

Volume II

The Big  
REAL  
Book





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# ABLUTION

LENNIE TRISTANO 1.

Handwritten musical score for "ABLUTION" by Lennie Tristano. The score is written on five-line staff paper and consists of eight staves of music. The time signature is common time (indicated by '4'). The score includes various chords and progressions, with specific chords labeled above the staves. Measure numbers (1), (2), (3), and (4) are indicated above certain measures. The chords labeled include:

- Stave 1: Gmin, Bbmaj7, F7, Bbmaj7, Ebmaj7, A7, Dmaj7
- Stave 2: Dmin, Gmin7, C7, F7, B7, Bbmaj7, E7, A
- Stave 3: Bbmaj7, E7, AMaj7
- Stave 4: Gbmaj7, C#7, F#, D+
- Stave 5: Gmin, Cmin7, F7, Bbmaj7, Ebmaj7, Ab7, Dmin7, C#o
- Stave 6: Cmin7, B, Bb

The score is on five-line staff paper.

2.

# AFFIRMATION

JOSE FELICIANO

Handwritten musical score for "AFFIRMATION" by Jose Feliciano, page 2. The score is written on six staves of five-line music staff paper. The notation is a mix of rhythmic patterns and specific chord names. Chords labeled include:

- F#min<sup>9</sup>
- C#min<sup>7</sup>
- C#min<sup>7</sup>
- Bmin<sup>7</sup>
- E<sup>7</sup>
- 1. A Maj<sup>7</sup>
- F#<sup>7</sup>
- B<sup>7sus</sup>
- 2. A Maj<sup>7</sup>
- H<sup>7</sup> A min<sup>7</sup>
- G<sup>7sus</sup>
- G<sup>7</sup>
- F#min<sup>7</sup>
- F<sup>7</sup>
- E Maj<sup>7</sup>
- C Maj<sup>7</sup>
- C Maj<sup>7</sup>
- B<sup>7sus</sup>
- D.S. al CODA
- CODA (F#)
- C#min<sup>7</sup>
- C#min<sup>7</sup>
- C#min<sup>7</sup>
- C#min<sup>7</sup>

The score includes several circled numbers and letters, likely indicating performance markings or rehearsal numbers. The handwriting is in black ink on white paper.

UP TEMPO

## AIR MAIL SPECIAL

C. CHRISTIAN

1 2 3 4 5 6 7 8 9 10 11 12

D D0 C#0 C0 Bb0 A9

(ALTERNATE A SECTION (VAMP))

D P

4.

# ALFIE'S THEME

SUNNY ROLLINS

(2 FEEL)

C major Bb7 AbMaj7 G7(b9) C major Bb7 AbMaj7 G7(b9)

C major Bb7 AbMaj7 G7(b9) C major DΦ G7(b9) C major

Eb Ab Eb Ab

Eb Ab Eb Ab

Eb C major Bb7 AbMaj7 G7(b9) C major Bb7 AbMaj7 G7(b9)

C major Bb7 AbMaj7 G7(b9) C major DΦ G7(b9) C major

# ALL ALONE

HAL WALDRON

1. A Major 7      C#mi      F#mi      C#mi      D#ø      E Major 7      A Major 7      A7

2. D#ø      G#7      C#mi

F#mi 7      B7      E Major 7      C#mi      F#mi 7      B7      D#mi 7      G#7

C#mi      F#mi      C#mi      F#mi 7      D#ø      G#7      A Major 7

D#ø      E Major 7      A Major 7      A7      D#ø      G#7      C#mi

6.

**(1) ALL GODS CHILLUN GOT RHYTHM** KAHN &  
KAPER

Chords and notes from the score:

- Staff 1: Gmaj7, Emi7, Ami7, D7, Bmi7, E7(b9), Ami7, D7
- Staff 2: Gmaj7, Emi7, Ami7, D7, Bphi7, E7(b9)
- Staff 3: C#mi7, F#7, Bmi7, E7, Ami7, D7, Gmaj7
- Staff 4: B7, Emi7, A7, D7
- Staff 5: Gmaj7, Emi7, Ami7, D7, Bmi7, E7(b9), Ami7, D7
- Staff 6: Gmaj7, Emi7, Ami7, D7, Bphi7, E7(b9)
- Staff 7: C#mi7, F#7, Bmi7, E7, Ami7, D7, F7, (Aphi7), E7
- Staff 8: Ami7, D7, G, (E7), (Ami7, D7)

SONNY STITT - "GENESIS"

(Up)

ALTOITIS

OLIVER NELSON

Handwritten musical score for alto saxophone (Up) featuring a single melodic line with various chords and key signatures indicated above the notes. The score consists of ten staves of music.

Chords and key signatures indicated in the score:

- Staff 1: C Maj<sup>7</sup>, C<sup>#</sup>o, D min<sup>7</sup>, D<sup>#</sup>o, E min<sup>7</sup>, A<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>
- Staff 2: C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, C<sup>7</sup>, A<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>
- Staff 3: C, G<sup>7</sup>, C, E<sup>7</sup>
- Staff 4: A<sup>7</sup>, D<sup>7</sup>
- Staff 5: G<sup>7</sup>, C Maj<sup>7</sup>, C<sup>#</sup>o, D min<sup>7</sup>, D<sup>#</sup>o
- Staff 6: E min<sup>7</sup>, A<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7
- Staff 7: C, G<sup>7</sup>, C

OLIVER NELSON - "IMAGES"

8.

(SACRED FEEL)

## — ANOTHER STAR —

STEVIE WONDER

(INTRO: Gmin<sup>9</sup> F<sup>7</sup> EbMaj<sup>7</sup> Dmin<sup>7</sup>)

BASS: A: b4)  $\overline{3}$  -  $\overline{3}$  -  $\overline{3}$  -  $\overline{3}$  - EbMaj<sup>7</sup>  $\overline{3}$  -  $\overline{3}$  -  $\overline{3}$  -  $\overline{3}$  - Dmin<sup>7</sup>  $\overline{3}$  -  $\overline{3}$  -

Cmin<sup>7</sup> D7#9 Gmin<sup>9</sup>

100 ELODY (G<sup>b</sup>)  $\overline{3}$  -  $\overline{3}$  -  $\overline{3}$  -  $\overline{3}$  - EbMaj<sup>7</sup> Dmin<sup>7</sup>

Cmin<sup>7</sup> D7#9 Gmin<sup>9</sup>

DD ORNS:  $\overline{\overline{3}}$  -  $\overline{\overline{3}}$  -  $\overline{\overline{3}}$  -  $\overline{\overline{3}}$  - EbMaj<sup>7</sup> Dmin<sup>7</sup>

Cmin<sup>7</sup> D7#9 Gmin<sup>9</sup>

A: Gmin<sup>7</sup> F<sup>7</sup> EbMaj<sup>7</sup> Dmin<sup>7</sup>

Cmin<sup>7</sup> D7#9 Gmin<sup>9</sup>

B: Fmin<sup>7</sup> Bb7 EbMaj<sup>7</sup> Fmin<sup>7</sup>

Bb7 EbMaj<sup>7</sup> Gmin<sup>7</sup> C7

Fmaj<sup>7</sup> D7 Gmin<sup>7</sup> A7 D7sus D7b9

(FORM A-A-B-A)

# APRIL SKIES

BUDDY COLLETTE

9.

The musical score consists of ten staves of handwritten jazz notation. The notation includes various chords such as A Maj<sup>7</sup>, B min<sup>7</sup>, C# min<sup>7</sup>, D<sup>7</sup>, A min<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, C# Maj<sup>7</sup>, F#7 b9, D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, E min<sup>7</sup>, E b<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup> b9, C Maj<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, G# min<sup>7</sup>, G<sup>7</sup>, F# Maj<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, and A Maj<sup>7</sup> (F#<sup>7</sup>) (B min<sup>7</sup> E<sup>7</sup>). Performance markings include circled '3' over several staves, a circled '2' over the 8th staff, and '(D.C. al 4)' at the end of the 9th staff. The score concludes with a Coda section and a reference to Wardell Gray's "Central Avenue".

10.  
= 184)

# APRTI

LENNIE TRISTANO

The musical score for "APRTI" by Lennie Tristano is a handwritten composition on ten staves of five-line staff paper. The tempo is marked as 184 BPM. The score features a variety of chords and melodic patterns, with specific chords labeled throughout the piece. The chords include A, D7, E7, C#7, F#7, Bm7, Bb, A, Dm7, D#7, C, G7, Em7, C#7, F#7, F7, E7, D7, and A. Measures are numbered with circled '3's. The score is written on five-line staff paper.

CONTINUED ON NEXT Pg. —

(APRIL PG. 2)

11.

D

F<sup>7</sup>      E<sup>7</sup>      C<sup>#7</sup>      F<sup>#7</sup>

B<sup>Mi</sup>      B<sup>b</sup>      A

12.

ASK ME NOWTHELONIUS MONK

8/2

$A_{mi}^7$   $D^7$   $G_{mi}^7$   $C^{\#7}$   $G_{mi}^7$   $C^7$   $F\sharp_{mi}^7$   $B^7$   $F_{mi}^7$   $Bb^7$   
 $C^{\#7}(b5)$   $C^7$   $F^7$   $E^7$   $EbMaj7$   $F^7$   
 $F_{mi}^7$   $Bb^7$   $G_{mi}^7$   $F\sharp^7$   $F_{mi}^7$   $E^7$   $F_{mi}^7$   $Bb^7$   $Eb$   
 $F_{mi}^7$   $Bb$   $EbMaj7$  -  $G_{mi}^7$   $F\sharp_{mi}^7$   $F_{mi}^7$   $Bb^7$   $EbMaj7$   
 $C_{mi}^7$   $F^7$   $F^7$   $C_{mi}^7$   $F_{mi}^7$   $Bb^7$   $E_{mi}^7$   $A^7$   
 $A_{mi}^7$   $D^7$   $G_{mi}^7$   $C^{\#7}$   $G_{mi}^7$   $C^7$   $F\sharp_{mi}^7$   $B^7$   $F_{mi}^7$   $Bb^7$   $C^{\#7}(b5)$   $C^7$   
 $F^7$   $E^7$   $EbMaj7$   $F^7$   $F_{mi}^7$   $Bb^7$   $Eb$

(UP)

# AVALON

JOLSON - ROSE 13.

Handwritten musical score for "AVALON" in 6/4 time. The score consists of six staves, each with a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes, and chords are indicated above the staff or below the notes.

- Staff 1:** (UP) | D<sup>mi</sup>7 | G<sup>7</sup> | C | G<sup>7</sup> | C | G<sup>7</sup>
- Staff 2:** C | G<sup>7</sup> | C | G<sup>7</sup> | C | G<sup>7</sup>
- Staff 3:** G<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup>
- Staff 4:** C | G<sup>7</sup> | C | G<sup>7</sup> | C | G<sup>7</sup>
- Staff 5:** E<sup>mi</sup>7 | A<sup>7</sup> | C | F<sup>mi</sup>7 | A<sup>7</sup> | G<sup>7</sup>
- Staff 6:** D<sup>mi</sup>7 | C | D<sup>mi</sup>7 | F<sup>mi</sup>7 | A<sup>7</sup> | G<sup>7</sup>
- Staff 7:** D<sup>mi</sup>7 | G<sup>7</sup> | C | G<sup>7</sup> | C | G<sup>7</sup>

SONNY STITT - "GENESIS"

14.

# BACKSTAGE SALLY

WAYNE SHORTER

Handwritten musical score for a single melodic line (likely a soprano or alto part) on five-line staff paper. The score consists of six measures of music. The key signature is  $\text{G}^{\text{b}}\text{D}$ , indicated by a treble clef and a  $\text{G}^{\text{b}}$  sharp sign. Measure 1 starts with a eighth-note rest followed by eighth-note chords:  $\text{Gm}^9$ ,  $\text{E}^7(\text{G}^{\text{b}})$ ,  $\text{A}\phi^7$ ,  $\text{D}^7$ ,  $\text{Fm}^9$ ,  $\text{Bb}^3$ ,  $\text{Dm}^9$ , and  $\text{G}^3$ . Measure 2 continues with eighth-note chords:  $\text{Cm}^9$ ,  $\text{Bb}^3$ ,  $\text{A}\phi^7$ ,  $\text{D}^7$ ,  $\text{Gm}^9$ ,  $\text{C}^9$ ,  $\text{Fm}^9$ , and  $\text{Bb}^3$ . Measure 3 includes eighth-note chords:  $\text{E}^7(\text{G}^{\text{b}})$ ,  $\text{A}^3$ ,  $\text{D}^7(\text{G}^{\text{b}})$ ,  $\text{G}^3$ ,  $\text{Cm}^9$ ,  $\text{F}^3$ ,  $\text{A}\phi^7$ , and  $\text{D}^7$ . Measure 4 concludes with eighth-note chords:  $\text{Gm}^9$ ,  $\text{E}^7(\text{G}^{\text{b}})$ ,  $\text{A}\phi^7$ ,  $\text{D}^7$ ,  $\text{Gm}^9$ ,  $\text{E}^7$ ,  $\text{E}^7(\text{G}^{\text{b}})$ , and  $\text{D}^7$ . Measure 5 ends with a single eighth-note chord:  $\text{Dm}^9$ .

(MED. SWING) BAGS & TRANE MILT JACKSON

INTRO:

The musical score consists of three staves of handwritten notation. The top staff is a treble clef staff with a bass line and a treble line above it. The middle staff is a bass clef staff with a bass line. The bottom staff is a bass clef staff with a bass line. The notation includes various note heads, stems, and rests. Chords are labeled with Roman numerals and lowercase letters: Dmi<sup>7</sup>, Gmi<sup>b</sup>, A<sup>7</sup>, Dmi, Gmi, A<sup>7</sup>, Dmi<sup>7</sup>, Bb<sup>7</sup>, A<sup>7</sup>, and Dmi. Measures are separated by vertical bar lines. Some measures have curved lines above them, and some have circled numbers (3) below them.

16.  
(MED-UP)

# BAGS' GROOVE

MILT JACKSON

The musical score is a handwritten arrangement for a jazz ensemble. It features six staves of music on five-line staff paper. The first staff (bass) includes a key signature of F# major (one sharp). The second staff (piano) includes a key signature of C major (no sharps or flats). The third staff (guitar) includes a key signature of A major (no sharps or flats). The fourth staff (double bass) includes a key signature of G major (no sharps or flats). The fifth staff (trumpet) includes a key signature of E major (one sharp). The sixth staff (drums) includes a key signature of C major (no sharps or flats). The music consists of measures separated by vertical bar lines, with various notes, rests, and dynamics indicated. Chords are labeled above the staves, such as G, (C7), G7, C7, G, Am7, D7, G, G7, G, C7, G, G7, Am7, D7, and G.

MILT JACKSON - BLUE NOTE BLP-5011

(BLUES)

BARBADOSCHARLIE PARKER

(INTRO:

The musical score for "Barbados" by Charlie Parker is handwritten on five-line staff paper. It features six staves of music, each consisting of two measures. The music is in 2/4 time. Various chords are indicated above the staff, including G, Ami<sup>7</sup>, D<sup>7</sup>, Dmi, G<sup>7</sup>, C<sup>7</sup>, C, Ami, and D<sup>7</sup>(b9). The notation includes eighth and sixteenth note patterns, along with rests and dynamic markings. The score is organized into six lines, with each line containing two measures of music.

CHARLIE PARKER - SAVOY 1108

18.

## BARBARA

HORACE SILVER

8/6: C<sup>7(b9)</sup> B<sub>b</sub><sup>7(b9)</sup>

C<sup>7(b9)</sup> C#(b9) Eb<sup>7(b9)</sup> Cm7/F

Bm7 B<sup>7(b9)</sup> Eb<sup>7(b9)</sup> AbMaj7

1. Gm7 C7 Am7 D7(b9) Gm7 C7(b9)

2. Gm7 Gm7 C7 Am7 D7(b9)

Gm7 C7 Fmaj9 EbMaj9 DbMaj9 EbMaj9

Fmaj9 EbMaj9 DbMaj9 EbMaj9

(SLOW)

# BASIN ST. BLUES

S. WILLIAMS

19.

A

C Maj<sup>7</sup> D min<sup>7</sup> D<sup>#</sup> min<sup>7</sup> E min<sup>7</sup>

Handwritten musical score for section A. The score consists of two staves. The top staff is in G major (G7) and the bottom staff is in C/G. The music includes chords C, G7, C/E, F7, F#7, G7, and G7. Measure numbers 1 and 2 are indicated above the staff, with measure 3 starting at the end of measure 2. The tempo is marked as slow.

Handwritten musical score for section B. The score consists of four staves. The first three staves are in G major (G7) and the fourth staff is in C major (C Maj<sup>7</sup>). The chords listed are C Maj<sup>7</sup>, E7, A7, E min<sup>7</sup>, A7, D7, G7, E min<sup>7</sup>, E b7, D min<sup>7</sup>, G7, C Maj<sup>7</sup>, C Maj<sup>7</sup>, B min<sup>7</sup>, E7, A7, B b7, A7, D7, G7, C. The score concludes with a solo section over staff B.

SOLO OVER B

20.

TH. MONK

# BA-LUE BOLIVAR BA-LUES-ARE

Handwritten musical score for "BA-LUE BOLIVAR BA-LUES-ARE" by Thelonious Monk. The score consists of three staves of handwritten musical notation on five-line staff paper. The notation includes various chords and notes, with some specific chords labeled: C7, F7, Bb7, F7, C7, Dm7, G7, C7(#11), A7, and E7. The score is in 2/4 time.

# BEETHOVEN'S BLUE 3RD

ED KAISER

Handwritten musical score for "BEETHOVEN'S BLUE 3RD" by Ed Kaiser. The score consists of four staves of handwritten musical notation on five-line staff paper. The notation includes various chords and notes, with specific chords labeled: Ami, BΦ7, E7, F, Dmi, G, C, E7, Gmi, GΦ7(#9), E7, Ami, BΦ7, and (E7#9). The score is in 2/4 time.

# BEBOP

21.  
DIZZY GILLESPIE

[INTRO: (F<sub>mi</sub>)

Handwritten musical score for "BEBOP" by Dizzy Gillespie. The score consists of ten staves of handwritten music with various chords labeled above the notes. The chords include F#°, G#m, A°, Bb, C7, D7, E7, F#m7, G#m7, Ab7, B7, and EbMaj7. The music is written in 8/4 time.

(OUT CHORUS = PLAY HEAD, THEN INTRO)

CHARLIE PARKER - "DIAL VOL. I"

22.

(BREAK) BETTER GIT IT IN YOUR SOUL C. MINGUS

Handwritten musical score for "BETTER GIT IT IN YOUR SOUL" by C. Mingus. The score consists of eight staves of music for a single instrument, likely a trumpet or flute. The music is in common time (indicated by 'C'). Chords labeled include G7, C7, D7, Emin7, Am7, and F Blues. The score includes dynamic markings like 'p.', 'd.', and 'G7'. The final staff contains the text "(SOLOS ON F-BLUES)".

# BEYOND ALL LIMITS

WOODY SHAW 23.

The score is a handwritten musical composition for two voices or instruments. It features two staves of music on five-line staff paper. The notation is in a jazz-influenced style with various chords and note patterns. Chords are labeled with their names and qualities, such as Dmin7, G7, D#min7, G#7, Cmin7, F7, BbMaj7, Bmin7, E7, CMaj7, B7, BMaj7, Gmin7, F7, Gmin7, CMaj7(#4), Bbmin, Eb7, AbMaj7, C#min/F#, Am7, D7, GMaj7, Bmin, Abmin, Fmin, Dmin, Dmin G7, D#min G#7, Cmin, F7, BbMaj7, Bmin, E7, D#min, G#7, CMaj7, B7, BMaj7, Gmin7, F7, Gmin7. The score includes dynamic markings like 'p' and performance instructions like '(b)'.

LARRY YOUNG - "UNITY"

24.  
 (BLUES) BILLIE'S BOUNCE CHARLIE PARKER

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

(MEDIUM SLOW)

# BIRTH OF THE BLUES

RAY HENDERSON 25.

A handwritten musical score for "Birth of the Blues" by Ray Henderson. The score consists of six staves of music, each with a different rhythm pattern. The chords are written below the notes. The first staff starts with a Gb chord. The second staff starts with a D6 chord. The third staff starts with an F#mi7 chord. The fourth staff starts with an E7 chord. The fifth staff starts with a D7 chord. The sixth staff starts with an A7 chord. The score is written in a medium slow tempo.

Chords from top to bottom:

- Top staff: Gb, G#o, D, D#o, Emi<sup>7</sup>, F<sup>o</sup>, F#mi<sup>7</sup>, F#i<sup>7</sup>
- Second staff: A<sup>7</sup>, Gb, F#mi<sup>7</sup>, Fmi<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>
- Third staff: D6, Bmi<sup>7</sup>, Emi<sup>7</sup>, Eb<sup>7</sup>, 2 D6, Ebmaj<sup>7</sup>, D6, G<sup>7</sup>
- Fourth staff: F#<sup>7</sup>, C#ø<sup>7</sup>, F#<sup>7</sup>, C#ø<sup>7</sup>, F#<sup>7</sup>, G<sup>7</sup>, F#<sup>7</sup>
- Fifth staff: F#mi<sup>7</sup>, B<sup>7</sup>, F#mi<sup>7</sup>, B<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>
- Sixth staff: D, D#o, Emi<sup>7</sup>, F<sup>o</sup>, F#mi<sup>7</sup>, F#<sup>7</sup>, G, G#o
- Bottom staff: A<sup>7</sup>, Gb, F#mi<sup>7</sup>, Fmi<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D, (D#o), (Emi<sup>7</sup>, A<sup>7</sup>)

26.  
(EVEN 8ths)

# BIRDLAND

JOE ZAWINUL

(3x's)

F G G F G Emi G F G

G Emi Ami G

F Emi G A B A F G Ami G

5x's) G PEDAL

D A

(#) A D A C<sup>#</sup>D<sup>7</sup>

G<sup>7</sup>.

A min C<sup>#</sup> min F<sup>#</sup> min A DMaj<sup>7</sup> D<sup>#</sup>F<sup>7</sup> C<sup>#</sup> min<sup>7</sup> F<sup>#</sup> B min<sup>7</sup> C<sup>#</sup> D E<sup>7</sup> sus A

A C<sup>#</sup> min F<sup>#</sup> min D<sup>b</sup> D<sup>#</sup>F<sup>7</sup> E min<sup>7</sup> DMaj<sup>7</sup> DMaj<sup>7</sup> B min<sup>7</sup> D Maj<sup>7</sup> E A

C<sup>#</sup> min F<sup>#</sup> min A Eb9(b5) D9(b5) C<sup>#</sup> min<sup>7</sup> F<sup>#</sup> B min<sup>7</sup> E<sup>7</sup> sus

A C<sup>#</sup> min F<sup>#</sup> min B min<sup>7</sup> E Eb9(b5) D9(b5) C<sup>#</sup> min<sup>7</sup> F<sup>#</sup> B min<sup>7</sup> C<sup>#</sup> D E<sup>7</sup> sus

G<sup>7</sup> (GPEDAL)

19

E<sup>0</sup> (bX<sup>9</sup>) D<sup>#</sup> 0 D<sup>0</sup> C<sup>#</sup> 0 C<sup>0</sup> B<sup>0</sup> B<sup>b</sup> 0 A<sup>0</sup> E<sup>0</sup>

G<sup>7</sup>

CODA A C<sup>#</sup> min F<sup>#</sup> min A/C<sup>#</sup> DMaj<sup>7</sup> D<sup>#</sup>F<sup>7</sup> C<sup>#</sup> min<sup>7</sup> F<sup>#</sup> B min<sup>7</sup> E<sup>7</sup> sus

A C<sup>#</sup> min F<sup>#</sup> min D<sup>b</sup> D<sup>#</sup>F<sup>7</sup> E min<sup>7</sup> DMaj<sup>7</sup> DMaj<sup>7</sup> B min<sup>7</sup> D Maj<sup>7</sup> E A

C<sup>#</sup> min F<sup>#</sup> min A/E D<sup>#</sup>F<sup>7</sup> (b5) D<sup>9</sup> (b5) C<sup>#</sup> min<sup>7</sup> F<sup>#</sup> B min<sup>7</sup> E<sup>7</sup> sus A

A C<sup>#</sup> min F<sup>#</sup> min A/E D<sup>#</sup>F<sup>7</sup> (b5) D<sup>9</sup> (b5) C<sup>#</sup> min<sup>7</sup> F<sup>#</sup> B min<sup>7</sup> E<sup>7</sup> sus

28.

(LOW BLUES) BLACK & TAN FANTASY DUKE ELLINGTON  
BUBBIE MILEY

2/4 B-flat blues

Chords:

- Top Staff: C<sub>min⁶</sub>, F<sub>min⁶</sub>, C<sub>min⁶</sub>, G<sup>7</sup>(b<sup>9</sup>), G<sup>7</sup>, A<sup>b7</sup>, G<sup>7</sup>, C<sub>min⁶</sub>, F<sub>min⁶</sub>, C<sub>min⁶</sub>
- Bottom Staff: D<sup>7</sup>, F<sub>min⁷</sub>, G, G<sup>7</sup>, C, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b7</sup>, E<sup>b9</sup>, E<sup>b9</sup>

(SOLO OVER B<sup>b</sup> BLUES)

BLUES)

# BLOOMDIDO

CHARLIE PARKER

29.

Handwritten musical score for "BLOOMDIDO" by Charlie Parker. The score is in 6/4 time and consists of two staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests, with some notes having circled '3' or '1' under them. Chords are labeled above the staff: C, F<sup>7</sup>, F<sub>mi</sub>, C, E<sup>b</sup><sub>mi</sub>, D<sub>mi</sub>, G<sup>7</sup>, C<sup>7</sup>, D<sub>mi</sub>, 2. D<sub>mi</sub>, G<sup>7</sup>, (SOLO) C, F<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, A<sup>7</sup>(b9), D<sub>mi</sub>, G<sup>7</sup>, C, D<sub>mi</sub>, G<sup>7</sup>. The score is in 6/4 time.

30.

BALLAD) BLUE & SENTIMENTAL BASIE - LIVINGSTON - DAVID -

**802)**

F<sup>6</sup> C<sup>#7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> C<sup>#7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 F<sup>6</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
 F<sup>6</sup> C<sup>7</sup> F<sup>6</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bbb<sup>6</sup> B<sup>°</sup>  
 F<sup>6</sup> Bbb<sup>6</sup> B<sup>°</sup> F<sup>6</sup> C<sup>7</sup>  
 F<sup>6</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
 F<sup>6</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (C<sup>7</sup>)

BUCK CLAYTON - "THE GOLDEN DAYS OF JAZZ"

# BLUE MOON

Handwritten musical score for "Blue Moon" on five staves. The score includes lyrics and chords such as F, Dmi, Gmi<sup>7</sup>, C<sup>7</sup>, Bb, and Eb<sup>7</sup>. The score is numbered 31 at the top right.

The score consists of five staves of music, each with a key signature of one sharp (F#) and a common time signature. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

The lyrics and chords are as follows:

- Staff 1: (F#) F Dmi Gmi<sup>7</sup> C<sup>7</sup> F Dmi Gmi<sup>7</sup> C<sup>7</sup>
- Staff 2: F Dmi Gmi<sup>7</sup> F Bb F C<sup>7</sup>
- Staff 3: F Dmi Gmi<sup>7</sup> C<sup>7</sup> F Dmi Gmi<sup>7</sup> C<sup>7</sup>
- Staff 4: F Dmi Gmi<sup>7</sup> F Gmi<sup>7</sup> F
- Staff 5: Gmi<sup>7</sup> C<sup>7</sup> F Gmi<sup>7</sup> C<sup>7</sup> F
- Staff 6: Bbmi<sup>7</sup> Eb<sup>7</sup> Ab C G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>
- Staff 7: F Dmi Gmi<sup>7</sup> C<sup>7</sup> F Dmi Gmi<sup>7</sup> C<sup>7</sup>
- Staff 8: F Dmi Gmi<sup>7</sup> F Gmi<sup>7</sup> F C<sup>7</sup>
- Staff 9: 2. F Gmi<sup>7</sup> F

32.

BLUES ALA MODEMcCoy TYNER

Handwritten musical score for "Blues Ala Mode" by McCoy Tyner. The score consists of three staves of music for piano or keyboard. The first staff starts with a C7 chord. The second staff starts with an Amin7 chord. The third staff starts with an Abmin7 chord. Various chords are labeled throughout the piece, including Gmin7, F#7, Dmin7, Gmin7, A7, Ebmin7, Ab7, C#7, and G7. The music features eighth-note patterns and some sixteenth-note figures.

BLUES CONVERSATION / ORNETTE COLEMAN

Handwritten musical score for "Blues Conversation" by Ornette Coleman. The score consists of four staves of music. The top two staves show melodic lines, with the second staff featuring a bass line. The bottom two staves show harmonic patterns. Annotations include "FOR SOLOS:" over the bass line and "LAST X:" over the harmonic patterns.

# BLUES BY FIVE

MILES DAVIS 33.

Handwritten musical score for "Blues by Five" by Miles Davis. The score consists of four staves of music for a band. The first staff shows a G7 chord followed by a (Gm) chord, then a C7 chord, another (Gm) chord, and finally a C7 chord. The second staff shows a (Cm) chord, then an F7 chord, another (Cm) chord, and finally a (Gm) chord. The third staff shows a (G7) chord, then a C7 chord, followed by a (G7(b9)) chord, then a C7 chord, then an A7(b9) chord, and finally a Dm7 chord. The fourth staff shows a G7(b9) chord, then a C7 chord, then an A7(b9) chord, then a Dm7 chord, and finally a G7(b9) chord.

MILE DAVIS - "COOKIN' W/MILES"

# BLUE SEVEN

Sonny Rollins

Handwritten musical score for "Blue Seven" by Sonny Rollins. The score consists of three staves of music for a band. The first staff shows a C7 chord, then an F7 chord, then a G7 chord, and then an F7 chord again. The second staff shows a C7(b5) chord, then a C7(b5) chord, then a C7(b5) chord, and then a C7(b5) chord. The third staff shows a C7(b5) chord, then a C7(b5) chord, then a C7(b5) chord, and then a C7(b5) chord.

Sonny Rollins - "SAXOPHONE COLOSSUS"

36.

(88) BLUES IN THE CLOSET OSCAR PETERFORD

$B^b$

$E^b$

$C^m7$   $F^7$   $B^b$

$E^b$

$C^m7$   $F^7$   $B^b$

$E^b$

$C^m7$   $F^7$   $B^b$

$E^b$

$D^m7$   $G^7$   $C^m7$   $F^7$   $B^b$

$C^m7$   $F^7$   $B^b$

STAN GETZ &amp; J.J. JOHNSON - "AT THE OPERA HOUSE"

OSCAR PETERFORD - IMPERIAL IMP. 122

BIRK'S WORKSDIZZY GILLESPIE

Handwritten musical score for Birk's Works by Dizzy Gillespie. The score consists of three staves of music. The top staff is for a treble clef instrument, the middle staff for a bass clef instrument, and the bottom staff for a bass clef instrument. Chords labeled include Gmin, AΦ⁷, D⁷, Gmin, DΦ⁷, G⁷, Cmin⁷, Gmin, B⁹m⁹, E⁹b⁹, AΦ⁷, D⁷, Gmin, and a section in parentheses. The music includes various note heads, rests, and dynamic markings.

BUSTER RIDES AGAINBUD POWELL

Handwritten musical score for Buster Rides Again by Bud Powell. The score consists of four staves of music. The top staff is for a treble clef instrument, the second staff for a bass clef instrument, the third staff for a bass clef instrument, and the bottom staff for a bass clef instrument. Chords labeled include (LATIN) D⁷, D⁷, (SWING) G⁷, D⁷, G⁷, D⁷, G⁷, B⁹, A⁷, and (FOR END FADE) A (LATIN). The music includes various note heads, rests, and dynamic markings.

38.

(FAST)  
'C minor BLUES)BOOGIE STOP SHUFFLE C. MINGUS

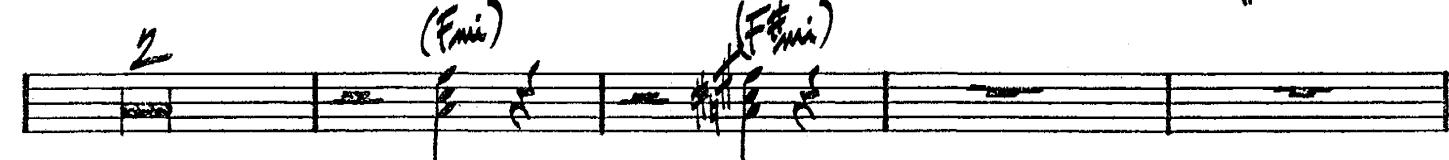
A [BOOGIE LINE CONTINUES]



2

(Emi)

(F#mi)



(dim. harmony)



B



(Emi)



(dim. harmony)



C



# BOOKER'S WALTZ

ERIC DOLPHY

The musical score for "Booker's Waltz" is a handwritten composition on five-line staff paper. It consists of eight staves of music, each representing a measure. The music is in common time (indicated by a 'C'). The key signature changes throughout the piece, indicated by various chord symbols above the staff:

- Staff 1: B<sup>b</sup>Maj<sup>7</sup>, Gmin<sup>7</sup>, Eb<sup>7</sup>(b9), C<sup>7</sup>, D<sup>7</sup>(#9), C<sup>#</sup>7
- Staff 2: B<sup>b</sup>Maj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7</sup>
- Staff 3: B<sup>b</sup>Maj<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>, A<sup>#</sup>7, D<sup>7</sup>(#9)
- Staff 4: Gmin, Eb<sup>7</sup>(b9), C<sup>7</sup>, C<sup>#</sup>7
- Staff 5: B<sup>b</sup>Maj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7</sup>
- Staff 6: B<sup>b</sup>Maj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7</sup>
- Staff 7: B<sup>b</sup>Maj<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>
- Staff 8: B<sup>b</sup>Maj<sup>7</sup>

The music includes various note heads, stems, and rests, typical of a woodwind or brass instrument's performance notation. The score is organized into measures separated by vertical bar lines.

40.

BOUNCING w/BUDBUD POWELL

*(G)* C Maj<sup>7</sup> C#7 1. 2.

*(A)* C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> Bb<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> E<sup>7</sup>

*(B)* Ami D#7 Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> C#7

*(C)* Ami D#7 Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> Bb<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> E<sup>7</sup>

*(D)* Ami D#7 Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> C#7 A7(Bb7) Ab7 Dmi7 G7 C G#7 Ami E7(Bb7) Ami7 C#7 Dmi A7 Dmi Ab7

G7 (PIANO FILL) C#7 C (DRUM FILL) (SOLOS ON A & B THEN D.S. al fine)

FATS NAVARRO - "PRIME SOURCE"

(SAMBA)

## BRAZILIAN BEAT

BARNEY KESSEL

41.

Handwritten musical score for Barney Kessel's "Brazilian Beat". The score consists of ten staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes are marked with arrows and circled. Measures 1-10 show a repeating pattern of chords and rhythms. Measure 11 begins a coda section labeled "(CODA DU END ONLY)". Measures 12-13 show a continuation of the coda pattern.

Chords and rhythm patterns include:

- Measures 1-10: Gm7 F7 Cm7 F7, followed by a 2-measure repeat of the same pattern.
- Measure 11: Fm7 Bb7 EbMaj7 DΦ7 G+7 Cm7
- Measure 12: Fm7 Bb7 EbMaj7 DΦ7 G+7 Cm7
- Measure 13: Fm7 Bb7 EbMaj7 DΦ7 G Cm7
- Measure 14: Eb7 DΦ7 G+7 G+7 (D.S. al 2nd E)

(CODA DU END ONLY)

Handwritten musical score for Barney Kessel's "Brazilian Beat". The score consists of two staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes are marked with arrows and circled. Measures 1-2 show a repeating pattern of chords and rhythms. Measures 3-4 show a continuation of the pattern.

Chords and rhythm patterns include:

- Measures 1-2: DΦ7 DΦ7 G+7 Cm7
- Measures 3-4: DΦ7 G+7 G+7

"BARNEY PLAYS KESSEL"

42.

(MED. ROCK SAMBA) BRÉAAN'S SONG (THE HANDS OF TIME) LE GRAND BEREMAN

Chords and notes written above the staff:

- Top staff: B, B/A#, E/G#, F#7/A#, B, B/A#, E/G#, F#7/A#
- Second staff: B, B/A#, G#min7, G#min7/F#, E sus, EMaj7, C#min7/F#, F#7
- Third staff: B, B/A#, E/G#, F#7/A#, B, B/A#, G#min7
- Fourth staff: D#min7, G#min7, C#sus4, C#7, F#7
- Fifth staff: F#min7, F#, C#min7, C#min7/B
- Sixth staff: A, C#sus, C#, C#min7/B, F#7/A#, E/G#, C#min7/F#, F#7
- Seventh staff: C#min7/F#, //, //, //
- Eighth staff: //, //, //
- Ninth staff: 10: B, B/A#, E/G#, F#7/A#, B, B/Maj7, F#min7/B, B7(b9)
- Tenth staff: EMaj7, B/D#, G#min7, C#min7/F#, B

(MED-UP SWING)

# BRIGHT BOY

43.

KENDALL BRIGHT

F Maj<sup>7</sup>      F# Maj<sup>7</sup>(#II)      F Maj<sup>7</sup>      F# Maj<sup>7</sup>(#II)

S. F Maj<sup>7</sup>      F# min<sup>7</sup> B+<sup>7</sup>      Bb Maj<sup>7</sup>      Bb min<sup>7</sup> Eb<sup>7</sup>

A min<sup>7</sup> D<sup>7</sup>      G min<sup>7</sup> C<sup>7</sup>      F Maj<sup>7</sup>      F#<sup>7</sup>

2. F Maj<sup>7</sup>      B min<sup>7</sup>      E<sup>7</sup>

A Maj<sup>7</sup>      A min<sup>7</sup>      D<sup>7</sup>

G Maj<sup>7</sup>      G min<sup>7</sup> C<sup>7</sup>      F Maj<sup>7</sup>      F# min<sup>7</sup> B+<sup>7</sup>

Bb Maj<sup>7</sup>      Bb min<sup>7</sup> Eb<sup>7</sup>      A min<sup>7</sup>      D<sup>7</sup>

G min<sup>7</sup>      C<sup>7</sup>      F Maj<sup>7</sup>      (after solos)  
(D.S. al CODA)

Bb min<sup>7</sup> Eb<sup>7</sup>      A min<sup>7</sup> D<sup>7</sup>      G min<sup>7</sup> C<sup>7</sup>      F<sup>7</sup>(#II)

WARDELL GRAY - "CENTRAL AVENUE"

44.

(MIDI: BRIGHT SAMSA) BRIGHT MOMENTS RAISAAU ROLAND KIRK

Handwritten musical score for "BRIGHT MOMENTS" by RAISAAU ROLAND KIRK. The score is written on four staves. The chords labeled are:

- 1. Bm7, Bm11(Δ7), Bm7, E7, Am7, Am11(Δ7), Am7, D7, B7
- Em7, A7, F#7, B7
- G#7, C#7, F#Maj7, F#7
- 2. Bm7, Eb7/Bb, DMaj7/A, F#7

RAISAAU ROLAND KIRK - "BRIGHT MOMENTS"

(SLOW WALK)

BRILLIANT CORNERS

TRONIUS MONK

[INTRO: C Maj<sup>7</sup> E<sup>b7</sup> E<sup>b7</sup> C Maj<sup>7</sup> E<sup>b7</sup> E<sup>b7</sup> b<sup>b7</sup> G<sup>7</sup>]

The score consists of five staves of handwritten musical notation. The first staff starts with a C major chord (C, E, G) followed by two E♭7 chords. The second staff begins with a C chord. The third staff starts with an E7 chord. The fourth staff begins with an A7 chord. The fifth staff begins with a C#7 chord. The notation includes various note heads, stems, and rests. Chords are labeled above the staff, and specific notes are labeled below them. The score ends with the instruction "(DOUBLE TEMPO ON REPEAT)".

46.  
 (CALYPSO) BROWN SKIN GIRL SONNY ROLLINS

8  
 (CALYPSO) BROWN SKIN GIRL SONNY ROLLINS

E  
 E  
 E  
 E/B  
 B7  
 E  
 E7  
 C#7  
 A  
 F#7  
 B7  
 E  
 B7  
 E  
 B7  
 E  
 B7  
 E  
 E  
 B7  
 E (x -)

D.C.

SONNY ROLLINS - "PURE GOLD JAZZ"

(♩=120)

BUDOBUD POWELL  
MILES DAVIS

B<sup>b</sup>

F<sup>7</sup>      Eb      E<sup>o</sup>      D<sup>Φ7</sup>      G<sup>7</sup>  
 1. Cmi<sup>7</sup>      F<sup>7</sup>      B<sup>b</sup>      F<sup>7</sup>      2. Cmi<sup>7</sup>      F<sup>7</sup>      B<sup>b</sup>  
 Dmi<sup>7</sup>      G<sup>7</sup>      C  
 Ebmi<sup>7</sup>      Ab<sup>7</sup>      Dmi<sup>7</sup>      G<sup>7</sup>      C#mi<sup>7</sup>      F#<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>  
 B<sup>b</sup>      Cmi<sup>7</sup>      F<sup>7</sup>  
 Eb      E<sup>o</sup>      D<sup>Φ7</sup>      G<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>      B<sup>b</sup>

MILES DAVIS - CAP. # - 325

48.

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

2/4

This section of the score is for two voices. The top voice starts with a C note, followed by a Dm7 chord, G7, C, C#°, and another Dm7 chord. The bottom voice follows with Bbm7, Eb7, Fm7, Bb7, Dm7, G7, and C. The section ends with a repeat sign and a new section starting with E7 and A7.

D°

G7

This section continues the two-voice format. The top voice begins with a C note, followed by a Dm7 chord, G7, C, C#°, and another Dm7 chord. The bottom voice follows with Bbm7, Eb7, Fm7, Bb7, Dm7, G7, and C. The section ends with a repeat sign and a new section starting with E7 and A7.

BUD POWELL - ROOST RECORDS #RIP-401

49.

BUNK'DLENIE NIEHAUS

6/4 G B° Ami⁷ D⁷(b9) G Bb⁷ Ami⁷ D⁷(b9)

Dmi⁷ G⁹ C C♯⁹ G A⁷ D⁹ G

Dmi⁷ G⁹ C C

Cmi⁷ F⁹ Bb⁹ Ami⁷ D⁷(3)

G A⁹ Ami⁷ D⁷(b9) G Bb⁷ Ami⁷ D⁷(b9)

Dmi⁷ G⁹ C C♯⁹ G A⁷ D⁹ G

LENIE NIEHAUS - CONTEMP. #C-3503

50.

BUT NOT FOR ME

GEORGE GERSHWIN

The handwritten musical score for "But Not For Me" by George Gershwin is organized into six staves, likely representing different instruments in a band. The score begins with a key signature of one sharp (F#) and a common time signature. The first ending starts with a piano part (labeled A7) and a bass drum part (labeled D7). The piano part then moves to Ami⁷, D⁷, G Maj⁷, and Emi⁷. The bass drum part follows with A⁷, Ami⁷, D⁷, G Maj⁷, and Dmi⁷, G⁷. The second ending begins with a piano part (labeled C Maj⁷) and a bass drum part (labeled F⁷). The piano part then moves to Cmi⁷, F⁷, G Maj⁷, and Emi⁷. The bass drum part follows with A⁷, Ami⁷, D⁷, and G Maj⁷. The final section starts with a piano part (labeled C Maj⁷) and a bass drum part (labeled D⁷). The piano part then moves to Ami⁷, D⁷, and G Maj⁷. The bass drum part follows with Emi⁷, D⁷, and G Maj⁷.

# BYE BYE BLACKBIRD

DEVON HENDERSON

51.

Handwritten musical score for "Bye Bye Blackbird" featuring eight staves of music. The score includes lyrics and chords. The first staff starts with a G chord. The second staff starts with a B<sup>b</sup>0 chord. The third staff starts with an Ami<sup>7</sup> chord. The fourth staff starts with a D<sup>7</sup> chord. The fifth staff starts with an Ami<sup>7</sup> chord. The sixth staff starts with an Ami<sup>7</sup> chord. The seventh staff starts with a G chord. The eighth staff starts with a F<sup>7</sup> chord. The ninth staff starts with an E<sup>7</sup> chord. The tenth staff starts with a G chord. The eleventh staff starts with an Ami<sup>7</sup> chord. The twelfth staff starts with a C<sup>mi</sup><sup>b</sup> chord. The thirteenth staff starts with a (G A<sup>7</sup>) chord. The fourteenth staff starts with an E<sup>b7</sup> chord. The fifteenth staff starts with a D<sup>7</sup> chord. The sixteenth staff starts with a G chord. The十七th staff starts with a B<sup>mi</sup><sup>7</sup> chord. The eighteen staff starts with an E<sup>7</sup> chord. The nineteenth staff starts with a G chord. The twentieth staff starts with a D<sup>7</sup> chord. The twenty-first staff starts with an Ami<sup>7</sup> chord. The twenty-second staff starts with a G chord.

MCLESTER DAVIS - "ROUND MIDNIGHT"

52.

# CAN'T WE BE FRIENDS

JONES/SWIFT

Handwritten musical score for "CAN'T WE BE FRIENDS" by Taylor Swift. The score consists of six staves of music, each with a different key signature and time signature. The lyrics are written below the notes. The chords indicated are G<sup>7</sup>, C<sup>7</sup>, FMaj<sup>7</sup>, C#<sup>7</sup>, Dmin<sup>7</sup>, Am<sup>7</sup>, Abmin<sup>7</sup>, Gmin<sup>7</sup>, F#<sup>0</sup>, C<sup>7</sup>, FMaj<sup>7</sup>, C#<sup>0</sup>, Cmin<sup>7</sup>, F<sup>7</sup>, Bb<sup>7</sup>, B<sup>0</sup>, F<sup>6</sup>, Cmin<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, FMaj<sup>7</sup>, C#<sup>7</sup>, Dmin<sup>7</sup>, Am<sup>7</sup>, Abmin<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>, FMaj<sup>7</sup>, (F#<sup>0</sup>). The score is in 8/4 time throughout.

BUNK CLAYTON - "KANSAS CITY NIGHTS"

SONNY STITT - "GENESIS"

(MED. AFRO-CUBAN)

# CARAVAN

DUKE ELLINGTON 5

The musical score for "Caravan" is handwritten on six staves. The first three staves are for a treble clef instrument, likely piano or guitar. The first staff starts with a G clef and a key signature of one flat. The second staff starts with a C clef and a key signature of one flat. The third staff starts with a C clef and a key signature of one flat. The fourth staff is for a bass clef instrument, starting with a C clef and a key signature of one flat. The fifth staff is for a bass clef instrument, starting with a C clef and a key signature of one flat. The sixth staff is for a bass clef instrument, starting with a C clef and a key signature of one flat.

Chords labeled in the score:

- Staff 1: A<sup>7</sup>
- Staff 2: G<sup>7</sup>
- Staff 3: G<sup>7</sup>
- Staff 4: G<sup>7</sup>
- Staff 5: F<sup>7</sup>
- Staff 6: B<sup>b</sup>Maj<sup>7</sup>
- Chords labeled above the staves:

  - Gmin
  - G<sup>7</sup>
  - C<sup>7</sup>
  - F<sup>7</sup>
  - D<sup>7</sup>
  - Gmin<sup>b</sup>
  - F<sup>7</sup>
  - F<sup>7(b9)</sup>
  - D<sup>7</sup> (D.C. al f)

54.

# CAREFUL

JEM HALL

GARY BURTON - "TIME SQUARE"

CARELESS LOVE

Handwritten musical score for "Careless Love". The score consists of four staves of music. The first staff starts with a G major chord, followed by D7, G, Am7, and D7. The second staff starts with G, followed by G#o, Am7, and D7. The third staff starts with G, followed by G7/B, C, and Eb7. The fourth staff starts with G, followed by E7(#9), Am7, D7, G (Bb), and (Am7 D7). The music is written in common time with various note values and rests.

