



FIFTH  
EDITION

**THE  
REAL  
BOOK**

## FOREWORD

The Real Book in BASS CLEFF is the first transposition book of its kind. The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use, and every effort has been made to make it enjoyable to use. Here are some of the salient features:

### 1. FORMAT

- a. The book is professionally copied and meticulously checked for accuracy - in melody, harmony and rhythms.
- b. Standards and other short forms are on wide spaced, 9 stave paper. All others are on double staff system with chords underneath for easy reading.
- c. Form within each tune, in terms of both phrases and larger sections are clearly delineated and placed in obvious visual arrangement.
- d. All two page tunes open to face one another.
- e. All standard type tunes remain true to their original harmonies with little or no reharmonization except for modern notation and in the case of some turnarounds. Many of the modern jazz tunes were taken directly from the composers' own lead sheets or individually transcribed from their recordings.

### 2. SELECTION OF TUNES AND EDITING

- a. Major jazz composers of the last 30 years are concentrated on, with special attention to the last decade.
- b. Many standards and Broadway show tunes which have become part of the jazz repertoire vis-a-vis Bill Evans and others are included.
- c. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a good helping of Duke Ellington masterpieces.
- d. Special attention has been paid to the giants of the last 15 years or so - Miles, Coltrane, Wayne Shorter, Mingus, and to the new wave of current writers - Carla Bley, Chick Corea, Mike Gibbs, Keith Jarrett, Steve Kuhn, Steve Swallow.
- e. Complete transcriptions of many current album cuts, some as yet unreleased, complete with horn arrangements and written rhythm figures, are included.

### 3. SOURCE REFERENCE

- a. The composer(s) of every tune is listed.
- b. Wherever possible, one or more examples of jazz recordings of the tunes are listed. (The tunes are not necessarily taken from those particular sources, however).

The Real Book was painstakingly created because the editors care about music and want it to be well played and fun to play by you, the musician. "Enjoy!"



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JAZZ  
TAUBO

# A CALL FOR ALL DEMONS SUN RA 1.

FREE SOLOS - OR "F" BLUES

SUN RA - "ANGELS & DEMONS AT PLAY"

(<sup>2</sup>  
BALLAD)

# A CHILD IS BORN

THAD JONES

Handwritten musical score for "A CHILD IS BORN" by Thad Jones. The score consists of ten staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: BbMaj<sup>7</sup>, Eb/Bb, BbMaj<sup>7</sup>, Eb/Bb
- Staff 2: BbMaj<sup>9</sup>, Eb/Bb, A<sup>ø7</sup>, D<sup>7(9)</sup>
- Staff 3: Gmii<sup>7</sup>, D<sup>7</sup>, Gmii<sup>7</sup>, D<sup>7</sup>
- Staff 4: Gmii<sup>7</sup>, C<sup>9</sup>, F<sup>7</sup>sust, F<sup>7(13)</sup>
- Staff 5: BbMaj<sup>7</sup>, Eb/Bb, BbMaj<sup>7</sup>, Eb/Bb
- Staff 6: BbMaj<sup>7(9)</sup>, D<sup>7alt.</sup>, EbMaj<sup>7</sup>, Ab<sup>9</sup> / C<sup>ø7</sup>
- Staff 7: Bb/F, G<sup>b6(11)</sup>, Gmii<sup>7</sup>, C<sup>9</sup>
- Staff 8: F<sup>7</sup>sust, F<sup>7(13)</sup>
- Staff 9: F<sup>7</sup>sust, F<sup>7(b9)</sup>, BbMaj<sup>7</sup>, Eb<sup>7</sup>
- Staff 10: BbMaj<sup>7</sup>

The score is written on ten staves, with each staff consisting of four measures. The music is primarily in common time (indicated by a 'C'). Various chords and progressions are labeled above the staves, and dynamic markings like 'p.', 'f.', and 'ø' are used throughout.

THAD JONES MELLEWIS - "JONES/LEWIS"

# A FINE ROMANCE

KERN / FIELDS <sup>3</sup>

D: 4

Chords and bass lines:

- 1st staff: C6, Ami7, G7, D#o
- 2nd staff: Emi7, Ami7, Dmi7, G7
- 3rd staff: C6, Emi7, Ab7, Dmi7, G7
- 4th staff: Ami7, Emi7, F, E7, A7, Dmi7, G7
- 5th staff: C Maj7, C7/Bb, G7, C7, F Maj7, A7/E, Dmi7, D#o
- 6th staff: Emi7, G7, C6, (Dmi7, G7)

"THE GREATEST" - COUNT BASIE / JOE WILLIAMS

4.

A FAMILY JOY - MICHAEL GIBBS

Handwritten musical score for "A FAMILY JOY" by Michael Gibbs. The score consists of two staves of music. The top staff starts with a C7sus4 chord, followed by A7sus4 and F#7sus4. The bottom staff is labeled "BASS SOLO FILL".

BASS SOLO FILL

Continuation of the musical score. The top staff shows a C7sus4 chord, followed by A7sus4 and another BASS FILL. The bottom staff shows an Ab7sus4 chord.

C7sus4

A7sus4

BASS FILL

Ab7sus4

Continuation of the musical score. The top staff shows an F#7sus4 chord, followed by D7sus4 and B7sus4. The bottom staff shows a BASS FILL.

F#7sus4

D7sus4

B7sus4

BASS FILL

Ab7sus4

5.  
 8va

F<sup>7</sup>sus4 | D<sup>7</sup>sus4 | BASS FILL —

D<sup>7</sup>sus4 | BASS FILL —

3x 8va | FINE | (3x) FINE

C<sup>7</sup> | D<sup>7</sup> | :.

SOLO CHANGES

C<sup>7</sup>sus4 | A<sup>7</sup>sus4 | F<sup>#7</sup>sus4 | :. | E<sup>b7</sup>sus4 | C<sup>7</sup>sus4

A<sup>7</sup>sus4 | :. | A<sup>b7</sup>sus4 | :. | :. | :.

F<sup>7</sup>sus4 | D<sup>7</sup>sus4 | B<sup>7</sup>sus4 | :. | A<sup>b7</sup>sus4 | F<sup>7</sup>sus4

D<sup>7</sup>sus4 | :. | D<sup>b7</sup>sus4 | :. | :. | :.

3x | G<sup>b7</sup> | :. | :. | D<sup>b7</sup> | :. | (D.C. al Fine)

- ALL IN ONE JOY PG 2. - GARY BURTON - COUNTRY R.

6.  
(MED.SWING)

# A FOGGY DAY

GERSHWIN

Handwritten musical score for "A Foggy Day" in Med. Swing. The score consists of eight staves, each with a bass line and a harmonic progression above it. The time signature is 4/4 throughout.

**Chord Progressions:**

- Staff 1: F Maj<sup>7</sup>, A<sup>ø</sup>7, D<sup>7(69)</sup>, G min<sup>7</sup>, C<sup>7</sup>
- Staff 2: F<sup>b</sup>, D<sup>ø</sup>, G<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>
- Staff 3: F Maj<sup>7</sup>, C min<sup>7</sup>, F<sup>7</sup>, B<sup>b6</sup>, B<sup>b min<sup>6</sup></sup>
- Staff 4: F Maj<sup>7</sup>, A min<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>
- Staff 5: F Maj<sup>7</sup>, A<sup>b min<sup>7</sup></sup>, G min<sup>7</sup>, C<sup>7</sup>
- Staff 6: F<sup>b</sup>, D<sup>ø</sup>, G<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>
- Staff 7: C min<sup>7</sup>, F<sup>7</sup>, B<sup>b6</sup>, E<sup>b7</sup>
- Staff 8: F<sup>b</sup>, G min<sup>7</sup>, A min<sup>7</sup>, B<sup>b min<sup>6</sup></sup>, A min<sup>7</sup>, D min<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>
- Staff 9: F<sup>b</sup>, (G min<sup>7</sup>, C<sup>7</sup>)

(MEDIUM AFRO)

DIZZY GILLESPIE

# A NIGHT IN TUNISIA

BASS VAND E<sup>b7</sup> Dmi 2

D: b<sup>b7</sup>) b<sup>b7</sup> E<sup>b7</sup> Dmi E<sup>b7</sup> Dmi

E<sup>b7</sup> Dmi E<sup>f7</sup> A7(b5) Dmi 2. Dmi

3 A<sup>f7</sup> D<sup>b7</sup> Gmi Gmi C<sup>7</sup>

G<sup>f7</sup> C<sup>b7</sup>(ba) F6 E<sup>f7</sup> A7(b5) D.S.al. ♫

2 Dmi INTERLUDE: E<sup>f7</sup> E<sup>b7</sup>#"

Dmi G7#"

Gmii Gmi Gb7(b9)

Solo BREAK

Fmaj (E<sup>f7</sup>) (A7(b9))

LEEMORGAN - "THE COOKER"

(M. MED. LAT. IN) (A) Eb<sub>mi</sub><sup>7</sup> AFRICAN FLOWER D. ELLINGTON

8. D<sub>7</sub> 155x

This block contains the first four measures of a handwritten musical score for piano. The key signature is Eb major (one sharp). Measure 1 starts with a forte dynamic (ff) on the Eb note. Measures 2 and 3 show a harmonic progression from Eb to Ab to Gb. Measure 4 ends with a forte dynamic (ff) on the Eb note. The score includes various performance markings like slurs, grace notes, and dynamics.

Ab<sub>mi</sub><sup>7</sup> Gb<sub>mi</sub><sup>7</sup> Eb<sub>mi</sub><sup>7</sup>

This block shows the harmonic progression for section A. It consists of three measures. The first measure is Eb-7. The second measure is Ab-7, followed by Gb-7. The third measure is Eb-7 again. The score includes various performance markings like slurs, grace notes, and dynamics.

B<sub>b</sub><sub>mi</sub><sup>7</sup> Eb<sub>mi</sub><sup>7</sup> (FINE)

This block shows the final measures of section A. It consists of two measures. The first measure is B<sub>b</sub>-7, followed by Eb-7. The second measure ends with a forte dynamic (ff) on the Eb note, followed by the word "FINE". The score includes various performance markings like slurs, grace notes, and dynamics.

(B) 8va 2 f. G<sub>b</sub> Maj<sup>7</sup> G<sub>b</sub><sup>7</sup> C<sub>b</sub><sup>7</sup> G<sub>b</sub> Maj<sup>7</sup>

This block contains the first four measures of a handwritten musical score for piano. The key signature is G major (no sharps or flats). Measure 1 starts with a forte dynamic (ff) on the G note. Measures 2 and 3 show a harmonic progression from G to C. Measure 4 ends with a forte dynamic (ff) on the G note. The score includes various performance markings like slurs, grace notes, and dynamics.

8va 2 f. G<sub>b</sub><sup>7</sup>(\*) Ab<sup>7</sup> G<sub>b</sub><sub>mi</sub><sup>7</sup>

This block shows the harmonic progression for section B. It consists of three measures. The first measure is G<sub>b</sub>-7. The second measure is Ab-7. The third measure is G<sub>b</sub>-7 again. The score includes various performance markings like slurs, grace notes, and dynamics.

8va 2 f. Eb<sub>mi</sub><sup>7</sup> D<sup>7</sup> B<sub>b</sub><sup>7</sup> Eb<sub>mi</sub><sup>7</sup>

This block shows the final measures of section B. It consists of three measures. The first measure is Eb-7. The second measure is D-7. The third measure is B<sub>b</sub>-7. The score includes various performance markings like slurs, grace notes, and dynamics.

DUKE ELLINGTON - "MONEY JUNGLE" OR "MINGUS MEETS DUKE"  
GARY BURTON - "LOFTY FAKE ANAGRAM"

(MED. FAST)

# AFRO BLUE

M. SANTA MARIA 9.

The musical score consists of two staves of handwritten notation on five-line staff paper. The top staff is for a melodic instrument like a trumpet or flute, and the bottom staff is for a harmonic instrument like a piano or organ. The notation includes various note heads, stems, and rests. Chords are labeled above the staff, including Fm7, Gm7, AbMaj7, Gm7, Fm7, Eb, Gm7, AbMaj7, Gm7, Fm7, Eb, D♭, E♭, Fm7, Eb, D♭, E♭, Fm7, and Eb. The first staff features a solo section with a circled '7' over a bar, followed by a series of eighth-note patterns. The second staff follows a similar harmonic progression with its own eighth-note patterns. The entire piece is set in common time (indicated by 'C') and includes a key signature of one sharp (F#).

(OPEN SOLO ON Fm7 OR MINOR BLUES)

(SWING)  
10.

# AFTERNOON IN PARIS

JOHN LEWIS

D: 4)  $\begin{array}{c} \text{C Maj7} \\ \text{F7} \\ \text{Bb Maj7} \end{array}$   $\begin{array}{c} \text{Bb min7} \\ \text{Eb7} \end{array}$   $\begin{array}{c} \text{Ab Maj7} \\ \text{Dm7} \end{array}$   $\begin{array}{c} \text{G7(b9)} \\ \text{C Maj7} \end{array}$

$\begin{array}{c} \text{1. Dm7} \\ \text{G7} \end{array}$   $\begin{array}{c} \text{2. C Maj7} \\ \text{Dm7} \end{array}$   $\begin{array}{c} \text{G7} \\ \text{C Maj7/E} \end{array}$   $\begin{array}{c} \text{A7(a)} \\ \text{Dm7} \end{array}$

$\begin{array}{c} \text{Dm7} \\ \text{G7} \end{array}$   $\begin{array}{c} \text{C Maj7} \\ \text{Dm7} \end{array}$   $\begin{array}{c} \text{G7} \\ \text{Dm7} \end{array}$

$\begin{array}{c} \text{C Maj7} \\ \text{F7} \\ \text{Bb Maj7} \end{array}$   $\begin{array}{c} \text{Bb min7} \\ \text{Eb7} \end{array}$   $\begin{array}{c} \text{Ab Maj7} \\ \text{Dm7} \end{array}$   $\begin{array}{c} \text{G7(b9)} \\ \text{C Maj7} \end{array}$   $\begin{array}{c} \text{(Dm7 G7)} \\ \text{Dm7 G7} \end{array}$

MODERN JAZZ QUARTET - "MJQ AT THE MUSIC INN"

# AIRREGGIN

SONNY ROLLINS

"MILES PLAYS JAZZ CLASSICS"

MILES DAVIS - "DAVIS"

(12.)  
(MED.)

FAIN/HILLIARD

# ALICE IN WONDERLAND

D:3) [P. Dm7 G7 C Maj7 F Maj7 Bø7 E7  
A min7 E b7 D min7 G7 E min7 A7 Am7 D7  
D7 G7 E min7 Am7 D min7  
G7 C Maj7 F Maj7 F# min7 Bø b9  
E min7 A7 D min7 A7 D min7 Ab7 G7  
D min7 G7 C Maj7 F Maj7 Bø7  
E7 Am7 E b7 D min7 G7 C Maj7  
E min7 A min7 D min7 G7 C Maj7

BILL EVANS - "SUNDAY AT THE VILLAGE VANGUARD"

# ALL BLUES

13.  
MILES DAVIS

A handwritten musical score for "All Blues" by Miles Davis. The score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of 6/8. The first staff shows eighth-note patterns. The second staff shows quarter notes and eighth-note pairs. The third staff shows eighth-note patterns. The fourth staff shows quarter notes and eighth-note pairs. The fifth staff shows eighth-note patterns. Chords are labeled above the staves: G7, C7, D7(#9), E7(#9), and D7(#9). Measures are separated by vertical bar lines.

MILES DAVIS - "KIND OF BLUE"

(<sup>14</sup>  
BALLAD) ALL IN LOVE IS FAIR STEVIE WONDER

The musical score is handwritten on eight staves. The first staff starts with a D major chord (D, F#, A) followed by a D minor chord (D, B, F#). The second staff begins with a D minor chord (D, B, F#) and includes a B flat major 7th chord (B, D, G, B) and a G7sus4 chord. The third staff features an A flat 7th chord (A, C, E, G) and a D7 chord. The fourth staff contains a B flat major 7th chord (B, D, G, B) and a C7sus4 chord. The fifth staff includes an A flat 7th chord (A, C, E, G) and a D7#9 chord. The sixth staff shows a G major 7th chord (G, B, D, G) and an A7sus4 chord. The seventh staff features a B flat minor 7th chord (B, D, G, B) and an E flat 9th chord (E, G, B, D). The eighth staff concludes with an A7b9 chord (A, C, E, G, B) and ends with a fermata over a D minor chord (D, B, F#).

S.WONDER - "INNERVISIONS" RETARDO

FINE

BALLAD) ALL MY TOMORROWS CAHN / VAN HEUSEN<sup>15.</sup>

Handwritten musical score for "All My Tomorrows" in D major. The score consists of ten staves of music, each with a key signature of one sharp (D major). The vocal line includes lyrics and chords such as Ami<sup>7</sup>, D7<sup>b9</sup>, Bmi<sup>7</sup>, Bbm<sup>7</sup>, Ami<sup>7</sup>, Bmi<sup>7</sup>, E7<sup>b9</sup>, 1. Ami<sup>7</sup>, D7<sup>b9</sup>, Bmi<sup>7</sup>, E7<sup>b9</sup>, 2. Ami<sup>7</sup>, D7<sup>b9</sup>, G7sus4, G7, CMaj<sup>7</sup>, FM7sus4, G Maj<sup>7</sup>, C#F<sup>7</sup>, Cmi, Gmaj<sup>7</sup>/B, Ami<sup>7</sup>, D7, Bmi<sup>7</sup>, E7, Ami<sup>7</sup>, Bmi<sup>7</sup>, E7<sup>b9</sup>, Ami<sup>7</sup>, D7<sup>b9</sup>, Bmi<sup>7</sup>, Bbm<sup>7</sup>, Ami<sup>7</sup>, Bmi<sup>7</sup>, CMaj<sup>7</sup>, Ami<sup>7</sup>, D7<sup>b9</sup>, G Maj<sup>7</sup>, C#F<sup>7</sup>, Cmi, Gmaj<sup>7</sup>/B, Ami<sup>7</sup>, D7<sup>b9</sup>. The score is written on ten staves, with the first five staves showing the vocal line and the last five staves showing the piano accompaniment.

16.  
 (MOSWING) ALL OF ME SIMONE & MARKS

D:4) C Maj<sup>7</sup> // 3-1 E<sup>7</sup> //

A7 // 3-1 Dm7 //

E<sup>7</sup> // 3-1 Am7 //

D<sup>7</sup> // 3-1 Dm7 G<sup>7</sup> //

C Maj<sup>7</sup> // 3-1 E<sup>7</sup> //

A7 // 3-1 Dm7 //

F Fm7 C Maj<sup>7</sup> Em7 A7

Dm7 G<sup>7</sup> C6 (E6 Dm7 G<sup>7</sup>)

(BALLAD)

# All Of You

COLE PORTER '17.

A handwritten musical score for "All Of You" by Cole Porter. The score consists of two staves: a piano staff at the top and a bass staff below it. The piano staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The bass staff includes a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Chords are written above the notes. The piano part features eighth-note patterns and sustained notes. The bass part provides harmonic support with various chords. The score is organized into four systems, each ending with a repeat sign and a first ending. The chords include Abmin⁶, EbMaj⁷, F⁹, B⁹, Abmin⁶, EbMaj⁷, F⁹, B⁹, Eb⁹/G, G⁹, F⁹, B⁹, EbMaj⁷, D⁹, G⁹, C⁹, F⁹, B⁹, Abmin⁶, EbMaj⁷, F⁹, B⁹/B⁹, Abmin⁶, EbMaj⁷, G⁹, C⁹, AbMaj⁷, A⁹, D⁹/B⁹, G⁹, C⁹, F⁹, C⁹, F⁹, B⁹, Eb⁹, F⁹, and a final section starting with (C⁹, F⁹, B⁹).

BILL EVANS - "LIVE AT THE VILLAGE VANGUARD"  
"MCCOY TYNER - AT NEWPORT"

18.

# ALL THE THINGS YOU ARE

# HAMMERSTEIN KERN

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

**Chords and Instructions:**

- Staff 1: Fm7, Bbmaj7, Eb7, AbMaj7
- Staff 2: D7, G7, Cmaj7, = (D7)
- Staff 3: Cm7, Fm7, B7, EbMaj7
- Staff 4: AbMaj7, D7, Gmaj7, = (G7)
- Staff 5: Am7, D7, Gmaj7, = (G7)
- Staff 6: F#m7, B7, Emaj7, C7
- Staff 7: Fm7, Bbmaj7, Eb7, AbMaj7
- Staff 8: D7, D7, Cm7, B7
- Staff 9: Bbmaj7, Eb7, AbMaj7, (G7 C7)

## SONNY ROLLINS - "SONNY MEETS HAWK"

(BALLAD) ALONE TOGETHER 19.  
DIGTZ & SCHWARTZ

The musical score consists of two staves of handwritten piano music. The top staff begins with a D major chord (Dmi), followed by EΦ7 and A7b9 chords. The bottom staff begins with a D major chord (Dmi). The music continues with Gmi, EΦ7, and A7 chords. The score then features two melodic lines. The first melody starts with a D major chord (Dmaj7) and an EΦ7 chord, followed by a Gmi chord. The second melody starts with a D major chord (Dmaj7) and an EΦ7 chord, followed by a Gmi chord. The music concludes with a D major chord (Dmi), an EΦ7 chord, and an A7b9 chord.

MILES DAVIS - "COLLECTORS ITEMS"

JIM HALL & RON CARTER - "ALONE TOGETHER"

20.  
♩ = 180  
BOSSA

# ANNA MARIA

JAYNE SHORTER

G (PHRYGIAN) (PNO. SOLO)

I

The musical score consists of ten staves of handwritten musical notation for piano. The key signature is G Phrygian (no sharps or flats). The time signature varies between common time and 2/4. The score includes various chords and progressions, with specific notes and rests indicated by vertical stems and horizontal dashes. The notation is highly rhythmic, featuring many eighth and sixteenth note patterns. The score is divided into sections by bar lines and measures, with some sections spanning multiple staves. The handwriting is in black ink on white paper.

Chords and progressions visible in the score include:

- Measure 1: G Maj<sup>7</sup>, C<sup>7</sup>/G, G<sup>7</sup>sus4, C<sup>7</sup>/G
- Measure 2: D<sup>b</sup>/F, G<sup>b</sup>Lyd., A<sup>b</sup>Mi<sup>7</sup>, B<sup>b</sup>/E<sup>b</sup>
- Measure 3: G Mi, C<sup>7</sup>sus4, D/C, C<sup>7</sup>sus4
- Measure 4: Ab/C, B<sup>b</sup>/C, Ab/C
- Measure 5: G (PHRYGIAN) —
- Measure 6: G Maj<sup>7</sup>, G<sup>7</sup>sus4, F<sup>7</sup>sus4, C/E, E<sup>b</sup>7sus4
- Measure 7: D Maj<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, AbMi<sup>7</sup>, B<sup>b</sup>/Ab
- Measure 8: G Mi, C<sup>7</sup>sus4, B<sup>b</sup>Maj<sup>7</sup>, Ami<sup>7</sup>, Fmi<sup>7</sup>

21.

(PG2. ANA MARIA)

Bb<sup>7</sup>sus4      //      D<sup>b7</sup>sus4      //

Bass: Bm7      //      Bbm7      //      Eb7sus4      Ebm7  
 Drums: D Maj7 F7      Bbm7      Abm7      Bb/Ab  
 Rhythm guitar: Gm7      C7sus4      BbMaj7 Am7      Fm7 Em7  
 Lead guitar: G- (Phryg.)      //      //      //

# WAYNE SHORTER - "NATIVE DANCER"

22.  
(BALLAD) AND NOW THE QUEEN CARLA BEE

Handwritten musical score for two staves. The top staff shows a melodic line with various dynamics like ff, f, pp, and b. A circled '(3)' is above the last measure, with a bracket labeled '(DRUM FILL)'. The bottom staff shows harmonic changes with labels 'ff', 'f', and 'pp'.

# (SHEET) AROUND AGAIN CARLA BLEY

120

100

10

# PAUL BLEY - "FOOTLOOSE"

(SLOWLY) AND ON THE THIRD DAY MICHAEL GIBBS

INTRO (REPEAT FIGURE THRU OUT)

D<sup>7</sup>

CMaj<sup>7</sup>

E<sup>7</sup>

DMaj<sup>7</sup>

G<sup>b7</sup>

E<sup>7</sup>

E<sup>7bb</sup>

D<sup>7</sup>

FADE

GARY BURTON - "Country Roads"

24.

ANGEL EYES

DENNIS/BRENT

C<sub>min</sub><sup>7</sup> C-7/B<sup>b</sup> A<sup>b7</sup> / ∴ ∴ D<sup>f7</sup> G<sup>b9</sup>  
 C<sub>min</sub><sup>7</sup> C-7/B<sup>b</sup> A<sup>b7</sup> / ∴ C<sub>min</sub><sup>7</sup> C-7/B<sup>b</sup> A<sup>b7</sup> G<sup>7</sup> (A1. ∴  
 2. C<sub>min</sub><sup>6</sup> B<sup>b</sup><sub>min</sub><sup>7</sup> E<sup>b7</sup> A<sup>bMaj7</sup> A<sup>0</sup> B<sup>b</sup><sub>min</sub><sup>7</sup> E<sup>b7b9</sup>  
 AbMaj<sup>7</sup> DbMaj<sup>7</sup> A<sub>min</sub><sup>7</sup> D<sup>7</sup> G<sup>Maj7</sup> C<sup>Maj7</sup> C<sup>#min7</sup> F<sup>#7</sup>  
 D<sub>min</sub><sup>7</sup> G<sup>7</sup> (D.C. al CODA)

(A) C<sub>min</sub><sup>7</sup> C-7/B<sup>b</sup> A<sup>b7</sup> G<sup>7</sup> alt. C<sub>min</sub><sup>6</sup>  
 (FINE)

(BOP)

## ANTHROPOLOGY

CHARLIE PARKER

25.

Handwritten musical score for 'ANTHROPOLOGY' by Charlie Parker, featuring ten staves of jazz notation. The score includes various chords and key changes, such as B<sup>b</sup>6, G<sup>7</sup>, Cm<sup>i7</sup>, F<sup>7</sup>, B<sup>b</sup>, Gm<sup>i7</sup>, Cm<sup>i7</sup>, F<sup>7</sup>, Fm<sup>i7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup><sup>7</sup>, D<sup>i</sup>, G<sup>7</sup>, Cm<sup>i7</sup>, F<sup>7</sup>, Cm<sup>i7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>6</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>7</sup>, Cm<sup>i7</sup>, F<sup>7</sup>, B<sup>b</sup>, Gm<sup>i7</sup>, Cm<sup>i7</sup>, F<sup>7</sup>, Fm<sup>i7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup><sup>7</sup>, Cm<sup>i7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>6</sup>. The score is in 12/8 time and includes various performance markings like grace notes and slurs.

26.

## APRIL IN PARIS

VERNON DUKE

G<sup>7b9</sup>(sus4) C Maj<sup>7</sup> D<sup>ø7</sup> G<sup>7</sup>  

 The score consists of 12 measures of music. Measure 1: G<sup>7b9</sup>(sus4) bass, C Maj<sup>7</sup> treble. Measure 2: D<sup>ø7</sup> bass, G<sup>7</sup> treble. Measure 3: C Maj<sup>7</sup> bass, G<sup>7b9</sup> treble. Measure 4: F Maj<sup>7</sup> bass, C Maj<sup>7</sup> treble. Measure 5: B<sup>ø7</sup> bass, E<sup>7</sup> treble. Measure 6: A min bass, A/G treble. Measure 7: F#ø7 bass, B<sup>7b9</sup> treble. Measure 8: B min bass, E<sup>7</sup> treble. Measure 9: E<sup>ø7</sup> bass, A<sup>7b9</sup> treble. Measure 10: F Maj<sup>7</sup> bass, C/E treble. Measure 11: D<sup>ø7</sup> bass, C/E treble. Measure 12: B<sup>ø7</sup> bass, A min A/G treble. Measures 13-14: F#ø7 bass, B<sup>7b9</sup> treble. Measures 15-16: E Maj<sup>7</sup> bass, D min G<sup>7</sup> treble. Measures 17-18: G<sup>7b9</sup>(sus4) bass, C Maj<sup>7</sup> treble. Measures 19-20: E<sup>ø7</sup> bass, A<sup>7alt.</sup> treble. Measures 21-22: D<sup>ø7</sup> bass, G<sup>7</sup> treble. Measures 23-24: C bass, C treble.

CHARLIE PARKER - "APRIL IN PARIS"  
 THELONIUS MONK - "MONK"

(MED. 8TH)  
EVEN 8TH

# APRIL JOY

PAT METHENY 27.

A handwritten musical score for 'April Joy' by Pat Metheny. The score consists of six staves of music, each with a different time signature and key signature. The first staff starts with a 7/8 time signature and a C major key signature. The second staff begins with a 4/4 time signature and a B♭ major key signature. The third staff starts with a 2/4 time signature and a C major key signature. The fourth staff begins with a 4/4 time signature and an A/B♭ key signature. The fifth staff starts with a 2/4 time signature and an A/B♭ key signature. The sixth staff begins with a 4/4 time signature and a B♭ major key signature. The music features various chords and progressions, with specific chords labeled on each staff: B♭Maj7, Am7, D9, B♭/C, FMaj7, B♭Maj7, B♭Maj7, Am7, B♭Maj7, B♭/C, FMaj7, B♭Maj7, EΦ7, A7sus4, D7sus4, and B♭Maj7. The score is written on five-line staff paper with black ink.

PAT METHENY - "BRIGHT SIZE LIFE"

28.

(BALLAD)

# ARISE, HER EYES

STEVE SWALLOW

3/8)

F# Bb

b.d. b.d. b.d.

A<sup>o</sup> B<sup>b</sup>mi B<sup>b</sup>mi F

d. d. d. d.

F#

b.d. d. #d.

E<sup>o</sup> E<sup>7</sup> A<sup>o</sup> A

p. p. d. d.

F#

#d. d. #d.

D<sup>o</sup> D' G<sup>o</sup> G

p. p. d. d.

RIT. LAST X RIT. LAST X

(ARISE HER EYES PG.2)

GARY BURTON - "ALONE AT LAST"

GARY BURTON / CHICK COREA - "CRYSTAL SILENCE"

(30.  
Jazz  $\text{♩} = 170$ )

# ARMAGEDDON

WAYNE SHORTER

ENTRO

**(INTRO)**

**1.** **E<sup>7</sup>** **E<sub>b</sub><sup>7</sup>** **D<sub>b</sub><sup>7</sup>#II**

**G<sub>b</sub>/C F<sup>7</sup>b<sup>13</sup> #II** **B<sub>b</sub>mi<sup>7</sup>** **E<sup>7</sup>** **E<sub>b</sub><sup>7</sup>** **D<sub>b</sub><sup>7</sup>#II**

**G<sub>b</sub>/C F<sup>7</sup>b<sup>13</sup> #II** **B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>** **B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>**

**B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>** **B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>** **B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>**

**E<sub>b</sub><sup>7</sup>** **E<sup>7</sup>** **E<sub>b</sub><sup>7</sup>** **G<sub>b</sub><sup>7</sup>** **E<sub>b</sub><sup>7</sup>** **E<sup>7</sup>**

**B<sub>b</sub>mi<sup>7</sup>** **A<sub>b</sub>mi<sup>7</sup>** **D<sub>b</sub><sup>7</sup>** **E<sub>b</sub><sup>7</sup>** **G<sub>b</sub><sup>7</sup>** **E<sup>7</sup>**

**B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>** **B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>** **B<sub>b</sub>mi<sup>7</sup>** **G<sub>b</sub><sup>7</sup>**

**2. b<sub>b</sub> B<sub>b</sub>mi<sup>7</sup>** **#** **B<sup>7</sup>**

**[NO SOLO BREAK]**

# WAYNE SHORTER - "NIGHT DREAMER"

(BALLOON)

# AS TIME GOES BY

31.  
HERMAN HUPFELD

Handwritten musical score for "As Time Goes By" by Herman Hupfeld. The score consists of ten staves of music. The top staff shows a bass line with chords above it: F<sub>mi</sub>7 B<sup>b7</sup>, B<sup>bmin6</sup> B<sup>b7</sup>, E<sup>bb6</sup> (F<sub>mi</sub>7 F<sup>#07</sup> G<sub>mi</sub>7). The second staff shows a bass line with chords: F<sup>7</sup> (B<sup>b4</sup>) B, followed by a series of eighth-note patterns. The third staff shows a bass line with chords: F<sub>mi</sub>7 B<sup>b7</sup>, 2. E<sup>bb6</sup>, B<sup>bmin6</sup> E<sup>b7</sup>, AbMaj7, C<sup>7</sup>. The fourth staff shows a bass line with chords: C<sub>mi</sub> A<sup>0</sup>, Ab7, F<sup>7</sup>. The fifth staff shows a bass line with chords: B<sup>b7</sup>, B<sup>b0</sup>, B<sup>b7</sup>, F<sub>mi</sub>7 B<sup>b7</sup>, B<sup>bmin6</sup> B<sup>b7</sup>. The sixth staff shows a bass line with chords: E<sup>bb6</sup> (F<sub>mi</sub>7 F<sup>#07</sup> G<sub>mi</sub>7), F<sup>7</sup>, G<sub>mi</sub>7 C<sup>7</sup>. The seventh staff shows a bass line with chords: F<sub>mi</sub>7 B<sup>b7</sup>, E<sup>b7</sup> D<sup>b7</sup> E<sup>bb6</sup> (B<sup>b7</sup>). The eighth staff shows a bass line with chords: (7 B) ||.

BILLIE HOLIDAY - "STRANGE FRUIT"

32.

## AU PRIVAVE

CHARLIE PARKER

Handwritten musical score for Charlie Parker's "Au Privave". The score consists of six staves of jazz notation, likely for alto saxophone, with harmonic labels indicating chords and specific notes. The staves are separated by vertical bar lines. The harmonic labels include: Gm7 C7, F, Gm7, Cm7, Bb7(9), Bbm7 Eb7, F, Gm7, Am7 D7, Gm7, Gm7 C7, F, D7(9), Gm7 C7, and (A). The notation includes various note heads, stems, and rests, typical of jazz lead sheets.

CHARLIE PARKER - "SWEDISH SCHNAPPS"

# AUTUMN IN NEW YORK

VERNON DUKE

The score is organized into eight measures. Measure 1: Gmin7, Ami7, Bbb, C7, FMaj7, Gmi7, Ami7, D7bb. Measure 2: Gmin7, Ami7, Bbb, C7, Aphi7, D7. Measure 3: Gmin7, Bbb7, E7, AbMaj7, Dphi7. Measure 4: Cmin7, Dmi7, G7bb, CMaj7, C7, C7. Measure 5: Gmin7, Ami7, Bbb, C7, FMaj7, Gmi7, Ami7, D7, Dbb7. Measure 6: Cmin7, Dmi7, Ebb, F7, Bbb, Abmi7, Gb7. Measure 7: Fmi7, C7, Fmi, Ab7, DbMaj7, Ab7, DbMaj7, Ab7. Measure 8: Gmin7, Ami7, Bbb, C7bb, Fmi.

M.J.Q. - "THE MODERN JAZZ QUARTET"

34.

SAMBA  
(INTRO)IAY, ARRIBAI Stu BALCOMB

Db/C (Dbsust)

DRUM ENTERS w/FILLS...

(Dbsus4)

DRUMFILLS

(SAMBA)

Bb/C

Bb/C C / / C

Bb/C C / / C (2nd X)

TR. (E) (Gbsus4)

(continued next pg.)

35.

⑧

C Maj

(SOLO FILL)

Bb Maj

(SOLO FILL)

D<sup>7</sup>

G<sup>7</sup>

C<sup>7</sup>

E<sup>7</sup>

F<sup>7</sup>

G<sup>7</sup>

B<sup>b7</sup>

AFTER SOLO DS. R1 &

G<sup>7</sup>

TAYARRISHI PG2.

36.  
(MED. JAZZ)

# AUTUMN LEAVES

JOHNNY MERCER

D: #4

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

C Maj<sup>7</sup> F#7 B7b9 E mi

E mi B7b9 E mi

F#7 B7b9 E mi

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

F#7 B7b9 E mi E6<sup>7</sup> Dm<sup>7</sup> D7

C Maj<sup>7</sup> B7b9 E mi = (x)

BILL EVANS - "PORTRAIT IN JAZZ"

(32-ERT)

# BALLET

37.

MICHAEL GIBBS

[8va:] E<sup>b</sup>7 A<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>7

E7#9

E7#9

~~D~~ E<sup>b</sup>7 (N.C.) E<sup>b</sup>

GARY BURTON - "DUSTER"

38.

(FAST)

BATTERIECARLABLEY

Handwritten musical score for the 'BATTERIE' section. The score consists of four staves of music for two voices. The vocal parts are written in soprano and alto clefs. The music features various dynamics, including forte and piano markings. Measure numbers 1 through 8 are indicated above the staves. The vocal parts are primarily composed of eighth and sixteenth note patterns. The score concludes with a 'FINE' marking.

(VERYFAST)

ICTUSCARLABLEY

FINE

Handwritten musical score for the 'ICTUS' section. The score consists of three staves of music for two voices. The vocal parts are written in soprano and alto clefs. The music features eighth and sixteenth note patterns. The vocal parts are primarily composed of eighth and sixteenth note patterns. The score concludes with a 'FINE' marking and an instruction 'accel.' at the end of the first staff.

(BALLAD)

# BEAUTIFUL LOVE

VICTOR YOUNG 39.

A handwritten musical score for piano or voice. The score consists of six staves of music, each with a different key signature and time signature. The first staff starts with a 3/4 time signature and a key signature of one sharp. The second staff starts with a 2/4 time signature and a key signature of one sharp. The third staff starts with a 2/4 time signature and a key signature of one sharp. The fourth staff starts with a 2/4 time signature and a key signature of one sharp. The fifth staff starts with a 2/4 time signature and a key signature of one sharp. The sixth staff starts with a 2/4 time signature and a key signature of one sharp. The music includes various chords such as Dm7, G7, EΦ7, A7(b9), Bb7, Fmaj7, and Dm6. The score is labeled with "1." and "2." above the first and second staves respectively, indicating two endings.

"BEST OF BILLIE VANS"

40.  
♩ = 60  
(FUNKY) BEAUTY AND THE BEAST WAYNE SHORTER

Handwritten musical score for "Native Dancer" by Wayne Shorter. The score includes six staves of music with various chords and performance instructions.

Chords and labels:

- Top staff: F<sup>7</sup>, (B), F<sup>7</sup>
- Second staff: (MEO. BOSSA), Amin<sup>7</sup>, BΦ<sup>7</sup>, E<sup>7</sup> alt., Amin<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup> #1
- Third staff: Fmin<sup>7</sup>, Ebmin<sup>7</sup>, Ab<sup>7</sup>, D<sup>b</sup> Maj<sup>7</sup>, 1. C<sup>7</sup> alt., DR. FULL
- Fourth staff: F<sup>7</sup> (Funk)
- Fifth staff: [STOP TIME:] F<sup>7</sup> sus<sup>4</sup>, E<sup>7</sup> alt.
- Sixth staff: 2. C<sup>7</sup> alt., Bmin<sup>7</sup>, E<sup>7</sup>, Amin<sup>7</sup>, D<sup>7</sup>, C<sup>7</sup> alt.
- Seventh staff: F<sup>7</sup> (funk)
- Eighth staff: (D.S.u) AFTER SOLOS
- Ninth staff: (OPEN SOLO ON F<sup>7</sup>)
- Tenth staff: CODA (8va)
- Bottom staff: WAYNE SHORTER - NATIVE DANCER (FADE)

(MED. BALLAD)

41.

# BENEATH IT ALL

GARY ANDERSON

D:3)  $\frac{4}{4}$

$\text{Ab Maj}^7\#^{II}$        $\text{G min}$

$\text{Ab Maj}^7\#^{II}$        $\text{C}^\circ(\text{maj})$

$\text{E}^b \text{ Maj}^7\#^{II}$        $\text{D Maj}^7$

$\text{B}^b \text{ Maj}^7\#^{II}$        $\text{A}7\#^9$

$\text{B}^b \text{ Maj}^7\#^{II}$        $\text{C Maj}^7\#^{II}$

$\text{D}^b \text{ Maj}^7\#^{II}$

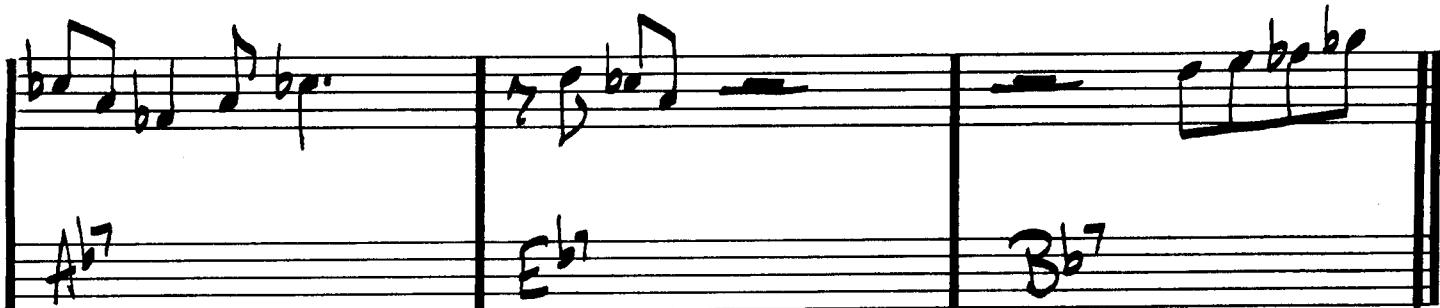
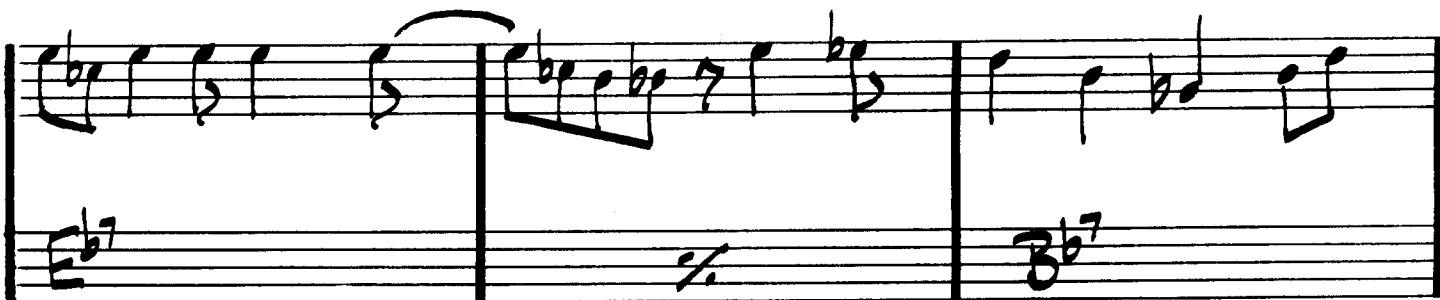
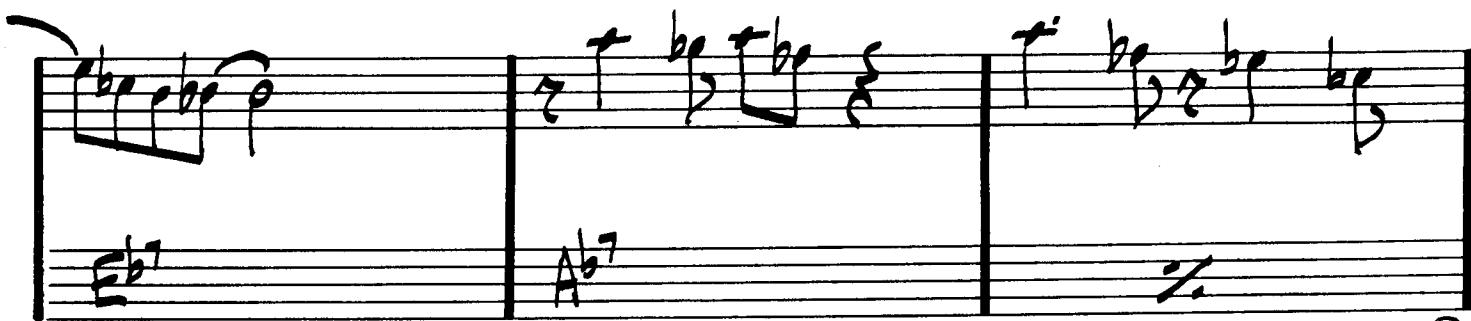
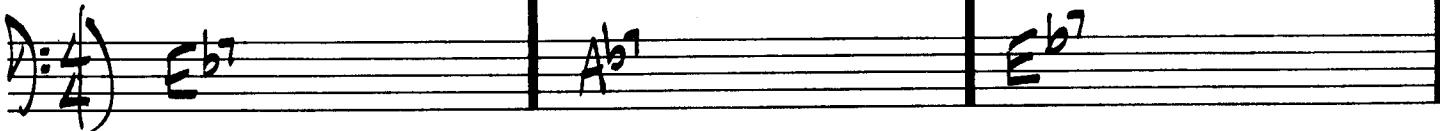
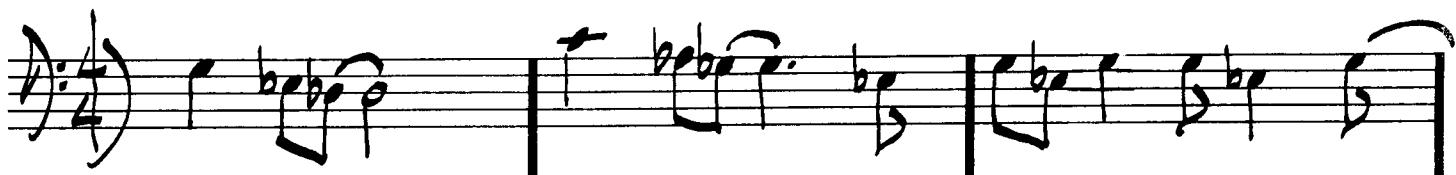
(FINE)

Detailed description: This is a handwritten musical score for a single instrument, possibly piano or organ. The score is divided into six measures by vertical bar lines. Measure 1 starts with a bass note followed by a treble note, both labeled 'b.p.'. Then there are two eighth-note chords: 'f' and 'f'. Measure 2 begins with a bass note 'b.p.', followed by a treble note 'f', then a bass note 'b.p.', and a treble note 'f'. Measure 3 starts with a bass note 'b.p.', followed by a treble note 'f', then a bass note 'b.p.', and a treble note 'f'. Measure 4 starts with a bass note 'b.p.', followed by a treble note 'f', then a bass note 'b.p.', and a treble note 'f'. Measure 5 starts with a bass note 'b.p.', followed by a treble note 'f', then a bass note 'b.p.', and a treble note 'f'. Measure 6 starts with a bass note 'b.p.', followed by a treble note 'f', then a bass note 'b.p.', and a treble note 'f'. Above the first measure, '(MED. BALLAD)' is written in parentheses. Above the title 'BENEATH IT ALL', 'GARY ANDERSON' is written underlined. The page number '41.' is in the top right corner. Measure labels are placed above the staves: 'Ab Maj7#II' for the first, 'G min' for the second, 'Ab Maj7#II' for the third, 'C°(maj)' for the fourth, 'Eb Maj7#II' for the fifth, and 'D Maj7' for the sixth. Measure 1 also has 'D:3)' and '4/4' above it. Measure 4 has 'A7#9' above it. Measures 5 and 6 have 'C Maj7#II' above them. Measure 6 ends with '(FINE)'.

42.

# BESSIE'S BLUES

JOHN COLTRANE



(BALLAD) BEWITCHED ROGERS & HART 43

D:4) C C<sup>#</sup> D<sup>maj</sup> D<sup>#</sup> C/E E<sup>7</sup> F<sup>Maj</sup> F<sup>#</sup>

C/G D<sup>7</sup> G<sup>7</sup> (C<sup>7</sup>) 1. D<sup>maj7</sup> G<sup>7</sup>

2. FM<sup>Maj7</sup> E<sup>maj7</sup> A<sup>7</sup> D<sup>maj7</sup> :

Ami D<sup>maj7</sup> G<sup>7</sup> D<sup>maj7</sup> G<sup>7</sup>

Emi7 A<sup>7#o</sup> D<sup>maj7</sup> G<sup>7</sup> C C<sup>#o</sup> D<sup>maj7</sup> D<sup>#o</sup>

C/E E<sup>7</sup> F<sup>Maj7</sup> F<sup>#o</sup> C/G D<sup>7</sup> D<sup>maj7</sup> G<sup>7</sup>

Cb (D<sup>maj7</sup> G<sup>7</sup>)

44.

(MEDIUM SLOW)

BIG NICKJohn COLTRANE

1. *(MEDIUM SLOW)*

*BIG NICK* John COLTRANE

2. *G Maj 7 E<sup>7</sup>* *A min 7 D<sup>7</sup>* *G Maj 7 E<sup>7</sup>*

3. *A min 7 D<sup>7</sup>* *G B<sup>o</sup>* *C<sup>7</sup> C<sup>#o</sup>*

4. *G Maj 7 E<sup>7</sup>* *A min 7 D<sup>7</sup>* *(TAKE 2ND END)  
ON HEAD ONLY.)*

5. *A min 7 D<sup>7</sup>* *G Maj 7 E<sup>7</sup>* *A min 7 D<sup>7</sup>*

"BEST OF JOHN COLTRANE - HIS GREATEST YEARS"  
(VOL. 2.)

# BITTER SUITE IN THE OZONE

BOB MOSES

The musical score is handwritten on five-line staves. The top staff represents a melodic line, likely for a guitar, with a key signature of one sharp (F#). The bottom staff represents a harmonic or bass line. Both staves begin with a common time signature (D:4). The melody staff features a series of eighth-note patterns, some of which are grouped by slurs and contain grace notes. Chords are indicated above the staff, such as E♭m7, E Maj7, and E♭m11. Fingering is marked with circled numbers (3) and (4) over specific notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns. The overall style is complex and rhythmic.

Bob Moses - "BITTER SUITE IN THE OZONE"

46.

# BLACK DIAMOND

ROLAND KIRK

The musical score is composed of five staves of handwritten notation. The first staff shows a 3/4 time signature with a treble clef, featuring eighth-note patterns and dynamic markings like 'pp'. The second staff shows a 3/4 time signature with a bass clef, with chords labeled Dm7, Dm7(#5), Dm7(b5), and Dm7(#5). The third staff shows a treble clef with chords Gm7, C7, F Maj7, and A+7. The fourth staff shows a bass clef with chords B7, E7, A+7, and D+7. The fifth staff shows a treble clef with chords G7, C7, Gb7, F Maj7, and a concluding section labeled '2. p.' followed by '(A7 Eb7)'.

ROLAND KIRK - "RIP, RIG & PANIC"

WAYNE SHORTER - "SHORTER MOMENTS"

# BLACK NARCISSUS

47.  
JOE HENDERSON

1) 3) bp.      bp.      bp.      bp.

(Ab PEDAL)

1) 3) Abm7      Db7      Abm7      Db7

bp.      b $\frac{e}{f}$ .      b $\frac{e}{f}$ .      bp.      bp.      bp.

Abm7      Db7      Abm7      Db7

bp.      bp.      bp.      bp.

(G $\flat$  PEDAL)

G $\flat$ m7      C $\flat$ b7      G $\flat$ m7      C $\flat$ b7

bp.      b $\frac{e}{f}$ .      b $\frac{e}{f}$ .      bp.      bp.      bp.

G $\flat$ m7      C $\flat$ b7      G $\flat$ m7      C $\flat$ b7

E $\flat$ Maj7#II      F $\flat$ Maj7#II      B $\flat$ Maj7#II      C $\flat$ Maj7

E $\flat$ Maj7#II      F $\flat$ Maj7#II      B $\flat$ Maj7#II      C $\flat$ Maj7

3) p.      3) p.      3) p.      3) p.

48.

(MEDIUM-UP JAZZ)

## BLACK NILE

WAYNE SHORTER

(INTRO: Cm7

G<sub>b</sub>Maj7E<sub>b</sub>m7Fm7 B<sub>b</sub>Maj7(D<sub>b</sub>7) F P

F b P

b f f f b f

F m7 B b P

B<sub>b</sub>13 F PE<sub>b</sub>Maj7 F b P

EΦ7 b f f f

A+7

Dm7 F P

E<sub>b</sub>7 b f f

Dm7 F P

Cm7 B7

B<sub>b</sub>Maj7 F P

EΦ7 A+7

Dm7 F P

A+7

Dm7 F P

E<sub>b</sub>7 b f f

Dm7 F P

Cm7 F+7

B<sub>b</sub>Maj7 F P

EΦ7 A+7

Dm7 F P

D7 A<sub>b</sub>7

Gm7 F P

Ab7 C<sub>sus4</sub> G<sub>b</sub>7

Fm7 B7

E<sub>b</sub>Maj7 Ab7

Gm7 F P

Ab7 G+7 G<sub>b</sub>7

Fm7 Bb7

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

Dm7 F P

E<sub>b</sub>7 b f f

Cm7 F+7

(A+7)

B<sub>b</sub>Maj7 F P

Eb7 Dm7 F P

Cm7 F+7

(A+7)

Dm7 F P

E<sub>b</sub>7 b f f

Dm7 F P

(A+7)

B<sub>b</sub>Maj7 F P

Eb7 Dm7 F P

Cm7 F+7

(A+7)

Dm7 F P

E<sub>b</sub>7 b f f

Dm7 F P

(A+7)

B<sub>b</sub>Maj7 F P

Eb7 Dm7 F P

Cm7 F+7

(A+7)

Dm7 F P

E<sub>b</sub>7 b f f

Dm7 F P

(A+7)

WAYNE SHORTER - "NIGHT DREAMER"

(BOSSA)

## BLACK DRPHÆUS

LOUIS BONFÀ

49.

DAY IN THE LIFE OF A FOOL

S. Ami

B<sup>ø</sup>7 E<sup>7b9</sup>

Ami

B<sup>ø</sup>7 E<sup>7b9</sup>

2/4

D<sup>ø</sup>  
Ami  
Dmi<sup>7</sup>  
B<sup>ø</sup>7  
Ami  
E<sup>ø</sup>  
Dmi  
Dmi/C  
B<sup>ø</sup>7  
B<sup>ø</sup>  
Ami  
Ami  
Ami  
Ami  
Ami/G  
F Maj<sup>7</sup>  
B<sup>ø</sup>7  
E<sup>7b9</sup>  
Ami  
B<sup>ø</sup>7  
E<sup>7b9</sup>

(D.S. al LAST X ONLY)

2/4

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

WAYNE SHORTER - "SHORTER MOMENTS"

50.

## (SAX WALTZ) BLESSED RELIEF FRANK ZAPPA

(INTRO: BbMaj7#II)

— SOLO OVER BASSLINE —

D: 3/4

A F Maj7 G min7 A min7 E b Maj7

B Bb Maj7 C7/Bb G min7 C7 Bb Maj7

C C7/Gb G min7 C7 Bb Maj7 A min7

D A min7

E Ami7 Gmi7 Emaj7 F#mi7 Emaj7

SOLOS: Emi7 Emaj7 F#mi7 Emaj7

Ami7 Gmi7

END BY SOLOING OVER INTRO

FRANK ZAPPA - "GRAND WAZOO"

# BLUE BOSSA

KENNY DORHAM

The musical score is handwritten on six staves. The first staff starts with a D7b9(4) chord, followed by a F#mi⁷ chord. The second staff begins with a D⁹ chord. The third staff starts with a Cmi⁷ chord. The fourth staff begins with an Ebmi⁷ chord. The fifth staff starts with an Ab⁷ chord. The sixth staff starts with a DbMaj⁷ chord. The music concludes with a D⁹ chord and a G⁷ chord, followed by a final Cmi⁷ chord.

(END BY REPEATING LAST 4 BARS TWICE MORE)

JOE HENDERSON - "PAGE ONE"

52.

(MED. SWING) BLUE COMEDYMICHAEL GIBBS

Handwritten musical score for 'Blue Comedy' in Med. Swing. The score consists of four staves of music. The first staff starts with an E♭7 chord, followed by an A♭7 chord, and then an E♭7 chord again. The second staff begins with a D7 chord, followed by a D♭7 chord, and then a G7 chord. The third staff starts with an E7 alt. chord, followed by an F13 chord, and then a B7 alt. chord. The fourth staff concludes the section. Various rhythmic patterns and rests are indicated throughout the score.

INTERLUDE EVEN 8THS

Handwritten musical score for the Interlude, marked 'EVEN 8THS'. It consists of four measures of music. The first measure is labeled 'A major #11'. The subsequent three measures are indicated by a series of vertical slashes, suggesting a repeating pattern or a dynamic change.

Handwritten musical score for the continuation of the Interlude, marked 'B♭7(b9)'. It consists of four measures of music, continuing the pattern established in the previous section.

(SOLO OVER HEAD - PLAY INTERLUDE BETWEEN EACH SOLOIST)

"GARY BURTON - CARNAGIE HALL"

(BALLAD)

BLUE IN GREEN

—MILES DAVIS

The musical score for "Blue in Green" is handwritten in black ink on five staves of a five-line staff system. The time signature is 2/4 throughout. The first staff begins with a forte dynamic (f). The second staff starts with a B♭ major chord (B♭ Maj 7) in first inversion. The third staff features a melodic line with eighth-note patterns. The fourth staff includes a D minor chord (D min 7(9)). The fifth staff concludes with a D minor chord (D min 7(9)). A bracket on the left side of the score is labeled "(ENDING)".

MILES DAVIS - "KIND OF BLUE"

BILL EVANS - "PORTRAIT IN JAZZ"

54.

# BLUE MONK

THELONIUS MONK

A handwritten musical score for "Blue Monk" consisting of five staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth note patterns. The second staff begins with a bass clef, a key signature of one flat, and a common time signature, with notes B♭ and E♭ indicated. The third staff starts with a treble clef, a key signature of one flat, and a common time signature, with notes B♭ and E♭ indicated. The fourth staff starts with a bass clef, a key signature of one flat, and a common time signature, with notes B♭ and F♯ indicated. The fifth staff starts with a treble clef, a key signature of one flat, and a common time signature, with notes F♯ and B♭ indicated. The music includes various rests and dynamic markings.

"THE THELONIUS MONK STORY"  
"MONK'S GREATEST HITS"

# BLUE ROOM

ROGERS & HART

A: 4) F<sup>b</sup> Dm<sup>i7</sup> Gm<sup>i7</sup> C<sup>7</sup> F Maj<sup>i7</sup> Dm<sup>i7</sup> Gm<sup>i7</sup> C<sup>7</sup>

F Maj<sup>i7</sup> - - F<sup>7</sup> Bb Maj<sup>i7</sup> Gm<sup>i7</sup> 1. F<sup>b</sup> G<sup>7</sup> Gm<sup>i7</sup> C<sup>7</sup>

2. F / Gm<sup>i7</sup> C<sup>7</sup> F C<sup>7</sup> //

F Maj<sup>i7</sup> // F Gm<sup>i7</sup> C<sup>7</sup> Gm<sup>i7</sup> C<sup>7</sup>

Dm<sup>i7</sup> G<sup>7</sup> Gm<sup>i7</sup> C<sup>7</sup> F<sup>b</sup> C<sup>7</sup>

F Maj<sup>i7</sup> Dm<sup>i7</sup> Gm<sup>i7</sup> C<sup>7</sup> F Maj<sup>i7</sup> - - F<sup>7</sup> Bb Maj<sup>i7</sup> Gm<sup>i7</sup>

F / Gm<sup>i7</sup> C<sup>7</sup> F

56.

