

**ALL NEW**  
**Volume II**

**THE  
REAL  
BOOK**

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TRIADS				SIXTHS		SEVENTHS				NINTHS	
KEY	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DIMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Eb	Eb+	E6	Ebm6	E7	Ebm7	Ebma7	Ebdim	E9	E-9
Eb	Eb	Ebm	Eb+	Eb6	Ebm6	Eb7	Ebm7	Ebma7	Ebdim	Eb9	Eb-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
Ab	Ab	Abm	Ab+	Ab6	Abm6	Ab7	Abm7	Abma7	Abdim	Ab9	Ab-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
Bb	Bb	Bbm	Bb+	Bb6	Bbm6	Bb7	Bbm7	Bbma7	Bbdim	Bb9	Bb-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9

# ABLUTION

LENNIE TRISTANO

A handwritten musical score for "ABLUTION" by Lennie Tristano. The score consists of ten staves of music, each with a different key signature and time signature. The keys include F#mi, Bbmi7, E7, AbMaj7, D7, G7, Cmaj7, Bb7, Eb7, Ami7, D7, GMaj7, F#mi7, B7, E, C7, F#mi, Bbmi7, E7, AbMaj7, D7, Gb7, Cmi7, B°, Bbmi7, A, and Ab. The time signatures vary throughout the piece. The music is written on five-line staff paper.

2.

## AFFIRMATION

J.FELICIANO

8: E<sup>maj</sup> B<sup>mi</sup><sup>7</sup>

1 GMaj7

2 GMaj7 b Gm7 F#m7 F7 E<sup>maj</sup> Eb7 DMaj7

BbMaj7 A7(sus) D.S. al CODA

CODA

B<sup>mi</sup><sup>7</sup>/DB<sup>mi</sup><sup>7</sup>/D

2

2

(UPTEMPO)

# AIRMAIL SPECIAL

C. CHRISTIAN

Handwritten musical score for "AIRMAIL SPECIAL" in 6/4 time. The score consists of six staves of music. The first two staves begin with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. Measures 1-2: Treble clef, 1 sharp. Measures 3-4: Bass clef, 1 flat. Measures 5-6: Bass clef, 1 flat. Measures 7-8: Treble clef, 1 sharp. Measures 9-10: Bass clef, 1 sharp.

(ALTERNATE A SECTION VAMP)

Handwritten musical score for the alternate section vamp in 6/4 time. The score consists of three staves. The first 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 bass clef and a key signature of one sharp. Measures 1-2: Treble clef, 1 sharp. Measures 3-4: Bass clef, 1 sharp. Measures 5-6: Bass clef, 1 sharp.

4.

# ALFIE'S THEME

SONNY ROLLINS

(TWO FEEL)

(IN FOUR)

(BACK 1 & 2)

# ALL ALONE

MAL WALDRON

The musical score is handwritten on two staves of five-line staff paper. The top staff begins with a key signature of  $G\#$  (one sharp). The lyrics "ALL ALONE" are written above the first measure. Chords labeled "G Maj<sup>7</sup>" and "C $\#$ ø" are placed under the first two measures. The melody consists of eighth and sixteenth note patterns. Measures 3 and 4 are labeled "Bmi" and "Emi". Measures 5 and 6 are labeled "Bmi" and "Emi<sup>7</sup>". Measures 7 and 8 are labeled "C $\#$ ø", "F $\#$ 7", "G Maj<sup>7</sup>", and "G7". A bracket labeled "1. C $\#$ ø F $\#$ 7" covers measures 1-2. Another bracket labeled "2. C $\#$ ø F $\#$ 7 Bmi" covers measures 5-6. The bottom staff continues the melody with "Emi<sup>7</sup>", "A7", "DMaj<sup>7</sup>", "Bmi<sup>7</sup>", "Emi<sup>7</sup>", "A7", "C $\#$ ø", and "F $\#$ 7". It concludes with a final section of "Bmi", "Emi", "Bmi", "Emi<sup>7</sup>", "C $\#$ ø", "F $\#$ 7", "G Maj<sup>7</sup>", and "G7". The lyrics "ALL ALONE" are repeated at the end.

6.

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

6/4 F Maj<sup>7</sup> D min<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> A min<sup>7</sup> D<sup>7(b9)</sup> G min<sup>7</sup> C<sup>7</sup>

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

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> F Maj<sup>7</sup>

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

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

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

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> (A ♦<sup>7</sup>) E b<sup>7</sup> D<sup>7</sup>

G min<sup>7</sup> C<sup>7</sup> F D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>)

SONNY STITT - "GENESIS"

Up

# ALTOTITIS

OLIVER NELSON

7.

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

OLIVER NELSON - "IMAGES"

8.

(CALYPSO FEEL) *ANOTHER STAR* STEVIE WONDER

INTRO: F<sub>maj</sub><sup>9</sup> E<sub>b7</sub> D<sub>bMaj7</sub>

BASS: D<sub>bMaj7</sub> F<sub>maj</sub><sup>9</sup> C<sub>7sus4</sub> C<sub>maj7</sub>

ADD MELODY: B<sub>bmin7</sub> C<sub>7sus4</sub> F<sub>maj</sub><sup>9</sup> E<sub>b7</sub> D<sub>bMaj7</sub> C<sub>maj7</sub>

ADD HORNS: F<sub>maj</sub><sup>9</sup> E<sub>b7</sub> D<sub>bMaj7</sub> C<sub>maj7</sub>

A: B<sub>bmin7</sub> C<sub>7sus4</sub> F<sub>maj</sub><sup>9</sup> E<sub>b7</sub> D<sub>bMaj7</sub> C<sub>maj7</sub>

E<sub>bmin7</sub> A<sub>b7</sub> D<sub>bMaj7</sub>

E<sub>bmin7</sub> A<sub>b7</sub> D<sub>bMaj7</sub>

F<sub>maj7</sub> B<sub>b7</sub> E<sub>bMaj7</sub> C<sub>7</sub>

F<sub>maj7</sub> G<sub>7</sub> C<sub>7(sus4)</sub> C<sub>7(b9)</sub>

# APRIL SKIES

Buddy Collette

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

WARDELL GRAY - "CENTRAL AVENUE"

10.

J=184

## APRIL

LENNIE TRISTANO

Handwritten musical score for "APRIL" by Lennie Tristano, page 10. The score is written on ten staves of five-line music staff paper. The tempo is marked J=184. The key signature changes frequently throughout the piece. Chords and performance markings include:

- Staff 1: G, C7, (3)
- Staff 2: C7, E♭7, D7
- Staff 3: B♭7, E7, Ami
- Staff 4: Ab, G
- Staff 5: Cmi, C♯7, B♭
- Staff 6: B7, Cmi, F7, Ami
- Staff 7: Dmi7, Ami
- Staff 8: D7, G, (3)

The score features various rhythmic patterns, including eighth and sixteenth notes, and includes performance instructions such as slurs and dynamic markings.

## (- APPENDIX Pg. 2 -)

F#m7

B7

E

E♭7

D7

G

C7

G

C

E♭7

D7

B♭7

E7

A7

A♭7

G

12.

# ASK ME NOW

TH. MONK

Handwritten musical score for a piece in 8/4 time. The score consists of two systems of music, each with two staves. The top staff uses a bass clef and the bottom staff uses a treble clef.

**Chords and Progressions:**

- System 1:** Gmin7 C7 F#min7 B7 → Fmin7 Bb7 Emin7 A7 → Ebmin7 Ab7
- System 2:** B7(b5) Bb7 Eb7 D7 → DbMaj7 → Eb7
- Reprise:** Ebmin7 Ab7 → Fmin7 E7 → Ebmin7 D7 → Ebmin7 Ab7
- Continuation:** Eb7 Bb7 → DbMaj7 / Fmin7 Emin7
- Further Progression:** Eb7 Ab7 → DbMaj7 → Bbmin7 Eb7
- Final Chords:** Eb7 Bbmin7 → Ebmin7 Ab7 → Dbmin7 Gb7
- Reprise:** Gmin7 C7 F#min7 B7 → Fmin7 Bb7 Emin7 A7 → Ebmin7 Ab7
- Reprise Progression:** B7(b5) Bb7 Eb7 D7 → DbMaj7 → Eb7
- Final Measures:** Ebmin7 Ab7 → Db → Eb7

(Up)

## AVALON

TOLSON - ROSE

Handwritten musical score for "AVALON" on six staves. The score includes lyrics and chords:

- Staff 1: Cmin7, F7, Bb
- Staff 2: C7, F7
- Staff 3: Dmin7, G7, Bb
- Staff 4: Cmin7, Ebmin7, F7
- Staff 5: Bb, G7
- Staff 6: Cmin7, F7, Bb

SONNY STEW - "GENESIS"

# BACKSTAGE SALLY

WAYNE SHORTER

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

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

(INTRO)

The musical score consists of five staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth-note patterns with fermatas. The second staff starts with a C major 7th chord (C, E, G, B), followed by a F major 6th chord (F, A, C, D, G), a G7 chord (G, B, D, E), and another C major 7th chord. The third staff contains a single note followed by a rest. The fourth staff begins with a F major 7th chord, followed by a G7 chord, and another C major 7th chord. The fifth staff begins with an A major 7th chord (A, C#, E, G), followed by a G7 chord, and a C major 7th chord. The notation includes various rests and dynamic markings like 'p.' (piano).

16.

(MED. UP  
(BLUES))

## BAGS' GROOVE

MILT JACKSON

8/4 F (B<sup>b7</sup>)

MILT JACKSON - BLUE NOTE BLP-5011

(BLUES)

CHARLIE PARKER

## BARBADOS

(INTRO)

CHARLIE PARKER - SAVOY 1108

18.

## BARBARA

HORACE SILVER

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

$A_{b7}(b_5^9)$   $B_{b7}(b_5^9)$   $B7(b5) D_{b7}(b5)$

$B_{b\text{mi}}7/Eb$   $A_{b\text{mi}}7$

$A_{b\text{mi}}7 D_{b7}(b_5^9)$   $G_{b\text{Maj}}7$

1.  $F_{\text{mi}}7$   $B_{b7}$   $G_{\text{mi}}7 C7(b9)$   $F_{\text{mi}}7 B_{b7}(b9)$

2.  $F_{\text{mi}}7$   $F_{\text{mi}}7 B_{b7}$   $G_{\text{mi}}7$   
 $C7(b9)$   $F_{\#m_i}7 B7$   $F_{\text{mi}}7 B_{b7}$

$E_{b\text{Maj}}9 D_{b\text{Maj}}9$   $C_{b\text{Maj}}9 D_{b\text{Maj}}9$   $E_{b\text{Maj}}9 D_{b\text{Maj}}9$   $C_{b\text{Maj}}9 D_{b\text{Maj}}9$

(SLOW)

19.

# BASIN ST. BLUES

S. WILLIAMS

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

20.

# BA-LUE BOLÍVAR BA-LUES-ARE <sup>TH. MONK</sup>

Handwritten musical score for 'BA-LUE BOLÍVAR BA-LUES-ARE' by Thelonious Monk. The score consists of four staves of music for a single instrument, likely piano or guitar. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody is rhythmic, featuring eighth and sixteenth notes. Chords are labeled above the staff: B-flat 7, E-flat 7, E-flat 7, A-flat 7, E-flat 7, E-flat 7, (G7), C-major 7, F7, B-flat 7(#11), and (A7). The score includes several fermatas and grace notes.

# BEETHOVEN'S BLAFF 3RD ED KAISER

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

(INTRO) BEBOP

DIZZY GILLESPIE

21.

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

OUT CHORUS / PLAY HEAD, THEN INTRO

CHARLIE PARKER - "DEAL VOL. I"

22.  
(BRIGHT)

# BETTER GIT IT IN YOUR SOUL

C. MINGUS

F<sup>7</sup>



F<sup>7</sup>

B<sup>b7</sup>

1. B<sup>b7</sup>

F<sup>7</sup>

2. B<sup>b7</sup>

F<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

D<sup>m7</sup>

G<sup>mi7</sup>

C<sup>7</sup>

F<sup>7</sup>

F<sup>7</sup>

F<sup>7</sup>

B<sup>b7</sup>

B<sup>b7</sup>

F<sup>7</sup>

(SOLO DN F BLUES)

# BEYOND ALL LIMITS

WOODY SHAW

82)

Chords labeled in the score:

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

LARRY YOUNG - "UNITY"

24.

(BLUES)

## BILLY'S BOUNCE

CHARLIE PARKER

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

(MED SLOW)

25.  
BIRTH OF THE BLUES RAY HENDERSON

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

Chords and notes labeled in the score include:

- Staff 1: C, C<sup>#</sup>, Dm7, D<sup>#</sup>, Em7, E7(+5), F<sup>b</sup>, F<sup>#</sup>, G7, F<sup>b</sup>, Em7, Eb<sup>m</sup>, Dm7, G7, C<sup>b</sup>, Am7, Dm7, D<sup>b</sup>7.
- Staff 2: C<sup>b</sup>, DbMaj7, C<sup>b</sup>, F7, E7, B<sup>d</sup>, E7, B<sup>d</sup>.
- Staff 3: E7, F7, E7, Em7, A7, Em7, A7.
- Staff 4: Am7/D, D7, G7, C, C<sup>#</sup>, Dm7, D<sup>#</sup>.
- Staff 5: Em7, E7(+5), F, F<sup>#</sup>, G7, F<sup>b</sup>, Em7, Eb<sup>m</sup>, Dm7, G7.
- Staff 6: C, C<sup>#</sup>, Dm7, G7.

26.

(EVEN 8THS)

# BIRDLAND

JOE ZAWINUL

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

Eb F F Eb F Dmi F Eb F

F Emi Gmi F F Gt G Emi Gmi F

(G PEDAL) (5x)

G C G

27.

## —BIRDLAND PG.2—

**G7 (FUNK)**

**G7 (EPEDAL)**

**D.S. 2 CODA**

**WEATHER REPORT - "HEAVY WEATHER"** REPEAT & FADE

28.

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

DUKE ELLINGTON  
BUBBIE MILEY

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

(Solo OVER  $B_{\text{b}}^0$  BLUES)

(BLUES)

♩ = 240

## BLOODYMDD1DD

CHAS PARKER

6/4

B<sub>b</sub> B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> Eb<sup>7</sup> Db<sub>mi</sub> C<sub>mi</sub> F<sup>7</sup>  
 B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> 1. C<sub>mi</sub> 2. C<sub>mi</sub> F<sup>7</sup>  
 (Solo) B<sub>b</sub> E<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> G<sub>7</sub>(b9) C<sub>mi</sub> F<sup>7</sup>  
 F<sup>7</sup> B<sub>b</sub><sup>7</sup> C<sub>mi</sub> F<sup>7</sup>

(LAST 12 BARS — CHARLIE PARKER TRANSCRIPTION)

30.

## (BALLAD) BLUÉ AND SENTIMENTAL

BASIE -  
LIVINGSTON -  
DAVID -

Handwritten musical score for "Blué and Sentimental" in 4/4 time. The score consists of eight staves, each containing a sequence of chords and corresponding rhythmic patterns. The chords are labeled above the staff, and the rhythms are indicated by various note heads and stems. The chords include E♭6, B7, Fm7, B♭7, E♭6, B7, Fm7, B♭7, E♭6, D♭7, C7, F7, B♭7, F7, B♭7, E♭6, B7, E♭6, D♭7, C7, F7, B♭7, F7, B7, A♭6, A6, E♭6, B7, A♭6, A6, E♭6, B7, E♭6, D7, C7, F7, B7, F7, B7, E♭6, D7, C7, F7, B7, E♭6, (D7), D7, C7, F7, B7, E♭6, (B7)

BUCK CLAYTON - "THE GOLDEN DAYS OF JAZZ"

31.

# BLUE MOON

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

32.

# BLUES ALA MODE

MCCOY TYNER

Handwritten musical score for "Blues Ala Mode" by McCoy Tyner. The score consists of two staves of music. The top staff is in 4/4 time and B-flat major. It features various chords: E♭7, B♭7, E♭7, B♭7, Gm7, Fm7, E7. The bottom staff continues the musical line with chords: Dm7, Gb7, Gbm7, B7, Bb7, G7, Gb7, F7, (Bb). The notation includes various rhythmic patterns and rests.

# BLUES CONNOTATION

ORNETTE COLEMAN

Handwritten musical score for "Blues Connotation" by Ornette Coleman. The score consists of three staves of music. The top staff shows a melodic line with various notes and rests. The middle staff shows a harmonic progression with chords. The bottom staff shows a bassline with notes and rests. Annotations include "To SOLOS" above the middle staff and "LAST TIME" below it. The bass staff also has "BAND" written on it.

Continuation of the handwritten musical score for "Blues Connotation" by Ornette Coleman. This section shows a single staff of music, likely a continuation of the bassline from the previous page.

# BLUES BY FIVE

MILES DAVIS

MILES DAVIS - "COOKIN WITH MILES" PRESTIGE 7094

# BLUE SEVEN

SONNY ROLLINS

SONNY ROLLINS - "SAXOPHONE COLOSSUS" PRESTIGE 7079

34.

# BLUES FOR PHILLY JOE

SONNY ROLLINS

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

# BLUES FOR WOOD

WOODY SHAW

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

35.

H. SILVER

## BLUE SILVER

Emi<sup>7</sup> Ebmi FΦ<sup>7</sup> Abmi<sup>7</sup>

FΦ<sup>7</sup> Bbmi<sup>7</sup> Dbmi<sup>7</sup> Gb<sup>7</sup> B<sup>Maj</sup><sup>7</sup> FΦ<sup>7</sup> Gb<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup>(#9)

Ebmi

BbΦ<sup>7</sup> Eb<sup>7</sup>(b9) Abmi FΦ<sup>7</sup> Bb<sup>7</sup> Ebmi

Ami<sup>7</sup> D<sup>7</sup> G<sup>Maj</sup><sup>7</sup> FΦ<sup>7</sup> Gb<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup>

Emi<sup>7</sup> Ebmi FΦ<sup>7</sup> Abmi<sup>7</sup>

FΦ<sup>7</sup> Bbmi<sup>7</sup> Dbmi<sup>7</sup> Gb<sup>7</sup> B<sup>Maj</sup><sup>7</sup> FΦ<sup>7</sup> Gb<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup>(#9)

Ebmi<sup>7</sup>

36.

(J=188) BLUES IN THE CLOSET OSCAR PETTIFORD

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

STAN GETZ & IT'S JAZZ  
"AT THE OPERA HOUSE"  
OSCAR PETTIFORD - IMPERIAL IMP. 122

37.

# BIRK'S WORKS

DIZZY GILLESPIE

# BUSTER RIDES AGAIN

BUD POWELL

38.

# BOOGIE STOP SHUFFLE.

MINGUS.

[FAST]

## Bb minor Blues.

Bb minor Blues.

(Ebm)

(Em)

BOOGIE WAVE CONTINUES.

2

(Ebm)

(DIM. HARMONY)

(Dim. HARMONY)

(Ebm)

C

(Ebm)

# BOOKER'S WALTZ

ERIC DOLPHY

40.

## BOUNCING W/BUD

BUD POWELL

**BbMaj<sup>7</sup>**      **B<sup>7</sup>**      **1.**      **2.**

**(PIANO FILL)**      **B<sup>7</sup> B<sub>b</sub>**      **(DRUM FILL)**

**SOLOS - SECTIONS A & B**

**FAT'S NAVARRO - "PRIME SOURCE"**      **(AFTER SOLOS D.S. a1 FINE)**

FAT'S NAVARRO - "PRIME SOURCE"

(AFTER SOLOS D.S. a1 FINE)

(SAMBA)

## BRAZILIAN BEAT B. KESSEL

6/8 2/4

CODA DUT CHORUS ONLY

42.

## (THE HANDS OF TIME)

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

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

BRIAN'S SONG

DUTCH CHORUS

A A/G# D/F# E/G# A A/G# D/F# E/G#

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

A A/G# D/F# E/G# A A/G# F#mi7

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

Emi7 E Emi7 Bmi7 Bmi7/A

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

Bmi7/E .. .. ..

A A/G# D/F# E/G# A A/G# D/F# E/G#

DMaj7 A/C# F#mi7 Bmi7 E A

(HED: UPSWING)

# BRIGHT BOY

43.  
KENDALL BRIGHT

Handwritten musical score for "BRIGHT BOY" by Kendall Bright. The score consists of ten staves of jazz notation, likely for a small ensemble. The key signature is B-flat major (two flats). The time signature varies between common time and 12/8. The score includes numerous chords such as EbMaj7, EMaj7(b5), EbMaj7, EMaj7(b5), EbMaj7, Emi7, A+7, AbMaj7, Abmi7, Db7, Gmi7, C7, Fmi7, Bb7, 1. EbMaj7, E7, 2. EbMaj7, Ami7, D7, GMaj7, Gmi7, C7, FMaj7, Fmi7, Bb7, EbMaj7, Emi7, A+7, AbMaj7, Abmi7, Db7, Gmi7, C7, Fmi7, Bb7, EbMaj7, (D.S. al CODA - AFTER SOLOS), Eb7(#11), Abmi7, Db7, Gmi7, C7, Fmi7, Bb7, Eb7(#11), and a final section starting with Eb7(#11). Various performance markings are included, such as grace notes, slurs, and dynamic markings. The score is signed "KENDALL BRIGHT" at the top right.

WADELL GRAY - "CENTRAL AVENUE"

44.

R.KIRK

(MEDIUM BRIGHT SAMBA) **BRIGHT MOMENTS**

The musical score consists of two staves of handwritten notation on five-line staff paper. The top staff begins with a G major chord (G, B, D) followed by a series of eighth-note patterns. The chords labeled are Ami<sup>7</sup>, Ami<sup>Δ7</sup>, Ami<sup>7</sup>, and D<sup>7</sup>. The bottom staff begins with a G minor chord (G, B, D) followed by a series of eighth-note patterns. The chords labeled are Gmi<sup>7</sup>, Gmi<sup>Δ7</sup>, Gmi<sup>7</sup>, (E<sup>Δ7</sup>) C<sup>7</sup>, and A<sup>7</sup>. The second staff continues with a D minor chord (D, F#, A), a G<sup>7</sup> chord, an E<sup>Δ7</sup> chord, and an A<sup>7</sup> chord. The third staff begins with a 1. F#<sup>Δ7</sup> chord, followed by a B<sup>7</sup> chord, an E Major 7th chord (EMaj<sup>7</sup>), and an E<sup>7</sup> chord. The fourth staff begins with a 2. Ami<sup>7</sup> chord, followed by a D<sup>b7</sup>/Ab chord, a CMaj<sup>7</sup>/G chord, and an E<sup>7</sup> chord.

RAHSAAN ROLAND KIRK - "BRIGHT MOMENTS"

SHOW  
WALK

# BRILLIANT CORNERS.

45.

TH. MONK.

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

**[INTRO.]**

Chords: B<sub>b</sub>maj7, D<sub>b</sub>7, D<sub>b</sub>7, B<sub>b</sub>maj7, D<sub>b</sub>7

Performance: 1st staff: 1st ending (B<sub>b</sub>7, G<sub>b</sub>7, F<sub>7</sub>) then 2nd ending (B<sub>b</sub>, D<sub>b</sub>7, F<sub>#7</sub>, D<sub>b</sub>7). 2nd staff: 1st ending (F<sub>#7</sub>, F<sub>7</sub>) then 2nd ending (B<sub>b</sub>, D<sub>b</sub>7, F<sub>#7</sub>, D<sub>b</sub>7). 3rd staff: 1st ending (D<sub>7</sub>, (D<sub>7</sub>), G<sub>7</sub>, G<sub>b</sub>7) then 2nd ending (B<sub>7</sub>, E<sub>7</sub>). 4th staff: 1st ending (A<sub>7</sub>) then 2nd ending (G<sub>7</sub>, G<sub>b</sub>7). 5th staff: 1st ending (F<sub>7</sub>, (B<sub>7</sub>)) then 2nd ending (B<sub>b</sub>, D<sub>b</sub>7, F<sub>#7</sub>, D<sub>b</sub>7). 6th staff: 1st ending (F<sub>#7</sub>, F<sub>7</sub>) then 2nd ending (B<sub>b</sub>, D<sub>b</sub>7).

**DOUBLE TEMPO ON REPEAT.**

46.

## (CALYPSO) BROWN SKIN GIRL S. ROLLINS

Handwritten musical score for "Brown Skin Girl" by Sonny Rollins. The score consists of eight staves of music for a single instrument, likely a trumpet or saxophone. The music is in common time and includes various chords and notes. The chords labeled are D, A<sup>7</sup>, G, G<sup>#o</sup>, E<sup>7</sup>/A<sup>7</sup>, B<sup>7</sup>, D/A, and A<sup>7</sup>. The score concludes with a repeat sign and the instruction "D.C."

SONNY ROLLINS - "PURE GOLD JAZZ"

BUD POWELL  
MILES DAVIS

$\text{J}=120$

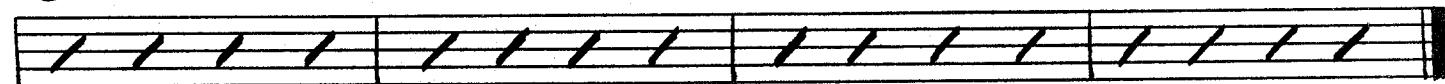
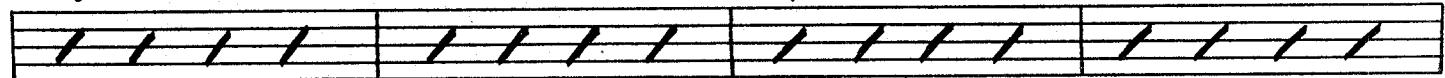
# BUDO

MILES DAVIS - CAP. H-325<sup>11</sup>

48.

# BUD'S BUBBLE

B. POWELL



Bud Powell - ROOST RECORDS # RLP-401

## BUNKO

LENNIE NIEHAUS

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

Cm7 F7 Bb B° F G7 C7 F F

Cm7 F7 Bb Bb

Bbm7 Eb7 Ab Gm7 C7

F A° Gm7 C7(b9) F Ab7 Gm7 C7(b9)

Cm7 F7 Bb B° F G7 C7 F

LENNIE NIEHAUS - CONTEMP. #C-3503

50.

# BUT NOT FOR ME

G. GERSHWIN

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

# BYE BYE BLACKBIRD

DIXON / HENDERSON

F

A♭<sup>o</sup>

G<sup>m7</sup>

C<sup>7</sup>

G<sup>m7</sup>

C<sup>7</sup>

F

F<sup>7</sup>

A<sub>m</sub><sup>7</sup>(b5)

D<sup>7</sup>

G<sup>m7</sup>

B<sup>b</sup><sub>m</sub>

E♭<sup>7</sup>

G-<sup>7</sup>

C<sup>7</sup>

F

A<sub>m</sub><sup>7</sup>(b5)

D<sup>7</sup>

G<sup>m7</sup>

C<sup>7</sup>

F

MILES DAVIS - ROUND MCGEE II

52.

# CAN'T WE BE FRIENDS

JONES/SWIFT

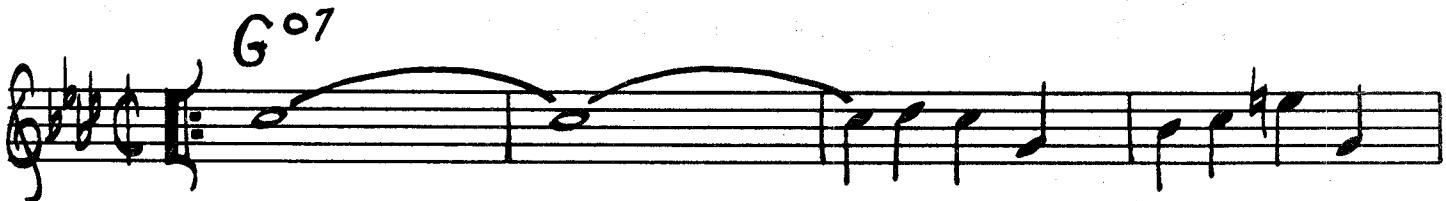
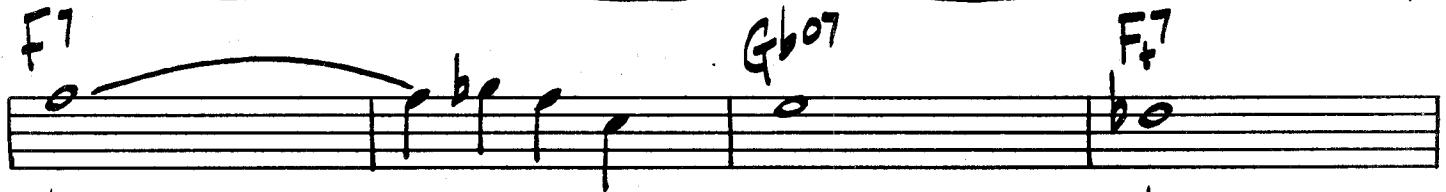
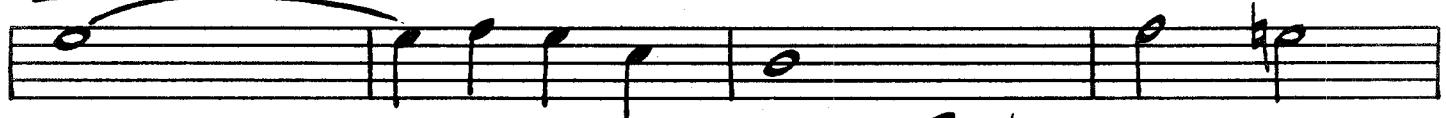
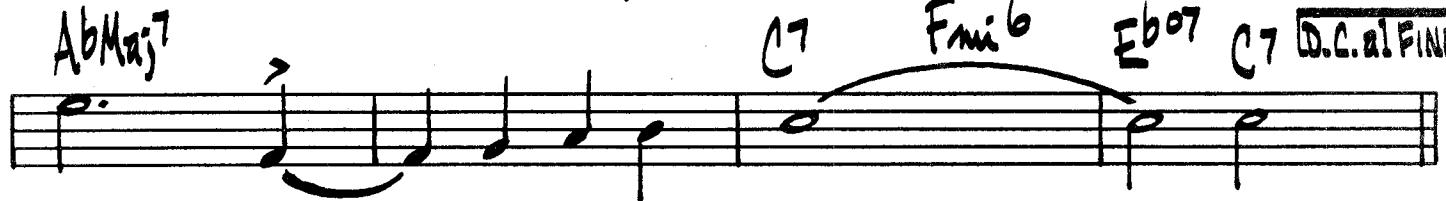
Handwritten musical score for "CAN'T WE BE FRIENDS" by Jones/Swift. The score consists of two systems of music, each with four staves. The first system starts with a F major chord (F1) followed by a Bb7 chord. The second system starts with an EbMaj7 chord. The score includes various chords such as Fm1,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

BUCK CLAYTON - "KANSAS CITY NIGHTS"

SONNY STITT - "GENESIS" (in Bb)

## (HED. HEROLDIN) CARAVAN

DUKE ELLINGTON

F<sub>mi</sub>FINEF<sub>7</sub>G<sub>b</sub><sup>07</sup>F<sub>7</sub>B<sub>b</sub><sup>7</sup>F<sub>mi</sub><sup>7</sup>B<sub>b</sub><sup>7</sup>E<sub>b</sub><sup>7</sup>E<sub>b</sub><sup>9</sup> E<sub>b</sub><sup>7(b9)</sup>AbMaj<sup>7</sup>C<sub>7</sub>F<sub>mi</sub><sup>b</sup>E<sub>b</sub><sup>07</sup>C<sub>7</sub> D.C. al FINE

54.

## CAREFUL

JIM HALL

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

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

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

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

F<sup>7</sup>

E<sup>7</sup>

GARY BURTON - "TIMESQUARE"

# CARELESS LOVE

Handwritten musical score for "CARELESS LOVE" on four staves. The score includes the following chords:

- Staff 1: F, C<sup>7</sup>, F, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>
- Staff 2: F, F, F#<sup>o</sup>, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>
- Staff 3: F, F<sup>7</sup>, F<sup>7</sup>/A, B<sub>b</sub>, D<sup>b</sup><sup>7</sup>
- Staff 4: F, D<sup>7</sup>(<sup>#</sup>9), G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, (A<sup>b</sup><sup>o</sup>), G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>

# "C" JAM BLUES

DUKE ELLINGTON

Handwritten musical score for "C" JAM BLUES on two staves. The score consists of two measures of eighth-note patterns followed by a repeat sign and a measure of rests. The bass line below shows a continuous eighth-note pattern with a bass clef and a key signature of one sharp.

56.

(FAST)

## CATCH ME

JOE PASS

8 4) | D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup> . D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup>

D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup> D<sub>mi</sub><sup>7</sup> A<sup>7(9)</sup> D<sub>mi</sub><sup>7</sup>

A<sup>7</sup> D<sup>7(b9)</sup> G<sub>mi</sub><sup>7</sup>

G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sup>7</sup> A<sup>7(b9)</sup>

D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup> D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup>

D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup> D<sub>mi</sub><sup>7</sup> A<sup>7(9)</sup>, D<sub>mi</sub>

(BEGGAR LATIN) C'EST WHAT

BUD SHANK

57.

The musical score is handwritten on six staves. Chords are labeled above the staves:

- Staff 1: CMaj<sup>7</sup>, BbMaj<sup>7</sup>/C
- Staff 2: CMaj<sup>7</sup>, BbMaj<sup>7</sup>/C, BbMaj<sup>7</sup>/C, (AMaj<sup>7</sup>)
- Staff 3: (SWING) AbMaj<sup>7</sup>, (GMaj<sup>7</sup>), GbMaj<sup>7</sup>, (GMaj<sup>7</sup>)
- Staff 4: AbMaj<sup>7</sup>, (GMaj<sup>7</sup>), 1. GbMaj<sup>7</sup>, G Maj<sup>7</sup>
- Staff 5: AbMaj<sup>7</sup>, Amaj<sup>7</sup>, BbMaj<sup>7</sup>, B Maj<sup>7</sup>, 2. GbMaj<sup>7</sup>
- Staff 6: LATIN DΦ<sup>7</sup>, G+<sup>7</sup>, DΦ<sup>7</sup>, G+<sup>7</sup>
- Staff 7: DΦ<sup>7</sup>, G+<sup>7</sup>, Cmi<sup>7</sup>

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

58.

# CHAMELEON

HERBIE HANCOCK

BASS INTRO)

D: B<sup>b</sup> 7  
7/8  
4x's) Bbm<sup>7</sup>  
Eb<sup>7</sup>  
Bbm<sup>7</sup>  
Eb<sup>7</sup>  
(4x's) Bbm<sup>7</sup>  
12/8 Eb<sup>7</sup>  
Bbm<sup>7</sup>  
Eb<sup>7</sup>  
4. Eb<sup>7</sup>

HERBIE HANCOCK  
"HEAD HUNTERS"



(MED. UP BOP)

# THE CHASE

T. DAMERON

59.

The handwritten musical score for "The Chase" features six staves of music. The first staff begins with a 8/8 time signature, followed by a 4/4. Chords include AbMaj7, Bbmin7, Eb7, AbMaj7, Bbmin7, Eb7, AbMaj7, F7(b9), Bbmin7, Eb7(b9), 1. AbMaj7, F7, Bbmin7, Eb7, 2. AbMaj7, Ab7, DbMaj7, Dbmin7, AbMaj7, F7, Bb7, Bbmin7, Eb7, AbMaj7, Bbmin7, Eb7, AbMaj7, F7(b9), Bbmin7, Eb7(b9), AbMaj7, Bbmin7, Eb7, and a final section starting with AbMaj7, Bbmin7, Eb7. The score includes various performance markings such as grace notes, slurs, and dynamic changes.

FATIS NAVARRO - "PRIME SOURCE"

60.

## CHEESE CAKE

DEXTER GORDON

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

## CIRCLE

MILES DAVIS

**1**

**2**

**3**

**4**

**5**

**6**

62.

# CHASIN' THE TRAIN

J. COLTRANE

F      C<sup>7</sup>      Dmi      Cmi<sup>7</sup>      F<sup>7</sup>

B<sup>b</sup>      F<sup>7</sup>      B<sup>b</sup>      F

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

# COUSIN MARY

J. COLTRANE

A<sup>b</sup><sup>7</sup>

D<sup>b</sup><sup>7</sup>

D<sup>7</sup>

D<sup>b</sup><sup>7</sup>

A<sup>b</sup><sup>7</sup>

A<sup>b</sup><sup>7</sup>

JOHN COLTRANE - "GIANT STEPS"

MERCER-  
ARLEN

## COME RAIN OR COME SHINE

· FM<sub>maj7</sub> E<sup>Φ7</sup> A<sup>7</sup> D<sub>min</sub>

1. G<sup>7</sup> C<sup>7</sup> FM<sub>maj7</sub> C<sub>min</sub> F<sup>7</sup>  
 Bbm<sup>7</sup> C7(b9) Fm Bbm Abm7 Gm7 C7  
 Fm<sup>6</sup> Bb<sup>7</sup> Eb<sub>m</sub> Ab<sup>7</sup> AΦ<sup>7</sup> D7(b9) Gmin<sup>7</sup> C<sup>7</sup>  
 2. F#<sub>m</sub> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>  
 Am D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 Dm<sup>7</sup> BΦ<sup>7</sup> EΦ<sup>7</sup> A7(b9) Dmin Ab<sup>7</sup> (G7 C7)

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

64.

# COMIN' HOME BABY

EARL HAGAN

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

# COOL BLUES

CHARLIE PARKER

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

# CONFESSIN' (THAT I LOVE YOU)

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

66.

## COOKIN'

LOU DONALDSON

## THE CORE

F. HUBBARD

$$d = 132$$

# CRAZEDLOGY

67.

A handwritten musical score for a band, page 2. The score consists of six staves, each representing a different instrument or section. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The music is written in common time (indicated by a '4' over a '4') and features a variety of chords and notes. The chords labeled include B♭, Cm7, F, Abm7, D♭7, G♭, Cm7, F, B♭, D, G7, C, Dm7, Cm7, F, B♭, B♭, B♭, Cm7, F, Abm7, D♭7, G♭, Cm7, F, and B♭. The score is written in black ink on white paper.

68.

## CRISS/CROSS

TH. MONK

*(Gm<sup>6</sup>)*  
*B♭Maj<sup>7</sup>(#II)*

*B<sup>0</sup>*      *F*      *G<sup>7</sup>*

*G<sup>b7</sup>*

*Cm<sup>7</sup>*      *F<sup>7</sup>*      *1. F<sup>7</sup>*      *2. b F<sup>7</sup>*

*B<sup>b</sup>*

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

*B♭Maj<sup>7</sup>(#II)*

*(B<sup>0</sup>)*      *F*      *G<sup>7</sup>*

*G<sup>b7</sup>*

(Swing)

# CUTE

NEIL HEFTI

69.

Handwritten musical score for "CUTE" by Neil Hefti. The score is written on six staves:

- Staff 1: Dm7, G7, C Maj7, A7(alt.)
- Staff 2: Dm7, G7, Gm7, C
- Staff 3: F Maj7, Fm7, C, B7, E7, Am7
- Staff 4: 1. F#m7, B7, E Maj7, A7(alt.)
- Staff 5: 2. Dm7, Gsus, G7, C6, (Em7 A7(b9))

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

70.

## DUFF

HAPTON HAWES

Handwritten musical score for "DUFF" by Hapton Hawes. The score is in B-flat major (two flats) and consists of four staves. Chords labeled include B-flat 7th, E-flat 7th, D minor 7th, (D-flat 7th), C minor 7th, 1. E-flat, E-flat minor, 2. E-flat, and F7(b9).

## J=126 CORK 'N' B1B

LEE KONITZ

Handwritten musical score for "CORK 'N' B1B" by Lee Konitz. The score is in B-flat major (two flats) and consists of four staves. Chords labeled include B-flat 7th, E-flat 7th, D minor 7th, D-flat minor 7th, C minor 7th, C major 7th, and F7.

(BRIGHT LATIN OR SWING)

# A DAY IN VIENNA

SLIDE HAMPTON

71.

