

ALL NEW
Volume II

**THE
REAL
BOOK**

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TRIADS				SIXTHS		SEVENTHS				NINTHS	
KEY	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DIMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Eb	Eb+	E6	Ebm6	E7	Ebm7	Ebma7	Ebdim	E9	E-9
Eb	Eb	Ebm	Eb+	Eb6	Ebm6	Eb7	Ebm7	Ebma7	Ebdim	Eb9	Eb-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
Ab	Ab	Abm	Ab+	Ab6	Abm6	Ab7	Abm7	Abma7	Abdim	Ab9	Ab-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
Bb	Bb	B#m	B#+	Bb6	B#m6	Bb7	B#m7	B#ma7	B#dim	Bb9	Bb-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9

ABLUTION

LENNIE TRISTANO

A handwritten musical score for "ABLUTION" by Lennie Tristano. The score consists of ten staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: Fmi, Bbmaj7, Eb7
- Staff 2: AbMaj7, DbbMaj7, G7, Cmaj7, Bb7, Eb7
- Staff 3: Cmaj7, Cmi, Fmi7, Bb7, Eb7
- Staff 4: (A7), AbMaj7, D7, G
- Staff 5: Ami7, D7, Gmaj7
- Staff 6: F#mi7, B7, E, C7
- Staff 7: Fmi, Bbmaj7, Eb7
- Staff 8: AbMaj7, DbbMaj7, Gb7
- Staff 9: Cmi7, B°, Bbmaj7, C
- Staff 10: A, Ab

The score is written in 8/8 time and includes various rests and dynamic markings. The vocal line is indicated by slurs and grace notes.

2.

AFFIRMATION

J.FELICIANO

8: E^{maj} B^{mi}⁷

1 G^{maj}⁷

E^{maj} A7(sus)

2 G^{maj}⁷ B^b^{maj}⁷ F^{#m7} F7 E^{m7} Eb7 D^{maj}⁷

B^b^{maj}⁷ A7(sus) D.S. al CODA

CODA

B^{mi}⁷/D

B^{mi}⁷/D 2

(UPTEMPO)

AIRMAIL SPECIAL

C. CHRISTIAN

Handwritten musical score for "AIRMAIL SPECIAL" in 6/4 time. The score consists of six staves of music. The first two staves begin with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth and sixth staves begin with a treble clef and a key signature of one sharp. Measures 1-2: Treble clef, 1 sharp. Measures 3-4: Bass clef, 1 flat. Measures 5-6: Bass clef, 1 flat. Measures 7-8: Treble clef, 1 sharp.

(ALTERNATE A SECTION VAMP)

Handwritten musical score for the alternate section vamp in 6/4 time. The score consists of three staves. The first two staves begin with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. Measures 1-2: Treble clef, 1 sharp. Measures 3-4: Bass clef, 1 sharp.

4.

ALFIE'S THEME

SONNY ROLLINS

(TWO FEEL)

Bbmaj7 Ab7 Gbmaj7 F7(b9) Bbmaj7 Ab7
Gbmaj7 F7(b9) Bbmaj7 Ab7 Gbmaj7 F7(b9) Bbmaj7 CØ F7(b9) Bbmaj7

(IN FOUR)

D♭ G♭ D♭ G♭ D♭ G♭

(BACK 1 & 2)

Bbmaj7 Ab7 Gbmaj7 F7(b9) Bbmaj7 Ab7 Gbmaj7 F7(b9)
Bbmaj7 Ab7 Gbmaj7 F7(b9) Bbmaj7 CØ F7(b9) Bbmaj7

ALL ALONE

MAL WALDRON

The musical score is handwritten on two staves of five-line staff paper. The top staff begins with a key signature of $G\#$ (one sharp). The lyrics "ALL ALONE" are written above the first measure. Chords labeled "G Maj⁷" and "C $\#$ ø" are placed under the first two measures. The melody consists of eighth and sixteenth note patterns. Measures 3 and 4 are labeled "Bmi" and "Emi". Measures 5 and 6 are labeled "Bmi" and "Emi⁷". Measures 7 and 8 are labeled "C $\#$ ø", "F $\#$ 7", "G Maj⁷", and "G7". Measures 9 and 10 are labeled "Bmi". Measures 11 and 12 are labeled "Emi⁷", "A7", "DMaj⁷", and "Bmi⁷". Measures 13 and 14 are labeled "Emi⁷", "A7", "C $\#$ ø", and "F $\#$ 7". Measures 15 and 16 are labeled "Bmi", "Emi", "Bmi", "Emi⁷", "C $\#$ ø", "F $\#$ 7", "G Maj⁷", and "G7". Measures 17 and 18 are labeled "C $\#$ ø", "F $\#$ 7", "Bmi", and "Bmi". The bottom staff continues the melody with eighth and sixteenth notes, ending with a double bar line.

6.

(up) ALL GODS KNOW UN GOT RHYTHM KAHN-
KAPER-

6/4 F Maj⁷ D min⁷ G min⁷ C⁷ A min⁷ D^{7(b9)} G min⁷ C⁷

F Maj⁷ D min⁷ G min⁷ C⁷ A ♦⁷ D^{7(b9)}

B min⁷ E⁷ A min⁷ D⁷ G min⁷ C⁷ F Maj⁷

A⁷ D min⁷ G⁷ C⁷

F Maj⁷ D min⁷ G min⁷ C⁷ A min⁷ D^{7(b9)} G min⁷ C⁷

F Maj⁷ D min⁷ G min⁷ C⁷ A ♦⁷ D^{7(b9)}

B min⁷ E⁷ A min⁷ D⁷ G min⁷ C⁷ (A ♦⁷) E b⁷ D⁷

G min⁷ C⁷ F D⁷ G min⁷ C⁷)

SONNY STITT - "GENESIS"

Up

ALTOTITIS

OLIVER NELSON

7.

A handwritten musical score for 'ALTOTITIS' by Oliver Nelson. The score consists of eight staves of music, each with a different key signature and time signature. The keys include Bb7, B°, Cm7, C#°, Dm7, G7, Cm7, F7, Bb7, Eb7, Ab7, Bb, G7, Cm7, F7, Bb, D7, G7, C7, F7, Bb7, B°, Cm7, C#°, Dm7, G7, Cm7, F7, Bb7, Eb7, Ab7, Bb, F7, Bb. The music is written in various styles, including eighth-note patterns and sixteenth-note patterns. There are also some rests and grace notes. The score is written on a grid of five-line staff paper.

OLIVER NELSON - "IMAGES"

8.

(CALYPSO FEEL) **ANOTHER STAR** STEVIE WONDER

INTRO: F_{maj}⁹ E_{b7} D_{bMaj7}

BASS: D_{bMaj7} F_{maj}⁹ C_{7sus4} C_{maj7}

ADD MELODY: B_{bmin7} C_{7sus4} F_{maj}⁹ E_{b7} D_{bMaj7} C_{maj7}

ADD HORNS: F_{maj}⁹ E_{b7} D_{bMaj7} C_{maj7}

A: B_{bmin7} C_{7sus4} F_{maj}⁹ E_{b7} D_{bMaj7} C_{maj7}

F_{maj}⁹ E_{b7} D_{bMaj7} C_{maj7}

B_{bmin7} C_{7sus4} F_{maj}⁹

E_{bmin7} A_{b7} D_{bMaj7}

E_{bmin7} A_{b7} D_{bMaj7}

F_{maj}⁹ B_{b7} E_{bMaj7} C₇

F_{maj}⁹ G₇ C_{7(sus4)} C_{7(b9)}

APRIL SKIES

Buddy Collette

Handwritten musical score for "April Skies" by Buddy Collette. The score consists of ten staves of music for a single instrument, likely piano or guitar. The key signature is F# major (one sharp). The time signature varies between common time and 6/4. Chords are labeled above the staff, and some are circled with a '3' indicating a three-measure progression. The chords include G Maj7, Ami7, Bmi7, C7, Gmi7, C7, Ami7, D7, Bmi7, E7(b9), Ami7, D7, G Maj7, Cmi7, F7, BbMaj7, Dmi7, D7b7, Cmi7, F7(b9), BbMaj7, Ami7, D7, G Maj7, F#mi7, B7, EMaj7, Ami7, D7 (D.C. al ♂), and G Maj7 (E7 Ami7 D7). The score concludes with a double bar line and two endings.

WARDELL GRAY - "CENTRAL AVENUE"

10.

J=184

APRIL

LENNIE TRISTANO

Handwritten musical score for "APRIL" by Lennie Tristano, page 10. The score is written on ten staves of five-line music staff paper. The music is in common time (indicated by a "C") and includes various chords and performance markings such as grace notes, slurs, and triplets. Chords labeled include G, C7, E♭7, D7, B♭7, E7, Ami, Ab, G, Cmi, C♯7, B♭, B7, F7, Dm7, Ami, D7, and G. The score shows a progression of chords and melodic lines typical of jazz improvisation.

(- APPENDIX Pg. 2 -)

F#m7 B7 E
E7 D7 G
C7 G
C C
E7 D7 B7
E7 D7 B7
E7 A7 Ab
G

12.

ASK ME NOW

TH. MONK

84

Gm7 C7 F#m7 B7 Em7 Bb7 Em7 A7 Ebm7 Ab7
B7(b5) Bb7 Eb7 D7 DbMaj7 Eb7

1. Ebm7 Ab7 Fm7 E7 Ebm7 D7 2. Ebm7 Ab7
Db Ebm7 Ab DbMaj7 / Fm7 Em7

Ebm7 Ab7 DbMaj7 Bbm7 Eb7
Eb7 Bbm7 Ebm7 Ab7 Ebm7 Gb7
Gm7 C7 F#m7 B7 Em7 Bb7 Em7 A7 Ebm7 Ab7
B7(b5) Bb7 Eb7 D7 DbMaj7 Eb7

Ebm7 Ab7 Db Eb7

13.

(Up)

AVALON

TOLSON - ROSE

Handwritten musical score for "AVALON" by Tolson-Rose. The score consists of six staves of music for voice or piano. The first staff starts with a C minor 7 chord (C, E, G, B-flat) followed by an F7 chord. The second staff starts with an F7 chord. The third staff starts with a D minor 7 chord (D, F, A, C) followed by a G7 chord. The fourth staff starts with a C minor 7 chord (C, E, G, B-flat) followed by an E flat minor 7 chord (E flat, G, B-flat, D) and an F7 chord. The fifth staff starts with a B flat major 7 chord (B flat, D, F, A) followed by a G7 chord. The sixth staff ends with a C minor 7 chord (C, E, G, B-flat), an F7 chord, and a B flat major 7 chord (B flat, D, F, A).

SONNY STEWART - "GENESIS"

BACKSTAGE SALLY

WAYNE SHORTER

Handwritten musical score for "BACKSTAGE SALLY" by Wayne Shorter. The score is written on two staves, each consisting of 12 measures. The top staff is in F major (B-flat) and the bottom staff is in C major (no key signature). Various chords are labeled along the staves, including F#mi9, D7(#9), G#7, C+7, E#mi9, Ab13, C#mi9, F13, B#mi9, Ab13, G#7, C+7, F#mi9, B#9, E#mi9, Ab13, D7(#9), G13, C7(#9), F13, B#mi9, Eb13, G#7, C+7, F#mi9, D7(#9), G#7, C+7, F#mi9, D7, DbMaj7, C+7. Measure numbers 1 through 12 are indicated above the staves.

(MED.SWING) **BAGS AND TRANE** MILT JACKSON 15.

(INTRO)

The musical score consists of five staves of handwritten notation on five-line staff paper. The notation is in common time (indicated by a '4'). The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It features a series of eighth-note patterns with rests. The second staff begins with a bass clef and a key signature of one flat (B-flat). It contains measures with a C minor 7th chord (C, E, G, B-flat), an F minor 6th chord (F, A, C, D), and a G7 chord (G, B, D, E). The third staff begins with a bass clef and a key signature of one flat (B-flat). It contains measures with a C minor 7th chord (C, E, G, B-flat) and a G7 chord (G, B, D, E). The fourth staff begins with a bass clef and a key signature of one flat (B-flat). It contains measures with an F minor 7th chord (F, A, C, D), a G7 chord (G, B, D, E), and a C minor 7th chord (C, E, G, B-flat). The fifth staff begins with a bass clef and a key signature of one flat (B-flat). It contains measures with an A flat 7th chord (A-flat, C, E, G), a G7 chord (G, B, D, E), and a C minor 7th chord (C, E, G, B-flat).

16.

(MED. UP
(BLUES))

BAGS' GROOVE

MILT JACKSON

8/4 F (B^{b7})

C⁷ F Gm⁷ C⁷

F (B^{b7}) F F7

Bb7 F Gm⁷

Gm⁷ C⁷

MILT JACKSON - BLUE NOTE BLP-5011

(BLUES)

CHARLIE PARKER

BARBADOS

(INTRO)

CHARLIE PARKER - SAVOY 1108

18.

BARBARA

HORACE SILVER

2 $\frac{2}{4}$ $B_{b7}(b_5^9)$ $A_{b7}(b_5^9)$

1. F_{m7} B_{b7} $G_{m7} C_{7}(b9)$ $F_{m7} B_{b7}(b9)$

2. F_{m7} $F_{m7} B_{b7}$ G_{m7}
 $C_{7}(b9)$ $F^{\#}m7$ $B7$ $F_{m7} B_{b7}$

$EbMaj9$ $DbMaj9$ $CbMaj9$ $DbMaj9$ $EbMaj9$ $DbMaj9$ $CbMaj9$ $DbMaj9$

(SLOW)

19.

BASIN ST. BLUES

S. WILLIAMS

The musical score consists of two staves of handwritten notation on five-line staff paper. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 4/4. It features a section labeled 'A' above the first measure. The chords indicated are BbMaj7, Cmin7, C#min7, Dmin7, Bb, F7(+5), Bb, Bb7, E7, E°, Bb/F, and BbMaj7. The second staff begins with a bass clef, a key signature of one flat, and a time signature of 4/4. It features a section labeled 'B' above the first measure. The chords indicated are F7+5, G7, Dmin7, G7, C7, F7, BbMaj7, Dmin7, Db°, Cmin7, F7, BbMaj7, Amin7, D7, G7, Ab7, G7, C7, F7, Bb, and a final section labeled '(Solos OVER B)'.

20.

BA-LUE BOLÍVAR BA-LUES-ARE ^{TH. MONK}

Handwritten musical score for 'BA-LUE BOLÍVAR BA-LUES-ARE' by Thelonious Monk. The score consists of four staves of music for a single instrument, likely piano or guitar. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody is rhythmic, featuring eighth and sixteenth notes. Chords are labeled above the staff: B-flat 7, E-flat 7, E-flat 7, A-flat 7, E-flat 7, E-flat 7, (G7), C-major 7, F7, B-flat 7(#11), and (7#).

BEETHOVEN'S BLAFF 3RD ED KAISER

Handwritten musical score for 'BEETHOVEN'S BLAFF 3RD ED KAISER'. The score consists of five staves of music for a single instrument. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody is rhythmic, featuring eighth and sixteenth notes. Chords are labeled below the staff: G-major, C-major, F, D7, E-flat, D7, G-major, F-sharp 7(#9), E-flat, D7, G-major, A-flat 7, and (D7(#9)).

(INTRO) BEBOP

DIZZY GILLESPIE

21.

Handwritten musical score for Bebop by Dizzy Gillespie. The score consists of ten staves of music for a single instrument, likely trumpet or saxophone. The music is in 2/4 time and includes various jazz chords and progressions. Chords labeled include F#mi, A7, Eo, Gb7, G7, F#mi, G7, F#mi/Ab, G7, F#mi, Eo, F#mi, C7-9, Gb7, F#mi, C7, F#mi, C7, F#mi, Bb7, EbMaj7, EbMaj7, Ab7, DbMaj7, G7, C7, F#mi, Eo, F#mi, Gb7, F#mi, G7, F#mi, Ab7, F#mi, G7, F#mi, C7, and F#mi.

OUT CHORUS / PLAY HEAD, THEN INTRO

CHARLIE PARKER - "DEAL VOL. I"

22.

22.
BRIGHT

BETTER GET IT IN YOUR SOUL

C. MINGUS

BEYOND ALL LIMITS

WOODY SHAW

82)

Chords labeled in the score:

- AbMaj7
- Ami7
- D7
- C#mi7
- F#7
- Bbmi7
- Eb7
- BbMaj7
- Ab7
- AMaj7
- Fmi7
- E7
- BbMaj7(4)
- Abmi
- Db7
- GbMaj7
- Bmi/E
- Bmi/E
- Gmi7
- C7
- FMaj7
- Ami
- Gmi
- Ebmi
- Cmi
- Cmi7
- F7
- C#mi
- F#7
- Bbmi7
- Ab7
- AMaj7
- Fmi7
- Eb7
- Fmi7

LARRY YOUNG - "UNITY"

24.

(BLUES)

BILLY'S BOUNCE

CHARLIE PARKER

(LAST 12 BARS ARE TRANSCRIBED FROM)
PARKER SOLO - SAVOY RECORDING)

(MED SLOW)

25.
BIRTH OF THE BLUES RAY HENDERSON

Handwritten musical score for 'Birth of the Blues' by Ray Henderson. The score consists of eight staves of music for a single instrument, likely a piano or guitar. The key signature changes frequently, indicated by various sharps and flats. Chords are labeled above the staff, and specific notes are highlighted with arrows and circled. The tempo is marked as 'MED SLOW'.

Chords and notes labeled in the score include:

- Staff 1: C, C[#], Dm7, D[#], Em7, E7(+5), F^b, F[#], G7, F^b, Em7, Eb^b, Dm7, G7, C6, Am7, Dm7, D^b7.
- Staff 2: C6, DbMaj7, C6, F7, E7, B^d, E7, B^d.
- Staff 3: E7, F7, E7, Em7, A7, Em7, A7.
- Staff 4: Am7/D, D7, G7, C, C[#], Dm7, D[#].
- Staff 5: Em7, E7(+5), F, F[#], G7, F^b, Em7, Eb^b, Dm7, G7.
- Staff 6: C, C[#], Dm7, G7.

26.

(EVEN 8THS)

BIRDLAND

JOE ZAWINUL

A#4 (3x) B
 8: (3x, 4x 8va) C
 1:3. D
 4. E

Eb F F Eb F Dmi F Eb F

F Emi Gmi F F Gt G Emi Gmi F

(G PEDAL) (5x)

G C G

27.

—BIRDLAND PG.2—

G7 (FUNK)

G7 (EPEDAL)

D.S. 2 CODA

WEATHER REPORT - "HEAVY WEATHER" REPEAT & FADE

28.

(SLOW)
BLUES) **BLACK AND TAN FANTASY**

DUKE ELLINGTON
BUBBIE MILEY

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and bar lines. Chords are labeled above the staves, such as $B_{\text{b}}^{\text{min}6}$, $E_{\text{b}}^{\text{min}6}$, $F7(b9)$, $F7$, G_{b}^7 , $F7$, $B_{\text{b}}^{\text{min}6}$, $E_{\text{b}}^{\text{min}6}$, $B_{\text{b}}^{\text{min}6}$, G_{b}^7 , D_{min}^7 , D_{b}^0 , C_{min}^7 , $E_{\text{b}}^{\text{min}/F}$, B_{b} , $C7$, $E_{\text{b}}^{\text{min}/F}$, $F7$, $B_{\text{b}}^{\text{min}7}$, $G7(+5)$, $C7$, $F7$, $B_{\text{b}}^{\text{min}7}$, E_{b}^7 , A_{b}^7 , and D_{b}^7 . The score concludes with a solo section over a blues progression.

(Solo OVER B_{b}^0 BLUES)

(BLUES)

♩ = 240

BLOODYMDD1DD

CHAS PARKER

6/4

(LAST 12 BARS — CHARLIE PARKER TRANSCRIPTION)

30.

(BALLAD) BLUÉ AND SENTIMENTAL

BASIE -
LIVINGSTON -
DAVID -

Handwritten musical score for "Blué and Sentimental" in 4/4 time. The score consists of eight staves, each containing a series of chords and corresponding rhythmic patterns. The chords are labeled above the staff, and the rhythms are indicated by various note heads and stems. The score includes changes in key signature, such as E♭ major and B♭ major.

Chords and rhythms from top to bottom:

- Staff 1: E♭6 B7 Fm7 B♭7 E♭6 B7 Fm7 B♭7
- Staff 2: E♭6 D♭7 C7 F7 B♭7 F7 B♭7
- Staff 3: E♭6 B♭7 E♭6 D♭7 C7 F7 B♭7
- Staff 4: F7 B♭7
- Staff 5: F7 B♭7
- Staff 6: F7 B♭7
- Staff 7: E♭6 B7 E♭7 A♭6 A6
- Staff 8: E♭6 A♭6 A6 E♭6 B7
- Staff 9: E♭6 D♭7 C7 F7 B♭7 F7 B♭7
- Staff 10: E♭6 (D7) D♭7 C7 F7 B♭7 E♭6 (B♭7)

BUCK CLAYTON - "THE GOLDEN DAYS OF JAZZ"

31.

BLUE MOON

Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
 Eb Cmi Fmi7 Eb Ab Eb Bb7
 Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
 Eb Cmi Fmi7 Eb Fmi7 Eb
 Fmi7 Bb7 Eb Fmi7 Bb7 Eb
 Abmi Db7 Gb Bb F7 Fmi7 Bb7
 Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
 Eb Cmi Fmi7 1. Eb Fmi7 Eb Bb7
 2. Eb Fmi7 Eb

32.

BLUES ALA MODE

MCCOY TYNER

Handwritten musical score for "Blues Ala Mode" by McCoy Tyner. The score consists of two staves of music. The top staff is in 4/4 time, B-flat major, and features chords B-flat 7, E-flat 7, B-flat 7, G-minor 7/F-minor 7/E 9. The bottom staff is also in 4/4 time, B-flat major, and features chords E-flat 7, A-flat 7, B-flat 7, C-minor 7/F-minor 7/G 7. The music includes various rhythmic patterns and rests.

BLUES CONNOTATION

ORNETTE COLEMAN

Handwritten musical score for "Blues Connotation" by Ornette Coleman. The score consists of three staves of music. The top staff shows a melodic line with various note heads and rests. The middle staff shows a harmonic progression with bass notes and rests. The bottom staff shows a rhythmic pattern with eighth and sixteenth notes. Annotations include "To SOLOS" above the middle staff and "LAST TIME" below it. The tempo is marked as "BPM" with a smiley face.

Continuation of the handwritten musical score for "Blues Connotation" by Ornette Coleman, showing a single staff of music with eighth and sixteenth notes.

BLUES BY FIVE

MILES DAVIS

MILES DAVIS - "COOKIN WITH MILES" PRESTIGE 7094

BLUE SEVEN

SONNY ROLLINS

SONNY ROLLINS - "SAXOPHONE COLOSSUS" PRESTIGE 7079

34.

BLUES FOR PHILLY JOE

SONNY ROLLINS

Handwritten musical score for "Blues for Philly Joe" by Sonny Rollins. The score consists of two staves of handwritten musical notation on five-line staff paper. The first staff starts with a Bb7 chord, followed by F7, Gmin7, C7, F7, FMaj7, and D7(9). The second staff continues with Gmin7, C7, F7, and ends with (Gmin7 C7). Measure numbers 1 through 8 are indicated above the notes.

BLUES FOR WOOD

WOODY SHAW

Handwritten musical score for "Blues for Wood" by Woody Shaw. The score consists of three staves of handwritten musical notation on five-line staff paper. The first staff starts with a D67#4 chord, followed by Fmi. The second staff starts with a B67#4 chord, followed by Fmi. The third staff starts with a B67#4 chord, followed by BMaj7#4, Gφ, C7(9), and Fmi. Measure numbers 1 through 8 are indicated above the notes.

35.

H. SILVER

BLUE SILVER

Emi⁷ Ebmi FΦ⁷ Abmi⁷

FΦ⁷ Bbmi⁷ Dbmi⁷ Gb⁷ B^{Maj}⁷ FΦ⁷ Gb⁷ Ab⁷ Bb⁷(#9)

Ebmi

BbΦ⁷ Eb⁷(b9) Abmi FΦ⁷ Bb⁷ Ebmi

Ami⁷ D⁷ G^{Maj}⁷ FΦ⁷ Gb⁷ Ab⁷ Bb⁷

Emi⁷ Ebmi FΦ⁷ Abmi⁷

FΦ⁷ Bbmi⁷ Dbmi⁷ Gb⁷ B^{Maj}⁷ FΦ⁷ Gb⁷ Ab⁷ Bb⁷(#9)

Ebmi⁷

36.

(J=188) BLUES IN THE CLOSET OSCAR PETTIFORD

The score is handwritten on ten staves of music. The key signature changes frequently, indicated by labels such as Ab, Dbb, Bbm7, Eb7, Ab, Dbb, Bbm7, Eb7, Ab, Ab, Db7, Cm7, F, Bbm7, Eb7, Ab, Ab, and Ab. The tempo is marked J=188. The music is in 6/8 time.

STAN GETZ & J. JOHNSON
"AT THE OPERA HOUSE"
OSCAR PETTIFORD - IMPERIAL IMP. 122

37.

BIRK'S WORKS

DIZZY GILLESPIE

BUSTER RIDES AGAIN

BUD POWELL

38.

BOOGIE STOP SHUFFLE.

MINGUS.

[FAST]

Bb minor Blues.

(Ebm)

A

2 (Ebm)

BOOGIE LINE CONTINUES. (Em) (DIM. HARMONY)

B

(Ebm)

(dim. HARMONY)

C

(Ebm)

BOOKER'S WALTZ

ERIC DOLPHY

8 $\frac{3}{4}$) AbMaj^7 $\text{C7}(\#9)$

Fmi^7 $\text{Db7}(b9)$ Bb^7 B^07

AbMaj^7 Bbmi^7 E^b7

AbMaj^7 AMaj^7

AbMaj^7 G^07 $\text{C7}(\#9)$

Fmi $\text{Db7}(b9)$ Bb^7 B^07

AbMaj^7 Bbmi^7 E^b7

AbMaj^7 AMaj^7

40.

BOUNCING W/BUD

BUD POWELL

BbMaj⁷ **B⁷** **1.** **2.**

(PIANO FILL) **B⁷ B_b** **(DRUM FILL)**

SOLOS - SECTIONS A & B

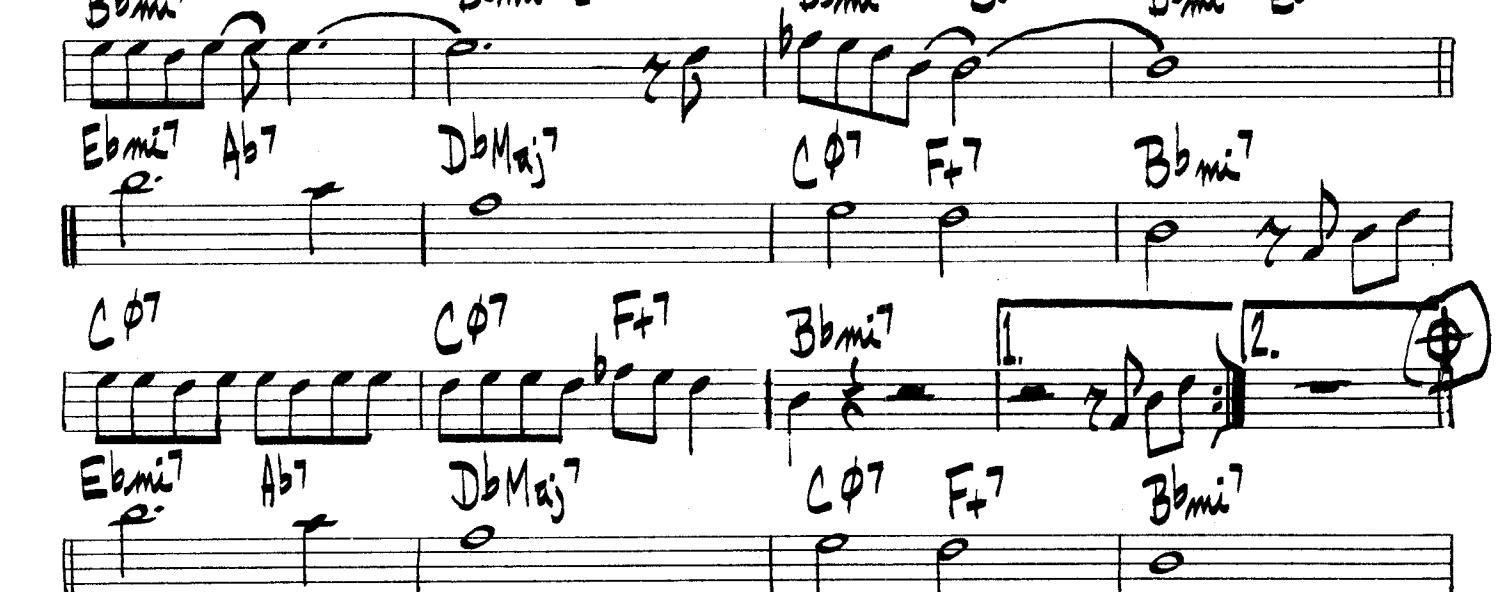
FAT'S NAVARRO - "PRIME SOURCE"

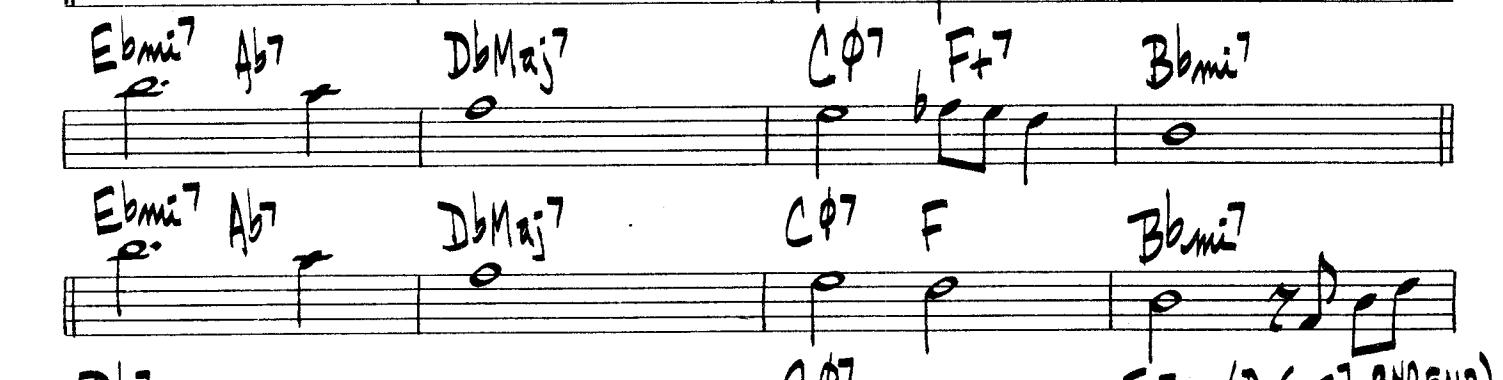
(AFTER SOLOS D.S. al FINE)

(SAMBA)

BRAZILIAN BEAT B. KESSEL

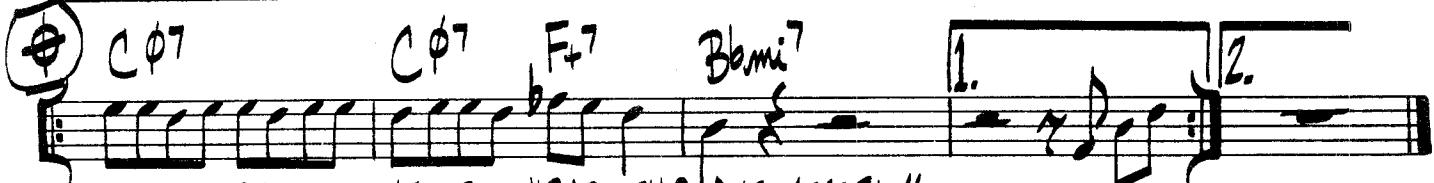
8. 







CODA DUT CHORUS ONLY



BARNEY KESSEL - "BARNEY PLAYS KESSEL"

42.

(THE HANDS OF TIME)

(MED. ROCK/SAMBA) **BRIAN'S SONG**LE GRAND / BERGMAN

8#4 [A] A/G# D/F# E/G# A A/G# D/F# E/G#

A/G# F#mi7 F#mi7/E D(sus4) DMaj7 Bmi7/E E7

C#mi7 F#mi7 B7(sus4) B7 E7

Emi7 E Emi7 Bmi7 Bmi7/A

G B(sus) B Bmi7/A E/G# D/F# Bmi7/E E7

Bmi7/E

OUT CHORUS

A/G# D/F# E/G# A AMaj7 Emi7/A A7-9

DMaj7 A/C# F#mi7 Bmi7 E7 A

(HED: UPSWING)

BRIGHT BOY

43.
KENDALL BRIGHT

Handwritten musical score for "BRIGHT BOY" by Kendall Bright. The score consists of ten staves of jazz notation, primarily in 4/4 time. The key signature varies throughout the piece, indicated by the first staff. Chords are labeled above the staves, and specific notes or measures are circled or numbered (e.g., 1, 2, 3). Performance instructions include "HED: UPSWING" at the beginning, "D.S. al CODA - AFTER SOLOS" near the end, and "WAQDELL GRAN - 'CENTRAL AVENUE'" at the very bottom.

Chords and labels visible in the score include:

- Staff 1: EbMaj7, Emaj7(b5), EbMaj7, Emaj7(b5)
- Staff 2: EbMaj7, Emi7, A+7, AbMaj7, Abmi7, Db7
- Staff 3: Gmi7, C7, Fmi7, Bb+7, 1. EbMaj7, E7
- Staff 4: 2. EbMaj7, 3. Ami7, D7
- Staff 5: Gm7, C7
- Staff 6: FMaj7, Fmi7, Bb7, EbMaj7, Emi7, A+7
- Staff 7: AbMaj7, Abmi7, Db7, 3. Gmi7, C7
- Staff 8: Fmi7, Bb7, EbMaj7
- Staff 9: Abmi7, Db7, Gmi7, C7, Fmi7, Bb+7, Eb7(#11)

Performance instructions:

- (HED: UPSWING)
- D.S. al CODA - AFTER SOLOS
- WAQDELL GRAN - "CENTRAL AVENUE"

44.

R.KIRK

(Med. BRIGHT SAMBA) **BRIGHT MOMENTS**

The musical score consists of two staves of handwritten notation on five-line staff paper. The top staff begins with a G major chord (G, B, D) followed by a series of eighth-note patterns. Above these patterns are three Ami⁷ chords. The next section starts with a Gm⁷ chord, followed by a Gm^{Δ7}, another Gm⁷, and then a C⁷ chord labeled (E^{Δ7}). This is followed by an A⁷ chord. The bottom staff begins with a Dm⁷ chord, followed by a G⁷ chord, an E^{Δ7} chord, and an A⁷ chord. The second staff continues with a F#^{Δ7} chord, a B⁷ chord, an EMaj⁷ chord, and an E⁷ chord. The third section starts with an Ami⁷ chord, followed by a Db⁷/Ab chord, a CMaj⁷/G chord, and an E⁷ chord.

RAHSAAN ROLAND KIRK - "BRIGHT MOMENTS"

SHOW
WALK

BRILLIANT CORNERS.

45.

TH. MONK.

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

[INTRO.]

Chords: B_bmaj7, D_b7, D_b7, B_bmaj7, D_b7

Performance: 1st staff: 1st ending (B_b7, G_b7, F₇) then 2nd ending (B_b, D_b7, F_{#7}, D_b7). 2nd staff: 1st ending (F_{#7}, F₇) then 2nd ending (B_b, D_b7, F_{#7}, D_b7). 3rd staff: 1st ending (D₇, (D₇), G₇, G_b7) then 2nd ending (B₇, E₇). 4th staff: 1st ending (A₇) then 2nd ending (G₇, G_b7). 5th staff: 1st ending (F₇, (B₇)) then 2nd ending (B_b, D_b7, F_{#7}, D_b7). 6th staff: 1st ending (F_{#7}, F₇) then 2nd ending (B_b, D_b7).

DOUBLE TEMPO ON REPEAT.

46.

(CALYPSO) BROWN SKIN GIRL S. ROLLINS

Handwritten musical score for "Brown Skin Girl" by Sonny Rollins. The score consists of eight staves of music for a single instrument, likely a trumpet or saxophone. The music is in common time and includes various chords and notes. The chords labeled are D, A⁷, G, G^{#o}, E⁷/A⁷, B⁷, D/A, and A⁷. The score concludes with a repeat sign and the instruction "D.C."

SONNY ROLLINS - "PURE GOLD JAZZ"

BUD POWELL
MILES DAVIS

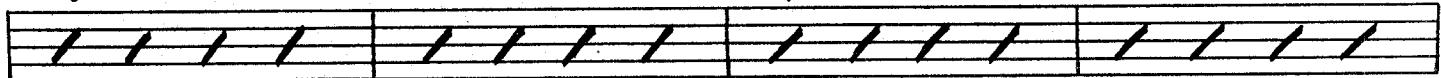
$\text{J}=120$

BUDO

MILES DAVIS - CAP. H-325¹¹

48.

BUD'S BUBBLE B. POWELL



Bud Powell - ROOST RECORDS # RLP-401

BUNKO

LENNIE NIEHAUS

8/4 [F A° Gm7 C7(b9) F Ab7 Gm7 C7(b9)]

Cm7 F7 Bb B° F G7 C7 F F

Cm7 F7 Bb Bb

Bb m7 E♭7 Ab Gm7 C7 (3)

F A° Gm7 C7(b9) F Ab7 Gm7 C7(b9)

Cm7 F7 Bb B° F G7 C7 F

LENNIE NIEHAUS - CONTEMP. #C-3503

50.

BUT NOT FOR ME

G. GERSHWIN

Handwritten musical score for "But Not For Me" by G. Gershwin. The score is written on six staves. The first staff starts with a key signature of B-flat major (two flats) and a time signature of common time (indicated by a '4'). It includes chords G7, Gmin7, C7, FMaj7, and Dmin7. The second staff continues with G7, Gmin7, C7, FMaj7, and ends with Cmin7 and F7. The third staff begins with 1. B-flat major 7, followed by B-flat min7, Eb7, FMaj7, and Dmin7. The fourth staff continues with Dmin7, G7, Gmin7, and C7. The fifth staff begins with 2. B-flat major 7, followed by B-flat min7, Eb7, FMaj7, and Dmin7. The sixth staff concludes with Gmin7, C7, FMaj7, and ends with a final chord.

BYE BYE BLACKBIRD

DIXON / HENDERSON

F

A♭^o

G^{m7}

C⁷

G^{m7}

C⁷

F

F⁷

A_m⁷(b5)

D⁷

G^{m7}

B^b_m

E^b⁷

G-7

C⁷

F

A_m⁷(b5)

D⁷

G^{m7}

C⁷

F

MILES DAVIS - ROUND MCGEE II

52.

