

FIFTH  
EDITION

**THE ED  
REAL  
BOOK**

## FOREWORD

The Real Book in E Flat is the first transposition book of its kind. It offers the horn player the luxury of on-the-spot sight reading without having to transpose.

In keeping with the standard set by its parent, The Real Book, the E flat Real Book has been re-edited\*\* to insure accuracy of the transpositions. In an effort to give even more to the horn player, the editors have carefully omitted as many as fifty tunes considered to be non-essential horn charts and replaced them with over one hundred charts more essential to the horn player.

As with The Real Book, the E flat Real Book has been professionally copied and printed, with all two-page tunes facing one another. Also the composer of every tune is listed, and in most cases examples of recordings on which the tune can be found is listed as well.

The Real Book in E Flat was a long time coming, but now it has finally arrived, accurate, neat, and ready to be smoked. The editors sincerely hope you will have many hours of musical enjoyment playing from the E flat Real Book.

\*\*The very first printing of the Real Book in E Flat (one hundred copies) was sent to the press immediately after the manuscript was finished. Thus the book was edited by the copyist alone. The copyist turned out to be human, and humans do make mistakes. Since the book has now been re-edited by the publishers, this, the FIFTH EDITION is the most accurate book of its kind. So Enjoy!!


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(JAZZ MAMBO) A CALL FOR DEMONS

SUN-RA

*EVEN 8ths*

No CHORDS

(FREE SOLO'S OR USE "F" BLUES)

SUN RA "ANGELS + Demons At PL

2.  
(Ballad)

# A CHILD IS BORN

-Thad Jones  
C-6/G

Handwritten musical score for "A CHILD IS BORN" by Thad Jones. The score consists of ten staves of piano-roll style notation. The chords and markings include:

- Staff 1: G MAJ7, C/G, G MAJ7, C-6/G
- Staff 2: G MAJ7(9), C/G, F#-7(b5), B7(#9)
- Staff 3: E-7, B+7, E-7, B+7
- Staff 4: E-7, A9, D7-sust, D7(13)
- Staff 5: G MAJ7, C/G, G MAJ7, C/G
- Staff 6: G MAJ7(9), B7 alt., C MAJ7, F9 / A-7b5
- Staff 7: G/D, E66(#11), E-7, A9
- Staff 8: D7-sust, D7(13)
- Staff 9: D7-sust, D7(b9), G MAJ7, C7, G MAJ7
- Staff 10: (empty)

THAD JONES - MEC LEWIS - "Jones/Lewis"

# A FINE ROMANCE

- KERN/FIELDS

3

Handwritten musical score for "A Fine Romance" in 4/4 time, featuring six staves of music. The score includes various chords and performance markings such as grace notes, slurs, and dynamic markings. The chords listed include A6, F#-7, E7, C#-7, B-7, E7, F#-7, C#-7, F7, B-7, E7, F#-7, C#-7, D, C#7, F#7, B-7, E7, A6, E7, A7, DMaj7, F#7, B-7, B#o, C#7, E7, A6, and (B-7 E7). The score concludes with a "FINE" marking.

4.

A FAMILY JOYBRIGHT  
EVEN 8THS-MICHAEL  
GIBBS

**A**

BASS Solo FILL -

- BASS FILL -

A7sus4

B7sus4

D7sus4

B7sus4

BASS FILL

F7sus4

G7sus4

1812 5.

D7 sust

BASS FINE

G7 sust

BASS FINE

(3x)

PICK

PLAYING CHANGES:

A7 SUST

F#7 SUST

D7 SUST

C7 SUST

A7 SUST

F#7 SUST

E7 SUST

D7 SUST

C7 SUST

B7 SUST

D7 SUST

B7 SUST

G#7 SUST

F7 SUST

D7 SUST

B7 SUST

Bb7 SUST

A7 SUST

G7 SUST

E7

B7

A7

B7

G7

O.C. or FINE

GARY BURTON - "COUNTRY ROADS"

6.

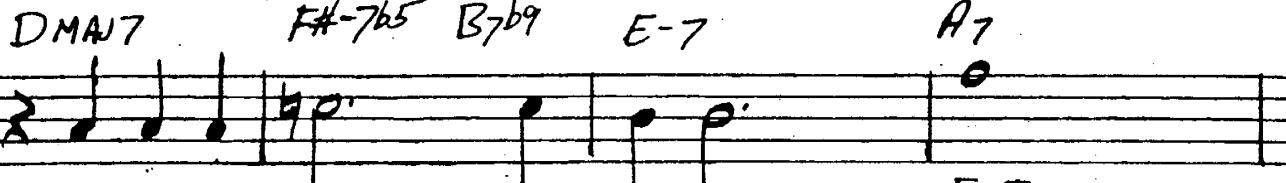
A Foggy Day

GERSHWIN

(MED.  
SWING)

D MAJ7 F#-7b5 B7b9 E-7

A7



D MAJ7

A-7

D7

G6

G-6

D MAJ7

F#-7 B7

E7

E-7 A7

D MAJ7

F-7

E-7

A7

D6

B-7b5

E7

E-7

A7

A-7

D7

G6

C7

D6

E-7

F#-7

G-6

F#-7

B-7

E-7 A7

D6

(E-7 A7)

FINE

MED. AFRO

BASS LINE

## A NIGHT IN TUNISIA

DIZZY GILLESPIE

Bass line notation on four staves. Measures are labeled with chords and progressions:

- Measure 1: C7 bop, B-
- Measure 2: C7, B-
- Measure 3: C7, B-, C#-765 F#765, 1. B-
- Measure 4: C7, B-, C#-765 F#765, 2. B-
- Measure 5: E-765, B7(69), E-, E7 A7
- Measure 6: E-765, A7(69), D6, C#-765 F#765
- Measure 7: 3. B-, C#-765 (INTERLUDE), C7(##II), D.S. al 382 ending
- Measure 8: (C7(##II)), B-, E7(##II)
- Measure 9: (E7(##II)), E-(Maj7), E7(##II)
- Measure 10: (E7(##II)), (SOLO BREAK), E7(##II)
- Measure 11: Drums, C#-765, F#765

LEE MORGAN - "THE COOKER"

8.  
MEO  
LATIN

# AFRICAN FLOWER

- DUKE ELLINGTON

Handwritten musical score for "African Flower" by Duke Ellington. 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 Latin style with eighth-note patterns.

**Staff 1:** Features a section labeled 'A' enclosed in a box. It includes markings like 'C-7', 'G-', and 'G-'.

**Staff 2:** Features markings like 'F-7', 'C-7', and 'G-'.

**Staff 3:** Features a section labeled 'B' enclosed in a box, with markings like 'E6M7', 'Ab7/11', '7.', 'E6M7', and '7.'

**Staff 4:** Features markings like 'E67/11', '7.', 'F7/11', '7.', and 'E6-7/11'.

**Staff 5:** Features markings like 'C-7/11', 'B7/11', 'G7/11', 'C-7/11', and '7.'

# AFRO BLUE

M. SANTA MARIA 9

(M.B.D.  
PASSE  
D-7)

E-7

F#M7

E-7

D-7

D-7

E-7

F#M7

E-7

D-7

C

7

Bb

C

D-7

C

7

Bb

C

D-7

D-7

E-7

F#M7

E-7

D-7

D-7

E-7

F#M7

E-7

D-7

C

7

Bb

C

D-7

C

7

Bb

C

D-7

OPEN SOLOS ON D-  
MINOR BLUES

JOHN COLTRANE - "LIVE AT BIRDLAND"

10.

AFTERNOON IN PARIS

JOHN LEWIS

(SWING)

1. A MAJ7  
G-7  
C7  
F MAJ7  
A-7  
D7  
B-7  
E7(b9)  
G MAJ7  
2. A MAJ7  
B-7  
E7  
A MAJ7/ct  
F#7(9)  
B-7  
E7  
A MAJ7  
A-7  
D7  
G MAJ7  
G-7  
C7-1  
F MAJ7  
B-7  
E7(b9)  
A MAJ7  
(B-7  
E7)  
FINE

MODERN JAZZ QUARTET - "MJQ AT THE MUSIC INN"

# AIREGIN

— SONNY ROLLINS 11.

Handwritten musical score for "AIREGIN" by Sonny Rollins. The score is for a single instrument (likely trumpet or saxophone) and consists of ten staves of music. The music is divided into measures by vertical bar lines. Chords and specific notes are labeled above the staff in some measures. A label "(MELODY ONLY)" is placed above the fourth staff. The score includes lyrics below the staff in several measures.

Measures 1-2: D- | D7(##) | D- | D7(b7)

Measures 3-4: G- | D7(##) | G- | (G7) (MELODY ONLY)

Measures 5-6: 1. D | F F F #E | F E E F#C | B E E B E B C

Measures 7-8: Bm7 | B-7 E7 | Am7 | Bb-7 Eb7 | Abmaj7

Measures 9-10: A7 D7 | Gbmaj7 | / | Gb-7 | C7

Measures 11-12: Fmaj7 | B-7b5 A7 | Bbmaj7 | B-7b5 B7 | A-7b5 Eb7

Measures 13-14: D7 G#7 | G-7 | C7sus4 | F | B-7b5 A7b5

Measure 15: FINN

"MILES DAVIS JAZZ CLASSICS"  
MILES DAVIS - "DAVIS"

12. ALICE IN WONDERLAND - FAIN/HILLIARD

(MED.)

B-7 E7 A MAJ7 D MAJ7 G#-7b5 C#7

F#-7 C7 B-7 E7 C#7 F#-7

B-7 E7 C#7-F#7-F#7-B7 2. A MAJ7 F#-7

B-7 E7 C#7 F#-7 B-7

E7 A MAJ7 D MAJ7 D#-7 G#-7b9

G#-7 F#7 B-7 F#7 B-7 F#7 E7

B-7 E7 A MAJ7 D MAJ7 G#-7b5

C#7 F#-7 C7 B-7 E7

C#7 F#-7 B-7 E7 A MAJ7

BILL EVANS - "SUNDAY AT THE VILLAGE VANGUARD" FINE

# ALL BLUES

-MILES DAVIS

13.

A handwritten musical score for 'All Blues' by Miles Davis. The score consists of six staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the staff or below the staff. Measure 1: Treble clef, key signature of one sharp, common time. Measures 1-2: Treble clef, key signature of one sharp, common time. Chord E7 is indicated above the staff. Measures 3-4: Treble clef, key signature of one sharp, common time. Chord E7 is indicated above the staff. Measures 5-6: Treble clef, key signature of one sharp, common time. Chord A7 is indicated above the staff. Measures 7-8: Treble clef, key signature of two sharps, common time. Chord E7 is indicated above the staff. Measures 9-10: Treble clef, key signature of two sharps, common time. Chord B7(1/4) is indicated below the staff. Measures 11-12: Treble clef, key signature of two sharps, common time. Chord C7(1/4) B7(1/4) is indicated below the staff. Chord E7 is indicated below the staff. Measures 13-14: Treble clef, key signature of two sharps, common time. Chord B7(1/4) is indicated below the staff.

MILES DAVIS - "KIND OF BLUE"

14.

ALL IN LOVE IS FAIR

- STEVIE WONDER

(BALLAD) B-

B/A GMA7 FMA7 E7sus4 A7sus4

RIT. ---

FINALE

STEVIE WONDER - "INNERVISIONS"

# ALL MY TOMORROWS

- CAHN / VAN HEUSEN

(BALTIMORE)

Handwritten musical score for "All My Tomorrows". The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in common time.

The chords and markings include:

- Staff 1: F#-7, B7(H), G#-7, G-7
- Staff 2: F#-7, G#-7, C#7(H) [1. F#-7, B7(H) G#-7 C#(H)]
- Staff 3: 2. B-7, B7(H), E7 SUST E7, AMAJ7, D7 SUST
- Staff 4: EMAJ7, A#-7 B5, A-, EMAJ7/G#
- Staff 5: F#-7, B-7
- Staff 6: G#-7, C#7, F#-7 / G#-7 C#(H) F#-7, B7(H)
- Staff 7: G#-7, G-7, F#-7, G#-7 C#(H)
- Staff 8: F#-7, B7(H), G#-7 C#(H) F#-7 G#-7 AMAJ7 / F#-7 B7(H) E6
- Final Measure: (FINE)

16.

ALL OF ME

-SIMONS + MARK

(Mod. Swing) A MAJ

F#7

C#7

B-

F#7

C#7

B7

B-7

E7

A MAJ

C#7

F#7

B-

A MAJ C# F#

B-7 E7

A6 (C° B-7 E7)

FINE

# ALL OF YOU

17.

- COLE PORTER

(BALLAD)

F-6

CMA7

D-7b5

G7(b9)

F-6

CMA7

D-7b5

G7

C6/E

E6"

D-7

G7

CMA7 B7

E-7 <sup>b5</sup>  
Bb

A7

D-7

G7

F-6

CMA7

D-7b5

G7(b9)

F-6

CMA7

E-7

A7

F-6A7

F#-7b5 ~ B7(b9)

E7

A7 <sup>(b9 - 1)</sup>  
<sub>4-3</sub>

D-7 A7

D-7

G7

C6

D-7

BILL EVANS - "LIVE AT THE VILLAGE VANGUARD"  
"McCOY TYNER AT NEWPORT" FINE

18.

All THE THINGS You ARE

- HAMMERSTEIN / KERN

D-7      G-7      C7      FMAJ7

BbMAJ7      E7      AMAJ7      /.

A-7      D-7      G7      CMAJ7

FMAJ7      B7      EMAJ7      /.

F#-7      B7      EMAJ7      /.

D#-7      G#7      C#MAJ7      A7

D-7      G7      C7      FMAJ7

BbMAJ7      Bb-7      A7      G#7

G7      C7      FMAJ7      (E7 A7)

FINE

# ALONE TOGETHER

19.

-DIETZ + SCHWARTZ

~~-7b5 F#7(b9)~~

(BALLAD)

B-      C#-7b5/F#7(b9) B-

E-7

G#-7. C#7 E-7 D D7 C#-7(b5) F#7

1. B- A7 C#-7b5 F#7

F#-7b5 B7(b9) E-

E-7b5 A7(b9) D D7 C#-7b5 F#7(b9)

B- C#-7b5/F#7(b9) B- C#-7b5/F#7(b9)

B- G7 F#7 B- C#-7b5/F#7

F#7

MILES DAVIS "COLLECTORS ITEMS"

JIM HALL - RON CARTER DUO "ALONE TOGETHER"

20.

ANA MARIA

WAYNE SHORTER

*BASS A* (P=120)  
E (PHRYGIAN) (Piano Solo)

4 6 8

E9/7 A-7/E E7 SUST A-7/E

B9/E E9/7 F-7 G/C

A7 SUST A7 SUST

E-(PHRYGIAN)

E7 SUST D7 SUST A7/C# C7 SUST

B MAJ 7 D7 G-7 F-7 G/F

(COL CHANGED)

21.

Handwritten musical score consisting of six staves of music. The score includes the following markings and chords:

- Staff 1:** E-, A7 sus4, Gsus7/F#-7, D-7
- Staff 2:** G7 sus4, /, Bb7 sus4, /
- Staff 3:** G#-7, C7 sus4, C-7
- Staff 4:** Bm7/D7, G-7, F-7, G/F
- Staff 5:** 8va, (col change)
- Staff 6:** E-, A7 sus4, Gsus7/F#-7, D-7, C#-7
- Staff 7:** E - (P.M.Y.G.)
- Staff 8:** (Sosos on G - (P.M.Y.G.))

WAYNE SHORTER - "NATURE DANCER"

FADE

22.  
(BALLAD)

AND NOW, THE QUEEN

-CARLA BLEY

Handwritten musical score for 'And Now, The Queen'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The score includes various musical markings such as grace notes, dynamic markings (e.g., p, f), and performance instructions like '(BALLAD)' and '(DRUM FILL)'. The piece concludes with the word 'FINE'.

(BRIGHT)

AROUND AGAIN

-CARLA BLEY

Handwritten musical score for 'Around Again'. The score consists of three staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The middle staff is in common time and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The score includes dynamic markings (e.g., f, ff, p) and performance instructions like '10' and '40'. The piece concludes with the word 'FINE'.

DAUL BLEY - "FOOTLOOSE"

FINE

AND ON THE THIRD DAY

- MICHAEL GIBBS

**INTRO** B<sub>7</sub>  
SLOWLY

(FIGURE CONTINUES THROUGHOUT)

**ENDING**

B<sub>7</sub> / / / FADE

GARY BURTON - "Country Roads"

24.

ANGEL EYES

- DENNIS / BRENT

Handwritten musical score for "ANGEL EYES" by Dennis / Brent. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff contains two measures of music with chords A-7, A-7/G, F7, and B-7b5/E7b9. The second staff contains two measures of music with chords A-7, A-7/G, F7, and A-7 A-7/G F7 E7. The third staff contains two measures of music with chords G-7, C7, FMaj7, F#7, G-7, C7b9, FMaj7, Bbmaj7, F#-7, B7, Emaj7, Amaj7, A#-7, F#7, B7, E7, D.C. al. The fourth staff contains two measures of music with chords A-7, A-7/G, F7, E7 alt., A-6, and ends with a "FINE" instruction.

Chords and lyrics:

- Staff 1: A-7, A-7/G, F7, B-7b5/E7b9
- Staff 2: A-7, A-7/G, F7, A-7 A-7/G F7 E7
- Staff 3: G-7, C7, FMaj7, F#7, G-7, C7b9, FMaj7, Bbmaj7, F#-7, B7, Emaj7, Amaj7, A#-7, F#7, B7, E7, D.C. al.
- Staff 4: A-7, A-7/G, F7, E7 alt., A-6, FINE

25.

ANTHROPOLOGY

-CHARLIE PARKER

(BOP)

6/4

G6 E7 A-7 D7 G E-7 A-7 D7

D7 G7 C7 F7 B-7 E7 A-7 D7

2.A-7 D7 G6

B7 // E7 //

A7 // D7 //

G7 E7 A-7 D7 G E-7 A-7 D7

D7 G7 C7 F7 A-7 D7 G6

26.

APRIL IN PARIS

- VERNON DUKE

E7b9(sus4) A MAJ7 B-7b5 E7

D#-7b5 D7 A/C# C° B-7(b5) A/C#

G#-7b5 C#7 F#- F#7/E D#-7b5 G#7b9 C#7b5 / B-7 E7

E7b9(sus4) A MAJ7 C#7b5 F#7 alt.

B9 B-7b5 E7 A

FINE

CHARLIE PARKER "APRIL IN PARIS"

THelonious MONK "MONK"

GUITAR: (MGP EVEN 8 THIS)

APRIL JOY

- PAT METHENY

TA

F#-7/G  
GMA7 F#-7  
GMA7 F/C DMA7 GMA7  
GMA7 F#-7 GMA7 G/C DMA7 GMA7  
C#-7B5 F#7sus B7sus4

28.

ARISE, HER EYES

-STEVE SWALLOW

(BALLAD)

Musical score for a ballad titled "ARISE, HER EYES" by Steve Swallow. The score consists of six staves of handwritten musical notation on five-line staff paper. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific attack or release points. Chords and key signatures are labeled below the staves. The first staff starts with a key signature of  $\text{F}^{\#}\text{ G}^{\#}$  and ends with  $\text{B}^{\#}\text{ C}^{\#}$ . The second staff starts with  $\text{D}^{\#}\text{ E}^{\#}$  and ends with  $\text{G}^{\#}\text{ A}^{\#}$ . The third staff starts with  $\text{A}^{\#}\text{ B}^{\#}$  and ends with  $\text{E}^{\#}\text{ F}^{\#}$ . The fourth staff starts with  $\text{B}^{\#}\text{ C}^{\#}$  and ends with  $\text{F}^{\#}\text{ G}^{\#}$ . The fifth staff starts with  $\text{G}^{\#}\text{ A}^{\#}$  and ends with  $\text{C}^{\#}\text{ D}^{\#}$ . The sixth staff starts with  $\text{D}^{\#}\text{ E}^{\#}$  and ends with  $\text{A}^{\#}\text{ B}^{\#}$ .

Chords and key signatures labeled below the staves:

- Staff 1:  $\text{F}^{\#}\text{ G}^{\#}$ ,  $\text{D}^{\#}\text{ E}^{\#}$ ,  $\text{A}^{\#}\text{ B}^{\#}$ ,  $\text{B}^{\#}\text{ C}^{\#}$
- Staff 2:  $\text{D}^{\#}\text{ E}^{\#}$ ,  $\text{A}^{\#}\text{ B}^{\#}$ ,  $\text{F}^{\#}\text{ G}^{\#}$ ,  $\text{G}^{\#}\text{ A}^{\#}$
- Staff 3:  $\text{A}^{\#}\text{ B}^{\#}$ ,  $\text{E}^{\#}\text{ F}^{\#}$ ,  $\text{B}^{\#}\text{ C}^{\#}$ ,  $\text{F}^{\#}\text{ G}^{\#}$
- Staff 4:  $\text{B}^{\#}\text{ C}^{\#}$ ,  $\text{G}^{\#}\text{ A}^{\#}$ ,  $\text{D}^{\#}\text{ E}^{\#}$ ,  $\text{A}^{\#}\text{ B}^{\#}$
- Staff 5:  $\text{G}^{\#}\text{ A}^{\#}$ ,  $\text{C}^{\#}\text{ D}^{\#}$ ,  $\text{B}^{\#}\text{ C}^{\#}$ ,  $\text{F}^{\#}\text{ G}^{\#}$
- Staff 6:  $\text{D}^{\#}\text{ E}^{\#}$ ,  $\text{A}^{\#}\text{ B}^{\#}$ ,  $\text{B}^{\#}\text{ C}^{\#}$ ,  $\text{F}^{\#}\text{ G}^{\#}$

GARY BURTON - "ALONE AT LAST" (R.I.T. LAST X)  
 GARY BURTON / CHICK COREA - "CRYSTAL SILENCE")

FINE

30.

ARMAGEDDON

-WAYNE SHORTER

**INTRO**  
JAZZ  $\text{d} = 120$

Chords and voicings visible in the score include:

- Measure 1: C7, C#7, Bb7#11
- Measure 2: Eb/A, D7#11, G7/11, Eb7
- Measure 3: G7/11, Eb7
- Measure 4: G7/11, Eb7
- Measure 5: G7, Eb7
- Measure 6: C7, C#7, C7, Eb7
- Measure 7: G7, F7, F7, Gb7, C7, Eb7
- Measure 8: G7, Eb7
- Measure 9: G7, G7, G7, G7
- Measure 10: 2. G7, G#7

[No Anticipation on Solos]

WAYNE SHORTER - "NIGHT DREAMER"

As Time Goes By

- HERMAN HUPFELI

(BACCALO)

D-7 G7 G6 G7 C6 (D-7 D#°7 E-7)

D7 D7 G7 C MAINT D7 G7

2. C6 G7 C7 F MAINT A7

D- D#° A- F7 D7

G7 G° G7 D7 G7 G7-G G7

C6 (D-7 D#°7 E-7) D7 E-7 A7

D-7 G7 C6 Bb/C6 (G7)

P.W.B.

Bennie Horne - "Siamese Fan"'

32.

Au PRIVATE

-CHARLIE PARKER

Handwritten musical score for Charlie Parker's "Au PRIVATE". The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of 4/4. The music is divided into measures by vertical bar lines. Chords are indicated below the staff. The first staff starts with a D major chord. The second staff starts with a D major chord, followed by E-7, A7, D, G-7. The third staff starts with A-7, D+7, G7(69), G-7, C7. The fourth staff starts with D, G-7, F#-7, B7, E-7. The fifth staff starts with E-7, B7, G-7, C7. The sixth staff starts with E-7, A7, D, B7(69), E-7, A7(69).

CHARLIE PARKER - "SWEDISH SCHNAPPES"

# AUTUMN IN NEW YORK

33.

- VERNON DUKE

Handwritten musical score for "Autumn in New York" by Vernon Duke. The score is for a jazz quartet (piano, bass, drums, and a single melodic line). The key signature is one sharp (F#). The score is divided into eight staves, each representing a different instrument or part of the ensemble. Chords and progressions are labeled above each staff, such as E-7, F#-7, G6, A7, Dm7, E-7, F#-7, B7b9, etc. The music includes various performance markings like 'pp', 'f', and dynamic changes. The score is divided into sections by bar lines and measures.

MJQ - "THE MODERN JAZZ QUARTET"

34.

# i AY, ARRIBA !

- STU BALCOMB

SAMBA

(INTRO)

$\text{G}$  |  $\text{C}$

$\text{G} \quad \text{C}$

$\text{Bb7 sus4}$

(DMS FILL) . . . .

(Bb7 sus4)

(SAMBA)

$\text{G/A}$

$\text{G/A} \quad \text{A} \quad / \quad / \quad \text{A}$

$(2\text{ND X})$

$\text{G/A}$

$\text{G/A} \quad \text{A} \quad - \quad - \quad \text{A}$

$(2\text{ND X})$

35.

AFTER SOLOS  
 D.S. AL-Φ

36.

## AUTUMN LEAVES

(E♭)  
MED. JAZZ)

F#-7 B7  
Amaj7 D#-7b5 G#7 C#-  
C#- G#7 C#- %.  
D#-7b5 G#7b9 C#- %.  
F#-7 B7 Emaj7 %.  
D#-7b5 G#7b9 C#-7 C7 B7 Bb7  
Amaj7 G#7b9 C#- %.  
(x - - - )

-JOHNNY MERCER  
EMAJ7

BILL EVANS - "PORTRAIT IN JAZZ"

(BRIGHT)

BALLET

-MICHAEL GORES

37.

3/4

C7 F7 C7 C7

C7 F7 C7 C7

F7 C7 C7 C7

C7 C#7#9 C7 B7#9 C7

C7 (N.C.) C#7 C7

GARY RYAN - "DUSTER"

38.

BATTERIE

-CARLA BLEY

(FAST)

The score consists of three staves of handwritten musical notation. The first staff uses a bass clef, the second a treble clef, and the third a bass clef. The notation includes various note heads, stems, and beams. Several dynamic markings are present, such as 'P(?)' and '(#)'. There are also several '3' markings above groups of notes, likely indicating triplets. The music is fast-paced, as indicated by the tempo marking at the beginning.

(VERY FAST)

ICTUS

-CARLA BLEY

FINE

The score consists of two staves of handwritten musical notation. The first staff uses a treble clef and the second a bass clef. The notation includes various note heads, stems, and beams. Dynamic markings include 'f', 'ff', and 'fff'. The music ends with the word 'FINE.'

FINE.

A single staff of handwritten musical notation, continuing from the previous section. It uses a bass clef and includes dynamic markings like 'f', 'ff', and 'fff'.

(BALLO)

BEAUTIFUL LOVE

39.

-VICTOR YOUNG



Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

Continuation of the musical score. The key signature remains one sharp (F#). The music consists of a single staff with four measures. Measures 1-2 show eighth-note patterns. Measure 3 starts with a quarter note followed by a eighth-note pattern. Measure 4 is a single eighth note.

40.

BEAUTY AND THE BEAST

- WAYNE SHORTER

**D-7 (FUNK)**

**2**

**[STOP TIME]** D-7 sus4 C#7 alt.

**(MBO. BOSSA)** G#7sus4 C#7 alt. F#-7 E-7 A7#  
F#-7

**D-7** C-7 F7 Bb MAJ. 7  
I. A7 alt. (DRUM FILE)

**D-7 (FUNK)** [STOP TIME] D-7 sus4 C#7 alt.

**2. A7 alt.** G#-7 C#-7 F#-7 B7 A7 alt.  
D-7 (FUNK)

**OPEN SOLO ON D-7**

**D.S. al**

**F#-7 B7 A7 alt.**

**D-7 sus4** (FUNK)  
**D-7 sus4**

(M.B.D. BALLAD)

BENEATH IT ALL

41.

- GARY ANDERSON

The musical score consists of five staves of handwritten music for a single instrument, likely a guitar or mandolin. The key signature is F# major (one sharp). The time signature varies between common time and 7/8. The score includes lyrics in parentheses under each staff. The first staff starts with a 7/8 time signature, followed by common time, then 7/8 again. The second staff starts with 7/8, followed by common time, then 7/8. The third staff starts with 7/8, followed by common time, then 7/8. The fourth staff starts with 7/8, followed by common time, then 7/8. The fifth staff starts with 7/8, followed by common time, then 7/8.

Music Staff 1:

(F#MAJ7#11) / E-7 / F#MAJ7#11

Music Staff 2:

(F#MAJ7#11) A°(MAJ) / CMAJ7#11 /

Music Staff 3:

BMAJ7 / GMAJ7#11 / F#7#9

Music Staff 4:

(F#7#9) GMAJ7#11 / AMAJ7#11 /

Music Staff 5:

BbMAJ7#11 /

42.

## BESSIE'S BLUES

- JOHN COLTRANE

Handwritten musical score for "Bessie's Blues" in 12/8 time. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords: G7, F7, G7, and a blank measure indicated by a slash. The notation is in a cursive style.

Handwritten musical score for "Bessie's Blues" continuing from the previous section. The top staff shows a melodic line. The bottom staff shows harmonic chords: F7, a blank measure indicated by a slash, C7, and another blank measure indicated by a slash. The notation is in a cursive style.

Handwritten musical score for "Bessie's Blues" concluding with a section labeled "D.C." (Da Capo). The top staff shows a melodic line. The bottom staff shows harmonic chords: G7, F7, C7, and G7. The notation is in a cursive style.

COLTRANE - "CRESCENT"

# BEWITCHED

43.

-RODGERS + HART

(BALLAD)

A A<sup>#</sup><sup>o</sup> B-7 C° A/c# C#7 Dm7 D<sup>#</sup><sup>o</sup>

B-

÷ F#- ÷

B-7 E7 B-7 E7 C#-7 F#7#9 B-7 E7

A A<sup>#</sup><sup>o</sup> B-7 C° A/c# C#7 Dm7 D<sup>#</sup><sup>o</sup>

A/c# B7 B-7 E7 A6 (B-7 E7)

FINE

44.

BIG NICK

-JOHN COLTRANE

(MBO. SLOW)

(MBO. SLOW)

*D.C.*

*D.C.*

TAKE 2ND ENDING  
ON 180D ONLY.

"BEST OF JOHN COLTRANE - HIS GREATEST YEARS - Vol. 2"

# BITTER SUITE IN THE OZONE

45.

-BOB MOSES

Handwritten musical score for "BITTER SUITE IN THE OZONE" by Bob Moses, page 45. The score consists of five staves of music, each with a unique time signature and key signature. The first staff starts with a treble clef, a key signature of one sharp, and a time signature of 6/4. It features a series of eighth-note patterns with grace notes and slurs. The second staff begins with a bass clef, a key signature of one sharp, and a time signature of 7/4. It includes a measure labeled "C-", a fermata, and a "C#Maj7" chord. The third staff uses a treble clef, a key signature of one sharp, and a time signature of 6/5. It contains a measure labeled "C#Maj7" and ends with a "C-" label. The fourth staff starts with a bass clef, a key signature of one sharp, and a time signature of 7/2. It includes a measure labeled "C#Maj7" and ends with a "C-" label. The fifth staff begins with a treble clef, a key signature of one sharp, and a time signature of 8/5. It features a series of eighth-note patterns with grace notes and slurs. The score concludes with a final section starting with a bass clef, a key signature of one sharp, and a time signature of 7/2, ending with a "C-" label.

46.

BLACK DIAMOND

-ROLAND KIRK

The musical score is organized into six horizontal sections, each containing a staff of music and a corresponding chord. The chords are written in a simple notation where letters represent notes and numbers represent the degree of the scale. The first section starts with a B-7 chord. The second section starts with an E-7 chord. The third section starts with a G#7 chord. The fourth section starts with an E7 chord. The fifth section starts with an A7 chord. The sixth section starts with an Eb7 chord. The music is written in 3/4 time and includes various dynamics like forte (f), piano (p), and accents. The score is written on a grid of five lines and four spaces.

$B-7$	$B-7(\#5)$	$B-6$	$B-7(\#5)$
$E-7$	$A7$	$Dmaj7$	$F\#7$
$G\#7$	$C\#7$	$F\#7$	$B7$
$E7$	$A7$	$Eb7$	$Dmaj7$

ROLAND KIRK - "RIP, RIG, + PANG"

WAYNE SHORTER - "SHORTER MOMENTS"

# BLACK NARCISSUS

- JOE HENDERSON

47.

The musical score is handwritten on six staves. Staff 1 (top) starts with a 3/4 time signature, F major (F#), and a (F PPOOL) label. Staff 2 follows with a 3/4 time signature, F major (F#), and a (Eb POOL) label. Staff 3 (middle) starts with a 6/8 time signature, Bb major (Bb), and a (Eb POOL) label. Staff 4 continues with a 6/8 time signature, Bb major (Bb). Staff 5 starts with a 6/8 time signature, Eb major (Eb), and a (Ab7) label. Staff 6 (bottom) starts with a 6/8 time signature, Ab major (Ab), and a (CMA7(#11)) label. The score concludes with a final staff labeled FINE.

1: 3 F  
2: 3 F-7 Bb7 F-7 Bb7 F-7  
3: 6 Bb7 F-7 Bb7 Eb-7 Ab7  
4: Eb-7 Ab7 Bb7 Ab7 Bb7  
5: 6 Ab7 CMA7(#11) DMA7(#11) GMA7(#11) AMA7  
6: CMA7(#11) DMA7(#11) GMA7(#11) / AMA7 FINE

48.

(med. up jazz)

BLACK NILE

-WAYNE SHORTER

[INTRO] A-7      EMIN7      C-7      D-7      GMAN7

G13.      CMAN7      C#-7b5 F#7      B-7      A-7      G#7

B-7      C7      B-7      A-7      GMAN7      C#-7b5 F#7      B-7      F#7

B-7      C7      B-7      A-7      D7.

GMAN7      C#-7b5 F#7      B-7      B7 F7.

E-7 F7      A7sus E67      D-7 G7      CMAN7 F7      E-7 F7

E7 Bb7 D7 G7 CMAN7 F#7 B-7 C7

B-7 A-7 D7 GMAN7 C7 B-7 (F#7)

WAYNE SHORTER - "Night Dreams"

FINE

BLACK ORPHEUS

(BOSSA)

F#-

G#-765 C#769

F#-

-LOUIS BONFI  
G#-765 C#769

F#-

B-7 E7

AMAJ7

A#07 F#769

B-7

E7

A6

DMAJ7

G#-765

C#769

F#-

G#-765 C#769

F#-

G#-765 C#769

F#-

G#-765 C#769

C#-765

F#769

B-

B-

B-7/9

G#-765 C#769

F#-

F#-7/8

DMAJ7

G#-765

C#769

F#-

G#-765 C#769

D.S. al ~~8~~  
LAST X ONLY

F#-

B-7

F#-7

B-7

F#-7

B-7

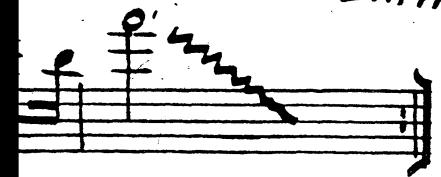
C#-7

F#-

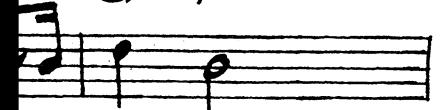
FINE

WAYNE SHORTER - "Shorter Moments"

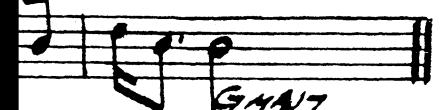
-FRANK ZAPPA



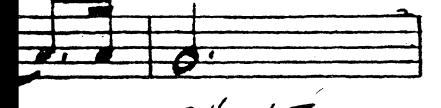
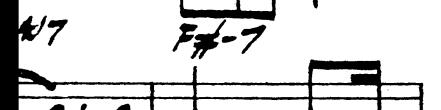
C MAJ7



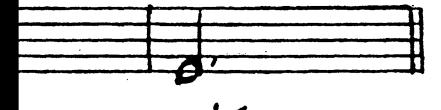
C MAJ7



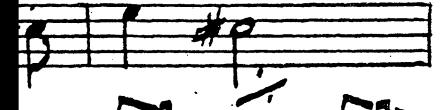
G MAJ7  
—3—



C#-7b5

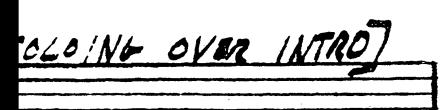
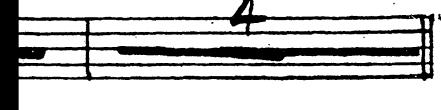


⋮



C# MAJ7

4



CLOSING OVER INTRO]

# BLUE BOSSA

51.

-KENNY DURHAM

Handwritten musical score for the first line of "Blue Bossa". The score consists of four measures of music for a single melodic line. The first measure starts with a half note followed by a eighth-note triplet. The second measure contains a eighth-note triplet followed by a half note. The third measure has a half note followed by a eighth-note triplet. The fourth measure ends with a eighth-note triplet. Below the music, the chords are labeled: A-7, /, D-7, /.

Handwritten musical score for the second line of "Blue Bossa". The score consists of four measures of music for a single melodic line. The first measure starts with a eighth-note triplet followed by a half note. The second measure has a half note followed by a eighth-note triplet. The third measure has a half note followed by a eighth-note triplet. The fourth measure ends with a eighth-note triplet. Below the music, the chords are labeled: B-7b5, E7, A-7, /.

Handwritten musical score for the third line of "Blue Bossa". The score consists of four measures of music for a single melodic line. The first measure starts with a eighth-note triplet followed by a half note. The second measure has a half note followed by a eighth-note triplet. The third measure has a half note followed by a eighth-note triplet. The fourth measure ends with a eighth-note triplet. Below the music, the chords are labeled: C-7, F7, BbMaj7, /.

Handwritten musical score for the fourth line of "Blue Bossa". The score consists of four measures of music for a single melodic line. The first measure starts with a eighth-note triplet followed by a half note. The second measure has a half note followed by a eighth-note triplet. The third measure has a half note followed by a eighth-note triplet. The fourth measure ends with a eighth-note triplet. Below the music, the chords are labeled: B-7b5, E7, A-7, B-7b5 - E7.

-PLAY LAST FOUR BARS TWICE MORE TO END-

Joe Henderson - "Page One"

52.  
(MED. SWING)

BLUE COMEDY

-MICHAEL GIBBS

Musical score for 'Blue Comedy' in 6/8 time. The first measure starts with a bass note followed by a series of eighth notes. The second measure begins with a bass note, followed by eighth notes, then a sixteenth-note pattern. The third measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. Measures are labeled C7, F7, and G7 below the staff.

Musical score for 'Blue Comedy' in 6/8 time. The fourth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The fifth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The sixth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. Measures are labeled B7, Bb7, and B7 below the staff.

Musical score for 'Blue Comedy' in 6/8 time. The seventh measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The eighth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The ninth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. Measures are labeled E7, D#7(alt.), and G#7(alt.) below the staff.

Musical score for 'Blue Comedy' in 6/8 time. The tenth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The eleventh measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The twelfth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. Measures are labeled C#7(alt.), D7(13), and a repeat sign below the staff.

(INTERLUDE) - EVEN 8THS

Musical score for 'Blue Comedy' in 6/8 time. The thirteenth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The fourteenth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. The fifteenth measure starts with a bass note, followed by eighth notes, then a sixteenth-note pattern. Measures are labeled F#Maj7#11, D7(13), and G7(64) below the staff.

SOLOS ON HEAD CHANGES - PLAY INTERLUDE BETWEEN  
GARY BURTON: "CARNEGIE HALL"

FINE

D.C.

BLUE IN GREEN

-MILES DAVIS

(BALLAD)

G MAJ #11      F# 7 #9      B-7(9) Bb7      A-7 D7(9)

G MAJ      F# 7 (b13)      B-6(9)

C# 7 #9      F# 7 (9)      B-7(9)

(ENDING:)

G MAJ #11      F# 7 #9      B-6(9)

MILES DAVIS - "KIND OF BLUE"

BILL EVANS - "PORTRAIT IN JAZZ"

54.

BLUE MONK

- THELONIUS MONK



Handwritten musical score for 'Blue Monk' in G major (one sharp). The score consists of three measures. Measure 4 starts with a G major chord (G-B-D) followed by a G7 chord (G-B-D-F#). Measure 5 starts with a C major chord (C-E-G) followed by a C#7 chord (C#-E-G-B). Measure 6 starts with a G major chord (G-B-D) followed by a D7 chord (D-G-B-E).

Handwritten musical score for 'Blue Monk' in G major (one sharp). The score consists of three measures. Measure 7 starts with a G major chord (G-B-D) followed by a D7 chord (D-G-B-E). Measure 8 starts with a G major chord (G-B-D) followed by a G major chord (G-B-D). Measure 9 starts with a D7 chord (D-G-B-E) followed by a G major chord (G-B-D).

Handwritten musical score for 'Blue Monk' in G major (one sharp). The score consists of three measures. Measure 10 starts with a D7 chord (D-G-B-E) followed by a G major chord (G-B-D). Measure 11 starts with a G major chord (G-B-D) followed by a G major chord (G-B-D). Measure 12 starts with a D7 chord (D-G-B-E) followed by a G major chord (G-B-D).

"THE THELONIUS MONK STORY"

"MONK'S GREATEST HITS"

BLUE Room

- RODGERS/HART

D6 B-7 E-7 A<sub>7</sub> D<sub>MAJ7</sub> B-7 E-7 A<sub>7</sub>

DMAN7// D7 GMAN7 E7 1. D6 E7 E-7 A7

2. D - E-7 A7 D A7

B-7 E7 E-7 A7 D6 A7

DMAN7 B-7 E-7 A7 DMAN7// D7 GMAN7 E-7

D - E-7 A7 D FINE

56.

BLUESETTE

-TOOTS THIELEMANS

$\text{f} \# 3$

A handwritten musical score for a single line of music. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. The lyrics below the staff are: Gmaj7// / . F#-7b5// B7// E-7// A7// D-7// G7//.

$\text{f} \#$

A handwritten musical score for a single line of music. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. The lyrics below the staff are: Cmaj7// / . C-7// F7// Bbmaj7// / . Bb-7// Eb7//.

$\text{f} \#$

A handwritten musical score for a single line of music. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. The lyrics below the staff are: Abmaj7// / . A-7b5// D7// B-7// B7// A-7// D7//.

# BLUES FOR ALICE

(Jazz)

-CHARLIE PARKER



Dm A7

C#-7b5 F#7b9

B-7 E7

A-7 D7



G7

G-7 C7

F#-7 B7

F-7 Bb7



E-7

A7

D-

B-7

E-7 A7

CHARLIE PARKER - "SWOOSH SCHNAPPS"

58.

BLUE TRANE

-JOHN COLTRANE

The musical score is divided into four horizontal sections, each containing a staff of music and a corresponding chord progression below it. The first section starts with a D7 G7 chord, followed by an A- chord. The second section starts with an A- chord, followed by G-7 C7 and D- chords. The third section starts with an A- chord, followed by F#-7 B7 and E- chords. The fourth section starts with an A- chord, followed by D-7 G7, A-7b5, and a final A- chord. The score is written in 6/4 time, indicated by a 6 over a 4 above the staff.

Chord progressions:

- Section 1: D7 G7 | A-
- Section 2: A- | G-7 C7 | D-
- Section 3: A- | F#-7 B7 | E-
- Section 4: A- | D-7 G7 | A-7b5 | A-

FIN

JOHN COLTRANE - "BLUE TRANE"

BODY AND SOUL

-GREEN

C-7 G<sub>7</sub>(A) C-7 B<sub>7</sub> B<sub>b</sub>M<sub>A7</sub> E<sub>b7</sub> D-7 C<sup>#</sup><sub>7</sub>  
 C-7 A-7b6 D<sub>7</sub> G-7 C<sub>7</sub> C<sub>7</sub>F<sub>7</sub>3 2.B6 G<sub>7</sub> 2.B6 F<sub>7</sub>  
 B<sub>N</sub>A<sub>7</sub> - C<sup>#</sup>.7(B<sub>b7</sub>) B/G<sub>7</sub> E-7 A<sub>7</sub> D<sup>#</sup>-7 G<sup>#</sup>-7 C<sup>#</sup>-7 A<sub>b7</sub> B<sub>N</sub>A<sub>7</sub>  
 B-7 E<sub>7</sub> A<sub>N</sub>A<sub>7</sub> C<sup>o</sup> B-7 E<sub>7</sub> A<sub>7</sub> G<sub>7</sub> G<sub>7</sub>/  
 C-7 G<sub>7</sub>(b9) C-7 B<sub>7</sub> B<sub>b</sub>M<sub>A7</sub> E<sub>b7</sub> D-7 C<sup>#</sup><sub>7</sub>  
 C-7 A-7b6 D<sub>7</sub> G-7 C<sub>7</sub> C<sub>7</sub>F<sub>7</sub>3 B6 (G<sub>7</sub>)

FINE

JOHN COLETRANE - "COLETRANE'S SOUND"

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

60.

BOPLICITY

- CLEO HENRY

(B<sup>op</sup>) E·7 D / 1-3 A<sub>7</sub> D

A·7 D·7 G#·7 G

G·7 C·7 G·7 F#·7 F E·7 G·7 A<sub>7</sub>

E·7 D / 1-3 A<sub>7</sub> D

G -3- E·7 A<sub>7</sub> D

FINE

# BOSTON MARATHON

61

- GARY BURTON

(ROCK)

GARY BURTON - "GOOOO VIBES"

FINE-OR FADE

62.

BRAINVILLE

- SUN RA

M10. UP)

A

Handwritten musical score for section A of Brainville. The score consists of two staves. The top staff shows a bass line with notes and rests. The bottom staff shows a treble line with eighth-note patterns. Annotations include "G-MAJ7" and "F-MAJ7" above the bass line, and "2" above the treble line.

Handwritten musical score for section A of Brainville, continuing from the previous page. It consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with eighth-note patterns. There are several rests in both staves.

Handwritten musical score for section B of Brainville. It consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with eighth-note patterns. There are several rests in both staves.

Handwritten musical score for section B of Brainville, continuing from the previous page. It consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with eighth-note patterns. Annotations include "G-MAJ7", "F-MAJ7", "G-MAJ7", and "F-MAJ7" above the bass line, and "C#-MAJ7" and "I. F#7 #9" above the treble line. There is also a bracket labeled "2. F#7 #9".

Handwritten musical score for section C of Brainville. It consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a treble line with eighth-note patterns. Annotations include "(PLAY 4x)" above the bass line and "2, 2, 3" and "4." above the treble line.

63.  
- BRUNHILDE - P.2

D | G#M7 F-M7 G-M7 F-M7

E | D#7 G#M7 C#M7 F#7 (D5)

(PLAY 4X)

E | D-M7

E-7 (BREAK)

(SOLOS)

G | G-M7 F-M7

1. 2.

G# D#7 G#M7 C#M7 F#7 9 E-7 A7

G# D#7 B7 E7 A7

G# G-M7 F-M7 D#7 G# G-M7 F-M7

5-7 — [PLAY  BETWEEN SOLOS] — (E-7)

64.

GUIT.  
(MED. LATIN)BRIGHT SIZE LIFE

- PAT METHENY

8.

EMANZ

B(?) B/A Gm7

E/F# B E/F# D/G

D/S. al. F# B

F# B

FINE

BROADWAY BLUES

-ORNETTE COLEMAN

The musical score is handwritten on six staves. The first two staves are in common time (indicated by '4'). The third staff begins in common time and includes a melodic line with a bracketed section labeled 'A'. The fourth staff begins in common time and includes a melodic line with a bracketed section labeled 'B'. The fifth staff begins in common time and features eighth-note patterns with grace notes. The sixth staff concludes the piece with a melodic line.

66.

BROWNOUT

- GARY BURTON

The score is a handwritten musical arrangement for a jazz quartet. It features six staves of music, each with a different instrument's part. The instruments are identified by the first staff: piano (top), bass (second from top), drums (middle), and guitar (bottom three). The key signature is F# major, indicated by one sharp sign in the key signature area. The time signature varies throughout the piece. Chords are labeled above the staff, including E7, C7, B7sus4, B7(alt.), C#7, and A7. Measure numbers are present at the beginning of some staves. The score includes various performance instructions such as dynamics (f, p), articulations, and rests. The title "BROWNOUT" is written in large, bold letters above the staff lines.

GARY BURTON - "NEW QUARTET"

# BUT BEAUTIFUL

67.

E6      G#-7b5 C#7b9 F#-7      - VAN HEUSEN / BURKE  
 A#-7b5 D#7b9

FINE

GILGIE HOLIDAY - "LAUGHIN SATIN"

FRED WARD - "GETTING IT TOGETHER"

68.

BUTTERFLY

- HERBIE HANCOCK

(MED FUNK)

**A)**

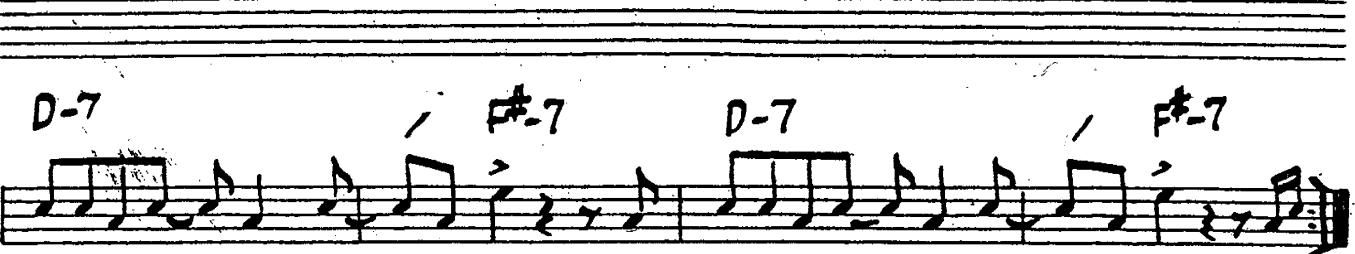
D-7 / F#-7 / / D-7 / B-7 / /

**B)**

G7 sus ./. ./. G13

G-7 ./. C7(#9) ./. Fsus ./.  
D-7 F#-7 D-7 F#-7

FINE.

