

PREMIER JAZZ SERIES



JAZZ

Quincy Jones & Sammy Nestico Premier Jazz Series

HARD SOCK DANCE

QUINCY JONES and ERNEST BAILEY

Arranged by QUINCY JONES and SAMMY NESTICO

INSTRUMENTATION

Conductor	Ist Trombone
1st E _b Alto Saxophone	2nd Trombone
2nd E _b Alto Saxophone	3rd Trombone
1st B _b Tenor Saxophone	4th Trombone
2nd B _b Tenor Saxophone	Guitar Chords
E _b Baritone Saxophone	Guitar
1st B _b Trumpet	Piano
2nd B _b Trumpet	Vibes (Optional)
3rd B _b Trumpet	Bass
4th B _b Trumpet	Drums

HARD SOCK DANCE

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING d = 184

四

This image shows a page of musical notation for a band, specifically for a bass guitar/bass player, drums, and three solo parts. The notation is organized into five staves, each with a different clef (Bass, Drums, and three Optimal Solo staves). The music consists of mostly dashed vertical stems with occasional dots or specific drumming patterns. The first staff (Bass) has a clef of F, the second (Drums) has a common time clef, and the three solo staves have a clef of C. The page is numbered 184 in the top right corner. The notation includes various symbols like dashes, dots, and specific drumming patterns.

Musical score for two staves, numbered 1 through 10.

The left staff uses a treble clef and the right staff uses an alto clef.

Measure 1: Eighth-note patterns.

Measure 2: Eighth-note patterns.

Measure 3: Eighth-note patterns.

Measure 4: Eighth-note patterns.

Measure 5: Bass note, eighth-note patterns.

Measure 6: Bass note, eighth-note patterns.

Measure 7: Bass note, eighth-note patterns.

Measure 8: Bass note, eighth-note patterns.

Measure 9: Bass note, eighth-note patterns.

Measure 10: Bass note, eighth-note patterns.

A page of musical notation for orchestra, featuring six staves of music. The notation includes various instruments such as strings, woodwinds, brass, and percussion. Dynamic markings like forte (f), piano (p), and sforzando (sf) are present. The music is divided into measures by vertical bar lines. The page is numbered 56 at the top left.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SACD.

Measures 45-58:

Piano Solo Break: Measures 45-46

Measures 47-58:

Measures 47-48: Bass Solo Break

Measures 49-50: Bass Solo Break

Measures 51-52: Bass Solo Break

Measures 53-54: Bass Solo Break

Measures 55-56: Bass Solo Break

Measures 57-58: Bass Solo Break

Measures 59-60: Bass Solo Break

Measures 61-62: Bass Solo Break

Measures 63-64: Bass Solo Break

Measures 65-66: Bass Solo Break

Measures 67-68: Bass Solo Break

Measures 69-70: Bass Solo Break

Measures 71-72: Bass Solo Break

Measures 73-74: Bass Solo Break

Measures 75-76: Bass Solo Break

Measures 77-78: Bass Solo Break

Measures 79-80: Bass Solo Break

Measures 81-82: Bass Solo Break

Measures 83-84: Bass Solo Break

Measures 85-86: Bass Solo Break

Measures 87-88: Bass Solo Break

Measures 89-90: Bass Solo Break

Measures 91-92: Bass Solo Break

Measures 93-94: Bass Solo Break

Measures 95-96: Bass Solo Break

Measures 97-98: Bass Solo Break

Measures 99-100: Bass Solo Break

84 85 86 87 88 89 90 91 92 93 94

95 96 97 98 99 100 101 102 103 104 105

PIANO

106 107 108 109 110 111 112 113 114 115 116

117 118 119 120 121 122 123 124 125 126 127

PIAN. 1 PIAN. 2 PIAN. 3 PIAN. 4

128 129 130 131 132 133 134 135 136 137 138

PIAN. 1 PIAN. 2 PIAN. 3 PIAN. 4

ALTO 1

CONDUCTOR - 8

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Musical score for orchestra, page 9. The score consists of six staves of music. The notation includes various clefs (G, C, F), key signatures, and time signatures. The music consists of complex rhythmic patterns, primarily eighth-note and sixteenth-note figures, often grouped by brackets and beams. Measure numbers 101 through 110 are visible along the right edge of the staves.

A page of musical notation for orchestra, featuring six staves of music. The notation includes various instruments such as strings, woodwinds, brass, and percussion. Dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo) are present. The page is numbered 11 at the top right. The bottom right corner contains the text 'Hedwig's Theme' and 'Hedwig's Theme' again, likely indicating the title of the piece.

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1094

1095

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1097

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1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115</p

111
112
113
114
115
116
117
118
119
120

HARD SOCK DANCE

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

1ST E♭ ALTO SAXOPHONE

SWING $\text{d} = 184$

The musical score consists of eight staves of handwritten musical notation for 1st Eb Alto Saxophone. The key signature is one sharp (F#). The tempo is swing, $\text{d} = 184$. Measure numbers are indicated below each staff. The score includes various rhythmic patterns, including eighth and sixteenth note groups, with specific dynamics and performance instructions like "TO CODA" and measure repeat signs.

Measure numbers: 1, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 49, 61.

Performance instructions: SWING $\text{d} = 184$, TO CODA, (13), (25).

1ST ALTO SAX

PLAY 2ND TIME ONLY

- 2 -

73 74 75 76 77 78

79 80 81 82 83 84

(85) 87 88 89 90

91 92 93 94 95

96 (97) 98 99 100

101 102 103 104 105

106 107 110

D.S. AL CODA

CODA

REPEAT UNTIL CUE

ON CUE

111 113 121 122

123 124 125 126

2ND E^b ALTO SAXOPHONE

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $d = 184$

(13) **8** (25)

1 12 11 - 24 25

26 27 28 29

30 31 32 33

34 35 36 37

TO COCA **8**

38 39 40

(49) (61)

41 8 12 12

(73) PLAY 2ND TIME ONLY

74 75 76 77 78

79 80 81 82 83 84

(85)

Handwritten musical score for a single melodic line. The key signature is one flat. Measure 85 starts with a rest followed by eighth notes. Measures 86-89 show eighth-note patterns with slurs and grace notes. Measure 89 ends with a fermata.

Handwritten musical score continuing from measure 89. Measures 90-93 show eighth-note patterns with slurs and grace notes. Measure 93 ends with a fermata.

(97)

Handwritten musical score continuing from measure 93. Measures 94-96 show eighth-note patterns with slurs and grace notes. Measure 96 ends with a fermata. Measure 97 begins with a grace note followed by eighth notes.

Handwritten musical score continuing from measure 97. Measures 99-103 show eighth-note patterns with slurs and grace notes. Measure 103 ends with a fermata.

D.S. **95** AL CODA

Handwritten musical score starting a new section. Measures 104-107 show eighth-note patterns with slurs and grace notes. Measure 107 ends with a fermata.