CAN'T WE BE FRIENDS

JONES/SWIFT

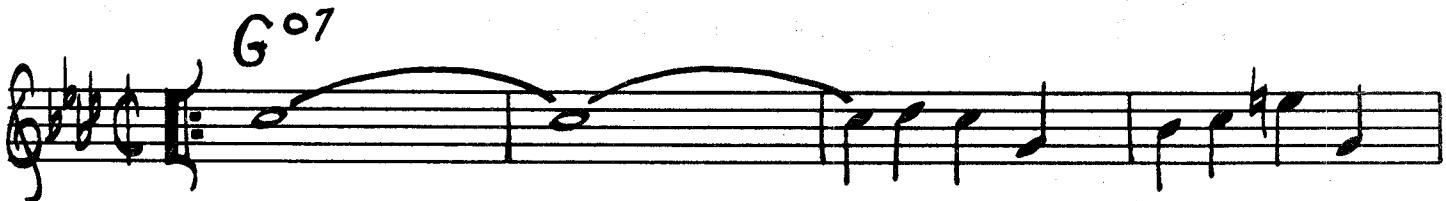
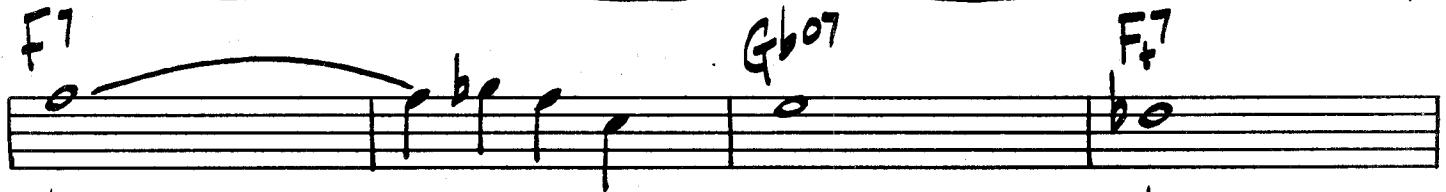
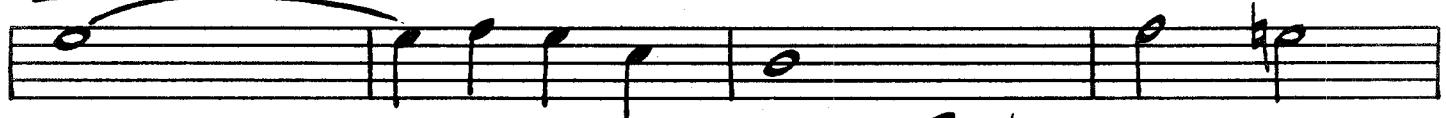
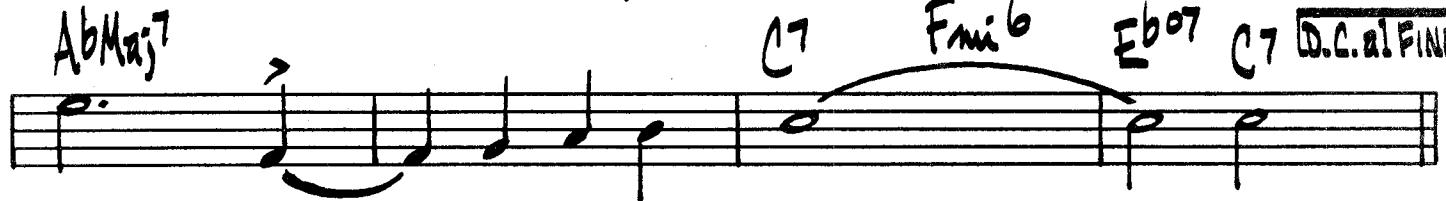
Handwritten musical score for "CAN'T WE BE FRIENDS" by Jones/Swift. The score consists of two systems of music, each with four staves. The first system starts with a F major chord (F1) followed by a Bb7 chord. The second system starts with an EbMaj7 chord. The score includes various chords such as Fm1, Bb7, EbMaj7, Cm1, Gm1, Gbm1, Ab7, A0, Eb6, Bbm1, Eb7, Am1, D7, Gm1, C7, F1, Bb7, EbMaj7, B7, Cm1, Gm1, Gbm1, Fm1, Bb7, EbMaj7, and (E0). The score is written in 2/4 time with some 4/4 measures. Chords are indicated above the staves, and specific notes and rests are written below them.

BUCK CLAYTON - "KANSAS CITY NIGHTS"

SONNY STITT - "GENESIS" (in Bb)

(HED. HEROLDIN) CARAVAN

DUKE ELLINGTON

F_{mi}FINEF₇G_b⁰⁷F₇B_b⁷F_{mi}⁷B_b⁷E_b⁷E_b⁹ E_b^{7(b9)}AbMaj⁷C₇F_{mi}^bE_b⁰⁷C₇

D.C. al FINE

54.

CAREFUL

JIM HALL

8 $\frac{\#}{\#}$

A⁷(b9)

D⁷(b9)

A⁷(b9)

F⁷

E⁷

A⁷(b9)

GARY BURTON - "TIMESQUARE"

CARELESS LOVE

8/2 | F C7 F Gm7 C7

F F F#° Gm7 C7

F F7 F7/A Bb D7

F D7(9) Gm7 C7 F (Ab° Gm7 C7)

"C" JAM BLUES

DUKE ELLINGTON

8/4 | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

4

4

56.

(FAST)

CATCH ME

JOE PASS

8 4) | D_{mi}⁷ D_{mi}⁷ G⁷ . D_{mi}⁷ D_{mi}⁷ G⁷

D_{mi}⁷ D_{mi}⁷ G⁷ D_{mi}⁷ A^{7(#9)} D_{mi}⁷

A⁷ D^{7(b9)} G_{mi}⁷

G_{mi}⁷ C⁷ F⁷ A^{7(b9)}

D_{mi}⁷ D_{mi}⁷ G⁷ D_{mi}⁷ D_{mi}⁷ G⁷

D_{mi}⁷ D_{mi}⁷ G⁷ D_{mi}⁷ A^{7(#9)}, D_{mi}

(BEGGAR LATIN) C'EST WHAT

BUD SHANK

57.

The musical score is handwritten on six staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. Chords labeled include CMaj⁷, BbMaj⁷/C, CMaj⁷, CMaj⁷, BbMaj⁷/C, and (AMaj⁷). The second staff begins with a bass clef and a key signature of one flat. It contains eighth and sixteenth notes. Chords labeled include (SWING AbMaj⁷), (GMaj⁷), GbMaj⁷, and (GMaj⁷). The third staff continues with a bass clef and a key signature of one flat. It includes eighth and sixteenth notes. Chords labeled include AbMaj⁷, (GMaj⁷), 1. GbMaj⁷, and G Maj⁷. The fourth staff also has a bass clef and a key signature of one flat. It features eighth and sixteenth notes. Chords labeled include AbMaj⁷, AMaj⁷, BbMaj⁷, BMaj⁷, 2. GbMaj⁷, and G Maj⁷. The fifth staff begins with a treble clef and a key signature of one sharp. It contains eighth and sixteenth notes. Chords labeled include DΦ⁷, G+⁷, DΦ⁷, and G+⁷. The sixth staff continues with a treble clef and a key signature of one sharp. It includes eighth and sixteenth notes. Chords labeled include DΦ⁷, G+⁷, and Cmi⁷.

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

58.

CHAMELEON

HERBIE HANCOCK

BASS INTRO)

7/8
4x's Bbm⁷ Eb⁷ Bbm⁷
Eb⁷ 4x's Bbm⁷ Eb⁷
Eb⁷ Bbm⁷ Eb⁷
Bbm⁷ Eb⁷ 4.
Bbm⁷ Eb⁷ Bbm⁷
Bbm⁷ Eb⁷ Bbm⁷

HERBIE HANCOCK
"HEAD HUNTERS"



(MED. UP BOP)

THE CHASE

T. DAMERON

59.

The handwritten musical score for "The Chase" features six staves of music. The first staff begins with a 4/4 time signature and includes chords AbMaj⁷, Bbmin⁷ E^{b7}, AbMaj⁷, and Bbmin⁷ E^{b7}. The second staff starts with AbMaj⁷, followed by F^{7(b9)}, Bbmin⁷, and E^{b7(b9)}. The third staff begins with 1. AbMaj⁷, followed by F⁷, Bbmin⁷, and E^{b7}. The fourth staff starts with 2. AbMaj⁷, followed by Ab7, DbMaj⁷, and Dbmin⁷. The fifth staff begins with AbMaj⁷, followed by F⁷, and Bb7. The sixth staff begins with Bbmin⁷, followed by E^{b7}, AbMaj⁷, and Bbmin⁷ E^{b7}. The seventh staff starts with AbMaj⁷, followed by Bbmin⁷ E^{b7}, AbMaj⁷, and F^{7(b9)}. The eighth staff begins with AbMaj⁷, followed by Bbmin⁷ E^{b7}.

FATIS NAVARRO - "PRIME SOURCE"

60.

CHEESE CAKE

DEXTER GORDON

8 $\frac{b}{4}$ $\frac{b}{4}$

Cmin⁹ C⁹ Fmin⁹ C⁹ G+⁹

Fmin⁹ D∅⁹ G+⁹

Fmin⁷ Bb⁹ Ebmin⁹ Ab⁹ D∅⁹ G+⁹

1. Cmin⁹ D∅⁹ G+⁹ 2. Cmin⁹

Gmin⁹ C⁹ Fmin⁹ Bb⁹

Ebmin⁹ Ab⁹ D∅⁹ G+⁹

Cmin⁹ D∅⁹ G+⁹ C⁹ C⁹

Fmin⁹ C⁹ Fmin⁹ D∅⁹

D∅⁹ G+⁹ Fmin⁹ Bb⁹

Ebmin⁹ Ab⁹ D∅⁹ G+⁹ C⁹

CIRCLE

MILES DAVIS

1

2

3

4

5

6

62.

CHASIN' THE TRAIN

J. COLTRANE

COUSIN MARY

J. COLTRANE

JOHN COLTRANE - "GIANT STEPS"

MERCER-
ARLEN

COME RAIN OR COME SHINE

· FM_{maj7} E^{Φ7} A⁷ D_{min}

1. G⁷ C⁷ FM_{maj7} C_{min} F⁷
 Bbm⁷ C7(b9) Fm Bbm Abm7 Gm7 C7
 Fm⁶ Bb⁷ Eb_m Ab⁷ AΦ⁷ D7(b9) Gmin⁷ C⁷
 2. F#_m B⁷ Em⁷ A⁷
 Am D⁷ Dm⁷ G⁷
 Dm⁷ BΦ⁷ EΦ⁷ A7(b9) Dmin Ab⁷ (G7 C7)

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

64.

COMIN' HOME BABY

EARL HAGAN

Handwritten musical score for "Comin' Home Baby" by Earl Hagan. The score consists of four staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords are labeled above the staves: Gmin, Cmin, Bb7, A7, Ab7, 1. Gmin, 2. Gmin, and F7. The tempo is indicated as 174 BPM.

COOL BLUES

CHARLIE PARKER

Handwritten musical score for "Cool Blues" by Charlie Parker. The score consists of three staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords are labeled below the staves: Bb, Bb7, Eb7, Bb, Cmin, F7, Bb, Dm7, Dm7, and Bb. The tempo is indicated as 174 BPM.

CONFESSIN' (THAT I LOVE YOU)

Handwritten musical score for a single melodic line, likely for a solo instrument like a piano or guitar. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are indicated by stems and arrows. The score includes a variety of chords such as G, D7, Dsus, A7, Bm, Am7, E7, G7sus, G7, Dm7, Em7, A7, Ami, G7+5, C, E7(+5)(9), Eb7(+5), Dsus, D7(b9), and D7sus. The final measure shows a repeat sign with two endings: '1. G' and '2. G'. The score concludes with a final measure ending on G.

66.

COOKIN'

LOU DONALDSON

THE CORE

F. HUBBARD

$d=132$

CRAZEDOLGY

BUD POWELL

67.

1 2 3 4 5 6 7 8

$d=132$

$\text{Cmin}^7 \quad \text{F}^7 \quad \text{Bb}$

$\text{Cmin}^7 \quad \text{F}^7 \quad \text{Abmin}^7 \quad \text{D}^7 \quad \text{G}^b \quad \text{Cmin}^7 \quad \text{F}^7$

$\text{Bb} \quad \text{D}^7 \quad \text{C}^7 \quad \text{Dmin}^7$

$\text{G}^7 \quad \text{C}^7 \quad \text{Cmin}^7$

$\text{F}^7 \quad \text{Bb} \quad \text{Cmin}^7 \quad \text{F}^7 \quad \text{Bb} \quad \text{Bb}^7$

$\text{Cmin}^7 \quad \text{F}^7 \quad \text{Abmin}^7 \quad \text{D}^7 \quad \text{G}^b \quad \text{Cmin}^7 \quad \text{F}^7$

Bb

68.

CRISS/CROSS

TH. MONK

(Gmin^b)
Bb Maj⁷ (#II)

B° *F* *G⁷*

G^{b7}

Cmin⁷ *F⁷* *2. B^b*

B^b

Cmin⁷ *F⁷* *B^b*

Bb Maj⁷ (#II)

(B°) *F* *G⁷*

G^{b7}

(Swing)

CUTE

NEIL HEFTI

69.

The musical score for "CUTE" by Neil Hefti is handwritten on six staves. The first staff starts with a 8/4 time signature and includes chords D_{mi}⁷, G⁷, C_{Maj}⁷, and A⁷(alt.). The second staff begins with D_{mi}⁷ and ends with C⁷. The third staff starts with F_{Maj}⁷ and F_{mi}⁶, followed by C, B^{Φ7}, E⁷, and A_{mi}⁷. The fourth staff starts with 1. F#_{mi}⁷, B⁷, E_{Maj}⁷, and A⁷(alt.). The fifth staff starts with 2. D_{mi}⁷, G^{7sus}, G⁷, C⁶, and concludes with (E_{mi}⁷ A^{7(b9)}). Measures are indicated by vertical bar lines and measures are separated by short horizontal dashes.

HAMPTON HAWES / PAUL CHAMBERS - "EAST/WEST CONTROVERSY"

70.

DUFF

HAPTON HAWES

Handwritten musical score for 'DUFF' by Hapton Hawes. The score consists of four staves of music for a single instrument. The key signature is B-flat major (two flats). The first staff starts with a B-flat 7th chord. The second staff begins with a B-flat 7th chord. The third staff starts with a B-flat chord. The fourth staff starts with an F7 chord. Various chords are labeled throughout the score: B-flat 7th, E-flat 7th, D minor 7th, (D-flat 7th), C minor 7th, 1. E-flat, E-flat minor, 2. E-flat, and F7(b9). The score includes several rests and dynamic markings.

♩ = 126

CORK 'N' B1B

LEE KONITZ

Handwritten musical score for 'CORK 'N' B1B' by Lee Konitz. The score consists of four staves of music for a single instrument. The key signature is B-flat major (two flats). The first staff starts with a B-flat 7th chord. The second staff begins with an E-flat 7th chord. The third staff starts with a B-flat chord. The fourth staff starts with a C major 7th chord. Various chords are labeled throughout the score: B-flat 7th, E-flat 7th, D minor 7th, D-flat minor 7th, C minor 7th, C major 7th, and F7. The score includes several rests and dynamic markings.

(BRIGHT LATIN OR SWING)

A DAY IN VIENNA

SLIDE HAMPTON

71.

Handwritten musical score for "A Day in Vienna" by Slide Hampton. The score consists of eight staves of music for a single melodic line. The key signature is F major (one sharp). The time signature varies between common time (4/4) and 3/4. The music includes various chords labeled above the staff: Cmi⁷, Cmi⁷, B♭mi⁷, Cmi⁷, D♭mi⁷, Cmi⁷, B♭mi⁷, and Cmi⁷. The notation includes eighth and sixteenth notes, with some notes connected by slurs and others separated by vertical stems. The score is written on five-line staff paper.

DECKER GORDON "A DAY IN COPENHAGEN"

72.

DEEP PURPLE

Handwritten musical score for Deep Purple, featuring a bass line and chords. The score consists of six staves of music with various chords labeled below them.

Chords and Labels:

- Staff 1: F, F#°, Gmi, C7(13)
- Staff 2: F Maj⁹, Eb7, D7sus, D7
- Staff 3: Gmi, B♭mi, B♭mi⁶, Ami⁷, G#°
- Staff 4: Gmi⁷, Csus, C7, F, F#°, Gm⁷, C7
- Staff 5: F, F#°, Gmi, C7(13), F Maj⁹
- Staff 6: Eb7, D7sus, D7, Gmi
- Staff 7: B♭mi⁶, Ami⁷, Ab⁹, Gm⁷
- Staff 8: Gmi, C7(b⁹), L.F., F#°, Gmi⁷, C7, 2.F, Bb⁹, F

$J=184$

DEWEY SQUARE

C. PARKER

Handwritten musical score for "DEWEY SQUARE" by C. Parker. The score consists of two systems of music, each with four staves. The key signature is F major (one sharp). The tempo is indicated as $J=184$.

System 1:

- Staff 1: Notes E \flat , A \flat min, E \flat 7, D \flat 7, C 7.
- Staff 2: Notes F 7, F min, B \flat 7.
- Staff 3: Notes 1. E \flat , C 7, F min, B \flat 7.
- Staff 4: Notes 2. E \flat , E \flat 7, E \flat 7, A \flat , A \flat min, D \flat 7.
- Staff 5: Notes E \flat , E \flat , C 7, F 7, F 7, F min 7, B \flat 7.
- Staff 6: Notes E \flat , A \flat min, E \flat 7, D \flat 7, C 7.
- Staff 7: Notes F 7, F min, B \flat 7.
- Staff 8: Notes E \flat , E \flat 7, E \flat 7, E \flat , E \flat 7.

System 2:

- Staff 1: Notes E \flat , A \flat min, E \flat 7, D \flat 7, C 7.
- Staff 2: Notes F 7, F min, B \flat 7.
- Staff 3: Notes E \flat , E \flat 7, E \flat 7, E \flat , E \flat 7.
- Staff 4: Notes E \flat , E \flat 7, E \flat 7, E \flat , E \flat 7.

74.

DIANE

RAPEE - POLLACK

8 $\frac{b}{4}$ F_{maj}⁷ B_{b7} E^{bMaj}₇ E^{bMaj}/_D C_{maj}⁷

F_{maj}⁷ B_{b7} E^{bMaj}₇ E^{bMaj}/_D G_{maj}⁷ C₇

F_{maj}⁷ B_{b7} A_{f7} D₊₇

G_{Maj}⁷ A_{maj}⁷ D₇ G_{Maj}⁷ C₇ F_{maj}⁷ B_{b7}

F_{maj}⁷ B_{b7} E^{bMaj}₇ E^{bMaj}/_D C_{maj}⁷

F_{maj}⁷ B_{b7} E^{bMaj}₇ E^{bMaj}/_D G_{maj}⁷ C₇

F_{maj}⁷ B_{b7} A_{f7} D₊₇

G_{maj}⁷ C₇ F_{maj}⁷ B_{b7} E^b

MILES DAVIS - "WORKIN' & STEAMIN'"

DINDI

A.C. JOBIM 75.

The musical score for "DINDI" by A.C. Jobim is handwritten on six staves. The first staff starts with a bass clef, a key signature of two flats, and a tempo marking of $\frac{4}{4}$. It features chords like EbMaj7, DbMaj7, EbMaj7, Bbm7, and Eb7. The second staff begins with AbMaj7 and includes a 9th chord (Db9(#11)). The third staff starts with 2. A7 and D7(b9). The fourth staff continues with Gmin7, Ebmin7, Ab7, Gmin7, and Ab7. The fifth staff starts with Gmin7 and C7(b9). The sixth staff starts with Fmin7 and Dbm7. The score concludes with a final staff starting with Bbm7 and Eb7.

WAYNE SHORTER - "SUPER NOVA"

WILLIE BOBO - "HELLOFANACTTO FOLLOW"

76.

DOMINGO

B. GOLSON

6. 4)  Cmi  G7/B
 F/A Abmi
 D7 D7 G7(b9) 
 Eb7 Ab7 G7(b9)
 Dmi7 Ebmi7 Emi7 A7
 Bb7 Eb  Ab
 A#7 D7 G7(b9) 
 Gmi  Eb7  Ab7  G7(b9)

 Cmi  Eb7  Ab7  G7(b9)

DO NOTHING 'TILL YOU HEAR FROM ME

ELLINGTON-RUSSELL

Handwritten musical score for 'Do Nothing 'Till You Hear from Me' by Ellington-Russell. The score consists of eight staves of music for a band, featuring various instruments like piano, drums, and brass. The key signatures and chords are written above each staff. The score includes measures for G Maj7, Dm7, G7, C Maj7, Cm6, G, D°, Am7, D7, G, F, F#, G, D7, 2. Fm7, Bb7, Eb, Eb7, G, E9/Gm, D, A, D7, G Maj7, Dm7, G7, C Maj7, Cm6, G, D°, Am7, D7, G, (Em7, Am7, D7), and a final measure with a bass clef.

COFFEE WILLIAMS / REX STEWART - THE BIG CHALLENGE

78.

FREDDIE GREEN

♩=107

DOWN FOR DOUBLE

Handwritten musical score for "Down for Double" by Freddie Green. The score is divided into two staves. The top staff represents the piano part, and the bottom staff represents the bass part. The piano part includes chords such as Bb, G7, Cm7, F7, Bb, G7, C7, F7, Bb7, Eb, Bb, Cm7, Bb, Bb, and Bb. The bass part includes chords such as Bb, G7, C7, F7, Bb, G7, C7, F7, Bb, G7, C7, F7, and Bb. The score is in 4/4 time.

"SHORTY ROGERS COURTS THE COUNT" VICTOR #LJM 1004

DOXY

SONNY ROLLINS

1 2 3 4 5 6 7 8

C7 F7 Bb7 Ab7 G7
G7 F#m7 Bb7 E7 Ab7 G7
E7 Bb7 Ab7 G7
C7 F7 Bb7 Cm7 F7

80.

DO YOU KNOW WHAT IT MEANS

(TO MISS NEW ORLEANS)

DE LANGE

8/4

The musical score consists of two staves of handwritten music. The top staff is for a melodic instrument and the bottom staff is for a harmonic instrument like a piano. Chords are written above the notes. The first section starts with a C major chord followed by G7, A minor 7, E minor 7, and A minor 7. The second section begins with D minor 7, followed by a solo section starting with F6, F#0, C/G, and A7. The third section starts with 1. D minor 7, G7, G7, and G7. The fourth section starts with 2. D minor 7, G7, G7, and C. The fifth section starts with D7, followed by a solo section starting with Bb minor 7, Eb7, Ab6, A0, Bb minor 7, Eb7, and Ab6. The sixth section starts with A minor 7, D7, G major 7, F#0, E minor 7, A minor 7, D7, G7 sus, and G7. The seventh section starts with C, G7, A minor 7, and A minor 7. The eighth section starts with D7, followed by a solo section starting with F6, F#0, C/G, and A7. The ninth section starts with D7, G7, and a solo section starting with C, Ab7, D minor 7/G, G7, and ending with C major 7.

D. NELSON

THE DRIVE

84

C Maj⁷ FMaj⁷ Emi⁷ Ami⁷

Dmi⁷ G⁷ 1. Emi⁷ A⁺⁷ Dmi⁷ G⁷

2. CMaj⁷ Gmi⁷ C⁷ FMaj⁷ B⁷

EΦ⁷ A⁷ DΦ⁷ G⁷

CMaj⁷ A⁺⁷ Dmi⁷ G⁷ CMaj⁷ FMaj⁷

Emi⁷ Ami⁷ Dmi⁷ G⁷

CMaj⁷ A⁷ Dmi⁷ G⁷

OLIVER NELSON - "IMAGES"

82.

EARLY AUTUMN

RALPH BURNS

♩ = 69

Handwritten musical score for "Early Autumn" by Ralph Burns, featuring a single melodic line on five staves. The key signature is one flat (B-flat). The tempo is indicated as ♩ = 69. The piece consists of eight measures, each ending with a fermata. Chords labeled include B-flat major (Bb), A7, G7, F7, B-flat minor 7 (Bbm7), C major 7 (Cm7), F7, Ab minor 7 (Abm7), D7, G7, Gb, Ab7, B7, E, Ab7, G7, Gb7, (Cm7), Bm7, F7, Bb, A7, Ab, G7, Bb, F7, Gb.

The score is handwritten on five staves. Measure 1: Bb, G7, Bb, F7, Bbm7. Measure 2: Cm7, F7, Bb, D7. Measure 3: Abm7, D7. Measure 4: Gb, Ab7, B7, E. Measure 5: Ab7, G7, Gb7, Bm7. Measure 6: F7, Bb, A7. Measure 7: Ab, G7, Bb. Measure 8: F7, Gb.

ECLYPSO

LATIN F_{mi}⁷ B_{b7} E_{bMaj7} C₇ F_{mi}⁷ B_{b7} G_{mi}⁷ C₇

2. Eb (SWING) B_{bmi}⁷ Eb⁷ AbMaj⁷

C_{mi}⁷ F⁷ F_{mi}⁷ B_{b7} C₇

LATIN F_{mi}⁷ B_{b7} E_{bMaj7} C₇ F_{mi}⁷ B_{b7} G_{mi}⁷ C₇

F_{mi}⁷ B_{b7} G_{mi}⁷ C₇ F_{mi}⁷ B_{b7} Eb (C7)

(SOLOS IN SWING)

JOHN COLTRANE - "KENNY BURRELL / JOHN COLTRANE

84.

ELDRA

J.J. JOHNSON

2/4

C_{min}⁷ F⁷ B_bMaj⁷ E_bMaj⁷ D_{min}⁷ D_bmin⁷

C_{min}⁷ F⁷ 1. B_bMaj⁷ C_{min}⁷ F⁷

2. B_bMaj⁷ F_{min}⁷ B_b⁷ E_bMaj⁷ E_bmin⁷

D_{min}⁷ A_#⁷ D⁷ G_{min}⁷ C⁷

C_{min}⁷ F⁷ C_{min}⁷ F⁷

B_bMaj⁷ E_bMaj⁷ D_{min}⁷ D_bmin⁷ C_{min}⁷ F⁷

B_bMaj⁷

SONNY STITT - "GENESIS"

85.

EMBRACEABLE YOU G. GERSHWIN

Handwritten musical score for "Embraceable You" by G. Gershwin, featuring a vocal melody line and harmonic progression. The score is in 2/4 time, key of F# major (G minor), and includes lyrics.

Harmonic Progression:

- I: G^b (Measures 1-2)
- II: B^b° (Measure 3)
- III: A^{m7} (Measure 4)
- IV: D⁷ (Measure 5)
- V: A^m (Measure 6)
- V/G: A^{m7}/G (Measure 7)
- VII: F⁷ (Measure 8)
- VI: D⁷ (Measure 9)
- IV: G^b (Measure 10)
- II: F#⁷(b5) (Measure 11)
- III: B^{m7} (Measure 12)
- IV: B^b+ (Measure 13)
- II: A sus (Measure 14)
- IV: A⁷ (Measure 15)
- IV: D^{MAJ7} (Measure 16)
- IV: D^{#0} (Measure 17)
- VI: E^{m7} (Measure 18)
- IV: A⁷ (Measure 19)
- VI: A^{m7} (Measure 20)
- IV: D⁷ (Measure 21)
- IV: G^b (Measure 22)
- IV: B^b° (Measure 23)
- VI: A^{m7} (Measure 24)
- IV: D⁷ (Measure 25)
- VI: A^{m7} (Measure 26)
- IV: D⁷ (Measure 27)
- VI: A^m (Measure 28)
- VI: A^{m7}/G (Measure 29)
- IV: F⁷ (Measure 30)
- IV: G (Measure 31)
- IV: D^{m7} (Measure 32)
- IV: G⁷ (Measure 33)
- IV: C^{MAJ7} (Measure 34)
- IV: IV (Measure 35)
- IV: F#⁷(b5) (Measure 36)
- IV: B⁷(b9) (Measure 37)
- VI: E^{m7} (Measure 38)
- VI: E^{m7} (Measure 39)
- VI: E^{m7} (Measure 40)
- IV: A⁷ (Measure 41)
- VI: G^{M7} (Measure 42)
- VI: A^{m7}(b9) (Measure 43)
- IV: D⁷(b9) (Measure 44)
- IV: G^b (Measure 45)
- IV: (A^{m7} D⁷) (Measure 46)

86.

ENCHANTMENT

JOANNE BRACKEEN

Fsus4

Gb/F

Ab/B

C/F

E/F

Dmi⁷

Bbm⁷

Abm⁷

Gmⁱ

E/F

Ami⁷

Bbm⁷

Abm⁷

D⁷

DbMaj⁷

Bm⁷/Ab

Amaj⁷/Ab

E⁷

G⁷

Gb⁷

A⁷

E⁷

(Bassoon)

(Trumpet)

JOANNE BRACKEEN - "SPECIAL IDENTITY"

EPilogue

B. EVANS

E^b

$B\phi^7$ $C\min^7(II)$ Bb $A\flat M\phi^7$ $G\min^7$ $C\min^7(II)$

$A\flat M\phi^7$ $G\min^7$ $C\min^7$

Bb $B\phi^7$ $C\min$

88.

EVENING IN CONCERT J. BRACKEEN

84

E mi
A mi
D mi
C mi
F mi
E Maj⁷(#1)
G Maj⁷/E b
D mi
B b⁷
G mi
E b mi
G b⁷
F/D

JOANNE BRACKEEN - "SPECIAL IDENTITY"

EVERYTHING I HAVE IS YOURS

Handwritten musical score for guitar or piano, featuring a single staff with various chords and notes. The score includes lyrics and chord symbols above the staff. The lyrics are: "C", "Ab7", "Dmi⁷ G⁷", "G+7", "C", "Ab7", "Dmi⁷ G⁷ - Dmi^b E⁷", "Ami", "Fmi", "C", "D7", "Emi", "A7", "Ami⁷ D7", "Dmi⁷ G⁷", "C", "Ab7", "Dmi⁷ G⁷", "G+7", "C", "Gmi⁷ C7 C+", "F Maj⁷", "F6", "FMaj⁷", "F6 E7", "Ami", "Fmi", "C", "D7", "C", "Ab7", "Dmi⁷ G⁷", "1. C E° Dmi B", "2. C". The score is in common time and uses standard musical notation with a bass clef.

90.

EYE OF THE HURRICANE

H. HANCOCK

F#m⁷ Bb¹³ Eb^{m7} Ab¹³ Dbmaj⁷

Bmaj⁷(b5) Emaj⁷(#11) Bbmaj⁹

F#m

1. B⁷ C⁷ D^{b7} C⁷ B⁷ C⁷ F#m⁷

2. F#m⁷

(SOLO OVER F#m BLUES)

HERBIE HANCOCK - "MAIDEN VOYAGE"

[med. vp]

EZZ-THETIC-

GEORGE
RUSSELL. 91.

Note: 1st & 8 Bars could also be F. If so, use bridge turnaround indicated in parentheses

92.

[UP TEMPO] **EINBAHNSTRASSE.** RON CARTER.

Handwritten musical score for "EINBAHNSTRASSE." The score consists of two staves of music. The top staff is in G major (B-flat) and the bottom staff is in C major (F-sharp). The music includes lyrics and chords such as Dm, G7, Cm, F7(+5), Bb, Eb, E dim, F7, Bb7(+9), D, D, Bb, F#7, Bb, Gb, and Eb. The score is marked as "UP TEMPO".

E.K.'S BLUES ED KAISER

Handwritten musical score for "E.K.'S BLUES" consisting of four staves of music. The chords listed are F7, Bb7, B°, F7, Cmi7, F7, Bb7, (B°), G7, F7, Ami7, Ab7, Gmi7, F#7, F7, D7, Gmi7, C7, and Gmi7. The score is in G major (B-flat).

(up)

57ND STREET THEME

TH. MONK

93.

Handwritten musical score for "57ND STREET THEME" by Thelonious Monk. The score is written on ten staves of music for a single melodic line. The chords are labeled above each staff:

- Staff 1: C, Ami⁷, Dmi⁷ G⁷, C, Ami⁷
- Staff 2: Dmi⁷ G⁷, C, Ami⁷, Dmi⁷ G⁷
- Staff 3: C, Eb⁰ Dmi⁷, 1. C, 2. C
- Staff 4: F, C+⁷
- Staff 5: F, D⁹
- Staff 6: G⁷, C, Ami⁷
- Staff 7: Dmi⁷ G⁷, C, Ami⁷, Dmi⁷ G⁷
- Staff 8: C, Ami⁷, Dmi⁷ G⁷
- Staff 9: C, Eb⁰ Dmi⁷
- Staff 10: C

94.

FEELS SO GOOD

C. MANGIONE

F F G/E Dm7

Gm7

C7

C7/Bb

Am7

Dm7

Gm7

Gm7

Gm7/F

E7

A7

Dm7

Eb Add9

Dm7

Eb Add9

F

Eb Add9

Dm7

Bb

- FEELS SO GOOD PG2 -

The musical score is divided into six staves, each representing a different part of the piano or a specific instrument. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest.

- Staff 1:** Shows a treble clef and a G_{min}⁷ chord. The melody consists of eighth-note patterns.
- Staff 2:** Shows a bass clef and a C^{7(sus)} chord. The melody consists of eighth-note patterns.
- Staff 3:** Shows a bass clef and a D⁷ chord. The melody consists of eighth-note patterns.
- Staff 4:** Shows a bass clef and a D/F# chord. The melody consists of eighth-note patterns.
- Staff 5:** Shows a bass clef and a C⁷ chord. The melody consists of eighth-note patterns.
- Staff 6:** Shows a bass clef and a G_{min}/C chord. The melody consists of eighth-note patterns.

Chords and key signatures are indicated above the staves:

- Staff 1: G_{min}⁷
- Staff 2: C^{7(sus)}
- Staff 3: (D⁷)
- Staff 4: D/F#
- Staff 5: (C⁷)
- Staff 6: (G_{min}⁷/C)

Key changes are also marked with arrows:

- From Staff 1 to Staff 2: An arrow points from G_{min}⁷ to C^{7(sus)}.
- From Staff 2 to Staff 3: An arrow points from C^{7(sus)} to (D⁷).
- From Staff 3 to Staff 4: An arrow points from (D⁷) to D/F#.
- From Staff 4 to Staff 5: An arrow points from D/F# to (C⁷).
- From Staff 5 to Staff 6: An arrow points from (C⁷) to G_{min}/C.

96.

(MEd. Rock) FIRST MOVES SONNY ROLLINS

84

SONNY ROLLINS - "THE CUTTING EDGE"

RON CARTER

FIRST TRIP

Handwritten musical score for a solo instrument, likely bass or guitar, featuring eight staves of music. The score includes various chords and specific notes, with some markings like 'F' and 'G'. The first staff starts with a key signature of one flat (B-flat) and a time signature of 4/4. The second staff begins with a key signature of one flat (B-flat) and a time signature of 2/4. The third staff begins with a key signature of one flat (B-flat) and a time signature of 2/4. The fourth staff begins with a key signature of one flat (B-flat) and a time signature of 2/4. The fifth staff begins with a key signature of one flat (B-flat) and a time signature of 2/4. The sixth staff begins with a key signature of one flat (B-flat) and a time signature of 2/4. The seventh staff begins with a key signature of one flat (B-flat) and a time signature of 2/4. The eighth staff begins with a key signature of one flat (B-flat) and a time signature of 2/4.

98.

J=108

FIVE BROTHERS

GERRY MULLIGAN

8/4 G C Dmi G⁷ C Dmi⁷ G⁷

Gmi⁷ C F Bb⁷ 1. C E⁷ Dmi⁷ G⁷

b2 3 L3 2 2. Dmi⁷ Db⁷ C B⁷ E

Fmi⁷ Bb⁷ Eb⁷ Emi⁷ A⁷

D Ebmi⁷ Ab⁷ Db Dmi⁷ Db⁷

C Dmi⁷ G⁷ C Dmi⁷ G⁷

Gmi⁷ C F Bb⁷ Dmi⁷ Db⁷ C

b2 3 L3 2

STAN GETZ — NEW JAZZ # NJLP 102

(MED. UP JAZZ WALTZ) FILIM FILAM MIKE WOFFORD

[INTRO:

The score consists of six staves of handwritten musical notation. The first staff shows a sequence of chords: G¹³, Ab¹³, G¹³, F#¹³. The second staff starts with G¹³, followed by a melodic line with notes and rests. The third staff starts with G¹³, followed by Ab¹³, G¹³, and Db⁷. The fourth staff starts with Gm7/C, followed by Fm7/Bb, Em7/A, and Ebm7/Ab. The fifth staff starts with G¹³, followed by Ab¹³, G¹³, and F¹³. The sixth staff starts with E7(#9), followed by Eb⁷, and D7(#9). The seventh staff starts with G¹³, followed by Ab¹³, G¹³, and F#⁷.

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

100.

FLINTSTONE'S THEME

BRISON / GOLDBERG

B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷ B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷

B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷ (1. B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷) [2. B^bMaj⁷]

D'

C⁷

F⁷

B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷ B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷

B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷ B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷

B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷ B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷

B^bMaj⁷ Gmi⁷ Cmi⁷ F⁷ B^bMaj⁷ Gmi⁷

Cmi⁷ F⁷ B^bMaj⁷

CLARK TERRY - "CLARK TERRY & HIS FOOLY GIANTS"

A FLOWER IS A LONESOME THING

B. STRAUBORN

C^b7(b5)

The score is a handwritten musical arrangement for a band. It features eight staves of music, each with a different instrument's part. The instruments include piano, drums, and various brass and woodwind instruments. The music is in 4/4 time and consists of several measures of music. Chords are labeled throughout the score, including C^b7(b5), B^b7, E^b7, A^b7, D^b7, F#[#]mi7, E⁷, DMaj7, Dbb7, Eb[#]mi7, Ab⁷, DbMaj7, E⁷, A7(b9), DMaj7, Dbb7, DMaj7, E⁷, GbMaj7, Ab7(b5), C^b7(b5), B^b7, E^b7, A^b7, D^b7, F#[#]mi7, E⁷, DMaj7, and DbMaj7. The score is written on a grid of five-line staves.

FLY BY NIGHT

DAVE GRUSIN

8 - INTRO 12 BAR -

Handwritten musical score for 'FLY BY NIGHT' by Dave Grusin, featuring a 12-bar intro. The score includes two staves for guitar (Guitar 1 and Guitar 2) and a bass staff. The key signature changes throughout the piece, indicated by circled numbers 8, 9, 10, 11, and 12 above the staves. Chords labeled include Gmin7, Am7, BbMaj7, BbMaj7, Gmin7, BbMaj7, BbMaj7, Gmin7, BbMaj7, C/D, D/E, E/F#, F# G# A/B, B/C#, C/D, BbMaj7, Dmin7, BbMaj7, and Gmin7. The score also features various rhythmic patterns and grace notes.

103.

103.

(2 OCTAVES)

D.S. (SOLO OVER A & B then D.S. al CODA)

LEE RITTENDOUR
"CAPTAIN FINGERS"

(FADE)

104.

FIVE SPOT AFTER DARK

BENNY GOLSON

8th 4th

(MED UP FUNK) FUNK DUMPLIN' JOHNNY COLES

8th 4th

FLYING HOME LIONEL HAMPTON ^{105.}

LIONEL HAMPTON 105

105.

106.

FLY ME TO THE MOON

Handwritten musical score for "Fly Me To The Moon" in 6/8 time. The score consists of six staves of music with corresponding chords written above each staff. The chords are labeled with Roman numerals and some with additional symbols like 'min' or '(b9)'. The score includes a section labeled '1.' and another labeled '2.'.

Chords:

- Am⁷, Dm⁷, G⁷, CMaj⁷, C⁷
- F Maj⁷, B^ø, E⁷, Am^{min}, A^{7(b9)}, Dm⁷
- G⁷, Dm⁷, G⁷, Em, A⁷, Dm⁷, G⁷, CMaj⁷
- Bm⁷, E⁷, Am⁷, Dm⁷, G⁷, CMaj⁷, C⁷
- F Maj⁷, B^ø, E⁷, Am^{min}, A⁷, Dm⁷
- G⁷, Dm⁷, G⁷, 1. Em^{7b5}, E^ø, A⁷, Dm⁷, G⁷, C⁶, E⁷
2. CMaj⁷, C⁷, F⁶, G⁷, G^{7(b9)}, C⁶

Fools Rush In

Handwritten musical score for "Fools Rush In" featuring eight staves of music with lyrics and chords.

Staff 1: Dm7, G7, C, Am7

Staff 2: Dm7, G7, C, A7

Staff 3: Dm, G7, C, Am7

Staff 4: D7(b5), Am7, D7, Dm7, G7

Staff 5: Dm7, G7, C, Am7

Staff 6: Dm7, G7, Bb7(b5), A7

Staff 7: Dm, Fm**b**, Bb7, C, Am

Staff 8: Dm7, G7, 1. C, EΦ, A7

Staff 9: 2. C

108.

MED. UP - FOR MINORS ONLY J. HEATH

The musical score consists of six staves of handwritten notation. The first four staves are continuous, separated by vertical bar lines. The first staff begins with a C major chord (Cmi), followed by a G7(b9)/D chord. The second staff begins with a C major chord (Cmi), followed by a C7(b9)/G chord. The third staff begins with an F major chord (Fmi). The fourth staff begins with an F major chord (Fmi), followed by a D major 7th chord (Dmi7) and a G7 chord. The fifth staff begins with an Eb major 7th chord (Ebmi7), followed by an A flat major 7th chord (Ab7). The sixth staff begins with a D major 7th chord (Dphi7), followed by a G7 chord. The notation uses eighth and sixteenth notes, with various rests and dynamic markings. The key signature is one flat, and the time signature is 8/8.

