

Volume II

**THE E♭  
REAL  
BOOK**

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1.

LENNIE TRISTANOABDUCTION

Handwritten musical score for a solo instrument, likely piano, featuring eight staves of music. The score includes various chords and key signatures, with some handwritten markings such as circled '3' and circled 'F#'. The chords labeled are: Dmin, Gmin<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, Bb Maj<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, Ami, Dmi, B<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, (F#), F Maj<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, F#min<sup>7</sup>, B<sup>7</sup>, E Maj<sup>7</sup>, D#min<sup>7</sup>, G#<sup>7</sup>, A<sup>7</sup>, Dmin, Gmin<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, Bb Maj<sup>7</sup>, Eb<sup>7</sup>, Ami<sup>7</sup>, G#<sup>7</sup>, Gmin<sup>7</sup>, F#<sup>7</sup>, F<sup>7</sup>.

2.

AFFIRMATIONJOSÉ FELICIANO

8/8 2)

*AFFIRMATION*

*I SAY YES*

C<sup>#</sup>min⁹      G<sup>#</sup>min⁷

G<sup>#</sup>min⁹      F<sup>#</sup>min⁷ B⁷      E Maj⁷

C<sup>#</sup>⁹      F<sup>#</sup>sus

2. E Maj⁷      F<sup>#</sup>E min⁹      D<sup>#</sup>min⁹ D⁷      C<sup>#</sup>min⁹ C⁷

B⁹      G Maj⁷

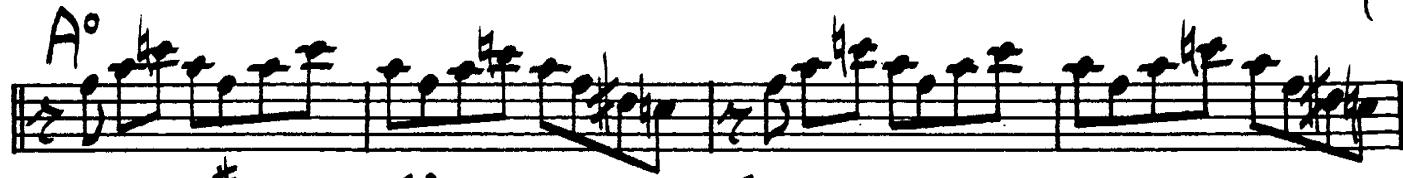
F<sup>#</sup>sus      (D.S. al CODA)

CODA

G<sup>#</sup>min⁹/B      2      2      2

3.

(20)

AIRMAIL SPECIAL

(ALTERNATE (A))



"MAIL RUN - TIE GET IT UP" - J.D.

4.

# ALFIE'S THEME

SOLI & ROLLING

(2 FEEL)

G<sub>maj</sub> F<sup>7</sup> Eb<sub>Maj</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>maj</sub><sup>7</sup> F<sup>7</sup> Eb<sub>Maj</sub><sup>7</sup> D<sup>7(b9)</sup>

G<sub>maj</sub> F<sup>7</sup> Eb<sub>Maj</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>maj</sub> A<sup>7</sup> D<sup>7(b9)</sup> G<sub>maj</sub>

(IN 4") B<sup>b</sup> Eb B<sup>b</sup> Eb

B<sup>b</sup> Eb B<sup>b</sup> Eb

(BACK TO 2 FEEL) Eb<sub>Maj</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>maj</sub> F<sup>7</sup> Eb<sub>Maj</sub><sup>7</sup> D<sup>7(b9)</sup>

G<sub>maj</sub> F<sup>7</sup> Eb<sub>Maj</sub><sup>7</sup> D<sup>7(b9)</sup> G<sub>maj</sub> A<sup>7</sup> D<sup>7(b9)</sup> G<sub>maj</sub>

# ALL ALONE

MAL WALDRON 5.

The musical score is handwritten on two staves of five-line staff paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth note patterns. Handwritten chord names are placed above the notes, indicating harmonic progression. The chords include E Maj7, A#ø, B Maj7, E Maj7, E7, A#ø, D#7, G#mi7, F#7, B Maj7, G#mi7, C#mi7, F#7, A#mi7, D#7, G#mi7, C#mi7, G#mi7, C#mi7, A#ø, D#7, E Maj7, A#ø, B Maj7, E Maj7, E7, A#ø, D#7, G#mi7. The score is numbered 5 at the top right.

6. ALL GOD'S CHILDREN GOT RHYTHM RAHN & KAPER

The musical score consists of six staves of handwritten notation. The first three staves are for a soprano or alto voice, with lyrics including "Dmaj7 Bmi7 Emi7 A7", "F#mi7 B7(b9)", and "Emi7 A7". The fourth staff is for a bass or tenor voice, with lyrics including "G#mi7 C#7", "F#mi7 B7", "Emi7 A7", and "DMaj7". The fifth staff continues the soprano/alto line with "F#7", "Bmi7", "E7", and "A7". The sixth staff concludes the section with "DMaj7 Bmi7 Emi7 A7", "F#mi7 B7(b9)", and "Emi7 A7". The final three staves are for a bass or tenor voice, with lyrics including "G#mi7 C#7", "F#mi7 B7", "Emi7 A7", "C7(E7)", and "B7(b9)". The last staff ends with a dash.

# ALTO ITIS

OLIVER NELSON

A handwritten musical score for alto saxophone, consisting of ten staves of music. The score is in 8/4 time. The first staff begins with a G Major 7 chord (G, B, D, F#) followed by a G major 7th chord (G, B, D, G). The second staff starts with an A minor 7 chord (A, C, E, G) followed by an A major 7th chord (A, C#, E, G). The third staff begins with a B minor 7 chord (B, D, F, A) followed by an E major 7th chord (E, G, B, D). The fourth staff starts with an A minor 7 chord (A, C, E, G) followed by a D major 7th chord (D, F#, A, C). The fifth staff begins with a G major 7th chord (G, B, D, F#) followed by an E major 7th chord (E, G, B, D). The sixth staff starts with a B major 7th chord (B, D, F#, A) followed by a D major 7th chord (D, F#, A, C). The seventh staff begins with an A major 7th chord (A, C#, E, G) followed by a G major 7th chord (G, B, D, F#). The eighth staff starts with a B minor 7 chord (B, D, F, A) followed by an E major 7th chord (E, G, B, D). The ninth staff begins with an A minor 7 chord (A, C, E, G) followed by a D major 7th chord (D, F#, A, C). The tenth staff begins with a G major 7th chord (G, B, D, F#) followed by a C major 7th chord (C, E, G, B). The score concludes with an F major 7th chord (F, A, C, E), a G major 7th chord (G, B, D, F#), and a D major 7th chord (D, F#, A, C).

OLIVER NELSON - "IMAGES"

8.  
 (CALYPSO FEEL) ANOTHER STAR STEVIE WONDER

BASS: D<sub>mi⁹</sub> C⁷ B<sub>bMaj⁹</sub> A<sub>mi⁹</sub>

ADD LINE D<sub>mi⁹</sub> C⁷ B<sub>bMaj⁹</sub> A<sub>mi⁹</sub>

RNS

DR

GMI

D

RNS

GMI

D

A

GMI

B

CMI

F⁷

BbMaj⁹

D

CMaj⁹

A⁷

Dmi⁹

E⁷

A⁹sus

A⁹(#9)

(FORM=AABA)

APRIL SKIES

BUDDY COLLETTE

Handwritten musical score for "APRIL SKIES" by BUDDY COLLETTE. The score is composed of ten staves of music for a single instrument (likely piano/guitar). The music is in common time. Various chords are labeled throughout the score:

- Staves 1-2: E Maj7, F# min7, G# min7, A7
- Staves 3-4: Emi7, A7, F# min7 (3), B7, G# min7, C#7(b9)
- Staves 5-6: F# min7, B7, Emi7, A7
- Staves 7-8: Ami7, D7, G Maj7, Bmi7, Bb7
- Staves 9-10: Ami7, D7(b9), G Maj7, F# min7, B7
- Final section: E Maj7, F# min7, B7, D# min7, G#7, F# min7, B7, (D.C. ala), E Maj7 (C#7), (F# min7 B7)

The score concludes with a Coda section and a reference to "WARDELL GRAY - "CENTRAL AVENUE"".

10.  
♩ = 184) APRIL LENNIE TRISTANO

APRIL LENNIE TRISTANO

♩ = 184)

E A7 C7 B7 G#7 C#7 F E Ami A#7 G G#7 D7 Bmi B7 E C#7 C7 B7 E A7 E V.S.

( "APRIL" PG. 2 )

11.

A

C7

B7

G#7

C#7

F#7

E

12.

# ASK ME NOW

THELONIUS MONK

Handwritten musical score for "Ask Me Now" by Thelonious Monk, featuring a single melodic line on five-line staff paper. The score includes various chords and specific notes, with some markings like "(H)" and circled numbers (3). The chords listed include E<sup>mi</sup>7, A7, D<sup>#mi</sup>7, G<sup>#7</sup>, D<sup>mi</sup>7, G7, D<sup>b</sup><sub>mi</sub>7, G<sup>b7</sup>, C<sup>mi</sup>7, F7, G<sup>#7(b5)</sup>, G7, C7, B7, B<sup>b</sup>Maj7, C7, 1. b<sup>b</sup>C<sup>mi</sup>7, F7, D<sup>mi</sup>7, C<sup>#7</sup>, C<sup>mi</sup>7, B7, 2. b<sup>b</sup>C<sup>mi</sup>7, F7, Bb, C<sup>mi</sup>7, F, B<sup>b</sup>Maj7, D<sup>mi</sup>7, C<sup>#mi</sup>7, C<sup>mi</sup>7, F7, B<sup>b</sup>Maj7, E<sup>b7</sup>, G<sup>#7(b5)</sup>, G7, C7, B7, B<sup>b</sup>Maj7, C7, C<sup>mi</sup>7, F7, Bb, C7, F7, Bb.

AVALONJolson/Rose

**8/4)** *D<sup>7</sup>* *A<sup>m7</sup>* *D<sup>7</sup>* *D<sup>7</sup>*

SOUND SHIFT - "GENESIS"

14.

WAYNE SHORTER

# BACKSTAGE SALLY

D<sub>m</sub>⁹ B⁷(⁹/₅) EΦ A⁷ C<sub>m</sub>⁹ F¹³ A<sub>m</sub>⁹ D¹³  
G<sub>m</sub>⁹ F¹³ EΦ A⁷ D<sub>m</sub>⁹ G⁹ C<sub>m</sub>⁹ F¹³  
B⁷(⁹/₅) E¹³ A⁷(⁹) D¹³ G<sub>m</sub>⁹ C¹³ EΦ A⁷  
D<sub>m</sub>⁹ B⁷(⁹/₅) EΦ A⁷ D<sub>m</sub>⁹ B⁷ B<sub>b</sub>Maj⁷ D⁷

(MEO SWING)

MILT JACKSON

15.

# BAGS & TEANE

(4 BAR INTRO:

The musical score consists of four staves of handwritten notation. The top staff is a treble clef staff with a 4/4 time signature. It features a 4-bar intro followed by a section starting with an A major seventh chord (A7), a D minor chord (Dm), and an E7 chord. Subsequent chords include A major seventh (A7), D minor (Dm), E7, F major (F), and another E7 chord. The second staff is a bass clef staff showing harmonic bass lines corresponding to the chords above. The third and fourth staves also show bass lines. The notation uses various note heads, stems, and rests, with some notes having three vertical lines indicating a triplet feel.

16.

(HED-DR)

BAG'S GROOVEMILT JACKSON

Handwritten musical score for "Bag's Groove" by Milt Jackson. The score consists of eight staves of music for vibraphone, arranged in two columns of four staves each. The music is in 12/8 time. Chords indicated include D7, (G7), D, G7, Emi7, A7, D7, (G7), D, Emi7, A7, D7, G7, D, Emi7, A7, D7. The score shows various rhythmic patterns and rests.

MILT JACKSON - BLUE NOTE BLP-5011

(BLUES)

CHARLIE PARKERBARBADOS

(INTRO: D)

2

Emin<sup>7</sup> A<sup>7</sup>

D

Emin<sup>7</sup> A<sup>7</sup> 3 D<sup>7</sup>

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

D

Emin<sup>7</sup>

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

D

Emin<sup>7</sup> A<sup>7</sup>

CHARLIE PARKER - SAVOY #1108

18.

HORACE SILVERBARBARA

**G<sup>7(b9)</sup>**

**F#7(b9)**

**Bb7(b9) EbMaj7**

**Dm7 G7(b9)**

**A7(b9)**

**D#m7 G#7 Dm7 G7 C Maj7 BbMaj7 AbMaj7 BbMaj7**

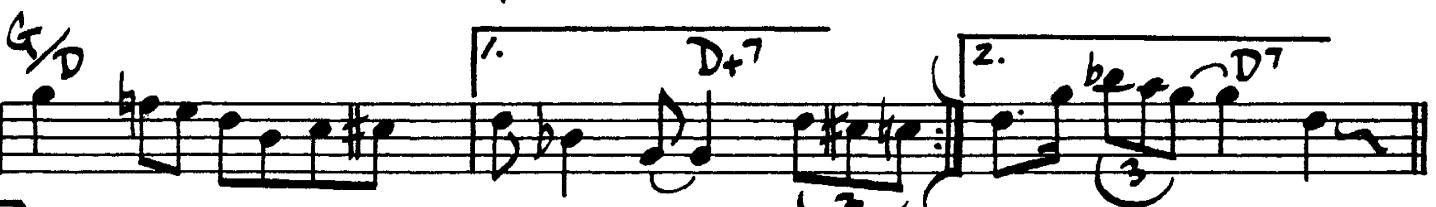
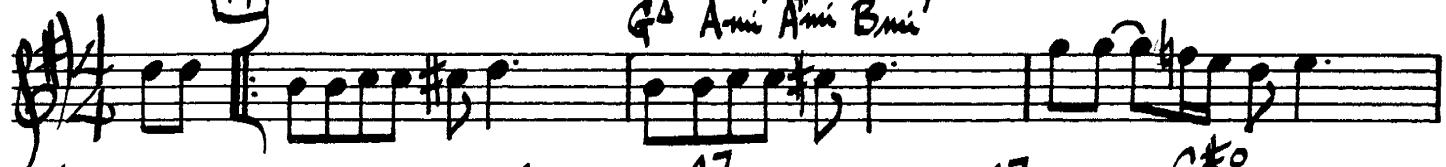
**C Maj7 BbMaj7 AbMaj7 BbMaj7**

S. WILLIAMS

(SLOW)

BASIN ST. BLUES

A

G<sup>Δ</sup> A<sup>m</sup> A<sup>m</sup><sup>#</sup> B<sup>m</sup><sup>?</sup>

B

G Maj<sup>7</sup> B<sup>7</sup> E<sup>7</sup> B<sup>m</sup><sup>7</sup> E<sup>7</sup>

SOLOS OVER B

20.

# BA-LUE BOLIVAR BA-LUES ARE

T. MONK

Handwritten musical score for "BA-LUE BOLIVAR BA-LUES ARE" by T. Monk. The score is written on two staves. Chords labeled include G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, (E<sup>7</sup>), A<sup>m7</sup>, D<sup>7</sup>, G<sup>7(7)</sup>, and (2nd). The music is in 8/8 time.

# BEETHOVEN'S BLUE 3RD

ED KAISER

Handwritten musical score for "BEETHOVEN'S BLUE 3RD" by Ed Kaiser. The score is written on three staves. Chords labeled include E<sup>m7</sup>, F#<sup>ø</sup>, B<sup>7</sup>, E<sup>m7</sup>, Am, D, G, C, B<sup>7</sup>, D<sup>m7</sup>, D#7(<sup>#9</sup>), C, B<sup>7</sup>, E<sup>m</sup>, F#<sup>ø</sup>, (B<sup>7</sup>(<sup>#9</sup>)), and -.

bebop

(INTRO: (Cm)

(INTRO: (Cm))

$\text{A}^7(b5)$

(Dm)

A

Dm C $\sharp$  Dm E $\flat$

Dm E $\flat$  Dm/F E $\flat$  Dm A $7(b9)$

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

Dm G $\flat$  C Maj $7$

Cm $7$  F $\flat$  BbMaj $7$  E $\flat$  A $\flat$

Dm C $\sharp$  Dm E $\flat$  Dm E $\flat$  Dm/F E $\flat$

Dm C $\sharp$  Dm E $\flat$  Dm E $\flat$  Dm A $\flat$  Dm

(OUT CHORUS: PLAY HEAD, THEN INTRO)

CHARLIE PARKER - "DEAL VOL. I"

22.

(BRIGHT)

C. MINGUS

BETTER GET IT IN YOUR SOUL

The musical score is handwritten on ten staves. The first two staves are for a trumpet-like instrument, showing eighth-note patterns. The third and fourth staves are for a piano or keyboard. The fifth and sixth staves are for a bass or double bass. The seventh and eighth staves are for another instrument, possibly a trumpet. The ninth and tenth staves are for a final instrument, likely a trumpet. Dynamic markings include 'D' (decrescendo), 'G' (grande dynamic), and 'P' (pianissimo). Chords are labeled at the bottom of each staff: G7, D7, Bm7, Em7, and A7. The score ends with a bracketed section labeled '(SOLO ON C BLUES)'.

WOODY SHAW

**BEYOND ALL LIMITS**

Ami<sup>7</sup> D<sup>7</sup> A<sup>9</sup>mi<sup>7</sup> D<sup>9</sup><sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
F<sup>9</sup>Maj<sup>7</sup> F<sup>9</sup><sup>9</sup><sup>7</sup> B<sup>9</sup><sup>7</sup> A<sup>9</sup><sup>9</sup><sup>7</sup> D<sup>9</sup><sup>7</sup> (G) <sup>9</sup>G<sup>9</sup>Maj<sup>7</sup>  
G<sup>9</sup>Maj<sup>7</sup>, F<sup>7</sup> F<sup>9</sup><sup>9</sup><sup>7</sup> B<sup>9</sup><sup>7</sup> (H) <sup>9</sup>D<sup>9</sup><sup>7</sup>  
C<sup>7</sup> D<sup>9</sup><sup>9</sup><sup>7</sup> 1. D<sup>9</sup><sup>9</sup><sup>7</sup> 2. D<sup>9</sup><sup>9</sup><sup>7</sup>  
G<sup>9</sup>Maj<sup>7</sup>(alt) F<sup>9</sup><sup>9</sup><sup>7</sup> B<sup>9</sup><sup>7</sup> Eb<sup>9</sup>Maj<sup>7</sup> G<sup>9</sup><sup>9</sup><sup>9</sup><sup>7</sup>  
E<sup>9</sup><sup>9</sup><sup>7</sup> A<sup>7</sup> D<sup>9</sup>Maj<sup>7</sup> F<sup>9</sup><sup>9</sup><sup>7</sup> Eb<sup>9</sup>mi<sup>7</sup>  
C<sup>9</sup> Ami<sup>7</sup> D<sup>9</sup><sup>9</sup><sup>7</sup> A<sup>9</sup>mi<sup>7</sup> D<sup>9</sup><sup>9</sup><sup>7</sup>  
G<sup>9</sup>mi<sup>7</sup> C<sup>7</sup> F<sup>9</sup>Maj<sup>7</sup> F<sup>9</sup><sup>9</sup><sup>7</sup> B<sup>9</sup><sup>7</sup> A<sup>9</sup>mi<sup>7</sup> D<sup>9</sup><sup>9</sup><sup>7</sup>  
G<sup>9</sup>Maj<sup>7</sup> <sup>9</sup> F<sup>9</sup><sup>9</sup><sup>7</sup> B<sup>9</sup><sup>7</sup> A<sup>9</sup><sup>9</sup><sup>7</sup> D<sup>9</sup><sup>7</sup>  
D<sup>9</sup><sup>9</sup><sup>7</sup> C<sup>7</sup> D<sup>9</sup><sup>9</sup><sup>7</sup>

LARRY YOUNG - "UNITY"

24.

(BLUES) BILLIE'S BOUNCE CHARLIE PARKER

Solo: D

(M.E. SLOW) **BIRD OF THE BLUES** RAY HENDERSON 25.

**Lyrics:**

He's a bird of the blues  
  
 1. He's a bird of the blues  
2. He's a bird of the blues  
He's a bird of the blues  
He's a bird of the blues  
  
 1. He's a bird of the blues  
2. He's a bird of the blues  
He's a bird of the blues  
He's a bird of the blues  
  
 1. He's a bird of the blues  
2. He's a bird of the blues  
He's a bird of the blues  
He's a bird of the blues  
  
 1. He's a bird of the blues  
2. He's a bird of the blues  
He's a bird of the blues  
He's a bird of the blues

26.

(EVEN 8<sup>TH</sup>'S)BIROLANDJOE ZAWINUL

(3x's)

1.2.3.

4.

D-PEDAL  
(REPEAT 5x's)

E A E

E A E G#Φ<sup>7</sup>  
 27.  
 D<sup>7</sup> 7  
 Emi G#mi C#mi E Amaj<sup>7</sup> A#Φ<sup>7</sup> G#mi<sup>7</sup> C#7 F#mi<sup>7</sup> G# A B<sup>7</sup>sos A# E  
 (E) G#mi C#mi Ab A#Φ<sup>7</sup> Bmi<sup>7</sup> Amaj<sup>7</sup> A<sup>0</sup> F#mi<sup>7</sup> A<sup>0</sup> F#mi<sup>7</sup> E  
 (E) G#mi C#mi E B<sup>b</sup>(b5) A<sup>9</sup>(b5) G#mi<sup>7</sup> C#7 F#mi<sup>7</sup> B<sup>7</sup>sos  
 E G#mi C#mi F#mi B<sup>b</sup>(b5) A<sup>9</sup>(b5) G#mi<sup>7</sup> C#7 F#mi<sup>7</sup> G# A B<sup>7</sup>sos  
 D<sup>7</sup> (D PED...) 19 B<sup>0</sup> (6x's) A#<sup>0</sup> A<sup>0</sup> G#<sup>0</sup> G<sup>0</sup> F#<sup>0</sup> F<sup>0</sup> E<sup>0</sup> B<sup>0</sup>  
 3  
 CODAE G#mi C#mi E Amaj<sup>7</sup> A#Φ<sup>7</sup> G#mi<sup>7</sup> C#7 F#mi<sup>7</sup> B<sup>7</sup>sos  
 E G#mi C#mi Ab A#Φ<sup>7</sup> Bmi<sup>7</sup> Amaj<sup>7</sup> Amaj<sup>7</sup> F#mi<sup>7</sup> A<sup>0</sup> F#mi<sup>7</sup> E  
 G#mi C#mi E A#Φ<sup>7</sup>(b5) A<sup>9</sup>(b5) G#mi<sup>7</sup> C#7 F#mi<sup>7</sup> B<sup>7</sup>sos E  
 G#mi C#mi E A#Φ<sup>7</sup>(b5) A<sup>9</sup>(b5) G#mi<sup>7</sup> C#7 F#mi<sup>7</sup> B<sup>7</sup>sos

28.

(~~SOLO~~  
~~BLUES~~) BLACK AND TAN FANTASY / DUKE ELLINGTON  
BOBBY MILES

The musical score consists of four staves of handwritten notation. The first staff starts with a G<sup>maj</sup> chord, followed by a D<sup>b7(b9)</sup> chord, then a sequence of D<sup>7</sup>, E<sup>b7</sup>, and D<sup>7</sup> chords. The second staff begins with a G<sup>maj</sup> chord. The third staff features a solo section with chords labeled E<sup>b7</sup>, B<sup>maj7</sup>, B<sup>b7</sup>, A<sup>maj7</sup>, C<sup>maj7</sup>/D, G, A<sup>7</sup>, C<sup>maj7</sup>/D, and D<sup>7</sup>. The fourth staff concludes with a solo section ending on a G chord. The notation includes various note heads, rests, and dynamic markings typical of jazz sheet music.

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

(Blues)

BLOOMDIDO

CHARLIE PARKER

Handwritten musical score for "BLOOMDIDO" blues by Charlie Parker. The score is in common time and consists of ten staves of music for a single instrument, likely a trumpet or saxophone. The music includes various chords and solos. Chords labeled include G, G<sup>7</sup>, C<sup>7</sup>, C<sup>mi</sup>, B<sup>b</sup><sup>mi</sup>, A<sup>mi</sup>, D<sup>7</sup>, G<sup>7</sup>, 1. A<sup>mi</sup>, 2. A<sup>mi</sup> D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>, E<sup>7</sup>(b9), A<sup>mi</sup>, and A<sup>mi</sup> D<sup>7</sup>. Solos are indicated by "(Solo)" and circled numbers (1, 2, 3).

30.

BASSIE  
LIVINGSTON  
DAVID(BALLAD) BLUE AND SENTIMENTAL

Bass clef, 4/4 time.

Chords indicated above the staff:

- Measure 1: C<sup>b</sup>, G<sup>#7</sup>, D<sup>m7</sup>, G<sup>7</sup>, C<sup>b</sup>, G<sup>#7</sup>, D<sup>m7</sup>, G<sup>7</sup>
- Measure 2: C<sup>b</sup>, B<sup>b7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>
- Measure 3: C<sup>b</sup>, G<sup>+7</sup>, C<sup>b</sup>, B<sup>b7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>
- Measure 4: D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>b</sup>, F<sup>#7</sup>
- Measure 5: C<sup>b</sup>, F<sup>b</sup>, F<sup>#7</sup>, C<sup>b</sup>, G<sup>+7</sup>
- Measure 6: C<sup>b</sup>, B<sup>b7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>
- Measure 7: C<sup>b</sup>, B<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>b</sup>, (G<sup>+7</sup>)

BUCK CLAYTON - "THE GOLDEN DAYS OF JAZZ"

# BLUE MOOD

Handwritten musical score for "Blue Mood" consisting of ten staves of piano notation. The score includes lyrics and chords such as C, Ami, Dmi, G<sup>7</sup>, F, Dmi<sup>7</sup>, G<sup>7</sup>, Ami<sup>7</sup>, Dmi G<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, Eb, G, D<sup>7</sup>, and Dmi<sup>7</sup> G<sup>7</sup>. The score begins with a treble clef, common time, and a key signature of one sharp. The lyrics are written above the notes, and the chords are indicated by Roman numerals and 7th chord symbols. The score concludes with a repeat sign and the instruction "2. C".

32.

# BLUES ALA MODE

MCCOY TYNER

Handwritten musical score for "Blues Ala Mode" by McCoy Tyner. The score is in 8/4 time and includes three staves of music. Chords are labeled below each note:

- Top staff: E<sup>m</sup>i<sup>7</sup>, D<sup>m</sup>i<sup>7</sup>, C<sup>#</sup>o<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, G<sup>7</sup>.
- Middle staff: A<sup>m</sup>i<sup>7</sup>, D<sup>m</sup>i<sup>7</sup>, E<sup>7</sup>, B<sup>b</sup><sub>m</sub>i<sup>7</sup>, E<sup>b</sup><sup>7</sup>, D<sup>7</sup>, (G<sup>7</sup>)
- Bottom staff: E<sup>b</sup><sub>m</sub>i<sup>7</sup>, G<sup>#</sup><sup>7</sup>, G<sup>7</sup>, E<sup>7</sup>, E<sup>b</sup><sup>7</sup>, D<sup>7</sup>, (G<sup>7</sup>)

# BLUES CONNOTATION

ORNETTE COLEMAN

Handwritten musical score for "Blues Connotation" by Ornette Coleman. The score consists of four staves of music. Performance instructions include:

- "TOSALOS:" pointing to a section of the third staff.
- "LAST X:" pointing to a section of the fourth staff.

MILES DAVISBLUES BY FIVE

Handwritten musical score for "Blues by Five" by Miles Davis. The score is written on two staves. Chords are labeled above the notes:

- Top staff: D7, (Dmi) G7, (Dmi) G7, (Dmi7) G7, (Gmi) C7, (Gmi) C7, (Dmi) G7.
- Bottom staff: (D7), G, 1. E7(b9) Ami, D7(b9), 2. G, E7(b9) Ami, D7(b9).

MILES DAVIS - "COOKIN' W/ MILES"SONNY ROLLINSBLUE SEVEN

Handwritten musical score for "Blue Seven" by Sonny Rollins. The score is written on three staves. Chords are labeled above the notes:

- Top staff: G7, G7(b5), G7(b5).
- Middle staff: C7, G7(b5).
- Bottom staff: D7, (C7), G7(b5).

SONNY ROLLINS - "SAKOPHONE COLOSSUS"

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 D7 chord, followed by Emi7, A7, and D7 chords. The second staff continues with G7, Emi7, A7, D7, Emi7, and A7 chords. Various performance markings like '(3)' and '(3)' are present. The key signature is F# major (one sharp).

Woody Shaw

# BLUES FOR WOOD

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 Dmi7, followed by Bb7(b5) and Dmi chords. The second staff continues with Bb7(b5), G#Maj7(#11), EΦ7, and Dmi chords. The third staff concludes with EΦ7 and Dmi chords. The key signature is C major (no sharps or flats).

BLUE SILVER

Handwritten musical score for "Blue Silver" by Horace Silver. The score consists of eight staves of music, each with a bass clef and a key signature of one flat. The music is in common time. The score includes various chords and progressions, with specific notes and rests indicated. The chords labeled include C#m7, Gm7, DΦ7, Fm7, DΦ7, Gm7, Bb7, Eb7, G#Maj7, DΦ7, Eb7, F7, G7(#9), Cm7, GΦ, C7(b9), Fm7, DΦ7, G7, Cm7, F#m7, B7, EMaj7, DΦ, Eb7, F7, G7, C#m7, Cm7, DΦ, Fm7, DΦ, Gm7, Bb7, Eb7, G#Maj7, DΦ, Eb7, F7, G7(#9), and Cm7.

36.

(♩ = 138)

BLUES IN THE CLOSET

OSCAR PETTIFORD

The musical score consists of ten staves of handwritten musical notation for bass or double bass. The notation includes various rhythmic patterns, slurs, and grace notes. Chords are indicated above the staff at specific points, such as Gm7, C7, F, Bb7, Am7, D7, Gm7, C7, F, and Gm7. The tempo is marked as ♩ = 138. The score is written on five-line music staves with a bass clef.

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

OSCAR PETTIFORD - IMPERIAL IMP-122

37.

DIZZY GILLESPIEBIRK'S WORKS

**(BIRK'S WORKS)**

BUD POWELLBUSTER RIDES AGAIN

**(BUSTER RIDES AGAIN)**

38.

(FAST) BOOGIE STOP SHUFFLE

C. MINGUS

(G MINOR BLUES)



(A) (BOOGIE LINE CONTINUES)



2

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

(dim. harmony)



B

(C<sub>mi</sub>)

(dim. harmony)



C



39.

ERIC DOLPHY

# BOOKER'S WALTZ

F Maj<sup>7</sup>      A<sup>7</sup>(#9)  
 D min<sup>7</sup>      B<sup>6</sup><sub>7</sub>(b<sup>9</sup>)      G<sup>7</sup>      G<sup>#0</sup>  
 F Maj<sup>7</sup>      G min<sup>7</sup>      C<sup>7</sup>  
 F Maj<sup>7</sup>      F# Maj<sup>7</sup>  
 F Maj<sup>7</sup>      E Ø      A<sup>7</sup>(#9)  
 D min      B<sup>6</sup><sub>7</sub>(b<sup>9</sup>)      G<sup>7</sup>      G<sup>#0</sup>  
 F Maj<sup>7</sup>      G min<sup>7</sup>      C<sup>7</sup>  
 F Maj<sup>7</sup>      F# Maj<sup>7</sup>

SELL



B )

2)

"SOURCE"

*Eb7 fine*

*(hp)*

(SAMBA)

# BRAZILIAN BEAT

41.  
BARNEY KESSEL

Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>  
Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> AΦ D+<sup>7</sup> Gmin<sup>7</sup>  
AΦ D+<sup>7</sup> Gmin<sup>7</sup>  
Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> AΦ D+<sup>7</sup> Gmin<sup>7</sup>  
Cmin<sup>7</sup> F<sup>7</sup> BbMaj<sup>7</sup> AΦ D Gmin<sup>7</sup>  
Bb<sup>7</sup> AΦ D+<sup>7</sup> (D.S. al 2nd END)  
AΦ D+<sup>7</sup> Gmin<sup>7</sup>

(CODA FOR END ONLY:-)

AΦ D+<sup>7</sup> Gmin<sup>7</sup> 2.

BARNET KESSEL - "BARNEY PLAYS KESSEL"

42.

(HED)  
ROCK/GIMB) BRIAN'S SONG (THE HANDS) M LEGRAND  
BERGAMAN

F# E#  
F# E#  
D#mi7 D#mi7/C#  
Bsus4 Bmaj7  
G#mi7/C# C#7  
F# E#  
B/D# C#7/E#  
F# E#  
D#mi7  
A#mi7 D#mi7 G#sus4 G#7 C#7  
C#mi7 C#  
C#mi7  
G#mi7 G#mi7/F#  
E G#sus G#  
G#mi7/F# C#7 B/D# G#mi7/C# C#7  
G#mi7/C#  
/ / / / / / / / / :  
ENDING (r.) F# E# B/D# C#7/E# F# F#maj7 C#mi7/F# F#7(b9)  
Bmaj7 F# A# D#mi7 G#mi7 C#7 F#  
/ / / / / / / / / :

(Neo/Swing)

BRIGHT BOY

Handwritten musical score for "BRIGHT BOY" by Kendall Bright. The score consists of ten staves of music for a single instrument, likely piano or guitar. The music is in common time and includes various chords and progressions. The chords are labeled above the staves, and some are circled. The score includes several endings and a final section labeled "(AFTER SOLOS)".

**Chords and Progressions:**

- 1. C Maj<sup>7</sup>, C# Maj<sup>7</sup>(#II), C Maj<sup>7</sup>, C# Maj<sup>7</sup>(#II)
- 2. C Maj<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>, D min<sup>7</sup>b<sub>7</sub>g<sub>7</sub>, C Maj<sup>7</sup>, C# 7
- 3. C Maj<sup>7</sup>, F# min<sup>7</sup>, B<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>
- 4. D Maj<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, C# min<sup>7</sup>f<sub>#</sub><sup>7</sup>, F Maj<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>
- 5. D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, C# Maj<sup>7</sup>(#II), F# min<sup>7</sup>b<sub>7</sub>
- 6. F# min<sup>7</sup>b<sub>7</sub>g<sub>7</sub>, E min<sup>7</sup>, A<sup>7</sup>
- 7. D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>
- 8. F# min<sup>7</sup>b<sub>7</sub>g<sub>7</sub>, E min<sup>7</sup>, A<sup>7</sup>
- 9. D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>
- 10. F# min<sup>7</sup>b<sub>7</sub>g<sub>7</sub>, E min<sup>7</sup>, A<sup>7</sup>, D min<sup>7</sup>b<sub>7</sub>g<sub>7</sub>, C7(b5)

**Text at the bottom:** WARDELL GREY - "CENTRAL AVENUE"

44.

(MED. / BRIGHT)  
SAMBA

# BRIGHT MOMENTS

RAHSAAN ROLAND KIRK

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

- Staff 1: F#mi<sup>7</sup>, F#mi<sup>(8)</sup>, F#mi<sup>7</sup>, B<sup>7</sup>, Emi, Emi<sup>(8)</sup>, Emi<sup>7</sup>, (C#ø) A<sup>7</sup>, F#<sup>7</sup>
- Staff 2: Bmi<sup>7</sup>, E<sup>7</sup>, C#ø, F#<sup>7</sup>
- Staff 3: D#ø, G#ø, C#Maj<sup>7</sup>, C#ø, C#ø
- Staff 4: F#mi<sup>7</sup>, Bb/F, AMaj<sup>7</sup>/E, C#ø

RAHSAAN ROLAND KIRK - "BRIGHT MOMENTS"

45.

(Slow Walk) **BRILLIANT CORNERS** THELONIOUS MONK

(INTRO: G Maj<sup>7</sup> Bb<sup>7</sup> Bb<sup>7</sup> G Maj<sup>7</sup> Bb<sup>7</sup> Bb<sup>7</sup> bE<sup>b7</sup> D<sup>7</sup>)

(DOUBLE TEMPO ON REPEAT)

46.

(CHORUS) BROWN SKIN GIRL Sonny Rollins

Handwritten musical score for "Brown Skin Girl" by Sonny Rollins. The score consists of six staves of music for a single instrument, likely a trumpet or saxophone. The music is in common time and includes various jazz chords and solos. The first staff starts with a B major chord. The second staff begins with a B major chord. The third staff starts with a B/F# chord. The fourth staff begins with a F#7 chord. The fifth staff starts with a B chord. The sixth staff starts with a B/F# chord. The score concludes with a repeat sign and the instruction "D.C."

Sonny Rollins - "PURE GOLD JAZZ"

47.

BUD POWELL  
MILES DAVIS(d=120) BUDO

The musical score for "BUDO" features eight staves of handwritten piano notation. The key signature changes frequently, indicated by labels such as F, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub>, B<sup>°</sup>, A<sup>φ</sup>, D<sup>7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F, B<sub>b</sub><sup>mi</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sub>mi</sub><sup>7</sup>, D<sup>7</sup>, G<sup>#mi</sup><sup>7</sup>, C<sup>#7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub>, B<sup>°</sup>, A<sup>φ</sup>, D<sup>7</sup>, G<sub>min</sub><sup>7</sup>, C<sup>7</sup>, F. The score includes various rhythmic patterns and rests.

MILES DAVIS - CAP #H-325

48.

( $d=150$ )

# BUD'S BUBBLE

BUD POWELL

BUD POWELL - ROOST RECORDS # RP-401

49.

LENNIE NIEHAUS

# Bunko

49.

LENNIE NIEHAUS

# Bunko

A major 7 D F#<sup>o</sup> E minor 7 A7(b9) D F E minor 7 A7(b9)

A minor 7 D G G#<sup>o</sup> D E<sup>7</sup> A<sup>7</sup> D

A minor 7 D G

G minor C<sup>7</sup> F E minor 7 A<sup>7</sup>

D E<sup>o</sup> E minor 7 A7(b9) D F E minor 7 A7(b9)

A minor 7 D G G<sup>o</sup> D E<sup>7</sup> A<sup>7</sup> D

LENNIE NIEHAUS - CONTEMPORARY # C-3503

50.

GEORGE GERSHWINBUT NOT FOR ME

The musical score is handwritten on six staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords E7, Emi7, A7, DMaj7, and Bmi7. The second staff begins with E7, Emi7, A7, DMaj7, and Ami7. The third staff starts with GMaj7, Gmi7, C7, DMaj7, and Bmi7. The fourth staff includes Bmi7, E7, Emi7, and A7. The fifth staff features GMaj7, Gmi7, C7, DMaj7, and Bmi7. The sixth staff concludes with Emi7, A7, and DMaj7.

# BYE BYE BLACKBIRD

Handwritten musical score for "Bye Bye Blackbird". The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are labeled above the staves, and specific notes are circled. The score includes lyrics in parentheses below some chords.

Key signature: F# (one sharp)

Time signature: Common Time (C)

Chords:

- Staff 1: D, F<sup>o</sup>, Emi<sup>7</sup>, A<sup>7</sup>
- Staff 2: Emi, Emi<sup>(A<sup>7</sup>)</sup>, Emi<sup>7</sup>, A<sup>7</sup>
- Staff 3: Emi<sup>7</sup>, A<sup>7</sup>, D
- Staff 4: D<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>, #o
- Staff 5: Emi<sup>7</sup> (Gmi<sup>b</sup>), (D) (E<sup>7</sup>), B<sup>b7</sup>, A<sup>7</sup>
- Staff 6: D, F#mi<sup>7</sup>, B<sup>7</sup>
- Staff 7: Emi<sup>7</sup>, A<sup>7</sup>, D
- Staff 8: -

Lyrics (in parentheses):

- Emi<sup>7</sup> (Gmi<sup>b</sup>)
- (D) (E<sup>7</sup>)
- B<sup>b7</sup>
- A<sup>7</sup>

MILES DAVIS - "ROUND MIDNIGHT"

52.

# CAN WE BE FRIENDS

JONES/SWIFT

Handwritten musical score for 'CAN WE BE FRIENDS' featuring two staves of music. The top staff is in 4/4 time and the bottom staff is in 2/4 time. Various chords are labeled along the staves, including D7, G7, C Maj7, G#7, Ami7, Emi7, Ebmi7, Dmi7, G7, C Maj7, 1. C#7, 2. Gmi7, C7, F7, F#7, C6, Gmi7, C7, F#mi7, B7, Emi7, A7, D7, G7, C Maj7, G#7, Ami7, Emi7, Ebmi7, Dmi7, G7, C Maj7, and (C#7). The score includes various performance markings like grace notes and dynamic changes.

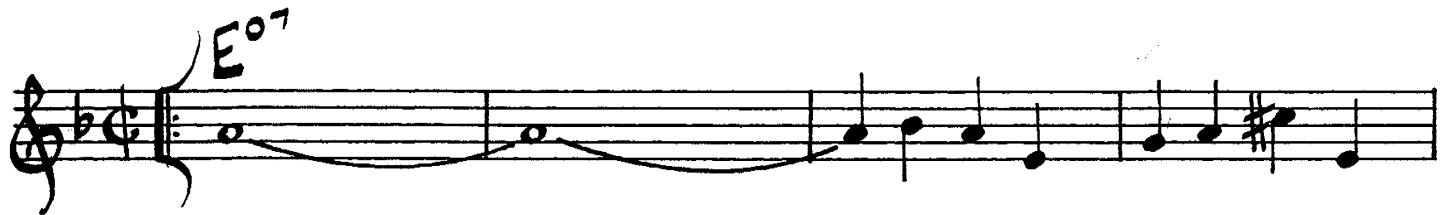
BUCK CLAYTON - "KANSAS CITY NIGHTS"  
 SONNY STITT - "GENESIS"

(MED. AFRO-CUBAN)

# CARAVAN

DUKE ELLINGTON

53.



D<sub>mi</sub>

D<sup>7</sup>

E<sup>b</sup><sub>o7</sub>

D<sup>7</sup>

(b) o

G<sup>7</sup>

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

G<sup>7</sup>

C<sup>7</sup>

C<sup>9</sup>

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

F<sub>Major</sub><sup>7</sup>

A<sup>7</sup>

D<sub>mi</sub><sup>6</sup>

C<sup>5</sup>

A<sup>7</sup>

(D.C.al fine)

54.

# CAREFUL

JIM HALL

F#7(b9)

B7(b9)

F#7(b9)

D7

C#7

F#7(b9)

GARY BURTON - "TIME SQUARE"

# CARELESS LOVE

Handwritten musical score for "CARELESS LOVE". The score consists of four staves of music for a treble clef instrument. The key signature is F# major (one sharp). The chords indicated are D, A7, E minor 7, A7, D, D7, D7/F#7/G, G, Bb7, D, B7(F#), E minor 7, A7, D (F7), and (E minor 7, A7). The score includes various note heads, stems, and rests, with some notes connected by horizontal lines.

DUKE ELLINGTON

# "C" JAM BLUES

Handwritten musical score for "C JAM BLUES" by Duke Ellington. The score consists of three staves of music for a treble clef instrument. The key signature is C major (no sharps or flats). The score includes various note heads, stems, and rests, with some notes connected by horizontal lines. The chords indicated are A7, A7, A7, and A7.

56.

(FAST) CATCH MEJOE PASS

Handwritten musical score for 'Catch Me' by Joe Pass. The score consists of two staves. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The key signature is A major (no sharps or flats). The time signature is common time. The melody is primarily in eighth-note patterns. Chords labeled include Bmin7, E7, Bmin7, E7, F#7(b9), Bmin7, F#7(b9), Bmin7, E7, B7(b9), E7, and Emi7. The bass staff provides harmonic support with sustained notes and eighth-note patterns corresponding to the chords above.

Handwritten musical score for 'Catch Me' by Joe Pass. The score consists of two staves. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The key signature is A major (no sharps or flats). The time signature is common time. The melody is primarily in eighth-note patterns. Chords labeled include Bmin7, E7, Bmin7, E7, F#7(b9), Bmin7, E7, B7(b9), E7, and Emi7. The bass staff provides harmonic support with sustained notes and eighth-note patterns corresponding to the chords above.

Handwritten musical score for 'Catch Me' by Joe Pass. The score consists of two staves. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The key signature is A major (no sharps or flats). The time signature is common time. The melody is primarily in eighth-note patterns. Chords labeled include Bmin7, E7, Bmin7, E7, F#7(b9), Bmin7, E7, B7(b9), E7, and Emi7. The bass staff provides harmonic support with sustained notes and eighth-note patterns corresponding to the chords above.

(BRIGHT LATIN)

C'EST WHATBUD SHANK

(BRIGHT LATIN) C'EST WHAT BUD SHANK

57.

A Maj<sup>7</sup>      G Maj<sup>7</sup>/A

A Maj<sup>7</sup>      G Maj<sup>7</sup>/A

A Maj<sup>7</sup>      G Maj<sup>7</sup>/A

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

(E Maj<sup>7</sup>) Eb Maj<sup>7</sup> (E Maj<sup>7</sup>)

F Maj<sup>7</sup> (E Maj<sup>7</sup>) 1. Eb Maj<sup>7</sup> E Maj<sup>7</sup>

F Maj<sup>7</sup> F# Maj<sup>7</sup> G Maj<sup>7</sup> G# Maj<sup>7</sup> 2. Eb Maj<sup>7</sup>

(LATIN) BΦ E+⁷ BΦ E+⁷ BΦ E+⁷

BΦ E+⁷ A min<sup>7</sup>

"BUD SHANK'S SUNSHINE EXPRESS"

58.

## CHAMELEON

HERBIE HANCOCK

(Bs. INTRO)

HERBIE HANCOCK - "HEADHUNTERS"

TADD DAMERONTHE CHASE

Handwritten musical score for "The Chase" by Tadd Dameron. The score consists of six staves of music, primarily for piano, with some bass and harmonic indications.

**Staff 1:** Bass clef, B-flat key signature. Measures show F Maj7, G min7 C7, F Maj7, G min7 C7. Harmonic changes include D7(b9), G min7 C7(b9), F Maj7 D7, and G min7 C7.

**Staff 2:** Bass clef, B-flat key signature. Measures show F Maj7, F7, Bb Maj7, Bb min7.

**Staff 3:** Bass clef, B-flat key signature. Measures show F Maj7, D7, G7.

**Staff 4:** Bass clef, B-flat key signature. Measures show G min7, C7, F Maj7, G min7 C7.

**Staff 5:** Bass clef, B-flat key signature. Measures show F Maj7, G min7 C7, F Maj7 D7(b9), G min7 C7(b9).

**Staff 6:** Bass clef, B-flat key signature. Measures show F Maj7, G min7 C7.

FATS NAVARRO - "PRIME SOURCE"

60.

## CHEESECAKE

DEXTER GORDON

Handwritten musical score for 'CHEESECAKE' by Dexter Gordon. The score consists of ten staves of music, each with a different harmonic progression. The progressions include:  
 - Staff 1: A<sup>7</sup>, Ami<sup>b9</sup>, BΦ, E+7, Ami<sup>b9</sup>  
 - Staff 2: Dmi<sup>b9</sup>, A+7  
 - Staff 3: Dmi<sup>b9</sup>, BΦ, E+7  
 - Staff 4: Dmi<sup>7</sup>, G<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>, BΦ, E+7  
 - Staff 5: 1. Ami<sup>b9</sup>, BΦ, E+7, 2. Ami<sup>b9</sup>  
 - Staff 6: Emi<sup>7</sup>, A<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>  
 - Staff 7: Cmi<sup>7</sup>, F<sup>7</sup>, BΦ<sup>7</sup>, E+7  
 - Staff 8: Ami<sup>b9</sup>, BΦ, E+7, Ami<sup>7</sup>, A<sup>7</sup>  
 - Staff 9: Dmi<sup>b9</sup>, A+7, Dmi<sup>b9</sup>  
 - Staff 10: BΦ, E+7, Dmi<sup>7</sup>, G<sup>7</sup>  
 - Staff 11: Cmi<sup>7</sup>, F<sup>7</sup>, BΦ, E+7, Ami<sup>b9</sup>

# CIRCLE

MILES DAVIS

The musical score for "CIRCLE" 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 includes chords such as B<sup>13</sup>, B<sup>Major</sup>(#II), B<sup>min</sup>, G<sup>#</sup><sub>min</sub>, A<sup>Major</sup>, B<sup>min</sup><sup>b</sup>, G<sup>Major</sup>(#II), and C<sup>Major</sup>(#II). The second staff continues with E<sup>Major</sup>, F<sup>Major</sup>, F<sup>#</sup><sub>SUS</sub>, D<sup>Major</sup>(#II), and F<sup>#</sup><sub>SUS</sub>. The third staff begins with B<sup>Major</sup> 2, followed by 1. G<sup>Major</sup>(#II), C<sup>#Ø</sup>, F<sup>#</sup><sup>7</sup>, and 2. E<sup>min</sup>. The fourth staff contains E<sup>min</sup>, D<sup>SUS</sup>, D<sup>7(b9)</sup>, G<sup>Major</sup>(#II), C<sup>Major</sup>(#II), and F<sup>#</sup><sup>7</sup>. The fifth staff starts with 3. E<sup>min</sup>, followed by D<sup>SUS</sup>, D<sup>7(b9)</sup>, G<sup>Major</sup>(#II), and ends with a repeat sign and 4. The sixth staff concludes with C<sup>#Ø</sup>, F<sup>#</sup><sup>7</sup>, and a D.C. (Da Capo) instruction.

