

12

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

**1**

**2**

FINE

18.

ALL THE THINGS YOU ARE

- HAMMERSTEIN/KERN

F-7              B<sub>b</sub>-7              E<sub>b</sub>7              Abmaj7

D<sub>b</sub>maj7              G7              Cmaj7              ∵

C-7              F-7              B<sub>b</sub>7              Ebmaj7

Abmaj7              D7              Gmaj7              ∵

A-7              D7              Gmaj7              ∵

F#-7              B7              Emaj7              C+7

F-7              B<sub>b</sub>-7              E<sub>b</sub>7              Abmaj7

D<sub>b</sub>maj7              D<sub>b</sub>-7              C-7              → 3 → B<sup>+</sup>7

B<sub>b</sub>-7              E<sub>b</sub>7              Abmaj7              (G7    C7)

25.

(30)

## ANTHROPOLOGY

- CHUCK PARSON

B<sup>b</sup> G<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup> G-7

C-7 F<sup>7</sup> F-7 B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup><sup>7</sup>

1. D-7 G<sup>7</sup> C-7 F<sup>7</sup> 2. C-7 F<sup>7</sup> B<sup>b</sup><sup>6</sup>

D<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> F<sup>7</sup>

B<sup>b</sup> G<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup> G-7 C-7 F<sup>7</sup>

F-7 B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup><sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup><sup>6</sup>

# BARBADOS

35

-CHARLIE PARKER

A handwritten musical score for a band, featuring three staves of music with accompanying chords.

**Top Staff:**

- Key signature: F major (one sharp).
- Chords: F, G-7, C7, F, C-7, F7.
- Tempo: 120 BPM.

**Middle Staff:**

- Key signature: B♭ major (two flats).
- Chords: B♭7, F, D7.

**Bottom Staff:**

- Key signature: G major (one sharp).
- Chords: G-7, C7, F, G-7, C7.

**Bottom Line:**

- Text: "2. (F)"

40

(MEDIUM)

BEAUTIFUL LOVE

- VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE



The musical score consists of four staves of handwritten notation. The first staff starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a bass line with notes and rests, followed by a treble line with notes and rests. Chords indicated above the staff are E-7b5, A7#5, and D-. The second staff begins with a bass note, followed by a treble line with notes and rests. Chords indicated are G7, C7, Fm9/7, E-7b5, and A7. The third staff starts with a bass note, followed by a treble line with notes and rests. Chords indicated are D-, G7, B7#11, and A7. The fourth staff starts with a bass note, followed by a treble line with notes and rests. Chords indicated are D-, G7#11, E-7b5, and A7. The fifth staff starts with a bass note, followed by a treble line with notes and rests. Chords indicated are D-, B7(#9), B7, A7, and D-. The score concludes with a final measure consisting of a bass note followed by a treble line with three eighth notes.

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 Sam Fox Publishing Company, Inc., Scottsdale, Arizona, Sole Agent

# 4. Beatrice

PLAY 9 TIMES (♩ = 132)

By Sam Rivers

## SOLOS

FΔ                    G $\flat$  $\Delta$ +4                    FΔ                    E $\flat$  $\Delta$ +4

D-7                    E $\flat$  $\Delta$                     D-7                    B $\flat$ -7

A-7                    B $\flat$  $\Delta$                     A7+9                    D-7

G-7                    G $\flat$  $\Delta$ +4                    F-7                    G $\flat$  $\Delta$ +4

For Ending, play last 4 bars  
3 times and end on G $\flat$  $\Delta$ +4

(MEO SWING)

BLUES FOR ALICE

F<sup>b</sup> E-7 A7(b9) D-7 G7

C-7 F7 B<sup>b7</sup> B<sup>b-7</sup> E<sup>b7</sup>

A-7 D7 A<sup>b-7</sup> D<sup>b7</sup> G-7

C7 A-7 D-7 G-7 C7

# CHEROKEE

(INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

The musical score consists of ten staves of handwritten music. The first staff starts with a key signature of two flats and a tempo marking of 120 BPM. The chords shown are Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb6, D-7, C7, and 1. C-7. The second staff continues with chords like D-75, G7b9, and C-7. The third staff includes F7#5, 2. C-7, F7, and Bbb6. The fourth staff features C#-7, F#7, Bbmaj7, and A6. The fifth staff shows B-7, E7, Amaj7, and G-7. The sixth staff includes D7, Gmaj7, C7, and F7#5. The seventh staff has G-7, C7, C-7, and F7#5. The eighth staff shows Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb6, D-7, C7, F7, Bbb6, and a bracketed ending (C-7, F7#5). The ninth staff concludes with a 'FINE' marking.

78

(MED. SWING)

CHERYL

-CHARLIE PARKER

B<sup>flat</sup> 4

C<sup>7</sup> D-7 G<sup>7</sup>

C<sup>7</sup> G-7 C<sup>7</sup> F<sup>7</sup>

C<sup>7</sup> E-7<sup>b5</sup> A<sup>7</sup> D-7<sup>b5</sup> G<sup>7</sup>

C<sup>7</sup> F<sup>6</sup> F<sup>#7</sup> C<sup>7/G</sup> G<sup>7</sup> C<sup>7</sup>

(BOP)

CONFIRMATION

F<sup>b</sup>  
C-<sup>7</sup>  
G-<sup>7</sup>  
E-7<sup>b5</sup>  
A-<sup>7</sup>  
D-  
F<sup>7</sup>  
B<sup>b7</sup>  
C-<sup>7</sup>  
F<sup>b</sup>  
A-<sup>7</sup>  
D-  
A-<sup>7</sup>  
D<sup>7</sup>  
G-<sup>7</sup>  
C-<sup>7</sup>  
F<sup>b</sup>  
C-<sup>7</sup>  
F<sup>7</sup>  
B<sup>b7</sup>  
C-<sup>7</sup>  
C-<sup>(maj7)</sup>  
C-<sup>7</sup>  
F<sup>7</sup>  
B<sup>b7</sup>  
E<sup>b-7</sup>  
A<sup>b7</sup>  
D<sup>b7</sup>  
G-<sup>7</sup>  
C-<sup>7</sup>  
F<sup>b</sup>  
E-7<sup>b5</sup>  
A-<sup>7</sup>  
D-  
C-<sup>7</sup>  
F<sup>7</sup>  
B<sup>b7</sup>  
A-<sup>7</sup>  
D<sup>7</sup>  
G-<sup>7</sup>  
C-<sup>7</sup>  
F

(Bossa) QUIET NIGHTS OF QUIET STARS  
(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D<sup>7</sup>/AA<sup>b7</sup>

The musical score is handwritten in black ink on ten staves. It starts with a key signature of D<sup>7</sup>/A and a time signature of 8/4. The first staff begins with a G-7 chord. Subsequent staves feature chords such as C<sup>7</sup>, F<sup>7</sup>, F<sup>maj7</sup>, F-7, B<sup>b7</sup>, E-7, A<sup>7#5</sup>, D<sup>7</sup>, D-7, A<sup>b7</sup>, D<sup>7</sup>/A, A<sup>b7</sup>, G-7, C<sup>7</sup>, F<sup>7</sup>, F<sup>maj7</sup>, F-7, B<sup>b7bs</sup>, E-7, A-7, D-7, G<sup>7b9</sup>, E-7, A<sup>7#5</sup>, D-7, G<sup>7</sup>, C<sup>6</sup>, and (A<sup>7</sup>). The score is written on five-line staff paper.