JIMMY HEATH - "PICTURE OF HEATH"

(♩ = 110) FOUR BROTHERS

The score is divided into sections by measure numbers:

- Measures 1-4:** The first section starts with a descending eighth-note scale (B♭, A, G, F). It then moves to a series of chords: B♭⁷, B♭_{mi}⁷, E♭₊₇, and A♭. The bass line consists of eighth notes (F, E♭, D, C).
- Measures 5-8:** The second section begins with a descending eighth-note scale (D, C, B, A). It then moves to a series of chords: D_{mi}⁷, G♭⁷, B, E_{mi}⁷, A⁷, and D. The bass line consists of eighth notes (D, C, B, A).
- Measures 9-12:** The third section begins with a descending eighth-note scale (D, C, B, A). It then moves to a series of chords: D_{mi}⁷, G⁷, C_{mi}⁷, and F⁷. The bass line consists of eighth notes (C, B, A, G).
- Measures 13-16:** The fourth section begins with a descending eighth-note scale (B♭, A, G, F). It then moves to a series of chords: B♭⁷, B♭_{mi}⁷, E♭₊₇, and A♭. The bass line consists of eighth notes (F, E♭, D, C).
- Measures 17-20:** The fifth section begins with a descending eighth-note scale (B♭, A, G, F). It then moves to a series of chords: B♭_{mi}⁷, C_{mi}⁷, F⁷, B♭_{mi}⁷, E♭⁷, and A♭. The bass line consists of eighth notes (E♭, D, C, B).

110.

(UP)

FOX HUNT

I.J. Johnson

110.
(UP)

FOX HUNT

I.J. Johnson

I.J. Johnson

B-flat major, common time

D7(b5)
C#7

G7(alt.)
E7(alt.)

F7(alt.)

A7(b5) (D.S. AL 2ND END)

111.

PEPPER ADAMS

FREDDIE FROD

8/24

Dm7 G7(b9) F#7(b9) F7(b9) Dm7 G7(b9) Cm7 F7
 Fm7 Bb7(b9) EbMaj7 Ebm7(3) 1. Ab7(b9) G7(b9) F#7(b9) F7(b9)
 2. BbMaj7 Cm7 F7(b9) 3. Bm7 BbMaj7 Am7 D7(b9)
 Bbm7 Eb7 Bm7 E7 Cm7 F7 F#m7 B7 Dm7 G7(b9) F#7(b9) F7(b9)
 Dm7 G7(b9) Cm7 F7 F#m7 B7 Dm7 G7(b9) F#7(b9) F7(b9)
 Dm7 G7(b9) Cm7 F7 F#m7 Bb7(b9)
 EbMaj7 Ebm7(3) Ab7 BbMaj7 Cm7 F7 F#7(b9) BbMaj7

112.

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

Handwritten musical score for a piece titled "FREE CELL BLOCK 'F', IT'S NAZI USA." by C. MINGUS. The score consists of ten staves of music, each with a different key signature and time signature. The keys include G_bMaj⁷, G_bMaj⁷, E_mMaj⁷, A7, D_mMaj⁷, G7, C_m₇, E_bMaj⁷(b5), B_bMaj⁷, A_mMaj⁷, G_bMaj⁷, B7, B7, E_m₇, D_mMaj⁷, and Latin E_mMaj⁷. The score includes various rhythmic patterns, such as sixteenth-note figures and eighth-note figures, with some notes having triplets indicated by the number '3' above them. The music is written on five-line staffs with a variety of time signatures, including 5/4, 4/4, and 3/4.

(\flat \flat \flat)

(-FREE BLOCK "F" PG 2 -)

Dm7

G7

G7

Cmaj7 SWING

D \flat Maj7

G \flat 7

D \flat Maj7

E \flat 7 A \flat 7

D \flat Maj7

D Maj7 E Maj7

D Maj7 D \flat Maj7

D \flat 7

CHARLES MINGUS - "CHANGES TWO"

114.

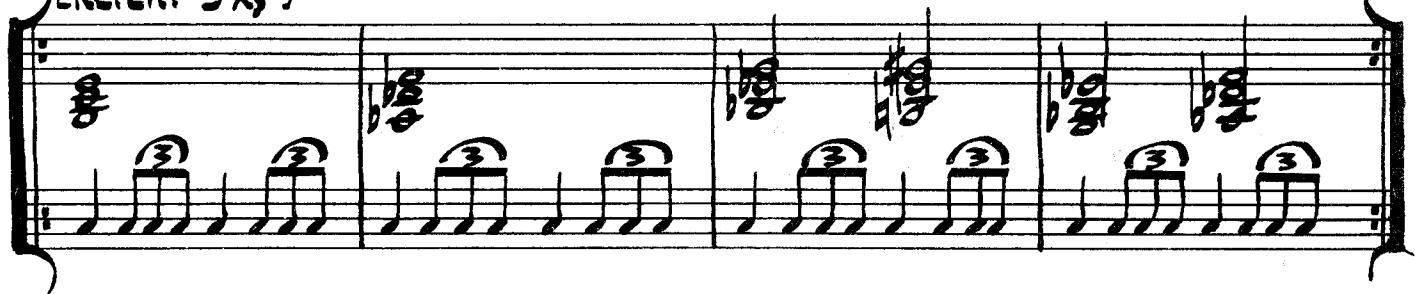
FRIDAY THE 13TH

JOANNE BRACKEEN

A handwritten musical score for 'FRIDAY THE 13TH' by Joanne Brackeen. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a single melodic line with various note heads and stems. The subsequent nine staves are bass staves, each starting with a bass clef. These staves are grouped into three systems of four measures each, separated by vertical bar lines. The bass staves contain rhythmic patterns involving eighth and sixteenth notes, with some measures featuring triplets indicated by a '3' over the measure. The score concludes with a page number '818' at the bottom right.

(- FRIDAY THE 13th PG 1 -)

(REPEAT 3x's)



(13)
4)

- REPEAT 4X -

F | E♭ | D♭ | C↑

F | E♭ | D♭ | C↑

F | E♭ | D♭ | C↑

B♭7 | A♭7 | G♭7 | C↑

F | E♭7 | D♭7 | Cm7 | F

C | D♭ | E♭ | D♭

F | B♭ | E

116.
(MED. TEMPO)

FUNKY

KENNY BURRELL

EbMaj⁷ Ebmin⁶ EbMaj⁷

Cmin F⁷ BbMaj⁷

EbMaj⁷ Cmin⁷ 1. CØ⁷

F⁷ 2. CØ⁷ F^{7(b9)} BbMaj⁷

(2ND ENDING LAST X ONLY)

VERY FAST

FREE.

ORNETTE
COLEMAN.

(NO RHYTHM SECTION)

DRUM SOLO - 15 SECONDS
(BASS MAY ALSO JOIN)

TO COLLECTIVE "FREE"
BLOWING.

[Rock] **GAMES PEOPLE PLAY.** JOE SOUTH.

Handwritten musical score for "GAMES PEOPLE PLAY." featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes measures with chords A, F, C, B♭, C, and F. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It includes measures with chords B, F, C, B♭, and C. There is a section labeled "ENDING C7" followed by a section labeled "FOR REP. & SOLOS" with a C chord. The score is written on five-line staff paper.

GETTIN' IT TOGETHA' BOBBY TIMMONS

Handwritten musical score for "GETTIN' IT TOGETHA'" by Bobby Timmons. The score consists of a single staff of music in a common time signature. It features a variety of chords including Gmi, C, Gmi7, C7, AbMaj7, Cmi7, Cmi7, D7(alt.), Gmi7, C7(alt.), Gmi7, Gmi7, C7, and Gmi7. The score is written on five-line staff paper.

118.

(BALLAD) GENLE WIND & FALLING TEAR G. BURTON

8 $\frac{6}{4}$

F_{mi} C₇(#9) F_{mi} B₇(¹³) D_{Maj7} F_{Maj7}
 E_b_{Maj7} E_{Φ7} A₇ D_{mi7} C₇ F_{Maj7} F₁₃ A₇

A_b G₇ G_b_{Maj7} F_{mi} 1. B_b_{mi7} A_b
 G_b_{Maj7} F_{mi} B_b_{mi7} G_b E_b_{mi7} C_{mi7}

D_b_{Maj7} B₇ B_b_{mi7} E_{b7} A_b_{mi7} D_{b7} G_{Φ7} C₇
 2. B_b_{mi7} E_b_{mi7} A_{b7} D_b_{Maj7} G_{Φ7} C₇
 C_{Φ7} F₇ B_b_{mi} G_{Φ7} C₇ F B₇

D F E_{Maj7}

(BALLAD)

119.

GEORGIA

HOAGY CHARMICHAEL

6/4

F Maj⁷ E⁷ D⁷ | E^Φ A⁷ Dmin Dmin/C G/B B^bmin E^b7

1. Gmin⁷ C⁷ Ami⁷ D⁷ Gmin⁷ C⁷(G⁵) |

2. Gmin⁷ C^{7(b9)} F Maj⁷ Emi⁷ A⁷ Dmin Dmin/C# |

(Dmi⁷) (B^b7) Dmin (Gmin^b) P(Dmi⁷) P(B⁷) Dmin Dmin/C# |

Dmi/C Bmin⁷ E⁷ Ami⁷-3-(A^{b7}) Gmin⁷ (G^b7) F Maj⁷ |

E^Φ7 A⁷ Dmi Dmi/C G/B B^b7 E^b7 Ami⁷ (E⁷) |

Gmin⁷ C^{7(b9)} F Maj⁷ (Gmin⁷ C⁷) |

120.

GET OUT OF TOWN

C. PORTER

C_{mi}

C_{mi}

C7(b9)

F#m7 Bb7 EbMaj7

Aø7 Dø7 Dø7 Gø7

C_{mi}

C7(b9)

F#m7 Bb7(b9) EbMaj7 Cø7

F#m7 Bb7 EbMaj7 (Dø7 Gø7)

ROLAND KIRK - "DOMINO"

(BALLAD)

A GHOST OF A CHANCE

V. YOUNG

Handwritten musical score for "A Ghost of a Chance" in 8/2 time. The score includes six staves of music with various chords and performance markings. Chords include CMaj7, G+7, Em7(b5), A7(b9), Fm7, Bb7, Ami7, Dmi7, G7, Bb7, A7, Ab7, G7, CMaj7, Dmi7, F#ø7, G7, Em7, A7, Dmi7, G7, Em7(b5), A7(b9), Fm7, Bb7, CMaj7, Ami7, Dmi7, G7, CMaj7, (Ami7 Dmi7 G7), and a final blank staff.

ZOOT SIMS - "ZOOT SIMS: SOPRANO SAX"

ARNETT COBB - "THE WILD MAN FROM TEXAS"

WES MONTGOMERY - "BEST OF WES MONTGOMERY"

122.

(SLOW-MED) **GIRL TALK** NEIL HEFTI

E♭Maj⁷ A⁹ AbMaj⁷ Fm⁷ B♭(b9) Gm⁷ C7(b9)

Fm⁷ Gm⁷ Ab⁶ Bb⁹ E♭m⁷ Abm⁷ F⁷(b5) Fm^{7/Bb} Bb^{7(b9)}

Gm⁷ C7(b9) Gm⁷ Abm⁶ Bbm⁶ C7 Cm^{7/F} F⁹

Fm^{7/Bb} Ab⁷ Gm⁷ Cm⁹ 1. Fm⁷ Bb⁹

2. Fm⁷ Bb⁹ E♭Maj⁷ (G♭Maj⁷ Fm⁷ Bb^{7(b9)})

[BOSSA]

GENTLE RAIN.

Am⁶ Bm^{7(b5)} E⁷ Am⁷ D⁷ Gm⁷ C⁷

F₆ F#m^{7(b5)} B⁷ Em^{7(b5)} A^{7(b9)}

Dm^{7(b5)} Bm^{7(b5)} E⁷ 1. Am⁶ Bb⁹ 2. Am⁷ D⁷ Gm⁷ C⁷

F₆ C₉ F₆ Em⁷ Am (E⁷)

GOOD BAIT

TADD DAMERON

8/8

Chords (from top to bottom):
 1. BbMaj7 Gmin7 Cmin7 B7 BbMaj7 Gmin7 Cmin7 F7
 BbMaj7 Bb7 EbMaj7 Ab7 Dmin7 Dmin7 Cmin7 B7 [1. BbMaj7 B7]
 2. BbMaj7 Bb7(+)5 EbMaj7 Cmin7 Fmin7 E7 EbMaj7 Cmin7
 Fmin7 Bb7 EbMaj7 Eb7 AbMaj7 Db7 Gmin7 Gb7 Fmin7 E7
 Eb7 F9 BbMaj7 Gmin7 Cmin7 B7 BbMaj7 Gmin7 Cmin7 F7
 BbMaj7 Bb7 EbMaj7 Ab7 Dmin7 Db7 Cmin7 B7 Bb (F7)

124.

GOLDEN NOTEBOOK'S

G. MULLIGAN

A [8.] CMaj⁷ BbMaj⁷ CMaj⁷

64. 

BbMaj⁷ CMaj⁷ BbMaj⁷ A



1. G A | 2. G A | **B** D⁷ G⁷ C

D(sus) G⁷ C D⁷ G⁷ C F⁷ B^{b7} 

1. EbMaj⁷ Dm⁷ G⁷ | 2. EbMaj⁷ Dm⁷ A⁷

C DMaj⁷ CMaj⁷ DMaj⁷ CMaj⁷

DMaj⁷ CMaj⁷ B A B

D E⁷ A⁷ D E(sus) A⁷ D

E⁷ A⁷ D G C F Maj⁷ Dm⁷ G⁷



- GOLDEN NOTEBOOKS - PG2. -

(SOLO) C^{Maj}7 B^{bMaj}7 C^{Maj}7 B^{bMaj}7 125.

G⁷(sus) %. D.S. al CODA

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

GERRY MULLIGAN - "THE AGE OF STEAM"

126.

(LATIN)

HORACE SILVER

GREGORY IS HERE

(6^{bb})

$C^{\#}/B$

$C\text{mi}^{II}$

$C\text{mi}^{II}$

$C^{\#}/B$

$C^{\#}/B$

$C\text{mi}^{II}$

$C\text{mi}^{II}$

$A\phi$

$D7(b9)$

$G\text{mi}^{II}$

$C7$

-GREGORY PG 2-

127.

1.

Cmin7

F⁷(b9)

BbMaj7

2.

FINE

BbMaj7

Ebmin7

Ab⁷

DbbMaj7

Ebmin7

Ab⁷

Cmin7

D.S. al FINE

F⁷(b9)

128.

(MED. GOSPEL)

GROOVE MERCHANT

J.RICHARDSON

The musical score consists of six staves of handwritten notation. The first five staves are standard staff notation with various chords labeled above them: B^b7, E^b7, B^b7, B^b/A^b, G^{mi}7, C⁷, F⁷, C⁷, F⁷, B^b7, E^b7, E^o, B^b/F, D⁷/F[#], G^{mi}7, E^b7, F⁷, B^b, G^{mi}7, E^b7, B^b/F, D⁷/F[#], G^{mi}7, E^b7, B^b/F, D⁷/F[#], G^{mi}7, E^b7, C^{mi}7, F⁷, B^b. The sixth staff is a coda section labeled "CODA LAST X (2)" followed by a circled "2". A note at the bottom right of the score reads "(USE ONLY 1ST ENDING ON SOLOS)".

(USE ONLY 1ST ENDING ON SOLOS)

The coda section starts with "CODA LAST X (2)" followed by a circled "2". It consists of two staves of handwritten notation. The first staff ends with a B^b7 chord. The second staff begins with a B^b7 chord.

GROOVE YARD

CARL PERKINS

(INTRO = G BASSON 2&4)

8 b4

(G BASSON 2+4)

(TAKE CODA FOR OUT CHORUS)

130.

GROOVY SAMBA

SERGIO MENDES

The musical score is handwritten on eight staves. It includes the following chord labels:

- Staff 1: Gm7, Ab7, Gm6
- Staff 2: Gm6, Aø7, Dø7
- Staff 3: Gm7, 1. Aø7, Dø7, 2. Gm7
- Staff 4: Cm7, F7, BbMaj7
- Staff 5: C#m7, Fø7, BMaj7, Aø7, Dø7
- Staff 6: Gm7, Ab7, Gm6
- Staff 7: Aø7, Dø7, Gm7

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

HACKENSACK

T. MONK

The musical score for "Hackensack" by Thelonious Monk is a handwritten composition on five-line staff paper. It features eight staves of music, likely for piano, with various chords and bass lines. The chords labeled include:

- F
- B^b7
- F
- D'
- G_{min}⁷
- C⁷
- 1. G_{min}⁷
- 2. F⁷
- B^b7
- B⁷
- F
- D'
- G⁷
- G⁷
- G_{min}⁷
- C⁷
- A_b_{min}⁷
- D^b⁷
- F
- B^b7
- F
- D'
- G_{min}⁷
- (G_{min}⁷ C⁷)
- C⁷
- F

The score is marked with a tempo of 3/4 time. The handwriting is in black ink on white paper, with some corrections and variations in the musical notation.

132.

HALLUCINATIONS

BUD POWELL

The musical score is handwritten on eight staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo of 126 BPM. It includes chords F, E7, A7, D7, G7, C7, Cmin7, and F7. The second staff begins with a bass clef and includes chords Bb7, F, Cmin7, D7, Gmin7, C7, F7, and a bracketed section L.F. The third staff starts with a bass clef and includes chords F, Dmin7, G7, Cmin7, F7, Bbmin7, E67, Ami7, and D7. The fourth staff continues with a bass clef and includes chords Ami7, D7, Gmin7, D7, Gmin7, C7, Ami7, and D7. The fifth staff starts with a bass clef and includes chords Gmin7, C7, F, E7, A7, D7, G7, and C7. The sixth staff begins with a bass clef and includes chords Cmin7, F7, Bb7, F, Cmin7, D7, and Gmin7, C7. The seventh staff starts with a bass clef and includes a single note F. The eighth staff is mostly blank with a few short vertical strokes.

BUD POWELL - MERCURY MGC-610

HAPPY LITTLE SUNBEAM

R. FREEMAN

$\text{J} = 126$

The musical score consists of two staves of handwritten music. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The music is in common time (indicated by a '4'). Chords are labeled above the notes, and lyrics are written below the notes. The first section of the music includes chords G_{mi}⁷, C⁷, F, and A_b_{mi}⁷. The second section includes chords B_b_{mi}⁷, E^{b7}, A_b, F_{mi}⁷, C_{mi}⁶, D_{mi}⁷, G⁷, C, D_{mi}⁷, G⁷, C, A_b_{mi}⁷, G_{mi}⁷, C⁷, F, and A_b_{mi}⁷. The third section includes chords G_{mi}⁷, C⁷, F, and A_b_{mi}⁷. The fourth section includes chords G_{mi}⁷, C⁷, C_{mi}⁷, F⁷, B_{mi}⁷, E⁷, A_{mi}⁷, D⁷, G_{mi}⁷, C⁷, E^{b7}, D⁷, G_{mi}⁷, C⁷, F, and a final measure of rests.

134.

(BRIGHT EVEN 8THS)
SAMBA

HAVONA

JACO PASTORIUS

Dsus Csus Bsus Asus Gsus Fsus Bsus Gsus Fsus Bsus Esus

84 (Etc. PARALLEL VOICINGS)

(3x) Fsus Gsus Esus Bsus

Fsus Gsus Asus Bsus Esus Bsus Fsus Gsus Esus (A TEMPO)

A Emaj7(b5) C Maj7

B B Maj7(b5) G Maj7

B Emii Emaj7(b5) C Maj7(b5) C Maj7

- HAVONA Pg. 2 -

135.

B Maj⁷(b5) (b) p # p # p G Maj⁷(b5)

C B' sus
UNIS.

SOLOS ON A 3 C AFTER SOLOS, REPEAT A B C TILL END.

Asus Bsus (10x) Asus Bsus Dsus

F#sus G#sus Esus 2
3) J. J. #o WEATHER REPORT -
HEAVY WEATHER

136.

(34 Ad)

HARLEQUIN

W. SHORTER

C#mi⁷

A4

E^b/Ab D^b/E^b E/A B^b/C C/B^b 2 E/F#

28. E⁷ Dmi⁷/G A Maj⁷/B Bmi⁷ AMaj⁷ Ebmi⁷ E^bmi⁷/D^b

E^b/Ab D^b/E^b E/A B^b/C C/B^b E⁷ Dmi⁷/G

Bmi⁷ E/F# Emi⁷ E⁷ G Maj⁷/A

D^b/F Cmi⁷/E^b Eb⁷(B^b) Ab⁷ Ab⁷ Bmi⁷ E⁷ B^bmi⁷ Eb⁷ Ami⁷ D⁷

E/F# E⁷ Dmi⁷/G

Amaj⁷/B B^bmi⁷ Amaj⁷ C Maj⁷/D C¹³ Bmi⁷ E⁷ A7(#9)

Cmi⁷/F F¹³ Cmi⁷/F F¹³ (3x's)

C#mi⁷ (D.S. al CODA)

OPEN SOLOS E^b/Ab D^b/E^b E/A B^b/C C/B^b E^b/Ab D^b/E^b E/A B^b/C C/B^b

WEATHER REPORT - "HEAVY WEATHER"

(BRECHI) HEAD AND SHOULDERS CEDAR WALTON

The musical score is handwritten on six staves. The first staff starts with a G major chord (G, B, D) followed by a G minor chord (G, B, D). The second staff begins with a D major chord (D, F#, A) followed by an E major chord (E, G, B). The third staff starts with a C major chord (C, E, G) followed by an F major chord (F, A, C). The fourth staff begins with a D major chord (D, F#, A) followed by an E major chord (E, G, B). The fifth staff starts with a C major chord (C, E, G) followed by an F major chord (F, A, C). The sixth staff starts with a D major chord (D, F#, A) followed by an E major chord (E, G, B).

CEDAR WALTON - "CEDAR"

138.

(Med. BOSSA) HERE'S THAT SUNNY DAY B. KESSEL

(INTRO)

A/E

D/E

AMaj⁷/E

DMaj⁷/E

AMaj⁷/E

CMaj⁷/E

F Maj⁷

B_bMaj⁷

④

1. Bmi⁷

E⁷

Cmi⁷ F¹

B_bMaj⁷

B_bMaj⁷ E⁷(b9)

2. Bmi⁷

E⁷

Emi⁷

A⁷

Dmi⁷

G⁷

C Maj⁷

F Maj⁷

B⁷

E⁷

AMaj⁷/E

DMaj⁷/E

This handwritten musical score for 'Here's That Sunny Day' consists of six staves of music. The first staff starts with an 'A/E' chord and includes an 'INTRO' section. The second staff begins with a 'D/E' chord. The third staff features a 'B_bMaj⁷' solo. The fourth staff contains a sequence of chords: B_bMaj⁷, E⁷(b9), B_bMaj⁷, E⁷, Cmi⁷, F¹, B_bMaj⁷, and B_bMaj⁷. The fifth staff includes a '2. Bmi⁷' section followed by chords E⁷, Emi⁷, and A⁷. The sixth staff concludes with chords Dmi⁷, G⁷, C Maj⁷, and F Maj⁷. The final staff ends with a 'B⁷' chord. Various solos are indicated by circled letters: 'A' and 'B' in the first staff, 'C' in the second, 'D' in the third, 'E' in the fourth, 'F' in the fifth, and 'G' in the sixth. The score is written in 4/4 time with a key signature of one sharp.

- SUNNY DAY Pg. 2 -

AM*aj*7/E

Cmaj⁹/E

FMaj

Bb Maj 7

Bmi⁷

E1

C[#]_{Mi7} C7

B_{mi}^7 B_b^7

(D.S.al Coda AFTER SOLOS)

B_{mi}7

61

Cm 7

F7

Bm.7

E1

C[#]_{Mm-1}

67

Bui 1

6

卷之七

17

Dm

6

三

٧

B. 7

6

AMERICAN

BARNEY KESSEL - "BARNEY PLAYS KESSEL"

140.

(BALLADS)

HELLO

MILT JACKSON

Ami⁷ (Bmi⁷) Ami⁷ D⁷ G C⁷ Bmi⁷ Emi
 Ami⁷ Bmi⁷ 1. Ami⁷ D⁷(b9) G Ami⁷ Bmi⁷ Emi
 2. Ami⁷ D⁷ Dmi⁷ G⁷
 C G F#mi⁷ B⁷ Emi Dmi⁷ G⁷
 C G F#mi⁷ B⁷ Emi A⁷
 Ami⁷ (Bmi⁷) Ami⁷ D⁷ G C⁷ Bmi⁷ Emi
 Ami⁷ (E⁷) Ami⁷ D⁷ G (Cmi) (Bmi⁷) (E⁷)

MILT JACKSON - "BALLADS & BLUES" ATLANTIC 1242

141.

HIBÉCK

LEE KONITZ

= 184

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring ten staves of music with various notes, rests, and dynamic markings. The score includes labels for chords such as C, D, Db, C7(b9), Fmi, G7, A7, D, F, Bb7(#9#11D), Eb, Db, Dmi7, G7, C, and C#7. The score concludes with a title in parentheses.

142.

(BOSSA)

HO-BA-LA-LA

JOAO GILBERTO

6/4 C | Am7 | D7 | Eb° | Emi | C#° |

Am7 | D7 | 1. G | Emi | Am7 | E7(b9) |

2. G | D7(b5) | Cmi7 | F7 |

BbMaj7 | Bb | Bb6 | Bb° | Cmi7 | F7 |

Am7 | D7 | Am7 | D7 | Eb° |

Emi | C#° | Am7 | D7 |

G | Cmi | G |

143.

(HED-UPSING) **HOCUS-POCUS** L. MORGAN

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns and various chords above the staff, including F, G_{mi}⁷, C⁷, F, B_f⁷, and E^{7(b9)}. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It shows a bass line with eighth-note patterns and chords such as A_{mi}⁷, A_{b7}[#], G_{mi}⁷, G_{b7}, F, D_{f7}, G_{mi}⁷, C⁷, F, G_{mi}⁷, C⁷, F, B_f⁷, E^{7(b9)}, A_{mi}⁷, A_{b7}[#], G_{mi}⁷, G_{b7}, F, C_{mi}⁷, F⁷, B_bMaj⁷, G_{mi}⁷, C_{mi}⁷, F⁷, B_bMaj⁷, B_bMaj⁷, A_{b7}, G⁷, G_{mi}⁷, C⁷, F, B_f⁷, E^{7(b9)}, A_{mi}⁷, A_{b7}[#], G_{mi}⁷, G_{b7}, F, D_{f7}, G_{mi}⁷, C⁷, (F).

LEE MORGAN - "THE SITDOWNER"

144.

(BRIGHT SWING)

MIKE WOFFORD

HORIZON

G^4 | $\text{C}^{\text{sus}} \text{ C Maj}$ (TIME) | $\text{D}_\flat \text{Maj}^7$ | $\text{D}^7 \pm 9+11$

$\text{D}^7 \pm 9+11$ | o | o

$\text{C}^{\text{ø}}/\text{F}$ | o | o

Fsus

o | $\text{C}^{\text{ø}}/\text{F}$ | o

o

- HORIZON PG.2 -

4 145.

D7+9+11 (TIME)

DΦ/G (PLAY TIME ON SOLOS)

DΦ/G (TIME)

AbMaj7(b5)

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

146.

HORACE SCOPE

HORACE SILVER

8 (b6) 1) [D_bMaj⁷] E_{mi}⁷ A⁷ E_b_{mi}⁷ |

Ab_{mi}⁷ D_b⁷ D_b_{mi}⁷ A_b⁷ |

G⁷ G⁷ G_b⁷ F_{mi}⁷ |

B_b_{mi}⁷ E_b_{mi}⁷ A_b⁷ |

D_b⁷(#9) B_b⁷(#9_b5) 1. A⁷ |

A_b⁷(#9) 2. A⁷ F_#_{mi}⁷ |

B_b⁷(#9_b5) A⁷ D_{Maj}⁷ D_b⁷(#9) |

(MED. ROCK.)

HUMMIN'

NAT ADDERLY

147.

The musical score is composed of four staves of handwritten notation. The first staff begins with a G7 chord, followed by a measure of eighth-note pairs. The second staff begins with a G7 chord, followed by a measure of eighth-note pairs. The third staff begins with a G7 chord, followed by a measure of eighth-note pairs. The fourth staff begins with a G7 chord, followed by a measure of eighth-note pairs. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests. Measures are separated by vertical bar lines.

(SOLO ON G BLUES)

148.

HUMPTY DUMPTY CHICK COREA

A handwritten musical score for a jazz piece, likely for piano or guitar, featuring four staves of music. The score includes various chords and progressions, with specific labels for chords and sections.

Chords and Progressions:

- Staff 1: EbMaj⁷, Dmaj⁷, F#Maj⁷, FMaj⁷
- Staff 2: A7 (alt.), BbMaj⁷, Bbmaj⁷, Bbmaj⁷
- Staff 3: Bbmaj⁷, Dmij⁷, Bmij⁷
- Staff 4: Abmij⁷, Fmij⁷, Abmij⁷
- Final section: GbMaj⁷, Fmij⁷, (D.C. al CODA), Bb⁷

Section Labels:

- D.C. (Da Capo)
- Coda

A handwritten musical score for guitar, featuring two staves of music. The first staff begins with a circled '0' and a bracket labeled '(CODA)'. It includes chords F#Maj7, E Maj7, Dm7, Dm7, and F#7 B Maj7(#). The second staff continues with chords B Maj7(#11), Bb7(alt), Ebm7, C7(sus), and G/A.

CHICK COREA - "THE MAD HATTER"

ICE CREAM KONITZ

149.

LEEKONITZ

A handwritten musical score for a band, consisting of ten staves of music. The staves are arranged vertically, with some staves having multiple lines of music. Chords are written above the staves, and measures are indicated by vertical bar lines. The score includes the following chords:

- Top staff: Cm7, F1, Bb, Ab6
- Second staff: Cm7, F7b9, Bb
- Third staff: G7, Cm7, F7
- Fourth staff: Bb, Bb+II, G7b9, C7
- Fifth staff: B7, Bb+II, Bb
- Sixth staff: Am7, D7, Dm7, G7
- Seventh staff: Gm7, Cm7, F7, Cm7
- Eighth staff: F7b9, Bb, Cm7
- Ninth staff: F7, 1. Bb, Db, G7
- Bottom staff: 2. Bb

The score uses standard musical notation with stems and rests. Measures are separated by vertical bar lines, and some measures include triplets indicated by a '3' over a bracket.

LEE KNUTZ - PRESTIGE #7004

150.

I BELIEVE IN YOU

F. LOESSER

8
F#
A mi A mi Δ7 A mi 7 A mi b

B mi 7 C 7 (#11) B mi 7 E 7

A mi A mi Δ7 A mi 7 A mi b

B 7 C 7 (#11) B 7 E 7 (b9)

A mi 7 D 7 A mi 7 D 7

G Maj 7 C 7 B mi 7 E 7

A mi A mi Δ7 A mi 7 A mi b

B mi 7 C 7 (#11) B mi 7 E 7

A mi A mi Δ7 A mi 7 A mi b

I BELIEVE IN YOU Pg. 2.

B⁷ C^{7(#II)} B⁷ E^{b7}

AbMaj⁷ B^bmi⁷ AbMaj⁷ B^bmi⁷

AbMaj⁷ B^bmi⁷ AbMaj⁷ Cmi⁷ F⁷

B^bMaj⁷ Cmi⁷ B^bMaj⁷

Ami⁷ D⁷

E7(b9) Ami⁷

(PLAY CODA EVERY CHORUS) (D) || z p. p | p d

Ami⁷ D⁷ G

ROLAND KIRK - "DOMINO"

152.

I COVER THE WATERFRONT HEYMAN - GREEN

HEYMAN - GREEN

Handwritten musical score for a piece in 2/4 time, featuring two staves of music with various chords and a section labeled "1. AbMaj7" and "2. AbMaj7".

Top Staff:

- Chords: Cmin7, B°, Bbmaj7, Eb7, AbMaj7, Db7.
- Notes: Gb7, F°, E+, Eb°.

Bottom Staff:

- Section 1: AbMaj7, A°.
- Section 2: AbMaj7, Db7, AbMaj7, A°.

Repeating Pattern:

- Chords: Bbmaj7, Eb7, AbMaj7, A°, Bbmaj7, Eb7.
- Notes: Cmin7, F°, Bbmaj7, B°.
- Chords: Cmin7, F°, Bbmaj7, Eb7, Bb7.
- Notes: Bbmaj7, Eb7, AbMaj7, Db7.
- Notes: Cmin7, B°.
- Notes: Bbmaj7, F°, E+, Eb7, AbMaj7, (A°).

(MED. UP SWING) IDOL GOSSIP G. MULLIGAN

153.

GERRY MULLIGAN - "IDOL GOSSIP"

154.

(BALLAD)

IF I LOVED YOU

ROGERS / HAMMERSTEIN

Handwritten musical score for "If I Loved You" (Ballad) by Rogers/Hammerstein. The score consists of eight staves of music with lyrics. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time. The vocal line includes the following lyrics and chords:

- Chorus: "If I loved you" (B-flat, B-flat, B-flat, B-flat+)
- Bridge: "I'd never let you go" (C minor, B-flat, 1. B-flat, 2. B-flat, D7+, G minor, C minor 7)
- Chorus: "If I loved you" (B7, B-flat, C minor)
- Chorus: "If I loved you" (A-flat, C7, F7, B-flat, B-flat+)
- Chorus: "If I loved you" (B-flat, B-flat+, C minor, B-flat, B-flat+)
- Chorus: "If I loved you" (B-flat, C minor, B-flat, C minor 7, F7)
- Chorus: "If I loved you" (B-flat, B-flat+)

ROLAND KIRK - "BRIGHT MOMENTS"

IF I SHOULD LOSE YOU

Handwritten musical score for a single melodic line (likely a guitar or piano) featuring chords and bass notes. The score is in common time (indicated by 'C') and includes the following chords:

- Gmin⁷
- A^{ø7}
- D7(+9)
- Gmin⁷
- G^{b7}
- Fmin⁷
- B^{b7}
- E^bMaj⁷
- Fmin⁷
- B^{b7}
- E^bMaj⁷
- Cm
- F7sus
- F7
- Cm7
- F7
- B^bE^bMaj⁷
- A^{ø7}
- D7
- F#^o
- Gm⁷
- C7
- Cm⁷
- Cm7
- ~~Cm7~~
B^b
- A^{ø7}
- A^{b7}(#11)
- Gmin⁷
- G^{b7}
- Fmin⁷
- B^{b7}
- E^bMaj⁷
- Fmin⁷
- B^{b7}
- E^bMaj⁷
- E^bMaj⁷
- Cm⁷
- F7
- B^b^o
- B^b
- D7(b9)
- G^{b7}(#11)
- Cm⁷
- F7
- B^b
- B^b
- (A^{ø7} D7)
- Fsus
- F7
- B^b
- .

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

156.

(MEDLEYING) IF I WERE A BELL F. LOESSER

Handwritten musical score for a single melodic line, likely for piano or voice. The score consists of eight staves of music, each with a different rhythmic pattern. Chords are labeled above the notes. The chords include:

- Staff 1: G⁷, G_{min}⁷, C⁷, F_{Maj}⁷
- Staff 2: A_ø⁷, D^{7(b9)}, G⁷, G_{min}⁷, C⁷
- Staff 3: F⁷, B_b⁷, F⁷, A⁷
- Staff 4: D_{min}⁷, B_{min}⁷, E⁷, A_{Maj}⁷, E⁷, A_{Maj}⁷, D⁷
- Staff 5: G⁷, G_{min}⁷, C⁷, F_{Maj}⁷
- Staff 6: A_ø⁷, D^{7(b9)}, G⁷, G_{min}⁷, C⁷
- Staff 7: F⁷, B_b⁷, B^ø, F, E⁷, E^b⁷, D⁷
- Staff 8: G_{min}⁷, C⁷, F, (D⁷)

MILES - "MILES DAVIS"

(BALLAD)

IF You Could SEE ME NOW

TADD
DANERON

157.

Handwritten musical score for "If You Could See Me Now" by Tadd Daneron. The score consists of eight staves of music with various chords and markings. The chords include EbMaj7, Ab7, EbMaj7 (C-7 B¹⁻⁹ Bb-A7+5), Gmi7, Gbmi7, B7, Fmi7, Bb7, 1. G7, C7, Fmi7, Bb7, 2. AΦ, Abm7, Gmi7, Gb7, F7, EMaj7, Ami7, D7, Bmi7, E7, 3, Emi7, E7, Am, Cm, F7, Cmi7, F7, Emi7, Bb7, EbMaj7, Ab7, EbMaj7, Gmi7, F#mi7, B7, Fmi7, Bb7, Eb, (GbMaj7), (Bm7), (Emaj7).

Chords and markings:

- Top staff: EbMaj7, Ab7, EbMaj7 (C-7 B¹⁻⁹ Bb-A7+5), Gmi7, Gbmi7, B7, Fmi7, Bb7
- Second staff: 1. G7, C7, Fmi7, Bb7, 2. AΦ, Abm7, Gmi7, Gb7, F7, EMaj7
- Third staff: Ami7, D7, Bmi7, E7, 3, Emi7, E7, Am, Cm, F7
- Fourth staff: Cmi7, F7, Emi7, Bb7, EbMaj7
- Fifth staff: Ab7, EbMaj7, Ab7
- Sixth staff: Gmi7, F#mi7, B7, Fmi7, Bb7, Eb, (GbMaj7)
- Bottom staff: (Bm7), (Emaj7)

158.

(MEDIUM) I GET A KICK OUT OF YOU C. PORTER

8/16 time signature, 4 sharps (F# major)

Chords indicated above the staves:

- F#mi⁷
- Bb⁷
- E^b
- D^b₇
- C⁷
- F#mi⁷
- Bb⁷
- Gmⁱ⁷
- C⁷
- F#mi⁷
- Bb⁷
- Gmⁱ⁷
- C⁷
- F#mi⁷
- Bb⁷
- E^b
- C⁷
- F#mi⁷
- Bb⁷
- E^b
- D^b₇
- C⁷
- F#mi⁷
- Bb⁷
- Gmⁱ⁷
- C⁷
- F#mi⁷
- Bb⁷
- Db⁷(+11)
- C⁷
- F#mi⁷
- Bb⁷
- E^b
- Bbmaj⁷

- I GET A KICK PG 2 -

B_bmi⁷

G₇

C₇

159.

B_bmi⁷ G₇ C₇
FMaj⁷ G₇ C₇
F⁷ B⁷ B_b⁷ (C⁷)
Fmi⁷ Bb⁷ Gmi⁷ C⁷
Fmi⁷ Bb⁷ Eb⁷ G⁷ Cmi⁷
Fmi⁷ Bb⁷ Eb⁷ Ab⁷ G⁷ C⁷
Fmi⁷ Bb⁷ Eb⁷ (Ab⁷) G⁷ C⁷

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

160.

(MED. SWING) I HEAR A RHAPSODY

Handwritten musical score for a solo instrument, likely piano, featuring a single melodic line with harmonic chords indicated above the notes. The score is in common time (indicated by 'C' with a '1' over it). The key signature changes throughout the piece, with specific chords labeled above the staff. The score consists of six staves of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The chords labeled include: Cmi⁷, F#7, Fmi⁷, Bb7, EbMaj⁷, Ab⁷, Gmi⁷(bs), C⁷; Fmi⁷(bs), Ab⁷mi⁷, Bmi⁷, B⁷; 1. EbMaj⁷, D⁷, G⁷; 2. EbMaj⁷, Bb⁷mi⁷, A⁷, D⁷, Gmi⁷, A⁷, D⁷; Gmi⁷, Cmi⁷, F⁷, B^{b7}, Fm⁷; D⁷, G⁷, Cmi⁷, F#7, Fmi⁷, Bb7; EbMaj⁷, Db7, C⁷, Fmi⁷(bs), Ab⁷mi⁷, Bmi⁷, B⁷; EbMaj⁷, (D⁷, G⁷). The score concludes with a final section consisting of two staves, each containing a single melodic line with the text "TIM HALL - TIM HALL LIVE!" written below the staff.

TIM HALL - TIM HALL LIVE!

WOLF - 161.
HERRON -
SINATRA

I'M A FOOL TO WANT YOU

Handwritten musical score for "I'm a Fool to Want You" by Donald Byrd. The score consists of ten staves of music, each with a different harmonic progression. The chords are written above the staves, and various performance markings like grace notes, slurs, and dynamics are included. The score is in 4/4 time and includes sections for piano/vocal and other instruments.