Handwritten musical score for "A Day in Vienna" by Slide Hampton. The score consists of eight staves of music for a single instrument, likely a trumpet or similar brass instrument. The key signature is F major (one sharp). The time signature varies between common time (4/4) and 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Chords are indicated above the staff at the beginning of each measure: Cmi⁷, Cmi⁷, B♭mi⁷, Cmi⁷, D♭mi⁷, Cmi⁷, B♭mi⁷, Cmi⁷, and D♭mi⁷. The score concludes with a final measure ending in a dotted half note.

DECKER GORDON "A DAY IN COPENHAGEN"

72.

## DEEP PURPLE

Handwritten musical score for Deep Purple, featuring six staves of music with lyrics and chords.

**Staff 1:**

- Key signature: C major (no sharps or flats).
- Chords: F, F#°, Gmi, C7(13).
- Lyrics: F Maj<sup>7</sup>, Eb7, D7sus, D7.

**Staff 2:**

- Chords: Gmi, Bbmi, Bbmib, Ami7, G#°.

**Staff 3:**

- Chords: Gmi7, Csus, C7, F, F#°, Gm7, C7.

**Staff 4:**

- Chords: F, F#°, Gmi, C7(13), F Maj<sup>7</sup>.
- Lyrics: Eb7, D7sus, D7, Gmi.

**Staff 5:**

- Chords: Bbmib, Ami7, Ab°, Gm7.

**Staff 6:**

- Chords: Gmi, C7(b9), L.F, F#°, Gmi7, C7, 2.F, Bb9, F.

$J=184$ 

## DEWEY SQUARE

C. PARKER

Handwritten musical score for "DEWEY SQUARE" by C. Parker. The score consists of two systems of music, each with four staves. The key signature is F major (one sharp). The tempo is J=184. The score includes various chords and notes, with some markings like "3" and "Eb". The title "DEWEY SQUARE" is written in large, bold letters at the top of the page.

**Chords and Notes:**

- System 1: E<sup>b</sup>, A<sup>b</sup>mi, E<sup>b</sup>7, D<sup>b</sup>7, C<sup>7</sup>, F<sup>7</sup>, F<sup>b</sup>mi, B<sup>b</sup>7, 1. Eb, C<sup>7</sup>, F<sup>b</sup>mi, B<sup>b</sup>7, 2. Eb, E<sup>b</sup>7, E<sup>b</sup>+7, Ab, Ab<sup>b</sup>mi, D<sup>b</sup>7, Eb, Eb, C<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, F<sup>b</sup>mi<sup>7</sup>, B<sup>b</sup>7.
- System 2: Eb, A<sup>b</sup>mi, E<sup>b</sup>7, D<sup>b</sup>7, C<sup>7</sup>, F<sup>7</sup>, F<sup>b</sup>mi<sup>7</sup>, B<sup>b</sup>7, Eb, Eb, C<sup>7</sup>, F<sup>b</sup>mi, B<sup>b</sup>7, Eb, Eb.

74.

## DIANE

RAPEE - POLLACK

8  $\frac{b}{4}$  F<sub>maj</sub><sup>7</sup> B<sub>b7</sub> E<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup>Maj<sup>7</sup>/D C<sub>maj</sub><sup>7</sup>

F<sub>maj</sub><sup>7</sup> B<sub>b7</sub> E<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup>Maj<sup>7</sup>/D G<sub>maj</sub><sup>7</sup> C<sup>7</sup>

F<sub>maj</sub><sup>7</sup> B<sub>b7</sub> A<sup>b7</sup> D<sup>+7</sup>

G<sup>b</sup>Maj<sup>7</sup> A<sub>maj</sub><sup>7</sup> D<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> C<sup>7</sup> F<sub>maj</sub><sup>7</sup> B<sub>b7</sub>

F<sub>maj</sub><sup>7</sup> B<sub>b7</sub> E<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup>Maj<sup>7</sup>/D C<sub>maj</sub><sup>7</sup>

F<sub>maj</sub><sup>7</sup> B<sub>b7</sub> E<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup>Maj<sup>7</sup>/D G<sub>maj</sub><sup>7</sup> C<sup>7</sup>

F<sub>maj</sub><sup>7</sup> B<sub>b7</sub> A<sup>b7</sup> D<sup>+7</sup>

G<sub>maj</sub><sup>7</sup> C<sup>7</sup> F<sub>maj</sub><sup>7</sup> B<sub>b7</sub> E<sup>b</sup>

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

# DINDI

A.C. JOBIM 75.

The musical score for "Dindi" is handwritten on six staves. The first staff starts with a bass clef, a key signature of two flats, and a tempo marking of  $\text{P} \cdot$ . It features chords like  $EbMaj^7$ ,  $DbMaj^7$ ,  $EbMaj^7$ ,  $Bbmin^7$ , and  $Eb^7$ . The second staff begins with  $AbMaj^7$  and includes  $Db^9(\#II)$  and  $EbMaj^7$ . The third staff starts with  $2. A^{\#7}$  and  $D^7(b9)$ , followed by  $Gmin^7$ ,  $Ebmin^7$ ,  $Ab^7$ ,  $Gmin^7$ , and  $Ab^7$ . The fourth staff contains  $Gmin^7$ ,  $C^7(b9)$ ,  $Fmin^7$ ,  $Dbmin^7$ ,  $G^b7$ ,  $Fmin^7$ , and  $G^b7$ . The fifth staff includes  $Fmin^7$ ,  $B^b7$ ,  $EbMaj^7$ ,  $DbMaj^7$ ,  $EbMaj^7$ ,  $Bbmin^7$ ,  $Eb^7$ ,  $AbMaj^7$ ,  $Db^9(\#II)$ ,  $EbMaj^7$ , and  $EbMaj^7$ . The sixth staff concludes with  $(Bbmin^7)$ .

WAYNE SHORTER - "SUPER NOVA"

WILLIE BOBO - "HELLOFANACTTO FOLLOW"

76.

## DOMINGO

B. GOLSON

Handwritten musical score for "DOMINGO" by B. Golson. The score consists of six staves of music, each with a different harmonic progression. The progressions are labeled with various chords and notes:

- Staff 1: Cmi, G7/B, F/A, Abmi
- Staff 2: Cmi, D7, DΦ7, G7(b9)
- Staff 3: I. Cmi, EΦ7, Ab7, G7(b9)
- Staff 4: II. Cmi, Dmi7, Ebmi7, Emi7, A7
- Staff 5: Fmi7, Bb7, Eb, Ab, DΦ7, G7(b9) (labeled "U.S. v. Cuba")
- Staff 6: AΦ7, D7, Gmi, Ab7, DΦ7, G7(b9)

Handwritten harmonic progression for the end of the piece:

**D** | Cmi | Eb7 | Ab7 | G7(b9)

Accompaniment patterns are shown below the staff, consisting of eighth-note chords (F, B, E, A).

# DO NOTHING 'TILL YOU HEAR FROM ME

ELLINGTON-RUSSELL

Handwritten musical score for 'Do Nothing 'Till You Hear from Me' by Ellington-Russell. The score consists of eight staves of music for a band, featuring various instruments like piano, drums, and brass. The key signatures and chords are written above each staff. The score includes measures for G Maj 7, D min 7, G 7, C Maj 7, C m6, G, D°, A min 7, D7, G, F, F#, G, D, E b7, G, E 9 G m, D, A, D7, G Maj 7, D min 7, G 7, C Maj 7, C m6, G, D°, A min 7, D7, G, (E min 7, A min 7, D7), and a final measure ending with a fermata over a bass note.

COFFEE WILLIAMS / REX STEWART - THE BIG CHALLENGE

78.

FREDDIE GREEN

♩=107

## DOWN FOR DOUBLE

"SHORTY ROGERS COURTS THE COUNT" VICTOR #LJM 1004

## DOXY

SONNY ROLLINS

1 2 3 4 5 6 7 8

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

80.

# DO YOU KNOW WHAT IT MEANS

(TO MISS NEW ORLEANS)

DE LANGE

8/4

The musical score consists of two staves of handwritten music. The top staff is for a melodic instrument and the bottom staff is for a harmonic instrument like a piano. Chords are written above the notes. The first section starts with a C major chord followed by G7, A minor 7, E minor 7, and A minor 7. The second section includes a solo section with chords D minor 7, F6, F#0, C/G, and A7. The third section features two endings: ending 1 (D minor 7, A flat 7, G7) and ending 2 (D minor 7, G7, G7, C, D minor 7/C, A flat 7/C, C). The fourth section includes a solo section with chords B flat minor 7, E flat 7, A flat 6, A 0, B flat minor 7, E flat 7, and A flat 6. The fifth section ends with a G7 sus and G7. The final section concludes with a C major chord followed by a G7, then a solo section with chords D7, F6, F#0, C/G, and A7. The score ends with a final section labeled 'ENDING' with chords C, A flat 7, and C major 7.

C G7 A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup>

D7 F6 F#0 C/G A7

1. D<sub>mi</sub><sup>7</sup> A<sub>b7</sub> G7

2. D<sub>mi</sub><sup>7</sup> G7 G<sub>f7</sub> C D<sub>mi</sub><sup>7</sup>/C A<sub>b7</sub><sup>7</sup>/C C

B<sub>b</sub><sub>mi</sub><sup>7</sup> E<sub>b7</sub> A<sub>b6</sub> A<sub>0</sub> B<sub>b</sub><sub>mi</sub><sup>7</sup> E<sub>b7</sub> A<sub>b6</sub>

A<sub>mi</sub><sup>7</sup> D7 G<sub>Maj</sub><sup>7</sup> F<sub>#</sub><sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> D7 G<sub>sus</sub><sup>7</sup> G7

C G7 A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup>

D7 F6 F#0 C/G A7

D7 G7 | <sup>SOLLOS</sup> C A<sub>b7</sub> D<sub>mi</sub><sup>7</sup>/G G7

ENDING C A<sub>b7</sub> C<sub>Maj</sub><sup>7</sup>

D. NELSON

## THE DRIVE

84

C Maj<sup>7</sup>

F Maj<sup>7</sup>

E mi<sup>7</sup>

A mi<sup>7</sup>

D mi<sup>7</sup>

G<sup>7</sup>

1. E mi<sup>7</sup> A<sup>7</sup>

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

2. C Maj<sup>7</sup>

G mi<sup>7</sup> C<sup>7</sup>

F Maj<sup>7</sup>

B<sup>7</sup>

E φ<sup>7</sup>

A<sup>7</sup>

D φ<sup>7</sup>

G<sup>7</sup>

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

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

C Maj<sup>7</sup>

F Maj<sup>7</sup>

E mi<sup>7</sup>

A mi<sup>7</sup>

D mi<sup>7</sup>

G<sup>7</sup>

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

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

OLIVER NELSON - "IMAGES"

82.

## EARLY AUTUMN

RALPH BURNS

♩ = 69

Handwritten musical score for 'EARLY AUTUMN' by Ralph Burns, featuring a single melodic line on five staves. The key signature is one flat (B-flat), and the tempo is indicated as ♩ = 69. The score includes various chords and specific notes, such as A♭, G7, B♭, A7, G♭, F7, B♭, Cmi7, F7, B♭, D♭7, Abm7, D♭7, G♭, Gbm7, B7, E, Ab7, G7, Gb7, (Cmi7), Bm7b57, F7, B♭, A7, Ab, G7, B♭, Gb, and F7. Measure numbers 1, 2, and 3 are marked above the staff. The score concludes with a final measure ending on a note G.

## ECLYPSO

LATIN F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> E<sub>bMaj7</sub> C<sub>7</sub> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> G<sub>mi</sub><sup>7</sup> C<sub>7</sub>

2. Eb (SWING) B<sub>b#m7</sub> E<sub>b7</sub> A<sub>bMaj7</sub>

C<sub>mi</sub><sup>7</sup> F<sub>7</sub> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> C<sub>7</sub>

LATIN F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> E<sub>bMaj7</sub> C<sub>7</sub> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> G<sub>mi</sub><sup>7</sup> C<sub>7</sub>

F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> G<sub>mi</sub><sup>7</sup> C<sub>7</sub> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> Eb (C7)

(SOLOS IN SWING)

JOHN COLTRANE - "KENNY BURRELL / JOHN COLTRANE

84.

## ELDRA

J.J. JOHNSON

2/4

C<sub>min</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> E<sub>b</sub>Maj<sup>7</sup> D<sub>min</sub><sup>7</sup> D<sub>b</sub>min<sup>7</sup>

C<sub>min</sub><sup>7</sup> F<sup>7</sup> 1. B<sub>b</sub>Maj<sup>7</sup> C<sub>min</sub><sup>7</sup> F<sup>7</sup>

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

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

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

B<sub>b</sub>Maj<sup>7</sup> E<sub>b</sub>Maj<sup>7</sup> D<sub>min</sub><sup>7</sup> D<sub>b</sub>min<sup>7</sup> C<sub>min</sub><sup>7</sup> F<sup>7</sup>

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

SONNY STITT - "GENESIS"

85.

# EMBRACEABLE YOU G. GERSHWIN

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

**Harmonic Progression:**

- I: G<sup>b</sup> (F#)
- II: B<sup>b</sup>°
- III: A<sup>m7</sup>
- IV: D<sup>7</sup>
- V: A<sup>m</sup>
- VI: A<sup>m/G</sup>
- VII: F<sup>7</sup>
- VIII: D<sup>7</sup>
- IX: G<sup>b</sup>
- X: F#<sup>ø</sup> A<sup>7</sup>
- XI: E<sup>m</sup>
- XII: E<sup>MAJ7</sup>
- XIII: E<sup>m6</sup>
- XIV: F<sup>#7(65)</sup>
- XV: B<sup>m</sup>
- XVI: B<sup>b+</sup>
- XVII: A sus
- XVIII: A<sup>7</sup>
- XIX: D<sup>MAJ7</sup>
- XX: D<sup>#ø</sup>
- XXI: E<sup>m7</sup>
- XXII: A<sup>7</sup>
- XXIII: A<sup>m7</sup>
- XXIV: D<sup>7</sup>
- XXV: G<sup>b</sup>
- XXVI: B<sup>b</sup>°
- XXVII: A<sup>m7</sup>
- XXVIII: D<sup>7</sup>
- XXIX: A<sup>m7</sup>
- XXX: D<sup>7</sup>
- XXXI: A<sup>m</sup>
- XXXII: A<sup>m/G</sup>
- XXXIII: F<sup>7</sup>
- XXXIV: G
- XXXV: D<sup>m7</sup>
- XXXVI: G<sup>7</sup>
- XXXVII: C<sup>MAJ7</sup>
- XXXVIII: IV
- XXXIX: F<sup>#7(65)</sup>
- XL: B<sup>7(69)</sup>
- XLI: E<sup>m</sup>
- XLII: E<sup>m7</sup>
- XLIII: E<sup>m</sup>
- XLIV: A<sup>7</sup>
- XLV: G<sup>M7</sup>
- XLVI: A<sup>m7(69)</sup>
- XLVII: D<sup>7(69)</sup>
- XLVIII: G<sup>b</sup>
- XLIX: (A<sup>m7</sup> D<sup>7</sup>)

86.

## ENCHANTMENT

JOANNE BRACKEEN

*Fsus4*

*Gb/F*

*Ab/B*

*C/F*

*E/F*

*Dmi<sup>7</sup>*

*Bbm<sup>7</sup>*

*Abm<sup>7</sup>*

*Gm<sup>i</sup>*

*E/F*

*Ami<sup>7</sup>*

*Bbm<sup>7</sup>*

*Abm<sup>7</sup>*

*D<sup>7</sup>*

*DbMaj<sup>7</sup>*

*Bm<sup>7</sup>/Ab*

*Amaj<sup>7</sup>/Ab*

*E<sup>7</sup>*

*G<sup>7</sup>*

*Gb<sup>7</sup>*

*A<sup>7</sup>*

*E<sup>7</sup>*

*(Bassoon)*

*(Trumpet)*

JOANNE BRACKEEN - "SPECIAL IDENTITY"

# EPilogue

B. EVANS

$\text{E}^b$

$\text{B}^{\flat} \text{7}$        $\text{C min}^7(II)$        $\text{Bb}$        $\text{Ab Maj}^7$        $\text{G min}^7$        $\text{C min}^7(II)$

$\text{Ab Maj}^7$        $\text{G min}^7$        $\text{C min}^7$

$\text{Bb}$        $\text{B}^{\flat} \text{7}$        $\text{C min}$

88.

# EVENING IN CONCERT J. BRACKEEN

84

E mi  
A mi  
D mi  
C mi  
F mi  
E Maj<sup>7</sup>(#1)  
G Maj<sup>7</sup>/E b  
D mi  
B b<sup>7</sup>  
G mi  
E b mi  
G b<sup>7</sup>  
F/D

JOANNE BRACKEEN - "SPECIAL IDENTITY"

# EVERYTHING I HAVE IS YOURS

Handwritten musical score for guitar or piano, featuring a single staff with various chords and notes. The score includes lyrics and chord symbols above the staff.

The score consists of ten lines of music, each starting with a C chord. The chords and notes are as follows:

- Line 1: C, Ab7, Dm7, G7, G7
- Line 2: C, Ab7, Dm7, G7, Dm6, E7
- Line 3: Ami, Fmi, C, D7
- Line 4: Emi, A7, Ami7, D7, Dm7, G7
- Line 5: C, Ab7, Dm7, G7, G7
- Line 6: C, Gm7, C7, C+, F Maj7, F6, F Maj7, F6, E7
- Line 7: Ami, Fmi, C, D7
- Line 8: C, Ab7, Dm7, G7, 1. C E° Dm B | 2. C
- Line 9: C, Ab7, Dm7, G7, Dm6, E7
- Line 10: C, Ab7, Dm7, G7, G7

90.

# EYE OF THE HURRICANE

H. HANCOCK

F<sub>mi</sub><sup>7</sup> B<sub>b</sub><sup>13</sup> E<sub>b</sub><sub>mi</sub><sup>7</sup> A<sub>b</sub><sup>13</sup> D<sub>b</sub><sub>Maj</sub><sup>7</sup>

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

E<sub>Maj</sub><sup>7</sup>(#11)

B<sub>b</sub><sub>mi</sub><sup>9</sup>

F<sub>mi</sub>

1. B<sup>7</sup> C<sup>7</sup> D<sub>b</sub><sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> F<sub>mi</sub><sup>7</sup>

2. F<sub>mi</sub><sup>7</sup>

(SOLO OVER F# MINOR BLUES)

HERBIE HANCOCK - "MAIDEN VOYAGE"

[med. vp]

# EZZ-THETIC-

GEORGE RUSSELL. 91.

Cm9  
 [DRUM SOLO]

**A** Cm Cm(maj7) Cm7 Cm6 Cm  
 Cm6 Cm(+5) Cm Fm7 Bb7  
 (Bbm7 Eb7) Ab7 (Abm7 Db7) Dm7(b5) G7 Cm

**B** Fm7 Bb7 Ebmaj7 Ebmaj7  
 Fm7 Bb7 Ebmaj7 Ebmaj7

**C** Gm7(b5) C7(b5) Fm7 Fm7  
 D7(+11) (Am7 b5) (D7) D7/G7 (Gm7b5) (C7)

**E** Cm Cm(maj7) Cm7 Cm6 Cm  
 Cm6 Cm(+5) Cm Fm7 Bb7  
 Ebm7 Ab7, Dm7(b5) G7 Cm

**F** Fm7 Bb7

Note: 1st & 2nd Bassoon

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

92.

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

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

**E.K.'S BLUES**

ED KAISER

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

(up)

# 52ND STREET THEME

TH. MONK

93.

The handwritten musical score for "52nd Street Theme" features ten staves of music. The first staff begins with a C chord, followed by Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, and Ami<sup>7</sup>. The second staff continues with Dmi<sup>7</sup>, G<sup>7</sup>, C, Ami<sup>7</sup>, and Dmi<sup>7</sup>. The third staff starts with C, E<sup>b</sup><sup>o</sup>, Dmi<sup>7</sup>, 1. C, and 2. C. The fourth staff includes a C+7 chord. The fifth staff contains a F chord and a C+7 chord. The sixth staff begins with a G<sup>7</sup> chord. The seventh staff starts with a Dmi<sup>7</sup> chord. The eighth staff begins with a C chord, Ami<sup>7</sup>, Dmi<sup>7</sup>, and G<sup>7</sup>. The ninth staff begins with a C chord, Ami<sup>7</sup>, Dmi<sup>7</sup>, and G<sup>7</sup>. The tenth staff concludes with a C chord and E<sup>b</sup><sup>o</sup>, Dmi<sup>7</sup>.

94.

## FEELS SO GOOD

C. MANGIONE

F F G/E Dm7

Gm7

C7

C7/Bb

Am7

Dm7

Gm7

Gm7

Gm7/F

E7

A7

Dm7

Eb Add9

Dm7

Eb Add9

F

Eb Add9

Dm7

Bb

- FEELS SO GOOD PG 2 -

The musical score is organized into six staves, each representing a different part of the piano or a specific instrument. The staves are separated by vertical bar lines, indicating measures. Chords are indicated above the staves, and key signatures are shown below them. The first staff starts with G<sub>min</sub><sup>7</sup>. The second staff starts with C<sup>7</sup>(sus). The third staff starts with D<sup>7/F#</sup>. The fourth staff starts with C<sup>7</sup>. The fifth staff starts with D<sup>7/F#</sup>. The sixth staff starts with G<sub>min</sub>/C.

Chords and key signatures visible in the score include:

- Staff 1: G<sub>min</sub><sup>7</sup>, Am<sub>7</sub>, B<sup>b</sup>, B<sup>d</sup> 95.
- Staff 2: C<sup>7</sup>(sus), F, (D<sup>i</sup>)
- Staff 3: D<sup>7/F#</sup>, G<sub>min</sub><sup>7</sup>, (C<sup>i</sup>)
- Staff 4: C<sup>7</sup>, F, (D<sup>i</sup>)
- Staff 5: D<sup>7/F#</sup>, G<sub>min</sub><sup>7</sup>, (G<sub>min</sub>/C)
- Staff 6: G<sub>min</sub>/C

96.

## (MEd. Rock) FIRST MOVES SONNY ROLLINS

84

D<sub>m7</sub>

D<sub>m7</sub>

D<sub>m7</sub>

G<sup>7</sup>

G<sup>7</sup>

D<sub>m7</sub>

D<sub>m7</sub>

D<sub>m7</sub>

D<sub>m7</sub>

SONNY ROLLINS - "THE CUTTING EDGE"

RON CARTER

## FIRST TRIP

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

98.

## FIVE BROTHERS

GERRY MULLIGAN

J=108

Handwritten musical score for 'Five Brothers' by Gerry Mulligan. The score consists of two systems of music, each with four staves. The key signature varies throughout the piece, indicated by various sharps and flats. Chords are labeled above the staves, and specific notes are circled or underlined. Measure numbers 1 and 2 are present in the first system.

**System 1:**

- Measure 1: Dm7, G7, C, Dm7, G7
- Measure 2: Gm7, C7, F, Bb7
- Measure 3: 1. C, E7, Dm7, G7
- Measure 4: 2. Dm7, Db7, C, B7, E
- Measure 5: F#m7, Bb7, Eb, E7, A7
- Measure 6: D, Ebm7, Ab7, Db, Dm7, Db7
- Measure 7: C, Dm7, G7, C, Dm7, G7
- Measure 8: Gm7, C7, F, Bb7
- Measure 9: Dm7, Db7, C

**System 2:**

- Measure 10: Dm7, Db7
- Measure 11: C, Dm7, G7, C, Dm7, G7
- Measure 12: Gm7, C7, F, Bb7
- Measure 13: Dm7, Db7, C

STAN GETZ — NEW JAZZ # NJLP 102

(MED. UP JAZZ WALTZ) FILIM FILAM MIKE WOFFORD

[INTRO:

The score consists of six staves of handwritten musical notation. The first staff shows a progression of chords: G<sup>13</sup>, Ab<sup>13</sup>, G<sup>13</sup>, F#<sup>13</sup>. The second staff shows: G<sup>13</sup>, Ab<sup>13</sup>, G<sup>13</sup>, Ab<sup>13</sup>. The third staff shows: G<sup>13</sup>, Ab<sup>13</sup>, G<sup>13</sup>, D<sup>b7</sup>. The fourth staff shows: G<sup>m7/c</sup>, F<sup>m7/bb</sup>, E<sup>m7/a</sup>, Eb<sup>m7/ab</sup>. The fifth staff shows: G<sup>13</sup>, Ab<sup>13</sup>, G<sup>13</sup>, F<sup>13</sup>. The sixth staff shows: E<sup>7(#9)</sup>, Eb<sup>7</sup>, D<sup>7(#9)</sup>. The seventh staff shows: G<sup>13</sup>, Ab<sup>13</sup>, G<sup>13</sup>, F#<sup>7</sup>.

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

100.

# FLINTSTONE'S THEME

BRISON / GOLDBERG

BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>  
 BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> (L. BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>) [2. BbMaj<sup>7</sup>]  
 D  
 C<sup>7</sup>  
 F<sup>7</sup>  
 BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>  
 BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>  
 BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>  
 BbMaj<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Gmi<sup>7</sup>

CLARK TERRY - "CLARK TERRY & HIS FOOLY GIANTS"

# A FLOWER IS A LONESOME THING

B. STRAUBORN

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

The score is handwritten on a grid of five-line staves. The first staff starts with a C<sup>b</sup>7(b5) chord. The second staff begins with a F#mi7 chord. The third staff starts with an Ebmi7 chord. The fourth staff begins with a Dbb7 chord. The fifth staff starts with a DMaj7 chord. The sixth staff begins with an E7 chord. The seventh staff starts with a GbMaj7 chord. The eighth staff starts with a Bb7 chord.

## FLY BY NIGHT

DAVE GRUSIN

8 - INTRO 12 BAR -

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

103.

103.

(2 OCTAVES)

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

LEE RITTENDOUR  
"CAPTAIN FINGERS"

(FADE)

104.

## FIVE SPOT AFTER DARK

BENNY GOLSON

8<sup>th</sup> 4<sup>th</sup>

(MED UP FUNK) FUNK DUMPLIN' JOHNNY COLES

8<sup>th</sup> 4<sup>th</sup>

# FLYING HOME

LIONEL HAMPTON

The musical score for "FLYING HOME" by Lionel Hampton is handwritten on six staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a series of eighth-note patterns with various chords indicated below the notes: E♭, E♭7/D♭, Cmi7, B7, B♭7, E♭, and E♭7/D♭. The second staff starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It includes chords Cmi7, B7, B♭7, E♭, E♭7/D♭, Cmi7, B7, and B♭7. The third staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains two endings: ending 1 (E♭7, B♭7) and ending 2 (E♭7, B♭m7, E♭). The fourth staff starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It includes chords E♭, E♭7, A♭6, F7, B7, A♭6, E♭, and E♭7/D♭. The fifth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features chords Cmi7, B7, B♭7, E♭, E♭7/D♭, Cmi7, B7, and B♭7. The sixth staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. It includes the instruction "(To Solos)" above the staff, followed by E♭7, B♭7, END, E♭7, B7(♯9), and B7(♯9).

106.

# FLY ME TO THE MOON

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

**Chords:**

- Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, C<sup>7</sup>
- F Maj<sup>7</sup>, B<sup>ø</sup>, E<sup>7</sup>, Am<sup>min</sup>, A<sup>7(b9)</sup>, Dm<sup>7</sup>
- G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Em, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>
- Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, C<sup>7</sup>
- F Maj<sup>7</sup>, B<sup>ø</sup>, E<sup>7</sup>, Am<sup>min</sup>, A<sup>7</sup>, Dm<sup>7</sup>
- G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, 1. Em<sup>7b5</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, E<sup>7</sup>  
2. CMaj<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, G<sup>7</sup>, G<sup>7(b9)</sup>, C<sup>6</sup>

# Fools Rush In

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

**Staff 1:** Dm7, G7, C, Am7

**Staff 2:** Dm7, G7, C, A7

**Staff 3:** Dm, G7, C, Am7

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

**Staff 5:** Dm7, G7, C, Am7

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

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

**Staff 8:** Dm7, G7, 1. C, EΦ, A7

**Staff 9:** 2. C

108.

MED. UP - FOR MINORS ONLY J. HEATH

The musical score consists of six staves of handwritten notation. The first staff starts with a C major chord (Cmi), followed by a G7(b9)/D chord, another Cmi chord, and a C7(b9) chord. The second staff begins with a Cmi chord and a (C7) chord. The third staff starts with an Fmi chord. The fourth staff begins with an Fmi chord and a Dmi7 chord, followed by a G7 chord. The fifth staff starts with an Ebmi7 chord, an Ab7 chord, a Dmi7 chord, and a G7 chord. The sixth staff starts with a Cmi7 chord, an Aphi7 chord, an Ab7 chord, a G7 chord, a Cmi7 chord, and a G7 chord. The score concludes with a measure of (Dphi7 G7).

JIMMY HEATH - "PICTURE OF HEATH"

## (♩ = 110) FOUR BROTHERS

The score is divided into sections by measure numbers:

- Measures 1-4:** The first section starts with a descending eighth-note scale (B♭, A, G, F). It then moves to a series of chords: B♭<sup>7</sup>, B♭<sub>mi</sub><sup>7</sup>, E♭<sub>+7</sub>, and A♭. The section ends with a descending eighth-note scale (C, B, A, G).
- Measures 5-8:** The second section begins with a descending eighth-note scale (D, C, B, A). It then moves to a series of chords: D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, B, E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>, and D. The section ends with a descending eighth-note scale (E, D, C, B).
- Measures 9-12:** The third section begins with a descending eighth-note scale (F, E, D, C). It then moves to a series of chords: F<sup>7</sup>, G<sup>7</sup>, C<sub>mi</sub><sup>7</sup>, and F<sup>7</sup>. The section ends with a descending eighth-note scale (A, G, F, E).
- Measures 13-16:** The fourth section begins with a descending eighth-note scale (B, A, G, F). It then moves to a series of chords: B<sub>mi</sub><sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sub>+7</sub>, and A♭. The section ends with a descending eighth-note scale (C, B, A, G).
- Measures 17-20:** The fifth section begins with a descending eighth-note scale (D, C, B, A). It then moves to a series of chords: D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, C<sub>mi</sub><sup>7</sup>, and F<sup>7</sup>. The section ends with a descending eighth-note scale (E, D, C, B).
- Measures 21-24:** The sixth section begins with a descending eighth-note scale (F, E, D, C). It then moves to a series of chords: F<sup>7</sup>, G<sup>7</sup>, C<sub>mi</sub><sup>7</sup>, and F<sup>7</sup>. The section ends with a descending eighth-note scale (A, G, F, E).
- Measures 25-28:** The seventh section begins with a descending eighth-note scale (B, A, G, F). It then moves to a series of chords: B<sub>mi</sub><sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sub>+7</sub>, and A♭. The section ends with a descending eighth-note scale (C, B, A, G).
- Measures 29-32:** The eighth section begins with a descending eighth-note scale (D, C, B, A). It then moves to a series of chords: D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, C<sub>mi</sub><sup>7</sup>, and F<sup>7</sup>. The section ends with a descending eighth-note scale (E, D, C, B).

110.

(UP)

## FOX HUNT

I.J. Johnson

110.  
(UP)

FOX HUNT

I.J. Johnson

I.J. Johnson

B-flat major, common time

D7(b5)  
C#7

G7(alt.)  
E7(alt.)

F7(alt.)

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

111.

PEPPER ADAMS

# FREDDIE FROD

8/24

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

112.

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

Handwritten musical score for a piece titled "FREE CELL BLOCK 'F', IT'S NAZI USA." by C. MINGUS. The score consists of ten staves of music, each with a different key signature and time signature. The keys include G<sub>b</sub>Maj<sup>7</sup>, G<sub>b</sub>Maj<sup>7</sup>, E<sub>m</sub>Maj<sup>7</sup>, A7, D<sub>m</sub>Maj<sup>7</sup>, G7, C<sub>m</sub><sub>7</sub>, E<sub>b</sub>Maj<sup>7</sup>(b5), B<sub>b</sub>Maj<sup>7</sup>, A<sub>m</sub>Maj<sup>7</sup>, G<sub>b</sub>Maj<sup>7</sup>, B7, B7, E<sub>m</sub><sub>7</sub>, D<sub>m</sub>Maj<sup>7</sup>, and Latin E<sub>m</sub>Maj<sup>7</sup>. The score includes various rhythmic patterns, such as triplets and sixteenth-note figures, and features a mix of major and minor keys, along with a Latin section.

( $\flat$   $\flat$   $\flat$ )

(-FREE BLOCK "F" PG 2 -)

Dm7

G7

G7

Cmaj7 SWING

D $\flat$ Maj7

G $\flat$ 7

D $\flat$ Maj7

E $\flat$ 7 A $\flat$ 7

D $\flat$ Maj7

Dmaj7 Emaj7

DMaj7 D $\flat$ Maj7

D $\flat$ 7

CHARLES MINGUS - "CHANGES TWO"

114.

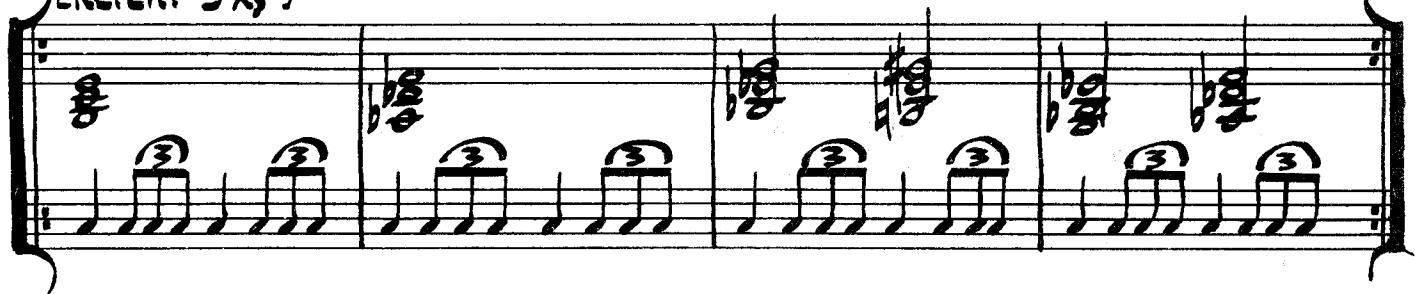
## FRIDAY THE 13TH

JOANNE BRACKEEN

A handwritten musical score for "FRIDAY THE 13TH" by Joanne Brackeen. The score consists of ten staves of music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. The subsequent nine staves are bass staves, each starting with a bass clef. The music features various note heads, stems, and rests. Measure numbers 1 through 10 are indicated above the staves. The score concludes with a page number "818" at the bottom right.

(- FRIDAY THE 13<sup>th</sup> PG 1 -)

(REPEAT 3x's)



(13)  
4)

- REPEAT 4X -

F | E♭ | D♭ | C↑

F | E♭ | D♭ | C↑

F | E♭ | D♭ | C↑

B♭7 | A♭7 | G♭7 | C↑

F | E♭7 | D♭7 | Cm7 | F

C | D♭ | E♭ | D♭

F | B♭ | E♭

116.  
(MED. TEMPO)

# FUNKY

KENNY BURRELL

EbMaj<sup>7</sup> Ebmin<sup>6</sup> EbMaj<sup>7</sup>  
Cmin F<sup>7</sup> BbMaj<sup>7</sup>  
EbMaj<sup>7</sup> Cmin<sup>7</sup> 1. CØ<sup>7</sup>  
F<sup>7</sup> 2. CØ<sup>7</sup> F<sup>7(b9)</sup> BbMaj<sup>7</sup>  
(2ND ENDING LAST X ONLY)

VERY FAST

FREE.

ORNETTE  
COLEMAN.

(NO RHYTHM SECTION)

DRUM SOLO - 15 SECONDS  
(BASS MAY ALSO JOIN)

TO COLLECTIVE "FREE"  
BLOWING.

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

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

**GETTIN' IT TOGETHA'** BOBBY TIMMONS

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

118.

(BALLAD) GENLE WIND & FALLING TEAR G. BURTON

8  $\frac{6}{4}$

Chords and markings from the score:

- Fmi C<sup>7(#9)</sup>
- Fmi B<sup>7(13)</sup>
- D<sup>7</sup> Maj<sup>7</sup>
- F<sup>7</sup> Maj<sup>7</sup>
- E<sup>b</sup> Maj<sup>7</sup>
- E<sup>Φ7</sup>
- A<sup>7</sup>
- D<sup>b</sup> mi<sup>7</sup>
- C<sup>7</sup>
- F<sup>b</sup> Maj<sup>7</sup>
- F<sup>13</sup>
- A<sup>7</sup>
- Ab
- G<sup>7</sup>
- G<sup>b</sup> Maj<sup>7</sup>
- Fmi
- 1. B<sup>b</sup> mi<sup>7</sup>
- Ab
- G<sup>b</sup> Maj<sup>7</sup>
- Fmi
- B<sup>b</sup> mi<sup>7</sup>
- G<sup>b</sup>
- E<sup>b</sup> mi<sup>7</sup>
- C<sup>b</sup> mi<sup>7</sup>
- D<sup>b</sup> Maj<sup>7</sup>
- B<sup>7</sup>
- B<sup>b</sup> mi<sup>7</sup>
- E<sup>b</sup> mi<sup>7</sup>
- Ab<sup>7</sup>
- Ab<sup>b</sup> mi<sup>7</sup>
- D<sup>b</sup> Maj<sup>7</sup>
- D<sup>b</sup><sup>7</sup>
- G<sup>Φ7</sup>
- C<sup>7</sup>
- 2. B<sup>b</sup> mi<sup>7</sup>
- E<sup>b</sup> mi<sup>7</sup>
- Ab<sup>7</sup>
- D<sup>b</sup> Maj<sup>7</sup>
- G<sup>Φ7</sup>
- C<sup>7</sup>
- C<sup>Φ7</sup>
- F<sup>7</sup>
- B<sup>b</sup> mi<sup>7</sup>
- G<sup>Φ7</sup>
- C<sup>7</sup>
- F
- B<sup>7</sup>
- D
- F
- E<sup>b</sup> Maj<sup>7</sup>

(BALLAD)

119.

# GEORGIA

HOAGY CHARMICHAEL

6/4

F Maj<sup>7</sup> E<sup>7</sup> D<sup>7</sup> | E<sup>Φ</sup> A<sup>7</sup> Dmin Dmin/C G/B B<sup>b</sup>min E<sup>b</sup>7

1. Gmin<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>(G<sup>5</sup>) |

2. Gmin<sup>7</sup> C<sup>7(b9)</sup> F Maj<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmin Dmin/C# |

(Dmi<sup>7</sup>) (B<sup>b</sup>7) Dmin (Gmin<sup>b</sup>) P(Dmi<sup>7</sup>) P(B<sup>7</sup>) Dmin Dmin/C# |

Dmi/C Bmin<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup>-3-(A<sup>b7</sup>) Gmin<sup>7</sup> (G<sup>b</sup>7) F Maj<sup>7</sup> |

E<sup>Φ</sup>7 A<sup>7</sup> Dmi Dmi/C G/B B<sup>b</sup>7 E<sup>b</sup>7 Ami<sup>7</sup> (E<sup>7</sup>) |

Gmin<sup>7</sup> C<sup>7(b9)</sup> F Maj<sup>7</sup> (Gmin<sup>7</sup> C<sup>7</sup>) |

120.

## GET OUT OF TOWN

C. PORTER

C<sub>mi</sub>

C<sub>mi</sub>

C7(b9)

F<sub>mi</sub><sup>7</sup>

B<sub>b7</sub>

E<sub>bMaj7</sub>

A<sub>f7</sub>

D<sub>f7</sub>

D<sub>f7</sub>

G7(b9)

C<sub>mi</sub>

C7(b9)

F<sub>mi</sub><sup>7</sup>

B<sub>b7</sub>(b9)

E<sub>bMaj7</sub>

C<sub>f7</sub>

F<sub>mi</sub><sup>7</sup>

B<sub>b7</sub>

E<sub>bMaj7</sub>

(D<sub>f7</sub> G<sub>f7</sub>)

ROLAND KIRK - "DOMINO"

(BALLAD)

## A GHOST OF A CHANCE

V. YOUNG

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

ZOOT SIMS - "ZOOT SIMS: SOPRANO SAX"

ARNETT COBB - "THE WILD MAN FROM TEXAS"

WES MONTGOMERY - "BEST OF WES MONTGOMERY"

122.