"A" JAM BLUES

DUKE ELLINGTON

Handwritten musical score for "A" Jam Blues. The score consists of three staves of music. The first staff starts with a G major chord, followed by a series of eighth-note patterns. The second staff starts with A7, followed by a series of eighth-note patterns. The third staff starts with A7, followed by a series of eighth-note patterns.

56.

(1st) CATCH ME JOE PASS

$\text{G}^{\#}\text{F}$

Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> B<sup>7(⁹)</sup> Emi<sup>7</sup>

Emi<sup>7</sup> E<sup>7(b⁹)</sup> Ami<sup>7</sup> Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> B<sup>7(⁹)</sup> Emi<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> G<sup>9</sup> B<sup>7(b⁹)</sup> Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> B<sup>7(⁹)</sup> Emi<sup>7</sup>

Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup>

Emi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> Emi<sup>7</sup> Emi<sup>7</sup> B<sup>7(⁹)</sup> Emi<sup>7</sup>

BRIGHT LATIN)

C'EST WHATBUD SHANK

8#4 D Maj<sup>7</sup>

D Maj<sup>7</sup> C Maj<sup>7</sup>/D

D Maj<sup>7</sup> C Maj<sup>7</sup>/D

D Maj<sup>7</sup> C Maj<sup>7</sup>/D (B Maj<sup>7</sup>)

(SWING) B♭ Maj<sup>7</sup> (A Maj<sup>7</sup>) Ab Maj<sup>7</sup> (A Maj<sup>7</sup>)

B♭ Maj<sup>7</sup> (A Maj<sup>7</sup>) 1. Ab Maj<sup>7</sup> A Maj<sup>7</sup>

B♭ Maj<sup>7</sup> B Maj<sup>7</sup> C Maj<sup>7</sup> C♯ Maj<sup>7</sup> 2. Ab Maj<sup>7</sup>

LATIN EΦ<sup>7</sup> A+<sup>7</sup> EΦ<sup>7</sup> A+<sup>7</sup>

EΦ<sup>7</sup> A+<sup>7</sup> Dm<sup>7</sup>

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

58.

## CHAMELEON

HERBIE HANCOCK

(BS. INTRO)

D: 4) 4x's

1.2.3.

4.

HERBIE HANCOCK - "HEAD HUNTERS"

(MED. UP BOB)

# THE CHASE

T. Dameron

59

B<sub>b</sub>Maj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> G<sup>7</sup>(b9) Cmi<sup>7</sup> F<sup>7</sup>(b9) B<sub>b</sub>Maj<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

2. B<sub>b</sub>Maj<sup>7</sup> B<sub>b</sub>7 EbMaj<sup>7</sup> Ebmi<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Cmi<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> G<sup>7</sup>(b9) Cmi<sup>7</sup> F<sup>7</sup>(b9)

B<sub>b</sub>Maj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

FATS NAVARRO - "PRIME SOURCE"

60.

CHEESECAKE

DEXTER GORDON

Handwritten musical score for "CHEESECAKE" by Dexter Gordon. The score consists of ten staves of music, each with a different instrument's part. The instruments include Bass, Drums, Piano, and various voices. The music is in 4/4 time and includes many rests and dynamic markings. Chords are labeled above the staff, such as Dm7b5, D7, Gm7b5, EΦ7, A+7, C7, Fm7 Bb7, EΦ7, A+7, Dm7b5, EΦ7, A+7, D7, Am7, Gm7b5, C7, Fm7, Bb7, EΦ7, A+7, Dm7b5, EΦ7, A+7, D7, Gm7b5, Dm7, EΦ7, A+7, Gm7b5, C7, EΦ7, A+7, Gm7b5, Dm7b5, EΦ7, A+7, Dm7b5.

CIRCLE

MILES DAVIS

*(Q3)*  $E\text{ Maj}^7(\#11)$   $E\text{ mi}^7$   $E\text{ mi}^6$   $C\text{ Maj}^7(\#11)$   $F\text{ Maj}^9(\#9)$

$E^{13}$   $C\text{ \#mi}^9$   $D\text{ Maj}^7$

$A\text{ Maj}^7$   $B\text{ b Maj}^7$   $B^7\text{ sus4}$   $G\text{ Maj}^7(\#11)$   $B^7\text{ sus4}$

$E\text{ Maj}^7$   $1. C\text{ Maj}^7(\#11)$   $F\#\phi^7$   $B^7$   $2. A\text{ mi}^7$

$A\text{ mi}^7$   $G^7\text{ sus4}$   $G^7(b9)$   $C\text{ Maj}^7(\#11)$   $F\text{ Maj}^9(\#11)$   $B^7$

$3. A\text{ mi}^11$   $G^7\text{ sus4}$

$F\#\phi^7$   $G^7(b9)$   $C\text{ Maj}^7$

$B^7$   $4.$   $D.C.$

62.

CHASIN' THE TRAINJOHN COLTRANE

G      D<sup>7</sup>      Emi      Dm7 G<sup>7</sup>  
 C      G<sup>7</sup>      C      G  
 Ami<sup>7</sup>      D<sup>7</sup>      G      —

COUSIN MARYJOHN COLTRANE

B<sup>b7</sup>      B<sup>b7</sup>  
 E      Eb<sup>7</sup>      B<sup>b7</sup>  
 Eb<sup>7</sup>      B<sup>b7</sup>

JOHN COLTRANE - "GIANT STEPS"

# COME RAIN OR COME SHINE

MERCER / ARLEN

Handwritten musical score for "COME RAIN OR COME SHINE" by Mercer/Arlen. The score consists of six staves of piano notation. Chords are written above the staves, and lyrics are written below them. The score includes the following chords and lyrics:

- Staff 1: G Maj<sup>7</sup>, F#Φ<sup>7</sup> B<sup>7</sup>, E mi, A<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>.
- Staff 2: C Maj<sup>7</sup>, C min<sup>7</sup>, G Maj<sup>7</sup>, A Φ<sup>7</sup>, D<sup>7(b9)</sup>, G Maj<sup>7</sup>.
- Staff 3: C#Φ<sup>7</sup>, F#<sup>7(b9)</sup>, BΦ<sup>7</sup>, E<sup>7(#9)</sup>, BΦ<sup>7</sup>, E<sup>7(b9)</sup>, A min<sup>7</sup>, D<sup>7</sup>.
- Staff 4: C#Φ<sup>7</sup>, F#<sup>7(b9)</sup>, B<sup>7</sup>.
- Staff 5: E<sup>7</sup>, A<sup>7</sup>.
- Staff 6: E min<sup>7</sup>, C#Φ<sup>7</sup>, F#Φ<sup>7</sup>, B<sup>7(b9)</sup>, E mi, (A min D<sup>7</sup>).

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

64.

# COMIN' HOME BABY

EARL HAGAN

Am7

Dm7

C

B7

Bb7

Am7

$\text{J} = 174$

# COOL BLUES

CHARLIE PARKER

C

F7

C

Em7

Ebm7

Dm7

G7

C

CONFESSIN' (THAT I LOVE YOU)

8/4 C A E<sup>7</sup> C<sup>#</sup>mi A F<sup>#</sup><sup>7</sup>

B<sup>7</sup> E<sup>7</sup> A D E<sup>7</sup>

A E<sup>7</sup> C<sup>#</sup>mi A F<sup>#</sup><sup>7</sup>

B<sup>7</sup> E<sup>7</sup> A D A

A<sup>7</sup> D

B<sup>7</sup> B<sup>#</sup>mi E<sup>7</sup>

A E<sup>7</sup> C<sup>#</sup>mi A F<sup>#</sup><sup>7</sup>

B<sup>7</sup> E<sup>7</sup> [A] B<sup>#</sup>mi<sup>7</sup> E<sup>7</sup>

[2.] A E<sup>7</sup> A

66.

COOKIN'

LOU DONALDSON

(84)

Chords labeled in the music:

- 1st staff: Gmin<sup>7</sup>, C<sup>7</sup>, F
- 2nd staff: Bmin<sup>7</sup>, E<sup>7</sup>, Amin<sup>7</sup>, D<sup>7</sup>
- 3rd staff: Fmin<sup>7</sup>, B<sup>b7</sup>, Emin<sup>7</sup>
- 4th staff: A<sup>7</sup>, Dmin<sup>7</sup>, G<sup>7</sup>, G#min<sup>7</sup>, C<sup>#7</sup>
- 5th staff: 1. Emin<sup>7</sup>, A<sup>7</sup>      2. C
- 6th staff: Dmin<sup>7</sup>, G<sup>7</sup>

THE CORE

FREDDIE HUBBARD

(84)

Chords labeled in the music:

- 1st staff: Fmin<sup>7</sup>
- 2nd staff: Ab<sup>7</sup>
- 3rd staff: G<sup>7</sup>
- 4th staff: F# Maj<sup>7</sup>(#11)

$\text{J}=132$ CRAZEOLOGYBUD POWELL

Handwritten musical score for piano, featuring two staves of music. The tempo is marked  $\text{J}=132$ . The title "CRAZEOLOGY" is written across the top, and the composer "BUD POWELL" is written to the right. The score includes various chords and notes, with some markings like "3" and "C" above certain measures.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures for D<sup>maj</sup>, G<sup>7</sup>, C, C<sup>o</sup>, D<sup>maj</sup>, G<sup>7</sup>, B<sup>b</sup><sub>maj</sub>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup>, D<sup>maj</sup>, G<sup>7</sup>, C, E<sup>7</sup>, E<sup>maj</sup>, and A<sup>7</sup>. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains measures for D<sup>7</sup>, D<sup>maj</sup>, G<sup>7</sup>, C, D<sup>maj</sup>, G<sup>7</sup>, B<sup>b</sup><sub>maj</sub>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup>, D<sup>maj</sup>, G<sup>7</sup>, C, and E<sup>7</sup>.

68.

## CRISS CROSS

THELONIUS MONK

(G<sub>min</sub>) C Maj<sup>7</sup>(#II)

4  
(C<sup>#</sup>o)  
G  
A<sup>7</sup>

A<sup>b7</sup>  
1. (1) G<sup>7</sup>  
2. (1) G<sup>7</sup>

D<sub>min</sub><sup>7</sup>  
b  
G<sup>7</sup>  
C

D<sub>min</sub><sup>7</sup>  
b  
G<sup>7</sup>  
C

Maj<sup>7</sup>(#II)  
3  
G  
A<sup>7</sup>  
A<sup>b7</sup>  
(1) G<sup>7</sup>

(SWING)

CUTIENEIL HEFTI

*8th* (4) E<sub>min</sub><sup>7</sup> A<sup>7</sup> D<sub>Maj</sub><sup>7</sup> B<sup>7alt.</sup>

E<sub>min</sub><sup>7</sup> A<sup>7</sup> A<sub>min</sub><sup>7</sup> D<sup>7</sup>

G<sub>Maj</sub><sup>7</sup> G<sub>min</sub><sup>6</sup> D C<sup>#7</sup> F<sup>#7</sup> B<sub>min</sub><sup>7</sup>

1. G<sup>#min</sup> C<sup>#7</sup> F<sup>#Maj</sup><sup>7</sup> B<sup>7alt.</sup>

2. E<sub>min</sub><sup>7</sup> A<sup>7sus</sup> A<sup>7</sup> D<sup>6</sup> (F<sup>#min</sup> B<sup>7(b9)</sup>)

HAMPTON HAWES / PAUL CHAMBERS - "EAST WEST CONTROVERSY"

70.

DUFFHAMPTON HAWES

2. F G<sup>7</sup>(b9)

CORK 'N' BIBLEE KONITZ

(8va)

(BRIGHT LATIN)  
OR SWING

# A DAY IN VIENNA

SIDE HAMPTON

71.

The musical score consists of eight staves of handwritten jazz notation. Chords labeled include Dmin⁷, Cmin⁷, Ebmin⁷, and Eb⁹min⁷. The notation uses various note heads, stems, and rests typical of jazz solos, with some specific rhythmic patterns indicated by brackets and arrows.

"A DAY  
DEXTER GORDON / IN COPENHAGEN"

72.

# DEEP PURPLE

Handwritten musical score for Deep Purple's "Deep Purple". The score consists of two systems of music, each with two staves. The top staff is for a bassoon or similar instrument, and the bottom staff is for a cello or double bass. The music is in common time (indicated by a 'C') and includes various chords and notes. The chords are labeled with their names and qualities, such as G Maj<sup>7</sup>, Gb, Dm<sup>6</sup>, E<sup>7</sup>, D, Ami, Bmi, D<sup>9</sup>, G Maj<sup>7</sup>, E Maj<sup>7</sup>, E<sup>7</sup>, A<sup>0</sup>, D<sup>7</sup>, D<sup>9</sup>, D<sup>7</sup>, G, E<sup>7</sup>, F<sup>0</sup>, D<sup>9</sup>, G, D<sup>0</sup>, Ami, Bmi, D<sup>9</sup>, G Maj<sup>7</sup>, Gb, Dm<sup>6</sup>, E<sup>7</sup>, D, Ami, Bmi, D<sup>9</sup>, G Maj<sup>7</sup>, E Maj<sup>7</sup>, E<sup>7</sup>, A<sup>0</sup>, Ami<sup>6</sup>, Cmi, Cmi<sup>6</sup>, Bmi<sup>7</sup>, D<sup>0</sup>, Gb, E<sup>0</sup>, C<sup>6</sup>, Cmi<sup>6</sup>, D<sup>7</sup>, Ami, Bmi, D<sup>7</sup>, G, D<sup>0</sup>, Ami, D<sup>7</sup>, 2. G, C<sup>9</sup>, G.

(J=184)

DEWEY SQUARECHARLIE PARKER

Handwritten musical score for 'Dewey Square' by Charlie Parker. The score consists of six staves of music, each with a key signature and time signature. The first staff starts with F major (no sharps or flats) and a common time. The second staff begins with G major (one sharp) and a common time. The third staff starts with F major (no sharps or flats) and a common time. The fourth staff starts with G major (one sharp) and a common time. The fifth staff starts with F major (no sharps or flats) and a common time. The sixth staff starts with G major (one sharp) and a common time. The music includes various chords such as B<sup>b</sup>min, F<sup>7</sup>, E<sup>b</sup><sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, and F<sup>7</sup>. The score also features several rests and dynamic markings like '3'. The tempo is indicated as J=184.

74.

DIANE

RAPEE - POLLACK

Handwritten musical score for "DIANE" by RAPEE - POLLACK. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are indicated by stems and rests. The first staff begins with Gm7, followed by C7, F Maj7, F Maj7/E, and Dm7. The second staff begins with Gm7, followed by C7, F Maj7, F Maj7/E, Am7, D7, and E7. The third staff begins with A Maj7, followed by Bm7, E7, A Maj7, D7, and Gm7/C7. The fourth staff begins with Gm7, followed by C7, F Maj7, F Maj7/E, and Dm7. The fifth staff begins with Gm7, followed by C7, F Maj7, F Maj7/E, Am7, D7, and E7. The sixth staff begins with Gm7, followed by C7, F Maj7, F Maj7/E, Am7, D7, and E7. The seventh staff begins with Am7, D7, Gm7, C7, and F. The eighth staff ends the piece with a rest.

MILES DAVIS - "WORKIN' &amp; STEAMIN'"

## DINDI

A.C. TOBIN

6/2 F Maj<sup>7</sup> Eb Maj<sup>7</sup> F Maj<sup>7</sup> C min<sup>7</sup> F<sup>7</sup>  
 Bb Maj<sup>7</sup> Eb9(b5) F Maj<sup>7</sup> C min<sup>7</sup>

2. B<sup>7</sup> E<sup>7</sup>(b9) A min<sup>7</sup> F min<sup>7</sup> Bb<sup>7</sup> A min<sup>7</sup> Bb<sup>7</sup>  
 A min<sup>7</sup> D<sup>7</sup>(b9) G min Eb min<sup>7</sup> Ab<sup>7</sup> G min Ab<sup>7</sup>

G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> Eb Maj<sup>7</sup> F Maj<sup>7</sup>  
 C min<sup>7</sup> F<sup>7</sup> Bb Maj<sup>7</sup> Eb9(b5) F Maj<sup>7</sup>

(C min<sup>7</sup>)

WAYNE SHORTER - "SUPER NOVA"

WILLIE BOBO - "HELLO OF AN ACT TO FOLLOW"

76.

## DOMINGO

B.GOLSON

*S. Dm*

C<sub>m</sub> D<sub>m</sub>

D<sub>m</sub>

" D<sub>m</sub> F<sup>7</sup> B<sup>b7</sup> A<sup>7(b9)</sup>

2. D<sub>m</sub> E<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sup>7</sup>

G<sub>m</sub><sup>7</sup> C<sup>7</sup> F B<sup>b</sup>

B<sup>f</sup> E<sup>7</sup> A<sub>m</sub> B<sup>b7</sup> E<sup>f</sup> A<sup>7(b9)</sup> D.S.d.p

~~(1)~~

*CODA Dm F7 Bb7 A7(b9)*

DO NOTHING TILL YOU HEAR FROM ME

Handwritten musical score for a solo instrument, likely trumpet or saxophone, featuring a single staff with various chords and measures. The score includes the following chords and measures:

- Measure 1: G<sup>7(65)</sup>, A Maj<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D Maj<sup>7</sup>
- Measure 2: F#<sup>7(69)</sup>, Bmi<sup>7</sup>, E<sup>7</sup>
- Measure 3: A Maj<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>
- Measure 4: Gmi<sup>7</sup>, C<sup>7</sup>
- Measure 5: F Maj<sup>7</sup>, Gmi<sup>7</sup>/C, F Maj<sup>7</sup>, Gmi<sup>7</sup>/C (3), F Maj<sup>7</sup>, Gmi<sup>7</sup>/C, F Maj<sup>7</sup>, Gmi<sup>7</sup>/C (3)
- Measure 6: A Maj<sup>7</sup>, Bmi<sup>7</sup>, C#mi<sup>7</sup>, F#<sup>7</sup>, B<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>
- Measure 7: A Maj<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D Maj<sup>7</sup>, G<sup>7</sup>
- Measure 8: F#<sup>7(69)</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, (F#mi<sup>7</sup>), (Bmi<sup>7</sup>, E<sup>7</sup>)

COOTIE WILLIAMS / REX STEWART - "THE BIG CHALLENGE"

78.

J=107

DOWN FOR DOUBLEFREDDIE GREEN

1. C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 2. C Dm<sup>7</sup> C<sup>7</sup> C

C F C

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

C A<sup>7</sup>. D<sup>7</sup> G<sup>7</sup> C

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

DOXYSONNY ROLLINS

Handwritten musical score for "DOXY" by Sonny Rollins. The score consists of four staves of music with various notes and rests. Chords are labeled above the staff: Gbmaj7, C, Bb7, A7, D7, G7, C, Bb7, A7, D7, G7, and C. Measures 11 and 12 feature a bass line with notes like F# and E. The score is written on five-line staff paper.

80.

DE LANGE

# DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

The score is organized into sections indicated by brackets:

- 1. E7 Bb7 A7**: Includes chords E7, Bb7, and A7.
- 2. E7 A7 A+7 D E7 Bb7 D**: Includes chords E7, A7, A+7, D, E7, Bb7, and D.
- E7 Bb6 B7 Cm7 F7 Bb6**: Includes chords E7, Bb6, B7, Cm7, F7, and Bb6.
- Bm7 E7 Amaj7 G#m7 F#m7 Bm7 E7 A7sus A7**: Includes chords Bm7, E7, Amaj7, G#m7, F#m7, Bm7, E7, A7sus, and A7.
- D A+7 D Bm7 F#m7 Bm7**: Includes chords D, A+7, D, Bm7, F#m7, and Bm7.
- E7 Gb G#o D/A B7**: Includes chords E7, Gb, G#o, D/A, and B7.
- E7 A7 D Bb7 E7 A7**: Includes chords E7, A7, D, Bb7, E7, and A7.
- LAST X: D Bb7 D Maj7**: Includes chords D, Bb7, and D Maj7.

Specific performance instructions include "TOSOLOS: Bb7 E7 A7" and "LAST X: Bb7 D Maj7".

THE DRIVEOLIVER NELSON

8 (4) | D Maj<sup>7</sup> | G Maj<sup>7</sup> | F# min<sup>7</sup> |

B min<sup>7</sup> | E min<sup>7</sup> | A<sup>7</sup> |

1. F# min<sup>7</sup> B<sup>7</sup> | E min<sup>7</sup> A<sup>7</sup> | 2. D Maj<sup>7</sup> | A min<sup>7</sup> D<sup>7</sup> |

G Maj<sup>7</sup> | C<sup>#7</sup> | F#<sup>#7</sup> | B<sup>7</sup> |

E<sup>#7</sup> | A<sup>7</sup> | D Maj<sup>7</sup> B<sup>7</sup> | E min<sup>7</sup> A<sup>7</sup> |

D Maj<sup>7</sup> | G Maj<sup>7</sup> | F# min<sup>7</sup> | B min<sup>7</sup> |

E min<sup>7</sup> | A<sup>7</sup> | D Maj<sup>7</sup> B<sup>7</sup> | E min<sup>7</sup> A<sup>7</sup> |

OLIVER NELSON - "IMAGES"

82.

J=69

EARLY AUTUMNRALPH BURNS

Handwritten musical score for Early Autumn by Ralph Burns, featuring a treble clef staff and a bass clef staff. The score includes various chords and specific notes, with some markings like '3' and circled '3' indicating rhythmic patterns or specific fingerings. The chords listed include A7, Ab, C, B7, Bb, Dm7, G7, C, Eb7, Bbm7, Eb7, Ab, Abm7, C#7, F#, Bb7, A7, Ab7, C# Maj7, G7, and A7.

ECLYPSO

T. FLANAGAN

(LATIN) Gmin<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>  
 Ami<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

Gmin<sup>7</sup> C<sup>7</sup> 1. F D<sup>7</sup> 2. F

(SWING) Cmin<sup>7</sup> F<sup>7</sup> Bb Maj<sup>7</sup>  
 Dmi<sup>7</sup> G<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> D<sup>7</sup>

(LATIN) Gmin<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 Gmin<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> F (D<sup>7</sup>)

(SOLOS = SWING)

JOHN COLTRANE - "KENNY BURRELL / JOHN COLTRANE"

84.

FLORA

J.S. JOHNSON

6/4

D<sub>m</sub>7 G7 C<sub>Maj</sub>7 F<sub>Maj</sub>7  
E<sub>m</sub>7 E<sub>b</sub><sub>m</sub>7 D<sub>m</sub>7 G7  
C<sub>Maj</sub>7 D<sub>m</sub>7 G7 2. C<sub>Maj</sub>7 G<sub>m</sub>7 C7  
F<sub>Maj</sub>7 F<sub>m</sub>7 Em7 B<sup>7</sup> E<sup>7</sup>  
A<sub>m</sub>7 D7 D<sub>m</sub>7 G7  
D<sub>m</sub>7 G7 C<sub>Maj</sub>7 F<sub>Maj</sub>7 E<sub>m</sub>7 E<sub>b</sub><sub>m</sub>7  
D<sub>m</sub>7 G7 C<sub>Maj</sub>7

SONNY STITT - "GENESIS"

# EMBRACEABLE YOU

G. GERSHWIN

The handwritten musical score for "Embraceable You" features eight staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature. The second staff starts with a key signature of two sharps (G) and a common time signature. The third staff begins with a key signature of one sharp (F#) and a common time signature. The fourth staff starts with a key signature of one sharp (F#) and a common time signature. The fifth staff begins with a key signature of one sharp (F#) and a common time signature. The sixth staff starts with a key signature of one sharp (F#) and a common time signature. The seventh staff begins with a key signature of one sharp (F#) and a common time signature. The eighth staff begins with a key signature of one sharp (F#) and a common time signature.

86.

ENCHANTMENTJOANNE BRACKEEN

*Gsus4*

*A<sup>b</sup>/G*

*C7*      *B<sup>b</sup>/<sup>c#</sup>*      *D<sup>f</sup>7*      *-3-*

*F<sup>#</sup><sub>d</sub>7*      *E<sub>m</sub>i<sup>7</sup>*      *C<sub>m</sub>i<sup>7</sup>*      *B<sup>b</sup><sub>m</sub>i<sup>7</sup>*

*A<sup>b</sup>/<sup>c</sup>*      *G/<sup>b</sup>B*      *F<sup>#</sup>/<sup>a#</sup>A<sup>#</sup>*      *A<sub>m</sub>i*

*F<sup>#d</sup>7*      *B<sub>m</sub>i<sup>7</sup>*      *E<sup>7</sup>*      *-*

*C<sub>m</sub>i<sup>7</sup>*      *B<sup>b</sup><sub>m</sub>i<sup>7</sup>*      *E<sup>7</sup>*      *-*

*E<sup>b</sup>Maj<sup>7</sup>*      *C<sup>#</sup>Maj<sup>7</sup>*      *B<sup>Maj</sup><sup>7</sup>*

*F<sup>#</sup>7*      *A<sup>7</sup>*      *A<sup>b</sup>7*      *B<sup>7</sup>*

JOANNE BRACKEEN - "SPECIAL IDENTITY"

♩ = 120

EPITLOGUEBILL EVANS

87.

(G) F

(D) ♯ ♯ ♯ ♯

(G) C♯Φ<sup>7</sup>

Dmi<sup>7(II)</sup> C

B♭Maj<sup>7</sup> Ami<sup>7</sup>

Dmi<sup>7(II)</sup>

(D) ♩ ♩

(G) B♭Maj<sup>7</sup>

⋮

Ami<sup>7</sup>

Dmi<sup>7</sup>

(D) ⌍ ⌍ ⌍ ⌍

(G) C

(D) ⌍ ⌍ ⌍ ⌍

bΦ C♯Φ<sup>7</sup>

⋮

Φ Dmi

⋮

EVENING IN CONCERT

J.BRACKEN

F#<sup>min</sup>

Emin7

Bmin

Eb7sus4<sup>(b5)</sup>

Dmin7

Bmin7

Gmin

FMaj7(#11)

Amaj7/F

Emin7

C7

Fmin7

Ab7

G/E7

A:

JOANNE BRACKEN - "SPECIAL IDENTITY"

# EVERYTHING I HAVE IS YOURS

B. LANE

Handwritten musical score for a piece titled "EVERYTHING I HAVE IS YOURS" by B. LANE. The score consists of ten staves of music, each with a different vocal line. The vocal parts are labeled with various chords and progressions. The first staff starts with a D chord. The second staff starts with a D chord. The third staff starts with a Bmin chord. The fourth staff starts with an F#min chord. The fifth staff starts with a D chord. The sixth staff starts with a D chord. The seventh staff starts with a Bmin chord. The eighth staff starts with an E7 chord. The ninth staff starts with an Emi7 chord. The tenth staff starts with a D chord.

Chords and progressions visible in the score include:

- Staff 1: D, Bb7, Emi7 A7, A+7
- Staff 2: D, Bb7, Emi7 A7, Emi6 F#7
- Staff 3: Bmin, Gmi, D, E7
- Staff 4: F#mi, B7, Bmi7 E7, Emi7 A7
- Staff 5: D, Bb7, Emi7 A7, A+7
- Staff 6: D, Ami7 D7 D+, GMaj7 G6, GMaj7 G6 F#7
- Staff 7: Bmin, Gmi, D
- Staff 8: E7, D, Bb7
- Staff 9: Emi7 A7, 1. D F# Emi C#, 2. D
- Staff 10: D

90.

# EYE OF THE HURRICANE

HERBIE HANCOCK

6 Gmin<sup>7</sup> C<sup>13</sup> Fmin<sup>7</sup> Bb<sup>13</sup> EbMaj<sup>7</sup>  
 C#Maj<sup>7</sup>(#II) F#Maj<sup>7</sup>(#II) Cmin<sup>9</sup>

(SOLOS OVER Gmin BLUES)

HERBIE HANCOCK - "MAIDEN VOYAGE"

(MED. UP)

# E77-THE TIC

GEORGE RUSSELL 91.

D<sub>mi</sub>⁹

[DRUM SOLO]

A D<sub>mi</sub> D<sub>mi</sub>(A⁹) D<sub>mi</sub>⁹ D<sub>mi</sub>⁹ D<sub>mi</sub>⁹ D<sub>mi</sub>⁹ D<sub>mi</sub>

B D<sub>mi</sub>⁹ D<sub>mi</sub>(+5) D<sub>mi</sub> G<sub>mi</sub>⁹ C⁹

C G<sub>mi</sub>⁹ C⁹ F<sub>mi</sub>⁹ G<sub>mi</sub>⁹ C⁹

D A⁹ D<sub>mi</sub>(B⁹) G<sub>mi</sub>⁹

E⁹ (E⁹) E<sub>b</sub>/A⁹ (D⁹) D⁹ E D<sub>mi</sub> D<sub>mi</sub>(A⁹)

F G<sub>mi</sub>⁹ C⁹ F<sub>mi</sub>⁹ B<sub>b</sub>⁹ E<sub>f</sub>⁹

A⁹ D<sub>mi</sub>

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

92.

# EINBAHNSTRASSE

Handwritten musical score for "EINBAHNSTRASSE" on four staves. The score consists of two systems of music. The first system starts with a treble clef, 2/4 time, and a key signature of one sharp. It includes chords E minor, A<sup>7</sup>, D minor, G<sup>7</sup>, C, F<sup>#0</sup>, and G<sup>7</sup>. The second system starts with a bass clef, 2/4 time, and a key signature of one sharp. It includes chords C<sup>7</sup>(#9), E, E, C, G<sup>#</sup>, G<sup>7</sup>, C, F, F<sup>#0</sup>, G<sup>7</sup>, E minor, A<sup>7</sup>, D minor, G<sup>7</sup>, C, Ab, and ends with a repeat sign and a bass note.

# E.K.'s BLUES

Handwritten musical score for "E.K.'s BLUES" on four staves. The score consists of two systems of music. The first system starts with a treble clef, 2/4 time, and a key signature of one sharp. It includes chords G<sup>7</sup>, C, C<sup>#0</sup>, G<sup>7</sup>, and D minor, G<sup>7</sup>. The second system starts with a bass clef, 2/4 time, and a key signature of one sharp. It includes chords C<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>, G<sup>7</sup>, B minor, B<sup>b7</sup>, A minor, G<sup>7</sup>, E<sup>7</sup>, A minor, and D<sup>7</sup>.

(up)

52ND STREET THEME

TH. MONK

Handwritten musical score for "52nd Street Theme" by Thelonious Monk. The score consists of eight staves of music, each with a different rhythm pattern. The chords indicated are D, Bm<sup>i</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D, Bm<sup>i</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D, F<sup>o</sup>, Emi<sup>7</sup>, 1. D, 2. D, D+, G, D+, G, E+, A<sup>7</sup>, D, Bm<sup>i</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D, Bm<sup>i</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D, F<sup>o</sup>, Emi<sup>7</sup>, D. The score is in 2/4 time, with various dynamics and performance instructions.

94.

FEELS SO GOOD

CHUCK MANGIONE

Handwritten musical score for "Feels So Good" by Chuck Mangione. The score consists of six staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. Various chords are labeled above the staff, including G, D/F#, E<sub>min</sub>7, A<sub>min</sub>7, D/C, B<sub>min</sub>7, E<sub>min</sub>7, A<sub>min</sub>7/G, F#9, B7, E<sub>min</sub>7, Fadd9, and G. Measures 1-4 show a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Measures 5-8 show a bass line with eighth-note patterns and a treble line with eighth-note patterns. Measures 9-12 show a bass line with eighth-note patterns and a treble line with sixteenth-note patterns.

Ami<sup>7</sup>

Bmi

C C<sup>#</sup><sup>o</sup>

D⁹sus

G

(E⁹)

E⁹/G♯

Ami<sup>7</sup>

(D⁹)

(E⁹)

D⁹

G

(E⁹)

E⁹/G♯

Ami<sup>7</sup>

(Ami⁹/D)

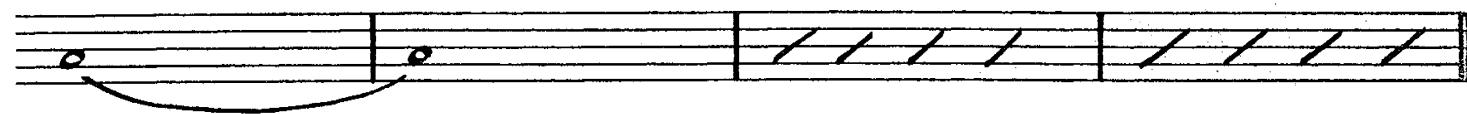
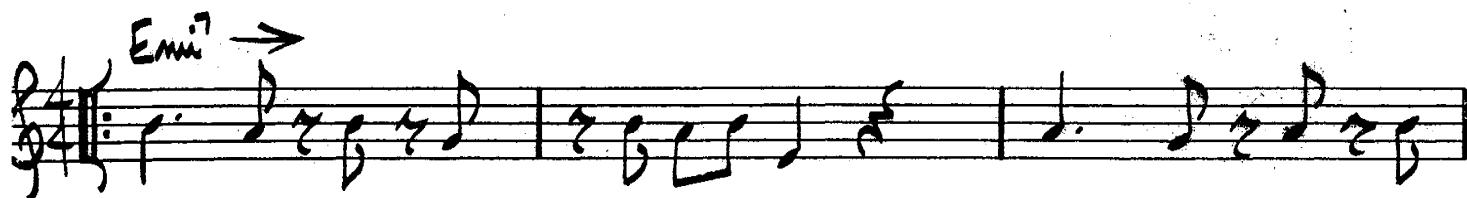
Ami<sup>9</sup>/D

"FEELS SO GOOD  
(PAGE 2)"

"WIFE LE FORGESSER  
REMEMBER STANLEY WATSON!"

96.

MED. ROCK) FIRST MOVES SONNY ROLLINS



SONNY ROLLINS "THE CUTTING EDGE"

FIRST TRIPRON CARTER

The musical score for "FIRST TRIP" by Ron Carter is handwritten on eight staves. The first staff shows a complex pattern of eighth and sixteenth notes with chords E7, A9, and Eb7. The second staff features a bass line with D7, G, and G. The third staff has a treble line with A. The fourth staff includes B7, Eb7, Ab7, A7, and D7. The fifth staff shows G and Eb7. The sixth staff contains E7, A9, D7, and G. The seventh staff has a bass line with D7, G, and G. The eighth staff is mostly blank.

98.

=108

FIVE BROTHERSGERRY MALLEGAN

Handwritten musical score for "Five Brothers" by Gerry Malligan. The score consists of ten staves of jazz notation, likely for a large ensemble. The key signature varies throughout the piece, indicated by various sharps and flats. Chords are labeled above the staves, including E<sup>min</sup>7, A7, D, Emi<sup>7</sup>, A7, Ami<sup>7</sup>, D7, G, C7, D, F7, Emi<sup>7</sup>, A7, 2. Emi<sup>7</sup>, Eb7, D, C#7, F#, Gmi<sup>7</sup>, C7, F, F#mi<sup>7</sup>, B7, E, Fmi<sup>7</sup>, Bb7, Eb, Emi<sup>7</sup>, Eb7, D, Emi<sup>7</sup>, A7, Ami<sup>7</sup>, D7, G, C7, Emi<sup>7</sup>, Eb7, C. Measure numbers 1 and 2 are present above the first two staves. Measures 3 and 4 are indicated by a bracket under the bass staff. Measures 5 and 6 are indicated by a bracket under the bass staff. Measures 7 and 8 are indicated by a bracket under the bass staff. Measures 9 and 10 are indicated by a bracket under the bass staff.

STAN GETZ - "NEW JAZZ # NJ LP 102"

(MED. UP JAZZ VAULT)

FLIM FLAMMICHAEL WOFFORD

**6/4**

Chords and notes labeled in the score:

- Top staff: A<sup>13</sup>, B<sup>b13</sup>, A<sup>13</sup>, G<sup>#13</sup>
- Second staff: A<sup>13</sup>, B<sup>b13</sup>, A<sup>13</sup>, B<sup>b13</sup>
- Third staff: A<sup>13</sup>, B<sup>b13</sup>, A<sup>13</sup>, Eb<sup>7</sup>, F<sup>#min7/B</sup>, F<sup>min7/Bb</sup>
- Fourth staff: A<sup>13</sup>, B<sup>b13</sup>, A<sup>13</sup>, G<sup>13</sup>
- Fifth staff: F<sup>#7</sup>(#9), B<sup>b13</sup>, F<sup>7</sup>, E<sup>7</sup>(#9)
- Sixth staff: A<sup>13</sup>, B<sup>b13</sup>, A<sup>13</sup>, G<sup>#7</sup>

BUD SHANK - "BUD'S SUNSHINE EXPRESS"

100.

FLINTSTONE'S THEME

38301 (Guitar Solo)

1. C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

1. C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> 2. C Maj<sup>7</sup>  
E<sup>7</sup> A<sup>7</sup>  
D<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

1. C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> 2. C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

CLARK TERRY - "CLARK TERRY &amp; HIS JOLLY GIANTS"

# A FLOWER IS A LONESOME THING

D<sup>b</sup>7(b5)

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

- Staff 1: D<sup>b</sup>7(b5), C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>
- Staff 2: G<sup>#</sup>Maj<sup>7</sup>, F<sup>7</sup>, E<sup>b</sup>Maj<sup>7</sup>, 2. E<sup>b</sup>6
- Staff 3: F<sup>#</sup>Maj<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>Maj<sup>7</sup>, F<sup>#</sup>F<sup>7</sup>, B<sup>7(b9)</sup>, E<sup>b</sup>Maj<sup>7</sup>
- Staff 4: E<sup>b</sup>6, E<sup>b</sup>Maj<sup>7</sup>, F<sup>7(#9)</sup>, C<sup>7</sup>, F<sup>7</sup>, AbMaj<sup>7</sup>, B<sup>b</sup>7(b5)
- Staff 5: D<sup>b</sup>7(b5)
- Staff 6: C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, G<sup>#</sup>Maj<sup>7</sup>, F<sup>7</sup>, E<sup>b</sup>Maj<sup>7</sup>, E<sup>b</sup>Maj<sup>7</sup>

# FLY BY NIGHT

DAVE GRUSIN

S.

Handwritten musical score for "Fly By Night" by Dave Grusin. The score is written on six staves:

- Staff 1:** Treble clef, 4/4 time, key signature of A major. Chords: Am7, Bm7, Cmaj7.
- Staff 2:** Treble clef, 4/4 time, key signature of A major. Chords: Am7, Bm7, Cmaj7.
- Staff 3:** Bass clef, 4/4 time, key signature of A major. Notes: G, A, B, C, D.
- Staff 4:** Bass clef, 4/4 time, key signature of A major. Notes: G, A, B, C, D.
- Staff 5:** Treble clef, 4/4 time, key signature of A major. Notes: E, F, G.
- Staff 6:** Treble clef, 4/4 time, key signature of A major. Chords: Cmaj7, Bm7, Am7.

Other markings include a section label "A" above the fifth staff and a tempo marking "P." at the beginning of the score.

103.

Handwritten musical score for a solo instrument (likely flute) and piano. The score consists of five systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The melody begins with eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. Handwritten lyrics are placed above the melody: "C Maj", "Ami", "B min", "C Maj?", "D sus", and "E Maj". The second system begins with a bass clef, common time, and a key signature of one sharp. It contains eighth-note patterns and sixteenth-note figures. Handwritten lyrics include "A Maj", "G min?", "G Maj?", "C Maj?", "B sus", and "A/B". The third system starts with a treble clef, common time, and a key signature of one sharp. It includes measures with a 3/4 time signature and a measure with a 2/4 time signature. Handwritten lyrics are "A/B G/A A/B" and "F min?". The fourth system starts with a bass clef, common time, and a key signature of one sharp. It features eighth-note patterns and sixteenth-note figures. Handwritten lyrics are "C# sus" and "D min?". The fifth system starts with a treble clef, common time, and a key signature of one sharp. It includes measures with a 3/4 time signature and a measure with a 2/4 time signature. Handwritten lyrics are "G min?", "D min?", "G min?", and "D# sus".

(D.S. TO INTRO  
SOLOS OVER A & B then D.S. a. & b.)

Handwritten musical score continuation for the second system. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. It includes measures with a 3/4 time signature and a measure with a 2/4 time signature. Handwritten lyrics are "Ami?" and "LEE RITENDOUR". The second system starts with a bass clef, common time, and a key signature of one sharp. It features eighth-note patterns and sixteenth-note figures. Handwritten lyrics are "CAPTAIN FINKERS" and "A/B". The score concludes with the instruction "FLY BY NIGHT PAGE 2." at the bottom.

104.

# FIVESOME AFTER DARK

Benny Golson

Handwritten musical score for "FIVESOME AFTER DARK" by Benny Golson. The score consists of four staves of music for a band. The first staff shows a treble clef, a key signature of one sharp (F#), and a tempo of 104. The second staff shows a bass clef, a key signature of one sharp (F#), and a tempo of 104. The third staff shows a bass clef, a key signature of one sharp (F#), and a tempo of 104. The fourth staff shows a bass clef, a key signature of one sharp (F#), and a tempo of 104. Various chords are labeled throughout the score, including C#min7, F#min7, A13, G#13, C#min7, (D#min7 G#1), G7, A7, D7, G7, D7, A7, D7, G7, C7, C#7, F#7, E7, A7, D7, G7.

# WED.-UP (FUNK) FUNK DOMPIJIN'

JOHNNY COLES

Handwritten musical score for "WED-UP (FUNK) FUNK DOMPIJIN'" by Johnny Coles. The score consists of four staves of music for a band. The first staff shows a treble clef, a key signature of one sharp (F#), and a tempo of 104. The second staff shows a bass clef, a key signature of one sharp (F#), and a tempo of 104. The third staff shows a bass clef, a key signature of one sharp (F#), and a tempo of 104. The fourth staff shows a bass clef, a key signature of one sharp (F#), and a tempo of 104. Various chords are labeled throughout the score, including G7, A7, D7, G7, D7, A7, D7, G7, C7, C#7, F#7, E7, A7, D7, G7.

# FLYING HOME

LIONEL HAMPTON

4/4

Chords and Solos:

- Staff 1: F, F7/Eb, Dm7, C7, C7, F, F7/Eb, Dm7, C7, C7
- Staff 2: 1. F7, C7, 2. F7, Cm7, F7
- Staff 3: F7, F7, Bb6
- Staff 4: G7, C7
- Staff 5: F, F7/Eb, Dm7, C7, C7, F, F7/Eb, Dm7, C7, C7
- Staff 6: F, F7/Eb, Dm7, C7, C7, F7 (Solo)
- Staff 7: LAST X: C7(49)
- Staff 8: F

106.

# FLY ME TO THE MOON

Handwritten musical score for "Fly Me to the Moon" featuring vocal and piano parts. The vocal part is in soprano clef, and the piano part is in bass clef. Chords are labeled above the notes. The score consists of ten staves of music.

**Vocal Part (Soprano Clef):**

- Chords: Bm7, Em7, A7, Dmaj7, D7, Gmaj7, Emi6, F#7, Bmi, B7, Em7, A7, Em7, A7, Dmaj7, Emi6, Dmaj7, C#mi7, F#7, Bm7, Em7, A7, Dmaj7, D7, Gmaj7, Emi6, F#7, Bmi, B7, Em7, A7, Em7, A7, B7, 1. Ami6, B7, Em7, A7, D6, F#7, 2. Dmaj7, D7, G6, A7 (A7(b9)), D6, Bm7, Em7, D6.

**Piano Part (Bass Clef):**

- Chords: Bm7, Em7, A7, Dmaj7, D7, Gmaj7, Emi6, F#7, Bmi, B7, Em7, A7, Em7, A7, Dmaj7, Emi6, Dmaj7, C#mi7, F#7, Bm7, Em7, A7, Dmaj7, D7, Gmaj7, Emi6, F#7, Bmi, B7, Em7, A7, Em7, A7, B7, 1. Ami6, B7, Em7, A7, D6, F#7, 2. Dmaj7, D7, G6, A7 (A7(b9)), D6, Bm7, Em7, D6.

# FOOLS RUSH IN

Handwritten musical score for "FOOLS RUSH IN". The score consists of ten staves of music, each with a different vocal line and harmonic progression. The staves are arranged vertically, with some staves having multiple lines of music. Chords are indicated above the staff, and lyrics are written below or next to the notes. The score includes a variety of chords such as E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, D, B<sup>m</sup>i<sup>7</sup>, G, E<sup>7</sup>(b5), B<sup>m</sup>i<sup>7</sup>, E<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, D, B<sup>m</sup>i<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, C<sup>7</sup>(b5), B<sup>7</sup>, E<sup>m</sup>i, G<sup>m</sup>i<sup>b</sup>, D, B<sup>m</sup>i<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, D, G<sup>m</sup>i<sup>b</sup>, B<sup>b</sup>, E<sup>m</sup>i<sup>7</sup>, and 2. D. The score is written on five-line staff paper.

108.

(MEO. U.P) FOR MINORS ONLY J. HEATH

Handwritten musical score for "FOR MINORS ONLY" by J. Heath. The score is for a band and consists of six staves of music. The chords used include Dmi, A7(b9)/E, Dmi, A7(b9), Dmi, Dmi, (D47), Gmi, D7(b9)/A, Gmi, D7(b9), Gmi, E7, A7, Fmi7, Bb7, Emi7, A7, Dmi7, Bb7, A7, Dmi7, A7, and (E7 A7). The score is written in 6/4 time.

JIMMY HEATH - "PICTURE OF HEATH"

(d=110)

## FOUR BROTHERS

JEMMY GIUFFRE

1. C  
G7  
Cmin<sup>7</sup>  
Dmin<sup>7</sup>  
2. Cmin<sup>7</sup> F<sup>+7</sup> Bb  
E7min<sup>7</sup> A7 C#  
Em<sup>7</sup> A7 Dmin<sup>7</sup> G<sup>7</sup>  
C<sup>7</sup> Cmin<sup>7</sup> F<sup>+7</sup> B  
Cmin<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> Bb

110.

(up)

FOX HUNTJ.J. JOHNSON

(G<sup>2</sup>)

D<sup>1</sup> (C)

E<sup>7(b5)</sup>

A<sup>7 alt.</sup>

D7

G alt.

F#7 alt.

B7 (b5)

(2nd END)

## FREDDIE FROO

PEPPER ADAMS

Emi<sup>7</sup> A<sup>7(b9)</sup> G#<sup>7(b9)</sup> G<sup>7(b9)</sup> Emi<sup>7</sup> A<sup>7(b9)</sup>

Dmi<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7(b9)</sup> Fmaj<sup>7</sup> Fmi<sup>7</sup> (Bb<sup>7</sup>)

1. Bb<sup>7(b9)</sup> A<sup>7(b9)</sup> G#<sup>7(b9)</sup> G<sup>7(b9)</sup> 2. Cmaj<sup>7</sup> Dmi<sup>7</sup> G<sup>7(b9)</sup> C#maj<sup>7</sup> Cmaj<sup>7</sup>

Bmi<sup>7</sup> E<sup>7(b9)</sup> Cmi<sup>7</sup> (3) F<sup>7</sup>

C#mi<sup>7</sup> F#<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> G#mi<sup>7</sup> C<sup>7</sup>

Emi<sup>7</sup> A<sup>7(b9)</sup> G#<sup>7(b9)</sup> G<sup>7(b9)</sup> Emi<sup>7</sup> A<sup>7(b9)</sup> Dmi<sup>7</sup> G<sup>7</sup>

Gmi<sup>7</sup> C<sup>7(b9)</sup> Fmaj<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Cmaj<sup>7</sup> Dmi<sup>7</sup> G<sup>7(b9)</sup> C#maj<sup>7</sup>

(3) (3)

FREE CELL BLOCK "F" IT'S NAZI U.S.A. C. MINGUS

Handwritten musical score for "FREE CELL BLOCK 'F' IT'S NAZI U.S.A." by C. MINGUS. The score is for a band and consists of ten staves. The music features various instruments and includes many time signature and key signature changes. Annotations include chords like AbMaj7, B7, C#7, EMaj7, DMaj7, F#Maj7(#11), B#Maj7, AbMaj7, AbMaj7, F#Maj7, EMaj7, and (LATIN F#Maj7).

