

## Volume II

**THE  
REAL  
BOOK**





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# ABLUTION

1  
LENNIE TRISTANO

Handwritten musical score for "Ablution" by Lennie Tristano. The score is written on seven systems of staves, featuring complex chord progressions and melodic lines. The chords are: Fmi, Bbmi7, Eb7, AbΔ, DbΔ, G7, CA, Cmi, Fmi7, Bb7, Eb7, (A7), AbΔ, D7, G7, Ami7, D7, GD, F#mi7, B7, E, C+7, Fmi, Bbmi7, Eb7, AbΔ, DbΔ, Gb7, Cmi, Bb, Bbmi7, A, Ab, and Bb. The notation includes triplets, slurs, and various rhythmic markings.

2.

# AFFIRMATION

Jose Feliciano

# AIRMAIL SPECIAL

3.

**(A)** C

**(B)** C<sup>o</sup> b B<sup>o</sup> B<sup>o</sup> A<sup>b9</sup> G<sup>9</sup>

**(A)** C

~~(ALTERNATE)~~  
**(A)** (C)

4

(2 feel)

# ALFIE'S THEME

Sonny Rollins

**System 1:**  
Chords: Bbmi Ab7 GbΔ F7(b9) Bbmi Ab7 GbΔ F7(b9)  
Chords: Bbmi Ab7 GbΔ F7(b9) Bbmi Cφ F7(b9) Bbmi

**System 2 (In 4):**  
Chords: Db Gb Db Gb  
Chords: Db Gb Db Gb

**System 3 (to 2):**  
Chords: Bbmi Ab7 GbΔ F7(b9) Bbmi Ab7 GbΔ F7(b9)  
Chords: Bbmi Ab7 GbΔ F7(b9) Bbmi Cφ F7(b9) Bbmi



# ALL ALONE

Mal Waldron

Handwritten musical score for "All Alone" by Mal Waldron. The score consists of six staves of music with various chord annotations above and below the notes. The key signature is one sharp (F#) and the time signature is common time (C).

Staff 1: *Bmi Emi Bmi Emi<sup>7</sup> C#<sup>o</sup> F#<sup>7</sup>*

Staff 2: *G<sup>o</sup> C#<sup>o</sup> D<sup>o</sup> G<sup>o</sup> G<sup>7</sup>*

Staff 3: 1. *C#<sup>o</sup> F#<sup>7</sup>* 2. *C#<sup>o</sup> F#<sup>7</sup> Bmi*

Staff 4: *Emi<sup>7</sup> A<sup>7</sup> D<sup>o</sup> Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> C#<sup>mi</sup><sup>7</sup> F#<sup>7</sup>*

Staff 5: *Bmi Emi Bmi Emi<sup>7</sup> C#<sup>o</sup> F#<sup>7</sup> G<sup>o</sup>*

Staff 6: *C#<sup>o</sup> D<sup>o</sup> G<sup>o</sup> G<sup>7</sup> C#<sup>o</sup> F#<sup>7</sup> Bmi*

6. ALL GOD'S CHILL'UN GOT RHYTHM (Kalm & Kaper)

Handwritten musical score for 'All God's Chill'un Got Rhythm' in 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are written above the notes, and some are connected by slurs. The key signature is one flat (Bb).

Staff 1: FΔ, Dmi7, Gmi7, C7, Ami7, D7(b9), Gmi7, C7

Staff 2: FΔ, Dmi7, Gmi7, C7, Aφ, D7(b9)

Staff 3: Bmi7, E7, Ami7, D7, Gmi7, C7, FΔ

Staff 4: A7, Dmi7, G7, C7

Staff 5: FΔ, Dmi7, Gmi7, C7, Ami7, D7(b9), Gmi7, C7

Staff 6: FΔ, Dmi7, Gmi7, C7, Aφ, D7(b9)

Staff 7: Bmi7, E7, Ami7, D7, Gmi7, C7, (Aφ) Eb7, D7

Staff 8: Gmi7, C7, F (D7), (Gmi7 C7)

Sonny Stitt - "GENESIS"

(up)

# ALTO ITIS

Oliver Nelson

Handwritten musical score for Alto Saxophone, titled "ALTO ITIS" by Oliver Nelson. The score consists of seven staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The notation includes various chords and melodic lines with articulation marks.

Chords and notes across the staves:

- Staff 1: Bb, B0, Cmi7, C#0, Dmi7, G7
- Staff 2: Cmi7, F7, Bb7, Eb7, Ab7
- Staff 3: Bb, G7, Cmi7, F7, Bb, F7, Bb
- Staff 4: D7, G7
- Staff 5: C7, F7
- Staff 6: Bb, B0, Cmi7, C#0, Dmi7, G7, Cmi7, F7
- Staff 7: Bb7, Eb7, Ab7, Bb7, F7, Bb

Oliver Nelson - "IMAGES"

# 8 ANOTHER STAR STEVIE WONDER

Bass: Fmi<sup>9</sup>

(All Line Vamp)

(Horn Line)

(A)

(B)

Form AABA

# APRIL SKIES

Buddy Collette

9.

Handwritten musical score for "April Skies" by Buddy Collette. The score is written on ten staves in G major, 4/4 time. It includes various chords such as G $\Delta$ , Ami<sup>7</sup>, Bmi<sup>7</sup>, C<sup>7</sup>, Gmi<sup>7</sup>, D<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>(b<sup>9</sup>), D<sup>7</sup>, G $\Delta$ , Cmi<sup>7</sup>, F<sup>7</sup>, Bb $\Delta$ , Dmi<sup>7</sup>, Db<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>(b<sup>9</sup>), Bb $\Delta$ , Ami<sup>7</sup>, D<sup>7</sup>, G $\Delta$ , F#mi<sup>7</sup>, B<sup>7</sup>, E $\Delta$ , Ami<sup>7</sup>, D<sup>7</sup>, and a D.C. al. f. marking. The score features eighth and sixteenth notes, triplets, and slurs. A circled "2nd to 7/3" indicates a specific voicing for the G $\Delta$  chord.

LODA  $\Delta$  G $\Delta$  (E<sup>7</sup>) (Ami<sup>7</sup> D<sup>7</sup>)

WARDELL GRAY  
"Central Avenue"

10.

(1-184)

# APRIL

Lennie Tristano

Handwritten musical score for "April" by Lennie Tristano. The score is written on a grand staff with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The notation includes various chords (G, C7, Eb7, D7, Bb, E7, Ami, Ab, G, Cmi, C#0, Bb, B0, Cmi, F7, Dmi7) and rhythmic patterns such as triplets and sixteenth-note runs. The piece concludes with a double bar line and a sharp sign.

Handwritten musical score for guitar, featuring a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems, each with a circled letter in parentheses: (G), (E), (C), (C), B $\phi$ , and b $\flat$  A $\flat$ .

The first system is labeled (G) and includes the handwritten note "G (April pg 2)". It contains four staves of music with various chords and triplets. Chords include A $\text{mi}$ , D $\text{+7}$ , F# $\text{mi7}$ , B $\text{7}$ , E, E $\text{b7}$ , D $\text{7}$ , C $\text{7}$ , and G. The second system is labeled (E) and contains two staves. The third system is labeled (C) and contains two staves. The fourth system is labeled B $\phi$  and contains two staves. The fifth system is labeled b $\flat$  A $\flat$  and contains two staves. The score concludes with a double bar line.



12.

# ASK ME NOW

Telonius Monk

Handwritten musical score for "Ask Me Now" by Thelonius Monk. The score is written on ten staves in 4/4 time. It features a complex harmonic structure with many chords and melodic lines. The chords are written in a shorthand notation, often with a '7' indicating a dominant seventh chord. The melody is written in a single line on a five-line staff. The score includes first and second endings, and various musical notations such as triplets and slurs.

Chords and notation visible in the score include:  $Gmi^7$ ,  $C^7$ ,  $F\#mi^7$ ,  $B^7$ ,  $Fmi^7$ ,  $Bb^7$ ,  $Emi^7$ ,  $A^7$ ,  $Ebmi^7$ ,  $Ab^7$ ,  $B^7(b5)$ ,  $Bb^7$ ,  $Eb^7$ ,  $D^7$ ,  $Db\Delta$ ,  $Eb^7$ ,  $Ebmi^7$ ,  $Ab^7$ ,  $Fmi^7$ ,  $E^7$ ,  $Ebmi^7$ ,  $D^7$ ,  $Ebmi^7$ ,  $Ab^7$ ,  $Db$ ,  $Ebmi^7$ ,  $Ab$ ,  $Db\Delta$ ,  $Fmi^7$ ,  $Emi^7$ ,  $Ebmi^7$ ,  $Ab^7$ ,  $Db\Delta$ ,  $Bbmi^7$ ,  $Eb^7$ ,  $Eb^7$ ,  $Bbmi^7$ ,  $Ebmi^7$ ,  $Ab^7$ ,  $Dbmi^7$ ,  $Gb^7$ ,  $Gmi^7$ ,  $C^7$ ,  $F\#mi^7$ ,  $B^7$ ,  $Fmi^7$ ,  $Bb^7$ ,  $Emi^7$ ,  $A^7$ ,  $Ebmi^7$ ,  $Ab^7$ ,  $B^7(b5)$ ,  $Bb^7$ ,  $Eb^7$ ,  $D^7$ ,  $Db\Delta$ ,  $Eb^7$ ,  $Ebmi^7$ ,  $Ab^7$ ,  $Db$ .



# AVALON

13.  
Jolson/Rose

Handwritten musical score for "Avalon" by Jolson/Rose. The score consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The chords and notes are as follows:

- Staff 1:  $Cmi^7$  (F4, G4, Bb4, Eb5),  $F^7$  (F4, Ab4, C5, Eb5)
- Staff 2:  $Bb$  (Bb4, D5, F5),  $F^7$  (F4, Ab4, C5, Eb5),  $Bb$  (Bb4, D5, F5)
- Staff 3:  $F^7$  (F4, Ab4, C5, Eb5),  $Cmi$  (C4, Eb4, G4, Bb4),  $F^7$  (F4, Ab4, C5, Eb5),  $Cmi$  (C4, Eb4, G4, Bb4),  $F^7$  (F4, Ab4, C5, Eb5)
- Staff 4:  $Bb$  (Bb4, D5, F5),  $F^7$  (F4, Ab4, C5, Eb5),  $Bb$  (Bb4, D5, F5)
- Staff 5:  $Dmi^7$  (D4, F4, Ab4, C5),  $G^7$  (G4, Bb4, D5, F5)
- Staff 6:  $Cmi^7$  (C4, Eb4, G4, Bb4),  $Ebm^7$  (Eb4, G4, Bb4, D5),  $F^7$  (F4, Ab4, C5, Eb5)
- Staff 7:  $Bb$  (Bb4, D5, F5),  $G^7$  (G4, Bb4, D5, F5)
- Staff 8:  $Cmi^7$  (C4, Eb4, G4, Bb4),  $F^7$  (F4, Ab4, C5, Eb5),  $Bb$  (Bb4, D5, F5)

Sonny Stitt - "Genesis"

14.

# BACKSTAGE SALLY Wayne Shorter

Handwritten musical score for "Backstage Sally" by Wayne Shorter. The score is written on five staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines. Chords are labeled as Fmi9, D7(#9), Gø, C+7, Ebmi9, Ab13, Cmi9, F13, Bbmi9, Ab13, Gø, C+7, Fmi9, Bb9, Ebmi9, Ab13, D7(#9), G13, C7(#9), F13, Bbmi9, Eb13, Gø, C+7, Fmi9, D7(#9), Gø, C+7, Fmi9, D+7, DbΔ, and C+7. There are also some handwritten annotations like '1' and '3' above notes.



16.

# BAGS' GROOVE

Milt Jackson

(Med. up)  
Blues

Handwritten musical score for "Bags' Groove" by Milt Jackson. The score is written on seven staves of music in 4/4 time. The key signature has one flat (Bb). The chords and melodic lines are as follows:

- Staff 1: Chords: F, (Bb7), F. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 2: Chords: F7, Bb7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 3: Chords: F, Gmi7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 4: Chords: C7, F, Gmi7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 5: Chords: F, Bb7, F, F7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 6: Chords: Bb7, F. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 7: Chords: Gmi7, C7, F. Melody: Quarter notes G4, A4, Bb4, A4, G4.

Milt Jackson - BlueNote # BLP-5011

# BARBADOS

Charlie Parker

Handwritten musical score for "Barbados" by Charlie Parker. The score consists of six staves of music with various chord annotations and performance markings.

- Staff 1:** Intro: F, Gmi<sup>7</sup>, C<sup>7</sup>. Includes a double bar line with a '2' above it.
- Staff 2:** F, Gmi<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>. Includes a triplet marking '3'.
- Staff 3:** Cmi<sup>7</sup>, F<sup>7</sup>, Bb<sup>7</sup>, Bb<sup>7</sup>.
- Staff 4:** F, Gmi.
- Staff 5:** C<sup>7</sup>(b9), F, Gmi, C<sup>7</sup>.

Charlie Parker - Savoy #1108

18.

# BARBARA

Horace Silver

$Bb^7(b9)$   $Ab^7(b9)$

$Bb^7(b9)$   $B^7(b9)$   $Db^7(b9)$   $Bbmi^7$   $Eb$

$Abmi^7$   $Abmi^7$   $Db^7(b9)$   $Gb\Delta$

1.  $Fmi^7$   $Bb^7$   $Gmi^7$   $C^7(b9)$   $Fmi^7$   $Bb^7(b9)$

2.  $Fmi^7$   $Fmi^7$   $Bb^7$   $Gmi^7$   $C^7(b9)$

$F\#mi^7$   $B^7$   $(b)Fmi^7$   $Bb^7$   $Eb\Delta 9$   $Db\Delta 9$

$Cb\Delta 9$   $Db\Delta 9$   $Eb\Delta 9$   $Db\Delta 9$   $Cb\Delta 9$   $Db\Delta 9$

(Slow)

# BASIN ST. BLUES

S. Williams

(A)

Handwritten musical notation for section (A). The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on a single staff. Chords are indicated below the staff: Bb, F+7, Bb, Bb/D, Eb7, Eo, Bb/F, F+7, F+7, and F+7. Above the staff, there are handwritten notes: Bb, Cmi7, C#mi7, Dmi7. The piece includes a first ending and a second ending, both marked with circled numbers 1 and 2.

(B)

Handwritten musical notation for section (B). The notation is in 4/4 time with a key signature of two flats. The melody is written on a single staff. Chords are indicated below the staff: Bb, D7, G7, Dmi7, G7, C7, F7, Dmi7, Dbo, Cmi7, F7, Bb, Ami7, D7, G7, Ab7, G7, C7, F7, and Bb. Above the staff, there are handwritten notes: Bb, D7, G7, Dmi7, G7, C7, F7, Dmi7, Dbo, Cmi7, F7, Bb, Ami7, D7, G7, Ab7, G7, C7, F7, and Bb. The piece includes a first ending and a second ending, both marked with circled numbers 1 and 2.

(Solos on (B) section)  
— changes —

20.

# BA-LUE BOLIVAR BA-LUES ARE T. Monk

Handwritten musical notation for "BA-LUE BOLIVAR BA-LUES ARE" by T. Monk. The score consists of four staves of music in a key signature of two flats (B-flat major/D minor). The first staff begins with a treble clef and a 4/4 time signature. Chords are written above the notes: Bb7, Eb7, Bb7, Eb7, Ab7, Eb7, (G7), and Cmi7. The second staff continues with Eb7, Ab7, Eb7, and Bb7(b9). The third staff has F7, Bb7(b9), and (G7). The fourth staff has Bb7(b9) and (G7). The piece concludes with a double bar line and a fermata over the final note.

# BEEETHOVEN'S BLUE 3rd E. Kaiser

Handwritten musical notation for "BEEETHOVEN'S BLUE 3rd" by E. Kaiser. The score consists of four staves of music in a key signature of two flats (B-flat major/D minor). The first staff begins with a treble clef and a 4/4 time signature. Chords are written above the notes: Gmi, Aø, and D7. The second staff continues with Gmi, Cmi, F, and Bb. The third staff has Eb, D7, Gmi, and F#7(#9). The fourth staff has Eb7, D7, Gmi, and Aø (D7(#9)). The piece concludes with a double bar line and a fermata over the final note.



# BEBOP

21.

Dizzy Gillespie

(intro:) (Fmi)

(Fmi) (A) Fmi E<sup>o</sup> Fmi Gb<sup>7</sup>

Fmi G<sup>o</sup> Fmi/Ab G<sup>o</sup> Fmi E<sup>o</sup> Fmi<sup>7</sup> Gb<sup>7</sup>

1. Fmi G<sup>o</sup> Fmi/Ab Gb<sup>7</sup> Fmi C<sup>7</sup>(b9) 2. Fmi G<sup>o</sup> Fmi C<sup>7</sup> Fmi C<sup>7</sup>

Fmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup>

Ebm<sup>7</sup> Ebmi<sup>7</sup> Ab<sup>7</sup> Db<sup>Δ</sup> G<sup>Δ</sup> C<sup>7</sup>

Fmi E<sup>o</sup> Fmi Gb<sup>7</sup> Fmi G<sup>o</sup> Fmi/Ab G<sup>o</sup>

Fmi E<sup>o</sup> Fmi Gb<sup>7</sup> Fmi G<sup>o</sup> Fmi C<sup>7</sup> Fmi

Out chorus = play intro: then head  
Charlie Parker - DIAL Vol. I

22.

(Bright)

# BETTER GIT IT IN YOUR SOUL <sup>C. Mingus</sup>

Handwritten musical score for "Better Git It In Your Soul" by Charles Mingus. The score is written on ten staves. It includes a key signature of one flat (B-flat), a 4/4 time signature, and various musical notations such as eighth and sixteenth notes, rests, and slurs. Chord symbols are written above the notes, including F7, Bb7, Dmi7, Gmi7, and C7. The score concludes with a double bar line and the instruction "(Solos) 12 (F Blues)".

# BEYOND ALL LIMITS Woody Shaw

The musical score is written on ten staves. The first staff begins with a treble clef and a 4/4 time signature. The music is characterized by complex chord progressions and melodic lines. Key annotations include:

- Staff 1:  $Cmi^7$ ,  $F^7$ ,  $bC\#mi^7$ ,  $F\#^7$ ,  $Bbmi^7$ ,  $Eb^7$
- Staff 2:  $Ab\Delta$ ,  $Ami^7$ ,  $D^7$ ,  $C\#mi^7$ ,  $F\#^7$ ,  $(b) Bb\Delta$
- Staff 3:  $Ab^7$ ,  $A\Delta$ ,  $Fmi^7$
- Staff 4:  $Eb^7$ ,  $Bb\Delta(\#11)$ ,  $Fmi^7$ ,  $Abmi$ ,  $Db^7$ ,  $Gba$ ,  $Bmi/E$
- Staff 5:  $Gmi^7$ ,  $C^7$ ,  $F\Delta$ ,  $Ami^7$ ,  $Gbmi$
- Staff 6:  $Ebmi$ ,  $Cmi$ ,  $Cmi^7$ ,  $F^7$ ,  $\#C\#mi$ ,  $F\#^7$
- Staff 7:  $Bbmi$ ,  $Eb^7$ ,  $Ab\Delta$ ,  $Ami^7$ ,  $D^7$ ,  $C\#mi$ ,  $F\#^7$
- Staff 8:  $Bb\Delta$ ,  $Ab^7$ ,  $A\Delta$ ,  $A\Delta$
- Staff 9:  $Fmi^7$ ,  $Eb^7$ ,  $Fmi^7$

LARRY YOUNG - "Unity"

24.

(Blues)

# BILLIE'S BOUNCE C. Parker

Musical staff 1: Treble clef, 4/4 time. Chords: F7, Bb7, B0, F7. Includes a repeat sign and a first ending bracket.

Musical staff 2: Treble clef, 4/4 time. Chords: Bb7, Bb7, Bb7. Includes a first ending bracket.

Musical staff 3: Treble clef, 4/4 time. Chords: F7, Ami, bD7, Gmi. Includes a first ending bracket.

Musical staff 4: Treble clef, 4/4 time. Chords: C7, F7, D7, Gmi7, C7. Includes a first ending bracket.

Musical staff 5: Treble clef, 4/4 time. Chords: F7, F7, Bb7. Includes a first ending bracket and a circled '3' indicating a triplet.

Musical staff 6: Treble clef, 4/4 time. Chords: Cmi, F7, Bb7. Includes a first ending bracket and a circled '3' indicating a triplet.

Musical staff 7: Treble clef, 4/4 time. Chords: F7, Ami, D7, Gmi. Includes a first ending bracket and a circled '3' indicating a triplet.

Musical staff 8: Treble clef, 4/4 time. Chords: C7, F7, (C7). Includes a first ending bracket and a circled '3' indicating a triplet. Ends with an ellipsis.

BIRTH OF THE BLUES Ray Henderson

(Med.)

Chord symbols and musical notation for the piece:

F6 F#0 G7 F6 Emi7 Ebmi7 Dmi7 G7  
 C C#0 Dmi7 D#0 Emi7 E7  
 1. C6 Ami7 Dmi7 Db7 2. C6 DbΔ C6 F7  
 E7 B0 E7 B0 E7 F7 E7  
 Emi7 A7 Emi7 A7 Ami7/D D7 G7  
 C C#0 Dmi7 D#0 Emi7 E7 F F#0  
 G7 F6 Emi7 Ebmi7 Dmi7 G7 C (C#0) (Dmi7 G7)

26.  
(Even 8ths)

# BIRDLAND

Joe Zawinul

(3x's)

1-3. 4.

(5x's)

to

G C G B $\phi$

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

Gmi Bmi Emi G C $\phi$  C $\phi$  Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> B / C Dsus C $\phi$  G

(G) Bmi Emi C $\phi$  C $\phi$  Dmi<sup>7</sup> C $\phi$  C $\phi$  Ami<sup>7</sup> C $\phi$  A<sup>7</sup> G

(G) B $\phi$  F $\phi$  Emi G Db<sup>9</sup>(b5) C<sup>9</sup>(b5) Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>(sus)

G B $\phi$  F $\phi$  Emi A $\phi$  D Db<sup>9</sup>(b5) C<sup>9</sup>(b5) Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> B / C D<sup>7</sup>(sus)

G<sup>7</sup> 19

3 (D.S. al $\phi$ )

CODA G Bmi Emi G/B C $\phi$  C $\phi$  Bmi E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>(sus)

G Bmi Emi C $\phi$  C $\phi$  Dmi C $\phi$  Ami<sup>7</sup> C $\phi$  / E A<sup>7</sup> / D G

G B $\phi$  F $\phi$  Emi G/D C $\phi$ <sup>7</sup>(b5) C<sup>9</sup>(b5) Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>(sus)

G B $\phi$  F $\phi$  Emi G/D C $\phi$ <sup>9</sup>(b5) C<sup>9</sup>(b5) Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>(sus)

Weather Report "Heavy Weather" (repeats & fade)

28.

(Slow Blues) **BLACK AND TAN FANTASY** Duke Ellington  
Bubber Miley

*B $\flat$ mi6*

*E $\flat$ mi6* *B $\flat$ mi6*

*F7(b9)* *F7* *G $\flat$ 7* *F7* *B $\flat$ mi6* *E $\flat$ mi6* *B $\flat$ mi6*

*G $\flat$ 7* *B $\flat$*

*Dmi7* *D $\flat$ 9* *Cmi* *E $\flat$ mi/F* *B $\flat$*  *C7* *E $\flat$ -7/F* *F7*

1. *B $\flat$*  *G $\flat$ 7* *C7* *F7* *B $\flat$ 7* *E $\flat$ 7* *A $\flat$ 7* *D $\flat$ 7* | 2. *B $\flat$*

(Solos - B $\flat$  blues)



(Blues) **BLOOMDIDD** Charlie Parker

Handwritten musical score for "Bloomdidd" by Charlie Parker. The score is written on ten staves in bass clef with a 4/4 time signature. It includes a main melody and a solo section. Chord symbols such as Bb, Bb7, Eb7, Ebmi, Bb7, Dbmi, Cmi, F7, Bb7, Eb7, Bb7, Bb7, Eb7, Bb7, G7(b9), Cmi, F7, and Bb7 are placed above the notes. The solo section is marked "Solo: Bb" and contains several triplet markings. The piece concludes with a double bar line.

30.

(BALLAD) BLUE AND SENTIMENTAL BASIC  
LIVINGSTON  
DAVID

Handwritten musical score for "Blue and Sentimental" by Basic Livingston David. The score is written on a grand staff with a treble clef and a 4/4 time signature. It consists of eight staves of music. The first staff contains a series of slashes, indicating a rest or a specific performance instruction. The subsequent staves contain a melody with various chords written above the notes. The chords include Eb6, Bb7, Fmi7, F7, Bb7, Ab6, A0, and Eb6 (Bb+7). The melody is written in a simple, ballad style with a mix of eighth and quarter notes.

BUCK CLAYTON - "The Golden Days of Jazz"

# BLUE MOON

31.

Handwritten musical score for the song "Blue Moon". The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The music is written in a style typical of a guitar or piano accompaniment, with chords indicated by letters and accidentals above the notes. The chords are: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7. The second staff has chords: Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7. The third staff has chords: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7. The fourth staff has chords: Eb, Cmi, Fmi7, Eb, Fmi7, Eb. The fifth staff has chords: Fmi7, Bb7, Eb, Fmi7, Bb7, Eb. The sixth staff has chords: Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7. The seventh staff has chords: Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7. The eighth staff has chords: Eb, Cmi, Fmi7, Bb7, 1. Eb, Fmi7, Eb, Bb7. The ninth staff has chords: 2. Eb, Fmi7, Eb. The score ends with a double bar line.

32.

# BLUES ALA MODE

Mc Coy Tyner

Handwritten musical notation for "Blues Ala Mode" by McCoy Tyner. The piece is in 4/4 time and features a key signature of two flats. The notation includes four staves of music with various chords and melodic lines. Chords are written above the notes: Bb7, Eb7, Bb7, Gmi7, Fmi7, Eo7, Eb7, Ab7, Bb7, Cmi7, Fmi7, G7, Dmi7, Gb7, Gbmi7, B7, Bb7, G7, Gb7, F7, (Bb).

# BLUES CONNOTATION Ornette Coleman

Handwritten musical notation for "Blues Connotation" by Ornette Coleman. The piece is in 4/4 time and features a key signature of two flats. The notation includes four staves of music. The first staff is a single melodic line. The second staff is a bass line. The third staff has a "To Repeat:" section with a 2/4 time signature and a "Last X:" section. The fourth staff is a bass line.

# BLUES by FIVE

Miles Davis 33.

Handwritten musical notation for "Blues by Five" by Miles Davis. The piece is in 4/4 time and features a key signature of two flats (Bb and Eb). The notation includes five staves of music with various chords and melodic lines. The first staff has a treble clef and a key signature change to two flats. The second staff has a bass clef. The third staff has a bass clef. The fourth staff has a bass clef and includes two first endings: 1. G7(b9) Cmi7 F7(b9) and 2. Bb G7(b9) Cmi7 F7(b9).

Miles Davis "Cookin' w/ Miles"

# BLUE SEVEN

Sonny Rollins

Handwritten musical notation for "Blue Seven" by Sonny Rollins. The piece is in 4/4 time and features a key signature of two flats (Bb and Eb). The notation includes three staves of music with various chords and melodic lines. The first staff has a treble clef and a key signature change to two flats. The second staff has a bass clef. The third staff has a bass clef.

S. Rollins - "SAXOPHONE COLOSSUS"

34.

# BLUES FOR PHILLY JOE

Sammy Rollins

Handwritten musical notation for "Blues for Philly Joe" by Sammy Rollins. The piece is in 4/4 time and features three staves of music. The first staff begins with an F7 chord. The second staff starts with a Bb7 chord. The third staff begins with a Gmi7 chord. The notation includes various chords such as C7, F7, FΔ, and D7(#9). There are also triplets and slurs throughout the piece.

# BLUES FOR WOOD

Woody Shaw

Handwritten musical notation for "Blues for Wood" by Woody Shaw. The piece is in 4/4 time and features three staves of music. The first staff begins with an Fmi chord. The second staff starts with a Db7(b5) chord. The third staff begins with a Db7(b5) chord. The notation includes various chords such as BΔ(#11), Gφ, and C7(#9). There are also slurs throughout the piece.

# BLUE SILVER

Horace Silver

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music is primarily composed of eighth and quarter notes, with many triplets indicated by a circled '3'. Chord symbols are written above the notes, including: *E<sup>b</sup>mi<sup>7</sup>*, *E<sup>b</sup>mi*, *F<sup>o</sup>*, *A<sup>b</sup>mi<sup>7</sup>*, *F<sup>o</sup>*, *B<sup>b</sup>mi<sup>7</sup>*, *D<sup>b</sup>mi<sup>7</sup>*, *G<sup>b</sup>7*, *B<sup>o</sup>*, *F<sup>o</sup>*, *G<sup>b</sup>7*, *A<sup>b</sup>7*, *B<sup>b</sup>7(#9)*, *E<sup>b</sup>mi*, *B<sup>b</sup>7*, *E<sup>b</sup>7(b9)*, *A<sup>b</sup>mi*, *F<sup>o</sup>*, *B<sup>b</sup>7*, *E<sup>b</sup>mi*, *A<sup>o</sup>mi<sup>7</sup>*, *D<sup>7</sup>*, *G<sup>o</sup>*, *F<sup>o</sup>*, *G<sup>b</sup>7*, *A<sup>b</sup>7*, *B<sup>b</sup>7*, *E<sup>b</sup>mi<sup>7</sup>*, *E<sup>b</sup>mi*, *F<sup>o</sup>*, *A<sup>b</sup>mi<sup>7</sup>*, *F<sup>o</sup>*, *B<sup>b</sup>mi<sup>7</sup>*, *D<sup>b</sup>mi<sup>7</sup>*, *G<sup>b</sup>7*, *B<sup>o</sup>*, *F<sup>o</sup>*, *G<sup>b</sup>7*, *A<sup>b</sup>7*, *B<sup>b</sup>7(#9)*, and *E<sup>b</sup>mi<sup>7</sup>*.

36.

# BLUES IN THE CLOSET

Oscar Pettiford

Handwritten musical score for "Blues in the Closet" by Oscar Pettiford. The score is written on ten staves. The first staff includes a key signature change from Bb to Ab and a 4/4 time signature. The notation includes various chord symbols such as Ab, Db7, Bbm7, Eb7, Cmi7, F7, and Bmi7. The score concludes with a first ending (1. Bbm7 Eb7) and a second ending (2. Ab7).

Stan Getz & J.J. Johnson - "At the Operatthouse"

Oscar Pettiford - Imperial #IMP-122



# BIRK'S WORKS

37.

Dizzy Gillespie

Handwritten musical notation for "Birk's Works" by Dizzy Gillespie. The piece is in 4/4 time. The first staff has a key signature of two flats and a common time signature. The second and third staves continue the melody. Chords are written above and below the notes.

