

ALL NEW
Volume II

**THE
REAL
BOOK**

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ABLUTION

LENNIE TRISTANO

8 2 4) F#mi Bbmi7 E7
AbMaj7 DbbMaj7 G7 Cmaj7
C#mi7 C#mi7 F#mi7 B7 Eb7
(3) (A7) AbMaj7 D7 G
Ami7 D7 Gmaj7
F#mi7 B7 E C7
F#mi Bbmi7 E7
AbMaj7 DbbMaj7 Gb7
C#mi7 B7 Bbmi7
A Ab Bb

2.

AFFIRMATION

J.FELICIANO

8: E_{mi}⁹ B_{mi}⁷

E_{mi}⁹ B_{mi}⁷ Am⁷ D⁷ 1 G_{Ma}⁷

E A7(sus)

2 G_{Ma}⁷ B_b⁷ F#_{mi}⁷ F⁷ E_{mi}⁷ E^{b7} D_{Ma}⁷

B_b_{Ma}⁷ A7(sus) D.S. al CODA

CODA

B_{mi}⁷/D

2

B_{mi}⁷/D

2

(UPTEMPO)

AIRMAIL SPECIAL

C. CHRISTIAN

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

(ALTERNATE A SECTION VAMP)

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

4.

ALFIE'S THEME

SONNY ROLLINS

(TWO FEEL)

Bbm7 Ab7 Gbmaj7 F7(b9) Bbm7 Ab7
Gbmaj7 F7(b9) Bbm7 Ab7 Gbmaj7 F7(b9) Bbm7 Cp F7(b9) Bbm7

(IN FOUR)

Db Gb Db Gb
Db Gb Db Gb

(BACK 1 & 2)

Bbm7 Ab7 Gbmaj7 F7(b9) Bbm7 Ab7 Gbmaj7 F7(b9)
Bbm7 Ab7 Gbmaj7 F7(b9) Bbm7 Cp F7(b9) Bbm7

ALL ALONE

MAL WALDRON

The musical score is handwritten on two staves of five-line staff paper. The top staff begins with a key signature of $G\#$ (one sharp). The lyrics "ALL ALONE" are written above the first measure. Chords labeled "G Maj⁷" and "C $\#$ ø" are placed under the first two measures. The melody consists of eighth and sixteenth note patterns. Measures 3 and 4 are labeled "Bmi" and "Emi". Measures 5 and 6 are labeled "Bmi" and "Emi⁷". Measures 7 and 8 are labeled "C $\#$ ø", "F $\#$ 7", "G Maj⁷", and "G7". A bracket labeled "1. C $\#$ ø F $\#$ 7" covers measures 1-2. Another bracket labeled "2. C $\#$ ø F $\#$ 7 Bmi" covers measures 5-6. The bottom staff continues the melody with "Emi⁷", "A7", "DMaj⁷", "Bmi⁷", "Emi⁷", "A7", "C $\#$ ø", and "F $\#$ 7". It concludes with a final section of "Bmi", "Emi", "Bmi", "Emi⁷", "C $\#$ ø", "F $\#$ 7", "G Maj⁷", and "G7". The lyrics "ALL ALONE" are repeated at the end.

6.

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

6/4 F Maj⁷ D min⁷ G min⁷ C⁷ A min⁷ D^{7(b9)} G min⁷ C⁷

F Maj⁷ D min⁷ G min⁷ C⁷ A ♦⁷ D^{7(b9)}

B min⁷ E⁷ A min⁷ D⁷ G min⁷ C⁷ F Maj⁷

A⁷ D min⁷ G⁷ C⁷

F Maj⁷ D min⁷ G min⁷ C⁷ A min⁷ D^{7(b9)} G min⁷ C⁷

F Maj⁷ D min⁷ G min⁷ C⁷ A ♦⁷ D^{7(b9)}

B min⁷ E⁷ A min⁷ D⁷ G min⁷ C⁷ (A ♦⁷) E b⁷ D⁷

G min⁷ C⁷ F D⁷ G min⁷ C⁷)

SONNY STITT - "GENESIS"

Up

ALTOTITIS

OLIVER NELSON

7.

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

OLIVER NELSON - "IMAGES"

8.

(CALYPSO FEEL) *ANOTHER STAR* STEVIE WONDER

INTRO: F_{maj}⁹ E_{b7} D_{bMaj7}

BASS: D_{bMaj7} F_{maj}⁹ C_{7sus4} C_{maj7}

ADD MELODY: B_{bmin7} C_{7sus4} F_{maj}⁹ E_{b7} D_{bMaj7} C_{maj7}

ADD HORNS: F_{maj}⁹ E_{b7} D_{bMaj7} C_{maj7}

A: B_{bmin7} C_{7sus4} F_{maj}⁹ E_{b7} D_{bMaj7} C_{maj7}

E_{bmin7} A_{b7} D_{bMaj7}

E_{bmin7} A_{b7} D_{bMaj7}

F_{maj7} B_{b7} E_{bMaj7} C₇

F_{maj7} G₇ C_{7(sus4)} C_{7(b9)}

APRIL SKIES

Buddy Collette

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

WARDELL GRAY - "CENTRAL AVENUE"

10.

J=184

APRIL

LENNIE TRISTANO

Handwritten musical score for "APRIL" by Lennie Tristano, page 10. The score is written on ten staves of five-line music staff paper. The music is in common time (indicated by a "C") and includes various chords and performance markings such as triplets and grace notes. The chords labeled include G, C7, E♭7, D7, B♭7, E7, Ami, Ab, G, Cmi, C♯7, B♭, B7, F7, Dm7, Ami, D7, and G. The score shows a complex harmonic progression with frequent changes in key and chord structure.

(- APPENDIX Pg. 2 -)

F#m7

B7

E

E♭7

D7

G

C7

G

C

E♭7

D7

B♭7

E7

A7

A♭7

G

12.

ASK ME NOW

TH. MONK

84

Gm7 C7 F#m7 B7 Em7 Bb7 Em7 A7 Ebm7 Ab7
B7(b5) Bb7 Eb7 D7 DbMaj7 E7
1. Ebm7 Ab7 Fm7 E7 Ebm7 D7 2. Ebm7 Ab7
Db Ebm7 Ab DbMaj7 / Fm7 Em7
Eb7 Ab7 DbMaj7 Eb7 Eb7 Bb7m7 Ebm7 Ab7 Dbm7 Gb7
Gm7 C7 F#m7 B7 Em7 Bb7 Em7 A7 Ebm7 Ab7
B7(b5) Bb7 Eb7 D7 DbMaj7 E7
Eb7 Ab7 Db Eb7
Eb7 Ab7 Db

13.

(Up)

AVALON

TOLSON - ROSE

Handwritten musical score for "AVALON" by Tolson-Rose. The score is written on six staves of music. The key signature is B-flat major (two flats). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are highlighted with circles. The score consists of six staves of music for voice or piano. The key signature is B-flat major (two flats). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are highlighted with circles.

SONNY STEWART - "GENESIS"

BACKSTAGE SALLY

WAYNE SHORTER

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

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

(INTRO)

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

16.

(MED. UP
(BLUES))

BAGS' GROOVE

MILT JACKSON

8/4 F (B^{b7})

C⁷ F Gm⁷ C⁷

F (B^{b7}) F F7

Bb7 F Gm⁷

Gm⁷ C⁷

MILT JACKSON - BLUE NOTE BLP-5011

(BLUES)

CHARLIE PARKER

BARBADOS

(INTRO)

CHARLIE PARKER - SAVOY 1108

18.

BARBARA

HORACE SILVER

2 $\text{Bb}^7(\text{b}^9\text{b}5)$ $\text{Ab}^7(\text{b}^9\text{b}5)$ Abm^7/Eb $\text{Abm}^7 \text{D}^{\flat}\text{b}^7(\text{b}5)$ $\text{G}^{\flat}\text{Maj}^7$

1. Fm^7 Bb^7 $\text{Gm}^7 \text{C}^7(\text{b}9)$ $\text{Fm}^7 \text{Bb}^7(\text{b}9)$

2. Fm^7 $\text{Fm}^7 \text{Bb}^7$ Gm^7
 $\text{C}^7(\text{b}9)$ $\text{F}^{\sharp}\text{m}^7$ B^7 $\text{Fm}^7 \text{Bb}^7$

$\text{E}^{\flat}\text{Maj}^9 \text{D}^{\flat}\text{Maj}^9$ $\text{C}^{\flat}\text{Maj}^9 \text{D}^{\flat}\text{Maj}^9$ $\text{E}^{\flat}\text{Maj}^9 \text{D}^{\flat}\text{Maj}^9$ $\text{C}^{\flat}\text{Maj}^9 \text{D}^{\flat}\text{Maj}^9$

(SLOW)

19.

BASIN ST. BLUES

S. WILLIAMS

A

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

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

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

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

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

F^7 B_b (Solos OVER B)

20.

BA-LUE BOLÍVAR BA-LUES-ARE ^{TH. MONK}

Handwritten musical score for "BA-LUE BOLÍVAR BA-LUES-ARE" by Thelonious Monk. The score consists of four staves of music for a single instrument, likely piano or guitar. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The melody is composed of eighth and sixteenth note patterns. Chords are labeled above the staff, including B-flat 7, E-flat 7, A-flat 7, E-flat 7, G7, C minor 7, F7, B-flat 7 (#11), and a final chord in parentheses. The score is written on five-line staff paper.

BEETHOVEN'S BLAFF 3RD ED KAISER

Handwritten musical score for "BEETHOVEN'S BLAFF 3RD ED KAISER". The score consists of four staves of music for a single instrument. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The melody is composed of eighth and sixteenth note patterns. Chords are labeled above the staff, including G minor, C minor, F, A-flat 7, D7, E-flat, B-flat, D7, G minor, F-sharp 7 (#9), E-flat 7, D7, G minor, A-flat 7, and D7 (#9). The score is written on five-line staff paper.

(INTRO) BEBOP

DIZZY GILLESPIE

21.

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

OUT CHORUS / PLAY HEAD, THEN INTRO

CHARLIE PARKER - "DEAL VOL. I"

22.
(BRIGHT)

BETTER GIT IT IN YOUR SOUL

C. MINGUS

F⁷



F⁷

B^{b7}

1. B^{b7}

F⁷

2. B^{b7}

F⁷

B^{b7}

F⁷

B^{b7}

F⁷

B^{b7}

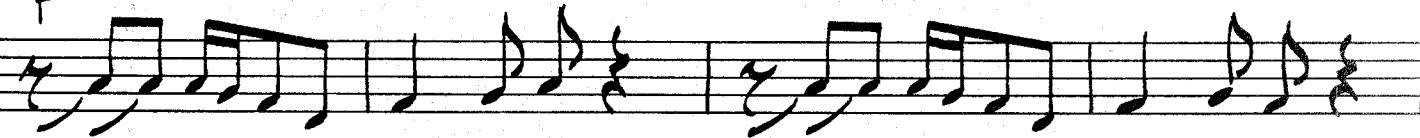
F⁷

D^{m7}

G^{m7}

C⁷

F⁷



F⁷

B^{b7}



B^{b7}

F⁷

(SOLO DN F BLUES)

BEYOND ALL LIMITS

WOODY SHAW

82)

Chords labeled in the score:

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

LARRY YOUNG - "UNITY"

24.

(BLUES)

BILLY'S BOUNCE

CHARLIE PARKER

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

(MED SLOW)

25.
BIRTH OF THE BLUES RAY HENDERSON

Handwritten musical score for 'Birth of the Blues' by Ray Henderson. The score consists of eight staves of music for a single instrument, likely a piano or guitar. The music is in common time and includes various chords and notes. The chords are labeled above the staff, and the notes are indicated by vertical stems. The score is written on five-line staff paper.

Chords labeled in the score:

- 1. C, C[#], Dm7, D[#], Em7, E7(+5)
- 2. G7, F^b, Em7, Eb^b, Dm7, G7, C6, Am7, Dm7, D^b7
- C6, DbMaj7, C6, F7, E7, B^d, E7, B^d
- E7, F7, E7, Em7, A7, Em7, A7
- Am7/D, D7, G7, C, C[#], Dm7, D[#]
- Em7, E7(+5), F, F[#], G7, F^b, Em7, Eb^b, Dm7, G7
- C, C[#], Dm7, G7

26.

(EVEN 8THS)

BIRDLAND

JOE ZAWINUL

7/4 (3x)

8/8 (3x, 4x 8ths)

1:3 4.

Eb F F Eb F Dmi F Eb F

F Emi Gmi F Emi F Gb G Emi Gmi F

(G PEDAL) - - - - - (5x)

G C G

27.

—BIRDLAND PG.2—

G7 (FUNK)

G7 (EPEDAL)

D.S. 2 CODA

WEATHER REPORT - "HEAVY WEATHER" REPEAT & FADE

28.

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

DUKE ELLINGTON
BUBBIE MILEY

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and bar lines. Chords are labeled above the staves, such as $B_{\text{b}}^{\text{min}6}$, $E_{\text{b}}^{\text{min}6}$, $F7(b9)$, $F7$, G_{b}^7 , $F7$, $B_{\text{b}}^{\text{min}6}$, $E_{\text{b}}^{\text{min}6}$, $B_{\text{b}}^{\text{min}6}$, G_{b}^7 , D_{m}^7 , D_{b}^9 , C_{m}^7 , $E_{\text{b}}^{\text{min}6}/F$, B_{b} , $C7$, $E_{\text{b}}^{\text{min}6}/F$, $F7$, $B_{\text{b}} G7(+5)$, $C7$, $F7$, B_{b}^7 , E_{b}^7 , A_{b}^7 , and D_{b}^7 . The score concludes with a bracketed section labeled "(Solo OVER Bb BLUES)".

(BLUES)

♩ = 240

BLOODYMDD1DD

CHAS PARKER

6/4

B_b B_b⁷ B_b⁷ B_b⁷ Eb⁷ Eb_{mi} B_b⁷

Db_{mi} C_{mi} F⁷

B_b⁷ 1. C_{mi} 2. C_{mi} F⁷

(Solo) B_b E⁷ B_b⁷ E_b⁷ B_b⁷ E_b⁷

B_b⁷ G⁷(b9) C_{mi} F⁷

F⁷ B_b⁷ C_{mi} F⁷

(LAST 12 BARS — CHARLIE PARKER TRANSCRIPTION)

30.

(BALLAD) BLUÉ AND SENTIMENTAL

BASIE -
LIVINGSTON -
DAVID -

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

BUCK CLAYTON - "THE GOLDEN DAYS OF JAZZ"

31.

BLUE MOON

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

32.

BLUES ALA MODE

MCCOY TYNER

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

BLUES CONNOTATION

ORNETTE COLEMAN

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

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

BLUES BY FIVE

MILES DAVIS

MILES DAVIS - "COOKIN WITH MILES" PRESTIGE 7094

BLUE SEVEN

SONNY ROLLINS

SONNY ROLLINS - "SAXOPHONE COLOSSUS" PRESTIGE 7079

34.

BLUES FOR PHILLY JOE

SONNY ROLLINS

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

BLUES FOR WOOD

WOODY SHAW

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

35.

H. SILVER

BLUE SILVER

Emi⁷ Ebmi FΦ⁷ Abmi⁷

FΦ⁷ Bbmi⁷ Dbmi⁷ Gb⁷ B^{Maj}⁷ FΦ⁷ Gb⁷ Ab⁷ Bb⁷(#9)

Ebmi

BbΦ⁷ Eb⁷(b9) Abmi FΦ⁷ Bb⁷ Ebmi

Ami⁷ D⁷ G^{Maj}⁷ FΦ⁷ Gb⁷ Ab⁷ Bb⁷

Emi⁷ Ebmi FΦ⁷ Abmi⁷

FΦ⁷ Bbmi⁷ Dbmi⁷ Gb⁷ B^{Maj}⁷ FΦ⁷ Gb⁷ Ab⁷ Bb⁷(#9)

Ebmi⁷

36.

(J=188) BLUES IN THE CLOSET OSCAR PETTIFORD

Handwritten musical score for "Blues in the Closet" by Oscar Pettiford. The score consists of ten staves of music for bass or double bass. The key signature changes frequently, indicated by labels such as Ab, Dbb, Bbm7, Eb7, Ab, Dbb, Bbm7, Eb7, Ab, Ab, Db7, Cm7, F, Bbm7, Eb7, Ab, Ab, and Ab. The tempo is marked J=188. The score includes a section for Stan Getz & JJ Johnson at the opera house, with two endings labeled 1. Bbm7/Eb7 and 2. Ab7.

OSCAR PETTIFORD - IMPERIAL IMP. 122

STAN GETZ & JJ JOHNSON
"AT THE OPERA HOUSE"

37.

BIRK'S WORKS

DIZZY GILLESPIE

BUSTER RIDES AGAIN

BUD POWELL

38.

BOOGIE STOP SHUFFLE.

MINGUS.

[FAST]

Bb minor Blues.

A

2 (E_b m)

BOOGIE LINE CONTINUES.

(E_m) (DIM. HARMONY)

B

(E_b m)

(DIM. HARMONY)

C

(E_b m)

BOOKER'S WALTZ

ERIC DOLPHY

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

Fmi^7 $\text{Db7}(b9)$ Bb^7 B^07

AbMaj^7 Bbmi^7 E^b7

AbMaj^7 Amaj^7

AbMaj^7 G^07 $\text{C7}(\#9)$

Fmi $\text{Db7}(b9)$ Bb^7 B^07

AbMaj^7 Bbmi^7 E^b7

AbMaj^7 Amaj^7

40.

BOUNCING W/BUD

BUD POWELL

BbMaj⁷ **B⁷** **1.** **2.**

(PIANO FILL) **B⁷ B_b** **(DRUM FILL)**

SOLOS - SECTIONS A & B

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

FAT'S NAVARRO - "PRIME SOURCE"

(AFTER SOLOS D.S. a1 FINE)

(SAMBA)

BRAZILIAN BEAT B. KESSEL

6/8 2/4

CODA DUT CHORUS ONLY

42.

(THE HANDS OF TIME)

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

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

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

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

Emi7 E Emi7 Bmi7 Bmi7/A

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

Bmi7/E

OUT CHORUS

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

DMaj7 A/C# F#mi7 Bmi7 E7 A

(HED: UPSWING)

BRIGHT BOY

43.
KENDALL BRIGHT

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

WADELL GRAY - "CENTRAL AVENUE"

44.

R.KIRK

(MEDIUM BRIGHT SAMBA) **BRIGHT MOMENTS**

Handwritten musical score for "Bright Moments" featuring two staves of handwritten notation on five-line staff paper. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. The score includes various chords and progressions, such as Ami⁷, Gmi⁷, Gmi^{Δ7}, Gm⁷, (E^{Δ7}), C⁷, A⁷, Dmi⁷, G⁷, E^{Δ7}, A⁷, 1. F#Δ⁷, B+⁷, EMΔ⁷, E+⁷, 2. Ami⁷, DΔ⁷/Ab, CMΔ⁷/G, and E+⁷.

RAHSAAN ROLAND KIRK - "BRIGHT MOMENTS"

[SLOW
WALK]

BRILLIANT CORNERS.

TH. MONK.

[INTRO] B_bmaj7 D_b7 D_b7 B_bmaj7 D_b7

D_b7 G_b7 F₇ B_b D_b7 F_#7 F₇

B_b A_b7 G_b7 F₇ B_b D_b7 D_b7 (H)

(H) F_#7 F₇ B_b D_b7 F_#7 F₇

D₇ (D₇) G₇ G_b7 B₇ E₇

A₇ A_b7 G₇ G_b7 F_#7 F₇

F₇ (B₇) B_b D_b7 F_#7 F₇

B_b A_b7 G_b7 F₇ B_b D_b7 D_b7

F_#7 F₇ B_b D_b7 F_#7 F₇

(#F#) F#7 F7 Bb Db7 F#7 F7

DOUBLE TEMPO
ON REPEAT.

46.

(CALYPSO) BROWN SKIN GIRL S. ROLLINS

Handwritten musical score for "Brown Skin Girl" by Sonny Rollins. The score consists of eight staves of music for a single instrument, likely a trumpet or saxophone. The music is in common time and includes various chords and notes. The chords labeled are D, A⁷, G, G^{#o}, E⁷/A⁷, B⁷, D/A, and A⁷. The score concludes with a repeat sign and the instruction "D.C."

SONNY ROLLINS - "PURE GOLD JAZZ"

BUD POWELL
MILES DAVIS

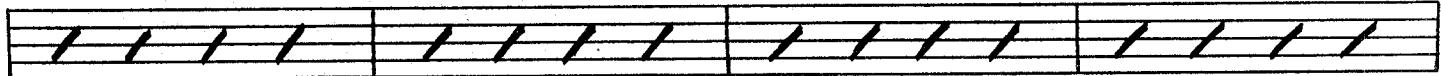
$\text{J}=120$

BUDO

MILES DAVIS - CAP. H-325¹¹

48.

BUD'S BUBBLE B. POWELL



Bud Powell - ROOST RECORDS # RLP-401

BUNKO

LENNIE NIEHAUS

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

Cm7 F7 Bb B° F G7 C7 F F

Cm7 F7 Bb Bb

Bbm7 Eb7 Ab Gm7 C7

F A° Gm7 C7(b9) F Ab7 Gm7 C7(b9)

Cm7 F7 Bb B° F G7 C7 F

LENNIE NIEHAUS - CONTEMP. #C-3503

50.

BUT NOT FOR ME

G. GERSHWIN

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

BYE BYE BLACKBIRD

DIXON / HENDERSON

F

A♭^o

G^{m7}

C⁷

G^{m7}

C⁷

F

F⁷

A_m⁷(b5)

D⁷

G^{m7}

B^b_m

E^b⁷

G-7

C⁷

F

A_m⁷(b5)

D⁷

G^{m7}

C⁷

F

MILES DAVIS - ROUND MILE CONCERT //

52.

CAN'T WE BE FRIENDS

JONES/SWIFT

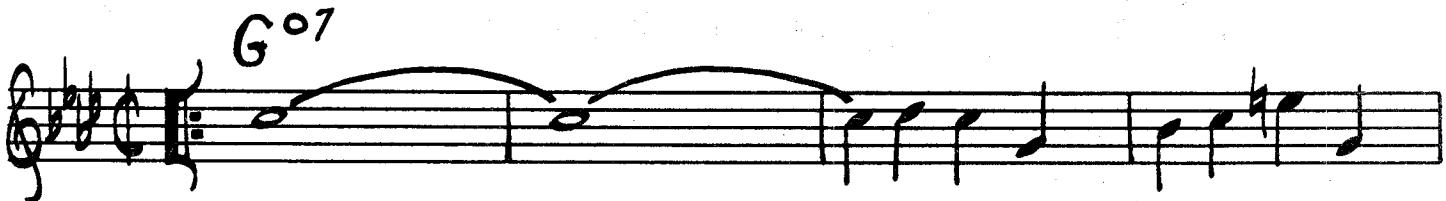
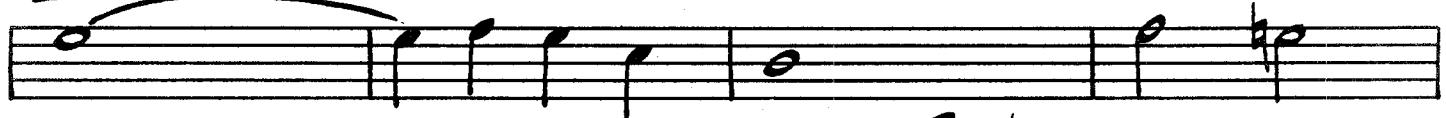
Handwritten musical score for "CAN'T WE BE FRIENDS" by Jones/Swift. The score consists of two systems of music, each with four staves. The first system starts with a F major chord (F1) followed by a Bb7 chord. The second system starts with an EbMaj7 chord. The score includes various chords such as Fm1,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

BUCK CLAYTON - "KANSAS CITY NIGHTS"

SONNY STITT - "GENESIS" (in Bb)

(HED. HEROLDIN) CARAVAN

DUKE ELLINGTON

F_{mi}FINEF₇G_b⁰⁷F₇B_b⁷F_{mi}⁷B_b⁷E_b⁷E_b⁹ E_b^{7(b9)}AbMaj⁷C₇F_{mi}^bE_b⁰⁷C₇ D.C. al FINE

54.

CAREFUL

JIM HALL

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

A⁷(b9)

D⁷(b9)

F⁷

E⁷

A⁷(b9)

GARY BURTON - "TIMESQUARE"

CARELESS LOVE

8/2 | F C7 F Gm7 C7

F F F#° Gm7 C7

F F7 F7/A Bb D7

F D7(9) Gm7 C7 F (Ab° Gm7 C7)

"C" JAM BLUES

DUKE ELLINGTON

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

4

4

56.

(FAST)

CATCH ME

JOE PASS

8 4) | D_{mi}⁷ D_{mi}⁷ G⁷ . D_{mi}⁷ D_{mi}⁷ G⁷

D_{mi}⁷ D_{mi}⁷ G⁷ D_{mi}⁷ A⁷⁽⁹⁾ D_{mi}⁷

A⁷ D^{7(b9)} G_{mi}⁷

G_{mi}⁷ C⁷ F⁷ A^{7(b9)}

D_{mi}⁷ D_{mi}⁷ G⁷ D_{mi}⁷ D_{mi}⁷ G⁷

D_{mi}⁷ D_{mi}⁷ G⁷ D_{mi}⁷ A⁷⁽⁹⁾, D_{mi}

(BEGGAR LATIN) C'EST WHAT

BUD SHANK

57.

The musical score is handwritten on six staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. Chords labeled include CMaj⁷, BbMaj⁷/C, CMaj⁷, CMaj⁷, BbMaj⁷/C, and (AMaj⁷). The second staff begins with a bass clef and a key signature of one flat. It contains eighth and sixteenth notes. Chords labeled include (SWING AbMaj⁷), (GMaj⁷), GbMaj⁷, and (GMaj⁷). The third staff continues with a bass clef and a key signature of one flat. It includes eighth and sixteenth notes. Chords labeled include AbMaj⁷, (GMaj⁷), 1. GbMaj⁷, and G Maj⁷. The fourth staff also has a bass clef and a key signature of one flat. It features eighth and sixteenth notes. Chords labeled include AbMaj⁷, AMaj⁷, BbMaj⁷, BMaj⁷, 2. GbMaj⁷, and G Maj⁷. The fifth staff begins with a treble clef and a key signature of one sharp. It contains eighth and sixteenth notes. Chords labeled include DΦ⁷, G+⁷, DΦ⁷, and G+⁷. The sixth staff continues with a treble clef and a key signature of one sharp. It includes eighth and sixteenth notes. Chords labeled include DΦ⁷, G+⁷, and Cmi⁷.

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

58.

CHAMELEON

HERBIE HANCOCK

BASS INTRO)

HERBIE HANCOCK
"HEAD HUNTERS"



(MED. UP BOP)

THE CHASE

T. DAMERON

59.

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

FATS NAVARRO - "PRIME SOURCE"

60.

CHEESE CAKE

DEXTER GORDON

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

CIRCLE

MILES DAVIS

1

2

3

4

5

6

62.

CHASIN' THE TRAIN

J. COLTRANE

COUSIN MARY

J. COLTRANE

JOHN COLTRANE - "GIANT STEPS"

COME RAIN OR COME SHINE

MERCER-
ARLEN

· F_{Maj}⁷ E^{Φ7} A⁷ D_{min}

1. G⁷ C⁷ F_{Maj}⁷ C_{min}⁷ F⁷

B_b^{m7} C^{7(b9)} F_m B_b^{m7} A_b⁷ G_{m7} C⁷

F_{m6} B_{b7} E_b_m A_{b7} A^{Φ7} D^{7(b9)} G_{min7} C⁷

2. F#_m B⁷ E_{m7} A⁷

A_m D⁷ D_{m7} G⁷

D_{min7} B^{Φ7} E^{Φ7} A^{7(b9)} D_{min} A_{b7} (G⁷ C⁷)

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

64.

COMIN' HOME BABY

EARL HAGAN

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

COOL BLUES

CHARLIE PARKER

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

CONFESSIN' (THAT I LOVE YOU)

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

66.

COOKIN'

LOU DONALDSON

THE CORE

F. HUBBARD

$d=132$

CRAZEDOLGY

BUD POWELL

67.

1 2 3 4 5 6 7 8

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

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

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

$\text{Bb} \quad \text{D}^7$

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

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

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

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

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

68.

CRISS/CROSS

TH. MONK

(Gm⁶)
B♭Maj⁷(#II)

B⁰ *F* *G⁷*

G^{b7}

Cm⁷ *F⁷* *1. F⁷* *2. b F⁷*

B^b

Cm⁷ *F⁷* *B^b*

B♭Maj⁷(#II)

(B⁰) *F* *G⁷*

G^{b7}

(Swing)

CUTE

NEIL HEFTI

69.

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

- Staff 1: 8/4 time, Dm7, G7, C Maj7, A7(alt.)
- Staff 2: Dm7, G7, Gm7, C
- Staff 3: F Maj7, Fm7, C, B7, E7, A m7
- Staff 4: 1. F#m7, B7, E Maj7, A7(alt.)
- Staff 5: 2. Dm7, Gsus, G7, C6, (Em7 A7(b9))

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

70.

DUFF

HAPTON HAWES

Handwritten musical score for "DUFF" by Hapton Hawes. The score is in B-flat major (Bb) and consists of four staves. Chords labeled include Bb7, Ebb7, Bb, F7, Dm7, (Db7), Cm7, 1. Eb, Ebm7, 2. Eb, and F7(b9).

J=126 CORK 'N' B1B

LEE KONITZ

Handwritten musical score for "CORK 'N' B1B" by Lee Konitz. The score is in B-flat major (Bb) and consists of four staves. Chords labeled include Bbm7, Eb7, Dm7, Dbm7, Cm7, and F7.

(BRIGHT LATIN OR SWING)

A DAY IN VIENNA

SLIDE HAMPTON

71.

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

DECKER GORDON "A DAY IN COPENHAGEN"

72.

DEEP PURPLE

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

Staff 1:

- Key signature: C major (no sharps or flats).
- Chords: F, F#°, Gmi, C7(13).
- Lyrics: F Maj⁷, Eb7, D7sus, D7.

Staff 2:

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

Staff 3:

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

Staff 4:

- Chords: F, F#°, Gmi, C7(13), F Maj⁷.
- Lyrics: Eb7, D7sus, D7, Gmi.

Staff 5:

- Chords: Bbmib, Ami7, Ab°, Gm7.

Staff 6:

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

$J=184$

DEWEY SQUARE

C. PARKER

Handwritten musical score for "DEWEY SQUARE" by C. Parker. The score consists of two systems of music, each with four staves. The key signature is F major (one sharp). The tempo is indicated as $J=184$.

System 1:

- Staff 1: Notes E \flat , A \flat min, E \flat 7, D \flat 7, C 7.
- Staff 2: Notes F 7, F min, B \flat 7.
- Staff 3: Notes 1. E \flat , C 7, F min, B \flat 7.
- Staff 4: Notes 2. E \flat , E \flat 7, E \flat 7, A \flat , A \flat min, D \flat 7.
- Staff 5: Notes E \flat , E \flat , C 7, F 7, F 7, F min 7, B \flat 7.
- Staff 6: Notes E \flat , A \flat min, E \flat 7, D \flat 7, C 7.
- Staff 7: Notes F 7, F min, B \flat 7.
- Staff 8: Notes E \flat , E \flat 7, E \flat 7, E \flat , E \flat 7.

System 2:

- Staff 1: Notes E \flat , A \flat min, E \flat 7, D \flat 7, C 7.
- Staff 2: Notes F 7, F min, B \flat 7.
- Staff 3: Notes E \flat , E \flat 7, E \flat 7, E \flat , E \flat 7.
- Staff 4: Notes E \flat , E \flat 7, E \flat 7, E \flat , E \flat 7.

74.

DIANE

RAPEE - POLLACK

8 $\frac{b}{4}$ | F_{maj}⁷ B_{b7} E^bMaj⁷ E^bMaj⁷/D C_{maj}⁷

F_{maj}⁷ B_{b7} E^bMaj⁷ E^bMaj⁷/D G_{maj}⁷ C⁷

F_{maj}⁷ B_{b7} A^{b7} D⁺⁷

G^bMaj⁷ A_{maj}⁷ D⁷ G^bMaj⁷ C⁷ F_{maj}⁷ B_{b7}

F_{maj}⁷ B_{b7} E^bMaj⁷ E^bMaj⁷/D C_{maj}⁷

F_{maj}⁷ B_{b7} E^bMaj⁷ E^bMaj⁷/D G_{maj}⁷ C⁷

F_{maj}⁷ B_{b7} A^{b7} D⁺⁷

G_{maj}⁷ C⁷ F_{maj}⁷ B_{b7} E^b

MILES DAVIS - "WORKIN' & STEAMIN'"

DINDI

A.C. JOBIM 75.

The musical score for "Dindi" is handwritten on six staves. The first staff starts with a bass clef, a key signature of two flats, and a tempo marking of $\frac{2}{4}$. It features chords like EbMaj⁷, DbMaj⁷, EbMaj⁷, Bbmaj⁷, and Eb⁷. The second staff begins with AbMaj⁷, followed by Db⁹(#II), EbMaj⁷, and a bracketed Bbmaj⁷. The third staff contains a section labeled "2. AΦ⁷ D₇(b9)" with chords Gmi⁷, Ebmaj⁷, Ab⁷, Gmi⁷, and Ab⁷. The fourth staff includes chords Gmi⁷, C7(b9), Fmi⁷, Dbmaj⁷, Gb⁷, Fmi⁷, and Gb⁷. The fifth staff shows Fmi⁷, B⁷, EbMaj⁷, DbMaj⁷, EbMaj⁷, Bbmaj⁷, Eb⁷, AbMaj⁷, Db⁹(#II), EbMaj⁷, and a bracketed Bbmaj⁷. The sixth staff ends with a bass note and a double bar line.

WAYNE SHORTER - "SUPER NOVA"

WILLIE BOBO - "HELLOFANACTTO FOLLOW"

76.