**(PG. 2 FREE CELL BLOCK "F" IT'S NAZI U.S.A.)**

E<sup>b</sup>Maj<sup>7</sup> A<sup>7</sup>

SWING D Maj<sup>7</sup>

1 2 3 4 5 6 7 8

E<sup>b</sup>Maj<sup>7</sup> F9(b5) Fm7 Ab<sup>7</sup> Bb<sup>7</sup> E7 F#Maj<sup>7</sup>

E<sup>b</sup>Maj<sup>7</sup> F#7

CHARLES MINGUS - "CHANGES TWO"

114.

FRIDAY the 13<sup>th</sup>      JOANNE BRACKEN

A handwritten musical score for piano, consisting of two staves and ten measures. The top staff is treble clef and the bottom staff is bass clef. The key signature is one sharp (F#). Measure 1: Treble staff has a rest. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

(PG. 2 FRIDAY THE 13TH)

(REPEAT 3X's)

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

(13)

(13)

(REPEAT 4X's)

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

G F E<sup>b</sup> D<sup>7</sup>

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

G F E<sup>b</sup> D<sup>7</sup>

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

C B<sup>b7</sup> A<sup>b7</sup> D<sup>7</sup>

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

G F E<sup>b7</sup> D<sup>m7</sup> G

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

D E<sup>b</sup> F E<sup>b</sup>

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

G C F

Handwritten musical score for a piano piece. The score consists of ten staves of music. The first two staves are for the right hand (treble clef) and left hand (bass clef). The key signature changes from G major to F major. The third staff is for the left hand (bass clef), followed by four staves for the right hand (treble clef). The next three staves are for the left hand (bass clef), and the final staff is for the right hand (treble clef). The music includes various note values and rests, with some measure endings indicated by vertical lines at the end of each measure."/>

116.

(MODERATE)

FUNKYKENNY BURRELL

(VERY EASY)

FREEDRIETTE COLEMAN

(Rock) GAMES PEOPLE PLAYJOE SOUTH

2. (LAST X ONLY)

GETTIN' IT TOGETHA'BABY TIMMINS

Ami D Ami D Ami D Ami D Ami

Dmi<sup>7</sup> Dmi<sup>7</sup> B9 BbMaj7 Dmi<sup>7</sup> Dmi<sup>7</sup> Eflat<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup>(#9) Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> (SOLOS: Ami 4 Dmi 4

(BALLAD) GENILE WIND & FALLING TEAR G. BURTON

8  
 Gm7 D<sup>7</sup>(#9) Gm7 C<sup>#7(13)</sup> E Maj<sup>7</sup> G Maj<sup>7</sup> F Maj<sup>7</sup> F#ø B<sup>7</sup>  
 Em<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> G/B B<sup>7</sup> B<sup>b</sup> A<sup>7</sup> Ab Maj<sup>7</sup> Gm7  
 Cm7 B<sup>b</sup> Ab Maj<sup>7</sup> Gm7 Cm7 Ab Fm7 Dm7  
 Eb Maj<sup>7</sup> C<sup>#7</sup> Cm7 F<sup>7</sup> Bbm7 Eb<sup>7</sup> Aø D<sup>7</sup>  
 2. Cm7 Fm7 B<sup>b</sup> Eb Maj<sup>7</sup> Aø<sup>7</sup> D<sup>7</sup> Dø<sup>7</sup> G<sup>7</sup>  
 Cm7 Aø D<sup>7</sup> G C<sup>#7</sup> E G F# Maj<sup>7</sup>

(BALLAD)

GEORGIAHOAGY CARMICHAEL

GMaj<sup>7</sup> F#ø B<sup>7</sup> Emi Emi/D A/C# Cmi<sup>7</sup> F<sup>7</sup>

(F#ø) E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

2. Ami<sup>7</sup> D<sup>7(b9)</sup> GMaj<sup>7</sup> F#mi<sup>7</sup> B<sup>7</sup>

Emi B<sup>7</sup>/D#(Ami<sup>6</sup>) Emi/D C#ø(C<sup>7</sup>) Emi B<sup>7</sup>/D#(Gmi<sup>6</sup>) Emi/D C#ø(A<sup>7</sup>)

Emi Emi/D Emi/D C#mi<sup>7</sup> F#<sup>7</sup> Bmi<sup>7</sup> E<sup>7(Bb<sup>7</sup>)</sup> Ami<sup>7</sup> D<sup>7(Ab<sup>7</sup>)</sup>

GMaj<sup>7</sup> F#ø B<sup>7</sup> Emi Emi/D A/C# Cmi<sup>7</sup> F<sup>7</sup>

Bmi<sup>7</sup> E<sup>(F#ø)</sup> Ami<sup>7</sup> D<sup>7(b9)</sup> GMaj<sup>7</sup> (Ami<sup>7</sup> D<sup>7</sup>)

120.

GET OUT OF TOWNCOLE PORTER

D<sub>mi</sub>

D<sub>mi</sub>

D<sub>mi</sub> C D<sup>7(b9)</sup>

i<sub>mi</sub> C F<sub>Maj</sub><sup>7</sup>

B<sup>ø</sup> E<sup>+7</sup> E<sup>ø</sup> A<sup>7(b9)</sup>

D<sub>mi</sub>

D<sup>7(b9)</sup>

i<sub>mi</sub> C<sup>7(b9)</sup> F<sub>Maj</sub><sup>7</sup> D<sup>+7</sup>

G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>Maj</sub><sup>7</sup> (E<sup>+7</sup> A<sup>+7</sup>)

ROLAND KIRK - "DOMINO"

BALLAD A GHOST OF A CHANCE V. YOUNG

Handwritten musical score for "A Ghost of a Chance" by V. Young. The score consists of six staves of music, each with a key signature and time signature. The first staff shows a guitar-like part with chords D<sup>Maj7</sup>, A<sup>+</sup>, A<sup>Maj7</sup>, and D<sup>7</sup>. The second staff shows a bass line with chords G<sup>Maj7</sup>, C<sup>7</sup>, D<sup>Maj7</sup>, B<sup>Maj7</sup>, E<sup>Maj7</sup>, and A<sup>7</sup>. The third staff contains two endings: ending 1 has chords F#<sup>Maj7</sup>, B<sup>7</sup>, and E<sup>Maj7</sup>; ending 2 has a single chord D<sup>Maj7</sup>. The fourth staff shows a guitar-like part with chords E<sup>Maj7</sup>, A<sup>7</sup>, D<sup>Maj7</sup>, F#<sup>Maj7</sup>, B<sup>7</sup>, and E<sup>Maj7</sup>. The fifth staff shows a guitar-like part with chords G#<sup>D7</sup>, C#7(b9), A<sup>7</sup>, D<sup>Maj7</sup>, A<sup>Maj7</sup>, and D<sup>7</sup>. The sixth staff shows a bass line with chords G<sup>Maj7</sup>, C<sup>7</sup>, A<sup>Maj7</sup>, D<sup>7</sup>, G<sup>Maj7</sup>, and C<sup>7</sup>. The seventh staff shows a guitar-like part with chords D<sup>Maj7</sup>, B<sup>Maj7</sup>, E<sup>Maj7</sup>, A<sup>7</sup>, D<sup>Maj7</sup> (B<sup>Maj7</sup>), and (E<sup>Maj7</sup>, A<sup>7</sup>). The score is written on five-line staff paper.

ZOOT SIMS - "SOPRANO SAX"

ARNETTE COBB - "THE WILD MAN FROM TEXAS"

WES MONTGOMERY - "BEST OF WES MONTGOMERY"

122.

SLOW-MED.)

GIRL TALKNEGLIGEE

8 4/4

F Maj<sup>9</sup> B<sup>9</sup>      Bb Maj<sup>7</sup> G min<sup>7</sup> C<sup>7(b9)</sup> A min<sup>7</sup> D<sup>7(b9)</sup>      G min<sup>7</sup> A min<sup>7</sup> Bb<sup>6</sup> C<sup>9</sup>  
 F min<sup>7</sup> Bb min<sup>7</sup>      G<sup>7(b9)</sup> G min<sup>7</sup> C<sup>7(b9)</sup> A min<sup>7</sup> D<sup>7(b9)</sup>      A min<sup>7</sup> Bb min<sup>6</sup> C min<sup>6</sup> D<sup>7</sup>  
 D min<sup>7</sup> G<sup>9</sup>      G min<sup>7</sup>/C<sup>b9</sup> Bb min<sup>7</sup>      A min<sup>7</sup> D min<sup>9</sup>      1. G min<sup>7</sup> C<sup>9</sup>  
 2. G min<sup>7</sup> C<sup>9</sup>      F Maj<sup>7</sup> (Ab Maj<sup>7</sup>)      (G min<sup>7</sup> C<sup>7(b9)</sup>)

(BOSSA)

GENTLE RAIN

8 4/4

B min<sup>6</sup>      C#Φ      F#<sup>7</sup>      B min<sup>7</sup> E<sup>7</sup>      A min<sup>7</sup> D<sup>7</sup>  
 G b      G#Φ      C#<sup>7</sup>      F#Φ      B<sup>7(b9)</sup>  
 E Φ      C#Φ F#<sup>7</sup>      1. B min<sup>6</sup>      C<sup>9</sup>      2. B min<sup>7</sup> E<sup>7</sup>      A min<sup>7</sup> D<sup>7</sup>  
 G b      D<sup>9</sup>      G b      F# min<sup>7</sup>      B min      (F#<sup>7</sup>)

GOOD BAITTADD DANNER

84) C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> C<sup>#7</sup> C Maj<sup>7</sup>. Ami<sup>7</sup>  
 Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> Bb<sup>7</sup>  
 Emi<sup>7</sup> Eb<sup>b7</sup> Dmi<sup>7</sup> C<sup>#7</sup> 1. C Maj<sup>7</sup> b<sup>b7</sup> 2. C Maj<sup>7</sup> C<sup>7</sup>(#5)  
 FMaj<sup>7</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> F<sup>#7</sup> FMaj<sup>7</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
 FMaj<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Eb<sup>7</sup> Ami<sup>7</sup> Ab<sup>7</sup> Gmi<sup>7</sup> F<sup>#7</sup> F<sup>7</sup> G<sup>9</sup>  
 C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> C<sup>#7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>  
 C Maj<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> Bb<sup>7</sup> Emi<sup>7</sup> Eb<sup>7</sup> Dmi<sup>7</sup> C<sup>#7</sup> C (G<sup>7</sup>)

GOLDEN NOTE BOOKSGERRY MULLIGAN

**A.** S. D<sup>Maj</sup>⁹ C<sup>Maj</sup>⁹ D<sup>Maj</sup>⁹

1. A B 2. A B 3. B E⁹ A⁹ D

E sus A⁹ D E⁹ A⁹ D G⁹ C⁹

1. F Maj⁹ E min⁹ A⁹ 2. F Maj⁹ E min⁹ B⁹

E Maj⁹ D Maj⁹ E Maj⁹ D Maj⁹

E Maj⁹ D Maj⁹ C♯ B⁹ C♯

F♯⁹ B⁹ E F♯sus B⁹ E

F♯⁹ B⁹ E A D G Maj⁹ E min⁹ A⁹

- PG. 2 -

## (GOLDEN NOTEBOOKS)

(Solos:

D<sup>Maj</sup>7C<sup>Maj</sup>7D<sup>Maj</sup>7C<sup>Maj</sup>7D<sup>Maj</sup>7C<sup>Maj</sup>7

B

A B

E<sup>7</sup> A<sup>7</sup> DE<sup>7</sup> A<sup>7</sup> D

(VAMP:

F<sup>Maj</sup>7(B<sup>b</sup><sub>Maj</sub>7)  
E<sup>b</sup><sub>Maj</sub>7A<sup>7sus</sup>

=

D.S. al

ON D.S. MELODY AT (B) MAY BE PLAYED SAME AS AT (D) DUE TO NE LOWE

VAMP:

F<sup>Maj</sup>7E<sup>min</sup>7 A<sup>7</sup>D<sup>Maj</sup>7 

GERRY NUGGETT CAN - "THE AGE OF STEAM"

126.

(LATIN)

# GREGORY IS HERE

HORACE SILVER

2/4

(GREGORY IS HERE PG. 1)

1.

Handwritten musical score for section 1. The score consists of four measures. Measure 1 starts with a Dm7 chord, followed by a G7(b9) chord. Measure 2 starts with a C Maj7 chord. Measure 3 contains a single note. Measure 4 ends with a G7(b9) chord. The bass line is indicated below the treble clef staff.

2.

Handwritten musical score for section 2. The score consists of three measures. Measure 1 starts with a C Maj7 chord. Measure 2 starts with a Dm7 chord. Measure 3 starts with a Fm7 chord. The bass line is indicated below the treble clef staff.

Handwritten musical score for section 3. The score consists of three measures. Measure 1 starts with a Bb7 chord. Measure 2 starts with an Eb Maj7 chord. Measure 3 contains a single note. The bass line is indicated below the treble clef staff.

Handwritten musical score for section 4. The score consists of four measures. Measure 1 starts with an Fm7 chord. Measure 2 starts with a Bb7 chord. Measure 3 starts with a Dm7 chord. Measure 4 ends with a G7(b9) chord. The bass line is indicated below the treble clef staff. The section concludes with a repeat sign and the instruction "D.C. al fine".

128.

(NED. GOSPEL) GROOVE MERCHANT J.RICHARDSON

The musical score consists of six staves of handwritten music. The first three staves are for a primary section, with the first two ending at measure 8. The third staff begins with a G7 chord and continues with a C7 solo. The fourth staff begins with an F7 chord and continues with an F#7 solo. The fifth staff begins with an Ami7 chord and continues with a D7 solo. The sixth staff begins with a G7 chord and continues with a D7 solo. Measures 9 through 12 show a transition back to the primary section, starting with a G7 chord and continuing with a C7 solo. Measures 13 through 16 show a second solo section, starting with an F7 chord and continuing with an F#7 solo. Measures 17 through 20 show a third solo section, starting with an Ami7 chord and continuing with a G7 solo. Measures 21 through 24 show a final solo section, starting with a G7 chord and continuing with a C7 solo. Measures 25 through 28 show a final solo section, starting with an F7 chord and continuing with an F#7 solo. Measures 29 through 32 show a final solo section, starting with an Ami7 chord and continuing with a D7 solo. Measures 33 through 36 show a final solo section, starting with a G7 chord and continuing with a D7 solo. Measures 37 through 40 show a final solo section, starting with a G7 chord and continuing with a C7 solo. Measures 41 through 44 show a final solo section, starting with an F7 chord and continuing with an F#7 solo. Measures 45 through 48 show a final solo section, starting with an Ami7 chord and continuing with a D7 solo. Measures 49 through 52 show a final solo section, starting with a G7 chord and continuing with a C7 solo. Measures 53 through 56 show a final solo section, starting with an F7 chord and continuing with an F#7 solo. Measures 57 through 60 show a final solo section, starting with an Ami7 chord and continuing with a D7 solo. Measures 61 through 64 show a final solo section, starting with a G7 chord and continuing with a C7 solo. Measures 65 through 68 show a final solo section, starting with an F7 chord and continuing with an F#7 solo. Measures 69 through 72 show a final solo section, starting with an Ami7 chord and continuing with a D7 solo. Measures 73 through 76 show a final solo section, starting with a G7 chord and continuing with a C7 solo. Measures 77 through 80 show a final solo section, starting with an F7 chord and continuing with an F#7 solo. Measures 81 through 84 show a final solo section, starting with an Ami7 chord and continuing with a D7 solo. Measures 85 through 88 show a final solo section, starting with a G7 chord and continuing with a C7 solo. Measures 89 through 92 show a final solo section, starting with an F7 chord and continuing with an F#7 solo. Measures 93 through 96 show a final solo section, starting with an Ami7 chord and continuing with a D7 solo. Measures 97 through 100 show a final solo section, starting with a G7 chord and continuing with a C7 solo.

(USE ONLY 1st END ON SOLOS)

This block contains a single staff of handwritten music for the last solo section. It starts with a Dmi7 chord, followed by a G7 chord, and ends with a C7 chord. The first note of the Dmi7 chord is circled with a large circle, and the first note of the C7 chord is circled with a smaller circle.

GROOVE YARD

CARL PERKINS

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

8(4)

(BS. CONCERT G" ON 2&4)

(CODA LAST X ONLY)



A7

130.

GROOVY SAMBASERGIO MENDES

Handwritten musical score for "Groovy Samba" by Sérgio Mendes. The score is written on six staves of music for a single instrument (likely piano/guitar). The music is in common time. Chords and progressions include:

- Ami<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>6</sup>, B<sup>9</sup>, E+<sup>7</sup>, Ami<sup>7</sup>
- Ami<sup>6</sup>, B<sup>9</sup>, E+<sup>7</sup>, Ami<sup>7</sup>
- Dmi<sup>7</sup>, G<sup>9</sup>, CMaj<sup>7</sup>
- D#mi<sup>7</sup>, G#<sup>9</sup>, C#Maj<sup>7</sup>, B<sup>9</sup>, E+<sup>7</sup>, #F#<sup>9</sup>
- Ami<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>6</sup>, B<sup>9</sup>, E+<sup>7</sup>, Ami<sup>7</sup>
- B<sup>9</sup>, E+<sup>7</sup>, Ami<sup>7</sup>

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

HACKENSACK

T. MARK

Handwritten musical score for "HACKENSACK" by T. MARK. The score consists of eight staves of music, each with a different key signature and time signature. The chords labeled include G, C, Ami<sup>7</sup>, D, E<sup>7</sup>, A<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>, G, E<sup>7</sup>, Ami<sup>7</sup>, D, B<sup>b</sup>Ami<sup>7</sup>, E<sup>b</sup>7, G, C, G, and (Ami<sup>7</sup> D). The score is written on five-line staff paper.

192.

*BUD POWELL*

*HALLECACTIONS*

The score consists of ten staves of handwritten musical notation for piano. The tempo is marked as 126 BPM. The music is in common time. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings. Chords are labeled above the staff, such as G, F#7, B7, E7, A7, D7, Dm7, G7, C7, G9, Dm7, E7, Am7, D7, G, E7, A7, Dm7, G7, Cm7, F7, Bm7, E7, Am7, D7, Am7, E7, Am7, D7, Bm7, E7, Am7, D7, G, F#7, B7, E7, A7, D7, Dm7, G7, C7, G9, Dm7, E7, Am7, D7, G. Measure numbers 1 and 2 are indicated above the staff. Measures 1 and 2 are identical, starting with a D7 chord. The score ends with a final G chord.

*BUD POWELL - MERCURY MEC-610*

(♩=116) HAPPY LITTLE SONGBIRD R.FREEMAN

Handwritten musical score for "Happy Little Songbird" by R. Freeman. The score consists of ten staves of music for a six-string guitar. The tempo is indicated as (♩=116). The title "HAPPY LITTLE SONGBIRD" is written across the top, with "R.FREEMAN" to the right. The score includes lyrics and chords written above the notes. The chords are: Ami⁷, D⁷, G, B⁹mi⁷, Ami⁷, D⁷, Dmi⁷, G⁷, C⁹mi⁷, F⁷, B⁹, G⁹mi⁷, D⁹mi⁶, E⁹mi⁷, A⁷, D, E⁹mi⁷, A⁷, D, B⁹mi⁷, Ami⁷, D⁷, G, B⁹mi⁷, Ami⁷, D⁷, Dmi⁷, G⁷, C⁹mi⁷, F⁹, B⁹mi⁷, E⁷, Ami⁷, D⁷, F⁷, E⁷, Ami⁷, D⁷, G.

134.

(BRIGHT EVEN 8THS)  
SAMBAHAVONAJAZZ PASTORALS

USE SIMILAR PARALLEL VOICINGS

Esus Dsus C<sup>#</sup>sus Bsus      A<sup>#</sup>sus G<sup>#</sup>sus C<sup>#</sup>sus      A<sup>#</sup>sus G<sup>#</sup>sus C<sup>#</sup>sus      F<sup>#</sup>sus

G<sup>#</sup>sus A<sup>#</sup>sus      F<sup>#</sup>sus      C<sup>#</sup>sus

5x:

G<sup>#</sup>sus A<sup>#</sup>sus Bsus      C<sup>#</sup>sus F<sup>#</sup>sus C<sup>#</sup>sus      G<sup>#</sup>sus A<sup>#</sup>sus      F<sup>#</sup>sus

F<sup>#</sup> Maj7 (#II)      D Maj7  
C<sup>#</sup> Maj7 (#II)      A Maj7

F<sup>#</sup> min II      F<sup>#</sup> Maj7 (#II)      D Maj7 (#II)      D Maj7

C# Maj<sup>7</sup> (#11) (HARONAP 135. 2)  
 A Maj<sup>7</sup> (#11)

C C# sus  
 (UNISON)  
 (Solo over A B & C after solos  
 REPEAT A thru the end)

Bsus  
 Bsus C#sus  
 Bsus C#sus Esus

Dsus C#sus Bsus A#sus G#sus C#sus A#sus G#sus C#sus F#sus  
 G#sus A#sus F#sus

WEATHER REPORT - "HEAVY WEATHER"

136.

(BALLAD)

HARLEQUINWAVES STARTER

Bsus

D<sup>#</sup>mi<sup>7</sup>

(1) | B DT B DT B DT B DT | D | 1 1 1 1 1 1 1 1 |

F/Bb Eb/F F#/B C/D D/C | F#/G#

2. | B DT B DT B DT B DT | D | 1 1 1 1 1 1 1 1 |

S. F# | E mi<sup>7</sup> | B Mi<sup>7</sup> C# | C mi<sup>7</sup> B Mi<sup>7</sup> F mi<sup>7</sup> F mi<sup>7</sup>/Eb |

E/Bb Eb/F F#/B C/D D/C F# | Emi<sup>7</sup>/A |

3. | B DT B DT B DT B DT | D | 1 1 1 1 1 1 1 1 |

C#mi<sup>7</sup> F# | F# mi<sup>7</sup> F# | A Mi<sup>7</sup>/B |

E/G D mi<sup>7</sup> F#(b9) B#7 | Bb7 C#mi<sup>7</sup> F# | C mi<sup>7</sup> F# B mi<sup>7</sup> E# |

F#(G#) | F#7 | Emi<sup>7</sup>/A |

| - x z# | F#(F#) z | - |

B Mi<sup>7</sup> C mi<sup>7</sup> B Mi<sup>7</sup> D Mi<sup>7</sup> D13 | C#mi<sup>7</sup> | F#7 | B7(#9) |

E | - | #o | - |

≡ D mi<sup>7</sup>/G G13 | (3x3) D mi<sup>7</sup>/G | G13 |

D<sup>#</sup>mi<sup>7</sup>

D.S. al 4

(WEATHER REPORT - "HEAVY WEATHER")

OPEN SOLES Eb | F#/B C/D D/C | F/Bb Eb/F | F/G C/D D/C |

(BREAK) HEAD & SHOULDERS CEDAR WALTON

Bb7 A7  
Ab7 G7 F#Maj7(#11) Fm7 EMaj7(#11) F#m7 B7  
E Maj7 D#m7 G#7 C#Maj7  
D7 G7(b9) 1. Cm7 F7 2. Cm7 F7  
EMaj7 DMaj7 EMaj7 F7 GMaj7 FMaj7 GMaj7 G#7 A7  
G7 G#m7 Fm7 E7 EbMaj7

CEDAR WALTON - "CEDAR"

138.

FED. BOSSA) HERE'S THAT SUNNY DAY BARNEY KESSEL

The handwritten musical score for "Here's That Sunny Day" includes the following chords and markings:

- Staff 1:** B<sup>3</sup>Maj<sup>7</sup>/F# (with a 3 over the B), E/F# (with a 3 over the E).
- Staff 2:** B<sup>3</sup>Maj<sup>7</sup>/F# (with a 3 over the B), E/F# (with a 3 over the E).
- Staff 3:** D<sup>3</sup>Maj<sup>7</sup>/F# (with a 3 over the D).
- Staff 4:** G<sup>3</sup>Maj<sup>7</sup>, C<sup>3</sup>Maj<sup>7</sup>.
- Staff 5:** 1. C<sup>#</sup>min<sup>7</sup>, F#<sup>7</sup>, Dmin<sup>7</sup> G<sup>7</sup>, C<sup>3</sup>Maj<sup>7</sup>, C<sup>3</sup>Maj<sup>7</sup>, F#<sup>7</sup>(b9).
- Staff 6:** 2. C<sup>#</sup>min<sup>7</sup>, F#<sup>7</sup>, F#<sup>#</sup>min<sup>7</sup>, B<sup>7</sup>.
- Staff 7:** E<sup>#</sup>min<sup>7</sup>, A<sup>7</sup>, D<sup>3</sup>Maj<sup>7</sup>, G<sup>3</sup>Maj<sup>7</sup>.
- Staff 8:** C<sup>#</sup>D<sup>7</sup>, F#<sup>7</sup>.
- Staff 9:** B<sup>3</sup>Maj<sup>7</sup>/F#, E/F# (with a 3 over the E).

(SUNDAY DAY - PG.2)

B Maj7/F#

D Maj7/F#

G Maj7

C Maj7

C# min7 F#7 D# min7 D7 C# min7 C7 (D.S. al. AFTER SOL)

~~C# min7~~ F#7 D# min7 G7

C# min7 F#7 D# min7 D7

C# min7 F#7 D# min7 D7

C# min7 F#7 B Maj7

BARNEY KESSEL - "BARNEY PLAYS KESSEL"

140.

(BALLAD)

HELLOMILT JACKSON

Handwritten musical score for "Hello" by Milt Jackson. The score is for piano and consists of eight staves of music. Chords are written above the notes. The chords include:

- 1. Bmin<sup>7</sup> (C#min<sup>7</sup>) Bmin<sup>7</sup> E<sup>7</sup> A D<sup>7</sup> C#min<sup>7</sup> F#min
- 2. Bmin<sup>7</sup> C#min<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup>(b9) A Bmin<sup>7</sup> C#min<sup>7</sup> F#min
- 3. Bmin<sup>7</sup> E<sup>7</sup> Emin<sup>7</sup> A<sup>7</sup>
- 4. D A G#min<sup>7</sup> C#7 F#min Emin<sup>7</sup> A<sup>7</sup>
- 5. D A G#min<sup>7</sup> C#7 F#min B<sup>7</sup>
- 6. Bmin<sup>7</sup> (C#min<sup>7</sup>) Bmin<sup>7</sup> E<sup>7</sup> A D<sup>7</sup> C#min<sup>7</sup> F#min
- 7. Bmin<sup>7</sup> (F#7) Bmin<sup>7</sup> E<sup>7</sup> A (Dmin) (C#min<sup>7</sup> F#7)

MILT JACKSON - "BALLADS &amp; BLUES" ATLANTIC #1242

H. BECK LEE KONITZ

$\text{J} = 184$

The score consists of ten staves of handwritten musical notation. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo of 184. It features a complex rhythmic pattern with eighth and sixteenth notes. Subsequent staves include various chords and solos, such as D, D7(b9), Eb, E, Gmin, E7, A7, B7, E, Eb, D7, G, C7(59), F, Eb, Em7, A7, and D. The notation uses a mix of standard musical symbols and unique, expressive markings. The score is written on five-line staves with a bass clef on the fifth line.

HARM. PROG. - "PENNIES FROM HEAVEN"

142.

BOSSA)

HO-BA-LA-LAJ. GILBERTO

**Chorus:**

B<sup>#</sup>mi<sup>7</sup> B<sup>#</sup>mi<sup>7</sup> E<sup>7</sup> F<sup>0</sup> F<sup>#</sup>mi<sup>7</sup>

D<sup>#</sup> F<sup>#</sup>mi A F<sup>#</sup>mi B<sup>#</sup>mi<sup>7</sup> F<sup>#</sup>7(b9) E<sup>7</sup> E<sup>b7</sup>(b5)

A A C Maj<sup>7</sup> C C<sup>6</sup> C<sup>0</sup>

B<sup>#</sup>mi<sup>7</sup> G<sup>7</sup> B<sup>#</sup>mi<sup>7</sup> E<sup>7</sup>

B<sup>#</sup>mi<sup>7</sup> E<sup>7</sup> F<sup>0</sup> F<sup>#</sup>mi<sup>7</sup> D<sup>#</sup> F<sup>#</sup>

B<sup>#</sup>mi<sup>7</sup> E<sup>7</sup> A A mi A

(MEDIUM SWING) HOCUS POCUS

LEE MORGAN

The musical score is handwritten on eight staves. The first staff begins with G major. The second staff starts with B minor. The third staff begins with G major. The fourth staff starts with B minor. The fifth staff begins with C major. The sixth staff begins with A major. The seventh staff begins with G major. The eighth staff begins with B minor. Various chords are indicated above the staves, including Ami<sup>7</sup>, D<sup>7</sup>, G, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, C#<sup>7</sup>, F#<sup>7(b9)</sup>, Bb<sup>7</sup>, Ab<sup>7</sup>, G, Dm<sup>7</sup>, G, Dm<sup>7</sup>, G, C#<sup>7</sup>, F#<sup>7(b9)</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G, Dm<sup>7</sup>, G, C#<sup>7</sup>, F#<sup>7(b9)</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, (G).

LEE MORGAN - "THE SCREWENDER"

144.

(BRIGHT SWING)

MIKE WOFFORDHORIZON

8/4

## (HORIZON PG. 2)

The musical score consists of four staves of handwritten notation:

- Staff 1:** Features a dynamic marking **4** above the staff. Harmonic markings include **E<sup>7</sup>(#9, b9)** and **EΦ/G**.
- Staff 2:** Features harmonic markings **EΦ/G** and **G Maj**.
- Staff 3:** Features harmonic markings **B♭ Maj<sup>7</sup>(#11)** and **C Maj<sup>7</sup>**.
- Staff 4:** Shows a series of eighth-note patterns.

"BUD SHANK'S SENSATION EXPRESS"

146.

HORACE SCOPE

HORACE SILVER

Handwritten musical score for "HORACE SCOPE" by Horace Silver. The score is written on eight staves of music. Chords are labeled below each staff:

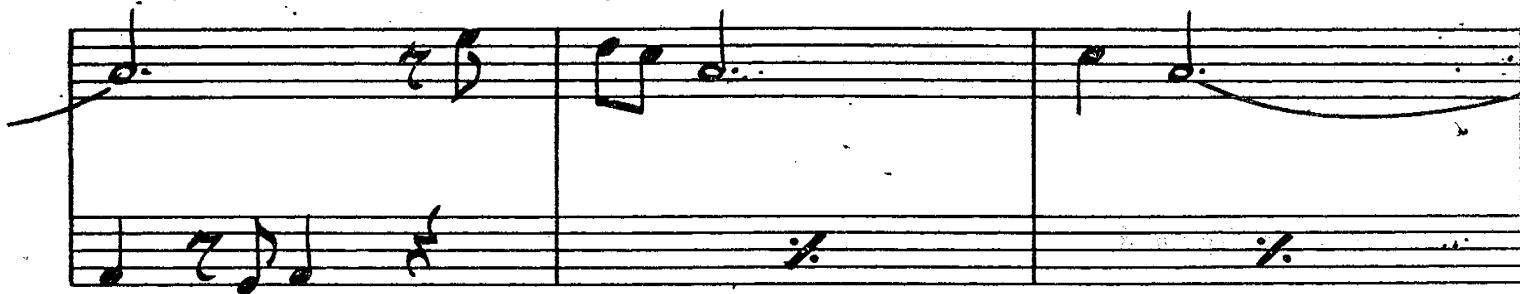
- Staff 1: E♭Maj<sup>7</sup>, F♯mi<sup>7</sup>, B<sup>7</sup>, Fmi<sup>7</sup>
- Staff 2: B♭mi<sup>7</sup>, E♭<sup>7</sup>, E♭mi<sup>7</sup>, B♭<sup>7</sup>
- Staff 3: A<sup>7</sup>, A<sup>7</sup>, A♭<sup>7</sup>, Gmi<sup>7</sup>
- Staff 4: Cmi<sup>7</sup>, Fmi<sup>7</sup>, B♭<sup>7</sup>
- Staff 5: E♭<sup>7</sup>(#9), C<sup>7</sup>(#9), B<sup>7</sup>
- Staff 6: B♭<sup>7</sup>(#9), 2·B<sup>7</sup>, G♯mi<sup>7</sup>
- Staff 7: 2·(B<sup>7</sup>)<sub>b5</sub>, B<sup>7</sup>, E♭Maj<sup>7</sup>, E♭<sup>7</sup>(#9)
- Staff 8: (B<sup>7</sup>)<sub>b5</sub>, B<sup>7</sup>, E♭Maj<sup>7</sup>, E♭<sup>7</sup>(#9)

(MED. ROCK)

HUMMIN'NAT ADDERLY



G (throughout head)







(SOLOS OVER "G" BLUES)

148.

HUMPKY DUMPKYCHICK COREA

F Maj<sup>7</sup>      E Maj<sup>7</sup>      G# Maj<sup>7</sup>      G Maj<sup>7</sup>

B7 alt. (J. B)      C Maj<sup>7</sup>

C min<sup>7</sup> (B)

Bb min<sup>7</sup>      G min<sup>7</sup>      Bb min<sup>7</sup>

Ab Maj<sup>7</sup>      G min<sup>7</sup>      C7      (D.C.al 8)

G# Maj<sup>7</sup>      F# Maj<sup>7</sup>

E min<sup>7</sup>      Eb min<sup>7</sup>

G#7      C# Maj<sup>7</sup>(##)

C# Maj<sup>7</sup>(##)      C7 alt.      F min<sup>7</sup>      Dsus      A/B

CHICK COREA - "THE MAD HATTER"

(=132)

# ICE CREAM KONITZ

Dm7 G7 C B60  
Dm7 G7(b9) C A7  
Dm7 G7 C C+II A7(b9)  
D7 C#7 C C+II C  
Bm7 E7 Em7 A7  
Am7 D7 Dm7 G7  
Dm7 G7(b9) C Eb  
Dm7 G7 C A7  
2. C

LEE KONITZ - PRESTIGE #7004

150.

I BELIEVE IN YOU

FRANK LOESSER

Handwritten musical score for "I Believe In You" by Frank Loesser. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal line is written on the top staff, and the piano accompaniment is divided into two staves below it. Chords are labeled above the notes, and dynamics (e.g., p, f) are indicated where applicable.

**Chord Progression:**

- Staff 1: G7, Bm7, Bm7(A7), Bm7, Bm6
- Staff 2: C#m7, D7(b5), C#m7, F#7
- Staff 3: Bm7, Bm7(A7), Bm7, Bm6
- Staff 4: C#7, D7(b5), C#7, F#7(b9)
- Staff 5: Bm7, E7, Bm7, E7
- Staff 6: A Maj7, D7, C#m7, F#7
- Staff 7: Bm7, Bm7(A7), Bm7, Bm6
- Staff 8: C#m7, D7(b5), C#m7, F#7
- Staff 9: Bm7, Bm7(A7), Bm7, Bm6

(#)

I BELIEVE IN YOU RE2

C#7      D7(b5)      C#7      F7

BbMaj7      Cmin7      BbMaj7      Cmin7

BbMaj7      Cmin7      BbMaj7      Dmin7 G7

CMaj7      Dmin7      CMaj7

Bmin7      E7

2.5.21

(USE # FOR EVERY CHORUS)

# F#7(b9) Bmin7

E7 A

RHASAN ROLAND KIRK - "DOMINO"

152.

# I COVER THE WATERFRONT

Herman Green

2/4

*1. BbMaj7*

*2. BbMaj7 E7 BbMaj7 B7*

*Cmin7 F7 BbMaj7 B7 Cmin7 F7 BbMaj7*

*Dmin7 G7 Cmaj7 C#o Dmin7 G7 Cmin7 F7*

*C7 Cmin7 F7 BbMaj7 Eb7 Dmin7 C#o*

*Cmin7 Ab7 G7 F#7 F7 BbMaj7 (B7)*

(MED. UP SWING)

IDOL GOSSEIP

GERRY MULLEGAN

Musical score for "IDOL GOSSEIP" by Gerry Mulligan, page 153. The score consists of two staves of handwritten musical notation with lyrics.

**Staff 1 (Top Staff):**

- Key signature: F# major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Notes: The staff features eighth-note patterns, sixteenth-note patterns, and quarter notes. Chords labeled include E<sup>maj</sup>, B<sup>7</sup>, C<sup>7</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, B<sup>7(b9)</sup>, E<sup>maj</sup>, B<sup>7</sup>, C<sup>7</sup>, and E<sup>maj</sup>.
- Lyrics: The lyrics are written below the notes, corresponding to the chords.

**Staff 2 (Bottom Staff):**

- Key signature: F# major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Notes: The staff features eighth-note patterns, sixteenth-note patterns, and quarter notes. Chords labeled include E<sup>maj</sup>, B<sup>7</sup>, C<sup>7</sup>, E<sup>maj</sup>, B<sup>7</sup>, E<sup>maj</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, B<sup>7(b9)</sup>, E<sup>maj</sup>, B<sup>7</sup>, C<sup>7</sup>, and E<sup>maj</sup>.
- Lyrics: The lyrics are written below the notes, corresponding to the chords.

**Solo Section:**

- Key signature: F# major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Notes: The staff features eighth-note patterns, sixteenth-note patterns, and quarter notes. Chords labeled include E<sup>maj</sup>, B<sup>7</sup>, C<sup>7</sup>, E<sup>maj</sup>, B<sup>7</sup>, E<sup>maj</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, C<sup>#0</sup>, D<sup>maj</sup>, G<sup>7</sup>, C<sup>maj</sup>, B<sup>7(b9)</sup>, E<sup>maj</sup>, B<sup>7</sup>, C<sup>7</sup>, and E<sup>maj</sup>.
- Lyrics: The lyrics are written below the notes, corresponding to the chords.

154.

(BALLAD)

IF I LOVED YOUROGERS / HAMMERSTEIN

84

$\text{Gmin}^{\text{i}}/\text{C}$  C F $\#$  $\emptyset$  B $7(b9)$  C

C F $\text{Maj}^7$  F $\text{Maj}^7/\text{E}$  D $7$  G $7$

"C $\text{Maj}^7$  B $b\text{Maj}^7$  E $b\text{Maj}^7$  A $b\text{Maj}^7$  C $\#$  $\text{Maj}^7$  [z] C E $7$

Piano (E $7$ ) D $\text{Maj}^7$  G $\#$  $\text{min}^7$  C $\#$  $7$  G $\#$  $\text{min}^7$  C $\#$  $7$

G $\#$  $\emptyset$  F $\text{Maj}^7$  B $b$  $7$  A $\text{sus}^7$  D $\text{Maj}^7$  G $7$

C F $\#$  $\emptyset$  B $7(b9)$  C G $\#$  $\text{min}^7$  C $7$

F $\text{Maj}^7$  F $\text{Maj}^7/\text{E}$  D $7$  G $7$  E $\emptyset$  A $7$

D $\text{Maj}^7$  E $\text{Maj}^7$  B $b$  $7/F$  G $7$  E $\emptyset$  $7$  A $\#$  $7$  D $7$  G $7$

RHASAAN ROLAND KIRK - "BRIGHT MOMENTS"

IF I SHOULD LOSE YOU

Handwritten musical score for "If I Should Lose You" featuring two staves of music with chords and bass lines.

**Top Staff:**

- Chords: Ami<sup>7</sup>, BΦ<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, Ab<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>
- Chords: F Maj<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, F Maj<sup>7</sup>, Ami<sup>7</sup>
- Chords: Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, BΦ<sup>7</sup>, E<sup>7</sup>
- Chords: Ami<sup>7</sup>, D<sup>7</sup>, D<sup>7</sup>, BΦ<sup>7</sup>, E<sup>7</sup>
- Chords: Ami<sup>7</sup>, BΦ<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, Ab<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>
- Chords: F Maj<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, F Maj<sup>7</sup>, Ami<sup>7</sup>
- Chords: Dmi<sup>7</sup>, Dmi<sup>7</sup>/C, BΦ<sup>7</sup>, E<sup>7(b9)</sup>, Ami<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>
- Chords: D<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, (BΦ<sup>7</sup>, E<sup>7</sup>)

**Bottom Staff:**

- Notes: B, A, G, F#

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

156.

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

$\text{B}^{\#}\text{D}$ )  $A^7$   $A\text{mij}^7 D^7$   $G\text{Maj}^7$

$B^{\#}F^7$   $E^7(b9)$   $A^7$   $A\text{mij}^7 D^7$

$G^7$   $C^7$   $G^7$   $B^{\#}F^7$

$E\text{mij}^7$   $C^{\#}\text{mij}^7 F^{\#}7$   $B\text{Maj}^7 F^{\#}7$   $B\text{Maj}^7 E7$

$A^7$   $A\text{mij}^7 D^7$   $G\text{Maj}^7$

$B^{\#}F^7$   $E^7(b9)$   $A^7$   $A\text{mij}^7 D^7$

$G^7$   $C^7$   $C^{\#}^o$   $G$   $F^{\#}7$   $F7$   $E7$

$A\text{mij}^7$   $D^7$   $G$   $(E^{\#}7)$

MILES - "MILES DAVIS"

(BALLAD) IF YOU COULD SEE ME NOW TADD DAMERON

The musical score is handwritten on eight staves. The first staff starts with F Maj<sup>7</sup>. The second staff starts with B♭7. The third staff starts with A min<sup>7</sup>. The fourth staff starts with A min<sup>7</sup> C♯<sup>7</sup>. The fifth staff starts with G min<sup>7</sup> C<sup>7</sup>. The sixth staff starts with A♭<sup>7</sup> D<sup>7</sup>. The seventh staff starts with G min<sup>7</sup> C<sup>7</sup>. The eighth staff starts with B♭<sup>7</sup> A min<sup>7</sup> A♭<sup>7</sup> G<sup>7</sup> F♯ Maj<sup>7</sup>. The ninth staff starts with B min<sup>7</sup> E<sup>7</sup>. The tenth staff starts with C♯ min<sup>7</sup> F♯<sup>7</sup>. The eleventh staff starts with B min<sup>7</sup> E<sup>7</sup>. The twelfth staff starts with C♯ min<sup>7</sup> F♯<sup>7</sup>. The thirteenth staff starts with F♯<sup>7</sup>. The fourteenth staff starts with D min<sup>7</sup> G<sup>7</sup>. The fifteenth staff starts with G min<sup>7</sup> C<sup>7</sup>. The sixteenth staff starts with F Maj<sup>7</sup>. The seventeenth staff starts with B♭7. The eighteenth staff starts with A min<sup>7</sup> G♯ min<sup>7</sup> C♯<sup>7</sup>. The nineteenth staff starts with G min<sup>7</sup> C<sup>7</sup>. The twentieth staff starts with F. The twenty-first staff starts with (C♯ Maj<sup>7</sup> F♯ Maj<sup>7</sup>). The twenty-second staff continues the melody.

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

The musical score is composed of ten staves of handwritten notation. The first staff begins with a Gmin⁷ chord, followed by a C⁷ chord. The second staff starts with a Gmin⁷ chord, followed by a C⁷ chord, an A⁹⁷ chord, and a D⁷ chord. The third staff begins with a Gmin⁷ chord, followed by a C⁷ chord, an Am⁷ chord, and a D⁷ chord. The fourth staff begins with a Gmin⁷ chord, followed by a C⁷ chord, an F chord, and a D⁷ chord. The fifth staff begins with a Gmin⁷ chord, followed by a C⁷ chord, an F chord, an E♭⁷ chord, and a D⁷ chord. The sixth staff begins with a Gmin⁷ chord, followed by a C⁷ chord, an Am⁷ chord, and a D⁷ chord. The seventh staff begins with a Gmin⁷ chord, followed by a C⁷ chord, an E♭⁷(b5) chord, and a D⁷ chord. The eighth staff begins with a Gmin⁷ chord, followed by a C⁷ chord, and an F chord. The ninth staff begins with a C⁹⁷ chord, followed by a C⁷ chord, a b⁹ chord, a b⁹ chord, and a C note. The score ends with a final measure ending on a C note.

(b)

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

Cmin<sup>7</sup>A+<sup>7</sup>D+<sup>7</sup>Gmaj<sup>7</sup>A+<sup>7</sup>D<sup>7</sup>G<sup>7</sup>C#<sup>7</sup>C<sup>7</sup> (D)Gmin<sup>7</sup>C<sup>7</sup>Ami<sup>7</sup>D<sup>7</sup>Gmin<sup>7</sup>C<sup>7</sup>

F

Dmin<sup>7</sup>Gmin<sup>7</sup>C<sup>7</sup>A<sup>7</sup>D<sup>7</sup>Gmin<sup>7</sup>C<sup>7</sup>

F

(AΦ<sup>7</sup> D+<sup>7</sup>)

"TEDDY WILSON IN TOKYO"

160.

MED.SWING) I HEAR A RHAPSODY

The musical score consists of ten staves of handwritten notation. The first staff shows a bass line with chords Dmin⁷, D+⁷, Gmin⁷, C⁷, Fmaj⁷, and Bb⁷. The second staff continues with Amin⁷, D+⁷, Gmin⁷, Bbmaj⁷, C#min⁷, and C⁷. The third staff begins with Fmaj⁷ and includes EΦ⁷, A⁷, and a bracketed section labeled 2. Fmaj⁷, Cmin⁷, BΦ⁷, E+⁷. The fourth staff contains Amin⁷, BΦ⁷, E+⁷, Amin⁷, Dmin⁷, and G⁷. The fifth staff has Gmin⁷, C⁷, EΦ⁷, and A⁷. The sixth staff features Dmin⁷, D+⁷, Gmin⁷, C⁷, Fmaj⁷, Bb⁷, Amin⁷, and D+⁷. The seventh staff concludes with Amin⁷, Bbmaj⁷, C#min⁷, C⁷, Fmaj⁷, and a bracketed (EΦ⁷, A⁷). The notation uses various symbols like ♯, ♮, and Φ, and includes measures with 3/4 time signatures and bass clefs.

JIM HALL - "JIM HALL LIVE"

# I'M A FOOL TO WANT YOU

Handwritten musical score for piano, featuring two staves of music with various chords and performance markings.

The top staff begins with a 2/4 time signature and a key signature of one sharp (F#). Chords include Gm7, Gm7, G+7, Cm7, Cm7, F7, Bbmaj7, E♭7, A∅7, D+7, Gm7, Cm7, F7, and a 3-note cluster. The bottom staff begins with a 2/4 time signature and a key signature of one sharp (F#). Chords include A∅7, D+7, Bbmaj7, (G7), Cm7, F7, A∅7, D+7, Gm7, Bbmaj7, E♭7, A∅7, D+7, Gm7, G+7, Cm7, F7, Bbmaj7, E♭7, Cm7, F7, A∅7, D+7, Gm7, and (A∅7 D+7).

DONALD BYRD - "ROYAL FLUSH"

162.

BALLAD) IMAGINATION

BURKE  
VAN HUSEN

AMaj7 Bbø Bmin7 C° C#min7 D7 3-#P C#ø F#7

C#ø F#7 Bmin7 3- B7 E7 C#min7 A7

DMaj7 D#min7 G#7 C#min7 F#7 C#min7 F#7

BMin7 C° F#min7 B7 Bmin7 E+7

AMaj7 Bbø Bmin7 C° C#min7 D7 3-#P C#ø F#7

Bmin7 3- G7 E7 C#ø F#7

Bmin7 3- F7 E7 AMaj7 (F#7) (Bmin7 E7)

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

## I'M GETTIN' SENTIMENTAL OVER YOU

Handwritten musical score for bass guitar (Bassman style) in 8/4 time. The score consists of six staves of music with various chords and bass lines. Chords include G, G°, D°, D7, A7, Dmi, E+7, E7, F#7, Bmi7, Emi7, C#7, and Bm. The bass lines feature eighth-note patterns and some sixteenth-note figures. The score is written on a grid of five horizontal lines and four vertical bar lines, with measure numbers 1 and 2 indicated at the end.

164.