Chords and markings from the score:

- Staff 1: F#mi⁷, F#mi⁷, F#7, Bb^bmi⁷, Bb^bmi⁷, Eb⁷, Abmi⁷, Db⁷, 1. GΦ⁷, C+7
- Staff 2: 2. GΦ⁷, C+7, F#mi⁷, Bb^bmi⁷, Eb⁷
- Staff 3: AbMaj⁷, (F¹), Bb^bmi⁷, Eb⁷
- Staff 4: AbMaj⁷, GΦ⁷, C+7
- Staff 5: F#mi⁷, Abmi⁷, Db⁷
- Staff 6: GΦ⁷, C+7, F#mi⁷, F#mi⁷, F#7
- Staff 7: Bb^bmi⁷, Bb^bmi⁷, Eb⁷, Abmi⁷, Db⁷
- Staff 8: Bb^bmi⁷, GΦ⁷, C+7, F#mi⁷, (GΦ⁷, C+7)

DONALD BYRD - "ROYAL FLUSH"

162.

(BALLET)

IMAGINATION

BURKE-
VAN HUSEN

A handwritten musical score for a solo instrument, possibly trumpet, consisting of ten staves of music. The score is in G major (indicated by a G with a sharp sign) and common time (indicated by a 'C'). The music includes the following chords and rests:

- Staff 1: G Maj⁷, A♭⁰, Ami⁷, D7(b9), G, Bm₃, B♭⁷, E⁷
- Staff 2: Ami⁷, E7(b9), Am, D⁷
- Staff 3: 1. Bmi⁷, E7(b9), Ami⁷, D⁷
- Staff 4: 2. GMaj⁷, Dmi⁷, G⁷, CMaj⁷, C#mi⁷, F#⁷
- Staff 5: Bmi⁷, E7(b9), E⁷, D
- Staff 6: Emi⁷, A⁷
- Staff 7: Ami⁷, D⁷
- Staff 8: G, Bm₃, E7(b9), Ami⁷, G7(b9)
- Staff 9: Ami⁷, D7(b9), Am, D₃
- Staff 10: B♭⁷, E⁷, Ami⁷, D⁷
- Staff 11: GMaj⁷, (E⁷, Ami⁷, D⁷)

The score uses various rests and dynamic markings throughout the ten staves.

TEDDY EDWARDS - "THE INIMITABLE TEDDY EDWARDS"

SONNY STITT - "GENESIS"

163.

G. BASSMAN

I'M GETTIN' SENTIMENTAL OVER YOU

A handwritten musical score for a band, consisting of six staves of music. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4 time. The score includes the following chords:

- Top staff: F, C7, E7, Cmi, D7, G7, C7
- Second staff: F, E7, Cmi, D7
- Third staff: G7, C7, C7, F, E7, Ami, Dmi
- Fourth staff: B7, Dmi, E7, Bm, E7, Ami, Ab7, Gm7, C7
- Fifth staff: F, E7, Cmi, D7, G7, C7
- Bottom staff: A7, D7, G7, C7, C7, 1. F, C, 2. F

The score also features various performance markings such as grace notes, slurs, and dynamic markings.

164.

IN CASE YOU HAVEN'T HEARD

WOODY SHAW

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring ten staves of music. The score includes various notes, rests, and dynamic markings. Chords and key signatures are labeled below specific measures. The title "IN CASE YOU HAVEN'T HEARD" is written in large, bold letters across the top of the page. The composer's name, "WOODY SHAW", is written in the upper right corner. The score consists of ten staves of music, each with a different key signature and chord progression. The chords labeled include: Gb, Ab, Bb, Ab, Ab, GbMaj7, GbMaj7, Ab, Gb, Ab, Gb, Ab, Bb, Cmaj7, Dbmaj7(4), Bmaj7(4), F7(9), E7(9), Eb7(9), Gmi, Ami, Abmi, Bmi, Ami, Bmi, D7, Bb, Ab, Bb, Ab, Ab, GbMaj7, Ab, Gb, Ab, Bb, Cmaj7, GbMaj7(4), Ebmi, GbMaj7(4), Bmi, E7, GbMaj7(4), Emaj7(4), Dmaj7(4), Bmi, E7, GbMaj7(4), Dmaj7(4), Fmaj7(4), Abmaj7(4), and SOLOS Bmaj7(4), Dmaj7(4), Fmaj7(4), Abmaj7(4).

TINCENTIVE

HORACE SILVER

The musical score for "TINCENTIVE" by Horace Silver is handwritten on six staves. The first staff starts with a bass clef, a key signature of two flats, and a tempo marking of D ϕ . It includes chords F β (b9), B $\flat\phi$, G β (b9), C ϕ , and E $\flat\beta$ (b9). The second staff begins with A \min^7 and ends with D β . The third staff starts with C β (b9) and ends with 1. D \min^{11} and G β . The fourth staff starts with C Maj 7 and ends with C β \sharp . The fifth staff starts with B $\flat\min^7$ and ends with C \min^7 and F β (b9). The sixth staff starts with B $\flat\min^7$ and ends with Ab Maj 9 . Various markings such as \sharp , \flat , \times , and $\#$ are used throughout the score.

HORACE SILVER - "SILVER VOICES"

166.

ÍNDIANA

MCDONALD-HANLEY

Handwritten musical score for a piece in C major, featuring six staves of music with various chords and progressions.

Chord Progressions:

- Top staff: F Maj 7, E♭ 7, D, G
- Second staff: G min 7, C 7, F Maj 7, C min 7, F
- Third staff: B♭ Maj 7, B♭ min (E♭ 7), F Maj 7, D 7
- Fourth staff: G, G min 7, C
- Fifth staff: F Maj 7, E♭ 7, D, G
- Sixth staff: E min 7 (b5), A 7 (+9), D min, E 7 (F#), A 7 (b9)
- Seventh staff: D min, E min 7 (b5), A 7, D min, D 7/C, B°
- Bottom staff: A min, D, G min 7, C, F (F#), G min 7, C

(SIST MAMBO) IN PURSUIT OF THE 27TH MAN H. SILVER

OCTAVE BASS OR 8VA

ULTIMATE BASS DRAMA

VAMP ON JAPANESE SCALE

D.S. al FINE

LAST CHORUS REPEAT & FADE

FINE

168.

(SWING) IN WALKED BUD T. MONK

Handwritten musical score for "IN WALKED BUD" by Thelonious Monk. The score consists of ten staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: B^b7, F^{maj}, C⁷, F^{maj}⁷, B^b^{maj}, A⁷
- Staff 2: A^b^b, Ab^b, 1. Ab^b, 2. Ab^b, Ab^{maj}⁷, Db⁷
- Staff 3: F^{maj}, B^b7, F^{maj}⁷, B^b7, Ab^{maj}⁷, Db⁷
- Staff 4: Ab^{maj}⁷, Db⁷, F^{maj}, B^b7, F^{maj}⁷, B^b7
- Staff 5: Ab^{maj}⁷, Db⁷, Ab^{maj}⁷, Db⁷, F^{maj}, B^b7
- Staff 6: C⁷, F^{maj}⁷, B^b7, Ab^{maj}⁷, (F^{maj}), B^b^{maj}, A⁷
- Staff 7: Ab^b, (C)
- Staff 8: (C)
- Staff 9: (C)
- Staff 10: (C)

The score is written in 4/4 time and includes various rests and dynamic markings such as forte (f), piano (p), and sforzando (sf).

I REMEMBER YOU

SCHERTZINGER-MERCER

F Maj7 Bm7 E7 FMaj7 Cm7 F7
 Bb Maj7 Bbm7 Eb7 (Am7, D7)
 FMaj7 1 Gm7 C7 2. Cm7 F7
 Bb Maj7 Em7 A7 DMaj7 Em7 A7
 DMaj7 Dm7 G7 CMaj7 Gm7 C7
 F Maj7 Bm7 E7 FMaj7 (Cm7, F7)
 Aø, D7
 (Bb Maj7) Gm7 Bbm7 Eb7 Am7 D7
 Gm7 C7 F (D7) Gm7 C7

LEE KONITZ - "MOTION"

170

(CALYPSO)

ISLAND BIRDIE

MELLOV TYNER

The musical score consists of two staves of handwritten piano notation.

Staff 1 (Top):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Chords: Eb, F#mi7 Bb7, Gmi7 C7, F#mi7 Bb7, Eb, DΦ7 G7, Cmi7 F7, Ab7, F#mi7 Bb7, D7.
- Notes: Includes eighth and sixteenth note patterns.

Staff 2 (Bottom):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Chords: Ab7, F#mi7 Bb7, F#mi7 B7, Eb, Bb7, Ab7, G7, Cmi7 F7.
- Notes: Includes eighth and sixteenth note patterns.

Solo Staff:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Chords: Eb, F#mi7 Bb7, Gmi7 C7, F#mi7 Bb7, DΦ7 G7, Cmi7 F7.
- Notes: Includes eighth and sixteenth note patterns.

IS IT REALLY TRUE? JOANNE BRACKEN

82 83

82 83

G_bMaj⁷ G⁷ C⁷ B⁷
 B_bm⁷ Dm⁷ G⁷ C
 F⁷ Dm⁷/E A_m⁷
 B_bm⁷ A⁷ B_bm⁷/Ab
 D⁷ G⁷ C⁷ F
 Gm⁷ F Gm⁷ F
 Gm⁷ F Gm⁷

172.

IT COULD HAPPEN TO YOU

BURKE—
VAN HUSSEN

Handwritten musical score for a piece titled "IT COULD HAPPEN TO YOU". The score consists of eight staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is divided into two sections, each containing four measures. The first section starts with EbMaj7, followed by GΦ7, C7(b9), Fm7, AΦ, and B7(b9). The second section starts with EbΔ, AbΔ, GΦ7, and C7. The third section starts with Fm7, Db7, EbMaj7, and Bb7. The fourth section starts with Cm7 (CmΔ7), Cm7, F7, Fm7, Bb7, EbMaj7, GΦ7, C7, Fm7, Db7, EbΔ, AbΔ, GΦ7, C7, Fm7, Db7, EbMaj7, Ab7, GΦ7, C7, Fm7, Bb7, EbMaj7, (Cm7 Fm7 Bb7), and ends with a rest. The score is written on five-line staff paper.

MILES — MILES DAVIS

J. J. JOHNSON —

"THE EMINENT
J. J. JOHNSON" (INC)

IT HAD TO BE YOU

ISHAM JONES

The musical score is handwritten on eight staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and several chords labeled: D+7, G, D+7, G, E7. The second staff begins with an A7 chord and continues with a melodic line. The third staff starts with a D7 chord and includes a Eb7(b5) chord. The fourth staff begins with an A7 chord and ends with a D7 chord. The fifth staff starts with a G chord and ends with an E7 chord. The sixth staff begins with an A7 chord and ends with a B7 chord. The seventh staff starts with a D7 chord and ends with an Emi chord. The eighth staff starts with a 1. G chord and ends with an Am7 chord. The ninth staff starts with a D+7 chord and ends with a Gb chord. The tenth staff starts with a 2. G chord and ends with a Cm6 chord.

174.

I THOUGHT ABOUT YOU

B^ø7 B^b7 Ami⁷ D⁷ G^{7sus} Ab^{7sus} G^{7sus} G⁷
 Gmi⁷ F[#]Mi⁷ Emi⁷ E^{mi} A⁷ Dmi⁷ Db⁷ C^{mi} F⁷

1. BbMaj⁷ B^bmi⁷ Eb⁷ FMaj⁷ Gmi⁷ Ami⁷ BbMaj⁷
 B^ø7 E⁷ B^ø7 E⁷ Ami⁷ Ab⁷ Gmi⁷ Gmi⁷

2. BbMaj⁷ B^bmi⁷ Eb⁷ F E/E F/D F/C B^bmi⁷ E⁷
 Ami⁷ Ab⁷ Gmi⁷ C⁷ FMaj⁷ (Dmi⁷ Db⁷ C^{mi}) —

IT'S ONLY A PAPER MOON

ROSE-'75.
HARBURG-
ARLEN

Handwritten musical score for "It's Only a Paper Moon". The score consists of ten staves of music, likely for a jazz band, with various instruments indicated by different symbols. The music is in common time (indicated by a 'C'). Chords are written above the staves, and lyrics are written below them. The score includes sections for piano, drums, and other instruments.

Chords and lyrics from the score:

- Staff 1: C6, C#6, Dm7, G7, Dm7, G7, C6
- Staff 2: C7, F6, F#6, G7, L.C6, G7
- Staff 3: L.C6, F, F#6, C/G, Dm7, G7
- Staff 4: C6, F, F#6, C/G, A7, Dm7
- Staff 5: G7, C6, C#6, Dm7, G7, Dm7, G7
- Staff 6: C6, C7, F6, F#6, G7
- Staff 7: C6, (G7)

ZOOT SIMS - "BASIE & ZOOT"

176.

IT MIGHT AS WELL BE SPRING

84

CMaj⁷ Dm⁷ Em⁷ A⁷ Dm⁷ G⁷

CMaj⁷ C⁶ Gm⁷ C⁷

F#⁷ F⁷ Em⁷ A⁷

1. Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷

2. Dm⁷ G⁷ CMaj⁷ Gm⁷ C⁷

FMaj⁷ Dm⁷ Gm⁷ C⁷

Gm⁷ D7 C⁷ FMaj⁷ Em⁷ A⁷

Dm⁷ Dm⁷/C Bm⁷ E⁷

Am⁷ D⁷ Dm⁷ G⁷

- IT MIGHT AS WELL BE SPRING - Pt 2 -

Handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of eight staves of music, each with a different rhythm pattern and harmonic progression indicated by Roman numerals and chord names.

Staff 1: C Maj⁷, D min⁷, E min⁷ A1, D min⁷ G7

Staff 2: C Maj⁷, C6, G min⁷, C7

Staff 3: F# ph⁷, F7, C Maj⁷/E, A7

Staff 4: D min⁷, G7, G7/F, E min⁷, A7

Staff 5: D7 sus⁴, D7, D min⁷, G7

Staff 6: C Maj⁷, C Maj⁷/B, A min⁷, A min⁷/G, F# ph⁷, F7

Staff 7: E min⁷, A min⁷, D min⁷, G7

Staff 8: C Maj⁷, A min⁷, D min⁷, G7 sus⁴

178.

I'VE FOUND A NEW BABY

PALMER -
WILLIAMS

("DIXIE 2 BEAT")

Handwritten musical score for "I've Found a New Baby" in 2/4 time. The score consists of eight staves of music with various chords labeled above them: Dmi, D7, G7, (A7), C7, F, L. A7, L. F, A7, Dmi, G7, A7, Dmi, (A7), Dmi, D7, G7, C7, F, and (A7). The music includes eighth and sixteenth note patterns, rests, and dynamic markings like 'v.' and 'f.'

179.
LE GRAND -
GIMBEL

I WILL WAIT FOR YOU

Handwritten musical score for "I WILL WAIT FOR YOU" by Michel Legrand. The score consists of four staves of music. Chords are labeled above the staff, including Dm7, Gm7, C7, FMaj7, EΦ7, A7, Dm7, EΦ7, A7, Dm7, and (EΦ7 A7). The music includes various note heads and rests.

MICHEL LEGRAND - "LIVE AT TIMMY'S"

(BRIGHT)

JACKIE

H. HAWES

Handwritten musical score for "JACKIE" by H. Hawes. The score consists of four staves of music. Chords are labeled above the staff, including Bb7, Eb7, Bb, Eb7, Bb, G7, Cm7, F7, Bb, (G7), Cm7, F7(b9), and (Bb).

WARDELL GRAY - "CENTRAL AVENUE"

180.

JACO

P. METHANY

SIM. W/G THROUGHOUT 2ND END

6/4

F#

1. 2.

Cmin7 D♭Maj7 D♭7 Cmin7

2. Cmin7 A♭Maj7 A♭7 Gmin7 C9

A♭Maj7 Gmin7 Cmin7 D♭Maj7

Cmin7 A♭Maj7 D7(#9) G+7 Cmin7

(Coda Sim. to INTRO FIGURE)

DS. - SOLOS
CODA - FOR END

8va → LAST X ONLY

JEANNINE

D. PEARSON

8 bb

Abm⁷

Abm⁷

Abm⁷

G^bm⁷

B⁷

E^maj⁷

A⁷(+11)

B^bm⁷

E^b7

1. AbMaj⁷

FINE

2. AbMaj⁷

E^bm⁷

Ab⁷

D^bMaj⁷

Gm⁷

C⁷

Fm⁷

B^b7

B^bm⁷

E^b7

D.C. al FINE

p

L 3

GENE AMMONS - "GOODBYE"

182.

JE NE SAIS PAS

HAMPTON-JONES

$\text{♩} = 104$

Chords and notes:

- 1. F: C7, F, Bbmin7, Eb7, Ab, Db7, Gmin7, C7, Eb7, D7, Bb, B°, F, D7(b9)
- 2. F: Bb, B°, F, D7, F7
- Reprise: Bb, B°, F, D7(b9), Gmin7, C7, Eb7, D7, C7, F

LIONEL HAMPTON - CLEF MGC-628

HORACE SILVER

(BLUES)

THE JODY GRIND

8 $\text{B}^{\flat}\text{mi}$

Bbmi

E \flat 7

B \flat mi

A7+4

Bbmi

HORACE SILVER - "THE JODY GRIND"

JITTERBUG WALTZ

FATS WALLER

Handwritten musical score for Jitterbug Waltz by Fats Waller. The score consists of ten staves of music for piano or organ, featuring a mix of treble and bass clefs, and various time signatures including common time and 3/4.

The score includes handwritten chord symbols above the staves:

- Staff 1: D_bMaj⁷, G_b7, D_bMaj⁷
- Staff 2: B⁷, E⁷, A⁷, D⁷, A_b⁷, D_bMaj⁷
- Staff 3: D_bMaj⁷, F_mi⁷, B_b⁷, D_b⁷, G_b⁷, B⁷, E⁷
- Staff 4: E_b⁷, E_b⁷
- Staff 5: E_b⁷, G_bMaj⁷
- Staff 6: A_b⁷, E_b⁷
- Staff 7: 1. A_b⁷, F_mi⁷

(— FINGERING W/ C P. —)

— 1ST ENDING CONT. —

B_b7 E_bmin7 A_b7

2. A_b7 D_b

G_b D_b A_b7sus4

SDLS5: D_b Maj7 G_b7

D_b Maj7 B_b7

E_b7 G_bmin7

A_b7 E_b7

A_b7 Fmin7 E Maj7

E_bmin7 D Maj7

186.

(MEDIUM SWING) GORGIE'S D. BYRD

F_{mi}⁷/B_b F_{mi}⁷/B_b

F_{mi}⁷/B_b F_{mi}⁷/B_b B_b⁷ B_b⁷ E^{b7}

AbMaj⁷ D^{φ7} G⁷ C_{mi}⁷ (F⁷)

A^{φ7} D⁷ G_{Maj}⁷ C^{9(#11)} F_{mi}⁷ B_b⁷

F_{mi}⁷/B_b F_{mi}⁷/B_b

F_{mi}⁷/B_b B_b⁷ B_b⁷ E^{b7}

AbMaj⁷ D^{φ7} G⁷ C_{mi}⁷ A^{φ7} D⁷

G_{mi}⁷ G^{b7} F_{mi}⁷ B_b⁷ E^{bMaj7}

DONALD BYRD - "ROYAL FLUSH"

187.

(SAMBA OR BOSSA) FOYCE'S SAMBA D. FERREIRA
M. EINHORN

187.

D. FERETRA
M. EINDORP

Handwritten musical score for a solo instrument, likely trumpet, featuring a 12-measure blues-style melody. The score includes lyrics and chords written above the staff.

Measures 1-2: C Maj7, G min7, C7, F Maj7

Measures 3-4: D min7, G7, C Maj7

Measures 5-6: F min7, B♭7, E♭ Maj7, D ♪7, G7

Measures 7-8: C Maj7, C7, A min7, D7

Measures 9-10: G min7, C7, F Maj7

Measures 11-12: D min7, G7, E ♪7, A7

Final Measure: D7, G7, C (A min7, D min7, G7)

CANNONBALL ADDERLY - HANNIBAL LOGGINS - BUCK ROSEKETT

188.

[MOD. GOSPEL
ROCK]

Joy To THE WORLD.

HAYT
AXTON

8V BASSA [VAMP INTRO] (F) Eb E F A (NO CHORDS) (Eb E F) (Eb E F) F F7/Eb Bb7 D Eb E Gm7/C F Bb7 Gm7/C F C F F7/Eb Bb7 D Eb F C7 F (10) (Eb E F) 2. (Eb E F) E F BLOWING - ROCK. Eb E F BLOWING COULD BE DONE ALSO ON HEAD CHANGES [A] & [B]

JUMPING W/ SYMPHONY SID LESTER YOUNG

Bb7 Eb7 Bb7 Eb7 Bb7 Bb7 Eb7

JUMP FOR ME

COUNT BASIE

$\text{B}^{\text{b}}\text{F}^{\text{#}}$

G Emi^7 Ami^7 D^7 G Emi^7

Ami^7 D^7 G^7 C Cmi

G (Emi^7) $1. \text{D}^7$ G (D^7) $2. \text{D}^7$ G

Dmi^7 G^7 C

Emi^7 A^7 Ami^7 D^7

G Emi^7 Ami^7 D^7 G Emi^7 Ami^7 D^7

G^7 C Cmi G (Emi^7) D^7 G

190.

 $\text{J}=126$

JUST A FEW

SHORTY ROGERS

Handwritten musical score for 'Just A Few' by Shorty Rogers. The score consists of ten staves of music for a single instrument, likely piano or guitar. The tempo is marked as $\text{J}=126$. The key signature changes frequently throughout the piece. Chords and progressions include Gmin7, C7, Ami7, D7, Gmi, C7, F, Gmin7, C7, F, Gmin7, F7, Cmin7, F7, Bb, Cmin7, Bb, Dmin7, G7, Dmin7, G7, Gmin7, C7, Ami7, D7, Gmin7, C7, Gmin7, C7, F, Gmin7, F7, Cmin7, F7, Cmin7, F7, Bb, Cmin7, Bb, Bb, Cmin7, Bb, Bb, Bbm7, Eb7, F, Ami7, D7, Gmin7, C7, C7, F.

ELLIINGTON-
STRAYHORN-
GAINES 191.

JUST A-SITTIN' AND A-RACIN'

F F B_b, F F₊₇ B_b F B_b, F F₊₇
 B_b F B_b B^o F Dmⁱ B^bm^b Gmⁱ F^b Fⁱ
 B_b F B_b, F F₊₇ B_b F B_b, F F₊₇
 B_b F B_b B^o F Dmⁱ B^bm^b Gmⁱ F^b Eⁱ
 Amⁱ Amⁱ⁵ Amⁱ Amⁱ⁶ Amⁱ Amⁱ Dmⁱ^b Eⁱ
 A A Bmⁱ E⁹ Gmⁱ C⁹
 F F B_b, F F₊₇ B_b F B F F₊₇
 B_b F F B_b B^o F Dmⁱ Gmⁱ C^(b9) F
 (Cmⁱ^b/A Dⁱ) (D^bⁱ Cⁱ)

192.

JUST IN TIME

IRVING BERLIN

Handwritten musical score for "Just in Time" by Irving Berlin, page 192. The score consists of four staves of music with handwritten harmonic analysis.

Staff 1: Bass clef, 4/4 time, B-flat major 7th chord (BbMaj7), Am, D7. Key signature: B-flat major (two flats).

Staff 2: G7, C7, B-flat 7th chord (Bb7). Key signature: B-flat major (two flats).

Staff 3: E-flat major 7th chord (EbMaj7), A-flat 7th chord (Ab7), A-flat 7th (Aflat7), D7(b9). Key signature: B-flat major (two flats).

Staff 4: Gmin, Gm/F# (G major/F sharp), Gm/F, C7, C#7. Key signature: B-flat major (two flats).

Staff 5: B-flat 6 (Bbb6), Ab7, G7+(D-flat 7) (G7+ (Db7)). Key signature: B-flat major (two flats).

Staff 6: C7, F7, B-flat 6 (Bbb6), Gmin7. Key signature: B-flat major (two flats).

Staff 7: C7, Cmin7, F7, B-flat 6 (Bbb6), (Cmin7 F7). Key signature: B-flat major (two flats).

JESSE GREER

JUST YOU JUST ME

8 bb 4 ||

E^b₇ G^b₇/D_b C⁷ F^m₇ B^b₇

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

E^b₆ G^b₇/D_b C⁷ F^m₇ B^b₇

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ D^b₇

E^b₆ C^m₇ F⁷ B^b₇

E^b₆ G^b₇/D_b C⁷ F^m₇ B^b₇

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

194.

(MED. ROCK)

BILLY JOEL

JUST THE WAY YOU ARE

8. 

- JUST THE WAY YOU ARE | PG 2 -

D D Ami/C Bb C 195.

Ami⁷ D⁷ Gmi⁷ C⁷

G/A (D.S. al 2ND ENDING)

This block contains two staves of handwritten musical notation. The top staff starts with a D note, followed by a D note, then Ami/C, Bb, C, and 195. Below it is Ami⁷, D⁷, Gmi⁷, and C⁷. The bottom staff starts with G/A and ends with '(D.S. al 2ND ENDING)'. There are several blank staves below the main section.

(CODA FOR OUT CHORUS ONLY)

Bb C Ami⁷

D⁷ Gmi⁷ A⁷ D Maj⁷

This block shows a single staff of handwritten musical notation. It starts with a circled D note, followed by Bb, C, Ami⁷, D⁷, Gmi⁷, A⁷, and D Maj⁷. There are several blank staves below the main section.

BILLY JOEL - "THE STRANGER"

196.

KARY'S TRANCE

LEE KONITZ

The score is handwritten on ten staves. The first staff starts with a 3/4 measure followed by an 8/4 measure. Chords labeled are Ami6, B7, E7(b9), Ami, Ami6, B7, E7, G7, G7(b9), CMaj7, DbMaj7, CMaj7, B7, E7, Ami6, E7, Dmi6, E7, Ami6. The second staff begins with a 3/4 measure. The third staff begins with a 3/4 measure. The fourth staff begins with a 3/4 measure. The fifth staff begins with a 3/4 measure. The sixth staff begins with a 3/4 measure. The seventh staff begins with a 3/4 measure. The eighth staff begins with a 3/4 measure. The ninth staff begins with a 3/4 measure. The tenth staff begins with a 3/4 measure.

KATRÍNA BALLERTINA

WOODY SHAW

1. Gbmaj7 Abmaj7 D7(#9) 2. Aphi7 D7(#9) Gmi
AbMaj7 Bb7+4 AbMaj7 Bb7+4
Amaj7 B7+4 Amaj7 B7+4
Dmi Cmi Cmi Bbmi Bbmi Abmi D7(#9)
Gmi F7 EbMaj7 F7
AbMaj7+4 GbMaj7+4 Aphi7 D7(#9) Gmi
INTERLUDE Bb7+4

8

INTERLUDE BEFORE & AFTER SOLOS

198.

KENTUCKY OYSTERS

DAVID BAKER

F⁷

B^{b7}

F⁷

B^{b7}

B^{b7}

F⁷

C⁷

B^{b7}

F⁷

F⁷

F⁷

(HP)

THE KICKER

JOE HENDERSON

B^{b13}

E⁷

E^{b13}

A^{b13}

D^b Maj

F⁷

B^b min⁷

C⁷

F⁷

C⁷

F⁷

KIDS ARE PRETTY PEOPLE

THAD JONES

The score is handwritten in black ink on ten staves. It includes various musical markings such as 3, L3, and F/C. The chords listed are: Dmi, A⁷, G⁷, FMaj⁷/C, A⁷, Dmi, Dmi/C, Bø⁷, E⁷, A⁷, Dmi, A⁷, Cmi⁷ F⁷, Bø⁷, A⁷, Dmi, G⁷, FMaj⁷/C, A⁷, Dmi, Bø⁷, F/C, C⁷, F, A⁷, Dmi, BbMaj⁷, Gmi, EbMaj⁷, Cmi⁷, F⁷, BbMaj⁷, Eb⁷, F/C, A⁷(#9), Dmi, A⁷, Cmi⁷ F⁷, Bø⁷, Dmi, C⁷, F⁷, Bø⁷, Eb⁷, Eø, A⁷.

200.

KILLER JOE

BENNY GOLSON

84

C7

Bb7

Sim. BASS - 1A SEC.

C7

Bb7

D: Eφ (No PULSE)

A7(#9)

Ebm7

Em7/Ab

Ab7(b9)

A7(13)

Ebm7/Ab

Ab7(b9)

Em7

A7(b9)

C7

Bb7

Bb7 (BASS AS BEFORE)

C7

Bb7

(ACO. BALLAD)

LADY'S BLUES

R.KIRK

201

The musical score consists of six staves of handwritten music. The top staff shows a piano part with chords labeled F Maj⁷, C min⁷, F⁷, B♭ Maj⁷, G min⁷, and C⁷. The second staff contains a bass line with chords A min⁷, D⁷, G min⁷, C⁷, followed by a section labeled 1. with chords A min⁷, D⁷, G min⁷, C⁷, and 2. with chords F, B♭ min⁷, F, and B♭⁷/E^{7(b9)}. The third staff shows a bass line with chords A⁷, B♭⁷, A⁷, D⁷, E⁷, G⁷, A♭⁷, G⁷, C⁷, D♭⁷, G min⁷, C⁷, F Maj⁷, C min⁷, F⁷, B♭ Maj⁷, B♭ min⁷, E⁷, A min⁷, D⁷, G min⁷, C⁷, A min⁷, D⁷, G min⁷, C⁷, A min⁷, D⁷, G min⁷, C⁷, and A min⁷, D⁷. The bottom staff shows a bass line with chords G min⁷, C⁷.

RANSAUR AND KIRK - "LADY'S BLUES"

202.

LAKES

PAT METHENY

8/4

D A/D G/D A/D

Bmii Bmii/A E/G# G/A D F#7

E/mi G/A A/G D/F# Emi9 G/A Bb/A

A7 Bb7 Bmii D/C# A/C# C/D G Ab7

Dmii7 C9 Bmii D7 G F#mii FMaj7

Emi7 F#mii7 F#G E/G# Eb/A D/Bb

C/Bb Bb/C A/C# C/D D/Eb Emi F F#mii G G/A D

(SOLOS) D A/D G/D A/D

Dmii7 C7(sus) FMaj7 Ab7(sus) DbMaj7 B7(sus) EMaj7 D7(sus)

GMaj7 F7(sus) BbMaj7 D7(sus) GbMaj7 G7(sus) CMaj7 A7(sus)

PAT METHENY - "WATERCOLORS"

(BALLAD)

LAURA

64

E^{7(b9)} Ami⁷ Ami^{7/D} D(^{b9}_{#5}) GMaj⁷ (C⁷) GMaj⁷

Gmi⁷ Gmi^{7/C} C^{7(b9#5)} F#Maj⁷

Fmi⁷ Bb^{7(B9)} EbMaj⁷ (Gmi⁷) Cmi⁷

A7(b5) D7(b9) D9 GMaj⁷ BΦ⁷ E7(b9)

B[#]

Ami⁷ Ami^{7/D} D'^(b9) GMaj⁷ (Ami⁷) (B^{b9}) (Bmi⁷)

Gmi⁷ Db⁷ C^{7(b9#5)} FMaj⁷ (Bb⁷) FMaj⁷

Fmi⁷ Fmi⁷ DΦ⁷ G7(b5) CMaj⁷ Dmi⁷ Emi⁷ Ami⁷

D7(b9#5) G9sus G9 F#Phi⁷ solo B7 F#Maj⁷ Bb7

ENDING F#Phi⁷ F#Maj⁷ Emi⁷ Eb7sus Dmi⁷ D#Maj⁷ C#Maj^{7(#11)}

204.

THE LAST PAGE

WOODS-BECK

[RUBATO] 

The score is divided into two sections by a bracket. The first section starts with a dynamic of $\text{F} \ddot{\text{o}}^7$ and a key signature of $B^+ \text{/D}$. It includes chords such as $A\text{m}^7 \text{/D}$, $E\text{m}^7 \text{/D}^{\#}$, $E\text{m}^7 \text{/D}$, $C\sharp\text{o}^7$, $A\text{m}^7 \text{/D}$, $F\sharp\text{o}^7 \text{/D}$, $B^+ \text{/D}$, $E\text{m}^7$ (MEDIUM SWING), A^7 , $E\text{m}^7$, A^7 , $D\text{m}^7$, G^7 , $C\text{m}^7$, F^7 , $B\flat\text{Maj}^7$, $A\text{m}^7 \text{/D}$, $E\text{m}^7 \text{/D}^{\#}$, $E\text{m}^7 \text{/D}$, $C\sharp\text{o}^7$, $F\sharp\text{o}^7 \text{/D}$, $B^+ \text{/D}$, $B\flat\text{m}^7$, $B\text{m}^7$, $E\flat\text{m}^7$, $E\text{m}^7$, $A\text{m}^7$, $A\text{m}^7 \text{D}\flat\text{G}^9$, D^9 , DSUS, DSUS, DSUS, FSUS, ASUS, and ends with a 4/4 time signature. The second section begins with a dynamic of $\text{F} \ddot{\text{o}}^7$ and a key signature of $B^+ \text{/D}$.

(ROCK)

- LAST PAGE PG 2. -

E^mi A^mi E^mi A^mi 205.

5) DSUS/A DSUS

OPEN SOLOS: L FAST SWINGE

Am^mi⁷ C^mi⁷ Am^mi⁷

4) 4) 4) 4) 4) 4) 4) 4)

(ROCK)

E^mi Am^mi⁷ E^mi⁷ Am^mi⁷

5) DSUS

DSUS

DSUS

E^mi E^mi⁷/^D[#] E^mi⁷/^D C[#]⁷⁰⁷ F[#]⁷[±]⁹

B^b^mi⁷ B^mi⁷ E^b^mi⁷ E^mi⁷ A^b^mi⁷ A^mi⁷ D^b⁹ D⁹ G^M^{aj}⁷

4) 4) 4) 4) 4) 4) 4) 4)

PHIL WOODS - "MISTRALE DU BOIS"

206.

LIMBO

WAYNE SHORTER

A handwritten musical score for guitar. The score consists of two staves. The top staff is in 6/4 time and the bottom staff is in 4/4 time. Chords are written above the staves, and specific notes or patterns are circled with a '3'. Measures include E^bmi⁷, G^b(sus4), C7(+II), AbMaj7(+II), Bb7(sus4), BbMaj7(+II), AbMaj7, G7(+9, bII), Gmi⁷, GbMaj7, G^b(sus), B+, D+, E+, E^bmi, D^b_{b9}¹³, D^bmi⁷, A+7, E^bmi⁷, and Ab7(b5).

~~BRG-1~~

LA NEVADA BLUES

GIL EVANS

Handwritten musical score for three staves. The top staff is in G major (G Maj) with a treble clef and a key signature of one sharp. The middle staff is in G minor (G min) with a bass clef and a key signature of one flat. The bottom staff is in G major (G Maj) with a bass clef and a key signature of one sharp. The score consists of six measures. Measures 1-2 are G Maj, 3-4 are G min, and 5-6 are G Maj. Measure 6 includes a fermata over the first note and a repeat sign below the staff.

(MEO-UP)

LEILA

207.
WES MONTGOMERY

8/8) Gm⁷ C⁷ Aø⁷ D^{7(b9)} Gm⁷ C⁷ FMaj⁷ Bbøm⁷
Bbøm⁷ Eø⁷ AbMaj⁷ DbMaj⁷ Gm⁷ C^{7(#9)} 1. Aø⁷ D^{7(b9)} 2. Am⁷ G^{7(b9)}
Cm⁷ F⁷ BbMaj⁷ Cm⁷ F⁷ BbMaj⁷
Dm⁷ G⁷ Cm⁷ Abm⁷ Db⁷ Gm⁷ C⁷
Gm⁷ C⁷ Aø⁷ D^{7(b9)} Gm⁷ C⁷ FMaj⁷ Bbøm⁷
Bbøm⁷ Eø⁷ AbMaj⁷ DbMaj⁷ Gm⁷ C^{7(#9)} FMaj⁷

208.

 $\text{J}=208$

LENNIE'S PENNIES

LENNIE TRISTANO

The score is a handwritten musical composition for a single instrument, featuring ten staves of music. The time signature is 2/4, and the key signature is one flat. Various chords are labeled above the staves, including Cm6, D7, Db7, G7, D7(b5), C7, Fm6, G7, Cm6, D7, G7, Cm6, D7, G7(b5), C7, Fm6, D7, Fm6, D7, G7, A7, Dm7(b5), Cm6, G7, A7, and Ab7. Measure numbers are indicated by circled '3' symbols above certain measures.

209.

LESTER LEAPS IN

LESTER YOUNG

A handwritten musical score for a single melodic line, likely for piano or voice. The score consists of six staves of music, each starting with a key signature of B-flat major (two flats). The first staff begins with a treble clef, while the subsequent staves use a bass clef. The music is in common time (indicated by a '4'). The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and grace notes. Several sections of the music are bracketed and labeled '1.' and '2.', indicating different melodic phrases or variations. The title 'LESTER LEAPS IN' is written across the top of the staves, and the name 'LESTER YOUNG' is written in the upper right corner. The score is written on a grid of five-line music staves.

210.

(MEDIUM SWING)

LET'S COOL ONE

THELONIUS MONK

8 $\frac{6}{4}$ 4

$E^b\text{Maj}^7$ $F\text{min}^7$ B^b^7 $E^b\text{Maj}^7$ $F\text{min}^7$ $G\text{min}^7$ $C^7(b9)$

$F\text{min}^7$ $1. B^b^7$ E^b C^7 $F\text{min}^7$ B^b^7

$2. B^b^7$ E^b $B^b\text{min}^7$

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

F^7 $F\text{min}^7$ B^b^7 $E^b\text{Maj}^7$ $F\text{min}^7$ $G\text{min}^7$ $C^7(b9)$ $F\text{min}^7$

B^b^7 E^b

(LATIN)

LIBERATED BROTHER

H. SILVER

211.

(INTRO) G_{min} C⁷ G_{min} C⁷

A G_{min} C⁷ G_{min} C⁷ G_{min} C⁷ G_{min} C⁷

B_b^{min} E^b G_{min} C⁷ G_{min} E⁷(#9)

B B_b^{min} E^b G_{min} C⁷ A⁷ D⁷(sus)

G_{min} C⁷ F_{min} B^b A⁷ (D⁷(#9)) D⁷(#9)

C 2. D⁷(#9) G_{min} C⁷ G_{min} C⁷ G_{min} C⁷

G_{min} C⁷ B_b^{min} E^b G_{min} C⁷ G_{min} C⁷

E⁷(#9) B_b^{min} E^b G_{min} C⁷ A⁷ D⁷(#9)

D⁷(#9) G_{min} C⁷ F_{min} B^b A⁷ D⁷(#9)

D⁷(#9) D.S. al CODA (Solo OVER [A C B] → 1.)

D || F F z F | F z F F F z F B ||

212.

LIES

PAT METHENY

6/4

A A/G# D/F#

E/F# B⁷Maj7 D⁷(sus4)

D⁷(sus4) C⁷(sus4) F⁷Maj7

E⁷ A⁷ Dmi

G⁷ G^bMaj7 A⁷Maj7 (LYD.)

B⁷(sus4) A⁷Maj7 (LYD.)

B⁷(sus4) 1. 2. A A

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. Key changes are marked with labels like 'SOLO CHANGES! Ab13'. The time signature is mostly 4/4, with some changes indicated by vertical lines and dots. The overall style is a Latin rock piece.

Chord progressions and labels visible in the score include:

- Staff 1: E7(9,13) - C/E - Ab7 - C/G - Ab7/G - C/G
- Staff 2: E7(9,13) - G7(9,13) - C/G - E7(9,13) - C/G
- Staff 3: D7 - Ab7(9,13) - C7 - Ab7
- Staff 4: Gm7 - C7 - Ab7
- Staff 5: F7 - (SOLO CHANGES! Ab13) - Ab13
- Staff 6: F7 - Ab7 - F7 - Ab7
- Staff 7: F7 - Ab7 - F7 - Ab7
- Staff 8: Ami7 - F7 - Ab7 - F7
- Staff 9: Gm7 - C7 - Gm7 - C7 - Gm7 - C7

(REPEAT LAST 22 BARS FOR SOLO)

214.