DOMINGO

B. GOLSON

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

- Staff 1: Cmi, G7/B, F/A, Abmi
- Staff 2: Cmi, D7, DΦ7, G7(b9)
- Staff 3: I. Cmi, EΦ7, Ab7, G7(b9)
- Staff 4: II. Cmi, Dmi7, Ebmii7, Emi7, A7
- Staff 5: Fmi7, Bb7, Eb, Ab
- Staff 6: AΦ7, D7, Gmi, Ab7, DΦ7, G7(b9) (labeled "O.S. al Contra")

Handwritten harmonic progression for the end of the piece:

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

Accompanying bass line notes: **D**, **D**, **D**, **D**

DO NOTHING 'TILL YOU HEAR FROM ME

ELLINGTON-RUSSELL

Handwritten musical score for "Do Nothing 'Till You Hear from Me" by Ellington-Russell. The score consists of eight staves of music for a band, featuring various instruments and chords. The chords labeled include G Maj⁷, D min⁷, G⁷, C Maj⁷, C m⁶, G, D°, A min⁷, D⁷, G, F, F#, E^b, E^b7, G, E⁹G m, D, A, D⁷, G Maj⁷, D min⁷, G⁷, C Maj⁷, C m⁶, G, D°, A min⁷, D⁷, and G (E min⁷, A min⁷, D⁷). The score includes dynamic markings like '1.', '2.', and '3.'.

COFFEE WILLIAMS / REX STEWART - THE BIG CHALLENGE

78.

FREDDIE GREEN

♩=107

DOWN FOR DOUBLE

Handwritten musical score for "Down for Double" by Freddie Green. The score is divided into two staves. The top staff represents the piano part, and the bottom staff represents the bass part. The piano part includes chords such as Bb, G7, Cm7, F7, Bb, G7, C7, F7, Bb7, Eb, Bb, Cm7, Bb, Bb, and Bb. The bass part includes chords such as Bb, G7, C7, F7, Bb, G7, C7, F7, Bb, G7, C7, F7, and Bb. The score is in 4/4 time.

"SHORTY ROGERS COURTS THE COUNT" VICTOR #LJM 1004

DOXY

SONNY ROLLINS

1 2 3 4 5 6 7 8

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

80.

DO YOU KNOW WHAT IT MEANS

(TO MISS NEW ORLEANS)

DE LANGE

8/4

The musical score consists of two staves of handwritten music. The top staff is for a melodic instrument and the bottom staff is for a harmonic instrument like a piano. Chords are written above the notes. The first section starts with a C major chord followed by G7, A minor 7, E minor 7, and A minor 7. The second section includes solos for both instruments, with chords such as D minor 7, F6, F#0, C/G, A7, Bb minor 7, Eb7, Ab6, A0, Bb minor 7, Eb7, Ab6, Am7, D7, G major 7, F#m, Em7, Am7, D7, G7sus, G1, C, G7, Am7, Em7, Am7, D7, F6, F#0, C/G, A7, D7, G7, C, Ab7/Dm7/G, G7, C, Ab7, C major 7.

D. NELSON

THE DRIVE

84

C Maj⁷

F Maj⁷

E mi⁷

A mi⁷

D mi⁷

G⁷

1. E mi⁷ A⁷

D mi⁷ G⁷

2. C Maj⁷

G mi⁷ C⁷

F Maj⁷

B⁷

E φ⁷

A⁷

D φ⁷

G⁷

C Maj⁷ A⁷

D mi⁷ G⁷

C Maj⁷

F Maj⁷

E mi⁷

A mi⁷

D mi⁷

G⁷

C Maj⁷ A⁷

D mi⁷ G⁷

OLIVER NELSON - "IMAGES"

82.

EARLY AUTUMN

RALPH BURNS

1

Bb

A7

A

6

G

FT

31

1 1-7 E7

Ab

46

Ab

דב

3.

٤٦

4b

37

6

Ab7

6

6

ל-ט

B

1

4

GT

6

1

四

ECLYPSO

LATIN

2. Eb (SWING) AbMaj7

Cm7 F7 Fm7 Bb7 C7

LATIN

Fm7 Bb7 EbMaj7 C7 Fm7 Bb7 Gm7 C7

Fm7 Bb7 Gm7 C7 Fm7 Bb7 Eb (C7)

(SOLOS IN SWING)

JOHN COLTRANE - "KENNY BURRELL / JOHN COLTRANE

84.

ELDRA

J.J. JOHNSON

2/4

C_{min}⁷ F⁷ B_bMaj⁷ E_bMaj⁷ D_{min}⁷ D_bmin⁷

C_{min}⁷ F⁷ 1. B_bMaj⁷ C_{min}⁷ F⁷

2. B_bMaj⁷ F_{min}⁷ B_b⁷ E_bMaj⁷ E_bmin⁷

D_{min}⁷ A_#⁷ D⁷ G_{min}⁷ C⁷

C_{min}⁷ F⁷ C_{min}⁷ F⁷

B_bMaj⁷ E_bMaj⁷ D_{min}⁷ D_bmin⁷ C_{min}⁷ F⁷

B_bMaj⁷

SONNY STITT - "GENESIS"

85.

EMBRACEABLE YOU G. GERSHWIN

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

Harmonic Progression:

- I: G^b (Measures 1-2)
- II: B^b° (Measure 3)
- III: A^{m7} (Measure 4)
- IV: D⁷ (Measure 5)
- V: A^m (Measure 6)
- V/G: A^{m7}/G (Measure 7)
- VII: F⁷ (Measure 8)
- VI: D⁷ (Measure 9)
- IV: G^b (Measure 10)
- II: F#⁷(b5) (Measure 11)
- III: B^{m7} (Measure 12)
- IV: B^b+ (Measure 13)
- II: A sus (Measure 14)
- IV: A⁷ (Measure 15)
- IV: D^{MAJ7} (Measure 16)
- IV: D^{#0} (Measure 17)
- VI: E^{m7} (Measure 18)
- IV: A⁷ (Measure 19)
- VI: A^{m7} (Measure 20)
- IV: D⁷ (Measure 21)
- IV: G^b (Measure 22)
- IV: B^b° (Measure 23)
- VI: A^{m7} (Measure 24)
- IV: D⁷ (Measure 25)
- VI: A^{m7} (Measure 26)
- IV: D⁷ (Measure 27)
- VI: A^m (Measure 28)
- V/G: A^{m7}/G (Measure 29)
- VII: F⁷ (Measure 30)
- VI: G (Measure 31)
- IV: D^{m7} (Measure 32)
- IV: G⁷ (Measure 33)
- IV: C^{MAJ7} (Measure 34)
- IV: IV (Measure 35)
- IV: F#⁷(b5) (Measure 36)
- IV: B⁷(b9) (Measure 37)
- VI: E^{m7} (Measure 38)
- VI: E^{m7} (Measure 39)
- VI: E^{m7} (Measure 40)
- IV: A⁷ (Measure 41)
- VI: G^{M7} (Measure 42)
- VI: A^{m7}(b9) (Measure 43)
- IV: D⁷(b9) (Measure 44)
- IV: G^b (Measure 45)
- VI: (A^{m7} D⁷) (Measure 46)

86.

ENCHANTMENT

JOANNE BRACKEEN

Fsus4

Gb/F

Ab/B

C/F

E/F

Dmi⁷

Bbm⁷

Abm⁷

Gmⁱ

E/F

Ami⁷

Bbm⁷

Abm⁷

D⁷

DbMaj⁷

Bm⁷/Ab

Amaj⁷/Ab

E⁷

G⁷

Gb⁷

A⁷

E⁷

(Bassoon)

(Trumpet)

JOANNE BRACKEEN - "SPECIAL IDENTITY"

EPilogue

B. EVANS

E^b

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

Ab Maj^7 G min^7 C min^7

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

88.

EVENING IN CONCERT J. BRACKEEN

84

E mi
A mi
D mi
C mi
F mi
E Maj⁷(#1)
G Maj⁷/E b
D mi
B b⁷
G mi
E b mi
G b⁷
F/D

JOANNE BRACKEEN - "SPECIAL IDENTITY"

EVERYTHING I HAVE IS YOURS

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

90.

EYE OF THE HURRICANE

H. HANCOCK

F_{mi}⁷ B_b¹³ E_b_{mi}⁷ A_b¹³ D_b_{Maj}⁷

B_{Maj}⁷(b5)

E_{Maj}⁷(#11)

B_b_{mi}⁹

F_{mi}

1. B⁷ C⁷ D_b⁷ C⁷ B⁷ C⁷ F_{mi}⁷

2. F_{mi}⁷

(SOLO OVER F# MINOR BLUES)

HERBIE HANCOCK - "MAIDEN VOYAGE"

[med. up]

EZZ-THE-TIC.

GEORGE RUSSELL. 91.

(G, B♭) C | Cm⁹ | C | Fm⁷ | 2) 3) 4) 3) | C |

[DRUM SOLO]

C | C | C | C | C | C | C | C | C |

A Cm Cm(maj7) Cm⁹ Cm⁶ Cm |

Cm⁶ Cm(+5) Cm Fm⁷ Bb⁷ |

(Bbm⁷ Eb⁷) Ab(Abm⁷ Db⁷) Dm⁷(b⁵) G⁷ Cm |

C Fm⁷ Bb⁷ Ebmaj⁷ Ebmaj⁷ |

F m⁷

Bb⁷

Eb maj⁷

Eb maj⁷

D Gm⁷(b⁵)

C⁷(b⁵)

Fm⁷

Fm⁷

D⁷(+11) (Am⁷ b⁵)

(D⁷)

Db/G⁷ (Gm⁷ b⁵)

(C⁷)

E Cm Cm(maj7) |

Cm⁹

Cm⁶

Cm |

Cm⁶

Cm(+5)

Cm

Fm⁷

Bb⁷

Ebm⁷

Ab⁷

Dm⁷(b⁵)

G⁷

Cm |

Note: 1st 8 Bars could also be F⁷. If so, use bridge turnaround indicated in parentheses

92.

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

Handwritten musical score for "EINBAHNSTRASSE." The score consists of two staves of music. The top staff is in G major (B-flat) and the bottom staff is in C major (F-sharp). The music includes lyrics and chords such as Dm, G7, Cm, F7(+5), Bb, Eb, E dim, F7, Bb7(+9), D, D, Bb, F#7, Bb, Gb, and Eb. The score is written in a cursive style with some musical notation like eighth and sixteenth notes.

E.K.'S BLUES

ED KAISER

Handwritten musical score for "E.K.'S BLUES" by Ed Kaiser. The score consists of four staves of music. The chords listed are F7, Bb7, B°, F7, Cmi7, F7, Bb7, (B°), G7, F7, Ami7, Ab7, Gmi7, F#7, F7, D7, Gmi7, C7, and Gmi7. The music is written in a cursive style with various note heads and stems.

(up)

57ND STREET THEME

TH. MONK

93.

Handwritten musical score for "57ND STREET THEME" by Thelonious Monk. The score is written on ten staves of music for a single melodic line. The chords are labeled above each staff:

- Staff 1: C, Ami⁷, Dmi⁷ G⁷, C, Ami⁷
- Staff 2: Dmi⁷ G⁷, C, Ami⁷, Dmi⁷ G⁷
- Staff 3: C, Eb⁰ Dmi⁷, 1. C, 2. C
- Staff 4: F, C+⁷
- Staff 5: F, D⁹
- Staff 6: G⁷, C, Ami⁷
- Staff 7: Dmi⁷ G⁷, C, Ami⁷, Dmi⁷ G⁷
- Staff 8: C, Ami⁷, Dmi⁷ G⁷
- Staff 9: C, Eb⁰ Dmi⁷
- Staff 10: C

94.

FEELS SO GOOD

C. MANGIONE

F F G/E Dm7

Gm7

G

C7/Bb

A7

Dm7

Gm7

Gm7

Gm7/F

E7

A7

Dm7

EbAdd9

Dm7

EbAdd9

F

EbAdd9

Dm7

Bb

- FEELS SO GOOD PG2 -

The musical score is organized into six staves, each representing a different part of the piano or a specific instrument. The staves are grouped by vertical braces.

- Staff 1:** Treble clef, G_{min}⁷ chord, dynamic f.
- Staff 2:** Bass clef, eighth-note patterns.
- Staff 3:** Treble clef, C^{7(sus)} chord.
- Staff 4:** Bass clef, F chord.
- Staff 5:** Treble clef, D⁷/F[#] chord.
- Staff 6:** Bass clef, G_{min}⁷ chord.
- Staff 7:** Treble clef, C⁷ chord.
- Staff 8:** Bass clef, F chord.
- Staff 9:** Treble clef, D⁷ chord.
- Staff 10:** Bass clef, D⁷/F[#] chord.
- Staff 11:** Treble clef, G_{min}⁷/C chord.
- Staff 12:** Bass clef, G_{min}/C chord.
- Staff 13:** Treble clef, A_{min} chord.
- Staff 14:** Bass clef, B^b chord.
- Staff 15:** Treble clef, B^d chord.
- Staff 16:** Bass clef, 95. (likely a tempo marking).

Chords are indicated above the staves, and dynamics like f (fortissimo) and o (pianissimo) are used throughout the piece.

96.

(MEd. Rock) FIRST MOVES SONNY ROLLINS

84

D_{m7}

D_{m7}

D_{m7}

G⁷

G⁷

D_{m7}

D_{m7}

D_{m7}

SONNY ROLLINS - "THE CUTTING EDGE"

FIRST TRIP

RON CARTER

The musical score for "FIRST TRIP" by Ron Carter is a handwritten composition on a grid of five-line staff paper. The score is divided into sections by vertical bar lines. The first section starts with a treble clef, a key signature of one flat, and a tempo marking of 4/4. It features a complex rhythmic pattern with eighth and sixteenth notes, followed by a chord progression of D^b_5 , D^7 , G^9 , and C^7 . The second section begins with a bass clef and a tempo marking of $L. F$, followed by $2. F$. It includes a measure with a bass note and a grace note, and a measure with a bass note and a fermata. The third section starts with a bass clef and a tempo marking of G , followed by D^7 . It features a measure with a bass note and a grace note, and a measure with a bass note and a fermata. The fourth section starts with a bass clef and a tempo marking of A , followed by A^7 , D^b_7 , G^b_7 , G^7 , and C^7 . The fifth section starts with a bass clef and a tempo marking of D^b_7 , followed by F . It features a measure with a bass note and a grace note, and a measure with a bass note and a fermata. The sixth section starts with a bass clef and a tempo marking of D^7 , followed by G^9 , C^7 , and F . The score concludes with a final section starting with a bass clef and a tempo marking of D^b_7 .

98.

FIVE BROTHERS

GERRY MULLIGAN

J=108

Handwritten musical score for 'Five Brothers' by Gerry Mulligan. The score consists of two systems of music, each with four staves. The key signature varies throughout the piece, indicated by various sharps and flats. Chords are labeled above the staves, and specific notes are circled or underlined. The first system starts with a 6/4 time signature, followed by a 2/4 section. The second system begins with a 2/4 section. The music includes various rhythmic patterns, such as eighth-note chords and sixteenth-note figures.

STAN GETZ — NEW JAZZ # NJLP 102

(MED. UP JAZZ WALTZ) FILIM FILAM MIKE WOFFORD

[INTRO:

The musical score consists of six staves of handwritten musical notation. The first staff shows a sequence of chords: G¹³, Ab¹³, G¹³, F#¹³. The second staff starts with G¹³, followed by a melodic line with notes and rests. The third staff starts with G¹³, followed by Ab¹³, G¹³, and Db⁷. The fourth staff starts with Gmii⁷/C, followed by Fmii⁷/Bb, Emi⁷/A, and Ebmii⁷/Ab. The fifth staff starts with G¹³, followed by Ab¹³, G¹³, and F¹³. The sixth staff starts with E⁷(#9), followed by Eb⁷, and D⁷(#9). The seventh staff starts with G¹³, followed by Ab¹³, G¹³, and F#⁷. The notation includes various rests, dynamics, and performance instructions like "p." (piano dynamic).

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

100.

FLINTSTONE'S THEME

BRISON / GOLDBERG

B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷ B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷

B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷ (1. B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷) (2. B_bMaj⁷)

D'

C⁷

F⁷

B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷ B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷

B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷ B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷

B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷ B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷

B_bMaj⁷ Gmin⁷ Cmin⁷ F⁷ B_bMaj⁷ Gmin⁷

Cmin⁷ F⁷ B_bMaj⁷

CLARK TERRY - "CLARK TERRY & HIS FOOLY GIANTS"

A FLOWER IS A LONESOME THING

B. STRAUBORN

C^b7(b5)

The score is handwritten on a grid of five-line staves. The first staff starts with a C^b7(b5) chord. The second staff begins with a F#mi7 chord. The third staff starts with an Ebmi7 chord. The fourth staff begins with a Dbb7 chord. The fifth staff starts with a DMaj7 chord. The sixth staff starts with an E7 chord. The seventh staff starts with a GbMaj7 chord. The eighth staff starts with a Bb7 chord.

FLY BY NIGHT

DAVE GRUSIN

8 - INTRO 12 BAR -

Handwritten musical score for 'FLY BY NIGHT' by Dave Grusin, featuring a 12-bar intro. The score includes two staves for guitar and bass, with various chords and progressions indicated.

Staff 1 (Guitar):

- Bar 1: Gm7
- Bar 2: Gm7 Am7 BbMaj7
- Bar 3: Gm7
- Bar 4: Gm7 Am7 BbMaj7
- Bar 5: BbMaj7 Gm7
- Bar 6: Gm7 Am7 BbMaj7
- Bar 7: Bb/C C/D D/E E/F#
- Bar 8: F# G# A/B B/C#
- Bar 9: C/D
- Bar 10: C/D
- Bar 11: C/D
- Bar 12: BbMaj7

Staff 2 (Bass):

- Bar 1: Gm7
- Bar 2: Gm7 Am7 BbMaj7
- Bar 3: Gm7
- Bar 4: Gm7 Am7 BbMaj7
- Bar 5: BbMaj7 Gm7
- Bar 6: Gm7 Am7 BbMaj7
- Bar 7: Dm7
- Bar 8: %
- Bar 9: %
- Bar 10: BbMaj7
- Bar 11: BbMaj7 Am7 Gm7
- Bar 12: Dm7
- Bar 13: %
- Bar 14: BbMaj7

103.

103.

(2 OCTAVES)

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

LEE RITTENDOUR
"CAPTAIN FINGERS"

(FADE)

104.

FIVE SPOT AFTER DARK

BENNY GOLSON

8th 4th

(MED UP FUNK) FUNK DUMPLIN' JOHNNY COLES

8th 4th

FLYING HOME

LIONEL HAMPTON

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

106.

FLY ME TO THE MOON

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

Chords:

- Am⁷, Dm⁷, G⁷, CMaj⁷, C⁷
- F Maj⁷, B^ø, E⁷, Am^{min}, A^{7(b9)}, Dm⁷
- G⁷, Dm⁷, G⁷, Em, A⁷, Dm⁷, G⁷, CMaj⁷
- Bm⁷, E⁷, Am⁷, Dm⁷, G⁷, CMaj⁷, C⁷
- F Maj⁷, B^ø, E⁷, Am^{min}, A⁷, Dm⁷
- G⁷, Dm⁷, G⁷, 1. Em^{7b5}, E^ø, A⁷, Dm⁷, G⁷, C⁶, E⁷
2. CMaj⁷, C⁷, F⁶, G⁷, G^{7(b9)}, C⁶

Fools Rush In

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

Staff 1: Dm7, G7, C, Am7

Staff 2: Dm7, G7, C, A7

Staff 3: Dm, G7, C, Am7

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

Staff 5: Dm7, G7, C, Am7

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

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

Staff 8: Dm7, G7, 1. C, EΦ, A7

Staff 9: 2. C

108.

MED. UP - FOR MINORS ONLY J. HEATH

The musical score consists of six staves of handwritten notation. The first staff starts with a C minor chord (Cmi), followed by G7(b9)/D, another C minor chord, G7(b9), and a final C minor chord. The second staff begins with a C minor chord (C7) and continues with F minor (Fmi). The third staff starts with F minor (Fmi) and ends with D minor 7 (Dmi7) and G7. The fourth staff begins with E♭ minor 7 (Ebmi7) and A♭7, followed by D minor 7 (Dmi7) and G7. The fifth staff starts with C minor 7 (Cmi7), A♭7, A♭7, G7, C minor 7 (Cmi7), and G7. The sixth staff starts with C minor 7 (Cmi7), A♭7, G7, C minor 7 (Cmi7), and concludes with (D♭7 G7).

JIMMY HEATH - "PICTURE OF HEATH"

(♩ = 110) FOUR BROTHERS

The score is divided into sections by measure numbers:

- Section 1:** Measures 1-4. Chords: B^b7, B^bm7, E^b7, A^b, F7, B^bm7, Cm7, F7.
- Section 2:** Measures 5-8. Chords: 1. B^bm7, E^b7, A^b; 2. B^bm7, E^b7, A^b.
- Section 3:** Measures 9-12. Chords: D^bm7, G^b7, B, E^m7, A7, D.
- Section 4:** Measures 13-16. Chords: Dm7, G7, Cm7, F7.
- Section 5:** Measures 17-20. Chords: B^b7, B^bm7, E^b7, A^b, F7.
- Section 6:** Measures 21-24. Chords: B^bm7, Cm7, F7, B^bm7, E^b7, A^b.

110.

(UP)

FOX HUNT

I.J. Johnson

110.
(UP)

FOX HUNT

I.J. Johnson

D7(b5) G7(alit.) A7(b5) (D.S. AL 2ND END)
 C7 F7(alit.) E7(alit.)

111.

PEPPER ADAMS

FREDDIE FROD

8/4

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

112.

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

Handwritten musical score for a piece titled "FREE CELL BLOCK 'F', IT'S NAZI USA." by C. MINGUS. The score consists of ten staves of music, each with a different key signature and time signature. The keys include G_bMaj⁷, G_bMaj⁷, E_mMaj⁷, A7, D_mMaj⁷, G7, C_m₇, E_bMaj⁷(b5), B_bMaj⁷, A_mMaj⁷, G_bMaj⁷, B7, B7, E_m₇, D_mMaj⁷, and Latin E_mMaj⁷. The score includes various rhythmic patterns, such as sixteenth-note figures and eighth-note figures, with some notes having triplets indicated by the number '3' above them. The music is written on five-line staffs with a variety of time signatures, including 5/4, 4/4, and 3/4.

(\flat \flat \flat)

(-FREE BLOCK "F" PG 2 -)

Dm7

G7

G7

Cmaj7 SWING

D \flat Maj7

G \flat 7

D \flat Maj7

E \flat 7 A \flat 7

D \flat Maj7

Dmaj7 Emaj7

DMaj7 D \flat Maj7

D \flat 7

CHARLES MINGUS - "CHANGES TWO"

114.

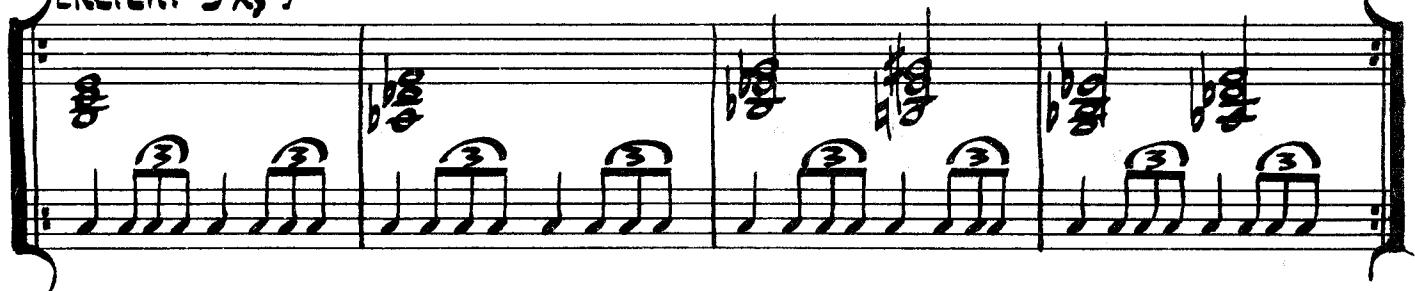
FRIDAY THE 13TH

JOANNE BRACKEEN

A handwritten musical score for "FRIDAY THE 13TH" by Joanne Brackeen. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The subsequent staves alternate between bass and treble clefs. Measure numbers are present at the start of each staff. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Some measures feature triplets indicated by a '3' above the staff. The score concludes with a page number "818" at the bottom right.

(- FRIDAY THE 13th PG 1 -)

(REPEAT 3x's)



(13)
4

- REPEAT 4X -

F E♭ D♭ C⁷

F E♭ D♭ C⁷

F E♭ D♭ C⁷

B♭⁷ A♭⁷ G♭⁷ C⁷

F E♭ D♭ C⁷ F

C D♭ E♭ D♭

F B♭ E

116.
(MED. TEMPO)

FUNKY

KENNY BURRELL

Handwritten musical score for "FUNKY" by Kenny Burrell. The score consists of six staves of music for a single melodic line. The key signatures and chords are indicated above the notes. The first staff starts in E♭ Maj 7, followed by E♭ min 6, then a blank bar, then E♭ Maj 7 again. The second staff starts in C min, followed by F 7, then a blank bar, then B♭ Maj 7. The third staff starts in E♭ Maj, followed by C min 7, then a blank bar, then 1. C ♀ 7. The fourth staff starts in F 7, followed by 2. C ♀ 7, then F 7(b9), then B♭ Maj 7. The fifth staff starts in a blank bar, followed by a blank bar, then a blank bar. The sixth staff starts in a blank bar, followed by a blank bar, then a blank bar. The score concludes with the text "(2ND ENDING LAST X ONLY)".

VERY FAST

FREE.

ORNETTE
COLEMAN.

(NO RHYTHM SECTION)

Handwritten musical score for "FREE." by Ornette Coleman. It consists of two staves of music for a single melodic line. The first staff is in A major, and the second staff is in D major. The score includes a section labeled "DRUM SOLO - 15 SECONDS" with the note "(BASS MAY ALSO JOIN)".

Handwritten musical score continuation for "FREE." by Ornette Coleman. It consists of two staves of music for a single melodic line. The first staff is in A major, and the second staff is in D major. The score ends with the text "TO COLLECTIVE 'FREE' BLOWING".

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

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

GETTIN' IT TOGETHA' BOBBY TIMMONS

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

118.

(BALLAD) GENLE WIND & FALLING TEAR G. BURTON

8 $\frac{6}{4}$

Chords and markings from the score:

- Fmi C^{7(#9)}
- Fmi B⁷⁽¹³⁾
- D^{Maj7} F^{Maj7}
- E^b_{Maj7} E^{Φ7} A⁷ D^{m7} C⁷ F^{Maj7} F^{I3} A⁷
- A^b G⁷ G^b_{Maj7} Fmi 1. B^b_{mi7} A^b
- G^b_{Maj7} Fmi B^b_{mi7} G^b E^b_{mi7} C^{m7}
- D^b_{Maj7} B⁷ B^b_{mi7} E^{b7} A^{b7} D^{b7} G^{Φ7} C⁷ 1ST END
- 2. B^b_{mi7} E^b_{mi7} A^{b7} D^b_{Maj7} G^{Φ7} C⁷ 3
- C^{Φ7} F⁷ B^b_{mi} G^{Φ7} C⁷ F B⁷
- D F E^{Maj7}

(BALLAD)

119.

GEORGIA

HOAGY CHARMICHAEL

6/4

F Maj⁷ (E⁷) F Maj⁷ E⁷ A⁷ Dmin Dmin/C G/B B^{b7} E^{b7}

1. G min⁷ C⁷ A min⁷ D⁷ G min⁷ C⁷⁽⁴⁵⁾

2. G min⁷ C^{7(b9)} F Maj⁷ E min⁷ A⁷ D min D min/C#

(D min⁷) (B^{b7}) D min (G min⁶) (A^{7/C#}) P(D min⁷) P(B⁰) (G⁷) D min D min/C#

D min/C B min⁷ E⁷ A min⁷ -3- (A^{b7}) G min⁷ (G^{b7}) F Maj⁷

E⁷ A⁷ D min D min/C G/B B^{b7} E^{b7} A min⁷ (E⁷)

G min⁷ C^{7(b9)} F Maj⁷ (G min⁷ C⁷)

11 blank lines

120.

GET OUT OF TOWN

C. PORTER

C_{mi}

C_{mi}

C7(b9)

F_{mi}⁷

B_{b7}

E_{bMaj7}

A_{f7}

D_{f7}

D_{f7}

G7(b9)

C_{mi}

C7(b9)

F_{mi}⁷

B_{b7}(b9)

E_{bMaj7}

C_{f7}

F_{mi}⁷

B_{b7}

E_{bMaj7}

(D_{f7} G_{f7})

ROLAND KIRK - "DOMINO"

(BALLAD)

A GHOST OF A CHANCE

V. YOUNG

84

1. CMaj7 G+7 Em7(b5) A7(b5) Fm7 Bb7
Ami7 Dmi7 G7 Bb7 A7 Ab7 G7

2. CMaj7 Dmi7 G+7
CMaj7 F#7 G7
Em7 A7 Dmi7 G7 CMaj7 G7
Em7(b5) A7(b5) Fm7 Bb7 CMaj7 Ami7 Dmi7 G7
CMaj7 (Ami7 Dmi7 G7)

ZOOT SIMS - "ZOOT SIMS: SOPRANO SAX"

ARNETT COBB - "THE WILD MAN FROM TEXAS"

WES MONTGOMERY - "BEST OF WES MONTGOMERY"

122.

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

E♭Maj⁷ A⁹ AbMaj⁷ Fm⁷ B♭(b9) Gm⁷ C7(b9)

Fm⁷ Gm⁷ Ab⁶ Bb⁹ E♭m⁷ Abm⁷ F⁷(b5) Fm^{7/Bb} Bb^{7(b9)}

Gm⁷ C7(b9) Gm⁷ Abm⁶ Bbm⁶ C7 Cm^{7/F} F⁹

Fm^{7/Bb} Ab⁷ Gm⁷ Cm⁹ 1. Fm⁷ Bb⁹

2. Fm⁷ Bb⁹ E♭Maj⁷ (G♭Maj⁷ Fm⁷ Bb^{7(b9)})

[BOSSA]

GENTLE RAIN.

Am⁶ Bm^{7(b5)} E⁷ Am⁷ D⁷ Gm⁷ C⁷

F₆ F#m^{7(b5)} B⁷ Em^{7(b5)} A^{7(b9)}

Dm^{7(b5)} Bm^{7(b5)} E⁷ 1. Am⁶ Bb⁹ 2. Am⁷ D⁷ Gm⁷ C⁷

F₆ C⁹ F₆ Em⁷ Am (E⁷)

GOOD BAIT

TADD DAMERON

8/8

Chords (from top to bottom):
 BbMaj7 Gm7 Cm7 B7 BbMaj7 Gm7 Cm7 F7
 BbMaj7 Bb7 EbMaj7 Ab7 Dm7 Dm7 Cm7 B7 [1. BbMaj7 B7]
 2. BbMaj7 Bb7(+)5 EbMaj7 Cm7 Fm7 E7 EbMaj7 Cm7
 Fm7 Bb7 EbMaj7 Eb7 AbMaj7 Db7 Gm7 Gb7 Fm7 E7
 Eb7 F9 BbMaj7 Gm7 Cm7 B7 BbMaj7 Gm7 Cm7 F7
 BbMaj7 Bb7 EbMaj7 Ab7 Dm7 Db7 Cm7 B7 Bb (F7)

124.

GOLDEN NOTEBOOK'S

G. MULLIGAN

A [8.] CMaj⁷ BbMaj⁷ CMaj⁷

64. 

BbMaj⁷ CMaj⁷ BbMaj⁷ A

1. G A | 2. G A | **B** D⁷ G⁷ C

D(sus) G⁷ C D⁷ G⁷ C F⁷ B^{b7} 

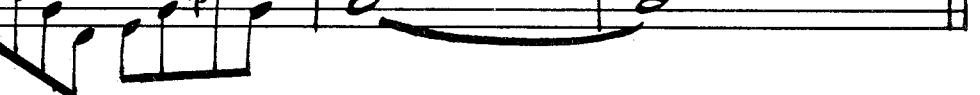
1. EbMaj⁷ Dm⁷ G⁷ | 2. EbMaj⁷ Dm⁷ A⁷

C DMaj⁷ CMaj⁷ DMaj⁷ CMaj⁷

DMaj⁷ CMaj⁷ B A B

D E⁷ A⁷ D E(sus) A⁷ D

E⁷ A⁷ D G C FMaj⁷ Dm⁷ G⁷



- GOLDEN NOTEBOOKS - PG2. -

(SOLO) C^{Maj}7 B^{bMaj}7 C^{Maj}7 B^{bMaj}7 125.

C^{Maj}7 B^{bMaj}7 C^{Maj}7 B^{bMaj}7 A G A

D G C D G C (VAMP) E^{bMaj}7 (ABMaj7) D^{bMaj}7

G^{7(sus)} %. D.S. al CODA

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

F# (VAMP) E^{bMaj}7 Dm7 G C^{Maj}7

GERRY MULLIGAN - "THE AGE OF STEAM"

126.

(LATIN)

HORACE SILVER

GREGORY IS HERE

(6^{bb})

$C^{\#}/B$

$C\text{mi}^{II}$

$C\text{mi}^{II}$

$C^{\#}/B$

$C^{\#}/B$

$C\text{mi}^{II}$

$C\text{mi}^{II}$

$A\phi$

$D7(b9)$

$G\text{mi}^{II}$

$C7$

-GREGORY PG 2-

127.

1.

Cmin

F⁷(b9)

BbMaj⁷

2.

FINE

BbMaj⁷

FINE

Ab⁷

DbbMaj⁷

?

Ebm⁷

Ab⁷

Cmin

D.S. al FINE

F⁷(b9)

128.