CODA

REPEAT UNTIL CUE

Handwritten musical score for the coda. Measures 111-113 show eighth-note patterns with slurs and grace notes. Measure 113 ends with a fermata.

ON CUE

Handwritten musical score starting on cue. Measures 121-124 show eighth-note patterns with slurs and grace notes. Measure 124 ends with a fermata.

Handwritten musical score continuing. Measures 125-127 show eighth-note patterns with slurs and grace notes. Measure 127 ends with a fermata.

Handwritten musical score continuing. Measures 128-130 show eighth-note patterns with slurs and grace notes. Measure 130 ends with a fermata.

1ST B♭ TENOR SAXOPHONE

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$ (13) 



(25)

(49)

(61)

(73) PLAY 2ND TIME ONLY



CODA

REPEAT UNTIL CUE

ON CUE



2ND 8^b TENOR SAXOPHONE

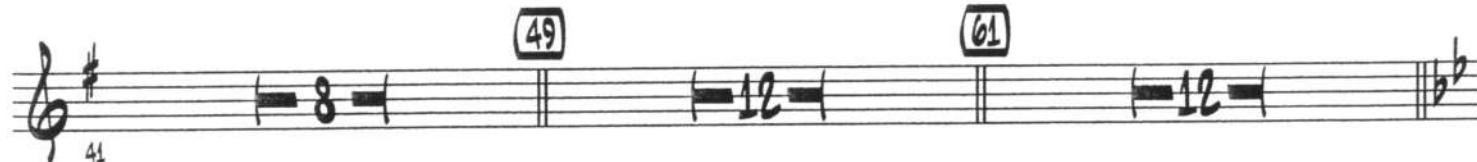
By QUINCY JONES and ERNEST BAILEY
 Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

(13)



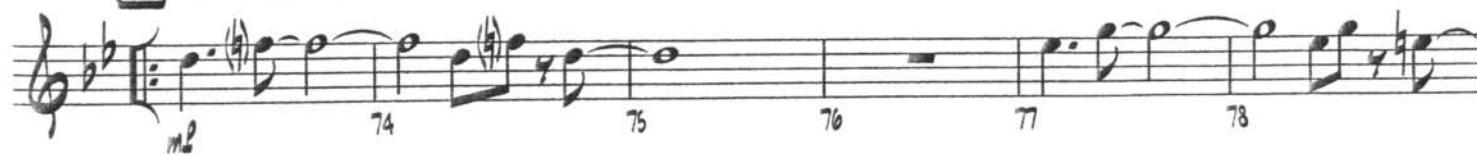
TO CODA

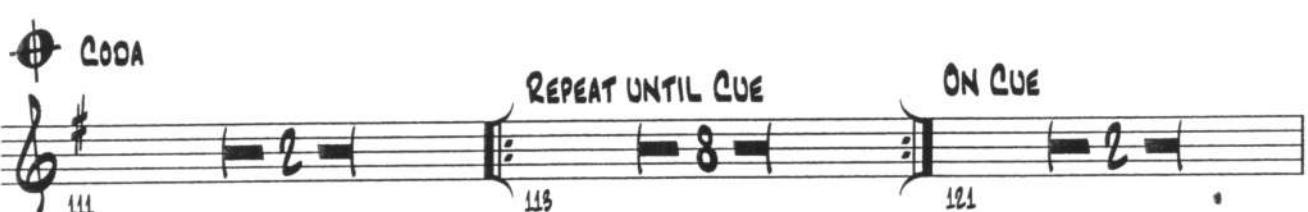
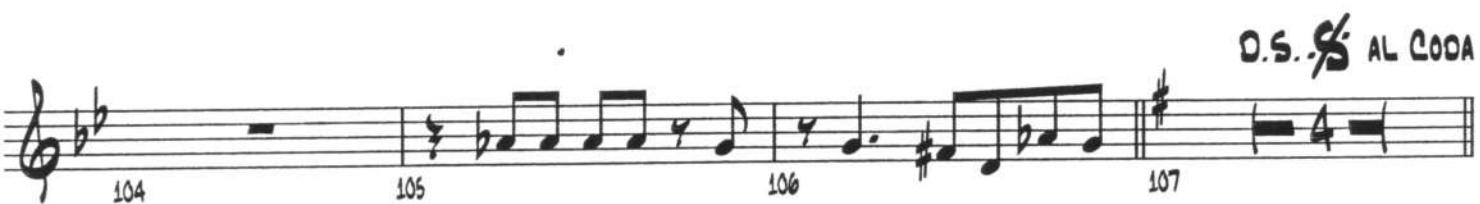
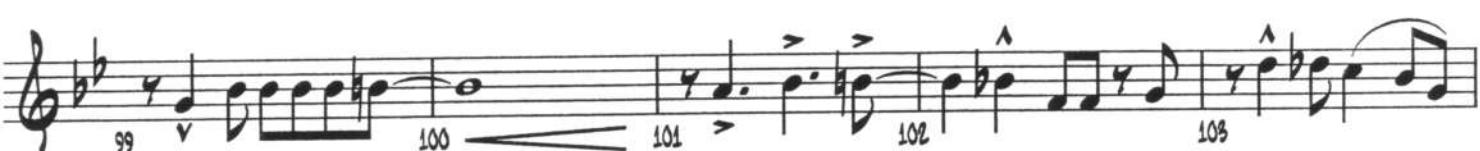
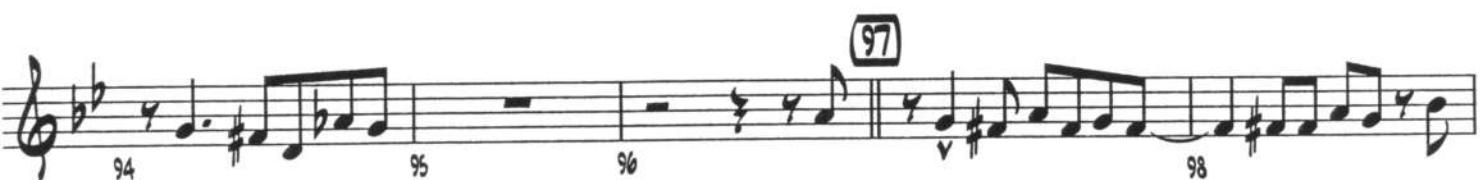


(73) PLAY 2ND TIME ONLY

(49)

(61)





E♭ BARITONE SAXOPHONE

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

(13) S



(25)



TO CODA



(49)

(61)



(73) PLAY 2ND TIME ONLY



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
 D.S.  AL CODA
 107
 CODA REPEAT UNTIL CUE ON CUE
 111 113 115 121
 123 124 125 126
 129 130



HARD SOCK DANCE

1ST B♭ TRUMPET

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

(13) (25)

37 3 3 3 3

TO CODA (49)