62.

CHASIN' THE TRAINJOHN COLTRANE

Handwritten musical score for "Chasin' the Train" by John Coltrane. The score consists of three staves of music. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords D, A<sup>7</sup>, B<sub>m</sub>, A<sub>m7</sub>, and D<sup>7</sup>. The middle staff shows a bass clef and includes chords D<sup>7</sup>, G, and D. The bottom staff shows an alto clef and includes chords E<sub>m7</sub>, A<sup>7</sup>, and D. The music features various note heads and stems.

COUSIN MARYJOHN COLTRANE

Handwritten musical score for "Cousin Mary" by John Coltrane. The score consists of four staves of music. The top two staves show a treble clef, a key signature of one flat (Bb), and a common time signature. They include chords F<sup>7</sup> and Bb<sup>7</sup>. The bottom two staves show a bass clef and include chords B<sup>7</sup> and Bb<sup>7</sup>. The music features various note heads and stems.

JOHN COLTRANE - "GIANT STEPS"

MERCER 63.  
ARLEN

# COME RAIN OR COME SHINE

Handwritten musical score for "Come Rain or Come Shine" featuring six staves of music. The score includes lyrics and various chords such as Dmaj7, C♯ø, F♯7, Bm, E7, A7, DMaj7, Am7, D7, GMaj7, Gm7, DMaj7, Eø, A7(b9), DMaj7, G♯ø, C♯7(b9), F♯ø, B7(#9), F♯ø, B7(b9), Em7, A7, G♯ø, C♯7(b9), F♯7, B7, E7, Bm7, G♯ø, C♯ø, F♯7(b9), Bm, (Em A7).

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

64.

# COMIN' HOME BABY EARL HAGAN

1. E<sub>min</sub><sup>7</sup>

2. E<sub>min</sub><sup>7</sup>

# COOL BLUES CHARLIE PARKER

G

C

G

G

C<sup>7</sup>

(3) B<sub>min</sub><sup>7</sup>

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

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

(3)

D

G

65.

# CONFESSIN' THAT I LOVE YOU

Handwritten musical score for "CONFESSIN' THAT I LOVE YOU". The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal line is written in soprano clef. Chords are labeled above the staff, and some notes have stems pointing left or right. The score includes lyrics and dynamic markings like 'A' and 'F#mi'. The first staff starts with a C major chord. The second staff starts with an F#7 chord. The third staff starts with an E7 chord. The fourth staff starts with an F#7 chord. The fifth staff starts with an E7 chord. The sixth staff starts with an F#7 chord. The seventh staff starts with an E7 chord. The eighth staff starts with an F#7 chord. The ninth staff starts with an E7 chord. The tenth staff ends with a final note.

66.

COOKIN'Lou Donaldson

Handwritten musical score for "Cookin'" by Lou Donaldson. The score consists of four staves of music for a jazz ensemble. The first staff shows a bass line with chords G, F<sup>#</sup>min7, B<sup>7</sup>, E<sup>mi</sup>7, A<sup>7</sup>, D<sup>mi</sup>7, G<sup>7</sup>, C, C<sup>mi</sup>7, F<sup>7</sup>, B<sup>mi</sup>7, E<sup>7</sup>, A<sup>mi</sup>7, D<sup>7</sup>, D<sup>#</sup><sub>mi</sub>7, G<sup>#</sup>. The second staff shows a tenor saxophone line with chords B<sup>mi</sup>7, E<sup>7</sup>, A<sup>mi</sup>7, D<sup>7</sup>, and G. The third staff shows a piano line with chords B<sup>mi</sup>7, E<sup>7</sup>, A<sup>mi</sup>7, D<sup>7</sup>, and G. The fourth staff shows a drums line with chords B<sup>mi</sup>7, E<sup>7</sup>, A<sup>mi</sup>7, D<sup>7</sup>, and G.

FREDDIE HUBBARDTHE CORE

Handwritten musical score for "The Core" by Freddie Hubbard. The score consists of five staves of music for a jazz ensemble. The first staff shows a bass line with chords C<sup>mi</sup>7, E, F, G, and A. The second staff shows a tenor saxophone line with chords E, F, G, and A. The third staff shows a piano line with chords E, F, G, and A. The fourth staff shows a drums line with chords E, F, G, and A. The fifth staff shows a bass line with chords E, F, G, and A.

(♩=132)

# CRAZEOLOGY

BUD POWELL

67.

The musical score for "CRAZEOLOGY" by Bud Powell is a handwritten piece of piano music. It features six staves of music, each with a different key signature and chord progression. The first staff starts in G major. The second staff starts in F# minor. The third staff starts in B major. The fourth staff starts in A major. The fifth staff starts in G major. The sixth staff starts in F# minor. Various chords are labeled above the staves, including Ami⁷ D⁷, G, G°, Ami⁷ D⁷, Bmi⁷, E⁷, and A⁷. The score is written in 4/4 time with a key signature of one sharp.

68.

THELONIUS MONK

## CRISS CROSS

(Dm<sup>b</sup>) — G Maj<sup>7</sup>(#11)

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

A min<sup>7</sup>

A min<sup>7</sup>

G Maj<sup>7</sup>(#11)

(G#o)

(SWING)

# CUTE

NEIL HEFTI

69.

The musical score for "CUTE" by Neil Hefti is handwritten on five staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords Bm7, E7, Amaj7, and F#7 alt. The second staff begins with a Bm7 chord. The third staff starts with Dmaj7 and ends with A. The fourth staff begins with G#7 and ends with F#7 alt. The fifth staff begins with 1. D#m7 and ends with (C#m7 F#7(b9)). The score uses various musical notation elements such as eighth and sixteenth notes, rests, and dynamic markings.

PAUL CHAMBERS / HAMPTON HAWES - EAST WEST CONTROVERSY "

70.

DUFFHAMPTON HAWES

*(Key signatures: 1 sharp, 1 flat, 1 flat, 1 flat)*

*(= 126)* CORV'N'B1B LEE KONITZ

*(Key signatures: 1 sharp, 1 flat, 1 flat, 1 flat)*

(BRIGHT LATIN) A DAY IN VIENNA SLIDE HAMPTON

The musical score consists of six staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests. Several chords are labeled with arrows pointing to specific notes:

- Staff 1:** An arrow points from the first measure to the note G in the second measure, labeled *A<sub>mi</sub>7*.
- Staff 2:** An arrow points from the first measure to the note G in the second measure, labeled *G<sub>mi</sub>7*.
- Staff 3:** An arrow points from the first measure to the note A in the second measure, labeled *A<sub>mi</sub>7*. Another arrow points from the third measure to the note B in the fourth measure, labeled *B<sub>b<sub>mi</sub></sub>7*.
- Staff 4:** An arrow points from the first measure to the note A in the second measure, labeled *A<sub>mi</sub>7*.
- Staff 5:** An arrow points from the first measure to the note G in the second measure, labeled *G<sub>mi</sub>7*.
- Staff 6:** An arrow points from the first measure to the note A in the second measure, labeled *A<sub>mi</sub>7*. Another arrow points from the third measure to the note B in the fourth measure, labeled *B<sub>b<sub>mi</sub></sub>7*.

DEXTER GORDON - "A DAY IN COPENHAGEN"

72.

# DEEP PURPLE

Handwritten musical score for Deep Purple, featuring a single melodic line on a staff with various chords and notes labeled. The score consists of ten staves of music, each with a different key signature and chord progression. The chords are labeled with their names and qualities, such as D Maj 7, D6, A°, Emi, F#mi, A°, D Maj 7, B7, A, Dmi, B Maj 7, B7, Emi, B°, Emi b, Gmi, Gmi b, F#mi 7, A°, D6, B°, Emi 7, E°, A7, A9, A7, D, B7, C°, A°, D, A°, Emi, F#mi, A°, D Maj 7, D6, D Maj 7, Ami 7, B7, A, Dmi, B Maj 7, B, Emi 7, B°, Emi b, Gmi, Gmi b, F#mi 7, A°, D6, B°, G6, Gmi b, A7, Emi, Fmi, A7, 1. D, A°, Emi 7, A7, 2. D, G9, D.

73.

(♩=184) DEWEY SQUARE CHARLIE PARKER

The musical score for "Dewey Square" is a handwritten composition on six staves. The first staff shows a melodic line with various chords labeled above the notes: Fmin, C7, Bb7, A7, D7, Dmin7, G7, C+, and F. The second staff shows a bass line with chords D7, Dmin7, G7, C, and A7. The third staff shows a rhythmic pattern with chords C, A7, D7, Dmin7, and G7. The fourth staff shows a melodic line with chords Fmin, C7, Bb7, A7, D7, Dmin7, G7, C+, and F. The fifth staff shows a bass line with chords D7, Dmin7, G7, C, and A7. The sixth staff shows a rhythmic pattern with chords C, A7, D7, Dmin7, and G7. The score is annotated with performance instructions like "f.", "p.", "(3)", and "C". The title "DEWEY SQUARE" is written in large, bold letters across the top of the score.

74.

DIANERAPEE / POLLACK

Handwritten musical score for "DIANE" by RAPEE / POLLACK. The score consists of eight staves of music, each with a key signature of D minor (one sharp). The music is in common time. The chords are indicated above the staves. The first staff begins with a D minor 7th chord. The second staff begins with a D minor 7th chord. The third staff begins with a D minor 7th chord. The fourth staff begins with a D minor 7th chord. The fifth staff begins with a D minor 7th chord. The sixth staff begins with a D minor 7th chord. The seventh staff begins with a D minor 7th chord. The eighth staff begins with a D minor 7th chord.

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

DINDI

A.C. JOBIM

4

CMaj<sup>7</sup>      BbMaj<sup>7</sup>      CMaj<sup>7</sup>  
 Gmin<sup>7</sup>      C<sup>7</sup>      FMaj<sup>7</sup>      B<sup>b9(b5)</sup>  
 CMaj<sup>7</sup>      'Gmin<sup>7</sup>      2. F#7      B<sup>7(b9)</sup>  
 Emi<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>      Emi<sup>7</sup>      F<sup>7</sup>      Emi<sup>7</sup> A<sup>7(b9)</sup>  
 Dmi      B<sup>b</sup>mi<sup>7</sup>      Eb<sup>7</sup>      Dmi      Eb<sup>7</sup>      Dmi<sup>7</sup> G<sup>7</sup>  
 CMaj<sup>7</sup>      BbMaj<sup>7</sup>      CMaj<sup>7</sup>      Gmin<sup>7</sup>      C<sup>7</sup>  
 FMaj<sup>7</sup>      B<sup>b9(b5)</sup>      CMaj<sup>7</sup>      (Gmin<sup>7</sup>)

WATIE SHORTER - "SUPER NOVA"  
 WILLIE BOBO - "HELLO OF ANAL TO FOLLOW"

76.

## DOMINGO

BENNY GOLSON

Handwritten musical score for piano or keyboard, featuring six staves of music with various chords and bass lines. The score includes lyrics and specific performance instructions.

**Staff 1:** S. Ami, E<sup>7</sup>/G<sup>#</sup>

**Staff 2:** G<sup>b</sup>mi, D/F<sup>#</sup>, F<sup>b</sup>mi

**Staff 3:** Ami, B<sup>7</sup>, BΦ, E<sup>7(b9)</sup>, Φ

**Staff 4:** Ami, C<sup>7</sup>, F<sup>7</sup>, E<sup>7(b9)</sup>

**Staff 5:** 2. Ami, B<sup>b</sup>mi<sup>7</sup>, C<sup>b</sup>mi<sup>7</sup>, C<sup>b</sup>mi<sup>7</sup>, F<sup>#</sup>7

**Staff 6:** D<sup>b</sup>mi<sup>7</sup>, G<sup>7</sup>, C, F<sup>7</sup>

**Staff 7:** F<sup>#</sup>Φ, B<sup>7</sup>, E<sup>b</sup>mi<sup>7</sup>, F<sup>7</sup>, BΦ, E<sup>7(b9)</sup> (D.S. al. Φ)

**Staff 8:** ODA, Ami, C<sup>7</sup>, F<sup>7</sup>, E<sup>7(b9)</sup>

ELLINGTON & RUSSELL 7

# DO NOTHING TILL YOU HEAR FROM ME

Handwritten musical score for "Do Nothing Till You Hear From Me". The score consists of ten staves of music, likely for a jazz ensemble, with various chords and performance markings. The chords include E Maj<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, D<sup>7</sup>(b5), C#7(#9), F# min<sup>7</sup>, B<sup>7</sup>, E Maj<sup>7</sup>, F# min<sup>7</sup>, B<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, D min<sup>7</sup>, G, C Maj<sup>7</sup>, D min<sup>7</sup>, G, C Maj<sup>7</sup>, D min<sup>7</sup>, G, E Maj<sup>7</sup>, F# min<sup>7</sup>, G min<sup>7</sup>, C#7(3), F#7, F# min<sup>7</sup>, B<sup>7</sup>(3), E Maj<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, D<sup>7</sup>, C#7(#9), F# min<sup>7</sup>, B<sup>7</sup>, E Maj<sup>7</sup> (C# min<sup>7</sup>) (F# min<sup>7</sup>) (B<sup>7</sup>).

COOTIE WILLIAMS / REX STEWART - "THE BIG CHALLENGE"

78.

$\text{J}=107$  DOWN FOR DOUBLE FREDDIE GREEN

Handwritten musical score for "Down for Double" by Freddie Green. The score consists of two staves. The top staff is for a guitar-like instrument and the bottom staff is for a bass or piano. The music is in 4/4 time with a key signature of one sharp (F#). Chords include G, E7, A7, D7, and G. The bass staff includes a measure of eighth-note rests followed by a measure of eighth-note bass notes. The score is written on five-line staff paper.

"SHORTY ROGERS COURTS THE COUNT" (VICTOR # LJM 1009)

DoxY

Sonny Rollins

A handwritten musical score for 'DoxY' by Sonny Rollins. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems, and harmonic chords indicated above the notes. The chords include G<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, and C<sup>7</sup> with a C#o. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It follows a similar harmonic progression with chords such as Dm<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, and G. The music concludes with a final G chord. The score is written on five-line staff paper with several blank lines below it.

80.

DELANGE

# DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

The musical score is handwritten on two staves of five-line staff paper. The top staff features a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff features a bass clef and a common time signature. The music includes several chords labeled with Roman numerals and additional markings such as 'A', 'E+', 'F#', 'C#', 'B1', 'D6', 'D#o', 'A/Eb', 'F#7', 'Gmin7', 'C7', 'F6', 'F#min7', 'B1', 'E7sus E7', 'A', 'E+', 'F#min7', 'C#min7', 'F#min7', 'B1', 'D6', 'D#o', 'A/Eb', 'F#7', 'B1', 'E7', 'A', 'F7', 'Bmin7', 'E7', 'LAST X:', and 'AMaj7'. A box at the bottom left indicates 'TO SOLOS: E'. The score concludes with a final section labeled 'LAST X:'.

# THE DRIVE

OLIVER NELSON

The score is handwritten on eight staves of music. The first staff starts with a key signature of  $\text{F} \# \text{ min}$ . The second staff begins with  $\text{F} \# \text{ min } 7$ , followed by  $\text{B min } 7$  and  $\text{E}^7$ . The third staff starts with  $\text{C} \# \text{ min } 7$ , followed by  $\text{F} \# \text{7}$ ,  $\text{B min } 7$ , and  $\text{E}^7$ . The fourth staff starts with  $\text{D Maj } 7$ , followed by  $\text{G} \# 7$ ,  $\text{C} \# \phi$ , and  $\text{F} \# 7$ . The fifth staff starts with  $\text{B} \phi$ , followed by  $\text{E}^7$ ,  $\text{A Maj } 7$ ,  $\text{F} \# 7$ ,  $\text{B min } 7$ , and  $\text{E}^7$ . The sixth staff starts with  $\text{A Maj } 7$ , followed by  $\text{D Maj } 7$ ,  $\text{C} \# \text{ min } 7$ , and  $\text{F} \# \text{ min } 7$ . The seventh staff starts with  $\text{B min } 7$ , followed by  $\text{E}^7$ ,  $\text{A Maj } 7$ ,  $\text{F} \# 7$ ,  $\text{B min } 7$ , and  $\text{E}^7$ . The eighth staff ends with  $\text{B min } 7$  and  $\text{E}^7$ .

OLIVER NELSON - "IMAGES"

82.

♩ = 69

# EARLY AUTUMN

RALPH BURNS

82.  
♩ = 69

**EARLY AUTUMN** — RALPH BURNS

1. Amin<sup>7</sup> D<sup>7</sup>

2. G Bb<sup>7</sup>

Fmin<sup>7</sup> Bb<sup>7</sup> Eb F<sup>7</sup> Fmin<sup>7</sup> Bb<sup>7</sup> Eb  
Ebmin<sup>7</sup> G<sup>#7</sup> C<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> (Dmin)<sup>7</sup> G<sup># Maj7</sup> D<sup>7</sup>

T. FLANAGANECLYPSO

(LATIN) Dmin<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> A<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup>

(SWING) Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

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

(LATIN) Dmin<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> A<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

Dmin<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmin<sup>7</sup> G<sup>7</sup> C (A<sup>7</sup>)

(SOLOS/SWING)

JOHN COLTRANE · KENNY BURRELL / JOHN COLTRANE //

84.

ELORA

J.J. Tolson

Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> C Maj<sup>7</sup>  
B Maj<sup>7</sup> Bb min<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> C Maj<sup>7</sup>  
C Maj<sup>7</sup> Ami<sup>7</sup> B Maj<sup>7</sup> F#ø B+<sup>7</sup> G<sup>7</sup>  
Emi<sup>7</sup> A<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> C Maj<sup>7</sup> B Maj<sup>7</sup> Bb min<sup>7</sup>  
Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup>

SOUND/STIRR - "GENESIS"

# EMBRACEABLE YOU

86.

# ENCHANTMENT

JOANNE BRACKEN

Dsus4

JOANNE BRACKEN - "SPECIAL IDENTITY"

(♩=120)

# EPilogue

BILL EVANS

87.



Handwritten musical notation for the second measure of "Epilogue". The key signature changes to A minor (two sharps). The melody consists of eighth-note patterns: A, C, D, E, G, B, D, F. The bass line consists of quarter notes: A, C, D, E.

Handwritten musical notation for the third measure of "Epilogue". The key signature changes to F major (one sharp). The melody consists of eighth-note patterns: F, A, C, D, G, B, D, F. The bass line consists of quarter notes: F, A, C, D.

Handwritten musical notation for the fourth measure of "Epilogue". The key signature changes to E minor (no sharps or flats). The melody consists of eighth-note patterns: E, G, B, D, F, A, C, E. The bass line consists of quarter notes: E, G, B, D.

88.

J. BRACKEN

EVENING IN CONCERT

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

- Staff 1:** Starts with C<sup>#</sup>min, followed by a section in F<sup>#</sup>min with a bassoon part.
- Staff 2:** Starts with Bmin, followed by a section in B<sup>b</sup>sus.
- Staff 3:** Starts with Ami, followed by a section in F<sup>#</sup>min.
- Staff 4:** Starts with B<sup>b</sup>+7, followed by a section in Dmi.
- Staff 5:** Starts with C Maj (#ii), followed by E Maj 7/C.
- Staff 6:** Starts with Bmin 7, followed by G7.
- Staff 7:** Starts with Cmin 7, followed by Eb+7.
- Staff 8:** Starts with D/B+, followed by D.

Dynamics and performance instructions include: p., f., ff., sust., acc., and various crescendos and decrescendos indicated by arrows.

JOANNE BRACKEN - "SPECIAL IDENTITY"

89.  
B. LANE

# EVERYTHING I HAVE IS YOURS

Handwritten musical score for "EVERYTHING I HAVE IS YOURS" by B. Lane. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

The chords and notes are handwritten above the staves. The first staff starts with a bass line and includes chords A, F<sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, and E<sub>+7</sub>. The second staff continues with A, F<sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, and B<sub>mi</sub><sup>6</sup>, C<sup>#7</sup>. The third staff includes F<sup>#</sup><sub>mi</sub>, D<sub>mi</sub>, A, and B<sup>7</sup>. The fourth staff includes C<sup>#</sup><sub>mi</sub>, F<sup>#</sup>, F<sup>#</sup><sub>mi</sub><sup>7</sup>, B<sup>7</sup>, and B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>. The fifth staff includes A, F<sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, and E<sub>+7</sub>. The sixth staff includes A, F<sup>7</sup>, B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, and E<sub>+7</sub>. The seventh staff includes A, E<sub>mi</sub><sup>7</sup>, A<sup>7</sup>, A<sub>+</sub>, D<sup>Maj</sup><sup>7</sup>, D<sup>6</sup>, and D<sup>Maj</sup><sup>7</sup>, D<sup>6</sup>, C<sup>#7</sup>. The eighth staff includes F<sup>#</sup><sub>mi</sub>, D<sub>mi</sub>, A, and F<sup>7</sup>. The ninth staff includes B<sup>7</sup>, A, and F<sup>7</sup>. The tenth staff concludes with B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>, and a ending section labeled "1. A C<sup>#</sup><sup>6</sup> B<sub>mi</sub> G<sup>#</sup>" followed by "2. A".

90.

# EYE OF THE HURRICANE

HERBIE HANCOCK

Handwritten musical score for "Eye of the Hurricane" by Herbie Hancock. The score consists of six staves of music for piano or keyboard. The first staff shows chords Dmi<sup>7</sup>, G<sup>13</sup>, Cmi<sup>7</sup>, F<sup>13</sup>, and B♭Maj<sup>7</sup>. The second staff shows G♯Maj<sup>7</sup>(♯II) and C♯Maj<sup>7</sup>(♯II). The third staff shows Dmi<sup>9</sup>. The fourth staff shows two measures of chords. The fifth staff shows 1. G♯<sup>7</sup>, A<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>, G♯<sup>7</sup>, A<sup>7</sup>, Cmi<sup>7</sup>. The sixth staff shows 2. G♯<sup>7</sup>, A<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>, G♯<sup>7</sup>, A<sup>7</sup>, Cmi<sup>7</sup>. The score includes various performance markings like dynamics, rests, and a tempo of 120 BPM.

(SOLOS ON DMI BLUES)

HERBIE HANCOCK - "MAIDEN VOYAGE"

## (M.M. 4/4) EZZ-TAETIC

Musical score for Ezz-Tactic by George Russell, featuring handwritten lyrics and chords. The score consists of six staves of music with various chords and notes. The chords are labeled with letters A through F and numbers 1 through 5. The lyrics are written above the music, corresponding to the chords. The score includes a key signature of Ami<sup>b</sup> and a time signature of 4/4. The music is divided into sections labeled A, B, C, D, E, and F. The score ends with a note indicating that the first 8 bars can also be played as D<sup>7</sup>, if so use bridge turnaround in I.

Ami<sup>b</sup>

**A** Ami Ami<sup>(+1)</sup> Ami<sup>b</sup> b<sup>f</sup> Ami<sup>b</sup> b<sup>f</sup> Ami<sup>b</sup> b<sup>f</sup> Ami<sup>b</sup> b<sup>f</sup> Ami<sup>b</sup> b<sup>f</sup> Ami<sup>b</sup> b<sup>f</sup>

**B** Ami<sup>b</sup> Ami<sup>(+5)</sup> Ami<sup>b</sup> Dmi<sup>7</sup> G<sup>7</sup> 3<sup>b</sup> b<sup>f</sup> Ami<sup>b</sup>

(Gm)<sup>(C1)</sup> Cm<sup>7</sup> F<sup>7</sup> 3<sup>b</sup> B<sup>7</sup> 3<sup>b</sup> 3<sup>b</sup> E<sup>7</sup> Ami<sup>b</sup>

**C** Dmi<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> 3<sup>b</sup> 3<sup>b</sup> Dmi<sup>7</sup> G<sup>7</sup>

Cmaj<sup>7</sup> 3<sup>b</sup> 3<sup>b</sup> 3<sup>b</sup> 3<sup>b</sup> D E<sup>7</sup> A<sup>7</sup> 3<sup>b</sup> Dmi<sup>7</sup> G<sup>7</sup>

B<sup>(b5)</sup> (F#<sup>7</sup>) (B<sup>7</sup>) B<sup>b</sup> (E<sup>9</sup>) (A<sup>7</sup>) Ami<sup>b</sup> Ami<sup>b</sup> loco b<sup>f</sup>

Ami<sup>b</sup> Ami<sup>b</sup> b<sup>f</sup> Ami<sup>b</sup> Ami<sup>b</sup> Ami<sup>b</sup> Ami<sup>b</sup> Ami<sup>b</sup> Ami<sup>b</sup>

**F** Dmi<sup>7</sup> G<sup>7</sup> 3<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> 3<sup>b</sup> B<sup>7</sup> 3<sup>b</sup>

E<sup>7</sup> Ami<sup>b</sup>

1st 8 BARS CAN ALSO BE  
PLAYED AS D<sup>7</sup>, IF SO USE  
BRIDGE TURNAROUND IN I

92.

# EINBAHNSTRASSE

Handwritten musical score for "EINBAHNSTRASSE". The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of 92. It features a mix of eighth and sixteenth notes. The second staff begins with a bass clef and a key signature of one flat (B-flat). The third staff starts with a treble clef and a key signature of one sharp (G#). The fourth staff starts with a bass clef and a key signature of one sharp (G#).

Chords labeled in the score include: G, C, C#°, D°, B-min, E°, A-min, D+°, G, G#°, B, G, D#°, D°, G, C, C#°, D°, B-min, E°, A-min, D+°, G, E♭.

# E.K.'S BLUES

Handwritten musical score for "E.K.'S BLUES". The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of 92. It features a mix of eighth and sixteenth notes. The second staff begins with a bass clef and a key signature of one sharp (G#). The third staff starts with a treble clef and a key signature of one sharp (G#). The fourth staff starts with a bass clef and a key signature of one sharp (G#).

Chords labeled in the score include: D°, G°, G#°, D°, A-min°, D°, E° (G#°), D°, F#-min°, F°, E-min°, A°.

(up) 52ND STREET THEME TH. MONK

The score is handwritten on six staves. The first staff starts with a measure containing two eighth notes, followed by a measure with a bass note, an eighth note, and a sixteenth note. The second staff begins with a bass note, followed by a measure with an eighth note and a sixteenth note. The third staff starts with a bass note, followed by a measure with an eighth note and a sixteenth note. The fourth staff begins with a bass note, followed by a measure with an eighth note and a sixteenth note. The fifth staff starts with a bass note, followed by a measure with an eighth note and a sixteenth note. The sixth staff begins with a bass note, followed by a measure with an eighth note and a sixteenth note.

94.

## FEELS SO GOOD

CHUCK MANGIONE

The musical score is handwritten on five staves of five-line staff paper. The first staff starts with a key signature of one sharp (F#) and a tempo marking of 100 BPM. It includes chords such as E minor 7, A7, A/G, B minor 7, F# minor 7, E minor 7, C#7, and F#7. The second staff begins with B minor 7 and includes C add 9. The third staff begins with B minor 7 and includes C add 9. The fourth staff begins with D and includes C add 9. The fifth staff begins with B minor 7 and includes G.

Handwritten musical score for a piece titled "FEELS So GOOD" (PAGE 2). The score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C').

**Staff 1:** Features chords E<sup>m7</sup>, F<sup>m7</sup>, G, and G<sup>#7</sup>. The bass line consists of eighth-note patterns.

**Staff 2:** Features chords A<sup>7</sup> sus, D, and (B<sup>7</sup>). The bass line consists of eighth-note patterns.

**Staff 3:** Features chords B<sup>7</sup>/D<sup>#</sup>, E<sup>m7</sup>, and (A<sup>7</sup>). The bass line consists of eighth-note patterns.

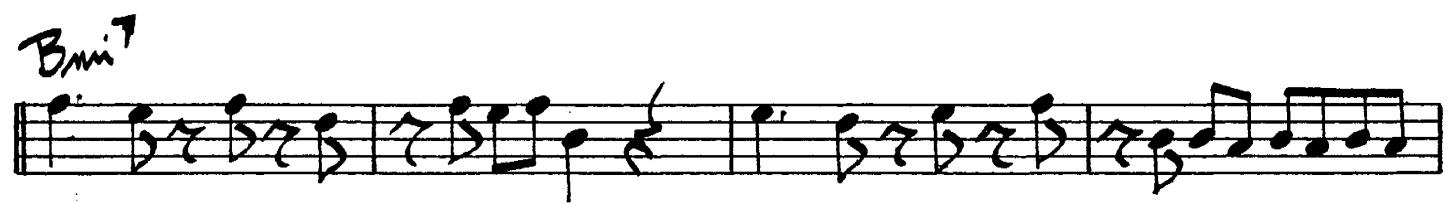
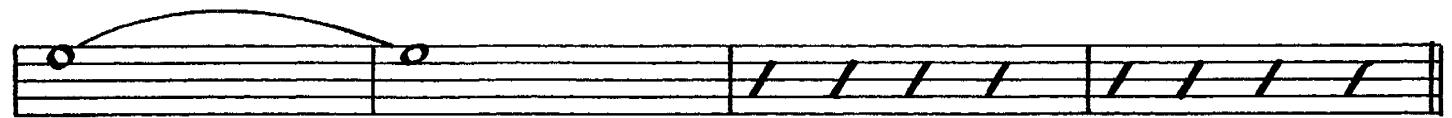
**Staff 4:** Features chords A<sup>7</sup>, D, and (B<sup>7</sup>). The bass line consists of eighth-note patterns.

**Staff 5:** Features chords B<sup>7</sup>/D<sup>#</sup>, E<sup>m7</sup>, and (E<sup>m7</sup>/A). The bass line consists of eighth-note patterns.

**Staff 6:** An empty staff at the end of the page.

**Text:** The title "FEELS So GOOD" (PAGE 2) is written in large, bold, cursive letters at the bottom right of the page.

96.  
(M.D. Rock) FIRST MOVES Sonny Rollins



Sonny Rollins - "THE CUTTING EDGE"

# FIRST TRIP

The handwritten musical score for "FIRST TRIP" by Ron Carter is composed of eight staves of music for a band. The staves are arranged as follows:

- Staff 1 (Top):** Features a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic instruction "Gentle" and a tempo marking "♩ = 120".
- Staff 2:** Shows a bass line with a bass clef and a key signature of one sharp (F#).
- Staff 3:** Shows a piano line with a treble clef and a key signature of one sharp (F#).
- Staff 4:** Shows a bass line with a bass clef and a key signature of one sharp (F#).
- Staff 5:** Shows a piano line with a treble clef and a key signature of one sharp (F#).
- Staff 6:** Shows a bass line with a bass clef and a key signature of one sharp (F#).
- Staff 7:** Shows a piano line with a treble clef and a key signature of one sharp (F#).
- Staff 8 (Bottom):** Shows a bass line with a bass clef and a key signature of one sharp (F#).

Chords and other musical elements labeled in the score include:

- Chords: D, B<sup>7</sup>, E<sup>9</sup>, A<sup>7</sup>, F#<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>.
- Tempo: ♩ = 120.
- Dynamics: Gentle.
- Measure numbers: 1, 2, 3.

98.

L=108

FIVE BROTHERSGERRY MULLIGAN

8th note strokes, 4/4 time, key signature 7 sharps.

STAN GETZ - "NEW JAZZ # NJ LP 102"

(M2. / UP)

# FLIM FLAM

MIKE WOFFORD

99.

A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The melody begins with an upbeat of two eighth notes (F# and G), followed by measures of E13, F13, E13, D#13, E13, F13, E13, Bb7, E13, F13, E13, C#min7, E13, F13, E13, D13, C#7(F#), E13, B7(F#), E13, F13, E13, D#7. The score includes various performance markings such as slurs, grace notes, and dynamic markings like 'p' (piano). The title 'FLIM FLAM' is written in large, bold, black letters across the top of the score. The author's name, 'MIKE WOFFORD', is written above the title, and the number '99.' is written to the right of the author's name.

BUD SHANK - "BUD'S SUNSHINE EXPRESS"

100.

# FLINTSTONE'S THEME

BRISON/GOLDBERG

8/4 ( ) G Maj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

G Maj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>      2. G Maj<sup>7</sup>

B<sup>7</sup>      E<sup>7</sup>

A<sup>7</sup>      D<sup>7</sup>

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

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

200A (LAST X ONLY)

( ) G Maj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup>

CLARK TERRY & HIS FOLLY GIANTS //

# A FLOWER IS A LONESOME THING

Handwritten musical score for a piece titled "A FLOWER IS A LONESOME THING". The score consists of six staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a '4'). The music is written in a ledger notation style with various chords and notes. The chords labeled include:

- Ab7(b5)
- G7
- C7
- F7
- Bb7
- Dm7
- C7
- BbMaj7
- Cm7
- F7
- BbMaj7
- C7ø
- F#7(b9)
- BbMaj7
- EbMaj7
- F7(b5)
- Ab7(b5)
- G7
- C7
- F7
- Bb7
- Dm7
- C7
- BbMaj7
- BbMaj7

The score includes several measures of music, with some sections enclosed in brackets and circled numbers indicating specific performance details. The music concludes with a final section of six blank staves.

102.

DAVE GRUSIN

# FLY BY NIGHT

*S.F.*

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

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

G/A A/B B/C# C#/D#

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

A/B

Bm<sup>7</sup>

G Maj<sup>7</sup>

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

Bm<sup>7</sup>

G Maj<sup>7</sup>

103.  
(pg. 2 "FLY BY NIGHT")

Handwritten musical score for guitar, featuring six staves of music with various chords labeled. The chords include E<sup>m</sup>, E<sup>#m</sup>, G Maj<sup>7</sup>, A<sup>7sus</sup>, B Maj<sup>7</sup>, E Maj<sup>7</sup>, D<sup>#m</sup>, D Maj<sup>7</sup>, G Maj<sup>7</sup>, F<sup>#sus</sup>, E/F#, E/F#(D/E), C min<sup>9</sup>, G sus<sup>7</sup>, G sus<sup>#7</sup>, A min<sup>9</sup>, D min<sup>7</sup>, A sus<sup>#7</sup>, D min<sup>7</sup>, E min<sup>9</sup>, D min<sup>7</sup>, A sus<sup>#7</sup>, E min<sup>7</sup>, E/F#, and E/F#.

B (opt. B/A)

D.S. TO INTRO  
SOLOS OVER A+B  
TAKE # FOR END

CODA  
LAST :

LEERITENDOUR  
"CAPTAIN FINGERS"

104.

# FIVE SPOT AFTER DARK

BENNY GOLSON

Handwritten musical score for "Five Spot After Dark" by Benny Golson. The score consists of two staves. The top staff shows a melodic line with various notes and rests, with chords labeled above the notes: G<sup>#</sup>mi<sup>7</sup>, C<sup>#</sup>mi<sup>7</sup>, G<sup>#</sup>mi<sup>7</sup>, and C<sup>o</sup>. The bottom staff shows a harmonic line with chords labeled below the notes: E13, D<sup>#</sup>13, G<sup>#</sup>mi<sup>7</sup>, and (A<sup>#</sup>mi<sup>7</sup> D<sup>#</sup>7). The music is in 4/4 time.

(MEO. JP FUNK)

# FUNK DUMPLIN'

JOHNNY COLES

Handwritten musical score for "Funk Dumplin'" by Johnny Coles. The score consists of four staves. The top staff shows a melodic line with chords labeled above the notes: D<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, and A<sup>7</sup>. The second staff shows a harmonic line with chords labeled below the notes: D<sup>7</sup> and A<sup>7</sup>. The third staff shows a melodic line with chords labeled above the notes: G<sup>7</sup> and G<sup>#</sup>o. The bottom staff shows a harmonic line with chords labeled below the notes: D<sup>7</sup>, C<sup>#</sup>7, C<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, and D<sup>7</sup>. The music is in 4/4 time.

105.

LIONEL HAMPTON

## FLYING HOME

Handwritten musical score for "FLYING HOME" by Lionel Hampton, page 105. The score consists of ten staves of jazz notation, likely for a large ensemble. The music includes various chords such as C, C7/Bb, Ami7, G#7, G7, F6, D7, and G7. Performance instructions include "(3)" for triplets, "TO SOLOS: C7", and "LAST X: G7 (#9)". The score is written on five-line staff paper with some ledger lines.

Chords and markings:

- Staff 1: C, C7/Bb, Ami7, G#7, G7, C, C7/Bb
- Staff 2: Ami7, G#7, G7, C, C7/Bb (3), Ami7, G#7, G7
- Staff 3: C7, G7
- Staff 4: 2. C7, Gmi7, C7, F6
- Staff 5: C7
- Staff 6: D7, G7
- Staff 7: C, C7/Bb, Ami7, G#7, G7, C, C7/Bb, Ami7, G#7, G7
- Staff 8: C, C7/Bb, Ami7, G#7, G7, C, C7/Bb, Ami7, G#7, G7
- Staff 9: TO SOLOS: C7, G7
- Staff 10: LAST X: C7, G7 (#9), C

106.

# FLY ME TO THE MOON

Handwritten musical score for piano, featuring a single melodic line with chords indicated above the notes. The score consists of eight staves of music, each ending with a repeat sign and a '2' indicating a second ending. The key signature changes throughout the piece, primarily between D major and A major.

**Chords and Key Signatures:**

- Staff 1: D<sup>Major</sup>, F#<sup>min</sup>, B<sup>min</sup>, E<sup>7</sup>, A<sup>Major</sup>, A<sup>7</sup>.
- Staff 2: D<sup>Major</sup>, B<sup>min</sup>, C#<sup>7</sup>, F#<sup>min</sup>, F#<sup>7</sup>.
- Staff 3: B<sup>min</sup>, E<sup>7</sup>, B<sup>min</sup>, E<sup>7</sup>, A<sup>Major</sup>.
- Staff 4: B<sup>min</sup>, E<sup>7</sup>, D<sup>min</sup>, A<sup>Major</sup>, G#<sup>min</sup>, C#<sup>7</sup>.
- Staff 5: F#<sup>min</sup>, B<sup>min</sup>, E<sup>7</sup>, A<sup>Major</sup>, A<sup>7</sup>.
- Staff 6: D<sup>Major</sup>, B<sup>min</sup>, C#<sup>7</sup>, F#<sup>min</sup>, F#<sup>7</sup>.
- Staff 7: B<sup>min</sup>, E<sup>7</sup>, B<sup>min</sup>, E<sup>7</sup>, 1. E<sup>min</sup>, F#<sup>7</sup>.
- Staff 8: B<sup>min</sup>, E<sup>7</sup>, A<sup>6</sup>, C#<sup>7</sup>.
- Staff 9: 2. A<sup>Major</sup>, A<sup>7</sup>, D<sup>6</sup>, E<sup>7</sup> (E<sup>7(b9)</sup>), A<sup>6</sup>, F#<sup>min</sup>, B<sup>min</sup>, A<sup>6</sup>.

# FOOLS RUSH IN

Handwritten musical score for a single melodic line, likely for a woodwind instrument like flute or recorder. The score consists of eight staves of music, each with a different key signature and time signature. The keys include B<sub>natural</sub> minor, E major, A major, F# minor, D major, B<sup>7</sup>(b5), E major, A major, B<sub>natural</sub> minor, E major, A major, F# minor, B<sub>natural</sub> minor, E major, G<sup>7</sup>(b5), F# major, B<sub>natural</sub> minor, D<sub>natural</sub><sup>b</sup>, A major, F# minor, B<sub>natural</sub> minor, E major, A major, and D<sub>natural</sub><sup>b</sup>. The time signatures vary from 4/4 to 2/4. The music features various note heads, stems, and bar lines, with some notes connected by horizontal lines. The score is written on five-line staff paper.

108.

(MEDIUM UP) FOR MINORS ONLY J. HEATH

Ami       $E^7(b^9)$   
 Ami       $E^7(b^9)$   
 Ami  
 Ami       $(A^+7)$   
 Dmi       $A^7(b^9)$   
 Dmi       $A^7(b^9)$

Dmi       $Bm^7$        $E^7$   
 Cm $^7$        $F^7$   
 Bm $^7$        $E^7$   
 Ami       $F\#ø$        $F^7$        $E^7$       Ami $^7$   
 -       $E^7$   
 2. Ami $^7$        $F^7$        $E^7$       Ami $^7$       (Bø E7ø))

JIMMY HEATH - "PICTURE OF HEATH"

( $\text{J}=110$ ) FOUR BROTHERS JIMMY GUIFFRE

1.  $G^7$   $D^7$   $G\text{mi}^7$   $A\text{mi}^7$   $C^+7$   $F$   $D^7$

2.  $B^b\text{mi}^7$   $E^b7$   $A^b$   $B^b\text{mi}^7$   $F^{\#}7$   $B$   $E^7$   $A\text{mi}^7$   $D^7$

$G^7$   $G\text{mi}^7$   $C^+7$   $F$   $D^7$

$G\text{mi}^7$   $A\text{mi}^7$   $D^7$   $G\text{mi}^7$   $C^7$   $F$

110.

(op) FOX HUNT J.J. JOHNSON

F major (2 sharps)

C major (no sharps/flats)

C major (no sharps/flats)

B<sup>7</sup>(b5)E<sup>7</sup>(alt.)

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

D alt.

C#7 alt.

F#<sup>7</sup>(b5) | D.S. al 2<sup>nd</sup> END

# FREDDIE FROD

PEPPER ADAMS

The musical score for "FREDDIE FROD" by PEPPER ADAMS is a handwritten composition on eight staves. The music is in common time and features various chords and progressions. Key chords identified in the score include:

- Chords: Bmin<sup>7</sup>, E<sup>7(b9)</sup>, D<sup>#7(b9)</sup>, D<sup>7(b9)</sup>, Bmin<sup>7</sup>, E<sup>7(b9)</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7(b9)</sup>, CMaj<sup>7</sup>, Cmi<sup>7</sup> (F<sup>7</sup>), F<sup>7(b9)</sup>, E<sup>7(b9)</sup>, Eb<sup>7(b9)</sup>, D<sup>7(b9)</sup>, GMaj<sup>7</sup>, Ami<sup>7</sup>, D<sup>7(b9)</sup>, AbMaj<sup>7</sup>, GMaj<sup>7</sup>, F#mi<sup>7</sup>, B<sup>7(b9)</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, G#mi<sup>7</sup>, C<sup>#7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, D<sup>#7(b9)</sup>, G<sup>#7</sup>, Bmin<sup>7</sup>, E<sup>7(b9)</sup>, Eb<sup>7(b9)</sup>, D<sup>7(b9)</sup>, Bmin<sup>7</sup>, E<sup>7(b9)</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7(b9)</sup>, CMaj<sup>7</sup>, Cmi<sup>7</sup> F<sup>7</sup>, GMaj<sup>7</sup>, Ami<sup>7</sup>, D<sup>7(b9)</sup>, G#Maj<sup>7</sup>.
- Measure numbers: 1, 2, 3.

# FREE CELL BLOCK 'F' IT'S NAZI U.S.A.

Handwritten musical score for "Free Cell Block 'F' It's Nazi U.S.A." by Charles Mingus. The score consists of ten staves of music, each with a unique key signature and time signature. The keys include Eb Maj<sup>7</sup>, Eb Maj<sup>7</sup>, F# Maj<sup>7</sup>, C# Maj<sup>7</sup>, E Maj<sup>7</sup>, A Maj<sup>7</sup>, Ami<sup>7</sup>, G Maj<sup>7</sup>, F# Maj<sup>7</sup>, Eb Maj<sup>7</sup>, G# Maj<sup>7</sup>, Eb Maj<sup>7</sup>, G# Maj<sup>7</sup>, and C# min<sup>7</sup>. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff is labeled "LATIN: C# Maj<sup>7</sup>". The music is written on five-line staff paper.

( PG. 1 - NAZI USA. - )

113.

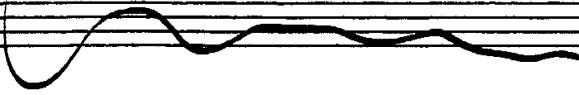
Handwritten musical score for "Changes Two" by Charles Mingus. The score consists of six staves of music for a band, featuring various instruments like trumpet, alto saxophone, tenor saxophone, and piano. The score includes dynamic markings, articulation, and performance instructions. Key changes are indicated above the staves, such as BbMaj7, C9(b5), Cmin7, F7, B7, and C#Maj7. The score is annotated with "SWING: A Maj7" and includes a tempo marking of (5). The score concludes with a final section labeled "Bmaj7 Bbmaj7 Bb7".

CHARLES MINGUS - "CHANGES TWO"

114.

FRIDAY THE 13TH

JOANNE BRACKEN

A: 4/4 - 



( PG. 2 - FRIDAY THE 13<sup>TH</sup> )

(3x3)

8 9 10 11

(4x3)

12 13 14 15

14 15

D C B♭ A<sup>7</sup>

D C B♭ A<sup>7</sup>

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

G<sup>7</sup> F<sup>7</sup> E♭<sup>7</sup> A<sup>7</sup>

D C B♭<sup>7</sup> A<sup>mi7</sup> D

A B♭ C B♭

D G C

116.

(MEDIUM)

FUNKYKENNY BURRELL

116.

(MEDIUM)

FUNKY

KENNY BURRELL

(~~VEE/FAST~~)

FREE

ORNETTE COLEMAN

Repeat Section **A** AGAIN.

(TO FREE BLOWING!)

117.

(Rock) GAMÉS PEOPLE PLAYJOE SOUTH

Handwritten musical score for "GAMÉS PEOPLE PLAY" by Joe South. The score consists of six staves of music for a band. The first three staves are for guitars, with the top one being lead and the others providing harmonic support. The fourth staff is for a bass guitar. The fifth staff is for a keyboard or piano. The sixth staff is for drums. The music features various chords and notes, with specific sections labeled with letters (D, A, G) and numbers (1., 2.). A note at the beginning of the second section indicates "(LAST X ONLY)". The score is written in common time with a key signature of one sharp (F#).

GETTIN' IT TOGETHA'BOBBY TIMMONS

Handwritten musical score for "GETTIN' IT TOGETHA'" by Bobby Timmons. The score consists of four staves of music for a band. The first two staves are for guitars, with the top one being lead and the bottom one providing harmonic support. The third staff is for a bass guitar. The fourth staff is for drums. The music features various chords and notes, with specific sections labeled with letters (Emi, A, Ami, F# Maj, B7 alt.) and numbers (7, 9, 1, 2). A note at the beginning of the second section indicates "Emi 7 A7 (9) Emi 7". The score is written in common time with a key signature of one sharp (F#).

118.

BALLAD

GARY BURTON

## GENTLE WIND &amp; FALLING TEAR

Handwritten musical score for piano, featuring a single melodic line. The score consists of six staves of music, each with a key signature and a time signature of common time (indicated by a 'C'). The music is divided into sections labeled 1., 2., and 3. The first section starts with Dmin⁷, followed by A⁷(♯), Dmin, G⁹(♭), B⁹Maj⁷, D⁹Maj⁷, C⁹Maj⁷, C⁹Φ, and E⁹. The second section begins with B⁹min⁷, followed by A⁷, D⁹Maj⁷, D¹³, F⁹, F, E⁷, E⁹Maj⁷, and D⁹min. The third section starts with G⁹min⁷, followed by F, E⁹Maj⁷, D⁹min, G⁹min, E⁹b, C⁹min⁷, and A⁹min⁷. The fourth section begins with B⁹b⁹Maj⁷, G⁹, G⁹min⁷, C⁹, (b)F⁹min⁷, B⁹b⁹, E⁹Φ, A⁹, and ends with a bracketed section. The fifth section starts with G⁹min⁷, C⁹min⁷, F⁹, B⁹b⁹Maj⁷, E⁹Φ, A⁹, A⁹Φ, and D⁹. The sixth section starts with G⁹min, E⁹Φ, A⁹, D, G⁹, B, D, C⁹Φ, and ends with a final section starting with C⁹Φ Maj⁷.

## (BALLOON) GEORGIA

HOAGY CARMICHAEL

Handwritten musical score for "Georgia" by Hoagy Carmichael. The score consists of six staves of music for a single instrument, likely a piano or guitar, in D major (G clef). The key signature is one sharp (F#). The time signature varies between common time and 3/4 time. The score includes various chords and progressions, such as D Maj7, C#ø, F#7, Bmin, Bmin/A, E/G#, Gmin7C7, E min7, A7, F#min7, B7, E min7, A+7, E min7 A7(b9), D Maj7, C#min7, F#7, Bmin, Bmin/A, G#ø(G7), Bmin, F#7, A+(Dm16), Bmin/A, G#ø(E7), Bmin, Bmin/A, G#min7C7, F#min7, B7(F7), E min7, A+7(Eb7), D Maj7, C#ø, F#7, Bmin, Bmin/A, E/G#, Gmin7C7, F#min7, B7(C#7), E min7, A7(b9), D Maj7, (E min7 A7).

120.

# GET OUT OF TOWN

COLE PORTER

Handwritten musical score for piano or organ, featuring two staves of music with chords and bass lines. The score includes lyrics and various chords such as Amin, A7(b9), Dmin7, G7, CMaj7, F#ø, B+7, Bø, E7(b9), and A+7.