IN CASE YOU HAVEN'T HEARD

WOODY SAW

2/4) C B<sup>b</sup> C B<sup>b</sup> A<sup>b</sup>Maj<sup>7</sup>

B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> Ab B<sup>b</sup> C D<sup>Maj</sup><sup>7</sup>  
 EbMaj<sup>7</sup>(#11) C<sup>#</sup>Maj<sup>7</sup>(#11) G<sup>7</sup>(b9) F<sup>#</sup>7(#9) F<sup>7</sup>(#9)

Amin Bmi B<sup>b</sup>mi Cmi Bmi C<sup>#</sup>mi E<sup>7</sup>

C B<sup>b</sup> C B<sup>b</sup> A<sup>b</sup>Maj<sup>7</sup>

B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> Ab B<sup>b</sup> C D<sup>Maj</sup><sup>7</sup>  
 AbMaj<sup>7</sup>(#11) Fmi AbMaj<sup>7</sup>(#11) C<sup>#</sup>mi F<sup>#</sup>7

B<sup>b</sup>Maj<sup>7</sup>(#11) F<sup>#</sup>Maj<sup>7</sup>(#11) EMaj<sup>7</sup>(#11) C<sup>#</sup>mi F<sup>#</sup>7

165: C<sup>#</sup>Maj<sup>7</sup>(#11) 8 EMaj<sup>7</sup>(#11) 8 G<sup>Maj</sup><sup>7</sup>(#11) 8 B<sup>b</sup>Maj<sup>7</sup>(#11) 8

INCENTIVE

Handwritten musical score for "INCENTIVE" by Horace Silver. The score is composed of six staves of music. Chords are labeled above the staves:

- Staff 1: EΦ7, A13(b9), DΦ, G13(b9), CΦ, F13(b9)
- Staff 2: Bm7, Eb6Δ7
- Staff 3: D13(b9), Gm7, Gm7/F, Em11, A7
- Staff 4: DMaj7, Bm7, Em7, A13, D69
- Staff 5: Cm7, F9, C13, C#o, Dm7, G7(b9)
- Staff 6: Cm7, F9sus, A13(b9), BbMaj9

HORACE SILVER - "SILVER &amp; VOICES"

166.

INDIANA

McDONALD / HANLEY

8/8 (C) G Maj<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> G Maj<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> Ami<sup>7</sup>/D D<sup>7</sup>

G Maj<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> B<sup>7</sup> Emi (Emi/D) B<sup>7</sup>

Emi B<sup>7</sup>/F# Emi/G A<sup>7</sup> Bb<sup>0</sup> C<sup>#0</sup>

G/D E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G (G<sup>#0</sup>) (Ami<sup>7</sup> D<sup>7</sup>)

(FAST MAMBO) IN PURSUIT OF THE 27<sup>TH</sup> MAN KOBAGE SILVER

(OCTAVE BASS or 8vb.)

The musical score consists of several staves of handwritten music. The top staff is for Octave Bass or 8vb. The second staff is for Soprano (S). The third staff is for Alto (A). The fourth staff is for Tenor (T). The fifth staff is for Bass (B). The sixth staff contains two endings, 1. and 2., each with a treble clef and a bass clef. The seventh staff shows chords: A♭⁷, A♯⁷(♯⁹), D⁹⁹, A♭⁷(♯⁹), B♭⁷, and A♯⁷(♯⁹). The eighth staff is labeled '(VAMP ON JAPANESE SCALE)' with a corresponding scale pattern in parentheses. The ninth staff is labeled '(LAST CHORUS REPEAT & FADE)' with a fermata over the notes. The score concludes with a 'fine' marking.

168.

(SWING)

IN WALKED BUDTHELONIUS MONK

8/4 2/4

Gmin7 D7 Gmin7 C7  
BbMaj7 (Gmin7) Cmin7 B7  
Bbb6 Bb6 Bbb6

Gmin7 C7 Gmin7 C7 Bbmin7 Eb7 Bbmin7 Eb7

Gmin7 C7 Gmin7 C7 Bbmin7 Eb7 Bbmin7 Eb7

Gmin7 D7 Gmin7 C7 BbMaj7 (Gmin7) Cmin7 B7 Bbb6 (D7)

SCHERRINGER / MERCER

I REMEMBER YOU

8/4 Gmaj<sup>7</sup> C#min<sup>7</sup> F#<sup>7</sup> Gmaj<sup>7</sup>  
 Dmin<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>  
 (Bmin<sup>7</sup> E<sup>7</sup>) 1. Amin<sup>7</sup> D<sup>7</sup> 2. Dmin<sup>7</sup> G<sup>7</sup>  
 Cmaj<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup> Emaj<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup>  
 EMaj<sup>7</sup> Emin<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup>  
 Gmaj<sup>7</sup> C#min<sup>7</sup> F#<sup>7</sup> Gmaj<sup>7</sup> (Dmin<sup>7</sup> G<sup>7</sup>)  
 (Cmaj<sup>7</sup>) B<sup>7</sup> E<sup>7</sup> Amin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup>  
 Amin<sup>7</sup> D<sup>7</sup> G (E<sup>7</sup>) (Amin<sup>7</sup> D<sup>7</sup>)

LEE KONITZ - "MOTION"

170.

(C44450) ISLAND BIRDIE MCCOY TYNER

F G<sub>min</sub><sup>7</sup> C<sup>7</sup> A<sub>min</sub><sup>7</sup> D<sup>7</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup>

E<sup>Φ</sup> A<sup>7</sup> D<sub>min</sub><sup>7</sup> G<sup>7</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup> F

B<sup>b7</sup>

C<sup>#7</sup>

G<sub>min</sub><sup>7</sup> C<sup>7</sup> G<sub>min</sub><sup>7</sup> C<sup>#7</sup> B<sup>b7</sup> C<sup>7</sup>

F G<sub>min</sub><sup>7</sup> C<sup>7</sup> A<sub>min</sub><sup>7</sup> D<sup>7</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup>

E<sup>Φ</sup> A<sup>7</sup> D<sub>min</sub><sup>7</sup> G<sup>7</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup> F

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

# IS IT REALLY TRUE?

JOANNE BRACKEN

Handwritten musical score for piano, featuring a treble clef staff and a bass clef staff. The score consists of eight staves of music, each with a key signature and a time signature of  $\frac{3}{4}$ . The chords and notes are written in black ink, with some markings in blue ink. The chords include AbMaj<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, C#<sup>7</sup>, Cmin<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D, G<sup>7</sup>, Emi<sup>7</sup>/F#<sup>7</sup>, Bmin<sup>7</sup>, Cmin<sup>7</sup>/Bb<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, Ami<sup>7</sup>, G, Ami<sup>7</sup>, G, Ami<sup>7</sup>, G, Ami<sup>7</sup>.

# IT COULD HAPPEN TO YOU

BURKE/HANTHUSEN

24

The musical score consists of ten staves of handwritten music. The first staff starts with a bass clef, a key signature of two sharps, and a common time signature. It includes chords like FMaj⁷, AΦ, D⁷, Gmin⁷, and GΦ. The second staff begins with AΦ and D⁷. The third staff starts with Gmin⁷ and E♭⁷. The fourth staff begins with FMaj⁷. The fifth staff starts with Dmin⁷ (Dmin⁷), Dmin⁷, G⁷, Gmin⁷, and C⁷. The sixth staff starts with FMaj⁷, AΦ, D⁷, Gmin⁷, and GΦ. The seventh staff begins with AΦ and D⁷. The eighth staff starts with Gmin⁷ and E♭⁷. The ninth staff begins with FMaj⁷, B♭⁷, AΦ, and D⁷. The tenth staff starts with Gmin⁷, Gmin⁷, C⁷, FMaj⁷, (Dmin⁷), (Gmin⁷, C⁷), and a final measure with a rest.

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

## IT HAD TO BE YOU

ISHAM JONES

The musical score is handwritten on ten staves. The first staff starts with a G major chord (G, B, D) followed by E+7, A, E+7, A, B7, and a melodic line ending with a G major chord. The second staff begins with E7, followed by a melodic line with B7, E7, F0, and F#mi. The third staff starts with B7, followed by E7, F7(b5), E7, E+7, and a melodic line ending with a G major chord. The fourth staff begins with A, E+7, A, B7, E7, F#mi, B7, Bmi<sup>7</sup>, B<sup>0</sup>, E7, A, C#7, F#mi, A<sup>0</sup>, E7, A<sup>0</sup>, E7, A, Dmi<sup>6</sup>, A<sup>6</sup>, and a melodic line ending with a G major chord. The fifth staff starts with E7, followed by a melodic line with A0, E7, A, C#7, F#mi, A<sup>0</sup>, Dmi<sup>6</sup>, and a melodic line ending with a G major chord. The sixth staff begins with E7, followed by a melodic line with A0, E7, A, Dmi<sup>6</sup>, and a melodic line ending with a G major chord. The seventh staff starts with E7, followed by a melodic line with 2. A, Dmi<sup>6</sup>, and a melodic line ending with a G major chord. The eighth staff begins with E7, followed by a melodic line with 2. A, Dmi<sup>6</sup>, and a melodic line ending with a G major chord. The ninth staff starts with E7, followed by a melodic line with 2. A, Dmi<sup>6</sup>, and a melodic line ending with a G major chord. The tenth staff begins with E7, followed by a melodic line with 2. A, Dmi<sup>6</sup>, and a melodic line ending with a G major chord.

# I THOUGHT ABOUT YOU

1. G Maj<sup>7</sup> B min E<sup>7</sup> (A<sup>7</sup>sus B<sup>b7</sup>sus) (A<sup>7</sup>sus A<sup>7</sup>)  
 Ami<sup>7</sup> G<sup>#</sup>mi<sup>7</sup> G<sup>#</sup>mi<sup>7</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> E<sup>mi</sup><sup>7</sup> E<sup>b7</sup> D<sup>mi</sup><sup>7</sup> G<sup>7</sup>

2. C Maj<sup>7</sup> C mi<sup>7</sup> F<sup>7</sup> G Maj<sup>7</sup> Ami<sup>7</sup> B<sup>mi</sup><sup>7</sup> C Maj<sup>7</sup>  
 C<sup>#</sup>ø F<sup>#7</sup> C<sup>#</sup>ø F<sup>#7</sup> B<sup>mi</sup><sup>7</sup> B<sup>b7</sup> Ami<sup>7</sup> D<sup>7</sup>

3. C Maj<sup>7</sup> C mi<sup>7</sup> F<sup>7</sup> G G/E#G/E G/D C<sup>#</sup>mi<sup>7</sup> F<sup>#7</sup>  
 B<sup>mi</sup><sup>7</sup> B<sup>b7</sup> Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> (E<sup>mi</sup><sup>7</sup>) (E<sup>b7</sup> D<sup>7</sup>)

175.

ROSE -  
HARBURG  
ARLENIT'S ONLY A PAPER MOON

Handwritten musical score for "It's Only a Paper Moon" featuring ten staves of piano notation. The score includes the title and copyright information at the top right. The music consists of ten staves, each representing a different section or variation of the piece. Chords labeled include D6, D#o, Emi⁷, A⁷, E⁹, A⁷, G⁶, G#o, D/A, A⁷, D6, G, G#o, D/A, B⁷, Emi⁷, A⁷, D6, D#o, Emi⁷, A⁷, D6, D⁹, G⁶, G#o, A⁷, D6, (A⁷), and D⁹.

ZOOT SIMS - "BASIE &amp; ZOOT"

176.

# IT MIGHT AS WELL BE SPRING

8th 4/4

D<sup>Maj</sup>7 E<sup>mi</sup>7 F#<sup>mi</sup>7 B<sup>7</sup> E<sup>mi</sup>7 A<sup>7</sup>

D<sup>Maj</sup>7 D<sup>b</sup> A<sup>mi</sup>7 D<sup>7</sup>

G<sup>#</sup>F G<sup>7</sup> F#<sup>mi</sup>7 B<sup>7</sup>

1. E<sup>mi</sup>7 A<sup>7</sup> F#<sup>mi</sup>7 B<sup>7</sup> E<sup>mi</sup>7 A<sup>7</sup>

2. E<sup>mi</sup>7 A<sup>7</sup> D<sup>Maj</sup>7 A<sup>mi</sup>7 D<sup>7</sup>

G<sup>Maj</sup>7 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>7</sup>

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

E<sup>mi</sup>7 E<sup>mi</sup>7 C#<sup>mi</sup>7 F#<sup>7</sup>

B<sup>mi</sup>7 E<sup>7</sup> E<sup>mi</sup>7 A<sup>7</sup>

## — IT MIGHT AS WELL BE SPRING PG.2 —

Handwritten musical score for a piece titled "IT MIGHT AS WELL BE SPRING PG.2". The score consists of eight staves of music, each with a different melody line. The chords and notes are written above the staves. The first staff starts with D<sup>Maj</sup>, followed by E<sup>mi</sup>, F#<sup>mi</sup>, B<sup>i</sup>, E<sup>mi</sup>, and A<sup>i</sup>. The second staff starts with D<sup>Maj</sup>, followed by D<sup>b</sup>, A<sup>mi</sup>, and D<sup>i</sup>. The third staff starts with G<sup>#ø</sup>, followed by G<sup>7</sup>, D<sup>Maj</sup>, and B<sup>7</sup>. The fourth staff starts with E<sup>mi</sup>, followed by A<sup>7</sup>, A<sup>7/G</sup>, F#<sup>mi</sup>, and B<sup>7</sup>. The fifth staff starts with E<sup>7</sup><sub>Sust</sub>, followed by E<sup>7</sup>, E<sup>mi</sup>, and A<sup>7</sup>. The sixth staff starts with D<sup>Maj</sup>, followed by D<sup>Maj</sup>, B<sup>mi</sup>, B<sup>mi</sup>, G<sup>#ø</sup>, and G<sup>7</sup>. The seventh staff starts with F#<sup>mi</sup>, followed by B<sup>mi</sup>, E<sup>mi</sup>, and A<sup>7</sup>. The eighth staff starts with D<sup>Maj</sup>, followed by B<sup>mi</sup>, E<sup>mi</sup>, and A<sup>7</sup><sub>Sust</sub>.

78.

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

The musical score is handwritten in black ink on five-line staff paper. It features eight staves of music, each consisting of two measures. The first measure of each staff begins with a forte dynamic. The chords are labeled above the staves: E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Emi, (B<sup>7</sup>), G, B<sup>7</sup>, Emi, A<sup>7</sup>, D<sup>7</sup>, B<sup>7</sup>, Emi, (B<sup>7</sup>), Emi, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, and (B<sup>7</sup>). The music is in 2-beat time, indicated by the '2' over the 'BEAT' label. The notation includes various note heads, stems, and rests, typical of early 20th-century sheet music.

LEGRAND  
GIMBLEI WILL WAIT FOR YOU

Handwritten musical score for "I WILL WAIT FOR YOU". The score includes three staves of music with chords written above the notes. The chords are: Ami<sup>7</sup>, Emi<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, GMaj<sup>7</sup>, F#ø<sup>7</sup>, B<sup>7</sup>, Emi<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, Emi<sup>7</sup>, F#ø<sup>7</sup>, B<sup>7</sup>, Emi<sup>7</sup>, (F#ø<sup>7</sup>, B<sup>7</sup>), and (F#ø<sup>7</sup>, B<sup>7</sup>). The music is in 8/8 time.

MICHEL LEGRAND - "LIVE AT JIMMY'S"

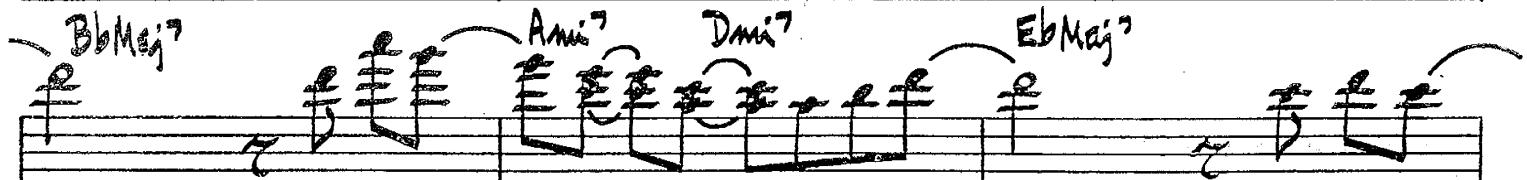
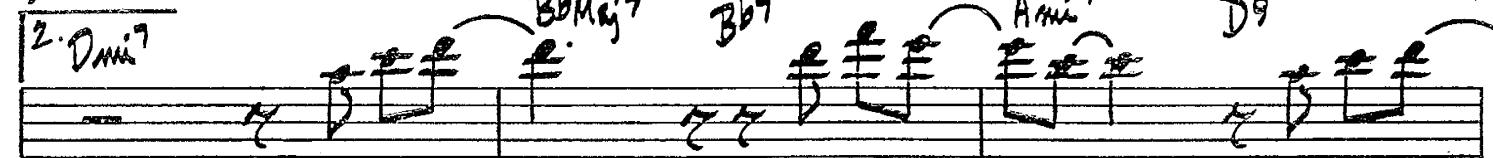
BRIGHT) JACKIE HARPON HAWES

Handwritten musical score for "JACKIE" by Wardell Gray. The score consists of three staves of music with chords written below the notes. The chords are: C, F<sup>7</sup>, C, F<sup>7</sup>, C, A<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, (A<sup>7</sup>), (Dmi<sup>7</sup>, G<sup>7(b9)</sup>), and (?B). The music is in 8/8 time.

WARDELL GRAY - "CENTRAL AVENUE"

180.

## JACO

PAT METHENYSIM. W/A ON TOP THROUGH 2ND END(D.S. FOR SOLO  
(take # for end)

(CODA SIM. AS INTRO FIGURE)



SEANN TIDE

The musical score is composed of six staves of handwritten music. Chords are labeled above the notes. The first staff starts with a B♭ minor 7 chord. The second staff begins with a B♭ minor 7 chord. The third staff starts with an F♯ major 7 chord, followed by B⁹(♯II), C minor 7, and F⁹. The fourth staff starts with a B♭ major 7 chord, followed by a fermata and a second ending of a B♭ major 7 chord. The fifth staff starts with an E♭ major 7 chord, followed by A minor 7, D⁹, G major 7, G minor 7, C⁹, and F⁹. The sixth staff concludes with a dynamic instruction "(D.C.al fine)".

GENE AMMONS - "GOODBYE"

182.

$\text{♩} = 164$ ) TENNESSEE PAS HAMPTON / JONES

The 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  $\text{♩} = 164$ . It includes chords D<sup>7</sup>, G, Cm<sup>7</sup>/F<sup>7</sup>, B<sup>b</sup>, E<sup>b7</sup>, Am<sup>7</sup>, D<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, C, C<sup>#7</sup>, G, E<sup>7(b9)</sup>, Am<sup>7</sup>, D<sup>7</sup>, followed by a repeat sign and two endings. Ending 1 continues with G, G<sup>7</sup>, C, C<sup>#7</sup>, G, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>. Ending 2 continues with Cm<sup>7</sup>/F<sup>7</sup>, Eb<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, C, C<sup>#7</sup>, G, E<sup>7(b9)</sup>, Am<sup>7</sup>, D<sup>7</sup>, G. The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a bass clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The seventh staff begins with a bass clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#).

LIONEL HAMPTON - CLEF # MGC - b28

BLUES) THE SODY GRIND HORACE SILVER

C<sub>mi</sub>

F<sub>1</sub>

C<sub>mi</sub> 3

C<sub>#7(b5)</sub>

B<sub>7(b5)</sub>

C<sub>mi</sub>

B<sub>7(22)(2)</sub>

HORACE SILVER - "THE SODY GRIND"

184.

## SITTERRIDGE WALTZ

FATS WALLER

8th 3 E♭Maj<sup>7</sup>

E♭Maj<sup>7</sup> A♭<sup>7</sup>

C♯<sup>7</sup> F♯<sup>7</sup> B<sup>7</sup> E<sup>7</sup> B♭<sup>7</sup> E♭Maj<sup>7</sup>

E♭Maj<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> E♭<sup>7</sup> A♭<sup>7</sup> C♯<sup>7</sup> F♯<sup>7</sup>

F<sup>7</sup>

F<sup>7</sup> A♭m<sup>7</sup>

B♭<sup>7</sup> F<sup>7</sup>

B♭<sup>7</sup>

Gm<sup>7</sup>

- SUMMERBUG WALTZ Pg. 2 -

*C<sup>7</sup>*                    *F#m<sup>7</sup>*                    *B<sup>b7</sup>*

*E<sup>b</sup>*                    *Bb<sup>7</sup>*                    *E<sup>b</sup>*                    *E<sup>b</sup>*

*A<sup>b</sup>*                    *E<sup>b</sup>*                    *Bb<sup>7sus4</sup>*

SOLOS:

*EbMaj<sup>7</sup>* 4                    *Ab<sup>7</sup>* 4

*EbMaj<sup>7</sup>* 4                    *C<sup>7</sup>* 4

*F<sup>7</sup>* 4                    *Abm<sup>7</sup>*                    *F<sup>7</sup>*

*B<sup>b7</sup>*                    *F<sup>7</sup>*

*B<sup>b7</sup>*                    *F#Maj<sup>7</sup>*

*F#m<sup>7</sup>*                    *E Maj<sup>7</sup>*                    *F#Maj<sup>7</sup>*

18b.

(MED. SLOW SWING) SORGE'S D. BYRD

G<sub>min</sub><sup>7</sup>/C

C<sup>7</sup> C<sub>min</sub><sup>7</sup> F<sup>7</sup>

BbMaj<sup>7</sup> EΦ<sup>7</sup> A<sup>7</sup> Dmin<sup>7</sup> (G<sup>7</sup>)

BΦ<sup>7</sup> E<sup>7</sup> Amin<sup>7</sup> D<sup>9(b5)</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup>

G<sub>min</sub><sup>7</sup>/C

C<sup>7</sup> C<sub>min</sub><sup>7</sup> F<sup>7</sup>

BbMaj<sup>7</sup> EΦ<sup>7</sup> A<sup>7</sup> Dmin<sup>7</sup> BΦ<sup>7</sup> E<sup>7</sup>

Amin<sup>7</sup> Ab<sup>7</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

DONALD BYRD - "ROYAL FLUSH"

D. FERREIRA  
M. EINHORN

(SAMBA OR BOSSA)

JOYCE'S SAMBA

Handwritten musical score for Joyce's Samba, featuring two staves of music with various chords and notes. The chords labeled include:

- D Maj<sup>7</sup>
- D°(Maj<sup>7</sup>)
- B min<sup>7</sup>
- E<sup>7</sup>
- A min<sup>7</sup>
- D<sup>7</sup>
- G Maj<sup>7</sup>
- E min<sup>7</sup>
- A<sup>7</sup>
- D Maj<sup>7</sup>
- C<sup>7</sup>
- F Maj<sup>7</sup>
- EΦ<sup>7</sup>
- AΦ<sup>7</sup>
- D Maj<sup>7</sup>
- D°(Maj<sup>7</sup>)
- B min<sup>7</sup>
- E<sup>7</sup>
- A min<sup>7</sup>
- D<sup>7</sup>
- G Maj<sup>7</sup>
- E min<sup>7</sup>
- A<sup>7</sup>
- F#Φ<sup>7</sup>
- B<sup>7</sup>
- E<sup>7</sup>
- A<sup>7</sup>
- D
- (B min<sup>7</sup>)
- (E min<sup>7</sup> A<sup>7</sup>)

CANNONBALL ADDERLY - "CANNONBALL ADDERLY &amp; THE BOSSA RIO SEKET"

188.

~~RED GOSPEL ROCK~~) SAY TO THE WORLD HOLT AXTON

(8/8) (VAMP INTRO) (F) (A) (WOCORDS) (F F# G) (F F# G) G G/E C/E Eb G Ami/D G C7 Ami/D G (B) G D G G G/E C/E Eb G D7 G (F F# G) (F F# G) (SOLOS) (F F# G) (F F# G)

(Bb#p B) Bb#p B

JUMPIN' w/SYMPHONY SID LESTER YOUNG

C7 F7 C7 G7 F7 C7

(J=142) SUMP FOR ME COUNT BASIE

The musical score for "SUMP FOR ME" by Count Basie is handwritten on six staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords A, F#m7, Bm7, E7, A, F#m7, Bm7, E7, A7, D, and Dm7. The second staff begins with A (F#m7). The third staff starts with 1. E7, A, (E7), and 2. E7, A. The fourth staff begins with D. The fifth staff begins with E7. The sixth staff begins with A, F#m7, Bm7, E7, A7, D, Dm7, A, (F#m7), E7, and A.

190.

(♩ = 120)

SUST A FEWSHERRY ROGERS

8/4 (F#) Am7 D7 Am7 D7 G Am7 Bm7 E7  
 Am7 D7 Am7 D7 G Am7 G  
 Dm7 G7 Dm7 G7 C Dm7 C  
 Em7 A7 Em7 A7 Am7 D7 Bm7 E7  
 Am7 D7 Am7 D7 G Am7 G  
 Dm7 G7 Dm7 G7 C Dm7 C  
 C Cm7 F7 G Bm7 E7  
 Am7 D7 G

JUST A SITTIN' & A RUMIN'

2/4

Chords and notes:

- Top staff: G, G7, C, C/G, G7, C, G, C, G, G7
- Second staff: C, G, C, C#0, G, Emi7, Cmi6, Ami7, Gb, G7
- Third staff: C, G, C, G7, C, G, C, G7
- Fourth staff: C, G, C, C#0, G, Emi7, Cmi6, Ami7, Gb, F#7
- Fifth staff: Bmi7, Bmi7, Bmi7, Bmi6, Bmi7, Bmi, Emi6, F#7
- Sixth staff: C#mi7, F#9, Ami7, D9
- Seventh staff: G, G7, C, G7, C, G, C, G, G7
- Eighth staff: C, G, C, C#0, G, Emi7, Ami7, D7(b9)G
- Ninth staff: (Dmi6/B E7) (Eb7 D7)

SUSY IN TIME

IRVING BERLIN

8(1) C Maj<sup>7</sup>      B Maj<sup>7</sup> · C Maj<sup>7</sup>      E<sup>7</sup>      D#<sup>7</sup>      E<sup>7</sup>  
 A<sup>7</sup>      A<sup>7</sup> G#<sup>7</sup> A<sup>7</sup>      D<sup>7</sup>

G<sup>7</sup>      C<sup>7</sup>      B<sup>7</sup>      C<sup>7</sup>  
 F Maj<sup>7</sup>      E Maj<sup>7</sup>      F Maj<sup>7</sup>      B<sup>7</sup>      E<sup>7(b9)</sup>

A min      E<sup>7</sup>      A min<sup>7</sup> G#<sup>7</sup> A min<sup>7</sup>      D<sup>7</sup>      D#<sup>7</sup>  
 C<sup>b</sup>      B<sup>b7</sup>      A min<sup>7</sup> E<sup>b7</sup>

D<sup>7</sup>      G<sup>7</sup> G#<sup>7</sup> G<sup>7</sup>      C<sup>b</sup>      A min<sup>7</sup> G min<sup>7</sup> A min<sup>7</sup>  
 D<sup>7</sup>      D min<sup>7</sup> G<sup>7</sup>      C<sup>b</sup>

JUST YOU JUST ME

JESSE GREER

194.

(MED. ROCK)

BILLY JOELJUST THE WAY YOU ARE

2

E Ami<sup>6</sup>/E E A/E E 2

E Maj<sup>7</sup> C#mi<sup>7</sup> Amaj<sup>7</sup> C#mi<sup>7</sup> E<sup>9</sup>

Amaj<sup>7</sup> Ami<sup>6</sup> G#mi<sup>7</sup> Bmi<sup>7</sup> E<sup>9</sup>

Amaj<sup>7</sup> Ami<sup>6</sup> G#mi<sup>7</sup> C#mi<sup>7</sup>

C#mi<sup>7</sup>/F# F#<sup>9</sup> A/B E Ami<sup>6</sup>/E E A/E E

F#mi<sup>7</sup> A/B E Ami<sup>6</sup>/E E A/E E

E Ami<sup>6</sup>/E E A/E E Amaj<sup>7</sup> B<sup>9</sup>

G#mi<sup>7</sup> C#<sup>9</sup> F#mi<sup>7</sup> B<sup>9</sup>

JUST THE WAY YOU ARE PT. 2

Handwritten musical score for "Just the Way You Are Pt. 2". The score consists of three staves of music. Chords labeled include E, Bmin7/D, C, D, Bmin7, E7, Am7, D7, and A/B. A section labeled "D.S. al 2ND ENDING" is indicated.

(CODA ON OUT CHORUS ONLY)

Handwritten musical score for the coda, labeled "(CODA ON OUT CHORUS ONLY)". The score shows a single staff of music with chords labeled C, D, Bmin7, E7, Am7, B7, and E Maj7.

BILLY JOEL - "THE STRANGER"

196.

## KARY'S TRANCE

LEE KONTZ

Handwritten musical score for guitar, featuring six staves of music with various chords and time signatures indicated by circled numbers.

**Chords and Time Signatures:**

- Staff 1: Bmin<sup>b</sup>, F#<sup>7</sup>(b<sup>9</sup>), Bmin, Bmin<sup>b</sup>
- Staff 2: C#<sup>0</sup>, F#<sup>7</sup>, Bmin<sup>b</sup>
- Staff 3: C#<sup>0</sup>, F#<sup>7</sup>, Bmin<sup>b</sup>
- Staff 4: A<sup>7</sup>, A<sup>7</sup>(b<sup>9</sup>), Dmaj<sup>7</sup>, E<sup>b</sup>Maj<sup>7</sup>, Dmaj<sup>7</sup>
- Staff 5: C#<sup>7</sup>, F#<sup>7</sup>
- Staff 6: Bmin<sup>b</sup>, Emin<sup>b</sup>, Bmin<sup>b</sup>
- Staff 7: F#<sup>7</sup>(3), Bmin<sup>b</sup>

**Performance Instructions:**

- Staff 1: Circled '3' under the first measure.
- Staff 2: Circled '3' under the first measure.
- Staff 3: Circled '3' under the first measure.
- Staff 4: Circled '3' under the first measure.
- Staff 5: Circled '3' under the first measure.
- Staff 6: Circled '3' under the first measure.
- Staff 7: Circled '3' under the first measure.

## KATRINA BALLERINA

Ami                          G<sup>7</sup>                          F Maj<sup>7</sup>

G<sup>7</sup>                          BbMaj<sup>7</sup>(#11)                          AbMaj<sup>7</sup>(#11)

1. Ami Bbmi E7(#9)                  2. Bb<sup>7</sup> E7(#9) Ami

BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)                  BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)

BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)                  BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)

BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)                  BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)

BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)                  BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)

E7(#9)                  Bb<sup>7</sup>                  BbMaj<sup>7</sup>                  C<sup>7</sup>(b5)

Ami                  Dmi                  Dmi                  Cmi                  Cmi                  Bbmi                  E7(#9)

Ami                  G<sup>7</sup>                  F Maj<sup>7</sup>                  G<sup>7</sup>

BbMaj<sup>7</sup>(#11)                  AbMaj<sup>7</sup>(#11)                  Bb<sup>7</sup>                  E7(#9)                  Ami

(INTERLUDE)          C<sup>7</sup>(b5)                  8

(INTERLUDE BEFORE &amp; AFTER SOLOS)

19B.

# KENTUCKY OYSTERS

DAVID BAKER

Handwritten musical score for "Kentucky Oysters" by David Baker. The score consists of six staves of music for a band or orchestra. The key signature is  $G^7$ . The first staff starts with a forte dynamic. The second staff begins with a piano dynamic. The third staff starts with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff starts with a forte dynamic. The sixth staff starts with a piano dynamic. The music includes various rhythmic patterns, rests, and dynamic markings like  $p$  and  $f$ .

(up) THE KICKER JOE HENDERSON

Handwritten musical score for "The Kicker" by Joe Henderson. The score consists of six staves of music for a band or orchestra. The key signature is  $C^{13}$ . The first staff starts with a forte dynamic. The second staff starts with a piano dynamic. The third staff starts with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff starts with a forte dynamic. The sixth staff starts with a piano dynamic. The music includes various rhythmic patterns, rests, and dynamic markings like  $p$  and  $f$ . Chords labeled include  $F^{13}$ ,  $Bb^{13}$ ,  $Eb\text{ Maj}^7$ ,  $C\text{ min}^7$ , and  $G^7$ .

KIDS ARE PRETTY PEOPLE

THAD JONES

Emi<sup>7</sup> B<sup>7</sup> Emi Dmi<sup>7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

G Maj<sup>7</sup>/D B<sup>7</sup> Emi Emi C♯ø F♯<sup>7</sup> B<sup>7</sup>

Emi B<sup>7</sup> Emi Dmi G<sup>7</sup> C<sup>7</sup> B<sup>7</sup> Emi A<sup>7</sup>

G Maj<sup>7</sup>/D B<sup>7</sup> Emi C♯ø G/D D<sup>7</sup> G B<sup>7</sup>

Emi C Maj<sup>7</sup> Ami F Maj<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> F<sup>7</sup>

G/D E/D G/D B<sup>7</sup>(#9) (#5)

Emi B<sup>7</sup> Emi Dmi G<sup>7</sup> C<sup>7</sup> (B<sup>7</sup>) Emi (A<sup>13</sup>)

D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> F♯ø B<sup>7</sup> Emi<sup>7</sup>

200.

KILLER JOEBENNY GOLSON

(CONTINUE WALKING BASS ON A SECTIONS)

D7 C7 D7 C7

F#6 B7(#5) Fm7 F#m7/Bb Bb7(b9)

B13 Fm7/Bb Bb7(b9) F#m7

D7 C7 D7 C7

D7 C7 D7 C7

(MED. BLUES)

LADY'S BLUES

RAHSAAN ROLAND KIRK

The musical score for "Lady's Blues" is handwritten on six staves. The first staff starts with a 2/4 time signature and includes chords like G Maj7, Dm7, G7, C Maj7, Bm7, E7, Am7, and D7. The second staff begins with Bm7 and E7. The third staff starts with G and Cm7. The fourth staff includes chords like B7, C7, B7, E7, F7, E7, Bb7, and A7. The fifth staff features D7, E6, Am7, D7, G Maj7, Dm7, G7, C Maj7, F7, Bm7, E7, Am7, D7, Bm7, E7, and Am7. The sixth staff concludes with D7. Various rhythmic patterns and note heads are indicated throughout the score.

RAHSAAN ROLAND KIRK - "LEFT &amp; RIGHT"

202.

## LAKES

PAT METHENY

8/4 (E) E B/E A/E B/E

(SOLOS: (o))

Emaj7 D7sus GMaj7 Bb7sus EbMaj7 C7sus F#Maj7 E7sus  
Amaj7 G7sus CMaj7 Eb7sus AbMaj7 A7sus DMaj7 B7sus

PAT METHENY - "WATERCOLORS"

BALLAD)

## LAURA

(F#<sup>7</sup>(b9)) Bmin<sup>7</sup> Bmin<sup>7</sup>/E E<sup>7</sup>(b9)(#5) A Maj<sup>7</sup> (D<sup>7</sup>) A Maj<sup>7</sup>  
 (A min<sup>7</sup>) A min<sup>7</sup>/D D<sup>7</sup>(#5) G Maj<sup>7</sup>

G min<sup>7</sup> C<sup>7</sup>(b9) F Maj<sup>7</sup> (A min<sup>7</sup>) D min<sup>7</sup>  
 B<sup>7</sup>(b5) E<sup>7</sup>(b9) E<sup>9</sup> A Maj<sup>7</sup> C#Φ F#<sup>7</sup>(b9)

B min<sup>7</sup> B min<sup>7</sup>/E E<sup>7</sup>(b9) A Maj<sup>7</sup> (B min<sup>7</sup>) (C<sup>0</sup>) (C# min<sup>7</sup>)  
 A min<sup>7</sup> E<sup>b7</sup> D<sup>7</sup>(#5) G Maj<sup>7</sup> (C<sup>7</sup>) G Maj<sup>7</sup>

G min<sup>7</sup> G min<sup>7</sup>(Δ<sup>7</sup>) EΦ A<sup>7</sup>(b5) D Maj<sup>7</sup> E min<sup>7</sup> F# min<sup>7</sup> B min<sup>7</sup>  
 E<sup>7</sup>(#5) A<sup>9sus</sup> A<sup>9</sup> TOSOLOS: C#<sup>7</sup> G#Φ C#<sup>7</sup>

LAST X:  
 G#Φ G min<sup>7</sup> F# min<sup>7</sup> F<sup>7sus</sup> E min<sup>7</sup> Eb Maj<sup>7</sup> D Maj<sup>7</sup>(#11)

204.

## THE LAST PAGE

WOODS/BECK

(RUBATO:

The score is handwritten on six staves. Staff 1: Rhythmic pattern with chords B<sup>min</sup>7/E, F#Maj7(#+II), B<sup>min</sup>7/E, G#7/E, C#7/E. Staff 2: MED. SWING: F#min7, B7, F#min7, B7. Staff 3: Emin7, A7, Dmin7, G7, CMaj7. Staff 4: (RUBATO: 1) Bmin7/E, F#Maj7(#+II), Bmin7/E, G#7/E, C#7/E. Staff 5: F#min7, F#min7/E#, F#min7, D#7, G#7(+9). Chords listed: Cmin7, C#min7, Emin7, F#min7, B#min7, Bmin7, Eb9, E9, E7sus. Staff 6: E7sus. Staff 7: G7sus. Staff 8: A7sus. Measure numbers 1, 2, and 5 are indicated above the staves.

THE LAST PAGE - Pg. 2

(ROCK:

F#min                    Bmin                    F#min                    Bmin

OPEN SOLOS: (FAST SWING)

Bmin<sup>7</sup>                    Dmin<sup>7</sup>                    Bmin<sup>7</sup>

(ROCK:

F#min<sup>7</sup>                    Bmin<sup>7</sup>                    F#min<sup>7</sup>                    Bmin<sup>7</sup>

D7sus

D'sus

Cmin<sup>7</sup> C#min<sup>7</sup> F#min<sup>7</sup> Bbmin<sup>7</sup> Bmin<sup>7</sup> E<sup>b9</sup> E<sup>9</sup> A Maj<sup>7</sup>

Phil Woods - "MUSIQUE DU BOIS"

206.

LIMBOWAYNE SHORTER

Handwritten musical score for "LIMBO" by Wayne Shorter. The score consists of two staves of music with various chords and time signatures. Chords include Fm7, Ab7sus, D7(b5), BbMaj7(#11), C7sus, C Maj7(#11), 3bMaj7, A7(#9), Ami7, AbMaj7, Ab7sus, E7, F#7, Fm7, E7(b9), Ebmi7, B+7, Fm7, and B7(b5). Time signatures include 8/4, 3/4, 2/4, and 4/4.

(BREAK) LA NEVADA BLUES GIL EVANS

Handwritten musical score for "LA NEVADA BLUES" by Gil Evans. The score consists of five staves of music with various chords and time signatures. Chords include Ami9, A Maj7, A Maj7, A Maj7, and A Maj7. Time signatures include 2/4, 3/4, and 4/4.

(MEDIUM UP)

LETIAWES MONTGOMERY

8/4 | Ami<sup>7</sup> D<sup>7</sup> BΦ E<sup>7(b9)</sup> Ami<sup>7</sup> D<sup>7</sup>

G<sup>Maj</sup><sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>bMaj</sup><sup>7</sup> E<sup>bMaj</sup><sup>7</sup>

Ami<sup>7</sup> D<sup>7(#9)</sup> BΦ E<sup>7(b9)</sup> 2. Bmi A<sup>7(b9)</sup>

Dmi<sup>7</sup> G<sup>7(b9)</sup> C<sup>Maj</sup><sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>Maj</sup><sup>7</sup>

E<sup>mi</sup><sup>7</sup> A<sup>7</sup> D<sup>Maj</sup><sup>7</sup> B<sup>bmi</sup><sup>7</sup> E<sup>b</sup> Ami<sup>7</sup> D<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> BΦ E<sup>7(b9)</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>Maj</sup><sup>7</sup> Cmi<sup>7</sup>

Cmi<sup>7</sup> F<sup>7</sup> B<sup>bMaj</sup><sup>7</sup> E<sup>bMaj</sup><sup>7</sup> Ami<sup>7</sup> D<sup>7(#9)</sup> G<sup>Maj</sup><sup>7</sup>

203.

(♩ = 200) LENNIE'S PENNIES LENNIE TRISTANO

Handwritten musical score for "Lennie's Pennies" by Lennie Tristano. The score is in common time and consists of ten staves of music for a single instrument, likely piano or guitar. The music includes various chords and progressions, with specific chords labeled throughout the piece. The chords labeled are:

- Dmib<sup>6</sup>
- E<sup>7</sup>
- E<sup>7</sup>(b<sub>5</sub>)
- A<sup>7</sup>
- Gmib<sup>6</sup>
- Dmib<sup>6</sup>
- E<sup>7</sup>
- A<sup>7</sup>
- Dmib<sup>6</sup>
- E<sup>7</sup>(b<sub>5</sub>)
- A<sup>7</sup>
- Dmib<sup>6</sup>
- D<sup>7</sup>
- Gmib<sup>6</sup>
- A<sup>7</sup>
- Dmib<sup>6</sup>
- E<sup>7</sup>
- A<sup>7</sup>
- Dmib<sup>6</sup>
- D<sup>7</sup>
- Gmib<sup>6</sup>
- EΦ
- Dmib<sup>6</sup>
- B<sup>7</sup>
- EΦ
- A<sup>7</sup>
- Dmib<sup>6</sup>
- (Bb<sup>7</sup>)

Measure numbers are indicated by circled '3' under several measures.

# LESTER LEAPS IN

LESTER YOUNG

8(4) C

E7 A7

D7 G7

C

210.

(MED. SWING)

LET'S COOL ONETHELONIUS MONK

**F Maj<sup>7</sup>**      **G min<sup>7</sup>** **C<sup>7</sup>**      **F Maj<sup>7</sup>** **G min<sup>7</sup>** **A min<sup>7</sup>** **D<sup>7(b9)</sup>**

**G min<sup>7</sup>**      **1. C<sup>7</sup>**      **F**      **D<sup>7</sup>**      **G min<sup>7</sup>** **C<sup>7</sup>**

**2. C<sup>7</sup>**      **F**

**C min<sup>7</sup>**      **F<sup>7</sup>**      **Bb Maj<sup>7</sup>**

**D min<sup>7</sup>**      **G<sup>7</sup>**      **G min<sup>7</sup>**      **C<sup>7</sup>**

**F Maj<sup>7</sup>**      **G min<sup>7</sup>** **C<sup>7</sup>**      **F Maj<sup>7</sup>** **G min<sup>7</sup>** **A min<sup>7</sup>** **D<sup>7(b9)</sup>**

**G min<sup>7</sup>**      **C<sup>7</sup>**      **F**

(L.A.M.L)

## LIBERATED BROTHER

**INTRO:** A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup>

**A** A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup>

C<sub>min</sub><sup>7</sup> F<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup>

**B** C<sub>min</sub><sup>7</sup> F<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> B<sup>+7</sup> E<sup>7sus</sup>

A<sub>mi</sub><sup>7</sup> D<sup>7</sup> G<sub>min</sub><sup>7</sup> C  $\phi$  B<sup>+7</sup> F<sup>7</sup>(#9) F<sup>7</sup>(#9)

**C** A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup>

C<sub>min</sub><sup>7</sup> F<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> F<sup>7</sup>(#9)

C<sub>min</sub><sup>7</sup> F<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> B<sup>+7</sup> E<sup>7</sup>(#9)

A<sub>mi</sub><sup>7</sup> D<sup>7</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup> B<sup>+7</sup> E<sup>7</sup>(#9) D<sub>safe</sub>

**D** LAST X ONLY

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

212.

LIES

PAT METHENY

8(3) 4 B  
 $F^{\#}/G^{\#}$   $C^{\#}\text{Maj}^7$   $E^7\text{sus}$   $E/G^{\#}$

$D^7\text{sus}$   $G\text{Maj}^7$

$F\Phi$   $B^7$   $E\text{mi}$   $E^b\text{Maj}^7$   $A^b\text{Maj}^7$

$A\Phi$   $A^b\text{mi}^7$   $B\text{Maj (LYDIAN)}$

$C^{\#}\text{sus}$   $B\text{Maj (LYD.)}$

$C^{\#}\text{sus}$  1. 2. B C

(JAZZ/ROCK)

## LIGHT AS A FEATHER

STANLEY CLARKE

The musical score consists of ten staves of handwritten music for bass guitar. The first staff starts with a 8/4 time signature, featuring notes like D/A and Bb°/A. The second staff begins with a D note. The third staff starts with E7. The fourth staff starts with Ami7. The fifth staff starts with G7. The sixth staff starts with G7. The seventh staff starts with G7. The eighth staff starts with Ami7. The ninth staff starts with D7. The tenth staff concludes the piece.

Chords labeled include:

- F#7(9/13)
- D/F#
- Bb°
- D/A
- A7(9/13)
- D/A
- 2. F#7(9/13)
- Bmi7
- E7
- Bb13
- Ami7
- D7
- Ami7
- D7
- Bb°
- G7
- Bb13 (SOLO CHANGES)
- Bb7
- G7
- Bb7
- G7
- Bb7
- Bb7
- Ami7
- D7
- Ami7
- D7
- Ami7
- D7
- Ami7
- D7

— REPEAT LAST 22 BARS FOR SOLOS —

214.

(LATIN) LIKE Sonny JOHN COLTRANE

8#(7)

F#mi<sup>7</sup>

Ami<sup>7</sup>

Cmi<sup>7</sup>

D<sup>7</sup>

G Maj<sup>7</sup>

C#mi<sup>7</sup>

Ami<sup>7</sup>

Fmi<sup>7</sup>

E7 (<sup>b9</sup><sub>b5</sub>)

D#Maj<sup>7</sup>

C<sup>7</sup>

F#mi<sup>7</sup>

Ami<sup>7</sup>

Cmi<sup>7</sup>

D<sup>7</sup>

G Maj<sup>7</sup>

# A LITTLE CHICAGO FIRE

6/8

Chords and time signatures from top to bottom:

- 1.  $C^6$ ,  $A^7(\#5)$ ,  $Dm^9$ ,  $G^{13}(b9)$ ,  $C\text{Maj}^7$ ,  $E^b9$
- $Ab\text{Maj}^7$ ,  $G^{13}(b9)$ ,  $C^9$ ,  $F^{\#13}$ ,  $F^6$ ,  $Fm^7/Bb$
- $E^m^7$ ,  $Dm^7$ , 1.  $G^7(\#5)$ , 2.  $G^9$ ,  $C^6$
- $Bm^7$ ,  $Fm^7$ ,  $B^b13$ ,  $A^13$ ,  $B^b13$ ,  $A^13$ ,  $A^7(\#5)$
- $A^m^7$ ,  $Ebm^7$ ,  $Ab^13$ ,  $G^{13}$ ,  $Ab^13$ ,  $G^{13}$ ,  $G^{13}(b9)$
- $C^6$ ,  $D^75$ ,  $Dm^9$ ,  $G^{13}(b9)$ ,  $C\text{Maj}^7$ ,  $E^b9$ ,  $Ab\text{Maj}^7$ ,  $G^7(\#5)$
- $C^{\#m}^7$ ,  $F^{\#9}$ ,  $F^6$ ,  $Fm^7/Bb$ ,  $E^m^7$ ,  $A^7(\#5)$ ,  $Dm^7$ ,  $G^9$ ,  $C^6$

216.

# LITTLE SUNFLOWER

FREDDIE HUBBARD

E<sup>7</sup> (DORIAN)

1.                   2.

F Maj<sup>7</sup>

E Maj<sup>7</sup>

1.                   2.

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

LOCOMOTION

JOHN COLTRANE

Handwritten musical score for "Locomotion" by John Coltrane, featuring two staves of music with chords and solos.