38 3 39 40 41

(61) (73) (85) 86 87

89 90 91 93 94

95 96 97 98 99

100 101 102 103

O.S. AL CODA

104 105 106 107

CODA REPEAT UNTIL CUE ON CUE

111 113 121 125 3 3 3

38 3 39 40 41

89 90 91 93 94

95 96 97 98 99

100 101 102 103

104 105 106 107

111 113 121 125 3 3 3

HARD SOCK DANCE

2ND B♭ TRUMPET

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

HARMON MUTE

(13) 

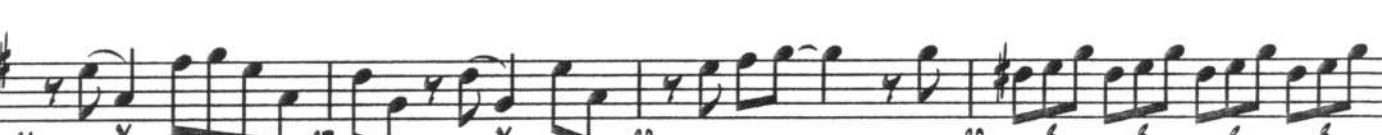
(15) 

(19) 

OPEN (23) 

(28) 

(32) 

(36) 

To CODA 

(49) 

(61) 



CODA

REPEAT UNTIL CUE

ON CUE



HARD SOCK DANCE

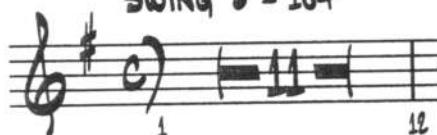
320 B♭ TRUMPET

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

HARMON MUTE

(13)



14

15

16

17

18

19

20

21

22

23

24

25

27

28

29

30

31

32

33

37

38

39

40

TO CODA

(49)

(61)

-8-

-12-

-12-

73

85

86 87

This page contains two staves of handwritten musical notation. The first staff starts with a measure number 73, followed by a repeat sign, a measure number 85, and then measures 86 and 87. The second staff begins with measure 89.

89 90 91 93 94

This page continues the musical score from the previous page. It shows measures 89 through 94. Measure 90 features a sixteenth-note pattern. Measures 91 and 94 include fermatas over notes.

95 96 97 98

This page shows measures 95 through 98. Measure 97 has a measure repeat sign. Measure 98 concludes with a fermata over the last note.

99 100 101 102

This page contains measures 99 through 102. Measure 100 includes a grace note. Measures 101 and 102 feature eighth-note patterns.

103 104 105 106

D.S. AL CODA

This page shows measures 103 through 106. Measure 103 starts with a forte dynamic. Measure 106 ends with a fermata. The instruction "D.S. AL CODA" is written above the staff.

HARMON MUTE

107 108 109

This page shows measures 107 through 109. Measure 107 starts with a forte dynamic. Measure 108 is a repeat sign. Measure 109 ends with a fermata. The instruction "HARMON MUTE" is written above the staff.

CODA

REPEAT UNTIL CUE

111 113

This page shows measures 111 through 113. Measure 111 starts with a forte dynamic. Measure 113 ends with a fermata. The instruction "REPEAT UNTIL CUE" is written above the staff.

ON CUE

111 115 116 117 118

This page shows measures 111 through 118. Measure 111 starts with a forte dynamic. Measures 115 through 118 feature eighth-note patterns. The instruction "ON CUE" is written above the staff.

119 120 121 122

This page shows measures 119 through 122. Measures 119 and 122 feature eighth-note patterns. Measures 120 and 121 end with fermatas.

HARD SOCK DANCE

4TH B♭ TRUMPET

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

HARMON MUTE CUE (13)

14

15 16 17 18

19 20 21 22 23 OPEN

(25) 26 27

28 29 30 31

32 33 34 35

36 37 38 39

TO COOA (49) (61)

- 8 - | - 12 - | - 12 - |

73

85

87 88

Handwritten musical score showing measures 73 and 85. Measure 73 starts with a bass clef, two flats, and a common time signature. Measure 85 starts with a treble clef, one flat, and a common time signature.

89 90 91 92

Handwritten musical score showing measure 89 through 92. Measure 89 has a bass clef and two flats. Measures 90 and 91 show eighth-note patterns. Measure 92 shows sixteenth-note patterns.

93 94 95 96

Handwritten musical score showing measure 93 through 96. Measure 93 has a bass clef and two flats. Measures 94 and 95 show eighth-note patterns. Measure 96 shows sixteenth-note patterns.

97 98 99 100

Handwritten musical score showing measure 97 through 100. Measure 97 has a bass clef and two flats. Measures 98 and 99 show eighth-note patterns. Measure 100 shows sixteenth-note patterns.

101 102 103 104

D.S. *AL CODA*

Handwritten musical score showing measure 101 through 104. Measure 101 has a bass clef and two flats. Measures 102 and 103 show eighth-note patterns. Measure 104 shows sixteenth-note patterns. The instruction "D.S. *AL CODA*" is written above the staff.

105 106 107 110

HARMON MUTE CUE

Handwritten musical score showing measure 105 through 110. Measure 105 has a bass clef and two flats. Measures 106 and 107 show eighth-note patterns. Measure 110 shows sixteenth-note patterns. The instruction "HARMON MUTE CUE" is written above the staff.

CODA

REPEAT UNTIL CUE

ON CUE

111 113 115 117 119 121 122 124 125 126

Handwritten musical score showing measures 111 through 126. Measure 111 has a bass clef and two sharps. Measures 113, 115, 117, 119, 121, 122, 124, 125, and 126 show eighth-note patterns.

123 124 125 126

Handwritten musical score showing measures 123 through 126. Measure 123 has a bass clef and two sharps. Measures 124, 125, and 126 show eighth-note patterns.

Handwritten musical score showing measures 127 through 130. Measure 127 has a bass clef and two sharps. Measures 128, 129, and 130 show eighth-note patterns.

HARD SOCK DANCE

1ST TROMBONE

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$ (13)  $\frac{1}{2}$ PLUNGE²

12 13 14 15

16 17 18 19

20 21 22 23 OPEN (25)

26 27 28 29

30 31 32 33 34

35 36 37 38 39

40 41

TO COCA 

(49) (61)

(73) PLAY 2ND TIME ONLY



Musical score page 1 showing measures 79 through 84. The key signature is B-flat major (two flats). Measure 79: bass note. Measure 80: eighth-note pair. Measure 81: bass note. Measure 82: eighth-note pair. Measure 83: bass note. Measure 84: bass note.

Musical score page 2 showing measures 85 through 89. The key signature is B-flat major. Measure 85: sixteenth-note pattern. Measure 86: bass note. Measure 87: eighth-note pair. Measure 88: bass note. Measure 89: sixteenth-note pattern.

Musical score page 3 showing measures 90 through 94. The key signature is B-flat major. Measure 90: eighth-note pair. Measure 91: bass note. Measure 92: eighth-note pair. Measure 93: bass note. Measure 94: eighth-note pair.