## BLUESETTE

TOOTS THIELEMAN

$\text{Bb Maj}^7$  : :  $\text{A}^{\phi}^7$   $\text{D}^7$

$\text{Bb Maj}^7$   $\text{G min}^7$   $\text{C}^7$   $\text{F min}^7$   $\text{Bb}^7$

$\text{Eb Maj}^7$  : :  $\text{E b min}^7$   $\text{Ab}^7$

$\text{D b Maj}^7$  : :  $\text{D b min}^7$   $\text{G b}^7$

$\text{C b Maj}^7$  : :  $\text{C}^{\phi}^7$   $\text{F}^7$

$\text{D min}^7$   $\text{D b}^7$   $\text{C min}^7$   $\text{F}^7$

(Jazz) BLUES FOR ALÍCÉ <sup>57.</sup> CHAS. PARKER

The musical score is composed of six staves of handwritten notation. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings such as grace notes and slurs. Harmonic progressions are indicated by Roman numerals and chord names (e.g., F#m7, E7, A7(b9), Dm7, G7, Cm7, F7, Bb7, Bb7m7, Eb7, Am7, D7, Abm7, Db7, Gm7, C7). The score is set against a background of horizontal lines, likely representing a grid for a piano or keyboard instrument.

CHARLIE PARKER "SWEDISH SCHNAPPS"

58.

BLUE TRAIN

JOHN COLTRANE

The musical score consists of four staves of handwritten notation on five-line staff paper. The first three staves begin with a key signature of B-flat major (two flats) and a common time signature (indicated by a '4'). The first staff starts with a B-flat major chord (B-flat, D, F-sharp). The second staff begins with a C minor chord (C, E, G). The third staff begins with an F minor chord (F, A, C). The fourth staff begins with a G minor chord (G, B, D). The music features various performance markings such as grace notes, slurs, and fermatas. Measures are separated by vertical bar lines. The score ends with a final staff showing a C major chord (C, E, G) followed by a C minor chord (C, E, G).

JOHN COLTRANE - "BLUE TRAIN"

# BODY AND SOUL

GREEN 59.

Handwritten musical score for "BODY AND SOUL" featuring two staves of handwritten musical notation with corresponding chords written above them. The score is in 4/4 time. The chords include:

- Staff 1: Eb<sup>mi</sup>7, Bb<sup>7(b9)</sup>, Em<sup>mi</sup>7, D<sup>7</sup>, D♭Maj<sup>7</sup>, Gb<sup>7</sup>, Fm<sup>i</sup>7, E<sup>07</sup>
- Staff 2: Eb<sup>mi</sup>7, C<sup>07</sup>, F<sup>7</sup>, Bb<sup>mi</sup>7, Eb<sup>7</sup>, Eb<sup>mi</sup>7, Ab<sup>7</sup>, 1. D♭<sup>b6</sup>, Bb<sup>7</sup>, 2. D♭, A<sup>7</sup>
- Staff 1: DMaj<sup>7</sup>, Em<sup>mi</sup>(A<sup>7</sup>/E), D/F#/, Gm<sup>i</sup>7, C<sup>7</sup>, F#<sup>mi</sup>7, Bm<sup>7</sup>, Em<sup>mi</sup>7, A<sup>7</sup>, DMaj<sup>7</sup>
- Staff 2: Dm<sup>mi</sup>7, G<sup>7</sup>, CMaj<sup>7</sup>, Eb<sup>0</sup>, Dm<sup>mi</sup>7, G<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>, Bb<sup>7</sup>
- Staff 1: Eb<sup>mi</sup>7, Bb<sup>7(b9)</sup>, Eb<sup>mi</sup>7, D<sup>7</sup>, D♭Maj<sup>7</sup>, Gb<sup>7</sup>, Fm<sup>i</sup>7, E<sup>07</sup>
- Staff 2: Eb<sup>mi</sup>7, C<sup>07</sup>, F<sup>7</sup>, Bb<sup>mi</sup>7, Eb<sup>7</sup>, Eb<sup>mi</sup>7, Ab<sup>7</sup>, D♭b6, (Bb<sup>7</sup>)

JOHN COLTRANE - "COLTRANE'S SOUND"

WES MONTGOMERY - "MARCH 6, 1925 - JUNE 15, 1968"

60.  
(302)

# BOPLA CITY

CLEO HENRY

The score is handwritten on eight staves. The first staff starts with Gmin7, followed by a F chord. The second staff begins with a C7 chord. The third staff starts with a F chord. The fourth staff begins with a Cmin7 chord. The fifth staff starts with a Bb chord. The sixth staff begins with an Ebb7 chord, followed by a Bbm7 chord. The seventh staff starts with an A7 chord. The eighth staff starts with an Ab chord, followed by an Abm7 chord. The ninth staff starts with a Gmin7 chord, followed by a C7 chord. The tenth staff starts with a F chord. The eleventh staff starts with a Cmin7 chord, followed by a F+ chord.

(ROCK)

# BOSTON MARATHON

GARY BURTON

61.

The musical score is handwritten on five-line staff paper. It features six staves of music, likely for a rock band. The first staff shows a guitar part with a G chord, followed by a break and a complex rhythmic pattern. The second staff shows a bass line. The third staff shows a guitar part starting with a G chord. The fourth staff shows a guitar part with various chords and rhythms. The fifth staff shows a guitar part with a prominent bass line. The sixth staff shows a guitar part with a bass line. The score is written on five-line staff paper with various markings like dots, dashes, and slashes indicating performance techniques.

62.  
(MED. UP)BRAINVILLE

SINRA

**A**

**B**

**C**

**D**

2

F#7      B Maj7      E Maj7      1. A7#9      2. A7#9

1.1.3.      4.

A handwritten musical score for Sun Ra's Arkestra. The score consists of several staves of music, each with specific chords and performance instructions. The top staff starts with a key signature of F# and includes chords like B Maj7, E Maj7, and A7#9. The second staff, labeled 'E' with '(4x's)', features a rhythmic pattern of eighth notes. The third staff, labeled 'F' with 'G min7' and '(BREAK)', shows a simple bass line. The fourth staff, labeled 'SOLOS:', contains two measures of Bb min (Maj7) followed by a measure of Ab min (Maj7). The fifth staff shows a sequence of chords: F# (B Maj7), E Maj7, A7#9, and G min7 C7. The sixth staff continues with chords: D min7, G min7 C7, Bb min (Maj7), Ab min (Maj7), and A7#9. The seventh staff shows a sequence of chords: F# (B7), E7, E Maj7, and A7#9. The eighth staff, labeled '(CODA LAST X)' and '(PLAY BETWEEN SOLOS)', contains a bass line. The score concludes with the text 'SUN RA & HIS ARKESTRA - "SUN SONG"'.

SUN RA & HIS ARKESTRA - "SUN SONG"

64.

(MED. LIVEN) BRIGHT SIZE LIFE PAT METHENY



3/4 G Maj  
B<sup>b</sup>/A  
B<sup>b</sup> major  
G/A  
F/G  
A/E

D.S. al.

PAT METHENY - "BRIGHT SIZE LIFE"

# BROADWAY BLUES

ORNETTE COLEMAN

A

B

PAT METHENY - "BRIGHT SIZE LIFE"

66.

GARY BURTONBROWNOUT

D:4) | G7 | 

GARY BURTON - "NEW QUARTET"

# BUT BEAUTIFUL

VAN HUSEN / BURKE

67.

D: #4) # G<sup>b</sup> B<sup>d</sup> E<sup>7b9</sup> A<sup>m7</sup>

C<sup>#d7</sup> F<sup>#7b9</sup> G<sup>b</sup> B<sup>d7</sup> E<sup>7</sup> [A<sup>7</sup>] D<sup>7</sup>

D<sup>7</sup> B<sup>m7</sup> E<sup>m7</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>b</sup>

E<sup>m7</sup> / E<sup>m7(7)</sup> E<sup>m7</sup> A<sup>7</sup> A<sup>m7b9</sup> D<sup>7</sup>

2. A<sup>7</sup> D<sup>7</sup> B<sup>m7</sup> E<sup>m7</sup>

C<sup>Maj7</sup> / F<sup>#7</sup> B<sup>7</sup> E<sup>m7</sup> F<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup>

G<sup>b</sup> (A<sup>m7</sup> D<sup>7</sup>)

BILLIE HOLIDAY - "LADY IN SATIN"

FREDDIE HUBBARD - "GETTING IT TOGETHER"

68. (MED FUNK) (3x's)

BUTTERFLY

H. HANCOCK

Fm7 / / / Am7 / / /

**A**

Fm7 / / / Am7 / / / Fm7 / / / Dm7 / / /  
Fm7 / / / Am7 / / / Fm7 / / / Dm7 / / /  
Fm7 / / / Am7 / / / Fm7 / / / Dm7 / / /

(DRUMS)

**B**

Bb7sus4 / / / Bb13 / / /  
Bb7sus4 / / / Bb13 / / /  
Bb7sus4 / / / Bb13 / / /

Bb7sus4 / / / Eb7sus9 / / / Ab7sus4 / / / (FINE)

67.  
BUTTERFLY Pg 2.

2.  
:(INTRO INTO)  
SOLO 3

Fm7

ON CUE  
SOLD

3b7sus4

(15)

1ST SOLO

LAST SOLO

D.S. al FINE  
2ND X THRU HEAD

HERBIE HANCOCK - "THRUST"

70.

(SAMBA)

## CAPTAIN MARVEL

CHICK COREA

(FAST) (8va)

8va

E mi

B mi

F# mi

G ma

C

D# Maj<sup>7</sup>

G# Maj<sup>7</sup>

F7

Eb

Bb

D mi

D#7

C mi

F7

G mi

Ab Maj<sup>7</sup>

E ma

Eb Maj<sup>7</sup>

D mi

Eb Maj<sup>7</sup>

E ma

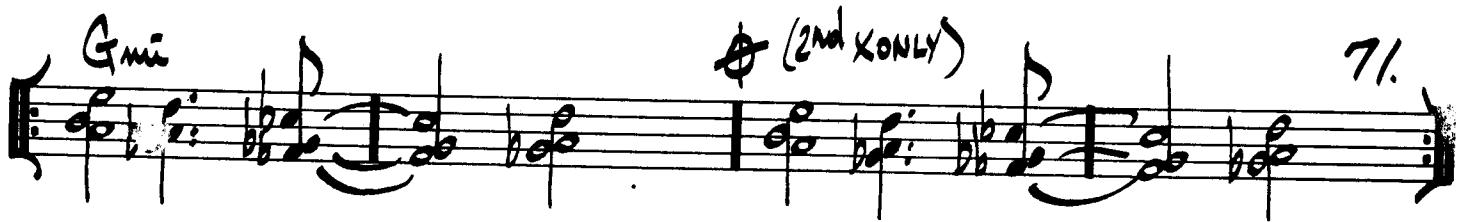
Eb Maj<sup>7</sup>

D mi

D#7

C mi

F7 sus4



Gm<sup>i</sup>

Fm<sup>i</sup>(A<sup>i</sup>)

E<sup>i</sup> Bass

(Am<sup>i</sup>)

D.S. d. $\sharp$

$\sharp$

E<sup>b</sup> Maj<sup>i</sup>

Cm<sup>i</sup>/F

E $\phi$ 7

CHICK COREA - "LIGHT AS A FEATHER"  
STAN GETZ - "CAPTAIN MARVEL"

CAPTAIN MARVEL - PG. 2.

72.

## CANYON SONG

RALPH TOWNER

**INTRO:**

The musical score consists of six staves of handwritten notation. Staff 1 starts with a 2/4 time signature and a key signature of 0 sharps or flats. Staff 2 begins with a 6/4 time signature. Staff 3 starts with a 7/8 time signature and includes a circled 'A'. Staff 4 starts with a 7/8 time signature and includes a circled '(b)'. Staff 5 starts with a 6/8 time signature. Staff 6 starts with a 3/4 time signature. Various chords are labeled throughout the score, such as Gmin7/F, Fmaj7(+5), Dsus4, and Gsus4. The score concludes with a 'FINE' marking.

D.S. - PLAY A  
|| RETURN TO INTRO  
PLAY TO FINE

OREGON - "DISTANT HILLS"

(BOSSA)

## CEORA

LEE MORGAN

73.

AbMaj<sup>7</sup>      Bbmaj<sup>7</sup> Eb<sup>7</sup>      AbMaj<sup>7</sup>      Ebmaj<sup>7</sup> Ab<sup>7</sup>

DbbMaj<sup>7</sup>      Dm<sup>7</sup> G<sup>7</sup>      Cm<sup>7</sup>      F<sup>7</sup>

Bbmaj<sup>7</sup>      Eb<sup>7</sup>      Cm<sup>7</sup>      F<sup>7</sup>

Dm<sup>7</sup>      G<sup>7</sup>      Cm<sup>7</sup> F<sup>7</sup>      Bbmaj<sup>7</sup> Eb<sup>7</sup>

**B** AbMaj<sup>7</sup>      Bbmaj<sup>7</sup> Eb<sup>7</sup>      AbMaj<sup>7</sup>      Ebmaj<sup>7</sup> D<sup>7</sup>

DbbMaj<sup>7</sup>      Dm<sup>7</sup> G<sup>7</sup>      Cm<sup>7</sup>      F<sup>7</sup>

Bbmaj<sup>7</sup>      Eb<sup>7</sup>      C<sup>7</sup>      F<sup>7</sup>

Bbmaj<sup>7</sup>      Eb<sup>7</sup> sust      AbMaj<sup>7</sup>      1. Bbmaj<sup>7</sup> Eb<sup>7</sup>

**ENDING**      Bbmaj<sup>7</sup> Eb<sup>7</sup>      AbMaj<sup>7</sup>

LEE MORGAN - "MEMORIAL ALBUM"

74.  
 (SOSA) CHEGA DE SAUDADE (No More Blues) JOBIN

D<sub>mi</sub> D<sub>mi</sub><sup>7</sup>/C E<sup>7</sup>/B E<sup>7</sup>b9

A: 4 0:00

E<sup>Φ7</sup> A<sup>7</sup>b9 D<sub>mi</sub> E<sup>Φ7</sup> A<sup>7</sup>b9

D<sub>mi</sub> D<sub>mi</sub><sup>7</sup>/C E<sup>7</sup>/B E<sup>7</sup> A<sub>mi</sub>

B<sub>b</sub>Maj<sup>7</sup> E<sup>Φ7</sup> A<sup>7</sup>b9

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

E<sup>Φ7</sup> A<sup>7</sup>b9 D<sub>mi</sub> D<sup>7</sup>b9

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

B<sub>Φ7</sub> E<sup>Φ7</sup> A<sup>7</sup>b9 D<sub>mi</sub> A<sup>7</sup>

D<sub>Maj</sub> B<sup>7</sup>b13 E<sub>mi</sub><sup>7</sup>

Emi<sup>7</sup> A<sup>7</sup> D<sup>0</sup>  
 D Maj<sup>7</sup> 75.

F#mi<sup>7</sup> F<sup>0</sup> E mi<sup>7</sup>  
 E<sup>7</sup> EΦ<sup>7</sup> A7b9

D Maj<sup>7</sup> D Maj<sup>7</sup>/C<sup>7</sup> B mi<sup>7</sup> E<sup>7</sup>  
 F#<sup>7</sup> B mi<sup>7</sup> Bb mi<sup>7</sup> Ami<sup>7</sup> D<sup>7b9</sup>

G Maj<sup>7</sup> C<sup>7</sup> F#mi<sup>7</sup> B<sup>7</sup>  
 E<sup>7</sup> Emi<sup>7</sup> A<sup>7/G</sup> F#mi<sup>7</sup> B<sup>7</sup>

E<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D (EΦ<sup>7</sup> A7b9)

CHEGA... PG2.

ANTONIO CARLOS JOBIM - "THE COMPOSER OF DESAFINADO, PLAYS"  
 GARY BURTON - "ALONE AT LAST"

*(SLOWLY)*

*D:4*)  $b_f$   $b_f$   $f$   
 $D_b/A_b$   $B^7/A$

CHELSEA BELLS

*F*  $b_f$   $b_f$   $b_f$   $b_f$   
 $B_b$   $B^7$   $SUS4$

$A_b7$   $C^{\#}mi$

S. SWALLOW

$E^{\#}f$   $E^{\#}f$   $E^{\#}f$   
 $A^{\#}m^{\#}$   $A^{\#}m^{\#}$

$b_f$   $b_f$

$b_f$

$b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$

*DLVD.*  $b_f$   $b_f$   $b_f$   
 $A_b7$   $b_f$   $B^7$   $SUS4$   $b_f$   $D_b$   
 $E^{\#}mi$   $B_bmi$

$b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$

$E^{\#}mi$   $A_bmi^7$   $D_b$   $B^7$   $SUS4$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$   $b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$   $b_f$   $b_f$   $b_f$

$b_f$   $b_f$   $b_f$   $b_f$   $b_f$   
 $A^{\#}m^{\#}$   $E^{\#}mi^7$   $b_f$   $b_f$   $b_f$   
 $b_f$   $b_f$   $b_f$   $b_f$   $b_f$   $b_f$

$b_f$   $b_f$   $b_f$   $b_f$   $b_f$   $b_f$

$A^{\#}m^{\#}$   $E^{\#}mi^7$   $B^{\#}mi$   $B^7$   $SUS4$   $A^{\#}7$   $B^7$

GARY BURTON - STEVE SWALLOW - "HOTEL HELLO"

(BALAD)

# CHELSEA BRIDGE

BILLY STRANHORN

77.

A handwritten musical score for a band piece, likely a woodwind quintet or similar ensemble. The score consists of six staves of music, each with a key signature of one flat (F#) and a common time signature. The music includes various dynamic markings such as forte (f), piano (p), and half forte (fp). Chords and notes are labeled with their corresponding musical names. The first staff starts with a forte dynamic and includes labels like E<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>min<sup>7</sup>, A<sup>b</sup>, and D<sup>b</sup>. The second staff begins with a dynamic of D<sup>b</sup> and includes labels like F#min<sup>7</sup>, B<sup>i</sup>, E Maj<sup>7</sup>, G<sup>0</sup>, F#min<sup>7</sup>, F<sup>i</sup>, B<sup>b</sup>min<sup>7</sup>, and E<sup>i</sup>. The third staff starts with a dynamic of A Maj<sup>7</sup> and includes labels like D<sup>i</sup>, G Maj<sup>7</sup>, G min<sup>7</sup>, D<sup>b</sup>, C<sup>i</sup>, B<sup>i</sup>, B<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>min<sup>7</sup>. The fourth staff starts with a dynamic of D<sup>b</sup> and includes labels like E<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>min<sup>7</sup>. The fifth staff starts with a dynamic of A<sup>b</sup> and includes labels like D<sup>b</sup>. The sixth staff starts with a dynamic of D<sup>b</sup> and includes labels like E<sup>b</sup>.

(FAST)

# CHEROKEE

RAYNOBLE

Handwritten musical score for "CHEROKEE" by Ray Noble. The score consists of ten staves of piano-roll style notation. The chords and performance markings include:

- Staff 1: BbMaj7, /, F7, Fm7, Bb7, EbMaj7
- Staff 2: EbMaj7, Ab7, /, Bb, /, Dm7
- Staff 3: C7, /, 1. Cm7, D7, G7, Cm7
- Staff 4: F7, 2. Cm7, F7, Bb, /
- Staff 5: C#m7, F#7, BbMaj7, /, #7, #7, #7
- Staff 6: Bm7, E7, AMaj7, /
- Staff 7: Am7, D7, Gm7, /
- Staff 8: Gm7, C7, Cm7, F7
- Staff 9: BbMaj7, /, F7, Bb7, /, EbMaj7
- Staff 10: EbMaj7, Ab7, /, Bb, /, Dm7
- Staff 11: C7, /, Cm7, F7, Bb, /

CLIFFORD BROWN - "BROWNEYES"

(BRIGHT) CHICKEN FEATHERS STEVE KUHN 79.

The musical score is handwritten on four staves. The first staff starts with a G<sub>maj</sub> chord, followed by a B<sub>b7</sub> chord, an E<sub>bMaj7</sub> chord, an A<sub>f7</sub> chord, and a D<sub>7</sub> chord. The second staff begins with a 2. A<sub>f7</sub> chord, followed by a D<sub>7</sub> chord, a D<sub>f7</sub> chord, an A<sub>f7</sub> chord, and a D<sub>7b9</sub> chord. The third staff starts with an E<sub>f7</sub> chord, followed by a F<sub>maj7</sub> chord, an A<sub>f7</sub> chord, and a D<sub>7b9</sub> chord. The fourth staff concludes with a G<sub>maj</sub> chord. The score includes various performance markings such as slurs, grace notes, and dynamic markings like f and ff.

STEVE KUHN - "CHICKEN FEATHERS"

80.

GENTLY &amp; EVENLY

## CHILDREN'S SONG - CHICK COREA

Handwritten piano sheet music for "CHILDREN'S SONG" by CHICK COREA. The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). The tempo is marked as 80 BPM and "GENTLY & EVENLY". The score is divided into sections A, B, and C, each consisting of five measures. The music features various dynamics such as  $p$ ,  $f$ ,  $\#$ , and  $\flat$ . The first section (A) includes a dynamic instruction "A.S.E.". The second section (B) includes a dynamic instruction "B". The third section (C) includes a dynamic instruction "C". The piece concludes with a "CODA - PG 2".

A handwritten musical score for a keyboard instrument, likely piano or organ. The score consists of six staves of music, each with a different key signature and time signature. The first staff starts with a treble clef, a C-sharp key signature, and a common time. The second staff starts with a bass clef, a G-sharp key signature, and a common time. The third staff starts with a bass clef, a D-sharp key signature, and a common time. The fourth staff starts with a bass clef, a G-sharp key signature, and a common time. The fifth staff starts with a bass clef, a D-sharp key signature, and a common time. The sixth staff starts with a bass clef, a G-sharp key signature, and a common time. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. There are also several fermatas (dots over notes) and a dynamic marking 'pp' (pianissimo). The score is divided into measures by vertical bar lines. The entire score is written on five-line staff paper.

CHICK COREA - "LIGHT AS A FEATHER"

82.

(D)

## LET RING

COLORS OF CHLOE

EBERNARD WEBER

(D) etc.

(A) (D Maj)

E Maj

(B)

D Maj Am II D

G

B

B min D

B min

(F Lyd.)

1.8

**C**

2nd X

2

8.3

2

2

(C)

2

Bmin<sup>7</sup>

Fmaj<sup>7</sup>

E7sus4

(FOR ENDING)  
ONLY

Solo: (3/4 JAZZ FEEL)

Amin<sup>7</sup>/D Dmaj<sup>7</sup> Amin<sup>7</sup>/D Dmaj<sup>7</sup> Cmaj<sup>7</sup> Bmin<sup>7</sup> Fmaj<sup>7</sup> E7sus4

D PEDAL  
2nd X ONLY

C Bmin<sup>7</sup> Fmaj<sup>7</sup> E13(b9)

(3)

84.

COLORS OF CHLOË - Pg.3

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

C Maj<sup>7</sup> B mi<sup>7</sup> F Maj<sup>7</sup> #II E<sup>9</sup> sus4 2<sup>nd</sup> ending ↓ —  $\begin{smallmatrix} \text{F} \\ \text{G} \end{smallmatrix}$   $\begin{smallmatrix} \text{A} \\ \text{B} \end{smallmatrix}$

D.S. al &



D.C. TO TOP - PLAY [A] ONE TIME ONLY

PLAY THRU [B] ONE TIME - TAKE 2<sup>ND</sup> ENDING

HOLD (A) FOR DRUM SOLO

END ON

E<sup>7</sup> sus<sup>4</sup>

EBERHARD WEBER - "COLOURS OF CHLOË"  
GARY BURTON - "RING"

(FAST)

CHIPPIEORNETTE COLEMAN

INTRO:

*3 X 3:  
DIFFERENT HORN EACH X*

2.

86.

(LATIN)

COMO EN VIETNAM

S. SWALLOW

INTRO

3/4

(B<sup>b</sup>mi)

A

B<sup>b</sup>mi

E Mai

(3)

END



Blowin'

(COMO EN VIETNAM - PG. 2.)

GARY BURTON &amp; KEITH SARRETT"

88.

(SLOWLY)

## COME SUNDAY

DUKE ELLINGTON

The score includes handwritten chord names above the notes: F7, Eb7, F7, Bb, Eb, Bb, D7, Eb7, D7(b9) - (b9), Gm7, C7, F7, Cm7, F7 / Ab7 G7, C7, F7, Eb7, F7, / / D7 G7, Cm7, F7, AbMaj7, A7(b9), Bb.

(12/8 FEEL)

## CON ALMA

DIZZY GILLESPIE

**A**

**B**

STAN GETZ - "SWEET RAIN"

90.

## CONCEPTION

GEORGE SHEARING

1.  $\text{AbMaj}^7$

2.  $\text{AbMaj}^7$

**A**  $\text{Ebmin}^7\text{b5}$

$\text{Ab7bb9}$

$\text{Db}^7$

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

$\text{Bb}^7$   $\text{A}^7$

$\text{Ab}^7$   $\text{G}^7$

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

$\text{Emaj}^7$   $\text{Amaj}^7$

$\text{Ebmin}^7$   $\text{Ab}^7$

1.  $\text{Dbmaj}^7$

2.  $\text{Dbmaj}^7$

**B**  $\text{F}^{\sharp}\text{min}^7$

$\text{B}^7 \text{alt.}$

$\text{Gmin}^7$

$\text{C}^7$

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

$\text{B}^7$

$\text{Emi}^7$

$\text{A}^7$

(D.L. of FINE)

MILE DAVIS - "CONCEPTION"

BILL EVANS - "NEW JAZZ CONCEPTIONS"

# CONFERENCE OF THE BIRDS

91.

## OPEN BASS SOLO (NO TIME) (D-AEOLIAN)

$$J = 120 \quad 4x$$

A musical score showing a transition from a previous section to a new one. The first measure ends with a fermata over the bass note. The second measure begins with a box labeled "SLIDE INTO". This is followed by a measure with a 3/4 time signature and a 3/8 time signature. The next measure starts with a 5/4 time signature. The following measures show a rhythmic pattern of eighth and sixteenth notes. The score concludes with a final measure ending with a fermata over the bass note.

A handwritten musical score for soprano voice, featuring two staves of music. The key signature is D major (one sharp), and the time signature is common time (indicated by a 'C'). Measure 11 begins with a forte dynamic (f) and consists of a single eighth note followed by a sixteenth-note grace followed by a quarter note. Measure 12 begins with a forte dynamic (f) and consists of a single eighth note followed by a sixteenth-note grace followed by a quarter note.

A musical score for piano, showing three measures of music. The key signature is D major (one sharp). Measure 11 starts with a forte dynamic (f) on the first note. Measure 12 starts with a forte dynamic (f) on the first note. Measure 13 starts with a forte dynamic (f) on the first note.

Musical score for piano showing measures 15-17. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 15 starts with a D major chord (D-F#-A) followed by an F major chord (F-A-C#). Measure 16 begins with a Bb major chord (Bb-D-F#-A) followed by an E major chord (E-G-C#-E). Measure 17 concludes with a D major chord (D-F#-A).

A musical score page showing measures 11 and 12 for two pianos. The score consists of two staves. Measure 11 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 12 begins with a piano dynamic (p) and continues the rhythmic pattern. Both measures include various dynamics such as forte (f), piano (p), and accents.

A handwritten musical score for piano in four measures. The key signature changes every measure: B-flat major (two sharps), E-flat major (one sharp), B-flat major (two sharps), and G major (no sharps or flats). The time signature is common time throughout. The music consists of eighth-note patterns. Below each measure, the corresponding chord is written in a vertical staff. The chords are: B-flat major (two sharps), E-flat major (one sharp), B-flat major (two sharps), and G major (no sharps or flats).

A handwritten musical score page showing measures 11 and 12. The score consists of two staves. The first staff begins with a dynamic of  $\text{f}$ , followed by a measure ending in a fermata. The second staff begins with a dynamic of  $\text{f}$ , followed by a measure ending in a fermata.

A musical score for two voices. The first measure shows a C major chord followed by a G major chord. The second measure shows a G major chord followed by a C major chord. The music is in common time.

# DAVE HOLLAND - "CONFERENCE OF BIRDS"

## **JUDGES OVER ENTIRE TOWN**

92.  
| 309 )

# CONFIRMACIÓN

# CHARLIE PARKER

F E $\phi$ <sup>7</sup> A $\gamma$  D $\min$  C $\min$ <sup>7</sup> F $\gamma$   
 F $\min$ <sup>7</sup> B $b\gamma$  A $\phi$ <sup>7</sup> D $\gamma$  G $\gamma$  C $\gamma$ <sup>b9</sup>  
 F (E $\phi$ <sup>7</sup>) A $\gamma$  D $\min$  C $\min$ <sup>7</sup> F $\gamma$   
 F $\min$ <sup>7</sup> B $b\gamma$  A $\phi$ <sup>7</sup> D $\gamma$  G $\min$ <sup>7</sup> C $\gamma$  F  
 C $\min$  C $\min$ (Maj) C $\min$ <sup>7</sup> F $\gamma$  alt. B $b\min$ (Maj) ∵  
 E $b\min$ <sup>7</sup> A $b\gamma$  D $b\min$ (Maj)<sup>7</sup> G $\min$ <sup>7</sup> C $\gamma$  alt.  
 F E $\phi$ <sup>7</sup> A $\gamma$  D $\min$  C $\min$ <sup>7</sup> F $\gamma$   
 F $\min$ <sup>7</sup> B $b\gamma$  A $\phi$ <sup>7</sup> D $\gamma$  G $\min$ <sup>7</sup> C $\gamma$  F

C. PARKER - "NOW'S THE TIME"

(BALLAD)

# CORAL

KEITH JARRETT 93.

2/4 |  $b\Gamma$   $\Gamma\Gamma\Gamma\Gamma$   $\Gamma\Gamma$  |  $b\Gamma$   $\Gamma\Gamma$   $\Gamma\Gamma$  |  $\Gamma\Gamma$   $b\Gamma$   $\Gamma\Gamma$  |

$C\min 7$   $E7$  |  $D\beta b$   $B^b\text{Maj}7$  |  $A\phi 7$   $D7b9$

$G\min 7$   $C7$  |  $B\text{Maj}7$   $F\text{Maj}7$  |  $G\sharp\min 7$   $B\text{Maj}7$

$G\text{Lyd.}$   $G^b7\text{sus4}$  |  $E\min 7(9)$   $(D\phi 7 G7b9)$

(GARY BURTON  
"NEW QUARTET")

(BALLAD)

# MOON CHILD

KEITH JARRETT

2/4 |  $C\sharp\min 7$   $F\sharp 7$  |  $G\sharp\min 7$  |  $E\min 7$  |  $C\sharp\min 7$   $G\sharp\min 7$

$D\min 7$   $E7$  |  $A\min / E7 B^b7$  |  $A\min 7$  |  $E\min 7$

"GARY BURTON & KEITH JARRETT"

94.

## (BOSSA) CORCOVADO (QUIET NIGHTS...) SOBIM

[INTRO. Slowly Ami

Ab°

Gm7 C7

(D:4) | z f Bb7 | Ami | Ami/G | D/F# | F° (TO BOSSA)

(D:1) D/A | % | Ab° | % |

Gm7 C7sus4 | F° Fmaj7 | Fmaj7

Fm7 Bb7 | Em7 A7(b13)

D7 | Dm7 Ab° |

D/A | % | Ab° | % |

Gm7 C7sust | F° Fmaj7 | Fmaj7

Fm7 Fmib | Em7 Ami7

Dm7 G7b9 | Em7 A7

Dm7 G7 (LAST X ONLY) C6

This handwritten musical score for 'Corcovado' (Quiet Nights...) is written on ten staves of five-line music staff paper. The score begins with an introduction marked 'Slowly Ami'. The key signature changes frequently, indicated by 'D:4', 'D:1', and 'D:7' above the staff. Chords are labeled above the notes, such as 'Ab°', 'Gm7', 'C7', 'F°', 'Fmaj7', 'Em7', 'A7(b13)', 'Dm7', 'Ab°', 'D/A', 'Gm7', 'C7sust', 'F°', 'Fmaj7', 'Fmaj7', 'Fm7', 'Fmib', 'Em7', 'Ami7', 'Dm7', 'G7b9', 'Em7', 'A7', 'Dm7', 'G7', 'C6', and '(LAST X ONLY)'. The score includes several measures of eighth-note patterns and some sustained notes. A bracket labeled '(TO BOSSA)' covers a section starting around measure 10. The score ends with a final measure containing a single note followed by a fermata and a repeat sign.

16051)

# COTTONTAIL

# DUKE ELLINGTON

95.

D: Bb7 | Fmi7 | Bbmi7 E<sup>b7</sup> | Cmi7 Fmi7  
 Bbmi7 E<sup>b7</sup> | Ab7 | Db D° |  
 Ab E<sup>b7</sup> | 1. F7 / Bbmi7 E<sup>b7</sup> | 2. Ab |  
 A7 | % | F7 | / / / | % |  
 Bb7 | / / / | % | E<sup>b7</sup> | / / / | % |  
 AbMaj7 Fmi7 | Bbmi7 E<sup>b7</sup> | Cmi7 Fmi7  
 Bbmi7 E<sup>b7</sup> | Ab7 | Db D° |  
 Ab E<sup>b7</sup> | Ab |  
 Ab E<sup>b7</sup> |

# DUKE ELLINGTON - "THE GOLDEN DUKE"

96.  
 (BALLAD) COULD IT BE YOU COLE PORTER

BbMaj<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> Gmi<sup>7</sup> Gbm<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>  
 EbMaj<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> EbMaj<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
 1. F Maj<sup>7</sup> A7b9 Dmi<sup>7</sup> G<sup>7</sup> AΦ<sup>7</sup> D7b9  
 Gmi Gmi<sup>7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>9</sup>, Cmi<sup>7</sup> F<sup>7</sup>  
 2. BbMaj<sup>7</sup> D<sup>7</sup> EbMaj<sup>7</sup> C<sup>7</sup> G<sup>7</sup> Ebmi<sup>7</sup> A<sup>b7</sup>  
 BbMaj<sup>7</sup> C<sup>9</sup> Cmi<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> (Cmi<sup>7</sup> F<sup>7</sup>)

# COUNTDOWN

JOHN COLTRANE 97.

97.

Handwritten musical score for a piece of music. The score consists of four systems of music, each with two staves. The top staff of each system is a treble clef staff, and the bottom staff is a bass clef staff. The music is written in common time (indicated by a 'C'). The first system starts with a key signature of B-flat major (two flats). The second system starts with a key signature of A-flat major (one flat). The third system starts with a key signature of G major (no sharps or flats). The fourth system starts with a key signature of F major (no sharps or flats). The music includes various note heads (circles with stems) and rests, some with accidentals like B-flat, C-sharp, and D-sharp. Chords are labeled below the bass staves. The first system has chords E-minor 7, F7, B-flat major 7, D-flat 7, G-flat major 7, A7, and D major 7. The second system has chords D-minor 7, E-flat 7, A-flat major 7, B7, E major 7, G7, and C major 7. The third system has chords C-minor 7, D-flat 7, G-flat major 7, A7, D major 7, F7, and B-flat major 7. The fourth system has chords E-minor 7, F7, B-flat major 7, and (E-flat 7).

# COLTRANE - "GIANT STEPS"

98.

## COUNTRY ROADS

GARY BURTON,  
STEVE SWARLOW

(D: B<sup>b</sup>)

(SLOW FUNK)

B<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup>

(8va)

B<sup>b</sup>

F<sup>7</sup>

B<sup>b</sup>

G<sup>7</sup>

G<sup>b</sup>

F<sup>7</sup>

B<sup>b</sup>

F<sup>7</sup>

B<sup>b</sup>

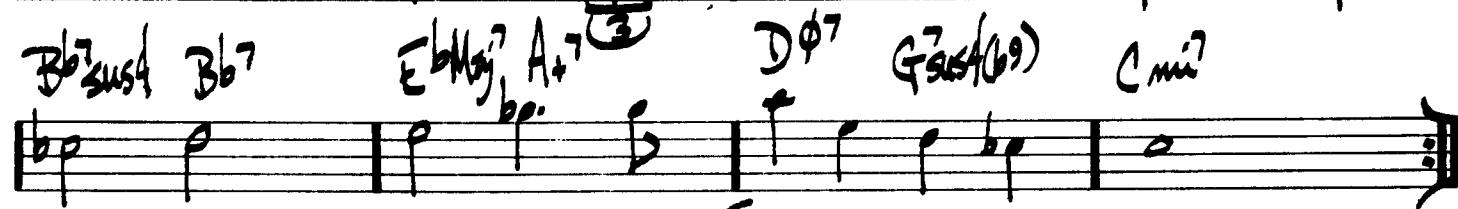
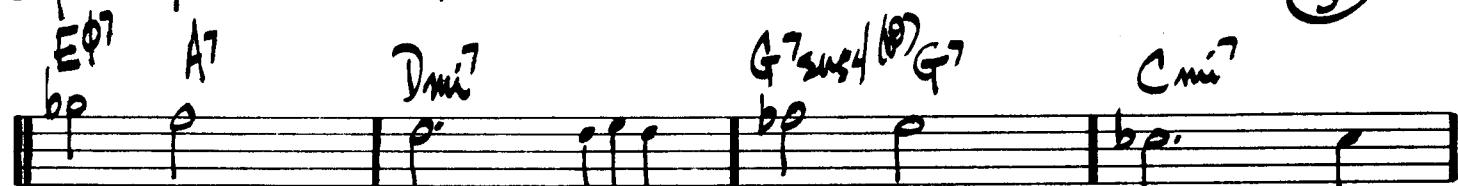
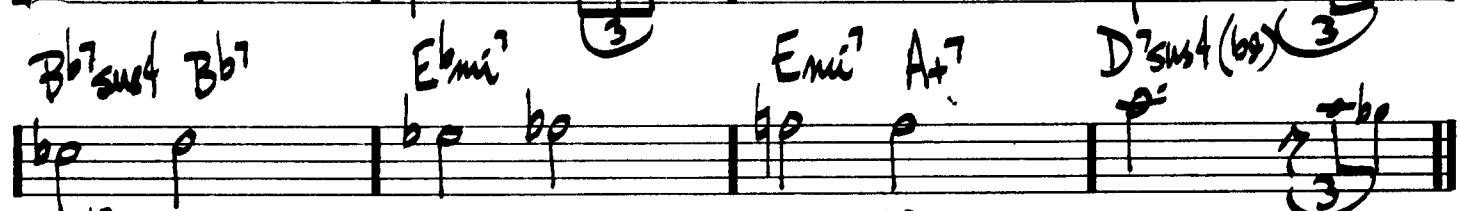
F<sup>7</sup>

GARY BURTON - "COUNTRY ROADS"

# CRESCENT

JOHN COLTRANE 99.

(RUBATO: 8va: G<sup>7</sup>sus4(b9)



100.  
(BALLAD)

# CRYSTAL SILENCE

CHICK COREA

Handwritten musical score for Chick Corea's "CRYSTAL SILENCE". The score consists of ten staves of music for piano, with various chords and progressions labeled. The key signature is A minor (Ami), and the time signature is common time (C). The score includes a section titled "BALLAD" at the beginning.

Chords and progressions labeled in the score include:

- Bm<sup>i</sup>
- BbMaj<sup>7</sup>
- Ami
- F Maj<sup>7#II</sup>
- Bm<sup>i</sup> C D<sup>7sus4</sup> E<sup>7b9</sup>
- BbMaj<sup>7#II</sup>
- Dm<sup>i</sup>
- E<sup>7#9</sup>
- G<sup>7sus4</sup>
- A<sup>i</sup>
- #D
- Ami
- B<sup>b</sup>
- Fm<sup>i</sup>
- C
- Gm<sup>i</sup>
- B<sup>7(b13)</sup>
- E<sup>7sus4 / E<sup>7</sup></sup>
- Ami<sup>i</sup>
- E<sup>i</sup>
- F Maj<sup>7#II</sup>
- Bm<sup>i</sup>
- BbMaj<sup>7</sup>
- Ami
- Bm<sup>i</sup> C D<sup>7sus4</sup> E<sup>7b9</sup>
- Ami

The score concludes with a section labeled "ENDING" followed by a staff ending with an Ami symbol.

CHICK COREA - "RETURN TO FOREVER"  
GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"

( $\text{d}=132$ )

# DAAHOLD

101.  
CLIFFORD BROWN

The score is a handwritten musical arrangement for a solo instrument, likely trumpet or saxophone, featuring ten staves of jazz-style music. The tempo is marked as  $\text{d}=132$ . The music is divided into sections by vertical bar lines and measures. Chords are labeled above the staves, including  $\text{Ebmin}^7$ ,  $\text{Ab}^7$ ,  $\text{Dbmin}^7$ ,  $\text{Gb}^7$ ,  $\text{Fmin}^7$ ,  $\text{Bb}^7$ ,  $\text{CbMaj}^7$ ,  $\text{Eb}^7$ ,  $\text{AbMaj}^7$ , and  $\text{Gbmaj}^7$ . The music includes eighth-note patterns, sixteenth-note patterns, and rests. The score is signed "CLIFFORD BROWN" at the top right.

MAX ROACH & CLIFFORD BROWN

102.

# DANCING ON THE CEILING

Rogers & Hart

The musical score is handwritten on four staves. The first staff starts with a D major chord (D, F#, A) followed by an F#7 chord. The second staff begins with a G minor chord (G, B, D) and a C7 chord. The third staff starts with an F major chord (F, A, C, E) and a C7 chord. The fourth staff begins with an A major chord (A, C#, E) and an A7 chord. The music includes various performance markings such as dynamic levels (e.g., f, p), articulations (e.g., dots, dashes), and rests. The score is written on five-line staff paper.

# DARN THAT DREAM

103.  
VAN HEUSEN

Handwritten musical score for "Darn That Dream" by Van Heusen, page 103. The score consists of ten staves of piano notation. The first staff begins with G<sup>b</sup>, B<sup>b</sup>m7 E<sup>b</sup>7 Am7 B<sup>7</sup>. Subsequent staves include chords such as Em7 D7 A7 C#m6 B<sup>b</sup>7 E<sup>7</sup>, Am7 F<sup>7</sup>, B<sup>b</sup>m7 E<sup>b</sup>/B<sup>b</sup>, 1. Am7 D<sup>7</sup>, B<sup>b</sup>m7 E<sup>7</sup> Am7 D<sup>7</sup>, 2. Am7 D<sup>7</sup>, G<sup>b</sup> - B<sup>b</sup>7 E<sup>b</sup>6 Cm7 Fm7 B<sup>b</sup>7, Gm7 B<sup>b</sup>7 C7b9, Fm7 B<sup>b</sup>7 E<sup>b</sup>6 Cm7 Gm7 B<sup>b</sup>7, Am7 D<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup>, G - B<sup>b</sup>m7 E<sup>b</sup>7 Am7 B<sup>7</sup>, Em7 D7 A7 C#m6 B<sup>b</sup>7 E<sup>7</sup>, Am7 F<sup>7</sup>, B<sup>b</sup>m7 E<sup>b</sup>/B<sup>b</sup>, Am7 D<sup>7</sup>, G<sup>b</sup>.

BILL EVANS & GIN HALL - "UNDERCURRENT"

104.

# DAYS AND NIGHTS WAITING

K. GARRETT

**A**

D: 1)  $\text{D}^{\text{Maj}}$  2)  $\text{F}^{\text{#min}}$  3)  $\text{BbMaj}$  4)  $\text{A}^{\text{Maj}}$

FINE

$\text{F}^{\text{#min}}$  1)  $\text{Bmin}$  2)  $\text{Emin}$  3)  $\text{A}^{\text{Maj}}$  4)  $\text{DMaj}$

**B**

$\text{Cmin}$  1)  $\text{F}^{\text{Maj}}$  2)  $\text{Emin}$  3)  $\text{Ab}^{\text{Maj}}$

$\text{Cmin}$  1)  $\text{F}^{\text{Maj}}$  2)  $\text{Dmin}$  3)  $\text{G}^{\text{Maj}}$  4)  $\text{Dmin}$  5)  $\text{G}^{\text{Maj}}$

(D.C. al FINE)

# THE DAYS OF WINE & ROSES

H. MANCINI 105.

The handwritten musical score for "The Days of Wine & Roses" features eight staves of music. Chords are labeled above the notes. The chords include:

- Staff 1: F Maj, E<sup>b</sup>7, D<sup>7</sup>(<sup>b5</sup><sub>b9</sub>), D<sup>7</sup>(<sup>b5</sup><sub>b9</sub>), D<sup>7</sup>
- Staff 2: G min, Bb min, E<sup>b</sup>7
- Staff 3: A min, D min, G min, C<sup>7</sup>
- Staff 4: E<sup>b</sup>7, A<sup>7</sup>(<sup>b9</sup>), D min, G<sup>7</sup>, G min, C<sup>7</sup>
- Staff 5: F Maj, E<sup>b</sup>7, D<sup>7</sup>(<sup>b5</sup><sub>b9</sub>), D<sup>7</sup>(<sup>b5</sup><sub>b9</sub>), D<sup>7</sup>
- Staff 6: G min, Bb min, E<sup>b</sup>7
- Staff 7: A min, D min, B<sup>b</sup>7, Bb<sup>7</sup>
- Staff 8: A min, D min, G min, C<sup>7</sup>, F<sup>b</sup>, (G min, C<sup>7</sup>)

ART FARMER - "INTERACTION"

106.

(LATIN)

DAN WIVES

CHICK COREA

Handwritten musical score for "DAN WIVES" by Chick Corea. The score is in common time and features eight staves of music. Chords and progressions are labeled throughout the piece.

- Chords and Progressions:**
  - Staff 1: Dm7, Bb, Gm7, Em7, Fmaj7
  - Staff 2: G7, Am7, Dm7, E7#9, F
  - Staff 3: F#7, (TIME), G7 sus4, E7#11/G
  - Staff 4: Eb7#11/G, F#7, Fm7(Maj), C/E
  - Staff 5: B7/D#, G/D, A7/C#, F/C
  - Staff 6: Ab7, Bbm7, Bbm7, Eb7, EbMaj7
- Other markings:**
  - (PICKUPS) in parentheses above the third staff.
  - (TIME) in parentheses above the fourth staff.

STAN GETZ - "CAPTAIN MARVEL"

# DEARLY BELOVED

KERN / MERCER

Handwritten musical score for "Dearly Beloved" by Kern/Mercer. The score consists of five staves of music, each with a different key signature and time signature. The first two staves are in D minor/G major (Dm⁷/G) with a 2/4 time signature. The third staff is in A minor (Am⁷) with a 2/4 time signature. The fourth staff is in C major (C Maj⁷) with a 2/4 time signature. The fifth staff is in G major (G⁷) with a 2/4 time signature. The score includes various markings such as fermatas, grace notes, and dynamic changes. The vocal line is primarily in Am⁷, with harmonic support from the piano line in Dm⁷/G, Am⁷, C Maj⁷, and G⁷. The piano line features sustained notes and harmonic shifts between the staves.

108.

# DEAR OLD STOCKHOLM

VARMLAND

Handwritten musical score for "Dear Old Stockholm". The score consists of three staves of piano notation. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The middle staff shows a bass clef and a common time signature. The bottom staff shows a bass clef and a common time signature. The score includes lyrics in parentheses: "(S.) Dmi", "EΦ7 A7b9", "Dmi A7#9 Dmi", "Gmi Dmi EΦ7 A7b9", "Dmi7 Dmi6", "F Gmi C7 F", and "(D.S. al.)". The score concludes with a repeat sign and two endings.

Handwritten musical score for "Dear Old Stockholm". The score consists of three staves of piano notation. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The middle staff shows a bass clef and a common time signature. The bottom staff shows a bass clef and a common time signature. The score includes lyrics in parentheses: "Dmi C7sus4", "C7sus4 A7alt.", "Gmi A7b9 Dmi", and a final section starting with a repeat sign and ending with a double bar line.

MILES DAVIS - MILES DAVIS VOL. 2

(FAST)  
SWING)

# DELORES

109.

WAYNE SHORTER

D<sup>m</sup>7 | F<sup>#</sup>7 | E<sup>7b9</sup> | EbMaj<sup>7</sup> | Am<sup>7</sup> D<sup>7</sup>  
Fm<sup>7</sup> Bb<sup>7</sup> | AΦ<sup>7</sup> D<sup>7#9</sup> | DbMaj<sup>7</sup> | //

Dm<sup>7</sup> | F<sup>#</sup>7 | E<sup>7b9</sup> | EbMaj<sup>7</sup> | Am<sup>7</sup> D<sup>7</sup>

Fm<sup>7</sup> Bb<sup>7</sup> | AΦ<sup>7</sup> D<sup>7#9</sup> | DbMaj<sup>7</sup> | //

C<sup>7sus4</sup> | Am<sup>7</sup> D<sup>7</sup> | Gm<sup>7</sup> | Am<sup>7</sup> D<sup>7</sup>  
EΦ<sup>7</sup> | A<sup>7</sup> | C<sup>7</sup> | BΦ<sup>7</sup> E<sup>7</sup> | EbMaj<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> | Fm<sup>7</sup> Bbm<sup>7</sup> | AΦ<sup>7</sup> D<sup>7</sup> | DbMaj<sup>7</sup> | //

Dm<sup>7</sup> | F<sup>#</sup>7 | E<sup>7</sup> | EbMaj<sup>7</sup> | Am<sup>7</sup> D<sup>7</sup>  
Fm<sup>7</sup> Bb<sup>7</sup> | AΦ<sup>7</sup> D<sup>7#9</sup> | DbMaj<sup>7</sup> | //

MILES DAVIS - "MILES SMILES"

110.

(LATIN)

WAYNE SHORTER

## DE POTS DO AMOR O VAZIO

**INTRO:** E<sup>7</sup><sub>b5</sub> RABATO: A<sup>7</sup><sub>b9</sub><sub>b10</sub><sub>b11</sub> Ab(<sup>#11</sup><sub>b5</sub>) G<sup>7</sup><sub>b5</sub> F<sup>7</sup><sub>b5</sub>

F<sup>7</sup>(#5) **(A TEMPO)**

**G:** Eb Maj<sup>7</sup><sub>#11</sub> D<sup>maj7</sup> C<sup>maj7</sup> F<sup>7</sup>

E Maj<sup>7</sup><sub>#11</sub> B Maj<sup>7</sup> B<sup>b7</sup>

Eb Maj<sup>7</sup><sub>#11</sub> D<sup>7</sup><sub>b9</sub>

G<sup>maj7</sup> A<sup>7sus4</sup>

1. C<sup>maj7</sup> F<sup>7</sup>

B<sup>7</sup> // E<sup>7sus4</sup> (DE POIS - PG 2.) 111.  
 E<sup>bmi7</sup> // F<sup>bmi7</sup>  
 2. E<sup>bmi7</sup> // A<sup>7sus4</sup>  
 B<sup>7sus4 Gmi7</sup> //  
 Tlocò: D<sup>mi7</sup> //  
 B<sup>mi(Maj7)</sup> //  
 Solo) // (D.S.)

112.

## DESAFINADO

A.C. SOBRE

4/4

F Maj 7      //      G7(b5)      //

G min 7      C7      A07      D7b9

1. G min 7      A7b9      D7      D7b9

G7b9      //      GbMaj 7      //

2. G min 7      Bb min 7      A min 7      B07 E7#9

A Maj 7      Bb 5      B min 7      E7

A Maj 7      F# min 7      B min 7      E7

C Maj 7      C#07      D min 7      G7

G min 7      A07      D7b9      G min 7      C7b5

## ( DESAFINADO PG 2.)

Handwritten musical score for "Desafinado" (Pg 2). The score consists of two staves of piano music. The top staff starts with F Maj7, followed by a repeat sign, G7 b5, another repeat sign, and then continues with chords labeled A7, D7 b9, Gm7, Bb m7, Am7, Ab9, G7, Bb m7, E7, G7, C7, and F6. The bottom staff follows a similar pattern with chords labeled C7, Bb m7, and G7. The lyrics "DESAFINADO" are written above the first four measures of the top staff, and "ESTAMOS" is written above the last three measures of the bottom staff.

STAN GETZ / CHARLIE BYRD - "DESAFINADO"

ANTONIO CARLOS JOBIM - "GETZ / GILBERTO"

" " " - " THE COMPOSER OF DESAFINADO PLAYS"

114.

## DESERT AIR

CHICK COREA

(♩ = 104)

Globo/E  
Atomic (Maj7)  
F major  
E7#9  
F minor  
G major  
C minor (Maj7)  
G major  
A minor/E  
B major  
E major  
A minor/E  
B major  
C major/Bb  
B major  
C7b9

## (DESERT AIR - PG. 2)

2.  $b\phi$   $\overbrace{b\phi}^{F\# \phi^7}$   $b\phi$   $Eb7b9$   $b\phi$   $(b)\phi$   $b\phi$   $\overbrace{Ab\phi^7}^{Cmin(Maj^7)}$   $b\phi$   $b\phi$   $b\phi$   $b\phi$   $b\phi$   $b\phi$   $b\phi$   $(b)\phi$

$F\# \phi^7$   $Amin$   $Cmin(Maj^7)$   $Eb^0$

$Emin$   $Gmin$   $Bbmin^b$   $Db\phi^7$

$Dmin$   $B\phi^7$   $BbMaj7^7$   $Bbmin^7$

$Fmin$   $\%.$   $\%.$   $\%.$

$Fmin$   $\%.$   $\%.$   $\%.$

(ENDING) D

1:  $b\phi$   $b\phi$   $b\phi$

2:  $b\phi$   $b\phi$   $b\phi$

GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"

116.

## DELUGE

WAYNE SHORTER

[INTRO RUBATO:  
8va throughout:

Bb7(b5)

Bm7**#**11

D7(4)



16th pg:

**F#** **G** **B** **D**

Ebmin7 E Maj7**#**11

**F#** **G** **B** **D**

Ebmin7 A7(**#**11)

**F#** **G** **B** **D**

A7(**#**11)

**F#** **G** **B** **D**

F#min7 B7

**F#** **G** **B** **D**

Ebmin7 A7(**#**11)

**F#** **G** **B** **D**

A7(**#**11)

**F#** **G** **B** **D**

F#min7 B7

**F#** **G** **B** **D**

Ebmin7 E Maj7**#**11

WAYNE SHORTER - "JU-JU"

(80)

DEXTERITY

CHARLIE PARKER 117.

117.

(80)

DEXTERITY

CHARLIE PARKER

Bb Cmin<sup>7</sup> F7b9 Bb G7 Cmin<sup>7</sup> F7

Bb Bb<sup>7</sup> Eb Ab<sup>7</sup> 1. Dmin<sup>7</sup> Db7 Cmin<sup>7</sup> F7

2. Cmin<sup>7</sup> F7alt. Bb Amin<sup>7</sup> D7 Amin<sup>7</sup> D7

Dmin<sup>7</sup> G7 Gmin<sup>7</sup> C7

Cmin<sup>7</sup> F7 Bb Cmin<sup>7</sup> F7b9

Bb G7 Cmin<sup>7</sup> F7 Bb Bb<sup>7</sup> Eb Ab<sup>7</sup>

Cmin<sup>7</sup> F7alt. Bb

118.

(ROCK)

<sup>11VA =</sup>  
A THROUGHTOUT:

## DOIN' THE PIG

STEVE SWALLOW

Handwritten musical score for "DOIN' THE PIG" by Steve Swallow. The score is divided into six staves, each consisting of five measures. The first staff begins with a 12/8 time signature, followed by a 12/8 time signature with a fermata over the first measure. The second staff begins with a 12/8 time signature. The third staff begins with a 12/8 time signature. The fourth staff begins with a 12/8 time signature. The fifth staff begins with a 12/8 time signature. The sixth staff begins with a 12/8 time signature. The score includes various chords such as A, C, C<sup>1/2</sup>, D, G, G<sup>1/2</sup>, D<sup>1/2</sup>, A<sup>1/2</sup>, E<sup>1/2</sup>, A<sup>1/2</sup>, D<sup>1/2</sup>, G<sup>1/2</sup>, and E<sup>1/2</sup>. The score is written on five-line staff paper.

CONTINUE 8va

(DOIN THE PIG - PG. 2)

119.

The musical score is composed of five staves of handwritten notation for piano. The first staff begins with a treble clef, followed by a bass clef, and then a treble clef. It features a sequence of chords: A7, B7, B7, E7, A7, B7, B7. The second staff starts with E7, followed by A7, B7, B7, D7. The third staff begins with a treble clef, followed by a bass clef, and then a treble clef. It contains a measure starting with a bass note, followed by G7, C, C7, and D7. The fourth staff starts with a treble clef, followed by a bass clef, and then a treble clef. It includes measures for G, C, C7, D7, and G. The fifth staff begins with a treble clef, followed by a bass clef, and then a treble clef. It shows measures for C, C7, D7, G7, D7, and G. A small square box labeled 'D' is positioned above the third staff, indicating a solo section. The score concludes with a bracketed instruction: '(SOLOS OVER [B], [C] & [D])'.

GARY BURTON - "TROB"

120.

(BALLAD)

# DIANGO

JOHN LEWIS

The musical score is handwritten on five staves. The first staff starts with a F major chord (Fmi), followed by a B flat major chord with a sixteenth note (Bbmaj⁶), a C dominant seventh chord (C⁷), another F major chord (Fmi), and so on. The second staff continues with F⁷, Bbmaj⁷, E⁷, and AbMaj⁷. The third staff includes D⁹Maj⁷, C⁷, G⁷, and C⁷. The fourth staff returns to Fmi, Bbmaj⁶, C⁷, and Fmi. The fifth staff concludes with F⁷sus⁴ and Fmi. The music is written in common time with various rests and dynamic markings like forte (f) and piano (p).

MSQ - "THE MODERN JAZZ QUARTET"

(BOSSA) INTRO:

THE DOLPHIN

2-ECA

121.