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(dotted)

## DAAHOUD

- CLIFFORD BROWN

E♭-7 A♭7 D♭-7 G♭7 C♭maj7 F-7 B♭7



E♭G C♭7 B♭7 E♭-(min7) 1. 2.



B♭-7 E♭7 A♭maj7 2.



A♭-7 D♭7 G♭maj7 F-7 B♭7



E♭-7 A♭7 D♭-7 G♭7 C♭maj7 F-7 B♭7



E♭G C♭7 B♭7 E♭-(min7) A♭-7 D♭7



G♭maj7 E♭-7 A♭7 C♭7 B♭7 E♭maj7



MAX ROACH &amp; CLIFFORD BROWN

# DARN THAT DREAM

- VAN HEUSEN

103.

G6 / Bb.7 Eb7 A-7 B7 E- E7/A7/C# C6 B-7 B5 E7

A handwritten musical score for 'Darn That Dream'. The first staff begins with a G major chord (G6) followed by a B-flat dominant seventh chord (Bb.7). The melody continues through Eb7, A-7, B7, E-7, and A7. The second staff begins with A-7, followed by F7, B7, Eb7/Bb, A-7, D7, B7, E7, A7, D7. The score is written in common time with various note heads and rests.

2. A-7 D7 G6 -- Bb7 Eb6 C-7 - F-7 Bb7

The third staff of the handwritten musical score. It starts with G-7, followed by C7/B7, F-7, Bb7, Eb6, C-7, and G-6. The notation includes various note heads and rests, typical of jazz notation.

A-7 D7 Eb7 D7 G-Bb7 Eb7 A-7 B7

The fourth staff of the handwritten musical score. It consists of a series of eighth-note chords: G, Bb7, Eb7, D7, G, Bb7, Eb7, D7, G, Bb7, Eb7, D7, G, Bb7, Eb7, D7, G, Bb7, Eb7, D7.

E- E7/A7/C# C6 B-7 B5 E7 A-7 F7 B-7 Eb7/Bb

The fifth staff of the handwritten musical score. It starts with E-7, followed by A7/C#7, C6, B-7, B5, E7, A-7, F7, B-7, Eb7/Bb, and ends with a G6 chord.

A-7 D7 G6

The sixth staff of the handwritten musical score. It starts with A-7, followed by D7, and ends with a G6 chord.

BILL EVANS / JIM HALL - "UNDERCURRENT"

# THE DAYS OF WINE AND ROSES

105.  
- MANGINI

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody line with various note heads and rests, and associated chords written above the notes. The chords include Fmaj7, Eb7, D7(5/9), D7(5/9), D7, G-7, Bb-, Eb7, A-7, D-7, G-7, G-7, C7, E-7(5/9), A7(5/9), D-7, G7, G-7, C7, Fmaj7, Eb7, D7(5/9), D7(5/9), D7, and a final section starting with G-7. The bottom staff continues the melody and chords, including A-7, D-7, B-7 b5, Bb7, A-7, D-7, G-7, C7, F6, (G-7 C7), and ends with a bracket labeled (FINE).

ART FARMER - "INTERACTION"

# DEXTERITY

- CHARLIE PARKER -

(308)

Bb      C-7      F7 b9      Bb      G7      C-7      F7

Bb      Bb<sup>7</sup>      Eb      Ab<sup>7</sup>      1. D-7      Db<sup>7</sup>      C-7      F7

2. C-7      F7 ab7.      Bb      A-7      D7      A-7      D7

D-7      G7      G-7      C7

C-7      F7      Bb      C-7      F7 b9

Bb      G7      C-7      F7      Bb      Bb<sup>7</sup>      Eb      Ab<sup>7</sup>

C-7      F7 ab7.      Bb

FINE

-CHARLIE PARKER

(UP TEMPO)

## DONNA LEE

**A** Abmaj7 F7 Bb7

Bb7 E7 Abmaj7 Eb7 D7

Dbmaj7 Db7 Gb7 Abmaj7 F7(b9)

Bb7 Bb7 Eb7

B Abmaj7 F7 Bb7 Eb7

G-7b5 C7(b9) F7 C7

F7 G-7b5 C7 F-7 Bb7 B7

C7 F7 Bb7 Eb7 Abmaj7 (F7(b9) Bb7 Eb7)

## DON'T GET AROUND MUCH ANYMORE

(MED. SWING)

DUKE ELLINGTON / BOB RUSSEL

*C<sup>maj7</sup>*      *D-7 D<sup>#7</sup> C/E*

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes like C7, B7, B7 A7, and D7, and an upper melodic line with notes like G7, C6, and G7 N.C. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes like C6, G-7, C7, F6, and F#7, and an upper melodic line with notes like C<sup>maj7</sup>, C7, F6, and F#7 b5 B7 b9. The music concludes with a bass line ending on G7 and an upper melodic line ending on (E7, D-7, G7).

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# FALLING GRACE

- STEVE SWALLOW 147.

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests, with some notes having three stems. Chords are indicated by Roman numerals and letters (e.g., A-7, D-7, G-7, C-7, E-7, B7, F#-7, Bb7, Abmaj7, Dm7, Emaj7, Gmaj7, Cmaj7, D-7, D7, A7, E-7, Bb7, C-7, F#-7, Abmaj7, Dm7). The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature. The third staff starts with a bass clef and a common time signature. The fourth staff starts with a bass clef and a common time signature. The fifth staff starts with a bass clef and a common time signature. The sixth staff starts with a bass clef and a common time signature.

