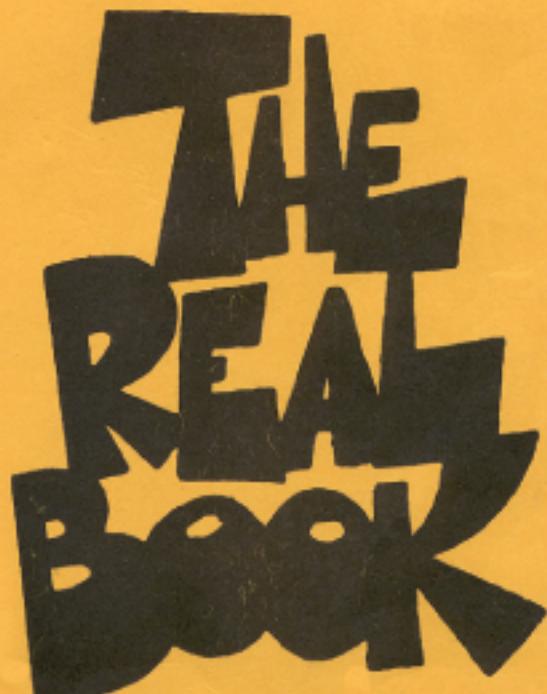


**ALL NEW**  
**Volume II**



**Indice Generale**

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

# ABLUTION

LENNIE TRISTANO

A handwritten musical score for "ABLUTION" by Lennie Tristano. The score consists of ten staves of music, each with a different key signature and time signature. The keys include F#mi, Bbmi7, E7, AbMaj7, D7, G7, C#Maj7, Bb7, Eb7, C#7, G#Maj7, D7, Ami7, F#mi7, B7, E, C7, F#mi, Bbmi7, E7, AbMaj7, D7, Gb7, C#7, Bbmi7, B7, Ab, and A. The time signatures vary throughout the piece, indicated by numbers like 8, 4, 3, and 2. 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>/D B<sup>mi</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 and sixth staves begin with a treble clef and a key signature of one sharp. Measures 1-2: Treble clef, 1 sharp. Measures 3-4: Bass clef, 1 flat. Measures 5-6: Bass clef, 1 flat. Measures 7-8: Treble clef, 1 sharp.

(ALTERNATE A SECTION VAMP)

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

4.

# ALFIE'S THEME

SONNY ROLLINS

(TWO FEEL)

Bbmaj7 Ab7 Gbmaj7 F<sup>7(b9)</sup> Bbmaj7 Ab7  
Gbmaj7 F<sup>7(b9)</sup> Bbmaj7 Ab7 Gbmaj7 F<sup>7(b9)</sup> Bbmaj7 CØ F<sup>7(b9)</sup> Bbmaj7

(IN FOUR)

D♭ G♭ D♭ G♭ D♭ G♭

(BACK 1 & 2)

Bbmaj7 Ab7 Gbmaj7 F<sup>7(b9)</sup> Bbmaj7 Ab7 Gbmaj7 F<sup>7(b9)</sup>  
Bbmaj7 Ab7 Gbmaj7 F<sup>7(b9)</sup> Bbmaj7 CØ F<sup>7(b9)</sup> Bbmaj7

# ALL ALONE

MAL WALDRON

The musical score is handwritten on two staves of five-line staff paper. The top staff begins with a key signature of  $G\#$  (one sharp). The lyrics "ALL ALONE" are written above the first measure. Chords labeled "G 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". Measures 9 and 10 are labeled "Bmi". Measures 11 and 12 are labeled "Emi<sup>7</sup>", "A7", "DMaj<sup>7</sup>", and "Bmi<sup>7</sup>". Measures 13 and 14 are labeled "Emi<sup>7</sup>", "A7", "C $\#$ ø", and "F $\#$ 7". Measures 15 and 16 are labeled "Bmi", "Emi", "Bmi", "Emi<sup>7</sup>", "C $\#$ ø", "F $\#$ 7", "G Maj<sup>7</sup>", and "G7". Measures 17 and 18 are labeled "C $\#$ ø", "F $\#$ 7", "Bmi", and "Bmi". The bottom staff continues the melody with eighth and sixteenth notes, ending with a double bar line.

6.

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

6/4 F 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 music is in common time (indicated by a "C") and includes various chords and performance markings such as triplets and grace notes. The chords labeled include G, C7, E♭7, D7, B♭7, E7, Ami, Ab, G, Cmi, C♯7, B♭, B7, F7, Dm7, Ami, D7, and G. The score shows a progression of chords and melodic lines, typical of jazz improvisation.

## (- APPENDIX Pg. 2 -)

F#m7

B7

E

E♭7

D7

G

C7

G

C

E♭7

D7

B♭7

E7

A7

A♭7

G

12.

## ASK ME NOW

TH. MONK

84

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

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

Ebm7 Ab7 DbMaj7 Bbm7 Eb7  
Eb7 Bbm7 Ebm7 Ab7 Dbm7 Gb7

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

Ebm7 Ab7 Db Ebm7

13.

(Up)

## AVALON

TOLSON - ROSE

Handwritten musical score for "AVALON" by Tolson-Rose. The score consists of six staves of music, each with a different vocal line and harmonic progression. The staves are arranged vertically, with each staff starting on a different line of the five-line staff system. The music is in 4/4 time. Chords are indicated above the staff, and lyrics are written below the staff. The vocal parts include: (Up), AVALON, TOLSON - ROSE, Bb, C7, F7, Dmin7, G7, Cmin7, Ebmin7, F7, Bb, G7, Cmin7, F7, Bb. The score includes various dynamics and performance markings such as slurs, grace notes, and fermatas.

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 ten measures. The top staff is in F major (B-flat) and the bottom staff is in C major (no key signature). Various chords are labeled along the staves, including F#mi9, D7(#9), G#7, C+7, E#mi9, Ab13, C#mi9, F13, B#mi9, Ab13, G#7, C+7, F#mi9, B#9, E#mi9, Ab13, D7(#9), G13, C7(#9), F13, B#mi9, Eb13, G#7, C+7, F#mi9, D7(#9), G#7, C+7, F#mi9, D7, DbMaj7, C+7. Measure numbers 1 through 10 are indicated above the staves.

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

(INTRO)

The musical score consists of five staves of handwritten notation on five-line staff paper. The notation is in common time (indicated by a '4'). The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with fermatas. The second staff begins with a bass clef and a key signature of one flat. It contains measures with a Cm7 chord, followed by Fm6, G7, and Cm7 chords, each with a circled '3' below it. The third staff begins with a bass clef and a key signature of one flat. It contains measures with a Cm7 chord, followed by Fm6, G7, and Cm7 chords, each with a circled '3' below it. The fourth staff begins with a bass clef and a key signature of one flat. It contains measures with a Cm7 chord, followed by Fm6, G7, and Cm7 chords, each with a circled '3' below it. The fifth staff begins with a bass clef and a key signature of one flat. It contains measures with an A67 chord, followed by G7 and Cm7 chords, each with a circled '3' below it. 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  $B_{b7}(b_5^9)$   $A_{b7}(b_5^9)$

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

$B_{b\text{Maj}}7/E_b$   $A_{b\text{Maj}}7$

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

2.  $F_{\text{Maj}}7$   $F_{\text{Maj}}7 B_{b7}$   $G_{\text{Maj}}7$

$C7(b9)$   $F_{\sharp\text{Maj}}7 B7$   $F_{\text{Maj}}7 B_{b7}$

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

(SLOW)

19.

# BASIN ST. BLUES

S. WILLIAMS

A

$B_{b\text{Maj}}^7$   $C_{m\text{i}}^7$   $C_{m\text{i}}^{\#} D_{m\text{i}}^7$

$B_b$   $F^7(5)$   $B_b$   $B_{b\text{D}}^7$   $E_b^7$   $E^{\circ}$   $B_b/F$

$D^7$   $G^7$   $D_{m\text{i}}^7$   $G^7$   $C^7$

$F^7$   $D_{m\text{i}}^7$   $D_b^{\circ}$   $C_{m\text{i}}^7$   $F^7$   $B_{b\text{Maj}}^7$

$A_{m\text{i}}^7$   $D^7$   $G^7$   $A_b^7$   $G^7$   $C^7$

$F^7$   $B_b$  (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 (7#).

# BEETHOVEN'S BLAFF 3RD ED KAISER

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

(INTRO) BEBOP

DIZZY GILLESPIE

21.

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

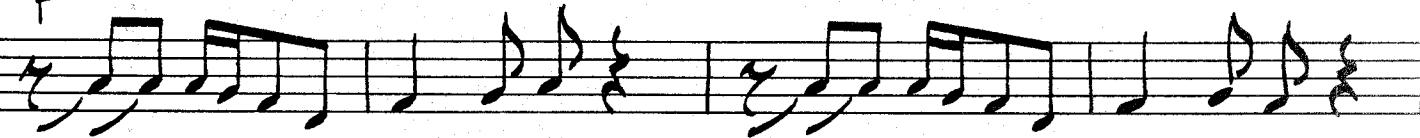
F<sup>7</sup>

D<sup>m7</sup>

G<sup>m7</sup>

C<sup>7</sup>

F<sup>7</sup>



F<sup>7</sup>

B<sup>b7</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 music is written in common time (indicated by 'C') and features various chords and notes. The chords are labeled above the staff, including C, C#°, Dm7, D#°, Em7, E7(+5), F6, F#°, G7, F6, Em7, Eb7, Dm7, G7, C6, Am7, Dm7, Db7, C6, DbMaj7, C6, F7, E7, B°, E7, B°, E7, F7, E7, Em7, A7, Em7, A7, Am7/D, D7, G7, C, C#°, Dm7, D#°, Em7, E7(+5), F, F#°, G7, F6, Em7, Eb7, Dm7, G7, C, C#°, Dm7, G7.

The score is handwritten on eight staves of five-line music paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef and a key signature of one flat (D). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one flat (D). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one flat (D). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one flat (D).

26.

(EVEN 8THS)

## BIRDLAND

JOE ZAWINUL

Handwritten musical score for "BIRDLAND" by Joe Zawinul, featuring six staves of music with various time signatures, key changes, and performance instructions.

**Staff 1:** 7/4 time. Measures 1-2. (3x) measure 1. Measure 2: (3x, 4x 8ths).

**Staff 2:** 8: Measures 1-2. (3x, 4x 8ths).

**Staff 3:** 1:3 Measures 1-2. Measure 3: 4.

**Staff 4:** Eb F F Eb F Dmi F Eb F Measures 1-2. Eb F Gb G Eb Gm F Measures 3-4.

**Staff 5:** F Emi Gm F Measures 1-2. Measures 3-4.

**Staff 6:** Measures 1-2. Measures 3-4.

**Staff 7:** Measures 1-2. Measures 3-4.

**Staff 8:** (G PEDAL) - - - - - (5x). Measures 1-2. Measures 3-4.

**Staff 9:** G C G Measures 1-2. Measures 3-4.

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>

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

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

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

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

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 series of chords and corresponding rhythmic patterns. The chords are labeled above the staff, and the rhythms are indicated by various note heads and stems. The 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

This handwritten musical score for 'Blue Moon' consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics 'Eb Cmi Fmi Bb7' are written above the notes. The second staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics 'Eb Cmi Fmi7' are written above the notes. The third staff continues with a bass clef, a key signature of one flat, and a common time signature. The lyrics 'Eb Ab Eb Bb7' are written above the notes. The fourth staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics 'Eb Cmi Fmi Bb7' are written above the notes. The fifth staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics 'Eb Cmi Fmi7' are written above the notes. The sixth staff continues with a bass clef, a key signature of one flat, and a common time signature. The lyrics 'Fmi7 Bb7 Eb' are written above the notes. The seventh staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics 'Abmi Db7 Gb Bb F7 Fmi7 Bb7' are written above the notes. The eighth staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics 'Eb Cmi Fmi7 Bb7' are written above the notes. The ninth staff continues with a bass clef, a key signature of one flat, and a common time signature. The lyrics 'Eb Cmi Fmi Bb7' are written above the notes. The tenth staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics '1. Eb Fmi7 Eb Bb7' are written above the notes. The eleventh staff starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics '2. Eb Fmi7 Eb' are written above the notes. The score concludes with a double bar line and repeat dots.

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. The bottom staff is also in 4/4 time and B-flat major. Various chords are labeled above the notes: B-flat 7, E-flat 7, A-flat 7, B-flat 7, G-minor 7, F-minor 7, E 7, D-minor 7, G-flat 7, G-flat minor 7, B 7, B-flat 7, G 7, G-flat 7, F 7, and (B-flat). The music features eighth-note 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 is in 4/4 time and B-flat major. The middle staff is in 4/4 time and B-flat major. The bottom staff is in 4/4 time and B-flat major. The music includes eighth-note patterns and rests. Annotations include "To SOLOS" and "LAST TIME". The bottom staff ends with a fermata over the last note.

Continuation of the handwritten musical score for "Blues Connotation" by Ornette Coleman. It consists of a single staff of music in 4/4 time and B-flat major, featuring eighth-note patterns and rests.

# 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, and Eb7. The tempo is marked as J=188. The music is in 6/8 time.

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

37.

# BIRK'S WORKS

DIZZY GILLESPIE

# BUSTER RIDES AGAIN

BUD POWELL

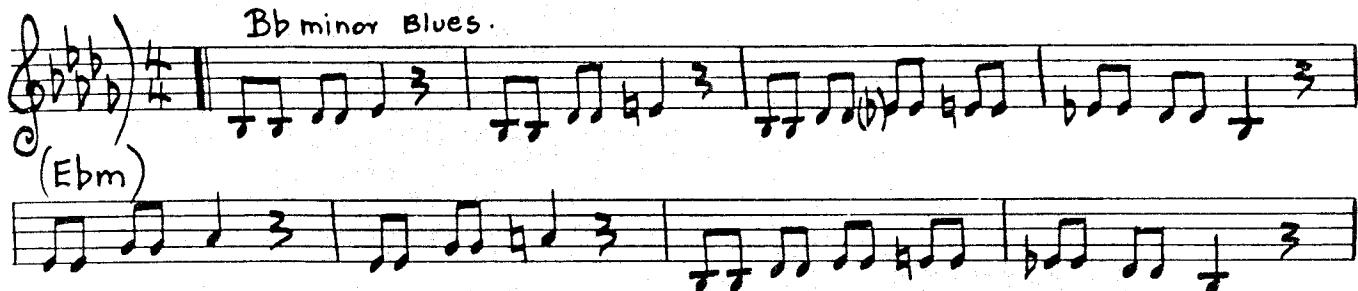
38.

## BOOGIE STOP SHUFFLE.

MINGUS.

[FAST]

Bb minor Blues.



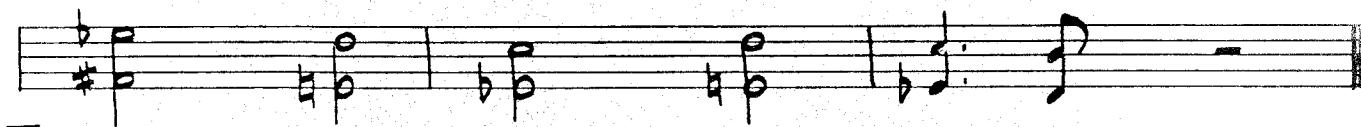
**A**

BOOGIE LINE CONTINUES.

(E-flat major)

2 (E-flat major)

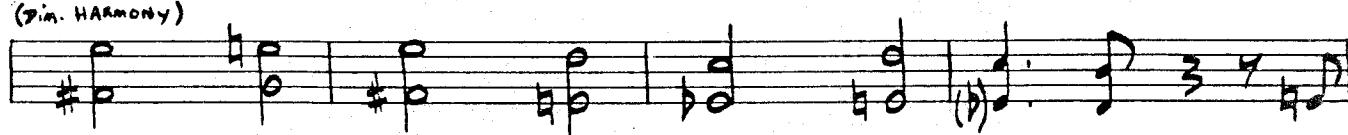
(dim. HARMONY)



**B**

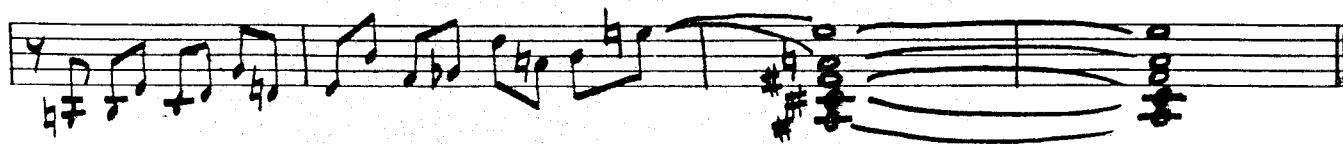
(E-flat major)

(dim. HARMONY)



**C**

(E-flat major)



# BOOKER'S WALTZ

ERIC DOLPHY

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

F<sub>mi</sub>  $\text{Db7}(b9)$   $\text{Bb7}$   $\text{B07}$

AbMaj7  $\text{BbMaj7}$   $\text{Eb7}$

AbMaj7  $\text{AMaj7}$

AbMaj7  $\text{G07}$   $\text{C7}(\#9)$

F<sub>mi</sub>  $\text{Db7}(b9)$   $\text{Bb7}$   $\text{B07}$

AbMaj7  $\text{BbMaj7}$   $\text{Eb7}$

AbMaj7  $\text{AMaj7}$

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. al 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#

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

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

Emi7 E Emi7 Bmi7 Bmi7/A

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

Bmi7/E .. .. ..

OUT CHORUS

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

DMaj7 A/C# F#mi7 Bmi7 E7 A

(HED: UPSWING)

# BRIGHT BOY

KENDALL BRIGHT

43.

Handwritten musical score for "BRIGHT BOY" by Kendall Bright. The score consists of ten staves of music for a band, featuring various instruments like trumpet, alto saxophone, tenor saxophone, and drums. The music is in 4/4 time and includes numerous chords and rests. The score is annotated with various labels and markings:

- Chords: 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).
- Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Tempo: HED: UPSWING.
- Performance instructions: (HED: UPSWING), (D.S. al CODA - AFTER SOLOS).
- Instrumental parts: WARDELL GRAN - "CENTRAL AVENUE".

44.

R.KIRK

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

The musical score consists of two staves of handwritten notation on five-line staff paper. The top staff begins with a G major chord (G, B, D) followed by a series of eighth-note patterns. Above these notes are three Ami<sup>7</sup> chords. The next section starts with a Gm<sup>7</sup> chord, followed by a Gm<sup>Δ7</sup>, another Gm<sup>7</sup>, and then a C<sup>7</sup> chord labeled (E<sup>Δ7</sup>). This is followed by an A<sup>7</sup> chord. The bottom staff begins with a Dm<sup>7</sup> chord, followed by a G<sup>7</sup> chord, an E<sup>Δ7</sup> chord, and an A<sup>7</sup> chord. The second staff continues with a F#<sup>Δ7</sup> chord, a B<sup>7</sup> chord, an EMaj<sup>7</sup> chord, and an E<sup>7</sup> chord. The third section starts with an Ami<sup>7</sup> chord, followed by a Db<sup>7</sup>/Ab chord, a CMaj<sup>7</sup>/G chord, and an E<sup>7</sup> chord.

RAHSAAN ROLAND KIRK - "BRIGHT MOMENTS"

45.

[SLOW  
WALK]

## BRILLIANT CORNERS.

TH. MONK.

[INTRO] 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

D<sub>b</sub>7 G<sub>b</sub>7 F<sub>7</sub> B<sub>b</sub> D<sub>b</sub>7 F<sub>#</sub>7 F<sub>7</sub>

B<sub>b</sub> A<sub>b</sub>7 G<sub>b</sub>7 F<sub>7</sub> B<sub>b</sub> D<sub>b</sub>7 D<sub>b</sub>7 (H)

(H) F<sub>#</sub>7 F<sub>7</sub> B<sub>b</sub> D<sub>b</sub>7 F<sub>#</sub>7 F<sub>7</sub>

D<sub>7</sub> (D<sub>7</sub>) G<sub>7</sub> G<sub>b</sub>7 B<sub>7</sub> E<sub>7</sub>

A<sub>7</sub> A<sub>b</sub>7 G<sub>7</sub> G<sub>b</sub>7 F<sub>#</sub>7 F<sub>7</sub>

F<sub>7</sub> (B<sub>7</sub>) B<sub>b</sub> D<sub>b</sub>7 F<sub>#</sub>7 F<sub>7</sub>

B<sub>b</sub> A<sub>b</sub>7 G<sub>b</sub>7 F<sub>7</sub> B<sub>b</sub> D<sub>b</sub>7 D<sub>b</sub>7

F<sub>#</sub>7 F<sub>7</sub> B<sub>b</sub> D<sub>b</sub>7 F<sub>#</sub>7 F<sub>7</sub>

(#F) F<sub>#</sub>7 F<sub>7</sub> B<sub>b</sub> D<sub>b</sub>7 F<sub>#</sub>7 F<sub>7</sub>

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

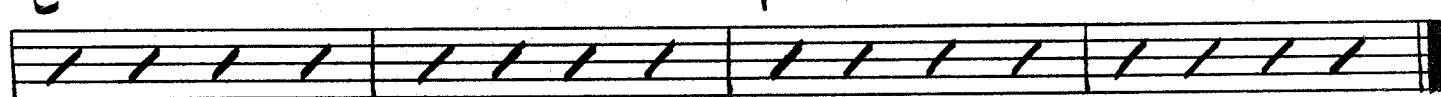
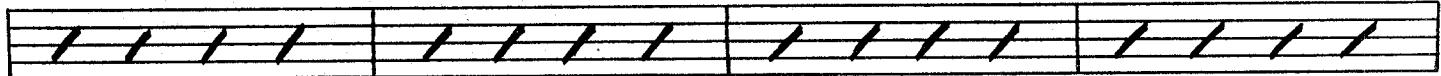
$\text{J}=120$

# 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

Bb m7 E♭7 Ab Gm7 C7 (3)

F A° Gm7 C7(b9) F Ab7 Gm7 C7(b9)

Cm7 F7 Bb B° F G7 C7 F

LENNIE NIEHAUS - CONTEMP. #C-3503

50.

# BUT NOT FOR ME

G. GERSHWIN

50.

BUT NOT FOR ME

G. GERSHWIN

G7                    Gmin7 C7            FMaj7            Dmin7  
 G7                    Gmin7 C7            FMaj7            Cmin7 F7  
 1. BbMaj7           Bbmin7 Eb7           FMaj7  
 Dmin7                G7                Gmin7            C7  
 2. BbMaj7           Bbmin7 Eb7           FMaj7           Dmin7  
 Gmin7                C7                FMaj7

# BYE BYE BLACKBIRD

DIXON / HENDERSON

Handwritten musical score for "Bye Bye Blackbird" featuring six staves of music with lyrics and chords. The score is in common time (indicated by a 'C') and F major (indicated by a 'F' above the staff).

**Chords:**

- Staff 1: A<sup>b</sup>°, G<sub>maj</sub><sup>7</sup>, C<sup>7</sup>
- Staff 2: G<sub>maj</sub><sup>7</sup>, C<sup>7</sup>
- Staff 3: G<sub>maj</sub><sup>7</sup>, C<sup>7</sup>, F
- Staff 4: F<sup>7</sup>, A<sub>maj</sub><sup>7</sup>(bs), D<sup>7</sup>
- Staff 5: G<sub>maj</sub><sup>7</sup>, B<sup>b</sup><sub>m</sub>, E<sup>b</sup><sub>7</sub>, G-7, C<sup>7</sup>
- Staff 6: F, A<sub>maj</sub><sup>7</sup>(bs), D<sup>7</sup>
- Staff 7: G<sub>maj</sub><sup>7</sup>, C<sup>7</sup>, F

**Lyrics:**

BYE BYE BLACKBIRD  
 DON'T COME BACK AGAIN  
 I'VE SEEN OTHER BIRDS  
 COMIN' IN ON THE WIND  
 BYE BYE BLACKBIRD  
 DON'T COME BACK AGAIN  
 I'VE SEEN OTHER BIRDS  
 COMIN' IN ON THE WIND  
 BYE BYE BLACKBIRD  
 DON'T COME BACK AGAIN  
 I'VE SEEN OTHER BIRDS  
 COMIN' IN ON THE WIND

MILES DAVIS - ROUND MCGEE II

52.