Musical score page 4 showing measures 95 through 98. The key signature is B-flat major. Measure 95: bass note. Measure 96: bass note. Measure 97: sixteenth-note pattern. Measure 98: bass note.

Musical score page 5 showing measures 99 through 103. The key signature is B-flat major. Measure 99: eighth-note pair. Measure 100: eighth-note pair. Measure 101: bass note. Measure 102: eighth-note pair. Measure 103: eighth-note pair.

Musical score page 6 showing measures 104 through 107. The key signature is B-flat major. Measure 104: bass note. Measure 105: eighth-note pair. Measure 106: bass note. Measure 107: bass note. Handwritten text: "O.S. % AL CODA".

Musical score page 7 showing measures 111 through 115. The key signature changes to B-flat major. Measure 111: bass note. Measure 112: bass note. Measure 113: bass note. Handwritten text: "CODA", "REPEAT UNTIL CUE", and "ON CUE".

Musical score page 8 showing measures 122 through 126. The key signature is B-flat major. Measure 122: eighth-note pair. Measure 123: bass note. Measure 124: eighth-note pair. Measure 125: bass note. Measure 126: eighth-note pair.

Musical score page 9 showing measures 127 through 131. The key signature is B-flat major. Measure 127: eighth-note pair. Measure 128: bass note. Measure 129: eighth-note pair. Measure 130: bass note. Measure 131: eighth-note pair.

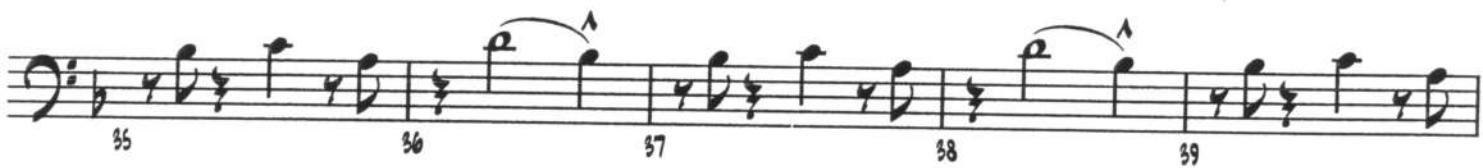
2ND TROMBONE

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

(13)

1/2 PLUNGER



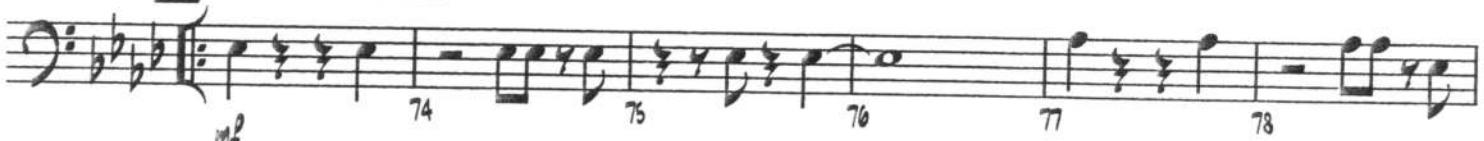
TO CODA

(49)

(61)



(73) PLAY 2ND TIME ONLY



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Musical score page 1. Measures 79-83. Key signature: B-flat major (two flats). Time signature: Common time. Measure 79: Rest. Measure 80: F#-G-A-G-F#-E-D-C-B-A-G. Measure 81: D-B-A-G-F#-E-D-C-B-A-G. Measure 82: Rest. Measure 83: Rest.

Musical score page 2. Measures 84-88. Key signature: B-flat major (two flats). Time signature: Common time. Measure 84: Rest. Measure 85: (boxed) G-C-B-A-G-F#-E-D-C-B-A-G. Measure 86: D-B-A-G-F#-E-D-C-B-A-G. Measure 87: Rest. Measure 88: Rest.

Musical score page 3. Measures 89-93. Key signature: B-flat major (two flats). Time signature: Common time. Measure 89: Rest. Measure 90: G-C-B-A-G-F#-E-D-C-B-A-G. Measure 91: D-B-A-G-F#-E-D-C-B-A-G. Measure 92: Rest. Measure 93: Rest.

Musical score page 4. Measures 94-98. Key signature: B-flat major (two flats). Time signature: Common time. Measure 94: Rest. Measure 95: D-B-A-G-F#-E-D-C-B-A-G. Measure 96: Rest. Measure 97: (boxed) G-C-B-A-G-F#-E-D-C-B-A-G. Measure 98: D-B-A-G-F#-E-D-C-B-A-G.

Musical score page 5. Measures 99-103. Key signature: B-flat major (two flats). Time signature: Common time. Measure 99: Rest. Measure 100: G-C-B-A-G-F#-E-D-C-B-A-G. Measure 101: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 102: D-B-A-G-F#-E-D-C-B-A-G. Measure 103: D-B-A-G-F#-E-D-C-B-A-G.

Musical score page 6. Measures 104-107. Key signature: B-flat major (two flats). Time signature: Common time. Measure 104: Rest. Measure 105: Rest. Measure 106: Rest. Measure 107: Rest. Handwritten note: O.S. S AL CODA.

CODA

REPEAT UNTIL CUE

ON CUE

Musical score page 7. Measures 111-121. Key signature: B-flat major (two flats). Time signature: Common time. Measure 111: Rest. Measure 112: Rest. Measure 113: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 114: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 115: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 116: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 117: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 118: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 119: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 120: (bracketed) D-B-A-G-F#-E-D-C-B-A-G. Measure 121: (bracketed) D-B-A-G-F#-E-D-C-B-A-G.

Musical score page 8. Measures 122-126. Key signature: B-flat major (two flats). Time signature: Common time. Measure 122: D-B-A-G-F#-E-D-C-B-A-G. Measure 123: D-B-A-G-F#-E-D-C-B-A-G. Measure 124: D-B-A-G-F#-E-D-C-B-A-G. Measure 125: D-B-A-G-F#-E-D-C-B-A-G. Measure 126: D-B-A-G-F#-E-D-C-B-A-G.