Chords:  $F_{mi}$ ,  $G\phi^7$ ,  $C^7$ ,  $F_{mi}$ ,  $C\phi$ ,  $F^7$ ,  $Bb_{mi}^7$ ,  $Bb_{mi}^7$ ,  $F_{mi}$ ,  $(F_{mi})$ ,  $A_{bmi}^7$ ,  $D_{b9}$ ,  $G\phi$ ,  $(C^7)$ ,  $F_{mi}$ .

# (Latin/Swing) BUSTER RIDES AGAIN Bud Powell

Handwritten musical notation for "Buster Rides Again" by Bud Powell. The piece is in 4/4 time. The first two staves are marked "(Latin)" and the last two are marked "(Swing)". Chords are written above the notes.

Chords:  $C^7$ ,  $F^7$ ,  $C^7$ ,  $F^7$ ,  $C^7$ ,  $F^7$ ,  $C^7$ ,  $F^7$ ,  $C^7$ ,  $A_{b7}$ ,  $G^7$ .

(Fade Latin Section to End...)

38

# BOOGIE STOP SHUFFLE

C. Mingus

(Fast)

(Bbm blues)

(A) (Boogie Line cont.)

2

(Ebmi)

(Emi)

(dim. harmony)

(B)

Ebmi

(dim. harmony)

(C)

(Ebmi)

# BOOKER'S WALTZ

39.

ERIC DOLPHY

Handwritten musical score for "Booker's Waltz" by Eric Dolphy. The score is written on seven staves in 3/4 time with a key signature of two flats (Bb, Eb). The notation includes various chord voicings and melodic lines.

Chord voicings and annotations include:

- Staff 1:  $A\flat\Delta$ ,  $C^7(\#9)$
- Staff 2:  $Fmi^7$ ,  $D\flat^7(b9)$ ,  $B\flat^7$ ,  $B\circ^7$
- Staff 3:  $A\flat\Delta$ ,  $B\flat mi^7$ ,  $E\flat^7$
- Staff 4:  $A\flat\Delta$ ,  $AMaj^7(\Delta)$
- Staff 5:  $A\flat\Delta$ ,  $G\Delta$ ,  $C^7(\#9)$
- Staff 6:  $Fmi$ ,  $D\flat^7(b9)$ ,  $B\flat^7$ ,  $B\circ$
- Staff 7:  $A\flat Maj^7$ ,  $B\flat mi^7$ ,  $E\flat^7$
- Staff 8:  $A\flat\Delta$ ,  $A\Delta$

40.

# BOUNCING with Bud

Bud Powell

**A**

**B**

**C**

(Piano fill)  $B^7$   $Bb$  ( $D^7$  fill) 2

(Solos on A & B) then D.S. al fine

Fats Navarro "Prime Source"

(SAMBA)

# BRAZILIAN BEAT

Barney Kessel

Handwritten musical score for guitar, featuring a 4/4 time signature and a key signature of two flats (B-flat major/E-flat minor). The score is organized into systems of staves with chord diagrams and melodic lines.

**System 1:** Chords: Bbm7, Eb7, Bbm7, Eb7. Includes a first ending bracket with a double bar line and a '2' indicating a second ending.

**System 2:** Chords: Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7. Includes a first ending bracket with a double bar line and a '2' indicating a second ending.

**System 3:** Chords: Ebmi7, Ab7, DbΔ, C∅, F+7, Bbm7.

**System 4:** Chords: C∅, F+7, Bbm7. Includes a first ending bracket with a double bar line and a '2' indicating a second ending. The second ending is marked with a circled 'C' and 'TO C'.

**System 5:** Chords: Ebmi7, Ab7, DbΔ, C∅, F+7, Bbm7.

**System 6:** Chords: Ebmi7, Ab7, DbΔ, C∅, F, Bbm7.

**System 7:** Chords: Db7, C∅, F+7. Includes a circled 'D.S. al end' and '2nd end al' annotation.

**System 8:** Chords: C∅, F+7, Bbm7. Includes a circled 'CODA' and '(Last X only)' annotation.

**System 9:** First and second endings for the final section.

**Signature:** Barney Kessel - "Barney plays Kessel"

42.

(Med Rock / SPANISH)

# BRIAN'S SONG (THE HANDS OF TIME)

LeGrand/Bergman

The main body of the score consists of eight staves of music. The first staff is the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. The second staff contains guitar chords: A/G#, D/F#, E7/G#, A/G#, D/F#, E7/G#, F#mi7, E, Dsus, DA, Bmi7/E, and E7. The third staff continues the melody and includes chords: A/G#, D/F#, E7/G#, A/G#, and F#mi6. The fourth staff includes chords: C#mi7, F#mi7, B7sus, B7, and E7. The fifth staff includes chords: E7mi7, E, E7mi7, Bmi7, and A. The sixth staff includes chords: G, B7sus, B, Bmi7/A, E7/G#, D/F#, Bmi7/E, and E7. The seventh staff contains the chord Bmi7/E. The eighth staff is a repeat sign with a double bar line at the end.

(ending:)

The ending section consists of two staves. The first staff has a treble clef and contains the melody for the ending. The second staff contains the chords: DA, A/C#, F#mi7, Bmi7, E7, and A.

# BRIGHT BOY

Kendall Bright

(Med. up)  
Swing

E $\flat$  $\Delta$  E $\Delta$ (b5) E $\flat$  $\Delta$  E $\Delta$ (b5)

S. E $\flat$  $\Delta$  E $\text{mi}^7$  A $\text{+}^7$  A $\flat$  $\Delta$  Ab $\text{mi}^7$  D $\flat$  $^7$

G $\text{mi}^7$  C $^7$  F $\text{mi}^7$  B $\flat$  $^7$  1. E $\flat$  $\Delta$  E $^7$

2. E $\flat$  $\Delta$  A $\text{mi}^7$  D $^7$

G $\Delta$  G $\text{mi}^7$  C $^7$

F $\Delta$  F $\text{mi}^7$  B $\flat$  $^7$  E $\flat$  $\Delta$  E $\text{mi}^7$  A $\text{+}^7$

A $\flat$  $\Delta$  to: Ab $\text{mi}^7$  D $\flat$  $^7$  G $\text{mi}^7$  C $^7$

F $\text{mi}^7$  B $\flat$  $^7$  E $\flat$  $\Delta$  (D.S. al $\phi$  after solo)

CODA Ab $\text{mi}^7$  D $\flat$  $^7$  G $\text{mi}^7$  C $^7$  F $\text{mi}^7$  B $\flat$  $^7$  E $\flat$  $^7$ (b5)

Wardell Grey - "Central Avenue"

44.

# BRIGHT MOMENTS R.R. Kirk

(Med. ext.  
Bright  
Samba)

Handwritten musical notation for the first system of 'Bright Moments'. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are four chord markings: Am7, Am7(Δ), Am7, and D7. The bottom staff is in bass clef with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. Above the staff are four chord markings: Gmi7, Gmi7(Δ), Gmi7, and (EΔ) C7 A7.

Handwritten musical notation for the second system of 'Bright Moments'. The top staff is in treble clef with notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are four chord markings: Dmi7, G7, EΔ, and A7. The bottom staff is in bass clef with notes D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. Above the staff are four chord markings: Dmi7, G7, EΔ, and A7.

Handwritten musical notation for the first ending of 'Bright Moments'. The top staff is in treble clef with notes F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are four chord markings: F#Δ, BΔ, ENΔ7, and E+7. The bottom staff is in bass clef with notes F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. Above the staff are four chord markings: F#Δ, BΔ, ENΔ7, and E+7.

Handwritten musical notation for the second ending of 'Bright Moments'. The top staff is in treble clef with notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are four chord markings: Am7, Db7/Ab, CΔ/G, and E+7. The bottom staff is in bass clef with notes A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. Above the staff are four chord markings: Am7, Db7/Ab, CΔ/G, and E+7.

Revisão Roland Kirk - "Bright Moments"





46.

(Solo) BROWNSKINGIRL SONNY ROLLINS

Handwritten musical score for "Brown Skin Girl" by Sonny Rollins. The score is written on six staves in G major, 4/4 time. It includes a key signature of one sharp (F#) and a common time signature of 4/4. The notation features various chord voicings such as D, A7, D7, G, G#0, D/A, B7, Emi7/A7, and D. The melody is written with eighth and quarter notes, often beamed together. The piece concludes with a double bar line and a 2/4 time signature.

Sonny Rollins - "Pure Gold Jazz"

# BUDO

Bud Powell  
Miles Davis

47.

(♩ = 120)

Ab Eb7 Db D° Cφ F7 Bbm7

1. Bbm7 Eb7 Ab Eb7 2. Bbm7 Eb7 Ab

Dbm7 Gb7 Cmi7 F7 Bmi7 E7 Bbm7 Eb7

Ab Bbm7 Eb7 Db D° Cφ F7 Bbm7 Eb7 Ab

Miles Davis - (CAP. #H-325)

48.

(♩ = 150)

# BUDS' BUBBLE

Bud Powell

Handwritten musical notation for the first system of 'Buds' Bubble'. The music is in 4/4 time and B-flat major. The first staff contains the melody with notes and rests. The second staff contains the bass line with notes and rests. Chord symbols are written above and below the staves: Bb, Cmi7, F7, Bb, B°, Cmi7, F7 above the first staff; Abmi7, Db7, Ebmi7, Ab7, Cmi7, F7, Bb below the second staff.

D7

G7

Handwritten musical notation for the second system of 'Buds' Bubble', consisting of two staves with rhythmic slash marks representing chords.

C7

F7

Handwritten musical notation for the third system of 'Buds' Bubble', consisting of two staves with rhythmic slash marks representing chords.

Handwritten musical notation for the fourth system of 'Buds' Bubble'. The music is in 4/4 time and B-flat major. The first staff contains the melody with notes and rests. The second staff contains the bass line with notes and rests. Chord symbols are written above and below the staves: Bb, Cmi7, F7, Bb, B°, Cmi7, F7 above the first staff; Abmi7, Db7, Ebmi7, Ab7, Cmi7, F7, Bb below the second staff.

Bud Powell - Roost Records # RLP-401

# BUNKO

Lennie Niehaus

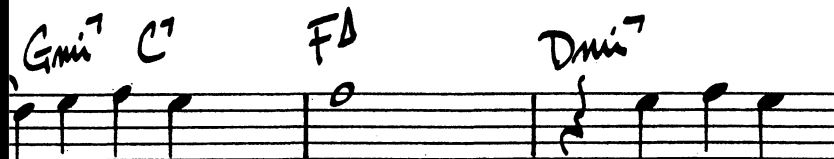
F A<sup>0</sup> Gmi<sup>7</sup> C<sup>7</sup>(b9) F Ab<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>(b9)  
 Cmi<sup>7</sup> F<sup>7</sup> Bb B<sup>0</sup> F G<sup>7</sup> C<sup>7</sup> F  
 Cmi<sup>7</sup> F<sup>7</sup> Bb  
 Bbmi<sup>7</sup> Eb<sup>7</sup> Ab Gmi<sup>7</sup> C<sup>7</sup>  
 F A<sup>0</sup> Gmi<sup>7</sup> C<sup>7</sup>(b9) F Ab<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>(b9)  
 Cmi<sup>7</sup> F<sup>7</sup> Bb B<sup>0</sup> F G<sup>7</sup> C<sup>7</sup> F

Lennie Niehaus - Contemp. #C-3503

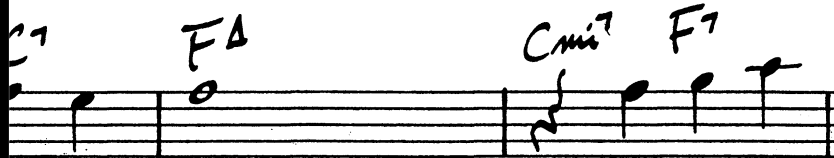
# NOT FOR ME

G. Gershwin

Chords: Gmi<sup>7</sup> C<sup>7</sup> FΔ



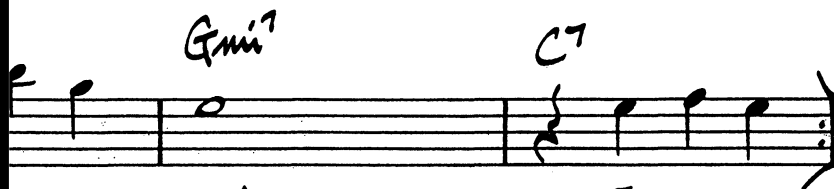
Chords: C<sup>7</sup> FΔ Cmi<sup>7</sup> F<sup>7</sup>



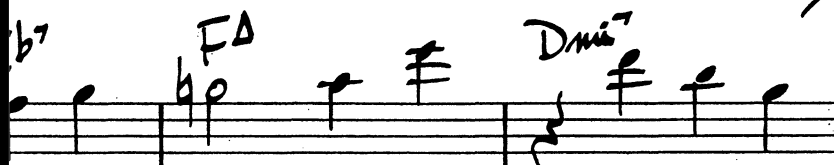
Chords: b<sup>7</sup> FΔ



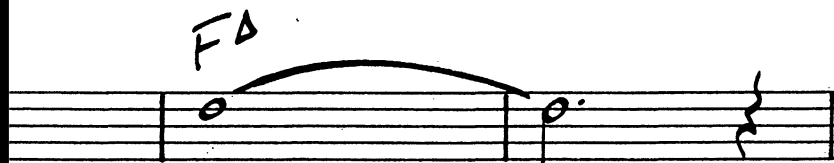
Chords: Gmi<sup>7</sup> C<sup>7</sup>



Chords: b<sup>7</sup> FΔ Dmi<sup>7</sup>



Chord: FΔ



# BYE BYE BLACKBIRD

51.

Dixon/Henderson

Handwritten musical score for 'Bye Bye Blackbird' in F major, 4/4 time. The score consists of a single melodic line on a grand staff with a bass clef and a key signature of one flat. The melody is written on a single staff with a treble clef. The accompaniment is written on a grand staff with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. Chord symbols are written above the notes. The score ends with a double bar line.

Chord symbols: F, Ab°, Gmi7, C7, Gmi7, Gmi(Δ), Gmi7, C7, Gmi7, C7, F, F7, Eb7, D7, Gmi7, Bbmib, F, G7, Db7, C7, F, F+, Gmi, F, BbΔ, C9, Cmi6, D7, Gmi7, C7, F.

Miles Davis - "Round Midnight"

52.

# CAN'T WE BE FRIENDS Jones/Swift

Handwritten musical score for "CAN'T WE BE FRIENDS" by Jones/Swift. The score is written on six staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above: F7, Bb7, Eb Maj7, B7, Cmi7, Gmi7, Gb7. The second staff notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above: Fmi7, Bb7, EbΔ, 1. E0, 2. Bbmi7 Eb7. The third staff notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above: Ab7, A0, Eb6. The fourth staff notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above: Bbmi7, Eb7, Ami7, D7, Gmi7, C7. The fifth staff notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above: F7, Bb7, EbΔ, B7, Cmi7, Gmi7, Gb7. The sixth staff notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above: Fmi7, Bb7, EbΔ, (E0).

Buck Clayton - "Kansas City Nights"  
Sonny Stitt - "Genesis"



# CARAVAN

53.

Duke Ellington

(Med. Afro-Cuban)

Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab), common time signature (C). Chord: G° (written above the staff). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and ending with a quarter rest.

Musical staff 2: Continuation of the melodic line from staff 1, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and ending with a quarter rest.

Musical staff 3: Continuation of the melodic line from staff 1, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and ending with a quarter rest.

Musical staff 4: Treble clef. Chord: Fmi (written above the staff). The staff contains a melodic line starting with a half note F4, followed by quarter notes G4, Ab4, Bb4, C5, D5, E5, F5, and ending with a quarter rest. The word "(fine)" is written at the end of the staff.

Musical staff 5: Treble clef. Chords: F7 (written above the staff), Gb° (written above the staff), F+7 (written above the staff). The staff contains a melodic line starting with a half note F4, followed by quarter notes G4, Ab4, Bb4, C5, D5, E5, F5, and ending with a quarter rest.

Musical staff 6: Treble clef. Chords: Bb7 (written above the staff), Fmi7 (written above the staff), Bb7 (written above the staff). The staff contains a melodic line starting with a half note Bb4, followed by quarter notes C5, D5, E5, F5, G5, and ending with a quarter rest.

Musical staff 7: Treble clef. Chords: Eb7 (written above the staff), Eb9 (written above the staff), Eb7(b9) (written above the staff). The staff contains a melodic line starting with a half note Eb4, followed by quarter notes F4, G4, Ab4, Bb4, C5, D5, E5, and ending with a quarter rest.

Musical staff 8: Treble clef. Chords: AbΔ (written above the staff), C7 (written above the staff), Fmi6 (written above the staff), Eb° (written above the staff), C7 (written above the staff). The staff contains a melodic line starting with a half note Ab4, followed by quarter notes Bb4, C5, D5, E5, F5, G5, and ending with a quarter rest. The word "(D.C. al fine)" is written at the end of the staff.

Two empty musical staves at the bottom of the page.

54.

# CAREFUL

Jim Hall

A7(b9)

The first staff of music is in 4/4 time, starting with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with a descending line in the first two measures and a more active line in the last two. A flat sign is placed above the first measure.

D7(b9)

The second staff continues the melody with eighth and quarter notes. A flat sign is placed above the first measure. The notation includes some accidentals and ties.

A7(b9)

The third staff features a melodic line with eighth and quarter notes. A flat sign is placed above the first measure. The notation includes some accidentals and ties.

The fourth staff continues the melody with eighth and quarter notes. The notation includes some accidentals and ties.

F7 E7 A7(b9)

The fifth staff concludes the piece with eighth and quarter notes. A flat sign is placed above the first measure. The notation includes some accidentals and ties.

Gary Burton - "Time Square"

# CARELESS LOVE

55.

Handwritten musical notation for "Careless Love". The score consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. Chords are written above the notes: F7, C7, F, Gmi7, C7. The second staff has chords F, F#0, Gmi7, C7. The third staff has chords F, F7, F#7/A, Bb, Db7. The fourth staff has chords F, D7(#9), Gmi7, C7, F (Ab0), (Gmi7 C7).

# "C" JAM BLUES

Duke Ellington

Handwritten musical notation for "C Jam Blues". The score consists of three staves. The first staff begins with a treble clef, a 4/4 time signature, and a "(Blues)" annotation. The second staff has a chord F7. The third staff has chords Dmi7, G9, C, (G+7).

56.

(FAST)

# CATCH ME

Joe Pass

Musical staff 1: Treble clef, 4/4 time signature. Chords: Dmi<sup>7</sup>, G<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>. Melody: Quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.

Musical staff 2: Treble clef. Chords: Dmi<sup>7</sup>, G<sup>7</sup>, Dmi<sup>7</sup>, A<sup>7</sup>(#9) Dmi<sup>7</sup>. Melody: Quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.

Musical staff 3: Bass clef. Chords: A $\phi$ , D<sup>7</sup>(b9), Gmi<sup>7</sup>. Rhythm: Slanted lines indicating a walking bass line.

Musical staff 4: Bass clef. Chords: C<sup>7</sup>, F<sup>7</sup>, A<sup>7</sup>(b9). Rhythm: Slanted lines indicating a walking bass line.

Musical staff 5: Treble clef. Chords: Dmi<sup>7</sup>, G<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>. Melody: Quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.

Musical staff 6: Treble clef. Chords: Dmi<sup>7</sup>, G<sup>7</sup>, Dmi<sup>7</sup>, A<sup>7</sup>(#9) Dmi<sup>7</sup>. Melody: Quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.

Empty musical staff.

Empty musical staff.

(Bright Latin)

# C'EST WHAT

57.  
Bud Shank

Handwritten musical score for "C'EST WHAT" by Bud Shank. The score consists of eight staves of music. The first staff is a treble clef with a key signature of one flat and a 4/4 time signature. The second and third staves are bass clefs. The fourth and fifth staves are treble clefs with a "Swing" tempo marking. The sixth and seventh staves are bass clefs with a "Latin" tempo marking. The eighth staff is a treble clef. Chord symbols are written above the notes. The score includes first and second endings for the sixth staff.

Bud Shank - "Bud Shank's Sunshine Express"

58.

# CHAMELEON

Herbie Hancock

Handwritten musical score for "Chameleon" by Herbie Hancock. The score is written on three systems of staves. The first system is labeled "A" and "4x's". The second system is labeled "B". The third system is a continuation of the melody. Chords are written above and below the staves, including Bbm7 and Eb7. The key signature is B-flat major (two flats).

Bass intro @ end of head  
into solos, and before  
out chorus (solos over A & B)

Herbie Hancock - "Head Hunters"

# THE CHASE

59.

Todd Dameron

Handwritten musical score for "The Chase" by Todd Dameron. The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of a main melody line and a bass line. The main melody line is written on a treble clef staff and includes a repeat sign with first and second endings. The bass line is written on a bass clef staff and includes a repeat sign. Chord symbols are written above the notes, including AbΔ, Bbmi7, Eb7, F7(b9), and Ab7. The score is divided into measures by vertical bar lines.

60.

# CHEESECAKE

Dexter Gordon

Handwritten musical score for "Cheesecake" by Dexter Gordon. The score is written on ten staves in bass clef with a key signature of two flats (Bb, Eb). It includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are written above the notes, including Cmi6, Dphi, G+7, Cmi6, Fmi6, C+7, Fmi6, Dphi, G+7, Fmi7, Bb7, Ebmi7, Ab7, Dphi, G+7, 1. Cmi6, Dphi, G+7, 2. Cmi6, Gmi7, C7, Fmi7, Bb7, Ebmi7, Ab7, Dphi, G+7, Cmi6, Dphi, G+7, Cmi7, C7, Fmi6, C+7, Fmi6, Dphi, G+7, Fmi7, Bb7, Ebmi7, Ab7, Dphi, G+7, Cmi6.



# CIRCLE

Miles Davis

$D: \frac{3}{4}$   $D^{Maj7}(\#11)$   $Dmi^7$   $Dmi^6$   $Bb^{Maj7}(\#11)$   $Eb^{Maj7}(\#11)$

$D^{13}$   $Bmi^9$   $C^{\Delta}$   $G^{\Delta}$   $A^b\Delta$   $A^7(sus4)$   $F^{\Delta}(\#11)$   $A^7sus$

$D^{\Delta}$   $Bb^{\Delta}(\#11)$   $E\phi$   $A^7$   $Gmi^7$

$Gmi^7$   $F^7sus$   $F^7(b9)$   $Bb^{\Delta}(\#11)$   $Eb^{\Delta}(\#11)$   $A^7$

$Gmi^7$   $F^7sus$   $F^7(b9)$   $Bb^{\Delta}$

$E\phi$   $A^7$   $D.C.$

62.

# CHASIN' THE TRAIN John Coltrane

Handwritten musical notation for "Chasin' the Train" by John Coltrane. The piece is in B-flat major and 4/4 time. The notation consists of three staves. The first staff contains the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords above are F, C7, Dmi, Cmi7, F7. The second staff contains a bass line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords below are Bb, F7, Bb, F. The third staff contains a bass line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords below are Gmi7, C7, F.

# COUSIN MARY John Coltrane

Handwritten musical notation for "Cousin Mary" by John Coltrane. The piece is in B-flat major and 4/4 time. The notation consists of three staves. The first staff contains the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chord above is Ab7. The second staff contains a bass line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords below are Db7, Ab7. The third staff contains a bass line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords below are D7, Db7, Ab7.

John Coltrane - "Giant Steps"

# COME RAIN OR COME SHINE - 63.

Mercer / ARLEN

Handwritten musical score for "Come Rain or Come Shine" in D minor, 4/4 time. The score consists of seven staves of music with guitar chords written above the notes. The chords are: FΔ, Eφ, A7, Dmi, G7, C7, FΔ, Gmi7, F7, BbΔ, Bbmi7, FΔ, Gφ, C7(b9), FΔ, Bφ, E7(b9), Aφ, D7(#9), Aφ, D7(b9), Gmi7, C7, 2. Bφ, E7(b9), A7, D7, G7, Dmi7, Bφ, Eφ, A7(b9), Dmi, (Gmi7 C7).

Bill Evans - "Portrait in Jazz"

Wes Montgomery - "The Genius of Wes Montgomery"

64.

# COMIN' HOME BABY

EARL HAGAN

Handwritten musical score for "COMIN' HOME BABY" by Earl Hagan. The score is written on four staves. The first staff is in bass clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with a repeat sign and a double bar line. Above the first measure is the chord  $Gmi$ . Below the first measure is  $(Bs.) B7 B7$  and below the second measure is  $Cmi7$ . The second staff continues the melodic line with a  $Gmi7$  chord above the final measure. The third staff shows a bass line with chords  $Bb7$ ,  $A7$ , and  $Ab7$  written above it. The fourth staff shows two endings:  $1. Gmi7$  and  $2. Gmi7$  with repeat signs and double bar lines.

(♩ = 174)

# COOL BLUES

Charlie Parker

Handwritten musical score for "COOL BLUES" by Charlie Parker. The score is written on four staves in treble clef with a key signature of two flats and a 4/4 time signature. The first staff has a melodic line with a triplet of eighth notes and a slur. Above it are chords  $Bb$  and  $Eb7$ . The second staff continues the melodic line with a triplet of eighth notes and a slur. Above it are chords  $Bb7$  and  $Eb7$ . The third staff has a melodic line with a triplet of eighth notes and a slur. Above it are chords  $Bb7$ ,  $Dmi7$ ,  $Dmi7$ , and  $Cmi7$ . The fourth staff has a melodic line with a triplet of eighth notes and a slur. Above it are chords  $F7$  and  $Bb$ .

# CONFESSIN' (THAT I LOVE YOU) 65.

Handwritten musical score for guitar in D major, 4/4 time. The score consists of 10 staves of music with various chords and melodic lines.

Staff 1:  $D:\#C$  Chords: G, D<sup>+</sup>, Bmi<sup>7</sup>, G, E<sup>7</sup>

Staff 2: Chords: A<sup>7</sup>, D<sup>7</sup>, G, C, D<sup>7</sup>

Staff 3: Chords: G, D<sup>+</sup>, Bmi<sup>7</sup>, G, E<sup>7</sup>

Staff 4: Chords: A<sup>7</sup>, D<sup>7</sup>, G, C, G

Staff 5: Chords: G<sup>7</sup>, C

Staff 6: Chords: A<sup>7</sup>, Ami, D<sup>7</sup>

Staff 7: Chords: G, D<sup>+</sup>, Bmi, G, E<sup>7</sup>

Staff 8: Chords: A<sup>7</sup>, D<sup>7</sup>, 1. G, Ami, D<sup>7</sup>

Staff 9: Chords: 2. G, D<sup>7</sup>, G

66.

# COOKIN'

Lou DONALDSON

Chord symbols: Bb, Ami<sup>7</sup>, D<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, Eb, Ebmi<sup>7</sup>, Ab<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>, F#mi<sup>7</sup>, B<sup>7</sup>.  
 First ending: 1 Dmi<sup>7</sup>, G<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>.  
 Second ending: 2 Bb.

# THE CORE

FREDDIE HUBBARD

Chord symbols: Ebmi<sup>7</sup>, Gb<sup>7</sup>, F<sup>7</sup>, EΔ(b5).

(♩=132)

# CRAZEOLGY

Bud Powell

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 132. The first staff contains the following chord annotations: Bb, Cmi7, F7, Bb, Bb0, Cmi7, F7. The second staff contains: Abmi7, Db7, Gb, Cmi7, F7, Bb. The third staff contains: D7, Dmi7, G7. The fourth staff contains: C7, Cmi7, F7. The fifth staff contains: Bb, Cmi7, F7, Bb, Bb0, Cmi7, F7. The sixth staff contains: Abmi7, Db7, Gb, Cmi7, F7, Bb. There are several triplets marked with a circled '3' in the third, fourth, and fifth staves. The notation includes eighth and sixteenth notes, rests, and various chord symbols.

Two empty musical staves are provided at the bottom of the page for additional notation or practice.

68.

# CRISS/CROSS

T. Monk

Handwritten musical score for the piece "CRISS/CROSS" by Thelonious Monk. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is B-flat major (two flats).

The score consists of several staves of music, including a melody line and a bass line. The melody line features several triplet figures, indicated by a circled '3' above the notes. The bass line is heavily chordal, with many notes beamed together to represent chords. Chord symbols are written above the bass line, including  $B^{\circ}$ ,  $F$ ,  $G^7$ ,  $G^b7$ ,  $Cmi^7$ ,  $F7$ ,  $Bb$ , and  $B^{\circ}$ . Some chords are marked with first and second endings (1. and 2.).

At the top left, there is a handwritten annotation:  $(Emi^b7)$   $Bb\Delta(\#11)$ . The score concludes with several empty staves at the bottom of the page.



(Swing) CUTE Neil Hefti

Dmi<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> A<sup>7</sup>alt.

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

F<sup>Δ</sup> Fmi<sup>b</sup> C B<sup>Δ</sup> E<sup>7</sup> Ami<sup>7</sup>

1. F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> A<sup>7</sup>alt.

2. Dmi<sup>7</sup> G<sup>7</sup>sus G<sup>7</sup> C<sup>b</sup> (E<sup>mi</sup> A<sup>7</sup>(b9))

Hampton Hawes / Paul Chambers - "East/West Controversy"

70.

# DUFF

Hampton Hawes

Handwritten musical score for "DUFF" by Hampton Hawes. The score is written on four staves in 4/4 time. The key signature has two flats (Bb and Eb). The first staff contains a melodic line with notes and rests, with chords Bb, Eb7, and Bb written above it. The second staff continues the melodic line with chords Bb7 and Eb7 written below it. The third staff features a melodic line with chords Bb, Dmi7, (Db7), and Cmi7 written above it. The fourth staff shows a melodic line with chords F7, Bb, Bb7, and a first ending with Eb and Ebmi, followed by a second ending with Eb and F7(b9).

# CORK 'N BIB

Lee Karitz

Handwritten musical score for "CORK 'N BIB" by Lee Karitz. The score is written on four staves in 4/4 time. The key signature has two flats (Bb and Eb). The first staff contains a melodic line with triplets, with chords Bb7, Eb7, and Bb written above it. The second staff continues the melodic line with chords Bbmi7, Eb7, and Bb written below it. The third staff features a melodic line with chords Bb, Dmi7, Dbmi7, and Cmi7 written above it. The fourth staff shows a melodic line with chords Cø, F7, Bb, and Bb written below it.

Bright Latin  
or Swing

# A DAY IN VIENNA

71.  
Slide Hampton

Handwritten musical notation for the first staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a whole note chord labeled  $Cmi^7$ . The melody consists of quarter notes: C4, D4, E-flat4, F4, G4, A4, B-flat4, and C5.

Handwritten musical notation for the second staff. It continues the melody from the first staff with quarter notes: C5, B-flat4, A4, G4, F4, E-flat4, D4, and C4.