# CAN'T WE BE FRIENDS

JONES/SWIFT

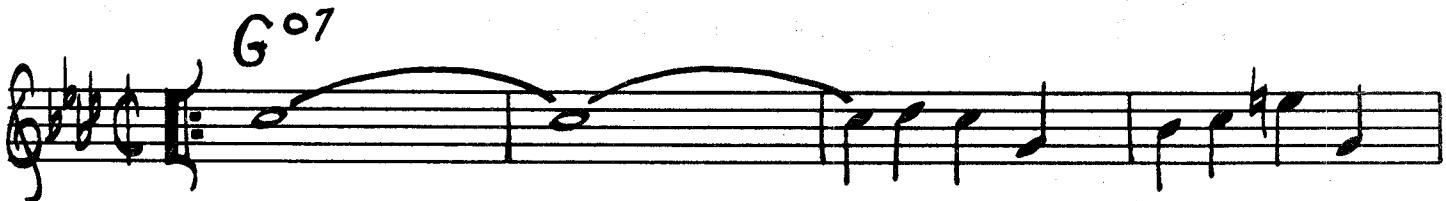
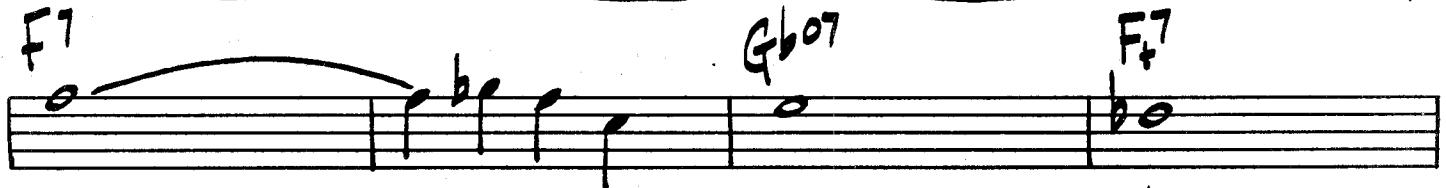
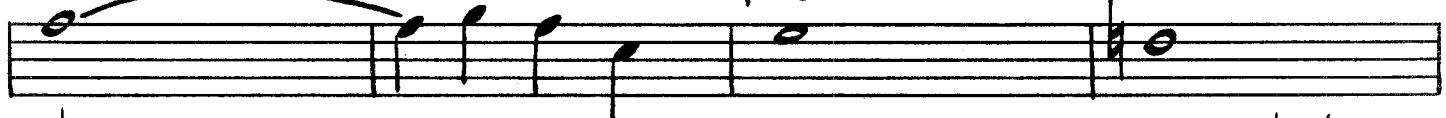
Handwritten musical score for "CAN'T WE BE FRIENDS" by Jones/Swift. The score consists of two systems of music, each with four staves. The first system starts with a F major chord (F1) followed by a Bb7 chord. The second system starts with an EbMaj7 chord. The score includes various chords such as Fm1, 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 and includes lyrics like "CAN'T WE BE FRIENDS" and "I DON'T KNOW".

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)

F<sup>7</sup>

E<sup>7</sup>

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

GARY BURTON - "TIMESQUARE"

# CARELESS LOVE

8/2 | F C7 F Gm7 C7

F F F# D7 Gm7 C7

F F# A Bb D7

F D7(9) Gm7 C7 F (Ab) Gm7 C7

# "C" JAM BLUES

DUKE ELLINGTON

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

4

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

4

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. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. Chords labeled include CMaj<sup>7</sup>, BbMaj<sup>7</sup>/C, CMaj<sup>7</sup>, CMaj<sup>7</sup>, BbMaj<sup>7</sup>/C, and (AMaj<sup>7</sup>). The second staff begins with a bass clef and a key signature of one flat. It contains eighth and sixteenth notes. Chords labeled include (SWING AbMaj<sup>7</sup>), (GMaj<sup>7</sup>), GbMaj<sup>7</sup>, and (GMaj<sup>7</sup>). The third staff continues with a bass clef and a key signature of one flat. It includes eighth and sixteenth notes. Chords labeled include AbMaj<sup>7</sup>, (GMaj<sup>7</sup>), 1. GbMaj<sup>7</sup>, and G Maj<sup>7</sup>. The fourth staff also has a bass clef and a key signature of one flat. It features eighth and sixteenth notes. Chords labeled include AbMaj<sup>7</sup>, AMaj<sup>7</sup>, BbMaj<sup>7</sup>, BMaj<sup>7</sup>, 2. GbMaj<sup>7</sup>, and G Maj<sup>7</sup>. The fifth staff begins with a treble clef and a key signature of one sharp. It contains eighth and sixteenth notes. Chords labeled include DΦ<sup>7</sup>, G+<sup>7</sup>, DΦ<sup>7</sup>, and G+<sup>7</sup>. The sixth staff continues with a treble clef and a key signature of one sharp. It includes eighth and sixteenth notes. Chords labeled include DΦ<sup>7</sup>, G+<sup>7</sup>, and Cmi<sup>7</sup>.

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

58.

# CHAMELEON

HERBIE HANCOCK

BASS INTRO)

HERBIE HANCOCK  
"HEAD HUNTERS"



(MED. UP BOP)

# THE CHASE

T. DAMERON

59.

The handwritten musical score for "The Chase" features six staves of music. The first staff begins with a 4/4 time signature and includes chords AbMaj<sup>7</sup>, Bbmin<sup>7</sup> E<sup>b7</sup>, AbMaj<sup>7</sup>, and Bbmin<sup>7</sup> E<sup>b7</sup>. The second staff starts with AbMaj<sup>7</sup>, followed by F<sup>7(b9)</sup>, Bbmin<sup>7</sup>, and E<sup>b7(b9)</sup>. The third staff begins with 1. AbMaj<sup>7</sup>, followed by F<sup>7</sup>, Bbmin<sup>7</sup>, and E<sup>b7</sup>. The fourth staff starts with 2. AbMaj<sup>7</sup>, followed by Ab7, DbMaj<sup>7</sup>, and Dbmin<sup>7</sup>. The fifth staff begins with AbMaj<sup>7</sup>, followed by F<sup>7</sup>, and Bb7. The sixth staff begins with Bbmin<sup>7</sup>, followed by E<sup>b7</sup>, AbMaj<sup>7</sup>, and Bbmin<sup>7</sup> E<sup>b7</sup>. The seventh staff starts with AbMaj<sup>7</sup>, followed by Bbmin<sup>7</sup> E<sup>b7</sup>, AbMaj<sup>7</sup>, and F<sup>7(b9)</sup>. The eighth staff begins with AbMaj<sup>7</sup>, followed by Bbmin<sup>7</sup> E<sup>b7</sup>.

FATIS NAVARRO - "PRIME SOURCE"

60.

## CHEESE CAKE

DEXTER GORDON

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

Cmin⁹ C⁹ Fmin⁹ C⁹ G+⁹  
Fmin⁹ D∅⁹ G+⁹  
Fmin⁹ Bb⁹ Ebmin⁹ Ab⁹ D∅⁹ G+⁹

1. Cmin⁹ D∅⁹ G+⁹ 2. Cmin⁹  
Gmin⁹ C⁹ Fmin⁹ Bb⁹  
Ebmin⁹ Ab⁹ D∅⁹ G+⁹  
Cmin⁹ D∅⁹ G+⁹ C⁹ C⁹  
Fmin⁹ C⁹ Fmin⁹ D∅⁹ C⁹  
D∅⁹ G+⁹ Fmin⁹ Bb⁹  
Ebmin⁹ Ab⁹ D∅⁹ G+⁹ Cmin⁹

## CIRCLE

MILES DAVIS

**1**

**2**

**3**

**4**

**5**

**6**

62.

# CHASIN' THE TRAIN

J. COLTRANE

# COUSIN MARY

J. COLTRANE

JOHN COLTRANE - "GIANT STEPS"

# COME RAIN OR COME SHINE

MERCER-  
ARLEN

· F<sub>Maj</sub><sup>7</sup> E<sup>Φ7</sup> A<sup>7</sup> D<sub>min</sub>

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

B<sub>b</sub><sup>m7</sup> C<sup>7(b9)</sup> F<sub>m</sub> B<sub>b</sub><sup>m7</sup> A<sub>b</sub><sup>7</sup> G<sub>m7</sub> C<sup>7</sup>

F<sub>m6</sub> B<sub>b7</sub> E<sub>b</sub><sub>m</sub> A<sub>b7</sub> A<sup>Φ7</sup> D<sup>7(b9)</sup> G<sub>min7</sub> C<sup>7</sup>

2. F#<sub>m</sub> B<sup>7</sup> E<sub>m7</sub> A<sup>7</sup>

A<sub>m</sub> D<sup>7</sup> D<sub>m7</sub> G<sup>7</sup>

D<sub>min7</sub> B<sup>Φ7</sup> E<sup>Φ7</sup> A<sup>7(b9)</sup> D<sub>min</sub> A<sub>b7</sub> (G<sup>7</sup> C<sup>7</sup>)

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

64.

# COMIN' HOME BABY

EARL HAGAN

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

# COOL BLUES

CHARLIE PARKER

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

# CONFESSIN' (THAT I LOVE YOU)

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

66.

## COOKIN'

LOU DONALDSON

## THE CORE

F. HUBBARD

$d=132$

# CRAZEDOLGY

BUD POWELL

67.

1 2 3 4 5 6 7 8

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

$\text{Abm}^7 \quad \text{D}^7 \quad \text{Gb}$

$\text{Cmi}^7 \quad \text{F}^7$

$\text{Bb}$

$\text{D}^7$

$\text{Dm}i^7$

$\text{G}^7$

$\text{C}^7$

$\text{Cmi}^7$

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

$\text{Cmi}^7 \quad \text{F}^7 \quad \text{Abm}^7 \quad \text{D}^7 \quad \text{Gb} \quad \text{Cmi}^7 \quad \text{F}^7$

$\text{Bb}$

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: 8/4 time, Dm7, G7, C Maj7, A7(alt.)
- Staff 2: Dm7, G7, Gm7, C
- Staff 3: F Maj7, Fm7, C, B7, E7, A m7
- 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 consists of four staves of music for a single instrument. The key signature is B-flat major (Bb). The first staff starts with a Bb7 chord. The second staff begins with an Ebb7 chord. The third staff starts with a Bb chord. The fourth staff starts with an F7 chord. Various chords are labeled throughout the score, including Dm7, (Db7), Cm7, 1. Eb, Ebm7, 2. Eb, and F7(b9). The score includes several rests and dynamic markings.

♩ = 126

## CORK 'N' B1B

LEE KONITZ

Handwritten musical score for "CORK 'N' B1B" by Lee Konitz. The score consists of four staves of music for a single instrument. The key signature is B-flat major (Bb). The first staff starts with a Bb7 chord. The second staff begins with an Eb7 chord. The third staff starts with a Bb chord. The fourth staff starts with a C7 chord. Various chords are labeled throughout the score, including Bbm7, Eb7, Dm7, Dbm7, Cm7, and F7. The score includes several rests and dynamic markings.

(BRIGHT LATIN OR SWING)

# A DAY IN VIENNA

SLIDE HAMPTON

71.

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

DECKER GORDON "A DAY IN COPENHAGEN"

72.

## DEEP PURPLE

Handwritten musical score for Deep Purple, featuring 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 two 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".

**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<sup>7</sup>, B<sup>b</sup>7, 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" by A.C. Jobim is handwritten on six staves. The first staff starts with a bass clef, a key signature of two flats, and a tempo marking of  $\frac{4}{4}$ . It features chords like EbMaj7, DbMaj7, EbMaj7, Bbm7, and Eb7. The second staff begins with AbMaj7 and includes a 9th chord (Db9(#11)). The third staff starts with 2. A7 and D7(b9). The fourth staff continues with Gmin7, Ebmin7, Ab7, Gmin7, and Ab7. The fifth staff starts with Gmin7 and C7(b9). The sixth staff starts with Fmin7 and Dbm7. The score concludes with a final staff starting with Bbm7 and Eb7.

WAYNE SHORTER - "SUPER NOVA"

WILLIE BOBO - "HELLOFANACTTO FOLLOW"

76.

## DOMINGO

B. GOLSON

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

# DO NOTHING 'TILL YOU HEAR FROM ME

ELLINGTON-RUSSELL

Handwritten musical score for 'Do Nothing 'Till You Hear from Me' by Ellington-Russell. The score consists of eight staves of music for a band, featuring various instruments like piano, drums, and brass. The key signatures and chords are written above each staff. The score includes measures for G 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 section starting with G.

COFFEE WILLIAMS / REX STEWART - THE BIG CHALLENGE

78.

FREDDIE GREEN

♩=107

## DOWN FOR DOUBLE

Handwritten musical score for "Down for Double" by Freddie Green. The score consists of two staves of handwritten musical notation on five-line staff paper. The top staff starts with a key signature of one sharp (F#) and a time signature of 2/4. It features a series of eighth and sixteenth note chords, including Bb, G7, Cm7, F7, Bb, G7, C7, and F7. The bottom staff continues the harmonic progression with Bb7, Eb, Bb, Cm7, Bb7, Bb, and Bb. The notation is fluid and shows typical jazz harmonic movement.

"SHORTY ROGERS COURTS THE COUNT" VICTOR #LJM 1004

## DOXY

SONNY ROLLINS

Handwritten musical score for "DOXY" by Sonny Rollins. The score consists of eight staves of music for a single instrument, likely a trumpet or saxophone. The music is in 2/4 time and includes various chords and rests. The chords labeled are C7, F7, Bb7, Ab7, G7, C7, F7, G7, F#m7, Bb7, E7, Ab7, G7, E7, Bb7, Ab7, G7, C7, F7, Bb7, Cm7, F7. Measure numbers 1 through 8 are indicated above the staff. Measures 1-2, 4-5, and 7-8 begin with a bass note followed by a treble note. Measures 3 and 6 begin with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 end with a bass note followed by a treble note. Measures 3 and 6 end with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 begin with a bass note followed by a treble note. Measures 3 and 6 begin with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 end with a bass note followed by a treble note. Measures 3 and 6 end with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 begin with a bass note followed by a treble note. Measures 3 and 6 begin with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 end with a bass note followed by a treble note. Measures 3 and 6 end with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 begin with a bass note followed by a treble note. Measures 3 and 6 begin with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 end with a bass note followed by a treble note. Measures 3 and 6 end with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 begin with a bass note followed by a treble note. Measures 3 and 6 begin with a treble note followed by a bass note. Measures 1-2, 4-5, and 7-8 end with a bass note followed by a treble note. Measures 3 and 6 end with a treble note followed by a bass note.

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 melodic line in C major, followed by a harmonic line with chords D7, G7, F6, F#0, C/G, and A7. The second section begins with a melodic line in D minor 7, followed by a harmonic line with chords D minor 7, G7, G7, C, D minor 7/C, A7/C, C, Bb minor 7, Eb7, Ab6, A0, Bb minor 7, Eb7, Ab6, Am7, D7, G major 7, F#0, Em7, Am7, D7, G7 sus, G7, C, G7, Am7, Em7, Am7, Em7, Am7. The third section starts with a melodic line in D7, followed by a harmonic line with chords D7, G7, F6, F#0, C/G, A7, ending with a harmonic line in C major 7.

1. D<sub>min</sub><sup>7</sup> A<sub>b7</sub> G<sup>7</sup>  
B<sub>b</sub><sub>min</sub><sup>7</sup> E<sub>b7</sub> A<sub>b6</sub> A<sub>0</sub> B<sub>b</sub><sub>min</sub><sup>7</sup> E<sub>b7</sub> A<sub>b6</sub>  
Am<sup>7</sup> D<sup>7</sup> G<sup>Maj</sup><sup>7</sup> F<sup>#0</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7sus</sup> G<sup>7</sup>  
C G<sup>7</sup> Am<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>  
D<sup>7</sup>  
D<sup>7</sup> G<sup>7</sup> | <sup>SOLLOS</sup> C A<sub>b7</sub> D<sub>min</sub>/G G<sup>7</sup> | <sup>BENDING</sup> C A<sub>b7</sub> C<sup>Maj</sup>

2. D<sub>min</sub><sup>7</sup> G<sup>7</sup> G<sup>7</sup> C D<sub>min</sub>/C A<sub>b7</sub>/C C  
A<sub>b6</sub>

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). The tempo is indicated as ♩ = 69. The piece consists of eight measures, each ending with a fermata. Chords labeled include B-flat major (Bb), A7, G7, F7, B-flat major (Bb), Ab minor 7 (Abm7), D7, G7, Ab minor 7 (Abm7), D7, G7, G7, B-flat major 7 (Bbm7), F7, B-flat major 7 (Bbm7), E, A7, Ab major 7 (Ab7), G7, B-flat major 7 (Bbm7), and G7. Measure 1 ends with a fermata over the first two notes of the next measure. Measures 2 through 7 end with fermatas over the last note of each measure. Measure 8 ends with a fermata over the first note of the final measure.

The score is handwritten on five staves. The first staff starts with a B-flat major chord (Bb) followed by an A7 chord. The second staff begins with an F7 chord. The third staff starts with a B-flat major chord (Bb). The fourth staff begins with an Ab minor 7 chord (Abm7). The fifth staff begins with a G7 chord. Measures 2 through 7 follow a similar pattern of chords: Bbm7, D7, G7, Bbm7, D7, G7, Bbm7, F7, Bbm7, E, A7, Ab7, G7, Bbm7, and G7. Measure 8 concludes with a G7 chord.

## ECLYPSO

LATIN

2. Eb (SWING) AbMaj7

Cm7 F7 Fm7 Bb7 C7

LATIN

Fm7 Bb7 EbMaj7 C7 Fm7 Bb7 Gm7 C7

Fm7 Bb7 Gm7 C7 Fm7 Bb7 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.

**Harmonic Progression:**

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

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 piano, featuring a single melodic line with chords indicated above the notes. The score consists of ten staves of music, each ending with a repeat sign and a first ending (1.) or second ending (2.). Chords include C, Ab7, Dmi7, G7, G+7, Dmib6, E7, Ami, Fmi, A7, Ami7, D7, Dmi7, G7, G+7, Gmi7, C7, C+, FMaj7, F6, FMaj7, F6, E7, Ami, Fmi, C, D7, Ab7, Dmi7, G7, 1. C E° Dmi B, 2. C.

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. up]

# EZZ-THE-TIC.

GEORGE RUSSELL. 91.

The musical score consists of ten staves of handwritten notation for a band. The notation includes various chords and rhythm patterns. Staff 1 starts with a Cm9 chord. Staff 2 is a drum solo. Staff 3 (labeled A) contains chords Cm, Cm(maj7), Cm7, Cm6, and Cm. Staff 4 contains chords Cm6, Cm(+5), Cm, Fm7, and Bb7. Staff 5 contains chords (Bbm7 Eb7), Ab(Abm7 Db7), Dm7(b5), G7, and Cm. Staff 6 (labeled C) contains chords Fm7, Bb7, Ebmaj7, and Ebmaj7. Staff 7 contains chords Fm7, Bb7, Ebmaj7, and Ebmaj7. Staff 8 (labeled D) contains chords Gm7(b5), C7(b5), Fm7, and Fm7. Staff 9 contains chords D7(+11) (Am7 b5), (D7), Db/G7 (Gm7 b5), and (C7). Staff 10 (labeled E) contains chords Cm, Cm(maj7), Cm7, Cm6, and Cm. Staff 11 contains chords Cm6, Cm(+5), Cm, Fm7, and Bb7. Staff 12 contains chords Ebm7, Ab7, Dm7(b5), G7, and Cm.

Note: 1st 8 bars could also be F7. 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 five flats (D-flat) and a time signature of 7/8. The third staff starts with a key signature of one flat (B-flat) and a time signature of 2/4. The fourth staff starts with a key signature of one flat (B-flat) and a time signature of 2/4. The fifth staff starts with a key signature of one flat (B-flat) and a time signature of 2/4. The sixth staff starts with a key signature of one flat (B-flat) and a time signature of 7/8. The seventh staff starts with a key signature of one flat (B-flat) and a time signature of 2/4. The eighth staff starts with a key signature of one flat (B-flat) and a time signature of 2/4.

98.

J=108

## FIVE BROTHERS

GERRY MULLIGAN

8/4 G C Dmi G<sup>7</sup> C Dmi<sup>7</sup> G<sup>7</sup>

Gmi<sup>7</sup> C F Bb<sup>7</sup> 1. C E<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

b2 3 L3 2 2. Dmi<sup>7</sup> Db<sup>7</sup> C B<sup>7</sup> E

Fmi<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

D Ebmi<sup>7</sup> Ab<sup>7</sup> Db Dmi<sup>7</sup> Db<sup>7</sup>

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

Gmi<sup>7</sup> C F Bb<sup>7</sup> Dmi<sup>7</sup> Db<sup>7</sup> C

b2 3 L3 2

STAN GETZ — NEW JAZZ # NJLP 102

(MED. UP JAZZ WALTZ) FILIM FILAM MIKE WOFFORD

[INTRO:

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

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

100.

# FLINTSTONE'S THEME

BRISON / GOLDBERG

B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> (1. B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>) (2. B<sub>b</sub>Maj<sup>7</sup>)

D'

C<sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>

B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> Gmin<sup>7</sup>

Cmin<sup>7</sup> F<sup>7</sup> B<sub>b</sub>Maj<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 six staves. The first staff starts with C<sup>b</sup>7(b5). The second staff starts with F#mi7. The third staff starts with Ebmi7. The fourth staff starts with Dbb7. The fifth staff starts with Cb7(b5). The sixth staff starts with Bb7.

## 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 minor chord (Cmi), followed by G7(b9)/D, another C minor chord, G7(b9), and a final C minor chord. The second staff begins with a C minor chord (C7) and continues with F minor (Fmi). The third staff starts with F minor (Fmi) and ends with D minor 7 (Dmi7) and G7. The fourth staff begins with Eb minor 7 (Ebmi7) and A flat 7 (Ab7). The fifth staff starts with D minor 7 (Dmi7) and G7. The sixth staff starts with C minor 7 (Cmi7), followed by A flat 7 (Ab7), G7, C minor 7 (Cmi7), and G7, concluding with a bracketed (D flat 7 G7).

JIMMY HEATH - "PICTURE OF HEATH"

## (♩ = 110) FOUR BROTHERS

Handwritten musical score for "FOUR BROTHERS" by Jimmy Giuffre. The score is in common time (♩ = 110). The title "FOUR BROTHERS" is written in large, bold, black letters across the top of the first two staves. The author's name, "JIMMY GUIFFRE", is written in a smaller, underlined font to the right of the title. The score consists of eight staves of music for a single instrument, likely a trumpet or flute. The music includes various chords and notes, with some chords labeled with Roman numerals and others with specific names like "Bb7", "F7", "Cm7", etc. The music is divided into sections by vertical bar lines, and some sections are labeled "1.", "2.", or "3." above the staff.

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 sixteenth-note figures and eighth-note figures, with some notes having triplets indicated by the number '3' above them. The music is written on five-line staffs with a variety of key signatures, including B<sub>b</sub>, A, G, F, and E.