GARY BURTON / STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"

GARY BURTON / CHICK COREA

# Foolin' Myself

Piano      **B<sub>b</sub>**      **F<sup>7#5</sup>**      **B<sub>b</sub>**      **F<sub>M1</sub><sup>7</sup>**

Pno. 5      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**      **D<sub>M1</sub><sup>7b5</sup>**      **C<sup>7</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**

Pno. 9      **B<sub>b</sub>**      **F<sup>7#5</sup>**      **B<sub>b</sub>**      **F<sub>M1</sub><sup>7</sup>**

Pno. 13      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**      **D<sub>M1</sub><sup>7b5</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**      **B<sub>b</sub>**

Pno. 17      **F<sub>M1</sub><sup>7</sup>**      **B<sub>b</sub><sup>7</sup>**      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**

Pno. 21      **G<sub>M1</sub><sup>7</sup>**      **C<sup>7</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**

Pno. 25      **B<sub>b</sub>**      **F<sup>7#5</sup>**      **B<sub>b</sub>**      **F<sub>M1</sub><sup>7</sup>**

Pno. 29      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**      **D<sub>M1</sub><sup>7b5</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**      **B<sub>b</sub>**

-JOHN COLTRANE

(UP)

GIANT STEPS

**B<sup>maj7</sup> D<sup>7</sup>**    **G<sup>maj7</sup> B<sup>b7</sup>**    **E<sup>bmaj7</sup>**    **A-7 D<sup>7</sup>**

**G<sup>maj7</sup> B<sup>b7</sup>**    **E<sup>bmaj7</sup> F#<sup>7</sup>**    **B<sup>maj7</sup>**    **F-7 B<sup>b7</sup>**

**E<sup>bmaj7</sup>**    **A-7 D<sup>7</sup>**    **G<sup>maj7</sup>**    **C#-7 F#<sup>7</sup>**

**B<sup>maj7</sup>**    **F-7 B<sup>b7</sup>**    **E<sup>bmaj7</sup>**    **C#-7 F#<sup>7</sup>**

FINE

# GREEN DOLPHIN ST. - KAPER/WASHINGTON

**A** Cmaj⁷      ∵      C-⁹      ∵

D⁹/C      --      D⁹/C      Cmaj⁷      ∵

**B** ∵. D-⁹      G⁹      Cmaj⁷      ∵.

F-⁹      B⁹      Ebmaj⁷      ∵. (G⁹)

**C** ∵. D-⁹ D⁹/C B-⁹/b⁹ E⁹/b⁹ A-⁹ A⁹/G F⁹/b⁹/b⁹ G⁹  
E-⁹ A⁹ D-⁹ G⁹ Cmaj⁷ (D-⁹ G⁹)

**A** - LATIN

**B** **C** - SWING

"SONNY ROLLINS ON IMPULSE!"

BILL EVANS - "THE TOKYO CONCERT"

(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

*Fmaj7 F#7 G-7*

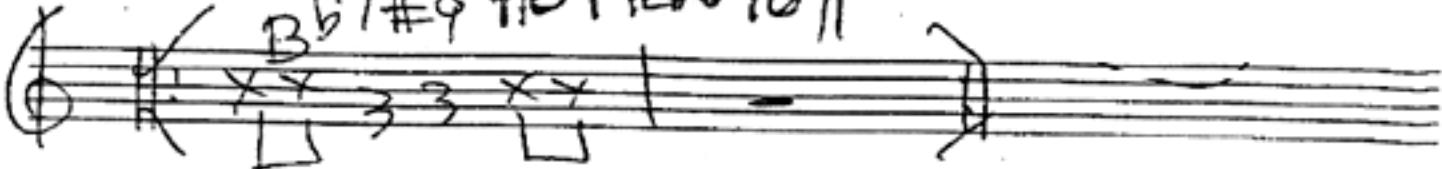
*Bbmaj7 Ab7 Db7 Gbmaj7 E7 A7*

*Dmaj7 Ab7 Db7 Gbmaj7 G-7 C7*

*Fmaj7 F#7 G-7 C7 Bb7*

*A7 D7 G-7 C7 Fmaj7 (G-7 C7)*

# B♭7♯9 HOT TENT TOT



(A) B♭7♯9

+ -- BREAK - - - - - - - -

Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

(B) B♭7♯9 (8 BARS)

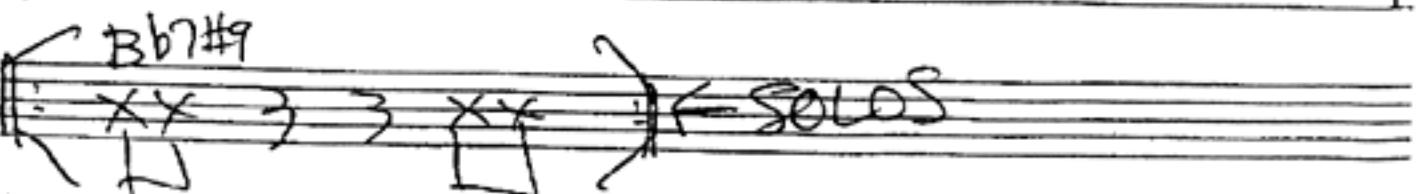
Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

PLAY (A) AGAIN

(C) B♭7♯9 | 4 TIMES | G7(13) B♭

Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

PLAY (A) AGAIN



209.

(BASS) **I COULD WRITE A BOOK**

RODGERS / HART

Cmaj7 A-7 D-7 G7 Cmaj7 G7

Cmaj7 G7 Cmaj7 C#7 D-7 G7

1. C/E A/B/E/B D-7 G7 A-7 D7/B9 Gmaj7 B7

2. A- A-(maj7) A-7 A-6 G-7 C7 Fmaj7 - F-7 Bb

MILES DAVIS - "DAVIS"

(MIDI UP)

# INNER URGE

- JOE HENDERSON  
229.

F<sup>#</sup> major

E major

B<sup>b</sup> major

D major

G major

C major

JOE HENDERSON - "INNER URGE"

204  
(MED.)

# IT COULD HAPPEN TO YOU

-JAMES VAN HEUSEN/  
JOHNNY BURKE

Handwritten musical score for "IT COULD HAPPEN TO YOU" in 2/4 time. The score consists of six staves of music with corresponding chords written above each staff.

Chords listed above the staves:

- Staff 1: Fmaj7, A-7b5, D7b9, G-7, B-7b5, E7b9
- Staff 2: Fmaj7, Bb7, A-7b5, D7b9
- Staff 3: G-7, Eb7, <sup>1.</sup>Fmaj7, E-7b5, A7
- Staff 4: D-7, G7, G-7, C7
- Staff 5: <sup>2.</sup>Fmaj7, Bb7, A-7b5, D7b9, G-7, C7
- Staff 6: Fmaj7, (G-7 C7)

(WED)

I REMEMBER YOU-VICTOR SCHERTZINGER/  
JOHNNY MERCER

**Fmaj7**      **B-II E7 Fmaj7**      **C7 F7**

I re-mem-ber you. —      You're the one who made my dreams come true.  
I re-mem-ber you. —      You're the one who said "I love you, too."

**Bbmaj7**      **Eb7**      **A7 D7**      **G7 C7**

a few kiss-es a-go. —  
I do. —      Did-n't you know?

**2. Fmaj7**      **C7 F7**      **Bbmaj7**      **E7 A7**

I re-mem-ber too a distant bell.

**Dmaj7**      **E7 A7**      **Dmaj7**      **D7 G7**

and stars that fell like rain, out of the blue..

**Cmaj7**      **G7 C7**      **Fmaj7**      **B-II E7**

When my life is through

**Fmaj7**      **A7b5 D7**      **G7**      **Bb7 Eb7**

and the an-gels ask me to re-call the thrill of them all..