D-7                    F#-7                    D-7                    F#-7  


2. —  
 D-7  
 ( INTRO INTO )  
 SOLO

(C) D-7  
 OPEN FOR SOLO

(ON CUE)  
 (SOLO) G7sus4                    1ST SOLO  


LAST SOLO

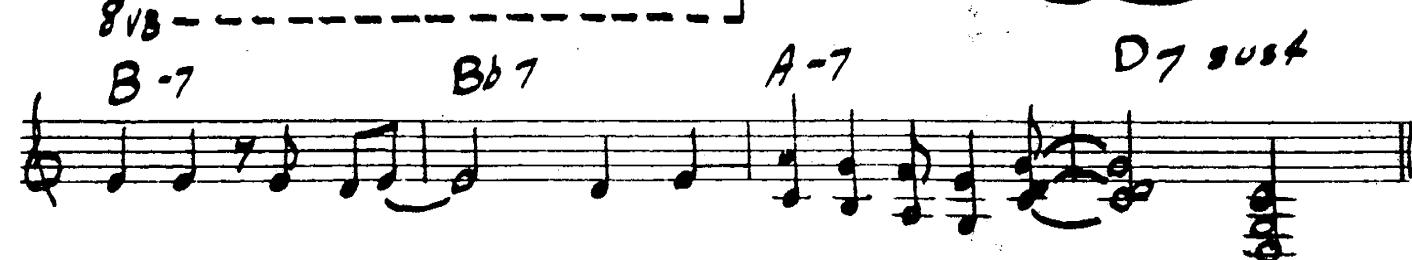
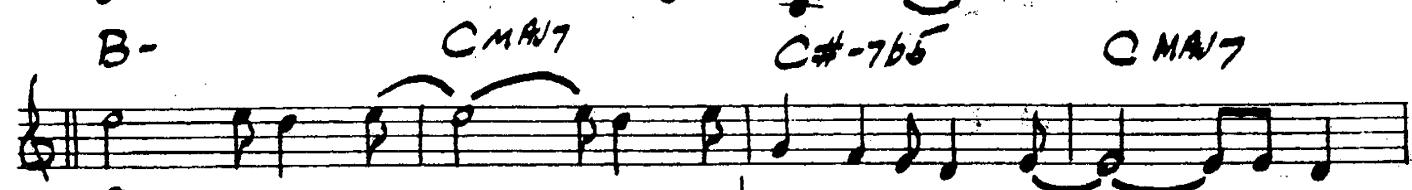
D.S. AL FINE  
 2ND X THRU HEAD



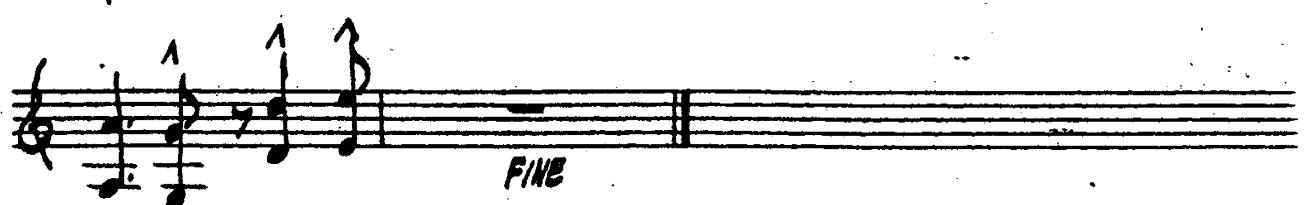
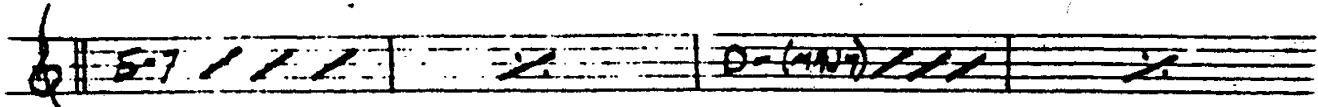
70.

CAPTAIN MARVEL

- CHICK COREA

SAMBA  
(FAST)

(2NO X ONLY)



CHICK COREA - "LIGHT AS A FEATHER"

STAN GETZ - "CROSSIN' MACKENZIE"

72.

CANYON SONG

-RALPH TOWNER

(INTRO)

E7

A/C#

B-7/E

DMIN7(G5)

A-7/G

B7 SUST

B7/C#

B7 SUST

E7 SUST

G#-

B7/F#

G#7 SUST

B7 SUST

OREGON = DISTANT HILLS

D.S. - PLAY [A]  
RETURN TO INTRO  
PLAY THRU TO PING

# CEORA

-LEE MORGAN 73.

(BOSSA) **A** F#MAJ7 G-7 C7 F#MAJ7 C-7 F7

BbMAJ7 B-7 E7 A-7 D7

G-7 C7 A-7 D7

B-7 E7 A-7 D7

**B** G-7 C7 F#MAJ7 G-7 C7 F#MAJ7 C-7 B+7

BbMAJ7 B-7 E7 A-7 D7

G-7 C7 A-7 D7

G-7 C7 SUST F#MAJ7 2. G-7 C7

ENDING G-7 C7 F#MAJ7

LEE MORGAN - "MEMORIAL ALBUM"

74.

# CHEGA DE SAUDADE (No More Blues)

(BOSSA)

B-

B-7/A

C#7/G#

C#7b9

-JOBOIM



C#7b5

F#7b9

B-

C#7b5 F#7b9

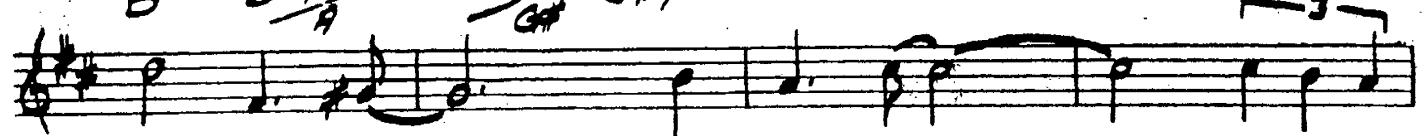


B- B-7/A

C#7/G#

C#7

F#-



GMA7

C#7b5

F#7b9



B-

B-7/A

C#7/G#

C#7



C#7b5

F#7b9

B-

B7b9



E- E-7/O

F#7b9/C#

B-

B-7/A



G#7b5

C#7b5 F#7b9

B-

F#7



BMA7

G#7b13/B#

C#7

/



C#-7              F#7              B°              B MAJ  

  
 D#-7              D°              C#-7              ∵  

  
 C#7              ∵              C#-7b5              F#7b9  

  
 BMAJ BMIN7 AS G#-7              C#7              ∵  

  
 D#7              ∵              G#7 G F#7 8769  

  
 EMAJ              A7              D#7              G#7  

  
 C#7              C#-7 F#7/6 D#-7              G#7  

  
 C#7              C#-7 F#7 B              (C#-7b5 F#7b9)  


ANTONIO CARLOS JOBIM - "THE Composer of DESAFINADO, Plays"  
 Gary Burton - "ALONE AT LAST"

76.  
(SLOW)

CHELSEA BELLS

-STEVE SWALLOW

1) Bb G G<sup>#</sup>7sus4 F7 A#- F#Maj7 #11  
2) B LYD F7 G<sup>#</sup>7sus4 Bb C- G-  
3) C- F-7 Bb G<sup>#</sup>7sus4 G LYD  
4) F#-7 C#-7 G#- G<sup>#</sup>7sus4 F#7 G#7

GARY BURTON - STEVE SWALLOW - "HOTEL HELLO"

# CHELSEA BRIDGE

77

-BILLY STRAYHORN

(BALLAD)

The musical score consists of ten staves of handwritten music. The first staff starts with a key signature of one sharp (F#) and includes a dynamic marking of  $\frac{3}{4}$ . It features a melodic line with a grace note and a 3/4 measure bracket. Chords C7 and Bb7 are indicated above the staff. The second staff begins with C7, followed by Bb7 and G7. The third staff starts with C-7 and ends with F7. The fourth staff begins with Bb6 and includes two melodic variations labeled '1.' and '2.'. The fifth staff starts with Eb-7, followed by Ab7, DbMaj7, E7, Eb-7, D7, Ab-7, and Db7. The sixth staff starts with GbMaj7/Gb-7, B7, E9, and E-7. The seventh staff starts with Bb7, A7, G#7, and G7. The eighth staff starts with C7, followed by Bb7, C7, Bb7, and G7. The ninth staff starts with C-7, followed by F7, and Bb6. The tenth staff concludes with a 'FINE' marking.

78.

CHEROKEE

-RAY NOBLE

CMAN7

(FAST) GMAN7 -- D+7 D-7 G7 CMAN7

CMAN7 F7 ∕ G -- B-7

A7 I. A-7 B-7 B-7 E7 A-7 D+7

2. A-7 D7 G ∕

A#-7 D#7 G#MAN7 ∕

G#-7 C#7 F#MAN7 ∕

F#-7 B7 EMAN7 ∕

E7 A7 A-7 D+7

GMAN7 -- D+7 G7 ∕ CMAN7

CMAN7 F7 ∕ G -- B-7

A7 ∕ A7 D7 G ∕

CLIFFORD Brown - "BROWN BYTES"

PINS

# CHICKEN FEATHERS

79.

- STEVE KUHN

Handwritten musical score for "CHICKEN FEATHERS" by STEVE KUHN. The score is in common time and consists of six staves of music for a single instrument (likely piano/guitar). The chords and progressions are as follows:

- Staff 1: B<sup>2</sup>/G#7, E-, G7, CMA7, F#-7b5/B7, C#-7b5, B7, B-7b5
- Staff 2: 2. F#-7b5, B7, B-7b5, C#-7b5, D7, F#-7b5, B7b9
- Staff 3: E-, G7, C7, F#-7b5/B7, E-, C#-7b5, F#-7b5, B7, E-

The score is written on five-line staff paper with some ledger lines and rests.

STEVE KUHN - "CHICKEN FEATHERS"

80.

CHILDREN'S SONG

GENTLY AND EVENLY:

—CHICK COREA

The musical score is handwritten on six staves of five-line music paper. It features two vocal parts: Soprano (top) and Alto (bottom). The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The music is divided into two sections, A and B, indicated by boxes on the left. Section A begins with a forte dynamic (f) and includes a measure of rests. Section B begins with a piano dynamic (p) and includes a measure of rests. The score concludes with a dynamic instruction 'D.S. al' followed by a circle with a cross (indicating a repeat or return to the beginning).

81.

81.

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

**Z**

CHICK COREA - "LIGHT AS A FEATHER"

82.

# COLORS OF CHLOË

- EBERHARD WEBER

(B)

A)

B MA 7  
(RUBATO)

C

C# MA 7/8

(B)

B MA 7 F#-II 8

G#-9

87

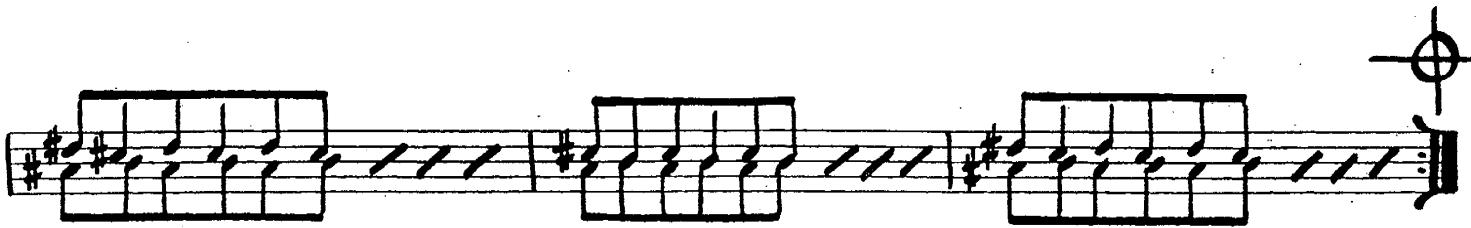
G#-9

1 (D 50.)

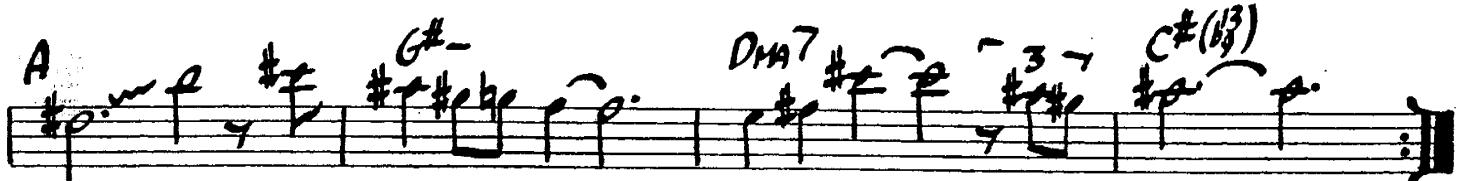
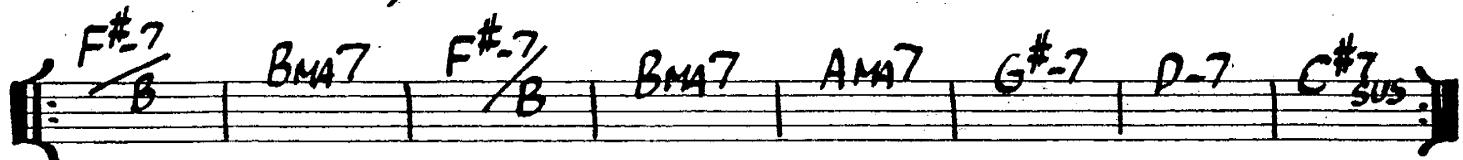
2

(C) (4x's)

83.



Solo: (3/4 JAZZ FEEL)



84.

COLORS OF CHOLE  
PG.-3

A MA7

G<sup>#</sup>-7

D MA7 (#11)

C<sup>#</sup>9 SUS



D.S. AL-Φ



|| D.C. TO TOP - PLAY (A) ONE TIME ONLY

THRU (B) ONE TIME - TAKE 2<sup>ND</sup> END

{ HOLD THRU DM SOLO

FINALLY ENDING ON

C<sup>#</sup>7sus4 =

# CHIPPIE

85.

- ORNETTE COLEMAN

(FAST)

(INTRO)

(3 X'S  
DIFFERENT HORN EACHX)

Dm7 E-7 F#-7 E-7 C7 B7 E-7b5 A7

D7 G7 G#7 D7 G7 B7 E-7 b7 A7

E7 /

Dm7 E-7 F#-7 E-7 C7 B7 E-7b5 A7

D7 G7 G#7 D7 G7 B7 E-7 b7 A7

E7 /

FINE

86.

Como EN VIETNAM

(LATIN)

INTRO

-STEVE SWALLOW

$\text{G} \quad \text{b} \quad 4$

A

$\text{G} \quad \text{b} \quad 4$

$\text{C} \# \text{ MAJ}$

$\text{B} \text{ V 8}$

$\text{C} \# \text{ 7}$

$\text{F} \# \text{ 7(b9)}$

$\text{B} \text{ V 8}$

B

C7 / / /    F7 / / /    Bb7 / / /    Eb7 / / /

C7 / / /    F7 / / /    Bb7 / / /    Eb7 / D7 / :

(ENDING)

G -

"Gary Burton + Keith Jarrett"



CON ALMA

-DIZZY GILLESPIE

(12 FEEL)

A

B

D.C. al FINE

STAN GETZ - "SWEET RAIN"

90.

CONCEPTION

- GEORGE SHEARING

A

C-7b5      F7b9      BbMaj7 G#7

F#m7/F#m7 F#7 Bb7 E7 D7 G7 F#7

F7 E7 D#7 G#7 C#m7 F#m7 G7 F7

1. F#m7  
2. BbMaj7 D#7 G#7 alt.

C#-7 D#-7 F-7 Bb7 E-7 A-7 D#-7 G#7

D.C. al FING

C#-7 F#7

MILES DAVIS - "CONCEPTION"

BILL EVANS - "NEW JAZZ CONCEPTIONS"

# CONFERENCE OF THE BIRDS

91.

-DAVE HOLLAND

**OPEN BASS SOLO** (NO TIMB) D-(AEGC) **SLIDE INTO** **4X** **120**

(SOP.)

(BS.) B- / / D - G - / C - B- / / D - G - / C - B- A E/G#

FINE FINE FINE - SOLO ON ENTIRE FORM -

DAVE HOLLAND "CONFERENCE OF  
THE BIRDS"

92.

CONFIRMATION

(BOP) D C#-7b5 F#7 B- A-7 D+7

A-7 D+7

D-7 G7 F#-7b5 B7 E7 A7b9

D (C#-7b5) B- A-7 D7

D-7 G7 F#-7b5 B7 E7 A7 D

A- A-(A7) A-7 D7 alt. Gmalt. ∵

C-7 F7 B6 A7 E7 A7 alt.

D C#-7b5 F#7 B- A-7 D7

D-7 G7 F#-7b5 B7 E7 A7 D

C. PARKER - "Now's THE TIME"

# CORAL

93.

- KEITH JARRETT

(BALLAD)

(BALLAD)

# MOONCHILD

- KEITH JARRETT

"GARY BURTON &amp; KEITH JARRETT"

94.  
 (BOSSA)  
 (INTRO-SLOWLY) CORCOVADO - ("QUIET NIGHTS...")  
 - JOBIM

F#7  
 E-7  
 A7  
 Dm7 G7 F#- F#- B6#7 D9 (INTO Bossa)  
 B7 F#  
 F#  
 E-7 A7 SUST D9 Dm7 Dm7  
 D-7 G7 C#-7 F#7(b13)  
 B7 B-7 F9  
 B7 F9  
 E-7 D9 Dm7 Dm7  
 D-7 D-6 C#-7 F#-7  
 B-7 E7b9 C#-7 F#7  
 B-7 E7 A6 (LAST X ONLY)  
 FINE

# COTTONTAIL

95.

-DUKE ELLINGTON

(FAST) Fmaj7 D-7 G-7 C7 A-7 D-7

F C7 [1. D7 - G-7 C7] [2. F]

A7 / / / / | / . | D7 / / / / | / .

D7 / / / / | / . | C7 / / / / | / .

Fmaj7 D-7 G-7 C7 A-7 D-7

G-7 C7 F7 Bb

F C7 F

Duke - "The Golden Duke"

96.

# COULD IT BE YOU

- COLE PORTER

(BALLAD)

GMA7 A-7 D7 GMA7 E-7 Eb-7 D-7 G7

FINE

# COUNTDOWN

97.

- JOHN COLTRANE

Handwritten musical score for "Countdown" by John Coltrane, featuring five staves of piano notation. The score includes harmonic changes indicated by Roman numerals and sharps. The lyrics "PINE" are written below the fifth staff.

COLTRANE - "GIANT STEPS"

98.

COUNTRY ROADS— GARY BURTON  
STEVE SWALLOW

(Slow Funk)

G7 C7 G7

(G7) C7

G7 E7 Eb7

D7 G7 (FINS)

(SOLOS)

G7 C7 G7 C7

G7 D7 G7/E7 Eb7 D7 G7

GARY BURTON "COUNTRY ROADS"

CRESCE  
NT

-JOHN COLTRANE

RUBATO: E<sub>7</sub>SUS4(69)

TEMPO: C#7b5 F#7 B-7 E7sus4(69) E7 A-7

G7sus4(69) G7 C-7 C#7 F#7 B-7 E7sus4(69) E7 A-7

C#7b5 F#7 B-7 E7sus4(69) E7 A-7

G7sus4(69) G7 Cmaj7 F#7 B-7 E7sus4(69) A-7

Double x: (8) SOLOS: FINE

C#7b5 F#7 B-7 E7sus4(69) A-7

COLTRANE - "the GREATEST Years - Vol. 3"

100.

CRYSTAL SILENCE

-CHICK COREA

(BALLOO)

-CHICK COREA

DMAJ7#II

G#7- 3

3 G#- A B7SUS4/C#7/69

F#- GMAJ7#II 3

C#- 3

2.B- 3 DMA7

C#7#9 3 E7 SUST

B- C#7#9

F#- 3

B 3

B 3

F#- 3

G D-7 A E-7

G#7(b13) C#7Sust/C#7/ F#-7 C#-

3 DMA7#II G#- 3

GMAJ7 F#-

G#- A B7SUS4/C#7/69 F#- GMAJ7 G#- A B7SUS4/C#7/69 F#-

ENDING: F#- DMA7 F#- P#

CHICK COREA - "RETURN TO FOREVER"

GARY BORDON + CHICK COREA - "CRYSTAL SILENCE"

# DAAHoud

101.

-CLIFFORD BROWN

(♩ = 125)

Chords and progressions:

- Staff 1: C-7 F7, Bb-7 Eb7, AbMaj7, D-7 G7
- Staff 2: C6, Ab7, G7, C-(Maj7), G-7, C7, F-7, Bb7, EbMaj7, D-7 G7
- Staff 3: C7, F7, Bb7, Eb7, AbMaj7, D-7 G7
- Staff 4: C6, Ab7, G7, C-(Maj7), F-7, Bb7, Eb7, AbMaj7, D-7 G7
- Staff 5: C7, F7, Bb7, Eb7, AbMaj7, D-7 G7
- Staff 6: C6, Ab7, G7, C-(Maj7), F-7, Bb7, Eb7, Ab7, G7, C-(Maj7)

MAY ROACH &amp; CLIFFORD BROWN

102.

DANCING ON THE CEILING

-RODGERS/HART

D<sub>MAJ7</sub> D<sub>7</sub> G<sub>MAJ7</sub> G<sub>#</sub><sup>0</sup> F<sub>#-7</sub> F<sup>0</sup>  
 E<sup>-7</sup> A<sub>7</sub> F<sub>#-7b5</sub> B<sub>7b9</sub> E<sup>-7</sup> A<sub>7</sub> D<sub>G</sub>

E<sup>-7</sup> A<sub>7</sub> D<sub>MAJ7</sub> F<sub>#-7b5</sub> B<sub>7</sub>  
 E<sup>-7</sup> A<sub>7</sub> F<sub>#-7b5</sub> B<sub>7</sub> E<sup>-7</sup> A<sub>7</sub>

D<sub>MAJ7</sub> G<sub>#</sub><sup>0</sup> F<sub>#-7</sub> F<sup>0</sup>  
 E<sup>-7</sup> A<sub>7</sub> D  
 (E<sup>-7</sup> A<sub>7</sub>) PIN8

The musical score consists of four staves of handwritten notation. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It includes chords D<sub>MAJ7</sub>, D<sub>7</sub>, G<sub>MAJ7</sub>, G<sub>#</sub><sup>0</sup>, F<sub>#-7</sub>, and F<sup>0</sup>. The second staff begins with E<sup>-7</sup> and A<sub>7</sub>, followed by F<sub>#-7b5</sub> and B<sub>7b9</sub>. The third staff starts with E<sup>-7</sup> and A<sub>7</sub>, followed by D<sub>MAJ7</sub> and F<sub>#-7b5</sub>. The fourth staff starts with E<sup>-7</sup> and A<sub>7</sub>, followed by F<sub>#-7b5</sub> and B<sub>7</sub>. The fifth staff starts with E<sup>-7</sup> and A<sub>7</sub>, followed by D<sub>MAJ7</sub> and G<sub>#</sub><sup>0</sup>. The sixth staff starts with E<sup>-7</sup> and A<sub>7</sub>, followed by F<sub>#-7</sub> and F<sup>0</sup>. The seventh staff starts with E<sup>-7</sup> and A<sub>7</sub>, followed by D. The eighth staff starts with E<sup>-7</sup> and A<sub>7</sub>, followed by a bracketed section labeled '(E<sup>-7</sup> A<sub>7</sub>)'. The ninth staff ends with the instruction 'PIN8'.

# DARN THAT DREAM

103.

-VAN HEUSEN

E6 / G-7 C7 F#-7 G#7 C#-C#-F#7 A-6 G#-7 b5 C#7

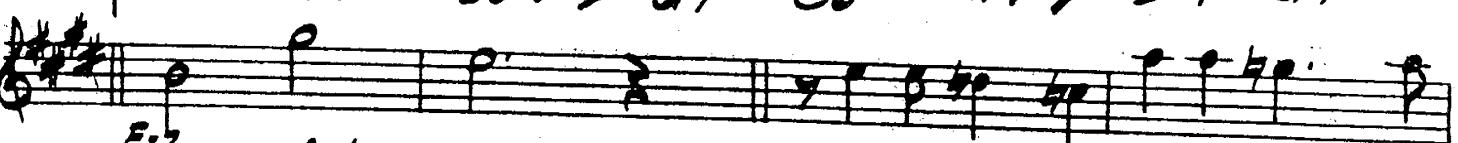


F#-7 D7 G#7 C7/G

1. F#-7 B7 G#7 C#7 F#-7 B7



2. F#-7 B7 E6 / / G7 C6 A-7 / D-7 G7



E-7 A7 b9 D-7 G7 C6 A-7 E-6



F#-7 B7 C7 B7 E / G-7 C7 F#-7 G#7

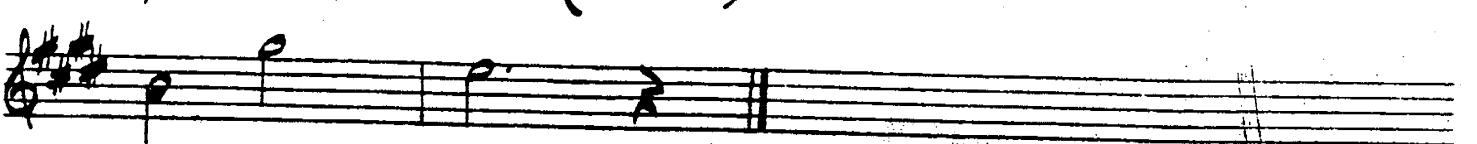


C#-C#-F#7 A-6 G#-7 b5 C#7

F#-7 D7 G#7 C7/G



F#-7 B7 E6 (F#-7 G7)



BILL EVANS / JIM HALL - "UNDERCURRENT"

104.

 DAYS AND NIGHTS WAITING

- K. JARRETT

LATIN

A

A-7      D7 (b9)      Gmaj7      F#7

D7      G#7      C#7 F#7      Bmaj7

FINE

B

A-7      D7      C-7      F#7

A-7      D7      B7      Bb7 Eb7

REPEAT [A]

THE DAYS OF WINE AND ROSES 105.

-MANCINI

Dm7 C7 B<sub>7</sub>(B<sub>9</sub>) B<sub>7</sub>(G<sub>9</sub>) B<sub>7</sub>

E7 G- C7

F#7 B7 E7 A7

(\*)-765 F#769 B-7 E7 E7 A7

Dm7 C7 B<sub>7</sub>(B<sub>9</sub>) B<sub>7</sub>(G<sub>9</sub>) B<sub>7</sub>

E7 G- C7

F#7 B7 G#-765 G7

F#7 B7 E7 A7 D6 (E7 A7)

FINE

ART FARMER - "INTERACTION"

106.  
(LATIN)

# DAY WAVES

-CHICK COREA

The musical score is handwritten on six staves. Staff 1 starts with a dynamic of  $p''$  and includes chords B-7, G, E-6, C#7 DM7, #11. Staff 2 includes chords E7, F#-, B-7, C#7#9, D. Staff 3 includes a measure labeled "D#-7b5" and "(TIME)" with a bracket over three measures. Staff 4 includes chords (C7#11), D#-7b5, D-(Maj7), A/G# with a bracket over three measures. Staff 5 includes chords G#7/B# (with a slash through it), E/B, F#7/A# (with a slash through it), and D/A. Staff 6 includes chords F7 (with a 'sust' below it), G-, G-, C° CMaj7, and ends with a "FINE" instruction.

STAN GORE - "CAPTAIN MARVEL"

FINE

# DEARLY BELOVED

107.

-KERN/MERCER

Handwritten musical score for "Dearly Beloved" in G major (two sharps). The score consists of five staves, each with a treble clef and a key signature of two sharps. The music is in common time (indicated by a "C").

**Chords and Progressions:**

- Staff 1: B-7/G, E7, B-7/G, E7
- Staff 2: B-7/G, E7, B-7/G, E7
- Staff 3: 1. AMAN7, F#-7, B-7 E7 B-7 E7
- Staff 4: AMAN7, F#-7, F-7, Bb7
- Staff 5: 2. AMAN7, F#-7, B-7, //
- Final staff: B-7 E7, B-7 E7, A6

**Lyrics:**

- Staff 3: 1. AMAN7
- Staff 4: AMAN7
- Staff 5: 2. AMAN7

**Pedal Notes:**

- Staff 1: B-7/G
- Staff 2: B-7/G
- Staff 3: F#-7
- Staff 4: F-7
- Staff 5: B-7

108. DEAR OLD STOCKHOLM

- VÄRMLAND

B-7                    B-6

This section of the score consists of two staves of handwritten musical notation. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Various chords are labeled above the notes, including B-7, B-6, C#-7b5, F#-7b9, B-, F#7#b9, B-, E-7, B-, C#-7b5, and F#7b9. A circled 'B-' is also present. The notation includes various note heads, stems, and rests.

B-7                    B-6

This section of the score consists of two staves of handwritten musical notation. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Chords labeled include D, E-7, A7, D, C#-7b5, G7, F#7, and D.S. al. The notation includes various note heads, stems, and rests, with a circled 'B-' appearing again.

B-                    A7sus4

This section of the score consists of two staves of handwritten musical notation. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Chords labeled include A7sus4, A7sus4, F#7alt., E-7, F#7b9, B-, and Miles Davis - "Miles Davis Voc. 3". The notation includes various note heads, stems, and rests, with a circled 'B-' appearing again.

# DELORES

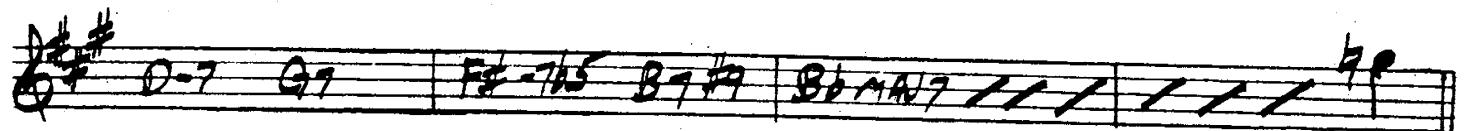
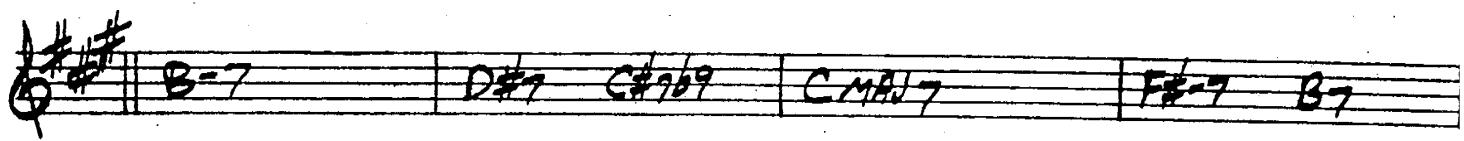
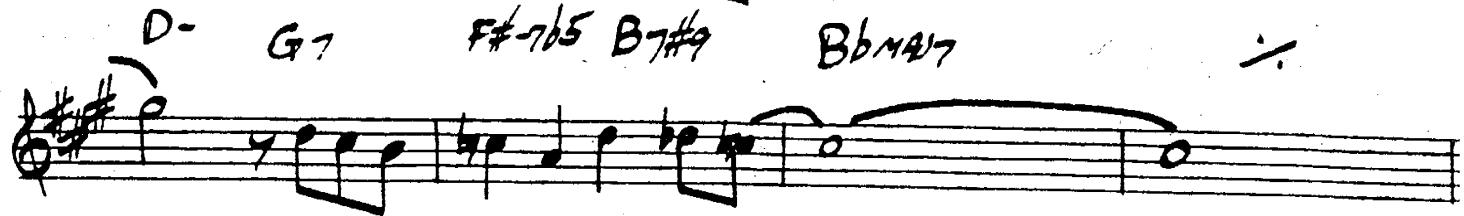
103

- WAYNE SHORTER  
F#-7 B7

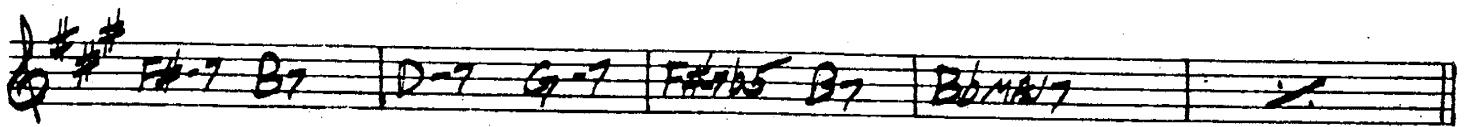
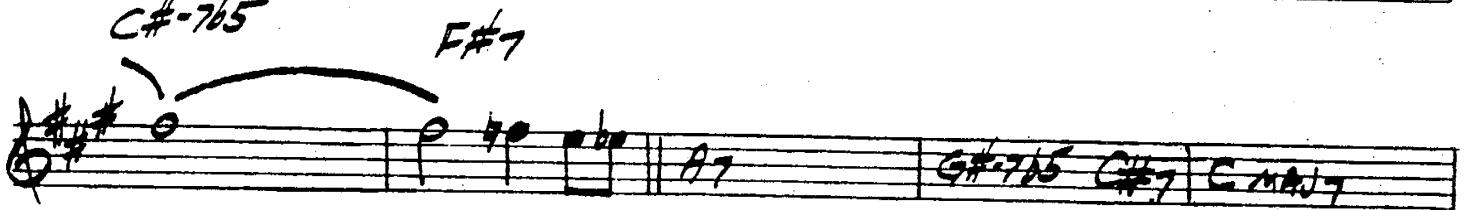
(FAST SWING)

B-7

D#7 C#7b9 CMaj7



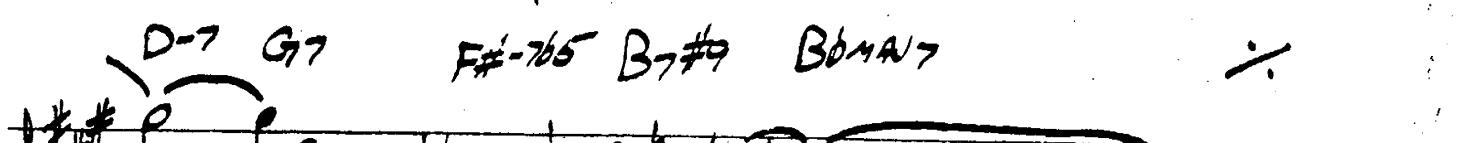
A7sus4 F#-7 B7 E-7 F#-7 B7



B-7

D#7 C#7 CMaj7

F#-7 B7



MILES DAVIS - "MILES SMILES"

# 110. DE POIS DO AMOR O VAZIO

-WAYNE SHORTER

**INTRO RUBATO:**

**F#7#9**      **F(##)**

**E7b5 D#7b5**

III.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts with a key signature of G# (one sharp) and a tempo marking of 765. It includes notes with stems pointing up and down, and a dynamic instruction of 3. The bottom staff starts with a key signature of C (no sharps or flats) and a tempo marking of 7. It also includes notes with stems pointing up and down, and a dynamic instruction of 3.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts with a key signature of C (no sharps or flats) and a tempo marking of 7. It includes notes with stems pointing up and down, and a dynamic instruction of 3. The bottom staff starts with a key signature of F# (one sharp) and a tempo marking of 3064. It includes notes with stems pointing up and down, and a dynamic instruction of 3.

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts with a key signature of B (two sharps) and a tempo marking of 7. It includes notes with stems pointing up and down, and a dynamic instruction of 3. The bottom staff starts with a key signature of G# (one sharp) and a tempo marking of (5010). It includes a wavy line under the notes, and a dynamic instruction of (D.S.)

# DESAFINADO

112.

- JOBIM

D MAJ7      ∴      E7b5      ∴

E-7      A7      F#-7b5      B7b9

1. E-7      F#7b9      B7      B7b9

E7b9      ∴      Eb MAJ7      ∴

2. E-7      G-      F#-7      G#-7b5 C#7#9

F# MAJ7      B°7      G#-7      C#7

F# MAJ7      D#-7      G#-7      C#7

A MAJ7      A#7      B-7      E7

E-7      F#-7b5 B7b9      E-7      A7b5

## DESAFINADO Pg. 4

113.

Dmaj7 ∴ E7b5 ∴

E-7 A7 F#-7b5 B7b9

E-7 G- F#-7 F°

E7 G7 C7

E7 A7 D6

1. STAN GETZ / CHARLIE BIRD - "DESAFINADO"

2. ANTONIO CARLOS JOAQUIM - "GORA / GILBERTO"

3. "THE COMPOSER OF DESAFINADO", P. 113

114.

DESERT AIR

-CHICK COREA

EbMAJ7      F-(MAJ7)      EbMAJ7

AMAJ7      BbMAJ7

C#7#9      D-7      EMAJ7      A-(MAJ7)

(D-7)      EMAJ7      FMAJ7      C#MAJ7

F#-C#      C#MAJ7      F#-C#

C#MAJ7      AMAJ7#11

1. G-7b5      A7b9

2.G-7b5                    C7b9                    F-7b5                    Bb7b9  
 ♫ #p b p ♫      ♫ ♪ ♫      ♫ ♪ ♫ b p b p ♫      ♫ b p ♫ b p ♫  
 D#-7b5                    F#-7                    A-(MAJ7)                    C  
 ♫ #p ♫ b p ♫      ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫  
 C#-                    E-                    G-6                    Bb-7b5  
 ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫  
 B-                    G#-7b5 4                    G#-7b5 4                    G-7 4  
 ♫ ♪ ♫ b p      ♫ ♪ ♫ #p      ♫ ♪ ♫ #p      ♫ ♪ ♫ b p      ♫ ♪ ♫ b p  
 D-                    :.                    :.                    :.  
 ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫  
 :.                    :.                    :.                    :.  
 ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫      ♫ ♪ ♫  
ENDING:  
 ♫ ♪ ♫      ♫ ♪ ♫      |      |  
 GARY BURTON, CHICK COREA -  
 "CRYSTAL SILENCE"

# DELUGE

116.

INTRO

RUGATO:

- WAYNE SHORTER

Handwritten musical score for the intro section of "Deluge". The score consists of two staves. The top staff is for a melodic instrument and the bottom staff is for a harmonic instrument like a piano. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The melody starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. The harmonic instrument provides harmonic support with sustained notes and chords. The score is labeled "INTRO" and "RUGATO:".

A TEMPO: (C-7) (C#M7(#II))

Handwritten musical score for the "A tempo" section of "Deluge". The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The key signature changes to C major (no sharps or flats). The time signature is common time. The melody includes a sustained note over a chord. The score is labeled "A TEMPO: (C-7) (C#M7(#II))".

Handwritten musical score for the next section of "Deluge". The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The key signature changes to C major (no sharps or flats). The time signature is common time. The melody includes a sustained note over a chord. The score is labeled "C-7" and "C#M7(#II)".

Handwritten musical score for the next section of "Deluge". The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The key signature changes to F# major (one sharp). The time signature is common time. The melody includes a sustained note over a chord. The score is labeled "C-7" and "F#7(#II)".

Handwritten musical score for the next section of "Deluge". The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The key signature changes to D# major (two sharps). The time signature is common time. The melody includes a sustained note over a chord. The score is labeled "F#7(#II)" and "D#7 G#7".

Handwritten musical score for the final section of "Deluge". The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The key signature changes to C major (no sharps or flats). The time signature is common time. The melody includes a sustained note over a chord. The score is labeled "C-7" and "C#M7(#II)".

# DEXTERITY

117.

- CHARLIE PARKER

(Bop) G A-7 D<sub>7</sub>b9 G E<sub>7</sub> A-7 D<sub>7</sub>

G G<sub>7</sub> C F<sub>7</sub> 1. B-7 Bb7 A-7 D<sub>7</sub>

2. A-7 D<sub>7</sub>alt. G F#-7 B<sub>7</sub> F#-7 B<sub>7</sub>

B-7 E<sub>7</sub> E<sub>7</sub> A<sub>7</sub>

A-7 D<sub>7</sub> G A-7 D<sub>7</sub>b9

G E<sub>7</sub> A-7 D<sub>7</sub> G G<sub>7</sub> C F<sub>7</sub>

A-7 D<sub>7</sub>alt. G | *FINE*

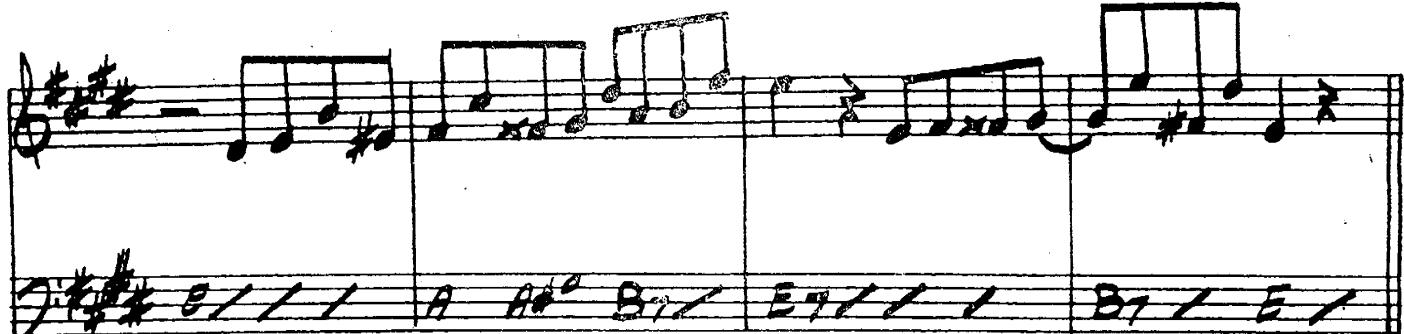
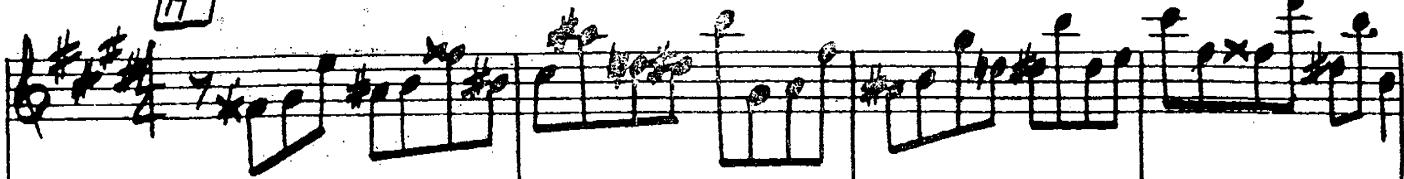
The score is handwritten in black ink on white paper. It features eight staves of music, each with a treble clef and a key signature of one sharp. Chords are written above the staves, and some are enclosed in boxes. Measures are separated by vertical bar lines, and rests are indicated by dashes. The tempo is marked as 128 BPM at the beginning of the first staff.

118.  
(Rock)

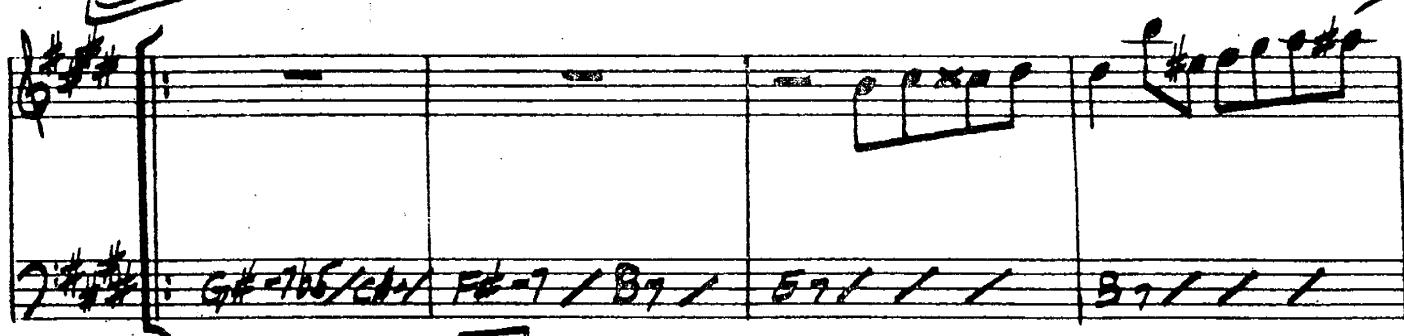
# Doin' THE PIG

-STEVE SWALLOW

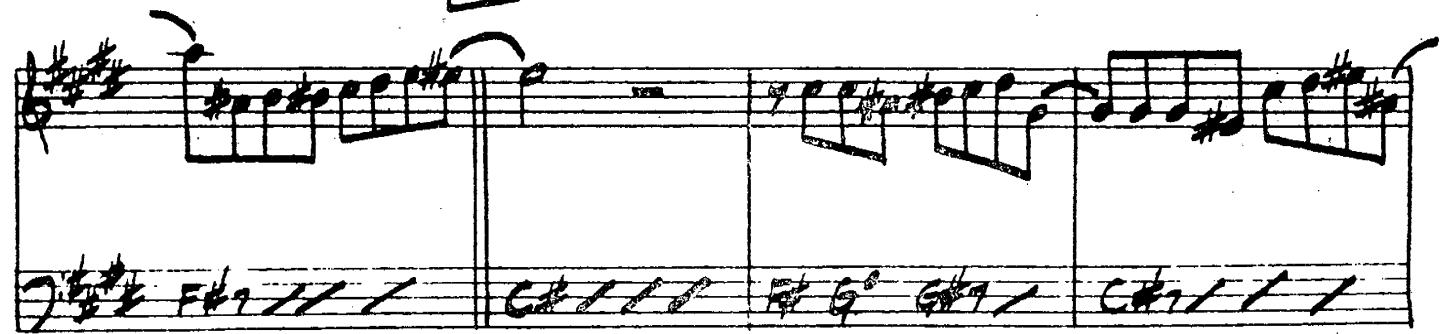
A



B



C



F#7/G°/G7/V    C#7/I/I/I    F#7/G°/G7/V    B7/I/I/I

D

F#7/I/B7/V    E/I/I/I    A/A#°/B7/V

E/I/I/I    A/A#°/B7/V    E/I/I/I

A/A#°/B7/V    E/I/I/I    B7/I/E/I/I

SOLOS ON B/C/D

GARY BURTON - "THROB"

120.

DIANGO

- JOHN LEWIS

(BALLAD)

Handwritten musical score for the first line of 'DIANGO'. The score consists of five measures of music for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is composed of eighth and sixteenth note patterns. Below the staff, the chords are indicated: D-, G-6, A7, D-, and D7. The melody begins on a low note and moves through various intervals, ending on a higher note in the fifth measure.

Handwritten musical score for the second line of 'DIANGO'. The score consists of five measures of music for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is composed of eighth and sixteenth note patterns. Below the staff, the chords are indicated: G-7, C7, FMA7, BbMaj7, and A7. The melody continues the harmonic progression established in the first line.

Handwritten musical score for the third line of 'DIANGO'. The score consists of five measures of music for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is composed of eighth and sixteenth note patterns. Below the staff, the chords are indicated: B7, A7, D-, G-6, and A7. The melody concludes with a final chord of A7.

Handwritten musical score for the fourth line of 'DIANGO'. The score consists of five measures of music for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is composed of eighth and sixteenth note patterns. Below the staff, the chords are indicated: D-, F, G-, A7, and D7. The melody ends with a final chord of D7.