Handwritten musical notation for the third staff. It begins with a whole note chord labeled  $Bbmi^7$ . The melody continues with quarter notes: B-flat4, A4, G4, F4, E-flat4, D4, C4, and B-flat3.

Handwritten musical notation for the fourth staff. It features a whole note chord labeled  $Cmi^7$  in the first measure and a whole note chord labeled  $Dbmi^7$  in the second measure. The melody consists of quarter notes: C4, D4, E-flat4, F4, G4, A4, B-flat4, and C5.

Handwritten musical notation for the fifth staff. It begins with a whole note chord labeled  $Cmi^7$ . The melody consists of quarter notes: C4, D4, E-flat4, F4, G4, A4, B-flat4, and C5.

Handwritten musical notation for the sixth staff. It continues the melody from the fifth staff with quarter notes: C5, B-flat4, A4, G4, F4, E-flat4, D4, and C4.

Handwritten musical notation for the seventh staff. It begins with a whole note chord labeled  $Bbmi^7$ . The melody continues with quarter notes: B-flat4, A4, G4, F4, E-flat4, D4, C4, and B-flat3. The final measure contains a triplet of eighth notes: B-flat3, A3, and G3.

Handwritten musical notation for the eighth staff. It begins with a whole note chord labeled  $Cmi^7$  and a whole note chord labeled  $Dbmi^7$ . The melody consists of quarter notes: C4, D4, E-flat4, F4, G4, A4, B-flat4, and C5.

Dexter Gordon - "A Day In Copenhagen"

72.

## DEEP PURPLE

Handwritten musical score for "Deep Purple". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The music is in common time (C). The score consists of several systems, each with a guitar staff (top) and a bass staff (bottom). Chords are written above the notes, and some are marked with a 'p' for piano. The score includes a repeat sign and a final measure marked "last x".

**System 1:**  
 Guitar: F, C<sup>o</sup>, Gmi, Ami C<sup>9</sup>  
 Bass: F<sup>o</sup> F<sup>6</sup>, F<sup>o</sup>, Cmi<sup>6</sup>, D<sup>7</sup>, C, Fmi, D<sup>o</sup>, D<sup>7</sup>

**System 2:**  
 Guitar: Gmi, D<sup>o</sup>, Gmi<sup>6</sup>, B<sup>b</sup>mi, B<sup>b</sup>mi<sup>6</sup>, Ami<sup>7</sup>, C<sup>o</sup>, F<sup>6</sup>, D<sup>o</sup>  
 Bass: Gmi<sup>7</sup>, G<sup>o</sup>, C<sup>7</sup>, C<sup>9</sup>, C<sup>7</sup>, F, D<sup>7</sup>, D<sup>o</sup>, C<sup>9</sup>

**System 3:**  
 Guitar: F, C<sup>o</sup>, Gmi, Ami C<sup>9</sup>  
 Bass: F<sup>o</sup> F<sup>6</sup>, F<sup>o</sup>, Cmi<sup>6</sup>, D<sup>7</sup>, C, Fmi, D<sup>o</sup>, D<sup>7</sup>

**System 4:**  
 Guitar: Gmi, D<sup>o</sup>, Gmi<sup>6</sup>, B<sup>b</sup>mi, B<sup>b</sup>mi<sup>6</sup>, Ami<sup>7</sup>, C<sup>o</sup>, F<sup>6</sup>  
 Bass: D<sup>o</sup>, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>mi<sup>6</sup>, C<sup>7</sup>, Gmi, A<sup>b</sup>mi, C<sup>7</sup>

**System 5:**  
 repeats: C<sup>o</sup>, Gmi<sup>7</sup>, C<sup>7</sup> | last x: F, B<sup>b</sup>9, F

(♩ = 184)

# DEWEY SQUARE

C. Parker

Musical staff 1: Treble clef, 4/4 time signature. Chords: Eb, Abmi, Eb7, Db7.

Musical staff 2: Treble clef. Chords: C7, F7, Fmi, Bb7.

Musical staff 3: Treble clef. First ending: Eb, C7, Fmi7, Bb7. Second ending: Eb, Eb7, Eb+7.

Musical staff 4: Bass clef. Chords: Ab, Abmi7, Db7, Eb, Eb, C7.

Musical staff 5: Bass clef. Chords: F7, Fmi7, Bb7.

Musical staff 6: Treble clef. Chords: Eb, Abmi7, Eb7, Db7, C7.

Musical staff 7: Treble clef. Chords: F7, Fmi7, Bb7, Eb, (Bb7).

74.

# DIANE

Royce/Pollack

Handwritten musical score for "DIANE" by Royce/Pollack. The score is written on eight staves in 4/4 time. The key signature has two flats (Bb and Eb). The chords and notes are as follows:

- Staff 1:  $F_{mi}^7$  (quarter),  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter),  $Bb^7$  (quarter),  $E_b\Delta$  (quarter),  $E_b\Delta/D$  (quarter),  $C_{mi}^7$  (quarter),  $C_{mi}^7$  (quarter).
- Staff 2:  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter),  $E_b\Delta$  (quarter),  $E_b\Delta/D$  (quarter),  $G_{mi}^7$  (quarter),  $C^7$  (quarter).
- Staff 3:  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter),  $A\phi$  (quarter),  $D^+$  (quarter),  $D^+$  (quarter),  $D^+$  (quarter).
- Staff 4:  $G\Delta$  (quarter),  $A_{mi}^7$  (quarter),  $D^7$  (quarter),  $G\Delta$  (quarter),  $C^+$  (quarter),  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter).
- Staff 5:  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter),  $E_b\Delta$  (quarter),  $E_b\Delta/D$  (quarter),  $C_{mi}^7$  (quarter),  $C_{mi}^7$  (quarter).
- Staff 6:  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter),  $E_b\Delta$  (quarter),  $E_b\Delta/D$  (quarter),  $G_{mi}^7$  (quarter),  $C^7$  (quarter).
- Staff 7:  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter),  $A\phi$  (quarter),  $D^+$  (quarter),  $D^+$  (quarter),  $D^+$  (quarter).
- Staff 8:  $G_{mi}^7$  (quarter),  $C^7$  (quarter),  $F_{mi}^7$  (quarter),  $Bb^7$  (quarter),  $E_b$  (quarter).

Miles Davis - "Workin' and Steamin'"

# DINDI

A.C. Jobim

Handwritten musical score for "DINDI" by A.C. Jobim. The score is written on six staves in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines with articulation marks like accents and slurs. Chords are labeled with letters and accidentals, such as EbΔ, DbΔ, Bbmi7, Eb7, AbΔ, Db9(#11), Gmi7, Ebmi7, Ab7, Gmi Ab7, Gmi7 C7(b9), Fmi, Dbmi7, Gb7, Fmi Gb7, Fmi7 Bb7, EbΔ, DbΔ, EbΔ, Bbmi7, Eb7, AbΔ, Db9(#11), EbΔ, and (Bbmi7). There are also first and second endings marked with "1." and "2.".

Wayne Shorter - "Super Nova" Willie Bobo - "Hello for a act to follow"

76.

# DOMINGO

Benny Golson

Musical staff 1: Treble clef, 4/4 time signature. Chords: Cmi, G7/B. Includes a triplet of eighth notes.

Musical staff 2: Treble clef. Chords: Bbmi, F/A, Abmi.

Musical staff 3: Treble clef. Chords: Cmi, D7, Dø, G7(b9) (TO CODA.).

Musical staff 4: Treble clef. Chords: Cmi, Eb7, Ab7, G7(b9).

Musical staff 5: Treble clef. Chords: Cmi, Dmi7, Ebmi7, Emi7, A7 #2.

Musical staff 6: Treble clef. Chords: Fmi7, Bb7, Eb, Ab. Includes a triplet of eighth notes.

Musical staff 7: Treble clef. Chords: Aø, D7, Gmi, Ab7, Dø, G7(b9) (D.S.).

Musical staff 8: Treble clef. Chords: CODA, Cmi, Eb7, Ab7, G7(b9).



# Do Nothing Till You Hear From Me

77.

Ellington  
Roosevelt

Handwritten musical score for "Do Nothing Till You Hear From Me" by Duke Ellington and Roosevelt Russell. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the notes, including G<sup>Δ</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, F<sup>7</sup>(#11), E<sup>7</sup>(#9), Ami<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, Fmi<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>Δ</sup>, Fmi<sup>7</sup>/Bb, Eb<sup>Δ</sup>, Fmi<sup>7</sup>/Bb, Eb<sup>Δ</sup>, Fmi<sup>7</sup>/Bb, Eb<sup>Δ</sup>, Fmi<sup>7</sup>/Bb, Eb<sup>Δ</sup>, Fmi<sup>7</sup>, Bmi<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, F<sup>7</sup>, E<sup>7</sup>(#9), Ami<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, (Emi<sup>7</sup>), and (Ami<sup>7</sup> D<sup>7</sup>). The score is divided into two main sections by a double bar line. The first section ends with a first ending bracket, and the second section begins with a second ending bracket. The score concludes with a double bar line.

Cootie Williams - "The Big Challenge"  
Rex Stewart

(♩=107) DOWN FOR DOUBLE Freddie Green

Musical notation for the first system, including a key signature change to Bb and a 4/4 time signature. The notation includes a first ending and a second ending.

Chords: Bb, G7, C7, F7, Bb, G7, C7, F7, Bb, G7, C7, F7, Bb, Gmi7, Cmi7, F7, Bb, Cmi7, Bb0, Bb

Two staves of rhythmic notation with vertical lines representing notes.

Chords: Bb7, Eb

Two staves of rhythmic notation with vertical lines representing notes.

Chords: C7, F7

Musical notation for the second system, including a key signature change to Bb and a 4/4 time signature.

Chords: Bb, G7, C7, F7, Bb, G7, C7, F7, Bb, G7, C7, F7, Bb, G7, C7, F7, Bb

"Sharty Rogers Courts the Count" (Victor #LSM 1004)

# DOXY

Sonny Rollins

Handwritten musical score for the piece "DOXY" by Sonny Rollins. The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the notes are several chords: Bb7, Ab7, G7, C7, F7 (with a circled 3 indicating a triplet), and Bb. The second staff continues the melody with chords Bb7, Ab7, G7, C7, F7 (with a circled 3), and F7. The third staff features chords Fmi7, Bb7, Eb7, and Eo. The fourth staff concludes the piece with chords Bb7, Ab7, G7, C7, F7 (with a circled 3), and Bb. The score ends with a double bar line and repeat dots.

80.

# DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

De Lange

Musical staff 1: Treble clef, 4/4 time signature. Chords: C, G+7, C, Ami7, Emi7, Ami7.

Musical staff 2: Bass clef. Chords: D7, F6, F#0, C/G, A7.

Musical staff 3: Treble clef. Chords: 1. Dmi7, Ab7, G7. 2. Dmi7, G7, G+7, C, Dmi7, Ab7, C, C.

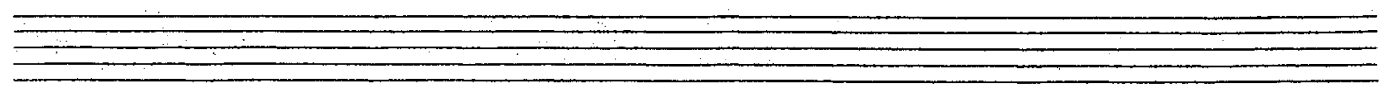
Musical staff 4: Bass clef. Chords: Bbmi7, Eb7, Ab6, A0, Bbmi7, Eb7, Ab6.

Musical staff 5: Treble clef. Chords: Ami7, D7, G4, F#mi7, Emi7, Ami7, D7, G7sus, G7.

Musical staff 6: Treble clef. Chords: C, G+7, C, Ami7, Emi7, Ami7.

Musical staff 7: Bass clef. Chords: D7, F6, F#0, C/G, A7.

Musical staff 8: Bass clef. Chords: D7, G7, 10 Segs Ab7, Dmi7, G7, Last x: C.



# THE DRIVE

Oliver Nelson

Handwritten musical score for "The Drive" by Oliver Nelson. The score is written on a grand staff with a 4/4 time signature. It consists of seven staves of music with various chords and melodic lines.

Chords and notes visible in the score include:

- Staff 1:  $C\Delta$ ,  $F\Delta$ ,  $E_{mi}^7$
- Staff 2:  $A_{mi}^7$ ,  $D_{mi}^7$ ,  $G^7$
- Staff 3: 1.  $E_{mi}^7$   $A^7$ ,  $D_{mi}^7$   $G^7$ ; 2.  $C\Delta$ ,  $G_{mi}^7$   $C^7$
- Staff 4:  $F\Delta$ ,  $B^7$ ,  $E\phi$ ,  $A^7$
- Staff 5:  $D\phi$ ,  $G^7$ ,  $C\Delta$ ,  $A^7$ ,  $D_{mi}^7$   $G^7$
- Staff 6:  $C\Delta$ ,  $F\Delta$ ,  $E_{mi}^7$ ,  $A_{mi}^7$
- Staff 7:  $D_{mi}^7$ ,  $G^7$ ,  $C\Delta$  ( $A^7$ ), ( $D_{mi}^7$   $G^7$ )

Oliver Nelson - "Images"

82.

(♩ = 69)

# EARLY AUTUMN

Ralph Burns

Bb A7 Ab

G7 Gb F7

Bb 1. Cm7 F7 2. Bb Db7

Abmi7 Db7 Gb Ab7 Abmi7 Db7 Gb

Gbmi7 B7 E Ab7 G7 Gb7 (Cmi7) BA F7

Bb A7 Ab G7

Gb F7 Bb

# ECLYPSO

T. Flanagan

(Latin:)

(Swing:)

(Latin:)

(Swing: Solos)

John Coltrane / Kenny Burrell -

84.

# ELORA

J. J. Johnson

Handwritten musical score for "Elora" by J. J. Johnson. The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music features various chords such as Cmi7, F7, BbΔ, EbΔ, Dmi7, Dbmi7, EbΔ, Ebmi7, Dmi7, Aφ, D+7, Gmi7, C7, and BbΔ. There are first and second endings marked with "1." and "2." and a repeat sign. The score concludes with a double bar line.



# EMBRACEABLE YOU

85.

G. Gershwin

Handwritten musical score for "Embraceable You" by George Gershwin. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a variety of chords including triads, dyads, and complex chords like A7(b9), F#7(b5), and Bmi. The notation includes eighth and quarter notes, rests, and slurs. The piece concludes with a final chord of G6.

86.

# ENCHANCE

Joanne Brackeen

Handwritten musical score for "Enchance" by Joanne Brackeen. The score is written on ten staves. The first staff is in 3/4 time and features a melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords above include Fsus, Gb+/Fb, and Ab/B7. The second staff continues the melody with notes Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Chords include Bb7, Ab/B7, and C6. The third staff has a whole rest followed by notes G3, F3, E3, D3, C3, B2, A2, G2. Chords include Eb, Dmi7, Bbmi7, and Abmi7. The fourth staff continues the melody with notes G2, F2, E2, D2, C2, B1, A1, G1. Chords include Gb/Bb, F/A, E/G#, and Gmi. The fifth staff has a whole rest followed by notes G1, F1, E1, D1, C1, B0, A0, G0. Chords include Eb, Ami7, and D+7. The sixth staff continues the melody with notes G0, F0, E0, D0, C0, B-1, A-1, G-1. Chords include Bbmi7, Abmi7, and D+7. The seventh staff has a whole rest followed by notes G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2. Chords include Dbd, BA/Ab, and AA/Ab. The eighth staff continues the melody with notes G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3. Chords include E7, G7, Gb7, and A7. The ninth and tenth staves show the final chords and notes of the piece.

Joanne Brackeen - "Special Identity"

(♩ = 120)

# EPILOGUE

Bill Evans

Musical notation for the first system, featuring a treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line starts with an Eb chord and consists of quarter notes.

Musical notation for the second system, showing a treble clef with a key signature of two flats and a 4/4 time signature. The melody continues with eighth and quarter notes. The bass line includes chords B $\phi$ , Cmi<sup>7</sup>, B $\flat$ , Ab $\Delta$ , Gmi<sup>7</sup>, and Cmi<sup>7</sup>.

Musical notation for the third system, showing a treble clef with a key signature of two flats and a 4/4 time signature. The melody continues with eighth and quarter notes. The bass line includes chords Ab $\Delta$ , Gmi<sup>7</sup>, and Cmi<sup>7</sup>.

Musical notation for the fourth system, showing a treble clef with a key signature of two flats and a 4/4 time signature. The melody continues with eighth and quarter notes. The bass line includes chords B $\flat$ , B $\phi$ , and Cmi.

88.

# EVENING IN CONCERT

J. Brackeen

Emi

Ami

Dmi<sup>7</sup>

Dbsus4(b5)

Cmi<sup>7</sup>

Ami<sup>7</sup>

Db+<sup>7</sup>

Fmi

EΔ(#11)

GΔ/Eb

Dmi<sup>7</sup>

Gmi<sup>7</sup>

Bb+<sup>7</sup>

Ebmi<sup>7</sup>

Gb+<sup>7</sup>

F/D<sup>7</sup>

Joanne Brackeen - "Special Identity"

# EVERYTHING I HAVE IS YOURS 89. B. Lane

Musical staff 1: Treble clef, 4/4 time. Chords: C, Ab7, Dmi7, G7, G+7.

Musical staff 2: Treble clef, 4/4 time. Chords: C, Ab7, Dmi7, G7, Dmi6, E7.

Musical staff 3: Treble clef, 4/4 time. Chords: Ami, Fmi, C, D7.

Musical staff 4: Treble clef, 4/4 time. Chords: Emi, A7, Ami7, D7, Dmi7, G7.

Musical staff 5: Treble clef, 4/4 time. Chords: C, Ab7, Dmi7, G7, G+7.

Musical staff 6: Treble clef, 4/4 time. Chords: C, Gmi7, C7, C+, FΔ, F6, FΔ, F6, E7.

Musical staff 7: Treble clef, 4/4 time. Chords: Ami, Fmi, C.

Musical staff 8: Treble clef, 4/4 time. Chords: D7, C, Ab7.

Musical staff 9: Treble clef, 4/4 time. Chords: Dmi7, G7, C, Eo, Dmi, B, C.

90.

H. Hancock

# EYE OF THE HURRICANE

Handwritten musical score for "Eye of the Hurricane" in D major, 4/4 time. The score consists of five staves. The first staff shows the key signature (one sharp) and time signature (4/4), followed by a series of chords: Fmi7, Bb7, Ebmi7, Ab13, and D6. The second staff contains a melodic line with various accidentals and a chord change to EΔ(#11). The third staff features a complex chordal texture with Fmi7 and other chords. The fourth and fifth staves provide two endings (1. and 2.) for the piece, both featuring a B7 chord and a C7-D67-C7 progression, ending with an Fmi7 chord.

(Solos on Fmi Blues)

Herbie Hancock - "Maiden Voyage"

(Med-up)

# EZZ-THETIC

91.

George Russell

*Cmi<sup>9</sup>*

**A** *Cmi* *Cmi(♯)* *Cmi<sup>7</sup>* *Cmi<sup>6</sup>* *b<sup>b</sup>* *Cmi*

*Cmi<sup>6</sup>* *Cmi(b<sup>b</sup>)* *Cmi* **B** *Fmi<sup>7</sup>* *B<sup>b</sup>7* *b<sup>b</sup>3<sup>7</sup>*

*E<sup>b</sup>mi<sup>7</sup>* *A<sup>b</sup>7* *D<sup>♭</sup>* *G<sup>7</sup>* *Cmi*

**C** *Fmi<sup>7</sup>* *B<sup>b</sup>7* *E<sup>b</sup>Δ* *Fmi<sup>7</sup>* *B<sup>b</sup>7*

*E<sup>b</sup>Δ* **D** *G<sup>♭</sup>* *Fmi<sup>7</sup>*

*D<sup>7</sup>(♯11)* *D<sup>b</sup>/G<sup>7</sup>* **E** *Cmi* *Cmi(♯)*

*b<sup>b</sup>Cmi<sup>7</sup>* *Cmi<sup>6</sup>* *b<sup>b</sup>* *Cmi* *Cmi<sup>6</sup>* *Cmi(b<sup>b</sup>)* *Cmi*

**F** *Fmi<sup>7</sup>* *B<sup>b</sup>7* *E<sup>b</sup>mi<sup>7</sup>* *A<sup>b</sup>7* *D<sup>♭</sup>*

*G<sup>7</sup>* *Cmi*

# 92. EINBAHNSTRASSE

Row Carter

Musical notation for "Einbahnstrasse" (Row Carter). The piece is in 4/4 time with a key signature of two flats (B-flat major/D minor). The notation consists of six staves with handwritten chord symbols above the notes.

Chord symbols:  $Bb$ ,  $Eb$ ,  $E^o$ ,  $F^7$ ,  $Dmi$ ,  $G^7$ ,  $Cmi$ ,  $F^7$ ,  $Bb$ ,  $B^7$ ,  $2. Bb^7(\#9)$ ,  $D$ ,  $Bb$ ,  $F\#$ ,  $F^7$ ,  $Bb$ ,  $Eb$ ,  $E^o$ ,  $F^7$ ,  $Dmi$ ,  $G^7$ ,  $Cmi$ ,  $F^7$ ,  $Bb$ ,  $G^b$ .

# E.K.'S BLUES

Ed Kaiser

Musical notation for "E.K.'s Blues" (Ed Kaiser). The piece is in 4/4 time with a key signature of two flats (B-flat major/D minor). The notation consists of three staves with handwritten chord symbols above the notes.

Chord symbols:  $F^7$ ,  $Bb^7$ ,  $B^o$ ,  $F^7$ ,  $Cmi^7$ ,  $F^7$ ,  $Bb^7$ ,  $G^7$ ,  $F^7$ ,  $Ami^7$ ,  $Ab^7$ ,  $Gmi^7$ ,  $F\#^7$ ,  $F^7$ ,  $D^7$ ,  $Gmi^7$ ,  $C^7$ .



(up) 52<sup>ND</sup> STREET Theme

Theonius Monk

Handwritten musical score for "52<sup>ND</sup> STREET Theme" by Theonius Monk. The score is written on ten staves in 4/4 time. It includes a key signature of one sharp (F#) and various chord notations such as C, Ami7, Dmi7, G7, Eb0, C7b, F, D+7, and Eb0. The notation includes eighth and sixteenth notes, rests, and repeat signs with first and second endings. The piece concludes with a double bar line on the tenth staff.

94.

# FEEL SO GOOD

Chuck Mangione

Handwritten musical notation for the first system of "Feel So Good". The system consists of three staves. The first staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a whole note chord F, followed by a melodic line with eighth notes. The second staff is in bass clef and contains chords Gmi7, C7, C7/Bb, and Ami7. The third staff is in bass clef and contains chords Dmi7, Gmi7, Gmi7/F, Eb, and A+7.

Handwritten musical notation for the second system of "Feel So Good". It consists of two staves. The top staff is in treble clef and contains a melodic line with eighth notes. The bottom staff is in bass clef and contains chords Dmi and Eb(add9). There are also some handwritten notes and symbols below the staff.

Handwritten musical notation for the third system of "Feel So Good". It consists of two staves. The top staff is in treble clef and contains a melodic line with eighth notes. The bottom staff is in bass clef and contains chords Dmi and Eb(add9). There are also some handwritten notes and symbols below the staff.

Handwritten musical notation for the fourth system of "Feel So Good". It consists of two staves. The top staff is in treble clef and contains a melodic line with eighth notes. The bottom staff is in bass clef and contains chords F and Eb(add9). There are also some handwritten notes and symbols below the staff.

Handwritten musical notation for the fifth system of "Feel So Good". It consists of two staves. The top staff is in treble clef and contains a melodic line with eighth notes. The bottom staff is in bass clef and contains chords Dmi and Bb. There are also some handwritten notes and symbols below the staff.

Handwritten musical notation for the first system. It features a treble clef and a melody line with a slur over the first two measures. The bass line contains the following chords: Gmi7, Gmi Ami, Bb, and B0.

Handwritten musical notation for the second system. It features a treble clef and a melody line. The bass line contains the following chords: C7sus, F, and D7.

Handwritten musical notation for the third system. It features a treble clef and a melody line. The bass line contains the following chords: D7/F#, Gmi7, and C7.

Handwritten musical notation for the fourth system. It features a treble clef and a melody line. The bass line contains the following chords: C7, F, and D7.

Handwritten musical notation for the fifth system. It features a treble clef and a melody line. The bass line contains the following chords: D7/F#, Gmi7, and Gmi7/C.

Handwritten musical notation for the sixth system. It features a treble clef and a bass line with the chord Gmi7/C. A large handwritten note in parentheses reads: "(Feels So Good pg. 2)".

96.

(Wed Rock)

# FIRST MOVES

Sonny Rollins

*Dmi<sup>7</sup>*

*G<sup>7</sup>*

*Dmi<sup>7</sup>*

Sonny Rollins - "The Cutting Edge"

# FIRST TRIP

Ron Carter

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, Db+7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef. Chords: D7, G9.

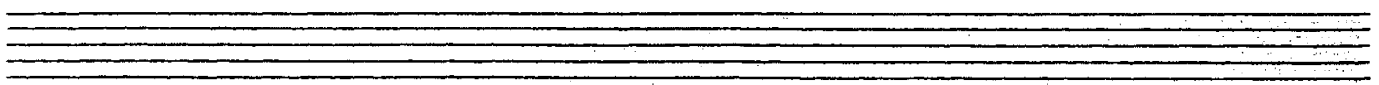
Musical staff 3: Treble clef. Chords: C7, F. Includes a first/second ending bracket.

Musical staff 4: Bass clef. Chords: G, D7.

Musical staff 5: Treble clef. Chords: A, A7, Db7, Gb7, G7, C7. Includes a triplet of eighth notes.

Musical staff 6: Treble clef. Chords: F, Db+7.

Musical staff 7: Treble clef. Chords: D7, G9, C7, F.



(♩ = 108)

# FIVE BROTHERS

Gerry Mulligan

Handwritten musical score for "Five Brothers" by Gerry Mulligan. The score is written on ten staves in 4/4 time with a tempo of 108. It includes various chords such as C, Dmi, G7, Gmi7, C7, F, Bb7, Eb7, Eb, E, Fmi7, Bb7, D, Ebmi7, Ab7, Db, Dmi7, Db7, and A7. The score features a first ending and a second ending, with circled numbers 1 and 2 indicating repeat points. There are also circled numbers 3 and 4 indicating specific notes or measures.

Stan Getz - "New Jazz #NJ LP102"

(Med Up) Jazz Waltz

# FLIM FLAM

Mike Wolford

Chord progression: G<sup>13</sup>, A<sup>b13</sup>, G<sup>13</sup>, F<sup>#13</sup>

Notes: G, A<sup>b</sup>, G, A<sup>b</sup>

Notes: G, A<sup>b</sup>, G, D<sup>b</sup>

Notes: G<sup>mi7</sup>/C, F<sup>mi7</sup>/B<sup>b</sup>, E<sup>mi7</sup>/A, (4) E<sup>bmi7</sup>/A<sup>b</sup>

Chord progression: G<sup>13</sup>, A<sup>b13</sup>, G<sup>13</sup>, F<sup>13</sup>

Notes: E<sup>7</sup>(#9), E<sup>b7</sup>, D<sup>7</sup>(#9)

Notes: G<sup>13</sup>, A<sup>b13</sup>, G<sup>13</sup>, F<sup>#7</sup>

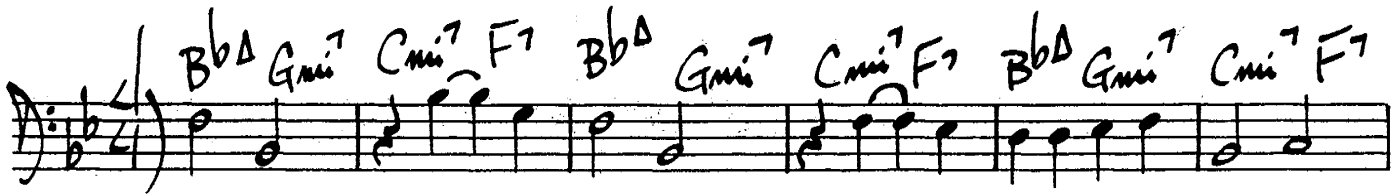
"Bud Shank's Sunshine Express"

100.

# FLINTSTONES' THEME

Bryson/Goldberg

BbΔ Gmi7 Cmi7 F7 BbΔ Gmi7 Cmi7 F7 BbΔ Gmi7 Cmi7 F7



1. BbΔ Gmi7 Cmi7 F7 2. BbΔ



D7 G7



C7 F7



BbΔ Gmi7 Cmi7 F7 BbΔ Gmi7 Cmi7 F7

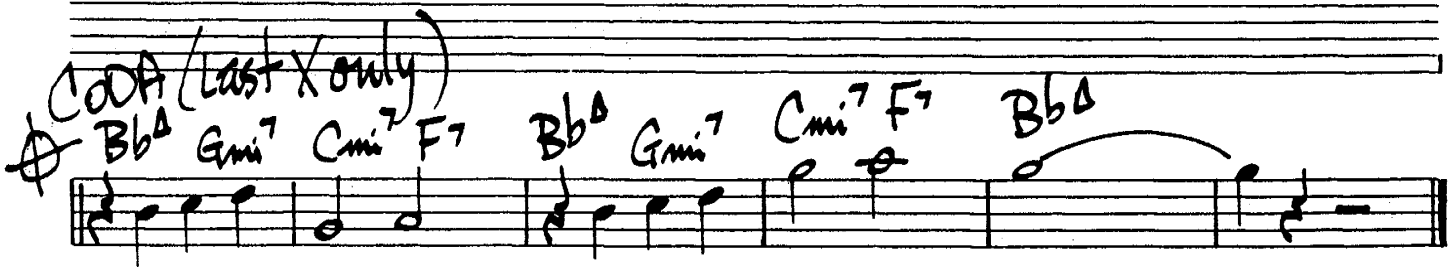


BbΔ Gmi7 Cmi7 F7 ⊕ BbΔ Gmi7 Cmi7 F7



⊕ CODA (last X only)

BbΔ Gmi7 Cmi7 F7 BbΔ Gmi7 Cmi7 F7 BbΔ



"Clark Terry & his Jolly Giants"



# A FLOWER IS A LONESOME THING B. Strayhorn

Handwritten musical score for "A Flower is a Lonesome Thing" by B. Strayhorn. The score is written on a grand staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notation includes various chords and melodic lines.