The musical score consists of ten staves of handwritten piano notation. Chords are labeled above the staves, connected by curved arrows indicating harmonic progression. The chords include:  
1. F#Maj7 / / / G7(#11) / / / (2)  
2. E7  
3. CMaj7 / C#Maj7/G  
4. B7/A (2)  
5. Ab7 alt.  
6. Db7 alt.  
7. Em7  
8. A7sus4  
9. D#Maj7  
10. F#7 alt.  
11. Bbmin(Maj7)  
12. Bbmin7  
13. Bbmin6  
14. A7 alt.  
15. DMaj7  
16. Em7  
17. C#min7  
18. F#7 alt.  
19. B7  
20. E7sus(b9)  
21. DMaj7  
22. G7  
23. Bmin7  
24. E7  
25. C#7 alt.  
26. F#7 alt.  
27. B7 alt.  
28. E7 alt.  
29. AMaj7  
30. B7/A  
31. G7 alt.  
32. C#7 alt.  
33. F#7  
34. B7  
35. E7  
36. C7/E  
37. EMaj7  
38. C7/E  
39. B7  
40. EMaj7  
41. C7/E  
42. B7  
43. EMaj7  
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813. EMaj7  
814. C7/E  
815. B7  
816. EMaj7  
817. C7/E  
818. B7  
819. EMaj7  
820. C7/E  
821. B7  
822. EMaj7  
823. C7/E  
824. B7  
825. EMaj7  
826. C7/E  
827. B7  
828. EMaj7  
829. C7/E  
830. B7  
831. EMaj7  
832. C7/E  
833. B7  
834. EMaj7  
835. C7/E  
836. B7  
837. EMaj7  
838. C7/E  
839. B7  
840. EMaj7  
841. C7/E  
842. B7  
843. EMaj7  
844. C7/E  
845. B7  
846. EMaj7  
847. C7/E  
848. B7  
849. EMaj7  
850. C7/E  
851. B7  
852. EMaj7  
853. C7/E  
854. B7  
855. EMaj7  
856. C7/E  
857. B7  
858. EMaj7  
859. C7/E  
860. B7  
861. EMaj7  
862. C7/E  
863. B7  
864. EMaj7  
865. C7/E  
866. B7  
867. EMaj7  
868. C7/E  
869. B7  
870. EMaj7  
871. C7/E  
872. B7  
873. EMaj7  
874. C7/E  
875. B7  
876. EMaj7  
877. C7/E  
878. B7  
879. EMaj7  
880. C7/E  
881. B7  
882. EMaj7  
883. C7/E  
884. B7  
885. EMaj7  
886. C7/E  
887. B7  
888. EMaj7  
889. C7/E  
890. B7  
891. EMaj7  
892. C7/E  
893. B7  
894. EMaj7  
895. C7/E  
896. B7  
897. EMaj7  
898. C7/E  
899. B7  
900. EMaj7  
901. C7/E  
902. B7  
903. EMaj7  
904. C7/E  
905. B7  
906. EMaj7  
907. C7/E  
908. B7  
909. EMaj7  
910. C7/E  
911. B7  
912. EMaj7  
913. C7/E  
914. B7  
915. EMaj7  
916. C7/E  
917. B7  
918. EMaj7  
919. C7/E  
920. B7  
921. EMaj7  
922. C7/E  
923. B7  
924. EMaj7  
925. C7/E  
926. B7  
927. EMaj7  
928. C7/E  
929. B7  
930. EMaj7  
931. C7/E  
932. B7  
933. EMaj7  
934. C7/E  
935. B7  
936. EMaj7  
937. C7/E  
938. B7  
939. EMaj7  
940. C7/E  
941. B7  
942. EMaj7  
943. C7/E  
944. B7  
945. EMaj7  
946. C7/E  
947. B7  
948. EMaj7  
949. C7/E  
950. B7  
951. EMaj7  
952. C7/E  
953. B7  
954. EMaj7  
955. C7/E  
956. B7  
957. EMaj7  
958. C7/E  
959. B7  
960. EMaj7  
961. C7/E  
962. B7  
963. EMaj7  
964. C7/E  
965. B7  
966. EMaj7  
967. C7/E  
968. B7  
969. EMaj7  
970. C7/E  
971. B7  
972. EMaj7  
973. C7/E  
974. B7  
975. EMaj7  
976. C7/E  
977. B7  
978. EMaj7  
979. C7/E  
980. B7  
981. EMaj7  
982. C7/E  
983. B7  
984. EMaj7  
985. C7/E  
986. B7  
987. EMaj7  
988. C7/E  
989. B7  
990. EMaj7  
991. C7/E  
992. B7  
993. EMaj7  
994. C7/E  
995. B7  
996. EMaj7  
997. C7/E  
998. B7  
999. EMaj7  
1000. C7/E  
1001. B7  
1002. EMaj7  
1003. C7/E  
1004. B7  
1005. EMaj7  
1006. C7/E  
1007. B7  
1008. EMaj7  
1009. C7/E  
1010. B7  
1011. EMaj7  
1012. C7/E  
1013. B7  
1014. EMaj7  
1015. C7/E  
1016. B7  
1017. EMaj7  
1018. C7/E  
1019. B7  
1020. EMaj7  
1021. C7/E  
1022. B7  
1023. EMaj7  
1024. C7/E  
1025. B7  
1026. EMaj7  
1027. C7/E  
1028. B7  
1029. EMaj7  
1030. C7/E  
1031. B7  
1032. EMaj7  
1033. C7/E  
1034. B7  
1035. EMaj7  
1036. C7/E  
1037. B7  
1038. EMaj7  
1039. C7/E  
1040. B7  
1041. EMaj7  
1042. C7/E  
1043. B7  
1044. EMaj7  
1045. C7/E  
1046. B7  
1047. EMaj7  
1048. C7/E  
1049. B7  
1050. EMaj7  
1051. C7/E  
1052. B7  
1053. EMaj7  
1054. C7/E  
1055. B7  
1056. EMaj7  
1057. C7/E  
1058. B7  
1059. EMaj7  
1060. C7/E  
1061. B7  
1062. EMaj7  
1063. C7/E  
1064. B7  
1065. EMaj7  
1066. C7/E  
1067. B7  
1068. EMaj7  
1069. C7/E  
1070. B7  
1071. EMaj7  
1072. C7/E  
1073. B7  
1074. EMaj7  
1075. C7/E  
1076. B7  
1077. EMaj7  
1078. C7/E  
1079. B7  
1080. EMaj7  
1081. C7/E  
1082. B7  
1083. EMaj7  
1084. C7/E  
1085. B7  
1086. EMaj7  
1087. C7/E  
1088. B7  
1089. EMaj7  
1090. C7/E  
1091. B7  
1092. EMaj7  
1093. C7/E  
1094. B7  
1095. EMaj7  
1096. C7/E  
1097. B7  
1098. EMaj7  
1099. C7/E  
1100. B7  
1101. EMaj7  
1102. C7/E  
1103. B7  
1104. EMaj7  
1105. C7/E  
1106. B7  
1107. EMaj7  
1108. C7/E  
1109. B7  
1110. EMaj7  
1111. C7/E  
1112. B7  
1113. EMaj7  
1114. C7/E  
1115. B7  
1116. EMaj7  
1117. C7/E  
1118. B7  
1119. EMaj7  
1120. C7/E  
1121. B7  
1122. EMaj7  
1123. C7/E  
1124. B7  
1125. EMaj7  
1126. C7/E  
1127. B7  
1128. EMaj7  
1129. C7/E  
1130. B7  
1131. EMaj7  
1132. C7/E  
1133. B7  
1134. EMaj7  
1135. C7/E  
1136. B7  
1137. EMaj7  
1138. C7/E  
1139. B7  
1140. EMaj7  
1141. C7/E  
1142. B7  
1143. EMaj7  
1144. C7/E  
1145. B7  
1146. EMaj7  
1147. C7/E  
1148. B7  
1149. EMaj7  
1150. C7/E  
1151. B7  
1152. EMaj7  
1153. C7/E  
1154. B7  
1155. EMaj7  
1156. C7/E  
1157. B7  
1158. EMaj7  
1159. C7/E  
1160. B7  
1161. EMaj7  
1162. C7/E  
1163. B7  
1164. EMaj7  
1165. C7/E  
1166. B7  
1167. EMaj7  
1168. C7/E  
1169. B7  
1170. EMaj7  
1171. C7/E  
1172. B7  
1173. EMaj7  
1174. C7/E  
1175. B7  
1176. EMaj7  
1177. C7/E  
1178. B7  
1179. EMaj7  
1180. C7/E  
1181. B7  
1182. EMaj7  
1183. C7/E  
1184. B7  
1185. EMaj7  
1186. C7/E  
1187. B7  
1188. EMaj7  
1189. C7/E  
1190. B7  
1191. EMaj7  
1192. C7/E  
1193. B7  
1194. EMaj7  
1195. C7/E  
1196. B7  
1197. EMaj7  
1198. C7/E  
1199. B7  
1200. EMaj7

BILL EVANS - "FROM LEFT TO RIGHT"

122.  
(MID. JAZZ)

# DOLPHIN DANCE

HERBIE HANCOCK

4/4  
BbJAMP EbMaj<sup>7</sup> Bbmin<sup>7</sup> EbMaj<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

Cmin<sup>7</sup> Ab<sup>7</sup> Cmin<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> Abmi<sup>7</sup> Db<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>

Cmin<sup>7</sup> Cmin<sup>7</sup>/Bb Ami<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> G<sup>7</sup>sus4 A/G G<sup>7</sup>sus4

F<sup>7</sup>sus4 G/F F<sup>7</sup>sus4 E<sup>7</sup> Ami<sup>7</sup> A<sup>7</sup>

Eb<sup>7</sup> Ami<sup>7</sup>/D<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup> Dmi<sup>7</sup>

C#min<sup>7</sup> F#7 Bmin<sup>7</sup> Ami<sup>7</sup>/B<sup>7</sup>

Bbmin<sup>7</sup> Bb<sup>7</sup>(b9) Bb<sup>7</sup>sus4(b9) D<sup>7</sup> G7b9

(AUXILIARY)

# DOMINO BISCUIT

STEVE SWALLOW <sup>123.</sup>

Handwritten musical score for "DOMINO BISCUIT" by Steve Swallow. The score consists of three staves of music. The first staff starts with a 3/4 time signature, a key signature of B-flat major (two flats), and a tempo of 120 BPM. It features a solo section with a dynamic of 1x only. The second staff continues with a 3/4 time signature and a key signature of B-flat major. The third staff begins with a 3/4 time signature and a key signature of B-flat major, followed by a section labeled "LAST x RITARD" with a dashed line indicating a slowdown. The score concludes with a final section starting on a C major chord.

Handwritten musical score for "DOMINO BISCUIT" by Steve Swallow. The score consists of three staves of music. The first staff starts with a G-flat major chord (G-flat, B-flat, D-flat). The second staff continues with a G-flat major chord. The third staff begins with a C major chord (C, E, G) and ends with a G major chord (G, B, D).

Handwritten musical score for "DOMINO BISCUIT" by Steve Swallow. The score consists of three staves of music. The first staff starts with a G major chord (G, B, D). The second staff continues with a G major chord. The third staff begins with a D-flat major chord (D-flat, F, A-flat) and ends with an A-flat major chord (A-flat, C, E).

GARY BURTON / STEVE SWALLOW - "HOTEL HELLO"

124.

(UP TEMPO)

## DONNA LEE

CHARLIE PARKER

8th A) Ab F7 Bb7 (3) Eb1 Ab Ebmin7 D7

Db Dbmin7 Ab F7 Bb7 (3) Eb7

Bb7 Bbmin7 (3) Eb7

Ab F7 Bb7 (3) C7 C7#9

Fmin (3) C7 Fmin (3) Ab7

Ab F7 Bbmin7 Eb7 Ab (Bbmin7 Eb7)

"CHARLIE PARKER MEMORIAL - VOL. 2"

## DON'T BLAME ME

FIELDS/MCGUIGAN

C<sup>b</sup> / F<sup>maj</sup> B<sup>b7</sup> E<sup>maj</sup> A<sup>7</sup> D<sup>maj</sup> G<sup>7</sup> C<sup>Maj</sup> A<sup>maj</sup>  
 D<sup>maj</sup> G<sup>7</sup> E<sup>b7</sup> A<sup>7</sup> 1. D<sup>maj</sup> G<sup>7</sup> C<sup>b</sup> / D<sup>maj</sup> G<sup>7</sup>  
 2. D<sup>maj</sup> G<sup>7</sup> C<sup>b</sup> / G<sup>maj</sup> C<sup>7</sup> F E<sup>7</sup>  
 A<sup>maj</sup> D<sup>7</sup> E<sup>b7</sup> 3. D<sup>7</sup> E<sup>b7</sup> G<sup>7</sup> A<sup>7</sup>  
 D<sup>maj</sup> A<sup>b7</sup> G<sup>7</sup> C E<sup>b7</sup> A<sup>7</sup>  
 D<sup>maj</sup> G<sup>7</sup> C<sup>Maj</sup> A<sup>maj</sup> D<sup>maj</sup> G<sup>7</sup> E<sup>b7</sup> A<sup>7</sup>  
 D<sup>maj</sup> G<sup>7</sup> C<sup>b</sup>

126.  
(SWING)

DUKE ELLINGTON

# DON'T GET AROUND MUCH ANYMORE

The musical score is handwritten on six staves. The first staff shows a solo line with chords C Maj<sup>7</sup>, D min<sup>7</sup>, D<sup>7</sup>, and E min<sup>7</sup>. The second staff features a bass line with chords A<sup>7</sup> and D<sup>7</sup>. The third staff shows a solo line with chords G<sup>7</sup> and (G<sup>7</sup>). The fourth staff features a bass line with chords 1. C and 2. C. The fifth staff shows a solo line with chords (C<sup>7</sup>), F, and F min. The sixth staff features a bass line with chords E min<sup>7</sup>, C, C<sup>7</sup>, C<sup>7</sup>, D<sup>7</sup>, and F#<sup>7</sup> B<sup>7</sup> b9. The seventh staff shows a solo line with chords E min<sup>7</sup>, D<sup>7</sup> b9, G<sup>7</sup>, C Maj<sup>7</sup>, D min<sup>7</sup>, D<sup>7</sup> b9, and E min<sup>7</sup>. The eighth staff features a bass line with chords A<sup>7</sup>, A min<sup>7</sup>, D<sup>7</sup>, and G<sup>7</sup>. The ninth staff shows a solo line with chords C and G.

DUKE - "70TH BIRTHDAY"

DAVE BRUBECK

(MOSWING)

## THE DUKE

(8va Cmaj<sup>7</sup> Fmaj<sup>7</sup> F#ø<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> / Fmi<sup>7</sup> Bb<sup>7</sup>)

D<sup>7</sup>) 2 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1 |

Ebmaj<sup>7</sup> Dbbmaj<sup>7</sup> Cmi<sup>7</sup> Bmi<sup>7</sup> Bbmi<sup>7</sup> Abmaj<sup>7</sup> Dmi<sup>7</sup> Db<sup>7</sup> Cmaj<sup>7</sup>/

Fmaj<sup>7</sup> Emi<sup>7</sup> Dmaj<sup>7</sup> Cmaj<sup>7</sup> Bbmi<sup>7</sup> Abmaj<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup>/

Dmi<sup>7</sup> Db<sup>7</sup> Cmi<sup>7</sup>/ Cmi<sup>7</sup> B<sup>7</sup> Bbmi<sup>7</sup>/ Ab G Gb F Eb D Db<sup>7</sup>

Cmaj<sup>7</sup> Fmaj<sup>7</sup> F#ø<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> Ami<sup>9</sup> Dmi<sup>7</sup> / Fmi<sup>7</sup> Bb<sup>7</sup>

Ebmaj<sup>7</sup> Dbbmaj<sup>7</sup> Cmi<sup>7</sup> Bmi<sup>7</sup> Bbmi<sup>7</sup> Abmaj<sup>7</sup> Dmi<sup>7</sup> Db<sup>7</sup> Cmaj<sup>7</sup>

2 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1 | 2 3 2 1 2 3 2 1 |

"DAVE BRUBECK'S GREATEST HITS"  
MILES DAVIS - "MILES AHEAD"

128.

~~(SOLO)~~ 12-4 2-4 / DOPPLICITIES SACKSTOCK

( $\text{♩} = 60$ )

Amaj<sup>7</sup> | G<sup>7</sup>alt. | C<sup>7</sup>maj<sup>7</sup> | C/Bb

D<sup>7</sup> | AbMaj<sup>7</sup> | G<sup>7</sup>alt. | Amaj<sup>7</sup>/E

Emin<sup>7</sup> | Amaj<sup>7</sup> | Bbmin<sup>7</sup> | Dmin<sup>7</sup> | DbMaj<sup>7</sup>

(LATN) Emaj<sup>7</sup>/B | B<sup>7</sup>sus4 | Emaj<sup>7</sup>/B | B<sup>7</sup>sus4

Amaj<sup>7</sup> | AbMaj<sup>7</sup> | Bb | B<sup>7</sup>sus4 | Bb | B<sup>7</sup>sus4 | ENDING ONLY  
Emaj<sup>7</sup>

(SOLOS: (b.p.) EbMaj<sup>7</sup> | GbMaj<sup>7</sup> | Amaj<sup>7</sup> | Bb | C/Bb | Ab lyd. | FINE

C<sup>7</sup>alt. | C<sup>7</sup>maj<sup>7</sup> | Amaj<sup>7</sup> | Emin<sup>7</sup> (DORIN) | Amaj<sup>7</sup> (FOL)

(LATN:

Dmin<sup>7</sup> (FOL) | D<sup>7</sup> (lyd.) | Emaj<sup>7</sup>/B | B<sup>7</sup>sus4 | 2

(LATN: (FOL)) (DORIN) (DORIN) (DORIN)

Amaj<sup>7</sup> | Ab (LYD.) | C<sup>7</sup>maj<sup>7</sup> | G<sup>7</sup>sus4 | 2

(FOL) (DORIN) (DORIN) (DORIN) (D.C. al FINE)

(M20.)

## EASY LIVING

129.

ROBIN RAILINGER

D:64) F Maj<sup>7</sup> 3 - F#07 G min<sup>7</sup> G#07 F Maj<sup>7</sup>/A 3 - C min<sup>7</sup> F7

Bb Maj<sup>7</sup> E b7 F Maj<sup>7</sup> 3 - D min<sup>7</sup> 1. G min<sup>7</sup> C7 A7 D9

G7 C9 2. G min<sup>7</sup> C7b9 F Bb Eb min<sup>7</sup> Ab7

Db Maj<sup>7</sup> Bb min<sup>7</sup> Eb min<sup>7</sup> 3 - Ab7 Bb min<sup>7</sup> Bb7 Eb min<sup>7</sup> Ab7

Db Maj<sup>7</sup> Db/C Bb min<sup>7</sup> Bb min<sup>7</sup>/Ab G#7 C7

F Maj<sup>7</sup> 3 - F#07 G min<sup>7</sup> G#07 F Maj<sup>7</sup>/A 3 - C min<sup>7</sup> F7 Bb Maj<sup>7</sup> E b7

F Maj<sup>7</sup> 3 - D min<sup>7</sup> G min<sup>7</sup> C7b9 F (Ab7 Db Maj<sup>7</sup> C7)

CLIFFORD BROWN - "BROWNIE EYES"

BILL EVANS - "NEW JAZZ CONCEPTIONS"

130.

(BALLAD)

COLE PORTEREASY TO LOVE

D<sup>7</sup>) Dm<sup>i7</sup> Gm<sup>i7</sup> Dm<sup>i7</sup> G<sup>7</sup>  
 C Maj<sup>7</sup> F Maj<sup>7</sup> Em<sup>i7</sup> [1.7] F<sup>7</sup>

Dm<sup>i7</sup> G<sup>7</sup> C Maj<sup>7</sup> Am<sup>i7</sup>

Dm<sup>i7</sup> G<sup>7</sup> Em<sup>i7</sup> A<sup>7</sup>

A<sup>7</sup> Dm<sup>i7</sup> Fm<sup>i6</sup> C Maj<sup>7</sup> E<sup>7</sup> E<sup>b6</sup>

Dm<sup>i7</sup> G<sup>7</sup> C<sup>b</sup>

*Slowly*) ECCLIXSTASICS 131.  
CHARLES MINGUS

The score consists of four staves of handwritten musical notation. Staff A starts with a D major chord, followed by an Am7 chord with a bass line, then an F7 chord, a Gm7 chord, an Am7 chord, a Bb7 chord, a B7 chord, and an E7 chord. Staff B (labeled 'Gospel') follows with a C7 chord, then F7, Bb7, and Eb7 chords. Staff C (labeled 'Ab7') follows with Ab7, Db7, GØ7, and C7 alt. chords. Staff D (labeled 'F7') concludes with a F7 chord and a ending section marked with double vertical bars and a (2 & 4) measure repeat sign.

"CHARLES MINGUS & FRIENDS IN CONCERT"

132.

(SWING)

EIDERDOWNSTEVE SWALLOW

The musical score for "EIDERDOWN" by Steve Swallow is a handwritten composition on five-line staff paper. It consists of six staves of music, each representing a measure. The music is primarily in common time (indicated by a 'C'). The instrumentation is not explicitly named but the notation suggests a low-pitched instrument like a double bass or electric bass. The score includes various note heads, stems, and slurs. Chords are labeled below certain measures: (SWING) in parentheses at the beginning, B7 at the start of the second staff, Cmin at the start of the third staff, B7 at the start of the fourth staff, Gmin at the start of the fifth staff, and F#Maj at the end of the sixth staff. There are also rests and other musical markings throughout the score.

(EIDERDOWN Pg.2)

The musical score consists of five staves of handwritten musical notation. Below each staff, the corresponding chord is written in a simple musical notation system. The chords are:

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

CAR BURKE / STEPHANE GRAPPE - "FIRST ENCOUNTER"

134.

(Rock)

## EIGHTY-ONE

MILES DAVIS  
RON CARTER

F<sup>7</sup>sust

Bb<sup>7</sup>sus4

C7sus4

Bb<sup>7</sup>sus4

DbMaj<sup>7</sup>/F

F<sup>7</sup>sus4

Bb<sup>7</sup>sus4

F<sup>7</sup>sus4

C7sus4

Bb<sup>7</sup>sus4

F<sup>7</sup>sus4

MILES DAVIS - "E.S.P."

(LATIN)

# EL GAUCHO

WAYNE SHORTER<sup>135.</sup>

F Maj7      E♭ Maj7      D min      B♭7  
E min11      G♭ Maj7      E min11      G♭ Maj7 E♭ Maj7  
E♭ Maj7      C min9      D min  
C min9      D min11 E min11      E min11      %  
B♭7      B♭7      B♭7      B♭7

WAYNE SHORTER - "ADAM'S APPLE"

136.

(BOSSA)

ELIZETECLARE FISHER

2/4

Ami  
Ami/G  
Dmin<sup>7</sup>/F  
E7alt.  
EbMaj<sup>7</sup>  
Dmin<sup>7</sup> G7  
Cmaj<sup>7</sup>  
C7  
1. Bφ<sup>7</sup>  
E7b9  
Eφ<sup>7</sup>  
A7b9  
Aφ<sup>7</sup>  
D7  
Bφ<sup>7</sup>  
E7b9  
2. Bφ<sup>7</sup>  
E7b9  
Ami<sup>7</sup>  
D7  
DbMaj<sup>7</sup>  
DbMaj<sup>7</sup>  
G7b9  
Cmaj<sup>7</sup>  
Bφ<sup>7</sup>  
E7b9

(MED.SLOW)

# EUPATHY

Richard Niles 137.

SIXTH THROUGHTOUT D:6

NORMAL OCTAVE D:6

THROUGHOUT

G Lyd. D<sup>b</sup>

F

G Lyd.

F# Player.

138.

(300)

EPISTROPHY

MONK

Handwritten musical score for piano in 2/4 time. The score consists of eight staves of music with various chords and rests. Chords labeled include C#7, D7, E7, F#mi, B7, D#7, E7, and G7#11. A circled 'CODA LAST' is at the bottom left. The score ends with a 'Ritard' instruction and the text 'MONK - "THE THELONIUS MONK SEPTET"'.

# EQUINOX

J. COLTRANE

139.

The musical score is handwritten on four staves of five-line staff paper. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth-note patterns and rests, with a Cmin⁷ chord indicated in the middle. The second staff starts with a bass clef, a key signature of one flat, and a common time signature. It includes a Fmin⁷ chord and a double bar line. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a Cmin⁷ chord and a double bar line. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature. It includes a G⁷ chord and a Cmin⁷ chord, followed by a double bar line.

JOHN COLTRANE - "COLTRANE'S SOUND"

140.

(L.M.)

EQUIPOISE

STANLEY COWELL

Handwritten musical score for piano, featuring six staves of music. The score includes dynamic markings, articulation dots, and various rests. Chords are labeled below the staves.

**Staff 1:** Measures 1-5. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 1: B-flat. Measure 2: F. Measure 3: E-flat, G, B-flat, D. Measure 4: F. Measure 5: E-flat, G, B-flat, D.

**Staff 2:** Measures 1-5. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 1: E-flat major 7. Measure 2: G minor 7. Measure 3: E-flat major 7. Measure 4: G minor 7. Measure 5: B-flat major 7.

**Staff 3:** Measures 1-5. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 1: B-flat. Measure 2: E-flat, G, B-flat, D. Measure 3: F. Measure 4: E-flat, G, B-flat, D.

**Staff 4:** Measures 1-5. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 1: B-flat major 7. Measure 2: B-flat major 7. Measure 3: B-flat major 7. Measure 4: D minor 7. Measure 5: G minor 7, B-flat major 7.

**Staff 5:** Measures 1-5. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 1: B-flat major 7. Measure 2: A minor 7, D. Measure 3: G minor 7. Measure 4: E-flat. Measure 5: E-flat major 7.

**Staff 6:** Measures 1-5. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measure 1: B-flat. Measure 2: G minor 7. Measure 3: A-flat major 7. Measure 4: Rest. Measure 5: G minor.

(FAST SWING)

E.S.P.MILES DAVIS

*E7alt.*

*E7alt.*

*E7alt.*

*D7alt.*

*B-D min7*

*B-D b5#11*

*E7alt.*

*E7#9*

*G min7*

*F#7*

*C7*

*D7*

*Gb7*

*F7*

MILES DAVIS - "E.S.P."

142.

(FAST BLUES)

# EXERCISE #3

ART MUTHENY

(RETITLE: MISSOURI UNCOMPROMISED)

7/4

A

B<sup>b</sup>/A

D<sup>b</sup>/A<sup>b</sup>

E<sup>(9)</sup>

D<sup>(9)</sup>

A

INTERLUDE: (USE AS INTRO & ENDING)

UNISON:

2.

(3)

ART MUTHENY - "BRIGHT SIDE LIFE"

(BOSSA)

EXERCISE #6

PAT METHENY

(A) Amin E<sup>7sus4</sup> ③ F Maj<sup>7</sup>

Amin E<sup>7sus4</sup> ③ F Maj<sup>7</sup> Bb Maj<sup>7</sup>

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

E Maj<sup>7</sup> E/C Maj<sup>7</sup>+5 E Maj<sup>7</sup> E/C Maj<sup>7</sup>+5

(B) C/B E/D E/B ③ E/B Bb Maj<sup>7</sup>

Bb C/B F/A B/E# E E<sup>7sus4</sup>

(REZILEN = "UNIVERSITY VILLAGE")

PAT METHENY - "BRIGHT SIDE LIFE"

144.

(MED.)

# FABLES OF FAUBUS

CHARLES MINGUS

INTRO: B<sup>b</sup>mi<sup>7</sup>

D<sup>b7</sup>(#11) CONTINUE INTR. MELODY AT (A)

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

B G<sup>7</sup> C<sup>7</sup> F<sup>mi(Maj)</sup> 3 D<sup>b7</sup>(#11)

Solo CHANGES

G<sup>7</sup>(#9) B<sup>b7</sup>(#11) A<sup>b7</sup> G<sup>7</sup>

(REPEAT TO A)

G<sup>7</sup> A<sup>b7</sup> A<sup>b7</sup> B<sup>b7</sup> B<sup>7</sup>

C<sup>7</sup> D<sup>b7</sup> E<sup>b7</sup> E<sup>7</sup> F<sup>7</sup>

B<sup>b7</sup>(#11) F<sup>mi(Maj)</sup>

( TABLES OF FAUBUS Pg 2.)

Handwritten musical score for a solo instrument, likely piano or guitar, featuring six staves of music. The score includes various chords and progressions, with specific notes circled and some marked with a circled '3'. The chords labeled are:

- B<sub>b</sub>mi(Maj)
- G<sub>b</sub>mi(Maj)
- B<sub>b</sub>mi(Maj)
- G<sub>b</sub>mi(Maj)
- D Maj<sup>7</sup>(#9)
- G Maj<sup>7</sup>(b9)
- C<sup>7</sup>
- F<sup>7</sup>(#9)
- B<sub>b</sub>7#II
- E7#II
- D7#II
- D7#II
- E G<sup>7</sup>
- C<sup>7</sup>
- F<sub>mi</sub>(Maj)
- D7#II
- C<sup>7</sup>(#9)
- B<sub>b</sub>7#II
- F<sub>mi</sub>(Maj)

CHARLES MINGUS - "BETTER GET IT IN YOUR SOUL"

146.

(BALLOD)

FALL

WAYNE SHORTER

2:4) #o      #o      o #+ - + f - f f b o o x

D:4) C<sup>b</sup>min<sup>3</sup>      B7(b9)      E7sus4      Cmin<sup>6</sup>

#o      #o      o #+ - + f - f f b o o x

C<sup>b</sup>min<sup>3</sup>      B7(b9)      E7sus4      Ebmaj7(#11)

o      o      o      #+ - + f - f f b o o x

Dmaj7      D7(b9)      Gmin<sup>11</sup>      Bmin<sup>9</sup> Abmaj7(#11)

#o ..      #o ..      o ..      o ..

E7sus4      B7(b9)      Emin<sup>11</sup> Cmaj7(#11)      Cmaj7(#11)

MILES DAVIS - "NEVER GET IT"

# FALTING GRACE

STEVE SWALLOW

GARY BURTON / STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INVITATION"

GARY BURTON / CHICK COREA - "CRYSTAL SILENCE"

148.

# FALLING IN LOVE W/Love

ROGERS/HART

148.

**FALLING IN LOVE W/Love** ROGERS/HART

Bb Major      Bb6      Bb Major      Bb6  
 D(Bb)      Cmin7      Cmin7      F7  
 Cmin7      F7      Cmin7      F7

Bb Major      Bb6      Bb Major      Bb6  
 F7      F7      F7      F7

Bb Major      Bb6      Bb Major      Bb6  
 F7      F7      F7      F7

1. Ami7      D7      Ami7      D7  
 Gmi      Gmi(Maj7)      Gmi7      C7  
 Cmin7      %      %      F7  
 Cmin7      F7      F7

2. Ami7      D7      Ab7      G7  
 Cmin7      G7b9      Cmin7      F7  
 Bb Major      G7b9      Cmin7      F7  
 (Cmin7 F7)

(SWING)

# Fee-Fi-Fo-Fum

WAYNE SHORTER

(8va)

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns and rests, with specific chords labeled above the notes: Eb7, D7#9, Gmin7 Abmin7, BMaj7 D7, Dmin7 G7, Eb7, D7#9, Gmin7 AbMaj7, Gb7 F7, Bb7, Eb7, Eb7, Bb7, Eb7, Bbmaj7 Eb7, Am7 D7, Eb7, D7#9, Gmin7 Abmin7, BMaj7 D7, Dmin7 G7, Eb7, D7#9, C7, BMaj7#11, BMaj7#11, and a final Eb7. The bottom staff follows a similar pattern with its own set of chords and rests. Various performance markings are scattered throughout the score, including slurs, grace notes, and dynamic indicators like 'pp' (pianissimo) and 'b' (bend).

WAYNE SHORTER - "SPEAK NO EVIL"

150.

(♩=60) FEELINGS & THINGS MICHAEL GIBBS

150. (♩=60) FEELINGS & THINGS MICHAEL GIBBS

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

**Top Staff Chords:**

- M1: Fsus
- M2: GbMaj7/F
- M3: C7/E
- M4: Dm
- M5: C7/B
- M6: EbMaj7/B
- M7: D7/B
- M8: Gsus
- M9: AbMaj7/G
- M10: D7/G
- M11: Em
- M12: D6

**Bottom Staff Chords:**

- M1: F
- M2: F
- M3: F
- M4: F
- M5: F
- M6: F
- M7: F
- M8: F
- M9: F
- M10: F
- M11: F
- M12: F

**Performance Instructions:**

- M1: SWING
- M2: SWING
- M3: RALL...
- M4: SOFT
- M5: SWING
- M6: SWING
- M7: SWING
- M8: SWING
- M9: SWING
- M10: SWING
- M11: SWING
- M12: SWING

GARY BURTON - "LEFTY FAKE ANAGRAM" (SOLI CHANGES IN PARENTHESIS)

(STRAIGHT 8THS)

THE FIELDS WE KNOWKEITH JARRETT

D<sup>7</sup> | C#7sus4 | F<sup>7</sup>

A<sup>7</sup> | F#7sus4 | E<sup>7</sup>

B<sup>7</sup> | E<sup>7sus4</sup> | Bb<sup>7</sup>

G<sup>b7</sup> | Ab<sup>7sus4</sup> | G<sup>b7sus4</sup>

INTERLUDE:

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

152.

SAMBA) 500 MILES HIGH CHICK COREA

Handwritten musical score for Chick Corea's "500 Miles High". The score consists of six staves of music with various markings and annotations:

- Staff 1:** 8va dynamic, 2/4 time. Key signature changes from E minor (E minor) to G major (G major). Measures include 3/4 and 3/8 patterns.
- Staff 2:** 2/4 time. Measures include BbMaj7 and Bø7 chords.
- Staff 3:** 2/4 time. Measures include E7#9 and AminII chords.
- Staff 4:** 2/4 time. Measures include F#ø7 chord.
- Staff 5:** 2/4 time. Measures include CminII, Bøalt., and a dynamic section marked (f) (D.S.al ~~f~~) LAST X.
- Staff 6:** 3x8 measures. Includes a dynamic (B7) (MOLTO RIT. ON LAST X) CminII, and a B7 alt. ending.

STAN GETZ - "CAPTAIN MARVEL" CHICK COREA - "LIGHT AS  
A FEATHER"

# 502 BLUES

(DRINK'IN &amp; DRIVEN)

WAYNE SHORTER

D:3) 

WAYNE SHORTER - "ADAMS APPLE"

154.

(MEDIUM SLOW)  
ROCK

# FOLLOW YOUR HEART J. McLAUGHLIN

J. McLAUGHLIN

## INTRO (2x\$)

Handwritten musical score for guitar or bass, featuring six staves of music. The score includes the following elements:

- INTRO (2x)**: The first staff starts with a D major chord (D G B) followed by an E major chord (E G# B). The instruction "2x" indicates this pattern is repeated twice.
- D: 11**: The second staff begins with a D major chord (D G B) followed by an A major chord (A C# E).
- D: 8**: The third staff begins with a D major chord (D G B) followed by an E major chord (E G# B).
- D: 11**: The fourth staff begins with a D major chord (D G B) followed by an A major chord (A C# E).
- D: 8**: The fifth staff begins with a D major chord (D G B) followed by an E major chord (E G# B).
- D: 11**: The sixth staff begins with a D major chord (D G B) followed by an A major chord (A C# E).
- D: 8**: The seventh staff begins with a D major chord (D G B) followed by an E major chord (E G# B).
- D: 11**: The eighth staff begins with a D major chord (D G B) followed by an A major chord (A C# E).
- D: 8**: The ninth staff begins with a D major chord (D G B) followed by an E major chord (E G# B).
- D: 11**: The tenth staff begins with a D major chord (D G B) followed by an A major chord (A C# E).
- D: 8**: The eleventh staff begins with a D major chord (D G B) followed by an E major chord (E G# B).
- A7(sus4)**: The twelfth staff begins with an A7 sus 4 chord (A D F# C#).

155  
(Follow Your HEART Pg2.)

Handwritten musical score for a jazz piece, featuring three staves of music with various chords labeled:

- E7sus4**: Labeled in the first staff.
- A7sus4**: Labeled in the second staff.
- B7sus4**: Labeled in the second staff.
- G7sus4**: Labeled in the third staff.

The score includes dynamic markings such as **p.**, **f.**, and **sforzando**. A performance instruction **(D.S. for Solos)** is present in the second staff. The music is divided into measures by vertical bar lines.

AFTER SOLOS D.C.  
PLAY ENTIRE FORM  
END ON (E7sus4)

J.N. GAUGHLIN - "MY GOALS BEYOND"

JOE FARRELL - "JOE FARRELL QUARTET"

156.

FLAGSCARLA BLEY
CENTRAL PARK WEST J. COLTRANE

$C^{\#}mi\ 7\ F^{\#}7$     $B^{\#}Maj\ 7\ E^{\#}mi\ A7\ D^{\#}Maj\ 7\ B^{\#}b^{\#}m\ 7\ E^b7\ Ab^{\#}Maj\ 7\ G^{\#}mi\ C7\ F^{\#}Maj\ 7\ C^{\#}mi\ 7\ F^{\#}7$

$B^{\#}Maj\ 7\ E^{\#}mi\ A7\ D^{\#}Maj\ 7\ C^{\#}mi\ 7\ F^{\#}7$     $B^{\#}Maj\ 7$     $\text{3-} \quad C^{\#}mi\ 7\ F^{\#}7$

$B^{\#}Maj\ 7$     $\text{3-} \quad C^{\#}mi\ 7\ F^{\#}7$

J. COLTRANE - "COLTRANE'S SOUND"

# FOOTPRINTS

WAYNE SHORTER 157.

157

This image shows the second page of a handwritten musical score for a band. The score consists of five staves, each with a different key signature and time signature. The first staff starts with a key of D major (two sharps) and a common time (indicated by a 'C'). The second staff starts with a key of A major (one sharp) and a common time. The third staff starts with a key of F major (no sharps or flats) and a common time. The fourth staff starts with a key of C major (no sharps or flats) and a common time. The fifth staff starts with a key of D minor (one flat) and a common time. The music includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). It also features several rests of different lengths. There are performance instructions written in the margin, including 'C min' with a circled 7, 'F min' with a circled 7, and 'D b7'. The score is written on five-line staff paper.

## MILES DAVIS - "MILES SMILES"

## WAYNE SHORTER - "ADAM'S APPLE"

158.

(LATIN)

## FOREST FLOWER

CHARLES LLOYD

Handwritten musical score for "Forest Flower" by Charles Lloyd, featuring six staves of music with various chords and time signatures.

The score includes the following chords and key changes:

- Staff 1: A Maj<sup>7</sup>, C Maj<sup>7</sup>, G Maj<sup>7</sup>
- Staff 2: Bb Maj<sup>7</sup>, C Maj<sup>7</sup>
- Staff 3: D<sup>7</sup>, G<sup>7</sup>b9, C Maj<sup>7</sup>
- Staff 4: C min<sup>7</sup>, B<sup>7</sup>, Bb Maj<sup>7</sup>
- Staff 5: B<sup>7</sup>, C min<sup>7</sup>, Bb<sup>7</sup>(3), Ab<sup>7</sup>(3)
- Staff 6: E<sup>b</sup> Maj<sup>7</sup>, Bb<sup>7</sup>(3), Ab<sup>7</sup>(3)
- Staff 7: G<sup>b</sup> Maj<sup>7</sup>, G<sup>b</sup> min<sup>7</sup>, Am<sup>7</sup>
- Staff 8: C min<sup>7</sup>, E<sup>b</sup> min<sup>7</sup>, C<sup>b</sup> TR. (E)

FORM: [A] [A] [B]

"FOREST FLOWER - CHARLES LLOYD AT MONTEREY"

# FOR HEAVEN'S SAKE

MEYER  
BRETON  
EDWARD 159.

Handwritten musical score for "FOR HEAVEN'S SAKE". The score consists of five staves of music, each with a different rhythm pattern. Chords and specific notes are labeled above the staff. The first staff starts with a Bb7 chord. The second staff starts with a Bbmin7 chord. The third staff starts with a Gmi7 chord. The fourth staff starts with an Ebmin7 chord. The fifth staff starts with a G7 chord. The score ends with a measure starting with an F note.

BILL EVANS - "TRIO '64"



FOURMILES DAVIS

1. EbMaj7      "      Bbmin7

Eb7      AbMaj7      "      Abmin7

D7      EbMaj7      F#min7 B7      Fmin7

Bb7      1. EbMaj7      F#min7 B7      Fmin7

Bb7      2. Gmin7 Gb7      Fmin7 Bb7      EbMaj7 (D.S.)

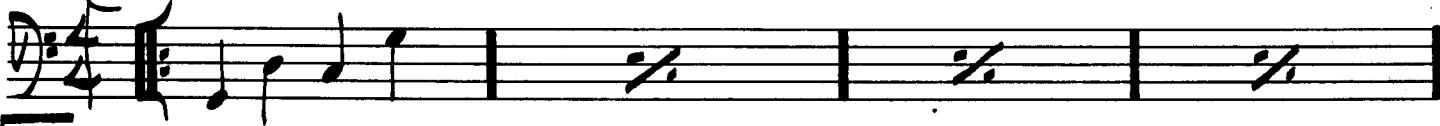
(FINE) (SOLO BREAK)

MILES DAVIS - "FOUR &amp; MORE"

162.  
(UP)FOUR ON SIX

WES MONTGOMERY

(BASSLINE)



1.

2. Ami<sup>7</sup>

D7#9

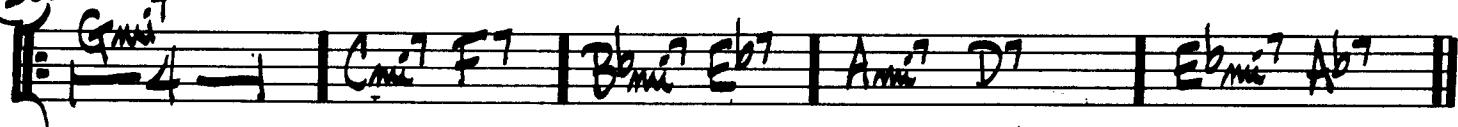
(LINE) Gmi<sup>7</sup>1. Cmi<sup>7</sup> F7#IIBbmii<sup>7</sup> Eb7#IIAmi<sup>7</sup> D7#IIEbmi<sup>7</sup> Ab7#II2. Ami<sup>7</sup>(1)

D7#9

(D7) Solo BREAK:



(SOLOS)



(BRIGHT)  
(3A. 8<sup>th</sup>)

# FOUR WINDS

DAVE HOLLAND 163.

1  
2  
3  
4  
5  
6  
7  
8

[SOLO]

LAST OUT

rit.....

Molto rit.....

DAVE HOLLAND - "CONFERENCE OF THE BIRDS"

164.  
120.) FREDDIE THE FREELOADER MILES DAVIS

The score consists of five staves of handwritten musical notation. The first two staves are in 2/4 time, while the remaining three are in 4/4 time. The notation includes various note heads, stems, and rests, with some notes having curved lines above them. Chords are indicated below the staff, such as B♭7, E♭7, A♭7, and F7 / - (B♭7). The music is divided into measures by vertical bar lines.

MILES DAVIS - "Kind of Blue"

# FREEDOM JAZZ DANCE

EDDIE HARRIS

D: 4) (PLAY TIME) (B♭7)

EDDIE HARRIS - "FREEDOM JAZZ DANCE"

MILES DAVIS - "MILES SMILES"

MIROSLAV VITOUŠ - "INFINITE SEARCH"

166.

GARY'S WALTZ

GARY McFARLAND

$\text{A min}^7$

$\text{A min}^7$

$\text{G min}^7$

$\text{A min}^7 \quad \text{B min}^7 \quad \text{A min}^7$

$\text{A min}^7 \quad \text{Ab7}$

$\text{G7}$

$\text{F# min}^7$

$\text{F Maj7}$

$\text{E Maj7}$

$\text{Eb7(b5)}$

$\text{D7(\#II)}$

$\text{Db7}$

$\text{C Maj7(\#II)}$

(FINE)

(FAST 3)

# GEMENT

JIMMY HEATH

1 2 3 4 5 6 7 8 9 10

(EB PEDAL)

Eb Db Eb Db Eb Db

Eb Db Eb Db

Ebm7 Ab7 Ebm7 Ab7

Eb Db Eb G+7 C7#9

F7(b9) Eb Eb Bb7 C7#9 Bb7#9

Eb Db Eb Db

# CANNONBALL ADDERLY - "IN NEW YORK"

168.

LATIN

STEVE SWALLO

# GENERAL MOJO'S WELL LAID PLAN

D:4 C

E7

A<sub>mi</sub>

G

B<sub>mi</sub>(b6)

D7

END

C

G

D7

G

END

CAR BURTON - "DUSTER"

(BOSSA)

GENTLE RAINLOUIS BONET

D:4

Ami<sup>6</sup> B⁹ E⁷

Am⁷ D⁷ Gmi⁷ C⁷ F⁶

F#⁹ B⁹ E⁹ A⁷b⁹

D⁹ B⁹ E⁹ 1. Ami<sup>6</sup> Bb⁹

2. Am⁷ D⁷ Gmi⁷ C⁷ F⁶ C⁷

F⁶ Emi⁷ Ami (E⁷)

170.  
(FEST)

# GIANT STEPS

J. COLTRANE

A handwritten musical score for "Giant Steps" featuring five staves of music. The first staff shows a melodic line with various note heads and rests. The second staff shows harmonic changes between B, G, E♭, A major 7th, and D major 7th. The third staff continues the melodic line. The fourth staff shows harmonic changes between G, E♭, B, F major 7th, and B major 7th. The fifth staff shows harmonic changes between E♭, A major 7th, G, C major 7th, and F major 7th. The sixth staff shows harmonic changes between B, F major 7th, E♭, and C major 7th.

J. COLTRANE - "Giant Steps"

(Bossa)

# THE GIRL FROM IPANEMA

A. C. Jobim 171.

Handwritten musical score for "The Girl from Ipanema" in Bossa Nova style. The score consists of eight staves, each with a different bass line and harmonic progression. The staves are labeled with various chords: F Maj<sup>7</sup>, G min<sup>7</sup>, G b7, 1. F Maj<sup>7</sup>, G b7, B7, F# min<sup>7</sup>, D7, E b7, A min<sup>7</sup>, D7 b9, G min<sup>7</sup>, C7 b9, F Maj<sup>7</sup>, G min<sup>7</sup>, G b7, G7, F Maj<sup>7</sup>, and (G b7). The score includes measures with 4/4 time signatures and various rests and dynamic markings like "p.", "f.", and "ff.". The bass lines are indicated by vertical stems and arrows pointing down, and the harmonic progressions are shown above the staff lines.

ANTONIO CARLOS JOBIM - "GETZ / GILBERTO"

"THE COMPOSER OF DESAFINADO PLAYS"

172.

(SWING)

GLORIA'S STEP

SCOTT LAFARO

172.

(SWING)

GLORIA'S STEP

SCOTT LAFARO

Musical score for 'Gloria's Step' featuring five staves of handwritten notation. The score includes various chords and time signatures, such as 7/4, Emi7, Fmaj7, Aø7, Eø7, Gø7, Dø7, C7#9, and Eb7#9.

BILL EVANS - "SUNDAY AT THE VILLAGE VAN GUARD"  
 LARRY CORNELL - "SPACES"

(BALAD) GOD BLESS THE CHILD BILLIE HOLLOWAY  
ART HERZOG

The musical score consists of two staves of handwritten music. The top staff begins with a bass clef, a common time signature, and a key signature of one flat. It features a series of chords: EbMaj7, Eb7, Ab6, EbMaj7, Eb7, Ab6, Bbmaj7, Eb7, Bbmaj7, Eb7. The lyrics "AbMaj7" and "Abmin" are written below the first two chords. The bottom staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a series of chords: Cmi, Cmi(Maj7), Cmi7, Cmi6, Gmi7, C7, Dφ7, G7b9. The lyrics "Cmi", "Cmi(Maj7)", "Cmi7", "Cmi6", "Gmi7", "C7", "Dφ7", and "G7b9" are written below the corresponding chords. The music continues with a repeat of the first section, ending with a bass line that includes the lyrics "(Fmi7 Bb7)".

SCOTT ROLLINS - "THE BRIDGE"

174.  
(ROCK BALLAD)

# GOLDEN LADY

# STEVIE WONDER

A handwritten musical score for a piano or keyboard instrument. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are highlighted with circles and arrows. The first few measures show chords like EbMaj7, Fm7, Gm7, and Am7 D7sus4. Measures 5-7 feature more complex chords such as BbMaj7, Abm7, Db13, and GbMaj7. Measures 8-10 show chords like F#m7, B7sus4, B7, Am7, D7sus4, and (3nd x Eb7b9). Measures 11-13 show chords like Gm7, Gm7(Maj7), Gm7, Gm7b, and AbMaj7. Measures 14-16 show chords like Gm7, Gm7(Maj7), Gm7, Gm7b, and AbMaj7. Measures 17-19 show chords like Gm7, Fm7, and Bb7sus4. The score concludes with a final section starting at measure 20, labeled "D.S. al". The title "STEVIE WONDER - 'INNER VISIONS'" is written at the bottom of the page, along with "(etc. fade)".

(SALAD) GOODBYE PURPLE HAT CHARLES MINGUS 175

CHARLES MINGUS - "BETTER GET IT IN YOUR SOUL"

GARY BURTON - RALPH TOWNER - "MATCHBOX"

JOHN McLAUGHLIN - "MY GOALS BEYOND"

176  
ROCK  
SOLO

# GOOD EVENING MR. AND MRS. AMERICA / JIMI HENDRIX AND ALL THE SHIPS AT SEA

Handwritten musical score for guitar solo section A. The score consists of four staves. The top staff has a tempo of 176 BPM. It includes markings for 'Txs' (tremolo), 'D7sus4', and '2'. The second staff has a 'D7sus4' marking. The third staff has a '1.' marking. The fourth staff has a '2.' marking and a '182' tempo. The lyrics '(CONTINUE SEA.)' are written below the first staff.

B

Handwritten musical score for guitar solo section B. It consists of four staves. The first staff starts with a 'D' chord. The second staff starts with a 'G' chord. The third staff starts with a 'Bb' chord. The fourth staff ends with chords 'Ab9 F9 Db9 A9'.

Handwritten musical score for guitar solo section C, part 1. It consists of four staves. The first staff starts with a 'F#7' chord. The second staff starts with a 'G' chord. The third staff starts with a 'Bb' chord. The fourth staff starts with a 'C' chord. The lyrics '(Solo Fills)' are written above the second staff.

Handwritten musical score for guitar solo section C, part 2. It consists of four staves. The first staff starts with a 'Bmin' chord. The second staff starts with a 'G' chord. The third staff starts with a 'Bb' chord. The fourth staff starts with a 'C' chord. The lyrics 'SOLO' are written below the first staff. The section ends with chords 'Ab9 F9 Db9 A9'.

(LAST SOLO CHORUS:

(NO REPEAT ON) → D.C. al  
INTRO ↑ ♫ 2

TOM SCOTT - "TOM CAT"  
MR. MRS. AMERICA (PG. 2)

178.

# GRAND CENTRAL

John Coltrane

1. Bbmaj7 Eb7 Abmaj7 Db7  
Gbmaj7 Cb7 Fmin Gb7 Fmin  
Gb7 2. Fmin F#7 B7  
3. Bbmaj7 Eb7 Abmaj7 / Gmin7 C7 Fmin  
Bbmaj7 Eb7 Abmaj7 Db7 Gbmaj7 Cb7 Fmin  
Gb7 Fmin Gb7 F  
Gb7 Fmin Gb7

GREEN DOLPHIN ST.

**KAPER  
WASHINGTON**

179.

**1. LATIN**

C Maj<sup>7</sup>      C min<sup>7</sup>

D7/C      D7/C

2. SWING

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

F min<sup>7</sup>      B♭<sup>7</sup>      E♭ Maj<sup>7</sup>      (G<sup>7</sup>)

2. D min<sup>7</sup>      D min<sup>7</sup>/C      BΦ<sup>7</sup>      E<sup>7</sup> b9      A min<sup>7</sup>      A min<sup>7</sup>/G      F#Φ<sup>7</sup>      B<sup>7</sup>

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

**Allegro**

# B-SWING

# "SONNY ROLLINS ON IMPULSE!"

# BILL EVANS - "THE TOKYO CONCERT"

(EVEN SILE)

GREEN MOUNTAINS

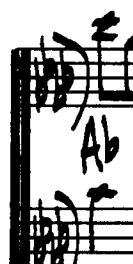
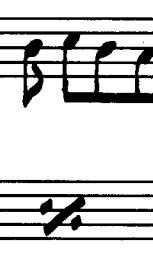
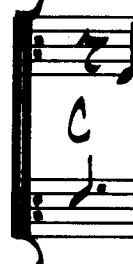
STEVE SWALLOW



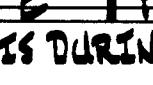
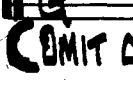
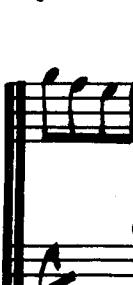
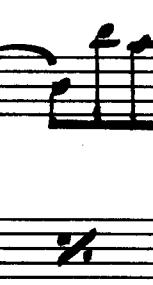
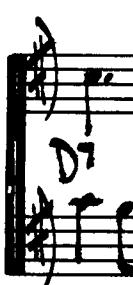
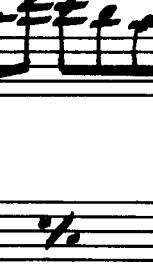
(INTRO & ENDING)



(8th)



(Logo)



(OMIT CHORDS IN PARENTHESIS DURING SOLO)

GARY BURTON - "COUNTRY ROADS"

(30P)

# GROOVIN' HIGH

(WHISPERING)

181.

Handwritten musical score for "Groovin' High (Whispering)" in 12/8 time. The score consists of eight staves of music, each with a different instrument's name above it. The instruments are: Trombone, Bassoon, Clarinet, Saxophone, Trumpet, Tuba, Drums, and Piano. The piano staff includes lyrics in parentheses: "(G b7 F#m7 E7)". The score features various chords and rests, with some notes having arrows indicating direction or specific performance techniques. The vocal line includes several melodic phrases with accompanying chords.

MILES DAVIS - "EARLY MILES"

CHARLIE PARKER - "ECHOES OF AN ERA"

182.

(Rock)

## GROW YOUR OWN

KEITH JARRETT

Handwritten musical score for "Grow Your Own" by Keith Jarrett. The score is for a rock band and consists of six staves of music. The first staff shows a bass line with a box labeled 'A'. The second staff shows a drum part with notes F, A, C, G. The third staff shows a bass line with notes C, B, F, A. The fourth staff shows a drum part with notes D, E, F, G. The fifth staff shows a bass line with notes B, D, E, F. The sixth staff shows a drum part with notes G, B, D. The score concludes with a "fine" in a circle.

**B**

**SOLOS:**

**C (8va)**

**D♭ A♭ D♭ E♭ F**

PLAY **C** MELODY ONCE THEN IMPROVISE ON **C**  
 (AFTER SOLO - D.C. & FINE)

"GARY BURTON & KEITH JARRETT"

184.  
(RED UP)

# HALF NELSON

MILES DAVIS.

A handwritten musical score for a solo instrument, likely trumpet or saxophone, featuring six staves of music. The score includes various musical markings such as grace notes, slurs, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Chords are indicated below the staves, including C Maj7, Fm7, Bb7, AbMaj7, G7, Dm7, E7, BbMaj7, Eb7, AbMaj7, Dm7, E7, A Maj7, D7, A Maj7, D7, G7, C, EbMaj7, AbMaj7, and DbbMaj7. The score is in common time (indicated by 'C') and uses a standard staff system with five lines and four spaces.

"THE COMPREHENSIVE CHARLIE PARKER"  
MILES DAVIS - "WORKIN' AN' A STEAMIN'"

185.

# HASSAN'S DREAM

BENNY GOLSON

A handwritten musical score for "Hassan's Dream" by Benny Golson. The score consists of three staves of music, each with five horizontal lines. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a mix of eighth and sixteenth note patterns. The second staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It includes notes like E-flat minor and F major. The third staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes notes like C major, F major, and B-flat minor. The score concludes with a final staff consisting of five blank horizontal lines.

186.

(MED.)

ROGERS  
HARTHAVE YOU MET MISS JONES

Musical score for piano, featuring handwritten chord names above the staves:

**Top Staff:** F Maj<sup>7</sup>, F#<sup>#7</sup>, G min<sup>7</sup>, D min<sup>7</sup>, C<sup>7</sup>, A min<sup>7</sup>.

**Second Staff:** 1. G min<sup>7</sup>, 2. C min<sup>7</sup>, F<sup>7</sup>.

**Third Staff:** B♭ Maj<sup>7</sup>, A♭ min<sup>7</sup>, D♭<sup>7</sup>, G♭ Maj<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>.

**Fourth Staff:** D Maj<sup>7</sup>, A♭ min<sup>7</sup>, D♭<sup>7</sup>, G♭ Maj<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>.

**Fifth Staff:** F Maj<sup>7</sup>, F#<sup>#7</sup>, G min<sup>7</sup>, C<sup>7</sup>, B♭<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>, (G min<sup>7</sup>, C<sup>7</sup>).

(BALLAD)

# HEAVEN

DOKE ELLINGTON

187.

D major / / G major  
A major / / G major  
A major / / G major  
E major / / A major  
E major / / G major

188.

# HELLO YOUNG LOVERS

RHETT BENNETT

The musical score consists of ten staves of handwritten piano notation. Chords are labeled above the staves, and some are also written directly on the staff. The chords include:

- Staff 1: FMaj7, Gmin7, Ami7, Gmin7
- Staff 2: FMaj7, F#o, Gmin7, C7
- Staff 3: Gmin7, Gmin(b6), Gmin6, Gmin(b6)
- Staff 4: Gmin7, C7sus4, C7, 1. FMaj7, D7b9, Gmin7, C7
- Staff 5: 2. Cmin7, F7, Bb, Cmin7
- Staff 6: Dmi7, Cmi7, BbMaj7, EΦ7, Cmi7
- Staff 7: Dmi7, Dmi7/C, Gmin7, D7
- Staff 8: D7, C7b9, FMaj7, Gmin7

## (HELLO YOUNG LOVERS Pt.2.)

Handwritten musical score for a six-string guitar, featuring six staves of chords and bass notes. The chords are labeled with their names and some are annotated with specific voicings or alterations. The score includes a title at the top and several blank staves at the bottom.

**Chord Labels:**

- A<sub>min</sub>7
- G<sub>min</sub>7
- F<sub>Maj</sub>7
- D7<sub>b9</sub>
- G<sub>min</sub>7
- C7
- G<sub>min</sub>7
- G<sub>min</sub>(bb)
- G<sub>min</sub>(bb)
- G<sub>min</sub>7
- C7sus4 C7
- C<sub>min</sub>7
- F7
- B<sub>b</sub>
- B<sub>b</sub><sub>min</sub>7
- A7
- D7
- G<sub>min</sub>7
- D<sub>b7</sub> C7
- F
- (G<sub>min</sub>7 C7)

190.

(MED. ROCK)

## HENNTIGER FLATS

Dave Pescaro

8va

D:4

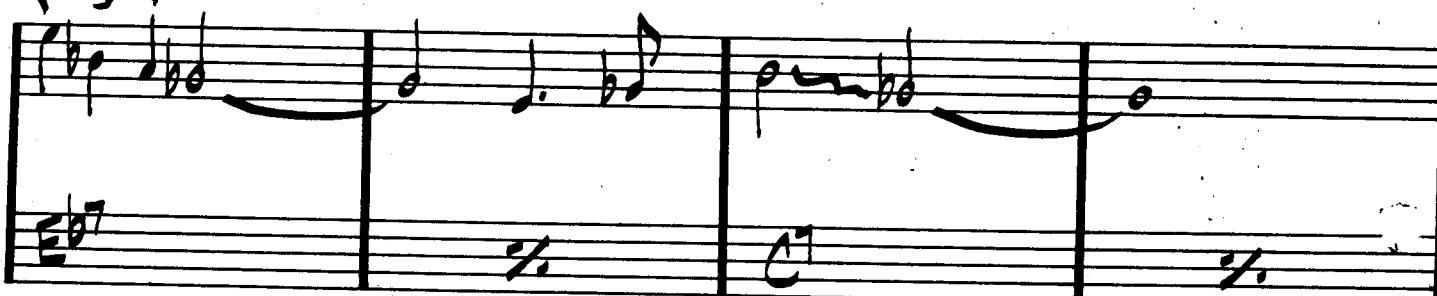
- 3 -

D:2



D:1

- 3 -



b:3

- 3 -



GARY BURTON - "THROB"

# HERE'S THAT RAINY DAY

JIM VAN HUSEN

The musical score is handwritten on six staves. The first staff starts with a dynamic of  $d\cdot$ . The second staff begins with  $F\text{mi}$ , followed by  $C^7/E$ ,  $A^b7/E^b D^7$ ,  $D^b\text{Maj}7 C\text{mi}7$ , and  $B^b\text{mi}7$ . The third staff starts with  $G\phi^7$ , followed by  $C7b9$ ,  $F\text{Maj}7$ , and  $C\text{mi}7 F7$ . The fourth staff starts with  $B^b\text{mi}7$ , followed by  $E^b7$ ,  $A^b\text{Maj}7$ , and  $D^b\text{Maj}7$ . The fifth staff starts with  $G\phi^7$ , followed by  $C7$ ,  $F\text{Maj}7$ , and  $G\phi^7 C7b9$ . The sixth staff starts with  $B^b\text{Maj}7$ , followed by  $G\text{mi}7 C7$ ,  $A\text{mi}7$ , and  $A^b\phi$ . The seventh staff starts with  $G\text{mi}7$ , followed by  $C7$ ,  $F\text{Maj}7$ , and a bracketed ending of  $(G\phi^7 C7b9)$ .