MJQ - "THE MODERN JAZZ QUARTET"

Bossa (Intro)

# THE DOLPHIN

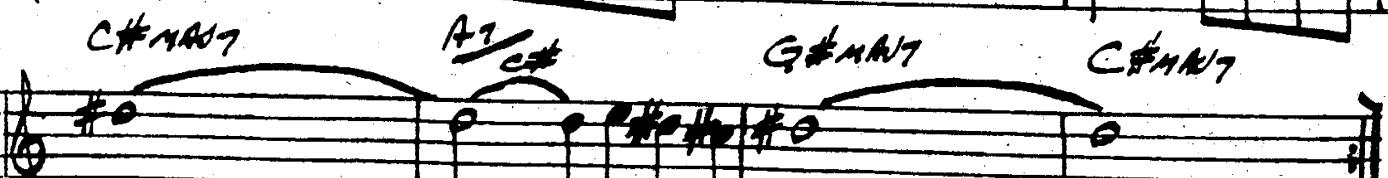
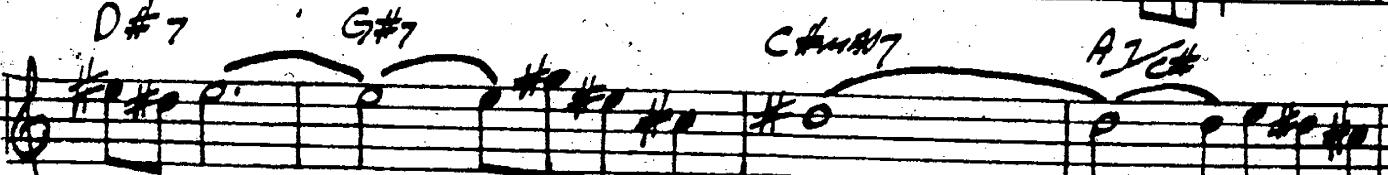
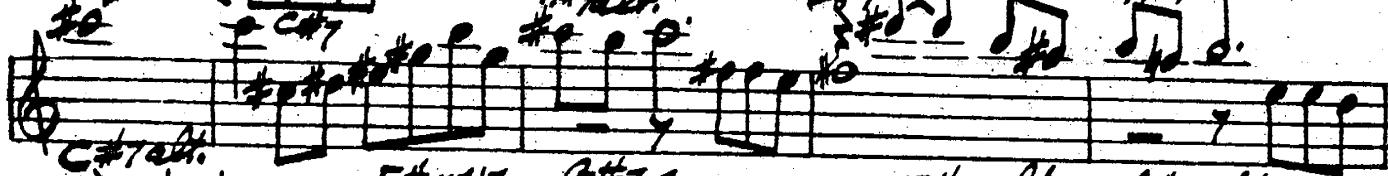
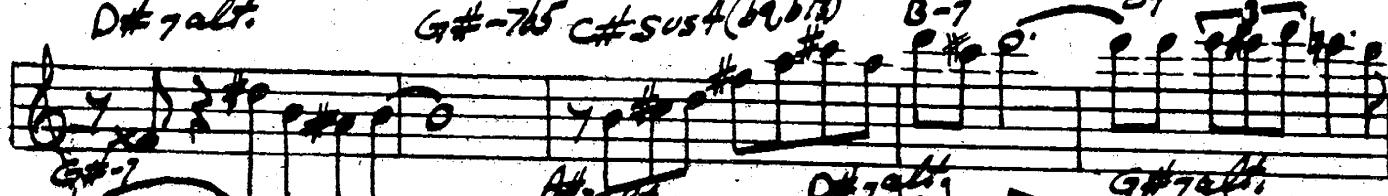
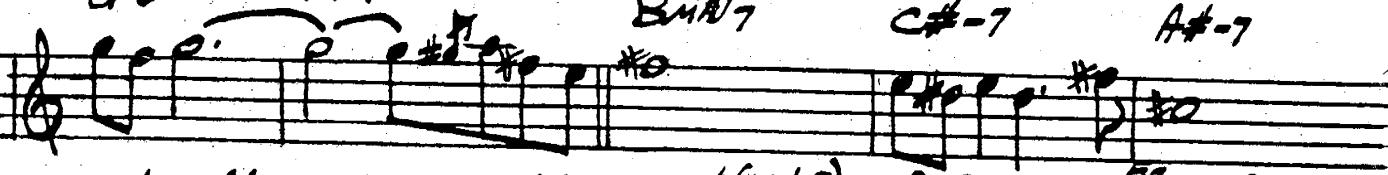
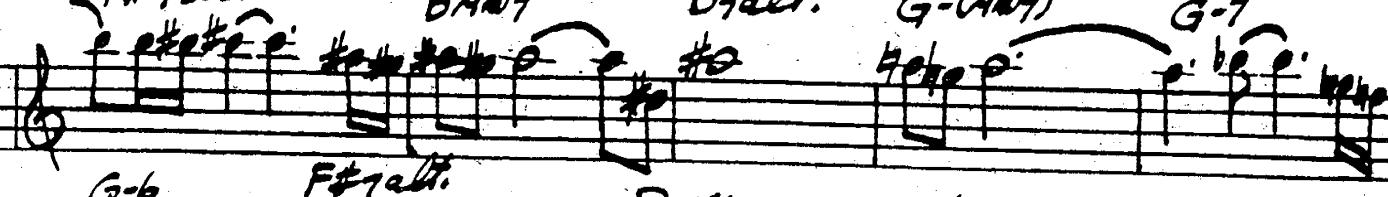
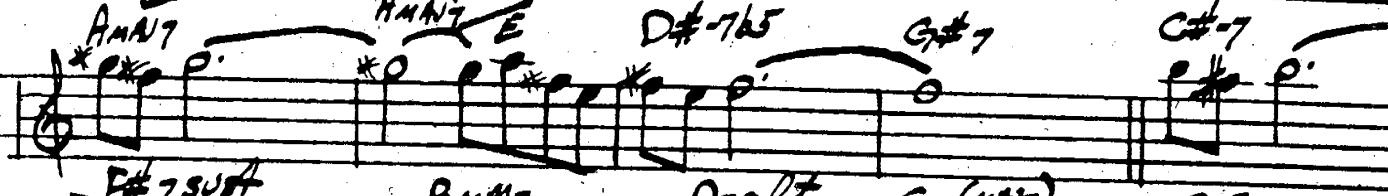
-ECR 121

D#Maj7

E7(alt)

2

D#Maj7



122.

## DOLPHIN DANCE

- HERBIE HANCOCK

(MED  
5A22)

Handwritten musical score for 'Dolphin Dance' by Herbie Hancock. The score consists of ten staves of music for a solo instrument, likely piano or guitar, in F major (one sharp). The tempo is marked as 'MED' and '5A22'. The score includes various chords and sustained notes, with some notes having grace marks. The chords labeled include CM7, G7, Cm7, B-7b5 E7, A-7, F7, A-7, F#-7 B7, EMA7, F7, Bb7, D7, G7, A-7/G, B7, EMA7, E7 susf, F#7, E7 susf, D7 susf, E7 susf, C#-7 F#7, C7, F#7 B7, G7 susf, C#7 B7, A-7, D#7, G#7, F#7/G#7, G#7, F#7/G#7, 2, G7, G7(b9), G7 susf(b9), B-7b5 E7(b9).

# DOMINO BISCUIT

123.

- STEVE SWALLOW

(MODOSSATO)

*Solo:*

LAST X RIT. *p* FINO  
I = ONLY *p*  
LAST X RIT. *p*  
I = ONLY *p*  
LAST X RIT. *p* END

EASY

(Allegro)

GARY BURTON / STEVE SWALLOW - "Hello Hello"

124.

DONNA LEE

-CHARLIE PARKER

(UP TEMPO)

**A**

F D<sub>7</sub> G<sub>7</sub> . . .

G-7 C<sub>7</sub> F C-7 B<sub>7</sub>

B<sub>b</sub> B<sub>b</sub>-7 F D<sub>7</sub> G<sub>7</sub> C<sub>7</sub> . . .

G<sub>7</sub> . . . G<sub>7</sub> C<sub>7</sub> . . .

**B**

F D<sub>7</sub> G<sub>7</sub> . . .

A<sub>7</sub> D- A<sub>7</sub>#9 . . .

D- A<sub>7</sub> D- F<sup>#</sup> . . .

F<sup>#</sup> D<sub>7</sub> G-7 C<sub>7</sub> F (G-7 C<sub>7</sub>) . . .

"CHARLIE PARKER MEMORIAL - VOL. 2"  
"70TH MEMORIAL CONCERT"

# DON'T BLAME ME

125.

- FIELDS/McHUGH

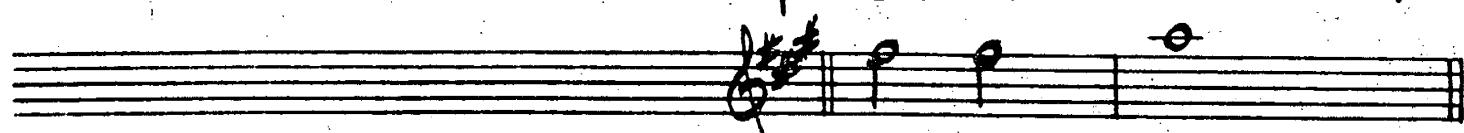
A6 / D-G7 C#-7 F#-7 B-7 E7 Amaj7 F#-7



B-7 E7 C#-765 F#-7 1. B-7 E7 A6/B-7E7



2. B-7 E7 A6/B-7E7



D

C#7

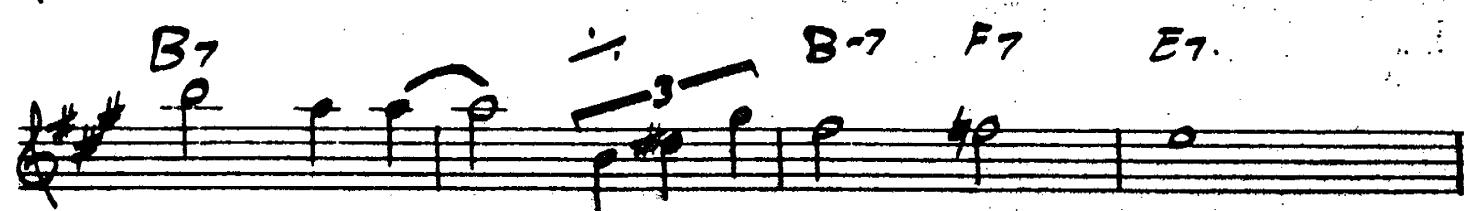
F#-7



B7

B-7 F7

E7



A C#-765 F#-7

B-7 E7 Amaj7 F#-7



B7

C#-765 F#-7

B-7 E7

A6



# 126. DON'T GET AROUND MUCH ANY MORE

-DUKE ELLINGTON

(SWING)

A MAJ B-7 B<sup>#</sup>-7 C<sup>#</sup>-7 / / / /



F#7

F#-7

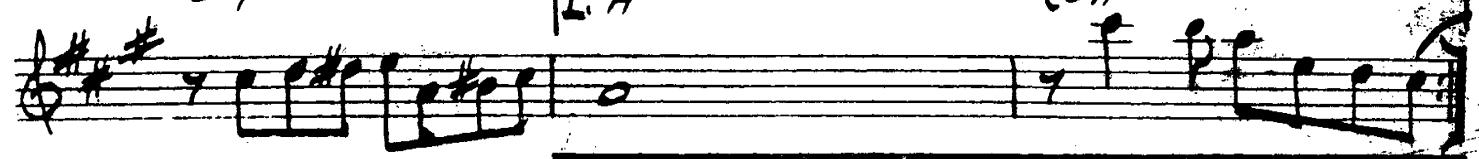
B7



E7

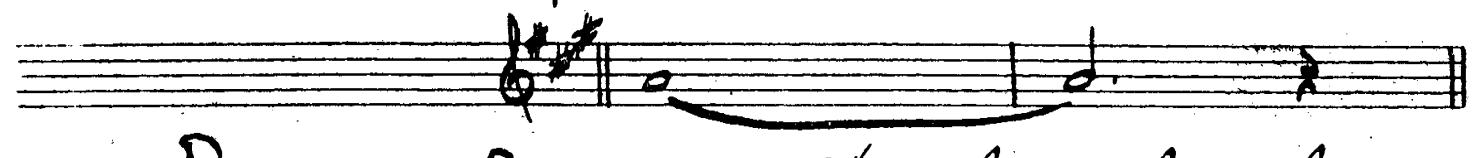
1. A

(E7)



2. A

(A7)



D

D-

C#-7

A

A7

A#7



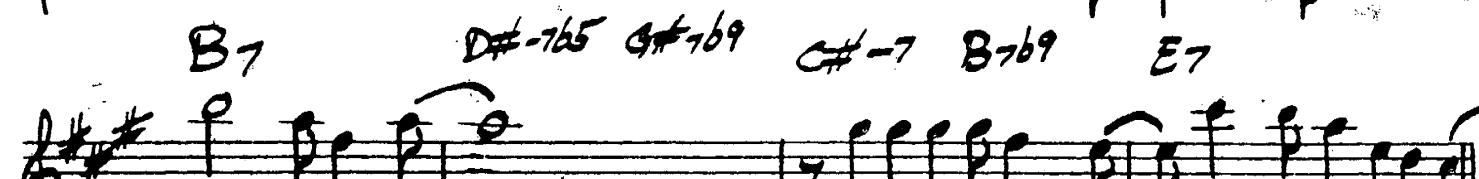
B7

D#-7 b5 G#-7 b9

C#-7

B7 b9

E7



A MAJ B-7 B<sup>#</sup>-7 C<sup>#</sup>-7 / / / /

F#-7 / / F#-7



B7

E7

A



DUKE - "70TH BIRTHDAY"

# THE DUKE

127.

-DAVE BRUBECK

(MED. SWING)

A MAJ 7 D MAJ 7 D#-7b5 G# C#-7 F#-9 B-7 / D-7G7

8-----

C MAJ 7 Bb MAJ 7 A-7 G#-7 G-7 F MAJ 7 B-7 Bb 7 A MAJ 7 /

D MAJ 7 C#-7 B MAJ 7 A MAJ 7 G-7 F MAJ 7 E-7 A-7 D-7 /

B-7 Bb 7 A-7 / A-7 G#-7 G-7 / F E Eb D C B Bb 7

A MAJ 7 D MAJ 7 D#-7b5 G#-7 C#-7 F#-9 B-7 / D-7G7

8-----

C MAJ 7 Bb MAJ 7 A-7 G#-7 G-7 F MAJ 7 B-7 Bb 7 A MAJ 7

FINE

"Dave Brubeck's GREATEST HITS"

MILES Davis - "MILES AHEAD"

128.

## 12-4 2-4 / Duplicities

-JACK STOCK

*(L. = 60)  
OPEN FEEL*

F#-7      G<sup>7</sup>      GLYD.      A/G

F#Maj7      E7alt.      AbMaj7**/**b7      F#Maj7**/**C#

C#-7      F#-7      G-7      B-7      BbMaj7

(LATIN) C#Maj7**/**G#      G#7 SUST      C#Maj7**/**G#      G#7 SUST

F#-7      F#Maj7      G      G7 SUST G      G7 SUST *ON ONLY:  
Cmaj7*

(Solos)

E7alt.      AbMaj7**/**b7      F#Maj7**/**C#      C#-7 (OOR.)      F#- (ABOL.)

(LATIN)

B- (ABOL.)      Bb (LYD.)      C#Maj7**/**G#      G#7 SUST *2*

F#-7      F (LYD.)      Amaj7**/**b      E7 Sust      O.C. of PINE

# EASY LIVING

129.

- ROBIN / RANGER

(MEDIUM)

Dm7/D#7 3 E-7 E#7 Dm7/P# 3 A-7 D7 Gm7 C7  
 Dm7/B-7 1. E-7 A7 F#7 B9 E-7 A9  
 2. E-7 A7b9 D G7 C-7 F7  
 Bbmaj7 G-7 C-7 F7 (F#) D-7 G7 C-7 F7  
 Bbmaj7 Bb/A G-7 G7/F E-7b5 A7  
 Dm7/D#7 3 E-7 E#7 Dm7/P# 3 A-7 D7 Gm7 C7  
 Dm7/B-7 E-7 A7b9 D (F7 Bbmaj7 A7)

CLIFFORD Brown - "Brownie Eyes"

BIGS SWAN - "New Jazz Conceptions"

130.

EASY TO LOVE

-COLE PORTER

(BALLAD)

B-7      E-7      B-7      E7

A MAJ 7      D MAJ 7      C#-7      1. D7

B-7      E7      A MAJ 7      F#-7

B-7      E7      C#-7      F#-7

2. F#-7      B-7      D-6      A MAJ 7

C#7      C°      B-7      E7      A6

# ECCLESIASTICS

131.

- CHARLES MINGUS

(Slowly)

**A** D<sub>7</sub> E-7 F#-7 G7 G#7 C#7

**B** (Gospel) A<sub>7</sub> D<sub>7</sub> G<sub>7</sub> C<sub>7</sub>

D<sub>7</sub>

"CHARLES MINGUS & FRIENDS IN CONCERT"

132.

EIDERDOWN

-STEVE SWALLOW

(SWING)

Treble clef, one sharp, SWING.

G#7/1111 / C#-1111 / A-1111

Treble clef, one sharp, SWING.

(A-) 1111 D-1111 / G#7/1111 /

Treble clef, one sharp, SWING.

C#-1111 / A-1111 / G-1111

Treble clef, one sharp, SWING.

(E-) 1111 E-7/1111 / DM7/1111 /

D-7 / / / / G7 / / / / CM7 / / / / / / / / C#-7b5 / / / /

C-6 / / / / B-7 / / / / B-7 / A7 / / / / DM7 / / / / B-7 / / / /

E-7 / / / / A7 / / / / G7 / / / / / / / / C#-7 / / / /

(C#-7) / / / / A-7 / / / / / / / / E-7 / / / / / / / /

GARY BURTON / STEPHANO GRAPPELLI - "PARIS ENCOUNTER"

134.

EIGHTY - ONE- MILES DAVIS  
RON CARTER

(ROCK)

A

D7sus4 A7sus4 G7sus4 G7sus4

(G7sus4) D7sus4 A7sus4 G7sus4 Bm7/D

B1

D7sus4 G7sus4 D7sus4 G7sus4

D7sus4 A7sus4 G7sus4 D7sus4

MILES DAVIS - "E.S.O."

# EL GAUCHO

135.

-WAYNE SHORTER

(LATIN)

64

C MAN7 / / / B-1 Q-1 G#7(A) / A-1

D-11 / / / EbMAN7 / / / D-11 / / / EbMAN7 / CMAN7 /

C MAN7 A-9 B-(3) / / /

A-9 / / / B-11 C#-11 C#-11

WAYNE SHORTER - "ARMS APOW"

136.  
(BOSSA)

ELIZETE

- CLARE FISHER

The score is organized into two main sections:

- Section 1:** This section begins with a piano part featuring eighth-note chords. It includes a dynamic marking of **p**. The piano part continues with eighth-note chords and a dynamic marking of **f**.
- Section 2:** This section starts with a piano part featuring eighth-note chords and a dynamic marking of **f**. It then transitions to a section where the piano part is silent, indicated by a blank staff.

The score also includes other instruments such as drums and brass, with specific parts and dynamics indicated for each instrument throughout the ten staves.

(M 80. S. out)  
18

# EMPATHY

137.

-RICHARD NILES

A handwritten musical score for 'EMPATHY' by Richard Niles. The score consists of eight staves of music, each with a unique key signature and time signature. The first staff starts with a key signature of 6 sharps and a tempo of M 80. S. out. The second staff begins with a key signature of 5 sharps and a tempo of 18. The third staff starts with a key signature of 4 sharps. The fourth staff starts with a key signature of 3 sharps. The fifth staff starts with a key signature of 2 sharps. The sixth staff starts with a key signature of 1 sharp. The seventh staff starts with a key signature of no sharps or flats. The eighth staff starts with a key signature of 1 sharp. Various musical markings are present, including dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte), and performance instructions like 'Calt.' (calliope), 'E lyd.', 'Bb', 'F/C#', 'D', 'G-', 'E lyd.', 'D# phryg.', and 'E lyd.'. The score is written on standard five-line music staves.

138.

EPISTROPHY

(Bop)

-MONK

The score is a handwritten musical composition for a single melodic line, likely for piano or guitar. It consists of ten staves of music. The first staff begins with a treble clef, an A#7 chord, and a B7 chord. The second staff begins with a B#7 chord and a C#7 chord. The third staff begins with a B#7 chord and a C#7 chord. The fourth staff begins with an A#7 chord and a B7 chord. The fifth staff begins with a D#7 chord. The sixth staff begins with a G#7 chord. The seventh staff begins with a Bb7 chord and a B7 chord. The eighth staff begins with a B#7 chord and a C#7 chord. The ninth staff begins with an A#7 chord and a B7 chord. The tenth staff begins with an Ed7#11 chord. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes above them. The score is written on five-line staff paper.

MONK - "THE THELONIUS MONK SETTER"

# Equinox

- JOHN COLTRANE

139.

A handwritten musical score for 'Equinox' by John Coltrane. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines and rests by diagonal slashes. Chords are labeled above the staff in some measures. The chords include A-7, C-7, D-7, F-7, A7, C7, Ab7, E7, and G7. The score is written on lined paper with a grid pattern. The title 'Equinox' is at the top center, and the number '139.' is in the top right corner. The author's name, 'JOHN COLTRANE', is written just below the title. The bottom of the page features the text 'COLTRANE'S Sound'.

ED  
A-7  
C-7  
D-7  
F-7  
A-7  
C-7  
F7  
Ab7  
E7  
G7

COLTRANE'S Sound

140.

## EQUIPOISE

-STANLEY COWELL

(LATIN)

1.

2.

E. S. P.

141.

(FAST SWING)

-MILES DAVIS

Handwritten musical score for "E.S.P." featuring a treble clef, common time, and a key signature of one sharp. The score consists of two measures. Measure 1 starts with a quarter note followed by an eighth note, then a sixteenth-note pattern of (B), (A), (B), (A). Measure 2 starts with a sixteenth-note pattern of (C), (D), (C), (D), followed by a quarter note. The vocal line is labeled "C# alt." for the first measure and "D MAJ7" for the second.

Handwritten musical score for "E.S.P." continuing from the previous page. It shows two more measures. Measure 3 starts with a sixteenth-note pattern of (B), (A), (B), (A) followed by a quarter note. Measure 4 starts with a sixteenth-note pattern of (C), (D), (C), (D), followed by a quarter note. The vocal line is labeled "C# alt." for the first measure and "C MAJ7" for the second.

Handwritten musical score for "E.S.P." continuing from the previous page. It shows two more measures. Measure 5 starts with a quarter note followed by a sixteenth-note pattern of (B), (A), (B), (A). Measure 6 starts with a sixteenth-note pattern of (C), (D), (C), (D), followed by a quarter note. The vocal line is labeled "B7 alt." for the first measure and "C7 #11" for the second.

Handwritten musical score for "E.S.P." continuing from the previous page. It shows two more measures. Measure 7 starts with a sixteenth-note pattern of (B), (A), (B), (A) followed by a quarter note. Measure 8 starts with a sixteenth-note pattern of (C), (D), (C), (D), followed by a quarter note. The vocal line is labeled "C#7 #9" for the first measure and "D MAJ7 C7" for the second.

Handwritten musical score for "E.S.P." continuing from the previous page. It shows two more measures. Measure 9 starts with a sixteenth-note pattern of (B), (A), (B), (A) followed by a quarter note. Measure 10 starts with a sixteenth-note pattern of (C), (D), (C), (D), followed by a quarter note. The vocal line is labeled "B7 #11" for the first measure and "A7" for the second.

Miles Davis - "E.S.P."

142.  
(FAST  
BLUES)

EXERCISE #3

-PAT METHENY

F#

G/B

C#(9)

B(9)

F#

INTERLUDE - (USE AS INTRO + ENDING)

E

A

ENDING

# EXERCISE #6

143.

- PAT METHENY

(BASS)

**A**

**F# -**

**C#7 SUST**

**D MAJ7**

**F# -**

**C#7 SUST**

**D MAJ7**

**G MAJ7**

**F# MAJ7 (#11)**

**A# -**

**F-7 C7**

**D#-7 G#7**

**C# MAJ7**

**A MAJ7 +5**

**a.**

**B**

**B**

**A/B**

**E/B**

**G/B**

**G MAJ7**

**G**

**A/G**

**D/F#**

**G# F# C# C#7 SUST**

PAT METHENY - "BRIGHT SIDE OF LIFE" - (ECM)  
(RESTITUED. 11/11/11. 11/11/11)

144.

FABLES OF FAUBUS

-CHARLES MINGUS

(MEDIUM) (INTRO)

**E** G-7 CONTINUE INTRO MELODY AT Bb7#II

**B** E-7b5 A+7 D-(MAN) Bb7#II

**A** A+7(#9) G7#II F7 E7

(SOLO CHANGES:)

**D** G7#II F7 E7 REPEAT TO C7 2. A+7(#9)

**C** G-(MAN7) Eb-(MAN7)

**B** B-MAN7(#9,b9) E-MAN7(b9) A-7b5 D7(#7)

The score consists of six staves of handwritten musical notation. Staff 1 (Bassoon) starts with a G-7 chord. Staff 2 (Trombone) follows with a Bb7#II chord. Staff 3 (Tuba) has a G-7 melody continuing from the intro. Staff 4 (Double Bass) features an E-7b5 chord. Staff 5 (Drums) has an A+7 chord. Staff 6 (Percussion) has a D-(MAN) chord. The score then transitions to a solo section with changes in staff 3 (Tuba). Staff 7 (Double Bass) has an A+7(#9) chord. Staff 8 (Drums) has a G7#II chord. Staff 9 (Drums) has an F7 chord. Staff 10 (Drums) has an E7 chord. Staff 11 (Double Bass) has a G7#II chord. Staff 12 (Drums) has an F7 chord. Staff 13 (Drums) has an E7 chord. Staff 14 (Double Bass) has a G-(MAN7) chord. Staff 15 (Drums) has an Eb-(MAN7) chord. Staff 16 (Double Bass) has a B-MAN7(#9,b9) chord. Staff 17 (Drums) has an E-MAN7(b9) chord. Staff 18 (Double Bass) has an A-7b5 chord. Staff 19 (Drums) has a D7(#7) chord.

G-7#II G-7#II  
 145.

CHARLES MINGUS - "BETTER GIT IT IN YOUR SOUL"

146.

FALL

(BALLAD)

-WAYNE SHORTER

$\frac{5}{4}$  #o      #o      #p      #p  $\overbrace{\#p \#p \#p}^3$   $\overbrace{\#p \#p \#p}^3$

$\frac{4}{4}$  A $\sharp$ -13      G $\sharp$ 7(b9)      C $\sharp$ 7 SUST      A-6

#o      #o      #p      #p  $\overbrace{\#p \#p \#p}^3$   $\overbrace{\#p \#p \#p}^3$

A $\sharp$ -13      G $\sharp$ 7(b9)      C $\sharp$ 7 SUST      Cmaj7(7II)

#o      #o      o      #p  $\overbrace{\#p \#p \#p}^3$   $\overbrace{\#p \#p \#p}^3$

Bmaj7      B7(69)      E-II      G $\sharp$ -9 Fmaj7(7II)

#p ..      #p  $\overbrace{p p}^3$  ..      #p      #p  $\overbrace{p p}^3$  - o

D $\sharp$ 9 SUST      G $\sharp$ 7(b9)      C $\sharp$ -II Amaj7(7I)      - - - -

MILES DAVIS - "NEGRITI"

# FALLING GRACE

147  
-STEVE SWALLOW

The musical score consists of six staves of handwritten notation on a grid. Each staff has a different time signature and key signature. The lyrics are written below each staff, corresponding to the chords indicated above them.

**Staff 1:** 6/8 time, F#Maj7, A, B25/B6#, E-7. Chords: F#Maj7, B25/B6#, E-7.

**Staff 2:** 4/4 time, D-7, G7, C6/G, B25/B6#, E-7, A/C#.

**Staff 3:** 4/4 time, EMA7, D#-7b5, G#7, C#-7.

**Staff 4:** 4/4 time, F#-7, B-7, EMA7, A-7, A#7.

**Staff 5:** 6/8 time, GMA7, C#-7b5, F#7, B-7 Bb7.

**Staff 6:** 6/8 time, A-7, D7, GMA7, C#A7, FMA7, BbMA7.

GARY BURTON / STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"  
"POVANA, CHALICE"

148.

FALLING IN LOVE WITH LOVE

-RODGERS/HART

GMAJ7 G6 GMAJ7 G6

A-7 D7 A-7 D7

A-7 D7 A-7 D7

GMAJ7 G6 GMAJ7 G6

2. F#-7 B7 F#-7 B7

E- E-(Maj7) E-7 A7

A-7 D7 A-7 D7

2. F#-7 B7 F7 B7

A-7 E7b9 A-7 D7

GMAJ7 G6 GMAJ7 (A-7 D7)

(FINO)

FEE - FI - FO - FUM

149.

-WAYNE SHORTER

(SWING)

The musical score is composed of six staves of handwritten notation for a single melodic line. The notation includes various note heads, stems, and rests. Chords are indicated below each staff: C7, B7#9, E7, F7, G7, B7#9; G7, B7#9, E7, FMaj7, B7, D7, G7; C7, G7; C7, G7; C7, G7, C7, F#7, B7; C7, B7#9, E7, F7, G7, B7#9, B7, E7; G7, E7, A7, G7, G7, B7#9#11, G7.

WAYNE SHORTER - "SPEAK NO EVIL"

150.

# FEELINGS AND THINGS

- MICHAEL GIBBS

( $\text{J} = 60$ )

Dsus       $E^b_{MA7}$        $A7/0$        $B-$

$A/B-$  *mp*       $CMA7/B-$

(INTERLUDE)      *PPP*

(RUBATO) *mp*       $FMA7/E$        $B7/E$       RALL. . . . .

(A TEMPO) ~~E sus~~       $E^b_{MA7}$        $B7/E$        $C7$

$B/C^{\#}$  *mp*       $DMA7/C^{\#}$        $C7(B^{\#})$       *pp*

THE FIELDS WE KNOW

(STRAIGHT 8THS)

-K. JARRETT

D7b5 D#7 G#7sus4 G#7

GERMANY                    FRANCE                    GERMANY

A#7 sus4                    D#7 sus4                    C7sus4 C7

D7                            EBMAN7                    G7b5

C7sus4                    F7sus4                    E7sus4

(INTERLUDE)

C#MAN7 G#MAN7 EMA7 C7                    F-                    BMAN7

152.

(SAMBA)

500 MILES HIGH

-CHICK COREA

4/4

#0 3 3 #0

C#- D-

GUITAR

3 3

GMA7

D#-7b5

8VB

C#-7b9 F#-11 D#-7b5

3 3

D-7 A-11

(D#-7b5) G#7alt.

(G#7) (BEBAR--)

TO END, D.S. al (G)

G#7alt.

PLAY 3X - 3BX PLAY BEBAR RUBATO, END ON FINE

(G#7) (BEBAR--)

FINE A-11

G#7alt.

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

# 502 BLUES

153.

- WAYNE SHORTER

Handwritten musical score for "502 BLUES" by Wayne Shorter. The score is organized into six staves, each containing four measures. The key signature is mostly F# major (one sharp) throughout. The progression includes chords such as F#-7, BbMaj7, G#-7b5, C#7#9, A-9, D7(5), Gmaj7, E7, Bb7(13), D#-7b5, G#7b9, C#Maj7, and C#7. Measure numbers 1 and 2 are indicated above the first and second staves respectively.

1. F#-7      BbMaj7      G#-7b5      C#7#9

2. F#-7      BbMaj7      G#-7b5      C#7#9

A-9      D7(5)      Gmaj7      E7      Bb7(13)

D#-7b5      G#7b9      C#Maj7      / / C#7

D#-7b5      G#7b9      C#7

154.

# FOLLOW YOUR HEART

- J. McLAUGHLIN

(MID.SLOW)  
ROCK

INTRO (2x's)

GU. &amp; BASS

S. C<sup>#</sup>7 SUS

%

F<sup>#</sup>7 SUS

%



155.

FOLLOW YOUR HEART Pg. 2

Handwritten musical score for a C<sup>#</sup>7sus chord. The score consists of two staves. The top staff has a key signature of one sharp (F#) and includes a measure with a bass note and a treble note, followed by a measure with a bass note and a treble note. The bottom staff shows a bass line with notes and rests.

Handwritten musical score for a G<sup>#</sup>7sus chord. The score consists of two staves. The top staff has a key signature of one sharp (F#) and includes a measure with a bass note and a treble note, followed by a measure with a bass note and a treble note. The bottom staff shows a bass line with notes and rests.

Handwritten musical score for an E7sus chord. The score consists of two staves. The top staff has a key signature of one sharp (F#) and includes a measure with a bass note and a treble note, followed by a measure with a bass note and a treble note. The bottom staff shows a bass line with notes and rests.

D.S. FOR SOLOS

AFTER SOLOS, D.C. - PLAY ENTIRE FORM  
AND END ON (C<sup>#</sup>7sus)

156.

FLAGS

-CARLA BLEY

(BRIGHT)

CENTRAL PARK WEST

-JOHN COLTRANE

- "COLTRANE'S SOUND"

# FOOTPRINTS

- WAYNE SHORTER 157.

A handwritten musical score for a single melodic line, likely for soprano or alto saxophone. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. Several chords are labeled above the staff: 'A-7' appears three times, 'D-7' once, 'A-7' once, 'B7' once, 'Bb7' once, and 'A-7' once more. Articulation marks, including short vertical dashes and horizontal dashes under notes, are present throughout the score. The first two staves are labeled 'SUB thorough' with a downward arrow pointing to the first staff.

MILES DAVIS - "MILES SMILES" WAYNE SHORTER - "ADAM'S APPLE"

158.  
• (LATIN)  
• (MED.)

## FOREST FLOWER

-CHARLES LLOYD

EAN7

The musical score is handwritten on six staves. Staff 1 starts with a solo section labeled [A] F#Maj7, followed by a progression of chords: A Maj7, B6-7, B-7b5, E7b9, and A Maj7. Staff 2 follows a similar pattern with chords A7, G#7, and G Maj7. Staff 3 features a solo section labeled [B] A-7, followed by G7(13) and F7(13). Staff 4 includes a solo section labeled C Maj7, followed by G7(13) and F7(13). Staff 5 includes a solo section labeled Eb Maj7, followed by Eb-7 and F#-7. Staff 6 concludes with a solo section labeled A-7, C-7, and A9(6) tr. The score uses a key signature of one sharp throughout.

"FOREST FLOWER - CHARLES LLOYD AT MONTEREY"

FORM: □ □ □

159.

FOR HEAVEN'S SAKE

MEYER  
GRETTON  
EDWARD

The musical score consists of six staves of handwritten piano notation. The notation includes various chords and performance markings such as dynamic levels (e.g.,  $p$ ,  $f$ ,  $b$ ), articulations (e.g.,  $\text{sf}$ ,  $\text{sfz}$ ,  $\text{fp}$ ), and fingerings (e.g.,  $1$ ,  $2$ ,  $3$ ,  $4$ ). Chords labeled include E-765, A769, Dm7, D#07, E-765, A769, Dm7, D7, G-7, F#-7, F07, 2. E-7, A7, D6, C-7, Eb-6, Bbmaj7, B07, 2. E-7, A7, D6, C-7, Eb-6, Bbmaj7, D-, D-(45), D-6, D7, G-7, E-7, A7, E-765, G769, Dm7, D#07, E-765, A769, Dm7, D7, G-7, F#-7, F07, E-7, A7, D6.

BILL EVANS - "TRIO '64"

160.

Solos on A, A, B  
(Rock)FORTUNE SMILES

-K. JARRETT

**A**

D7sus4

D7sus4

(Begin TIME)

G MAJ7

F#MAJ7

B7

E-7

A7 (B9 C9 A6)

D

E

F#

E MAJ7

**B**

F#

C#/F

E MAJ7

D#-7

B

F#

C#

D

D#-7

C#-7

B MAJ7

E MAJ7

C#/F

F#7sus4

F#

" GARY BURTON + KEITH JARRETT

FOUR

161.

-MILES DAVIS /

7  
Cmaj7  
G7  
C7

Fmaj7  
G7  
Bb7

Cmaj7  
D#7  
G#7  
D7  
G7

Cmaj7  
D#7  
G#7  
D7  
G7

E7  
D#7  
D7  
G7  
Cmaj7  
G7

(FINE) (SOLOBREAK) D.S.

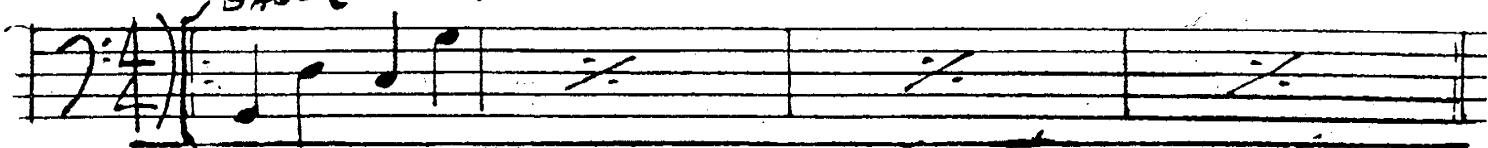
162.

FOUR ON SIX

-WES MONTGOMERY

(up)

BASS (concert)



1.



2. A-7(II)

D7#9



(Eb) E-7



1. A-7 D7#9/1 G-7 C7#9/1 F#-7 B7#9/1 C-7 F7#9/1



2. F#-7(II)

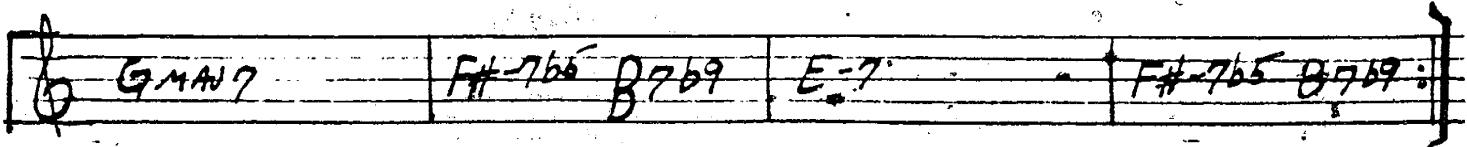
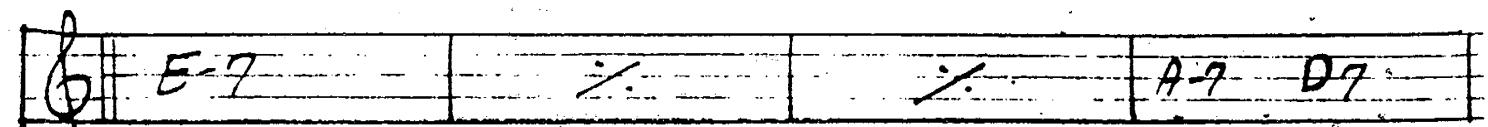
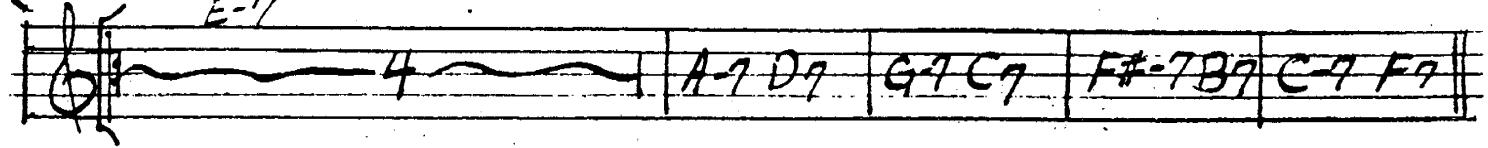
B7#9

B7 (SOLO BREAK) - - - - -



(SOLOS)

E-7



(BRIGHT  
422 8ths)

# FOUR WINDS

- DAVE HOLLAND 163

The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various note heads (circles, triangles, squares) with stems and sharp symbols, and rests. Measures are numbered 1 through 4 above each staff. The first staff has a tempo marking of "BRIGHT 422 8ths". The second staff begins with a dynamic "p". The third staff features a large bracket under the notes. The fourth staff has a dynamic "f". The fifth staff contains a circled "3" over a bracket. The sixth staff has a circled "4" over a bracket. The seventh staff has a circled "3" over a bracket and a circled "4" below it. The eighth staff has a circled "4" over a bracket and a circled "[SOLO]" below it. The ninth staff has a circled "3" over a bracket and a circled "4" below it. The tenth staff has a circled "3" over a bracket and a circled "4" below it. Measure 10 concludes with a dynamic "ff". A "rit." (ritardando) instruction is placed between measures 9 and 10. The score ends with a final dynamic "ff".

164.

FREDDIE THE FREELOADER

-MILES DAVIS

(MED. slow)

1.

2.

3.

4.) G7

C7

D7/F (G7) C7

D7/F (G7) C7 G7

MILES DAVIS - "Kind of Blue"

165.

## FREEDOM JAZZ DANCE

-EDDIE HARRIS

G7

PLAYTIME

EDDIE HARRIS - "FREEDOM JAZZ DANCE"

MILES DAVIS - "MILES SMILES"

MIROSLAV VITOUŠ - "INFINITE SEARCH"

166.

GARY'S WALTZ

-GARY McFARLAND

*F#-7*

The musical score is handwritten on eight staves of five-line staff paper. The key signature changes from G major (one sharp) to F#-7, E-7, F#-7, G#-7, F#-7, D#-7, C#-Maj7, B7(#11), Bb7, and A#-7(#11). The time signature is mostly 3/4, indicated by a '3' above the staff. Various dynamics like 'p' (piano), '#p' (forte), and 'f' (fortissimo) are used. Performance instructions include 'FINE' at the end of the first section, 'D.C. al FWB' (Da Capo alla Fine) at the end of the score, and specific fingering numbers (1, 2, 3, 4, 5, 6, 7, 8) placed above certain notes.

# GEMINI

- JIMMY HEATH

167.

(FAST 3)

(C PEARL) - - -

C Bb C Bb

C Bb C Bb

C Bb C Bb

C-9 F# 2

C Bb C E7 A7#9

D7(b9) G7 A7#9 G7#9

(C PEARL) - - -

C Bb C Bb

CANNONBALL ADDERLEY - "IN NEW YORK"

168.

# GENERAL MOJO'S WELL LAID PLAN

— STEVE SWALLOW

(LATIN)

**A**

**B7**

**F#-**

**E**

**G#-, G#-(b6), G#-6, G#-(b6)**

**D/F#, B7, E**

**(END.)**

# GENTLE RAIN

-LOUIS BONFAS 169.

(BOSSA)

Handwritten musical score for 'GENTLE RAIN' in Bossa Nova style. The score consists of six staves of music. The first staff shows a melodic line with various note heads and rests. The second staff includes harmonic information with labels like F#-6, G#-7b5, and C#7. The third staff continues the melodic line. The fourth staff provides harmonic context with labels D#-7b5, G#-7b9, C#-7b5, and F#-7b9. The fifth staff begins with a melodic line and harmonic labels B-7b5, G#-7b5, C#7, F#-6, and G7. The sixth staff continues the melodic line with harmonic labels D#-7, B7, E7, A7, D6, and A7. The final staff concludes with a melodic line and harmonic label D6.

Handwritten musical score for 'GENTLE RAIN' in Bossa Nova style. This section follows the harmonic progression established in the previous staff. It features a melodic line with various note heads and rests. Harmonic labels include F#-7 87, E-7 A7, and D6.

Handwritten musical score for 'GENTLE RAIN' in Bossa Nova style. This section continues the melodic line and harmonic progression. Labels include D#-7b5, G#-7b9, C#-7b5, and F#-7b9.

Handwritten musical score for 'GENTLE RAIN' in Bossa Nova style. This section introduces a melodic line with harmonic labels B-7b5, G#-7b5, C#7, F#-6, and G7. The staff is labeled '1.'

Handwritten musical score for 'GENTLE RAIN' in Bossa Nova style. This section continues the melodic line and harmonic progression. Labels include F#-7 87, E-7 A7, D6, and A7. The staff is labeled '2.'

Handwritten musical score for 'GENTLE RAIN' in Bossa Nova style. This section concludes the piece with a melodic line and harmonic label D6. The final harmonic label is (C#7).

170.

GIANT STEPS

-JOHN COLTRANE

(FAST)

Handwritten musical score for "Giant Steps" by John Coltrane. The score consists of four systems of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The first system starts with a G#7 chord, followed by a B7 chord, an E chord, a G7 chord, a C chord, an F#7 chord, and a B7 chord. The second system starts with an E chord, followed by a G7 chord, a C chord, a D#7 chord, a G# chord, a D7 chord, and a G7 chord. The third system starts with a C chord, followed by an F#7 chord, a B7 chord, an E chord, an A#7 chord, and a D#7 chord. The fourth system starts with a G#7 chord, followed by a D7 chord, a G chord, a G chord, an A#7 chord, and a D#7 chord. The notation includes various note heads and stems, some with accidentals like sharps and flats.

Continuation of the handwritten musical score for "Giant Steps". This section contains three systems of music. The first system starts with an E chord, followed by a G7 chord, a C chord, a D#7 chord, a G# chord, a D7 chord, and a G7 chord. The second system starts with a C chord, followed by an F#7 chord, a B7 chord, an E chord, an A#7 chord, and a D#7 chord. The third system starts with a G#7 chord, followed by a B7 chord, an E chord, a G7 chord, a C chord, and a D#7 chord.

Continuation of the handwritten musical score for "Giant Steps". This section contains three systems of music. The first system starts with a C chord, followed by an F#7 chord, a B7 chord, an E chord, an A#7 chord, and a D#7 chord. The second system starts with a G#7 chord, followed by a B7 chord, an E chord, a G7 chord, a C chord, and a D#7 chord. The third system starts with a G#7 chord, followed by a B7 chord, an E chord, a G7 chord, a C chord, and a D#7 chord.

Continuation of the handwritten musical score for "Giant Steps". This section contains three systems of music. The first system starts with a G#7 chord, followed by a D7 chord, a G chord, a G chord, an A#7 chord, and a D#7 chord. The second system starts with a G#7 chord, followed by a B7 chord, an E chord, a G7 chord, a C chord, and a D#7 chord. The third system starts with a G#7 chord, followed by a B7 chord, an E chord, a G7 chord, a C chord, and a D#7 chord.

# THE GIRL FROM IPANEMA

-JOBIM

171.

(BOSSA)

DmAj7

E7

E-7

Eb7

1. DmAj7

Eb7

2. DmAj7

EbMaj7

G#7

D#7

B7

E-7

C7

F#7

B7b9

E-7

A7b9

DmAj7

E7

E-7

Eb7

DmAj7

(Eb7)

E-7

—

172

GLORIA'S STEP

- SCOTT LA FARO

(SWING)

(SWING)

1)  $\text{Dm7}$        $\text{Cmaj7}$   $\text{Bmaj7}$   $\text{Bbmaj7}$   $\text{A7} \#9$

2)  $\text{D-7}$        $\text{: C\#-7}$        $\text{Dm7}$        $\text{F\#-7b5}$

3)  $\text{C\#-7b5}$        $\text{E-7b5}$        $\text{B-7b5}$        $\text{E7} \#9$

4)  $\text{A7} \#9$        $\text{C7} \#9$        $\text{/}$

BILL EVANS - "SUNDAY AT THE VILLAGE VANGUARD"

LARRY CORVELL - "SPACES"

GOD BLESS THE CHILD- BILLIE HOLIDAY  
ARTHUR HERZOG

(BAGAD)



The musical score consists of two staves of handwritten notation. The top staff is for a melodic instrument like a piano or guitar, and the bottom staff is for a bass instrument like a double bass or upright bass. The notation includes various note heads, rests, and bar lines. Chords are labeled above the staves, such as Cmaj7 C7 F6, F-, E-7, A7b9, D-7, G7, C6, and B-7b5 E7b9. The bass staff also features a label '(D-7 G7)' and a 'FINE' ending. The score is divided into sections by brackets and numbers: '1.' and '2.' above the bass staff, and 'A-' and 'A-(maj7)' above the top staff.

SONNY ROLLINS - "THE BRIDGE"

174.  
(ROCK BALLAD)

GOLDEN LADY

-STEVIE WONDER

Handwritten guitar tablature for "Golden Lady" by Stevie Wonder. The tablature is in 4/4 time and includes six staves of musical notation with corresponding chords written above or below each staff.

Chords listed in the tablature include:

- CMA7
- D-7
- E-7
- F#7 B7sus
- CMA7
- D-7
- E-7
- F#7 B7sus CMA7
- D-7 E-7
- F#7 B7sus CMA7 GMA7
- F-7 Bb13 EbMA7 D#7
- G#7sus G7 F#9 B7sus (AFTER D.S. C7(b9))
- E- E-(MA7) E-7 E-6 FMA7
- E- E-(MA7) E-7 E-6
- FMA7
- E- E-(MA7) E-7 E-6
- E MA7
- D-7 G7sus

175.  
GOLDEN LADY Pg-2

Handwritten musical score for "Golden Lady". The score consists of four staves of music. The first staff starts with a C major 9 chord (Cmaj9) followed by D-7, E-7, F#7, and B7sus. The second staff begins with a F-7 chord. The third staff starts with F#Maj7. The fourth staff starts with F#-7 and ends with G Maj7. The score concludes with a section labeled "(e.g. FADE)".

### GOODBYE Pork Pie Hat

Handwritten musical score for "Goodbye Pork Pie Hat" by Charles Mingus. The score is in ballad style and consists of three staves of music. The first staff starts with a C7 chord. The second staff starts with a D7 chord. The third staff starts with a G-7 chord. The score includes various chords such as Bb7, EbMaj7, Ab, C7, Bb7, A7, E7, Bb7, EbMaj7, G#7, G7, A7, Bb7, D7, Bb7, EbMaj7, G7, and A7.

MINGUS - BETTER GIT IT IN YOUR SOUL ■ GARY BURTON / RALPH TOWNER - "MATCHBOX"  
JOHN McLAUGHLIN - "MY GOALS BEYOND"

# 176. GOOD EVENING MR & MRS. AMERICA AND ALL THE SHIPS AT SEA

(ROCK  $\lambda=92$ )

- JOHN GUERIN

The musical score consists of six staves of handwritten notation:

- Staff 1:** A treble clef staff showing a rhythmic pattern of eighth and sixteenth notes. The first measure is labeled "(4X)". Measures 2-4 show a repeating pattern of eighth and sixteenth notes.
- Staff 2:** A bass clef staff. Measure 1 starts with a bass note followed by a "B7sus" chord. Measures 2-3 show a bass line with a "B" chord. Measure 4 starts with a bass note followed by an "E" chord.
- Staff 3:** A bass clef staff. Measures 1-2 show a bass line with a "G" chord. Measures 3-4 show a bass line with an "F9" chord. Measures 5-6 show a bass line with a "D9" chord.
- Staff 4:** A bass clef staff. Measures 1-2 show a bass line with a "Bb9" chord. Measures 3-4 show a bass line with an "F#9" chord. Measures 5-6 show a bass line with a "D#7sus" chord.
- Staff 5:** An empty staff with a "G" chord indicated above it.
- Staff 6:** An empty staff with a "G#" chord indicated above it.

Chords and solos are indicated as follows:

- Chords:** B7sus, B, E, G, F9, D9, Bb9, F#9, D#7sus, G, G#.
- Solos:** Measures 1-2 of Staff 2 are labeled "(A)". Measures 3-4 of Staff 2 are labeled "(B)". Measures 1-2 of Staff 3 are labeled "G". Measures 3-4 of Staff 3 are labeled "F9 D9 Bb9 F#9". Measures 5-6 of Staff 3 are labeled "D#7sus". Measures 1-2 of Staff 4 are labeled "B-7(sus4)". Measures 3-4 of Staff 4 are labeled "play 7". Measures 5-6 of Staff 4 are labeled "F9 D9 Bb9 F#9".
- Other markings:** "D.C. AL" is written above Staff 3. "SOLOS" is written above Staff 4. "1ST X" is written above Staff 6.

**LAST SOLO CHORUS:**

2x

**D.C. (NO REPEAT  
ON INTRO) AL- $\odot^{#2}$**

**FINE.**

178.

GRAND CENTRAL

-JOHN COLTRANE

D-      G-7 C7      F-7 Bb7      Eb-7 Ab7

D-      Eb7      1. D-      Eb7

2. D-      D#7

G#7      ∕.      ∕.      ∕.      ∕.

(G#7)      ∕.      G-7      C7      F-7 - E7 A7

D-      G-7 C7      F-7 Bb7      Eb-7 Ab7

D-      Eb7      D-      Eb7

D-      Eb7      D-

FINE

# GREEN DOLPHIN STREET

179.