( $\flat\flat\flat$ )

(-FREE BLOCK "F" PG 2 -)

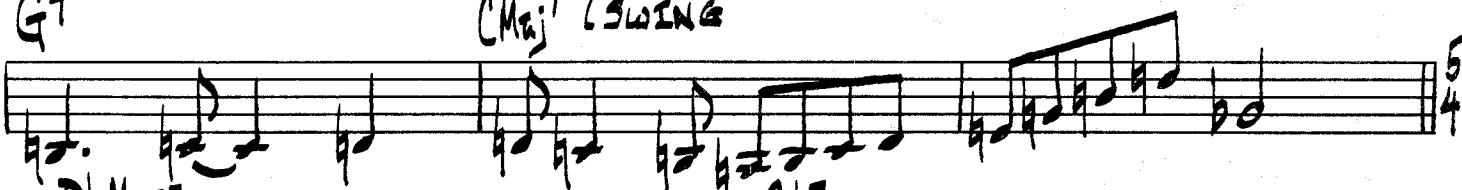
Dm7

G7



G7

Cmaj7 SWING



D♭Maj7

G♭7



D♭Maj7

E♭7 Ab7



D♭Maj7 E♭9(#11)

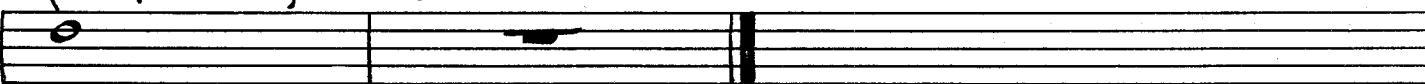
E♭m7

Ab7



Dm7 D♭Maj7

D♭7



CHARLES MINGUS - "CHANGES TWO"

114.

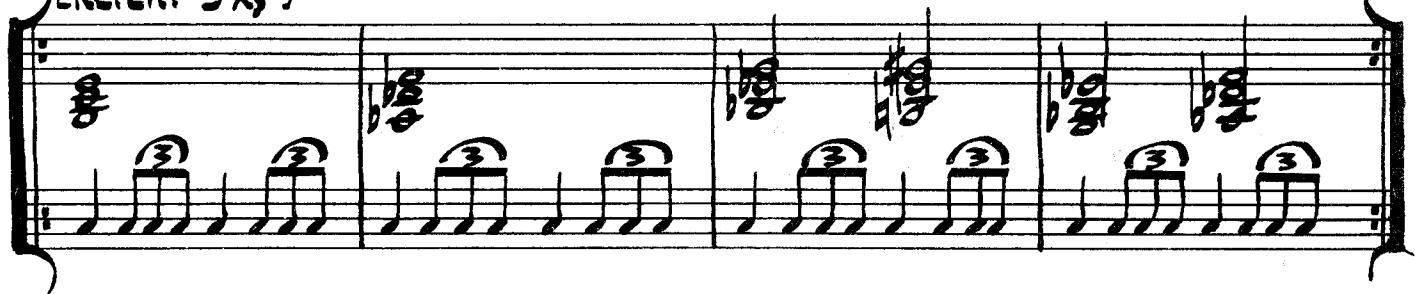
## FRIDAY THE 13TH

JOANNE BRACKEEN

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

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

(REPEAT 3x's)



(13) 14 - REPEAT 4X -

F E♭ D♭ C⁷

F E♭ D♭ C⁷

F E♭ D♭ C⁷

B♭⁷ A♭⁷ G♭⁷ C⁷

F E♭ D♭ C⁷ 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<sup>7</sup>      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 two staves. The upper staff is a bass line with a key signature of one flat and common time. It features eighth-note patterns and various chords including Gmi, C, Gmi, C, Gmi, C, Gmi, C, Gmi, Cmi⁷, Cmi⁷/Bb, A⁹⁷, AbMaj⁷, Cmi⁷, Cmi⁷, and D⁷(alt.). The lower staff shows a harmonic progression with chords Gmi⁷, C⁷(alt.), Gmi⁷, Gmi⁷, C⁷, and Gmi⁷. The score concludes with a section labeled "(SOLOS)" followed by a 4-measure measure repeat sign.

118.

(BALLAD) GENLE WIND & FALLING TEAR G. BURTON

8  $\frac{6}{4}$

F<sub>mi</sub> C<sub>7</sub>(#9) F<sub>mi</sub> B<sub>7</sub>(<sup>13</sup>) D<sub>Maj7</sub> F<sub>Maj7</sub>  
 E<sub>b</sub><sub>Maj7</sub> E<sub>Φ7</sub> A<sub>7</sub> D<sub>mi7</sub> C<sub>7</sub> F<sub>Maj7</sub> F<sub>13</sub> A<sub>7</sub>

A<sub>b</sub> G<sub>7</sub> G<sub>b</sub><sub>Maj7</sub> F<sub>mi</sub> 1. B<sub>b</sub><sub>mi7</sub> A<sub>b</sub>  
 G<sub>b</sub><sub>Maj7</sub> F<sub>mi</sub> B<sub>b</sub><sub>mi7</sub> G<sub>b</sub> E<sub>b</sub><sub>mi7</sub> C<sub>mi7</sub>

D<sub>b</sub><sub>Maj7</sub> B<sub>7</sub> B<sub>b</sub><sub>mi7</sub> E<sub>b7</sub> A<sub>b</sub><sub>mi7</sub> D<sub>b7</sub> G<sub>Φ7</sub> C<sub>7</sub> <sup>1ST END</sup>  
 2. B<sub>b</sub><sub>mi7</sub> E<sub>b</sub><sub>mi7</sub> A<sub>b7</sub> D<sub>b</sub><sub>Maj7</sub> G<sub>Φ7</sub> C<sub>7</sub>  
 C<sub>Φ7</sub> F<sub>7</sub> B<sub>b</sub><sub>mi</sub> G<sub>Φ7</sub> C<sub>7</sub> F B<sub>7</sub>  
 D F E<sub>Maj7</sub>

(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>9</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>) F Maj<sup>7</sup> |

E<sup>Φ</sup>7 A<sup>7</sup> Dmi Dmi/C G/B B<sup>b</sup>min 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

8/8

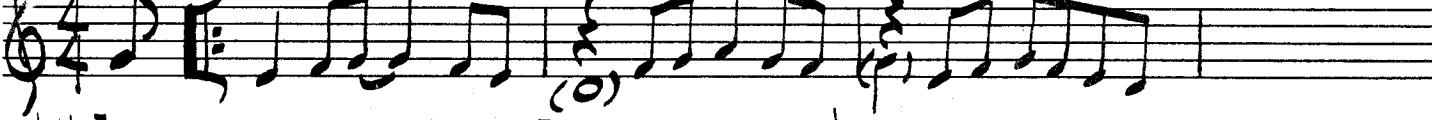
Chords (from top to bottom):  
 1. BbMaj7 Gmin7 Cmin7 B7 BbMaj7 Gmin7 Cmin7 F7  
 BbMaj7 Bb7 EbMaj7 Ab7 Dmin7 Dmin7 Cmin7 B7  
 2. BbMaj7 Bb7(+)5 EbMaj7 Cmin7 Fmin7 E7 EbMaj7 Cmin7  
 Fmin7 Bb7 EbMaj7 E7 AbMaj7 Db7 Gmin7 Gb7 Fmin7 E7  
 Eb7 F9 BbMaj7 Gmin7 Cmin7 B7 BbMaj7 Gmin7 Cmin7 F7  
 BbMaj7 Bb7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

124.

# GOLDEN NOTEBOOK'S

G. MULLIGAN

**A** [8.] 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> 

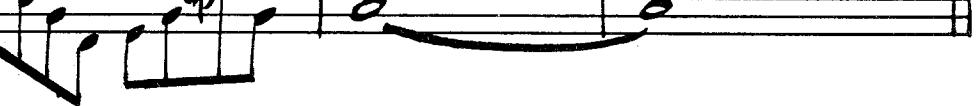
1. EbMaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> | 2. EbMaj<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup>

**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.

D7 G7 C  
D7 G7 C  
(VAMP) EbbMaj7 (AbMaj7)  
DbbMaj7

G7(sus) %. D.S. al CODA

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

Dm7 G7 C Maj 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.

Cmin7      F<sup>7</sup>(b9)      BbMaj7

2.

FINE

BbMaj7

Ab<sup>7</sup>      DbbMaj7

Ebmin<sup>7</sup>      Ab<sup>7</sup>      Cmin<sup>7</sup>

D.S. al FINE

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

128.

(MED. GOSPEL)

# GROOVE MERCHANT

J.RICHARDSON

The musical score consists of six staves of handwritten notation. The first five staves are standard staff notation with various chords labeled above them: B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>/A<sup>b</sup>, G<sup>mi</sup>7, C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, E<sup>o</sup>, B<sup>b</sup>/F, D<sup>7</sup>/F<sup>#</sup>, G<sup>mi</sup>7, E<sup>b</sup>7, F<sup>7</sup>, B<sup>b</sup>, G<sup>mi</sup>7, E<sup>b</sup>7, B<sup>b</sup>/F, D<sup>7</sup>/F<sup>#</sup>, G<sup>mi</sup>7, E<sup>b</sup>7, B<sup>b</sup>/F, D<sup>7</sup>/F<sup>#</sup>, G<sup>mi</sup>7, E<sup>b</sup>7, C<sup>mi</sup>7, F<sup>7</sup>, B<sup>b</sup>. The sixth staff is a coda section labeled "CODA LAST X (2)" followed by a circled ending symbol.

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

The coda section starts with "CODA LAST X (2)". It consists of two measures of music with chords: C<sup>mi</sup>7, F<sup>7</sup>, and B<sup>b</sup>7.

# GROOVE YARD

CARL PERKINS

(INTRO = G BASSON 2&amp;4)

8 b4 C | z f s c | c c c c | z f s c | c c c c | A7(9) D7(9)

(G BASSON 2+4)

(TAKE CODA FOR OUT CHORUS)

130.

## GROOVY SAMBA

SERGIO MENDES

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

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

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

# HACKENSACK

T. MONK

The musical score for "Hackensack" by T. Monk, page 131, is handwritten on eight staves. The first staff shows a treble clef, a key signature of one flat, and a time signature of 2/4. It features a bass line with a 3/8 measure indicated by a bracket. Chords shown include F, Bb7, and F. The second staff continues the bass line with a Gm7 chord. The third staff begins with a 1. Gm7 chord followed by a C7 chord. The fourth staff begins with a 2. F7 chord followed by a Bb7 chord. The fifth staff starts with a B° chord. The sixth staff starts with a G7 chord. The seventh staff starts with an Abm7 chord followed by a Db7 chord. The eighth staff starts with an F chord. The ninth staff concludes with a Gm7 chord and a C7 chord in parentheses.

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.

## (BALLAD) HARLEQUIN W. SHORTER

A<sup>4</sup>

*C#m7*

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

128 | E<sup>7</sup> Dm<sup>i7</sup>/G A Maj<sup>7</sup>/B B m<sup>i7</sup> A Maj<sup>7</sup> Ebm<sup>i7</sup> E<sup>b</sup>m<sup>i7</sup>/D<sup>b</sup>

E<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E/A B<sup>b</sup>/C C/B<sup>b</sup> E<sup>7</sup> Dm<sup>i7</sup>/G

B m<sup>i7</sup> E/F<sup>#</sup> Em<sup>i7</sup> E<sup>7</sup> G Maj<sup>7</sup>/A

D<sup>b</sup>/F E<sup>b</sup>/E<sup>b</sup> Eb<sup>7</sup>(b<sup>9</sup>) Ab<sup>7</sup> Ab<sup>7</sup> B m<sup>i7</sup> E<sup>7</sup> B k m<sup>i7</sup> Eb<sup>7</sup> Am<sup>i7</sup> D<sup>7</sup>

E/F<sup>#</sup> E<sup>7</sup> Dm<sup>i7</sup>/G

A Maj<sup>7</sup>/B B k m<sup>i7</sup> A Maj<sup>7</sup> C Maj<sup>7</sup>/D C<sup>13</sup> B m<sup>i7</sup> E<sup>7</sup> A<sup>7</sup>(#9)

C m<sup>i7</sup>/F F<sup>13</sup> C m<sup>i7</sup>/F F<sup>13</sup> (3x's)

C#m<sup>i7</sup> (D.S. al CODA)

OPEN SOLOS  
E<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E/A B<sup>b</sup>/C C/B<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> 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 back to AMaj7/E. The third staff continues the solo with FMaj7 and BbMaj7. The fourth staff shows a harmonic progression: Bmi7 - E7 - Cmi7 F1 - BbMaj7 - BbMaj7 E7(b9). The fifth staff follows with Bmi7 - E7 - Emi7 - A7. The sixth staff concludes with Dmi7 - G7 - CMaj7 - FMaj7, then B7 - E7 - AMaj7/E, and finally DMaj7/E.

- SUNNY DAY Pg. 2 -A Maj<sup>7</sup>/EC Maj<sup>7</sup>/EF Maj<sup>7</sup>B♭ Maj<sup>7</sup>B min<sup>7</sup>E<sup>7</sup>C# min<sup>7</sup> C<sup>7</sup>B min<sup>7</sup> B♭<sup>7</sup>

(D.S. al CODA AFTER SOLOS)

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

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 short vertical strokes, and rests are indicated by horizontal dashes. The score is annotated with numerous musical symbols, including sharps (#), flats (b), naturals (n), and double flats (bb). Specific chords and progressions are labeled throughout the piece.

The score includes the following labels and annotations:

- Key Signatures:** C, D<sup>b</sup>, D, C<sup>#</sup>, C<sup>#</sup>, C<sup>#</sup>, D<sup>b</sup>, F<sup>natural</sup>, G<sup>7</sup>, A<sup>7</sup>, D<sup>#</sup>, D<sup>b</sup>, C<sup>7</sup>, F, B<sup>b7</sup>(#9, #11), E<sup>b</sup>, D<sup>natural</sup><sup>7</sup>, G<sup>7</sup>, C.
- Time Signatures:** 4/4, 3/4, 2/4.
- Tempo:** J=184.
- Performance Instructions:** (HORN PROG. - "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, and a common time signature. It features a bass line with eighth-note patterns and various chords above the staff, including F, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, B<sub>f</sub><sup>7</sup>, and E<sup>7(b9)</sup>. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It shows a bass line with eighth-note patterns and chords such as A<sub>mi</sub><sup>7</sup>, A<sub>b7</sub><sup>#</sup>, G<sub>mi</sub><sup>7</sup>, G<sub>b7</sub>, F, D<sub>f7</sub>, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, B<sub>f</sub><sup>7</sup>, E<sup>7(b9)</sup>, A<sub>mi</sub><sup>7</sup>, A<sub>b7</sub><sup>#</sup>, G<sub>mi</sub><sup>7</sup>, G<sub>b7</sub>, F, C<sub>mi</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>M<sub>a</sub><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>M<sub>a</sub><sup>7</sup>, B<sub>b</sub>M<sub>a</sub><sup>7</sup>, A<sub>b7</sub>, G<sup>7</sup>, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, F, B<sub>f</sub><sup>7</sup>, E<sup>7(b9)</sup>, A<sub>mi</sub><sup>7</sup>, A<sub>b7</sub><sup>#</sup>, G<sub>mi</sub><sup>7</sup>, G<sub>b7</sub>, F, D<sub>f7</sub>, G<sub>mi</sub><sup>7</sup>, C<sup>7</sup>, (F). The notation includes various rests, grace notes, and dynamic markings like accents and slurs. Measures are grouped by vertical bar lines, and some measures have triplets indicated by a '3' under a bracket.

LEE MORGAN - "THE SITDOWNER"

144.

(BRIGHT SWING)

MIKE WOFFORD

# HORIZON

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

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

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

$\text{D}^7$  |  $\text{D}^7$  |  $\text{D}^7$  |  $\text{D}^7$

- 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

The score is handwritten on eight staves. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes. Chords labeled include D♭Maj⁷, E⁹⁹⁹, A⁹⁹⁹, E♭⁹⁹⁹, and A♭⁹⁹⁹. The second staff begins with a bass clef and a key signature of one flat. It includes chords G⁹⁹⁹, G♭⁹⁹⁹, and F⁹⁹⁹. The third staff starts with a bass clef and a key signature of one flat. It includes chords B♭⁹⁹⁹, E♭⁹⁹⁹, and A♭⁹⁹⁹. The fourth staff starts with a bass clef and a key signature of one flat. It includes chords D♭⁹⁹⁹ and B♭⁹⁹⁹. The fifth staff starts with a bass clef and a key signature of one flat. It includes chords 1. A⁹⁹⁹, A♭⁹⁹⁹, 2. A⁹⁹⁹, and F♯⁹⁹⁹. The sixth staff starts with a bass clef and a key signature of one flat. It includes chords B♭⁹⁹⁹, A⁹⁹⁹, D⁹⁹⁹, and D♭⁹⁹⁹. The seventh staff starts with a bass clef and a key signature of one flat. The eighth staff starts with a bass clef and a key signature of one flat.

(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 (circles, squares, diamonds) and stems, with some notes having vertical dashes or dots above them. Measures are separated by vertical bar lines. The first three staves begin with a 'G' above the staff, indicating a key signature of one sharp. The fourth staff begins with a 'G7' above the staff, indicating a key signature of no sharps or flats. The notation is rhythmic, suggesting a blues progression. The score is divided into measures by vertical bar lines, and each measure contains multiple notes per staff.

(SOLO ON G BLUES)

148.

# HUMPTY DUMPTY

CHICK COREA

Handwritten musical score for Chick Corea's "Humpty Dumpty". The score consists of two staves of music. The top staff is in 6/4 time and the bottom staff is in common time. Various chords are labeled above the notes, including E♭Maj⁷, DMaj⁷, F♯Maj⁷, FMaj⁷, A7 (alt.), B♭Maj⁷, B♭m⁷, Dm⁷, B⁹m⁷, Ab⁹m⁷, F⁹m⁷, G♭Maj⁷, F⁹m⁷, and D.C. al CODA. The score includes dynamic markings like *Re ti*, *fa*, *so*, and *la*. The bottom staff concludes with a double bar line and a repeat sign, followed by the instruction "D.C. al CODA".

Handwritten musical score for the coda of "Humpty Dumpty". The score consists of two staves of music. The top staff is in common time and the bottom staff is in common time. Chords labeled include F♯Maj⁷, E⁹Maj⁷, DM⁹, D⁹m⁷, B⁹Maj⁷(#II), B⁹ (alt.), E⁹m⁷, C⁹(sus), and G/A. The score includes dynamic markings like *so* and *la*.

CHICK COREA - "THE MAD HATTER"

$\text{J}=132$

# ICE CREAM KONITZ

LEE KONITZ

149.

Handwritten musical score for "ICE CREAM KONITZ" by Lee Konitz, page 149. The score is written on ten staves for a single melodic instrument. The key signature starts with one flat (B-flat). The score includes various chords and progressions, with some labeled with Roman numerals (I, II, III, IV) and others with specific names like Cmi7, F7, G7, Dm7, etc. The tempo is marked as J=132 at the top left. The score includes several measures of eighth-note patterns and some sixteenth-note figures.

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

The musical score consists of two staves of handwritten music. The top staff begins with a 2/4 time signature, a key signature of one flat, and a treble clef. It features a vocal line with lyrics and chords: Cmin⁷, B°, Bbmaj⁷, Gb⁷, F⁷, E⁷, Eb⁷. The bottom staff continues with a vocal line and chords: AbMaj⁷, A°, Bbmaj⁷, Eb⁷, AbMaj⁷, A°, Bbmaj⁷, Eb⁷, AbMaj⁷, F, Bbmaj⁷, B°, Cmin⁷, F, Bbmaj⁷, Eb⁷, Bbmaj⁷, Eb⁷, AbMaj⁷, D⁹, Bbmaj⁷, Eb⁷, Gb⁷, F⁷, E⁷, Eb⁷, AbMaj⁷, (A°).

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

Handwritten musical score for "IDOL GOSSIP" by G. Mulligan, featuring two staves of music with chords and solos.

**Staff 1:**

- Key signature: Dm<sup>i</sup>/A
- Time signature: 2/4
- Chords: Dm<sup>i</sup>/A, A<sup>7</sup>, B<sup>b7</sup>, Dm<sup>i</sup>/A, B<sup>b7</sup>, B<sup>b7</sup>, Cm<sup>i</sup>, F<sup>7</sup>, B<sup>b7</sup>, B<sup>b7</sup>, Cm<sup>i</sup>, F<sup>7</sup>, B<sup>b7</sup>, A<sup>7(b9)</sup>, Dm<sup>i</sup>/A, B<sup>b7</sup>, Dm<sup>i</sup>/A, A<sup>7</sup>, Dm<sup>i</sup>/A, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>, B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>.
- Notes: Includes eighth and sixteenth note patterns, grace notes, and a 3/8 measure.

**Staff 2:**

- Key signature: Dm<sup>i</sup>/A
- Time signature: 2/4
- Chords: B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>, B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>, B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>, B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>, B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>.
- Notes: Includes eighth and sixteenth note patterns, grace notes, and a 3/8 measure.

**Solo Section:**

- Key signature: Dm<sup>i</sup>/A
- Time signature: 2/4
- Chords: Dm<sup>i</sup>, B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>, B<sup>b7</sup>, Dm<sup>i</sup>, A<sup>7</sup>, Dm<sup>i</sup>.
- Notes: Includes eighth and sixteenth note patterns, grace notes, and a 3/8 measure.

**Bottom Staff:**

- Key signature: Dm<sup>i</sup>/A
- Time signature: 2/4
- Chords: B<sup>b7</sup>, B<sup>o</sup>, Cm<sup>i</sup>, F<sup>7</sup>, B<sup>b7</sup>, B<sup>o</sup>, Cm<sup>i</sup>, F<sup>7</sup>, B<sup>b7</sup>, B<sup>o</sup>, Cm<sup>i</sup>, F<sup>7</sup>, B<sup>b7</sup>, A<sup>7(b9)</sup>.
- Notes: Includes eighth and sixteenth note patterns, grace notes, and a 3/8 measure.

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 kind of man" (C minor, B-flat, 1. B-flat)
- Chorus: "If I loved you" (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, 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, 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:**

- 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, Cm<sup>7</sup>, 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>, Cm<sup>7</sup>/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 ten staves of music, primarily for piano, with various chords and progressions indicated. The key signature changes frequently, including B-flat major, E-flat major, G minor, F minor, B-flat minor, A minor, C minor, D major, E major, and F major. The time signature varies between common time and 3/4. The score includes lyrics and specific performance instructions like "1. G7 C Fmi7 Bb7" and "2. AΦ Abm7 Gmi7 Gb7 F7 Emaj7". The title "(BALLAD)" is at the top left, and the page number "157." is at the top right. The score is written on ten staves of five-line music staff paper.

Chords and progressions visible in the score include:

- 1. G<sup>7</sup> C F<sub>mi</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>
- 2. AΦ Abm<sub>7</sub> Gm<sub>i</sub><sup>7</sup> G<sub>b</sub><sup>7</sup> F<sup>7</sup> Em<sub>aj</sub><sup>7</sup>
- A<sub>m</sub><sup>7</sup> D<sup>7</sup> B<sub>mi</sub><sup>7</sup> 3 E<sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup>
- B<sub>mi</sub><sup>7</sup> E<sup>7</sup> A<sub>m</sub> C<sub>m</sub> F<sup>7</sup>
- C<sub>mi</sub><sup>7</sup> F<sup>7</sup> F<sub>mi</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>Maj</sub><sup>7</sup>
- A<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>Maj</sub><sup>7</sup> A<sub>b</sub><sup>7</sup>
- G<sub>mi</sub><sup>7</sup> F<sub>#mi</sub><sup>7</sup> B<sup>7</sup> F<sub>mi</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub> (G<sub>b</sub><sub>Maj</sub><sup>7</sup>)
- (B<sub>Maj</sub><sup>7</sup>) (E<sub>Maj</sub><sup>7</sup>)

158.