STRANGETZ - "GETT A GO GO"

192.

TEN UP (A7)

KERZOGBARRY HUTCHERSON

8va:

F<sup>7</sup> (Mixo.)

Bmin (DOR.)

C<sup>7sus4</sup> / /  $\tilde{\gamma}$  A<sup>7sus4</sup>

A<sup>7sus4</sup>

F<sup>min</sup> II

F<sup>min</sup> II

C<sup>7sus4</sup> / /  $\tilde{\gamma}$  A<sup>7sus4</sup>

C<sup>7sus4</sup> / /  $\tilde{\gamma}$  A<sup>7sus4</sup>

U.S.

1 = D  $\frac{2}{4}$  193.  
 C7 sus4 A7 sus4 F#7 sus4 Eb7 sus4  
 (G) | P Bp | P #D | B D | #D (fines) B  
 F7 (Mixo.) Bm7 (Dor.) A7 sus4  
 [SOLOS] (4) | -8- | -8- | -6- |  
 Fmin (Dor.) Ab7 (Mixo.) A7 sus4  
 | -8- | -8- | -6- | (3)  
 C7 sus4 A7 sus4 F7 sus4 Eb7 sus4  
 (2) | / / / | / / / | / / / | / / / | (2)

—# HERZOG P.R. —#

# BOBBY HUTCHERSON - "TOTAL ECLIPSE"

94.

HEY THERE

ADLER &amp; ROSS

Handwritten musical score for piano, featuring a single melodic line. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, often with a circled '3' indicating a three-note chord. The first measure starts with E<sup>b</sup>, C<sub>mi</sub><sup>7</sup>. The score includes various chords such as F<sub>mi</sub><sup>7</sup>, B<sub>b7</sub>, G, E<sub>mi</sub><sup>7</sup>, A<sub>mi</sub><sup>7</sup>, D<sup>7</sup>, G, F<sub>mi</sub>, D<sub>b7</sub>, F<sub>mi</sub>, B<sub>b7</sub>, E<sup>b</sup>, C<sub>mi</sub><sup>7</sup>, F<sub>mi</sub><sup>7</sup>, B<sub>b7</sub>, C<sub>7</sub>, F<sub>mi</sub><sup>7</sup>, B<sub>b7</sub>, B<sub>b</sub><sub>mi</sub><sup>7</sup>, E<sup>b9</sup>, B<sub>b</sub><sub>mi</sub><sup>7</sup>, E<sup>b7</sup>, Ab<sub>Maj</sub><sup>7</sup>, A<sub>f7</sub>, D<sup>7</sup>, E<sub>b</sub><sub>Maj</sub><sup>7</sup>, G<sub>mi</sub>, G<sub>f7</sub>, C<sub>7</sub>, F<sub>mi</sub><sup>7</sup>, Ab<sub>mi</sub><sup>7</sup>, D<sub>b7</sub>, E<sub>b</sub><sub>Maj</sub><sup>7</sup>, D<sub>b7</sub>, G<sub>f7</sub>, C<sub>7</sub>, F<sub>mi</sub><sup>7</sup>, B<sub>b7</sub>, E<sup>b</sup>, (F<sub>mi</sub><sup>7</sup>, B<sub>b7</sub>)

BILL EVANS - "CONVERSATIONS WITH MYSELF"

# HOLD OUT YOUR HAND

STEVE Kuhn

The score is handwritten on ten staves of five-line music staff paper. Each staff begins with a different key signature and time signature. The keys and their corresponding markings are:

- Staff 1: G Maj<sup>7</sup>, 2/4 time, 'r 3' over two measures.
- Staff 2: E min, 2/4 time.
- Staff 3: Bb Maj<sup>7</sup>, 2/4 time, 'r 3' over two measures.
- Staff 4: Eb Maj<sup>7</sup>, 2/4 time, 'b' over two measures.
- Staff 5: D min, 2/4 time.
- Staff 6: C min<sup>7</sup>, 2/4 time.
- Staff 7: D Maj<sup>7</sup>, 2/4 time, 'r 3' over two measures.
- Staff 8: B min, 2/4 time.
- Staff 9: E min<sup>7</sup>, 2/4 time.
- Staff 10: D min, 2/4 time.
- Staff 11: G min<sup>7</sup>, 2/4 time, 'C' over two measures.
- Staff 12: F Maj<sup>7</sup>, 2/4 time.
- Staff 13: G Maj<sup>7</sup>, 2/4 time.
- Staff 14: Eb Maj<sup>7</sup>, 2/4 time.
- Staff 15: A Maj<sup>7</sup>, 2/4 time.
- Staff 16: ENDING (marked with a bracket), 2/4 time, 'etc....'

196.

~~ROCK~~ HOTEL OVERTURE STEVE SWALLOW

QUICKLY

Db Ab<sup>7</sup>sus4 Db Ab<sup>7</sup>sus4  
SOLO: INDETERMINATE LENGTH

V.S. INTO "HOTEL VAMP" - (NO BREAK  
IN TIME)

GARY BURTON STEVE SWALLOW - "HOTEL HELLO"

IN 8THS Ab B D HOTEL VAMP Db E STEVE SWALLOW Bb 197.  
 4

The score consists of 15 staves of musical notation, each representing a different eighth-note pattern. The patterns are organized into three groups separated by vertical bar lines. The first group contains 5 staves, the second group contains 5 staves, and the third group contains 5 staves. Each staff has a unique sequence of notes, often starting with a sharp or flat note like Ab, B, or Gb. The patterns are designed to be played sequentially across the staves to create a continuous musical phrase.

198.  
EVEN 8ths)

# HOTEL HELLO

SCENE SWALLOW

(INTRO:

The musical score consists of six staves, each representing a different instrument or voice part. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The music is written in common time (indicated by a 'C') and uses 8th-note patterns throughout. The first staff (top) starts with a D<sub>b</sub>9sus4 chord. The second staff (A) starts with a D<sub>b</sub>9sus4 chord. The third staff (D<sub>b</sub>9sus4) starts with a D<sub>b</sub>9sus4 chord. The fourth staff (E) starts with a D<sub>b</sub>9sus4 chord. The fifth staff (B) starts with a D<sub>b</sub>9sus4 chord. The sixth staff (bottom) starts with a D<sub>b</sub>9sus4 chord. The music features various rhythmic patterns, including eighth-note pairs and eighth-note triplets, with some notes having grace marks. The score is written on five-line staff paper.

199.

D<sup>9</sup>

E<sup>9</sup>

Ab<sup>7sus4</sup>

C

F<sup>7b5</sup>

D<sup>9</sup>

B<sup>b</sup>

Eb<sup>9</sup>

B<sup>b</sup>

— HOTEL HELLO PG. 2 (cont. on next pg.) —

VS.

200.

(HOTEL HELLO Pg.3.)



GARY BURTON / STEVE SWALLOW - "HOTEL HELLO"

(SLOWLY)

Sweeping Up

STEVE SWALLOW

Handwritten musical notation for "Sweeping Up" by Steve Swallow. The notation is divided into three measures. Measure 1 starts with a treble clef, a key signature of D major (one sharp), and a common time signature. It includes a dynamic instruction "SOLO" above the staff. Measures 2 and 3 begin with a bass clef, a key signature of G major (one sharp), and a common time signature. The notation includes various note heads and rests, with dynamics like "p." and "f".

Handwritten musical notation for a bass line. The notation is divided into four measures. The first measure has a bass clef and a common time signature. The second measure has an E major chord (E, G#, B) indicated above the staff. The third measure has a B major chord (B, D#, F#) indicated above the staff. The fourth measure has an A major chord (A, C#, E) indicated above the staff. The notation includes various note heads and rests, with dynamics like "p." and "f".

GARY BURTON / STEVE SWALLOW - "HOTEL HELLO"

(SLOW SWING)

# HOUSE OF SADE

WAYNE SHORTER 201.

INTRO:

The musical score consists of ten measures of handwritten notation on five-line staff paper. The key signature is B-flat major (B-flat, D-flat, F, A-flat, C). The time signature is common time (indicated by a '4'). The first measure starts with a B-flat 7th sus 4 chord, followed by an A7 sus 4 chord, an E minor 7 chord, and an Eb major 7th chord. The second measure begins with a D-flat 7th sus 4 chord, followed by a D-flat major 7th chord, a C minor 7 chord, and a D-flat 7th chord. The third measure begins with an E-flat 7th chord, followed by an F7 chord, an E-flat 7th chord, and a C minor 7 chord. The fourth measure begins with a D-flat 7th chord, followed by an E minor 7 chord, an E-flat 7th chord, and a C minor 7 chord. The fifth measure begins with an E-flat 7th sus 4 chord, followed by a D7 chord, an E minor 7 chord, and an E-flat 7th chord. The sixth measure begins with a D7 chord, followed by an E minor 7 chord, an E-flat 7th chord, and a C minor 7 chord. The seventh measure begins with a D7 chord, followed by a D-flat major 7th chord, a C minor 7 chord, and a D-flat 7th chord. The eighth measure begins with a D7 chord, followed by a C minor 7 chord, an F7 chord, an E-flat 7th chord, and a C minor 7 chord. The ninth measure begins with a D7 chord, followed by a D-flat major 7th chord, a C minor 7 chord, and a D-flat 7th chord. The tenth measure begins with a D7 chord, followed by a C minor 7 chord, an F7 chord, an E-flat 7th chord, and a C minor 7 chord.

WAYNE SHORTER - "Ju-Ju"

202.

# How HIGH THE MOON

MORGAN LEWIS

Handwritten musical score for "How High the Moon" by Morgan Lewis. The score consists of six staves of piano notation, each with a key signature of  $\text{D} \#(\text{F})$ . The music is in common time. The score includes harmonic analysis above the staves, indicating chords such as G Maj<sup>7</sup>, F Maj<sup>7</sup>, Eb Maj<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Gmi<sup>7</sup>, Bb<sup>7</sup>, A#7, D7b9, G Maj<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Bmi<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, F Maj<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Bmi<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Bmi<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, and (Ami<sup>7</sup> D<sup>7</sup>). The score is divided into two sections by a double bar line with repeat dots.

CHARLIE PARKER - "PARKER"

(BASS)

## How INSENSITIVE

A.C. Jobim 203

(D:4) 0 Dm<sup>9</sup>

Cm<sup>6</sup> 3- G/B

BbMaj<sup>7</sup> EbMaj<sup>7</sup>

EΦ 3- A7b9 Dm<sup>7</sup> Db15

Cm<sup>7</sup> B<sup>7</sup>

BbMaj<sup>7</sup> EΦ A7 Dm<sup>7</sup> // Db<sup>7</sup>

Am<sup>9</sup> F<sup>7</sup> Bm<sup>7</sup> E7b9

BbMaj<sup>7</sup> A7 Dm<sup>7</sup>

204.

# How MY HEART SINGS

EARL ZINDARS

(3)

(4)

BILL EVANS - "HOW MY HEART SINGS"

(MED.)

HULLO, BOLINAS

STEVE SWALLOW 205.

GARY BURTON - "ALONE AT LAST"

206.

(EVEN 8THS)

# ICARUS

RALPH TOWNER

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various chords and dynamic markings such as accents and slurs. Chords labeled include G<sup>9</sup>, Cmin<sup>(9)</sup>, G<sup>7sus4(9)</sup>, G<sup>7</sup>, G<sup>(9)</sup>, C Maj<sup>(9)</sup>, F# Maj<sup>(9)</sup>, D<sup>(9)</sup>, B min<sup>9</sup>/F# Maj<sup>9</sup>, and G<sup>7sus4</sup>. The score is written in 2/4 time with a key signature of one sharp. The first two staves begin with a bass clef, while the remaining four staves begin with a treble clef. The notation uses vertical stems and horizontal dashes to represent note heads and stems. The score concludes with a dynamic marking of (fine) in parentheses.

207.  
(ICARUS PG.2)

Handwritten musical score for "ICARUS" page 2. The score consists of four staves of music. The first staff is labeled "Brain/F#". The second staff is labeled "G major". The third staff is labeled "C(9)". The fourth staff is labeled "Eb Maj #". The score includes various musical markings such as fermatas, slurs, and dynamic markings. A bracket at the bottom indicates "(DPT. REPEAT)".

SOLOS ON ENTIRE FORM  
AFTER SOLOS, D.C. al FINE

PAUL WINTER CONSORT - "ICARUS"

RALPH TOWNER - "DIARY"

GARY BURTON / RALPH TOWNER - "MATCHBOX"

208.

# I CAN'T GET STARTED VERNON DUKE

1. D: 4/4

CHARLIE PARKER - "NIGHT & DAY"

(BALLAD)

I COULD WRITE A BOOK

D:4) C Maj<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> C<sup>#o7</sup> Dmi<sup>7</sup> G<sup>7</sup>

1. C/E Ab<sup>7</sup> Eb Dmi<sup>7</sup> G<sup>7</sup> Ami<sup>7</sup> D7 b9 G Maj<sup>7</sup> B<sup>7</sup>

E mi Ami<sup>7</sup> D<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

2. Ami<sup>7</sup> Ami(Maj<sup>7</sup>) Ami<sup>7</sup> Ami<sup>b7</sup> Gmi<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> / Fmi<sup>7</sup> Bb<sup>7</sup>

C Maj<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>b</sup> (Dmi<sup>7</sup> G<sup>7</sup>)

MILES DAVIS - "DAVIS"

210.

(MED. SLOW)

## IDA LUPINO

CARLA BLEY

A handwritten musical score for a piece titled "IDA LUPINO" by CARLA BLEY. The score consists of ten staves of music, primarily for piano, with some additional markings like a bassoon part and a cello part. The music is in common time (indicated by a 'C') and includes various key changes (e.g., F major, G major, C major, D major). The score features several melodic lines, harmonic progressions, and rhythmic patterns. Two specific sections are labeled with boxes: 'A' at the top of the first staff and 'B' in the middle of the fourth staff. The score is written on five-line staff paper with a mix of standard musical notation and some unique, expressive markings.

(IDA LUPINO PG 2.)

C

ff

ff

ff

ff

D

ff

PAUL BLEY - "OPEN, TO LOVE"

STEVE KUHN - "LIVE IN NEW YORK"

ff

ff

212.  
 (BASS) IF YOU NEVER COME TO ME A.C. Jobim

Bass line:

- M1: Note
- M2: Note (b7)
- M3: Note (7)
- M4: Note (9)

Bass line:

- M1: Note (Fmin)
- M2: Note (7)
- M3: Note (Abmin)
- M4: Note (7)

Bass line:

- M1: Note (G7)
- M2: Note (C7)
- M3: Note (F7(9))
- M4: Note (B7(9))

Bass line:

- M1: Note (Eb7)
- M2: Note (Ab7)
- M3: Note (Eb Maj7)
- M4: Note (E7b5)

I GOT IT BADDUKE

D<sup>7</sup> G<sup>Maj7</sup> E<sup>min7</sup> A<sup>7</sup> //  
 A<sup>min7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> F<sup>7</sup> G<sup>b</sup> E<sup>min7</sup> A<sup>min7</sup> D<sup>7</sup>  
 2. G<sup>b</sup> D<sup>b7(##)</sup> C<sup>Maj7</sup> //  
 C<sup>min7</sup> F<sup>7</sup> G<sup>Maj7</sup> F<sup>7</sup> B<sup>min7</sup> E<sup>7</sup>  
 A<sup>min7</sup> D<sup>7</sup> G<sup>Maj7</sup> E<sup>min7</sup>  
 A<sup>7</sup> // A<sup>min7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>  
 G<sup>b</sup> (A<sup>min7</sup> D<sup>7</sup>)

214.

~~(Soprano)~~ I LET A SONG GO OUT OF MY HEART ELLINGTON

Handwritten musical score for piano, featuring a single melodic line. The score includes various chords and harmonic progressions, with specific notes circled or underlined. The key signature changes frequently, indicated by numbers 1, 2, and 3 above certain measures. The score consists of eight staves of music.

Chords and harmonic features include:

- Measure 1: Eb, Ab<sup>7</sup>, Eb, Cmin<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>
- Measure 2: Gmin<sup>7</sup>, C<sup>7</sup>, Fmin<sup>7</sup>/Ab, Gmin, Fmin<sup>7</sup>, F#<sup>0</sup>, Eb/G, Ab<sup>7</sup>
- Measure 3: Eb, Cmin<sup>7</sup>, 1. F#<sup>0</sup>, Bb<sup>7</sup>, 2. Eb, Eb/G, Gb<sup>0</sup>
- Measure 4: Fmin<sup>7</sup>, Bb<sup>7</sup>, EbMaj<sup>7</sup>
- Measure 5: Eb<sup>b6</sup>, Dmin<sup>7</sup>, G<sup>7</sup>, Cmin, G<sup>7</sup>/B, Cmin/Bb, Cmin/A, Abmin<sup>7</sup>, Db<sup>7</sup>, Gb<sup>7</sup>
- Measure 6: B<sup>7</sup>, Bb<sup>7</sup>, Eb, Ab<sup>7</sup>
- Measure 7: Eb, Cmin<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>
- Measure 8: Fmin<sup>7</sup>/Ab, Gmin, Fmin<sup>7</sup>, F#<sup>0</sup>, Eb/G, Ab<sup>7</sup>, Eb/Bb, Fmin<sup>7</sup>/Bb
- Measure 9: Eb, (Bb<sup>7</sup>)

DUKE ELLINGTON - "70TH BIRTHDAY"

# I LOVE YOU

COLE PORTER 215.

A G<sup>9</sup> C<sup>9</sup>b<sup>9</sup> F<sup>9</sup>Maj<sup>7</sup>

G<sup>9</sup>M<sup>9</sup> C<sup>9</sup> F<sup>9</sup>Maj<sup>7</sup>

G<sup>9</sup><sup>9</sup> C<sup>9</sup>(b<sup>9</sup>) F<sup>9</sup>Maj<sup>7</sup> B<sup>9</sup>M<sup>9</sup> E<sup>9</sup>

A<sup>9</sup>Maj<sup>7</sup> B<sup>9</sup>M<sup>9</sup> E<sup>9</sup> A<sup>9</sup>Maj<sup>7</sup>

B G<sup>9</sup>M<sup>9</sup> C<sup>9</sup> F<sup>9</sup>Maj<sup>7</sup>

A<sup>9</sup><sup>9</sup> D<sup>9</sup>b<sup>9</sup> G<sup>9</sup> C<sup>9</sup>

G<sup>9</sup><sup>9</sup> C<sup>9</sup>(b<sup>9</sup>) F<sup>9</sup>Maj<sup>7</sup> A<sup>9</sup><sup>9</sup> D<sup>9</sup>

G<sup>9</sup> G<sup>9</sup><sup>9</sup> G<sup>9</sup> F<sup>6</sup>

JOHN COLTRANE - "LUSH LIFE"

HERBIE MANN & BILL EVANS - "NIRVANA"

216.

(MED.)

I'M ALL SMILES

LEONARD MARTIN

*A: 2/4*

D<sup>7</sup>(<sup>#</sup>9)      G min⁷      D♭⁹      C Maj⁷

A min⁷      D⁷      B min⁷      E⁷

C# min⁷      F#⁹      B Maj⁷      G# min⁷

E min⁷      A⁷      D Maj⁷      (G Maj⁷)

D<sup>7</sup>(<sup>#</sup>9)      G min⁷      D♭⁹      C Maj⁷

A min⁷      D⁷      B min⁷      E⁷

C# min⁷      F#⁹      B Maj⁷      G# min⁷

E min⁷      A⁷      D Maj⁷      G Maj⁷

G♭ Maj⁷      A♭⁹/G♭      F min⁷      B♭⁹

## (IM ALL SMILES PG 2.)

Handwritten musical score for piano, featuring a single melodic line across eight staves. The score includes various chords and progressions, with measure numbers 1 through 12 indicated above the staff. The chords include G7, C7(b9), F#Maj7, Emin7, A7, Dm Maj7, G Maj7, Gm Maj7, F#min7, Bb7, Emin7, A7, Dm Maj7, D7sus4, Gm Maj7, G#7, A7, F#min7, Bmin7, Emin7, A7sus4, A7, F#7, Bmin7, Emin7, A7sus4, A7, Dm Maj7, A7, and a final section starting with (F#7).

BILL EVANS - "FROM LEFT TO RIGHT"

218. G<sub>Maj</sub><sup>7</sup> G<sub>b</sub> I'LL REMEMBER APRIL RAYE, DEPAL.  
 JOHNSON

G<sub>Maj</sub><sup>7</sup> G<sub>b</sub> I'LL REMEMBER APRIL RAYE, DEPAL.  
 JOHNSON

G<sub>Maj</sub><sup>7</sup> G<sub>b</sub>6 G<sub>min</sub><sup>7</sup> G<sub>b</sub>6  
 A<sub>ph7</sub> D<sub>7</sub> B<sub>ph7</sub> E<sub>7</sub>  
 A<sub>min7</sub> D<sub>7</sub> G G<sub>7(b9)</sub>  
 C<sub>min7</sub> F<sub>7</sub> B<sub>bMaj7</sub> G<sub>min7</sub>  
 C<sub>min7</sub> F<sub>7</sub> B<sub>bMaj7</sub> B<sub>b6</sub>  
 A<sub>min7</sub> D<sub>7</sub> G<sub>Maj7</sub> G<sub>6</sub>  
 F<sub>#min7</sub> B<sub>7</sub> E<sub>Maj7</sub> A<sub>min7</sub> D<sub>7</sub>  
 G<sub>Maj7</sub> G<sub>b</sub> G<sub>Maj7</sub> G<sub>b</sub>  
 G<sub>Maj7</sub> G<sub>b</sub>6 G<sub>min7</sub> G<sub>b</sub>6  
 A<sub>ph7</sub> D<sub>7</sub> B<sub>ph7</sub> E<sub>7</sub>  
 A<sub>min7</sub> D<sub>7</sub> G

M.J.Q. - "THE MODERN JAZZ QUARTET"

(SWING)

# I MEAN YOU

THE LOONEUS MONK

219.

A handwritten musical score for "I MEAN YOU" by Thelonious Monk. The score consists of six 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 measures by vertical bar lines. The first staff starts with a treble clef and includes a bass line below it. The second staff starts with a bass clef. The third staff starts with a bass clef. The fourth staff starts with a bass clef. The fifth staff starts with a bass clef. The sixth staff starts with a bass clef. Various chords are labeled throughout the score: F6, D6, E6, C7, Gsus4, and C7. The score is written on five-line staff paper.

MONK - "BIG BAND AND QUARTET IN CONCERT"

(Up) IMPRESSIONSJohn COLTRANE

8va throughout:

The musical score is composed of six staves of handwritten piano music. The staves are labeled with their respective keys: Dmin, Ebmin, Ebmin, Dmin, Dmin, and Ebmin. The music features eighth-note patterns with slurs and grace notes. The first two staves begin with a Dmin chord, followed by a bass note and a series of eighth-note patterns. The third staff begins with an Ebmin chord, followed by a bass note and a similar pattern. The fourth staff begins with an Ebmin chord, followed by a bass note and a similar pattern. The fifth staff begins with a Dmin chord, followed by a bass note and a similar pattern. The sixth staff begins with an Ebmin chord, followed by a bass note and a similar pattern. The music is intended to be played 8 octaves above the written notes.

JOHN COLTRANE - "IMPRESSIONS"

(BALLAD)

# IM YOUR PAL

STEVE SWALLOW

The musical score is handwritten on four staves. Staff 1 starts with a 4/4 time signature, C major, followed by A7/C# and Dmin/G7/D# chords. Staff 2 starts with a 4/4 time signature, C/E and Ab/Eb chords. Staff 3 starts with a 4/4 time signature, GMaj7/Bb and FMaj7/Ab chords. Staff 4 starts with a 4/4 time signature, Gmin/Bb/B9/E7 and Ami/FMaj7/A chords. Staff 5 starts with a 4/4 time signature, BbMaj7/A and Fmin/Ab chords. Staff 6 starts with a 4/4 time signature, D7/A and Gmin/Bb chords. Staff 7 starts with a 4/4 time signature, A7/C# and Dmin/G7/C chords. Staff 8 starts with a 4/4 time signature, BbMaj7/Fmin/Ab chords. Staff 9 starts with a 4/4 time signature, C/G and Dmin/G7 chords. Staff 10 ends with a 4/4 time signature, C and a fermata.

GARY BURTON / CHICK COREA - "CRYSTAL SILENCE"

222.

## IN A MELLOW TONE

DUKE ELLINGTON

Handwritten musical score for "In a Mellow Tone" by Duke Ellington, featuring ten staves of music with various chords and markings.

The score consists of ten staves of handwritten musical notation. Chords and specific notes are labeled above the staves. The chords include:

- Staff 1: A<sup>b</sup>7, Eb7, AbMaj7
- Staff 2: Ebmin7, Ab7, DbMaj7
- Staff 3: D<sup>b</sup>, D<sup>o</sup>7, AbMaj7, Eb<sup>b</sup>, F7
- Staff 4: B<sup>b</sup>, B<sup>b</sup>7, Eb7, F7
- Staff 5: Ebmin7, Ab7, DbMaj7
- Staff 6: D<sup>b</sup>, D<sup>o</sup>7, AbMaj7, Db7
- Staff 7: D<sup>b</sup>, D<sup>o</sup>7, AbMaj7, F7
- Staff 8: B<sup>b</sup>, Eb7, Ab (G7), (G7, F7)

DUKE - "IN A MELLOW TONE"

"H.B.D."

223.

(SALLO) IN A SENTIMENTAL MOOD DELLINGER

The musical score consists of two staves of handwritten musical notation. The top staff begins with a key signature of D minor (D<sup>m</sup>) and includes measures for G<sup>m</sup>, G<sup>m</sup>(Δ<sup>7</sup>), G<sup>m</sup><sup>7</sup> / G<sup>m</sup><sup>b</sup>A<sup>7</sup>, and D<sup>m</sup>. The bottom staff begins with D<sup>7</sup> and includes measures for D<sup>b</sup>Maj<sup>7</sup>, B<sup>b</sup>B<sup>m</sup><sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, Ab<sup>7</sup>, D<sup>b</sup>Maj<sup>7</sup>, B<sup>b</sup><sup>7</sup>, Eb<sup>7</sup>, Ab<sup>7</sup>, D<sup>b</sup>Maj<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, Ab<sup>7</sup>, G<sup>m</sup>, C<sup>7</sup>, and G<sup>m</sup>(Δ<sup>7</sup>). The score is annotated with Roman numerals (I, II, III, IV, V) above specific measures and includes various dynamic markings like forte (f), piano (p), and sforzando (sf).

DUKE ELLINGTON - "PIANO REFLECTIONS"

224.

# INCHWORM

FRANK LOESSER

Handwritten musical score for "INCHWORM" by Frank Loesser. The score is for a band and consists of four staves:

- Staff 1: Wind instrument in F major (F major chords).
- Staff 2: Wind instrument in E♭ major (E♭ major chords).
- Staff 3: Wind instrument in F major (F major chords).
- Staff 4: Wind instrument in E♭ major (E♭ major chords).

The score includes various chords and solos. A bracket indicates a solo section for the E♭ instrument starting on the third staff, labeled "Solo: E♭ 13".

JOHN COLTRANE - "COLTRANE"

# INDIAN LAOY

DON ELLIS 225.

(OPEN 5THS:)

**A** FAST: A D A E<sup>7</sup>sus4

**B** A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> E<sup>7</sup>sus4

**C** A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> E

**D** A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> E<sup>7</sup>sus4

**E** A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> E<sup>7</sup>sus4

**FINE**

**SOLOS: PLAY [B] to [E]**

DON ELLIS - "AUTUMN"

226.

(FIRST)

## INSIDE IN

MICHAEL GIBBS

A handwritten musical score for a piece titled "INSIDE IN" by Michael Gibbs. The score is for four voices (Soprano, Alto, Tenor, Bass) and includes a basso continuo part. The music is written on ten staves, divided into measures by vertical bar lines. The key signature changes frequently, including B-flat major, A major, F-sharp major, and E major. The time signature is mostly common time (indicated by a 'C'). The vocal parts feature various rhythmic patterns, including eighth and sixteenth note figures, and some sustained notes. The basso continuo part consists of single notes and rests, indicating performance on a harpsichord or similar instrument. The score is organized into two systems of measures, separated by a double bar line with repeat dots.

Handwritten musical score for piano, page 227. The score consists of eight staves of music with various dynamics, articulations, and harmonic markings like D7, C7, G7, F7, E7, A7, B7, and F#7. The score concludes with a bracketed instruction '(INSTEAD IN PG. 2)' and a box labeled 'V.S.' followed by '(CONTINUED NEXT PG.)'.

228.

(- INSIDE IN - Pg. 3.) SOLO CHANGES:  
(BROKEN FEEL)

A handwritten musical staff consisting of three measures separated by vertical bar lines. The first measure contains the notes D<sup>b</sup> and E<sup>b</sup>, both with a slash below them. The second measure contains F and E<sup>7</sup>, also with slashes. The third measure contains A<sup>7</sup> and G, with slashes.

A handwritten musical staff consisting of three measures separated by vertical bar lines. The first measure contains the notes D and C, both with a slash below them. The second measure contains B<sup>b</sup> and B<sup>7</sup>, both with slashes. The third measure contains F<sup>#7</sup> and A<sup>b</sup>, both with slashes.

(FULL TIME)

A handwritten musical staff consisting of six measures separated by vertical bar lines. The first measure contains B<sup>b7</sup> followed by three slashes. The second measure contains two slashes. The third measure contains F<sup>7</sup> followed by three slashes. The fourth measure contains two slashes. The fifth measure contains C<sup>7</sup> followed by three slashes. The sixth measure contains two slashes.

A handwritten musical staff consisting of six measures separated by vertical bar lines. The first measure contains G<sup>7</sup> followed by three slashes. The second measure contains two slashes. The third measure contains A<sup>b7</sup> followed by three slashes. The fourth measure contains two slashes. The fifth measure contains E<sup>b7</sup> followed by three slashes. The sixth measure contains two slashes.

A handwritten musical staff consisting of six measures separated by vertical bar lines. The first measure contains B<sup>b7</sup> followed by three slashes. The second measure contains two slashes. The third measure contains F<sup>7</sup> followed by three slashes. The fourth measure contains two slashes. The fifth measure contains F<sup>#7</sup> followed by three slashes. The sixth measure contains two slashes.

GARY BURTON / STEVE SWALLOW - "HOTEL HELLO"

(MED. UP)

INNER URGE

JOE HENDERSON

2:4) F#Φ<sup>1</sup>

F Maj 7#II

E♭ Maj 7#II

D♭ Maj 7#II

E Maj 7#II

D♭ Maj 7#II

C Maj 7

A Maj 7

B♭ 7

G Maj 7

18va 1/2

JOE HENDERSON - "INNERURGE"

230.

(MEO BLUES)

## INTERPLAY

BILL EVANSPIANO-TALES 1<sup>st</sup>X

Piano: (Fmin⁹) (Bbmaj⁷) (Fmin⁹) (F⁹b⁹)

Guitars: (Fmin⁹) (Bbmaj⁷) (Fmin⁹) (Ab⁷)

Bass: (G⁹) (C⁹) (Fmin⁹) (D⁹) (DbMaj⁷) (G⁹Maj⁷)

Drums: (Fmin⁹) (Bbmaj⁷) (Fmin⁹) (Ab⁷)

(SOLOS ON FMIN BLUES)

BILL EVANS "INTERPLAY" "PEACE PIECES"

(MED. UP)

# INTREPID FOX

FREDDIE HUBBARD

231.

Bb7 sus4 A7sus4 F#7 sus4 Eb7 sus4 C7sus4 A7sus4 F#7sus4 F7sus4

(DRUMS)



TEMPO:

B6: Cmi<sup>7</sup>

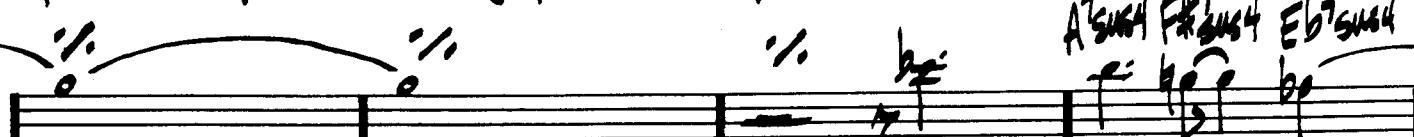
(PNO: Cmi<sup>7</sup>)



Cmi<sup>7</sup>

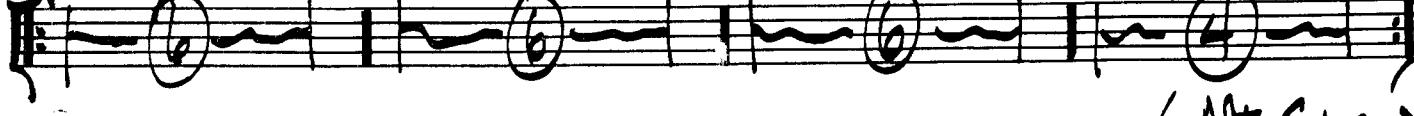
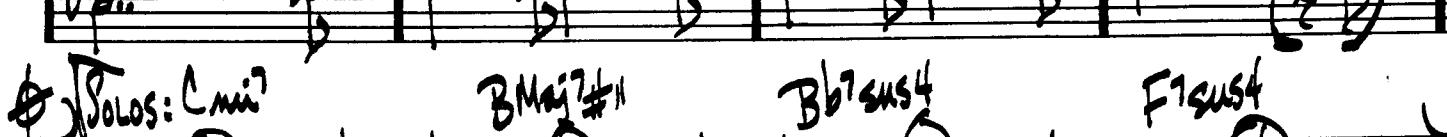
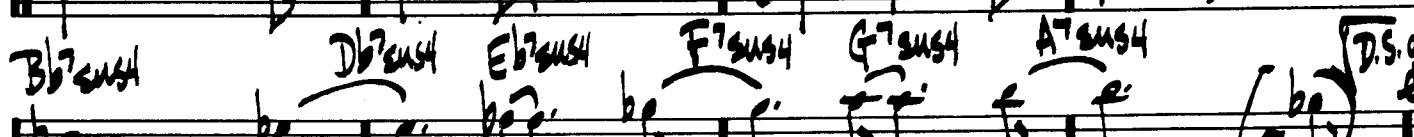
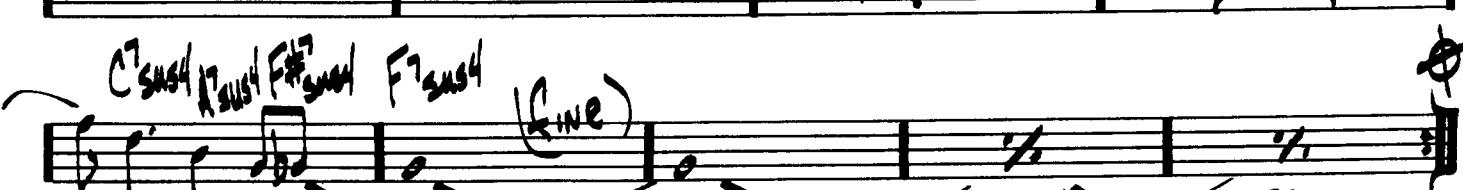
B Maj<sup>7</sup> #II

Cmi<sup>7</sup> Dmi<sup>7</sup>



C7sus4 A7sus4 F#7sus4 F7sus4

(LINE)



FREDDIE HUBBARD - "RED CLAY"

(After Solos)  
D.S. al fine

232.

(M.C. SWING) IN YOUR OWN SWEET WAY D. BRUBECK

1st A<sup>7</sup> D<sup>7(b9)</sup> G<sup>maj</sup> C<sup>7</sup> C<sup>maj</sup> F<sup>7</sup> B<sup>b6</sup> E<sup>bMaj</sup>  
 Ab<sup>maj</sup> D<sup>b7</sup> G<sup>bMaj</sup> C<sup>bMaj</sup> C<sup>7</sup> F<sup>7b9</sup> 2. B<sup>bMaj</sup>#II 2. B<sup>bMaj</sup>#II

E<sup>7</sup> A<sup>7b9</sup> D<sup>Maj</sup> E<sup>maj</sup> A<sup>7</sup> D<sup>Maj</sup>

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

A<sup>7</sup> D<sup>7b9</sup> G<sup>maj</sup> C<sup>7</sup> C<sup>maj</sup> F<sup>7</sup> B<sup>b6</sup> E<sup>bMaj</sup>  
 Ab<sup>maj</sup> D<sup>b7</sup> G<sup>bMaj</sup> C<sup>bMaj</sup> C<sup>7</sup> F<sup>7b9</sup> B<sup>bMaj</sup>#II

fine

INTERLUDE: (BETWEEN EACH)  
CHORUS(E<sup>b</sup> DORIAN)

(8)

(F.S.)

DAVE BRUBECK - "GREATEST HITS"

(ROCK ROLLAD) IN YOUR QUIET PLACE K. GARRETT

The musical score is composed of five staves of handwritten notation:

- Staff 1:** Key signature of D major, time signature 2/4. Chords include D, E, G, B, and E.
- Staff 2:** Key signature of E minor, time signature 2/4. Chords include E, A, B, and E.
- Staff 3:** Key signature of A minor, time signature 2/4. Chords include A, D, G, and B.
- Staff 4:** Key signature of C major, time signature 2/4. Chords include C, F, G, and B.
- Staff 5:** Key signature of G major, time signature 2/4. Chords include G, C, F, and B.

"GARY BURTON, KEITH GARRETT"

234.

## INVITATION

KAPER / WASHINGTON

Handwritten musical score for "INVITATION" by Bill Evans. The score consists of eight staves of music for piano, with various chords labeled above the staves. The chords include:

- Cmin<sup>7</sup>
- F<sup>1</sup>
- Bb<sup>7</sup>
- Ebmaj<sup>7</sup>
- Ab<sup>7</sup>
- Db<sup>7</sup>(b<sup>9</sup>)
- Dbmaj<sup>7</sup>
- Gb<sup>7</sup>
- Gb<sup>7</sup>alt.
- Bmaj<sup>7</sup>
- Bbmaj<sup>7</sup>
- E<sup>7</sup>
- E<sup>7</sup>alt.
- Amaj<sup>7</sup>
- A<sup>7</sup>
- D<sup>7</sup>
- D<sup>7</sup>alt.
- Gmin<sup>7</sup>
- EΦ<sup>7</sup>
- Eb<sup>7</sup>
- D<sup>7</sup>(alt.)
- G<sup>7</sup>(alt.)
- D.C. al.
- B<sup>7</sup>#11
- F<sup>7</sup>(alt.)
- Bb<sup>7</sup>(alt.)
- Ebmaj(Maj<sup>7</sup>)

The score includes various performance markings such as fermatas, grace notes, and dynamic markings like "ff" and "ff". The music is written in common time.

"THE MASTER JOHN COLTRANE" BILL EVANS - "INVITATION"

(NEOBALLAD)

I REMEMBER CLIFFORD

B. Golson

**INTRO: AbMaj<sup>7</sup>**

**2. 1. 2. 3. 4. 5.**

**(LAST X D.C. al fine)**

BENNY GOLSON - "STOCKHOLM SOJOURN"

236.

IRISWAYNE SHORTER

Handwritten musical score for "IRIS" by Wayne Shorter. The score is divided into five staves, each representing a different section of the piece. The first staff begins with a 2/4 time signature and a key of A major. The second staff begins with a 3/4 time signature and a key of F major. The third staff begins with a 3/4 time signature and a key of Bb major. The fourth staff begins with a 2/4 time signature and a key of C minor. The fifth staff begins with a 3/4 time signature and a key of D major. The music features various notes, rests, and dynamic markings. Some notes have circled numbers below them, such as '3' under a note in the third staff.

MILES DAVIS - "ESP."

CAHN, STORDAHL  
& WESTONI Should Care

*D:4*

D<sub>min</sub>7 G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D<sub>min</sub>7 G<sup>7</sup> 3 Cmaj<sup>7</sup>  
 EΦ<sup>7</sup> A<sup>7sus4</sup> A<sup>7</sup> D<sub>min</sub>7 3 F<sub>mi</sub><sup>7</sup> Bb<sup>7</sup>  
 Cmaj<sup>7</sup> BΦ<sup>7</sup> E<sup>7</sup> G<sub>mi</sub><sup>7</sup> 3 C<sup>7</sup> F<sub>Maj</sub><sup>7</sup>  
 BΦ<sup>7</sup> E7b9 Am7 Ami<sup>7</sup> D<sup>7</sup> D<sub>min</sub><sup>7</sup> 3 G<sup>7</sup>  
 FΦ<sup>7</sup> B7b9 Emi<sup>7</sup> A<sup>7</sup> D<sub>min</sub><sup>7</sup> G<sup>7</sup> 3 Cmaj<sup>7</sup>  
 EΦ<sup>7</sup> A<sup>7sus4</sup> A<sup>7</sup> D<sub>min</sub><sup>7</sup> 3 F<sub>mi</sub><sup>7</sup> Bb<sup>7</sup>  
 Ami<sup>7</sup> BΦ<sup>7</sup> E7b9 Ami<sup>7</sup> - Ami<sup>7</sup> G7 D7 FΦ<sup>7</sup> #  
 D<sub>min</sub><sup>7</sup> G<sup>7</sup> C6 (F1) (Emi<sup>7</sup> A<sup>7</sup>)

BILL EVANS - "LIVE AT TOWN HALL"

238.

# ISN'T IT ROMANTIC

ROGERS/HART

BILL EVANS - "LIVE AT SHELLY'S MANNE-HOLE"

1 ISO TOPEJOE HENDERSON

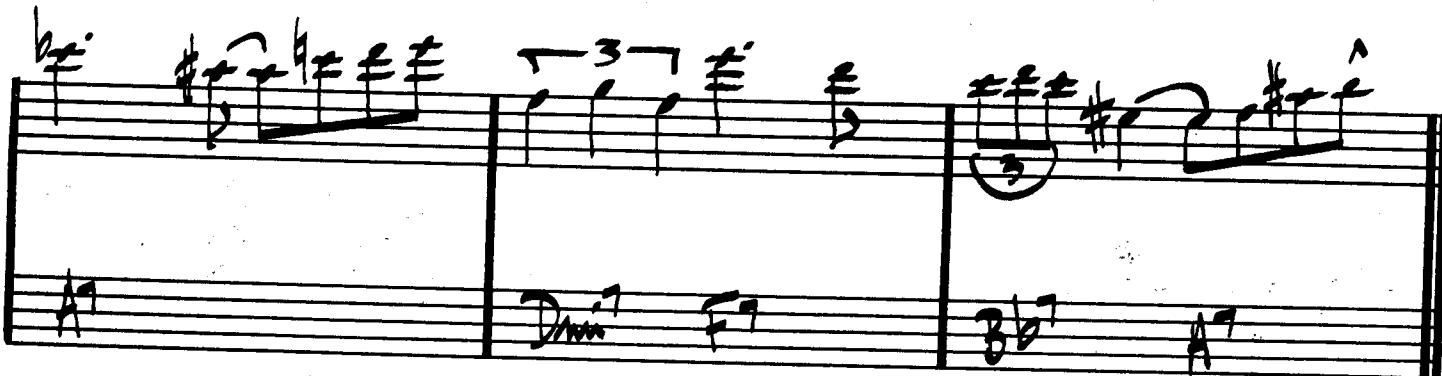
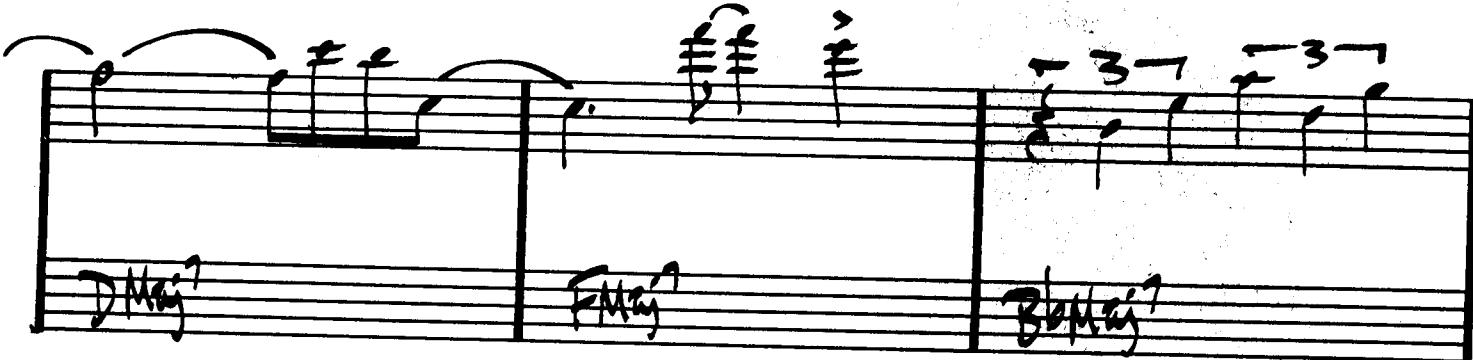
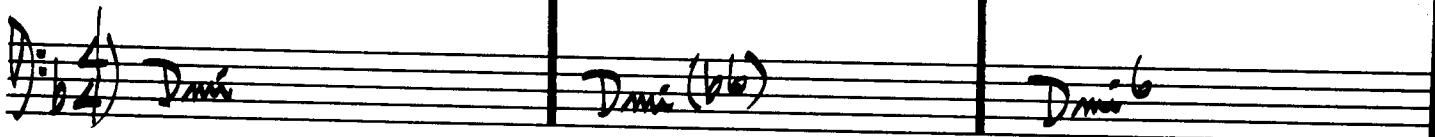
Handwritten musical score for "1 ISO TOPE" by Joe Henderson. The score consists of six staves of music for a single instrument, likely piano or guitar. The music is in common time (indicated by 'C'). Chords labeled include C7, A7, G7 sus4, E7, F7, D9sus, Eb7, B7, Ab7 sus4, and Gb7 Eb7. Solos are indicated by brackets and specific labels like "A7 sus4" and "Ab7 sus4". The score is written on five-line staff paper.

Solos on "C" Blues ((C7 A7 | Gb7 Eb7) TURNAROUND)

JOE HENDERSON - "POWER TO THE PEOPLE"

240.

(SWING)

ISRAELIJOHN CARESI

GERRY MULLIGAN - "A CONCERT IN JAZZ"

(SWING)

# IT DON'T MEAN A THING (IF IT AINT GOT THAT SWING)

D: b4

"A.M.O. 7/29"

242.

# IT'S A RAGGY WALTZ

D.BRUBECK

Handwritten musical score for "It's a Raggy Waltz" by D. Brubeck. The score consists of eight staves of music, each with a different instrument's part. The instruments include a bassoon, a double bass, a piano, a guitar, a trumpet, a flute, a clarinet, and a violin. The music is in common time (indicated by a 'C') and features various chords and progressions. The chords labeled include G, D7, G7, C7, G, E7, A7b9, D7b9, G, G7, C, G, Cmin7, Bmin7, Emin7, Bbmaj7, Eb7, Abmaj7, Gmin7, C7, Fmin7, Bb7, Emin7, Eb7, D7, G, D7, G7, C7, G, E7, A7b9, D7b9, G, G7, C, G.

"DAVE BRUBECK'S - GREATEST HITS"

(MEO. 23EM) JELLY ROLL C.MINGUS 243.

E♭<sup>7</sup>

A♭<sup>7</sup>

D♭<sup>7</sup>

*To Solos:*

*ENDING:*

A♭<sup>7</sup> A<sup>9</sup> A♭<sup>7</sup>

CHARLES MINGUS - "BETTER GIT IT IN YOUR SOUL"

244.

SINRIKI SHIJOE HENDERSON

Handwritten musical score for "SINRIKI SHI" by Joe Henderson. The score consists of six staves of music, each with a different key signature and time signature. The keys indicated are D<sub>b</sub>Maj<sup>#</sup>II, Cmin<sup>7</sup>sus4, B<sub>b</sub>min<sup>(9)</sup>, A<sub>b</sub>Maj<sup>7</sup>, G<sub>b</sub>Maj<sup>#</sup>II, Fmin, 2. Fmin, G<sub>b</sub>Maj<sup>7</sup>, C<sub>b</sub>Maj<sup>7</sup>, G<sub>b</sub>Maj<sup>7</sup>, G<sub>b</sub><sup>7</sup>, and C<sup>7</sup>alt. The score includes various performance markings such as "SWING", "Funk", and "L".

JOE HENDERSON - "PAGE ONE"

(MED. UP)

JORDUDUCE JORDAN

The musical score is handwritten on eight staves. The first staff starts with a melodic line over a chord F<sup>7</sup>, followed by a B<sup>b7</sup> chord. The melody continues through an E<sup>b</sup>Maj<sup>7</sup> chord, a D<sup>7</sup> chord, a G<sup>7</sup> chord, and a C<sup>min</sup> chord. The second staff begins with an A<sup>b7</sup> chord, followed by a G<sup>7</sup> chord, another A<sup>b7</sup> chord, a G<sup>7</sup> chord, and a C<sup>min</sup> chord. The third staff starts with a G<sup>7</sup> chord, followed by a C<sup>7</sup> chord, an F<sup>7</sup> chord, a B<sup>b7</sup> chord, an E<sup>b7</sup> chord, an A<sup>b7</sup> chord, and a D<sup>7</sup> chord. The fourth staff starts with an F<sup>7</sup> chord, followed by a B<sup>b7</sup> chord, an E<sup>b7</sup> chord, an A<sup>b7</sup> chord, a B<sup>b7</sup> chord, a G<sup>b7</sup> chord, and a G<sup>7</sup> chord. The fifth staff starts with an A<sup>b7</sup> chord, followed by a G<sup>7</sup> chord, and a C<sup>min</sup> chord. The sixth staff starts with a bass line over an A<sup>b7</sup> chord, followed by a G<sup>7</sup> chord, and a C<sup>min</sup> chord. The score concludes with a section labeled '(Coda)' followed by '(Fine)'.

(FORM: AABA)

246.

# JOURNEY TO RECIFE

BILL EVANS

The musical score consists of five staves of handwritten notation on five-line staff paper. The first four staves are in common time, while the fifth staff begins with a '2.' indicating a change in time signature.

**Chords and Key Signatures:**

- Staff 1: D<sup>b</sup>7, E<sup>b</sup>Maj<sup>7</sup>, F<sup>m</sup>7, B<sup>b</sup>7(16), B<sup>b</sup>7
- Staff 2: F<sup>7</sup>, E<sup>b</sup>Maj<sup>7</sup>, B<sup>b</sup>7, B<sup>b</sup>7
- Staff 3: A<sup>b</sup>Maj<sup>7</sup>, F<sup>7</sup>, D<sup>b</sup>7, C<sup>m</sup>7 G<sup>7</sup>
- Staff 4: C<sup>m</sup>7, A<sup>0</sup>, A<sup>b</sup>7, G<sup>m</sup>7 G<sup>b</sup>7, F<sup>m</sup>7 B<sup>b</sup>7
- Staff 5: A<sup>0</sup>, A<sup>b</sup>7, G<sup>m</sup>7 G<sup>b</sup>7, C<sup>1</sup>, E<sup>7</sup>, E<sup>b</sup>Maj<sup>7</sup>, (F<sup>m</sup>7 B<sup>b</sup>7)

**Lyrics:**

The lyrics are written below the notes in each staff:

- Staff 1: I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you
- Staff 2: I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you
- Staff 3: I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you
- Staff 4: I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you
- Staff 5: I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you  
I'm gonna leave you

(AABA)

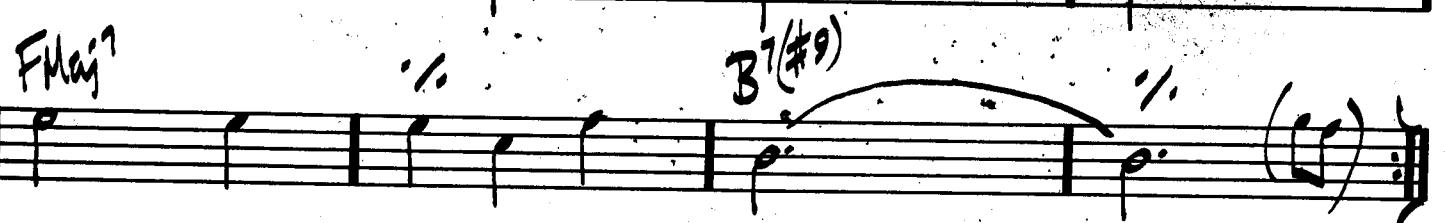
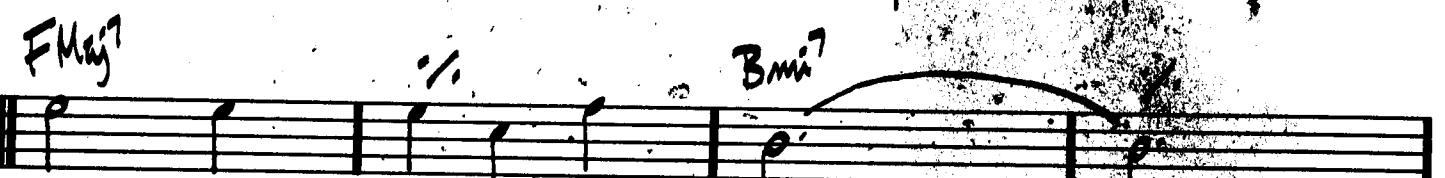
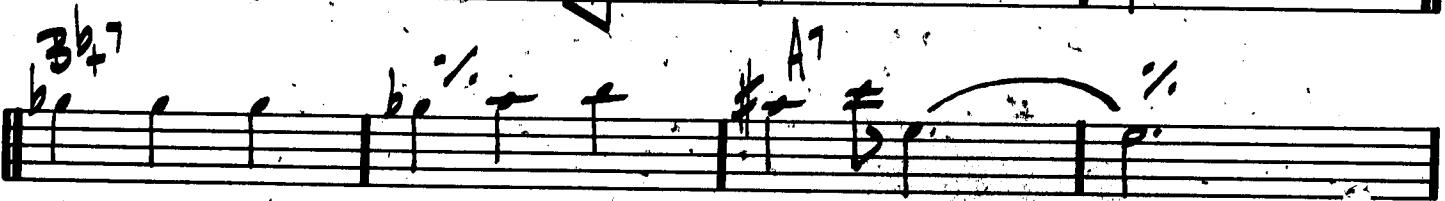
# SOY SPRING

LEONARD BROWN 247.

The musical score consists of ten staves of handwritten notation. The notation includes various note heads, stems, and rests, typical of jazz or blues guitar tablature. Chords are labeled above the staves, and bass lines are indicated below them. The chords labeled are: Fmaj7, Gmin7 C7, FMaj7, Bbmin7 Eb7, Am7 Ab7, Gmin7 C7, F, Abmin7 Db7, Gbmaj7, Bmin7 E7, Bmin7 A7, Abmin7 Db7, Gb, Am7 D7, Gbmaj7, Gmin7 C7, Fmaj7, Fmin7 Bb7, Ebmaj7, Abmin7 Db7, Gbmaj7, Gmin7 C7, Fmaj7, Bbmin7 Eb7, Am7 Ab7, Gmin7 C7, F, (Gmin7 C7).

248.

## Ju-Ju

WAYNE SHORTER(INTRO VAMP)  
ON B<sup>+7</sup>)B<sup>+7</sup>WAYNE SHORTER - "Ju-Ju"

# JUST FRIENDS

KEMMER / LEWIS 249.

Handwritten musical score for "Just Friends" by KEMMER / LEWIS, page 249. The score consists of two staves of piano music. The top staff starts with a key signature of  $A^{\#} 4$ , followed by a section in  $C^{\#} Maj^7$  with a melodic line consisting of eighth-note pairs. This is followed by a section in  $C^{\#} min^7$  with a bass line. The bottom staff begins with  $G^{\#} Maj^7$ , followed by  $B^{\#} min^7$  and  $E^{\flat} b7$ . The melody continues with  $A^{\#} min^7$ ,  $D'$ ,  $B^{\#} min^7$ , and  $E^{\#} min^7$ . The top staff resumes with  $A^{\#} min^7$ ,  $D'$ ,  $B^{\#} min^7$ , and  $E^{\#} min^7$ . The bottom staff concludes with  $A^{\#} min^7$ ,  $D'$ ,  $G^b$ , and a final section labeled  $(D^{\#} min^7 G^1)$ .

SONNY ROLLINS - "SONNY MEETS HAWK"

250.

(MED. UP)

## JUMP MONK

CHARLES MINGUS

REPEAT UNTIL CUE:

18va F<sub>min</sub> | Locob D<sub>b7</sub> | G<sub>f7</sub> | C<sub>7</sub> | 18va

18va F<sub>min</sub> | Locob D<sub>b7</sub> | G<sub>f7</sub> | C<sub>7</sub> |

F<sub>min</sub> (3) E<sub>b7 sus4</sub> D<sub>b7</sub> | Ab<sub>7</sub> |

C<sub>f7</sub> B<sub>bmin7</sub> | Ab<sub>7</sub> |

G<sub>f7</sub> 1. G<sub>b7</sub> 2. G<sub>b7</sub> F<sub>7</sub> |

B<sub>bmin6</sub> | C<sub>f7</sub> F<sub>7</sub> |

B<sub>bmin6</sub> B<sub>bmin(A7)</sub> C<sub>f7</sub> F<sub>7</sub> | S.

251.  
(JUMP MONK PGZ.)

Handwritten musical score for "Jump Monk PGZ." featuring six staves of jazz-style music. The score includes various chords such as B<sup>b</sup>min<sup>b</sup>, B<sup>b</sup>min<sup>b</sup>/Ab, G<sup>b</sup>7, F#7, C7, F#min, G<sup>b</sup>7, C7, B<sup>b</sup>min<sup>b</sup>, Eb sus4, D<sup>b</sup>7, C7, and G<sup>b</sup>7. The score concludes with a section labeled "To Solos". A bass line at the bottom left is labeled "TENDING G: m7" and "G<sup>b</sup> Maj 7".

"CHARLES MCNEIL & FRIENDS IN CONCERT"

252.