-KAPER / WASHINGTON

E<sup>b</sup> ALTO SAX

- [A] A MAJ7  $\frac{1}{1}$   $\frac{1}{1}$  3 A-7

- [B] B-7 E7 A MAJ7  $\div$

- [C] B-7 B7/A G#-7b5 C#7b9 F#-7 F#/ $\overline{E}$  D#-7b5 G#7

[A] - LATIN [B] [C] - SWING

"Sonny Rollins on Impulse!"  
Bill Evans - "The Tokyo Concert"

180.

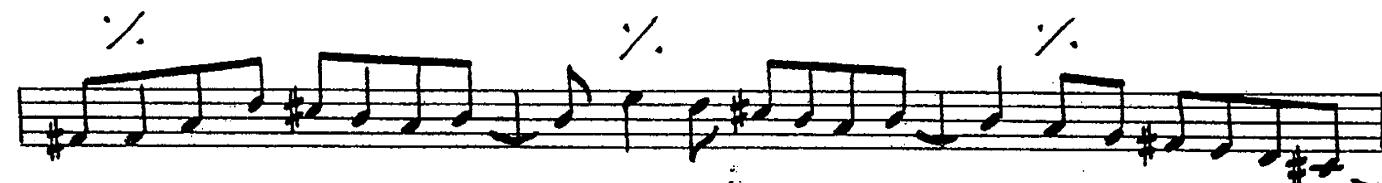
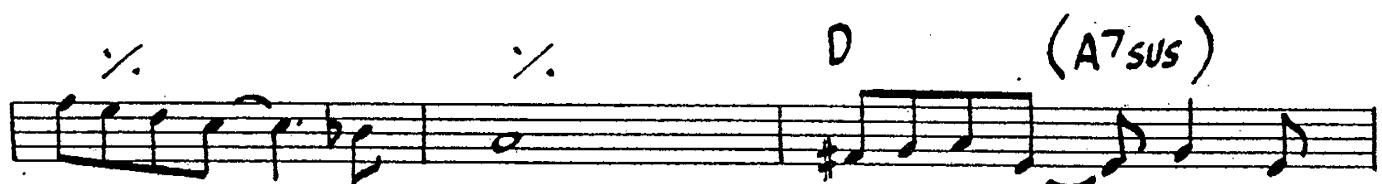
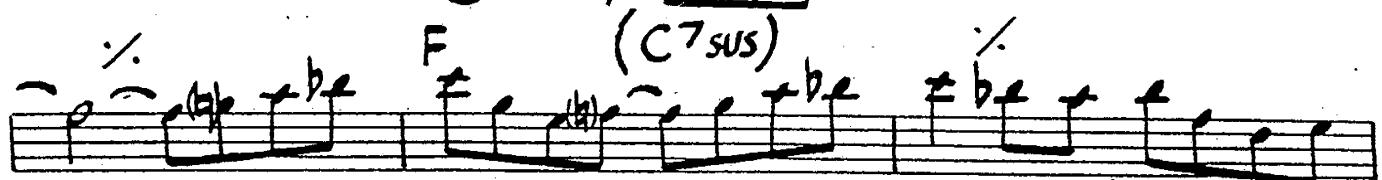
# GREEN MOUNTAINS

- STEVE SWALLOW

(EVEN 8THS)

(INTRO + ENDING)

4



# GROOVIN' HIGH

181.

(WHISPERING)

- DIZZY GILLESPIE

(BOP) C

D7

Cmaj7 E7 D7

D7 G7

D7 G7

FINE

MILES DAVIS - "EARLY MILES"

CHARLIE PARKER - "ECHOES OF AN ERA"

182.

# GROW YOUR OWN

- KEITH JARRETT

(rock)

(A)

FINE.

(B)

E7 / / /      A7 / / /

Solo on (B) - then to (C)

(C)

Handwritten musical score for section C, page 183. The score consists of three staves of music. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of eighth-note patterns. The middle staff has a bass clef and a key signature of one flat, with measures containing quarter notes and eighth notes. The bottom staff has a bass clef and a key signature of one flat, with measures containing quarter notes and eighth notes. Measures are separated by vertical bar lines.

Continuation of the handwritten musical score for section C. The top staff continues the eighth-note patterns from the previous section. The middle staff shows a transition with measures containing quarter notes and eighth notes. The bottom staff shows a transition with measures containing quarter notes and eighth notes. Measures are separated by vertical bar lines.

Final part of the handwritten musical score for section C. The top staff shows a melodic line with eighth and sixteenth notes. The middle staff shows a continuation of the melody. The bottom staff shows a continuation of the melody. Measures are separated by vertical bar lines.

PLAY (C) MEL. ONCE  
— THEN IMP. ON (C)

(AFTER SOLO —  
— D.C. AL FINE.)

184.  
(MED. UP)

# HALF NELSON

-MILES DAVIS

The musical score consists of five staves of handwritten jazz notation. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measure numbers are indicated above the staff lines. Chords are written below the staff, corresponding to the measures. The first staff starts with a key signature of  $\text{G}^{\#}\text{A}$  and ends with a rest. The second staff begins with  $\text{A MAJ 7}$ . The third staff starts with a rest and ends with  $\text{G-7 G9}$ . The fourth staff starts with a rest and ends with  $\text{G\#-7 C\#7}$ . The fifth staff starts with a rest and ends with  $\text{G-7 C7}$ . The sixth staff starts with a rest and ends with  $\text{F MAJ 9}$ . The seventh staff starts with a rest and ends with  $\text{F\#-7 B7}$ . The eighth staff starts with a rest and ends with  $\text{B-7 E7}$ . The ninth staff starts with a rest and ends with  $\text{A C MAJ 7 F MAJ 9 Bb MAJ 9}$ .

"THE COMPREHENSIVE CHARLIE PARKER"

MILES DAVIS - "WORRIN' AND A STREAKIN'"

HASSAN'S DREAM

-BENNY GOLSON

( $\frac{2}{4}$ )  $\text{G}^{\circ}$  :  $\text{G}^{\circ}$   $\text{A}^{\#}$   $\text{G}^{\circ}$   $\text{B}^{\circ}$

$\text{C-7}$   $\text{A7b9 D7}$   $\text{G-}$   $\text{G-7}$

$\text{Eb7}$   $\text{D7(b13)(b9)}$   $\text{G- Bb7}$   $\text{A-7 D7 : G-}$

FINE

186.

HAVE You MET Miss JONES

-RODGERS / HART

(MED.)

Handwritten musical score for a solo instrument (likely piano) in G major. The score consists of four staves of music, each with a key signature of one sharp (G major). The tempo is marked as "MED." at the beginning of the first staff.

**Staff 1:** Contains chords DmAJ7, D#°7, E-7, A7, F#-7, B-7, 1. E-7, A7, 2. A7, D7.

**Staff 2:** Contains chords GmAJ7, F-7, Bb7, EbmAJ7, C#-7, F#7, BmAJ7, F-7, Bb7, EbmAJ7, E-7, A7.

**Staff 3:** Contains chords DmAJ7, D#°7, E-7, A7, G7, F#-7, B7, E-7, A7, DmAJ7, (E-7, A7).

# HEAVEN

187

(BALLAD)

-DUKE ELLINGTON

12/8 | F#m7 Gm7/V | E7 alt. | A7(F#I) | D+7 |

12/8 | F#m7 Gm7/V | E7 alt. | A7(F#I) | D+7 |

12/8 | F#m7 Gm7/V | E7 alt. | A7(F#I) | D+7 |

12/8 | D7 G7sus4 Cmaj7 | C#7b5 F#7b9 | B7/A7b5 D7 |

12/8 | F#m7 Gm7/V | E7 alt. | A7 / A7 G#7 | Gmaj7 |

188.

HELLO, YOUNG LOVERS

- RODGERS / HAMMERSTEIN

Handwritten musical score for "Hello, Young Lovers" by Rodgers and Hammerstein. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

**Chords and Progressions:**

- Staff 1: Dmaj7, E-7, F#-7, E-7
- Staff 2: Dmaj7, D#7, E-7, A7
- Staff 3: E-7, E-(b6), E-6, E-(b6)
- Staff 4: E-7, A7sus4, A7, 1. Dmaj7, B9b9, E-7, A7
- Staff 5: 2. A-7, D7
- Staff 6: G, A-7, 3- B-7, A-7
- Staff 7: G, A-7, 3- B-7, A7, Gmaj7
- Staff 8: C#7b5, F#7b9, B-7, B-7/A
- Staff 9: E-7, B+7, Bb7, A7b9
- Staff 10: (empty staff)

**Performance Instructions:**

- Staff 4: 1. Dmaj7, B9b9, E-7, A7
- Staff 5: 2. A-7, D7
- Staff 7: 3- B-7
- Staff 8: B-7/A
- Staff 9: Bb7
- Staff 10: (empty staff)

## LOVERS - P.2

Handwritten musical score for a piece titled "LOVERS - P.2". The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines.

**Measure 1:** Dmaj7, E-7, F#-7, E-7

**Measure 2:** Dmaj7, B7b9, E-7, A7

**Measure 3:** E-7, E-(b6), E-7, E-(b6)

**Measure 4:** E-7, A7 sus4 A7, A-7, D7

**Measure 5:** G, G-7, F#7, B7

**Measure 6:** E-7, Bb7, A7, D. (E-7, A7)

**Measure 7:** E-7, Bb7, A7, D. (E-7, A7)

190.

(MED. ROCK)

HENNIGER FLATS

- DAVID PRITCHARD

The musical score consists of three staves of handwritten notation for a single melodic line. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a measure with a 3 overline, followed by a measure with a sharp sign, and a series of eighth-note patterns. The second staff begins with a bass clef and a common time signature, with a key signature of one sharp. It includes a measure labeled 'C7', a double bar line, and a measure labeled 'A7'. The third staff continues with a treble clef and a common time signature, with a key signature of one sharp. It includes a measure labeled 'F#7(69)', a double bar line, and a measure labeled 'E7'. Various slurs, grace notes, and dynamic markings like 'p' and 'mf' are included throughout the score.

GARY BURTON - "THROB"

# HERE'S THAT RAINY DAY

-JIM VAN HUSEN 191.

The musical score consists of six staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic instruction 'f.d.' and a melodic line with various note heads and rests. Below the staff are four chords: D- A7 G7, F7/C B7, Bbmaj7 A-7, and G- G7. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth-note patterns and rests. Below it are chords E-965, A769, DmAj7, and A-7 D7. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It has a melodic line with eighth-note patterns and rests. Below it are chords G-7, C7, FmAj7, and BbmAj7. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth-note patterns and rests. Below it are chords E-965, A7, DmAj7, and E-965 A769. The fifth staff starts with a treble clef, a key signature of one sharp, and a common time signature. It has a melodic line with eighth-note patterns and rests. Below it are chords EmAj7, E-7 A7, F#-7, and F. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth-note patterns and rests. Below it are chords E-7, A7, DmAj7, and (E-965 A769).

STANGERS - "GETZ AU GO GO"

192.

# HERZOG

- BOBBY HUTCHERSON

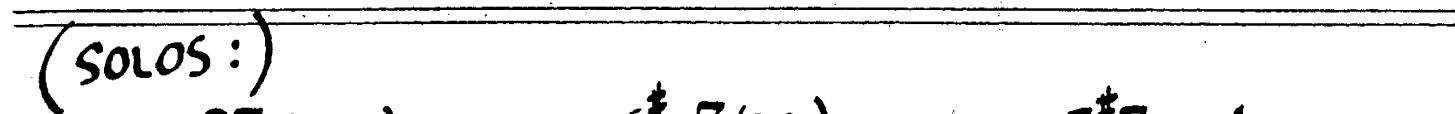
(MEDIUM UP JAZZ)

The musical score for "HERZOG" by Bobby Hutcherson is a handwritten composition on eight staves. The key signature starts at two sharps (G major), changes to one sharp (F# major), and then to two sharps (B major). The time signature is mostly common time, with occasional 12/8 measures indicated by a bracket over two measures. The notation includes various note heads (circles, squares, diamonds) and stems, with slurs and vertical stems. The melody consists of eighth-note pairs and quarter notes, with some sixteenth-note patterns. The score concludes with a final note on the eighth staff.



Musical staff showing measures 3 and 4. Measure 3 starts with a forte dynamic (f) and a sharp sign. Measure 4 starts with a forte dynamic (f) and a sharp sign. Measures 3 and 4 are enclosed in parentheses.

Musical staff showing measures 5 and 6. Measure 5 starts with a forte dynamic (f) and a sharp sign. Measure 6 starts with a forte dynamic (f) and a sharp sign. Measures 5 and 6 are enclosed in parentheses. The word "(FINE)" is written below the staff.

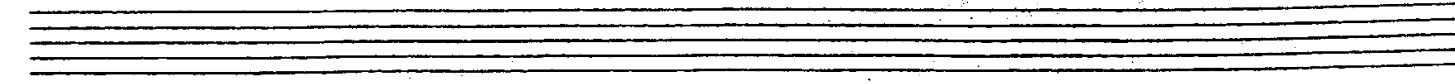
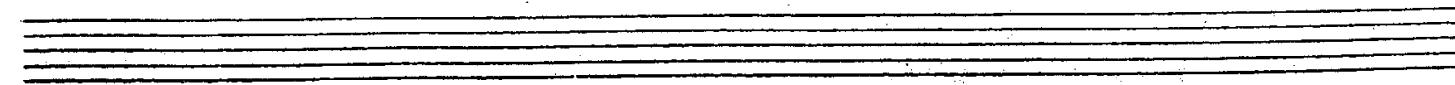


(SOLOS :)

Musical staff showing solos. The first measure is labeled D7 (MIXO.) and the second measure is labeled G<sup>#</sup>-7 (DOR.). The third measure is labeled F<sup>#</sup>7 sus 4.

Musical staff showing solos. The first measure is labeled D - 7 (DOR.) and the second measure is labeled F 7 (MIXO.). The third measure is labeled F<sup>#</sup>7 sus 4. Measures 1 and 2 are connected by a brace, and measures 2 and 3 are connected by a brace.

Musical staff showing solos. The first measure is labeled A7 sus 4 and the second measure is labeled F<sup>#</sup>7 sus 4. The third measure is labeled D7 sus 4 and the fourth measure is labeled C7 sus 4. Measures 1 and 2 are connected by a brace, and measures 2 and 3 are connected by a brace.



194.

HEY THERE

-ADLER + Ross

Handwritten musical score for "HEY THERE" featuring six staves of piano notation. The score includes the following chords and progressions:

- Staff 1: C, A-7, D-7, G7, C, A-7, D-7, G7, Cmaj7, A-7, F#-7, B7.
- Staff 2: A7, D-7, G7, Cmaj7, A-7, F#-7, B7.
- Staff 3: E, C#-7, F#-7, B7, E, C#-7, F#-7, B7.
- Staff 4: E7, A7, D-, Bb7, D-, G7.
- Staff 5: C, A-7, D-7, G7, C, A-7, D-7, G7, C9 / G7 C7.
- Staff 6: Fmaj7, F#-7b5, B7, Cmaj7, E-, E-7b5, A7.
- Staff 7: D-7, F-7, Bb7, Cmaj7, Bb7, E-7b5, A7.
- Staff 8: D-7, G7, C, (D-7 G7).

Fingerings are indicated by numbers above or below the notes, such as "3" or "1". The score concludes with the word "FINE".

BILL EVANS - "CONVERSATION WITH MYSELF"

# HOLD Out Your HAND

195.

-STEVE KUHN

EMINT

C#-

F#MAINT

GMAINT

CMINT

B-

A-7

BMAINT

G#-

C#-7

B-

E-7

A7

DMAINT

EMINT

CMINT

F#MAINT

[ENDING]

ETC....

196.

HOTEL OVERTURE

(ROCK)

- STEVE  
SWALLOW

QUICKLY  $B^b$

(CUE.)  $B^b$   $F7sus$  (BASS SOLO) 2

CONT. STRAIGHT INTO  
"HOTEL VAMP" NO BREAK  
IN TIME.

HOTEL VAMP

- S. SWALLOW

(EVEN 8THS)

$B^b$   $G^{\#}$   $B$   $D$   $B^b$   $C^{\#}$   $E$   $G$

$F^{\#}$   $A$   $C$   $E^b$   $G^{\#}$   $B$   $D$   $F$

E G B<sup>b</sup> C<sup>#</sup> A C E<sup>b</sup> F<sup>#</sup> 197.

F G<sup>#</sup> B D C<sup>#</sup> E G B<sup>b</sup>

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

C<sup>#</sup> E G B<sup>b</sup> A C E<sup>b</sup> F<sup>#</sup>

F G<sup>#</sup> B D G B<sup>b</sup> C<sup>#</sup> E

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

C<sup>#</sup> E G B<sup>b</sup> E<sup>b</sup> F<sup>#</sup> A C

F G<sup>#</sup> B D B<sup>b</sup> C<sup>#</sup> E G

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

C<sup>#</sup> E G B<sup>b</sup> F<sup>#</sup> A C E<sup>b</sup>

198.

# HOTEL HELLO

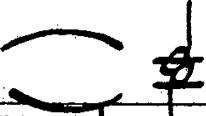
- STEVE  
SWALLOW

(EVEN 8THS)

199.

F7sus4

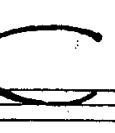
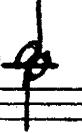
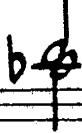
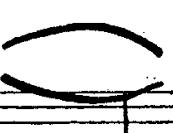
(b) (b)



(C)

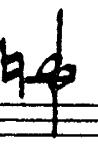
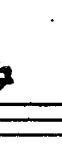
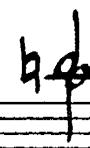
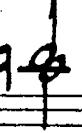
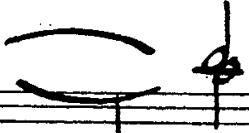
D7 (b5)

b



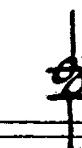
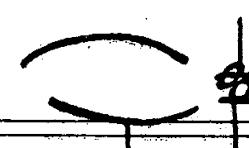
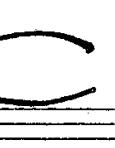
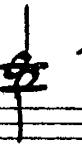
B9

b(b)



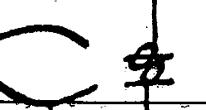
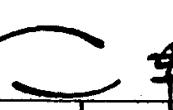
C9

(b)



F7sus4

#



200.

# Sweeping Up

- STEVE SWALLOW

(SLOWLY) (SOLO)

F: B<sup>m</sup> Extremely D#-7

G#-7 C#-7 G#-7 F#-7

GARY BURTON/STEVE SWALLOW - "HORSE HOLLOW"

# HOUSE OF JADE

201.

-WAYNE SHORTS

(Slow Swing) INTRO: G7sus4/F#7sus4/C#-7/Cmaj7/B7

The musical score consists of six staves of handwritten music. Staff 1: 2/4 time, treble clef, intro chords G7sus4/F#7sus4/C#-7/Cmaj7/B7. Staff 2: 4/4 time, bass clef, chords B-7b5/Bbmaj7/A-7/Bb7/C7/D7/Bb7/A-7. Staff 3: Bass line with chords B-7b5/Bbmaj7/A-7/D7/Bb7/A-7. Staff 4: Bass line with chords C7sus4/B7/C#-7/C7. Staff 5: Bass line with chords B7sus4/B7/C#-7/C7. Staff 6: Bass line with chords B-7b5/Bbmaj7/A-7/Bb7/A-7.

WAYNE SHORTS - "Ju-Ju"

202.

How High The Moon

-MORGAN LEWIS

Handwritten musical score for "How High The Moon" by Morgan Lewis. The score consists of eight staves of jazz-style notation, likely for a small ensemble. The notation includes various chords and solos, with specific chords labeled above the staff. The chords include EMA7, E-7, A7, D-7, G7, CMA7, F#-7, B7, E-7, F#-7, B7, EMA7, F#-7, B7, G7, G7, F#-7, B7, EMA7, E-7, A7, D-7, G7, CMA7, F#-7, B7, EMA7, F#-7, B7, B7b9, G7, G7, F#-7, B7, E6, and (F#-7 B7). The score is written in common time and uses a treble clef.

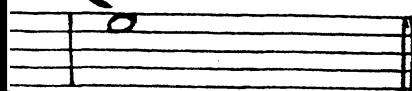
CHARLIE PARKER - "PARKER"

203.

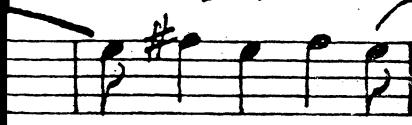
-A.C. JOBIM



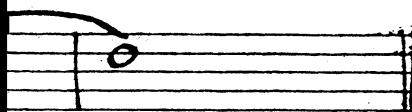
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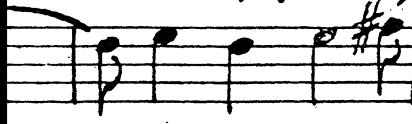
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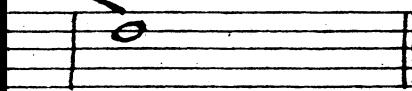
Bb/3



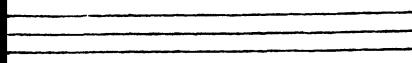
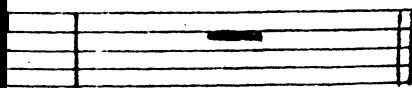
∴



1 / B7 /



C#7b9



204.

How My HEART SINGS

-EARL ZINDARS

Handwritten musical score for "How My HEART SINGS" by Earl Zindars. The score is written on eight staves of music for a single instrument, likely piano or guitar. The music is in common time. Various chords and notes are labeled throughout the score.

Chords labeled include:

- C#-7
- F#-7
- B-7
- E7
- AMA7
- DMaj7
- G#-765
- C#7
- F#7
- F°
- D#-765
- C#MA7
- E#-7
- A#7
- D#-7
- G#7
- BMA7/C#
- F#MA7/C#
- BMA7/C#
- F#MA7/C#
- AMA7/B
- EMA7/B
- AMA7/B
- AMA7
- F#-7
- F°
- F#-7/E
- D.S. al p
- C#-7
- F#-7
- F7
- A6
- E-7
- D#-765
- G#7 alt.

BILL EVANS - "How My HEART SINGS"

# HULLO, BOLINAS

205.

- STEVE  
SWALLOW

(MEO.)

Handwritten musical score for "HULLO, BOLINAS" in 3/4 time. The score consists of four staves, each with a different melody line. The chords are indicated above the notes. The first staff starts with A<sup>#</sup>7. The second staff starts with B7. The third staff starts with G#7. The fourth staff starts with G#7. The chords shown are: A<sup>#</sup>7, E7, C#7, F#7, B7, E7, (B7), Dm7, Ama7, F#-, Dm7, G#7, C#-, and a repeat sign. The score ends with a double bar line.

(ENDING)

Handwritten ending for "HULLO, BOLINAS". It consists of four measures. The chords shown are: E7, C#7, F#-, and a final measure ending with a fermata over a dotted half note. Below the first three measures, the instruction "rit." is written.

206.

ICARUS

-RALPH TOWNER

(EVEN 8THS)

E(9)

E7sus4(9)

R-E(9)

E7sus4

E7

Amaj7(9)

Dmaj7(9)

B(9)

G#-9/0#

E7sus4

G#-9/0#

(FINE)

207.

E<sub>7</sub> sus4

A(9)

C MAJ 7 #11

E-9/A    E-9/G

D<sup>#</sup>MIN/E

OPTIONAL REPEAT

Solo on ENTIRE FORM  
AFTER SAXOS, D.C. al FINE

PAUL WINTER CONSORT - "Icarus"

RALPH TOWNER - "Diary"

GARY WATKINS / RALPH TOWNER - "Hatchbox"

208.

I CAN'T GET STARTED

- VERNON DUKE

A MAJ 7 F#-7 B-7 E<sub>7</sub> C#7 F#-7 B<sub>7</sub> (B7(B7)F#-7B7) G#-7 C#7 G-7 C-7 (F#-7B7F-7B67)

CHARLIE PARKER - "NIGHT &amp; DAY"

# I COULD WRITE A BOOK

209.

-RODGERS/HART

(BALLAD)

1. *A MAJ F#-7 B-7 E7 A MAJ* E7

1. *A/C# F#7 B-7 E7 F#7 B7b9 E MAJ G#7*

2. *F#- F#(MAJ) F#-7 F#-6 E-7 A7 D MAJ/D-7 G7*

3. *A MAJ F#7 B-7 E7 A6 (B-7 E7)*

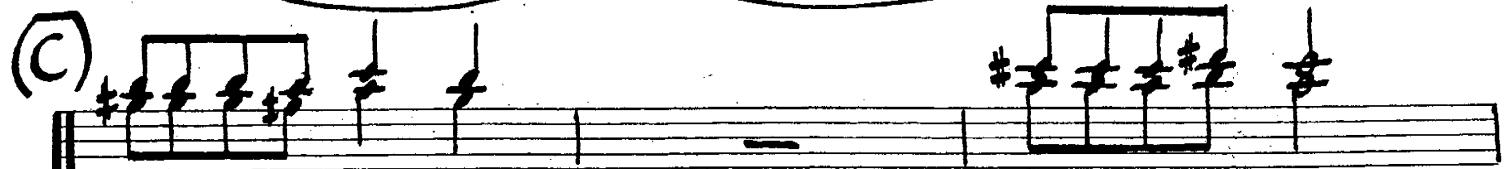
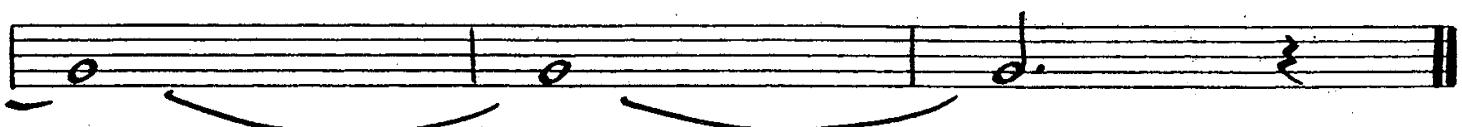
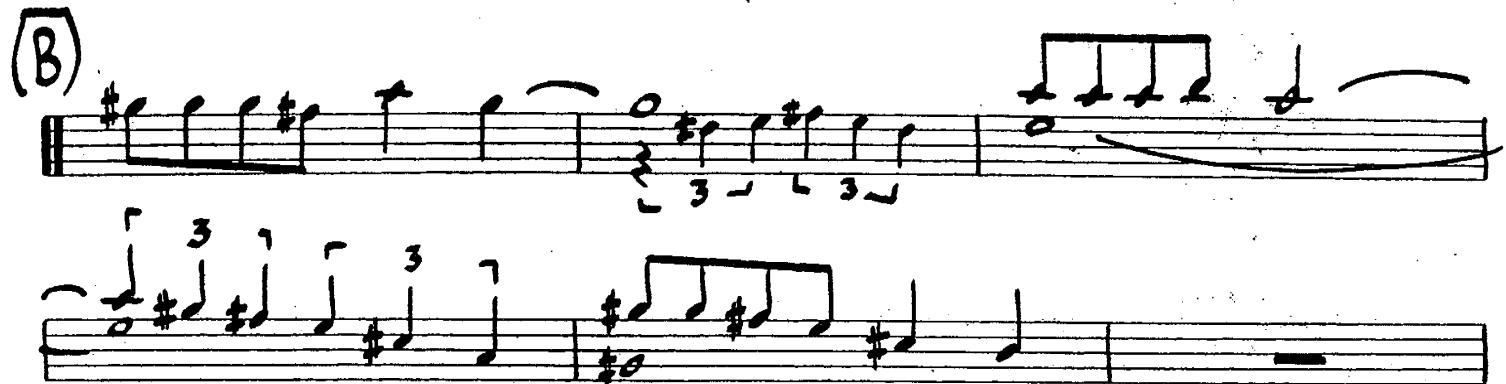
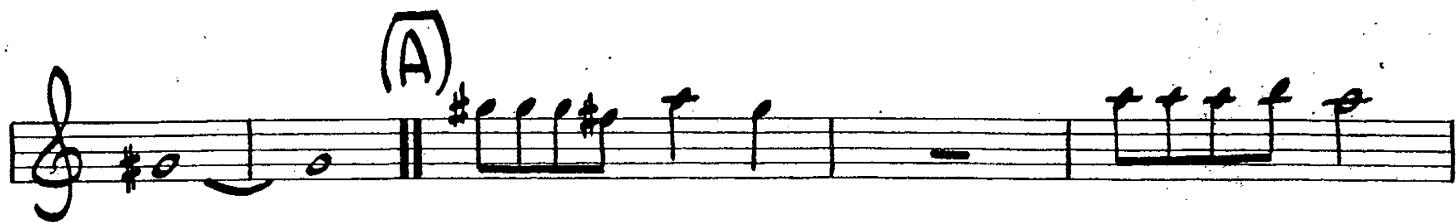
MILES DAVIS - "DAVIS"

210.

# IDA LUPINO

- CARLA BLEY

(MED. SLOW)



211.

(D)

The musical score is handwritten on four staves. The first three staves are in common time (C), while the fourth staff is in 8/8 time (8). The music features various note heads, stems, and rests. Dynamic markings include 'f' (fortissimo) and 'p' (pianissimo). The score ends with a 'FINE' marking under a double bar line.

212.

IF You NEVER Come To ME

(MED. BOSSA)

- JOBIM

64) #0

2) Cmaj7 Bmaj7 Bbmin A9b9

D- X- F- X-

E9 A7 D9#9 G9#9

C7 F7 Cmaj7 (C#7b5)

# I GOT IT BAD

213.

-DUKE ELLINGTON

EMAJ7      C#-7      F#7  
F#-7      G#7 C#7 F#7 B7      1. E6 C#-7 F#-7 B7  
2. E6 B67(#11)  
A-6      D7  
EMAJ7 D7      G#7 C#7 F#-7 B7  
EMAJ7 C#-7 F#7      ∴  
F#-7 G#7 C#7 F#7 B7 E6 (F#-7 B7)

214.

I LET A SONG (GO OUT OF MY HEART)

- DUKE ELLINGTON

(SWING) C

F<sup>7</sup> C A-7 E-7 A<sup>7</sup>

D/F-E- D-7 D<sup>7</sup> C/E F<sup>7</sup> C<sup>3</sup> A-7

1. D-7 G<sup>7</sup>

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

D-7 G<sup>7</sup> C MAJ<sup>7</sup> C<sup>6</sup> - B-7 E<sup>7</sup>

A- E<sup>7</sup>/G<sup>#</sup> A<sup>7</sup>/G F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> G<sup>#7</sup> G<sup>+7</sup>

C F<sup>7</sup> C<sup>3</sup> A-7 E-7 A<sup>7</sup>

D/F-E- D-7 D<sup>7</sup> C/E F<sup>7</sup> C<sup>3</sup> D-7 G C (G<sup>+7</sup>)

DUKE - "70TH BIRTHDAY"

# I LOVE YOU

215.

-COLE PORTER

**A**

E-7b5      A7b9      DmAj7

E-7      A7      3      DmAj7

E-7b5      A7b9      DmAj7

F#mAj7      G#-7      C#7      F#mAj7

E-7      A7      DmAj7

F#-7b5      B7b9      E7      A7

E-7b5      A7b9      DmAj7

E7      E-7      A7      D6

JOHN COLTRANE - "LUSH LIFE"

216.

(M.E.D.)

I'M ALL SMILES

-LEONARD MARTIN

B<sub>7</sub>#9      E-7      Bb<sub>7</sub>#9      Amaj

217.

EbMaj7                    F9/Eb                    D-7                    G7  
  
 E-7b5                    A7b9                    DmAj7  
  
 C#-7                    F#7                    BmAj7                    EmAj7  
  
 EmAj7                    D#-11                    G7                    F#7  
  
 D.C. ala

C#-7                    F#7                    BmAj7                    B7 sus4  
  
 EmAj7                    E#7                    F#7                    F#7/E  
  
 D#-7                    G#-7                    C#-7                    F#7 sus4 F#7  
  
 D#-7b5                    G#-7                    C#-7                    F#7 sus4 F#7                    BmAj7                    F#7  
  
 #P                    #P                    #P                    #P                    #P                    #P

BILL EVANS - "FROM LEFT TO RIGHT"

# I'LL REMEMBER APRIL

- RAYE - DE PAL  
JOHNSTONE

218.

E7A9 E6 EMA9 E6

E-7 E-6 E-7 E-6

F#-7b5 B7 G#-7b5 C#?

F#-7 B7 E E7b9

A-7 D7 GMA9 E-7

A-7 D7 GMA9 G6

F#-7 B7 EMA9 E6

D#-7 G#? 3 C#MA9 F#-7 B7

E7A9 E6 EMA9 E6

E-7 E-6 3 E-7 E-6

F#-7b5 B7 3 G#-7b5 C#?

F#-7 B7 E

(SWING)

I MEAN YOU

-THELONIUS MONK

219.

A handwritten musical score for "I Mean You" by Thelonious Monk. The score consists of eight staves of music, each with a treble clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. The first staff begins with a dynamic of  $f$ . The second staff starts with a  $D\text{6}$  chord. The third staff starts with a  $D$  chord, followed by a parenthesis containing  $(E-7 \quad A_{7\text{sust}} \quad A_7)$ . The fourth staff starts with a  $D\text{6}$  chord. The fifth staff starts with a  $C\text{7}$  chord. The sixth staff starts with a  $D$  chord. The seventh staff starts with a  $B_{b7}$  chord. The eighth staff starts with a  $D\text{6}$  chord. The ninth staff starts with a  $D$  chord, followed by a parenthesis containing  $(E-7 \quad A_{7\text{sust}} \quad A_7)$ . The tenth staff starts with a  $D\text{6}$  chord. The score includes various performance markings such as grace notes, slurs, and fermatas. Arrows with the number "3" point to specific notes in the third and sixth staves. The score is signed "MONK - 'BIG BAND & QUARTET IN CONCERT'" at the bottom.

220.

IMPRESSIONS

-JOHN COLTRANE

The musical score consists of six staves of handwritten musical notation. The notation includes various note heads (circles, triangles, diamonds), stems, and bar lines. Above the first staff, there is handwritten text: '(UP) B-7' above the first measure, '(B-7)' above the second measure, and 'C-7' below the third measure. The key signature changes between staves, indicated by 'F#', 'C', 'G', 'C', 'B-7', and 'F#'. The time signature is mostly common time, indicated by a '4' at the beginning of each staff. The score is written on five-line staff paper.

JOHN COLTRANE - "IMPRESSIONS"

221.

I'M YOUR PAL

-STEVE SWALLOW

(BALLAD)

1) A :  $A$   $F\#7/A\#$   $B-7$   $E+7/B\#$   $A/C\#$   $b/F/C$   $E_{maj}7/G/F\#7/B_7$   
2) D :  $p$   $\#p$   $p$   $\#p$   $p$   $\#p$   $p$   $p$

3) G :  $E_{maj}7/G$   $D-F$   $B7/F\#$   $E-7/G/G\#-7b5/C\#$   $F\#-1$   $D_{maj}7/F\#1$   
4) F# :  $p$   $\#p$   $\#p$   $\#p$   $p$   $p$   $p$   $p$

5) C :  $G_{maj}7/F\#$   $D-F$   $B7/F\#$   $E/G$   $F\#7/A\#1$   $B-B7/A$   $G_{maj}7/D-F$   
6) C :  $p$   $\#p$   $\#p$   $\#p$   $\#p$   $p$   $\#p$   $\#p$

7) C :  $A/E/$   $B7/E7$   $2)$   $A$   $(FINE)$   
8) C :  $p$   $p$   $2)$   $p$   $(FINE)$

GARY BURTON / CHICK COREA - "CRYSTAL SILENCE"

222.

IN A MELLOW TONE

-DUKE ELLINGTON

The score is handwritten on eight staves. The first staff starts with a piano chord (G7) indicated by a square bracket. The second staff starts with a bass chord (C-7). The third staff starts with a piano chord (F7). The fourth staff starts with a bass chord (Bb7). The fifth staff starts with a piano chord (G7). The sixth staff starts with a bass chord (C7). The seventh staff starts with a piano chord (Fmaj7). The eighth staff starts with a bass chord (Bb7). The ninth staff starts with a piano chord (G7). The tenth staff starts with a bass chord (C7). The eleventh staff starts with a piano chord (Fmaj7). The twelfth staff starts with a bass chord (Bb7). The thirteenth staff starts with a piano chord (Bb7). The fourteenth staff starts with a bass chord (D7). The fifteenth staff starts with a piano chord (G7). The sixteenth staff starts with a bass chord (C7). The seventeenth staff starts with a piano chord (F). The eighteenth staff starts with a bass chord (E7, Eb7, D7).

DUKE - "In a Mellow Tone"

# IN A SENTIMENTAL MOOD

223.

-DUKE ELLINGTON

Handwritten musical score for "In A Sentimental Mood" by Duke Ellington, featuring six staves of piano notation. The score includes harmonic analysis above the staves, indicating chords such as B-, B-(Maj7), B7, B6, E-, E-(Maj7), E7, E6, F#7, BbMaj7, G7, C7, F7, BbMaj7, G7, C7, F7, E7, A7, B-, B-(Maj7), B7, B6, E-, E-(Maj7), E7, A7sus, Dm7, and BbMaj7. The score is in common time and uses a treble clef with a key signature of one sharp (F#).

DUKE ELLINGTON - "PIANO REFLECTIONS"

224.

INCHWORM

-FRANK LOESSER

$\text{G}^{\#} \text{A}^{\#}$ )

D C D C

D / D<sub>7</sub> Gm7 / G-7 D / E<sub>7</sub> A<sub>7</sub>

D C D C

D / D<sub>7</sub> Gm7 / G-6 D<sub>6</sub> / A7b9 D

SOLOS: —

: D<sub>13</sub> C<sub>13</sub> :

JOHN COLTRANE - "COLTRANE"

# INDIAN LADY

-DON ELLIS 225

(Slowly) OPEN STRINGS

A (FAST) F# B F#  
F# PEDAL - - - - - B7 F# C#7sus4

F# B7 F# // C#7sus4 F#7

C F#7 B7 F#7 C#7

F# B7 F#7 // C#7 / F#7

B E A D

G C F C#13

D F#7 B7 F#7 C#7sus4

F#7 B7 F#7 // C#7 / F#7

E F#7 ∕ ∕ FINE

The musical score consists of ten staves of handwritten notation. Staff 1 starts with a key signature of F# major (one sharp). It includes a dynamic instruction '(Slowly)' and a chord 'OPEN STRINGS'. Staff 2 begins with a box labeled 'A' containing '(FAST) F#'. Staff 3 starts with a box labeled 'B' and includes a 'F# PEDAL' instruction. Staff 4 contains a sequence of chords: F#7, B7, F# // C#7sus4, and F#7. Staff 5 starts with a box labeled 'C'. Staff 6 starts with a box labeled 'D'. Staff 7 starts with a box labeled 'E'. The score concludes with a 'FINE' instruction.

Solos: Part [B] to [E]

DON ELLIS - "AUTUMN"

226.

# INSIDE IN

- MICHAEL GIBBS

(FAST)

I

II

(b)

(1+II)

(CONT.)

228.

(PLAYING CHANGES)

B♭ C D C♯7 F♯7 E

(BROKEN FEEL)

B A G G♯7 D♯7 F

G7 D7

(FULL TIME)

A7 E7

F7 C7

G7 D7

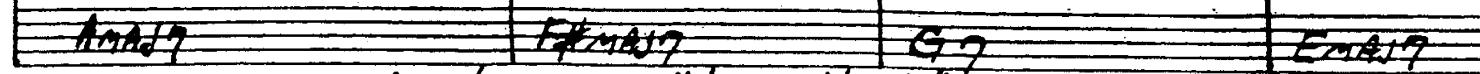
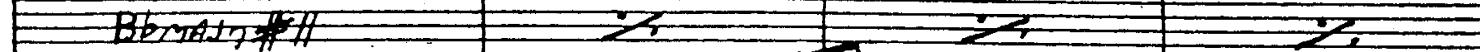
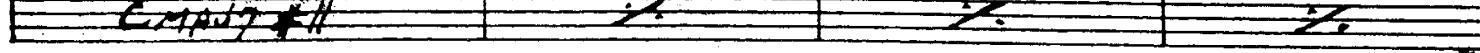
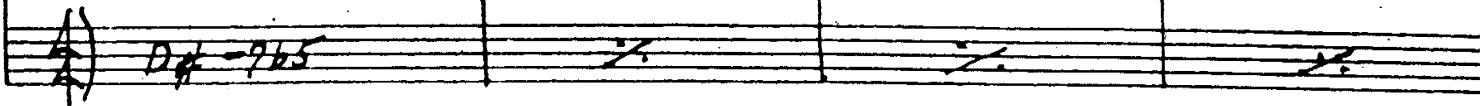
D♯7

(MED. UP)

INNER URGE

22

-JOE HENDERSON



JOE HENDERSON - "INNER URGE"

230.

(MED. BLUES)

INTERPLAY

-BILL EVANS

*(ALTO  
(TACOT 122))*

D-6      G-6      D-6      D+7b9

F-6      Bb-6      F-6      F+7b9

BASS

G#7      B-7      F-6      A7

C-7b5      A+7      D-6      B-7b5      G-7b5      C+7      F-6      D-7b5      BbMaj7      GbMaj7      Dm7

Bill Evans - "INTERPLAY"; "Piano Pieces"

SOLOS ON *F-BLUES*  
(D-ALTO)

# INTREPID FOX

231.

- FREDDIE HUBBARD

(MEDIUM UP)

(BASS) A-7 (PIANO) A-7 (DRUMS)

A TENDO

G#MAJ7#II

(G#MAJ7#II)

(G7 SUST)

D.S. al fine

(SOLOS) A-7

FREDDIE HUBBARD - "RED CLAY"

D.S. al fine

232.

(MED.SWING) IN YOUR OWN SWEET WAY

-DAVE BRUBECK

S. F#-7b5 B7b9 E-7 A7 A-7 D7 G6 Cm7

F-7 Bb7 EbMaj7 AbMaj7 A-7b5 D7b9 1. Gm7#11 2. Gm7#11

C#-7b5 F#7b9 BmAj7 C#-7 F#7 BmAj7

B-7 E7 AmAj7 C-7 F7 E7

F-7 Bb7 EbMaj7 AbMaj7 A-7b5 D7b9 Gm7#11

FINE

INTERLUDE - BETWEEN CHORUS:

(C. DORIAN)

D.S.

DAVE BRUBECK - "GREATEST HITS"

233.

IN YOUR QUIET PLACE

-KEITH JARRETT

(ROCKBALLAD)

A      C#-7      G#7/B#      B-7      G7      A      C#-7

F#-7 E#-7/E      D#-7b5 G#7      A Bb7 B7 /      E F#-7 G#-7 / G#

G#-7      F#-7 F#-7/E      D#-7b5      G#7b9

A      E      F#7 B7 E      D#-7b5      G#7b9

"GARY BURTON, KEITH JARRETT"

234.

INVITATION

-KAPER / WASHINGTON

The musical score for "INVITATION" features eight staves of handwritten notation. The music is in common time. Chords are labeled above the staves, and various performance techniques like '3', 'bp', and '#0' are indicated. The score concludes with a repeat sign and the instruction 'D.C. al.'

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

# I REMEMBER CLIFFORD

235.

-BENNY GOLSON

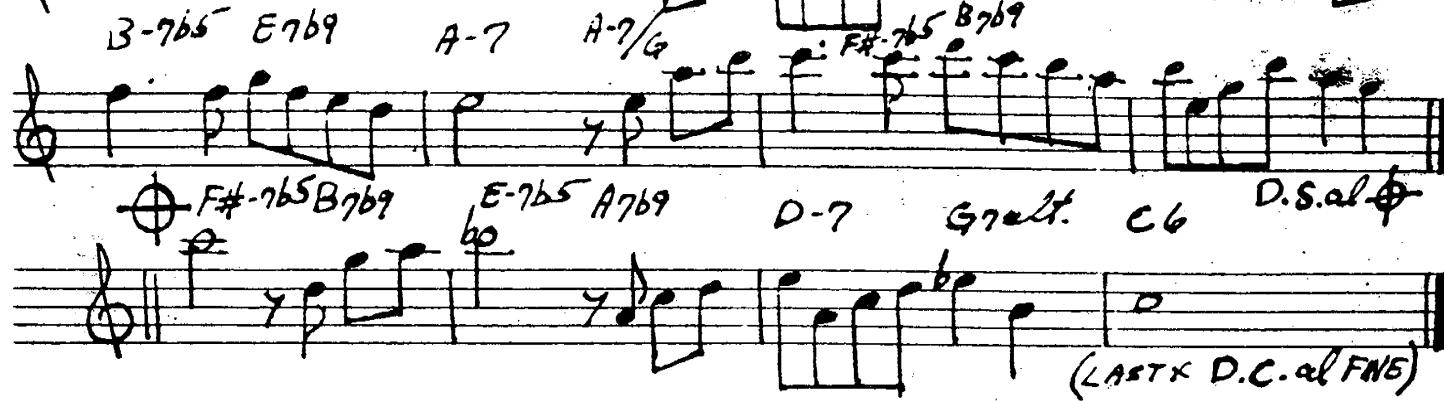
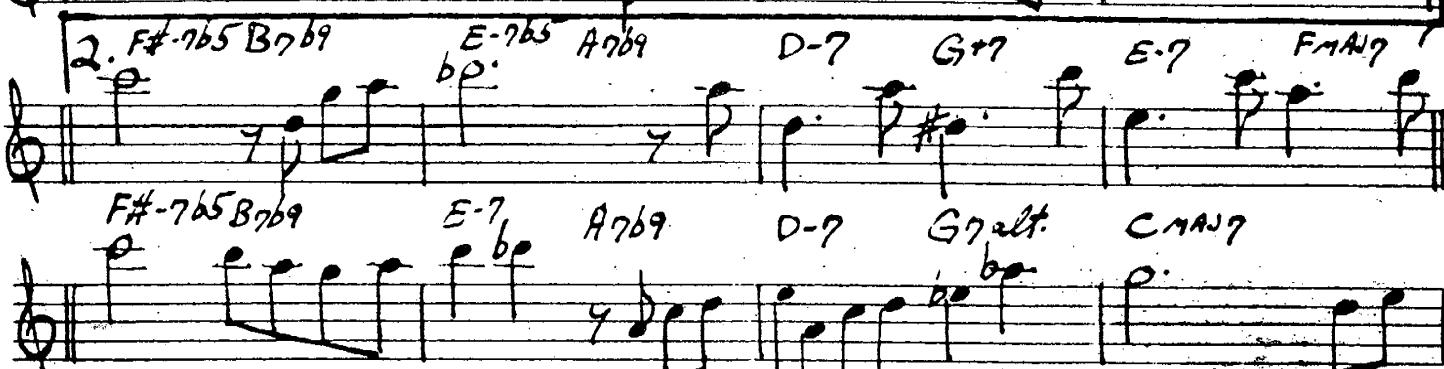
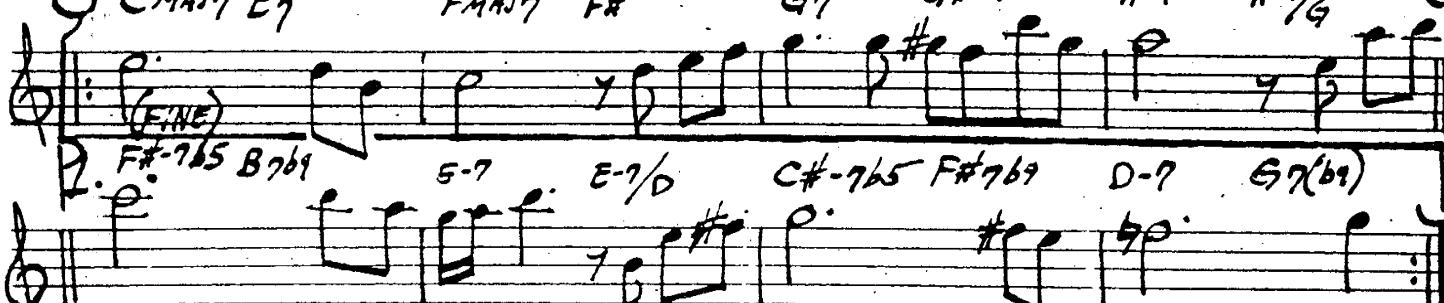
(MED. BALLAD)

INTRO: FMAJ7

E7 G7(b9)

E7b9

E7/G#



236.

IRIS

-WAYNE SHORTER

The musical score is divided into four horizontal sections (staves) by thick vertical bar lines. Each section contains a single melodic line on a staff with five horizontal lines. The first section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a sixteenth-note pattern with a bracket above the notes labeled '3'. Below the staff, it is labeled 'D-II'. The second section begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It also has a sixteenth-note pattern with a '3' bracket. Below the staff, it is labeled 'Dm7(#11)' and 'Ebmaj7(#11)'. The third section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It has a sixteenth-note pattern with a '3' bracket. Below the staff, it is labeled 'G+7' and 'Bb7 (#11)'. The fourth section starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. It has a sixteenth-note pattern with a '3' bracket. Below the staff, it is labeled 'Fmaj7 (#5)' and 'C.'. The fifth section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It has a sixteenth-note pattern with a '3' bracket. Below the staff, it is labeled 'A-7' and 'Bb7 (#11)'. The sixth section starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. It has a sixteenth-note pattern with a '3' bracket. Below the staff, it is labeled 'Bb-(bb)' and 'Bb7 (#11)'. The seventh section starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It has a sixteenth-note pattern with a '3' bracket. Below the staff, it is labeled 'A-7' and 'C.'. The eighth section starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. It has a sixteenth-note pattern with a '3' bracket. Below the staff, it is labeled 'Bb7 (#11)' and 'C.'.

MILES DAVIS - "E.S.P."

# I SHOULD CARE

237.  
- CAHN  
- STORDAHL  
WESTON

Handwritten musical score for "I Should Care". The score is in G major (indicated by a G sharp symbol) and 4/4 time. It features eight staves of music, each with a treble clef and a key signature of one sharp. The music includes various chords such as B-7, E7, C#-7, F#7, B-7, Amaj7, C#7b5, F#7sus4, F#7, B-7, D-7, G7, Amaj7, G#-7b5, C#7b9, F#7, B7, E7, Amaj7, D#-7b5, G#-7b9, C#-7, F#7, B-7, E7, Amaj7, C#-7b5, F#7sus4, F#7, B-7, D-7, G7, F#7, G#-7b5, C#7b9, F#7, F#7/E, B7/D# (with a 'or' and a 'D-6' with an arrow), A6, (D7 C#7 F#7), and FIN.