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

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

Chords indicated above the staves:

- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- E<sup>b</sup>
- D<sup>b</sup><sub>7</sub>
- C<sup>7</sup>
- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- Gm<sup>i7</sup>
- C<sup>7</sup>
- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- Gm<sup>i7</sup>
- C<sup>7</sup>
- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- E<sup>b</sup>
- C<sup>7</sup>
- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- E<sup>b</sup>
- D<sup>b</sup><sub>7</sub>
- C<sup>7</sup>
- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- Gm<sup>i7</sup>
- C<sup>7</sup>
- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- Db<sup>7</sup>(+11)
- C<sup>7</sup>
- F#mi<sup>7</sup>
- Bb<sup>7</sup>
- E<sup>b</sup>
- Bbmaj<sup>7</sup>

- I GET A KICK PG 2 -

B♭<sub>min</sub>⁷

G⁷

C⁷

159.

The musical score consists of seven staves of handwritten musical notation. The first staff starts with a B♭<sub>min</sub>⁷ chord followed by a rest. The second staff begins with an F<sub>Maj</sub>⁷ chord. The third staff starts with an F⁷ chord. The fourth staff begins with an F<sub>min</sub>⁷ chord. The fifth staff starts with a B♭⁷ chord. The sixth staff starts with an F<sub>min</sub>⁷ chord. The seventh staff starts with an F<sub>min</sub>⁷ chord. The notation includes various rests, eighth-note patterns, and some three-note chords indicated by brackets and the number '3'.

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 "IM HALL - IM HALL LIVE!" written below the staff.

IM HALL - IM HALL LIVE!

WOLF - 161.  
HERRON -  
SINATRA

# I'M A FOOL TO WANT YOU

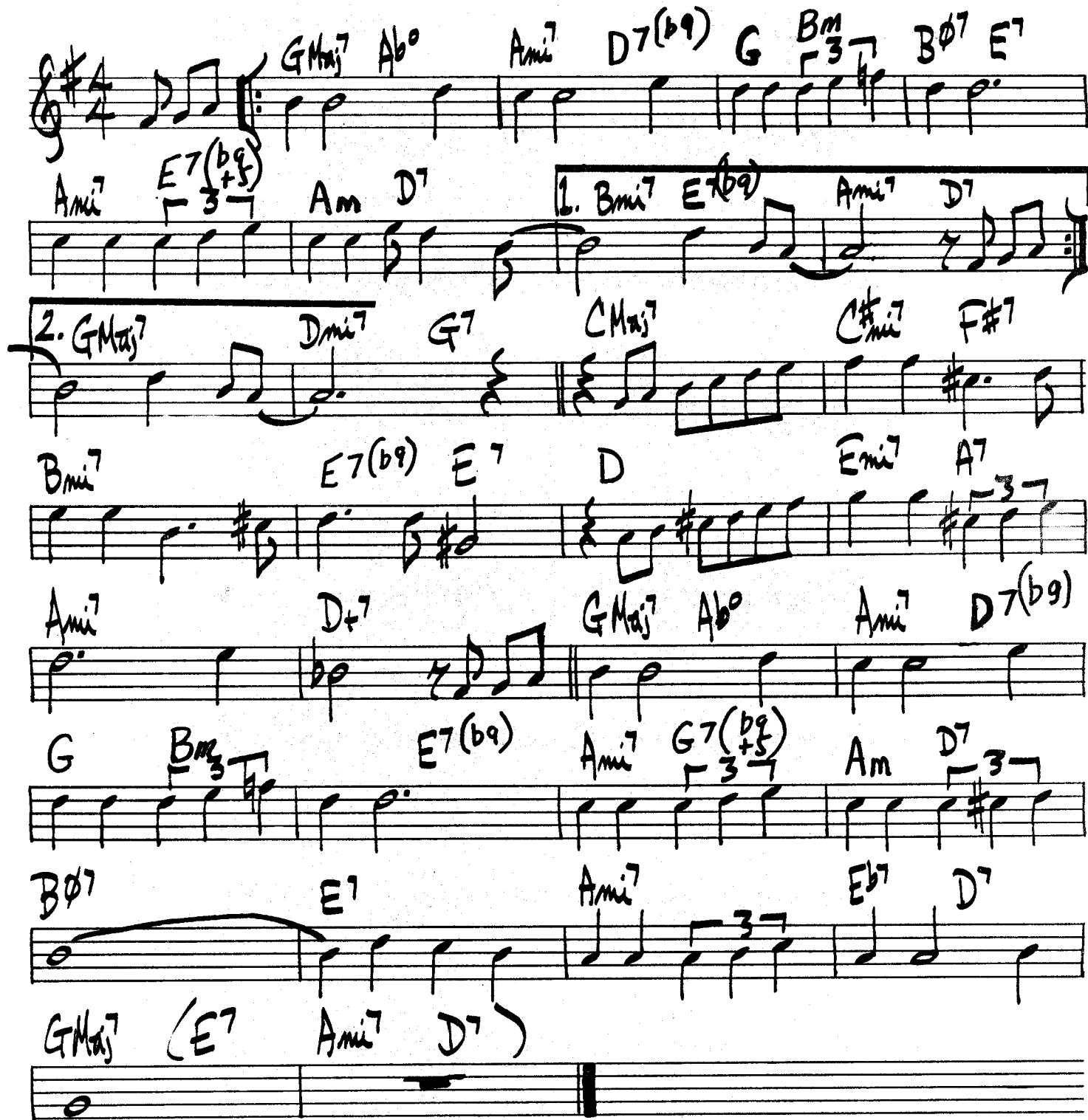
Handwritten musical score for "I'm a Fool to Want You" featuring six staves of music. The score includes various chords such as F#mi⁷, F#⁷, B♭mi⁷, B♭mi⁷, E♭⁷, Abmi⁷, D♭⁷, 1. G∅⁷, C⁷, 2. G∅⁷, C⁷, F#mi⁷, B♭mi⁷, E♭⁷, AbMaj⁷, (F¹), G∅⁷, C⁷, F#mi⁷, G∅⁷, C⁷, F#mi⁷, F#⁷, B♭mi⁷, E♭⁷, Abmi⁷, D♭⁷, B♭mi⁷, G∅⁷, C⁷, F#mi⁷, (G∅⁷ 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



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:

- Staff 1:** F, C7, F, E7, Cmi, D7, G7, C7
- Staff 2:** G7, C7, C7, F, E7, Ami, Dmi
- Staff 3:** B7, Dmi, E7, Bm, E7, Ami, Ab7, Gm7, C7
- Staff 4:** F, E7, Cmi, D7, G7, C7
- Staff 5:** A7, D7, G7, C7, C7, L.F., C, 2. F
- Staff 6:** (empty)

The score also includes a bass line with eighth-note patterns and rests. Measure numbers 1 through 6 are indicated above the staff lines.

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 first staff starts with a key signature of B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The second staff starts with A-flat major (A-flat, G-flat, A-flat) and ends with C major 7 (C major 7). The third staff starts with G minor (G minor, A minor) and ends with D major (D major). The fourth staff starts with B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The fifth staff starts with A-flat major (A-flat, G-flat, A-flat) and ends with C major 7 (C major 7). The sixth staff starts with G minor (G minor, A minor) and ends with E major (E major). The seventh staff starts with B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The eighth staff starts with A-flat major (A-flat, G-flat, A-flat) and ends with C major 7 (C major 7). The ninth staff starts with G minor (G minor, A minor) and ends with E major (E major). The tenth staff starts with B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The score concludes with a final section labeled "SOLOS" followed by four measures of B-flat major 7 (B-flat major 7).

# 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.

## INDIANA

MCDONALD-HANLEY

Handwritten musical score for "INDIANA" by MCDONALD-HANLEY. The score consists of ten staves of music with lyrics and chords written above the notes. The lyrics are:

Indiana  
Indiana  
Indiana  
Indiana  
Indiana  
Indiana  
Indiana  
Indiana  
Indiana  
Indiana

The chords are indicated above the notes in each staff. The chords include:

- Staff 1: F Maj<sup>7</sup>, E<sup>b</sup>7, D<sup>7</sup>, G<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>
- Staff 2: Bb Maj<sup>7</sup>, Bb min<sup>7</sup> (E<sup>b</sup>7), F Maj<sup>7</sup>, D<sup>7</sup>
- Staff 3: G<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Staff 4: F Maj<sup>7</sup>, E<sup>b</sup>7, D<sup>7</sup>, G<sup>7</sup>, Em<sup>7</sup>(b5), A<sup>7</sup>(+9), Dm<sup>7</sup>, E<sup>7</sup>  $\sharp$ , A<sup>7</sup>(b9)
- Staff 5: Dm<sup>7</sup>, Em<sup>7</sup>(b5) A<sup>7</sup>, Dm<sup>7</sup>, Dm<sup>7</sup>/C, B<sup>0</sup>
- Staff 6: A<sub>m</sub>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F (F<sup>#</sup><sup>0</sup>, Gm<sup>7</sup>, C<sup>7</sup>)

(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)** appears twice under the middle staff.
- Cmi** appears once under the bottom staff.
- A♭7** appears once under the bottom staff.
- D.S. 21 FINE B.** appears at the end of the score.
- LAST CHORUS REPEAT & FADE** appears just before the final staff.
- FINE** appears at the very end of the score.
- VAMP ON JAPANESE SCALE** appears 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, E min<sup>7</sup>, and A<sup>7</sup>. The fourth staff starts with D major, D min<sup>7</sup>, G<sup>7</sup>, C major, G min<sup>7</sup>, and C<sup>7</sup>. The fifth staff starts with F major, B min<sup>7</sup>, E<sup>7</sup>, F major, A flat<sup>7</sup>, (C min<sup>7</sup> F<sup>7</sup>) D<sup>7</sup>. The sixth staff starts with (B-flat major) G min<sup>7</sup>, B-flat min<sup>7</sup>, E<sup>b7</sup>, A min<sup>7</sup>, D<sup>7</sup>, G min<sup>7</sup>, and C<sup>7</sup>. The seventh staff continues with F, (D<sup>7</sup>), G min<sup>7</sup>, and 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, EbΔ, AbΔ, GΦ7, and C7. The fifth section starts with Fm7, Db7, EbMaj7, Ab7, GΦ7, and C7. The sixth section starts with Fm7, Bb7, EbMaj7, (Cm7 Fm7 Bb7), and ends with a final measure of 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 changes throughout the piece, indicated by various sharps and flats. Chords are labeled above the staves, and specific notes and rests are indicated by hand-drawn markings. The first staff begins with a D+7 chord. The second staff starts with an A7 chord. The third staff begins with a D7 chord. The fourth staff starts with an A7 chord. The fifth staff begins with a G chord. The sixth staff starts with an A7 chord. The seventh staff begins with a D7 chord. The eighth staff begins with a 2. G chord.

174.

## I THOUGHT ABOUT YOU

84)  $B^{\phi}7 \quad B^{b7}$   $A^m7 \quad D7 \quad G7sus \quad A^b7sus$   $G7sus \quad G7$

$G^m7 \quad F^{\#}^m7 \quad E^m7 \quad E^m7 \quad A7 \quad D^m7 \quad D^b7 \quad C^m7 \quad F7$

1.  $B^bMaj7$   $B^m7 \quad Eb7 \quad FMaj7 \quad G^m7 \quad A^m7 \quad B^bMaj7$

$B^{\phi}7 \quad E7 \quad B^{\phi}7 \quad E7 \quad A^m7 \quad Ab7 \quad G^m7 \quad G^m7$

2.  $B^bMaj7$   $B^m7 \quad Eb7 \quad F \quad F/E \quad F/D \quad F/C \quad B^m7 \quad E7$

$A^m7 \quad Ab7 \quad G^m7 \quad C7 \quad FMaj7 \quad (D^m7 \quad D^b7 \quad C^m7)$

# IT'S ONLY A PAPER MOON

ROSE-'75.  
HARBURG-  
ARLEN

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

Chords and lyrics from the score:

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

ZOOT SIMS - "BASIE & ZOOT"

176.

# IT MIGHT AS WELL BE SPRING

84

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> D7 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. Chords are labeled above the staff, including Dm7, Gm7, C7, FMaj7, EΦ7, A7, Dm7, EΦ7, A7, Dm7, and (EΦ7 A7). The music includes various note heads and rests.

MICHEL LEGRAND - "LIVE AT TIMMY'S"

(BRIGHT)

# JACKIE

H. HAWES

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

WARDELL GRAY - "CENTRAL AVENUE"

180.

## JACO

P. METHANY

SIM. W/G THROUGHOUT 2ND END

6/4

*8va* → LAST X ONLY

DS. - SOLOS  
CODA - FOR END

## 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
- Other chords: Gmin7, C7, Bb, B°, F, D7, Gmin7, C7, Eb7, D7, Bb, B°, F, D7(b9), Gmin7, 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, primarily for piano or organ, with various chords labeled above the notes.

**Chords labeled in the score:**

- D<sub>b</sub>Maj<sup>7</sup>
- D<sub>b</sub>Maj<sup>7</sup>
- G<sub>b</sub>7
- B<sup>7</sup>
- E<sup>7</sup>
- A<sup>7</sup>
- D<sup>7</sup>
- A<sub>b</sub>7
- D<sub>b</sub>Maj<sup>7</sup>
- Fm<sup>7</sup>
- B<sub>b</sub>7
- D<sub>b</sub>7
- G<sub>b</sub>7
- B<sup>7</sup>
- E<sup>7</sup>
- E<sub>b</sub>7
- E<sub>b</sub>7
- G<sub>b</sub>Maj<sup>7</sup>
- A<sub>b</sub>7
- E<sub>b</sub>7
- 1. A<sub>b</sub>7
- Fm<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

SOLOS:            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                    DMaj7

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

A<sup>ø7</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>ø7</sup> G<sup>7</sup> C<sub>mi</sub><sup>7</sup> A<sup>ø7</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.

(SWEET OR BOSSA) **JOYCE'S SAMBA** J. FERREIRA  
M. EINHORN

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 bass. Chords are written above the notes, and a bass line is provided below the staff. The music is divided into measures by vertical bar lines. The chords include CMaj7, C°Δ7, Ami7, D7, Gmi7, C7, FMaj7, Dmi7, G7, CMaj7, B♭7, EbMaj7, DΦ7, G7, CΦ7, C°Δ7, Ami7, D7, Gmi7, C7, FMas7, Dmi7, G7, EΦ7, A7, D7, G7, C (Ami7 Dmi7 G7), and D7. The bass line features eighth-note patterns throughout.

CANNONBALL ADDERLY - "CANNABALL ADDERLY & THE BASSARO SEKTET"

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

B♭7

E♭7

B♭7

E♭7

# 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.

 $\text{J}=126$ 

## JUST A FEW

SHORTY ROGERS

Handwritten musical score for 'Just A Few' by Shorty Rogers. The score consists of ten staves of music, each with a different rhythmic pattern and harmonic progression. The chords are labeled above the notes, and some are circled with a '3'. The tempo is marked as  $\text{J}=126$ .

**Chords:**

- Gmin7 C7 Gmin7 C7 F Gmin7
- Amin7 D7 Gmin7 C7 Gmin7 C7
- F Gmin7 F Cmin7 F7 Cmin7 F7
- Bb Cmin7 Bb Dmin7 G7 Dmin7 G7
- Gmin7 C7 Amin7 D7 Gmin7 C7
- Gmin7 C7 F Gmin7 F Cmin7 F7
- Cmin7 F7 Bb Cmin7 Bb
- Bbmin7 Eb7 F Amin7 D7 Gmin7 C7
- C7 F

ELLINGTON-  
STRANHORN-  
GAINES 191.

# JUST A-SITTIN' AND A-ROLLIN'

A handwritten musical score for a single melodic line, likely for a jazz or blues instrument. The score is written on ten staves of five-line music staff paper. The key signature varies throughout the piece, indicated by letter names (F, Bb, B°, E, etc.) and sharps or flats. Chords are labeled above the notes, such as F, F7, Bb, F, F+7, Bb, F, Bb, F, F+7, Bb, B°, F, Dm7, Bbm7, Gm7, F6, F7, Bb, B°, F, Dm7, Bbm7, Gm7, F6, E7, Ami, Ami7, Ami7, Ami6, Ami, Ami, Dm6, E7, A, Bm7, E9, Gm7, C9, F, F7, Bb, F, F+7, Bb, F, B, F, F+7, Bb, B°, F, Dm7, Gm7, C7(b9), F, (Cm6/A, D7), (D7, C7).

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, key signature B-flat major (Bb Maj). Chords: BbMaj7, Am, D7.

**Staff 2:** Bass clef, 4/4 time, key signature F major (F Maj). Chords: G7, C7, Bb7.

**Staff 3:** Bass clef, 4/4 time, key signature E-flat major (Eb Maj). Chords: EbMaj7, AbΔ, AΦ, D7(b9).

**Staff 4:** Bass clef, 4/4 time, key signature G minor (Gm). Chords: Gm/F#, Gm/F, C7, C#07.

**Staff 5:** Bass clef, 4/4 time, key signature B-flat major (Bb Maj). Chords: G7+(D♭7), Ab7.

**Staff 6:** Bass clef, 4/4 time, key signature C major (C Maj). Chords: F7, Bb6, Gm7.

**Staff 7:** Bass clef, 4/4 time, key signature C major (C Maj). Chords: Cm7, F7, Bb6, (Cm7 F7).

JESSE GREER

## JUST YOU JUST ME

8 bb 4 ||

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. The text '(D.S. al 2<sup>ND</sup> ENDING)' is written below the staff. There are several blank staves below the main ones.

(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 one.

BILLY JOEL - "THE STRANGER"

196.

# KARY'S TRANCE

LEE KONITZ

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

# KATRÍNA BALLERTINA

WOODY SHAW

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

8

INTERLUDE BEFORE & AFTER SOLOS

198.

## KENTUCKY OYSTERS

DAVID BAKER

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>

C<sup>7</sup>

F<sup>7</sup> (3)

# KIDS ARE PRETTY PEOPLE

THAD JONES

The score is handwritten on ten staves. The first staff starts with a 4/4 time signature, 80 BPM, and a key signature of one sharp. It features a trumpet part with various chords and rests. The second staff begins with a Dmii chord, followed by G7, FMaj7/C, A7, Dmii, Dmii/C, BΦ7, E7, and A7. The third staff continues with Dmii, A7, Dmii, Cmii7 F7 BΦ7 A7, and Dmii, G7, FMaj7/C, A7, Dmii, BΦ7, F/C, C7. The fourth staff includes F, A7, Dmii, BbMaj7, Gmii, EbMaj7, Cmii7, F7, BbMaj7, Eb7, F/C, and A7 (#9). The fifth staff shows Dmii, A7, Dmii, Cmii7 F7 BΦ7, and Dmii, C7, F7, BΦ7, Eb7, EΦ, A7. The sixth staff concludes with a rest. The style is a jazz composition with complex harmonic progressions and rhythmic patterns indicated by circled '3' and circled '2' groupings.

200.

# KILLER JOE

BENNY GOLSON

84

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 two measures: 1. A min<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup> and 2. F B♭ min<sup>7</sup> F / B♭<sup>7</sup> E<sup>7(b9)</sup>. The third staff shows a bass line with notes labeled A<sup>1</sup>, B♭<sup>7</sup>, A<sup>1</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>, and F Maj<sup>7</sup>. The fourth staff continues the bass line with notes labeled 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>, and G min<sup>7</sup>, C<sup>7</sup>. The fifth staff shows a piano part with chords labeled C min<sup>7</sup>, F<sup>7</sup>, B♭ Maj<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 notes labeled G min<sup>7</sup>, C<sup>7</sup>, and a final measure ending with a fermata over the bass note.

RANSAUR AND KIRK - "LADY'S BLUES"

202.

## LAKES

PAT METHENY

8/4

D      A/D      G/D      A/D

D    A/C#    Bm    Bm/A    E/G#    G/A    D    F#7

Bm    Emi    G/A    A/G    D/F#    Emi<sup>9</sup>    G/A    Bb/A

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

Dm<sup>7</sup>    C9    Bm    D7    G    F#mi    FMaj7

Emi7    F#mi7    F#7/G    E/G#    Eb/A    D/Bb

C/Bb    Bb/C    A/C#7    C/D    D/Eb    Emi    F    F#mi    G    G/A    D

(SOLOS)    D    A/D    G/D    A/D

Dm<sup>7</sup>    C7(sus)    FMaj7    Ab7(sus)    DbMaj7    B7(sus)    EMaj7    D7(sus)

GMaj7    F7(sus)    BbMaj7    Db7(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'<sup>(b9)</sup> GMaj<sup>7</sup> (Ami<sup>7</sup>) (B<sup>b7</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> G<sup>7(b5)</sup> CMaj<sup>7</sup> Dmi<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup>

D<sup>7(b9#5)</sup> G9sus G9 F#Phi<sup>7</sup> solo B7 F#Maj<sup>7</sup> Bb<sup>7</sup>

**ENDING** F#Phi<sup>7</sup> F#Maj<sup>7</sup> Emi<sup>7</sup> Eb<sup>7sus</sup> Dmi<sup>7</sup> D#Maj<sup>7</sup> C#Maj<sup>7(#11)</sup>

204.

## THE LAST PAGE

WOODS-BECK

[RUBATO] 

The score is divided into two sections by a bracket. The first section starts with a dynamic of  $\text{F} \# \text{ } \text{f}$  and includes chords such as  $\text{Amin7/D}$ ,  $\text{EbMaj7+11}$ ,  $\text{Amin7/D}$ ,  $\text{F#7+9}$ ,  $\text{B+7/D}$ ,  $\text{Emi7}$ ,  $\text{Emi7/D\#}$ ,  $\text{Emi7/D}$ ,  $\text{C\#7}$ ,  $\text{1. F\#7+9}$ ,  $\text{2. F\#7+9}$ ,  $\text{Emi7 (MED. SWING)}$ ,  $\text{A7}$ ,  $\text{Emi7}$ ,  $\text{A7}$ ,  $\text{Dmi7}$ ,  $\text{G7}$ ,  $\text{Cmi7}$ ,  $\text{F7}$ ,  $\text{BbMaj7}$ . The second section starts with  $\text{Amin7/D}$ ,  $\text{EbMaj7+11}$ ,  $\text{Amin7/D}$ ,  $\text{F\#7+9}$ ,  $\text{B+7/D}$ ,  $\text{Emi7}$ ,  $\text{Emi7/D\#}$ ,  $\text{Emi7/D}$ ,  $\text{C\#7}$ ,  $\text{F\#7+9}$ ,  $\text{Bbm7 Bmi7 Ebmi7 Emi7 Akm7 Ami7 Db9 D9 DSUS}$ ,  $\text{Dsus}$ ,  $\text{Dsus}$ ,  $\text{Fsus}$ ,  $\text{Asus}$ .

(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      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>7</sup>/<sup>D</sup><sup>#</sup>      E<sup>m</sup>i<sup>7</sup>/<sup>D</sup>      C<sup>#</sup><sup>7</sup><sup>0</sup><sup>7</sup>      F<sup>#</sup><sup>7</sup><sup>±</sup><sup>9</sup>

B<sup>b</sup><sup>m</sup>i<sup>7</sup>      B<sup>m</sup>i<sup>7</sup>      E<sup>b</sup><sup>m</sup>i<sup>7</sup>      E<sup>m</sup>i<sup>7</sup>      A<sup>b</sup><sup>m</sup>i<sup>7</sup>      A<sup>m</sup>i<sup>7</sup>      D<sup>b</sup><sup>9</sup>      D<sup>9</sup>      G<sup>M</sup><sup>aj</sup><sup>7</sup>

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

PHIL WOODS - "MISTRALE DU BOIS"

206.