(LATIN) L1KE SONNY JOHN COLTRANEE_{mi}⁷F_{Maj}⁷E_{bmi}⁷E_{mi}⁷F_{Maj}⁷

A LITTLE CHICAGO FIRE

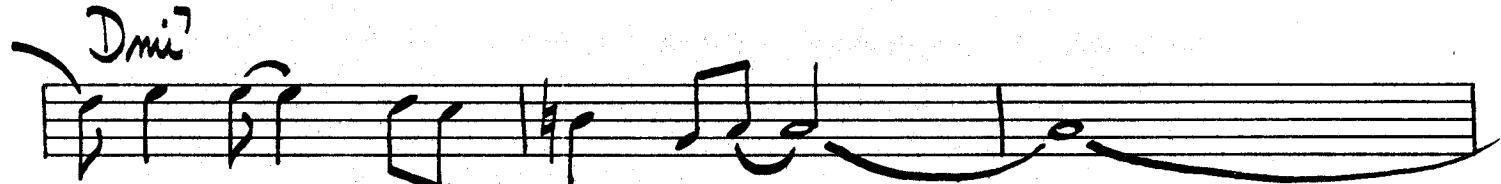
FRANK FOSTER

The musical score is handwritten on ten staves. The first staff starts with a key signature of one flat (B-flat). The second staff begins with a key signature of one sharp (G-sharp). The third staff starts with a key signature of one flat (B-flat). The fourth staff begins with a key signature of one sharp (G-sharp). The fifth staff starts with a key signature of one flat (B-flat). The sixth staff begins with a key signature of one sharp (G-sharp). The seventh staff starts with a key signature of one flat (B-flat). The eighth staff begins with a key signature of one sharp (G-sharp). The ninth staff starts with a key signature of one flat (B-flat). The tenth staff begins with a key signature of one sharp (G-sharp).

216.

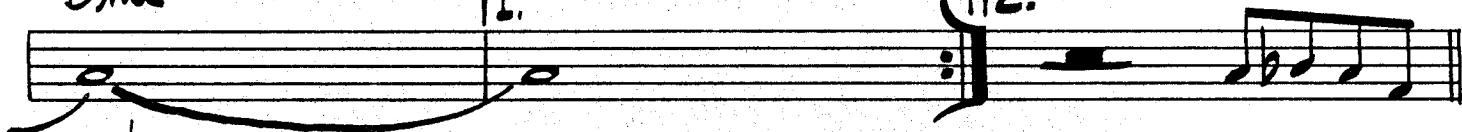
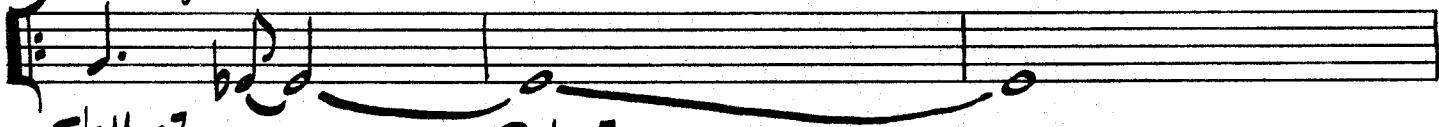
LITTLE SUNFLOWER

F. HUBBARD

Dmi⁷ (DORIAN)Dmi⁷

1.

2.

EbMaj⁷EbMaj⁷ DMaj⁷DMaj⁷

1.

2.



FREDDIE HUBBARD - "LOVE CONNECTION"

MILT JACKSON - "LITTLE SUNFLOWER"

LOCOMOTION

JOHN COLTRANE

Handwritten musical score for "Locomotion" by John Coltrane. The score is divided into two systems. The first system includes chords: Bb7, Eb7, Cmi7, F7, Bb, 1, 2., Ebmi7, Ab7, Dmi7, G7, C#mi7, F#7, Cmi7, F7. The second system continues with Bb, Cmi7, F7, SOLO BREAK, OUT Bb7(b5) LAST TIME, Ab7(b5), Gb7(b5), E7(b5), D7(b5), C7(b5), B7/F.

218.

LONE JACK

PAT METHENY

84

B_bmin⁷

G_bMaj⁷

B_bmin⁷

G_bMaj⁷

G_bMaj⁷

F⁷(b9)

Ab B_bmin⁷

1. B_bmin⁷

2. B_bmin⁷

E_bmin⁷

D_bMaj⁷

B_bMaj⁷

Ab^{II}

F⁷

Ab B_bmin⁷

D.S. al CODA

Eb⁹sus F⁹sus

Ab⁹sus G⁹sus

E⁹sus F^{#9}sus

A⁹sus B⁹sus

D⁹sus E⁹sus G⁹sus

A⁹sus B_b⁹sus

- PG. 1 LONE JACK " - [SOLO CHANGES PG. 2] -

(LINE JACK SOLOS)

The score consists of eight staves of handwritten musical notation. Each staff begins with a vertical bar line followed by a series of vertical strokes (|) and rests (/.). Above each staff, the corresponding chord is written in capital letters. The chords include:
 - Staff 1: B♭m7, G♭Maj7, B♭m7, G♭Maj7
 - Staff 2: B♭m7, G♭Maj7, F7, A♭ B♭m7 B♭m7
 - Staff 3: B♭m7, G♭Maj7, B♭m7, G♭Maj7
 - Staff 4: B♭m7, G♭Maj7, F7, B♭m7
 - Staff 5: E♭m7, F7(b9), G♭Maj7, G∅7
 - Staff 6: C9sus, D♭9sus, E♭9sus, F7(b9)
 - Staff 7: B♭m7, G♭Maj7, B♭m7, G♭Maj7
 - Staff 8: B♭m7, G♭Maj7, F7(b9), B♭m7

PAT METHENY - "PAT METHENY GROUP"

220.

(BALLAD)

LONELY DREAMS

TERRY GIBBS

220.

(BALLAD) LONELY DREAMS TERRY GIBBS

G7(b5) Dbm7 Gb7 G7(b5)
 Dbm7 Gb7 Cm7 F7 B7(b5) Bb
 Bb. Bb. Bb. Bb.
 1. Ami7 D7 2. Ami7 D7 Ami7 E7(b9) Ami7 G7
 Ami7 E7(b9) Cm7 F7 Bb Bb Cm7 F7
 Bb Ami7 Ab7(b5) G7(b5) Dbm7 Gb7
 G7(5) Dbm7 Gb7 Cm7 F7 B7(b5)
 Bb

CANNONBALL ADDERLY - "CANNONBALL & STRINGS"

EMARCY # NG 36063

ROGERS & HART

(JAZZWALTZ)

LOVER

E♭Maj⁷

D♭⁷ Gm⁷ C⁷ F♯m⁷ B⁷

Fm⁷ B♭⁷ 1 Gm⁷ C⁷ Fm⁷ B♭⁷

2. E♭Maj⁷ Fm⁷/B♭ E♭Maj⁷ A⁷ D⁷ GMaj⁷

E⁷ A⁷ D⁷ GMaj⁷ E⁷

A⁷ D⁷ B♭Maj⁷ Gm⁷ Cm⁷

F⁷ Gm⁷ C⁷ Fm⁷ B♭⁷(D.C. al Coda)

Fm⁷ B♭⁷ E♭Maj⁷ (C⁷) Fm⁷ B♭⁷)

DAVE BRUBECK - "GONE WITH THE WIND"

222.

LOVE FOR SALE

COLE PORTER

8^b C

E♭Maj⁷

B♭mi (Maj⁷)

E♭Maj

B♭mi (Maj⁷)

E♭Maj⁷ E♭mi⁷ D⁷ D♭ D♭mi⁷ G♭⁷

CΦ⁷ B⁷(F¹) B♭mi

E♭Maj⁷

B♭Maj⁷

E♭Maj⁷

B♭Maj⁷

E♭ E♭mi⁷ D⁷ D♭ D♭mi⁷ G♭⁷

CΦ⁷ B⁷(F¹) B♭mi B♭mi⁶

E♭mi⁷ A♭⁷ D♭ E♭mi⁷ Fmi⁷ E⁷

- LOVE FOR SALE PG 2 -

223.

Handwritten musical score for "Love for Sale" page 2, featuring six staves of music. The score includes various chords and performance markings such as grace notes, slurs, and dynamic markings (e.g., $b\circlearrowleft$, $\#$, \times). Chords labeled include $E^b\text{mi}^7$, A^b7 , D^b , $E^b\text{mi}^7$, $F\text{mi}^7$, $G^b\text{Maj}^7$, $F\text{mi}^7$, B^b7 , $B7$, B^b7 , $E^b\text{mi}^6$, $E^b\text{mi}^7$, $G^{\phi}7$, $C7$, $G^{\phi}7$, $C7$, $F^{\#}\text{mi}^7$, $B7$, $F^{\phi}7$, $E7$, $E^b\text{Maj}^7$, $B^b\text{mi}^7(\text{Maj}^7)$, $E^b\text{Maj}^7$, $B^b\text{Maj}^7$, $C^{\phi}7$, $B7$, D^b7 , G^b7 , B^b7 , $C7$.

224.

(BALLAD)

LOVERMAN

J. DAVIS /
R. RAMIREZ /
J. SHERMAN

Handwritten musical score for "LOVERMAN" in 2/4 time. The score consists of two staves of piano sheet music. The top staff includes lyrics and chords: Dmi⁷ G⁷, Dmi⁷ G⁷, Gmi⁷ C⁷, Gmi⁷ C⁷, F⁷, B♭⁷. The bottom staff includes chords: B♭mi⁷ E♭⁷ Gmi⁷ C⁷, [1. FMaj⁷, Emi⁷ A⁷], [2. FMaj⁷ B♭⁷]. The score continues with lyrics and chords: Ami, Ami Δ⁷, Ami⁷, D⁷, Gmi, Gmi Δ⁷, GMaj⁷, Ami⁷, Bmi⁷, Ami⁷ D⁷, (b) Gmi, Gmi Δ⁷, Gmi⁷, C⁷, FMaj⁷, E♭⁷, Gmi⁷/E, A⁷, Dmi⁷, G⁷, Dmi⁷, G⁷, Gmi⁷, C⁷, F⁷, B♭⁷, B♭mi⁷ E♭⁷ Gmi⁷ C⁷, FMaj⁷. The score concludes with a final section starting with F⁷.

LOVE VIBRATIONS

H. SILVER

The musical score for "Love Vibrations" is handwritten on eight staves. The first staff starts with a key signature of two flats and a 4/4 time signature. It includes chords D^{ø7}, D^b(1yd.), G^{mi7}, F¹³, F^{7(b13)}, F^{mi7}, E⁷, EbMaj⁷, A⁷, Ab⁷, and D^{7(b9)}. The second staff begins with G^{mi}. The third staff begins with G^{mi}(#5). The fourth staff begins with G^{mi6}. The fifth staff begins with G^{mi7} C⁷. The sixth staff begins with F^{mi7}. The seventh staff begins with B^{b7}. The eighth staff begins with D^{ø7}, followed by D^b(1yd.), G^{mi7}, F⁷, and F^{#7}. The ninth staff begins with G^{mi7} C^{7(b9)}. The tenth staff begins with F^{mi7} B^{b7}. The eleventh staff begins with D^{bMaj7}. The twelfth staff begins with D^{Maj7}. The thirteenth staff begins with E^{bMaj7}.

226.

LYDIAN APRIL

DAVID BAKER

Handwritten musical score for 'LYDIAN APRIL' by David Baker, featuring a single melodic line on five staves. The score includes various chords and progressions, with specific chords highlighted and labeled above the staff. The chords include G Maj⁷, C Maj⁷, Ami⁷, D⁷, B⁷, E⁷, A mi⁷, F⁷, C mi⁷, B^b Maj⁷, G mi⁷, D⁷, G Maj⁷, C mi⁷, F⁷, B^b Maj⁷, Ami⁷, D⁷, F# mi⁷, B⁷, E Maj⁷, Ami⁷, D⁷, G Maj⁷, C7(#11), C7, Ami⁷, D⁷, B⁷, E⁷, G Maj⁷(G⁷ CΦ⁷)

LENNIE TRISTANOLENNIE-BIRD

Handwritten musical score for "Lennie-Bird" by Lennie Tristano. The score consists of four staves of music for a solo instrument, likely piano or guitar. Chords are labeled above the staves: G Maj7, F Maj7, A min7, E b7, A min7, E7(#9), A min7, C# min7, D7, Bb7, D7, and C7. Measures are numbered with circled '3's.

(Slow Funk)

MR. CLEANF. HUBBARD

Handwritten musical score for "Mr. Clean" by F. Hubbard. The score consists of three staves of music for a solo instrument, likely piano or guitar. Chords are labeled below the staves: F7, F7, NO CHORD, and C7. Measures are numbered with circled '1' and '2'.

228.

MAKE SOMEONE HAPPY

**STYNE -
GREENE -
CORDEN -**

Handwritten musical score for a piece in 8/8 time. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. The music is divided into measures by vertical bar lines. Chords are labeled above the notes, and specific notes are highlighted with boxes or underlines.

Top Staff (Bass Clef):

- Measures 1-2: B_bMaj⁷, B_b, B_b6
- Measures 3-4: B_bMaj⁷, B_b, B_b6
- Measure 5: Fmi⁷
- Measures 6-7: B_b7
- Measures 8-9: E_bMaj⁷, E_b, E_b6
- Measures 10-11: E_bmin⁶
- Measures 12-13: CØ⁷, F7(b9)
- Measures 14-15: B_bMaj⁷, B_b, B_b6
- Measures 16-17: Dmi⁷, G⁷
- Measures 18-19: Cmi⁷
- Measures 20-21: F⁷
- Measures 22-23: B_bMaj⁷, B_b, B_b6
- Measures 24-25: B_bMaj⁷, B_b, B_b6
- Measures 26-27: Fmi⁷
- Measures 28-29: B_b7
- Measures 30-31: E_bMaj⁷, E_b, E_b6
- Measures 32-33: E_bmin⁶
- Measures 34-35: CØ⁷, F7(b9)
- Measures 36-37: B_b
- Measures 38-39: B_bMaj⁷
- Measures 40-41: Dmi⁷
- Measures 42-43: G⁷
- Measures 44-45: Cmi⁷
- Measures 46-47: F⁷
- Measures 48-49: Dmi⁷
- Measures 50-51: G⁷(b9)
- Measures 52-53: Cmi⁷
- Measures 54-55: F⁷
- Measures 56-57: Dmi⁷
- Measures 58-59: G⁷(b9)
- Measures 60-61: Cmi⁷
- Measures 62-63: F⁷
- Measures 64-65: B_b6
- Measures 66-67: (Cmi⁷, F⁷)

Bottom Staff (Treble Clef):

- Measures 1-2: B_b, B_b6
- Measures 3-4: B_b, B_b6
- Measures 5-6: B_b, B_b6
- Measures 7-8: B_b, B_b6
- Measures 9-10: B_b, B_b6
- Measures 11-12: B_b, B_b6
- Measures 13-14: B_b, B_b6
- Measures 15-16: B_b, B_b6
- Measures 17-18: B_b, B_b6
- Measures 19-20: B_b, B_b6
- Measures 21-22: B_b, B_b6
- Measures 23-24: B_b, B_b6
- Measures 25-26: B_b, B_b6
- Measures 27-28: B_b, B_b6
- Measures 29-30: B_b, B_b6
- Measures 31-32: B_b, B_b6
- Measures 33-34: B_b, B_b6
- Measures 35-36: B_b, B_b6
- Measures 37-38: B_b, B_b6
- Measures 39-40: B_b, B_b6
- Measures 41-42: B_b, B_b6
- Measures 43-44: B_b, B_b6
- Measures 45-46: B_b, B_b6
- Measures 47-48: B_b, B_b6
- Measures 49-50: B_b, B_b6
- Measures 51-52: B_b, B_b6
- Measures 53-54: B_b, B_b6
- Measures 55-56: B_b, B_b6
- Measures 57-58: B_b, B_b6
- Measures 59-60: B_b, B_b6
- Measures 61-62: B_b, B_b6
- Measures 63-64: B_b, B_b6
- Measures 65-66: B_b, B_b6
- Measures 67-68: B_b, B_b6
- Measures 69-70: B_b, B_b6
- Measures 71-72: B_b, B_b6
- Measures 73-74: B_b, B_b6
- Measures 75-76: B_b, B_b6
- Measures 77-78: B_b, B_b6
- Measures 79-80: B_b, B_b6
- Measures 81-82: B_b, B_b6
- Measures 83-84: B_b, B_b6
- Measures 85-86: B_b, B_b6
- Measures 87-88: B_b, B_b6
- Measures 89-90: B_b, B_b6
- Measures 91-92: B_b, B_b6
- Measures 93-94: B_b, B_b6
- Measures 95-96: B_b, B_b6
- Measures 97-98: B_b, B_b6
- Measures 99-100: B_b, B_b6

(Slowly) **THE MAN I LOVE**

GEORGE GERSHWIN

The musical score is handwritten on eight staves of five-line staff paper. The first staff begins with a key signature of B-flat major (two flats). The chords labeled are E-flat major (E-flat), B-flat major (B-flat), B-flat major 7 (B-flat 7), E-flat major (E-flat), E-flat major 7 (E-flat 7), E-flat major 7 (E-flat 7), and E-flat major 7 (E-flat 7). The second staff begins with a key signature of A-flat major (one flat). The chords labeled are B-flat minor (B-flat mi), C7, C7, Ab minor (Ab mi), B-flat 7, E-flat, E-flat 7, E-flat 7, and B-flat minor (B-flat mi). The third staff begins with a key signature of A-flat major (one flat). The chords labeled are Eb, Ab major 7 (Ab Maj 7), G minor (G mi), B-flat 7, Eb, Eb 7, Eb major 7 (Eb mi 7), and B-flat minor (B-flat mi). The fourth staff begins with a key signature of A-flat major (one flat). The chords labeled are C7, C7, Ab minor (Ab mi), B-flat 7, B-flat 7, B-flat 7 sus B-flat 7, Eb, Ab, and Eb. The fifth staff begins with a key signature of A-flat major (one flat). The chords labeled are Eb, Ab 7, G 7, C minor 7 (C mi 7), D 7, B-flat 7, D 0, C minor (C mi), and G 7. The sixth staff begins with a key signature of A-flat major (one flat). The chords labeled are C minor 7 (C mi 7), D 7, B-flat 7, D 0, C minor (C mi), G 0, Ab, and B-flat 7. The seventh staff begins with a key signature of A-flat major (one flat). The chords labeled are Eb, Eb 7, Eb major 7 (Eb mi 7), B-flat minor (B-flat mi), and C7. The eighth staff begins with a key signature of A-flat major (one flat). The chords labeled are Ab minor (Ab mi), B-flat 7, B-flat 7 sus B-flat 7, Eb, Ab, 1. Eb, B-flat 7, 2. Eb, and Eb.

230.

MASQUERADE

LEON ROSELL

Handwritten musical score for "Masquerade" by Leon Russell. The score consists of eight staves of music with various chords and markings. Chords include F#mi7, Bb7, G#mi7, C7, F#mi, F#miΔ7, Bb7, D#b7, F#mi, F#miΔ7, D#b7, C7, D#bMaj7, A7, E#bmi7, Ab7, D#bMaj7, Bb7, E#bmi7, Ab7, D#mi7, G#7, C#Maj7, G#7/Bb, G7/B, G#mi7/C, C7, D.S. al CODA, F#mi7, (Bb7), C7, and F#mi7.

GEORGE BENSON - "BREEZIN"

MAY - REH

HORACE SILVER

$\text{J} = 134$

F $D7(b9)$ $Gmin7$ $C7$ F $D7(b9)$ $Gmin7$ $C7$

F $D7(b9)$ $Gmin7$ $C7$ $Amin7$ $D7$

$Bmin7$ $E7$ $Am7$ $D7$ $Gmin7$ $C7$

1. F $Em7$ $A7$ $Dmin$ $G7$

$C7$ 2. F $G7(b5)$ $C7(b5)$

F $(Gmin7 C7)$ F

ART BLAKEY - BLUE NOTE # BCP-5038

232.

MELLOW MOOD

JIMMY SMITH

Handwritten musical score for "MELLOW MOOD" by Jimmy Smith. The score consists of two staves: a bass staff and a treble staff. The bass staff has a clef, a key signature of B-flat major (two flats), and a 4/4 time signature. The treble staff also has a clef, a key signature of B-flat major, and a 4/4 time signature. The music is divided into measures by vertical bar lines. Chords are indicated above certain notes. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a bass line with eighth-note patterns. Measures 4-5 show a treble line with eighth-note patterns. Measures 6-7 show a bass line with eighth-note patterns. Measures 8-9 show a treble line with eighth-note patterns. Measures 10-11 show a bass line with eighth-note patterns. Measures 12-13 show a treble line with eighth-note patterns. Measures 14-15 show a bass line with eighth-note patterns. Measures 16-17 show a treble line with eighth-note patterns. Measures 18-19 show a bass line with eighth-note patterns. Measures 20-21 show a treble line with eighth-note patterns. Measures 22-23 show a bass line with eighth-note patterns. Measures 24-25 show a treble line with eighth-note patterns. Measures 26-27 show a bass line with eighth-note patterns. Measures 28-29 show a treble line with eighth-note patterns. Measures 30-31 show a bass line with eighth-note patterns. Measures 32-33 show a treble line with eighth-note patterns. Measures 34-35 show a bass line with eighth-note patterns. Measures 36-37 show a treble line with eighth-note patterns. Measures 38-39 show a bass line with eighth-note patterns. Measures 40-41 show a treble line with eighth-note patterns. Measures 42-43 show a bass line with eighth-note patterns. Measures 44-45 show a treble line with eighth-note patterns. Measures 46-47 show a bass line with eighth-note patterns. Measures 48-49 show a treble line with eighth-note patterns. Measures 50-51 show a bass line with eighth-note patterns. Measures 52-53 show a treble line with eighth-note patterns. Measures 54-55 show a bass line with eighth-note patterns. Measures 56-57 show a treble line with eighth-note patterns. Measures 58-59 show a bass line with eighth-note patterns. Measures 60-61 show a treble line with eighth-note patterns. Measures 62-63 show a bass line with eighth-note patterns. Measures 64-65 show a treble line with eighth-note patterns. Measures 66-67 show a bass line with eighth-note patterns. Measures 68-69 show a treble line with eighth-note patterns. Measures 70-71 show a bass line with eighth-note patterns. Measures 72-73 show a treble line with eighth-note patterns. Measures 74-75 show a bass line with eighth-note patterns. Measures 76-77 show a treble line with eighth-note patterns. Measures 78-79 show a bass line with eighth-note patterns. Measures 80-81 show a treble line with eighth-note patterns. Measures 82-83 show a bass line with eighth-note patterns. Measures 84-85 show a treble line with eighth-note patterns. Measures 86-87 show a bass line with eighth-note patterns. Measures 88-89 show a treble line with eighth-note patterns. Measures 90-91 show a bass line with eighth-note patterns. Measures 92-93 show a treble line with eighth-note patterns. Measures 94-95 show a bass line with eighth-note patterns. Measures 96-97 show a treble line with eighth-note patterns. Measures 98-99 show a bass line with eighth-note patterns. Measures 100-101 show a treble line with eighth-note patterns.

233.

MEMORIES OF YOU

8.
 Eb E° Fmi⁷ F♯° Eb Cmi⁷ F⁷
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ Eb Fmi⁷ Bb⁹
 Eb E° Fmi⁷ F♯° Eb Cmi⁷ F⁷
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ Eb G⁷
 Cmi Fmi Cmi F⁹
 Eb F⁹ Bb⁹ F#mi Fmi Bb⁹
 Eb E° Fmi⁷ F♯° Eb Cmi⁷ F⁷
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ [1. Eb Fmi⁷ Bb⁹] [2. Eb]

234.

(BOSSA)

MENTINA FLOR

LOUIS BONFA
MARIA TOLEDO

Sheet music for 'MENTINA FLOR' by Louis Bonfa and Maria Toledo. The music is written for a single instrument (likely piano) and consists of ten staves of handwritten musical notation. The notation includes various chords and rhythmic patterns. The chords are labeled with their names and qualities, such as Fmi⁹, Bb⁷, D, Eb, Eb, Fmi⁹, GMaj⁷, Emi, Ami, D, G, Fmi⁹, Bb⁷, Eb, C⁷, F⁹, Fmi⁹, Bb⁷, Gmi⁹, C⁹, Fmi⁹, D⁹, Gmi⁹, Cmi, Fmi⁹, D⁹, Gmi⁹, C⁹, Fmi⁹, Bb⁷, Eb, C⁹, Bb⁷, A⁹, Abmi⁹, Eb/G, G⁹, Fmi⁹, EMaj⁹, EbMaj⁹, and Eb/G. The music concludes with a CODA section. The notation is in 4/4 time and includes various rests and dynamic markings.

(GOSPEL/FUNK) MERCY, MERCY, MERCY I. ZAWINUL

8 $\frac{bb}{4}$) Bb^7 Eb^7 Bb^7
 Eb^7 Bb^7 Eb^7
 Bb^7 Eb^7 Bb^7 Eb^7/Bb
 Bb^7 Eb^7/Bb Bb^7 Eb^7/Bb Bb^7 Eb^7/Bb
 Bb^7 Eb^7 F^7 Eb^7 Bb^7 Eb^7
 F^7 Cmi^7 Dmi^7
 Gmi F Gmi F Gmi^7 $-$ ||

236.

(MED-UP) MILES AHEAD

MILES DAVIS

8 2/4

EbMaj⁷ Ebmin⁷ Dmin⁷
 Dbm⁶ Cm⁷ F⁷
 BbMaj⁷ GbMaj⁷ EbMaj⁷
 Em⁶ Ab⁷ G⁷
 EbMaj⁷ Em⁶ Ab⁷
 Abmin⁶ (D.C. al CODA)

G^b

MILES DAVIS - "MILES AHEAD"

(MED. UP SWING)

MINOR MISHAPT. FLANAGAN

1 2 3 4 5 6 7 8 9 10

B_bmin (G⁹) C⁷ F⁷ B_bmin (G⁹) C⁷ F⁷
 Ebmin B_bmin⁶ G⁹ C⁷
 Fmí (D⁹) G⁹ C⁷ Fmí (D⁹) G⁹ C⁷
 Fmí B_bmin Fmí⁶ G⁹ C⁷ Fmí
 Fmí⁷ B_b⁷ EbMaj⁷
 Ebmí⁷ Ab⁷ DbMaj⁷ C⁷ F⁷
 B_bmin (G⁹) C⁷ F⁷ B_bmin (G⁹) C⁷ F⁷
 Ebmin B_bmin⁶ C⁷ F⁷ B_bmin (F⁹)

JOHN COLTRANE / KENNY BURRELL - "CATS"

238.

MINOR MOOD

CLIFFORD BROWN

F_{mi} G_{ø7} C_{7(b9)}

SOLOS: G_{ø7} C_{7(b9)} F_{mi} C_{ø7} F_{7(b9)} B_{bmi7}

E_{b7} A_{bMaj7} G_{ø7} C_{7(b9)} F_{mi} G_{ø7} C_{7(b9)} F_{mi} A_{bmi7} D_{b7} C_{7(b9)}

AFTER SOLOS:

(UP)

MOAK'S SHOP

WES MONTGOMERY

AbMaj7 B^bmi7 Eb7 Cmi7 Dbmi7 Gb7
 Gmi7 F7 B^bmi7 Eb7(b9) Ab 1 B^bmi7 Eb7 2. AbMaj7 Ab7
 DbMaj7 Ebmi7 Ab7 DbMaj7 Cmi7 F
 F7(b9) B^bmi7 F7 Bb7 Eb7
 AbMaj7 B^bmi7 Eb7 Cmi7 Dbmi7 Gb7
 Gmi7 F7 B^bmi7 Eb7(b9) Ab AbMaj7

240.

MOANIN'

BOBBY TIMMONS

(SOLO CHANGES - F_{mi} A_{b9} | G⁷ C⁷ | Sim...)

8b 4

B_b F

B_b F

1. (G⁷ C⁷) 2. C⁷(b9) F⁷(b9) B^b_{mi}⁹ A^{b9}

G⁷(b9) C⁷(#9) G_{mi}⁷ F B⁹

B^b_{mi}⁹ A^{b9} G⁷(b9) G_{mi}⁷ C⁷

B_b F B_b F

B_b F B_b F

(FAST LATIN) MODESTY BLUES

CAL TJIADER 241.

6/8 (F)

Chords: Bb7, Ab7, Gm7, F7, Eb7, Bb7, C7, F7, Bb7, Ab7, Gm7, F7

Performance markings: 1. C7, 2. F7, -3-, D7, C7, F7, Bb7, F7, Bb7, Ab7, F7, Bb7, Ab7, F7, Bb7, Ab7, Gm7, F7

(SOLOS:

Chords: F7, Eb7, F7, Eb7, Bb7, Ab7, Bb7, Ab7

242.

(BALLAD)

MONK'S MOOD

TH. MONK

8/4

F[#]mi⁷ B⁹ C⁹ Maj⁷ D⁹ G⁹
 AbMaj⁷ D⁹ D⁹ C⁹ B⁹ B⁹ A⁹ E⁹ E⁹
 1. A⁹ D⁹ D⁹/G⁹ G⁹ 2. D⁹ G⁹ D⁹ Maj⁷
 G[#]mi⁷ C⁹(b⁹) G[#]mi⁷ F[#]mi⁷ F[#]mi⁷ B⁹
 E[#]Maj⁷ A⁹ AbMaj⁷ G⁹ C⁹ mi⁷ F⁹(b⁹)
 F[#]mi⁷ E^bmi⁷ D⁹mi⁷ G⁹ F[#]mi⁷ B^b7
 C⁹ Maj⁷ D⁹ G⁹ A⁹ D^bMaj⁷ C⁹ Maj⁷ B^b7 G⁹ A⁹
 E⁹ E^b7 D⁹mi⁷ G⁹ D^bMaj⁷

MED SLOW

MONK'S SPHERE

GARY
MCFARLAND

243.

Handwritten musical score for "Monk's Sphere". The score consists of two staves of piano music. The top staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a series of chords: F₇, B_{b7}, F₇, B_{b7}, F₇, Eb₇, D₇, D_{b7}, C₇, and F₇. The bottom staff starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. It features chords: B_{b7}, F₇, B_{b7}, F₇, C₇(b₉+11), and F₇(+11). The score includes performance markings such as "3" over certain notes and rests, and a fermata over a note in the first measure of the second staff. A bracket labeled "1. 2. 3. ETC." covers the first three measures of the second staff. An ending section is indicated by a bracket labeled "ENDING." covering the last three measures of the second staff, which ends with a [F.M.E.] instruction.

MYSTIC TOUCH

JOANNE BRACKEEN

Handwritten musical score for "Mystic Touch". The score consists of a single staff of piano music in 4/4 time. The music is written in a dense, rhythmic style with many eighth and sixteenth notes. Chords labeled include B_{mi}D₇, B_{b7}, C₇, Am_i, E_{b7}, E_bMaj₇, Ab_{mi}D_{b7}, D₇, A₇, G₇, D_bAm_iG_b, F₇, B_bAm_i₇, E₇, E/G_#, F/A, B_bG₇, D₇, Am_iD_b, B₇, E_{mi}₇, Am_iC_D, B_Db, C_F₇, E_F, E₇, B_bMaj₇, A₇, and C₇. The score includes performance markings such as "3" over certain notes and rests, and a fermata over a note in the first measure.

244.

(Slowly)

MOON GLOW

WILL HUDSON
EDDIE DE LANGE
IRVING MILLS

6/4 C C Cmi G A7

C D7 G E^b7 G

C Cmi G A7

C D7 G E^b7 G

G F#7 F7 E7

A7 D7 E^b7 D7

C Cmi G A7

C D7 G E^b7 1. G D7 2. G

245.

MOON RAYS

HORACE SILVER

18. F#mi⁷/Bb Bb⁷ EbMaj⁷/Bb

246.

MOONTRANE

WOODY SHAW

12 BAR INTRO:



(A) BbMaj7(#4)

Cmi Dmi > Ebmi Fmi DMaj7 Ami

1. Fmi Bb7 (B) EbMaj7 1. Cmi F7

2. Fmi Bb7 (B) EbMaj7

AΦ D7(b9) Gmi > Fmi Bbmi > Ebmi Ami C#mi Bmi

Bmi AΦ BbMaj7(#4)

Cmi Dmi > Ebmi Fmi DMaj7 Ami

Cmi Dmi > Ebmi Fmi DMaj7 Ami

MOOSE THE MOOCHE C. PARKER

J=224

Chords labeled in the score:

- B^b
- C_{min}
- F⁷
- B^b
- C_{min}
- F⁷
- B^b
- E^b
- B^b
- C_{min}
- F⁷
- B^b
- E^b
- A^{b7}
- B^b
- B^b
- A_{min}
- D
- D_{min}
- G⁷
- G_{min}
- C⁷
- C_{min}
- F⁷
- B^b
- C_{min}
- F⁷
- B^b
- B^b
- C_{min}
- F⁷
- B^b
- E^b
- B^b
- C_{min}
- F⁷

CHARLIE PARKER - "THE DIAL RECORDINGS"

248.

MORNING

CLAIRE FISCHER

Handwritten musical score for "Morning" by Claire Fischer, featuring two staves of music with chords and lyrics.

Staff 1:

- Key signature: F major (one sharp)
- Time signature: Common time (indicated by 'C')
- Chords: D7, Bm7, E7, Am7, D7, Bm7, E7
- Lyrics: (No lyrics present for this staff.)

Staff 2:

- Key signature: F major (one sharp)
- Time signature: Common time (indicated by 'C')
- Chords: Am7, D7, Dm7, G7, Em7, A7, Bm7, E7
- Lyrics: Am7, D7, Am7, Dm7

Rehearsal Marks:

- 1. Am7 D7
- 2. Am7
- Dm7

Performance Instructions:

- fine*
- C6
- Dm7
- E7/B
- E7
- (D.S. al) FINE

MOTÉN'S SWING

249.

BENNY MDTEN

250.

(FAST)

MOVE

DENZIL BEST

The musical score is handwritten on eight staves. The first staff starts with a key signature of B-flat major (two flats). It contains four measures: B-flat, E-flat 7th, B-flat, F 7th. The second staff starts with C minor 7th. It contains three measures: F 7th (with a circled 3 over it), B-flat. The third staff starts with B-flat 7th. It contains two measures: E-flat major 7th. The fourth staff starts with C 7th. It contains three measures: C minor 7th, F 7th. The fifth staff starts with B-flat. It contains four measures: E-flat 7th, B-flat, F 7th. The sixth staff starts with C minor 7th. It contains three measures: F 7th, B-flat. The seventh staff starts with B-flat. It contains four measures: E-flat 7th, B-flat, F 7th. The eighth staff starts with C minor 7th. It contains three measures: F 7th, B-flat.

MILES DAVIS - "PRE BIRTH OF THE COOL"

DEXTER GORDON - "MOVE"

251.

MOVING OUT

SONNY ROLLINS

F⁷ F⁷/A B^b B⁰ C^{7sus} — No CHORD

FMaj7 = = C7sus

FMaj7 Ami7 D7 Gmin7 Ami7 BbMaj7 C7sus C7 B7(b9)

Emin7 A7 Dmin

F#min7 B7 alt. Gmin7 C7

FMaj7 C7sus #P

FMaj7 F7 Bb7 Cmin7 F7

Bb7 Gb0 FMaj7 D7(b9)

Gmin7 C7sus FMaj7 Bb B0 F6

252.

252. (BREE) THEME FROM "MR. BROADWAY" D. BRUBECK

A handwritten musical score for a band, likely for a guitar or similar instrument. The score consists of six staves, each with a different rhythm pattern. Chords are indicated above the staves, and various performance instructions are written throughout.

The staves are as follows:

- Staff 1: Chords E^b9, B^{b7}(#9), A^{b7}, E^b9, A^{b7}.
- Staff 2: Chords E^b9, E^b7, A^{b7}, A^{b7}.
- Staff 3: Chords E^bmin7, A^{b7}, A^{b7}.
- Staff 4: Chords E^b7, F^{min7}, G^{b6}.
- Staff 5: Chords C7, F⁹, F⁹.
- Staff 6: Chords E⁹, E^{b7}(#9), C^{min7}, F⁷(#9), B^{b7}, LAST X.

Performance instructions include slurs, grace notes, and dynamic markings like (hp).

ELVIN JONES(MED. SWING) **MR. JONES**(BS. AND HORNS)
(8VA UNISON)

$\left(\begin{matrix} 6 \\ 4 \end{matrix}\right)$

SOLOS:

Ami⁷

Dmi⁷Ami⁷

F7

E7(#9)

Ami

B \flat 7 E7(#9)

254.

MR. MAGIC

G. WASHINGTON

8 1/2 4

GROVER WASHINGTON - "MR. MAGIC"

255.

MR. SIMS

JOHN COLTRANE

Handwritten musical score for a piece in 4/4 time, featuring multiple staves and various chords.

Top Staff: Treble clef, B-flat key signature. Chords: CMaj7, C7, BMaj7, G°, C, D♭.

Second Staff: Bass clef, B-flat key signature. Chords: B♭, G° (C PEDAL), Fmi7, Fmi7.

Third Staff: Treble clef, C key signature. Chords: CMaj7, C7, BMaj7, G°, G7, D♭.

Fourth Staff: Bass clef, A-flat key signature. Chords: Ab, B↑, EMaj7, G7(b9), Cmi, Gmi, Cmi.

Fifth Staff: Treble clef, C key signature. Chords: Cmi, " " (repeated), " " (repeated).

Sixth Staff: Bass clef, C key signature. Chords: Fmi7, " ", Cmi7, " ".

Bottom Staff: Bass clef, D-flat key signature. Chords: DΦ7, G7.

256.

(MED. SWING) MRS. MINIVER

DEXTER GORDON

Handwritten musical score for Mrs. Miniver, featuring a single melodic line on a staff with various chords written above the notes. The score includes lyrics in parentheses and specific chord names.

Chords and Melody:

- Measures 1-2: B^bmi⁷, E^b7, B^bmi⁷, E^b7, A^bmi⁷, D^b7, A^bmi⁷, D^b7
- Measures 3-4: Fmi⁷, B^b7, Fmi⁷, B^b7, 1. EbMaj⁷
- Measures 5-6: Fmi⁷, B^b7, F#mi⁷, B⁷
- Measures 7-8: 2. EbMaj⁷, D^f7, G^f7, Cmi⁷, D^f7, G^f7
- Measures 9-10: Cmi⁷, F^f7, B^bmi⁷, C^f7, F^f7
- Measures 11-12: B^bmi⁷, A^b7, G^b7, E⁷, B^bmi⁷, E^b7, B^bmi⁷, E^b7
- Measures 13-14: A^bmi⁷, D^b7, A^bmi⁷, D^b7, Fmi⁷, B^b7, Fmi⁷, B^b7
- Measures 15-16: EbMaj⁷, Fmi⁷, B^b7, F#mi⁷, B⁷

PEPPER ADAMS

(LATIN SWING BRIDGE) MUEZZIN'

(LATIN)

1. G#Maj7 Ami7 C#7 G#Maj7/b9 G#mi7/c C7 2. G#Maj7 (A7(b9))
SWING D#mi7 G7(b9) CH#maj7 G#b7(5)
C#mi7 F7(b9) B#bMaj9 (E7(b9)) Ami7 D7
LATIN F#mi7

F#mi7 Ab#mi7 D#7 Ab#mi7 D#7
Ami7 D#7 G#Maj7

258.

=118

MY LITTLE SIX-DE-SIDES C. PARKER

8/4

CHARLIE PARKER — VERNE 8000 € 2515

(BALLAD) **MY OLD FLAME** JOHNSON ~ COSLOW

G Maj⁷ **B^Φ7** **E⁷** **A^m** **A^{m/G}**

C^m7 **F⁷ D⁷** **G⁷** **C⁷** **F⁷** **B^b7** **E^b7** **A^b**

A^m7 **1. D¹³** **D⁷ (^{#9})** **2. C^m7** **F⁷**

B^bMaj⁷ **A^Φ7** **D⁷** **G⁷**

C⁷ (^{b9}) **C^m7** **F⁷** **B^bMaj⁷** **E^b7**

E^m7 **A⁷** **A^m7** **D⁷** **G Maj⁷**

B^Φ7 **E⁷** **A^m** **A^{m/G}** **C^m7** **F⁷** **D⁷**

G⁷ **C⁷** **F⁷** **B^b7** **E^b7** **A^b** **A^m7** **D⁷ (^{#9})** **G Maj⁷**

260.

(Slowly)

NATURE BOY

MILES DAVIS

8/4

The musical score consists of two staves of handwritten music. The top staff begins with a key signature of 8/4, followed by a measure of Emi, Ami⁷, Emi, and Ami⁷. The bottom staff follows with Emi, Ami⁷, Emi, and Ami⁷. Subsequent measures include F#7(b9), B7(b9), Emi, Ami⁷, Emi, Ami⁷, Emi, Ami⁷, Emi, Ami⁷, Emi, and Ami⁷. The music concludes with a final measure of Emi, Ami⁷, Emi, and Ami⁷.