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

*E♭Maj<sup>7</sup> A<sup>9</sup> AbMaj<sup>7</sup> Fm<sup>7</sup> B♭(b9) Gm<sup>7</sup> C7(b9)*

*Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>6</sup> Bb<sup>9</sup> E♭m<sup>7</sup> Abm<sup>7</sup> F<sup>7</sup>(b5) Fm<sup>7/Bb</sup> Bb<sup>7(b9)</sup>*

*Gm<sup>7</sup> C7(b9) Gm<sup>7</sup> Abm<sup>6</sup> Bbm<sup>6</sup> C7 Cm<sup>7/F</sup> F<sup>9</sup>*

*Fm<sup>7/Bb</sup> Ab<sup>7</sup> Gm<sup>7</sup> Cm<sup>9</sup> 1. Fm<sup>7</sup> Bb<sup>9</sup>*

**2. Fm<sup>7</sup> Bb<sup>9</sup> E♭Maj<sup>7</sup> (G♭Maj<sup>7</sup> Fm<sup>7</sup> Bb<sup>7(b9)</sup>)**

[BOSSA]

**GENTLE RAIN.**

*Am<sup>6</sup> Bm<sup>7(b5)</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>*

*F<sub>6</sub> F#m<sup>7(b5)</sup> B<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7(b9)</sup>*

*Dm<sup>7(b5)</sup> Bm<sup>7(b5)</sup> E<sup>7</sup> 1. Am<sup>6</sup> Bb<sup>9</sup> 2. Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>*

*F<sub>6</sub> C<sup>9</sup> F<sub>6</sub> Em<sup>7</sup> Am (E<sup>7</sup>)*

# GOOD BAIT

TADD DAMERON

The musical score for "Good Bait" by Tadd Dameron is handwritten on eight staves of five-line music paper. The time signature is 8/8 throughout. The key changes frequently, indicated by labels above the staff. The chords are:

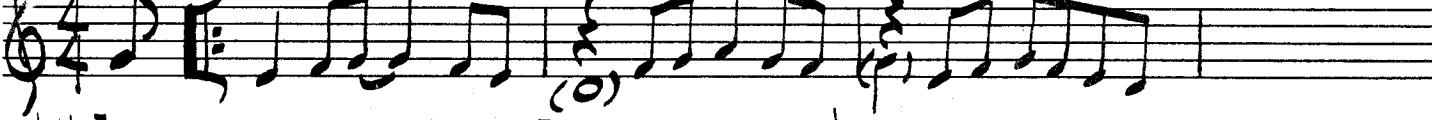
- 1. Section (Measures 1-10):
  - BbMaj7 Gmin7 Cmin7 B7 BbMaj7 Gmin7 Cmin7 F7
  - BbMaj7 Bb7 EbMaj7 Ab7 Dmin7 Dmin7 Cmin7 B7
  - 1. BbMaj7 B7
- 2. Section (Measures 11-18):
  - BbMaj7 Bb7(+)5 EbMaj7 Cmin7 Fmin7 E7 EbMaj7 Cmin7
  - Fmin7 Bb7 EbMaj7 E7 AbMaj7 Db7 Gmin7 Gb7 Fmin7 E7
  - E7 F9 BbMaj7 Gmin7 Cmin7 B7 BbMaj7 Gmin7 Cmin7 F7
  - BbMaj7 Bb7 EbMaj7 Ab7 Dmin7 Db7 Cmin7 B7 Bb (F7)

124.

# GOLDEN NOTEBOOK'S

G. MULLIGAN

**A** [8.] CMaj<sup>7</sup> BbMaj<sup>7</sup> CMaj<sup>7</sup>

64. 

BbMaj<sup>7</sup> CMaj<sup>7</sup> BbMaj<sup>7</sup> A

1. G A | 2. G A | **B** D<sup>7</sup> G<sup>7</sup> C

D(sus) G<sup>7</sup> C D<sup>7</sup> G<sup>7</sup> C F<sup>7</sup> B<sup>b7</sup> 

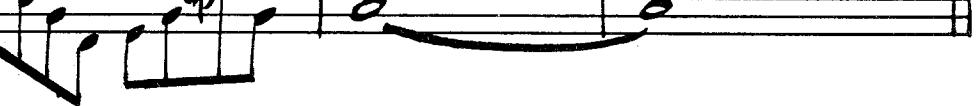
1. EbMaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> | 2. EbMaj<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup>

**C** DMaj<sup>7</sup> CMaj<sup>7</sup> DMaj<sup>7</sup> CMaj<sup>7</sup>

DMaj<sup>7</sup> CMaj<sup>7</sup> B A B

**D** E<sup>7</sup> A<sup>7</sup> D E(sus) A<sup>7</sup> D

E<sup>7</sup> A<sup>7</sup> D G C FMaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>



- GOLDEN NOTEBOOKS - PG2. -

(SOLO) C<sup>Maj</sup>7 B<sup>bMaj</sup>7 C<sup>Maj</sup>7 B<sup>bMaj</sup>7 125.

C<sup>Maj</sup>7 B<sup>bMaj</sup>7 C<sup>Maj</sup>7 B<sup>bMaj</sup>7 A G A

D G C D G C (VAMP) E<sup>bMaj</sup>7 (ABMaj7) D<sup>bMaj</sup>7

G<sup>7(sus)</sup> %. D.S. al CODA

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

F# (VAMP) E<sup>bMaj</sup>7 Dm7 G C<sup>Maj</sup>7

GERRY MULLIGAN - "THE AGE OF STEAM"

126.

(LATIN)

HORACE SILVER

## GREGORY IS HERE

(6<sup>bb</sup>)

$C^{\#}/B$

$C_{mi}^{II}$

$C_{mi}^{II}$

$C^{\#}/B$

$C^{\#}/B$

$C_{mi}^{II}$

$C_{mi}^{II}$

$A\phi$

$D7(b9)$

$G_{mi}$

$C7$

-GREGORY PG 2-

127.

1.

Cmin

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

BbMaj<sup>7</sup>

2.

FINE

BbMaj<sup>7</sup>

FINE

Ab<sup>7</sup>

DbbMaj<sup>7</sup>

?

Ebm<sup>7</sup>

Ab<sup>7</sup>

Cmin

D.S. al FINE

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

Cmin

128.

(MED. GOSPEL)

# GROOVE MERCHANT

J.RICHARDSON

The musical score consists of six staves of handwritten notation. The first five staves are for a solo instrument, likely a guitar, with chords indicated above the staff. The chords include Bb7, E7, Bb7, Bb/Ab, Gm7, C7, F7, C7, F7, Bb7, E7, E7, Bb/F, D7/F# (with a circled '1.' before it), and Bb. The sixth staff shows a continuation of the solo with chords Gm7, E7, Cm7, F7, and Bb. There are two endings for the solo: 'ON HEAD ONLY' (labeled '2.') and a standard ending. A circled '1.' is placed over the first ending in the solo staff. Below the solo staff, a note in parentheses indicates '(use only 1st ending on solos)'.

(USE ONLY 1<sup>ST</sup> ENDING ON SOLOS)

The coda section starts with the instruction 'CODA LAST X (2)' followed by a circled '2'. It consists of four measures of music with chords Cm7, F7, and Bb7.

# GROOVE YARD

CARL PERKINS

(INTRO = G BASSON 2&amp;4)

8 b4

(G BASSON 2+4)

(TAKE CODA FOR OUT CHORUS)

G7 C13

130.

## GROOVY SAMBA

SERGIO MENDES

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

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

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

# HACKENSACK

T. MONK

The musical score for "Hackensack" by Thelonious Monk is a handwritten composition on eight staves. The score is written in common time and uses standard musical notation with black notes on white paper. The chords are labeled with Roman numerals (I, II, III, IV, V, VI, VII) and some are preceded by "Gmin" or "Abmin". The piano keys are indicated by "F", "Bb7", "F", "D", "Gmin7", "C7", "1. Gmin7", "2. F7", "Bb7", "Bb", "F", "D", "G7", "G7", "Gmin7", "C7", "Abmin7", "D7", "F", "Bb7", "F", "D", "Gmin7", "C7", "C7", "F", "Gmin7", "(Gmin7 C7)", and "F". The score includes a bass line with a "3" over a bracket and a treble line with a "3" over a bracket.

132.

# HALLUCINATIONS

BUD POWELL

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

BUD POWELL - MERCURY MGC-610

# HAPPY LITTLE SUNBEAM

R. FREEMAN

$\text{J} = 126$

The musical score consists of two staves of handwritten music. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The music is in common time (indicated by a '4'). Chords are labeled above the notes, and lyrics are written below the notes. The first section of the music includes chords G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, and A<sub>b</sub><sub>mi</sub><sup>7</sup>. The second section includes chords B<sub>b</sub><sub>mi</sub><sup>7</sup>, E<sup>b7</sup>, A<sub>b</sub>, F<sub>mi</sub><sup>7</sup>, C<sub>mi</sub><sup>6</sup>, D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, C, D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, C, A<sub>b</sub><sub>mi</sub><sup>7</sup>, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, and A<sub>b</sub><sub>mi</sub><sup>7</sup>. The third section includes chords G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, and A<sub>b</sub><sub>mi</sub><sup>7</sup>. The fourth section includes chords G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, C<sub>mi</sub><sup>7</sup>, F<sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, A<sub>mi</sub><sup>7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, and a final measure of rests.

134.

(BRIGHT EVEN 8THS)  
SAMBA

## HAVONA

JACO PASTORIUS

Dsus Csus Bsus Asus Gsus Fsus Bsus Gsus Fsus Bsus Esus

84 (Etc. PARALLEL VOICINGS)

(3x) Fsus Gsus Esus Bsus

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

(B) E min

(A TEMPO)

B Maj<sup>7</sup>(b5)

G Maj<sup>7</sup>

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

C Maj<sup>7</sup>

- HAVONA Pg. 2 -

135.

B Maj<sup>7</sup>(b5) (b) p # p # p G Maj<sup>7</sup>(b5)

C B' sus  
UNIS.

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

Asus Bsus (10x) Asus Bsus Dsus

F#sus G#sus Esus 2) 3)

WEATHER REPORT —  
II HEAVY WEATHER

136.

(34 Ad)

# HARLEQUIN

W. SHORTER

C#mi<sup>7</sup>

**A4**

E<sup>b</sup>/Ab D<sup>b</sup>/E<sup>b</sup> E/A B<sup>b</sup>/C C/B<sup>b</sup> 2 E/F#

**28.** E<sup>7</sup> Dmi<sup>7</sup>/G A Maj<sup>7</sup>/B Bmi<sup>7</sup> AMaj<sup>7</sup> Ebmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup>/D<sup>b</sup>

E<sup>b</sup>/Ab D<sup>b</sup>/E<sup>b</sup> E/A B<sup>b</sup>/C C/B<sup>b</sup> E<sup>7</sup> Dmi<sup>7</sup>/G

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

D<sup>b</sup>/F Cmi<sup>7</sup>/E<sup>b</sup> Eb<sup>7</sup>(B<sup>b</sup>) Ab<sup>7</sup> Ab<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

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

Amaj<sup>7</sup>/B B<sup>b</sup>mi<sup>7</sup> Amaj<sup>7</sup> C Maj<sup>7</sup>/D C<sup>13</sup> Bmi<sup>7</sup> E<sup>7</sup> A7(#9)

Cmi<sup>7</sup>/F F<sup>13</sup> Cmi<sup>7</sup>/F F<sup>13</sup> (3x's)

C#mi<sup>7</sup> (D.S. al CODA)

**OPEN SOLOS** E<sup>b</sup>/Ab D<sup>b</sup>/E<sup>b</sup> E/A B<sup>b</sup>/C C/B<sup>b</sup> E<sup>b</sup>/Ab D<sup>b</sup>/E<sup>b</sup> E/A B<sup>b</sup>/C C/B<sup>b</sup>

# WEATHER REPORT - "HEAVY WEATHER"

(BRECHI) HEAD AND SHOULDERS CEDAR WALTON

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

CEDAR WALTON - "CEDAR"

138.

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

(INTRO)

**A/E**

**D/E**

**AMaj<sup>7</sup>/E**

**DMaj<sup>7</sup>/E**

**AMaj<sup>7</sup>/E**

**CMaj<sup>7</sup>/E**

**F Maj<sup>7</sup>**

**B<sub>b</sub>Maj<sup>7</sup>**

**④**

**1. Bmi<sup>7</sup>**

**E<sup>7</sup>**

**Cmi<sup>7</sup> F<sup>1</sup>**

**B<sub>b</sub>Maj<sup>7</sup>**

**B<sub>b</sub>Maj<sup>7</sup> E<sup>7</sup>(b9)**

**2. Bmi<sup>7</sup>**

**E<sup>7</sup>**

**Emi<sup>7</sup>**

**A<sup>7</sup>**

**Dmi<sup>7</sup>**

**G<sup>7</sup>**

**C Maj<sup>7</sup>**

**F Maj<sup>7</sup>**

**B<sup>7</sup>**

**E<sup>7</sup>**

**AMaj<sup>7</sup>/E**

**DMaj<sup>7</sup>/E**

This handwritten musical score for 'Here's That Sunny Day' consists of six staves of music. The first staff is an intro with a 6/4 time signature, featuring eighth-note patterns and chords A/E and D/E. The second staff begins with a solo section over AMaj7/E, followed by a progression through DMaj7/E, CMaj7/E, and FMaj7. The third staff continues the progression through BbMaj7. The fourth staff contains a 12-bar blues progression: Bmi7-E7-Cmi7 F1-BbMaj7-BbMaj7 E7(b9). The fifth staff continues the blues progression: Bmi7-E7-Emi7-A7. The sixth staff concludes the piece with a final progression: Dmi7-G7-C Maj7-F Maj7-B7-E7-AMaj7/E-DMaj7/E.

## - SUNNY DAY Pg. 2 -

AM*aj*7/E

Cmaj⁹/E

FMaj

Bb Maj 7

Bmi<sup>7</sup>

E1

C<sup>#</sup><sub>Mi7</sub> C7

$B_{mi}^7$   $B_b^7$

## ( D.S.al Coda AFTER SOLOS )

B<sub>mi</sub>7

61

Cm 7

F7

Bm.7

E1

C<sup>#</sup><sub>max</sub>-7

47

Bm<sup>i</sup> 1

F7

C<sup>+</sup><sub>min</sub>

CT

3106

1

1

1

B. 7

61

AMaiT

# BARNEY KESSEL - "BARNEY PLAYS KESSEL"

140.

(BALLADS)

## HELLO

MILT JACKSON

Ami<sup>7</sup> (Bmi<sup>7</sup>) Ami<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> Bmi<sup>7</sup> Emi  
 Ami<sup>7</sup> Bmi<sup>7</sup> 1. Ami<sup>7</sup> D<sup>7</sup>(b9) G Ami<sup>7</sup> Bmi<sup>7</sup> Emi  
 2. Ami<sup>7</sup> D<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>  
 C G F#mi<sup>7</sup> B<sup>7</sup> Emi Dmi<sup>7</sup> G<sup>7</sup>  
 C G F#mi<sup>7</sup> B<sup>7</sup> Emi A<sup>7</sup>  
 Ami<sup>7</sup> (Bmi<sup>7</sup>) Ami<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> Bmi<sup>7</sup> Emi  
 Ami<sup>7</sup> (E<sup>7</sup>) Ami<sup>7</sup> D<sup>7</sup> G (Cmi) (Bmi<sup>7</sup>) (E<sup>7</sup>)

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

LEE KONITZ

J=184

## HI BECK

Handwritten musical score for Lee Konitz's "Hi Beck". The score consists of ten staves of jazz-style music, primarily for a single melodic instrument. The music is in common time (indicated by a 'C') and includes various key changes and time signatures. The notes are represented by vertical stems with horizontal dashes, and rests are indicated by vertical stems with diagonal dashes. The score includes several measures of eighth-note patterns and some sixteenth-note figures. Key signatures and specific chords are labeled throughout the piece.

Key signatures and chords labeled in the score:

- Staff 1: C major (C)
- Staff 2: D<sub>b</sub> minor (D<sub>b</sub>)
- Staff 3: D major (D)
- Staff 4: C<sub>7</sub>(B<sub>9</sub>)
- Staff 5: F<sub>mi</sub>
- Staff 6: D<sub>7</sub>
- Staff 7: G<sub>7</sub>
- Staff 8: A<sup>7</sup>
- Staff 9: B<sub>b7</sub>(#9, #11)
- Staff 10: E<sub>b</sub>
- Staff 11: D<sub>mi</sub><sup>7</sup>
- Staff 12: G<sub>7</sub>
- Staff 13: C major (C)

Measure 13 concludes with the text "(HERM. DEOG. - 'PENNIES FROM HEAVEN")".

142.

(BOSSA)

## HO-BA-LA-LA

JOAO GILBERTO

6/4 C | Am7 | D7 | Eb° | Emi | C#° |

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

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

BbMaj7 | Bb | Bb6 | Bb° | Cmi7 | F7 |

Am7 | D7 | Am7 | D7 | Eb° |

Emi | C#° | Am7 | D7 |

G | Cmi | G |

143.

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

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with eighth-note patterns and various chords above the staff, including F, Gm7, C7, F, Bø7, E7(b9), Aø7, Ab7, Gm7, Gb7, F, D7, Gm7, C7, F, Gm7, C7, F, Bø7, E7(b9). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It shows a bass line with eighth-note patterns and chords, including BbMaj7, Gm7, Cm7, F7, BbMaj7, BbMaj7, Ab7, G7, Gm7, C7, F, Bø7, E7(b9), Aø7, Ab7, Gm7, Gb7, F, D7, Gm7, C7, and a final measure ending with a (F).

**LEE MORGAN - "THE SIDEWINDER"**

144.

(BRIGHT SWING)

MIKE WOFFORD

# HORIZON

$\text{G}^4$  |  $\text{C}^{\text{7sus}}$  (TIME)  $\text{Cm7}$  |  $\text{D}_\flat \text{Maj}^7$  |  $\text{D}^7 \pm 9+11$

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

$\text{C}^{\text{7}}/\text{F}$  |  $\text{C}^{\text{7}}/\text{F}$  |  $\text{Fsus}$

$\text{C}^{\text{7}}/\text{F}$  |  $\text{C}^{\text{7}}/\text{F}$  |  $\text{C}^{\text{7}}/\text{F}$

- HORIZON PG.2 -

4 145.

D7+9+11 (TIME)

D7+9+11 (TIME) 4

DΦ/G (PLAY TIME ON SOLOS)

DΦ/G (TIME)

DΦ/G (TIME)

F Maj7

Ab Maj7 (b5)

Bb Maj7

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

146.

# HORACE SCOPE

HORACE SILVER

8 (b6) 1) [ D<sub>b</sub>Maj<sup>7</sup> ] E<sub>mi</sub><sup>7</sup> A<sup>7</sup> E<sub>b</sub><sub>mi</sub><sup>7</sup> |

Ab<sub>mi</sub><sup>7</sup> D<sub>b</sub><sup>7</sup> D<sub>b</sub><sub>mi</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> |

G<sup>7</sup> G<sup>7</sup> G<sub>b</sub><sup>7</sup> F<sub>mi</sub><sup>7</sup> |

B<sub>b</sub><sub>mi</sub><sup>7</sup> E<sub>b</sub><sub>mi</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> |

D<sub>b</sub><sup>7</sup>(#9) B<sub>b</sub><sup>7</sup>(#9<sub>b</sub>5) 1. A<sup>7</sup> |

A<sub>b</sub><sup>7</sup>(#9) 2. A<sup>7</sup> F<sub>#</sub><sub>mi</sub><sup>7</sup> |

B<sub>b</sub><sup>7</sup>(#9<sub>b</sub>5) A<sup>7</sup> D<sub>Maj</sub><sup>7</sup> D<sub>b</sub><sup>7</sup>(#9) |

(MED. ROCK.)

# HUMMIN'

NAT ADDERLY

147.

The musical score consists of four staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests, with some notes having small vertical strokes above or below them. The first three staves begin with a 'G' symbol, indicating the key signature. The fourth staff begins with a 'G7' symbol, indicating a change in chord. Vertical bar lines divide the music into measures. The notation is rhythmic, suggesting a blues progression. The score is written in black ink on white paper.

(SOLO ON G BLUES)

148.

# HUMPTY DUMPTY

CHICK COREA

6/4

E♭Maj<sup>7</sup>      DMaj<sup>7</sup>      F♯Maj<sup>7</sup>      FMaj<sup>7</sup>

A7 (alt.)      (D, D, B♭Maj<sup>7</sup>)      B♭mi<sup>7</sup>      %

B♭mi<sup>7</sup>      (D, %)      Dmi<sup>7</sup>      Bmi<sup>7</sup>

Abmi<sup>7</sup>      %      Fmi<sup>7</sup>      Abmi<sup>7</sup> (⊕)

G♭Maj<sup>7</sup>      Fmi<sup>7</sup>      (D.C. al CODA)      B♭<sup>7</sup>

(⊕) (CODA)      F♯Maj<sup>7</sup>      E Maj<sup>7</sup>

bo      | { z } D # F # G # | bo

B Maj<sup>7</sup> (#II)      B♭<sup>7</sup> (alt.)      E♭mi<sup>7</sup>      Dmi<sup>7</sup>      D♭mi<sup>7</sup>

bo      B♭# B♭# B♭# B♭# | E♭# E♭# E♭# E♭# | bo      C7 (sus)      G/A

CHICK COREA - "THE MAD HATTER"

$\text{J}=132$

# ICE CREAM KONITZ

LEE KONITZ

149.

1.  $\text{Bb}$  2.  $\text{Cm7}$   $\text{F7}$   $\text{Bb}$   $\text{Ab7}$   
3.  $\text{Cm7}$   $\text{F7b9}$   $\text{Bb}$   
4.  $\text{G7}$   $\text{Cm7}$   $\text{F7}$   
5.  $\text{Bb}$   $\text{Bb+II}$   $\text{G7b9}$   $\text{C7}$   
6.  $\text{B7}$   $\text{Bb+II}$   $\text{Bb}$   $\text{Bb}$   
7.  $\text{Am7}$   $\text{D7}$   $\text{Dm7}$   $\text{G7}$   
8.  $\text{Gm7}$   $\text{C7}$   $\text{F7}$   $\text{Cm7}$   
9.  $\text{F7b9}$   $\text{Bb}$   $\text{Cm7}$   $\text{F7}$   $\text{Cm7}$   
10.  $\text{F7}$   $\text{Bb}$   $\text{Cm7}$   $\text{F7}$   $\text{Db}$   $\text{G7}$   
11.  $\text{F7}$   $\text{1. Bb}$   $\text{G7}$   
12.  $\text{2. Bb}$

LEE KONITZ - PRESTIGE #7004

150.

## I BELIEVE IN YOU

F. LOESSER

8  
F#  
A mi      A mi Δ7      A mi 7      A mi b

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

A mi      A mi Δ7      A mi 7      A mi b

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

A mi 7      D 7      A mi 7      D 7

G Maj 7      C 7      B mi 7      E 7

A mi      A mi Δ7      A mi 7      A mi b

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

A mi      A mi Δ7      A mi 7      A mi b

I BELIEVE IN YOU Pg. 2.

B<sup>7</sup> C<sup>7(#II)</sup> B<sup>7</sup> E<sup>b7</sup>

AbMaj<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> AbMaj<sup>7</sup> B<sup>b</sup>mi<sup>7</sup>

AbMaj<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> AbMaj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

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

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

E7(b9) Ami<sup>7</sup>

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

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

ROLAND KIRK - "DOMINO"

152.

# I COVER THE WATERFRONT HEYMAN - GREEN

HEYMAN - GREEN

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

**Top Staff:**

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

**Bottom Staff:**

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

**Repeating Pattern:**

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

## (MED. UP SWING) IDOL GOSSIP G. MULLIGAN

Handwritten musical score for "IDOL GOSSIP" by G. Mulligan. The score consists of ten staves of music, each with a key signature and time signature. The keys include Dm7/A, A7, Bb7, Dm7/A, BbMaj7, B°, Cm7, F7, BbMaj7, B°, Cm7, F7, BbMaj7, B°, Cm7, F7, BbMaj7, B°, A7(b9), Dm7/A, Bb7, A7, Dm7/A, Dm7, A7, Dm7, Dm7, A7, Dm7, Bb7, Dm7, A7, Dm7, Dm7, A7(b9). The score includes a section labeled "(SOLOS)" with a treble clef and a bass clef. The music concludes with a final staff showing Dm7, Bb7, Dm7, A7, Dm7.

GERRY MULLIGAN - "IDOL GOSSIP"

154.

(BALLAD)

## IF I LOVED YOU

ROGERS / HAMMERSTEIN

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

- Chorus: "If I loved you" (B-flat, B-flat, B-flat, B-flat+)
- Bridge: "I'm not the one for you" (C minor, B-flat, 1. B-flat, 2. B-flat, D7+, G minor, C minor 7)
- Chorus: "If I loved you" (B7, B-flat, C minor)
- Chorus: "If I loved you" (A-flat, C7, F7, B-flat, B-flat+)
- Chorus: "If I loved you" (B-flat, B-flat+, C minor, B-flat, B-flat+)
- Chorus: "If I loved you" (B-flat, C minor, B-flat, C minor 7, F7)
- Chorus: "If I loved you" (B-flat, B-flat+)

ROLAND KIRK - "BRIGHT MOMENTS"

# IF I SHOULD LOSE YOU

Handwritten musical score for a single melodic line (likely a guitar or piano) featuring chords and bass notes. The score is in 2/4 time and includes lyrics in parentheses above certain measures. The chords are written in a standard musical notation system with Roman numerals and accidentals. The bass line is indicated by a continuous line of notes below the main staff.

Chords and bass notes from the score:

- Measure 1: Gmin<sup>7</sup>, A<sup>ø7</sup>, D7(+9), Gmin<sup>7</sup>, Gb<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>
- Measure 2: EbMaj<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>, EbMaj<sup>7</sup>, Cm
- Measure 3: F7sus, F7, Cm7, F7, BbMaj<sup>7</sup>, A<sup>ø7</sup>, D7
- Measure 4: F#<sup>o</sup>, Gm<sup>7</sup>, C7, Cm<sup>7</sup>, Cm7/Bb, A<sup>ø7</sup>, Ab7(#11)
- Measure 5: Gmin<sup>7</sup>, A<sup>ø7</sup>, D7, Gmin<sup>7</sup>, Gb<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>
- Measure 6: EbMaj<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>, EbMaj<sup>7</sup>, EbMaj<sup>7</sup>
- Measure 7: Cm<sup>7</sup>, F7, Bb<sup>o</sup>, Bb, D7(b9), Gb7(#9)
- Measure 8: Fsus, F7, Bb, (A<sup>ø7</sup>, D7)

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

156.

## (MEDLEYING) IF I WERE A BELL F. LOESSER

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

- Staff 1: G<sup>7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F<sub>Maj</sub><sup>7</sup>
- Staff 2: A<sub>ø</sub><sup>7</sup>, D<sup>7(b9)</sup>, G<sup>7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>
- Staff 3: F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, A<sup>7</sup>
- Staff 4: D<sub>min</sub><sup>7</sup>, B<sub>min</sub><sup>7</sup>, E<sup>7</sup>, A<sub>Maj</sub><sup>7</sup>, E<sup>7</sup>, A<sub>Maj</sub><sup>7</sup>, D<sup>7</sup>
- Staff 5: G<sup>7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F<sub>Maj</sub><sup>7</sup>
- Staff 6: A<sub>ø</sub><sup>7</sup>, D<sup>7(b9)</sup>, G<sup>7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>
- Staff 7: F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, B<sup>ø</sup>, F, E<sup>7</sup>, E<sup>b</sup><sup>7</sup>, D<sup>7</sup>
- Staff 8: G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F, (D<sup>7</sup>)

MILES - "MILES DAVIS"

(BALLAD)

# IF You Could SEE ME NOW

TADD  
DANERON

157.

Handwritten musical score for "If You Could See Me Now" by Tadd Daneron. The score consists of eight staves of music, primarily for piano, with various chords and progressions indicated. The chords include E♭Maj⁷, A♭7, Gm⁷, G♭m⁷, B⁷, Fm⁷, B♭⁷, 1. G⁷, C⁷, Fm⁷, B♭⁷, 2. A⁹, A⁹m⁷, Gm⁷, G♭⁷, F⁷, E⁹m⁷, A⁹m⁷, D⁷, B⁹m⁷, E⁷, Am, C⁹m, F⁷, C⁹m⁷, F⁷, Fm⁷, B⁹⁷, E♭Maj⁷, A⁹⁷, E♭Maj⁷, G⁹m⁷, B⁹⁷, F⁹, E⁹m⁷, (B⁹m⁷), (E⁹m⁷), and Eb. The score is in 6/8 time and includes lyrics for both vocal parts.

Chords and progressions:

- Top staff: E♭Maj⁷, A♭7, Gm⁷, G♭m⁷, B⁷, Fm⁷, B♭⁷, E♭Maj⁷ (C-7 B<sup>1-9</sup> B<sup>1-5</sup>) B♭-A7+5
- Second staff: 1. G⁷, C⁷, Fm⁷, B♭⁷, 2. A⁹, A⁹m⁷, Gm⁷, G♭⁷, F⁷, E⁹m⁷
- Third staff: A⁹m⁷, D⁷, B⁹m⁷, E⁷, A⁹m⁷, D⁷
- Fourth staff: B⁹m⁷, E⁷, Am, C⁹m, F⁷
- Fifth staff: C⁹m⁷, F⁷, Fm⁷, B⁹⁷, E♭Maj⁷
- Sixth staff: A⁹⁷, E♭Maj⁷, A⁹⁷, E♭Maj⁷
- Seventh staff: G⁹m⁷, F⁹, B⁹⁷, F⁹, B⁹⁷, Eb, (G⁹m⁷)
- Bottom staff: (B⁹m⁷), (E⁹m⁷)

158.

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

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

F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 Eb Db<sup>7</sup> C<sup>7</sup>  
 F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 G<sup>m</sup>i<sup>7</sup> C<sup>7</sup>  
 F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 G<sup>m</sup>i<sup>7</sup> C<sup>7</sup>  
 F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 Eb C<sup>7</sup>  
 F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 Eb Db<sup>7</sup> C<sup>7</sup>  
 F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 G<sup>m</sup>i<sup>7</sup> C<sup>7</sup>  
 F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 Db<sup>7(+11)</sup> C<sup>7</sup>  
 F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7 Eb  
 B<sup>b</sup>mi<sup>7</sup>

- I GET A KICK PG 2 -

B♭<sub>min</sub>⁷

G⁷

C⁷

159.

B♭<sub>min</sub>⁷ G⁷ C⁷ 159.  
Fmaj⁷ G⁷ C⁷  
F⁷ B⁷  
F⁹ B⁹ G⁹ C⁹  
F⁹ B⁹ E⁹ G⁹ C⁹  
F⁹ B⁹ A⁹ G⁹ C⁹  
F⁹ B⁹ E⁹ (A⁹) G⁹ C⁹

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

160.

## (MED. SWING) I HEAR A RHAPSODY

Handwritten musical score for a solo instrument, likely piano, featuring a single melodic line with harmonic chords indicated above the notes. The score is in common time (indicated by 'C' with a '1' over it). The key signature changes throughout the piece, with specific chords labeled above the staff. The score consists of six staves of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The chords labeled include: Cmi<sup>7</sup>, F#7, Fmi<sup>7</sup>, Bb7, EbMaj<sup>7</sup>, Ab<sup>7</sup>, Gmi<sup>7</sup>(bs), C<sup>7</sup>; Fmi<sup>7</sup>(bs), Ab<sup>7</sup>mi<sup>7</sup>, Bmi<sup>7</sup>, B<sup>7</sup>; 1. EbMaj<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>; 2. EbMaj<sup>7</sup>, Bb<sup>7</sup>mi<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Gmi<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>; Gmi<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>, B<sup>b7</sup>, Fm<sup>7</sup>; D<sup>7</sup>, G<sup>7</sup>, Cmi<sup>7</sup>, F#7, Fmi<sup>7</sup>, Bb7; EbMaj<sup>7</sup>, Db7, C<sup>7</sup>, Fmi<sup>7</sup>(bs), Ab<sup>7</sup>mi<sup>7</sup>, Bmi<sup>7</sup>, B<sup>7</sup>; EbMaj<sup>7</sup>, (D<sup>7</sup>, G<sup>7</sup>). The score concludes with a final section consisting of two staves, each containing a single melodic line with the text "TIN HALL - TIN HALL LIVE!" written below the staff.

TIN HALL - TIN HALL LIVE!

WOLF - 161.  
HERRON -  
SINATRA

# I'M A FOOL TO WANT YOU

Handwritten musical score for "I'm a Fool to Want You" featuring six staves of music. The score includes various chords such as F#mi⁷, F#⁷, B♭mi⁷, B♭mi⁷, E♭⁷, Abmi⁷, D♭⁷, 1. GΦ⁷, C⁷, 2. GΦ⁷, C⁷, F#mi⁷, B♭mi⁷, E♭⁷, AbMaj⁷, (F¹), GΦ⁷, C⁷, F#mi⁷, GΦ⁷, C⁷, F#mi⁷, F#⁷, B♭mi⁷, E♭⁷, Abmi⁷, D♭⁷, B♭mi⁷, E♭⁷, Abmi⁷, D♭⁷, B♭mi⁷, GΦ⁷, C⁷, F#mi⁷, (GΦ⁷ C⁷). The score is in 8/8 time and includes various performance markings like slurs, grace notes, and dynamic changes.

DONALD BYRD - "ROYAL FLUSH"

162.

(BALLAD)

IMAGINATIONBURKE-  
VAN HUSEN

8/4 G Maj 7 Ab° Am 7 D7(b9) G Bm 7 3-7 B°7 E'

Am 7 E7(b9) 3-7 Am D7 1. Bm 7 E7(b9) Am 7 D7

2. G Maj 7 Dm 7 G7 C Maj 7 C#m 7 F#7

Bm 7 E7(b9) E7 D Em 7 A7

Am 7 D7 G Maj 7 Ab° Am 7 D7(b9)

G Bm 7 E7(b9) Am 7 G7(b9) 3-7 Am D7 3-7

B°7 E7 Am 7 E7 D'

G Maj 7 (E7 Am 7 D7)

TEDDY EDWARDS - "THE INIMITABLE TEDDY EDWARDS"

SONNY STITT - "GENESIS"

163.

G. BASSMAN

## I'M GETTIN' SENTIMENTAL OVER YOU

Handwritten musical score for 'I'm Gettin' Sentimental Over You' by G. Bassman. 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 a '4'). The vocal line includes lyrics and chords above the staff. The piano accompaniment is written below the vocal line, with various chords and bass notes indicated. The score concludes with a final chord and a repeat sign.

**Chords:**

- F
- C7
- F
- E7
- Cmi
- D7
- G7
- C7
- G7
- C7
- C7
- F
- E7
- Ami
- Dmi
- B7
- Dmi
- E7
- Bm
- E7
- Ami
- Ab7
- Gm7
- C7
- F
- E7
- Cmi
- D7
- G7
- C7
- A7
- D7
- G7
- C7
- C7
- L.F.
- C
- 2. F

164.

## IN CASE YOU HAVEN'T HEARD

WOODY SHAW

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

# TINCENTIVE

HORACE SILVER

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

HORACE SILVER - "SILVER VOICES"

166.

# ÍNDIANA

McDONALD-HANLEY

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

**Chord Progressions:**

- Top staff: F Maj 7, E♭ 7, D, G
- Second staff: G min 7, C 7, F Maj 7, C min 7, F
- Third staff: B♭ Maj 7, B♭ min (E♭ 7), F Maj 7, D 7
- Fourth staff: G, G min 7, C
- Fifth staff: F Maj 7, E♭ 7, D, G
- Sixth staff: E min 7 (b5), A 7 (+9), D min, E 7 (F#), A 7 (b9)
- Seventh staff: D min, E min 7 (b5), A 7, D min, D 7/C, B 0
- Bottom staff: A min, D, G min 7, C, F (F#), G min 7, C

(FIRST MAMBO) IN PURSUIT OF THE 27<sup>TH</sup> MAN H. SILVER 167.

OCTAVE BASS DR 8va↓

The musical score consists of three staves of handwritten notation:

- Top Staff:** Features a bass clef, a key signature of one flat, and a tempo marking of 8. It includes a measure number 1, a repeat sign, and a section labeled "OCTAVE BASS DR 8va↓".
- Middle Staff:** Features a treble clef, a key signature of one flat, and a tempo marking of 8. It includes a measure number 2, a repeat sign, and a section labeled "VAMP ON JAPANESE SCALE".
- Bottom Staff:** Features a bass clef, a key signature of one flat, and a tempo marking of 8. It includes a measure number 3, a section labeled "G7(♯9)", and a section labeled "Cmi".

Below the staff markings, there are several labels and instructions:

- G7(♯9)** and **Cmi** are placed under the notes in the middle staff.
- D.S. 21 FINE B.** and **LAST CHORUS REPEAT & FADE** are placed at the end of the score.
- FINE** is written at the very bottom right.
- VAMP ON JAPANESE SCALE** is written near the beginning of the middle staff.

168.

## (SWING) IN WALKED BUD T. MONK

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

- Staff 1: B<sup>b</sup>7, F<sup>maj</sup>, C<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup><sup>maj</sup>, A<sup>7</sup>
- Staff 2: A<sup>b</sup><sup>b</sup>, 1. A<sup>b</sup><sup>b</sup>, 2. A<sup>b</sup><sup>b</sup>, Ab<sup>maj</sup><sup>7</sup>, Db<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup>7, Ab<sup>maj</sup><sup>7</sup>, Db<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup>7, Ab<sup>maj</sup><sup>7</sup>, Db<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup>7
- Staff 3: Ab<sup>maj</sup><sup>7</sup>, Db<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup>7, Ab<sup>maj</sup><sup>7</sup>, Db<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup>7, Ab<sup>maj</sup><sup>7</sup>, Db<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup>7
- Staff 4: C<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b</sup>7, Ab<sup>maj</sup><sup>7</sup>, (F<sup>maj</sup><sup>7</sup>), B<sup>b</sup><sup>maj</sup>, A<sup>7</sup>, Ab<sup>b</sup>, (C<sup>7</sup>)

The score is written in 12/8 time and includes various performance markings such as grace notes, slurs, and dynamic changes. The vocal line is primarily on the top staff, with harmonic support from the piano or bass line below.

# I REMEMBER YOU

SCHERTZINGER-MERCER

The musical score is handwritten on six staves. The first staff starts with a key signature of B-flat major (two flats) and a 4/4 time signature. Chords include F Maj<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, F Maj<sup>7</sup>, C min<sup>7</sup>, and F<sup>7</sup>. The second staff begins with B-flat major, followed by B-flat min<sup>7</sup>, E<sup>b7</sup>, (A min<sup>7</sup> D<sup>7</sup>) F Maj<sup>7</sup>, 1 G min<sup>7</sup> C<sup>7</sup>, and 2. C min<sup>7</sup> F<sup>7</sup>. The third staff starts with B-flat major, E min<sup>7</sup>, A<sup>7</sup>, D Major<sup>7</sup>, E min<sup>7</sup>, and A<sup>7</sup>. The fourth staff starts with D Major<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, C Major<sup>7</sup>, G min<sup>7</sup>, and C<sup>7</sup>. The fifth staff starts with F Major<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, F Major<sup>7</sup>, A ph<sup>7</sup>, (C min<sup>7</sup> F<sup>7</sup>) D<sup>7</sup>. The sixth staff starts with (B-flat Major<sup>7</sup>) G min<sup>7</sup>, B flat min<sup>7</sup>, E<sup>b7</sup>, A min<sup>7</sup>, D<sup>7</sup>, and ends with G min<sup>7</sup>, C<sup>7</sup>, F (D<sup>7</sup>), and G min<sup>7</sup>, C<sup>7</sup>.