238.

ISN'T IT ROMANTIC?

-RODGERS/HART

(G7) C6 A-7 D-7 G7 CMaj7 C#7 D-7 G7  
 C6/E A7 D-7 G7 CMaj7 b7 C7

1. Fmaj7 G7 E7 A- E7/G# G-7 C7  
 Fmaj7 A7/E D- B-7/B5 E7 A- D9 G7 alt. G7

2. D- D/C B-7/B5 E7 A- A/G A/G# F-G  
 E7 E6 D-7 G7 F-6 G7 (C)

FINE

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

239.

ISOTOPE

-JOE HENDERSON

1 2 3

A7 G Bb7 A7 C#7

D7 C7 G#7 A7 F#7 sus4

F#7 sus4 E7 sus4 A7 F#7 / E69 C7 :

SOLOS ON 'A' BLUES USING (A7/F#7/E69/C7)  
AS TORN AROUND

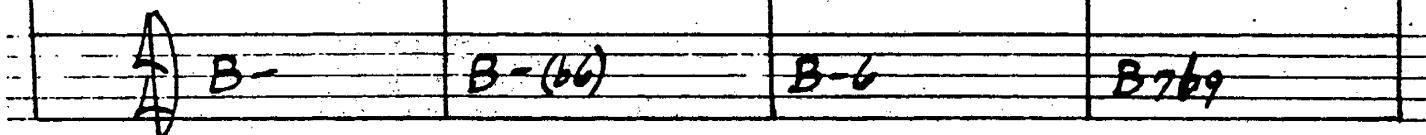
Joe HENDERSON - "POWER TO THE PEOPLE"

240.

ISRAEL

(SWING)

-JOHN CARISI



GERRY MULLIGAN - "A CONCERT IN JAZZ"

241.

# IT DON'T MEAN A THING

-DUKE ELLINGTON

(SWING)

E- E7/C# E7/D A7/C# C7 B7 E-  
 A7 A7/07 G/B B7 12/8  
 D7 G7 Cmaj7 ∴.  
 E7 A7 D7 B7  
 E- E7/C# E7/D A7/C# C7 B7 E-  
 E- A7 A7/07 B7

242.

IT'S A RAGGY WALTZ

-DAVE BRUBECK

The score is handwritten in black ink on white paper. It features eight staves of music, each with a key signature of  $\text{F} \# \text{ G} \# \text{ A} \# \text{ B} \# \text{ C} \# \text{ D} \# \text{ E} \#$ . The time signature is  $\frac{3}{4}$ . The music includes various chords and progressions, such as E, B7, E7, A7, A#7, E7, F#7b9, B7b9, E7, E7, A, E, G7, C#7, G7, C#7, C7, F#7b9, A7, D7, G7, C#7, C7, B7, E7, A7, D7, G7, C#7, C7, B7, E7, E7, A, E, E7, C#7, F#7b9, B7b9, E7, E7, A, E, E7, C#7.

"DAVE BRUBECK'S GREATEST HITS"

243.

JELLY ROLL

-C. MINGUS

(MED. 2 BEAT)

Musical score for "JELLY ROLL" by C. MINGUS. The score is handwritten on four staves:

- Staff 1:** Starts with a C7 chord. The melody consists of eighth-note patterns.
- Staff 2:** Starts with an F7 chord. Includes Bb7 and a complex chord progression (F7 - E+9/Eb7 D7).
- Staff 3:** Starts with G-7, followed by C7 and F7.
- Staff 4:** Starts with a bass line. A bracket labeled "TO SOLOS" covers the end of Staff 3 and the beginning of Staff 4.

An "ENDING" section is shown at the bottom right, consisting of two measures of F7 chords.

CHARLES MINGUS - "BETTER GET IT IN YOUR SOUL"

244.

JINRIKISHA

-JOE HENDERSON

Handwritten musical score for "JINRIKISHA" by Joe Henderson. The score is divided into six staves, each containing four measures of music. The music is primarily for a single melodic line, with some harmonic context provided by implied chords. The score includes the following markings and labels:

- Chords and Labels:**
  - Measure 1: BbMaj7#11
  - Measure 2: A-7sus4
  - Measure 3: G-7(13)
  - Measure 4: Fmaj7
  - Measure 5: EbMaj7
  - Measure 6: (SWING)
  - Measure 7: (D-)
  - Measure 8: 5-765
  - Measure 9: D7#9
  - Measure 10: (4)
  - Measure 11: (4)
  - Measure 12: G-7
  - Measure 13: EbMaj7
  - Measure 14: AbMaj7
  - Measure 15: EbMaj7
  - Measure 16: E-765
  - Measure 17: A7alt.
- Performance Instructions:**
  - Measure 1: 3/4 time signature
  - Measure 2: 3/4 time signature
  - Measure 3: 3/4 time signature
  - Measure 4: 3/4 time signature
  - Measure 5: 3/4 time signature
  - Measure 6: 3/4 time signature
  - Measure 7: 3/4 time signature
  - Measure 8: 3/4 time signature
  - Measure 9: 3/4 time signature
  - Measure 10: 3/4 time signature
  - Measure 11: 3/4 time signature
  - Measure 12: 3/4 time signature
  - Measure 13: 3/4 time signature
  - Measure 14: 3/4 time signature
  - Measure 15: 3/4 time signature
  - Measure 16: 3/4 time signature
  - Measure 17: 3/4 time signature
- Other:**
  - Measure 1: 3/4 time signature
  - Measure 2: 3/4 time signature
  - Measure 3: 3/4 time signature
  - Measure 4: 3/4 time signature
  - Measure 5: 3/4 time signature
  - Measure 6: 3/4 time signature
  - Measure 7: 3/4 time signature
  - Measure 8: 3/4 time signature
  - Measure 9: 3/4 time signature
  - Measure 10: 3/4 time signature
  - Measure 11: 3/4 time signature
  - Measure 12: 3/4 time signature
  - Measure 13: 3/4 time signature
  - Measure 14: 3/4 time signature
  - Measure 15: 3/4 time signature
  - Measure 16: 3/4 time signature
  - Measure 17: 3/4 time signature

(MED. UP JAZZ)

JORDU

245.

-DUKE JORDAN

F.  
1. 2.  
F7 E7 F7 E7  
E7 A7 D7 G7 C7 F7 Bb7  
D7 G7 C7 F7 Bb7 E7 D.S. al  $\frac{4}{4}$   
F7 E7 A-  
FINE  
(FORM: AABA)

246.

JOURNEY TO RECIFE

-BILL EVANS

(A) | R R R | P P P | P P | P P | P P | P P | P P |

(A) | C MAJ7 | / | D-7 | G7 ( $\frac{\#5}{D9}$ ) G7 |

(B) | P P | P P | P P | P P | P P | P P | P P |

D7 | D-7 | E7 | G7 | C7 |

(C) | P P P | P P P | P P P | P P P | P P P |

F MAJ7 | / | Bb7 | A-7 | E7 |

(D) | P P P | P P P | P P P | P P P | P P P | P P P |

A-7 | F#<sup>#</sup> F7 | E-7 | Eb7 | D-7 | G7 |

(E) | P P P | P P P | P P P | P P P | P P P | P P P |

F#<sup>#</sup> F7 | E-7 | Eb7 | A7 | C#7 | C MAJ7 | (D-7 G7)

247.

# Joy SPRING

-CLIFFORD BROWN

( $\text{J} = 166$ )

Dm7 E-7 A7 Dm7 G-7 C7

F#7 F7 E-7 A7 D F-7 Bb7 G#7 C7

EbMaj7 F-7 Bb7 EbMaj7 G#7 C7

G#7 F#7 F-7 Bb7 Eb F#7 B7

E7 E-7 A7 Dm7 D-7 G7

C7 F-7 Bb7 EbMaj7 E-7 A7

Dm7 E-7 A7 Dm7 G-7 C7

F#7 F7 E-7 A7 D (E-7 A7) P.M.E.

248.

Ju-Ju

(INTRO - VAMP ON B+7)

- WAYNE SHORTER

Handwritten musical score for 'Ju-Ju'. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp (F#), and common time. It shows a vamp on B+7 with various rhythmic patterns and dynamics (pp, f). The bottom staff has a bass clef and shows harmonic changes between G#7 and C#7. Measure 1 ends with a fermata over the last note. Measure 2 begins with a dynamic ff.

Handwritten musical score for 'Ju-Ju'. The top staff continues the vamp on B+7. The bottom staff shows harmonic changes between G#7 and C#7. Measure 3 ends with a fermata over the last note. Measure 4 begins with a dynamic ff.

Handwritten musical score for 'Ju-Ju'. The top staff continues the vamp on B+7. The bottom staff shows harmonic changes between G#7 and C#7. Measure 5 ends with a fermata over the last note. Measure 6 begins with a dynamic ff.

Handwritten musical score for 'Ju-Ju'. The top staff continues the vamp on B+7. The bottom staff shows harmonic changes between G#7 and C#7. Measure 7 ends with a fermata over the last note. Measure 8 begins with a dynamic ff.

Handwritten musical score for 'Ju-Ju'. The top staff continues the vamp on B+7. The bottom staff shows harmonic changes between G#7 and C#7. Measure 9 ends with a fermata over the last note. Measure 10 begins with a dynamic ff.

Handwritten musical score for 'Ju-Ju'. The top staff continues the vamp on B+7. The bottom staff shows harmonic changes between G#7 and C#7. Measure 11 ends with a fermata over the last note. Measure 12 begins with a dynamic ff.

WAYNE SHORTER - "Ju-Ju"

# JUST FRIENDS

249.

-KLEMMER/LEWIS

The musical score consists of ten staves of handwritten piano notation. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4. The score includes the following chords and progressions:

- Staff 1: E7, Amaj7, 3-3-3, A-7, D7
- Staff 2: Emaj7, 3-3-3, G-7, C7
- Staff 3: F#-7, B7, G#-7, C#-7
- Staff 4: F#-7, 3-3-3, F#-7, B7, Bb7
- Staff 5: Amaj7, 3-3-3, A-7, D7
- Staff 6: Emaj7, 3-3-3, G-7, C7
- Staff 7: F#-7, B7, G#-7, C#-7
- Staff 8: F#-7, F#-7, B7, E6
- Staff 9: (B7 E7) : (indicated by parentheses)

SONNY ROLLINS - "SONNY MEETS HAWK"

250.

# JUMP MONK

- CHARLES MINGUS

(MEO. UP)

(REPEAT UNTIL CUE: )

D-

B<sup>b</sup>7

E-7(b5)

A7

CUE: D-

3

B<sup>b</sup>7

E-7(b5)

A7

D-

3

B<sup>b</sup>7

E-7(b5)

A7

D-7

C7 sus.

B<sup>b</sup>7

A+7

G-7

F7

3

E-7(b5)

1. E<sup>b</sup>72. E<sup>b</sup>7

D7

G-6

A-7(b5)

D7+

G-6

G - (MA7)

251.

A-7 (b5)                      D7                      G-6

G-6                      A-7 (b5)                      D+7                      G-6

G-1/F                      E-7 (b5)                      Eb7

D-                      Bb7                      E-7 (b5)

A7                      D-                      Bb7

E-7 (b5)                      A7                      D-7

C7 (sus4)                      Bb7                      A7

G-7                      E7                      E-7 (b5)                      E7

(ENDING)                      Eb MA 7                      TO SOLOS.

252.

JUNE 15, 1967

- MICHAEL GIBBS

(FAST LATIN)

Handwritten musical score for a fast Latin piece. The score consists of two staves. The top staff is in 4/4 time with a key signature of two sharps. It features a treble clef and includes a measure labeled "E7". The bottom staff is also in 4/4 time with a key signature of two sharps, featuring a bass clef. Measures are separated by vertical bar lines, and some notes are connected by horizontal beams. The music is written on five-line staff paper.

(BREAK.)

Handwritten musical score for a break section. The score consists of six staves. The first four staves are in 4/4 time with a key signature of one sharp, indicated by a "F#". The fifth staff begins with a "D7" chord, followed by a measure with a "G" chord. The sixth staff begins with an "A7" chord. Measures are separated by vertical bar lines, and some notes are connected by horizontal beams. The music is written on five-line staff paper.

"JUNE 15, 1967" - PG 2.

253.

(BREAK)



D.C. AL FINE.

(PLAY 6 BAR BREAK ONLY ON HEAD)

254

# LA FIESTA

- CHICK COREA.

(FLAMENCO)  
FEEL

(A)

(S.)

(B)

255.

Handwritten musical score for "La Fiesta" featuring six staves of music. The score includes chords such as D<sup>#</sup>.7, G<sup>#</sup>.7, C<sup>#</sup>.7, F<sup>#</sup>M<sup>A</sup>7, B/D<sup>#</sup>, BMA7, A<sup>#</sup>.7, D<sup>#</sup>.7, G<sup>#</sup>.7, C<sup>#</sup>.7, F<sup>#</sup>, B/A<sup>#</sup>, F<sup>#</sup>B/A<sup>#</sup>, E, D, and a solo section marked with a circled 3. The score also includes a section titled "SOLOS ON SAME VAMP USING 'SPANISH PHRYGIAN' SCALE." After the solos, it says "AFTER SOLOS D.S. AL-Φ". The final section is labeled "(OPEN VAMP - CUE FINE.)" with chords F<sup>#</sup>M<sup>A</sup>7, BMA7, and a repeat sign. The score concludes with "(FINE.)".

D<sup>#</sup>.7      G<sup>#</sup>.7      C<sup>#</sup>.7      F<sup>#</sup>M<sup>A</sup>7      B/D<sup>#</sup>      BMA7

A<sup>#</sup>.7      D<sup>#</sup>.7      G<sup>#</sup>.7      C<sup>#</sup>.7

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

(3)      3      SOLOS ON SAME VAMP  
USING "SPANISH PHRYGIAN" SCALE.

AFTER SOLOS D.S. AL-Φ

(OPEN VAMP - CUE FINE.)

F<sup>#</sup>M<sup>A</sup>7      BMA7      %

(FINE.)

256.

LADY BIRD

-TADD DAMERON

257.

LAMENT

(BALLAD)

-J. J. JOHNSON

D- C-7 F7 BbMaj7 E-7 A7

B- / A7 G-6 F#-7 B-7 E-7 C#-7b5 F#7

B- C-7 F7 BbMaj7 E-7b5 A7(<sup>#9</sup><sub>b9</sub>) D.C. al.

B- / A7 G-7 F#-7 B-7 G#-7b5 G-7 C7

D B-7 Bb7<sup>1</sup> A7<sup>b9</sup> D 6 (E-7b5 A7b9)

FINE

258.

(EVEN 8THS)

# LAS VEGAS TANGO

- GIL EVANS

GIL EVANS - "INDIVIDUALITY"  
GARY BURTON - "GROOVES"

259.

LAZY BIRD

-JOHN COLTRANE

(MED. UP)

F#-7 B7 A7 D7 D-7 G7

JOHN COLTRANE - "BLUE TRAINS"

260.

# LEROY, THE MAGICIAN

(ROCK)

~ GARY BURTON

(DM INTRO.)

D7

D7

D7 G7

D7

D7

D7

D7

D7

D7

D7

B7 E7 A7 D7

F7 G7 A7 A7

2. Bb7

(DMs) D7

(DM. BREAK)

261.

LIE AWAKE

(FAST LATIN)

-MITCH COODLEY

Handwritten musical score for "LIE AWAKE" by Mitch Coodley. The score consists of six staves of music, each with a unique key signature and time signature. The keys include B7sus4, G#7sus4/F#7sus4, Emaj7#II, D#7sus4, C#-9, Bbmaj7, G7, D-7, Bbmaj7, A-7, G-7, C#7alt., B7sus4, and Emaj7#II. The score includes various performance instructions such as "3", "D#7sus4", "C#-9", "G#7sus4 F#7sus4", and "FINE". The music concludes with a final instruction "(end)".

262.

LIKE SOMEONE IN LOVE

-VAN HEUSEN/BURKE

The musical score consists of six staves of handwritten piano notation. Below each staff, the harmonic progression is written in a simple staff notation. The staves are as follows:

- Staff 1:** Harmonic changes: E7/B, A7, A7/G, F#-B5, F9/B, G7, B7/B.
- Staff 2:** Harmonic changes: D7, F#7/B7, E7, G7, C7.
- Staff 3:** Harmonic changes: F#m/B7, B7, B7, Am/D7, B7.
- Staff 4:** Harmonic changes: A7, D7, D7, G7, G7.
- Staff 5:** Harmonic changes: F#m/B7, B7, B7, Am/D7, D7.
- Staff 6:** Harmonic changes: B7, B7/B, D7, G7, C6, (D7 G7).

JOHN COLTRANE - "LUSH LIFE" "COLTRANO TIME"

263.

LIMEHOUSE BLUES

(FAST)

-PHILLIP BRAHAM

**A** Bb9#1      (B9)      Bb7      ∵.

G9      (G#9)      G7      ∵.

F#Maj7      BbMaj7      E-7      A7      D-7

G7      ∵.      C7      B7

**B** Bb9#1      (B9)      Bb7      ∵.

G7      (G#9)      G7      C#7

F7      D7      G-7      ∵.

G-7b5      C7      F7      B7(#11)

F7      ∵.

DAVE BRUBECK -

"BLUES ROOTS"

"AN ALBUM IN 3 PARTS"

$\text{J}=100$

264.

# LITHA

-CHICK COREA

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and beams. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. The first staff has a key signature of one sharp (F#). The second staff has a key signature of two sharps (C# major). The third staff has a key signature of one sharp (D major). The fourth staff has a key signature of one sharp (B major). The fifth staff has a key signature of one sharp (G major). The sixth staff has a key signature of one sharp (D major). The score includes dynamic markings such as  $p$ ,  $f$ , and  $\text{pp}$ . There are also several fermatas and grace notes. The score is divided into measures by vertical bar lines. Some measures contain text labels: "Bm Maj" under the first staff, "C# Maj" under the second staff, "D Maj" under the third staff, "G Maj" under the fourth staff, "F# Maj" under the fifth staff, and "B Maj" under the sixth staff. Brackets above certain groups of notes indicate specific performance techniques or groupings. The score concludes with a final measure ending in a sharp sign, likely indicating a key change or a final cadence.

265.

Handwritten musical score for a solo instrument, likely piano, consisting of five staves of music. The score includes dynamic markings such as  $p$ ,  $f$ ,  $\#$ , and  $\times$ , and articulation marks like dots and dashes. Performance instructions are written in parentheses: "G9 (#9)" at the beginning of the first staff, "(SWING)" with a tempo marking "J.=80" on the second staff, "C# - (DUR.)" on the third staff, "(C# - (dur.)) 2" on the fourth staff, and "(D - (DUR.))" on the fifth staff. Measures are numbered with circled numbers: (4) at the end of the first staff, (4) at the end of the second staff, (8) at the end of the third staff, (4) at the end of the fourth staff, and (8) at the end of the fifth staff. The score concludes with a staff labeled "(SOLO)" followed by a measure number "4" and another staff labeled "G - (DUR.)".

CHICK COREA - "INNER SPACE"  
STAN GETZ - "SWEET RAIN"

266.

(MEDIUM)

# LITTLE B's POEM

-BOBBY HUTCHERSON

Handwritten musical score for the first staff of "Little B's Poem". The key signature is F# major (one sharp). The time signature is common time (indicated by a 'C'). The melody consists of eighth-note patterns. Below the staff, chords are written: F#-7, E-7, F#-7, B-7.

Handwritten musical score for the second staff of "Little B's Poem". The key signature changes to C major (no sharps or flats). The melody continues with eighth-note patterns. Below the staff, chords are written: E-7, D-7, E-7, G#-9sus F#-7.

Handwritten musical score for the third staff of "Little B's Poem". The key signature changes to B major (two sharps). The melody includes grace notes and eighth-note patterns. Below the staff, chords are written: B-7, C-7, E-7, BmMaj7, B-7, E-7.

Handwritten musical score for the fourth staff of "Little B's Poem". The key signature changes to A major (one sharp). The melody consists of eighth-note patterns. Below the staff, chords are written: Amaj7, A#-7, F#-7, G#-7, B-7, C#-7, E-7.

BOBBY HUTCHERSON - "COMPONENTS"

# LITTLE NILES

267.

- RANDY WESTON

Handwritten musical score for "Little Niles" by Randy Weston. The score consists of five staves of music for a single instrument, likely piano or guitar, in 3/4 time and B-flat major. The music features various chords and harmonic progressions, with specific chords labeled above the staff. The chords include G-, G-6, Eb7, D7, G-, G-(b6), G-6, G-(b6), B7b5, E7, A7b5, D7, D°, D#°, D°, D#°, D°, D#°, and D.C. ab7. The score is written on five staves, with the final staff ending with a repeat sign and two endings.

Handwritten musical score continuation for "Little Niles". This section starts with a staff beginning with an A7b5 chord, followed by D7, Ebmaj7, Abmaj7, and G-6. The score is written on four staves.

RANDY WESTON - "TANIA"

268.

# LITURGY

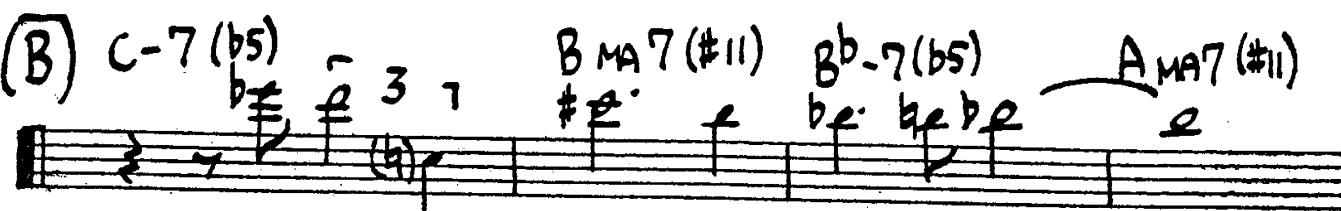
- MIKE GIBBS

(HORN)

(A) D<sup>#o</sup>      D<sup>#7</sup>      

E<sup>o</sup>      G7      

G7      F#<sup>o</sup>      

(B) C-7(b5)      B MA7(#11)      Gb-7(b5)      A MA7(#11)  


$G^{\#} - 7(b5) \sim$  3  $G7(\#II)$   $F^{\#}(sus4) \sim F^{\#}$

$C - 7(b5)$  3  $B MA7(\#II)$   $Bb - 7(b5)$   $A MA7(\#II)$  (OPT.) (B.)

$G^{\#} - 7(b5)$   $G7(\#II)$   $F^{\#}(sus4) \sim F^{\#}$

270.

LITTLE WALTZ

-RON CARTER

(MED.)

D-

C#-7b5

C-6

Bb7NT

E7

A7

D-

1. A7

2. A7

D-

%

B-7b5

E7

A7

D7

G7

C7

F

E

A7

D

C#-7b5

C-6

Bb

E7

A7

D

%

271.

[INTRO: FUNK  
COMP IN D-  
PIANO SOLO]

# 'LONG AS YOU KNOW YOU'RE LIVING YOURS

-KEITH JARRETT

D  
2x

A G A D G

F#- G D/A A7

G A D G/D

F#- B- E A7 D

G D

F#- G D/A A7 D

D G F#(b9)

(OPEN SCALE ON F#(b9))

THEN D. G. (IN RE)

K. JARRETT - "BELONGING"

FINE

272.

LONG AGO AND FAR AWAY

-KERN/GERSHWIN

D6 B-7 E-7 A<sub>7</sub> Dm7 A<sub>7</sub>  
 D6 E-7 A<sub>7</sub> F#-7 B<sub>7</sub> E-7 A<sub>7</sub>

I F6. G-7 C7 Fm7 E7  
 A7 F#7/1 B7 E-7 A7  
 2. A-7 D7 G-7 C7  
 D6 B-7 E-7 A7 D6 (E-7 A7)

# LONNIE'S LAMENT

273.

-JOHN COLTRANE

The image shows a handwritten musical score for 'LONNIE'S LAMENT' by John Coltrane. The score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The first staff begins with a treble clef and a dynamic of 'p'. The second staff begins with a bass clef and a dynamic of 'f'. The third staff begins with a treble clef and a dynamic of 'p'. The fourth staff begins with a bass clef and a dynamic of 'f'. Below each staff, the chords are written in a grid format. The first staff has four measures: A-7, B-7, Cmaj7/B-7, A-7, B-7, Cmaj7/B-7. The second staff has four measures: A-7, B-7, Cmaj7/B-7, A-7, B-7, Cmaj7/B-7. The third staff has five measures: A-7, G7, Cmaj7/Fmaj7, F7, F#7, F7, E7 alt. The fourth staff has five measures: A-7, B-7, Cmaj7/E-7E7, A-7, B-7, Cmaj7/B-7. The score concludes with a bracketed ending '(C:) :'. Below the fourth staff, the text '(Solos on A-7)' is written.

274.

LOOK TO THE SKY

(BOSSA)

-JOBIN

**A**

**B**

1. CMaj7

2. CMaj7      E-7      A7b9

D-7      C#Maj7#11      CMaj7      F7      Bb7(Bb7)

EbMaj7      C#Maj7#11      CMaj7

A.C. Jobin - "WAVE"

# LOOKING BACK

275.

- RICHARD NILES

(MEO. ROCK)

The musical score is handwritten on six staves. The first staff starts with a treble clef and a 4/4 time signature. It features a sequence of chords: DMA7, GMA7, B<sup>b</sup>/C, C/B, E<sup>b</sup>/A, D/B<sup>b</sup>, and D. The second staff begins with G<sup>#</sup>/A<sup>#</sup> and includes B, F<sup>#</sup>/A<sup>#</sup>, A, and E/G<sup>#</sup>. The third staff starts with G<sup>#</sup> and includes G/B, B/A, F/A, and C/G. The fourth staff starts with G<sup>#</sup> LYD. and includes C<sup>#</sup>7sus G LYD. The fifth staff is mostly blank. The sixth staff is also mostly blank.

276.

LUCKY SOUTHERN

-KEITH JARRETT

(BOSSA)

(INTRO)

Handwritten musical score for "LUCKY SOUTHERN" by Keith Jarrett, featuring ten staves of music with various chords and performance instructions.

**Chords and Labels:**

- BmAj7
- BmAj7 (#5)
- BmAj6
- BmAj7 (#5)
- BmAj7
- C#7
- Emaj7
- G7
- F#7
- BmAj7
- Chaz
- BmAj7
- C#7
- Emaj7
- G7
- F#7
- BmAj7
- D#-7
- C#-7
- D#-7
- F#-7
- B7
- Emaj7
- E-7
- B/D#
- D7
- C#-7
- G7
- F#7
- BmAj7
- C#-7
- AIR TO - "FREE"

**Performance Instructions:**

- Handwritten markings include "BmAj7", "C#7", "Emaj7", "G7", "F#7", "BmAj7", "Chaz", "D#-7", "C#-7", "F#-7", "B7", "Emaj7", "E-7", "B/D#", "D7", "C#-7", "G7", "F#7", "BmAj7", "C#-7", and "AIR TO - 'FREE'".
- Measure 1: BmAj7, BmAj7 (#5), BmAj6, BmAj7 (#5).
- Measure 2: BmAj7, C#7, Emaj7, G7, F#7, BmAj7, Chaz.
- Measure 3: BmAj7, C#7, Emaj7, G7, F#7, BmAj7.
- Measure 4: D#-7, C#-7, D#-7, F#-7, B7.
- Measure 5: Emaj7, E-7, B/D#, D7.
- Measure 6: C#-7, G7, F#7, BmAj7, C#-7.
- Measure 7: AIRT TO - "FREE".

# ULLABY OF BIRDLAND

-GEORGE SHEARING

(MED.)

D-

E7 A7 D-

G-7 C7

Fmaj7 D-7 G-7 C7

1. Fmaj7 B6 A7

12. Fmaj7 C7 Fmaj7

D7 G-7 G-7 C7 Fmaj7

D7 G-7 G-7 C7 Fmaj7 A7

D- E7 A7 D- G-7 C7

Fmaj7 D-7 G-7 C7 Fmaj7 C7 Fmaj7

FINE

"THE BUDDHOPOLIS TRIO"

278.

(MED. BALLAD)

LUSH LIFE

-BILLY STRAYHORN

B<sub>7</sub> B<sub>b6</sub> A<sub>b7</sub> B<sub>b7</sub><sup>3</sup> A<sub>b7</sub> A<sub>b7</sub> B<sub>b7</sub><sup>3</sup> C<sub>7</sub> C<sub>b7</sub><sup>3</sup> E<sub>b7</sub>

F-7 F#7 C-7 B7 1. Bb7 A7 2. Bb7 A7

D- D-6 D-7 D-6 B-7 3 E-7 E67

D- D-6 D-7 D-6 B-7 3 C#7 C-7 3 F7

G#7 B5 G7 C7 F#7 B5 C-7 F7

B<sub>b6</sub> B<sub>7</sub><sup>3</sup> B<sub>b6</sub> B<sub>7</sub><sup>3</sup> B<sub>b6</sub> / 3 A<sub>b7</sub> G#7 C<sub>b7</sub><sup>3</sup> C<sub>b7</sub><sup>3</sup> B<sub>7</sub> /

B<sub>b6</sub> B<sub>7</sub><sup>3</sup> B<sub>b6</sub> B<sub>7</sub><sup>3</sup> B<sub>b6</sub> / 3 B<sub>b7</sub> A<sub>7</sub> D<sub>b7</sub> C#7 C7 /

279.

F6 C7#9 F6 / C7-7 F#7 B6 B-7 A6 G7 G7 F#7 F7

B6 B7 B6 B7 B6 A7b5 G7 G7

C7 / Eb-7 Ab7 F#7b5 F7 Bb11A7 / Bb-7 Eb7 Ab11 / D-7G7

C7 / Eb-7 Ab7 F#7b5 F7 C#11A7 C6 B11A7 G7 G7 B7 Bb6

JOHN COLEMAN - "LUSH LIFE" "THE SENSUAL SIDE OF JOHN COLEMAN"  
STAN GETZ - "CAPTAIN HARVEY"

280.

THE MAGICIAN IN YOU

- KEITH JARRETT

(Rock) (3x)

C7 sustain

D#7 E7 sustain

B7 G#7 D#7 B7 A7 E7 B/D# A#7 B5 A7 sustain

D#7 G#7 B7 B7 E7/G#7 A7 F#7/M7 F#7/E B7/B7 A7/A7

D7 D#7 G#7 2) G#7 A7 3) A7 -

KEITH JARRETT - "EXPECTATIONS"

MAIDEN VOYAGE

281.

-HERBIE HANCOCK

(AT #1 FOR  
INTRO)

AT #1 FOR INTRO

B7 SUST

D7 SUST

C7 SUST

Bb7 SUST

B7 SUST

D7 SUST

END ON D7 SUST

HERBIE HANCOCK  
"MAIDEN VOYAGE"

282.

# MALETT MAN

- GORDON BECK

(INTRO)



E♭ MA7

D7 (4x's)

F7(sus4)

6

LAST X

(A)

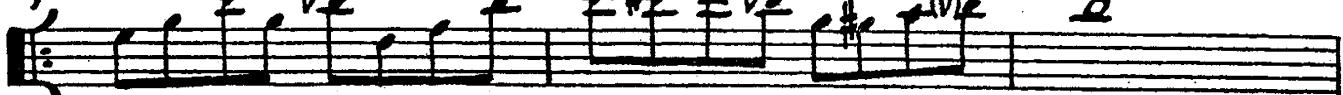
C7

B♭7

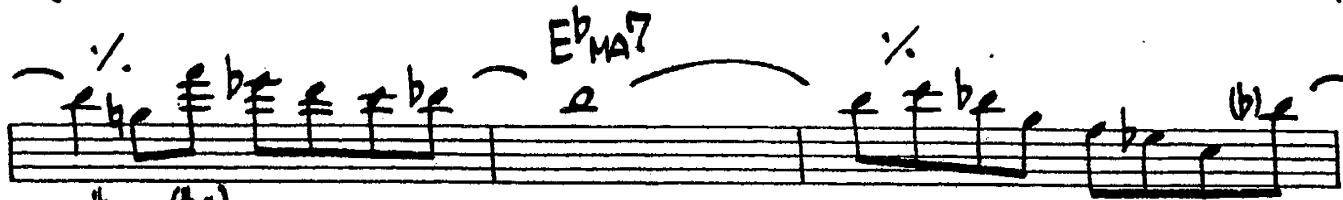
G♯7

F♯7

F7(sus4)



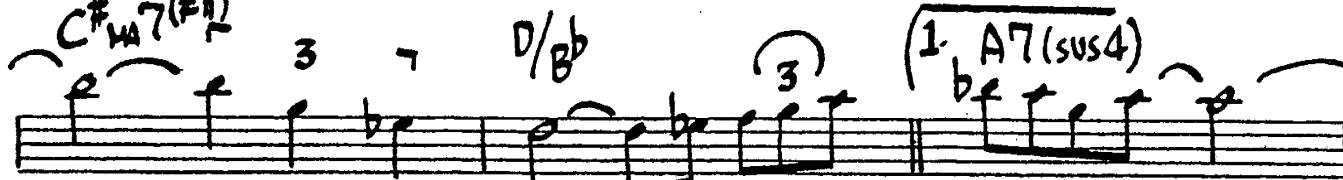
E♭ MA7



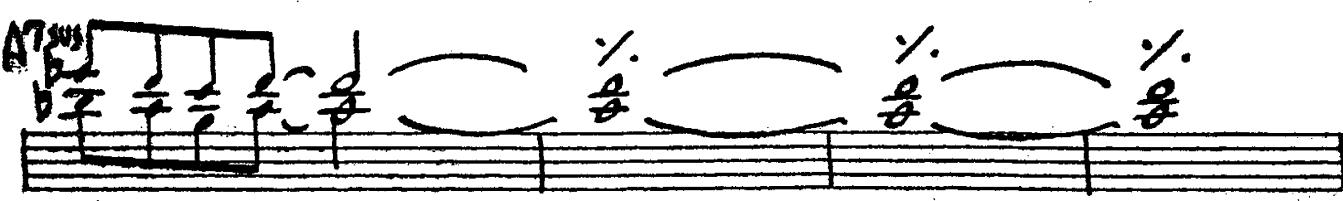
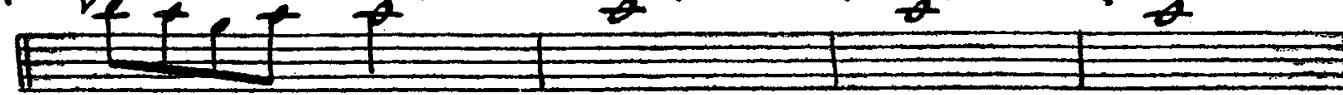
C♯ MA7 (F#)

D/B♭

1. A7(sus4)



2. A7(sus4)



283.

(B) D7 G D7 G

D7 D7 E-7 F7 F#7(b5) B7(b9)

E-7 Eb7/Bb C C7 G/D Eb7

Eb7 D7 G

284.  
J=152  
Rock

# THE MAN IN THE GREEN SHIRT

-JOE ZAWINUL

284.  
J=152  
Rock

THE MAN IN THE GREEN SHIRT

-JOE ZAWINUL

G

D

E

A

C

D

G

C

D

G

D7(b9)

(PLAY 8)

Dsus

C#7(sus4)

285.

 $\frac{1}{2} \times$  ROCK FEEL

(OPEN SOLO ON C $\sharp$ 7 (sus4))

3.

G/C A G, D E- D E- GMA7/D

END SOLO)

G D E- D G6 GMA7

D.S. AL

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

G GMA7 G

C#7(sus4)

FINE

286.  
( $\text{J}=160$ )

# MAHJONG

-WAYNE SHORTER

## DRUM INTRO

ON CUE:  
(LATIN)

2  
2

Handwritten musical score for the first section of "Mahjong". The score consists of four staves of music. The first staff shows a drum intro with Latin-style patterns. The second staff starts with "CONTINUE D-7 SIMPLY". The third staff starts with "BbMaj7". The fourth staff starts with "(SWING) B7#9". The fifth staff starts with "(LATIN) G-7 AS BEFORE". The music includes various chords and rests, with some notes having specific markings like "2" and "2". The tempo is indicated as J=160.

Handwritten musical score for the second section of "Mahjong". This section continues the Latin-style pattern established in the first section. It features four staves of music, each starting with different chords: "BbMaj7", "(SWING) B7#9", "BbMaj7", and "Bb-7". The music includes various notes and rests, with some specific markings like "2" and "2".

Handwritten musical score for the third section of "Mahjong". This section continues the Latin-style pattern. It features four staves of music, each starting with different chords: "BbMaj7", "(LATIN) G-7 AS BEFORE", "Bb-7", and "E67". The music includes various notes and rests, with some specific markings like "2" and "2".

WAYNE SHORTER - "Ju-Ju"

MAY DANCE

-DAVE HOLLAND

Handwritten musical score for "MAY DANCE" by Dave Holland. The score consists of three staves of music in 2/4 time with a key signature of one sharp (F#).

The first staff starts with a G major chord (G-B-D) followed by a C major chord (C-E-G).

The second staff begins with a D major chord (D-F#-A) followed by an E minor chord (E-G-B).

The third staff starts with a D7 chord (D-G-B-E) followed by a G major chord (G-B-D).

Continuation of the handwritten musical score for "MAY DANCE". The first staff continues with a D major chord (D-F#-A) followed by an E minor chord (E-G-B).

The second staff begins with a C major chord (C-E-G) followed by a G major chord (G-B-D).

The third staff starts with a D7 chord (D-G-B-E) followed by a G major chord (G-B-D). A repeat sign with "NO REPEAT" is written above the third staff.

Final continuation of the handwritten musical score for "MAY DANCE". The first staff starts with a G major chord (G-B-D) followed by a C major chord (C-E-G).

The second staff begins with a G major chord (G-B-D) followed by an E minor chord (E-G-B).

The third staff starts with a D7 chord (D-G-B-E) followed by a G major chord (G-B-D). The word "FINE" is written at the end of the third staff.

288.

MEDITATION

(BOSSA) A6

- A.C. JOBIM

G#7

A6

B-7

C#7

F#7b9

B-7

Orn.

C#7

C7

B-7

E7

D.C. al. ♫

G7 F#7b9 F7 E7b9 A6 (B-7 E7)

A.C. JOBIM - "THE COMPOSER OF DESAFINADO PLAYS"

MEMORIES OF TOMORROW

(LATIN)

- K.JARRETT

(LATIN)

Daddy Off  
Daddy  
Sister  
Ammy

Buddy / D#  
Daddy  
Ammy / C#  
Candy Fatty

Fatty  
D-9  
G9 SUST  
Ammy

G#-9 G7  
F#- D7 /  
Ernest Buddy / D#  
Daddy

Amy /  
E9 SUST  
A  
(G#-9 G7)

/ E KEITA JARRETT - "THE KÖLN CONCERT"  
(PART II C)

290.

MEVLEVIA

-MICK GOODRICK

(EVEN 8THS)

(INTRO)

Handwritten musical score for "MEVLEVIA" by Mick Goodrick, featuring six staves of music. The score includes dynamic markings, articulation dots, and performance instructions like "Accord G#". The key signature changes frequently, indicated by labels such as "C#-7", "A 5/4. / C#", "C#-", "F#7/C#", "A 5/4. / C#", "C#-", "D#7/B/C#", "F#7/C#", "A 5/4. / C#", "C#-", "C#-7", and "A 5/4. / C#". Measure numbers 1 through 8 are present above the staves. The score is written in 2/4 time.

291.

ff

C#

D#7b9/c#

[C]

f

F#7b9/c#

A min./c#

C# melody

p

A - m. b9/c#

F#7b9/c#

D#7

ff

D. m.

C#

C#

C#

GAERBARTON - "RING"

292.

MICHELLE

- LENNON / McCARTNEY

B E-7 A

D.S. al F#

F# G B-

E- F#7 B E- B FINE

THE BEATLES - "RUBBER SOUL"

(MODERATE)

MIDNIGHT MOOD

293.

- JOE ZAWINUL

A

Handwritten musical score for section A. It consists of four staves of music. The first staff starts with a dynamic 'P' followed by a grace note and a 'bp' dynamic. The second staff starts with a 'Bb major / F' chord, followed by 'F# major #11'. The third staff starts with a 'Bb major / G' chord, followed by 'F# major #11'. The fourth staff starts with a 'Bb major / F' chord, followed by 'F# major #11'. The score is written in common time.

3)  
A)

Handwritten musical score for section A. It consists of four staves of music. The first staff starts with a 'P' dynamic followed by a grace note and a 'bp' dynamic. The second staff starts with a 'Bb major / F' chord, followed by 'F# major #11'. The third staff starts with a 'Bb major / G' chord, followed by 'D6 / G#'. The fourth staff starts with a 'Bb major / F' chord, followed by 'D6 / G#'. The score is written in common time.

B

Handwritten musical score for section B. It consists of four staves of music. The first staff starts with a 'P' dynamic followed by a grace note and a 'bp' dynamic. The second staff starts with a 'C-7' chord, followed by an 'F7' chord. The third staff starts with a 'D-7' chord, followed by a 'G7#9' chord. The fourth staff starts with a 'C-7' chord, followed by an 'F7' chord. The score is written in common time.

C-7  
F7

D-7  
G7#9

B67

Handwritten musical score for section B. It consists of four staves of music. The first staff starts with a 'P' dynamic followed by a grace note and a 'bp' dynamic. The second staff starts with a 'C-7' chord, followed by an 'F7' chord. The third staff starts with a 'Bb7 sus4' chord, followed by a 'B67' chord. The fourth staff starts with a 'C-7' chord, followed by an 'F7' chord. The score is written in common time.

C-7

F7

Bb7 sus4

B67

Handwritten musical score for section B. It consists of four staves of music. The first staff starts with a 'P' dynamic followed by a grace note and a 'bp' dynamic. The second staff starts with a 'C-7' chord, followed by an 'F7' chord. The third staff starts with a 'D-7' chord, followed by a 'G7#9' chord. The fourth staff starts with a 'C-7' chord, followed by an 'F7' chord. The score is written in common time.

C-7

F7

D-7

G7#9

Handwritten musical score for section B. It consists of four staves of music. The first staff starts with a 'P' dynamic followed by a grace note and a 'bp' dynamic. The second staff starts with a 'Bb major / F' chord, followed by 'F# major #11'. The third staff starts with a 'Bb major / F' chord, followed by 'F# major #11'. The fourth staff starts with a 'Bb major / F' chord, followed by 'F# major #11'. The score is written in common time.

C-7

F7

Bb major / F

F# major #11

294.

# MILANO

(MED. SLOW)

-JOHN LEWIS

B-7 E<sub>7</sub> A F#-7 B-7 E<sub>7</sub> A<sub>7</sub> D#<sub>7</sub>

D / B-7 E<sub>7</sub> A F#-7 B-7 E<sub>7</sub> 1. B-7 A F#-7 2. E<sub>7</sub> A<sub>7</sub>

D D- C#- F#-1 / B-7 E<sub>7</sub> A<sub>7</sub>

D D- C#- F#- D#-7A5 G#-7 C#- F#-7b9

B-7 E<sub>7</sub> A F#-7 B-7 E<sub>7</sub> A<sub>7</sub> D#<sub>7</sub>

D / B-7 E<sub>7</sub> A F#-7 B-7 E<sub>7</sub> A

"THE MODERN JAZZ QUARTET"

295.

MINORITY

(up)

-G. GRYCE

Handwritten musical score for 'MINORITY' in 2/4 time, key signature of one flat. The score consists of four measures. Measure 1 starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It contains eighth-note patterns: a dotted half note, a quarter note, a half note, a half note with a sharp, a half note with a sharp, a quarter note, and a half note with a sharp. Measures 2 through 4 are labeled with chords: D-(7), (B-7b5), A-7, and D7. The score is attributed to G. GRYCE.

Handwritten musical score for 'MINORITY' continuing from the previous page. This section starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It contains eighth-note patterns: a dotted half note, a quarter note, a half note, a half note with a sharp, a half note with a sharp, a quarter note, and a half note with a sharp. Measures 2 through 4 are labeled with chords: D-(7), (B-7b5), A-7, and D7. The score is attributed to G. GRYCE.

Handwritten musical score for 'MINORITY' continuing from the previous section. It starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It contains eighth-note patterns: a dotted half note, a quarter note, a half note, a half note with a sharp, a half note with a sharp, a quarter note, and a half note with a sharp. Measures 2 through 4 are labeled with chords: G-7, C7, F-7, and Bb7. The score is attributed to G. GRYCE.

Handwritten musical score for 'MINORITY' continuing from the previous section. It starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It contains eighth-note patterns: a dotted half note, a quarter note, a half note, a half note with a sharp, a half note with a sharp, a quarter note, and a half note with a sharp. Measures 2 through 4 are labeled with chords: Eb-7, Ab7, E-7, and A7(alt.). The score is attributed to G. GRYCE.

296.

MISTY

(BALLAD)

-ERROL GARNER

Handwritten musical score for "Misty" by Errol Garner, arranged for piano. The score consists of six staves of music with various chords and fingerings indicated. The chords include Cmaj7, G-7, C7, Fmaj7, F-7, Bb7, Cmaj7, A-7, D-7, G7, C7b9, Fmaj7, G#-7, E-7b5, A7b9, D-7, G7, Cmaj7, G-7, C7, Fmaj7, F-7, Bb7, Cmaj7, A-7, D-7, G7, C6, and (D-7 G7). The score includes dynamic markings like p, f, and s, and various fingering and performance instructions.

# MIYAKO

297.

- WAYNE SHORTER

The musical score for "MIYAKO" is a handwritten piece of jazz notation. It features six staves of music for a single melodic line. The key signature is B-flat major (two flats). The time signature is mostly common time, with some measures in 2/4 indicated by a '2'. The music consists of various chords and progressions, including:  
 - Staff 1: A-flat 7, D-11, D-flat 7, G-flat 7 (13)  
 - Staff 2: B-flat MA7, A-flat 7, G-flat 7, E, E-flat 7  
 - Staff 3: A-flat MA7, A-flat 7, G-9, C7 (13)  
 - Staff 4: F-7 (b5), B-flat 7 (b9), E-flat 7 (b5), A-flat 7 (b9)  
 - Staff 5: D-flat 7, C-flat 7, B-flat 7, E-flat 7 (b5)  
 - Staff 6: A-7, D7 (b9), B-flat 7, E-flat 7 (b9)  
 The score includes dynamic markings such as forte (f), piano (p), and forte (f) above certain notes. Performance instructions like 'f' and 'p' are placed above specific notes across the staves.

298.

MOLTEN GLASS

-JOE FARRELL

Amalg. Driftig | C#-765 C#769 | Femality

F-765 Bb? | C-7 | D-765 G767

C-Malig | B-765 E769 | Amalg. C-Malig

Femality | Driftig Femality | Driftig f f

Amalg. C-Malig | C-Malig B765(?) B767(?) G767(?) Femality(?)

"Joe FARRELL QUARTET"

# MOMENT'S NOTICE

299.

-JOHN COLTRANE

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests, with specific performance instructions like 'pp' (pianissimo) and 'f' (fortissimo). Chords are labeled below each staff, such as 'D-7 F#7', 'G-7 G7', 'Emin7', 'F-7 Bb7', 'B-7 E7', 'A-7 A7(b7)', 'E-7 E7', 'D-7 G7', 'C7', 'D-7', 'G-7', and '(D-7G7)'. The score is divided into measures by vertical bar lines.

1.

2.

JOHN COLTRANE - "BLUES TRANS"

300.

# MONTAGE

(BOSSA)

- STU BALCOMB

Handwritten musical score for 'MONTAGE' in Bossa Nova style. The score consists of four staves of music with various chords labeled below them. The chords include F#-7, B7, Ebmaj7, E7, F-7, Bb7, Ebmaj7, Eb7, Abmaj7, G#-7, C#, G-7, C7, F-7, Bb7, Ebmaj7, G7, and F7. The score is written in 4/4 time with a key signature of one sharp. The music features various dynamics and performance instructions like 'SOLO VAMP TO HOLD OR FLOOR' and 'AFTER SOLOS, O.S. at 240X'.

Continuation of the handwritten musical score. It shows the progression of chords F7, Bb7, Ebmaj7, and F#7b9. The score includes a dynamic instruction 'SOLO VAMP TO HOLD OR FLOOR' and a note indicating 'AFTER SOLOS, O.S. at 240X'.

Final section of the handwritten musical score. It shows the progression of chords F7, Bb7, Ebmaj7, and F#7b9. The score includes a dynamic instruction 'SOLO VAMP TO HOLD OR FLOOR' and a note indicating 'AFTER SOLOS, O.S. at 240X'.

301.

MOOD INDIGO

DUKE ELLINGTON

(MEDIUM SLOW)

**A** Fmaj7 G7 G-7 C+7 Fmaj7

**B** Fmaj7 D7 G7 G-7 C7 Fmaj7

Fmaj7 D7 G7 C#7 C7

F7 Bb7 C#7 / C7

Fmaj7 D7 G7 G-7 C7 F

DUKE - "70TH BIRTHDAY" "ELLINGTONIA, Vol. 2"

302.

# MOON GERMS

- JOE FARRELL



(SOLOS ON (C) BLUES)

303.

THE MORE I SEE YOU

- WARREN + GORDON

(BALLAD)

C D-7 E- A7b9 D-7 G7  
C D-7 E- A7b9 D-7 G7  
C- Bb7 Eb7 Abmaj7 A7alt. Amaj7 G7  
C- D7 D-7 G7 sust  
D.S. ala

C D-7 E- G+(m) G-7 C7  
Fmaj7 F-7 Bb7 C E-7 A7 D7  
C D-7 G7 C (D-7 G7)

304.

# MOTHER OF A DEAD MAN

—CARL BIEY

(DIRGE-LIKE)

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

G7(<sup>b9</sup>) 3

G<sup>#</sup>-7 (AEOL.)

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

D<sup>#</sup>7 F°

E7

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

(B) G<sup>#</sup>7(<sup>b9</sup>)

G7(<sup>b9</sup>)

G<sup>#</sup>-7 (AEOL.)

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

D<sup>#</sup>7 F°

C<sup>#</sup>7

(C) EMA7 — DOUBLE TIME —

E MA7

1 = 2

Mr. P. C.