MILES DAVIS - "BLUE MOODS"

THE NEARNESS OF YOU

261.
H. WASHINGTON
H. CARMICHAEL

Handwritten musical score for "The Nearness of You" featuring eight staves of music. The score includes various chords and notes, with some markings like "L 3" and "3-". Chords labeled include F, Cmin F7sus, Bb, Bb7, Ami, Ab7, Gmi, C7, F, Eb7, F6, Gmi, C7, F, Cmin F7, Bb, Aø, D7(b9), G7, C7, F, Cmin F7sus, Bb, Bb7, Ami, Ab7, Gmi, C7, Aø, D7(b9), Gmi, C7, F, (Dmi Gmi C7), and F.

ARNETT COBB - "THE WILD MAN FROM TEXAS"
MIKE JACKSON - "APUS DE FUNK"

262.

(MED. SWING)

A NEW THING

SLIDE HAMPTON

Handwritten musical score for a solo instrument, likely trumpet or saxophone, featuring a single melodic line with harmonic chords indicated below the staff. The score is divided into four systems by vertical bar lines. Chords are labeled above the staff, and specific notes or groups of notes are circled or bracketed. Measure numbers 1 and 2 are present in the second system.

Chords and Labels:

- D_{min}⁷, EΦ⁷, A+⁷, D_{min}⁷, EΦ⁷, A+⁷
- C_{min}⁷, F⁷, B^bMaj⁷, EΦ⁷, A+⁷, 1. A+⁷, 2. A+⁷
- C_{min}⁷, F^{7(b9)}, D_{min}⁷, G^{7(b9)}
- E^b_{min}⁷, Ab⁷, D^bMaj⁷, EΦ⁷, A+⁷
- D_{min}⁷, EΦ⁷, A+⁷, D_{min}⁷, EΦ⁷, A+⁷
- C_{min}⁷, F⁷, B^bMaj⁷, EΦ⁷, A+⁷, A+⁷
- D_{min}⁷, E^b_{min}⁷, D_{min}⁷, G⁷, C_{min}⁷, F⁷
- B^bMaj⁷, A+⁷, D_{min}⁷

NO ME ESQUECA

84

Ami⁹

Cmi⁹

F¹

B♭Maj⁷

E♭⁹

G♭Maj⁷

D♭⁹

Abmi⁹

Gmi⁹

C⁷

F

1. E⁹(#⁹)

2. E⁹(#⁹)

264.

No MoE

SONNY ROLLINS

Handwritten musical score for Sonny Rollins' "No MoE". 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 starts with a B♭ chord followed by a G7 chord. The second staff begins with a Cm7 chord. The third staff starts with a Cm7 chord, followed by a F7 chord, then a B♭7 chord, and finally an EbMaj7 chord. The fourth staff starts with a D7 chord. The fifth staff begins with a C7 chord. The sixth staff starts with a B♭ chord, followed by a G7 chord. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chords are indicated above the staff, and some chords have circled numbers (3) or letters (Eo) next to them.

Sonny Rollins - "SONNY ROLLINS"

265.

Nancy Joe.

GERALD
WILSON.

[Fast]

Handwritten musical score for "Nancy Joe." The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords Bm7(b5), Em7, A7, Dm7, Cm7, F7, Bbm7, Eb7, Am7, and D7. The second staff begins with Gm7 and Bbm7. The third staff starts with Bm7 and E7, followed by Am7, D7, Gm7, C7, Gbmaj7, and Bm7(b5). The fourth staff concludes the piece.

Now's the Time

CHARLIE PARKER

J=120

Handwritten musical score for "Now's the Time" by Charlie Parker. The score is in 6/4 time and includes a tempo marking of J=120. The music features a single melodic line with various rhythmic patterns and rests. Chords labeled include F7, Bb7, Bb7, B°, F7, Gmin, C7, F7, and C7.

266.

(BRITISH LATIN) NORTH ATLANTIC RUN G. MULLIGAN

6/4 [G Maj⁷] Ami⁷/D 1. 2.

1. Bmi⁷ Bb⁷ Ami D⁷

2. Bmi⁷ Eb⁷ Dmi⁷ G⁷

SWING C Maj⁷ Bmi⁷ Bb⁷ Ami⁷

D⁷ G Maj⁷ D⁷ C Maj⁷ F7(#11)

Bmi⁷ Bb⁷ Ami⁷ D⁷ G Maj⁷

Cmi⁷ F⁷ Bb Maj⁷ TO LATIN Cmi⁷/F

- NORTH ATLANTIC - PG 2. -

267.

G Maj⁷

A♭⁰ Ami⁷ F⁷(#II) G Maj⁷ (Bmii⁷) E♭⁷ (Bbmii⁷)

Ami⁷ D⁷ G Maj⁷ (INTERLUDE: G Maj⁷) Ami⁷/D

Ami⁷/D G Maj⁷ (3) Ami⁷/D (FINE)

Solo Changes: G Maj⁷ Ami⁷/D G Maj⁷ Ami⁷/D

G Maj⁷ A♭⁰ Ami⁷ F⁷(#II) 1. Bmii⁷. B♭⁷ Ami⁷ D⁷

2. G Maj⁷ E♭⁷ Dmii⁷ G⁷ C Maj⁷ F⁷(#II) Bmii⁷ B♭⁷

Ami⁷ D⁷ G Maj⁷ D♭⁹ C Maj⁷ F⁷ Bmii⁷ B♭⁷

Ami⁷ D⁷ G Maj⁷ Cmii⁷ F⁷ C Maj⁷/F (LATIN: B♭Maj⁷)

G Maj⁷ Ami⁷/D Dmii⁷ G⁷ C Maj⁷ F⁷

Bmii⁷ B♭mii⁷ Ami⁷ D⁷ (PLAY INTERLUDE AFTER EACH SOLO)
 AFTER LAST SOLO, PLAY INTERLUDE, THEN D.S. al FINE

GERRY MULLIGAN - "IDOL GOSSIP"

268.

NO SPLICE

LEE KONITZ

Handwritten musical score for a solo instrument, likely piano or guitar, featuring ten staves of music. The score includes various chords and specific fingerings indicated by circled numbers (e.g., 3, 4) above certain notes. The chords labeled are: Gmi, Ami⁷, D⁷, Gmi, Fmi⁷, Bb⁷, Eb, Cmi, D7(b9), Eb7, Ab⁷, G9⁷, E6⁷(b9), Ab, Ami⁷, D⁷, Gmi, F⁷, Eb, D⁷, Fmi⁷, Eb, Bb⁷, Eb, B⁷, Bb⁹, Cmi, D⁷, Gmi, Eb, D⁷, Gmi, Eb, D⁷.

NUTVILLE

HORACE SILVER

LATIN:

Cm⁹



Cm⁹



G⁹ C⁷ Fm⁹



D♭Maj⁹

Cm⁹

Cm⁹



SWING: A♭13

G13

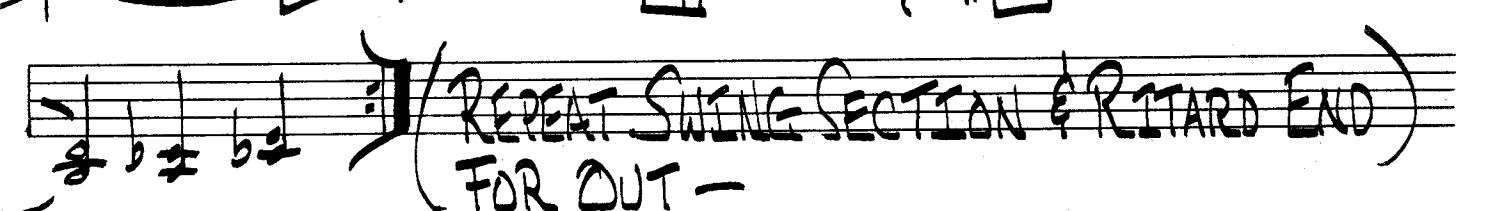
G13



A♭13



(LATIN: C⁹)



(REPEAT SWING SECTION & RITARD END)
FOR OUT -

[MED.] 270.

OFF MINOR.

TH. MONK.

A Gm(maj₇) D_b7 G_b7 Bm₇ (E₇) (Am₇b₅)
 Gm(maj₇) Bb₇(+II) D₇ 1° Am₇ D₇ 2. Am₇ D₇
 Bb₇ Ebmaj₇ D₇ E₇ #_{b5}:
 3. Dbmaj₇ Dmaj₇ 3 Bbm₇ Eb₇(+II) Bm₇ E₇ (Abm₇ Db₇)
 Em₇ Em₇ A₇ Am₇ D₇ (Abm₇ Db₇)
C Gm(maj₇) D_b7 G_b7 Bm₇ (E₇) (Am₇b₅)
 Gm(maj₇) Bb₇(+II) D₇ E₇ #_{b5}:

FERDE GROFE

ON THE TRAIL

4 BAR INTRO:

1

F Maj

Am₇ D₇ Gm₇ C₇ Abm₇ D_b7 Abm₇
 D_b7 Gm₇ C₇ F (D₇^{#9} G₇(^{#9}) C₇^(#9))

L 3 -

OH LADY BE GOOD!

271.

272.

OLD DEVIL MOON

Handwritten musical score for "Old Devil Moon" featuring lyrics and chords. The score consists of eight staves of music with handwritten markings and circled symbols.

Chords and Key Signatures:

- F⁶, C^{mi7}, F⁶, C^{mi7} (Staff 1)
- F^{Maj7}, C^{mi7}, F^{9sus}, F⁷ (Staff 2)
- B^bM^{aj7}, E^b¹³ (Staff 3)
- A^bmⁱ⁷, D^b⁷, G^b, C¹³, F⁶, C^{mi7} (Staff 4)
- F⁶, C^{mi7}, D^{Maj7}, D^{mi} (Staff 5)
- D^{mi}^{Δ7}, D^{mi7}, G⁷, G^{mi7}, C⁷, (D.C. al CODA) (Staff 6)
- CODA, F⁶, C^{mi7}, D^bM^{es7} (Staff 7)
- F^{Maj7}, C^{mi7}, F^{Maj7}, E^b G^b⁷, F⁶, (G^{mi7} C⁷) (Staff 8)

Performance Instructions:

- Handwritten markings include a circled symbol at the beginning of Staff 1, a circled symbol at the beginning of Staff 7, a circled symbol with a diagonal line through it at the beginning of Staff 8, and a circled symbol with a diagonal line through it at the end of Staff 8.
- Measure 1 of Staff 1 has a 4/4 time signature.
- Measure 1 of Staff 2 has a 2/4 time signature.
- Measure 1 of Staff 3 has a 3/4 time signature.
- Measure 1 of Staff 4 has a 2/4 time signature.
- Measure 1 of Staff 5 has a 3/4 time signature.
- Measure 1 of Staff 6 has a 3/4 time signature.
- Measure 1 of Staff 7 has a 3/4 time signature.
- Measure 1 of Staff 8 has a 3/4 time signature.

ZOOT SIMS - "WARM TENDR"

273.

~~(MEO)~~ ON A CLEAR DAY LANE-LEARNER

8#4 G^{Maj} C7(#11)

 G^{Maj} BΦ7 E7
 Ami7 F7(#11)
 Bm7 Bb7 Ami7 D7
 Dm7/G Ami7 D7
 C Maj A7 Ami7 D7
 G Maj BΦ7 E7 Ami7/D D7
 Ami7 (Ami7 D7) (D7)

274.

ONCE IN A WHILE

MICHAEL EDWARD

Handwritten musical score for Once In A While by Michael Edward. The score consists of ten staves of music for a band. The first staff shows a bass line with chords Eb, Gm7b5, C7, C7, Fm7, Bb7, Eb, Fm7, Bb7. The second staff shows a bass line with chords Eb, Gm7b5, C7, C7, Fm7, Bb7, Eb, Ab6, Eb6, D7. The third staff shows a bass line with chords Gb, Am7, D7, Gb, Am7, D7. The fourth staff shows a bass line with chords Gb, Am7, Gm7b5, D7, G, G7, Fm7, Bb7. The fifth staff shows a bass line with chords Eb, Gm7b5, C7, C7, Fm7, Bb7, Eb, Fm7, Bb7. The sixth staff shows a bass line with chords 2. Eb, Ab6, Eb. The score includes various markings such as 3-1, L. Eb, and a fermata symbol.

275.

(FAST SHUFFLE) **ONE BY ONE** WAYNE SHORTER

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation includes various chords such as A^{ø7}, D⁷, G_{mi}⁷, C_{mi}⁷, F⁷, B_bMaj⁷, A^{ø7}, D⁷, G_{mi}⁷/F, E^{ø7}, E^{b7}, D⁷, G_{mi}⁷, E⁷, A⁷, D_{mi}⁷, B^{ø7}, E⁷, A⁷, D_{mi}⁷, G⁷, A^{ø7}, D⁷, G_{mi}⁷, G_{mi}⁷/F, E^{ø7}, E^{b7}, D⁷, G_{mi}⁷, A^{ø7}, D⁷, G_{mi}⁷, G_{mi}⁷/F, E^{ø7}, E^{b7}, D⁷, G_{mi}⁷. The score is in 8/8 time and includes lyrics like "I. G_{mi}⁷" and "2. G_{mi}⁷". There are also several blank staves at the bottom of the page.

276.

ONE FOOT IN THE GUTTER

CLARK TERRY

The musical score is handwritten on eight staves. The first staff starts with a F7 chord. The second staff begins with a D7 chord. The third staff starts with a Gm7 chord. The fourth staff begins with a C7 chord. The fifth staff starts with an F chord. The sixth staff begins with a Gm7 chord. The seventh staff starts with a F7 chord. The eighth staff starts with a Bbb chord. The ninth staff starts with a B° chord. The tenth staff starts with a (E°) chord. The eleventh staff starts with an Am7 chord. The twelfth staff starts with a D7 chord. The thirteenth staff starts with a Gm7 chord. The fourteenth staff starts with a C7 chord. The fifteenth staff starts with a Bb7 chord. The sixteenth staff starts with a B° chord. The十七th staff starts with a F chord. The eighteen staff starts with a D7 chord. The十九th staff starts with a Gm7 chord. The twentieth staff starts with a C7 chord. The twenty-first staff starts with a F chord. The twenty-second staff starts with a Bb chord. The twenty-third staff starts with a F chord. The twenty-fourth staff starts with a C7 chord.

PAT MARTINO

(FAST JAZZ)

ON THE STAIRS

Gmin⁷ *Gmin⁷* *Gmin⁷* *Cmin⁷* *Gmin⁷* *D⁷(#9)* *D⁷(#9)*

(SOLO FILL)

B^b B^b

CODA (LAST TIME) *D⁷(#9)* *B^b*

278.

OPUS DE FUNK

HORACE SILVER

Bb

Eb^7

Cm^7

F^7

Bb

Bb^7

ONE FOR DADDY - O

NAT ADDERLY

Bb^7

Eb^7

(E^0)

Bb^7

F^7

Bb^7

C^7

Bb^7

Bb^7

MILES / CANNONBALL - "SOMETHING ELSE" Bmore 545

279.

OUR LOVE IS HERE TO STAY

E. GERSHWIN

Chords written above the staves:

- 1st staff: C, G⁹, Gmⁱ, C, F^b, Amⁱ, D⁷
- 2nd staff: G⁹, Gmⁱ, C, E^b⁹, D⁹
- 3rd staff: 1. Amⁱ, D⁷, Gmⁱ, C, F Majⁱ, B^b, E^f⁷, Aⁱ
- 4th staff: Dmⁱ, G, Gmⁱ, C
- 5th staff: 2. C, Amⁱ, D⁷, Gmⁱ, C, E^b⁹, D⁷, B^o, B^b⁷
- 6th staff: Amⁱ, D⁷, Gmⁱ, C, F^b

280.

OUR BACK OF THE BARN G. MULLIGAN

The score is handwritten on eight staves. The first staff starts with a melodic line. The second staff continues with a different melodic line. The third staff features a prominent bassoon-like line. The fourth staff introduces a rhythmic pattern. The fifth staff shows a section with eighth-note chords. The sixth staff continues the melodic line. The seventh staff concludes the piece. The score is written in common time and includes various key signatures and dynamic markings.

GERRY MULLIGAN - "IDOL GOSSIP"

(BALLAD)

PANNONIKA

T. MONK

281.

CMaj7 Eb^bmi7 Ab7 Dmi7 Bb7 Eb Eb^b7

Ab7 Db7 Gbmaj7 F7(alt.) Eb^bmi7 Ab7 G7 DbMaj7

Gmi7 C7(b9) Cmi7 F7sus Gbsus Bm7

Dmi7 G7(b9) C7 Gmi7 Bm7 E7 A7 Ab7 G7(b9)

CMaj7 Eb^bmi7 Ab7 Dmi7 Bb7 Eb Eb^b7

Ab7 Db7 Gbmaj7 F7(alt.) Eb^bmi7 Ab7 G7 Dmi7 G7(b9)

Dbmaj7

282.

 $\text{♩} = 126$

PALO-ALTO

LEE KONITZ

Handwritten musical score for "PALO-ALTO" by Lee Konitz. The score is in 4/4 time and consists of six staves of music. The key signature changes frequently, indicated by labels: F, G_{mi}, B, B_bmaj7, G₇, C_{mi}, F₇, B_b, and C₇. Measure numbers 1 through 12 are present above the first few measures. The tempo is marked as $\text{♩} = 126$.

- D A L O - A L T O P G 2 . -

The musical score is composed of five staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, followed by a rest, and then a section starting with an A7 chord. The second staff begins with a bass clef and a key signature of one sharp. It contains a rhythmic pattern with an A7 chord, followed by a G7 chord, and then a section starting with a C7 chord. The third staff begins with a treble clef and a key signature of one sharp. It features a rhythmic pattern with a C7 chord, followed by a rest, and then a section starting with an F chord. The fourth staff begins with a bass clef and a key signature of one sharp. It contains a rhythmic pattern with an F chord, followed by a D7 chord, and then a rest. The fifth staff begins with a treble clef and a key signature of one sharp. It features a rhythmic pattern with a Gmi chord, followed by a C7 chord, and then a section starting with an F chord. The notation includes various rests, dynamic markings like accents, and a mix of eighth and sixteenth note heads.

LEE KONTZ - PRESTIGE #7004

284.

PATTERNS

OLIVER NELSON

Handwritten musical score for a single melodic line, likely for piano or guitar. The score consists of ten staves of music, each with a different key signature and a specific melodic pattern. The keys are labeled above each staff: E^bMaj⁷, E^bMaj⁷, G^bMaj⁷, D^bMaj⁷, E Maj⁷, E^bMaj⁷, G^bMaj⁷, F Maj⁷, A^bMaj⁷, G Maj⁷, B^bMaj⁷, A Maj⁷, C Maj⁷, D Maj⁷, B Maj⁷, and A^bMaj⁷. The music is in common time (indicated by 'C') and features eighth-note patterns with various slurs and grace notes.

- PATTERNS PG2 -

285.

F Maj⁷



E♭ Maj⁷



C Maj⁷



1. B Maj⁷



F Maj⁷



E♭ Maj⁷

A Maj⁷

2. B♭ Maj⁷



G♭ Maj⁷

D Maj⁷

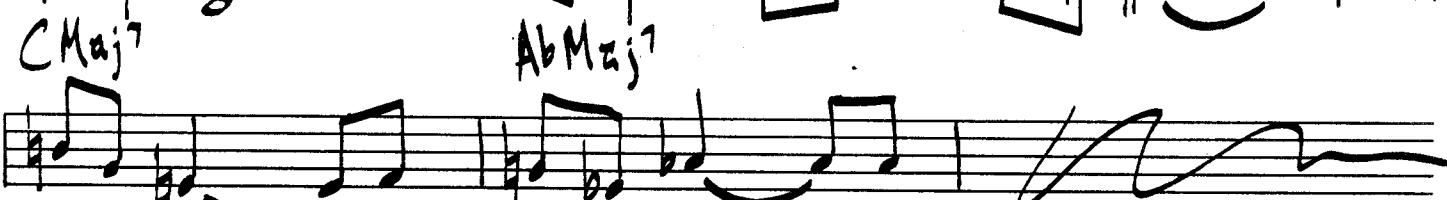
B♭ Maj⁷



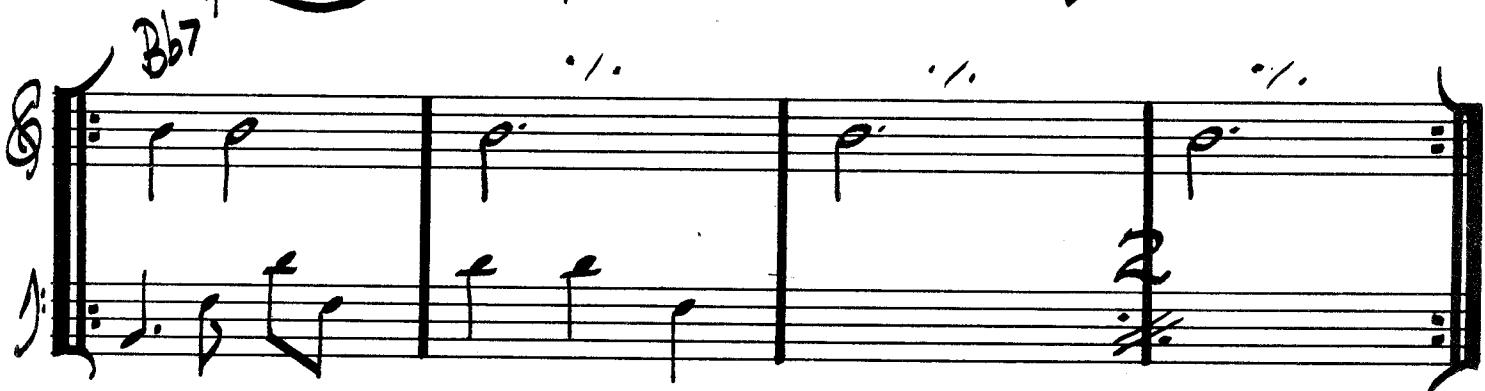
A♭ Maj⁷

E Maj⁷

C Maj⁷



A♭ Maj⁷



286.

PENNIES FROM HEAVEN

JOHN BURKE
ARTHUR JOHNSTON

Handwritten musical score for "Pennies from Heaven" on ten staves. The score includes lyrics and chords for each staff. The chords are written above the staves, and the lyrics are written below them. The score consists of ten staves, each with a different key signature and time signature. The first staff starts with a C major chord, followed by Dm, Em, Eb, Dm7, and G7. The second staff starts with C, followed by Dm, Em, A7, Dm7, G7, and Dm7/G7. The third staff starts with C7, followed by Gm, C7, F, and F, Em, A7. The fourth staff starts with D7, followed by Am, D7, G7, and Dm, G7. The fifth staff starts with C, followed by F7, Em, Eb, Dm7, and G7. The sixth staff starts with C7, followed by Gm7, C7(s), F, and G7. The seventh staff starts with Dm7, followed by F, Fm, Em, and A7. The eighth staff starts with Dm7, followed by D7, G7, and 1. C. The ninth staff starts with 2. C, followed by Ab7, and C. The tenth staff ends with a final C.

PENNY ARCADE

JOE BECK

(8.)

G⁷

B_b⁷ G⁷ B_b⁷ G⁷

C⁷ F⁷ B_b⁷

SOLOS (PLAY [A] SECTION BETWEEN SOLOS)

FINE DS. & 1st FINE

288.

PERDIDO

J. TIZOL

Handwritten musical score for 'PERDIDO' by J. Tizol, featuring six staves of music with various chords and performance instructions.

Chords and Instructions:

- Staff 1: Cmi⁷, F⁷, Cmi⁷, F⁷, B^b, B^b, Cmi⁷, F⁷, Cmi⁷, F⁷
- Staff 2: 1. B^b, B^o, 2. B^b, (Cmi⁷) (C[#]mi Dmi E^b7)
- Staff 3: D⁷, G⁹, G⁺⁷
- Staff 4: C⁷, F⁷, F⁺⁷
- Staff 5: Cmi⁷, F⁷, Cmi⁷, F⁷, B^b, B^b, Cmi⁷, F⁷, Cmi⁷, F⁷
- Staff 6: (E^b7) (Dmi Dmi), (SOLDS)
- Bottom Staff: (RIFF ON HEAD)

Performance Notes:

- Staff 1: Measures 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, 419-420, 421-422, 423-424, 425-426, 427-428, 429-4210, 4211-4212, 4213-4214, 4215-4216, 4217-4218, 4219-4220, 4221-4222, 4223-4224, 4225-4226, 4227-4228, 4229-42210, 42211-42212, 42213-42214, 42215-42216, 42217-42218, 42219-42220, 42221-42222, 42223-42224, 42225-42226, 42227-42228, 42229-422210, 422211-422212, 422213-422214, 422215-422216, 422217-422218, 422219-422220, 422221-422222, 422223-422224, 422225-422226, 422227-422228, 422229-4222210, 4222211-4222212, 4222213-4222214, 4222215-4222216, 4222217-4222218, 4222219-4222220, 4222221-4222222, 4222223-4222224, 4222225-4222226, 4222227-4222228, 4222229-42222210, 42222211-42222212, 42222213-42222214, 42222215-42222216, 42222217-42222218, 42222219-42222220, 42222221-42222222, 42222223-42222224, 42222225-42222226, 42222227-42222228, 42222229-422222210, 422222211-422222212, 422222213-422222214, 422222215-422222216, 422222217-422222218, 422222219-422222220, 422222221-422222222, 422222223-422222224, 422222225-422222226, 422222227-422222228, 422222229-4222222210, 4222222211-4222222212, 4222222213-4222222214, 4222222215-4222222216, 4222222217-4222222218, 4222222219-4222222220, 4222222221-4222222222, 4222222223-4222222224, 4222222225-4222222226, 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- PERDIDO PG. 2 -

D_{mi}⁷ D_{bmi}⁷ C_{mi}⁷ F₊₇ 289.

B_b D_b 1. C_{mi}⁷ B^o 2. C_{mi}⁷ F¹ B_b⁷ E_b⁷

D
// G⁹ G+⁷

C
// F F+⁷

C_{mi}⁷ C_{mi}⁷ E_{bmi}⁷ D_{mi}
D_{mi}⁷ D_{bmi}⁷ C_{mi}⁷ C_{mi}⁷ F₊₇

B_b, B_b⁷ E_b⁷ A_b⁷ A₇ B_b⁷

290.

PERDIDDO LINE

JIMMY HAMILTON
CLARK TERRY

Handwritten musical score for "Perdiddo Line" featuring ten staves of jazz-style music. The score includes lyrics and chords such as Cmin7, F7, Bb, G7, D7, C7, F7, Bb, G7, Cmin7, F7, Bb, G7, Cmin7, F7, Bb, D7b, and Cmin7, F7, Bb, G7. The music is written in various keys and time signatures, with dynamic markings and performance instructions.

The score consists of ten staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth note patterns. Subsequent staves switch between different clefs (treble, bass, alto), key signatures (one flat, one sharp, no sharps or flats), and time signatures (common, 6/8). Chords are indicated above the staves, and lyrics are written below them. The notation includes various performance techniques like slurs, grace notes, and dynamic markings. The overall style is characteristic of jazz or blues sheet music.

- PG 2 -

- PERIODOLINE -

The musical score consists of six staves of handwritten musical notation on five-line staff paper. The notation includes various chords and rests, with specific chords labeled above each staff:

- Staff 1: Cm7, F7, Bb, G7
- Staff 2: Cm7, F7, Bb, G7
- Staff 3: Cm7, F7, Bb
- Staff 4: D7, G7
- Staff 5: C7, F7
- Staff 6: Cm7, F7, Bb, Dm7, G7
- Staff 7: Cm7, F7, Bb

Each staff contains a series of eighth and sixteenth note patterns corresponding to the labeled chords. The notation is in common time.

292

Med. SWING PEOPLE WILL SAY WE'RE IN LOVE ROGERS / HAMMERSTEIN

CMaj⁷

CMaj⁷ A7(b9) Dmii⁷ G⁷

CMaj⁷ D⁷

1. Dmii⁷ D^{b7} CMaj⁷ A7 Dmii⁷ G⁷

2. Dmii⁷ D^{b7} CMaj⁷

Cmii⁷ F⁷ BbMaj⁷

Bb⁷ A7 Ab⁷ G⁷

CMaj⁷ D⁷

Dmii⁷ D^{b7} CMaj⁷ (Ami⁷ Dmii⁷ G⁷)

JULIAN ADDERLY - "CANNONBALL & EIGHT GIANTS"

PETITE FLEURE

Handwritten musical score for 'Petite Fleure' by Sidney Bechet. The score consists of ten staves of music for a single instrument, likely a clarinet or saxophone. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The music features various chords and melodic lines, with many notes grouped by brackets and tied together. Chords labeled include Gmi, A7, D7, Gmi/F, A7/E, A7/EB, D7, Gmi, Cmi, Cmi/Bb, AΦ7, F7, Bb, AΦ7, AΦ7/G, D7/F#, D7, EΦ7, Gmi, Gmi/F, EΦ7, A7, D7, Gmi, Cmi, Gmi, G7, AΦ7/EB, D7, Gmi, Cmi, Gmi, G7, Cmi, Cmi/Bb, F7/A, F7/G, F7, Bb, EΦ7, D7, Gmi, Gmi/F, AΦ7/EB, D7, Gmi, Cmi, Gmi.

294.

PETITS MACHINS

MILES DAVIS

Handwritten musical score for Petits Machins by Miles Davis. The score consists of six staves of music, primarily for a solo instrument (likely trumpet or guitar) and a bass pedal. The music is in common time (indicated by '4'). The first five staves are in 4/4 time, while the last staff is in 3/4 time. The key signature varies throughout the piece, with sections labeled F, E7(#9)/F, D7(#9)/F, and Bbmaj7/F. Chords indicated include C7(#9), D7(#9), E7(#9), and Bbmaj7. The bass pedal part features sustained notes with 'F-PEDAL' written below the staff. The score concludes with a instruction: '(SOLO ON LAST 10 BARS (PEDAL F SECTION))'.

(SOLO ON LAST 10 BARS (PEDAL F SECTION))

(HED. UP) PICK YOURSELF UP

JEROME KERN

Handwritten musical score for 'PICK YOURSELF UP' by Jerome Kern. The score consists of eight staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: Gmin7 C7, FMaj7 BbMaj7 EΦ7 A7(b9), Dmin7 G7
- Staff 2: C9sus C7, Ami7 D7(b9), Gmin7 C7, FMaj7
- Staff 3: Ami7 D7, GMaj7 CMaj7, F#Φ7 B7(b9), Emi7 A7
- Staff 4: D9sus D7, Bmi7 E7(b5), Ami7 D7, GMaj7
- Staff 5: AbMaj7, Ebmi7, Ab7
- Staff 6: FMaj7/G, CMaj9/G, Ami7 D9, Gmin7 C7(b9)
- Staff 7: Gmin7 C7, FMaj7 BbMaj7 EΦ7 A7(b9), Dmin7 G7
- Staff 8: C9sus C7, Ami7 D7(b9), Gmin7 C7, FMaj7

GEORGE BARNES - "BLUES GOING UP"

OSCAR PETERSON - "JAZZ AT THE PHILHARMONIC"

296.

PHASED DANCE

PAT METHENY

Bm7

BbMaj7(#11)

Bm7

#2 2 (8) HARM.

Bm7

BbMaj7(#11)

G/A

G/Maj

PAT METHENY — "PAT METHENY GROUP"

POLKA DOTS AND MOONBEAMS BURKE-VAN EUSSEN

Handwritten musical score for Polka Dots and Moonbeams. The score consists of eight staves of music in G major, 4/4 time. Chords are labeled above the staff, and specific notes are circled or underlined. The chords include GMaj7, Emi7, Ami7, D7, BMaj7, Bbmi7, C#mi7, F#7, B#mi7, G#7, C#mi7, F#7, GMaj7, Emi7, Ami7, D7, GMaj7, Emi7, Ami7, F#7/B7, Emi7, C#mi7, B#mi7, Bbmi7, and GMaj7(Emi7 Ami7 D7).

WES MONTGOMERY - "WHILE WE'RE YOUNG"

298.

(Ballad) PORTRAIT OF JENNIE BURDGE-Robinson

E^bΔ⁷ E^bMaj⁷ B^bmi⁷ E^b7(b9) AbMaj⁷ Abmi⁷ Db⁷

GMaj⁷ Cmi⁷ F⁷ B^bMaj⁷ (E^bMaj⁷) D^Δ⁷ G⁷(b9)

Cmi⁷ F⁷ Fmi⁷ B^b

E^bΔ⁷ E^bMaj⁷ B^bmi⁷ E^b7(b9) AbMaj⁷ Abmi⁷ Db⁷

GMaj⁷ Cmi⁷ Fmi⁷ B^b B^bsus B^b Eb

Rob McConnell's BOSS BRASS - "THE JAZZ ALBUM"

PROGRESSION

Handwritten musical score for Lee Konitz's progression. The score consists of two systems of music, each with four staves. The first system starts with a Gb7 chord and includes changes to F, Gmi, C7, F, Gb, D7, C7, A7, Ab7, G7, Bbmi7, Eb7, FMaj7#11, and A7. The second system starts with a Dmi chord and includes changes to F, Gmi, Gb, Abmi, D7, D7, C7, and F. The score uses various rhythmic patterns and articulations.

The score is organized into two systems separated by a blank space. Each system has four staves, likely representing different voices or instruments. The first system begins with a Gb7 chord and includes changes to F, Gmi, C7, F, Gb, D7, C7, A7, Ab7, G7, Bbmi7, Eb7, FMaj7#11, and A7. The second system begins with a Dmi chord and includes changes to F, Gmi, Gb, Abmi, D7, D7, C7, and F. The score uses various rhythmic patterns and articulations.

300.

2-BEAT
[MED-UP]

THE PREACHER.

HORACE SILVER.

(BLUES) PURSUANCE JOHN COLTRANE

QUICKSILVER

301.
HORACE SILVER

301.

Handwritten musical score for a jazz piece, likely for piano or guitar, featuring six staves of music with various chords and solos.

Chords and Progressions:

- Top staff: F#m7, Ab, Bb7, Gm7, C7
- Second staff: F#m7, Ab, Bb7, A7, Eb7
- Third staff: 1. Ab, (Bbm7), Gm7, C7
2. Ab, Bbm7, Ab°, Ab, Gm7, C7
- Fourth staff: F#m, C7(b9), F#m, Gm7, C7, D7, C7
- Fifth staff: F#m, C7(b9), F#m, Bb7, Bbm7, Eb7, Ab
- Sixth staff: Ab, F#m, Gm7, C7
- Bottom staff: F#m7, Bb7, F7, Eb7
- Final staff: Ab, Bbm7, Ab°, Ab, (C7)

ART BLACKLEY - BLUENOTE # BLP-5037
SP-402

302.

RECADO BOSSA NOVA

DALMA FERREIRA

The musical score is handwritten on eight staves. The first staff starts with a D major chord (Dmi) followed by a D7 chord. The second staff begins with a G major chord (Gmi). The third staff starts with a G major chord (Gmi) and includes a G major chord over E (Gmi/E). The fourth staff begins with an A major chord (A7). The fifth staff starts with an E major chord (E7). The sixth staff begins with a D major chord (Dmi) and is labeled '1.' above it. The seventh staff begins with a D major chord (Dmi) and is labeled '2.' above it. The eighth staff begins with a G major chord (Gmi).

J=210

RED CROSS

The musical score is handwritten on eight staves. The key signature changes throughout the piece, with labels like B^b, D⁷, G⁷, F⁷, C⁷, and B^b placed above specific measures. The time signature varies, with some measures having a 12/8 feel indicated by a bracket. The tempo is set at J=210. The music features complex melodic lines with many slurs, grace notes, and dynamic markings.

CHARLIE PARKER - "THE SAVVY SESSIONS"

304.

(BALLAD)

A REMARK YOU MADE

JOE ZAWINUL

Handwritten musical score for "A REMARK YOU MADE" by Joe Zawinul. The score consists of ten staves of music, each with a different rhythm pattern. Chords are labeled above the staves, and some notes have specific rhythmic markings like '2' or '3'. The chords include E♭Maj7, B♭7(sus4)/E♭, E♭Maj7, B♭7(sus4), E♭, E♭/D, Cm7, Cm7/B♭, AbMaj7, D7, G7, Cm7, Ab/C, G/B, E♭/B♭, F/A, B♭7/Ab, Gm7, Cm7, Ab/C, G/B, Cm7, Fm7, Fm7/E♭, Fm7/D, G7(b9), Cm7, Cm7/B♭, AbMaj7, G7(b9)/Ab, G7(b9), Cm7, E♭Maj7, D♭Maj7, B♭7(sus4), E♭Maj7, B♭7(sus4), E/C, E♭/D, E♭Maj7, Gm7, Cm7, Cm7/B♭, AbMaj7, G7(b9), Cm7, Ab/C, Gm7, Cm7, Fm7/Ab, F7/A, B♭7(sus4), E♭Maj7, E♭/D, Cm7, Cm7/B♭, AbMaj7, Ab/G, Fm7, B♭7(sus4), E♭Maj7, B7(sus4).

- A REMARK YOU MADE - PG. 2

Bb⁷(sus4)

EbMaj⁷

Cmi Ab/C Cmi

305.

Bb⁷(sus4) Cmi F#m⁷/C Bb⁷(sus4) EbMaj⁷ Eb⁷/Cb Cmi⁷/Bb AbMaj⁷ G⁷(b9)

G⁷(b9) Cmi⁷ Ab/C Eb/C F#m⁷/C Cmi Bb⁷(sus4)

Eb Eb⁷/D Cmi⁷ Cmi⁷/Bb AbMaj⁷ G⁷(b9) Bb⁷(sus4) AbMaj⁷

Gmi⁷ Cmi⁷ AbMaj⁷ F#m⁷ Gmi⁷ Cmi⁷ AbMaj⁷

Cmi AbMaj⁷/C Cmi AbMaj⁷/C Cmi AbMaj⁷

Gmi⁷ Cmi⁷ D#Maj⁷
(1ST TIME ONLY) EbMaj⁷ G/B Eb/Bb F/A Bb⁷/Eb⁷

Gmi⁷ Cmi D#Maj⁷

(LAST X)

WEATHER REPORT - "HEAVY WEATHER"

306.

ROBBIN'S NEST

SIR CHARLES THOMPSON

8/4

$A^{\flat}7$ $C \text{ Maj}^7$

C^6/E $E^{\flat}0$

$D^9\text{ (b9)}$ G^7

1. C^6 $A^9\text{ (b9)}$

$D^9\text{ (b9)}$ G^7

$E^9\text{ (b9)}$ $A^9\text{ (b9)}$

D^9 G^9

G^9 $C \text{ Maj}^7$

$A^{\flat}7$ C^6/E

$E^{\flat}0$

$D^9\text{ (b9)}$ G^7

C^6 $(D^9\text{ (b9)} \quad G^7)$

301.

ORNETTE
COLEMAN[MED-UP]
JIVEY

RAMBLIN'

10 D7 FOR ENDING: D7 (G7) INDEFINITE

(UNISON)

G7

ROUND TRIP

ORNETTE COLEMAN

308.

♩ = 126

RUBBERNECK

FRANK ROSOLINO

Handwritten musical score for "Rubberneck" by Frank Rosolino. The score is written on five-line staff paper and consists of eight staves of handwritten musical notation. Chords and progressions are labeled above the staves, including Dmi, A7, Bb7, A7, Dmi, A7, Dmi, Gmi⁷, C7, F, A7, Dmi, Bb7, A7, A7, Dmi, Bb7, A7, A7, Dmi, Bb7, A7, Dmi, and A7. The score is divided into sections by vertical bar lines and measures.

STAN GETZ - ROYAL ROOST # RLP-240

RHYTHM-A-KING

8 $\frac{b}{4}$ B^b $B^{b\%}$ $E^{b\%}$ E^o $B^{b/F}$ G^{+7}

Cm^7 F^1 B^b $B^{b\%}$ $E^{b\%}$ E^o

B^b 1. B^b 2. B^b

D^1 G^1

C^1 F^1

B^b $B^{b\%}$ $E^{b\%}$ E^o $B^{b/F}$ G^1 Cm^7 F^1

B^b $B^{b\%}$ $E^{b\%}$ E^o B^b

(SOLO OVER RHYTHM CHANGES)

310.