(MED. GOSPEL)

GROOVE MERCHANT

J.RICHARDSON

The musical score consists of six staves of handwritten notation. The first five staves are standard staff notation with various chords labeled above them: B^b7, E^b7, B^b7, B^b/A^b, G^{mi}7, C⁷, F⁷, C⁷, F⁷, B^b7, E^b7, E^o, B^b/F, D⁷/F[#], G^{mi}7, E^b7, F⁷, B^b, G^{mi}7, E^b7, B^b/F, D⁷/F[#], G^{mi}7, E^b7, B^b/F, D⁷/F[#], G^{mi}7, E^b7, C^{mi}7, F⁷, B^b. The sixth staff is a coda section labeled "CODA LAST X (2)" followed by a circled "2". A note at the bottom right of the score reads "(USE ONLY 1ST ENDING ON SOLOS)".

(USE ONLY 1ST ENDING ON SOLOS)

The coda section starts with "CODA LAST X (2)" followed by a circled "2". It consists of two staves of handwritten notation. The first staff ends with a B^b7 chord. The second staff begins with a B^b7 chord.

GROOVE YARD

CARL PERKINS

(INTRO = G BASSON 2&4)

8 b4

(G BASSON 2+4)

(TAKE CODA FOR OUT CHORUS)

G7 C13

130.

GROOVY SAMBA

SERGIO MENDES

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

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

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

HACKENSACK

T. MONK

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

132.

HALLUCINATIONS

BUD POWELL

The musical score is handwritten on eight staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo of 126 BPM. It includes chords F, E7, A7, D7, G7, C7, Cmin7, and F7. The second staff begins with a bass clef and includes chords Bb7, F, Cmin7, D7, Gmin7, C7, F7, and a bracketed section L.F. The third staff starts with a bass clef and includes chords F, Dmin7, G7, Cmin7, F7, Bbmin7, E67, Amin7, and D7. The fourth staff continues with a bass clef and includes chords Gmin7, C7, F, E7, A7, D7, G7, and C7. The fifth staff starts with a bass clef and includes chords Cmin7, F7, Bb7, F, Cmin7, D7, Gmin7, and C7. The sixth staff starts with a bass clef and includes chords F, a blank measure, and a double bar line. The seventh staff starts with a bass clef and includes a single note F. The eighth staff is a continuation of the bass line from the previous staff.

BUD POWELL - MERCURY  MGC-610

HAPPY LITTLE SUNBEAM

R.FREEMAN

$\text{J} = 126$

The musical score consists of two staves of handwritten music. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The music is in common time (indicated by a '4'). Chords are labeled above the notes, and lyrics are written below the notes. The first section of the music includes chords G_{mi}⁷, C⁷, F, and A_b_{mi}⁷. The second section includes chords B_b_{mi}⁷, E^{b7}, A_b, F_{mi}⁷, C_{mi}⁶, D_{mi}⁷, G⁷, C, D_{mi}⁷, G⁷, C, A_b_{mi}⁷, G_{mi}⁷, C⁷, F, and A_b_{mi}⁷. The third section includes chords G_{mi}⁷, C⁷, F, and A_b_{mi}⁷. The fourth section includes chords G_{mi}⁷, C⁷, C_{mi}⁷, F⁷, B_{mi}⁷, E⁷, A_{mi}⁷, D⁷, G_{mi}⁷, C⁷, E^{b7}, D⁷, G_{mi}⁷, C⁷, F, and a final measure of rests.

134.

(BRIGHT EVEN 8THS)
SAMBA

HAVONA

JACO PASTORIUS

Dsus Csus Bsus Asus Gsus Fsus Bsus Gsus Fsus Bsus Esus

84 (Etc. PARALLEL VOICINGS)

(A) Emaj⁷(b5)

(C Maj⁷)B Maj⁷(b5)

G Maj⁷

(B) Emii

Emaj⁷(b5)CMaj⁷(b5)CMaj⁷

- HAVONA Pg. 2 -

135.

B Maj⁷(b5) (b) p # p # p G Maj⁷(b5)

C B' sus
UNIS.

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

Asus Bsus (10x) Asus Bsus Dsus

F#sus G#sus Esus 2)
3)

WEATHER REPORT —
II HEAVY WEATHER

136.

(BALLAD)

HARLEQUIN

W. SHORTER

A⁴C[#]mi⁷

84 | D^b/E^b E/A B^b/C C/B^b | 2 E/F# |

E^b/Ab D^b/E^b E/A B^b/C C/B^b | 2 E/F# | A^{Maj}/B B^bmi⁷ A^{Maj}/B E^bmi⁷ E^bmi⁷/D^b

(8.) E⁷ D^{mij}/G | A^{Maj}/B B^bmi⁷ A^{Maj}/B E^bmi⁷ E^bmi⁷/D^b

E^b/Ab D^b/E^b E/A B^b/C C/B^b | 2 E/F# | D^{mij}/G |

B^{mij} E/F# E^{mij} E⁷ G^{Maj}/A |

D^b/F (3) C^{mij}/E^b E^b7(B^b) A^b7 | Ab7 B^{mij} E⁷ B^bmi⁷ E^b7 A^{mij} D⁷ |

E/F# | E⁷ | D^{mij}/G |

A^{Maj}/B B^bmi⁷ A^{Maj}/B C^{Maj}/D C^b B^{mij} | E⁷ A⁷(#9) |

C^{mij}/F F^b C^{mij}/F F^b | (D.S. al CODA) |

C[#]mi⁷ |

(OPEN SOLOS) E^b/Ab D^b/E^b E/A B^b/C C/B^b | E^b/Ab D^b/E^b E/A B^b/C C/B^b |

WEATHER REPORT - "HEAVY WEATHER"

(BRECHI) HEAD AND SHOULDERS CEDAR WALTON

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

CEDAR WALTON - "CEDAR"

138.

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

(INTRO)

A/E

D/E

AMaj⁷/E

DMaj⁷/E

AMaj⁷/E

CMaj⁷/E

F Maj⁷

B_bMaj⁷

④

1. Bmi⁷

E⁷

Cmi⁷ F¹

B_bMaj⁷

B_bMaj⁷ E⁷(b9)

2. Bmi⁷

E⁷

Emi⁷

A⁷

Dmi⁷

G⁷

C Maj⁷

F Maj⁷

B⁷

E⁷

AMaj⁷/E

DMaj⁷/E

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

- SUNNY DAY Pg. 2 -A Maj⁷/EC Maj⁷/EF Maj⁷B♭ Maj⁷B min⁷E⁷C♯ min⁷ C⁷B min⁷ B♭⁷(D.S. al CODA AFTER SOLOS)B min⁷E⁷C min⁷F⁷B min⁷E⁷C♯ min⁷C⁷B min⁷E⁷C♯ min⁷C⁷B min⁷E⁷A Maj⁷

BARNEY KESSEL - "BARNEY PLAYS KESSEL"

140.

(BALLADS)

HELLO

MILT JACKSON

Ami⁷ (Bmi⁷) Ami⁷ D⁷ G C⁷ Bmi⁷ Emi
 Ami⁷ Bmi⁷ 1. Ami⁷ D⁷(b9) G Ami⁷ Bmi⁷ Emi
 2. Ami⁷ D⁷ Dmi⁷ G⁷
 C G F#mi⁷ B⁷ Emi Dmi⁷ G⁷
 C G F#mi⁷ B⁷ Emi A⁷
 Ami⁷ (Bmi⁷) Ami⁷ D⁷ G C⁷ Bmi⁷ Emi
 Ami⁷ (E⁷) Ami⁷ D⁷ G (Cmi) (Bmi⁷) (E⁷)

MILT JACKSON - "BALLADS & BLUES" ATLANTIC 1242

LEE KONITZ

J=184

HI BECK

Handwritten musical score for Lee Konitz's "Hi Beck". The score consists of ten staves of jazz-style music, primarily for a single melodic instrument. The music is in common time (indicated by a 'C') and includes various key changes and time signatures. The notes are represented by short vertical strokes, and rests are indicated by horizontal dashes. The score is annotated with numerous musical symbols, including sharps (#), flats (b), naturals (n), and double flats (bb). Specific chords and progressions are labeled throughout the piece.

The score includes the following labels and annotations:

- Key Signatures:** C, D^b, D, C[#], C[#], C[#], D^b, F^{natural}, G⁷, A⁷, D[#], D^b, C⁷, F, B^{b7}(#9, #11), E^b, D^{natural}⁷, G⁷, C.
- Time Signatures:** 4/4, 3/4, 2/4.
- Tempo:** J=184.
- Performance Instructions:** (HORN PROG. - "PENNIES FROM HEAVEN")

142.

(BOSSA)

HO-BA-LA-LA

JOAO GILBERTO

6/4 C | Am7 | D7 | Eb° | Emi | C#° |

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

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

BbMaj7 | Bb | Bb6 | Bb° | Cmi7 | F7 |

Am7 | D7 | Am7 | D7 | Eb° |

Emi | C#° | Am7 | D7 |

G | Cmi | G |

(HED-UP SWING) HOCUS-POCUS

L. MORGAN

6/8 4 F G_{mi}⁷ C⁷ F B^{ø7} E^{7(b9)}

A_{mi}⁷ A^{b7} G_{mi}⁷ G^{b7} F D⁺⁷ G_{mi}⁷ C⁺⁷

F G_{mi}⁷ C⁷ F B^{ø7} E^{7(b9)}

A_{mi}⁷ A^{b7} G_{mi}⁷ G^{b7} F C_{mi}⁷ F⁷

B^bM_{aj}⁷ G_{mi}⁷ C_{mi}⁷ F⁷ B^bM_{aj}⁷ B^bM_{aj}⁷ A^{b7}

G⁷ G_{mi}⁷ C⁷ B^{ø7} E^{7(b9)}

F G_{mi}⁷ C⁷ F B^{ø7} E^{7(b9)}

A_{mi}⁷ A^{b7} G_{mi}⁷ G^{b7} F D⁺⁷ G_{mi}⁷ C⁺⁷ (F)

LEE MORGAN - "THE SIDEWINDER"

144.

(BRIGHT SWING)

MIKE WOFFORD

HORIZON

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

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

$\text{C}^{\text{ø}}/\text{F}$ | F sus

$\text{C}^{\text{ø}}/\text{F}$ | F

- HORIZON PG.2 -

4 145.

D7+9+11 (TIME)

D7+9+11 (TIME)

D∅7/G (PLAY TIME ON SOLOS)

D∅7/G (TIME)

F Maj7

Ab Maj7 (b5)

B♭ Maj7

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

146.

HORACE SCOPE

HORACE SILVER

Handwritten musical score for "HORACE SCOPE" by Horace Silver. The score consists of eight staves of music, primarily for piano or organ, with various harmonic progressions indicated by Roman numerals and chord symbols.

Chord Progressions:

- Staff 1: D_{b7}^{Maj7} , E_{mi7} , $A7$, E_{bmi7} , A_{b7}
- Staff 2: $G7$, $G7$, G_{b7} , F_{mi7}
- Staff 3: B_{bmi7} , E_{bmi7} , A_{b7}
- Staff 4: $D_{b7}(\#9)$, $B_{b7}(\#9_{b5})$, $1. A7$
- Staff 5: $A_{b7}(\#9)$, $2. A7$, $F_{\#mi7}$
- Staff 6: $B_{b7}(\#9_{b5})$, $A7$, D_{Maj7} , $D_{b7}(\#9)$

Key Signatures:

- Staff 1: b_{24} (two flats)
- Staff 2: C (no sharps or flats)
- Staff 3: C (no sharps or flats)
- Staff 4: C (no sharps or flats)
- Staff 5: C (no sharps or flats)
- Staff 6: C (no sharps or flats)

(MED. ROCK.)

HUMMIN'

NAT ADDERLY

147.

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

(SOLO ON G BLUES)

148.

HUMPTY DUMPTY

CHICK COREA

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

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

CHICK COREA - "THE MAD HATTER"

$\text{J}=132$

ICE CREAM KONITZ

LEE KONITZ

149.

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

LEE KONITZ - PRESTIGE #7004

150.

I BELIEVE IN YOU

F. LOESSER

8
F#
A mi A mi Δ7 A mi 7 A mi b

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

A mi A mi Δ7 A mi 7 A mi b

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

A mi 7 D 7 A mi 7 D 7

G Maj 7 C 7 B mi 7 E 7

A mi A mi Δ7 A mi 7 A mi b

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

A mi A mi Δ7 A mi 7 A mi b

I BELIEVE IN YOU Pg. 2.

B⁷ C^{7(#II)} B⁷ E^{b7}

AbMaj⁷ B^bmi⁷ AbMaj⁷ B^bmi⁷

AbMaj⁷ B^bmi⁷ AbMaj⁷ Cmi⁷ F⁷

B^bMaj⁷ Cmi⁷ B^bMaj⁷

Ami⁷ D⁷

E7(b9) Ami⁷

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

Ami⁷ D⁷ G

ROLAND KIRK - "DOMINO"

152.

I COVER THE WATERFRONT

HEYMAN - GREEN

2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Chords and measures from the score:

- Top staff: B^{b7} , B^{bm7} , E^{b7} , $AbMaj^7$, D^{b7}
- Bottom staff: Cm^7 , B^o , B^{bm7} , G^{b7} , F^7 , E^7 , E^{b7}
- Section 1: $AbMaj^7$, A^o
- Section 2: $AbMaj^7$, D^{bm7} , $AbMaj^7$, A^o
- Bottom staff measures: B^{bm7} , E^{b7} , $AbMaj^7$, A^o , B^{bm7} , E^{b7} , $AbMaj^7$, B^o , Cm^7 , F^7 , B^{bm7} , B^o , Cm^7 , F^7 , B^{bm7} , E^{b7} , $AbMaj^7$, D^{b7} , Cm^7 , B^o , B^{bm7} , E^{b7} , G^{b7} , F^7 , E^7 , E^{b7} , $AbMaj^7$, (A^o)

(MED. UP SWING) IDOL GOSSIP G. MULLIGAN

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

GERRY MULLIGAN - "IDOL GOSSIP"

154.

(BALLAD)

IF I LOVED YOU

ROGERS / HAMMERSTEIN

Handwritten musical score for "If I Loved You" (Ballad) by Rogers/Hammerstein. The score consists of eight staves of music, each with a key signature of one flat (B-flat). The vocal line includes lyrics and chords:

- Staff 1: B^b, B^b^o, B^b, B^b⁺
- Staff 2: C_m, B^b^o, 1. B^b
- Staff 3: 2. B^b, D⁷⁺, G_{mi}, C_m⁷
- Staff 4: B⁷, B^b, C_m
- Staff 5: A^b, C⁷, F⁷, B^b, B^b^o
- Staff 6: B^b, B^b⁺, C_m, B^b^o
- Staff 7: C_{mi}, B^b, C_m⁷, F⁷
- Staff 8: B^b

ROLAND KIRK - "BRIGHT MOMENTS"

IF I SHOULD LOSE YOU

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

Chords and bass notes from the score:

- Measure 1: Gmin⁷, A^{ø7}, D7(+9), Gmin⁷, Gb⁷, Fmin⁷, Bb⁷
- Measure 2: EbMaj⁷, Fmin⁷, Bb⁷, EbMaj⁷, Cm
- Measure 3: F7sus, F7, Cm7, F7, BbMaj⁷, A^{ø7}, D7
- Measure 4: F#^o, Gm⁷, C7, Cm⁷, Cm7/Bb, A^{ø7}, Ab7(#11)
- Measure 5: Gmin⁷, A^{ø7}, D7, Gmin⁷, Gb⁷, Fmin⁷, Bb⁷
- Measure 6: EbMaj⁷, Fmin⁷, Bb⁷, EbMaj⁷, EbMaj⁷
- Measure 7: Cm⁷, F7, Bb^o, Bb, D7(b9), Gb7(#9)
- Measure 8: Fsus, F7, Bb, (A^{ø7}, D7)

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

156.

(MEDLEYING) IF I WERE A BELL F. LOESSER

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

- Staff 1: G⁷, G_{min}⁷, C⁷, F_{Maj}⁷
- Staff 2: A_ø⁷, D^{7(b9)}, G⁷, G_{min}⁷, C⁷
- Staff 3: F⁷, B_b⁷, F⁷, A⁷
- Staff 4: D_{min}⁷, B_{min}⁷, E⁷, A_{Maj}⁷, E⁷, A_{Maj}⁷, D⁷
- Staff 5: G⁷, G_{min}⁷, C⁷, F_{Maj}⁷
- Staff 6: A_ø⁷, D^{7(b9)}, G⁷, G_{min}⁷, C⁷
- Staff 7: F⁷, B_b⁷, B^ø, F, E⁷, E^b⁷, D⁷
- Staff 8: G_{min}⁷, C⁷, F, (D⁷)

MILES - "MILES DAVIS"

(BALLAD)

IF You Could SEE ME NOW

TADD
DANERON

157.

Handwritten musical score for "If You Could See Me Now" by Tadd Daneron. The score consists of eight staves of music, primarily for piano, with various chords and progressions indicated. The chords include E♭Maj⁷, A♭7, Gm⁷, G♭m⁷, B7, Fm⁷, B♭7, 1. G7, C7, Fm⁷, B♭7, 2. AΦ, Abm⁷, Gm⁷, G♭7, F7, Em⁷, Am⁷, D7, Bm⁷, E7, Am, Cm, F7, Cm⁷, F7, Fm⁷, B♭7, E♭Maj⁷, A♭7, Gm⁷, F#m⁷, B7, Fm⁷, B♭7, Eb, (G♭Maj⁷), (Bm⁷), (Em⁷)

The score includes several sections and transitions:

- Section 1 starts with E♭Maj⁷ followed by a series of chords: A♭7, Gm⁷, G♭m⁷, B7, Fm⁷, B♭7.
- Section 2 begins with 1. G7, C7, Fm⁷, B♭7, followed by 2. AΦ, Abm⁷, Gm⁷, G♭7, F7, Em⁷.
- Section 3 includes chords: Am⁷, D7, Bm⁷, E7, Am⁷, D7.
- Section 4 includes chords: Bm⁷, E7, Am, Cm, F7.
- Section 5 includes chords: Cm⁷, F7, Fm⁷, B♭7, E♭Maj⁷.
- Section 6 includes chords: A♭7, E♭Maj⁷, A♭7.
- Section 7 includes chords: Gm⁷, F#m⁷, B7, Fm⁷, B♭7, Eb.
- Section 8 concludes with (G♭Maj⁷), (Bm⁷), (Em⁷).

158.

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

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

F[#]mi⁷ B^b7 Eb Db⁷ C⁷
 F[#]mi⁷ B^b7 G^mi⁷ C⁷
 F[#]mi⁷ B^b7 G^mi⁷ C⁷
 F[#]mi⁷ B^b7 Eb C⁷
 F[#]mi⁷ B^b7 Eb Db⁷ C⁷
 F[#]mi⁷ B^b7 G^mi⁷ C⁷
 F[#]mi⁷ B^b7 Db⁷⁽⁺¹¹⁾ C⁷
 F[#]mi⁷ B^b7 Eb
 B^bmi⁷

- I GET A KICK PG 2 -

B♭_{min}⁷

G⁷

C⁷

159.

The musical score consists of eight staves of handwritten musical notation. The first staff starts with a B♭_{min}⁷ chord followed by a rest. The second staff begins with an F_{Maj}⁷ chord. The third staff starts with an F⁷ chord. The fourth staff begins with an F_{min}⁷ chord. The fifth staff starts with a B♭⁷ chord. The sixth staff begins with an F_{min}⁷ chord. The seventh staff begins with a B♭⁷ chord. The eighth staff begins with an F_{min}⁷ chord. Various chords are indicated throughout the score, such as G⁷, C⁷, E♭, A♭⁷, and G_{∅⁷}. Measures are separated by vertical bar lines, and rests are represented by empty spaces on the staff. Some measures have three-note chords indicated by a bracket under the notes.

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

160.

(MED. SWING) I HEAR A RHAPSODY

Handwritten musical score for a solo instrument, likely piano, featuring a single melodic line with harmonic chords indicated above the notes. The score is in common time (indicated by 'C' with a '1' over it). The key signature changes throughout the piece, with specific chords labeled above the staff. The score consists of six staves of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The chords labeled include: Cmi⁷, F#7, Fmi⁷, Bb7, EbMaj⁷, Ab⁷, Gmi⁷(bs), C⁷; Fmi⁷(bs), Ab⁷mi⁷, Bmi⁷, B⁷; 1. EbMaj⁷, D⁷, G⁷; 2. EbMaj⁷, Bb⁷mi⁷, A⁷, D⁷, Gmi⁷, A⁷, D⁷; Gmi⁷, Cmi⁷, F⁷, B^{b7}, Fm⁷; D⁷, G⁷, Cmi⁷, F#7, Fmi⁷, Bb7; EbMaj⁷, Db7, C⁷, Fmi⁷(bs), Ab⁷mi⁷, Bmi⁷, B⁷; EbMaj⁷, (D⁷, G⁷). The score concludes with a final section consisting of two staves, each containing a single melodic line with the text "IM HALL - IM HALL LIVE!" written below the staff.

IM HALL - IM HALL LIVE!

WOLF - 161.
HERRON -
SINATRA

I'M A FOOL TO WANT YOU

Handwritten musical score for "I'm a Fool to Want You" by Donald Byrd. The score consists of ten staves of music, each with a different harmonic progression. The chords are written above the staves, and various performance markings like grace notes, slurs, and dynamics are included. The score is in 4/4 time and includes sections for piano/vocal and other instruments.

Chords and markings from the score:

- Staff 1: F#mi⁷, F#mi⁷, F#7, Bb^bmi⁷, Bb^bmi⁷, Eb⁷, Abmi⁷, Db⁷, 1. GΦ⁷, C+7
- Staff 2: 2. GΦ⁷, C+7, F#mi⁷, Bb^bmi⁷, Eb⁷
- Staff 3: AbMaj⁷, (F¹), Bb^bmi⁷, Eb⁷
- Staff 4: AbMaj⁷, GΦ⁷, C+7
- Staff 5: F#mi⁷, Abmi⁷, Db⁷
- Staff 6: GΦ⁷, C+7, F#mi⁷, F#mi⁷, F#7
- Staff 7: Bb^bmi⁷, Bb^bmi⁷, Eb⁷, Abmi⁷, Db⁷
- Staff 8: Bb^bmi⁷, GΦ⁷, C+7, F#mi⁷, (GΦ⁷, C+7)

DONALD BYRD - "ROYAL FLUSH"

162.

(BALLAD)

IMAGINATIONBURKE-
VAN HUSEN

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

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

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

Bm 7 E7(b9) E7 D Em 7 A7

Am 7 D7 G Maj 7 Ab° Am 7 D7(b9)

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

B°7 E7 Am 7 E7 D'

G Maj 7 (E7 Am 7 D7)

TEDDY EDWARDS - "THE INIMITABLE TEDDY EDWARDS"

SONNY STITT - "GENESIS"

163.

G. BASSMAN

I'M GETTIN' SENTIMENTAL OVER YOU

Handwritten musical score for 'I'm Gettin' Sentimental Over You' by G. Bassman. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The vocal line includes lyrics and chords:

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

The score also includes a bass line with eighth-note patterns and rests. The vocal line features several melodic phrases with grace notes and slurs. Chords are indicated above the staff, and specific notes are circled or underlined. The bass line consists of eighth-note patterns and rests.

164.

IN CASE YOU HAVEN'T HEARD

WOODY SHAW

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring ten staves of music. The score includes various notes, rests, and dynamic markings. Chords and key signatures are labeled below specific measures. The title "IN CASE YOU HAVEN'T HEARD" is written in large, bold letters across the top of the page. The composer's name, "WOODY SHAW", is written in the upper right corner. The score consists of ten staves of music, each with a different key signature and chord progression. The first staff starts with a key signature of B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The second staff starts with A-flat major (A-flat, G-flat, A-flat) and ends with C major 7 (C major 7). The third staff starts with G minor (G minor, A minor) and ends with D major (D major). The fourth staff starts with B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The fifth staff starts with A-flat major (A-flat, G-flat, A-flat) and ends with C major 7 (C major 7). The sixth staff starts with G minor (G minor, A minor) and ends with E major (E major). The seventh staff starts with B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The eighth staff starts with A-flat major (A-flat, G-flat, A-flat) and ends with C major 7 (C major 7). The ninth staff starts with G minor (G minor, A minor) and ends with E major (E major). The tenth staff starts with B-flat major (B-flat, A-flat, B-flat) and ends with G-flat major 7 (G-flat major 7). The score concludes with a final section labeled "SOLOS" followed by four measures of B major 7 (B major 7).

TINCENTIVE

HORACE SILVER

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

HORACE SILVER - "SILVER VOICES"

166.

INDIANA

MCDONALD-HANLEY

Handwritten musical score for "Indiana" in G major, 4/4 time. The score consists of eight staves of music with various chords and bass notes labeled. The chords include FMaj7, Eb7, D7, G7, Gm7, C7, F#m7, F7, BbMaj7, Bbm7 (Eb7), FMaj7, D7, G7, Gm7, C7, FMaj7, Eb7, D7, G7, Em7(b5), A7(+9), Dm, E7, A7(b9), Dm, Em7(b5) A7, Dm, Dm/C, B°, Am, D7, Gm7, C7, F (F#°), Gm7, C7.

(FIRST MAMBO) IN PURSUIT OF THE 27TH MAN H. SILVER 167.

OCTAVE BASS DR 8va↓

The musical score consists of three staves of handwritten notation:

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

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

- G7(♯9)** appears twice under the middle staff.
- Cmi** appears once under the bottom staff.
- D.S. 21 FINE B.**
- LAST CHORUS REPEAT & FADE**
- FINE**
- VAMP ON JAPANESE SCALE**

168.

(SWING) IN WALKED BUD T. MONK

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

- Staff 1: B^b7, F^{maj}, C⁷, F^{maj}⁷, B^b^{maj}, A⁷
- Staff 2: A^b^b, 1. A^b^b, 2. A^b^b, Ab^{maj}⁷, Db⁷, F^{maj}⁷, B^b7, Ab^{maj}⁷, Db⁷, F^{maj}⁷, B^b7, Ab^{maj}⁷, Db⁷, F^{maj}⁷, B^b7
- Staff 3: Ab^{maj}⁷, Db⁷, F^{maj}⁷, B^b7, Ab^{maj}⁷, Db⁷, F^{maj}⁷, B^b7, Ab^{maj}⁷, Db⁷, F^{maj}⁷, B^b7
- Staff 4: C⁷, F^{maj}⁷, B^b7, Ab^{maj}⁷, (F^{maj}⁷), B^b^{maj}, A⁷, Ab^b, (C⁷)

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

I REMEMBER YOU

SCHERTZINGER-MERCER

The musical score is handwritten on six staves. The first staff starts with a key signature of B-flat major (two flats). It includes chords like F Maj7, Bm7, E7, FMaj7, Cm7, F7, Bb Maj7, Bbm7, Eb7, (Am7, D7), FMaj7, 1 Gm7 C7, 2. Cm7 F7, Bb Maj7, Em7, A7, DMaj7, Em7, A7, DMaj7, G7, CMaj7, Gm7, C7, F Maj7, Bm7, E7, FMaj7, (Cm7, F7), Aø, D7, (Bb Maj7), Gm7, Bbm7, Eb7, Am7, D7, Gm7, C7, F, (D7), Gm7, C7.

LEE KONITZ - "MOTION"

170

(CALYPSO)

ISLAND BIRDIE

MELLOV TYNER

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

Staff 1 (Top):

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

Staff 2 (Bottom):

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

Solo Staff:

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

IS IT REALLY TRUE? JOANNE BRACKEN

82 |: P. | G^bMaj⁷ | G⁷ | C⁷ | B⁷ |

B^bmi | Dmi⁷ | F⁷ | G⁷ | C |

F⁷ | Dmi⁷/E | Amin⁷ |

B^bmi⁷ | A⁷ | B^bmi⁷/Ab |

D⁷ | G⁷ | C⁷ | F |

Gmi⁷ | F | Gmi⁷ | F |

Gmi⁷ | F | Gmi⁷ | F |

172.

IT COULD HAPPEN TO YOU

BURKE—
VAN HUSSEN

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

MILES — MILES DAVIS

J. J. JOHNSON —

"THE EMINENT
J. J. JOHNSON" (INC)

IT HAD TO BE YOU

ISHAM JONES

The musical score is handwritten on eight staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and several chords labeled: D+7, G, D+7, G, E7. The second staff begins with an A7 chord and continues with a melodic line. The third staff starts with a D7 chord and includes a Eb7(b5) chord. The fourth staff begins with an A7 chord and ends with a D7 chord. The fifth staff starts with a G chord and ends with an E7 chord. The sixth staff begins with an A7 chord and ends with a B7 chord. The seventh staff starts with a D7 chord and ends with an Emi chord. The eighth staff starts with a 1. G chord and ends with an Am7 chord. The ninth staff starts with a D+7 chord and ends with a Gb chord. The tenth staff starts with a 2. G chord and ends with a Cm6 chord.

174.

I THOUGHT ABOUT YOU

B^ø7 B^b7 Ami⁷ D⁷ G^{7sus} Ab^{7sus} G^{7sus} G⁷
 Gmi⁷ F[#]Mi⁷ Emi⁷ E^{mi} A⁷ Dmi⁷ Db⁷ C^{mi} F⁷

1. BbMaj⁷ B^bmi⁷ Eb⁷ FMaj⁷ Gmi⁷ Ami⁷ BbMaj⁷
 B^ø7 E⁷ B^ø7 E⁷ Ami⁷ Ab⁷ Gmi⁷ Gmi⁷

2. BbMaj⁷ B^bmi⁷ Eb⁷ F E/E F/D F/C B^bmi⁷ E⁷
 Ami⁷ Ab⁷ Gmi⁷ C⁷ FMaj⁷ (Dmi⁷ Db⁷ C^{mi}) —

IT'S ONLY A PAPER MOON

ROSE-'75.
HARBURG-
ARLEN

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

Chords and lyrics from the score:

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

ZOOT SIMS - "BASIE & ZOOT"

176.

IT MIGHT AS WELL BE SPRING

84

CMaj⁷ Dm⁷ Em⁷ A⁷ Dm⁷ G⁷

CMaj⁷ C⁶ Gm⁷ C⁷

F#⁷ F⁷ Em⁷ A⁷

1. Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷

2. Dm⁷ G⁷ CMaj⁷ Gm⁷ C⁷

FMaj⁷ Dm⁷ Gm⁷ C⁷

Gm⁷ D7 C⁷ FMaj⁷ Em⁷ A⁷

Dm⁷ Dm⁷/C Bm⁷ E⁷

Am⁷ D⁷ Dm⁷ G⁷

- IT MIGHT AS WELL BE SPRING - Pt 2 -

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

Staff 1: C Maj⁷, D min⁷, E min⁷ A1, D min⁷ G7

Staff 2: C Maj⁷, C6, G min⁷, C7

Staff 3: F# ph⁷, F7, C Maj⁷/E, A7

Staff 4: D min⁷, G7, G7/F, E min⁷, A7

Staff 5: D7 sus⁴, D7, D min⁷, G7

Staff 6: C Maj⁷, C Maj⁷/B, A min⁷, A min⁷/G, F# ph⁷, F7

Staff 7: E min⁷, A min⁷, D min⁷, G7

Staff 8: C Maj⁷, A min⁷, D min⁷, G7 sus⁴

178.

I'VE FOUND A NEW BABY

PALMER -
WILLIAMS

("DIXIE 2 BEAT")

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

179.
LE GRAND -
GIMBEL

I WILL WAIT FOR YOU

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

MICHEL LEGRAND - "LIVE AT TIMMY'S"

(BRIGHT)

JACKIE

H. HAWES

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

WARDELL GRAY - "CENTRAL AVENUE"

180.

JACO

P. METHANY

SIM. W/G THROUGHOUT 2ND END

6/4

1. 2.

F#

Cmaj7

D♭Maj7 D♭7

1. Cmaj7

AbMaj7 Ab7 Gmaj7 C9

AbMaj7 Gmaj7 Cmaj7 D♭Maj7

Cmaj7 AbMaj7 D7(#9) G+7 Cmaj7

(CODA SIM. TO INTRO FIGURE)

DS. - SOLOS
CODA - FOR END

LAST X ONLY

8va

JEANNINE

D. PEARSON

8 bb

Abm⁷

Abm⁷

Abm⁷

G^bm⁷

B⁷

E^{maj}⁷

A⁷(+11)

B^bm⁷

E^b7

1. AbMaj⁷

FINE

2. AbMaj⁷

E^bm⁷

Ab⁷

D^bMaj⁷

Gm⁷

C⁷

Fm⁷

B^b7

B^bm⁷

E^b7

D.C. al FINE

p

GENE AMMONS - "GOODBYE"

182.

JE NE SAIS PAS

HAMPTON-JONES

$\text{♩} = 104$

Chords and notes:

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

LIONEL HAMPTON - CLEF MGC-628

HORACE SILVER

(BLUES)

THE JODY GRIND

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

HORACE SILVER - "THE JODY GRIND"

JITTERBUG WALTZ

FATS WALLER

Handwritten musical score for "JITTERBUG WALTZ" by Fats Waller. The score consists of ten staves of music for piano or keyboard, written in 2/4 time with a key signature of two flats. The music is divided into measures by vertical bar lines and includes various rests and grace notes.

Chords and Key Signatures:

- Measure 1: D_bMaj⁷, G_b7
- Measure 2: D_bMaj⁷, B⁷, E⁷, A⁷, D⁷, A_b7, D_bMaj⁷
- Measure 3: D_bMaj⁷, F_mi⁷, B_b7, D_b7, G_b7, B⁷, E⁷, E_b7
- Measure 4: E_b7, G_bMaj⁷, E_b7
- Measure 5: A_b7, E_b7
- Measure 6: 1. A_b7, F_mi⁷

Performance Notes:

- Measure 1: D_bMaj⁷ (written above staff)
- Measure 2: G_b7 (written below staff)
- Measure 3: D_bMaj⁷ (written above staff)
- Measure 4: D_b7 (written above staff)
- Measure 5: G_b7 (written above staff)
- Measure 6: 1. A_b7 (written above staff)
- F_mi⁷ (written above staff)

(- FINGERING W/ C P. -)

- 1ST ENDING CONT. -

B_b7 E_bmin7 A_b7

2. A_b7 G_b D_b A_b7sus4

SLD 05: D_b Maj7 G_b7

D_b Maj7 B_b7

E_b7 G_bmin7

A_b7 E_b7

A_b7 Fmin7 E Maj7

E_bmin7 DMaj7

186.