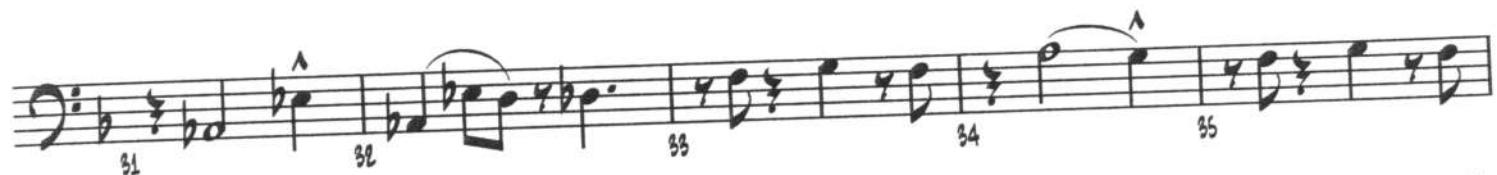
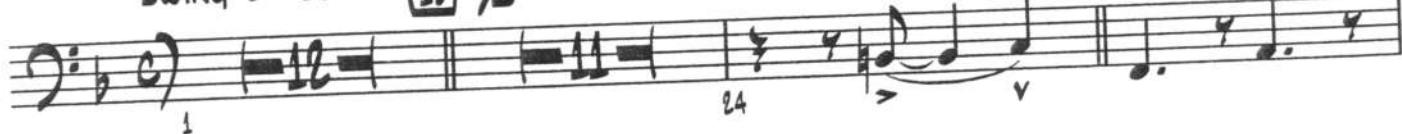
Musical score page 9. Measures 127-131. Key signature: B-flat major (two flats). Time signature: Common time. Measure 127: D-B-A-G-F#-E-D-C-B-A-G. Measure 128: D-B-A-G-F#-E-D-C-B-A-G. Measure 129: D-B-A-G-F#-E-D-C-B-A-G. Measure 130: D-B-A-G-F#-E-D-C-B-A-G. Measure 131: D-B-A-G-F#-E-D-C-B-A-G.

2D TROMBONE

By QUINCY JONES and ERNEST BAILEY
 Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$ (13) 

(25)

TO CODA 

(73)

PLAY 2ND TIME ONLY

(49)

(61)



88 89 90 91

92 93 94 95

96 97 98

99 100 101 102

103 104 105 106

107

D.S. AL CODA

CODA

REPEAT UNTIL CUE

ON CUE

111 113 121

122 123 124 125 126

127 128 129 130

4TH TROMBONE

By QUINCY JONES and ERNEST BAILEY
 Arranged by QUINCY JONES and SAMMY NESTICO

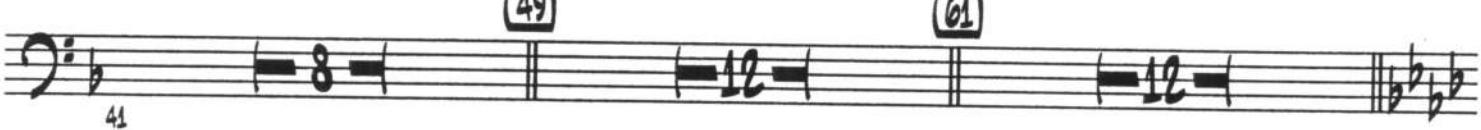
SWING $\text{d} = 184$ (13) 

(25)

TO COOA 

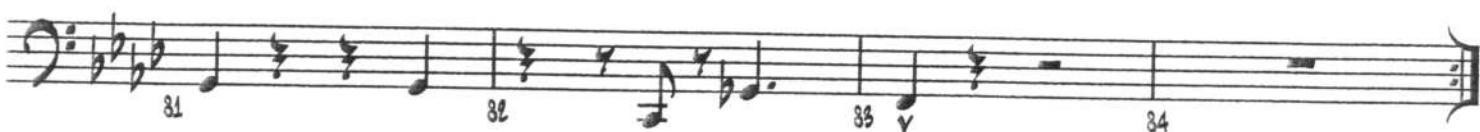
(49)

(61)



(73)

PLAY 2ND TIME ONLY



(85)

Musical score page 1. The first system starts with a bass clef, four flats, and a dotted half note. Measures 86-88 are shown, ending with a fermata over the eighth note of measure 88.

89

90

91

92

93

94

95

96

(97)

98

99

100

101

102

103

104

D.S. AL CODA

105

106

107

CODA

REPEAT UNTIL CUE

ON CUE

111

113

121

Musical score page 2. The first system starts with a bass clef, one sharp, and a dotted half note. Measures 122-126 are shown, ending with a fermata over the eighth note of measure 126.

Musical score page 3. The first system starts with a bass clef, one sharp, and a dotted half note. Measures 128-132 are shown, ending with a fermata over the eighth note of measure 132.

18ES

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

OPTIONAL SOLO

The musical score consists of ten staves of music for a solo instrument, likely trumpet or flute. The key signature is one flat (B-flat). The tempo is SWING $\text{d} = 184$. The score includes the following sections:

- Staff 1:** Measures 1-6. The first measure starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 2-6 are eighth-note patterns.
- Staff 2:** Measures 7-12. Measure 7 starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 8-12 are eighth-note patterns.
- Staff 3:** Measures 13-16. Measure 13 starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 14-16 are eighth-note patterns.
- Staff 4:** Measures 17-20. Measure 17 starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 18-20 are eighth-note patterns.
- Staff 5:** Measures 21-24. Measure 21 starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 22-24 are eighth-note patterns.
- Staff 6:** Measures 25-29. Measure 25 starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 26-29 are eighth-note patterns.
- Staff 7:** Measures 30-33. Measure 30 starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 31-33 are eighth-note patterns.
- Staff 8:** Measures 34-37. Measure 34 starts with a dynamic of f , followed by a short rest, then eighth-note patterns. Measures 35-37 are eighth-note patterns.

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TO CODA ♪

SOLO BREAK

This page contains two staves of handwritten musical notation. The first staff starts at measure 38 and ends at 41. The second staff starts at 42 and ends at 47. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Measure 41 has a fermata over the first note.

SOLO BREAK

This page contains one staff of handwritten musical notation from measure 42 to 47. It features vertical stems with horizontal dashes. Measures 43, 44, and 47 each have a fermata over the first note.

(49) F B7 G7 F C7 F7 B7 G7 B7

This page contains one staff of handwritten musical notation from measure 48 to 54. The chords listed above the staff are F, B7, G7, F, C7, F7, B7, G7, and B7. Measures 48 and 54 have a fermata over the first note.

F D7 G7 C7 F A♭13 Gm7 B♭/C

This page contains one staff of handwritten musical notation from measure 55 to 60. The chords listed above the staff are F, D7, G7, C7, F, A♭13, Gm7, and B♭/C. Measures 55 and 56 have a fermata over the first note.

(61) F B7 G7 F C7 F7 B7 G7 B7

This page contains one staff of handwritten musical notation from measure 61 to 66. The chords listed above the staff are F, B7, G7, F, C7, F7, B7, G7, and B7. Measures 61 and 62 have a fermata over the first note.

F D7 G7 C7 F A♭13 Gm7 B♭/C

This page contains one staff of handwritten musical notation from measure 67 to 72. The chords listed above the staff are F, D7, G7, C7, F, A♭13, Gm7, and B♭/C. Measures 67 and 68 have a fermata over the first note. The key signature changes to three flats starting at measure 67.

(73) Fm7 (7) B♭m7

This page contains one staff of handwritten musical notation from measure 73 to 78. The chords listed above the staff are Fm7, (7), and B♭m7. Measure 73 has a fermata over the first note.