(UP TEMPO)

SALT PEANUTS

GILLESPIE / CLARK

(8.) F F/A B^b B^o F

B^b F F/A B^b B^o F

F F/A B^b B^o F

1. F FINE A

D⁷ G⁷ C⁷

C⁷ (D.S. a1 CODA)

— x z b ||

(D.S. a1 FINE)

— x z b ||

(MED UP) LATIN OR SWING) SAMBA DU BOIS 311.

PHIL WOODS

The musical score is handwritten on eight staves. The first staff starts with a Bbmin7 chord. The second staff begins with an Ebmin7 chord. The third staff starts with a Cmin7 chord. The fourth staff begins with an Ebmin7 chord. The fifth staff starts with a Bbmin7 chord. The sixth staff begins with an Ebmin7 chord. The seventh staff starts with a Dmin7 chord. The eighth staff starts with an Amaj7 chord. The score includes various rhythmic patterns, rests, and dynamic markings. The chords are labeled above the staff, and some are grouped by brackets.

PHIL WOODS - "MUSIQUE DU BOIS"

3/2.

(MEO. BLUES)

SANDU

CLIFFORD BROWN

8 | $\text{G} \begin{smallmatrix} \text{B} \\ \text{D} \end{smallmatrix}$ | $\text{E}^\flat 7$ | $\text{A}^\flat 7$ | A° | $\text{E}^\flat 7$
 $\text{E}^\flat 7$ | $\text{A}^\flat 7$ | A° | $\text{E}^\flat 7$
 Gmii° | $\text{C}^\circ(\text{b9})$ | Fmii° | $\text{B}^\flat 7$ | $\text{1. Gmii}^\circ \text{ C}^\circ$
 Fmii° | $\text{B}^\flat 7$ | $\text{2. E}^\flat 7$ | $(\text{Fmii B}^\flat 7)$
 $\text{E}^\flat 7$ | $\text{A}^\flat 7$ | $\text{E}^\flat 7$ | $\text{E}^\flat 7$

(UPTEMPO)

JOHNNY COLES

1 | $\text{F} \begin{smallmatrix} \text{A} \\ \text{C} \end{smallmatrix}$ | $\text{F}^\circ(\#9)$ | $\text{D}^\flat 7$ | C° | $\text{F}^\circ(\#9) \text{ C}^\circ$
 $\text{F}^\circ(\#9)$ | $\text{D}^\flat 7$ | C° | $\text{F}^\circ(\#9) \text{ F}^\circ$
 $\text{F}^\circ(\#9)$ | $\text{D}^\flat 7$ | C° | $\text{F}^\circ(\#9) \text{ F}^\circ$
 $\text{B}^\flat \text{mii}^\circ \text{ E}^\flat 7$ | $\text{A}^\flat \text{mii}^\circ \text{ D}^\flat 7$ | $\text{G}^\emptyset 7$ | C° | $\text{F}^\circ(\#9)$
 F | $\text{E}^\flat 7$ | $\text{D}^\flat 7$ | C° | (F)

SEPTEMBER IN THE RAIN

H. WARREN

3/3.

Handwritten musical score for "September in the Rain" in 3/3 time. The score consists of six staves of music with lyrics and chords written below each staff.

The lyrics are:

- 1st staff: Eb Fmi Gmi Cmi Fmi
- 2nd staff: Abm16 Bb13 Eb Cmi7 Fmi7 Bb7
- 3rd staff: Eb Fmi Gmi Cmi Fmi AbMaj7
- 4th staff: Abm16 Bb13 Eb Eb
- 5th staff: Bbm7 Eb7 Ab6 AbMaj7 Ab6
- 6th staff: Cmi7 F7 Fmi7 Bb7 Bb7
- 7th staff: Eb Gmi Cmi Gmi Fmi AbMaj7
- 8th staff: Abm16 Bb13 1. Eb Eb Bb7
- 9th staff: L. Eb Eb

Chords are indicated below the lyrics:

- 1st staff: Abm16
- 2nd staff: Bb13
- 3rd staff: Abm16
- 4th staff: Bb13
- 5th staff: Eb7
- 6th staff: F7
- 7th staff: Ab6
- 8th staff: Bb13
- 9th staff: L. Eb

314.

SEPTEMBER SONG

K. WEILL

AΦ7 F7 A7 F#m Bb7 CMaj7 (Bb7)
 D7sus D7 DΦ7 G7(b9) CMaj7
 C7
 Dm7 G7(b9) CMaj7 C7

 F#m

 F#Φ7 Gsus (DΦ7, Gsus)

 DΦ7 G7sus C6

315.

(1950) ST. THOMAS SANNY ROLLINS

ERIC DOLPHY

SERENE

1. Ab⁷(#II)

2. Ab⁷(#II)

316.

SERENADE TO A SOUL SISTER

H. SILVER

Chords labeled above the music:

- E^bmi⁷
- E^bmi⁷
- Ab mi⁷
- E^bmi⁷
- E^bmi⁷
- E^b7(#9) E7(#9)
- A^{b7}(#9) A7(#9)
- A^{b7}(#9) E7(#9) E^{b7}(#9) E7(#9)
- B⁷ C⁷ B⁷ B^{b7}(#9)
- E^{b7}(#9) E7(#9)

Chords labeled below the music:

- 2
- 2
- E^{b7}(#9) A7(#9)
- 2
- 2
- 2

(BRIGHT)

SEVENTEEN WEST

ERIC DOLPHY 317.

8/4

B_b7 B7 D7 D7 B^(b9)7 Ab7 A^(b9)7
D^(#11)7 C^(#11)7 B7 F^(#9)7 C^(#11)7 Ab^(#11)7
Ab^(#11)7 B^(#11)7 Bb7 B7 Bb7 B7 Bb7 B7

(BRIGHT WALK) SONG FOR MY LADY MCCOY TYNER

8/8

Dmi C BbMaj7 1. A^(b9)7
2. A^(b9)7 Dmi C BbMaj7 A^(b9)7
Dmi C BbMaj7 A^(b9)7
Dmi C BbMaj7 A^(b9)7
Dmi C BbMaj7 A^(b9)7
Dmi C BbMaj7 A^(b9)7

318.

SHINY STOCKINGS

E. FOSTER

Handwritten musical score for "Shiny Stockings" by E. Foster. The score is arranged for a band or orchestra, featuring six staves of music. The staves include various instruments, likely woodwinds, brass, and strings. Chords and key changes are written above the staves, indicating the harmonic progression. The score is in common time.

Chords and key changes visible in the score:

- Staff 1: Amin7, Bbmaj7, Eb7, Bbmaj7
- Staff 2: E7, G6, Ab6, Db7
- Staff 3: Ab6, B07, Bm7, Bbmaj7
- Staff 4: Eb7, Dbmaj7, Cm7, 1. F7
- Staff 5: Dmaj7, G7, C6, Cø7, F7(69)
- Staff 6: 2. F7, Bbmaj7/Eb, Eb7

SOME OTHER BLUES

JOHN COLETRANE

F⁷

B^{b7}

F⁷

B^{b7}

E⁷

A^{b7}

D^{b7}

C⁷

B^{b7}

F⁷

1. C⁷ (#9 b13)

2.

SERENITY

JOE HENDERSON

D⁷

G⁷

F#m⁷

B^{b7}

E^bMaj⁷

D⁷

G⁷

C#m⁷

C#m⁷/Bb

Abm⁷

Db⁷

G⁷

G^{b7}

F⁷

EbMaj⁷

D⁷

G⁷

E Maj⁷

F#m⁷

Bb⁷

EbMaj⁷

D⁷

G⁷

PEPPER ADAMS - "ENCOUNTER"

320.

$\text{J} = 138$ SILVER'S SERENADE H. SILVER

Emi
Ami
E^bmi
Cmi
F⁷

B^bmi
Ami
Dmi
Eb
Ami
1. D⁷

2. D⁷
(CODA ON OUT CHORUS ONLY)
(TO SOLOS)

G Maj (F#)

321.

FRANK FOSTER

SÍMONÉ

6/2

E♭⁷(b5) Dm⁷ Emi⁹/A Dm⁷
E♭⁷(b5) Dm⁷ Emi⁹/A Ami⁷/D
D⁷ Gm⁷ Ami⁷ Bbm⁷
E♭⁷(b5) Dm⁷ Emi⁷ Fmaj⁷
F#m⁷ Emi⁷ Bb⁷ Emi⁷
A⁷ Dm⁷ Emi⁹/A Dm⁷
E♭⁷(b5)

322.

Med. up

SHORT STOP.

SHORTY
ROGERS.

(1) B_b E_b D₇ B_b B_b+ F_m⁷ B_b⁷

E_b⁷ E D_{IM} B_b G₇

C_m⁷ A_b⁷ D_m⁷ D_b^{maj7} G_b^{maj7} B₇

SHUTTER BUG

J.J. JOHNSON

G_m⁹ // = // = // = //

G_m⁹ // = // = // = //

C_m⁹ // = // = // = //

G_m⁹ // = // = // = //

B_b^{mi7} E_b⁹ A_d⁷ D⁷(^{b9}) G_m⁹

323.
E. GERSHWIN

SUMMERTIME

Handwritten musical score for "SUMMERTIME" by E. Gershwin. The score consists of four staves of music in 8/4 time. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Various chords are labeled above the notes, including Ami, (Bb7), (F7), F#mi, B7, E7, D7, and (Bb7). The lyrics "DREAMIN'" are written below the vocal line.

(slow)

SWINGIN' SHEPHERD BLUES

MOE
KOFFMAN

Handwritten musical score for "SWINGIN' SHEPHERD BLUES" by Moe Koffman. The score consists of four staves of music in 8/4 time. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Various chords are labeled above the notes, including C9, C7, F9, A7, Dmi7, G7, C, C9, F6, Ab7, G7, and C. The lyrics "SWINGIN' SHEPHERD BLUES" are written below the vocal line.

324.

$\text{♩} = 176$ SISTER SADIE HORACE SILVER

The musical score for "Sister Sadie" features two staves of handwritten notation. The top staff begins with a G7 chord, followed by a series of eighth-note patterns. The bottom staff begins with a C7 chord, followed by a similar series of eighth-note patterns. Various chords are labeled along the staff, including G7, Bb7, A7, and Ab7. The music is in common time (indicated by 'C'). The notation is written on five-line staff paper.

HORACE SILVER - "BLOWIN THE BLUES AWAY"

325.

SAINT JAMES INFIRMARY.

[Slow]

SIPPIN' AT BELL'S

CHARLIE PARKER

326.

(HED SWING)

SLIPPED DISC

B. GOODMAN

A

B

327.

(- SLIPPED DISC Pg 2 -)

C

Db D°
Ab Ab7
Bb7 Eb7 Ab7
Ab Ab7 Db D°
Db D° Ab
Db D° Ab F+7
LAST X ONLY Bb A7 Ab A° Ab°
Bbm7 A7 Ab ||

BLOWING OVER SEC. (C ONLY)

328.

(Med. Slow Latin) SLOW, HOT, WIND GERRY NIEWOOD

The musical score is handwritten on six staves. It begins with a key signature of B-flat major (two flats), a time signature of 4/4, and a dynamic of F_maj^7 . The first staff includes a bass line with notes B-flat major 7, G-sharp major 7, C-sharp major 7, and another F major 7. The second staff starts with 2. F_maj^7 , followed by a bass line with D-flat major 7 (sharp 11), C major 7, B major 7, and A major 7. The third staff features a bass line with Ab major 7 (flat 5), G major 7, C major 7 (sharp 9), and F major 7. The fourth staff includes a bass line with F major 7, B-flat major 7, and G major 7. The fifth staff begins with a bass line with F major 7, followed by a dynamic of F' . The sixth staff concludes with a bass line with G-sharp major 7 and C-sharp major 7.

GERRY NIEWOOD - "SLOW, HOT, WIND"

SMOKE GETS IN YOUR EYES

KERN/HARBACH

The musical score consists of two staves of handwritten music. The top staff begins with a G clef and a 2/4 time signature. It features a series of chords: EbMaj7 Gb°, Fm7 Bb7, EbMaj7 G+7, and AbMaj7 A°. The bottom staff begins with a C clef and a 2/4 time signature. It features chords: Gm7 Cm7, Fm7 Bb7, 2. EbMaj7, Dbm7 Gb7, Bm7, and E7(#11). The music continues with a sequence of chords: Ebm7 Ab7, Dbm7 Gb7, Bm7, Fm7 Bb7, EbMaj7 C7, Fm7 Bb7, EbMaj7 Gb°, Fm7 Bb7, EbMaj7 G+7, AbMaj7 A°, Gm7 Cm7, and Fm7 Bb7. The score concludes with a final measure containing Eb, Cm7, Fm7, and Bb7.

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

330.

SOFTLY AS A MORNING SUNRISE

HAMESTEIN —
ROMBERG

Handwritten musical score for "Softly As A Morning Sunrise". The score consists of ten staves of music, likely for a jazz ensemble, with various chords and performance markings. The chords include Cm7, DΦ7, G7, Fm7, Cm7, DΦ7, G7(b9), Cm7, 1. DΦ7, G7, Fm7, C7(b9), E♭Maj7, Fm7, C7(b9), Cm7, DΦ7, G7, Cm7, Fm7, Cm7, D7(b5), G7(b9), Cm7, Cm7, and a final staff ending with a double bar line and a repeat sign.

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

(BALLAD) SOMEONE TO WATCH OVER ME G.G. GERSHWIN 331.

Handwritten musical score for "Someone to Watch Over Me" by G.G. Gershwin, page 331. The score is in 2/4 time and includes ten staves of music with various chords and notes. Chords include AbMaj7, DΦ7, Db7, Cm7, B°, Bbm7b5, Cm7F7, Bbm7 (Cm7Db6), D°, Eb7sus, 1. Cm7 F7 Bbm7 Eb7, 2. AbMaj7 Eb7 Ab7 DbMaj7, DbMaj7 D° Am7/Eb, DΦ7 G7, Cm7 F7(b9) Bbm7 Eb7(b9), AbMaj7 (Ab7) DΦ7 Db°, Cm7 B° Bbm7b5 Cm7 F7 Bbm7 (Cm7Db6) D° Eb7sus, and AbMaj7 (F7 Bbm7 Eb7). The score ends with a double bar line and a repeat sign.

BEN WEBSTER - "SEE YOU AT THE FAIR"

332.

(MED. LAGEN ROCK) SONG FOR BILBAO P. METHENY

P. METHENY

1. & 3.

2.

$\text{J} = \text{J}$

(8) Ami⁷ B^bMaj⁷ Gmi⁷ AbMaj⁷ Fmi⁷ Gmi⁷ Ami⁷ Bmi⁷

(8)

(CODA)

$\textcircled{\text{P}}$

D^bMaj⁷

Cmi⁷(#II)

DEUTSCHER - RAVES //

333.

SOUL EYES

8/4

<img alt="Handwritten musical score for 'SOUL EYES' in 8/4 time. The score consists of two systems of four staves each. Chords are labeled above the staves, and bass notes are indicated below them. Measures are numbered 1 through 18. The first system starts with Cmi⁷, followed by G⁹(b9), Cmi⁷, Fmi⁷, B⁹(b9), AbMaj⁷, A⁹, D⁹(b9), GMaj⁷, Db⁹(#II), G⁹(b9), EbMaj⁷, D⁹, and ends with G⁹(b9). The second system continues with Cmi⁷, G⁹(b9), Cmi⁷, Fmi⁷, B⁹(b9), AbMaj⁷, A⁹, D⁹(b9), G⁹, C⁹(b9), EbMaj⁷, (D⁹, G⁹(b9)), and ends with (3).</p>

Chords labeled in the score:

- C_{mi}⁷
- G^{7(b9)}
- F_{mi}⁷
- B^{b7(b9)}
- A⁹
- D^{7(b9)}
- G_{Maj}⁷
- Db^{7(#II)}
- G^{9(b9)}
- E^{bMaj7}
- D⁹
- F_{mi}⁷
- B^{b7}
- C_{mi}⁷
- F_{mi}⁷
- B^{b7(b9)}
- A⁹
- D^{7(b9)}
- G⁹
- C^{9(b9)}
- E^{bMaj7}
- (D⁹ (G^{9(b9)}))
- (3)

334.

SOULTRANE

TADD D'AMERON

F Maj⁷ A^{ø7} D⁷ G min⁷ E^{ø7}
 B^b min⁷ E^ø F Maj⁷ A⁷ D⁷ 1. G⁷ C⁷ Am⁷ D⁷ G min⁷ C⁷
 2. G⁷ C⁷ F Maj⁷ E⁷ Ami B^{ø7} E⁷
 Ami D⁷ G⁷ C Maj⁷ Ami⁷ D^{ø7} G⁷
 G min⁷ F^{#ø} D^{ø7} C⁷ G^{ø7} F Maj⁷ A^{ø7} D⁷
 G min⁷ E^{ø7} B^b min⁷ E^ø F Maj⁷ A⁷ D⁷
 G⁷ C⁷ F Maj⁷

SOUND LEE

LEE KONITZ

♩ = 184

Handwritten musical score for Lee Konitz's "Sound Lee". The score consists of ten staves of music, each with a different key signature and time signature. The keys include F#mi⁷, Bb7(\$9), E, Eb, G, Bb, AbMaj⁹, Ami⁷, D⁷, G, Bbm⁹, Eb⁹, E⁹(\$5), G⁹, G, Ab, Db⁹(\$5), G⁹, F#mi⁷, Bb7(\$9), Eb⁹, C⁹(\$9), Ab, B, Eb⁹, Eb, Eb, C⁹. The score includes various performance markings such as grace notes, slurs, and dynamic markings like (b) and (b9). The music is written on five-line staff paper.

336.

SPEAK LIKE A CHILD

WAYNE SHORTER

The musical score is handwritten on ten staves. It includes the following chords and markings:

- Staff 1: $D_b^7(\#9)$, $\%$, A_b^7 , $E^7(sus)$, A_m^7
- Staff 2: B_b^7 , $\%$, $B_b m_i^7$, E_b^7
- Staff 3: A_b^7sus , A_b^7 , G^7 , $\%$
- Staff 4: $G_b Maj^7(\#11)$, E_b^7 , $G_b m_i^7$, $\%$, E_b^7sus
- Staff 5: E_b^7 , $E_b m_i^7$, $D^7(\#9)$, $G m_i^7 C^7$, $F Maj^7 B_b^7$
- Staff 6: A_m^7 , E^7sus , A_m^7 , E^7sus , A_m^7
- Staff 7: E^7sus , $\overline{2. F Maj^7(\#5)}$, $F m_i^7(\#11)$, $\%$
- Staff 8: $C Maj^7/C\#$, $B_b Maj^7/C$, $C Maj^7/B$, $B_b m_i^7$, A_m^7 , E^7sus , A_m^7
- Staff 9: E^7sus , A_m^7 , E^7sus , A_m^7 , E^7sus
- Staff 10: $\%$

SPEAKLOW

84

Chords and bass lines:

- Top staff: Gmin7, C7, Gmin7, C7, Gmin7
- Second staff: C7, Aø, D7, Gmin7, C7sus4, Bbmin7
- Third staff: Eflat7, Am7, D7, Gmin7, C7, 1. F6, BbMaj7, Am7, D7
- Fourth staff: 2. GflatMaj7, EflatMaj7, FflatMaj7, AbMaj7, Dflat7
- Fifth staff: EflatMaj7, Abmin7, Dflat7, C7
- Sixth staff: Gmin7, C7, Gmin7, C7, Aø, D7
- Seventh staff: Gmin7, C7, Eflat7, D7
- Eighth staff: Gmin7, C7sus4

338.

SPIRAL

JOHN COLTRANE

Handwritten musical score for 'Spiral' by John Coltrane, featuring two staves of music with various chords and performance instructions.

Top Staff:

- Chords: G Maj 7/D, F# Maj 7/D, ETC. RHYTHM SECTION, F Maj 7/D, E Maj 7/D, F# 7.
- Performance: (?) J. D., etc. RHYTHM SECTION, SWING, L 3-.
- Chords: Eb Maj 7/D, DMaj., C# 7, F# 7, Bmi, Bmi, 1. Em7 A7.

Second Staff:

- Chords: 2. Em7 A7, G7(#11), Bmi, Bmi, D, Em7.
- Performance: IMPROVISE, A7.

Bottom Staff:

- Chords: F, A7, G Maj 7/D, F# Maj 7/D, FMaj 7/D, Eb Maj 7/D, DMaj., Eb Maj 7, F# 7, Bmi, C# 7, F# 7, Bmi.
- Performance: 1ST TIME, FOR ENDING, G# 7, F# 7, Bmi, C# 7, F# 7, Bmi, C# 7, F# 7.
- Chords: Em7 A7, Bmi, F# 7, Bmi, C# 7, F# 7, Bmi.

SPRING CAN REALLY HANG YOU UP THE MOST

WOLF AND LANDESMAN

64

D.C. AL CODA
AFTER SOLOS

(CODA)

340.

STARDUST

HOAGY CHARMICHAEL

6/4

Music score for 'Stardust' in 6/4 time. The score consists of two staves of handwritten musical notation. The top staff begins with a C major chord (C, E, G) followed by a F major chord (F, A, C). The lyrics 'I'm a' are written above the notes. The bottom staff begins with a D minor chord (D, F#, A) followed by a G major chord (G, B, D). The lyrics 'stardust' are written above the notes. The music continues with various chords and lyrics, including 'I'm a stardust' and 'I'm a stardust'. The score ends with a final section of chords and lyrics.

C C^7 F^6
 G Dm^7 Em^7 A^7
 G G^7 G° G^7
 D \flat C
 F 6
 C Dm^7 Em^7 A^7
 F Fm^6
 F 6 A^7 D^7 G^7 C^6
 C Dm^7 / / $C^{\#7}$ Dm^7
 C
 Am 7
 G 7 $G^7(sus)$ $G^{\circ7}$ / G^7 C^7
 Fm 6
 Dm 7 / / $C^{\#7}$ Dm^7
 B 7 E^7
 C 6
 G 7
 C 6

JOHN COLTRANE - "STARDUST"

STAR EYES

RAVE / DEPAUL 341.

6/4

F Maj⁷ G min⁷ C⁷ F Maj⁷ F min⁷ Bb⁷ Eb Maj⁷
 A Ph⁷ D⁷ G Maj⁷ 1. G Ph⁷ C⁷ 2. G Ph⁷ C⁷ F⁷
 Bb Maj⁷ Bb min⁷ Eb⁷
 Ab Maj⁷ G Ph⁷ C⁷
 F Maj⁷ G min⁷ C⁷ F Maj⁷ F min⁷ Bb⁷
 Eb Maj⁷ A Ph⁷ D⁷ G Maj⁷ G Ph⁷ C⁷
 F Maj⁷ Eb⁷ D⁷ G min⁷ C⁷ F⁷

342.

ST. LOUIS BLUES W.C.HANDY

6⁰_{b4} G^m D⁷

2. G^m E^{b7}(#11) A^{m7} D⁰ D⁷

1. G^m

G⁷ C⁷ G⁷

C⁷ G⁷

D⁷ C⁷ G⁷ A^{m7} D⁷

G⁷ G⁷

C⁷ G⁷ E⁷(#9)

A^{m7} D⁷ G (B^{b7} A^{m7} D⁷)

Straight Life

FREDDIE HUBBARD

343

The musical score is handwritten on six staves. The first staff starts with a treble clef, a B-flat key signature, and common time. It features a series of rests followed by chords: B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th. The second staff begins with a B-flat 7th chord, followed by a melodic line consisting of eighth and sixteenth notes. The third staff starts with a B-flat 7th chord and continues with a melodic line. The fourth staff begins with a B-flat 7th chord and ends with an A-flat 7th chord. The fifth staff starts with an A-flat 7th chord and ends with a B-flat 7th chord. The sixth staff starts with a B-flat 7th chord and ends with an A-flat 7th chord. The score includes a section labeled '(S.I.M. BS.)'.

344.

(SALLAD)

STRAYHORN 2 G.MULLIGAN/D.GRUSIN

8 2/4

DMaj7/A E^{Φ7}/A D⁹/A DMaj7/A D⁹/A Gm7 DMaj7 A^{7sus}
 DMaj7/A E^{Φ7}/A D⁹/A DMaj7/A D⁹/A Gm7
 DMaj7 A⁶⁷ GMaj7/A A/G F#m7 FMaj7
 C/E F/C F#m7/B7 EMaj7 Bb7 GMaj7/A
 DMaj7/A E^{Φ7}/A D⁹/A DMaj7/A D⁹/A Gm7
 DMaj7/A Gm7 DMaj7/A A^{7sus}

GERRY MULLIGAN - "IDOL GOSSIP"

(HED-UP SWING) S'RODE RODE ^{345.} SONNY ROLLINS

The musical score consists of six staves of handwritten music. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. The first staff contains four measures: F_{mi}⁷, G_φ⁷ C₊₇, F_{mi}⁷, and G_φ⁷ C₊₇. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: F_{mi}⁷, G_φ⁷ C₊₇, F_{mi}⁷, and G_φ⁷ C₊₇. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: D_b⁷, D_b⁷ C₊₇, F_{mi}⁷, B_b_{mi}⁷, E_b, F_{mi}⁷, and G_φ⁷ C₊₇. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: F_{mi}⁷, G_φ⁷ C₊₇, F_{mi}⁷, and G_φ⁷ C₊₇. The fifth staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: F_{mi}⁷, G_φ⁷ C₊₇, F_{mi}⁷, and G_φ⁷ C₊₇. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: D_b⁷, D_b_{mi}⁷ C₊₇, F_{mi}⁷, and a blank measure.

SONNY ROLLINS - "SONNY ROLLINS"

346.

(MED. GROOVE)

STROLLIN'

H. SILVER

DbMaj⁷ Emi⁷ A7 Ebmi⁷ Ab7
 DbMaj⁷ Abmi⁷ Db7 Gmi⁷ C7
 Emi⁷ Bbmi⁷ Ebmi⁷ Ab7
 DbMaj⁷ Bbmi⁷ Eb7 Ab7
 DbMaj⁷ Emi⁷ A7 Ebmi⁷ Ab7
 DbMaj⁷ Abmi⁷ Db7 Gmi⁷ C7
 Emi⁷ Bbmi⁷ Eb7 F#mi⁷ B7
 Emi⁷ Bb7 Ebmi⁷ Ab7 (DbMaj⁷ Bbmi⁷) Ebmi⁷ Ab7

(PLAY CODA ONLY FOR OUT)

DbMaj⁷ Gb7 Emi⁷ Bb7 Ebmi⁷ Ab7 DbMaj⁷ (b5)

HORACE SILVER - "HORACE-SCOPE"

STRUTTIN' W/SOMÉ BAR-B-Q

LILIAN H. ARMSTRONG

8 1/2 4 || Ab A° E^{b7} Ab A° E^{b7}

(A)

AbMaj⁷ Ab Ab/Gb F⁷

B^{bmi7} E^{b7} E° F⁷

B^{b7} E^{b7}

AbMaj⁷ Ab

Ab^{b7}

D^b D^b D^{bmi6}

B^{bmi7} E^{b7} Ab Ab/Gb F⁷ C⁷ F⁷

(E^{b7})

SOLOS FROM [A]

348.

L. KONITZ

Sub-Conscious-Lee

=126

F#mi C7

F#mi G7 Dm7 G7 F#mi C Maj7

F#mi C Maj7 G7

F#mi G7 G7 G7(65) C Maj7

C Maj7 F7 BbMaj7 G7

BbMaj7 Ab7 G7

G7 C7 F#mi

F#mi G7 C Maj7

1. C Maj7 2. C Maj7

SUMMER IN CENTRAL PARK

H. SILVER

6/8

F^b
D^bMaj^b

A^{7(b9)}
G^bMaj^b

Dm⁹
Gm⁹

G¹³
A^{7(b9)}

D^bMaj⁹

Dm⁹

D^bMaj⁹

Dm⁹

D^bMaj⁹

Gm⁷
C^{7(b9)}

F^bMaj^{b9}
D^bMaj^b

A^{7(b9)}
G^bMaj^b

Dm⁹
Am^bMaj^b

G¹³
D^bMaj^b

D^bMaj^b

Gm⁷
C^{7(b9)}

F^bMaj^{b9}
AbMaj^b

G^bMaj^{b9}
GbMaj^b

F^bMaj^b
F^bMaj^{b9}

Gm⁷
C^{7(b9)} Q.C. AL CODA

CODA Gm⁷
C^{7(b9)}

AbMaj^b
GbMaj^b

GbMaj^b
F^bMaj^b

350.

THE SUMMER KIDS

M. LEGRAND

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring six staves of music with corresponding harmonic analysis below each staff.

Staff 1:

- Key signature: B-flat major (two flats)
- Time signature: Common time (indicated by '4')
- Notes: F# minor, B-flat minor Δ7/A, B-flat minor Δ7/E, B-flat minor Δ7/Ab, G Δ7, C7sus, C7(b9)

Staff 2:

- Key signature: F major
- Time signature: Common time
- Notes: B-flat major Δ7, B-flat minor Δ7/F, F major Δ7, C major Δ7/F

Staff 3:

- Key signature: B-flat major Δ7
- Time signature: Common time
- Notes: B-flat Δ7, E7(b9), A major Δ7, E7(b9), A major Δ7, E7(b9)

Staff 4:

- Key signature: A major Δ7
- Time signature: Common time
- Notes: Ab major Δ7, E7(b9), Ab major Δ7, D7(b9), G, G Δ7

Staff 5:

- Key signature: F major Δ7/C
- Time signature: Common time
- Notes: F major Δ7/C, G Δ7/C, F major Δ7/C, F major

OSCAR PETERSON - JOE PASS - "A SALLE PLEYEL"

(SAMBA)

SUNSHINE EXPRESS

BUD SHANK

Hand-drawn musical score for a jazz piece titled "SUNSHINE EXPRESS" by Bud Shank. The score consists of ten staves of music for a single instrument, likely a trumpet or saxophone. The key signature is F major (one sharp). The time signature varies between 2/4 and 4/4. Chords indicated include F, Eb7, C7(#9), and B7(#9). The score includes sections labeled "VAMP", "SOLOS", "AFTER SOLOS", and "D.S. al CODA". A circled "2" is placed above the eighth staff. A circled "1" is placed above the ninth staff. A circled "3" is placed above the tenth staff. The score is numbered 351 at the top right.

352.

THE SWEETEST SOUNDS

6/4

Chords and markings visible in the score include:

- Staff 1: Cmin7, Fmin7, D7
- Staff 2: G7, Cmin7, Cmin7, Fmin7, (F)8, Bb7, EbMaj7
- Staff 3: Dmin7, G7, Cmin7, Fmin7
- Staff 4: D7, G7, C7(sus4), C7, Fmin7
- Staff 5: F#o, Gmin7, C7, Fmin7, Bb7
- Staff 6: EbMaj7, Eb7(sus), AbMaj7, Gmin7, Fmin7, Bb7sus
- Staff 7: 1. EMaj7(#11)
- Staff 8: DbMaj7(#11)
- Staff 9: 2ND END FOR OUT EMaj7(#11)
- Staff 10: DbMaj7(#11)
- Staff 11: EMaj7(#11)

SWEET GEORGIA BROWN

BERNIE PINKARD & CASEY

Handwritten musical score for "Sweet Georgia Brown" featuring ten staves of music. The score includes lyrics and chords indicated by Roman numerals and letters (D, G, C, F, Em, A, Dm, A, E, F, Eb). The score begins with a treble clef, common time, and a key signature of one sharp. The lyrics "Sweet Georgia Brown" are repeated throughout the piece. The score concludes with a section labeled "2ND ENDING FOR OUT")".

2. F

2ND ENDING FOR OUT)

354.

SHEEDA'S SONG FLUTE

JOHN COLTRANE

(PIANO/BASS INTRO)

A: $\frac{4}{4}$

G Ab G F

G Ab G (F#)

Gmii Ab Gmii Ab

Gmii Ab Gmii D Gmii Ab

G Ab G F

G Ab G F#

E B E D

A D

- SVEEDA S.F. PG 1 -

G

B

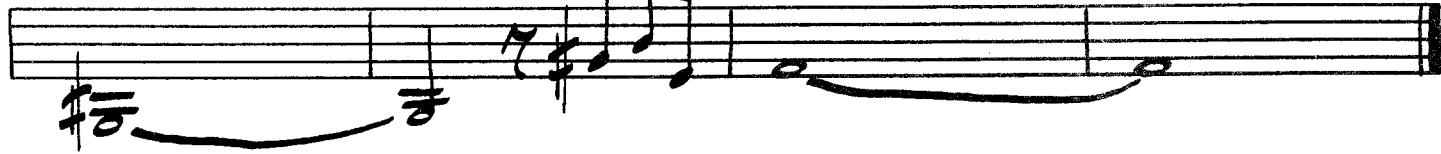
E

F#

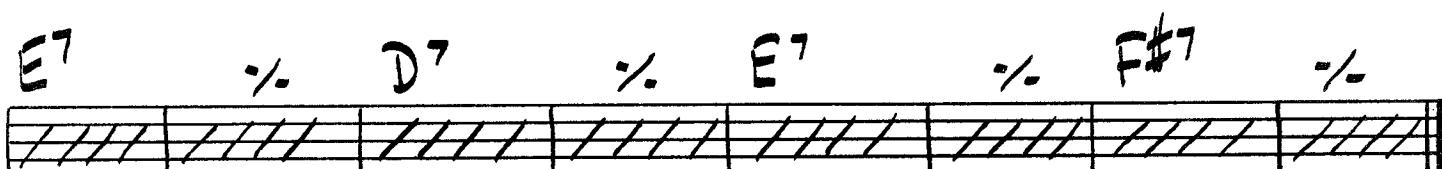
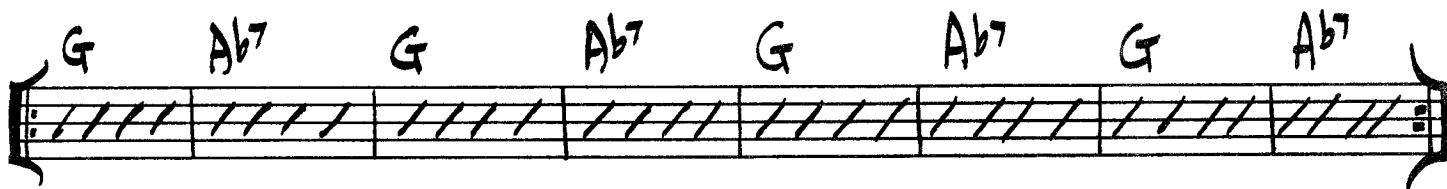
C#

F#

355.



(SOLO CHANGES:



JOHN COLTRANE - "GIANT STEPS"

356.

SHORT RIFF

ED KAISER

Bb^7

Bb^7

Eb^7

B^0

$Cmi7(b9)$

F^7

B^b

(UP BLUES)

THE THUMPER

JIMMY HEATH

B^b

B^7

Eb

Eb^0

Bb^7

E^0

$Fmi7$

Bb^7

$Eb9$

E^0

B^b

Ab^7

$G7(b9)$

$Fmi7\ G7$

$C\Phi7$

F^7

Bb^7

F^7

(FAST BOP)

TADD'S DELIGHT

TADD DAMERON

357.

Handwritten musical score for "TADD'S DELIGHT" by Tadd Dameron. The score consists of ten staves of jazz notation, likely for a piano or small ensemble. The key signature is B-flat major (two flats). The time signature varies between common time and 4/4. Chords are labeled above the staff, including B-flat major 7, B-flat minor 7, E-flat 7(b9), A-flat major 7, F-sharp 7, D-flat major 7, G-flat 7(#11), A-flat major 7, F-sharp 7, C-sharp minor 7, F 7, B-flat major 7, B-flat minor 7, E-flat 7(b9), A-flat major 7, F-sharp 7, B-flat major 7, B-flat minor 7, E-flat 7(b9), A-flat major 7, E-flat minor 7, A-flat 7, D-flat major 7, G-flat 7, A-flat major 7, D-flat 7, C-sharp minor 7, F 7, F-sharp minor 7, B-flat major 7, B-flat minor 7, E-flat 7, A-flat 7. The lyrics "MILES - 'ROUND ABOUT MIDNIGHT'" are written at the bottom of the page.

MILES - "ROUND ABOUT MIDNIGHT"

358.

DUKE—
LATONCHE—
FETTER

TAKING A CHANCE ON LOVE

80+

F Maj⁷ F#° G min⁷ Ab⁷ G min⁷ C⁷ F Maj⁷ A+⁷
D min⁷ G⁷ 1. G min⁷ C⁷ Am⁷ D⁷ G min⁷ C⁷
2. G min⁷ C⁷ F C min⁷ F⁷ Bb Maj⁷ B°
C min⁷ F⁷ Bb Maj⁷ Bb min⁷ E⁷ Ab Maj⁷
Bb min⁷ G min⁷ C⁷ F Maj⁷ F#° G min⁷ Ab⁷
G min⁷ C⁷ FMaj⁷ A+⁷ D min⁷ G⁷
G min⁷ C⁷ F

SONNY STITT - "GENESIS"

J. MERCER / 359.
V. SCHERTZINGER

TANGERINE

Handwritten musical score for "TANGERINE" featuring lyrics and chords. The score consists of ten staves of music, each with a different vocal line. Chords are indicated above the notes, and some chords have specific labels below them. The vocal parts include: Gmi, C7, F, Bb, Ami, D7(b9), Gmi, C7, Gmi, C7, F, AΦ, D7(#9), Gmi, C7, F, BΦ, E7(#9), A, Bmi, E7, A7, D7(b9), Gmi, C7, F, Bb, Ami, D7(b9), Gmi, C7, Gmi, C7, EΦ, D7(#9), Gmi, EΦ, A7(#9), Dmi, G7, Gmi, C7, F, D7(#9). Measure numbers 3 and 5 are marked with brackets.

Chords and labels:

- Gmi, C7, F, Bb, Ami, D7(b9)
- Gmi, C7, Gmi, C7, F, AΦ, D7(#9)
- Gmi, C7, F, BΦ, E7(#9)
- A, Bmi, E7, A7, D7(b9)
- Gmi, C7, F, Bb, Ami, D7(b9)
- Gmi, C7, Gmi, C7, EΦ, D7(#9)
- Gmi, EΦ, A7(#9), Dmi, G7
- Gmi, C7, F, D7(#9)

360.

J=132

TAUTOLOGY

LEE KONITZ

(G^bΔ) F x G F D $\overbrace{\text{F}}^{\text{b}} \text{ x } \overbrace{\text{F}}^{\text{b}}$ F x F x

(G^bΔ) F x G F D $\overbrace{\text{F}}^{\text{b}}$ x F x

D7 Gmi 3 C7 F Maj7

C Maj7(ΔII) Bb(ΔII) Ab(ΔII) Gb Maj7(ΔII) FMaj7 D7

Gmi C7 FMaj7 Bb(ΔII) F x

Bbmi7 E7 Bb D7 Bb^o Bbmi7 Ab

Ami7 D7 G7 C7 Bb

F x G F D $\overbrace{\text{F}}^{\text{b}} \text{ x } \overbrace{\text{F}}^{\text{b}}$ F x F x

F x G F D $\overbrace{\text{F}}^{\text{b}}$ x F x

D7 Gmi 3 C7

F Maj7

TEENIE'S BLUES

D. NELSON

361.

A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of four staves of music in common time (indicated by a '4' over a '4'). The key signature changes frequently, indicated by various sharps and flats. The melody is composed of eighth and sixteenth notes. Chords are labeled above the staff, such as F7(9), D7(9), G7(9), Bb7(9), A7, C7(9), and D7(9). Measure numbers 1 through 12 are written above the staff at regular intervals. The score is written on five-line staff paper.

O.NELSON - "BLUES & THE ABSTRACT TRUTH"

WARDELL GRAY

TWISTED

Handwritten musical score for alto saxophone, page 2, measures 11-12. The score is in 8/4 time, B-flat major. The melody consists of eighth-note patterns with grace notes. The harmonic progression is as follows:

- Measure 11:
 - Chord 1: B-flat major (B-flat, D, F)
 - Chord 2: E-flat major (E-flat, G, B-flat, D)
 - Chord 3: F-sharp major (F-sharp, A, C-sharp)
- Measure 12:
 - Chord 4: B-flat major (B-flat, D, F)
 - Chord 5: G major (G, B, D, F-sharp)

Cm F

JARDELL GRAY - "CENTRAL AVENUE"

362.