**Chords and Harmonic Progressions:**

- Staff 1:  $Cb^7(b5)$
- Staff 2:  $Bb^7$ ,  $Eb^7$ ,  $Ab^7$ ,  $Db^7$
- Staff 3:  $F\#mi^7$ ,  $Eb^7$ ,  $D^{\Delta}$  1.,  $Db^6$  2.
- Staff 4:  $Ebmi^7$ ,  $Ab^7$ ,  $Db^{\Delta}$ ,  $E\phi$ ,  $A^7(b9)$ ,  $\#D^{\Delta}$
- Staff 5:  $Db^6$ ,  $D^{\Delta}$ ,  $Eb^7(\#9/b5)$ ,  $Bb^+7$ ,  $Eb^7$ ,  $Gb^{\Delta}$ ,  $Ab^7(b5)$
- Staff 6:  $Cb^7(b5)$
- Staff 7:  $Bb^7$ ,  $Eb^7$ ,  $Ab^7$ ,  $Db^7$ ,  $F\#mi^7$ ,  $Eb^7$ ,  $D^{\Delta}$ ,  $Db^{\Delta}$

The score includes various musical notations such as accidentals, stems, beams, and dynamic markings. There are also some handwritten annotations like "1." and "2." indicating first and second endings.

102.

# FLY BY NIGHT

Dave Grusin

*S.*

Gmi Gmi7 Ami7 BbΔ Gmi7 Gmi7 Ami7 BbΔ Gmi7

Gmi7 Ami7 BbΔ Bb/C C/D D/E E/F# F#/G# G#/A# A/B B/C#

C/D

Dmi7 BbΔ BbΔ Ami7 Gmi7

Dmi7 BbΔ

Chords: Gmi<sup>7</sup> Ami<sup>7</sup> B<sup>b</sup>A C<sup>7</sup>sus D<sup>0</sup>

Chords: G<sup>0</sup> F<sup>#</sup>mi<sup>7</sup> F<sup>0</sup> B<sup>b</sup>A A<sup>7</sup>sus G/A F/G G/A

**B**

Chord: E<sup>b</sup>mi<sup>9</sup>

Chords: B<sup>7</sup>sus Cmi<sup>9</sup> Fmi<sup>7</sup>

Chords: Cmi<sup>9</sup> Fmi<sup>7</sup> C<sup>#</sup>7sus Gmi<sup>7</sup> D.S. (to intro)

COFFA (last X only)

Chord: G/A (R&fade)

Lee Ritenour "Captain Fingers" (Solos over A&B then D.S. al fine)

104.

# FIVE SPOT AFTER DARK

Benny Golson

Handwritten musical score for "Five Spot After Dark" by Benny Golson. The score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff has a Bmi7 chord above it. The second staff has Emi7 and Bmi7 chords above it. The third staff has G13, F#13, Bmi7, and (C#mi7 F#7) chords above it.

(Med. up Funk)

# FUNK DUMPLIN'

Johnny Coles

Handwritten musical score for "Funk Dumplin'" by Johnny Coles. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff has F7, G7, C7, F7, and C7 chords above it. The second staff has F7, G7, and C7 chords above it. The third staff has F7, Bb7, and B0 chords above it. The fourth staff has F7, E7, Eb7, D7, G7, C7, and F7 chords above it.

# FLYING HOME

105.

Lionel Hampton

Handwritten musical score for "Flying Home" by Lionel Hampton. The score is written on ten staves in bass clef with a key signature of two flats and a 4/4 time signature. It includes various chords such as Eb, Eb7/Db, Cmi7, B7, Bb7, Eb, Eb7/Db, Cmi7, B7, Bb7, Eb, Eb7/Db, Eb7, Bb7, Eb7, Bbmi7, Eb7, Eb7, Ab6, Bb7, F7, Eb, Eb7/Db, Cmi7, B7, Bb7, Eb, Eb7/Db, Cmi7, B7, Bb7, Eb, Eb7/Db, Cmi7, B7, Bb7, Eb7, Bb7, Eb7, Bb7(#9), and Eb. The score features first and second endings, triplets, and a "Last x" section. A "To Solos" section is also indicated.

# FLY ME TO THE MOON

Handwritten musical score for the song "Fly Me to the Moon". The score is written on a grand staff with a treble clef and a 3/4 time signature. The melody is written on the upper staff, and the guitar accompaniment is indicated by chords written above the notes. The chords are:  $A_{mi}^7$ ,  $D_{mi}^7$ ,  $G^7$ ,  $C^{\Delta}$ ,  $C^7$ ,  $F^{\Delta}$ ,  $D_{mi}^6$ ,  $E^7$ ,  $A_{mi}$ ,  $A^7$ ,  $D_{mi}^7$ ,  $G^7$ ,  $D_{mi}^7$ ,  $G^7$ ,  $C^{\Delta}$ ,  $D_{mi}^7$ ,  $G^7$ ,  $F_{mi}^6$ ,  $C^{\Delta}$ ,  $B_{mi}^7$ ,  $E^7$ ,  $A_{mi}^7$ ,  $D_{mi}^7$ ,  $G^7$ ,  $C^{\Delta}$ ,  $C^7$ ,  $F^{\Delta}$ ,  $D_{mi}^6$ ,  $E^7$ ,  $A_{mi}$ ,  $A^7$ ,  $D_{mi}^7$ ,  $G^7$ ,  $D_{mi}^7$ ,  $G^7$ , 1.  $G_{mi}^6$ ,  $A^7$ ,  $D_{mi}^7$ ,  $G^7$ ,  $C^6$ ,  $E^7$ , 2.  $C^{\Delta}$ ,  $C^7$ ,  $F^6$ ,  $G^7$ ,  $G^7(b9)$ ,  $C^6$ ,  $A_{mi}^7$ ,  $D_{mi}^7$ ,  $C^6$ .

# FOOLS RUSH IN

107.

Handwritten musical score for "Fools Rush In" in 4/4 time. The score consists of ten staves of music, each with a melodic line and handwritten chord annotations above it. The chords are: Dmi<sup>7</sup>, G<sup>7</sup>, C, Ami<sup>7</sup>, F, D<sup>7</sup>(b5), Ami<sup>7</sup>, D<sup>7</sup>, Dmi<sup>7</sup>, G, Dmi<sup>7</sup>, G<sup>7</sup>, C, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, Bb<sup>7</sup>(b5), A<sup>7</sup>, Dmi<sup>7</sup>, Fmi<sup>6</sup>, C, Ami, Dmi<sup>7</sup>, G<sup>7</sup>, 1. C, Fmi<sup>6</sup>, Ab, Dmi<sup>7</sup>, 2. C.

(Med Up) **FOR MINORS ONLY** J. Heath

Cmi G7(b9)/D Cmi G7(b9) Cmi  
 Cmi (C+7) Fmi C7(b9)/G Fmi C7(b9)  
 Fmi Dmi7 G7  
 Ebmi7 (3) Ab7 Dmi7 G7  
 1. Cmi7 A∅ Ab7 G+7 Cmi7 G+7  
 2. Cmi7 Ab7 G7 Cmi7 (D∅ G7)

Jimmy Heath - "Picture of Heath"



(♩ = 110)

# FOUR BROTHERS *Jimmy Guiffre*

**Staff 1:**  $Bb^7$   $Bb^{mi^7}$   $Eb^+7$   $Ab$   
**Staff 2:**  $F^7$   $Bb^{mi^7}$   $C^{mi^7}$   $F^7$   
**Staff 3:** 1.  $Bb^{mi^7}$   $Eb^+7$   $Ab$  2.  $Bb^{mi^7}$   $Eb^7$   $Ab$   
**Staff 4:**  $Db^{mi^7}$   $Gb^7$   $B$   $E^{mi^7}$   $A^7$   $D$   
**Staff 5:**  $D^{mi^7}$   $G^7$   $C$   $A^7$   $D^{mi^7}$   $G^7$   $C^{mi^7}$   $F^7$   
**Staff 6:**  $Bb^7$   $Bb^{mi^7}$   $Eb^+7$   $Ab$   $F^7$   
**Staff 7:**  $Bb^{mi^7}$   $C^{mi^7}$   $F^7$   $Bb^{mi^7}$   $Eb^7$   $Ab$

110.

# FOX HUNT

J.J. Johnson

(*mp*)

1. 2.

*D*<sup>7</sup>(*b*5)      *G*<sup>7</sup>(*alt.*)

*C*      *F*<sup>7</sup>(*alt.*)      *E*<sup>7</sup>(*alt.*)      *A*<sup>7</sup>(*b*5) (*D.S. al 2nd end*)

# FREDDIE FROO Pepper Adams

Dmi<sup>7</sup> G<sup>7</sup>(b9) F#<sup>7</sup>(b9) F<sup>7</sup>(b9) Dmi<sup>7</sup> G<sup>7</sup>(b9)

Cmi<sup>7</sup> F<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>(b9) Eb<sup>Δ</sup> Ebmi<sup>7</sup> (Ab<sup>7</sup>)

1. Ab<sup>7</sup>(b9) G<sup>7</sup>(b9) F#<sup>7</sup>(b9) F<sup>7</sup>(b9) 2. Bb<sup>Δ</sup> Cmi<sup>7</sup> F<sup>7</sup>(b9) B<sup>Δ</sup> Bb<sup>Δ</sup>

Ami<sup>7</sup> D<sup>7</sup>(b9) Bbmi<sup>7</sup> Eb<sup>7</sup>

Bmi<sup>7</sup> E<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> F#mi<sup>7</sup> B<sup>7</sup>

Dmi<sup>7</sup> G<sup>7</sup>(b9) F#<sup>7</sup>(b9) F<sup>7</sup>(b9) Dmi<sup>7</sup> G<sup>7</sup>(b9) Cmi<sup>7</sup> F<sup>7</sup>

Fmi<sup>7</sup> Bb<sup>7</sup>(b9) Eb<sup>Δ</sup> Ebmi<sup>7</sup> Ab<sup>7</sup> Bb<sup>Δ</sup> Cmi<sup>7</sup> F<sup>7</sup>(b9) B<sup>Δ</sup>

112.

# FREE CELL BLOCK "F" IT'S NAZI USA. C. Mingus

Handwritten musical score for "Free Cell Block 'F' It's Nazi USA." by Charles Mingus. The score is written in ink on aged paper and consists of ten staves of music. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Chord symbols are written above the staves, including GbΔ, B7, EΔ, A7, DΔ, G7, CΔ, Cmi7, EbΔ(b5), BbΔ, AΔ, and Emi7. A "Latin" section is marked on the eighth staff. The score is written in ink on aged paper.

(Pg 2. - NAZI U.S.A.)

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

(Swing) CΔ

DbΔ Eb9(#11) Ebmi<sup>7</sup> Ab<sup>7</sup> DΔ EΔ

DbΔ Gb<sup>7</sup> EbΔ Ab<sup>7</sup>

DbΔ Db<sup>7</sup> Db<sup>7</sup>

Charles Mingus - "Changes Two"

114.

# FRIDAY THE 13<sup>th</sup>

Joanne Brackeen

The musical score is written on ten staves, organized into five systems of two staves each. The top staff shows a treble clef and a 4/4 time signature. The music features a mix of eighth and quarter notes, with some triplets and rests. The key signature has one flat (B-flat). The notation is handwritten and includes various musical symbols like accidentals and dynamic markings.

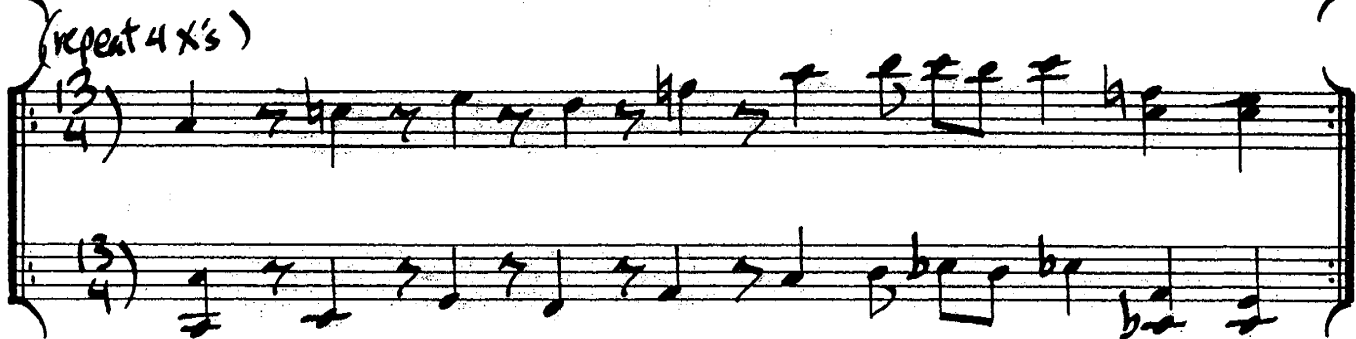
# (FRIDAY the 13th '82.)

115.

(repeat 3 x's)



(repeat 4 x's)



F Eb Db C7



F Eb Db C7



F Eb Db C7



Bb7 Ab7 Gb7 C7




F Eb7 Db7 Cm7 F



C Db Eb Db



F Bb Eb



116.

# FUNKY

Kenny Burrell

(Moderate)

# FREE

Ornette Coleman

(Very fast)



# GAMES PEOPLE PLAY

Joe South

(Rock)

Handwritten musical score for "Games People Play" by Joe South. The score is in 4/4 time and consists of five staves. The first staff is the melody, featuring a repeat sign and a first ending bracket. The second, third, and fourth staves are accompaniment lines. The fifth staff is a second ending labeled "2. (last x only)". Chords are written above the notes.

# GETTIN' IT TOGETHA'

Bobby Timmons

Handwritten musical score for "Gettin' It Togetha'" by Bobby Timmons. The score is in 4/4 time and consists of three staves. The first staff is the melody, featuring a repeat sign and a first ending bracket. The second and third staves are accompaniment lines. Chords are written above the notes.

(BALLAD)

# GENTLE WIND & FALLING TEAR

Fmi C7(#9) Fmi B7 DΔ FΔ EbΔ EΔ A7

Dmi7 C7 FΔ F13 A7 Ab G7 GbΔ Fmi

1. Bbmi7 Ab GbΔ Fmi Bbmi Gb Ebmi7 Cmi7

DbΔ B7 Bbmi7 Eb7 Abmi7 Db7 GΔ C7

2. Bbmi7 Ebmi7 Ab7 DbΔ GΔ C7 CΔ F7

Bbmi GΔ C7 F B7 D F EΔ



(Ballad)

# GEORGIA

Hoagy Carmichael

Musical notation for the first system of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff with a treble clef. The chord progression is as follows:

Chords: F<sup>Δ</sup>, E<sup>Δ</sup>, A<sup>7</sup>, D<sup>mi</sup>, D<sup>mi</sup>/C, G/B, B<sup>mi</sup><sup>7</sup>E<sup>b</sup><sup>7</sup>

1. G<sup>mi</sup><sup>7</sup>, C<sup>7</sup>, A<sup>mi</sup><sup>7</sup>, D<sup>7</sup>, G<sup>mi</sup><sup>7</sup>, C<sup>7</sup>(b<sup>5</sup>)

Musical notation for the second system. The melody continues on the same staff. The chord progression is:

2. G<sup>mi</sup><sup>7</sup>, C<sup>7</sup>(b<sup>9</sup>), F<sup>Δ</sup>, E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>

Musical notation for the third system. The melody continues on the same staff. The chord progression is:

D<sup>mi</sup>, (G<sup>mi</sup>b), A<sup>7</sup>/C<sup>#</sup>, D<sup>mi</sup>/C, B<sup>Δ</sup>, D<sup>mi</sup>, A<sup>7</sup>/C<sup>#</sup>, D<sup>mi</sup>/C, B<sup>Δ</sup>

Musical notation for the fourth system. The melody continues on the same staff. The chord progression is:

D<sup>mi</sup>, D<sup>mi</sup>/C<sup>#</sup>, D<sup>mi</sup>/C, B<sup>mi</sup><sup>7</sup>E<sup>7</sup>, A<sup>mi</sup><sup>7</sup>, D<sup>7</sup>, G<sup>mi</sup><sup>7</sup>, C<sup>7</sup><sup>#</sup>

Musical notation for the fifth system. The melody continues on the same staff. The chord progression is:

F<sup>Δ</sup>, E<sup>Δ</sup>, A<sup>7</sup>, D<sup>mi</sup>, D<sup>mi</sup>/C, G/B, B<sup>mi</sup><sup>7</sup>E<sup>b</sup><sup>7</sup>

Musical notation for the sixth system. The melody continues on the same staff. The chord progression is:

A<sup>mi</sup><sup>7</sup>, D<sup>7</sup>, G<sup>mi</sup><sup>7</sup>, C<sup>7</sup>(b<sup>9</sup>), F<sup>Δ</sup>, (G<sup>mi</sup><sup>7</sup> C<sup>7</sup>)

120.

# GET OUT OF TOWN

Cole Porter

Handwritten musical score for "Get Out of Town" by Cole Porter. The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The music consists of several staves of notes with various chords and triplets. Chords are labeled with handwritten text: Cmi, C7(b9), Fmi7, Bb7, EbΔ, AΔ, D+7, DΔ, G7(b9), Cmi, C7(b9), Fmi7, Bb7(b9), EbΔ, C+7, Fmi7, Bb7, EbΔ, and (D+7 G+7). The notation includes eighth and sixteenth notes, rests, and triplet markings.

Roland Kirk - "Domino"

(BALLAD)

# A GHOST OF A CHANCE

V. Young

Handwritten musical score for "A Ghost of a Chance" by V. Young. The score is in 4/4 time and consists of several staves of music with guitar chords and fingerings. The first staff has chords CΔ, G+7, Gmi7, and C7. The second staff has Fmi7, Bb7, CΔ, Ami7, Dmi7, and G7. The third staff shows two first endings: 1. Emi7 A7 Dmi7 G7 and 2. CΔ. The fourth staff has Dmi7, G+7, and CΔ. The fifth staff has F#φ, B7(b9), Emi7 A7, and Dmi7 G+7. The sixth staff has CΔ, G+7, Gmi7 C7, and Fmi7 Bb7. The seventh staff has CΔ, Ami7, Dmi7 G7, CΔ (Ami7), and (Dmi7 G7).

Zoot Sims - "Zoot Sims - Soprano Sax"  
 Arnett Cobb - "The Wild Man From Texas"  
 Wes Montgomery - "Best of Wes Montgomery"

122.

# GIRL TALK

Neil Hefti

(Slow/Mod.)

Handwritten musical score for 'GIRL TALK' in D minor, 4/4 time. The score consists of four staves of music. The first staff contains the following chords: E $\flat$  $\Delta$ , A $^9$ , A $\Delta$ , F $mi^7$  B $\flat^7$ , G $mi^7$ , C $7(b9)$ , F $mi^7$  G $mi^7$  A $\flat\flat$  B $\flat^9$ . The second staff contains: E $\flat$  $mi^7$ , A $\flat$  $mi^7$ , F $7(b5)$ , F $7/B\flat$  B $\flat^7(b9)$ , G $mi^7$ , C $7(b9)$ , G $mi^7$  A $\flat$  $mi^6$  B $\flat$  $mi^6$  C $7$ . The third staff contains: C $7/F$ , F $9$ , F $7/B\flat$ , A $\flat$  $mi^7$ , G $mi^7$ , C $mi^9$ , followed by a first ending: F $mi^7$  B $\flat^9$ . The fourth staff contains a second ending: F $mi^7$  B $\flat^9$ , E $\Delta$ , (G $\Delta$ ), (F $7$  B $\flat^7(b9)$ ).

# GENTLE RAIN

(Basso)

Handwritten musical score for 'GENTLE RAIN' in D minor, 4/4 time. The score consists of three staves of music. The first staff contains the following chords: A $mi^6$ , B $\phi$ , E $7$ , A $mi^7$  D $7$ , G $mi^7$  C $7$ . The second staff contains: F $\Delta$ , F $\sharp\phi$ , B $7$ , E $\phi$ , A $7(b9)$ . The third staff contains: D $\phi$ , B $\phi$ , E $7$ , followed by a first ending: A $mi^6$  B $\flat^9$ , and a second ending: A $mi^7$  D $7$  G $mi^7$  C $7$ . The fourth staff contains: F $\Delta$ , C $9$ , F $\Delta$ , E $mi^7$ , A $mi$ , (E $7$ ).

# GOOD BAIT

TADD DAMERON

Handwritten musical score for "GOOD BAIT" by TADD DAMERON. The score is written on seven staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The notation includes chords and melodic lines with various accidentals and dynamics. The chords are: Bb, Gmi7, Cmi7, B7, Bb, Gmi7, Cmi7, F7, Bb, Bb7, Eb, Ab7, Dmi7, Dmi7, Cmi7, B7, Bb, B7, Bb, Bb7(#5), Eb, Cmi7, Fmi7, Eb, Eb7, Ab, Db7, Gmi7, Ab7, Fmi7, E7, Eb7, F9, Bb, Gmi7, Cmi7, B7, Bb, Gmi7, Cmi7, F7, Bb, Bb7, Eb, Ab7, Dmi7, Db7, Cmi7, B7, Bb, (F7).

# GOLDEN NOTEBOOKS G. Mulligan

**A**  $C\Delta$   $Bb\Delta$   $C\Delta$

$Bb\Delta$   $C\Delta$   $Bb\Delta$   $A$

1.  $G$   $A$  2.  $G$   $A$  **B**  $D7$   $G7$   $C$

$Dsus$   $G7$   $C$   $D7$   $G7$   $C$   $F7$   $Bb7$   $\Phi$

1.  $Eb\Delta$   $Dmi7$   $G7$  2.  $Eb\Delta$   $Dmi7$   $A7$

**C**  $D\Delta$   $C\Delta$   $D\Delta$   $C\Delta$

$D\Delta$   $C\Delta$   $B$   $A$   $B$

**D**  $E7$   $A7$   $D$   $Esus$   $A7$   $D$

$E7$   $A7$   $D$   $G$   $C$   $F\Delta$   $Dmi7$   $G7$



Solos:

Chords: CΔ, BbΔ, CΔ, BbΔ, CΔ, BbΔ, A, G, A, D7, G7, C, D7, G7, C, G7sus, (Vamp) EbΔ, Dbd, D.S. al.

on D.S. melody @ [B] may be substituted with the line @ [D] played down a Maj 2nd

Chords: Vamp EbΔ, Dmi7, G7, CΔ

Gerry Mulligan - "The Age of Steam"

126.

(Latin)

# GREGORY IS HERE

Horace Silver

First system of musical notation. It consists of two staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features a melodic line in the treble and a bass line in the bass. Chord symbols  $C\#/\flat$  and  $Cmi^{11}$  are written above the bass staff.

Second system of musical notation. It consists of two staves. The top staff continues the melodic line from the first system. The bottom staff continues the bass line. A chord symbol  $C\#/\flat$  is written above the bass staff.

Third system of musical notation. It consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line. Chord symbols  $Cmi^{11}$  and  $A\phi$  are written above the bass staff.

Fourth system of musical notation. It consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line. Chord symbols  $D^7(b9)$ ,  $Gmi^7$ , and  $C^7$  are written above the bass staff.

Handwritten musical notation for the first system. The treble staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains a bass line with notes C3, D3, E3, F3, G3, A3, B3, C4. Chords are labeled: Cm11 (under G4), F7(b9) (under F4), and BbΔ (under B3). A first ending bracket is above the final two measures.

Handwritten musical notation for the second system. The treble staff contains notes Bb4, A4, G4, F4, E4, D4, C4. The bass staff contains notes C3, D3, E3, F3, G3, A3, B3, C4. Chords are labeled: BbΔ (under Bb4) and Ebmi7 (under Eb4). A 'fine' marking is above the final measure.

Handwritten musical notation for the third system. The treble staff contains notes Bb4, A4, G4, F4, E4, D4, C4. The bass staff contains notes C3, D3, E3, F3, G3, A3, B3, C4. Chords are labeled: Ab7 (under Ab4) and DbΔ (under Db4).

Handwritten musical notation for the fourth system. The treble staff contains notes Bb4, A4, G4, F4, E4, D4, C4. The bass staff contains notes C3, D3, E3, F3, G3, A3, B3, C4. Chords are labeled: Ebmi7 (under Eb4), Ab7 (under Ab4), Cm11 (under Cm11), and F7(b9) (under F7(b9)). A 'D.C. al fine' marking is above the final measure.

Two empty musical staves at the bottom of the page.

128.

# GROOVE MERCHANT

J. Richardson

(Med. Gospel)

Handwritten musical score for "Groove Merchant" by J. Richardson. The score is written on seven staves. The first staff is the melody line, and the subsequent six staves are for accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various chords such as Bb7, Eb7, F7, Gmi7, C7, Bb, Ab, Eo, Bb/F, D7/F#, and Bb. There are first and second endings marked with "1." and "2.".

(USE 1st ending for solos)

Handwritten musical score for the coda of "Groove Merchant". It consists of two staves. The first staff has the word "CODA" written above it and "LAST x only" written below it. The second staff contains the musical notation for the coda, including chords Gmi7, Eb7, Cmi7, F7, and Bb7.

# GROOVE YARD

129.

Carl Perkins

(intro: G Basson 2 & 4)

Handwritten musical notation for the first system of 'Groove Yard'. It consists of four staves. The first staff is the melody line, starting with a treble clef and a 4/4 time signature. The second and third staves are accompaniment lines, with the second staff using a bass clef and the third staff using a bass clef. The fourth staff is a continuation of the accompaniment. Chord symbols are written above the notes: Gmi7, C7, Gmi7, C7, Gmi7, C7, Gmi7, C7, Cmi7, F7, Bb7, Eb7, Ab7, 1. Ami7, D7(#9), Gmi, 2. Ami7, D7(#9), Gmi. There are also some circled numbers like (3) and (4) indicating triplets or specific rhythmic patterns.

(G Basson 2 & 4)

Handwritten musical notation for the second system of 'Groove Yard'. It consists of two staves. The first staff is the melody line, and the second staff is the accompaniment line. Chord symbols are written above the notes: Cmi7, F7, Bb7, Eb7, D7, Gmi7, D7(#9). There are also some circled numbers like (3) and (4) indicating triplets or specific rhythmic patterns.

(CODA  
Last x only)

Handwritten musical notation for the coda of 'Groove Yard'. It consists of one staff. The staff starts with a double bar line and a circled 'X' symbol, indicating the end of the piece. The notation includes a treble clef, a 4/4 time signature, and a few notes. Chord symbols G7 and C13 are written above the notes.

# GROOVY SAMBA

Sergio Mendes

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a common time signature (C). The music is in 4/4 time. The score includes various chords and melodic lines, with some sections marked with first and second endings.

Chords and markings throughout the score include:

- $Gmi^7$  (with a '2' below it)
- $Ab^7$
- $Gmi^6$
- $A\phi$  (with a 'b' below it)
- $D+^7$  (with a 'b' below it)
- $Gmi^7$  (with a '2' below it)
- $A\phi$
- $D+^7$
- $Gmi^7$  (with a '2' below it)
- $Cmi^7$
- $F^7$
- $Bb\Delta$
- $C\#mi^7$
- $F\#^7$
- $B\Delta$
- $A\phi$
- $D+^7$  (with a '#' above it)
- $Gmi^7$  (with a '2' below it)
- $Ab^7$
- $Gmi^6$
- $A\phi$
- $D+^7$  (with a 'b' below it)
- $Gmi^7$

# HACKENSACK

Thelonius Monk

Handwritten musical score for "Hackensack" by Thelonius Monk. The score is written on ten staves in 4/4 time. The melody line (top staff) and bass line (bottom staff) are shown. The score includes various chords and a double bar line with first and second endings.

Chords and markings include:

- $F$ ,  $Bb7$ ,  $F$
- $D7$ ,  $Gmi7$ ,  $C7$
- $F$ ,  $Gmi7$ ,  $C7$ ,  $F7$
- $Bb7$ ,  $B0$ ,  $F$ ,  $D7$
- $G7$ ,  $Gmi7$ ,  $C7$ ,  $Abmi7$ ,  $Db7$
- $F$ ,  $Bb7$ ,  $F$ ,  $D7$
- $Gmi7$ ,  $C7$ ,  $F$ ,  $(Gmi7 C7)$

132.

$\text{♩} = 126$

# HALLUCINATIONS

Bud Powell

Handwritten musical score for "Hallucinations" by Bud Powell. The score is written on ten staves in 4/4 time. It features a complex harmonic structure with many accidentals and a variety of chords. The notation includes eighth and sixteenth notes, triplets, and dynamic markings. The key signature has one flat (B-flat).

Chords and markings visible in the score include:  $F$ ,  $E^7$ ,  $A^7$ ,  $D^7$ ,  $G^7$ ,  $C$ ,  $Cmi^7$ ,  $F^7$ ,  $Bb^7$ ,  $F^o$ ,  $Cmi^7$ ,  $D^7$ ,  $Gmi^7$ ,  $C^7$ ,  $F$ ,  $C^7$ ,  $F$ ,  $Dmi^7$ ,  $G^7$ ,  $Cmi^7$ ,  $F^7$ ,  $Bbmi^7$ ,  $Eb^7$ ,  $Ami^7$ ,  $D^7$ ,  $Gmi^7$ ,  $D^7$ ,  $Gmi^7$ ,  $C^7$ ,  $Ami^7$ ,  $D^7$ ,  $Gmi^7$ ,  $C^7$ ,  $Gmi^7$ ,  $C^7$ ,  $F$ ,  $E^7$ ,  $A^7$ ,  $D^7$ ,  $G^7$ ,  $C^7$ ,  $Cmi^7$ ,  $F^7$ ,  $Bb^7$ ,  $F^o$ ,  $Cmi^7$ ,  $D^7$ ,  $Gmi^7$ ,  $C^7$ ,  $F$ .

Bud Powell = Mercury # MEC-610



(♩=126)

# HAPPY LITTLE SUNBEAMS

R. Freeman

Musical staff 1: Treble clef, 4/4 time signature. Chords: Gmi<sup>7</sup>, C<sup>7</sup>, F, Abmi<sup>7</sup>.

Musical staff 2: Treble clef, 4/4 time signature. Chords: Gmi<sup>7</sup>, C<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>.

Musical staff 3: Bass clef, 4/4 time signature. Chords: Bbmi<sup>7</sup>, Eb<sup>7</sup>, Ab, Fmi<sup>7</sup>, Cmi<sup>6</sup>.

Musical staff 4: Treble clef, 4/4 time signature. Chords: Dmi<sup>7</sup>, G<sup>7</sup>, C, Dmi<sup>7</sup>, G<sup>7</sup>, C, Abmi<sup>7</sup>.

Musical staff 5: Treble clef, 4/4 time signature. Chords: Gmi<sup>7</sup>, C<sup>7</sup>, F, Abmi<sup>7</sup>.

Musical staff 6: Treble clef, 4/4 time signature. Chords: Gmi<sup>7</sup>, C<sup>7</sup>, Cmi<sup>7</sup>, F<sup>7</sup>.

Musical staff 7: Bass clef, 4/4 time signature. Chords: Bmi<sup>7</sup>, E<sup>7</sup>, Ami<sup>7</sup>, D<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>, Eb<sup>7</sup>, D<sup>7</sup>.