**Staff 1 (Top):** Treble clef, common time (C). Chords: C7, F7, G7, C7, C7, F7, G7. Measures 1-7.

**Staff 2 (Bottom):** Bass clef, common time (C). Chords: Dm7, G7, C7, F7, G7. Measures 1-7.

**Chord Progression:** Dm7 - G7 - C7 - F7 - G7 - Dm7 - G7 - C7 - F7 - G7 - Dm7 - G7.

**Solo Break:** C7 (labeled "SOLO BREAK"). Measures 8-10.

**Outro Solo:** C7(b5) (labeled "OUTRO"). Measures 11-12.

**Solo Chords:** Bb7(b5), Ab7(b5), F#7(b5). Measures 13-14.

**Final Chords:** E7(b5), D7(b5), C7/G. Measures 15-16.

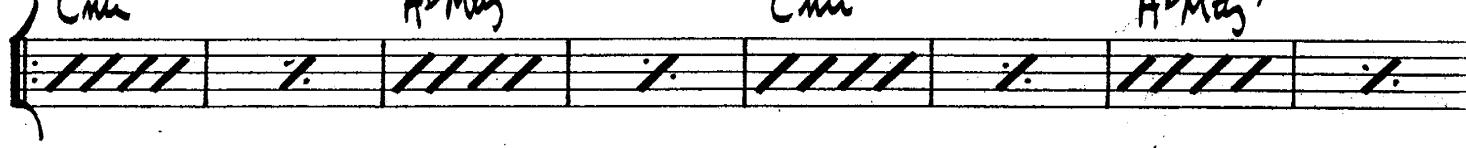
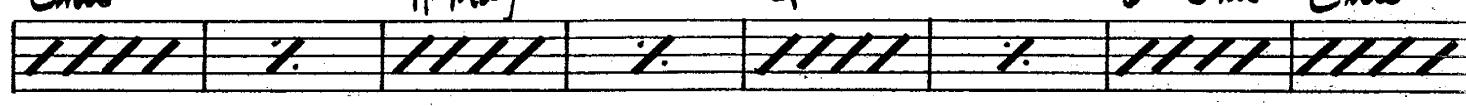
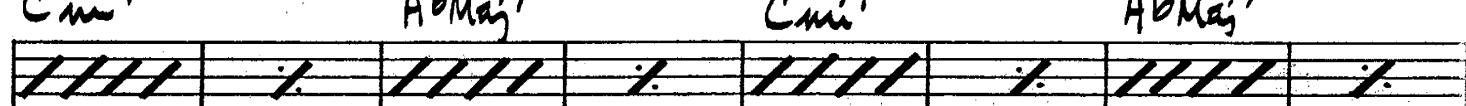
218.

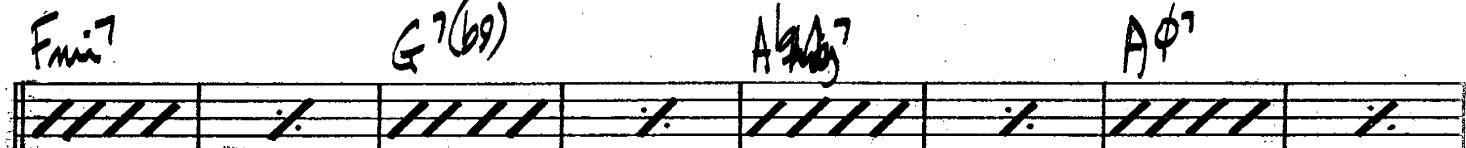
LONE JACK

PAT METHENY

Handwritten musical score for guitar (lone jack) by Pat Metheny. The score consists of ten staves of music, each with a unique rhythm and harmonic progression. The chords are labeled above the staves, and some are annotated with specific techniques like 'D.S. al' (D.S. all). The music includes various guitar techniques such as slurs, grace notes, and dynamic markings. The chords labeled include Cmin7, AbMaj7, G7(b9), EbMaj7, C#Maj7, BbII, G7, Bb Cmin7, F#sus, Gsus, Bbsus, Asus, Esus, F#sus, Asus, Bsus, Csus, and D.S. al.

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

Cmin<sup>7</sup>      AbMaj<sup>7</sup>      Cmin<sup>7</sup>      AbMaj<sup>7</sup>  

  
 Cmin<sup>7</sup>      AbMaj<sup>7</sup>      G<sup>7</sup>      Bb Cmin<sup>7</sup> Cmin<sup>7</sup>  

  
 Cmin<sup>7</sup>      AbMaj<sup>7</sup>      Cmin<sup>7</sup>      AbMaj<sup>7</sup>  

  
 Cmin<sup>7</sup>      AbMaj<sup>7</sup>      G<sup>7</sup>      Cmin<sup>7</sup>  

  
 Fmin<sup>7</sup>      G<sup>7(b9)</sup>      AbMaj<sup>7</sup>      AΦ<sup>7</sup>  

  
 D<sup>9sus</sup>      E<sup>b9sus</sup>      F<sup>9sus</sup>      G<sup>7(b9)</sup>  

  
 Cmin<sup>7</sup>      AbMaj<sup>7</sup>      Cmin<sup>7</sup>      AbMaj<sup>7</sup>  

  
 Cmin<sup>7</sup>      AbMaj<sup>7</sup>      G<sup>7(b9)</sup>      Cmin<sup>7</sup>  


PAT METHENY - "PAT METHENY GROUP"

220.

(BALLAD)

LONELY DREAMS

TERRY GIBBS

8/4

The musical score consists of two staves of handwritten music. The top staff begins with a 8/4 time signature. It features several chords: Ebmin7, A7(b5), Ebmin7, Ab7, Dmin7, G7, C#7(b5), and A7(b5). The bottom staff continues the melody, starting with a C note. It includes chords such as Bmin7, E7, Bmin7, E7, Bmin7, F#7(b9), Bmin7, A#°, Bmin7, F#7(b9), Dmin7, G7, C, C#°, Dmin7, G7, C, Bmin7, Bb7(b5), A7(b5), Ebmin7, Ab7, Dmin7, G7, C#7(b5), and C. Various performance markings like 'bd.', '#', and '(3)' are scattered throughout the score.

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

221.

ROGERS & HART

(JAZZ WALTZ)

LOVER

6/4 F Maj<sup>7</sup> B min<sup>7</sup> E<sup>7</sup> B b min<sup>7</sup>  
 E♭<sup>7</sup> A min<sup>7</sup> D<sup>7</sup> G♯ min<sup>7</sup> C♯<sup>7</sup> D<sup>7</sup>

G min<sup>7</sup> C<sup>7</sup> 1. A min<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>

2. F Maj<sup>7</sup> G min<sup>7</sup>/C F Maj<sup>7</sup> B min<sup>7</sup> E<sup>7</sup> A Maj<sup>7</sup>  
 F♯ min<sup>7</sup> B min<sup>7</sup> E<sup>7</sup> A Maj<sup>7</sup> F♯ min<sup>7</sup>

B min<sup>7</sup> E<sup>7</sup> C Maj<sup>7</sup> A min<sup>7</sup> D min<sup>7</sup>

G<sup>7</sup> A min<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> (D.C. al 8)  
 \$ G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> (D<sup>7</sup>) (G min<sup>7</sup>) (C<sup>7</sup>)

DAVE BRUBECK - "GONE WITH THE WIND"

222.

LOVE FOR SALECOLE PORTER

8(C) F Maj<sup>7</sup> C min(Δ7)

F Maj<sup>7</sup> C min(Δ7)

F Maj<sup>7</sup> F min<sup>7</sup> E<sup>7</sup> E<sup>b</sup> E<sup>b</sup> min<sup>7</sup> A<sup>b</sup><sup>7</sup>

D<sup>b</sup><sup>7</sup> C<sup>#7(G7)</sup> C min

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

F F min<sup>7</sup> E<sup>7</sup> E<sup>b</sup> E<sup>b</sup> min<sup>7</sup> A<sup>b</sup><sup>7</sup>

D<sup>b</sup><sup>7</sup> C<sup>#7(G7)</sup> C min<sup>7</sup> C min<sup>b</sup>

F min<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup> F min<sup>7</sup> G min<sup>7</sup> F<sup>#7</sup>

## (LOVE FOR SALE Ph.2)

Musical score for Love for Sale, Part 2, featuring two staves of handwritten musical notation with chords and lyrics.

**Top Staff:**

- Chords: Fm7, Bb7, Eb, Fm7, Gm7, AbMaj7
- Notes: (Handwritten notes corresponding to the chords above)

**Second Staff:**

- Chords: Gm7, C7, C#7, C7, Fmib, Fm7
- Notes: (Handwritten notes corresponding to the chords above)

**Third Staff:**

- Chords: AΦ7, D7, AΦ7, D7, GΦm7, C#7, GΦ7, F#7
- Notes: (Handwritten notes corresponding to the chords above)

**Fourth Staff:**

- Chord: F Maj7
- Notes: (Handwritten notes corresponding to the chord above)

**Fifth Staff:**

- Chord: Cm7(Δ7)
- Notes: (Handwritten notes corresponding to the chord above)

**Sixth Staff:**

- Chord: F Maj7
- Notes: (Handwritten notes corresponding to the chord above)

**Seventh Staff:**

- Chord: CMaj7
- Notes: (Handwritten notes corresponding to the chord above)

**Eighth Staff:**

- Chords: F, Fm7, E7, Eb, Ebm7, Ab7
- Notes: (Handwritten notes corresponding to the chords above)

**Ninth Staff:**

- Chord: DΦ
- Notes: (Handwritten notes corresponding to the chord above)

**Tenth Staff:**

- Chord: C#7
- Notes: (Handwritten notes corresponding to the chord above)

**Eleventh Staff:**

- Chord: Cm7
- Notes: (Handwritten notes corresponding to the chord above)

224.

(BALLAD)

LOVERMAN

J. DAVIS  
R. RAMIREZ  
J. SHERMAN

Handwritten musical score for "LOVERMAN" in 8/4 time. The score includes the following chords and markings:

- Chords: E<sup>min</sup><sup>7</sup>, A<sup>7</sup>, E<sup>min</sup><sup>7</sup>, A<sup>7</sup>, A<sup>min</sup><sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>min</sup><sup>7</sup>, F<sup>7</sup>, A<sup>min</sup><sup>7</sup>, D<sup>7</sup>, G<sup>Maj</sup><sup>7</sup>, F<sup>#</sup><sup>min</sup><sup>7</sup>, B<sup>7</sup>, G<sup>Maj</sup><sup>7</sup>, C<sup>7</sup>, B<sup>min</sup>, B<sup>min</sup>(A<sup>7</sup>), B<sup>min</sup><sup>7</sup>, E<sup>7</sup> <sub>3</sub>-, A<sup>Maj</sup><sup>7</sup>, B<sup>min</sup><sup>7</sup>, C<sup>#</sup><sup>min</sup><sup>7</sup>/B<sup>min</sup><sup>7</sup>, E<sup>7</sup>, A<sup>min</sup><sup>7</sup>, A<sup>min</sup>(D<sup>7</sup>), A<sup>min</sup><sup>7</sup>, D<sup>7</sup> <sub>3</sub>-, G<sup>Maj</sup><sup>7</sup>, F<sup>7</sup>, A<sup>min</sup><sup>6</sup>/<sup>F#</sup>, B<sup>7</sup>, E<sup>min</sup><sup>7</sup>, A<sup>7</sup>, E<sup>min</sup><sup>7</sup>, A<sup>7</sup>, A<sup>min</sup><sup>7</sup>, D<sup>7</sup>, A<sup>min</sup><sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>min</sup><sup>7</sup>, F<sup>7</sup>, A<sup>min</sup><sup>7</sup>, D<sup>7</sup>, G<sup>Maj</sup><sup>7</sup>.
- Time Signature: 8/4
- Key Signatures: B<sup>min</sup>, A<sup>min</sup>, E<sup>7</sup>, C<sup>7</sup>, B<sup>min</sup><sup>7</sup>, E<sup>7</sup>, C<sup>#</sup><sup>min</sup><sup>7</sup>, B<sup>min</sup><sup>7</sup>, E<sup>7</sup>, A<sup>min</sup><sup>6</sup>, F<sup>#</sup>, B<sup>7</sup>, G<sup>Maj</sup><sup>7</sup>, F<sup>7</sup>, A<sup>min</sup><sup>7</sup>, D<sup>7</sup>, G<sup>Maj</sup><sup>7</sup>.
- Other: Includes various rests, slurs, and dynamic markings.

LOVE VIBRATIONS

HORACE SILVER

Handwritten musical score for "Love Vibrations" by Horace Silver, featuring four staves of music with chords and bass lines.

**Staff 1 (Top):**

- Chords: EΦ, Eb (1yd.), Dm7, G13, G7(b13)
- Bass: Gmin7, F#7, FMaj7, B7, Bb7, E7(b9)

**Staff 2:**

- Chords: Ami, Ami(#5), Ami6, Ami7, D7
- Bass: -

**Staff 3:**

- Chords: Gmin7, Ami7, D7, Gmin7, C7
- Bass: -

**Staff 4 (Bottom):**

- Chords: EΦ7, Eb (1yd.), Dm7, G7, G#07
- Bass: Ami7, D7(b9), Gmin7, C7, EbMaj7, EMaj7, FMaj7

226.

LYDIAN APRIL

DAVID BAKER

Musical score for "LYDIAN APRIL" by David Baker, featuring handwritten chord names and rhythmic markings. The score consists of ten staves of music, each with a different key signature and time signature. Chords include AMaj<sup>7</sup>, D7, D7(##), Bmin<sup>7</sup>, E7, C#min, F#7, Bmin<sup>7</sup>, E7, AMaj<sup>7</sup>, Dmin<sup>7</sup>, G7, CMaj<sup>7</sup>, Dmin<sup>7</sup>, G7, CMaj<sup>7</sup>, Bmin<sup>7</sup>, E7, AMaj<sup>7</sup>, G#min<sup>7</sup>, C#7, F# Maj<sup>7</sup>, Bmin<sup>7</sup>, E7, AMaj<sup>7</sup>, D7(b5), D7, Bmin<sup>7</sup>, E7, C#min<sup>7</sup>, F#7, Bmin<sup>7</sup>, E7, AMaj<sup>7</sup>(A7) (Dø), and Bmin<sup>7</sup>.

LENNIE BIRD

LENNIE TRISTANO

Handwritten musical score for "LENNIE BIRD". The score consists of two staves of music. The first staff begins with a G major chord (G Maj<sup>7</sup>) in common time (4/4). The second staff begins with a B minor chord (B min<sup>7</sup>). Various chords are labeled throughout the piece, including A Maj<sup>7</sup>, D min<sup>7</sup>, D<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, and E<sup>7</sup>(#9). The music features eighth-note patterns and some sixteenth-note figures.

(SLOW FUNK) MR. CLEAN

FREDDIE HUBBARD

Handwritten musical score for "MR. CLEAN" by Freddie Hubbard. The score consists of three staves of music. The first staff begins with a G major chord (G<sup>7</sup>) in common time (4/4). The second staff begins with a "NO CHORD" instruction. The third staff begins with a D<sup>7</sup> chord. The music features eighth-note patterns and some sixteenth-note figures.

228.

# MAKE SOMEONE HAPPY

STYNE  
GREENE  
CONDON

Handwritten musical score for "MAKE SOMEONE HAPPY" on ten staves. The score includes lyrics and chords such as CMaj7, C+, C6, Gmin7, F+, F6, D+, G7(b9), Emin7, A7, Dmin7, G7, C+, C6, C7, Fmin6, D+, G7(b9), C, Emin7, A7, Dmin7, G7, Emin7, A7(b9), Dmin7, G7, C6, and (Dmin7 G7).

(Slowly) THE MAN I LOVE GEORGE GERSHWIN

F<sub>6</sub> C<sup>#</sup><sub>7</sub> C<sub>7</sub> F F<sub>+7</sub> F<sub>mi7</sub>  
 C<sub>mi</sub> D<sub>+7</sub> D<sub>7</sub> B<sup>b</sup><sub>min6</sub> C<sub>7</sub>  
 F B<sup>b</sup><sub>Maj7</sub> A<sub>mi</sub> C<sub>7</sub> F F<sub>+7</sub> F<sub>mi7</sub> C<sub>mi?</sub>  
 D<sub>+7</sub> D<sub>7</sub> B<sup>b</sup><sub>min6</sub> C<sub>7</sub> C<sub>7sus</sub> C<sub>7</sub> F B<sup>b</sup>  
 F B<sup>b7</sup> A<sub>7</sub> D<sub>mi7</sub> E<sub>7</sub> C<sub>7</sub> E<sup>°</sup> D<sub>mi</sub> A<sub>7</sub>  
 D<sub>mi7</sub> E<sub>7</sub> C<sub>7</sub> E<sup>°</sup> D<sub>mi</sub> A<sup>°</sup> B<sup>b</sup> C<sub>7</sub>  
 F F<sub>+7</sub> F<sub>mi7</sub> C<sub>mi</sub> D<sub>+7</sub> D<sub>7</sub>  
 B<sup>b</sup><sub>min</sub> C<sub>7</sub> C<sub>7sus</sub> C<sub>7</sub> F B<sup>b</sup> [F C<sub>7</sub>] [F] [F]

230.

## MASQUERADE

LEON RUSSELL

The musical score for "Masquerade" by Leon Russell is handwritten on ten staves. The chords labeled are:

- Staff 1: Gmin<sup>7</sup>, C<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>, Amin<sup>7</sup>, D<sup>7</sup>, Gmin<sup>7</sup>, Gmin<sup>(Δ7)</sup>, E<sup>b7</sup>
- Staff 2: Gmin<sup>7</sup>, C<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>
- Staff 3: Gmin<sup>7</sup>, Gmin<sup>7</sup>, F<sup>#</sup>min<sup>7</sup> B<sup>7</sup>, Emin<sup>7</sup>, B<sup>b7</sup>
- Staff 4: EbMaj<sup>7</sup>, C<sup>7</sup>, Emin<sup>7</sup>, B<sup>b7</sup>
- Staff 5: EbMaj<sup>7</sup>, C<sup>7</sup>, Emin<sup>7</sup>, A<sup>7</sup>
- Staff 6: DMaj<sup>7</sup>, F<sup>Maj</sup><sup>7</sup>/C, A<sup>7</sup>/C<sup>#</sup>
- Staff 7: Amin<sup>7</sup>/D, D<sup>7</sup>, (D.S. al CODA)
- Staff 8: D<sup>7</sup>, Gmin<sup>7</sup>, (C<sup>7</sup>)

GEORGE BENSON - "BREEZIN'"

LEON RUSSELL - "CARNEY"

$\text{J} = 134$  MAY - REY

Handwritten musical score for "MAY - REY" by Horace Silver. The score is written on six staves:

- Staff 1: Melodic line (likely trumpet/sax) with harmonic changes: G, E<sup>7</sup>(b9), Ami<sup>7</sup>, D<sup>7</sup>, G, E<sup>7</sup>(b9), Ami<sup>7</sup>, D<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>.
- Staff 2: Melodic line with harmonic changes: C<sup>#</sup>mi<sup>7</sup>, F<sup>#</sup>7, Bmi<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>.
- Staff 3: Melodic line with harmonic changes: F<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>, Emi, A<sup>7</sup>.
- Staff 4: Bass line (D), Melodic line (G), Chords: F#mi7, B7, Emi, A7.
- Staff 5: Bass line (D), Melodic line (G), Chords: A7(b5), D7(b5).
- Staff 6: Bass line (G), Melodic line (G).

ART BLAKEY - BLUE NOTE # BLP-5038

232.

MELLOW MOODJIMMY SMITH

Dm7

Gm7

Dm7

B<sup>b</sup>7

A7

Dm7

# MEMORIES OF YOU

F F#° Gmin⁷ G#° F Dmin⁷ G⁹  
 F Dmin⁷ Am⁹ D⁹ G⁹ C⁹ F Gmin⁷ C⁹

F F#° Gmin⁷ G#° F Dmin⁷ G⁹  
 F Dmin⁷ Am⁹ D⁹ G⁹ C⁹ F A⁹

Dmin Gmin Dmin G⁹

F G⁹ C⁶ G#min Gmin C⁹

F F#° Gmin⁷ G#° F Dmin⁷ G⁹  
 F Dmin⁷ Am⁹ D⁹ G⁹ C⁹ 1. F Gmin⁷ C⁹ 2. F

234.

(BOSSA)

MENINA FLORLOUÍS BOÉA  
MARCEA TOLEDO

(2/4) F D+ G9  
 Gmin9 C7 E F  
 Gmin7 A Maj7 F#min Bmin7  
 E7 A Gmin7 C7 F D+7  
 G9 Gmin9 C7 Am7 D7  
 Gmin9 Eb9 Am7 Dmin7  
 Gmin7 C7 Am7 D7  
 Gmin7 Eb9 Am7 Dmin  
 Gmin7 C7 F  
 C7 BΦ Bbm7 F/A  
 Ab7 Gmin7 F#Maj7 FMaj9

(GOSPEL FUNK) MERCY, MERCY, MERCY Joe Zawinul

Handwritten musical score for "Mercy, Mercy, Mercy" by Joe Zawinul. The score consists of six staves of music, each with a key signature of one sharp (F#). The first staff starts with a G major chord (G, B, D) followed by a C major chord (C, E, G). The second staff begins with an F# minor chord (F#, A, C#). The third staff starts with a C major chord (C, E, G). The fourth staff begins with an F# major chord (F#, A, C#) followed by a C major chord (C, E, G). The fifth staff starts with a G major chord (G, B, D). The sixth staff starts with an Ami⁷ chord (A, C, E, G) followed by a G major chord (G, B, D), then another Ami⁷ chord (A, C, E, G), and finally a G major chord (G, B, D).

236.

(MEDIUM UP)

MILES AHEADMILES DAVIS

8/4

F Maj7      F min7      E min7  
 Eb min6      D min7      G7  
 C Maj7      Ab Maj7      ♂  
 F Maj7  
 F# min6      Bb7      A7  
 F Maj7      F# min6      Bb7  
 Bb min6      (D.C.al) ♂

Ab

MILES DAVIS — "MILES AHEAD"

(ACO. UP SWING) MINOR MISHAP T. FLANAGAN

Handwritten musical score for "Minor Mishap" by T. Flanagan. The score consists of ten staves of music, each with a unique rhythm and harmonic progression. Chords identified include Cmin (AΦ), D+7, G+7, Fmin, Cmin6, AΦ, Gmin (AΦ), A+7, D+7, Gmin (EΦ), A+7, D+7, Gmin7, C7, Fmaj7, Fmin7, Bb7, EbMaj7, D+7, G+7, Cmin (AΦ), D+7, G+7, Cmin, Cmin6, D+7, G+7, and Cmin (G+7). The score is written on five-line staff paper.

JOHN COLTRANE / KENNY BURRELL - "CATS"

238.

MINOR MOODCLIFFORD BROWN

Handwritten musical score for "Minor Mood" by Clifford Brown. The score consists of two staves of handwritten musical notation on five-line staves. The notation includes various chords and notes, with some markings like "3" and "F+7". The first staff starts with a Gmin chord, followed by AΦ, D7(b9), Gmin, DΦ, G7(b9), Cmin7, BbMaj7, and ends with AΦ, D7(b9), Gmin, AΦ, and D7alt. The second staff continues with Gmin, Bb7, E7, D7(b9), and ends with Gmin, Bb7, Eb7, D7(b9).

SOLOS:

Handwritten musical score for solos in "Minor Mood". It shows two staves of handwritten musical notation on five-line staves. The notation includes various chords and notes, with some markings like "3" and "F+7". The first staff starts with Gmin, followed by AΦ, D7(b9), Gmin, DΦ, G7(b9), Cmin7, F+7, BbMaj7, and ends with AΦ, D7(b9), Gmin, AΦ, D7(b9), Gmin, BbMaj7, Eb7, D7(b9).

AFTERSOLOS:

Handwritten musical score for after-solos in "Minor Mood". It shows two staves of handwritten musical notation on five-line staves. The notation includes various chords and notes, with some markings like "3" and "F+7". The first staff starts with Gmin, followed by AΦ, D7(b9), Gmin, DΦ, G7(b9), Cmin7, F+7, BbMaj7, AΦ, D7(b9), Gmin, AΦ, and ends with D7. The second staff starts with Gmin, followed by Gmin, F+7, BbMaj7, and ends with Gmin, F+7, BbMaj7.

(U.P.)

## MOAK'S SHOP

WES MONTGOMERY

Handwritten musical score for 'Moak's Shop' by Wes Montgomery. The score consists of eight staves of music, each with a different harmonic progression and a corresponding bass line. The chords are labeled above the staves, and the bass lines are indicated by vertical stems and arrows pointing to specific notes.

**Chords and Progressions:**

- Staff 1: BbMaj7, Cmin7, F7, Dmin7, Ebmin7, Ab7, Ami7, G7, Cmin7, F7(b9), EbMaj7, Ab7, Bb7, Cmin7, F7, 2. BbMaj7, Bb7, EbMaj7, Fmin7, Bb7, EbMaj7, Dmin7, G, G7(b9), Cmin, G7, C7, F7.
- Staff 2: BbMaj7, Cmin7, F7, Dmin7, Ebmin7, Ab7, Ami7, G7, Cmin7, F7(b9), Bb7, BbMaj7.

240.

## MOANIN'

BOBBY TIMMONS

(SOLO CHANGES: Cm 3 Bb9 1 A7 D7 etc....)

8<sup>#</sup>/4

C G

C G

1. (AΦ D7)

2. DΦ G7(b9)

Cm9 Bb9 A7(b9) D7(#9) Am7 G C#9

Cm9 Bb9 A7(b9) Am7 D7

C G

C G

(3)

~~FAST LAREK~~MODESTY BLUES~~CALM SADER~~

Handwritten musical score for "Modesty Blues" featuring ten staves of guitar tablature. The score includes various chords labeled above the staves, such as G7, F7, C7, Bb7, Ami7, D7, G7, C7, Bb7, Eb7, D7, G7, F7, G7, C7, Bb7, C7, Ami7, G7, F7, G7, F7, C7, Bb7, C7, Bb7.

**CSOLDS:**

G7 F7 G7 F7  
C7 Bb7 C7 Bb7

242.

(BALLAD)

MONK'S MOODTHE LOUIS MONK

8/4 | Gmin<sup>7</sup> C<sup>7</sup> Dmaj<sup>7</sup>  
 Bbmaj<sup>7</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> C<sup>#7</sup> C<sup>7</sup>      EΦ A<sup>7</sup>  
 B<sup>7</sup> F<sup>#7</sup> F<sup>7</sup>

Bmin<sup>7</sup> E<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>      2. Emi<sup>7</sup> A<sup>7</sup> Ebmaj<sup>7</sup>  
 Ami<sup>7</sup> D<sup>7(b9)</sup> Ami<sup>7</sup> G<sup>#mi<sup>7</sup></sup> C<sup>f7</sup> F<sup>#maj<sup>7</sup></sup>  
 BΦ Bbmaj<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7(b9)</sup> Gmin<sup>7</sup> Fmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>  
 Gmi<sup>7</sup> C<sup>7</sup> Dmaj<sup>7</sup>      EΦ A<sup>7</sup> B E<sup>b7</sup> Dmaj<sup>7</sup> C<sup>#7</sup> maj<sup>7</sup>  
 C<sup>7</sup> B<sup>7</sup> F<sup>#7</sup> F<sup>7</sup>      Emi<sup>7</sup> A<sup>7</sup> Ebmaj<sup>7</sup>

(MED. SLOW) MONK'S SPHERE GARY MCFARLAND

Handwritten musical score for "Monk's Sphere" by Gary McFarland. The score is in 8/4 time and consists of two staves of handwritten musical notation on five-line staff paper. The notation includes various chords and rhythmic patterns, with specific chords labeled above the staff. Chords include G7, C7, G7, F7, E7, Eb7, D7, C7, and G7. There are also sections labeled "REPEATS" and "ENDING". The score is written in a meditative, slow tempo.

Handwritten musical score for "Mystic Touch" by Joanne Brackee. The score is in 8/4 time and consists of two staves of handwritten musical notation on five-line staff paper. The notation includes various chords and rhythmic patterns, with specific chords labeled above the staff. Chords include C#min(47), C7, D7, Bmin7, F7, FMaj7, Bbmin7/Eb7, E7/C, B+7, A+7, Ebmin7/Ab, G7, Cmin7, F#7/A#7, G/B, CØ, E7, Bbmin7/Eb, C#7/F#min7, D/E, DØ, C#7/Eb, DØ, F/G, F#7, C#Maj7, B7, D7. The score is written in a dynamic, expressive style.

244.

(SLOWLY)

MOONGLOW

WILL HUDSON  
EDDIE DELANGE  
IRVING MILLS

Handwritten musical score for "Moonglow" on ten staves. The score includes lyrics and chords such as D, Dm, A, E<sup>7</sup>, F<sup>7</sup>, B<sup>7</sup>, A<sup>7</sup>, G<sup>#7</sup>, F<sup>#7</sup>, and E<sup>7</sup>. The music is marked "(SLOWLY)" and includes a dynamic "p".

Chords and lyrics:

- Staff 1: D, Dm, A, B<sup>7</sup>
- Staff 2: D, E<sup>7</sup>, A, F<sup>7</sup>, A
- Staff 3: D, Dm, A, B<sup>7</sup>
- Staff 4: D, E<sup>7</sup>, A, F<sup>7</sup>, A
- Staff 5: A<sup>7</sup>, G<sup>#7</sup>, G<sup>7</sup>, F<sup>#7</sup>
- Staff 6: B<sup>7</sup>, E<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>
- Staff 7: D, Dm, A, B<sup>7</sup>
- Staff 8: D, E<sup>7</sup>, A, F<sup>7</sup>, A, E<sup>7</sup>, A
- Staff 9: (empty)
- Staff 10: (empty)

## MOONRAYS

8th |  $\frac{G\#m^7}{C}$  | C<sup>7</sup> |  $\frac{F\text{Maj}^7}{C}$   
 $G\#m^7$  | C<sup>#7</sup> | G<sup>m7</sup> | C<sup>7</sup>

B<sup>Φ</sup> | B<sup>bmi7</sup> | A<sup>Φ</sup> | D<sup>7(b9)</sup>  
 $G\#m^7$  | C<sup>7</sup> | F<sup>Maj7</sup> | [1.] |  $^{2.} \text{C}^{\#}\Phi$  C<sup>7</sup>

B<sup>bmi7</sup> | E<sup>7</sup> | A<sup>Maj7</sup>  
 $C\#m^7$  | F<sup>7</sup> | B<sup>bmi7</sup> | E<sup>7</sup>

E<sup>bΦ</sup> | D<sup>mii</sup> | C<sup>#Φ</sup> | F<sup>#7(b9)</sup>  
B<sup>bmi7</sup> | E<sup>7</sup> | A<sup>m7</sup> | D<sup>7</sup> | G<sup>m7</sup> | C<sup>7</sup> | (D.S. al 9  
END)

246.

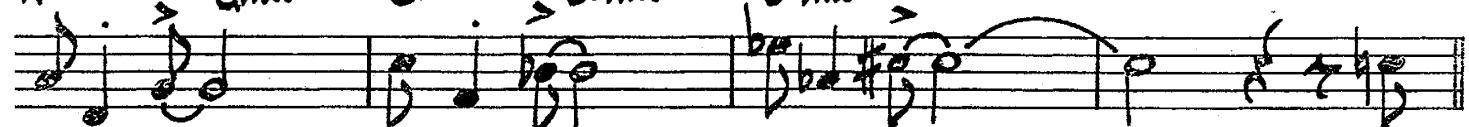
## MOONSTRANE

WOODSHAW

12 BAR INTRO:

C Maj<sup>7</sup>(#II)F#m > Gmii E Maj<sup>7</sup>F#m > Bmii D#mii > Emii  
Bmii E? (b9)

Amii Gmii Cmii &gt; Bbmii D#mii &gt; C#mii

C Maj<sup>7</sup>(#II)Dmii Emii Fmii Gmii E Maj<sup>7</sup>

(3)

(♩=224)

## MOOSE THE MOOCHE

CHAS PARKER

Handwritten musical score for "MOOSE THE MOOCHE" by Chas Parker. The score consists of eight staves of music, each with a different melody line. The music is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The tempo is marked as (♩=224).

The first staff starts with a C major chord (C, E, G) followed by a D minor chord (D, F, A) with a 3 overline. The second staff begins with a G major chord (G, B, D) followed by an F major chord (F, A, C). The third staff starts with a C major chord (C, E, G) followed by a D minor chord (D, F, A) with a 3 overline. The fourth staff begins with a D minor chord (D, F, A) followed by a G major chord (G, B, D) with a 3 overline. The fifth staff starts with a C major chord (C, E, G) followed by a B major chord (B, D, F#), then an F major chord (F, A, C), and finally a C major chord (C, E, G). The sixth staff begins with a B minor chord (B, D, F#) followed by an E major chord (E, G, B), then an E minor chord (E, G, B) with a sharp sign, and finally an A major chord (A, C#, E). The seventh staff starts with an A minor chord (A, C#, E) followed by a D major chord (D, F#, A), then a D minor chord (D, F#, A) with a sharp sign, and finally a G major chord (G, B, D) with a sharp sign. The eighth staff starts with a C major chord (C, E, G) followed by a D minor chord (D, F, A) with a 3 overline. The ninth staff begins with a C major chord (C, E, G) followed by an F major chord (F, A, C). The tenth staff starts with a C major chord (C, E, G) followed by a D minor chord (D, F, A) with a 3 overline.

248.

## MORNING

CLAI'RE FISCHER

Handwritten musical score for 'MORNING' by CLAI'RE FISCHER, page 248.

The score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C').

**Staff 1:** Features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords labeled: E7, C#min7, B7, C#min7, F#7, Bmin7, E7, C#min7, F#7.

**Staff 2:** Features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords labeled: Bmin7, E7, Emi7, A7, F#min7, B7, C#min7, F#7.

**Staff 3:** Features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords labeled: Bmin7, E7, Bmin7, fine, Emi7.

**Staff 4:** Features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Chords labeled: D6, Emi7, E7, F#7, (D.S. al fine).

MOTEN'S SWINGBENNY MOTEN

**B<sup>b6</sup>**

**Cm7 F7**

**B<sup>b</sup>**

**D<sup>b</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> C7 F<sup>7</sup>**

**D<sup>b</sup> Bm<sup>7</sup> G<sup>b</sup> F#m<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> DMaj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>**

**B<sup>b6</sup> Cm<sup>7</sup> F<sup>7</sup>**

**C7 F<sup>7</sup> B<sup>b6</sup> B<sup>b6</sup>**

250.

(FAST) MOVE DENZIL BEST

The musical score is a handwritten piece of music for a single instrument, possibly piano or guitar. It features eight staves of music on five-line staff paper. The time signature is common time (C). The music consists of various chords and notes, with specific chords labeled: C, F<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, FMaj<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, and C. The score is titled '(FAST) MOVE' and attributed to 'DENZIL BEST'.

MILES DAVIS - "PRE BIRTH OF THE COOL"

DEXTER GORDON - "MOVE"

## MOVING OUT

SONNY ROLLINS

$G^7$   $G^7/B$  C  $C^{\#}o$  D'sus No CHORD . . . . .  
 $G^{\#}m^7$   $D^7$   
 $G^{\#}m^7$   $B^m^7$   $E^7$   $A^m^7$   $B^m^7$   $C^{\#}m^7$   $D^7$   $C^{\#}7(b9)$   
 $F^{\#}m^7$   $B^7$   $E^m$   
 $G^{\#}m^7$   $C^{\#}7$  alt.  $A^m^7$   $D^7$   
 $G^{\#}m^7$   $D^7$  sus  
 $G^{\#}m^7$   $G^7$   $C^7$   $D^m^7$   $G^7$   
 $C^7$   $A^b^o$   $G^{\#}m^7$   $E^7(b9)$   
 $A^m^7$   $D^7$  sus  $G^{\#}m^7$  C  $C^{\#}o$   $G^6$

252.

## (2nd Ch) THEME FROM: MR. BROADWAY D. BRUBECK

Musical score for "Theme from Mr. Broadway" by D. Brubeck, featuring handwritten harmonic analysis above the staff.

The score consists of eight staves of music, each with a different harmonic analysis:

- Staff 1: C7(#9), F9, Bb7, F9
- Staff 2: F9, F7, Bb7
- Staff 3: Fmii7, Bb7
- Staff 4: F7, Gmii7, Ab6
- Staff 5: D7, G9
- Staff 6: F#9, F7(#9)
- Staff 7: Dmii7, G7(#9)
- Staff 8: C7 REPEATS: LAST X:

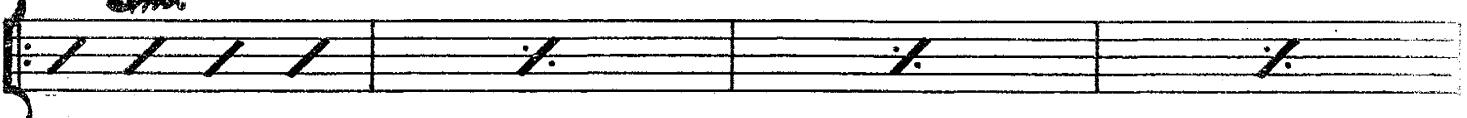
Handwritten annotations include "REPEATS:" above the eighth staff and "LAST X:" at the end of the eighth staff.

(MED. SWING) MR. JONES

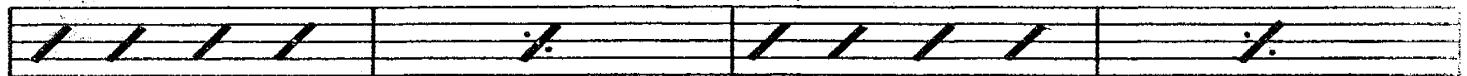
(BASS &amp; HORNS 8va UNISON) (Bm7)



(SOLOS: Bm7)



Em7



Bm7

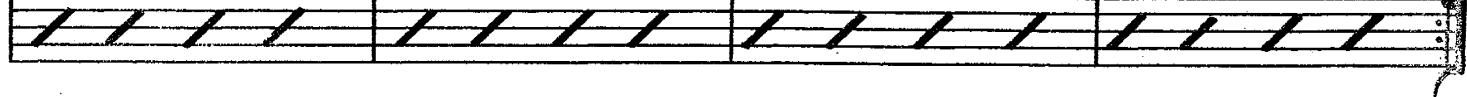


G7

F#7(#9)

Bm7

C#7 F#7(#9)



254.

## MR. MAGIC

GROVER WASHINGTON

The musical score is handwritten on six staves. Chords labeled include Dmin⁷, G⁷, C⁹sus, Dmin⁷, Cmin⁷, F⁷, B♭, A⁷, Dmin⁷, G⁷, Fmaj⁷, B♭maj⁷, Fmaj⁷, EΦ, A⁷(b9), Dmin⁷, G⁷, Dmin⁷, and G⁷. The music includes various note heads, stems, and rests.

GROVER WASHINGTON - "MR MAGIC"

## MR. SIMS

JOHN COLTRANE

8| D Maj7 D+7 C# Maj7 A° | D E♭

D PEDAL

C A° Gmii<sup>7</sup>

Cont. D PEDAL

D Maj7 D+7 C# Maj7 A° A7 E♭

D PEDAL A PEDAL

B♭ C♯7 F# Maj7 A7(b9) Dmii Amii Dmii

Cont. A PEDAL

Dmii

Gmii<sup>7</sup> Dmii<sup>7</sup>

E♭ A7

(D) ♫ ♫ ♫ ♫

256.

(MED. SWING)

MRS. MINIVERDEXTER GORDON

8th | Cmin<sup>7</sup> F<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>  
 Bbm<sup>7</sup> Eb<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>

FMaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> EΦ A+<sup>7</sup>  
 Dmin<sup>7</sup> EΦ A+<sup>7</sup> Dmin<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup>

Cmin<sup>7</sup> DΦ G+<sup>7</sup> Cmin<sup>7</sup> Bb<sup>7</sup> Ab<sup>7</sup> F#<sup>7</sup>  
 Cmin<sup>7</sup> F<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> (Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>)

## (APPN) SWING (3)) MUEZZIN'

PEPPER ADAMS

(LATIN)

Chords and markings in the score include:

- Top staff: Gmin<sup>7</sup>, Gmin<sup>(b7)</sup>, Gmin<sup>7</sup>, Gmin<sup>6</sup> (with a circled '3'), Bbmin<sup>7</sup>, Eb<sup>7</sup>
- Second staff: Bbmin<sup>7</sup>, Eb<sup>7</sup>, Bmin<sup>7</sup>, E<sup>7(b5)</sup>
- Third staff: 1. AMaj<sup>7</sup>, Bmin<sup>7</sup>, D#<sup>7</sup>, AMaj<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, A<sup>7(b9)</sup>
- Fourth staff: 2. AMaj<sup>7</sup>, (B<sup>7(b9)</sup>)
- Fifth staff: SWING: Emi<sup>7</sup>, DMaj<sup>7</sup>, Ab<sup>7(b9)</sup>, Dmi<sup>7</sup>, G<sup>7(b9)</sup>
- Sixth staff: CMaj<sup>7</sup>, (F#<sup>7(b9)</sup>), Bmin<sup>7</sup>, E<sup>7</sup>
- Bottom staff: LATIN: Gmin, Gmin<sup>7</sup>, Bbmin<sup>7</sup>, Eb<sup>7</sup>, Bbmin<sup>7</sup>, Eb<sup>7</sup>, Bmin<sup>7</sup>, E<sup>9</sup>, AMaj<sup>7</sup>

258.

J=140) MY LITTLE SUEDE SHOES CHARLIE PARKER

The musical score is handwritten on eight staves. It includes:

- Drums:** Shows eighth-note patterns throughout.
- Bass:** Shows eighth-note patterns throughout.
- Piano:** Shows chords and eighth-note patterns. Chords labeled include Gmi<sup>7</sup>, C<sup>7</sup>, F, Ami<sup>7</sup>, D<sup>7</sup>, and Gmi.
- Vocals:** Two vocal parts sing "Ami". The piano accompaniment includes "Gmi".
- Time Signature:** 3/4 time is indicated at the beginning of each staff.

CHARLIE PARKER - VERVE #8000 & 2515

(BALLAD)

MY OLD FLAMEJOHNSON  
COSLOW

8<sup>#</sup> 4 A Maj<sup>7</sup> C#<sup>ø</sup> F#<sup>7</sup> Bm<sup>7</sup> Bm<sup>7</sup>/A

Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> (3) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> (3) F<sup>7</sup> Bb<sup>7</sup>

Bm<sup>7</sup> (1) E<sup>13</sup> E<sup>7</sup>(#<sub>5</sub>) (2.) Dm<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> B<sup>ø</sup> (3) E<sup>7</sup> A<sup>7</sup> (3) D<sup>7</sup>(b<sub>9</sub>)

Dm<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> F<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

A Maj<sup>7</sup> (3) C#<sup>ø</sup> F#<sup>7</sup> Bm<sup>7</sup> Bm<sup>7</sup>/A Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> (3) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>(#<sub>5</sub>) A Maj<sup>7</sup>

260.

SLOWLY) NATURE BOY MILES DAVIS

The musical score is handwritten on eight staves. The key signature is F# minor (one sharp). The time signature changes between common time and 3/4 time. Chords labeled include F#min, Bmin7, F#min, Bmin7, G#7(b9), C#7(b9), F#min, Bmin7, F#min, Bmin7, F#min, Bmin7, F#min, G#7(b9), C#7(b9), F#min, and Bmin7. The notation includes eighth-note patterns and some sixteenth-note figures.

MILES DAVIS - "BLUE MOODS"

# THE NEARNESS OF YOU

H. CARMICHAEL  
N. WASHINGTON

Handwritten musical score for "The Nearness of You". The score consists of five staves of music with lyrics and chords written above the notes. The chords include G, Dmi, G<sup>7</sup>sus, C, Bmi, Bb<sup>7</sup>, Ami, D<sup>7</sup>, G, F<sup>7</sup>, G<sup>6</sup>, A<sup>7</sup>(b5), E<sup>7</sup>(b9), B<sup>b</sup>, and D<sup>7</sup>. The lyrics include "G", "Dmi G<sup>7</sup>sus C", "Bmi Bb<sup>7</sup> Ami D<sup>7</sup> B<sup>b</sup>", "Ami D<sup>7</sup>(b9) G (Emi)", and "(Ami D<sup>7</sup>)". The music is in common time (indicated by "C").

ARNETT COBB - "THE WILD MAN FROM TEXAS"

MILT JACKSON - "OPUS DE FUNK"

262.

(MED SWING) A NEW THING SLIDE HAMPTON

2<sup>#</sup>F  
2<sup>#</sup>F

E<sup>m</sup>i<sup>7</sup> F<sup>#</sup><sup>ø</sup> B<sup>+7</sup> E<sup>m</sup>i<sup>7</sup>

F<sup>#</sup><sup>ø</sup> B<sup>+7</sup> D<sup>m</sup>i<sup>7</sup> G<sup>7</sup> C<sup>Maj</sup><sup>7</sup>

F<sup>#</sup><sup>ø</sup> B<sup>+7</sup> 1. B<sup>+7</sup> 2. B<sup>+7</sup>

D<sup>m</sup>i<sup>7</sup> G<sup>7(b9)</sup> E<sup>m</sup>i<sup>7</sup> A<sup>7(b9)</sup>

F<sup>m</sup>i<sup>7</sup> B<sup>b7</sup> Eb<sup>Maj</sup><sup>7</sup> F<sup>#</sup><sup>ø</sup> B<sup>+7</sup>

E<sup>m</sup>i<sup>7</sup> F<sup>#</sup><sup>ø</sup> B<sup>+7</sup> E<sup>m</sup>i<sup>7</sup> F<sup>#</sup><sup>ø</sup> B<sup>+7</sup>

D<sup>m</sup>i<sup>7</sup> G<sup>7</sup> C<sup>Maj</sup><sup>7</sup> F<sup>#</sup><sup>ø</sup> B<sup>+7</sup>

E<sup>m</sup>i<sup>7</sup> F<sup>m</sup>i<sup>7</sup> E<sup>m</sup>i<sup>7</sup> A<sup>7</sup> D<sup>m</sup>i<sup>7</sup> G<sup>7</sup>

C<sup>Maj</sup><sup>7</sup> B<sup>+7</sup> E<sup>m</sup>i<sup>7</sup>

# NO ME ESQUECA

Handwritten musical score for the song "No Me Esqueca". The score consists of six staves of music with lyrics in Spanish and corresponding chords in Roman numerals above the notes. The key signature changes throughout the piece, indicated by various sharps and flats.

The lyrics and chords are as follows:

- Staff 1: *Si te vas* (B<sup>mi</sup>9)
- Staff 2: *Si te vas* (D<sup>mi</sup>9)
- Staff 3: *Si te vas* (D<sup>mi</sup>7), *que* (G<sup>7</sup>)
- Staff 4: *Si te vas* (C<sup>Maj</sup>7), *que* (C<sup>mi</sup>7), *que* (F<sup>7</sup>), *que* (B<sup>b</sup><sub>mi</sub>7)
- Staff 5: *Si te vas* (A<sup>mi</sup>7), *que* (D<sup>7</sup>)
- Staff 6: *Si te vas* (G), *que* (F<sup>#7(#9)</sup>), *que* (F<sup>#7(#9)</sup>)

264.

NO MODESUNNY ROLLINS

SUNNY ROLLINS - "SUNNY ROLLINS"

265.

(EAST)

NANNY JOEGERALD WILSON

(G<sup>#</sup>)

C#7      F#min7      B7      Emin7      Dmin7      G7

CMaj7      Cmin7      F1      Bmin7      B7      E7

Ami7      Bmi7      E7      Ami7      Cmin7      C#min7      F#7      Bmin7      E7      Ami7      D7      AbMaj7 (C#7)

(J=220)

NOW'S THE TIMECHARLIE PARKER

(G<sup>7</sup>)

G7

C7      C#7      G7

Ami7      D7      G7      D7

266.

~~BROKEN LATEC~~ NORTH ATLANTIC CRUISE GENE MULLIGAN

The musical score is handwritten on ten staves. Chords are labeled above the notes. The chords include:

- Staff 1: A Maj<sup>7</sup>, B min<sup>7</sup>/E, 1., 2.
- Staff 2: A Maj<sup>7</sup>, B min<sup>7</sup>/E, A Maj<sup>7</sup>, B min<sup>7</sup>/E, A Maj<sup>7</sup>, B min<sup>7</sup>/E
- Staff 3: C# min<sup>7</sup>, C<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>
- Staff 4: 2. C# min<sup>7</sup>, F<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>
- Staff 5: SWING D Maj<sup>7</sup>, C# min<sup>7</sup>, C<sup>7</sup>, B min<sup>7</sup>
- Staff 6: E<sup>7</sup>, A Maj<sup>7</sup>, E b<sup>7</sup>, D Maj<sup>7</sup>, G<sup>7(b5)</sup>
- Staff 7: C# min<sup>7</sup>, C<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>
- Staff 8: D min<sup>7</sup>, G<sup>7</sup>, (LATIN) C Maj<sup>7</sup>, D min<sup>7</sup>/G

NORTH ATLANTIC - PG. 2

267.