TENDERLY

W. GROSS

EbMaj⁷ Bb⁷ Ebmin⁹ Ab¹³
 Fmi⁹ D^b9 EbMaj⁷
 D^b9 Bb¹³ - 3 - D^b9 Bb¹³ G^{7(b9)}
 Cmi / Cmi⁷ Cmi⁷ F⁹ Bb7sus Bb⁹
 EbMaj⁷ Bb⁷ Ebmin⁹ Ab¹³
 Fmi⁹ D^b9 EbMaj⁷
 D^b9 Bb¹³ G^{7(b9)} Cmi / Cmi⁷ Cmi⁷ F⁹ F#⁰⁷
 Gmi⁷ G^{b7} Fmi⁷ E^{7(alt.)} Eb^{b6}

OSCAR PETERSON / JOE PASS — A SALLY PIECE //

THEIR'S TEARS

8. 4/4

F_#mi F_#mi/Eb D_#Maj7 C₇(_#9)

D_#Maj7 C₁₁ F_#mi

F₇(_#9) F₁(_#5_#9) B_b^{#mi⁹ E_b9}

A₇(b9) D₇(b9) A_bø₇ G₉ C₆9 G_ø

F_#mi F_#mi/Eb D_#Maj7 C₇(_#9)

D_#Maj7 C₁₁ F_#mi

F₇(_#9) F₁(_#9) B_b[#]mi⁹ E_b9

D_#Maj7 G₇(_b5) (C₉(_#5)) F_#mi₇ (D₇(_#9))

364.

JACK STRACHEY
HARRY LINK

THESE FOOLISH THINGS (REMIND ME OF YOU)

Eb Cmi Fmi Bb⁷ Eb Cmi F9 Bb⁷
 Eb⁹ Ab C7 F9 Fmi Bb⁷
 Eb Cmi Fmi Bb⁷ Eb Cmi F9 Bb⁷
 Eb⁹ Ab C7 F9 Bb⁷ Eb D7
 Gmi Cmi D⁹ Gmi C9
 Bb Gmi Eb F7 Bb⁷ Bb⁹ Fmi Bb⁷
 Eb Cmi Fmi Bb⁷ Eb Cmi F9 Bb⁷
 Eb⁹ Ab C7 F9 Bb⁷ 1. Eb Bb⁷
 2. Eb

THINGS AIN'T WHAT THEY USED TO BE

D. ELLINGTON

The handwritten musical score for "Things Ain't What They Used to Be" by D. Ellington is presented in eight staves. The music is in common time. The score includes various instruments, with specific chords labeled throughout. Annotations include circled '3' under certain notes and rests, and specific chords labeled with circled '3' above them. The chords labeled with circled '3' are F7, Bb7, G7, C7, and F7(#9).

366.

(FAST)

THINGS TO COME

DIZZY GILLESPIE

Sheet music for "Things to Come" by Dizzy Gillespie. The music is written on five staves of five-line staff paper. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The tempo is marked as 'FAST'.

The chords and progressions are as follows:

- Staff 1: F#mi, G°, F#mi/Ab, G°, F#mi
- Staff 2: GΦ⁷, C⁷
- Staff 3: F#mi, G°, F#mi/Ab, G°
- Staff 4: (Measures 1-2) F#mi, GΦ⁷, C⁷; (Measure 3) F#mi
- Staff 5: F#mi⁹, Bb⁷(b9), EbMaj⁷
- Staff 6: Ebmi⁹, Ab⁷(b9), DbMaj⁷, GΦ⁷, C⁷
- Staff 7: F#mi, G°, F#mi/Ab, G°, F#mi
- Staff 8: GΦ⁷, C⁷
- Staff 9: F#mi, G°, F#mi/Ab, G°, F#mi

THIS I DIG OF You

HANK MOBLEY

The musical score is handwritten on five-line staves. The first system starts with a bass note followed by a rest, then a bass note with a fermata. The treble staff has notes with 'BbMaj7' and 'Cmi7' above them. The second system begins with a bass note with 'Dm7' above it, followed by a treble note with 'Cmi7' above it. The bass staff continues with 'Dm7' and 'Cmi7' above the notes. The treble staff has 'Fmi7 Bb7' and 'G7' above the notes. The bass staff ends with 'Cmi7' and 'F7' above the notes. The second system concludes with a bass note with 'BbMaj7' above it, followed by a treble note with 'Cmi7' above it. The bass staff has 'Dm7' and 'Cmi7' above the notes. The treble staff has 'Fmi7 Bb7' and 'G7' above the notes. The bass staff ends with 'Cmi7' and 'F7' above the notes. The final measure of the second system shows a bass note with 'BbMaj7' above it, followed by a treble note with a fermata.

368.

THRIVING ON A RIFF C. PARKER

$\text{B} = 105$

The score is organized into measures, each starting with a vertical bar line. The first measure begins with a Bb chord. Subsequent measures feature various chords such as Cmi⁷, F⁷, Bb, Cmi⁷, F⁷, Bb, Bb, Bb⁹, Eb, Ab⁷, Bb, Bb, F⁷, Bb, 1. Bb, Dm⁷, Cmi⁷, F⁷, 2. Bb, F⁷, Bb, D⁷, G⁹, C⁹, Cmi⁷, F⁷, Bb, Cmi⁷, F⁷, Bb, Bb⁹, Bb, E⁹, Ab⁷, Bb, Bb, F⁷, Bb. The music concludes with a final measure ending with a double bar line.

LESTER YOUNG

TICKLE-TDE

Handwritten musical score for 'TICKLE-TDE' by Lester Young, featuring ten staves of jazz-style music with various chords labeled below the notes.

The score consists of ten staves of handwritten musical notation. Below each staff, specific chords are labeled. The chords include:
 - Staff 1: B^bmi⁷, F⁷, B^bmi⁷, F⁷, B^bmi, B^b7
 - Staff 2: Ebmi, B^b7, Ebmi, B^b7, Ebmi, Abmi⁷, Db7
 - Staff 3: Gb7, Gb⁰, DbMaj⁷, Fmi⁷, B^b7
 - Staff 4: Eb7, Bbmi⁷, Eb7, Ab7, F7
 - Staff 5: Bbmi, F7, Bbmi, F7, Bbmi
 - Staff 6: Bb7, Ebmi, Bb7, Ebmi, Bb7
 - Staff 7: Ebmi, Abmi⁷, Db7, Gb7
 - Staff 8: G0, DbMaj⁷, Bb7
 - Staff 9: Eb7, Ab7, DbMaj⁷, (CΦ⁷, F7)
 - Staff 10: Eb7, Ab7, DbMaj⁷, (CΦ⁷, F7)

370.

(BALLAD)

TILL THERE WAS YOU

M. WILSON

Handwritten musical score for "TILL THERE WAS YOU" by M. Wilson. The score is written on six staves. Chords are indicated above the staff, and rests are marked with vertical dashes. The first two staves begin with EbMaj⁷, followed by Gmi⁷, Gb⁰, Fmi⁷, Bb⁷, E⁰, Fmi⁷, D^{b7}. The third staff begins with 1. EbMaj⁷, GbMaj⁷, BMaj⁷, EMaj⁷. The fourth staff begins with 2. EbMaj⁷, Abmij⁷, EbMaj⁷, AbMaj⁷, A⁰. The fifth staff begins with EbMaj⁷, C⁷, Fmi⁷, Bb⁷, EbMaj⁷, Fmi⁷. The sixth staff begins with Fmi⁷, D^{b7}, EbMaj⁷, Gmi⁷, Gb⁰, Fmi⁷, Bb⁷, E⁰. The final staff concludes with EbMaj⁷, (GbMaj⁷, BMaj⁷, EMaj⁷). Measures are separated by vertical bar lines, and rests are indicated by vertical dashes.

SONNY ROLLINS - "THE FREEDOM SUITE PLUS"

TIME AFTER TIME

8/4 C⁶ A^{m7} D^{m7} G⁷ C A^{m7} D^{m7} G⁷

C⁶ C⁶ B^{Φ7} E^{m7} E^{Φ7} A⁷

A^{m7} B⁷ E^{m7} E^{Φ7} A⁷

D^{m7} D^{m7} G⁷

C⁶ A^{m7} D^{m7} G⁷ C⁶ A^{m7} D^{m7} G⁷

C C F F^{m7}

C⁶ F^{m7} C⁶ A^{m7} D⁷ F^{m7}

C⁶ E^{b7} D^{m7} G⁷ C⁶ (D^{m7} G⁷)

372.

(MED JUMP)

TIPPIN'

HORACE SILVER

8/4

TOMORROW'S DESTINY

373.

A handwritten musical score for a jazz piece, likely for piano or guitar, featuring eight staves of music. The score includes various chords and labels such as F#mi, D#bMaj7(#4), E#b7, B#bmi/Eb, B#bmi/Eb, F#mi, B#Maj7, E#b7, F#7, A#Maj7, D#b7, E#b7, G#Maj7, B#7, D#b7, F#Maj7, F#mi, and F#mi. The score also includes a section labeled '(SWING)' and a final section labeled '(7(#9)) D.C. al CODA'.

A handwritten musical score for two voices. The top staff is for the voice "Fmi", starting with a circled "F". It consists of three measures: a dotted half note followed by a sixteenth-note pattern, a dotted half note with a fermata, and a sixteenth-note pattern. The middle staff is for the voice "Bm", featuring a sixteenth-note pattern. The bottom staff is also for "Fmi", showing a sixteenth-note pattern followed by a measure with a dotted half note and a fermata.

WOODY SHAW - "IT'S RED'S FANTASY" //

374.

TOAD'S PLACE

JEFF LORBER

♩ = 120

E⁹sus

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

CONTINUE SAME BS. & RHYTHM...

4

2

2

2

2

E⁹sus

B^{b7}sus E⁹sus E^{b9}sus

E⁹sus

D⁹sus

G⁷

Am⁷

A^{m7}

D⁹sus

B^{b7}sus B⁷sus C⁷sus

(to SOLO after D.S.)

(D.S. to SOLOS)

F⁹sus B^{b7}sus E⁹sus E^{b9}sus

E⁹sus

2

- TOADS PLACE PG2. -

375.

(SOLOS)

F9

E^b9

F9

E^b9

F9

E^b9

2.

(LINE STARTS HERE BETWEEN SOLOS)

F9

E^b9

1

2

F9

E^b9

2

F9

E^b9

F9

E^b9

F9

E^b9

2

D9

G7

Amin7

D9

Amin7 Gmin7

Gmin7

B7sus B7sus C7sus

JEFF LORBER - "WATER SIGN"

376.

(up)

TRANE'S BLUES

JOHN COLTRANE

Handwritten musical score for "Trane's Blues" by John Coltrane. The score consists of three staves of music. The first staff starts with a G major chord (G B D) followed by a B flat major chord (B flat D F sharp). The second staff starts with a C major chord (C E G) followed by an F major chord (F A C). The third staff starts with a D major chord (D F sharp A).

TENDER MADNESS

SONNY ROLLINS

Handwritten musical score for "Tender Madness" by Sonny Rollins. The score consists of four staves of music. The first staff starts with an F major chord (F A C) followed by a B flat major chord (B flat D F sharp). The second staff starts with an E major chord (E G B) followed by a B flat major chord (B flat D F sharp). The third staff starts with a C major chord (C E G) followed by a D major chord (D F sharp A). The fourth staff starts with a G major chord (G B D).

(MEDBLUES)

377.

TURNAROUND

ORNETTE COLEMAN

The musical score is handwritten on five staves of five-line staff paper. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a bass clef and a key signature of one sharp. Measures are numbered with circled '3's above them. The music includes complex rhythms, eighth-note patterns, and grace notes. The score is for a band, featuring various instruments like trumpet, piano, and bass.

378.

TWO NOT ONE

LENNIE TRISTANO

8 $\frac{6}{4}$

(SAMBA)

VONETTA

EARLKLIUGH

379.

Handwritten musical score for a samba titled "VONETTA" by Earl Klugh. The score consists of eight staves of music, each with a treble clef and a 4/4 time signature. The music is written in a rhythmic style with eighth and sixteenth notes. Chords are labeled above the staff, including Dm7, BbMaj7, Gm7, A7(b5), EbMaj7, AbMaj7, BbMaj7, F#m7, F7, BbMaj7, Am7, 1. Dm7, B7(b5), 2. Dm7, BbMaj7, Gm7, A7(b5), EbMaj7, AbMaj7, BbMaj7, and Dm7. The score includes a section labeled "(SOLOS Dm7)" and ends with a final section labeled "BbMaj7". The page number 379 is in the top right corner.

EARLKLIUGH - "EARLKLIUGH"

380.

♩ = 138

WALKIN' SHOES

GERRY MULLIGAN

Handwritten musical score for "Walkin' Shoes" by Gerry Mulligan. The score is written on two staves of five-line staff paper. The notation includes various note heads, stems, and rests, with specific chords labeled above certain notes. The chords labeled are: F⁷, Emi⁷, Ami⁷, C⁷mi⁷, F#⁷, G, Go, Ami⁷, D⁷, F#⁷mi⁷, B⁷, Emi, A⁷, Ami⁷, D⁷, G, F⁷, E⁷, Eb⁷, D⁷, Ami⁷, D⁷, G, and (Ami⁷ D⁷). The tempo is indicated as ♩ = 138.

A WALK'IN THING

BENNY CARTER

INTRO





Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 Dmi/F EΦ7 A7


Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 1. Dmi/F, EΦ7 A7

2. Dmi Gmi Dmi Gmi7 F7 BbMaj7 Cmi7 F7 BbMaj7

Cmi7 F7 BbMaj7 Bmi7 E7 A7

Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 Dmi/F EΦ7 A7

Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 Dmi (EΦ A7)

382.

WALK TALL

CANNONBALL ADDERLY

84

G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

G⁷ C⁷ G⁷ C⁷ Bmin⁷

Emin⁷ D⁷sus Ami⁷ Bmin⁷ Cmaj⁷

Bmin⁷ Emin⁷ Ami⁷

D⁷sus D⁷sus (VAMP) G⁷ C⁷

G⁷ C⁷

($\text{J} = 184$ SWING) WALL STREET J. KNOWLTON 383.

Handwritten musical score for "WALL STREET" in E♭ minor. The score consists of eight staves of music, each with a key signature of one flat. The music is in common time (indicated by '8/4'). The score includes various chords such as E♭mi⁷, E♭⁹, D♭⁹, E♭⁹, E♭mi⁹, A♭⁷, D♭Maj⁷, D♭mi⁷, G♭⁷, B♭⁹, B♭⁹, E♭mi⁹, E♭⁹, D♭⁹, E♭mi⁹, E♭⁹, D♭⁹, E♭⁹, E♭⁹, and a section labeled "DRUM FILL". The score is written on five-line staff paper.

384

(BASS)

WATCH WHAT HAPPENS

MICHEL LEGRAND

Handwritten musical score for bass guitar in 4/4 time. The score consists of six staves of music. The first staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 120. The second staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The third staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The fourth staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The fifth staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The sixth staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100.

Chords and markings:

- Staff 1: EbMaj7, Eb6, F9
- Staff 2: Fm7, Bb9, Fm7, Bb7, 1. EbMaj7, EMaj7, FMaj7, EMaj7
- Staff 3: 2. EbMaj7, EMaj7, FMaj7, F#Maj7, GMaj7, Gb, GMaj7, Gb
- Staff 4: Gm7, C9, Gm7, C9, F, Fb, FMaj7
- Staff 5: Fm7, Bb7, EbMaj7, Eb6, Fm7, Bb9
- Staff 6: Eb, Eb6, Db, Eb, Eb6, Db, EbMaj7, (Fm7, Bb7)

Performance notes:

- Staff 1: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs. Measure 4, bass line consists of eighth-note pairs.
- Staff 2: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 3: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 4: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 5: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 6: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.

WATER COLORS

straight 8ths

E♭ Maj⁷ *B♭⁷(sus)* *D♭_b* *B♭ Maj⁷(#5)* *E♭ Maj⁷* *G⁷* *D♭ Maj⁷*

D♭ Maj⁷ *C⁷* *B♭ Maj⁷* *G♭ Maj⁷* *G⁷sus* *C min⁷* *D♭⁷* *C min⁷* *B♭ Maj⁷* *B♭⁷sus*

A♭⁷sus *G Maj⁷* *G_b* *F min⁷* *E Maj⁷* *A* *A♭ min* *F[#]* *D♭⁷/F* *B♭ Maj⁷* *E♭* *B♭⁷(b9)* *C min⁷* *G min⁷/B♭_b*

G min⁷ *(4x's)* *Db Maj⁷* *C min⁷* *(4x's)*

B♭ min⁷ *E♭⁷(sus4)* *B♭ min⁷* *E♭⁷(sus)*

LAST X *B♭ min⁷* *B♭ min⁷* *B min⁷* *E⁷*

386.

JEFF LORBER

WATERSIGN



FUNK

F9

Eb9 E9 F9

B7

F9

F9

F9

AbMaj7 G7alt

Cm7 Bbm7 Eb7

AbMaj7 G7

Cm7 Bbm7 Eb7

AbMaj⁷ G⁷(alt.) Cm⁷ BbMaj⁷ E^{b7} AbMaj⁷ G⁷alt. Pg. 2
 387.

(SAME BS. PATTERN AS BAR 9)

Solo Changes:

F9

F9

AbMaj⁷ G⁷alt. Cm⁷ BbMaj⁷ E^{b7} AbMaj⁷ G⁷alt. Cm⁷ BbMaj⁷ E^{b7}

AbMaj⁷ G⁷alt. Cm⁷ BbMaj⁷ E^{b7} AbMaj⁷ G⁷alt. F9

F9

JEFF LORBER FUSION - "WATERSIGN"

- WATERSIGN Pg 2 -

388.

(MED. UP) THE WAY YOU LOOK TONIGHT KERN - FIELDS

F Maj⁷ Dm⁷ Gm⁷ C⁷
 Eb⁷(#11) D⁷(b9) Gm⁷ C⁷
 Cm⁷ F⁷ Gm⁷ B^b C⁷ (D)

F Maj⁷ D⁷ Gm⁷ C⁷ Bb⁷ Eb⁷
 AbMaj⁷ A⁰ Bbmi⁷ Eb⁷
 AbMaj⁷ A⁰ Bbmi⁷ Eb⁷
 AbMaj⁷ A⁰ Bbmi⁷ Eb⁷
 AbMaj⁷ A⁰ Gm⁷ C⁷ (D.C. al CODA)
 TAKE CODA EVERY CHORUS (D)

F Maj⁷ D⁷ Gm⁷ C⁷
 F Maj⁷ D⁷ Gm⁷ C⁷
 F (D⁷ Gm⁷ C⁷) SONNY ROLLINS - "SONNY ROLLINS"
 JIM HALL - "JIM HALL LIVE"

ED KÄISER 389.

WEEKEND BLUES

The musical score for "WEEKEND BLUES" is handwritten on eight staves. The chords labeled throughout the piece include:

- Fmi
- A^b+
- Ab
- D^ø
- D^{b7}
- C⁷
- Ami⁷
- D⁷
- Gmi⁷
- Ami⁷
- G^ø
- Fmi
- D^{b7}
- C⁷
- Fmi
- F⁷
- Bbmi⁷
- C⁷
- Ami⁷
- D⁷
- Gmi⁷
- C⁷
- FMaj⁷
- F⁷
- Bbmi⁷
- B^b
- Ami⁷
- D⁷
- G^ø
- Fmi
- C⁷
- C⁷
- (3)
- Fmi
- A^b
- Ab
- D^ø
- D^{b7}
- C⁷
- Ami⁷
- D⁷
- Gmi⁷
- Ami⁷
- G^ø
- Fmi
- Bbmi⁷
- C⁷
- Fmi

390.

(H.Swing) WENDY

PAUL DESMOND

Handwritten musical score for piano, featuring two staves of music with chords written above the notes. The score consists of eight measures per staff, with a total of 16 measures. The chords are labeled as follows:

- Measure 1: EbMaj7, C7sus, C7, Fm7, Bb7
- Measure 2: Gm7, C7, Abm7, Db7
- Measure 3: Gm7, Gb7, Fm7, Dm7, G7
- Measure 4: Cm7, F7, Bb7sus, Bb7
- Measure 5: EbMaj7, C7sus, C7, Fm7, Bb7
- Measure 6: Gm7, C7, Abm7, Db7
- Measure 7: EbMaj7, Am7, D7, G7sus, G7, C7
- Measure 8: Fm7, Bb7sus, Bb7, BMaj7, EMaj7

The score concludes with a coda section:

TAKE CODA FOR OUT ONLY (2)

Eb

WHAT'S NEW.

*Bass
Harmonies*

[Slow Ballad]

The musical score consists of two staves of handwritten music. The top staff is for the piano, featuring a treble clef and a key signature of one sharp. It includes chords such as G7(+5), A, C6, Am7, Bbm7, Eb7, Abmaj7 (Fm7), Dm7(b5), G7, Cm, Cm/Bb, and a section starting with F#6. The bottom staff is for the bass, indicated by a bass clef. It includes chords like Abmaj7, G7, C, Am7, Dm7, Db7, 2. Gm7, Gb7, 3. Dm7, Ebm7, Ab7, Dbmaj7, Bbm7, Gm7(b5), Gb7, Fm(maj7), Fm/Eb, Dm7(b5), Db7, C, C6, Am7, Bbm7, A7, Abmaj7 (Fm7), Dm7(b5), G7, Cm, Cm/Bb, Abmaj7, G7, LAST TIME C6, [Dm7, G7], and concluding with Cmaj7, Dbmaj7, and Cmaj7.

392.

WHEN LIGHTS ARE LOW

B. CARTER

A handwritten musical score consisting of ten staves of music. The music is primarily in common time (indicated by a 'C'). The key signature varies throughout the piece, with sections in F Major (F Maj), G minor (G min), A minor (A min), D major (D Maj), E flat major (E♭ Maj), G major (G Maj), B flat major (B♭ Maj), C major (C Maj), D minor (D min), and G major (G Maj). The score includes various chords such as F Maj 7, G min 7, A min 7, G min 7, F Maj 7, G min 7, A min 7, D 7 (#9), G min 7, C 7, 1. F Maj 7, C 7, 2. F Maj 7, C min 7, F 7, B flat Maj 7, C min 7, D min 7, G 7 (#9), C min 7, A b 7, G 7, C min 7, F 7, B flat Maj 7, C 7, F Maj 7, G min 7, A min 7, G min 7, F Maj 7, G min 7, E flat 7, D 7, G min 7, C 7, and F Maj 7. Performance markings include slurs, grace notes, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Some measures feature circled numbers (3, 1, 2) and a circled '(3)' indicating specific performance techniques.

WHISPER NOT

C_{mi} C_{mi/Bb} A^{Φ7} D^{7(b9)} G_{mi} G_{mi/F} E^{Φ7} A^{7(b9)}
 D_{mi} B^{Φ7} Emi⁷ A^{7(b9)} D_{mi7} Emi⁷ F_{mi7} G^{7(b9)}
 C_{mi} C_{mi/Bb} A^{Φ7} D^{7(b9)} G_{mi} G_{mi/F} E^{Φ7} A⁷
 D_{mi} D_{mi/C} Emi⁷ A^{7(b9)} D_{mi} Emi⁷ F_{mi7} B^{b7}
S. A^{Φ7} D^{7(b9)} G_{mi7} C⁷
 E^{Φ7} A^{13(b9)} D^{Φ7} G^{13(b9)}
 C_{mi} C_{mi/Bb} A^{Φ7} D⁷ G_{mi} G_{mi/F} E^{Φ7} A⁷
 D_{mi} B^{Φ7} Emi⁷ A^{7(b9)} D_{mi} (FINE) A^{b7} G⁷
C C_{mi} C_{mi/Bb} A^{Φ7} D^{7(b9)}
 (SOLOS, THEN C SECTION OUT- C)
 G_{mi} G_{mi/F} E^{Φ7} A⁷ D_{mi7} B^{Φ7} Emi⁷ A⁷
 D_{mi7} Emi⁷ 1. G⁷ 2. (D.S. al FINE)

394.
 (NO BACKING) WHO CAN I TURN TO

LESLIE BRICUSSE
 ANTHONY NEWLEY

E♭Maj⁷ Fm⁷ Gm⁷ AbMaj⁷ B♭m⁷ B♭m⁷Δ⁷ B♭m⁷ E♭⁷

AbMaj⁷ G⁷ Cm⁷ F⁷

Fm⁷ F♯⁰ Gm⁷ C⁷ Fm⁷ Abm⁷ Bm⁷ E⁷

F♯⁰/B♭ E♭Maj⁷/B♭ F♯⁰m⁷/B♭ Fm⁷ B♭⁷

E♭Maj⁷ Fm⁷ Gm⁷ AbMaj⁷ B♭m⁷ B♭Δ⁷ B♭m⁷ A+⁷

AbMaj⁷ Gsus G⁷(G⁹) Cm⁷ F⁷ F♯⁰

Gm⁷ F♯⁰ Fm⁷ B♭⁷

TO SOLOS Gm⁷ F♯⁰ Fm⁷ B♭⁷

ENDING D⁷ E♭Maj⁷

BILL EVANS "BEAT TOWN HALL"
 VENUS 6-8683

THE WHOPPER

PAT METHENY 395.

(VAMP

Handwritten musical score for "The Whopper" by Pat Metheny. The score includes five staves of music with various chords and performance markings. The first staff starts with a VAMP section. The second staff begins with a 16th-note pattern followed by a measure of 8th notes. The third staff features a 16th-note pattern with chords labeled D_bmi⁷, B_bmi⁷, F_mi⁷, D_mi⁷, A_mi⁹, and G Maj⁷. The fourth staff shows a 16th-note pattern with chords labeled F#_mi⁷, E Maj⁷, A Maj⁷, and B/A. The fifth staff continues the 16th-note pattern with chords labeled A Maj⁷, B/A, A_mi⁹, and D⁷(sus). The score concludes with a dynamic instruction "(D.S.al Fine)" and ends with a final chord of B_b/C followed by A_b/B_b and the word "FINE".

GARY BURTON - "PASSENGERS"

396.

(BLUESY) WILLOWEEP FOR ME ANN RONNELL

6/4 time signature, G major key signature.

Chords: G7, C7, D7, EΦ7, Bmi7, DΦ7, Fmi7, Bb7, AΦ7, D7(b9), Ami7, D7, G7, C7, D7(#9), 1.C7, 2.C7, Ami7, D7, Cmi, Cmi/Bb, AΦ7, D7(b9).

Notes and rests are indicated by vertical stems and horizontal dashes. Measures 1-10:

- M1: G7 (3), C7 (3), G7 (3)
- M2: Bmi7 (3), EΦ7 (3), Dmi7 (3), DΦ7 (3), C7 (3), DΦ7 (3)
- M3: G7 (3), C7 (3), D7 (3)
- M4: G7 (3), D7 (3)
- M5: G7 (3), C7 (3), D7 (3)
- M6: G7 (3), C7 (3), D7 (3)
- M7: G7 (3), C7 (3), D7 (3)
- M8: G7 (3), C7 (3), D7 (3)
- M9: G7 (3), C7 (3), D7 (3)
- M10: G7 (3), C7 (3), D7 (3)

Measures 11-18:

- M11: G7 (3), C7 (3), D7 (3)
- M12: G7 (3), C7 (3), D7 (3)
- M13: G7 (3), C7 (3), D7 (3)
- M14: G7 (3), C7 (3), D7 (3)
- M15: G7 (3), C7 (3), D7 (3)
- M16: G7 (3), C7 (3), D7 (3)
- M17: G7 (3), C7 (3), D7 (3)
- M18: G7 (3), C7 (3), D7 (3)
- M19: G7 (3), C7 (3), D7 (3)
- M20: G7 (3), C7 (3), D7 (3)

Measures 21-28:

- M21: G7 (3), C7 (3), D7 (3)
- M22: G7 (3), C7 (3), D7 (3)
- M23: G7 (3), C7 (3), D7 (3)
- M24: G7 (3), C7 (3), D7 (3)
- M25: G7 (3), C7 (3), D7 (3)
- M26: G7 (3), C7 (3), D7 (3)
- M27: G7 (3), C7 (3), D7 (3)
- M28: G7 (3), C7 (3), D7 (3)
- M29: G7 (3), C7 (3), D7 (3)
- M30: G7 (3), C7 (3), D7 (3)

WOW

LENNIE TRISTAN 397.

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by '4') and uses a soprano clef. The score includes various chords and rests, with some notes grouped by a circled '3'. Chords labeled include Gmii'', Ami7, AbMaj7, GMaj7, F6, Gmii7, C7, F#o, Gmii'', Ami7, AbMaj7, GMaj7, Gbmii7, FMaj7, Cmii7, F7, BbMaj7, G7(#II), G7(#II), C7(#II), F6, Gmii7, Ami7, AbMaj7, GMaj7, F6, Gbmii7, and F#o.

398.

WRONG IS RIGHT PAT METHENY

Handwritten musical score for guitar, featuring six staves of tablature with various chords and labels:

- Staff 1:** Labeled 'A'. Chords: D, G, B/A.
- Staff 2:** Labeled 'G'.
- Staff 3:** Labeled 'D^b'.
- Staff 4:** Labeled 'G^b'. Chords: B/D^b, G^o.
- Staff 5:** Labeled 'Ab min'. Chords: Ab/B^b, Ab.
- Staff 6:** Labeled 'B^b'.
- Staff 7:** Labeled 'J'.
- Staff 8:** Labeled 'Db Maj⁷'.
- Staff 9:** Labeled 'E^b min⁷'.
- Staff 10:** Labeled 'E⁷ alt.'.
- Staff 11:** Labeled 'Ab⁷'.
- Staff 12:** Labeled 'BREAK'.

WORK SONG

NAT ADDERLY

Fmi⁷
Fmi⁷
G⁷ (C⁷ for HEAD)
C⁷
Fmi⁷
F⁷ (#⁹)
B^b⁷
(E^b⁷)
G⁷
C⁷
Fmi⁷ (C⁷)

YOU BETTER LEAVE IT ALONE CLIFFORD JORDAN

B^b¹³
E^b¹³
A^b¹³
G⁷
Cmi⁹
F¹³
1. B^b¹³
F¹³
2. B^b¹³

400.

YANA AMINA

GEORGE DUKE

INTRO:

400.

INTRO:

Gmin⁷/C Cmin⁷/F Gmin⁷/C

Eb⁷sus AbMaj⁷ Bbmaj⁷ Eb⁷sus

Gmin⁷/C Cmin⁷/F Bbmaj⁷

Cmin⁷/F C7sus Ebmin⁷

DbMaj⁷ GbMaj⁷

DbMaj⁷ GbMaj⁷

J=224

YARDBIRD SUITE

401.
CHARLIE PARKER

A handwritten musical score for 'YARDBIRD SUITE' by Charlie Parker. The score consists of eight staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: C, F^{mi}, B^{b7}, C⁷, B^{b7}, A⁷
- Staff 2: D⁷, 1. G⁷, E^{mi}, A⁷, D^{mi}, G⁷
- Staff 3: 2. G⁷, C⁷, C⁷, B^{7(#9)}
- Staff 4: E^{mi}, F^{#Φ}, B^{7(#9)}, E^{mi}, A⁷
- Staff 5: D^{mi}, E^Φ, A⁷, D⁷, D^{mi}, G⁷
- Staff 6: C, F^{mi}, B^{b7}, C⁷, B^{b7}, A⁷
- Staff 7: D⁷, D^{mi}, G⁷, C, (D^{mi}, G⁷)

The score is written on five-line staff paper, with various chords and notes indicated by hand.

402.

You STEPPED OUT OF A DREAM KAHN / BROWN

8/4

Chords and markings from the score:

- Staff 1: CMaj⁷, Eb7(BbMaj⁷), Eb7, DbMaj⁷, L3- (slur), L3- (slur)
- Staff 2: Gmin⁷, C7, F7, L3- (slur), F#Maj⁷, (BbMaj⁷, Eb7), Ebmin⁷, Ab7, Dmin⁷, G7, L3- (slur)
- Staff 3: CMaj⁷, Eb7, L3- (slur), DbMaj⁷, L3- (slur), Gb7, F7
- Staff 4: D9, G7, Emi⁷, A7, L3- (slur), L3- (slur)
- Staff 5: Dmin⁷, G7, CMaj⁷

You'd BE So NICE To Come Home To. 403.

GC) E₇ A Am₆ E₇ Am₆

Gm7 C7 Fmaj7

Bm7 E7 Am Am Am/G

F#m7(b5) (B7) (Em7 Bb7) (E7) Bm7 E7

Am6 E7 Am6

Gm7 C7 Fmaj7

(B7) D#DIM Em7 (E7) G#DIM Am7

D7 G7 Cmaj7

LATIN

[BOOGALOO]

OYE COMO YA

TITO PUENTE

[INTRO] Am Am D Am/E Am Am Am/E Am

Am D7 Am D7

Am Am D7 Am Am D7

Am Am D Am Am D7 PIANO AND BETWEEN SOLOS FOR CODA - PLAY INTRO

404.

BIG "P"

- TINMAN HEATM

(guitar)

A

D⁷ | E/D Eb/D | D⁷ | .

G⁷ | A/G A/b/G | D⁷ | .

Bb⁷ | A⁷(#9) | D⁷ C⁶ | Bb⁷ A⁷ | .

B

D⁷ | E/D Eb/D | D⁷ | .

G⁷ | A/G A/b/G | D⁷ | .

Bb⁷ | A⁷(#9) | D⁷ C⁶ | Bb⁷ A⁷ | .

BILL EVANS

BILL'S HIT TUNE

(Even 8th's)

G7sus4 (b9) G7(b9) C-7 A♭maj7
D-7bs G7(b9) C-7 C7(#9)
F-7 B♭sus4 B♭7 E7maj7 A♭maj7
D-7bs G7sus4 G7 E/C Cmaj7
B-7bs E7(13) A-7 A-G
F#-7bs B7(b9) E-7 E-D
D♭-7bs G♭7(b9) B-7 B-A
G#-7bs C7(b9)(b13) F#maj7 E7(4) D.S. al. Cmaj7
D-7bs G7(b9) C-7 FINE

406.

BOHEMIA AFTER DARK

- ADDERLEY

A

B

A

[MED.-MARCH-LIKE]

HI-FLY

RANDY WESTON.

MUSIC FOR HI-FLY BY RANDY WESTON

1. Dm7 (G7)

[MARCH]

Cm7 F7 Bb6/9 B13 2. Dm7 (bs)

G7 (b9) Cm7 (bs) F7 (b9) Em7 A7 Ebm7 Ab7

BLOW! Cm7 (bs) F7 (b9) Em7 A7 Ebm7 Ab7

C Dm7 G7 Cmaj7 F7 Em7 Dm7 (G7)

[MARCH]

Cm7 F7 Bb6/9 B13

FINE

F. HUBBARD

BYRDLIKE

F7 Bb7 B^o7 F7

Bb7 B^o7 A-7 A^b-7

G-7 C^{7(b9)} F7 D^{7(b9)} G-7 C7

GEORGE CABLES - "VISIONS"

408.

[MED. SLOW]

DECISION.

SONNY
ROLLINS.

Handwritten musical score for "DECISION." in 4/4 time. The key signature is B-flat major (two flats). The score consists of four staves of music. Chords indicated include Fm, Cm7(b5), F7, Bbm, Gm7(b5), C7, and Fm. The music features various rhythmic patterns and rests.

LUNAR TUNE.

BOOKER
ERVIN

Handwritten musical score for "LUNAR TUNE." in 4/4 time. The key signature is B-flat major (two flats). The score includes an "INTRO" section and three main sections labeled 1, 2, and 3. Chords indicated include Fm7, Gbmaj7, Bbm7, Bmaj7, E7, D7, and Fm7. The music features various rhythmic patterns and rests, with section 3 labeled "FREE UP!"

[Med. Swing] **LITTLE ROOTIE TOOTIE.** Th. MONK.

A [BASS PLAYS MELODY]

D7 [BASS WALK]

C

BLOWING.

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410.

[LATIN JAZZ]
(MONTUNA)

MANTECA.

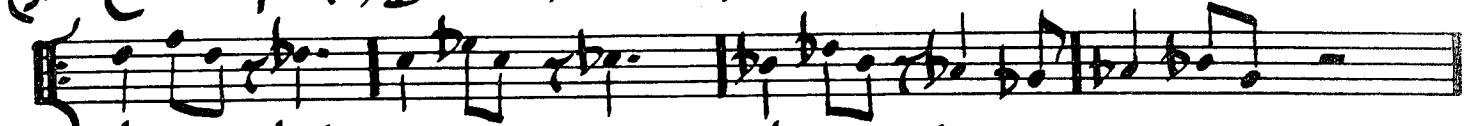
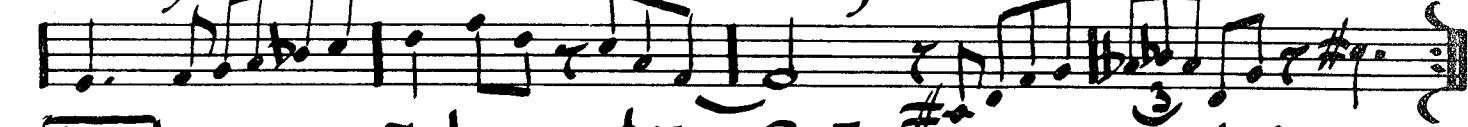
DIZZY GILLESPIE
GIK FULLER

The musical score consists of ten staves of handwritten notation on five-line staff paper. The staves are labeled A through J from top to bottom. Staff A starts with a treble clef, a key signature of one sharp, and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. Staff B follows with a similar pattern. Staff C is in bass clef. Staff D is in treble clef with a key signature of two flats. Staff E is in bass clef with a key signature of one flat, labeled '[THEME]'. Staff F is in treble clef with a key signature of one flat. Staff G is in bass clef. Various chords are written above the staves, such as Bb7, Abm7, Db7(b9), Gbmaj7, Cm7(b5), F7(b5), Bb7, Eb9, A7, Abmaj7, Db7(#9), Gbmaj7, F#m7(b5), B7, Fm7(b5), Bb7(b9), Cm7(b5), F7(b9), and Bb7. Performance instructions like '[BLOW]' are included. The score concludes with a note to 'FADE OVER MONTUNA.'

NOTE: THE INTRO IS A MONTUNA, WHERE DIFFERENT RIFFS ARE ADDED - [A] [B] [C] [D]

FOR ENDING - FADE OVER MONTUNA.

TADD Dameron

THE SCENE IS CLEAN(part 3) D^b7(swings) C-7 F^{7(Φ)} B^{b-7} E^{b7} A^{b-7} D^{b7} G-7^{b5} C⁷B^{b-7} E^{b7} C-7 F^{7(Φ)} B^{b-7} E^{b7} C-7 F^{7(b9)}1. B^{b-7} D^{b-7} G^{b7} G-7 C^{7(Φ5)}F^{maj7} C-7 F⁷ B^{b_{maj}7} E^{b_{maj}7} D-7^{b5} G^{7(Φ9)}2. B^{b-7} D^{b-7} G^{b7} C-7 F^{7(Φ9)}B^{b-7} E^{b7} A^{b_{maj}6} D^{b_{maj}7} D-7^{b5} G^{7(Φ9)}

A SLEEPIN BEE

- LEO ROBIN

4/2.

The musical score consists of six staves of handwritten notation. Staff 1 (bass) starts with a bass clef, a key signature of one sharp, and a 4/2 time signature. It features a 'HEAD' section in E^b major 7 with a B^b sus 4 chord. Staff 2 (bass) continues with a bass clef, a key signature of one sharp, and a 4/2 time signature. It includes chords E^b major 7, D^b major 7, C^b major 7, F-7, and B^b 7. Staff 3 (bass) shows G^b major 7, C^b major 7, F-7, B^b 7, and E^b major 7/E^b 7/G. Staff 4 (bass) shows A^b 7, D^b major 7, F-7, B^b sus 4, and F#-7/B^b. Staff 5 (bass) shows F-7/B^b, E^b major 7/B^b, and G^b. Staff 6 (bass) shows C^b major 7, F-7/B^b, G-7/B^b, A^b/B^b, B^b sus 4, E^b major 7, and E^b 6.

THREE BASE HIT

P. MARTINO

4/4.

WEBB CITY

- BUD POWELL

B^b_{maj}⁶ B^{o7} C-7 C^{#o7} D-7 G⁷ C-7 F⁷

B^b₇ B^b₇(#9) E^b₇ E^b₆ B^b₇ G⁷ C-7 F⁷

E^b₇ B^b₇ G⁷(#5)

C⁷(#11) F⁷(ALT)

B^b₇ B^b₇(#9) E^b₇ E^b₆ B^b₇ G⁷ C-7 F⁷

B^b₇ B^b₇(#9) E^b₇ E^b₆ B^b₇ G⁷ C-7 F⁷