Fm7 G+7(♯9) C+7(♯9) Fm7

This page contains one staff of handwritten musical notation from measure 79 to 84. The chords listed above the staff are Fm7, G+7(♯9), C+7(♯9), and Fm7. Measure 79 has a fermata over the first note.

(85) Fm6 G♭9 Fm1 G♭/F Fm1 B/C Fm1 B♭m1

This page contains one staff of handwritten musical notation from measure 85 to 89. The chords listed above the staff are Fm6, G♭9, Fm1, G♭/F, Fm1, B/C, Fm1, and B♭m1. Measure 85 has a fermata over the first note.

89 B^bMi FMi 8/C 8^b/C FMi E^bMi/C FMi A^b13 G+7([#]9) C+7([#]9) G^b
 90 91 92 93 94

FMi D^b9 C⁹ (97) FMi G^b9 FMi FMi 89
 95 96 97 98 99 100

B^bMi B^bMi7 B^bMi7(13^b) B^bMi7 C+7([#]9) FMi A^b13
 101 102 103 104 105

G+7([#]9) C+7([#]9) G^b
 106 107 108 109 110

BREAK SOLO

D.S.  AL CODA

Coda REPEAT UNTIL CUE
 SOLO GMi7 F/A B^b 80 GMi/C
 111 113 114

GMi7 F/A B^b 80 GMi/C GMi7 F/A B^b 80 GMi/C
 115 116 117 118

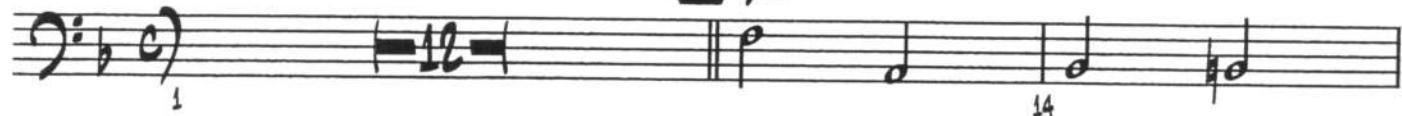
GMi7 F/A B^b 80 GMi/C ON CUE
 119 120 121 122

123 124 125 126

127 128 129 130

BASS

By QUINCY JONES and ERNEST BAILEY
 Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$ (13) TO COOA 

[49] F 8b7 80 F F7 8b7

50 51 52 53

80 F D7 G7 C7

54 55 56 57 58

F Ab13 Gmi7 Bb/C [61] F 8b7 80 F

59 60 61 62 63

F7 8b7 80 F D7

64 65 66 67 68

G7 C7 F Ab13 Gmi7 Bb/C

69 70 71 72

(73) Fmi (7) Bb Mi

74 75 76 77 78

Fmi G+7(\$9) C+7(\$9) Fmi

79 80 81 82 83 84

(85)

86 87 88

89 90 91 92

Musical score page 1 showing measures 93-96. The key signature is B-flat major (two flats). Measure 93: F# Mi. Measure 94: G flat. Measure 95: F# Mi. Measure 96: B flat.

Musical score page 2 showing measures 97-100. The key signature changes to G major (one sharp). Measure 97: F# Mi. Measure 98: G flat. Measure 99: F# Mi. Measure 100: B flat.

Musical score page 3 showing measures 101-104. The key signature is B-flat major (two flats).

Musical score page 4 showing measures 105-107. The key signature is B-flat major (two flats). Measure 105: Coda. Measure 106: (b) Measure 107: D.S. al Coda.

Musical score page 5 showing measures 111-114. The key signature is B-flat major (two flats). Measure 111: Coda. Measure 112: REPEAT UNTIL CUE. Measures 113-114: Coda.

Musical score page 6 showing measures 115-118. The key signature is B-flat major (two flats).

Musical score page 7 showing measures 119-122. The key signature is B-flat major (two flats). Measure 121: ON CUE.

Musical score page 8 showing measures 123-126. The key signature is B-flat major (two flats).

Musical score page 9 showing measures 127-130. The key signature is B-flat major (two flats).

DRUMS

By QUINCY JONES and ERNEST BAILEY
 Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

BRUSHES (KEYBOARD/GUITAR SOLO)

DRUMS SOLO

(KB./GTR.)

DRUMS SOLO

(KB./GTR.)

DRUMS SOLO

(13)

(25)

TO CODA

Solo Break

Solo Break

41

43

44

45

47

48

(49)

4

50

51

52

53

54



4



4



4



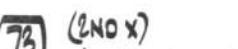
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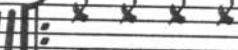
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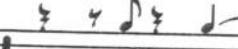
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(2NO X)



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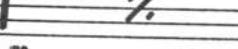
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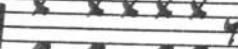
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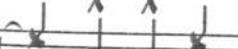
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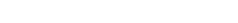
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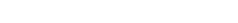
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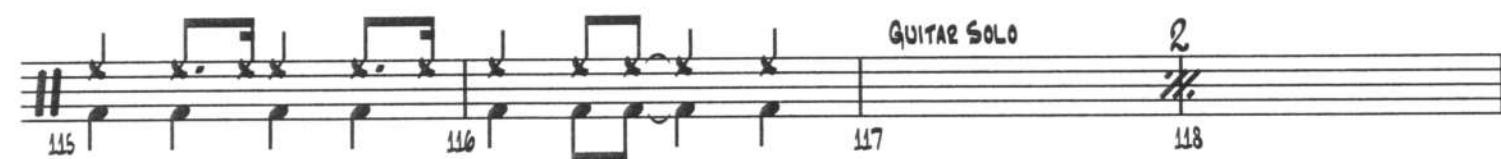


O.S. AL CODA



CODA
SOLO

REPEAT UNTIL CUE
PIANO SOLO



GUITAR SOLO

2



ON CUE



2

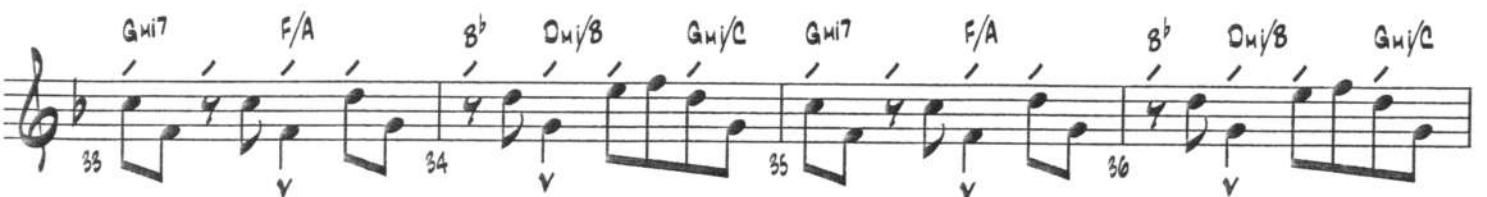
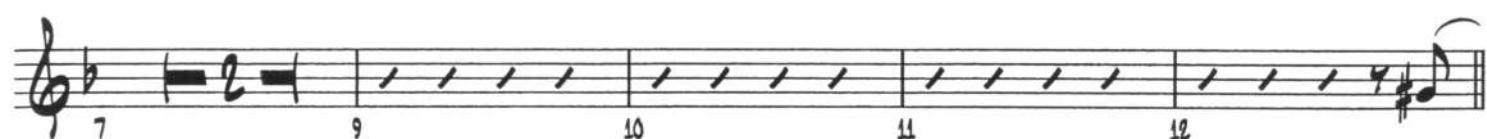