## I T M B D

WAYNE SHORTER

$\frac{6}{4}$   $E^b_{mi}7$   $G^b(sus4)$   $C7(+II)$   $A^bMaj7(+II)$   $B^b7(sus4)$   $B^bMaj7(+II)$

BRIGHT LA NEVADA BLUES GIL EVANS

$\frac{6}{4}$   $G_{mi}9$   $G_{Maj7}$

$G_{Maj7}$   $G_{mi9}$   $G_{Maj7}$

$G_{Maj7}$   $G_{mi}$   $G_{Maj7}$

$G_{Maj7}$   $G_{Maj7}$   $G_{Maj7}$

(MEO-UP)

# LEILA

207.  
WES MONTGOMERY

8/8) Gm<sup>7</sup> C<sup>7</sup> Aø<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> Bbøm<sup>7</sup>  
Bbøm<sup>7</sup> Eø<sup>7</sup> AbMaj<sup>7</sup> DbMaj<sup>7</sup> Gm<sup>7</sup> C<sup>7(#9)</sup> 1. Aø<sup>7</sup> D<sup>7(b9)</sup> 2. Am<sup>7</sup> G<sup>7(b9)</sup>  
Cm<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup>  
Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
Gm<sup>7</sup> C<sup>7</sup> Aø<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>7</sup> FMaj<sup>7</sup> Bbøm<sup>7</sup>  
Bbøm<sup>7</sup> Eø<sup>7</sup> AbMaj<sup>7</sup> DbMaj<sup>7</sup> Gm<sup>7</sup> C<sup>7(#9)</sup> FMaj<sup>7</sup>

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.

209.

## LESTER LEAPS IN

LESTER YOUNG

A handwritten musical score for a single melodic line, likely for piano or voice. The score consists of six staves of music, each starting with a key signature of B-flat major (two flats). The first staff begins with a treble clef, while the subsequent staves use a bass clef. The music is in common time (indicated by a '4'). The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and grace notes. Several sections of the music are bracketed and labeled '1.' and '2.', indicating different melodic phrases or variations. The title 'LESTER LEAPS IN' is written across the top of the staves, and the name 'LESTER YOUNG' is written to the right of the title. The page number '209.' is located at the top right. The score is written on a grid of five-line staves.

210.

(MEDIUM SWING)

## LET'S COOL ONE

THELONIUS MONK

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

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

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

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

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

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

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

(LATIN)

## LIBERATED BROTHER

H. SILVER

211.

(INTRO) G<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      AMaj7 (LYD.)

B<sup>7</sup>(sus4)      AMaj7 (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. The first two staves begin with a treble clef, a 6/4 time signature, and a key signature of one sharp. The subsequent staves switch to a bass clef and a common time signature. The notation is highly rhythmic, featuring sixteenth-note patterns and eighth-note pairs. 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). Chords labeled are Bb6, G7(5), Cmi9, F13(b9), Bbmaj7, Db9, Gbmaj7, F13(b9), Bb9, E13, Eb6, Ebmi7/Ab, Dmi7, Cmi7, F7(5), 2., F9, Bb6, Ami7, Ebmi7, Ab13, G13, Ab13, G13, G7(b9), Gmi7, Dbmi7, Gb13, F13, Gb13, F13, Bb6, G7+5, Cmi9, F13(b9), Bbmaj7, Db9, Gbmaj7, F7(b9), Bbmaj7, E9, Eb6, Ebmi7/Ab, Dmi7, G7(5), Cmi7, F9, Bb9.

216.

# LITTLE SUNFLOWER

F. HUBBARD

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

The musical score consists of four staves of handwritten music:

- Staff 1:** Key signature of D minor (Dmi<sup>7</sup>). The first measure starts with a half note followed by a sixteenth-note pattern. The second measure starts with a half note followed by a eighth-note pattern. The third measure starts with a half note followed by a eighth-note pattern. The fourth measure starts with a half note followed by a eighth-note pattern.
- Staff 2:** Key signature of D minor (Dmi<sup>7</sup>). The first measure starts with a half note followed by a eighth-note pattern. The second measure starts with a half note followed by a eighth-note pattern. The third measure starts with a half note followed by a eighth-note pattern. The fourth measure starts with a half note followed by a eighth-note pattern.
- Staff 3:** Key signature of D minor (Dmi<sup>7</sup>). The first measure starts with a half note followed by a eighth-note pattern. The second measure starts with a half note followed by a eighth-note pattern. The third measure starts with a half note followed by a eighth-note pattern. The fourth measure starts with a half note followed by a eighth-note pattern.
- Staff 4:** Key signature of E♭ major (EbMaj<sup>7</sup>). The first measure starts with a half note followed by a eighth-note pattern. The second measure starts with a half note followed by a eighth-note pattern. The third measure starts with a half note followed by a eighth-note pattern. The fourth measure starts with a half note followed by a eighth-note pattern.
- Staff 5:** Key signature of E♭ major (EbMaj<sup>7</sup>) and D major (DMaj<sup>7</sup>). The first measure starts with a half note followed by a eighth-note pattern. The second measure starts with a half note followed by a eighth-note pattern. The third measure starts with a half note followed by a eighth-note pattern. The fourth measure starts with a half note followed by a eighth-note pattern.
- Staff 6:** Key signature of D major (DMaj<sup>7</sup>). The first measure starts with a half note followed by a eighth-note pattern. The second measure starts with a half note followed by a eighth-note pattern. The third measure starts with a half note followed by a eighth-note pattern. The fourth measure starts with a half note followed by a eighth-note pattern.

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, 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

220.  
(BALLAD) LONELY DREAMS TERRY GIBBS

G7(b5) Dbm7 Gb7 G7(b5)  
Dm7 Gb7 Cmi7 F7 B7(b5) Bb  
Bb Bb Bb Bb Bb Bb  
1. Ami7 D7 2. Ami7 D7 Ami7 E7(b9) Ami7 G7  
Ami7 E7(b9) Cmi7 F7 Bb B7 Cmi7 F7  
Bb Ami7 A67(b5) G7(b5) Dbm7 Gb7  
G7(b5) Dbm7 Gb7 Cmi7 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> Am<sup>7</sup> D<sup>7</sup> GMaj<sup>7</sup>

E♭m<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> GMaj<sup>7</sup> Em<sup>7</sup>

Am<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♭      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♭      E♭mi<sup>7</sup>      D<sup>7</sup>      D♭      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>6</sup>

E♭mi<sup>7</sup>      A♭<sup>7</sup>      D♭      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" page 2, featuring two staves of music with chords and lyrics.

The score consists of two staves of music, each with four measures. The top staff begins with a pickup measure containing E<sup>b</sup>mi<sup>7</sup>, Ab<sup>7</sup>, Db, and Ebmi<sup>7</sup>. The main measures contain Fmi<sup>7</sup>, Bb<sup>7</sup>, B<sup>7</sup>, Bb<sup>7</sup>, Ebmi<sup>6</sup>, Ebmi<sup>7</sup>, GΦ<sup>7</sup>, C<sup>7</sup>, GΦ<sup>7</sup>, C<sup>7</sup>, F#mi<sup>7</sup>, B<sup>7</sup>, FΦ<sup>7</sup>, E<sup>7</sup>, EbMaj<sup>7</sup>, and Bbmi (Maj<sup>7</sup>). The bottom staff begins with a pickup measure containing Eb, Ebmi<sup>7</sup>, D<sup>7</sup>, and Db. The main measures contain CΦ<sup>7</sup>, B<sup>7</sup>, Bbmi, D<sup>b</sup>mi<sup>7</sup>, and G<sup>b</sup>.

224.

(BALLAD)

## LOVERMAN

J. DAVIS /  
R. RAMIREZ /  
J. SHERMAN

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

# LOVE VIBRATIONS

H. SILVER

The musical score for "Love Vibrations" is handwritten on eight staves. The first staff starts with a key signature of two flats and a 4/4 time signature. It includes chords D<sup>ø7</sup>, D<sup>b</sup>(1yd.), G<sup>mi7</sup>, F<sup>13</sup>, F<sup>7(b13)</sup>, F<sup>mi7</sup>, E<sup>7</sup>, EbMaj<sup>7</sup>, A<sup>7</sup>, Ab<sup>7</sup>, and D<sup>7(b9)</sup>. The second staff begins with G<sup>mi</sup>. The third staff begins with G<sup>mi</sup>(#5). The fourth staff begins with G<sup>mi6</sup>. The fifth staff begins with G<sup>mi7</sup> C<sup>7</sup>. The sixth staff begins with F<sup>mi7</sup>. The seventh staff begins with B<sup>b7</sup>. The eighth staff begins with D<sup>ø7</sup>, followed by D<sup>b</sup>(1yd.), G<sup>mi7</sup>, F<sup>7</sup>, and F<sup>#7</sup>. The ninth staff begins with G<sup>mi7</sup> C<sup>7(b9)</sup>. The tenth staff begins with F<sup>mi7</sup> B<sup>b7</sup>. The eleventh staff begins with D<sup>bMaj7</sup>. The twelfth staff begins with D<sup>Maj7</sup>. The thirteenth staff begins with E<sup>bMaj7</sup>.

226.

## LYDIAN APRIL

DAVID BAKER

Handwritten musical score for 'LYDIAN APRIL' by David Baker, featuring a single melodic line on five staves. The score includes various chords and progressions, with specific chords circled and labeled above the staff. The chords include G Maj<sup>7</sup>, C Maj<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A mi<sup>7</sup>, C mi<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup> Maj<sup>7</sup>, G mi<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, F# mi<sup>7</sup>, B<sup>7</sup>, E Maj<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, C7(#11), G mi<sup>7</sup>, D<sup>7</sup>, C7, B mi<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>(G<sup>7</sup> CΦ<sup>7</sup>)

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 -  
CONDEN-

8 |  $\frac{b}{4}$ )  $B_{b\text{Maj}}^7$   $B_b^+$   $B_{bb}^6$        $B_{b\text{Maj}}^7$   $B_b^+$   $B_{bb}^6$        $F_{mi}^7$   
 F  $\frac{b}{4}$   $F_{mi}^7$   $B_{b7}$   $E_{b\text{Maj}}^7$   $E_b^+$   $E_{bb}^6$   
 E  $b_{mi}^6$   $C\phi^7$   $F7(b9)$   $B_{b\text{Maj}}^7$   $B_{bb}^6$   $D_{mi}^7$   $G^7$   $C_{mi}^7$   
 F  $B_{b\text{Maj}}^7$   $B_b^+$   $B_{bb}^6$        $B_{b\text{Maj}}^7$   $B_b^+$   $B_{bb}^6$   
 F  $F_{mi}^7$   $E_{b\text{Maj}}^7$   $E_b^+$   $E_{bb}^6$   $E_{bmi}^6$   $C\phi^7$   $F7(b9)$   
 B  $B_b^+$   $B_{b\text{Maj}}^7$   $D_{mi}^7$   $G^7$   
 C  $C_{mi}^7$   $F7$   $D_{mi}^7$   $G7(b9)$   
 C  $C_{mi}^7$   $F7$   $B_{bb}^6$   $(C_{mi}^7 F7)$

(Slowly) **THE MAN I LOVE**

GEORGE GERSHWIN

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

230.

## MASQUERADE

LEON ROSELL

Handwritten musical score for "Masquerade" by Leon Russell. The score consists of 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.  $F$   $Emin7$   $A7$   $Dmin$   $G7$

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

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

ART BLAKEY - BLUE NOTE # BCP-5038

232.

## MELLOW MOOD

JIMMY SMITH

C<sub>min7</sub>

F<sub>min7</sub>

A<sub>b7</sub>

G<sup>7</sup>

C<sub>min7</sub>

## MEMORIES OF YOU

6 bb 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

This handwritten musical score consists of ten staves of music. The first staff begins with a key signature of six flats (C major) and a common time signature. It features a bass clef and includes lyrics and chords such as Eb, E°, Fmi⁷, F#°, Eb, Cmi⁷, and F⁷. Subsequent staves continue this pattern, with lyrics like 'Cmi', 'Fmi', 'Cmi', and 'F⁹'. The score concludes with a bracketed section labeled '1. Eb Fmi⁷ Bb⁹' and '2. Eb', followed by a final measure. The entire score is written in black ink on white paper.

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 key signature varies throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'P.'). The piece includes several chords labeled with Roman numerals and accidentals, such as F<sup>maj</sup><sup>9</sup>, B<sup>b7</sup>, D, E<sup>b</sup>, E<sup>b</sup>, F<sup>maj</sup><sup>7</sup>, G<sup>Maj</sup><sup>7</sup>, E<sup>maj</sup>, A<sup>maj</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b7</sup>, E<sup>b</sup>, C<sup>7</sup>, F<sup>9</sup>, F<sup>maj</sup><sup>9</sup>, B<sup>b7</sup>, G<sup>maj</sup><sup>7</sup>, C<sup>7</sup>, F<sup>maj</sup><sup>9</sup>, D<sup>b9</sup>, G<sup>maj</sup><sup>7</sup>, C<sup>maj</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b7</sup>, G<sup>maj</sup><sup>7</sup>, C<sup>7</sup>, F<sup>maj</sup><sup>7</sup>, D<sup>b9</sup>, G<sup>maj</sup><sup>7</sup>, C<sup>maj</sup>, F<sup>maj</sup><sup>7</sup>, B<sup>b7</sup>, E<sup>b</sup>, (B<sup>b7</sup>), E<sup>b</sup>, (B<sup>b7</sup>), B<sup>b7</sup>, A<sup>7</sup>, A<sup>b7</sup>, E<sup>b/G</sup>, (B<sup>b7</sup>), Coda: F<sup>maj</sup><sup>7</sup>, E<sup>Maj</sup><sup>7</sup>, E<sup>bMaj</sup><sup>9</sup>.

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

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

B $\flat$ 7      E $\flat$ 7      B $\flat$ 7  
E $\flat$ 7      B $\flat$ 7      E $\flat$ 7  
B $\flat$ 7      E $\flat$ 7      B $\flat$ 7      E $\flat$ 7/Bb  
B $\flat$ 7      E $\flat$ 7/Bb      B $\flat$ 7      E $\flat$ 7/Bb  
B $\flat$ 7      E $\flat$ 7      F $\sharp$ 7      E $\flat$ 7      B $\flat$ 7      E $\flat$ 7  
F $\sharp$ 7      Cmi7      Dmi7  
Gmi      F      Gmi      F      Gmi7      -

236.

## (MED-UP) MILES AHEAD

MILES DAVIS

8 2/4

EbMaj<sup>7</sup> Ebmin<sup>7</sup> Dmin<sup>7</sup>  
 Dbm<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup>  
 BbMaj<sup>7</sup> GbMaj<sup>7</sup> EbMaj<sup>7</sup>  
 Em<sup>6</sup> Ab<sup>7</sup> G<sup>7</sup>  
 EbMaj<sup>7</sup> Em<sup>6</sup> Ab<sup>7</sup>  
 Abmin<sup>6</sup> (D.C. al CODA)

E G  
B

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, Bbm⁹, G⁹, C⁷, F⁹, (D⁹), G⁹, C⁷, F⁹, (D⁹), G⁹, C⁷, F⁹, Bbm⁹, F⁹, G⁹, C⁷, F⁹, F⁹, Bbm⁹, F⁹, G⁹, C⁷, F⁹, F⁹, Bbm⁹, (G⁹), C⁷, F⁹, Bbm⁹, (G⁹), C⁷, F⁹, Bbm⁹, Ebmin, Bbm⁹, C⁷, F⁹, Bbm⁹ (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      D<sup>b</sup>mi7      G<sup>b</sup>7  
 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      D<sup>b</sup>mi7      G<sup>b</sup>7  
 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

B<sub>b</sub> F

B<sub>b</sub> F

1. (G<sup>7</sup> C<sup>7</sup>) 2. C<sup>7</sup>(b9) F<sup>7</sup>(b9) B<sup>b</sup><sub>mi</sub><sup>9</sup> A<sup>b9</sup>

G<sup>7</sup>(b9) C<sup>7</sup>(#9) G<sub>mi</sub><sup>7</sup> F B<sup>9</sup>

B<sup>b</sup><sub>mi</sub><sup>9</sup> A<sup>b9</sup> G<sup>7</sup>(b9) G<sub>mi</sub><sup>7</sup> C<sup>7</sup>

B<sub>b</sub> F B<sub>b</sub> F

B<sub>b</sub> F B<sub>b</sub> F

## (FAST LATIN) MODESTY BLUES

CAL TJIADER 241.

6/8 (F)

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

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

(SOLOS:

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

242.

(BALLAD)

## MONK'S MOOD

TH. MONK

8/4

F<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>7</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>Maj</sup><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>7</sup>(b<sup>9</sup>) F<sup>#</sup>mi<sup>7</sup> B<sup>9</sup> F<sup>#</sup>mi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> D<sup>9</sup> G<sup>9</sup> 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> A<sup>9</sup> D<sup>9</sup> Maj<sup>7</sup> C<sup>9</sup> Maj<sup>7</sup> B<sup>9</sup> Maj<sup>7</sup> B<sup>9</sup> A<sup>9</sup> E<sup>9</sup> E<sup>b</sup> D<sup>9</sup> L<sup>3</sup> D<sup>9</sup> G<sup>9</sup> D<sup>9</sup> G<sup>9</sup> D<sup>9</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 section begins with a measure of C<sub>7</sub>, followed by a measure of F<sub>7</sub>(+11) with a fermata and the instruction "[FINE]" in brackets.

# 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 features a variety of chords, many of which are written with multiple inversions or voicings. Chords include B<sub>mi</sub>D<sub>7</sub>, B<sub>b7</sub>, C<sub>7</sub>, A<sub>mi</sub><sup>7</sup>, E<sub>b7</sub>, E<sub>b</sub>Maj<sup>7</sup>, Ab<sub>mi</sub>D<sub>b7</sub>, D<sub>b7</sub>, A<sub>7</sub>, G<sub>7</sub>, D<sub>b</sub>Ab<sub>mi</sub><sup>7</sup>/G<sub>b</sub>, F<sub>7</sub>, B<sub>b</sub>Ab<sub>mi</sub><sup>7</sup>, E/G<sup>#</sup>, F/A, B<sub>b</sub>G<sub>7</sub>, D<sub>7</sub>, Ab<sub>mi</sub>D<sub>b</sub>, B<sub>7</sub>, E<sub>7</sub>, B<sub>b</sub>Maj<sup>7</sup>, 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 Ami

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

2. Fmi Bb7 (B) EbMaj7

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

Bmi AΦ Bb7

(A) BbMaj7(#4)

Cmi Dmi > Ebmi Fmi DMaj7 Ami

Cmi Dmi > Ebmi Fmi DMaj7 Ami

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

The score is organized into four systems of two measures each. The first system starts with a Bb chord, followed by a Cmin chord with a 3 overline, then an F7 chord, another Bb chord, and finally a Cmin chord with a 3 overline. The second system begins with a Bb7 chord, followed by an Eb chord, an Ab7 chord, and a Bb chord. The third system starts with a Dmin chord, followed by a G7 chord, a Gmin chord, and a C7 chord. The fourth system concludes with a Cmin chord with a 3 overline, an F7 chord, a Bb chord, a Cmin chord with a 3 overline, a Bb chord, a Cmin chord with a 3 overline, a Bb7 chord, an Eb chord, a Bb chord, a Cmin chord with a 3 overline, and ends with a final Cmin chord with a 3 overline.

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

249.

# MOTEN'S SWING

BENNY MOTEN

*Ab6*

*Bb7 Eb7*

*Ab*

*1. Bb7 Eb7*

*2. D9 G7 C6 Ami7 Dmi7 G7 C6 Ami7*

*Dmi7 G7 C6 Ami7 F6 Emi7 Dmi7 G7 C Maj7*

*Bbmi7 Eb7 Ab6 Bbmi7*

*Eb7 Bb7 Eb7 Ab6*

*Ab6*

250.

(FAST)

# MOVE

DENZIL BEST

The score is a handwritten musical arrangement for a band. It features eight staves of music. The top staff contains a melody line with chords Bb, Eb7, Bb, F7. The second staff contains a bass line with chords Cmi7, F7, Bb. The third staff contains a melody line with chords Bb7, EbMaj7. The fourth staff contains a bass line with chords C7, F7. The fifth staff contains a melody line with chords Bb, Eb7, Bb, F7. The sixth staff contains a bass line with chords Cmi7, F7, Bb. The seventh staff contains a melody line with chords Bb, Eb7, Bb, F7. The eighth staff contains a bass line with chords Cmi7, F7, Bb.

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>

F7

E7(#9)

Ami

B $\flat$ 7 E7(#9)

254.

## MR. MAGIC

G. WASHINGTON

8 1/2 4

GROVER WASHINGTON - "MR. MAGIC"

## 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∅7 G7

256.

## (MED. SWING) MRS. MINIVER

DEXTER GORDON

Handwritten musical score for Mrs. Miniver, featuring a single melodic line on a staff with various chords written above the notes. The score includes lyrics in parentheses and specific chord names. The time signature is mostly common time (indicated by 'C') with some measures in 12/8 time (indicated by '12'). The key signature changes frequently, indicated by 'F#m7' and 'Bb7'.

Chords and lyrics:

- 1. Bbm7 E7 Bbm7 E7 Abm7 Db7 Abm7 Db7
- Fm7 Bb7 Fm7 Bb7 [1. EbMaj7] Fm7 Bb7 F#m7 B7
- [2. EbMaj7 D7 G7 Cm7 D7 G7]
- Cm7 Cm7 F7 Bbm7 C7 F7
- Bbm7 A7 Gb7 E7 Bbm7 E7 Bbm7 E7
- Abm7 Db7 Abm7 Db7 Fm7 Bb7 Fm7 Bb7
- EbMaj7 Fm7 Bb7 F#m7 B7

PEPPER ADAMS

## (LATIN SWING BRIDGE) MUEZZIN'

(LATIN)

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

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

258.

=118

# MY LITTLE SIX-DE-SIDES C. PARKER

8/4

CHARLIE PARKER — VERNE 8000 € 2515

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

**G 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> (<sup>#9</sup>)**      **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> (<sup>b9</sup>)**      **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> (<sup>#9</sup>)**      **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"

# THE NEARNESS OF YOU

261.  
H. WASHINGTON  
H. CARMICHAEL

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

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

262.

(MED. SWING)

## A NEW THING

SLIDE HAMPTON

Handwritten musical score for a solo instrument, likely trumpet or saxophone, featuring a single melodic line with harmonic chords indicated below the staff. The score consists of eight staves of music, each ending with a repeat sign and a '2.' indicating a second ending. The key signature changes frequently, corresponding to the chords indicated. The chords include Dm7, EΦ7, A+7, Dm7, EΦ7, A+7, Cm7, F7, BbMaj7, EΦ7, A+7, 1. A+7, 2. A+7, Cm7, F7(b9), Dm7, G7(b9), EbMm7, Ab7, 2. BbMaj7, EΦ7, A+7, Dm7, EΦ7, A+7, Cm7, F7, BbMaj7, EΦ7, A+7, A+7, Dm7, EbMm7, Dm7, G7, Cm7, F7, BbMaj7, A+7, Dm7.