305.

-JOHN COLTRANE

(MED. UP)

A7      A7 G      A7

D7      A7 G      A7 / / p p

B7

JOHN COLTRANE - "GIANT STEPS"

MEMPHIS UNDERGROUND

- HERBIE MANN

(ROK)

A7

A7

H. MANN - "Memphis Underground"

# MY FAVORITE THINGS

306.

-RICHARD  
RODGERS  
ARMAND

Handwritten musical score for "My Favorite Things" featuring ten staves of music. The score includes lyrics and chords written above the staves. The lyrics include "C#-7", "D#7", "C#-7", "D#7", "(AMAN)", "Eman", "AMAN", "Eman", "AMAN", "D#-7b5", "G#7", "C#-7b5", "D#-7", "C#-7b5", "D#-7", "(F#-MAN)", "Eman", "AMAN", "Eman", "AMAN", "D#-7b5", "G#7", "C#7", "D#-7b5", "G#7", "C#7", "AMAN", "D#-7b5", "G#7", "E6", "AMAN", "E6", "AMAN", "E6", "AMAN", "E6", "AMAN", "E6", "AMAN", "D#-7b5", "G#7". The score is in 4/4 time and uses a treble clef. The lyrics are written in parentheses or above the staff.

COLTRANE - "LIVE AT BIRDLAND" "SELFLESSNESS"

307.

My FOOLISH HEART

- WASHINGTON / YOUNG

(BALLAD)

Gm7 Cmaj7 B-7 E7 A-7 A7/G F#7sus4/F#7  
B-7 B7sus4 E-7 Bb7 A-7 A7b5 D7b9  
Gm7 D-9 G+7 Cmaj7 F#7b5 B7  
E-7 B7sus4 E-7 A7 A-7 E+7 A-7 D7  
D.S. al.

A7 A7/G F#7b5 B7 E-7 C-7 F7  
Gm7 Cmaj7 F7 E7 A-7 E7 A13 A+7 D7sus4 D7b9  
Gmaj7 (E-7 Ebmaj7 D7sus4)  
(SOLO ON ELECTROFORM)

308.

(BALLAD)

MY FUNNY VALENTINE

-RODGERS / HART

A-                    A-(Maj7)                    A-7                    A-6

Fmaj7                D-7                        B-7b5                Eb69

A-                    A-(Maj7)                    A-7                    A-6

Fmaj7                D-7                        F-6                        G7b9

Cmaj7 D-7            E-7                        D-7                        Cmaj7 D-7            E-7                        D-7

Cmaj7 E7            A-                        G-7 F#7                Fmaj7                B-7b5 E7b9

A-                    A-(Maj7)                    A-7                    A-6

Fmaj7                B-7b5                E7b9                A-                        G-7 F#7(alt)

Fmaj7                D-7                        G7b9                C6                        (B-7b5 E7b9)

"MILES DAVIS SEXTET VOL. 1 - JAZZ AT THE PLAZA"  
MILES DAVIS - "MY FUNNY VALENTINE"

309.

My Little Boat

(BOSSA)

-ROBERTO MENESCAL

(BOSSA)

Emaj7      Bb-7 Eb9

Dm7      G#7 C#7

Cmaj7      F#-7 B7

Emaj7      C#7b9      F#-7      B7b9

310.

MY ONE AND ONLY LOVE

(BALLAD)

-WOOD / MELLIN

1. A major 7 / F#7 / E7 / B7 / C#7 / G#7 / D#7 / A6 / C#7 / F#7 / B7 / E7  
 2. B7 / E7 / A6 / D#7 / G#7  
 (B-7 E7)

FINE

"THE GENTLE SIDE OF COLTRANE"

# My Romance

31.

(MED.)

-RODGERS / HART

GMaj A-7 B-7 B<sub>b</sub>°7 A-7 D<sub>7</sub> GMaj B<sub>7</sub>

E- E-(maj) E-7 E<sub>7</sub> A-7 D<sub>7</sub> GMaj G<sub>7</sub>

C Maj F<sub>7</sub> GMaj G<sub>7</sub> C Maj F<sub>7</sub> GMaj

C#-765 F#7b9 B-7 B<sub>b</sub>7 A7 SUST A7 A-7 D<sub>7</sub>

GMaj A-7 B-7 B<sub>b</sub>°7 A-7 D<sub>7</sub> GMaj B<sub>7</sub>

E- E-(maj) E-7 E<sub>7</sub> A-7 D<sub>7</sub> D-7 G<sub>7</sub>

C Maj E<sub>7</sub> A-7 A/G B#7b9 E-7 Eb7

GMaj/6 A-7/D D<sub>7</sub> G (A-7 D<sub>7</sub>)

(FINE)

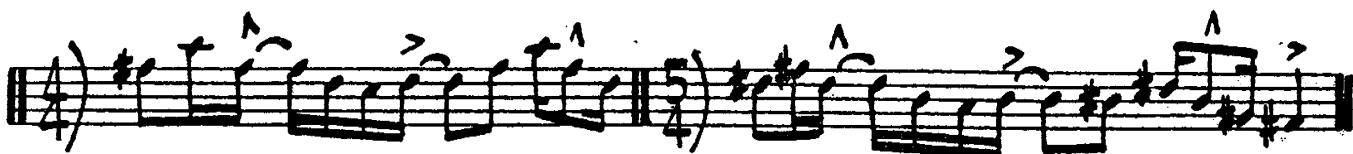
BILL EVANS - "New Jazz Conceptions"

312.

# MYSTERIOUS TRAVELER

(ROCK)  
 $\text{J} = 90$ 

- WAYNE SHORTER



313.



2



2



LAST X INTO OPEN SOLOS IN 4/4 ON F#-7 - FADE W/OM

314.

MY SHIP

-WEILL/GERSHWIN

(BALLAD)

Handwritten musical score for "My Ship" in G major, 4/4 time. The score consists of eight staves of music with various chords indicated above the notes. The chords include D6, B7, E7, A7, D6, D<sup>#</sup>7, E7, A7, D6, B7, E-7, F<sup>#</sup>7, B-7, E7, E-7, A7, B-7, E7, A9 sust, D6, A9, A7, Dm7 / / C<sup>#</sup>7, F<sup>#</sup>7, B7, E7, A7, D6, B7, E7, A7, D6, D<sup>#</sup>7, E7, A7, D6, B7, E-7, F<sup>#</sup>7, B-7, A7, Dm7, A7, D, B-, G9, D, G, %, B-, E-7, A7, D6, B69, D6, (E-G-A7). The score concludes with a "FINE" marking.

MILES DAVIS - GIL EVANS - "MILES AHEAD"

# NAIMA

315.

-JOHN COLTRANE

(BALLAD)

Fry

G-7 C-7 G#7b5/F#7b5 Fry

(G PEAL) ... G-7b9 G#7b5/F#7b5 Fry

C#7 G#7b5/F#7b5 D-7 Bb7

(C PEAL) ... G-7 G#7b5/F#7b5 Fry

G-7 C-7 G#7b5/F#7b5 Fry D.C. al.

G-7 C-7 G#7b5/F#7b5 Fry D.C. al.

Fry

FINALE

COLTRANE - "GIANT STEPS"

3/8.  
(MEDIUM FAST  
JAZZ)

NARDIS

- MILES DAVIS

The musical score consists of six staves of handwritten notation. The top staff is for the right hand (piano) and the bottom staff is for the left hand (bass). The score is in 3/8 time. Key signatures change throughout the piece, indicated by F#-7, B-7, and E7. Various dynamics like f, ff, and p are used, along with performance instructions such as 'Dainty' and 'C. Dainty'. Fingerings are marked with numbers 1, 2, and 3. The score is divided into measures by vertical bar lines.

"BILL EVANS AT THE YONTERBECK JAZZ FESTIVAL"  
JOE HENDERSON SEPTET - "THE KICKER"

(BALLAD  
SWING)

# NEFERTITI

317.

- MILES DAVIS

4) -  $\text{f} \# \text{p}$   $\text{bp}$   $\text{p}$   $\text{bp}$ .  $\text{bp}$   $\text{p}$ .

4)  $F\#m7(\#11)$   $Bbmaj7(\#11)$   $E-9b5$   $A7b9$

6)  $\text{p}$   $\text{f}$   $\text{f}$   $\text{p}$   $\text{#p}$   $\text{#p}$

$Abmaj7$   $G-11$   $F\#m7(\#11)$   $C7^{\#11}$

6)  $\#p$   $\text{hp}$   $\text{#p}$   $\text{p}^{\#11}$  -  $\text{f} \# \text{p}$   $\text{#p} \text{#p} \text{#p}$

$C\#m7\#11$   $F\#7sus4$   $B7\#9/G$   $C\#7\#11$

6)  $\text{d.}$   $\text{#p}$   $\text{p}$  - -

$C\#sus4$   $C7(\#11)$   $F\#7^{b9}$  //

# NEVER WILL I MARRY

318.

-FRANK LOESSER

The musical score consists of ten staves of handwritten notation. The notation includes various note heads, stems, and rests, with specific chords labeled above each staff. The chords include FMAJ7, E7, A7, D7, G7, CMAJ7, F7, B-7b5, E7 alt., FMAJ7, B7, EMAJ7, F#7, EMAJ7, F#7, B7, EMAJ7, FMAJ7, E7, A7, D7, G7, CMAJ7/E, G7, FMAJ7, E7, A7, D7, G7, CMAJ7, FMAJ7, D7, G7, CMAJ7, and G7 SUST 8VA. The score is written in common time, with some measures featuring quarter note subdivisions. The vocal line is primarily in soprano range, with occasional low notes and sustained notes. The piano accompaniment provides harmonic support with chords and bass notes. The guitar part is indicated by the chord labels and some specific strumming or fingerings.

"CANNONBALL ADDERLEY & THE POW WINNERS"

# NICA'S DREAM

319.

-HORACE SILVER

(LATIN) **A** G-(MINT) F-(MINT)

G-(MINT) C-7 F7

F-7 Bb7 E6 MINT

A-7b5 D7 MINT G-(MINT) B7 (D7) 12.G-(PNE)

SWING C-7 F7 D-7b5 G7b9

C-7 F7 BbMINT C#-7 F#7

C-7 F7 D-7b5 G7(M)

C-7 F7 BbMINT A-7b5 D7b9

D.S. al 2nd ending

HORACE SILVER "NICA'S DREAM"

320.

NIGHT AND DAY

- COLE PORTER

Handwritten musical score for "Night and Day" by Cole Porter. The score consists of ten staves of piano notation, each starting with a treble clef and a key signature of one sharp (F#). The music is in common time. Chords are indicated above the staff, often with handwritten labels such as "B-7b5", "E7", "Am7", "D#-7b5", "D-7", "C#-7", "C°7", "B-7", "E7", "Am7", "Cm7", "G7", "Cm7", "Am7", "D#-7b5", "D-7", "C#-7", "C°7", "B-7", "E7", "B-7", "E7", and "Am7". Performance markings include "3.", "2.", "FR. G7", and "FINE". The score includes various dynamics like forte (f), piano (p), and accents (e.g., over E7).

"STAN GETZ & Bill Evans" FRANK SINATRA - "SWINGIN' APART"

# NIGHT DREAMER

321.

-WAYNE SHORTER

(MEDIUM JAZZ)  
WALTZ)

(INTRO)

RUBATO:

G-7

C-7

B7sus4

IN TIME:

Eman' G7'      Candy B7      Eman' G7      Candy B7

Eman' G7'      Candy B7      Eman' G7      Candy B7

Eman' G7'      Candy B7      Eman' G7      F7

C#7sus4      /      D7sus4      /

Eman' G7'      Candy B7      Eman' G7'      Candy B7

Eman' G7'      Candy B7      Eman' G7'      Candy B7

WAYNE SHORTER - "NIGHT DREAMER"

322. THE NIGHT HAS A THOUSAND EYES

(MEO. UP)

(LATIN)

E MAJ/B

{WEISSMAN  
GARRETT  
WAYNE

The musical score consists of six staves of handwritten notation. The first staff starts with a key signature of one sharp (F#) and includes a dynamic instruction 'P'. The second staff begins with a key signature of one sharp (F#). The third staff is labeled '(SWING)' and has a key signature of one sharp (F#). The fourth staff starts with a key signature of one sharp (F#). The fifth staff starts with a key signature of one sharp (F#). The sixth staff ends with a dynamic instruction '(FINE)'.

Chords and notes written on the staves include:

- Staff 1: E MAJ/B, B7 SUST, B7
- Staff 2: E MAJ/B, B7 SUST, B7
- Staff 3: B-7, E7, A MAJ, D7
- Staff 4: E MAJ/B, B7 SUST, E/B, 7-B7 SUST, 2-E MAJ
- Staff 5: A7, D7, G-7, G-7
- Staff 6: G-7, C7, F MAJ, F MAJ, C#-7
- Staff 7: F#-7, B7 SUST, E MAJ/B, C#-7
- Staff 8: E MAJ/B, B7 SUST, E MAJ/B, B7 SUST

JOHN COLEMAN - "COLEMAN'S SOUND"

Ron McClure

323.

# Nimbus

All Chords

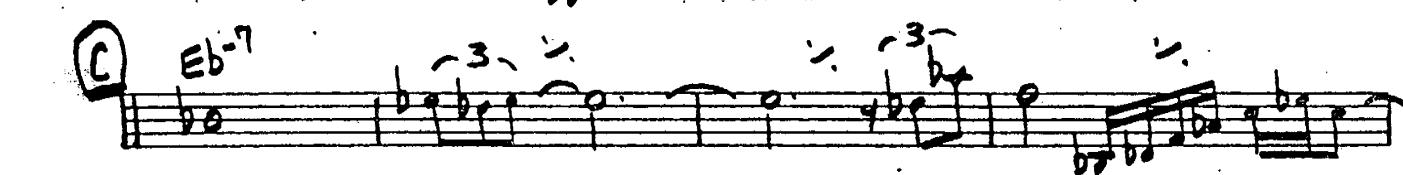
Dor. 9 -3- A A-7



B C-7



C Eb-7



D Gb-7



J=240 Rock  
324.

NONSEQUENCE

- Michael Gibbs

Handwritten musical score for Nonsequence. The first measure (G major) consists of two parts: a treble clef line and a bass clef line. The second measure (G major) consists of two parts: a treble clef line and a bass clef line. The third measure (E7) consists of two parts: a treble clef line and a bass clef line.

Handwritten musical score for Nonsequence. The first measure (B7) consists of two parts: a treble clef line and a bass clef line. The second measure (F#7) consists of two parts: a treble clef line and a bass clef line. The third measure (C#7) consists of two parts: a treble clef line and a bass clef line.

Handwritten musical score for Nonsequence. The first measure (A(LYD.)) consists of two parts: a treble clef line and a bass clef line. The second measure (E7) consists of two parts: a treble clef line and a bass clef line.

Handwritten musical score for Nonsequence. The first measure (G#7) consists of two parts: a treble clef line and a bass clef line. The second measure (A7) consists of two parts: a treble clef line and a bass clef line.

Handwritten musical score for Nonsequence. The first measure (D7) consists of two parts: a treble clef line and a bass clef line. The second measure (G7) consists of two parts: a treble clef line and a bass clef line. The third measure (C7) consists of two parts: a treble clef line and a bass clef line.

Latin Time  
13 bars  
ad lib  
Bb<sup>7</sup>  
Eb(Lyd)

AFTER Solos -  
D.C. AL  
Coda  
(Solo Break)

GARY BURTON - 'NEW QUARTET'

326.

# NOSTALGIA IN TIMES SQUARE

(MED.)

-CHARLES MINGUS

The score consists of five staves of handwritten musical notation. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature is A major (no sharps or flats). The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems and others not. Measure numbers 1 through 5 are indicated above the staves. Chords are labeled below the staves: D7, E7, B7, C7, G7, G7, D, B7, E7, A7, D7, G7, C7, D, and a final blank staff. The notation is dense and rhythmic, typical of jazz sheet music.

MINGUS - "WONDERLAND"

327.

OLEO

-SONNY  
ROLLINS

**A**

G<sub>M</sub>7 E<sub>7</sub> A-7 D<sub>7</sub> G<sub>M</sub>7 E<sub>7</sub> A-7 D<sub>7</sub>

D<sub>7</sub> G<sub>7</sub> C<sub>M</sub>7 C<sub>6</sub> G<sub>M</sub>7 E<sub>7</sub> 1. A-7 D<sub>7</sub>

2. G<sub>M</sub>7

**B**

B<sub>7</sub> / / / . . . E<sub>7</sub> / / / . . .

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

G<sub>M</sub>7 E<sub>7</sub> A-7 D<sub>7</sub> G<sub>M</sub>7 E<sub>7</sub> A-7 D<sub>7</sub>

D<sub>7</sub> G<sub>7</sub> C<sub>M</sub>7 C<sub>6</sub> G<sub>M</sub>7 E<sub>7</sub> G<sub>M</sub>7 -

JOHN COLTRANE - "TRANE TRACKS"

MILES DAVIS "Davis"

328.

(MED. SLOW)

# OLHOS DE GATO

- CARLA BLEY.

GARY BURTON - "NEW QUARTET"

329.

ONCE I LOVED

-A.C. JOBIM-

(BOSSA)

E-7      A+7      Dm7      D#7      F#-7/E

E-7      E#7      F#7      F#-7/E

D-7      G7      CMaj7      1. Bm7      B7b9

C#-7b5      F#7b9      2. Bm7      E7

Am7      D7      Gm7      1. 3-1

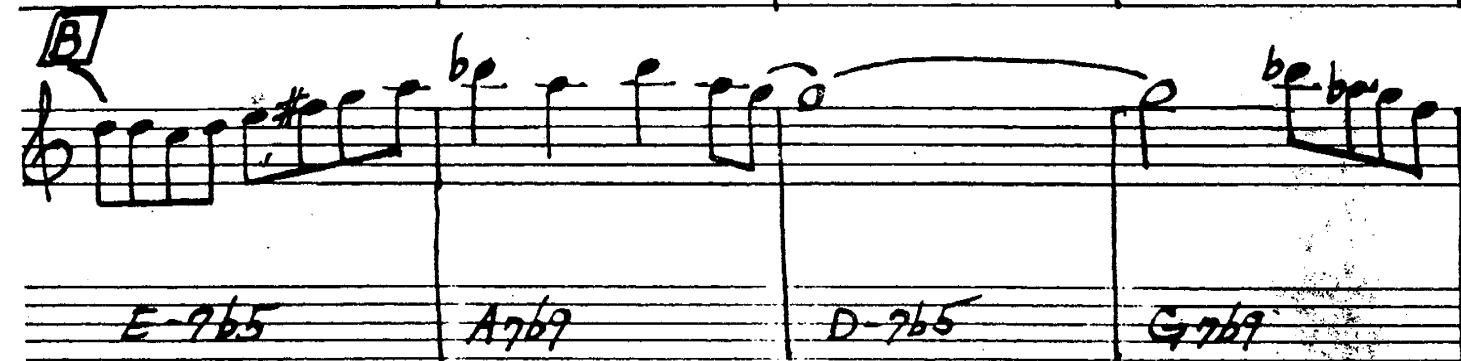
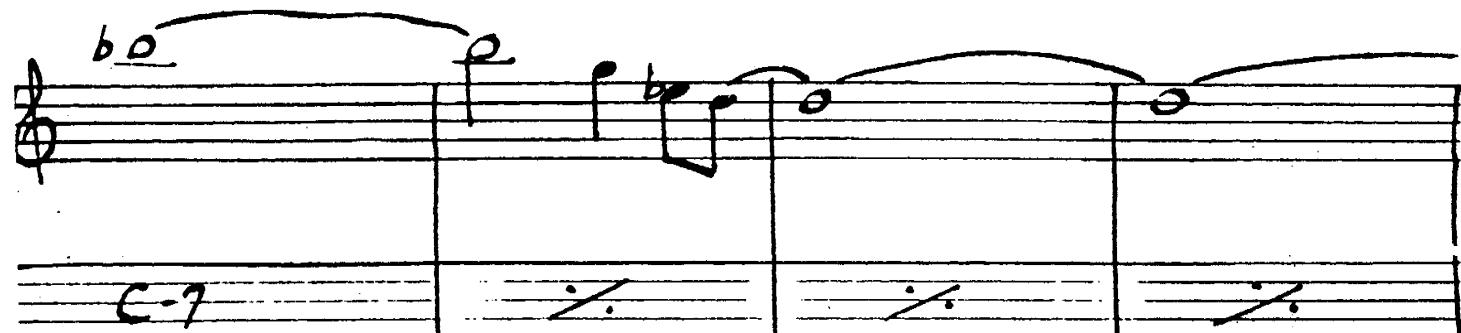
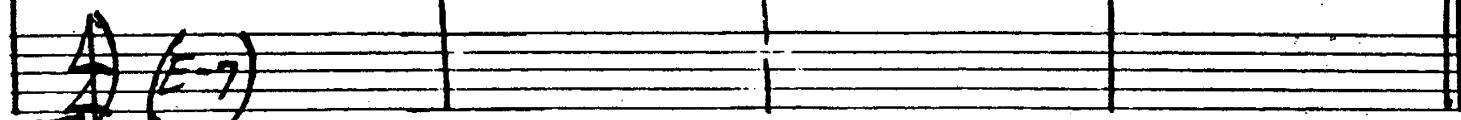
G#7      G-6      F#-6      F7b5

E7      E-7      F#7b9      B-6      (B7)

330.

ONE FINGER SNAP

-HERBIE HANCOCK



— USE INTRO AS TOP OF CHORUS —  
HERBIE HANCOCK - "EMPYREAN IELLES"

One More Samba

-A.C. JUBIM

*f.* B-7      Bb7      A-7      G#7b5

B-7      Bb7      A-7      G#7b5 ^ G6

C-7      F7      Bb7b5

B-7      E7      Ab7b5      A-7b5 G#7b5

D.S. al. f.

D-7      G7      Cm7b5      F7

Bb6      A7      G#7b5      G6

STAN GETZ - "GETZ AU GO GO"

332.

(EVEN 8ths) OPEN YOUR EYES, YOU CAN FLY

-CHICK COREA

[INTRO]

(E-II)

A

E-II

B-

G

(G)

G / / YA / / B / /

333.

Handwritten musical score for a quartet instrument, likely piano, in G major (two sharps) and common time (indicated by 'C').

The score consists of four systems of music:

- System 1:** Starts with a fermata over a note, followed by a measure with a bass line labeled 'B'.
- System 2:** Starts with a measure labeled 'A7sus4' followed by a fermata.
- System 3:** Starts with a measure labeled 'A7sus4' followed by a fermata, then 'D', and finally 'G/D'.
- System 4:** Starts with a measure labeled 'G/D' followed by a fermata, then 'E-' (with a bracket), and finally 'FINE'.

GARY BURTON - "New QUARTET"

334.

# ORBITS

(FAST SWING)

-WAYNE SHORTER

A7 F#7 b9 C-7 E-7b5 A7 F#7b9 B7 3 E-7  
C-7 b9 ∵ A7 F#7b9 B7 3 E-7  
BbMaj7 CMaj7 C-7 B7  
Bb-7 5 A-7 Eb FMaj7  
F-7 E-7 G-7 D-7  
BbMaj7#5 E-7 G-7 D-7  
BbMaj7#5 E-7 BbMaj7#5 E-7

MILES DAVIS - "MILES SMILES"

335.

ORNITHOLOGY

-CHARLIE PARKER

(MED. UP) E major

E-7 A7 E-7 A7  
D major D-7 G7  
C7 B7 1. E- A-7sus B7  
^G#-7 C#-7 F#-7 B7  
2. E F#-7 B7 E(F#-7 B7)  
FINE

"THE COMPREHENSIVE CHARLIE PARKER"

"LIVE PERFORMANCES - Vol. I"

336.

OUT OF NOWHERE

-GREEN / HEYMAN

Handwritten musical score for 'Out Of Nowhere' by Green / Heyman. The score consists of two staves. The top staff shows a guitar part with various chords and fingerings (e.g., 3, 1, 2). The bottom staff shows a bass line with notes and rests. The key signature is F# major (one sharp). The time signature is common time. Chords indicated include G7 and C7.

Handwritten musical score for 'Out Of Nowhere' by Green / Heyman. The score consists of two staves. The top staff shows a guitar part with various chords and fingerings (e.g., 3, 1, 2). The bottom staff shows a bass line with notes and rests. The key signature is F# major (one sharp). The time signature is common time. Chords indicated include G7 and C#7sus9.

1.

Handwritten musical score for 'Out Of Nowhere' by Green / Heyman. The score consists of two staves. The top staff shows a guitar part with various chords and fingerings (e.g., 3, 1, 2). The bottom staff shows a bass line with notes and rests. The key signature is F# major (one sharp). The time signature is common time. Chords indicated include F#7, C#7sus9, and F#7.

Handwritten musical score for 'Out Of Nowhere' by Green / Heyman. The score consists of two staves. The top staff shows a guitar part with various chords and fingerings (e.g., 3, 1, 2). The bottom staff shows a bass line with notes and rests. The key signature is F# major (one sharp). The time signature is common time. Chords indicated include G7, B7sus9, and B7sus9.

2.

Handwritten musical score for 'Out Of Nowhere' by Green / Heyman. The score consists of two staves. The top staff shows a guitar part with various chords and fingerings (e.g., 3, 1, 2). The bottom staff shows a bass line with notes and rests. The key signature is F# major (one sharp). The time signature is common time. Chords indicated include F#7, C#7sus9, F#7, A6.

Handwritten musical score for 'Out Of Nowhere' by Green / Heyman. The score consists of two staves. The top staff shows a guitar part with various chords and fingerings (e.g., 3, 1, 2). The bottom staff shows a bass line with notes and rests. The key signature is F# major (one sharp). The time signature is common time. Chords indicated include G#7, G7, F#7, B7, E, and (F#7, B7).

PASSION DANCE(MED. UP)  
D7sus4

-McCoy TYNER

(D7sus4) / . . . . .

G PEDAL . . . . .

[SOLOS ON D7sus4]

338.  
(ROCK  $\text{J} = 104$ )

PEACHES IN REGALIA

- FRANK ZAPPA

(Gtr.) DR. Fill (G.) G# - F# - D# - F# 2

This section shows a guitar part with a dynamic instruction "(Gtr.) DR. Fill" and a tempo marking "(G.) G# - F# - D# - F# 2". The score includes several measures of chords and notes, with some markings like "2" and "3" above certain notes.

G# - F# A - 5 - 8 - 3 (G) F# - D# F#

This section continues the guitar part with a progression of chords: G# - F# - A - 5 - 8 - 3. It also includes a measure starting with "(G)" followed by F# - D# - F#.

sxs. ss.

This section contains two staves: one for Soprano Saxophone ("sxs.") and one for Bassoon ("ss."). The Soprano Saxophone staff has a continuous line of sixteenth-note patterns. The Bassoon staff has a more melodic line with eighth-note groups.

This section shows a complex guitar part with a variety of chords and note patterns. Some specific labels include "Bb/D", "G", and "Bb". The notation is dense and rhythmic.

tr. - Tr. - Tr. - Tr. -

This section shows a trumpet part with a series of chords: Bb/D, Bb, Ab/C, G#, and Ab/C. The score includes dynamic markings like "tr." and "Tr.".

(GTR+Fl.) (Loco)

This section shows a guitar and flute part. The guitar part includes chords C# and D# - G#. The flute part consists of eighth-note patterns. The score is labeled "(GTR+Fl.) (Loco)".

The musical score consists of six staves of handwritten notation. The instruments mentioned in the score include:

- Stringed instrument (indicated by a vertical line with a dot)
- Guitar (GTR)
- Flute (FL.)
- Synth (synth.)
- Vocals (Vocals)
- Bass (BASS)

Key signatures and time signatures change throughout the score. Measures are numbered with Roman numerals (I, II, III) and Arabic numerals (1, 2, 3, 4, 5, 6). Some measures have specific markings like "3" or "6". The vocal parts include lyrics such as "C# F", "D# G# C# F", "D# G# F# E#-", "F# E# F# E#-", "D E", "C F F D E", "D A A G", and "D A A G / /".

TURN TO PG. 3

340.

PEACHES-3

(Synth.)

2

80

D

B

Drums

D.S.

melody

ENDING VAMP:

F<sub>L.</sub>

G# - E - B -

(BALLAD)

F#7b5 - PEACE - HORACE SILVER

G MAJ7 A7b5 D7#9

C#7 F#7b5 F#7b9 G#7b9 D#7 D#7b5

C-7b5 B7b5 BbMAJ7 A7b5 G#7b9 GMAJ7

HORACE SILVER - "THAT HEALIN' FEELIN'"

341.

PEARLIE'S SWINE

(ROCK)

- STEVE KUHN

G#-

E#-765

A#7

D#-

C#-7

D#-

C#7

G#-

E#-765

A#7

G#7 (#11)

Bm7

D#-

"STEVE KUHN"

STEVE KUHN - "CHICKEN FEATHERS"

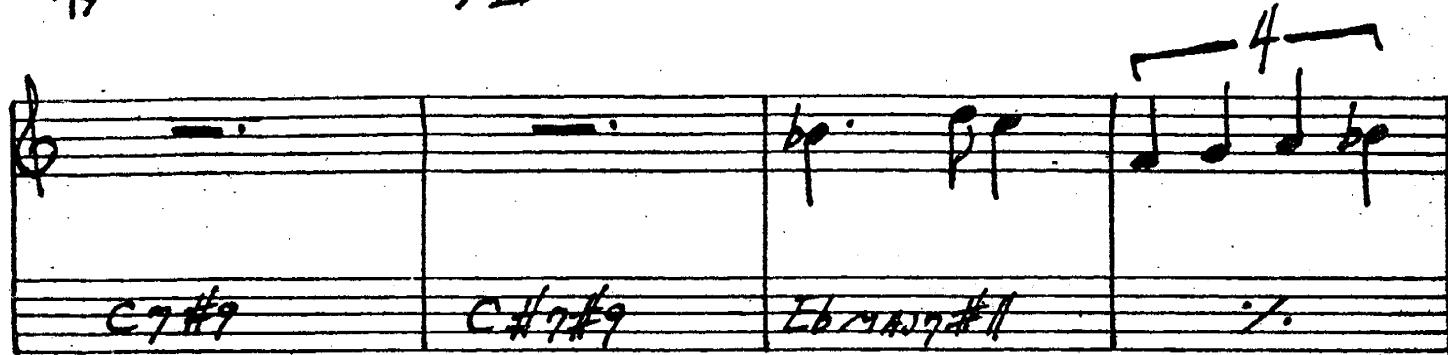
342.  
(MED. WALTZ)  
TEMPO)

# PEE WEE

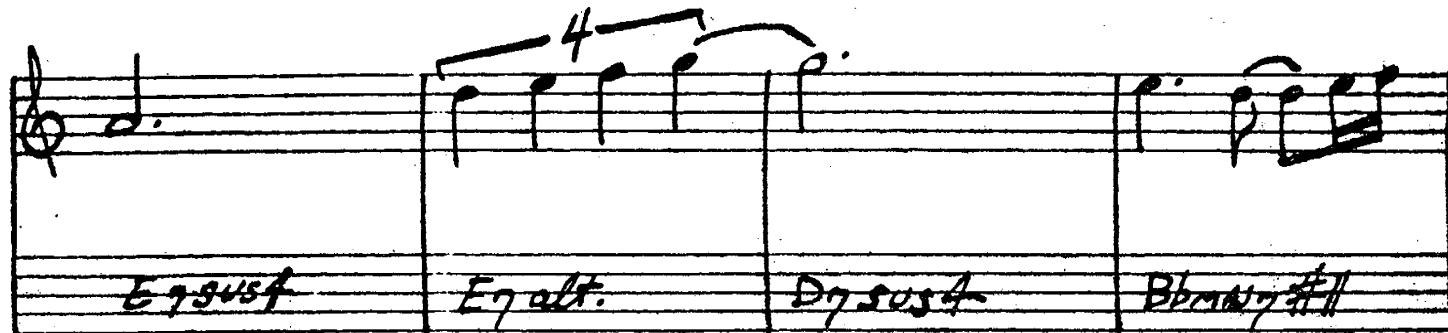
-TONY WILLIAMS.

13) 

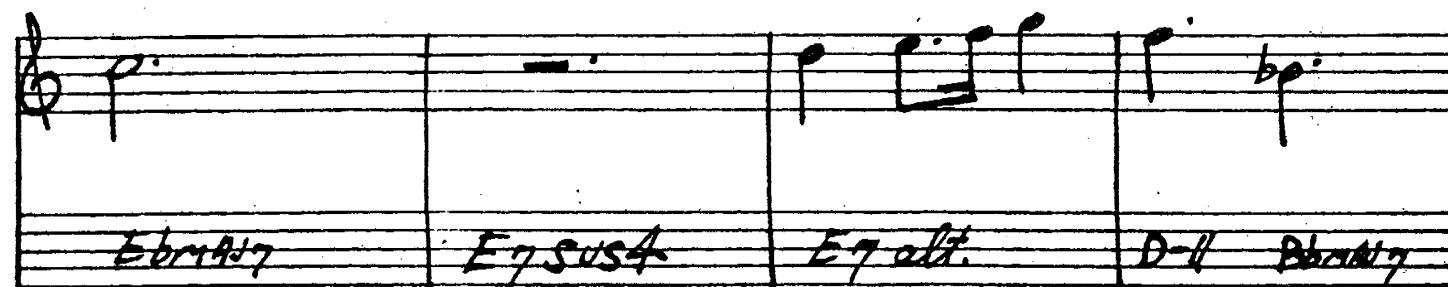
3) 



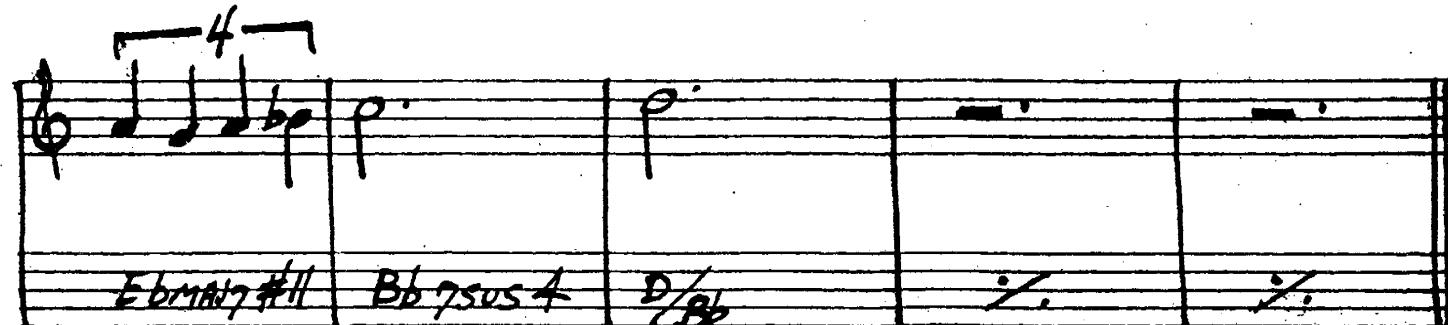
C7#9 C#7#9 EbMaj7#11 ∕.



E7sus4 E7alt. D7sus4 BbMaj7#11



Ebmaj7 E7sus4 E7alt. D-7 BbMaj7



Ebmaj7#11 Bb7sus4 D/Bb ∕. ∕.

TONY WILLIAMS - "PEEWEE"  
MILES DAVIS - "SORCERER"

(MEO) PEGGY'S BLUE SKYLIGHT CHARLES MINGUS 343.

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

- Staff 1:** Starts with a G major chord (G-B-D). Includes markings: -3-, A, E-7(b5), A7(alt.), D-(maj7).
- Staff 2:** Includes markings: G-7, C7+, -3-
- Staff 3:** Includes markings: Fmaj7, B7, 3b7sus4, A7(+9), -3-
- Staff 4:** Includes markings: Ab7, G7, C7, -3-, C-7-3-, -3-
- Staff 5:** Includes markings: F7, 1. Bbmaj7, Eb7(b5)
- Staff 6:** Labeled "2." Includes markings: Bbmaj7, F7, -3-, -3-, B, F7
- Staff 7:** Includes markings: Bbmaj7, E7, A7, Dmaj7, -3-
- Staff 8:** Includes markings: D7, G7, Cmaj7, -3-
- Staff 9:** Includes markings: Fmaj7, B7, 3b7sus4, A7(+9), -3-
- Staff 10:** Starts with a G major chord (G-B-D). Includes markings: Ab13, G7, C7, -3-, -3-. The staff ends with the text "MINGUS - TONIGHT AT NOON".

344.

PENSATIVA

(BOSSA)

- CLARE FISCHER

[INTRO]

Handwritten musical score for 'PENSATIVA' (Bossa) by Clare Fischer. The score consists of eight staves of music, each with a unique key signature and time signature. The first staff starts with EbMaj7, followed by E7#II, EbMaj7, and E7#II. The second staff begins with EbMaj7, followed by C7#II, BmAj7, and F9. The third staff starts with EbMaj7(#II), followed by D7-7, G#7, C#-7, F#7, and BmAj7. The fourth staff begins with Bb7, followed by 1. E7, EbMaj7, and E7/D. The fifth staff starts with 2. E7, followed by EbMaj7, Bb-7, Eb7, Amaj7, F#-7, Dmaj7, and G7. The sixth staff begins with B-7, followed by E7, Amaj7, and G7-7, G7. The score includes various dynamic markings like 'p', 'f', and 'mf', and performance instructions like 'bpm' and 'tempo'.

345.

Handwritten musical score for a solo instrument, likely trumpet, featuring five staves of music. The score includes the following chords and key signatures:

- Staff 1: F#m7, C#-7, D#-7, G#-7, C#7b9
- Staff 2: F#m11, B-7, E7
- Staff 3: Ebm7, E7#II, Ebm7, E7#II
- Staff 4: Ebm7, C7#9, Bm7, F9
- Staff 5: Ebm7#II, D#-7, G#7, C#-7, F#7, Bm7
- Staff 6: Bb7, E7, Ebm7, (E7#II)
- Staff 7: Bb7, E7, Ebm7, (E7#II)

FREDDIE HUBBARD - "THE NIGHT OF THE COKEES-Vol. 1"

346.

PENT-UP House

- SONNY ROLLINS

SWING  
(up)

F#7/F7/ F#7F7/ / EMA7/F7 (E) EMA7

F#7/F7/ F#7F7/ / EMA7/F7 (E) EMA7

B7/Bb7/ B7Bb7/ / A7 A7/D7/

F#7/F7/ F#7F7/ / EMA7/F7 (E) EMA7

SONNY ROLLINS - "SAXAPHONE COLOSSUS"

# PERI'S SCOPE

347.

-BILL EVANS

A handwritten musical score for a single melodic line, likely for piano or guitar. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. Chords are indicated below the staff at the beginning of each measure. The score includes various musical markings such as grace notes, slurs, and dynamic instructions like 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). The piece concludes with a final cadence and the word 'FINE'.

Chords indicated below the staff:

- Measure 1: B-7 E7
- Measure 2: C#-7 F#-7
- Measure 3: B-7 E7
- Measure 4: C#-7 F#-7
- Measure 5: Dm7 G7
- Measure 6: C#-7 F#-7
- Measure 7: B-7 E7
- Measure 8: E-7 A7
- Measure 9: Dm7 G7
- Measure 10: G7 C#7
- Measure 11: F#7 C7
- Measure 12: B-7 E7
- Measure 13: C#-7 F#-7
- Measure 14: B-7 E7
- Measure 15: C#-7 F#-7
- Measure 16: B-7 C#7 Dm7 E7
- Measure 17: Am7 D7
- Measure 18: C#-7 F#-7

FINE

BILL EVANS - "PORTRAIT IN JAZZ"

348.

(MED. BLUES)

PFRANCING (No BLUES)

-MILES DAVIS

The musical score is handwritten on four staves of five-line staff paper. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a complex rhythmic pattern with sixteenth-note groups and rests, separated by vertical bar lines. The second staff begins with a bass clef and a common time signature, showing a harmonic progression from D7 to G7 to C7. The third staff continues the treble clef and common time, with a harmonic progression from D7 to F7 to Bb7. The fourth staff concludes the piece with a treble clef and common time, ending on a D7 chord. Performance markings such as '3' over groups of notes are present throughout the score.

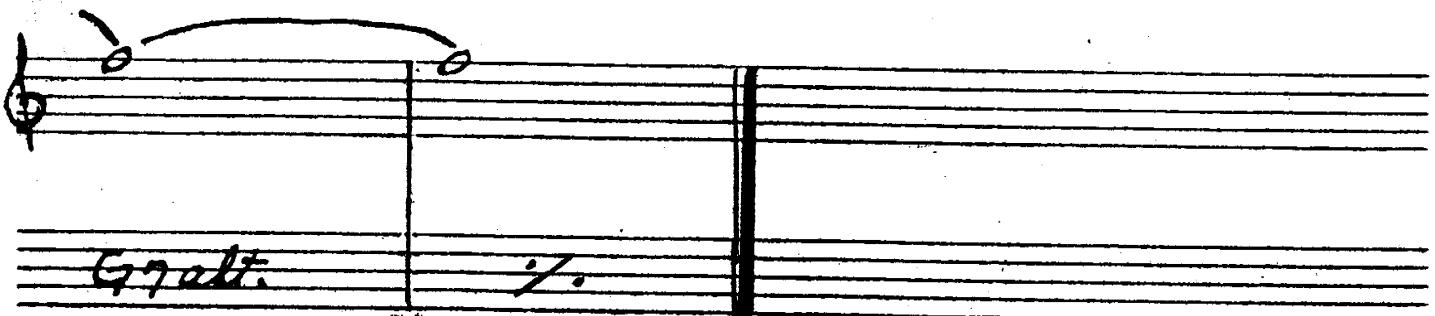
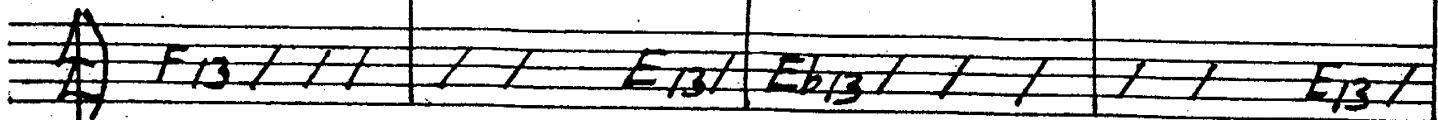
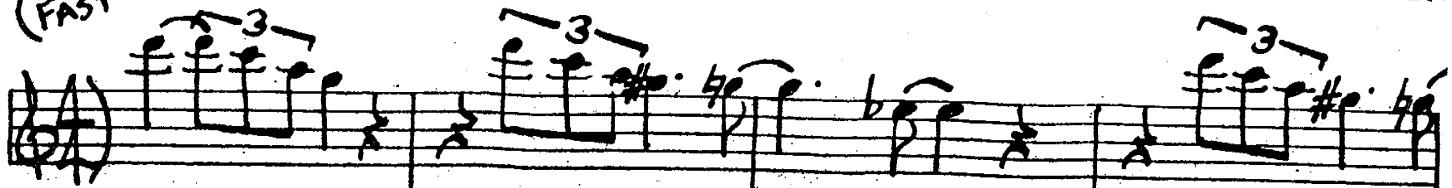
MILES - "SOMEDAY MY PRINCE . . ."

349.

PINOCCHIO

-WAYNE SHORTER

(FAST SWING)



MILES DAVIS - "NEFERTITI"

350.

PITHYCANTHROPUS ERECTUS

-CHARLES MINGUS

A

Handwritten musical score for section A. The score consists of four measures of a bass line. Measure 1: Bass note at the beginning of the measure. Measure 2: Bass note. Measure 3: Bass note. Measure 4: Bass note. The score is written on a staff with a bass clef and a key signature of one flat.

Handwritten musical score for section A. The score consists of four measures of a bass line. Measure 1: Bass note. Measure 2: Bass note. Measure 3: Bass note. Measure 4: Bass note. The score is written on a staff with a bass clef and a key signature of one flat.

Handwritten musical score for section A. The score consists of four measures of a bass line. Measure 1: Bass note. Measure 2: Bass note. Measure 3: Bass note. Measure 4: Bass note. The score is written on a staff with a bass clef and a key signature of one flat.

Handwritten musical score for section A. The score consists of four measures of a bass line. Measure 1: Bass note. Measure 2: Bass note. Measure 3: Bass note. Measure 4: Bass note. The score is written on a staff with a bass clef and a key signature of one flat.

Handwritten musical score for section A. The score consists of four measures of a bass line. Measure 1: Bass note. Measure 2: Bass note. Measure 3: Bass note. Measure 4: Bass note. The score is written on a staff with a bass clef and a key signature of one flat.

CHARLES MINGUS - "REINCARNATION OF A COOL BIRD"

D.C.

PLAYED TWICE

(MED.)

-THELONIUS MONK

Amaj7 Bb7 E7 A7

D7 ∕ ∕ ∕

Amaj7 Bb7 Bb7 A7

Amaj7 Bb7 Bb7 A7 F#7 Bm7

352. (EVEN 8THS) PORTSMOUTH FIGURATIONS - STEVE SWALLOW  
 FAST

C#-7      ∕      ∕      ∕

F#-7      ∕      ∕      ∕

E7      Am7      G#-7      F#-7      Dm7

C#-7      Am7 G#-7      F#-7 Dm7      C#-7      FINE

GARY BURTON - "DUSTER"

PRELUDE TO A KISS

(BALLAD)

-DUKE ELLINGTON

The score is handwritten on six staves. The first staff starts with a treble clef, a key signature of four sharps, and a common time signature. It features a series of chords: B7, E+7, A7, Dm7, G#7b9, C#7, F#7b9, B-7. The second staff begins with B-7, E+7, followed by a bracketed section containing F#7-7 and B7#11. The third staff starts with a bass clef and contains chords for B-7, E+7, A7, and G#7. The fourth staff continues with C#7A7, A#-7, D#-7b5, G#7, E#7, E°, D#7, and D7. The fifth staff starts with C#7A7, A#-7, D#-7b5, G#7, C#7A7, F#7b9, B-7, C-7C#-7, C7. The sixth staff concludes with B7, E+7, A7, Dm7, G#7b9, C#7, F#7b9, B-7.

DUKE ELLINGTON - "70TH BIRTHDAY"

"ELLENSTONIA, Vol. 2"

"DUKE'S BIG 4"

554.

PRINCE OF DARKNESS

(UP TEMPO)

-WAYNE SHORTER

(UP TEMPO)

-WAYNE SHORTER

PRINCE OF DARKNESS

Fine

MILES DAVIS - "SORCERER"

Pussy Cat Blues

-CHARLES MINGUS

(slow)

INTRO

Handwritten musical score for the intro of "Pussy Cat Blues" for bass or double bass. The score consists of four measures of a bass line in A major (A, B, C, D) followed by a 12-measure blues progression in B major (B7, F, G7, B7, G7, B7, F7).

Handwritten musical score for the first solo section of "Pussy Cat Blues". It shows a 12-measure solo in B major (B7, F, G7, B7, G7, B7, F7).

Handwritten musical score for the second solo section of "Pussy Cat Blues". It shows a 12-measure solo in B major (B7, F, G7, B7, G7, B7, G7).

Handwritten musical score for the third solo section of "Pussy Cat Blues". It shows a 12-measure solo in B major (B7, F, G7, B7, G7, B7, G7).

[Solos on C Blues]

CHARLES MINGUS - "BETTER GIT IT IN YOUR SOUL"

-DENNY ZEITLIN

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

F<sub>7</sub> A<sub>7</sub> B<sub>b</sub><sup>13</sup>

B<sub>7</sub> A<sub>7</sub> G#<sub>7</sub>

C#<sub>7</sub> F#<sub>7</sub> F#<sub>7</sub> B<sub>7</sub>(#11)

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

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

D.C. al

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

7. 0

# THE RAVEN

357.

(ROCK)

- K. JARRETT

A handwritten musical score for "The Raven" by K. Jarrett. The score consists of ten staves of music, primarily for piano or keyboard. The music is in a key signature of four sharps (F# major). The tempo is indicated as "Rock". The score includes various dynamics such as forte (f), piano (p), and sforzando (sf). Chords labeled include B7#9, D7, A7, B7#9, B7, E7, F#7, and G7. The music features complex rhythmic patterns and arpeggiated chords. The score is divided into sections by vertical bar lines and measures. The bottom staff contains the copyright notice: "© GARY BURTON & KEITH JARRETT".

© GARY BURTON &amp; KEITH JARRETT

358.

THE REAL GUITARIST (IN THE HOUSE)

(SAMBA)

-STEVE KUHN

The musical score is handwritten on five staves, each with a different name written below it:

- Staff 1: (SAMBA) - The first two measures show a rhythmic pattern of eighth and sixteenth notes. The key signature changes from A major (no sharps or flats) to E major (#11).
- Staff 2: EMAN (EII) - The next three measures show a rhythmic pattern of eighth and sixteenth notes. The key signature changes from E major (#11) to D major (#10).
- Staff 3: BUDDY (#II) - The next three measures show a rhythmic pattern of eighth and sixteenth notes. The key signature changes from D major (#10) to E major (#II).
- Staff 4: AMAN - The next three measures show a rhythmic pattern of eighth and sixteenth notes. The key signature changes from E major (#II) to G major (#II).
- Staff 5: F# - The final measure shows a single note, F sharp.

STEVE KUHN - "LIVE IN NEW YORK"

STEVE KUHN - "CHICKEN FEATHERS"

RECORDAME

- JOE HENDERSON

(BOSSA)

Handwritten musical score for "Recordame" by Joe Henderson. The score is in G major (two sharps) and common time. The vocal line includes lyrics such as "A-", "A-7 D7", "Gmaj7", "G-7 C7", "Fmaj7", "F-7 Bb7", "Ebmin7", "E-7 A7", and "Dmaj7 // G#7 C7". The score is divided into sections labeled 1. and 2.

JOE HENDERSON - "PHASE ONE"

360.