LEE KONITZ - "MOTION"

170

(CALYPSO)

# ISLAND BIRDIE

MELLOV TYNER

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

**Staff 1 (Top):**

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

**Staff 2 (Bottom):**

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

**Solo Staff:**

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

# IS IT REALLY TRUE? JOANNE BRACKEN

82 83

82 83

G<sub>b</sub>Maj<sup>7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup>  
 B<sub>b</sub>m<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C  
 F<sup>7</sup> Dm<sup>7</sup>/E A<sub>m</sub><sup>7</sup>  
 B<sub>b</sub>m<sup>7</sup> A<sup>7</sup> B<sub>b</sub>m<sup>7</sup>/Ab  
 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F  
 Gm<sup>7</sup> F Gm<sup>7</sup> F  
 Gm<sup>7</sup> F Gm<sup>7</sup>

172.

## IT COULD HAPPEN TO YOU

BURKE—  
VAN HUSSEN

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

MILES — MILES DAVIS II J.J. JOHNSON — "THE EMINENT  
J.J. JOHNSON" (INC)

# IT HAD TO BE YOU

ISHAM JONES

The musical score is handwritten on eight staves of five-line staff paper. The key signature varies throughout the piece, indicated by sharps and flats. Chords are labeled above the staff, and specific notes are indicated by boxes. The first staff starts with a D+7 chord. The second staff begins with an A7 chord. The third staff starts with a D7 chord. The fourth staff begins with an A7 chord. The fifth staff starts with a G chord. The sixth staff begins with an A7 chord. The seventh staff begins with a D7 chord. The eighth staff begins with a G chord. The score concludes with a final section starting with a G chord.

174.

## I THOUGHT ABOUT YOU

B<sup>ø</sup>7 B<sup>b</sup>7 Ami<sup>7</sup> D<sup>7</sup> G<sup>7sus</sup> Ab<sup>7sus</sup> G<sup>7sus</sup> G<sup>7</sup>  
 Gmi<sup>7</sup> F<sup>#</sup>Mi<sup>7</sup> Emi<sup>7</sup> E<sup>mi</sup> A<sup>7</sup> Dmi<sup>7</sup> Db<sup>7</sup> C<sup>mi</sup> F<sup>7</sup>

1. BbMaj<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup> FMaj<sup>7</sup> Gmi<sup>7</sup> Ami<sup>7</sup> BbMaj<sup>7</sup>  
 B<sup>ø</sup>7 E<sup>7</sup> B<sup>ø</sup>7 E<sup>7</sup> Ami<sup>7</sup> Ab<sup>7</sup> Gmi<sup>7</sup> Gmi<sup>7</sup>

2. BbMaj<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup> F E/E F/D F/C B<sup>b</sup>mi<sup>7</sup> E<sup>7</sup>  
 Ami<sup>7</sup> Ab<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> (Dmi<sup>7</sup> Db<sup>7</sup> C<sup>mi</sup>) —

# IT'S ONLY A PAPER MOON

ROSE-'75.  
HARBURG-  
ARLEN

Handwritten musical score for "It's Only a Paper Moon". The score consists of ten staves of music, likely for a jazz band, with various instruments indicated by different symbols. The music is in common time (indicated by a 'C'). Chords are written above the staves, and lyrics are written below them. The score includes sections for piano, drums, and other instruments. The title "IT'S ONLY A PAPER MOON" is at the top, and the copyright notice "ROSE-'75. HARBURG-ARLEN" is in the upper right corner.

Chords and lyrics from the score:

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

ZOOT SIMS - "BASIE & ZOOT"

176.

# IT MIGHT AS WELL BE SPRING

84

CMaj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> C<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

F#<sup>7</sup> F<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

1. Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

2. Dm<sup>7</sup> G<sup>7</sup> CMaj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

FMaj<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Gm<sup>7</sup> D7 C<sup>7</sup> FMaj<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

- IT MIGHT AS WELL BE SPRING - Pt 2 -

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

**Staff 1:** C Maj<sup>7</sup>, D min<sup>7</sup>, E min<sup>7</sup> A1, D min<sup>7</sup> G7

**Staff 2:** C Maj<sup>7</sup>, C6, G min<sup>7</sup>, C7

**Staff 3:** F# ph<sup>7</sup>, F7, C Maj<sup>7</sup>/E, A7

**Staff 4:** D min<sup>7</sup>, G7, G7/F, E min<sup>7</sup>, A7

**Staff 5:** D7 sus<sup>4</sup>, D7, D min<sup>7</sup>, G7

**Staff 6:** C Maj<sup>7</sup>, C Maj<sup>7</sup>/B, A min<sup>7</sup>, A min<sup>7</sup>/G, F# ph<sup>7</sup>, F7

**Staff 7:** E min<sup>7</sup>, A min<sup>7</sup>, D min<sup>7</sup>, G7

**Staff 8:** C Maj<sup>7</sup>, A min<sup>7</sup>, D min<sup>7</sup>, G7 sus<sup>4</sup>

178.

# I'VE FOUND A NEW BABY

PALMER -  
WILLIAMS

("DIXIE 2 BEAT")

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

179.  
LE GRAND -  
GIMBEL

# I WILL WAIT FOR YOU

Handwritten musical score for "I WILL WAIT FOR YOU" by Michel Legrand. The score consists of four staves of music with various chords labeled above the notes. The chords include Dm7, Gm7, C7, FMaj7, EΦ7, A7, Dm7, EΦ7, A7, Dm7, and (EΦ7 A7). The music is written in common time.

MICHEL LEGRAND - "LIVE AT TIMMY'S"

(BRIGHT)

# JACKIE

H. HAWES

Handwritten musical score for "JACKIE" by H. Hawes. The score consists of four staves of music with various chords labeled above the notes. The chords include Bb7, Eb7, Bb, Eb7, Bb, G7, Cm7, F7, Bb, (G7), Cm7, F7(b9), and (G7).

WARDELL GRAY - "CENTRAL AVENUE"

180.

## JACO

P. METHANY

SIM. W/G THROUGHOUT 2ND END

6/4

*8va*

LAST X ONLY

DS. - SOLOS  
CODA - FOR END

(CODA SIM. TO INTRO FIGURE)

...ETC.

LAST X ONLY

## JEANNINE

D. PEARSON

8 bb

Abm<sup>7</sup>

Abm<sup>7</sup>

Abm<sup>7</sup>

G<sup>b</sup>m<sup>7</sup>

B<sup>7</sup>

E<sup>maj</sup><sup>7</sup>

A<sup>7</sup>(+11)

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

1. AbMaj<sup>7</sup>

FINE

2. AbMaj<sup>7</sup>

E<sup>b</sup>m<sup>7</sup>

Ab<sup>7</sup>

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

Gm<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

D.C. al FINE

p

GENE AMMONS - "GOODBYE"

182.

## JE NE SAIS PAS

HAMPTON-JONES

$\text{♩} = 104$

Chords and notes:

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

LIONEL HAMPTON - CLEF MGC-628

HORACE SILVER

(BLUES)

## THE JODY GRIND

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

HORACE SILVER - "THE JODY GRIND"

## JITTERBUG WALTZ

FATS WALLER

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

The score includes handwritten chord symbols above the staves:

- Staff 1: D<sub>b</sub>Maj<sup>7</sup>, G<sub>b</sub>7, D<sub>b</sub>Maj<sup>7</sup>
- Staff 2: B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, A<sub>b</sub><sup>7</sup>, D<sub>b</sub>Maj<sup>7</sup>
- Staff 3: D<sub>b</sub>Maj<sup>7</sup>, F<sub>m</sub>i<sup>7</sup>, B<sub>b</sub><sup>7</sup>, D<sub>b</sub><sup>7</sup>, G<sub>b</sub><sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>
- Staff 4: E<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>7</sup>
- Staff 5: E<sub>b</sub><sup>7</sup>, G<sub>b</sub>Maj<sup>7</sup>
- Staff 6: A<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>7</sup>
- Staff 7: 1. A<sub>b</sub><sup>7</sup>, F<sub>m</sub>i<sup>7</sup>

(— FINGERING W/ C P. —)

— 1ST ENDING CONT. —

B<sub>b</sub>7                    E<sub>b</sub>min7                    A<sub>b</sub>7

2.                    A<sub>b</sub>7                    D<sub>b</sub>

G<sub>b</sub>                    D<sub>b</sub>                    A<sub>b</sub>7sus4

SDLS5:            D<sub>b</sub> Maj7                    G<sub>b</sub>7

D<sub>b</sub> Maj7                    B<sub>b</sub>7

E<sub>b</sub>7                    G<sub>b</sub>min7

A<sub>b</sub>7                    E<sub>b</sub>7

A<sub>b</sub>7                    Fmin7                    E Maj7

E<sub>b</sub>min7                    D Maj7

186.

(MEDIUM SWING) GORGIE'SD. BYRD

F<sub>mi</sub><sup>7</sup>/B<sub>b</sub> F<sub>mi</sub><sup>7</sup>/B<sub>b</sub>

F<sub>mi</sub><sup>7</sup>/B<sub>b</sub> F<sub>mi</sub><sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>mi</sup><sup>7</sup> E<sup>b7</sup>

AbMaj<sup>7</sup> D<sup>φ7</sup> G<sup>7</sup> C<sub>mi</sub><sup>7</sup> (F<sup>7</sup>)

A<sup>φ7</sup> D<sup>7</sup> G<sub>Maj</sub><sup>7</sup> C<sup>9(#11)</sup> F<sub>mi</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>

F<sub>mi</sub><sup>7</sup>/B<sub>b</sub> F<sub>mi</sub><sup>7</sup>/B<sub>b</sub>

F<sub>mi</sub><sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>mi</sup><sup>7</sup> E<sup>b7</sup>

AbMaj<sup>7</sup> D<sup>φ7</sup> G<sup>7</sup> C<sub>mi</sub><sup>7</sup> A<sup>φ7</sup> D<sup>7</sup>

G<sub>mi</sub><sup>7</sup> G<sup>b7</sup> F<sub>mi</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sup>bMaj</sup>

DONALD BYRD - "ROYAL FLUSH"

187.

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

187.

D. FERETRA  
M. EINDORP

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

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

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

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

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

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

**Measures 11-12:** D min7, G7, E ♪7, A7

**Measure 13:** D7, G7, C (A min7, D min7, G7)

CANNONBALL ADDERLY - HANNIBAL LOGGINS - BUCK ROSEKETT

188.

[MOD. GOSPEL  
ROCK]

# Joy To THE WORLD.

HAYT  
AXTON

8V BASSA [VAMP INTRO] (F) E♭ E F A (NO CHORDS) (E♭ E F)

(E♭ E F) F F7/E♭ B♭/D D♭ F Gm/C F

F B♭7 Gm/C F 3 F

C F F F7/E♭ B♭/D D♭ F C7 F

10 (E♭ E F) 2. (E♭ E F) E BLOWING - ROCK. F E♭ E F BLOWING COULD BE DONE ALSO ON HEAD CHANGES [A] & [B]

## JUMPING W/ SYMPHONY SID LESTER YOUNG

# JUMP FOR ME

COUNT BASIE

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

$\text{G}$   $\text{Emi}^7$   $\text{Ami}^7$   $\text{D}^7$   $\text{G}$   $\text{Emi}^7$

$\text{Ami}^7$   $\text{D}^7$   $\text{G}^7$   $\text{C}$   $\text{Cmi}$

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

$\text{Dmi}^7$   $\text{G}^7$   $\text{C}$

$\text{Emi}^7$   $\text{A}^7$   $\text{Ami}^7$   $\text{D}^7$

$\text{G}$   $\text{Emi}^7$   $\text{Ami}^7$   $\text{D}^7$   $\text{G}$   $\text{Emi}^7$   $\text{Ami}^7$   $\text{D}^7$

$\text{G}^7$   $\text{C}$   $\text{Cmi}$   $\text{G}$   $(\text{Emi}^7)$   $\text{D}^7$   $\text{G}$

190.

♩ = 126

## JUST A FEW

SHORTY ROGERS

Handwritten musical score for 'Just A Few' by Shorty Rogers. The score consists of ten staves of music for a single instrument, likely piano or guitar. The tempo is indicated as ♩ = 126. The key signature changes frequently throughout the piece, with markings such as Gmin⁷, C⁷, Ami⁷, D⁷, Gmi⁷, C⁷, F, Gmin⁷, C⁷, F, Gmin⁷, F⁷, C⁷, F⁷, B♭, C⁷, B♭, D⁷, G⁷, D⁷, G⁷, Gmin⁷, C⁷, Ami⁷, D⁷, Gmin⁷, C⁷, Gmin⁷, C⁷, F, Gmin⁷, F⁷, C⁷, F⁷, C⁷, F⁷, B♭, C⁷, B♭, B♭, C⁷, B♭, B♭, B♭⁹, E♭⁹, F, Ami⁷, D⁷, Gmin⁷, C⁷, C⁷, F.

ELLIINGTON-  
STRAYHORN-  
GAINES 191.

# JUST A-SITTIN' AND A-RACIN'

F F B<sub>b</sub>, F F<sub>+7</sub> B<sub>b</sub> F B<sub>b</sub>, F F<sub>+7</sub>  
 B<sub>b</sub> F B<sub>b</sub> B<sup>o</sup> F Dm<sup>i</sup> B<sup>b</sup>m<sup>b</sup> Gm<sup>i</sup> F<sup>b</sup> F<sup>i</sup>  
 B<sub>b</sub> F B<sub>b</sub>, F F<sub>+7</sub> B<sub>b</sub> F B<sub>b</sub>, F F<sub>+7</sub>  
 B<sub>b</sub> F B<sub>b</sub> B<sup>o</sup> F Dm<sup>i</sup> B<sup>b</sup>m<sup>b</sup> Gm<sup>i</sup> F<sup>b</sup> E<sup>i</sup>  
 Am<sup>i</sup> Am<sup>i</sup><sup>5</sup> Am<sup>i</sup> Am<sup>i</sup><sup>6</sup> Am<sup>i</sup> Am<sup>i</sup> Dm<sup>i</sup><sup>b</sup> E<sup>i</sup>  
 A A Bm<sup>i</sup> E<sup>9</sup> Gm<sup>i</sup> C<sup>9</sup>  
 F F B<sub>b</sub>, F F<sub>+7</sub> B<sub>b</sub> F B F F<sub>+7</sub>  
 B<sub>b</sub> F F B<sub>b</sub> B<sup>o</sup> F Dm<sup>i</sup> Gm<sup>i</sup> C<sup>(b9)</sup> F  
 (Cm<sup>i</sup><sup>b</sup>/A D<sup>i</sup>) (D<sup>b</sup><sup>i</sup> C<sup>i</sup>)

192.

## JUST IN TIME

IRVING BERLIN

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

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

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

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

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

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

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

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

JESSE GREER

## JUST YOU JUST ME

8 bb 4 ||

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

E<sup>b</sup><sub>7</sub>      A<sup>b</sup><sub>6</sub>      A<sup>b</sup>min      C<sup>m</sup><sub>7</sub>/B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      E<sup>b</sup><sub>6</sub>

E<sup>b</sup><sub>6</sub>      G<sup>b</sup><sub>7</sub>/D<sub>b</sub>      C<sup>7</sup>      F<sup>m</sup><sub>7</sub>      B<sup>b</sup><sub>7</sub>

E<sup>b</sup><sub>7</sub>      A<sup>b</sup><sub>6</sub>      A<sup>b</sup>min      C<sup>m</sup><sub>7</sub>/B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      E<sup>b</sup><sub>6</sub>

E<sup>b</sup><sub>7</sub>      A<sup>b</sup><sub>6</sub>      A<sup>b</sup>min      C<sup>m</sup><sub>7</sub>/B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      E<sup>b</sup><sub>6</sub>

E<sup>b</sup><sub>7</sub>      A<sup>b</sup><sub>6</sub>      A<sup>b</sup>min      C<sup>m</sup><sub>7</sub>/B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      D<sup>b</sup><sub>7</sub>

E<sup>b</sup><sub>6</sub>      C<sup>m</sup><sub>7</sub>      F<sup>7</sup>      B<sup>b</sup><sub>7</sub>

E<sup>b</sup><sub>6</sub>      G<sup>b</sup><sub>7</sub>/D<sub>b</sub>      C<sup>7</sup>      F<sup>m</sup><sub>7</sub>      B<sup>b</sup><sub>7</sub>

E<sup>b</sup><sub>7</sub>      A<sup>b</sup><sub>6</sub>      A<sup>b</sup>min      C<sup>m</sup><sub>7</sub>/B<sub>b</sub>      B<sup>b</sup><sub>7</sub>      E<sup>b</sup><sub>6</sub>

194.

(MED. ROCK)

BILLY JOEL

# JUST THE WAY YOU ARE

8. 

- JUST THE WAY YOU ARE | PG 2 -

D D Ami/C Bb C 195.

Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

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

This block contains two staves of handwritten musical notation. The top staff starts with a D note, followed by a D note, then Ami/C, Bb, C, and 195. Below it is Ami<sup>7</sup>, D<sup>7</sup>, Gmi<sup>7</sup>, and C<sup>7</sup>. The bottom staff starts with G/A and ends with '(D.S. al 2<sup>ND</sup> ENDING)'. There are several blank staves below the main section.

(CODA FOR OUT CHORUS ONLY)

Bb C Ami<sup>7</sup>

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

This block shows a single staff of handwritten musical notation. It starts with a circled D note, followed by Bb, C, Ami<sup>7</sup>, D<sup>7</sup>, Gmi<sup>7</sup>, A<sup>7</sup>, and D Maj<sup>7</sup>. There are several blank staves below the main section.

BILLY JOEL - "THE STRANGER"

196.

# KARY'S TRANCE

LEE KONITZ

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

# KATRÍNA BALLERTINA

WOODY SHAW

6/4) Gmi F7 EbMaj7  
 1. Gbmaj7+4 Abmaji7 D7(#9) D7(#9)  
 2. Aphi7 D7(#9) Gmi  
 AbMaj7 Bb7+4 AbMaj7 Bb7+4  
 AbMaj7 Bb7+4 AbMaj7 Bb7+4  
 Amaj7 B7+4 Amaj7 B7+4  
 Dmi Cmi Cmi Bbmi Bbmi Abmi D7(#9)  
 Gmi F7 EbMaj7 F7  
 AbMaj7+4 Gbmaj7+4 Aphi7 D7(#9) Gmi  
 INTERLUDE Bb7+4 8

INTERLUDE BEFORE & AFTER SOLOS

198.

## KENTUCKY OYSTERS

DAVID BAKER

F<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

B<sup>b7</sup>

B<sup>b7</sup>

F<sup>7</sup>

C<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

F<sup>7</sup>

F<sup>7</sup>

(HP)

## THE KICKER

JOE HENDERSON

B<sup>b13</sup>

E<sup>7</sup>

E<sup>b13</sup>

A<sup>b13</sup>

D<sup>b</sup> Maj

F<sup>7</sup>

B<sup>b</sup> min<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

G<sup>7</sup>

# KIDS ARE PRETTY PEOPLE

THAD JONES

Dmi A<sup>7</sup> (3) Dmi Cmi<sup>7</sup> F<sup>7</sup> Bø<sup>7</sup> A<sup>7</sup>  
 Dmi G<sup>7</sup> FMaj<sup>7</sup>/C A<sup>7</sup> Dmi Dmi/C Bø<sup>7</sup> E<sup>7</sup>  
 A<sup>7</sup> Dmi A<sup>7</sup> (3) Dmi Cmi<sup>7</sup> F<sup>7</sup> Bø<sup>7</sup> A<sup>7</sup>  
 Dmi G<sup>7</sup> FMaj<sup>7</sup>/C A<sup>7</sup> Dmi Bø<sup>7</sup> F/C C<sup>7</sup>  
 F A<sup>7</sup> Dmi BbMaj<sup>7</sup> Gmi EbMaj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>  
 BbMaj<sup>7</sup> Eb<sup>7</sup> F/C Eb/C F/C  
 A<sup>7</sup> (#9) Dmi A<sup>7</sup> (3) Dmi Cmi<sup>7</sup> F<sup>7</sup> Bø<sup>7</sup>  
 Dmi C<sup>7</sup> F<sup>7</sup> Bø<sup>7</sup> Eb<sup>7</sup> Eø A<sup>7</sup>

200.

# KILLER JOE

BENNY GOLSON

64

C7

Bb7

C7

Sim. BASS - 1A SEC.

Bb7

C7

Bb7

D: Eφ (No PULSE)

A7(#9)

Ebm7

Em7/Ab

Ab7(b9)

A7(13)

Ebm7/Ab

Ab7(b9)

Em7

A7(b9)

C7

Bb7

Bb7 (BASS AS BEFORE)

C7

Bb7

Bb7

(ACO. BALLAD)

# LADY'S BLUES

R. KIRK

201

The musical score consists of six staves of handwritten music. The top staff shows a piano part with chords labeled F Maj<sup>7</sup>, C min<sup>7</sup>, F<sup>7</sup>, B♭ Maj<sup>7</sup>, G min<sup>7</sup>, and C<sup>7</sup>. The second staff contains a bass line with chords A min<sup>7</sup>, D<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, followed by a section labeled 1. with chords A min<sup>7</sup>, D<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, and 2. with chords F, B♭ min<sup>7</sup>, F, and B♭<sup>7</sup> E<sup>7(b9)</sup>. The third staff shows a bass line with chords A<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, G<sup>7</sup>, A♭<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, D♭<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, C min<sup>7</sup>, F<sup>7</sup>, B♭ Maj<sup>7</sup>, 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>, A min<sup>7</sup>, D<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, A min<sup>7</sup>, D<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, and A min<sup>7</sup>, D<sup>7</sup>. The bottom staff shows a bass line with chords G min<sup>7</sup>, C<sup>7</sup>.

RANSAUR AND KIRK - "LADY'S BLUES"

202.

## LAKES

PAT METHENY

8/4

D      A/D      G/D      A/D

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

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

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

Dmii7    C9    Bmii    D7    G    F#mii    FMaj7

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

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

(SOLOS)    D    A/D    G/D    A/D

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

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

PAT METHENY - "WATERCOLORS"

(BALLAD)

## LAURA

64

E<sup>7(b9)</sup> Ami<sup>7</sup> Ami<sup>7/D</sup> D(<sup>b9</sup><sub>#5</sub>) GMaj<sup>7</sup> (C<sup>7</sup>) GMaj<sup>7</sup>

Gmi<sup>7</sup> Gmi<sup>7/C</sup> C<sup>7(b9#5)</sup> F#Maj<sup>7</sup>

Fmi<sup>7</sup> Bb<sup>7(B9)</sup> EbMaj<sup>7</sup> (Gmi<sup>7</sup>) Cmi<sup>7</sup>

A7(b5) D7(b9) D9 GMaj<sup>7</sup> BΦ<sup>7</sup> E7(b9)

B<sup>#</sup>

Ami<sup>7</sup> Ami<sup>7/D</sup> D'(b<sup>9</sup><sub>#5</sub>) GMaj<sup>7</sup> (Ami<sup>7</sup>) (Bb<sup>7</sup>) (Bmi<sup>7</sup>)

Gmi<sup>7</sup> Db<sup>7</sup> C<sup>7(b9#5)</sup> FMaj<sup>7</sup> (Bb<sup>7</sup>) FMaj<sup>7</sup>

Fmi<sup>7</sup> Fmi<sup>7</sup> DΦ<sup>7</sup> G7(b5) CMaj<sup>7</sup> Dmi<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup>

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

**ENDING** F#Phi7 F#Maj7 Emi7 Eb7sus Dmi7 D#Maj7 C#Maj7(#11)

204.

## THE LAST PAGE

WOODS-BECK

[RUBATO] 

The score is divided into two sections by a bracket. The first section starts with a 2/4 time signature and includes chords such as Ami<sup>7</sup>/D, EbMaj<sup>7+11</sup>, Ami<sup>7</sup>/D, F#7<sup>9</sup>, B+7/D, Emi, Emi<sup>57</sup>/D# (labeled 'MED. SWING'), Emi<sup>7</sup>/D, C#7, 1. F#7±9, 2. F#7±9, Emi<sup>7</sup> (labeled '(MED. SWING)'), A7, Emi<sup>7</sup>, A7, Dmi<sup>7</sup>, G7, Cmi<sup>7</sup>, F7, BbMaj<sup>7</sup>. The second section starts with a 3/4 time signature and includes chords such as Ami<sup>7</sup>/D, EbMaj<sup>7+11</sup>, Ami<sup>7</sup>/D, F#7<sup>9</sup>, B+7/D, Emi, Emi<sup>57</sup>/D# (labeled 'MED. SWING'), Emi<sup>7</sup>/D, C#7, F#7±9, Bbmi<sup>7</sup>, Bmi<sup>7</sup>, Ebmi<sup>7</sup>, Emi<sup>7</sup>, Ami<sup>7</sup>, Db9, D9, (5), DSUS, DSUS, DSUS, Fsus, Asus. The score concludes with a final section starting with a 4/4 time signature and ending with a 4/4 time signature.

(ROCK)

- LAST PAGE PG 2. -

E<sup>m</sup>i      A<sup>m</sup>i      E<sup>m</sup>i      A<sup>m</sup>i      205.

5) DSUS/A      DSUS

OPEN SOLOS: L FAST SWINGE

Am<sup>m</sup>i<sup>7</sup>      C<sup>m</sup>i<sup>7</sup>      Am<sup>m</sup>i<sup>7</sup>

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

(ROCK)

E<sup>m</sup>i<sup>7</sup>      Am<sup>m</sup>i<sup>7</sup>      E<sup>m</sup>i<sup>7</sup>      Am<sup>m</sup>i<sup>7</sup>

5) DSUS

DSUS

DSUS

E<sup>m</sup>i      E<sup>m</sup>i<sup>D7</sup>      E<sup>m</sup>i<sup>D</sup>      C<sup>#F7</sup>      F<sup>#7</sup><sup>+9</sup>

B<sup>b</sup><sub>m</sub>i<sup>7</sup>      B<sup>m</sup>i<sup>7</sup>      E<sup>b</sup><sub>m</sub>i<sup>7</sup>      E<sup>m</sup>i<sup>7</sup>      A<sup>b</sup><sub>m</sub>i<sup>7</sup>      A<sup>m</sup>i<sup>7</sup>      D<sup>b</sup>9      D<sup>9</sup>      G<sup>Maj</sup><sup>7</sup>

PHIL WOODS - "MISTRALE DU BOIS"

206.

# LIMBO

WAYNE SHORTER

32-647

# LA NEVADA BLUES

GIL EVANS

(MEDIUM UP)

# LEILA

207.  
WES MONTGOMERY

The musical score is handwritten on two staves. The top staff is in 8/8 time and the bottom staff is in 4/4 time. The music begins with a Gm7 chord. The top staff includes chords such as C7, Aø7, D7(b9), Gm7, C7(#9), FMaj7, Bbøm7, Eb7, AbMaj7, DbMaj7, Gm7, C7(#9), Aø7, D7(b9), Am7, G7(b9). The bottom staff includes chords such as Cm7, F7, BbMaj7, Cm7, F7, BbMaj7, Dm7, G7, Cm7, Abm7, Db7, Gm7, C7, Gm7, C7, Aø7, D7(b9), Gm7, C7, FMaj7, Bbøm7, Eb7, AbMaj7, DbMaj7, Gm7, C7(#9), FMaj7.

208.

 $\text{J}=208$ 

# LENNIE'S PENNIES

LENNIE TRISTANO

The musical score consists of ten staves of handwritten jazz notation. The first staff begins with a Cm<sup>b</sup> chord. Subsequent chords include D<sup>7</sup>, D<sup>b7</sup>, Cm<sup>b</sup>, D<sup>7(b5)</sup>, G<sup>7</sup>, G<sup>07</sup>, C<sup>7</sup>, Fm<sup>b</sup>, Fm<sup>b</sup>, Cm<sup>b</sup>, D<sup>7</sup>, G<sup>7</sup>, G<sup>7(b5)</sup>, Cm<sup>b</sup>, D<sup>7</sup>, G<sup>7(b5)</sup>, C<sup>7</sup>, Fm<sup>b</sup>, D<sup>07</sup>, Cm<sup>b</sup>, A<sup>7</sup>, Dm<sup>7(b5)</sup>, G<sup>7</sup>, Cm<sup>b</sup>, (A<sup>b7</sup>). Performance markings such as (3) and (2) are placed above certain notes and chords. The music is set in 2/4 time with a key signature of one flat.

209.

# LESTER LEAPS IN

LESTER YOUNG

A handwritten musical score for a single melodic line, likely for piano or voice. The score consists of six staves of music, each starting with a key signature of B-flat major (two flats). The first staff begins with a treble clef and a 4/4 time signature. The second staff begins with a bass clef. The third staff begins with a soprano clef. The fourth staff begins with a alto clef. The fifth staff begins with a tenor clef. The sixth staff begins with a bass clef. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. There are also vertical dashes through some stems. The score includes several rests and a few grace notes. The title 'LESTER LEAPS IN' is written across the top of the staves, and 'LESTER YOUNG' is written to the right of it. The page number '209.' is at the top right.

210.

(MEDIUM SWING)

## LET'S COOL ONE

THELONIUS MONK

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

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

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

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

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

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

$B^b^7$   $E^b$

(LATIN)

## LIBERATED BROTHER

H. SILVER

211.

(INTRO) G<sub>min</sub> C<sup>7</sup> G<sub>min</sub> C<sup>7</sup>

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

B<sub>b</sub><sup>min</sup> E<sup>b</sup> G<sub>min</sub> C<sup>7</sup> G<sub>min</sub> E<sup>7</sup>(#9)

**B** B<sub>b</sub><sup>min</sup> E<sup>b</sup> G<sub>min</sub> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup>(sus)

G<sub>min</sub> C<sup>7</sup> F<sub>min</sub> B<sup>b</sup> A<sup>7</sup> (D<sup>7</sup>(#9)) D<sup>7</sup>(#9)

**C** 2. D<sup>7</sup>(#9) G<sub>min</sub> C<sup>7</sup> G<sub>min</sub> C<sup>7</sup> G<sub>min</sub> C<sup>7</sup>

G<sub>min</sub> C<sup>7</sup> B<sub>b</sub><sup>min</sup> E<sup>b</sup> G<sub>min</sub> C<sup>7</sup> G<sub>min</sub> C<sup>7</sup>

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

D<sup>7</sup>(#9) G<sub>min</sub> C<sup>7</sup> F<sub>min</sub> B<sup>b</sup> A<sup>7</sup> D<sup>7</sup>(#9)

D<sup>7</sup>(#9) D.S. al CODA (Solo OVER [A C B] → 1.)

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

212.

## LIES

PAT METHENY

6/4

A      A/G#      D/F#

E/F#      B<sup>7</sup>Maj7      D<sup>7</sup>(sus4)

D<sup>7</sup>(sus4)      C<sup>7</sup>(sus4)      F<sup>7</sup>Maj7

E<sup>7</sup>      A<sup>7</sup>      Dmi

G<sup>7</sup>      G<sup>b</sup>Maj7      A<sup>7</sup>Maj7 (LYD.)

B<sup>7</sup>(sus4)      A<sup>7</sup>Maj7 (LYD.)

B<sup>7</sup>(sus4)      1.      2.      A A

LATIN

## LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Chords and key signatures are indicated above the staves. Some chords are labeled with specific voicings or inversions, such as E7(9,13), Ab7(9,13), G7(9,13), C/G, Abm7, Em7, D7, Ab7(9,13), Gm7, C7, F7, and Ami7. Key changes are marked with symbols like ♯ and ♭. The first two staves begin with a treble clef and a 6/4 time signature. The third staff begins with a bass clef and a 4/4 time signature. The fourth staff begins with a treble clef and a 4/4 time signature. The fifth staff begins with a bass clef and a 4/4 time signature. The sixth staff begins with a treble clef and a 4/4 time signature. The seventh staff begins with a bass clef and a 4/4 time signature. The eighth staff begins with a treble clef and a 4/4 time signature. The ninth staff begins with a bass clef and a 4/4 time signature. The tenth staff begins with a treble clef and a 4/4 time signature. The score concludes with a instruction at the bottom right: '(REPEAT LAST 22 BARS FOR SOLO)'.

(REPEAT LAST 22 BARS FOR SOLO)

214.

(LATIN) L1KE SONNY JOHN COLTRANE

**E<sub>mi</sub>7**

**G<sub>mi</sub>7**

**B<sub>mi</sub>7**

**C7**

**F<sub>Maj</sub>7**

**B<sub>mi</sub>7**

**G<sub>mi</sub>7**

**E<sub>bmi</sub>7**

**D7 (b<sup>9</sup>/b<sup>5</sup>)**

**C#<sub>Maj</sub>7**

**B<sub>b7</sub>**

**E<sub>mi</sub>7**

**G<sub>mi</sub>7**

**B<sub>bm</sub>i7**

**C7**

**F<sub>Maj</sub>7**

# A LITTLE CHICAGO FIRE

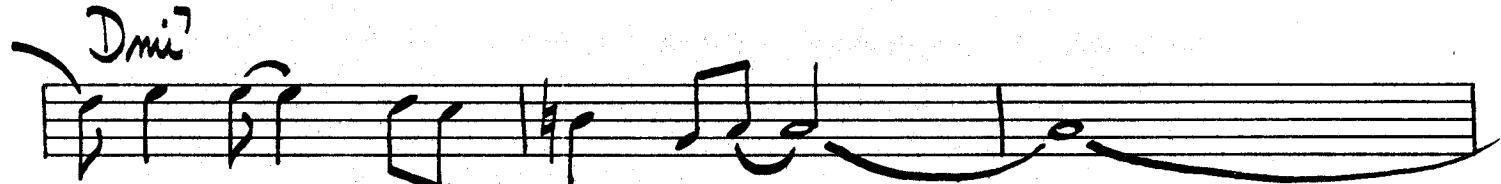
FRANK FOSTER

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

216.

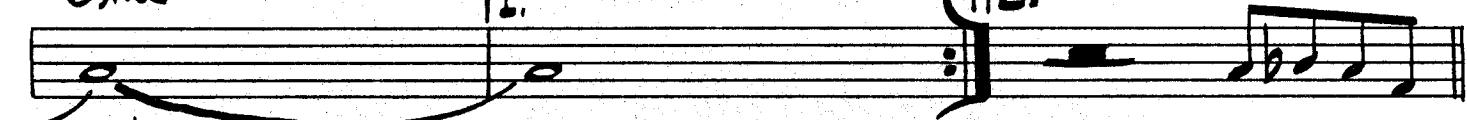
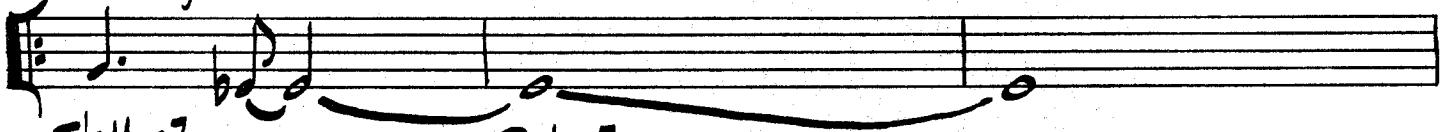
# LITTLE SUNFLOWER

F. HUBBARD

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

1.

2.

EbMaj<sup>7</sup>EbMaj<sup>7</sup>DMaj<sup>7</sup>DMaj<sup>7</sup>

1.

2.



FREDDIE HUBBARD - "LOVE CONNECTION"

MILT JACKSON - "LITTLE SUNFLOWER"

# LOCOMOTION

JOHN COLTRANE

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

218.

## LONE JACK

PAT METHENY

84

B<sub>b</sub>min<sup>7</sup>

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

B<sub>b</sub>min<sup>7</sup>

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

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

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

Ab B<sub>b</sub>min<sup>7</sup>

1. B<sub>b</sub>min<sup>7</sup>

2. B<sub>b</sub>min<sup>7</sup>

E<sub>b</sub>min<sup>7</sup>

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

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

Ab<sup>II</sup>

F<sup>7</sup>

Ab B<sub>b</sub>min<sup>7</sup>

D.S. al CODA

Eb<sup>9</sup>sus F<sup>9</sup>sus

Ab<sup>9</sup>sus G<sup>9</sup>sus

E<sup>9</sup>sus F<sup>#9</sup>sus

A<sup>9</sup>sus B<sup>9</sup>sus

D<sup>9</sup>sus E<sup>9</sup>sus G<sup>9</sup>sus

A<sup>9</sup>sus B<sub>b</sub><sup>9</sup>sus

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

(LINE JACK SOLOS)

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

PAT METHENY - "PAT METHENY GROUP"

220.

(BALLAD)

## LONELY DREAMS

TERRY GIBBS

2/4

G7(b5) Dbm7 Gb7 G7(b5)  
Dm7 Gb7 Cm7 F7 B7(b5) Bb  
Bb Bb Bb Bb Bb Bb Bb  
1. Ami7 D7 2. Ami7 D7 Ami7 E7(b9) Ami7 G7  
Ami7 E7(b9) Cm7 F7 Bb B7 Cm7 F7  
Bb Ami7 Ab7(b5) G7(b5) Dbm7 Gb7  
G7(b5) Dbm7 Gb7 Cm7 F7 B7(b5)  
Bb

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

ROGERS &amp; HART

(JAZZWALTZ)

## LOVER

E♭Maj<sup>7</sup>

D♭<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F♯m<sup>7</sup> B<sup>7</sup>

Fm<sup>7</sup> B♭<sup>7</sup> 1 Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup>

2. E♭Maj<sup>7</sup> Fm<sup>7</sup>/B♭ E♭Maj<sup>7</sup> A<sup>7</sup> D<sup>7</sup> GMaj<sup>7</sup>

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

A<sup>7</sup> D<sup>7</sup> B♭Maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup>

F<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup>(D.C. al Coda)

Fm<sup>7</sup> B♭<sup>7</sup> E♭Maj<sup>7</sup> (C<sup>7</sup>) Fm<sup>7</sup> B♭<sup>7</sup>)

DAVE BRUBECK - "GONE WITH THE WIND"

222.

# LOVE FOR SALE

COLE PORTER

8<sup>b</sup> C

E♭Maj<sup>7</sup>

B♭mi (Maj<sup>7</sup>)

E♭Maj

B♭mi (Maj<sup>7</sup>)

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

CΦ<sup>7</sup>      B<sup>7</sup>(F<sup>1</sup>)      B♭mi

E♭Maj<sup>7</sup>

B♭Maj<sup>7</sup>

E♭Maj<sup>7</sup>

B♭Maj<sup>7</sup>

E<sup>b</sup>      E♭mi<sup>7</sup>      D<sup>7</sup>      D<sup>b</sup>      D♭mi<sup>7</sup>      G♭<sup>7</sup>

CΦ<sup>7</sup>      B<sup>7</sup>(F<sup>1</sup>)      B♭mi      B♭mi<sup>b</sup>

E♭mi<sup>7</sup>      A♭<sup>7</sup>      D<sup>b</sup>      E♭mi<sup>7</sup>      Fmi<sup>7</sup>      E<sup>7</sup>

- LOVE FOR SALE PG 2 -

223.