Musical staff 8: Treble clef, 4/4 time signature. Chords: Gmi<sup>7</sup>, C<sup>7</sup>, F.

Empty musical staff.

134.

# HAVONA

Jaco Pastorius

(Bright Samba)

(sim. voicings)

Chords: Dsus, Csus, Bsus, Asus, G#sus, F#sus, Bsus, G#sus, F#sus, Bsus, Esus

Melody: B, A, (3) P

(3xs)

Chords: F#sus, G#sus, Esus, Bsus

(rit.) (atempo)

(A) EΔ(b5)

Chords: CΔ

BΔ(b5)

GΔ

(B) Emi||

EΔ(b5)

CΔ(b5)

CΔ



136.

# HARLEQUIN

Wayne Shorter

(Ballad)

Handwritten musical score for "Harlequin" by Wayne Shorter. The score is written in 4/4 time and includes a variety of chords and melodic lines.

**Chords:** A sus, C#mi7, Eb/Ab, Db/Eb, E/A, Bb/C, C/Bb, E/F#, E7, Dmi7/G, A/B, Bbmi7, A, Ebmi7, Ebmi7/Db, Bmi7, E/F#, Emi7, Et7, G/A, D/F, Cmi7/E, Eb7(b9), Ab7, AbD, Bmi7, E7, Bbmi7, Eb7, Ami7, D7, E/F#, E7, Dmi7/G, A/B, Bbmi7, A, C/D, C13, Bmi7, E7, A7(#9), Cmi7/F, F13, (3xs) / F, F13, C#mi7, D.S.al, Eb/Ab, Db/Eb, E/A, Bb/C, C/Bb, Eb/Ab, Db/Eb, E/A, Bb/C, C/Bb.

**Musical Features:** The score includes a key signature of one flat (Bb), a 4/4 time signature, and various melodic lines with notes, rests, and ornaments. There are several triplet markings (3) and a double bar line with repeat dots. The piece concludes with a CODA section.

**Annotations:** A handwritten note "(Weather Report)" is written above the final chord progression, with "heavy weather" written below it.

(Bright)

# HEAD & SHOULDERS

Cedar Walton

Handwritten musical score for "HEAD & SHOULDERS" by Cedar Walton. The score is written on five staves in 4/4 time. It includes a key signature of one flat (B-flat major) and a tempo marking "(Bright)". The music features a mix of eighth and quarter notes, with some triplet markings. Chord symbols are written above the notes, including Ab7, G7, Gb7, F7, Ab7, G7(b9), Gb7, F7, Eb7, Ebmi7, D9(#11), Emi7, A7, D9, C#mi7, F#7, B9, C9, F7(b9), Bbmi7, Eb7, Bbmi7, Eb7, D9, C9, D9, Eb7, F9, Eb9, F9, F#7, G7, F7, F#mi7, Ebmi7, D7, and Db9. The score ends with a double bar line.

Cedar Walton - "Cedar"

138.

(Med Bossa)

# HERE'S THAT SUNNY DAY

Barney Kessel

Intro: A/E D/E

S. A $\Delta$ /E D $\Delta$ /E

A $\Delta$ /E C $\Delta$ /E

F $\Delta$  B $\flat$  $\Delta$

1. Bmi $^7$  E $^7$  Cmi $^7$  F $^7$  B $\flat$  $\Delta$  E $^7$ (b9)

2. Bmi $^7$  E $^7$  E $^7$ mi $^7$  A $^7$

Dmi $^7$  G $^7$  C $\Delta$  F $\Delta$

B $\phi$  E $^7$

A $\Delta$ /E D $\Delta$ /E

Handwritten musical notation for the first system, consisting of three staves. The first staff has a treble clef and a key signature of one sharp (F#). Above the staff are two chords:  $A\Delta/E$  and  $C\Delta/E$ . The second staff has a bass clef and a key signature of one flat (Bb). Above the staff are two chords:  $F\Delta$  and  $Bb\Delta$ . The third staff has a bass clef and a key signature of one sharp (F#). Above the staff are several chords:  $(\#)Bmi^7$ ,  $E^7$ ,  $C\#mi^7$ ,  $C^7$ ,  $Bmi^7$ , and  $Bb^7$ . The notation includes various rhythmic values, accidentals, and slurs.

(D.S. al d after solos)

Handwritten musical notation for the second system, consisting of four staves. The first staff has a treble clef and a key signature of one sharp (F#). Above the staff are two chords:  $Bmi^7$  and  $E^7$ . The second staff has a bass clef and a key signature of one sharp (F#). Above the staff are two chords:  $Cmi^7$  and  $F^7$ . The third staff has a bass clef and a key signature of one sharp (F#). Above the staff are two chords:  $Bmi^7$  and  $E^7$ . The fourth staff has a bass clef and a key signature of one sharp (F#). Above the staff are two chords:  $Bmi^7$  and  $E^7$ . The notation includes various rhythmic values, accidentals, and slurs.

Barney Kessel - "Barney plays Kessel"

(Ballad)

# HELLO

Milt Jackson

Ami<sup>7</sup> (Bmi<sup>7</sup>) Ami<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> Bmi<sup>7</sup> Emi

Ami<sup>7</sup> Bmi<sup>7</sup> 1. Ami<sup>7</sup> D<sup>7</sup>(b9) G Ami<sup>7</sup> Bmi<sup>7</sup> Emi

2. Ami<sup>7</sup> D<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

C G F#mi<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

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

Ami<sup>7</sup> (Bmi<sup>7</sup>) Ami<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> Bmi<sup>7</sup> Emi

Ami<sup>7</sup> (E<sup>7</sup>) Ami<sup>7</sup> D<sup>7</sup> G (Cmi) (Bmi<sup>7</sup>) (E<sup>7</sup>)

Milt Jackson - "Ballads & Blues" Atlantic # 1242



(♩ = 184)

# HI BECK

947.

Lee Konitz

Handwritten musical score for "Hi Beck" by Lee Konitz. The score is written on ten staves of music in 4/4 time. The tempo is marked as (♩ = 184). The key signature is one flat (Bb). The score includes various chord voicings and rhythmic patterns, including triplets and sixteenth notes. The chords are: C, Db, D, C#o, C, C#o, D, Dbmi, C7(b9), Fmi, D7, G7, C, A7, D, Db, C7, F, Bb7(#9), Eb, Db, Dmi7, G7, and C. The piece concludes with a bracketed instruction: [Changes of tunings from Heaven].

42.

(BOSSA)

# HO-BA-LA-LA

J. Gilberto

A handwritten musical score for the piece "Ho-Ba-La-La" by J. Gilberto. The score is written on a six-staff system. The top staff contains the melody line, which includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are mostly quarter and eighth notes, with some beamed eighth notes and triplet markings. The second through sixth staves contain guitar chords and bass line notation. The chords are labeled with letters and accidentals, such as  $A_{mi}^7$ ,  $D^7$ ,  $E_{b0}$ ,  $E_{mi}$ ,  $E^7(b9)$ ,  $G$ ,  $D_{b7}(b9)$ ,  $C_{mi}$ ,  $F^7$ ,  $B_{b6}$ ,  $B_b$ ,  $B_{b6}$ ,  $B_{b0}$ ,  $C_{mi}^7$ ,  $F^7$ ,  $A_{mi}^7$ ,  $D^7$ ,  $A_{mi}^7$ ,  $D^7$ ,  $E_{b0}$ ,  $E_{mi}$ ,  $C\#0$ ,  $A_{mi}^7$ ,  $D^7$ ,  $G$ ,  $C_{mi}$ ,  $G$ , and  $(E^7b9)$ . Some chords have "3" written below them, indicating triplets. The bass line consists of whole notes and quarter notes, often beamed together. The score ends with a double bar line on the sixth staff.

Lead up. (Swing)

# HOCUS-POCUS

143

Lee Morgan

Handwritten musical score for "HOCUS-POCUS" by Lee Morgan. The score consists of 10 staves of music in 4/4 time, featuring various chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and various chord symbols such as F, Gmi7, C7, Bb, E7(b9), Ami7, Ab7, Gmi7, Gb7, F, D+7, Gmi7, C+7, Bbd, Gmi7, Cmi7, F+7, Bbd, Bbd, Ab7, G7, Gmi7, C+7, F, Gmi7, C7, F, Bb, E7(b9), Ami7, Ab7, Gmi7, Gb7, F, D+7, Gmi7, C+7, (F). There are also circled numbers 3 and 5 indicating triplets or specific rhythmic patterns.

Lee Morgan - "The Sidewinder"

144.

(Bright Swing)

# HORIZON

Mike Wolfford

Handwritten musical notation for the first system. It features a grand staff with treble and bass clefs. The treble clef part has a melody starting with a quarter note, followed by eighth notes, and ending with a long note. The bass clef part has a simple bass line with vertical strokes. Chord symbols include C7(sus), Cm1 time, DbA, and D7(#9/b5).

Handwritten musical notation for the second system. It shows a continuation of the melody in the treble clef and bass line in the bass clef. The chord symbol D7(#9/b5) is present.

Handwritten musical notation for the third system. The treble clef part has a more complex melody with triplets and sixteenth notes. The bass clef part has a bass line with a triplet. Chord symbols include C7/F and F7(sus).

Handwritten musical notation for the fourth system. It continues the complex melody in the treble clef and bass line in the bass clef. Chord symbols include C7/F.

(Horizon pg. 2)

Handwritten musical notation for the first system. It consists of a treble clef, a 4/4 time signature, and a 4-measure rest. The first two measures are marked with a chord symbol  $D7(\#9) \flat 5$ . The last two measures are marked with  $D7(\#9) \flat 5$  (time) and have a '4' written above them.

Handwritten musical notation for the second system. It consists of a treble clef, a 4/4 time signature, and a melody line. The first measure is marked with a chord symbol  $D \phi / G$ .

Handwritten musical notation for the third system. It consists of a treble clef, a 4/4 time signature, and a melody line. The last measure is marked with a chord symbol  $F \text{ Maj}^7$ .

Handwritten musical notation for the fourth system. It consists of a treble clef, a 4/4 time signature, and a melody line. The first measure is marked with a chord symbol  $A\flat \text{ Maj}^7(\#11)$  and has a '3' written below it. The second measure is marked with a chord symbol  $B\flat \Delta$ .

"Bud Shank's Sunshine Express"

146.

# HORACE SCOPE

Horace Silver

Handwritten musical score for "Horace Scope" by Horace Silver. The score is written on six staves in 4/4 time. It includes various chord voicings such as  $Db\Delta$ ,  $E7mi7$ ,  $A7$ ,  $Ebmi7$ ,  $Abmi7$ ,  $Db7$ ,  $Dbmi7$ ,  $Ab7$ ,  $G7$ ,  $Gb7$ ,  $Fmi7$ ,  $Bbmi7$ ,  $Ebmi7$ ,  $Ab7$ ,  $Db7(\#9)$ ,  $Bb7(\#9/b5)$ ,  $A7$ ,  $F\#mi7$ ,  $Bb7(\#9/b5)$ ,  $A7$ ,  $D\Delta$ , and  $Db7(\#9)$ . The notation includes eighth and sixteenth notes, rests, and dynamic markings like "3" and "2".

(Med. Rock)

# HUMMIN'

Walt Adderly

G7 (Kin. bass throughout)

(bolgs over G blues)

148.

# HUMPTY DUMPTY

Chick Corea

Handwritten musical notation for the first system of 'Humpty Dumpty'. The notation is on a single staff with a treble clef and a 4/4 time signature. The melody consists of several measures with various notes and rests. Chord symbols are written above the staff: EbΔ, DΔ, F#Δ, and FΔ. There are also some handwritten annotations like 'be' and 'be.'.

Handwritten musical notation for the second system of 'Humpty Dumpty'. This system includes two staves. The top staff continues the melody with notes and rests, with chord symbols Dmi7 and Bmi7 written above. The bottom staff contains a bass line with notes and rests, with chord symbols GbΔ and Fmi7 written above. There are also some handwritten annotations like '(1. D)' and '(1. D)'. The system ends with a double bar line and the text 'D.C. al φ'.

Handwritten musical notation for the third system of 'Humpty Dumpty'. This system includes two staves. The top staff is labeled '(CODA)' and contains notes and rests with chord symbols F#Δ, EΔ, Dmi7, Dmi7, and F#Δ BΔ(11). The bottom staff contains notes and rests with chord symbols Bb7alt., Ebmi7, C7sus, and G/A. There are also some handwritten annotations like '(1. D)' and '(D)'. The system ends with a double bar line.

Chick Corea - "The Mad Hatter"



(♩ = 132)

149.

# ICE CREAM KONITZ

Lee Konitz -

Handwritten musical score for "Ice Cream Konitz" by Lee Konitz. The score is written on ten staves in a 4/4 time signature with a key signature of one flat (Bb). It features various chord voicings and melodic lines with articulation marks like slurs and accents. Chords include Cmi7, F7, Bb, Ab0, F7(b9)(4), G7, Bb, Bb+11, G7(b9), C7, B7, Bb, Bb+11, Bb, Ami7, D7, Dmi7, G7, Gmi7, C7, Cmi7, F7, Cmi7, F7(b9)(4), Bb, Db, Cmi7, F7, Bb, G7, Bb, and G7. There are also first and second endings marked with "1." and "2." and circled "3" indicating triplets.

Lee Konitz - Prestige #7004

150.

# I BELIEVE IN YOU

Frank Loesser

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Above the staff, the chords are labeled: *Ami*, *Ami(Δ)*, *Ami<sup>7</sup>*, and *Ami<sup>6</sup>*. Below the staff, the bass line is written on a single staff with notes and rests. Above the bass line, the chords are labeled: *Bmi<sup>7</sup>*, *C<sup>7</sup>(b5)*, *Bmi<sup>7</sup>*, and *E<sup>7</sup>*.

Musical notation for the second system. The melody is written on a single staff with chords labeled: *Ami*, *Ami(Δ)*, *Ami<sup>7</sup>*, and *Ami<sup>6</sup>*. The bass line is written on a single staff with chords labeled: *B<sup>7</sup>*, *C<sup>7</sup>(b5)*, *B<sup>7</sup>*, and *E<sup>7</sup>(b9)*.

Musical notation for the third system. The melody is written on a single staff with chords labeled: *Ami<sup>7</sup>*, *D<sup>7</sup>*, *Ami<sup>7</sup>*, and *D<sup>7</sup>*. The bass line is written on a single staff.

Musical notation for the fourth system. The melody is written on a single staff with chords labeled: *C<sup>7</sup>Δ*, *C<sup>7</sup>*, *Bmi<sup>7</sup>*, and *E<sup>7</sup>*. The bass line is written on a single staff.

Musical notation for the fifth system. The melody is written on a single staff with chords labeled: *Ami*, *Ami(Δ)*, *Ami<sup>7</sup>*, and *Ami<sup>6</sup>*. The bass line is written on a single staff with chords labeled: *Bmi<sup>7</sup>*, *C<sup>7</sup>(b5)*, *Bmi<sup>7</sup>*, and *E<sup>7</sup>*.

Musical notation for the sixth system. The melody is written on a single staff with chords labeled: *Ami*, *Ami(Δ)*, *Ami<sup>7</sup>*, and *Ami<sup>6</sup>*. The bass line is written on a single staff.

# (I BELIEVE IN YOU) pg 2

Handwritten musical notation for the first system of "I BELIEVE IN YOU". The system consists of five staves. The first staff shows a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: B7, C7(b9), B7, Eb7. The second staff has notes: AbΔ, Bbmi7, AbΔ, Bbmi7. The third staff has notes: AbΔ, Bbmi7, AbΔ, Cmi7 F7. The fourth staff has notes: BbΔ, Cmi7, BbΔ. The fifth staff has notes: Ami7, D7. There is a "D.S. al" marking at the end of the fifth staff.

Handwritten musical notation for the second system of "I BELIEVE IN YOU". The system consists of two staves. The first staff has notes: ~~CODA~~, E7(b9), Ami7. The second staff has notes: bD+7, G. The system ends with a double bar line.

Rhasaan Roland Kirk - "DOMINOR"

152.

# I COVER THE WATERFRONT

Heyman & Green

Handwritten musical score for the song "I Cover the Waterfront" by Heyman & Green. The score is written on a grand staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is divided into two systems, each with four staves. The first system includes a first ending marked '1' and a second ending marked '2'. The notation includes various chords such as Bb7, Bbmi7, Eb7, AbΔ, Db7, Cmi7, B0, Gb7, F7, E+7, and Eb7. There are also triplets and slurs indicated throughout the piece.

Two sets of empty musical staves at the bottom of the page, consisting of a grand staff (treble and bass clefs) and a single bass clef staff.



154.

(Ballad)

# IF I LOVED YOU

Rogers/Hammerstein

Handwritten musical notation for the first system. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above and below the staff.

Chords: B $\flat$ , E $\phi$ , A $^7$ (b9), B $\flat$ , F $mi^7$ /B $\flat$ , B $\flat^7$ , E $b\Delta$ , E $b\Delta$ /D, C $^7$ , F $^7$

Handwritten musical notation for the second system, showing two first endings. The first ending leads to the second ending.

1. B $\flat\Delta$ , A $b\Delta$ , D $b\Delta$ , G $b\Delta$ /B $\Delta$  2. B $\flat$ , D $^7$

Handwritten musical notation for the third system. The melody continues with various chords.

Chords: G $mi^7$  (D $^7$ ), C $^7$  $mi$ , F $\sharp mi^7$  B $^7$ , F $\sharp mi^7$  B $^7$

Handwritten musical notation for the fourth system. The melody continues with various chords.

Chords: B $\flat$ /D, E $b\Delta$ , A $b^7$ , G $^7$ sus4, C $mi^7$  F $^7$

Handwritten musical notation for the fifth system. The melody continues with various chords.

Chords: B $\flat$ , E $\phi$ , A $^7$ (b9), B $\flat$ , F $mi^7$ /B $\flat$ , B $\flat^7$

Handwritten musical notation for the sixth system. The melody continues with various chords.

Chords: E $b\Delta$ , E $b\Delta$ /D, C $^7$ , F $^7$ , D $\phi$ , G $^7$

Handwritten musical notation for the seventh system. The melody continues with various chords.

Chords: C $mi^7$ , D $mi^7$ , A $b^7$ /E $b$ , F $^7$ , D $\phi$ , G $+^7$ , C $^7$ , F $^7$

*Rhassan Roland Kirk - "Bright Moments"*

# IF I SHOULD LOSE YOU

155.

Robin/Rainier

Handwritten musical score for the song "If I Should Lose You". The score is written on ten staves, with the first two staves forming a grand staff. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes notes, rests, and various chords. The chords are: Gmi7, Aφ, D7, Gmi7, Gb7, Fmi7, Bb7, EbΔ, Fmi7, Bb7, EbΔ, EbΔ, Gmi7, Cmi7, F7, BbΔ, Aφ, D7, Gmi7, C7, C7, Aφ, D7, Gmi7, Aφ, D7, Gmi7, Gb7, Fmi7, Bb7, EbΔ, Fmi7, Bb7, EbΔ, Gmi7, Cmi7, Cmi7/Bb, Aφ, D7(b9), Gmi7, D7, Gmi7, C7, Cmi7, F7, Bb, (Aφ D7).

Wes Montgomery - "The Genius of Wes Montgomery"

Roland Kirk & Roy Haynes - Impulse AS-23

156.  
(Med. Swing)

# IF I WERE A BELL

Frank Loesser

Handwritten musical score for "If I Were a Bell" by Frank Loesser. The score is in 4/4 time and consists of six systems of music. Each system has a treble clef staff with a key signature of one flat (Bb) and a bass clef staff. The treble staff contains the melody, and the bass staff contains the bass line. Chord symbols are written above the notes. The first system starts with a G7 chord. The second system starts with an Aø chord. The third system starts with an F7 chord. The fourth system starts with a Dmi7 chord. The fifth system starts with a G7 chord. The sixth system starts with a Gmi7 chord. The score ends with a (D+7) chord.

Miles - "Miles Davis"



(Ballad)

# IF YOU COULD SEE ME NOW

Todd Dameron 157.

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: EbΔ, Ab7, EbΔ.

Musical staff 2: Treble clef. Chords: Ab7, Gmi7, Gbmi7, B7, Fmi7, Bb7.

Musical staff 3: Treble clef. First ending: G+7, C7, Fmi7, Bb7. Second ending: Abmi7, Gmi7, Gb7, F7, EΔ.

Musical staff 4: Treble clef. Chords: Ami7, D7, Bmi7, E7, Ami7, D7, Bmi7, E7.

Musical staff 5: Treble clef. Chords: Ami7, Ab7, Gmi7, Cmi7, F7, Fmi7, Bb7.

Musical staff 6: Treble clef. Chords: EbMaj7, Ab7, EbΔ, Ab7.

Musical staff 7: Treble clef. Chords: Gmi7, F#mi7, B7, Fmi7, Bb7, Eb, (GbΔ), (BΔ), EΔ.

Empty musical staves for practice or additional notation.

160.

# I HEAR A RHAPSODY

(Moderate Swing)

Handwritten musical score for 'I Hear a Rhapsody'. The score is written on a grand staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked as 'Moderate Swing'. The music consists of several lines of notes with various chords and triplets indicated above them.

Chords and notes shown in the score include:

- Line 1: Cm7, C+7, Fmi7, Bb7, EbΔ, Ab
- Line 2: Gmi7, C+7, Fmi7, Abmi7, Bmi7, Bb7
- Line 3: 1. EbΔ, Dφ, G7; 2. EbΔ, Bmi7, Aφ, D+7
- Line 4: Gmi7, Aφ, D+7, Gmi7, Cm7, F7
- Line 5: Fmi7, Bb7, Dφ, G7
- Line 6: Cm7, C+7, Fmi7, Bb7, EbΔ, Ab7, Gmi7, C+7
- Line 7: Fmi7, Abmi7, Bmi7, Bb7, EbΔ, (Dφ, G7)

" Jim Hall Live "

# I'M A FOOL TO WANT YOU

Wolf -  
Henson -  
& Sinatra 1961

Handwritten musical score for "I'm a Fool to Want You". The score is written on ten staves of music. It includes various chords such as  $Bb m7$ ,  $E b 7$ ,  $A b m7$ ,  $D b 7$ ,  $G \emptyset$ ,  $C + 7$ ,  $F m 7$ ,  $F + 7$ ,  $B b m 7$ ,  $E b 7$ ,  $A b \Delta$ ,  $(F 7)$ ,  $B b m 7$ ,  $E b 7$ ,  $A b \Delta$ ,  $G \emptyset$ ,  $C + 7$ ,  $F m 7$ ,  $A b m 7$ ,  $D b 7$ ,  $G \emptyset$ ,  $C + 7$ ,  $F m 7$ ,  $F + 7$ ,  $B b m 7$ ,  $E b 7$ ,  $A b m 7$ ,  $D b 7$ ,  $B b m 7$ ,  $G \emptyset$ ,  $C + 7$ ,  $F m 7$ , and  $(G \emptyset C + 7)$ . The notation includes notes, rests, and bar lines.

Donald Byrd - "Royal Flush"

162

(Ballad)

# IMAGINATION

Burke/VanHusen

1. Bmi7 E7    Ami7 D7    2. GΔ    Dmi7 G7

CΔ    C#mi7 F#7    Bmi7 E7    Bmi7 E7+

AΔ    B♭0    Emi7 A7    Ami7    D+7

GΔ    A♭0    Ami7 B♭0    Bmi7 C7    Bφ E7

Ami7    F7 D7    Bφ    E7

Ami7    Eb7 D7    GΔ (E7)    (Ami7 D7)

Teddy Edwards - "The Inimitable Teddy Edwards"

Sonny Stitt - "Genesis"

# I'M GETTING SENTIMENTAL (OVER YOU)

G. Bassman

Handwritten musical score for "I'm Getting Sentimental (Over You)" by G. Bassman. The score is written on a grand staff with treble and bass clefs. It includes a 4/4 time signature and various musical notations such as chords (F7, E7, Cmi7, D+7, D7, G7, C7, F, F0, C7, F, Cmi7, D+7, D7, G7, C7, C+7, F, Bb, F, E7, Ami7, Dmi7, B7, Dmi7, E7, E+7, E7, Ami, A0, C7), triplets, and first/second endings. The piece concludes with a double bar line and repeat signs.

164.

# IN CASE YOU HAVEN'T HEARD Woody Shaw

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of two flats (Bb, Ab). The melody consists of eighth and quarter notes, with slurs and ties. Chord notations above the staff include Bb, Ab, Bb, Ab, and GbΔ. The second staff continues the melody with chords Ab, Gb, Ab, Gb, Ab, Bb, and CA. The third staff features chords DbΔ (#11), BΔ (#11), F7 (#9), E7 (#9), and Eb7 (#9). The fourth staff includes Gmi7, Ami7, Abmi7, Bmi, Ami, Bmi, and D7. The fifth staff has chords Bb, Ab, Bb, Ab, and GbΔ. The sixth staff contains Ab, Gb, Ab, Gb, Ab, Bb, and CA. The seventh staff shows GbΔ (#11), Ebmi, GbΔ (#11), Bmi, and E7. The eighth staff includes GbΔ (#11), EbΔ (#11), DΔ (#11), Bmi7, and E7. The final staff is a solo section with four measures, each containing a chord and a whole note: BΔ (#11), DΔ (#11), FΔ (#11), and AbΔ (#11). The word 'Solos:' is written in a box at the beginning of this staff.

# INCENTIVE

Horace Silver

Handwritten musical score for "Incentive" by Horace Silver. The score consists of six staves of music with various chord annotations. The first staff has a key signature of two flats and a 4/4 time signature. Chords include F13(b9), Dø, G13(b9), Cø, Bbø, Eb13(b9), Ami7, D9, Dbø, C13(b9), Fmi7, Fmi7/Eb, Dmi7, G7, CΔ, Ami7, Dmi7, G13, C6, Bbmi7, Eb9, Bb13, B0, Cmi7, F7(b9), Bbmi7, Eb9sus, G13(b9), and AbΔ.

HORACE SILVER - "SILVER & VOICES"

166.

# INDIANA

McDonald/Hanley

FA Eb7 D7 G7 Dmi7 G7

C7 Gmi7 C7 FA Cmi7 F7

Bb Bbmi7 Eb7 FA Ami7 D7

G7 Gmi7/C C7

FA Eb7 D7 G7 Dmi7 G7

C7 A7 Dmi (Dmi/C) A7

Dmi A7/E Dmi/F G7 Ab0 B0

F/C D7 Gmi7 C7 F (F#0) (Gmi7 C7)



(Part  
Trombo)

# IN PURSUIT OF THE 27<sup>TH</sup> MAN

Horace Silver

167

(9vb)

Gb7 G7(#9) Cmi7

Gb7 G7(#9) A7 G7(#9) (DS.al Fine)

(Tempo in Japanese Scale)

(last chorus repeat & fade)

Fine

168.

(Swing)

# IN WALKED BUD

Thelonius Monk

Handwritten musical score for "In Walked Bud" by Thelonius Monk. The score is written on ten staves in 4/4 time with a key signature of three flats (B-flat major). It includes a melody line and a bass line with various chords and articulations. The score is divided into two systems, with the second system starting with a first and second ending bracket.

**Staff 1 (Melody):**  $F_{mi}$ ,  $C^+$ ,  $F_{mi}^7$

**Staff 2 (Bass):**  $Bb^7$ ,  $Ab^{\Delta}$ ,  $(F_{mi}^7)$ ,  $Bb_{mi}^7$ ,  $A^7$

**Staff 3 (Bass):**  $Ab^6$ , 1., 2.

**Staff 4 (Bass):**  $F_{mi}^7$ ,  $Bb^7$ ,  $F_{mi}^7$ ,  $Bb^7$ ,  $Ab_{mi}^7$ ,  $Db^7$

**Staff 5 (Bass):**  $Ab_{mi}^7$ ,  $Db^7$ ,  $F_{mi}^7$ ,  $Bb^7$ ,  $F_{mi}^7$ ,  $Bb^7$

**Staff 6 (Bass):**  $Ab_{mi}^7$ ,  $Db^7$ ,  $Ab_{mi}^7$ ,  $Db^7$ ,  $F_{mi}^7$

**Staff 7 (Melody):**  $C^+$ ,  $F_{mi}^7$ ,  $Bb^7$

**Staff 8 (Bass):**  $Ab^{\Delta}$ ,  $(F_{mi}^7)$ ,  $Bb_{mi}^7$ ,  $A^7$ ,  $Ab^6$ ,  $(C^+)$

# I REMEMBER YOU

169.  
Schertzinger/Mercer

Handwritten musical score for the song "I Remember You". The score is written on ten staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords and melodic lines. The chords are: FΔ, Bmi7, E7, FΔ, Cmi7, F7, BbΔ, Bbmi7, Eb7, FΔ, 1. Gmi7, C7, 2. Cmi7, F7, BbΔ, Emi7, A7, DΔ, Emi7, A7, DΔ, Dmi7, G7, CΔ, Gmi7, C7, FΔ, Bmi7, E7, FΔ, AΔ, D7(b9), Gmi7, Bbmi7, Eb7, Ami7, D7, Gmi7, C7, FΔ, (D7), (Gmi7, C7).

Lee Konitz - "Motion"

170.

(Calypso)

# ISLAND BIRDIE

McCoy Tyner

Chords: Eb, Fmi7 Bb7, Gmi7 C7, Fmi7 Bb7

Chords: D0, G7, Cmi7 F7, Fmi7 Bb7, Eb

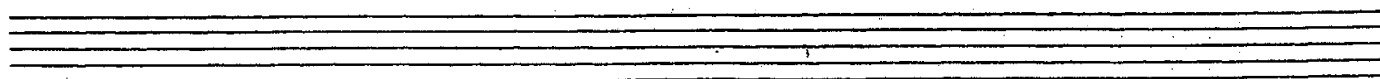
Chords: Ab7, F#mi7

Chords: B7, Ab7

Chords: Fmi7 Bb7, F#mi7 B7, Ab7, Bb7

Chords: Eb, Fmi7 Bb7, Gmi7 C7, Fmi7 Bb7

Chords: D0, G7, Cmi7 F7, Fmi7 Bb7, Eb



# IS IT REALLY TRUE? Joanne Brackeen

Handwritten musical score for "IS IT REALLY TRUE?" by Joanne Brackeen. The score is written on six staves in 3/4 time. The notation includes notes, rests, and various chords. The chords are: *G<sup>b</sup>Δ*, *G<sup>7</sup>*, *C<sup>7</sup>*, *B<sup>7</sup>*, *B<sup>b</sup>mi*, *Dmi<sup>7</sup>*, *G<sup>7</sup>*, *C*, *F<sup>7</sup>*, *Dmi<sup>7</sup>/E*, *A<sup>b</sup>mi*, *B<sup>b</sup>mi<sup>7</sup>*, *A<sup>7</sup>*, *B<sup>b</sup>mi<sup>7</sup>/A<sup>b</sup>*, *D<sup>7</sup>*, *G<sup>7</sup>*, *C<sup>7</sup>*, *F*, *G<sup>mi</sup><sup>7</sup>*, *F*, *G<sup>mi</sup><sup>7</sup>*, *F*, *G<sup>mi</sup><sup>7</sup>*.