(FAST LATINA)

JUNE 15, 1967MICHAEL GIBBS

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various rhythmic values, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The first four staves are in common time (indicated by 'C') and feature a mix of eighth and sixteenth note patterns. The fifth staff begins with a 'BREK' (break) instruction and features eighth-note patterns. The sixth staff concludes the piece with a 'Fine' marking. The score is signed 'MICHAEL GIBBS' at the end.

(JUNE 15, 1967) Pg. 1.) 253

(BREAK)

TOP ONLY

C.C. at TUNE

(PLAY 6 BAR BREAK ON HEAD ONLY)

GARY BURTON - "LOFTY FAKE ANAGRAM"

254.

(FLAMENCO)  
FEELLA FIESTA

CHICK COREA

Handwritten musical score for "LA FIESTA" by Chick Corea. The score consists of eight staves of music, primarily for a single melodic line, with harmonic suggestions below.

**Staff 1:** Melodic line in E major. Measures show various patterns of eighth and sixteenth notes. Key signature changes from E major to F# minor at the end.

**Staff 2:** Melodic line in E major. Measures show eighth-note patterns. A circled "ss." is placed above the first measure.

**Staff 3:** Melodic line in E major. Measures show eighth-note patterns.

**Staff 4:** Melodic line in E major. Measures show eighth-note patterns.

**Staff 5:** Melodic line in A major. Measures show eighth-note patterns.

**Harmonic Suggestion (Bass/Drum Line):**

- Measure 1: D, B, B, B (labeled AMaj7 C#7)
- Measure 2: D Maj7, D#7 (labeled DMaj7 D#7)
- Measure 3: E, E, E, E (labeled AMaj7/E F#7)

**Staff 6:** Melodic line in F# minor. Measures show eighth-note patterns.

**Staff 7:** Melodic line in B7. Measures show eighth-note patterns.

**Staff 8:** Melodic line in E7. Measures show eighth-note patterns.

**Staff 9:** Melodic line in AMaj7. Measures show eighth-note patterns.

**Staff 10:** Melodic line in D/F# (labeled D/F#). Measures show eighth-note patterns.

**Staff 11:** Melodic line in DMaj7. Measures show eighth-note patterns.

**Staff 12:** Melodic line in C#min7. Measures show eighth-note patterns.

**Staff 13:** Melodic line in F#7. Measures show eighth-note patterns.

(LA FIESTA 2c.2.)

1.

2.

SOLOS ON ABOVE VAMP "SPANISH PHRYG. SCALE"

AFTER SOLOS D.S. al

OPEN VAMP (CUE FINE)

CHICK COREA - "RETURN TO FOREVER"

STAN GETZ - "CAPTAIN MARVEL"

256.

LADY BIRD

TADD DAMERON

256.

LADY BIRD

TADD DAMERON

D:2 C Maj<sup>7</sup> F min<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7

D:2 C Maj<sup>7</sup> B<sup>b</sup> min<sup>7</sup> E<sup>b</sup>7

B:1 Ab Maj<sup>7</sup> Am<sup>7</sup> D7

D:2 Dm<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Eb Maj<sup>7</sup> Ab Maj<sup>7</sup> Dm Maj<sup>7</sup>

(BALLAD)

# LAMENT

J.J. Johnson

257.

D: 4/4

F<sub>min</sub> Eb<sub>min7</sub> Ab<sub>7</sub> DbMaj<sub>7</sub> G<sub>min7</sub> C<sub>7</sub>

F A<sub>ø7</sub> D<sub>7</sub> G<sub>min7</sub> E<sub>ø7</sub> A<sub>7</sub> D

D<sub>min</sub> / C<sub>7</sub> B<sub>b</sub><sub>min7</sub> Am<sub>7</sub> D<sub>min7</sub> G<sub>min7</sub> E<sub>ø7</sub> A<sub>7</sub>

D<sub>min</sub> Eb<sub>min7</sub> Ab<sub>7</sub> DbMaj<sub>7</sub> G<sub>ø7</sub> B<sub>C7(ø7)</sub> D.C.al

D<sub>min</sub> / C<sub>7</sub> B<sub>b</sub><sub>min7</sub> Am<sub>7</sub> D<sub>min7</sub> B<sub>ø7</sub>

D<sub>min</sub> / C<sub>7</sub> B<sub>b</sub><sub>min7</sub> Am<sub>7</sub> D<sub>min7</sub> B<sub>ø7</sub> Eb<sub>7</sub>

F D<sub>min7</sub> D<sub>b7</sub> C<sub>7</sub> F (G<sub>ø7</sub> C<sub>b7</sub>)

D<sub>min</sub> / C<sub>7</sub> B<sub>b</sub><sub>min7</sub> Am<sub>7</sub> D<sub>min7</sub> B<sub>ø7</sub>

D<sub>min</sub> / C<sub>7</sub> B<sub>b</sub><sub>min7</sub> Am<sub>7</sub> D<sub>min7</sub> B<sub>ø7</sub> Eb<sub>7</sub>

F D<sub>min7</sub> D<sub>b7</sub> C<sub>7</sub> F (G<sub>ø7</sub> C<sub>b7</sub>)

258.

# LAS VEGAS TANGO

GIL EVANS

A handwritten musical score for a string quartet, consisting of four staves. The top staff is for the first violin, the second for the second violin, the third for the viola, and the bottom for the cello. The score is written in common time with a key signature of one sharp (F#). The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines. The score features several measures of eighth-note patterns, a measure of sixteenth-note patterns, and a measure of eighth-note patterns with a fermata. Handwritten lyrics are present above the first two staves: 'E min' over the first violin and 'A min' over the second violin. The bottom two staves also have handwritten lyrics: 'E min' over the viola and 'A min' over the cello.

GIL EVANS - "INDIVIDUALISTA"  
GARY BURTON - "GOOD VIBES"

(MED. UP)

## LAZY BIRD

JOHN COLTRANE

259.

Musical score for "Lazy Bird" by John Coltrane, handwritten on six staves. The score includes the following chords and performance markings:

- Staff 1:** A staff with a treble clef and a key signature of one sharp. It features chords: Ami<sup>7</sup> D<sup>7</sup>, Cmi<sup>7</sup> F<sup>7</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, EbMaj<sup>7</sup>, Ami<sup>7</sup> D<sup>7</sup>, GMaj<sup>7</sup>, Abø<sup>7</sup> Db<sup>7</sup> b9, Gmaj<sup>7</sup>.
- Staff 2:** A bass staff with a bass clef and a key signature of one sharp. It features chords: Bmi<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, Bbmi<sup>7</sup> Eb<sup>7</sup>.
- Staff 3:** A staff with a treble clef and a key signature of one sharp. It features chords: Ami<sup>7</sup>, D<sup>7</sup>, Gmaj<sup>7</sup>, Abmi<sup>7</sup> Db<sup>7</sup>.
- Staff 4:** A staff with a treble clef and a key signature of one sharp. It features chords: Ami<sup>7</sup> D<sup>7</sup>, Cmi<sup>7</sup> F<sup>7</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, EbMaj<sup>7</sup>, Ami<sup>7</sup> D<sup>7</sup>, Gmaj<sup>7</sup>.
- Staff 5:** A staff with a treble clef and a key signature of one sharp. It features chords: (Cøø) F7#II, Eb7(9-b9), Ami<sup>7</sup>, D7(b9).
- Staff 6:** A staff with a treble clef and a key signature of one sharp. It features chords: Gmaj<sup>7</sup>, C7(b9), FMaj<sup>7</sup>, Bb<sup>7</sup>(b9).
- Staff 7:** A staff with a treble clef and a key signature of one sharp. It features chords: Eb<sup>7</sup>, AbMaj<sup>7</sup>, Db<sup>7</sup>(9).

JOHN COLTRANE - "BLUE TRANE"

260.  
ROCK

# LEROY THE MAGICIAN G. BURTON

(8va throughout)

(DRUM INTRO:)

Solo

Ab7 // / / | Bb7 / C7 / | C7 // / | C7 (DRUM BREAK)

D7 // / / | E7 E7 | F7 // / | (DRUM BREAK)

L3

GARY BURTON - "GOOD VIBES"

(FAST LATIN) LIE AWAKE MITCH GOODLEY

8va  
THROUGHOUT: D7sus4

D7sus4

G Maj7(#11) F#7sus4 E min9 B7sus4 A7sus4

F min7 Bb7 DbMaj7

D7sus4 C min7 Bb min7 E7alt.

D7sus4

G Maj7#11 F#7sus4 E min9 B7sus4 A7sus4

262.

# LIKE SOMEONE IN LOVE

VAN HEUSEN &  
BURKE

1. *E♭Maj<sup>7</sup> G<sup>7</sup>* *Cmin<sup>7</sup>* *Cmin<sup>7</sup> B♭* *A♭<sup>7</sup>* *A♭<sup>7</sup> #<sup>9</sup>* *Gmin<sup>7</sup>* *C7b9*

*Fmin<sup>7</sup>* *Amin<sup>7</sup> D<sup>7</sup>* *Gmin<sup>7</sup>* *B♭min<sup>7</sup> E♭*

2. *A♭Maj<sup>7</sup>* *Dmin<sup>7</sup>* *G<sup>7</sup>* *C Maj<sup>7</sup>* *F*

*Cmin<sup>7</sup>* *F<sup>7</sup>* *Fmin<sup>7</sup>* *B♭<sup>7</sup>*

2. *A♭Maj<sup>7</sup>* *Dmin<sup>7</sup>* *G<sup>7</sup>* *C Maj<sup>7</sup>* *F#<sup>7</sup>*

*Gmin<sup>7</sup>* *C7b9* *Fmin<sup>7</sup>* *B♭<sup>7</sup>* *E♭6* *(Fmin<sup>7</sup> B♭<sup>7</sup>)*

JOHN COLTRANE - "LUSH LIFE" "COLTRANE TIME"

## LIMEHOUSE BLUES

PHILIP BRAHAM

(FAST)

263.

LIMEHOUSE BLUES

PHILIP BRAHAM

(A)  $D_b 9 \#11$

$B_b 9$  (B $9$ )  $B_b 7$

$A_b Maj7$   $D_b Maj7$   $G_maj7$   $C7$   $F_maj7$

$B_b 7$

(D $9$ )  $D_b 7$

$B_b 7$  (B $9$ )  $B_b 7$   $E$

$A_b 7$   $F7$   $B_b m7$

$B_b 67$   $E67$   $\otimes A_b 7$   $D7(\#11)$

$A_b 7$

DAVE BRUBECK - "BLUES ROOTS"  
"CANNONBALL & COLTRANE"

264.

## LITHA

CHICK COREA

$\text{J} = 100$

D Maj7      E Maj7      B Maj7      Bb min7  
 Ab Maj7      Eb Maj7#II      F Maj7#II  
 F Maj7#II      D Maj7#II  
 D Maj7#II      Eb Maj7#II  
 Eb Maj7#II      C Maj7  
 C Maj7      F min9  
 F min9      B7(#9)  
 B7(#9)      (SWING)      E min (DORIAN)

(LICKS - PG. 2)

Emin (D.R.)

Fmin (D.R.)

Amin (D.R.)

Solo Amin

Bbmin (D.R.)

(8)

CHICK COREA - "INNER SPACE"

STAN GETZ - "SWEET RAIN"

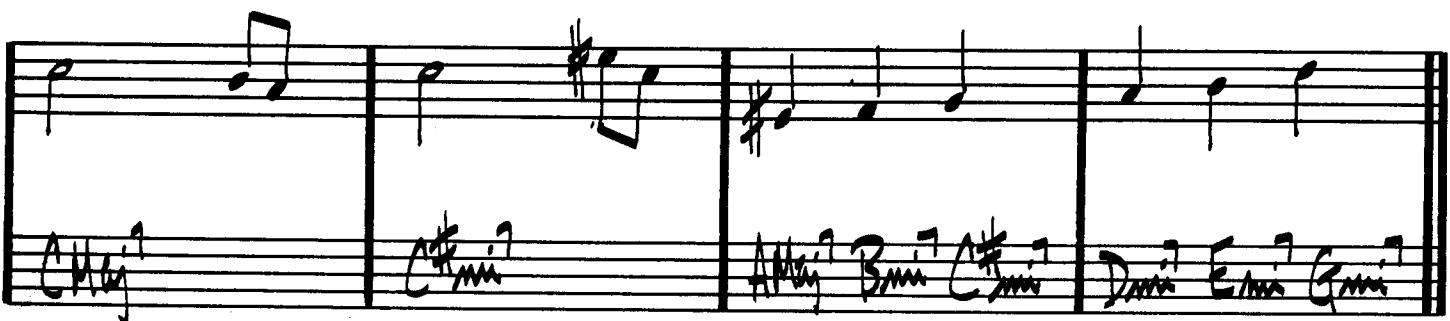
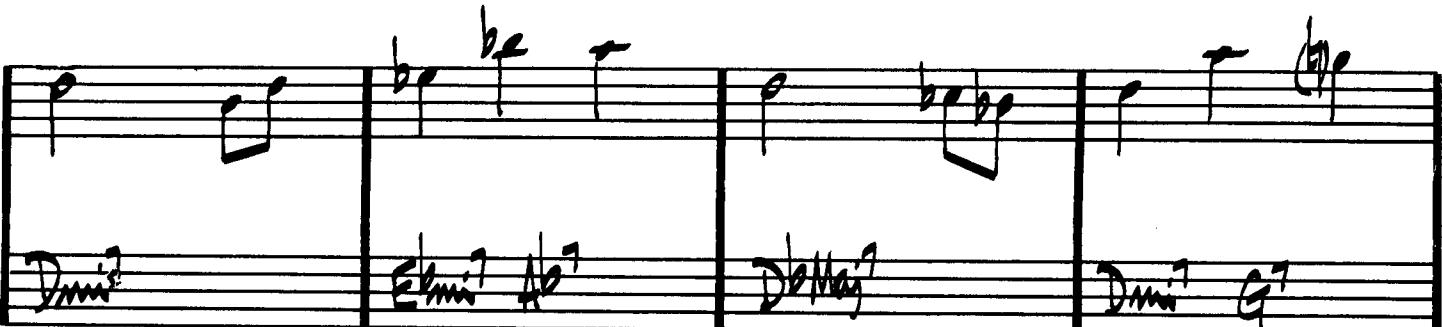
266.

(MED.)

(8va throughout)

# LITTLE B'S POEM

BOBBY HUTCHERSON



BOBBY HUTCHERSON - "COMPONENTS"

# LITTLE NILES

RANDY WESTON

Handwritten musical score for "LITTLE NILES" by Randy Weston. The score consists of four staves of music for a band, featuring various instruments like piano, drums, and brass. The music is in 2/4 time and includes numerous key changes and dynamic markings. The first staff starts with a piano part in Bb minor. The second staff begins with a piano part in D7b5. The third staff starts with a piano part in G1. The fourth staff starts with a piano part in F1. The score concludes with a final section starting with a piano part in C7b5.

Continuation of the handwritten musical score for "LITTLE NILES". This section starts with a piano part in C7b5. It then transitions through various keys: F1, GbMaj7, CbMaj7, and Bbmin6. The score continues with a series of eighth-note patterns and rests, ending with a final piano part in Bb minor.

RANDY WESTON - "TANJA"

268.

(MIN)

## LITURGY

MICHAEL GIBBS

**A**

F#<sup>o</sup> F#<sup>7</sup>

G<sup>o</sup> E<sup>7</sup>

B<sup>b7</sup> A

## (LITURGY-FIG.2.)

269.

(B) 1<sup>ST</sup> X b# f# 3- | b# | f | b# b# b# |

2<sup>ND</sup>X | b# f# | f | f | b# b# |

(3)

E b# | D Maj 7 #II | D b# |

e | f# f# | f# f# | f# |

f# | f# f# | f# f# | f# |

C Maj 7 #II | B# | B# |

f# | f# f# | f# f# | f# |

f# | f# f# | f# f# | f# |

FORM: B A B B

A (cont.) | A |

GARY BURTON "DUSTER"

270.

(MED.)

LITTLE WALTZ

RON CARTER

Handwritten musical score for "Little Waltz" by Ron Carter. The score consists of eight staves of music, each with a different bass line. The bass lines are labeled with various chords and notes:

- Staff 1: F<sup>min</sup>, E<sup>D7</sup>, Eb<sup>min b</sup>
- Staff 2: D<sup>b</sup><sub>Maj</sub>, G<sup>7</sup>, C, F<sup>min</sup>
- Staff 3: C, 2. C, F<sup>min</sup>
- Staff 4: D<sup>D7</sup>, G<sup>7</sup>, C, F<sup>7</sup>
- Staff 5: B<sup>b</sup><sub>min</sub>, Eb<sup>7</sup>, Ab, G, C
- Staff 6: F, E<sup>D7</sup>, Eb<sup>min b</sup>, D<sup>b</sup>
- Staff 7: G, C, F, //

INTRO: LONG AS YOU KNOW YOU'RE LIVING YOUR'S

FUNK FMR IN "F"  
PNO. SOLO:

D $\frac{5}{4}$ )  $(\text{2x})$  F  $\ddots$   $B^b/F$   $\ddots$  F G  
 C  $B^b$  C F  $B^b$   
 Ami  $B^b$   $E/C$  C  
 $B^b$   $C$  F  $B^b/F$   
 $B^b/F$  Ami Dmi G C  
 F  $B^b$   $E/C$  C  
 F  $B^b$  Ami  $B^b$   $E/C$  C  
 F  $C$  F  $B^b$   $E/C$  C  
 A $7(b9)$  (OPEN Solo ON A $7(b9)$ )  $\ddots$   
 (THEN D.C. (INTRO) al  $\ddagger$ )

COOK ||  $\ddagger$  fine

KEITH JARRETT - "BELONGINGS"

# LONG AGO AND FAR AWAY

KERN/GERSHWIN

Handwritten musical score for "Long Ago and Far Away" by Kern/Gershwin. The score consists of six staves of music, each with a different key signature and chord progression. The chords are labeled above the staff, and dynamics are indicated by symbols like  $p$ ,  $f$ , and  $\#$ . The score includes measures for piano, strings, and possibly other instruments. The chords labeled include  $F^6$ ,  $Dm^7$ ,  $Gm^7$ ,  $C^7$ ,  $F^{Maj^7}$ ,  $Gm^7$ ,  $C^7$ ,  $F^6$ ,  $Gm^7$ ,  $C^7$ ,  $Am^7$ ,  $D^7$ ,  $Gm^7$ ,  $C^7$ ,  $A^b$ ,  $B^{bMaj^7}$ ,  $E^{b7}$ ,  $AbMaj^7$ ,  $G^7$ ,  $C^{Maj^7}$ ,  $Am^7$ ,  $D^7$ ,  $Gm^7$ ,  $C^7$ ,  $C^{Maj^7}$ ,  $F^7$ ,  $B^{bMaj^7}$ ,  $E^{b7}$ ,  $F^6$ ,  $(Gm^7 C^7)$ .

# LONNIE'S LAMENT

John Coltrane 273

A handwritten musical score for 'LONNIE'S LAMENT' by John Coltrane. The score consists of four staves of music, each with a different key signature and time signature. The first staff starts in D major (2/4), followed by a section in C minor (D minor) (2/4), then E♭ major (7) (D minor) (2/4). The second staff begins in C minor (D minor) (2/4), followed by E♭ major (7) (D minor) (2/4). The third staff starts in C minor (B major) (2/4), followed by E♭ major (7) A♭ major (7) (2/4), then B♭ major (7) A major (7) (2/4), and finally A♭ major (G major alt.) (2/4). The fourth staff starts in C minor (D minor) (2/4), followed by E♭ major (7) C minor (G major) (7) (2/4), then C minor (D minor) (2/4), and ends with E♭ major (7) D minor (2/4). The score includes various dynamic markings like 'f', 'p', and 'b.p.', and a fermata over the last note of the fourth staff.

(SOLOS ON C MINOR)

274.  
BOSSA

# LOOK TO THE SKY

A.C. 5081M

The score consists of six staves of handwritten piano music. Chords are labeled above the staves, connected by curved lines to specific notes or measures. The chords include E♭Maj⁷, E♭Maj⁷, Fm⁷, Gm⁷, C7b⁹, Ab⁷, Db⁷, B♭⁷alt., E♭Maj⁷, Gb⁹, Fm⁷, E♭Maj⁷, Ab⁷, E♭Maj⁷, Gm⁷, C7b⁹, Fm⁷, Ab⁷, E♭Maj⁷, E Maj⁷♯, E♭Maj⁷, Gm⁷, C7b⁹, Fm⁷, E Maj⁷♯, E♭Maj⁷, Ab⁷, Db⁹(b⁹), Gb⁹, E Maj⁷♯, and E Maj⁷♯. Measures are marked with vertical lines and Roman numerals (I, II, III, IV). The tempo is indicated as 120 BPM.

Ken Rock)

# LOOKING BACK

RICHARD TILES 275

(8va throughout)

The musical score consists of six staves of handwritten music. The first staff shows a treble clef, a common time signature, and a key signature of one sharp. The second staff shows a bass clef, a common time signature, and a key signature of one sharp. The third staff shows a bass clef, a common time signature, and a key signature of one sharp. The fourth staff shows a treble clef, a common time signature, and a key signature of one sharp. The fifth staff shows a bass clef, a common time signature, and a key signature of one sharp. The sixth staff shows a bass clef, a common time signature, and a key signature of one sharp.

Key signatures and labels visible in the score include:

- Staff 1: One sharp (F#)
- Staff 2: One sharp (F#)
- Staff 3: One sharp (F#)
- Staff 4: One sharp (F#)
- Staff 5: One sharp (F#)
- Staff 6: One sharp (F#)
- Labels: "Ami", "Emi", "Fmaj", "BbMaj", "D", "Gb", "E", "B/C#", "A/C#", "C", "G/B", "Bm", "Bb/D", "F/C", "Ab", "E", "Bb", "BbMaj", "E", "Gsus4", "BbMajd".

276.

(BOSSA)

LUCKY SOUTHERN

KEITH JARRETT

18va throughout:

INTRO:

Dm7 G7 Dm7 | Dm7(5) | Dm7(6) | Dm7(5) |

Dm7 | E7 | Dm7 | EbMaj7 |

Gmaj7 Bb7 A7 | Dm7 | EbMaj7 |

Dm7 | E7 | Dm7 | EbMaj7 |

Gmaj7 Bb7 A7 | Dm7 | EbMaj7 |

F#min7 Emin7 | F#min7 | D7 |

Gmaj7 Gmin7 D/F# | F#7 | EbMaj7 |

Emin7 Bb7 A7 | Dm7 | EbMaj7 |

INTRO - "FREE"

(M.C.O.)

GEORGE SHEARING

# LULLABY OF BIRDLAND

The musical score is handwritten on five-line staff paper. It features eight staves of music, likely for a jazz ensemble. Chords are indicated above the staves, such as Fmin, G7, C7, Fmin, Bbmin7, Eb7, AbMaj7, Fmin7, Bbmin7, Eb7, AbMaj7, Db7, C7, 2. AbMaj7, Eb7, AbMaj7, F7, Bbmin7, Eb7, AbMaj7, F1, Bbmin7, Eb7, AbMaj7, C7, Fmin, G7, C7, Fmin, Bbmin7, Eb7, AbMaj7, Fmin7, Bbmin7, Eb7, AbMaj7, Eb7, AbMaj7.

THE BUD POWELL TRIO"

278.

MED. BALLAD

## LUSH LIFE

BILLY STRAYHORN

Handwritten musical score for 'LUSH LIFE' by Billy Strayhorn. The score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes or rhythmic patterns are indicated below them. The score includes various harmonic progressions such as D7, Dbb, CbMaj7, DbMaj7, Ebmin7, Emaj7, Gmin7, Abmin7, A7, Fmin, Fmin6, Fmin7, Fmin6, Fmin, Fmin6, Fmin7, Fmin6, E7, Gmin7, Gb7, B7b5, Bb7, Eb7, A7b5, Ebmin7, Ab7, Dbb, D7, Dbb, D7, Dbb, C7b5 B7, EMaj7 EbMaj7 D7, Dbb, D7, Dbb, D7, Dbb, D7, C7, FMaj7 E7 Eb7.

## (LUSH LIFE - PG2.)

Handwritten musical score for "Lush Life" consisting of two staves. The top staff begins with  $A_{bb}$ , followed by  $E_{b7}^{(\#9)}$ ,  $A_{bb}$ ,  $E_{mi7} A7$  (with a 3 over the  $E$ ),  $D^b$ ,  $D_{mi7}$ ,  $C^b$ ,  $B7$ ,  $B_{b7}$ ,  $A7$ ,  $A_{b7}$ . The bottom staff begins with  $D_{bb}$ ,  $D7$ ,  $D_{bb}$ ,  $D7$ ,  $D_{bb}$ ,  $C7(b5)B7$ ,  $B_{b7}$ . The score continues with  $E_{bmi7} / G_{bmi7} C7$ ,  $A7(b5)$ ,  $A_{b7}$ ,  $D_{bMaj7} / D_{bmi7} G_{b7}$ ,  $C_{bMaj7} / F_{mi7} B_{b7}$ ,  $E_{bmi7} / G_{bmi7} C7$ ,  $A7(b5)$ ,  $A_{b7}$ ,  $E_{Maj7} E_{bb} D_{Maj7} B_{b7}$ ,  $E_{bmi7} D7 D_{bb}$ .

JOHN COLTRANE - "LUSH LIFE"

STAN GETZ - "CAPTAIN MARVEL"

280.  
ROCKTHE MAGICIAN IN YOU KEITH JARRETT

Handwritten musical score for "THE MAGICIAN IN YOU" by KEITH JARRETT. The score consists of six staves of music, each with a unique rhythmic pattern and harmonic progression. The staves are labeled A, B, and C at the beginning of their respective sections.

- Staff A:** Features a 3/4 time signature. The first measure starts with a bass note followed by a treble note. Subsequent measures show various patterns of eighth and sixteenth notes. Chords labeled include E<sup>7</sup>(sus4), D<sup>7</sup>, G, D<sup>7sus4</sup>, G<sup>7</sup>, and D<sup>7sus4</sup>.
- Staff B:** Features a 3/4 time signature. Measures show various patterns of eighth and sixteenth notes. Chords labeled include C<sup>7sus4</sup>, F<sup>7</sup>, E<sup>7</sup>, D<sup>7</sup>, D<sup>7sus4</sup>, G<sup>7/B</sup>, and C/B<sup>b</sup>.
- Staff C:** Features a 4/4 time signature. Measures show various patterns of eighth and sixteenth notes. Chords labeled include A<sup>7</sup>, A<sup>7/G</sup>, D<sup>7sus4</sup>, C<sup>7sus4</sup>, F, F<sup>7</sup>, and B<sup>7</sup>.
- Staff D:** Features a 3/4 time signature. Measures show various patterns of eighth and sixteenth notes. Chords labeled include B<sup>b</sup>Maj<sup>7</sup> and Eb<sup>7sus4</sup>.

KEITH JARRETT - "EXPECTATIONS"

# MAIDEN VOYAGE

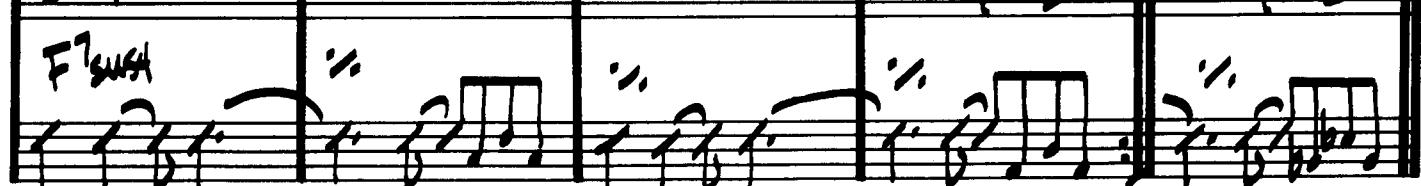
HERBIE HANCOCK 281.

PLAY CHANGES  
AT D7 SUS4

D7 sus4



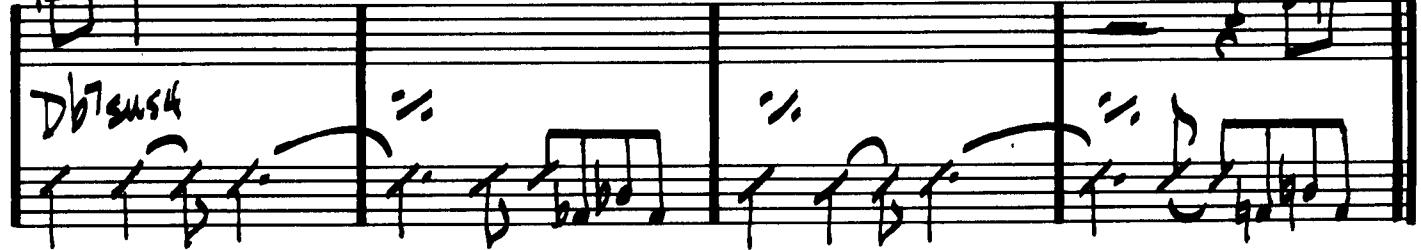
F7 sus4



E♭7 sus4



D♭7 sus4



D7 sus4



F7 sus4



HERBIE HANCOCK - "MAIDEN VOYAGE"

(END ON D7sus4)

282.

## MALLET MAN

GORDON BECK

8 VG. THROUGHOUT  
TOP PART ONLY:

(INTRO.)

Handwritten musical score for "Mallet Man" by Gordon Beck. The score consists of six 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 written for a single performer using mallets, as indicated by the title "MALLET MAN".

**Staff 1 (Top):** Features a melodic line with various note heads and stems. Annotations include "Ab7sus4" above a section of eighth-note chords, "1st x only" over a specific measure, "PLAY 4x" over a repeating pattern, and "LAST x" over the final measure. The staff ends with a repeat sign and a section labeled "A".

**Staff 2 (Second from Top):** Continues the melodic line with eighth-note patterns. It includes a section labeled "Gb Maj7" and a section labeled "3b" at the end.

**Staff 3 (Third from Top):** Shows a harmonic progression with chords labeled "Eb7", "Db7", "B7", "A7", and "Ab7sus4". The staff concludes with a section labeled "LAST x".

**Staff 4 (Fourth from Top):** Features a melodic line with eighth-note patterns. It includes a section labeled "Gb Maj7" and a section labeled "F/Db" at the end.

**Staff 5 (Fifth from Top):** Shows a harmonic progression with chords labeled "C7 sus4" and "F/Db".

**Staff 6 (Bottom):** Continues the melodic line with eighth-note patterns. It includes a section labeled "C7 sus4" and a section labeled "F/Db" at the end.

CONT. 8m (TOP PART)

283.

(MALLETT MAN - PG. 2)

B.

Cust

Close

B

F1 B1 F1 B1

C

F1 F#01 Gmin7 bAb7 A#7 D7b9 Gmin7 Gb7/Db

E7 E01 Gb7 (Gb7) Bb

GARY BURTON - "NEW QUARTET"

284.  
~~285.~~  
(~~ROCK~~) MAN IN THE GREEN SHIRT ~~SOFZ AMH~~

Handwritten musical score for four staves. The top staff is in Bb major, 4/4 time. The second staff starts with a Bb chord. The third staff is circled and starts with a Bb chord. The fourth staff starts with an F chord. Below the score, harmonic analysis indicates chords: 2. (Bb) - 3 - Gmin, Cmin, F9.

Handwritten musical score for guitar, likely a solo part, consisting of four staves:

- Staff 1:** Key signature of C major (no sharps or flats). The first measure shows a sustained note followed by a dynamic instruction "(PLAY 8)". Measures 2-4 show chords Bb, Eb, and Fsus. Measure 5 begins with a 3/4 time signature, indicated by a bracket over the next three measures.
- Staff 2:** Key signature of Bb. Measures 1-3 show chords Bb, Eb, and Fsus. Measure 4 begins with a 3/4 time signature, indicated by a bracket over the next three measures.
- Staff 3:** Key signature of G major (one sharp). Measures 1-3 show chords Eb, F, and Bb. Measure 4 begins with a 3/4 time signature, indicated by a bracket over the next three measures.
- Staff 4:** Key signature of Bb. Measures 1-3 show chords Bb, Eb, and Fsus. Measure 4 begins with a 3/4 time signature, indicated by a bracket over the next three measures.

A circled note on the fourth staff is annotated with "1/2 x Rock".

(GREEN SKIRT-PG.2.)

3x5

MELODY (SIX ONLY)

(BACKGROUND 2ND X:)

Solo:

E7sus4

WEATHER REPORT "TALE SPINNIN"

286.

(216b)

## MAH SONG

DRUM INTRO:

ON CUE:

(LATIN) F<sub>min</sub><sup>1</sup>

D: 4/4 | F<sub>min</sub><sup>1</sup> |

SIM. RHYTHM F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> |

F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> |

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

F# E F# E F# E F# E | F# E F# E F# E F# E | F# E F# E F# E F# E | F# E F# E F# E F# E |

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

SWING D<sub>b</sub>Maj<sup>9</sup> | E<sub>b</sub>Maj<sup>7</sup> Ab<sup>7</sup> | D<sub>b</sub>Maj<sup>7</sup> | D<sub>b</sub>Maj<sup>7</sup> G<sub>b</sub><sup>7</sup> |

F# E F# E F# E F# E | F# E F# E F# E F# E | F# E F# E F# E F# E | F# E F# E F# E F# E |

LATIN F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> |

SIM. F# E F# E F# E F# E | F# E F# E F# E F# E | F# E F# E F# E F# E | F# E F# E F# E F# E |

F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> | F<sub>min</sub><sup>1</sup> |

WAYNE SHORTER - "SU-SU"

# MAY DANCE

DAVE HOLLAND

287.

D.  
B<sup>b</sup> major  
Common Time

B<sup>b</sup> E<sup>b</sup>      B<sup>b</sup> G

F<sup>1</sup>      C<sup>1</sup> F      D<sup>1</sup> G<sup>sharps</sup>

E<sup>b</sup>, B<sup>b</sup>,      //, F<sup>1</sup>,      D.C. al (NO REPEAT)

D.  
B<sup>b</sup> major  
Common Time

B<sup>b</sup> E<sup>b</sup>      B<sup>b</sup> G

F<sup>1</sup> B<sup>b</sup>      (Forte)

288.  
 (BASSA) **MEDITATION** A.C. Jobim

The score consists of six staves of handwritten musical notation for bassoon. The staves are separated by vertical bar lines. Chords and rests are indicated by various symbols and numbers. The first staff starts with a C6 note. The second staff begins with a C6 note followed by a series of rests and notes. The third staff starts with a Dmin7 chord. The fourth staff begins with an Emin7 chord. The fifth staff starts with an Fmaj7 chord. The sixth staff starts with an Emin7 chord.

A harmonic progression is written below the main score. It includes chords such as Bb7, A7b9, Ab7, G7b9, C6, and a bracketed section labeled (Dmin7 G7). The progression is shown over a series of measures, with the last measure ending with a fermata over the G7 chord.

ANTONIO CARLOS JOBIM - "THE COMPOSER OF DESAFINADO PLAYS"

(LATIN)

MÉMORIES OF TOMORROWK.JARRETT

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

- Staff 1: Amin, Amaj(Maj7), Amaj7, Emin7, Fmaj7, F#o, CMaj7/G, G7sus4, CMaj7
- Staff 2: Dmaj7/F#, Fmaj7, CMaj7/E, Ebmaj7, A7
- Staff 3: Abmaj7, Fmaj7, Bb7sus4, Cmaj7, Bmin7, Bb7, Amaj7, Fmaj7/Ab, Gmaj7, Dmaj7/F#, Fmaj7
- Staff 4: CMaj7/G, G7sus4, C, (Bmin7 Bb7)

KEITH JARRETT - THE KÖLN CONCERT (PART II C)

290  
EVENING

# MEVILLEIA

NICK GOODRICK

INTRO: A

Bass: B/E | C/Eb | D/F# | E/B | G/C | 4.

A: 

Chord: Em7 | Cmaj7/Ebass | Em7

Bass: A7/E | Cmaj7/E | Em

A: 

Chord: A7/E | Am7/E | Cmaj7/E | Em

A: 

Chord: Em7(B7) | Em7

A: 

Chord: A7/E | Cmaj7/E

291.

(MELLEVIA Pt. 2.)

p.

E min  
F#7<sup>b9</sup>/E

A min<sup>7</sup>  
C min.  
E Maj<sup>7</sup>

C7<sup>b9</sup>  
A min.  
F#min<sup>7</sup>

E bbd.

E/b

GARY BURTON - "RING"

292.

MICHELE

LENNON / McCARTNEY

A handwritten musical score for a band, consisting of five staves. The top staff shows a treble clef, a key signature of B-flat major (two flats), and a common time signature. It includes chords Gmin7, C, and B-flat. The second staff shows a bass clef, a key signature of B-flat major, and a common time signature. It includes chords A7, B-flat, and A7. The third staff shows a treble clef, a key signature of B-flat major, and a common time signature. It includes chords Gmin7, C, and B-flat. The fourth staff shows a bass clef, a key signature of B-flat major, and a common time signature. It includes chords A7, Dmin, and Gmin. The fifth staff shows a treble clef, a key signature of B-flat major, and a common time signature. It includes chords Dmin, C-sharp, Dmin7, Dmin6, Gmin, A, and (D.S.al.). The score uses various dynamics and performance instructions throughout.

WATERKIE)

# MIDNIGHT MOOD

Joe ZADINSKI

A handwritten musical score consisting of four staves of music for a solo instrument, likely trumpet. The score includes the following markings and labels:

- Staff 1:** Key signature changes between D<sub>b</sub>Maj<sup>7</sup> and A Maj<sup>7</sup>##. Measure 1 starts with a dynamic  $\rho$ . Measures 2-3 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 4-5 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 6-7 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measure 8 ends with a dynamic  $\rho\cdot$ .
- Staff 2:** Key signature changes between D<sub>b</sub>Maj<sup>7</sup> and A Maj<sup>7</sup>##. Measure 1 starts with a dynamic  $\rho$ . Measures 2-3 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 4-5 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 6-7 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measure 8 ends with a dynamic  $\rho\cdot$ .
- Staff 3:** Key signature changes between D<sub>b</sub>Maj<sup>7</sup> and A Maj<sup>7</sup>##. Measure 1 starts with a dynamic  $\rho$ . Measures 2-3 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 4-5 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 6-7 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measure 8 ends with a dynamic  $\rho\cdot$ .
- Staff 4:** Key signature changes between D<sub>b</sub>Maj<sup>7</sup> and A Maj<sup>7</sup>##. Measure 1 starts with a dynamic  $\rho$ . Measures 2-3 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 4-5 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measures 6-7 show a sequence of notes: b $\rho$ , b $\rho$ , b $\rho$ , b $\rho$ . Measure 8 ends with a dynamic  $\rho\cdot$ .

294.

(MED. SLOW)

# MILANO

JOHN LEWIS

D<sup>7</sup>) Dmin<sup>7</sup> G<sup>7</sup> C Amin<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F#<sup>7</sup>  
F, Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> C<sup>7</sup> 2. Gmin<sup>7</sup> C<sup>7</sup>  
F Emin Amin / , Dmin<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
F Fmin Emin Amin F#<sup>7</sup> B<sup>7</sup> Emin A<sup>7</sup>(b9)  
Dmin<sup>7</sup> G<sup>7</sup> C Amin<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F#<sup>7</sup>  
F, Dmin<sup>7</sup> G<sup>7</sup> C A<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

MS.Q - "THE MODERN JAZZ QUARTET"

(HP)

MINORITY

ATLAS GRICE

Handwritten musical score for "MINORITY" by Atlas Grice. The score is divided into five staves, each with four measures. The first staff (treble) starts with a (D7) chord. The second staff (bass) starts with a Fmin(9) chord. The third staff (bass) starts with a (D7) chord. The fourth staff (treble) starts with a Cmin7 chord. The fifth staff (treble) starts with an F7 chord. The music includes various note heads, stems, and rests. Chords are labeled below some of the staves: (D7), Fmin(9), (D7), Cmin7, F7, B7min7, E7, A7min7, D7, G7min, C7, and C7(alt).

296.

(BALLAD)

MISTYERROL GARNER

Handwritten musical score for "Misty" by Errol Garner, arranged for piano. The score consists of eight staves of music, each with a different rhythm pattern. Chords are labeled above the staves, and specific notes are circled or underlined. The first staff starts with a 12/8 time signature. The second staff starts with a 10/8 time signature. The third staff starts with a 11/8 time signature. The fourth staff starts with a 10/8 time signature. The fifth staff starts with a 11/8 time signature. The sixth staff starts with a 10/8 time signature. The seventh staff starts with a 11/8 time signature. The eighth staff starts with a 10/8 time signature.

Chords labeled in the score:

- Staff 1: EbMaj<sup>7</sup>, Bbmaj<sup>7</sup>, Eb<sup>7</sup>, AbMaj<sup>7</sup>, Db<sup>7</sup>, EbMaj<sup>7</sup>, Cmin<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>
- Staff 2: Gmin<sup>7</sup>, C<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>6</sup>
- Staff 3: Bbmaj<sup>7</sup>, Eb<sup>7(b9)</sup>, AbMaj<sup>7</sup>
- Staff 4: Amin<sup>7</sup>, D<sup>7</sup>, F<sup>7</sup>, G<sup>6</sup>, C<sup>7(b9)</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>
- Staff 5: EbMaj<sup>7</sup>, Bbmaj<sup>7</sup>, Eb<sup>7</sup>, AbMaj<sup>7</sup>, Cmin<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>6</sup>
- Staff 6: AbMaj<sup>7</sup>, Db<sup>7</sup>, (Fmin<sup>7</sup>, Bb<sup>7</sup>)

MIYAKOWAYNE SHORTER

Handwritten musical score for "MIYAKO" by Wayne Shorter. The score is written on six staves, each with a different key signature and time signature. The chords are labeled with their names and qualities, such as D major 7(3), B7, F#min, Emin7, G#sus(9), A7(3), Dmaj7, Bmin7, Am7, G, F#7, C#7(b9), F#7, B7(b9), Emin9, Dmin7, C#min7, F#7(b5), Cmin7, F7(b9), and C#min7. The score includes various performance markings like dynamics (pp, f, ff), articulations (staccato dots), and rests. The music is divided into measures by vertical bar lines.

WAYNE SHORTER - "SCHIZOPHRENIA"

298.

## MOLTEN GLASS

JOE FARRELL

Handwritten musical score for Joe Farrell's "Molten Glass". The score consists of six staves of music, each with a key signature and time signature. The keys and chords labeled below the staves are:

- Staff 1: Cmaj7, Fmaj7, B7, E7b9, Amaj7
- Staff 2: A7b9, D7b9, Ebmin7, F7b9, G7b9(69)
- Staff 3: EbMaj7, D7, G7b9, Cmaj7, EbMaj7
- Staff 4: AbMaj7, Cmaj7, Gbmaj7, Amaj7, Dmaj7, Gmaj7, Dmaj7
- Staff 5: Cmaj7, Emaj7, Emaj7, Dmaj7(#11), Gmaj7(#11), Bbmaj7(#11), Amaj7(#11)
- Staff 6: (empty staff)

J.F.-"JOE FARRELL QUARTET"

(up)

# MOMENT'S NOTICE

COLTRANE

12/8

Emin<sup>7</sup> A<sup>1</sup>      Fmin<sup>7</sup> B<sup>b7</sup>      EbMaj<sup>7</sup>      Abmin<sup>7</sup> Db<sup>b7</sup>  
 Dmin<sup>7</sup> G<sup>7</sup>      Emin<sup>7</sup> Ab<sup>7</sup>      DbMaj<sup>7</sup>(##)      Dmin<sup>7</sup> G<sup>7</sup>  
 Cmin<sup>7</sup> B<sup>7b9</sup>      Bbmin<sup>7</sup> Eb<sup>7</sup>      AbMaj<sup>7</sup>      Abmin<sup>7</sup> Db<sup>b7</sup>

10/8

Gmin<sup>7</sup> C<sup>1(b13)</sup>      Abmin<sup>7</sup> Db<sup>b7</sup>      Gbb      Fmin<sup>7</sup> B<sup>b7</sup>  
 Gmin<sup>7</sup> C<sup>1(#9)</sup>      Fmin<sup>7</sup> B<sup>b7</sup>      Eb<sup>B</sup>      Fmin<sup>7</sup> Gmin<sup>7</sup>  
 Fmin<sup>7</sup>      Eb<sup>B</sup> Fmin<sup>7</sup>      Gmin<sup>7</sup> Fmin<sup>7</sup>      Eb      (Fmin<sup>7</sup> B<sup>b7</sup>)

John COLTRANE — "BLUES TRANE"

300.  
(BOSSA)

# MONTAGE

Stu BALCOMB

300.

(BOSSA)

MONTAGE

Stu BALCOMB

Drums:  $\text{D}(\frac{4}{4})$

Bass:  $\text{D}(\frac{4}{4})$

Piano:  $\text{D}(\frac{4}{4})$

Guitar 1:  $\text{D}(\frac{4}{4})$

Guitar 2:  $\text{D}(\frac{4}{4})$

Chords:  $A\text{min}^7$ ,  $D^7$ ,  $G\text{bMaj}^7$ ,  $G^7$ ,  $A\text{bmin}^7$ ,  $D\text{b}^7$ ,  $G\text{bMaj}^7$ ,  $G\text{b}^7$ ,  $C\sharp\text{Maj}^7$ ,  $B\text{min}^7$ ,  $E^7$ ,  $B\sharp\text{min}^7$ ,  $E\sharp^7$ ,  $A\text{bmin}^7$ ,  $D\text{b}^7$ ,  $G\text{bMaj}^7$ ,  $B\sharp\text{b}^7$

Section: AFTER SOLOS

Tempo: 300

[SOLO VAMP TO HOLD - OR FADE]

D.S. al  $\text{D}(\frac{4}{4})$  NO X

Abmin7

Db7

GbMaj7

A7(b5)

D.S. al  $\text{D}(\frac{4}{4})$  NO X

~~Med. Slog~~

# Mood INDIGO

301.

# DUKE ELLINGTON

DUKE ELLINGTON - "103 BIRTHDAY" "ELLINGTONIA VOL. 1"

302.

## MOON GERM

Joe FARRELL

A handwritten musical score for "MOON GERM" by Joe Farrell. The score consists of six staves of music, each with a different key signature and time signature. The first staff starts in D major (no sharps or flats) and transitions to E minor (one flat). The second staff starts in A minor (no sharps or flats) and transitions to B minor (two sharps). The third staff starts in C major (no sharps or flats) and transitions to F major (one sharp). The fourth staff starts in G major (no sharps or flats) and transitions to A major (two sharps). The fifth staff starts in D major (no sharps or flats) and transitions to E major (one sharp). The sixth staff starts in A major (no sharps or flats) and transitions to B major (two sharps). The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The score is written on five-line staff paper.

( SOLOS ON E Blues )

(BALLAD)

## THE MORE I SEE YOU

WARREN GORDON

The musical score is handwritten on eight staves of five-line music staff paper. The time signature is 12/8 throughout. The key signature changes frequently, indicated by sharp and flat symbols. Chords labeled include:

- Staff 1: Eb, F#m7, Gm, C7(b9), F#m7, Bb7
- Staff 2: Eb, F#m7, Gm, C7(b9), F#m7, Bb7
- Staff 3: Ebm, D#m7, Gb7, CbMaj7, C7alt., CbMaj7, Bb7
- Staff 4: Ebm, F7, F#m7, Bb7sust, D.S. al
- Staff 5: Eb, F#m7, Gm, Bb7(Maj7), Bbm7, Eb
- Staff 6: AbMaj7, Abm7, Db7, Eb, Gm, C7, F7
- Staff 7: Eb, F#m7, Bb7, Eb, (F#m7 Bb7)
- Staff 8: (Continuation of the melody from Staff 7)

Arrows and curved lines connect some of the labeled chords, suggesting harmonic movement or specific performance techniques.

304.  
(MUSIC-LIKE) MOTHER OF THE DEAD MAN CARL A. BLEY

## GARY BURTON - "A GENUINE TONG FUNERAL"

# MICHAEL GIBBS - "JUST AHEAD"

(MED. UP)

MR. P. C.

John COLTRANE

305.

Handwritten musical score for "MR. P. C." by John Coltrane. The score consists of three staves of music. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The middle staff shows a bass clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. The music is divided into four measures. The first measure contains eighth-note patterns. The second measure contains eighth-note patterns. The third measure contains quarter notes and eighth-note patterns. The fourth measure contains eighth-note patterns. Chords are labeled below the staff: Cm7 Bb in the first and third measures, and D7 in the fourth measure.

JOHN COLTRANE - "GIANT STEPS"

(ROCK) MEMPHIS UNDERGROUND HERBIE MANN

Handwritten musical score for "Memphis Underground" by Herbie Mann. The score consists of two staves of music. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. The music is divided into four measures. The first measure contains eighth-note patterns. The second measure contains eighth-note patterns. The third measure contains eighth-note patterns. The fourth measure contains eighth-note patterns. Chords are labeled below the staff: C7 in the first and third measures, and D7 in the fourth measure. The score is identified as "A. MANN - MEMPHIS UNDERGROUND".

306.

# MY FAVORITE THINGS R. RODGERS

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 double bar line and repeat dots. The chords are labeled with Roman numerals and accidentals. The first staff starts with D<sup>#</sup>7, followed by E<sup>m</sup><sup>i</sup>, F<sup>#</sup><sup>m</sup><sup>i</sup>, E<sup>m</sup><sup>i</sup>, F<sup>#</sup><sup>m</sup><sup>i</sup>, and C<sup>Maj</sup><sup>7</sup>. Subsequent staves continue this pattern with various chords like CMaj<sup>7</sup>, GMaj<sup>7</sup>, CMaj<sup>7</sup>, F<sup>#</sup><sup>D</sup>, B<sup>i</sup>, EMaj<sup>7</sup>, etc. The score concludes with a final staff ending on B<sup>i</sup>.

JOHN COLTRANE - "LIVE AT BIRDLAND"

(SAXOPHONE) MY FOOLISH HEART WASHINGTON / Young 307.

8: BbMaj<sup>7</sup> EbMaj<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> Cmin<sup>7</sup> Cmin<sup>7</sup>/Bb

A7sus4 A7 Dmin<sup>7</sup> D7#9 Gmin<sup>7</sup> D6<sup>7</sup> Cmin<sup>7</sup> Cmin<sup>7</sup>/Bb

C6<sup>7</sup> F7b9 BbMaj<sup>7</sup> Fmin<sup>9</sup> Bb7 EbMaj<sup>7</sup>

A6<sup>7</sup> D7 Gmin<sup>7</sup> D7#9 Gmin<sup>7</sup> C7 Cmin<sup>7</sup> G7

Cmin<sup>7</sup> F7 (D.S. al. d.)

Cmin<sup>7</sup> Cmin<sup>7</sup>/Bb A6<sup>7</sup> D7 Gmin<sup>7</sup> Ebmin<sup>7</sup> Ab<sup>7</sup>

BbMaj<sup>7</sup> EbMaj<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> Cmin<sup>7</sup> G<sup>7</sup> C13 C7 F7sus4 F7b9

BbMaj<sup>7</sup> (Gmin<sup>7</sup>) (GbMaj<sup>7</sup> F7sus4) (SOLO ON ENTIRE FORM)

BILL EVANS - "VILLAGE VANGUARD SESSIONS"

308.  
(BALLAD)

# MY FUNNY VALENTINE

~~ROGERS & HART~~

Handwritten musical score for "My Funny Valentine" featuring four staves of piano chords. The chords are labeled as follows:

- Top staff: Cmin, Cmin(Δ⁷), Cmin⁷, Cmin⁶
- Second staff: AbMaj⁷, Fmin⁷, D∅⁷, G7b⁹
- Third staff: Cmin, Cmin(Δ⁷), Cmin⁷, Cmin⁶
- Fourth staff: AbMaj⁷, Fmin⁷, Abmin⁶, Bb⁷(b⁹)
- Fifth staff: EbMaj⁷, Fmin⁷, Gmin⁷, Fmin⁷
- Sixth staff: EbMaj⁷, Fmin⁷, EbMaj⁷, Fmin⁷
- Bottom staff: G7, Cmin, Bbmin⁷, A⁹
- Seventh staff: AbMaj⁷, G7, AbMaj⁷, D∅⁷
- Eighth staff: G7b⁹, D∅⁷, G7b⁹
- Ninth staff: Cmin, Cmin(Δ⁷), Cmin⁷, Cmin⁶
- Tenth staff: AbMaj⁷, D∅⁷, G7(b⁹), Bbmin⁷
- Eleventh staff: A⁹, A⁹(#II)
- Twelfth staff: AbMaj⁷, Fmin⁷, Bb⁷(b⁹), Eb⁶
- Thirteenth staff: (D∅⁷, G⁷b⁹)

"MILES DAVIS SEXTET Vol. 1 - JAZZ AT THE PLAZA"

MILES - "MY FUNNY VALENTINE"

(BASS)

# MY LITTLE BOAT

ROBERTO MENESCAL

309

The musical score consists of four staves of handwritten music:

- Staff 1 (Top):** Bass clef, common time. The first measure shows a bass line with eighth-note patterns. Measures 2 and 3 show eighth-note patterns with a bass note on the third beat. Measure 4 shows eighth-note patterns.
- Staff 2 (Second from top):** Bass clef, common time. Measures 1 and 2 show chords: G Maj<sup>7</sup>, /, D min<sup>7</sup>, G b7. Measures 3 and 4 show chords: G b7.
- Staff 3 (Third from top):** Bass clef, common time. Measures 1 and 2 show chords: E Maj<sup>7</sup>, /, B min<sup>7</sup>, E<sup>7</sup>. Measures 3 and 4 show chords: B min<sup>7</sup>, E<sup>7</sup>.
- Staff 4 (Bottom):** Bass clef, common time. Measures 1 and 2 show chords: E min<sup>7</sup>, /, A min<sup>7</sup>, D<sup>7</sup>. Measures 3 and 4 show chords: A min<sup>7</sup>, D<sup>7</sup>.

Below the staff numbers are the corresponding chords:

- Staff 1: G Maj<sup>7</sup>, /, D min<sup>7</sup>, G b7
- Staff 2: E Maj<sup>7</sup>, /, B min<sup>7</sup>, E<sup>7</sup>
- Staff 3: E min<sup>7</sup>, /, A min<sup>7</sup>, D<sup>7</sup>
- Staff 4: G Maj<sup>7</sup>, E<sup>7</sup>(b9), A min<sup>7</sup>, D<sup>7</sup>(b9)

310.

(BALLAD)

# MY ONE AND ONLY LOVE

WOOD (MELLIN)

1. C<sup>Maj</sup>  $\frac{C}{B}$  A<sup>min</sup>  $\frac{A}{G}$  D<sup>7</sup>/<sup>F#</sup> G/F C/E F<sup>Maj</sup> G<sup>7</sup> / E<sup>min</sup> A<sup>7</sup>

D<sup>min</sup> / G<sup>7</sup> E<sup>7</sup>/<sup>G#</sup> A<sup>min</sup> D<sup>7</sup> | 1. D<sup>min</sup> G<sup>7</sup> E<sup>min</sup> A<sup>7</sup> D<sup>min</sup> G<sup>7</sup>

2. D<sup>min</sup> G<sup>7</sup> C<sup>b</sup> / F#/<sup>F</sup> B<sup>7</sup> E<sup>min</sup> F#<sup>min</sup> B<sup>7</sup>

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

D<sup>min</sup> A<sup>7</sup> D<sup>min</sup> G<sup>7</sup> C<sup>Maj</sup>  $\frac{C}{B}$  A<sup>min</sup>  $\frac{A}{G}$  A<sup>min</sup> D<sup>7</sup>

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

D<sup>min</sup> G<sup>7/b9</sup> C<sup>b</sup> (D<sup>min</sup> G<sup>7</sup>)

(MEO.)

# MY ROMANCE

RODGERS / HART 311.

Handwritten musical score for "My Romance" by Rodgers and Hart. The score consists of two systems of music. The top system shows a piano part with a bass line and chords. The bass line is indicated by vertical stems with dots. The chords are labeled with Roman numerals and accidentals: BbMaj<sup>7</sup>, Cmin<sup>7</sup>, Dmin<sup>7</sup>, D<sup>b</sup>7, Cmin<sup>7</sup>, F7, BbMaj<sup>7</sup>, D7, Gmin, Gmin(Δ7), Gmin<sup>7</sup>, G7, Cmin<sup>7</sup>, F7, BbMaj<sup>7</sup>, B<sup>b</sup>7, EbMaj<sup>7</sup>, Ab7, BbMaj<sup>7</sup>, B<sup>b</sup>7, EbMaj<sup>7</sup>, Ab7, BbMaj<sup>7</sup>, EΦ<sup>7</sup>, A7b9, Dmin<sup>7</sup>, D<sup>b</sup>7, C7sus, C7, Cmin<sup>7</sup>, F7, 2. Fmin<sup>7</sup>, B<sup>b</sup>7, EbMaj<sup>7</sup>, G7, Cmin<sup>7</sup>, Cmin<sup>7</sup>/B<sup>b</sup>, AΦ<sup>7</sup>, D7b9, Gmin<sup>7</sup>, G<sup>b</sup>7, BbMaj<sup>7</sup>/F, Cmin<sup>7</sup>/F, F7, B<sup>b</sup>. The bottom system shows a bass line with vertical stems and a treble clef, ending with a bracketed Cmin<sup>7</sup>, F7.

BILL EVANS - "NEW JAZZ CONCEPTIONS"

312  
(Rock)  $\text{F} = 90$

# Mysterious Traveler

[INTRO:]

A

V.S.  
NEKT  
21.

## (MYSTERIOUS TRAVELER Pg.2)

The musical score consists of six staves of handwritten musical notation. The notation includes various note heads, stems, and rests, typical of jazz or blues sheet music. The staves are divided by vertical bar lines and some horizontal measures. The first staff begins with a circled 'B' and a '(3x3)' above it. The second staff starts with a circled '2'. The third staff starts with a circled '2'. The fourth staff starts with a circled '2'. The fifth staff starts with a circled '2'. The sixth staff starts with a circled '2'. The notation uses common time signatures like 2/4, 3/4, and 4/4, and includes various key signatures and accidentals. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 14.

LAST X: INTO OPEN SOLOS (4) ON F#mi?

WEATHER REPORT - "MYSTERIOUS TRAVELER"

314.  
BALLAD)

# MY SHIP

WEILL & GERSHWIN

A handwritten musical score for "My Ship" consisting of ten staves of piano notation. The score includes harmonic analysis above the staves, indicating chords such as F<sup>b</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>b</sup>, F#<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>b</sup>, D<sup>7</sup>, G<sup>min7</sup>, A<sup>7</sup>, 1. D<sup>min7</sup>, G<sup>7</sup>, G<sup>min7</sup>, C<sup>7</sup>, C<sup>9(sus4)</sup>, F<sup>b</sup>Maj<sup>7</sup>, E<sup>7</sup>, A<sup>min7</sup>, D<sup>min7</sup>, A<sup>min7</sup>, D<sup>min7</sup>, A<sup>min9</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>b</sup>, D<sup>7</sup>, G<sup>9</sup>, C<sup>7</sup>, F<sup>b</sup>, F#<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>b</sup>, D<sup>7</sup>, G<sup>min7</sup>, A<sup>7</sup>, D<sup>min7</sup>, C<sup>7</sup>, F<sup>b</sup>Maj<sup>7</sup>, C<sup>7</sup>, F, D<sup>min</sup>, B<sup>b9</sup>, F, B<sup>b</sup>, E<sup>C</sup>, D<sup>min7</sup>, G<sup>min7</sup>, C<sup>7</sup>, F<sup>b</sup>, D<sup>b9</sup>, F<sup>b</sup>, (G<sup>min7</sup>, C<sup>7</sup>)

MILES DAVIS / GIL EVANS - "MILES AHEAD"

(BALLAD)

# NAIMA

JOHN COLTRANE

315.