(MEDIUM SWING) GORGIE'SD. BYRD

F_{mi}⁷/B_b F_{mi}⁷/B_b

F_{mi}⁷/B_b F_{mi}⁷/B_b B_b⁷ B_b^{mi}⁷ E^{b7}

AbMaj⁷ D^{ø7} G⁷ C_{mi}⁷ (F⁷)

A^{ø7} D⁷ G_{Maj}⁷ C^{9(#11)} F_{mi}⁷ B_b⁷

F_{mi}⁷/B_b F_{mi}⁷/B_b

F_{mi}⁷/B_b B_b⁷ B_b^{mi}⁷ E^{b7}

AbMaj⁷ D^{ø7} G⁷ C_{mi}⁷ A^{ø7} D⁷

G_{mi}⁷ G^{b7} F_{mi}⁷ B_b⁷ E^{bMaj}

DONALD BYRD - "ROYAL FLUSH"

187.

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

The musical score consists of two staves of handwritten music. The top staff is for a treble clef instrument and the bottom staff is for a bass instrument. Chords are written above the notes, and a bass line is indicated by vertical stems below the notes. The music is divided into measures by vertical bar lines. The chords include C Maj7, C°Δ7, Ami7, D7, Gmi7, C7, FMaj7, Dmi7, G7, CMaj7, Bb7, EbMaj7, DΦ7, G+7, C Maj7, C°Δ7, Ami7, D7, Gmi7, C7, FMas7, Dmi7, G7, EΦ7, A7, D7, G7, C (Ami7 Dmi7 G7), and D7. The bass line features eighth-note patterns throughout.

CANNONBALL ADDERLY - "CANNABALL ADDERLY & THE BASSARO SEKET"

188.

[MOD. GOSPEL
ROCK]

Joy To THE WORLD.

HAYT
AXTON

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

(E♭ E F) F F7/E♭ B♭/D D♭ F Gm/C F

F B♭7 Gm/C F 3 F

C F F F7/E♭ B♭/D D♭ F C7 F

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

JUMPING W/ SYMPHONY SID

LESTER YOUNG

B♭7

E♭7

B♭7

E♭7

JUMP FOR ME

COUNT BASIE

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

G Emi⁷ Ami⁷ D⁷ G Emi⁷

Ami⁷ D⁷ G⁷ C Cmi

G (Emi⁷) 1. D G (D⁷) 2. D⁷ G

Dmi⁷ G⁷ C

Emi⁷ A⁷ Ami⁷ D⁷

G Emi⁷ Ami⁷ D⁷ G Emi⁷ Ami⁷ D⁷

G⁷ C Cmi G (Emi⁷) D⁷ G

190.

♩ = 126

JUST A FEW

SHORTY ROGERS

Handwritten musical score for 'Just A Few' by Shorty Rogers. The score consists of ten staves of music, each with a different rhythmic pattern and harmonic progression. The chords are labeled above the notes, and some are circled with a '3'. The first staff starts with Gmin⁷ and C⁷. The second staff starts with Ami⁷ and D⁷. The third staff starts with F. The fourth staff starts with Gmin⁷ and C⁷. The fifth staff starts with B♭. The sixth staff starts with Cmin⁷ and B♭. The seventh staff starts with Gmin⁷ and C⁷. The eighth staff starts with Gmin⁷ and C⁷. The ninth staff starts with Cmin⁷ and F⁷. The tenth staff starts with B♭min⁷ and E♭⁷. The eleventh staff starts with F. The twelfth staff starts with Ami⁷ and D⁷. The thirteenth staff starts with Gmin⁷ and C⁷. The fourteenth staff starts with C⁷ and F.

ELLINGTON-
STRANHORN-
GAINES 191.

JUST A-SITTIN' AND A-ROCIDIN'



F F7 Bb, F F+7 Bb F Bb, F F+7

Bb F Bb B° F Dm7 Bbm7 Gm7 F6 F7

Bb F Bb, F F+7 Bb F Bb, F F+7

Bb F Bb B° F Dm7 Bbm7 Gm7 F6 E7

Ami Ami7 Ami7 Ami6 Ami 3-7 Ami Dm6 E7

A Bm7 E9 Gm7 C9

F F7 Bb F F+7 Bb F Bb F F+7

Bb F Bb B° F Dm7 Gm7 C7(b9) F

(Cmi6/A) D7 (D7 C7)

192.

JUST IN TIME

IRVING BERLIN

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

Staff 1: Bass clef, 4/4 time, key signature B-flat major (Bb Maj). Chords: BbMaj7, Am, D7.

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

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

Staff 4: Bass clef, 4/4 time, key signature G minor (Gm). Chords: Gm/F#, Gm/F, C7, C#Ø7.

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

Staff 6: Bass clef, 4/4 time, key signature C major (C7). Chords: F7, Bbø.

Staff 7: Bass clef, 4/4 time, key signature C major (C7). Chords: Cm7, F7, Bbø, (Cm7 F7).

JESSE GREER

JUST YOU JUST ME

8 bb 4 ||

E^b₇ G^b₇/D_b C⁷ F^m₇ B^b₇

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

E^b₆ G^b₇/D_b C⁷ F^m₇ B^b₇

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ D^b₇

E^b₆ C^m₇ F⁷ B^b₇

E^b₆ G^b₇/D_b C⁷ F^m₇ B^b₇

E^b₇ A^b₆ A^bmin C^m₇/B_b B^b₇ E^b₆

194.

(MED. ROCK)

BILLY JOEL

JUST THE WAY YOU ARE

8. 

- JUST THE WAY YOU ARE | PG 2 -

D D Ami/C Bb C 195.

Ami⁷ D⁷ Gmi⁷ C⁷

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

This block contains two staves of handwritten musical notation. The top staff starts with a D note, followed by a D note, then Ami/C, Bb, C, and 195. Below it is Ami⁷, D⁷, Gmi⁷, and C⁷. The bottom staff starts with G/A and ends with '(D.S. al 2ND ENDING)'. There are several blank staves below the main section.

(CODA FOR OUT CHORUS ONLY)

Bb C Ami⁷

D⁷ Gmi⁷ A⁷ D Maj⁷

This block shows a single staff of handwritten musical notation. It starts with a circled D note, followed by Bb, C, Ami⁷, D⁷, Gmi⁷, A⁷, and D Maj⁷. There are several blank staves below the main section.

BILLY JOEL - "THE STRANGER"

196.

KARY'S TRANCE

LEE KONITZ

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

KATRÍNA BALLERTINA

WOODY SHAW

1. G_{mi} F₇ E_{bMaj7}
AbMaj7+4 G_{bMaj7+4}

2. A_{phi7} D_{7(#9)} G_{mi}
AbMaj7 B_{b7+4}

3. AbMaj7 B_{b7+4} AbMaj7 B_{b7+4}
Amaj7 B₇₊₄ Amaj7 B₇₊₄

D_{mi} C_{mi} C_{mi} B_{bmi} B_{bmi} Ab_{mi} D_{7(#9)}
G_{mi} F₇ Eb_{Maj7} F₇

AbMaj7+4 G_{bMaj7+4} A_{phi7} D_{7(#9)} G_{mi}

INTERLUDE B_{b7+4}

8

INTERLUDE BEFORE & AFTER SOLOS

198.

KENTUCKY OYSTERS

DAVID BAKER

F⁷

B^{b7}

F⁷

B^{b7}

B^{b7}

F⁷

C⁷

B^{b7}

F⁷

F⁷

F⁷

(HP)

THE KICKER

JOE HENDERSON

B^{b13}

E⁷

E^{b13}

A^{b13}

D^b Maj

F⁷

B^b min⁷

F⁷

C⁷

F⁷

G⁷

KIDS ARE PRETTY PEOPLE

THAD JONES

The score is handwritten on ten staves. The first staff starts with a 4/4 time signature, 80 BPM, and a key signature of one sharp. It features a mix of eighth and sixteenth note patterns. The second staff begins with a Dmii chord, followed by G7, FMaj7/C, A7, Dmii, Dmii/C, BΦ7, E7, and A7. The third staff continues with Dmii, A7, Dmii, Cmii7 F7, BΦ7, and A7. The fourth staff includes Dmii, G7, FMaj7/C, A7, Dmii, BΦ7, F/C, and C7. The fifth staff shows F, A7, Dmii, BbMaj7, Gmii, EbMaj7, Cmii7, and F7. The sixth staff contains BbMaj7, Eb7, F/C, Eb/C, and F/C. The seventh staff ends with A7 (#9) and A7 (#5). The eighth staff includes Dmii, A7, Dmii, Cmii7 F7, BΦ7, and A7. The ninth staff features Dmii, C7, F7, BΦ7, Eb7, EΦ, and A7. The tenth staff concludes with a final section of notes and rests.

200.

KILLER JOE

BENNY GOLSON

84

C7

Bb7

Sim. BASS - 1A SEC.

C7

Bb7

D: Eφ (No PULSE)

A7(#9)

Ebm7

Em7/Ab

Ab7(b9)

A7(13)

Ebm7/Ab

Ab7(b9)

Em7

A7(b9)

C7

Bb7

Bb7 (BASS AS BEFORE)

C7

Bb7

(ACO. BALLAD)

LADY'S BLUES

R. KIRK

201

The musical score consists of six staves of handwritten music. The top staff shows a piano part with chords labeled F Maj⁷, C min⁷, F⁷, B♭ Maj⁷, G min⁷, and C⁷. The second staff contains two measures: 1. A min⁷ D⁷ G min⁷ C⁷ and 2. F B♭ min⁷ F / B♭⁷ E^{7(b9)}. The third staff shows a bass line with notes labeled A¹, B♭⁷, A¹, D⁷, E⁷, G⁷, A♭⁷, G⁷, C⁷, D♭⁷, G min⁷, C⁷, and F Maj⁷. The fourth staff continues the bass line with notes labeled C min⁷, F⁷, B♭ Maj⁷, B♭ min⁷, E⁷, A min⁷, D⁷, G min⁷, C⁷, A min⁷, D⁷, and G min⁷, C⁷. The fifth staff shows a piano part with chords labeled C min⁷, F⁷, B♭ Maj⁷, G min⁷, C⁷, and A min⁷, D⁷. The bottom staff shows a bass line with notes labeled G min⁷, C⁷, and a final measure ending with a fermata over the bass note.

RANSAUR AND KIRK - "LADY'S BLUES"

202.

LAKES

PAT METHENY

8/4

D A/D G/D A/D

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

Bm Emi G/A A/G D/F# Emi⁹ G/A Bb/A

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

Dm⁷ C9 Bm D7 G F#mi FMaj7

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

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

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

GMaj7 F7(sus) BbMaj7 Db7(sus) GbMaj7 G7(sus) CMaj7 A7(sus)

PAT METHENY - "WATERCOLORS"

(BALLAD)

LAURA

64

E^{7(b9)} Ami⁷ Ami^{7/D} D(^{b9}_{#5}) GMaj⁷ (C⁷) GMaj⁷

Gmi⁷ Gmi^{7/C} C^{7(b9#5)} F#Maj⁷

Fmi⁷ Bb^{7(B9)} EbMaj⁷ (Gmi⁷) Cmi⁷

A7(b5) D7(b9) D9 GMaj⁷ BΦ⁷ E7(b9)

B^{#9}

Ami⁷ Ami^{7/D} D'^(b9#5) GMaj⁷ (Ami⁷) (B^{b9}) (Bmi⁷)

Gmi⁷ Db⁷ C^{7(b9#5)} FMaj⁷ (Bb⁷) FMaj⁷

Fmi⁷ Fmi⁷ DΦ⁷ G^{7(b5)} CMaj⁷ Dmi⁷ Emi⁷ Ami⁷

D^{7(b9#5)} G9sus G9 SOLO F#Φ⁷ B⁷ F#Maj⁷ Bb⁷

ENDING F#Φ⁷ F#Maj⁷ Emi⁷ Eb^{7sus} Dmi⁷ D#Maj⁷ C#Maj^{7(#11)}

204.

THE LAST PAGE

WOODS-BECK

[RUBATO] 

The score includes the following chords and markings:

- Staff 1: Ami⁷/D, EbMaj⁷⁺¹¹, Ami⁷/D, F#7⁹, B+7/D
- Staff 2: Emi, Emi⁵⁷/D#⁷, Emi⁷, C#7, 1. F#7±9, 2. F#7±9
- Staff 3: Emi⁷ (MED. SWING), A7, Emi⁷, A7
- Staff 4: Dmi⁷, G7, Cmi⁷, F7, BbMaj⁷
- Staff 5: Ami⁷/D, EbMaj⁷⁺¹¹, Ami⁷/D, F#7⁹, B+7/D
- Staff 6: Bbm⁷, Bmi⁷, Ebmi⁷, Emi⁷, Ami⁷, Db9, D9, DSUS (5th), DSUS, DSUS, FSUS, ASUS

(ROCK)

- LAST PAGE PG 2. -

E^mi A^mi E^mi A^mi 205.

5) DSUS/A DSUS

OPEN SOLOS: L FAST SWINGE

Am^mi⁷ C^mi⁷ Am^mi⁷

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

(ROCK)

E^mi Am^mi⁷ E^mi⁷ Am^mi⁷

5) DSUS

DSUS

DSUS

E^mi E^mi⁷/^D[#] E^mi⁷/^D C[#]⁷⁰⁷ F[#]⁷[±]⁹

B^b^mi⁷ B^mi⁷ E^b^mi⁷ E^mi⁷ A^b^mi⁷ A^mi⁷ D^b⁹ D⁹ G^M^{aj}⁷

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

PHIL WOODS - "MISTRALE DU BOIS"

206.

I T M B D

WAYNE SHORTER

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

A^bMaj7 $G7(+9, bII)$ $G_{mi}7$ G^bMaj7 $G^b(sus)$

B^b D^b E^b $E^b_{mi}7$ D^{b13}_{b9} $D^b_{mi}7$ $A+7$ $E^b_{mi}7$ $A^b7(b5)$

BRIGHT LA NEVADA BLUES GIL EVANS

$\frac{6}{4}$ $G_{mi}9$ G^bMaj7

G^bMaj7 $G_{mi}9$ G^bMaj7

G^bMaj7 $G_{mi}9$ G^bMaj7 G^bMaj7

G^bMaj7 $G_{mi}9$ G^bMaj7

(MEO-UP)

LEILA

207.
WES MONTGOMERY

Musical score for "LEILA" by Wes Montgomery. The score is written on two staves. The top staff is in 8/8 time and the bottom staff is in 4/4 time. The music consists of a series of chords connected by eighth-note patterns. The chords include Gm7, C7, Aø7, D7(b9), Gm7, C7, FMaj7, Bbøm7, Eb7, AbMaj7, DbMaj7, Gm7, C7(#9), 1. Aø7, D7(b9), 2. Am7, G7(b9), Cm7, F7, BbMaj7, Cm7, F7, BbMaj7, Dm7, G7, Cm7, Abm7, Db7, Gm7, C7, Gm7, C7, Aø7, D7(b9), Gm7, C7, FMaj7, Bbøm7, Eb7, AbMaj7, DbMaj7, Gm7, C7(#9), and FMaj7.

208.

 $\text{J}=208$

LENNIE'S PENNIES

LENNIE TRISTANO

The musical score consists of ten staves of handwritten jazz notation. The first staff begins with a Cm^b chord. Subsequent chords include D⁷, D^{b7}, Cm^b, D^{7(b5)}, G⁷, G⁰⁷, C⁷, Fm^b, Fm^b, Cm^b, D⁷, G⁷, G^{7(b5)}, Cm^b, D⁷, G^{7(b5)}, C⁷, Fm^b, D⁰⁷, Cm^b, A⁷, Dm^{7(b5)}, G⁷, Cm^b, (A^{b7}). Performance markings such as (3) and (2) are placed above certain notes and chords. The music is set in 2/4 time with a key signature of one flat.

209.

LESTER LEAPS IN

LESTER YOUNG

A handwritten musical score for a single melodic line, likely for piano or voice. The score consists of six staves of music, each starting with a key signature of B-flat major (two flats). The first staff begins with a treble clef, while the subsequent staves use a bass clef. The music is in common time (indicated by a '4'). The score includes various musical markings such as eighth and sixteenth note patterns, rests, and dynamic changes indicated by letters (B-flat, D, G, C, F) above the staff. The first two staves show a rhythmic pattern of eighth notes followed by a rest. The third staff features a melodic line with eighth and sixteenth notes, marked with '1.' and '2.' above the staff. The fourth staff shows a steady eighth-note pattern. The fifth staff begins with a C-sharp (one sharp) and ends with an F-sharp (one sharp). The sixth staff concludes with a G-sharp (one sharp).

210.

(MEDIUM SWING)

LET'S COOL ONE

THELONIUS MONK

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

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

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

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

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

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

B^b^7 E^b

(LATIN)

LIBERATED BROTHER

H. SILVER

211.

(INTRO) G_{min} C⁷ G_{min} C⁷

A G_{min} C⁷ G_{min} C⁷ G_{min} C⁷ G_{min} C⁷

B_b^{min} E^b G_{min} C⁷ G_{min} E⁷(#9)

B B_b^{min} E^b G_{min} C⁷ A⁷ D⁷(sus)

G_{min} C⁷ F_{min} B^b A⁷ (D⁷(#9)) D⁷(#9)

C 2. D⁷(#9) G_{min} C⁷ G_{min} C⁷ G_{min} C⁷

G_{min} C⁷ B_b^{min} E^b G_{min} C⁷ G_{min} C⁷

E⁷(#9) B_b^{min} E^b G_{min} C⁷ A⁷ D⁷(#9)

D⁷(#9) G_{min} C⁷ F_{min} B^b A⁷ D⁷(#9)

D⁷(#9) D.S. al CODA (Solo OVER [A C B] → 1.)

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

212.

LIES

PAT METHENY

6/4

A A/G# D/F#

E/F# B⁷Maj7 D⁷(sus4)

D⁷(sus4) C⁷(sus4) F⁷Maj7

E⁷ A⁷ Dmi

G⁷ G^bMaj7 A⁷Maj7 (LYD.)

B⁷(sus4) A⁷Maj7 (LYD.)

B⁷(sus4) 1. 2. A A

LATIN

LIGHT AS A FEATHER STANLEY CLARKE

213.

ROCK

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests, with many notes having horizontal lines extending from them. Chords and key signatures are written above the staves. The first staff starts with a treble clef, 6/4 time, and a key signature of one sharp. It features chords like C/G, Ab7/G, Ab7/G, C/G, Ab7/G, and C/G. The second staff begins with a bass clef and a key signature of one sharp. It includes chords such as E7(9,13), C/E, Ab7, Bm7, E7(9,13), Gm7, and C7. The third staff starts with a bass clef and a key signature of one sharp. It includes chords like E7(9,13), G7(9,13), C/G, E7(9,13), Am7, D7, Ab7(9,13), Gm7, and C7. The fourth staff starts with a bass clef and a key signature of one sharp. It includes chords like Gm7, C7, Ab7, F7, and a solo section starting with Ab13. The fifth staff starts with a bass clef and a key signature of one sharp. It includes chords like F7, Ab7, Ab13, F7, Ab7, F7, Ab7, F7, and Ab7. The sixth staff starts with a bass clef and a key signature of one sharp. It includes chords like Am7, F7, Ab7, F7, and Ab7. The seventh staff starts with a bass clef and a key signature of one sharp. It includes chords like Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, and Gm7, C7. The eighth staff is identical to the seventh. The ninth staff is identical to the seventh. The tenth staff is identical to the seventh.

(REPEAT LAST 22 BARS FOR SOLO)

214.

(LATIN) L1KE SONNY JOHN COLTRANEE_{mi}⁷

F Maj7

Bmmi7

E_{bm}i7

D7 (b9 b5)

C# Maj7

Bb7



Emi7

Gmi7



F Maj7



A LITTLE CHICAGO FIRE

FRANK FOSTER

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

216.

LITTLE SUNFLOWER

F. HUBBARD

Dmi⁷ (DORIAN)

The musical score consists of four staves of handwritten music:

- Staff 1:** Key signature of D minor (Dmi⁷), time signature 4/4. The music starts with a half note followed by a eighth-note pattern: B, A, G, F, E, D, C, B. It then continues with a half note, a quarter note, and a eighth-note pattern: B, A, G, F, E, D, C, B.
- Staff 2:** Key signature of D minor (Dmi⁷).
- Staff 3:** Key signature of D major (D Maj⁷).
- Staff 4:** Key signature of Eb major (Eb Maj⁷), time signature 2/4. It features a eighth-note pattern: B, A, G, F, E, D, C, B.
- Staff 5:** Key signature of Eb major (Eb Maj⁷), time signature 2/4. It features a eighth-note pattern: B, A, G, F, E, D, C, B.
- Staff 6:** Key signature of D major (D Maj⁷).
- Staff 7:** Key signature of D major (D Maj⁷).

Performance markings include measure numbers (1, 2) and a fermata over the first staff.

FREDDIE HUBBARD - "LOVE CONNECTION"

MILT JACKSON - "LITTLE SUNFLOWER"

LOCOMOTION

JOHN COLTRANE

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

218.

LONE JACK

PAT METHENY

84

B_bmin⁷

G_bMaj⁷

B_bmin⁷

G_bMaj⁷

G_bMaj⁷

F⁷(b9)

Ab B_bmin⁷

1. B_bmin⁷

2. B_bmin⁷

E_bmin⁷

D_bMaj⁷

B_bMaj⁷

Ab^{II}

F⁷

Ab B_bmin⁷

D.S. al CODA

Eb⁹sus F⁹sus

Ab⁹sus G⁹sus

E⁹sus F^{#9}sus

A⁹sus B⁹sus

D⁹sus E⁹sus G⁹sus

A⁹sus B_b⁹sus

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

(LINE JACK SOLOS)

The score consists of eight staves of handwritten musical notation. Each staff begins with a vertical bar line followed by a series of vertical strokes (|) and rests (/.). Above each staff, the corresponding chord is written in capital letters. The chords include:

- Staff 1: B♭_{mi}⁷, G♭Maj⁷, B♭_{mi}⁷, G♭Maj⁷
- Staff 2: B♭_{mi}⁷, G♭Maj⁷, F⁷, A♭ B♭_{mi}⁷, B♭_{mi}⁷
- Staff 3: B♭_{mi}⁷, G♭Maj⁷, B♭_{mi}⁷, G♭Maj⁷
- Staff 4: B♭_{mi}⁷, G♭Maj⁷, F⁷, B♭_{mi}⁷
- Staff 5: E♭_{mi}⁷, F^{7(b9)}, G♭Maj⁷, G^{∅7}
- Staff 6: C^{9sus}, D♭^{9sus}, E♭^{9sus}, F^{7(b9)}
- Staff 7: B♭_{mi}⁷, G♭Maj⁷, B♭_{mi}⁷, G♭Maj⁷
- Staff 8: B♭_{mi}⁷, G♭Maj⁷, F^{7(b9)}, B♭_{mi}⁷

PAT METHENY - "PAT METHENY GROUP"

220.

(BALLAD)

LONELY DREAMS

TERRY GIBBS

220.
(BALLAD) LONELY DREAMS TERRY GIBBS

Piano Chords:

- G7(b5)
- Dbm7 Gb7
- G7(b5)
- Dbm7 Gb7
- Cm7 F7
- B7(b5) Bb
- Ami7 D7
- 1. Ami7 D7
- 2. Ami7 D7
- Ami7 E7(b9)
- Ami7 G7
- Ami7 E7(b9)
- Cm7 F7
- Bb Bb
- Cm7 F7
- Ami7 Ab7(b5)
- G7(b5)
- Dbm7 Gb7
- G7(5)
- Dbm7 Gb7
- Cm7 F7
- B7(b5)
- Bb

CANNONBALL ADDERLY - "CANNONBALL & STRINGS"

EMARCY # NG 36063

ROGERS & HART

(JAZZWALTZ)

LOVER

E♭Maj⁷

D♭⁷ Gm⁷ C⁷ F♯m⁷ B⁷

Fm⁷ B♭⁷ 1 Gm⁷ C⁷ Fm⁷ B♭⁷

2. E♭Maj⁷ Fm⁷/B♭ E♭Maj⁷ Am⁷ D⁷ GMaj⁷

E♭m⁷ Am⁷ D⁷ GMaj⁷ Em⁷

Am⁷ D⁷ B♭Maj⁷ Gm⁷ Cm⁷

F⁷ Gm⁷ C⁷ Fm⁷ B♭⁷(D.C. al Coda)

Fm⁷ B♭⁷ E♭Maj⁷ (C⁷) Fm⁷ B♭⁷)

DAVE BRUBECK - "GONE WITH THE WIND"

222.

LOVE FOR SALE

COLE PORTER

8^b C

E♭Maj⁷ B♭mi (Maj⁷)

E♭Maj B♭mi (Maj⁷)

E♭Maj⁷ E♭mi⁷ D⁷ D♭ D♭mi⁷ G♭⁷

CΦ⁷ B⁷(F¹) B♭mi

E♭Maj⁷ B♭Maj⁷

E♭Maj⁷ B♭Maj⁷

E♭ E♭mi⁷ D⁷ D♭ D♭mi⁷ G♭⁷

CΦ⁷ B⁷(F¹) B♭mi B♭mi⁶

E♭mi⁷ A♭⁷ D♭ E♭mi⁷ Fmi⁷ E⁷

- LOVE FOR SALE PG 2 -

223.

A handwritten musical score for a jazz piece, likely for piano or guitar, featuring six staves of music. The music is in common time and includes various chords and bass lines. The chords labeled include E♭mi⁷, A♭⁷, D♭, E♭mi⁷, Fmi⁷, G♭Maj⁷, Fmi⁷, B♭⁷, B⁷, B♭⁷, E♭mi⁷, E♭mi⁷, GΦ⁷, C⁷, GΦ⁷, C⁷, F♯mi⁷, B⁷, FΦ⁷, E⁷, E♭Maj⁷, B♭mi (Maj⁷), E♭Maj⁷, B♭Maj⁷, E♭, E♭mi⁷, D⁷, D♭, D♭mi⁷, G♭⁷, CΦ⁷, B⁷, B♭mi, and G♭⁷.

224.

(BALLAD)

LOVERMAN

J. DAVIS /
R. RAMIREZ /
J. SHERMAN

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

LOVE VIBRATIONS

H. SILVER

The musical score for "Love Vibrations" is handwritten on eight staves. The first staff starts with a key signature of two flats and a 4/4 time signature. It includes chords D^ø7, D^b(1yd.), G^{mi}7, F¹³, F^{7(b13)}, F^{mi}7, E7, EbMaj7, A7, Ab7, D7(b9), G^{mi}, G^{mi}(#5), G^{mi}^b, G^{mi}7, C7, F^{mi}7, G^{mi}7, C7, F^{mi}7, B^b7, D^ø7, D^b(1yd.), G^{mi}7, F7, F[#]7, G^{mi}7, C7(b9), F^{mi}7, B^b7, DbMaj7, DMaj7, EbMaj7.

226.

LYDIAN APRIL

DAVID BAKER

Handwritten musical score for 'LYDIAN APRIL' by David Baker, featuring a single melodic line on five staves. The score includes various chords and progressions, with specific chords circled and labeled above the staff. The chords include G Maj⁷, C Maj⁷, Ami⁷, D⁷, B⁷, E⁷, A mi⁷, C mi⁷, F⁷, B^b Maj⁷, G mi⁷, D⁷, G Maj⁷, F# mi⁷, B⁷, E Maj⁷, Ami⁷, D⁷, G Maj⁷, C7(#11), G mi⁷, D⁷, C7, B mi⁷, E⁷, Ami⁷, D⁷, Ami⁷, D⁷, G Maj⁷(G⁷ CΦ⁷)

LENNIE TRISTANOLENNIE-BIRD

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

(Slow Funk)

MR. CLEANF. HUBBARD

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

228.

MAKE SOMEONE HAPPY

STYNE -
GREENE -
CONDEN-

8 | BbMaj^7 Bb^+ Bbb6 BbMaj^7 Bb^+ Bbb6 Fmi^7
 (6 | Fmi^7) ρ | \times | Bb7 | Ebmaj^7 Eb^+ Eb6
 Fmi^7 | $\text{C}\phi^7$ | F7(b9) | BbMaj^7 Bbb6 | Dmi^7 G^7 | Cmi^7
 Ebmin^6 | F7(b9) | BbMaj^7 Bb^+ Bbb6 | BbMaj^7 Bb^+ Bbb6
 F^7 | BbMaj^7 Bb^+ Bbb6 | BbMaj^7 Bb^+ Bbb6
 Fmi^7 | Bb^+ | Bb7 | $\text{C}\phi^7$ | F7(b9)
 EbMaj^7 | Eb^+ | Eb6 | Ebmin^6 | $\text{C}\phi^7$ | F7(b9)
 Bb | BbMaj^7 | Dmi^7 | G^7
 Cmi^7 | F^7 | Dmi^7 | $\text{G}^7(\text{b9})$
 Cmi^7 | F^7 | Bbb6 | $(\text{Cmi}^7 \text{ F}^7)$

229.

GEORGE GERSHWIN

(Sally)

THE MAN I LOVE

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a bass clef. The score includes various chords and rests, with some chords labeled with their names in capital letters and others in lowercase. The chords include E^b₆, B⁷, B^{b7}, E^b, E^{b7}, E^b_{m7}, B^b_{m7}, C⁷, C⁷, Ab^{m6}, B^{b7}, E^b, AbMaj⁷, G_{m7}, B^{b7}, E^b, E^{b7}, E^b_{m7}, B^b_{m7}, C⁷, C⁷, Ab^{m6}, B^{b7}, B^{b7}_{sus}, B^{b7}, E^b, Ab, E^b, Ab⁷, G⁷, C_{m7}, D⁷, B^{b7}, D^o, C_{m7}, G⁷, C_{m7}, D⁷, B^{b7}, D^o, C_{m7}, G^o, Ab, B^{b7}, E^b, E^{b7}, E^b_{m7}, B^b_{m7}, C⁷, C⁷, Ab^{m6}, B^{b7}, B^{b7}_{sus}, B^{b7}, E^b, Ab, 1. E^b, B^{b7}, 2. E^b.

230.

MASQUERADE

LEON ROSELL

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

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

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

GEORGE BENSON - "BREEZIN"

MAY - REH

HORACE SILVER

$\text{J} = 134$

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

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

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

1. F $Emin7$ $A7$ $Dmin$ $G7$

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

F $(Gmin7\ C7)$ F

ART BLAKEY - BLUE NOTE # BCP-5038

232.

MELLOW MOOD

JIMMY SMITH

Handwritten musical score for "MELLOW MOOD" by Jimmy Smith. The score consists of two staves: a bass staff and a treble staff. The bass staff has a clef, a key signature of B-flat major (two flats), and a 4/4 time signature. The treble staff also has a clef, a key signature of B-flat major, and a 4/4 time signature. The music is divided into measures by vertical bar lines. Chords are indicated above certain notes.

Measures 1-2: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 3-4: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 5-6: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 7-8: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 9-10: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 11-12: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 13-14: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 15-16: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 17-18: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Measures 19-20: Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

MEMORIES OF YOU

8.
 Eb E° Fmi⁷ F♯° Eb Cmi⁷ F⁷
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ Eb Fmi⁷ Bb⁹
 Eb E° Fmi⁷ F♯° Eb Cmi⁷ F⁷
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ Eb G⁷
 Cmi Fmi Cmi F⁹
 Eb F⁹ Bb⁹ F#mi Fmi Bb⁹
 Eb E° Fmi⁷ F♯° Eb Cmi⁷ F⁷
 Eb Cmi⁷ Gmi⁷ C⁹ F⁷ Bb⁹ [1. Eb Fmi⁷ Bb⁹] [2. Eb]

234.

(BOSSA)

MENINA FLOR

LOUIS BONFA
MARIA TOLEDO

Sheet music for 'Menina Flor' by Louis Bonfa and Maria Toledo. The music is written for a single instrument (likely piano) and consists of ten staves of handwritten musical notation. The key signature varies throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'P.'). The piece includes several chords labeled with Roman numerals and accidentals, such as F^{maj}⁹, B^{b7}, D, E^b, E^b, F^{maj}⁷, G^{Maj}⁷, E^{maj}, A^{maj}, F^{maj}⁷, B^{b7}, E^b, C⁷, F⁹, F^{maj}⁹, B^{b7}, G^{maj}⁷, C⁷, F^{maj}⁹, D^{b9}, G^{maj}⁷, C^{maj}, F^{maj}⁷, B^{b7}, G^{maj}⁷, C⁷, F^{maj}⁷, D^{b9}, G^{maj}⁷, C^{maj}, F^{maj}⁷, B^{b7}, E^b, (B^{b7}), E^b, (B^{b7}), B^{b7}, A⁷, A^{b7}, E^{b/G}, (B^{b7}), Coda: F^{maj}⁷, E^{Maj}⁷, E^{bMaj}⁹.

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

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

236.

(MED-UP) MILES AHEAD

MILES DAVIS

8 2/4

EbMaj⁷ Ebmin⁷ Dmin⁷
 Dbm⁶ Cm⁷ F⁷
 BbMaj⁷ GbMaj⁷ EbMaj⁷
 Em⁶ Ab⁷ G⁷
 EbMaj⁷ Em⁶ Ab⁷
 Abmin⁶ (D.C. al CODA)

E G
B

MILES DAVIS - "MILES AHEAD"

(MED. UP SWING)

MINOR MISHAP

T. FLANAGAN

Handwritten musical score for "Minor Mishap" in 8/8 time. The score consists of ten staves of music with various chords labeled above the notes. Chords include Bbmin (G⁹), C⁷, F⁷, Bbmin (G⁹), C⁷, F⁷, Ebmin, Bbm⁹, G⁹, C⁷, F⁹, (D⁹), G⁹, C⁷, F⁹, (D⁹), G⁹, C⁷, F⁹, Bbm⁹, F⁹, G⁹, C⁷, F⁹, F⁹, Bbm⁹, F⁹, G⁹, C⁷, F⁹, F⁹, Bbm⁹, A⁹, D⁹, C⁷, F⁹, Bbm⁹, (G⁹), C⁷, F⁹, Bbm⁹, (G⁹), C⁷, F⁹, Ebmin, Bbm⁹, C⁷, F⁹, Bbm⁹, (F⁹).