Handwritten musical score for "LOVE FOR SALE PG 2". The score consists of two staves of music. The top staff begins with a measure containing E<sup>b</sup>mi<sup>7</sup>, A<sup>b</sup>7, Db, E<sup>b</sup>mi<sup>7</sup>, Fmi<sup>7</sup>, and G<sup>b</sup>Maj<sup>7</sup>. The bottom staff begins with Fmi<sup>7</sup>, B<sup>b</sup>7, B7, B<sup>b</sup>7, Ebmi<sup>6</sup>, and E<sup>b</sup>mi<sup>7</sup>. Both staves continue with measures for GΦ<sup>7</sup>, C7, GΦ<sup>7</sup>, C7, F#mi<sup>7</sup>, B7, FΦ<sup>7</sup>, E<sup>7</sup>, and EbMaj<sup>7</sup>. The EbMaj<sup>7</sup> measure is connected by a long horizontal brace to the B<sup>b</sup>Maj<sup>7</sup> measure in the second staff. The second staff also includes measures for Eb, Ebmi<sup>7</sup>, D7, Db, D<sup>b</sup>mi<sup>7</sup>, and G<sup>b</sup>7. The G<sup>b</sup>7 measure is connected by a long horizontal brace to the B<sup>b</sup>mi measure in the first staff. The score concludes with measures for CΦ<sup>7</sup>, B7, and B<sup>b</sup>mi. The score is written on five-line staff paper with various performance markings like slurs, grace notes, and dynamic markings.

224.

(BALLAD)

## LOVERMAN

J. DAVIS /  
R. RAMIREZ /  
J. SHERMAN

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

# LOVE VIBRATIONS

H. SILVER

The musical score for "LOVE VIBRATIONS" by H. SILVER is handwritten on eight staves. The chords and notes are as follows:

- Staff 1: D<sup>ø</sup>7, D<sup>b</sup>(1yd.), C<sup>mi</sup>7, F<sup>13</sup>, F<sup>7(b13)</sup>
- Staff 2: F<sup>mi</sup>7, E7, EbMaj7, A7, Ab7, D7(b9)
- Staff 3: G<sup>mi</sup>, G<sup>mi</sup>(#5), G<sup>mi</sup><sup>b</sup>, G<sup>mi</sup>7, C7
- Staff 4: F<sup>mi</sup>7, G<sup>mi</sup>7, C7, F<sup>mi</sup>7, Bb7
- Staff 5: D<sup>ø</sup>7, D<sup>b</sup>(1yd.), C<sup>mi</sup>7, F7, F<sup>#</sup>7
- Staff 6: G<sup>mi</sup>7, C7(b9), F<sup>mi</sup>7, Bb7, DbMaj7, DMaj7, EbMaj7

226.

## LYDIAN APRIL

DAVID BAKER

Handwritten musical score for 'LYDIAN APRIL' by David Baker, featuring a single melodic line on five staves. The score includes various chords and progressions, such as G Maj<sup>7</sup>, C7(#11), G min<sup>7</sup>, C7, Ami<sup>7</sup>, D7, Bb Maj<sup>7</sup>, F7, E7, Bb Maj<sup>7</sup>, G Maj<sup>7</sup>, F# min<sup>7</sup>, B7, E Maj<sup>7</sup>, Ami<sup>7</sup>, D7, G Maj<sup>7</sup>, C7(#11), G min<sup>7</sup>, D7, C7, Bb Maj<sup>7</sup>, E7, Ami<sup>7</sup>, D7, and G Maj<sup>7</sup>(G7 CΦ7).

LENNIE TRISTANOLENNIE-BIRD

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

(Slow Funk)

MR. CLEANF. HUBBARD

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

228.

# MAKE SOMEONE HAPPY

**STYNE -  
GREENE -  
CORDEN -**

BbMaj<sup>7</sup> Bb+ Bb6      BbMaj<sup>7</sup> Bb+ Bb6      Fmi<sup>7</sup>  
 Fmi<sup>7</sup>      Bb7      EbMaj<sup>7</sup> Eb+ Eb6  
 EbMaj<sup>6</sup>      CØ<sup>7</sup> F7(b9) BbMaj<sup>7</sup> Bb6 Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup>  
 F<sup>7</sup> BbMaj<sup>7</sup> Bb+ Bb6      BbMaj<sup>7</sup> Bb+ Bb6  
 Fmi<sup>7</sup>      Bb7  
 EbMaj<sup>7</sup> Eb+ Eb6      EbMaj<sup>6</sup> CØ<sup>7</sup> F7(b9)  
 Bb      BbMaj<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>  
 Cmi<sup>7</sup> F<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>(b9)  
 Cmi<sup>7</sup> F<sup>7</sup> Bb6 (Cmi<sup>7</sup> F<sup>7</sup>)  
 Cmi<sup>7</sup> F<sup>7</sup> Bb6 (Cmi<sup>7</sup> F<sup>7</sup>)

(Slowly) **THE MAN I LOVE**

GEORGE GERSHWIN

The musical score is handwritten on eight staves of five-line staff paper. The first staff begins with a key signature of B-flat major (two flats). The chords labeled are E-flat major (E-flat), B-flat major (B-flat), B-flat major 7 (B-flat 7), E-flat major (E-flat), E-flat major 7 (E-flat 7), E-flat major 7 (E-flat 7), and E-flat major 7 (E-flat 7). The second staff begins with a key signature of A-flat major (one flat). The chords labeled are B-flat minor (B-flat mi), C7, C7, Ab minor (Ab mi), B-flat 7, E-flat, E-flat 7, E-flat 7, and B-flat minor (B-flat mi). The third staff begins with a key signature of A-flat major (one flat). The chords labeled are E-flat, Ab7, G7, C major 7 (C mi 7), D7, B-flat 7, D, C major (C mi), and G7. The fourth staff begins with a key signature of A-flat major (one flat). The chords labeled are C major 7 (C mi 7), D7, B-flat 7, D, C major (C mi), G, Ab, and B-flat 7. The fifth staff begins with a key signature of A-flat major (one flat). The chords labeled are E-flat, E-flat 7, E-flat major 7 (E-flat mi 7), B-flat minor (B-flat mi), and C7. The sixth staff begins with a key signature of A-flat major (one flat). The chords labeled are Ab minor (Ab mi), B-flat 7, B-flat major 7 (B-flat sus 7), E-flat, Ab, and a repeat sign with 1. E-flat 7 and 2. E-flat. The seventh staff begins with a key signature of A-flat major (one flat). The eighth staff continues the pattern.

230.

## MASQUERADE

LEON ROSELL

Handwritten musical score for "Masquerade" by Leon Russell. The score consists of ten staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: F#m7, Bb7, (G), F#m, F#mΔ7
- Staff 2: G#m7, C7, F#m, F#mΔ7
- Staff 3: F#m7, Bb7, D#b7, C7
- Staff 4: F#m, F#m, E#m7 A7, E#bm7, A#b7
- Staff 5: D#bMaj7, Bb7, E#bm7, A#b7
- Staff 6: D#bMaj7, Bb7, D#m7, G#7
- Staff 7: C#Maj7, E#Maj7/Bb, G7/B
- Staff 8: G#m7/C, C7, D.S. al CODA
- Staff 9: C7, F#m7, (Bb7)

The score concludes with a final section labeled "D.S. al CODA".

GEORGE BENSON - "BREEZIN"

## MAY - REH

HORACE SILVER

$\text{J} = 134$

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

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

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

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

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

$F$   $(Gmin7 C7)$   $F$

ART BLAKEY - BLUE NOTE # BCP-5038

232.

## MELLOW MOOD

JIMMY SMITH

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

# MEMORIES OF YOU

6bb C [ Eb E° Fmi⁷ F#° Eb Cmi⁷ F⁷  
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ Eb Fmi⁷ Bb⁹  
 Eb E° Fmi⁷ F#° Eb Cmi⁷ F⁷  
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ Eb G⁷  
 Cmi Fmi Cmi F⁹  
 Eb F⁹ Bb⁹ F#mi Fmi Bb⁹  
 Eb E° Fmi⁷ F#° Eb Cmi⁷ F⁷  
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ [1. Eb Fmi⁷ Bb⁹] [2. Eb]

The musical score consists of ten staves of handwritten music. The first staff begins with a treble clef, a key signature of six flats, and a common time signature. It features a bracket under the first four measures containing the chords Eb, E°, Fmi⁷, and F#°. The second staff continues with a bracket under Eb, Cmi⁷, Gmi⁷, and C⁹. The third staff begins with a bracket under Eb, E°, Fmi⁷, and F#°. The fourth staff begins with a bracket under Eb, Cmi⁷, Gmi⁷, and C⁹. The fifth staff begins with a bracket under Cmi, Fmi, Cmi, and F⁹. The sixth staff begins with a bracket under Eb, F⁹, Bb⁹, and F#mi. The seventh staff begins with a bracket under Eb, E°, Fmi⁷, and F#°. The eighth staff begins with a bracket under Eb, Cmi⁷, Gmi⁷, and C⁹. The ninth staff begins with a bracket under F⁷, Bb⁹, and the lyrics "1. Eb Fmi⁷ Bb⁹". The tenth staff begins with a bracket under F⁷, Bb⁹, and the lyrics "2. Eb". The music concludes with a final measure ending with a repeat sign and two endings, labeled 1. and 2.

234.

(BOSSA)

## MENINA FLOR

LOUIS BONFA  
MARIA TOLEDO

Sheet music for 'Menina Flor' by Louis Bonfa and Maria Toledo. The music is written for a single instrument (likely piano) and consists of ten staves of handwritten musical notation. The notation includes various chords and rhythmic patterns. The chords are labeled with their names and qualities, such as Fmi⁹, Bb⁷, D, Eb, Eb, Fmi⁹, GMaj⁷, Emi, Ami⁹, D⁹, Gmi⁹, Bb⁷, C⁹, F⁹, Fmi⁹, Bb⁷, Gmi⁹, Cmi, Fmi⁹, Bb⁷, Gmi⁹, Cmi, Fmi⁹, Bb⁷, Eb, Bb⁷, C⁹, Bb⁷, A⁹, Abmi⁹, Eb/G, G⁹, Fmi⁹, EMaj⁷, EbMaj⁹, and Eb/G. The music concludes with a CODA section. The notation is in common time (indicated by 'P.'), and the key signature varies throughout the piece.

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

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

236.

## (MED-UP) MILES AHEAD

MILES DAVIS

8 2/4

MILES DAVIS - "MILES AHEAD"

(MED. UP SWING)

**MINOR MISHAP**T. FLANAGAN

Handwritten musical score for "Minor Mishap" in 8/8 time. The score consists of ten staves of music with various chords and rests. Chords include Bbmin (G⁹), C⁷, F⁷, Bbmin (G⁹), C⁷, F⁷, Ebmin, Bbmín⁶, G⁹, C⁷, Fmí, (D⁹), G⁹, C⁷, Fmí, (D⁹), G⁹, C⁷, Fmí, Bbmín, Fmín⁶, G⁹, C⁷, Fmí, Fmí⁷, Bb⁷, EbMaj⁷, Ebmí⁷, Ab⁷, DbMaj⁷, C⁷, F⁷, Bbmín (G⁹), C⁷, F⁷, Bbmín (G⁹), C⁷, F⁷, Ebmin, Bbmín⁶, C⁷, F⁷, Bbmín (F⁹).

JOHN COLTRANE / KENNY BURRELL - "CATS"

238.

## MINOR MOOD

CLIFFORD BROWN

F<sub>mi</sub> G<sub>ø7</sub> C<sub>7(b9)</sub>

Eb<sub>7</sub> AbMaj<sub>7</sub> G<sub>ø7</sub> C<sub>7(b9)</sub> F<sub>mi</sub> G<sub>ø7</sub> C<sub>7(b9)</sub> F<sub>mi</sub> Abm<sub>7</sub> Db<sub>7</sub> C<sub>7(b9)</sub>

AFTER SOLOS:

F<sub>mi</sub> G<sub>ø7</sub> C<sub>7(b9)</sub> F<sub>mi</sub> G<sub>ø7</sub> F<sub>7(b9)</sub>  
 Bbm<sub>i</sub> Eb<sub>7</sub> AbMaj<sub>7</sub> G<sub>ø7/C</sub> C<sub>7(b9)</sub> F<sub>mi</sub>  
 G<sub>ø7</sub> C<sub>7</sub> 1. F<sub>mi</sub> 2. F<sub>mi</sub> 8

(UP)

## MOAK'S SHOP

WES MONTGOMERY

AbMaj7      B<sup>b</sup>mi7      Eb7      Cmi7      Dbmi7      Gb7  
 Gmi7      F7      B<sup>b</sup>mi7      Eb7(b9)      Ab      1 B<sup>b</sup>mi7      Eb7      2. AbMaj7      Ab7  
 DbMaj7      Ebmi7      Ab7      DbMaj7      Cmi7      F  
 F7(b9)      B<sup>b</sup>mi      F7      Bb7      Eb7  
 AbMaj7      B<sup>b</sup>mi7      Eb7      Cmi7      Dbmi7      Gb7  
 Gmi7      F7      B<sup>b</sup>mi7      Eb7(b9)      Ab      AbMaj7

240.

## MOANIN'

BOBBY TIMMONS

(SOLO CHANGES-F<sub>mi</sub> A<sub>b9</sub> | G<sup>7</sup> C<sup>7</sup> | Sim...)

8b 4

Bb F

Bb F

1. (G<sup>7</sup> C<sup>7</sup>) 2. C<sup>7</sup> F<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup><sub>mi</sub><sup>9</sup> A<sup>b</sup><sub>9</sub>

G<sup>7</sup>(b<sup>9</sup>) C<sup>7</sup>(#<sup>9</sup>) G<sub>mi</sub><sup>7</sup> F B<sup>9</sup>

B<sup>b</sup><sub>mi</sub><sup>9</sup> A<sup>b</sup><sub>9</sub> G<sup>7</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>7</sup> C<sup>7</sup>

B<sup>b</sup> F B<sup>b</sup> F

B<sup>b</sup> F B<sup>b</sup> F

## (FAST LATIN) MODESTY BLUES

CAL TJIADER 241.

8(4) F<sup>7</sup> E<sup>b7</sup> F<sup>7</sup>

1. C7

2. F7

Bb7

Ab7

F7

Bb7

F7

Bb7

Ab7

F7

Bb7

Gm7

F7

(SOLOS:

F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup>

B<sup>b7</sup> A<sup>b7</sup> B<sup>b7</sup> A<sup>b7</sup>

242.

(BALLAD)

## MONK'S MOOD

TH. MONK

8/4

F<sup>#</sup>mi<sup>7</sup> B<sup>9</sup> C<sup>9</sup> Maj<sup>7</sup> D<sup>9</sup> G<sup>9</sup>  
 AbMaj<sup>7</sup> D<sup>9</sup> D<sup>9</sup> C<sup>9</sup> B<sup>9</sup> B<sup>9</sup> A<sup>9</sup> E<sup>9</sup> E<sup>9</sup>  
 1. A<sup>9</sup> D<sup>9</sup> D<sup>9</sup>/G<sup>9</sup> G<sup>9</sup> 2. D<sup>9</sup> G<sup>9</sup> D<sup>9</sup> Maj<sup>7</sup>  
 G<sup>#</sup>mi<sup>7</sup> C<sup>9</sup>(b<sup>9</sup>) G<sup>#</sup>mi<sup>7</sup> F<sup>#</sup>mi<sup>7</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>9</sup>  
 E<sup>#</sup>Maj<sup>7</sup> A<sup>9</sup> AbMaj<sup>7</sup> G<sup>9</sup> C<sup>9</sup> mi<sup>7</sup> F<sup>9</sup>(b<sup>9</sup>)  
 F<sup>#</sup>mi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> D<sup>9</sup>mi<sup>7</sup> G<sup>9</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>b</sup>7  
 C<sup>9</sup> Maj<sup>7</sup> D<sup>9</sup> G<sup>9</sup> A<sup>9</sup> D<sup>b</sup>Maj<sup>7</sup> C<sup>9</sup> Maj<sup>7</sup> B<sup>b</sup>7 G<sup>9</sup> A<sup>9</sup>  
 E<sup>9</sup> E<sup>b</sup>7 D<sup>9</sup>mi<sup>7</sup> G<sup>9</sup> D<sup>b</sup>Maj<sup>7</sup>

MED SLOW

# MONK'S SPHERE

GARY  
MCFARLAND

243.

Handwritten musical score for "Monk's Sphere". The score consists of two staves of piano music. The top staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a series of chords: F<sub>7</sub>, B<sub>b7</sub>, F<sub>7</sub>, B<sub>b7</sub>, F<sub>7</sub>, Eb<sub>7</sub>, D<sub>7</sub>, D<sub>b7</sub>, C<sub>7</sub>, and F<sub>7</sub>. The bottom staff starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. It features chords: B<sub>b7</sub>, F<sub>7</sub>, B<sub>b7</sub>, F<sub>7</sub>, C<sub>7</sub>(b<sub>9</sub>+11), and F<sub>7</sub>(+11). The score includes performance markings such as "3" over some notes and rests, and a fermata over a note in the first measure of the second staff. A bracket labeled "1. 2. 3. ETC." covers the first three measures of the second staff. An ending bracket labeled "ENDING." covers the last three measures of the second staff, which end with a [F.M.E.] instruction.

# MYSTIC TOUCH

JOANNE BRACKEEN

Handwritten musical score for "Mystic Touch". The score consists of a single staff of piano music in 4/4 time. The music is written in a dense, rhythmic style with many eighth and sixteenth notes. Chords labeled include B<sub>mi</sub>D<sub>7</sub>, B<sub>b7</sub>, C<sub>7</sub>, Am<sub>i</sub>, E<sub>b7</sub>, E<sub>b</sub>Maj<sub>7</sub>, Ab<sub>mi</sub>D<sub>b7</sub>, D<sub>7</sub>, A<sub>7</sub>, G<sub>7</sub>, D<sub>b</sub>Am<sub>i</sub>/G<sub>b</sub>, F<sub>7</sub>, B<sub>b</sub>Am<sub>i</sub><sup>7</sup>, E<sub>7</sub>, E/G<sup>#</sup>, F/A, B<sub>b</sub>G<sub>7</sub>, D<sub>7</sub>, Am<sub>i</sub>/D<sub>b</sub>, B<sub>7</sub>, E<sub>mi</sub><sup>7</sup>, Am<sub>i</sub>C<sub>D</sub>B<sub>D</sub>B<sub>b</sub>C<sub>F</sub>E<sub>F</sub>, E<sub>7</sub>, B<sub>b</sub>Maj<sub>7</sub>, A<sub>7</sub>, and C<sub>7</sub>. The score includes performance markings such as "3" over some notes and rests, and a fermata over a note in the first measure.

244.

(Slowly)

## MOON GLOW

WILL HUDSON  
EDDIE DE LANGE  
IRVING MILLS

6/4 C C Cmi G A7

C D7 G E<sup>b</sup>7 G

C Cmi G A7

C D7 G E<sup>b</sup>7 G

G F#7 F7 E7

A7 D7 E<sup>b</sup>7 D7

C Cmi G A7

C D7 G E<sup>b</sup>7 1. G D7 2. G

245.

## MOON RAYS

HORACE SILVER

18. F#mi<sup>7</sup>/Bb Bb<sup>7</sup> EbMaj<sup>7</sup>/Bb

F#mi<sup>7</sup> B<sup>7</sup> F#mi<sup>7</sup> Bb<sup>7</sup>  
 AØ<sup>7</sup> Abmi<sup>7</sup> GØ<sup>7</sup> C<sup>7(b9)</sup>  
 F#mi<sup>7</sup> B<sup>7</sup> EbMaj<sup>7</sup> 1. 2. BØ<sup>7</sup> Bb<sup>7</sup>  
 Ami<sup>7</sup> D<sup>7</sup> GMaj<sup>7</sup>  
 Bbmi<sup>7</sup> Eb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 DbØ<sup>7</sup> Cmi BØ<sup>7</sup> E<sup>7(b9)</sup>  
 Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F#mi<sup>7</sup> (D.S.-al 3b7 | ST END..)

246.

## MOONTRANE

WOODY SHAW

12 BAR INTRO:



(A) BbMaj7(#4)

Cmi Dmi > Ebmi Fmi DMaj7 1. Gmi F7

2. Fmi Bb7 (B) EbMaj7

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

Bmi AΦ BbMaj7(#4) Ami 1. Gmi F7

Cmi Dmi > Ebmi Fmi DMaj7

$\text{J}=224$  MOOSE THE MOOCHE C. PARKER

The musical score is handwritten in black ink on five-line staff paper. It features eight staves of music, likely for a jazz ensemble. The tempo is marked as  $\text{J}=224$ . The title "MOOSE THE MOOCHE" is written across the top, with "C. PARKER" in smaller letters to the right. Chords are indicated above the staves, including Bb, Cmin, F7, Bb, Cmin, F7, Bb7, Eb, Ab7, Bb, Bb, Dmin, G7, Gmin, C7, Cmin, F7, Bb, Cmin, F7, Bb, Cmin, F7, Bb7, Eb, Bb, Cmin, F7. The notation includes various note heads, stems, and rests, with some notes having three vertical stems. Measures are separated by vertical bar lines, and rests are indicated by empty spaces or specific symbols like a triangle.

CHARLIE PARKER - "THE DIAL RECORDINGS"

248.

## MORNING

CLAIRE FISCHER

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

**Staff 1:**

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

**Staff 2:**

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

**Rehearsal Marks:**

- 1. Am7 D7
- 2. Am7
- Dm7

**Performance Instructions:**

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

# MOTÉN'S SWING

249.

BENNY MOTEN

A handwritten musical score consisting of ten staves of music. The music is in common time and includes the following chords:

- Staff 1: Ab6, Bbmi7, Eb7
- Staff 2: Bb7, Eb7, Ab
- Staff 3: 1. Bb7, Eb7
- Staff 4: 2. DΦ7, G7, C6, Ami7, Dmi7, G7, C6, Ami7
- Staff 5: Dmi7, G7, C6, Ami7, F6, Emi7, Dmi7, G7, CMaj7
- Staff 6: Bbmi7, Eb7, Ab6, Bbmi7
- Staff 7: Eb7, Bb7, Eb7, Ab6
- Staff 8: Ab6

250.

(FAST)

# MOVE

DENZIL BEST

B<sup>b</sup>      E<sup>bb</sup>7      B<sup>b</sup>      F<sup>07</sup>  
C<sup>mi</sup>7      F<sup>7</sup>      B<sup>b</sup>  
B<sup>bb</sup>7      E<sup>bb</sup>Maj<sup>7</sup>  
C<sup>i</sup>      C<sup>mi</sup>7      F<sup>7</sup>  
B<sup>b</sup>      E<sup>bb</sup>7      B<sup>b</sup>      F<sup>07</sup>  
C<sup>mi</sup>7      F<sup>7</sup>      B<sup>b</sup>

MILES DAVIS - "PRE BIRTH OF THE COOL"

DEXTER GORDON - "MOVE"

251.

## MOVING OUT

SONNY ROLLINS

F<sup>7</sup> F<sup>7</sup>/A B<sup>b</sup> B<sup>0</sup> C<sup>7sus</sup> — No CHORD

FMaj7      =      =      C7sus

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

Emin7      A7      Dmin

F#min7      B7 alt.      Gmin7      C7

FMaj7      C7sus      #P

FMaj7      F7      Bb7      Cmin7      F7

Bb7      Gb0      FMaj7      D7(b9)

Gmin7      C7sus      FMaj7      Bb      B0      F6

252.

(BRUTE) THEME FROM "MR. BROADWAY" D.BRUBECK

8  $\frac{2}{4}$   $\frac{3}{4}$

E♭⁹      A♭⁷      E♭⁹  
 B♭⁷(♯⁹)      E♭⁹      A♭⁹  
 E♭⁹      E♭⁹      A♭⁹  
 E♭⁹      A♭⁹      A♭⁹  
 E♭⁹      F⁹      G♭⁶  
 C⁷      F⁹  
 E⁹      E♭⁹(♯⁹)  
 C⁹      F⁹(♯⁹)      B♭⁷      LAST-X

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

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

SOLOS:

Ami<sup>7</sup>Dmi<sup>7</sup>

Ami<sup>7</sup>      F<sup>7</sup>      E<sup>7</sup>(#9)      Ami      B<sup>7</sup> E<sup>7</sup>(#9)

254.

## MR. MAGIC

G. WASHINGTON

8 1/2 4

GROVER WASHINGTON - "MR. MAGIC"

255.

## MR. SIMS

JOHN COLTRANE

8 bb 4)

CMaj7 C7 BMaj7 G° C D<sup>b</sup>  
B<sup>b</sup> G° C PEDAL Fmin7 Fmin7  
CMaj7 C7 BMaj7 G° G7 D<sup>b</sup>  
C PEDAL A<sup>b</sup> B E-Maj7 G7(b9) G PEDAL C min G min C min  
C min // // //  
Fmin7 // C min7 //  
D<sup>b</sup>7 G7  
D<sup>b</sup>7 D<sup>b</sup>7 D<sup>b</sup>7 D<sup>b</sup>7

256.

## (MED. SWING) MRS. MINIVER

DEXTER GORDON

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

**Chords:**

- B<sup>b</sup>mi<sup>7</sup> E<sup>b7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup>
- Fmi<sup>7</sup> B<sup>b7</sup> Fmi<sup>7</sup> B<sup>b7</sup> [1. EbMaj<sup>7</sup>] Fmi<sup>7</sup> B<sup>b7</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup>
- [2. EbMaj<sup>7</sup>] D<sup>f7</sup> G<sup>f7</sup> Cmi<sup>7</sup> D<sup>f7</sup> G<sup>f7</sup>
- Cmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> C<sup>f7</sup> F<sup>f7</sup>
- B<sup>b</sup>mi<sup>7</sup> A<sup>b7</sup> G<sup>b7</sup> E<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b7</sup>
- A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> Fmi<sup>7</sup> B<sup>b7</sup> Fmi<sup>7</sup> B<sup>b7</sup>
- EbMaj<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup>

PEPPER ADAMS

## (LATIN SWING BRIDGE) MUEZZIN'

(LATIN)

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

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

258.

=118

# MY LITTLE SIX-DE-SIDES C. PARKER

Handwritten musical score for "My Little Six-De-Sides" by Charlie Parker. The score is written on two staves of five-line staff paper. The notation is in common time (indicated by a 'C'). Chords are labeled above certain notes. The score consists of two staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests, with specific chords labeled above certain notes. The chords labeled are: Fmin Bb7, Eb, Fmin Bb7, Gmin C7, Fmin Bb7, 1. Eb, 2. Eb, Ab, Gmin, Fmin, Eb, Ab, Gmin, Fmin Bb7, Eb, Fmin Bb7, Eb, Fmin Bb7, Gmin C7, Fmin Bb7, Eb, Fmin Bb7, Eb. The score is in common time.

CHARLIE PARKER — VERNE 8000 € 2515

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

**G Maj<sup>7</sup>**      **B<sup>Φ</sup>7**      **E<sup>7</sup>**      **A<sup>m</sup>**      **A<sup>m/G</sup>**

**C<sup>m</sup>7**      **F<sup>7</sup> D<sup>7</sup>**      **G<sup>7</sup>**      **C<sup>7</sup>**      **F<sup>7</sup>**      **B<sup>b</sup>7**      **E<sup>b</sup>7**      **A<sup>b</sup>**

**A<sup>m</sup>7**      **1. D<sup>13</sup>**      **D<sup>7</sup> ( $\frac{#9}{5}$ )**      **2. C<sup>m</sup>7**      **F<sup>7</sup>**

**B<sup>b</sup>Maj<sup>7</sup>**      **A<sup>Φ</sup>7**      **D<sup>7</sup>**      **G<sup>7</sup>**

**C<sup>7</sup> ( $b9$ )**      **C<sup>m</sup>7**      **F<sup>7</sup>**      **B<sup>b</sup>Maj<sup>7</sup>**      **E<sup>b</sup>7**

**E<sup>m</sup>7**      **A<sup>7</sup>**      **A<sup>m</sup>7**      **D<sup>7</sup>**      **G Maj<sup>7</sup>**

**B<sup>Φ</sup>7**      **E<sup>7</sup>**      **A<sup>m</sup>**      **A<sup>m/G</sup>**      **C<sup>m</sup>7**      **F<sup>7</sup>**      **D<sup>7</sup>**

**G<sup>7</sup>**      **C<sup>7</sup>**      **F<sup>7</sup>**      **B<sup>b</sup>7**      **E<sup>b</sup>7**      **A<sup>b</sup>**      **A<sup>m</sup>7**      **D<sup>7</sup> ( $\frac{#9}{5}$ )**      **G Maj<sup>7</sup>**

260.

(Slowly)

## NATURE BOY

MILES DAVIS

8/4

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

MILES DAVIS - "BLUE MOODS"

261.  
H. WASHINGTON  
H. CARMICHAEL

# THE NEARNESS OF YOU

A handwritten musical score for 'The Nearness of You' on five staves. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The score includes lyrics and chords:

- Staff 1: F, Cmin F7sus, Bb, Bb7.
- Staff 2: Ami, Ab7, Gmi, C7. Includes a melodic line with a bracket under the first two measures and a harmonic line with a bracket under the last two measures.
- Staff 3: F, Eb7, F6, Gmi, C7.
- Staff 4: F, Cmin, F7, Bb, Aø, D7(b9).
- Staff 5: G7(ø), C7, F, Cmin, F7sus.
- Staff 6: Bb, Bb7, Ami, Ab7, Gmi, C7.
- Staff 7: Aø, D7(b9), Gmi, C7(ø).
- Staff 8: F, (Dmin, Gmin, C7).

Accents and dynamic markings like 'p' and 'f' are scattered throughout the score.

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

262.

(MED. SWING)

## A NEW THING

SLIDE HAMPTON

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

**Chords and Labels:**

- D<sub>min</sub><sup>7</sup>, EΦ<sup>7</sup>, A+<sup>7</sup>, D<sub>min</sub><sup>7</sup>, EΦ<sup>7</sup>, A+<sup>7</sup>
- C<sub>min</sub><sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>, EΦ<sup>7</sup>, A+<sup>7</sup>, 1. A+<sup>7</sup>, 2. A+<sup>7</sup>
- C<sub>min</sub><sup>7</sup>, F<sup>7(b9)</sup>, D<sub>min</sub><sup>7</sup>, G<sup>7(b9)</sup>
- E<sup>b</sup><sub>min</sub><sup>7</sup>, Ab<sup>7</sup>, D<sup>b</sup>Maj<sup>7</sup>, EΦ<sup>7</sup>, A+<sup>7</sup>
- D<sub>min</sub><sup>7</sup>, EΦ<sup>7</sup>, A+<sup>7</sup>, D<sub>min</sub><sup>7</sup>, EΦ<sup>7</sup>, A+<sup>7</sup>
- C<sub>min</sub><sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>, EΦ<sup>7</sup>, A+<sup>7</sup>, A+<sup>7</sup>
- D<sub>min</sub><sup>7</sup>, E<sup>b</sup><sub>min</sub><sup>7</sup>, D<sub>min</sub><sup>7</sup>, G<sup>7</sup>, C<sub>min</sub><sup>7</sup>, F<sup>7</sup>
- B<sup>b</sup>Maj<sup>7</sup>, A+<sup>7</sup>, D<sub>min</sub><sup>7</sup>

## NO ME ESQUECA

84

Ami<sup>9</sup>

Cmi<sup>9</sup>

F<sup>1</sup>

B♭Maj<sup>7</sup>

E♭⁹

G♭Maj<sup>7</sup>

D♭⁹

Abmi<sup>9</sup>

Gmi<sup>9</sup>

C⁷

F

1. E⁹(#⁹)

2. E⁹(#⁹)

264.

## No MoE

SONNY ROLLINS

Handwritten musical score for "No MoE" by Sonny Rollins. The score consists of six staves of music. The first two staves show a melodic line with various chords: Bb, G7, Cmin7, F+7, Bb, G7, Cmin7, F+7, Fmin7, Bb7, EbMaj7, and Eo. The third staff shows a bass line with D7, G7, and F7. The fourth staff shows a bass line with four measures of eighth notes. The fifth and sixth staves repeat the melodic line from the first two staves, ending with a bass line consisting of Bb, G7, Cmin7, F+7, Bb, G7, Cmin7, F+7, Fmin7, Bb7, EbMaj7, and Eo.

Sonny Rollins - "Sonny Rollins"

265.

# Nancy Joe.

GERALD  
WILSON.

[Fast]

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

# Now's the Time

CHARLIE PARKER.

J=120

Handwritten musical score for "Now's the Time" by Charlie Parker. The score consists of six staves of music. The first two staves are in 6/4 time, featuring eighth-note patterns over chords F7, Bb7, Bb7, and B°. The third staff begins with a common time signature and features a melodic line with a Gmin7 chord. The fourth staff continues the melodic line. The fifth and sixth staves are in common time and feature eighth-note patterns over chords C7, F7, and C7.

266.

## (BRITISH LATIN) NORTH ATLANTIC RUN G. MULLIGAN

6/4 [G Maj<sup>7</sup>] Ami<sup>7</sup>/D 1. 2.

1. Bmi<sup>7</sup> Bb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

2. Bmi<sup>7</sup> Eb<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

SWING C Maj<sup>7</sup> Bmi<sup>7</sup> Bb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> C<sup>7</sup> F7(#11)

Bmi<sup>7</sup> Bb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

Cmi<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> TO LATIN Cmi<sup>7</sup>/F

- NORTH ATLANTIC - PG 2. -

267.

G Maj<sup>7</sup>

A♭<sup>0</sup> Ami<sup>7</sup> F<sup>7</sup>(#II) G Maj<sup>7</sup> (Bmī<sup>7</sup>) E♭<sup>7</sup> (Bbmī<sup>7</sup>)

Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> (INTERLUDE: G Maj<sup>7</sup>) Ami<sup>7</sup>/D

Ami<sup>7</sup>/D G Maj<sup>7</sup> (3) Ami<sup>7</sup>/D (FINE)

**Solo Changes:** G Maj<sup>7</sup> Ami<sup>7</sup>/D G Maj<sup>7</sup> Ami<sup>7</sup>/D

G Maj<sup>7</sup> A♭<sup>0</sup> Ami<sup>7</sup> F<sup>7</sup>(#II) 1. Bmī<sup>7</sup>. B♭<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

2. G Maj<sup>7</sup> E♭<sup>7</sup> Dmī<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> F<sup>7</sup>(#II) Bmī<sup>7</sup> B♭<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> D♭<sup>9</sup> C Maj<sup>7</sup> F<sup>7</sup> Bmī<sup>7</sup> B♭<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> Cmī<sup>7</sup> F<sup>7</sup> C Maj<sup>7</sup>/F (LATIN: B♭Maj<sup>7</sup>)

G Maj<sup>7</sup> Ami<sup>7</sup>/D Dmī<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> F<sup>7</sup>

Bmī<sup>7</sup> B♭mī<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> (PLAY INTERLUDE AFTER EACH SOLO)  
 AFTER LAST SOLO, PLAY INTERLUDE, THEN D.S. al FINE

GERRY MULLIGAN - "IDOL GOSSIP"

268.

## NO SPLICE

LEE KONITZ

Handwritten musical score for a solo instrument, likely piano or guitar, featuring ten staves of music. The score includes various chords and specific fingerings indicated by circled numbers (e.g., 3, 4) above certain notes. The chords labeled are: Gmi, Ami<sup>7</sup>, D<sup>7</sup>, Gmi, Fmi<sup>7</sup>, Bb<sup>7</sup>, Eb, Cmi, D7(b9), Eb7, Ab<sup>7</sup>, G9<sup>7</sup>, E6<sup>7</sup>(b9), Ab, Ami<sup>7</sup>, D<sup>7</sup>, Gmi, F<sup>7</sup>, Eb, D<sup>7</sup>, Fmi<sup>7</sup>, Eb, Bb<sup>7</sup>, Eb, B<sup>7</sup>, Bb<sup>9</sup>, Cmi, D<sup>7</sup>, Gmi, Eb, D<sup>7</sup>, Gmi, Eb, D<sup>7</sup>.

# NUTVILLE

HORACE SILVER

LATIN:

Cm<sup>9</sup>



Cm<sup>9</sup>



G⁹ C⁷ Fm⁹



D♭Maj⁹

Cm<sup>9</sup>

Cm<sup>9</sup>



SWING: A♭13

G13

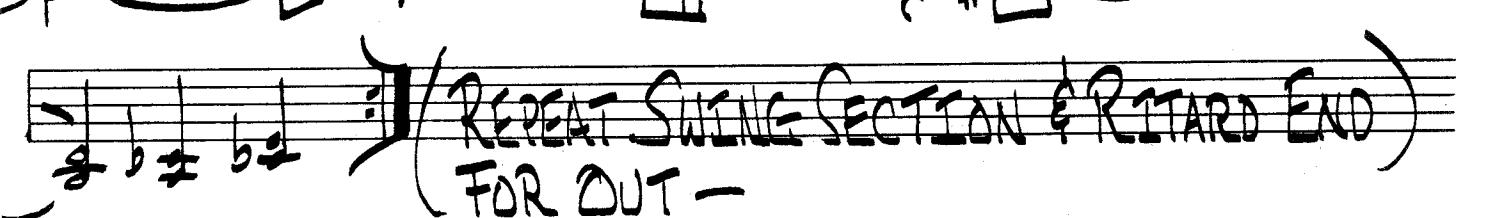
G13



A♭13



(LATIN: C⁹)



(REPEAT SWING SECTION & RITARD END)  
FOR OUT -

[MED.] 270.

## OFF MINOR.

TH. MONK.

**A** Gm(maj<sub>7</sub>) D<sub>b</sub>7 G<sub>b</sub>7 Bm<sub>7</sub> (E<sub>7</sub>) (Am<sub>7</sub>bs) B<sub>b</sub>7 E<sub>b</sub>maj<sub>7</sub> D<sub>7</sub>

Gm(maj<sub>7</sub>) B<sub>b</sub>7(+II) D<sub>7</sub> - I° Am<sub>7</sub> D<sub>7</sub> 2. Am<sub>7</sub> D<sub>7</sub>

3. D<sub>b</sub>maj<sub>7</sub> Dmaj<sub>7</sub> 3. Bbm<sub>7</sub> E<sub>b</sub>7(+II) Bm<sub>7</sub> E<sub>7</sub> (Abm<sub>7</sub> D<sub>b</sub>7)

E<sub>m</sub>7 Em<sub>7</sub> A<sub>7</sub> Am<sub>7</sub> D<sub>7</sub> (Abm<sub>7</sub> D<sub>b</sub>7)

**C** Gm(maj<sub>7</sub>) D<sub>b</sub>7 G<sub>b</sub>7 Bm<sub>7</sub> (E<sub>7</sub>) (Am<sub>7</sub>bs) B<sub>b</sub>7 E<sub>b</sub>maj<sub>7</sub> D<sub>7</sub>

Gm(maj<sub>7</sub>) B<sub>b</sub>7(+II) D<sub>7</sub> - 7 D<sub>b</sub>7 #sus:

FERDE GROFE

## ON THE TRAIL

4 BAR INTRO:

F Maj

Am<sub>7</sub> D<sub>7</sub> Gm<sub>7</sub> C<sub>7</sub> Abm<sub>7</sub> D<sub>b</sub>7 Abm<sub>7</sub>

D<sub>b</sub>7 Gm<sub>7</sub> C<sub>7</sub> F (D<sub>7</sub>(#9) G<sub>7</sub>(#9) C<sub>7</sub>(#9))

# OH LADY BE GOOD!

Handwritten musical score for a vocal or instrumental piece. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into two systems by a double bar line with repeat dots at the beginning of the second system.

**System 1:**

- Staff 1: Treble clef, G, D7, G, C9, G, G, G#.
- Staff 2: D7, G, G, A7, D7.
- Staff 3: G, D7, G, C9, G, G, G#.
- Staff 4: D7, G, G, C9, G, G, G#.
- Staff 5: C, D7, C, G, G, G#.
- Staff 6: E7, A9, A7, D7.
- Staff 7: G, D7, G, C9, G, G, G#.
- Staff 8: D7, G, C, D, A7, D7.

**System 2:**

- Staff 1: G, C, D, A7, G, G, G#.
- Staff 2: 1. G, C, D, A7, D7.
- Staff 3: 2. G, C, D, A7, G, G, G#.

272.