The Library was Fun

172.

## IT COULD HAPPEN TO YOU

Burke  
VanHusen

Handwritten musical score for "It Could Happen to You" by Burke VanHusen. The score is written on ten staves, each with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notes are mostly quarter and eighth notes, with some rests. Chord symbols are written above the notes. The chords are: EbΔ, GΔ, C7, Fmi7, F#Δ, GΔ, C7, Fmi7, Bb7, GΔ, C7, Fmi7, Db7, EbΔ, DΔ, G7, Cmi7, Cmi(Δ), Cmi7, F1, Fmi7, Bb7, EbΔ, GΔ, C7, Fmi7, F#Δ, GΔ, C7, Fmi7, Bb7, GΔ, C7, Fmi7, Db7, EbΔ, Ab7, GΔ, C7, Fmi7, Fmi7, Bb7, EbΔ (Cmi7), (Fmi7 Bb7).

Miles - "Miles Davis"

J.J. Johnson - "The Eminent J.J. Johnson"

# IT HAD TO BE YOU

173.

Isaham Jones

Handwritten musical score for "It Had to Be You" by Isaham Jones. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music features various chord annotations above the notes, including D+7, G, D+7, G, E7, A7, D, Eb0, Emi, D7, Eb7(b5), D7, D+7, G, D+7, G, E7, A7, Emi, Ami7, A0, D7, G, B7, Emi, G0, D7, G0, Cmib, D7, D+7, G, Cmib, G6.

# I THOUGHT ABOUT YOU

(FΔ) B♭7 A<sup>mi</sup>7 D7 G<sup>7</sup>sus A♭<sup>7</sup>sus G<sup>7</sup>sus G<sup>7</sup>

G<sup>mi</sup>7 F<sup>#mi</sup>7 F<sup>mi</sup>7 E<sup>mi</sup>7 A7 D<sup>mi</sup>7 D♭7 C<sup>mi</sup>7 F7

1. B♭Δ B♭<sup>mi</sup>7 E♭7 FΔ G<sup>mi</sup>7 A<sup>mi</sup>7 B♭Δ

B♭ E7 B♭ E7 A<sup>mi</sup>7 A♭7 G<sup>mi</sup>7 C7

2. B♭Δ B♭<sup>mi</sup>7 E♭7 F<sup>F</sup>/E<sup>F</sup>/D<sup>F</sup>/C<sup>F</sup> B<sup>mi</sup>7 E7

A<sup>mi</sup>7 A♭7 G<sup>mi</sup>7 C7 FΔ (D<sup>mi</sup>7) (D♭7 C7)



# IT'S ONLY A PAPER MOON

Rose-Harburg-Arlen

Handwritten musical score for 'It's Only a Paper Moon' in 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: C6, C#0, Dmi7, G7, Dmi7, G7, C6, C7, F6, F#0, G7, 1. C6, G7, 2. C6, F, F#0, C/G, Dmi7, G7, C6, F, F#0, C/G, A7, Dmi7, G7, C6, C#0, Dmi7, G7, Dmi7, G7, C6, C7, F6, F#0, G7, C6 (G7).

Zoot Sims - "Basie & Zoot"

# 176. IT MIGHT AS WELL BE SPRING

Handwritten musical score for the song "It Might As Well Be Spring". The score is written in G major, 4/4 time, and consists of 16 measures. It includes a main melody, a bass line, and two alternative endings.

**Chord Progression:**

- Measures 1-4: C<sup>Δ</sup>, Dmi<sup>7</sup>, Emi<sup>7</sup> A<sup>7</sup>, Dmi<sup>7</sup> G<sup>7</sup>
- Measures 5-8: C<sup>Δ</sup>, C<sup>6</sup>, Gmi<sup>7</sup>, C<sup>7</sup>
- Measures 9-12: F<sup>#</sup>Δ, F<sup>7</sup>, Emi<sup>7</sup>, A<sup>7</sup>
- Measures 13-16: 1. Dmi<sup>7</sup>, G<sup>7</sup>, Emi<sup>7</sup> A<sup>7</sup>, Dmi<sup>7</sup> G<sup>7</sup>
- Measures 13-16: 2. Dmi<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, Gmi<sup>7</sup> C<sup>7</sup>
- Measures 17-20: F<sup>Δ</sup>, Dmi<sup>7</sup>, Gmi<sup>7</sup>, C<sup>7</sup>
- Measures 21-24: Gmi<sup>7</sup>, D<sup>b</sup>7 C<sup>7</sup>, F<sup>Δ</sup>, Emi<sup>7</sup> A<sup>7</sup>
- Measures 25-28: Dmi<sup>7</sup>, Dmi<sup>7</sup>/<sub>C</sub>, Bmi<sup>7</sup>, E<sup>7</sup>
- Measures 29-32: Ami<sup>7</sup>, D<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>

**First Ending (Measures 13-16):**

**Second Ending (Measures 13-16):**

**Final Section (Measures 17-32):**

# IT MIGHT AS WELL BE SPRING - PG. 2 -

Handwritten musical score for "It Might As Well Be Spring" - Page 2. The score consists of ten staves of music with various guitar chord notations written above the notes. The chords include CΔ, Dmi7, Emi7, A7, Dmi7, G7, CΔ, C6, Gmi7, C7, F#φ, F7, CΔ/E, A7, Dmi7, G7, G7/F, Emi7, A7, D7sus4, D7, Dmi7, G7, CΔ, CΔ/B, Ami7, Ami7/G, F#φ, F7, Emi7, Ami7, Dmi7, G7, CΔ, Ami7, Dmi7, and G7sus4.

178.

(Dixie beat)

# I'VE FOUND A NEW BABY

Palmer-Williams

Handwritten musical score for the song "I've Found a New Baby" by Palmer-Williams. The score is written on ten staves, with the first two staves of each system containing a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The music features a variety of chords and melodic lines. The first system includes chords Dmi<sup>7</sup>, (A<sup>7</sup>), and Dmi. The second system includes D<sup>7</sup>, G<sup>7</sup>, and C<sup>7</sup>. The third system includes F, A<sup>7</sup>, and F. The fourth system includes A<sup>7</sup> and Dmi. The fifth system includes G<sup>7</sup>, C<sup>7</sup>, and A<sup>7</sup>. The sixth system includes Dmi, (A<sup>7</sup>), Dmi, and D<sup>7</sup>. The seventh system includes G<sup>7</sup>, C<sup>7</sup>, F, and (A<sup>7</sup>). The score concludes with two empty staves.

# I WILL WAIT FOR YOU

179.  
LeGrand/Gimble

Handwritten musical score for "I Will Wait For You" in D minor, 4/4 time. The score consists of four staves. The first staff is the melody with notes and rests. The second staff shows the bass line with notes and rests. The third and fourth staves provide harmonic accompaniment with chords and notes. Chords are labeled as Dmi7, #D7, Gmi7, C7, F#7, E#7, and A7. The piece concludes with a double bar line and a fermata.

Michel LeGrand - "Live @ Jimmy's"

(Bright)

# JACKIE

Hampton Hawes

Handwritten musical score for "Jackie" in Bb major, 4/4 time. The score consists of three staves. The first staff is the melody with notes and rests. The second and third staves provide harmonic accompaniment with chords and notes. Chords are labeled as Bb7, Eb7, Bb, Eb7, Bb, G7, Cmi7, F7, Bb (G7), and (Cmi7 F7b9). The piece concludes with a double bar line and a fermata.

Wardell Gray - "Central Avenue"

# JACO

Pat Metheny

(sim. voicing w/ G) throughout

1. 2.  $\flat F^{11}$

4.  $Cmi^7$   $Db\Delta$   $Db^7$  1.  $Cmi^7$

2.  $Cmi^7$   $Ab\Delta$   $Ab^7$   $Gmi^7$   $C^9$

$Ab\Delta$   $Gmi^7$   $Cmi^7$   $Db\Delta$

$Cmi^7$   $Ab\Delta$   $D^7(\#9)$   $G^+7$   $Cmi^7$  (to:  $\flat$ )

(D.S. for Solos, take  $\flat$  for ending)

(similar to intro fig.)

CODA  $Cmi^7$   $Ab\Delta$   $Db\Delta$   $G^+7$  (last x only)

# JEANNINE

181.

D. Pearson

Handwritten musical score for the piece "JEANNINE" by D. Pearson. The score is written on a grand staff (treble and bass clefs) in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of several staves of notation with various chords and melodic lines. The chords are labeled with handwritten text: Abmi7, Gbmi7, B7, EA, A7(b5), Bbmi7, Eb7, 1. AbΔ, fine, 2. AbΔ, Ebmi7, Ab7, DbΔ, Gmi7, C7, FΔ, Fmi7, Bb7, Bbmi7, Eb7, and (D.C. al fine). The score includes first and second endings, a repeat sign, and a double bar line with a repeat sign. The piece concludes with a double bar line and the instruction "(D.C. al fine)".

Gene Ammons - "Goodbye"

182.

# JENE SAIS PAS

Hampton/Jones

Handwritten musical score for "JENE SAIS PAS" by Hampton/Jones. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one flat (Bb) and a 4/4 time signature. The music consists of several staves of notes and rests, with various chords and chord progressions written above and below the staves. The chords include Eb7, D7, Bb, B0, F, D7(b9), Gmi7, C7, Bb, B0, F, F7, Bb, B0, F, D7, Gmi7, C7, F, Bbmi7, Eb7, Db7, Gmi7, C7, Eb7, D7, Bb, B0, F, D7(b9), Gmi7, C7, and F. There are also triplets and first/second endings indicated.

Lionel Hampton - CLEF #MGC-628



# THE JODY GRIND

183.  
Horace Silver

Handwritten musical notation for "The Jody Grind" by Horace Silver. The notation is on a single staff in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various notes, rests, and accidentals, with handwritten chord symbols: Bbm7, Eb7, Bbm7 (circled with a 3), B7(b5), Bbm7, and A7(b5). There are also some handwritten annotations like '(b)' and '(#)'.

Horace Silver - "The Jody Grind"

184.

# JITTERBUG WALTZ

Fats Waller

Handwritten musical score for "Jitterbug Waltz" by Fats Waller. The score is written on ten staves in 3/4 time. The key signature is one flat (Bb). The notation includes various chords and rhythmic patterns:

- Staff 1: Chord  $D^{\flat} \Delta$  above the first measure. The melody starts with a triplet of eighth notes.
- Staff 2: Chord  $G^{\flat} 7$  above the first measure. The melody continues with eighth notes.
- Staff 3: Chords  $B^7$ ,  $E^7$ ,  $A^7$ ,  $D^7$ , and  $A^{\flat} 7$  above the first five measures. The melody features triplets of eighth notes.
- Staff 4: Chord  $D^{\flat} \Delta$  above the first measure. The melody continues with eighth notes.
- Staff 5: Chords  $F^{\text{mi}} 7$ ,  $B^{\flat} 7$ ,  $D^{\flat} 7$ ,  $G^{\flat} 7$ ,  $B^7$ , and  $E^7$  above the first six measures. The melody features triplets of eighth notes.
- Staff 6: Chord  $E^{\flat} 7$  above the first measure. The melody continues with eighth notes.
- Staff 7: Chord  $G^{\flat} \text{mi} 7$  above the first measure. The melody continues with eighth notes.
- Staff 8: Chords  $A^{\flat} 7$  and  $E^{\flat} 7$  above the first two measures. The melody continues with eighth notes.
- Staff 9: Chords  $A^{\flat} 7$  and  $F^{\text{mi}} 7$  above the first two measures. The melody continues with eighth notes.

(Jitterbug Waltz Pg. 2)

Handwritten musical notation on a five-line staff. The key signature is B-flat major (two flats). The first measure contains a whole note chord **Bb7**. The second measure contains a whole note chord **Ebm7**. The third measure contains a whole note chord **Ab7**. The fourth measure contains a whole note chord **(b) Eb** with a fermata and a double bar line. A circled annotation "(back to top)" is written above the fourth measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **Ab7**. The second measure contains a whole note chord **Db**. The third measure contains a whole note chord **Ab7sus**. The fourth measure contains a whole note chord **Db**. The fifth measure contains a whole note chord **Ab7**. The sixth measure contains a whole note chord **Db**.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **Gb**. The second measure contains a whole note chord **Db**. The third measure contains a whole note chord **Ab7sus**. The fourth measure contains a whole note chord **Db**. The fifth measure contains a whole note chord **Ab7**. The sixth measure contains a whole note chord **Db**.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **DbΔ**. The second measure contains a whole note chord **Gb7**. The third measure contains a whole note chord **Ab7**. The fourth measure contains a whole note chord **Db**. The fifth measure contains a whole note chord **Gb7**. The sixth measure contains a whole note chord **Ab7**. The seventh measure contains a whole note chord **Db**. The eighth measure contains a whole note chord **Gb7**.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **DbΔ**. The second measure contains a whole note chord **Bb7**. The third measure contains a whole note chord **Ab7**. The fourth measure contains a whole note chord **Db**. The fifth measure contains a whole note chord **Bb7**. The sixth measure contains a whole note chord **Ab7**. The seventh measure contains a whole note chord **Db**. The eighth measure contains a whole note chord **Bb7**.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **Eb7**. The second measure contains a whole note chord **Gbm7**. The third measure contains a whole note chord **Ab7**. The fourth measure contains a whole note chord **Eb7**. The fifth measure contains a whole note chord **Gbm7**. The sixth measure contains a whole note chord **Ab7**. The seventh measure contains a whole note chord **Eb7**. The eighth measure contains a whole note chord **Gbm7**.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **Ab7**. The second measure contains a whole note chord **Eb7**. The third measure contains a whole note chord **Ab7**. The fourth measure contains a whole note chord **Eb7**. The fifth measure contains a whole note chord **Ab7**. The sixth measure contains a whole note chord **Eb7**. The seventh measure contains a whole note chord **Ab7**. The eighth measure contains a whole note chord **Eb7**.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **Ab7**. The second measure contains a whole note chord **Fmi7**. The third measure contains a whole note chord **EΔ**. The fourth measure contains a whole note chord **Ab7**. The fifth measure contains a whole note chord **Fmi7**. The sixth measure contains a whole note chord **EΔ**. The seventh measure contains a whole note chord **Ab7**. The eighth measure contains a whole note chord **Fmi7**.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord **Ebm7**. The second measure contains a whole note chord **DΔ**. The third measure contains a whole note chord **Ebm7**. The fourth measure contains a whole note chord **DΔ**. The fifth measure contains a whole note chord **Ebm7**. The sixth measure contains a whole note chord **DΔ**. The seventh measure contains a whole note chord **Ebm7**. The eighth measure contains a whole note chord **DΔ**.

186.

(Med. swing)

# JORGIE'S

D Byrd

Handwritten musical score for "JORGIE'S" by D. Byrd. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb, Eb). It includes a melody line and a bass line with various chords and accidentals.

Chords and notes visible in the score:

- Staff 1:  $Fmi^7/Bb$
- Staff 2:  $F^7/Bb$   $Bb^7$   $Bbmi^7$   $Eb^7$
- Staff 3:  $A\Delta$   $D\phi$   $G^7$   $Cmi^7$   $(F^7)$
- Staff 4:  $A\phi$   $D^7$   $G\Delta$   $C^9(b5)$   $Fmi^7$   $Bb^7$
- Staff 5:  $F^7/Bb$
- Staff 6:  $F^7/Bb$   $Bb^7$   $Bbmi^7$   $Eb^7$
- Staff 7:  $A\Delta$   $D\phi$   $G^7$   $Cmi^7$   $A\phi$   $D^7$
- Staff 8:  $Gmi^7$   $Gb^7$   $Fmi^7$   $Bb^7$   $Eb\Delta$

Donald Byrd - "Royal Flush"

# JOYCE'S SAMBA

187.

D. Ferreira  
M. Einhorn

The musical score consists of ten staves of music, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords and melodic lines with slurs and accents.

Staff 1: Chords: CΔ, C°(Δ7), Ami7, D7. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 2: Chords: Gmi7, C7, FΔ. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 3: Chords: Dmi7, G7, CΔ. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 4: Chords: Fmi7, Bb7, EbΔ, D0, G+7. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 5: Chords: CΔ, C°(Δ), Ami7, D7. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 6: Chords: Gmi7, C7, FΔ. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 7: Chords: Dmi7, G7, E0, A7. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 8: Chords: D7, G7, C, (Ami7), (Dmi7 G7). Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

"Cannonball Adderly & the Bossa Rio Sextet"

188.

# Joy To THE World

Hoyt Axton

(Vamp intro:)

Chords:  $E^b E F$   $(F)$   $(A)$   $n/c$   $E^b E F$   
 $E^b E F$   $F^7/E^b$   $B^b/D$   $D^b$   $F$   $G^7/C$   
 $F$   $B^b7$   $G-7$   $F$   $(B)$   $F$   
 $C$   $F$   $F$   $F^7/E^b$   $B^b/D$   $D^b$   $F$   $C^7$   $F$   
 1  $E^b E F$  2  $E^b E F$  (Solos:  $F$ )  $E^b E F$

# JUMPING SYMPHONY SID

Lester Young

Chords:  $B^b7$   $B^b7$   $B^b7$   
 $E^b7$   $B^b7$   
 $F7$   $E^b7$   $B^b7$

(♩ = 142)

# JUMP FOR ME

Count Basic

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

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

G (Emi) 1. D<sup>7</sup> G (D<sup>7</sup>) 2. D<sup>7</sup> G

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

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

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

G<sup>7</sup> C Cm G (Emi<sup>7</sup>) D<sup>7</sup> G

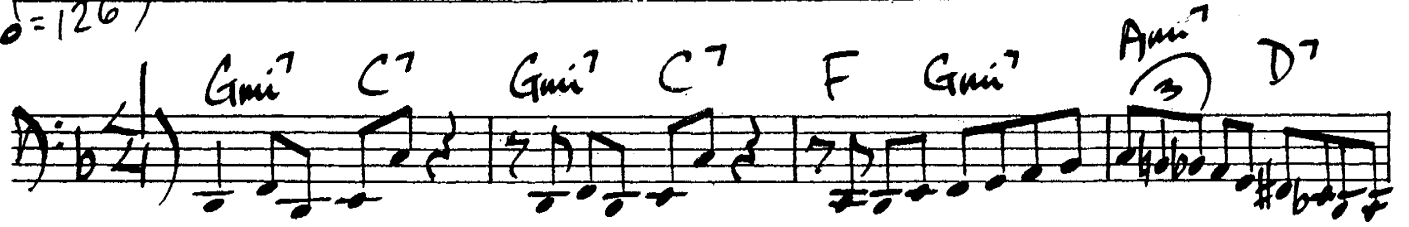
190.

# JUST A FEW

Shorty Rogers

(♩ = 126)

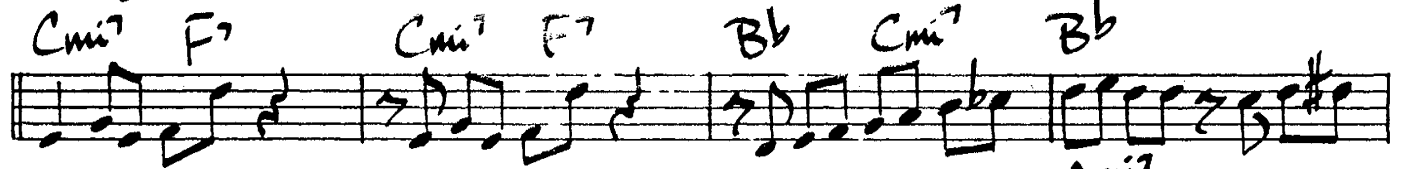
Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F Gmi<sup>7</sup> Ami<sup>7</sup> (3) D<sup>7</sup>



Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F Gmi<sup>7</sup> F



Cmi<sup>7</sup> F<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bb Cmi<sup>7</sup> Bb



Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> (3) D<sup>7</sup>



Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F Gmi<sup>7</sup> F



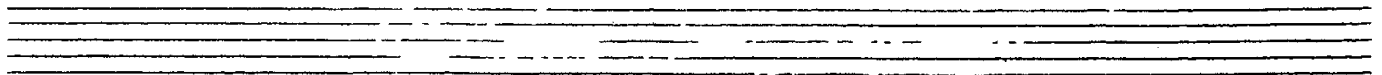
Cmi<sup>7</sup> F<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bb Cmi<sup>7</sup> Bb



Bb (3) Bbmi<sup>7</sup> Eb<sup>7</sup> (3) F Ami<sup>7</sup> D<sup>7</sup>



Gmi<sup>7</sup> C<sup>7</sup> F





# JUST A-SITTIN' AND A-ROCKIN' <sup>191.</sup>

ELLINGTON-  
STRAYHORN  
GAYNES

Handwritten musical score for "Just a-Sittin' and a-Rockin'" (191). The score is written on ten staves, with the first staff in 4/4 time and a key signature of two flats (Bb, F). The notation includes various chords and melodic lines.

**Staff 1:** Chords: F, F7, Bb, F, F7, Bb, F, Bb, F, F7.

**Staff 2:** Chords: Bb, F, Bb, B0, F, Dmi7, Bbm6, G-7, F6, F7.

**Staff 3:** Chords: Bb, F, Bb, F, F7, Bb, F, Bb, F, F7.

**Staff 4:** Chords: Bb, F, Bb, B0, F, Dmi7, Bbm6, G-7, F6, E7.

**Staff 5:** Chords: Ami, Ami(A), Ami7, Amib, Ami, Ami, Dmi6, E7.

**Staff 6:** Chords: #A, Bmi7, E9, Gmi7, C9.

**Staff 7:** Chords: F, F7, Bb, F, F7, Bb, F, Gmi, F, F7.

**Staff 8:** Chords: Bb, F, Bb, B0, F, Dmi, Gmi7, C7(b9), F.

**Staff 9:** Chords: (C-6/A, D7), (Db7, C7).

192.

# JUST IN TIME

Irving Berlin

B $\flat$ 6 A $\Delta$  B $\flat$ 6 D $^7$  C $\sharp$ 7 D $^7$

G $^7$  G $^7$  F $\sharp$ 7 G $^7$  C $^7$

F $^7$  B $\flat$ 7 A $^7$  B $\flat$ 7

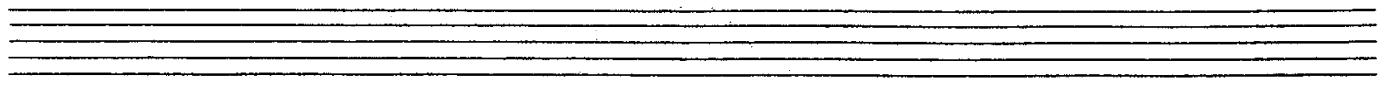
E $\flat$ 6 D $\Delta$  E $\flat$ 6 A $\phi$  D $^7$ (b9)

Gmi D $^7$  Gmi $^7$  F $\sharp$ 7 Gmi $^7$  C $^7$  C $\sharp$ 7

B $\flat$ 6 A $\flat$ 7 Gmi $^7$  D $\flat$ 7

C $^7$  F $^7$  F $\sharp$ 7 F $^7$  B $\flat$ 6 Gmi $^7$  F $\sharp$ 7 Gmi $^7$

C $^7$  Cmi $^7$  F $^7$  B $\flat$ 6



# JUST YOU JUST ME

193.

Jesse Greer

Handwritten musical score for "Just You Just Me" by Jesse Greer. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb, Eb). It includes various musical notations such as chords (Eb6, G#9/Db, C7, Fmi7, Bb7, Ab7, Abmi, C7/Bb, Bb7, Eb6, Ab6, Abmi, Cmi/Bb, Bb7, Eb6, Ab6, Db7, F7, Bb7), triplets, and slurs. The notation is handwritten and includes some corrections and annotations.

# JUST THE WAY YOU ARE

Billy Joel

Handwritten musical score for "Just the Way You Are" by Billy Joel. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one sharp (F#) and a 4/4 time signature. The music features various chords such as D, G-6/D, Bmi7, G/A, F#mi7, Ami7, D7, E9, and B7. There are two first endings and a second ending. A double bar line with a '2' above it indicates a repeat. The notation includes eighth and quarter notes, rests, and slurs.



196.

# KARY'S TRANCE Lee Konitz

Ami6 Dmi6

B $\flat$  E $^7$ ( $\flat 9$ / $\flat 5$ ) Ami Ami6

Dmi6

B $\flat$  E $^7$  Ami6

G $^7$  G $^7$ ( $\flat 9$ ) C $\Delta$  Db $\Delta$  C $\Delta$

B $^7$  E $^7$

Ami6 Dmi6

E $^7$  Ami6

# KATRINA BALLERINA 197.

Woody Shaw

Handwritten musical score for the jazz standard "Katrina Ballerina" by Woody Shaw. The score is written on ten staves with various musical notations and chord symbols.

**Staff 1:** Key signature: two flats (Bb, Eb). Time signature: 3/4. Chord symbols: Gmi, F7, EbΔ.

**Staff 2:** Chord symbols: F7, AbΔ(#11), GbΔ(#11).

**Staff 3:** First ending: 1. Gbmi Ab- D7(b9) D7(b9). Second ending: 2. AΔ D7(b9) Gmi.

**Staff 4:** Chord symbols: AbΔ, Bb7(b5), AbΔ, Bb7(b5).

**Staff 5:** Chord symbols: AbΔ, Bb7(b5), AbΔ, Bb7(b5).

**Staff 6:** Chord symbols: AΔ, B7(b5), AΔ, B7(b5).

**Staff 7:** Chord symbols: Dmi Cmi, Cmi Bbmi, Bbmi Abmi, D7(#9).

**Staff 8:** Chord symbols: Gmi, F7, EbΔ, F7.

**Staff 9:** Chord symbols: AbΔ(#11), GbΔ(#11), AΔ D7(#9), Gmi.

**Staff 10:** Interlude: Bb7(b9 b5) 8. Includes the instruction "(Before Solo and After Solos)".

198.

# KENTUCKY OYSTERS David Baker

Handwritten musical score for "Kentucky Oysters" by David Baker. The score is written on five staves in D major, 3/4 time. It features a melody line and a bass line with various chords and ornaments.

Chords: F7, Bb7, F7, Bb7, C7, Bb7, F7.

# THE KICKER Joe Henderson

Handwritten musical score for "The Kicker" by Joe Henderson. The score is written on three staves in D major, 4/4 time. It features a melody line and a bass line with various chords and ornaments.

Chords: Bb13, Eb13, Ab13, Db9, C#, F7, Bbmi7, F+7.



# KIDS ARE PRETTY PEOPLE 199.

Thad Jones

The musical score is written on ten staves. The first two staves use a treble clef, while the remaining eight staves use a bass clef. The time signature is 4/4. The notation includes various chords and melodic lines. Key features include:

- Staff 1:** Treble clef, 4/4 time. Chords: Dmi, A7, Dmi, C7, F7, Bb7, A7, Dmi, G7.
- Staff 2:** Treble clef, 4/4 time. Chords: F/C, A7, Dmi, D/C, B $\emptyset$ , E7, A7.
- Staff 3:** Treble clef, 4/4 time. Chords: Dmi, A7, Dmi, Cmi7, F7, Bb7, A7, Dmi, G7.
- Staff 4:** Treble clef, 4/4 time. Chords: F/C, A7, Dmi, B $\emptyset$ , F/C, C7, F, A7.
- Staff 5:** Bass clef, 4/4 time. Chords: Dmi, Bb $\Delta$ , G-3, Eb $\Delta$ , Cmi, F7, Bb $\Delta$ , Eb7.
- Staff 6:** Bass clef, 4/4 time. Chords: F/C, Eb/C, F/C, A7(#9).
- Staff 7:** Bass clef, 4/4 time. Chords: Dmi, A7, Dmi, Cmi7, F7, Bb7, (A+7), Dmi, (G13).
- Staff 8:** Bass clef, 4/4 time. Chords: C7, F7, Bb7, Eb7, E $\emptyset$ , A7, (Dmi7), (A+7).

200.

# KILLER JOE

Benny Golson

Handwritten musical score for "Killer Joe" by Benny Golson. The score is written on five staves in 4/4 time. The first staff contains the melody with notes and rests, and is annotated with chords C7, Bb7, and C7. The second staff continues the melody with notes and rests, annotated with C7, Bb7, C7, and Bb7. The third staff shows a bass line with notes and rests, annotated with (no pulse) E0, A7alt., Ebmi7, Eb7, Ab, and Ab7(b9). The fourth staff continues the bass line with notes and rests, annotated with A13, Eb-7, Ab, Ab7(b9), (4) Emi7, and A7(b9). The fifth staff shows the melody with notes and rests, annotated with C7, Bb7, C7, and Bb7. The sixth staff continues the melody with notes and rests, annotated with C7, Bb7, C7, and Bb7.

Two empty musical staves.

(Med Ballad)

# LADY'S BLUES

201.

Handwritten musical score for 'Lady's Blues'. The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The music features a variety of chords and melodic lines. Chords are written above the staff, and some are circled. There are several triplet markings (3) throughout the piece. The score is divided into two systems, with a double bar line and repeat sign in the middle. The first system contains the first two staves, and the second system contains the remaining four staves. The chords are: F#m7, Eb7, Ami7, D7, Gmi7, C7, Bb7, F7, Cmi7, F#m7, Bb7, Eb7, D7, A7, Bb7, A7, D7, Eb7, D7, G7, Ab7, G7, C7, Db7, Gmi7, C7, F#m7, F#m7, Bb7, Bbmi7, Eb7, Ami7, D7, Gmi7, C7, Ami7, D7, Gmi7, C7.

RAISSAN ROLANDKIEK - "Left & Right"

202.

# LAKES

Pat Metheny

Handwritten musical notation for the main piece, consisting of six staves. The first staff shows a sequence of chords: D, A/D, G/D, A/D. The subsequent staves contain a complex sequence of chords and melodic lines. The chords include: D, A/C#, Bmi, Bmi/A, E/G#, G/A, D, F#7, Bmi7, Emi, G/A, A/G, D/F#, Emi9, G/A, Bb/A, A7, Bb, Bmi, D/C#, A/C#, C/D, G, Ab7, Dbmi7, C9, Bmi, D7, G, F#mi, FΔ, Emi7, F#mi7, F#/G, E/G#, Eb/A, D/Bb, C/Bb, Bb/C, A/C#, C/D, D/Eb, Emi, F, F#mi, G, G/A, and D.