JOHN COLTRANE / KENNY BURRELL - "CATS"

238.

MINOR MOOD

CLIFFORD BROWN

F_{mi} G_{ø7} C_{7(b9)}

SOLOS: G_{ø7} C_{7(b9)} F_{mi} C_{ø7} F_{7(b9)} B_{bmi7}

AFTER SOLOS:

Eb7 AbMaj7 Gø7 C7(b9) Fmi Gø7 C7(b9) Fmi Abm7 Db7 C7(b9)

B_{bmi} E_{b7} AbMaj7 Gø7/C C7(b9) Fmi

Gø7 C7 1. Fmi %. 2. Fmi 8

(UP)

MOAK'S SHOP

WES MONTGOMERY

AbMaj7 B^bmi7 Eb7 Cmi7 Dbmi7 Gb7
 Gmi7 F7 B^bmi7 Eb7(b9) Ab 1 B^bmi7 Eb7 2. AbMaj7 Ab7
 DbMaj7 Ebmi7 Ab7 DbMaj7 Cmi7 F
 F7(b9) B^bmi7 F7 Bb7 Eb7
 AbMaj7 B^bmi7 Eb7 Cmi7 Dbmi7 Gb7
 Gmi7 F7 B^bmi7 Eb7(b9) Ab AbMaj7

240.

MOANIN'

BOBBY TIMMONS

(SOLO CHANGES-F_{mi} A_{b9} | G⁷ C⁷ | Sim...)

8b 4

B_b F B_b F

B_b F B_b F

1. (G⁹, C⁷) 2. C⁹ F⁹(b⁹) B^b_{mi}⁹ A^{b9}

G⁹(b⁹) C⁷(#⁹) G_{mi}⁷ F B⁹

B^b_{mi}⁹ A^{b9} G⁹(b⁹) G_{mi}⁷ C⁷

B_b F B_b F

B_b F B_b F

(3) B_b F

(FAST LATIN) MODESTY BLUES

CAL TJIADER 241.

6/8 (F)

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

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

(SOLOS:

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

242.

(BALLAD)

MONK'S MOOD

TH. MONK

8/4

F[#]mi⁷ B⁹ C⁹ Maj⁷ D⁹ G⁹
 AbMaj⁷ D⁹ D⁹ C⁹ B⁹ B⁹ A⁹ E⁹ E⁹
 1. A⁹ D⁹ D⁹/G⁹ G⁹ 2. D⁹ G⁹ D⁹ Maj⁷
 G[#]mi⁷ C⁹(b⁹) G[#]mi⁷ F[#]mi⁷ F[#]mi⁷ B⁹
 E[#]Maj⁷ A⁹ AbMaj⁷ G⁹ C⁹ mi⁷ F⁹(b⁹)
 F[#]mi⁷ E^bmi⁷ D⁹mi⁷ G⁹ F[#]mi⁷ B^b7
 C⁹ Maj⁷ D⁹ G⁹ A⁹ D^bMaj⁷ C⁹ Maj⁷ B^b7 G⁹ A⁹
 E⁹ E^b7 D⁹mi⁷ G⁹ D^bMaj⁷

MED SLOW

MONK'S SPHERE

GARY
MCFARLAND

243.

Handwritten musical score for "Monk's Sphere". The score consists of two staves of piano music. The top staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a series of chords: F₇, B_{b7}, F₇, B_{b7}, F₇, Eb₇, D₇, D_{b7}, C₇, and F₇. The bottom staff starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. It features chords: B_{b7}, F₇, B_{b7}, F₇, C₇(b₉+11), and F₇(+11). The score includes performance markings such as "3" over some notes and rests, and a fermata over a note in the first measure of the second staff. A bracket labeled "1. 2. 3. ETC." covers the first three measures of the second staff. An ending bracket labeled "ENDING." covers the last three measures of the second staff, which end with a [F.M.E.] instruction.

MYSTIC TOUCH

JOANNE BRACKEEN

Handwritten musical score for "Mystic Touch". The score consists of a single staff of piano music in 4/4 time. The music is written in a dense, rhythmic style with many eighth and sixteenth notes. Chords labeled include B_{mi}D₇, B_{b7}, C₇, Am_i, E_{b7}, E_bMaj₇, Ab_{mi}D_{b7}, D₇, A₇, G₇, D_bAb_{mi}/G_b, F₇, B_bAb_{mi}⁷, E/G[#], F/A, B_bD₇, D₇, Ab_{mi}/D_b, B₇, E₇, B_bMaj₇, A₇, and C₇. The score includes performance markings such as "3" over some notes and rests, and a fermata over a note in the first measure.

244.

(Slowly)

MOON GLOW

WILL HUDSON
EDDIE DE LANGE
IRVING MILLS

6/4 C C Cmi G A7

C D7 G E^b7 G

C Cmi G A7

C D7 G E^b7 G

G F#7 F7 E7

A7 D7 E^b7 D7

C Cmi G A7

C D7 G E^b7 1. G D7 2. G

245.

MOON RAYS

HORACE SILVER

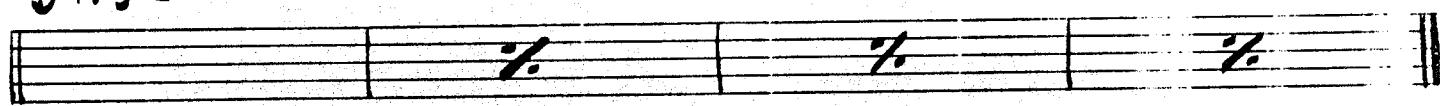
18. F#mi⁷/Bb Bb⁷ EbMaj⁷/Bb

246.

MOONTRANE

WOODY SHAW

12 BAR INTRO:



(A) BbMaj7(#4)

Cmi Dmi > Ebmi Fmi DMaj7 1. Gmi F7

2. Fmi Bb7 (B) EbMaj7

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

Bmi AΦ EbMaj7(#4)

Bmi AΦ EbMaj7(#4)

Cmi Dmi > Ebmi Fmi DMaj7

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

The score is organized into four systems of two measures each. The first system starts with a Bb chord, followed by a Cmin chord with a 3 overline, then an F7 chord. The second system begins with a Bb7 chord, followed by an Eb chord, then an Ab7 chord. The third system starts with a Bb chord, followed by a Dmin chord, then a G7 chord. The fourth system starts with a Gmin chord, followed by a C7 chord, then a Cmin chord, and ends with an F7 chord. The notation uses various note heads, stems, and rests, with some notes having three vertical stems. Chords are labeled above the staves, such as Bb, Cmin, F7, Bb, Cmin, F7, Bb7, Eb, Ab7, Bb, Bb, Dmin, G7, Gmin, C7, Cmin, F7, Bb, Cmin, F7, Bb, Cmin, F7, Bb7, Eb, Bb, Cmin, F7.

CHARLIE PARKER - "THE DIAL RECORDINGS"

248.

MORNING

CLAI'RE FISCHER

Handwritten musical score for a jazz piece, featuring two staves of 8/4 time. The top staff starts with a 12-bar blues progression: D⁷, Bmⁱ⁷, E⁷; A^{mi7}, D⁷; Bmⁱ⁷, E⁷. The bottom staff follows with Amⁱ⁷, D⁷; Dmⁱ⁷, G⁷; E^{mi7}, A⁷; Bmⁱ⁷, E⁷. The score includes a section labeled "1. Amⁱ⁷ D⁷" with a C^b key signature, followed by a section labeled "2. Amⁱ⁷ Dmⁱ⁷" with a fine marking. The piece concludes with a Dmⁱ⁷ chord, then moves to E^{7/B} (labeled E⁷/B), E⁷, and finally (D.S.al FINE).

MOTÉN'S SWING

249.

BENNY MOTEN

A handwritten musical score consisting of ten staves of music. The music is primarily in common time (indicated by a 'C') and includes measures in B-flat major (B-flat major 7th chord) and E-flat major (E-flat major 7th chord). Chords shown include Ab6, Bbmi7, Eb7, Ab, Bb7, C6, Ami7, Dmi7, G7, F6, Emi7, Dmi7, G7, Cmaj7, Bbmi7, Eb7, Ab6, Bb7, Eb7, and Ab6. The score also features several rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo).

250.

(FAST)

MOVE

DENZIL BEST

The musical score is handwritten on eight staves. The first staff starts with a key signature of B-flat major (two flats). It contains four measures: B-flat, E-flat 7th, B-flat, F 7th. The second staff starts with C minor 7th. It contains three measures: F 7th (with a circled 3 over it), B-flat. The third staff starts with B-flat 7th. It contains two measures: E-flat major 7th. The fourth staff starts with C 7th. It contains three measures: C minor 7th, F 7th. The fifth staff starts with B-flat. It contains four measures: E-flat 7th, B-flat, F 7th. The sixth staff starts with C minor 7th. It contains three measures: F 7th (with a circled 3 over it), B-flat. The seventh staff starts with B-flat. It contains four measures: E-flat 7th, B-flat, F 7th. The eighth staff starts with C minor 7th. It contains three measures: F 7th, B-flat.

MILES DAVIS - "PRE BIRTH OF THE COOL"

DEXTER GORDON - "MOVE"

251.

MOVING OUT

SONNY ROLLINS

F⁷ F⁷/A B^b B⁰ C^{7sus} — No CHORD

FMaj7 = = C^{7sus}

FMaj7 Ami7 D7 Gmin7 Ami7 BbMaj7 C^{7sus} C7 B7(b9)

Emin7 A7 Dmin

F#min7 B7 alt. Gmin7 C7

FMaj7 C^{7sus} #P

FMaj7 F7 Bb7 Cmin7 F7

Bb7 Gb0 FMaj7 D7(b9)

Gmin7 C^{7sus} FMaj7 Bb B0 F6

252.

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

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

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

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

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

SOLOS:

Ami⁷

Dmi⁷Ami⁷

F7

E7(#9)

Ami

B \flat 7 E7(#9)

254.

MR. MAGIC

G. WASHINGTON

8 1/2 4

GROVER WASHINGTON - "MR. MAGIC"

MR. SIMS

JOHN COLTRANE

8 bb 4)

CMaj7 C7 BMaj7 G° C D^b
B^b G° C PEDAL Fmin7 Fmin7

CMaj7 C7 BMaj7 G° G7 D^b
C PEDAL A^b B^b E-Maj7 G7(b9) G PEDAL C min G min C min

C min " " "

Fmin7 " C min7 "

D∅7 G7

256.

(MED. SWING) MRS. MINIVER

DEXTER GORDON

Handwritten musical score for Mrs. Miniver, featuring a single melodic line on a staff with various chords indicated above the notes. The score includes lyrics in parentheses and specific chord markings like EbMaj7, DΦ7, G+7, Cmi7, etc.

Chords and lyrics:

- 1. Bbm7 E^b7 Bbm7 E^b7 Abm7 D^b7 Abm7 D^b7
- Fm7 B^b7 Fm7 B^b7 [1. EbMaj7] Fm7 B^b7 F#m7 B7
- [2. EbMaj7] DΦ7 G+7 Cmi7 DΦ7 G+7
- Cmi7 Cmi7 F7 Bbm7 CΦ7 F+7
- Bbm7 A^b7 G^b7 E7 Bbm7 E^b7 Bbm7 E^b7
- Abm7 D^b7 Abm7 D^b7 Fm7 B^b7 Fm7 B^b7
- EbMaj7 Fm7 B^b7 F#m7 B7

PEPPER ADAMS

(LATIN SWING BRIDGE) MUEZZIN'

(LATIN)

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

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

258.

=118

MY LITTLE SIX-DE-SIDES C. PARKER

8/4

CHARLIE PARKER — VERNE 8000 € 2515

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

G Maj⁷ **B^Φ7** **E⁷** **A^m** **A^{m/G}**

C^m7 **F⁷ D⁷** **G⁷** **C⁷** **F⁷** **B^b7** **E^b7** **A^b**

A^m7 **1. D¹³** **D⁷ (^{#9})** **2. C^m7** **F⁷**

B^bMaj⁷ **A^Φ7** **D⁷** **G⁷**

C⁷ (^{b9}) **C^m7** **F⁷** **B^bMaj⁷** **E^b7**

E^m7 **A⁷** **A^m7** **D⁷** **G Maj⁷**

B^Φ7 **E⁷** **A^m** **A^{m/G}** **C^m7** **F⁷** **D⁷**

G⁷ **C⁷** **F⁷** **B^b7** **E^b7** **A^b** **A^m7** **D⁷ (^{#9})** **G Maj⁷**

260.

(Slowly)

NATURE BOY

MILES DAVIS

8/4

The musical score consists of two staves of handwritten music. The top staff begins with a key signature of 8/4, followed by a measure of Emi, Ami⁷, Emi, and Ami⁷. The bottom staff follows with Emi, Ami⁷, Emi, and Ami⁷. Subsequent measures include F#7(b9), B7(b9), Emi, Ami⁷, Emi, Ami⁷, Emi, Ami⁷, Emi, Ami⁷, Emi, and Ami⁷. The music concludes with a final measure of Emi.

MILES DAVIS - "BLUE MOODS"

THE NEARNESS OF YOU

261.
H. WASHINGTON
H. CARMICHAEL

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

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

262.

(MED. SWING)

A NEW THING

SLIDE HAMPTON

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

Chords and Labels:

- D_{mi}⁷, E_ø⁷, A₊₇, D_{mi}⁷, E_ø⁷, A₊₇
- C_{mi}⁷, F⁷, B_bMaj⁷, E_ø⁷, A₊₇, 1. A₊₇, 2. A₊₇
- C_{mi}⁷, F^{7(b9)}, D_{mi}⁷, G^{7(b9)}
- E_bM₇⁷, A_{b7}, D_bMaj⁷, E_ø⁷, A₊₇
- D_{mi}⁷, E_ø⁷, A₊₇, D_{mi}⁷, E_ø⁷, A₊₇
- C_{mi}⁷, F⁷, B_bMaj⁷, E_ø⁷, A₊₇, A₊₇
- D_{mi}⁷, E_bM₇⁷, D_{mi}⁷, G⁷, C_{mi}⁷, F⁷
- B_bMaj⁷, A₊₇, D_{mi}⁷

NO ME ESQUECA

84

Ami⁹

Cmi⁹

F¹

B♭Maj⁷

E♭⁹

G♭Maj⁷

D♭⁹

Abmi⁹

Gmi⁹

C⁷

F

1. E⁹(#⁹)

2. E⁹(#⁹)

264.

No MoE

SONNY ROLLINS

8
Bb G7 Cmi7 F+7 Bb G7

Cmi7 F+7 Fmi7 Bb7 E7Maj7 Eo

1. Dmi7 G7 Cmi7 F+7 2. Cmi7 F7 Bb

D7 G7 F7

Bb G7 Cmi7 F+7 Bb G7

Cmi7 F+7 Fmi7 Bb7 E7Maj7 Eo

1. Dmi7 F7 Bb 2.

Sonny Rollins - "Sonny Rollins"

265.

Nancy Joe.

GERALD
WILSON.

[Fast]

Handwritten musical score for "Nancy Joe." The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes chords Bm7(b5), Em7, A7, Dm7, Cm7, F7, Bbm7, Eb7, Am7, A7, D7, Gm7, Am7, and D7. The second staff begins with a Cm7 chord. The third staff starts with a Gm7 chord. The fourth staff begins with a Bbm7 chord. Various chords are connected by curved arrows indicating harmonic progression. The music concludes with a final chord labeled (Bm7(b5)).

Now's the Time

CHARLIE PARKER

J=120

Handwritten musical score for "Now's the Time" by Charlie Parker. The score is written in 6/4 time with a tempo of J=120. It features a single melodic line on a single staff. The melody consists of eighth-note patterns. Chords indicated below the staff include F7, Bb7, Bb7, B°, F7, Gmin, C7, F7, and C7. The score shows a complex rhythmic pattern with various rests and note heads.

266.

(BRITISH LATIN) NORTH ATLANTIC RUN G. MULLIGAN

6/4 [G Maj⁷] Ami⁷/D 1. 2.

1. Bmi⁷ Bb⁷ Ami D⁷

2. Bmi⁷ Eb⁷ Dmi⁷ G⁷

SWING C Maj⁷ Bmi⁷ Bb⁷ Ami⁷

D⁷ G Maj⁷ D⁷ C Maj⁷ F7(#11)

Bmi⁷ Bb⁷ Ami⁷ D⁷ G Maj⁷

Cmi⁷ F⁷ Bb Maj⁷ TO LATIN Cmi⁷/F

- NORTH ATLANTIC - PG 2. -

267.

G Maj⁷

A♭⁰ Ami⁷ F⁷(#II) G Maj⁷ (Bmī⁷) E♭⁷ (Bbmī⁷)

Ami⁷ D⁷ G Maj⁷ (INTERLUDE: G Maj⁷) Ami⁷/D

Ami⁷/D G Maj⁷ (3) Ami⁷/D (FINE)

Solo Changes: G Maj⁷ Ami⁷/D G Maj⁷ Ami⁷/D

G Maj⁷ A♭⁰ Ami⁷ F⁷(#II) 1. Bmī⁷. B♭⁷ Ami⁷ D⁷

2. G Maj⁷ E♭⁷ Dmī⁷ G⁷ C Maj⁷ F⁷(#II) Bmī⁷ B♭⁷

Ami⁷ D⁷ G Maj⁷ D♭⁹ C Maj⁷ F⁷ Bmī⁷ B♭⁷

Ami⁷ D⁷ G Maj⁷ Cmī⁷ F⁷ C Maj⁷/F (LATIN: B♭Maj⁷)

G Maj⁷ Ami⁷/D Dmī⁷ G⁷ C Maj⁷ F⁷

Bmī⁷ B♭mī⁷ Ami⁷ D⁷ (PLAY INTERLUDE AFTER EACH SOLO)
 AFTER LAST SOLO, PLAY INTERLUDE, THEN D.S. al FINE

GERRY MULLIGAN - "IDOL GOSSIP"

268.

NO SPLICE

LEE KONITZ

Handwritten musical score for a solo instrument, likely piano or guitar, featuring ten staves of music. The score includes various chords and specific fingerings indicated by circled numbers (e.g., 3, 4) above certain notes. The chords labeled are: Gmi, Ami⁷, D⁷, Gmi, Fmi⁷, Bb⁷, Eb, Cmi, D7(b9), Eb7, Ab⁷, G9⁷, E6⁷(b9), Ab, Ami⁷, D⁷, Gmi, F⁷, Eb, D⁷, Fmi⁷, Eb, Bb⁷, Eb, B⁷, Bb⁹, Cmi, D⁷, Gmi, Eb, D⁷, Gmi, Eb, D⁷.

NUTVILLE

HORACE SILVER

LATIN:

Cm⁹



Cm⁹



G⁹ 7

C⁹

Fm⁹



D⁹ Maj⁹

Cm⁹

Cm⁹



(SWING: Ab¹³

G¹³

G¹³

Ab¹³

G¹³

(LATIN: C⁹



(REPEAT SWING SECTION & RITARD END)
FOR OUT -

[MED.] 270.

OFF MINOR.

TH. MONK.

A Gm(maj₇) D_b7 G_b7 Bm₇ (E₇) (Am₇b₅)
 Gm(maj₇) Bb₇(+II) D₇ 1° Am₇ D₇ 2. Am₇ D₇
 Bb₇ Ebmaj₇ D₇ E₇ #_{b5}:
 3. Dbmaj₇ Dmaj₇ 3 Bbm₇ Eb₇(+II) Bm₇ E₇ (Abm₇ Db₇)
 Em₇ Em₇ A₇ Am₇ D₇ (Abm₇ Db₇)
C Gm(maj₇) D_b7 G_b7 Bm₇ (E₇) (Am₇b₅)
 Gm(maj₇) Bb₇(+II) D₇ E₇ #_{b5}:

FERDE GROFE

ON THE TRAIL

4 BAR INTRO:

1

F Maj⁷

Ami⁷ D⁷ Gmi⁷ C⁷ Abmi⁷ D_b7 Abmi⁷

D_b7 Gmi⁷ C⁷ F (D⁷#₉ G⁷(#₉) C⁷(#₉) b₅)

L3 L3

OH LADY BE GOOD!

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

System 1:

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

System 2:

- Staff 1: Treble clef. Notes: 1. G, C, D, A7, D7.
- Staff 2: Bass clef. Notes: 2. G, C, D, A7, G, G, G#.

272.

OLD DEVIL MOON

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

Chords and Key Signatures:

- F⁶, C^{mi7}, F⁶, C^{mi7} (Staff 1)
- F^{Maj7}, C^{mi7}, F^{9sus}, F⁷ (Staff 2)
- B^bM^{aj7}, E^b¹³ (Staff 3)
- A^bmⁱ⁷, D^b⁷, G^b, C¹³, F⁶, C^{mi7} (Staff 4)
- F⁶, C^{mi7}, D^{Maj7}, D^{mi} (Staff 5)
- D^{mi}^{Δ7}, D^{mi7}, G⁷, G^{mi7}, C⁷, (D.C. al CODA) (Staff 6)
- CODA, F⁶, C^{mi7}, D^bM^{es7} (Staff 7)
- F^{Maj7}, C^{mi7}, F^{Maj7}, E^b G^b⁷, F⁶, (G^{mi7} C⁷) (Staff 8)

Performance Instructions:

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

ZOOT SIMS - "WARM TENDR"

273.

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

8#4 G^{Maj} C7(#11)

 The score consists of six staves of handwritten musical notation.
 - Staff 1: G^{Maj}, C7(#11)
 - Staff 2: G^{Maj}, BΦ⁷, E⁷
 - Staff 3: A^{maj}, F7(#11)
 - Staff 4: B^{maj}, B^{bb}, A^{maj}, D⁷
 - Staff 5: D^{maj}/G, A⁷, A^{maj}, D⁷
 - Staff 6: G^{Maj}, BΦ⁷, E⁷
 - Staff 7: A^{maj}, A^{maj}/D, D⁷
 - Staff 8: G^{Maj}, (A^{maj} D⁷)
 - Staff 9: (C) | |

274.

ONCE IN A WHILE

MICHAEL EDWARD

Handwritten musical score for Once In A While by Michael Edward. The score consists of ten staves of music for a band. The first staff shows a bass line with chords Eb, Gm7b5, C7, and C° C7. The second staff shows a bass line with chords Fmi7, Bb7, Eb, and Fmi7 Bb7. The third staff shows a bass line with chords Eb, Gm7b5, C7, and C° C7. The fourth staff shows a bass line with chords Fmi7, Bb7, Eb, Abb, Eb6, and D7. The fifth staff shows a bass line with chords Gb, Ami7, D7, Gb, Ami7, and D7. The sixth staff shows a bass line with chords Gb, Ami7, Gm7b5, D7, G, G°, and Fmi7 Bb7. The seventh staff shows a bass line with chords Eb, Gm7b5, C7, and C° C7. The eighth staff shows a bass line with chords Fmi7, Bb7, L. Eb, and Fmi7 Bb7. The ninth staff shows a bass line with chords 2. Eb, Abb, Eb, and a final bass note.

275.

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

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation includes various chords such as A^{ø7}, D⁷, G_{mi}⁷, C_{mi}⁷, F⁷, B_bMaj⁷, A^{ø7}, D⁷, G_{mi}⁷/F, E^{ø7}, E^{b7}, D⁷, G_{mi}⁷, E⁷, A⁷, D_{mi}⁷, B^{ø7}, E⁷, A⁷, D_{mi}⁷, G⁷, A^{ø7}, D⁷, G_{mi}⁷, G_{mi}⁷/F, E^{ø7}, E^{b7}, D⁷, G_{mi}⁷, A^{ø7}, D⁷, G_{mi}⁷, G_{mi}⁷/F, E^{ø7}, E^{b7}, D⁷, G_{mi}⁷. The score is in 8/8 time and includes lyrics like "I. G_{mi}⁷" and "2. G_{mi}⁷". There are also several blank staves at the bottom of the page.

276.

ONE FOOT IN THE GUTTER

CLARK TERRY

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

PAT MARTINO

(FAST JAZZ)

ON THE STAIRS

278.

OPUS DE FUNK

HORACE SILVER

Bb

E^7

Cm^7

F^7

Bb

ONE FOR DADDY - O

NAT ADDERLY

Bb^7

Bbmi

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

F^7

Bbmi

E^bmi

(E^{ϕ})

Bbmi

(F^7)

Bbmi

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

F^7

Bbmi

MILES / CANNONBALL - "SOMETHING ELSE" Bmore 545

279.

OUR LOVE IS HERE TO STAY

E. GERSHWIN

Chords written above the staves:

- 1st staff: C, G⁹, Gmⁱ, C, F^b, Amⁱ, D⁷
- 2nd staff: G⁹, Gmⁱ, C, E^b⁹, D⁹
- 3rd staff: 1. Amⁱ, D⁷, Gmⁱ, C, F Majⁱ, B^b, E^{f#}ⁱ, Aⁱ
- 4th staff: Dmⁱ, G, Gmⁱ, C
- 5th staff: 2. C, Amⁱ, D⁷, Gmⁱ, C, E^b⁹, D⁷, B^o, B^b⁷
- 6th staff: Amⁱ, D⁷, Gmⁱ, C, F^b

280.

OUR BACK OF THE BARN G. MULLIGAN

The score includes various chords and rests, with some measures featuring triplets indicated by a '3' over a bracket. The chords labeled include C⁷, F#⁷, G⁷, C⁷, F⁷, D⁷, G⁷, C⁷, F⁷, D⁷, G⁷, C⁷, A⁷, D⁷, G⁷, C⁷, B⁵⁷, A⁷, D⁷, G⁷, C⁷, (G⁷).

GERRY MULLIGAN - "IDOL GOSSIP"

(BALLAD)

PANNONIKA

T. MONK

281.

CMaj7 Eb^bmi7 Ab7 Dmi7 Bb7 Eb Eb7
Ab7 Db7 Gbmaj7 F7(alt.) Eb^bmi7 Ab7 G7 DbMaj7
Gmi7 C7(b9) Cmi7 F7sus Gbsus Bbmaj7
Dmi7 G7(b9) C7 Gmi7 Bbmaj7 E7 A7 Ab7 G7(b9)
CMaj7 Eb^bmi7 Ab7 Dmi7 Bb7 Eb Eb7
Ab7 Db7 Gbmaj7 F7(alt.) Eb^bmi7 Ab7 G7 Dmi7 G7(b9)
DbMaj7

282.

 $\text{♩} = 126$

PALO-ALTO

LEE KONITZ

Handwritten musical score for "PALO-ALTO" by Lee Konitz. The score is written on six staves of five-line music staff paper. The key signature changes throughout the piece, indicated by labels such as F, G_{mi}, B, B_bmaj7, G₇, C_{mi}, F₇, B_b, and C₇. Measure numbers 1 through 12 are placed above the staves. The tempo is marked as $\text{♩} = 126$.

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

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

LEE KONTZ - PRESTIGE #7004

284.

PATTERNS

OLIVER NELSON

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

- Staff 1: E♭ Maj⁷
- Staff 2: E♭ Maj⁷
- Staff 3: G♭ Maj⁷
- Staff 4: D♭ Maj⁷
- Staff 5: E Maj⁷
- Staff 6: E♭ Maj⁷
- Staff 7: G♭ Maj⁷
- Staff 8: F Maj⁷
- Staff 9: A♭ Maj⁷
- Staff 10: G Maj⁷
- Staff 11: C Maj⁷
- Staff 12: B♭ Maj⁷
- Staff 13: A Maj⁷
- Staff 14: D Maj⁷
- Staff 15: B Maj⁷
- Staff 16: A♭ Maj⁷

The music is written in common time (indicated by 'C') and features eighth-note patterns. The first four staves (E♭ Maj⁷, E♭ Maj⁷, G♭ Maj⁷, D♭ Maj⁷) are identical. The fifth staff (E Maj⁷) has a different pattern. The sixth staff (E♭ Maj⁷) has a different pattern. The seventh staff (G♭ Maj⁷) has a different pattern. The eighth staff (F Maj⁷) has a different pattern. The ninth staff (A♭ Maj⁷) has a different pattern. The tenth staff (G Maj⁷) has a different pattern. The eleventh staff (C Maj⁷) has a different pattern. The twelfth staff (B♭ Maj⁷) has a different pattern. The thirteenth staff (A Maj⁷) has a different pattern. The fourteenth staff (D Maj⁷) has a different pattern. The fifteenth staff (B Maj⁷) has a different pattern. The sixteenth staff (A♭ Maj⁷) has a different pattern.

- PATTERNS PG2 -

285.

F Maj⁷

C Maj⁷

E♭ Maj⁷

1. B Maj⁷

F Maj⁷

E♭ Maj⁷

A Maj⁷

2. B♭ Maj⁷

G♭ Maj⁷

D Maj⁷

B♭ Maj⁷

A♭ Maj⁷

E Maj⁷

C Maj⁷

A♭ Maj⁷

B♭⁷

..

..

..

286.

PENNIES FROM HEAVEN

JOHN BURKE
ARTHUR JOHNSTON

Handwritten musical score for "Pennies from Heaven" on ten staves. The score includes lyrics and chords for each staff. The chords are written above the staves, and the lyrics are written below them. The score consists of ten staves, each with a different key signature and time signature. The first staff starts with a C major chord, followed by Dm, Em, Eb, Dm7, and G7. The second staff starts with C, followed by Dm, Em, A7, Dm7, G7, and Dm7/G7. The third staff starts with C7, followed by Gm, C7, F, and F, Em, A7. The fourth staff starts with D7, followed by Am, D7, G7, and Dm, G7. The fifth staff starts with C, followed by F7, Em, Eb, Dm7, and G7. The sixth staff starts with C7, followed by Gm7, C7(s), F, and G7. The seventh staff starts with Dm7, followed by F, Fm, Em, and A7. The eighth staff starts with Dm7, followed by D7, G7, and 1. C. The ninth staff starts with 2. C, followed by Ab7, and C. The tenth staff ends with a final C.

PENNY ARCADE

JOE BECK

8.

G⁷

B_b⁷ G⁷ G⁷

C⁷

D.S. AL FINE
FINE

SOLOS

F⁷ B_b⁷

(PLAY A SECTION BETWEEN SOLOS)

288.

PERDIDO

J. TIZOL

Handwritten musical score for 'PERDIDO' by J. Tizol, featuring six staves of music with various chords and performance instructions.

Chords and Instructions:

- Staff 1: Cmi⁷, F⁷, Cmi⁷, F⁷, B^b, B^b, Cmi⁷, F⁷, Cmi⁷, F⁷.
- Staff 2: 1. B^b, B^o; 2. B^b, (Cmi⁷) (C[#]mi Dmi E^b7).
- Staff 3: D⁷, G⁹, G⁺⁷.
- Staff 4: C⁷, F⁷, F⁺⁷.
- Staff 5: Cmi⁷, F⁷, Cmi⁷, F⁷, B^b, B^b, Cmi⁷, F⁷, Cmi⁷, F⁷.
- Staff 6: B^b, (E^b7), Dmi⁷, Dmi⁷, (SOLDS).
- Bottom staff: (RIFF ON HEAD) Cmi⁷, Cmi⁷, E^bmi⁷, Dmi⁷.

Performance Notes:

- Staff 1: Measures 1-2, 3-4, 5-6, 7-8.
- Staff 2: Measures 1-2, 3-4.
- Staff 3: Measures 1-2, 3-4.
- Staff 4: Measures 1-2, 3-4.
- Staff 5: Measures 1-2, 3-4, 5-6, 7-8.
- Staff 6: Measures 1-2, 3-4.
- Bottom staff: Measures 1-2, 3-4.

- PERDIDO PG. 2 -

D_{mi}⁷ D_{bmi}⁷ C_{mi}⁷ F₊₇ 289.

B_b D_b 1. C_{mi}⁷ B^o 2. C_{mi}⁷ F¹ B_b⁷ E_b⁷

D
// G⁹ G+⁷

C
// F F+⁷

C_{mi}⁷ C_{mi}⁷ E_{bmi}⁷ D_{mi}
D_{mi}⁷ D_{bmi}⁷ C_{mi}⁷ C_{mi}⁷ F₊₇
B_b, B_b⁷ E_b⁷ A_b⁷ A₇ B_b⁷

290.

PERDIDDO LINE

JIMMY HAMILTON
CLARK TERRY

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

- PG 2 -

- PERIODOLINE -

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

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

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

292

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

CMaj⁷

CMaj⁷ A7(b9) Dmii⁷ G⁷

CMaj⁷ D⁷

1. Dmii⁷ D^{b7} CMaj⁷ A7 Dmii⁷ G⁷

2. Dmii⁷ D^{b7} CMaj⁷

Cmii⁷ F⁷ BbMaj⁷

Bb⁷ A7 Ab⁷ G⁷

CMaj⁷ D⁷

Dmii⁷ D^{b7} CMaj⁷ (Ami⁷ Dmii⁷ G⁷)

JULIAN ADDERLY - "CANNONBALL & EIGHT GIANTS"

PETITE FLEURE

Handwritten musical score for 'Petite Fleure' by Sidney Bechet. The score consists of ten staves of music for a single instrument, likely a clarinet or saxophone. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The music features various chords and melodic lines, with many notes grouped by brackets and tied together. Chords labeled include Gmi, A7, D7, Gmi/F, A7/E, A7/EB, D7, Gmi, Cmi, Cmi/Bb, AΦ7, F7, Bb, AΦ7, AΦ7/G, D7/F#, D7, EΦ7, Gmi, Gmi/F, EΦ7, A7, D7, Gmi, Cmi, Gmi, G7, AΦ7/EB, D7, Gmi, Cmi, Gmi, G7, Cmi, Cmi/Bb, F7/A, F7/G, F7, Bb, EΦ7, D7, Gmi, Gmi/F, AΦ7/EB, D7, Gmi, Cmi, Gmi.