# OLD DEVIL MOON

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

**Chords and Key Signatures:**

- F<sup>6</sup>, C<sup>mi7</sup>, F<sup>6</sup>, C<sup>mi7</sup> (Staff 1)
- F<sup>Maj7</sup>, C<sup>mi7</sup>, F<sup>9sus</sup>, F<sup>7</sup> (Staff 2)
- B<sup>b</sup>M<sup>aj7</sup>, E<sup>b</sup><sup>13</sup> (Staff 3)
- A<sup>b</sup>m<sup>i7</sup>, D<sup>b</sup><sup>7</sup>, G<sup>b</sup>, C<sup>13</sup>, F<sup>6</sup>, C<sup>mi7</sup> (Staff 4)
- F<sup>6</sup>, C<sup>mi7</sup>, D<sup>Maj7</sup>, D<sup>mi</sup> (Staff 5)
- D<sup>mi</sup><sup>Δ7</sup>, D<sup>mi7</sup>, G<sup>7</sup>, G<sup>mi7</sup>, C<sup>7</sup>, (D.C. al CODA) (Staff 6)
- CODA, F<sup>6</sup>, C<sup>mi7</sup>, D<sup>b</sup>M<sup>es7</sup> (Staff 7)
- F<sup>Maj7</sup>, C<sup>mi7</sup>, F<sup>Maj7</sup>, E<sup>b</sup> G<sup>b</sup><sup>7</sup>, F<sup>6</sup>, (G<sup>mi7</sup> C<sup>7</sup>) (Staff 8)

**Performance Instructions:**

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

ZOOT SIMS - "WARM TENDR"

# (Med.) ON A CLEAR DAY 2/2 LANE-LEARNER

273.

# LANE - LEARNER

A handwritten musical score consisting of six staves of music. The music is in common time (indicated by 'C') and uses a treble clef. The key signature changes throughout the piece, indicated by labels above the staff.

- Staff 1:** Key signature: G Major (G Maj). Chords: G Maj, C7(II), BΦ7, E7.
- Staff 2:** Key signature: G Major (G Maj). Chords: Ami7, F7(II).
- Staff 3:** Key signature: B minor (B mi). Chords: Bmi7, Ami7, D7.
- Staff 4:** Key signature: D minor/G (D mi/G). Chords: Ami7/G, A7, Ami7, D7.
- Staff 5:** Key signature: C Major (C Maj). Chords: G Maj, BΦ7, E7.
- Staff 6:** Key signature: A minor (Ami7) / D major (D Maj). Chords: Ami7/D, D7.
- Staff 7:** Key signature: G Major (G Maj). Chords: (Ami7 D7).

The score includes various rests and dynamic markings such as (o) and (s).

274.

# ONCE IN A WHILE

MICHAEL EDWARD

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

275.

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

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation includes various chords such as A<sup>ø7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, C<sub>mi</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>Maj<sup>7</sup>, A<sup>ø7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>/F, E<sup>ø7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sub>mi</sub><sup>7</sup>, B<sup>ø7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sub>mi</sub><sup>7</sup>, G<sup>7</sup>, A<sup>ø7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, G<sub>mi</sub><sup>7</sup>/F, E<sup>ø7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, A<sup>ø7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, G<sub>mi</sub><sup>7</sup>/F, E<sup>ø7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sub>mi</sub><sup>7</sup>. The score is in 8/8 time and includes lyrics like "I. G<sub>mi</sub><sup>7</sup>" and "2. G<sub>mi</sub><sup>7</sup>". There are also several blank staves at the bottom of the page.

276.

# ONE FOOT IN THE GUTTER

CLARK TERRY

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

PAT MARTINO

(FAST JAZZ)

## ON THE STAIRS

6/4

CODA (7) (LAST TIME) || 7 7 7 7 7 7 ||

D7(#9) Bb7

278.

## OPUS DE FUNK

HORACE SILVER

$\text{Bb}$

$\text{E}^7$

$\text{Cm}^7$

$\text{F}^7$

$\text{Bb}$

## ONE FOR DADDY - O

NAT ADDERLY

$\text{Bb}^{\text{mi}}$

$\text{E}^{\text{bmi}}$

$\text{C}^{\phi 7}$

$\text{F}^7$

$\text{Bb}^{\text{mi}}$

$\text{Bb}^{\text{mi}}$

$(\text{E}^{\phi})$

$\text{Bb}^{\text{mi}}$

$(\text{F}^7)$

$\text{Bb}^{\text{mi}}$

$\text{C}^{\phi 7}$

$\text{F}^7$

$\text{Bb}^{\text{mi}}$

MILES / CANNONBALL - "SOMETHING ELSE" Bmore 545

279.

# OUR LOVE IS HERE TO STAY

G. GERSHWIN

**1.**

C  
 G<sup>9</sup>  
 G<sup>maj</sup> C  
 F<sup>b</sup>  
 A<sup>maj</sup> D<sup>7</sup>

G<sup>9</sup>  
 G<sup>maj</sup> C  
 E<sup>b9</sup>  
 D<sup>9</sup>

1. A<sup>maj</sup> D<sup>7</sup> G<sup>maj</sup> C F<sup>Maj</sup> B<sup>b</sup> E<sup>flat</sup> A<sup>7</sup>

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

2. C A<sup>maj</sup> D<sup>7</sup> G<sup>maj</sup> C E<sup>b9</sup> D<sup>7</sup> B<sup>°</sup> B<sup>b7</sup>

A<sup>maj</sup> D<sup>7</sup> G<sup>maj</sup> C F<sup>b</sup>

280.

# OUR BACK OF THE BARN G. MULLIGAN

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

GERRY MULLIGAN - "IDOL GOSSIP"

(BALLAD)

# PANNONIKA

T. MONK

281.

CMaj7 Eb<sup>b</sup>mi7 Ab7 Dmi7 Bb7 Eb Eb<sup>b</sup>7

Ab7 Db7 Gbmaj7 F7(alt.) Eb<sup>b</sup>mi7 Ab7 G7 DbMaj7

Gmi7 C7(b9) Cmi7 F7sus Gbsus Bm7

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

CMaj7 Eb<sup>b</sup>mi7 Ab7 Dmi7 Bb7 Eb Eb<sup>b</sup>7

Ab7 Db7 Gbmaj7 F7(alt.) Eb<sup>b</sup>mi7 Ab7 G7 Dmi7 G7(b9)

Dbmaj7

282.

 $\text{♩} = 126$ 

## PALO-ALTO

LEE KONITZ

Handwritten musical score for "PALO-ALTO" by Lee Konitz. The score is written on six staves of five-line music paper. The key signature changes throughout the piece, indicated by labels such as F, G<sub>mi</sub>, B, B<sub>b</sub><sup>maj7</sup>, G<sub>7</sub>, C<sub>mi</sub>, F<sub>7</sub>, B<sub>b</sub>, and C<sub>7</sub>. Measure numbers 1 through 12 are placed above the staves. The tempo is marked as  $\text{♩} = 126$ .

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

The musical score is composed of five staves of handwritten notation. The first staff begins with a treble clef, followed by a section of eighth notes and sixteenth notes. It then transitions to a section with a bass clef, followed by eighth notes and sixteenth notes. The second staff begins with a bass clef, followed by eighth notes and sixteenth notes. The third staff begins with a treble clef, followed by eighth notes and sixteenth notes. The fourth staff begins with a bass clef, followed by eighth notes and sixteenth notes. The fifth staff begins with a treble clef, followed by eighth notes and sixteenth notes. Various chords are labeled throughout the score: F, A7, G7, C7, F, D7, Gmi, and C7. The notation includes eighth and sixteenth note patterns, rests, and dynamic markings.

LEE KONTZ - PRESTIGE #7004

284.

## PATTERNS

OLIVER NELSON

Handwritten musical score for a single melodic line, likely for piano or guitar, featuring 12 measures of rhythmic patterns. The score is organized into four staves, each containing three measures. The patterns are labeled with various major chords in parentheses:

- Measure 1:** (E♭ Maj<sup>7</sup>) (E♭ Maj<sup>7</sup>) (G♭ Maj<sup>7</sup>)
- Measure 2:** (G♭ Maj<sup>7</sup>) (D♭ Maj<sup>7</sup>) (D♭ Maj<sup>7</sup>)
- Measure 3:** (D♭ Maj<sup>7</sup>) (E Maj<sup>7</sup>) (E♭ Maj<sup>7</sup>)
- Measure 4:** (E♭ Maj<sup>7</sup>) (G♭ Maj<sup>7</sup>) (F Maj<sup>7</sup>)
- Measure 5:** (F Maj<sup>7</sup>) (A♭ Maj<sup>7</sup>) (G Maj<sup>7</sup>)
- Measure 6:** (G♭ Maj<sup>7</sup>) (C Maj<sup>7</sup>) (D Maj<sup>7</sup>)
- Measure 7:** (D Maj<sup>7</sup>) (B Maj<sup>7</sup>) (A♭ Maj<sup>7</sup>)
- Measure 8:** (A♭ Maj<sup>7</sup>) (D Maj<sup>7</sup>) (A Maj<sup>7</sup>)
- Measure 9:** (A Maj<sup>7</sup>) (D Maj<sup>7</sup>) (A Maj<sup>7</sup>)
- Measure 10:** (A Maj<sup>7</sup>) (D Maj<sup>7</sup>) (A Maj<sup>7</sup>)
- Measure 11:** (A Maj<sup>7</sup>) (D Maj<sup>7</sup>) (A Maj<sup>7</sup>)
- Measure 12:** (A Maj<sup>7</sup>) (D Maj<sup>7</sup>) (A Maj<sup>7</sup>)

The score uses common time (indicated by 'C') and includes various key signatures (e.g., E♭, G♭, D♭, E, F, A♭, G, C, D, B, A Maj<sup>7</sup>). Measures 1-3 are grouped by a brace, and measures 4-6 are grouped by another brace.

## - PATTERNS PG2 -

285.

285.

FMaj<sup>7</sup>

EbMaj<sup>7</sup>

CMaj<sup>7</sup>

1. BMaj<sup>7</sup>

FMaj<sup>7</sup>

EbMaj<sup>7</sup>

AMaj<sup>7</sup>

2. BbMaj<sup>7</sup>

GbMaj<sup>7</sup>

DMaj<sup>7</sup>

BbMaj<sup>7</sup>

AbMaj<sup>7</sup>

Emaj<sup>7</sup>

C Maj<sup>7</sup>

AbMaj<sup>7</sup>

Bb<sup>7</sup>

286.

# PENNIES FROM HEAVEN

JOHN BURKE  
ARTHUR JOHNSTON

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

# PENNY ARCADE

JOE BECK

(8.)

G<sup>7</sup>

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

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

SOLOS (PLAY [A] SECTION BETWEEN SOLOS)

FINE DS. & 1st FINE

288.

## PERDIDO

J. TIZOL

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

**Chords:**

- Cmi<sup>7</sup> F<sup>7</sup>
- Bb
- Bb
- Cmi<sup>7</sup> F<sup>7</sup>
- Cmi<sup>7</sup> F<sup>7</sup>
- 1. Bb B<sup>o</sup>
- 2. Bb (Cmi<sup>7</sup>) (C<sup>#</sup>mi Dmi E<sup>b</sup>7)
- D<sup>7</sup>
- G<sup>9</sup>
- G<sup>+7</sup>
- F<sup>7</sup>
- F<sup>+7</sup>
- C<sup>7</sup>
- Bb
- Cmi<sup>7</sup> F<sup>7</sup>
- Cmi<sup>7</sup> F<sup>7</sup>
- Bb
- Bb
- (E<sup>b</sup>7)
- Dmi<sup>7</sup> D<sup>b</sup>mi<sup>7</sup>)
- (SOLDS)
- (RIFF ON HEAD)
- Cmi<sup>7</sup>
- Cmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup>
- Dmi<sup>7</sup>

**Performance Instructions:**

- Measure 1: Cmi<sup>7</sup> F<sup>7</sup> (Handwritten)
- Measure 2: Bb (Handwritten)
- Measure 3: Bb (Handwritten)
- Measure 4: Cmi<sup>7</sup> F<sup>7</sup> (Handwritten)
- Measure 5: Cmi<sup>7</sup> F<sup>7</sup> (Handwritten)
- Measure 6: 1. Bb B<sup>o</sup> (Handwritten)
- Measure 7: 2. Bb (Cmi<sup>7</sup>) (C<sup>#</sup>mi Dmi E<sup>b</sup>7) (Handwritten)
- Measure 8: D<sup>7</sup> (Handwritten)
- Measure 9: G<sup>9</sup> (Handwritten)
- Measure 10: G<sup>+7</sup> (Handwritten)
- Measure 11: F<sup>7</sup> (Handwritten)
- Measure 12: F<sup>+7</sup> (Handwritten)
- Measure 13: C<sup>7</sup> (Handwritten)
- Measure 14: Bb (Handwritten)
- Measure 15: Cmi<sup>7</sup> F<sup>7</sup> (Handwritten)
- Measure 16: Cmi<sup>7</sup> F<sup>7</sup> (Handwritten)
- Measure 17: Bb (Handwritten)
- Measure 18: Bb (Handwritten)
- Measure 19: (E<sup>b</sup>7) (Handwritten)
- Measure 20: Dmi<sup>7</sup> D<sup>b</sup>mi<sup>7</sup>) (Handwritten)
- Measure 21: (SOLDS) (Handwritten)
- Measure 22: (RIFF ON HEAD) (Handwritten)
- Measure 23: Cmi<sup>7</sup> (Handwritten)
- Measure 24: Cmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> (Handwritten)
- Measure 25: Dmi<sup>7</sup> (Handwritten)
- Measure 26: (7) (Handwritten)

- PERDIDO PG. 2 -

D<sub>mi</sub>⁷ D<sub>bmi</sub>⁷ C<sub>mi</sub>⁷ C<sub>mi</sub>⁷ F<sub>+7</sub> 289.

B<sub>b</sub> D<sub>⁹</sub> 1. C<sub>mi</sub>⁷ B<sub>⁹</sub> 2. C<sub>mi</sub>⁷ F¹ B<sub>b⁷</sub> E<sub>b⁷</sub>

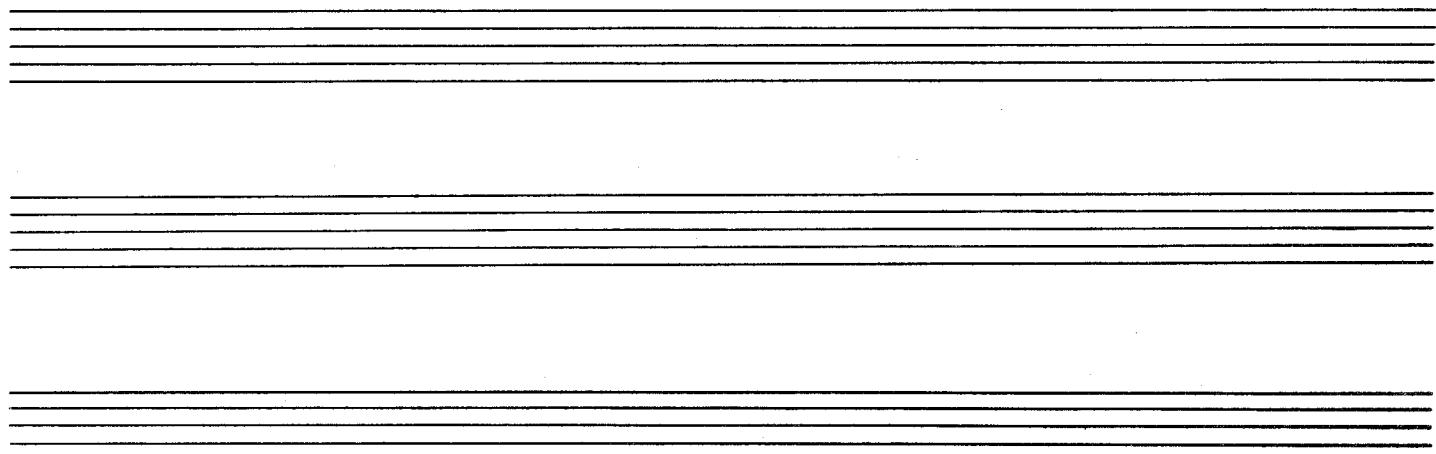
D⁹ // G⁹ G+⁷

C⁹ // F¹ F+⁷

C<sub>mi</sub>⁷ C<sub>mi</sub>⁷ E<sub>b⁹</sub> D<sub>mi</sub>

D<sub>mi</sub>⁷ D<sub>bmi</sub>⁷ C<sub>mi</sub>⁷ C<sub>mi</sub>⁷ F<sub>+7</sub>

B<sub>b</sub>, B<sub>b⁷</sub>, E<sub>⁹</sub>, A<sub>⁹</sub>, A<sub>⁹</sub>, B<sub>b⁷</sub>



290.

# PERDIDDO LINE

JIMMY HAMILTON  
CLARK TERRY

Handwritten musical score for "Perdiddo Line" featuring ten staves of jazz-style music. The score includes lyrics and chords such as Cmin7, F7, Bb, G7, D7, C7, F7, Bb, G7, Cmin7, F7, Bb, G7, Cmin7, F7, Bb, D7b, and Cmin7, F7, Bb, G7. The lyrics include "I'm gonna get you", and "I'm gonna get you". The score is written in 2/4 time with various clefs and key signatures.

- PG 2 -

- PERIODOLINE -

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

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

The notation uses a variety of note heads (solid, hollow, etc.) and stems, indicating different pitch levels and rhythmic values. Some staves begin with rests or short patterns before the main chordal section.

292

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

CMaj<sup>7</sup>

CMaj<sup>7</sup> A7(b9) Dmii<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> D<sup>7</sup>

1. Dmii<sup>7</sup> D<sup>b7</sup> CMaj<sup>7</sup> A7 Dmii<sup>7</sup> G<sup>7</sup>

2. Dmii<sup>7</sup> D<sup>b7</sup> CMaj<sup>7</sup>

Cmii<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup>

Bb<sup>7</sup> A7 Ab<sup>7</sup> G<sup>7</sup>

CMaj<sup>7</sup> D<sup>7</sup>

Dmii<sup>7</sup> D<sup>b7</sup> CMaj<sup>7</sup> (Ami<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup>)

JULIAN ADDERLY - "CANNONBALL & EIGHT GIANTS"

## PETITE FLEURE

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

294.

## PETITS MACHINS

MILES DAVIS

Handwritten musical score for Petits Machins by Miles Davis. The score consists of six staves of music, primarily for piano or organ, with some bass and harmonic markings. The music is in common time (indicated by '4'). The first five staves are in F major, while the last staff is in B-flat major. The score includes various chords and progressions, such as C7(#9), D7(#9), E7(#9), and Bbmaj7/F. Pedal points are marked with 'F-PEDAL' and specific notes like E7(#9)/F and Bbmaj7/F. The score concludes with a instruction: '(SOLD ON LAST 10 BARS (PEDAL F SECTION))'.

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

## (HED. UP) PICK YOURSELF UP

JEROME KERN

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

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

GEORGE BARNES - "BLUES GOING UP"

OSCAR PETERSON - "JAZZ AT THE PHILHARMONIC"

296.

# PHASED DANCE

PAT METHENY

Bm7

BbMaj7(#11)

Bm7

#2 2 (8) HARM.

Bm7

BbMaj7(#11)

G/A

G/Maj7

PAT METHENY — "PAT METHENY GROUP"

# POLKA DOTS AND MOONBEAMS BURKE-VAN EUSSEN

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

WES MONTGOMERY - "WHILE WE'RE YOUNG"

298.

(Ballad) PORTRAIT OF JENNIE BURDGE-Robinson

E<sup>b</sup>Δ<sup>7</sup> E<sup>b</sup>Maj<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7(b9) AbMaj<sup>7</sup> Abmi<sup>7</sup> Db<sup>7</sup>

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

## PROGRESSION

Handwritten musical score for Lee Konitz's progression. The score consists of two systems of music, each with four staves. The first system starts with a Gb7 chord and includes changes to F, Gmi, C7, F, Gb, D7, C7, A7, Ab7, G7, Bbmi7, Eb7, F#Maj7#II, and A7. The second system starts with a Dmi chord and includes changes to F, Gmi, Gb, Abmi, D7, D7, C7, and F. The score uses various rhythmic patterns and articulations.

The score is organized into two systems separated by a blank space. Each system has four staves, likely representing different voices or instruments. The first system begins with a Gb7 chord and includes changes to F, Gmi, C7, F, Gb, D7, C7, A7, Ab7, G7, Bbmi7, Eb7, F#Maj7#II, and A7. The second system begins with a Dmi chord and includes changes to F, Gmi, Gb, Abmi, D7, D7, C7, and F. The score uses various rhythmic patterns and articulations.

300.

2-BEAT  
[MED-UP]

# THE PREACHER.

HORACE SILVER.

(BLUES) PURSUANCE JOHN COLTRANE

# QUICKSILVER

*301.*  
**HORACE SILVER**

301.

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

**Chords and Solos:**

- Top staff: Ab, Gmin7, C7
- Second staff: Fmin, Bb7, A7
- Third staff: Ab, Cmin7, Bbmin7, Eb7
- Fourth staff: 1. Ab, (Bbmin7), Gmin7, C7  
2. Ab, Bbmin7, Ab°, Ab, Gmin7, C7, C7
- Fifth staff: Fmin, C7(b9), Fmin, Gmin7, C7, Db7, C7
- Sixth staff: Fmin, C7(b9), Fmin, Bb7, Bbmin7, Eb7, Ab
- Seventh staff: Ab, Gmin7, C7
- Eighth staff: Fmin, F7, Eb7
- Ninth staff: Bbmin7, Eb7
- Tenth staff: Ab, Bbmin7, Ab°, Ab, (C7)

ART BLACKLEY - BLUE NOTE #BLP-5037  
SP-402

302.

# RECADO BOSSA NOVA

DALMA FERREIRA

Handwritten musical score for "RECADO BOSSA NOVA" by Dalma Ferreira. The score is written on eight staves for a six-string guitar. Chords are indicated above each staff. The score includes various rhythmic patterns and rests.

Chords labeled in the score:

- Staff 1: Dmi, D7, Gmi, Gmi/E, A7, E7, 1. Dmi7
- Staff 2: 2. Dmi, Gmi7, A7, Dmi
- Staff 3: Dmi, D7, Gmi, A7, A7
- Staff 4: E7, A7
- Staff 5: Dmi, A7
- Staff 6: D7, Gmi
- Staff 7: Gmi, Gmi/E, A7, Dmi
- Staff 8: Cmi7, A7, Dmi

J=210

## RED CROSS

Handwritten musical score for "RED CROSS" by Charlie Parker. The score is in 8 staves. Key signatures change throughout: B-flat, B-flat, B-flat, B, B-flat, D-sharp, D-sharp, G-sharp, G-sharp, F-sharp, C-sharp, C-sharp, B-flat, B-flat, C-sharp, B-flat, B-flat. The tempo is marked J=210.

CHARLIE PARKER - "THE SAVVY SESSIONS"

304.

(BALLAD)

## A REMARK YOU MADE

JOE ZAWINUL

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

- A REMARK YOU MADE - PG. 2

Bb<sup>7</sup>(sus4)

EbMaj<sup>7</sup>

Cmi Ab/C Cmi

305.

Bb<sup>7</sup>(sus4)      E<sup>b</sup>Maj<sup>7</sup>      Cmi Ab/C Cmi  
305.

Fm<sup>7</sup>/C Bb<sup>7</sup>(sus4) EbMaj<sup>7</sup> Eb<sup>10</sup> Cmi<sup>7</sup> Cmi<sup>7</sup>/Bb AbMaj<sup>7</sup> G<sup>7</sup>(b9)

G<sup>7</sup>(b9) Cmi<sup>7</sup> Ab/C Eb/C Fm<sup>7</sup>/C Cmi Bb<sup>7</sup>(sus4)

Eb Eb<sup>10</sup> Cmi<sup>7</sup> Cmi<sup>7</sup>/Bb AbMaj<sup>7</sup> G<sup>7</sup>(b9) Bb<sup>7</sup>(sus4) AbMaj<sup>7</sup>

Gmi<sup>7</sup> Cmi<sup>7</sup> AbMaj<sup>7</sup> Fm<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> AbMaj<sup>7</sup>

Cmi AbMaj<sup>7</sup>/C Cmi AbMaj<sup>7</sup>/C Cmi AbMaj<sup>7</sup>

Gmi<sup>7</sup> Cmi<sup>7</sup> DbbMaj<sup>7</sup> (1ST TIME ONLY) EbMaj<sup>7</sup> G/B E<sup>b</sup>/Bb F/A Bb<sup>7</sup>/E<sup>b</sup><sup>7</sup>

Gmi<sup>7</sup> Cmi DbbMaj<sup>7</sup> (LAST X)

WEATHER REPORT - "HEAVY WEATHER"

306.

## ROBBIN'S NEST

SIR CHARLES THOMPSON

8/4

C Maj<sup>7</sup>

A♭<sup>7</sup>

C⁶/E      E♭<sup>0</sup>

D⁹⁹⁷      G⁷

1. C⁶      A⁹⁹⁷

D⁹⁹⁷      G⁷

E⁹⁹⁷(b⁹)

E⁹⁹⁷(b⁹)      A⁹⁹⁷(b⁹)

D⁹⁹⁷

G⁹⁹⁷      G⁷

G⁹⁹⁷

A♭<sup>7</sup>

C Maj<sup>7</sup>

A♭<sup>7</sup>

C⁶/E      E♭<sup>0</sup>

D⁹⁹⁷      G⁷

C⁶

(D⁹⁹⁷ G⁷)

301.

ORNETTE  
COLEMAN[MED-UP]  
JIVEY

## RAMBLIN'

10 D7 FOR ENDING: D7 (G7) INDEFINITE

(UNISON)

G7

## ROUND TRIP

ORNETTE COLEMAN

308.

♩ = 126

## RUBBERNECK

FRANK ROSOLINO

The musical score is handwritten on five-line staff paper. It features eight staves of music, likely for a jazz ensemble. The notation includes various note heads, stems, and rests, with specific chords labeled above each staff. The chords labeled are: Dmi, (A7), Dmi, Bb7, A7, A7, Dmi, Gmi7, C7, F, A7, Dmi, Bb7, A7, A7, Dmi, Bb7, A7, Dmi, (A7), Dmi, Bb7, A7, Dmi. The score is written in a cursive style, with some notes and rests appearing as simple strokes or dots.

STAN GETZ - ROYAL ROOST # RLP-240

## RHYTHM-A-KING

8  $\frac{b}{4}$

$B^b$   $B^{b7}$   $E^{b7}$   $E^{\circ}$   $B^b/F$   $G^7$

$Cm7$   $F^7$   $B^b$   $B^{b7}$   $E^{b7}$   $E^{\circ}$

$B^b$

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

$D^7$   $G^7$

$C^7$   $F^7$

$B^b$   $B^{b7}$   $E^{b7}$   $E^{\circ}$   $B^b/F$   $G^7$   $Cm7$   $F^7$

$B^b$   $B^{b7}$   $E^{b7}$   $E^{\circ}$   $B^b$

(SOLO OVER RHYTHM CHANGES)

310.

(UP TEMPO)

## SALT PEANUTS

GILLESPIE / CLARK

(8.) F F/A B<sup>b</sup> B<sup>o</sup> F

B<sup>b</sup> F F/A B<sup>b</sup> B<sup>o</sup> F

F F/A B<sup>b</sup> B<sup>o</sup> F

1. F FINE A

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

C<sup>7</sup> (D.S. a1 CODA)

— x z b ||

(D.S. a1 FINE)

— x z b ||

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

PHIL WOODS

The musical score is a handwritten arrangement for a band. It features eight staves of music, each with a different instrument's part. The instruments include piano, drums, and brass sections. The music is in 4/4 time. Chords are labeled above the staff, and rests are indicated by vertical dashes. The score is divided into measures by vertical bar lines. The overall style is a Latin or swing piece, as indicated by the title and subtitle.

PHIL WOODS - "MUSIQUE DU BOIS"

3/2.

(MEO. BLUES)

## SANDU

CLIFFORD BROWN

8/8 3/2

E♭7 A♭7 A° E♭7

E♭7 A° E♭7

Gmi⁷ C⁷(b9) Fmi⁷ B♭7 1. Gmi⁷ C⁷

Fmi⁷ B♭7 2. E♭7 (Fmi B♭7)

(UPTEMPO)

JOHNNY COLES

SOLOS BLOW  
FREE ON F7(#9) F7(#9) D♭7 C⁷ F7(#9) C⁷

F7(#9) F7(#9) D♭7 C⁷ C⁷

F7(#9) D♭7 C⁷ F7(#9) F7

B♭mi⁷ E♭7 A♭mi⁷ D♭7 G⁰⁷ C⁷ F7(#9)

# SEPTEMBER IN THE RAIN

H. WARREN

3/3.

Handwritten musical score for "September in the Rain" with lyrics and chords. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written above the notes, and chords are indicated below them. The score includes a bass line and a treble line.

**Chords and lyrics:**

- Staff 1: Eb, Fmi, Gmi, Cmi, Fmi, AbMaj7
- Staff 2: Abm6, Bb13, Eb, Cmi7, Fmi7, Bb7
- Staff 3: Eb, Fmi, Gmi, Cmi, Fmi, AbMaj7
- Staff 4: Abm6, Bb13, Eb, Eb
- Staff 5: Bbm7, Eb7, Ab6, AbMaj7, Ab6
- Staff 6: Cmi7, F7, Fmi7, Bb7, Bb7
- Staff 7: Eb, Gmi, Cmi, Gmi, Fmi, AbMaj7
- Staff 8: Abm6, Bb13, 1. Eb, Eb, Bb7
- Staff 9: L. Eb, Eb

314.

## SEPTEMBER SONG

K. WEILL

AΦ7 F7 A7 F#m Bb7 CMaj7 (Bb7)  
 D7sus D7 DΦ7 G7(b9) CMaj7  
 C7  
 Dm7 G7(b9) CMaj7 C7  
  
 F#m  
  
 F#Φ7 Gsus (DΦ7, Gsus)  
  
 DΦ7 G7sus C6

315.

(1950) ST. THOMAS SANNY ROLLINS

ERIC DOLPHY

## SERENE

1. Ab⁷(#II)

2. Ab⁷(#II)

316.

# SERENADE TO A SOUL SISTER

H. SILVER

Chords labeled above the music:

- E<sup>b</sup>mi<sup>7</sup>
- E<sup>b</sup>mi<sup>7</sup>
- Ab mi<sup>7</sup>
- E<sup>b</sup>mi<sup>7</sup>
- E<sup>b</sup>mi<sup>7</sup>
- E<sup>b</sup>7(#9) E7(#9)
- A<sup>b7</sup>(#9) A7(#9)
- A<sup>b7</sup>(#9) E7(#9) E<sup>b7</sup>(#9) E7(#9)
- B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup>(#9)
- E<sup>b7</sup>(#9) E7(#9)

Chords labeled below the music:

- 2
- 2
- E<sup>b7</sup>(#9) A7(#9)
- 2
- 2
- 2

(BRIGHT)

# SEVENTEEN WEST

ERIC DOLPHY 317.

8/4

B<sub>b</sub>7 B7 D7 D7 B7(<sup>b9</sup>) A<sub>b</sub>7 A7(<sup>b9</sup>)  
D7(#11) C7(#11) B7 F7(#9) C7(#11) A<sub>b</sub>7(#11)  
A<sub>b</sub>7(#11) B7(#11) Bb7 B7 Bb7 B7  
P. 5 (3) 0 0 0

(BRIGHT WALK) SONG FOR MY LADY MCCOY TYNER

8/8

Dmi C BbMaj7 1. A7(<sup>b9</sup>)  
2. A7(<sup>b9</sup>) Dmi C BbMaj7 A7(<sup>b9</sup>)  
Dmi C BbMaj7 A7(<sup>b9</sup>)  
Dmi C BbMaj7 A7(<sup>b9</sup>)  
Dmi C BbMaj7 A7

318.

# SHINY STOCKINGS

E. FOSTER

Ami<sup>7</sup> Bbm<sup>9</sup><sub>i</sub><sup>7</sup> Eb<sup>7</sup> Bbm<sup>9</sup><sub>i</sub><sup>7</sup>

E<sup>7</sup> G<sup>6</sup> Ab<sup>6</sup> Db<sup>7</sup>

Ab<sup>6</sup> B<sup>9</sup><sub>i</sub> Bm<sup>7</sup> Bbm<sup>9</sup><sub>i</sub><sup>7</sup>

Eb<sup>7</sup> Dbm<sup>9</sup><sub>i</sub> Cm<sup>7</sup> 1. F<sup>7</sup>

Dm<sup>9</sup><sub>i</sub> G<sup>7</sup> C<sup>6</sup> C<sup>9</sup><sub>i</sub> F<sup>7</sup>(b<sup>9</sup>)

2. F<sup>7</sup> Bbm<sup>9</sup><sub>i</sub>/Eb Eb<sup>7</sup>

Ab<sup>6</sup>

# SOME OTHER BLUES

JOHN COLETRANE

F<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

B<sup>b7</sup>

E<sup>7</sup>

A<sup>b7</sup>

D<sup>b7</sup>

C<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

1. C<sup>7</sup> (#9 b13)

2.

# SERENITY

JOE HENDERSON

D<sup>7</sup>

G<sup>7</sup>

F#m<sup>7</sup>

B<sup>b7</sup>

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

D<sup>7</sup>

G<sup>7</sup>

C#m<sup>7</sup>

C#m<sup>7</sup>/Bb

Abm<sup>7</sup>

D<sup>b7</sup>

G<sup>7</sup>

F#m<sup>7</sup>

EbMaj<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

E Maj<sup>7</sup>

F#m<sup>7</sup>

Bb<sup>7</sup>

EbMaj<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

PEPPER ADAMS - "ENCOUNTER"

320.

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

Flute (F#) Oboe (A) Clarinet (E) Bassoon (B)

Trombone (D) Tuba (F)

E major, A major, E minor, C major, D major, E flat, A minor, B flat major, F major

2. D (Coda on Out Chorus ONLY)  
TO SOLOS

G Major (F#)

321.

FRANK FOSTER

## SÍMONÉ

6/2

E♭<sup>7</sup>(b5) Dm<sup>7</sup> Emi<sup>9</sup>/A Dm<sup>7</sup>  
E♭<sup>7</sup>(b5) Dm<sup>7</sup> Emi<sup>9</sup>/A Ami<sup>7</sup>/D  
D<sup>7</sup> Gm<sup>7</sup> Ami<sup>7</sup> Bbm<sup>7</sup>  
E♭<sup>7</sup>(b5) Dm<sup>7</sup> Emi<sup>7</sup> Fmaj<sup>7</sup>  
F#m<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Em<sup>7</sup>  
A<sup>7</sup> Dm<sup>7</sup> Emi<sup>9</sup>/A Dm<sup>7</sup>  
E♭<sup>7</sup>(b5)

322.

Med. up

## SHORT STOP.

SHORTY  
ROGERS.

(1) B<sub>b</sub> E<sub>b</sub> D<sub>7</sub> B<sub>b</sub> B<sub>b</sub>+ F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>

E<sub>b</sub><sup>7</sup> E D<sub>IM</sub> B<sub>b</sub> G<sub>7</sub>

C<sub>m</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> D<sub>b</sub><sup>maj7</sup> G<sub>b</sub><sup>maj7</sup> B<sub>7</sub>

## SHUTTER BUG

J.J. JOHNSON

G<sub>m</sub><sup>9</sup> // = // = // = //

G<sub>m</sub><sup>9</sup> // = // = // = //

C<sub>m</sub><sup>9</sup> // = // = // = //

G<sub>m</sub><sup>9</sup> // = // = // = //

B<sub>b</sub><sup>mi7</sup> E<sub>b</sub><sup>9</sup> A<sub>f</sub><sup>7</sup> D<sup>7</sup>(<sup>b9</sup>) G<sub>m</sub><sup>9</sup>

323.  
E. GERSHWIN

# SUMMERTIME

Handwritten musical score for "SUMMERTIME" by E. Gershwin. The score consists of four staves of music in 8/4 time. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Various chords are labeled above the notes, including Ami, (Bb7), (F7), F#mi, B7, E7, D7, (Bb7), Ami, C, Ami, D7, E7, Ami, D7, (Bmi7), (E7). The score is written in black ink on white paper.

(slow) 

# SWINGIN' SHEPHERD BLUES

MOE  
KOFFMAN

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

324.

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

The musical score is handwritten on two staves. The top staff begins with a G<sup>7</sup> chord, followed by a series of eighth-note patterns. The bottom staff begins with a C<sup>7</sup> chord, followed by a series of eighth-note patterns. The music is in 6/4 time. The notation includes various rests and dynamic markings. The score is written on five-line staff paper.

HORACE SILVER - "BLOWIN THE BLUES AWAY"

325.

# SAINT JAMES INFIRMARY.

[Slow]

Handwritten musical score for "Saint James Infirmary". The score consists of two staves. 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 throughout the piece. The chords listed above the top staff are: Dm, A7/E, Dm/F, A7/E, Dm, E minor 7 (b5). The chords listed below the bottom staff are: A7, Bm7/Cm, A7, Dm, A7/C#, Dm/C, G/B, Bb7, A7, Dm, (A7), and D. The tempo is marked as [Slow].

# SIPPIN' AT BELL'S

CHARLIE PARKER

Handwritten musical score for "Sippin' at Bell's" by Charlie Parker. The score is in 6/8 time (indicated by a '6/8' over a '4'). It features three staves. The top staff has chords F major 7, Bb7, and F major 7. The middle staff has chords Gb minor 7, Cb7, Bb major 7, Bb minor 7, and Eb7. The bottom staff has chords A minor 7, Ab minor 7, G minor 7, C7, F, G minor 7, Gb7, and a D.S. al CODA section. The score includes a Coda section marked with a circled 'F' and a circled 'G'. The bass line is indicated by a continuous line of bass notes.

326.

(HED SWING)

## SLIPPED DISC

B. GOODMAN

**A**

**B**

327.

(- SLIPPED DISC Pg 2 -)

**C**

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

BLOWING OVER SEC. (C ONLY)

328.

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

The musical score is handwritten on six staves. The first staff starts with a key signature of two flats, a 4/4 time signature, and a dynamic of  $p$ . It features a bass line with notes and chords labeled  $F\text{mi}^7$ ,  $B\text{bmi}^7$ ,  $G\phi^7$ ,  $C^7$ ,  $1. F\text{mi}^7$ ,  $G^7$ , and  $C^7(\#9)$ . The second staff begins with  $2. F\text{mi}^7$  and includes  $D\flat\text{Maj}^7(\#11)$  and  $C\text{Maj}^7$ . The third staff starts with  $B\text{Maj}^7$  and includes  $B\text{mi}^7$  and  $A\text{Maj}^7$ . The fourth staff starts with  $(b)\text{d}$  and includes  $A\flat\text{Maj}^7(b5)$ ,  $G^7$ ,  $C^7(\#9)$ , and  $F\text{mi}^7$ . The fifth staff starts with  $F\text{mi}^7$  and includes  $F^7$ . The sixth staff starts with  $F\text{mi}^7$  and includes  $B\text{bmi}^7$ ,  $G\phi^7$ , and  $C^7$ .

GERRY NIEWOOD - "SLOW, HOT, WIND"

# SMOKE GETS IN YOUR EYES

KERN/HARBACH

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

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

330.

# SOFTLY AS A MORNING SUNRISE

HAMESTEIN —  
ROMBERG

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

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

(BALLAD)

# SOMEONE TO WATCH OVER ME

331.