**A7**      **B7b5 Bb7**      **A7 D7**      **G7 C7**

then I shall tell them I re - mem - ber you..

**Fmaj7 (D7**      **G7 C7)**

(MED.)

# JOY SPRING

-CLIFFORD BROWN 2029

The musical score consists of two staves of handwritten notation on five-line staff paper. The key signature is one flat (F#), and the time signature is 4/4. The music is divided into measures by vertical bar lines. Chords are written above the staves, and various performance markings like grace notes, slurs, and dynamics are included. The first staff begins with Fmaj7, followed by G-7, C7, Fmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, F6, Ab-7, Db7, Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7, Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7, Gmaj7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, G-7, C7, F/A, Ab6, G-7, C7, F6, (G-7, C7), and ends with FINE. The second staff continues the pattern from the first staff.

249.

# JUST FRIENDS

- KLEMMER / LEWIS

Handwritten musical score for "JUST FRIENDS" by Klemmer / Lewis. The score consists of eight staves of music, each with a different harmonic progression. The staves are arranged in two columns of four. The first column starts with G7, followed by Gmaj7, A-7, and A7. The second column starts with Cmaj7, followed by C-7, D7, and D7. The third column starts with F7, followed by Eb7, E-7, and Eb7. The fourth column starts with Bb-7, followed by B-7, E-7, and E-7. The lyrics "JUST FRIENDS" are written above the first staff. The score is in common time and includes various rests and note heads.

SONNY ROLLINS - "SONNY MEETS HAWK"

-UP SWING

# LIMEHOUSE BLUES

-P. BRAHAM &  
D. FURBER 1921

A

C<sup>7</sup>

A<sup>7</sup>

G

B<sup>7</sup>

E-

A<sup>7</sup>

D<sup>7</sup>

D<sup>b7</sup>

B

C<sup>7</sup>

A<sup>7</sup>

G

E<sup>7</sup>

A-

C-<sup>b</sup>

D<sup>7</sup>

G

G<sup>7</sup>

(up)

# MOMENT'S NOTICE

- COLTRANE  
299.

4/4  
1 flat  
Treble Clef

E-7 A-7    F-7 B-7    E-7 minor    A-7 D-7

D-7 G-7    E-7 A-7    D-7 minor (G-7)    D-7 G-7

C-7 B-7 D-7    B-7 E-7    A-7 minor    A-7 D-7

G-7 C-7 (F#7)    A-7 D-7    G-7 B-7    F-7 B-7

G-7 C-7 (F#7)    F-7 B-7    E-7 G-7    F-7    G-7

E-7 G-7    F-7    G-7 F-7    E-7    (F-7 B-7)

JOHN COLTRANE - "BLUE TRANE"

# DLEO

-SONNY ROLLINS

309

A

B

C7 / / / | x | F7 / / / | x |

A B-flat 6 G-7 C-7 F7 B-flat 6 G7 C-7 F7  

F-7 B-flat 7 Eb minor 7 Eb 6 D-7 G7 C-7 F7 B-flat 6  

FINE

# ON THE SUNNY SIDE OF THE STREET

-JIMMY MCNAUL/DOROTHY FIELDS

**B4**

C6 E7 F6 G7 G#7

Grab your coat, and get you hat,  
hear a pitter pat? — leave your wor-ry on the door-step.—  
And that hap-py tune is your step.—

A-7 D7 D-7 G7 Cmaj7 G7

Just di-rect your feet  
Life can be so sweet to the sun-ny side\_of the street.— Can't you  
on the

D-7 G7 C6 Bb9 A-7 Ab7 G7 C7

sun-ny side\_of the street. I used to walk in the shade with those

Fmaj7 F6 A-7 D7

blues on pa - rade, — but I'm not a - fraid, — this

G7 D-7 G7 C6 E7

Ro-ver crossed o-ver. If I nev - er have a cent, — I'll be

F6 G7 G#7 A-7 D7

rich as Rock - e - fel - ler. — Gold dust at my feet, — on the

D-7 G7 C6 (G7)

sun-ny side\_of the street.—

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338.  
Rock  $\text{J}=104$

# PEACHES EN REGALIA

- FRANK ZAPPA

Handwritten musical score for "Peaches en Regalia" by Frank Zappa. The score includes multiple staves for different instruments. The first staff shows a guitar solo with markings like "(DR. FILM)" and circled "B-", "C", "D-", and "A - F#- E". The second staff shows a bass line with markings like "355" and "85". The third staff shows a keyboard or piano part. The fourth staff shows a drum part with "TRUM" markings. The fifth staff shows a guitar part with markings like "#2 (B/F)" and "2 (B)". The sixth staff shows a flute part with markings like "GUITAR & FLUTE(BIA)". The score is written on five-line staves with various time signatures and key changes indicated by numbers and letters.

GUITAR & FLUTE(BIA):

Handwritten musical score for "Peaches en Regalia" by Frank Zappa. This section features two staves: one for the guitar and one for the flute. The guitar staff has markings like "E", "G#-", "F#-", and "B". The flute staff has markings like "3" and "2". The score is written on five-line staves with various time signatures and key changes indicated by numbers and letters.

339.  
Peaches - P.2

(GUIT.)

(FL.) A G#- A G#- A G#-

(SYNTHESIZER)

(SAXES)

(DRUMS) C D B E A B

(SYNTH) A B C D E F D

(DRUM FILL)

ENDING VAMP

(HELICOPTER)

(FL.) B- A G D- A - F#- E

(CLAR.)

Frank Zappa - "Hot Rats"

(MED. SWING)

PERI'S SCOPE

-BILL EVANS

D-7 G7 E-7 A-7 D-7 G7 Cmaj7 A-7

D-7 G7 Cmaj7 E7

Fmaj7 G7 E-7 A-7 D-7 G7 G7/C - C7

Fmaj7(#11) B7#5(#9) Bb7#5 A7#5

D-7 G7 E-7 A-7 D-7 D#7 E-7b5 A7#5

D-7 E-7 Fmaj7 Fmaj7/G Cmaj9 (Fmaj7/G) E-7 A7#5

FINE

(M.M. SWING)

QUASIMODO

- CHARLIE PARKER



AFTER SOLOS, D.S. AL Ⓛ  
(PLAY PICKUPS) (TAKE REPEAT)

# RECORDAME

- JOE HENDERSON

(SOFA)

A-

C-

C- F

Bbmin

Bb-7 E7

Abmin

Ab-7 D7

Gbmaj

G- C7

Fmaj7

E7

E7#9

E7#9

JOE HENDERSON - "PAGE ONE"

# RELAXIN' AT THE CAMARILLO

- CHARLIE PARKER

## INTRO

C B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> E D D<sup>b</sup> B C

## THEME-BLUES

C<sup>7</sup>

F<sup>7</sup>C<sup>7</sup>A<sup>7b9</sup>

D-7

G<sup>7</sup>

Cmaj7

A<sup>7</sup>

D-7

G<sup>7</sup>

⊕

⊕ C<sup>7</sup>AFTER SOLOS, D.C. AL ⊕  
(TAKE REPEAT)

# ROSETTA

-EARL HINES/  
HENRY WOOD



Fmaj7 E7 E♭7 D7

Ro - set - ta, my Ro - set - ta, in my  
told me that you love me, nev - er

**1.**

G7 C7 A7 D7 G-7 C7

heart, dear, there's no one but you. You

**2.**

G7 C7 F6 B-7b5 E7

leave me for some - bod - y new.