The musical score for "NAIMA" is handwritten on six staves of five-line staff paper. The first three staves begin with a tempo of 120 BPM and a key signature of B-flat major (two flats). The first staff features a bass line with eighth-note patterns and a sustained note labeled "(Eb PEDAL)". The second staff continues the bass line with notes like Ebm7, B7(b5), A7(b5), and AbMaj7. The third staff shows a bass line with notes such as BbMaj7, Bb7(b9), B7Maj7, Bb7(b9), and E7#11. The fourth staff begins with a tempo of 100 BPM and a key signature of G major (one sharp). It includes a bass line with notes like B7Maj7, Fm7, Gb7(9), Bbm7, and Ebm7. The fifth staff returns to 120 BPM and B-flat major, featuring a bass line with notes like B7(b5), A7(b5), AbMaj7, Bbm7, Ebm7, B7(b5), A7(b5), and AbMaj7. The sixth staff is a coda section starting with a tempo of 80 BPM and a key signature of D major (one sharp). It includes a bass line with notes like AbMaj7, DbMaj7, and ends with a "fine" instruction.

JOHN COLTRANE - "GIGANT STEPS"

316.

(MED. FAST  
JAZZ)

# NARDIS

MILES DAVIS

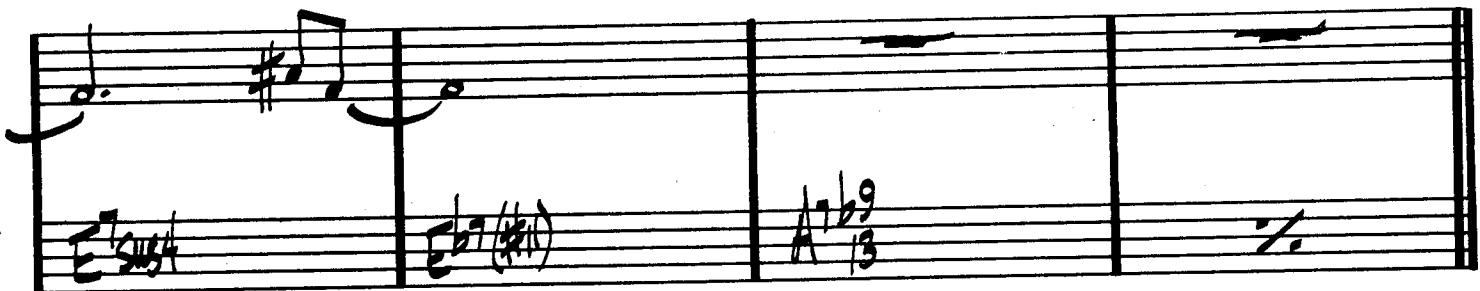
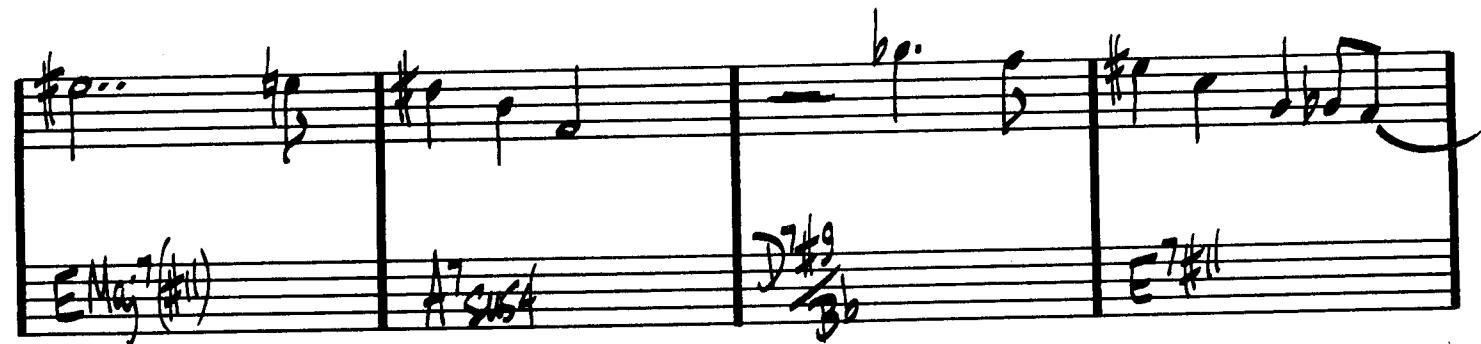
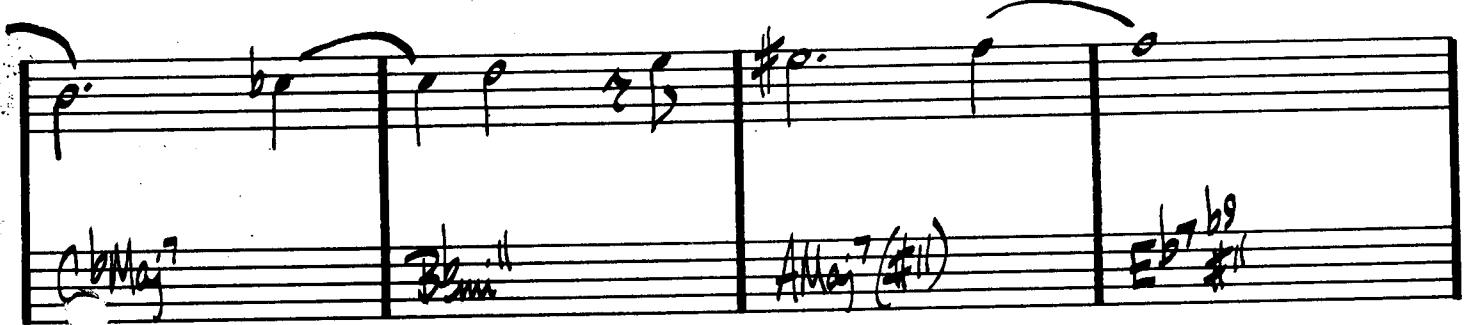
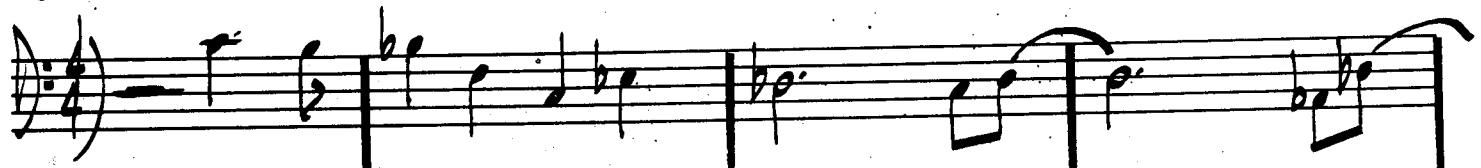
Handwritten musical score for Nardis by Miles Davis. The score consists of six staves of music for piano or keyboard. The first staff shows a melodic line with chords E minor, F major, (E major), B7, and C major. The second staff shows chords A minor, F major, E major, E minor, and 2. E minor. The third staff shows chords A minor, F major, and C major. The fourth staff shows chords D minor, G7, C major, and F major. The fifth staff shows chords E minor, F major, (E major), B7, and C major. The sixth staff shows chords A minor, F major, E major, and E minor. The score includes various performance markings like fermatas, grace notes, and dynamic changes.

"BILL EVANS AT THE MONTREAUX JAZZ FESTIVAL"

JOE HENDERSON SEXTET - "THE KICKER"

(BALLAD)  
SWING

## NEFERITI

MILES DAVIS

318.

# NEVER WILL I MARRY

FRANK LOESSER

AbMaj7      Fmin7      Gmin7      EbMaj7      Ab7  
 D7      Fmin7      Bb7      D67      Galt.      AbMaj7  
 Am7      D7      Gmaj7      Am7      D7      Gmaj7  
 AbMaj7      Fmin7      Gmin7      Cmin7  
 Fmin7      Bb7      Bb7      Eb6  
 AbMaj7      Fmin7      EbMaj7      Cmin7 (D.S. al.)  
 Fmin7      Bb7      EbMaj7      AbMaj7  
 Fmin7      Bb7      EbMaj7

(CODA LAST X ONLY)

(J.C. FOR SOLOS) "CANNONBALL ADDERLY &amp; THE ROLL WINNERS"

NICA'S DREAMHORACE SILVER

**A** [S. Bbmaj(Δ<sup>7</sup>)

Bbmaj(Δ7) Abm7(Δ7) Ebm7 Abm7 Db7 Gbmaj7 CΦ7 F7alt. Bbmaj(Δ7) F1 Bbmaj(Δ7) Ebm7 Ab7 FΦ7 Bb7(b9) Ebm7 Ab7 DbMaj7 EΦ7 A7 Ebm7 Ab7 FΦ7 Bb7(b9) Ebm7 Ab7 DbMaj7 CΦ7 F7bb9

(FORM: AABA) D.S. al 2ND ENDING

HORACE SILVER - "HORACE SCORÉ"

320.

# NIGHT & DAY COLE PORTER

A handwritten musical score for a six-part vocal arrangement. The score consists of six staves, each representing a different voice part. The voices are labeled as follows:

- Top staff: D<sup>Φ</sup>7
- Second staff: D<sup>Φ</sup>7
- Third staff: F#Φ<sup>7</sup>, F<sup>Mi</sup>7, E<sup>Mi</sup>7, E<sup>b</sup>07
- Fourth staff: D<sup>Mi</sup>7, G<sup>7</sup>, C<sup>Maj</sup>7, B-3<sup>b</sup>7
- Fifth staff: Eb<sup>Maj</sup>7, C<sup>Maj</sup>7
- Bottom staff: Eb<sup>Maj</sup>7, F<sup>Φ</sup>7, F<sup>Mi</sup>7, E<sup>Mi</sup>7, E<sup>b</sup>07

The music is written in common time (indicated by 'C' at the beginning of each staff). Each staff contains a series of measures with various note heads and stems. Some notes are grouped by hand-drawn brackets and curved lines, indicating harmonic progressions or specific performance techniques. The vocal parts are arranged in a staggered fashion, with some voices starting earlier than others.

"SPENCER & BEE EVANS" FRANK SINATRA - "SWINGIN' AFFAIR"

NEO-JAZZ  
WALTZ

321.  
NIGHT DREAMER WAYNE SHORTER

[INTRO: (RUBATO)]

F: 3  
E: 4

Emin<sup>7</sup>

Gmin<sup>7</sup>

D7alt.

[TIME:]

Bass line chords: Gmaj7, Ebmaj7, Gmaj7, Ebmaj7, Gmaj7, Ebmaj7, Ab7, E7sus4, F7sus4, Gmaj7, Ebmaj7, Gmaj7, Ebmaj7.

Piano line chords: Bb7, D7, Bb7, D7, Bb7, D7, Bb7, D7.

Bass line chords: Bb7, D7, Bb7, D7, Bb7, D7, Bb7, D7.

Piano line chords: Bb7, D7, Bb7, D7, Bb7, D7, Bb7, D7.

Bass line chords: Bb7, D7, Bb7, D7, Bb7, D7, Bb7, D7.

Piano line chords: Bb7, D7, Bb7, D7, Bb7, D7, Bb7, D7.

WAYNE SHORTER - "NIGHT DREAMER"

322.  
(MED. UP)

WEISMAN, GARRETT, WAYNE

THE NIGHT HAS A THOUSAND EYES

(LATIN) G<sup>Maj</sup>7 D<sup>7sus4</sup> D<sup>7</sup>

(SWING) Dm7 G7 C<sup>Maj</sup>7 F7

G<sup>Maj</sup>7 D<sup>7sus4</sup> G/D 1. D<sup>7sus4</sup> 2. G<sup>Maj</sup>7

Cm7 F7 B<sup>b</sup>Maj7

B<sup>b</sup>m7 Eb7 AbMaj7

F#m7 D<sup>7sus4</sup> G<sup>Maj</sup>7 E<sup>m</sup>7

G<sup>Maj</sup>7/D D<sup>7sus4</sup> G<sup>Maj</sup>7/D D<sup>7sus4</sup>

JOHN COLTRANE - "COLTRANE'S SOUND"

(ROCK)

# INTMBUS

Ron McCURE

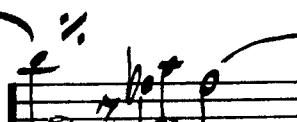
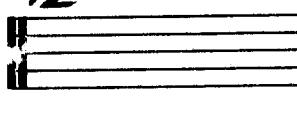
323.

[ALL CHORDS  
DORIAN]

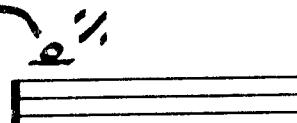
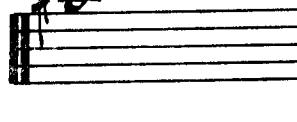
A Cmi<sup>7</sup>



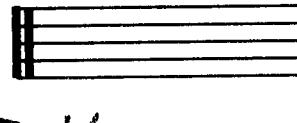
Ebm<sup>7</sup>



F#mi<sup>7</sup>



Ami<sup>7</sup>



TR.



0(4)

0(4)



324.

(J=240 Rock)

NONSEQUENCEMICHAEL GIBBS

Handwritten musical score for Nonsequence by Michael Gibbs. The score consists of six staves of music, each with a unique rhythm and harmonic progression. The first staff starts with a 2/4 time signature and a melodic line featuring eighth-note patterns. The second staff begins with a 4/4 time signature. The third staff features a 7th chord (C7) and a 4/4 time signature. The fourth staff includes a 3/4 time signature and a 7th chord (F7). The fifth staff shows a 3/4 time signature and a 7th chord (B7). The sixth staff concludes with a 7th chord (E7). The music is set against a background of various rhythmic patterns and rests.

(CONT. NEXT PG.)

(NON SEQUENCE PG 2.)

Handwritten musical score for a jazz piece, likely for piano or quartet. The score is divided into four staves by vertical bar lines. The first staff begins with a Bb7 chord, followed by an Eb7 chord, another Bb7 chord, an F7 chord, and finally a Gb(Lyd.) chord. The second staff follows a similar pattern. The third staff starts with a Bb7 chord and ends with a Gb(Lyd.) chord. The fourth staff concludes with a Gb(Lyd.) chord. Various performance markings are included: '(LATIN TIME)', '(13 BARS AD LIB. — )', and '(SOLO BREAK — )'. The score is labeled '(AFTER SOLOS, D.C. al ph)'.

Handwritten musical score for the coda of the piece. It features two staves of music. The first staff starts with a Coda marking and includes a dynamic instruction 'Coda'. The second staff continues the musical line.

GARY BURTON - "NEW QUARTET"

326.

(MED.) NOSTALGIA IN TIMES SQUARE C. MINGUS

1.

2.

CHARLES MINGUS - "WONDERLAND"

OLEOSonny Rollins

**A**

BbMaj<sup>7</sup> G<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> G<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>  
 Fmin<sup>7</sup> Bb<sup>7</sup> EbMaj<sup>7</sup> Ebmin<sup>6</sup> BbMaj<sup>7</sup> G<sup>7</sup> 1. Cmin<sup>7</sup> F<sup>7</sup>  
 2. BbMaj<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**C**

C<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> G<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> G<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup>  
 Fmin<sup>7</sup> Bb<sup>7</sup> EbMaj<sup>7</sup> Ebmin<sup>6</sup> BbMaj<sup>7</sup> G<sup>7</sup> BbMaj<sup>7</sup>

(FORM: AABA)

JOHN COLTRANE - "TRANE TRACKS"

MILES DAVIS - "DAVIS"

328.

(MED. SLOW)

OLEHOS DE GATOCARLA BLEY

GARY BURTON - "NEW QUARTET"

(BOSSA)

ONCE I LOVEDA.L. JOBIM

D: b4 | Gm<sup>i7</sup> C<sup>i7</sup> F Maj<sup>i7</sup> F#07 |

Gm<sup>i7</sup> G#07 A#07 Ami<sup>i7</sup> Ami/G |

Fmi<sup>i7</sup> Bb4<sup>i7</sup> EbMaj<sup>i7</sup> :: |

EΦ<sup>i7</sup> A7b9 1. DMaj<sup>i7</sup> D7b9 |

2. DMaj<sup>i7</sup> G<sup>i7</sup> CMaj<sup>i7</sup> F<sup>i7</sup> |

BbMaj<sup>i7</sup> :: B<sup>i7</sup> Bbmin<sup>b</sup> |

Ami<sup>6</sup> Ab<sup>i7(b5)</sup> G<sup>i7</sup> Gm<sup>i7</sup> A7(b9) |

Dmi<sup>b</sup> (D<sup>i</sup>) |

330.

# ONE FINGER SNAP

HERBIE HANCOCK

1.)   
 2.) *Gmin*   
 3.) *B7min*   
 4.) *E7min*   
 5.) *G7*

(USE INTRO AS TOP OF CHORUS)

# HERBIE HANCOCK - "EMPIREAN ISLES"

# ONE NOTE SAMBA

A.C. SOBEM

Handwritten musical score for "One Note Samba" by A.C. Sobem. The score consists of two staves of music. Chords labeled above the notes include:

- Top staff: B<sup>maj7</sup>, D<sup>min7</sup>, B<sup>b7</sup>, D<sup>b7</sup>, A<sup>min7</sup>, C<sup>min7</sup>, B<sup>b7(b5)</sup>, A<sup>b7(b5)</sup>, B<sup>7(b5)</sup>, A<sup>b7(b5)</sup>.
- Middle staff: D<sup>min7</sup>, B<sup>min7</sup>, D<sup>b7</sup>, B<sup>b7</sup>, C<sup>min7</sup>, A<sup>min7</sup>, B<sup>7(b5)</sup>, A<sup>b7(b5)</sup>, E<sup>bMaj7</sup>, F<sup>maj7</sup>, A<sup>b7</sup>, F<sup>7</sup>.
- Bottom staff: F<sup>min7</sup>, D<sup>min7</sup>, B<sup>b7</sup>, G<sup>7</sup>, E<sup>bMaj7</sup>, C<sup>min7</sup>, B<sup>7(b5)</sup>, A<sup>b7</sup>, G<sup>b7</sup>, F<sup>b7</sup>, C<sup>bMaj7</sup>, F<sup>b7</sup>, C<sup>f7</sup>, A<sup>07</sup>, B<sup>7(b5)</sup>, D.S. al.

Continuation of the handwritten musical score for "One Note Samba". The staff includes the following chords labeled above the notes:

- F<sup>min7</sup>, D<sup>min7</sup>, B<sup>b7</sup>, C<sup>7</sup>, A<sup>7</sup>, E<sup>bMaj7</sup>, F<sup>maj7</sup>, A<sup>b7</sup>, F<sup>7</sup>, B<sup>b6</sup>, G<sup>b7</sup>.

STAN GETZ - "GETZ AU GO GO"

332.

(EVEN 8THS)

CHICK COREA

## OPEN YOUR EYES, YOU CAN FLY

INTRO:

The musical score is a handwritten piece of sheet music. It features four staves of music, likely for a keyboard instrument. The first staff starts with a rest, followed by a dynamic instruction 'A' above the staff. The second staff begins with a G major chord (G, B, D), indicated by '(Gmi'''').' The third staff begins with a D major chord (D, F#, A). The fourth staff begins with a B flat major chord (B flat, D, F#). The music consists of eighth-note patterns and various dynamics like forte (f), piano (p), and accents. The handwriting is in black ink on white paper.

(OPEN YOUR EYES YOU CAN FLY - PG. 2)

333.

The musical score is handwritten on five staves, divided into four systems by vertical bar lines. The vocal parts are labeled above the staff:

- Soprano:** The top staff, starting with a note on the first ledger line below the staff.
- Alto:** The second staff from the top, starting with a note on the third ledger line below the staff.
- Tenor:** The third staff from the top, starting with a note on the first ledger line below the staff.
- Bass:** The bottom staff, starting with a note on the first ledger line below the staff.

**Key Signatures:**

- System 1: C major (no sharps or flats)
- System 2: G major (one sharp)
- System 3: B-flat major (two flats)
- System 4: A major (no sharps or flats)

**Time Signatures:**

- System 1: Common time (indicated by 'C')
- System 2: Common time (indicated by 'C')
- System 3: Common time (indicated by 'C')
- System 4: Common time (indicated by 'C')

**Dynamic Markings:**

- System 1: f (fortissimo)
- System 2: p (pianissimo)
- System 3: f (fortissimo)
- System 4: f (fortissimo)

**Other markings:**

- A circled 'B' is placed above the first note of the Soprano staff in System 1.
- A circled 'B' is placed above the first note of the Bass staff in System 3.
- A circled 'Gmi' is placed above the first note of the Bass staff in System 4.
- Clef changes occur at the beginning of each system: C-clef (Soprano), F-clef (Alto), C-clef (Tenor), and F-clef (Bass).
- Accents and slurs are used throughout the score to indicate rhythm and phrasing.

GARY BURTON - "NEW QUARTET"

334.

(FAST SWING)

## ORBITS

WAYNE SHORTER

D:4) C7 A7(b9) Ebmin7 GΦ7 C7 A7(b9)

Ebmin7 " C7 A7(b9) D7 3 Gmin7

D9Maj7 EbMaj7 Ebmin7 D7

D9min7 5 Cmin7 Gb AbMaj7

Abmin7 Gmin7 Bbmin7 Fmin7

Dmaj7(#5) Gmin7 Bbmin7 Fmin7

Dmaj7(#5) Gmin7 Dmaj7(#5) Gmin7

MILES DAVIS - "MILES SMILES"

(MED. UP)

# ORNITHOLOGY

CHARLIE PARKER

"THE COMPREHENSIVE CHARLIE PARKER"  
"LIVE PERFORMANCES - VOL. I"

336.

# OUT OF NOWHERE

GREEN / HEYMAN

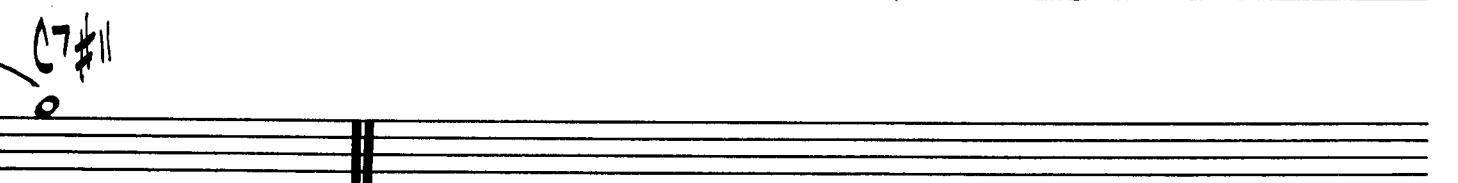
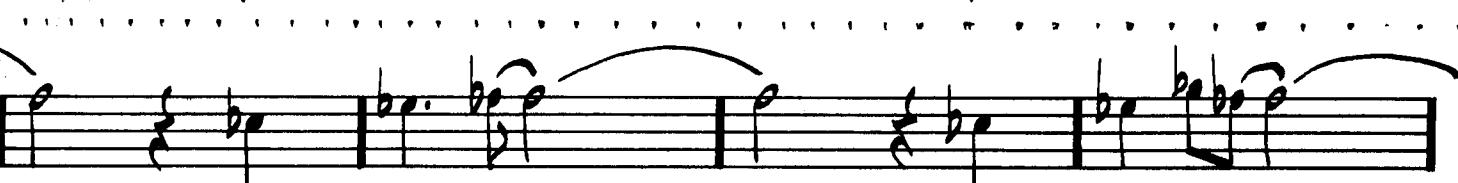
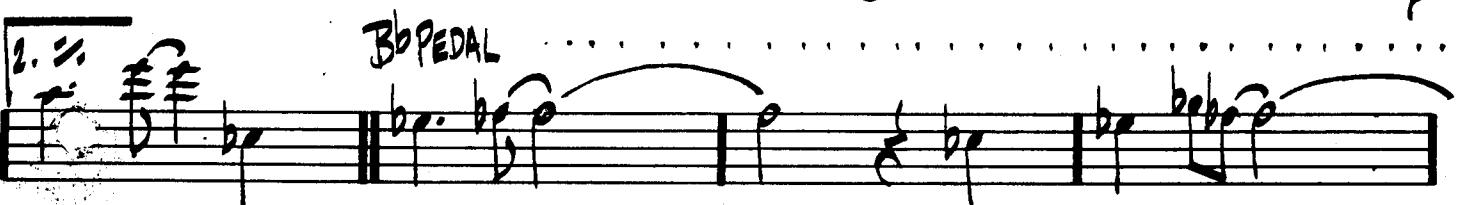
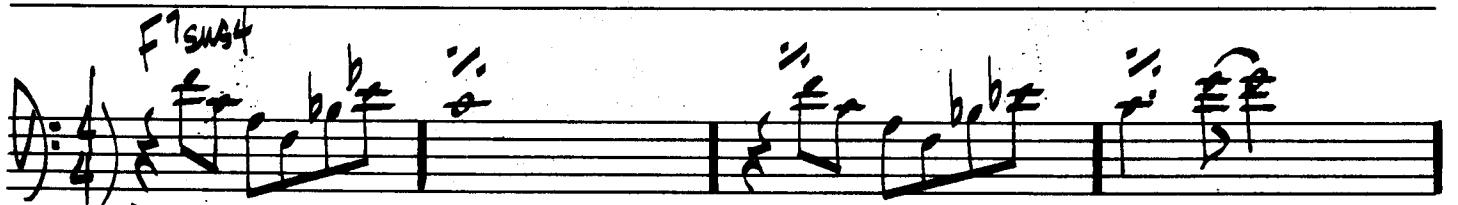
Handwritten musical score for "OUT OF NOWHERE" by GREEN / HEYMAN, consisting of six staves of music. The score includes the following chords and markings:

- Staff 1: G Maj<sup>7</sup>, B Min<sup>7</sup>, Eb<sup>7</sup>
- Staff 2: G Maj<sup>7</sup>, B Min<sup>7</sup>, E7b9
- Staff 3: A Min<sup>7</sup>, E7b9, A Min<sup>7</sup>
- Staff 4: Eb<sup>7</sup>, D7sus4, D7(b9)
- Staff 5: A Min<sup>7</sup>, E7b9, C Min<sup>6</sup>
- Staff 6: B Min<sup>7</sup>, Bb<sup>0</sup>, (A Min<sup>7</sup> D<sup>7</sup>)

The score uses standard musical notation with staff lines and vertical bar lines. Chords are indicated above the staff, and specific notes or markings are shown below them. The first two staves begin with a 3/4 time signature, while the remaining four staves begin with a 2/4 time signature.

337.

(MED. UP)

PASSION DANCEMcCOTTER

[SOLOS ON  $F^7sus4$ ]

(ROCK  $\text{J}=104$ )

338.

# PEACHES EN REGALIA

FRANK ZAPPA

(DRUM FILL) (8.) Bmi

Bmi A C Dmi & A / F#mi E

(D/F) (Db) b<sup>b</sup>

b<sup>b</sup> (D/F) b<sup>b</sup> (D/F) (B)

b<sup>b</sup> (B/F#) (B)

This section of the handwritten score features six staves of music. The first staff shows a drum fill with a tempo of 104 BPM. The second staff begins with a B major chord, followed by an A chord, then a C chord, a D major chord, and an A chord again, ending with an F# major chord. The third staff continues with a B major chord, followed by a D/F chord, a Db chord, and a Bb chord. The fourth staff begins with a Bb chord, followed by a D/F chord, a Db chord, and a Bb chord. The fifth staff begins with a Bb chord, followed by a B/F# chord, and a Bb chord. The sixth staff begins with a Bb chord, followed by a B/F# chord, and a Bb chord. The music is written on five-line staves with various note heads and stems.

E G#mi F#mi B

E G#mi F#mi B

This section of the handwritten score features two staves of music. The top staff begins with an E chord, followed by a G# major chord, an F# major chord, and a B major chord. The bottom staff begins with an E chord, followed by a G# major chord, an F# major chord, and a B major chord. The music is written on five-line staves with various note heads and stems.

(PEACHES ENREG... PG.2.)  
339.

Handwritten musical score for "Hot Rats" by Frank Zappa, page 339. The score is divided into six staves:

- Staff 1:** Features rhythmic patterns with notes and rests. Includes markings like A, G#mi, A, G#mi, A, G#mi, and A, F#.
- Staff 2:** Shows a sequence of notes and rests with letter markings C, D, Bb, Eb, Ab, F, and F#.
- Staff 3:** Contains a series of eighth-note patterns with rests, ending with a section labeled '(—)'.
- Staff 4:** Shows a sequence of notes and rests with letter markings G, Bb, (—), C, Bb, and C.
- Staff 5:** Features a sequence of notes and rests with letter markings F, C, (—), C, Bb, and C.
- Staff 6:** Shows a sequence of notes and rests with letter markings A, B, G, C, F, and D.
- Staff 7:** Labeled "(DRUM FILL)" and "ENDING VAMP". It includes a section of eighth-note patterns followed by a bracketed section labeled "(D.S.al.)".
- Staff 8:** Shows a sequence of notes and rests with letter markings Bmi, A, G, (3) Dmi, and A, F#mi, E.

FRANK ZAPPA - "HOT RATS"

340.

(BALLAD)

# PEACE

HORACE SILVER

Musical score for "PEACE" by Horace Silver, featuring four staves of handwritten notation. The score includes harmonic information and measure labels such as Gm7, C7, and Cmaj7.

HORACE SILVER - "THAT HEALIN FEELIN"

ROCK)

# PEARLIE'S SWINE

STEVE KUHN

341.

D: 4/4

Bmin      G#7      C#7

F#mi      Emin7

Emin7      E7      F#mi

F#mi      Bmin      G#7

Bmin      C#7      B7(#11)

B7(#11)      Dmaj7      F#mi

F#mi

"STEVE KUHN"

S. KUHN - "CHICKEN FEATHERS!"

342.

(MEDIUM WALTZ  
TEMPO)PEE WEETONY WILLIAMS

$\text{D} = \frac{3}{4}$ )  $\text{Db Maj}^7$        $\text{Eb/Db}$        $\text{F/Db}$        $\text{Dm}^7$

$\text{Eb7}(\#9)$        $\text{E7}(\#9)$        $\text{Gb Maj}^7\#11$        $\therefore$

$\text{G7sus4}$        $\text{G7alt.}$        $\text{F7sus4}$        $\text{Db Maj}^7\#11$

$\text{Gb Maj}^7$        $\text{G7sus4}$        $\text{G7alt.}$        $\text{F min}^11 \quad \text{Db Maj}^7$

$\text{Gb Maj}^7\#11$        $\text{Db7sus4}$        $\text{F/Db}$        $\therefore$

$\therefore$

TONY WILLIAMS - "PEE WEE"

MILES DAVIS - "SORCERER"

MED.

## PEGGY'S BLUE SKYLIGHT C. MINGUS

Handwritten musical score for 'PEGGY'S BLUE SKYLIGHT' by Charles Mingus. The score consists of two staves of music with various chords and markings.

**Chords and markings:**

- A G $\phi$ 7
- C7 alt.
- Fm $i$ (G $\flat$ )
- Fm $i$ (G $\flat$ )
- B $\flat$ m $i$ 7
- E $b$ 7
- AbMaj7
- D7
- D $b$ 7 and 4
- C7#9
- B7
- B $b$ 7
- 1. D $b$ Maj7
- G $\phi$ 7
- 2. D $b$ Maj7
- D $b$ 7
- Gm $i$ 7
- F Maj7
- Fm $i$
- B $b$ 7
- AbMaj7
- C7#9
- D $b$ 7 and 4
- C7#9
- B7(13)
- B $b$ 7
- E $b$ m $i$ 7
- A $b$ 7
- D $b$ Maj7

CHARLES MINGUS - "TONIGHT AT NOON"

344.

(BOSSA)

# PENSATIVA

CLAIRE FISCHER

- INTRO -

The musical score consists of two staves of handwritten piano notation. The top staff begins with a GbMaj7 chord, followed by G7#II, GbMaj7, and G7#II. The bottom staff follows with GbMaj7, Eb7#9, Dm7, and Ab9. The melody then moves through G7#II, F#min7, B7, Emin7, A7, Dm7, and G7/F. The second staff continues with D7, GbMaj7, Dmin7, Gb7, Cmaj7, Ami7, Fmaj7, Bb7, Dmi7, G7, Cmaj7, Bmi7, and Bb7. The notation includes various rhythmic patterns and dynamic markings.

(PENSATIVA Pg. 2.) 345.

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

- Staff 1: A Maj<sup>7</sup>, G#min<sup>7</sup>, F#min<sup>7</sup>, B min<sup>7</sup>, E7b9
- Staff 2: A Maj<sup>7</sup>, G#7, D min<sup>7</sup>, G7
- Staff 3: Gb Maj<sup>7</sup>, G7#II, Gb Maj<sup>7</sup>, G7#II
- Staff 4: Gb Maj<sup>7</sup>, E7#9, D Maj<sup>7</sup>, A b9
- Staff 5: G Maj<sup>7</sup>#II, F#min<sup>7</sup>, B7, E min<sup>7</sup>, A7, D Maj<sup>7</sup>
- Staff 6: D7b, G7, Gb Maj<sup>7</sup>, (G7#II)

The score includes various rests and dynamic markings such as accents and slurs.

FREDDIE HUBBARD - "THE NIGHT OF THE COOKERS - Vol. 1"

346.  
(SWING)

# PENT-UP HOUSE SONNY ROLLINS

Am7 / Ab7 / Am7 Ab7 / | Gmaj7 Ab7 (G)

Gmaj7 Am7 / Am7 Ab7 / Am7 Ab7 / | Gmaj7 Ab7 (G)

Cmaj7 Dm7 / Dm7 Dm7 / | Cmin7

Cmin7 F | Am7 / Ab7 / Am7 Ab7 / | Gmaj7 Ab7 (G) fine

Gmaj7 :

SONNY ROLLINS - "SAXOPHONE COLOSSOS"

347.

# PERI'S SCOPE

BILL EVANS

D: 4) | Dmin<sup>7</sup> G<sup>7</sup> | Emi<sup>7</sup> Amin<sup>7</sup> | Dmin<sup>7</sup> G<sup>7</sup> | Emi<sup>7</sup> A7min<sup>7</sup> |

Dmin<sup>7</sup> G<sup>7</sup> | CMaj<sup>7</sup> | E<sup>7</sup> | %

F Maj<sup>7</sup> G<sup>7</sup> | Emin<sup>7</sup> Ami<sup>7</sup> | Dmin<sup>7</sup> G<sup>7</sup> | Gmin<sup>7</sup> C<sup>7</sup> |

F Maj<sup>7</sup> | B<sup>7</sup> | B<sup>b7</sup> | E<sup>7</sup> | A<sup>+7</sup> E<sup>b7</sup> |

Dmin<sup>7</sup> G<sup>7</sup> | Emin<sup>7</sup> Ami<sup>7</sup> | Dmin<sup>7</sup> G<sup>7</sup> | E∅<sup>7</sup> A<sup>7</sup> |

Dmin<sup>7</sup> Emi<sup>7</sup> | FMaj<sup>7</sup> G<sup>7</sup> | CMaj<sup>7</sup> F<sup>7</sup> | Emin<sup>7</sup> A<sup>7</sup> |

BILL EVANS - "PORTRAIT IN JAZZ"

348.

(MED. BLUES)

# PERANCING (NO BLUES)

MILES DAVIS

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

F<sup>7</sup> B<sup>b7</sup> Ab<sup>7</sup> F<sup>7</sup> C<sup>7#9</sup> F<sup>7</sup>

MILES - "SOMEDAY MY PRINCE WILL COME"

(FAST SWING) PINOCCHIO WAYNE SHORTER 349.

Musical score for "PINOCCHIO" by Wayne Shorter, featuring six staves of handwritten notation. The score includes various chords and progressions, such as A♭13, G13, G♭13, F13(b9), F13(alt.), A13, A♭13, D♭9, G♭9, F13(#11), and G♭13. The score concludes with a final section starting with a B♭9 alt. chord.

MILES DAVIS - "NEFERTITI"

350.)

MED. UP PITHYCANTHROPUS ERECTUS L. MINGUS

A

D<sup>b</sup>7 F#m D♭Maj<sup>7</sup> G⁹ C⁷⁹

F#m D♭Maj<sup>7</sup> E♭⁹ A♭⁷

G⁹ C⁷⁹ F#m D♭Maj<sup>7</sup>

A♭⁹ D♭⁹ G♭Maj<sup>7</sup> G⁹ C⁷⁹

B

C

INDEFINITE SOLO FILL [ON CUE] P.C.

F#m⁹ G⁹ C⁹ C⁹

CHARLES MINGUS - "REINCARNATION OF A LOVE-BIRD"

(MEO.) PLAYED TWICE THELONIUS MONK

D:4) b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> | C Maj<sup>7</sup> D<sub>b</sub><sup>7</sup> | D<sub>b</sub><sup>7</sup> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> | b<sub>2</sub> b<sub>2</sub> |

A<sup>7</sup> | C Maj<sup>7</sup> D<sub>b</sub><sup>7</sup> | D<sub>b</sub><sup>7</sup> b<sub>2</sub> b<sub>2</sub> b<sub>2</sub> |

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

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

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

A<sup>7</sup> D Maj<sup>7</sup> (b<sub>2</sub> b<sub>2</sub> b<sub>2</sub>) |

352.  
 (even 8ths) PORTSMOUTH FIGURATIONS S.SWALLOW  
FAST

GARY BURTON - "DUSTER"

## (BALLAD) PRELUDE TO A KISS

DUKE ELLINGTON

D:4 | D G+7 C F Maj7 3 B7(b9) E7  
 A7(b9) Dm7 Dm7 3 G+7 3 Am7 D7#II

1. Dm7 G+7 C Maj7 A+7 2. Dm7 G+7 C B7  
 E Maj7 C#m7 F#7 B7 G#m7 G° F#m7 F7

E Maj7 C#m7 F#7 B7 E Maj7 A7(b9) Dm7 E7 E7 Eb7

D7 G+7 C F Maj7 3 B7b9 E7 A7b9 Dm7  
 Dm7 G+7 Am7 D7#II Dm7 G+7 C

DUKE - "70TH BIRTHDAY"  
 "ELLINGTONIA, VOL. 2"  
 "DUKE'S BIG 4"

354.  
 (OPENING) PRINCE OF DARKNESS WAYNE SHORTER

The score is divided into six systems by vertical bar lines. Each system contains two staves. The top staff of each system typically features a bass clef, a treble clef, and a piano-like symbol. The bottom staff of each system typically features a bass clef. Chords are labeled below each staff. The first system starts with a Cmin7 chord. The second system starts with a Gmin9 chord. The third system starts with a B<sup>2</sup>min7 chord. The fourth system starts with a Gmin9 chord. The fifth system starts with a GbMaj7 chord. The sixth system starts with a B<sup>2</sup>Maj7 (#5) chord. The seventh system starts with a B<sup>2</sup>Maj7 (#11) chord. The eighth system starts with a Bb7 chord. The ninth system starts with an Ebmin7 chord. The tenth system starts with a Gmin9 chord. The eleventh system starts with a Bb7 chord.

MILES DAVIS - "SORCERER"

(SLOW)

PUSSY CAT DUESCHARLES MINGUS

(INTRO: (4 BARS))

D7 Bb7/F  
D7 Bb7  
D7 Bb7  
D7 Ab7

G7 C7 D7 B7

E7 A7 F#m7 Bb7 Eb Eb7 Ab A° Bb7

(Solos on Blues (E♭))CHARLES MINGUS - "BETTER GET IT IN YOUR SOUL"

356.

## QUIET NOW

DENNY ZETTLIN

D: 4) Amin<sup>7</sup> FMaj<sup>7</sup> E<sup>7</sup> Amin<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> CMaj<sup>7</sup>/ Bb<sup>7</sup> A<sup>7</sup>

A<sup>7</sup>, G<sup>7</sup> E<sup>7</sup> Amin<sup>7</sup> D7(#11) EbMaj<sup>7</sup> AbMaj<sup>7</sup> Db<sup>13</sup>

Bmin<sup>7</sup> GMaj<sup>7</sup> F#<sup>7</sup> Bmin<sup>7</sup> Emi<sup>7</sup> A7 Dmaj<sup>7</sup>/ C7 B7

Bb<sup>7</sup> A7 F#<sup>7</sup>/ Bmin<sup>7</sup> E7(#11) F#<sup>7</sup> Bmin<sup>7</sup> Emi<sup>7</sup> A7 Ami<sup>7</sup> D7(#11)

GMaj<sup>7</sup> C<sup>13</sup> Bmin<sup>7</sup> Bb<sup>7</sup> AbMaj<sup>7</sup> Db<sup>7</sup> Cmin<sup>7</sup> B7

A7 D7 C#min<sup>7</sup> C7 Bmin<sup>6</sup> E7 D.C. al

Emi<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> Gsus4 Emi<sup>7</sup> Ami<sup>7</sup> FMaj<sup>7</sup> BbMaj<sup>7</sup> Emi<sup>7</sup> EbMaj<sup>7</sup> AbMaj<sup>7</sup> DbMaj<sup>7</sup> CMaj<sup>7</sup>

(Rock)

# THE RAVEN

KEITH SARRETT 357.

A handwritten musical score for 'The Raven' in 4/4 time. The score consists of six staves of music, each with a different melodic line and harmonic progression. The first staff starts with a D7 chord in G major. The second staff begins with a C7 chord. The third staff starts with a G7 chord. The fourth staff begins with a C7 chord. The fifth staff starts with an A7 chord. The sixth staff starts with a D7( $\#9$ ) chord. Various chords are labeled throughout the score, including D7, G7, C7, D7( $\#9$ ), C7, D7, G7, A7, and D7( $\#9$ ). The music includes various note heads, stems, and rests, with some notes having arrows indicating direction or specific performance techniques.

"GARY BURTON & KEITH SARRETT"

358.

(SAMBA)

STEVE KUHN

# THE REAL GUITARIST (IN THE HOUSE)

The musical score is handwritten on six staves. The first staff starts with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The second staff starts with a key signature of two sharps (B and F#) and a time signature of common time. The third staff starts with a key signature of one sharp (F#) and a time signature of common time. The fourth staff starts with a key signature of one sharp (F#) and a time signature of common time. The fifth staff starts with a key signature of one sharp (F#) and a time signature of common time. The sixth staff starts with a key signature of one sharp (F#) and a time signature of common time. Chords labeled include G Maj 7(#11), F Maj 7(#11), D Maj 7(#11), G Maj 7(#11), C Maj 7, and Bb Maj 7(#11). Dynamic markings include ff, f, mf, and p.

STEVE KUHN - "LIVE IN NEW YORK"

" - "CHICKENFEATHERS"

(BOSSA)

# RECORDAME

JOE HENDERSON

359.

The musical score consists of five staves of handwritten music. The first four staves are in common time (indicated by 'C') and the fifth staff is in 2/4 time (indicated by '2/4'). The music is written in 12-bar blues form, divided by vertical bar lines. Chords are labeled below each bar. The first staff starts with a 4/4 time signature. The second staff starts with a 2/4 time signature. The third staff starts with a 4/4 time signature. The fourth staff starts with a 2/4 time signature. The fifth staff starts with a 4/4 time signature. The chords labeled are: Ami, Cmi, Bm7, Bm7, AbMaj7, Ami, D7, G2Maj7, Gmi, C7, F Maj7, E7(#9), E7(#9), and E7(#9). The score includes various musical markings such as grace notes, slurs, and dynamic signs. The handwriting is in black ink on white paper.

JOE HENDERSON "PAGE ONE"

360.

(MED. UP)

CHAS. MINGUS

RE-INCARNATION OF A LONE BIRD

**A**

**B**

J.S.

(CONTINUED NEXT Pg.)

## (REINCARNATION OF A LOVEBIRD)

PG. 2.

**C** Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Bb7<sup>11</sup> Fmaj<sup>7</sup> Bb7<sup>11</sup> (J=d)

**D** **Tempo** Bbmaj<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> (Db<sup>7</sup>) C<sup>7</sup> F7b9

Bbmaj<sup>7</sup> Eb<sup>7(b9)</sup> Ami<sup>7</sup> D<sup>7</sup> D.C. al

D7b9 Cmin<sup>7</sup> Dbmaj<sup>7</sup> A<sup>7</sup>

D7 Gmin<sup>7</sup> Gmin

(SOLOS w/ &amp; )

C. MINGUS - "RE-INCARNATION OF A LOVEBIRD"

362.

(ROCK)

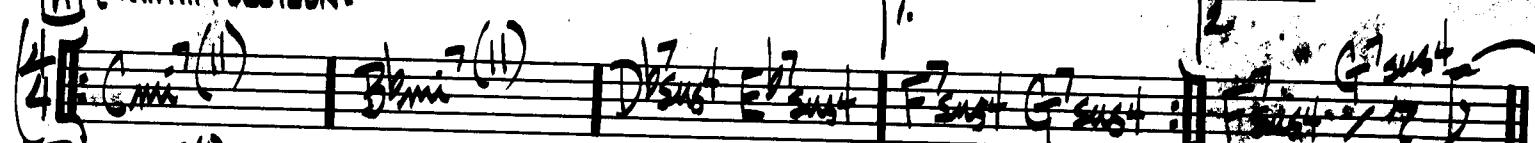
## RED CLAY

FREDDIE HUBBARD

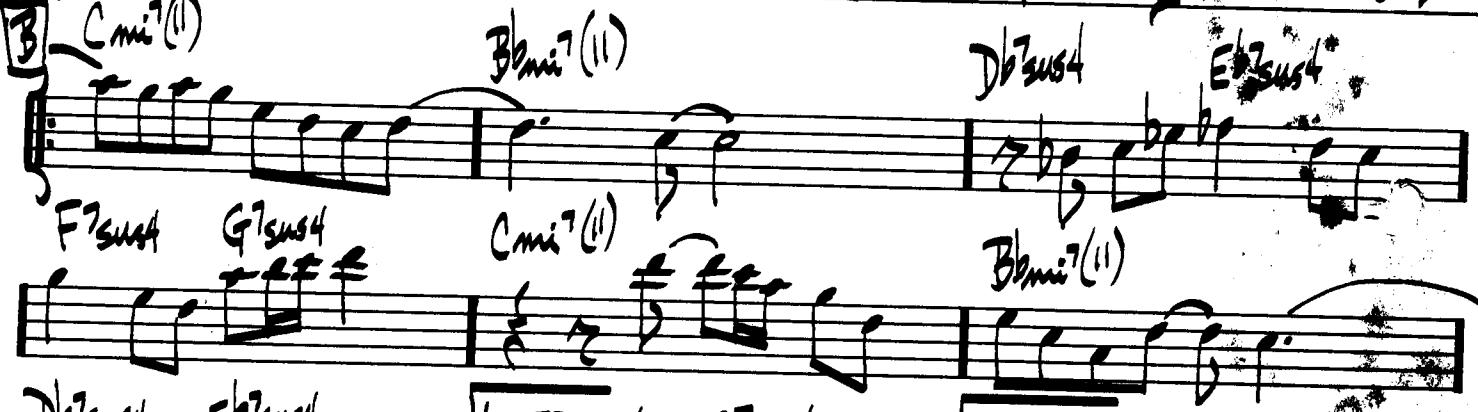
TREE BLOWING:



[A] RHYTHM SECTION:



[B]



D7sus4 Eb7sus4

F7sus4 G7sus4

2. F7sus4 G7sus4



[D] Solos:



FREDDIE HUBBARD - "RED CLAY"

(Rock  $\text{J}=90$ )

# RESOLUTION

John McLAUGHLIN

363.

(SNARE ROLL)

MALAVISHANU - "BIRDS OF FIRE"

364.

(BALLAD)

## ROUND MIDNIGHT

T. MONK

The musical score is handwritten in black ink on white paper. It features eight staves of music, likely for a piano or keyboard instrument. The music is in common time. Various chords are labeled throughout the score, including Ebmin7, CΦ7, FΦ7, Bb7alt., Ebmin7, Ab7, Bm7, E7, Bbm7, Eb7, Abmin7, Db7, Ebmin7, Ab7, B7, Bb7, Ebmin7, CΦ7, F7b9, Bb7, Eb7, Db7, Cb7, Bb7, Abmin7, Db7, GbMaj7, Cb7, Bb7, Eb7, Db7, Cb7, Bb7, Ebmin7, CΦ7, FΦ7, Bb7alt., Ebmin7, Ab7, Bm7, E7, Bbm7, Eb7, Abmin7, Db7, Ebmin7, Ab7, Cb7, Bb7, Ebmin7, Ab7, Cb7, Bb7, Ebmin7.

MILES DAVIS - "ROUND MIDNIGHT"

"THE THERONIUS MONK STORY"

(361) SAGA OF HARRISON CRABFEATHERS S. KUHN 365.

The musical score consists of eight staves of handwritten notation on five-line staff paper. The staves are labeled with chords and modes:

- Staff 1: E<sub>min</sub>, C<sub>Maj</sub><sup>7</sup>
- Staff 2: A<sub>min</sub>, E<sub>min</sub>
- Staff 3: D<sub>min</sub>, B<sub>b</sub>Maj<sup>7</sup>
- Staff 4: G<sub>min</sub>, D<sub>min</sub>
- Staff 5: AbMaj<sup>7</sup>
- Staff 6: C<sub>min</sub>, AbMaj<sup>7</sup>
- Staff 7: F<sub>min</sub>, C<sub>min</sub><sup>7</sup> (marked "fus")
- Staff 8: Solo: E<sub>min</sub><sup>7</sup> (AEOLIAN), C (Lyd.)

Below Staff 8, there are three additional staves:

- D<sub>min</sub><sup>7</sup> (AEOL.), B<sub>b</sub> (Lyd.)
- D<sub>min</sub><sup>7</sup>
- Ab (Lyd.), C<sub>min</sub><sup>7</sup> (AEOL.)

A circled "8" is placed under the first measure of the eighth staff, and a circled "4" is placed under the second measure of the ninth staff. The score concludes with a final section:

(AFTER SOLOS D.C. al ⑦)

STEVE LORIN - "LIVE IN NEW YORK" & "CHICKEN FEATHERS"

366.

## SAME SHAME

BOBBY HUTCHERSON

D 4 (A PEDAL)  $\text{Ab}^+$   $\text{Gbmaj}^7$   $\text{GbMaj}^7(\#5)$   $\text{Bb}^7$   $\text{F}$   $\text{Dmi}$   $\text{F}$   $\text{Dmi}$   $\text{Ab}^+$   $\text{Gbmaj}^7$   $\text{Bb}^7$

Bobby Hutcherson - "TOTAL ECLIPSE"

# SATIN DOLL

DUKE ELLINGTON

D:2/4 | **Dm7** **G7** | **Dm7** **G7** | **Em7** **A7**  
**Em7** **A7** | **F#7** **(A7)** **D7** | **Abm7** **Db7**  
**C** | **EΦ7** **A7b9** | **C** | **Dm7** **DΦ7** **Em7**  
**Gm7** **C7** | **Fmaj7** | **Gm7** **C7**  
**Em7** **D7** | **Dm7** **G7** | **Em7** **A7**  
**Dm7** **G7** | **Em7** **A7**  
**F#7** **(A7)** **D7** | **Abm7** **Db7** | **C** | **(EΦ7** **A7b9)**

DUKE - "70<sup>TH</sup> BIRTHDAY" & "ELLINGTONIA, VOL. 2"

368.

SCOTCHA'N' SODAGUARD

AbMaj<sup>7</sup> D<sup>b</sup>9 E<sup>b</sup>6 Gmin<sup>7</sup> C<sup>7</sup>  
 F<sup>7</sup> Fmin<sup>7</sup> B<sup>b</sup>7 1. Dmin Abmin G<sup>7</sup>

2. E<sup>b</sup>9 B<sup>b</sup>min<sup>7</sup> E<sup>b</sup>9 E<sup>b</sup>7 AbMaj<sup>7</sup>  
 Eb Fmin<sup>7</sup> B<sup>b</sup>7 EbMaj<sup>7</sup> F9 D<sup>b</sup>9  
 B<sup>b</sup>7 Fmin<sup>7</sup> B<sup>b</sup>7 AbMaj<sup>7</sup> D<sup>b</sup>9  
 Eb G<sup>b</sup>6 Gmin<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Fmin<sup>7</sup> B<sup>b</sup>7  
 Gmin<sup>7</sup> C<sup>7</sup> Fmin<sup>7</sup> B<sup>b</sup>7 Ab<sup>7</sup>  
 Eb

CHARLIE PARKER

## (MED. BOP) SCRAPPLE FROM THE APPLE

The musical score is handwritten on five-line staff paper. It features six staves of music, likely for a jazz ensemble. The notation includes various chords and rhythmic patterns. Chords labeled include Gmin7, C7, C7b9, FMaj7, Amin7, D7, and F. The score is divided into sections by vertical bar lines and measures. The first two staves begin with Gmin7 chords. The third staff starts with a C7b9 chord. The fourth staff begins with an FMaj7 chord. The fifth staff starts with an Amin7 chord, followed by a D7 chord. The sixth staff begins with a F chord. The music continues with various chords and rhythmic patterns across the staves.

"CHARLIE PARKER - BE BOP - VOL. 3"

370.  
LATIN)

# SEA JOURNEY

CHICK COREA

(Ami #5) (Ami #5)  
(Ami)

(last x)

F Maj7      //      E7#9      //

F Maj7      //      A7      //

D Maj7 C# min7      B min7 E7 b9      (Ami)      (F) :

RECORDED AS "SONG FOR SALLY" ON CHICK COREA'S PIANO IMPROV. I

372.  
 (SAL. NO) SELF PORTRAIT IN 3 COLORS C. MINCUS

(INTRO:  
 D<sup>b</sup>7 E<sup>b</sup>Maj<sup>7</sup> B<sup>b</sup> | E<sup>b</sup>Maj<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> | A: B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7

COUNTERLINE  
 2ND X ONLY

Abmi<sup>7</sup> D<sup>b</sup>7 | G<sup>b</sup>Maj<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> | Cmi<sup>7</sup> F<sup>b</sup>7

Ebmi<sup>7</sup> Ab<sup>b</sup>sus4 | Emaj<sup>7</sup> | EbMaj<sup>7</sup> A<sup>b</sup> | Emaj<sup>7</sup>

EbMaj<sup>7</sup> Gmi<sup>7</sup> | C<sup>b</sup> | Fmi<sup>7</sup> B<sup>b</sup>7

Emi<sup>7</sup> B<sup>b</sup>7 | EbMaj<sup>7</sup> DbMaj<sup>7</sup> | C<sup>b</sup>7 B<sup>b</sup>Maj<sup>7</sup> | EbMaj<sup>7</sup>

LAST X

CHARLES MINGUS - "BETTER GET IT IN YOUR SOUL"

EAST JAZZ) SEMBLANCE

373.  
KEITH JARRETT

2/4 | E-sus4 | D Maj7 D7 | Eb7 |  
3/4 | A b7 Maj7 | D b7 Maj7 | Eb b7 Maj7 | Eb7 |  
| D b7 Maj7 | C7 | F | F#m7(A7) |  
| D b7 Maj7 | B7 |

KEITH JARRETT - "FACING YOU"

374. (FAST LATIN) A SEÑOR MOUSE CHICK COREA (x LAST x)

A handwritten musical score for "Senor Mouse" by Chick Corea. The score consists of six staves of music, each with a key signature and time signature indicated below it. The first staff starts with a key signature of A-flat major (two flats) and a common time (indicated by a 'C'). The second staff starts with a key signature of A-flat major (two flats) and a 2/2 time. The third staff starts with a key signature of D-flat major (one flat) and a 2/2 time. The fourth staff starts with a key signature of A-flat major (two flats) and a 2/2 time. The fifth staff starts with a key signature of E-flat major (two sharps) and a 2/2 time. The sixth staff starts with a key signature of A-flat major (two flats) and a 2/2 time. The score includes various musical markings such as grace notes, slurs, and dynamic changes. The title "SEÑOR MOUSE" is written above the first staff, and "CHICK COREA" is written above the second staff. The instruction "(x LAST x)" is written above the last staff.

(A<sup>b</sup>) C  
(A<sup>b</sup>) 2:  
(D<sup>b</sup>) 2:  
(A<sup>b</sup>) 2:  
(E<sup>b</sup>) 2:  
(A<sup>b</sup>) 2: (TO A)

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

375.

F#7      Bmin      B7      E7

C(3)      Bmin

B7      E7

B7      E7

A7min      (103)

B7      E7

E7      E7

E7      E7

E7      E7

E7      E7

E7      E7

E7      E7

D.C. (TO A)

(SR. MOUSE PG. 2)

PLAY WHOLE FORM AGAIN THEN TAKE 2ND END ON NEXT PG.

(SR. MOUSE Pg. 3)

Handwritten musical score for SR. MOUSE Pg. 3, featuring six staves of music. The score includes dynamic markings such as  $\text{f}$ ,  $\text{ff}$ ,  $\text{p}$ ,  $\text{pp}$ , and  $\text{mf}$ . Articulation marks like  $\text{sf}$  (sforzando),  $\text{sfz}$ , and  $\text{sfz}$  are also present. Performance instructions include  $\text{F#sus}$  and finer. The score consists of six staves, with the first three staves ending with a repeat sign and the last three staves continuing the piece.

C. COREA - "CRYSTAL SILENCE" "HYMN OF THE 7<sup>TH</sup> GALAXY"

(MED.)

## SERENADE TO A CUCKOO

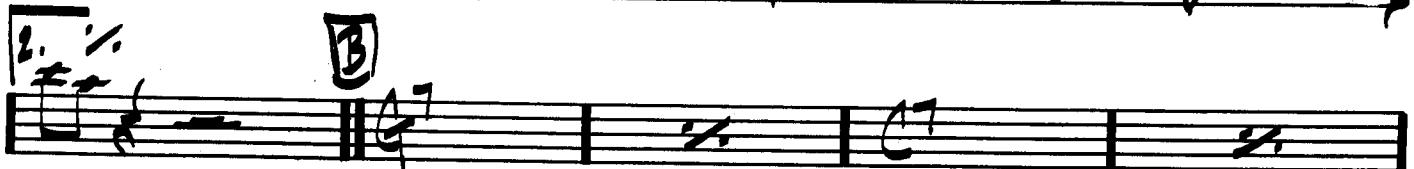
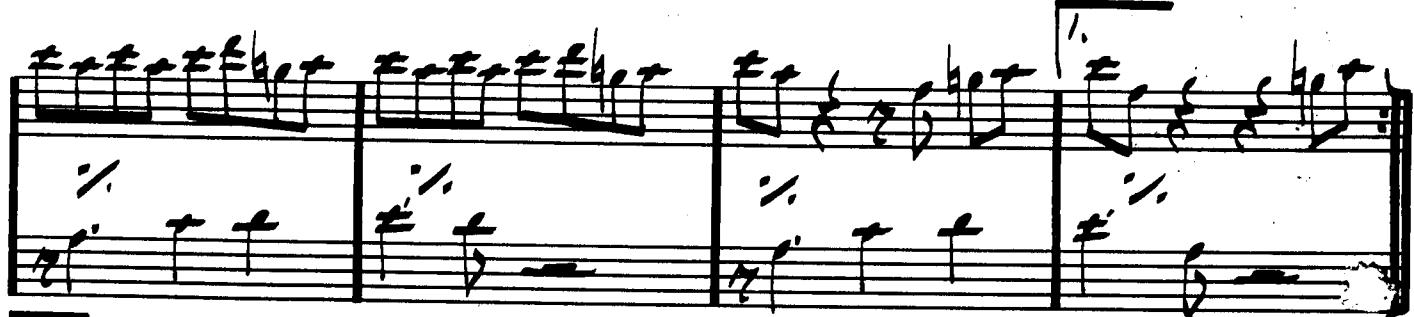
ROLAND KERK 378

A handwritten musical score for 'Serenade to a Cuckoo' by Roland Kirk. The score consists of six staves of music. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The first staff starts with a forte dynamic, indicated by a large 'F' above the staff. The second staff begins with a forte dynamic. The third staff starts with a forte dynamic. The fourth staff begins with a forte dynamic. The fifth staff begins with a forte dynamic. The sixth staff begins with a forte dynamic. The music features various note heads, stems, and rests. Chords are labeled below the staff, such as E minor, F# minor, G major, and D major. Measures are separated by vertical bar lines. The score is written on five-line staff paper.