## 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 More

SONNY ROLLINS

Handwritten musical score for "No More" by Sonny Rollins. The score consists of six staves of music. The first two staves show a melodic line with chords Bb, G7, Cmi7, F+7, Bb, G7, Cmi7, F+7, Fmi7, Bb7, EbMaj7, and Eo. The third staff shows a bass line with D7 and G7. The fourth staff shows a bass line with C7 and F7. The fifth and sixth staves repeat the melodic line from the first two staves, ending with a bass line with Bb, G7, Cmi7, F+7, Bb, G7, Cmi7, F+7, Fmi7, 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 (F#), 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 Gm7, followed by Bbm7, Bm7, E7, Am7, D7, Gm7, C7, Gbmaj7, and Bm7(b5). The third staff continues with Gm7, C7, Gbmaj7, and Bm7(b5). The fourth staff concludes with Gm7, C7, Gbmaj7, and Bm7(b5).

# Now's the Time

CHARLIE PARKER

J=120

Handwritten musical score for "Now's the Time" by Charlie Parker. The score is in 6/4 time and includes a tempo marking of J=120. The music features a continuous stream of eighth-note patterns. Chords labeled include F7, Bb7, Bb7, B°, F7, Gmin, C7, F7, and C7. The score is written on five staves of music.

266.

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

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

1 Bm7 Bb7 Ami7 D7

2 Bm7 Eb7 Dm7 G7

*SWING* C Maj7 Bm7 Bb7 Ami7

D7 G Maj7 Bb7 C Maj7 F7(#II)

Bm7 Bb7 Ami7 D7 G Maj7

Cm7 F7 BbMaj7 TO LATIN Cm7/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

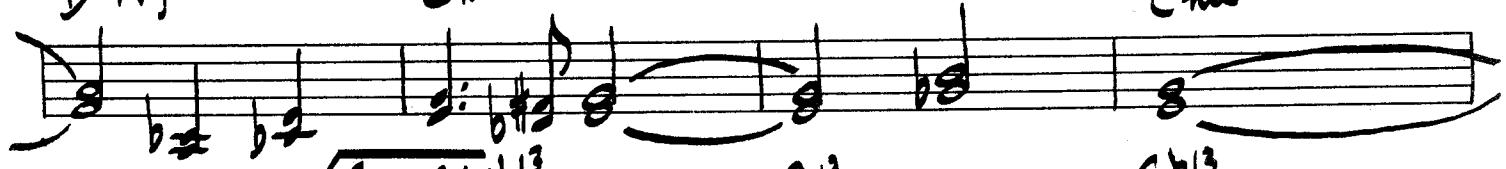
LEE KONITZ

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>G<sup>7</sup>C<sup>7</sup>Fm<sup>9</sup>D<sup>b</sup>Major<sup>7</sup>Cm<sup>7</sup>Cm<sup>7</sup>

(SWING: Ab13)

G13

Gb13

Ab13

G13

(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!

271

A handwritten musical score for a band, likely for guitar or piano, consisting of eight staves. The score includes lyrics and chords such as G, D7, G, C9, G, Ami, D7, G, D7, G, C9, G, G, Emi, A9, Ami7, D7, G, D7, G, C9, G, D7, G, C9, G, G, 1. G, C, D, Ami7, D7, L. G, C, D, Ami7, G.

272.

## OLD DEVIL MOON

Handwritten musical score for "Old Devil Moon" featuring lyrics and chords. The score is in 2/4 time and includes a section labeled "CODA".

**Chords:**

- F<sup>6</sup>
- C<sup>mi7</sup>
- F<sup>6</sup>
- C<sup>mi7</sup>
- F<sup>Maj7</sup>
- C<sup>mi7</sup>
- F<sup>9sus</sup>
- F<sup>7</sup>
- B<sup>b</sup>M<sup>aj7</sup>
- A<sup>b</sup>m<sup>i7</sup>
- D<sup>b7</sup>
- G<sup>b</sup>
- C<sup>13</sup>
- F<sup>6</sup>
- C<sup>mi7</sup>
- F<sup>6</sup>
- C<sup>mi7</sup>
- D<sup>Maj7</sup>
- D<sup>mi</sup>
- D<sup>mi7</sup>
- D<sup>mi7</sup>
- G<sup>7</sup>
- G<sup>mi7</sup>
- C<sup>7</sup>
- (D.C. al CODA)
- F<sup>6</sup>
- C<sup>mi7</sup>
- D<sup>b</sup>M<sup>aj7</sup>
- CODA
- F<sup>Maj7</sup>
- C<sup>mi7</sup>
- F<sup>Maj7</sup>
- E<sup>b</sup>
- G<sup>b7</sup>
- F<sup>6</sup>
- (G<sup>mi7</sup> C<sup>7</sup>)

ZOOT SIMS - "WARM TENDR"

273.

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

8#4 G<sup>Maj</sup> C7(#11)  
 G<sup>Maj</sup> BΦ<sup>7</sup> E<sup>7</sup>

A<sup>maj</sup> F7(#11)  
 B<sup>maj</sup> B<sup>bo</sup> A<sup>maj</sup> D<sup>7</sup>

D<sup>maj</sup>/G  
 C<sup>Maj</sup> A<sup>7</sup> A<sup>maj</sup> D<sup>7</sup>

G<sup>Maj</sup> BΦ<sup>7</sup> E<sup>7</sup>  
 A<sup>maj</sup> A<sup>maj</sup>/D D<sup>7</sup>

G<sup>Maj</sup> (A<sup>maj</sup> D<sup>7</sup>)

(o) || .

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 1. Eb, F7, Bb7, L. Eb, Fm7, Bb7. The seventh staff shows a bass line with chords 2. Eb, Ab6, Eb. The score includes various markings such as 3-1, L., and Eb.

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 various performance markings like slurs, grace notes, and dynamic changes.

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

$\text{Bb}$

$Eb^7$

$Cm^7$

$F^7$

$Bb$

$Bb^7$

## ONE FOR DADDY - O

NAT ADDERLY

$Bb^7$

$Eb^7$

$(E^0)$

$Bb^7$

$F^7$

$Bb^7$

$C^{\phi}7$

$Bb^7$

$Bb^7$

$Bb^7$

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 follows with a similar melodic line. The third staff features a prominent bassoon-like line with sixteenth-note figures. The fourth staff introduces a rhythmic pattern with eighth-note pairs. The fifth staff shows a melodic line with sixteenth-note patterns. The sixth staff concludes the piece with a melodic line and a final dynamic marking.

GERRY MULLIGAN - "IDOL GOSSIP"

(BALLAD)

# PANNONIKA

T. MONK

281.

CMaj7 Eb<sup>b</sup>mi7 Ab7 Dmi7 Bb7 Eb Eb7  
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 Eb7  
Ab7 Db7 GbMaj7 F7(alt.) Eb<sup>b</sup>mi7 Ab7 G7 Dmi7 G7(b9)  
Dbm7

282.

 $\text{♩} = 126$ 

## PALO-ALTO

LEE KONITZ

Handwritten musical score for "PALO-ALTO" by Lee Konitz. The score is in 4/4 time and consists of six staves of music. The key signature changes frequently, indicated by labels such as F, G<sub>mi</sub>, B, B<sub>b</sub>maj7, 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 present above the first few measures. The tempo is marked as  $\text{♩} = 126$ .

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

The musical score is composed of five staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, followed by a rest, and then a section starting with an A7 chord. The second staff begins with a bass clef and a key signature of one sharp. It contains a rhythmic pattern of eighth and sixteenth notes, followed by a section starting with a G7 chord. The third staff begins with a treble clef and a key signature of one sharp. It shows a rhythmic pattern of eighth and sixteenth notes, followed by a section starting with a C7 chord. The fourth staff begins with a bass clef and a key signature of one sharp. It contains a rhythmic pattern of eighth and sixteenth notes, followed by a section starting with a D7 chord. The fifth staff begins with a treble clef and a key signature of one sharp. It shows a rhythmic pattern of eighth and sixteenth notes, followed by a section starting with a Gmi chord. The sixth staff begins with a bass clef and a key signature of one sharp. It contains a rhythmic pattern of eighth and sixteenth notes, followed by a section starting with a C7 chord. The score concludes with a final section starting with an F chord.

LEE KONTZ - PRESTIGE #7004

284.

## PATTERNS

OLIVER NELSON

Handwritten musical score for a single melodic line, likely for piano or guitar. The score consists of ten staves of music, each with a unique key signature and a specific melodic pattern. The keys are labeled above each staff:

- Staff 1: E♭ Maj<sup>7</sup>
- Staff 2: E♭ Maj<sup>7</sup>
- Staff 3: G♭ Maj<sup>7</sup>
- Staff 4: D♭ Maj<sup>7</sup>
- Staff 5: E Maj<sup>7</sup>
- Staff 6: E♭ Maj<sup>7</sup>
- Staff 7: G♭ Maj<sup>7</sup>
- Staff 8: F Maj<sup>7</sup>
- Staff 9: A♭ Maj<sup>7</sup>
- Staff 10: G Maj<sup>7</sup>
- Staff 11: C Maj<sup>7</sup>
- Staff 12: B♭ Maj<sup>7</sup>
- Staff 13: A Maj<sup>7</sup>
- Staff 14: D Maj<sup>7</sup>
- Staff 15: B Maj<sup>7</sup>
- Staff 16: A♭ Maj<sup>7</sup>

The music is written in common time (indicated by 'C') and features eighth-note patterns. The first four staves (E♭ Maj<sup>7</sup>, E♭ Maj<sup>7</sup>, G♭ Maj<sup>7</sup>, D♭ Maj<sup>7</sup>) are identical. The fifth staff (E Maj<sup>7</sup>) has a different pattern. The sixth staff (E♭ Maj<sup>7</sup>) and seventh staff (G♭ Maj<sup>7</sup>) also have distinct patterns. The eighth staff (F Maj<sup>7</sup>) and ninth staff (A♭ Maj<sup>7</sup>) continue the sequence. The tenth staff (G Maj<sup>7</sup>) and eleventh staff (C Maj<sup>7</sup>) provide a transition. The twelfth staff (B♭ Maj<sup>7</sup>) and thirteenth staff (A Maj<sup>7</sup>) continue the sequence. The fourteenth staff (D Maj<sup>7</sup>) and fifteenth staff (B Maj<sup>7</sup>) conclude the piece. The sixteenth staff (A♭ Maj<sup>7</sup>) is a final, short section.

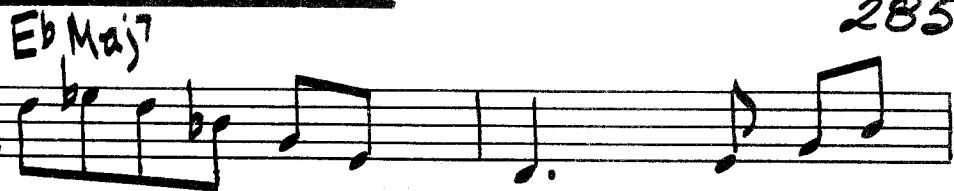
- PATTERNS PG2 -

285.

F Maj<sup>7</sup>



E♭ Maj<sup>7</sup>



C Maj<sup>7</sup>



1. B Maj<sup>7</sup>



F Maj<sup>7</sup>



E♭ Maj<sup>7</sup>



A Maj<sup>7</sup>



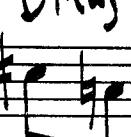
2. B♭ Maj<sup>7</sup>



G♭ Maj<sup>7</sup>



D Maj<sup>7</sup>



B♭ Maj<sup>7</sup>



A♭ Maj<sup>7</sup>



E Maj<sup>7</sup>



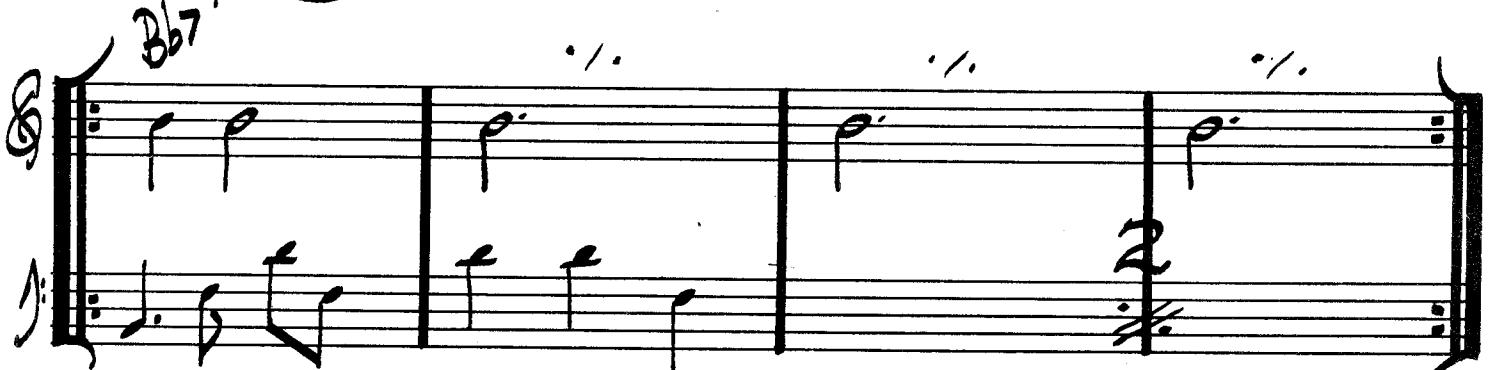
C Maj<sup>7</sup>



A♭ Maj<sup>7</sup>



B♭7



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 F<sub>+7</sub> 289.

B<sub>b</sub> D<sub>b</sub> 1. C<sub>mi</sub>⁷ B<sup>o</sup> 2. C<sub>mi</sub>⁷ F<sup>1</sup> B<sub>b</sub>⁷ E<sub>b</sub>⁷

D  
// G⁹ G+⁷

C  
// F F+⁷

C<sub>mi</sub>⁷ C<sub>mi</sub>⁷ E<sub>bmi</sub>⁷ 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>b</sub>⁷ E<sub>b</sub>⁷ A<sub>b</sub>⁷ A<sub>7</sub> B<sub>b</sub>⁷

290.

# PERDIDDO LINE

JIMMY HAMILTON  
CLARK TERRY

The musical score consists of ten staves of handwritten jazz notation. The notation includes various note heads, stems, and bar lines. Chords are indicated above the staff, such as Cm7, F7, Bb, G7, D7, C7, F7, Bb, G7, Cm7, F7, Bb, G7, Cm7, F7, Bb, D7b, and Cm7. The lyrics "PERDIDDO LINE" are written above the first staff, and "I'm gonna get you" is written below the last staff. The score is set against a background of vertical bar lines.

- PG 2 -

- PERIODOLINE -

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

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

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

292

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

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 key signature changes frequently, indicated by various sharps and flats. The tempo is mostly quarter note = 120. The score includes dynamic markings like forte (f), piano (p), and sforzando (sf). Harmonic progressions are marked with Roman numerals and specific chords like C7(#9), D7(#9), E7(#9), and Bbmaj7/F. Pedal points are marked with F-PEDAL. The score concludes with a section labeled "SOLD ON LAST 10 BARS (PEDAL F SECTION)".

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 key signature changes frequently, indicated by various sharps and flats. The tempo is mostly quarter note = 120. The score includes dynamic markings like forte (f), piano (p), and sforzando (sf). Harmonic progressions are marked with Roman numerals and specific chords like C7(#9), D7(#9), E7(#9), and Bbmaj7/F. Pedal points are marked with F-PEDAL. The score concludes with a section labeled "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 EUSEN

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>

GMaj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> (E<sup>b</sup>Maj<sup>7</sup>) D<sup>Δ</sup><sup>7</sup> G<sup>7</sup>(b9)

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

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>

GMaj<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup> Eb

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

## PROGRESSION

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

**Chords and Progression:**

- System 1: Gb7, F, Gmi, C7, F, Gb, D7, C7, A7, Ab7, G7, Bbmi7, Eb7, FMaj7#II, A7
- System 2: Dmi, F, Gmi, Gb, Abmi, D7, D7, C7

**Performance Instructions:**

- Measure 1: Gb7 (Bass line)
- Measure 2: F (Bass line)
- Measure 3: Gmi (Bass line)
- Measure 4: C7 (Bass line)
- Measure 5: F (Bass line)
- Measure 6: Gb (Bass line)
- Measure 7: D7 (Bass line)
- Measure 8: C7 (Bass line)
- Measure 9: A7 (Bass line)
- Measure 10: Ab7 (Bass line)
- Measure 11: G7 (Bass line)
- Measure 12: Bbmi7 (Bass line)
- Measure 13: Eb7 (Bass line)
- Measure 14: FMaj7#II (Bass line)
- Measure 15: A7 (Bass line)
- Measure 16: Dmi (Bass line)
- Measure 17: F (Bass line)
- Measure 18: Gmi (Bass line)
- Measure 19: Gb (Bass line)
- Measure 20: Abmi (Bass line)
- Measure 21: D7 (Bass line)
- Measure 22: D7 (Bass line)
- Measure 23: C7 (Bass line)

300.

2-BEAT  
[MED-UP]

# THE PREACHER.

HORACE SILVER.

(BLUES) PURSUANCE JOHN COLTRANE

# QUICKSILVER

<sup>301.</sup>  
HORACE SILVER

ART BLACKKEY - BLUENOTE #BLP-5037  
SP-402

302.

# RECADO BOSSA NOVA

DALMA FERREIRA

The musical score is handwritten on eight staves. The first staff starts with a D major chord (Dmi) followed by a D7 chord. The second staff begins with a G major chord (Gmi). The third staff starts with a G major chord (Gmi) and includes a G major chord over E (Gmi/E). The fourth staff starts with an A major chord (A7). The fifth staff starts with an E major chord (E7). The sixth staff is labeled "1." and starts with a D major chord (Dmi) followed by a Dm7 chord. The seventh staff is labeled "2." and starts with a D major chord (Dmi), followed by a G major chord (Gmi), an A major chord (A7), and a D major chord (Dmi). The eighth staff starts with a D major chord (Dmi) followed by a D7 chord.

J=210

## RED CROSS

The musical score is handwritten on eight staves. The key signature changes throughout the piece, with labels like B<sup>b</sup>, D<sup>7</sup>, G<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, and B<sup>b</sup> placed above specific measures. The time signature varies, with some measures having a 12/8 feel indicated by a bracket. The tempo is set at J=210. The music features complex melodic lines with many slurs, grace notes, and dynamic markings.

CHARLIE PARKER - "THE SAVVY SESSIONS"

304.

(BALLAD)

## A REMARK YOU MADE

JOE ZAWINUL

Handwritten musical score for a ballad titled "A REMARK YOU MADE" by Joe Zawinul. The score consists of ten staves of music, each with a key signature of D minor (two flats). The music is in common time. Chords are labeled above the staff, and some notes have specific rhythms indicated below them. The score includes various musical markings such as fermatas, grace notes, and dynamic changes. The lyrics are not explicitly written, but the title provides context for the piece.

Chords labeled in the score:

- E♭Maj<sup>7</sup>
- B♭7(sus4) / E♭
- E♭Maj<sup>7</sup>
- B♭7(sus4)
- E♭
- E♭/D
- Cm<sup>7</sup>
- Cm<sup>7</sup>/B♭
- A♭Maj<sup>7</sup>
- D<sup>7</sup>
- G<sup>7</sup>
- Cm<sup>7</sup>
- A♭/C
- G/B
- E♭/B♭
- F/A
- B♭7/A♭
- Gm<sup>7</sup>
- Cm<sup>7</sup>
- A♭/C
- G/B
- Cm<sup>7</sup>
- Fm<sup>7</sup>
- Fm<sup>7</sup>/E♭
- Fm<sup>7</sup>/D
- G<sup>7(b9)</sup>
- Cm<sup>7</sup>
- Cm<sup>7</sup>/B♭
- A♭Maj<sup>7</sup>
- G<sup>7(b9)</sup>/A♭
- G<sup>7(b9)</sup>
- Cm<sup>7</sup>
- E♭Maj<sup>7</sup>
- D♭Maj<sup>7</sup>
- B♭7(sus4)
- E♭Maj<sup>7</sup>
- B♭7(sus4)
- E/C
- E♭/D
- E♭Maj<sup>7</sup>
- Gm<sup>7</sup>
- Cm<sup>7</sup>
- Cm<sup>7</sup>/B♭
- A♭Maj<sup>7</sup>
- G<sup>7(b9)</sup>
- Cm<sup>7</sup>
- A♭/C
- Gm<sup>7</sup>
- Cm<sup>7</sup>
- Fm<sup>7</sup>/A♭
- F/A
- B♭7(sus4)
- E♭Maj<sup>7</sup>
- E♭/D
- Cm<sup>7</sup>
- Cm<sup>7</sup>/B♭
- A♭Maj<sup>7</sup>
- A♭/G
- Fm<sup>7</sup>
- B♭7(sus4)
- E♭Maj<sup>7</sup>
- B<sup>7</sup>(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)      Cmi      F#m<sup>7</sup>/C      Bb<sup>7</sup>(sus4)      EbMaj<sup>7</sup>      Eb<sup>7</sup>/Cb      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      F#m<sup>7</sup>/C      Cmi      Bb<sup>7</sup>(sus4)

Eb      Eb<sup>7</sup>/D      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>      F#m<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>      D#Maj<sup>7</sup>  
(1ST TIME ONLY)      EbMaj<sup>7</sup>      G/B      Eb/Bb      F/A      Bb<sup>7</sup>/Eb<sup>7</sup>

Gmi<sup>7</sup>      Cmi      D#Maj<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> C<sup>6</sup>/E E♭<sup>0</sup>

D⁹⁰⁹ G<sup>7</sup> 1. C<sup>6</sup> A⁹⁰⁹ D⁹⁰⁹ G<sup>7</sup> E⁷(b⁹)

2. C<sup>6</sup> E⁷(b⁹) A⁷(b⁹)

D⁹⁰⁹ G⁺<sup>7</sup> G<sup>7</sup>

G<sup>7</sup> A♭<sup>7</sup> C Maj<sup>7</sup> C<sup>6</sup>/E E♭<sup>0</sup>

D⁹⁰⁹ G<sup>7</sup> C<sup>6</sup> (D⁹⁰⁹ G<sup>7</sup>)

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 organized into four measures per staff. The first staff starts with a D minor chord (Dmi) followed by a (A7) chord. The second staff begins with a D minor chord (Dmi). The third staff starts with a Bb7 chord followed by an A7 chord. The fourth staff begins with a D minor chord (Dmi). The fifth staff starts with a G minor 7th chord (Gmi7) followed by a C7 chord. The sixth staff begins with an F chord. The seventh staff starts with an A7 chord. The eighth staff begins with a D minor chord (Dmi).

STAN GETZ - ROYAL ROOST # RLP-240

## RHYTHM-A-KING

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

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

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

$D^1$   $G^1$

$C^1$   $F^1$

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

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

(SOLO OVER RHYTHM CHANGES)

310.

(UP TEMPO)

## SALT PEANUTS

GILLESPIE / CLARK

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

PHIL WOODS - "MUSIQUE DU BOIS"

3/2.

(MEO. BLUES)

## SANDU

CLIFFORD BROWN

8 bb 4

E♭7      E♭7      A♭7      A°      E♭7

E♭7      A♭7      A°      E♭7

Gmin7      C7(b9)      Fmin7      B♭7      1. Gmin7      C7

Fmin7      B♭7      2. E♭7      (Fmin B♭7 )

(UPTEMPO)

JOHNNY COLES

SOLOS BLOW  
FREE ON F7(#9)

8 bb 4

F7(#9)      F7(#9)      D♭7      C7      F7(#9)      C7

F7(#9)      F7(#9)      D♭7      C7

F7(#9)      D♭7      C7      F7(#9)      F7

B♭min7      E♭7      A♭min7      D♭7      G°7      C7      F7(#9)

# SEPTEMBER IN THE RAIN

H. WARREN

3/3.

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

The lyrics are:

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

Chords are indicated below the lyrics:

- 1st staff: Abm16
- 2nd staff: Bb13
- 3rd staff: AbMaj7
- 4th staff: Bb13
- 5th staff: Eb7
- 6th staff: F7
- 7th staff: Ab6
- 8th staff: Bb13
- 9th staff: L. Eb

314.