294.

PETITS MACHINS

MILES DAVIS

Handwritten musical score for Petits Machins by Miles Davis. The score consists of six staves of music, primarily for a solo instrument (likely trumpet or guitar) and a bass pedal. The music is in common time (indicated by '4'). The first five staves are in 4/4 time, while the last staff is in 3/4 time. The key signature varies throughout the piece, with sections labeled F, E7(#9)/F, D7(#9)/F, and Bbmaj7/F. Chords indicated include C7(#9), D7(#9), E7(#9), and Bbmaj7. The bass pedal part features sustained notes with 'F-PEDAL' written below the staff. The score concludes with a section instruction: '(SOLO ON LAST 10 BARS (PEDAL F SECTION))'.

(SOLO ON LAST 10 BARS (PEDAL F SECTION))

(HED. UP) PICK YOURSELF UP

JEROME KERN

Handwritten musical score for 'PICK YOURSELF UP' by Jerome Kern. The score consists of eight staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: Gmin7 C7, FMaj7 BbMaj7 EΦ7 A7(b9), Dmin7 G7
- Staff 2: C9sus C7, Ami7 D7(b9), Gmin7 C7, FMaj7
- Staff 3: Ami7 D7, GMaj7 CMaj7, F#Φ7 B7(b9), Emi7 A7
- Staff 4: D9sus D7, Bmi7 E7(b5), Ami7 D7, GMaj7
- Staff 5: AbMaj7, Ebmi7, Ab7
- Staff 6: FMaj7/G, CMaj9/G, Ami7 D9, Gmin7 C7(b9)
- Staff 7: Gmin7 C7, FMaj7 BbMaj7 EΦ7 A7(b9), Dmin7 G7
- Staff 8: C9sus C7, Ami7 D7(b9), Gmin7 C7, FMaj7

GEORGE BARNES - "BLUES GOING UP"

OSCAR PETERSON - "JAZZ AT THE PHILHARMONIC"

296.

PHASED DANCE

PAT METHENY

Bm7

BbMaj7(#11)

Bm7

#2 2 (8) HARM.

Bm7

BbMaj7(#11)

G/A

G/Maj7

PAT METHENY — "PAT METHENY GROUP"

POLKA DOTS AND MOONBEAMS BURKE-VAN EUSSEN

The musical score is handwritten on eight staves of five-line staff paper. The key signature is G major (no sharps or flats). The time signature is 4/4. The score includes the following chords:

- GMaj7
- Emi7
- Ami7
- D7
- GMaj7
- Emi7
- Ami7
- F#7/B7
- Emi7
- Cmin
- Bmi7
- Bbmi7
- Ami7
- D7
- Bmi7
- E7
- Ami7
- D7
- 2. Ami7
- D7
- GMaj7
- C#mi7
- F#7
- BMaj7
- G#7
- C#mi7
- F#7
- BMaj7
- G#7
- C#mi7
- F#7
- BMaj7
- E7
- Ami7
- D7
- GMaj7
- Emi7
- Ami7
- D7
- GMaj7
- Emi7
- Ami7
- F#7/B7
- Emi7
- Cmin
- Bmi7
- Bbmi7
- Ami7
- D7
- GMaj7(Emi7 Ami7 D7)

WES MONTGOMERY - "WHILE WE'RE YOUNG"

298.

(Ballad) PORTRAIT OF JENNIE BURDGE-Robinson

E^bΔ⁷ E^bMaj⁷ B^bmi⁷ E^b7(b9) AbMaj⁷ Abmi⁷ Db⁷

GMaj⁷ Cmi⁷ F⁷ B^bMaj⁷ (E^bMaj⁷) D^Δ⁷ G⁷(b9)

Cmi⁷ F⁷ Fmi⁷ B^b

E^bΔ⁷ E^bMaj⁷ B^bmi⁷ E^b7(b9) AbMaj⁷ Abmi⁷ Db⁷

GMaj⁷ Cmi⁷ Fmi⁷ B^b B^bsus B^b Eb

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

PROGRESSION

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

Chords and Progression:

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

Performance Instructions:

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

300.

2-BEAT
[MED-UP]

THE PREACHER.

HORACE SILVER.

(BLUES) PURSUANCE JOHN COLTRANE

QUICKSILVER

^{301.}
HORACE SILVER

The musical score is handwritten on six staves. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. The first staff starts with an upbeat of two eighth notes followed by a measure of two eighth notes. The second staff begins with a measure of two eighth notes. The third staff starts with an upbeat of two eighth notes followed by a measure of two eighth notes. The fourth staff begins with a measure of two eighth notes. The fifth staff starts with an upbeat of two eighth notes followed by a measure of two eighth notes. The sixth staff begins with a measure of two eighth notes. The lyrics are written in parentheses above the notes. The chords are written above the notes. The first staff has chords Ab, Gmin7, C7. The second staff has chords Fmi, Bb7, A7. The third staff has chords Ab, Cmin7, Bmin7, Bbmaj7, Eb7. The fourth staff has chords 1. Ab, (Bbmaj7), Gmin7, C7. The fifth staff has chords 2. Ab, Bbmaj7, Ab°, Ab, Gmin7, C7. The sixth staff has chords Fmi, C7(b9), Fmi, Gmin7, C7, Db7, C7. The seventh staff has chords Fmi, C7(b9), Fmi, Bb7, Bbmaj7, Eb7, Ab. The eighth staff has chords Ab, Gmin7, C7. The ninth staff has chords Fmi, F7, Eb7. The tenth staff has chords Bbmaj7, Eb7. The eleventh staff has chords Ab, Bbmaj7, Ab°, Ab, (C7). The twelfth staff has chords Ab, Bbmaj7, Ab°, Ab, (C7).

ART BLACKLEY - BLUENOTE #BLP-5037

SP-402

302.

RECADO BOSSA NOVA

DALMA FERREIRA

The musical score is handwritten on eight staves. The first staff starts with a D major chord (Dmi) followed by a D7 chord. The second staff begins with a G major chord (Gmi). The third staff starts with a G major chord (Gmi) and includes a G major chord over E (Gmi/E). The fourth staff starts with an A major chord (A7). The fifth staff starts with an E major chord (E7). The sixth staff begins with a D major chord (Dmi7), followed by a 2. Dmi. The seventh staff starts with a G major chord (Gmi7). The eighth staff starts with an A major chord (A7).

J=210

RED CROSS

The musical score is handwritten on eight staves. The key signature changes throughout the piece, marked by B-flat, D, G, F, C, and B-flat symbols. The tempo is J=210. The score includes various rhythmic patterns, slurs, and grace notes.

CHARLIE PARKER - "THE SAVVY SESSIONS"

304.

(BALLAD)

A REMARK YOU MADE

JOE ZAWINUL

Handwritten musical score for a ballad titled "A REMARK YOU MADE" by Joe Zawinul. The score consists of ten staves of music, each with a key signature of D minor (two flats). The music is primarily in common time. Various chords are labeled above the staves, including E♭Maj7, B♭7(sus4)/E♭, E♭Maj7, B♭7(sus4), E♭, E♭/D, Cm7, Cm7/B♭, Ab/C, G/B, E♭/B♭, F/A, B♭7/Ab, Gm7, Cm7, Ab/C, G/B, Cm7, Fm7, Fm7/E♭, Fm7/D, G7(b9), Cm7, Cm7/B♭, AbMaj7, G7(b9)/Ab, G7(b9), Cm7, E♭Maj7, D♭Maj7, B♭7(sus4), E♭Maj7, B♭7(sus4), E/C, E♭/D, E♭Maj7, Gm7, Cm7, Cm7/B♭, AbMaj7, G7(b9), Cm7, Ab/C, Gm7, Cm7, Fm7/Ab, F7/A, B♭7(sus4), E♭Maj7, E♭/D, Cm7, Cm7/B♭, AbMaj7, Ab/G, Fm7, B♭7(sus4), E♭Maj7, B7(sus4).

- A REMARK YOU MADE - PG. 2

Bb⁷(sus4)

EbMaj⁷

Cmi Ab/C Cmi

305.

Bb⁷(sus4) E^bMaj⁷ Cmi Ab/C Cmi
305.

Fm⁷/C Bb⁷(sus4) EbMaj⁷ Eb¹⁰ Cmi⁷ Cmi⁷/Bb AbMaj⁷ G⁷(b9)

G⁷(b9) Cmi⁷ Ab/C Eb/C Fm⁷/C Cmi Bb⁷(sus4)

Eb Eb¹⁰ Cmi⁷ Cmi⁷/Bb AbMaj⁷ G⁷(b9) Bb⁷(sus4) AbMaj⁷

Gmi⁷ Cmi⁷ AbMaj⁷ Fm⁷ Gmi⁷ Cmi⁷ AbMaj⁷

Cmi AbMaj⁷/C Cmi AbMaj⁷/C Cmi AbMaj⁷

Gmi⁷ Cmi⁷ DbbMaj⁷ (1ST TIME ONLY) EbMaj⁷ G/B E^b/Bb F/A Bb⁷/E^b⁷

Gmi⁷ Cmi DbbMaj⁷ (LAST X)

WEATHER REPORT - "HEAVY WEATHER"

306.

ROBBIN'S NEST

SIR CHARLES THOMPSON

8/4

C Maj⁷

A♭⁷

D⁹⁰⁹ G⁷ 1. C⁶ A⁹⁰⁹ D⁹⁰⁹ G⁷ E⁷(b⁹)

2. C⁶ E⁷(b⁹) A⁷(b⁹)

D⁷(b⁹) G⁺⁷ G⁷

G⁺⁷ A♭⁷ C Maj⁷

C⁶/E E♭⁰

D⁹⁰⁹ G⁷ C⁶ (D⁹⁰⁹ G⁷)

301.

ORNETTE
COLEMAN.[MED-UP]
JIVEY

RAMBLIN'.

(D7)

[BASS] 3

(G7) [BASS] 3 [UNIS]

(D7)

10 D7 FOR ENDING: D7 (G7) INDEFINITE

(UNISON)

G7

ROUND TRIP

ORNETTE COLEMAN

308.

♩ = 126

RUBBERNECK

FRANK ROSOLINO

Handwritten musical score for "Rubberneck" by Frank Rosolino. The score is composed of eight staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests, with specific chords labeled above each staff. The chords labeled are: Dmi, (A7), Bb7, A7, Dmi, Bb7, A7, Dmi, A7, Dmi, Gmi⁷, C7, F, A7, Dmi, Bb7, A7, A7, Dmi, Bb7, A7, A7, Dmi, Bb7, A7, Dmi, (A7), Dmi, Bb7, A7, Dmi. The score is written in a 4/4 time signature.

STAN GETZ - ROYAL ROOST # RLP-240

RHYTHM-A-KING

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

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

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

D^1 G^1

C^1 F^1

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

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

(SOLO OVER RHYTHM CHANGES)

310.

(UP TEMPO)

SALT PEANUTS

GILLESPIE / CLARK

(8.) F F/A B^b B^o F

B^b F F/A B^b B^o F

F F/A B^b B^o F

1. F FINE A

D⁷ G⁷ C⁷

C⁷ (D.S. a1 CODA)

— x z b ||

(D.S. a1 FINE)

— x z b ||

(MED UP) LATIN OR SWING) SAMBA DU BOIS 311.

PHIL WOODS

The musical score is a handwritten arrangement for a band, likely for a piano-vocal-guitar (PVG) style. It features eight staves of music, each with a different instrument's part. The chords are written above the staves, and the music includes various rhythms and rests. The chords labeled are:

- B_bmin7
- A_bMaj7
- B_bmin7
- A_bMaj7
- E_bmin7
- Ab7
- E_m7
- A7(sus)
- Cmin7
- (F7)
- B_bMaj7
- Cmin7
- (F7)
- B_bMaj7
- E_bmin7
- Ab7
- Dmin7/G
- B_bmin7
- AbMaj7
- B_bmin7
- AbMaj7
- E_bmin7
- Ab7
- E_m7
- A7
- Fmin7
- Bb7
- Dmin7
- G7
- Amaj7
- Gmaj7
- Amaj7
- Gmaj7

PHIL WOODS - "MUSIQUE DU BOIS"

3/2.

(MEO. BLUES)

SANDU

CLIFFORD BROWN

8 bb 4

$\begin{matrix} E^\flat 7 \\ E^\flat 7 \end{matrix}$ $\begin{matrix} A^\flat 7 \\ A^\flat 7 \end{matrix}$ $\begin{matrix} A^\circ \\ A^\circ \end{matrix}$ $\begin{matrix} E^\flat 7 \\ E^\flat 7 \end{matrix}$

$\begin{matrix} G\text{min}^7 \\ G\text{min}^7 \end{matrix}$ $\begin{matrix} C^7(b9) \\ C^7(b9) \end{matrix}$ $\begin{matrix} F\text{min}^7 \\ F\text{min}^7 \end{matrix}$ $\begin{matrix} B^\flat 7 \\ B^\flat 7 \end{matrix}$ $\begin{matrix} 1. G\text{min}^7 \\ 1. G\text{min}^7 \end{matrix}$ $\begin{matrix} C^7 \\ C^7 \end{matrix}$

$\begin{matrix} F\text{min}^7 \\ F\text{min}^7 \end{matrix}$ $\begin{matrix} B^\flat 7 \\ B^\flat 7 \end{matrix}$ $\begin{matrix} 2. E^\flat 7 \\ 2. E^\flat 7 \end{matrix}$ $\begin{matrix} (F\text{min} B^\flat 7) \\ (F\text{min} B^\flat 7) \end{matrix}$

(UPTEMPO)

JOHNNY COLES

SOLOS BLOW
FREE ON F7(#9)

$\begin{matrix} F7(\#9) \\ F7(\#9) \end{matrix}$ $\begin{matrix} D^\flat 7 \\ D^\flat 7 \end{matrix}$ $\begin{matrix} C^7 \\ C^7 \end{matrix}$ $\begin{matrix} F7(\#9) \\ F7(\#9) \end{matrix}$ $\begin{matrix} C^7 \\ C^7 \end{matrix}$

$\begin{matrix} F7(\#9) \\ F7(\#9) \end{matrix}$ $\begin{matrix} D^\flat 7 \\ D^\flat 7 \end{matrix}$ $\begin{matrix} C^7 \\ C^7 \end{matrix}$ $\begin{matrix} F7(\#9) \\ F7(\#9) \end{matrix}$ $\begin{matrix} F7 \\ F7 \end{matrix}$

$\begin{matrix} B^\flat\text{min}^7 \\ B^\flat\text{min}^7 \end{matrix}$ $\begin{matrix} E^\flat 7 \\ E^\flat 7 \end{matrix}$ $\begin{matrix} A^\flat\text{min}^7 \\ A^\flat\text{min}^7 \end{matrix}$ $\begin{matrix} D^\flat 7 \\ D^\flat 7 \end{matrix}$ $\begin{matrix} G^\flat 7 \\ G^\flat 7 \end{matrix}$ $\begin{matrix} C^7 \\ C^7 \end{matrix}$ $\begin{matrix} F7(\#9) \\ F7(\#9) \end{matrix}$

SEPTEMBER IN THE RAIN

H. WARREN

3/3.

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

The lyrics are:

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

Chords are indicated below the lyrics:

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

314.

SEPTEMBER SONG

K. WEILL

AΦ7 F7 A7 F#m Bb7 CMaj7 (Bb7)
 D7sus D7 DΦ7 G7(b9) CMaj7
 C7
 Dm7 G7(b9) CMaj7 C7

 F#m

 F#Φ7 Gsus (DΦ7, Gsus)

 DΦ7 G7sus C6

315.

(1950) ST. THOMAS SANNY ROLLINS

ERIC DOLPHY

SERENE

1. Ab⁷(#II)

2. Ab⁷(#II)

316.

SERENADE TO A SOUL SISTER

H. SILVER

Chords labeled above the music:

- E^bmi⁷
- E^bmi⁷
- Ab mi⁷
- E^bmi⁷
- E^bmi⁷
- E^b7(#9) E7(#9)
- A^{b7}(#9) A7(#9)
- A^{b7}(#9) E7(#9) E^{b7}(#9) E7(#9)
- B⁷ C⁷ B⁷ B^{b7}(#9)
- E^{b7}(#9) E7(#9)

Chords labeled below the music:

- 2
- 2
- E^{b7}(#9) A7(#9)
- 2
- 2
- 2

(BRIGHT)

SEVENTEEN WEST

ERIC DOLPHY 317.

8/4

B_b7 B7 D7 D7 B7(^{b9}) A_b7 A7(^{b9})
D7(#11) C7(#11) B7 F7(#9) C7(#11) A_b7(#11)
A_b7(#11) B7(#11) Bb7 B7 Bb7 B7
P. 5 (3) 0 0 0

(BRIGHT WALK) SONG FOR MY LADY MCCOY TYNER

8/8

Dmi C BbMaj7 1. A7(^{b9})
2. A7(^{b9}) Dmi C BbMaj7 A7(^{b9})
Dmi C BbMaj7 A7(^{b9})
Dmi C BbMaj7 A7(^{b9})
Dmi C BbMaj7 A7

318.

SHINY STOCKINGS

E. FOSTER

Handwritten musical score for "Shiny Stockings" by E. Foster. The score is arranged for a band or orchestra, featuring six staves of music. The staves include various instruments, likely woodwinds, brass, and strings. Chords and key changes are indicated above the staves, such as A_{min}7, B_bmaj7, E_b7, B_bmaj7, E7, G6, A_b6, D_b7, A_b6, B₀7, Bm7, B_bmaj7, E_b7, D_bmaj7, C_m7, 1. F7, D_m7, G7, C6, Cø7, F7(69), 2. F7, B_bmaj7/E_b, and E_b7. The score is in common time.

SOME OTHER BLUES

JOHN COLETRANE

F⁷

B^{b7}

F⁷

B^{b7}

E⁷

A^{b7}

D^{b7}

C⁷

B^{b7}

F⁷

1. C⁷ (#9 b13)

2.

SERENITY

JOE HENDERSON

D⁷

G⁷

F#m⁷

B^{b7}

E^bMaj⁷

D⁷

G⁷

C#m⁷

C#m⁷/Bb

Abm⁷

D^{b7}

G⁷

F#m⁷

EbMaj⁷

D⁷

G⁷

E Maj⁷

F#m⁷

Bb⁷

EbMaj⁷

D⁷

G⁷

PEPPER ADAMS - "ENCOUNTER"

320.

$\text{J} = 138$ SILVER'S SERENADE H. SILVER

Emi
Ami
E^bmi
Cmi
F⁷

B^bmi
Ami
Dmi
Eb
Ami
1. D⁷

2. D⁷
(CODA ON OUT CHORUS ONLY)
(TO SOLOS)

G Maj (F#)

321.

FRANK FOSTER

SÍMONÉ

6/2

E♭⁷(b5) Dm⁷ Emi⁹/A Dm⁷
E♭⁷(b5) Dm⁷ Emi⁹/A Ami⁷/D
D⁷ Gm⁷ Ami⁷ Bbm⁷
E♭⁷(b5) Dm⁷ Emi⁷ Fmaj⁷
F#m⁷ Emi⁷ Bb⁷ Emi⁷
A⁷ Dm⁷ Emi⁹/A Dm⁷
E♭⁷(b5)

322.

Med. up

SHORT STOP.

SHORTY
ROGERS.

(1) B_b E_b D₇ B_b B_b+ F_m⁷ B_b⁷

E_b⁷ E D_{IM} B_b G₇

C_m⁷ A_b⁷ D_m⁷ D_b^{maj7} G_b^{maj7} B₇

SHUTTER BUG

J.J. JOHNSON

G_m⁹ // = // = //

G_m⁹ // = // = //

C_m⁹ // = // = //

G_m⁹ // = // = //

B_b^{mi7} E_b⁹ A_d⁷ D⁷(^{b9}) G_m⁹

323.
E. GERSHWIN

SUMMERTIME

Handwritten musical score for "SUMMERTIME" by E. Gershwin. The score consists of four staves of music in 8/4 time. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Various chords are labeled above the notes, including Ami, (Bb7), (F7), F#mi, B7, E7, D7, (Bb7), Ami, C, Ami, D7, E7, Ami, D7, (Bmi7), (E7). The score is written in black ink on white paper.

(slow) **SWINGIN' SHEPHERD BLUES** MOE KOFFMAN

Handwritten musical score for "SWINGIN' SHEPHERD BLUES" by Moe Koffman. The score consists of four staves of music in 8/4 time. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Various chords are labeled above the notes, including C9, C7, F9, A7, Dmi7, G7, C, C9, F6, Ab7, G7, C. The score is written in black ink on white paper.

324.

$\text{♩} = 176$ SISTER SADIE HORACE SILVER

The musical score for "Sister Sadie" features two staves of handwritten notation. The top staff begins with a G7 chord, followed by a series of eighth-note patterns. The bottom staff begins with a C7 chord, followed by a similar series of eighth-note patterns. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with various rests and dynamic markings. The score is written on five-line staff paper.

HORACE SILVER - "BLOWIN THE BLUES AWAY"

325.

SAINT JAMES INFIRMARY.

[Slow]

Handwritten musical score for "Saint James Infirmary". The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes throughout the piece. The first measure starts with a Dm chord. Subsequent chords include A7/E, Dm/F, A7/E, Dm, and Em7(b5). The second staff begins with an A7 chord, followed by Bm7/Cm, A7, Dm, A7/C#, Dm/C, G/B, Bb7, and A7. The third staff starts with Dm and ends with A7. The score concludes with a final section starting with a Dm chord.

SIPPIN' AT BELL'S

CHARLIE PARKER

Handwritten musical score for "Sippin' at Bell's" by Charlie Parker. The score is in 6/8 time (indicated by a '6/8' over a '4'). It features three staves. The top staff has chords F#Maj7, Bb7, and F#Maj7. The middle staff has chords Gbm7, Cb7, BbMaj7, Bbm7, and Eb7. The bottom staff has chords Am7, Abm7, Gm7, C7, F, Gm7, Gb7, and a D.S. al CODA. The score includes a Coda section indicated by a circled 'C' and a F# section indicated by a circled 'F'. The piece concludes with a final section starting with a Gb7 chord.

326.

(HED SWING)

SLIPPED DISC

B. GOODMAN

A

B

327.

(- SLIPPED DISC Pg 2 -)

C

LAST X ONLY

(BLOWING OVER SEC. C ONLY)

328.

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

The musical score is handwritten on six staves. It begins with a 2/4 time signature, B-flat major, and a key change to F minor 7. The chords include G flat 7, C 7, 1. F minor 7, G 7, C 7(#9), 2. F minor 7, D flat major 7(#11), C major 7, B major 7, E 7, A major 7, Ab major 7(b5), G 7, C 7(#9), F minor 7, F major 7, B-flat minor 7, G flat 7, C 7, and F minor 7 again. The score uses various dynamics like p, f, and ff, and includes performance instructions like "r 3 b f".

GERRY NIEWOOD - "SLOW, HOT, WIND"

SMOKE GETS IN YOUR EYES

KERN/HARBACH

The musical score consists of two staves of handwritten music. The top staff begins with a G clef and a 2/4 time signature. It features a series of chords: EbMaj7 Gb°, Fm7 Bb7, EbMaj7 G+7, and AbMaj7 A°. The bottom staff begins with a C clef and a 2/4 time signature. It features chords: Gm7 Cm7, Fm7 Bb7, 2. EbMaj7, Dbm7 Gb7, Bm7, and E7(#11). The music continues with a sequence of chords: Ebm7 Ab7, Dbm7 Gb7, Bm7, Fm7 Bb7, EbMaj7 C7, Fm7 Bb7, EbMaj7 Gb°, Fm7 Bb7, EbMaj7 G+7, AbMaj7 A°, Gm7 Cm7, and Fm7 Bb7. The score concludes with a final measure containing Eb, Cm7, Fm7, and Bb7.

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

330.

SOFTLY AS A MORNING SUNRISE

HAMESTEIN —
ROMBERG

Handwritten musical score for "Softly As A Morning Sunrise". The score consists of ten staves of music, likely for a jazz ensemble, with various chords and performance markings. The chords include Cm7, DΦ7, G7, Fm7, Cm7, DΦ7, G7(b9), Cm7, 1. DΦ7, G7, Fm7, C7(b9), E♭Maj7, Fm7, C7(b9), Cm7, DΦ7, G7, Cm7, Fm7, Cm7, D7(b5), G7(b9), Cm7, Cm7, and a final staff ending with a double bar line and a repeat sign.

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

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

Handwritten musical score for "Someone to Watch Over Me" by G.G. Gershwin, page 331. The score is in 2/4 time and includes ten staves of music with various chords and notes. Chords include AbMaj7, DΦ7, Db7, Cm7, B°, Bbm7b5, Cm7F7, Bbm7 (Cm7Db6), D°, Eb7sus, 1. Cm7 F7 Bbm7 Eb7, 2. AbMaj7 Eb7 Ab7 DbMaj7, DbMaj7 D° Am7/Eb, DΦ7 G7, Cm7 F7(b9) Bbm7 Eb7(b9), AbMaj7 (Ab7) DΦ7 Db°, Cm7 B° Bbm7b5 Cm7 F7 Bbm7 (Cm7Db6) D° Eb7sus, and AbMaj7 (F7 Bbm7 Eb7). The score ends with a double bar line and a repeat sign.

BEN WEBSTER - "SEE YOU AT THE FAIR"

332.

(MED. LAGEN ROCK) SONG FOR BILBAO P. METHENY

P. METHENY

Handwritten musical score for piano, likely a blues progression, consisting of three staves:

- Top Staff:** 8/4 time, C minor 7th chord (Cm7) indicated by a bracket. The score includes several rests marked with a percentage sign (%).
- Middle Staff:** 2 measures of D♭ major 7th (D♭Maj7), followed by a C minor 7th (Cm7) measure. The section ends with a repeat sign and a 2. ending.
- Bottom Staff:** 8/4 time, featuring chords A minor 7th (Am7), B♭ major 7th (B♭Maj7), G minor 7th (Gm7), A♭ major 7th (A♭Maj7), F minor 7th (Fm7), and G minor 7th (Gm7). The section ends with a repeat sign and a 2. ending.
- Coda:** The score concludes with a section labeled "(CODA)" enclosed in a circle, followed by a D♭ major 7th (D♭Maj7) chord and a C minor 7th (Cm7) chord with a double sharp sign (#II).

DE MECHEU - "RAES"

333.

SOUL EYES

8/4

Chords and measures:

- Measures 1-4: C_{mi}⁷, G^{7(b9)}, F_{mi}⁷, B^{9(b9)}
- Measures 5-8: AbMaj⁷, A⁹, D^{9(b9)}, G_{Maj}⁷
- Measures 9-12: G^{bMaj}⁷, F_{mi}⁷, B⁹, E^{bMaj}⁷
- Measures 13-16: D⁹, G^{7(b9)}, C_{mi}⁷, G^{7(b9)}
- Measures 17-20: F_{mi}⁷, F_{mi}⁷, B^{9(b9)}, G⁹, C^{9(b9)}
- Measures 21-24: AbMaj⁷, A⁹, D^{9(b9)}, G⁹, C^{9(b9)}
- Measures 25-28: F_{mi}⁹, B^{9(b9)}, E^{bMaj}⁷, (D⁹, G^{7(b9)})

334.

SOULTRANE

TADD D'AMERON

F Maj⁷ A^{ø7} D⁷ G min⁷ E^{ø7}
 B^b min⁷ E^ø F Maj⁷ A⁷ D⁷ 1. G⁷ C⁷ Am⁷ D⁷ G min⁷ C⁷
 2. G⁷ C⁷ F Maj⁷ E⁷ Ami B^{ø7} E⁷
 Ami D⁷ G⁷ C Maj⁷ Ami⁷ D^{ø7} G⁷
 G min⁷ F^{#ø} D^{ø7} C⁷ G^{ø7} F Maj⁷ A^{ø7} D⁷
 G min⁷ E^{ø7} B^b min⁷ E^ø F Maj⁷ A⁷ D⁷
 G⁷ C⁷ F Maj⁷

SOUND LEE

LEE KONITZ

♩ = 184

Handwritten musical score for Lee Konitz's "Sound Lee". The score consists of ten staves of music, each with a different key signature and time signature. The keys include F#mi⁷, Bb7(\$9), E, Eb, G, Bb, AbMaj⁹, Ami⁷, D⁷, G, Bbm⁹, Eb⁹, E⁹(\$5), G⁹, G, Ab, Db⁹(\$5), G⁹, F#mi⁷, Bb7(\$9), Eb⁹, C⁹(\$9), Ab, B, Eb⁹, Eb, Eb, C⁹. The score includes various performance markings such as grace notes, slurs, and dynamic markings like (b) and (b9). The music is written on five-line staff paper.

336.

SPEAK LIKE A CHILD

WAYNE SHORTER

The musical score is handwritten on ten staves. It includes the following chords and markings:

- Staff 1: $D_b^7(\#9)$, $\%$, A_b^7 , $E^7(sus)$, A_m^7
- Staff 2: B_b^7 , $\%$, $B_b^m_i^7$, E_b^7
- Staff 3: A_b^7sus , A_b^7 , G^7 , $\%$
- Staff 4: $G_b^Maj(\#11)$, E_b^7 , $G_b^m_i^7$, $\%$, E_b^7sus
- Staff 5: E_b^7 , $E_b^m_i$, $D^7(\#9)$, $G_mii^7 C^7$, $F^Maj^7 B_b^7$
- Staff 6: A_m^7 , E^7sus , A_m^7 , E^7sus , A_m^7
- Staff 7: E^7sus , $\overline{2. F^Maj^7(\#11)}$, $F^mii^7(\#11) / F$, $\%$
- Staff 8: $C^Maj^7/C^{\#}$, $B_b^Maj^7/B$, A_m^7 , E^7sus , A_m^7
- Staff 9: E^7sus , A_m^7 , E^7sus , A_m^7 , E^7sus
- Staff 10: $\%$

SPEAKLOW

84

Chords and bass lines:

- Top staff: Gmin7, C7, Gmin7, C7, Gmin7
- Second staff: C7, Aø, D7, Gmin7, C7sus4, Bbmin7
- Third staff: Eflat7, Am7, D7, Gmin7, C7, 1. F6, BbMaj7, Am7, D7
- Fourth staff: 2. GflatMaj7, EflatMaj7, FflatMaj7, AbMaj7, Dflat7
- Fifth staff: EflatMaj7, Abmin7, Dflat7, C7
- Sixth staff: Gmin7, C7, Gmin7, C7, Aø, D7
- Seventh staff: Gmin7, C7, Eflat7, D7
- Eighth staff: Gmin7, C7sus4

338.

SPIRAL

JOHN COLTRANE

Handwritten musical score for 'Spiral' by John Coltrane, featuring two staves of music with various chords and performance instructions.

Top Staff:

- Chords: G Maj 7/D, F# Maj 7/D, ETC. RHYTHM SECTION, F Maj 7/D, E Maj 7/D, F# 7.
- Performance: (?) J. D., etc. RHYTHM SECTION, SWING, L 3-.
- Chords: Eb Maj 7/D, DMaj., C# 7, F# 7, Bmi, Bmi, 1. Em7 A7.

Second Staff:

- Chords: 2. Em7 A7, G7(#11), Bmi, Bmi, D, Em7.
- Performance: IMPROVISE, A7.

Bottom Staff:

- Chords: F, A7, G Maj 7/D, F# Maj 7/D, FMaj 7/D, Eb Maj 7/D, DMaj., Eb Maj 7, F# 7, Bmi, C# 7, F# 7, Bmi.
- Performance: 1ST TIME, FOR ENDING, G# 7, F# 7, Bmi, C# 7, F# 7, Bmi, C# 7, F# 7.
- Chords: Em7 A7, Bmi, F# 7, Bmi, C# 7, F# 7, Bmi.

SPRING CAN REALLY HANG YOU UP THE MOST

WOLF AND LANDESMAN

64

C^{Maj}7 B^bM^{Aj}7 C^{Maj}7 B^bM^{Aj}7 C^{Maj}7 A^{maj}7 D^{maj}7 G⁷ E^{maj}7 A⁷⁽⁶⁹⁾
 F[#]Ø F^{maj}7 A^{maj}7 D⁷ 1. D^{maj}7 G⁷ C^{Maj}7 B^bM^{Aj}7
 2. D^{maj}7 G⁷ C^{Maj}7 G^{maj}7 C^{Maj}7 G^{maj}7 C^{Maj}7
 G^{maj}7 C^{Maj}7 G^{maj}7 C^{Maj}7 G^{maj}7 F^{Maj}7 C^{maj}7 F^{Maj}7
 F[#]_{maj}7 B⁷ E^{Maj}7 A^{maj}7 D⁷ G^{Maj}7 F^{Maj}7 C^{Maj}7 B^bM^{Aj}7
 C^{Maj}7 A^{maj}7 D^{maj}7 G⁷ E^{maj}7 A⁷⁽⁶⁹⁾ F[#]Ø F^{maj}7 (A^{maj}7) D⁷
 D^{maj}7 G⁷ E^{maj}7 A⁷⁽⁶⁹⁾ D^{maj}7 G⁷ C^{Maj}7 B^bB³ [D.C. AL CODA
AFTER SOLOS]

(CODA)

E^b_{maj}7 A^{b7} D^{maj}7 G⁷ E^{maj}7 A⁷⁽⁶⁹⁾
 D^{maj}7 C^{Maj}7 D^{maj}7 C^{Maj}7 B^Ø B^bB³ A^{maj}7 D⁷
 D^{maj}7 F^{maj}6 E^{maj}7 A⁷ D^{maj}7 D^bM^{Aj}7 C^{Maj}7

340.