A7 B-7b5 E7 A7 D7 G7

You've made my whole life a dream;

Cmaj7 A7 D7 G7 G-7 C7

I pray you'll make it come true. Ro -

Fmaj7 E7 E♭7 D7

set - ta, my Ro - set - ta, please say

G7 C7 F6 (G7 C7)

I'm just the one dear for you.

(JAZZ  
WALTZ)

# SAGA OF HARRISON CRABFEATHERS 365

C Maj 7

- STEVE KUHN



A-



D-



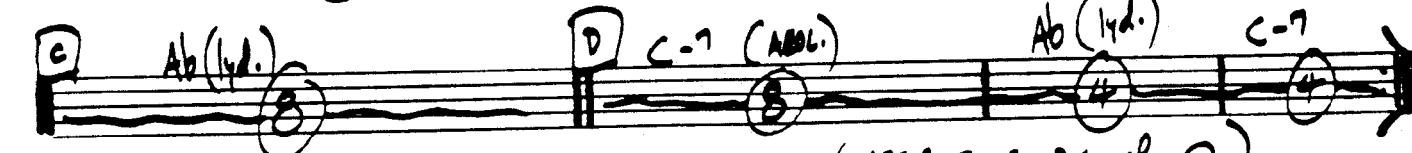
D-



C-



Ab Maj 7



STEVE KUHN - "LIVE IN NEW YORK" "CHICKENFEATHERS" ( AFTER SOLOS, D.C. al ① )

(MEO. SWING)

SOLAR

-MILES DAVIS

C-



G-7

C7

Fmaj7



F-7

Bb7

Ebmaj7



Eb-7

Ab7

Dbmaj7

D-7bs

G7b9



(MED JAZZ) SOME DAY MY PRINCE WILL COME 367  
WALTZ - FRANK CHURCHILL/LARRY MOREY

B<sup>b</sup>maj7 D7#5 Ebmaj7 G7#5

C7 G7#5 C7 F7

F7 C#7 C7 F7

D7 C7 C7 F7

F7 Bb7 Eb E7

Bb/F C7/F F7 Bb

(MED. DR. BALLAD) STELLA BY STARLIGHT - VICTOR YOUNG/  
NED WASHINGTON

*E-7b5 A7b9 C-7 F7*

*F-7 Bb7 E<sup>b</sup>maj7 Ab7*

*Bbmaj7 E-7b5 A7b9 D-7 Bb-7 Eb7*

*Fmaj7 E-7b5 A7b9 A-7b5 D7b9*

*G7#5 C-7*

*Ab7 (#11) Bbmaj7* 3

*E-7b5 A7b9 D-7b5 G7b9*

*C-7b5 F7b9 Bbmaj7*

*bo*

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYKES

B<sup>b</sup>mai⁹      E⁹      A⁹⁹⁵      G⁹

C⁹      C-⁹      F⁹

B<sup>b</sup>mai⁹      E⁹      A⁹⁹⁵      G⁹

C⁹      C-⁹      F⁹      B<sup>b</sup>⁹

A-⁹⁹⁵      D⁹      G-      A-⁹⁹⁵      D⁹      G-

A-⁹⁹⁵      D⁹      G-      C⁹      F⁹

B<sup>b</sup>mai⁹      E⁹      A⁹⁹⁵      G⁹

C⁹      C-⁹      F⁹      B<sup>b</sup>⁹      (C-⁹      F⁹)

(up) **THERE WILL NEVER BE ANOTHER YOU**

-HARRY WARREN/MACK GORDON

Ebmaj7

D-7b5

G7



C-7

Bb-7

Eb7



Abmaj7

Db9

Ebmaj7

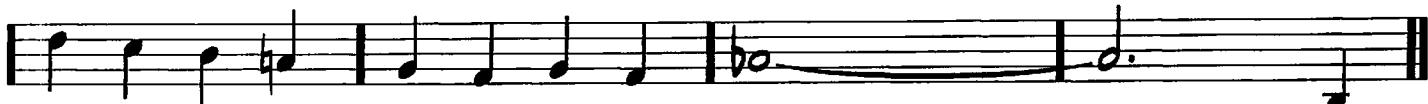
C-7



F7

F-7

Bb7



Ebmaj7

D-7b5

G7



C-7

Bb-7

Eb7



Abmaj7

Db9

Ebmaj7

A-7 D7



Ebmaj7 D7

G7 C7

F-7 Bb7

Eb (Bb7)



FINE

42  
- GERSHWIN

(soprano) THEY CAN'T TAKE THAT AWAY FROM ME

(*B♭7 sus4*) E♭ -- G♭° F-7 *B♭7 sus4*

*B♭-7* E♭ 1. A♭ C7 (F7) *B♭7 sus4*

2. A♭ D♭7 E♭ G- C7 G- C7

G- A+7 A-7 D7 G- C7 G-7 - G-15 C

F7 *B♭7 sus4* E♭ -- G♭°

F-7 *B♭7 sus4* *B♭-7* E♭

*A♭* *B♭7* C- *D♭7* E♭ E° F-7 *B♭7*

E♭ (*B♭7 sus4*)

# Walkin' Up

BILL EVANS

**Fast swing**

[A] C Maj<sup>7</sup> B<sup>b</sup> Maj<sup>7</sup> A<sup>b</sup> Maj<sup>7</sup> G<sup>b</sup> Maj<sup>7</sup> F Maj<sup>7</sup> B<sup>7(b9)</sup> E Maj<sup>7</sup> A Maj<sup>7</sup>

A<sup>b</sup> Maj<sup>7</sup> D<sup>b</sup> Maj<sup>7</sup> G<sup>b</sup> Maj<sup>7</sup> B Maj<sup>7</sup> E Maj<sup>7</sup> A Maj<sup>7</sup> D Maj<sup>7</sup> G Maj<sup>7</sup>

[B] E<sup>b</sup> m<sup>7</sup> (Dorian)

A<sup>b</sup> Pedal - - - - -

D m<sup>7</sup> (Dorian) (solo: G<sup>7</sup>)

G Pedal - - - - -

[A] C Maj<sup>7</sup> B<sup>b</sup> Maj<sup>7</sup> A<sup>b</sup> Maj<sup>7</sup> G<sup>b</sup> Maj<sup>7</sup> F Maj<sup>7</sup> B<sup>7(b9)</sup> E Maj<sup>7</sup> A Maj<sup>7</sup>

A<sup>b</sup> Maj<sup>7</sup> D<sup>b</sup> Maj<sup>7</sup> G<sup>b</sup> Maj<sup>7</sup> B Maj<sup>7</sup> E Maj<sup>7</sup> A Maj<sup>7</sup> D Maj<sup>7</sup> G Maj<sup>7</sup> Ø

Solos on form AABA  
(Lydian Mode on all Maj7 chords)  
After solos D.C. al Coda

Ø G<sup>b</sup> Maj<sup>7(#4)</sup> F Maj<sup>7(#4)</sup> E Maj<sup>7(#4)</sup> E<sup>b</sup> Maj<sup>7(#4)</sup> D Maj<sup>7(#4)</sup> D<sup>b</sup> Maj<sup>7(#4)</sup> C Maj<sup>7(#4)</sup>

\*An 8 bars Intro may be played on Dm7 (Dorian) over G Pedal.