## SEPTEMBER SONG

K. WEILL

AΦ7 F7 A7 F#m Bb7 CMaj7 (Bb7)  
 D7sus D7 DΦ7 G7(b9) CMaj7  
 C7  
 Dm7 G7(b9) CMaj7 C7  
  
 F#m  
  
 F#Φ7 Gsus (DΦ7, Gsus)  
  
 DΦ7 G7sus C6

315.

(1950) ST. THOMAS SANNY ROLLINS

ERIC DOLPHY

## SERENE

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 B<sup>(b9)</sup>7 Ab7 A<sup>(b9)</sup>7  
D<sup>(#11)</sup>7 C<sup>(#11)</sup>7 B7 F<sup>(#9)</sup>7 C<sup>(#11)</sup>7 Ab<sup>(#11)</sup>7  
Ab<sup>(#11)</sup>7 B<sup>(#11)</sup>7 Bb7 B7 Bb7 B7 Bb7 B7

(BRIGHT WALK) SONG FOR MY LADY MCCOY TYNER

8/8

Dmi C BbMaj7 1. A<sup>(b9)</sup>7  
2. A<sup>(b9)</sup>7 Dmi C BbMaj7 A<sup>(b9)</sup>7  
Dmi C BbMaj7 A<sup>(b9)</sup>7  
Dmi C BbMaj7 A<sup>(b9)</sup>7  
Dmi C BbMaj7 A<sup>(b9)</sup>7  
Dmi C BbMaj7 A7

318.

# SHINY STOCKINGS

E. FOSTER

Handwritten musical score for "Shiny Stockings" by E. Foster. The score is arranged for a band or orchestra, featuring six staves of music. The staves include various instruments, likely woodwinds, brass, and strings. Chords and key changes are indicated above the staves, such as A<sub>min</sub>7, B<sub>b</sub>maj7, E<sub>b</sub>7, B<sub>b</sub>maj7, E7, G6, A<sub>b</sub>6, D<sub>b</sub>7, A<sub>b</sub>6, B<sub>0</sub>7, Bm7, B<sub>b</sub>maj7, E<sub>b</sub>7, D<sub>b</sub>maj7, C<sub>m</sub>7, 1. F7, D<sub>m</sub>7, G7, C6, Cø7, F7(69), 2. F7, B<sub>b</sub>maj7/E<sub>b</sub>, and E<sub>b</sub>7. The score is in common time.

# 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

Emi  
Ami  
E<sup>b</sup>mi  
Cmi  
F<sup>7</sup>

B<sup>b</sup>mi  
Ami  
Dmi  
Eb  
Ami  
1. D<sup>7</sup>

2. D<sup>7</sup>

(CODA ON OUT CHORUS ONLY)

(TO SOLOS)

G Maj (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>d</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 for "Sister Sadie" features two staves of handwritten notation. The top staff begins with a G7 chord, followed by a series of eighth-note patterns. The bottom staff begins with a C7 chord, followed by a similar series of eighth-note patterns. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with 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 eighth-note pattern.

326.

(HED SWING)

## SLIPPED DISC

B. GOODMAN

**A**

**B**

## (= SLIPPED DISC Pg 2)

**C**

D<sub>b</sub> D<sup>o</sup> A<sub>b</sub> A<sub>b7</sub> D<sub>b</sub> D<sup>o</sup> A<sub>b</sub> F<sub>7</sub>  
 Ab Ab7 Db D<sup>o</sup> Ab F<sub>7</sub>  
 B<sub>b7</sub> E<sub>b7</sub> A<sub>b7</sub> D<sub>b</sub> D<sup>o</sup>  
 Ab A<sub>b7</sub> Db D<sup>o</sup> Ab  
 D<sub>b</sub> D<sup>o</sup> Ab F<sub>7</sub> 1. B<sub>b7</sub> E<sub>b7</sub> A<sub>b7</sub> D<sub>b</sub>  
 LAST X ONLY B<sub>b</sub> A<sub>7</sub> A<sub>b</sub> A<sup>o</sup> A<sub>b</sub>  
 B<sub>b7</sub> A<sub>7</sub> A<sub>b</sub> A<sub>b</sub>  
 (BLOWING OVER SEC. [C] ONLY)

328.

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

The musical score is handwritten on six staves. It begins with a key signature of B-flat major (two flats), a time signature of 4/4, and a dynamic of  $F_maj^7$ . The first staff includes a bass line with notes B-flat major 7, G-sharp major 7, C-sharp major 7, and 1. F major 7. The second staff starts with 2. F major 7. The third staff features a bass line with D-flat major 7 (sharp 11), C major 7, B major 7, B-flat major 7, E major 7, and A major 7. The fourth staff includes a bass line with A-flat major 7 (flat 5), G-sharp major 7, C-sharp major 7 (flat 9), F major 7, and B-flat major 7. The fifth staff begins with  $F_maj^7$ , followed by a 3/4 time signature, and ends with  $F^7$ . The sixth staff concludes with  $B_{b7}$ ,  $G^{\#7}$ , 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

The musical score consists of ten staves of handwritten music. The first staff starts with a C major chord (Cmi⁷) followed by a D⁹ chord (D⁹), a G⁷ chord, another C major chord (Cmi⁷), and an F major chord (Fmi⁷). The second staff begins with a C major chord (Cmi⁷), followed by a D⁹ chord, a G⁷(b9) chord, another C major chord (Cmi⁷), and a 1. D⁹ chord (D⁹) followed by a G⁷ chord. The third staff starts with an F major chord (Fmi⁷) and a C⁹(b9) chord, followed by an E♭ major chord (E♭Maj⁷), an F major chord (Fmi⁷), and a C⁹(b9) chord. The fourth staff begins with a G⁹(b9) chord, followed by a C major chord (Cmi⁷), a D⁹ chord, a G⁷ chord, and a C major chord (Cmi⁷). The fifth staff starts with an F major chord (Fmi⁷), followed by a C major chord (Cmi⁷), a D⁹(b5) chord, a G⁹(b9) chord, and a C major chord (Cmi⁷). The sixth staff starts with a C major chord (Cmi⁷).

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

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

Handwritten musical score for "Someone to Watch Over Me" in 2/4 time. The score consists of ten staves of music with various chords and notes. Chords include AbMaj<sup>7</sup>, DΦ<sup>7</sup>, Db<sup>7</sup>, Cm<sup>7</sup>, B°, Bbm<sup>7b5</sup>, Cm<sup>7</sup>F<sup>7</sup>, Bbm<sup>7</sup> (Cm<sup>7</sup>Db<sup>6</sup>), D°, Eb<sup>7sus</sup>, 1. Cm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>, 2. AbMaj<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>, DbMaj<sup>7</sup>, DΦ<sup>7</sup>, G<sup>7</sup>, Cm<sup>7</sup> F<sup>7(b9)</sup>, AbMaj<sup>7</sup>/Eb<sup>7</sup>, Db<sup>7</sup>, Cm<sup>7</sup> F<sup>7(b9)</sup>, AbMaj<sup>7</sup> (Ab<sup>7</sup>), DΦ<sup>7</sup>, Db<sup>7</sup>, Cm<sup>7</sup> B°, Bbm<sup>7b5</sup>, Cm<sup>7</sup> F<sup>7</sup>, Bbm<sup>7</sup> (Cm<sup>7</sup>Db<sup>6</sup>), D°, Eb<sup>7sus</sup>, AbMaj<sup>7</sup> (F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>)

BEN WEBSTER - "SEE YOU AT THE FAIR"

332.

## (MED. LATIN ROCK) SONG FOR BILBAO P. METHENY

64

1. & 3.

2.

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

(8) A<sub>mi</sub><sup>7</sup> B<sub>b</sub>Maj<sup>7</sup> G<sub>mi</sub><sup>7</sup> A<sub>b</sub>Maj<sup>7</sup> F<sub>mi</sub><sup>7</sup> G<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> B<sub>mi</sub><sup>7</sup>

(8)

(Coda)

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

C<sub>mi</sub><sup>7</sup> (#II)

P. METHENY - "RAVELS"

333.

## SOUL EYES

84

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

F<sub>mi</sub><sup>7</sup> B<sub>b7(b9)</sub> G<sub>9</sub> C<sub>7(b9)</sub>

AbMaj<sup>7</sup> A<sup>9</sup> D<sub>7(b9)</sub> GMaj<sup>7</sup> Db<sub>7(#II)</sub>

G<sub>bMaj</sub><sup>7</sup> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> E<sub>bMaj</sub><sup>7</sup> D<sup>9</sup> G<sub>7(b9)</sub>

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

F<sub>mi</sub><sup>7</sup> B<sub>b7(b9)</sub> G<sub>9</sub> C<sub>9(b9)</sub>

AbMaj<sup>7</sup> A<sup>9</sup> D<sub>7(b9)</sub> G<sup>9</sup> C<sub>9(b9)</sub>

F<sub>mi</sub><sup>9</sup> B<sub>b7(b9)</sub> E<sub>bMaj</sub><sup>7</sup> (D<sup>9</sup> G<sub>7(b9)</sub>)

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.
- Chords: F# 7, Bmi, 1. Em7 A7.

**Bottom Staff:**

- Chords: 2. Em7 A7, G7(#11), Bmi, Bmi.
- Performance: IMPROVISE, Em7, A7, D, Em7.
- Chords: F, A7, G Maj 7/D, F# Maj 7/D, F Maj 7/D.
- Performance: Eb Maj 7/D, DMaj., Eb Maj 7.
- Chords: F# 7, Bmi, C# 7, F# 7, Bmi.
- Performance: 1ST TIME, FOR ENDING, G# 7, F# 7, Bmi, C# 7, F# 7.
- Chords: Bmi, F# 7, Bmi, C# 7, F# 7, Bmi.
- Performance: C# 7, F# 7, Bmi, C# 7, F# 7.
- Chords: 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

Handwritten musical score for "Stardust" in 6/4 time. The score consists of two staves of music. The top staff begins with a C major chord, followed by F major (F<sup>6</sup>), D minor 7 (Dm7), E minor 7 (Em7), A7, D minor 7 (Dm7), C#7, D minor 7 (Dm7), G7, G7(sus), G7/G7, C7, F6, F major (F<sup>6</sup>), D minor 7 (Dm7), E minor 7 (Em7), A7, D minor 7 (Dm7), C#7, D minor 7 (Dm7), B7, E7, F6, A7, D7, G7, C6, and ends with a G major chord. The bottom staff follows a similar pattern with chords C, G7, G7, C, D9, G7, G7(sus), G7/G7, C7, F6, F major (F<sup>6</sup>), D minor 7 (Dm7), E minor 7 (Em7), A7, D minor 7 (Dm7), C#7, D minor 7 (Dm7), B7, E7, F6, A7, D7, G7, C6, and ends with a G major chord.

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

6<sup>0</sup><sub>b4</sub> G<sup>m</sup> D<sup>7</sup>

2. G<sup>m</sup> E<sup>b7</sup>(#11) A<sup>m7</sup> D<sup>0</sup> D<sup>7</sup>

1. G<sup>m</sup>

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

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

D<sup>7</sup> C<sup>7</sup> G<sup>7</sup> A<sup>m7</sup> D<sup>7</sup>

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

C<sup>7</sup> G<sup>7</sup> E<sup>7</sup>(#9)

A<sup>m7</sup> D<sup>7</sup> G (B<sup>b7</sup> A<sup>m7</sup> D<sup>7</sup>)

# Straight Life

FREDDIE HUBBARD

343

The musical score is handwritten on six staves. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It features a series of quarter notes and rests. The second staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains eighth-note patterns. The third staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes a section labeled "(S.I.M. BS.)" followed by a bass clef and a key signature of one flat. The fourth staff continues with a treble clef and a key signature of one flat. The fifth staff starts with a bass clef and a key signature of one flat. The sixth staff concludes with a treble clef and a key signature of one flat.

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 345.  
SONNY ROLLINS

The musical score consists of six staves of handwritten music. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. The first staff contains four measures: F<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

Ab Ao Eb<sup>7</sup> Ab Ao Eb<sup>7</sup>

Ab Bbm7 Eb<sup>7</sup>

Ab Ao Eb<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup>

(A) AbMaj<sup>7</sup> Ab

AbMaj<sup>7</sup> Ab Ab/Gb F<sup>7</sup>

Bbm7 Eb<sup>7</sup> E<sup>o</sup> Fm

Bb<sup>7</sup> Eb<sup>7</sup>

AbMaj<sup>7</sup> Ab

Ab7 Db

Db Dbm7 Ab Ab/Gb F<sup>7</sup> Cm7 F<sup>7</sup>

Bbm7 Eb<sup>7</sup> Ab

(Eb<sup>7</sup>)

SOLOS FROM [A]

348.

L. KONITZ

# Sub-Conscious-Lee

$\text{=126}$

Chords labeled in the score:

- F#mi
- C7
- G7
- Dm7
- G7
- C Maj7
- F#mi
- C Maj7
- G7
- G7(65)
- C Maj7
- BbMaj7
- G7
- Ab7
- G7
- F#mi
- C7
- G7
- C Maj7
- 1. C Maj7
- 2. C Maj7

# SUMMER IN CENTRAL PARK

L.SILVER

The musical score is handwritten on ten staves. The first staff starts with F<sup>b</sup>9. Subsequent staves include chords such as A7(b9/#5), Dm9, G13, Dm9, Gm7, A7(b9), Dm9, Dm9, Gm7, C7(b9), Fm9, A7(b9/#5), Dm9, G13, Dm9, Gm7, C7(b9), Dm9, Gm7, C7(b9), and concludes with a Coda section featuring Gm7, C7(b9), AbMaj9, GbMaj9, Fm9, Gm7, C7(b9) Q.C. AL CODA, and a final Fm9.

350.

# THE SUMMER KNOWS

M. LEGRAND

The musical score is handwritten on two staves. The top staff starts with a key signature of B-flat major (two flats) and a time signature of common time (indicated by a '4'). The bottom staff starts with a key signature of C major (no sharps or flats) and a time signature of common time (indicated by a '4'). The music features a variety of chords, many of which are labeled above the notes. These include:

- F#mi
- F#miΔ7/E
- F#miΔ7/Eb
- DΦ7
- Bb#mi
- Bb#miΔ7/A
- Bb#miΔ7/Ab
- GΦ7
- C7sus
- C7(b9)
- FMaj7
- Bb#miΔ7/F
- FMaj7
- C#miΔ7/F
- BbMaj7
- BΦ7
- E7(b9)
- AMaj7
- E7(b9)
- AMaj7
- Eb7(b9)
- AbMaj7
- Eb7(b9)
- AbMaj7
- D7(b9)
- G
- GΦ7
- FMaj7/C
- GΦ7/C
- FMaj7/C
- Bb#miΔ7/C
- FΦ7/C
- GΦ7/C
- F#mi

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 varies throughout the piece, indicated by labels like F<sup>7</sup>, E<sup>b</sup><sup>7</sup>, and C<sup>7(#9)</sup>. The time signature is mostly common time (indicated by a 'C'). The score includes various performance techniques such as grace notes, slurs, and dynamics. Several sections are labeled: "(SAMBA)" at the beginning, "VAMP" in the middle, "SOLOS" before a section, and "AFTER SOLOS" followed by "D.S. al CODA". A circled "2" is placed near the end of the score. The title "SUNSHINE EXPRESS" is written in large, bold letters across the top of the staves. The author's name, "BUD SHANK", is written in a cursive style in the upper right corner.

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 Roman numerals and letters (D, G, C, F, Em, A, Dm, A, E, E). The score begins with a treble clef, common time, and a key signature of one sharp. The lyrics are written below the notes. The score concludes with a repeat sign and a second ending instruction.

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#

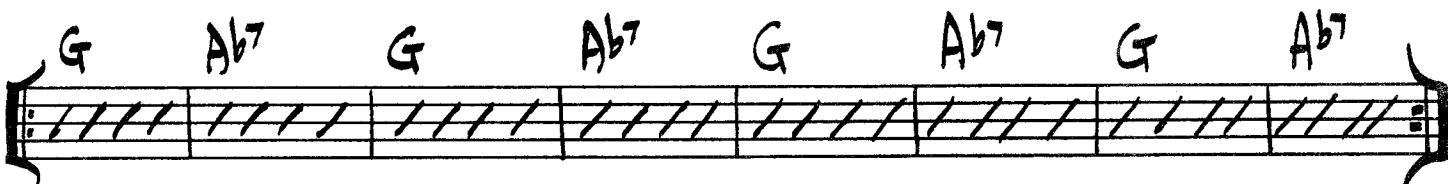
C#

F#

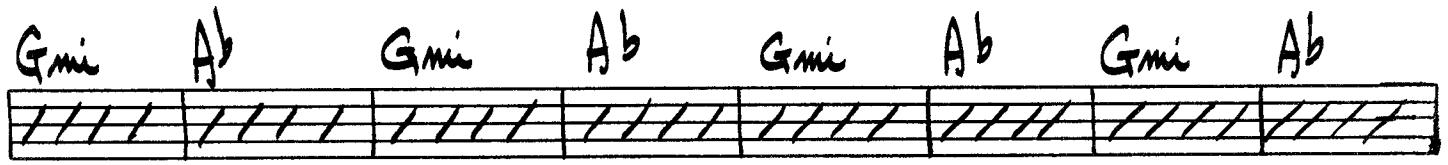
355.

(SOLO CHANGES:

G Ab<sup>7</sup> G Ab<sup>7</sup> G Ab<sup>7</sup> G Ab<sup>7</sup>



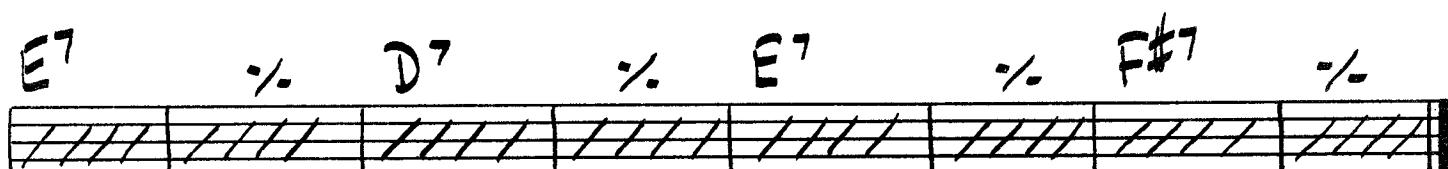
Gmi Ab Gmi Ab Gmi Ab Gmi Ab



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

Handwritten musical score for "Short Riff" by Ed Kaiser. The score is for a band and consists of four staves:

- Staff 1: Bass line. Chord: Bb7.
- Staff 2: Piano line. Chord: Bb7.
- Staff 3: Bass line. Chord: Bb. Chord: F7.
- Staff 4: Piano line. Chord: Bb.

Chords labeled above the staves:

- Bb7
- Bb7
- E<sup>b</sup>7
- E<sup>b</sup>7
- B<sup>b</sup>
- B<sup>b</sup>
- C mi7(b9)
- F<sup>7</sup>

(UP BLUES)

## THE THUMPER

JIMMY HEATH

Handwritten musical score for "The Thumper" by Jimmy Heath. The score is for a band and consists of four staves:

- Staff 1: Bass line. Chord: Bb.
- Staff 2: Piano line. Chord: Bb7.
- Staff 3: Bass line. Chord: Eb.
- Staff 4: Piano line. Chord: Eb7.

Chords labeled below the staves:

- Fmi7
- Bb7
- Eb9
- Ebb7
- Ebb7
- Ab7
- G7(b9)
- Fmi7
- G7
- CΦ7
- F7
- Bb7

(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, Gmi, C7, F, AΦ, D7(#9), Gmi, C7, F, BΦ, E7(#9), A, Bmi, E7, A7, D7(b9), Gmi, C7, F, Bb, Ami, D7(b9), Gmi, C7, Gmi, C7, EΦ, D7(#9), Gmi, EΦ, A7(#9), Dmi, G7, Gmi, C7, F, D7(#9). Measure numbers 3 and 5 are marked with brackets.

Chords and labels:

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

360.

J=132

## TAUTOLOGY

LEE KONITZ

(G<sup>b7</sup>)  $\bar{F}$  x G F D  $\bar{F}$  b  $\bar{F}$   $\bar{F}$   $\bar{F}$  =  $\bar{F}$  x -

F F<sup>7</sup> A<sup>mi</sup>

(G<sup>b7</sup>) x F G  $\bar{F}$   $\bar{F}$  b b b b  $\bar{F}$  x -

D<sup>7</sup> G<sup>mi</sup> C<sup>7</sup> F Maj<sup>7</sup>

C<sup>b7</sup> C Maj<sup>7</sup>(#11) B<sup>b7</sup>(#11) Ab(#11) G<sup>b</sup>Maj<sup>7</sup>(#11) F Maj<sup>7</sup> D<sup>7</sup>

- x C<sup>7</sup> F Maj<sup>7</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> x -

G<sup>mi</sup> C<sup>7</sup> F Maj<sup>7</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> x -

B<sup>b</sup>mi<sup>7</sup> E<sup>7</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>mi<sup>7</sup> Ab

A<sup>mi</sup><sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>b</sup> b<sup>b</sup> b<sup>b</sup> x -

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

O. NELSON - "BLUES & THE ABSTRACT TRUTH"

# TWISTED

WARDELL GRAY

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> Bb<sup>9</sup> Bb<sup>13</sup> G<sup>7(b9)</sup>  
 Cmi / Cmi<sup>d7</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>d7</sup> Cmi<sup>7</sup> F<sup>9</sup> F#<sup>d7</sup>  
 Gmi<sup>7</sup> G<sup>b7</sup> Fmi<sup>7</sup> E<sup>7(alte.)</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/E<sub>b</sub>      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><sub>#</sub>mi<sub>9</sub>      E<sub>b</sub>9

A<sub>7</sub>(b<sub>9</sub>)      D<sub>7</sub>(b<sub>9</sub>)      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/E<sub>b</sub>      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)      B<sub>b</sub><sub>#</sub>mi<sub>9</sub>      E<sub>b</sub>9

D<sub>#</sub>Maj7      G<sub>7</sub>(<sub>b</sub><sub>5</sub>)<sub>9</sub>      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 presented on eight staves. The music is in common time. Key changes are indicated by Roman numerals: 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>, F<sup>7</sup>, (Ab<sup>7</sup>), G<sup>7</sup>, C<sup>7</sup>. The score includes various dynamics and performance instructions, such as accents and slurs. Circled '3' is written under several notes and rests, particularly in the first and third staves, and circled '3' above specific chords in the fourth and eighth staves.

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.

# THIS I DIG OF YOU

HANK MOBLEY

The musical score is handwritten on ten staves. The first staff is for the piano/bass, the second for the piano/bass, the third for the piano/bass, the fourth for the piano/bass, the fifth for the piano/bass, the sixth for the piano/bass, the seventh for the piano/bass, the eighth for the piano/bass, the ninth for the piano/bass, and the tenth for the drums. The music is in 4/4 time. Chords are labeled above the staves. The lyrics are:

THIS I DIG OF YOU  
 HANK MOBLEY

Chords (from top to bottom):  
 B♭Maj⁷ Cmi⁷ Dmi⁷ Cmi⁷  
 D♭Maj⁷ Cmi⁷ Dmi⁷ Fmi⁷ B♭⁷  
 E♭Maj⁷ Emi⁷ A⁷ Dmi⁷ G⁷  
 Dmi⁷ G♭⁷ Cmi⁷ F⁷  
 B♭Maj⁷ Cmi⁷ Dmi⁷ Cmi⁷  
 D♭Maj⁷ Cmi⁷ Dmi⁷ Fmi⁷ B♭⁷  
 E♭Maj⁷ Emi⁷ A⁷ Dmi⁷ G⁷  
 Cmi⁷ F⁷ B♭Maj⁷

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>, Abmij<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(#4) E#7

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 B#7 D#7 F#Maj7

F#mi

F#mi

F#mi

F#mi . > C7(#9) D.C. al CODA

L 3/4

F#mi

F#mi

F#mi

F#mi

WOODY SHAW - "LITTLE RED'S FANTASY"

374.