Solos: (e) D A/D G/D A/D

DA C7sus FΔ Ab7sus DbΔ B7sus EΔ D7sus

GΔ F7sus BbΔ Db7sus GbΔ G7sus CΔ A7sus

Handwritten musical notation for the solo section, consisting of three staves. The first staff shows a sequence of chords: D, A/D, G/D, A/D. The second and third staves contain a sequence of chords: DA, C7sus, FΔ, Ab7sus, DbΔ, B7sus, EΔ, D7sus, GΔ, F7sus, BbΔ, Db7sus, GbΔ, G7sus, CΔ, A7sus.

Pat Metheny "Watercolors"

(Ballad)

# LAURA

203.

David Raksin

E7(b9) Ami7 A7/D D7(b9) GΔ (C7)  
 GΔ Gmi7 G7/C C7(b9) FΔ  
 Fmi7 Bb7(b9) EbΔ (Gmi7) Cmi7  
 A7(b5) D7(b9) D9 GΔ BΔ E7(b9)  
 Ami7 A7/D D7(b9) GΔ (Ami7) (BbΔ) (Bmi7)  
 Gmi7 Db7 C7(b9) FΔ (Bb7) FΔ  
 Fmi7 Fmi(Δ) DΔ G7(b5) CΔ Dmi7 Emi7 Ami7  
 D7(b9) G9sus G9 1. F#Δ B7 Fmi7 Bb7  
 2. (Last X only): F#Δ Fmi7 Emi7 Eb7sus Dmi7 DbΔ CΔ(#11)

204.

# THE LAST PAGE

Woods/Beck

*(Rubato)* A-7/D EbΔ(♯11) A-7/D F#Δ B+7/D

Emi E-(Δ) D# E-7/D C#Δ 1. F#7(b9) 2. F#7(b9)

*(Med. Swing)* Emi7 A7 Emi7 A7

Dmi7 G7 Cmi7 F7 BbΔ //

*(Rubato)* A-7/D EbΔ(♯11) A-7/D F#Δ B+7/D

Emi E-(Δ) D# Emi7/D C#Δ F#7(b9) //

#Bbmi7 Bmi7 Eb7 Emi7 A7mi7 A-7 Db9 D9 //

D7sus

Dsus

Fsus

Asus

(Last Page pg2.)

Handwritten musical score for guitar and voice. The score is written in 4/4 time and consists of several staves:

- Staff 1 (Guitar):** Chords Emi, Ami, Emi, Ami. Rhythmic notation: four groups of four vertical lines, each followed by a bar line.
- Staff 2 (Guitar):** Chords Dsus/A and Dsus. Melodic notation with eighth notes.
- Staff 3 (Guitar):** Chords Ami<sup>7</sup>, B, Cmi<sup>7</sup>, and Ami<sup>7</sup>. Includes a handwritten note "(Solos: (singing))" and thick black bars under the B and Cmi<sup>7</sup> chords.
- Staff 4 (Guitar):** Chords Emi<sup>7</sup>, Ami<sup>7</sup>, Emi<sup>7</sup>, and Ami<sup>7</sup>. Rhythmic notation: four groups of four vertical lines, each followed by a bar line.
- Staff 5 (Guitar):** Chord Dsus. Rhythmic notation: four groups of four vertical lines, each followed by a bar line.
- Staff 6 (Voice):** Melodic line with slurs over groups of notes.
- Staff 7 (Voice):** Melodic line with slurs over groups of notes.
- Staff 8 (Guitar):** Chords Emi, E-(b) D#, Emi<sup>7</sup>/D, C#D, and F#<sup>7</sup>(b9). Melodic notation with slurs.
- Staff 9 (Guitar):** Chords #Bb<sup>7</sup>B<sup>7</sup>, Eb<sup>7</sup>E<sup>7</sup>, Ab<sup>7</sup>A<sup>7</sup>, Db<sup>9</sup>D<sup>9</sup>, and GΔ. Melodic notation with slurs.

Phil Woods - "Musique Du Bois"

206.

# LIMBO

Wayne Shorter

Handwritten musical score for "Limbo" by Wayne Shorter. The score is written on three staves in 4/4 time. The first staff contains notes with chords  $Ebmi^7$ ,  $Gb^7sus$ ,  $C^7(b5)$ ,  $Ab\Delta(\#11)$ ,  $Bb^7sus$ , and  $Bb\Delta(\#11)$ . The second staff contains notes with chords  $Ab\Delta$ ,  $G^7(\#9/b5)$ ,  $Gmi^7$ ,  $Gb\Delta$ , and  $Gb^7sus$ . The third staff contains notes with chords  $Bb^+$ ,  $Db^+$ ,  $Ebmi^7$ ,  $Eb13$ ,  $Dbmi^7$ ,  $A^+7$ ,  $Ebmi^7$ , and  $Ab^7(b5)$ . There are also some circled numbers like (3) and (2) indicating triplets or other rhythmic patterns.

# LA NEVADA BLUES

Gil Evans

Handwritten musical score for "La Nevada Blues" by Gil Evans. The score is written on four staves in 4/4 time. The first three staves contain notes with chords  $Gmi^9$  and  $G\Delta$ . The fourth staff is marked "CODA" and contains a single note with a  $G\Delta$  chord. There are also some circled numbers like (3) and (2) indicating triplets or other rhythmic patterns.



# LEILA

Wes Montgomery

Handwritten musical score for guitar, featuring a key signature of one flat (Bb) and a 4/4 time signature. The score consists of six staves of music with various chord voicings and melodic lines.

**Staff 1:** Chords: Gmi7, C7, AΔ, D7(b9), Gmi7, C7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.

**Staff 2:** Chords: FΔ, Bbmi7, BbΔ, Eb7, AbΔ, DbΔ. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

**Staff 3:** Chords: Gmi7, C7(#9), 1. AΔ, D7(b9), 2. Ami, G7(b9). Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

**Staff 4:** Chords: Cmi7, F7, BbΔ, Cmi7, F7, BbΔ. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

**Staff 5:** Chords: Dmi7, G7, CΔ, Abmi7, Db7, Gmi7, C7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

**Staff 6:** Chords: Gmi7, C7, AΔ, D7(b9), Gmi7, C7, FΔ, Bbmi7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

**Staff 7:** Chords: Bbmi7, Eb7, AbΔ, DbΔ, Gmi7, C7(#9), FΔ. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

208.

# LENNIE'S PENNIES

Lennie Tristano

$\text{♩} = 208.$

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Chords: Cmib, D7, Eb, Db7.

Musical staff 2: Treble clef. Chords: Cmib, D7(b5), G7.

Musical staff 3: Treble clef. Chords: Gφ, C7, Fmib.

Musical staff 4: Treble clef. Chords: Cmib, D7. Includes triplet markings.

Musical staff 5: Treble clef. Chords: G7, Cmib, D7. Includes triplet markings.

Musical staff 6: Treble clef. Chords: G7(b5), C7. Includes triplet markings.

Musical staff 7: Treble clef. Chords: Fmib, Fmi, Dφ. Includes triplet markings.

Musical staff 8: Treble clef. Chords: Cmib, A7, Dφ. Includes triplet markings.

Musical staff 9: Treble clef. Chords: G7, Cmib, (Ab7). Includes triplet markings.

# LESTER LEAPS IN *Lester Young*

D7

G7

C7

F7

Bb

212.

# LIES

Pat Metheny

A A/G# D/F#

E/F# BΔ D7sus

C7sus FΔ

EΔ A7 Dmi DbΔ GbΔ

GΔ Gbmi7 AΔ (lyd.)

B7sus AΔ (lyd.)

B7sus 1. 2. # F# (H) 2: A

(Latin/Rock)

# LIGHT AS A FEATHER

213.

Stanley Clarke

Handwritten musical score for "Light As A Feather" by Stanley Clarke. The score is written on ten staves. The first staff is the treble clef with a 4/4 time signature. The second staff is the bass clef. The score includes various chords such as E7(#9), C/E, Ab0, C, C/G, G7(#9), D7, Ab7(13), Gmi7, C7, F7, Ab7, and Ami7. There are also markings for "Solos" and "Repeat last 22 Bars for Solos".

(Repeat last 22 Bars for Solos)

214.  
(Latin)

# LIKE SONNY

John Coltrane

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is primarily eighth-note based. Chords are indicated by handwritten labels above the notes. The progression of chords across the staves is as follows:

- Staff 1: E mi<sup>7</sup> (measures 1-2), G mi<sup>7</sup> (measures 3-4)
- Staff 2: B b mi<sup>7</sup> (measures 1-2), C<sup>7</sup> (measures 3-4)
- Staff 3: F $\Delta$  (measures 1-2), B mi<sup>7</sup> (measures 3-4)
- Staff 4: G mi<sup>7</sup> (measures 1-4)
- Staff 5: E b mi<sup>7</sup> (measures 1-2), D<sup>7</sup>(b<sup>9</sup><sub>b5</sub>) (measures 3-4), C $\sharp$  $\Delta$  (measures 5-6)
- Staff 6: B b<sup>7</sup> (measures 1-2), E mi<sup>7</sup> (measures 3-4)
- Staff 7: G mi<sup>7</sup> (measures 1-2), B b mi<sup>7</sup> (measures 3-4)
- Staff 8: C<sup>7</sup> (measures 1-2), F $\Delta$  (measures 3-4)

The score concludes with two empty staves at the bottom of the page.

# A LITTLE CHICAGO FIRE

215.

Frank Foster

Handwritten musical score for "A Little Chicago Fire" by Frank Foster. The score consists of ten staves of music with various chord annotations above the notes. The chords include Bb6, G7(#9), Cmi9, F13, Bb4, Db9, Gb4, F13, Bb9, E13, Eb6, Ebmi, Ab, Dmi7, Cmi7, F7(#9), F9, Bb9, Ami7, Ebmi7, Ab13, G13, Ab13, G13, G7(b9), Gmi7, Dbmi7, Gb13, F13, Gb13, F13, F7(b9), Bb6, G7, Cmi9, F13, Bb4, Db9, Gb4, F7(b9), Bmi7, E9, Eb6, Eb, Ab, Dmi7, G7(#9), Cmi7, F9, Bb.

216.

# LITTLE SUNFLOWER <sup>F Hubbard</sup>

Handwritten musical score for 'Little Sunflower' by F. Hubbard. The score is written on five staves. The first staff is in 4/4 time with a key signature of one flat (Bb) and a Dmi7 chord above the first measure. The second staff continues the melody. The third staff has a first ending bracket and a second ending bracket. The fourth staff has an Eb chord above the first measure. The fifth staff has a DA chord above the first measure and a first ending bracket. The sixth staff has a second ending bracket. The score is written in a cursive, handwritten style.

Freddie Hubbard - "Love Connection"

Milt Jackson - "Little Sunflower"



# LOCOMOTION

217.

John Coltrane

Handwritten musical score for "Locomotion" by John Coltrane. The score consists of ten staves of music. The first staff is a melodic line in the treble clef with a key signature of two flats and a 4/4 time signature. The second staff is a bass line in the bass clef. The third staff is a drum part with vertical lines representing hits. The fourth staff is a chord progression with handwritten chord symbols:  $E_b7$ ,  $A_b7$ ,  $Dmi7$ ,  $G7$ ,  $Cmi7$ ,  $F\#7$ ,  $Cmi7$ ,  $F7$ . The fifth staff is a melodic line in the bass clef. The sixth staff is a bass line with handwritten chord symbols:  $B_b7$ ,  $Cmi7$ ,  $F7$ . The seventh staff is a drum part with the annotation "Solos: solo break:  $B_b7$ ". The eighth staff is a melodic line in the bass clef with handwritten chord symbols:  $A_b7(b5)$ ,  $G_b7(b5)$ ,  $E7(b5)$ . The ninth staff is a bass line with handwritten chord symbols:  $D7(b5)$ ,  $C7(b5)$ ,  $B7/F$ . The tenth staff is a drum part.

218.

# LONE JACK

Pat Metheny

Handwritten musical score for "LONE JACK" by Pat Metheny. The score is written on ten staves in 4/4 time. It features a variety of chords including Bbm7, GbΔ, F+7(b9), Ab Bbm7, Ebmi7, BΔ, Ab||, F7, Ab Bbm7, Eb7sus, F9sus, Ab9sus, G9sus, Eb9sus, F#9sus, A9sus, B9sus, D9sus, E9sus, and G9sus. The score includes first and second endings, a CODA section, and a D.S. al Fine marking.

## ( Lone Jack pg 2 )

Bbm<sup>7</sup>      Gb<sup>Δ</sup>      Bbm<sup>7</sup>      Gb<sup>Δ</sup>  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

Bbm<sup>7</sup>      Gb<sup>Δ</sup>      F<sup>7</sup>      Bbm<sup>7</sup>  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

Bbm<sup>7</sup>      Gb<sup>Δ</sup>      Bbm<sup>7</sup>      Gb<sup>Δ</sup>  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

Bbm<sup>7</sup>      Gb<sup>Δ</sup>      Bbm<sup>7</sup>(F<sup>7</sup>)      Bbm<sup>7</sup>  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

Ebm<sup>7</sup>      F<sup>7</sup>(b<sup>9</sup>)      Gb<sup>Δ</sup>      G<sup>φ</sup>  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

C<sup>9</sup><sub>sus</sub>      Db<sup>9</sup><sub>sus</sub>      Eb<sup>9</sup><sub>sus</sub>      F<sup>7</sup>(b<sup>9</sup>)  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

Bbm<sup>7</sup>      Gb<sup>Δ</sup>      Bbm<sup>7</sup>      Gb<sup>Δ</sup>  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

Bbm<sup>7</sup>      Gb<sup>Δ</sup>      F<sup>7</sup>(b<sup>9</sup>)      Bbm<sup>7</sup>  
 / / / / | . | / / / / | . | / / / / | . | / / / / | . |

"Pat Metheny Group"

(Ballad)

# LONELY DREAMS

Terry Gibbs

(pu. notes)

Chords:  $G^7(b5)$ ,  $Dbmi^7$ ,  $Gb^7$ ,  $G^7(b5)$ ,  $Dbmi^7$ ,  $Gb^7$ ,  $Cmi^7$ ,  $F^7$ ,  $B^7(b5)$ ,  $Bb$ ,  $Ami^7$ ,  $D^7$ ,  $Ami^7$ ,  $D^7$ ,  $Ami^7$ ,  $E^7(b9)$ ,  $Ami^7$ ,  $G\#0$ ,  $Ami^7$ ,  $E^7(b9)$ ,  $Cmi^7$ ,  $F^7$ ,  $Bb$ ,  $B^0$ ,  $Cmi^7$ ,  $F^7$ ,  $Bb$ ,  $Ami^7$ ,  $Ab^7(b5)$ ,  $G^7(b5)$ ,  $Dbmi^7$ ,  $Gb^7$ ,  $G^7(b5)$ ,  $Dbmi^7$ ,  $Gb^7$ ,  $Cmi^7$ ,  $F^7$ ,  $B^7(b5)$ ,  $Bb$

"Cannonball & Strings"  
 Emarey # MG 36063

(Jazz Waltz)

# LOVER

221.

Rogers/Hart

Handwritten musical score for "LOVER" by Rogers/Hart. The score consists of eight staves of music with various chords and a coda. The chords are: EbΔ, Ami7, D7, Abmi7, D7, Gmi7, C7, F#mi7, B7, Fmi7, Bb7, EbΔ, Ami7, D7, GΔ, Emi7, Ami7, D7, GΔ, Emi7, Ami7, D7, BbΔ, Gmi7, Cmi7, F7, Gmi7, C7, Fmi7, Bb7, D.Cod, Fmi7, Bb7, EbΔ, (C+7), (Fmi7), (Bb7).

Dave Brubeck - "Gone w/ the Wind"

222.

# LOVE FOR SALE

Cole Porter

Handwritten musical score for "Love for Sale" by Cole Porter. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The chords and melodic lines are as follows:

- Staff 1: EbΔ, Bbmi(Δ)
- Staff 2: EbΔ, Bbmi(Δ)
- Staff 3: EbΔ, Ebmi7 D7, Db, Dbmi7 Gb7
- Staff 4: Cφ, B7(F7), Bbmi
- Staff 5: EbΔ, BbΔ
- Staff 6: EbΔ, BbΔ
- Staff 7: Eb, Ebmi7 D7, Db, Dbmi7 Gb7
- Staff 8: Cφ, B7(F7), Bbmi, Bbmi6
- Staff 9: Ebmi7, Ab7, Db, Ebmi7 Fmi7, E7

# LOVE FOR SALE (Pg. 2)

b $\flat$ )

Ebmi<sup>7</sup>      Ab<sup>7</sup>      Db      Ebmi<sup>7</sup>      Fmi<sup>7</sup>  
 Fmi<sup>7</sup>      Bb<sup>7</sup>      B<sup>7</sup>      Bb<sup>7</sup>      Ebmi<sup>6</sup>      Ebmi<sup>7</sup>  
 G $\phi$       C<sup>7</sup>      G $\phi$       C<sup>7</sup>      F#mi<sup>7</sup>      B<sup>7</sup>      F $\phi$       E<sup>7</sup>  
 EbD      Bbmi(D)  
 EbD      BbD  
 Eb      Ebmi<sup>7</sup>      D<sup>7</sup>      Db      Dbmi<sup>7</sup>      Gb<sup>7</sup>  
 C $\phi$       B<sup>7</sup>      Bbmi<sup>7</sup>

224.

J. Davis

R. Ramirez

J. Sherman

# LOVERMAN

Handwritten musical score for "LOVERMAN" in D minor, 4/4 time. The score consists of six systems of two staves each. The first staff of each system contains the melody with chord symbols above it, and the second staff contains the bass line with chord symbols above it. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various chord voicings such as Dmi7, G7, F7, Bb7, and triads like FΔ and Eb7. There is a first and second ending bracket in the third system.



# LOVE VIBRATIONS Horace Silver

Handwritten musical score for guitar, featuring a melody line and six lines of chords. The key signature is one flat (Bb) and the time signature is 4/4.

**Melody Line:**

- Staff 1: D $\phi$  (quarter), D $\phi$  (quarter), D $\phi$  (quarter), D $\phi$  (quarter)
- Staff 2: Fmi $^7$  (quarter), E7 (quarter), Eb $\Delta$  (quarter), A7 (quarter)
- Staff 3: Gmi (quarter), Gmi (#5) (quarter), Gmi $\flat$  (quarter), Gmi $^7$  C7 (quarter)
- Staff 4: Fmi $^7$  (quarter), Gmi $^7$  C7 (quarter), Fmi $^7$  (quarter), Bb7 (quarter)
- Staff 5: D $\phi$  (quarter), Db (lyd.) (quarter), Cmi $^7$  (quarter), F7 (quarter)
- Staff 6: Gmi $^7$  C7(b9) (quarter), Fmi $^7$  Bb7 (quarter), Db $\Delta$  D $\Delta$  (quarter), Eb $\Delta$  (quarter)

**Chord Lines:**

- Line 1: D $\phi$ , Db(#11), Cmi $^7$  (with a 3-fingered pattern), F13, F7(b13)
- Line 2: Fmi $^7$ , E7, Eb $\Delta$ , A7, Ab7, D7(b9)
- Line 3: Gmi, Gmi(#5), Gmi $\flat$ , Gmi $^7$  C7
- Line 4: Fmi $^7$ , Gmi $^7$  C7, Fmi $^7$ , Bb7
- Line 5: D $\phi$ , Db(lyd.), Cmi $^7$ , F7, F#o7
- Line 6: Gmi $^7$  C7(b9), Fmi $^7$  Bb7, Db $\Delta$  D $\Delta$ , Eb $\Delta$

226.

# LYDIAN APRIL

David Baker

Handwritten musical score for "LYDIAN APRIL" by David Baker. The score consists of 12 staves of music in 4/4 time, featuring a mix of eighth and sixteenth notes, rests, and various chords. The key signature is one flat (Bb). The score includes several triplets and is heavily annotated with handwritten chord symbols such as GΔ, C7(#11), Gmi7, C7, Ami7, D7, Bmi7, E7, Cm7, F7, BbΔ, F#mi7, B7, EA, and A7. The notation is written in black ink on a white background.

# LENNIE BIRD

Lennie Tristano

(Solo Funk)

# MR. CLEAN

Freddie Hubbard

228.

# MAKE SOMEONE HAPPY

Style  
Greene  
Compton

Handwritten musical score for the piece "MAKE SOMEONE HAPPY". The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Above the staves, numerous chords are written in a shorthand notation, including triads (e.g., BbΔ, Bb6), dyads (e.g., Bb+, Eb+), and seventh chords (e.g., Fmi7, Dmi7, G7, F7, Ebmi6). The score concludes with a double bar line on the final staff.

(Slowly) **THE MAN I LOVE** 229. George Gershwin

Handwritten musical score for "The Man I Love" by George Gershwin. The score consists of ten staves of music with various chords and melodic lines. The chords are written above the notes. The key signature is one flat (Bb) and the time signature is 4/4.

Chords and notes across the staves:

- Staff 1: Eb6, B7, Bb7, Eb, Eb7, Ebmi7
- Staff 2: Bbmi7, C+7, C7, Abmi6, Bb7
- Staff 3: Eb, AbΔ, Gmi, Bb7, Eb, Eb7, Ebmi7, Bbmi7
- Staff 4: C+7, C7, Abmi6, Bb7, Bb7sus, Bb7, Eb, Ab
- Staff 5: Eb, Ab7, G7, Cmi7, D7, Bb7, D0, Cmi, G7
- Staff 6: Cmi7, D7, Bb7, D0, Cmi, G0, Ab, Bb7
- Staff 7: Eb, Eb7, Ebmi7, Bbmi, C+7, C7
- Staff 8: Abmi, Bb7, Bb7sus, Bb7, Eb, Ab, 1. Eb, Bb7, 2. Eb

230.

# MASQUERADE

Leon Russell

Handwritten musical score for "MASQUERADE" by Leon Russell. The score is written on ten staves. The chords and annotations are as follows:

- Staff 1: Fmi7, Bb7, (S) Fmi7, Fmi7(Delta)
- Staff 2: Fmi7, Bb7, Fmi7, Db7
- Staff 3: Gmi7, Ct7, Fmi7, Fmi7(Delta)
- Staff 4: Fmi7, Bb7, Db7, Ct7
- Staff 5: Fmi7, Fmi7, Emi7, A7, Ebmi7, Ab7
- Staff 6: Db7, Bb7, Ebmi7, Ab7
- Staff 7: Db7, Dmi7, G7
- Staff 8: Ct7, Eb7/Bb, G7/B
- Staff 9: Gmi7/C, Ct7, (D.S. al), C+7, Fmi7, (Bb7)
- Staff 10: CODA, C+7, Fmi7, (Bb7)

George Benson - "Breezin'"

Leon Russell - "CARNEY"

(♩-134)

# MAY-REY

Horace Silver

F D7(b9) Gmi7 C7 F D7(b9) Gmi7 C7

F D7(b9) Gmi7 C7 Ami7 D7

Bmi7 E7 (e) Ami7 D7 b Gmi7 b C7

F Emi7 A7 Dmi G7

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

F (Gmi7 C7) // F

Art Blakey - Blue Note #BCP-5038

232.

# MELLOW MOOD

Jimmy Smith

8va

Cmi<sup>7</sup>

Fmi<sup>7</sup>

Cmi<sup>7</sup>

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

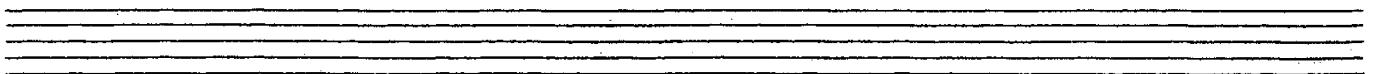
Cmi<sup>7</sup>



# MEMORIES OF YOU

233.

Handwritten musical score for the song "Memories of You". The score is written on a grand staff with a treble clef and a key signature of two flats (Bb, Eb). The time signature is common time (C). The music consists of several lines of notes with guitar chords written above them. The chords are: Eb, Eo, Fmi7, F#o, Eb, Cmi7, F7, Eb, Cmi7, Gmi7, C9, F7, Bb9, Eb, Fmi7, Bb9, Eb, Eo, Fmi7, F#o, Eb, Cmi7, F7, Eb, Cmi7, Gmi7, C9, F7, Bb9, Eb, G7, Cmi, Fmi, Cmi, F9, Eb, F9, Bbb, F#mi, Fmi, Bb7, Eb, Eo, Fmi7, F#o, Eb, Cmi7, F7, Eb, Cmi7, Gmi7, C9, F7, Bb9, 1. Eb, Fmi7, Bb7, 2. Eb.



234.  
(Bossa)

# MENINA FLOR

Luis Bonfá  
Mário Toledo

The musical score consists of ten staves. The first staff is the melody, starting with a treble clef and a key signature of two flats. The second staff is the bass line, starting with a bass clef. The score includes various chords such as Fmi9, Bb7, D, Eb, Eb, Fmi7, GMaj7, Emi7, Ami7, D7, G, Fmi7, Bb7, Eb, Ct7, F9, Fmi9, Bb7, Gmi7, C7, Fmi9, Db9, Gmi7, Cmi, Fmi7, Db9, Gmi7, C7, Fmi7, Db9, Gmi7, Cmi, Fmi7, Bb7, Eb, (Coda) Bb7, A, Abmi7, Eb/G, Gb7, Fmi7, EA, and EbΔ9. The score is written in a clear, handwritten style with some corrections and annotations.

(Gospel/Funk)

# MERCY, MERCY, MERCY

Joe Zawinul

The musical score consists of seven staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written with eighth and quarter notes. Chord symbols are written above the notes: Bb7, Eb7, Bb7, Eb7, Bb7, Eb7, Bb7, Eb7/Bb. The second staff continues the melody with similar notation and chord symbols: Eb7, Bb7, Eb7. The third staff has chord symbols: Bb7, Eb7, Bb7, Eb7/Bb. The fourth staff has chord symbols: Bb7, Eb7/Bb, Bb7, Eb7/Bb, Bb7, Eb7/Bb. The fifth staff has chord symbols: Bb7, Eb7, F7, Eb7, Bb7, Eb7. The sixth staff has chord symbols: F7, Cmi7, Dmi7. The seventh staff has chord symbols: Gmi7, F, Gmi7, F, Gmi7. The score ends with a double bar line.

236.

(Med/Up)

# MILES AHEAD

Miles Davis

Handwritten musical score for Miles Ahead, featuring six staves of music. The score includes various chord annotations and a double bar line. The first staff has a key signature of two flats and a 4/4 time signature. The chords are: EbΔ, Ebmi7, Dmi7, Dbmi6, Cmi7, F7, BbΔ, GbΔ, EbΔ, bEmi6, Ab7, G7, EbΔ, bEmi6, Ab7, and Abmi6. The second staff has a double bar line with the annotation (D.C. al.).

CODA Gb

(Med/Up Swing)

# MINOR MIS-HAP

237.

T. Flanagan

Chord progression for the first staff:  $Bbmi^7 (G\phi)$   $C+7$   $F+7$   $Bbmi^7 (G\phi)$   $C+7$   $F+7$

Chord progression for the second staff:  $Bbmi$   $Ebmi$   $Bbmi^b$   $G\phi$   $C+7$

Chord progression for the third staff:  $Fmi^b$   $D\phi$   $G+7$   $C+7$   $Fmi$   $D\phi$   $G+7$   $C+7$

Chord progression for the fourth staff:  $Fmi$   $Bbmi$   $Fmi^b$   $G+7$   $C+7$   $Fmi$   $A\#$

Chord progression for the fifth staff:  $Fmi^7$   $Bb^7$   $E^b\Delta$

Chord progression for the sixth staff:  $Ebmi^7$   $Ab^7$   $D^b\Delta$   $C+7$   $F+7$

Chord progression for the seventh staff:  $Bb^b (G\phi)$   $C+7$   $F+7$   $Bbmi$   $G\phi$   $C+7$   $F+7$

Chord progression for the eighth staff:  $Bbmi$   $Ebmi$   $Bbmi^b$   $C+7$   $F+7$   $Bbmi (F+7)$

John Coltrane / Kenny Burrell - "Cats"

238.

# MINOR MOOD

Clifford Brown

Chords:  $C\phi$ ,  $Fmi$ ,  $G\phi$ ,  $C7(b9)$ ,  $F7(b9)$ ,  $Bbmi7$ ,  $Eb7$ ,  $Ab\Delta$ ,  $C7alt.$ ,  $Abmi7$ ,  $D7$ ,  $Fmi$ ,  $Ab7$ ,  $Db7$ ,  $C7(b9)$ ,  $Fmi$ ,  $G\phi$ ,  $C7(b9)$ ,  $Fmi$ ,  $C\phi$ ,  $F7(b9)$ ,  $Bbmi7$ ,  $Eb7$ ,  $Ab\Delta$ ,  $G\phi/C$ ,  $C7(b9)$ ,  $Fmi$ ,  $G\phi$ ,  $C7$ .

1.  $Fmi$   $Abmi7$   $D7$   $C7(b9)$  2.  $Fmi$   $Ab7$   $Db7$   $C7(b9)$

Solos:

1.  $Fmi$  2.  $Fmi$

(UP)

# MOAK'S SHOP

West Montgomery

Handwritten musical score for "MOAK'S SHOP" in 4/4 time. The score consists of a melody line and an accompaniment line. The key signature is B-flat major (two flats). The melody line starts with a repeat sign and contains several phrases. The accompaniment line provides harmonic support with various chords. A repeat section is marked with first and second endings. The score concludes with a final chord.

**Chords:** A $\Delta$ , B $\flat$ mi $^7$ , E $\flat$  $^7$ , Cmi $^7$ , Dbmi $^7$ , G $\flat$  $^7$ , Gmi $^7$ , F $^7$ , B $\flat$ mi $^7$ , E $\flat$  $^7$ (b9), A $\flat$ , B $\flat$ mi $^7$ , E $\flat$  $^7$ , A $\Delta$ , A $\flat$  $^7$ , Db $\Delta$ , Ebmi $^7$ , A $\flat$  $^7$ , Db $\Delta$ , Cmi $^7$ , F $^7$ , F $^7$ (b9), B $\flat$ mi $^7$ , F $^7$ , B $\flat$  $^7$ , E $\flat$  $^7$ , A $\Delta$ , B $\flat$ mi $^7$ , E $\flat$  $^7$ , Cmi $^7$ , Dbmi $^7$ , G $\flat$  $^7$ , Gmi $^7$ , F $^7$ , B $\flat$ mi $^7$ , E $\flat$  $^7$ (b9), A $\flat$ , A $\Delta$ .

240.

# MOANIN'

Bobby Timmons

4do chngs: → Fmi Ab9 | G7 C7 etc...

Musical staff 1: Treble clef, 4/4 time. Chords: Bb F. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time. Chords: Bb F. Includes a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time. Chords: Bb F, (Gø C7), Cø F7(b9). Includes a first/second ending bracket.

Musical staff 4: Treble clef, 4/4 time. Chords: Bbmi9 Ab9, G7(b9), C7(#9), Gmi7, F, B9. Includes a triplet of eighth notes.

Musical staff 5: Treble clef, 4/4 time. Chords: Bbmi9, G7(b9), Gmi7, C7. Includes a triplet of eighth notes.