—ANTONIO CARLOS JOBIM

(BOSSA)

WAVE

INTRO

D-9 G<sup>13</sup> D-9 G<sup>13</sup> D-9 G<sup>13</sup> D-9 G<sup>13</sup>

**B** **#** **4**

460.

# WHAT IS THIS THING CALLED LOVE

(SALO)

- COLE PORTER

G-7 b5 C7 F- ∴.

D-7 b5 G7 alt. Cmaj7 - - - D7

G-7 b5 C7 F- ∴.

D-7 b5 G7 alt. Cmaj7 C-

C-7 F7 Bbmaj7 ∴.

Ab7 D-7 G7

G-7 b5 C7 F- ∴.

Dm7 G+7 C6 D7

# WHO CAN I TURN TO (WHEN NOBODY NEEDS ME)

(MED. BALLAD)

- LESLIE BRICUSSE/  
ANTHONY NEWLEY

**E<sup>b</sup>maj7**

F-7

B<sup>b</sup>7

E<sup>b</sup>maj7 F-7 G-7 A<sup>b</sup>maj7 B<sup>b</sup>-7 E<sup>b</sup>7

**A<sup>b</sup>maj7**

A-7<sup>b5</sup> D7<sup>b9</sup> G-7 C-7

F-7 F#07 G-7 C7 F-7 B<sup>b</sup>7

**2.** A<sup>b</sup>maj7 D-7<sup>b5</sup> G7 C-7 F7 F#07

E<sup>b</sup>/G G<sup>b</sup>07 F-7 B<sup>b</sup>7 E<sup>b</sup>b (F-7 B<sup>b</sup>7)

244

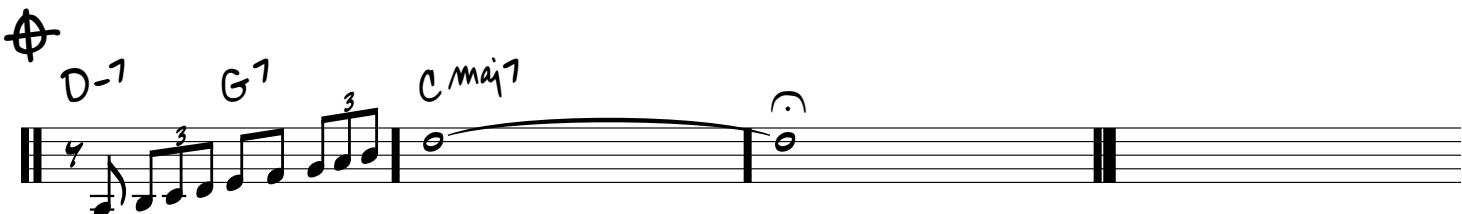
(MED. UP)

YARDBIRD SUITE

- CHARLIE PARKER



AFTER SOLOS, D.C. AL Ⓛ  
(TAKE REPEAT)



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# You Stepped Out of a Dream

Medium Swing  
(or Latin)

Lyric: Gus Kahn  
Music: Nacio Herb Brown

**A** C<sub>MA</sub><sup>7</sup> (D<sub>b</sub><sup>7</sup>) D<sub>b</sub><sub>MA</sub><sup>7</sup>

You stepped out of a dream. You are too

(B<sub>b</sub><sub>MI</sub><sup>7</sup>) E<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup>

won - der - ful to be what you seem. Could there be

**B** G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>

eyes like yours? Could there be lips like yours? Could there be

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>MI</sub><sup>9</sup> G<sup>13</sup>

smiles like yours, hon - est and tru - ly?

**C** C<sub>MA</sub><sup>7</sup> (D<sub>b</sub><sup>7</sup>) D<sub>b</sub><sub>MA</sub><sup>7</sup>

You stepped out of a cloud. I want to

(B<sub>b</sub><sub>MI</sub><sup>7</sup>) E<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>9(#11)</sup> F<sup>7</sup>

take you a - way, a - way from the crowd, and have you

**D** D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup> (E<sub>MI</sub><sup>7</sup>) C<sub>MA</sub><sup>7</sup> (F<sub>9(#11)</sub>) E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>7</sup>

all to my - self, a - lone and a - part, out of a

D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> (A<sup>7</sup>) D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

dream, safe in my heart.

# YOU'D BE SO NICE TO COME HOME TO

(A)

PORTER

Musical score for section A. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are D7(b9SUS4), Gm⁶, Em⁷(b5), Am⁷(b5), D7(b9), Gm⁶, D7(b9), and Gm⁶.

5 Fm⁹ Bb⁷ Ebmaj⁷

Musical score for section A continuation. The key signature is B-flat major. The melody continues with eighth and sixteenth notes. Chords indicated above the staff are Fm⁹, Bb⁷, and Ebmaj⁷.

(B)

9 Am⁷(b5) D7 Am⁷(b5) D7(b9) Gm⁶

Musical score for section B. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Am⁷(b5), D7, Am⁷(b5), D7(b9), and Gm⁶.

13 Em⁷(b5) A7(b9) Am⁷(b5) D7(b9)

Musical score for section B continuation. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Em⁷(b5), A7(b9), Am⁷(b5), and D7(b9).

(C)

17 Gm⁶ Em⁷(b5) Am⁷(b5) D7(b9) Gm⁶ D7(b9) Gm⁶

Musical score for section C. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Gm⁶, Em⁷(b5), Am⁷(b5), D7(b9), Gm⁶, D7(b9), and Gm⁶. A measure repeat sign is shown at the end of the staff.

21 Fm⁹ Bb⁷ Ebmaj⁷

Musical score for section C continuation. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Fm⁹, Bb⁷, and Ebmaj⁷.

(D)

25 E⁰⁷ Bb⁶/F F#⁰⁷ Gm⁶

Musical score for section D. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are E⁰⁷, Bb⁶/F, F#⁰⁷, and Gm⁶.