The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns and a treble line with quarter notes and sixteenth-note figures. Chords labeled include Amin, A7(b9), Dmin7, G7, CMaj7, F#ø, B+7, Bø, and E7(b9).

The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns and a treble line with quarter notes and sixteenth-note figures. Chords labeled include A7(b9), Dmin7, G7(b9), CMaj7, A+7, and (B+7 E+7).

ROLAND KIRK - "DOMINO"

(BALLAD) A GHOST OF A CHANCE 121.  
V. YOUNG

The musical score consists of six staves of handwritten notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes chords A Maj<sup>7</sup>, E<sup>+</sup>, Emi<sup>7</sup>, A<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, A Maj<sup>7</sup>, F#mi<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, C#mi<sup>7</sup>, F#<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, and ends with a repeat sign and 2. A Maj<sup>7</sup>. The second staff begins with Bmi<sup>7</sup>, E<sup>7</sup>, and A Maj<sup>7</sup>. The third staff begins with D#ø, G#<sup>7</sup>(b9), C#mi<sup>7</sup>, F#<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, E<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, A Maj<sup>7</sup>, F#mi<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, (F#mi<sup>7</sup>), (Bmi<sup>7</sup>), (E<sup>7</sup>). The fourth staff continues the sequence from the third staff.

ZOOT SENS - "SOPRANO SAX"

ARNETTE COBB - "THE WILDMAN FROM TEXAS"

WES MONTGOMERY - "BEST OF WES MONTGOMERY"

122.

(Slow/Mo.) GIRL TALK NEIL HEFTI

CMaj<sup>9</sup> F#<sup>9</sup> FMaj<sup>7</sup> Dm<sup>9</sup> G<sup>9(b9)</sup> Em<sup>9</sup> A<sup>9(b9)</sup> Dm<sup>9</sup> Em<sup>9</sup> F<sup>6</sup> G<sup>9</sup>  
 C<sup>9</sup> F<sup>9</sup> D<sup>9(b9)</sup> Dm<sup>9</sup>/G G<sup>9(b9)</sup> Em<sup>9</sup> A<sup>9(b9)</sup> Em<sup>9</sup> F<sup>9</sup> G<sup>9(b9)</sup> A<sup>9</sup>  
 Am<sup>9</sup> D<sup>9</sup> Dm<sup>9</sup>/G F<sup>9</sup> Em<sup>9</sup> A<sup>9</sup> Dm<sup>9</sup> G<sup>9</sup>  
 2. Dm<sup>9</sup> G<sup>9</sup> CMaj<sup>7</sup> (EbMaj<sup>7</sup>) (Dm<sup>9</sup>) (G<sup>9(b9)</sup>)  
 (p) (p) (p) (p)

(BOSSA) GENTLE RAIN

F#⁹, G#Φ, C#⁹, F#⁹, B⁹, Em⁹, A⁹  
 D⁹, D⁹, G#Φ, G#⁹, C#Φ, C#Φ, F#⁹(b⁹)  
 B⁹, G#Φ, C#⁹, 1. F#⁹, G⁹, 2. F#⁹, B⁹, Em⁹, A⁹  
 D⁹, A⁹, D⁹, C#⁹, F#⁹, (C#⁹)

TADD Dameron

## GOOD BAIT

Handwritten musical score for 'Good Bait' by Tadd Dameron. The score consists of eight staves of music, each with a different key signature and time signature. The keys include G Maj<sup>7</sup>, E min<sup>7</sup>, A min<sup>7</sup>, G# Maj<sup>7</sup>, G Maj<sup>7</sup>, E min<sup>7</sup>, A min<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, F Maj<sup>7</sup>, Bb min<sup>7</sup>, A min<sup>7</sup>, G# Maj<sup>7</sup>, G# Maj<sup>7</sup>, C Maj<sup>7</sup>, A min<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, Bb<sup>7</sup>, E min<sup>7</sup>, E b<sup>7</sup>, D min<sup>7</sup>, C# Maj<sup>7</sup>, C<sup>7</sup>, G Maj<sup>7</sup>, E min<sup>7</sup>, A min<sup>7</sup>, G# Maj<sup>7</sup>, G Maj<sup>7</sup>, E min<sup>7</sup>, A min<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, F<sup>7</sup>, Bb min<sup>7</sup>, Bb<sup>7</sup>, A min<sup>7</sup>, G# Maj<sup>7</sup>, G<sup>7</sup>, (D<sup>7</sup>)

124.

# GOLDEN NOTEBOOKS

G. MOLLIGAN

**(A)** S: A Maj<sup>7</sup> G Maj<sup>7</sup> A Maj<sup>7</sup>

1. E F# 2. E F# B<sup>7</sup> E<sup>7</sup> A B<sup>7</sup> E<sup>7</sup> A D<sup>7</sup> G<sup>7</sup>

3sus E<sup>7</sup> A B<sup>7</sup> E<sup>7</sup> A D<sup>7</sup> G<sup>7</sup>

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

**(C)** B Maj<sup>7</sup> A Maj<sup>7</sup> B Maj<sup>7</sup> A Maj<sup>7</sup>

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

**(D)** C#<sup>7</sup> F#<sup>7</sup> B C#sus F#<sup>7</sup> B

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

## (- GOLDEN NOTEBOOK - Pg. 2. -)

Solos:

A Maj<sup>7</sup>      G Maj<sup>7</sup>      A Maj<sup>7</sup>      G Maj<sup>7</sup>

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

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

(VAMP: C Maj<sup>7</sup>)      (F Maj<sup>7</sup>)  
Bb Maj<sup>7</sup>

E<sup>7sus</sup>      D.S. ad  $\oplus$

ON D.S. MELODY AT (B) MAY BE PLAYED  
AS MELODY FROM (D) ONE STEP LOWER

CODA

$\otimes$  C Maj<sup>7</sup>      B min<sup>7</sup> E<sup>7</sup>      A Maj<sup>7</sup>  $\otimes$

GERRY MULLIGAN - "THE AGE OF STEAM"

126.

(LATIN)

# GREGORY IS HERE

HORACE SILVER

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

Ami"

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

Ami"

F#6

B7(b9)

Emi7

A7

( - GREGORY Pt. 2 - )

The score consists of four staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of A minor (two sharps), and a common time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a harmonic bass line. Chords labeled include Ami<sup>"</sup>, D<sup>7(b9)</sup>, and G Maj<sup>7</sup>. The second staff starts with a bass clef and a key signature of G major (one sharp). It includes a melodic line and a harmonic bass line, with a label "finale Cmi<sup>7</sup>". The third staff begins with a treble clef and a key signature of F major (no sharps or flats). It shows a melodic line with eighth and sixteenth notes. The fourth staff begins with a bass clef and a key signature of B minor (one flat). It shows a melodic line with eighth and sixteenth notes. The score concludes with a final staff starting with a treble clef and a key signature of D major (one sharp). This final staff includes a melodic line and a harmonic bass line, with a label "Dc. al fin".

128.

(Neo-Gospel) GROOVE MERCHANT J. RICHARDSON

Handwritten musical score for a solo instrument, likely guitar, featuring six staves of music. The score includes various chords and solos, with specific notes and rhythms indicated by hand-drawn markings. The score concludes with a coda section.

**Chords and Progressions:**

- Staff 1: G<sup>7</sup>, D<sup>7</sup>, G, G/F, E<sup>m7</sup>, bA<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>
- Staff 2: D<sup>7</sup>, G<sup>7</sup>
- Staff 3: C<sup>7</sup>, C<sup>#7</sup>, G/D, B<sup>7</sup>/D<sup>#</sup>
- Staff 4: E<sup>m7</sup>, C<sup>7</sup>, A<sup>m7</sup>, D<sup>7</sup>, G
- Staff 5: E<sup>m7</sup>, C<sup>7</sup>, G/D, B<sup>7</sup>/D<sup>#</sup>, E<sup>m7</sup>, C<sup>7</sup>, G/D, B<sup>7</sup>/D<sup>#</sup>
- Staff 6: E<sup>m7</sup>, C<sup>7</sup>, A<sup>m7</sup>, D<sup>7</sup>, G
- Coda:** (Coda Last X) | A<sup>m7</sup> | D<sup>7</sup> | G<sup>7</sup> | (Coda Last X)

**Text at the bottom:** USE 1ST END FOR SOLOS

# GROOVE YARD

CARL PERKINS

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

(INTRO: CONCERT "G" ON 2 & 4)

BASS: CONCERT "G" ON 2 & 4

Chords: E<sup>mi</sup>, A<sup>7</sup>, E<sup>mi</sup>, A<sup>7</sup>, E<sup>mi</sup>, A<sup>7</sup>, F<sup>7</sup>, B<sup>7(#9)</sup>, E<sup>mi</sup>, F<sup>7</sup>, B<sup>7(#9)</sup>, E<sup>mi</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>7(#9)</sup>, E<sup>mi</sup>, F<sup>7</sup>, B<sup>7(#9)</sup>, E<sup>mi</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>

$\frac{1}{2}$  (8th) —

CODA  
LAST X ONLY



130.

GROOVY SAMBASERGIO MENDES

Handwritten musical score for "Groovy Samba" by Sergio Mendes. The score consists of six staves of music with various chords labeled above them. The chords include E minor 7, F major 7, E minor 6, F sharp dominant 7, B plus 7, A minor 7, D 7, G major, B flat minor 7, E flat 7, A flat major 7, F sharp dominant 7, B plus 7, E minor 7, F sharp dominant 7, E minor 6, and B plus 7. The music is written in common time with a key signature of one sharp.

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

131.

THELONIUS MONK

HACKENSACK

The handwritten musical score for "Hackensack" by Thelonious Monk is composed of six staves of music. The chords labeled above the staves are:

- Staff 1: B<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, D
- Staff 2: D (3), Emi<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>
- Staff 3: G<sup>7</sup>, G<sup>#</sup>, D, B<sup>7</sup>
- Staff 4: E<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, Emi<sup>7</sup>, B<sup>b7</sup>
- Staff 5: D, G<sup>7</sup>, D, B<sup>7</sup>, (Emi<sup>7</sup>)(A<sup>7</sup>)
- Staff 6: -

132.

= 126) HALLUCINATIONS BUD POWELL

The musical score for "Hallucinations" by Bud Powell is a handwritten composition on a grid of five staves. The score includes the following chords:

- Staff 1: A<sup>m</sup>i<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, D<sup>9</sup>, A<sup>m</sup>i<sup>7</sup>, B<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>
- Staff 2: B<sup>m</sup>i<sup>7</sup>, E<sup>7</sup>, A<sup>m</sup>i<sup>7</sup>, D<sup>7</sup>, G<sup>m</sup>i<sup>7</sup>, C<sup>7</sup>, F<sup>#m</sup>i<sup>7</sup>, B<sup>7</sup>
- Staff 3: E<sup>m</sup>i<sup>7</sup>, B<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, F<sup>#m</sup>i<sup>7</sup>, B<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>
- Staff 4: D, C<sup>#7</sup>, F<sup>#7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, A<sup>m</sup>i<sup>7</sup>, D<sup>7</sup>
- Staff 5: G<sup>7</sup>, D<sup>9</sup>, A<sup>m</sup>i<sup>7</sup>, B<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, D

BUD POWELL - MERCURY #MEC - 610

(J=126) HAPPY LITTLE SUNBEAM

Handwritten musical score for "Happy Little Sunbeam" in 8/4 time at J=126. The score consists of ten staves of music, each with a different harmonic progression. The chords are labeled above the staff, and the bass line is indicated by a bass clef and stems. The score includes various dynamics and performance instructions.

**Chords and Progressions:**

- Staff 1: Emi<sup>7</sup>, A<sup>7</sup>, D, Fmi<sup>7</sup>
- Staff 2: Emi<sup>7</sup>, A<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>
- Staff 3: Gmi<sup>7</sup>, C<sup>7</sup>, F, Dmi<sup>7</sup>, Ami<sup>6</sup>
- Staff 4: Bmi<sup>7</sup>, E<sup>7</sup>, A, Bmi<sup>7</sup>, E<sup>7</sup>, A, Fmi<sup>7</sup>
- Staff 5: Emi<sup>7</sup>, A<sup>7</sup>, D, Fmi<sup>7</sup>
- Staff 6: Emi<sup>7</sup>, A<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>
- Staff 7: G#mi<sup>7</sup>, C<sup>7</sup>, F#mi<sup>7</sup>, B<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>
- Staff 8: Emi<sup>7</sup>, D<sup>7</sup>, D, -

134.

BRIGHT SAMBA  
EVENING

## LAVONA

Jacopo PASCORIUS

(USE SIM. VOICINGS:

Handwritten musical score for two voices (V1 and V2) in 4/4 time. The score consists of four staves. The top two staves are for V1 and the bottom two for V2. The music features a continuous melodic line with various chords labeled: Bsus, Asus, Absus, Gbsus, Fsus, Eb sus, Absus, Fsus, Eb sus, Absus, and Db sus. The notation includes various note heads and stems, with some notes grouped by parentheses and circled numbers (e.g., (3), (4)). The bottom staff shows a continuation of the melody with Ebsus, Fsus, and Db sus.

Continuation of the handwritten musical score for two voices (V1 and V2). The top two staves continue the melodic line with chords labeled Ebsus, Fsus, and Db sus. The bottom staff continues with Absus.

Continuation of the handwritten musical score for two voices (V1 and V2). The top two staves continue the melodic line with chords labeled Ebsus, Fsus, Gbsus, Absus, Db sus, Absus, Ebsus, Fsus, and Db sus. The bottom staff continues with Absus. The notation includes various note heads and stems, with some notes grouped by parentheses and circled numbers (e.g., (3), (4)). The tempo is indicated as "atempo".

A) D<sub>b</sub>Maj<sup>7</sup>(#II)AbMaj<sup>7</sup>(#II)B) D<sub>b</sub>miiAMaj<sup>7</sup>EMaj<sup>7</sup>AMaj<sup>7</sup>

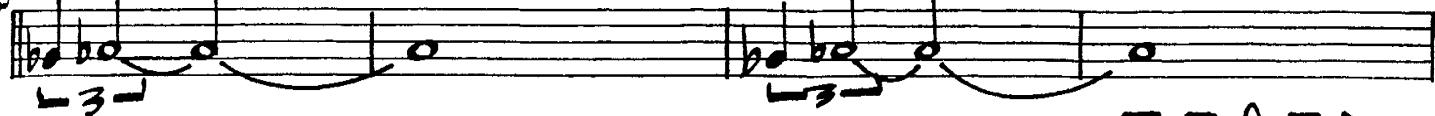
Handwritten harmonic analysis for the first section of the score. The analysis shows the progression of chords: A) D<sub>b</sub>Maj<sup>7</sup>(#II) followed by AbMaj<sup>7</sup>(#II). B) D<sub>b</sub>mii followed by D<sub>b</sub>Maj<sup>7</sup>(#II), AMaj<sup>7</sup>(#II), and AMaj<sup>7</sup>. The analysis includes various note heads and stems, with some notes grouped by parentheses and circled numbers (e.g., (3)).

A♭ Maj<sup>7</sup>(#ii)

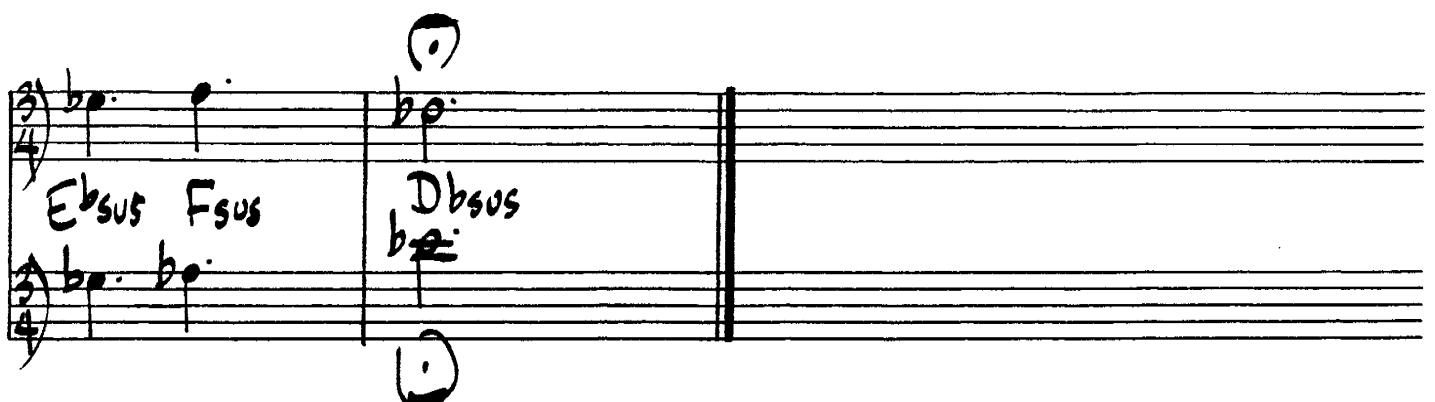
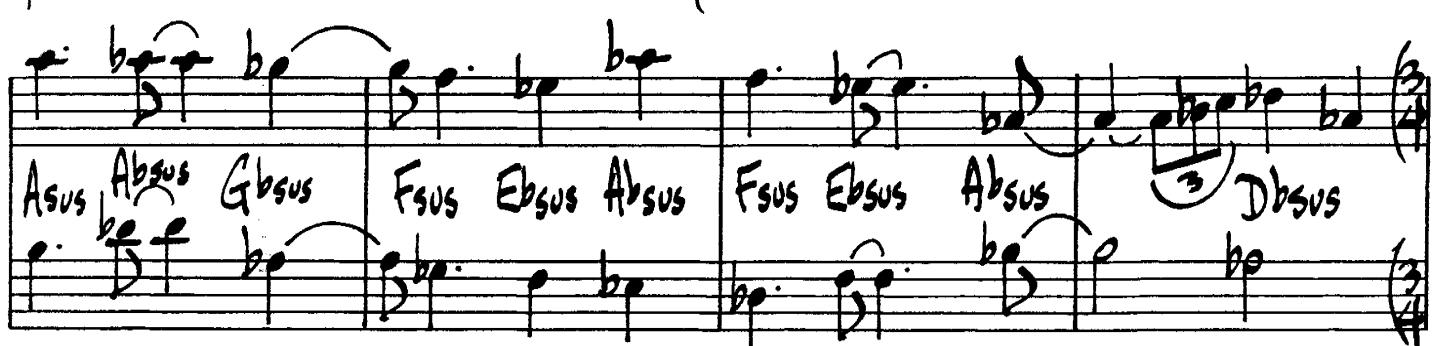
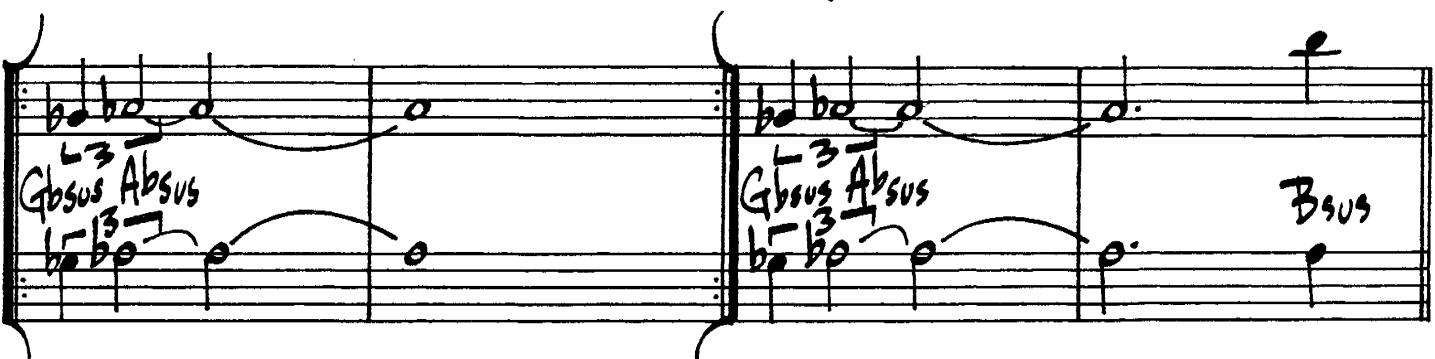
E Maj<sup>7</sup>(#ii)

( - HANONA PG. 2 - ) 135.

(C) A♭7sus



(SOLOS OVER (A) (B) & (C))  
(REPEAT (A) THRU END)  
AFTER SOLOS



WEATHER REPORT - "HEAVY WEATHER"

136.

## (BALLOON) HARLEQUIN

WAYNE SHORTER

8/4 F#sus Bbm7  
 C/F Bb/C C#F# G/A A/G 2 Db/Eb (opt. solo)

D7 Bm7/E GbMaj7 Ab Gm7 GbMaj7 Cm7 Cm7/Bb  
 C/F Bb/C Db/Gb G/A A/G Db7(3) Bm7/E

Abm7 Db/Eb 2 Dbm7 Db7 EMaj7 F#  
 Bb/D (2) Am7/C# C7(B9)(3) F7(3) FΦ Abm7 Db7 Gm7/C7 GbM7/Cb7  
 Db/Eb Bm7/E

Gbmaj7 Ab Gm7 GbMaj7 Amaj7 A13 Abm7 Db7 Gb7(#9)  
 Am7/D D13(3) Am7/B (Bx3) D D13

Bbm7 DS. al. "WEATHER REPORT - HEAVY WEATHER"

C7(OPEN SOLOS) Bb/C Db/Gb G/A A/G C/F Bb/C Db/D G/A A/G D  
 G/F Bb/C Bb/C Bb/C Bb/C Bb/C Bb/C

137.

CEDAR WALTON

(BRIGHT)

# HEAD & SHOULDERS

**8/4**) 

Chords shown from top to bottom:

- F<sup>7</sup> E<sup>7</sup>
- E<sub>b</sub><sup>7</sup> D<sup>7</sup>
- C<sup>#Maj7(##II)</sup> C<sub>maj7</sub> B<sup>Maj7(##II)</sup>
- C<sup>#m7</sup> F<sup>#7</sup>
- B<sup>Maj7</sup>
- A<sup>#m7</sup> D<sup>#7</sup>
- G<sup>#Maj7</sup>
- A<sup>ø</sup> D<sup>7(b9)</sup>
- 1. G<sub>maj7</sub> C<sup>7</sup>
- 2. G<sub>maj7</sub> C<sup>7</sup>
- B<sup>Maj7</sup> A<sup>Maj7</sup> B<sup>Maj7</sup> C<sup>7</sup>
- D<sup>Maj7</sup> C<sup>Maj7</sup> D<sup>Maj7</sup> D<sup>#7</sup> E<sup>7</sup>
- D<sup>7</sup> D<sup>#m7</sup> C<sub>maj7</sub> B<sup>7</sup>
- B<sup>bMaj7</sup>

CEDAR WALTON - "CEDAR"

138.

(MOO BOSSA) HERE'S THAT SUNNY DAY / SARNE KESSEL

G<sub>b</sub>/D<sub>b</sub>      B/C#

Detailed description: The musical score consists of ten staves of handwritten piano notation. The first staff shows a bass line with a G<sub>b</sub>/D<sub>b</sub> chord above it. The second staff shows a treble line with a G<sub>b</sub>Maj7/D<sub>b</sub> chord. The third staff shows a bass line with a B<sup>Maj7</sup>/C<sup>#</sup> chord. The fourth staff shows a treble line with an A<sup>Maj7</sup>/C<sup>#</sup> chord. The fifth staff shows a bass line with a D<sup>Maj7</sup> chord. The sixth staff shows a treble line with a G<sup>Maj7</sup> chord. The seventh staff shows a bass line with an 1. Ab<sub>min7</sub> chord. The eighth staff shows a treble line with a D<sub>b</sub><sup>7</sup>, A<sub>mi7</sub>, and D<sup>7</sup> chord. The ninth staff shows a bass line with a G<sub>b</sub><sup>7</sup> chord. The tenth staff shows a treble line with a B<sub>min7</sub>, E<sup>7</sup>, A<sup>Maj7</sup>, and D<sup>Maj7</sup> chord. The eleventh staff shows a bass line with an (b) Ab<sup>Φ</sup> chord. The twelfth staff shows a treble line with a D<sub>b</sub><sup>Φ7</sup> chord. The thirteenth staff shows a bass line with a G<sub>b</sub>Maj7/D<sub>b</sub> chord. The fourteenth staff shows a treble line with a B<sup>Maj7</sup>/C<sup>#</sup> chord.

139.

(BbMaj<sup>7</sup>) ( - SUNNY DAY Pt. 2 - )

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

A Maj<sup>7</sup>

This section starts with a GbMaj<sup>7</sup> chord (Bb, D, F#, A) followed by a D<sup>b</sup> chord (A, C, E, G). The melody begins with eighth-note patterns. The key changes to A Maj<sup>7</sup> (C, E, G, B) with a melodic line featuring eighth-note pairs. The section ends with a D<sup>b</sup> chord.

D Maj<sup>7</sup>

Ab min<sup>7</sup> D<sup>b</sup>

Bb min<sup>7</sup> A<sup>7</sup>

Ab min<sup>7</sup> G<sup>7</sup> (D.S. ala after Solo)

This section begins with a D Maj<sup>7</sup> chord (F#, A, C, E). It then moves to an Ab min<sup>7</sup> chord (E, G, B, D) followed by a D<sup>b</sup> chord. The melody consists of eighth-note patterns. The key changes to Bb min<sup>7</sup> (G, B, D, F#) and then to A<sup>7</sup>. The section concludes with an Ab min<sup>7</sup> chord followed by a G<sup>7</sup> chord, with a note indicating "D.S. ala after Solo".

(CODA)

Ab min<sup>7</sup> D<sup>b</sup>

Ab min<sup>7</sup> D<sup>b</sup>

Ab min<sup>7</sup> Bb min<sup>7</sup> A<sup>7</sup>

Ab min<sup>7</sup> D<sup>b</sup> Bb min<sup>7</sup> A<sup>7</sup>

Ab min<sup>7</sup> D<sup>b</sup> Bb min<sup>7</sup> A<sup>7</sup>

Ab min<sup>7</sup> D<sup>b</sup> Gb Maj<sup>7</sup>

The CODA starts with an Ab min<sup>7</sup> chord followed by a D<sup>b</sup> chord. This is followed by another Ab min<sup>7</sup> chord and a D<sup>b</sup> chord. The melody continues with eighth-note patterns. The key changes to Bb min<sup>7</sup>, then to A<sup>7</sup>, and finally to Gb Maj<sup>7</sup> (B, D, F#, A).

BARNEY KESSEL - "BARNEY PLAYS KESSEL"

140.

(BALLAD)

HELLO

MILT JACKSON

F#min<sup>7</sup> (G#min<sup>7</sup>) F#min<sup>7</sup> B<sup>7</sup> E A<sup>7</sup> G#min<sup>7</sup> C#min

F#min<sup>7</sup> Gmin<sup>7</sup> 1. F#min<sup>7</sup> B<sup>7(b9)</sup> E F#min<sup>7</sup> G#min<sup>7</sup> C#min

2. F#min<sup>7</sup> B<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup>

A E D#min<sup>7</sup> G#<sup>7</sup> C#min<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup>

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

F#min<sup>7</sup> (G#min<sup>7</sup>) F#min<sup>7</sup> B<sup>7</sup> E A<sup>7</sup> G#min<sup>7</sup> C#min

F#min<sup>7</sup> (C#<sup>7</sup>) F#min<sup>7</sup> B<sup>7</sup> E (Amin) (G#min<sup>7</sup> C#<sup>7</sup>)

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

(♩ = 184) HI BECK

Chords: A, Bb, B, A, A°, (A), Bb°, Bbmi, A<sup>7</sup>(b9), Dmi, B<sup>7</sup>, E<sup>7</sup>, F<sup>#7</sup>, B, A, Bb, A<sup>7</sup>, Bb, C, Bb, G<sup>7</sup>(#9), E<sup>7</sup>, Bb, Bbmi<sup>7</sup>, E<sup>7</sup>, A, Bb.

(LITTLE PENNIES FROM HEAVEN)

142.

(Bossa) HO-BA-LA-LA J. GILBERTO

Handwritten musical score for 'HO-BA-LA-LA' by J. GILBERTO. The score consists of six staves of music, each with a different rhythm and harmonic progression. The key signature varies from staff to staff, indicated by the letter names and sharps or flats. The time signature is common time (indicated by 'C'). The vocal line is written in a soprano-like range, with some notes reaching up to the fifth line of the staff. The harmonic progression includes chords such as F#mi⁷, B⁷, C°, C#mi, Bb⁰, E, C#mi, F#mi⁷, C#7(b9), E, Bb⁷(b5), Ami⁷, D⁷, GMG⁷, G, G⁶, G°, Ami⁷, D⁷, F#mi⁷, B⁷, C°, C#mi, Bb⁰, F#mi⁷, B⁷, E, C#mi, E, and E.

143.

(NCO/JP SONGS) Hocus Pocus LEE MORGAN

The score is handwritten on eight staves. The first staff starts with a treble clef, a key signature of one sharp, and common time. It features a mix of eighth and sixteenth-note patterns. Chords labeled include D, Emi<sup>7</sup>, A<sup>7</sup>, G#<sup>9</sup>, C#<sup>9(b9)</sup>, F#<sup>9</sup>, E<sup>9</sup>, Eb<sup>9</sup>, B<sup>9</sup>, Am<sup>9</sup>, D<sup>9</sup>, G<sup>9</sup>, E<sup>9</sup>, Am<sup>9</sup>, D<sup>9</sup>, G<sup>9</sup>, F<sup>9</sup>, E<sup>9</sup>, A<sup>9</sup>, G#<sup>9</sup>, C#<sup>9(b9)</sup>, F<sup>9</sup>, Emi<sup>9</sup>, A<sup>9</sup>, D, G#<sup>9</sup>, C#<sup>9(b9)</sup>, F<sup>9</sup>, Emi<sup>9</sup>, Eb<sup>9</sup>, D, B<sup>9</sup>, Emi<sup>9</sup>, A<sup>9</sup>, (D), and G#<sup>9</sup>. Measures are numbered with circled '3' under some notes. The second staff begins with a bass clef and continues the pattern. The third staff begins with a treble clef and includes a measure with a circled '3' over a note. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef.

LEE MORGAN - "THE SIDEWINDER"

144.

~~BLUES SWING~~)HORIZON

MIKE WOFFORD

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

A<sup>7</sup>sus      Am<sup>7</sup>      B<sup>b</sup> Maj      B<sup>7</sup> (<sup>#</sup><sub>b9</sub>)

A<sup>7</sup>/<sub>D</sub>      Dsus      (3)      (4)

(3)      (4)      A<sup>7</sup>/<sub>D</sub>      (3)      (4)

145.

(- HORIZON PG. 2 -)

4) ♩ = 4

B<sup>7</sup>(#<sub>1</sub>)

B<sup>7</sup>/D

DMaj<sup>7</sup>

F Maj<sup>7</sup>(#<sub>1</sub>)

G Maj<sup>7</sup>

BUD SHANK'S SUNSHINE EXPRESS"

146.

HORACE SCOPEHORACE SILVER

Handwritten musical score for "HORACE SCOPE" by Horace Silver. The score consists of six staves of music, each with a different key signature and time signature. The keys include B<sup>b</sup> Maj<sup>7</sup>, C<sup>#</sup> min<sup>7</sup>, F#<sup>7</sup>, C min<sup>7</sup>, F#<sup>7</sup>, E<sup>7</sup>, G min<sup>7</sup>, G<sup>7</sup>(<sup>#9</sup><sub>b5</sub>), F#<sup>7</sup>(<sup>#9</sup><sub>3</sub>), G<sup>7</sup>(<sup>#9</sup><sub>b5</sub>), F#<sup>7</sup>(<sup>2</sup>), D<sup>#</sup> min<sup>7</sup>, and B<sup>b</sup> Maj<sup>7</sup>. The time signatures vary throughout the piece. The score is written on five-line staff paper.

147.

NAT ADDERLY

(MED. ROCK)

(4#s) (KEY E)

E<sup>7</sup>

# HUMMIN'

SOLOS OVER BLUES IN "E"

148.

HUMPTY DUMPTYCHICK COREA

Handwritten musical score for Chick Corea's "Humpty Dumpty". The score consists of six staves of music with various chords and performance markings.

Chords and markings in the first staff:

- C Maj<sup>7</sup>
- B Maj<sup>7</sup>
- E♭ Maj<sup>7</sup>
- D Maj<sup>7</sup>
- F♯ alt. (L. D.)
- G Maj<sup>7</sup>
- G min<sup>7</sup>

Chords and markings in the second staff:

- (D)
- B min<sup>7</sup>
- G# min<sup>7</sup>

Chords and markings in the third staff:

- F min<sup>7</sup>
- D min<sup>7</sup>
- F min<sup>7</sup>
- E♭ Maj<sup>7</sup>

Chords and markings in the fourth staff:

- D min<sup>7</sup>
- G<sup>7</sup>
- D.C. al ~~¶~~

Handwritten musical score for Chick Corea's "Humpty Dumpty". The score consists of six staves of music with various chords and performance markings.

Chords and markings in the first staff:

- (CODA) E♭ Maj<sup>7</sup> D Maj<sup>7</sup>
- D♭2
- (L. D.)

Chords and markings in the second staff:

- B min<sup>7</sup> B♭ min<sup>7</sup>
- E♭ Maj<sup>7</sup> A♭ Maj<sup>7</sup>
- (L. D.)

Chords and markings in the third staff:

- G<sup>7</sup> alt.
- C min<sup>7</sup>
- A<sup>7sus</sup>
- E/F# (D)

CHICK COREA - "THE MAD HATTER"

149.  
LEE KONITZ

(♩=132) ICE CREAM KONITZ

The score is a handwritten musical arrangement for piano or voice. It features ten staves of music on five-line staff paper. The notation is in a mix of common time and 12/8 time signatures, with various key changes indicated by sharps and flats. Chords labeled include Ami⁷, D¹, G, E¹, A⁷, G#¹, G+II, E⁷(b⁹), B⁷, Bmi⁷, E⁷, Ami⁷, D¹, A⁷, Ami⁷, D¹, Ami⁷, D¹, D⁷(b⁹), C, B⁷, B⁷, Ami⁷, D¹, G, E¹, G, and B⁷.

LEE KONITZ - PRESTIGE #7004

150.

I BELIEVE IN YOUFRANK LOESSER

Handwritten musical score for "I Believe In You" by Frank Loesser. The score consists of eight staves of music for voice and piano. The vocal line is on the top staff, and the piano accompaniment is on the bottom seven staves. The music is in common time. Various chords are labeled above the piano staves, including G<sup>#</sup>min7, A7(b5), F#min(Δ7), F#min7, F#min6, G#min7, C#7, F#min, F#min(Δ7), F#min7, F#min6, G#7, A7(b5), G#7, C#7(b9), F#min7, B<sup>7</sup>, F#min7, B<sup>7</sup>, E7maj, A<sup>7</sup>, G#min7, C#7, F#min, F#min(Δ7), F#min7, F#min6, G#min7, A7(b5), G#min7, C#7, F#min, F#min(Δ7), F#min7, F#min6.

151.

( I BELIEVE IN YOU Pg.2 )

G#<sup>7</sup>

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

G#<sup>7</sup>

C<sup>7</sup>

F Maj<sup>7</sup>

G mi<sup>7</sup>

F Maj<sup>7</sup>

G mi<sup>7</sup>

F Maj<sup>7</sup>

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

G Maj<sup>7</sup>

Ami<sup>7</sup>

G Maj<sup>7</sup>

B<sup>7</sup>

D.S. ad lib

( CODA )

B<sup>7</sup>

C#<sup>7(b9)</sup>

F# mi<sup>7</sup>

E

RASHAD ROLAND KIRK - "DOMINO"

152.

# I COVER THE WATERFRONT

HEYMAN / GREEN

Musical score for "I Cover the Waterfront" by Heyman / Green. The score consists of two staves of handwritten musical notation on five-line staff paper.

**Staff 1 (Top Staff):**

- Measure 1: G<sup>7</sup>, Am<sup>7</sup>, G<sup>#0</sup>, Gm<sup>7</sup>.
- Measure 2: C<sup>7</sup>, E<sup>7</sup>, F<sup>Maj7</sup>, B<sup>b7</sup>.
- Measure 3: E<sup>b7</sup>, D<sup>7</sup>, C<sup>#7</sup>, C<sup>7</sup>.

**Staff 2 (Bottom Staff):**

- Measure 1: F<sup>Maj7</sup>, F<sup>#0</sup>.
- Measure 2: 2. F<sup>Maj7</sup>, B<sup>b7</sup>, Am<sup>7</sup>, F<sup>#0</sup>.
- Measure 3: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Maj7</sup>.
- Measure 4: Am<sup>7</sup>, D<sup>7</sup>, G<sup>Maj7</sup>, G<sup>#0</sup>.
- Measure 5: A<sup>m7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>.
- Measure 6: G<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Maj7</sup>, B<sup>b7</sup>.
- Measure 7: Am<sup>7</sup>, G<sup>#0</sup>, Gm<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>, C<sup>#7</sup>, C<sup>7</sup>, F<sup>Maj7</sup>, (F<sup>#0</sup>).

(NO OF SWING) 1 IDOL Gossip 153.  
GERRY MULLIGAN

The musical score is handwritten on eight staves. It features various instruments, likely a band arrangement. The music includes chords such as Bmii/F#7, G7, F#7, GMaj7/G#7, Ami7/D7, and F#7(b9). The score is annotated with circled numbers 1, 2, and 3, and a circled '2' at the end.

(SOLOS: Bmii<sup>7</sup> G<sup>7</sup> Bmii<sup>7</sup> F#7 Bmii<sup>7</sup>

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

GMaj7/G#7 Ami7/D7 GMaj7/G#7 Ami7/D7 GMaj7 F#7(b9)

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

154.

~~GALLAD~~ IF I LOVED YOU

Rogers HAMMERSHEIM

Handwritten musical score for "If I Loved You" featuring six staves of music. The score includes various chords and specific notes, with some markings like 'Dmin/G' and 'G/B'. The score is written in G major, with some sections in C major and A minor. The lyrics "IF I LOVED YOU" are written across the top of the score.

Chords and notes visible in the score include:

- Staff 1: G, C#ø, F#(ø), G
- Staff 2: Dmin/G, G, C Maj⁷, C Maj⁷/B, A⁷, D⁷
- Staff 3: 1. G Maj⁷, F Maj⁷, Bb Maj⁷, Eb Maj⁷, G Maj⁷, 2. G, B⁷
- Staff 4: Emi (B⁷), Ami⁷, D⁹⁰⁹/G, G#⁹⁰⁹
- Staff 5: G/B, C Maj⁷, F¹, E⁹ sus, Ami⁷, D⁷
- Staff 6: G, C#ø, F#(ø), G, D⁹⁰⁹/G, G
- Staff 7: C Maj⁷, C Maj⁷/B, A⁷, D⁷, Bø, E⁹
- Staff 8: Ami⁷, B⁹⁰⁹, F¹/C, D⁷, Bø, E⁹, A⁷, D⁷

RAHMAN AND KIRK - "BRIGHT MOMENTS"

# If I Should Lose You

A handwritten musical score for a single melodic instrument, likely a guitar or piano. The score consists of ten staves of music, each with a key signature of one sharp (F#). The music is in common time. Chords are labeled above the staves, and various performance techniques like hammer-ons, pull-offs, and grace notes are indicated by hand-drawn markings. The chords include E minor 7, F#7, B7, E minor 7, Eb7, D minor 7, G7, C major 7, C major 7, E minor 7, A minor 7, D7, G major 7, F#7, B7, E minor 7, F#7, B7, E minor 7, Eb7, D minor 7, G7, C major 7, D minor 7, G7, C major 7, E minor 7, A minor 7, A minor 7/G, F#7, B7(b9), E minor 7, B7, E minor 7, A minor 7, D7, G, and (F#7, B7).

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

156.

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

Handwritten musical score for a solo instrument (likely trumpet or flute) featuring eight staves of music. The score includes various chords and specific notes, with some markings in parentheses. The chords labeled are:

- E<sup>7</sup>
- Emin<sup>7</sup>
- A<sup>7</sup>
- DMaj<sup>7</sup>
- B<sup>7(b9)</sup>
- E<sup>7</sup>
- G<sup>7</sup>
- D<sup>7</sup>
- F# Maj<sup>7</sup>
- C#<sup>7</sup>
- F# Maj<sup>7</sup>
- B<sup>7</sup>
- E<sup>7</sup>
- Emin<sup>7</sup>
- A<sup>7</sup>
- DMaj<sup>7</sup>
- B<sup>7(b9)</sup>
- E<sup>7</sup>
- G<sup>7</sup>
- D<sup>7</sup>
- C#<sup>7</sup>
- C<sup>7</sup>
- B<sup>7</sup>
- Emin<sup>7</sup>
- A<sup>7</sup>
- D
- (B<sup>7</sup>)

MILES - "MILES DAVIS"

(BALLAD) IF You Could SEE ME NOW) TADD DANILOV

Handwritten musical score for piano or guitar, featuring a single melodic line with chords indicated above the notes. The score consists of six staves of music, each with a different harmonic progression. The chords are labeled with their corresponding Roman numerals and some are annotated with specific names like "C Maj7", "F7", etc. The music is in common time (indicated by a 'C'). The score is divided into sections by measure numbers and bar lines.

Chords and progressions:

- Staff 1: C Maj7, F7, C Maj7
- Staff 2: F7, E min7, Eb min7 Ab7, D min7 G7
- Staff 3: 1. E+7 A7, D min7 G7, 2. F#7 F min7 E min7 Eb7 D7 Db Maj7
- Staff 4: F# min7 B7, G# min7 C#7, F# min7 B7, G# min7 C#7
- Staff 5: C#7, A min7 D7, D min7 G7
- Staff 6: C Maj7, F7, C Maj7, F7, (G# Maj7 C# Maj7)

158.

(Mso. up) I GET A KICK OUT OF YOU COLE PORTER

8/4

Dm<sup>7</sup> G<sup>7</sup> C Bb<sup>7</sup> A<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

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

Dm<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> C Bb<sup>7</sup> A<sup>7</sup>

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

Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7(65)</sup> A<sup>7</sup>

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

Gm<sup>7</sup> G<sup>7</sup> b.p. b.p. b.p.

## (I GET A KICK... Pt.2)

Gmin<sup>7</sup>

Dmaj<sup>7</sup>

D⁷

Dmin<sup>7</sup>

Dmin<sup>7</sup>

Dmin<sup>7</sup>

Dmin<sup>7</sup>

E<sup>+</sup> A<sup>+</sup>

E<sup>+</sup> A<sup>7</sup>

G<sup>#7</sup>

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

A<sup>7</sup>

A<sup>7</sup>

A<sup>7</sup>

(EΦ A<sup>7</sup>)

"TEDDY WILSON IN TOKYO"

160.

Moderate  
SWING

# I HEAR A RHAPSODY

1. Cmaj⁷      2. Cmaj⁷ Gmi⁷      F#∅ B+⁷

Emi⁷      Dmi⁷      G⁷      B∅      E⁷

Ami⁷      A+⁷      Dmi⁷      G⁷      Cmaj⁷      F¹

Dmi⁷      Fmi⁷      G#mi⁷      G⁷      Cmaj⁷      (B∅ E⁷)

"JIM HALL LIVE"

161.

WOLF / HERRON /  
SINATRAI'M A FOOL TO WANT YOU

Handwritten musical score for a solo instrument (likely piano or guitar) featuring ten staves of music. The score includes various chords and progressions, with some changes indicated by numbers (1., 2.) and parentheses (D7). The chords listed include Dm7, Dm7, D7, Gm7, C7, Fm7, Bb7, EΦ, A+7, Gm7, C7, F Maj7, (D7), Gm7, C7, F Maj7, EΦ, A+7, Dm7, Fm7, Bb7, EΦ, A+7, Dm7, D7, Gm7, C7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, Gm7, -3-, EΦ, A+7, Dm7, Bb7, EΦ, A+7, Dm7, D7, Gm7, C7, Fm7, Bb7, (EΦ A+7).

DONALD BYRD "ROYAL FLUSH"

162.

(BALLAD)

IMAGINATIONBURKE (VAN HUSSEN)

EMaj<sup>7</sup> F° G<sup>#</sup>m7 G° G<sup>#</sup>m7 A<sup>7</sup>  
 G<sup>#</sup>φ C<sup>#</sup>7 F<sup>#</sup>m7 D<sup>7</sup> B<sup>7</sup>  
 1. G<sup>#</sup>m7 C<sup>#</sup>7 F<sup>#</sup>m7 B<sup>7</sup> 2. E Maj<sup>7</sup> Bm7 E<sup>7</sup>  
 A Maj<sup>7</sup> Bbm7 Eb<sup>7</sup> Abm7 Db<sup>7</sup> Abm7 D<sup>b</sup>7  
 F<sup>#</sup>Maj<sup>7</sup> G° C<sup>#</sup>m7 F<sup>#</sup>7 F<sup>#</sup>m7 B<sup>7</sup>  
 EMaj<sup>7</sup> F° F<sup>#</sup>m7 G° G<sup>#</sup>m7 A<sup>7</sup>  
 F<sup>#</sup>m7 D<sup>7</sup> B<sup>7</sup> G<sup>#</sup>φ C<sup>#</sup>7  
 F<sup>#</sup>m7 C<sup>7</sup> B<sup>7</sup> EMaj<sup>7</sup> (C<sup>#</sup>7) (F<sup>#</sup>m7 B<sup>7</sup>)

TEDDY EDWARDS - "THE INIMITABLE TEDDY EDWARDS"

SONNY STITT - "GENESIS"

163.

G.BASSMAN

# IM' GETTIN' SENTIMENTAL OVER YOU

4

D D A7 C#7 Ami B+7 B7 E7 A7  
D C#7 Ami B+7 B7  
E7 A7 A+7 D G D C#7 F#mi7 Bmi7  
G#7 Bmi C#7 C#7 C#7 F#mi7 F#o A7  
D C#7 Ami B+7 B7 E7 A7  
D Ami B+7 B7 E7 A7 A+7 1. D A 2. D

164.

# IN CASE YOU HAVENT HEARD

Woody Shaw

Handwritten musical score for "IN CASE YOU HAVENT HEARD" by Woody Shaw. The score consists of eight staves of music for a single instrument, likely a trumpet or similar brass instrument. The music is written in common time with various clefs (G, F, C) and key signatures. Numerous handwritten chord names and symbols are placed above the notes, indicating harmonic progression. The chords include G, F, G, EbMaj7, Eb, F, Eb, F, G, EbMaj7, A, BbMaj7(#11), AlMaj7(#11), D(b9), C#7(#9), C7(#9), Emi7, F#mi, Fmi, Gmi, F#mi, G#mi, B7, G, F, G, EbMaj7, Eb, F, Eb, G, EbMaj7(#11), Cmi, EbMaj7(#11), Abmi, Db, EbMaj7(#11), DbMaj7(#11), B7, EbMaj7(#11), Abmi, Db, B7, B7, D7, EbMaj7(#11) 8, B7, D7, EbMaj7(#11) 8, F7, EbMaj7(#11) 8.

165.

HORACE SILVERINCENTIVE

Handwritten musical score for "INCENTIVE" by Horace Silver. The score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of 4/4. The music is divided into two sections: 1. and 2.

**Section 1:**

- Staves 1-3: Melodic line with chords D13(b9), BΦ, E13(b9), GΦ, C13(b9), AΦ, BΦ, B9, B13(b9).
- Staff 4: Bass line with chords Fmii<sup>7</sup>, A13(b9), Dmii<sup>7</sup>, Dmii<sup>7</sup>/C.
- Staff 5: Chords A Maj<sup>7</sup>, Fmii<sup>7</sup>, Bmii<sup>7</sup>, E13, A6.
- Staff 6: Chords Gmii<sup>7</sup>, C<sup>9</sup>, E13(b9), G<sup>7</sup>, G#<sup>0</sup>, Ami<sup>7</sup>, D7(b9).
- Staff 7: Chords Gmii<sup>7</sup>, C<sup>9</sup>sus, E13(b9), F Maj<sup>9</sup>.

**Section 2:**

- Staves 8-10: Continuation of the melodic line and harmonic progression from Section 1.

HORACE SILVER - "SILVER &amp; VOICES"

166.

INDIANAMcDonald/HANLEY

Handwritten musical score for "Indiana" on ten staves. The score includes lyrics and chords such as D Maj7, C7, B7, E7, Bm7, E7, A7, Emi7, D Maj7, Ami7, D7, G Maj7, Gmi7, C7, D Maj7, F#mi7, B7, E7, Emi7/A, A7, D Maj7, C7, B7, E7, Bm7, E7, A7, F#7, Bm7 (Bm7/A), F#7, Bm7, F#7/C#, Bm7/D, E7, F7, G#7, D/A, B7, Emi7, A7, D, (D#7), (Emi7, A7).

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

The musical score is handwritten on eight staves. The first two staves show a treble clef, common time, and a bass line with a 'S.' marking. The third staff shows a bass line with a 'b' marking. The fourth staff shows a treble clef and a bass line with a 'b' marking. The fifth staff shows a bass line with a 'b' marking. The sixth staff shows a treble clef and a bass line with a 'b' marking. The seventh staff shows a bass line with a 'b' marking. The eighth staff shows a bass line with a 'b' marking.