G.I. GERSHWIN

Handwritten musical score for "Someone to Watch Over Me" by G.I. Gershwin. The score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords such as AbMaj<sup>7</sup> (Ab<sup>7</sup>), D<sup>ø</sup>, D<sup>b</sup>, Cm<sup>7</sup>, B<sup>ø</sup>, B<sup>b</sup>m<sup>b</sup>, Cm<sup>7</sup>F<sup>7</sup>, B<sup>b</sup>m<sup>7</sup> (Cm<sup>7</sup>D<sup>b</sup>B), D<sup>ø</sup>, E<sup>b</sup>sus, and 1. Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>. The second staff begins with 2. AbMaj<sup>7</sup>, followed by E<sup>b</sup>m<sup>7</sup>, Ab<sup>7</sup>, and DbMaj<sup>7</sup>. The third staff continues with DbMaj<sup>7</sup>, D<sup>ø</sup>, Am<sup>7</sup>/Eb, D<sup>ø</sup>, and G<sup>7</sup>. The fourth staff includes Cm<sup>7</sup>, F<sup>7(b9)</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7(b9), AbMaj<sup>7</sup> (Ab<sup>7</sup>), D<sup>ø</sup>, and D<sup>b</sup>. The fifth staff features Cm<sup>7</sup>, B<sup>ø</sup>, B<sup>b</sup>m<sup>b</sup>, Cm<sup>7</sup>F<sup>7</sup>, B<sup>b</sup>m<sup>7</sup> (Cm<sup>7</sup>D<sup>b</sup>B), D<sup>ø</sup>, and E<sup>b</sup>sus. The sixth staff concludes with AbMaj<sup>7</sup> (F<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7). The score ends with a final staff consisting of six blank lines and a fermata symbol.

BEN WEBSTER - "SEE YOU AT THE FAIR"

332.

## (MED. LATIN ROCK) SONG FOR BILBAO P. METHENY

64

1. & 3.

2.

$\text{D}^\flat \text{Maj}^7$

$\text{Cmi}^7$

$\text{Cmi}^7$

$\text{Ami}^7 \quad \text{B}^\flat \text{Maj}^7 \quad \text{Gmi}^7 \quad \text{A}^\flat \text{Maj}^7 \quad \text{Fmi}^7 \quad \text{Gmi}^7 \quad \text{Ami}^7 \quad \text{Bmi}^7$

$\text{D}^\flat \text{Maj}^7$

$\text{Cmi}^7(\#II)$

(Coda)

P.METHENY - "RAVELS"

333.

## SOUL EYES

8/4

Chords and measures:

- Measures 1-4: C<sub>mi</sub><sup>7</sup>, G<sup>7(b9)</sup>, F<sub>mi</sub><sup>7</sup>, B<sup>b7(b9)</sup>
- Measures 5-8: AbMaj<sup>7</sup>, A<sup>9</sup>, D<sup>7(b9)</sup>, G<sub>Maj</sub><sup>7</sup>
- Measures 9-12: G<sup>bMaj7</sup>, F<sub>mi</sub><sup>7</sup>, B<sup>b7</sup>, E<sup>bMaj7</sup>
- Measures 13-16: D<sup>9</sup>, G<sup>7(b9)</sup>, C<sub>mi</sub><sup>7</sup>, G<sup>7(b9)</sup>
- Measures 17-20: F<sub>mi</sub><sup>7</sup>, F<sup>9</sup>, B<sup>b7(b9)</sup>, G<sup>9</sup>
- Measures 21-24: C<sub>mi</sub><sup>7</sup>, G<sup>9(b9)</sup>, F<sub>mi</sub><sup>7</sup>, B<sup>b7(b9)</sup>
- Measures 25-28: AbMaj<sup>7</sup>, A<sup>9</sup>, D<sup>7(b9)</sup>, G<sup>9</sup>
- Measures 29-32: C<sub>mi</sub><sup>9</sup>, B<sup>b7(b9)</sup>, E<sup>bMaj7</sup>, (D<sup>9</sup>, G<sup>9(b9)</sup>)

334.

## SOULTRANE

TADD D'AMERON

F Maj<sup>7</sup> A<sup>ø7</sup> D<sup>7</sup> G min<sup>7</sup> E<sup>ø7</sup>  
 B<sup>b</sup> min<sup>7</sup> E<sup>ø</sup> F Maj<sup>7</sup> A<sup>7</sup> D<sup>7</sup> 1. G<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>  
 2. G<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> E<sup>7</sup> Ami B<sup>ø7</sup> E<sup>7</sup>  
 Ami D<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Ami<sup>7</sup> D<sup>ø7</sup> G<sup>7</sup>  
 G min<sup>7</sup> F<sup>#ø</sup> D<sup>ø7</sup> C<sup>7</sup> G<sup>ø7</sup> F Maj<sup>7</sup> A<sup>ø7</sup> D<sup>7</sup>  
 G min<sup>7</sup> E<sup>ø7</sup> B<sup>b</sup> min<sup>7</sup> E<sup>ø</sup> F Maj<sup>7</sup> A<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup>

## SOUND LEE

LEE KONITZ

♩ = 184

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

336.

# SPEAK LIKE A CHILD

WAYNE SHORTER

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

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

## SPEAKLOW

84

Chords and bass lines:

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

338.

## SPIRAL

JOHN COLTRANE

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

**Top Staff:**

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

**Second Staff:**

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

**Bottom Staff:**

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

# SPRING CAN REALLY HANG YOU UP THE MOST

WOLF AND LANDESMAN

**64**

C<sup>Maj</sup>7 B<sup>b</sup>M<sup>Aj</sup>7 C<sup>Maj</sup>7 B<sup>b</sup>M<sup>Aj</sup>7 C<sup>Maj</sup>7 A<sup>maj</sup>7 D<sup>maj</sup>7 G<sup>7</sup> E<sup>maj</sup>7 A<sup>7(69)</sup>  
 F<sup>#</sup>Ø F<sup>maj</sup>7 A<sup>maj</sup>7 D<sup>7</sup> 1. D<sup>maj</sup>7 G<sup>7</sup> C<sup>Maj</sup>7 B<sup>b</sup>M<sup>Aj</sup>7  
 2. D<sup>maj</sup>7 G<sup>7</sup> C<sup>Maj</sup>7 G<sup>maj</sup>7 C<sup>Maj</sup>7 G<sup>maj</sup>7 C<sup>Maj</sup>7  
 G<sup>maj</sup>7 C<sup>Maj</sup>7 G<sup>maj</sup>7 C<sup>Maj</sup>7 G<sup>maj</sup>7 F<sup>Maj</sup>7 C<sup>maj</sup>7 F<sup>Maj</sup>7  
 F<sup>#</sup><sub>maj</sub>7 B<sup>7</sup> E<sup>Maj</sup>7 A<sup>maj</sup>7 D<sup>7</sup> G<sup>Maj</sup>7 F<sup>Maj</sup>7 C<sup>Maj</sup>7 B<sup>b</sup>M<sup>Aj</sup>7  
 C<sup>Maj</sup>7 A<sup>maj</sup>7 D<sup>maj</sup>7 G<sup>7</sup> E<sup>maj</sup>7 A<sup>7(69)</sup> F<sup>#</sup>Ø F<sup>maj</sup>7 (A<sup>maj</sup>7) D<sup>7</sup>  
 D<sup>maj</sup>7 G<sup>7</sup> E<sup>maj</sup>7 A<sup>7(69)</sup> D<sup>maj</sup>7 G<sup>7</sup> C<sup>Maj</sup>7 B<sup>b</sup>B<sup>3</sup> [D.C. AL CODA  
AFTER SOLOS]

(CODA)

E<sup>b</sup><sub>maj</sub>7 A<sup>b7</sup> D<sup>maj</sup>7 G<sup>7</sup> E<sup>maj</sup>7 A<sup>7(69)</sup>  
 D<sup>maj</sup>7 C<sup>Maj</sup>7 D<sup>maj</sup>7 C<sup>Maj</sup>7 B<sup>Ø</sup> B<sup>b</sup>B<sup>3</sup> A<sup>maj</sup>7 D<sup>7</sup>  
 D<sup>maj</sup>7 F<sup>maj</sup>6 E<sup>maj</sup>7 A<sup>7</sup> D<sup>maj</sup>7 D<sup>b</sup>M<sup>Aj</sup>7 C<sup>Maj</sup>7

340.

## STARDUST

HOAGY CHARMICHAEL

6/4

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

C  $\text{C}^7$   $\text{F}^6$   
 G $\text{m}$   $\text{Dm}^7$   $\text{Em}^7$   $\text{A}^7$   $\text{C}^6$   $\text{Fm}^6$   
 G $\text{m}$   $\text{G}^{\circ}$   $\text{G}^7$  C  $\text{Am}^7$   
 D $^9$  G $^7$  G $^7(\text{sus})$  G $^{\circ}7$  / G $^7$  C $^7$   
 F $^6$  Fm $^6$   
 C  $\text{Dm}^7$   $\text{Em}^7$   $\text{A}^7$   $\text{Dm}^7$  /  $\text{C}^{\#}7$   $\text{Dm}^7$   
 F Fm $^6$  C B $^7$  E $^7$   
 F $^6$  A $^7$  D $^7$  G $^7$  C $^6$

JOHN COLTRANE - "STARDUST"

# STAR EYES

RAVE / DEPAUL 341.

6/4

F Maj<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> F min<sup>7</sup> Bb<sup>7</sup> Eb Maj<sup>7</sup>  
 A Ph<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> 1. G Ph<sup>7</sup> C<sup>7</sup> 2. G Ph<sup>7</sup> C<sup>7</sup> F<sup>7</sup>  
 Bb Maj<sup>7</sup> Bb min<sup>7</sup> Eb<sup>7</sup>  
 Ab Maj<sup>7</sup> G Ph<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> F min<sup>7</sup> Bb<sup>7</sup>  
 Eb Maj<sup>7</sup> A Ph<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> G Ph<sup>7</sup> C<sup>7</sup>  
 F Maj<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

342.

ST. LOUIS BLUES W.C.HANDY

The handwritten musical score for "St. Louis Blues" by W.C. Handy is composed of eight staves of music. The chords labeled above the staves are:

- Staff 1: G<sup>maj</sup>, D<sup>7</sup>
- Staff 2: 1. G<sup>maj</sup>
- Staff 3: 2. G<sup>maj</sup>, E<sup>b7(#11)</sup>, Am<sup>maj</sup>, D<sup>7</sup>
- Staff 4: G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>
- Staff 5: C<sup>7</sup>, G<sup>7</sup>
- Staff 6: D<sup>7</sup>, G<sup>7</sup>, Am<sup>maj7</sup>, D<sup>7</sup>
- Staff 7: G<sup>7</sup>, G<sup>7</sup>
- Staff 8: C<sup>7</sup>, G<sup>7</sup>, E<sup>7(#9)</sup>
- Staff 9: Am<sup>maj</sup>, D<sup>7</sup>, G (B<sup>b7</sup>), Am<sup>maj</sup>, D<sup>7</sup>

# Straight Life

FREDDIE HUBBARD

343

The musical score is handwritten on six staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a series of quarter notes and rests, with chords B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th. The second staff starts with a bass clef, a key signature of one flat, and a common time signature. It contains eighth-note patterns and rests, with chords B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th. The third staff continues with eighth-note patterns and rests, with chords B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th. The fourth staff follows with eighth-note patterns and rests, with chords B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature. It features eighth-note patterns and rests, with chords B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th. The sixth staff concludes with eighth-note patterns and rests, with chords B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th.

344.

(SALLAD)

STRAYHORN 2 G.MULLIGAN/D.GRUSIN

8 2/4

DMaj7/A E<sup>Φ7</sup>/A D<sup>9</sup>/A DMaj7/A D<sup>9</sup>/A Gm7 DMaj7 A<sup>7sus</sup>  
 DMaj7/A E<sup>Φ7</sup>/A D<sup>9</sup>/A DMaj7/A D<sup>9</sup>/A Gm7  
 DMaj7 A<sup>67</sup> GMaj7/A A/G F#m7 FMaj7  
 C/E F/C F#m7/B7 EMaj7 Bb7 GMaj7/A  
 DMaj7/A E<sup>Φ7</sup>/A D<sup>9</sup>/A DMaj7/A D<sup>9</sup>/A Gm7  
 DMaj7/A Gm7 DMaj7/A A<sup>7sus</sup>

GERRY MULLIGAN - "IDOL GOSSIP"

(HED-UP SWING) S'RODE RODE <sup>345.</sup> SONNY ROLLINS

The musical score consists of six staves of handwritten music. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. The first staff contains four measures: F<sub>mi</sub><sup>7</sup>, G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>, F<sub>mi</sub><sup>7</sup>, and G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: F<sub>mi</sub><sup>7</sup>, G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>, F<sub>mi</sub><sup>7</sup>, and G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: D<sub>b</sub><sup>7</sup>, D<sub>b</sub><sup>7</sup> C<sub>+7</sub>, F<sub>mi</sub><sup>7</sup>, B<sub>b</sub><sub>mi</sub><sup>7</sup>, E<sub>b</sub>, F<sub>mi</sub><sup>7</sup>, and G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: F<sub>mi</sub><sup>7</sup>, G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>, F<sub>mi</sub><sup>7</sup>, and G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>. The fifth staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: F<sub>mi</sub><sup>7</sup>, G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>, F<sub>mi</sub><sup>7</sup>, and G<sub>φ</sub><sup>7</sup> C<sub>+7</sub>. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: D<sub>b</sub><sup>7</sup>, D<sub>b</sub><sub>mi</sub><sup>7</sup> C<sub>+7</sub>, F<sub>mi</sub><sup>7</sup>, and a blank measure.

SONNY ROLLINS - "SONNY ROLLINS"

346.

(MED. GROOVE)

## STROLLIN'

H. SILVER

DbMaj<sup>7</sup> Emi<sup>7</sup> A7 Ebmi<sup>7</sup> Ab7  
 DbMaj<sup>7</sup> Abmi<sup>7</sup> Db7 Gmi<sup>7</sup> C7  
 Emi<sup>7</sup> Bbmi<sup>7</sup> Ebmi<sup>7</sup> Ab7  
 DbMaj<sup>7</sup> Bbmi<sup>7</sup> Eb7 Ab7  
 DbMaj<sup>7</sup> Emi<sup>7</sup> A7 Ebmi<sup>7</sup> Ab7  
 DbMaj<sup>7</sup> Abmi<sup>7</sup> Db7 Gmi<sup>7</sup> C7  
 Emi<sup>7</sup> Bbmi<sup>7</sup> Eb7 F#mi<sup>7</sup> B7  
 Emi<sup>7</sup> Bb7 Ebmi<sup>7</sup> Ab7 (DbMaj<sup>7</sup> Bbmi<sup>7</sup>) Ebmi<sup>7</sup> Ab7

(PLAY CODA ONLY FOR OUT)

DbMaj<sup>7</sup> Gb7 Emi<sup>7</sup> Bb7 Ebmi<sup>7</sup> Ab7 DbMaj<sup>7</sup> (b5)

HORACE SILVER - "HORACE-SCOPE"

# STRUTTIN' W/SOMÉ BAR-B-Q

LILIAN H. ARMSTRONG

8 1/2 4 || Ab A° E<sup>b7</sup> Ab A° E<sup>b7</sup>

(A) AbMaj<sup>7</sup> Ab AbMaj<sup>7</sup> Ab Ab/Gb F<sup>7</sup>

Bbmi<sup>7</sup> E<sup>b7</sup> E° Fmi

Bb<sup>7</sup> E<sup>b7</sup> Ab AbMaj<sup>7</sup> Ab

Ab<sup>b7</sup> D<sup>b</sup> D<sup>b</sup> mi<sup>7</sup> Ab Ab/Gb F<sup>7</sup> C<sup>m7</sup> F<sup>7</sup>

Bbmi<sup>7</sup> E<sup>b7</sup> Ab (E<sup>b7</sup>)

SOLOS FROM [A]

348.

L. KONITZ

# Sub-Conscious-Lee

$\text{=126}$

F#mi      C7

F#mi      G7      Dm7      G7      F#mi      C Maj7

F#mi      C Maj7      G7      F#mi

F#mi      G7      G7      G7(65)      C Maj7

C Maj7      F7      BbMaj7      G7

BbMaj7      -3-      Ab7      G7      F#mi

G7      C7      F#mi      G7

F#mi      G7      C Maj7

1. C Maj7      2. C Maj7

# SUMMER IN CENTRAL PARK

H. SILVER

6/8

F<sup>b</sup>  
D<sup>b</sup>Maj<sup>b</sup>

A<sup>7(b9)</sup>  
G<sup>b</sup>Maj<sup>b</sup>

Dm<sup>9</sup>  
Gm<sup>9</sup>

G<sup>13</sup>  
A<sup>7(b9)</sup>

D<sup>b</sup>Maj<sup>9</sup>

Dm<sup>9</sup>

D<sup>b</sup>Maj<sup>9</sup>

Dm<sup>9</sup>

D<sup>b</sup>Maj<sup>9</sup>

Gm<sup>7</sup>  
C<sup>7(b9)</sup>

F<sup>b</sup>Maj<sup>b9</sup>  
D<sup>b</sup>Maj<sup>b</sup>

A<sup>7(b9)</sup>  
G<sup>b</sup>Maj<sup>b</sup>

Dm<sup>9</sup>  
Am<sup>b</sup>Maj<sup>b</sup>

G<sup>13</sup>  
D<sup>b</sup>Maj<sup>b</sup>

D<sup>b</sup>Maj<sup>b</sup>

Gm<sup>7</sup>  
C<sup>7(b9)</sup>

F<sup>b</sup>Maj<sup>b9</sup>  
AbMaj<sup>b</sup>

G<sup>b</sup>Maj<sup>b9</sup>  
GbMaj<sup>b</sup>

F<sup>b</sup>Maj<sup>b</sup>  
F<sup>b</sup>Maj<sup>b9</sup>

Gm<sup>7</sup>  
C<sup>7(b9)</sup> Q.C. AL CODA

CODA Gm<sup>7</sup>  
C<sup>7(b9)</sup>

AbMaj<sup>b</sup>  
GbMaj<sup>b</sup>

GbMaj<sup>b</sup>  
F<sup>b</sup>Maj<sup>b</sup>

350.

# THE SUMMER KIDS

M. LEGRAND

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

**Staff 1:**

- Key signature: B-flat major (two flats)
- Tempo: 4/4 time
- Harmonics: F major, B-flat minor Δ7/E, B-flat minor Δ7/A, B-flat minor Δ7/Ab, G Δ7, C7sus, C7(b9)

**Staff 2:**

- Key signature: F major
- Tempo: 4/4 time
- Harmonics: F Maj7, B-flat minor Δ7/F, F Maj7, C major Δ7/F

**Staff 3:**

- Key signature: B-flat major
- Tempo: 4/4 time
- Harmonics: B-flat Maj7, B Δ7, E7(b9), A Major7, E7(b9), A Major7, EΔ7(b9)

**Staff 4:**

- Key signature: A-flat major
- Tempo: 4/4 time
- Harmonics: A-flat Maj7, EΔ7(b9), A-flat Maj7, D7(b9), G, G Δ7

**Staff 5:**

- Key signature: F major
- Tempo: 4/4 time
- Harmonics: F Maj7/C, G Δ7/C, F Maj7/C, B-flat minor Δ7/C

**Staff 6:**

- Key signature: F major
- Tempo: 4/4 time
- Harmonics: F Δ7/C, F Δ7/C, G Δ7/C, F major

# OSCAR PETERSON - JOE PASS - "A SALLE PLEIN!"

(SAMBA)

## SUNSHINE EXPRESS

BUD SHANK

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

352.

## THE SWEETEST SOUNDS

8/4

Chords labeled in the music:

- CMaj<sup>7</sup>
- F#Maj<sup>7</sup>
- D7
- G7
- CMaj<sup>7</sup>
- CMaj<sup>7</sup>
- F#Maj<sup>7</sup>
- Bb7
- EbMaj<sup>7</sup>
- Dm7
- G7
- CMaj<sup>7</sup>
- F#Maj<sup>7</sup>
- D7
- G7
- C7(sus4)
- C7
- F#Maj<sup>7</sup>
- F#Maj<sup>7</sup>
- F#o
- Gm7
- C7
- F#Maj<sup>7</sup>
- Bb7
- EbMaj<sup>7</sup>
- Eb7(sus)
- AbMaj<sup>7</sup>
- Gm7
- F#Maj<sup>7</sup>
- Bb7sus
- 1. EMaj<sup>7</sup>(#11)
- DbMaj<sup>7</sup>(#11)
- 2ND END FOR OUT  
EMaj<sup>7</sup>(#11)
- DbMaj<sup>7</sup>(#11)
- EMaj<sup>7</sup>(#11)

# SWEET GEORGIA BROWN

BERNIE PINKARD & CASEY

Handwritten musical score for "Sweet Georgia Brown" featuring ten staves of music. The score includes lyrics and chords indicated by letters above the staff. The chords include G, D7, G7, C, F, C7, F, Em7, A7, D, G, D7, G7, A7, Dm7, A7, F, E7, G, C, F, E7, and E7. The lyrics are written below the staff. The score concludes with a instruction for a second ending.

2. F

|| 2ND ENDING FOR OUT)

354.

# SHEEDA'S SONG FLUTE

JOHN COLTRANE

(PIANO/BASS INTRO)

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

G Ab G F

G Ab G (F#)

Gmii Ab Gmii Ab

Gmii Ab Gmii D Gmii Ab

G Ab G F

G Ab G F#

E B E D

A D

- SVEEDA S.F. PG 1 -

G

B

E

F#

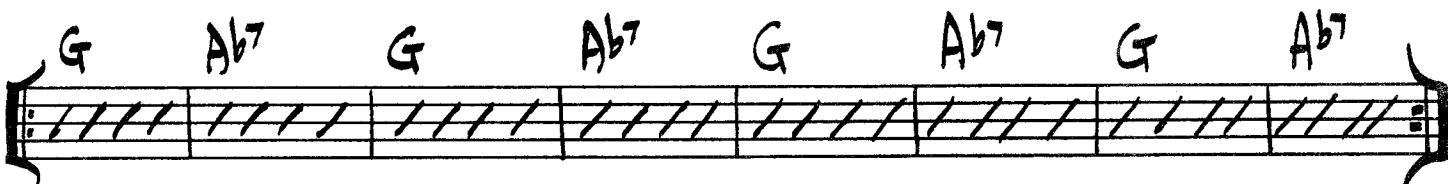
C#

F#

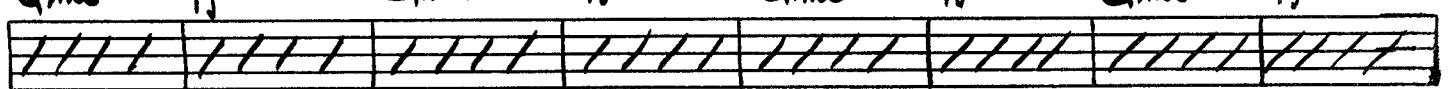
355.

(SOLO CHANGES:

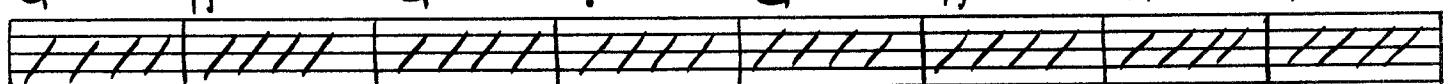
G Ab<sup>7</sup> G Ab<sup>7</sup> G Ab<sup>7</sup> G Ab<sup>7</sup>



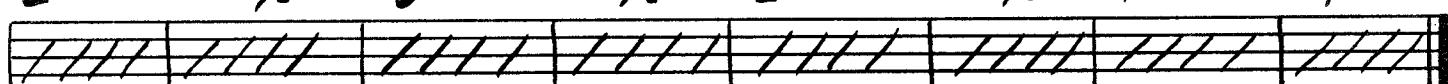
Gm i Ab Gm i Ab Gm i Ab Gm i Ab



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



E<sup>7</sup> ∴ D<sup>7</sup> ∴ E<sup>7</sup> ∴ F#<sup>7</sup> ∴



JOHN COLTRANE - "GIANT STEPS"

356.

## SHORT RIFF

ED KAISER

$Bb^7$

$Bb^7$

$Eb^7$

$B^0$

$Cmi7(b9)$

$F^7$

$Bb$

(UP BLUES)

## THE THUMPER

JIMMY HEATH

$Bb$

$Bb^7$

$Eb$

$Eb^0$

$Bb^7$

$E^0$

$Fmi7$

$Bb^7$

$Eb9$

$Ab^7$

$G7(b9)$

$Fmi7$

$G^7$

$C\Phi^7$

$F^7$

$Bb^7$

(FAST BOP)

# TADD'S DELIGHT

TADD DAMERON

357.

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

MILES - "ROUND ABOUT MIDNIGHT"

358.

DUKE—  
LATONCHE—  
FETTER

## TAKING A CHANCE ON LOVE

80+

F Maj<sup>7</sup> F#° G min<sup>7</sup> Ab<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> A+<sup>7</sup>  
D min<sup>7</sup> G<sup>7</sup> 1. G min<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>  
2. G min<sup>7</sup> C<sup>7</sup> F C min<sup>7</sup> F<sup>7</sup> Bb Maj<sup>7</sup> B°  
C min<sup>7</sup> F<sup>7</sup> Bb Maj<sup>7</sup> Bb min<sup>7</sup> E<sup>7</sup> Ab Maj<sup>7</sup>  
Bb min<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> F#° G min<sup>7</sup> Ab<sup>7</sup>  
G min<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> A+<sup>7</sup> D min<sup>7</sup> G<sup>7</sup>  
G min<sup>7</sup> C<sup>7</sup> F

SONNY STITT - "GENESIS"

J. MERCER / 359.  
V. SCHERTZINGER

# TANGERINE

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

Chords and labels:

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

360.

J=132

## TAUTOLOGY

LEE KONITZ

(G<sup>b7</sup>)  $\bar{F}$  x G F D  $\bar{F}$  b  $\bar{F}$   $\bar{F}$  x F x -

F F<sup>7</sup> A<sup>mi</sup>

(G<sup>b7</sup>) x F G  $\bar{F}$  x F b b b b A<sup>mi</sup>

D<sup>7</sup> G<sup>mi</sup> C<sup>7</sup> F Maj<sup>7</sup>

C Maj<sup>7</sup>(#11) Bb(#11) Ab(#11) Gb Maj<sup>7</sup>(#11) FMaj<sup>7</sup> D<sup>7</sup>

- C Maj<sup>7</sup>(#11) FMaj<sup>7</sup> b b b b x -

G<sup>mi</sup> C<sup>7</sup> FMaj<sup>7</sup> b b b b x -

Bb<sup>mi7</sup> E<sup>7</sup> B<sup>b7</sup> B<sup>b7</sup> B<sup>b7</sup> B<sup>b7</sup> Ab

A<sup>mi7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>b7</sup> C<sup>b7</sup> C<sup>b7</sup> -

F F<sup>7</sup> A<sup>mi</sup>

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

F Maj<sup>7</sup>

# TEENIE'S BLUES

D. NELSON

Handwritten musical score for "TEENIE'S BLUES" by D. Nelson. The score consists of four staves of music for a single melodic line. The key signature changes frequently, indicated by various sharps and flats. Chords labeled include F7(#9), D7(#9), G7(#9), Bb7(#9), C7(#9), and A7. The time signature is mostly 4/4. The melody features eighth-note patterns and occasional grace notes. The score is written on five-line staff paper.

D. NELSON - "BLUES &amp; THE ABSTRACT TRUTH"

WARDELL GRAY

# TWISTED

Handwritten musical score for "TWISTED" by WardeLL Gray. The score consists of four staves of music for a single melodic line. The key signature changes frequently, indicated by various sharps and flats. Chords labeled include Bb, Eb7, Bb7, E7, Bb, Cm, F7, Bb, and G7. The time signature is mostly 4/4. The melody features eighth-note patterns and occasional grace notes. The score is written on five-line staff paper.

Cm7 F7

WARDELL GRAY - "CENTRAL AVENUE"

362.

## TENDERLY

W. GROSS

EbMaj<sup>7</sup>      Bb<sup>7</sup>      Ebmi<sup>9</sup>      Ab<sup>13</sup>  
 Fmi<sup>9</sup>      D<sup>b</sup>9      EbMaj<sup>7</sup>  
 D<sup>b</sup>9      Bb<sup>13</sup>      - 3 -      D<sup>b</sup>9      Bb<sup>13</sup>      G<sup>7(b9)</sup>  
 Cmi / Cmi<sup>7</sup> Cmi<sup>7</sup>      F<sup>9</sup>      Bb7sus      Bb<sup>9</sup>  
 EbMaj<sup>7</sup>      Bb<sup>7</sup>      Ebmi<sup>9</sup>      Ab<sup>13</sup>  
 Fmi<sup>9</sup>      D<sup>b</sup>9      EbMaj<sup>7</sup>  
 D<sup>b</sup>9      Bb<sup>13</sup>      G<sup>7(b9)</sup>      Cmi / Cmi<sup>7</sup> Cmi<sup>7</sup> F<sup>9</sup>      F#<sup>07</sup>  
 Gmi<sup>7</sup> G<sup>b7</sup>      Fmi<sup>7</sup> E<sup>7(alt.)</sup>      Eb<sup>b6</sup>

OSCAR PETERSON / JOE PASS — A SALLY PIECE //

## THEIR'S TEARS

8. 4/4

F<sub>#</sub>mi      F<sub>#</sub>mi/Eb      D<sub>#</sub>Maj7      C<sub>7</sub>(<sub>#</sub>9)

D<sub>#</sub>Maj7      C<sub>11</sub>      F<sub>#</sub>mi

F<sub>7</sub>(<sub>#</sub>9)      F<sub>1</sub>(<sub>#</sub>5<sub>#</sub>9)      B<sub>b</sub><sup>#mi<sup>9</sup>      E<sub>b</sub>9</sup>

A<sub>7</sub>(b9)      D<sub>7</sub>(b9)      A<sub>b</sub>ø<sub>7</sub>      G<sub>9</sub>      C<sub>6</sub>9      G<sub>ø</sub>

F<sub>#</sub>mi      F<sub>#</sub>mi/Eb      D<sub>#</sub>Maj7      C<sub>7</sub>(<sub>#</sub>9)

D<sub>#</sub>Maj7      C<sub>11</sub>      F<sub>#</sub>mi

F<sub>7</sub>(<sub>#</sub>9)      F<sub>1</sub>(<sub>#</sub>9)      B<sub>b</sub><sup>#</sup>mi<sup>9</sup>      E<sub>b</sub>9

D<sub>#</sub>Maj7      G<sub>7</sub>(<sub>b</sub>5) (C<sub>9</sub>(<sub>#</sub>5))      F<sub>#</sub>mi<sub>7</sub>      (D<sub>7</sub>(<sub>#</sub>9))

364.

JACK STRACHEY  
HARRY LINK

## THESE FOOLISH THINGS (REMIND ME OF YOU)

Eb Cmi Fmi Bb<sup>7</sup> Eb Cmi F9 Bb<sup>7</sup>  
 Eb<sup>9</sup> Ab C7 F9 Fmi Bb<sup>7</sup>  
 Eb Cmi Fmi Bb<sup>7</sup> Eb Cmi F9 Bb<sup>7</sup>  
 Eb<sup>9</sup> Ab C7 F9 Bb<sup>7</sup> Eb D7  
 Gmi Cmi D<sup>9</sup> Gmi C9  
 Bb Gmi Eb F7 Bb<sup>7</sup> Bb<sup>9</sup> Fmi Bb<sup>7</sup>  
 Eb Cmi Fmi Bb<sup>7</sup> Eb Cmi F9 Bb<sup>7</sup>  
 Eb<sup>9</sup> Ab C7 F9 Bb<sup>7</sup> 1. Eb Bb<sup>7</sup>  
 2. Eb

# THINGS AIN'T WHAT THEY USED TO BE

D. ELLINGTON

The handwritten musical score for "Things Ain't What They Used to Be" by D. Ellington is a complex arrangement for a band. It features eight staves of music on five-line staff paper. The score includes various instruments, though specific parts are not explicitly labeled. The music is in common time (indicated by a 'C'). Key changes are marked with Roman numerals and chord names: F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, G<sub>maj</sub><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, A<sub>b</sub><sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>(#9), B<sub>b</sub><sup>7</sup>, F<sup>7</sup>(#9), C<sup>7</sup>, and F<sup>7</sup>. The score is annotated with circled '3' symbols above certain measures, likely indicating a three-count measure or a specific performance technique. The title "THINGS AIN'T WHAT THEY USED TO BE" is written in large, bold letters at the top, with "D. ELLINGTON" written below it. The page number "365." is in the top right corner.

366.

(FAST)

# THINGS TO COME

DIZZY GILLESPIE

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

The chords and progressions are as follows:

- Staff 1: F#mi, G°, F#mi/Ab, G°, F#mi
- Staff 2: GΦ<sup>7</sup>, C<sup>7</sup>, F#mi, G°, F#mi/Ab, G°
- Staff 3: (Measures 1-2) F#mi, GΦ<sup>7</sup>, C<sup>7</sup>; (Measure 3) F#mi
- Staff 4: F#mi<sup>9</sup>, B♭<sup>b7</sup>(b9), E♭Maj<sup>7</sup>
- Staff 5: E♭mi<sup>9</sup>, A♭<sup>b7</sup>(b9), D♭Maj<sup>7</sup>, GΦ<sup>7</sup>, C<sup>7</sup>
- Staff 6: F#mi, G°, F#mi/Ab, G°, F#mi
- Staff 7: GΦ<sup>7</sup>, C<sup>7</sup>, F#mi

There are several grace notes and slurs throughout the piece, indicating a fast tempo. The bass line provides harmonic support, and the melody is played on the top staff.

HANK MOBLEY

## THIS I DIG OF YOU

Handwritten musical score for a solo instrument (likely piano) featuring a 4-line staff. The score consists of two systems of music, each with four measures. The key signatures and chords are written above the staff.

**System 1:**

- Measure 1: B♭Maj<sup>7</sup>, Cm<sup>7</sup>, Dm<sup>7</sup>, Cm<sup>7</sup>
- Measure 2: D♭Maj<sup>7</sup>, Cm<sup>7</sup>, Dm<sup>7</sup>, Fm<sup>7</sup> B♭<sup>7</sup>
- Measure 3: E♭Maj<sup>7</sup>, Em<sup>7</sup> A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>
- Measure 4: Dm<sup>7</sup>, G♭<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>

**System 2:**

- Measure 1: B♭Maj<sup>7</sup>, Cm<sup>7</sup>, Dm<sup>7</sup>, Cm<sup>7</sup>
- Measure 2: D♭Maj<sup>7</sup>, Cm<sup>7</sup>, Dm<sup>7</sup>, Fm<sup>7</sup> B♭<sup>7</sup>
- Measure 3: E♭Maj<sup>7</sup>, Em<sup>7</sup> A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>
- Measure 4: Cm<sup>7</sup>, F<sup>7</sup>, B♭Maj<sup>7</sup>

368.

**THRIVING ON A RIFF** C. PARKER

$\text{B} = 105$

Chords labeled in the music:

- Bb
- C<sub>mi</sub><sup>7</sup>
- F<sup>7</sup>
- Bb
- C<sub>mi</sub><sup>7</sup>
- F<sup>7</sup>
- Bb
- Bb
- Bb
- E<sup>b</sup>
- A<sup>b7</sup>
- 1. Bb
- D<sub>m7</sub>
- C<sub>mi</sub><sup>7</sup>
- F<sup>7</sup>
- 2. Bb
- F<sup>7</sup>
- Bb
- D<sup>7</sup>
- G<sup>7</sup>
- C<sup>7</sup>
- C<sub>mi</sub><sup>7</sup>
- F<sup>7</sup>
- Bb
- C<sub>mi</sub><sup>7</sup>
- F<sup>7</sup>
- Bb
- Bb
- Bb
- E<sup>b</sup>
- A<sup>b7</sup>
- Bb
- F<sup>7</sup>
- Bb

LESTER YOUNG

## TICKLE-TDE

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

The score consists of ten staves of handwritten musical notation. Below each staff, specific chords are labeled. The chords include:  
 - Staff 1: B<sup>b</sup>mi<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>mi<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>mi, B<sup>b</sup>7  
 - Staff 2: Ebmi, B<sup>b</sup>7, Ebmi, B<sup>b</sup>7, Ebmi, Abmi<sup>7</sup>, Db7  
 - Staff 3: Gb7, Gb<sup>0</sup>, DbMaj<sup>7</sup>, Fmi<sup>7</sup>, B<sup>b</sup>7  
 - Staff 4: Eb7, Bbmi<sup>7</sup>, Eb7, Ab7, F7  
 - Staff 5: Bbmi, F7, Bbmi, F7, Bbmi  
 - Staff 6: Bb7, Ebmi, Bb7, Ebmi, Bb7  
 - Staff 7: Ebmi, Abmi<sup>7</sup>, Db7, Gb7  
 - Staff 8: G0, DbMaj<sup>7</sup>, Bb7  
 - Staff 9: Eb7, Ab7, DbMaj<sup>7</sup>, (CΦ<sup>7</sup>, F7)  
 - Staff 10: Eb7, Ab7, DbMaj<sup>7</sup>, (CΦ<sup>7</sup>, F7)

370.

(BALLAD)

## TILL THERE WAS YOU

M. WILSON

Handwritten musical score for "TILL THERE WAS YOU" by M. Wilson. The score is written on six staves. Chords are indicated above the staff, and rests are marked with vertical dashes. The first two staves begin with EbMaj<sup>7</sup>, followed by Gmi<sup>7</sup>, Gb<sup>0</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, E<sup>0</sup>, Fmi<sup>7</sup>, D<sup>b7</sup>. The third staff begins with 1. EbMaj<sup>7</sup>, GbMaj<sup>7</sup>, BMaj<sup>7</sup>, EMaj<sup>7</sup>. The fourth staff begins with 2. EbMaj<sup>7</sup>, Abmi<sup>7</sup>, EbMaj<sup>7</sup>, AbMaj<sup>7</sup>, A<sup>0</sup>. The fifth staff begins with EbMaj<sup>7</sup>, C<sup>7</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, EbMaj<sup>7</sup>, Fmi<sup>7</sup>. The sixth staff begins with Fmi<sup>7</sup>, D<sup>b7</sup>, Gmi<sup>7</sup>, Gb<sup>0</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, E<sup>0</sup>. The final staff concludes with EbMaj<sup>7</sup>, (GbMaj<sup>7</sup>, BMaj<sup>7</sup>, EMaj<sup>7</sup>). Measures are separated by vertical bar lines, and rests are indicated by vertical dashes.

SONNY ROLLINS - "THE FREEDOM SUITE PLUS"

## TIME AFTER TIME

8/4 C<sup>6</sup> A<sup>m7</sup> D<sup>m7</sup> G<sup>7</sup> C A<sup>m7</sup> D<sup>m7</sup> G<sup>7</sup>

C<sup>6</sup> C<sup>6</sup> B<sup>Φ7</sup> E<sup>m7</sup> E<sup>Φ7</sup> A<sup>7</sup>

A<sup>m7</sup> B<sup>7</sup> E<sup>m7</sup> E<sup>Φ7</sup> A<sup>7</sup>

D<sup>m7</sup> D<sup>m7</sup> G<sup>7</sup>

C<sup>6</sup> A<sup>m7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>m7</sup> D<sup>m7</sup> G<sup>7</sup>

C C F F<sup>m7</sup>

C<sup>6</sup> F<sup>m7</sup> C<sup>6</sup> A<sup>m7</sup> D<sup>7</sup> F<sup>m7</sup>

C<sup>6</sup> E<sup>b7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup> (D<sup>m7</sup> G<sup>7</sup>)

372.

(MED JUMP) TIPPIN'HORACE SILVER

8/4  $\begin{Bmatrix} B^b \\ G^7(b9) \end{Bmatrix}$   $\begin{Bmatrix} Cmi^7 \\ F^7 \end{Bmatrix}$   $\begin{Bmatrix} Dmi^7 \\ G^7 \end{Bmatrix}$

$\begin{Bmatrix} Cmi^7 \\ F^7 \end{Bmatrix}$   $B^{b7}$   $\begin{Bmatrix} 1. Eb \\ E^o \end{Bmatrix}$

$Dmi^7$   $G^7(b9)$   $C^7$   $F^7$   $\begin{Bmatrix} 2. Eb \\ E^o \end{Bmatrix}$

$Dmi^7$   $G^7$   $\begin{Bmatrix} Gmi^7 \\ F^7 \end{Bmatrix}$   $B^b$   $Ami^7$

$D^7$   $Abmi^7$   $D^{b7}$

$Gmi^7$   $C^7$   $C\phi^7$

$F^7$   $B^b$   $G^7(b9)$   $Cmi^7$   $F^7$

$Dmi^7$   $G^7$   $Cmi^7$   $F^7$   $B^{b7}$

$Eb$   $E^o$   $Dmi^7$   $G^7$   $\begin{Bmatrix} Cmi^7 \\ F^7 \end{Bmatrix}$   $B^b$

# TOMORROW'S DESTINY

WOODY SHAW

84

F#mi

D#Maj7(#4)

E#Maj7(#4)

B#Maj7

F#mi

B#mi/E#

B#mi/E#

SWING

F#7 G#7

B#Maj7

E#7

F#7

A#Maj7

D#7

E#7

G#Maj7

B7

D#7

F#Maj7

F#mi

F#mi

F#mi

F#mi

C7(#9) D.C. al CODA

L 3/4

X F#mi

X F#mi

F#mi

F#mi

WOODY SHAW - "LITTLE RED'S FANTASY"

374.