STARDUST

HOAGY CHARMICHAEL

6/4

C Dm⁷ Em⁷ A⁷ Dm⁷ / / C^{#7} Dm⁷
 G⁷ G° G⁷ C Am⁷
 D⁹ G⁷ G⁷(sus) G⁰⁷/ G⁷ C⁷
 F⁶ Fm⁶
 C Dm⁷ Em⁷ A⁷ Dm⁷ / / C^{#7} Dm⁷
 F Fm⁶ C B⁷ E⁷
 F⁶ A⁷ D⁷ G⁷ C⁶
 F6 A7 D7 G7 C6

JOHN COLTRANE - "STARDUST"

STAR EYES

RAVE / DEPAUL 341.

6/4

F Maj⁷ G min⁷ C⁷ F Maj⁷ F min⁷ Bb⁷ Eb Maj⁷
 A Ph⁷ D⁷ G Maj⁷ 1. G Ph⁷ C⁷ 2. G Ph⁷ C⁷ F⁷
 Bb Maj⁷ Bb min⁷ Eb⁷
 Ab Maj⁷ G Ph⁷ C⁷
 F Maj⁷ G min⁷ C⁷ F Maj⁷ F min⁷ Bb⁷
 Eb Maj⁷ A Ph⁷ D⁷ G Maj⁷ G Ph⁷ C⁷
 F Maj⁷ Eb⁷ D⁷ G min⁷ C⁷ F⁷

342.

ST. LOUIS BLUES W.C.HANDY

6⁰_{b4} G^m D⁷

2. G^m E^{b7}(#11) A^{m7} D⁰ D⁷

1. G^m

G⁷ C⁷ G⁷

C⁷ G⁷

D⁷ C⁷ G⁷ A^{m7} D⁷

G⁷ G⁷

C⁷ G⁷ E⁷(#9)

A^{m7} D⁷ G (B^{b7} A^{m7} D⁷)

Straight Life

FREDDIE HUBBARD

343

The musical score is handwritten on six staves. The first staff starts with a treble clef, a B-flat key signature, and common time. It features a series of rests followed by chords: B-flat 7th, A-flat 7th, B-flat 7th, and A-flat 7th. The second staff begins with a B-flat 7th chord, followed by a melodic line consisting of eighth and sixteenth notes. The third staff continues the melodic line. The fourth staff starts with a B-flat 7th chord and concludes with an A-flat 7th chord. The fifth staff begins with an A-flat 7th chord and ends with an A-flat 7th chord. The sixth staff concludes the piece with an A-flat 7th chord.

344.

(SALLAD)

STRAYHORN 2 G.MULLIGAN/D.GRUSIN

8 2/4

Dm7/A E7/A D7/A Dm7/A D7/A Gm7 Dm7/A A7sus
 Dm7/A E7/A D7/A Dm7/A D7/A Gm7
 Dm7/A A7 Gm7 A/G F#m7 Fm7
 C/E F/C F#m7/B7 Em7/Bb7 Gm7/A
 Dm7/A E7/A D7/A Dm7/A D7/A Gm7
 Dm7/A Gm7 Dm7/A A7sus

GERRY MULLIGAN - "IDOL GOSSIP"

(HED-UP SWING) S'RODE RODE 345.
SONNY ROLLINS

The musical score consists of six staves of handwritten music. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. The first staff contains four measures: F_{mi}7, G_φ7 C₇, F_{mi}7, and G_φ7 C₇. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: F_{mi}7, G_φ7 C₇, F_{mi}7, and G_φ7 C₇. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains four measures: D_b7, D_b7 C₇, F_{mi}7, and a repeat sign followed by a bass clef, a key signature of one flat, and a common time signature. The fourth staff contains four measures: B_b_{mi}7, E_b7, F_{mi}7, and G_φ7 C₇. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains four measures: F_{mi}7, G_φ7 C₇, F_{mi}7, and G_φ7 C₇. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: D_b7, D_b7 C₇, F_{mi}7, and a repeat sign.

SONNY ROLLINS - "SONNY ROLLINS"

346.

(MED. GROOVE)

STROLLIN'

H. SILVER

DbMaj⁷ Emi⁷ A7 Ebmi⁷ Ab7
 DbMaj⁷ Abmi⁷ Db7 Gmi⁷ C7
 Fmi⁷ Bbmi⁷ Ebmi⁷ Ab7
 DbMaj⁷ Bbmi⁷ Eb7 Ab7
 DbMaj⁷ Emi⁷ A7 Ebmi⁷ Ab7
 DbMaj⁷ Abmi⁷ Db7 Gmi⁷ C7
 Fmi⁷ Bbmi⁷ Eb7 F#mi⁷ B7
 Fmi⁷ Bb7 Ebmi⁷ Ab7 (DbMaj⁷ Bbmi⁷) Ebmi⁷ Ab7

(PLAY CODA ONLY FOR OUT)

DbMaj⁷ Gb7 Fmi⁷ Bb7 Ebmi⁷ Ab7 DbMaj⁷ (b5)

HORACE SILVER - "HORACE-SCOPE"

STRUTTIN' W/SOMÉ BAR-B-Q

LILIAN H. ARMSTRONG

Ab Ao Eb⁷ Ab Ao Eb⁷

Ab Bbm⁷ Eb⁷

Ab Ao Eb⁷ Bb⁷ Eb⁷

(A) AbMaj⁷ Ab

AbMaj⁷ Ab Ab/Gb F⁷

Bbm⁷ Eb⁷ E^o Fm

Bb⁷ Eb⁷

AbMaj⁷ Ab

Ab7 Db

Db Dbm⁷ Ab Ab/Gb F⁷ Cm⁷ F⁷

Bbm⁷ Eb⁷ Ab

(Eb⁷)

SOLOS FROM [A]

348.

L. KONITZ

Sub-Conscious-Lee

=126

F#mi C7

F#mi G7 Dm7 G7 F#mi C Maj7

F#mi C Maj7 G7

F#mi G7 G7 G7(65) C Maj7

C Maj7 F7 BbMaj7 G7

BbMaj7 Ab7 G7

G7 C7 F#mi

F#mi G7 C Maj7

1. C Maj7 2. C Maj7

SUMMER IN CENTRAL PARK

H. SILVER

6/8

F^b
D^bMaj^b

A^{7(b9)}
G^bMaj^b

Dm⁹
Gm⁹

G¹³
A^{7(b9)}

D^bMaj⁹

Dm⁹

D^bMaj⁹

Dm⁹

D^bMaj⁹

Gm⁷
C^{7(b9)}

F^bMaj^{b9}
D^bMaj^b

A^{7(b9)}
G^bMaj^b

Dm⁹
Am^bMaj^b

G¹³
D^bMaj^b

D^bMaj^b

G^bMaj^b

Gm⁷
C^{7(b9)}

F^bMaj^b
AbMaj^b

G^bMaj^b

F^bMaj^b
Gm⁷
C^{7(b9)} Q.C. AL CODA

CODA Gm⁷
C^{7(b9)}

AbMaj^b
GbMaj^b

GbMaj^b
F^bMaj^b

F^bMaj^b

350.

THE SUMMER KNOWS

M. LEGRAND

The musical score is handwritten on two staves. The top staff starts with a key signature of B-flat major (two flats) and a time signature of common time (indicated by a '4'). The bottom staff starts with a key signature of C major (no sharps or flats) and a time signature of common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are labeled above the notes in a variety of ways, including Roman numerals with accidentals, such as Fmi, BbmiΔ7/E, BbmiΔ7/A, BbmiΔ7/Ab, GΦ7, C7sus, C7(b9), FMaj7, BbmiΔ7/F, BbMaj7, BΦ7, E7(b9), AMaj7, E7(b9), AMaj7, Eb7(b9), AbMaj7, Eb7(b9), AbMaj7, D7(b9), G, GΦ7, FMaj7/C, GΦ7/C, BbmiΔ7/C, FΦ7/C, GΦ7/C, and Fmi. Some chords have circled numbers (3, 4) above them, likely indicating measure numbers. The score ends with a final chord of Fmi.

OSCAR PETERSON - JOE PASS - "A SALLE PLEIN"

(SAMBA)

SUNSHINE EXPRESS

BUD SHANK

Hand-drawn musical score for a jazz piece titled "SUNSHINE EXPRESS" by Bud Shank. The score consists of ten staves of music for a single instrument, likely a trumpet or saxophone. The key signature varies throughout the piece, indicated by labels like F⁷, E^b⁷, and C^{7(#9)}. Chords are labeled above the staves, and various performance techniques are indicated by markings such as grace notes, slurs, and dynamics. The score includes sections labeled "(SAMBA)", "VAMP", "SOLOS", "AFTER SOLOS", "D.S. al CODA", and "2". A circled "2" at the end of the score indicates a repeat. The piece concludes with a final section labeled "C^{7(#9)}".

352.

THE SWEETEST SOUNDS

8/4

Chords labeled in the music:

- CMaj⁷
- F#Maj⁷
- D7
- G7
- CMaj⁷
- CMaj⁷
- F#Maj⁷
- Bb7
- EbMaj⁷
- Dm7 G7 CMaj⁷
- F#Maj⁷
- C7(sus4)
- C7 F#Maj⁷
- F#7 Gm7 C7 F#Maj⁷ Bb7
- EbMaj⁷ Eb7(sus) AbMaj⁷ Gm7 F#Maj⁷ Bb7sus
- 1. EMaj⁷(#11) DbMaj⁷(#11)
- 2ND END FOR OUT EMaj⁷(#11) DbMaj⁷(#11) EMaj⁷(#11)

SWEET GEORGIA BROWN

BERNIE PINKARD & CASEY

Handwritten musical score for "Sweet Georgia Brown" featuring ten staves of music. The score includes lyrics and chords indicated by Roman numerals and letters (D, G, C, F, Em, A, Dm, A, E, F, Eb). The score begins with a 2/4 time signature and transitions to a 12/8 time signature. The lyrics are written below the staves. The score concludes with a 2nd ending for the bass line.

2. F

|| 2ND ENDING FOR OUT)

354.

SHEEDA'S SONG FLUTE

JOHN COLTRANE

(PIANO/BASS INTRO)

A: $\frac{4}{4}$

G Ab G F

G Ab G (F#)

Gmii Ab Gmii Ab

Gmii Ab Gmii D Gmii Ab

G Ab G F

G Ab G F#

E B E D

A D

- SVEEDA S.F. PG 1 -

G

B

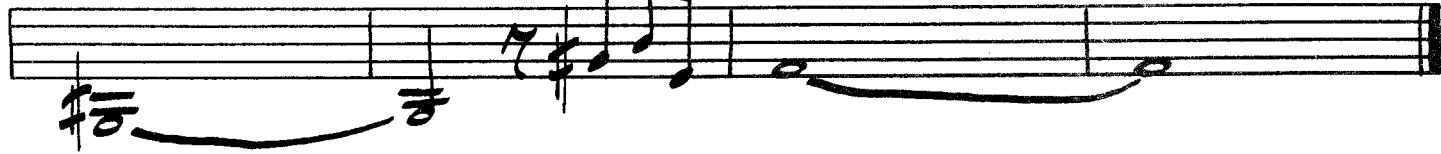
E

F#

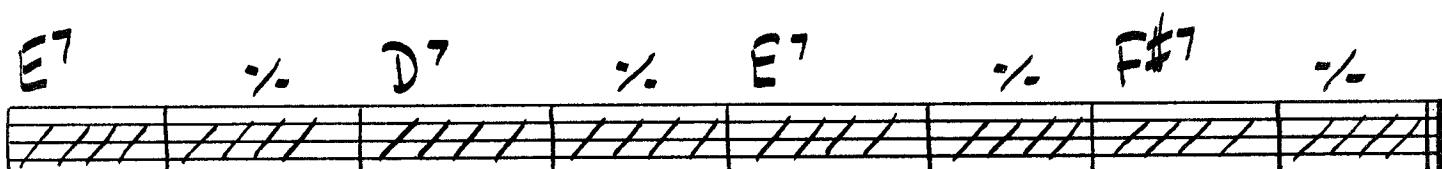
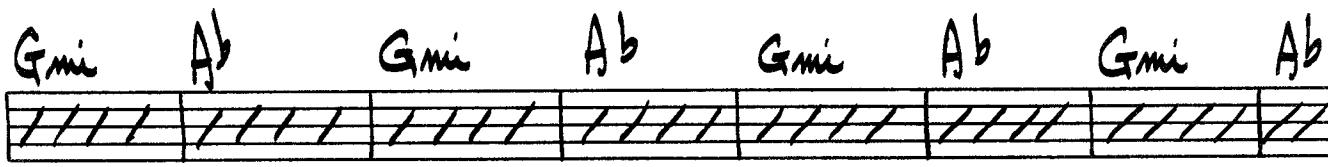
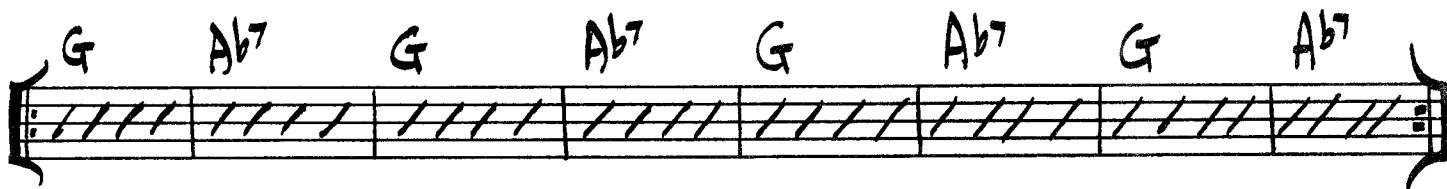
C#

F#

355.



(SOLO CHANGES:



JOHN COLTRANE - "GIANT STEPS"

356.

SHORT RIFF

ED KAISER

Bb^7

Bb^7

Eb^7

B^0

$Cmi7(b9)$

F^7

B^b

(UP BLUES)

THE THUMPER

JIMMY HEATH

B^b

B^7

Eb

Eb^0

Bb^7

E^0

$Fmi7$

Bb^7

$Eb9$

E^0

B^b

Ab^7

$G7(b9)$

$Fmi7\ G7$

$C\Phi7$

F^7

Bb^7

F^7

(FAST BOP)

TADD'S DELIGHT

TADD DAMERON

357.

Handwritten musical score for "TADD'S DELIGHT" by Tadd Dameron. The score consists of ten staves of jazz notation, likely for a piano or small ensemble. The key signature is B-flat major (two flats). The time signature varies between common time and 4/4. Chords are labeled above the staff, including B-flat major 7, B-flat minor 7, E-flat 7(b9), A-flat major 7, F-sharp 7, D-flat major 7, G-flat 7(#11), A-flat major 7, F-sharp 7, C-sharp minor 7, F 7, B-flat major 7, B-flat minor 7, E-flat 7(b9), A-flat major 7, F-sharp 7, B-flat major 7, B-flat minor 7, E-flat 7(b9), A-flat major 7, E-flat minor 7, A-flat 7, D-flat major 7, G-flat 7, A-flat major 7, D-flat 7, C-sharp minor 7, F 7, F-sharp minor 7, B-flat major 7, B-flat minor 7, E-flat 7, A-flat 7. The lyrics "MILES - 'ROUND ABOUT MIDNIGHT'" are written at the bottom of the page.

MILES - "ROUND ABOUT MIDNIGHT"

358.

DUKE—
LATONCHE—
FETTER

TAKING A CHANCE ON LOVE

80+

F Maj⁷ F#° G min⁷ Ab⁷ G min⁷ C⁷ F Maj⁷ A+⁷
D min⁷ G⁷ 1. G min⁷ C⁷ Am⁷ D⁷ G min⁷ C⁷
2. G min⁷ C⁷ F C min⁷ F⁷ Bb Maj⁷ B°
C min⁷ F⁷ Bb Maj⁷ Bb min⁷ E⁷ Ab Maj⁷
Bb min⁷ G min⁷ C⁷ F Maj⁷ F#° G min⁷ Ab⁷
G min⁷ C⁷ FMaj⁷ A+⁷ D min⁷ G⁷
G min⁷ C⁷ F

SONNY STITT - "GENESIS"

J. MERCER / 359.
V. SCHERTZINGER

TANGERINE

Handwritten musical score for "TANGERINE" featuring lyrics and chords. The score consists of ten staves of music, each with a different vocal line. Chords are indicated above the notes, and some chords have specific labels below them. The vocal parts include: Gmi, C7, F, Bb, Ami, D7(b9), Gmi, C7, F, AΦ, D7(#9), Gmi, C7, F, BΦ, E7(#9), A, Bmi, E7, A7, D7(b9), Gmi, C7, F, Bb, Ami, D7(b9), Gmi, C7, Gmi, C7, EΦ, D7(#9), Gmi, EΦ, A7(#9), Dmi, G7, Gmi, C7, F, D7(#9). Measure numbers 3 and 5 are marked with brackets.

Chords and labels:

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

360.

J=132

TAUTOLOGY

LEE KONITZ

(G^{b7}) \bar{F} x G F D \bar{F} $\bar{B}^{\#}$ \bar{F} $\bar{B}^{\#}$ x F x

F F⁷ A^{maj}

(G^{b7}) x F G \bar{F} x F $\bar{B}^{\#}$ $\bar{B}^{\#}$ $\bar{B}^{\#}$ A^{maj}

D⁷ G^{maj} C⁷ F^{Maj7}

C^{Maj7(II)} B^{b(II)} A^{b(II)} G^{bMaj7(II)} F^{Maj7} D⁷

G^{maj} C⁷ F^{Maj7} B^b $\bar{B}^{\#}$ $\bar{B}^{\#}$ $\bar{B}^{\#}$ F^b x

B^{bmi7} E⁷ B^b B^b B^{bmi7} Ab

A^{maj7} D⁷ G⁷ C^b C^b

F F⁷ A^{maj}

D⁷ G^{maj} C⁷

F^{Maj7}

TEENIE'S BLUES

D. NELSON

36!

A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of four staves of music in common time (indicated by a '4' over a '4'). The key signature changes frequently, indicated by various sharps and flats. The vocal line includes several grace notes and slurs. Chords labeled above the staff include F7(9), D7(9), F7(9), G7(9), Bb7(9), F7(9), D7(9), A7, C7(9), C#7(9), D7(9), F7(9), and D7(9).

O.NELSON - "BLUES & THE ABSTRACT TRUTH"

WARDELL GRAY

TWISTED

A handwritten musical score for a solo instrument, possibly trumpet or flute. The score consists of two staves. The top staff is in B-flat major (B^b) and the bottom staff is in G major (G⁷). The music includes various dynamics and performance markings such as grace notes and slurs. Chords labeled include Bb7, Ebb7, F7, Bb, and G7.

Cm F

JARDELL GRAY - "CENTRAL AVENUE"

362.

TENDERLY

W. GROSS

EbMaj⁷ Bb⁷ Ebmi⁹ Ab¹³
 Fmi⁹ D^b9 EbMaj⁷
 D^b9 Bb¹³ - 3 - D^b9 Bb¹³ G^{7(b9)}
 Cmi / Cmi⁷ Cmi⁷ F⁹ Bb7sus Bb⁹
 EbMaj⁷ Bb⁷ Ebmi⁹ Ab¹³
 Fmi⁹ D^b9 EbMaj⁷
 D^b9 Bb¹³ G^{7(b9)} Cmi / Cmi⁷ Cmi⁷ F⁹ F#⁰⁷
 Gmi⁷ G^{b7} Fmi⁷ E^{7(alt.)} Eb^{b6}

OSCAR PETERSON / JOE PASS — A SALLY PIECE //

THEIR'S TEARS

8. 4/4

F_#mi F_#mi/Eb D_#Maj7 C₇(_#9)

D_#Maj7 C₁₁ F_#mi

F₇(_#9) F₁(_#5_#9) B_b^{#mi⁹ E_b9}

A₇(b9) D₇(b9) A_bø₇ G₉ C₆9 G_ø

F_#mi F_#mi/Eb D_#Maj7 C₇(_#9)

D_#Maj7 C₁₁ F_#mi

F₇(_#9) F₁(_#9) B_b[#]mi⁹ E_b9

D_#Maj7 G₇(_b5) (C₉(_#5)) F_#mi₇ (D₇(_#9))

364.

JACK STRACHEY
HARRY LINK

THESE FOOLISH THINGS (REMIND ME OF YOU)

Eb Cmi Fmi Bb⁷ Eb Cmi F9 Bb⁷
 Eb⁹ Ab C7 F9 Fmi Bb⁷
 Eb Cmi Fmi Bb⁷ Eb Cmi F9 Bb⁷
 Eb⁹ Ab C7 F9 Bb⁷ Eb D7
 Gmi Cmi D⁹ Gmi C9
 Bb Gmi Eb F7 Bb⁷ Bb⁹ Fmi Bb⁷
 Eb Cmi Fmi Bb⁷ Eb Cmi F9 Bb⁷
 Eb⁹ Ab C7 F9 Bb⁷ 1. Eb Bb⁷
 2. Eb

THINGS AIN'T WHAT THEY USED TO BE

D. ELLINGTON

The handwritten musical score for "Things Ain't What They Used to Be" by D. Ellington is presented on eight staves. The music is in common time (indicated by a 'C'). The score includes various instruments, with specific parts for piano, drums, and brass. The harmonic progression is marked by several chords:

- Top Staff:** F⁷, B_b⁷, B_b⁷
- Second Staff:** F⁷, G_{maj}⁷
- Third Staff:** C⁷, F⁷, A_b⁷, G⁷, C⁷
- Fourth Staff:** F⁷(#9), F⁷(#9)
- Fifth Staff:** B_b⁷
- Sixth Staff:** F⁷
- Seventh Staff:** G_{maj}⁷
- Bottom Staff:** C⁷, F⁷, (A_b⁷), G⁷, C⁷)

Annotations include circled '3' symbols above the first two staves and specific harmonic changes like F⁷(#9) and G_{maj}⁷.

366.

(FAST)

THINGS TO COME

DIZZY GILLESPIE

Sheet music for "Things to Come" by Dizzy Gillespie. The music is written on five staves of five-line staff paper. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The tempo is marked as 'FAST'.

The chords and progressions are as follows:

- Staff 1: F#min, G°, F#min/Ab, G°, F#min
- Staff 2: GΦ⁷, C⁷, F#min, G°, F#min/Ab, G°
- Staff 3: (Measures 1-2) F#min, GΦ⁷, C⁷; (Measure 3) F#min
- Staff 4: F#min⁹, B♭⁷(b9), E♭Maj⁷, D♭Maj⁷, GΦ⁷, C⁷
- Staff 5: E♭min⁹, A♭⁷(b9), F#min/Ab, G°, F#min, GΦ⁷, C⁷
- Staff 6: F#min, G°, F#min/Ab, G°, F#min

There are several grace notes and slurs throughout the piece, indicating a fast tempo. The bass line provides harmonic support, and the melody is played on the top staff.

THIS I DIG OF YOU

HANK MOBLEY

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

THIS I DIG OF YOU
 HANK MOBLEY

Chords and lyrics from the score:

- Staff 1: B♭Maj⁷, Cmi⁷, Dmi⁷, Cmi⁷
- Staff 2: D♭Maj⁷, Cmi⁷, Dmi⁷, Fmi⁷, B♭⁷
- Staff 3: E♭Maj⁷, Emi⁷, A⁷, Dmi⁷, G⁷
- Staff 4: Dmi⁷, G♭⁷, Cmi⁷, F⁷
- Staff 5: B♭Maj⁷, Cmi⁷, Dmi⁷, Cmi⁷
- Staff 6: D♭Maj⁷, Cmi⁷, Dmi⁷, Fmi⁷, B♭⁷
- Staff 7: E♭Maj⁷, Emi⁷, A⁷, Dmi⁷, G⁷
- Staff 8: Cmi⁷, F⁷, B♭Maj⁷
- Staff 9: B♭Maj⁷
- Staff 10: (Drums)

368.

THRIVING ON A RIFF C. PARKER

$\text{B} = 105$

Chords labeled in the music:

- Bb
- C_{mi}⁷
- F⁷
- Bb
- C_{mi}⁷
- F⁷
- Bb
- Bb
- Bb
- E^b
- A^{b7}
- 1. Bb
- D_{m7}
- C_{mi}⁷
- F⁷
- 2. Bb
- F⁷
- Bb
- D⁷
- G⁷
- C⁷
- C_{mi}⁷
- F⁷
- Bb
- C_{mi}⁷
- F⁷
- Bb
- Bb
- Bb
- E^b
- A^{b7}
- Bb
- F⁷
- Bb

LESTER YOUNG

TICKLE-TDE

Handwritten musical score for 'TICKLE-TDE' by Lester Young, featuring ten staves of jazz-style music with various chords and rests.

The score consists of ten staves of handwritten musical notation. Chords labeled include: B^bmi⁷, F⁷, B^bmi⁷, F⁷, B^bmi, B^b7, Ebmi, B^b7, Ebmi, B^b7, Ebmi, Abmi⁷, Db⁷, Gb⁷, Gb⁰, DbMaj⁷, Fmi⁷, B^b7, Eb⁷, B^bmi⁷, Eb⁷, Ab⁷, F⁷, B^bmi, F⁷, B^bmi, F⁷, B^bmi, Ebmi, B^b7, Ebmi, B^b7, Gb⁷, Abmi⁷, Db⁷, Gb⁷, G⁰, DbMaj⁷, B^b7, Eb⁷, Ab⁷, DbMaj⁷, (CΦ⁷, F⁷).

370.

(BALLAD)

TILL THERE WAS YOU

M. WILSON

Handwritten musical score for "TILL THERE WAS YOU" by M. Wilson. The score is written on six staves. Chords are indicated above the staff, and rests are marked with vertical dashes. The first two staves begin with EbMaj⁷, followed by Gmi⁷, Gb⁰, Fmi⁷, Bb⁷, E⁰, Fmi⁷, D^{b7}. The third staff begins with 1. EbMaj⁷, GbMaj⁷, BMaj⁷, EMaj⁷. The fourth staff begins with 2. EbMaj⁷, Abmij⁷, EbMaj⁷, AbMaj⁷, A⁰. The fifth staff begins with EbMaj⁷, C⁷, Fmi⁷, Bb⁷, EbMaj⁷, Fmi⁷. The sixth staff begins with Fmi⁷, D^{b7}, EbMaj⁷, Gmi⁷, Gb⁰, Fmi⁷, Bb⁷, E⁰. The final staff concludes with EbMaj⁷, (GbMaj⁷, BMaj⁷, EMaj⁷). Measures are separated by vertical bar lines, and rests are indicated by vertical dashes.

SONNY ROLLINS - "THE FREEDOM SUITE PLUS"

TIME AFTER TIME

8/4 C⁶ A^{m7} D^{m7} G⁷ C A^{m7} D^{m7} G⁷

C⁶ C⁶ B^{Φ7} E^{m7} E^{Φ7} A⁷

A^{m7} B⁷ E^{m7} E^{Φ7} A⁷

D^{m7} D^{m7} G⁷

C⁶ A^{m7} D^{m7} G⁷ C⁶ A^{m7} D^{m7} G⁷

C C F F^{m7}

C⁶ F^{m7} C⁶ A^{m7} D⁷ F^{m7}

C⁶ E^{b7} D^{m7} G⁷ C⁶ (D^{m7} G⁷)

372.

(MED JUMP) TIPPIN'HORACE SILVER

8/4 $\begin{Bmatrix} B^b \\ G^7(b9) \end{Bmatrix}$ $\begin{Bmatrix} Cmi^7 \\ F^7 \end{Bmatrix}$ $\begin{Bmatrix} Dmi^7 \\ G^7 \end{Bmatrix}$

$\begin{Bmatrix} Cmi^7 \\ F^7 \end{Bmatrix}$ B^{b7} $\begin{Bmatrix} 1. Eb \\ E^o \end{Bmatrix}$

Dmi^7 $G^7(b9)$ C^7 F^7 $\begin{Bmatrix} 2. Eb \\ E^o \end{Bmatrix}$

Dmi^7 G^7 $\begin{Bmatrix} Gmi^7 \\ F^7 \end{Bmatrix}$ B^b Ami^7

D^7 $Abmi^7$ D^{b7}

Gmi^7 C^7 $C\phi^7$

F^7 B^b $G^7(b9)$ Cmi^7 F^7

Dmi^7 G^7 Cmi^7 F^7 B^{b7}

Eb E^o Dmi^7 G^7 $\begin{Bmatrix} Cmi^7 \\ F^7 \end{Bmatrix}$ B^b

TOMORROW'S DESTINY

WOODY SHAW

84

F#mi

D#Maj7(#4)

E#Maj7(#4)

B#Maj7 (#4) E#7

F#mi B#mi/E# B#mi/E#

(SWING) F#7 G#7 B#Maj7 E#7 F#7 A#Maj7

D#7 E#7 G#Maj7 B#7 D#7 F#Maj7

F#mi

F#mi

F#mi

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

L 3/4

F#mi

F#mi

F#mi

WOODY SHAW - "LITTLE RED'S FANTASY"

374.

TOAD'S PLACE

JEFF LORBER

♩ = 120

E⁹sus

4 UNISON BS. & L.H. (PIANO)

F⁹sus B^{b7}sus E⁹sus E^{b9}sus E⁹sus 2

CONTINUE
SAME BS. & RHYTHM...

D⁹sus G⁷ Am⁷ E⁹sus B^{b7}sus B⁷sus C⁷sus (to SOLO after
D.S.)

F⁹sus B^{b7}sus E⁹sus E^{b9}sus E⁹sus 2 (D.S. to SOLOS)

- TOADS PLACE PG2. -

375.

(SOLOS)

F9

E^b9

F9

E^b9

F9

E^b9

2.

(LINE STARTS HERE BETWEEN SOLOS)

F9

E^b9

1

2

F9

E^b9

2

F9

E^b9

F9

E^b9

F9

E^b9

2

D9

G7

Amin7

D9

Amin7 Gmin7

Gmin7

B7sus B7sus C7sus

JEFF LORBER - "WATER SIGN"

376.

(up)

TRANE'S BLUES

JOHN COLTRANE

Handwritten musical score for "Trane's Blues" by John Coltrane. The score consists of three staves of music. The first staff starts with a G major chord (G B D) followed by a B flat major chord (B flat D F sharp). The second staff starts with a C major chord (C E G) followed by an F major chord (F A C). The third staff starts with a D major chord (D F sharp A).

TENDER MADNESS

SONNY ROLLINS

Handwritten musical score for "Tender Madness" by Sonny Rollins. The score consists of four staves of music. The first staff starts with an F major chord (F A C) followed by a B flat major chord (B flat D F sharp). The second staff starts with an E major chord (E G B) followed by a B flat major chord (B flat D F sharp). The third staff starts with a C major chord (C E G) followed by a D major chord (D F sharp A). The fourth staff starts with a G major chord (G B D).

(MEDBLUES)

377.

TURNAROUND

ORNETTE COLEMAN

The musical score is handwritten on five staves of five-line staff paper. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a bass clef and a key signature of one sharp. Measures are numbered with circled '3's above them. The music includes complex rhythms, eighth-note patterns, and grace notes. The score is for a band, featuring various instruments like trumpet, piano, and bass.

378.

TWO NOT ONE

LENNIE TRISTANO

8 2/4

D♭Maj⁷ D♭min⁷ A♭
F7(♯II) B♭mi⁷ E♭7 AbMaj⁷
Ab7 D♭Maj⁷ D♭min⁷ AbMaj⁷
F7 B♭mi⁷ E♭7 Ab7
Ab7 C7(♯II) (D7) (E♭) (E) F7(♯II) (G7)
(Ab) (A) B♭7(♯II) (C) (D♭) (D) E♭7
E♭7 D7(♯II) D♭Maj⁷ D♭min⁷ A♭
F7(♯II) B♭mi⁷ E♭7 AbMaj⁷ A♭7
Ab7

(SAMBA)

VONETTA

EARLKLIUGH

379.

Handwritten musical score for a samba titled "VONETTA" by Earl Klugh. The score consists of eight staves of music, each with a treble clef, a key signature of one flat (F#), and a common time signature. The music is divided into two sections, indicated by a double bar line with repeat dots at the beginning of the second section. The first section starts with a Dm7 chord, followed by a BbMaj7 chord. The melody is primarily composed of eighth-note patterns. Chords labeled include Dm7, BbMaj7, Gm7, A7(b5), EbMaj7, AbMaj7, BbMaj7, F#m7, Bm7, BbMaj7, Am7, Dm7, BbMaj7, BbMaj7, F7, BbMaj7, Am7, 1. Dm7, B7(b5), 2. Dm7, BbMaj7, Dm7, BbMaj7, Gm7, A7(b5), EbMaj7, AbMaj7, BbMaj7, BbMaj7, BbMaj7, BbMaj7, and 2. Dm7. The score concludes with a solo section for Dm7.

EARLKLIUGH - "EARLKLIUGH"

380.

♩ = 138

WALKIN' SHOES

GERRY MULLIGAN

Handwritten musical score for "Walkin' Shoes" by Gerry Mulligan. The score is written on two staves of five-line staff paper. The notation includes various note heads, stems, and rests, with specific chords labeled above certain notes. The chords labeled are: F⁷, Emi⁷, Ami⁷, C⁹mi⁷, F#⁹, G, Go, Ami⁷, D⁹, F#⁹mi⁷, B⁹, Emi, F#⁹mi⁷, B⁹, Emi, A⁹, Ami⁷, D⁹, G, F⁷, E⁹, Eb⁹, D⁹, Ami⁷, D⁹, G, and (Ami⁷ D⁹). The tempo is indicated as ♩ = 138.