378.  
(MED. UP)SEVEN COME ELEVENBENNY GOLSON  
CHRISTIAN

D: bb b b A (USE BASS LINE AT A FOR SOLO INTRO: 8 BARS) —

A



B



C



(first 5 min) SEVEN STEPS TO HEAVEN

379.  
MILES

**INTRO:**

F Maj<sup>7</sup> E<sup>bb</sup> Dm<sup>7</sup> A<sup>bb7</sup> G<sup>7</sup>  
 (Gm<sup>7</sup>) (C<sup>7</sup>) EbMaj<sup>7</sup> E F Maj<sup>7</sup>  
 C Maj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>  
 EbMaj<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 F Maj<sup>7</sup> Bb<sup>7</sup> E<sup>bb</sup> A<sup>7</sup> Dm<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>  
 (Gm<sup>7</sup>) (C<sup>7</sup>) EbMaj<sup>7</sup> E F Maj<sup>7</sup>

MILES DAVIS - "FOUR & MORE"

380.

(MID SWING)  
(8va throughout)SHADES OF LIGHT

HUBERT LAWS

The musical score is handwritten on five staves of five-line staff paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns and rests, with a vertical bar line followed by a bass clef, a key signature of one flat (Bb), and a common time signature. Below this, the staff continues with eighth-note patterns and rests, ending with a single eighth note. The second staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a single eighth note followed by a rest, then a vertical bar line with a bass clef, a key signature of one flat (Bb), and a common time signature. This pattern repeats. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns and rests, with a vertical bar line followed by a bass clef, a key signature of one flat (Bb), and a common time signature. Below this, the staff continues with eighth-note patterns and rests, ending with a single eighth note. The fourth staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a single eighth note followed by a rest, then a vertical bar line with a bass clef, a key signature of one flat (Bb), and a common time signature. This pattern repeats. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns and rests, with a vertical bar line followed by a bass clef, a key signature of one flat (Bb), and a common time signature. Below this, the staff continues with eighth-note patterns and rests, ending with a single eighth note.

HUBERT LAWS - "LAWS CAUSE"

(Slow Bossa)

THE SHADOW OF YOUR SMILE

J. MANDEL

D:  $\frac{2}{4}$ )  $F\#m7$   $B7(9)-(b9)$   $Em7$   $A7$   
 $Am7$   $D7$   $G Maj7$   $C Maj7$   
 $F\#7$   $B7$   $Em7$   $Em7/D$   
 $C\#7$   $F\#7$   $F\#m7$   $B7$   
 $F\#m7$   $B7(9)-(b9)$   $Em7$   $A7$   
 $Am7$   $D7$   $B7$   $E7 alt.$   
 $Am7$   $Cm7$   $F7$   $Bm7$   $E7b9$   
 $A7$   $Eb7$   $Am7$   $D7b9$   $G6$   $(B7)$   
 $(E7)$

382.

SIDEWINDER

LEE MORGAN

Handwritten musical score for "SIDEWINDER" by Lee Morgan, featuring ten staves of jazz notation. The score includes various chords and performance instructions such as "BASS CONTINUE SIMILE" and "Coda".

**Chords and Labels:**

- Staff 1: D7, E♭7
- Staff 2: (D7 E♭7) [BASS CONTINUE SIMILE]
- Staff 3: G7 A♭7
- Staff 4: D7 E♭7
- Staff 5: G♯7 C7b9
- Staff 6: F#m7 Bb7
- Staff 7: D7 E♭7
- Staff 8: E♭7
- Staff 9: Coda
- Staff 10: (BREAK) (PICKUP FILE)

**Performance Instructions:**

- Staff 2: (BASS CONTINUE SIMILE)
- Staff 9: Coda
- Staff 10: (BREAK) (PICKUP FILE)

(MED.SLOW) SING ME SOFTLY OF THE BLUES CARLA BLEY

Handwritten musical score for "Sing Me Softly of the Blues" by Carla Bley. The score consists of six staves of music for piano or keyboard. The first staff starts with an introduction in F major, followed by chords in B7b9, B7b9, F7, E7sus4, and E7. Subsequent staves feature chords such as A7, D7, A7, D7, B7b9, F7, E7sus4, A7 (B5), D7#9, B7, F7, E7, B7b9, G7, F7, E7sus4, A7, G7, F7, E7sus4, and B7b9. The score concludes with a final section labeled "ENDSNG:" featuring chords in A7, D7, F7, E7, and A7.

Handwritten musical score for "Duster" by Gary Burton. It features a single staff of music with chords in A7, D7, F7, E7, and A7. Below the staff, the word "RIT." is written with a series of dots indicating a ritardando.

GARY BURTON - "DUSTER"

384.

# SKATING IN CENTRAL PARK

JOHN LEWIS

(A) C Maj<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> G<sup>7</sup>

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

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

D min<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> 1. G<sup>7</sup> 2. C<sup>7</sup>

B F min F min/E fine F min/Eb F min/D

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

A min A min/G F#7

F min7 D min7 G7

D.C. *ad finem*

(FORM: AABA)

BELL EVANS &amp; JIM HALL - "UNDER CURRENT"

(SAMBA)

SLOWLY GONE, BYGONE

DAVE SAMUELS

(INTRO: Gsus4

Music score for 'Slowly Gone, Bygone' (Samba) Intro:

- Staff 1: Gsus4
- Staff 2: E7, FMaj7, B7, CMaj7, C#07, Dm7
- Staff 3: B7, CMaj7, F#9
- Staff 4: FMaj7, CMaj7, D7
- Staff 5: G7sus4

386.  
(SAX)

# SOLAR

MILES DAVIS

The musical score consists of four staves of handwritten jazz notation. The first staff (top) starts with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns and rests. The second staff (middle) starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a C major chord and a G minor seventh chord. The third staff (bottom) starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a C major chord and an F major seventh chord. The fourth staff (bottom) starts with a bass clef, a key signature of one sharp, and a common time signature. It includes an E minor seventh chord, an A major chord, a D major seventh chord, a D major chord, and a G major seventh chord.

MILES DAVIS - "WALKIN"

~~BRASS~~) SOLITUDE DUKE ELLINGTON 387.

Handwritten musical score for "Solitude" by Duke Ellington. The score is composed of six staves of music. Chords are indicated above the notes. The chords include:

- Staff 1: D♭Maj⁷, B♭min⁷, E♭min⁷
- Staff 2: A♭⁷, E♭min⁷
- Staff 3: G♭Maj⁷, G⁰, D♭⁶/A♭, A♭⁷, D♭Maj⁷, D♭⁷, A♭min⁷, D♭⁷
- Staff 4: G♭maj⁷, G⁰, D♭⁶/A♭, B♭⁷b⁹, E♭min⁷, A♭⁷
- Staff 5: D♭Maj⁷, E♭min⁷, E⁰, D♭Maj⁷/F, G⁷b⁵, G♭Maj⁷, E♭⁷, B♭⁷
- Staff 6: E♭min⁷, A♭⁷, D♭Maj⁷, (E♭min⁷ A♭⁷)

"MASTERPIECES BY ELLINGTON"

388.

(MUSICAL) (NEO.JAZZ) SOME DAY MY PRINCE WILL COME (CHURCHILL)

A handwritten musical score for a piano piece. The score consists of six staves, each representing a different section of the composition. The staves are arranged vertically, with each staff containing a series of piano chords indicated by Roman numerals and some specific notes. The chords are labeled with their names above the staff, such as BbMaj7, D7⁹⁵, EbMaj7, G7, Cmi7, G7, C7, F7, Dmi7, C#⁹, Cmi7, F7, Dmi7, Db⁹, Cmi7, F7, Fmi7, Bb7, Eb, E⁹, Bb/F, Cmi7/F, F7, Bb, and Eb. The music is written in common time (indicated by 'C') and uses various key signatures, including B-flat major, D major, E-flat major, G major, C minor, G major, C major, F major, D minor, C-sharp ninth, C minor, F major, D minor, D-flat ninth, C minor, F major, F minor, B-flat seventh, E-flat, E-nine, B-flat, and C minor/F.

BILL EVANS - "PORTRAIT IN JAZZ"

MILES DAVIS - "SOME DAY MY PRINCE WILL COME"

(BALLAD)

## SOME OTHER TIME

BERNSTEIN,  
COMDEN, GREEN

D:2) | C Maj<sup>7</sup> G<sup>7sus4</sup> | / | C Maj<sup>9</sup> G<sup>7sus4</sup>

C<sup>7sus4</sup> / D<sup>7sus4</sup> F<sup>min7</sup> E<sup>min7</sup> / A<sup>7sus4</sup> / D<sup>min7</sup> E<sup>min7</sup> F<sup>Maj7</sup> G<sup>7sus4</sup>

C Maj<sup>7</sup> G<sup>7sus4</sup> | 1. C Maj<sup>7</sup> G<sup>7sus4</sup> | 2. C Maj<sup>7</sup> / B<sup>bmin7</sup> E<sup>b7</sup>

Ab Maj<sup>7</sup> Eb<sup>7sus4</sup> (fine) | Ab Maj<sup>7</sup> Eb<sup>7(b9)</sup>

Ab Maj<sup>7</sup> Amaj<sup>7(11)</sup> Ab Maj<sup>7</sup> G<sup>7(b13)</sup> C Maj<sup>7</sup> E<sup>min7</sup> A<sup>min7</sup> E<sup>b7</sup>

D<sup>7sus4</sup> → D<sup>7</sup> G<sup>7sus4</sup> | D.C. al FINE

BILL EVANS - "VILLAGE VANGUARD"

GARY BURTON &amp; RALPH TOWNER - "MATCHBOOK"

390.

ROCK = 120

SOME SKUNK FUNKRANDY BRECKER

HORNS

BASS

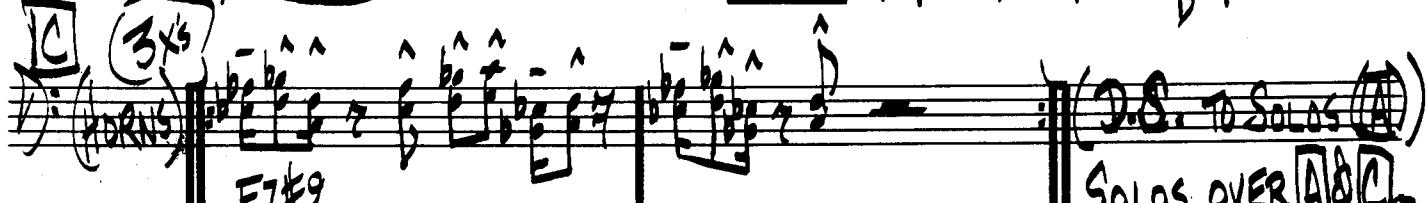
(SIMILE - COL BAR 4)

(SIMILE - COL. BAR 4)

G/bb      D/bb      G/bb/D/bb      A/bb      D7#9

(2ND END - V.S.)  
NEXT PG.

MIKE &amp; RANDY BRECKER - "BRECKER BROTHERS"



(SKUNK FUNK-Pg. 2)

392.

SOMETIME AGOSERGEI MIHANOVICH

$\text{D:3}$ )  $C\text{Maj}^7$   $G7\text{sust}$   $C\text{Maj}^7$   $G7\text{sust}$

$C\text{Maj}^7$   $G7\text{sust}$   $E\phi^7$   $A7$

$D\text{mi}^7$   $G7$   $E7$   $A\text{mi}^7$

$D7$   $E^b\text{mi}^7 \quad A\flat^7$   $D\text{mi}^7 \quad G7$

$D\text{mi}^7$   $G7$   $E\text{mi}^7$   $A7$

$D\text{mi}^7$   $G7$   $B\flat^7$   $A7$

$D\text{mi}^7$   $G7$   $C\text{Maj}^7$   $(D\text{mi}^7 \quad G7)$

ART GARNER &amp; SIM HALL - INTERACTION //

393.

(SWING  $\text{d} = 60$ ) SONG

SU BALCOMB

F Maj<sup>7</sup> Gb Maj<sup>7</sup> F mi<sup>7</sup> Gb Maj<sup>7</sup> F Maj<sup>7</sup> Gb Maj<sup>7</sup> F mi<sup>7</sup> Gb Maj<sup>7</sup>  
 Eb<sup>7</sup> Ab<sup>7</sup> Db<sup>7</sup> Gb Maj<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> 1. Db<sup>7</sup> C<sup>7sus4</sup>  
 2. Db<sup>7</sup> C mi<sup>7</sup> Cb Maj<sup>7</sup>(#11) C<sup>7sus4</sup> D. Coda  
 Cb Maj<sup>7</sup>(#11) C<sup>7sus4</sup> D. Coda  
 E<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Gb Maj<sup>7</sup> Eb mi<sup>7</sup> Ab<sup>7</sup> D mi<sup>7</sup> G<sup>7</sup>  
 A<sup>7</sup> D<sup>7</sup> Db<sup>7</sup>(#9)  
 CODA FOR END ONLY  
 FORM - AABA  
 DR. SOLOS - USE 1ST ENDING FOR LAST

394.

(NEO-LATIN)

## SONG FOR MY FATHER H. SILVER

Staff 1: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 2: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 3: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 4: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 5: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 1: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 2: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 3: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 4: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 5: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 1: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 2: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 3: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 4: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 5: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 1: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 2: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 3: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 4: Bass clef, F# major, Common time. Measures show eighth-note patterns and rests.

Staff 5: Treble clef, F# major, Common time. Measures show eighth-note patterns and rests.

HORACE SILVER - "SONG FOR MY FATHER"

THE SONG IS YOU

*(D:4)*

1. C Maj<sup>7</sup> C° Dmi<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> Emi Dmi<sup>7</sup> G<sup>7</sup> (Fmi<sup>7</sup> Bb<sup>7</sup>) DΦ<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

2. C Maj<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

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

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

C Maj<sup>7</sup> C° Dmi<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> Fmi<sup>6</sup>

Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (Dmi<sup>7</sup> G<sup>7</sup>)

396  
ROCK)

# SON OF MR. GREEN GENES

FRANK ZAPPA

A handwritten musical score for a guitar part. The score consists of six staves of tablature, each with a different tuning indicated above it:

- Staff 1: Tuning A (DADGAD), time signature 2/4. It features a D major chord followed by a G chord.
- Staff 2: Tuning D (DADGBE), time signature 2/4. It features a D major chord followed by a G chord.
- Staff 3: Tuning C (CGEGCG), time signature common time. It features a C major chord followed by an Ami chord.
- Staff 4: Tuning F (FADGBE), time signature common time. It features an F major chord followed by a G chord.
- Staff 5: Tuning Ami (AEGCFB), time signature common time. It features an Ami chord followed by a Bb major chord.
- Staff 6: Tuning Bb (BEBGDE), time signature common time. It features a Bb major chord followed by a G chord.

The score includes various performance techniques such as slurs, grace notes, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). There are also two sections of guitar solos, each consisting of a series of chords and a melodic line.

B SOLOS:

Handwritten guitar solo tabs for the 'B SOLOS' section. The first solo consists of a series of chords: Dmi, G, Dmi, G, Ami, C. The second solo consists of a series of chords: Ami, C, F/G, Ami, Bb, G. Below these, there is a melodic line starting with a C note, followed by a Bb note, and then a D note. The tablature uses standard six-string guitar notation with vertical bar lines indicating measures.

FRANK ZAPPA - "HOT RATS"

(BALLAD)

# SOPHISTICATED LADY

DUKE ELLINGTON 397.

A

Handwritten musical score for Sophisticated Lady, section A. The score consists of four staves of music. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of 128. The second staff starts with a treble clef, a key signature of one flat, and a tempo marking of 109. The third staff starts with a bass clef, a key signature of one flat, and a tempo marking of 107. The fourth staff starts with a treble clef, a key signature of one flat, and a tempo marking of 107. The music includes various chords and rests, with some notes connected by slurs. There is a bracket on the right side of the page labeled "(Ab° AbMaj⁷)".

(Ab° AbMaj⁷)

Handwritten musical score for Sophisticated Lady, section A continuation. This section starts with a bass clef, a key signature of one flat, and a tempo marking of 107. It continues the melodic line from the previous section, featuring eighth-note patterns and rests. The music concludes with a final chord of AbMaj⁷.

B

Handwritten musical score for Sophisticated Lady, section B. The score consists of four staves of music. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of 107. The second staff starts with a treble clef, a key signature of one flat, and a tempo marking of 107. The third staff starts with a bass clef, a key signature of one flat, and a tempo marking of 107. The fourth staff starts with a treble clef, a key signature of one flat, and a tempo marking of 107. The music includes eighth-note patterns and rests, with some notes connected by slurs. The section ends with a final chord of G Maj⁷ / E min⁷.

Handwritten musical score for Sophisticated Lady, section B continuation. This section starts with a bass clef, a key signature of one flat, and a tempo marking of 107. It continues the melodic line from the previous section, featuring eighth-note patterns and rests. The music concludes with a final chord of G Maj⁷ / E min⁷.

(D.S. al. ⚡)

Handwritten musical score for Sophisticated Lady, section B final part. The score consists of four staves of music. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of 107. The second staff starts with a treble clef, a key signature of one flat, and a tempo marking of 107. The third staff starts with a bass clef, a key signature of one flat, and a tempo marking of 107. The fourth staff starts with a treble clef, a key signature of one flat, and a tempo marking of 107. The music includes eighth-note patterns and rests, with some notes connected by slurs. The section ends with a final chord of G Maj⁷ / E min⁷.

Handwritten musical score for Sophisticated Lady, section B final part continuation. The score consists of two staves of music. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of 107. The second staff starts with a treble clef, a key signature of one flat, and a tempo marking of 107. The music includes eighth-note patterns and rests, with some notes connected by slurs. The section ends with a final chord of G Maj⁷.

398.  
 (EASY JAZZ) THE SORCERER HERBIE HANCOCK

D7(b9) B7 Emin7 Dmin7

DflatMaj7 DflatMaj7 A7(#9) D7(9)

AflatMaj7 Gmin7 Eflatmin(Δ7) Amin7

Cmin7 Gmin7 A7sus4 BflatMaj7 Ab7

HERBIE HANCOCK - "SPEAK LIKE A CHILD"  
 MILES DAVIS - "SORCERER"

(I.J.D. JAZZ)

SO WHAT

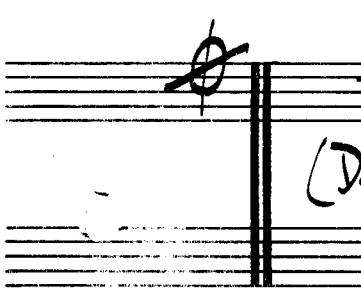
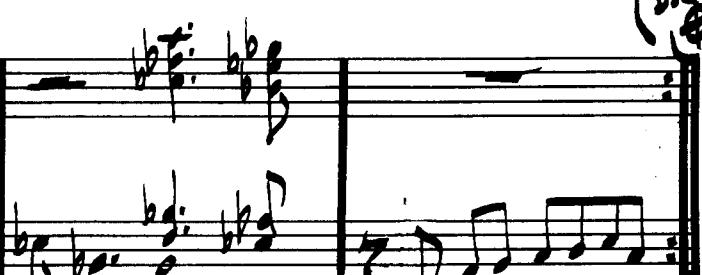
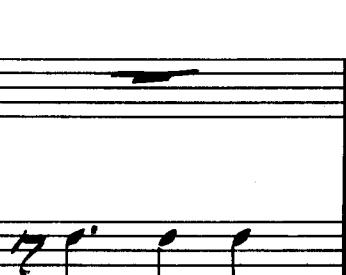
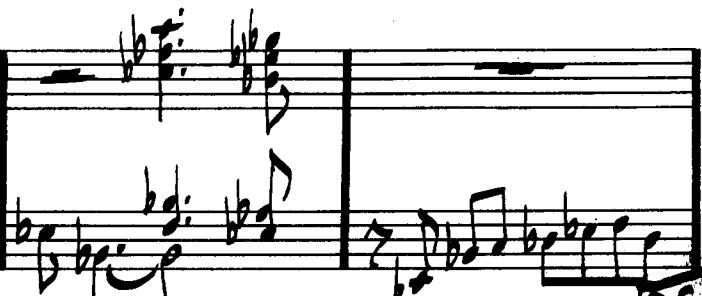
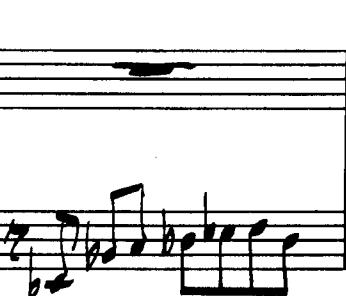
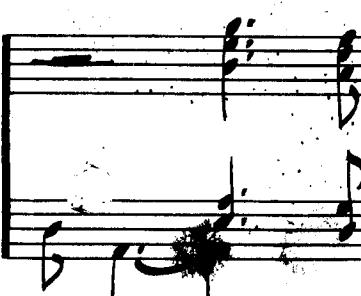
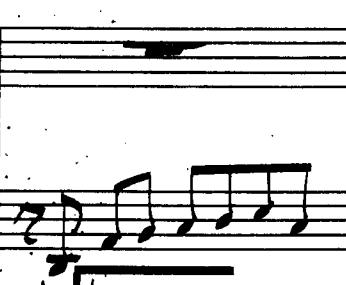
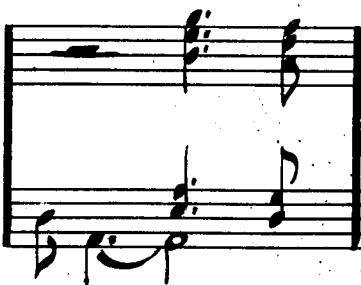
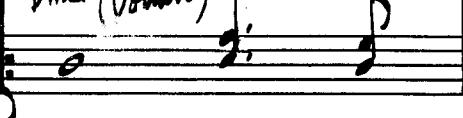
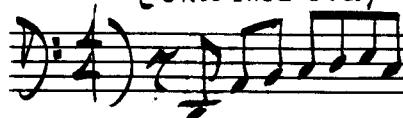
MILES DAVIS

399.



(BASS LINE 8va)

Dm7 (Dorian)



(SOLOS ON ENTIRE FORM:)

(Dm7)

Dm7

Eb7

Dm7

16

8

8

400.  
(♩=60)

# SPACE CIRCUS (PART 1) CHICK COREA

MELODY TRACT (12x)

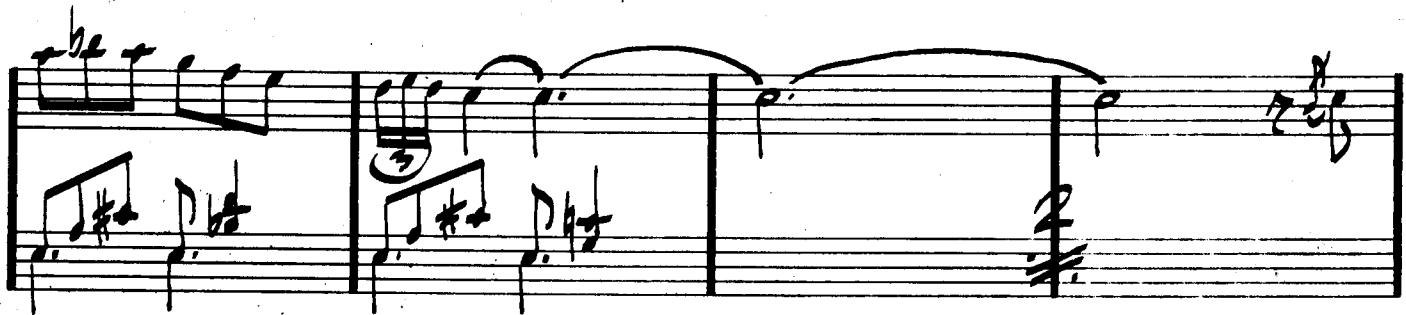
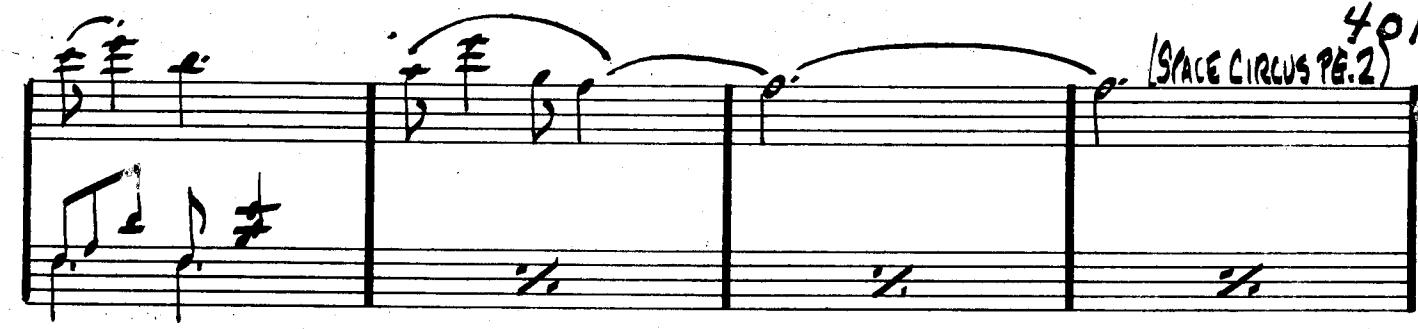
(3x's)

The musical score consists of six staves of handwritten music. The first staff uses a treble clef and common time (indicated by a 'C'). The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time. The fifth staff uses a treble clef and common time. The sixth staff uses a bass clef and common time. The music features various note heads, stems, and rests, with some notes having horizontal lines above them. Measures are separated by vertical bar lines. The tempo is marked as 400 BPM with a quarter note equivalent to 60.

(CONTINUED NEXT PG.)

CHICK COREA - "Hymn of the 7th Galaxy"

40.  
(SPACE CIRCUS PG.2)



(ROCK)  
402.

# SPACE CIRCUS - PART II

CHICK COREA

(ROCK)  
402.

DRUMS

PIANO

PIANO FILL (Emi<sup>7</sup>)

Solo Fills { 1st x Drums  
2nd x Guitar  
3rd x Bass }

8

(ENTER ALL)

(SPACE CIRCUS PG1.)

403.8

403.8

C Fmaj7 E Ami G C

REPEAT UNTIL CUE (DR. FILL w/ FIGURE)

Col BAR #1

Col (2)

ON CUE

2.

D.S. & 2ND END

OPEN FOR SOLO'S ON Emi 7

D.S. al solo AFTER SOLO's

RITARD

G/B C

fine

G C E G A

404.

(MED.SWING)

# SPEAK NO EVIL

WAYNE SHORTER

The musical score is handwritten on six staves. The first staff shows a treble clef, a 2/4 time signature, and a key signature of one sharp. It includes chords Cmin7, D♭Maj7, Cmin7, and D♭Maj7. The second staff starts with Cmin7, followed by D♭Maj7, Cmin7, and D♭Maj7. The third staff features EminII, A+7, DminII, G+7, A7b5, and B♭min7. The fourth staff includes A7b5, 1. B♭min7, and 2. B♭min7. The fifth staff contains Cmin7, A♭7, A♭7, Gmin7, Gb7b5, Gb7b5, and D♭7. The sixth staff concludes with D♭7 and ends with a bracket labeled "D.S. al IND END".

WAYNE SHORTER - "SPEAK NO EVIL"

EVEN 8THS)

# SPRAL DANCE

KEITH JARRETT

405.

INTR.:

(OPEN VAMP FOR SOLO)



GB(9)  
B3

Ab / Db

Eb7

E F7 (sus4) Bb min

E F (Eb) F7sus4

D.C. - THEN USE INTRO VAMP FOR SOLOS

(ENDING)

(FADE)



KEITH JARRETT - "BELONGING"

406.

(BALLAD)

SPRING IS HERERODGERS & HART

Ab<sup>o</sup> Ab<sup>o</sup> Ab<sup>o</sup> Ab

C<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Cmin<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> E<sup>b7</sup>  
2x(Bbm<sup>7</sup> G<sup>b7</sup>)

1. AbMaj<sup>7</sup> Fmi<sup>7</sup> Bbm<sup>7</sup> C<sup>7 alt.</sup>  
Fmi Bb<sup>b7</sup> E<sup>b7</sup>

2. AbMaj<sup>7</sup> Fmi<sup>7</sup> Bbm<sup>7</sup> E<sup>b7</sup> Bbm<sup>7</sup> E<sup>b7</sup>  
Cmin<sup>7</sup> Fmi<sup>7</sup> Cmin<sup>7</sup> Fmi<sup>7</sup> D<sup>7</sup> Dbmib<sup>6</sup>  
Cmin<sup>7</sup> Fmi<sup>7</sup> Bbm<sup>7</sup> E<sup>b7</sup> Ab<sup>o</sup> DbMaj<sup>7</sup> Ab<sup>o</sup> (Bbm<sup>7</sup> E<sup>b7</sup>)

"BILL EVANS AT TOWN HALL - VOL. I"

(BALLAD)

STAR-CROSSED LOVERSDUKE ELLINGTON

The musical score is handwritten on eight staves. The first staff starts with a 12/8 time signature. Chords include GbMaj7, A7/G, DbMaj7/Ab, Bbmaj7, Ebmin7, Ab7, Dm7(b5), G7(b5), GbMaj7, A7/G, DbMaj7/Ab, Bbmaj7, G7, C7b9, Fmin, Gb/Ab, Fmin/Ab, Eb7, Ab7b9, Eb7, Ab7, Ab7, Db7b9, GbMaj7, Gbmaj7, Ebmin7, Ab7, DbMaj7, Db7, GbMaj7, Eb7, DbMaj7/Ab, Bbmaj7, Ebmin7, Ab7, 1. DbMaj7, A7, Ab7#, G7b5, 2. DbMaj7.

DUKE ELLINGTON - "THE GREAT PARIS CONCERT"

408.

# STELLA BY STARLIGHT

VICTOR YOUNG

The musical score consists of ten staves of handwritten piano-roll style notation. Chords are labeled above the notes. The chords include:

- Staff 1: D<sup>ø</sup>7, E<sup>ø</sup>7, A7b9, Cmin7, F7
- Staff 2: Fmin7, Bb7, EbMaj7, Ab7
- Staff 3: BbMaj7, E<sup>ø</sup>7, A7b9, Dmin7, Bbmaj7, Eb7
- Staff 4: FMaj7, E<sup>ø</sup>7, A7, A<sup>ø</sup>7, D7b9
- Staff 5: G7, Cmin7, G7
- Staff 6: Ab7, Bbmaj7
- Staff 7: E<sup>ø</sup>7, A7b9, D<sup>ø</sup>7, G7b9
- Staff 8: C<sup>ø</sup>7, F7b9, Bbmaj7

MELES DAVIS - "MY FUNNY VALENTINE" "MILES IN CONCERT"

(<sup>1</sup>ST) JAZZ )  
MINOR BLUES -

# STEPS

CHICK COREA

409.

*MINOR BLUES*

C min

F min

Ab7 E7 D7 Cb7

2. (out chorusing or Solos)

Cb7 C min

F min

Ab E Db Cb C min

C. COREA - "NOW HE SOBS"

410.  
(Med. Slow) STOLEN MOMENTS OLIVER NELSON

(SOLO for ENDING) (SOLOS ON C MINOR BLUES)

OLIVER NELSON - "BLUE & THE ABSTRACT TRUTH"

EDGAR SAMSON  
CHICK WEBB

# STOMPIN' AT THE SAVOY

The musical score consists of six staves of handwritten jazz notation. The first staff shows a solo line with chords (Ab7), (DbMaj7), (Ab7), (DbMaj7), and (D7). The second staff features a bass line with chords (Ebm7), (Ab7), (Db6), (Bb7), (Ebm7), (Ab7), and (D7). The third staff contains a series of eighth-note chords: B7, F#7, B7, E7, F7, and E7. The fourth staff includes a solo line with chords A7, Ab7, DbMaj7, and Ab7. The fifth staff shows a bass line with chords (DbMaj7), (D7), (Ebm7), and (Ab7). The sixth staff concludes with a solo line ending on an Ab7 chord.

ART FARMER - "LIVE AT THE HALF NOTE"

412.

Straight, No Chaser

L. MONK

The musical score is handwritten on five staves. Staff 1 (D major, 2/4) has a treble clef, a key signature of one sharp, and a 2/4 time signature. Staff 2 (E minor, 2/4) has a bass clef, a key signature of one flat, and a 2/4 time signature. Staff 3 (B minor, 3/4) has a bass clef, a key signature of one flat, and a 3/4 time signature. Staff 4 (A minor, 2/4) has a bass clef, a key signature of one flat, and a 2/4 time signature. Staff 5 (C major, 2/4) has a bass clef, a key signature of zero sharps or flats, and a 2/4 time signature. Chords labeled include F7, Bb7, and Gm7. The music consists of eighth-note patterns and some sixteenth-note figures.

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

MILES DAVIS - "MILESTONES"

# MILES DAVIS

413.

( 304 )

# STUFF

- 100 -

D: 2) TIME ON D<sup>b</sup>(#9) 14

D<sup>b</sup> 14

B<sup>b</sup> C<sup>b</sup> B<sup>b</sup> (B<sup>b</sup>)

D<sup>b</sup>(#11)

C<sup>b</sup> C/D<sup>b</sup>

D<sup>b</sup>

C

G<sub>min</sub>

G

D<sup>b</sup>

(G)

2) 2) TIME ON D<sup>b</sup>#9 4

# MILES DAVIS - "MILES IN THE SKY"

414.

(SWING)

SUGAR

STANLEY TURRENTINE

A handwritten musical score for a single melodic line, likely for a jazz or blues performance. The score consists of six staves of music, each with a bass staff at the bottom. The top five staves are connected by vertical bar lines and feature various rhythmic patterns and rests. Chords are indicated below the staff, such as Cmin7(A#7), D#7, G#7, Cmin7(A#7), Dmin7(9), Cmin7(9), and Emin7(9). The bottom staff shows a continuous bass line. Measure numbers 1. and 2. are present above the first and second staves respectively. The score is written on lined paper.

STANLEY TURRENTINE - "THE BADDEST TURRENTINE"

(Bossa)

SUMMER SAMBA

Handwritten musical score for a piece titled "SUMMER SAMBA". The score consists of six staves of music, each with a different melodic line. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. The third staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. The fourth staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. The fifth staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. The sixth staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. The music includes various note heads, stems, and rests, as well as some handwritten lyrics and chords below the staff lines.

4/4  
(MOD. FAST)

# SWEDISH PASTRY

BARNEY KESSEL

4/4  
(MOD. FAST)

SWEDISH PASTRY

BARNEY KESSEL

B7 | E7 | Bb | Bb / Cm7 / | Bb / Dm7 / | Cm7 | F1 | Bb |

BILL EVANS - "LIVE AT SHELLY'S MANNE HOLE"  
BERRY MULLIGAN TENTET - "WALKING SHOES"

(5022) SWEET GEORGIA BRIGHT <sup>417.</sup> CHAS. LLOYD

417.

CHAS. L. LLOYD

Treble: Rest, then melodic line.  
Bass: Bass clef, dynamic 'C', label 'Bass'.

Handwritten musical score for two voices. The top staff consists of two measures of music, each starting with a clef (F or C) and a key signature. The notes are represented by various symbols like dots, crosses, and vertical strokes. The bottom staff consists of four measures, each labeled with a letter: 'C', 'A.', 'B.', and 'D.'. The labels 'A.' and 'B.' are positioned under the first two measures of the bottom staff, while 'C' and 'D.' are under the last two measures.

A handwritten musical score for soprano voice, page 10, featuring four measures of music. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic (f) and includes a fermata over the first note. Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 concludes with a half note followed by a fermata.

A handwritten musical score page showing measures 11 through 14. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measures 11 and 12 show eighth-note patterns. Measure 13 begins with a bass note followed by a treble note. Measure 14 concludes with a single bass note.

418.  
(ROCK)

# SWEET HENRY

STEVE SWALLOW  
JACK GREGG

The musical score consists of six staves of handwritten notation. The first staff starts with a D chord, followed by a F#min7/C# chord, a Bmin chord, a Bmin7/A chord, a G chord, a CMaj7 chord, and a D chord. The second staff begins with a Bmin chord, followed by a Bmin7/A chord, an E/G# chord, an A chord, a G chord, an A7sus4 chord, and a D chord. The third staff starts with an A/E chord, followed by an E chord, an E/D chord, a B chord, an E/B chord, a B1 chord, and an E/B chord. The fourth staff begins with a B/C# chord, followed by an E/B chord, a B chord, an E/B chord, an A7 chord, and an A7 chord. The fifth staff starts with a D/G/D chord, followed by a D1 chord, a G chord, an E/G# chord, an A7 chord, and an A7 chord. The sixth staff starts with a G/D chord, followed by a D chord, a D/C chord, a C chord, and a D chord. The seventh staff starts with a G/B chord, followed by a D/A chord, a (VAMP: A) section, an A7 chord, and a D chord. The eighth staff concludes with a D chord, followed by a F#min7/C# chord, a Bmin chord, a Bmin7/A chord, a G chord, a CMaj7 chord, and a D chord. The ninth staff is labeled "ENDING:" and ends with a "Rit..." (ritardando).

GARY BURTON / STEVE SWALLOW - "HOTEL HELLO"

(BALLO)

# SWEET RAIN

MICHAEL GIBBS

419.

The musical score consists of four staves of handwritten notation. Staff 1 (top) shows a treble clef, a key signature of D major (two sharps), and a time signature of 2/4. It includes a measure with a 3 over a bracket, a measure with a 3 over a bracket, a measure with sixteenth-note patterns, and a measure with a 3 over a bracket. Staff 2 (second from top) shows a treble clef, a key signature of A major (one sharp), and a time signature of 2/4. It includes measures for F7 alt., Gb Maj7, Ab7, and Dm7/ D7 G7. Staff 3 (third from top) shows a treble clef, a key signature of C major (no sharps or flats), and a time signature of 2/4. It includes measures for C7#II, B7#II, Bb7#II, and A7#II. Staff 4 (bottom) shows a treble clef, a key signature of D major (two sharps), and a time signature of 2/4. It includes measures for Dm7, Emaj7/Db, A7/Db, and Gbmaj7/Db. The notation uses various performance markings like slurs, grace notes, and dynamic markings like p.

ENDING: #<sup>1</sup>  
#<sup>2</sup>

STAN GETZ - "SWEET RAIN"

MICHAEL GIBBS - "MICHAEL GIBBS"

GARY BURTON - "DUSTER"

Dm7

420.

## TAKE FIVE

PAUL DESMOND

Handwritten musical score for "Take Five" by Paul Desmond. The score consists of ten 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 measures by vertical bar lines. Chords are labeled above the staff, and dynamic markings like 'p.' (piano) and 'f' (forte) are placed below the staff. The score includes various rhythmic patterns, including eighth-note and sixteenth-note figures. The title "TAKE FIVE" is written in large, bold letters at the top center, and the author's name "PAUL DESMOND" is written in cursive at the top right.

Below the main score, there is a single-line handwritten note:

DAVE BRUBECK - "TIME OUT"  
"GREATEST HITS"

421.

# TAKE THE "A" TRAIN

ELLINGTON / STRAYHORN

Handwritten musical score for "Take the 'A' Train" featuring six staves of music. The score includes various chords such as C, Dm7, G7, and D7b5, along with performance markings like "1.", "2.", and "(C)". The music is written in common time.

Handwritten musical score fragment showing a staff with a clef and some notes.

DUKE ELLINGTON - "70<sup>TH</sup> BIRTHDAY"

422.  
(SAX)TAME THY PEN

RICHARD NILES

**A**

**B**

3 alt.

F#mi7(sus4)      E mi7(sus4)

F#mi7(sus4)      E mi7(sus4)      Ab(vid.)(#5)

C(Maj)7      F(Maj)7      Bb(vid.)

FORM: **A A B**

# THERE IS NO GREATER LOVE

SYNTHES  
JONES

Handwritten musical score for "THERE IS NO GREATER LOVE" by Synthes Jones. The score consists of six staves of piano notation. The top staff has lyrics: "I lay down my life for you" (twice), "I lay down my life for you" (twice), and "I lay down my life for you". The chords above the top staff are: B♭ Maj7, E♭7, A♭7, G7, C7, C7, B♭, C7, F7, B♭, G7, C7, B♭, C7, F7, B♭, G7, C7, C7, F7, B♭, (F7). The bottom staff has lyrics: "I lay down my life for you" (twice), "I lay down my life for you" (twice), and "I lay down my life for you". The chords above the bottom staff are: A♭7, D7, Gmin, A♭7, D7, Gmin, A♭7, D7, Gmin, C7, F7, B♭, G7, C7, F7, B♭, (F7).

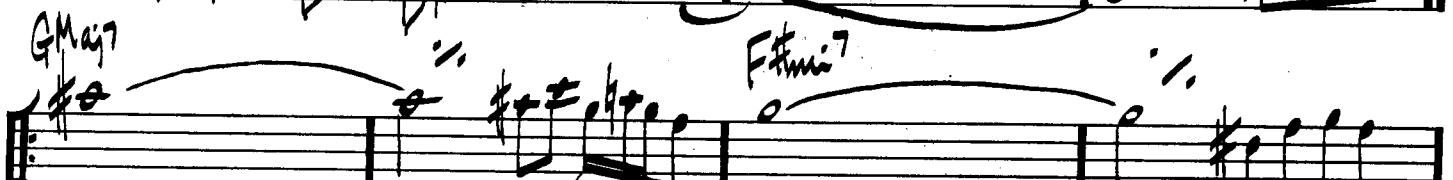
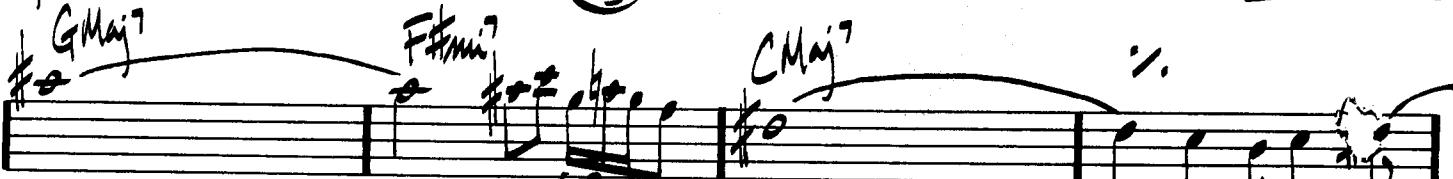
424.

(MED  
STEVEN RIS)TELL ME A BEDTIME STORY

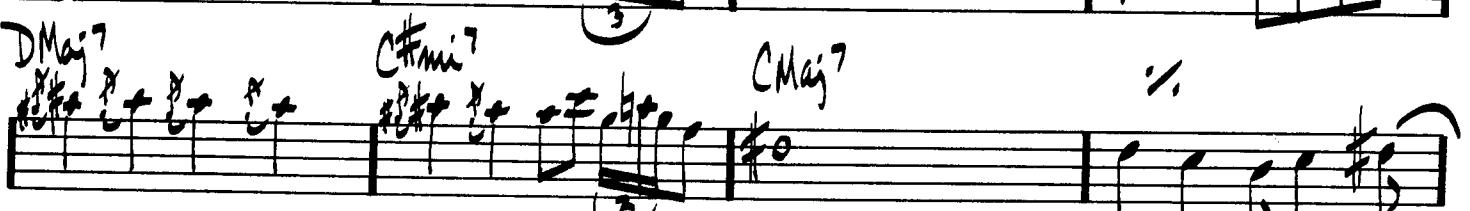
H. HANCOCK

INTRO: G Maj<sup>7</sup>G Maj<sup>7</sup>

F#

G Maj<sup>7</sup>

B Maj<sup>7</sup> G Maj<sup>7</sup> E Maj<sup>7</sup> C Maj<sup>7</sup> B Maj<sup>7</sup> G Maj<sup>7</sup> E Maj<sup>7</sup> C Maj<sup>7</sup>

D Maj<sup>7</sup>

B Maj<sup>7</sup> G Maj<sup>7</sup> E Maj<sup>7</sup> C Maj<sup>7</sup> B Maj<sup>7</sup> G Maj<sup>7</sup> E Maj<sup>7</sup> C Maj<sup>7</sup>

(CONTINUED....)

425.

## (BEDTIME STORY - PG 2.)

Handwritten musical score for a multi-instrument ensemble. The score consists of six staves of music with various chords labeled above the notes. The chords include:

- B<sup>7</sup>sus<sub>4</sub>, B<sup>b7</sup>sus<sub>4</sub>
- A<sup>7</sup>sus<sub>4</sub>
- G<sup>#mi7</sup>
- G<sup>Maj7</sup>
- D<sup>#mi7</sup>
- E<sup>b#mi7</sup>
- E<sup>mi7</sup>
- F<sup>#mi7</sup>
- G<sup>Maj7</sup>
- E<sup>#mi7</sup>
- A<sup>7</sup>
- D<sup>Maj7</sup>
- C<sup>Maj7</sup>
- B<sup>#Maj7</sup>
- G<sup>Maj7</sup>
- E<sup>Maj7</sup>
- C<sup>Maj7</sup>

The score concludes with a section labeled "[ENDING VAMP]" featuring chords:

- E<sup>Maj7</sup>
- C<sup>Maj7</sup>
- B<sup>#Maj7</sup>
- G<sup>Maj7</sup>
- E<sup>Maj7</sup>
- (n) C<sup>Maj7</sup>
- (B<sup>#Maj7</sup>)

HERBIE HANCOCK - "FAT ALBERT ROTUNDA"

426.

WARREN/GORDON

(R) THERE WILL NEVER BE ANOTHER YOU

Handwritten musical score for piano, featuring two staves and various chords. The score includes the following chords:

- Top staff: EbMaj<sup>7</sup>, Cmin<sup>7</sup>, D<sup>Ø7</sup>, G7b9
- Second staff: Bbmaj<sup>7</sup>, Eb<sup>b7</sup>
- Third staff: AbMaj<sup>7</sup>, F<sup>Ø7</sup>, Bb<sup>b7</sup>, EbMaj<sup>7</sup>, Cmin<sup>7</sup>
- Fourth staff: F<sup>7</sup>, (Cmin<sup>7</sup> F<sup>7</sup>), Fmin<sup>7</sup>, Bb<sup>b7</sup>
- Fifth staff: EbMaj<sup>7</sup>, D<sup>Ø7</sup>, G7b9
- Sixth staff: Cmin<sup>7</sup>, Bbmaj<sup>7</sup>, Eb<sup>b7</sup>
- Seventh staff: AbMaj<sup>7</sup>, F<sup>Ø7</sup>, Bb<sup>b7</sup>, EbMaj<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>
- Eighth staff: EbMaj<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, Fmin<sup>7</sup>, Bb<sup>b7</sup>, Eb<sup>b</sup> (Bb<sup>b7</sup>)

427.  
GERSHWIN(BASSO) THEY CAN'T TAKE THAT AWAY FROM ME

(B<sup>b</sup>7sus4) Eb - - G<sup>b</sup> Fm7 B<sup>b</sup>7sus4  
 B<sup>b</sup>m7 Eb 1. Ab C7 (F7) B<sup>b</sup>7sus4  
 2. Ab Db7 Eb Gm7 C7 Gm7 C7  
 Gm7 A+7 Am7 D7 Gm7 C7 Gm7/G7 C7  
 F7 B<sup>b</sup>7sus4 Eb - , G<sup>b</sup>  
 Fm7 B<sup>b</sup>7sus4 B<sup>b</sup>m7 Eb7  
 Ab Bb7 Cm7 Db7 Eb Eo Fm7 Bb7  
 Eb Bb7sus4

428.

(MED. JAZZ ROCK)

THINK ON MEGEORGE CABLES

Handwritten musical score for "THINK ON ME" by George Cables. The score is in 4/4 time and includes four staves of music. The first two staves show chords D7sus4 and F7sus4. The third staff shows chords B Maj7, B (14th) Bb, Bb Maj7, Bbmin7, A7#11, A2 min7, A7min7, Gb, and E Maj7. The fourth staff shows chords (E Maj7), Fmin7, Bb7, Eb Maj7, A7(b9), or Gb Maj7. The fifth staff shows chords Eb Maj7, A7(b9), Dmin7, G7, Emin7, A7, Dmin7, Bb Maj7, Eb Maj7, Dmin7(sus4), and G7.

Handwritten musical score for "THINK ON ME" by George Cables. The score is in 4/4 time and includes four staves of music. The first two staves show chords D7sus4 and F7sus4. The third staff shows chords B Maj7, B (14th) Bb, Bb Maj7, Bbmin7, A7#11, A2 min7, A7min7, Gb, and E Maj7. The fourth staff shows chords (E Maj7), Fmin7, Bb7, Eb Maj7, A7(b9), or Gb Maj7. The fifth staff shows chords Eb Maj7, A7(b9), Dmin7, G7, Emin7, A7, Dmin7, Bb Maj7, Eb Maj7, Dmin7(sus4), and G7.

Handwritten musical score for "THINK ON ME" by George Cables. The score is in 4/4 time and includes four staves of music. The first two staves show chords D7sus4 and F7sus4. The third staff shows chords B Maj7, B (14th) Bb, Bb Maj7, Bbmin7, A7#11, A2 min7, A7min7, Gb, and E Maj7. The fourth staff shows chords (E Maj7), Fmin7, Bb7, Eb Maj7, A7(b9), or Gb Maj7. The fifth staff shows chords Eb Maj7, A7(b9), Dmin7, G7, Emin7, A7, Dmin7, Bb Maj7, Eb Maj7, Dmin7(sus4), and G7.

Handwritten musical score for "THINK ON ME" by George Cables. The score is in 4/4 time and includes four staves of music. The first two staves show chords D7sus4 and F7sus4. The third staff shows chords B Maj7, B (14th) Bb, Bb Maj7, Bbmin7, A7#11, A2 min7, A7min7, Gb, and E Maj7. The fourth staff shows chords (E Maj7), Fmin7, Bb7, Eb Maj7, A7(b9), or Gb Maj7. The fifth staff shows chords Eb Maj7, A7(b9), Dmin7, G7, Emin7, A7, Dmin7, Bb Maj7, Eb Maj7, Dmin7(sus4), and G7.

Handwritten musical score for "THINK ON ME" by George Cables. The score is in 4/4 time and includes four staves of music. The first two staves show chords D7sus4 and F7sus4. The third staff shows chords B Maj7, B (14th) Bb, Bb Maj7, Bbmin7, A7#11, A2 min7, A7min7, Gb, and E Maj7. The fourth staff shows chords (E Maj7), Fmin7, Bb7, Eb Maj7, A7(b9), or Gb Maj7. The fifth staff shows chords Eb Maj7, A7(b9), Dmin7, G7, Emin7, A7, Dmin7, Bb Maj7, Eb Maj7, Dmin7(sus4), and G7.

(Sax. WALTZ)

MCCOY TYNERTHREE FLOWERS

Handwritten musical score for "Three Flowers" by McCoy Tyner. The score consists of two staves of music, each with four measures. The key signature changes throughout the piece, indicated by Roman numerals and sharps or flats. The first staff starts in D (Db Maj 7), followed by Eb Maj 7, Db Maj 7, and Eb Maj 7 again. The second staff starts in G (G Maj 7), followed by F7, G Maj 7, and F7 again. The third staff starts in E (E Maj 7), followed by D7, E Maj 7, and F#m7 Bb7. The fourth staff starts in G (G Maj 7), followed by F7, G Maj 7, and F7 again. The music is written in common time (indicated by a '3') and includes various dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The score is on five-line staff paper.

430.

(MED. FAST JAZZ)

CHICK COREATONES FOR JOAN'S BONES

Handwritten musical score for Chick Corea's "Tones for Joan's Bones". The score consists of eight staves of music, each with a different key signature and harmonic progression. The keys include D Maj<sup>7</sup>, G min<sup>7</sup>/D, D<sup>7</sup>(#9), F<sup>7</sup>, B<sup>b</sup>, Ab min<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>ø<sup>7</sup>, E b7(#9), Ab min<sup>7</sup>, Eb min<sup>7</sup>/G<sup>b</sup>, B<sup>b</sup>ø/F, E Maj<sup>7</sup>, Eb Maj<sup>7</sup>, G<sup>b</sup> Maj<sup>7</sup>, F Maj<sup>7</sup>, A Maj<sup>7</sup>, C Maj<sup>7</sup>, Eb Maj<sup>7</sup>, Db min<sup>7</sup>, A7(b5), D Maj<sup>7</sup>, G min<sup>7</sup>/D, D<sup>7</sup>(#9), F<sup>7</sup>(b9), B<sup>b</sup>, Ab min<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, and A7(b5). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings like pp, f, and sforzando (sf).

(TONES FOR JOHN'S BONES - Pg 2.) 431.

E<sub>min</sub>⁷ A⁷ B<sub>b</sub>⁹ B<sub>min</sub>⁷ E⁷  
E<sub>min</sub>⁷ F#⁷ F<sub>min</sub>⁷ B<sub>b</sub>⁷ Eb D<sub>min</sub>⁷ C<sub>min</sub>⁷ F¹  
E<sub>min</sub>⁷ F#<sub>min</sub>⁷ G F¹(b5) EbMaj⁷(#11) ∴

CHICK COREA - "INNER SPACE"

432.

BILL EVANSTIME REMEMBERED

Handwritten musical score for "TIME REMEMBERED" by Bill Evans, featuring a single melodic line on five-line staff paper. The score includes various chords and key changes indicated above the staff.

**Chords and Key Changes:**

- Measure 1: Bmin<sup>9</sup>, C Maj<sup>7</sup>(#11)
- Measure 2: F Maj<sup>7</sup>, E min<sup>9</sup>
- Measure 3: A min<sup>9</sup>, D min<sup>7</sup>, G min<sup>7</sup>, Eb Maj<sup>7</sup>, Ab Maj<sup>7</sup>
- Measure 4: A min<sup>9</sup>, D min<sup>9</sup>, G min<sup>7</sup>, C min<sup>9</sup>
- Measure 5: F min<sup>9</sup>, E min<sup>9</sup>, B min<sup>9</sup>, #2.
- Measure 6: Eb min<sup>9</sup>, A min<sup>11</sup>, C min<sup>9</sup>, F# min<sup>9</sup>
- Measure 7: B min<sup>9</sup>, G min<sup>9</sup>, Eb Maj<sup>7</sup>, D min<sup>9</sup>
- Measure 8: C min<sup>9</sup>

**Performance Instructions:**

- Measure 1: 2/4 time signature, key of B major.
- Measure 2: Key of F major.
- Measure 3: Key of A minor.
- Measure 4: Key of D minor.
- Measure 5: Key of G minor.
- Measure 6: Key of Eb major.
- Measure 7: Key of B minor.
- Measure 8: Key of C minor.

(ROCK)

# TOUGH TALK

JAZZ CRUSADERS <sup>433</sup>

Handwritten musical score for 'Tough Talk'. The top staff is in 4/4 time, F major, and the bottom staff is in 2/4 time, F major. The score consists of two measures followed by a repeat sign.

Handwritten musical score for 'Tough Talk'. The top staff is in 2/4 time, F major, and the bottom staff is in 2/4 time, F major. The score consists of two measures followed by a repeat sign.

Handwritten musical score for 'Tough Talk'. The top staff is in 2/4 time, F major, and the bottom staff is in 2/4 time, F major. The score consists of two measures followed by a repeat sign.

Handwritten musical score for 'Tough Talk'. The top staff is in 2/4 time, F major, and the bottom staff is in 2/4 time, F major. The score consists of two measures followed by a repeat sign.

JAZZ CRUSADERS - "2<sup>ND</sup> CRUSADE"

434.  
(MED.)