AMaj<sup>7</sup>

Bm<sup>7</sup>/E

AMaj<sup>7</sup>

Bb<sup>0</sup>

Bm<sup>7</sup>

G<sup>7</sup>(b5)

AMaj<sup>7</sup> (C#min<sup>7</sup>) F<sup>7</sup> (Cmin<sup>7</sup>)

Bmin<sup>7</sup>

E<sup>7</sup>

INTERLUDE:  
AMaj<sup>7</sup>

Bm<sup>7</sup>/E

AMaj<sup>7</sup>

Bm<sup>7</sup>/E

)

fin

SOLOS: AMaj<sup>7</sup>

Bm<sup>7</sup>/E

AMaj<sup>7</sup>

Bm<sup>7</sup>/E

AMaj<sup>7</sup>

Bb<sup>0</sup>

Bm<sup>7</sup>

G<sup>7</sup>(b5)

1. C#min<sup>7</sup> C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

2. AMaj<sup>7</sup>

F<sup>7</sup>

Emin<sup>7</sup>

A<sup>7</sup>

Dmaj<sup>7</sup>

G<sup>7</sup>(b5)

C#min<sup>7</sup>

C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

AMaj<sup>7</sup>

Eb<sup>9</sup>

Dmaj<sup>7</sup>

G<sup>7</sup>

C#min<sup>7</sup>

C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

AMaj<sup>7</sup>

Dm<sup>7</sup>

[LATIN:  
CMaj<sup>7</sup>

Dm<sup>7</sup>/G

AMaj<sup>7</sup>

Bm<sup>7</sup>/E

Emin<sup>7</sup>

A<sup>7</sup>

Dmaj<sup>7</sup>

G<sup>7</sup>

C#min<sup>7</sup>

Cmin<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

(REPEAT INTERLUDE BETWEEN SOLOS

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

GERALD MULLIGAN - "IDOL GROSSI?"

268.

# NOSPICE

LEE KOONTZ

24

A handwritten musical score for a band, featuring four staves of music. The top staff is for the Bassoon (Bassoon), the second for the Trombone (Trombone), the third for the Tuba (Tuba), and the bottom staff is for the Bass Drum (Bass Drum). The music is in common time (indicated by 'C'). The score includes various chords and specific notes, with some markings like '(3)' indicating a triplet. The vocal parts (Ami) are written above the staves.

Handwritten lyrics (Ami) are present in the vocal parts:

- Line 1: Ami, Bmii<sup>7</sup>, E<sup>7</sup>, Ami, Ami
- Line 2: Gmii<sup>7</sup>, C<sup>7</sup>, F, (3) F, Bb<sup>7</sup>, A<sup>6</sup>
- Line 3: Dmii, E<sup>7(b9)</sup>, F<sup>7</sup>, Bb, Bmii<sup>7</sup>, E<sup>7</sup>
- Line 4: F<sup>7</sup>, F<sup>7(b9)</sup>, Bb, Ami, G<sup>4</sup>, F, E<sup>7</sup>, (3) Ami
- Line 5: Gmii<sup>7</sup>, C<sup>7</sup>, F, (3) F, (3) C<sup>7</sup>, (3) F
- Line 6: (3) C<sup>#</sup>, Dmii, E<sup>7</sup>, Ami
- Line 7: E<sup>7</sup>, (3) E<sup>7</sup>, Ami

NUTVILLE

HORACE SILVER

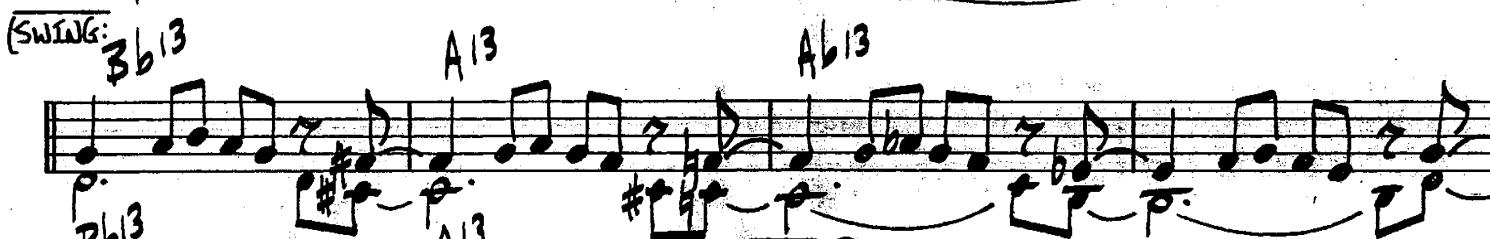
(LATIN:

D<sub>min</sub><sup>9</sup>D<sub>min</sub><sup>9</sup>A<sub>ø</sub> D<sub>7</sub>G<sub>min</sub><sup>9</sup>E<sub>b</sub> Maj<sup>7</sup>D<sub>min</sub><sup>7</sup>

(SWING:

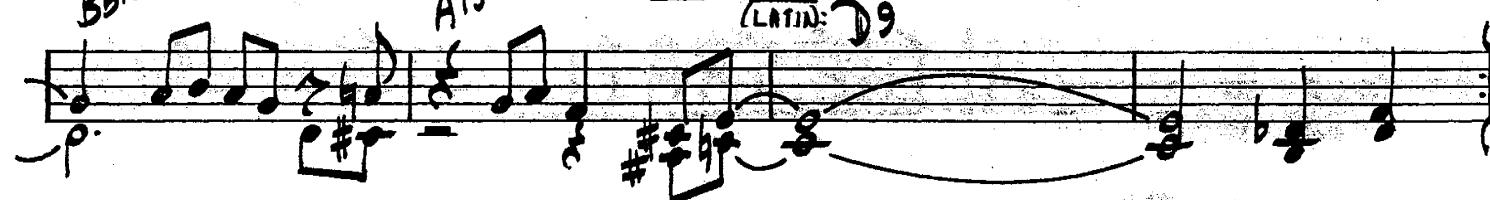
B<sub>b</sub> 13

A 13

A<sub>b</sub> 13B<sub>b</sub> 13

A 13

(LATIN: D 9



FOR OUT CHORUS, REPEAT SWING SECTION &amp; RITARO AT END

270.

(MED.) OFF MINOR THELONIUS MONK

Ami ( $\Delta^7$ )       $E^{\flat}7$        $Ab^7$        $C^{\#}9^07$        $(F^{\#}9)$        $(B^9)$   
 $F^907$        $E^7$

Ami ( $\Delta^7$ )       $C^7(b^5)$        $E^7$        $B^907$        $E^7$   
 $E^{\flat}9^07$        $E^9^07$        $C^9^07$        $F^9^07(b^5)$        $C^9^07$        $F^{\#}9^07$

Ami ( $\Delta^7$ )       $E^{\flat}7$        $Ab^7$        $C^{\#}9^07$        $(F^{\#}9)$        $(B^9)$   
 $F^907$        $E^7$

Ami ( $\Delta^7$ )       $C^7(b^5)$        $E^7$

ON THE TRAILFERDIE GROFFE

(4 BAR INTRO:

G⁹⁰⁷  
 $B^907$        $E^907$       Ami⁷      D⁷      Bb⁹⁰⁷      E⁹⁰⁷      Bb⁹⁰⁷  
 $E^{\flat}907$       Ami⁷      D⁷      G      (E⁹⁰⁷)      (A⁹⁰⁷)      (D⁹⁰⁷)

# OH LADY BE GOOD

Handwritten musical score for a single melodic line, likely for voice or piano. The score consists of eight staves of music, each with a different rhythmic pattern and harmonic progression. The key signature varies between staff lines, indicated by letter names (A, D<sup>9</sup>, E<sup>7</sup>, A<sup>#</sup>o, B<sup>mi</sup>7, E<sup>7</sup>) and Roman numerals (I, II, III, IV). The time signature is mostly common time (indicated by 'C'). The vocal line includes several grace notes and slurs. The score is organized into two sections: the first section starts with a treble clef and a key signature of three sharps; the second section starts with a bass clef and a key signature of one sharp. The lyrics "OH LADY BE GOOD" are written above the first staff.

1. Treble Clef, 3 sharps:

- Staff 1: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 2: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 3: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 4: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 5: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 6: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 7: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 8: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).

2. Bass Clef, 1 sharp:

- Staff 1: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 2: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 3: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 4: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 5: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 6: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 7: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).
- Staff 8: A (I), D<sup>9</sup> (II), A<sup>#</sup>o (III), B<sup>mi</sup>7 (IV).

# OLD DEVIL MOON

8  $\frac{2}{4}$ ) G<sup>b</sup>

G<sup>Maj</sup><sup>7</sup> D<sup>Maj</sup><sup>7</sup> G<sup>b</sup> D<sup>Maj</sup><sup>7</sup>

C<sup>Maj</sup><sup>7</sup> F<sup>13</sup>

B<sup>b</sup><sup>Maj</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup> D<sup>13</sup> G<sup>b</sup> D<sup>Maj</sup><sup>7</sup>

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

E<sup>Maj</sup>( $\Delta$ ) E<sup>Maj</sup><sup>7</sup> A<sup>7</sup> A<sup>Maj</sup><sup>7</sup> D<sup>7</sup> D.C. d. &

G<sup>b</sup> D<sup>Maj</sup><sup>7</sup> Eb<sup>Maj</sup><sup>7</sup>

G<sup>Maj</sup><sup>7</sup> D<sup>Maj</sup><sup>7</sup> G<sup>Maj</sup><sup>7</sup> F A<sup>b</sup><sup>7</sup> G<sup>b</sup> (A<sup>Maj</sup><sup>7</sup> D<sup>7</sup>)

ZOOT SIMS - "WARM TENOR"

(MED.) ON A CLEAR DAY LANE / LEARNER

8(4) A<sup>Maj</sup>7 D<sup>7(b5)</sup>  
 A<sup>Maj</sup>7 C<sup>#ø</sup> F<sup>#7</sup>

B<sup>mi</sup>7 G<sup>7(b5)</sup>  
 C<sup>#mi</sup>7 C<sup>ø</sup> B<sup>mi</sup>7 E<sup>7</sup>

E<sup>mi</sup>/A D<sup>Maj</sup>7 B<sup>7</sup> B<sup>mi</sup>7 E<sup>7</sup>

A<sup>Maj</sup>7 C<sup>#ø</sup> F<sup>#7</sup>  
 B<sup>mi</sup>7 B<sup>mi</sup>7/E E<sup>7</sup>

A<sup>Maj</sup>7 (B<sup>mi</sup>7 E<sup>7</sup>) (o)

274.

ONCE IN A WHILE

MICHAEL EDWARD

802 F Gmin C7 F6 Ami<sup>b</sup> D7 D° D7

F Gmin C7 F6 Ami<sup>b</sup> D7 D° D7

A6 Bmi<sup>i</sup> E7 A6 Bmi<sup>i</sup> E7

A6 Bmi<sup>i</sup> Dmi<sup>b</sup> E7 A A° Gmi<sup>i</sup> C7

F Gmi C7 F6 Ami<sup>b</sup> D7 D° D7

2. F Bbb F

(FAST SHUFFLE) ONE BY ONE

WAYNE SHORTER

Handwritten musical score for "One By One" by Wayne Shorter, featuring a fast shuffle rhythm. The score consists of six staves of music with various chords and notes. Chords include B⁹, E⁷, Ami⁹, Dmi⁹, G⁹, CMaj⁹, B⁹, E⁹, Ami⁹, Ami⁹/G, F♯⁹, F⁹, E⁹, Ami⁹, F♯⁹, B⁹, Ami⁹, A⁹, B⁹, E⁹, Ami⁹, Ami⁹/G, F♯⁹, F⁹, E⁹, Ami⁹, B⁹, E⁹, Ami⁹, Dmi⁹, G⁹, CMaj⁹, B⁹, E⁹, Ami⁹, Ami⁹/G, F♯⁹, F⁹, E⁹, Ami⁹.

76.

# ONE FOOT IN THE GUTTER

CLARK TERRY

The musical score is handwritten on eight staves. The first staff begins with a key signature of  $\text{F}^{\#}$  and a time signature of  $\frac{2}{4}$ . The second staff begins with a key signature of  $\text{G}$  and a time signature of  $\frac{3}{4}$ . The third staff begins with a key signature of  $\text{G}$  and a time signature of  $\frac{2}{4}$ . The fourth staff begins with a key signature of  $\text{D}^{\#}$  and a time signature of  $\frac{3}{4}$ . The fifth staff begins with a key signature of  $\text{C}^{\flat}$  and a time signature of  $\frac{2}{4}$ . The sixth staff begins with a key signature of  $\text{G}$  and a time signature of  $\frac{3}{4}$ . The seventh staff begins with a key signature of  $\text{G}$  and a time signature of  $\frac{2}{4}$ . The eighth staff begins with a key signature of  $\text{G}$  and a time signature of  $\frac{3}{4}$ .

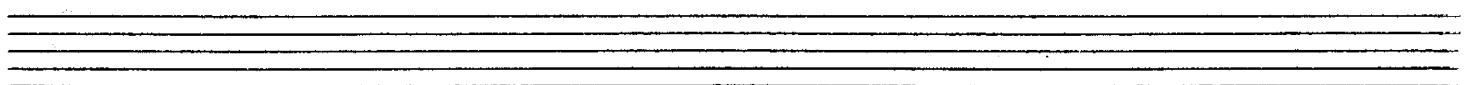
Chords indicated in the score include:

- Staff 1:  $\text{G}^7$ ,  $\text{B}^{\#}$ ,  $\text{F}^7$ ,  $\text{E}^7$ ,  $\text{A}^7$ ,  $\text{C}^{\#}$ ,  $\text{D}^7$
- Staff 2:  $\text{G}^7$ ,  $\text{E}^7$ ,  $\text{Ami}^7$ ,  $\text{D}^7$ ,  $\text{G}$ ,  $\text{C}$ ,  $\text{G}$
- Staff 3:  $\text{G}$ ,  $\text{Ami}^7$ ,  $\text{G}^7$
- Staff 4:  $\text{C}^{\flat}$ ,  $\text{C}^{\#}$ ,  $(\text{F}^{\#})$ ,  $\text{B}^{\#}$ ,  $\text{Ami}^7$ ,  $\text{E}^7$ ,  $\text{Ami}^7$ ,  $\text{D}^7$
- Staff 5:  $\text{G}^7$ ,  $\text{C}^{\#}$ ,  $\text{C}^{\#}$
- Staff 6:  $\text{G}$ ,  $\text{E}^7$ ,  $\text{Ami}^7$ ,  $\text{D}^7$ ,  $\text{G}$ ,  $\text{C}$ ,  $\text{G}$ ,  $\text{D}^7$

(FAST SASS) ON THE STAIRS ZAT MARTINO



C7



278.

$\text{J}=200$ ) OPUS DE FUNK HORACE SILVER

8(4) C  
F<sup>7</sup>  
Dm<sup>7</sup> G<sup>7</sup> C  
E<sup>7</sup> F#m<sup>7</sup> G<sup>7</sup> C

ONE FOR DADDY-O

NAT ADDERLY

Cm<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Cm  
F#m<sup>7</sup> (F#<sup>9</sup>) Cm (G<sup>7</sup>)  
Cm<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Cm

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

# OUR LOVE IS HERE TO STAY G. GERSHWIN

8<sup>#</sup>(4) A<sup>9</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>b</sup> Ami<sup>7</sup> D<sup>7</sup>

A<sup>9</sup> Ami<sup>7</sup> D<sup>7</sup> F<sup>9</sup> E<sup>9</sup> A

D<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> C F#ø<sup>7</sup> B<sup>7</sup>

Emi<sup>7</sup> A<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

D<sup>7</sup>

2. D<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> F<sup>9</sup> E<sup>7</sup> C C<sup>#</sup>ø

G<sup>b</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>b</sup>

180.

# OUT BACK OF THE BARN

G. MULLIGAN

8/8 (4) | D 3 G 7 E 7 A 7 | D 3 G 7 D 7 | D 7 | D 7 | D 7 | D 7 | D 7 | D 7 |

D 7 | G#7 | A 7 | D 7 | G 7 | D 7 | D 7 | D 7 | D 7 | D 7 |

E 7 | A 7 | D 7 | D 7 | D 7 | D 7 | D 7 | D 7 | D 7 | D 7 |

D 7 | G 7 | Bb7 | E 7 | A 7 | D 7 | (A7) |

D 7 | C 7 B 7 | E 7 A 7 | D 7 |

GERRY MULLIGAN - "IDOL GOSSEIP"

(BALLAD)

## PAWNOONICA

T. MOOK

D Maj<sup>7</sup>      F min<sup>7</sup>      B<sup>b7</sup>      Emi<sup>7</sup>      C<sup>7</sup>      F      F<sup>7</sup>  
 B<sup>b7</sup>      Eb<sup>7</sup>      Ab Maj<sup>7</sup>      G<sup>7</sup>(alt.)      F min<sup>7</sup>      B<sup>b7</sup> A<sup>7</sup>      Eb Maj<sup>7</sup>  
 Ami<sup>7</sup>      D<sup>7(b9)</sup>      D min<sup>7</sup>      G<sup>7sus</sup>      Ab sus      C# Maj<sup>7</sup>  
 Emi<sup>7</sup>      A<sup>7(b9)</sup>      D<sup>7</sup>      Ami<sup>7</sup>      C# Maj<sup>7</sup>      F#<sup>7</sup>      B<sup>7</sup>      Bb<sup>7</sup> A<sup>7(b9)</sup>  
 D Maj<sup>7</sup>      F min<sup>7</sup>      B<sup>b7</sup>      Emi<sup>7</sup>      C<sup>7</sup>  
 F      F<sup>7</sup>      Bb<sup>7</sup>      Eb<sup>7</sup>      Ab Maj<sup>7</sup>      G<sup>7(alt.)</sup>  
 Emi<sup>7</sup>      B<sup>b7</sup>      A<sup>7</sup>      Emi<sup>7</sup>      A<sup>7(b9)</sup>      Eb Maj<sup>7</sup>

282.

(♩ = 126)

PALO ALTOLEE KONITZ

The musical score is handwritten on six staves of five-line staff paper. The key signature varies throughout the piece, indicated by letter names like G, A<sup>natural</sup>, C<sup>#</sup>, C Maj<sup>7</sup>(#II), A<sup>7</sup>, and D<sup>natural</sup>. The time signature is mostly common time (indicated by 'C'). Various performance markings are present, such as slurs, grace notes, and dynamic markings. The title 'PALO ALTO' is centered at the top, and the author's name 'LEE KONITZ' is written in a stylized font below it. The first staff begins with a measure containing a grace note followed by eighth and sixteenth notes. The second staff starts with a measure containing a grace note followed by eighth and sixteenth notes. The third staff starts with a measure containing a grace note followed by eighth and sixteenth notes. The fourth staff starts with a measure containing a grace note followed by eighth and sixteenth notes. The fifth staff starts with a measure containing a grace note followed by eighth and sixteenth notes. The sixth staff starts with a measure containing a grace note followed by eighth and sixteenth notes.

PALO ALTO Pg. 2

A handwritten musical score consisting of five staves of music. The music is written in common time. The first staff starts with a G chord, followed by a measure of rests, then a B<sup>7</sup> chord. The second staff starts with a B<sup>7</sup> chord, followed by an A<sup>7</sup> chord, and then continues with a series of eighth-note patterns. The third staff starts with a D<sup>7</sup> chord, followed by a measure of rests, then a G chord. The fourth staff starts with a G chord, followed by an E<sup>7</sup> chord, and then continues with a series of eighth-note patterns. The fifth staff starts with an Am<sup>7</sup> chord, followed by a D<sup>7</sup> chord, then a G chord, and ends with a measure of rests. The score is written on five-line staff paper.

LEE KONITZ - PRESTIGE #7004

184.

# PATTERNS

OLIVER NELSON

F Maj<sup>7</sup>

A♭ Maj<sup>7</sup>

E♭ Maj<sup>7</sup>

F♯ Maj<sup>7</sup>

A♭ Maj<sup>7</sup>

G Maj<sup>7</sup>

B♭ Maj<sup>7</sup>

A Maj<sup>7</sup>

C Maj<sup>7</sup>

B Maj<sup>7</sup>

D Maj<sup>7</sup>

E Maj<sup>7</sup>

C♯ Maj<sup>7</sup>

B♭ Maj<sup>7</sup>

PATTERNS PG. 2

G Maj<sup>7</sup>                      F Maj<sup>7</sup>

D Maj<sup>7</sup>                      1. C# Maj<sup>7</sup>

G Maj<sup>7</sup>                      F Maj<sup>7</sup>                      B Maj<sup>7</sup>

2. C Maj<sup>7</sup>                      Ab Maj<sup>7</sup>                      E Maj<sup>7</sup>                      C Maj<sup>7</sup>

Bb Maj<sup>7</sup>                      F# Maj<sup>7</sup>                      D Maj<sup>7</sup>                      Bb Maj<sup>7</sup>

B

286.

PENNIES FROM HEAVEN

JOHN BURKE  
ARTHUR JOHNSTON

The musical score consists of ten staves of handwritten music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a bassoon-like line with eighth-note patterns and chords labeled D, E7, Emi7, A7, Emi7, A7. The second staff continues with similar patterns and chords. The third staff starts with a D major chord. The fourth staff begins with an E major chord. The fifth staff starts with a D major chord. The sixth staff begins with a D major chord. The seventh staff begins with an Emi7 chord. The eighth staff begins with an Emi7 chord. The ninth staff begins with a D major chord. The tenth staff begins with a D major chord.

PENNY ARCADE

JOE BECK

8/24

(2NOX) A<sup>7</sup>

C<sup>7</sup>

A<sup>7</sup>

DS. al fin  
fine

(SOLOS:

G<sup>7</sup>

C<sup>7</sup>

PLAY (A) SECTION BETWEEN SOLOS

BB.

PERDIDOJUAN TIROL

24)

D<sub>mi</sub><sup>7</sup> G<sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup> C

D<sub>mi</sub><sup>7</sup> G<sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup>

C C#<sup>o</sup> 2. C (D<sub>mi</sub><sup>7</sup>) (D<sub>F#mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> F<sup>7</sup>)

E<sup>7</sup> A<sup>9</sup> A<sup>+7</sup>

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

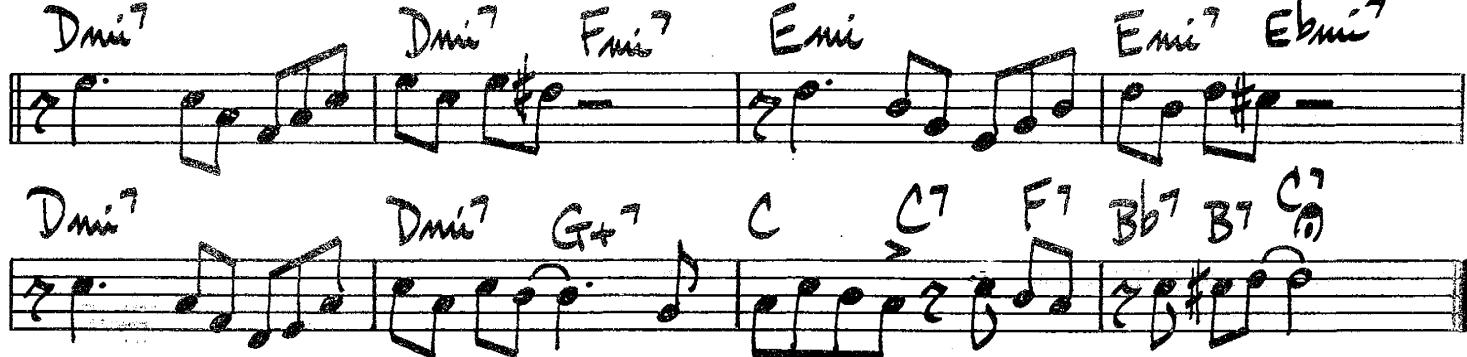
D<sub>mi</sub><sup>7</sup> G<sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup> C

D<sub>mi</sub><sup>7</sup> G<sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup>

C (F<sup>7</sup>) (E<sub>mi</sub><sup>7</sup> E<sub>bmi</sub><sup>7</sup>) SOLOS: 32

RIFF: D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>7</sup> F<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup>

PERDIDO PG 2

Emi<sup>7</sup> Ebmi<sup>7</sup> Dmi<sup>7</sup> 
  
 D<sup>7</sup> 
  
 Dmi<sup>7</sup> Dmi<sup>7</sup> Fmi<sup>7</sup> Emi Emi<sup>7</sup> Ebmi<sup>7</sup> 

190.

# PERDIDO LINE

JENNY HAMILTON  
CLARK TERRY

24)

Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

E<sup>7</sup> A<sup>7</sup>

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

Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

Dmin<sup>7</sup> G<sup>7</sup> C E<sup>b</sup><sup>o</sup> #<sup>o</sup>

## PERCUSSION LINE - PG. 2

Dm7 G7 C A7

E7 A7

D7 G7

Dm7 C Em7 A7

Dm7 G7 C

32.

30 SWING) PEOPLE WILL SAY WE'RE IN LOVE ROGERS / HAMMERSTEIN

Handwritten musical score for "People Will Say We're In Love" on six staves. The score includes lyrics and chords. The staves are as follows:

- Staff 1:** D Maj<sup>7</sup>, D Maj<sup>7</sup>, B<sup>7</sup>(b9), Emi<sup>7</sup>, A<sup>7</sup>
- Staff 2:** D Maj<sup>7</sup>, E<sup>7</sup>
- Staff 3:** Emi<sup>7</sup>, Eb<sup>7</sup>, D Maj<sup>7</sup>, B<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>
- Staff 4:** Emi<sup>7</sup>, Eb<sup>7</sup>, D Maj<sup>7</sup>
- Staff 5:** Dmi<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>
- Staff 6:** C<sup>7</sup>, B<sup>7</sup>, Bb<sup>7</sup>, A<sup>7</sup>
- Staff 7:** D Maj<sup>7</sup>, E<sup>7</sup>
- Staff 8:** Emi<sup>7</sup>, Eb<sup>7</sup>, D Maj<sup>7</sup> (Bmi<sup>7</sup>) (Emi<sup>7</sup> A<sup>7</sup>)

JULIAN ADDERLY - "CAUNONBALL & EIGHT GIANTS"

## PETITE FLEURE

8(4) Ami B<sup>7</sup> E<sup>7</sup> x - E<sup>7</sup> - Ami

Ami/G B<sup>7</sup>/F# B<sup>7</sup>/F E<sup>7</sup> Ami

E<sup>7</sup> C Dmi Dmi/C

B<sup>Φ</sup> G<sup>7</sup> C B<sup>Φ</sup> B<sup>Φ</sup>/A E<sup>7</sup>/G# E<sup>7</sup>

Ami Ami/G F#Φ B<sup>7</sup> E<sup>7</sup> F<sup>7</sup>

E<sup>7</sup> x - E<sup>7</sup> Ami Ami/G

B<sup>Φ</sup>/E E<sup>7</sup> Ami Dmi Ami x - A<sup>7</sup>

Dmi Dmi/C G<sup>7</sup>/B G<sup>7</sup>/A G<sup>7</sup>

C F E<sup>7</sup> x - E<sup>7</sup> Ami

Ami/G B<sup>Φ</sup>/F E<sup>7</sup> Ami Dmi Ami

294.

# PETITS MACHINS

MILES DAVIS

D7(#9)      Eb7(#9)      E7(#9) F7(#9) F#7(#9)

D7(#9)      Eb7(#9)      E7(#9) F7(#9) F#7(#9)

D7(#9)      Eb7(#9)      E7(#9) F7(#9) F#7(#9)

**BASSOON** G  
F#7(#9)/G      E7(#9)/G      F#7(#9)/G

Gmin7      Gmin7      Gmin7      Gmin7

USE THE LAST 10 BARS AS SOLO SECTION

(MED. UP) PICK YOURSELF UP SEROME KERN

Ami<sup>7</sup> D<sup>7</sup>      G Maj<sup>7</sup> C Maj<sup>7</sup>      F#ø B<sup>7(b9)</sup>      Emi<sup>7</sup> A<sup>7</sup>  
 D⁹sus D⁷      Bmi<sup>7</sup> E⁷(b9)      Ami<sup>7</sup> D⁷      G Maj<sup>7</sup>  
 Bmi<sup>7</sup> E⁷      Ami<sup>7</sup> D⁷ Maj<sup>7</sup>      G#ø<sup>7</sup> C#⁷(b9)      F#mi<sup>7</sup> B⁷  
 E⁹sus E⁹      C#mi<sup>7</sup> F#⁷(b⁹)      Bmi<sup>7</sup> E⁹      Ami<sup>7</sup>  
 BbMaj<sup>7</sup>      Fmi<sup>7</sup>      Bb⁷      Ami<sup>7</sup>  
 G Maj<sup>7</sup>/A      D Maj<sup>9</sup>/A      Bmi<sup>7</sup> E⁹      Ami<sup>7</sup> D⁷(b9)  
 Ami<sup>7</sup> D<sup>7</sup>      G Maj<sup>7</sup> C Maj<sup>7</sup>      F#ø B<sup>7(b9)</sup>      Emi<sup>7</sup> A<sup>7</sup>  
 D⁹sus D⁷      Bmi<sup>7</sup> E⁷(b9)      Ami<sup>7</sup> D⁷      G Maj<sup>7</sup>

GEORGE BARNES - "BLUES GOING UP"

OSCAR PETERSON - "JAZZ AT THE PHILHARMONIC"

296.

# PHASE DANCE

PAT METHENY

The musical score consists of six staves of handwritten notation:

- Staff 1:** Treble clef, 8/4 time, key signature of C# minor (one sharp). The first measure shows a melodic line with eighth-note patterns. The second measure starts with a bass note followed by eighth-note pairs. The third measure features a bass line with eighth-note pairs. The fourth measure has a bass line with eighth-note pairs. The fifth measure is empty. The sixth measure is empty.
- Staff 2:** Bass clef, 4/4 time, key signature of C# minor (one sharp). The first measure shows a bass line with eighth-note pairs. The second measure shows a bass line with eighth-note pairs. The third measure shows a bass line with eighth-note pairs. The fourth measure shows a bass line with eighth-note pairs. The fifth measure shows a bass line with eighth-note pairs. The sixth measure shows a bass line with eighth-note pairs.
- Staff 3:** Treble clef, 4/4 time, key signature of C major (no sharps or flats). The first measure shows a melodic line with eighth-note patterns. The second measure shows a melodic line with eighth-note patterns. The third measure shows a melodic line with eighth-note patterns. The fourth measure shows a melodic line with eighth-note patterns. The fifth measure shows a melodic line with eighth-note patterns. The sixth measure shows a melodic line with eighth-note patterns.
- Staff 4:** Bass clef, 4/4 time, key signature of C# minor (one sharp). The first measure shows a bass line with eighth-note pairs. The second measure shows a bass line with eighth-note pairs. The third measure shows a bass line with eighth-note pairs. The fourth measure shows a bass line with eighth-note pairs. The fifth measure shows a bass line with eighth-note pairs. The sixth measure shows a bass line with eighth-note pairs.
- Staff 5:** Treble clef, 2/4 time, key signature of C# minor (one sharp). The first measure shows a melodic line with eighth-note patterns. The second measure shows a melodic line with eighth-note patterns. The third measure shows a melodic line with eighth-note patterns. The fourth measure shows a melodic line with eighth-note patterns. The fifth measure shows a melodic line with eighth-note patterns. The sixth measure shows a melodic line with eighth-note patterns.
- Staff 6:** Bass clef, 2/4 time, key signature of C# minor (one sharp). The first measure shows a bass line with eighth-note pairs. The second measure shows a bass line with eighth-note pairs. The third measure shows a bass line with eighth-note pairs. The fourth measure shows a bass line with eighth-note pairs. The fifth measure shows a bass line with eighth-note pairs. The sixth measure shows a bass line with eighth-note pairs.

Performance markings include:
 

- Measure 1: C# min 7
- Measure 2: C Maj 7 (#11)
- Measure 3: C# min 7
- Measure 4: C Maj 7 (#11)
- Measure 5: C# min 7
- Measure 6: C Maj 7 (#11)
- Measure 7: A/B
- Measure 8: A Maj 7

PAT METHENY - "PAT METHENY GROUP"

# POLKA DOTS AND MOONBEAMS

BURKE  
VANHOSEN

The musical score is handwritten on two staves. The top staff starts with a 2/4 time signature, A major, F# minor, B minor, E7, A major, F# minor, B minor, G#ø, C#7, F# minor, D minor, C# minor, C minor. The bottom staff starts with B minor, E7, C# minor, F#7, B minor, E7. The score then continues with two more measures of chords, followed by a section starting with C# major, A#7, D# minor, G#7, C# major, A# minor, D# minor, G#7, C# major, A#7, D# minor, G#7, C# major, F#7, B minor, E7, A major, F# minor, B minor, G#ø, C#7, F# minor, D minor, C# minor, C minor, B minor, E7, A major, (F# minor, B minor, E7).

WES MONTGOMERY - "WHILE WE'RE YOUNG"

BALLOD) PORTRAIT OF JENNIE BURGESS / ROBINSON

Handwritten musical score for "Portrait of Jennie" featuring ten staves of music. The score includes lyrics and chords such as F<sup>o</sup>(Δ<sup>7</sup>), FMaj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7(b9)</sup>, BbMaj<sup>7</sup>, Bbmin<sup>7</sup>, Eb<sup>7</sup>, Ami<sup>7</sup>, Dmi<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, Ami<sup>7</sup>, Dmi<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, F<sup>o</sup>(Δ<sup>7</sup>), FMaj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7(b9)</sup>, BbMaj<sup>7</sup>, Bbmin<sup>7</sup>, Eb<sup>7</sup>, Ami<sup>7</sup>, Dmi<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, FMaj<sup>7</sup>, Bbmin<sup>7</sup>, Eb<sup>7</sup>, A Maj<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup> (FMaj<sup>7</sup>), EΦ, A<sup>7(b9)</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, F<sup>o</sup>(Δ<sup>7</sup>), FMaj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7(b9)</sup>, BbMaj<sup>7</sup>, Bbmin<sup>7</sup>, Eb<sup>7</sup>, Ami<sup>7</sup>, Dmi<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7sus</sup>, C<sup>7</sup>, F.

ROB McCONNELL / BOSS BRASS - "THE JAZZ ALBUM"

PROGRESSION

Handwritten musical score for Lee Konitz featuring a jazz progression across six staves. The progression includes chords such as Ami<sup>7</sup>, Ab, Bbmaj, Eb<sup>7</sup>, D<sup>7</sup>, G, Ab, D<sup>7</sup>, G, Ab, D<sup>7</sup>, Ab/Bb, Gb/Bb, B<sup>7</sup>, Bb<sup>7</sup>, A<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, G Maj<sup>7</sup>#II, B<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G, Ami<sup>7</sup>, Ab, Bbmaj, Eb<sup>7</sup>, D<sup>7</sup>, G, Ab, D<sup>7</sup>, G, Ab, D<sup>7</sup>.

The score consists of six staves of handwritten musical notation. The first staff starts with a 2/4 time signature, followed by a 3/4 time signature. The second staff begins with a 3/4 time signature. The third staff starts with a 2/4 time signature. The fourth staff begins with a 3/4 time signature. The fifth staff starts with a 2/4 time signature. The sixth staff begins with a 3/4 time signature. The notation includes various note heads, stems, and rests, with specific chord names written above each staff. The chords listed are Ami<sup>7</sup>, Ab, Bbmaj, Eb<sup>7</sup>, D<sup>7</sup>, G, Ab, D<sup>7</sup>, G, Ab, D<sup>7</sup>, Ab/Bb, Gb/Bb, B<sup>7</sup>, Bb<sup>7</sup>, A<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, G Maj<sup>7</sup>#II, B<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G, Ami<sup>7</sup>, Ab, Bbmaj, Eb<sup>7</sup>, D<sup>7</sup>, G, Ab, D<sup>7</sup>, G, Ab, D<sup>7</sup>.

300.

(2-BEAT)  
MED. UPTHE PREACHERHORACE SILVER

D<sup>7</sup> G G<sup>7</sup> C<sup>7</sup> C#<sup>7</sup>  
 G  
 A<sup>7</sup> D<sup>7</sup> G G<sup>7</sup>  
 C<sup>7</sup> B<sup>7</sup> C C#<sup>7</sup> G E<sup>7</sup>  
 Ami<sup>7</sup> D<sup>7</sup> 1. G 2. G  
 D<sup>7</sup> G G

(BLUES)

PURSUANCEJOHN COLTRANE

Bb7 (Fmii7) C D#mi7  
 C Bb Bb C C  
 C#Maj7 C 1. 2.

QUICK SILVERHORACE SILVER

8  $\frac{6}{8}$   $\text{Bb}$   $\text{Gmi}$   $\text{C7}$   $\text{Bb}$   $\text{Dm7}$   $\text{Cm7}$   $\text{Cm7}$   $\text{F7}$

$\text{Bb}$   $\text{Ami7}$   $\text{Dm7}$   $\text{Cm7}$   $\text{Cm7}$   $\text{D7}$

$^1 \text{Bb}$   $\text{Ami7}$   $(\text{Cm7})$   $\text{Dm7}$   $\text{Cm7}$   $\text{D7}$

$^2 \text{Bb}$   $\text{Cm7}$   $\text{Bb}^\circ$   $\text{Bb}$   $\text{Ami7}$   $\text{D7}$

$\text{Gmi}$   $\text{D'}(b9)$   $\text{Gmi}$   $\text{Ami7}$   $\text{D7}$   $\text{Eb7}$   $\text{D7}$

$\text{Gmi}$   $\text{D'}(b9)$   $\text{Gmi}$   $\text{C7}$   $\text{Cm7}$   $\text{F7}$   $\text{Bb}$

$\text{Bb}$   $\text{Gmi}$   $\text{G7}$   $\text{Cm7}$   $\text{G7}$   $\text{F7}$

$\text{Bb}$   $\text{Ami7}$   $\text{D7}$   $\text{F7}$

$\text{Bb}^\circ$   $\text{Bb}$   $\text{Bb}$   $(\text{D7})$

ART BLACKKEY-BLUE NOTE - 5037

302.

RECADO BOSSA NOVA

D'ALMA FERREIRA

8(4) E<sup>mi</sup> B<sup>7</sup>  
E<sup>7</sup> Am<sup>7</sup>  
Am<sup>b6</sup>/F<sup>#</sup> B<sup>7</sup> E<sup>mi</sup>

F<sup>#7</sup> B<sup>7</sup>  
2. E<sup>mi</sup> D<sup>mi7</sup> B<sup>7</sup> E<sup>mi</sup>  
E<sup>7</sup> Am<sup>7</sup>  
B<sup>mi</sup> B<sup>7</sup>  
E<sup>mi</sup> B<sup>7</sup>  
E<sup>7</sup> Am<sup>7</sup>  
Am<sup>b6</sup>/F<sup>#</sup> B<sup>7</sup> E<sup>mi</sup>  
D<sup>mi7</sup> B<sup>7</sup> E<sup>mi</sup>

(♩ = 210)

RED CROSS

CHARLIE PARKER

A handwritten musical score for "Red Cross" by Charlie Parker. The score consists of six staves of music, each with a different key signature and time signature. The first staff starts in G major (2/4), the second in C major (2/4), the third in E major (3/4), the fourth in D major (3/4), the fifth in C major (2/4), and the sixth in C major (2/4). The music features various note heads, stems, and rests, with some notes having circled numbers above them (e.g., 1, 2, 3) and some having small circles or dots. The score is written on five-line staff paper.

CHARLIE PARKER - "SAVOY SESSIONS"

504.

BALLAD)

# A REMARK YOU MADE

JOE ZAWINUL

D: 4/4

F Maj<sup>7</sup> C<sup>7sus</sup>/F 2

F Maj<sup>7</sup> C<sup>7sus</sup> F F/E D min<sup>7</sup> D min<sup>7</sup>/C

B♭ Maj<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D min B♭/D A/C♯ F/C G/B C<sup>7</sup>/B♭

A min<sup>7</sup> D min<sup>7</sup> B♭/D A/C♯ D min<sup>7</sup> G min<sup>7</sup> G min<sup>7</sup>/F G min<sup>7</sup>/E

A<sup>7</sup>(b9) D min<sup>7</sup> D min<sup>7</sup>/C B♭ Maj<sup>7</sup> A<sup>7</sup>(b9) B♭ A<sup>7</sup>(b9) D min<sup>7</sup>

F Maj<sup>7</sup> E♭ Maj<sup>7</sup> C<sup>7sus</sup> F Maj<sup>7</sup> C<sup>7sus</sup>

F/E F Maj<sup>7</sup> A min<sup>7</sup> D min<sup>7</sup> D min<sup>7</sup>/C B♭ Maj<sup>7</sup> A<sup>7</sup>(b9)

D min B♭/D A min<sup>7</sup> D min<sup>7</sup> G min<sup>7</sup>/B♭ G/B C<sup>7sus4</sup>

F Maj<sup>7</sup> F/E D min<sup>7</sup> D min<sup>7</sup>/C B♭ Maj<sup>7</sup> B♭/A G min<sup>7</sup> C<sup>7sus</sup> F Maj<sup>7</sup> C<sup>#7sus</sup>

A REMARK TO MADE - Pt. 2

Handwritten musical score for a piece titled "A REMARK TO MADE - Pt. 2". The score consists of six staves of music, each with a key signature of A major (no sharps or flats). The music includes various chords and progressions, with specific notes and rests indicated by dots and dashes. The chords labeled include C<sup>7</sup>SUS, F Maj<sup>7</sup>, Dmi<sup>7</sup>B<sup>b</sup>/D, Dmi, Gm<sup>7</sup>/D, C<sup>7</sup>SUS, FMaj<sup>7</sup>F/E, Dmi<sup>7</sup>Dm<sup>7</sup>/C, BbMaj<sup>7</sup>, A<sup>7</sup>(b9), Dmi<sup>7</sup>, Bb/D, F/D, Gm<sup>7</sup>/D, Dmi, C<sup>7</sup>SUS, F, F/E, Dmi<sup>7</sup>, Dm<sup>7</sup>/C, BbMaj<sup>7</sup>, A<sup>7</sup>(b9), C<sup>7</sup>SUS, BbMaj<sup>7</sup>, Am<sup>7</sup>, Dmi<sup>7</sup>, BbMaj<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, Dmi<sup>7</sup>, BbMaj<sup>7</sup>, Dmi, BbMaj<sup>7</sup>/D, Dmi, BbMaj<sup>7</sup>/D, Dmi, BbMaj<sup>7</sup>, Am<sup>7</sup>, Dmi<sup>7</sup>, EbMaj<sup>7</sup> (EX ONLY), F Maj<sup>7</sup>, A/C# F/C, G/B C<sup>7</sup>/F, Am<sup>7</sup>, Dmi<sup>7</sup>, EbMaj<sup>7</sup>, (LAST X).

WEATHER REPORT - "HEAVY WEATHER"

306.

# ROBBIN'S NEST

SIR CHARLES THOMPSON

8 (4) 3 D Maj<sup>7</sup> Bb<sup>7</sup>  
 D<sup>b</sup>/F# F<sup>o</sup> E min<sup>7</sup> A<sup>7</sup>

D<sup>6</sup> B min<sup>7</sup> E min<sup>7</sup> A<sup>7</sup> 3 D<sup>6</sup>  
 F#<sup>7</sup>(b9) B<sup>7</sup>(b9)

E<sup>7</sup>(b9) A+<sup>7</sup> A<sup>7</sup> A<sup>7</sup> 3  
 D Maj<sup>7</sup> Bb<sup>7</sup>  
 D<sup>b</sup>/F# F<sup>o</sup> E min<sup>7</sup> A<sup>7</sup> D<sup>6</sup> (E min<sup>7</sup> A<sup>7</sup>)

(LEO UP)

RAMBLIN'ORNETTE COLEMAN

(E7)

(BASS) 3

(A7)

(E7)

REPEATS: E7

END: E7 (A7)

(LOUDISON)

A7

ROUND TRIPORNETTE COLEMAN

(4)

(2)

308.

(J=126) RUBBERNECK FRANK ROSOLINO

The musical score for "RUBBERNECK" by Frank Rosolino is a handwritten composition on five-line staff paper. The score is in common time, with a key signature of one sharp (G major). The music consists of eight staves of music, each representing a different section of the piece. The first staff begins with a G major chord, followed by an Emi chord. The second staff starts with an Emi chord, followed by a B7 chord. The third staff begins with a C7 chord, followed by an Emi chord. The fourth staff starts with a D7 chord, followed by an Emi chord. The fifth staff begins with an Ami7 chord, followed by a G chord. The sixth staff begins with a B7 chord, followed by an Emi chord. The seventh staff begins with an Emi chord, followed by a C7 chord. The eighth staff begins with a B7 chord, followed by an Emi chord. The score is annotated with various markings, including slurs, dots, and small numbers (1, 2, 3) above the notes, indicating specific performance techniques such as arpeggiation or fingerings. The overall style is a mix of chords and arpeggiated patterns, typical of jazz or blues guitar/bass solos.

STAN GETZ - ROYAL ROOST RLP-240

RHYTHM-A-NING

8/4 C C/E F<sup>7</sup> F#<sup>0</sup> C/G G<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> C C/E F<sup>7</sup> F#<sup>0</sup>

C 1. 2.

E<sup>7</sup> A<sup>7</sup>  
D<sup>7</sup> G<sup>7</sup>

C C/E F<sup>7</sup> F#<sup>0</sup> C/G A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

C C/E F<sup>7</sup> F#<sup>0</sup> C

(SOLO OVER RHYTHM CHANGES)

10.

(P.TEMPO) SALT PEANUTS DIZZY GELLESPIE

$\text{B}^{\frac{5}{4}}$  G G/B C C# G  
 $\text{G}$  G/B C C#  $\text{G}^{\text{fif}}$

$\text{B}^{\frac{7}{4}}$  - E - D -

$\text{A}^{\frac{7}{4}}$  - D -  $\text{D}^{\text{fif}}$   $\text{B}^{\frac{5}{4}}$  -

(D.S. al CODA)

$\text{B}^{\frac{7}{4}}$  - E - D -

$\text{A}^{\frac{7}{4}}$  - D -  $\text{D}^{\text{fif}}$   $\text{B}^{\frac{5}{4}}$  -

(D.S. al fine)

(MED. UP  
LATIN OR SWING) SAMBA DU BOIS

PHIL WOODS

Handwritten musical score for "SAMBA DU BOIS" by Phil Woods. The score is written on eight staves. The chords and key signatures are indicated above each staff. The time signature changes throughout the piece.

- Staff 1: Cmin<sup>7</sup>, BbMaj<sup>7</sup>, F#min<sup>7</sup>, B<sup>7</sup>, Dmin<sup>7</sup> (G<sup>7</sup>), CMaj<sup>7</sup>, Emi<sup>7</sup>/A
- Staff 2: Cmin<sup>7</sup>, BbMaj<sup>7</sup>, F#min<sup>7</sup>, B<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>
- Staff 3: Emi<sup>7</sup>, A7, B7, AMaj<sup>7</sup>
- Staff 4: Cmin<sup>7</sup>, BbMaj<sup>7</sup>, F#min<sup>7</sup>, B<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>
- Staff 5: Emi<sup>7</sup>, A7, B7, AMaj<sup>7</sup>
- Staff 6: Cmin<sup>7</sup>, BbMaj<sup>7</sup>, F#min<sup>7</sup>, B<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>
- Staff 7: Emi<sup>7</sup>, A7, B7, AMaj<sup>7</sup>
- Staff 8: Cmin<sup>7</sup>, BbMaj<sup>7</sup>, F#min<sup>7</sup>, B<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>

Phil Woods - "MUSIQUE DU BOIS"

312.