29 C⁹ Gb⁷ F7(b⁹) F7(b⁹) Bb⁶ Am⁷(b5) D7(b9)

Musical score for section D continuation. The key signature is B-flat major. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are C⁹, Gb⁷, F7(b⁹), F7(b⁹), Bb⁶, Am⁷(b5), and D7(b9).

## BEMSHA SWING

MEDIUM UP SWING

 $\text{♩} = 160$ C<sup>△</sup> A-7 Ab<sup>△</sup> Db<sup>7</sup> C<sup>△</sup> Eb<sup>7</sup> D<sup>7</sup> Db<sup>7</sup>

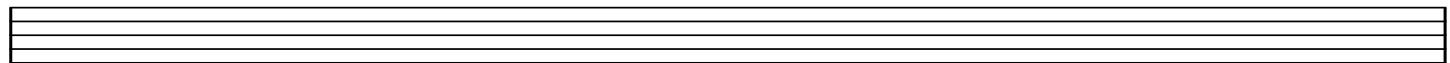
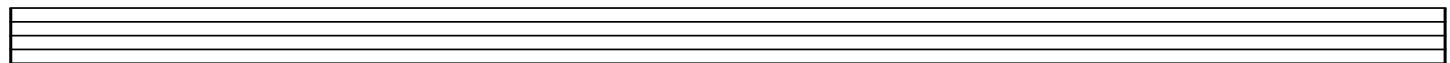
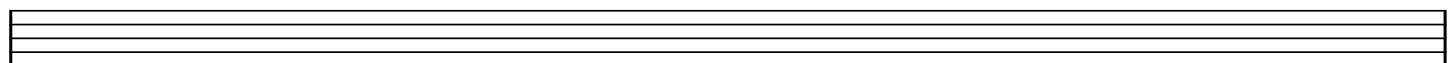
C<sup>△</sup> A-7 Ab<sup>△</sup> Db<sup>7</sup> C<sup>△</sup> Bb<sup>7</sup> Ab<sup>7</sup> Gb<sup>7</sup>  
G-7 C<sup>7</sup>



F<sup>△</sup> D-7 Db<sup>△</sup> Gb<sup>7</sup> F<sup>△</sup> Ab<sup>7</sup> G<sup>7</sup> D<sup>b7</sup>



C<sup>△</sup> A-7 Ab<sup>△</sup> Db<sup>7</sup> C<sup>△</sup> Db<sup>△/Ab</sup>  
Db<sup>△</sup>



54.

# BLUE MONK

THELONIUS MONK

A handwritten musical score for "Blue Monk" consisting of four staves of music. The score is in 2/4 time. The first staff shows a melodic line with a key signature of one sharp (F#). The second staff shows a harmonic progression: Bb, E7, Bb, E7. The third staff shows a melodic line with a key signature of one flat (Bb). The fourth staff shows a harmonic progression: E7, Bb, E7. The fifth staff shows a melodic line with a key signature of one sharp (F#). The sixth staff shows a harmonic progression: Bb, Bb, E7, E7. The seventh staff shows a melodic line with a key signature of one sharp (F#). The eighth staff shows a harmonic progression: E7, Bb, E7, (E7).

"THE THELONIUS MONK STORY"

"MONK'S GREATEST HITS"

# Monk's Dream

Lead Sheet

T. Monk

transcribed by P. Karayorgis

**a**

4

C F<sup>7</sup> B<sub>b</sub>7 b<sup>5</sup> C F<sup>7</sup>

B<sub>b</sub>7 b<sup>5</sup> C F<sup>7</sup> B-7 B<sub>b</sub>7

1. A7 b<sup>5</sup> A<sub>b</sub>7 b<sup>5</sup> G7 b<sup>5</sup> 2. A7 b<sup>5</sup> A<sub>b</sub>7 b<sup>5</sup> G7 b<sup>5</sup>

**B**

C<sup>7</sup> G-7 D<sub>b</sub>6 C<sup>7</sup> D<sub>b</sub>6 C<sup>7</sup> D<sub>b</sub>Δ7

D<sub>b</sub>6 C<sup>7</sup> D<sub>b</sub>6 C<sup>7</sup> D<sub>b</sub>6 C<sup>7</sup> D<sub>b</sub>Δ7

**a**

C F<sup>7</sup> B<sub>b</sub>7 b<sup>5</sup> C F<sup>7</sup> B<sub>b</sub>7 b<sup>5</sup>

C F<sup>7</sup> B-7 B<sub>b</sub>7 A7 b<sup>5</sup> A<sub>b</sub>7 b<sup>5</sup> G7 b<sup>5</sup>

— C B-8 G

(BOP)

EPISTROPHY

- THELONIOUS MONK/KENNY CLARKE

C#7 D7 C#7 D7 C#7 D7 C#7 D7

D#7 E7 D#7 E7 D#7 E7 D#7 E7

D#7 E7 D#7 E7 D#7 E7 D#7 E7

C#7 D7 C#7 D7 C#7 D7 C#7 D7

F#-v

B7

D#7 E7 D#7 E7 D#7 E7 D#7 E7

C#7 D7 C#7 D7 C#7 D7 C#7 D7

AFTER SOLOS, D.C. AL

## 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)

346

(BALLAD)

RUBY, MY DEAR

—THELONIOUS MONK

A

Handwritten musical score for section A. The top staff is in B-flat major and the bottom staff is in G major. The score consists of four measures. Measure 1: F-9, Bb7(b9). Measure 2: Ebmaj7, F-7, F#-7, G-7, Ab6, A6. Measure 3: G-7. Measure 4: C7(b9).

Handwritten musical score for section A, continuing from the previous page. The score consists of three measures. Measure 1: Fmaj7, G-7, Ab-7, A-7. Measure 2: Bb-7, Eb7(b9). Measure 3: Abmaj7, Bb-7, B-7, C-7.

Handwritten musical score for section A, concluding from the previous page. The score consists of three measures. Measure 1: Bb-7, A(add9). Measure 2: B-7, Bb7b5, Bb7#5. Measure 3: B-7, Bb7b5.

B

Handwritten musical score for section B. The score consists of four measures. Measure 1: Amaj7. Measure 2: B-7, E7b9. Measure 3: A6/9. Measure 4: Bbb B07.

347

The score consists of four measures of music on a single staff. Measure 1: Dynamics p., key signature one sharp (F#), notes C, C (with a small 'maj7' written above it), and C7. Measure 2: Dynamics d, key signature one sharp (F#), notes C7 (with a small '(add maj7)' written above it) and D7. Measure 3: Dynamics f, key signature one flat (Bb), notes E7 and E7. Measure 4: Dynamics f, key signature one sharp (F#), notes Ab9b5 and Eb A9. Below the staff, there are four sets of vertical stems, each consisting of four short vertical strokes, corresponding to the four measures.