## TOAD'S PLACE

JEFF LORBER

J=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  $\frac{6}{4}$

$\frac{6}{4}$

$F7(\#II)$   $B^bmi7$   $E_b7$   $Ab$   
 $Ab7$   $D^bMaj7$   $D^bmi7$   $AbMaj7$   
 $F7$   $B^bmi7$   $E_b7$   $Ab7$   
 $Ab7$   $C7(\#II)$   $(D7)$   $(E^b)$   $(E)$   $F7(\#II)$   $(G7)$   
 $(Ab)$   $(A)$   $B^b7(\#II)$   $(C7)$   $(D^b)$   $(D)$   $E_b7$   
 $E_b7$   $D7(\#9)$   $D^bMaj7$   $(3)$   $D^bmi7$   $Ab$   
 $F7(\#II)$   $B^bmi7$   $E_b7$   $(3)$   $AbMaj$   $(3)$   
 $Ab7$

(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 two sections, indicated by a double bar line with repeat dots at the beginning of the second section. The first section starts with a Dm7 chord, followed by a BbMaj7 chord. The melody is primarily composed of eighth-note patterns. The second section begins with a Dm7 chord, followed by a Gm7 chord, then a A7(b5) chord. The melody continues with eighth-note patterns, including a BbMaj7 chord and an EbMaj7 chord. The score concludes with a final Dm7 chord, followed by a B7(b5) chord. The title "VONETTA" is written above the first staff, and the author's name "EARLKLIUGH" is written above the last staff.

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>)

BENNY CARTER

## A WALK'IN THING

INTRO



Handwritten musical score for the first section of the melody. It consists of two staves in 6/8 time. The melody continues with the same pattern of half notes and eighth notes. The chords are labeled: Dmi, Dmi/C, BΦ7, BbMaj7, Dmi/A, Gmi7. A bracket indicates the end of the section: 1. Dmi/F, EΦ7 A7.

Handwritten musical score for the second section of the melody. It consists of two staves in 6/8 time. The melody begins with a half note followed by eighth notes. The chords are labeled: Cmi7, F7, BbMaj7, Cmi7, F7, BbMaj7.

Handwritten musical score for the second section of the melody. It consists of two staves in 6/8 time. The melody continues with the same pattern of half notes and eighth notes. The chords are labeled: Cmi7, F7, BbMaj7, Bmi7, E7, A7.

Handwritten musical score for the third section of the melody. It consists of two staves in 6/8 time. The melody begins with a half note followed by eighth notes. The chords are labeled: Dmi, Dmi/C, BΦ7, BbMaj7, Dmi/A, Gmi7, Dmi/F, EΦ7 A7.

Handwritten musical score for the third section of the melody. It consists of two staves in 6/8 time. The melody continues with the same pattern of half notes and eighth notes. The chords are labeled: 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> D<sup>7</sup>sus Ami<sup>7</sup> Bmin<sup>7</sup> Cmaj<sup>7</sup>

Bmin<sup>7</sup> Emin<sup>7</sup> Ami<sup>7</sup>

D<sup>7</sup>sus D<sup>7</sup>sus (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.

The musical score consists of eight staves of handwritten notation on five-line staff paper. The key signature is E♭ minor (two flats). The time signature varies between common time (indicated by 'C') and 3/4 time (indicated by '3'). The score includes the following chords:

- Staff 1: E♭<sub>mi</sub><sup>7</sup>, E♭<sub>9</sub>, E♭<sub>9</sub>
- Staff 2: E♭<sub>mi</sub><sup>7</sup>, E♭<sub>9</sub>, E♭<sub>9</sub>
- Staff 3: E♭<sub>mi</sub><sup>7</sup>, D♭<sub>9</sub>, E♭<sub>9</sub>, E♭<sub>9</sub> (DRUM FILL)
- Staff 4: E♭<sub>mi</sub><sup>9</sup>, A♭<sub>7</sub>, D♭Maj<sup>7</sup>, D♭Maj<sup>7</sup>
- Staff 5: D♭<sub>mi</sub><sup>7</sup>, G♭<sub>7</sub>, B♭<sub>9</sub>, B♭<sub>9</sub><sup>7</sup>
- Staff 6: E♭<sub>mi</sub><sup>9</sup>, E♭<sub>9</sub>, E♭<sub>9</sub>
- Staff 7: E♭<sub>9</sub>, E♭<sub>9</sub>, E♭<sub>9</sub>
- Staff 8: E♭<sub>mi</sub><sup>7</sup>, D♭<sub>9</sub>, E♭<sub>9</sub>, E♭<sub>9</sub> (DRUM FILL)

A 'DRUM FILL' instruction is placed in the third staff and repeated in the eighth staff. Measure numbers 1 through 8 are present above the first, third, fifth, and eighth staves respectively. Measures 3 and 8 include a '3' indicating a 3/4 time section.

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*

85

*Eb Maj<sup>7</sup>* *Bb<sup>7</sup>(sus)* *D<sub>b</sub>b* *Bb Maj<sup>7</sup>(#5)* *Eb Maj<sup>7</sup>* *G<sup>7</sup>* *D<sub>b</sub> Maj<sup>7</sup>*

*D<sub>b</sub> Maj<sup>7</sup>* *C<sup>7</sup>* *B Maj<sup>7</sup>* *G<sub>b</sub> Maj<sup>7</sup>* *G<sup>7</sup>sus* *C<sub>m</sub>i<sup>7</sup>* *D<sub>b</sub><sup>7</sup>* *C<sub>m</sub>i<sup>7</sup>* *B<sub>b</sub> Maj<sup>7</sup>* *Bb<sup>7</sup>(sus)*

*A<sub>b</sub><sup>7</sup>sus* *G Maj<sup>7</sup>* *G<sub>b</sub>* *F<sub>m</sub>i<sup>7</sup>* *E Maj<sup>7</sup>* *(3)*

*(3)* *F<sup>#</sup>* *A<sub>b</sub> min* *F<sup>#</sup>* *D<sub>b</sub><sup>7</sup>/F* *B Maj<sup>7</sup>/E<sub>b</sub>* *Bb<sup>7</sup>(b9)* *C<sub>m</sub>i<sup>7</sup>* *G min/B<sub>b</sub>* *(4)*

*(mp)*

1. *A<sub>b</sub> Maj<sup>7</sup>* *(4x's)* 2. *(SOLOS)* *A<sub>b</sub> Maj<sup>7</sup>* *(4x's)*

*G min<sup>7</sup>* *Db Maj<sup>7</sup>* *C<sub>m</sub>i<sup>7</sup>* *(4x's)*

*Bb min<sup>7</sup>* *E b<sup>7</sup>(sus4)* *Bb min<sup>7</sup>* *E b<sup>7</sup>(sus)*

*(LAST X)* *Bb min<sup>7</sup>* *B min<sup>7</sup>* *E<sup>7</sup>*

386.

JEFF LORBER

## WATERSIGN



**FUNK**

F9

Eb9 E9 F9

B7

F9

F9

F9

AbMaj7 G7alt

Cm7 Bbm7 Eb7

AbMaj7 G7

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

Handwritten musical score for "The Way You Look Tonight" by Kern - Fields. The score consists of ten staves of music with various chords and markings.

**Chords and markings:**

- Staff 1: FMaj<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Staff 2: Eb<sup>7</sup>(#11), D<sup>7</sup>(b9), Gm<sup>7</sup>, C<sup>7</sup>
- Staff 3: Cm<sup>7</sup>, F<sup>7</sup>, Gm<sup>7</sup> B<sup>b</sup>, C<sup>7</sup> (circle)
- Staff 4: FMaj<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup> (boxed), Bb<sup>7</sup> E<sup>b7</sup>
- Staff 5: AbMaj<sup>7</sup>, A<sup>0</sup>, Bbm<sup>7</sup>, E<sup>b7</sup>
- Staff 6: AbMaj<sup>7</sup>, A<sup>0</sup>, Bbm<sup>7</sup>, E<sup>b7</sup>
- Staff 7: AbMaj<sup>7</sup>, A<sup>0</sup>, Bbm<sup>7</sup>, E<sup>b7</sup>
- Staff 8: AbMaj<sup>7</sup>, A<sup>0</sup>, Gm<sup>7</sup>, C<sup>7</sup> (D.C. al Coda)
- Staff 9: TAKE CODA EVERY CHORUS (circle), FMaj<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Staff 10: FMaj<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Staff 11: F (D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>)
- Staff 12: SONNY ROLLINS - "SONNY ROLLINS" (circle), 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 line with eighth-note patterns. The second staff starts with an Ami7 chord. The third staff features a bass note and a treble line with eighth-note patterns. The fourth staff has a bass note and a treble line with eighth-note patterns. The fifth staff starts with a Gmin7 chord. The sixth staff has a bass note and a treble line with eighth-note patterns. The seventh staff starts with a BbMaj7 chord. The eighth staff has a bass note and a treble line with eighth-note patterns. The ninth staff starts with a Dmin7 chord. The tenth staff has a bass note and a treble line with eighth-note patterns. The eleventh staff starts with a Gmin7 chord. The twelfth staff has a bass note and a treble line with eighth-note patterns. The thirteenth staff starts with an Ami7 chord. The fourteenth staff has a bass note and a treble line with eighth-note patterns. The fifteenth staff starts with a Gmin7 chord. The sixteenth staff has a bass note and a treble line with eighth-note patterns. The seventeenth staff starts with a FMaj7 chord. The eighteenth staff has a bass note and a treble line with eighth-note patterns. The nineteenth staff starts with a Gmin7 chord. The twentieth staff has a bass note and a treble line with eighth-note patterns. The twenty-first staff starts with an Ami7 chord. The twenty-second staff has a bass note and a treble line with eighth-note patterns. The twenty-third staff starts with a D7(#9) chord. The twenty-fourth staff has a bass note and a treble line with eighth-note patterns. The twenty-fifth staff starts with a Gmin7 chord. The twenty-sixth staff has a bass note and a treble line with eighth-note patterns. The twenty-seventh staff starts with an Eb7 chord. The twenty-eighth staff has a bass note and a treble line with eighth-note patterns. The twenty-ninth staff starts with a D7 chord. The thirtieth staff has a bass note and a treble line with eighth-note patterns. The thirty-first staff starts with a Gmin7 chord. The thirty-second staff has a bass note and a treble line with eighth-note patterns. The thirty-third staff starts with a C7 chord. The thirty-fourth staff has a bass note and a treble line with eighth-note patterns. The thirty-fifth staff starts with a 1. FMaj7 chord. The thirty-sixth staff has a bass note and a treble line with eighth-note patterns. The thirty-seventh staff starts with a C7 chord. The thirty-eighth staff has a bass note and a treble line with eighth-note patterns. The thirty-ninth staff starts with a 2. FMaj7 chord. The四十th staff has a bass note and a treble line with eighth-note patterns. The forty-first staff starts with a Cmin7 chord. The forty-second staff has a bass note and a treble line with eighth-note patterns. The forty-third staff starts with a F7 chord. The forty-fourth staff has a bass note and a treble line with eighth-note patterns. The forty-fifth staff starts with a BbMaj7 chord. The forty-sixth staff has a bass note and a treble line with eighth-note patterns. The forty-seventh staff starts with a C7 chord. The forty-eighth staff has a bass note and a treble line with eighth-note patterns. The forty-nine staff starts with a Dmin7 chord. The五十th staff has a bass note and a treble line with eighth-note patterns. The fifty-one staff starts with a G7(#9) chord. The fifty-two staff has a bass note and a treble line with eighth-note patterns. The fifty-three staff starts with a Cmin7 chord. The fifty-four staff has a bass note and a treble line with eighth-note patterns. The fifty-five staff starts with an Ab7 chord. The fifty-six staff has a bass note and a treble line with eighth-note patterns. The fifty-seven staff starts with a G7 chord. The fifty-eight staff has a bass note and a treble line with eighth-note patterns. The fifty-nine staff starts with a Cmin7 chord. The六十th staff has a bass note and a treble line with eighth-note patterns. The sixty-one staff starts with an F7 chord. The六十-second staff has a bass note and a treble line with eighth-note patterns. The sixty-three staff starts with a BbMaj7 chord. The六十-four staff has a bass note and a treble line with eighth-note patterns. The六十-five staff starts with a C7 chord. The六十-six staff has a bass note and a treble line with eighth-note patterns. The六十-seven staff starts with a FMaj7 chord. The六十-eight staff has a bass note and a treble line with eighth-note patterns. The六十-nine staff starts with a Gmin7 chord. The七十th staff has a bass note and a treble line with eighth-note patterns. The七十-one staff starts with an Ami7 chord. The七十-second staff has a bass note and a treble line with eighth-note patterns. The七十-third staff starts with a Gmin7 chord. The七十-four staff has a bass note and a treble line with eighth-note patterns. The七十-five staff starts with an Ami7 chord. The七十-six staff has a bass note and a treble line with eighth-note patterns. The七十-seven staff starts with a D7(#9) chord. The七十-eight staff has a bass note and a treble line with eighth-note patterns. The七十-nine staff starts with a Gmin7 chord. The八十th staff has a bass note and a treble line with eighth-note patterns. The八十-one staff starts with an Eb7 chord. The八十-two staff has a bass note and a treble line with eighth-note patterns. The八十-three staff starts with a D7 chord. The八十-four staff has a bass note and a treble line with eighth-note patterns. The八十-five staff starts with a Gmin7 chord. The八十-six staff has a bass note and a treble line with eighth-note patterns. The八十-seven staff starts with a C7 chord. The八十-eight staff has a bass note and a treble line with eighth-note patterns. The八十九 staff starts with a FMaj7 chord. The九十th staff has a bass note and a treble line with eighth-note patterns.

## 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 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 D♭⁷ 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 shows 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 continues the 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 final section labeled (D.S.al Fine) and ends with a bass line in B<sub>b</sub>/C and A<sub>b</sub>/B<sub>b</sub>, followed by a FINE marking.

GARY BURTON - "PASSENGERS"

396.

## (BLUESY) WILLOWEEP FOR ME ANN RONNELL

6/4 time signature, G major key signature.

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

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

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

Measures 11-18:

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

Measures 21-28:

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

WOW

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 major II, G 6 minor 7, Am 7, Ab Major 7, G major 7, F 7, G 7 (#II), Bb Major 7, G 7 (#II), C 7 (#II), G 6 minor 7, Am 7, Ab Major 7, G Major 7, F 6, G 6 minor 7, Am 7, Ab Major 7, G major 7, F 7, F# 0, and G major II. The score is annotated with various performance markings, including slurs, grace notes, and dynamic markings like forte and piano. The tempo is indicated as Lenute Ristando.

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>b7</sup> (E<sup>b7</sup>) G<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> (C<sup>7</sup>)

YOU BETTER LEAVE IT ALONE CLIFFORD JORDAN

Bb<sup>13</sup>  
Eb<sup>13</sup>  
Ab<sup>13</sup>  
G<sup>7</sup>  
Cmi<sup>9</sup>  
F<sup>13</sup>  
Bb<sup>13</sup>  
F<sup>13</sup>  
1. Bb<sup>13</sup> 2. Bb<sup>13</sup>

400.

## YANA AMINA

GEORGE DUKE

INTRO:

400.

GEORGE DUKE

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. The tempo is marked as J=224.

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.

GC) E<sub>7</sub> A Am<sub>6</sub> E<sub>7</sub> Am<sub>6</sub>

Gm<sub>7</sub> C<sub>7</sub> Fmaj<sub>7</sub>

Bm<sub>7</sub> E<sub>7</sub> Am Am Am/G

F#m<sub>7</sub>(bs) (B<sub>7</sub>) (E<sub>7</sub> B<sub>7</sub>) (E<sub>7</sub>) Bm<sub>7</sub> E<sub>7</sub>

Am<sub>6</sub> E<sub>7</sub> Am<sub>6</sub>

Gm<sub>7</sub> C<sub>7</sub> Fmaj<sub>7</sub>

(B<sub>7</sub>) D#DIM Em<sub>7</sub> (E<sub>7</sub>) G#DIM Am<sub>7</sub>

D<sub>7</sub> G<sub>7</sub> Cmaj<sub>7</sub>

LATIN

[BOOGALOO]

## OYE COMO YA

TITO PUENTE

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

Am D7 Am D7

Am D7

Am Am Am Am D7

PARTY AND 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]

$\text{G} \frac{3}{4}$

$\text{Dm7} \frac{3}{4}$   $\text{G7} \frac{3}{4}$   $\text{Cmaj7} \frac{3}{4}$   $\text{F7} \frac{3}{4}$   $\text{Em7} \frac{3}{4}$   $\text{Dm7} \frac{3}{4} (\text{G7})$

$\text{Cm7} \frac{3}{4}$   $\text{F7} \frac{3}{4}$   $\text{Bb6/9}$   $\text{B13}$   $2. \text{Dm7 (bs)}$

$\text{G7 (b9)}$   $\text{Cm7 (bs)}$   $\text{F7 (b9)} \frac{3}{4}$   $\text{Dm7 (bs)}$

$\text{[SWING]}$

$\text{G7 (b9)}$   $\text{[BLOW]}$   $\text{Cm7 (bs)}$   $\text{F7 (b9)}$   $\text{Em7}$   $\text{A7}$   $\text{Ebm7}$   $\text{Ab7}$

$\text{C} \frac{3}{4} \text{ Dm7} \frac{3}{4}$   $\text{G7} \frac{3}{4}$   $\text{Cmaj7} \frac{3}{4}$   $\text{F7} \frac{3}{4}$   $\text{Em7} \frac{3}{4}$   $\text{Dm7} \frac{3}{4} (\text{G7})$

$\text{[MARCH]}$

$\text{Cm7} \frac{3}{4}$   $\text{F7} \frac{3}{4}$   $\text{Bb6/9}$   $\text{B13}$

$\text{FINE}$

F. HUBBARD

BYRDLIKE

F7 Bb7 B°7 F7

F7 Bb7 B°7 F7

Bb7 B°7 A-7 A°-7

G-7 C7 (b9) F7 D7 (b9) G-7 C7

GEORGE CABLES - "VISIONS"

408.

[MED. SLOW]

## DECISION.

SONNY  
ROLLINS.

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

## LUNAR TUNE.

BOOKER  
ERVIN

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

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

**[BASS PLAYS MELODY]**

**D7 [BASS WALK]**

**Dbmaj7**

**Gm7(b5)**

**C**

**BLOWING.**

**Abmaj7 Fm7 Bbm7 Eb7 Cm7 Fm7 Bbm7 Eb7 Abmaj7 Ab7/C**

**D7 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

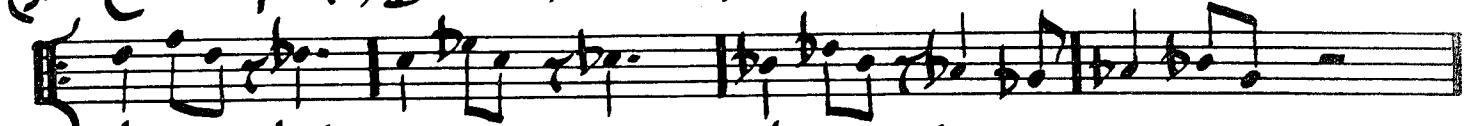
The musical score consists of ten staves of handwritten notation on five-line staff paper. The staves are labeled A through K:

- Staff A:** Treble clef, key signature of B-flat major (two flats). Contains a 3/4 time signature. Includes a section labeled [BLOWING].
- Staff B:** Treble clef, key signature of B-flat major (two flats).
- Staff C:** Bass clef, key signature of B-flat major (two flats).
- Staff D:** Treble clef, key signature of B-flat major (two flats). Contains a section labeled [BLOWING].
- Staff E:** Bass clef, key signature of B-flat major (two flats). Contains a section labeled [THEME].
- Staff F:** Bass clef, key signature of B-flat major (two flats). Contains chords: Abm7, Db7(b9), Gbmaj7, Cm7(b5), F7(b5), Bb7, Eb9, A7, Abmaj7, [BLOW] Abm7, Db7(#9).
- Staff G:** Bass clef, key signature of B-flat major (two flats). Contains chords: Gbmaj7, F#m7(b5), B7, Fm7(b5), Bb7(b9), Cm7(b5), F7(b9).
- Staff H:** Bass clef, key signature of B-flat major (two flats).
- Staff I:** Bass clef, key signature of B-flat major (two flats).
- Staff J:** Bass clef, key signature of B-flat major (two flats).

Chords and specific notes are indicated by arrows pointing to specific notes or groups of notes. The notation includes various note heads, stems, and rests. Some staves have additional markings like 'r' for rhythmic patterns and 'G' for grace notes.

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.

P. MARTINO

THREE BASE HIT

A-7    B-7bs E<sup>7(#9)</sup> B<sup>b7</sup><sub>(#11)</sub> A-7  
 1 3    3  
 3 7    3  
 F#-7    A<sup>b</sup>-7 D<sup>b7(b9)</sup>  
 Dmaj<sup>7</sup>    1 1  
 Gmaj<sup>7</sup> G<sup>7(b9)</sup><sub>(b13)</sub> C<sup>7(#11)</sup>                              3 1  
 1 3 1 P  
 FILL    2  
 2. D<sup>b7</sup><sub>(alt)</sub> F#-7 Gmaj<sup>7(#11)</sup> 2  
 1 3 1 P  
 A-7 B-7bs E<sup>7(b9)</sup> A-7 A<sup>b</sup>-7 D<sup>b7(b9)</sup> F#-7 B7 E-7 A7  
 Dmaj<sup>7</sup> G<sup>7(b9)</sup> C<sup>7</sup> D<sup>b7</sup><sub>maj</sub> 2 2 2 D<sup>b7</sup><sub>(alt)</sub> F#-7 Gmaj<sup>7</sup> 2

4/4.

WEBB CITY

- BUD POWELL

B<sup>b</sup><sub>maj</sub><sup>6</sup> B<sup>o7</sup> C-7 C<sup>#o7</sup> D-7 G<sup>7</sup> C-7 F<sup>7</sup>

B<sup>b</sup><sub>7</sub> B<sup>b7</sup>(#9) E<sup>b7</sup> E<sup>b6</sup> B<sup>b</sup><sub>maj</sub><sup>6</sup> G<sup>7</sup> C-7 F<sup>7</sup>

B<sup>b</sup><sub>maj</sub><sup>6</sup> B<sup>o7</sup> C-7 C<sup>#o7</sup> D-7 G<sup>7</sup> C-7 F<sup>7</sup>

B<sup>b</sup><sub>7</sub> B<sup>b7</sup>(#9) E<sup>b7</sup> E<sup>b6</sup> B<sup>b</sup><sub>maj</sub><sup>6</sup> G<sup>7</sup> C-7 F<sup>7</sup>

E<sup>b7</sup> B<sup>b7</sup> G<sup>7</sup>(#5)

C<sup>7</sup>(#11) F<sup>7</sup>(ALT)

B<sup>b</sup><sub>maj</sub><sup>6</sup> B<sup>o7</sup> C-7 C<sup>#o7</sup> D-7 G<sup>7</sup> C-7 F<sup>7</sup>

B<sup>b</sup><sub>7</sub> B<sup>b7</sup>(#9) E<sup>b7</sup> E<sup>b6</sup> B<sup>b</sup><sub>maj</sub><sup>6</sup> G<sup>7</sup> C-7 F<sup>7</sup>