## TOAD'S PLACE

JEFF LORBER

♩ = 120

E<sup>9</sup>sus

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

CONTINUE SAME BS. & RHYTHM...

4

2

(D.S. to SOLOS)

(to SOLO after D.S.)

- TOADS PLACE PG2. -

375.

(SOLOS)

F9

E<sup>b</sup>9

F9

E<sup>b</sup>9

F9

E<sup>b</sup>9

2.

(LINE STARTS HERE BETWEEN SOLOS)

F9

E<sup>b</sup>9

1

2

F9

E<sup>b</sup>9

2

F9

E<sup>b</sup>9

F9

E<sup>b</sup>9

F9

E<sup>b</sup>9

2

D9

G7

Amin7

D9

Amin7 Gmin7

Gmin7

B7sus B7sus

C7sus

JEFF LORBER - "WATER SIGN"

376.

(up)

## TRANE'S BLUES

JOHN COLTRANE

Handwritten musical score for "Trane's Blues" by John Coltrane. The score consists of three staves of music. The first staff starts with a G major chord (G B D) followed by a B flat major chord (B flat D F sharp). The second staff starts with a C major chord (C E G) followed by an F major chord (F A C sharp). The third staff starts with a D major chord (D F sharp A) followed by a G major chord (G B D). The music includes various note heads, rests, and dynamic markings like 'p.' (piano dynamic).

## TENDER MADNESS

SONNY ROLLINS

Handwritten musical score for "Tender Madness" by Sonny Rollins. The score consists of four staves of music. The first staff starts with an F major chord (F A C sharp) followed by a B flat major chord (B flat D F sharp). The second staff starts with an E major chord (E G sharp B) followed by a B flat major chord (B flat D F sharp). The third staff starts with a C major chord (C E G) followed by a D major chord (D F sharp A). The fourth staff starts with a G major chord (G B D) followed by a B flat major chord (B flat D F sharp). The music includes various note heads, rests, and dynamic markings like 'p.' (piano dynamic).

(MEDBLUES)

377.

# TURNAROUND

ORNETTE COLEMAN

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

378.

# TWO NOT ONE

LENNIE TRISTANO

8  $\frac{6}{4}$

(SAMBA)

## VONETTA

EARLKLIUGH

379.

Handwritten musical score for a samba titled "VONETTA" by Earl Klugh. The score consists of eight staves of music, each with a treble clef, a key signature of one flat (F#), and a common time signature. The music is divided into sections by measure numbers and section endings. Chords are labeled above the staff, and a tempo marking of "2" is present in several measures. The score includes a section for solos and ends with a final section ending.

**Chord Progressions:**

- Measure 1: Dmin<sup>7</sup>, BbMaj<sup>7</sup>
- Measure 2: Dmin<sup>7</sup>, BbMaj<sup>7</sup>, Gmin<sup>7</sup>, A7(b5)
- Measure 3: D<sup>b</sup>, G<sup>7</sup>, F#min<sup>7</sup>, Bmin<sup>7</sup>, BbMaj<sup>7</sup>, EbMaj<sup>7</sup>, AbMaj<sup>7</sup>
- Measure 4: Dmin<sup>7</sup>, BbMaj<sup>7</sup>, Dmin<sup>7</sup>, BbMaj<sup>7</sup>
- Measure 5: BbMaj<sup>7</sup>, FMaj<sup>7</sup>, F<sup>7</sup>, BbMaj<sup>7</sup>, Am<sup>7</sup>, 1. Dmin<sup>7</sup>, B7(b5)
- Measure 6: 2. Dmin<sup>7</sup>, BbMaj<sup>7</sup>
- Measure 7: Dmin<sup>7</sup>, BbMaj<sup>7</sup>, Gmin<sup>7</sup>, A7(b5)
- Measure 8: D<sup>b</sup>, G<sup>7</sup>, F#min<sup>7</sup>, Bmin<sup>7</sup>, BbMaj<sup>7</sup>, EbMaj<sup>7</sup>, AbMaj<sup>7</sup>
- Measure 9: Dmin<sup>7</sup>, BbMaj<sup>7</sup>
- Measure 10: Solos Dmin<sup>7</sup>, BbMaj<sup>7</sup>

EARLKLIUGH - "EARLKLIUGH"

380.

♩ = 138

# WALKIN' SHOES

GERRY MULLIGAN

8<sup>th</sup> F<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> C#mi<sup>7</sup> F#7 G Go

Ami<sup>7</sup> D<sup>7</sup> F#mi<sup>7</sup> B<sup>7</sup> Emi A<sup>7</sup> Ami<sup>7</sup>

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

F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G

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

# A WALK'IN THING

BENNY CARTER

## INTRO





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


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


2. Dmi Gmi Dmi Gmi7 F7 BbMaj7 Cmi7 F7 BbMaj7  


Cmi7 F7 BbMaj7 Bmi7 E7 A7  


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


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


382.

## WALK TALL

CANNONBALL ADDERLY

84

G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Bmin<sup>7</sup>

Emin<sup>7</sup> D7sus Amin<sup>7</sup> Bmin<sup>7</sup> Cmaj<sup>7</sup>

Bmin<sup>7</sup> Amin<sup>7</sup> Amin<sup>7</sup>

D7sus D7sus (VAMP) G<sup>7</sup> C<sup>7</sup>

G<sup>7</sup> C<sup>7</sup>

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

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

384

(BASS)

# WATCH WHAT HAPPENS

MICHEL LEGRAND

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

**Chords and markings:**

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

**Performance notes:**

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

## WATER COLORS

*straight 8ths*

*E♭ Maj<sup>7</sup>* *B♭<sup>7</sup>(sus)* *D♭<sub>b</sub>* *B♭ Maj<sup>7</sup>(#5)* *E♭ Maj<sup>7</sup>* *G<sup>7</sup>* *D♭ Maj<sup>7</sup>*

*D♭ Maj<sup>7</sup>* *C<sup>7</sup>* *B♭ Maj<sup>7</sup>* *G♭ Maj<sup>7</sup>* *G<sup>7</sup>sus* *C min<sup>7</sup>* *D♭<sup>7</sup>* *C min<sup>7</sup>* *B♭ Maj<sup>7</sup>* *B♭<sup>7</sup>sus*

*A♭<sup>7</sup>sus* *G Maj<sup>7</sup>* *G<sub>b</sub>* *F min<sup>7</sup>* *E Maj<sup>7</sup>* *A* *A♭ min* *F<sup>#</sup>* *D♭<sup>7</sup>/F* *B♭ Maj<sup>7</sup>* *E♭* *B♭<sup>7</sup>(b9)* *C min<sup>7</sup>* *G min<sup>7</sup>/B♭<sub>b</sub>*

*G min<sup>7</sup>* *(4x's)* *Db Maj<sup>7</sup>* *C min<sup>7</sup>* *(4x's)*

*B♭ min<sup>7</sup>* *E♭<sup>7</sup>(sus4)* *B♭ min<sup>7</sup>* *E♭<sup>7</sup>(sus)*

*LAST X* *B♭ min<sup>7</sup>* *B♭ min<sup>7</sup>* *B min<sup>7</sup>* *E<sup>7</sup>*

386.

## WATERSIGN

JEFF LORBER

BASS

FUNK

F9

Eb9 E9 F9  
B7

F9

F9

F9

F9

F9

AbMaj7 G7alt

Cm7 Bbm7 Eb7

AbMaj<sup>7</sup> G<sup>7</sup>(alt.) Cm<sup>7</sup> BbMaj<sup>7</sup> E<sup>b7</sup> AbMaj<sup>7</sup> G<sup>7</sup>alt. Pg. 2  
 387.

(SAME BS. PATTERN AS BAR 9)

Solo Changes:

F9

F9

AbMaj<sup>7</sup> G<sup>7</sup>alt. Cm<sup>7</sup> BbMaj<sup>7</sup> E<sup>b7</sup> AbMaj<sup>7</sup> G<sup>7</sup>alt. Cm<sup>7</sup> BbMaj<sup>7</sup> E<sup>b7</sup>

AbMaj<sup>7</sup> G<sup>7</sup>alt. Cm<sup>7</sup> BbMaj<sup>7</sup> E<sup>b7</sup> AbMaj<sup>7</sup> G<sup>7</sup>alt. F9

F9

JEFF LORBER FUSION - "WATERSIGN"

- WATERSIGN Pg 2 -

388.

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

F Maj<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 Eb<sup>7</sup>(#11) D<sup>7</sup>(b9) Gm<sup>7</sup> C<sup>7</sup>  
 Cm<sup>7</sup> F<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup> C<sup>7</sup> (D)

F Maj<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup>  
 AbMaj<sup>7</sup> A<sup>0</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>  
 AbMaj<sup>7</sup> A<sup>0</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>  
 AbMaj<sup>7</sup> A<sup>0</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>  
 AbMaj<sup>7</sup> A<sup>0</sup> Gm<sup>7</sup> C<sup>7</sup> (D.C. al CODA)  
 TAKE CODA EVERY CHORUS (D)

F Maj<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 F Maj<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 F (D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>) SONNY ROLLINS - "SONNY ROLLINS"  
 JIM HALL - "JIM HALL LIVE"

ED KÄISER 389.

# WEEKEND BLUES

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

- Fmi
- A<sup>b</sup>+
- Ab
- D<sup>ø</sup>
- D<sup>b7</sup>
- C<sup>7</sup>
- Ami<sup>7</sup>
- D<sup>7</sup>
- Gmi<sup>7</sup>
- Ami<sup>7</sup>
- G<sup>ø</sup>
- Fmi
- D<sup>b7</sup>
- C<sup>7</sup>
- Fmi
- F<sup>7</sup>
- Bbmi<sup>7</sup>
- C<sup>7</sup>
- Ami<sup>7</sup>
- D<sup>7</sup>
- Gmi<sup>7</sup>
- C<sup>7</sup>
- FMaj<sup>7</sup>
- F<sup>7</sup>
- Bbmi<sup>7</sup>
- B<sup>b</sup>
- Ami<sup>7</sup>
- D<sup>7</sup>
- G<sup>ø</sup>
- Fmi
- C<sup>7</sup>
- C<sup>7</sup>
- (3)
- Fmi
- A<sup>b</sup>
- Ab
- D<sup>ø</sup>
- D<sup>b7</sup>
- C<sup>7</sup>
- Ami<sup>7</sup>
- D<sup>7</sup>
- Gmi<sup>7</sup>
- Ami<sup>7</sup>
- G<sup>ø</sup>
- Fmi
- Bbmi<sup>7</sup>
- C<sup>7</sup>
- Fmi

390.

## (H.Swing) WENDY

PAUL DESMOND

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

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

The score concludes with a coda section:

TAKE CODA FOR OUT ONLY (2)

Eb

# WHAT'S NEW.

*Bass  
Harmonies*

[Slow Ballad]

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

392.

# WHEN LIGHTS ARE LOW

B. CARTER

The musical score is handwritten on ten staves. The first staff begins with a bass note followed by a treble clef, a key signature of one sharp, and common time. It features a mix of eighth and sixteenth-note patterns. The second staff starts with an Ami7 chord, followed by a D7(#9) chord. The third staff contains a Gmin7 chord. The fourth staff includes a bass note, a treble clef, and a key signature of one flat. It features a bass line with eighth and sixteenth notes. The fifth staff contains a 1. FMaj7 chord, followed by a (C7) chord. The sixth staff contains a 2. FMaj7 chord, followed by a Cmin7 chord and an F7 chord. The seventh staff contains a BbMaj7 chord, followed by a Cmin7 chord. The eighth staff contains a Dmin7 chord, followed by a G7(#9) chord. The ninth staff contains a Cmin7 chord, followed by an F7 chord. The tenth staff contains an Ab7 chord, followed by a G7 chord. The eleventh staff contains a Cmin7 chord, followed by a BbMaj7 chord and a C7 chord. The twelfth staff contains an FMaj7 chord, followed by a Gmin7 chord. The thirteenth staff contains an Ami7 chord, followed by a Gmin7 chord. The fourteenth staff contains a FMaj7 chord, followed by a Gmin7 chord. The fifteenth staff contains an Ami7 chord, followed by a D7(#9) chord. The sixteenth staff contains a Gmin7 chord, followed by an Eb7 chord. The seventeenth staff contains a D7 chord. The eighteenth staff contains a Gmin7 chord, followed by a C7 chord. The nineteenth staff contains an FMaj7 chord.

## WHISPER NOT

C<sub>mi</sub> C<sub>mi/Bb</sub> A<sup>Φ7</sup> D<sup>7(b9)</sup> G<sub>mi</sub> G<sub>mi/F</sub> E<sup>Φ7</sup> A<sup>7(b9)</sup>  
 D<sub>mi</sub> B<sup>Φ7</sup> Emi<sup>7</sup> A<sup>7(b9)</sup> D<sub>mi7</sub> Emi<sup>7</sup> F<sub>mi7</sub> G<sup>7(b9)</sup>  
 C<sub>mi</sub> C<sub>mi/Bb</sub> A<sup>Φ7</sup> D<sup>7(b9)</sup> G<sub>mi</sub> G<sub>mi/F</sub> E<sup>Φ7</sup> A<sup>7</sup>  
 D<sub>mi</sub> D<sub>mi/C</sub> Emi<sup>7</sup> A<sup>7(b9)</sup> D<sub>mi</sub> Emi<sup>7</sup> F<sub>mi7</sub> B<sup>b7</sup>  
S. A<sup>Φ7</sup> D<sup>7(b9)</sup> G<sub>mi7</sub> C<sup>7</sup>  
 E<sup>Φ7</sup> A<sup>13(b9)</sup> D<sup>Φ7</sup> G<sup>13(b9)</sup>  
 C<sub>mi</sub> C<sub>mi/Bb</sub> A<sup>Φ7</sup> D<sup>7</sup> G<sub>mi</sub> G<sub>mi/F</sub> E<sup>Φ7</sup> A<sup>7</sup>  
 D<sub>mi</sub> B<sup>Φ7</sup> Emi<sup>7</sup> A<sup>7(b9)</sup> D<sub>mi</sub> (FINE) A<sup>b7</sup> G<sup>7</sup>  
C C<sub>mi</sub> C<sub>mi/Bb</sub> A<sup>Φ7</sup> D<sup>7(b9)</sup>  
 (SOLOS, THEN C SECTION OUT- C)  
 G<sub>mi</sub> G<sub>mi/F</sub> E<sup>Φ7</sup> A<sup>7</sup> D<sub>mi7</sub> B<sup>Φ7</sup> Emi<sup>7</sup> A<sup>7</sup>  
 D<sub>mi7</sub> Emi<sup>7</sup> 1. G<sup>7</sup> 2. (D.S. al FINE)

394.  
 (NO BACKING) WHO CAN I TURN TO

LESLIE BRICUSSE  
 ANTHONY NEWLEY

E♭Maj⁷ Fm⁷ B♭⁷

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

AbMaj⁷ G⁷ Cm⁷ F⁷

Fm⁷ F♯⁰ Gm⁷ C⁷ Fm⁷ Abm⁷ Bm⁷ E⁷

F♯⁰/B♭ E♭Maj⁷/B♭ F♯⁰m⁷/B♭ Fm⁷(3) B♭⁷

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

AbMaj⁷ Gsus G⁷(G⁹) Cm⁷ F⁷ F♯⁰

Gm⁷ F♯⁰ Fm⁷ B♭⁷

TO SOLOS Gm⁷ F♯⁰ Fm⁷ B♭⁷

ENDING D⁷ E♭Maj⁷

BILL EVANS "BEAT Town Hall"  
 VENUS 6-8683

# THE WHOPPER

PAT METHENY 395.

(VAMP

Handwritten musical score for "The Whopper" by Pat Metheny. The score includes five staves of music with various chords and performance markings. The first staff starts with a VAMP section. The second staff begins with a 16th-note pattern followed by a measure of 8th notes. The third staff features a 16th-note pattern with chords labeled D<sub>b</sub>mi<sup>7</sup>, B<sub>b</sub>mi<sup>7</sup>, F<sub>m</sub>i<sup>7</sup>, D<sub>m</sub>i<sup>7</sup>, A<sub>m</sub>i<sup>9</sup>, and G Maj<sup>7</sup>. The fourth staff contains a 16th-note pattern with chords labeled F#<sub>m</sub>i<sup>7</sup>, E Maj<sup>7</sup>, A Maj<sup>7</sup>, and B/A. The fifth staff shows a 16th-note pattern with chords labeled A Maj<sup>7</sup>, B/A, A<sub>m</sub>i<sup>9</sup>, and D<sup>7</sup>(sus). The score concludes with a dynamic instruction "(D.S.al Fine)" and ends with a final chord of B<sub>b</sub>/C followed by A<sub>b</sub>/B<sub>b</sub> and the word "FINE".

GARY BURTON - "PASSENGERS"

396.

## (BLUESY) WILLOWEEP FOR ME ANN RONNELL

6/4 time signature, G major key signature.

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

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

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

Measures 11-12:

- M11: G7 (3), C7 (3), D7 (3)
- M12: G7 (3), C7 (3), D7 (3)

Measures 13-14:

- M13: G7 (3), C7 (3), D7 (3)
- M14: G7 (3), C7 (3), D7 (3)

Measures 15-16:

- M15: G7 (3), C7 (3), D7 (3)
- M16: G7 (3), C7 (3), D7 (3)

Measures 17-18:

- M17: G7 (3), C7 (3), D7 (3)
- M18: G7 (3), C7 (3), D7 (3)

Measures 19-20:

- M19: G7 (3), C7 (3), D7 (3)
- M20: G7 (3), C7 (3), D7 (3)

Measures 21-22:

- M21: G7 (3), C7 (3), D7 (3)
- M22: G7 (3), C7 (3), D7 (3)

Measures 23-24:

- M23: G7 (3), C7 (3), D7 (3)
- M24: G7 (3), C7 (3), D7 (3)

Measures 25-26:

- M25: G7 (3), C7 (3), D7 (3)
- M26: G7 (3), C7 (3), D7 (3)

Measures 27-28:

- M27: G7 (3), C7 (3), D7 (3)
- M28: G7 (3), C7 (3), D7 (3)

Measures 29-30:

- M29: G7 (3), C7 (3), D7 (3)
- M30: G7 (3), C7 (3), D7 (3)

Measures 31-32:

- M31: G7 (3), C7 (3), D7 (3)
- M32: G7 (3), C7 (3), D7 (3)

Measures 33-34:

- M33: G7 (3), C7 (3), D7 (3)
- M34: G7 (3), C7 (3), D7 (3)

Measures 35-36:

- M35: G7 (3), C7 (3), D7 (3)
- M36: G7 (3), C7 (3), D7 (3)

Measures 37-38:

- M37: G7 (3), C7 (3), D7 (3)
- M38: G7 (3), C7 (3), D7 (3)

Measures 39-40:

- M39: G7 (3), C7 (3), D7 (3)
- M40: G7 (3), C7 (3), D7 (3)

Measures 41-42:

- M41: G7 (3), C7 (3), D7 (3)
- M42: G7 (3), C7 (3), D7 (3)

Measures 43-44:

- M43: G7 (3), C7 (3), D7 (3)
- M44: G7 (3), C7 (3), D7 (3)

Measures 45-46:

- M45: G7 (3), C7 (3), D7 (3)
- M46: G7 (3), C7 (3), D7 (3)

Measures 47-48:

- M47: G7 (3), C7 (3), D7 (3)
- M48: G7 (3), C7 (3), D7 (3)

Measures 49-50:

- M49: G7 (3), C7 (3), D7 (3)
- M50: G7 (3), C7 (3), D7 (3)

Measures 51-52:

- M51: G7 (3), C7 (3), D7 (3)
- M52: G7 (3), C7 (3), D7 (3)

Measures 53-54:

- M53: G7 (3), C7 (3), D7 (3)
- M54: G7 (3), C7 (3), D7 (3)

Measures 55-56:

- M55: G7 (3), C7 (3), D7 (3)
- M56: G7 (3), C7 (3), D7 (3)

Measures 57-58:

- M57: G7 (3), C7 (3), D7 (3)
- M58: G7 (3), C7 (3), D7 (3)

Measures 59-60:

- M59: G7 (3), C7 (3), D7 (3)
- M60: G7 (3), C7 (3), D7 (3)

Measures 61-62:

- M61: G7 (3), C7 (3), D7 (3)
- M62: G7 (3), C7 (3), D7 (3)

Measures 63-64:

- M63: G7 (3), C7 (3), D7 (3)
- M64: G7 (3), C7 (3), D7 (3)

Measures 65-66:

- M65: G7 (3), C7 (3), D7 (3)
- M66: G7 (3), C7 (3), D7 (3)

Measures 67-68:

- M67: G7 (3), C7 (3), D7 (3)
- M68: G7 (3), C7 (3), D7 (3)

Measures 69-70:

- M69: G7 (3), C7 (3), D7 (3)
- M70: G7 (3), C7 (3), D7 (3)

Measures 71-72:

- M71: G7 (3), C7 (3), D7 (3)
- M72: G7 (3), C7 (3), D7 (3)

Measures 73-74:

- M73: G7 (3), C7 (3), D7 (3)
- M74: G7 (3), C7 (3), D7 (3)

Measures 75-76:

- M75: G7 (3), C7 (3), D7 (3)
- M76: G7 (3), C7 (3), D7 (3)

Measures 77-78:

- M77: G7 (3), C7 (3), D7 (3)
- M78: G7 (3), C7 (3), D7 (3)

Measures 79-80:

- M79: G7 (3), C7 (3), D7 (3)
- M80: G7 (3), C7 (3), D7 (3)

Measures 81-82:

- M81: G7 (3), C7 (3), D7 (3)
- M82: G7 (3), C7 (3), D7 (3)

Measures 83-84:

- M83: G7 (3), C7 (3), D7 (3)
- M84: G7 (3), C7 (3), D7 (3)

Measures 85-86:

- M85: G7 (3), C7 (3), D7 (3)
- M86: G7 (3), C7 (3), D7 (3)

Measures 87-88:

- M87: G7 (3), C7 (3), D7 (3)
- M88: G7 (3), C7 (3), D7 (3)

Measures 89-90:

- M89: G7 (3), C7 (3), D7 (3)
- M90: G7 (3), C7 (3), D7 (3)

Measures 91-92:

- M91: G7 (3), C7 (3), D7 (3)
- M92: G7 (3), C7 (3), D7 (3)

Measures 93-94:

- M93: G7 (3), C7 (3), D7 (3)
- M94: G7 (3), C7 (3), D7 (3)

Measures 95-96:

- M95: G7 (3), C7 (3), D7 (3)
- M96: G7 (3), C7 (3), D7 (3)

Measures 97-98:

- M97: G7 (3), C7 (3), D7 (3)
- M98: G7 (3), C7 (3), D7 (3)

Measures 99-100:

- M99: G7 (3), C7 (3), D7 (3)
- M100: G7 (3), C7 (3), D7 (3)

WOW

Handwritten musical score for piano, featuring a single melodic line. The score consists of ten staves of music, each with a different key signature and time signature. The keys include G minor II, A minor 7, Ab Major 7, G Major 7, C major, F 6, G 6 minor 7, Am 7, Ab Major 7, F Major 7, F# 0, G minor II, G major 7, C minor 7, Gb minor 7, F major 7, G major 7, Bb Major 7, G 7 (#II), C 7 (#II), G 7 (#II), G minor II, C major, F 6, G minor 7, Am 7, Ab Major 7, G Major 7, Gb minor 7, F Major 7, F# 0, and G minor II. The score is annotated with various markings, including circled '3' over groups of three notes, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The tempo is indicated as 'LENUTE RISTANDO' at the top right.

398.

WRONG IS RIGHT PAT METHENY

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

- Staff 1:** Labeled 'A'. Chords: D, G, B/A.
- Staff 2:** Labeled 'G'.
- Staff 3:** Labeled 'D<sup>b</sup>'.
- Staff 4:** Labeled 'G<sup>b</sup>'. Chords: B/D<sup>b</sup>, G<sup>o</sup>.
- Staff 5:** Labeled 'Ab min'. Chords: Ab/B<sup>b</sup>, Ab.
- Staff 6:** Labeled 'B<sup>b</sup>'.
- Staff 7:** Labeled 'J'.
- Staff 8:** Labeled 'Db Maj<sup>7</sup>'.
- Staff 9:** Labeled 'E<sup>b</sup> min<sup>7</sup>'.
- Staff 10:** Labeled 'E<sup>7</sup> alt.'.
- Staff 11:** Labeled 'Ab<sup>7</sup>'.
- Staff 12:** Labeled 'BREAK'.

## WORK SONG

NAT ADDERLY

Fmi<sup>7</sup>  
Fmi<sup>7</sup>  
G<sup>7</sup> (C<sup>7</sup> for HEAD)  
C<sup>7</sup>  
Fmi<sup>7</sup>  
F<sup>7</sup> (#<sup>9</sup>)  
B<sup>b</sup><sup>7</sup>  
(E<sup>b</sup><sup>7</sup>)  
G<sup>7</sup>  
C<sup>7</sup>  
Fmi<sup>7</sup> (C<sup>7</sup>)

YOU BETTER LEAVE IT ALONE CLIFFORD JORDAN

B<sup>b</sup><sup>13</sup>  
E<sup>b</sup><sup>13</sup>  
A<sup>b</sup><sup>13</sup>  
G<sup>7</sup>  
Cmi<sup>9</sup>  
F<sup>13</sup>  
1. B<sup>b</sup><sup>13</sup>  
F<sup>13</sup>  
2. B<sup>b</sup><sup>13</sup>

400.

## YANA AMINA

GEORGE DUKE

INTRO:

400.

YANA AMINA

INTRO:

Gmin<sup>7</sup>/C      Cmin<sup>7</sup>/F      Gmin<sup>7</sup>/C

Eb<sup>7</sup>sus      AbMaj<sup>7</sup>      Bbmaj<sup>7</sup>      Eb<sup>7</sup>sus

Gmin<sup>7</sup>/C      Cmin<sup>7</sup>/F      Bbmaj<sup>7</sup>

Cmin<sup>7</sup>/F      C7sus      Ebmin<sup>7</sup>

DbMaj<sup>7</sup>      GbMaj<sup>7</sup>

DbMaj<sup>7</sup>      GbMaj<sup>7</sup>

J=224

# YARDBIRD SUITE

401.  
CHARLIE PARKER

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

- Staff 1: C, F<sup>mi</sup>, B<sup>b7</sup>, C<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>
- Staff 2: D<sup>7</sup>, 1. G<sup>7</sup>, E<sup>mi</sup>, A<sup>7</sup>, D<sup>mi</sup>, G<sup>7</sup>
- Staff 3: 2. G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>, B<sup>7(#9)</sup>
- Staff 4: E<sup>mi</sup>, F<sup>#Φ</sup>, B<sup>7(#9)</sup>, E<sup>mi</sup>, A<sup>7</sup>
- Staff 5: D<sup>mi</sup>, E<sup>Φ</sup>, A<sup>7</sup>, D<sup>7</sup>, D<sup>mi</sup>, G<sup>7</sup>
- Staff 6: C, F<sup>mi</sup>, B<sup>b7</sup>, C<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>
- Staff 7: D<sup>7</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, (D<sup>mi</sup>, G<sup>7</sup>)

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

402.

# You STEPPED OUT OF A DREAM KAHN / BROWN

**8/4**

Chords and markings from the score:

- Staff 1: CMaj<sup>7</sup>, Eb7(BbMaj<sup>7</sup>), Eb7, DbMaj<sup>7</sup>, L3, L3.
- Staff 2: Gmin<sup>7</sup>, C7, F7, L3, F#Maj<sup>7</sup>, (BbMaj<sup>7</sup>, Eb7), Ebmin<sup>7</sup>, Ab7, Dmin<sup>7</sup>, G7, L3.
- Staff 3: CMaj<sup>7</sup>, Eb7, DbMaj<sup>7</sup>, L3, Gb7, F7, L3.
- Staff 4: D9, G7, Emi<sup>7</sup>, A7, L3, L3.
- Staff 5: Dmin<sup>7</sup>, G7, CMaj<sup>7</sup>.

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

Handwritten musical score for "You'd BE So NICE To Come Home To." The score consists of six staves of music with various chords and performance markings.

- Staff 1:** Starts with a treble clef, dynamic (f), and key signature of one sharp. Chords: E7, Am6, E7, Am6. Includes a circled 'A' above the first measure.
- Staff 2:** Starts with a bass clef. Chords: Gm7, C7, Fmaj7.
- Staff 3:** Starts with a bass clef. Chords: Bm7, E7, Am, Am, Am/G.
- Staff 4:** Starts with a bass clef. Chords: F#m7(b5) (B7), (E7, B7), (E7), Bm7, E7.
- Staff 5:** Starts with a treble clef (B). Chords: Am6, E7, Am6. Includes a dynamic (p) and a fermata over the last two measures.
- Staff 6:** Starts with a bass clef. Chords: Gm7, C7, Fmaj7.
- Staff 7:** Starts with a bass clef. Chords: (B7), D#DIM, Em7, (E7), G#DIM, Am7.
- Staff 8:** Starts with a bass clef. Chords: D7, G7, Cmaj7.

**LATIN  
[BOOGALOO]**

## OYE COMO YA

TITO PUENTE

Handwritten musical score for "OYE COMO YA" in 4/4 time with a key signature of one sharp. The score includes three staves of music with various chords and performance markings.

- Staff 1:** Treble clef. [INTRO] Chords: Am, Am, D, Am/E, Am, Am/E. Includes a circled 'A' above the first measure.
- Staff 2:** Bass clef. Chords: Am, D7, Am, D7.
- Staff 3:** Bass clef. Chords: Am, Am/E, Am, D7.
- Text:** PLAY A AND B BETWEEN SOLOS FOR CODA - PLAY INTRO

404.

BIG "P"

- TINMAN HEATM

(guitar)

**A**

**B**

BILL EVANS

## BILL'S HIT TUNE

(Even 8th's)

S. D-7bs      G<sup>7sus4</sup>  
 (b9) G<sup>7(b9)</sup> C-7      A<sup>b</sup>ma.7

D-7bs      G<sup>7(b9)</sup> C-7      C<sup>7(#9)</sup>

F-7      B<sup>b7sus4</sup> B<sup>b7</sup> E<sup>D7</sup> A<sup>b</sup>ma.7

D-7bs      G<sup>7sus4</sup> G<sup>7</sup> E/C Cmaj7

B-7bs      E<sup>7(13)</sup> A-7 A/G

F#-7bs      B<sup>7(b9)</sup> E-7 E/D

D♭-7bs      G<sup>b7(b9)</sup> B-7 B/A

G#-7bs      C<sup>7(b9)</sup>  
 (13) F#maj7 E<sup>b7(#9)</sup>

D.S. al. Cmaj7      D-7bs      G<sup>7(b9)</sup> C-7

FINE

406.

BOHEMIA AFTER DARK

- ADDERLEY

**A**

**B**

**A**

[MED.-MARCH-LIKE]

## HI-FLY

RANDY WESTON.

[MARCH]

$\text{G} \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{Dm}_7$   $\text{G}_7$   $\text{Cmaj}_7$   $\text{F}_7$   $\text{Em}_7$   $\text{Dm}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right) (\text{G}_7)$

$\text{Cm}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{F}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{Bb}_6/9$   $\text{B}_{13}$   $2. \text{Dm}_7(\text{bs})$

$\text{G}_7(\text{b9})$   $\text{Cm}_7(\text{bs})$   $\text{F}_7(\text{b9}) \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{Dm}_7(\text{bs})$

$\text{G}_7(\text{b9})$  **BLOW!**  $\text{Cm}_7(\text{bs})$   $\text{F}_7(\text{b9})$   $\text{Em}_7$   $\text{A}_7$   $\text{Ebm}_7$   $\text{Ab}_7$

$\boxed{\text{C}} \text{ Dm}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{G}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{Cmaj}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{F}_7$   $\text{Em}_7$   $\text{Dm}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right) (\text{G}_7)$

[MARCH]

$\text{Cm}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{F}_7 \left( \begin{smallmatrix} 3 \\ 7 \end{smallmatrix} \right)$   $\text{Bb}_6/9$   $\text{B}_{13}$

**FINE**

E. HUBBARD

BYRDLIKE

$\text{F}7 \quad \text{Bb}7 \quad \text{B}^07 \quad \text{F}7$

$\text{Bb}7 \quad \text{B}^07 \quad \text{A-7} \quad \text{A}^0-7$

$\text{G-7} \quad \text{C}^7(\text{b9}) \quad \text{F}7 \quad \text{D}^7(\text{b9}) \quad \text{G-7} \quad \text{C}7$

GEORGE CABLES - "VISIONS"

408.

[MED. SLOW]

## DECISION.

SONNY  
ROLLINS.

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

## LUNAR TUNE.

BOOKER  
ERVIN

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

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

**A** [BASS PLAYS MELODY]

**D7** [BASS WALK]

**BLOWING.**

**P**

Abmaj7 Fm7 Bbm7 Eb7 Cm7 Fm7 Bbm7 Eb7 Abmaj7 Ab7/C

Db7 Ddim **Abmaj7/Eb** Fm7 Bbm7 Eb7 **Abmaj7/Eb** Eb7/G Abmaj7

Am7 D7 Dbmaj7 Dm7 G7 Gm7(b5) C7

F7 Fm7 Bb7 Dbm7 Gb7 Bm7 E7

Abmaj7 Fm7 Bbm7 Eb7 Cm7 Fm7 Bbm7 Eb7

Abmaj7 Ab7/C Db7 Ddim Abmaj7/Eb Eb7/G Ab (Eb7)

410.

[LATIN JAZZ]  
(MONTUNA)

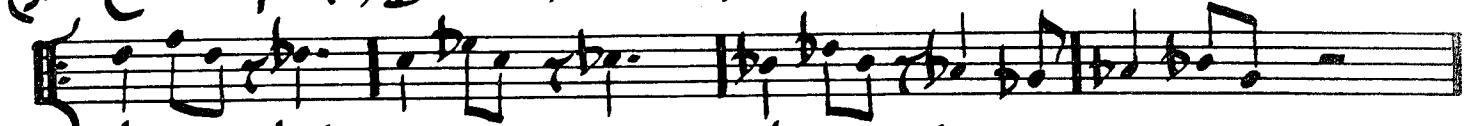
## MANTECA.

DIZZY GILLESPIE  
GIK FULLER

The musical score consists of ten staves of handwritten notation on five-line staff paper. The staves are labeled A through J from top to bottom. Staff A starts with a treble clef, a key signature of one sharp, and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. Staff B follows with a similar pattern. Staff C is in bass clef. Staff D is in treble clef with a key signature of one flat. Staff E is in bass clef with a key signature of one flat, labeled '[THEME]'. Staff F is in treble clef with a key signature of one flat. Staff G is in bass clef. Various chords are written above the staves, including Bb7, Abm7, Db7(b9), Gbmaj7, Cm7(b5), F7(b5), Bb7, Eb9, A7, Abmaj7, Bb7, Abm7, Db7(#9), Gbmaj7, F#m7(b5), B7, Fm7(b5), Bb7(b9), Cm7(b5), F7(b9), Bb7, Bb7, Ab7, Bb7, Gb7, and F7. Performance instructions like '[BLOW]' are included. The score concludes with a note to 'FADE OVER MONTUNA.'

NOTE: THE INTRO IS A MONTUNA, WHERE DIFFERENT RIFFS ARE ADDED - **A** **B** **C** **D**  
FOR ENDING - FADE OVER MONTUNA.

TADD Dameron

THE SCENE IS CLEAN(part 3) D<sup>b</sup>7(swings) C-7 F<sup>7(Φ)</sup> B<sup>b-7</sup> E<sup>b7</sup> A<sup>b-7</sup> D<sup>b7</sup> G-7<sup>b5</sup> C<sup>7</sup>B<sup>b-7</sup> E<sup>b7</sup> C-7 F<sup>7(Φ)</sup> B<sup>b-7</sup> E<sup>b7</sup> C-7 F<sup>7(b9)</sup>1. B<sup>b-7</sup> D<sup>b-7</sup> G<sup>b7</sup> G-7 C<sup>7(Φ5)</sup>F<sup>maj7</sup> C-7 F<sup>7</sup> B<sup>b<sub>maj</sub>7</sup> E<sup>b<sub>maj</sub>7</sup> D-7<sup>b5</sup> G<sup>7(Φ9)</sup>2. B<sup>b-7</sup> D<sup>b-7</sup> G<sup>b7</sup> C-7 F<sup>7(Φ9)</sup>B<sup>b-7</sup> E<sup>b7</sup> A<sup>b<sub>maj</sub>6</sup> D<sup>b<sub>maj</sub>7</sup> D-7<sup>b5</sup> G<sup>7(Φ9)</sup>

# A SLEEPIN BEE

- LEO ROBIN

4/2.

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

# THREE BASE HIT

P. MARTINO

A-7  
 1 3 - - - B-7b5 E<sup>7(#9)</sup> B<sup>b7</sup><sub>(#11)</sub> A-7  
 1 3 9 1 3 1  
  
 A<sup>b</sup>-7 D<sup>b7(b9)</sup>  
 1 1 1 1 1  
  
 F#-7 B7 E-7 A7  
 1 2 3 1 2 3  
  
 Dmaj7 Gmaj7 G7<sup>(b9)</sup> C7<sup>(#11)</sup> D<sup>b</sup>maj7  
 1 2 3 1 2 3  
  
 2 2 3  
 FILL  
  
 2. D<sup>b</sup>7<sup>(ALT)</sup> F#-7 Gmaj7<sup>(#11)</sup> 2  
 1 2 1 3 1 2  
  
 A-7 B-7b5 E<sup>7(b9)</sup> A-7 A<sup>b</sup>-7 D<sup>b7(b9)</sup> F#-7 B7 E-7 A7  
 1 2 3 1 2 3 1 2 3  
  
 Dmaj7 G7<sup>(b9)</sup> C7 D<sup>b</sup>7<sup>(#11)</sup> 2 2 2  
 1 2 3 1 2 3 1 2 3  
  
 2. D<sup>b</sup>7<sup>(ALT)</sup> F#-7 Gmaj7 2  
 1 2 3 1 2 3 1 2 3

4/4.

WEBB CITY

- BUD POWELL

B<sub>b</sub><sup>6</sup> B<sup>07</sup> C-7 C#<sup>07</sup> D-7 G<sup>7</sup> C-7 F<sup>7</sup>

B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>(#9) E<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>6</sup> G<sup>7</sup> C-7 F<sup>7</sup>

B<sub>b</sub><sup>6</sup> B<sup>07</sup> C-7 C#<sup>07</sup> D-7 G<sup>7</sup> C-7 F<sup>7</sup>

B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>(#9) E<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>6</sup> G<sup>7</sup> B<sub>b</sub><sup>7</sup>

E<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> G<sup>7</sup>(#5)

C<sup>7</sup>(#11) F<sup>7</sup>(ALT)

B<sub>b</sub><sup>6</sup> B<sup>07</sup> C-7 C#<sup>07</sup> D-7 G<sup>7</sup> C-7 F<sup>7</sup>

B<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>(#9) E<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>6</sup> G<sup>7</sup> C-7 F<sup>7</sup>