GUITAR

By QUINCY JONES and ERNEST BAILEY
 Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

OPTIONAL SOLO



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Gm7 37 F/A 38 B^b Dm7/B 39 Gm7/C
 Dm7/B C7(+) 38 TO CODA F 39
 PIANO CUE SOLO BREAK 40 41 42 43

(PIANO CUE) SOLO BREAK 44 45 46 47 48

(49) F 50 B7 51 B0 52 F 53 F7 54 B7 55 B0

F 55 D7 56 G7 57 C7 58 F 59 A♭13 60 Gm7 61 B♭/C

(61) F 62 B7 63 B0 64 F 65 F7 66 B7 67 B0

F 67 D7 68 G7 69 C7 70 F 71 A♭13 72 Gm7 73 B♭/C

(73) SOLO Fm7(7) 74 75 76 77 78

B♭m7

Fm7 79 G+7(+) 80 C+7(+) 81 Fm7 82 83 84

(85) F_{mi}
 86 G^{b9} F_{mi}
 87 G^b/F F_{mi} B/C F_{mi} B^b_{mi}
 88
 89

90 B^b_{mi} F_{mi} B/C B^b/C F_{mi} E^b_{mi}/C F_{mi} A^b_{is}
 91 B^b_{mi} F_{mi} B/C B^b/C F_{mi} E^b_{mi}/C F_{mi} A^b_{is}
 92 B^b_{mi} F_{mi} B/C B^b/C F_{mi} E^b_{mi}/C F_{mi} A^b_{is}
 93 B^b_{mi} F_{mi} B/C B^b/C F_{mi} E^b_{mi}/C F_{mi} A^b_{is}
 94 B^b_{mi} F_{mi} B/C B^b/C F_{mi} E^b_{mi}/C F_{mi} A^b_{is}

95 F_{mi}
 96 D^{b9} C⁹ (97) F_{mi}
 97 F_{mi}
 98 G^{b9} F_{mi}
 99 F_{mi}

100 B^b B^b_{mi} B^b_{mi}7 B^b_{mi}(sus7) B^b_{mi}7 C⁺⁷⁽⁹⁾ F_{mi}
 101 B^b_{mi}7 B^b_{mi}7 C⁺⁷⁽⁹⁾ F_{mi}
 102 B^b_{mi}7 B^b_{mi}7 C⁺⁷⁽⁹⁾ F_{mi}
 103 B^b_{mi}7 B^b_{mi}7 C⁺⁷⁽⁹⁾ F_{mi}
 104 B^b_{mi}7 B^b_{mi}7 C⁺⁷⁽⁹⁾ F_{mi}
 105 B^b_{mi}7 B^b_{mi}7 C⁺⁷⁽⁹⁾ F_{mi}

106 G⁺⁷⁽⁹⁾ C⁺⁷⁽⁹⁾ G^b F
 107 BREAK SOLO
 108
 109
 110
 D.S.  AL CODA

CODA
 REPEAT UNTIL CUE
 111 G_{mi}7 F/A B^b B⁰ 112 G_{mi}7 F/A B^b B⁰
 113 G_{mi}7 F/A B^b B⁰ 114 G_{mi}7 F/A B^b B⁰
 115 G_{mi}7 F/A B^b B⁰ 116 G_{mi}7 F/A B^b B⁰

Solo
 117 G_{mi}7 F/A B^b B⁰ 118 G_{mi}7 F/A B^b B⁰ 119 G_{mi}7 F/A B^b B⁰
 120 G_{mi}7 F/A B^b B⁰ 121 G_{mi}7 F/A B^b B⁰

ON CUE
 122 B^b D_{mi}/B G_{mi}/C G_{mi}7 F/A 123 B^b D_{mi}/B G_{mi}/C G_{mi}7 F/A 124 B^b D_{mi}/B G_{mi}/C G_{mi}7 F/A
 125 B^b D_{mi}/B G_{mi}/C G_{mi}7 F/A 126 B^b D_{mi}/B G_{mi}/C

127 G_{mi}7 F/A B^b_{MAJ}7 D_{mi}/B C⁺⁷⁽⁹⁾ F 128 A^b_{is} 129 G⁺⁷⁽⁹⁾ C⁺⁷⁽⁹⁾ G^b F

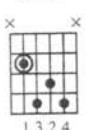
HARD SOCK DANCE

GUITAR CHORDS

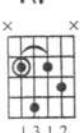
By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

Standard Jazz Chord Voicings (The root is circled.)

Maj7



mi7



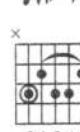
6



13



9(♯11)



7(♯5)



*** Do not play the root.**

Maj7



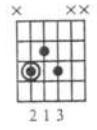
Maj7



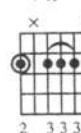
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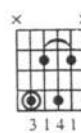
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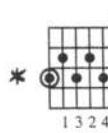
mi7



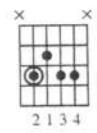
mi7



9



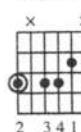
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6



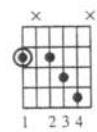
mi7(b5)



mi7(b5)



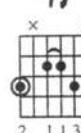
13



6/9



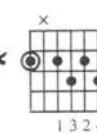
6/9



7(b9)



7(b9)



9(♯11)



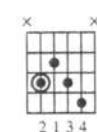
7(♯5)



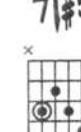
7(♯5)



7(♯9)



7(♭5)



dim7



dim7



dim7



*

Do not play the root.

HARD DOOR SWING

PIANO

By QUINCY JONES and ERNEST BAILEY
Arranged by QUINCY JONES and SAMMY NESTICO

SWING $\text{d} = 184$

OPTIONAL SOLO

Musical score for piano in 2/4 time, key of B-flat major. The score consists of two staves: treble and bass. Measure 1: Treble staff has a single eighth note, Bass staff is silent. Measure 2: Both staves have a single eighth note. Measures 3-6: Both staves have a single eighth note followed by a sixteenth note rest.

Musical score for piano in 2/4 time, key of B-flat major. The score consists of two staves: treble and bass. Measure 7: Both staves have a single eighth note followed by a sixteenth note rest. Measures 8-12: Both staves have a single eighth note followed by a sixteenth note rest.