A WALK'IN THING

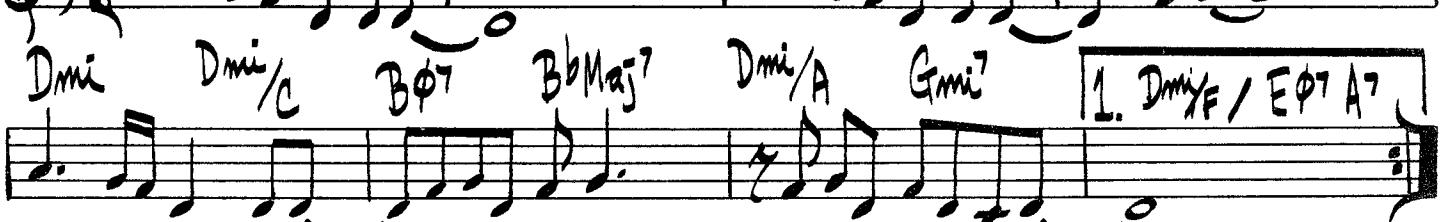
BENNY CARTER

INTRO





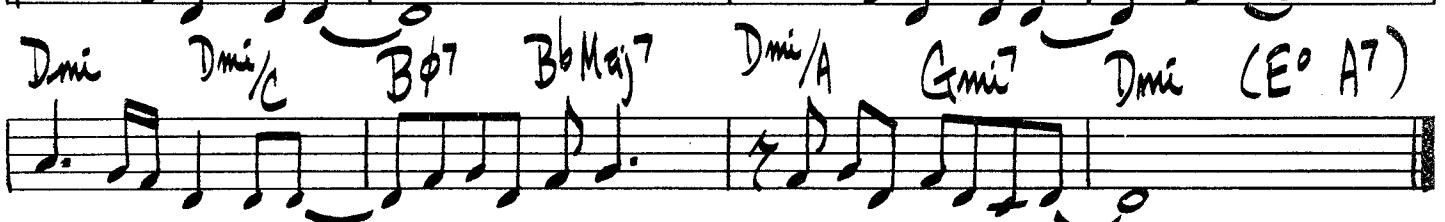
Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 Dmi/F EΦ7 A7


Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 1. Dmi/F, EΦ7 A7


2. Dmi Gmi Dmi Gmi7 F7 BbMaj7 Cmi7 F7 BbMaj7


Cmi7 F7 BbMaj7 Bmi7 E7 A7


Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 Dmi/F EΦ7 A7


Dmi Dmi/C BΦ7 BbMaj7 Dmi/A Gmi7 Dmi (EΦ A7)


382.

WALK TALL

CANNONBALL ADDERLY

84

G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

G⁷ C⁷ G⁷ C⁷ Bmin⁷

Emin⁷ D⁷sus Ami⁷ Bmin⁷ Cmaj⁷

Bmin⁷ Emin⁷ Ami⁷

D⁷sus D⁷sus (VAMP) G⁷ C⁷

G⁷ C⁷

($\text{J} = 184$ SWING) WALL STREET J. KNOWLTON 383.

Handwritten musical score for "WALL STREET" in E♭ minor. The score consists of eight staves of music, each with a key signature of one flat. The music is in common time (indicated by '8/4'). The score includes various chords such as E♭mi⁷, E♭⁹, D♭⁹, E♭⁹, E♭mi⁹, A♭⁷, D♭Maj⁷, D♭mi⁷, G♭⁷, B♭⁹, B♭⁹, E♭mi⁹, E♭⁹, D♭⁹, E♭mi⁹, E♭⁹, D♭⁹, E♭⁹, E♭⁹, and a section labeled "DRUM FILL". The score is written on five-line staff paper.

384

(BASS)

WATCH WHAT HAPPENS

MICHEL LEGRAND

Handwritten musical score for bass guitar in 4/4 time. The score consists of six staves of music. The first staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 120. The second staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The third staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The fourth staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The fifth staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100. The sixth staff starts with a bass clef, a key signature of one sharp (F#), and a tempo marking of 100.

Chords and markings:

- Staff 1: EbMaj7, Eb6, F9
- Staff 2: Fm7, Bb9, Fm7, Bb7, 1. EbMaj7, EMaj7, FMaj7, EMaj7
- Staff 3: 2. EbMaj7, EMaj7, FMaj7, F#Maj7, GMaj7, Gb, GMaj7, Gb
- Staff 4: Gm7, C9, Gm7, C9, F, Fb, FMaj7
- Staff 5: Fm7, Bb7, EbMaj7, Eb6, Fm7, Bb9
- Staff 6: Eb, Eb6, Db, Eb, Eb6, Db, EbMaj7, (Fm7, Bb7)

Performance notes:

- Staff 1: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs. Measure 4, bass line consists of eighth-note pairs.
- Staff 2: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 3: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 4: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 5: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.
- Staff 6: Measures 1-2, bass line consists of eighth-note pairs. Measure 3, bass line consists of eighth-note pairs.

WATER COLORS

straight 8ths

$\text{Eb Maj}^7 \quad \text{Bb}^7(\text{sus}) \quad \text{Dbb} \quad \text{Bb Maj}^7(\#5)$

$\text{G} \frac{5}{4}$

$\text{Db Maj}^7 \quad \text{C}^7 \quad \text{B Maj}^7 \quad \text{Gb Maj}^7 \quad \text{G sus} \quad \text{Cm}^7 \quad \text{Db}^7 \quad \text{Cm}^7 \quad \text{Bb Maj}^7 \quad \text{Bb}^7(\text{sus})$

$\text{Ab}^7(\text{sus}) \quad \text{G Maj}^7 \quad \text{Gb} \quad \text{Fm}^7 \quad \text{E Maj}^7$

$\text{A} \quad \text{Ab min} \quad \text{F}^{\#} \quad \text{Db}^7/\text{F} \quad \text{B Maj}^7/\text{Eb} \quad \text{Bb}^7(b9) \quad \text{Cm}^7 \quad \text{G min/Bb}$

$\text{G min} \quad (4 \times s) \quad \text{Db Maj}^7 \quad \text{Cm}^7 \quad (4 \times s)$

$\text{Bb min}^7 \quad \text{Eb}^7(\text{sus4}) \quad \text{Bb min}^7 \quad \text{Eb}^7(\text{sus})$

$\text{LAST X} \quad \text{Bb min}^7 \quad \text{B min}^7 \quad \text{E}^7$

386.

WATERSIGN

JEFF LORBER

BASS

FUNK

F9

Eb9 E9 F9
B7

F9

F9

F9

F9

F9

AbMaj7 G7alt

Cm7 Bbm7 Eb7

(3)

AbMaj⁷ G⁷(alt.) Cm⁷ BbMaj⁷ E^{b7} AbMaj⁷ G⁷ alt. Pg. 2
 387.

(SAME BS. PATTERN AS BAR 9)

Solo Changes:

F9

F9

AbMaj⁷ G⁷ alt. Cm⁷ BbMaj⁷ E^{b7} AbMaj⁷ G⁷ alt. Cm⁷ BbMaj⁷ E^{b7}

AbMaj⁷ G⁷ alt. Cm⁷ BbMaj⁷ E^{b7} AbMaj⁷ G⁷ alt. F9

F9

JEFF LORBER FUSION - "WATERSIGN"

- WATERSIGN Pg 2 -

388.

(MED. UP) THE WAY YOU LOOK TONIGHT KERN - FIELDS

F Maj⁷ Dm⁷ Gm⁷ C⁷
 Eb⁷(#11) D⁷(b9) Gm⁷ C⁷
 Cm⁷ F⁷ Gm⁷ B^b C⁷ (D)

F Maj⁷ D⁷ Gm⁷ C⁷ Bb⁷ Eb⁷
 AbMaj⁷ A⁰ Bbmi⁷ Eb⁷
 AbMaj⁷ A⁰ Bbmi⁷ Eb⁷
 AbMaj⁷ A⁰ Bbmi⁷ Eb⁷
 AbMaj⁷ A⁰ Gm⁷ C⁷ (D.C. al CODA)
 TAKE CODA EVERY CHORUS (D)

F Maj⁷ D⁷ Gm⁷ C⁷
 F Maj⁷ D⁷ Gm⁷ C⁷
 F (D⁷ Gm⁷ C⁷) SONNY ROLLINS - "SONNY ROLLINS"
 JIM HALL - "JIM HALL LIVE"

ED KÄISER 389.

WEEKEND BLUES

The musical score for "WEEKEND BLUES" is handwritten on eight staves. The chords labeled throughout the piece include:

- Fmi
- A^b+
- Ab
- D^ø
- D^{b7}
- C⁷
- Ami⁷
- D⁷
- Gmi⁷
- Ami⁷
- G^ø
- Fmi
- D^{b7}
- C⁷
- Fmi
- F⁷
- Bbmi⁷
- C⁷
- Ami⁷
- D⁷
- Gmi⁷
- C⁷
- FMaj⁷
- F⁷
- Bbmi⁷
- B^b
- Ami⁷
- D⁷
- G^ø
- Fmi
- C⁷
- C⁷
- (3)
- Fmi
- A^b
- Ab
- D^ø
- D^{b7}
- C⁷
- Ami⁷
- D⁷
- Gmi⁷
- Ami⁷
- G^ø
- Fmi
- Bbmi⁷
- C⁷
- Fmi

390.

(H.Swing) WENDY

PAUL DESMOND

Handwritten musical score for piano, featuring two staves of music with chords written above the notes. The score consists of eight measures per staff, with a total of 16 measures. The chords are labeled as follows:

- Measure 1: EbMaj7, C7sus, C7, Fm7, Bb7
- Measure 2: Gm7, C7, Abm7, Db7
- Measure 3: Gm7, Gb7, Fm7, Dm7, G7
- Measure 4: Cm7, F7, Bb7sus, Bb7
- Measure 5: EbMaj7, C7sus, C7, Fm7, Bb7
- Measure 6: Gm7, C7, Abm7, Db7
- Measure 7: EbMaj7, Am7, D7, G7sus, G7, C7
- Measure 8: Fm7, Bb7sus, Bb7, BMaj7, EMaj7

The score concludes with a coda section:

TAKE CODA FOR OUT ONLY (2)

Eb

WHAT'S NEW.

*Bass
Harmonies*

[Slow Ballad]

The musical score consists of two staves of handwritten music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Various chords are written above the notes, including G7(+5), A, C6, Am7, Bbm7, Eb7, Abmaj7 (Fm7), Dm7(b5), G7, Cm, Cm/Bb, Abmaj7, G7, C, Am7, Dm7, Db7, 2. Gm7, Gb7, F6, Dm7, Ebm7, Ab7, Dbmaj7, Bbm7, Gm7(b5), Gb7, Fm(maj7), Fm/Eb, Dm7(b5), Db7, C, C6, Am7, Bbm7, A7, Abmaj7 (Fm7), Dm7(b5), G7, Cm, Cm/Bb, Abmaj7, G7, LAST TIME C6, [Dm7, G7], Cmaj7, Dbmaj7, Cmaj7.

392.

WHEN LIGHTS ARE LOW

B. CARTER

A handwritten musical score for a solo instrument, possibly trumpet, consisting of ten staves of music. The score includes various chords and performance markings such as grace notes, slurs, and dynamics. The chords labeled include FMaj7, Gmi7, Ami7, Gmi7, F Maj7, Gmi7, Ami7, D7(#9), Gmi7, Eb7, D7, Gmi7, C7, 1. FMaj7, C7, 2. FMaj7, Cmi7, F7, BbMaj7, Cmi7, Dmi7, Cmi7, BbMaj7, Cmi7, Dmi7, G7(#9), Cmi7, Ab7, G7, Cmi7, F7, BbMaj7, C7, FMaj7, Gmi7, Ami7, Gmi7, FMaj7, Gmi7, Ami7, D7(#9), Gmi7, Eb7, D7, Gmi7, C7, FMaj7.

WHISPER NOT

C_{mi} C_{mi/Bb} A^{Φ7} D^{7(b9)} G_{mi} G_{mi/F} E^{Φ7} A^{7(b9)}
 D_{mi} B^{Φ7} Emi⁷ A^{7(b9)} D_{mi7} Emi⁷ F_{mi7} G^{7(b9)}
 C_{mi} C_{mi/Bb} A^{Φ7} D^{7(b9)} G_{mi} G_{mi/F} E^{Φ7} A⁷
 D_{mi} D_{mi/C} Emi⁷ A^{7(b9)} D_{mi} Emi⁷ F_{mi7} B^{b7}
S. A^{Φ7} D^{7(b9)} G_{mi7} C⁷
 E^{Φ7} A^{13(b9)} D^{Φ7} G^{13(b9)}
 C_{mi} C_{mi/Bb} A^{Φ7} D⁷ G_{mi} G_{mi/F} E^{Φ7} A⁷
 D_{mi} B^{Φ7} Emi⁷ A^{7(b9)} D_{mi} (FINE) A^{b7} G⁷
C C_{mi} C_{mi/Bb} A^{Φ7} D^{7(b9)}
 (SOLOS, THEN C SECTION OUT- C)
 G_{mi} G_{mi/F} E^{Φ7} A⁷ D_{mi7} B^{Φ7} Emi⁷ A⁷
 D_{mi7} Emi⁷ 1. G⁷ 2. (D.S. al FINE)

394.
 (NO BACKING) WHO CAN I TURN TO

LESLIE BRICUSSE
 ANTHONY NEWLEY

E♭Maj⁷ Fm⁷ Gm⁷ AbMaj⁷ B♭m⁷ B♭m⁷Δ⁷ B♭m⁷ E♭⁷

AbMaj⁷ G⁷ Cm⁷ F⁷

Fm⁷ F♯⁰ Gm⁷ C⁷ Fm⁷ Abm⁷ Bm⁷ E⁷

F♯⁰/B♭ E♭Maj⁷/B♭ F♯⁰m⁷/B♭ Fm⁷ B♭⁷

E♭Maj⁷ Fm⁷ Gm⁷ AbMaj⁷ B♭m⁷ B♭Δ⁷ B♭m⁷ A+⁷

AbMaj⁷ Gsus G⁷(G⁹) Cm⁷ F⁷ F♯⁰

Gm⁷ F♯⁰ Fm⁷ B♭⁷

TO SOLOS Gm⁷ F♯⁰ Fm⁷ B♭⁷

ENDING D⁷ E♭Maj⁷

BILL EVANS "BEAT TOWN HALL"
 VENUS 6-8683

THE WHOPPER

PAT METHENY 395.

(VAMP

Handwritten musical score for "The Whopper" by Pat Metheny. The score includes five staves of music with various chords and performance markings. The first staff starts with a VAMP section. The second staff begins with a 16th-note pattern followed by a measure of 8th notes. The third staff features a 16th-note pattern with chords labeled D_bmi⁷, B_bmi⁷, F_mi⁷, D_mi⁷, A_mi⁹, and G Maj⁷. The fourth staff contains a 16th-note pattern with chords labeled F#_mi⁷, E Maj⁷, A Maj⁷, and B/A. The fifth staff shows a 16th-note pattern with chords labeled A Maj⁷, B/A, A_mi⁹, and D⁷(sus). The score concludes with a dynamic instruction "(D.S.al Fine)" and ends with a final chord of B_b/C followed by A_b/B_b and the word "FINE".

GARY BURTON - "PASSENGERS"

396.

(BLUESY) WILLOWEEP FOR ME ANN RONNELL

6/4 time signature, G major key signature.

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

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

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

Measures 11-12:

- M11: G7 (3), C7 (3), D7 (3)
- M12: G7 (3), C7 (3), D7 (3)

Measures 13-14:

- M13: G7 (3), C7 (3), D7 (3)
- M14: G7 (3), C7 (3), D7 (3)

Measures 15-16:

- M15: G7 (3), C7 (3), D7 (3)
- M16: G7 (3), C7 (3), D7 (3)

Measures 17-18:

- M17: G7 (3), C7 (3), D7 (3)
- M18: G7 (3), C7 (3), D7 (3)

Measures 19-20:

- M19: G7 (3), C7 (3), D7 (3)
- M20: G7 (3), C7 (3), D7 (3)

Measures 21-22:

- M21: G7 (3), C7 (3), D7 (3)
- M22: G7 (3), C7 (3), D7 (3)

Measures 23-24:

- M23: G7 (3), C7 (3), D7 (3)
- M24: G7 (3), C7 (3), D7 (3)

Measures 25-26:

- M25: G7 (3), C7 (3), D7 (3)
- M26: G7 (3), C7 (3), D7 (3)

Measures 27-28:

- M27: G7 (3), C7 (3), D7 (3)
- M28: G7 (3), C7 (3), D7 (3)

Measures 29-30:

- M29: G7 (3), C7 (3), D7 (3)
- M30: G7 (3), C7 (3), D7 (3)

Measures 31-32:

- M31: G7 (3), C7 (3), D7 (3)
- M32: G7 (3), C7 (3), D7 (3)

Measures 33-34:

- M33: G7 (3), C7 (3), D7 (3)
- M34: G7 (3), C7 (3), D7 (3)

Measures 35-36:

- M35: G7 (3), C7 (3), D7 (3)
- M36: G7 (3), C7 (3), D7 (3)

Measures 37-38:

- M37: G7 (3), C7 (3), D7 (3)
- M38: G7 (3), C7 (3), D7 (3)

Measures 39-40:

- M39: G7 (3), C7 (3), D7 (3)
- M40: G7 (3), C7 (3), D7 (3)

Measures 41-42:

- M41: G7 (3), C7 (3), D7 (3)
- M42: G7 (3), C7 (3), D7 (3)

Measures 43-44:

- M43: G7 (3), C7 (3), D7 (3)
- M44: G7 (3), C7 (3), D7 (3)

Measures 45-46:

- M45: G7 (3), C7 (3), D7 (3)
- M46: G7 (3), C7 (3), D7 (3)

Measures 47-48:

- M47: G7 (3), C7 (3), D7 (3)
- M48: G7 (3), C7 (3), D7 (3)

Measures 49-50:

- M49: G7 (3), C7 (3), D7 (3)
- M50: G7 (3), C7 (3), D7 (3)

Measures 51-52:

- M51: G7 (3), C7 (3), D7 (3)
- M52: G7 (3), C7 (3), D7 (3)

Measures 53-54:

- M53: G7 (3), C7 (3), D7 (3)
- M54: G7 (3), C7 (3), D7 (3)

Measures 55-56:

- M55: G7 (3), C7 (3), D7 (3)
- M56: G7 (3), C7 (3), D7 (3)

Measures 57-58:

- M57: G7 (3), C7 (3), D7 (3)
- M58: G7 (3), C7 (3), D7 (3)

Measures 59-60:

- M59: G7 (3), C7 (3), D7 (3)
- M60: G7 (3), C7 (3), D7 (3)

Measures 61-62:

- M61: G7 (3), C7 (3), D7 (3)
- M62: G7 (3), C7 (3), D7 (3)

Measures 63-64:

- M63: G7 (3), C7 (3), D7 (3)
- M64: G7 (3), C7 (3), D7 (3)

Measures 65-66:

- M65: G7 (3), C7 (3), D7 (3)
- M66: G7 (3), C7 (3), D7 (3)

Measures 67-68:

- M67: G7 (3), C7 (3), D7 (3)
- M68: G7 (3), C7 (3), D7 (3)

Measures 69-70:

- M69: G7 (3), C7 (3), D7 (3)
- M70: G7 (3), C7 (3), D7 (3)

Measures 71-72:

- M71: G7 (3), C7 (3), D7 (3)
- M72: G7 (3), C7 (3), D7 (3)

Measures 73-74:

- M73: G7 (3), C7 (3), D7 (3)
- M74: G7 (3), C7 (3), D7 (3)

Measures 75-76:

- M75: G7 (3), C7 (3), D7 (3)
- M76: G7 (3), C7 (3), D7 (3)

Measures 77-78:

- M77: G7 (3), C7 (3), D7 (3)
- M78: G7 (3), C7 (3), D7 (3)

Measures 79-80:

- M79: G7 (3), C7 (3), D7 (3)
- M80: G7 (3), C7 (3), D7 (3)

Measures 81-82:

- M81: G7 (3), C7 (3), D7 (3)
- M82: G7 (3), C7 (3), D7 (3)

Measures 83-84:

- M83: G7 (3), C7 (3), D7 (3)
- M84: G7 (3), C7 (3), D7 (3)

Measures 85-86:

- M85: G7 (3), C7 (3), D7 (3)
- M86: G7 (3), C7 (3), D7 (3)

Measures 87-88:

- M87: G7 (3), C7 (3), D7 (3)
- M88: G7 (3), C7 (3), D7 (3)

Measures 89-90:

- M89: G7 (3), C7 (3), D7 (3)
- M90: G7 (3), C7 (3), D7 (3)

Measures 91-92:

- M91: G7 (3), C7 (3), D7 (3)
- M92: G7 (3), C7 (3), D7 (3)

Measures 93-94:

- M93: G7 (3), C7 (3), D7 (3)
- M94: G7 (3), C7 (3), D7 (3)

Measures 95-96:

- M95: G7 (3), C7 (3), D7 (3)
- M96: G7 (3), C7 (3), D7 (3)

Measures 97-98:

- M97: G7 (3), C7 (3), D7 (3)
- M98: G7 (3), C7 (3), D7 (3)

Measures 99-100:

- M99: G7 (3), C7 (3), D7 (3)
- M100: G7 (3), C7 (3), D7 (3)

WOW

Handwritten musical score for piano, featuring a single melodic line. The score consists of ten staves of music, each with a different key signature and time signature. The keys include G minor II, A minor 7, Ab Major 7, G Major 7, C major, F 6, G 6 minor 7, Am 7, Ab Major 7, F Major 7, F# 0, G major II, G 6 minor 7, Am 7, Ab Major 7, G major 7, F 7, G 7 (#II), Bb Major 7, G 7 (#II), C 7 (#II), G 6 minor 7, Am 7, Ab Major 7, G Major 7, F 6, G 6 minor 7, Am 7, Ab Major 7, G Major 7, F# 0, and C major. The score is annotated with various markings, including circled '3' over groups of three notes, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The tempo is indicated as 'LENUTE RISTANDO'.

398.

WRONG IS RIGHT PAT METHENY

Handwritten musical score for guitar, featuring six staves of tablature with various chords and labels:

- Staff 1:** Labeled 'A'. Chords: G, B/A.
- Staff 2:** Labeled 'G'.
- Staff 3:** Labeled 'D^b'.
- Staff 4:** Labeled 'G^b'. Chord: B/D^b.
- Staff 5:** Labeled 'A^b min'. Chord: G^o.
- Staff 6:** Labeled 'B^b'. Chord: A^b/B^b. Label: BREAK.
- Staff 7:** Labeled 'J'. Chords: E^b min⁷, A^b 7.
- Staff 8:** Labeled 'D^b Maj⁷'. Chord: E⁷ alt.

WORK SONG

NAT ADDERLY

YOU BETTER LEAVE IT ALONE

CLIFFORD JORDAN

400.

YANA AMINA

GEORGE DUKE

INTRO:

400.

GEORGE DUKE

INTRO:

Gmin⁷/C Cmin⁷/F Gmin⁷/C

Eb⁷sus AbMaj⁷ Bbmaj⁷ Eb⁷sus

Gmin⁷/C Cmin⁷/F Bbmaj⁷

Cmin⁷/F C7sus Ebmin⁷

DbMaj⁷ GbMaj⁷

DbMaj⁷ GbMaj⁷

J=224

YARDBIRD SUITE

401.
CHARLIE PARKER

A handwritten musical score for 'YARDBIRD SUITE' by Charlie Parker. The score consists of eight staves of music, each with a different harmonic progression. The progressions include:

- Staff 1: C, F^{mi}, B^{b7}, C⁷, B^{b7}, A⁷
- Staff 2: D⁷, 1. G⁷, E^{mi}, A⁷, D^{mi}, G⁷
- Staff 3: 2. G⁷, C⁷, C⁷, B^{7(#9)}
- Staff 4: E^{mi}, F^{#Φ}, B^{7(#9)}, E^{mi}, A⁷
- Staff 5: D^{mi}, E^Φ, A⁷, D⁷, D^{mi}, G⁷
- Staff 6: C, F^{mi}, B^{b7}, C⁷, B^{b7}, A⁷
- Staff 7: D⁷, D^{mi}, G⁷, C, (D^{mi}, G⁷)

The score is written on five-line staff paper, with various chords and notes indicated by hand. The tempo is marked as J=224.

402.

You STEPPED OUT OF A DREAM KAHN / BROWN

8/4

Chords and markings from the score:

- Staff 1: CMaj⁷, Eb7(BbMaj⁷), Eb7, DbMaj⁷, L3- (slur), L3- (slur)
- Staff 2: Gmin⁷, C7, F7, L3- (slur), F#Maj⁷, (BbMaj⁷, Eb7), Ebmin⁷, Ab7, Dmin⁷, G7, L3- (slur)
- Staff 3: CMaj⁷, Eb7, DbMaj⁷, L3- (slur), Gb7, F7, L3- (slur)
- Staff 4: D9, G7, Emi⁷, A7, L3- (slur), L3- (slur)
- Staff 5: Dmin⁷, G7, CMaj⁷

You'd BE So NICE To Come Home To. 403.

GC) E₇ A Am₆ E₇ Am₆

Gm₇ C₇ Fmaj₇

Bm₇ E₇ Am Am Am/G

F#m₇(bs) (B₇) (E₇ B₇) (E₇) Bm₇ E₇

Am₆ E₇ Am₆

Gm₇ C₇ Fmaj₇

(B₇) D#DIM Em₇ (E₇) G#DIM Am₇

D₇ G₇ Cmaj₇

LATIN

[BOOGALOO]

OYE COMO YA

TITO PUENTE

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

Am D7 Am D7

Am D7 Am D7

Am Am Am/E Am Am D7

PARTY AND BETWEEN SOLOS
FOR CODA - PLAY INTRO

404.

BIG "P"

- TINMAN HEATM

(guitar)

A

B

BILL EVANS

BILL'S HIT TUNE

(Even 8th's)

G7sus4 (b9) G7(b9) C-7 A♭maj7
D-7bs G7(b9) C-7 C7(#9)
F-7 B♭sus4 B♭7 E7maj7 A♭maj7
D-7bs G7sus4 G7 E/C Cmaj7
B-7bs E7(13) A-7 A-G
F#-7bs B7(b9) E-7 E-D
D♭-7bs G♭7(b9) B-7 B-A
G#-7bs C7(b9)(b13) F#maj7 E7(4) D.S. al. Cmaj7
D-7bs G7(b9) C-7 FINE

406.

BOHEMIA AFTER DARK

- ADDERLEY

A

B

A

[MED.-MARCH-LIKE]

HI-FLY

RANDY WESTON.

[MARCH]

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

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

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

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

[SWING]

G7 (b9) [BLOW] Cm7 (bs) F7 (b9) Em7 A7 Ebm7 Ab7

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

[MARCH]

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

FINE

F. HUBBARD

BYRDLIKE

$\text{F7} \quad \text{Bb7} \quad \text{B07} \quad \text{F7}$

$\text{Bb7} \quad \text{B07} \quad \text{A-7} \quad \text{A0-7}$

$\text{G-7} \quad \text{C7 (b9)} \quad \text{F7} \quad \text{D7 (b9)} \quad \text{G-7} \quad \text{C7}$

GEORGE CABLES - "VISIONS"

408.

[MED. SLOW]

DECISION.

SONNY
ROLLINS.

Handwritten musical score for "DECISION." in 4/4 time, featuring two staves. The first staff begins with a G major chord, followed by a bass line. The second staff starts with a Fm chord. The melody consists of eighth and sixteenth-note patterns, with harmonic changes indicated by Roman numerals and chords like Cm7(b5), F7, Bbm, Gm7(b5), and C7. The score is labeled [MED. SLOW] and includes the name SONNY ROLLINS.

[BRIGHT TEMPO]

LUNAR TUNE.

BOOKER
ERVIN

Handwritten musical score for "LUNAR TUNE." in 4/4 time, featuring three staves. The first staff is an intro section with a bass line. The second staff begins with a Fm7 chord, followed by Bbm7, Gbmaj7, Fm7, Bbm7, Bmaj7, Gbmaj7, and D7 chords. The third staff is a "FREE UP!" section with E7, D7, and Gbmaj7 chords. The score is labeled [BRIGHT TEMPO] and includes the name BOOKER ERVIN.

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

A [BASS PLAYS MELODY]

D7 [BASS WALK]

C

BLOWING.

P

1

2

3

4

5

6

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410.

[LATIN JAZZ]
(MONTUNA)

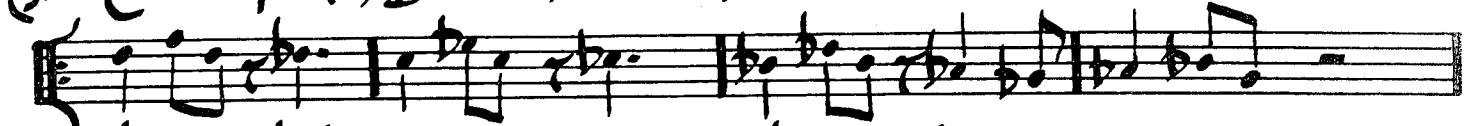
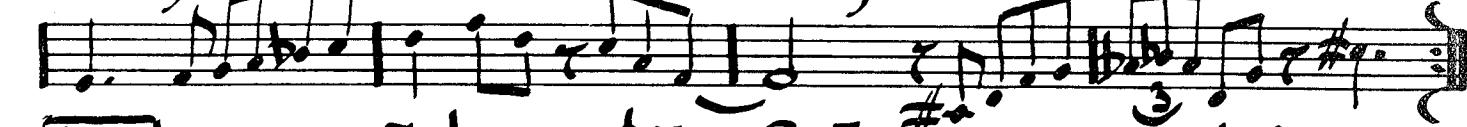
MANTECA.

DIZZY GILLESPIE
GIK FULLER

The musical score consists of ten staves of handwritten notation on five-line staff paper. The staves are labeled A through J from top to bottom. Staff A starts with a treble clef, a key signature of one sharp, and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. Staff B follows with a similar pattern. Staff C starts with a bass clef and a key signature of one flat. Staff D is a blank staff with a treble clef and a key signature of one flat. Staff E starts with a bass clef and a key signature of one flat, with the instruction "[THEME]" above it. Staff F starts with a treble clef and a key signature of one flat. Chords listed include Bb7, Abm7, Db7(b9), Gbmaj7, Cm7(b5), F7(b5), Bb7, Eb9, A7, Abmaj7, [blow] Abm7, Db7(#9), Gbmaj7, F#m7(b5), B7, Fm7(b5), Bb7(b9), Cm7(b5), F7(b9), and Bb7. Staff G starts with a treble clef and a key signature of one flat. Staff H follows with a similar pattern. Staff I starts with a bass clef and a key signature of one flat. Staff J follows with a similar pattern.

NOTE: THE INTRO IS A MONTUNA, WHERE DIFFERENT RIFFS ARE ADDED - **A** **B** **C** **D**
FOR ENDING - FADE OVER MONTUNA.

TADD Dameron

THE SCENE IS CLEAN(part 3) D^b7(swings) C-7 F^{7(Φ)} B^{b-7} E^{b7} A^{b-7} D^{b7} G-7^{b5} C⁷B^{b-7} E^{b7} C-7 F^{7(Φ)} B^{b-7} E^{b7} C-7 F^{7(b9)}1. B^{b-7} D^{b-7} G^{b7} G-7 C^{7(Φ5)}F^{maj7} C-7 F⁷ B^{b_{maj}7} E^{b_{maj}7} D-7^{b5} G^{7(Φ9)}2. B^{b-7} D^{b-7} G^{b7} C-7 F^{7(Φ9)}B^{b-7} E^{b7} A^{b_{maj}6} D^{b_{maj}7} D-7^{b5} G^{7(Φ9)}

A SLEEPIN BEE

- LEO ROBIN

4/2.

The musical score consists of six staves of handwritten notation. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and a 4/2 time signature. It features a bassoon-like line and a vocal line with lyrics: "E b maj 7 (Bb sus 4) HEAD". Chords shown are E b maj 7, D b (G), C b (E), F - 7, and B b 7. Staff 2 continues the bassoon line and introduces a vocal line with lyrics: "G b (Bb) C b (Bb) F - 7 B b 7 E b maj 7 E b 7 / G". Staff 3 begins with a bassoon line and a vocal line with lyrics: "A b 7 D b maj 7 F - 7 B b sus 4". Chords shown are A b 7, D b maj 7, F - 7, B b sus 4, and F # - 7 B 7. Staff 4 starts with a bassoon line and a vocal line with lyrics: "F - 7 B b 7 E b maj 7 B b". Chords shown are F - 7, B b 7, E b maj 7, and B b. Staff 5 continues with a bassoon line and a vocal line with lyrics: "G 7". Chord shown is G 7. Staff 6 (bottom) starts with a bassoon line and a vocal line with lyrics: "C b (E) F - 7 B b G - 7 B b A b B b B b sus 4 (FILL) E b maj 7 E b 6". Chords shown are C b (E), F - 7 B b, G - 7 B b, A b B b, B b sus 4, E b maj 7, and E b 6.

THREE BASE HIT

P. MARTINO

A-7
 1 3 - - - B-7b5 E^{7(#9)} B^{b7}_(#11) A-7
 1 3 9 1 3 1

 A^b-7 D^{b7(b9)}
 1 1 1 1 1

 F#-7 B7 E-7 A7
 1 2 3 1 2 3

 Dmaj7 Gmaj7 G7^(b9) C7^(#11) D^bmaj7
 1 2 3 1 2 3

 2 2 3
 FILL

 2. D^b7^(ALT) F#-7 Gmaj7^(#11) 2
 1 2 1 3 1 2

 A-7 B-7b5 E^{7(b9)} A-7 A^b-7 D^{b7(b9)} F#-7 B7 E-7 A7
 1 2 3 1 2 3 1 2 3

 Dmaj7 G7^(b9) C7 D^b7^(#11) 2 2 2
 1 2 3 1 2 3 1 2 3

 2. D^b7^(ALT) F#-7 Gmaj7 2
 1 2 3 1 2 3 1 2 3

4/4.

WEBB CITY

- BUD POWELL

B^b_{maj}⁶ B^{o7} C-7 C^{#o7} D-7 G⁷ C-7 F⁷

B^b₇ B^b₇(#9) E^b₇ E^b₆ B^b₇ G⁷ C-7 F⁷

E^b₇ B^b₇ G⁷(#5)

C⁷(#11) F⁷(ALT)

B^b₇ B^b₇(#9) E^b₇ E^b₆ B^b₇ G⁷ C-7 F⁷

B^b₇ B^b₇(#9) E^b₇ E^b₆ B^b₇ G⁷ C-7 F⁷