C

A handwritten musical score for a trumpet part, consisting of two staves. The top staff shows melodic lines with various dynamics (e.g., forte, piano) and articulations (e.g., slurs, grace notes). The bottom staff provides harmonic information with Roman numerals and letter suffixes indicating chord inversions (e.g., F-9, Bb7(b9), E<sup>b</sup>-7, F-7, G-7, A<sup>b</sup>-6, C7(b9), F<sup>m</sup>-7, G-7, A<sup>b</sup>-7, A-7).



A handwritten musical score for piano. The top staff shows a melodic line with various dynamics (f, f., b, p, q, p, p, q, b) and a sixteenth-note cluster. The bottom staff shows harmonic chords: B<sup>b</sup>-7, E<sup>b7(b9)</sup>, A<sup>b7</sup>B<sup>b-7</sup>B-7C-7, B<sup>b-7</sup>E<sup>9(11)</sup><sup>3</sup>, G<sup>b6</sup>/<sub>9</sub>, B<sup>7b9</sup>, and B<sup>b7b9</sup>. The score includes measure numbers 1, 2, 3, 4, and 5.

AFTER SOLDS, D.C. AL

⊕ (FREELY)

(WHOLE TONE FILL)

Whole tone chords

Measure 1:  $G^b\frac{6}{4}$ ,  $B^7b^9$ ,  $B^7b^9$  (3)

Measure 2:  $A^7b5$

Measure 3:  $A^b7b5$

Measure 4:  $D^b\frac{6}{9}$

4/2.

# STRAIGHT, NO CHASER

- Monk

A handwritten musical score for a single melodic line, likely for piano or voice. The score consists of four staves of music, each with a different key signature and time signature. The first staff starts in F major (two sharps) and ends in E major (one sharp). The second staff starts in B major (no sharps or flats) and ends in B major. The third staff starts in F major and ends in G major. The fourth staff starts in C major and ends with a fermata over a blank staff. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings. Chords are indicated below the staff endings: F<sup>7</sup>, B<sup>7</sup>, A-7, D<sup>7</sup>, G-7, C<sup>7</sup>, and E<sup>7</sup>.

THELONIUS MONK - "WHO'S AFRAID OF THE BIG BAND MONK?"

MILES DAVIS - "MILESTONES"

Piano

# Trinkle, Tinkle

Music by Thelonious Monk

The musical score consists of five systems of piano music. The first system starts with a treble clef, a key signature of one flat, and common time. It features sixteenth-note patterns and rests. The second system begins with a bass clef, a key signature of one flat, and common time. The third system starts with a treble clef, a key signature of one flat, and common time. The fourth system starts with a bass clef, a key signature of one flat, and common time. The fifth system starts with a treble clef, a key signature of one flat, and common time. The score includes dynamic markings such as  $\text{f}$ ,  $\text{p}$ ,  $\text{mf}$ , and  $\text{ff}$ . Harmonic analysis indicates changes from  $\text{B}_{\flat}\text{m7}$  to  $\text{A7}$ ,  $\text{A}_{\flat}7$ ,  $\text{D}_{\flat}7$ ,  $\text{F}^{\sharp}7$ , and  $\text{B7}$ .

1

2

3

4

5

6

7

8

9

10

A

$\text{B}_{\flat}\text{m7}$

$\text{A7}$

$\text{A}_{\flat}7$

$\text{D}_{\flat}7$

$\text{F}^{\sharp}7$

$\text{B7}$

## Trinkle, Tinkle

2

13 E7 F7 B $\flat$ 7(#5) E $\flat$ maj7 2

B B $\flat$ m7 E $\flat$ 7 A7 A $\flat$ 7 D $\flat$ 7

20 F $\sharp$ 7 B7 E7 F7 B $\flat$ 7(#5) E $\flat$ maj7

C 23 B $\flat$ m7 2

26 E $\flat$ 7 A $\flat$ maj7 G7

## Trinkle, Tinkle

3

29 Cm7 F7 A $\flat$ 13 A 13 F $\sharp$ 7(b9) B7(b9)

32 Fm11 B $\flat$ 7(b9) [D] B $\flat$ m7

34 A7 A $\flat$ 7 D $\flat$ 7 F $\sharp$ 7 B7

37 E7 F7 B $\flat$ 7( $\sharp$ 5) E $\flat$ maj7  $\emptyset$  2 B $\flat$ m7 E $\flat$ 7 A7

43 A $\flat$ 7 D $\flat$ 7 F $\sharp$ 7 B7 E7 Fm7 B $\flat$ 7 E $\flat$  B $\flat$ m7 E $\flat$ 7 A7

# Trinkle, Tinkle

4

51 A♭7 D♭7 F♯7 B7 E7      Fm7 B♭7 E♭      B♭m7      E♭7

59 A♭maj7 G7 C7 F7      F♯7 B7 F♯7 B7 Fm7 B♭7 B♭m7 E♭7 A7

67 A♭7 D♭7 F♯7 B7 E7      Fm7 B♭7 E♭      Φ  
D.S. al Coda

74

A flat 7 D flat 7 F sharp 7 B7 E7      Fm7 B flat 7 E flat      B flat m7      E flat 7

A flat maj 7 G7 C7 F7      F sharp 7 B7 F sharp 7 B7 Fm7 B flat 7 B flat m7 E flat 7 A7

A flat 7 D flat 7 F sharp 7 B7 E7      Fm7 B flat 7 E flat      Φ  
D.S. al Coda

A flat 7 D flat 7 F sharp 7 B7 E7      Fm7 B flat 7 E flat .

# WELL YOU NEEDN'T

(IT'S OVER NOW)

- THELONIOUS MONK/MIKE FERRO

(MED.)

F<sup>7</sup>

G<sup>b7</sup>

F<sup>7</sup>

G<sup>b7</sup>

F<sup>7</sup>

I.

2.

D<sup>b7</sup>

D<sup>7</sup>

E<sup>b7</sup>

E<sup>7</sup>

E<sup>b7</sup>

D<sup>7</sup>

D<sup>b7</sup>

C<sup>7</sup>

B<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

G<sup>b7</sup>

F<sup>7</sup>

G<sup>b7</sup>

F<sup>7</sup>

AFTER SOLOS, D.C. AL Ⓢ

⊕

..

C INSTRUMENTS

# WE SEE

THELONIOUS MONK

MEDIUM UP SWING  
♩ = 180

A1/A2

Bb $\Delta$  Ab $7$  Gb $7$  C- $7$  F $7$

F- $7$  Bb $7(b9)$  Eb $\Delta$  Ab $7$  C $7$  F $7$

C- $7$

F $7$

C- $7$

F $7$

C- $7$

F $7$

C- $7$

F $7$

Bb $\Delta$

Ab $7$

Gb $7$

C- $7$

F $7$

A3

Bb $\Delta$  Ab $7$  Gb $7$  C- $7$  F $7$

F- $7$  Bb $7(b9)$  Eb $\Delta$  Ab $7$  C $7$  F $7$  Bb $6$

Bb $\Delta$  Ab $7$  Gb $7$  C- $7$  F $7$  Bb $6$