MEO. BLUES)

## SANDU

(CLIFFORD BROWN)

Handwritten musical score for Sandu by Clifford Brown. The score consists of four staves of music for a single instrument. Chords are labeled above the staff: F<sup>7</sup>, B<sup>b7</sup>, B<sup>°</sup>, F<sup>7</sup>, B<sup>b7</sup>, B<sup>°</sup>, F<sup>7</sup>, A<sup>mi⁷</sup>, D<sup>⁷(b9)</sup>, G<sup>mi⁷</sup>, C<sup>⁷</sup>, A<sup>mi⁷</sup>, D<sup>⁷</sup>, G<sup>mi⁷</sup>, C<sup>⁷</sup>, 2. F<sup>7</sup>, (G<sup>mi⁷</sup> C<sup>⁷</sup>). Measure numbers 1 and 2 are indicated.

(12) 728 JOHN COLES

Handwritten musical score for 728 by John Coles. The score consists of six staves of music for a single instrument. Chords are labeled above the staff: G<sup>7(#9)</sup>, G<sup>7(#9)</sup>, E<sup>6⁷</sup>, D<sup>7</sup>, G<sup>7(#9)</sup>, D<sup>7</sup>, G<sup>7(#9)</sup>, E<sup>6⁷</sup>, D<sup>7</sup>, G<sup>7(#9)</sup>, G<sup>7</sup>, G<sup>7(#9)</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>7mi⁷</sup>, E<sup>6⁷</sup>, A<sup>⁰</sup>, D<sup>7</sup>, G<sup>7(#9)</sup>, (5).

# SEPTEMBER IN THE RAIN

2(2) F Ami Dmi Ami Gmi B<sup>b</sup>Maj<sup>7</sup>  
 Bbm<sup>b</sup> C<sup>13</sup> F C<sup>7</sup>

F Ami Dmi Ami Gmi B<sup>b</sup>Maj<sup>7</sup>  
 Bbm<sup>b</sup> C<sup>13</sup> F B<sup>b</sup>b F

Cmi<sup>7</sup> F<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>b B<sup>b</sup>Maj<sup>7</sup> B<sup>b</sup>b  
 Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

F Ami Dmi Ami Gmi B<sup>b</sup>Maj<sup>7</sup>  
 Bbm<sup>b</sup> C<sup>13</sup> F B<sup>b</sup>b F C<sup>7</sup>

2. F B<sup>b</sup>b F

314.

# SEPTEMBER SONG

314. SEPTEMBER SONG

88 BPM

G major

D major

G minor

G major

CODA

E<sup>7</sup>

A<sup>7sus</sup>

D<sup>6</sup>

(D.S. al CODA)

(CALYPSO)

ST. THOMASSUNNY ROLLINS

Handwritten musical score for "ST. THOMAS" in Calypso style. The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature varies throughout the piece. The vocal line includes lyrics and chords such as D, G, F#min7, B7, Emin7, A7, D, A7, (F#Φ), C7, B7, Emin7, EΦ, A7, D, D, D, G, GΦ, Emin7, A7, D. The score is written on five-line staff paper.

ERIC DOLPHYSERENADE

Handwritten musical score for "SERENADE" by Eric Dolphy. The score consists of two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes frequently. The vocal line includes chords such as F Maj7, Bb7(b5), Eb7(b9), F7, Bb7, E7(b5), F Maj7, Ebmin7, Ab7, GΦ, C7, C#min7, F#, Bb7(b5), and Bb7(b5). The score is written on five-line staff paper.

6.

# SERENADE TO A SOUL SISTER

HORACE SILVER

The musical score is handwritten on six staves. The first five staves are for a vocal part, with the sixth staff serving as a bass line. The vocal parts feature various rhythmic patterns and dynamics. Handwritten lyrics are placed above the vocal parts, and chords are written below them. The chords include F major 7, Bb major 7, F major 7, F major 7, E major 7, F# major 7, B major 7, B major 7, Bb major 7, F major 7, F# major 7, C# major 7, D major 7, C# major 7, C major 7, F major 7, F# major 7, and G major 7. The bass staff at the bottom also includes some handwritten lyrics and chords.

Handwritten lyrics and chords from the score:

- Line 1: SOS; E<sup>7</sup>(#9) F#<sup>7</sup>(#9)
- Line 2: Z Z F<sup>7</sup>(#9) B<sup>7</sup>(#9)
- Line 3: B<sup>7</sup>(#9) B<sup>7</sup>(#9) B<sup>b7</sup>(#9) F#<sup>7</sup>(#9) F<sup>7</sup>(#9) F#<sup>7</sup>(#9)
- Line 4: C#<sup>7</sup> D<sup>7</sup> C#<sup>7</sup> C<sup>7</sup>(#9) F<sup>7</sup>(#9) F#<sup>7</sup>(#9) Z

317.

(BLUES)

SEVENTEEN WESTERIC DOLPHY

Handwritten musical score for "Seventeen West" by Eric Dolphy. The score is written on two staves. The top staff is for soprano saxophone and the bottom staff is for bassoon. Chords are labeled above the notes: C7, C#7, Eb7, E7, C#7(b9), Bb7, B7(b9), C7(b5), C#7, G7(b9), D7(b9), Bb7(b5). The bassoon part includes a bass clef and a '3' under a bracket.

(BASS WALK)

SONG FOR MY LADYMcCoy TYNER

Handwritten musical score for "Song for My Lady" by McCoy Tyner. The score is written on four staves. The top staff is for piano, showing chords Emi, D, CMaj7, B7(b9), B7(b9). The second staff is for bassoon, showing bass clef and notes. The third staff is for piano, showing bass clef and notes. The fourth staff is for bassoon, showing bass clef and notes. The bassoon parts include various slurs and grace notes.

318.

# Skinny Stockings

FRANK FOSTER

Handwritten musical score for "Skinny Stockings" by Frank Foster. The score consists of six staves of music with various chords and rests indicated. Chords include Bmin<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7</sup>, Cmin<sup>7</sup>, E<sup>#</sup>7, A<sup>6</sup>, Bbb, E<sup>b</sup>7, C<sup>#</sup>min<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7</sup>, E<sup>b</sup>min<sup>7</sup>, Dmin<sup>7</sup>, G<sup>7</sup>, Emin<sup>7</sup>, A<sup>7</sup>, D<sup>6</sup>, D<sup>7</sup>, G<sup>7(b9)</sup>, Cmin<sup>7/F</sup>, F<sup>7</sup>, Bbb, 2.G<sup>7</sup>, and an unlabeled staff ending with a rest.

# SOME OTHER BLUES

Sohn COLTRANE

Handwritten musical score for "Some Other Blues" by Sonny Coltrane. The score consists of four staves of music with various chords labeled below them: G<sup>7</sup>, C<sup>#7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, D<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>, 1. D<sup>7</sup>(<sup>#9b3</sup>), and 2.

# SERENITY

Joe HENDERSON

Handwritten musical score for "SERENITY" by Joe Henderson. The score consists of four staves of music with various chords labeled above them: G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F<sup>Maj</sup><sup>7</sup>, E<sup>Φ</sup>, A<sup>7</sup>, A<sup>+7</sup>, A<sup>b7</sup>, G<sup>7</sup>, F<sup>#Maj</sup><sup>7</sup>, D<sub>min</sub><sup>7</sup>/C, B<sub>b</sub><sup>min</sup><sup>7</sup>, E<sup>b7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F<sup>Maj</sup><sup>7</sup>, E<sup>Φ</sup>, A<sup>+7</sup>, and 3. The music includes eighth-note patterns and rests.

DEPPER ADAMS - ENCOUNTER<sup>#</sup>

520.

# SILVER'S SERENADE

HORACE SILVER

22) F#min

B min

F min

D min G<sup>7</sup>

C D min E min F B min E<sup>7</sup>

(LAST X)

LOOK FOR) BUT ONLY) A Maj (F#)

321.

FRANK FOSTERSIMONE

Handwritten musical score for "SIMONE" by Frank Foster. The score consists of five staves of music, each with a different harmonic progression. The progressions are labeled with chords:

- Staff 1: F<sup>7</sup>(b5), E<sup>maj7</sup>, F#<sup>#min9</sup>/B, E<sup>maj7</sup>
- Staff 2: F<sup>7</sup>(b5), E<sup>maj7</sup>, F#<sup>#min9</sup>/B, B<sup>min7</sup>/E
- Staff 3: E<sup>7</sup>, A<sup>maj7</sup>, B<sup>min7</sup>, C<sup>maj7</sup>
- Staff 4: F<sup>7</sup>(b5), E<sup>maj7</sup>, F#<sup>#min7</sup>, G<sup>Maj7</sup>
- Staff 5: G<sup>#min7</sup>, G<sup>maj7</sup>, C<sup>7</sup>, F#<sup>#min7</sup>
- Staff 6: B<sup>7</sup>, E<sup>maj7</sup>, F#<sup>#min9</sup>/B, E<sup>maj7</sup>, F<sup>7</sup>(b5)

The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and measures are grouped by horizontal bar lines. The tempo is indicated as 80 BPM.

22.

(ED.-UP)

SHORT STOPSHIRTY ROGERS

$\frac{2}{4}$ )   
 Chords:  $F^7$ ,  $C$ ,  $C^+$ ,  $G\text{min}^7$ ,  $C^7$ ,  $F^7$ ,  $F^{\#}^0$ ,  $C$ ,  $A^7$ ,  $D\text{min}^7$ ,  $B^b^7$ ,  $E\text{min}^7$ ,  $E\text{bMaj}^7$ ,  $A\text{bMaj}^7$ ,  $C^{\#}^7$

SHUTTER BUG S.S. JOHNSON

$\frac{2}{4}$ )   
 Chords:  $A\text{min}^9$ ,  $D\text{min}^9$ ,  $A\text{min}^9$ ,  $C\text{min}^7$ ,  $F^9$ ,  $B^b$ ,  $E^7(b^9)$ ,  $A\text{min}^9$

SUMMERTIME

G. GERSHWIN

*(G<sup>#</sup>D)* B<sub>mi</sub> (C<sup>7</sup>) B<sub>mi</sub> (F<sup>#</sup>) (B<sub>mi</sub><sup>7</sup> B<sup>7</sup>)

E<sub>mi</sub> (G<sup>7</sup>) G<sub>mi</sub><sup>7</sup> C<sup>#7</sup> F<sup>#7</sup>

B<sub>mi</sub> (C<sup>7</sup>) B<sub>mi</sub> E<sup>7</sup>

D B<sub>mi</sub> E<sup>7</sup> F<sup>#7</sup> B<sub>mi</sub> (E<sup>7</sup>) (C<sub>mi</sub><sup>7</sup> F<sup>#7</sup>)

*slow* SWINGIN' SHEPHERD BLUES Moe Koffman

D<sup>9</sup> D<sup>9</sup> G<sup>b</sup> B<sup>b7</sup> A<sup>7</sup> D

E<sub>mi</sub><sup>7</sup> A<sup>7</sup> E<sub>mi</sub><sup>7</sup>

D D<sup>9</sup> G<sup>b</sup> B<sup>b7</sup> A<sup>7</sup> D

324.

=176) SISTER SADIE HORACE SILVER

HORACE SILVER - "BLOWIN' THE BLUES AWAY"

# (slow) SAINT JAMES INFIRMARY

# SIPPIN' AT BELL'S

CHARLIE PARKER

A handwritten musical score for a jazz piece, likely for piano or guitar, featuring six staves of music. The score includes various chords and specific notes, with some markings like '3' and '6'. The chords are labeled with their names and positions:

- Top staff: G Maj<sup>7</sup>, C<sup>7</sup>, G Maj<sup>7</sup>
- Second staff: Ab min<sup>7</sup>, D b<sup>7</sup>, C Maj<sup>7</sup>, C min<sup>7</sup>, F<sup>7</sup>
- Third staff: B min<sup>7</sup>, B b min<sup>7</sup>, A min<sup>7</sup>
- Fourth staff: D<sup>7</sup>, G, A min<sup>7</sup>, Ab<sup>7</sup>
- Fifth staff: (COOA-LAST X:) G b<sup>6</sup>, (with a circled '3' above the staff)
- Sixth staff: (with a circled '6' above the staff)

The score uses a mix of standard musical notation and handwritten labels for chords and progressions.

326.

(MEDIUM SWING) SLIPPED DISC BENNY GOODMAN

**A**

Chords labeled in the score:

- Staff 1: Bb, D, C<sup>#</sup>, C, F, BbMaj<sup>7</sup>, C<sup>#</sup><sup>0</sup>, Cmin<sup>7</sup>, F
- Staff 2: D, C<sup>#</sup>, C, F, BbMaj<sup>7</sup>, C<sup>#</sup><sup>0</sup>
- Staff 3: Cmin<sup>7</sup>, F, Bb, D, C<sup>#</sup>, Bb
- Staff 4: D, C<sup>#</sup>, Bb
- Staff 5: Gmin, D
- Staff 6: C, F
- Staff 7: BbMaj<sup>7</sup>, C<sup>#</sup><sup>0</sup>, Cmin<sup>7</sup>, F, Bb, D, C<sup>#</sup>
- Staff 8: C, F, BbMaj<sup>7</sup>, C<sup>#</sup><sup>0</sup>, C, F
- Staff 9: Bb
- Staff 10: F

SIMPLIFIED DISC - PG 2

(C) 

LAST X:

TO REPEAT:

(SOLOS OVER (C SECTION))

328.

(SO SLOWLY) SLOW, HOT, WIND GERRY VIEWOOD

80  $\frac{b4}{4}$  G<sup>7</sup>

Chords and markings:

- Staff 1: Gmin<sup>7</sup>, Cmin<sup>7</sup>, AΦ, D+<sup>7</sup>
- Staff 2: 1. Gmin<sup>7</sup>, A+<sup>7</sup>, D<sup>7</sup>(#9), 2. Gmin<sup>7</sup>
- Staff 3: EbMaj<sup>7</sup>(#11), DMaj<sup>7</sup>, CMaj<sup>7</sup>, BbMaj<sup>7</sup>(#11), A+<sup>7</sup>, D<sup>7</sup>(#9)
- Staff 4: Cmin<sup>7</sup>, AΦ, D+<sup>7</sup>, Gmin<sup>7</sup>

Performance markings include slurs, grace notes, and dynamic markings like p (piano).

# SMOKE GETS IN YOUR EYES KERO/HARBACK

8th | F Maj<sup>7</sup> A° G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> A+<sup>7</sup>

Bb Maj<sup>7</sup> B° Ami<sup>7</sup> Dmi<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> 2. F Maj<sup>7</sup> Eb min<sup>7</sup> Ab<sup>7</sup>

C# Maj<sup>7</sup> F#<sup>7(b5)</sup> F min<sup>7</sup> Bb<sup>7</sup> Eb min<sup>7</sup> Ab<sup>7</sup>

C# Maj<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>

F Maj<sup>7</sup> Ab° G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> A+<sup>7</sup> Bb Maj<sup>7</sup> B°

Ami<sup>7</sup> Dmi<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> F (Dmi<sup>7</sup>) (G min<sup>7</sup> C<sup>7</sup>)

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

330.

HAMESTEIN  
ROMBERGSOFTLY AS A MORNING SUNRISE

80(C) D<sub>min</sub><sup>7</sup> E<sup>Φ</sup> A<sup>7</sup> D<sub>min</sub><sup>7</sup>

G<sub>min</sub><sup>7</sup> D<sub>min</sub><sup>7</sup> E<sup>Φ</sup> A<sup>7(b9)</sup>

D<sub>min</sub><sup>7</sup> 1. E<sup>Φ</sup> A<sup>7</sup> 2. G<sub>min</sub><sup>7</sup> C<sup>7</sup>

F<sup>Maj</sup><sup>7</sup> G<sub>min</sub><sup>7</sup> D<sup>7(b9)</sup> A<sup>7(b9)</sup>

G<sub>min</sub><sup>7</sup>

D<sub>min</sub><sup>7</sup> E<sup>Φ</sup> A<sup>7</sup> D<sub>min</sub><sup>7</sup> G<sub>min</sub><sup>7</sup>

D<sub>min</sub><sup>7</sup> E<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>min</sub><sup>7</sup>

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

331.

(BALLAD) SOMEONE TO WATCH OVER ME GEORGE GERSHWIN

8

BEN WEBSTER - "SEE YOU AT THE FAIR"

332.

(LATIN ROCK) SONG FOR BILBAO PAT METHENY

8(4)

Dm⁷

1. & 3.

2.

E♭Maj⁷

Dm⁷

Dm⁷

Bm⁷ Cmaj⁷ Am⁷ Bbmaj⁷ Gm⁷ Am⁷ Bm⁷ C♯m⁷

B

B

(CODA LAST X ONLY)

E♭Maj⁷

Dm⁷

P. METHENY "TRAVELS"  
BAND

# SOUL EYES

84)

Chords and markings from the score:

- Top staff: D<sub>mi</sub>⁹, A⁹(b⁹), D<sub>mi</sub>⁹, G<sub>mi</sub>⁹
- Second staff: C⁹(b⁹), A<sub>ø</sub>, D⁹(b⁹)
- Third staff: B<sub>b</sub>Maj⁹, B<sub>ø</sub>, E⁹(b⁹), A⁹Maj⁹, E⁹(b⁹)(#II)
- Fourth staff: A⁹Maj⁹, G<sub>mi</sub>⁹, C⁹, F⁹Maj⁹, E<sub>ø</sub>, A⁹(b⁹)
- Fifth staff: D<sub>mi</sub>⁹, A⁹(b⁹), D<sub>mi</sub>⁹, G<sub>mi</sub>⁹
- Sixth staff: C⁹(b⁹), A<sub>ø</sub>, D⁹(b⁹)
- Seventh staff: B<sub>b</sub>Maj⁹, B<sub>ø</sub>, E⁹(b⁹), A<sub>ø</sub>, D⁹(b⁹)
- Eighth staff: G<sub>mi</sub>⁹, C⁹(b⁹), F⁹Maj⁹, (E<sub>ø</sub>⁹, A⁹(b⁹))

534.

Soul TRANE

(TADD D'AMERIA)

2 4/4 G<sup>Maj</sup>7 BΦ E7 A<sup>mi</sup>7

F7 C<sup>mi</sup>7 F7 F#° G<sup>Maj</sup>7 B7 E7 A7 D7 G<sup>Maj</sup>7

(♩ = 134)

SOUND LEFT

(OP. 81a: Gmin<sup>7</sup>) C7(#9) Gmin<sup>7</sup>  
 (F#) F - Gmin<sup>7</sup>  
 Am<sup>7</sup> F# Gmin<sup>7</sup>  
 C7 Gmin F# Fmaj9  
 Bbmaj9(#11) Bmin<sup>7</sup> E7 A Cmin<sup>7</sup>  
 F7 F7(#9) Ab A  
 Bb E7# Bb  
 F# Gmin<sup>7</sup> C7(#9)  
 F7 D7(#9) Bb  
 C# F# D

336.

SPEAK LIKE A CHILD

WAYNE SHORTER

82

$E^{b7}(^{\#9})$        $B^{b7}$        $F^{7}_{sus} \text{ Bmi}^7$

$C7$        $Cmi^7$        $F^7$

$Bb7sus$        $B^{b7}$        $A^7$

$bMaj^7(^{\#11})$        $Abmim^7$        $1. F^7sus$

$F^7$        $Fmi^7$        $E^7(^{\#9})$        $Ami^7 D7$        $G Maj^7 C7$

$Bmi^7$        $F^7sus$        $Bmi^7$        $F^7sus$        $Bmi^7$

$F^7sus$        $2. G Maj^7 + 5$        $G Maj^7(^{\#11})$

$D Maj^7$        $C Maj^7$        $D Maj^7$        $Cmi^7$        $Bmi^7$        $F^7sus$        $Bmi^7$

$F^7sus$        $Bmi^7$        $F^7sus$        $Bmi^7$        $F^7sus$

SPEAK LOW!

8(2) Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup>

D<sup>7</sup> BΦ E<sup>7</sup> Ami<sup>7</sup> D<sup>7sus</sup> Cmi<sup>7</sup>

F<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Gb Cmaj<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

<sup>2.</sup> Amaj<sup>7</sup> F#Maj<sup>7</sup> Gmaj<sup>7</sup> BbMaj<sup>7</sup> Eb<sup>7</sup>

Fmaj<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> BΦ E<sup>7</sup>

Ami<sup>7</sup> F<sup>7</sup> E<sup>7</sup>

Ami<sup>7</sup> D<sup>7sus</sup>

338.

## SPIRAL

JOHN COLTRANE

1. A Maj/E (7. d) G# Maj/E G Maj/E F Maj/E  
 F Maj/E E Maj. (SWING: F Maj<sup>7</sup>) G#<sup>7</sup> 3 -  
 C# min D#Φ 3 - G#<sup>7</sup> C# min 1. F# min? B<sup>7</sup>  
 2. F# min? B<sup>7</sup> A7(b5)  
 C# min 3 - (SOLD:) F# min<sup>7</sup> B<sup>7</sup> E F# min<sup>7</sup>  
 G B<sup>7</sup> A Maj/E G# Maj/E G Maj/E  
 F# Maj/E F Maj/E E Maj F Maj<sup>7</sup>  
 C# min (8vb) D#Φ (Loco) G#<sup>7</sup> C# min  
 REPEATS: F# min<sup>7</sup> B<sup>7</sup> TO END: A#Φ G#<sup>7</sup> C# min D#Φ G#<sup>7</sup>  
 C# min G#<sup>7</sup> C# min D#Φ G#<sup>7</sup>  
 C# min D#Φ G# min<sup>7</sup> C# min A

# SPRING CAN REALLY HANG YOU UP THE MOST

8th | D<sup>Maj</sup>7 C<sup>Maj</sup>7 D<sup>Maj</sup>7 C<sup>Maj</sup>7 D<sup>Maj</sup>7 B<sup>min</sup>7 E<sup>min</sup>7 A<sup>7</sup> F<sup>#min</sup>7 B<sup>7(b9)</sup>

G<sup>#</sup>Φ G<sup>min</sup>7 B<sup>min</sup>7 E<sup>7</sup> | E<sup>min</sup>7 A<sup>7</sup> D<sup>Maj</sup>7 C<sup>Maj</sup>7

2. E<sup>min</sup>7 A<sup>7</sup> D<sup>Maj</sup>7 | A<sup>min</sup>7 D<sup>Maj</sup>7 A<sup>min</sup>7 D<sup>Maj</sup>7

A<sup>min</sup>7 D<sup>Maj</sup>7 A<sup>min</sup>7 D<sup>Maj</sup>7 D<sup>min</sup>7 G<sup>Maj</sup>7 D<sup>min</sup>7 G<sup>Maj</sup>7

G<sup>min</sup>7 C<sup>#7</sup> F<sup>#Maj</sup>7 B<sup>min</sup>7 E<sup>7</sup> A<sup>Maj</sup>7 G<sup>Maj</sup>7 D<sup>Maj</sup>7 C<sup>Maj</sup>7

D<sup>Maj</sup>7 B<sup>min</sup>7 E<sup>min</sup>7 A<sup>7</sup> F<sup>#min</sup>7 B<sup>7(b9)</sup> G<sup>#</sup>Φ G<sup>min</sup>7 B<sup>min</sup>7 E<sup>7</sup>

E<sup>min</sup>7 A<sup>7</sup> F<sup>#min</sup>7 B<sup>7(b9)</sup> E<sup>min</sup>7 A<sup>7</sup> D<sup>Maj</sup>7 C<sup>13</sup> (AFTER SOLOS  
D.C. AT CODA)

(CODA) LAST | F<sup>min</sup>7 B<sup>b7</sup> E<sup>min</sup>7 A<sup>7</sup> F<sup>#min</sup>7 B<sup>7(b9)</sup>

E<sup>min</sup>7 D<sup>Maj</sup>7 E<sup>min</sup>7 D<sup>Maj</sup>7 C<sup>#</sup>Φ C<sup>13</sup> B<sup>min</sup>7 E<sup>7</sup>

E<sup>min</sup>7 G<sup>min</sup>6 F<sup>#min</sup>7 B<sup>7</sup> E<sup>min</sup>7 E<sup>bMaj</sup>7 D<sup>Maj</sup>7

340.

STARDUST

HOAGY CARMICHAEL

24)  $D_{+7}$   $G^6$   $Gm_{+6}$

$D$   $E_{mi}^7$   $F_{mi}^7$   $B^7$   $E_{mi}^7$   $D^{\#07}$   $E_{mi}^7$

$A^7$   $A^0$   $A^7$   $D$   $B_{mi}^7$

$E^9$   $A^7$   $A^7sus$   $A^0^7$   $A^7 D_{+7}$

$G^6$   $Gm_{+6}$

$D$   $E_{mi}^7$   $F_{mi}^7$   $B^7$   $E_{mi}^7$   $D^{\#0}$   $E_{mi}^7$

$G$   $Gm_{+6}$   $D$   $C^{\#7}$   $F^{\#7}$

$G^6$   $B^7$   $E^7$   $A^7$   $D^6$

JOHN COLTRANE - "STARDUST"

STAR EYES

**8/4**

G Maj<sup>7</sup>      A min<sup>7</sup>      D<sup>7</sup>      G Maj<sup>7</sup>

G min<sup>7</sup>      C<sup>7</sup>      F Maj<sup>7</sup>      BΦ      E+<sup>7</sup>

A Maj<sup>7</sup>      1. AΦ      D<sup>7</sup>      2. AΦ      D<sup>7</sup>      G<sup>7</sup>

C Maj<sup>7</sup>      C min<sup>7</sup>      F<sup>7</sup>

Bb Maj<sup>7</sup>      AΦ      D<sup>7</sup>

G Maj<sup>7</sup>      A min<sup>7</sup>      D<sup>7</sup>      G Maj<sup>7</sup>      G min<sup>7</sup>      C<sup>7</sup>

F Maj<sup>7</sup>      BΦ      E+<sup>7</sup>      A Maj<sup>7</sup>      AΦ      D<sup>7</sup>

G Maj<sup>7</sup>      F9      E1      A min<sup>7</sup>      D<sup>7</sup>      G<sup>7</sup>

342.

# ST. LOUIS BLUES

W.C. HANDY

The handwritten musical score for "St. Louis Blues" features eight staves of music. Chords are labeled above specific notes or groups of notes. The chords include Ami, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, B<sup>7</sup> (b5), E<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, A, B<sup>mi7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, F#<sup>7</sup> (#9), B<sup>mi7</sup>, E<sup>7</sup>, A, E<sup>7</sup>, A (C<sup>7</sup>), and (B<sup>mi7</sup> E<sup>7</sup>). The music is written on five-line staffs with various note heads and stems.

Straight Life

The musical score for "Straight Life" by Freddie Hubbard is a handwritten piece on five-line staff paper. It consists of eight staves of music, each representing a measure. The music is in common time. The chords used are C7 and Bb7. The first staff begins with a grace note followed by a rest, then a C7 chord. The second staff starts with a C7 chord. The third staff begins with a C7 chord. The fourth staff starts with a Bb7 chord. The fifth staff begins with a C7 chord. The sixth staff starts with a Bb7 chord. The seventh staff begins with a C7 chord. The eighth staff starts with a Bb7 chord. The music features various note heads, stems, and rests. There are also some grace notes and a fermata over the last note of the first staff.

364.

BAL. AD)

## STRAY HORN 2

G. MULLIGAN / D. GRUSIN

Handwritten musical score for "Stray Horn 2" by G. Mulligan and D. Grusin. The score consists of six staves of music, each with a different harmonic progression and performance markings. The chords and progressions include:

- Staff 1: E Maj<sup>7</sup>/B, F<sup>#</sup>ø/B, E°/B, E Maj<sup>7</sup>/B, E°(ø)/B, A min<sup>7</sup>
- Staff 2: E Maj<sup>7</sup>, B<sup>7</sup>sus, E Maj<sup>7</sup>/B, F<sup>#</sup>ø/B, E°(ø)/B, E Maj<sup>7</sup>/B (3)
- Staff 3: E°(ø)/B, A min<sup>7</sup>, E Maj<sup>7</sup>, B<sup>b7</sup>, A Maj<sup>7</sup>(3), B/A
- Staff 4: G Maj<sup>7</sup>, D/F<sup>#</sup>, G/D, G min<sup>7</sup>/C<sup>#</sup><sup>7</sup>, F<sup>#</sup>Maj<sup>7</sup>, C<sup>7</sup>
- Staff 5: A Maj<sup>7</sup>/B (3), E Maj<sup>7</sup>/B, F<sup>#</sup>ø/B, E°(ø)/B, E Maj<sup>7</sup>/B
- Staff 6: E°(ø)/B, A min<sup>7</sup>, E Maj<sup>7</sup>/B (3), A min<sup>7</sup>, E Maj<sup>7</sup>/B (3), B<sup>7</sup>sus

GERRY MULLIGAN - "IDOL GOSSIP"

345.

(MED UP-SWING) SARODE RODESONNY ROLLINS

8(2) Gmin<sup>7</sup> AΦ D+<sup>7</sup> Gmin<sup>7</sup> AΦ D+<sup>7</sup>  
 Gmin<sup>7</sup> AΦ D+<sup>7</sup> Gmin<sup>7</sup> AΦ D+<sup>7</sup>

E♭<sup>7</sup> 3 D+<sup>7</sup> Gmin<sup>7</sup>  
 Cmin<sup>7</sup> F7 Gmin<sup>7</sup> AΦ D+<sup>7</sup>

Gmin<sup>7</sup> AΦ D+<sup>7</sup> Gmin<sup>7</sup> AΦ D+<sup>7</sup>  
 Gmin<sup>7</sup> AΦ D+<sup>7</sup> Gmin<sup>7</sup> AΦ D+<sup>7</sup>

E♭<sup>7</sup> 3 D+<sup>7</sup> Gmin<sup>7</sup>

346.

(MED. GROOVE)

STROLLIN'HORACE SILVER

(Coda on last x only)

HORACE SILVER - "HORACE SCOPE"

# STRUTTIN' WITH SOME BAR-B-Q

ILLUSTRATION BY JAMES R. ARMSTRONG

8(2) 3b B<sup>b</sup> B<sup>o</sup> F<sup>7</sup> 3b B<sup>o</sup> F<sup>7</sup>

B<sup>b</sup>

Cmin7

A (BbMaj7)

B<sup>b</sup>

B<sup>b</sup>

Cmin7

C7

BbMaj7

B<sup>b</sup>

B<sup>b</sup>

Eb

Ebmin6

B<sup>b</sup>

B<sup>b</sup>/Ab/G7

Dmin7/G7

Cmin7

F7

B<sup>b</sup>

(F7)

SOLOS START FROM (A)

348.

$\text{J} = 126$ ) SUB-CONSCIOUS-LEE LEE KONITZ

1.  $A^7$   $E\text{mi}^7$   $A^7$   $D^9\text{Maj}^7$

2.  $G^9\text{Maj}$

3.  $A^9$   $A^9$   $A^9(65)$   $D^9\text{Maj}^7$

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

5.  $B^9b^9$   $A^9$

6.  $D^9$   $G^9\text{Maj}$

7.  $D^9\text{Maj}^7$

8. 1.  $\dots$  2.  $\dots$

# SUMMER IN CENTRAL PARK

H. SILVER

Handwritten musical score for "SUMMER IN CENTRAL PARK" by H. Silver, featuring six staves of music with various chords and markings.

The score includes the following chords and markings:

- Staff 1: G<sup>6</sup>, B<sup>7(b9)</sup>, E<sup>min9</sup>, A<sup>13</sup>, EbMaj<sup>9</sup>, AbMaj<sup>9</sup>, B<sup>7(b9)</sup>.
- Staff 2: E<sup>Maj9</sup>, E<sup>min9</sup>, E<sup>Maj9</sup>, E<sup>min9</sup>.
- Staff 3: E<sup>Maj9</sup>, E<sup>min9</sup>, E<sup>Maj9</sup>, E<sup>min9</sup>.
- Staff 4: D<sup>7(b9)</sup>, A<sup>13</sup>, G<sup>Maj9</sup>, B<sup>7(b9)</sup>, E<sup>min9</sup>, EbMaj<sup>9</sup>, AbMaj<sup>9</sup>, B<sup>Maj9</sup>, E<sup>Maj9</sup>.
- Staff 5: EbMaj<sup>9</sup>, AbMaj<sup>9</sup>, Ami<sup>7</sup>, D<sup>7(b9)</sup>, EbMaj<sup>9</sup>, BbMaj<sup>9</sup>, AbMaj<sup>9</sup>, G<sup>Maj9</sup>.
- Staff 6: Coda Ami<sup>7</sup>, D<sup>7(b9)</sup>, BbMaj<sup>9</sup>, AbMaj<sup>9</sup>, G<sup>Maj9</sup>.

A circled "Ami" is present at the beginning of the coda staff.

# THE SUMMER KNOWS

M. LEGRAND

Handwritten musical score for "THE SUMMER KNOWS" by M. Legrand. The score is written on two staves. Chords are labeled above the notes.

**Chords:**

- Gmin
- Gmin<sup>(Δ7)</sup>/F#
- Gmin<sup>7</sup>/F
- EΦ
- Cmin<sup>(Δ7)</sup>
- Cmin<sup>7</sup>/Bb AΦ
- D'sus D<sup>7(b9)</sup>
- GMaj<sup>7</sup>
- Cmin<sup>b</sup>/G
- G<sup>7</sup>Maj<sup>7</sup>
- Dmin<sup>7</sup>/G
- Maj<sup>7</sup>
- C<sup>#</sup>Φ F#<sup>7(b9)</sup>
- B<sup>7</sup>Maj<sup>7</sup> F#<sup>7(b9)</sup>
- B<sup>7</sup>Maj<sup>7</sup> F<sup>7(b9)</sup>
- F<sup>7(b9)</sup>
- BbMaj<sup>7</sup> E<sup>7(b9)</sup>
- A
- AΦ
- A
- Maj<sup>7</sup>/D
- AΦ/D
- GMaj<sup>7</sup>/D
- Cmin<sup>b</sup>/D
- Gmin<sup>(Δ7)</sup>
- G<sup>7</sup>/D
- AΦ/D
- Gmin

OSCAR PETERSON / JOE PASS - "A SALLE PLEYEL"

BUD SHAWK

(SAMBA)

SUNSKI DE EXPRESS

*S.*

G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

(4 TIMES:)

G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

D<sup>7</sup>(9)      G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

D<sup>7</sup>(9)      G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

JAMP:

G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

G<sup>7</sup>      F<sup>7</sup>      G<sup>7</sup>      F<sup>7</sup>

(SOLOS:)

G<sup>7</sup>      F<sup>7</sup>      (AFTER SOLOS)

G<sup>7</sup>      F<sup>7</sup>      (D.S. al CODA)

CODA

52.

# THE SWEETEST SOUNDS

Handwritten musical score for a vocal or instrumental piece. The score consists of ten staves of music, each with a different vocal line. Chords are indicated above the notes. The vocal parts are: 1) Dm7, Gm7, E7; 2) Dm7; 3) Gm7, C7, FMaj7; 4) Em7, A7, Dm7, Gm7; 5) E7, A7, D'sus, D7, Gm7, C7; 6) G#o, Am7, D7, Gm7, C7; 7) F#Maj7, F7sus, BbMaj7, Am7, Gm7, C7sus; 8) To REPEAT: F#Maj7 (#II); 9) EbMaj7 (#II); 10) LAST X: F#Maj7 (#II), EbMaj7 (#II), F#Maj7 (#II).

Chord markings: Dm7, Gm7, E7, Dm7, Gm7, C7, FMaj7, Em7, A7, Dm7, Gm7, E7, A7, D'sus, D7, Gm7, C7, G#o, Am7, D7, Gm7, C7, F#Maj7, F7sus, BbMaj7, Am7, Gm7, C7sus, EbMaj7 (#II), F#Maj7 (#II), EbMaj7 (#II), F#Maj7 (#II).

SWEET GEORGIA BROWN

8<sup>th</sup> E<sup>7</sup>  
A<sup>7</sup>

D<sup>7</sup>

G D+<sup>7</sup> G F#m<sup>7</sup> B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup> B<sup>7</sup>

Emin B<sup>7</sup> Emin B<sup>7</sup>

G (F#<sup>7</sup>) F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> (F#<sup>7</sup>F<sup>7</sup>)

54.

# SYEEDA'S SONIC FLUTE

JOHN COLTRADE

AND BS. INTRO:

Handwritten musical score for "SYEEDA'S SONIC FLUTE" by JOHN COLTRADE. The score is composed of ten staves of music. The first two staves are identical, featuring a continuous sequence of eighth-note pairs followed by a rest. The subsequent staves are labeled with specific notes and chords: A, Bb, A, G; Ami Bb, Ami Bb, Ami E7, Ami Bb, Bmi<sup>6</sup>7 Bb; A, Bb, A, G; A, Bb, A, G#; F#, C#, F#, E, B, E. The score is written on five-line staff paper with a key signature of one sharp.

## SYEEEDA - PG2

355.

SOLDS:

A B<sup>b</sup> A B<sup>b</sup> A B<sup>b</sup> A B<sup>b</sup> A B<sup>b</sup> (

Ami Bb Ami Bb Ami Bb Ami Bb Ami Bb

A B<sup>b</sup> A B<sup>b</sup> A B<sup>b</sup> A G<sup>#</sup>

F#7

E7

F#7

G#7

JOHN COLTRANE - "GIANT STEPS"

356.

SHORT RIFFE

ED KAISER

8(4) C<sup>7</sup>

SIMPY HEATH

(up)

8(4) C G<sup>7</sup> F F<sup>0</sup> C<sup>7</sup> 3 3 C

Gm7 C7 F9 F0 C

Bb7 A7(b9) Gm16 A7 D0 G7

(Fast Bob)

# TADD'S DELIGHT

TADD DAMERON

8(1b4) | C<sup>7</sup> | Cmin<sup>7</sup> F<sup>7(b9)</sup> BbMaj<sup>7</sup> | G+<sup>7</sup>  
 C<sup>7</sup> | Cmin<sup>7</sup> F<sup>7(b9)</sup> BbMaj<sup>7</sup> | Fmin<sup>7</sup> Bb<sup>7</sup>  
 EbMaj<sup>7</sup> | Ab<sup>7(b5)</sup> | BbMaj<sup>7</sup> | G+<sup>7</sup>  
 - | Bb | Bb | Bb | Bb | Bb | Bb  
 C<sup>7</sup> | F<sup>7</sup> | Dmin<sup>7</sup> G<sup>7</sup>  
 C<sup>7</sup> | Cmin<sup>7</sup> F<sup>7(b9)</sup> BbMaj<sup>7</sup> | G+<sup>7</sup>  
 C<sup>7</sup> | Cmin<sup>7</sup> F<sup>7(b9)</sup> BbMaj<sup>7</sup> | Fmin<sup>7</sup> Bb<sup>7</sup>  
 EbMaj<sup>7</sup> | Ab<sup>7</sup> | BbMaj<sup>7</sup> | Eb<sup>7</sup> | Dmin<sup>7</sup> G<sup>7</sup>  
 Gmin<sup>7</sup> C<sup>7</sup> | Cmin<sup>7</sup> F<sup>7</sup> | Bb  
 - | - | -

# MILES DAVIS - "ROUND ABOUT MIDNIGHT"

j8.

DUKE  
LA TOUCHE  
FETTER

# TAKING A CHANCE ON LOVE

Handwritten musical score for "TAKING A CHANCE ON LOVE". The score consists of ten staves of music, each with a different rhythm pattern and chord progression. The chords are labeled above each staff. The music is written in common time (indicated by a 'C') and includes various performance markings such as slurs, grace notes, and dynamic changes. The chords labeled include G Maj<sup>7</sup>, G<sup>#</sup><sup>0</sup>, Ami<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G, Dmi<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, C<sup>#</sup><sup>0</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Bb Maj<sup>7</sup>, Cm<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, G<sup>#</sup><sup>0</sup>, Ami<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, B<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G.

SONNY SPITZ - "GENESIS"

## TANGERINE

J. MERCER  
V. SCHERTZINGER

8(2) | Ami D7 Ami D7 G C Bmi E<sup>7(b9)</sup>

Ami D7 Ami D7 G BΦ E<sup>7(#9)</sup>

Ami D7 G C# F<sup>7(#9)</sup>

B C#mi F<sup>7</sup> B7 E<sup>7(b9)</sup>

Ami D7 G C Bmi E<sup>7(b9)</sup>

Ami D7 Ami D7 F7 E<sup>7(#9)</sup>

Ami F#Φ B<sup>7(#9)</sup> Emi A7

Ami D7 G E<sup>7(#9)</sup>

360.

= 132

TAUTOLOGY

LEE KOUITZ

D.P.R. 8(a)

Handwritten musical score for "TAUTOLOGY" by Lee Kouitz, D.P.R. 8(a), 132 BPM.

The score consists of six staves of handwritten musical notation. Chords are labeled below each staff. Measures are numbered with circled '3' over some measures. The first staff starts with G major. The second staff starts with E7. The third staff starts with Ami. The fourth staff starts with D7. The fifth staff starts with G Maj7. The sixth staff starts with Cm7.

**Chord Labels:**

- Staff 1: G, G7, Bmii
- Staff 2: E7, Ami, D7, G Maj7
- Staff 3: D Maj7(#11), C7(#11), Bb(#11), AbMaj7(#11), G Maj7, E7
- Staff 4: Ami, D7, G Maj7
- Staff 5: Cm7, F7, C7, Cm7, Bb
- Staff 6: Bmii7, E7, A7, D7

361.

TEENIE'S BLUES

OLIVER NELSON

Handwritten musical score for "Teenie's Blues" by Oliver Nelson. The score consists of four staves of music in 8/4 time. Chords labeled include G<sup>7</sup>(#9), E<sup>7</sup>(#9), G<sup>7</sup>(#9), A<sup>7</sup>(#9), C<sup>7</sup>(#9), C<sup>#7</sup>(#9), E<sup>7</sup>(#9), G<sup>7</sup>(#9), D<sup>7</sup>(#9), B<sup>7</sup>, E<sup>7</sup>(#9), and E<sup>7</sup>(#9). Measure numbers 1 through 8 are indicated above the staves.

OLIVER NELSON - "BLUES &amp; THE ABSTRACT TRUTH"

TWISTED

WARDELL GRAY

Handwritten musical score for "Twisted" by Wardell Gray. The score consists of three staves of music in 8/2 time. Chords labeled include C, F<sup>7</sup>, C, C, F<sup>7</sup>, Dm, G<sup>7</sup>, C, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, and a final blank measure. Measure numbers 1 through 10 are indicated above the staves.

WARDELL GRAY - "CENTRAL AVENUE"

162.

TENDERLYW. GROSS

Handwritten musical score for "TENDERLY" featuring eight staves of music. Chords are labeled above the notes:

- Staff 1: F Maj<sup>7</sup>, C<sup>7</sup>, F min<sup>9</sup>, Bb13
- Staff 2: Eb9, C<sup>13</sup>, Eb9, C<sup>13</sup>, A<sup>7(b9)</sup>
- Staff 3: D min / D min<sup>(47)</sup>, D min<sup>7</sup>, G<sup>9</sup>, C<sup>7sus</sup>, C<sup>9</sup>
- Staff 4: F Maj<sup>7</sup>, C<sup>7</sup>, F min<sup>9</sup>, Bb13
- Staff 5: G min<sup>9</sup>, Eb9, F Maj<sup>7</sup>
- Staff 6: Eb9, C<sup>13</sup>, A<sup>7(b9)</sup>, D min, D min<sup>(47)</sup>, D min<sup>7</sup>, G<sup>9</sup>, G<sup>#07</sup>
- Staff 7: A min<sup>7</sup>, Ab<sup>7</sup>, G min<sup>7</sup>, F<sup>#7alt.</sup>, F<sup>6</sup>
- Staff 8: (empty staff)

OSCAR PETERSON/JOE PASS - "A SADIE PLEYEL"

THEIR'S TEARS

Handwritten musical score for 'THEIR'S TEARS' by CLAIRES FISCHER, page 363. The score consists of two systems of music, each with four staves. The music is written in common time (indicated by 'C') and uses various chords and progressions. The chords labeled include: Gmin, Gmin/F, EbMaj7, D7(#9), EbMaj7, D11, Gmin, G7(#9), G7(#9) (with a circled '3'), Cmin9, #p, F9, B7(b9), E7(b9), Bb7 A9, D5 Ab7, Gmin, Gmin/F, EbMaj7, D7(#9), EbMaj7, D11, Gmin, G7(#9), G7(#9) (with a circled '3'), Cmin9, #p, F9, EbMaj7, A7(b5) D9(#5), Gmin7, (E7#9). The score includes various performance markings such as dynamics (e.g., p, f), articulations (e.g., accents, slurs), and rests.

The score is handwritten on five-line staff paper. It features two systems of music, each with four staves. The first system starts with a Gmin chord, followed by a Gmin/F chord, an EbMaj7 chord, and a D7(#9) chord. The second system starts with an EbMaj7 chord, followed by a D11 chord, a Gmin chord, a G7(#9) chord, a G7(#9) chord with a circled '3', a Cmin9 chord, a sharp sign (#p), and an F9 chord. The third system starts with a B7(b9) chord, followed by an E7(b9) chord, a Bb7 A9 chord, and a D5 Ab7 chord. The fourth system starts with a Gmin chord, followed by a Gmin/F chord, an EbMaj7 chord, and a D7(#9) chord. The fifth system starts with an EbMaj7 chord, followed by a D11 chord, a Gmin chord, a G7(#9) chord, a G7(#9) chord with a circled '3', a Cmin9 chord, a sharp sign (#p), and an F9 chord. The sixth system starts with an EbMaj7 chord, followed by an A7(b5) chord, a D9(#5) chord, a Gmin7 chord, and a (E7#9) chord. The score includes various performance markings such as dynamics (e.g., p, f), articulations (e.g., accents, slurs), and rests.

JACK STRACHEY HARRY LINK

# THESE FOOLISH THINGS REMIND ME OF YOU

164.

The musical score consists of ten staves of handwritten music. The first staff starts with a 2/4 time signature, F major, and includes chords Dmi, Gmi, C7, F, Dmi, G9, C7, Bb, D7, G9, and Gmi7. The second staff begins with F9 and continues with Bb, D7, G9, C7, F, E7, Ami, Dmi, E9, Ami, and D9. The third staff starts with C and includes Ami, F, G7, C7, C°, Gmi7, C7, D, Gmi, C7, F, Dmi, G9, C7, Bb, D7, and G9. The fourth staff concludes with C7, F9, Bb, D7, and G9. The fifth staff ends with C7, F, C7, and F.

F Dmi Gmi C<sup>7</sup> F Dmi G<sup>9</sup> C<sup>7</sup>  
B<sup>b</sup> D<sup>7</sup> G<sup>9</sup> Gmi<sup>7</sup> C<sup>7</sup>  
F Dmi Gmi C<sup>7</sup> F Dmi G<sup>9</sup> C<sup>7</sup>  
B<sup>b</sup> D<sup>7</sup> G<sup>9</sup> C<sup>7</sup> F E<sup>7</sup>  
A<sup>mi</sup> D<sup>mi</sup> E<sup>9</sup> A<sup>mi</sup> D<sup>9</sup>  
C A<sup>mi</sup> F G<sup>7</sup> C<sup>7</sup> C° Gmi<sup>7</sup> C<sup>7</sup>  
D Gmi C<sup>7</sup> F Dmi  
G<sup>9</sup> C<sup>7</sup> F B<sup>b</sup> D<sup>7</sup>  
G<sup>9</sup> C<sup>7</sup> 1. F C<sup>7</sup> 2. F

# THINGS A'INT WHAT THEY USED TO BE

Handwritten musical score for 'Things Ain't What They Used to Be' by Duke Ellington. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes or patterns are circled with a '3'. The first staff begins with a G7 chord. The second staff begins with a D7 chord. The third staff begins with a G7 chord. The fourth staff begins with a G7 chord. The fifth staff begins with a C7 chord. The sixth staff begins with a G7 chord.

Chord labels include: G7, D7, G7, D7, C7, G7, Ami<sup>7</sup>, Bb<sup>7</sup>, A<sup>7</sup>, D7(Gb<sup>7</sup>), G7(#9), Ami<sup>7</sup>, (Bb<sup>7</sup>), (A<sup>7</sup> D<sup>7</sup>)

366.