Harmonic analysis is provided below the staff lines:

- Staff 1: E♭
- Staff 2: E<sup>7</sup>(#9)
- Staff 3: Ami
- Staff 4: E♭
- Staff 5: E<sup>7</sup>(#9)
- Staff 6: F<sup>7</sup>
- Staff 7: E<sup>7</sup>(#9)

Performance instructions include:

- (VAMP ON JAPANESE SCALE)
- (D.S. al fin)
- LAST CHORUS REPEAT + FADE fine

168.

*(SWING)*

# IN WALKED BUD

THELONIUS MONK

The musical score is handwritten on six staves. The top staff shows a bass line with chords D<sup>mi</sup>, A<sup>+7</sup>, and D<sup>mi</sup>. The second staff shows a bass line with chords F<sup>Maj</sup>, (D<sup>mi</sup>)<sup>7</sup>, G<sup>mi</sup>, and F<sup>#7</sup>. The third staff shows a bass line with chords F<sup>6</sup> and F<sup>6</sup>. The fourth staff shows a bass line with chords D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, F<sup>mi</sup><sup>7</sup>, B<sup>b7</sup>, and F<sup>mi</sup><sup>7</sup>, B<sup>b7</sup>. The fifth staff shows a bass line with chords D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, F<sup>mi</sup><sup>7</sup>, B<sup>b7</sup>, and F<sup>mi</sup><sup>7</sup>, B<sup>b7</sup>. The bottom staff shows a bass line with chords D<sup>mi</sup>, A<sup>+7</sup>, D<sup>mi</sup>, G<sup>7</sup>, F<sup>6</sup>, and (A<sup>7</sup>). The score is in common time.

169.

SCHERTZINGER / MERCER

# I REMEMBER You

8/4

Chords and markings visible in the score include:

- Staff 1: DMaj<sup>7</sup>, Abmin<sup>7</sup>, Db<sup>7</sup>, DMaj<sup>7</sup>
- Staff 2: Ami<sup>7</sup>, D<sup>7</sup>, Gmaj<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, 3- (B<sup>7</sup>)
- Staff 3: (F#mi<sup>7</sup>) (B<sup>7</sup>), DMaj<sup>7</sup>, 1. Emi<sup>7</sup> A<sup>7</sup>, 2. Ami<sup>7</sup> D<sup>7</sup>
- Staff 4: Gmaj<sup>7</sup>, C#mi<sup>7</sup>, F#<sup>7</sup>, Bmaj<sup>7</sup>, C#mi<sup>7</sup>, F#<sup>7</sup>
- Staff 5: Bmaj<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, 3-, Amaj<sup>7</sup>, Emi<sup>7</sup> A<sup>7</sup>
- Staff 6: DMaj<sup>7</sup>, Abmi<sup>7</sup>, Db<sup>7</sup>, DMaj<sup>7</sup>, (Ami<sup>7</sup>), (D<sup>7</sup>), F#Φ, B<sup>7</sup>, b5
- Staff 7: (Cmaj<sup>7</sup>), Emi<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, 3-, F#mi<sup>7</sup>, B<sup>7</sup>
- Staff 8: Emi<sup>7</sup>, A<sup>7</sup>, D, (B<sup>7</sup>), (Emi<sup>7</sup>)(A<sup>7</sup>)
- Staff 9: -

LFF KONITZ - "MOTION"

170.  
 CALypso) **ISLAND BIRDIE** McCoy TYNER

The musical score is handwritten on two staves. The top staff represents the piano part, with chords indicated above the notes. The bottom staff represents the bass guitar part. The music features a mix of eighth and sixteenth note patterns. Specific chords highlighted include Dm7, G7, Em7, A7, and B7. Bass lines are marked with 'b.p.' (bass player). The score is divided into measures by vertical bar lines.

171.

JOANNE BRACKEN

# IS IT REALLY TRUE?

Handwritten musical score for piano, featuring a treble clef, a bass clef, and a common time signature. The score consists of eight staves of music, with various chords and notes written in black ink. The chords labeled include E♭ Maj<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, G♯<sup>7</sup>, G min<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, A, D<sup>7</sup>, B min<sup>7</sup>/C♯, F♯<sup>7</sup>, G min<sup>7</sup>/F, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D, E min<sup>7</sup>, D, E min<sup>7</sup>, and E min<sup>7</sup>.

172.

# IT COULD HAPPEN TO YOU

BURKE/VAN HUSSEN

Handwritten musical score for "It Could Happen To You" by Burke/Van Husen. The score consists of ten staves of music, likely for a jazz ensemble, with various chords and solos indicated. The chords include C Maj<sup>7</sup>, EΦ, A<sup>7</sup>, Dm<sup>i7</sup>, D#Φ, EΦ, A<sup>7</sup>, Dm<sup>i7</sup>, Bb<sup>7</sup>, C Maj<sup>7</sup>, BΦ, E<sup>7</sup>, Am<sup>i7</sup> (Am<sup>b7</sup>), Am<sup>i7</sup> D<sup>7</sup>, Dm<sup>i7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, EΦ, A<sup>7</sup>, Dm<sup>i7</sup>, D#Φ, EΦ, A<sup>7</sup>, Dm<sup>i7</sup>, Bb<sup>7</sup>, C Maj<sup>7</sup> F<sup>7</sup>, EΦ, A<sup>7</sup>, Dm<sup>i7</sup>, G<sup>7</sup>, C Maj<sup>7</sup> (Am<sup>i7</sup>) (Dm<sup>i7</sup> G<sup>7</sup>), and a final blank staff.

"MILES DAVIS"

J.J. JOHNSON - "THE EMINENT J.J. JOHNSON"

173.

ISHAM JONES

# IT HAD TO BE YOU

Handwritten musical score for "IT HAD TO BE YOU" by ISHAM JONES, page 173. The score consists of ten staves of piano notation. The notes are labeled with musical symbols such as B+, E, F#, C, C#7, B7, C7(b5), B7, B+, E, B+, E, C#7, F#, B7, C7, B7, E, G#, C#7, E, F#7, B7, E, G#, C#7, E, B7, E, B7, E, Amin6, E, B7, B+, 2. E, Amin6, E, and E6.

174.

# I Thought About You

1. D<sup>Maj</sup>7 F#<sup>min</sup> B7 (E<sup>7sus</sup> F<sup>7sus</sup>) (E<sup>7sus</sup>) E<sup>7</sup>  
 Em7 D#<sup>7</sup> Dm7 C#<sup>min</sup>7 F#7 B<sup>min</sup>7 Bb7 Am7 D7  
 G<sup>Maj</sup>7 Gm7 C7 D<sup>Maj</sup>7 Em7 F#<sup>min</sup>7 G<sup>Maj</sup>7  
 G#Φ C#7 G#Φ C#7 F#<sup>min</sup>7 F7 Em7 A7  
 2. G<sup>Maj</sup>7 Gm7 C7 D D/C# D/B D/A G#<sup>min</sup>7 C#7  
 F#<sup>min</sup>7 F7 Em7 A7 DMaj7 (Bm7) (Bb7) (A7)

The musical score consists of two staves of handwritten music. The top staff begins with a key signature of one sharp (F#), indicating G major. It contains measures for D major 7th, F# minor 7th, B7, (E7sus, F7sus), (E7sus) E7, Em7, D#7, Dm7, C#min7, F#7, Bmin7, Bb7, Am7, and D7. The bottom staff begins with a key signature of no sharps or flats, indicating G major. It contains measures for G major 7th, Gm7, C7, D, D/C#, D/B, D/A, G#min7, C#7, F#min7, F7, Em7, A7, DMaj7, (Bm7), (Bb7), and (A7). Measures are separated by vertical bar lines, and some chords are grouped together with brackets.

175.

ROSE HARBURG  
ARLENIT'S ONLY A PAPER Moon

8  $\frac{#}{4}$

A<sup>6</sup> A<sup>#0</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> B<sub>mi</sub><sup>7</sup>, E<sup>7</sup>

A<sup>6</sup> A<sup>7</sup> D<sup>6</sup> D<sup>#0</sup>

E<sup>7</sup> 1. A<sup>6</sup> E<sup>7</sup> 2. A<sup>6</sup>

D D<sup>#0</sup> A/E B<sub>mi</sub><sup>7</sup> E<sup>7</sup> A<sup>6</sup>

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

A<sup>6</sup> A<sup>#0</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> A<sup>6</sup>

A<sup>7</sup> D<sup>6</sup> D<sup>#0</sup> E<sup>7</sup> A<sup>6</sup> (E<sup>7</sup>)

ZOOT SIMS - "BASIE &amp; ZOOT"

176.

# IT MIGHT AS WELL BE SPRING

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 key signature of one sharp (F#) and a common time signature. The music is divided into two sections: a first section starting with A Major 7, and a second section starting with D Major 7. Chords include A Major 7, B minor 7, C# minor 7, F# 7, B minor 7, E 7, A 6, E minor 7, A 7, D# 6, D 7, C# minor 7, F# 7, B minor 7, E 7, E minor 7, A 7, A Major 7, E minor 7, A 7, D Major 7, E minor 7, F# 7, B minor 7, A 7, B minor 7, B minor 7/A, G# minor 7, C# 7, F# minor 7, B 7, B minor 7, E 7.



## (IT MIGHT AS WELL BE SPRING Pg. 2)

Handwritten musical score for a single melodic line, likely for voice or piano. The score consists of ten staves of music, each with a key signature of A major (one sharp). The music is in common time. The vocal line includes lyrics and chords:

- Staff 1:** AMaj<sup>7</sup>, Bmin<sup>7</sup>, C#min<sup>7</sup>, F#<sup>7</sup>, Bmin<sup>7</sup>, E<sup>7</sup>
- Staff 2:** AMaj<sup>7</sup>, A<sup>b</sup>, Emi<sup>7</sup>, A<sup>7</sup>
- Staff 3:** D#Φ, D<sup>7</sup>, <sup>AMaj<sup>7</sup></sup>/<sub>C#</sub>, F#<sup>7</sup>
- Staff 4:** Bmin<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>/D, C#min<sup>7</sup>, F#<sup>7</sup>
- Staff 5:** B<sup>7</sup>sus4, B<sup>7</sup>, Bmin<sup>7</sup>, E<sup>7</sup>
- Staff 6:** AMaj<sup>7</sup>, <sup>AMaj<sup>7</sup></sup>/<sub>G#</sub>, F#min<sup>7</sup>, F#min<sup>7</sup>/E, D#Φ, D<sup>7</sup>
- Staff 7:** C#min<sup>7</sup>, F#min<sup>7</sup>, Bmin<sup>7</sup>, E<sup>7</sup>
- Staff 8:** AMaj<sup>7</sup>, F#min<sup>7</sup>, Bmin<sup>7</sup>, E<sup>7</sup>sus4

178.  
 (286x) I'VE FOUND A NEW BABY PALMER / WILLIAMS

The musical score consists of two staves of handwritten notation. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. Chords are indicated by Roman numerals and some are labeled with additional symbols like 'mi' or '#'. The lyrics are written above the notes.

**Top Staff:**

- Chords: B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D, F#<sup>7</sup>, D.
- Notes: B<sub>mi</sub>, (F#<sup>7</sup>), B<sub>mi</sub>.

**Bottom Staff:**

- Chords: F#<sup>7</sup>, B<sub>mi</sub>, E<sup>7</sup>, A<sup>7</sup>, F#<sup>7</sup>, B<sub>7</sub>, (F#<sup>7</sup>).
- Notes: 1. F#<sup>7</sup>, 2. D.

**Rehearsal Marks:**

- 1. F#<sup>7</sup>
- 2. D

179.  
LEGRAND/GIMBLE

# I WILL WAIT FOR YOU

Handwritten musical score for "I WILL WAIT FOR YOU" by Michel Legrand. The score consists of two staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. It includes chords such as Bmin⁷, B⁷, E⁷, A, D⁹⁰⁹, C♯⁹, and F♯⁷. The bottom staff continues the melody with chords like Bmin⁷, C♯⁹, F♯⁷, and B⁷. The score is written on five-line staff paper.

MICHEL LEGRAND - "LIVE AT JIMMY'S"

# JACKIE

HAROLD HAWES

Handwritten musical score for "JACKIE" by Harold Hawes. The score consists of three staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. It includes chords such as G⁷, C⁷, G, G, and E⁷. The middle staff continues the melody with chords like A⁹⁰⁹, D⁹, G, (E⁷), and (A⁹⁰⁹ D⁹(b⁹)). The bottom staff concludes the piece with a final chord. The score is written on five-line staff paper.

WARDELL GRAY - "CENTRAL AVENUE"

180.

SACO

PAT METHENY

(Sim. voicing throughout...)

1. Ami<sup>7</sup>      BbMaj<sup>7</sup>      Bb<sup>7</sup>

2. Ami<sup>7</sup>      F<sup>7</sup>      Emi<sup>7</sup>      A<sup>9</sup>

FMaj<sup>7</sup>      Emi<sup>7</sup>      Ami<sup>7</sup>      BbMaj<sup>7</sup>

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

**CODA**

Ami<sup>7</sup> FMaj<sup>7</sup>      BbMaj<sup>7</sup>      E<sup>7</sup>  
(LAST X ONLY!)

D.S. for Solos  
take ⚡ for end

(3)

181.

D. PEARSON

JÉANNINE

Handwritten musical score for "JÉANNINE" by D. Pearson. The score consists of six staves of music for a single instrument, likely piano. The music is in common time and includes various chords and melodic lines. Chords labeled include Fm7, Ebm7, G#7, C#Maj7, F#7(#11), Gm7, C7, FMaj7, Cm7, F7, BbMaj7, Em7, A7, DMaj7, Dm7, G7, Gm7, C7, and (D.C. al fine). The score features several grace notes and dynamic markings like 'p' and 'f'. Measure numbers 1 through 12 are indicated above the staff.

GENE AMMONS - "GOODBYE"

182.

# JE NE SAIS PAS

HAMPTON / JONES

Handwritten musical score for "JE NE SAIS PAS" by Lionel Hampton and Jones. The score is for a band and consists of eight staves of music. The music is in common time and includes various instruments. Chords are labeled above the staves, such as A7, D, Gmin7 C7, F, Bb7, Emin7 A7, C7, B7, G, G#7, D, B7(b9), Em7 A7, G, G#7, D, B7, Emin7 A7, D, Gmin7 C7, Bb7, Em7 A7, C7, B7, G, G#7, D, B7(b9), Em7 A7, D.

LIONEL HAMPTON - CLEF # MGC - 628

HORACE SILVERTHE JODY GRIND

The score is a handwritten musical arrangement for a quartet. It includes:

- Treble Clef Staff:** Shows a Gmin7 chord followed by a series of eighth-note patterns.
- Bass/Cello Staff:** Shows a C major scale-like pattern.
- Piano Staff:** Shows chords and a bass line.
- Bassoon Staff:** Shows a continuous eighth-note bass line.

Chords labeled in the score include: Gmin<sup>7</sup>, C, Gmin<sup>7</sup>, G<sup>#</sup>7(b5), F<sup>#</sup>7(b5), and Gmin.

HORACE SILVER - "THE JODY GRIND"

184.

# JITTERBUG WALTZ

FATS WALLER

Handwritten musical score for "JITTERBUG WALTZ" by Fats Waller. The score is written on ten staves of five-line staff paper. Various chords are labeled above the staves, including BbMaj7, Eb7, G#7, C#7, F#7, B7, BbMaj7, Dm7, G7, Eb7, Ab7, Db7, C7, Ebmin7, C7, F#7, C7, E7, and Dm7. The notation includes various note heads, stems, and rests, typical of jazz piano or band music.

(b<sup>b</sup>)

## ( SENSEROOG WALTZ PG. 2 )

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

p.

(4)p.

2. = F<sup>7</sup>B<sup>b</sup>E<sup>b</sup>F<sup>7</sup><sub>sus</sub>

b p

f.

( Solos ) B<sup>b</sup> Maj<sup>7</sup>

4

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

4

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

4

G<sup>7</sup>

4

C<sup>7</sup>

4

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

.

C<sup>7</sup>

.

F<sup>7</sup>

.

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

.

186.

*Melodic Swing* JORGIES D. BYAD

Dm<sup>7</sup>/G

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

Fmaj<sup>7</sup> B<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> (D<sup>7</sup>)

E<sup>7</sup> B<sup>7</sup> EMaj<sup>7</sup> A<sup>9(b5)</sup> Dmi<sup>7</sup> G<sup>7</sup>

Dmi<sup>7</sup>/G

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

Fmaj<sup>7</sup> B<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> F#<sup>7</sup> B<sup>7</sup>

Emi<sup>7</sup> Eb<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> CMaj<sup>7</sup>

# JOYCE'S SAMBA

D. FERREIRA  
M. EINHORN

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation includes various chords and solos, with specific chords labeled above the staves. The chords labeled include:

- AMaj<sup>7</sup>
- A°(Δ<sup>7</sup>)
- F#min<sup>7</sup>
- B'
- Emin<sup>7</sup>
- A7
- DMaj<sup>7</sup>
- Bmin<sup>7</sup>
- E7
- AMaj<sup>7</sup>
- Dmin<sup>7</sup>
- G7
- Cmaj<sup>7</sup>
- BΦ E+7
- AMaj<sup>7</sup>
- A°(Δ<sup>7</sup>)
- F#min<sup>7</sup>
- B'
- Emin<sup>7</sup>
- A7
- DMaj<sup>7</sup>
- Bmin<sup>7</sup>
- E7
- C#Φ7
- F#7
- B7
- E7
- C#Φ7
- F#7
- (F#min<sup>7</sup>)
- (Bmin<sup>7</sup> E7)

"CANDELABRA ADDERLY AT THE BOSSA RIO SEXTET"

188.

# JOY TO THE WORLD

HOYT AKTON

(VAMP INTRO:)

(A) (NO CHORDS)

(C)

(B)

(3) D

(1) (2.) (SOLOS)

c c# D

# JUMPIN' w/SYMPHONY SID

LESTER YOUNG

G<sup>7</sup>

C<sup>7</sup>

D<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup>

COUNT BASIEJUMP FOR ME

Handwritten musical score for 'Jump for Me' by Count Basie. The score consists of two staves of music with lyrics written above the notes. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The lyrics are: 'E . C#min7 F#min7 B7 E C#min7 F#min7 B7 E7 : A Ami E (C#min7) 1. B7 E (B2?) 2. B7 E Bmin7 E7 A . C#min7 F#? F#min7 B7 E C#min7 F#min7 B7 E (C#min7) B7 E'. The score includes various dynamics and performance instructions.

190.

(126) JUST A FEW SHORTY ROGERS

Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D Emi<sup>7</sup> F#mi<sup>7</sup> (3) B<sup>7</sup>

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

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

Bmi<sup>7</sup> E<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> F#mi<sup>7</sup> (3) B<sup>7</sup>

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

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

G (3) Gmi<sup>7</sup> C<sup>7</sup> (3) D F#mi<sup>7</sup> B<sup>7</sup>

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

191.

ELLINGTON  
STRAYHORN  
GAINES

# JUST A SITTIN' & A ROCKIN'

Handwritten musical score for "Just a Sittin' & a Rockin'" featuring ten staves of music. The score includes various chords and notes, with some specific chords labeled:

- Chords labeled include: D, D7, G / D D+7, G, D, G / D D+7, G, D, G, G#7, D, Bm7, Gm6 Em7 D6 D7, G, D, G / D D+7, G, D, G / D D+7, G, D, G, G#7, D, Bm7, Gm6 Em7 D6 C#7, F#m7 F#m7 (D7), F#m7 F#m7 b7, F#m7 3, F#m7 Bm7 C#7, G#m7 C#9, Em7 A9, D, D7, G / D D+7, G, D, G / D D+7, G, D, G, G#7, D, Bm7 Em7 A7(b9) D, (Am6/F# B7) (Bb7 A7)

192.

# JUST IN TIME

IRVING BERLIN

The musical score for "Just in Time" includes the following chord progressions:

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

JESSE GREER

# JUST YOU JUST MÉ

Handwritten musical score for a solo instrument, likely piano, featuring ten staves of music. The score includes various chords and specific notes, with some markings like '3' and circled '3'. The chords listed include C6, EΦ/Bb, A7, Dmi7, G7, C7, F6, Fmi7, Ami/G, G7, C6, EΦ/Bb, A7, Dmi7, G7, C7, F6, Fmi7, Ami/G, G7, C6, A7, Dmi7, G7, C7, F6, Fmi7, Ami/G, G7, C6.

194.

BILLY JOEL

# JUST THE WAY YOU ARE

Handwritten musical score for "Just the Way You Are" by Billy Joel. The score is written on six staves of music, with handwritten chord names and fingerings.

- Staff 1:** Chords: B, Emi<sup>b</sup>, B, B, E/B, B. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Key signature: B Maj.
- Staff 2:** Chords: G#mi<sup>7</sup>, Emi<sup>b</sup>, E Maj<sup>7</sup>, G#mi<sup>7</sup>, B<sup>7</sup>. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 3:** Chords: E Maj<sup>7</sup>, Emi<sup>b</sup>, D#mi<sup>7</sup>, F#mi<sup>7</sup>, B<sup>7</sup>. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 4:** Chords: E Maj<sup>7</sup>, Emi<sup>b</sup>, D#mi<sup>7</sup>, G#mi<sup>7</sup>. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 5:** Chords: 1. G#mi<sup>7</sup>/C<sup>#</sup>, C<sup>#</sup>9, E/F#<sup>#</sup>. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 6:** Chords: 2. C#mi<sup>7</sup>, E/F#<sup>#</sup>, B, Emi<sup>b</sup>/B, B, E/B, B. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 7:** Chords: B, Emi<sup>b</sup>/B, B, E/B, B. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 8:** Chords: E Maj<sup>7</sup>, F#<sup>7</sup>. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 9:** Chords: D#mi<sup>7</sup>, G#<sup>7</sup>. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 10:** Chords: C#mi<sup>7</sup>, F#<sup>7</sup>. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

( JUST THE WAY YOU ARE / Pt. 2 )

B  
A  
G  
A

F#<sub>min</sub>  
A  
B  
A<sup>7</sup>

E/F#

( CODA LAST X ONLY ! )

G  
A  
B<sup>7</sup>

E<sub>min</sub>  
F#<sup>7</sup>  
B<sub>Maj</sub><sup>7</sup>

# KARY'S TRANCE

LEE KONITZ

The musical score for "KARY'S TRANCE" by Lee Konitz is handwritten on eight staves. The first staff starts with a 4/4 time signature, F#min<sup>6</sup>, and includes chords G#Φ, C#7(b9), and Bmin<sup>6</sup>. The second staff begins with a 3/4 time signature, F#min<sup>7</sup>, and ends with a 2/4 time signature. The third staff starts with a 3/4 time signature, G#Φ, and ends with a 2/4 time signature. The fourth staff starts with a 2/4 time signature, F#min<sup>6</sup>, and includes chords E7 and E7(b9). The fifth staff starts with a 2/4 time signature, A Maj<sup>7</sup>, and includes chords Bb Maj<sup>7</sup> and A Maj<sup>7</sup>. The sixth staff starts with a 2/4 time signature, G#7, and ends with a 3/4 time signature. The seventh staff starts with a 3/4 time signature, F#min<sup>6</sup>, and includes chords Bmin<sup>6</sup> and F#min<sup>6</sup>. The eighth staff starts with a 3/4 time signature, C#7, and ends with a 2/4 time signature.

# KATRINA BALLERINA

Handwritten musical score for "KATRINA BALLERINA" by Woody Shaw, page 197. The score consists of ten staves of handwritten musical notation with various chords labeled above the notes. The chords include E minor, D7, C major, F# major (#11), Eb major (#11), Eb minor, F# minor, B7, G7(b5), FMaj7, G#7(b5), FMaj7, G#7(b5), F# Maj7, G#7(b5), B minor, A minor, G minor, F# minor, B7(#9), E minor, D7, C major, F#7(b5), Eb major (#11), F#7, B7(#9), E minor, G7(b5), and G#7(b5). The score concludes with an interlude section labeled "INTERLUDE: G7(b5)" and "BEFORE & AFTER SOLOS".

198.

# KENTUCKY OYSTERS

DAVID BAKER

# THE KICKER

JOE HENDERSON

199.

THAD JONES

# KIDS ARE PRETTY PEOPLE

The musical score for "KIDS ARE PRETTY PEOPLE" by Thad Jones is a handwritten composition on ten staves of five-line staff paper. The notation is in a cursive style with various musical markings. The chords and progressions include:

- Staff 1: Bmin7, F#7, Bmin, Am7, D7, G7, F#7, Bmin, E7
- Staff 2: Dmaj7/A, F#7, Bmin, Bmin/A, G#Φ, C#7, F#7
- Staff 3: Bmin, F#7, Bmin, Am7, D7, G7, F#7, Bmin, E7
- Staff 4: Dmaj7, F#7, Bmin, G#Φ, D/A, A7, D, F#7
- Staff 5: Bmin, Gmaj7, Emin7, Cmaj7, Am7, D7, Gmaj7, C7
- Staff 6: D/A, C/A, D/A, F#7(Φ5)
- Staff 7: Bmin, F#7, Bmin, Am7, D7, G7, (F#7), Bmin, (E13)
- Staff 8: A7, D7, G7, C7, C#Φ, F#7, Bmin7

200.

KILLER JOEBENNY GOLSON

The musical score is handwritten on six staves. The top two staves represent the trumpet part, the middle two staves represent the piano part, and the bottom two staves represent the bass part. The piano part includes harmonic notation with Roman numerals and accidentals. The score is in 4/4 time.

**Piano Harmonic Notation:**

- Staff 1 (Piano 1): A<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>
- Staff 2 (Piano 2): C<sup>#</sup>F, F<sup>#7</sup>(<sup>#9</sup>/<sub>5</sub>), C<sup>maj7</sup>, C<sup>#m7</sup>, F<sup>7(b9)</sup>
- Staff 3 (Piano 3): F<sup>#13</sup>, C<sup>m7</sup>/F, F<sup>7(b9)</sup>, C<sup>#m7</sup>, F<sup>#7(b9)</sup>

201.

RHASAN ROLAND KIRK

# LADY'S BLUES

The musical score for "Lady's Blues" is a handwritten composition on ten staves. The first staff begins with a 3/4 time signature, featuring chords like D Maj7, A min7, and G Maj7. The second staff starts with F# min7 and B7. The third staff contains a 2. measure section with D and G min7, followed by a D/G#C#7(b9) chord. The fourth staff includes F#7 and G7. The fifth staff shows F#7 and B7. The sixth staff features E7, F7, and E7. The seventh staff includes A7, Bb7, E min7, A7, and D Maj7. The eighth staff contains A min7, D, G min7, and C7. The ninth staff includes F# min7, B7, E min7, A7, F# min7, B7, and E min7. The tenth staff concludes with A7. The score uses various time signatures and includes some rests and grace notes.

~~RHASAN ROLAND KIRK "LEFT & RIGHT"~~

202.

## LAKES

PAT METHENY

Handwritten musical score for guitar by Pat Metheny, titled "LAKES". The score consists of two staves of music with various chords and solos indicated.

**Staff 1:**

- Chords: B, F#/*B*, E/*B*, F#/*B*.
- Notes: B, F#/*A*#, G#*mi*, G#*mi*/*F*#, C#/*F*, E/*F*#/*B*, D#<sup>7</sup>.
- Notes: G#*mi*, C#*mi*, E/*F*#/*E*, B/*D*#, C#*mi*<sup>9</sup>, E/*F*#/*G*, G/*F*#.
- Notes: F#<sup>7</sup>, G<sup>o</sup>, G#*mi*, B/*A*#, F#/*A*#, A/*B*, E, F7.
- Notes: B<sup>b</sup>*mi*, A<sup>9</sup>, G#*mi*, B<sup>7</sup>, E, D#*mi*, D*Maj*<sup>7</sup>.
- Notes: C#*mi*, D#*mi*, D#/*E*, C#/*E*#, C/*D*, B/*G*.
- Notes: A/*G*, G/*A*, F#/*A*#, A/*B*, B/*C*, C#*mi*, D, D#*mi*, E, E/*F*#, B.
- Notes: B, F#/*B*, E/*B*, F#/*B*.

**Solo:**

- Chords: B*Maj*<sup>7</sup>, A<sup>7</sup>*sus*, D*Maj*<sup>7</sup>, F<sup>7</sup>*sus*, B<sup>b</sup>*Maj*<sup>7</sup>, A<sup>b</sup><sup>7</sup>*sus*, D<sup>b</sup>*Maj*<sup>7</sup>, B<sup>7</sup>*sus*.
- Chords: E*Maj*<sup>7</sup>, D<sup>7</sup>*sus*, G*Maj*<sup>7</sup>, B<sup>b</sup><sup>7</sup>*sus*, E<sup>b</sup>*Maj*<sup>7</sup>, E<sup>7</sup>*sus*, A*Maj*<sup>7</sup>, F#<sup>7</sup>*sus*.

PAT METHENY - "WATERCOLORS"

203.

DAVID RAKSIN

## LAURA

Handwritten musical score for "Laura" by David Raksin, featuring six staves of music with various chords and time signatures.

**Chords and Progressions:**

- Staff 1: (C#7(b9)), F#mi<sup>7</sup>, F#mi<sup>7</sup>/B, B<sup>7</sup>(b9#5), E Maj<sup>7</sup> (A<sup>7</sup>), E Maj<sup>7</sup>, Emi<sup>7</sup>/A, A<sup>7</sup>(#5), D Maj<sup>7</sup>.
- Staff 2: Dmi<sup>7</sup>, G<sup>7</sup>(b9), CMG<sup>7</sup>, (Emi<sup>7</sup>) Ami<sup>7</sup>, F#7(b5), B<sup>7</sup>(b9), B9, E Maj<sup>7</sup>, G#Ø, C#7(b9).
- Staff 3: F#mi<sup>7</sup>, F#mi<sup>7</sup>/B, B<sup>7</sup>(b9), E Maj<sup>7</sup> (F#mi<sup>7</sup>), (G<sup>o</sup>), (G#mi<sup>7</sup>).
- Staff 4: Emi<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>(#5), D Maj<sup>7</sup> (G<sup>7</sup>), D Maj<sup>7</sup>.
- Staff 5: Dmi<sup>7</sup>, Dmi<sup>7</sup>(A<sup>7</sup>), BØ, E<sup>7</sup>(b5), AMaj<sup>7</sup>, Bmi<sup>7</sup>, C#mi<sup>7</sup>, F#mi<sup>7</sup>.
- Staff 6: B<sup>7</sup>(b9#5), E<sup>9sus</sup>, E<sup>9</sup>, 1. D#Ø, G#Ø, Dmi<sup>7</sup>, G<sup>7</sup>.
- Final staff: 2. [LAST x ONLY] D#Ø, Dmi<sup>7</sup>, C#mi<sup>7</sup>, C<sup>7sus</sup>, Bmi<sup>7</sup>, B<sup>b7</sup>Maj<sup>7</sup>, A Maj<sup>7</sup>(#11).

204.

# THE LAST PAGE

WOODS / BECK

(RUBATO) F#min7/B C Maj7(#11) F#min7/B D#7/B G#7/B  
 C#min C#min(A7) C#min B A#Φ 1. D#7(#9) 2. D#7(#9)  
 DD SWING C#min F#7 C#min F#7  
 Bmin E7 Ami7 D7 G Maj7  
 RUBATO: F#min7 C#min(B7) C#min7/B A#Φ 3. D#7(#9)  
 F#min7/B D#Φ/B G#7/B  
 C#min C#min(A7) C#min B B7sus  
 Gmi7 G#7 Cmi7 C#7 F#min7 F#7 Bb7 B9 1. B7sus  
 D#7sus 2. 1. 1. 1. 1. 1.  
 D#7sus 1. 1. 1. 1. 1. 1.  
 E7sus 1. 1. 1. 1. 1. 1.

## (THE LAST PAGE / Pg. 2)

4 C#<sub>min</sub> F#<sub>min</sub> C#<sub>min</sub> F#<sub>min</sub>

5 B<sup>7</sup><sub>sus</sub> F# B<sup>7</sup><sub>sus</sub>

(OPEN SOLOS) FAST SWING F#<sub>min</sub> 8 Am<sup>7</sup> 4 F#<sub>min</sub><sup>7</sup> 4

4 (ROCK: C#<sub>min</sub><sup>7</sup>) F#<sub>min</sub><sup>7</sup> C#<sub>min</sub><sup>7</sup> F#<sub>min</sub><sup>7</sup>

5 A<sup>7</sup><sub>sus</sub>

A<sup>7</sup><sub>sus</sub>

4 C#<sub>min</sub> C#<sub>min</sub>(A<sup>7</sup>) C#<sub>min</sub><sup>7</sup> A#ø D#ø D#ø(ø)

# G#ø G#ø C#ø C#ø F#ø (G) F#ø Bø Bø E Maj<sup>7</sup>

206.

WAYNE SHORTERLIMBO

Handwritten musical score for "LIMBO" by Wayne Shorter. The score consists of four staves of music with various chords and time signatures. Chords include Cmin7, Eb7sus, A7(b5), FMaj7(#11), G7sus, GMaj7(#+11), F#Maj7, E7(b5), Emi7, EbMaj7, Eb7sus, G7+, B7+, C#7, Cmin7, B7(b5), Bbmin7, F#7, Cmin7, and F7(b5). Time signatures vary between 2/4, 3/4, and 4/4.

GIL EVANSLA NEVADA BLUES

Handwritten musical score for "LA NEVADA BLUES" by Gil Evans. The score consists of five staves of music. Chords include Emi9, EMaj7, E7, and EMaj7. The score includes a CODA section at the end.

## LETILA

The handwritten musical score for "LETILA" by Wes Montgomery is composed of ten staves of music for guitar. The score includes various chords such as E<sup>mi</sup>⁷, A⁷, F♯⁹, B⁷(b⁹), C⁷, F Maj⁷, B♭ Maj⁷, A<sup>mi</sup>⁷, A⁷(#⁹), D⁷(b⁹), G Maj⁷, A<sup>mi</sup>⁷, D⁷, G Maj⁷, B<sup>mi</sup>⁷, E⁷, A Maj⁷, F Maj⁷, B♭⁷, E<sup>mi</sup>⁷, A⁷, F♯⁹, B⁷(b⁹), E<sup>mi</sup>⁷, A⁷, D Maj⁷, G<sup>mi</sup>⁷, G<sup>mi</sup>⁷, C⁷, F Maj⁷, B♭ Maj⁷, E<sup>mi</sup>⁷, A⁷(#⁹), D Maj⁷, and G<sup>mi</sup>⁷. Fingerings are indicated by circled '3's placed over specific notes or groups of notes. The score is written on ten staves, with each staff representing a measure of music.

208.

(=208) LENNIE'S PENNIES LENNIE TRISTANO

Ami<sup>6</sup>

B<sup>7</sup>

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

E<sup>7</sup>

Dmi<sup>6</sup>

E<sup>7</sup>

Ami<sup>6</sup>

B<sup>7</sup>

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

A<sup>7</sup>

Dmi<sup>6</sup>

E<sup>7</sup>

Ami<sup>6</sup>

B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

Dmi<sup>6</sup>

B<sup>9</sup>

Ami<sup>6</sup>

F<sup>#7</sup>

B<sup>9</sup>

E<sup>7</sup>

Ami<sup>6</sup>

B<sup>9</sup>

(F<sup>1</sup>)

LESTER LEAPS IN

A handwritten musical score for a single melodic line, likely for piano or voice. The score consists of six staves of music, each with a different key signature and letter label below it: G, E, D, A, B, and G. The first staff starts in G major (one sharp) and ends with a G. The second staff starts in E major (no sharps or flats) and ends with an E. The third staff starts in D major (two sharps) and ends with a D. The fourth staff starts in A major (one sharp) and ends with an A. The fifth staff starts in B major (two sharps) and ends with a B. The sixth staff starts in G major (one sharp) and ends with a G. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like a crescendo arrow. The title 'LESTER LEAPS IN' is written across the top of the score, and the name 'LESTER YOUNG' is written in the upper right corner.

210.

(MOD. SWING)

LETS COOL ONE

THELONIUS MONK

1. C Maj<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Dmii<sup>7</sup> Emi<sup>7</sup> A<sup>7(b9)</sup>

Dmii<sup>7</sup> G<sup>7</sup> C A<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup>

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

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

A mii<sup>7</sup> D<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup>

C Maj<sup>7</sup> Dmii<sup>7</sup> G<sup>7</sup> C Maj<sup>7</sup> Dmii<sup>7</sup> Emi<sup>7</sup> A<sup>7(b9)</sup>

Dmii<sup>7</sup> G<sup>7</sup> - 3 - Dmii<sup>7</sup> G<sup>7</sup> - 3 -

(LATIN) LIBERATED BROTHER

(EVENING) Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> 2

**A.** Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> C#<sup>7</sup>(#9)

**B.** Gmi<sup>7</sup> C<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> F#<sup>7</sup> B<sup>7</sup>sus  
Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> F#<sup>7</sup> 1. A<sup>7</sup>(#9) 2. A<sup>7</sup>(#9)

**C.** Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> C#<sup>7</sup>(#9)

Gmi<sup>7</sup> C<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> F#<sup>7</sup> B<sup>7</sup>(#9)  
Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> F#<sup>7</sup> B<sup>7</sup>(#9) D.S.

Solos on (A)(B) [ ]

CODA LAST X

ONLY

212.

LIESPAT METHENY

8/4 F# F#/F(1) B/D\*

C# D# G# Maj' B7sus A7sus D Maj'

C7 F#7 Bm7 BbMaj' EbMaj'

E7 b7 E7m7 F# Maj' (Lydian)

G#7sus 1. 2. F# Maj' (Lydian)

~~LATIN~~  
~~ROCK~~ LIGHT AS A FEATHER STANLEY CLARKE

The musical score consists of ten staves of handwritten 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 include:  
 - Staff 1: A/E, F°/E, A/E, F°, A/E, F°/E, A/E  
 - Staff 2: A, A/E, G#min⁷, C#7(♯9)(b13)  
 - Staff 3: (C#7) #2, E⁷(♯9), 1. A/E, 2. C#7(♯9)(b13), F#min⁷, #2  
 - Staff 4: B⁷, F13, Emi⁷, A⁷  
 - Staff 5: Emi⁷, A⁷, F¹  
 - Staff 6: D⁷, (SOLO CHANGES), F¹  
 - Staff 7: D⁹, F¹  
 - Staff 8: D⁹, F¹  
 - Staff 9: F#min⁷, #2, F¹  
 - Staff 10: Emi⁷, A⁷, Emi⁷, A⁷, Emi⁷, A⁷

Below the tenth staff, the instruction "(REPEAT LAST 22 BARS FOR SOLO)" is written.

( REPEAT LAST 22 BARS FOR SOLO )

214.

(LATIN) LIKE SONNY JOHN COLTRANE

The handwritten musical score for "Like Sonny" by John Coltrane is composed of eight staves of music. The music is in common time and uses five-line staff paper. Various chords are labeled throughout the score:

- Chord labels include: C#min<sup>7</sup>, Emin<sup>7</sup>, Gmin<sup>7</sup>, A7, D Maj<sup>7</sup>, G#min<sup>7</sup>, Cmin<sup>7</sup>, B<sup>7</sup>(b<sup>9</sup>/b<sup>5</sup>), A#dim<sup>7</sup>, G7, and C#min<sup>7</sup>.
- Other labels include: "f", "G", and "A#dim7".
- Measure numbers are indicated by dashed arrows: "1" between the first two measures of the first staff, and "2" between the third and fourth measures of the second staff.

The score consists of eight staves of music, each representing a measure. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note and quarter-note notes. The chords are indicated by Roman numerals and min<sup>7</sup> suffixes, with some variations like B<sup>7</sup>(b<sup>9</sup>/b<sup>5</sup>) and A#dim<sup>7</sup>. The overall style is jazz-influenced, with complex harmonic progressions and rhythmic patterns.

FRANK FOSTER

# A LITTLE CHICAGO FIRE

8 (G) G<sup>b9</sup> E<sup>7(#+5)</sup> Ami<sup>9</sup> D<sup>13(b9)</sup> GMaj<sup>7</sup> B<sup>b9</sup>  
 Elmaj<sup>7</sup> D<sup>13(b9)</sup> G<sup>9</sup> C<sup>#13</sup> C<sup>b9</sup> Cmi<sup>7/F</sup>

Bmi<sup>7</sup> Ami<sup>7</sup> 1. D<sup>7(#+5)</sup> 2. D<sup>9</sup> G<sup>b9</sup>  
 F#mi<sup>7</sup> Cmi<sup>7</sup> F<sup>13</sup> E<sup>13</sup> F<sup>13</sup> E<sup>13</sup> E<sup>7(#+5)</sup>  
 Emi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>13</sup> D<sup>13</sup> Eb<sup>13</sup> D<sup>13</sup> D<sup>13(b9)</sup>  
 G<sup>b9</sup> Ami<sup>9</sup> D<sup>13(b9)</sup> GMaj<sup>7</sup> B<sup>b9</sup> EbMaj<sup>9</sup> D<sup>7(#+5)</sup>  
 G#mi<sup>7</sup> C<sup>#9</sup> C<sup>b9</sup> Cmi<sup>7/F</sup> Bmi<sup>7</sup> E<sup>7(#+5)</sup> Ami<sup>7</sup> D<sup>9</sup> G<sup>b9</sup>

216.

# LITTLE SUNFLOWER

FREDDIE HUBBARD

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

C Maj<sup>7</sup>

B Maj<sup>7</sup>

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

# LOCOMOTION

JOHN COLTRANE

The musical score for "Locomotion" is handwritten on eight staves. The first two staves show a melodic line with chords G<sup>7</sup> and C<sup>7</sup>. The third staff shows a rhythmic pattern with Amin<sup>7</sup>, D<sup>7</sup>, and G<sup>7</sup>. The fourth staff shows a rhythmic pattern with Cmin<sup>7</sup>, F<sup>7</sup>, Bmin<sup>7</sup>, E<sup>7</sup>, B<sup>7</sup>min<sup>7</sup>, E<sup>b7</sup>, Amin<sup>7</sup>, and D<sup>7</sup>. The fifth staff shows a melodic line with G<sup>7</sup> and C<sup>7</sup>. The sixth staff shows a rhythmic pattern with G<sup>7</sup>. The seventh staff is labeled "SOLOS: G<sup>7</sup>" and shows a melodic line. The eighth staff is labeled "OUT: G<sup>7</sup>(b5)" and shows a melodic line with chords F<sup>7</sup>(b5), E<sup>b7</sup>(b5), and D<sup>b7</sup>(b5). The ninth staff shows a melodic line with chords B<sup>7</sup>(b5), A<sup>7</sup>(b5), and Ab<sup>7</sup>/D.

218.

PAT METHENYLONE JACK

Handwritten musical score for "LONE JACK" by Pat Metheny, featuring six staves of music with various chords and markings.

**Staff 1:** Gmin<sup>7</sup>, EbMaj<sup>7</sup>, Gmin<sup>7</sup>, EbMaj<sup>7</sup>

**Staff 2:** D<sup>7</sup>(b9), F Gmin, BbMaj<sup>7</sup>

**Staff 3:** Cmin<sup>7</sup>, G#Maj<sup>7</sup>, Gmin<sup>7</sup>

**Staff 4:** F<sup>7</sup>, EbMaj<sup>7</sup>

**Staff 5:** D<sup>7</sup>, Gmin<sup>7</sup>, (D.S. al)

**Staff 6:** (Coda) C<sup>9</sup>sus, D<sup>9</sup>sus, F<sup>9</sup>sus, E<sup>9</sup>sus, C<sup>#9</sup>sus, E<sup>b9</sup>sus, F<sup>#9</sup>sus, A<sup>b9</sup>sus, B<sup>9</sup>sus, C<sup>#9</sup>sus, E<sup>9</sup>sus, F<sup>#9</sup>sus, G<sup>9</sup>sus

## (LONE JACK - Pg. 2-Solos)

Gmin<sup>7</sup>      EbMaj<sup>7</sup>      Gmin<sup>7</sup>      EbMaj<sup>7</sup>  
 / / / / . . / / / / . . / / / / . . / / / / . .

Gmin<sup>7</sup>      EbMaj<sup>7</sup>      D<sup>7</sup>      F Gmin<sup>7</sup>  
 / / / / . . / / / / . . / / / / . . / / / / . .

Gmin<sup>7</sup>      EbMaj<sup>7</sup>      Gmin<sup>7</sup>      EbMaj<sup>7</sup>  
 / / / / . . / / / / . . / / / / . . / / / / . .

Gmin<sup>7</sup>      EbMaj<sup>7</sup>      D<sup>7</sup>      Gmin<sup>7</sup>  
 / / / / . . / / / / . . / / / / . . / / / / . .

Cmin<sup>7</sup>      D<sup>7(b9)</sup>      EbMaj<sup>7</sup>      EΦ  
 / / / / . . / / / / . . / / / / . . / / / / . .

A<sup>9</sup>sus      B<sup>b9</sup>sus      C<sup>9</sup>sus      D<sup>7(b9)</sup>  
 / / / / . . / / / / . . / / / / . . / / / / . .

Gmin<sup>7</sup>      EbMaj<sup>7</sup>      Gmin<sup>7</sup>      EbMaj<sup>7</sup>  
 / / / / . . / / / / . . / / / / . . / / / / . .

Gmin<sup>7</sup>      EbMaj<sup>7</sup>      D<sup>7(b9)</sup>      Gmin<sup>7</sup>  
 / / / / . . / / / / . . / / / / . . / / / / . .

"for MEDIUM GROUP"

220.

BALLAD) LONELY DREAMS TERRY GIBBS

Handwritten musical score for "Lonely Dreams" by Terry Gibbs. The score consists of ten staves of music, primarily for piano, with some vocal parts indicated by letter names (G, A, B). The music is in common time and includes various chords and progressions. Several chords are labeled with specific voicings and inversions:

- Staff 1: E<sup>7</sup>(b5), B<sup>b</sup>mi<sup>7</sup>, Eb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G#<sup>7</sup>(b5)
- Staff 2: F#mi<sup>7</sup>, B<sup>7</sup>, C#<sup>7</sup>(b9), F#mi<sup>7</sup>, F<sup>0</sup>, F#mi<sup>7</sup>, C#<sup>7</sup>(b9), Ami<sup>7</sup>, D<sup>7</sup>
- Staff 3: G, G#<sup>0</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G, F#mi<sup>7</sup>, F<sup>7</sup>(b5)
- Staff 4: E<sup>7</sup>(b5), B<sup>b</sup>mi<sup>7</sup>, Eb<sup>7</sup>, E<sup>7</sup>(b5), B<sup>b</sup>mi<sup>7</sup>, Eb<sup>7</sup>
- Staff 5: Ami<sup>7</sup>, D<sup>7</sup>, G#<sup>7</sup>(b5), G

"CANNONBALL & STRINGS"  
EMARLY #MG 36063

221.  
ROGERS & HART

(SABWHIZ) LOVER

A handwritten musical score for "LOVER" by Rogers & Hart. The score consists of eight staves of music, each with a key signature and time signature. The chords are written above the notes. The first staff starts with C Maj7. The second staff starts with B7. The third staff starts with Dm7. The fourth staff starts with 2. C Maj7. The fifth staff starts with C#m7. The sixth staff starts with F#m7. The seventh staff starts with D7. The eighth staff starts with (D#Dm7). The score concludes with a repeat sign and the instruction "D.C. al. E".

Chords listed from top to bottom:

- C Maj7
- B7
- Dm7
- 2. C Maj7
- C#m7
- F#m7
- D7
- (D#Dm7)
- F#m7
- A7
- Dm7
- G7
- C#m7
- B7
- G Maj7
- E7
- Dm7
- G7
- F#m7 B7
- E Maj7
- C#m7
- E7
- A7
- Dm7
- G7
- F#m7 B7
- E Maj7
- C#m7
- E7
- A7
- Dm7
- G7
- D7
- E7
- A7
- Dm7
- G7
- D.C. al. E
- (D#Dm7)
- G7
- C Maj7
- (A7)
- (Dm7)
- (G7)

DAVE BROBECk - "GONE w/ THE WIND"

222.

# LOVE FOR SALE

COLE PORTER

Handwritten musical score for "Love for Sale" by Cole Porter, featuring vocal and piano parts with harmonic analysis.

The score consists of eight staves of music, each with a key signature and time signature. The vocal part is in soprano clef, and the piano part is in bass clef. Harmonic analysis is indicated above the vocal line, showing chords such as CMaj<sup>7</sup>, Gmin(Δ7), Cmin<sup>7</sup>, Gmin(Δ7), CMaj<sup>7</sup>, Cmin<sup>7</sup>, B<sup>7</sup>, Bb, Bbmin<sup>7</sup>, Eb<sup>7</sup>, AΦ, G#<sup>7</sup>(D<sup>7</sup>), Gmin<sup>7</sup>, CMaj<sup>7</sup>, GMaj<sup>7</sup>, CMaj<sup>7</sup>, GMaj<sup>7</sup>, C, Cmin<sup>7</sup>, B<sup>7</sup>, Bb, Bbmin<sup>7</sup>, Eb<sup>7</sup>, AΦ, G#<sup>7</sup>(D<sup>7</sup>), Gmin<sup>7</sup>, Gmin<sup>6</sup>, Cmin<sup>7</sup>, F<sup>1</sup>, Bb, Cmin<sup>7</sup>, Dmin<sup>7</sup>, C<sup>7</sup>.