RE-INCARNATION OF A LOVEBIRD

(MED. UP)

- CHARLES MINGUS

**A** E- 8va ----- C MAJ7 F#-765 B7#9  


**B** E- 8va ----- C MAJ7 F#-765 B7(x) D7  


**C** E- 8va ----- B7 8va E- 8va F#-765 B7#9  


**D** E- 8va ----- C MAJ7 F#-765 B7 8va B7  


**E** E- 8va ----- C MAJ7 A-7 Bb-7  


**F** E- 8va ----- B7 8va E- 7 E- (d=d)  


361.

*(cont)*

**C** *d = d (TWICE AS SLOW)*  
 C E-7 A<sub>7</sub> E-7 A<sub>7</sub> Dm7 G<sub>7</sub>#11 Dm7 G<sub>7</sub>#11

**D** *(d = d ATTEMPO)*  
 D G-7 C<sub>7</sub> Fm7 (B67) A-765 D769

G<sub>7</sub> C<sub>7</sub>69 F#-7 B<sub>7</sub>  
 b7 b7 b7 b7  
 #0 D.C. al

F#-765 B<sub>7</sub>b9 A-7 Bb-7 F#-765

B7 E-7 A-765

CHARLES MINGUS - "REINCARNATION OF A LOUDMOUTH"

(SOLOS ALSO ON ♪)

362.

# RED CLAY

(ROCK)

-FREDDIE HUBBARD

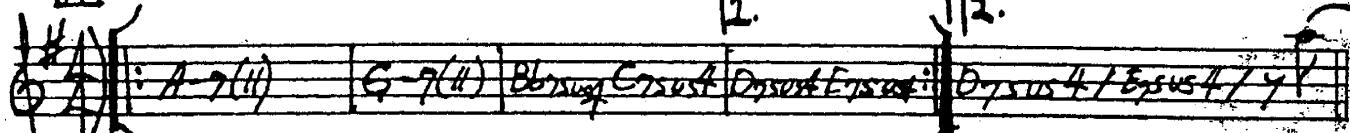
FREE BLOWING:



[A] RHYTHM SECTION:

1.

2.



[B] THEME:  
A-7(II)

G-7(II)

Bb7sus4 C7sus4 D7sus4 E7sus4



A-7(II)

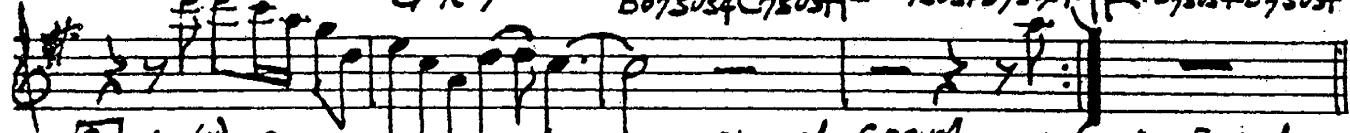
G-7(II)

Bb7sus4

C7sus4

D7sus4

E7sus4



[C] A-7(II)

G-7(II)

Bb7sus4

C7sus4

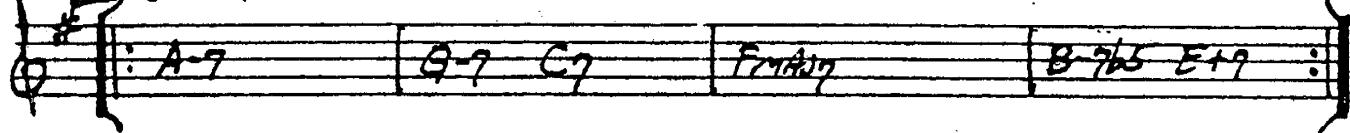
D7sus4

E7sus4

8VA



[D] (SOLOS)



FREDDIE HUBBARD - "RED CLAY" "THE GADDEST HUBBARD"

(ROCK  $\delta=90$ )

# RESOLUTION

363.

-MAHAVISHNU

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems and others not. Key signatures and time signatures change frequently across the staves. The first staff starts with a key signature of two sharps and a time signature of 2/4. The second staff begins with a key signature of one sharp and a time signature of 3/4. Subsequent staves show different key signatures and time signatures, such as 4/4 and 2/4. Measures are separated by vertical bar lines, and some notes are connected by horizontal beams. The score is divided into sections by thick black vertical lines. The first section ends with a measure starting with a square note head and a sharp sign. The second section begins with a staff starting with a sharp sign and a circle note head. The third section starts with a staff starting with a sharp sign and a square note head. The fourth section starts with a staff starting with a sharp sign and a circle note head. The fifth section starts with a staff starting with a sharp sign and a square note head. The sixth section starts with a staff starting with a sharp sign and a circle note head. The seventh section starts with a staff starting with a sharp sign and a square note head. The eighth section starts with a staff starting with a sharp sign and a circle note head. The score concludes with a final section starting with a staff starting with a sharp sign and a square note head.

MAHAVISHNU - "BIRDS OF FIRE"

364.

## 'ROUND MIDNIGHT

(BALLAD)

-THELONIUS MONK

The musical score consists of two staves of handwritten piano sheet music. The top staff begins with a C major chord followed by a sequence of chords: A-7b5, D-7b5, G7 alt., C-7, F?, G#7, C#7, G-7, C7. The bottom staff begins with an F-7 chord. The music is divided into sections labeled 1. and 2. with specific chords: 1. G#7, C#7, G7, C7; 2. G#7, G7, C-7. The score is written in common time with various dynamic markings like forte (f), piano (p), and sforzando (sf).

MILES DAVIS - "ROUND MIDNIGHT"

"THE THELONIUS MONK"

# SAGA OF HARRISON CRABFEATHERS 365.

(JAZZ)  
WALTZ)

- STEVE KUHN

C#-

AMAJ

C#-

F#-

B-

GMAJ7

E-

8-

Fmaj7

(6p)

A-

Fmaj7

D-

(A) A-

(A) (SOLOS)

C#7 (ACOUSTIC)

B7 (BASSOON)

Bb7 (TDO)

F(440)

A7 (ALTO)

F(440)A

A7 A

(AFTER SOLOS, D.C. ala)

STEVE KUHN - "LIVE IN NEW YORK" "CHICKENFEATHERS"

366.

SAME SHAME

-BOBBY HUTCHERSON

The musical score is composed of eight staves of handwritten notation. The first staff begins with a dynamic of (F PEARL) followed by a sustained note. Subsequent staves include dynamics such as EB MAJOR, F#, and EB MAJOR (45). Articulations like slurs and grace notes are present throughout. Measure 1 consists of sustained notes with slurs. Measures 2 and 3 feature more complex note patterns with grace notes and slurs. Measures 4 through 7 show sustained notes with slurs. The final measure concludes with a dynamic of (FINE).

BOBBY HUTCHERSON - "TOTAL ECLIPSE"

# SATIN DOLL

367

-DUKE ELLINGTON

B-7 E7 ∕ C#-7 F#7 ∕

F#-7b5 B7 F-7 Bb7 2. A C#-7b5 F#7b9

2. A B-7 B#7 C#7

E-7 A7 ∕ D MAJOR E-7 A7

F#-7 B7 ∕ B-7 E7 C#-7 F#7

B-7 E7 ∕ C#-7 F#7 ∕

F#-7b5 B7 F-7 Bb7 A (C#-7b5 F#7b9)

FINE

DUKE ELLINGTON - "70TH BIRTHDAY"

"ELLIOTTOMA, Vol. 2"

368.

SCOTCH 'N' SODA

-GUARD

Handwritten musical score for "Scotch 'N' Soda". The score consists of six staves of music, likely for a band or orchestra, with various chords and performance markings. The chords include Fmaj7, B69, C6, E-7, A7, D7, G7, F-B-, F- E7, 2. C9, G-7, C9, C+7, C, D-7 G7, Cmaj7, and D7 G7. The score includes dynamic markings like pp, f, and p, as well as performance instructions like "3-1" and "F-B-". The music is divided into sections by vertical bar lines and measures, with some measures spanning multiple staves.

SCRAPPLE FROM THE APPLE

-CHARLIE PARKER

(M.E.D. Bop)

"CHARLIE PARKER - BE BOP - Vol. 3"

370.  
(LATIN)

SEA JOURNEY

-CHICK COREA

370.  
(LATIN)

SEA JOURNEY

-CHICK COREA

(F#-#5) (F#-45) (LASTx)  
(F#-)  
(B- C#-) (BREAK)  
E7sus4 D#765  
D#769 C#7sus4

RECORDED ON CHICK COREA'S  
"PIANO IMPROVISATIONS"  
AS "SONG FOR SALLY"

372.

SELF PORTRAIT IN 3 COLORS

(BALLAD)

[INTRO]

-CHARLES MINGUS

M

Cmaj7/G      C#7/G#      B/G#      G-7      C7

F-7      Bb7      EbdMaj7      G#Maj7      A-7      D+7

C-7      F7 SUST      C#Maj7      Cmaj7      F#7      C#Maj7

Cmaj7      E-7      A7      D-7      G7

D-7      G7      Cmaj7      Bbmaj7      A7b5      G#Maj7      Cmaj7

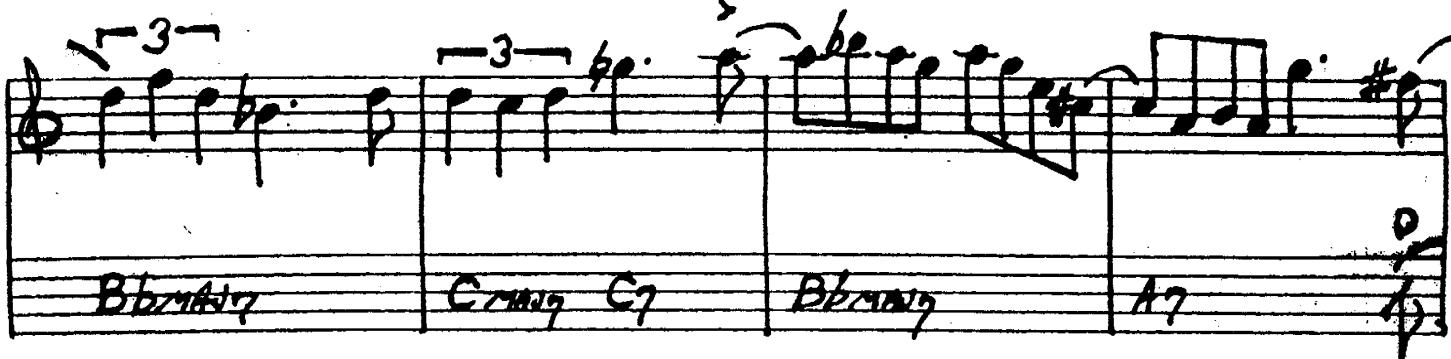
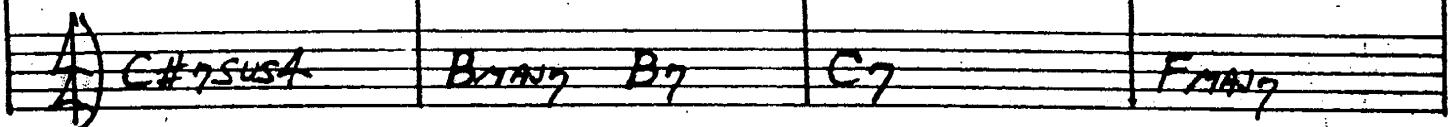
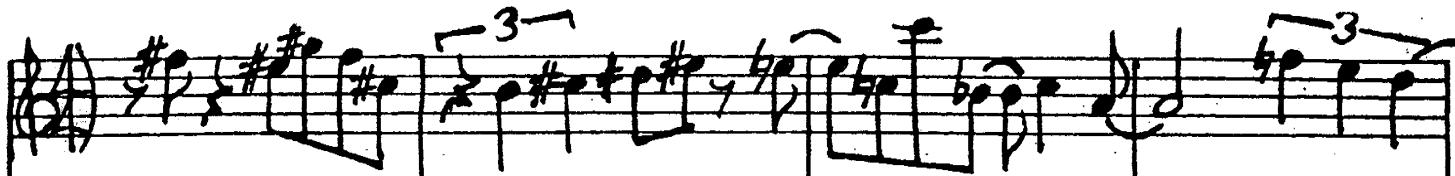
CHARLES MINGUS - "BETTER GIT IT IN YOUR SOUL"

373.

(FAST JAZZ)

SEMBLENCE

-K. JARRETT

KEITH JARRETT - "FACING YOU"

374.

(FAST LATIN)

## SEÑOR MOUSE

C. COREA

(A)

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

D<sup>#7</sup>

A-

D<sup>#7</sup>

G<sup>#</sup>-

D.C. (A)

"SEÑOR MOUSE" PG. 2  
375.

G#7      C#

G#7      C#

G#7      C#

3      3      2) 3      3

3      3      3      3

D.C. AL 2<sup>ND</sup> ENDING BELOW.

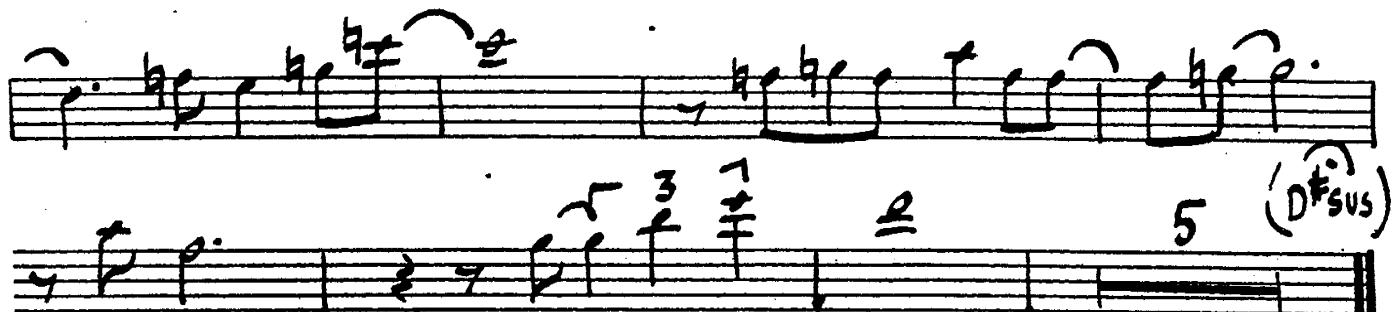
2) 3      3      3      3

3      3      3      3

3      3      3      3

376.

SEÑOR MOUSE - PG 3.



FINE.

(MED.)

SERENADE TO A CUCKOO

377.

-ROLAND KIRK

A

1  
2

1  
2

B

G-7 C7 Em7 Bb7 E-7b5/A7 D- D7  
G-7 C7 Em7 Bb7 E-7b5/A7 D-

ENDING

E-7b5/A7 D-

378.  
(MED UP)

# SEVEN COME ELEVEN

- BENNY GOODMAN  
CHARLIE CHRISTIAN  
(MELODY)

(USE BASELINE AT D FOR SOLO INTRO - 8 BARS)

A

B

C

(FAST  
JAZZ)

# SEVEN STEPS TO HEAVEN

379.

-MILES DAVIS

[INTRO]

The score consists of ten staves of handwritten musical notation. Staff 1 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a 'Dmaj7' chord followed by a 'C6' chord. Staff 2 begins with a 'Dmaj7' chord. Staff 3 starts with a 'Dmaj7' chord. Staff 4 contains chords labeled '(E-7)', '(A7)', 'Cmaj7', 'C#', and 'Dmaj7'. Staff 5 contains chords labeled 'Amaj7', 'B7', 'C#-7b5', 'F#7', 'B-7', 'F7', 'E7', and 'G7'. Staff 6 contains chords labeled 'Cmaj7', 'F-7', 'Bb7', 'be', 'Emaj7', 'D-7', and 'G7'. Staff 7 contains chords labeled 'Dmaj7', 'G7', 'C#-7b5', 'F#7', 'B-7', 'F7', 'E7', and 'G7'. Staff 8 contains chords labeled '(E-7)', '(A7)', 'Cmaj7', 'C#', and 'D-7'. Staff 9 contains chords labeled 'Cmaj7', 'F-7', 'Bb7', 'be', 'Emaj7', 'D-7', and 'G7'. Staff 10 contains chords labeled 'Dmaj7', 'G7', 'C#-7b5', 'F#7', 'B-7', 'F7', 'E7', and 'G7'. Various performance markings like '2', '3', '4', and '5' are placed above certain measures. Chords are labeled with their names and some with additional symbols like '-7', '7b5', or '#7'.

MILES DAVIS - "Four & More"

380.  
(MED.  
SWING)

# SHADES OF LIGHTS

-HUBERT LAWS

F#-7 B7      D-7 G7      Eb7 E7      F7

F#-7 B7      D-7 G7      G#-7      C#7 C7

F7 E7      D#-7 G#7      C#7 D#-7      E#-7 F#-7

B-7      E-7      Am7      C#7

HUBERT LAWS - "LAWS' CAUSE"

(SLOW  
BOSSA)THE SHADOW OF YOUR SMILE

-JOHNNY MANDEL

**(Slow Bossa)**

The score includes the following chords and markings:

- Staff 1: D#-7, G7(9 - b9) C#-7, F#7
- Staff 1: F#-7, B7, Em7, Am7
- Staff 2: D#-7b5, G#7, C#-7, C#-7b5, C#-7b5/B
- Staff 3: A#-7b5, D#7, D#-7, G#7
- Staff 4: D#-7, G#(9 - b9) C#-7, F#7
- Staff 4: F#-7, B7, G#-7b5, C#7alt.
- Staff 5: F#-7, A-7, D7, G#-7, C#7b5
- Staff 5: F#7, C7, F#-7 B7b9, 56, (G#7)
- Staff 6: FIN

382.  
(FUNK-PsEVDO BOSSA)  
(BLUES)

SIDEWINDER

- LEE MORGAN

Double 8VB

(BASS - CONTINUE SAME)

E7 F7

B7 C7

D7 G7

B7 C7

C7 (BREAK)

(FINB)

(PICK-UP FILLED)

LEE MORGAN - "SIDEWINDER"

# SING ME SOFTLY OF THE BLUES

393.

-CARLA BLEY

(M.E.D. SLOW)  
INTRO

INTRO

A horizontal strip of handwritten musical notation on five-line staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The fifth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one sharp (F#). The score consists of two measures. The first measure contains notes for D7, G7sus4, G7sus4, and D7. The second measure contains notes for C7sus4, followed by a series of eighth-note strokes (//) and then a note for C7.

A handwritten musical score for a single melodic line. The score consists of five measures on a staff with a key signature of seven sharps and a common time signature. Measure 1 starts with a whole rest followed by a sixteenth-note rest. Measures 2 and 3 show eighth-note patterns with grace notes and slurs. Measure 4 is a whole rest. Measure 5 ends with a fermata over the last note. Below the staff, the chords are labeled: A7, E67, D7, G7, B7, D7, and C7, C7, C7. Measure numbers 1 through 5 are written below the staff.

A musical score for piano. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords with Roman numerals and sharp signs indicating key changes. The chords are labeled as follows:

- Chord 1: E<sup>#</sup> 7 2<sup>#</sup>
- Chord 2: B<sup>#</sup> 7 1<sup>#</sup>
- Chord 3: G<sup>#</sup> 7 0 7
- Chord 4: C<sup>#</sup> 7 G 7

The score consists of four measures of music.

63

F# E7 D7 C#7

ENDING

RIT.

F#7 B7 D7 E7 F#7

## GARY BURTON - "DUSTER"

384.

SKATING IN CENTRAL PARK

-JOHN LEWIS

AMAJ7 E7 AMAJ7 E7

B-7 E7 AMAJ7 A+7

DMAJ7 G#7 C#-7 F#-7

B-7 E7 AMAJ7 2. E7 2. A7

D- D/C# (FINE) D/C D/B

CMAJ7 C/B C/A C/G

F# F#/E D#-765

D-7 B-7 E7

D/C D/B E7

BILL EVANS/JIM HALL - "UNDERCURRENT"

385.

(SAMBA)

SLOWLY GONE, BYGONE

-DAVE SAMUELS

INTRO

Handwritten musical score for the intro of "Slowly Gone, Bygone" in Samba style. The score consists of four measures. The first measure starts with a bass note followed by two eighth notes. The second measure starts with a bass note followed by a dotted half note. The third measure starts with a bass note followed by a dotted half note. The fourth measure starts with a bass note followed by a dotted half note.

Handwritten musical score for the first section of "Slowly Gone, Bygone". The score consists of four measures. The first measure starts with a bass note followed by two eighth notes. The second measure starts with a bass note followed by two eighth notes. The third measure starts with a bass note followed by two eighth notes. The fourth measure starts with a bass note followed by a dotted half note.

Handwritten musical score for the second section of "Slowly Gone, Bygone". The score consists of four measures. The first measure starts with a bass note followed by two eighth notes. The second measure starts with a bass note followed by two eighth notes. The third measure starts with a bass note followed by two eighth notes. The fourth measure starts with a bass note followed by a dotted half note.

Handwritten musical score for the third section of "Slowly Gone, Bygone". The score consists of four measures. The first measure starts with a bass note followed by two eighth notes. The second measure starts with a bass note followed by two eighth notes. The third measure starts with a bass note followed by two eighth notes. The fourth measure starts with a bass note followed by a dotted half note.

Handwritten musical score for the end of "Slowly Gone, Bygone". The score consists of four measures. The first measure starts with a bass note followed by two eighth notes. The second measure starts with a bass note followed by two eighth notes. The third measure starts with a bass note followed by two eighth notes. The fourth measure starts with a bass note followed by a dotted half note.

386.

SOLAR

(Jazz)

-MILES DAVIS

Handwritten musical score for Solar. The first staff shows a melodic line in G major (two sharps) with a key signature of two sharps. The melody consists of eighth and sixteenth-note patterns. The second staff provides harmonic context with chords A-7, ∕, E-7, and A7. The third staff continues the melodic line in G major.

Handwritten musical score for Solar. The first staff shows a melodic line in G major (two sharps). The second staff provides harmonic context with chords Dm7b5, ∕, D-7, and G7. The third staff continues the melodic line in G major.

Handwritten musical score for Solar. The first staff shows a melodic line in G major (two sharps). The second staff provides harmonic context with chords Cm7b5, C-7, F7, Bbmaj7, B-7b5, E7b9, and ∕. The third staff continues the melodic line in G major.

MILES DAVIS - "WALKIN'"

(BALLAD)

SOLITUDE

-DUKE ELLINGTON

BbMaj7 / / / / G-7 C7  
C-7 F7 BbMaj7 1. F#7 F7 2. BbMaj7 Bb7  
EbMaj7 E7 BbMaj7 / / / / F-7 Bb7  
EbMaj7 E7 BbMaj7 / / / / G7b9 C-7 F#7  
BbMaj7 / C-7 G7 BbMaj7 / / E7b5 EbMaj7 C7 / / G7  
C-7 F7 BbMaj7 (C-7 F7)  
BbMaj7 FINE

"MASTERPIECES BY ELLINGTON"

388.  
(MED. JAZZ  
WALTZ) SOMEDAY MY PRINCE WILL COME

- CHURCHILL

The musical score consists of six staves of handwritten piano notation. The first three staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has lyrics: "Grazing", "By the", "Candy", and "Lay". The second staff continues with "A-7", "E7", "A7", and "D7". The third staff begins with "B7", "A#7", "A-7", and "D7". The fourth staff starts with "B7", "B7", "A-7", and "D7". The fifth staff begins with "D7", "G7", "C", and "C#7". The sixth staff concludes with "G7", "A7", "D7", and "E".

BILL EVANS - "PORTRAIT IN JAZZ" MILES DAVIS - "SOMEDAY MY PRINCE"

SOME OTHER TIME

(BALLAD)

{ BORNSTEIN  
COMDEN  
GREEN }

1) : Am7 E7sus4 / . . . Am7 E7sus4 A7sus4 / B7sus4 / C7sus4

2. (FINE)

C#7 / F#7 / B7sus4 / Dm7 E7sus4 Am7 E7sus4 Am7 E7sus4 : Am7/G7C7

F#Maj C7sus4 / . . . F#Maj C7sus4 F#Maj F#Maj (#11)

F#Maj E7 (b13) || Am7 G#7F#7G7 B7sus4 / B7 / E7sus4 / / /

D.C. al FINE

D.C. al FINE

BILL EVANS - "VILLAGE VANGUARD" GARY BURTON / RALPH TURNER -

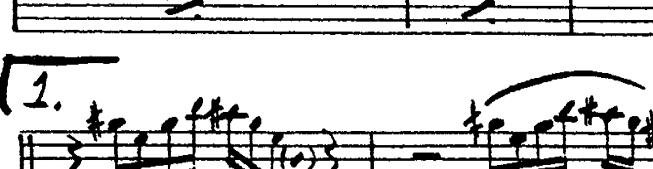
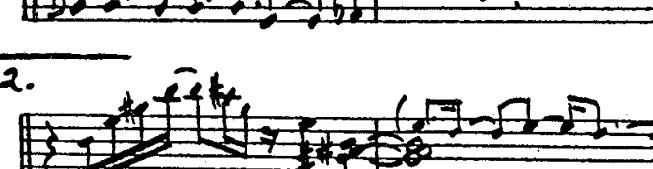
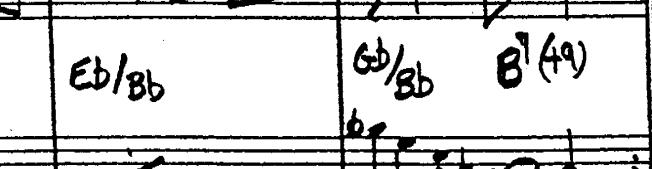
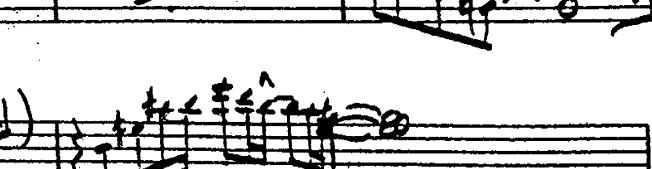
"MATCHBOOK"

390.

SOME SKUNK FUNK

- RANDY BRECKER

Rock  $\text{d} = 120$   
(Horns)

(G2) 
  
 (Bass.) 
  
 Bass line with circled 'A' above it. 
  
 (G2) 
  
 (G2) Horns  $\text{d} = 7$  (H2) 
  
 Bass line. 
  
 Bass line. 
  
 1. 
  
 E/Bb 
  
 Bb 
  
 Eb/Bb 
  
 Gb/Bb 
  
 B7(49) 
  
 Bass line. 
  
 Bass line. 

(organ)

120

B

Horns

(Bb/Gb)

C 3x

D.C. to Solos At (A)

Bass

Gtr.

37(+) 37(+) G#(+) A#(+) D.S.

SOLOS ON ① + ③ - INSERT MELODY AT ② DURING SOLOS - AFTER SOLOS, D.C. AL ④

3x

D.S. -  
PLAY FUTURE  
FORM THERE  
THEN D.C. AT FINE

w/conga

add drivers

add bass (time on E7(+9))

add gtr. (comp)

**'BRECKER Bros.' - MIKE + RANDY BRECKER**

392.

SOMETIMES AGO

-SERGIO MIHANOVICH

*(Handwritten lyrics and chords)*

Amaj7 E7sus4 Amaj7 E7sus4

Amaj7 E7sus4 C#-7b5 F#7

1. B-7 E7 C-7 F7

B7 :. C-7 F7

2. B-7 E7 C#-7 F#7

B-7 E7 G7 F#7

B-7 E7 Amaj7 (B-7 E7) FIN

ART FARMER / JIM HALL - "INTERACTION"

SONG

-STU BALCOMB 393.

(d. 160)  
6/8 swing(6)

Dancing Economy D-7 Economy Dancing Economy D-7 Economy

1. 2.

C7 F7 Bb7 Economy G7 F7 Bb7 Against Bb7 #7

Abmaj7 (#11) A-9b5

Abmaj7 (#11) A9 sus4

D.C. ala

C7 B7 E7 Economy

1 2

F#7 B7 Bb7 #7

Use ♪ on end only  
FORM - AABA  
ON SOLOS - USE 1st ending  
FOR LAST A]

394.

(MED. LATIN)

SONG FOR MY FATHER

- HORACE SILVER

**A**

B

B67      A7sus4      D-7      1.      2.

C7      1.      D-7      1.

C7      B67      A7      D-7      1.

HORACE SILVER - "SONG FOR MY FATHER"

THE SONG IS YOU

-KERN/HAMMERSTEIN

Handwritten musical score for "The Song Is You" by Kern/Hammerstein. The score consists of eight staves of music for a single instrument, likely piano or organ, in A major (indicated by a key signature of one sharp). The music is divided into measures by vertical bar lines and includes various chords and rests. The lyrics are written above the music, corresponding to the chords. The score concludes with a "FINE" marking at the end of the eighth staff.

**Chords and Labels:**

- M1: A MAJ7, A°
- M2: B-7 E7 -3- C#-7 F#7 B-7 E7 -3-
- M3: A MAJ7 C#- B-7 E7 (D-7 G7) B-7 A5 E7 C#-7 F#7 B-7 E7
- M4: A MAJ7 A° B-7 E7 -3- C#-7 F#7 B-7 E7 -3-
- M5: A MAJ7 F#7 B-7 E7 A6
- M6: C# MAJ7 D#-7 G#7 C# MAJ7 G-7 C7
- M7: E#-9 A#7 D#7 G#7 E7
- M8: A MAJ7 A° B-7 E7 -3- A MAJ7 A7 D MAJ7 D-6 B-7 E7
- M9: C#-7 F#7 B-7 E7 A6 (B-7 E7)

**Performance Instructions:**

- M1: Measure 1 starts with a forte dynamic.
- M2: Measure 2 ends with a forte dynamic.
- M3: Measure 3 includes dynamics for A MAJ7, C#-7, and B-7.
- M4: Measure 4 ends with a forte dynamic.
- M5: Measure 5 ends with a forte dynamic.
- M6: Measure 6 ends with a forte dynamic.
- M7: Measure 7 ends with a forte dynamic.
- M8: Measure 8 ends with a forte dynamic.
- M9: Measure 9 ends with a forte dynamic.

FINE

396.

SON OF MR. GREEN GENES

(ROCK)

- FRANK ZAPPA

B- E B- E

B- E B- E

A

1.D E F# G

2.D E F# G

B- E B- E

F# A F# G

D E F# G

FRANK ZAPPA - "HOT RATS"

# SOPHISTICATED LADY

-DUKE ELLINGTON 397.

(BALLAD)

E.S.

Handwritten musical score for 'Sophisticated Lady' in ballad style. The score consists of two staves. The top staff is for a melodic instrument and the bottom staff is for a harmonic instrument. The key signature is B-flat major (two flats). The tempo is indicated as E.S. (Slowly). The score includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). The harmonic progression is marked with Roman numerals: G-7, Eb7, C7, F#7, and B7. The vocal line is written below the harmonic staff, with lyrics like 'Daddy', 'Ebby Ebby', 'Fatty', and 'Fatty Ebby'. The vocal line includes a melodic line with slurs and grace notes.

Continuation of the handwritten musical score. The top staff shows a melodic line with a dynamic change to forte (f) and a melodic flourish. The harmonic staff shows a progression from G7 to C7. The vocal line continues with 'Fatty' and 'Fatty Ebby'. The bottom staff shows a melodic line with a dynamic change to forte (f).

2.

Second ending of the handwritten musical score. The top staff shows a melodic line with a dynamic change to forte (f) and a melodic flourish. The harmonic staff shows a progression from F#7 to B7. The vocal line continues with 'Fatty'. The bottom staff shows a melodic line with a dynamic change to forte (f).

3.

Third ending of the handwritten musical score. The top staff shows a melodic line with a dynamic change to forte (f) and a melodic flourish. The harmonic staff shows a progression from F#7 to B7. The vocal line continues with 'Fatty'. The bottom staff shows a melodic line with a dynamic change to forte (f).

(B)

Beginning of section B of the handwritten musical score. The top staff shows a melodic line with a dynamic change to forte (f) and a melodic flourish. The harmonic staff shows a progression from Eb7 to B7. The vocal line continues with 'Ebby' and 'Ebby'. The bottom staff shows a melodic line with a dynamic change to forte (f).

Continuation of section B of the handwritten musical score. The top staff shows a melodic line with a dynamic change to forte (f) and a melodic flourish. The harmonic staff shows a progression from Eb7 to B7. The vocal line continues with 'Ebby' and 'Ebby'. The bottom staff shows a melodic line with a dynamic change to forte (f).

D.S. al 3<sup>rd</sup> endings

398.

(FAST JAZZ)

# THE SORCERER

- HERBIE HANCOCK

1) Bb major | B7 | G#7 | C#7 | B7  
2) Bb major | B7 | G#7 | C#7 | B7  
3) Bb major | B7 | F#7(#9) | B7(69)  
4) F-7 | E-7 | C-(Maj7) | F#-7

1) Bb major | B7 | G#7 | C#7 | B7  
2) Bb major | B7 | F#7(#9) | B7(69)  
3) F-7 | E-7 | C-(Maj7) | F#-7

1) A-7 | E-7 | F#7sus4/Gmaj7 | F#

HERBIE HANCOCK - "SPEAR LIKE A CHILD"

MILES DAVIS - "SORCERER"

399.

(MED. JAZZ)

So What

-MILES DAVIS

*f.*

B-7  
(C-7)  
C-7  
(B-7)

*f.*

*p.*

*D.S. al.*

Solos on Entertainer

B-7 | C-7 | B-7  
16 8 8

400.

## SPACE Circus (Pt.I)

- CHICK COREA

L: = 60) (3x) (melody tacet 1st x)

{ (G. 6) | #F# F# | G# G# | - G# | - G# | - G# | }

{ (G. 6) | F# G# | G# G# | - G# | - G# | - G# | }

-3-

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

{ (G. 6) | B# C# | D# E# | - E# | - E# | - E# | }

The musical score is composed of six staves of handwritten notation. The first four staves are in common time (C), while the last two are in 6/8 time ((6/8)). The key signature changes frequently, indicated by sharps and flats placed above or below the staff lines. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measures are separated by vertical bar lines. The score is written on five-line staff paper.

[INTO PART II]

(Rock) 402.

SPACE CIRCUS - PART II

- Chick Corea

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests, with some markings like 'PNO. FILL C#-7' and 'SOLO FILL { 1<sup>st</sup> x DRUMS, 2<sup>nd</sup> x GTR, 3<sup>rd</sup> x BASS }'. The staves are grouped by brace symbols, indicating different instrument parts. The first two staves are grouped together, followed by a single staff, then another group of two staves, and finally a final group of two staves at the bottom.

PNO. FILL C#-7

SOLO FILL { 1<sup>st</sup> x DRUMS.  
2<sup>nd</sup> x GTR.  
3<sup>rd</sup> x BASS }

etc.

**1**

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

E F# - - - -

**REPEAT 'TIL CUE (DR.FM w/FIGURE)**

**2.** (OPEN Solos on C#-7)

Col BAR #1 Col #2 DS at 2nd ENDING after solos, DS. at (f)

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

Rit A E F#

404.

(MEDIUM SWING)

SPEAK No EVIL

-WAYNE SHORTER

404.  
(MEDIUM SWING)

SPEAK No EVIL

-WAYNE SHORTER

1. 2. 3. 4. 5.

Chords labeled below staves:

- Measure 1: A-7, Bbmin7, A-7, Bbmin7
- Measure 2: A-7, Bbmin7, A-7, Bbmin7
- Measure 3: C#-II, F#-7, B-II, E7, F#7b5, G-7
- Measure 4: F#7b5, G-7, G-7
- Measure 5: A-7, F7, E-7, E7b5, E67b5
- Measure 6: D-7, G7b5, G7b5, C9#7, B67, B67

D.S. al 2do ENDING

WAYNE SHORTER - "SPEAK No EVIL"

(EVEN 8THS)

# SPIRAL DANCE

405.

- K. JARRETT

[INTRO]

(OPEN VAMP FOR PIANO SOLO)

E<sup>b</sup>9/G<sup>#</sup>

G-(GUE)

(E<sup>b</sup>9/G<sup>#</sup>)

3

C#- / D<sub>7</sub> sust G-

#C#7sus4

C#- D (C) D<sub>7</sub> sust

D.C. - THEN USE INTRO VAMP FOR  
SOLOS

[ENDING]

(FADE)

KEITH JARRETT - "BELONGING"

406.

SPRING IS HERE

- RODGERS / HART

(BALLAD)

F<sup>o</sup> F<sup>o</sup> F<sup>o</sup> F

A-7b5 D<sub>7</sub> G-7 A-7 D<sub>7</sub> (2x G-7 E<sub>6</sub>)  
G-7 C<sub>7</sub>

I-FM<sub>M7</sub> D-7 G-7 A<sub>7</sub> alt.

D-7 G-7 G-7 C<sub>7</sub>

2. FM<sub>M7</sub> D-7 G-7 G#-7 C#-7 G-7 C<sub>7</sub>

A-7 D-7 G-7 C<sub>7</sub> A-7 D-7 B-7b5 Bb-6

A-7 D-7 G-7 C<sub>7</sub> Bb-6 G-7 F<sub>6</sub> 1 (G-7 C<sub>7</sub>)

FINE

"Bill Evans at Town Hall - Vol. I"

# STAR-CROSSED LOVERS

407

DUKE ELLINGTON

(BALLAD)

Handwritten musical score for "Star-Crossed Lovers" by Duke Ellington. The score is in B-flat major and consists of ten staves of music for piano. The chords labeled are:

- Staff 1: Ebmaj7/F, Bbmaj9/G7, C7b5, A7b9, D
- Staff 2: Eb/F, D7/F, C7b5/F, F7b9, C7b5/F7
- Staff 3: Eb7, Bbmaj9/B7, Ebmaj9/C7, Bbmaj9/G7, C7/F7
- Staff 4: Bbmaj9/F#7, F#7/A, E7b5

DUKE ELLINGTON - "THE GREAT PARIS CONCERT"

408.

STELLA BY STARLIGHT

-VICTOR YOUNG

Handwritten musical score for "Stella by Starlight" on six staves. The score includes various chords and solos. The chords labeled are: C#-7b5, F#7(b9), A-7, D7, D-7, G7, C MAJ7, F7, G MAJ7, C#-7b5, F#7(b9), B-7, G-7, C7, D MAJ7, C#-7b5, F#7, F#-7b5, D7(b9), E7, A-7, F7, G MAJ7, C#-7b5, F#7(b9), B-7b5, E7(b9), A-7b5, D7(b9), G MAJ7 (A, B, C).

MILES DAVIS = "MY FUNNY VALENTINE"

"MILES IN CONCERT"

(FAST JAZZ  
C-BLUES)

STEPS

409.

-CHICK COREA

A handwritten musical score for piano or keyboard, featuring two systems of music. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. It includes lyrics 'A-' and 'B-' above the staff. The bottom system begins with a bass clef, a common time signature, and a key signature of one sharp. It includes lyrics 'D-' and 'E-' above the staff. The score consists of six staves per system, with various notes, rests, and dynamic markings. Chords labeled include F7, D♭7, B♭7, A♭7, C♯, B♭, and A♭. The score concludes with a final section labeled '(OUT CHORUS OF SOLOS)' followed by a treble clef, a common time signature, and a key signature of one sharp, with lyrics 'A-' and 'B-' above the staff. The bottom staff ends with a bass clef, a common time signature, and a key signature of one sharp, with lyrics 'D-' and 'E-' above the staff. The score is signed 'CHICK COREA - Now He SINGS, Now He SOLOs' at the bottom.

4/10.  
(MED. SLOW)  
SWING

STOLEN MOMENTS

-OLIVER NELSON

Musical score for "Stolen Moments" by Oliver Nelson, featuring six staves of handwritten notation for a jazz ensemble. The score includes various chords and rhythmic patterns.

(SOLOS ON C MINOR BLUES)

Musical score for solos on "C Minor Blues" by Oliver Nelson, showing a series of chords: E7, A-7, E7, D7sus4, and A-9.

OLIVER NELSON - "BLUES AND THE  
ABSTRACT TRUTH" RIT.

# STOMPIN' AT THE SAVOY

411.

- EDGAR SAMPSON  
CHICK WEBB

— EDGAR JAMPSON  
CHICK WEBB

(BOP)

F<sub>7</sub>

BbMaj7

Bb7

C-7

F<sub>7</sub>

F. Bb6

G-7

C-7

2. Bb6

Bb7

Eb7

E7

Eb7

G#7

D#7b5

G#7

C#7

D7

C#7

F#7

F7

BbMaj7

Bb7

C7

F7

BbMaj7

Bb7

C7

F7

Bb6

Bb7

F7

F7

FINE

412.

## Straight, No Chaser

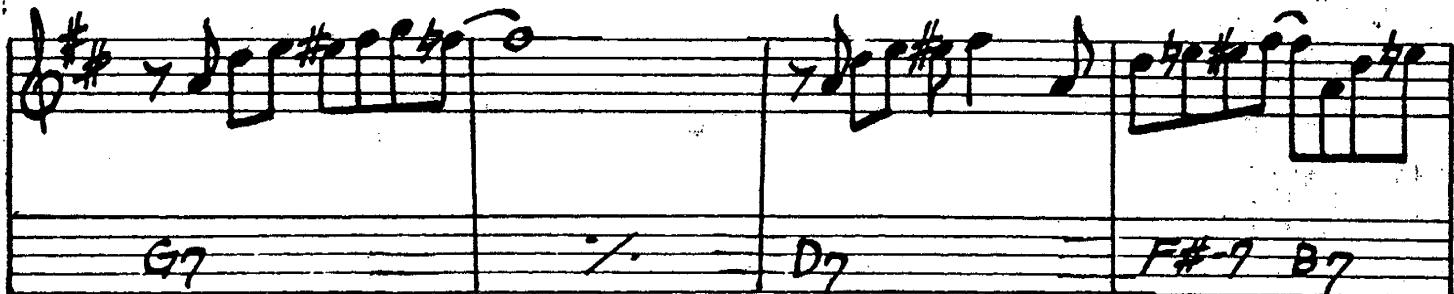
-THELONIUS MONK



D7      D7

G7      D7

D7



G7

. D7

F#-9 B7



E-7

A7

D7

. .

THELONIUS MONK - "WHO'S AFRAID OF THE BIG BAD MONK?"

MILES DAVIS - "MILESTONES"

(ROCK  $\text{d}=100$ )

STUFF

4/13.

-MILES DAVIS

TIME ON Bb7#9 - 1/4

Bb  
B7  
G#  
A2  
G9

(G)  
A2  
Bb(Bb7#9)

G  
Bb(Bb7#9)

A/Bb  
Bb

E-

A  
E-

E  
G

B7  
E

E  
G

B7  
E

E  
G

B7  
E

TIME ON Bb7#9 - 1/4

MILES DAVIS - "MILES IN THE SKY"

4/4.

# SUGAR

-STANLEY TURRENTINE

(SWING)

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various rhythmic patterns, some with '3' above them, and specific chords labeled below the staves. The chords include A7, B-7(65), A-7(9), E7, A-7, A7 (F#-65), B-7(9), E7, A-7(9), D-7(9), C7(3), B-7(65), E7, F7(2), D7, and A-7(9) (bebop). The score is divided into sections labeled '1.' and '2.'.

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# SUMMER SAMBA

415.

- MARCUS + PHIL SERGIO  
VALLE

(Bossa)

The musical score consists of five staves of handwritten notation. Staff 1 starts with a treble clef, a key signature of two sharps, and a tempo of 120 BPM. It features eighth-note patterns and rests. Staff 2 starts with a bass clef and a key signature of one sharp. It includes a dynamic marking 'D' and chords G#7 and C#7. Staff 3 starts with a treble clef and a key signature of one sharp. It includes chords Gmaj7, G7, and C7. Staff 4 starts with a bass clef and a key signature of one sharp. It includes chords F#7, B7b9, E7, and C#7susF#5. Staff 5 starts with a treble clef and a key signature of one sharp. It includes chords B-7, E7, E7, Bb7, A7, and a final rest. The score is divided into sections labeled '1.' and '2.'

416.

# SWEDISH PASTRY

- BARNEY KESSEL

(MED. FAST)  
G  
C7  
-G-  
G7

C7 G7 / C-1 G A-7 G Bb-7

A-7 D7 G %

BILL EVANS - "LIES AT SHELLY'S MANNE-HOLE" - Solo  
GREGORY NEWTON - "LIE ALPIN' SONG"

(JAZZ)

# SWEET GEORGIA BRIGHT

417.

-CHARLES LLOYD

Handwritten jazz sheet music for "Sweet Georgia Bright" by Charles Lloyd. The music is arranged for four voices or instruments. The first two staves begin with an A7 chord, indicated by a 7th position chord symbol above the staff. The third staff begins with a C7 chord, indicated by a 7th position chord symbol above the staff. The fourth staff begins with a B7 chord, indicated by a 7th position chord symbol above the staff. The music consists of eighth-note patterns with various rests and grace notes. The notation is in common time, and the vocal parts are written on five-line staves.

418.

(ROCK)

SWEET HENRY— STEVE SWALLOW  
JACK GREGG

Handwritten musical score for "Sweet Henry" in 12/8 time, featuring six staves of guitar tablature. The score includes various chords and notes, with specific labels such as "B", "D#7/A#", "G#-7/F#", "C#7/E#", "F#", "E", "F#7 SUST", "C#/B", "F#7/C#", "C#", "G#", "C#7/G#", "F#7/A#", "C#7/E#", "F#7", "B", "E", "B7", "B", "E/G#", "B", "B/A", "A", "F#7", "B", "E/G#", "B", "B/F#", "(VAMM) F#", "B", "F#7", "B", "(ENDING) B", "D#7/A#", "G#-7/F#", "C#7/E#", "E", "A7", "B", "RIT.", and "FINE". The score is signed "GARY BURTON / STEVE SWALLOW - "HOTEL HELLON"" at the bottom.

GARY BURTON / STEVE SWALLOW - "HOTEL HELLON"

419.

SWEET RAIN

-MICHAEL GIBBS

(BALLAD)

Handwritten musical score for "Sweet Rain" by Michael Gibbs. The score consists of two staves of piano music. The top staff shows a melody line with various dynamics and articulations. The bottom staff provides harmonic context with chords labeled below each measure. The lyrics "SWEET RAIN" are written above the first measure of the melody staff.

$F\#7\#9$	$D7\text{alt.}$	$E\text{major}$	$F7$	$B\text{minor}/B-7\text{alt.}$
$A7\#11$	$G\#7\#11$	$G7\#11$	$F\#7\#11$	

Handwritten musical score for the ending section of "Sweet Rain". It features a single staff of piano music with a dynamic marking of  $p$ . The lyrics "STANGERS - 'Sweet Rain'" and "MICHAEL GIBBS - A." are written above the staff, followed by "GARY BURTON - 'DUSTER'" on the next line. The ending is marked "(ENDING)" on the left.

$B\text{minor}$

420.

## TAKE FIVE

-PAUL DESMOND

Handwritten musical score for "TAKE FIVE" by Paul Desmond. The score is for a band and consists of six staves of music. The key signature is B-flat major (two flats). The score includes lyrics for "Abraham" and "F-G". Chords indicated include C-, G-7, F-7, Bb7, D-7, and G7. The tempo is marked as "J.". The score is written on a grid of five-line staff paper.

DAVE BRUBECK - "TIME OUT"  
"GREATEST HITS"

# TAKE THE "A" TRAIN

421.

-DUKE ELLINGTON  
BILLY STRYHORN

A handwritten musical score for "Take the 'A' Train" consisting of six staves of piano notation. The score is in A major (indicated by a single sharp sign) and common time. The first staff shows a melodic line with a dynamic 'A' above it. The second staff includes chords for B7, E7, and B7b5. The third staff has a dynamic 'D'. The fourth staff includes chords for B7, B7b5, E7, and E7b9. The fifth staff shows a melodic line with a dynamic 'A'. The sixth staff includes chords for B7, E7, and B7b5. The score concludes with a final melodic line on the fifth staff.

DUKE ELLINGTON - "70TH BIRTHDAY"

422.

TAME THY PEN

-RICHARD NILES

(JAZZ B)

**A)**

**B)**

**C-6**

**D)**

**F#-7 F-7b5**   **G#/  
E Am7/  
C#**   **G Lyd.**   : **G#7alt.**

**D#-7 sust**   **C#-7 sust**   **D#-7 sust**   **C#-7 sust**

**F Lyd. (#5)**   **Am7**   **Dm7**   **G Lyd.**

# THERE IS NO GREATER LOVE

423.

-SYMES/JONES

A handwritten musical score for a single melodic instrument, likely a guitar or piano, featuring six staves of music. The score is in common time and consists of six measures per staff. The key signature is A major (no sharps or flats). The music includes various chords and some grace notes. The first staff begins with a G major 7th chord (G, B, D, E) followed by a C7 chord (C, E, G, B), an F7 chord (F, A, C, E), and an E7 chord (E, G, B, D). The second staff continues with an A7 chord (A, C#, E, G) and a D7 chord (D, F#, A, C#). The third staff begins with a G major 7th chord (G, B, D, E) followed by an A7 chord (A, C#, E, G), a D7 chord (D, F#, A, C#), and a G chord (G, B, D, E). The fourth staff begins with an F#-7b5 chord (F#, A, C#, E) followed by a B7 chord (B, D#, F#, A), an E- chord (E, G, B, D), and an F#-7b5 chord (F#, A, C#, E) followed by a B7 chord (B, D#, F#, A). The fifth staff begins with an F#-7b5 chord (F#, A, C#, E) followed by a B7 chord (B, D#, F#, A), an E- chord (E, G, B, D), an A7 chord (A, C#, E, G), and a D7 chord (D, F#, A, C#). The sixth staff begins with a G major 7th chord (G, B, D, E) followed by an A7 chord (A, C#, E, G), an A7 chord (A, C#, E, G), a D7 chord (D, F#, A, C#), a G chord (G, B, D, E), and an (D7) chord (D, F#, A, C#).

424.

(MED.  
EVEN 8THS)TELL ME A BEDTIME STORY

-HERBIE HANCOCK

INTRO EMA7

INTRO EMA7

E MA7 D#-7

E MA7 D#-7

E MA7 D#-7

G#MA7 EMA7 C#MA7 Amaj7 G#MA7 EMA7 C#MA7 Amaj7

D#-7 G#-7 C#-7 / C#(H7) C7(H7)

Bmaj7 A#-7 Amaj7

G#MA7 EMA7 C#MA7 Amaj7 G#MA7 EMA7 C#MA7 Amaj7

425.