Musical score for piano in 2/4 time, key of B-flat major. The score consists of two staves: treble and bass. Measure 13: Treble staff has a eighth note followed by a sixteenth note rest, Bass staff is silent. Measures 14-16: Both staves are silent.

Musical score for piano in 2/4 time, key of B-flat major. The score consists of two staves: treble and bass. Measures 17-20: Treble staff has eighth notes with grace notes, Bass staff is silent.

Musical score for piano in 2/4 time, key of B-flat major. The score consists of two staves: treble and bass. Measures 21-22: Both staves are silent. Measure 23: Treble staff has eighth notes with grace notes, Bass staff is silent. Measure 24: Treble staff has eighth notes with grace notes, Bass staff has eighth notes with grace notes.

SPARSE FILL/AD LIB. -----

25

Musical score page 25. The top staff shows a treble clef, a key signature of one flat, and a tempo of 120 BPM. The bottom staff shows a bass clef. Measures 25-28 are shown. Measure 25 starts with a half note followed by eighth-note pairs. Measure 26 has a half note followed by a sixteenth-note pattern. Measure 27 has a half note followed by a eighth-note pattern. Measure 28 has a half note followed by a sixteenth-note pattern.

Musical score page 26. The top staff shows a treble clef, a key signature of one flat, and a tempo of 120 BPM. The bottom staff shows a bass clef. Measures 29-32 are shown. Measure 29 has a half note followed by a sixteenth-note pattern. Measure 30 has a half note followed by a eighth-note pattern. Measure 31 has a half note followed by a eighth-note pattern. Measure 32 has a half note followed by a sixteenth-note pattern.

Musical score page 27. The top staff shows a treble clef, a key signature of one flat, and a tempo of 120 BPM. The bottom staff shows a bass clef. Measures 33-37 are shown. Measure 33 has a half note followed by a sixteenth-note pattern. Measure 34 has a half note followed by a eighth-note pattern. Measure 35 has a half note followed by a eighth-note pattern. Measure 36 has a half note followed by a sixteenth-note pattern. Measure 37 has a half note followed by a eighth-note pattern.

TO CODA

Solo Break

Musical score page 28. The top staff shows a treble clef, a key signature of one flat, and a tempo of 120 BPM. The bottom staff shows a bass clef. Measures 38-42 are shown. Measure 38 has a half note followed by a sixteenth-note pattern. Measure 39 has a half note followed by a eighth-note pattern. Measure 40 has a half note followed by a eighth-note pattern. Measure 41 has a half note followed by a sixteenth-note pattern. Measure 42 has a half note followed by a eighth-note pattern.

Solo Break

Musical score page 29. The top staff shows a treble clef, a key signature of one flat, and a tempo of 120 BPM. The bottom staff shows a bass clef. Measures 43-48 are shown. Measure 43 has a half note followed by a sixteenth-note pattern. Measure 44 has a half note followed by a eighth-note pattern. Measure 45 has a half note followed by a eighth-note pattern. Measure 46 has a half note followed by a sixteenth-note pattern. Measure 47 has a half note followed by a eighth-note pattern. Measure 48 has a half note followed by a eighth-note pattern.

(49)

SOLO

Handwritten musical score for a solo instrument (likely guitar) in common time. The key signature is one flat. The score consists of two staves: treble and bass. The first staff starts with a note 'F' at measure 50. The second staff starts with a note 'G7' at measure 50. Measures 51 through 54 show a repeating pattern of notes: F, F7, G7, and B7.

(61)

Handwritten musical score for a solo instrument (likely guitar) in common time. The key signature is one flat. The score consists of two staves: treble and bass. The first staff starts with a note 'F' at measure 62. The second staff starts with a note 'D7' at measure 62. Measures 63 through 66 show a repeating pattern of notes: F, F7, G7, C7, F, A♭13, Gm7, B♭/C.

(73)

(GUITAR SOLO)

Handwritten musical score for a guitar solo in common time. The key signature is three flats. The score consists of two staves: treble and bass. The first staff starts with a note 'Fm7' at measure 74. The second staff starts with a note 'B♭m7' at measure 74. Measures 75 through 78 show a repeating pattern of notes: Fm7, B♭m7, Fm7, B♭m7.

PIANO

Handwritten piano sheet music in F major, 4/4 time, with a key signature of one flat. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is indicated by a single flat symbol. The first measure shows a whole note followed by a half note. Measures 79 through 84 show chords: F major (F Mi), G+7(9) (G+7 Mi), C+7(9) (C+7 Mi), and F major (F Mi). Measure numbers 79 through 84 are written below the staff.

Handwritten piano sheet music in F major, 4/4 time, continuing from the previous page. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is indicated by a single flat symbol. Measures 85 through 89 show chords: F major 9 (F Mi 9), G^{b9} (G^{b9} Mi), G^b/F (G^b/F Mi), F major (F Mi), B/C (B/C Mi), and B^b major (B^b Mi). Measure numbers 85 through 89 are written below the staff.

Handwritten piano sheet music in F major, 4/4 time, continuing from the previous page. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is indicated by a single flat symbol. Measures 90 through 93 show chords: B⁹ (B⁹ Mi), F major (F Mi), B/C (B/C Mi), B^b/C (B^b/C Mi), F major (F Mi), E^b major/C (E^b Mi/C Mi), and A^{b13} (A^{b13} Mi). Measure numbers 90 through 93 are written below the staff.

Handwritten piano sheet music in F major, 4/4 time, continuing from the previous page. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is indicated by a single flat symbol. Measures 94 through 99 show chords: G+7(9) (G+7 Mi), C+7(9) (C+7 Mi), G^{b7} (G^{b7} Mi), F major (F Mi), B^{b9} (B^{b9} Mi), C⁹ (C⁹ Mi), F major (F Mi), G^{b9} (G^{b9} Mi), and F major (F Mi). Measure numbers 94 through 99 are written below the staff.

Handwritten piano sheet music in F major, 4/4 time, continuing from the previous page. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is indicated by a single flat symbol. Measures 100 through 105 show chords: B⁹ (B⁹ Mi), B^b major (B^b Mi), B^b major 7 (B^b Mi 7), B^b major (B^b Mi), G^b major 7 (G^b Mi 7), C+7(9) (C+7 Mi), F major (F Mi), and A^{b13} (A^{b13} Mi). Measure numbers 100 through 105 are written below the staff.

BREAK SOLO

D.S. **55** AL CODAG+7([#]9) C+7([#]9) G^b7 F

106

107

108

109

110

CODA

REPEAT UNTIL CUE

SOLO

Gm7 F/A B^b B₀ Gm/C Gm7 F/A B^b B₀ Gm/C

111

113

114

115

116

ON CUE

Gm7 F/A

B^b B₀

Gm7 F/A

B^b B₀

117

118

119

120

121

122

123

124

125

126

v

v

v

v

v

v

A^b13G+7([#]9) C+7([#]9) G^b7 F

127

128

129

130