223.

## (LOVE FOR SALE Pt.2)

Handwritten musical score for a piece titled "LOVE FOR SALE Pt.2". The score consists of six staves of music, each with a different melodic line and harmonic progression. The staves are arranged vertically, with some staves having multiple lines of music. The music is written in common time (indicated by a 'C' with a '4'). The harmonic progressions are labeled above the staves, and specific notes or chords are marked with arrows pointing to them. The staves are separated by horizontal lines, and there are blank lines at the bottom for continuation.

Chords and labels from the score:

- Staff 1: Cmin<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, Cmin<sup>7</sup>, Dmin<sup>7</sup>, EbMaj<sup>7</sup>
- Staff 2: Dmin<sup>7</sup>, G<sup>7</sup>, G#<sup>7</sup>, G<sup>7</sup>, Cmin<sup>6</sup>, Cmin<sup>7</sup>
- Staff 3: EΦ, A<sup>7</sup>, EΦ, A<sup>7</sup>, D#min<sup>7</sup>, G#<sup>7</sup>, DΦ, C#<sup>7</sup>
- Staff 4: CMaj<sup>7</sup>, Gmin(A<sup>7</sup>)
- Staff 5: CMaj<sup>7</sup>, GMaj<sup>7</sup>
- Staff 6: C, Cmin<sup>7</sup>, B<sup>7</sup>, B<sup>b</sup>, Bbmin<sup>7</sup>, Eb<sup>7</sup>
- Staff 7: AΦ, G#<sup>7</sup>, BΦ, Gmin<sup>7</sup>

124.

(BALLAD) LOVERMAN

J. DAVIS  
R. RAMIREZ  
J. SHERMAN

Handwritten musical score for "LOVERMAN" in 12/8 time. The score consists of six staves of music with various chords and markings.

**Chords and markings:**

- Staff 1: Bmin7, E7, Bmin7, E7, Emi7, A7
- Staff 2: Emi7, A7, D7, G7
- Staff 3: Gmin7, C7, Emi7, A7, 1-DMaj7 / C#min7 F#7, 2-DMaj7, G7
- Staff 4: F#min, F#min(87), F#min7, B7, EMaj7, F#min7, G#min7 / F#min7 B7
- Staff 5: Emi, Emi(87), Emi7, A7, DMaj7, C7, Emi6 / C# F#7
- Staff 6: Bmin7, E7, Bmin7, E7, Emi7, A7, Emi7, A7
- Staff 7: D7, G7, Gmin7, C7, Emi7, A7, DMaj7

225.

HORACE SILVER

# LOVE VIBRATIONS/S

BΦ                      Bb (lyd.)                      Ami<sup>7</sup>              D<sup>13</sup>              D<sup>7</sup>(b<sup>13</sup>)  
 Dmi<sup>7</sup>              C<sup>#7</sup>              CMaj<sup>7</sup>              F#<sup>7</sup>              F<sup>7</sup>              B<sup>7</sup>(b<sup>9</sup>)  
 Emi              Emi<sup>(#5)</sup>              Emi<sup>6</sup>              Emi<sup>7</sup> A<sup>7</sup>  
 Dmi<sup>7</sup>              Emi<sup>7</sup> A<sup>7</sup>              Dmi<sup>7</sup>              G<sup>7</sup>  
 BΦ              Bb (lyd.)              Ami<sup>7</sup>              D<sup>7</sup>              D#F<sup>7</sup>  
 Emi<sup>7</sup> A<sup>7(b9)</sup>      Dmi<sup>7</sup> G<sup>7</sup>      BbMaj<sup>7</sup> B<sup>Maj7</sup>      CMaj<sup>7</sup>

226.

HYDIAN APRIL

DAVID BAKER

Handwritten musical score for "HYDIAN APRIL" by DAVID BAKER. The score is composed of ten staves of music for a band or orchestra, featuring various instruments and complex harmonic progressions. The score includes numerous time signature changes, dynamic markings, and performance instructions. Key signatures and chords labeled include E Maj7, A7(5), E min7, F# min7, B7, G# min7, C#7, A min7, D7, G Maj7, F# min7, B7, Eb min7, Ab7, Db Maj7, F# min7, B7, E Maj7, A7(65), E min7, A7, F# min7, B7, Ab min7, Db7, E min7, (E7), (A7), and E Maj7 (E7) (A7).

LENNIE BIRDLENNIE TRISTANO

Handwritten musical score for Lennie Bird. The score consists of four staves of music. Chords indicated include E Maj<sup>7</sup>, B♭ min<sup>7</sup>, A<sup>7</sup>, D Maj<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, F min<sup>7</sup>, C<sup>7</sup>, F♯ min<sup>7</sup>, B<sup>7</sup>, E Maj<sup>7</sup>, C♯ 7(♯9), F♯ min<sup>7</sup>, and B<sup>7</sup>. The music includes various rests and dynamic markings.

(SLOW FUNK) MR. CLEANFREDDIE HUBBARD

Handwritten musical score for Mr. Clean. The score consists of three staves of music. Chords indicated include D<sup>7</sup>, A<sup>7</sup>, and B<sup>7</sup>. The music includes various rests and dynamic markings. The first staff starts with a bass clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff starts with a bass clef and a key signature of one sharp. The score ends with a double bar line and a repeat sign.

228.

# MAKE SOMEONE HAPPY

STYLE  
GREENE  
CONDON

Handwritten musical score for "MAKE SOMEONE HAPPY" in 4/4 time. The score consists of ten staves of music with various chords and notes. Chords labeled include G Maj7, G+, Gb, Dm7, G7, CMaj7, C+, Cb, Cmin7, Aφ, D7(b9), GMaj7, Gb, Bm7, E7, Am7, D7, GMaj7, G+, Gb, Dm7, G7, CMaj7, C+, Cb, Cmin7, Aφ, D7(b9), G, GMaj7, Bm7, E7, Am7, D7, Bm7, E7(b9), Am7, D7, Bm7, E7(b9), Am7, D7, Gb, (Am7, D7).

(SHEET) THE MAN I LOVE *GEORGE GERSHWIN*

Handwritten musical score for "The Man I Love" by George Gershwin. The score consists of eight staves of music, each with a different harmonic progression written above the notes. The progressions include chords such as C<sup>6</sup>, A<sup>b7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, C<sup>min7</sup>, G<sup>min</sup>, A<sup>d7</sup>, A<sup>7</sup>, F<sup>min6</sup>, G<sup>7</sup>, F<sup>7susG<sup>7</sup>, C, F, C, F<sup>7</sup>, E<sup>7</sup>, A<sup>min7</sup>, B<sup>7</sup>, G<sup>7</sup>, B<sup>0</sup>, A<sup>min</sup>, E<sup>0</sup>, F, G<sup>7</sup>, A<sup>min7</sup>, B<sup>7</sup>, G<sup>7</sup>, B<sup>0</sup>, A<sup>min</sup>, E<sup>0</sup>, F, G<sup>7</sup>, C, C<sup>7</sup>, C<sup>min7</sup>, G<sup>min</sup>, A<sup>d7</sup>, A<sup>7</sup>, F<sup>min</sup>, G<sup>7</sup>, G<sup>7susG<sup>7</sup>, C, F, C, G<sup>7</sup>, C.</sup></sup>

230.

MASQUERADE

LEON RUSSELL

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: Dm7, G7, Dm7, G7, Em7, A+7, Dm7, Bb7, Dm7(A7)
- Staff 2: Dm7, G7, Dm7, Bb7, Dm7(A7)
- Staff 3: Dm7, G7, Bb7, (A7) A+7
- Staff 4: Dm7, Dm7, C#m7/F#7, Cm7, F7
- Staff 5: BbMaj7, G7, Cm7, F7
- Staff 6: BbMaj7, Bm7, E7
- Staff 7: Amaj7, C Maj7/G, E7/G#
- Staff 8: Em7/A, A+7, (D.S. al)
- Staff 9: Coda, A+7, Dm7, (G7)

The score includes various performance markings such as "P.S. al" and "D.S." with a repeat sign. The key signature changes frequently, indicated by labels like "Dm7", "G7", "Em7", "A+7", "Dm7", "Bb7", "Dm7(A7)", "C#m7/F#7", "Cm7", "F7", "BbMaj7", "Amaj7", "E7/G#", "Em7/A", "A+7", "D.S. al", and "(D.S.)". The time signature is mostly common time (4/4).

George Benson - "BREEZIN'" LEON RUSSELL - "CARNEY"

231.

HORACE SILVER

(♩ = 134) MAY-REY

1. D      C#7      F#7      Bmi      E7      A7(b5)

2. D      E7(b5)      A7(b5)

D      (Emi7 A7)      D

ART BLAKEY - BLUE NOTE #BCP-5038

232 -

# MELLOW MOOD

Jimmy Smith

The musical score is handwritten on six staves. The first two staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has a tempo marking of 120 BPM. The second staff starts with a bass clef. The third staff begins with a treble clef and a key signature of one flat (B-flat). The fourth staff begins with a bass clef and a key signature of one flat (B-flat). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#).

Lyrics are written above the third, fourth, and fifth staves:

- Ami<sup>7</sup>
- Dmi<sup>7</sup>
- Ami<sup>7</sup>
- F<sup>1</sup>
- Ami<sup>7</sup>

# MEMORIES OF YOU

C C<sup>#o</sup> D<sup>m7</sup> D<sup>#o</sup> C A<sup>m7</sup> D<sup>7</sup>  
 C A<sup>m7</sup> E<sup>m7</sup> A<sup>9</sup> D<sup>7</sup> G<sup>9</sup> C D<sup>m7</sup> G<sup>9</sup>  
 C C<sup>#o</sup> D<sup>m7</sup> D<sup>#o</sup> C A<sup>m7</sup> D<sup>7</sup>  
 C A<sup>m7</sup> E<sup>m7</sup> A<sup>9</sup> D<sup>7</sup> G<sup>9</sup> C E<sup>7</sup>  
 A<sup>m7</sup> D<sup>m7</sup> A<sup>m7</sup> D<sup>9</sup>  
 C D<sup>9</sup> G<sup>b</sup> D<sup>#m7</sup> D<sup>m7</sup> G<sup>7</sup>  
 C C<sup>#o</sup> D<sup>m7</sup> D<sup>#o</sup> C A<sup>m7</sup> D<sup>7</sup>  
 C A<sup>m7</sup> E<sup>m7</sup> A<sup>9</sup> D<sup>7</sup> G<sup>9</sup> 1. C D<sup>m7</sup> G<sup>7</sup> 2. C

234.  
(BOSSA)

# MENINA FLOR

LUIS BONFA  
MARIA TOLEDO

The musical score consists of five staves of handwritten music. The first staff begins with a 3/4 time signature, a D minor 9th chord (Dm9), and a C note. It transitions to a G7 chord, then a B note, followed by a C note. The second staff starts with a D minor 7th chord (Dm7) and continues through E major 7th (Emaj7), C sharp minor 7th (C#min7), and F sharp minor 7th (F#min7). The third staff features a B7 chord, followed by an E note, a D minor 9th/G7 chord, and an A7 chord. The fourth staff includes a D9 chord, a D minor 9th chord (Dm9), a G7 chord, an E minor 7th chord (Em7), and an A7 chord. The fifth staff concludes with an A minor 7th chord (Am7). The final staff begins with a D minor 7th chord (Dm7), followed by a B flat 9th chord (Bb9), an E minor 7th chord (Em7), and an A minor 7th chord (Am7). The score ends with a G7 chord, a C note, and a C/E harmonic ending.

JOE ZAWINUL

(coste  
punk) MERCY, MERCY, MERCY

MUSIC SCORE FOR 'MERCY, MERCY, MERCY' BY JOE ZAWINUL

The score consists of six staves of handwritten musical notation:

- Staff 1 (Bass):** Shows a bass line with chords G7, C7, G7, C7/G, G7, C7/G, G7, C7/G, G7, C7, D7, C7, G7, C7.
- Staff 2 (Guitar):** Shows a guitar line with chords D7, Amin7, Bmin7, Emin7, D, Emin7, D, Emin7.
- Staff 3 (Piano):** Shows a piano line with chords Emin7, D, Emin7, D, Emin7.
- Staff 4 (Bass):** Shows a bass line with chords D7, Amin7, Bmin7, Emin7, D, Emin7, D, Emin7.
- Staff 5 (Guitar):** Shows a guitar line with chords D7, Amin7, Bmin7, Emin7, D, Emin7, D, Emin7.
- Staff 6 (Piano):** Shows a piano line with chords D7, Amin7, Bmin7, Emin7, D, Emin7, D, Emin7.

236.

(MIDI/MP3) MILES AHEAD

MILES DAVIS

Handwritten musical score for Miles Davis' "MILES AHEAD". The score is written on six staves of five-line staff paper. The music is in common time (indicated by a 'C'). The key signatures and chords are indicated above the staves:

- Staff 1: C Maj<sup>7</sup>, C min<sup>7</sup>, B min<sup>7</sup>
- Staff 2: Bb min<sup>6</sup>, Am<sup>7</sup>, D<sup>7</sup>
- Staff 3: G Maj<sup>7</sup>, Eb Maj<sup>7</sup>, C Maj<sup>7</sup>
- Staff 4: C# min<sup>6</sup>, F<sup>7</sup>, E<sup>7</sup>
- Staff 5: C Maj<sup>7</sup>, C# min<sup>6</sup>, F<sup>7</sup>
- Staff 6: F min<sup>6</sup> (D.C. al  $\phi$ )

Other markings include a circled  $\phi$  symbol, a circled '3', and a circled '4'. The score concludes with a 'Coda' section on the bottom staff, marked with  $\phi$  and Eb.

TOMMY FLANIGAN(MED. GR SWING) **MINOR MISHAP**

Musical score for "Minor Mishap" by Tommy Flanigan, featuring eight staves of handwritten notation on a grid system. The score includes various chords and progressions, with measure numbers 1 through 8 indicated above the staves.

JOHN COLTRANE / KENNY BURRELL - "CATS"

238.

MINOR MOODCLIFFORD BROWN

Handwritten musical score for "Minor Mood" by Clifford Brown. The score consists of six staves of music, each with a different rhythm pattern. Chords are labeled above the staff, and some are circled with a '3'. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. The third staff starts with a treble clef, a key signature of one flat, and a common time signature. The fourth staff starts with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff starts with a treble clef, a key signature of one flat, and a common time signature. The sixth staff starts with a bass clef, a key signature of one sharp, and a common time signature.

Chords labeled in the score:

- D<sub>mi</sub>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup><sub>(3)</sub>
- D<sub>mi</sub>
- A<sub>Φ</sub>
- D<sup>7(b9)</sup>
- G<sub>mi</sub><sup>7</sup>
- C<sup>#7</sup>
- F<sub>Maj</sub><sup>7</sup>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup>
- D<sub>mi</sub>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup>
- A<sup>7 alt.</sup>
- D<sub>mi</sub><sup>7</sup>
- F<sub>mi</sub><sup>7</sup>
- B<sup>7</sup>
- A<sup>7(b9)</sup><sub>(3)</sub>
- D<sub>mi</sub><sup>7</sup>
- F<sup>7</sup>
- B<sup>b7</sup>
- A<sup>7(b9)</sup>
- Solo:
- D<sub>mi</sub>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup>
- D<sub>mi</sub>
- A<sub>Φ</sub>
- D<sup>7(b9)</sup>
- G<sub>mi</sub><sup>7</sup>
- C<sup>7</sup>
- F<sub>Maj</sub><sup>7</sup>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup>
- D<sub>mi</sub>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup>
- D<sub>mi</sub>
- F<sub>mi</sub><sup>7</sup>
- B<sup>b7</sup>
- A<sup>7(b9)</sup>
- Solo:
- D<sub>mi</sub>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup><sub>(3)</sub>
- D<sub>mi</sub>
- A<sub>Φ</sub>
- D<sup>7(b9)</sup>
- G<sub>mi</sub>
- C<sup>7</sup>
- F<sub>Maj</sub><sup>7</sup>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup>
- D<sub>mi</sub>
- E<sub>Φ</sub>
- A<sup>7(b9)</sup>
- A<sup>7</sup>
- D<sub>mi</sub>
- D<sub>mi</sub>
- F<sup>b7</sup>
- G<sup>8</sup>

(OP)

MOAK'S SHOP

**Chords:**

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

240.

# MOANIN'

BOBBY TIMMONS

(Solo Chorus) (D<sup>maj</sup> F<sup>9</sup>) (E<sup>7</sup> A<sup>7</sup>) (D<sup>maj</sup> F<sup>9</sup>)...

*(Solo Chorus) (D<sup>maj</sup> F<sup>9</sup>) (E<sup>7</sup> A<sup>7</sup>) (D<sup>maj</sup> F<sup>9</sup>)...*

*G D*

*E<sup>7</sup>(b9) A<sup>7</sup>(#9)*

*Em7*

*D G<sup>#9</sup>*

*E<sup>7</sup>(b9)*

*Em7*

*A7*

*G D*

*G D*

(ESTIMATED) MODESTY BLUES CAL TISADER 241.

A handwritten musical score for a solo instrument, likely guitar, featuring ten staves of music. The score includes various chords and solos, with specific notes and rhythm indicated by hand-drawn markings. The title "MODESTY BLUES" is written in large, bold letters across the top. The score is divided into sections by brackets and labels such as "1. A7", "2. D7", and "Solo: D7". Chords labeled include D7, C7, G7, F7, Emi7, Bb7, and A7. The score concludes with a final section labeled "Solo: D7" followed by four empty staves.

242.

(BALLAD)

MONK'S MOODTHELONIUS MONK

4/4

Dm<sup>7</sup> G<sup>7</sup> Amaj<sup>7</sup>  
Fm<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> F#<sup>7</sup> C#<sup>7</sup> C<sup>7</sup>

1. F#m<sup>7</sup> B<sup>7</sup> Bm<sup>7</sup>/E E<sup>7</sup> 2. Bm<sup>7</sup> E<sup>7</sup> BbMaj<sup>7</sup>  
Em<sup>7</sup> A<sup>7</sup>(b9) Em<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup> DbMaj<sup>7</sup>

F#<sup>7</sup> Fm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(b9) Dm<sup>7</sup> Cm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Amaj<sup>7</sup> B<sup>7</sup> E<sup>7</sup> F# BbMaj<sup>7</sup> Amaj<sup>7</sup> AbMaj<sup>7</sup>  
G<sup>7</sup> F#<sup>7</sup> C#<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> BbMaj<sup>7</sup>

243.

(MEDIUM SLOW) MONK'S SPHEREGARY MCFARLAND

Handwritten musical score for "Monk's Sphere" by Gary McFarland. The score consists of four staves of music for a single instrument. The key signature varies throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by a '4'). The score includes several measures of eighth-note patterns, some sixteenth-note patterns, and a few measures of quarter notes. Chords labeled include D7, G7, C7, B7, Bb7, A7, and D7. The score ends with a measure labeled "2. LAST X ONLY A7 D7 (b5)".

JOANNE BRACKEENMYSTIC TOUCH

Handwritten musical score for "Mystic Touch" by Joanne Brackeen. The score consists of four staves of music for a single instrument. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time (indicated by a '4'). The score includes measures of eighth and sixteenth notes, and some quarter notes. Chords labeled include G#min(B7), G7, A7, F#min C7, Cmaj7, Bb7/B/G, B7/G, F#7, E7, Bbmin/Eb, D7, Gmin7, C/F, D/F#, G/F, B7, Fmin/Bb, G#7, C#min7, A7, B7/B/B, G#7/B/B, A7, C/D, C#7, G#maj7/F#, A7, and B7/B/B. The score ends with a measure labeled "3".

244.

Slowly)

MOONGLOWWILL HUDSON  
EDDIE DE LANGE  
IRVING MILLS

Handwritten musical score for "MOONGLOW" in A major. The score consists of ten staves of music, each with a different rhythm pattern. Chords labeled include Ami, E, F#7, B7, C7, E, F#7, D#7, D7, C#7, B7, C7, B7, Ami, E, F#7, B7, C7, E, B7, E, B7, E, and E. The score is written on five-line staff paper.

245.

HORACE SILVER

## MOON RAYS

8(4) S. Dm<sup>i</sup>7/G G<sup>7</sup> C Maj<sup>7</sup>/G

Ebm<sup>i</sup> Ab<sup>7</sup> Dm<sup>i</sup>7 G<sup>7</sup>

F#Φ Fmi<sup>7</sup> EΦ A<sup>7(b9)</sup>

Dm<sup>i</sup>7 G<sup>7</sup> C Maj<sup>7</sup> 1. 2. G#Φ G<sup>7</sup>

F#mi<sup>7</sup> B<sup>7</sup> Em<sup>i</sup>7

Gmi<sup>7</sup> C<sup>7</sup> F#mi<sup>7</sup> B<sup>7</sup>

BbΦ Ami G#Φ C#7(b9)

F#mi<sup>7</sup> B<sup>7</sup> Em<sup>i</sup>7 A<sup>7</sup> Dm<sup>i</sup>7 G<sup>7</sup> D.S. al 15th cello

246.

# MOONTRANE

Woody Shaw

(12 BAR INTRO:)

G Maj<sup>7</sup>(#11)G Maj<sup>7</sup>(#11)

F# min

Ami

B min



C min

B Maj<sup>7</sup>

Ami D

D min

G

C Maj<sup>7</sup>F# b  
B'(b9)

E min

G min

F min

A# min

G# min

G Maj<sup>7</sup>(#11)

F# min

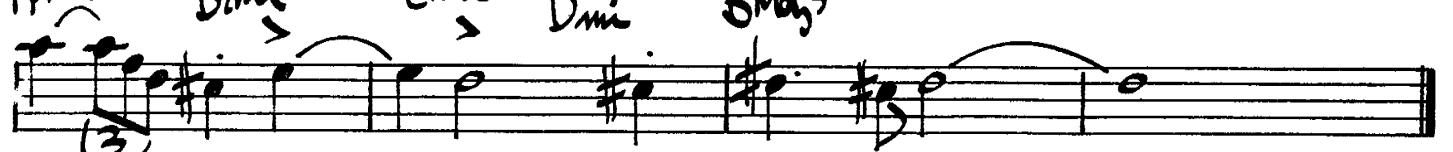


Ami

B min

C min

D min

B Maj<sup>7</sup>

247.

(♩=224) Moose the Mooche CHAS PARKER

The musical score is handwritten on eight staves. The first staff starts with G major. The second staff begins with D minor. The third staff starts with G major. The fourth staff begins with C major. The fifth staff starts with F major. The sixth staff begins with E minor. The seventh staff starts with A major. The eighth staff starts with G major. The score includes various dynamics and performance instructions, such as '3' over a measure and '♩=224' at the beginning.

248.

MORNINGCLAIRE FISCHER

Handwritten musical score for "MORNING" by Claire Fischer, page 248. The score consists of five staves of music for a solo instrument, likely piano. The first staff starts with a treble clef, a key signature of A major (no sharps or flats), and a common time signature. It features eighth-note patterns and rests. The second staff begins with a bass clef, a key signature of E major (one sharp), and a common time signature. It includes labels for chords such as  $G\#_{mi}^7$ ,  $C\#^7$ ,  $F\#_{mi}^7$ ,  $B^7$ , and  $G\#_{mi}^7$ ,  $C\#^7$ . The third staff continues with a bass clef and a key signature of E major. The fourth staff starts with a treble clef and a key signature of A major. The fifth staff concludes with a treble clef and a key signature of A major.

249.

# MOTEN'S SWING

BENNY MOTEN

The musical score consists of eight staves of handwritten notation. The first staff shows a treble clef, a key signature of one sharp, and a time signature of 4/4. It features a bass line with eighth-note patterns and several chords labeled F<sup>6</sup>, G<sup>7</sup>, and C<sup>7</sup>. The second staff continues the bass line with similar patterns. The third staff begins with a bass note labeled 'F' followed by a dash. The fourth staff contains two measures of bass line with chords labeled 1. G<sup>7</sup> and 2. BΦ E<sup>7</sup>. The fifth staff has two measures of bass line with chords labeled A<sup>6</sup> and F#mi<sup>7</sup>. The sixth staff has two measures of bass line with chords labeled D<sup>6</sup> C#i<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, and Gmi<sup>7</sup>. The seventh staff has two measures of bass line with chords labeled F<sup>6</sup> and Gmi<sup>7</sup>. The eighth staff concludes with a bass line ending on a C<sup>7</sup> chord.

250.

(FAST)

MOVEDENZIL BEST

Handwritten musical score for "MOVE" by Denzil Best. The score is for a single instrument and consists of six staves of music. The key signature is F# major (one sharp). The time signature varies between common time and 3/4. The music includes various chords labeled: G, C7, G, D°, Ami⁷, D⁹ (with a circled 3), G, CM⁹⁷, A⁷, Ami⁷, D⁹, G, C7, G, D°, Ami⁷, D⁹ (with a circled 3), and G. The score is written on five-line staff paper with a sixth line at the bottom.

MILES DAVIS - "PRE BIRTH OF THE COOL"

DEXTER GORDON - "MOVE"

MOVING OUT

$D^7$   $D^7/F\#$   $G$   $G^{\#o}$  ( $A^7$ ) N.C. (3)  $A^7$  sus

$D^7$  Maj  $A^7$  sus

$D^7$  Maj  $F^7$  min  $B^7$  Emi  $F^7$  min  $G^7$  Maj  $A^7$  sus  $A^7$   $G^{\#o}(b9)$

$C^7$  min  $F^7$   $B^7$  min (3)  $G^7$  Maj  $A^7$  sus  $A^7$   $G^{\#o}(b9)$

$D^7$  min  $G^{\#7}$  alt.  $E^7$  min  $A^7$

$D^7$  Maj  $A^7$  sus  $A^7$   $G^{\#o}$

$D^7$  Maj  $D^7$   $G^7$   $A^7$  min  $D^7$

$G^7$   $E^6$   $D^7$  Maj  $B^7(b9)$

$E^7$  min  $A^7$  sus  $D^7$  Maj  $G$   $G^{\#o}$   $D^6$

252.

(BRIGHT) THEME FROM: MR. BROADWAY J. BRUBECK

Handwritten musical score for a piece titled "THEME FROM: MR. BROADWAY" by J. Brubeck. The score consists of eight staves of music, each with a different key signature and time signature. The keys include C<sup>7</sup>, G<sup>7</sup>(#9), C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>mi<sup>7</sup>, F<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>mi<sup>7</sup>, E<sup>6</sup>G, C<sup>7</sup>#9, A<sup>7</sup>mi<sup>7</sup>, D<sup>7</sup>mi<sup>7</sup>, G<sup>7</sup>, and A<sup>7</sup>. The score includes various dynamic markings and performance instructions like "LAST X:".

The score is handwritten on eight staves. Staff 1 starts in G<sup>7</sup>(#9) and moves to F<sup>7</sup>. Staff 2 starts in C<sup>7</sup> and moves to F<sup>7</sup>. Staff 3 starts in C<sup>7</sup> and moves to C<sup>7</sup>mi<sup>7</sup>. Staff 4 starts in A<sup>7</sup> and moves to D<sup>7</sup>mi<sup>7</sup>. Staff 5 starts in C<sup>7</sup> and moves to E<sup>6</sup>G. Staff 6 starts in A<sup>7</sup> and moves to D<sup>7</sup>mi<sup>7</sup>. Staff 7 starts in C<sup>7</sup>#9 and moves to G<sup>7</sup>. Staff 8 starts in A<sup>7</sup>mi<sup>7</sup> and ends with a repeat sign and the instruction "LAST X:".

253.

ELVIN JONES

(MED. SWING)

MR. JONES(F#<sup>mi</sup>)

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

(Sglos: F#<sup>mi</sup>)

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

D<sup>7</sup>      C#<sup>7</sup>(#9)      F#<sup>mi</sup><sup>7</sup>      G#<sup>7</sup> C#<sup>7</sup>(#9)

254.

MR. MAGICGROVER WASHINGTON

Amin<sup>7</sup> D<sup>7</sup> Gsus  
Amin<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> F E<sup>7</sup>  
Amin<sup>7</sup> D<sup>7</sup> CMaj<sup>7</sup>  
FMaj<sup>7</sup> CMaj<sup>7</sup> FMaj<sup>7</sup>  
CMaj<sup>7</sup> BΦ E<sup>7(69)</sup> Amin<sup>7</sup>  
D<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup>

GROVER WASHINGTON - "MR. MAGIC"

255.

JOHN COLTRANEMR. SIMS

A Maj<sup>7</sup> A+<sup>7</sup> G# Maj<sup>7</sup> E° A B♭  
 A PEDAL G E° Dmi<sup>7</sup>  
 A Maj<sup>7</sup> A+<sup>7</sup> G# Maj<sup>7</sup> E° E<sup>7</sup> B♭  
 A PEDAL F G#<sup>7</sup> G# Maj<sup>7</sup> E<sup>7</sup>(b9) Ami Emi Ami  
 Ami

256.

(MED. SWING) MRS. MINIVER DEXTER GORDON

Handwritten musical score for "Mrs. Miniver" by Dexter Gordon. The score is arranged for a jazz band and consists of eight staves of music. The instruments likely include piano, bass, drums, and brass. The music features various chords and progressions, including Gmin7, C7, Fmin7, Bb7, Dmin7, G7, Cmaj7, G7, D#7, G#7, A#7, D#7, A#7, D7, Gmin7, F7, E7, B7, C#7, Gmin7, C7, Fmin7, Bb7, Fmin7, Bb7, Dmin7, G7, Dmin7, G7, Cmaj7, and (Dmin7, G7, D#7, G#7). The score is written in a swing style with specific tempo markings and performance instructions.

PEPPER ADAMS

(LATIN A)  
(SWING B)

## MUEZZIN'

(LATIN:

D<sub>mi</sub> D<sub>mi</sub><sup>(2)</sup> D<sub>mi</sub><sup>7</sup> D<sub>mi</sub><sup>6</sup> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub>  
 F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> F<sub>mi</sub><sup>7</sup> B<sub>b7(65)</sub>

1. E<sub>maj</sub><sup>7</sup> F<sub>mi</sub><sup>7</sup> A<sub>f</sub><sup>7</sup> E<sub>maj</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>7</sub> 2. E<sub>maj</sub><sup>7</sup> F#<sup>7(69)</sup>  
 # B<sub>b7</sub> # B<sub>b7</sub>

(SWING: B<sub>mi</sub><sup>7</sup> E<sub>7(69)</sub> A<sub>mi</sub><sup>7</sup> E<sub>b7(69)</sub> A<sub>mi</sub><sup>7</sup> D<sub>7(69)</sub>)

G<sub>maj</sub><sup>7</sup> (C#<sup>7(69)</sup>) F<sub>mi</sub><sup>7</sup> B<sup>7</sup> B<sup>7</sup> B<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

(LATIN: D<sub>mi</sub> D<sub>mi</sub><sup>7</sup> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub> F<sub>mi</sub><sup>7</sup> B<sub>b7</sub>)

F<sub>mi</sub><sup>7</sup> B<sup>9</sup> E<sub>maj</sub><sup>7</sup> (T C P)

258.

(♩ = 148) MY LITTLE SUEDE SHOES CHARLIE PARKER

Dm7 G7 C Dm7 G7  
C Dm7 G7 Em7 A7  
— 7 Dm7 G7 7 F  
Dm7 G7 1. C 2. C  
F Em Dm C  
F Em Dm7 G7 C  
Dm7 G7 C Dm7 G7 C  
Dm7 G7 Em7 A7 Dm7 G7 C  
—

CHARLIE PARKER - "VERVE #8000 #2515 —

Johnson  
Goslow

(BALLAD) MY OLD FLAME

Handwritten musical score for "My Old Flame" in ballad style. The score consists of six staves of music with handwritten lyrics and chords. The chords are labeled above the staff, and the lyrics are written below them. The score includes various musical markings such as dynamic changes (e.g., f, p), articulations, and performance instructions. The lyrics are in parentheses, indicating they are to be sung on specific notes or chords.

Chords and lyrics:

- Staff 1: E Maj<sup>7</sup>, G#7, C#7, F#min<sup>7</sup>, F#min/E
- Staff 2: Ami<sup>7</sup>, D7, B7, E7, A7, D7, G7, C7, F7
- Staff 3: F#min<sup>7</sup>, 1. B7/3, B7(#5), 2. Ami<sup>7</sup>, D7
- Staff 4: G Maj<sup>7</sup>, F#7, B7, E7, A7(b9)
- Staff 5: Ami<sup>7</sup>, D7, G Maj<sup>7</sup>(3), C7, C#min<sup>7</sup>(3), F#7, F#min<sup>7</sup>, B7
- Staff 6: E Maj<sup>7</sup>, G#7, C#7, F#min<sup>7</sup>, F#min/E, Ami<sup>7</sup>, D7, B7, E7, A7, D7, G7, C7, F7, F#min<sup>7</sup>, B7(#5), E Maj<sup>7</sup>

260.

(Slowly) NATURE BOY MILES DAVIS

Handwritten musical score for "Nature Boy" by Miles Davis. The score is written on a grid of five horizontal lines. It consists of eight staves of music, each with a key signature of one sharp (F#). The music is in common time. Handwritten labels above the staves indicate chords:

- Staff 1: C#min (twice), F#min7, G#min, F#min7
- Staff 2: C#min (twice), F#min7
- Staff 3: C#min (twice)
- Staff 4: D#7(b9), G#7(b9)
- Staff 5: C#min (twice), F#min7
- Staff 6: C#min (twice), F#min7
- Staff 7: C#min (twice), F#min7
- Staff 8: C#min (twice), D#7(b9), G#7(b9), C#min

MILES DAVIS - "BLUE MOODS"

261.

# THE NEARNESS OF YOU

H. CARMICHAEL  
N. WASHINGTON

The musical score consists of two staves of handwritten piano notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with various note heads and rests, and harmonic chords indicated above the staff. Chords include Ami, D7sus, G, F#mi7, F7, Emi7, A7, E7, D, C7, D6, Emi, A7, D, Ami, D7, G, F#7, B7(b9), E7(b5), and A7. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It provides harmonic support with chords such as F#mi, F7, Emi7, A7, F#7, B7(b9), A7(b9), D, (Bmi), (Emi A7), and B7. The notation is characterized by its fluid, handwritten style.

ARNETT COBB - "THE WILDMAN FROM TEXAS"  
MILT JACKSON - "OPUS DE FUNK"

262.

(MEO. SWINK) A NEW THING SLIDE HAMPTON

The handwritten musical score for "A NEW THING" includes the following chords and markings:

- Top Staff:** B<sup>maj</sup>7, C<sup>#</sup>ø, F<sup>#</sup>ø, B<sup>maj</sup>7, (3)
- Second Staff:** C<sup>#</sup>ø, F<sup>#</sup>ø, A<sup>maj</sup>7, D<sup>7</sup>, G<sup>Maj</sup>7, (3)
- Third Staff:** C<sup>#</sup>ø, F<sup>#</sup>ø, 1. (3), 2. F<sup>#</sup>ø, A<sup>maj</sup>7, D<sup>7(69)</sup>, B<sup>maj</sup>7, E<sup>7(69)</sup>
- Fourth Staff:** C<sup>maj</sup>7, F<sup>7</sup>, B<sup>bMaj</sup>7, C<sup>#</sup>ø, F<sup>#</sup>ø
- Fifth Staff:** B<sup>maj</sup>7, C<sup>#</sup>ø, F<sup>#</sup>ø, B<sup>maj</sup>7, (3), C<sup>#</sup>ø, F<sup>#</sup>ø, A<sup>maj</sup>7, D<sup>7</sup>, G<sup>Maj</sup>7, C<sup>#</sup>ø, (3), F<sup>#</sup>ø
- Sixth Staff:** B<sup>maj</sup>7, C<sup>maj</sup>7, B<sup>maj</sup>7, E<sup>7</sup>, A<sup>maj</sup>7, D<sup>7</sup>
- Seventh Staff:** G<sup>Maj</sup>7, F<sup>#</sup>ø, B<sup>maj</sup>7

# NO MÉ ESCUECA

Handwritten musical score for "No Mé Escueca" featuring five staves of music. The score includes various chords labeled with arrows pointing to specific notes or groups of notes:

- Staff 1: F#min<sup>9</sup>
- Staff 2: Amin<sup>9</sup>
- Staff 3: Ami<sup>7</sup> D<sup>7</sup>
- Staff 4: Gmaj<sup>7</sup>, Fmin<sup>7</sup>, EbMaj<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, F#Maj<sup>7</sup>
- Staff 5: B<sup>7</sup>, C#<sup>7</sup>(#9), C#<sup>7</sup>(#9)

264.

# No MoE

Sonny Rollins

Handwritten musical score for "No MoE" by Sonny Rollins. The score consists of six staves of music. The first two staves are for a solo instrument (likely trumpet) and show chords G, E<sup>7</sup>, Ami<sup>7</sup>, D+<sup>7</sup>, G, E<sup>7</sup>, Ami<sup>7</sup>, D+<sup>7</sup>, and Ami<sup>7</sup>, D<sup>7</sup>, G. The third staff shows a bass line with chords B<sup>7</sup> and E<sup>7</sup>. The fourth staff shows a bass line with chords A<sup>7</sup> and D<sup>7</sup>. The fifth and sixth staves are for a piano, showing chords G, E<sup>7</sup>, Ami<sup>7</sup>, D+<sup>7</sup>, G, E<sup>7</sup>, Ami<sup>7</sup>, D+<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, Cmaj<sup>7</sup>, C<sup>#o</sup>, Ami<sup>7</sup>, D<sup>7</sup>, and G. The score includes various performance markings like grace notes, slurs, and dynamics.

Sonny Rollins - "Sonny Rollins"

265.

GERALD WILSON

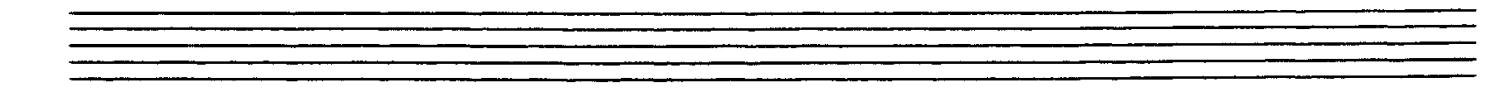
(EAST)

NANCY JOE

$\text{G}^{\#}\text{F}$        $\text{C}^{\#}\text{mi}^7 \text{ F}^{\#}^7 \text{ B}\text{mi}^7$        $\text{A}\text{mi}^7 \text{ D}^7$

$\text{G}\text{Maj}^7$        $\text{G}\text{mi}^7 \text{ C}^7$        $\text{F}^{\#}\text{mi}^7$        $\text{F}^{\#}^7 \text{ B}^7$

$\text{Emi}^7 \text{ F}^{\#}\text{mi}^7 \text{ B}^7 \text{ Emi}^7 \text{ G}\text{mi}^7 \text{ G}^{\#}\text{mi}^7 \text{ C}^{\#}^7 \text{ F}^{\#}\text{mi}^7 \text{ B}^7 \text{ Emi}^7 \text{ A}^7 \text{ E}\text{b}\text{Maj}^7 (\text{G}^{\#}\text{F})$



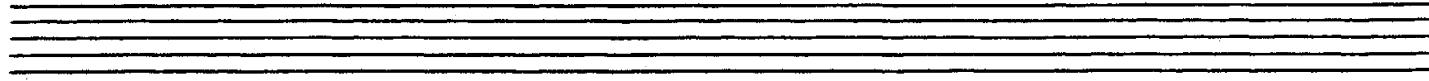
(=220) Now's THE TIME CHARLIE PARKER

$\text{D}^7$

$\text{G}^7$        $\text{G}^{\#}^0$        $\text{D}^7$

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

$\text{G}^7$        $\text{G}^{\#}^0$        $\text{D}^7$        $\text{A}^7$



266.

(SWING LATIN) NORTH ATLANTIC RUN GERRY MULLIGAN

1. *E Maj<sup>7</sup>* *F#m<sup>7</sup>/B* 1. 2.

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

*F#m<sup>7</sup>/B* 3. *E Maj<sup>7</sup>*

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

1. *G#m<sup>7</sup>* *G<sup>7</sup>* *F#m<sup>7</sup>* *B<sup>7</sup>*

2. *G#m<sup>7</sup>* *C<sup>7</sup>* *Bm<sup>7</sup>* *E<sup>7</sup>*

(SWING: *A Maj<sup>7</sup>*) 3. *G#m<sup>7</sup>* *G<sup>7</sup>* *G<sup>7</sup>* *F#m<sup>7</sup>*

*B<sup>7</sup>* *E Maj<sup>7</sup>* *Bb<sup>7</sup>* *A Maj<sup>7</sup>* *D<sup>7</sup>(b5)*

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

*Am<sup>7</sup>* *D<sup>7</sup>* (LATIN: *G Maj<sup>7</sup>*) *Am<sup>7</sup>/D*

(N.A.R. = PG. 2)

EMaj<sup>7</sup> F#min<sup>7</sup>/B D<sup>7(b5)</sup> EMaj<sup>7</sup> (G#min<sup>7</sup>) C<sup>7</sup> (Gmin<sup>7</sup>)

F<sup>0</sup> F#min<sup>7</sup> B<sup>7</sup> (INTERLUDE) EMaj<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup>

EMaj<sup>7</sup> F#min<sup>7</sup>/B EMaj<sup>7</sup> F#min<sup>7</sup>/B fine

EMaj<sup>7</sup> F<sup>0</sup> F#min<sup>7</sup> D<sup>7(b5)</sup> 1. G#min<sup>7</sup> G<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup>

2. EMaj<sup>7</sup> C<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup> (SWING: AMaj<sup>7</sup>) D<sup>7(b5)</sup> G#min<sup>7</sup> G<sup>7</sup>

F#min<sup>7</sup> B<sup>7</sup> EMaj<sup>7</sup> Bb<sup>9</sup> Amaj<sup>7</sup> D<sup>7</sup> G#min<sup>7</sup> G<sup>7</sup>

F#min<sup>7</sup> B<sup>7</sup> EMaj<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> (LATIN: GMaj<sup>7</sup>) Ami<sup>7</sup>/D

EMaj<sup>7</sup> F#min<sup>7</sup>/B Bmi<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup> D<sup>7</sup>

Gmin<sup>7</sup> Gmi<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup> (REPEAT INTERLUDE BETWEEN SOLO)  
AFTER LAST SOLO REPEAT INTERLUDE  
THEN D.S. al fine

- - - - - (Coda) - - - - - (Last To)

268.

# NO SPLICE

LEE KONITZ

Emi       $F\#_{mi}7/B7$       Emi      Emi

Dmi<sup>7</sup>      G<sup>7</sup>      C<sup>7</sup>       $F\#_{mi}7/B7$

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

C<sup>7</sup>      C<sup>7</sup>(b9)      F       $F\#_{mi}7/B7$

Emi<sup>7</sup>      D<sup>+7</sup>      C      B<sup>7</sup>      Emi

Dmi<sup>7</sup>      G<sup>7</sup>

G<sup>7</sup>#o      Ami      B<sup>7</sup>      Emi

C<sup>7</sup>      B<sup>7</sup>      F      Emi

# NUTVILLE

HORACE SILVER

(LATIN: A<sup>min</sup>⁹)

A<sup>min</sup>⁹

E⁹ A+⁹

D<sup>min</sup>⁹

B⁹ Maj⁹

A<sup>min</sup>⁷

F¹³ E¹³ E⁶¹³

(SWING: F¹³ E¹³ E⁶¹³)

(LATIN: A⁹)

LAST X:

(REPEAT SWING SECTION & RIT. AT END)

270.

(MED.) OFF MINOR THELONIUS MONK

Emi(A7) Bb7 Eb7 G<sup>#</sup>min<sup>7</sup> (C<sup>#</sup>7) G<sup>7</sup> (F<sup>#</sup>7) CMaj<sup>7</sup> B<sup>7</sup>  
 Emi(A7) G<sup>7</sup>(b5) B<sup>7</sup> 1. F#min<sup>7</sup> B<sup>7</sup> 2. F#min<sup>7</sup> B<sup>7</sup>  
 BbMaj<sup>7</sup> B<sup>Maj</sup><sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>(b5) G<sup>#</sup>min<sup>7</sup> C<sup>#</sup>  
 1. F#min<sup>7</sup> B<sup>7</sup> G<sup>#</sup>min<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup> (F#min<sup>7</sup> B<sup>b7</sup>)  
 C#min<sup>7</sup> C#min<sup>7</sup> F#min<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup> (F#min<sup>7</sup> B<sup>b7</sup>)  
 Emi(A7) Bb7 Eb7 G<sup>#</sup>min<sup>7</sup> (C<sup>#</sup>7) (F<sup>#</sup>7) CMaj<sup>7</sup> B<sup>7</sup>  
 Emi(A7) G<sup>7</sup>(b5) B<sup>7</sup>

ON THE TRAIL FERD GROFE

D#Maj<sup>7</sup> 2 (o)  
 F#min<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup> F#min<sup>7</sup>  
 Bb<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> F#min<sup>7</sup> B<sup>7</sup> D (B<sup>7</sup>(#)) (E<sup>7</sup>(#) A<sup>7</sup>(#))

# OH LADY BE GOOD

Handwritten musical score for a single melodic line, likely for a fife or flute. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is in G major. The notes are mostly eighth notes, with some sixteenth-note patterns and grace notes. The melody includes several melodic turns and slurs. The lyrics are written above the notes in a cursive hand. The score is numbered 271 at the top right.

The lyrics are as follows:

E A<sup>9</sup> E E<sup>#</sup>  
 F#<sub>mi</sub><sup>7</sup> B<sup>7</sup> E E<sup>#</sup> F#<sub>mi</sub><sup>7</sup> B<sup>7</sup>  
 E A<sup>9</sup> E E<sup>#</sup>  
 F#<sub>mi</sub><sup>7</sup> B<sup>7</sup> E B<sub>mi</sub><sup>7</sup> E<sup>7</sup>  
 A B<sup>7</sup> E  
 C#<sub>mi</sub> F<sup>#</sup> F#<sub>mi</sub><sup>7</sup> B<sup>7</sup>  
 E A<sup>9</sup> E E<sup>#</sup>  
 F#<sub>mi</sub><sup>7</sup> B<sup>7</sup> E F#<sub>mi</sub><sup>7</sup> B<sup>7</sup>  
 2· E F#<sub>mi</sub><sup>7</sup> E

272.

# OLD DEVIL MOON

Handwritten musical score for "Old Devil Moon" featuring six staves of music with various chords and markings.

Chords and markings visible in the score include:

- Db, Ami<sup>7</sup>, D<sup>6</sup>, Ami<sup>7</sup>
- Dmaj<sup>7</sup>, Ami<sup>7</sup>, D<sup>9sus</sup>, D<sup>7</sup>
- Gmaj<sup>7</sup>
- Fmi<sup>7</sup>, Bb<sup>7</sup>, Eb, A13, D<sup>6</sup>, Ami<sup>7</sup>
- B<sup>6</sup>, Ami<sup>7</sup>, Bmaj<sup>7</sup>, Bmi<sup>7</sup>
- Bmi<sup>(A7)</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>, (D.C. alia)
- Coda: D<sup>6</sup>, Ami<sup>7</sup>, Bbmaj<sup>7</sup>, B<sup>7</sup>, #F#C#F#C#
- Dmaj<sup>7</sup>, Ami<sup>7</sup>, Dmaj<sup>7</sup>, C<sup>7</sup>, Eb<sup>7</sup>, D<sup>6</sup>, (Emi<sup>7</sup> A<sup>7</sup>)

Zoot Sims - "WARM TENDER"

ON A CLEAR DAY

Handwritten musical score for 'On a Clear Day' featuring eight staves of music with various chords and notes labeled.

**Chords and Labels:**

- EMaj<sup>7</sup>
- A<sup>7(b5)</sup>
- G#ø
- C#ø
- D<sup>7(b5)</sup>
- G#mi<sup>7</sup>
- G°
- F#mi<sup>7</sup>
- B'
- Bmi<sup>7</sup>/E
- AMaj<sup>7</sup>
- F#<sup>7</sup>
- F#mi<sup>7</sup> (effe)
- B'
- EMaj<sup>7</sup>
- G#ø
- C#ø
- B'
- F#mi<sup>7</sup>
- B'
- B'
- EMaj<sup>7</sup>
- (F#mi<sup>7</sup> B')
- (G°)

274.