G#7sus4 / G7sus4      F#7sus4 m3      E#-7      Emaj  
 Bb-7      C-7      C#-7      D#-7  
 Emaj      #o      #o      #o  
 C#-7      F#7      Bmaj7      Amaj7  
 Gmaj7 Emaj C#maj7 Amaj7 G#maj7 Emaj Cmaj7 Amaj7

(ENDING VAMP)  
 Amaj7 Gmaj7 Emaj Cmaj7 Amaj7 (Gmaj7)  
 (A)

HERBIE HANCOCK - "FAT ALBERT ROTUNDA"

426.

THERE WILL NEVER BE ANOTHER YOU

- WARREN / GORDON

(P)

Cmaj7      ∕.      B-7b5      E7b9

A-7                  G-7      C-7

Fmaj7      D-7b5      G7      Cmaj7      A-7

D7      (A7      D7)      D-7      G7

Cmaj7      ∕.      B-7b5      E7b9

A-7                  G-7      C-7

Fmaj7      D-7b5      G7      Cmaj7

Cmaj7      B7      E7      A7      D7      G7      C      (G7)

(FINE)

427

THEY CAN'T TAKE THAT AWAY FROM ME

(BALLAD)

(G<sub>7</sub>SUST)

-GERSHWIN

Handwritten musical score for 'They Can't Take That Away From Me' by George Gershwin, arranged for guitar. The score consists of six staves of music with chords indicated above the notes.

**Chords and Progressions:**

- Staff 1: C / / / / / / Eb° D-7 G<sub>7</sub>SUST
- Staff 2: G-7 A<sub>7</sub> 1. F A<sub>7</sub> (D<sub>9</sub>) G<sub>7</sub>SUST
- Staff 3: 2. F B<sub>b7</sub> C
- Staff 4: E- A<sub>7</sub> / E-7 / E-765A<sub>7</sub> D<sub>7</sub> G<sub>7</sub>SUST
- Staff 5: C / / / / / / Eb° . D-7 G<sub>7</sub>SUST
- Staff 6: G-7 C<sub>7</sub> F G<sub>7</sub> A- B<sub>b7</sub> C C#° D-7 G<sub>7</sub> C G<sub>7</sub>SUST

**Performance Notes:**

- (BALLAD) in parentheses above the first staff.
- (G<sub>7</sub>SUST) in parentheses above the first staff.
- G-7, A<sub>7</sub>, C<sub>7</sub>, F, G<sub>7</sub>, A-, B<sub>b7</sub> are labeled with curved arrows indicating specific chords.
- 1. F and 2. F are labeled with boxes above the second and third staves respectively.
- E-7, E-765A<sub>7</sub>, and C#° are labeled with boxes above the fourth staff.
- Chords like D-7, B<sub>b7</sub>, and C are labeled without boxes.
- Measure markings like / / / / / / are placed above the first, third, and fifth staves.
- Dynamic markings like p (piano) and f (forte) are scattered throughout the score.
- Measure numbers 1 and 2 are implied by the measure markings and the progression.

428.  
(MED. JAZZ)  
ROCK

THINK OF ME

-GEORGE CABLE

The musical score is handwritten on six staves. The first two staves show melodic lines with dynamics like  $\text{p}$ ,  $\text{f}$ , and  $\text{pp}$ . The third staff includes labels for chords:  $A(\text{Gmaj})$ ,  $G\#(\text{Maj})$ ,  $G\#(\text{Cmaj})$ , and  $G\#(\text{Maj})$ . The fourth staff contains chord labels:  $G-11$ ,  $F\#7$ ,  $F-7$ ,  $F\#7/Eb$  (labeled "C#m7"),  $(C\#m7)$ , and  $D-7 G7$ . The fifth staff includes labels:  $Cmaj$ ,  $F\#7$  (with a note "(b9)" and a box containing "or stay F#"), and  $F\#(b9)$ . The sixth staff concludes with labels:  $C\#-7$ ,  $F\#7$ ,  $B-7$ ,  $Gmaj$ ,  $Cmaj$ ,  $B-7(sust)$ , and  $E7$ .

429.

THREE FLOWERS

-McCoy TYNER

(JAZZ WALTZ)

CMaj7 BbMaj7 CMaj7 BbMaj7  
 F#-7 B7  
 C#Maj7 B7  
 2. Emaj7 D7 Emaj7 D7  
 C#Maj7 B7 D-7 G7  
 2. Emaj7 D7 Emaj7 D7  
 C#Maj7 B7 D-7 G7

430.

TONES FOR JOAN'S BONES
(MED.  
FAST JAZZ)

- CHICK COREA

The score consists of six staves of handwritten musical notation on a 4x4 grid system. Each staff has a treble clef and a key signature of four sharps. The first staff starts with a dynamic of  $\text{f} \text{ f}$ . The second staff starts with a dynamic of  $\text{f}$ . The third staff starts with a dynamic of  $\text{f} \text{ f}$ . The fourth staff starts with a dynamic of  $\text{f} \text{ f}$ . The fifth staff starts with a dynamic of  $\text{f} \text{ f}$ . The sixth staff starts with a dynamic of  $\text{f} \text{ f}$ .

Below each staff, there are labels indicating chords or progressions:

- Staff 1:  $\text{B}_{7/\#9}$
- Staff 2:  $\text{D}_7$
- Staff 3:  $\text{G} \text{ F-7}$
- Staff 4:  $\text{E}_6 \text{ D}_7$
- Staff 5:  $\text{G-7b5}$
- Staff 6:  $\text{C}_{7/\#9}$
- Staff 7:  $\text{F-7}$
- Staff 8:  $\text{F-7}_{\text{bb}}$
- Staff 9:  $\text{G}_{7/\#9}$
- Staff 10:  $\text{C}_{\text{#maj}}$
- Staff 11:  $\text{Cmaj}$
- Staff 12:  $\text{Ebmaj}$
- Staff 13:  $\text{Dmaj}$
- Staff 14:  $\text{Fmaj}$
- Staff 15:  $\text{Cmaj}$
- Staff 16:  $\text{Cmaj}$
- Staff 17:  $\text{Bb-7}$
- Staff 18:  $\text{F\#7b5}$

Each staff contains a series of eighth-note patterns with various dynamics and grace notes. Measures are separated by vertical bar lines, and measures are grouped by horizontal bar lines. Some measures have three-note chords indicated by a bracket under the notes.

431

A handwritten musical score for a solo instrument, likely piano or guitar, featuring five staves of music. The score is in common time and consists of two systems of measures. The key signature changes from F major (one sharp) to C major (no sharps or flats) at the beginning of the second system. The music includes various note heads (solid black, hollow, and cross-hatched), dynamic markings (e.g., f, ff, p, sforzando), and performance instructions like 'Bendy' and 'G-7/B'. Chord symbols are placed below the staff, such as 'B7#9', 'D7b9', 'G', 'F-7', 'E6', 'D7', 'C#7', 'F#7', 'G#7', 'C#7', 'C#7 D#7', 'G7', 'C', 'B-7', 'A-7', 'D7', 'C#7 D#7', 'E', 'D7(alt)', 'Gm7(alt)', and 'Z.'. The score concludes with a section of blank staves.

CHICK COREA - "INNER SPACE"

432.

## TIME REMEMBERED

-BILL EVANS

G#-9  
 1 MAJ (H1)  
 2 MAJ  
 C#-9

F#-7 B-7 E-7  
 C MAJ  
 F MAJ

F#-9 B-9 E-7 A-7

D-9 C#-9 G#-9  
 G#-9

C-9 F#-11 A-7 D#-9

G#-9 E-9 C MAJ B-9

A-9

(FINO)

433.

# TOUGH TALK

-JAZZ CRUSADERS

(ROCK)

128

D7

G7

D7

128

G7 F#7 F7 E7 47sus4 A7 D7 128

JAZZ CRUSADERS - "2ND CRUSADE"

434.

(MED.)

TRAIN SAMBA

- GARY McFARLAND

**A** E-7 A7 E-7 A7

D.C. al FINE

435.

TRANCE

-STEVE KUHN

$(\text{d} = 120)$   
 $(\text{d} = \text{d})$   
 THRU OUT

DRUMS STRAIGHT ETC. (G#MAJ7) / G#-7 / G#-7 /

STEVE KUHN - "TRANCE"

436.

TRISTE

(BOSSA)

-A.C. JOBIM

**A G**

G *Gm7b5* *B7* *E7b9* *G#7*

*G* *Gm7b5* *B7* *E7b9*

*A-7* *F#-7* *B7* *E-7* *F#7 alt.*

*Bm7b5* *C#-7* *F#7* *B-7* *E7* *A-7* *D7*

**B G**

*Gm7b5* *G-7* *C7*

*G* *Gm7b5* *D-7* *G7*

*Cm7b5* *F7* *B-7* *E7* *A7*

*A-7* */ /* */ /* *D7* *G-7* *C7* */.*

*(G-7 C7)* */.*

A.C. JOBIM - "WAVE"

437.

TUNE-UP

(M.D.U.P.)

-MILE DAVIS

(f) (f) #p.      p      #p      #o      o

A) C#7      F#7      *Buddy*      z.

p.      (f) p.      #d p.      #o      p.      p.

B-7      E7      *Buddy*      z.

#o      f f p.

A-7      D7      *G-Major*      *C-Major*

#o      p. p #o p. #o      o

C#-7      F#7      *G-Major*      C#7 F#7

MILES DAVIS - "DAVIS"

*"Miles Davis Plays John Coltrane"*

438.

(BALLAD)

TURN OUT THE STARS

- BILL EVANS

G#-7b5 C#7b9 F#-7 F#7b9 B-? E<sub>7</sub> AM7 F#-7

Bill Evans / Jim Hall - "INTERMODULATION"

"Bill Evans at Town Hall - Vol. 1"

## UNQUITY ROAD

PAT METHENY

(EVEN 8<sup>th</sup>) (A) F# G#/F# %.

1) 2) 3) 4) 5) 6) 7) 8) 9)

(A) G- F6 EbM47 E-

G#- F#6 A#- G#6

F#MA7 C# F- 2 2

2 - G7 C - A#MA6 Eb/Gb Eb/Gb

A#- C#-/G# E/G# F-G F-G

440.

## UP JUMPED SPRING

-FREDDIE HUBBARD

GMaj7 E+7  
A-7 D7  
E-7 D- C#-765 F#7  
B-7 CMaj7 B-7 CMaj7  
1. G#-765 C#7 A-765  
2. A-7 D7 GMaj7  
E-7 A7 Amaj7 (FINE) B7  
FMaj7 E7alt. A-7 D7  
D.S. al 2nd ENDING

FREDDIE HUBBARD - "The Atlantic Years"

UPPER MANHATTAN MEDICAL GROUP

-BILLY STRAYHORN

(swing)

D-7b5 G7b9 C-7 F7

DUKE ELLINGTON - ... AND HIS MOTHER CALLED HIM BILL

442.

(MED.  
EVEN 8ths)

VASHKAR

- CARLA BLEY

G# AEOLIAN  
A/G#  
A/F#  
G# PARRY  
E/G#  
B MAJ

E#-  
G# GOSU  
G# AEOLIAN  
E/G#  
B MAJ  
G-

1.  
2.  
G#/G4  
Bb/G#  
Galt.  
PART 1  
3  
G  
FINE

Tony Williams LIFE TIME - "EMERGENCY Vol. I"

GARY BURTON/STEVE SWARZEN - "Hot & Cool"

PAUL BLEY - "Footloose"

443.

VERY EARLY

- BILL EVANS

(MED. WALTZ)

A

Handwritten musical score for "Very Early" by Bill Evans. The score consists of ten staves of music for piano, with various chords and performance instructions.

**Chords and Instructions:**

- Staff 1: Am7, G7, Cmaj7, F7, Bbmaj7, E7, Am7, G7.
- Staff 2: Bbmaj7, F#-7, D#7, G#7.
- Staff 3: C#-9, F7, Bbmaj7, 1. E7, 2. E+7.
- Staff 4: G#maj7, F7, Bbmaj7, G7.
- Staff 5: G#maj7, E7, Am7, F7.
- Staff 6: Bbmaj7, E7, Am7, F#7.
- Staff 7: B-7, C#-7, Dmaj7, E7.
- Staff 8: Am7, Fmaj7, Gmaj7, Emaj7, G#maj7.

**Performance Notes:**

- Staff 1: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 2: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 3: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 4: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 5: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 6: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 7: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 8: Measure 1 starts with a dynamic of p, followed by a forte (f) in the next measure.
- Staff 9: RIT.

BILL EVANS - "PEACEPIECES"

444.

VIRGO

-WAYNE SHORTER

(BALLAD)

DmAj7 G-7 C7 B-7b5 G13 F#mAj7

F#-7 D-7 G7 C#-7b5 C13 BmAj7 #o

B-7 A-7 C7 B7 E-7 F7

BbmAj7 B-9 E7 E-7 A#-7 D#-7

DmAj7 G-7 C7 B-7b5 G13 F#mAj7

F#-7 D-7 G7 C#-7b5 C13 B-7 Bb7

A-7 D7 GmAj7 C#-7 F#-7 B-7 E-7 A7

#o

(FINE)

WAYNE SHORTER - "NIGHT DREAMER"

445.

WAIT TILL You SEE HER

-RODGERS / HART

Handwritten musical score for "Wait Till You See Her" by Rodgers and Hart. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time (indicated by a 'C'). The vocal line is accompanied by piano chords indicated above the staff. The lyrics are written below the notes. The score includes a section for 'CHORUS' and ends with a 'FINE' marking.

**Chorus:**

D-7 G7 Cmaj A-7  
 D-7 1. G7 Cmaj  
 2. B7 E-7  
 F#-765 B7 E-7  
 A-7 B7 E-7 A9  
 D-7 G7 C6  
 A-7 A-7/G F#-765 F#-7  
 C/E E6/D G7/D C#-7  
 D-7 G7 C6

**Ending:**

(FINE)

446.

(M.E.D.)

INTRO

WALKIN'

- CARPENTER

8  
 $\text{G}^{\#}\text{A}$ )  $\Gamma$  |  $\text{B}^{\#}$   $\text{P}^{\cdot}$   $\text{B}$   $\text{B}$   $\text{B}$   $\text{B}$  |  $\text{B}$   $\text{B}$   $\text{B}$  |  $\text{B}$   $\text{B}$  |  $\text{B}$  |  $\text{B}$  |  $\text{B}$

8  
 $\text{G}^{\#}\text{A}$ )  $\text{X}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$

8  
 $\text{G}^{\#}\text{B}^{\#}$   $\text{P}^{\cdot}$  |  $\text{B}^{\#}$   $\text{B}$   
(FINE)

8  
 $\text{G}^{\#}\text{A}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$  |  $\text{X}$

A  
 $\text{G}^{\#}\text{A}$  :  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$   
(G<sub>7</sub>)      (D<sub>7</sub>)

8  
 $\text{G}^{\#}\text{A}$  |  $\text{P}^{\cdot}$  |  $\text{P}^{\cdot}$  |  $\text{B}$  |  $\text{B}$  |  $\text{B}$  |  $\text{B}$

8  
 $\text{G}^{\#}\text{A}$  |  $\text{G}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$

8  
 $\text{G}^{\#}\text{A}$  |  $\text{G}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$

8  
 $\text{G}^{\#}\text{A}$  |  $\text{A}^{\#}$  |  $\text{G}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$  |  $\text{D}^{\#}$   
(A<sub>7</sub>)      (INTO SOLOS)

- [ENDING] - PLAY AT THE D.C. al FINE -  
 MILES DAVIS - "FOUR & MORE"

447

WALTER L.

- GARY BURTON

(MED. Rock)

A handwritten musical score for a solo instrument, likely piano or guitar, in 4/4 time. The score consists of four staves of music. The first staff starts with a key signature of F# major (one sharp). It features a melodic line with various note heads and stems, some with slurs and grace notes. The second staff begins with a key signature of E major (no sharps or flats). The third staff begins with a key signature of E major. The fourth staff begins with a key signature of B major (two sharps). Chords are indicated below the staves: E7, A7, E7, (E7), A7, E7, A7, F7, B7, E7, and a final measure ending with a repeat sign and a dot. The music includes several grace notes and dynamic markings like accents and slurs. The score is written on five-line staff paper.

GARY BURTON - "CARNEGIE HALL"

448.  
(EVENING)  
BALLAD  
[A]

WALTZ

-PAT METHENY

448.  
(EVENING)  
BALLAD  
[A]

WALTZ

-PAT METHENY

p. G Ab Cb

fp. G# F- C# B-

fp. Eb D- Eb D-

fp. B-L10.

fp. F# E D#-D D-4a. C#-G#-F#-E

fp. (4) (5)

PAT METHENY - "BRIGHT SIDE LIFE" (ECM) (ROTUNDO-SIRABHOON)

# WALTZ FOR A LOVELY WIFE

449

(up)

-PHIL Woods

Musical score for the first section (up) of "Waltz for a Lovely Wife". The key signature is  $\text{G}^{\#}$ , time signature is  $3/4$ . The melody consists of eighth and sixteenth note patterns. The lyrics are: "Amaz" (with a vertical bar), "Dmaz", "D $\#$ -965", and "D-6". The score includes a dynamic marking "p" and a measure ending with a bracket and a "3".

Musical score for the second section of "Waltz for a Lovely Wife". The key signature is  $\text{G}^{\#}$ , time signature is  $3/4$ . The melody consists of eighth and sixteenth note patterns. The lyrics are: "A/c $\#$ " (with a vertical bar), "Dmaz", "D $\#$ -965", "E $^{\circ}$ ", and "C $\#$ 7/E $\#$ ". The score includes a dynamic marking "p".

Musical score for the third section of "Waltz for a Lovely Wife". The key signature is  $\text{G}^{\#}$ , time signature is  $3/4$ . The melody consists of eighth and sixteenth note patterns. The lyrics are: "F $\#$ -7", "Dmaz", "G $\#$ -965", and "C $\#$ 7". The score includes a dynamic marking "p".

Musical score for the final section of "Waltz for a Lovely Wife". The key signature is  $\text{G}^{\#}$ , time signature is  $3/4$ . The melody consists of eighth and sixteenth note patterns. The lyrics are: "(Soco Fill)" (with a vertical bar), "G-7 C $7$ ", "F $\#$ -7 B $7$ ", "F-7 B $b7$ ", "B-7 E $7$ ", and a colon at the end. The score includes a dynamic marking "p".

450.

WALTZ FOR DEBBY

-BILL EVANS

JAZZ WALTZ D. M. M. 2:1

1. E-7 A7 A7/G# F#7 B7 E-7 A7  
2. G#7 C#7 F#7/Gmaj7 G#7 A#7 G#7  
B/E-7 A7 F#7 B7 E-7 F#7  
B-7 D7 Gmaj7 F#7 B-7 C#7  
F#7 F7 E-7 E67  
3. G6 C7 F#7 B7 D.C.  
C G#7 C#7 F#7 B7  
Gmaj7 C7 F#7 F#7  
F#7 F#7 E-7 A7  
D6 // // //

BILL EVANS - "VILLAGE VANGUARD SESSIONS"  
"THE BILL EVANS ALBUM"

451.

WALTZIN'

-VICTOR BRASIL

(MED.) (A-7) D-7 G7 SUST C MAJ7 F MAJ7

Bb MAJ7 E7 A MAJ7 B-7 B#-7 C#-7

D-7 G7 C MAJ7 F MAJ7

Bb MAJ7 E7 A MAJ7 ∴

G#-7 C#7 F#-7

E MAJ7 C#7 G#7

B-7 E7 SUST E7 Eb MAJ7 (#II)



453.

WE'LL BE TOGETHER AGAIN

- FISCHER / LANE

Guitar tablature for "We'll Be Together Again". The tab shows six lines of music, each with a different rhythm pattern. Chords are indicated above the strings, and specific notes are marked with arrows and numbers. The first line starts with E7, followed by A6 //, F7, B-7, E7, and a complex sequence involving F#-7, B7#//, G7, C7, FMaj7, Bbmaj7, 1. B7b5, and E7. The second line continues with 2. B7b5, E7, A6, and includes a measure with a 7th string. The third line features F7, E7b9, and A-6. The fourth line includes B-7b5/F, E7, A-7b5/Eb, D7, F#7b5, F7, and E7. The fifth line returns to E7, B-7, E7, and concludes with B7#//. The sixth line ends with A6, (B-7b7), and (FINE).

454.

WELL You NEEDN'T

-THELONIUS MONK

(MED.)

D<sub>7</sub> E<sub>67</sub> D<sub>7</sub> E<sub>67</sub> 1. D<sub>7</sub> ÷ 2. D<sub>7</sub> ÷ E<sub>7</sub> F<sub>7</sub> ÷ F<sub>#7</sub> G<sub>7</sub> G<sub>#7</sub> F<sub>#7</sub> F<sub>7</sub> E<sub>7</sub> A<sub>7</sub> D<sub>7</sub> E<sub>67</sub> D<sub>7</sub> E<sub>67</sub> D<sub>7</sub> ÷

"THE THELONIUS MONK STORY"

"THE THELONIUS MONK SEXTET"

"MILE DAVIS PLAYS JAZZ CLASSICS"

455.

(MED. UP)

WEST COAST BLUES

-WES MONTGOMERY



ALT. SOLO  
CHANGES

G-7      C<sub>7</sub>      C<sub>7</sub>      F<sub>7</sub>

B-7      E<sub>7</sub>      Bb-7      Eb<sub>7</sub>      A-7      D<sub>7</sub>

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

A-7      D<sub>7</sub>      G      Bb<sub>7</sub>      Eb<sub>7</sub>      G<sub>7</sub>

C<sub>7</sub>      G<sub>7</sub>      /

456.

# WHAT I AM HERE FOR

(FAST)

-DUKE ELLINGTON

Handwritten musical score for "WHAT I AM HERE FOR" by Duke Ellington. The score is written on six staves, likely for a band. The key signature is A major (no sharps or flats). The tempo is marked as "FAST". The score includes lyrics and chords such as A major 7, A#°, B-7, E7#//, C#7, D major 7, F#-7, B7, B-7, B67, G7, and D#-7b5 B7b9. The score is divided into measures by vertical bar lines and includes rests and dynamic markings.

457.

# WHAT ARE YOU DOING THE REST OF YOUR LIFE

(BALLAD)

- MICHAEL LEGRANDE

F#-2 F#-7 (and) F#-7 F#-6 Dmaj7 C#-7

B-7 G#-7b5 1. G#-7/C# C#-7

2. F#-7

G#-7b5 C#-7 F#-7b5

F-7 B69(b9) Emaj7 E-7 A9(b9)

D6 B- C#-7 Dmaj7 D7(b5)

F#/C# G#-7 C#-7 F# (G#-7b5 C#-7b9)

(FINE)

458.  
"BRIGHTS"

WHAT WAS

-CHICK COREA

(INTRO)

The score begins with a section labeled '(INTRO)' in parentheses. It consists of two staves. The top staff has a key signature of F# major (one sharp) and a time signature of 2/4. The bottom staff has a key signature of G major (no sharps or flats) and a time signature of 2/4. The music starts with a series of eighth-note chords and leads into a melodic line.

(ENDING Only: C. C. C.)

This section shows the ending of the piece. It consists of four measures. The first measure contains a single note (C). The second measure contains a note (F#) followed by a rest. The third measure contains notes (F# E#) followed by a rest. The fourth measure contains notes (D# E#) followed by a rest.

A. A.

This section shows section A of the piece. It consists of four measures. The first measure contains a single note (F#). The second measure contains a note (E#) followed by a rest. The third measure contains notes (E# G#) followed by a rest. The fourth measure contains a note (G#) followed by a rest.

This section shows section A of the piece. It consists of four measures. The first measure contains a single note (F#). The second measure contains a note (E#) followed by a rest. The third measure contains notes (E# G#) followed by a rest. The fourth measure contains a note (G#) followed by a rest.

This section shows section A of the piece. It consists of four measures. The first measure contains a single note (F#). The second measure contains a note (E#) followed by a rest. The third measure contains notes (E# G#) followed by a rest. The fourth measure contains a note (G#) followed by a rest.

This section shows section A of the piece. It consists of four measures. The first measure contains a single note (F#). The second measure contains a note (E#) followed by a rest. The third measure contains notes (E# G#) followed by a rest. The fourth measure contains a note (G#) followed by a rest.

This section shows section A of the piece. It consists of four measures. The first measure contains a single note (F#). The second measure contains a note (E#) followed by a rest. The third measure contains notes (E# G#) followed by a rest. The fourth measure contains a note (G#) followed by a rest.

(B)

Handwritten musical score for a keyboard instrument, showing six staves of music:

- Staff 1: 2 measures of F major chords (F, C, G).
- Staff 2: 2 measures of Bb major chords (Bb, Eb, Ab).
- Staff 3: 2 measures of D major chords (D, G, B).
- Staff 4: 2 measures of G major chords (G, C, E).
- Staff 5: 2 measures of C major chords (C, G, E).
- Staff 6: 2 measures of F major chords (F, C, G).

A brace groups the first two staves.

Sous on (A) & (B) ENDING: Play Intro Twice,  
THEN LAST 4 BARS OF INTRO Twice, THEN  
Play THE 3 HELD NOTES.

Chick Corea - "Now He Sings, Now He Sobs"

# 460. WHAT IS THIS THING CALLED LOVE

(BALLAD)

- COLE PORTER

E-7b5      A7      D-      //

B-7b5      E7alt.      A7sus      B7

E-7b5      A7      D-      //

B-7b5      E7alt.      A7sus      A-

A-7      D7      G7sus      //

F7      B-7      E7

E-7b5      A7      D-      //

Bb7      E7      A6      B7      (FINE)

BILL EVANS - "PORTRAIT IN JAZZ"

461.

# WHEN I FALL IN LOVE

-HEYMAN/YOUNG

CMAN<sub>7</sub> A<sub>7</sub> D-7 G<sub>7</sub> CMAN<sub>7</sub>(F<sub>7</sub> Bb<sub>7</sub> A<sub>7</sub>) D<sub>7</sub> G<sub>7</sub>  
 CMAN<sub>7</sub> F<sub>7</sub> Bb<sub>7</sub> A<sub>7</sub> D<sub>7</sub> G#<sub>7</sub> G<sub>7</sub>  
 1. CMAN<sub>7</sub> F#<sub>7</sub> FMAN<sub>7</sub> Bb<sub>7</sub> E-2 3 FMAN<sub>7</sub> E-7 A3 A<sub>7</sub> alt.  
 D-7 Bxalt. Bb<sub>7</sub> A<sub>7</sub> E-2 3 A-2 3 D-7 G<sub>7</sub>  
 2. CMAN<sub>7</sub> F#7 alt. FMAN<sub>7</sub> B<sub>9</sub> E-7 A<sub>7</sub> alt. D-7 Bb<sub>7</sub>  
 CMAN<sub>7</sub>(F<sub>7</sub> Bb<sub>7</sub> A<sub>7</sub>) G#<sub>7</sub> G<sub>7</sub> C6 (D-7 G<sub>7</sub>)  
 (FINE)

SAM RIVERS - "A New Conception"

462.

WHEN SUNNY GETS BLUE

-FISCHER/SEGAL

(BALLAD)

G. E-7 Agust G-7 C<sub>7</sub> DMaj7 E-7 F#-7 B<sub>7</sub>

G#-7b5/G-7C<sub>7</sub> D6/F# / F-7B4/E-7 / A7/G7 | 1. F#-7 B<sub>7</sub>(b5) | 2. C#-7 F#7(b5)

Bmaj7 C#-7 D#-7 G#7(#9) C#-7 F#7(b9) Smaj7

B-7 E+7 Am7 F#-7 DMaj7 | B-7 E7 E-7 A7

D.S. al 1st

E-7 Agatt. 3 DMaj7 Eb7 | E-7 Eb7 3

Dmaj7 ||

# WHERE ARE YOU

463.

-JIMMY Mc HUGH

(BALLAD)

The musical score consists of six staves of handwritten piano-roll style notation. Chords are indicated above the notes. The chords include Fmaj7, Bbmaj7, A-7, G#°, G-7, G#°, A-7, D-7, G-7, G#°, A-7, D-7, G-7, C7, Fmaj7, C7, 2. G-7, C7, F6, Bbmaj7, G-7, E-7, A7, D-7, G7, G-7, C7, Fmaj7, Bbmaj7, A-7, G#°, G-7, G#°, A-7, D-7, G-7, G#°, A-7, D-7, G-7, C7, F6. The score concludes with a bracket labeled '(FINE)'.

SONNY ROLLINS - "THE BRIDGE"

464.

WILD FLOWER

(MED. WALTZ)

-WAYNE SHORTER

Gmaj7      ∕.      F-7      b7      F#7(b9)

Gmaj7      ∕.      F-7      b7      F#7(b9)

B-7      ∕.      ∕.      ∕.

Gmaj7      ∕.      F-7      b7      F#7(b9)

B-7      ∕.      ∕.      ∕.

E-7      ∕.      A-7      D7

Gmaj7      Cmaj7      ∕.      ∕.

E-7      ∕.      A7(b9)      ∕.

D-7      ∕.      C#7(#9)      ∕.

465.

Handwritten musical score for "SPEAK NO EVIL" by WAYNE SHORTER. The score consists of six staves of jazz notation, likely for a wind quintet or similar ensemble. The staves are arranged vertically, each starting with a clef (Bass Clef) and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines and separated by double bar lines with repeat signs. Chords are indicated above the staff, and performance markings such as dynamic levels (e.g., f, p), articulations (e.g., b, #), and tempo changes (e.g., 128) are placed throughout the score. The first staff begins with Cmaj7, followed by B-7, Gmaj7, E-7, Fmaj7(#11), and B-7. The second staff begins with F-7, followed by F#7(b9). The third staff begins with F-7, followed by F#7(b9). The fourth staff begins with A-7, followed by D7. The fifth staff begins with Gmaj7, followed by C7. The sixth staff begins with F#7(b9), followed by C7.

WAYNE SHORTER - "SPEAK NO EVIL"

466  
(MED. UP)

WINDOWS

-CHICK COREA

120  
B7  
G7

E-7b5  
A7

D-7  
A7

F-7  
Cmaj7

Cmaj7  
G7

G7  
Cmaj7

467.

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note). Measure 2: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note). Measure 3: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note). Measure 4: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note).

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note). Measure 2: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note). Measure 3: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note). Measure 4: E7 (downward eighth note), F7 (upward eighth note), E7 (downward eighth note), F7 (upward eighth note).

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: A7 (downward eighth note), F# (upward eighth note), A7 (downward eighth note), F# (upward eighth note). Measure 2: A7 (downward eighth note), F# (upward eighth note), A7 (downward eighth note), F# (upward eighth note). Measure 3: A7 (downward eighth note), F# (upward eighth note), A7 (downward eighth note), F# (upward eighth note). Measure 4: A7 (downward eighth note), F# (upward eighth note), A7 (downward eighth note), F# (upward eighth note).

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: F#-765 (downward eighth note), B7 (upward eighth note), F#-765 (downward eighth note), B7 (upward eighth note). Measure 2: F#-765 (downward eighth note), B7 (upward eighth note), F#-765 (downward eighth note), B7 (upward eighth note). Measure 3: F#-765 (downward eighth note), B7 (upward eighth note), F#-765 (downward eighth note), B7 (upward eighth note). Measure 4: F#-765 (downward eighth note), B7 (upward eighth note), F#-765 (downward eighth note), B7 (upward eighth note).

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: E7 (downward eighth note), A7 (upward eighth note), E7 (downward eighth note), A7 (upward eighth note). Measure 2: E7 (downward eighth note), A7 (upward eighth note), E7 (downward eighth note), A7 (upward eighth note). Measure 3: E7 (downward eighth note), A7 (upward eighth note), E7 (downward eighth note), A7 (upward eighth note). Measure 4: E7 (downward eighth note), A7 (upward eighth note), E7 (downward eighth note), A7 (upward eighth note).

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: B7 (downward eighth note), E7 (upward eighth note), B7 (downward eighth note), E7 (upward eighth note). Measure 2: B7 (downward eighth note), E7 (upward eighth note), B7 (downward eighth note), E7 (upward eighth note). Measure 3: B7 (downward eighth note), E7 (upward eighth note), B7 (downward eighth note), E7 (upward eighth note). Measure 4: B7 (downward eighth note), E7 (upward eighth note), B7 (downward eighth note), E7 (upward eighth note).

ENDING - || Gmaj7 | A-7 | F# from FADE ~ CHORUS - "INNER SPACE" |

468.

## WINGS OF KARMA

## MAHAVISHNU

rock

 Tacet 1<sup>st</sup> x

Tacet 1<sup>s+</sup>x

**ROCK**

**Tacet 1<sup>st</sup>X**

**8VA →**

This is a handwritten musical score for a rock band, consisting of six staves of music. The first staff is for the lead guitar, featuring a mix of eighth-note patterns and power chords. The second staff is for the rhythm guitar, with a prominent 'Tacet' instruction at the beginning. The third staff is for the bass guitar, showing simple eighth-note patterns. The fourth staff is for the electric keyboard, which includes a 'b' symbol indicating a blues scale. The fifth staff is for the drums, with a 'b' symbol and various rhythmic patterns. The sixth staff is for the electric guitar, ending with an '8VA' dynamic instruction.

WITCH HUNT

(MED JAZZ)

WAYNE SHORTER

INTRO:

Wayne SHORTER - "SPEAK No EVIL"

410.

# WOODY 'N YOU

DIZZY GILLESPIE

UP

The musical score is handwritten on six staves. Staff 1: 4 measures, chords E-7b5, A7#9, D-7b5, G7#9. Staff 2: 4 measures, chords C-7b5, F7#9, Bbmaj7, C-7, G7/D, Ebmaj7. Staff 3: 4 measures, chords Bbmaj7 (E-7b5), F-7, Bb7, F-7, Bb7, F-7, E7. Staff 4: 4 measures, chords Ebmaj7, G-7, C7, G-7, C7, G-7, Gb7. Staff 5: 4 measures, chords F7, D.C. al Coda, Bbmaj7 C-7, Bbmaj7 (Bbmaj7). The score includes various performance markings like 'f', 'p', 'bpm', and '3-'. Chords are labeled with their names and some with inversions or implied roots.

FORM: AABA

MIKES PLAYS JAZZ CLASSICS

DIZ - HAVE TRUMPET, WILL EXCITE

YES OR NO

-WAYNE SHORTER

(FAST SWING)

(FAST SWING)

B7sus4

Bmaj7

F#-7 B7 Emaj7 D7 Gmaj7

C#-7

F#-7sus4 B769

E-7 A7

D-7 G7

Cmaj7 F#-7 B7

D.S. al 2nd Ending

WAYNE SHORTER - "JU-JU"

472.

YESTERDAY

-LENNON/MCCARTNEY

(BALLAD)

D E G D F# D C#-7 F#7 B-1 / B/A  
Gmaj7 A7 D / C#- B-7 E7 G D  
C#-7 F#7 B- A Gmaj7 / A7 Dmaj7  
C#-7 F#7 B- A Gmaj7 / A7 D  
C#-7 F#7 B-1 / B/A Gmaj7 A7  
D / C#- B-7 E7 G D  
D.S. al PIANO

**[ENDING]**

B- E

G D

RIT. ----- FINE

473.

YESTERDAYS

-JEROME KERN

C#-7b5 F#7b9

(BALLAD)

B-

C#-7b5 F#7b9 B-

B- B-/A# B/A G#-7b5 C#7

F#7 B7 E7 A7

A7 D7 Gmaj Cmaj C#-7

2. C7 B- (C7)

"THE MODERN JAZZ QUARTET"

474.

YOU ARE THE SUNSHINE OF MY LIFE

(ROCK)

- STEVIE SUNSHINE

Am7      %      E7      %  
 B7      E7      C#7      F#769  
 Am7      B7      E7      B7sus  
 Am7      B7      E7      B7      E7  
 Am7      B7      E7      G#765      C#7alt.  
 F#7m7      G#7      C#7      F#-      F#-(min) F#7  
 B7      B7      B7      E7

(WHOLE TUNE MODULATES UP 3 STP)

475.

# You ARE TOO BEAUTIFUL

(MED.)

-RODGERS/HART

B-7 E<sub>7</sub> C#-7 F#7alt. B-7 E<sub>7</sub>alt. Amaj/C#-7C<sub>9</sub>

Dyn. D# A/E F#7 B-7 E<sub>7</sub> Amaj

G#-7b5 C#-7b9 F#- F#-(maj) F#-7 B<sub>7</sub> B-7 E<sub>7</sub>

B-7 E<sub>7</sub> C#-7 F#7alt. B-7 E<sub>7</sub>alt. Amaj

B-7 E<sub>7</sub> C#-7 B<sub>7</sub> B-7 E<sub>7</sub> A6

B-7 / D-7 G<sub>7</sub> F#-7 B<sub>7</sub> B-7 E<sub>7</sub> A6

FINE

476.

(BALLAD)

You DON'T KNOW WHAT LOVE IS

-RAYE / DE PAUL

The musical score consists of six staves of handwritten piano notation. The first staff starts with D-7, followed by a series of eighth-note chords: B69, A9b9, D-, A9b9, B69. The second staff begins with E-7b5, followed by A9b9, D-6, F7, then 1. B69, and ends with E-7b5, A9b9. The third staff starts with G-7, followed by C7, then FmBb7. The fourth staff starts with G-7, followed by C7sus4, then FmBb7. The fifth staff starts with B-7, followed by E7, then Amaj7, B69, and A9b9. The sixth staff starts with D-7, followed by B69, A9b9, D-, A9b9, B69, then E-7b5, A9b9, D-6, F7, B69, A9b9, and D-6.

SONNY ROLLINS - "SAXAPHONE COLOSSUS"

MILES DAVIS - "WALKIN'"

477.

# You Took ADVANTAGE Of ME

-RODGERS/HART

CM7, C#7, D-7, E7, Eb7, F-6, G7, A-, B7, C, CM7, G7, C (ax G7-E-), CM7, D-7, G7, CM7, C#7, D-7, G7, E7, Eb7, D-7, G7, CM7, C7, CM7, F-6, G7, C, FINE

478.

- MICHAEL GIERS

PRES

**(A)**

**(Dbl. x)**

**Ba**

**E-7(6s)** **Ebmaj7** **D7**

**F#-7(b5)** **Fmaj7**

**(B)**

**F#**

**F#- (b3)**

**Ba**

**F#**

**F#-7(b5)** **C#7 (+9)**

**Ba**

**Cmaj7**

**(C PEDAL)**

8va

Bbmaj<sup>7</sup>  
(Gb PEDAL)

D7(49)  
(A Pedal)

(USE Hold ON PReLODY ONLY)

TEMPO I:

8va

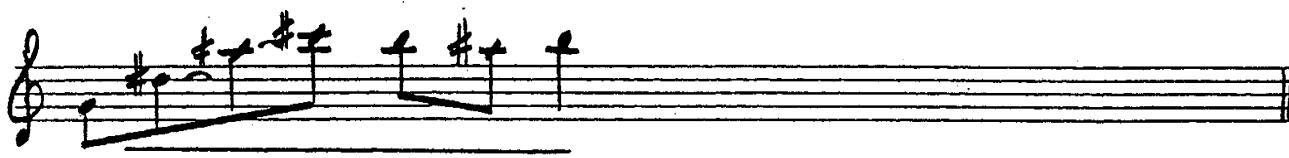
D7                    G7

F#-7(b5)      E7(b5)      Edm7      D7

D7

(Guit) 480.  
Very Rubato

- Pat METHENY



(601)

MIDWESTERN NIGHTS DREAM

- PAT METHENY 481.

(601)

(602)

(4x) (Solo Vamp)

(4th x only)

PAT METHENY - "BRIGHT SIZE LIFE"

482.

SPAIN

-CHICK COREA

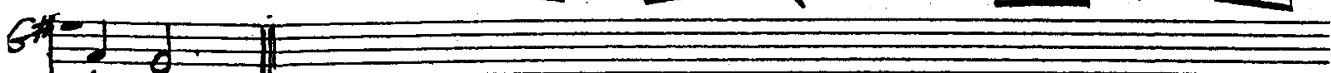
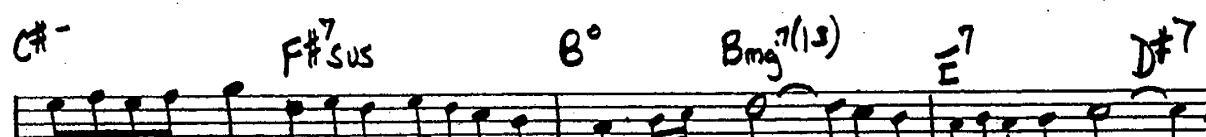
INTRO (FROM "CONCERTO DE ARANJUEZ") BY JOAQUIN RODRIGO

(VERY RUBATO) G#-

1

8

G#-



(A)  $\text{d} = 96-116$

(S)

1 3 1

A#7      D#7      G#7

Last x.  
D.C. (A)  
AL FINE

(B)

RIT. LAST X

End

2.

3-1 3-1  
D#7

The musical score consists of five staves of handwritten notation. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes several rests and a single note. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a sequence of notes and rests. The third staff starts with a treble clef, a common time signature, and a key signature of one sharp. It contains a mix of notes and rests. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It includes a sequence of notes and rests. The fifth staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes a sequence of notes and rests. Various chords are labeled throughout the score, such as F#7, Bmaj7, Emaj7, A#7, D#7, G7, and C#7.

CHICK COREA - "LIGHT AS A FEATHER"

D.S. to 2nd ending -  
Repeat (C) for solos

# ALFIE

- BACHARACH

1.

G#7 Amaj7 E7sus + . - Amaj7

C#-7 F#7 B-7 C#-7 F#7

B-7 E7sus D#7 E7sus E7 E7+

Amaj7 E7sus Amaj7 C#-7 F#7

B-7 C#-7 F#-7 B-7 D#7(b5) D7

G#-7 A-7 A7/G F#-7 3- G#-7 F#-7 B7

G#-7 3- A-7 F#-7 E7sus

E7 E7sus D#7(b5) D7

C#-7 F#-7 D#7(b5) D7 C#-7 F#-7 E7(+11) C

E7sus D#7(b5) D7 E7sus

A7(b9) A MAJ7 A7(b9) A MAJ7

2.  $F\Delta^6$  (DOR) BLACK MONDAY

ANDREW HILL

$D\Delta^7(+11)$  LYD.

$G\Delta^7$

$D\Delta^7(+11)$

$F\Delta^7(+11)$

$F\Delta^7(+11)$

$C\#-7$

$C\#-7$

CONTEMPLATION

— MCGOLTYNER

3.

A - (aest.)



THE DISGUISE

-ORNETTE COLEMAN

THE DISGUISE

-ORNETTE COLEMAN

Musical score for 'The Disguise' featuring six staves of handwritten notation. The key signature varies throughout the piece, indicated by sharps and flats. Measure 1 starts with a treble clef, a key signature of four sharps, and a common time signature. Measures 2 through 6 show different key signatures: one with three sharps, one with two sharps, one with one sharp, one with no sharps or flats, and one with one sharp again. The music features eighth-note patterns and some sixteenth-note figures. Measure 6 ends with a repeat sign and two endings, labeled '1.' and '2.'

THE SPHINX

-ORNETTE

THE SPHINX

-ORNETTE

Musical score for 'The Sphinx' featuring five staves of handwritten notation. The key signature varies throughout the piece, indicated by sharps and flats. Measure 1 starts with a treble clef, a key signature of four sharps, and a common time signature. Measures 2 through 5 show different key signatures: one with three sharps, one with two sharps, one with one sharp, and one with no sharps or flats. The music features eighth-note patterns and some sixteenth-note figures. Measure 5 ends with a repeat sign and two endings, labeled '1.' and '2.'

KELO

- J.J. JOHNSON 5.

B7(+9) C#7(+9)

6.

## I'm AFRAID

- DUKE ELLINGTON

8  
 $\text{A}^7 \quad \text{B}^7 \quad \text{C}^7, \text{F}^7 \text{D}^7(\text{H}) \text{D}^7$   
 $\text{G}^7(\text{b5})$

$\text{F}^7 \quad \text{B}^7$   
 $\text{E}^7(\text{b5})$

$\text{D}^6 \quad \text{F}^7(\text{b9}) \quad \text{B}^7 \quad \text{E}^7 \quad \text{A}^6 \quad \text{C}^7$

$\text{F}^7 \quad \text{B}^7 \quad \text{F}^7(\text{b9}) \quad \text{B}^7(\text{b9}) \quad \text{E}^7 \quad \text{E}^7(\text{alt.})$

$\text{E}^7(\text{b5}) \quad \text{A}^7(\text{b9}) \quad \text{D}^7$

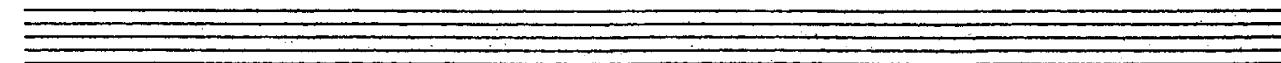
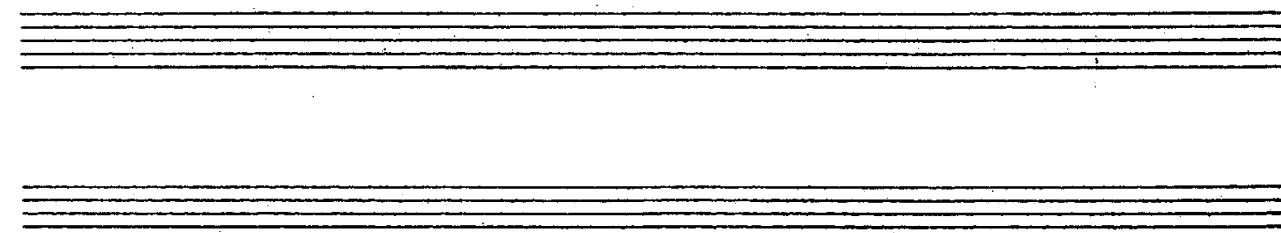
$\text{C}^7(\text{H}) \quad \text{C}^7(\text{b5}) \quad \text{F}^7(\text{b9}) \quad \text{B}^7$

$\text{E}^7(\text{b5}) \quad \text{E}^7(\text{b5}) \quad \text{A}^6$

## MR. JIN

- W. SHORTER

7



8.  
OLINOAUI VALLEY - H. HANCOCK

D<sup>7</sup>sus4

C<sup>7</sup>sus

C<sup>7</sup>

1.

2. C<sup>7</sup>sus C#<sup>7</sup>

D#<sup>7</sup>/C# C#<sup>7</sup> D#<sup>7</sup>/C# C#<sup>7</sup>

D#<sup>7</sup>/C# C#<sup>7</sup> E<sup>7</sup> E<sup>7</sup>

# PLAIN JANE

- SONNY ROLLINS 9.

The musical score consists of six staves of handwritten notation. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords E7, A7, F7, and Bb7. The second staff begins with E7 and A7. The third staff starts with G and G7, followed by a section labeled 1. D D7 G 87, which then continues with 2. A7. The fourth staff begins with D7, followed by G7, 87, and E7. The fifth staff begins with E7 and A7, followed by a section labeled 3. D. The sixth staff is mostly blank, with only a few notes at the end.

10. PERFECT LOVE

- Karl BERGER

Musical score for "Perfect Love" by Karl Berger. The score is written on two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps). The music is divided into sections labeled A, B, and C.

KARL BERGER / DAVE HOLLAND "ALL KINDS OF TIME"

JAMALA

- D. HOLLAND

A/G# (G# Phry.)      G Δ 7 (H5)

E Δ 7 (A5)

Musical score for "Jamala" by D. Holland. The score is written on two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps). The music includes various chords and rests.

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# REFLECTIONS

-MONK

11.

The handwritten musical score for "REFLECTIONS" features six staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a common time signature. It includes chords FΔ<sup>7</sup>, Eb<sup>7</sup>, D-1(B5), C#<sup>7</sup>, G-7, C<sup>7</sup>(B9), F<sub>r</sub>3<sub>7</sub>, and G-7. Staff 2 continues with A-7, D<sup>7</sup>, G-7, and concludes with a circled C followed by a repeat sign and the instruction "1. f". Staff 3 begins with FΔ<sub>r</sub>3<sub>7</sub>, followed by A-7, D<sup>7</sup>, G-7, C<sup>7</sup>, F<sub>r</sub>3<sub>7</sub>, and Bb<sup>7</sup>. Staff 4 contains E<sup>9</sup>, A<sup>7</sup>, D-1, G<sup>7</sup>, D<sup>7</sup>, and G<sup>7</sup>. Staff 5 starts with G-7, followed by a fermata, and then G-7 (GΔ). This staff ends with a double bar line and the instruction "DC. AL. Coda". Staff 6 begins with a circled FΔ, followed by FΔ<sub>r</sub>3<sub>7</sub>, Bb<sup>7</sup>, F<sub>r</sub>3<sub>7</sub>, and FΔ.

12.

~~STIN FUNK~~ROAD SONG

-WES MONTGOMERY

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

E<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> C<sup>7(b5)</sup> A<sup>7</sup> B<sup>7(+9)</sup> E<sup>7</sup>

2. B<sup>7(+9)</sup> A<sup>7</sup> - 3 → D<sup>7</sup> D<sup>7/C</sup> G<sup>7</sup> B<sup>7/A</sup>

G<sup>7</sup> - 3 → G<sup>7</sup> F#7 B<sup>7(b5)</sup>

(D.G.)

OPT.: SWING AT || AFTER 2<sup>nd</sup> END

VALSE HOT

-Sonny Rollins 13.

A handwritten musical score for a solo instrument, likely trumpet or saxophone, featuring four staves of music. The score includes chord changes and performance markings. The first staff begins with a key signature of two flats and a tempo of 128 BPM. The second staff starts with a key signature of one flat. The third staff starts with a key signature of one sharp. The fourth staff starts with a key signature of one flat. The score consists of four staves of music, each with a different key signature and tempo marking. The first staff has a tempo of 128 BPM, the second staff has a tempo of 112 BPM, the third staff has a tempo of 108 BPM, and the fourth staff has a tempo of 104 BPM. The score includes various performance markings such as grace notes, slurs, and dynamic markings. The score is written on a grid of five horizontal lines and four vertical bar lines, with some extra lines provided for continuation.