(EASY) THINGS TO COME DIZZY GILLESPIE

2/2 (D) | Gmi A° Gmi/Bb A° Gmi |

A° b D7 Gmi A° Gmi/Bb A°

Gmi "A° D7 2. Gmi

i min 9 C7(b9) F Maj7

i min 9 Bb7(b9) Eb Maj7 A° D7

Gmi A° Gmi/Bb A° Gmi A° b D7

Gmi A° Gmi/Bb A° Gmi

369.

LESTER YOUNGTICKLE-TOE

8/16 2/4

Cmin⁷ G⁷      Cmin⁷ G⁷      Cmin⁷      C⁷

Fmin      C⁷      Fmin      C⁷      Fmin      Bbmin⁷ E♭⁷

Ab⁷      A⁰      EbMaj⁷      Gmin⁷ (3) C⁷

F¹      Cmin⁷ F¹      Bb⁷      G⁷

Cmin⁷ G⁷      Cmin⁷ G⁷      Cmin      C⁷

Fmin      C⁷      Fmin      C⁷      Fmin      Bbmin⁷ E♭⁷

Ab⁷      A⁰      EbMaj⁷      C⁷

F¹      Bb⁷      EbMaj⁷      (D⁰ G⁷)

570.

BALLAD)

# TILL THERE WAS YOU

M. WILSON

8 b 4)

F Maj<sup>7</sup>

E♭<sup>7</sup>

A min<sup>7</sup>

A♭<sup>0</sup>

F♯<sup>0</sup>

G min<sup>7</sup>

C<sup>7</sup>

F Maj<sup>7</sup> Ab Maj<sup>7</sup> C♯ Maj<sup>7</sup> F♯ Maj<sup>7</sup>

B♭ Maj<sup>7</sup>

B<sup>0</sup>

F Maj<sup>7</sup>

D<sup>7</sup>

G min<sup>7</sup>

C<sup>+7</sup>

F Maj<sup>7</sup>

F♯<sup>0</sup>

G min<sup>7</sup>

E♭<sup>7</sup>

A min<sup>7</sup>

A♭<sup>0</sup>

G min<sup>7</sup>

C<sup>7</sup>

F Maj<sup>7</sup> (Ab Maj<sup>7</sup>) (C♯ Maj<sup>7</sup> F♯ Maj<sup>7</sup>)

SONNY ROLLINS - "THE FREEDOM SUITE PLUS"

# TIME AFTER TIME

8(4) D<sup>b</sup> B<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sup>7</sup> D B<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sup>7</sup>  
 D<sup>b</sup> C<sup>#</sup> F<sup>#</sup>  
 B<sub>mi</sub> C<sup>#</sup><sup>7</sup> F<sup>#</sup><sub>mi</sub><sup>7</sup> F<sup>#</sup> B<sup>7</sup>  
 E<sub>mi</sub><sup>7</sup> A<sup>7</sup>  
 D<sup>b</sup> B<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sup>7</sup> D<sup>b</sup> B<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sup>7</sup>  
 D D<sup>7</sup> G G<sub>mi</sub>  
 D<sup>b</sup> G<sub>mi</sub> D<sup>b</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> G<sub>mi</sub>  
 D<sup>b</sup> F<sup>o</sup> E<sub>mi</sub><sup>7</sup> A<sup>7</sup> D<sup>b</sup> (E<sub>mi</sub><sup>7</sup> A<sup>7</sup>)

372.

MED. SWING)

TIPPIN'

HORACE SILVER

8th note bass line with chords above:

1. C A<sup>7(b9)</sup> Dmii<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> F F#<sup>0</sup> Emi<sup>7</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>7</sup>

2. F F#<sup>0</sup> Emi<sup>7</sup> A<sup>7</sup> Ami<sup>7</sup> G<sup>7</sup> C

Bmii<sup>7</sup> E<sup>7</sup> Bbmii<sup>7</sup> Eb<sup>7</sup>

Ami<sup>7</sup> (3) D<sup>7</sup> DΦ (3) G<sup>7</sup>

C A<sup>7(b9)</sup> Dmii<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> F F#<sup>0</sup> Emi<sup>7</sup> A<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup> C

# TIME AFTER TIME

6  $\#$

$D^6$   $Bm^7$   $Em^7$   $A^7$   $D$   $Bm^7$   $Em^7$   $A^7$

$D^6$   $C^{\#}7$   $F^{\#}m^7$   $F^{\#}7$   $B^7$

$Em^7$   $A^7$

$D^6$   $Bm^7$   $Em^7$   $A^7$   $D^6$   $Bm^7$   $Em^7$   $A^7$

$D$   $D^7$   $G$   $Gm^7$

$D^6$   $Gm^7$   $D^6$   $Bm^7$   $E^7$   $Gm^7$

$D^6$   $F^{\#}$   $Em^7$   $A^7$   $D^6$   $(Em^7 A^7)$

(MED. JUMP)

TIPPIN'HORACE SILVER

2/4

Musical score for 'TIPPIN'' by HORACE SILVER, featuring eight staves of handwritten notation for a jazz ensemble. The score includes various chords and specific notes, with some measures containing rests or silence.

# THIS I DIG OF YOU

HANK MOBLEY

8(2) | C Maj<sup>7</sup> | Dmi<sup>7</sup> | Emi<sup>7</sup> | Dmi<sup>7</sup>

Eb Maj<sup>7</sup> | Dmi<sup>7</sup> | Emi<sup>7</sup> | Gmi<sup>7</sup> C<sup>7</sup>

F Maj<sup>7</sup> | F#mi<sup>7</sup> B<sup>7</sup> | Emi<sup>7</sup> | A<sup>7</sup>

Ebmi<sup>7</sup> | Ab<sup>7</sup> | Dmi<sup>7</sup> | G<sup>7</sup>

C Maj<sup>7</sup> | Dmi<sup>7</sup> | Emi<sup>7</sup> | Dmi<sup>7</sup>

Eb Maj<sup>7</sup> | Dmi<sup>7</sup> | Emi<sup>7</sup> | Gmi<sup>7</sup> C<sup>7</sup>

F Maj<sup>7</sup> | F#mi<sup>7</sup> B<sup>7</sup> | Emi<sup>7</sup> | A<sup>7</sup>

Dmi<sup>7</sup> | G<sup>7</sup> | C Maj<sup>7</sup>

68.

= (58) THRIVING ON A RIFF CHAS. PARKER

The score is composed of ten staves of handwritten musical notation. The notation uses standard staff lines and includes various note heads, stems, and rests. Specific chords are labeled above certain measures, such as Dm7, G7, C, C7, F, Bb7, Epm7, Dm7, G7, 2.C, G7, C, E7, A7, D7, Dm7, G7, C, Dm7, G7, C, C7, F, Bb7, C, G7, and C. The music is set in common time (indicated by 'C'). The notation is dense and expressive, typical of jazz improvisation.

# TOMORROW'S DESTINY

WOODY SHAW

Handwritten musical score for "TOMORROW'S DESTINY" by Woody Shaw. The score is written on six staves of five-line staff paper. Various chords are labeled above the staves, including G<sub>mi</sub>, EbMaj<sup>7</sup>(#11), EbMaj<sup>7</sup>(#11), F<sup>7</sup>, G<sub>mi</sub>, C<sub>mi</sub>/F, G<sup>7</sup>, B<sup>7</sup>Maj<sup>7</sup>, A<sup>7</sup>, C<sup>#</sup>Maj<sup>7</sup>, F<sup>7</sup>, G<sup>7</sup>, B<sup>7</sup>Maj<sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sup>7</sup>Maj<sup>7</sup>, C<sup>#</sup><sup>7</sup>, Eb<sup>7</sup>, G<sup>7</sup>Maj<sup>7</sup>, G<sub>mi</sub>, D<sup>7</sup>(#9), and G<sub>mi</sub>. The score includes dynamic markings like "SWING" and "Forte". The bottom staff contains lyrics: "Woody Shaw - 'THE RED'S FANTASY'".

74.

=120)

TOAD'S PLACESEFF LORBERF<sup>#</sup><sub>SUS</sub><sup>9</sup>

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

F<sup>9</sup><sub>SUS</sub> C<sup>7</sup><sub>SUS</sub> F<sup>#9</sup><sub>SUS</sub> F<sup>9</sup><sub>SUS</sub>F<sup>#9</sup><sub>SUS</sub>

2

8. (RHYTHM CONTINUE SAME AS INTRO.

(BVG OPT.)

F<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub>

A<sup>7</sup>B<sup>b</sup>min<sup>7</sup>

E<sup>9</sup>B<sup>b</sup>min<sup>7</sup> AminB<sup>b</sup>min<sup>7</sup>C<sup>9</sup><sub>SUS</sub> C<sup>#9</sup><sub>SUS</sub> D<sup>7</sup><sub>SUS</sub> (to Solo After D.S.)

F<sup>9</sup><sub>SUS</sub> C<sup>7</sup><sub>SUS</sub> F<sup>#9</sup><sub>SUS</sub> F<sup>9</sup><sub>SUS</sub>F<sup>#9</sup><sub>SUS</sub>

2

(D.S. to Solos)

(TOD'S PLACE PG. 1)

SOLOS:

G9

F9

G9

E9

G9

F9

2

INTO LINE BETWEEN SOLOS

2

2

ff.

ff.

2

2

ff.

ff.

2

2

ff.

ff.

2

1

ff.

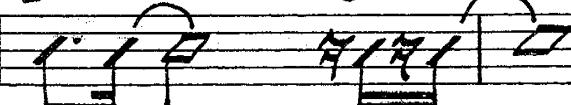
ff.

E9

A7

Bmin<sup>7</sup>

E9

Bbmin<sup>7</sup> Ami<sup>7</sup>C<sup>7</sup><sub>SUS</sub> C<sup>#7</sup><sub>SUS</sub> D<sup>7</sup><sub>SUS</sub>

SEE LORBER - "WATER SIGN"

16.

(up)

TRANE'S BLUES

JOHN COLTRANE

(24) | C<sup>7</sup> | F<sup>7</sup> | C<sup>7</sup> | - | x |

F<sup>7</sup> | DΦ G<sup>7(b9)</sup> | C<sup>7</sup> | F<sup>#Φ</sup> B<sup>7(b9)</sup> | - | x |

EΦ A<sup>7(b9)</sup> | DΦ G<sup>7(b9)</sup> | C<sup>7</sup> | - | - | - |

TENOR MADNESS

SONNY ROLLINS

(24) | C<sup>7</sup> | F | C<sup>7</sup> | G<sup>m7</sup> | C<sup>7</sup> |

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

E<sup>m7</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> | C<sup>7</sup> | - |

(MED. BLUES)

TURNAROUND

ORNETTE COLEMAN

The musical score consists of four staves of handwritten notation on five-line staff paper. The first staff begins with a key signature of  $F\#$  major (one sharp) and a time signature of  $8/8$ . The second staff begins with a key signature of  $D$  major (two sharps) and a time signature of  $D$ . The third staff begins with a key signature of  $A$  major (three sharps) and a time signature of  $4/4$ . The fourth staff begins with a key signature of  $E$  major (three sharps) and a time signature of  $4/4$ . The notation includes various note heads, stems, and beams. Several measures are marked with circled '3' above the staff, indicating a triplet feel. Measures 11 and 12 of the first staff are enclosed in brackets, with a question mark and '(2 notes)' written next to them. Measures 13 and 14 of the fourth staff are also enclosed in brackets.

TWO NOT ONELENNIE TRISTANO

2 0 2)  $E_b^{Maj7}$   $E_b^{min}(A^7)$   $B_b$   $G^7(\#II)$   
 $C_{min}^7$   $F^7$   $B_b^{Maj7}$   $B_b^7$

$E_b^{Maj7}$   $E_b^{min}(A^7)$   $B_b^{Maj7}$   $G^7$   
 $C_{min}^7$   $F^7$   $B_b^7$  -

$D^7(b5)$   $(E^7)$   $(F)$   $(F\#)$   $G^7(b5)$   $(A^7)$   $(B_b)$   $(B)$   
 $-^7(b5)$   $(D^7)$   $(E_b)$   $(E)$   $F^7$   $E^7(\#9)$

$E_b^{Maj7}$   $E_b^{min}(A^7)$   $B_b$   $G^7(b5)$   
 $C_{min}^7$   $F^7$   $B_b^{Maj7}$   $B_b^7$

$E_b^{Maj7}$   $E_b^{min}(A^7)$   $B_b$   $G^7(\#II)$   
 $C_{min}^7$   $F^7$   $B_b^{Maj7}$   $B_b^7$

(SAMBA)

VONFETTAEARL KLUUGH

EARL KLUUGH - "EARL KLUUGH"

380.

J=138) WALKIN' SHDES GERRY MULLIGAN

The musical score is handwritten on six staves. The first staff starts with a G<sup>7</sup> chord, followed by F#min<sup>7</sup>, Bmin<sup>7</sup>, D<sup>7</sup>, D<sup>7</sup> (with a fermata), G#<sup>7</sup>, A, and A<sup>0</sup>. The second staff begins with Bmin<sup>7</sup>, E<sup>7</sup>, G#min<sup>7</sup>, C<sup>#7</sup>, and F#min<sup>7</sup>. The third staff continues with C<sup>#7</sup>, B<sup>7</sup>, and Bmin<sup>7</sup>. The fourth staff starts with E<sup>7</sup>, C<sup>#7</sup>, F#min<sup>7</sup>, B<sup>7</sup>, and Bmin<sup>7</sup>. The fifth staff begins with E<sup>7</sup>, A, D<sup>7</sup>, A, and ends with a bracketed (Bmin<sup>7</sup> E<sup>7</sup>). The sixth staff is mostly blank.

A WALKIN' THING

BENNY CARTER

D: #4)  $\rho \rho \#d \#d \rho \rho \rho \rho$

8#)  $\rho \rho \#d \#d \rho \rho \rho \rho$

$E\text{mi}$   $E\text{mi}/D$   $C\sharp\phi$   $C\text{Maj}^7$   $E\text{mi}/B$   $A\text{mi}^7$

$E\text{mi}/G$   $F\sharp\phi B7$   $E\text{mi}$   $E\text{mi}/D$   $C\sharp\phi$   $C\text{Maj}^7$

$E\text{mi}/B$   $A\text{mi}^7$   $E\text{mi}/G$   $F\sharp\phi B7$   $E\text{mi} A\text{mi} E\text{mi}$

$D\text{mi}^7$   $G7$   $C\text{Maj}^7$   $D\text{mi}^7$   $G7$   $C\text{Maj}^7$

$D\text{mi}^7$   $G7$   $C\text{Maj}^7$   $C\sharp\text{mi}^7$   $F\sharp7$   $B7$

$E\text{mi}$   $E\text{mi}/D$   $C\sharp\phi$   $C\text{Maj}^7$   $E\text{mi}/B$   $A\text{mi}^7$   $E\text{mi}/G$   $F\sharp\phi B7$

$E\text{mi}$   $E\text{mi}/D$   $C\sharp\phi$   $C\text{Maj}^7$   $E\text{mi}/B$   $A\text{mi}^7$   $E\text{mi}$   $(F\sharp\phi B7)$

382.

# WALK TALL

CANNONBALL ADDERLY

8  
G major 7 | A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

C<sup>#</sup>min<sup>7</sup> F<sup>#</sup>min<sup>7</sup> E<sup>7</sup>sus

Bmin<sup>7</sup> C<sup>#</sup>min<sup>7</sup> DMaj<sup>7</sup> C<sup>#</sup>min<sup>7</sup> F<sup>#</sup>min<sup>7</sup>

Bmin<sup>7</sup> E<sup>7</sup>sus

MP A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

JOHN KNOWLTON

(=184) WALL STREET

F#6  
F#6  
F#6  
F#6  
F#6 F#6 (DRUM FILL:  
(C7sus)  
Ebmaj7  
Ab7 C#9 C+7  
F#6  
F#6  
F#6  
F#6  
F#6 F#6

384.

BOSSA) WATCH WHAT HAPPENS MICHEL LE GRAND

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

- Staff 1: F Maj<sup>7</sup>, F<sup>6</sup>, G<sup>9</sup>. Measures are grouped by a bracket under the first two measures and another bracket under the last two measures.
- Staff 2: G min<sup>7</sup>, C<sup>9</sup>. Measures are grouped by a bracket under the first two measures and another bracket under the last two measures.
- Staff 3: "FMaj<sup>7</sup> F#Maj<sup>7</sup> GMaj<sup>7</sup> FMaj<sup>7</sup>" and "2. FMaj<sup>7</sup> F#Maj<sup>7</sup> GMaj<sup>7</sup> G#Maj<sup>7</sup>". Measures are grouped by a bracket under each set of four measures.
- Staff 4: A Maj<sup>7</sup> A<sup>6</sup>, A Maj<sup>7</sup> A<sup>6</sup>, A min<sup>7</sup> D<sup>9</sup>, A min<sup>7</sup> D<sup>9</sup>.
- Staff 5: G, G<sup>6</sup>, G Maj<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>.
- Staff 6: F Maj<sup>7</sup>, F<sup>6</sup>, G<sup>9</sup>.
- Staff 7: G min<sup>7</sup>, C<sup>7</sup>, G min<sup>7</sup>, C<sup>9</sup>, F, F<sup>#</sup>6, E<sup>6</sup>.
- Staff 8: F, F<sup>#</sup>6, E<sup>6</sup>, F Maj<sup>7</sup>, (G min<sup>7</sup> C<sup>7</sup>)

## WATERCOLORS

(STRAGGERT 8ths) F Maj<sup>7</sup> C<sup>7</sup>sus E<sup>b</sup>b C Maj<sup>7</sup>(\$5)

(5) F Maj<sup>7</sup> A<sup>7</sup> E<sup>b</sup>Ma

D<sup>7</sup> C# Maj<sup>7</sup> Ab Maj<sup>7</sup> A<sup>7</sup>sus D min<sup>7</sup> E<sup>b</sup>7 D min<sup>7</sup> C Maj<sup>7</sup> C<sup>7</sup>sus

B<sup>b</sup>7sus A Maj<sup>7</sup> A<sup>b</sup> G min<sup>7</sup> F# Maj<sup>7</sup>

(d) B<sup>b</sup> B min<sup>7</sup> G<sup>#</sup> E<sup>b</sup>/G C# Maj<sup>7</sup>/F C<sup>7</sup>(b<sup>9</sup>) D min 3 Ami/C

(3) B<sup>b</sup> B min<sup>7</sup> G<sup>#</sup> E<sup>b</sup>/G C# Maj<sup>7</sup>/F C<sup>7</sup>(b<sup>9</sup>) D min 3 Ami/C

1. Bb Maj<sup>7</sup>

2. SOLOS: Bb Maj<sup>7</sup>

Ami<sup>7</sup> (4x's) Eb Maj<sup>7</sup> D min<sup>7</sup> (4x's)

C min<sup>7</sup> F<sup>7</sup>sus C min<sup>7</sup> F<sup>7</sup>sus

(LAST X: C min<sup>7</sup>) C# min<sup>7</sup> F#<sup>7</sup>

386.

WATERSTIGNJEFF LORBER

8 (2)

FUNK:  
G9  
G9

3bMaj7 A7alt.

Dmin7 Cmin F7

WATERSIGN PT.2

B<sub>b</sub>Maj<sup>7</sup> A<sup>7</sup>alt.      Dmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>      B<sub>b</sub>Maj<sup>7</sup> A<sup>7</sup>alt.

(BS. PATTERN from INTRO:)

SOLOS:

G9

B<sub>b</sub>Maj<sup>7</sup> A<sup>7</sup>alt.      Dmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>      B<sub>b</sub>Maj<sup>7</sup> A<sup>7</sup>alt.      Dmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> A<sup>7</sup>alt.      Dmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>      B<sub>b</sub>Maj<sup>7</sup> A<sup>7</sup>alt.      G9

JEFF LORBER FUSION - "WATERSIGN"

(MEDIUM) THE WAY YOU LOOK TONIGHT

8/4 | Gmaj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 8/4 | F7(b5) E7(9) Ami<sup>7</sup> D<sup>7</sup>  
 8/4 | Dmi<sup>7</sup> G<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>   
 8/4 | Gmaj<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> 2. Cmi<sup>7</sup> F7  
 8/4 | Bbmaj<sup>7</sup> B<sup>0</sup> Ami<sup>7</sup> D<sup>7</sup> (D.C. al CODA)  
 8/4 | Gmaj<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 8/4 | Ami<sup>7</sup> D<sup>7</sup> G (E<sup>7</sup>) (Ami<sup>7</sup> D<sup>7</sup>)  
 TAKE CODA EVERY CHORUS)

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

WEEKEND BLUESED KASER

8(=4) Gmi Bb<sup>b</sup> Bb EΦ E<sup>b</sup> D<sup>7</sup>  
 Bmii<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> Bmii<sup>7</sup> AΦ Gmi<sup>7</sup>

E<sup>b</sup> D<sup>7</sup> Gmi G<sup>7</sup> Cmi D<sup>7</sup> Bmii<sup>7</sup> E<sup>7</sup>  
 Ami<sup>7</sup> D<sup>7</sup> GMaj<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> C° Bmii<sup>7</sup> E<sup>7</sup>

AΦ Gmi D<sup>7</sup> D<sup>b</sup> Gmi Bb<sup>b</sup>  
 Bb EΦ E<sup>b</sup> D<sup>7</sup> Bmii<sup>7</sup> E<sup>7</sup>

Ami<sup>7</sup> Bmii<sup>7</sup> AΦ Gmi Cmi<sup>7</sup> D<sup>7</sup> Gmi

390.

(MED. SWING)

WENDYPAUL DESMOND

4/4

F Maj<sup>7</sup> D'sus D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>  
 A min<sup>7</sup> D<sup>7</sup> Bb min<sup>7</sup> Eb<sup>7</sup>  
 A min<sup>7</sup> Ab<sup>9</sup>(A<sup>7</sup>) G min<sup>7</sup> E min<sup>7</sup> A+<sup>7</sup>  
 D min<sup>7</sup> G<sup>7</sup> C<sup>7</sup>sus C<sup>7</sup>  
 F Maj<sup>7</sup> D'sus D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>  
 A min<sup>7</sup> D<sup>7</sup> Bb min<sup>7</sup> Eb<sup>7</sup>  
 F Maj<sup>7</sup> B min<sup>7</sup> E<sup>7</sup> A<sup>7</sup>sus A<sup>7</sup> D<sup>7</sup>  
 G min<sup>7</sup> C<sup>7</sup>sus C<sup>7</sup> C# Maj<sup>7</sup> F# Maj<sup>7</sup>  
 Coda  
 AST X) F

PAUL DESMOND - "THE PAUL DESMOND QUARTET LIVE"

391.

(Slow Ballad) WHAT'S NEW Bob HAGGART

The musical score is handwritten on ten staves. The first staff starts with a 12/8 time signature, followed by a 4/4. The chords are: A<sup>7</sup>, D<sup>6</sup>, Bm<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, BbMaj<sup>7</sup> (Gm<sup>7</sup>), EΦ, A<sup>7</sup>. The second staff continues with EΦ, A<sup>7</sup>, Dm<sup>7</sup>, Dm<sup>7</sup>/C, BbMaj<sup>7</sup>, A<sup>7</sup>. The third staff starts with D, Bm<sup>7</sup>, Em<sup>7</sup>, Eb<sup>7</sup>, followed by a repeat sign and 2. Am<sup>7</sup>, Ab<sup>7</sup>. The fourth staff includes Gb, Em<sup>7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, EbMaj<sup>7</sup>, Cm<sup>7</sup>, AΦ, D<sup>7</sup>. The fifth staff shows Gm<sup>7</sup>, Bb<sup>7</sup>, AΦ, Ab<sup>7</sup>, Gm<sup>7</sup>(A<sup>7</sup>), Gm<sup>7</sup>/F, EΦ, Eb<sup>7</sup>. The sixth staff has D<sup>6</sup>, Bm<sup>7</sup>, Cm<sup>7</sup>, B<sup>7</sup>, BbMaj<sup>7</sup> (Gm<sup>7</sup>), EΦ, A<sup>7</sup>. The seventh staff includes Dm<sup>7</sup>, Dm<sup>7</sup>/C, BbMaj<sup>7</sup>, A<sup>7</sup>, D<sup>6</sup>, (Em<sup>7</sup> A<sup>7</sup>). The eighth staff ends with DMaj<sup>7</sup>, EbMaj<sup>7</sup>, DMaj<sup>7</sup>. The ninth staff is labeled CODA (LAST X: ONLY) 3. The tenth staff is blank.

# WHEN LIGHTS ARE LOW) B. CARTER

2 4)

## WHISPER NOT

BENNY GOLSON

D<sub>min</sub> D<sub>min/c</sub> B<sub>Φ</sub> E<sup>7(b9)</sup> A<sub>min</sub> A<sub>min/G</sub> F<sup>#Φ</sup> B<sup>7(b9)</sup>  
 Emi C<sup>#Φ</sup> F<sup>#min</sup> B<sup>7(b9)</sup> Emi<sup>7</sup> F<sup>#min</sup> G<sub>min</sub><sup>7</sup> A<sup>7(b9) 3</sup>  
 D<sub>min</sub> (3) D<sub>min/c</sub> B<sub>Φ</sub> E<sup>7(b9)</sup> A<sub>min</sub> A<sub>min/G</sub> F<sup>#Φ</sup> B<sup>7</sup>  
 Emi Emi<sup>7</sup> F<sup>#min</sup> B<sup>7(b9)</sup> Emi F<sup>#min</sup> G<sub>min</sub><sup>7</sup> C<sup>7</sup> (3)  
 B<sub>Φ</sub> (3) E<sup>7(b9)</sup> A<sub>min</sub><sup>7</sup> D<sup>7</sup>  
 F<sup>#Φ</sup> B<sup>13(b9)</sup> E<sub>Φ</sub> A<sup>13(b9)</sup>  
 D<sub>min</sub> D<sub>min/c</sub> B<sub>Φ</sub> E<sup>7</sup> A<sub>min</sub> A<sub>min/G</sub> F<sup>#Φ</sup> B<sup>7</sup>  
 Emi C<sup>#Φ</sup> F<sup>#min</sup> B<sup>7(b9)</sup> Emi Fine B<sub>b7</sub> A<sup>7(3)</sup>  
 Sol Section for A (AFTER SOLOS) (FOR OUT) D<sub>min</sub> (3) D<sub>min/c</sub> B<sub>Φ</sub> E<sup>7(b9)</sup>  
 A<sub>min</sub> A<sub>min/G</sub> F<sup>#Φ</sup> B<sup>7</sup> Emi<sup>7</sup> C<sup>#Φ</sup> F<sup>#min</sup> B<sup>7</sup>  
 Emi<sup>7</sup> F<sup>#min</sup> A<sup>7</sup> (3) 2. (D.S. a1 Fine)

394.

MED BALLAD) WHO CAN I TURN TO

LESLIE BRICUSSE  
ANTHONY NEWLEY

Handwritten musical score for "Who Can I Turn To" featuring a single melodic line on a staff. The score includes various chords and key changes indicated by numbers and letters above the notes. The chords listed include:

- F Maj<sup>7</sup>
- G min<sup>7</sup>
- A min<sup>7</sup>
- Bb Maj<sup>7</sup>
- C min<sup>7</sup>
- C min<sup>(A7)</sup>
- C min<sup>7</sup>
- F<sup>7</sup>
- Bb Maj<sup>7</sup>
- A<sup>7</sup>
- D min<sup>7</sup>
- G<sup>7</sup>
- G min<sup>7</sup>
- G<sup>#0</sup>
- A min<sup>7</sup>
- D<sup>7</sup>
- G min<sup>7</sup>
- Bb min<sup>7</sup>
- C<sup>#</sup> min<sup>7</sup>
- F<sup>#7</sup>
- F Maj<sup>7</sup>/C
- G min/C
- G min 3 C<sup>7</sup>
- F Maj<sup>7</sup>
- A min<sup>7</sup>
- Bb Maj<sup>7</sup>
- C Maj<sup>7</sup>
- B<sup>7</sup>
- Bb Maj<sup>7</sup>
- A<sup>7</sup>
- D min<sup>7</sup>
- G<sup>7</sup>
- G<sup>#0</sup>
- A min<sup>7</sup>
- G<sup>#0</sup>
- G min<sup>7</sup>
- C<sup>7</sup>
- 1. (TO SOLOS) G<sup>#0</sup>
- A min<sup>7</sup>
- G min<sup>7</sup>
- C<sup>7</sup>
- 2. (LAST X) E<sup>b7</sup>
- F Maj<sup>7</sup>

The score uses a mix of standard musical notation and specific handwritten markings like "3", "A7", and "G min 3 C7". The tempo is marked as MED BALLAD.

## THE WHOPPER

(VAMP:  $\frac{2}{4}$ )

$Eb^7sus$   $Fm7$   $Bm7$

$Ebm7$   $Gm7$   $Em7$   $Bm7$   $Am7$

$Gm7$   $F\#Maj7$   $Bm7$   $C\#B$

$Bm7$   $C\#B$   $Bm7$   $E7sus$

(D.S. al fine)

$C/D$   $B\#C$   $fine$

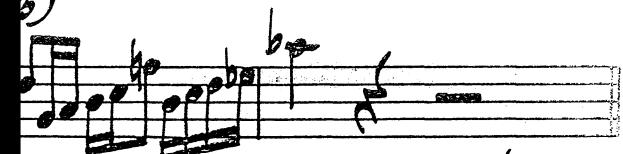
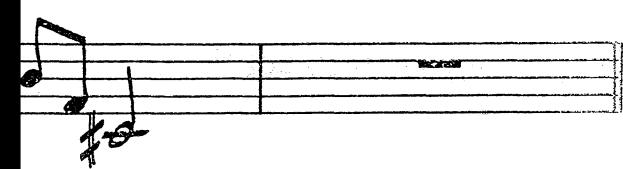
KARIBURTON - "PASSENGERS"

396.

# WILLOW WEEP FOR ME

ANN ROTH ELL

The musical score consists of ten staves of handwritten music. The key signature is F# major (one sharp). The time signature varies between common time and 6/8. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and some chords have circled '3' markings below them. The chords include A7, D7, E7, Bm7, F#7, Em7, Eb7, D7, E7, A7, D7, Bm7, E7, A7, D7, A7, E7(69), D7, Bm7, E7, A7(65), A7, D7, Gm7, C7, Fm7, B7, Em7, A7, D7, Bm7, E7, A7(65), A7, D7, Gm7, C7, Fm7, B7, Bm7, E7, A7, D7, A7, D7, A7, D7, A7, Bm7, C7, Fm7, B7, Em7, Eb7, D7, E7, D7, Bm7, E7, A7, D7, A7.



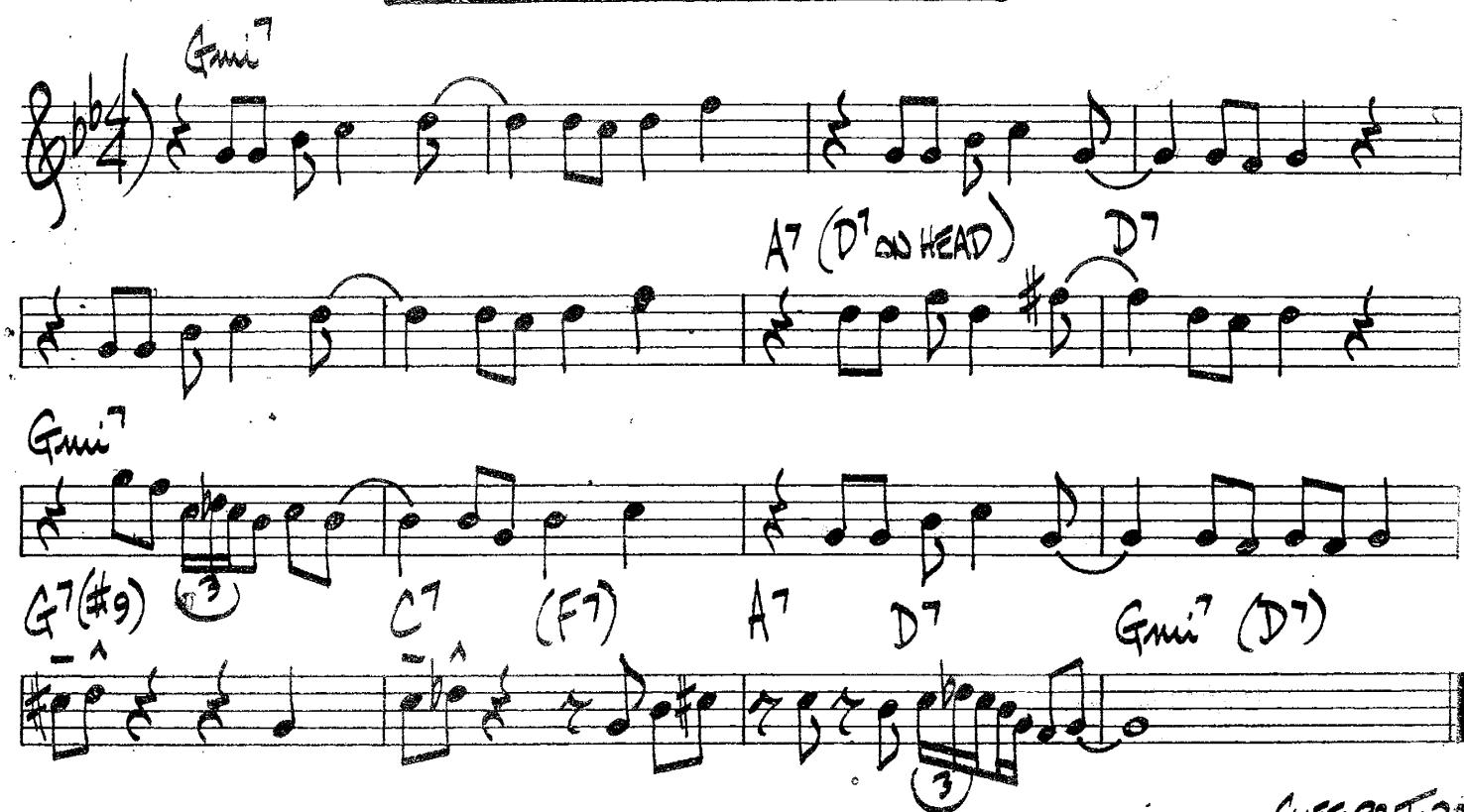
598.

# WRONG IS RIGHT

PAT METHENY

Handwritten musical score for guitar by Pat Metheny. The score consists of eight staves of music, each with a unique name: A, B, C, D, E, F, G, and H. The music is written in a style that includes various note heads (circles, squares, triangles), stems, and beams. Some staves feature specific markings like "C# / B" or "F# / A#". The score concludes with a "BREAK." section and ends with a final staff labeled "Ebmaj7".

WORK SONGNAT ADDERLY



8 (b4) Gm7 A7 (D7 on HEAD) D7  
 Gm7 G7(#9) C7 (F7) A7 D7 Gm7 (D7)

CLIFFORD JORDAN

YOU BETTER LEAVE IT ALONE



F13 C13 F7 C13  
 Bb13 A7 Dm9 G13  
 C13 G13 2. C7

400.

JANA AMINAGEORGE DUKE

(INTRO:

The musical score for "JANA AMINA" by George Duke is a handwritten composition on ten staves of five-line staff paper. The music is in common time. The score begins with an introduction (labeled "INTRO:"), followed by a series of melodic lines and harmonic progressions. Chords labeled in the score include Ami<sup>7</sup>/D, Dmi<sup>7</sup>/G, Cmi<sup>7</sup>, Fsus, BbMaj<sup>7</sup>, Cmi<sup>7</sup>, Fsus, CMaj<sup>7</sup>, D'sus, Fmi<sup>7</sup>, EbMaj<sup>7</sup>, AbMaj<sup>7</sup>, EbMaj<sup>7</sup>, and AbMaj<sup>7</sup>. The notation includes various note values, rests, and dynamic markings.

401.

YARDBIRD SUITE CHARLIE PARKER

Tempo = 224

8/8 2/4

1. Gmin C7 D7 C7 B7  
E7 A7 F#min B7 Emi A7

2. A7 D7 D C#7(##9)/3  
F#min G#6 C#7(##9) F#min B7

Emi F#6 B7 E7 Emi A7

D Gmin C7 D7 C7 B7  
E7 Emi A7 D (Emi A7)

402.

# YOU STEPPED OUT OF A DREAM <sup>KAHN</sup> Brown

8 <sup>F#</sup>  
G <sup>F#</sup>  
F<sup>7</sup> (Cmin)  
Dmaj<sup>7</sup>

E<sup>b</sup> Maj<sup>7</sup>  
B<sup>b</sup> Maj<sup>7</sup>

Amin<sup>7</sup>  
D<sup>7</sup>  
Ami<sup>7</sup>  
(Gmin)  
Bmin<sup>7</sup>  
E<sup>7</sup>  
Emi<sup>7</sup> Bb<sup>7</sup>  
Emi<sup>7</sup> A<sup>7</sup>

Dmaj<sup>7</sup>  
Eb Maj<sup>7</sup>  
F<sup>7</sup>  
EΦ<sup>7</sup>  
Emi<sup>7</sup>

G<sup>7</sup>  
Ab<sup>7</sup>  
A<sup>7</sup>  
F#imi<sup>7</sup>  
A<sup>7</sup>  
Dmaj<sup>7</sup>

# YOU'D BE SO NICE TO COME HOME TO

8 (F#7) Bmin<sup>6</sup> F#7 Bmin<sup>6</sup>

Amin<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup>

C#min<sup>7</sup> F#7 Bmin Bmin/A

G#ø (C#7) (Gmin<sup>7</sup>) (C7) C#min<sup>7</sup> (F#7) F#7

Bmin<sup>6</sup> F#7 Bmin<sup>6</sup>

Amin<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup>

(C#7) F#ø F#min<sup>7</sup> (F#7) A#ø Bmin<sup>7</sup>

E<sup>7</sup> A<sup>7</sup> D Maj<sup>7</sup>

404.

BIG "P"JIMMY HEATH

8/4 | x 2 B x 2 B | x 2 B - | D D C B | -

Emin<sup>7</sup> F#/  
E E/E Emin<sup>7</sup>

x 2 B x 2 B - | D D C B | - x 2 B

Amin<sup>7</sup> B/A B<sup>b</sup>/A Emin<sup>7</sup>

C7 B7(#9) Emin<sup>7</sup> Dmin<sup>6</sup> C7 B7

Emin<sup>7</sup> F#/  
E E/E Emin<sup>7</sup>

Amin<sup>7</sup> B/A B<sup>b</sup>/A Emin<sup>7</sup>

C7 B7(#9) Emin<sup>7</sup> Dmin<sup>6</sup> C7 B7

405.

BILL EVANS

(EVEN 8THS)

## BILL'S SHIFT TUNE

Handwritten musical score for "Bill's Shift Tune" by Bill Evans, featuring 12 staves of piano notation. The score includes various chords labeled above the staves, such as EΦ, Gsus(b9), G7(b9), Dmin7, BbMaj7, A7(b9), Dmin7, D7(#9), Gmin7, C7sus, C7, FMaj7, BbMaj7, EΦ, A'sus, A7, F#D, DMaj7, C#Φ, F#7(b9), Bmin7, Bmin/A, G#Φ, C#7(b9), F#min7, F#min/E, EbΦ, Ab7(b9), C#min7, C#min/B, A#Φ, D#7(b9), G#Maj7, F7(#9) (D.S.G.), DMaj7, EΦ, A7(b9), Dmin7.

406.

# BOHEMIA AFTER DARK

ADDERLY

The musical score is handwritten on six staves. The first staff (piano) contains chords: Ami<sup>7</sup>, BΦ, E<sup>7</sup>(b9), Ami<sup>7</sup>, BΦ, E<sup>7</sup>(b9), Ami<sup>7</sup>. The second staff (bass) shows eighth-note patterns. The third staff (drums) shows a simple eighth-note pattern. The fourth staff (piano) shows chords: E<sup>7</sup>, Ami<sup>7</sup>. The fifth staff (bass) shows eighth-note patterns. The sixth staff (drums) shows a simple eighth-note pattern.

(MUS. MARCH-LIKE)

HIT-FLY

RANDY WESTON

(MARCH E<sup>mi</sup><sup>7</sup>) A<sup>7</sup> D<sup>MaJ7</sup> G<sup>7</sup> F<sup>#mi</sup><sup>7</sup> E<sup>mi</sup><sup>7</sup> (A<sup>7</sup>)

BYRD-LIKE

FREDDIE HUBBARD

GEORGE CABLES - "VISIONS"

OB.

(M. 5. SLOW)

DECISIONSONNY ROLLINS

Handwritten musical score for "DECISION" by Sonny Rollins. The score consists of four staves of music for a band. The first staff shows a melodic line with chords Gmin, Dph, G7, Cmin, A7, D7, Gmin, Aph, and D7. The second staff shows chords Dph, G7, Cmin, A7, D7, Gmin, Aph, and D7. The third staff shows chords A7, D7, Gmin, Aph, and D7. The fourth staff shows chords D7, Gmin, A7, D7, and Gmin.

(BRIDGE)

LUNAR TUNEBOOKER ERVIN

(INTRO)

Handwritten musical score for "LUNAR TUNE" by Booker Ervin. The score consists of four staves of music for a band. The first staff shows a rhythmic pattern with a fermata over two measures. The second staff shows a similar rhythmic pattern. The third staff shows chords Cmin, C#Maj7, Cmin, C#Maj7, F#7, E7, and C#Maj7. The fourth staff shows chords Gmin, AbMaj7, Gmin, AbMaj7, and Gmin.

(MED. SWING) LITTLE ROOTIE TOOTIE 1. MONK

1. BbMaj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> Dmin<sup>7</sup> Gmin<sup>7</sup>  
Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Bb<sup>7</sup>/D Eb<sup>7</sup> E<sup>o</sup>

2. BbMaj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> F<sup>7</sup>/A BbMaj<sup>7</sup>  
Bmin<sup>7</sup> E<sup>7</sup> EbMaj<sup>7</sup> Emin<sup>7</sup> A<sup>7</sup> Aø D<sup>7</sup>

3. G<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Ebmin<sup>7</sup> Ab<sup>7</sup> C#min<sup>7</sup> F#<sup>7</sup>  
BbMaj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> Dmin<sup>7</sup> Gmin<sup>7</sup> 2 Cmin<sup>7</sup> F<sup>7</sup>

4. BbMaj<sup>7</sup> Bb<sup>7</sup>/D Eb<sup>7</sup> E<sup>o</sup> BbMaj<sup>7</sup> F<sup>7</sup>/A Bb (F<sup>7</sup>)

410.

## AUTO JAZZ

# MAUTÉCA

TEZZI GILLESPIE  
GILL FULLER

Handwritten musical score for a piece of music. The score consists of six staves of music, each with a different clef (Treble, Bass, Alto, Tenor, Bass, and another Bass). The music is written in common time.

**Chords and Progressions:**

- Top Staff:** C<sup>7</sup>, B<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>.
- Second Staff:** C<sup>7</sup>.
- Third Staff:** B<sup>b7</sup>, E<sup>b7(b9)</sup>, AbMaj<sup>7</sup>, D<sup>φ</sup>, G<sup>7(b9)</sup>, C<sup>7</sup>.
- Fourth Staff:** B<sup>b7(b9)</sup>, E<sup>b7(#9)</sup>.
- Fifth Staff:** F<sup>9</sup>, B<sup>7</sup>, B<sup>b7Maj<sup>7</sup></sup>, C<sup>7</sup>, G<sup>φ</sup>, C<sup>7(b9)</sup>, D<sup>φ</sup>, G<sup>7(b9)</sup>.
- Sixth Staff:** C<sup>7</sup>.
- Bottom Staff:** B<sup>b7</sup>, E<sup>b7</sup>, Ab<sup>7</sup>, G<sup>7</sup>.

# THE SCENE IS CLEAN

TADD DAMERON

(LATIN: E<sup>b</sup>7)

(SWING: Dmin<sup>7</sup> G<sup>7(b9)</sup> Cmin<sup>7</sup> F<sup>7</sup> Bmin<sup>7</sup>. E<sup>b7</sup> A<sup>f</sup> D<sup>7</sup>)

Cmin<sup>7</sup> F<sup>7</sup> Dmin<sup>7</sup> G<sup>7(b9)</sup> Cmin<sup>7</sup> F<sup>7</sup> Dmin<sup>7</sup> G<sup>7(b9)</sup>

Cmin<sup>7</sup> Eflatmin<sup>7</sup> Ab<sup>7</sup> Ami<sup>7</sup> D+<sup>7</sup>

G Maj<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> • F Maj<sup>7</sup> E<sup>f</sup> A<sup>7(b9)</sup>

2. Cmin<sup>7</sup> Eflatmin<sup>7</sup> Ab<sup>7</sup> Dmin<sup>7</sup> (3) G<sup>7(b9)</sup>

Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> EbMaj<sup>7</sup> E<sup>f</sup> A<sup>7(b9)</sup>

2.

ED. JAZZ) A SLEEPIN' BEE LEO ROBIN

The musical score is handwritten on six staves of five-line staff paper. The time signature is 2/4 throughout. The key signature changes frequently, indicated by numbers and symbols such as F#6, E7(b9), Eb7(#11), D7(#9), C7, A7(b9), D7(b9), Gmii7, F#7/A, EbMaj7, Gmii7, C7sus, G#mii7/C, Gmii7/C, Ami7/C, A7, D7(#9), F#7/C, Gmii7/C, Ami7/C, C7sus4, F#Maj7, and F#6.

Chords labeled above the staves include:

- F#6
- E7(b9)
- Eb7(#11)
- D7(#9)
- C7
- A7(b9)
- D7(b9)
- Gmii7
- F#7/A
- EbMaj7
- Gmii7
- C7sus
- G#mii7/C
- F#Maj7/C
- A7
- D7(#9)
- Gmii7/C
- Ami7/C
- C7sus4
- F#Maj7
- F#6

4/13.

PAT MARTINOTHREE BASE HIT

*B<sup>#</sup>mi<sup>7</sup>* *C#ø* *F#7(#9) C7(b5) B<sup>#</sup>mi<sup>7</sup>*

*G<sup>#</sup>mi<sup>7</sup>* *C#7* *B<sup>b</sup>mi<sup>7</sup>* *Eb7(#9)*

*E Maj<sup>7</sup>* *A Maj<sup>7</sup>* *A7(b9)* *D7(b5)* *B<sup>7</sup>* *Eb Maj<sup>7</sup>*

**FILLS:** 2 2 2

*2. Eb7 alt.* *G<sup>#</sup>mi<sup>7</sup>* *A Maj<sup>7</sup>(#11)* 2

14.

WEBB CITYBUD POWELL

3 C Maj<sup>b</sup> C<sup>#</sup>07 Dm<sup>i</sup>7 D<sup>#</sup>07 Em<sup>i</sup> A<sup>7</sup> Dm<sup>i</sup>7 G<sup>7</sup>

C<sup>7</sup>(#9) F<sup>7</sup> Fm<sup>i</sup><sub>b</sub> C Maj<sup>b</sup> A<sup>7</sup> Dm<sup>i</sup>7 G<sup>7</sup> 3

C Maj<sup>b</sup> C<sup>#</sup>07 Dm<sup>i</sup>7 D<sup>#</sup>07 Em<sup>i</sup> A<sup>7</sup> Dm<sup>i</sup>7 G<sup>7</sup>

C<sup>7</sup>(#9) F<sup>7</sup> Fm<sup>i</sup><sub>b</sub> C Maj<sup>b</sup> C<sup>7</sup> A7(#5)

C<sup>7</sup>(b5) G<sup>7</sup> alt.

C Maj<sup>b</sup> C<sup>#</sup>07 Dm<sup>i</sup>7 D<sup>#</sup>07 Em<sup>i</sup> A<sup>7</sup> Dm<sup>i</sup>7 G<sup>7</sup>

C<sup>7</sup>(#9) F<sup>7</sup> Fm<sup>i</sup><sub>b</sub> C Maj<sup>b</sup> A<sup>7</sup> Dm<sup>i</sup>7 G<sup>7</sup>





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