## ONCE IN A WHILE

MICHAEL EDWARD

4/4

C

Dmin G7 C6 Emi<sup>6</sup> A<sup>7</sup> A° A<sup>7</sup>  
Dmi<sup>7</sup> G<sup>7</sup>

C Emi<sup>6</sup> A<sup>7</sup> A° A<sup>7</sup>  
Dmin G<sup>7</sup> C F<sup>6</sup> C<sup>6</sup> B<sup>7</sup>

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

E<sup>6</sup> F#mi<sup>7</sup> A⁷ B<sup>7</sup> E F#<sup>6</sup> E<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

C Emi<sup>6</sup> A<sup>7</sup> A° A<sup>7</sup>  
Dmin G<sup>7</sup> 1. C Dmi<sup>7</sup> G<sup>7</sup>

2. C F<sup>6</sup> C

(FASSTAFFE) ONE BY ONE WAYNE SHORTER

The handwritten musical score consists of ten staves of bass staff notation. The first staff begins with a bass clef, a key signature of F# (one sharp), and a common time signature. It features a bass line with various notes and rests, and includes chord symbols such as F#7, B7, Emi7, Ami7, D7, Gmaj7, and Emi/D. The second staff continues the bass line with chords C#7, C7, B7, and Emi7. The third staff shows a bass line with chords C#7, F#7, Bmi7, G#7, C#7, F#7, Bmi7, and E7. The fourth staff contains a bass line with chords F#7, B7, Emi7, Emi/D, C#7, C7, B7, and Emi7. The fifth staff concludes the bass line with chords F#7, B7, Emi7, Emi/D, Ami7, D7, Gmaj7, C#7, B7, and Emi7.

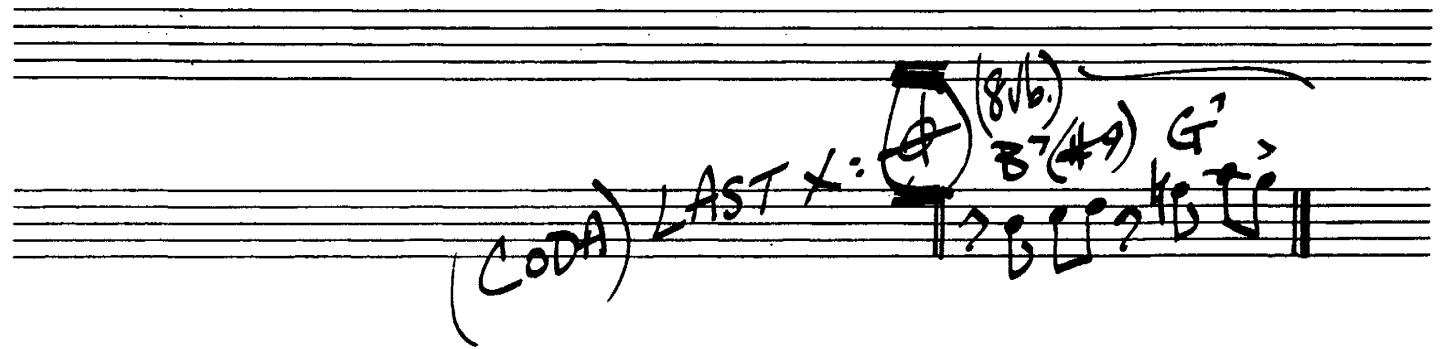
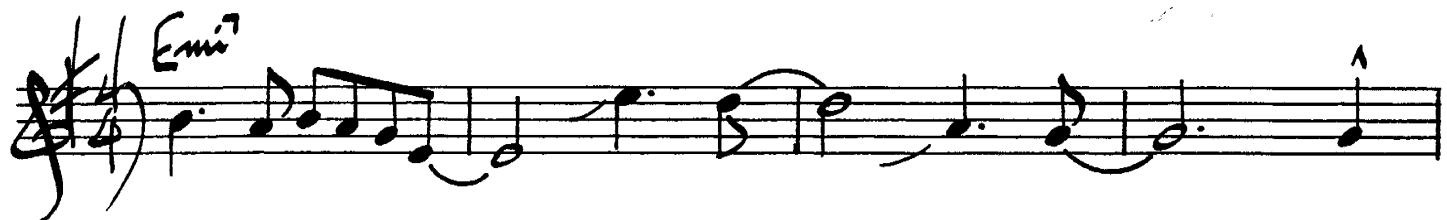
276.

CLARK TERRY

# ONE FOOT IN THE GUTTER

The score is a handwritten musical arrangement for a single instrument, likely a trumpet or similar brass instrument, given the presence of slide marks and specific note heads. The music is divided into measures by vertical bar lines. The first measure starts with a slide up to D, followed by a series of eighth-note patterns. The second measure begins with a slide down from D. Measures 3 and 4 show a more complex rhythmic pattern with eighth and sixteenth notes. Measures 5 and 6 feature a sustained note (D) with grace notes. Measures 7 and 8 continue the eighth-note patterns. Measures 9 and 10 show a mix of sustained notes and eighth-note groups. Measures 11 and 12 conclude with eighth-note patterns. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with specific markings for slides and grace notes. Chord labels like D, B7, Emi7, A7, G, D, G#, C7, F#mi7, B7, E7, A7, Gb, G#o, (G#7), F#mi7, B7, Emi7, A7, D, B7, Emi7, A7, D, G, D, A7, and G#o are placed above certain notes to indicate harmonic context.

(FAST JAZZ) ON THE STAIRS PAT MARTINO



278.

OPUS DE FUNKHORACE SILVER

Handwritten musical score for "OPUS DE FUNK" by Horace Silver. The score consists of three staves of music. The first staff starts with a G chord, followed by a series of eighth-note patterns. The second staff begins with a G chord, followed by a sequence of eighth-note chords. The third staff starts with an Ami<sup>7</sup> chord, followed by a D<sup>7</sup> chord, and then a G chord. The score is written in common time (indicated by a 'C') and includes various musical markings such as grace notes and dynamic changes.

ONE FOR DADDY-ONAT ADDERLY

Handwritten musical score for "ONE FOR DADDY-O" by Nat Adderly. The score consists of three staves of music. The first staff starts with a G<sup>7</sup> chord, followed by a Gmi<sup>7</sup> chord, a Cmi<sup>7</sup> chord, and then a sequence of eighth-note chords including AΦ, D+, (C#), and Gmi<sup>7</sup>. The second staff continues with a sequence of eighth-note chords. The third staff starts with a Gmi<sup>7</sup> chord, followed by an AΦ chord, a D<sup>7</sup> chord, and then a Gmi chord. The score is written in common time (indicated by a 'C') and includes various musical markings such as grace notes and dynamic changes.

MILES / CAJONBALL - "SOMETHING ELSE"

279.

# OUR LOVE IS HERE TO STAY

G. GERSHWIN

8 (4) | E<sup>9</sup> | Emi<sup>7</sup> A<sup>7</sup> | D<sup>6</sup> | Emi<sup>7</sup> A<sup>7</sup> |

E<sup>9</sup> | Emi<sup>7</sup> A<sup>7</sup> | C<sup>9</sup> B<sup>9</sup> | E |

1. A<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D Maj<sup>7</sup> G C<sup>#7</sup> F<sup>#7</sup>

Bmi<sup>7</sup> E<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> A<sup>7</sup> |

2. A<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> C<sup>9</sup> B<sup>7</sup> G G<sup>#7</sup> |

D<sup>7</sup> A<sup>7</sup> Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D<sup>6</sup>

240.

# OUTBACK OF THE BARN

G. MULLIGAN

The musical score is handwritten on ten staves of five-line staff paper. The key signature changes throughout the piece, indicated by symbols like ♡ and ♪. Chords are labeled above the staves, and circled numbers (3) are placed over specific notes or groups of notes in several staves, likely indicating fingerings or performance techniques. The music is divided into measures by vertical bar lines.

GERRY MULLIGAN - "IDOL GOSSIP"

281.

I. NONK

(BALAD) PANONICA

Handwritten musical score for a guitar or similar instrument, featuring six staves of music. The score includes various chords and progressions, with some chords labeled with specific names like "AMaj7", "Cmin7", "F7", etc., and others indicated by Roman numerals. The time signature varies throughout the piece, with markings like "2/4", "3/4", and "D'alt." (D'altissimo). The key signature changes frequently, indicated by sharps (#) and flats (b). The score is written on six staves, with the first four staves being full measures and the last two being partial measures.

Chords and progressions visible in the score include:

- AMaj7, Cmin7, F7, Bmin7, G7, C, C7
- F7, Bb7, EbMaj7, D7alt. (3)
- Cmin7, F7, E7, BbMaj7
- Emin7, A7(b9), Ami7, D7sus
- E7sus, G#Maj7
- Bmin7, E7(b9), A7, Emin7, G#Maj7, C#7
- F#7, F7, E7(b9)
- AMaj7, Cmin7, F7, Bmin7, G7
- C, C7, F7, Bb7 (3), EbMaj7, D'alt.
- Cmin7, F7, E7, Bmin7, E7(b9), BbMaj7

282.

( $\text{♩} = 126$ ) PALO ALTO

LEE KONITZ

$\text{♩} = 126$

PALO ALTO

LEE KONITZ

D      B7

Emi      A7      (3)

D

G#      G Maj? (#II)

E?      Ami      (3)

D?      G      A7

## (PALO ALTO - PG.2)

The musical score consists of six staves of handwritten musical notation. The notation includes various chords and rests, with specific chords labeled with Roman numerals and sharps:

- Staff 1:** Contains a circled 'G' above the first measure, followed by a rest, and then a section starting with 'F#7'.
- Staff 2:** Contains a section starting with 'E7'.
- Staff 3:** Contains a section starting with 'A7'.
- Staff 4:** Contains a section starting with 'B7'.
- Staff 5:** Contains a section starting with 'Emi7'.
- Staff 6:** Contains a section starting with 'A7'.

LEE KONITZ - PRESTIGE #7004

284.

PATTERNS

OLIVER NELSON

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

*E♭ Maj<sup>7</sup>*

*B♭ Maj<sup>7</sup>*

*C♯ Maj<sup>7</sup>*

*E♭ Maj<sup>7</sup>*

*D Maj<sup>7</sup>*

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

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

*B♭(A?) G Maj<sup>7</sup>*

*F♯ Maj<sup>7</sup>*

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

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

*G♯ Maj<sup>7</sup>*

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

(2cc)

## (PATTERNS - PG. 2)



Guitar Chords:

- G7 (G, B, D, G) - Bass: G, D, G, B
- F#7 (F#, A, C#, F#) - Bass: F#, A, C#, F#

Bass Chords:

- G7 (G, B, D, G) - Bass: G, D, G, B
- F#7 (F#, A, C#, F#) - Bass: F#, A, C#, F#

286.

# PENNIES FROM HEAVEN

JOHN BURKE  
ARTHUR JOHNSTON

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

The musical score consists of eight staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features lyrics 'A B' Bm7 E7 Bm7 E7' with a bracket under the last two measures. The second staff begins with 'A' and ends with 'Bm7 E7' with a bracket under the last two measures. The third staff starts with 'A7' and ends with 'F#7 D7 F#7' with a bracket under the last two measures. The fourth staff starts with 'B7' and ends with 'E7'. The fifth staff starts with 'A' and ends with 'Bm7 E7' with a bracket under the last two measures. The sixth staff starts with 'A' and ends with 'D7' with a bracket under the last two measures. The seventh staff starts with 'Bm7' and ends with 'F#7'. The eighth staff starts with 'Bm7' and ends with 'E7'.

287.

# PENNY ARCADE

JOE BECK

Handwritten musical score for "PENNY ARCADE" by JOE BECK. The score is written on four staves. The first staff starts with a treble clef, a key signature of two sharps, and a time signature of 4/4. It features a complex rhythmic pattern with eighth and sixteenth notes. The second staff begins with a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a bass clef and a key signature of one sharp. Chords labeled above the staff include G7, E7, E7, A7, and D7. The score ends with a dynamic marking "f" and the word "fine".

Solos:  
D7

G7

PLAY FOR 4 BARS BETWEEN SOLOS

288.

# PERDIDO

JUAN TIZOL

Handwritten musical score for "PERDIDO" by Juan Tizol. The score is for a band and includes six staves of music. The instruments likely represented are:

- Staff 1: Trumpet (Tuba)
- Staff 2: Trombone
- Staff 3: Bassoon
- Staff 4: Piano
- Staff 5: Trumpet (Tuba)
- Staff 6: Bassoon

The music features various chords and progressions, including:

- Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G
- Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> 3 D<sup>7</sup>
- 1. G G<sup>#</sup> 0 2. G (Ami<sup>7</sup>) (A<sup>#</sup>mi<sup>7</sup>) (Bmi<sup>7</sup>C<sup>7</sup>)
- B<sup>7</sup> E<sup>9</sup> E+<sup>7</sup>
- A<sup>7</sup> D<sup>7</sup> D+<sup>7</sup>
- Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G
- Ami<sup>7</sup> D<sup>7</sup> Ami<sup>7</sup> 3 D<sup>7</sup>
- G (C<sup>7</sup>) (Bmi<sup>7</sup> Bkm<sup>7</sup>) SOLO! 32
- RIFF: Ami<sup>7</sup> Ami<sup>7</sup> Cmi<sup>7</sup> Bmi<sup>7</sup>

Annotations include "SOLO!" and the number "32". The score is in common time and includes various dynamic markings and performance instructions.

289.

## (PERDIDO · PG.2)

The musical score is handwritten on five staves. 
 - Staff 1: Starts with B<sup>natural</sup>m7, followed by a measure with a sharp sign over the staff, then B<sup>b</sup>m7, A<sup>natural</sup>m7, and a measure ending with a D7 chord.
 - Staff 2: Starts with G, followed by B<sup>b</sup><sup>o</sup>, then a section starting with 1. A<sup>natural</sup>m7, G<sup>#</sup><sup>o</sup> (with a circled 3 above it), and 2. A<sup>natural</sup>m7, D7, G7, C7.
 - Staff 3: Starts with B7, followed by E9, and ends with E+7.
 - Staff 4: Starts with A7, followed by D7, and ends with D+7.
 - Staff 5: Starts with A<sup>natural</sup>m7, followed by A<sup>natural</sup>m7, C<sup>natural</sup>m7, B<sup>natural</sup>m7, B<sup>natural</sup>m7, B<sup>b</sup>m7, and concludes with a section including A<sup>natural</sup>m7, D+7, G, G7, C7, F7, F#7, G7, and G.
 Performance markings include circled 3's over certain measures and sharp signs placed above specific staff lines.

290.

# PERDIDO LINE

JIMMY HAMILTON  
CLARK TERRY

The musical score consists of ten staves of handwritten musical notation on five-line staff paper. The notation is primarily for a single melodic line, with some harmonic suggestions indicated by Roman numerals (A, D, G, E) above certain notes. The time signature varies throughout the piece, with measures containing 2, 3, and 4 beats. The key signature changes frequently, indicated by sharps (#) and flats (b). Various performance techniques are marked with symbols such as dots, dashes, and slurs. Some staves begin with a clef (F or C) and a key signature (e.g., F# major), while others start with a different clef or key signature. The overall style is that of a jazz or blues solo line.

## (PERDIDO LINE - RE.2)

(#) A<sup>mi</sup>7 D<sup>7</sup> G E<sup>7</sup>

292.

ROCKS & HAMMERSTEIN

# PEOPLE WILL SAY WE'RE IN LOVE

Handwritten musical score for "People Will Say We're in Love" featuring eight staves of piano notation. The score includes the following chords:

- Staff 1: AMaj<sup>7</sup>, F#<sup>7</sup>(b9), Bmin<sup>7</sup>, E<sup>7</sup>
- Staff 2: AMaj<sup>7</sup>, B<sup>7</sup>
- Staff 3: 1. Bmin<sup>7</sup>, Bb<sup>7</sup>, AMaj<sup>7</sup>, F#<sup>7</sup>, Bmin<sup>7</sup>, E<sup>7</sup>
- Staff 4: 2. Bmin<sup>7</sup>, Bb<sup>7</sup>, AMaj<sup>7</sup>
- Staff 5: Ami<sup>7</sup>, D<sup>7</sup>, Gmaj<sup>7</sup>, E<sup>7</sup>
- Staff 6: G<sup>7</sup>, F#<sup>7</sup>, F<sup>7</sup>
- Staff 7: AMaj<sup>7</sup>, B<sup>7</sup>
- Staff 8: Bmin<sup>7</sup>, Bb<sup>7</sup>, AMaj<sup>7</sup> (F#mi<sup>7</sup>) (Bmin<sup>7</sup> E<sup>7</sup>)

JULIAN ADDERLY - "CANNONBALL &amp; EIGHT GIANTS"

293.

SIDNEY BECHET

## PETITE FLEURE

Handwritten musical score for 'Petite Fleure' by Sidney Bechet. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The notes are primarily eighth and sixteenth notes, with some quarter notes. The vocal line includes lyrics in French and English. The lyrics are as follows:

Emi F#1  
 Emi D  
 F#1 C#  
 F#1 C  
 B1 - B1  
 Emi  
 Emi  
 B1 - 3 G  
 B1 - 3 Ami Ami/G  
 F#1 D1 G  
 F#1 E1 B1/D# B1  
 Emi Emi/D C#0 F#1 B1 C1  
 B1 - B1  
 Emi Emi/D  
 F#1 C B1 Emi Ami Emi E1  
 B1 - 3 Ami Ami/G D1/F# D1/E D1 - 3  
 G C B1 - B1 Emi  
 Emi/D F#1 C B1 Emi Ami Emi

294.

# PETITS MACHINS

MILES DAVIS

The score is a handwritten musical composition for a solo instrument (likely trumpet) and piano. It features six staves of music. The first four staves are for the solo instrument, showing various rhythmic patterns and dynamics. The fifth staff is for the bass line, and the sixth staff is for the piano. The time signature changes throughout the piece, including common time, 3/4, and 2/4. There are sections labeled '(P.D.)' in parentheses above the first two staves.

USE LAST 10 BARS FOR SOLO SECTION

295.

# PICK YOURSELF UP

JEROME KERN

Emi<sup>7</sup> A<sup>7</sup> D<sup>Maj</sup><sup>7</sup> G<sup>Maj</sup><sup>7</sup> C<sup>#</sup>Φ F<sup>#7(b9)</sup> B<sup>mi</sup><sup>7</sup> E<sup>7</sup>

A<sup>9sus</sup> A<sup>7</sup> F<sup>#mi</sup><sup>7</sup> B<sup>7(b9)</sup> Emi<sup>7</sup> A<sup>7</sup> D<sup>Maj</sup><sup>7</sup>

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

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

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

D<sup>Maj</sup><sup>7</sup> A<sup>Maj</sup><sup>9</sup> F<sup>#mi</sup><sup>7</sup> B<sup>9</sup> Emi<sup>7</sup> A<sup>7(b9)</sup>

Emi<sup>7</sup> A<sup>7</sup> D<sup>Maj</sup><sup>7</sup> G<sup>Maj</sup><sup>7</sup> C<sup>#</sup>Φ F<sup>#7(b9)</sup> B<sup>mi</sup><sup>7</sup> E<sup>7</sup>

A<sup>9sus</sup> A<sup>7</sup> F<sup>#mi</sup><sup>7</sup> B<sup>7(b9)</sup> Emi<sup>7</sup> A<sup>7</sup> D<sup>Maj</sup><sup>7</sup>

GEORGE BARNES - "BLUES GOING UP"

OSCAR PETERSON - "JAZZ AT THE PHILHARMONIC"

296.

# PHASE DANCE

PAT METHENY

Handwritten musical score for "Phase Dance" by Pat Metheny, featuring six staves of music. The score includes various markings such as dynamic signs, articulation marks, and performance instructions. Annotations include:

- Staff 1: G<sup>#</sup> min<sup>7</sup> (marked with a brace and circled)
- Staff 2: G Maj<sup>7</sup> (#11) (marked with a brace and circled)
- Staff 3: G<sup>#</sup> min<sup>7</sup> (marked with a brace and circled)
- Staff 4: G Maj<sup>7</sup> (#11) (marked with a brace and circled)
- Staff 5: G<sup>#</sup> min<sup>7</sup> (marked with a brace and circled)
- Staff 6: E/F# (marked above staff)
- Staff 7: E Maj<sup>7</sup> (marked above staff)

'PAT METHENY GROUP"

# POLKA DOTS AND MOONBEAMS

Handwritten musical score for "Polka Dots and Moonbeams". The score consists of two staves of music. Chords are written above the notes, and lyrics are written below them. The first staff begins with E Maj<sup>7</sup>, C# min<sup>7</sup>, F# min<sup>7</sup>, B<sup>7</sup>. The second staff begins with E Maj<sup>7</sup>, C# min<sup>7</sup>. The lyrics include "F# min<sup>7</sup> D#ø G#<sup>7</sup>", "C# min<sup>7</sup> A min<sup>b</sup>", "G# min<sup>7</sup> G min<sup>7</sup>", and "Ab Maj<sup>7</sup> F<sup>7</sup> Bb min<sup>7</sup> Eb<sup>7</sup>". The score continues with "Ab Maj<sup>7</sup> C# min<sup>7</sup> F# min<sup>7</sup> B<sup>7</sup>", "F# min<sup>7</sup> B<sup>7</sup> E Maj<sup>7</sup> Bb min<sup>7</sup> Eb<sup>7</sup>", "Ab Maj<sup>7</sup> F min<sup>7</sup> Bb min<sup>7</sup> Eb<sup>7</sup>", "Ab Maj<sup>7</sup> F<sup>7</sup> Bb min<sup>7</sup> Eb<sup>7</sup>", "Ab Maj<sup>7</sup> Db<sup>7</sup> F# min<sup>7</sup> B<sup>7</sup>", "E Maj<sup>7</sup> C# min<sup>7</sup> F# min<sup>7</sup> D#ø G#<sup>7</sup>", "C# min<sup>7</sup> A min<sup>b</sup>", "G# min<sup>7</sup> G min<sup>7</sup>", "F# min<sup>7</sup> B<sup>7</sup>", and "E Maj<sup>7</sup> (C# min<sup>7</sup> F# min<sup>7</sup> B<sup>7</sup>)". The lyrics "POLKA DOTS AND MOONBEAMS" are written across the top of the score.

WES MONTGOMERY - "WHILE WE'RE YOUNG"

298.  
 BALAD) PORTRAIT OF JENNIE BURGE  
ROBINSON

The musical score consists of two staves of handwritten music. The top staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of chords: C°(Δ⁷), CMaj⁷, Gmin⁷, C⁹(b⁹), F⁹Maj⁷, Fmin⁷, Bb⁷, Emin⁷, Ami⁷, Dmin⁷, G⁹, Emin⁷, Ami⁷, Dmin⁷, G⁹, C⁹(Δ⁷), CMaj⁷, Gmin⁷, C⁹(b⁹), F⁹Maj⁷, Fmin⁷, Bb⁷, Emin⁷, Ami⁷, Dmin⁷, G⁹, CMaj⁷, F⁹min⁷, B⁹, E⁹(b⁹), EMaj⁷, Ami⁷, D⁹, G⁹, (CMaj⁷), B⁹, E⁹(b⁹), Ami⁷, D⁹, Dmin⁷, G⁹, C⁹(Δ⁷), CMaj⁷, Gmin⁷, C⁹(b⁹), F⁹Maj⁷, Fmin⁷, Bb⁷, Emin⁷, Ami⁷, Dmin⁷, G⁹sus, G⁹, C.

The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It follows a similar harmonic progression: E⁹min⁷, B⁹, E⁹(b⁹), Ami⁷, D⁹, Dmin⁷, G⁹, G⁹sus, G⁹, C.

Rob McConnell - "THE JAZZ ALBUM"

# PROGRESSION

Handwritten musical score for Lee Konitz's "Progression". The score is composed of eight staves of piano music. The chords and progressions are as follows:

- Staff 1: D, Emi, Eb, Fmi, Bb7, B7
- Staff 2: A7, Eb, D, Ab7, F#7, F7, E7
- Staff 3: Gmi, C7, D Maj7(#11), F#7
- Staff 4: Bmi, Emi7, A7
- Staff 5: D, Emi, Eb, Fmi, Bb7, B7
- Staff 6: A7, Eb, D, Bb7

The score is written on five-line staff paper with some ledger lines. The tempo is indicated as 120 BPM.

*(2-beat)* **300.** THE PREACHER *Horace Silver*

*(2-beat)* **300.** THE PREACHER *Horace Silver*

D, D, D7, G7, G#7

D, D, D7, G7, G#7

E7, A7, D, D7, B7

G7, F#7, G7, G#7, B7

Em7, A7, 1. D, 2. D

*(3-beat)* **300.** PURSUANCE *John COLTRANE*

*(3-beat)* **300.** PURSUANCE *John COLTRANE*

G, F7 (Cm7), G, A#m7

G, G, A#m7

G#Maj7, G, 1., 2.

# QUICKSILVER

HORACE SILVER

Handwritten musical score for 'Quicksilver' by Horace Silver. The score consists of ten staves of music, each with a bass line and a treble line. Chords are indicated above the staff, and specific notes or chords are circled or underlined. The score includes lyrics in parentheses and various performance markings like 'Demi', 'Emi', 'A7', 'G7', etc.

**Chords and Key Signatures:**

- F major (F)
- D minor (Dmi)
- G minor (Gmi)
- A minor (Ami)
- E minor (Emi)
- A7 (A7)
- G7 (G7)
- F7 (F7)
- C7 (C7)
- B6 (B6)
- A7(b9) (A7(b9))
- G7(b9) (G7(b9))
- D7 (D7)
- (A7) (A7)

**Performance Notes:**

- Handwritten lyrics: (Gma), (Emi), (A7), (B6), (A7), (G7), (C7), (F).
- Handwritten markings: 'Demi', 'Emi', 'A7', 'G7', 'Emi', 'A7', 'B6', 'A7', 'A7(b9)', 'Dmi', 'Emi', 'A7', 'B6', 'A7', 'G7(b9)', 'Dmi', 'G7', 'Gmi', 'C7', 'F'.
- Handwritten tempo: 100 P.M. L. I.

302.

# RECADO BOSSA NOVA

D'ALMA FERREIRA

Handwritten musical score for "RECADO BOSSA NOVA" by D'ALMA FERREIRA, page 302. The score is written on ten staves of music for a solo instrument (likely guitar or piano). The music is in common time (indicated by a 'C'). The score is divided into two sections: '1.' and '2.'. Chords labeled in the score include B<sub>mi</sub>, F#<sub>7</sub>, E<sub>mi</sub>, A<sub>mi</sub><sup>7</sup>, B<sub>7</sub>, C#<sub>7</sub>, and E<sub>mi</sub>. Measure 10 concludes with a three-note chordal ending. The score is written in black ink on white paper.

303.

CHARLIE PARKER

(L=210) REO CROSS

The musical score is handwritten on six staves. The first staff starts with a key signature of G major (one sharp). The second staff begins with a key signature of G major (one sharp). The third staff starts with a key signature of G major (one sharp). The fourth staff begins with a key signature of B major (no sharps or flats). The fifth staff starts with a key signature of E major (no sharps or flats). The sixth staff begins with a key signature of A major (no sharps or flats). Measure numbers are circled in some places: (3) in the first staff, (3) in the second staff, (3) in the third staff, and (3) in the fourth staff. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them.

CHARLIE PARKER - "SAVOY SESSIONS"

304.

(BALLAD) A REMARK YOU MADE Joe Zawinul

2

C Maj<sup>7</sup> G<sup>7sus</sup>/C

C Maj<sup>7</sup> G<sup>7sus</sup>

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

E mi<sup>7</sup> Ami<sup>7</sup> F/A E/G# Ami<sup>7</sup> Dmi<sup>7</sup> Dm7/E Dmi<sup>7</sup>/B

E<sup>7</sup>(b9) Ami<sup>7</sup> Ami<sup>7</sup> G<sup>7sus</sup> F Maj<sup>7</sup> E<sup>7</sup>(b9) E<sup>7</sup>(b9) Ami

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

C<sup>#</sup>/A C/B C Maj<sup>7</sup> Emi<sup>7</sup> Ami<sup>7</sup> Ami<sup>7</sup> G F Maj<sup>7</sup> E<sup>7</sup>(b9)

Ami F/A Emi<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> D7/F# G<sup>7sus</sup> (D)

C Maj<sup>7</sup> C/B Ami<sup>7</sup> Ami<sup>7</sup> G F Maj<sup>7</sup> F/E Dmi<sup>7</sup> G<sup>7sus</sup> C Maj<sup>7</sup> G<sup>7sus</sup>

## (A REMARK YOU MADE - PG. 2)

Handwritten musical score for a piece titled '(A REMARK YOU MADE - PG. 2)'. The score consists of six staves of music, each with various chords and markings. The chords are labeled with their names above the staff, such as G7sus, CMaj7, Ami7, F/A, etc. The music includes measures with quarter notes, eighth notes, sixteenth notes, and rests. The bass line is prominent, featuring eighth-note patterns and sustained notes. The score is written on five-line staff paper.

Chords and markings visible in the score include:

- Staff 1: G7sus, CMaj7, Ami7 F/A Ami
- Staff 2: Dmi7 A, G7sus, CMaj7 C/B Ami7 Ami7 G, FMaj7 E7(b9)
- Staff 3: Ami7, F/A C/A Dmi A Ami G7sus
- Staff 4: C C/B Ami7 Ami7 G, FMaj7 E7(b9), G7sus, FMaj7
- Staff 5: Emi7 Ami7, FMaj7 Dmi7, Emi7 Ami7, FMaj7 (b9)
- Staff 6: Ami7, FMaj7 A, Ami, FMaj7 A, Ami, FMaj7
- Staff 7: Emi7 Ami7 BbMaj7, CMaj7, E/G# C/D F# G7 C
- Staff 8: Emi7 Ami7 BbMaj7, (b9)

WEATHER REPORT - "HEADY WEATHER"

306.

# ROBBIN'S NEST

SIR CHARLES THOMPSON

AMaj<sup>7</sup>

A♭/C♯ C° Bmin<sup>7</sup> E<sup>7</sup> F<sup>7</sup>

1. A♭ F#min<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup> 2. A♭

C#7(b9) F#7(b9)

B7(b9) E+7 E+7 E+7

AMaj<sup>7</sup>

A♭/C♯ C° Bmin<sup>7</sup> E<sup>7</sup> (Bmin<sup>7</sup> E<sup>7</sup>)

307.

ORNETTE COLEMAN(med. up) RAMBLIN'

(B<sup>7</sup>) (Bass) 3 (unison)

(E<sup>7</sup>) (Bass) 3

(B<sup>7</sup>)

1. B<sup>7</sup> 2. Last x: only - B<sup>7</sup> (E<sup>7</sup>) INDEFINITE

E<sup>7</sup> A

ROUND TRIPORNETTE COLEMAN

308.

(♩ = 128) RUBBERNECK FRANK ROSOLINO

Handwritten musical score for "RUBBERNECK" by Frank Rosolino. The score consists of eight staves of music for a single instrument, likely a guitar or bass. The key signature is F# major (one sharp). The tempo is indicated as ♩ = 128. The title "RUBBERNECK" is written in large, bold, black letters across the top of the staves. The composer's name, "FRANK ROSOLINO", is written in smaller letters to the right of the title. The music features various chords and transitions, with specific chords labeled above the staves: Bmin, (F#7), Bmin, G7, > F#7, Bmin, (F#7), Bmin, G7, > F#7, Bmin, A7, Emin7, F#7, Bmin7, G7, Bmin, G7, > F#7, Bmin, (F#7), Bmin, G7, > F#7, Bmin. The score includes several grace notes and slurs, indicating a fluid performance style.

STAN GETZ - ROYAL ROOST #RLP-240

309.

THELONIUS MONK

# RHYTHM-A-NING

The musical score is handwritten on eight staves. The first staff shows a solo line with chords G, G/B, C, C#°, G/D, and D7. The second staff shows a bass line with chords Am7, D7, G, G/B, C, and C#°. The third staff shows a piano line with chords G and Am7. The fourth staff shows a bass line with two endings: 1. and 2. The fifth staff shows a solo line with chords B7, E7, and Am7. The sixth staff shows a bass line with chords A7, D7, and a bracketed section labeled 'b7'. The seventh staff shows a solo line with chords G, G/B, C, C#°, G/D, E7, Am7, and D7. The eighth staff shows a bass line with chords G, G/B, C, C#°, and G.

(SOLO OVER RHYTHM CHANGES)

310.

(P.TEMPO) SALT PEANUTS DIZZY GILLESPIE

Handwritten musical score for "Salt Peanuts" by Dizzy Gillespie. The score consists of two staves of handwritten musical notation on five-line staff paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features various note heads and stems, with specific notes labeled with letters such as D, D/F#, G, G#, and B. Measures are separated by vertical bar lines. The second staff continues the musical line, also featuring note heads and stems, with specific notes labeled with letters like F#7, B7, A7, and D.S. (D.S. al fine). The score concludes with a "fine" instruction in a box.

Continuation of the handwritten musical score for "Salt Peanuts". This section starts with a treble clef and a key signature of one sharp (F#). The notation includes eighth-note patterns and specific chord labels: F#7, B7, A7, and D.S. (D.S. al fine). The score is written on five-line staff paper with measure lines and rests.

(RED, UP  
LATIN OR SWING) SAMBA DU BOIS PHIL WOODS

The musical score for "SAMBA DU BOIS" by Phil Woods is a handwritten composition on five-line staff paper. It features eight staves of music, likely for a band, with various instruments indicated by different clefs and note heads. The music is in 2/4 time. Chords are labeled above the staves, and some notes have specific fingerings or performance instructions written below them. The score includes a variety of harmonic progressions and melodic lines across the different staves.

PHIL WOODS - "SAMBA DU BOIS"

312.

(MID.BLUES) SANDU CLIFFORD BROWN

Handwritten musical score for "SANDU" by Clifford Brown. The score consists of two staves of jazz-style notation. Chords labeled below the staff include: C7, F7, F#7, C7, Emin7, A7(b9), Dmin7, G7, 1. Emin7 A7 Dmin7 G7, 2. C7 (Dmin7 G7).

(up)

728 JOHNNY COLES

Handwritten musical score for "728" by Johnny Coles. The score consists of two staves of jazz-style notation. Chords labeled below the staff include: D7(#9), Bb7 A7, D7(#9) A7, D7(#9), Bb7 A7, D7(#9) D7, Emin7 C7 Fmin7 Bb7 EΦ A7 D7(#9), SOLOS (D7(#9)).

313.

# SEPTEMBER IN THE RAIN

Handwritten musical score for a single melodic line, likely for voice or piano. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (4/4). The vocal line includes lyrics and chords indicated above the notes. The score begins with a melodic line starting on C, followed by Emi, Ami, Emi, Dmi, F Maj7, F min6, G13, C, G+7, C, Emi, Ami, Emi, Dmi, F Maj7, F min6, G13, C, F6, C, G min7, C7, F6, F Maj7, F6, Ami7, D7, Ami7, D7, G7, Dmi7, G7, G+7, C, Emi, Ami, Emi, Dmi, F Maj7, F min6, G13, 1. C, F6, C, G+7, 2. C, F6, C.

314.

# SEPTEMBER SONG

8. F#Φ

F<sup>7</sup> 3 G A Maj<sup>7</sup>

BΦ E<sup>7(b9)</sup> A Maj<sup>7</sup>

2. Bm<sup>7</sup> E<sup>7(b9)</sup> A Maj<sup>7</sup> A<sup>7</sup>

Dm<sup>i</sup> D#<sup>07</sup>

Dm<sup>i</sup> D#<sup>07</sup> (D Sat.)

CODA B<sup>7</sup> E<sup>7sus</sup> A<sup>6</sup>

315.

SONNY ROLLINS(PACIFICO) ST. THOMAS

Handwritten musical score for "St. Thomas" by Sonny Rollins. The score is written on six staves of music for a single melodic line. Chords are labeled above the notes, including A, D<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A, E+<sup>7</sup>, A, D<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A, E+<sup>7</sup>, A, (G<sup>7</sup>), G<sup>7</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A, A<sup>7</sup>, D, D<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A. The music is in 4/4 time.

ERIC DOLPHYSERENADE

Handwritten musical score for "Serenade" by Eric Dolphy. The score is written on four staves of music for a single melodic line. Chords are labeled above the notes, including CMaj<sup>7</sup>, F<sup>7</sup>(b5), Bb<sup>7</sup>(b9), CMaj<sup>7</sup>, F<sup>7</sup>, B<sup>7</sup>(b5), CMaj<sup>7</sup>, Bb<sup>7m7</sup>, Eb<sup>7</sup>, D<sup>9</sup>, G<sup>7</sup>, G#m<sup>7</sup>, C<sup>#</sup>, 1. F<sup>7</sup>(b5), 2. F<sup>7</sup>(b5). The music is in 4/4 time.

316.

HORACE SILVER

# SERENADE TO A SOUL SISTER

3/4 (B2)

*Cmin<sup>7</sup>*

*Fmin<sup>7</sup>*

*Cmin<sup>7</sup>*

*Cmin<sup>7</sup>*

*Dlos: C7(#9) C#7(#9)*

*2*

*2*

*C7(#9) F#7(#9)*

*2*

*F7(#9) F#7(#9) F7(#9) C#7(#9) C7(#9) C#7(#9)*

*2*

*G#7 A7 G#7 G7(#9)*

*C7(#9) C#7(#9)*

*2*

317.

(BRIGHT) SEVENTEEN WEST ERIC DOLPHY

(BLUES WALK) SONG FOR MY LADY MC COY TYNER

318.

# SHINY STOCKINGS

FRANK FOSTER

Handwritten musical score for "Shiny Stockings" by Frank Foster. The score is written on eight staves of music. Chords and markings include:

- Staff 1: (F<sup>#</sup>mi<sup>7</sup>) Gmi<sup>7</sup>, C<sup>7</sup>, Gmi<sup>7</sup>
- Staff 2: C<sup>#</sup>, E<sup>6</sup>, F<sup>6</sup>, B<sup>b</sup>
- Staff 3: F<sup>6</sup>, G<sup>#07</sup>, G<sup>f#mi<sup>7</sup></sup>, Gmi<sup>7</sup>
- Staff 4: C<sup>7</sup>, B<sup>bmi<sup>7</sup></sup>, A<sup>mi<sup>7</sup></sup>, 1. D<sup>7</sup>
- Staff 5: B<sup>mi<sup>7</sup></sup>, E<sup>7</sup>, A<sup>b</sup>, A<sup>f</sup>, D<sup>7(19)</sup>
- Staff 6: 2. D<sup>7</sup>, G<sup>mi<sup>7</sup></sup>/C, C<sup>7</sup>, F<sup>6</sup>
- Staff 7: (empty)
- Staff 8: (empty)

JOHN COLTRANESOME OTHER BLUES

Handwritten musical score for "Some Other Blues" by John Coltrane. The score consists of four staves of music. Below each staff, specific chords are labeled: G<sup>#</sup>7, G<sup>7</sup>, B<sup>b</sup>7, A<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, and two endings for A<sup>7</sup> (A<sup>7</sup>(#9) and A<sup>7</sup>(b13)). The music is written in 8/8 time.

JOE HENDERSONSERENITY

Handwritten musical score for "Serenity" by Joe Henderson. The score consists of four staves of music. Above the staves, specific chords are labeled: BΦ, E<sup>7</sup>, FMaj<sup>7</sup>(#11), EbMaj<sup>7</sup>(#11), CΦ<sup>min</sup><sup>7</sup>, FΦ<sup>7</sup>, D<sup>min</sup><sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, BΦ, E<sup>7</sup>, Ami<sup>7</sup>, Ami<sup>7</sup>/G, F<sup>min</sup><sup>7</sup>, Bb<sup>7</sup>, E<sup>7</sup>, Eb<sup>7</sup>, D<sup>7</sup>, CΦMaj<sup>7</sup>, D<sup>min</sup><sup>7</sup>, G<sup>+7</sup>, CMaj<sup>7</sup>, BΦ, E<sup>7</sup>. Below the score, it says "REDDIE ADAMS - ENCOUNTER".

320.

# SILVER'S SERENADE

HORACE SILVER

Musical score for "Silver's Serenade" by Horace Silver. The score consists of five staves of handwritten musical notation.

Staff 1 (Top): 8th note, C#min, Gmin, 8th note.

Staff 2: F#min, Cmin, Ami, D<sup>7</sup>.

Staff 3: G, Ami, Bmin, C, F#min, 1. B<sup>7</sup>.

Staff 4: 2. (Coda Last X)

Staff 5: (Coda Last X ONLY!)

Musical score continuation for "Silver's Serenade".

Staff 1: Coda (Last X ONLY!).

Staff 2: E Maj 7 (#11).

# SIMONE

FRANK FOSTER

The musical score for "SIMONE" by Frank Foster is a handwritten piece of music for a single instrument, likely piano. It features six staves of music, each with a different key signature and chord progression. The chords labeled include C<sup>7</sup>(b5), Bmin<sup>7</sup>, C#min<sup>9</sup>/F#, Bmin<sup>7</sup>, C<sup>7</sup>(b5), Bmin<sup>7</sup>, C#min<sup>9</sup>/F#, F#min<sup>7</sup>/B, B<sup>7</sup>, Emin<sup>7</sup>, F#min<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>(b5), Bmin<sup>7</sup>, C#min<sup>7</sup>, Dmaj<sup>7</sup>, D<sup>#</sup>min<sup>7</sup>, Dmin<sup>7</sup>, G<sup>7</sup>, C#min<sup>7</sup>, F<sup>#</sup>7, Bmin<sup>7</sup>, C#min<sup>9</sup>/F#, Bmin<sup>7</sup>, and C<sup>7</sup>(b5). The music is written on six staves of five-line staff paper.

322.

(Medal) SHORT STOPShorty Rogers

$\text{G} \quad \text{C}^1 \quad \text{G} \quad \text{G}^+ \quad \text{Dmi}^7 \quad \text{G}^7$

$\text{C}^1 \quad \text{C}^{\#0} \quad \text{G} \quad \text{E}^1$

$\text{Ami}^9 \quad \text{F}^1 \quad \text{Bmi}^7 \quad \text{BbMaj}^7 \quad \text{EbMaj}^7 \quad \text{G}^{\#7}$

SHUTTER BUGJ.J. JOHNSON

$\text{Emi}^9$

$\text{Ami}^9$

$\text{Emi}^9$

$\text{Gmi}^7 \quad \text{C}^9 \quad \text{F}^{\#}\phi \quad \text{B}^7(\text{B}^{\#5}) \quad \text{Emi}^9$

323.

G. GERSHWINSUMMERTIME

Handwritten musical score for "SUMMERTIME" by G. Gershwin. The score is written on four staves. Chords and lyrics are written above the notes. The chords include F#min, (G<sup>7</sup>), F#min (C#7), (F#min F#7), Bmin, (D<sup>7</sup>), D#min G#7, C#7, (G<sup>7</sup>), F#min, B<sup>7</sup>, A, F#min, B<sup>7</sup>, C#7, F#min (B<sup>7</sup>), (G#min C#7).

(Slow) SWINGIN' SHEPHERD BLUES <sup>MOEKOFFMAN</sup>

Handwritten musical score for "SWINGIN' SHEPHERD BLUES" by Moe Koffman. The score is written on four staves. Chords and lyrics are written below the notes. The chords include A9, A7, D9, A, F#7, Bmin7, E7, A, A9, D6, F7, E, A.

324.

( = 176 )

## SISTER SADIE

HORACE SILVER

Handwritten musical score for "SISTER SADIE" by Horace Silver. The score is written on six staves:

- Staff 1:** Starts with an **E<sup>7</sup>** chord. The melody consists of eighth and sixteenth-note patterns.
- Staff 2:** Starts with an **A<sup>7</sup>** chord. The melody continues with eighth and sixteenth-note patterns.
- Staff 3:** Starts with a **G<sup>7</sup>** chord. The melody continues with eighth and sixteenth-note patterns.
- Staff 4:** Starts with an **F#<sup>7</sup> (ord. 8vb)** chord. The melody continues with eighth and sixteenth-note patterns.
- Staff 5:** Starts with an **E<sup>7</sup>** chord (marked "(1ac) E<sup>7</sup>"). The melody continues with eighth and sixteenth-note patterns.
- Staff 6:** Continues the melody from Staff 5.

Chords are labeled with circled numbers (1, 2, 3) indicating specific fingerings. The music includes rests, grace notes, and various note values (eighth and sixteenth notes).

HORACE SILVER - "BLOWIN' THE BLUES AWAY"

(Slow) SAINT JAMES INFIRMARY

Handwritten musical score for "Saint James Infirmary". The score consists of two staves of music. The top staff is in 2/4 time and the bottom staff is in 4/4 time. The key signature is F# minor (one sharp). The melody is composed of eighth and sixteenth notes. Chords labeled include Bmin, F#7/C#, Bmin/D, F#7/C#, Bmin, C#6, F#7/G#7/A, F#7/C#.

SIPPIN' AT BELLS CHARLIE PARKER

Handwritten musical score for "Sippin' at Bells" by Charlie Parker. The score consists of five staves of music. The time signature varies between 2/4 and 4/4. The key signature changes frequently, indicated by labels like D Maj7, G7, D Maj7, Eb min7, Ab7, G Maj7, G min7, C7, F# min7, F min7, E min7, A7, D, Emi7, Eb7, D6, and (CODA - LAST).

326.

(M. SWING)

## SLIPPED DISC

BENNY GOODMAN

**A**) G<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> G<sup>#</sup>o G min<sup>7</sup> C<sup>7</sup>

F A<sup>7</sup> G<sup>#</sup>7 G<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> G<sup>#</sup>o

G min<sup>7</sup> C<sup>7</sup> 1. F A<sup>7</sup> G<sup>#</sup>7 2. F

**B)** A<sup>7</sup> D min G<sup>7</sup> A<sup>7</sup>

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

G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> G<sup>#</sup>7 G<sup>7</sup> C<sup>7</sup>

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

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

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

## (SLIPPED DISC - PG. 2)

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring ten staves of music. The score includes various clefs (C, F), key signatures, and time signatures. The first staff begins with a C clef and a B-flat key signature. The second staff begins with an F clef and a B-flat key signature. The third staff begins with a G clef and a B-flat key signature. The fourth staff begins with an F# clef and a B-flat key signature. The fifth staff begins with a B-flat clef and a B-flat key signature. The sixth staff begins with a B-flat clef and a B-flat key signature. The seventh staff begins with a G clef and a B-flat key signature, with a bracket labeled "LAST x:". The eighth staff begins with an F# clef and a B-flat key signature. The ninth staff begins with an F# clef and a B-flat key signature. The tenth staff begins with an F# clef and a B-flat key signature.

(SOLOS OVER [C] SECTION)

328.  
*(slow)*  
*(med. Latin)*

# SLOW, HOT, WIND

GERRY NIEWOOD

Handwritten musical score for "Slow, Hot, Wind" by Gerry Niewood. The score consists of six staves of music with various chords and markings.