# TRAIN SAMBA

GARY MCFARLAND

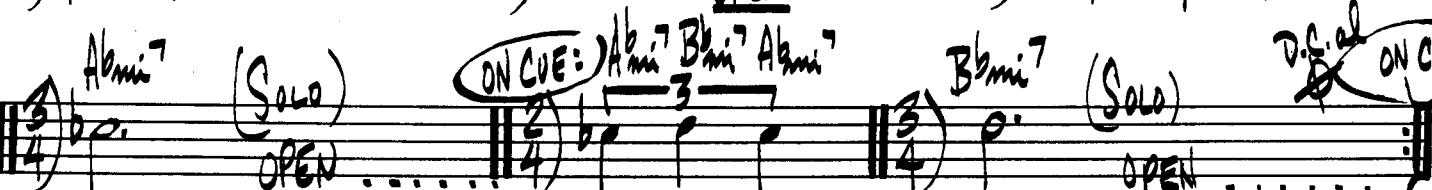
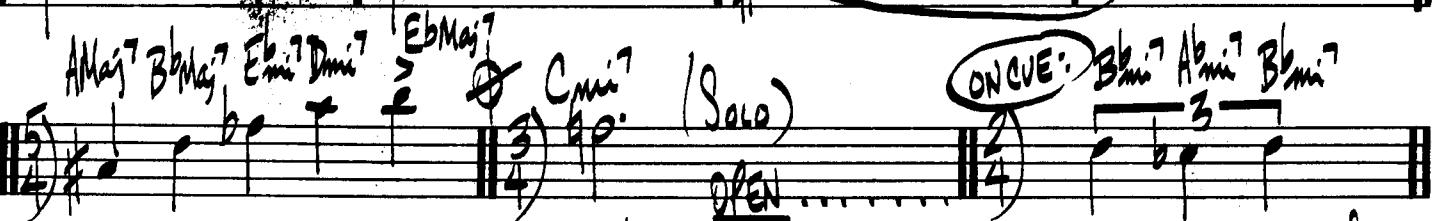
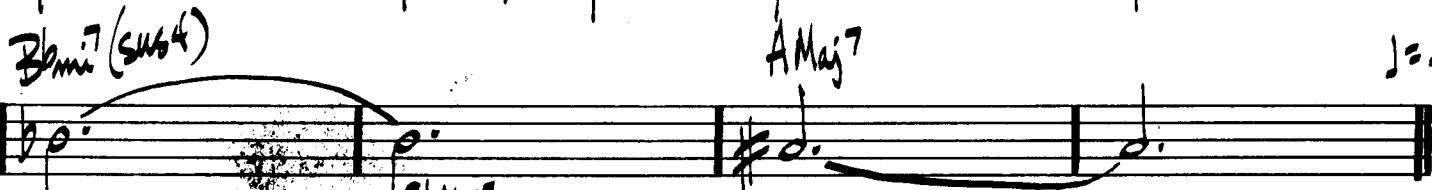
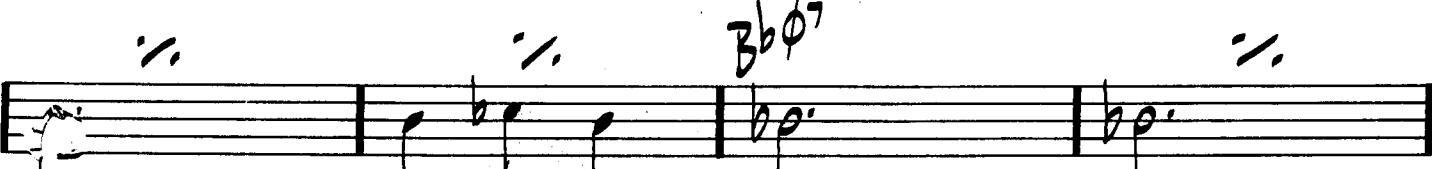
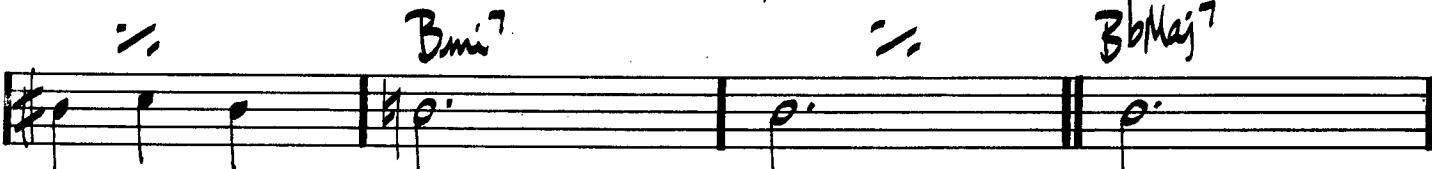
A handwritten musical score for "Train Samba" by Gary McFarland. The score consists of ten staves of music for a single instrument, likely piano or guitar. The music is in common time. The first staff begins with a Gmin7 chord, followed by a C7 chord. The second staff begins with a Gmin7 chord, followed by a C7 chord, then an Eb7(9) chord, and an Ab7(9) chord. The third staff begins with a Cmin7 chord, followed by an F7 chord, then an Ebmin7 chord, and an Ab13 chord. The fourth staff begins with a F#min7 chord, followed by a B7 chord, then an FMaj7 chord, and an EMaj7 chord, leading to an A7 chord. The fifth staff begins with an Emin7 chord, followed by an A7 chord, then a Dmin7 chord, and a G7 chord. The sixth staff begins with a CMaj7 chord, followed by a Cmin7 chord, an Ab7 chord, a Gmin7 chord, and a C7 chord. The seventh staff begins with a Gmin7 chord, followed by a C7 chord, and ends with a repeat sign and the instruction "D.C. al Fine". The score includes various slurs, grace notes, and dynamic markings.

# TRANCE

STEVE KUHN

435.

DRUMS  
STRAIGHT 8THS B Maj<sup>7</sup>



STEVE KUHN - "TRANCE"

436.  
13 BOSSA)

IRISSE

A.C. FORBES

Bb  
 BbMaj<sup>7</sup>  
 GbMaj<sup>7</sup>  
 B'  
 Bb  
 BbMaj<sup>7</sup>  
 Dmin<sup>7</sup>  
 G7b9  
 Cmin<sup>7</sup>  
 Ami<sup>7</sup> D<sup>7</sup>  
 Gmin<sup>7</sup>  
 A7 alt.  
 D<sup>Maj</sup>  
 Emi<sup>7</sup> A<sup>7</sup>  
 Dmin<sup>7</sup> G7  
 Cmin<sup>7</sup> F<sup>7</sup>  
 Bb  
 BbMaj<sup>7</sup>  
 Bbmin<sup>7</sup>  
 Eb7  
 Bb  
 BbMaj<sup>7</sup>  
 Fmi<sup>7</sup>  
 Bb  
 EbMaj<sup>7</sup>  
 Ab7  
 Dmin<sup>7</sup> Gmin<sup>7</sup>  
 C7  
 Cmin<sup>7</sup>  
 F7  
 Bbmin<sup>7</sup>  
 Eb7  
 %  
 //      //  
 A.C. SOBIM - "WAVE"

(MED. UP)

# TUNE-UP

MILES DAVIS

437.

1. Staff: Key signature of one flat, common time. Notes:  $\text{B}^{\flat}$ ,  $\text{D}$ ,  $\text{E}^{\flat}$ ,  $\text{G}$ ,  $\text{A}^{\flat}$ ,  $\text{C}$ ,  $\text{D}^{\flat}$ . Chords:  $\text{Emin}^7$ ,  $\text{A}^7$ ,  $\text{D}\text{Maj}^7$ .

2. Staff: Key signature of one flat, common time. Notes:  $\text{B}^{\flat}$ ,  $\text{D}$ ,  $\text{E}^{\flat}$ ,  $\text{G}$ ,  $\text{A}^{\flat}$ ,  $\text{C}$ ,  $\text{D}^{\flat}$ . Chords:  $\text{Dm}^7$ ,  $\text{G}^7$ ,  $\text{C}\text{Maj}^7$ .

3. Staff: Key signature of one sharp, common time. Notes:  $\text{C}$ ,  $\text{D}$ ,  $\text{E}^{\sharp}$ ,  $\text{F}^{\sharp}$ ,  $\text{G}$ ,  $\text{A}^{\sharp}$ ,  $\text{B}^{\sharp}$ . Chords:  $\text{Cmin}^7$ ,  $\text{F}^7$ ,  $\text{Bb}\text{Maj}^7$ ,  $\text{Eb}\text{Maj}^7$ .

4. Staff: Key signature of one sharp, common time. Notes:  $\text{C}$ ,  $\text{D}$ ,  $\text{E}^{\sharp}$ ,  $\text{F}^{\sharp}$ ,  $\text{G}$ ,  $\text{A}^{\sharp}$ ,  $\text{B}^{\sharp}$ . Chords:  $\text{Emin}^7$ ,  $\text{A}^7$ ,  $\text{Bb}\text{Maj}^7$ .

5. Staff: Key signature of one flat, common time. Notes:  $\text{B}^{\flat}$ ,  $\text{D}$ ,  $\text{E}^{\flat}$ ,  $\text{G}$ ,  $\text{A}^{\flat}$ ,  $\text{C}$ ,  $\text{D}^{\flat}$ . Chords:  $\text{Emin}^7$ ,  $\text{A}^7$ .

MILES DAVIS - "DAVIS"

"MILES DAVIS PLAYS JAZZ CLASSICS"

438.  
(BALLAD)

## TURN OUT THE STARS

BILL EVANS

3/4

Chords and markings:

- Chords: BΦ7, E7b9, Ami7, A7b9, Dmi7, G7, CMaj7, Ami7, Fmi7, Bb7, EbMaj7, Cmi7, Ami7, D7, GMaj7, Emi7, C#mi7, F#7, BMaj7, G#mi7, C#mi7, BbΦ7, Eb+7, Ebmi7, FΦ7, Bb7, Emi7, A7, F#mi7, Bmi7, Emi7, A7, DMaj7, Dmi7, G7, Emi7, Ami7, Dmi7, G7, CMaj7, C7, BΦ7, G7 alt., Cmi7, Eb9, AbMaj7, C7, Fmi7, DΦ7, G7sus4, AbMaj7, G7, CMaj7, F#7, BΦ7, E7b9, Ami9, G7b9, C#mi9 (F#7).
- Pedal markings: "A PEDAL", "C PEDAL", "G PEDAL".

BILL EVANS JIM HALL - "INTERMODULATION"

"BILL EVANS AT TOWN HALL - VOL. 1"

(Evening)

# LULLABY ROAD

ART METHERELL

439.

Handwritten musical score for "LULLABY ROAD" by Art Metherell. The score consists of ten staves of music, each with a unique key signature and time signature. The first staff starts in D major (2/4), followed by a section in A major (3/4) with a melodic line. The second staff begins in G minor (3/4). The third staff starts in G minor (3/4) and includes a section in B minor (3/4). The fourth staff starts in A minor (3/4). The fifth staff starts in C# minor (3/4). The sixth staff starts in B minor (3/4). The seventh staff starts in F# minor (3/4). The eighth staff starts in E major (9/8). The ninth staff starts in G# minor (3/4). The tenth staff starts in E minor (3/4). The eleventh staff starts in B major (3/4). The twelfth staff starts in Gb/Bb (3/4). The thirteenth staff starts in B minor (3/4). The fourteenth staff starts in E minor (3/4). The fifteenth staff starts in C (3/4). The sixteenth staff starts in G/B (3/4). The十七th staff starts in Ab minor (9/8). The eighteen staff starts in A/B (3/4).

440.

UP SUMMERED SPRINGFREDDIE HUBBARD

D:3)  BbMaj<sup>7</sup> G<sup>7</sup> b<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>  
 Gmi<sup>7</sup> Fmi<sup>7</sup> E<sup>7</sup> A<sup>7</sup>  
 Dmi<sup>7</sup> EbMaj<sup>7</sup> Dmi<sup>7</sup> EbMaj<sup>7</sup>  
 B<sup>7</sup> E<sup>7</sup> C<sup>7</sup> F<sup>7</sup>  
 Cmi<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> F<sup>7</sup>  
 Gmi<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Maj<sup>7</sup> D<sup>7</sup>  
 AbMaj<sup>7</sup> G<sup>7</sup> alt. Cmi<sup>7</sup> F<sup>7</sup> (D.S. al 2ND END)

FREDDIE HUBBARD - "THE ATLANTIC YEARS"

(SWING)

UPPER MANHATTAN MEDICAL GROUP

441.

B. STRAHHORN

F<sup>ø</sup>      Bb7(b9)      Ebmi<sup>7</sup>      Ab<sup>7</sup>  
 D<sup>b7</sup> D<sup>b6</sup>      1. DbMaj<sup>7</sup>      Dbmi<sup>7</sup>      G<sup>b7</sup>  
 2. DbMaj<sup>7</sup>      2. Abmi<sup>7</sup> Db<sup>7</sup>      Abmi<sup>7</sup> Db<sup>7</sup>  
 G<sup>fø</sup>      C7b9      F Maj<sup>7</sup>      //  
 Abfø<sup>7</sup>      Db7b9      Gbmi      Ab<sup>7</sup>  
 Fø      Bb7b9      Ebmi<sup>7</sup>      Ab<sup>7</sup>  
 D<sup>b7</sup>      //      D<sup>b6</sup>      //  
 D<sup>b7</sup>      //      D<sup>b6</sup>      //

DUKE ELLINGTON - "... AND HIS MOTHER CALLED HIM BILL"

442.

(MED. EVENING)

# VASHKAR

CARLA BLEY

BAEOLIAN      C/B      B PHRYGIAN      C/B

G#mi      B7sus4      B DORIAN      Gmi/B      D Maj7      BbVmi

Bb      Bb      (PHRYGIAN)      Bb      fine

TONY WILLIAMS LIFETIME - "EMERGENCY VOL. I"  
GARY BURTON / STEVE SWALLOW - "HOTEL HELLO"

PAUL BLEY - "FOOTLOOSE"

MED. WALTZ)

# VERY EARLY

BILL EVANS 443.

D: 3/4

CMaj7 Bb7 EbMaj7 Ab7  
DbMaj7 G7 CMaj7 Bb7  
DMaj7 Am7 FMaj7 B7  
Emi9 Ab7 DbMaj7 1. G7 2. G+7  
BMaj7 Ab7 DbMaj7 Bb7  
#F# BMaj7 G7 CMaj7 Ab7  
DbMaj7 G7 CMaj7 A7  
Dmi7 Emi7 FMaj7 G7 Dmi7 Emi7 FMaj7 G7  
(ENDING) CMaj7 AbMaj7 BbMaj7 GMaj7 BMaj7

VLC . . . . .

BILL EVANS - "PEACE PIECES"

444.  
BALLAD)

# VIRGO

WAYNE SHORTER

F Maj<sup>7</sup>      Bb min<sup>7</sup>      Eb<sup>7</sup>      D<sup>9</sup>      Bb<sup>13</sup>      A Maj<sup>7</sup>  
Ami<sup>9</sup>      Fmi<sup>7</sup>      Bb<sup>7</sup>      E<sup>9</sup>      Eb<sup>13</sup>      DMaj<sup>7</sup>  
Dmin<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>      Eb<sup>7</sup>      D<sup>7</sup>      Gmi<sup>7</sup>      Ab<sup>7</sup>  
DbMaj<sup>7</sup>      Dmi<sup>9</sup>      G<sup>7</sup>      Gmi<sup>7</sup>      C#mi<sup>7</sup>      F#<sup>7</sup>  
FMaj<sup>7</sup>      Bb min<sup>7</sup>      Eb<sup>7</sup>      D<sup>9</sup>      Bb<sup>13</sup>      A Maj<sup>7</sup>  
Ami<sup>7</sup>      Fmi<sup>7</sup>      Bb<sup>7</sup>      E<sup>9</sup>      Eb<sup>13</sup>      Dmi<sup>7</sup>      D<sup>7</sup>  
Cmi<sup>7</sup>      F<sup>7</sup>      BbMaj<sup>7</sup>      E+<sup>7</sup>      A+<sup>7</sup>      Dmi<sup>7</sup>  
Gmi<sup>7</sup>      C7

WAYNE SHORTER - "NIGHT DREAMER"

WHY I TELL YOU SEE HER

ROGERS/HART

Handwritten musical score for piano, featuring a single melodic line with harmonic chords indicated above the notes. The score consists of eight staves of music, each ending with a double bar line and repeat dots, indicating a repeating section. The chords are labeled with Roman numerals and accidentals, such as Fmin⁷, Bb⁷, EbMaj⁷, Cmin⁷, etc. The first staff begins with a key signature of D major (one sharp). The second staff begins with a key signature of F major (no sharps or flats). The third staff begins with a key signature of G major (no sharps or flats). The fourth staff begins with a key signature of A⁰⁷ (no sharps or flats). The fifth staff begins with a key signature of Cmin⁷ (no sharps or flats). The sixth staff begins with a key signature of D⁷ (no sharps or flats). The seventh staff begins with a key signature of Gmin⁷ (no sharps or flats). The eighth staff begins with a key signature of C⁹ (no sharps or flats). The music includes various dynamics like forte (f), piano (p), and sforzando (sf).

446.

(MED.)

WALKIN'

CARPENTER

INTRO:

fine

(B-flat 7)

(F 7)

(C 7)

2. (INTO SOLOS)

(ENDING: PLAY A THEN D.C. al fine)

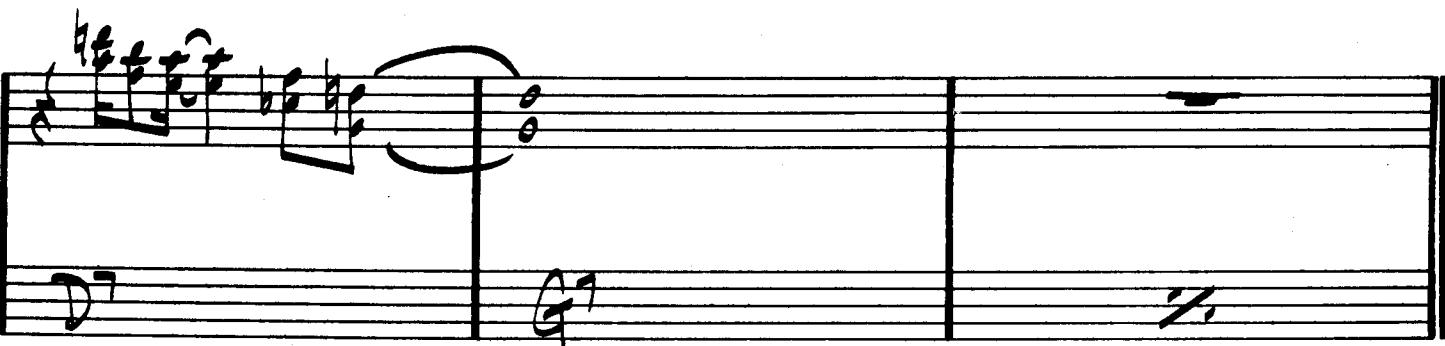
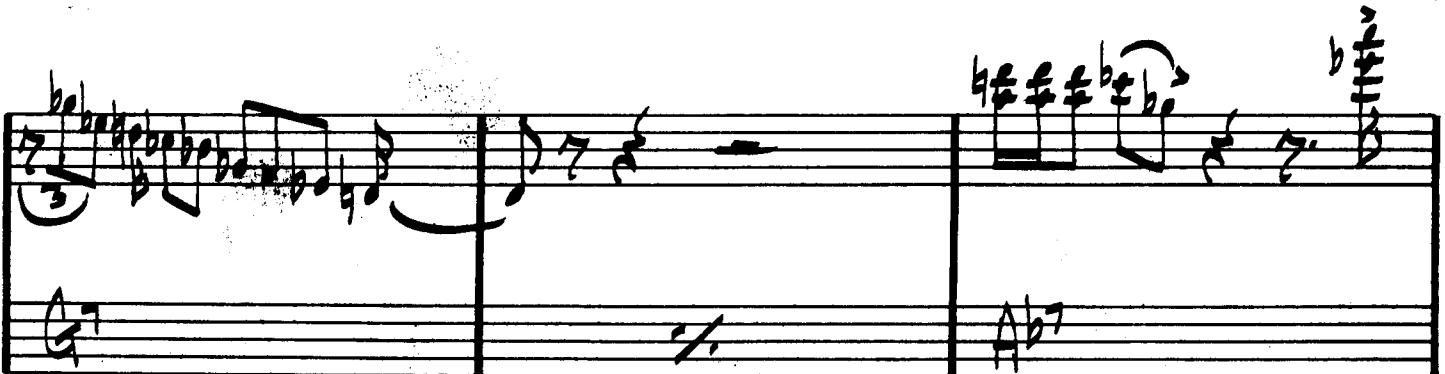
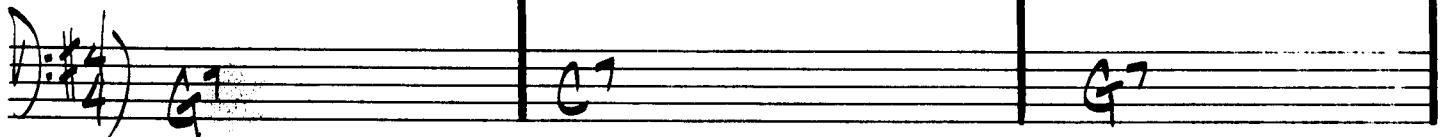
MILES DAVIS - "FOUR &amp; MORE"

(MEO. Rock)

WALTER L.

447

GARY BURTON



GARY BURTON - "CARNAGE HALL"

448.  
(EVEN 8THS BALLAD)

WALTZ

PH MEEHENY

A

B

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

PH MEEHENY - "BREAK SIZE TYPE" (RHYME: SPANISH)

449.

(up)

WALTZ FOR A LOVELY WIFE

Phil Woods

1:3 | B B B | B B B | B B B | B B B | B B B |

D:3 | C Maj | F Maj | F# D7 | F min 6 |

2:3 | B B B | B B B | B B B | B B B | B B B |

A/E | F Maj | F# D7 | G7 | E7/G# |

3:3 | B B B | B B B | B B B | B B B | B B B |

A min | F Maj | B D7 | E7 |

(Solo F Ill) | : | : | : | : |

Bb min 7 | E7 | A min 7 | D7 | A min 7 | D7 | D min 7 | G7 | : |

450.

(JAZZ WALTZ)

WALTZ FOR DEBBY

BILL EVANS

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

1. G min<sup>7</sup> C<sup>7</sup> C<sup>7</sup>/Bb Ami<sup>7</sup> D<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>

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

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

D min<sup>7</sup> F<sup>7</sup> Bb Maj<sup>7</sup> A<sup>7</sup> D min<sup>7</sup> E<sup>7</sup>  
 Ami<sup>7</sup> Ab<sup>7</sup> G min<sup>7</sup> Gb<sup>7</sup> (D.C.)

3. Bb<sup>6</sup> Eb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> B min<sup>7</sup> E<sup>7</sup>  
 Ami<sup>7</sup> Bb Maj<sup>7</sup> Eb<sup>7</sup> Ami<sup>7</sup> Ab<sup>7</sup>

Ami<sup>7</sup> Ab<sup>7</sup> G min<sup>7</sup> C<sup>7</sup>  
 Fb

BILL EVANS - "VILLAGE VANGUARD SESSIONS" "THE BILL EVANS ALBUM"

(MEDIUM)

WALTZIN'VICTOR BRAZIL

D:3) (Cm7) Fm7 G7sus4 EbMaj7 AbMaj7

DbMaj7 G7 Cm7 Dm7 D#m7 Em7

Fm7 Bb EbMaj7 AbMaj7

DbMaj7 G7 Cm7

Bm7 E7 Am7 D7

GMaj7 Em7 F#m7/B GbMaj7(#11)

452.  
BOSSA)WAVESOBIM

(INTRO:

Handwritten musical score for 'WAVE' by Antônio Carlos Jobim. The score consists of eight staves of music, each with a different rhythm pattern. The chords and notes are written in a rhythmic shorthand. The score includes various chords such as Dm7, G13, Bb7, Am7, D7(b9), G7, B9, B7(b9), E7, Bb9, A7, Dm7, G13, F#13, F#7, C9/Bb, EbMaj7, A7(b9), Fm7/Ab, Bb9/Ab, and EbMaj7/G. The score is in 4/4 time and uses a mix of standard notation and rhythmic patterns.

ANTÔNIO CARLOS JOBIM - "WAVE"

# WE'LL BE TOGETHER AGAIN

FISCHER/LAINE

1. G<sup>7</sup> C<sup>b</sup> - - Ab<sup>7</sup> Dm<sup>i7</sup> G<sup>7</sup> Am<sup>i7</sup> 3 3 D<sup>7#11</sup>  
 Bbm<sup>i7</sup> 3 Eb<sup>7</sup> AbMaj<sup>7</sup> DbMaj<sup>7</sup> 3 DΦ<sup>7</sup> G<sup>7</sup>

2. 3 DΦ<sup>7</sup> G<sup>7</sup> C<sup>b</sup> Ab<sup>7</sup> 3 G<sup>7</sup>b<sup>9</sup> Cmib  
 Ab<sup>7</sup> 3 G<sup>7</sup> Cmib DΦ<sup>7</sup>/Ab 3 G<sup>7</sup> 3 CΦ<sup>7</sup>/Gb F<sup>7</sup>  
 AΦ<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C<sup>b</sup> - - Ab<sup>7</sup> Dm<sup>i7</sup> G<sup>7</sup>  
 Am<sup>i7</sup> 3 3 D<sup>7#11</sup> Bbm<sup>i7</sup> 3 Eb<sup>7</sup> AbMaj<sup>7</sup> DbMaj<sup>7</sup>  
 DΦ<sup>7</sup> 3 G<sup>7</sup> C<sup>b</sup> (Dm<sup>i7</sup> G<sup>7</sup>)

454.

(MIDI)

WELL YOU NEEDN'TTHELONIUS MONK

The musical score is handwritten on eight staves. The top two staves feature melodic lines with various note heads and stems. The middle two staves show harmonic chords with Roman numerals (A<sup>7</sup>, B<sup>b7</sup>, B<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>, Ab<sup>b7</sup>, G<sup>7</sup>, C<sup>7</sup>) and sharps/flats. The bottom two staves show bass lines. Key changes are indicated by Roman numerals above the staff: A<sup>7</sup>, B<sup>b7</sup>, B<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>, Ab<sup>b7</sup>, G<sup>7</sup>, C<sup>7</sup>. Dynamics include F1, Gb1, Ab1, and G1. Measures are separated by vertical bar lines, and measures are grouped by double vertical bar lines.

MONK - "THE THELONIUS MONK SECRET"

"THE T. MONK STORY"

"MILES DAVIS PLAYS JAZZ CLASSICS"

(MEDIUM UP)

WEST COAST BLUES

WES MONTGOMERY

455.

Handwritten musical score for "West Coast Blues" by Wes Montgomery. The score consists of four staves of music, each with a key signature and time signature. The first staff starts in B-flat major (B-flat 4) and includes a solo section with chords B-flat 7, A-flat 7, and B-flat 7. The second staff starts in E major (E 4) and includes chords B-flat minor 7, E 7, E-flat 7, B-flat minor 7, E-flat 7, and E-flat minor 7. The third staff starts in B-flat major (B-flat 4) and includes chords B-flat 7, D-flat minor 7, G 7, D-flat minor 7, G 7, C minor 7, and F 7. The fourth staff starts in E major (E 4) and includes chords E-flat 7, B-flat 7, B-flat, D-flat 7, and G-flat major 7. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and some measures contain three or four measures of music. The score is written on five-line staff paper.

456.

(FAST)

# WHAT AM I HERE FOR

DUKE ELLINGTON

D:4

Chords written above the staves:

- CMaj7
- C#o
- Dm7
- G7#II
- Gm7
- C7
- FMaj7
- E7
- Am7
- D7
- Dm7
- Db7
- CMaj7
- C#o
- Dm7
- G7#II
- Gm7
- C7(b9)
- FMaj7
- Bb7
- CMaj7
- C#o
- Dm7
- G7
- F#7
- B7(b9)
- Em7
- D7
- Dm7
- G7
- C
- C

(BALLAD)

## WHAT ARE YOU DOING THE REST OF YOUR LIFE

D:2) 8. Amin Ami<sup>(Δ7)</sup> Ami<sup>7</sup> Ami<sup>6</sup>

Emin<sup>7</sup> Emi<sup>7</sup> Dmi<sup>7</sup> BΦ<sup>7</sup>

1. Bmi<sup>7</sup>/E E<sup>7</sup> 2. AMaj<sup>7</sup>

BΦ<sup>7</sup> E<sup>9</sup> AMaj<sup>7</sup> BΦ<sup>7</sup> E<sup>9</sup> AMaj<sup>7</sup>

Abmi<sup>7</sup> Db<sup>7(b9)</sup> GbMaj<sup>7</sup> Gmi<sup>7</sup> C<sup>7(b9)</sup> FMaj<sup>7</sup> (D.S.al)

Bmi<sup>7</sup>/E E<sup>7</sup> F<sup>6</sup> Dmi E<sup>7</sup>

Fmaj<sup>7</sup> F<sup>7(b5)</sup> Ami/E Bmi<sup>7</sup> E<sup>7</sup>

Amin (BΦ<sup>7</sup> E<sup>7 b9</sup>)

458.

(BRIGHT "3")

WHAT WASCHICK COREA

INTRO:

D:  $\frac{3}{4}$  3 4 | G $\sharp$ min | :. | A Maj | 2 | :. |

(ENDING ONLY:)

B Maj | B Maj<sup>7</sup> A Maj | A G $\sharp$ min | F $\sharp$ min G $\sharp$ min |

A Maj | G $\sharp$ min<sup>9</sup> | G $\sharp$ min<sup>9</sup> |

A Maj<sup>7</sup> | G $\sharp$ min<sup>9</sup> | G $\sharp$ min<sup>9</sup> |

A Maj<sup>7</sup> | B Maj<sup>7</sup> E Maj 7 #11 | E Maj 7 #11 |

(WHAT WAS PG.2)

459.

The musical score consists of four staves of handwritten musical notation. The first staff starts with a chord of  $B\flat$ , followed by a solo section labeled 'A' (boxed) and 'B'. The second staff begins with a chord of  $A\flat$  Maj<sup>7</sup>. The third staff starts with a chord of  $C\sharp$  Maj<sup>7</sup>. The fourth staff starts with a chord of  $D\sharp$  Maj<sup>7</sup>.

SOLOS ON **A** & **B**

ENDING: PLAY INTRO TWICE, THEN LAST 4 BARS OF INTRO TWICE,  
THEN PLAY THE 3 FERMATAS.

CHS - COREA - "NOW HE SINGS - NOW HE SOBS"

460.

## (ALTO) WHAT IS THIS THING CALLED LOVE Cole Porter

Handwritten musical score for alto saxophone, featuring ten staves of music with various chords and rests. Chords labeled include G<sup>7</sup>, C<sup>7</sup>, F<sup>min</sup>, D<sup>7</sup>, G<sup>7 alt.</sup>, C<sup>Maj7</sup>, F<sup>min</sup>, C<sup>7</sup>, D<sup>7</sup>, G<sup>7 alt.</sup>, C<sup>Maj7</sup>, C<sup>min</sup>, C<sup>min7</sup>, F<sup>7</sup>, B<sup>b Maj7</sup>, A<sup>b7</sup>, D<sup>min7</sup>, G<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>min</sup>, D<sup>b7</sup>, G<sup>7</sup>, C<sup>b</sup>, D<sup>7</sup>.

BILL EVANS - "PORTRAIT IN JAZZ"

# WHEN I FALL IN LOVE

HEYMAN/YOUNG

1. EbMaj<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> EbMaj<sup>7</sup>(Ab<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>) F<sup>7</sup> Bb<sup>7</sup>

EbMaj<sup>7</sup> Ab<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>. F<sup>7</sup> B<sup>9</sup> Bb<sup>7</sup>

1. EbMaj<sup>7</sup> A<sup>7</sup> AbMaj<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> AbMaj<sup>7</sup> GΦ<sup>7</sup> C<sup>7</sup> alt.

Fmi<sup>7</sup> D<sup>7</sup> alt. Db<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>

2. EbMaj<sup>7</sup> A<sup>7</sup> alt. AbMaj<sup>7</sup> D<sup>9</sup> Gmi<sup>7</sup> C<sup>7</sup> alt. Fmi<sup>7</sup> D<sup>7</sup>

EbMaj<sup>7</sup>(Ab<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>) B<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> (Fmi<sup>7</sup> Bb<sup>7</sup>)

SAM RIVERS - "A NEW CONCEPTION"

462.  
(BALLAD) WHEN SUNNY GETS BLUE FISHER (SEAGAL)

Handwritten musical score for "When Sunny Gets Blue" by Fisher (Seagal). The score consists of four staves of music, each with a key signature of A minor (no sharps or flats). The time signature varies between common time and 3/4.

**Chords and Progressions:**

- Staff 1: Gmin<sup>7</sup>, C<sup>7sus4</sup>, B<sup>b</sup>min<sup>7</sup>, E<sup>b</sup><sup>7</sup>, FMaj<sup>7</sup>, Gmin<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, B<sup>b</sup><sup>7</sup>, B<sup>b</sup>min<sup>7</sup>, E<sup>b</sup><sup>7</sup>, F<sup>b</sup>/<sub>A</sub>, Abmin<sup>7</sup>, Db<sup>7</sup>, D<sup>7</sup>.
- Staff 2: Gmin<sup>7</sup>, C<sup>7</sup>, B<sup>b</sup><sup>7</sup>, [1. Ami<sup>7</sup>] D<sup>7(b9)</sup>, [2. E<sup>b</sup>mi<sup>7</sup>] A<sup>7(b9)</sup>.
- Staff 3: DMaj<sup>7</sup>, E<sup>b</sup>mi<sup>7</sup>, F<sup>#</sup>mi<sup>7</sup>, B<sup>7(59)</sup>, E<sup>b</sup>mi<sup>7</sup>, A<sup>7(b9)</sup>, DMaj<sup>7</sup>.
- Staff 4: D<sup>b</sup>mi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, Ami<sup>7</sup>, FMaj<sup>7</sup>, D<sup>b</sup>mi<sup>7</sup>, G<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup> (D.S. al).

**Performance Markings:**

- Staff 1: Measure 1 has a 3/4 time signature. Measures 2-3 have a 2/4 time signature.
- Staff 2: Measure 1 has a 2/4 time signature. Measures 2-3 have a 3/4 time signature.
- Staff 3: Measure 1 has a 2/4 time signature. Measures 2-3 have a 3/4 time signature.
- Staff 4: Measure 1 has a 2/4 time signature. Measures 2-3 have a 3/4 time signature.

Continuation of the handwritten musical score for "When Sunny Gets Blue".

**Chords and Progressions:**

- Staff 1: Gmin<sup>7</sup>, C<sup>7 alt.</sup>, F<sup>b</sup><sup>7</sup>, G<sup>b</sup><sup>7</sup>.
- Staff 2: F<sup>b</sup><sup>7</sup>, G<sup>b</sup><sup>7</sup>.
- Staff 3: Gmin<sup>7</sup>, G<sup>b</sup><sup>7</sup>.

**Performance Markings:**

- Staff 1: Measure 1 has a 3/4 time signature. Measures 2-3 have a 2/4 time signature.
- Staff 2: Measure 1 has a 2/4 time signature. Measures 2-3 have a 3/4 time signature.
- Staff 3: Measure 1 has a 2/4 time signature. Measures 2-3 have a 3/4 time signature.

(BALLAD)

WHERE ARE YOUSIMMY McHUGH

*D: Bb D7 F*

*A♭Maj⁷ D♭Maj⁷ Cmi⁷ B° B♭mi⁷ 3 B° Cmi⁷ Fmi⁷*

*B♭mi⁷ 3 B° Cmi⁷ Fmi⁷ 1. B♭mi⁷ E♭⁷ 2. A♭Maj⁷ E♭⁷*

*2. B♭mi⁷ E♭⁷ Abb DbMaj⁷ B♭mi⁷ Gmi⁷ C⁷*

*Fmi⁷ E♭⁷ A♭Maj⁷ Ab⁷ DbMaj⁷ B♭mi⁷ Gmi⁷ C⁷*

*Fmi⁷ B♭⁷ B♭mi⁷ E♭⁷ A♭Maj⁷ D♭Maj⁷ Cmi⁷ B°*

*B♭mi⁷ 3 B° Cmi⁷ Fmi⁷ B♭mi⁷ 3 B° Cmi⁷ Fmi⁷*

*B♭mi⁷ E♭⁷ Abb*

SONNY ROLLINS - "THE BRIDGE"

464.

(MED. WALTZ)

WILD FLOWERWAYNE SHORTER

( $\frac{3}{4}$ )  $Bb\text{Maj}^7$  : :  $A\text{Maj}^7$   $b_f$   $A7(b9)$

$D\text{Maj}^7$  : : : :  $D\text{Maj}^7$  : : : :  $D\text{Maj}^7$  : : : :  $G\text{Maj}^7$  : : : :  $Eb\text{Maj}^7$  : : : :  $G\text{Maj}^7$  : : : :  $E7(\#9)$  : : : :

$Bb\text{Maj}^7$  : : : :  $A\text{Maj}^7$   $b_f$   $A7(b9)$

$G\text{Maj}^7$  : : : :  $C\text{Maj}^7$  : : : :  $F7$  : : : :  $Bb\text{Maj}^7$  : : : :  $Eb\text{Maj}^7$  : : : :  $G\text{Maj}^7$  : : : :  $C7(b9)$  : : : :  $E7(\#9)$  : : : :

$F\text{Maj}^7$  : : : :  $E7(\#9)$  : : : :

465.

## (WILD FLOWER Pg.2.)

E♭Maj<sup>7</sup>

Dm⁷

B♭Maj⁷

Dm⁷

Gm⁷

B♭Maj⁷

AbMaj⁷(#II)

Dm⁷

WAYNE SHORTER - "SPEAK NO EVIL"

466.

(MED. UP)

CHICK COREA

# WINDOWS

Handwritten musical score for Chick Corea's "WINDOWS". The score consists of six staves of music, each with a key signature and time signature indicated at the beginning. The keys are B<sup>b</sup>Maj<sup>7</sup>, G<sup>7</sup>, F<sup>maj</sup>, Ab<sup>b</sup>Maj<sup>7</sup>, B<sup>b</sup>E<sup>b</sup>Maj<sup>7</sup>, and E<sup>b</sup>Maj<sup>7</sup>. The time signature varies between 3/4 and 2/4. The music features various note heads (circles, squares, diamonds) and rests, with some notes having stems and others not. There are also several grace notes indicated by small vertical strokes above the main notes. The score is written on five-line staff paper.

CONTINUED —

467.  
(WINDOWS PG 2.)

Handwritten musical score for a six-line staff. The score consists of six staves, each with a different chord name above it: G7, Ab7, G7, Cmin7, A07, Gmin7, Dmin7, G7, Cmin7, F7. The staves are connected by horizontal lines and have various slurs and grace notes.

ENDING: || BbMaj7 | Cmin7 | ≡ | ~ (FADE) ~

CHICK COREA - "INNER SPACE"

(ROCK) 468.

WINGS OF KARMA (EXCERPT)

MAHAVISHNU

A handwritten musical score consisting of eight staves of music. The top staff is labeled '(ROCK) 468.' and 'WINGS OF KARMA (EXCERPT)'. The bottom staff is labeled 'MAHAVISHNU' and 'APOCALYPSE'. The music is written in 4/4 time with various key signatures (F major, C major, G major, D major, A major, E major, B major, F# major). The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Measure numbers 1 through 8 are indicated above each staff. The score is written on five-line staff paper.

MAHAVISHNU - "APOCALYPSE"

(MEO. 5A12)

(INTRO: (TRPT. & TENOR Sopr.)

# WITCHA HUNT

WAYNE SHORTER 469

8va (TRPT. & TENOR Sopr.)

EbMaj<sup>7</sup> F<sup>7</sup>

GbMaj<sup>7</sup> Ab<sup>7</sup>

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

TIME

Cmin<sup>7</sup>

8va Cmin<sup>7</sup>

Cmin<sup>7</sup>

E<sup>7</sup>

Cmin<sup>7</sup>

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

F<sup>7</sup>

E<sup>7</sup>

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

A<sub>b</sub>min<sup>11</sup>

A/Ab

A<sub>b</sub>min<sup>11</sup>

G<sup>7</sup> alt.  
(fin on Abmin<sup>11</sup>)

WAYNE SHORTER - "SPEAK NO EVIL"

470.

(UR)

DIZZY GILLESPIE

# WOODY 'N YOU

The musical score is a handwritten arrangement for trumpet or similar instrument. It features three staves of music on five-line staff paper. The notation is in common time, with various chords indicated by Roman numerals and some specific jazz chords like Maj7 and 7#9. The first staff starts with a G7 chord. The second staff begins with an Eb7 chord. The third staff starts with a G7 chord. The music includes several measures of eighth-note patterns and some sixteenth-note figures. The chords labeled include G7, C7#9, F7, Bb7#9, Eb7, Ab7#9, DbMaj7, D7, BbMaj7, G7, AbMaj7, Db7, Ab7, BbMaj7, Eb7, BbMaj7, Eb7, BbMaj7, A7, Ab7, G7, C7#9, F7, Bb7#9, Eb7, Ab7#9, DbMaj7, Ab7, Dbb.

"MILES DAVIS PLAYS JAZZ CLASSICS"

D. GILLESPIE - "HAVE TRUMPET, WILL EXCITE"

(FAST SWING)  
D8th through 16th

# YES OR NO

WAYNE SHORTER 471.

D7sus4

D Maj7

Ami<sup>7</sup> D<sup>7</sup> GMaj<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup>

Emi<sup>7</sup>

Aø<sup>7</sup> D7b9

Gmi<sup>7</sup> C<sup>7</sup>

Fmi<sup>7</sup> Bb<sup>7</sup>

EbMaj<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> D.S. al 2nd END

WAYNE SHORTER - "SU-SU"

472.

(BALLAD)

YESTERDAY

LENNON/MCCARTNEY

Handwritten musical score for "Yesterday" by The Beatles, featuring vocal and piano parts. The score includes lyrics, chords, and performance instructions.

**Key Signature:** F major (no sharps or flats).

**Time Signature:** Common time (indicated by a 'C').

**Chords:** E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, D<sup>m</sup>i<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>, C<sup>7</sup>, F<sup>Maj</sup><sup>7</sup>.

**Performance Instructions:**

- Measure 1: **ENDLESS** (written above the staff).
- Measure 2: **RITARO...** (written below the staff).
- Measure 3: **D.S. al fine** (written above the staff).
- Measure 4: **fine** (written below the staff).

(BALLAD)

YESTERDAYSJEROME KERN

D: 4/4 |

Dmi      EΦ7      A7b9      Dmi      EΦ7      A7b9  
 Dmi      Dmi/C#      Dmi/C      BΦ7      E7  
 A7      D7      G7      C7  
 Cmi7      F7      BbMaj7      EbMaj7      Emi7      Eb7  
 Eb7      Dmi      Eb7

MJQ - "THE MODERN JAZZ QUARTET"

474.

(R&B) You ARE THE SUNSHINE OF MY LIFE STEVIE WONDER

(INTRO:

Handwritten musical score for "You Are the Sunshine of My Life" by Stevie Wonder. The score is organized into eight staves, likely representing a band setup. The top staff is a treble clef guitar part, followed by a bass clef bass guitar part. The third staff is a bass clef keyboard part, and the fourth staff is a treble clef guitar part. The fifth staff is a bass clef bass guitar part, and the sixth staff is a treble clef keyboard part. The seventh staff is a bass clef bass guitar part, and the eighth staff is a treble clef guitar part. The score includes various chords and progressions, with specific chords labeled above the staves. The bottom staff shows a transition where the whole tune modulates up 1/2 step.

(WHOLE TUNE MODULATES UP 1/2 STEP)

(ACO.)

# You ARE too BEAUTIFUL

RIVERS/HART

1. D<sup>maj7</sup> G<sup>7</sup> E<sup>maj7</sup> A<sup>7 alt.</sup> D<sup>maj7</sup> G<sup>7 alt.</sup> C<sup>Maj7</sup> / E<sup>maj7</sup> E<sup>b7</sup>

476.  
 (BALLAD) You Don't Know What Love Is RARE / DePaul

Fmin<sup>7</sup>      Db<sup>9</sup>      C7b<sup>9</sup>      Fmin      C7b<sup>9</sup>      Db<sup>7</sup>  
 G#<sup>7</sup>      C7b<sup>9</sup>      Fmin<sup>6</sup>      Ab<sup>7</sup>      2. Db<sup>7</sup>      G#<sup>7</sup>      C7b<sup>9</sup>  
 Bbmin<sup>7</sup>      Eb<sup>7</sup>sus4      AbMaj<sup>7</sup>      Dmin<sup>7</sup>      G<sup>7</sup>      CMaj<sup>7</sup>  
 Db<sup>9</sup>      C7b<sup>9</sup>      Fmin<sup>7</sup>      Db<sup>9</sup>      C7b<sup>9</sup>  
 Fmin      C7b<sup>9</sup>      Db<sup>7</sup>      G#<sup>7</sup>      C7b<sup>9</sup>      Fmin<sup>6</sup>      Ab<sup>7</sup>  
 Db<sup>7</sup>      C7b<sup>9</sup>      Fmin<sup>6</sup>

SONNY ROLLINS - "SAXAPHONE COLOSSUS"  
 MILES DAVIS - "WALKIN"

ROGERS &amp; HART

## YOU TOOK ADVANTAGE OF ME

D: Bb7 EbMaj7 E07 Fmi7 Bb7 Gmi7 Gb07 Fmi7 Bb7

EbMaj7 Eb7 AbMaj7 Abmin6 EbMaj7 Bb7 Eb (2x: Gmi)

Cmi D7 G7 C7 F7 Bb7 EbMaj7

Cmi D7 G7 C7 F7 Bb7 Fmi7 Bb7

EbMaj7 E07 Fmi7 Bb7 Gmi7 Gb07 Fmi7 Bb7

EbMaj7 Eb7 AbMaj7 Abmin6 EbMaj7 Bb7 Eb

478.

## UNTITLED - MICHAEL GIBBS

**A**

F<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup> AbMaj<sup>7</sup>

G<sup>7</sup> GbMaj<sup>7</sup> F<sup>7</sup>

**B**

[DOUBLE TIME]

Ami Ami (B<sup>5</sup>) B<sup>3</sup>

**LOCO**

Ami B7 E7#9

**LOCO**

EbMaj<sup>7</sup> (EPEDAL)

DbMaj<sup>7</sup> (EPEDAL)

~~8va throughout REMINDER:~~

(UNTITLED - PG 2)

**8va throughout REMINDER:**

(UNTITLED - PG 2)

**USE FERMATA ON MELODY ONLY**

[A TEMPO] (CONTINUE 8va.)

**A TEMPO** (CONTINUE 8va.)

Bb7      A7      AbMaj7

G7      CbMaj7      F7

480.

(ERY RUBATO)

UNTITLED - PAT METHENY

**A**

**B**

**C**

8va

FLND.

(LOCO)

D<sup>#</sup><sub>7</sub> G<sub>b</sub>

D<sup>#</sup><sub>7</sub> G<sub>b</sub>

MIDWESTERN NIGHTS DREAM

PAT METHENY

Bm<sup>maj</sup> G<sup>Major</sup> Emi

(SOLO VAMP 4x's)

PAT METHENY - "BRIGHT SIZED LIFE"

482.

SPAINCHICK COREA

INTRO: [FROM THE "CONCERTO DE ARANZUEZ"]  
BY: JOAQUIN RODRIGO

(JERI RUBATO)

Bmin A  
Bmin  
Emi G F#7  
G F#7 Emi A7sus4  
D7 DMaj7(13) G7 F#7 Bmin  
D#7 G7 F#7 Bmin  
G7 F#7 Bmin

G7 F#7

(SPAIN PG 2.)

Emin' 483.

A7(b9) D Maj7

C#7 F#7 B

[LAST X:  
D.C. A  
al fine]

**B**

LAST X: RIT. FINE

G Maj7 V.S.

Solo Form Begins At C V.S.

484.

G Maj<sup>7</sup>

(SPAIN-PG.3)

F#7

E min<sup>7</sup>

A7

D Maj<sup>7</sup>

G Maj<sup>7</sup>

C#7

F#7

B min

T.S. to 2ND END

use C for solos

B7

CHECK GARAGE - LIGHT AS A FEATHER

# ALFIE

BURT BACHARACH

A handwritten musical score for the song "Alfie" by Burt Bacharach. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (4/4). The vocal melody is written in the soprano clef, and the piano accompaniment is written in the bass clef. Various chords are labeled above the notes, including CMaj7, G7sus4, Dmin7, Emin7, A7, F#7, G7sus4, C7(b9), and D7#11. The score includes dynamic markings such as forte (f), piano (p), and accents. The lyrics "ALFIE" are written across the top of the first staff.

# BLACK MONDAY

ANDREW HILL

Handwritten musical score for "Black Monday" by Andrew Hill, featuring six staves of music. The score includes various chords and markings such as 3, =, and 2. The chords labeled are Ami<sup>b</sup>(Dor.), F Maj<sup>7</sup>(#II)(Lyd.), Dmi<sup>b</sup>, Ab Maj<sup>7</sup>(#II), Bb Maj<sup>7</sup>, Ab<sup>b</sup>, Ab<sup>b</sup>(#II), Bb<sup>b</sup>/Ab<sup>b</sup>, F# Maj<sup>7</sup>(#II), (Lyd. b7), G# Maj<sup>7</sup>(#II), E mi<sup>7</sup>, B mi<sup>7</sup>, 2. E mi<sup>7</sup>, B mi<sup>11</sup>, and E Maj<sup>7</sup>.

Ami<sup>b</sup>(Dor.)      F Maj<sup>7</sup>(#II)(Lyd.)

Bb Maj<sup>7</sup>      Dmi<sup>b</sup>

Dmi<sup>b</sup>      Ab Maj<sup>7</sup>(#II)

Ab<sup>b</sup>(#II)      Bb<sup>b</sup>/Ab<sup>b</sup>      F# Maj<sup>7</sup>(#II)      (Lyd. b7)

G# Maj<sup>7</sup>(#II)      E mi<sup>7</sup>      B mi<sup>7</sup>

2. E mi<sup>7</sup>      B mi<sup>11</sup>

E Maj<sup>7</sup>

3.

MCCOY TYNER

# CONTEMPLATION

C min (A E G B)



Ab Maj



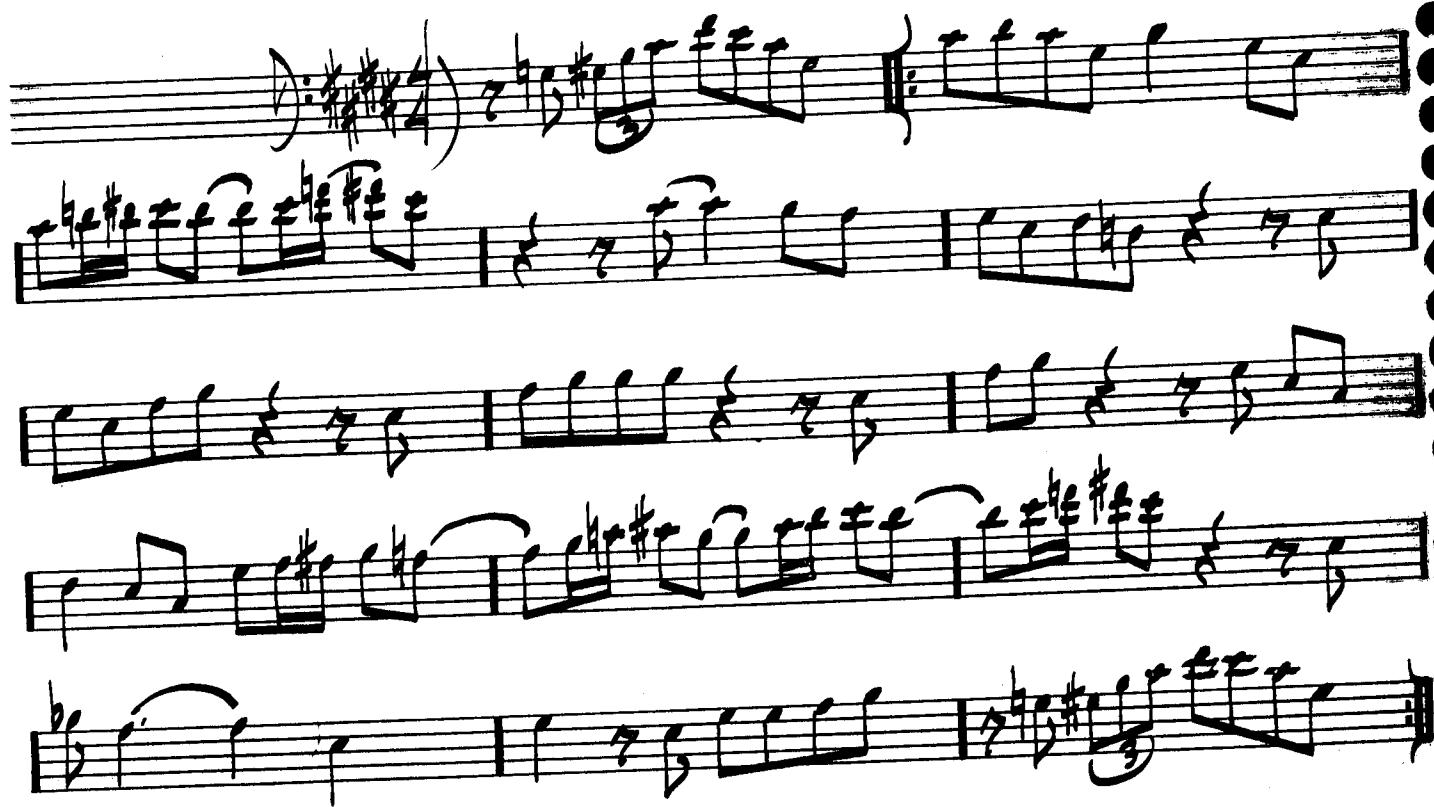
G7 alt.



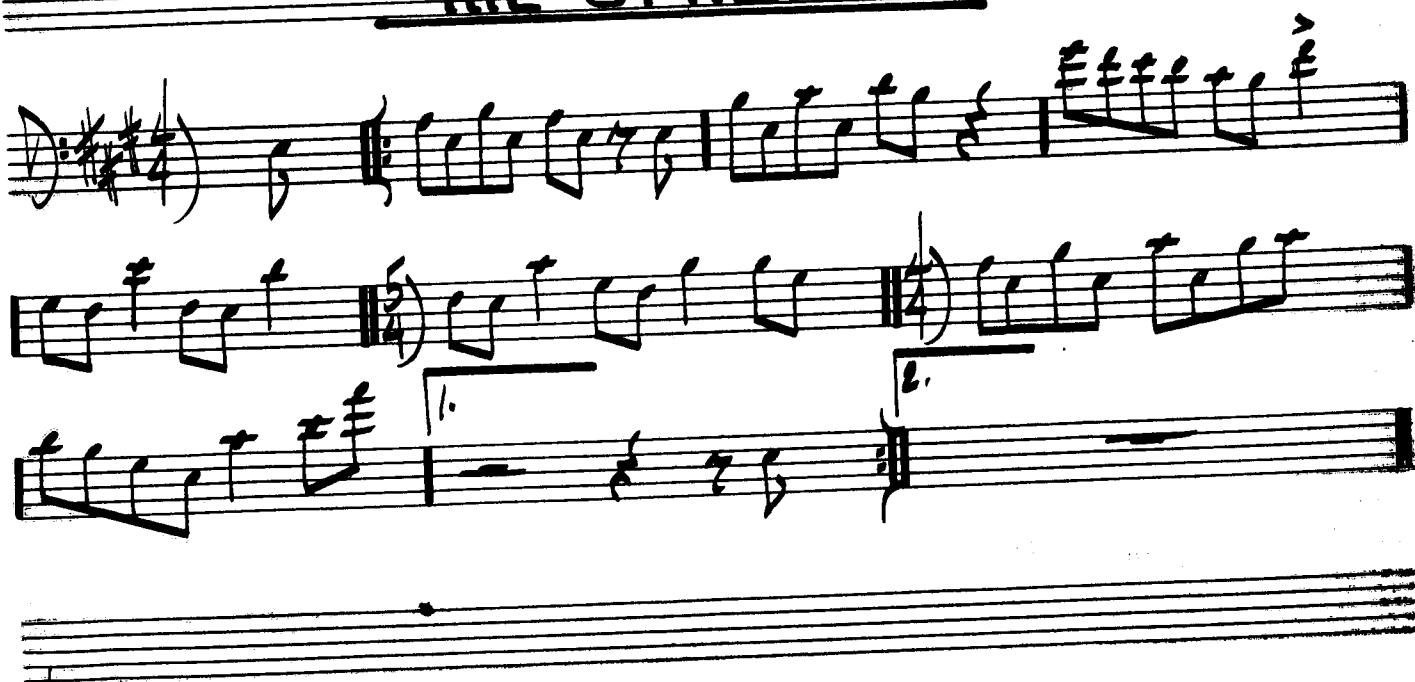
4.

THE DISGUISE

ORNETTE COLEMAN

THE SPHINX

ORNETTE COLEMAN



## KELO

J.J. JOHNSON

Handwritten musical score for a piece titled "KELO" by J.J. Johnson. The score consists of ten staves of music, each with a different rhythm pattern. The chords are labeled above the staves, and some notes have specific dynamics or performance instructions.

**Chord Progressions:**

- Staff 1: E7(9), D7(9), E7(9), D7(9)
- Staff 2: E7(9), D7(9), D6(3), C7(9)
- Staff 3: Bbm7, Eb7(9), Fm7, Bb7, E7, D7
- Staff 4: G7, C7b9, D7, Db7(11), C7#9
- Staff 5: Fm7, G7, C7b9
- Staff 6: Fm7, Bbm7, Eb7, E7(9), D7(9), C7#9
- Staff 7: Ab7, Db7, Bbm7, Eb7
- Staff 8: Abm7, Db7, Gm7, C7b9
- Staff 9: Db7, E7(9), D7(9), E7(9), D7(9), Db7, C7
- Staff 10: (empty staff)

6.

## I'M AFRAID

DUKE ELLINGTON

C Maj<sup>7</sup> D min<sup>7</sup> E min<sup>7</sup> / A min<sup>7</sup> F#7<sup>\$\theta</sup> F Maj<sup>7</sup>      Bb7(b5)

# MR. SGIN

WAYNE SHORTER

7.

Dmii'' Bmii''

8va THROUGHTOUT

Gmii'' E7#9

Bbmii9 Abmii7 Gmii7 C7 Fmii7 Bb7

Bbmii9 Abmii7 Gmii7 Gb7 F+7

Gmii7 Gb7 Cb7 Dmii7

8.

# DEINDOQUI VALLEY

HERBIE HANCOCK

D:4

F<sup>#</sup>sus4

E<sup>b</sup>7sus4

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

2. E<sup>b</sup>7sus4

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

Gmi<sup>7</sup> G<sup>b</sup><sup>7</sup>

E<sup>b</sup>7

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

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

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

# PLAYIN' SANE

SONNY ROLLINS

9.

Handwritten musical score for "PLAYIN' SANE" by Sonny Rollins. The score is written on six staves. The first staff begins with Gmin7, followed by C7, Abmin7, and Db7. The second staff begins with Gmin7, followed by C7, F, F7, Bb, and B°. The third staff begins with F, F7, Bb, D7, 2. Cmin7, and F7. The fourth staff begins with Bbmin7, followed by a repeat sign (..), and Dmin7. The fifth staff begins with G7, followed by Gmin7, C7, and a ending instruction (D.C. al 3 END). The sixth staff begins with F, followed by a measure with a single note, and ends with a circled "fine".

10.

PERFECT LOVEKARL BERGER

$\text{D:3}$   $\text{D:4}$

E      D      C      B  
F      G<sub>b</sub>      E<sub>b</sub>      D

KARL BERGER &amp; DAVE HOLLAND - "ALL KINDS OF TIME"

JAMALA

DAVE HOLLAND

$\text{D:1}$   $\text{D:2}$

C<sub>#</sub>B (B PHRYG.)      B<sub>b</sub>+5 (A)  
G+5 (A<sup>7</sup>)  
F/F<sup>#</sup> (F<sup>#</sup>7)      Eb+5 (G7)

# REFLECTIONS

T. Monk

Handwritten musical score for a band, page 2, featuring six staves of music with various chords and performance instructions.

Chords and markings include:

- Staff 1: AbMaj<sup>7</sup>, G<sup>b7</sup>, F<sup>f7</sup>, E<sup>7</sup>, Bbmi<sup>7</sup>, Eb<sup>b7</sup>, Bb<sup>9</sup>, Ab, Bbmi<sup>II</sup>
- Staff 2: Cmi<sup>7</sup>, Fmi<sup>7</sup>, Bbmi, Bbmi<sup>7</sup>, Eb<sup>b7</sup>
- Staff 3: AbMaj<sup>7</sup>, Fmi<sup>7</sup>, Bbmi<sup>7</sup>, Eb<sup>b7</sup>, 2. AbMaj<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>
- Staff 4: Bbmi<sup>7</sup>, Eb<sup>b7</sup>, Ab, Db<sup>d7</sup>, G<sup>f7</sup>, C<sup>7</sup>, Fmi<sup>7</sup>
- Staff 5: Bb<sup>7</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, Bbmi<sup>7</sup>, AbMaj<sup>7</sup>, D.C.al
- Staff 6: AbMaj<sup>7</sup>, Db<sup>d7</sup>, AbMaj<sup>7</sup>

12.

ROAD SONG

WES MONTGOMERY



(OPT. SWING AFTER 2ND ENDING)

VALSE HOTSONNY ROLLINS

AbMaj7      DmMaj7      Cmin7      F7  
Bbmaj7      Eb7      CØ7      F7(b9)  
Bbmaj7      Dbmaj7      Cmin7      F7(b9)  
Bbmaj7      Eb7      AbMaj7      Eb7