**Chords and markings:**

- Staff 1: D<sup>min</sup>7, G<sup>min</sup>7, EΦ, A+7
- Staff 2: 1. D<sup>min</sup>7, E+7, A7(#9) | 2. D<sup>min</sup>7
- Staff 3: B♭Maj7(#11), A<sup>Maj</sup>7, G<sup>#Maj</sup>7
- Staff 4: G<sup>#min</sup>7, C#7, F<sup>#Maj</sup>7, F<sup>Maj</sup>7(#11), E+7, A7(#9)
- Staff 5: D<sup>min</sup>7, D7
- Staff 6: G<sup>min</sup>7, EΦ, A+7, D<sup>min</sup>7

**Other markings:**

- Measure 1: Measure number 1 above the first measure.
- Measure 2: Measure number 2 above the second measure.
- Measure 3: Measure number 3 above the third measure.
- Measure 4: Measure number 4 above the fourth measure.
- Measure 5: Measure number 5 above the fifth measure.
- Measure 6: Measure number 6 above the sixth measure.
- Measure 7: Measure number 7 above the seventh measure.
- Measure 8: Measure number 8 above the eighth measure.
- Measure 9: Measure number 9 above the ninth measure.
- Measure 10: Measure number 10 above the tenth measure.
- Measure 11: Measure number 11 above the eleventh measure.
- Measure 12: Measure number 12 above the twelfth measure.
- Measure 13: Measure number 13 above the thirteenth measure.
- Measure 14: Measure number 14 above the fourteenth measure.
- Measure 15: Measure number 15 above the fifteenth measure.
- Measure 16: Measure number 16 above the sixteenth measure.
- Measure 17: Measure number 17 above the seventeenth measure.
- Measure 18: Measure number 18 above the eighteenth measure.
- Measure 19: Measure number 19 above the nineteenth measure.
- Measure 20: Measure number 20 above the twentieth measure.
- Measure 21: Measure number 21 above the twenty-first measure.
- Measure 22: Measure number 22 above the twenty-second measure.
- Measure 23: Measure number 23 above the twenty-third measure.
- Measure 24: Measure number 24 above the twenty-fourth measure.
- Measure 25: Measure number 25 above the twenty-fifth measure.
- Measure 26: Measure number 26 above the twenty-sixth measure.
- Measure 27: Measure number 27 above the twenty-seventh measure.
- Measure 28: Measure number 28 above the twenty-eighth measure.
- Measure 29: Measure number 29 above the twenty-ninth measure.
- Measure 30: Measure number 30 above the thirtieth measure.
- Measure 31: Measure number 31 above the thirty-first measure.
- Measure 32: Measure number 32 above the thirty-second measure.
- Measure 33: Measure number 33 above the thirty-third measure.
- Measure 34: Measure number 34 above the thirty-fourth measure.
- Measure 35: Measure number 35 above the thirty-fifth measure.
- Measure 36: Measure number 36 above the thirty-sixth measure.
- Measure 37: Measure number 37 above the thirty-seventh measure.
- Measure 38: Measure number 38 above the thirty-eighth measure.
- Measure 39: Measure number 39 above the thirty-ninth measure.
- Measure 40: Measure number 40 above the forty-thousandth measure.
- Measure 41: Measure number 41 above the forty-first measure.
- Measure 42: Measure number 42 above the forty-second measure.
- Measure 43: Measure number 43 above the forty-third measure.
- Measure 44: Measure number 44 above the forty-fourth measure.
- Measure 45: Measure number 45 above the forty-fifth measure.
- Measure 46: Measure number 46 above the forty-sixth measure.
- Measure 47: Measure number 47 above the forty-seventh measure.
- Measure 48: Measure number 48 above the forty-eighth measure.
- Measure 49: Measure number 49 above the forty-ninth measure.
- Measure 50: Measure number 50 above the fifty-thousandth measure.
- Measure 51: Measure number 51 above the fifty-first measure.
- Measure 52: Measure number 52 above the fifty-second measure.
- Measure 53: Measure number 53 above the fifty-third measure.
- Measure 54: Measure number 54 above the fifty-fourth measure.
- Measure 55: Measure number 55 above the fifty-fifth measure.
- Measure 56: Measure number 56 above the fifty-sixth measure.
- Measure 57: Measure number 57 above the fifty-seventh measure.
- Measure 58: Measure number 58 above the fifty-eighth measure.
- Measure 59: Measure number 59 above the fifty-ninth measure.
- Measure 60: Measure number 60 above the sixty-thousandth measure.
- Measure 61: Measure number 61 above the sixty-first measure.
- Measure 62: Measure number 62 above the sixty-second measure.
- Measure 63: Measure number 63 above the sixty-third measure.
- Measure 64: Measure number 64 above the sixty-fourth measure.
- Measure 65: Measure number 65 above the sixty-fifth measure.
- Measure 66: Measure number 66 above the sixty-sixth measure.
- Measure 67: Measure number 67 above the sixty-seventh measure.
- Measure 68: Measure number 68 above the sixty-eighth measure.
- Measure 69: Measure number 69 above the sixty-ninth measure.
- Measure 70: Measure number 70 above the seventy-thousandth measure.
- Measure 71: Measure number 71 above the seventy-first measure.
- Measure 72: Measure number 72 above the seventy-second measure.
- Measure 73: Measure number 73 above the seventy-third measure.
- Measure 74: Measure number 74 above the seventy-fourth measure.
- Measure 75: Measure number 75 above the seventy-fifth measure.
- Measure 76: Measure number 76 above the seventy-sixth measure.
- Measure 77: Measure number 77 above the seventy-seventh measure.
- Measure 78: Measure number 78 above the seventy-eighth measure.
- Measure 79: Measure number 79 above the seventy-ninth measure.
- Measure 80: Measure number 80 above the eighty-thousandth measure.
- Measure 81: Measure number 81 above the eighty-first measure.
- Measure 82: Measure number 82 above the eighty-second measure.
- Measure 83: Measure number 83 above the eighty-third measure.
- Measure 84: Measure number 84 above the eighty-fourth measure.
- Measure 85: Measure number 85 above the eighty-fifth measure.
- Measure 86: Measure number 86 above the eighty-sixth measure.
- Measure 87: Measure number 87 above the eighty-seventh measure.
- Measure 88: Measure number 88 above the eighty-eighth measure.
- Measure 89: Measure number 89 above the eighty-ninth measure.
- Measure 90: Measure number 90 above the ninety-thousandth measure.
- Measure 91: Measure number 91 above the ninety-first measure.
- Measure 92: Measure number 92 above the ninety-second measure.
- Measure 93: Measure number 93 above the ninety-third measure.
- Measure 94: Measure number 94 above the ninety-fourth measure.
- Measure 95: Measure number 95 above the ninety-fifth measure.
- Measure 96: Measure number 96 above the ninety-sixth measure.
- Measure 97: Measure number 97 above the ninety-seventh measure.
- Measure 98: Measure number 98 above the ninety-eighth measure.
- Measure 99: Measure number 99 above the ninety-ninth measure.
- Measure 100: Measure number 100 above the one-hundred-thousandth measure.

329.  
KERN/HARBACH

# SMOKE GETS IN YOUR EYES

Handwritten musical score for "Smoke Gets In Your Eyes" by Kern/Harbach. The score consists of two staves of music with lyrics and chords.

**Top Staff:**

- Key signature: F# Maj (two sharps)
- Time signature: 4/4
- Chords: CMaj<sup>7</sup>, E<sup>0</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, E+<sup>7</sup>, F# Maj<sup>7</sup>, F#<sup>0</sup>, Emi<sup>7</sup>, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>
- Lyrics: "I'm gonna make you mine" (repeated twice)

**Bottom Staff:**

- Key signature: G# Maj (one sharp)
- Time signature: 4/4
- Chords: Emi<sup>7</sup>, A<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, F<sup>7</sup>, Bbmi<sup>7</sup>, Eb<sup>7</sup>, G# Maj<sup>7</sup>, C#7(b5), Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, A<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, E<sup>0</sup>, F# Maj<sup>7</sup>, F#<sup>0</sup>, Emi<sup>7</sup>, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, (Ami<sup>7</sup>), (Dmi<sup>7</sup>)(G<sup>7</sup>)
- Lyrics: "I'm gonna make you mine" (repeated twice)

"TEDDY WILSON IN TOKYO"

330.

HAMMERSTEIN / ROMBERG

**SOFTLY AS A MORNING SUNRISE**

The musical score consists of ten staves of handwritten music. The first staff starts with an Ami⁷ chord, followed by BΦ, E¹, and Ami⁷. The second staff begins with Dmi⁷, followed by Ami⁷, BΦ, and E⁷(b⁹). The third staff starts with Ami⁷, followed by 1. BΦ, E¹, and 2. Dmi⁷, G¹. The fourth staff starts with C Maj⁷, followed by Dmi⁷, A⁷(b⁹), and a section ending with E⁷(b⁹). The fifth staff starts with Dmi⁷, followed by BΦ, E¹, and Ami⁷. The sixth staff starts with Ami⁷, followed by B⁷(b⁵), E⁷(b⁹), and Ami⁷. The seventh staff ends with Ami⁷. The eighth staff ends with Ami⁷. The ninth staff ends with Ami⁷. The tenth staff ends with Ami⁷.

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

(BALLAD) 331.  
GEORGE & IRA GERSHWIN

# SOMEONE TO WATCH OVER ME

The musical score consists of ten staves of handwritten music. The first staff starts with a key signature of one flat (B-flat), followed by a measure of F Major 7 (F7). The second staff begins with a key signature of three flats (B-flat, E-flat, A-flat), followed by a measure of B-flat major. The third staff starts with a key signature of one flat (B-flat), followed by a measure of A minor 7 (Amin7). The fourth staff begins with a key signature of one sharp (F-sharp), followed by a measure of G major. The fifth staff starts with a key signature of one flat (B-flat), followed by a measure of Am7 D7. The sixth staff begins with a key signature of one flat (B-flat), followed by a measure of G minor 7 (Gmin7). The seventh staff starts with a key signature of one flat (B-flat), followed by a measure of C7. The eighth staff begins with a key signature of one flat (B-flat), followed by a measure of F major 7 (F7). The ninth staff starts with a key signature of one flat (B-flat), followed by a measure of B-flat major. The tenth staff starts with a key signature of one flat (B-flat), followed by a measure of F-sharp major 7 (F#7).

BEN WEBSTER - "SEE YOU AT THE FAIR"

332.

(MED. LATIN)  
(ROCK)

## SONG FOR BILBAO

PAT METHENY

Ami

BbMaj

Ami

1. ♫3

2.

Ami

F#mi G Maj

E mi F Maj

D mi E mi

F#mi G#mi

CODA LAST OUT

Ami

BbMaj

# Soul Eyes

Handwritten musical score for Soul Eyes. The score consists of two systems of music, each with four staves. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. Chords are written above the staves, and specific notes or chords are circled with the number '3'. The first system starts with Amin7, E7(b9), Amin7, Dmin7, F Maj7, F#Φ, B7(b9), EMaj7, Bb7(#11), EbMaj7, Dmin7, G7, CMaj7, BΦ, E7(b9), Amin7, E7(b9), Amin7, Dmin7, F Maj7, F#Φ, B7(b9), EΦ, A7(b9), Dmin9, G7(b9), CMaj7, (BΦ E7(b9)). The second system continues with the same progression.

334.

# SOUL TRANE

TADD DAWERON

Handwritten musical score for 'SOUL TRANE' by Tadd Dameron. The score consists of eight staves of music, each with a key signature and various chords indicated above the notes. The chords include D Maj<sup>7</sup>, F#ø, B<sup>7</sup>, E min<sup>7</sup>, C<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, C#ø, D Maj<sup>7</sup>, F#<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, F# min<sup>7</sup>, B<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, F# min<sup>7</sup>, C#ø, B<sup>7</sup>, E<sup>7</sup>, A Maj<sup>7</sup>, F# min<sup>7</sup>, Bø, E<sup>7</sup>, E min<sup>7</sup>, D#ø, Bb<sup>7</sup>, A<sup>7</sup>, E b<sup>7</sup>, D Maj<sup>7</sup>, F#ø, B<sup>7</sup>, E min<sup>7</sup>, C<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, C#ø, D Maj<sup>7</sup>, F#<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D Maj<sup>7</sup>.

(♩ = 184)

SOUND LEE

LEE KONITZ

Handwritten musical score for piano, featuring 12 staves of music. The score includes various chords and progressions, with specific notes circled and labeled with their names. The chords include Dm7, G7(♯9), Dm7, C♯, C, Em7, Dm7, G7, F Maj7(♯11), FMaj7(3), B7, E, Gm7, C7, C7(b9+5), Eb, E, Bb7, Eb, Eb, C♯, Dm7, C7(♯9), C7(♯9), A7(b9), F, G♯, A, and A. Measures are numbered with circled '3's. The tempo is indicated as (♩ = 184).

# SPEAK LIKE A CHILD

WAYNE SHORTER

Handwritten musical score for "SPEAK LIKE A CHILD" by Wayne Shorter. The score consists of ten staves of music, each with a bass clef and a common time signature. Various chords are labeled above the staves, and specific notes are marked with arrows and circled. The chords include:

- Staff 1: Bb7(##9) (circled), F#7 (#10), C#7 sus, F#min7
- Staff 2: Gmin7, C7
- Staff 3: F7sus, F7, E7
- Staff 4: EbMaj7(##11), Ebmin7(87), C7sus
- Staff 5: C7, Cmin7, B7(##9), Emi7 A7, D#Maj7 G7
- Staff 6: F#min7, C#7sus, F#min7, C#7sus, F#min7
- Staff 7: C#7sus, D#Maj7(##11), D#Maj7(##10)
- Staff 8: A#Maj7, G#Maj7/A, A#Maj7/G#7, Gmin7, F#min7, C7sus, F#min7
- Staff 9: C#7sus, F#min7, C#7sus, F#min7, C#7sus
- Staff 10: (empty staff)

Arrows point to specific notes in the music, such as the circled note in the first staff and the circled note in the eighth staff. The score is written in a cursive style with some musical notation elements like eighth and sixteenth notes.

# SPEAK LOW

Handwritten musical score for "SPEAK LOW" consisting of ten staves of music. The score includes various chords such as E<sup>maj</sup>7, A<sup>7</sup>, E<sup>maj</sup>7, A<sup>7</sup>, E<sup>maj</sup>7, F#ø, B<sup>7</sup>, E<sup>maj</sup>7, A<sup>7sus</sup>, G<sup>maj</sup>7, C<sup>7</sup>, F#<sup>maj</sup>7, B<sup>7</sup>, E<sup>Maj</sup>7, C#<sup>Maj</sup>7, D<sup>Maj</sup>7, F<sup>Maj</sup>7, B<sup>b7</sup>, A<sup>7</sup>, C<sup>Maj</sup>7, F<sup>maj</sup>7, B<sup>b7</sup>, A<sup>7</sup>, E<sup>maj</sup>7, A<sup>7</sup>, E<sup>maj</sup>7, A<sup>7</sup>, F#ø, B<sup>7</sup>, E<sup>maj</sup>7, C<sup>7</sup>, B<sup>7</sup>, E<sup>maj</sup>7, A<sup>7sus</sup>.

338.

## SPIRAL

JOHN COLTRANE

Handwritten musical score for 'Spiral' by John Coltrane, featuring ten staves of music with various chords and solos.

**Chords and Solos:**

- Staff 1: E Maj, B (7th d), D# Maj, D Maj, C Maj
- Staff 2: CMaj, BMaj, SWING: CMaj<sup>7</sup>, D#<sup>7</sup>
- Staff 3: G# min, A#Φ, D#<sup>7</sup>, G# min, C# min<sup>7</sup>, F#<sup>7</sup>
- Staff 4: C# min<sup>7</sup>, F#<sup>7</sup>, E7b5<sup>3</sup>, G# min, C# min<sup>7</sup>
- Staff 5: (solo:), C# min<sup>7</sup>, F#<sup>7</sup>, B, C# min<sup>7</sup>
- Staff 6: D, F#<sup>7</sup>, EMaj, D# Maj, D Maj
- Staff 7: C# Maj, CMaj, BMaj, CMaj<sup>7</sup>
- Staff 8: D#<sup>7</sup>, G# min, A#Φ, D#<sup>7</sup>, G# min
- Staff 9: D.C. FOR REPEATS: C# min<sup>7</sup>, F#<sup>7</sup>, TO END: E#Φ, D#<sup>7</sup>, G# min, A#Φ, D#<sup>7</sup>
- Staff 10: G# min, D#<sup>7</sup>, G# min, A#Φ, D#<sup>7</sup>
- Staff 11: G# min, A#Φ, D# min<sup>7</sup>, G# min

## SPRING CAN REALLY HANG YOU UP THE MOST

Handwritten musical score for a solo instrument, likely piano, featuring a single melodic line with various chords indicated above the notes. The score is in common time (indicated by '4') and includes several measures of music with associated chords.

**Chords and Measures:**

- Measure 1: AMaj<sup>7</sup>, GMaj<sup>7</sup>, AMaj<sup>7</sup>, GMaj<sup>7</sup>, AMaj<sup>7</sup>, F#<sup>#</sup>mi<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, C#<sup>#</sup>mi<sup>7</sup>, F#<sup>7(b9)</sup>
- Measure 2: D#Φ, Dmi<sup>7</sup>, F#<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>, I. Bmi<sup>7</sup>, E<sup>7</sup>, AMaj<sup>7</sup>, GMaj<sup>7</sup>
- Measure 3: 2. Bmi<sup>7</sup>, E<sup>7</sup>, AMaj<sup>7</sup>, Emi<sup>7</sup>, AMaj<sup>7</sup>, Emi<sup>7</sup>, AMaj<sup>7</sup>
- Measure 4: Emi<sup>7</sup>, AMaj<sup>7</sup>, Emi<sup>7</sup>, AMaj<sup>7</sup>, Ami<sup>7</sup>, DMaj<sup>7</sup>, Ami<sup>7</sup>, DMaj<sup>7</sup>
- Measure 5: D#mi<sup>7</sup>, G<sup>#</sup>, C#Maj<sup>7</sup>, F#<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>, EMaj<sup>7</sup>, DMaj<sup>7</sup>, AMaj<sup>7</sup>, GMaj<sup>7</sup>
- Measure 6: AMaj<sup>7</sup>, F#<sup>#</sup>mi<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, C#<sup>#</sup>mi<sup>7</sup>, F#<sup>7(b9)</sup>, D#Φ, Dmi<sup>7</sup>, F#<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>
- Measure 7: Bmi<sup>7</sup>, E<sup>7</sup>, C#<sup>#</sup>mi<sup>7</sup>, F#<sup>7(b9)</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, AMaj<sup>7</sup>, G<sup>13</sup> (AFTER SOLO D.C. al)
- Measure 8: CODA (EAST X ONLY) Cmi<sup>7</sup>, F<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, C#<sup>#</sup>mi<sup>7</sup>, F#<sup>7(b9)</sup>
- Measure 9: Bmi<sup>7</sup>, AMaj<sup>7</sup>, Bmi<sup>7</sup>, AMaj<sup>7</sup>, G#Φ, G<sup>13</sup>, F#<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>
- Measure 10: Bmi<sup>7</sup>, Dmi<sup>6</sup>, C#<sup>#</sup>mi<sup>7</sup>, F#<sup>7</sup>, Bmi<sup>7</sup>, BbMaj<sup>7</sup>, AMaj<sup>7</sup>

340.

# STARDUST

HAGGIE CARMICHAEL

Handwritten musical score for "Stardust" on five staves. The score includes lyrics and chords such as A+, D6, Dmin6, Bmin7, C#min7, F#7, Bmin7, A#7, E7, E°, E7sus, F#min7, B9, D6, Emin7, C#min7, F#7, Bmin7, A#7, Bmin7, D, Dmin6, A, G#7, C#7, D6, F#7, B7, E7, A6.

JOHN COLTRANE - "STARDUST"

STAREYES

Handwritten musical score for "STAREYES" by RAYE / DEPAUL. The score consists of ten staves of music, each with a key signature and time signature. The keys include D Maj<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>, D Maj<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, F#Φ, B+<sup>7</sup>, E Maj<sup>7</sup>, 1. EΦ, A<sup>7</sup>, 2. EΦ, A<sup>7</sup>, D<sup>7</sup>, G Maj<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, EΦ, A<sup>7</sup>, D Maj<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, C Maj<sup>7</sup>, F#Φ, B+<sup>7</sup>, E Maj<sup>7</sup>, EΦ, A<sup>7</sup>, D Maj<sup>7</sup>, C<sup>9</sup>, B<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>, D, and a final measure ending with a 3. The score includes various dynamics like p, f, and b, and performance instructions like "bop".

342.

# ST. LOUIS BLUES

W.C.HANDY

Handwritten musical score for "St. Louis Blues" by W.C. Handy. The score consists of eight staves of music, each with lyrics and chords written below the notes. The key signature is F major (one sharp). The score includes the following lyrics and chords:

- Staff 1: E mi, B'
- Staff 2: Emi, Emi C7(b5) F#mi7/B B° B7
- Staff 3: (Key 6) E7 A7 E7 E7
- Staff 4: B7 A7 E F#mi7 B7
- Staff 5: E E7
- Staff 6: A7 E7 C#7(#9)
- Staff 7: F#mi7 B7 E (G7) (F#mi7 B7)
- Staff 8: -

The score is written in a cursive style with some musical notation elements like eighth and sixteenth notes, and rests. The lyrics are placed above the notes, and the chords are written below them. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a bass clef and a key signature of one sharp. The fifth staff starts with a treble clef and a key signature of one sharp. The sixth staff starts with a bass clef and a key signature of one sharp. The seventh staff starts with a treble clef and a key signature of one sharp. The eighth staff starts with a bass clef and a key signature of one sharp.

Straight Life

B-flat major (2 flats)

Common Time

Chords: G7, F7, G7, F7, G7, F7, G, F7, G7, F7, G7, F7, G7, F7

344.

*(BALLAD)* STRAYHORN 2 G.MULLIGAN / D.GRUSIN

The musical score consists of six staves of handwritten notation. The first staff starts with a bass clef and a key signature of B Major (two sharps). It includes chords like B<sup>o</sup>/F# and C<sup>#</sup>/F#. The second staff begins with F<sup>7</sup> sus. The third staff starts with B<sup>o</sup>(D<sup>7</sup>), followed by B<sup>o</sup>/F# and B<sup>o</sup>(D<sup>7</sup>). The fourth staff starts with D<sup>#</sup>mi<sup>7</sup>, followed by D<sup>7</sup> and A/C<sup>#</sup>. The fifth staff starts with D<sup>#</sup>mi<sup>7</sup>, followed by G<sup>7</sup> and C<sup>#</sup>/F<sup>#</sup>. The sixth staff starts with B<sup>o</sup>(D<sup>7</sup>), followed by B<sup>o</sup>/F# and F<sup>#</sup> sus.

GERRI MULLIGAN - "IDOL Gossip"

345.

(MED. UP SWING) STRODE RODE SONDY ROLLINS

The musical score is organized into four sections, each containing two staves of music. The first section starts with a bass line (Dmin7, EΦ A+7, Dmin7, EΦ A+7) followed by a treble line. The second section starts with a bass line (Dmin7, EΦ A+7, Dmin7, EΦ A+7) followed by a treble line. The third section starts with a bass line (Bb7, A+7, Dmin7) followed by a treble line. The fourth section starts with a bass line (Gmin7, C7, Dmin7, EΦ A+7) followed by a treble line. The fifth section starts with a bass line (Dmin7, EΦ A+7, Dmin7, EΦ A+7) followed by a treble line. The sixth section starts with a bass line (Dmin7, EΦ A+7, Dmin7, EΦ A+7) followed by a treble line. The seventh section starts with a bass line (Bb7, A+7, Dmin7) followed by a treble line.

346.  
 (MED. GROOVE) STROLLIN' HORACE SILVER

The musical score for "STROLLIN'" features eight staves of handwritten musical notation. Above each staff, handwritten chord names indicate the harmonic progression. The chords include BbMaj7, Gmin7, F#7, Cmin7, F7, Dmin7, Emin7, A7, BbMaj7, Gmin7, C7, F7, BbMaj7, Gmin7, F#7, Cmin7, F7, Dmin7, Emin7, A7, BbMaj7, Gmin7, C7, D#min7, G#7, Dmin7, G7, Cmin7, F7, BbMaj7, Gmin7, Cmin7, F7.

(TODA LAST X ONLY)

HORACE SILVER (HORACE SCOPE)

# STRUTTIN' W/ SOME BAR-B-Q

LILL ARMSTRONG

F F#° C° F F#° C°  
 Gmi° C°  
 F F#° C° G° C°  
 (A) FMaj⁷ F  
 FMaj⁷ F F/Eb D°  
 Gmi⁷ C° C#° Dmi⁷  
 G° C°  
 FMaj⁷ F  
 F Bb Bbmaj⁷ F F/Eb D° A#mi⁷ D°  
 Gmi⁷ C° F (C°)  
 / SOLOS from (A) /

348.

(♩=126)

# Subconscious-Lee

*LEE KONITZ*

Handwritten musical score for "Subconscious-Lee" by Lee Konitz. The score is in 4/4 time and uses a key signature of one sharp (F#). The tempo is indicated as (♩=126). The title "Subconscious-Lee" is written in large, bold letters across the top, with "LEE KONITZ" written above it in smaller letters. The score consists of eight staves of music for a solo instrument, likely piano or guitar. The music includes various chords and progressions, such as A7, Dmin, Bmin7, E7, AMaj7, E7(b5), G Maj7, F7, and E7, with some notes circled or highlighted. The score is divided into measures by vertical bar lines and includes some rests and grace notes.

349.  
HORACE SILVER

# SUMMER IN CENTRAL PARK

The musical score for "Summer in Central Park" by Horace Silver is handwritten on ten staves. The score includes the following chord labels:

- Staff 1: D<sup>b</sup>9, F#7(b9), Bmin<sup>9</sup>, E13
- Staff 2: Bb<sup>b</sup>9, Eb<sup>b</sup>9, Emi<sup>9</sup>, F#7(b9)
- Staff 3: Bmaj<sup>9</sup>, Bmin<sup>9</sup>
- Staff 4: Bmaj<sup>9</sup>, Bmin<sup>9</sup>
- Staff 5: Bmaj<sup>9</sup>, Emi<sup>7</sup>, A<sup>7(b9)</sup>
- Staff 6: D<sup>b</sup>9, F#7(b9), Bmin<sup>9</sup>, E13
- Staff 7: Bb<sup>b</sup>9, EbMaj<sup>b</sup>, F#<sup>b</sup>9, B<sup>b</sup>
- Staff 8: Bb<sup>b</sup>9, Emi<sup>7</sup>, A<sup>7(b9)</sup>
- Staff 9: F<sup>b</sup>9, Eb<sup>b</sup>9, D<sup>b</sup>9, Emi<sup>7</sup>, A<sup>7(b9)</sup> (D.C.al)
- Staff 10: CODA, Emi<sup>7</sup>, A<sup>7(b9)</sup>, b2, F<sup>b</sup>9, Eb<sup>b</sup>9, D<sup>b</sup>9

350.

# THE SUMMER KNOWS

M. LEGRAND

Handwritten musical score for "The Summer Knows" by M. Legrand. The score consists of five staves of music, each with a different key signature and chord progression. The chords are labeled above the staff, and the notes are written below them. The keys include D minor, G minor, D major, G major, F major, D major, E major, and D major. The score is written in a cursive style, with some notes and rests indicated by small vertical strokes.

Chords and key signatures from the score:

- Staff 1: D<sub>maj</sub>, D<sub>maj</sub>(B<sup>7</sup>) / C<sup>#</sup>, D<sub>maj</sub><sup>7</sup> / C, B<sup>6</sup>
- Staff 2: G<sub>maj</sub><sup>7</sup>, G<sub>maj</sub>(B<sup>7</sup>)
- Staff 3: D<sub>Maj</sub><sup>7</sup>, G<sub>Maj</sub><sup>6</sup> / D, D<sub>Maj</sub><sup>7</sup>, A<sub>maj</sub><sup>7</sup> / D
- Staff 4: G<sub>Maj</sub><sup>7</sup>, G<sup>#</sup><sub>Φ</sub>, C<sup>#</sup><sub>7</sub>(b<sup>9</sup>), F<sup>#</sup><sub>Maj</sub><sup>7</sup>, C<sup>#</sup><sub>7</sub>(b<sup>9</sup>), F<sup>#</sup><sub>Maj</sub><sup>7</sup>, C<sup>#</sup><sub>7</sub>(b<sup>9</sup>)
- Staff 5: F<sub>Maj</sub><sup>7</sup>, C<sup>7</sup>(b<sup>9</sup>), F<sub>Maj</sub><sup>7</sup>, B<sup>7</sup>(b<sup>9</sup>), E, E<sub>Φ</sub>
- Staff 6: D<sub>Maj</sub><sup>7</sup> / A, E<sub>Φ</sub> / A, D<sub>Maj</sub><sup>7</sup> / A, G<sub>maj</sub><sup>6</sup> / A, b<sup>9</sup>
- Staff 7: D<sub>maj</sub>(B<sup>7</sup>) / A, D<sup>6</sup> / A, E<sub>Φ</sub> / A, D<sub>maj</sub>

OSCAR PETERSON / JOE PASS - "A SALLE PLATEL"

351.

(SAMBA) SUNSHINE EXPRESS *BUD SHANK*

8/4

8/4

*(S)* D<sup>7</sup> C<sup>7</sup> D<sup>7</sup> C<sup>7</sup>

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

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

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

(4 TIMES:)

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

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

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

A<sup>7</sup>(#9) (G<sup>7</sup>#9 G<sup>7</sup>#9) (7 2 D)

A<sup>7</sup>(#9) 2

VAMP: D<sup>7</sup> C<sup>7</sup> D<sup>7</sup> C<sup>7</sup>

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

*(S)* D<sup>7</sup> C<sup>7</sup> (AFTER SOLOS) (D.S. al CODA) (CODA)

352.

# THE SWEETEST SOUNDS

Handwritten musical score for piano, featuring a single melodic line. The score consists of ten staves of music, each with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are marked with circled numbers. The score includes several melodic motifs and harmonic progressions, such as the progression from Dm7 to G7.

Key signatures: F# (one sharp)

Chords labeled:

- Amin<sup>7</sup>
- Dm7
- B7
- E7
- Amin<sup>7</sup>
- Amin<sup>7</sup>
- Dm7
- G7
- C Maj<sup>7</sup>
- Bm7 E7
- Amin<sup>7</sup>
- Dm7
- B7
- E7
- A7sus
- A7
- Dm7
- G7
- D#7
- Emin<sup>7</sup>
- A7
- Dm7
- G7
- C Maj<sup>7</sup>
- C7sus
- F Maj<sup>7</sup>
- Emin<sup>7</sup>
- Dm7
- G7sus
- To REPEAT: C# Maj<sup>7</sup> (#II)
- Bb Maj<sup>7</sup> (#II)
- LAST x: C# Maj<sup>7</sup> (#II)
- Bb Maj<sup>7</sup> (#II)
- C# Maj<sup>7</sup> (#II)

# SWEET GEORGIA BROWN

*BERNIE  
PINKARD  
CASEY*

The musical score consists of ten staves of handwritten music. Chords are labeled above each staff:

- Staff 1: B<sup>7</sup>
- Staff 2: E<sup>7</sup>
- Staff 3: A<sup>7</sup>
- Staff 4: D (with a bracket over the first two measures), A<sup>7</sup>, D (with a bracket over the next two measures), C<sup>7</sup> min, F<sup>7</sup>
- Staff 5: B<sup>7</sup>
- Staff 6: E<sup>7</sup>
- Staff 7: B<sub>min</sub> (with a bracket over the first two measures), F<sup>7</sup>, B<sub>min</sub> (with a bracket over the next two measures), F<sup>7</sup>
- Staff 8: D (with a bracket over the first two measures), (C<sup>7</sup>), C<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup> (with a bracket over the next two measures), A<sup>7</sup>, D<sup>7</sup> (with a bracket over the last two measures), (C<sup>7</sup>, C<sup>7</sup>)

35A.

JOHAN COLTRANE

# SYEE DA'S SONG FLUTE

(Pno/Bs INTRO:)

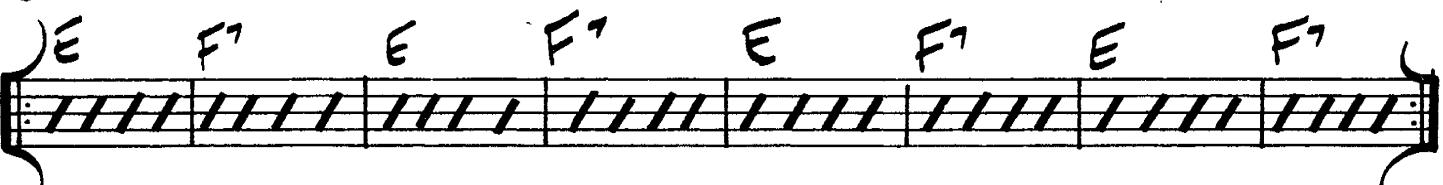


355.

(SYEEEDA - PG. 2)



SOLOS:



JOHN COLTRANE - "GIANT STEPS"

356.

Short RIFF

E. KAISER

Handwritten musical score for "Short RIFF" by E. Kaiser. The score consists of four staves of music for a single instrument, likely a trumpet or similar brass instrument. The first staff starts with a G7 chord. The second staff begins with a C7 chord. The third staff starts with a G chord. The fourth staff starts with a D7 chord. Various notes and rests are indicated with stems and arrows pointing up or down. Chords are labeled with Roman numerals and some with additional symbols like '#'. The score is written on five-line staff paper.

THE THUMPER

JIMMY HEATH

Handwritten musical score for "THE THUMPER" by Jimmy Heath. The score consists of six staves of music for a single instrument, likely a trumpet or similar brass instrument. The first staff starts with a G chord. The second staff begins with a G7 chord. The third staff starts with a C7 chord. The fourth staff starts with a G7 chord. The fifth staff starts with an F7 chord. The sixth staff starts with an E7(b9) chord. The seventh staff starts with a Dm7b5 chord. The eighth staff starts with an E7 chord. The ninth staff starts with an A7 chord. The tenth staff starts with a D7 chord. The score is written on five-line staff paper.

(Fast Bop) TADD'S DELIGHT TADD DAMERON

The musical score is handwritten on eight staves. It includes the following chords and key signatures:

- Staff 1: G<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7(b9)</sup>, FMaj<sup>7</sup>, D+<sup>7</sup>
- Staff 2: G<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7(b9)</sup>, FMaj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7</sup>
- Staff 3: BbMaj<sup>7</sup>, Eb<sup>7(b5)</sup>, FMaj<sup>7</sup>, D+<sup>7</sup>
- Staff 4: G<sup>7</sup>, C<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>
- Staff 5: G<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7(b9)</sup>, FMaj<sup>7</sup>, D+<sup>7</sup>
- Staff 6: G<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7(b9)</sup>, FMaj<sup>7</sup>, Cmin<sup>7</sup>, F<sup>7</sup>
- Staff 7: BbMaj<sup>7</sup>, Eb<sup>7</sup>, FMaj<sup>7</sup>, Bb<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>
- Staff 8: Dmi<sup>7</sup>, G<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>, F

MILES DAVIS - "ROUND ABOUT MIDNIGHT"

358.

# TAKING A CHANCE ON LOVE

DUKE LA TOUCHE FETTER

The musical score is handwritten on eight staves. It begins with a 4/4 time signature and includes chords such as D<sup>Maj</sup>, D<sup>#o</sup>, E<sup>mi</sup>, F<sup>7</sup>, E<sup>mi</sup>, A<sup>7</sup>, D<sup>Maj</sup>, F<sup>#7</sup>, B<sup>mi</sup>, and E<sup>7</sup>. The second staff starts with E<sup>mi</sup>, A<sup>7</sup>, followed by a measure with F<sup>#mi</sup>, B<sup>7</sup>, E<sup>mi</sup>, A<sup>7</sup>. The third staff starts with A<sup>mi</sup>, D<sup>7</sup>, G<sup>Maj</sup>, G<sup>#o</sup>, and ends with A<sup>mi</sup>, D<sup>7</sup>, G<sup>Maj</sup>. The fourth staff starts with G<sup>mi</sup>, C<sup>7</sup>, F<sup>Maj</sup>, and ends with G<sup>mi</sup>, E<sup>mi</sup>, A<sup>7</sup>. The fifth staff starts with D<sup>Maj</sup>, D<sup>#o</sup>, E<sup>mi</sup>, F<sup>7</sup>, E<sup>mi</sup>, A<sup>7</sup>, D<sup>Maj</sup>, F<sup>#7</sup>, B<sup>mi</sup>, E<sup>7</sup>, E<sup>mi</sup>, A<sup>7</sup>, and ends with D. The sixth staff concludes the piece.

SONNY STITT - "GENESIS"

TANGERINEJ. MERCER  
V. SCHERTZINGER

Handwritten musical score for "TANGERINE" by J. Mercer and V. Schertzinger. The score consists of five staves of music, each with a key signature of one sharp (F#). The music is in common time. The vocal line includes lyrics and chords. Measures are numbered 1 through 10.

**Measure 1:** E<sub>min</sub>, A<sup>7</sup>, D, G, F#<sub>min</sub>, B<sup>7</sup>(b9)

**Measure 2:** E<sub>min</sub>, A<sup>7</sup>, E<sub>min</sub>, A<sup>7</sup>, D, F#<sup>7</sup>, B<sup>7</sup>(#9)

**Measure 3:** E<sub>min</sub>, A<sup>7</sup>, D, G<sup>#7</sup>, C<sup>#7</sup>(#9)

**Measure 4:** F#, G<sub>min</sub>, C<sup>#7</sup>, F<sup>#7</sup>, B<sup>7</sup>(b9)

**Measure 5:** E<sub>min</sub>, A<sup>7</sup>, D, G, F#<sub>min</sub>, B<sup>7</sup>(b9)

**Measure 6:** E<sub>min</sub>, A<sup>7</sup>, E<sub>min</sub>, A<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>(#9)

**Measure 7:** E<sub>min</sub>, C<sup>#7</sup>, F<sup>#7</sup>(#9), B<sub>min</sub>, E<sup>7</sup>

**Measure 8:** E<sub>min</sub>, A<sup>7</sup>, D, B<sup>7</sup>(#9)

360.

(♩=132) TAUTOLOGY LEE KONITZ

Handwritten musical score for Lee Konitz's "Tautology". The score consists of two systems of music, each with four staves. The key signature is mostly F# minor (one sharp) throughout.

**System 1 (Top):**

- Staff 1: Measures 1-2. Key signature: F# minor (1 sharp). Chords: D, D7, F#min. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 2: Measures 1-2. Key signature: F# minor (1 sharp). Chords: B7, Emin, A7, DMaj7. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 3: Measures 1-2. Key signature: F# minor (1 sharp). Chords: A Maj7 (#11), C7 (#11), F7 (#11), Eb Maj7 (#11), DMaj7, B7. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 4: Measures 1-2. Key signature: F# minor (1 sharp). Chords: Emin, A7, DMaj7, B7. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 5: Measures 1-2. Key signature: F# minor (1 sharp). Chords: Gmin7, C7, G°, Gmin7, F. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 6: Measures 1-2. Key signature: F# minor (1 sharp). Chords: F#min7, B7, E7, A7. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

**System 2 (Bottom):**

- Staff 1: Measures 1-2. Key signature: F# minor (1 sharp). Chords: D, D7, F#min. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 2: Measures 1-2. Key signature: F# minor (1 sharp). Chords: B7, Emin, A7, DMaj7. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 3: Measures 1-2. Key signature: F# minor (1 sharp). Chords: DMaj7, A7. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Staff 4: Measures 1-2. Key signature: F# minor (1 sharp). Chords: B7, Emin, A7, DMaj7. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

361

OLIVER NELSON

# TEENIE'S BLUES

Handwritten musical score for "TEENIE'S BLUES" by Oliver Nelson. The score is written on two staves. Chords labeled above the notes include: D7(9), B7(9), D7(9), E7(9), G7(9), G7(9), B7(9), D7(9), F#7, A7(9), B7(G), D7(9), and B7(9).

OLIVER NELSON - "BLUES &amp; THE ABSTRACT TRUTH"

WARDELL GRAY

# TWISTED

Handwritten musical score for "TWISTED" by Wardell Gray. The score is written on two staves. Chords labeled below the notes include: C7, G, G, G, Ami, D7, G, E7, Ami7, and D7.

WARDELL GRAY - "CENTRAL AVENUE"

362.

# TENDERLY

W. Gross

Handwritten musical score for "TENDERLY" by W. Gross. The score consists of two staves of piano sheet music. Chords labeled include: C Maj<sup>7</sup>, G<sup>7</sup>, C min<sup>9</sup>, F<sup>13</sup>, D min<sup>9</sup>, B b<sup>9</sup>, C Maj<sup>7</sup>, B b<sup>9</sup>, G<sup>13</sup>, E<sup>7(b9)</sup>, A min / A min<sup>(b)</sup>, A min<sup>7</sup>, D<sup>9</sup>, G<sup>7sus</sup>, G<sup>9</sup>, C Maj<sup>7</sup>, G<sup>7</sup>, C min<sup>9</sup>, F<sup>13</sup>, D min<sup>9</sup>, B b<sup>9</sup>, C Maj<sup>7</sup>, B b<sup>9</sup>, G<sup>13</sup>, E<sup>7(b9)</sup>, A min / A min<sup>(b)</sup>, A min<sup>7</sup>, D<sup>9</sup>, D<sup>#7</sup>, E min<sup>7</sup>, E b<sup>7</sup>, D min<sup>7</sup>, C<sup>#7</sup> alt., C<sup>6</sup>.

OSCAR PETERSON / JOE PASS - "A SALLE PLEYEL"

363.

CLAIRE FISCHER

# THEIR'S TEARS

The musical score for "THEIR'S TEARS" by Claire Fischer is a handwritten composition on five-line staff paper. It features eight staves of music, each consisting of two measures. The music is in common time (indicated by a 'C'). The first staff begins with a measure of D minor (Dmin) followed by a measure of C major (C). The second staff begins with a measure of B-flat major (BbMaj7) followed by a measure of A7(#9). The third staff begins with a measure of D11 (D7(11)) followed by a measure of G minor (Gmin9). The fourth staff begins with a measure of F#7(b9) followed by a measure of B7(b9). The fifth staff begins with a measure of F# (F#) followed by a measure of E9. The sixth staff begins with a measure of A6 (A6) followed by a measure of Eb+ (Eb+). The seventh staff begins with a measure of Dmin followed by a measure of BbMaj7. The eighth staff begins with a measure of A7(#9) followed by a measure of BbMaj7. The ninth staff begins with a measure of A11 followed by a measure of Dmin. The tenth staff begins with a measure of D7(#9) followed by a measure of Gmin9. The eleventh staff begins with a measure of C9 followed by a measure of BbMaj7. The twelfth staff begins with a measure of E7(b59) followed by a measure of A9(#5). The thirteenth staff begins with a measure of Dmin7 followed by a measure of (B7(#9)). The fourteenth staff begins with a measure of BbMaj7 followed by a measure of Dmin.

364.

JACK STRACHEY / HARRY LINKTHESE FOOLISH THINGS REMIND ME OF YOU

Handwritten musical score for a vocal or instrumental piece. The score consists of eight staves of music, each with a key signature and time signature. The vocal parts are labeled with lyrics and chords. The piano accompaniment includes bass and treble clef staves with various dynamics and markings.

**Staff 1:** C Amin Dmin G<sup>7</sup> | C Amin D<sup>9</sup> G<sup>7</sup>

**Staff 2:** C<sup>9</sup> F A<sup>7</sup> 3- D<sup>9</sup> Dmin G<sup>7</sup>

**Staff 3:** C Amin Dmin G<sup>7</sup> | C Amin D<sup>9</sup> G<sup>7</sup>

**Staff 4:** C<sup>9</sup> F A<sup>7</sup> 3- D<sup>9</sup> G<sup>7</sup> C B<sup>7</sup>

**Staff 5:** Emin Amin B<sup>9</sup> | Emin A<sup>9</sup>

**Staff 6:** G Emin C D<sup>7</sup> | G<sup>7</sup> G<sup>9</sup> Dmin G<sup>7</sup>

**Staff 7:** C A Dmin G<sup>7</sup> | C Amin

**Staff 8:** D<sup>9</sup> G<sup>7</sup> | C<sup>9</sup> F A<sup>7</sup> 3- | 1. C G<sup>7</sup> | 2. C

365.

DUKE ELLINGTON

# THINGS AINT WHAT THEY USED TO BE

Handwritten musical score for "Things Ain't What They Used to Be" by Duke Ellington. The score is written on eight staves of music. Chords are indicated above the staff, and lyrics are written below or between the staves. The score includes various time signatures and dynamic markings.

**Chords and Key Signatures:**

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

**Lyrics:**

Handwritten lyrics are present in several staves:

- Staff 1: (3) (3)
- Staff 2: (3) (3)
- Staff 3: (3) (3)
- Staff 4: (3) (3)
- Staff 5: (3) (3)
- Staff 6: (3) (3)
- Staff 7: (3) (3)

366.

# THINGS TO COME

DIZZY GILLESPIE

EAST)

Chords labeled in the score:

- 1. Dmin
- 2. E°
- 3. A7
- 4. Dmin
- 5. G<sup>7</sup>(b<sup>9</sup>)
- 6. CMaj<sup>7</sup>
- 7. Cmin<sup>9</sup>
- 8. F<sup>7</sup>(b<sup>9</sup>)
- 9. BbMaj<sup>7</sup>
- 10. E°
- 11. A7
- 12. Dmin
- 13. E°
- 14. Dmin/F
- 15. E°
- 16. Dmin
- 17. EΦ
- 18. bA7

367.

# THIS I DIG OF YOU

HANK MOBLEY

Handwritten musical score for "This I Dig of You" by Hank Mobley. The score is for a single melodic line across ten staves. Key signatures and chords are indicated above each staff:

- Staff 1: G Maj7
- Staff 2: Bb Maj7
- Staff 3: C Maj7
- Staff 4: Bb min7
- Staff 5: G Maj7
- Staff 6: Bb Maj7
- Staff 7: C Maj7
- Staff 8: Ami7
- Staff 9: D7
- Staff 10: G Maj7

368.

158) THRIVING ON A RIFF CHARLIE PARKER

The score is handwritten on eight staves of music. The first staff begins with a G note. The second staff starts with an Ami<sup>7</sup>. The third staff begins with a G note. The fourth staff starts with a G note. The fifth staff begins with a B<sup>7</sup>. The sixth staff begins with an E<sup>7</sup>. The seventh staff begins with an A<sup>7</sup>. The eighth staff begins with a G note. The ninth staff begins with a G note. The tenth staff begins with a C note. The eleventh staff begins with an F<sup>7</sup> note. The twelfth staff begins with a G note. The thirteenth staff begins with a D<sup>7</sup> note. The fourteenth staff begins with a G note.

# FICKLE-TOE

LESTER YOUNG

The musical score consists of ten staves of handwritten jazz notation. The notation includes various chords such as Gmin⁷, D⁷, Cmin⁷, G⁷, E♭⁷, E♭⁹, B♭Maj⁷, Dmin⁷, G⁷, C⁷, F⁷, D⁷, G⁷, Cmin⁷, G⁷, E♭⁷, E⁹, B♭Maj⁷, G⁷, C⁷, F⁷, B♭Maj⁷, and (A⁹ D⁷). The score is written in a style that suggests it is intended for a solo performer, possibly a saxophone player, given the title and harmonic complexity. The notation includes various performance techniques like slurs, grace notes, and dynamic markings.

370-

(BALLAD) TILL THERE WAS YOU M. WILSON

Key signature:  $B\flat^7$

Chords:  $C\text{Maj}^7$ ,  $C\sharp^{\circ}$ ,  $D\text{min}^7$ ,  $E\text{min}^7$ ,  $E\flat^{\circ}$  [3],  $D\text{min}^7$ ,  $G^7$ ,  $F\text{Maj}^7$ ,  $F\sharp^{\circ}$  [3],  $C\text{Maj}^7$ ,  $A^7$ ,  $D\text{min}^7$ ,  $G\sharp^{\circ}$ ,  $F^{\circ}$ ,  $B\flat^7$ ,  $C\text{Maj}^7$ ,  $C\sharp^{\circ}$ ,  $D\text{min}^7$ ,  $E\text{min}^7$ ,  $E\flat^{\circ}$  [3],  $D\text{min}^7$ ,  $G^7$ ,  $C\text{Maj}^7$ ,  $(E\flat\text{Maj}^7)$ ,  $(A\flat\text{Maj}^7)$ ,  $D\text{Maj}^7$

# TIME AFTER TIME

4 | A<sup>6</sup> F#<sup>mi</sup>7 B<sup>mi</sup>7 E<sup>7</sup> A F#<sup>mi</sup>7 B<sup>mi</sup>7 E<sup>7</sup>  
 A<sup>6</sup> G#Φ C#7  
 F#<sup>mi</sup> G#7 C#<sup>mi</sup>7 C#Φ F#7  
 B<sup>mi</sup>7 E<sup>7</sup>  
 A<sup>6</sup> F#<sup>mi</sup>7 B<sup>mi</sup>7 E<sup>7</sup> A<sup>6</sup> F#<sup>mi</sup>7 B<sup>mi</sup>7 E<sup>7</sup>  
 A D D<sup>mi</sup> D<sup>mi</sup>  
 A<sup>6</sup> D<sup>mi</sup> A<sup>6</sup> F#<sup>mi</sup>7 B<sup>7</sup> D<sup>mi</sup>  
 A<sup>6</sup> C° B<sup>mi</sup>7 E<sup>7</sup> A<sup>6</sup> (B<sup>mi</sup>7 E<sup>7</sup>)

372.

# TIPPIN'

HORACE SILVER

Handwritten musical score for "TIPPIN'" by Horace Silver. The score consists of eight staves of music for a single instrument, likely piano or organ. The music is in common time. Chords are labeled above the staves, and some notes have circled numbers (1, 2, 3) indicating specific performance techniques like slurs or grace notes. The chords include G, E7(b9), Ami7, D7, Bmi7, E7, Ami7, D7, G7, C, C#o, Bmi7, E7(b9), D7, D7, 2 C, C#o, Bmi7, E7, Emi7, D7, G, F#mi7(3), B7, Fmi7(3), Bb7, Emi7(3), A7, A7, D7, G, E7(b9), Ami7, D7, Bmi7, E7, Ami7, D7, G7, C, C#o, Bmi7, E7, Ami7, D7, G.

# TOMORROW'S DESTINY

Handwritten musical score for piano or keyboard, featuring six staves of music with various chords and progressions labeled. The chords include D<sup>maj</sup>, B<sub>b</sub>Maj<sup>7</sup>(#II), C<sup>maj</sup>, C<sup>maj</sup>(#II), D<sup>7</sup>(#V), G<sub>maj</sub>, D<sup>maj</sup>, F<sup>#</sup>Maj<sup>7</sup>, E<sup>7</sup>, G<sup>#</sup>Maj<sup>7</sup>, C<sup>7</sup>, D<sup>7</sup>, F<sup>#</sup>Maj<sup>7</sup>, B<sub>b</sub><sup>7</sup>, C<sup>7</sup>, E<sup>maj</sup><sup>7</sup>, G<sup>#</sup><sup>7</sup>, B<sub>b</sub><sup>7</sup>, D<sup>maj</sup><sup>7</sup>, D<sup>maj</sup>, A<sup>7</sup>(#9), and D<sup>maj</sup>. The score includes dynamic markings like forte and piano, and performance instructions like "SWINGER".

Handwritten musical score continuation, featuring two staves of music. The first staff begins with a dynamic marking "(GODDE)" and a tempo marking "♩ = 120". The second staff continues the musical line.

WOODY SHAW - "LITTLE RED'S FANTASY"

374.

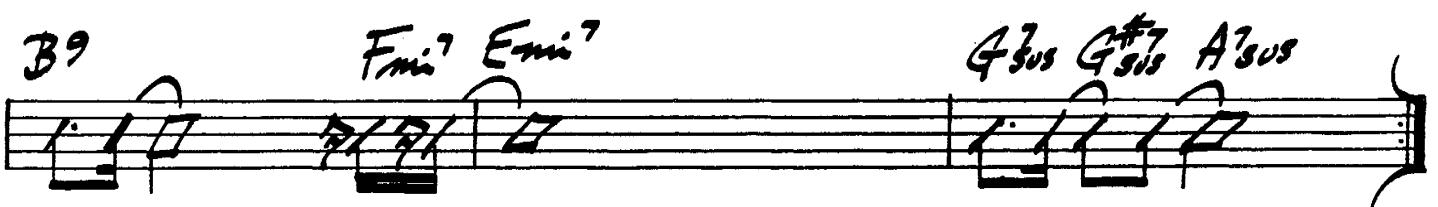
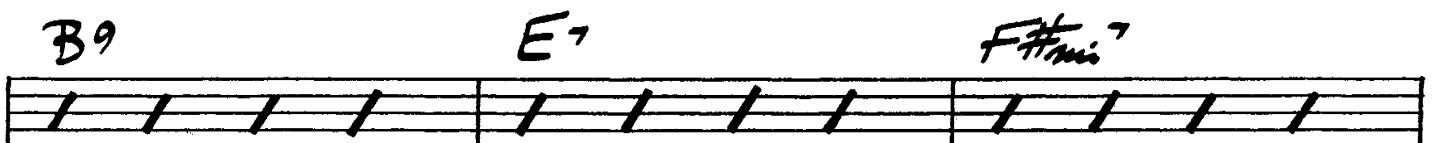
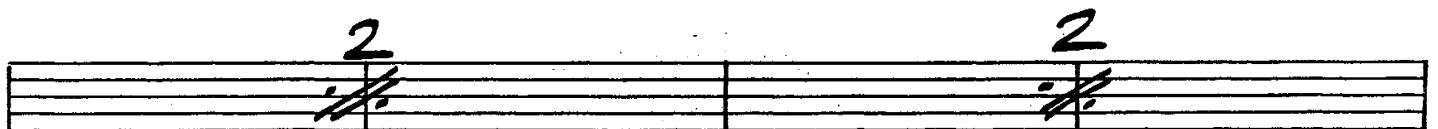
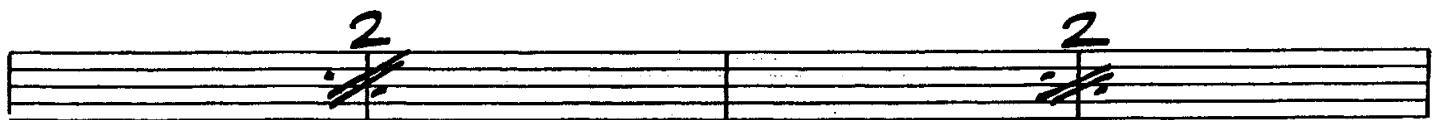
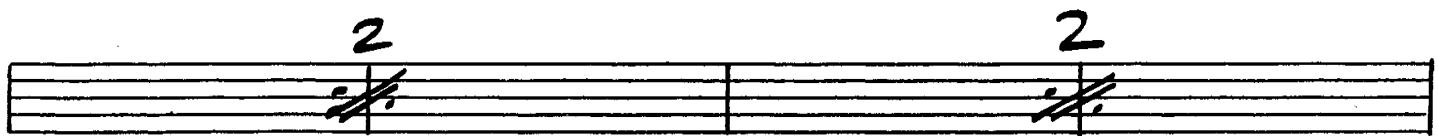
(J=120) TOAD'S PLACE JEFF LORBER



Handwritten musical score for "TOAD'S PLACE" by JEFF LORBER. The score is written on six staves:

- Staff 1:** Bass clef, 4/4 time. Chords: C<sup>#</sup>sus, G<sup>7</sup>sus, C<sup>#</sup>sus, C<sup>7</sup>sus. Performance marking: 2.
- Staff 2:** Bass clef, 4/4 time. Chords: D<sup>9</sup>sus, G<sup>7</sup>sus, C<sup>#</sup>sus, C<sup>7</sup>sus. Performance marking: 2.
- Staff 3:** Bass clef, 4/4 time. Chords: C<sup>#</sup>sus, B<sup>9</sup>sus. Performance marking: 3.
- Staff 4:** Bass clef, 4/4 time. Chords: B<sup>9</sup>, F#min<sup>7</sup>, Emin<sup>7</sup>, G<sup>7</sup>sus, G<sup>#7</sup>sus, A<sup>7</sup>sus. Performance marking: 3.
- Staff 5:** Bass clef, 4/4 time. Chords: D<sup>9</sup>sus, G<sup>7</sup>sus, C<sup>#</sup>sus, C<sup>7</sup>sus. Performance marking: 2. (D.s. al Solo)
- Staff 6:** Bass clef, 4/4 time. Chords: C<sup>#</sup>sus, G<sup>7</sup>sus, C<sup>#</sup>sus, C<sup>7</sup>sus. Performance marking: 2.

( TOADS PEACE PT. 2 )



JEFF LORBER - "WATERSIGN"

376.

(Up) TRANE'S BLUES John COLTRANE

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

TENOR MADNESSSonny ROLLINS

$\text{G}^7$   $\text{C}^7$   $\text{G}^7$   $\text{Dmii}^7$   $\text{G}^7$   $\text{b7}$

TURNTAROUND ORNETTE COLEMAN

The musical score consists of four staves of handwritten notation on five-line staff paper. The first staff begins with a common time signature (C) and a key signature of one sharp (F#). It features eighth-note patterns and circled '3' markings above certain groups of notes. The second staff starts with a common time signature (C) and a key signature of one sharp (F#), continuing the eighth-note patterns. The third staff begins with a common time signature (C) and a key signature of one sharp (F#), showing sixteenth-note patterns and circled '3' markings. The fourth staff begins with a common time signature (C) and a key signature of one sharp (F#), containing eighth-note patterns and circled '3' markings. The notation is characterized by its fluid, expressive style and frequent changes in time signature and key.

378.

TWO NOT ONELENIE TRISTANO

Handwritten musical score for 'TWO NOT ONE' by Lenie Tristano. The score consists of eight staves of music, each with a different harmonic progression. The progressions are labeled with various chords and their inversions, such as B♭Maj⁷(3), B♭min⁹(8), F, D⁷(#11), Gmin⁷, C⁷, FMaj⁷(3), F⁷, B♭Maj⁷, B♭min⁹(8), FMaj⁷, D⁷, A⁷(b⁵) (B⁷), (C), (C♯), D⁷(b⁵) (E⁷), (F), (F♯), G⁷(b⁵) (A⁷), (B♭), (B), C⁷, B⁷(#⁹), B♭Maj⁷(3), B♭min⁹(8)(3), F, (3), D⁷(b⁵), Gmin⁷, C⁷, FMaj⁷(3), F⁷.

## (SAMBA) VONETTA

Handwritten musical score for a samba titled "VONETTA" by Earl Klugh. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in common time. The score includes various chords such as Bmin7, Gmaj7, Emi7, F#7(b5), Bb, E, D, Gmin7, G#min7, Cmaj7, Fmaj7, Gmaj7, D, Gmaj7, F#min7, Bmin7, G#7(b5), Bmin7, Gmaj7, Bmin7, Gmaj7, Bb, E, D, Gmin7, G#min7, Cmaj7, Fmaj7, Bmin7, Gmaj7, Bmin7, Gmaj7, and Gmaj7. The score is divided into sections labeled "2", "3", and "SOLOS:". The "SOLOS:" section features a single staff with a treble clef and a key signature of one sharp (F#).

EARL KLUGH - "EARL KLUGH"

380.

(♩ = 138) WALKIN' SHOES GERRY MULLIGAN

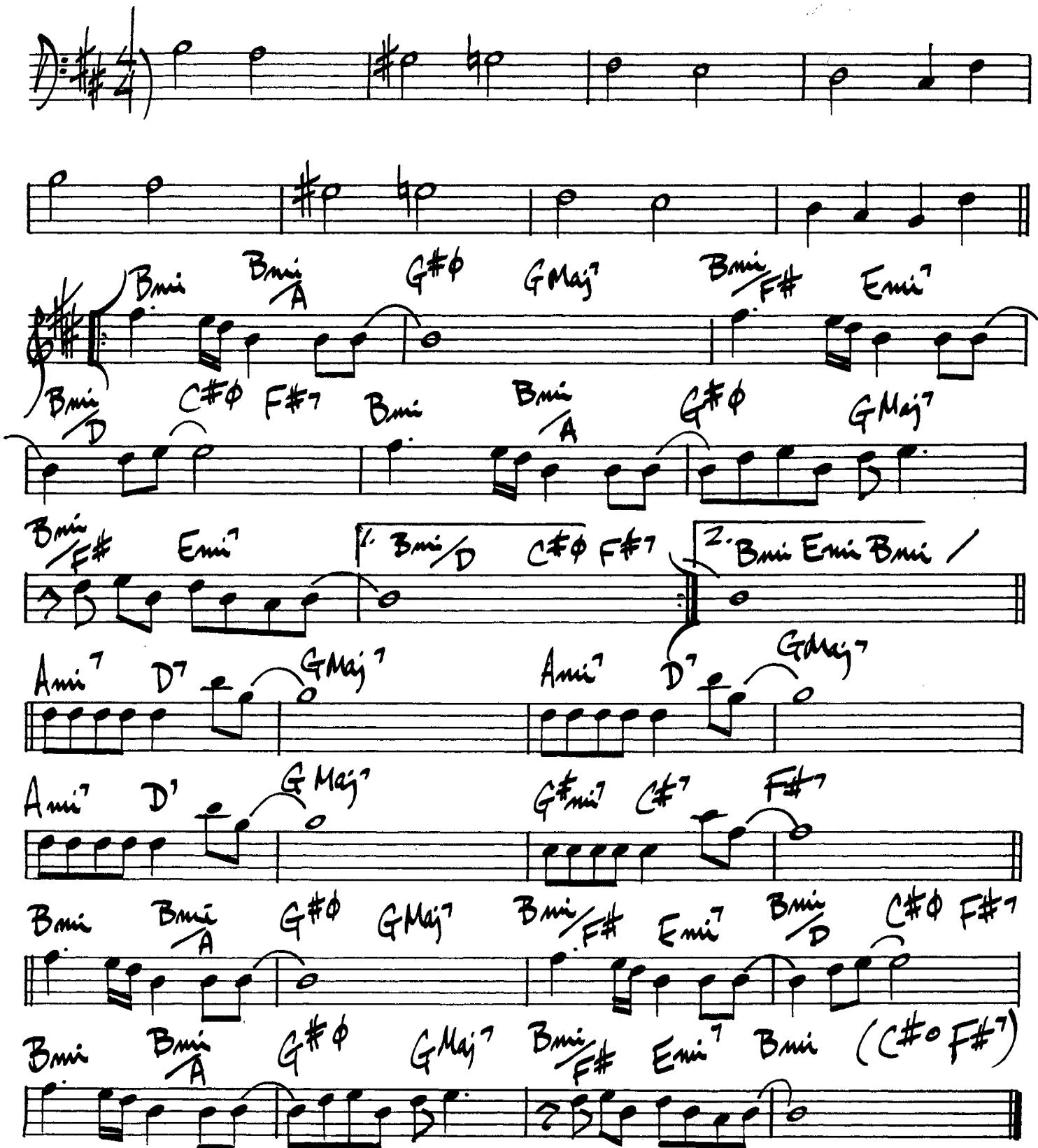
Handwritten musical score for "Walkin' Shoes" by Gerry Mulligan. The score consists of two staves of music. The top staff is for a treble clef instrument, likely a flute or clarinet, and the bottom staff is for a bass clef instrument, likely a bassoon or tuba. The music is in common time (♩ = 138). The chords are written below each measure, and some measures include circled numbers (3) indicating specific fingerings or techniques.

**Chords:**

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

# A WALKIN' THING

BENNY CARTE

D: #4) 

Chords written below the staves:

- 1. Bmin A G#ø G Maj<sup>7</sup> Bmin/F# Emi<sup>7</sup>
- 2. Bmin C#ø F#7 Bmin A G#ø G Maj<sup>7</sup>
- 3. Bmin/F# Emi<sup>7</sup> 1. Bmin/D C#ø F#7 2. Bmin Emi Bmin /
- 4. Ami<sup>7</sup> D G Maj<sup>7</sup> Ami<sup>7</sup> D G Maj<sup>7</sup>
- 5. Ami<sup>7</sup> D G Maj<sup>7</sup> G#min C#7 F#7
- 6. Bmin Bmin A G#ø G Maj<sup>7</sup> Bmin/F# Emi<sup>7</sup> Bmin/D C#ø F#7
- 7. Bmin Bmin A G#ø G Maj<sup>7</sup> Bmin/F# Emi<sup>7</sup> Bmin (C#ø F#7)

382.

WALK TALLCANNONBALL ADDERLY

Handwritten musical score for 'Walk Tall' by Cannonball Adderly. The score consists of six staves of music for a band, including guitars, bass, and drums. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The score includes lyrics and chords:

- Guitar 1 (Top Staff):** Features eighth-note patterns. Chords: E7, A7, E7, A7, E7, A7, E7, A7.
- Guitar 2 (Second Staff):** Features eighth-note patterns. Chords: E7, A7, E7, A7, E7, A7.
- Bass (Third Staff):** Features eighth-note patterns. Chords: G#mi7, C#mi7, B7sus.
- Bass (Fourth Staff):** Features eighth-note patterns. Chords: F#mi7, G#mi7, Amaj7, G#mi7, C#mi7.
- Drums (Fifth Staff):** Features eighth-note patterns. Chords: F#mi7, B7sus.
- Drums (Sixth Staff):** Features eighth-note patterns. Chords: E7, A7, E7, A7.

**(♩ = 184) WALL STREET**

Handwritten musical score for "WALL STREET" by J. Knockton. The score consists of ten staves of music for a band, featuring various instruments like brass, woodwinds, and drums. The music is in common time at a tempo of 184 BPM. The score includes numerous dynamic markings (e.g., forte, piano), articulations (e.g., staccato dots, slurs), and performance instructions (e.g., "DRUM FILL", "(Gsus)", "(3)"). Chords are labeled above the staves, including Cmin⁹, C⁹, C#⁹, Bb⁹, C#⁹, C⁹ (DRUM FILL), (Gsus), F⁷, BbMaj⁷, Bbmaj⁹, Eb⁷, Ab⁹, C#⁹, C⁹, C#⁹, B⁹, C#⁹, C⁹, Bb⁹, C#⁹, C⁹, and Bb⁹. The score concludes with a final section of ten blank staves.

384.

(BOSSA) WATCH WHAT HAPPENS<sup>M. LEGRAND</sup>

1. C Maj<sup>7</sup> C<sup>6</sup> D<sup>9</sup>

The score consists of two staves. The top staff has a bass clef, a common time signature, and a key signature of one sharp. It features a bass line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff is mostly blank.

-3- D min<sup>7</sup> G<sup>9</sup> -3- D min<sup>7</sup> G<sup>7</sup> -3-

This section continues the bass line with harmonic changes. The bass clef remains, and the key signature changes to one flat. The bass line consists of eighth-note patterns with slurs and grace notes.

1. C Maj<sup>7</sup> C# Maj<sup>7</sup> D Maj<sup>7</sup> C# Maj<sup>7</sup> 2. C Maj<sup>7</sup> D# Maj<sup>7</sup> D Maj<sup>7</sup> E# Maj<sup>7</sup>

This section shows two variations of a bass line. The first variation (labeled '1.') includes chords C Maj<sup>7</sup>, C# Maj<sup>7</sup>, D Maj<sup>7</sup>, and C# Maj<sup>7</sup>. The second variation (labeled '2.') includes chords C Maj<sup>7</sup>, D# Maj<sup>7</sup>, D Maj<sup>7</sup>, and E# Maj<sup>7</sup>. The bass clef and key signature remain consistent.

E Maj<sup>7</sup> E<sup>6</sup> E Maj<sup>7</sup> E<sup>6</sup> Emi<sup>7</sup> A<sup>9</sup> Emi<sup>7</sup> A<sup>9</sup>

This section continues the bass line with harmonic changes. The bass clef remains, and the key signature changes to one flat. The bass line consists of eighth-note patterns with slurs and grace notes.

D D<sup>9</sup> D Maj<sup>7</sup> -3- D min<sup>7</sup> (4) D G<sup>7</sup>

This section continues the bass line with harmonic changes. The bass clef remains, and the key signature changes to one flat. The bass line consists of eighth-note patterns with slurs and grace notes.

C Maj<sup>7</sup> C<sup>6</sup> D<sup>9</sup> -3- G<sup>7</sup>

This section continues the bass line with harmonic changes. The bass clef remains, and the key signature changes to one flat. The bass line consists of eighth-note patterns with slurs and grace notes.

D min G<sup>7</sup> D min<sup>7</sup> G<sup>9</sup> C C#6 B6

This section continues the bass line with harmonic changes. The bass clef remains, and the key signature changes to one flat. The bass line consists of eighth-note patterns with slurs and grace notes.

C C#6 B6 C Maj<sup>7</sup> (D min<sup>7</sup> G<sup>7</sup>)

This section concludes the bass line with harmonic changes. The bass clef remains, and the key signature changes to one flat. The bass line consists of eighth-note patterns with slurs and grace notes.

# WATERCOLORS

PAT METHENY

(STRAIGHT 8ths)

Chords and markings:

- Staff 1: C Maj<sup>7</sup>, G<sup>7</sup>sus, Bb<sup>b6</sup>, G Maj<sup>(#5)</sup>
- Staff 2: C Maj<sup>7</sup>, E<sup>1</sup>, BbM
- Staff 3: A<sup>7</sup>, G<sup>#</sup>Maj<sup>7</sup>, EbMaj<sup>7</sup>, E<sup>7</sup>sus, Ami<sup>7</sup>, B<sup>b7</sup>, Ami<sup>7</sup>, G Maj<sup>7</sup>, G<sup>7</sup>sus
- Staff 4: F<sup>7</sup>sus, EMaj<sup>7</sup>, Eb, Dmi<sup>7</sup>, C<sup>#</sup>Maj<sup>7</sup>
- Staff 5: F#m, D<sup>F</sup>, B<sup>b7</sup>/D, G<sup>#</sup>Maj<sup>7/C</sup>, G<sup>7(6)</sup>/B, Ami, E<sup>mi/G</sup>
- Staff 6: 1. FMaj<sup>7</sup>, 2. (solos) FMaj<sup>7</sup>, Emi<sup>7</sup>, (4x's), BbMaj<sup>7</sup>, Ami<sup>7</sup>, (4x's), Gmi<sup>7</sup>, C<sup>7</sup>sus, Gmi<sup>7</sup>, C<sup>7</sup>sus, LAST X: Gmi<sup>7</sup>, C<sup>#</sup>7

Performance instructions:

- Staff 1: (STRAIGHT 8ths)
- Staff 6: LAST X: (indicated by a bracket under the first measure)

386.

## WATERSTAN

JEFF LORBER

Handwritten musical score for "WATERSTAN" by Jeff Lorber, featuring six staves of music with various markings and chord labels.

**Staff 1:** Treble clef, 2/4 time. Measures show eighth-note patterns with grace notes and a circled '(3)' at the end of the first measure.

**Staff 2:** Bass clef, 2/4 time. Measures show eighth-note patterns with grace notes.

**Staff 3:** Treble clef, 2/4 time. Measures show eighth-note patterns with grace notes. A circled '2' is above the second measure.

**Staff 4:** Bass clef, 2/4 time. Measures show eighth-note patterns with grace notes. A circled '2' is above the third measure.

**Staff 5:** Bass clef, 2/4 time. Measures show eighth-note patterns with grace notes. A circled '(FUNK:' is above the first measure, and a circled 'D9' is above the second measure. A circled '(C9 C7 D9)' is above the third measure.

**Staff 6:** Bass clef, 2/4 time. Measures show eighth-note patterns with grace notes.

**Staff 7:** Bass clef, 2/4 time. Measures show eighth-note patterns with grace notes. A circled '3' is above the first measure.

**Staff 8:** Bass clef, 2/4 time. Measures show eighth-note patterns with grace notes. A circled '3' is above the second measure. Labels 'F Maj7' and 'E7 alt.' are written above the measures.

**Chord Labels:** Am7, Gm7, C7, F Maj7, E7, Am7, Gm7, C7.

## (WATERSIGN - Pg. 2)

F Maj<sup>7</sup> E<sup>7</sup>alt. Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> E<sup>7</sup>alt.

(B.S. same as intro)

*solo 5:* D<sup>9</sup>

F Maj<sup>7</sup> E<sup>7</sup>alt. Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> E<sup>7</sup>alt. Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

F Maj<sup>7</sup> E<sup>7</sup>alt. Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> E<sup>7</sup>alt. D<sup>9</sup>

KEE LORBER FUSION = "WATERSIGN"

383.  
 (M6 UP) THE WAY YOU LOOK TONIGHT — <sup>KERNS</sup> ~~FIELDS~~

The musical score consists of ten staves of handwritten music. The first staff shows a treble clef, a key signature of one sharp, and a time signature of 4/4. It includes chords D Maj<sup>7</sup>, B min<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>, C<sup>7</sup>(b5), B<sup>7</sup>(b9), E min<sup>7</sup>, and A<sup>7</sup>. The second staff continues with A min<sup>7</sup>, D, E min<sup>7</sup>, A<sup>7</sup>, and a fermata over the A<sup>7</sup>. The third staff begins with D Maj<sup>7</sup>, B<sup>7</sup>, E min<sup>7</sup>, 1. A<sup>7</sup>, and 2. G min<sup>7</sup> C<sup>7</sup>. It also includes F Maj<sup>7</sup>, F#<sup>7</sup>, G min<sup>7</sup>, and C<sup>7</sup>. The fourth staff shows F Maj<sup>7</sup>, F#<sup>7</sup>, G min<sup>7</sup>, and C<sup>7</sup>. The fifth staff continues with F Maj<sup>7</sup>, F#<sup>7</sup>, G min<sup>7</sup>, and C<sup>7</sup>. The sixth staff begins with F Maj<sup>7</sup>, F#<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>, and a bracketed "(D.C.al CODA)". The seventh staff shows D Maj<sup>7</sup>, B<sup>7</sup>, E min<sup>7</sup>, A<sup>7</sup>, and a bracketed "(E min<sup>7</sup> A<sup>7</sup>)". The eighth staff concludes with E min<sup>7</sup>, A<sup>7</sup>, and a fermata over the A<sup>7</sup>. The ninth staff ends with a fermata over the A<sup>7</sup>. The tenth staff is labeled "(CODA ON EVERY CHORUS!)".

(CODA ON EVERY)  
 CHORUS!

SONNY ROLLINS - "SONNY ROLLINS"

JIM HALL - "JIM HALL LIVE"

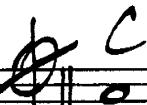
# WEEKEND BLUES

Handwritten musical score for "WEEKEND BLUES" by E. Kaiser, page 389. The score consists of ten staves of music, each with a key signature and a time signature of  $\frac{4}{4}$ . The chords are labeled above the notes. The score includes a bass line and a treble line. The chords are: Dmi, F+, F, B $\phi$ , B $b\flat$ , A $'$ , F#mi $^7$ , B $'$ , Emi $^7$ , F#mi $^7$ , E $\phi$ , Dmi $^7$ , B $b\flat$ , A $^7$ , Dmi, D $'$ , Gmi, A $^7$ , F#mi $^7$ , B $'$ , Emi $^7$ , A $^7$ , DMaj $^7$ , D $'$ , Gmi $^7$ , G $^o$ , F#mi $^7$ , B $'$ , E $\phi$ , Dmi, A $^7$ , A $^7$ , Dmi, F+, F, B $\phi$ , B $b\flat$ , A $^7$ , F#mi $^7$ , B $'$ , Emi $^7$ , F#mi $^7$ , E $\phi$ , Dmi, Gmi $^7$ , A $^7$ , Dmi.

390.

WENDYPAUL DESMOND

Handwritten musical score for "WENDY" by Paul Desmond. The score consists of eight staves of music, each with a different instrument's name above it. The instruments are: C Major (top staff), A7sus, A7, Dm7, G7, Emi7, A7, Fmi7, Bb7, Emi7, Eb7(A7), Dm7, Bmi7, E7, A7, D7, G7sus, G7, C Major, A7sus, A7, Dm7, G7, Emi7, A7, Fmi7, Bb7, C Major, F#mi7, B7, E7sus, E7, A7, Dm7, G7, G7sus, C Major.

COOA  C  
(LAST X)

PAUL DESMOND - "THE PAUL DESMOND QUARTET LIVE!"

(BALLAD)

WHAT'S NEWBOB HAGGART

Handwritten musical score for guitar (Ballad style) titled "WHAT'S NEW" by Bob Haggart. The score consists of ten staves of music with various chords and notes written in black ink. The chords include E7, A6, F#min7, Gmin7, C, FMaj7 (Dmin7), BΦ, E7, Ami, Ami/G, FMaj7, E7, A, F#min7, 1. Bmin7, Bb7, 2. Emin7, = Eb7, D6, Bmin7, Cmin7, F7, BbMaj7, Gmin7, EΦ, A7, Dmi, F7, EΦ, Eb7, Dmi(A7), Dmi/C, BΦ, Bb7, A6, F#min7, Gmin7, F#7, 3, FMaj7. (Dmin7), BΦ, E7, Ami, Ami/G, FMaj7, E7, Φ A6, (Bmin7 E7), CODA, A Maj7, BbMaj7, AMaj7, (LAST X ONLY!), 3.

392.

# WHEN LIGHTS ARE LOW

B. CARTER

Violin (Top Staff)

Cello/Bassoon

Double Bass

Trombone

Trumpet

Tuba

Percussion

Chords and Measure Numbers:

- M1: D Maj7, E mi7, F# mi7, E mi7, D Maj7, E mi7
- M2: F# mi7, B7(#9), E mi7
- M3: E mi7, A7
- M4: " D Maj7, A7(#9)
- M5: G Maj7, A mi7, B mi7, E7(#9)
- M6: A mi7, B mi7, E7(#9)
- M7: A mi7, D7
- M8: G Maj7, A7(#9)
- M9: D Maj7, E mi7, F# mi7, E mi7
- M10: D Maj7, E mi7, F# mi7, B7(#9)
- M11: E mi7, C7, B7, E mi7, A7, D Maj7

Measure 3: (3)

Measure 2: (2.)

# WHISPER NOT

BENNY GOLSON

Handwritten musical score for "WHISPER NOT" by BENNY GOLSON. The score is for a band and consists of ten staves of music. The instrumentation is indicated by abbreviations above the staves: Ami, Bmi, C#mi, Dmi, Emi, F#mi, G#mi, and B<sup>7</sup>(b9). The score includes harmonic analysis above the staves and performance instructions like "S.F.", "fine", "D.C. for Solo", and "D.S. al fine". The tempo is marked as "J. 120".

Ami Ami/G F#Φ B<sup>7</sup>(b9) Emi Emi/D C#Φ F#<sup>7</sup>(b9)

Bmi G#Φ C#mi F#<sup>7</sup>(b9) Bmi C#mi Dmi E<sup>7</sup>(b9)

Ami Ami/G F#Φ B<sup>7</sup>(b9) Emi Emi/D C#Φ F#<sup>7</sup>

Bmi Bmi C#mi F#<sup>7</sup>(b9) Bmi C#mi Dmi G<sup>7</sup>

S.F. F#Φ B<sup>7</sup>(b9) Emi A<sup>7</sup> A<sup>7</sup>

C#Φ F#<sup>13</sup>(b9) BΦ E<sup>13</sup>(b9)

Ami Ami/G F#Φ B<sup>7</sup> Emi Emi/D C#Φ F#<sup>7</sup>

Bmi G#Φ C#mi F#<sup>7</sup>(b9) Bmi fine F<sup>7</sup> E<sup>7</sup> (D.C. for Solo)

USE AFTER SOLOS for (A) out: Emi Emi/D C#Φ F#<sup>7</sup> Bmi G#Φ C#mi F#<sup>7</sup>

Bmi C#mi 1. E<sup>7</sup> 2. (Dmi G<sup>7</sup>) (D.S. al fine)

394.

# WHO CAN I TURN TO

LESLIE BRICUSSE  
ANTHONY NEWTON

Handwritten musical score for "Who Can I Turn To" by Leslie Bricusse and Anthony Newton. The score consists of ten staves of music for a single instrument, likely piano or organ, with various chords and progressions indicated above the notes. The chords include C Maj<sup>7</sup>, D min<sup>7</sup>, E min<sup>7</sup>, F Maj<sup>7</sup>, G min<sup>7</sup>, G min<sup>(A7)</sup>, G min<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, E<sup>7</sup>, A min<sup>7</sup>, D<sup>7</sup>, D<sup>#</sup><sub>G</sub>, C Maj<sup>7</sup><sub>G</sub>, D min<sup>7</sup><sub>G</sub>, G min<sup>7</sup><sub>G</sub>, C<sup>7</sup><sub>G</sub>, C Maj<sup>7</sup>, D min<sup>7</sup>, E min<sup>7</sup>, F Maj<sup>7</sup>, G Maj<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A min<sup>7</sup>, D<sup>7</sup>, D<sup>#</sup>, E min<sup>7</sup>, D<sup>#</sup><sub>G</sub>, D min<sup>7</sup>, G<sup>7</sup>, and a final section starting with B b<sup>7</sup>. The score includes repeat signs and endings, such as "REPEATS: E min<sup>7</sup> D<sup>#</sup><sub>G</sub> D min<sup>7</sup> G<sup>7</sup>" and "2. (LAST X ONLY) B b<sup>7</sup>". The tempo is marked as 120 BPM.

395.

PAT METHENYTHE WHOPPER

(VAMP)

St. 1

B<sup>b</sup>sus

Cmin⁷ Fmin⁷

Bbmin⁷ Gmin⁷ Dmin⁷ Bmin⁷ F#min⁷ E Maj⁷

D#min⁷ C#Maj⁷ F#Maj⁷ G#/F#

F#Maj⁷ G# F#min⁷ B⁷sus

(D.S. al fine)

G/A F/G fine

GARY BURTON - "PASSENGERS"

396.

# WILLOW WEEP FOR ME

A. RONNELL

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a vocal line with lyrics and corresponding chords above the notes. The lyrics include "Gmin7 C#Φ", "Bmin7 Bb7", "A7", "Bb7", "1. A7", "3 F#min7 B7", "E7", "A7", "E7", "B7(Φ)", "2. A7", "3 F#min7 B7", "E7", "A7", "E7". The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a vocal line with lyrics and corresponding chords above the notes. The lyrics include "Amin G", "Ami G", "F#Φ B7(b9)", "Emi", "3 E7(b5)", "Emi7 A7", "Dmi7 G7", "Cmi7 F7 Bmi7 E7", "Amin Ami F#Φ B7(b9)", "Emi", "3 E7(b5)", "Emi7 A7", "Dmi7 G7", "Cmi7 F7", "3 F#min7 B7", "E7", "A7", "E7", "Bb7", "A7", "3 F#min7 B7", "E7", "A7", "E7". The music concludes with a final bass note on the staff.

397.

LENNIE TRISTAN

WOW)

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

- Staff 1: E<sup>mi</sup>" (with circled 3), A<sup>7</sup>, D<sup>6</sup>, E<sup>mi</sup>", F<sup>#mi</sup>" (with circled 3), F<sup>Maj</sup>"
- Staff 2: E<sup>Maj</sup>" (with circled 3), E<sup>bmi</sup>" (with circled 3), D<sup>Maj</sup>" (with circled 3), D<sup>#o</sup>
- Staff 3: E<sup>mi</sup>" (with circled 3), A<sup>7</sup>, D<sup>6</sup>, E<sup>mi</sup>" (with circled 3), F<sup>#mi</sup>" (with circled 3), F<sup>Maj</sup>" (with circled 3)
- Staff 4: E<sup>Maj</sup>" (with circled 3), E<sup>bmi</sup>" (with circled 3), D<sup>Maj</sup>" (with circled 3), E<sup>f</sup> (with circled 3)
- Staff 5: A<sup>mi</sup>" (with circled 3), D<sup>7</sup>, G<sup>Maj</sup>"
- Staff 6: E<sup>7(b5)</sup> (with circled 3), A<sup>7(b5)</sup> (with circled 3)
- Staff 7: E<sup>mi</sup>" (with circled 3), A<sup>7</sup>, D<sup>6</sup>, E<sup>mi</sup>", F<sup>#mi</sup>" (with circled 3), F<sup>Maj</sup>" (with circled 3)
- Staff 8: E<sup>Maj</sup>" (with circled 3), E<sup>bmi</sup>" (with circled 3), D<sup>Maj</sup>" (with circled 3), D<sup>#o</sup> (with circled 3)

398.

# WRONG IS RIGHT

P. METHENY

F#

E

Bb

Eb

F#min

G

BbMaj7

C#alt.

G#  
F#

F#

G#  
Bb

E#

F#  
G#

(BREAK:)

F#

C#  
F#

399.

NAT ADDERLEYWORK SONG

Dm7

E7 (A7 on Head) A7

Dm7

D7 (G7) G7 (C7) E7 A7 Dm7 (A7)

CLIFFORD JORDANYOU BETTER LEAVE IT ALONE

C7

G7

F7 E7 Am9 D7

1. G7 D7

2. G7

400.

# YANJA AMINA

GEORGE DUKE

(Intro:)

The musical score for "YANJA AMINA" by George Duke is handwritten on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked as 400. The first measure starts with an eighth note followed by a sixteenth-note pair. Subsequent measures feature various note patterns and rests. Chords are labeled below the staff: E<sup>maj</sup>7/A, A<sup>maj</sup>7/D, E<sup>maj</sup>7/A, G<sup>maj</sup>7, C<sup>7sus</sup>, F<sup>Maj7</sup>, G<sup>maj</sup>7, C<sup>7sus</sup>, E<sup>maj</sup>7/A, A<sup>maj</sup>7/D, G<sup>Maj7</sup>, A<sup>7sus</sup>, C<sup>maj</sup>7, B<sup>bMaj7</sup>, E<sup>bMaj7</sup>, B<sup>bMaj7</sup>, and E<sup>bMaj7</sup>. The music concludes with a final section of four staves.

401.

(=224) YARDBIRD SUITE CHARLIE PARKER

The score is organized into six staves:

- Staff 1:** Starts with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns followed by a sequence of chords: Dmin, G7, A7, G7, F#7.
- Staff 2:** Starts with a bass clef and a key signature of one sharp. It contains a sequence of chords: B7, 1. E7, C#min, F#7, Bmin, E7.
- Staff 3:** Starts with a bass clef and a key signature of one sharp. It contains a sequence of chords: 2. E7, A7, A, G#7(#9).
- Staff 4:** Starts with a bass clef and a key signature of one sharp. It contains a sequence of chords: C#min, D#6, G#7(#9), C#min, F#7.
- Staff 5:** Starts with a bass clef and a key signature of one sharp. It contains a sequence of chords: Bmin, C#6, F#7, B7, Bmin, E7.
- Staff 6:** Starts with a bass clef and a key signature of one sharp. It contains a sequence of chords: A, Dmin, G7, A7, G7, F#7.
- Staff 7:** An empty staff at the bottom of the page.

402.

KAHN / Brown

# You STEPPED OUT OF A DREAM

Handwritten musical score for "You STEPPED OUT OF A DREAM" by Kahn/Brown. The score consists of two staves of music, each with four measures. The top staff starts with a key signature of one sharp (F#) and includes chords such as A Maj7, Bb Maj7, C7 (G min7), F Maj7, E min7, A7, D Maj7, F# min7 (D min7), G7, (G min7) (C7), C min7, F7, B min7, E7, and a final measure ending with a double bar line and repeat dots. The bottom staff continues with A Maj7, Bb Maj7, C7, Eb7, D7, Bb, E7, C# min7, F#7, B min7, E7, and ends with A Maj7. Various performance markings like grace notes, slurs, and dynamic changes are included throughout the piece.

# You'd Be So Nice To Come Home To

Handwritten musical score for "You'd Be So Nice To Come Home To". The score consists of six staves of music, each with a different key signature and chord progression. The chords labeled include E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>, D<sup>Maj</sup><sup>7</sup>, G#<sup>mi</sup><sup>7</sup>, C#<sup>7</sup>, F#<sup>mi</sup><sup>6</sup>, D#<sup>ø</sup>, (G#<sup>7</sup>), (D<sup>mi</sup><sup>7</sup>), (G<sup>7</sup>), (C#<sup>7</sup>), G#<sup>mi</sup>, C#<sup>7</sup>, F#<sup>mi</sup><sup>6</sup>, C#<sup>7</sup>, E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>, D<sup>Maj</sup><sup>7</sup>, C<sup>ø</sup>, C#<sup>mi</sup><sup>7</sup>, F#<sup>ø</sup>(C#<sup>7</sup>), F#<sup>mi</sup><sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>Maj</sup><sup>7</sup>, and a final measure in parentheses. The score includes various performance markings such as slurs, grace notes, and dynamic changes. The first staff begins with a C#<sup>7</sup> chord.

404.

BIG "P"JIMMY HEATH

8/4

B<sub>min</sub><sup>7</sup> C<sup>#</sup>/<sub>B</sub> C/<sub>B</sub> B<sub>min</sub><sup>7</sup>  
E<sub>min</sub><sup>7</sup> F<sup>#</sup>/E F/E B<sub>min</sub><sup>7</sup>  
G<sup>7</sup> F<sup>#7</sup>(#9) B<sub>min</sub><sup>7</sup> A<sub>min</sub><sup>6</sup> G<sup>7</sup> F<sup>#7</sup>  
B<sub>min</sub><sup>7</sup> C<sup>#</sup>/<sub>B</sub> C/<sub>B</sub> B<sub>min</sub><sup>7</sup>  
E<sub>min</sub><sup>7</sup> F<sup>#</sup>/E F/E B<sub>min</sub><sup>7</sup>  
G<sup>7</sup> F<sup>#7</sup>(#9) B<sub>min</sub><sup>7</sup> A<sub>min</sub><sup>6</sup> G<sup>7</sup> F<sup>#7</sup>

405.

BILLEVANS

## (EVENSIDE) BILL'S HIT TUNE

Handwritten musical score for Bill's Hit Tune, featuring 12 staves of music with various chords and key signatures.

**Chords and Key Signatures:**

- Stave 1: G<sup>7</sup>, B<sup>7</sup>, D<sup>7sus</sup>(b<sup>9</sup>), D<sup>7(b<sup>9</sup>)</sup>, A<sup>min7</sup>, F<sup>Maj7</sup>
- Stave 2: E<sup>7</sup>(b<sup>13</sup>), A<sup>min7</sup>, A<sup>7(#9)</sup>
- Stave 3: D<sup>min7</sup>, G<sup>7sus</sup>, G<sup>7</sup>, C<sup>Maj7</sup>, F<sup>Maj7</sup>
- Stave 4: B<sup>7</sup>, E<sup>7sus</sup>, E<sup>7</sup>, C<sup>#7/A</sup>, A<sup>Maj7</sup>
- Stave 5: G<sup>#7</sup>, C<sup>#7(b<sup>13</sup>)</sup>, F<sup>min7</sup>, F<sup>min/E</sup>
- Stave 6: D<sup>#7</sup>, G<sup>#7(b<sup>9</sup>)</sup>, C<sup>#min7</sup>, C<sup>min/B</sup>
- Stave 7: B<sup>b7</sup>, E<sup>b7(b<sup>9</sup>)</sup>, G<sup>min</sup>, G<sup>min/F#</sup>
- Stave 8: F<sup>7</sup>, B<sup>b7(b<sup>9</sup>)</sup>, E<sup>bMaj7</sup>, C<sup>7(#9)</sup>, (D.S.al)
- Stave 9: (CODA) A<sup>Maj7</sup>, B<sup>7</sup>, E<sup>7(b<sup>9</sup>)</sup>, A<sup>min7</sup>

406.

ADDERLY

# BOHEMIA AFTER DARK

The musical score is handwritten on six staves. The first three staves represent a guitar-like instrument, with the top staff showing a treble clef and the bottom two showing a bass clef. The fourth and fifth staves represent a piano, with the fourth being treble and the fifth bass. The sixth staff represents a bass instrument. Chords are labeled above the staves: E<sup>m</sup>i<sup>7</sup>, F#<sup>7</sup>, B<sup>7(b9)</sup>, E<sup>m</sup>i<sup>7</sup>, F#<sup>7</sup>, B<sup>7(b9)</sup>, E<sup>m</sup>i<sup>7</sup>, 1. B<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, 2. E<sup>m</sup>i<sup>7</sup>, A<sup>7</sup>, F#<sup>7</sup>, B<sup>7</sup>, E<sup>m</sup>i<sup>7</sup>, F#<sup>7</sup>, B<sup>7(b9)</sup>, E<sup>m</sup>i<sup>7</sup>, F#<sup>7</sup>, B<sup>7(b9)</sup>, E<sup>m</sup>i<sup>7</sup>, F#<sup>7</sup>, B<sup>7(b9)</sup>. Dynamics include f, f+, ff, and performance instructions like 'beats'.

407

RANDY WESTON

## (MARCH-LIKE) HI-FLY

Musical score for "HI-FLY" by Randy Weston. The score consists of two systems of handwritten musical notation on five-line staves.

**Top System:**

- Key signature: B<sup>natural</sup> minor (B<sup>natural</sup>, D, F<sup>natural</sup>, A, C<sup>natural</sup>, E).
- Time signature: Common time (indicated by 'C').
- Chords: B<sup>natural</sup> min 7, E<sup>7</sup>, A Maj 7, D<sup>7</sup>, C# min 7, B min 7, E<sup>7</sup>.
- Tempo: March-like.
- Performance instructions: (SWING: AΦ), (D<sup>7</sup>(b9)), (G#13), 2. BΦ.
- Notes: Includes eighth and sixteenth note patterns.

**Bottom System:**

- Key signature: A min 7 (A, C, E, G, B, D).
- Time signature: Common time (indicated by 'C').
- Chords: A min 7, D<sup>7</sup>, G<sup>b9</sup>, G#13, C# min 7, F#7, C min 7, F7.
- Tempo: March-like.
- Performance instructions: (SWING: AΦ), (D<sup>7</sup>(b9)), (G#13).
- Notes: Includes eighth and sixteenth note patterns.

FREDDIE HUBBARD

BARD LIKE

Musical score for "BARD LIKE" by Freddie Hubbard. The score consists of two systems of handwritten musical notation on five-line staves.

**Top System:**

- Key signature: G major (G, B, D, E, A, C#).
- Time signature: Common time (indicated by 'C').
- Chords: G<sup>7</sup>, G#<sup>7</sup>, D<sup>7</sup>, B<sup>7</sup>, F# min 7, B<sup>7</sup>, G#<sup>7</sup>, D<sup>7</sup>, B<sup>7</sup>, F# min 7, B<sup>7</sup>.
- Performance instructions: bE, #F# min 7, bE, bE, bE, bE, bE.

**Bottom System:**

- Key signature: E min 7 (E, G, B, D, F, A).
- Time signature: Common time (indicated by 'C').
- Chords: E min 7, A<sup>7(b9)</sup>, D<sup>7</sup>, B<sup>7(b9)</sup>, E min 7, A7.

GEORGE CABLES - "VISIONS"

408.  
 (MED. SLOW) DECISION Sonny Rollins

(BRIGHT) LUNAR-TUNE Booker Ervin

T. MONK 4/09

(MJD SWING) LITTLE ROOTIE TOOTIE

Handwritten musical score for "Little Rootie Tootie" on five staves. The score includes various chords and time signatures. The first staff starts with F Maj<sup>7</sup>, D min<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, A min<sup>7</sup>, and D min<sup>7</sup>. The second staff continues with G min<sup>7</sup>, C<sup>7</sup>, F Maj<sup>7</sup>, F/A, B b<sup>7</sup>, and B<sup>0</sup>. The third staff begins with 1. F Maj<sup>7</sup>, D min<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, followed by 2. F Maj<sup>7</sup>, C/E, F Maj<sup>7</sup>, B min<sup>7</sup>, E<sup>7</sup>, EΦ, and A<sup>7</sup>. The fourth staff features D<sup>7</sup>, D min<sup>7</sup>, G<sup>7</sup>, B b min<sup>7</sup>, E b<sup>7</sup>, G min<sup>7</sup>, C<sup>7</sup>, A min<sup>7</sup>, D min<sup>7</sup>, 2 G min<sup>7</sup>, and C<sup>7</sup>. The fifth staff concludes with F Maj<sup>7</sup>, F/A, 2 B b<sup>7</sup>, B<sup>0</sup>, F Maj<sup>7</sup>, C/E, F, and (C<sup>7</sup>). The score is written on five staves with various time signatures and key changes indicated by circled numbers.

410.

(LATIN JAZZ)

MANTECAD.224 GILLESPIE  
GIL FILLER

Handwritten musical score for Latin jazz featuring a title, key signature, time signature, and multiple staves of music with harmonic analysis.

**Key Signature:** No key signature is explicitly written, but the music uses standard Western notation with sharps and flats.

**Time Signature:** 4/4

**Harmonic Analysis:**

- Top staff:  $F\#m^7$ ,  $Bb^7(b9)$ ,  $EbMaj^7$ ,  $A\phi$ ,  $D^7(b9)$ ,  $G^7$
- Second staff:  $C^9$ ,  $F\#^7$ ,  $F^7$ ,  $EbMaj^7$ ,  $F^7$ ,  $Bb^7(\#9)$
- Third staff:  $EbMaj^7$ ,  $D^7\phi$ ,  $G^7\#^7$ ,  $D\phi$ ,  $G^7(b9)$ ,  $A\phi$ ,  $D^7(b9)$
- Bottom staff:  $G^7$ ,  $F^7$ ,  $Bb^7$ ,  $Eb^7$ ,  $D^7$

# THE SCENE IS CLEAN

(Latin: B<sup>b</sup>) (mto)

(Swing) Ami⁷ D⁹(b⁹) Gmi⁷ C⁹ Fmi⁷ Bb⁹ E⁹ A⁹

Gmi⁷ C⁹ Ami⁷ D⁹(b⁹) Gmi⁷ C⁹ Ami⁷ D⁹(b⁹)

1. Gmi⁷ Bbmi⁷ Eb⁹ Emi⁷ A⁹

DMaj⁷ Ami⁷ D⁹ GMaj⁷ CMaj⁷ B⁹ E⁹(b⁹)

2. Gmi⁷ Bbmi⁷ Eb⁹ Ami⁷ D⁹(b⁹)

Gmi⁷ C⁹ FMaj⁷ BbMaj⁷ B⁹ E⁹(b⁹)

412.

# A SLEEPIN' BEE

LEO ROBIN

8(4) (C Maj<sup>7</sup>)

C#6

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

1. Dm7 G<sup>7</sup> C Maj<sup>7</sup> C'/E

F<sup>7</sup> BbMaj<sup>7</sup> Dm7 G<sup>7sus</sup>

2. D#m7 G#7 Dm7 G<sup>7</sup> Maj<sup>7/G</sup>

E7 A<sup>7(#9)</sup> Dm7/G Em7/G

F/G G<sup>7sus</sup> C Maj<sup>7</sup> C#6

413.

PAT MARTINO

## TARCEE BASE HIT

Handwritten musical score for "TARCEE BASE HIT" by Pat Martino. The score is written on four staves:

- Staff 1:** Features chords like F#min7, G7(b5), C7(#9), G7(b5), F#min7, B67(#9), and B67(#9).
- Staff 2:** Features chords like D#min7, G#7, and F#7.
- Staff 3:** Features chords like Bmaj7, E7(b5), and A7(b5). It includes a bracket labeled "1. E Maj7 E7(b5) ~ A7(b5)".
- Staff 4:** Features chords like Bb7(b5), D#min7, and E Maj7(#11). It includes a bracket labeled "2. Bb7(b5) D#min7 E Maj7(#11)".

The score also includes several "fills" indicated by the word "fills:" followed by a "2" and a series of sixteenth-note patterns.

(fills:

2

2

2

Continuation of the handwritten musical score:

- Staff 1:** Shows a fill pattern consisting of sixteenth notes.
- Staff 2:** Shows a fill pattern consisting of sixteenth notes.
- Staff 3:** Shows a fill pattern consisting of sixteenth notes.
- Staff 4:** Shows a fill pattern consisting of sixteenth notes.

414.

WEBB CITYBUD POWELL

G Maj G<sup>#</sup><sup>oo</sup> Ami<sup>7</sup> Bb<sup>oo</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> G<sup>7(#9)</sup> C<sup>7</sup> Cmi<sup>6</sup> G Maj E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 G Maj Ab<sup>oo</sup> Ami<sup>7</sup> Bb<sup>oo</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> G<sup>7(#9)</sup> C<sup>7</sup> Cmi<sup>6</sup> G Maj G<sup>7</sup>  
 C<sup>7</sup> G<sup>7</sup> E<sup>7(#5)</sup>  
 A<sup>7(65)</sup> Dalt.  
 G Maj Ab<sup>oo</sup> Ami<sup>7</sup> Bb<sup>oo</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> G<sup>7(#9)</sup> C<sup>7</sup> Cmi<sup>6</sup> G Maj E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>