Musical staff 6: Treble clef, 4/4 time. Chords: Bb F. Includes a triplet of eighth notes.

Musical staff 7: Treble clef, 4/4 time. Chords: Bb F. Includes a triplet of eighth notes.

Empty musical staff.



(Fast Latin)

# MODESTY BLUES

241.

Carl Tjader

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in eighth and quarter notes, with various chords indicated above the staff: F7, Eb7, F7, Bb7, Ab7, Bb7, and Gmi7. The second staff continues the melody with similar chord markings. The third staff features a first ending (1. C7) and a second ending (2. F7). The fourth staff includes chords F7, Bb7, Ab7, Db7, and C7. The fifth staff has chords F7, Eb7, F7, Bb7, Ab7, Bb7, and Gmi7. The sixth staff continues with Gmi7, F7, and Eb7. The seventh staff is labeled 'Solos' and consists of a series of vertical lines representing a solo section, with chords F7, Eb7, F7, and Eb7 written above. The eighth staff continues the solo section with chords Bb7, Ab7, Bb7, and Ab7. The score concludes with a double bar line and a fermata.

242.

# (Ballad) MONK'S MOOD

Thelonius Monk

Handwritten musical score for "Monk's Mood" by Thelonius Monk. The score is written on six staves in 4/4 time. It includes a key signature of one flat (Bb) and a tempo marking of "Ballad". The notation includes various chords such as Fmi7, Bb7(b5), CΔ, DΔ, G7, D7, Db7, C7, B7, Bb7, A7, E7, Eb7, Ami7, D7, Dmi7, G7, G7, Dmi7, G7, DbΔ, Gmi7, C7(b9), Gmi7, F#mi7, B7, EΔ, AΔ, AbΔ, G7, Cmi7, F7(b9), Fmi7, Ebmi7, Dmi7, G7, Fmi7, Bb7, CΔ, DΔ, G7, A DbΔ, CΔ, BΔ, Bb7, A7, E7, Eb7, Dmi7, G7, and DbΔ. The score features a first ending and a second ending, with a repeat sign and a first ending bracket.

(med slow)

# MONK'S SPHERE

243.

Handwritten musical score for 'MONK'S SPHERE'. The score is written on four staves in a 4/4 time signature. The key signature has one flat (Bb). The music features a melodic line with various chords and triplets. Chords include F7, Bb7, Eb7, D7, Db7, C7, and F7(b5). There are annotations for 'To Repeat: C7 (b9 b5)' and 'Last X only: C7 F7(b5)'. The piece concludes with a double bar line.

# MYSTIC TOUCH

Handwritten musical score for 'MYSTIC TOUCH'. The score is written on four staves in a 4/4 time signature. The key signature has one flat (Bb). The music features a melodic line with various chords and triplets. Chords include Bmi(A), Bb7, C7, Ami7, Eb7, EbA, Abmi7, Db7, A+, G+, Dbmi7, Gb, F7, Bbmi7, E/G#, F/A, Bb, D7, Abmi7, Db, B7, Emi7, Ami7, C/D, C#/D, B/D, C#, Eb/F, E7, Bb, A7, and C7. The piece concludes with a double bar line.

244.

# MOONGLOW

Will Hudson  
Eddie DeLange  
Irving Mills

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above the staff are: C, Cmi, G, A7.

The second staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above are: C, D7, G, Eb7, G.

The third staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above are: C, Cmi, G, A7.

The fourth staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above are: C, D7, G, Eb7, G.

The fifth staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above are: G7, F#7, F7, E7.

The sixth staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above are: A7, D7, Eb7, D7 (Db7).

The seventh staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above are: C, Cmi, G, A7.

The eighth staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above are: (Ami), D7, G, Eb7, 1 G D7, 2 G.

# MOON RAYS

245.

Horace Silver

Handwritten musical score for "Moon Rays" by Horace Silver. The score is written on eight staves. The first staff includes a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music consists of a single melodic line with various chords written above it. The chords include Fmi7/Bb, Bb7, Eb7/Bb, F#mi7, B7, Fmi7, Bb7, A delta, Abmi7, G delta, C7(b9), Fmi7, Bb7, Eb delta, B delta, Bb7, Ami7, D7, G delta, Bbmi7, Eb7, Ami7, D7, Db delta, Cmi, B delta, E7(b9), Ami7, D7, Gmi7, C7, Fmi7, and Bb7. There are also first and second endings marked with "1" and "2".

Two empty musical staves at the bottom of the page.

246.

# MOONTRANE

Woody Shaw

(intro.)

Musical staff 1: Intro melody in 4/4 time, starting with a key signature of one sharp (F#).

Musical staff 2: Intro accompaniment with accents and dynamics.

*ff* *leaves....*  
BbΔ(#11)

*p.*

Musical staff 3: Intro accompaniment with rests and fermatas.

**A** BbΔ(#11) Ami Cmi Dmi

Musical staff 4: First section of the main theme with notes and slurs.

E.ri Fmi DΔ

1. Cmi<sup>7</sup> F<sup>7</sup>

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

Musical staff 5: Second section of the main theme with notes and slurs.

**B** EbΔ Aφ D<sup>7</sup>(b9)

Musical staff 6: Second section of the main theme with notes and slurs.

Gmi<sup>7</sup> Fmi<sup>7</sup> Bbmi Abmi

C#mi<sup>7</sup> Bmi

Musical staff 7: Third section of the main theme with notes and slurs.

**A** BbΔ(#11) Ami<sup>7</sup>

Musical staff 8: First section of the main theme with notes and slurs.

Cmi Dmi Ebmi Fmi

DΔ

Musical staff 9: Second section of the main theme with notes and slurs.

(♩ = 224)

# MOOSE THE MOOCH

247.

Chas. Parker

Handwritten musical score for "Moose the Mooch" by Charlie Parker. The score is written on ten staves in B-flat major, 4/4 time. It includes various chords such as Bb, Cmi, F7, Eb7, Ab7, D7, G7, and C7. There are several triplet markings (circles with the number 3) and slurs throughout the piece.

Charlie Parker - "The Dial Recordings"

248.

# MORNING

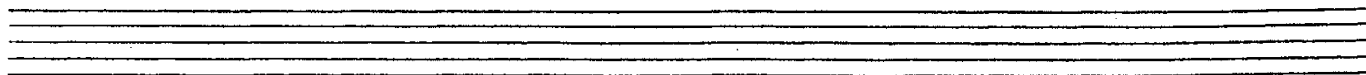
Clare Fischer

Handwritten musical notation for the first system. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The key signature has one sharp (F#). The first measure contains a whole note chord D7. The second measure contains a half note chord Bmi7 and a half note chord E7. The third measure contains a half note chord Ami7 and a half note chord D7. The fourth measure contains a half note chord Bmi7 and a half note chord E7.

Handwritten musical notation for the second system. It consists of two staves. The top staff continues the melody from the first system. The bottom staff contains chords: a half note Ami7 and a half note D7 in the first measure; a half note Dmi7 and a half note G7 in the second measure; a half note Emi7 and a half note A7 in the third measure; and a half note Bmi7 and a half note E7 in the fourth measure.

Handwritten musical notation for the third system. It consists of two staves. The first measure is marked with a '1' and contains a half note Ami7 and a half note D7. The second measure is marked with a '2' and contains a half note Ami7. The word 'fine' is written below the second measure. The third measure contains a half note Dmi7. The fourth measure is empty.

Handwritten musical notation for the fourth system. It consists of two staves. The top staff starts with a 'C6' marking above the first measure. The bottom staff contains chords: E7/B in the first measure, E7 in the second measure, and (D.S. al fine) in the fourth measure. The word 'Dmi7' is written above the second measure of the top staff.





# MOTEN'S SWING

Benny Moten

Ab6 Bbm7 Eb7

Bb7 Eb7

Ab 1. Bb7 Eb7 2. DΔ G7

C6 Am7 Dm7 G7 C6 Am7 Dm7 G7

C6 Am7 Fb Em7 Dm7 G7 CΔ Bbm7 Eb7

Ab6 Bbm7 Eb7

Bb7 Eb7 Ab6



250.

(UP)

# MOVE

Denzil Best

Handwritten musical score for "MOVE" by Denzil Best. The score consists of seven staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is written on a single staff. The second staff contains a bass line with a treble clef. The third staff continues the bass line. The fourth staff contains a treble line with a treble clef. The fifth staff continues the treble line. The sixth staff contains a bass line with a treble clef. The seventh staff continues the bass line. Chord symbols are written above and below the staves: Bb, Eb7, Bb, F0, Cmi7, F7(3), Bb, Bb7, EbΔ, C7, Cmi7, F7, Bb, Eb7, Bb, F0, Cmi7, F7(3), Bb.

Miles Davis - "Pre-Birth of the Cool"

Dexter Gordon - "Move"

# MOVING OUT

251.

Sonny Rollins

Handwritten musical score for "MOVING OUT" by Sonny Rollins. The score is written on ten staves of music, featuring various chords and melodic lines. The chords are: F7, F7/A, Bb, B0, C7sus (N.C.), FΔ, C7sus, FΔ, Ami7, D7, Gmi7, Ami7, BbΔ, C7sus, C7, B7(b9), Emi7, A7, Dmi, F#mi7, B7alt, Gmi7, C7, FΔ, C7sus, FΔ, F7, Bb7, Cmi7, F7, Bb7, Gb0, FΔ, D7(b9), Gmi7, C7sus, FΔ, Bb, B0, F6. There are also circled numbers 3 and 3, and a circled "N.C.".

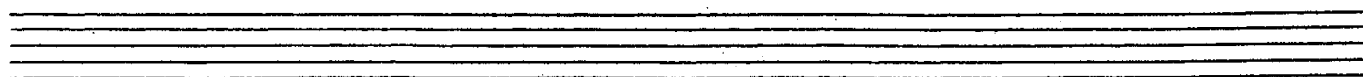
252.

(Bright)

# THEME FROM: MR. BROADWAY

D. Brubeck

Handwritten musical score for "Theme from Mr. Broadway" by D. Brubeck. The score is written on ten staves in 3/4 time with a key signature of two flats (Bb, Eb). The music features a mix of eighth and quarter notes, often beamed together. Chord symbols are written above the notes, including Eb9, Ab7, Eb7, Ebmi7, Fmi7, Gbb, C7, F9, Eb7(#9), Cmi7, F7(#9), Bb7, and Bb7. The score includes first and second endings, with the second ending marked "2. (Last x)". The piece concludes with a double bar line.



(Wed. Swing)

# MR. JONES

Elvin Jones

(Ami<sup>7</sup>)

Solos: Ami<sup>7</sup>

Dmi<sup>7</sup>

Ami<sup>7</sup>

F7

E7(#9)

Ami<sup>7</sup>

B♭

E7(#9)

254.

# MR. MAGIC

Grover Washington Jr.

Handwritten musical score for "Mr. Magic" by Grover Washington Jr. The score is written on seven staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The chords and melodic lines are as follows:

- Staff 1:  $Cmi^7$ ,  $F^7$ ,  $Bb^7sus$
- Staff 2:  $Cmi^7$ ,  $Bbmi^7$ ,  $Eb^7$ ,  $Ab$ ,  $G^7$
- Staff 3:  $Cmi^7$ ,  $F^7$ ,  $Eb\Delta$
- Staff 4:  $Ab\Delta$ ,  $Eb\Delta$ ,  $Ab\Delta$
- Staff 5:  $Eb\Delta$ ,  $D\phi$ ,  $G^7(b9)$ ,  $Cmi^7$
- Staff 6:  $F^7$ ,  $Cmi^7$ ,  $F^7$

Grover Washington Jr. - "Mr. Magic"

# MR. SIMS

255.

John Coltrane

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: CΔ, C+7, BΔ, G°.



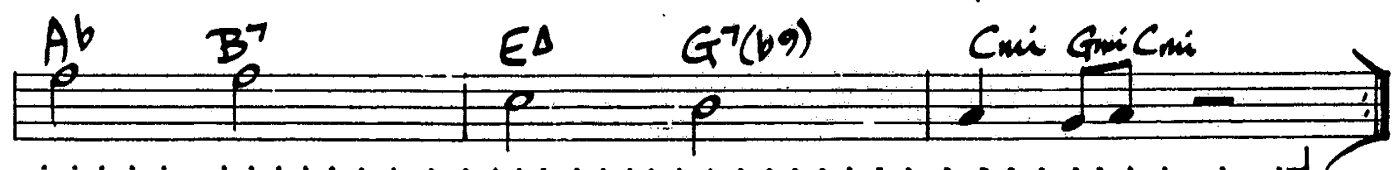
Musical staff 2: Treble clef. Chords: Bb, G°, Fmi7.




Musical staff 3: Treble clef. Chords: CΔ, C+7, BΔ, G°, G7, Db.



Musical staff 4: Treble clef. Chords: Ab, B7, Eb, G7(b9), Cmi, Fmi, Cmi.



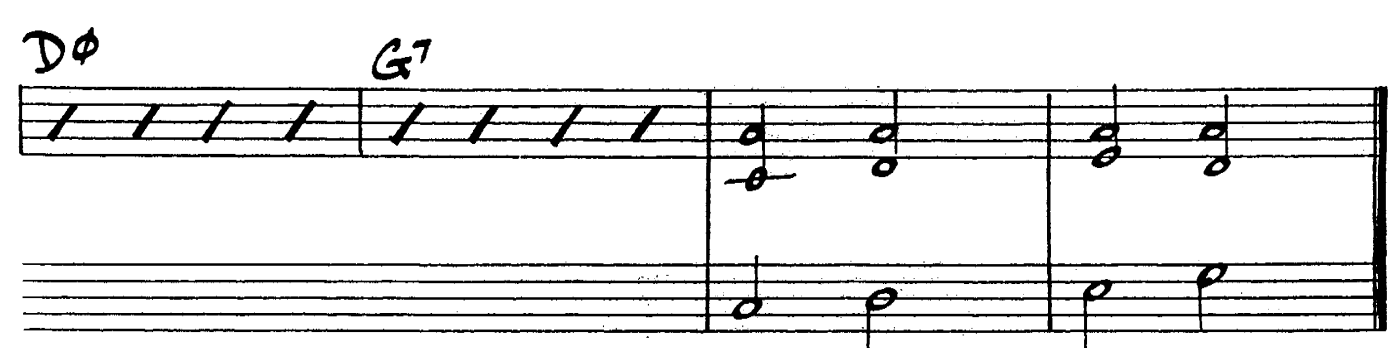
Musical staff 5: Treble clef. Chord: Cmi.



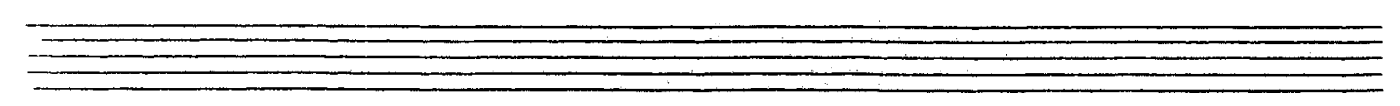
Musical staff 6: Treble clef. Chords: Fmi7, Cmi7.



Musical staff 7: Treble clef. Chords: Dø, G7.



Empty musical staff.



256.

(Med. Swing)

# MRS. MINIVER

Dexter Gordon

B $\flat$ mi $^7$  E $\flat$  $^7$  B $\flat$ mi $^7$  E $\flat$  $^7$  A $\flat$ mi $^7$  D $\flat$  $^7$

A $\flat$ mi $^7$  D $\flat$  $^7$  Fmi $^7$  B $\flat$  $^7$  Fmi $^7$  B $\flat$  $^7$

1. E $\flat$  $\Delta$  Fmi $^7$  B $\flat$  $^7$  F $\sharp$ mi $^7$  B $^7$  2. E $\flat$  $\Delta$  D $\phi$  G $\sharp$  $^7$

Cmi $^7$  D $\phi$  G $\sharp$  $^7$  Cmi $^7$  Cmi $^7$  F $^7$

B $\flat$ mi $^7$  C $\phi$  F $\sharp$  $^7$  B $\flat$ mi $^7$  A $\flat$  $^7$  G $\flat$  $^7$  E $^7$

B $\flat$ mi $^7$  E $\flat$  $^7$  B $\flat$ mi $^7$  E $\flat$  $^7$  A $\flat$ mi $^7$  D $\flat$  $^7$  A $\flat$ mi $^7$  D $\flat$  $^7$

Fmi $^7$  B $\flat$  $^7$  Fmi $^7$  B $\flat$  $^7$  E $\flat$  $\Delta$  Fmi $^7$  B $\flat$  $^7$  F $\sharp$ mi $^7$  B $^7$



(Latin/Swing)

# MUEZZIN'

257.

Pepper Adams

*Latin:*

Fmi<sup>7</sup> Fmi(D) Fmi<sup>7</sup> Fmi<sup>6</sup> Abmi<sup>7</sup> Db<sup>7</sup>

Abmi<sup>7</sup> Db<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>(b5)

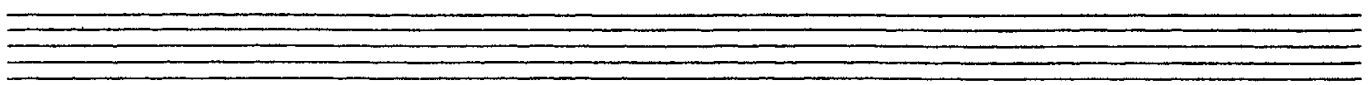
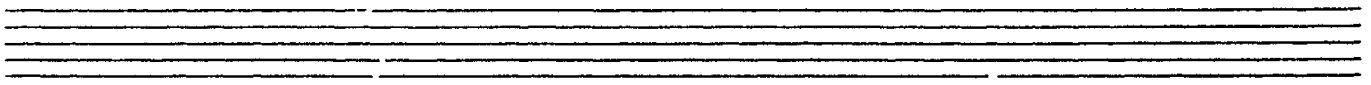
1. G<sup>7</sup> A<sup>7</sup> C<sup>#</sup> G<sup>7</sup> G<sup>7</sup>/C C<sup>7</sup> 2. G<sup>7</sup> A<sup>7</sup>(b9)

*Swing:* Dmi<sup>7</sup> G<sup>7</sup>(b9) C<sup>7</sup> G<sup>7</sup>(b9)(#5) Cmi<sup>7</sup> F<sup>7</sup>(b9)

Bb<sup>7</sup> E<sup>7</sup>(b9) Ami<sup>7</sup> D<sup>7</sup>

*Latin:* Fmi<sup>7</sup> Abmi<sup>7</sup> Db<sup>7</sup> Abmi<sup>7</sup> Db<sup>7</sup>

Ami<sup>7</sup> D<sup>9</sup> G<sup>7</sup>



258.  
(♩ = 148)

# MY LITTLE SUEDE SHOES C. Parker

Handwritten musical score for "My Little Suede Shoes" by Charlie Parker. The score consists of eight staves of music in 4/4 time, featuring complex rhythmic patterns and various chord voicings. The chords are: Fmi7 Bb7 Eb, Fmi7 Bb7, Eb, Fmi7 Bb7, Gmi7 C7, Ab, Fmi7 Bb7, 1. Eb, 2. Eb, Ab, Gmi, Fmi, Eb, Ab, Gmi, Fmi7 Bb7, Eb, Fmi7 Bb7, Eb, Fmi7 Bb7, Eb, Gmi7 C7, Fmi7 Bb7, Eb.

CHARLIE PARKER - Verve #2515

(Ballad)

# MY OLD FLAME

259.

Johnson/Costlow

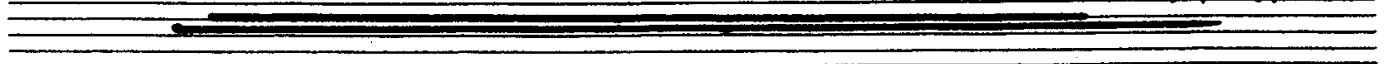
Handwritten musical score for "My Old Flame" in G major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords include G $\Delta$ , B $\flat$ , E7, Ami, Ami/G, Cmi7, F7, D7, G7, C7, F7, B $\flat$ 7, Eb7, Ab7, D7, G7, C7(b9), B $\flat$  $\Delta$ , A $\Delta$ , D7, G7, C7, F7, B $\flat$  $\Delta$ , Eb7, Emi7, A7, Ami7, D7, G $\Delta$ , B $\flat$ , E7, Ami, Ami/G, Cmi7, F7, D7, G7, C7, F7, B $\flat$ 7, Eb7, Ab7, Ami7, D7(♯9), G $\Delta$ .

Two empty musical staves.

260.

# NATURE BOY

Miles Davis



Emi7 Ami7 Emi7 Ami7

Emi7 (D) Emi7 (mi b) Ami7

Ami7 Emi7

F#7(b9) B7(b9) (B+7)

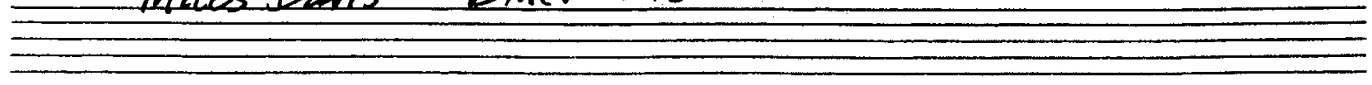
Emi7 Ami7 Emi7 Ami7

Emi7 Ami7

Emi7

F#7(b9) B7(b9) Emi7

Miles Davis - "Blue Moods"



# THE NEARNESS OF YOU

261.

N. Washington  
H. Carmichael

Handwritten musical score for "The Nearness of You" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: F, Cmi7, F7sus, Bb, Bb0, Ami7, Ab7, Gmi7, C7, 1. Ami, Ab7, Gmi7, C7, 2. F, Eb7, F6, Gmi, C7, F, Cmi, F7, Bb, Aφ, D7(b9 #5), G7(b5), C7, F, Cmi, F7sus, Bb, Bb0, Ami, Ab7, Gmi7, C7, Aφ, D7(b9), Gmi, C7(b9), F (Dmi), (Gmi C7).

Annett Cobb - "The Wildman from Texas"

Milt Jackson - "Opus de Funk"

262.

(Med. Swing)

# A NEW THING

Slide Hampton

Handwritten musical score for "A New Thing" by Slide Hampton. The score is written on ten staves in 4/4 time. The key signature has one sharp (F#). The music features various chords and melodic lines, including triplets and first/second endings.

Chords and markings include:

- $Dmi^7$ ,  $E\phi$ ,  $A+^7$ ,  $Cmi^7$ ,  $F^7$ ,  $Bb\Delta$
- $E\phi$ ,  $A+^7$ ,  $(A+^7)$ ,  $(A+^7)$
- $Cmi^7$ ,  $F^7(b9)$ ,  $Dmi^7$ ,  $G^7(b9)$
- $Ebmi^7$ ,  $Ab^7$ ,  $Dbb\Delta$ ,  $E\phi$ ,  $A+^7$
- $Dmi^7$ ,  $E\phi$ ,  $A+^7$ ,  $Dmi^7$ ,  $E\phi$ ,  $A+^7$
- $Cmi^7$ ,  $F^7$ ,  $Bb\Delta$ ,  $E\phi$ ,  $A+^7$
- $Dmi^7$ ,  $Ebmi^7$ ,  $Dmi^7$ ,  $G^7$ ,  $Cmi^7$ ,  $F^7$
- $Bb\Delta$ ,  $A+^7$ ,  $Dmi^7$

# NO ME ESQUECA

Handwritten musical score for the song "NO ME ESQUECA". The score is written on a single staff in 4/4 time, with a key signature of one sharp (F#). The melody is written in a treble clef. The score includes several measures of music, with handwritten guitar chords and chord progressions written above the notes. The chords are:  $A_{mi}^9$ ,  $C_{mi}^9$ ,  $F^7$ ,  $Bb\Delta$ ,  $Bb_{mi}^7$ ,  $Eb^7$ ,  $Ab\Delta$ ,  $Ab_{mi}^7$ ,  $Db^7$ ,  $Gb\Delta$ ,  $G_{mi}^7$ ,  $C^7$ ,  $F$ ,  $(E7\#9)$ ,  $1. E7(\#9)$ , and  $2. E7(\#9)$ . The score ends with a double bar line and repeat dots.

264.

# NO MOE

Sonny Rollins

Handwritten musical score for "No Moe" by Sonny Rollins. The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb) and a 4/4 time signature. The music features various chords such as Bb, G7, Cmi7, F+7, Bb(3), G7, Cmi7(3), F+7, Fmi7, Bb7, EbΔ, Eo, Dmi7, G+7, Cmi7(3), F+7, Cmi7, F7, Bb, D7, G7, C7, F7, Bb, G7, Cmi7, F+7, Bb(3), G7, Cmi7, F+7, Fmi7, Bb7, EbΔ, Eo, Cmi7, F7, and Bb. There are also circled '3' symbols indicating triplets. The score includes first and second endings and a double bar line with repeat dots.

"Sonny Rollins"



(Fast)

# NANCY JOE

265.

Gerald Wilson

Handwritten musical notation for "Nancy Joe" by Gerald Wilson. The piece is in 4/4 time and features three staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written with eighth and quarter notes. Chords are indicated above the staff: Bb, Emi7, A7, Dmi7, Cmi7, and F7. The second staff continues the melody with chords Bb, Bbmi7, Eb7, Ami7, A7, and D7. The third staff concludes the piece with chords Gmi7, Ami7, D7, Gmi7, Bbmi7, B-7, E7, A-7, D7, G-7, C7, Gbd, and (Bb). The notation includes various rhythmic values and articulation marks.

# (♩ = 220) NOW'S THE TIME

Charlie Parker

Handwritten musical notation for "Now's the Time" by Charlie Parker. The piece is in 4/4 time and features three staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written with eighth and quarter notes, including a triplet of eighth notes in the first measure. Chords are indicated above the staff: F7, Bb7, Bb, and F7. The second staff continues the melody with chords Gmi7, C7, F7, and C7. The notation includes various rhythmic values and articulation marks, such as slurs and accents.

266.

# NORTH ATLANTIC RUN

Gary Mulligan

*Latin*  
*Swing*

Handwritten musical score for "North Atlantic Run" by Gary Mulligan. The score is written on ten staves, with various musical notations and chord symbols.

**Staff 1:** Key signature: one sharp (F#), time signature: 4/4. Chord symbols:  $A-7/D$ . Includes a repeat sign.

**Staff 2:** Chord symbols:  $G\Delta$ ,  $A-7/D$ ,  $G\Delta$ . Includes a circled 3.

**Staff 3:** Chord symbols:  $A-7/D$ ,  $G\Delta$ . Includes a circled 3 and a tempo change to *Latin*.

**Staff 4:** Chord symbols:  $A-7/D$ ,  $G\Delta$ ,  $A/D$ . Includes a circled 3.

**Staff 5:** Chord symbols:  $G\Delta$ ,  $A-7/D$ . Includes a circled 3.

**Staff 6:** Chord symbols:  $B-7$ ,  $Bb7$ ,  $A-7$ ,  $D7$ . Includes a circled 1.

**Staff 7:** Chord symbols:  $B-7$ ,  $Eb7$ ,  $Fb7$ ,  $D-7$ ,  $G7$ . Includes a circled 2.

**Staff 8:** Chord symbols:  $C\Delta$ ,  $B-7$ ,  $Bb7$ ,  $A-7$ . Includes a circled 3 and a tempo change to *Swing*.

**Staff 9:** Chord symbols:  $D7$ ,  $G\Delta$ ,  $Db7$ ,  $C\Delta$ ,  $F7(b5)$ . Includes a circled 3.

**Staff 10:** Chord symbols:  $B-7$ ,  $Bb7$ ,  $A-7$ ,  $D7$ ,  $G\Delta$ . Includes a circled 3.

**Staff 11:** Chord symbols:  $C-7$ ,  $F7$ ,  $Bb\Delta$ ,  $C-7/F$ . Includes a circled 3.

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G<sup>Δ</sup> A-7/D G<sup>Δ</sup>  
 A<sup>b</sup> A-7 F<sup>7</sup>(b5) G<sup>Δ</sup>(B-7) E<sup>b</sup>7 (B<sup>b</sup>-7)  
 A-7 D<sup>7</sup> INTERLUDE: G<sup>Δ</sup> A-7/D

G<sup>Δ</sup> A-7/D  
 (D<sup>7</sup> after solos) fine

Solos: G<sup>Δ</sup> A-7/D G<sup>Δ</sup> A-7/D

G<sup>Δ</sup> A<sup>b</sup> A-7 F<sup>7</sup>(b5) B<sup>7</sup> B<sup>b</sup> A-7 D<sup>7</sup>

2. G<sup>Δ</sup> E<sup>b</sup>7 D<sup>mi</sup>7 G<sup>7</sup> (Swing: C<sup>Δ</sup> F<sup>7</sup>(b5) B-7 B<sup>b</sup>7

A-7 D<sup>7</sup> G<sup>Δ</sup> D<sup>b</sup>9 C<sup>Δ</sup> F<sup>7</sup> B-7 B<sup>b</sup>7

A<sup>mi</sup>7 D<sup>7</sup> G<sup>Δ</sup> C-7 F<sup>7</sup> (Latin: B<sup>b</sup>Δ C-7/F

G<sup>Δ</sup> A-7/D D-7 G<sup>7</sup> C<sup>Δ</sup> F<sup>7</sup>

B-7 B<sup>b</sup>7 A-7 D<sup>7</sup>

(\* Repeat Interlude between solos after last solo DS al fine)

Gerry Mulligan  
 "Idol Gossip"

268.

# NO SPLICE

LEE KONITZ

Handwritten musical score for "NO SPLICE" by Lee Konitz. The score consists of ten staves of music in 4/4 time, featuring complex rhythmic patterns and various chord voicings. The notation includes eighth and sixteenth notes, triplets, and rests. Chord labels such as Gmi, Ami, D7, Fmi7, Bb7, Eb, Cmi, D7(b9), Eb7, Ab7, G#F, Eb7, Eb7(b9), Ab, Ami7, D7, Gmi, F#11, Eb, D7, Gmi, Fmi7, Bb7, Eb, Bb0, B0, Cmi, D7, Gmi, Eb7, D7, F, and Gmi are written above the notes. The piece concludes with a final bar of music.

# NUTVILLE

269.

Horace Silver

(Latin: Cmi9

Fmi9 Db9

Cmi7

(Swing: Ab13 G13 Gb13

Ab13 G13 (Latin: C9

274.

# ONCE IN A WHILE

Michael Edwards

Handwritten musical score for guitar, featuring a key signature of one flat (Bb) and a 4/4 time signature. The score consists of 11 staves of music with various chords and melodic lines.

**Staff 1:** Chords: Eb, Fmi, Bb7, Eb, G-6, C7, C° C7. Includes a triplet of eighth notes.

**Staff 2:** Chords: Eb, Fmi7, Bb7. Includes a triplet of eighth notes.

**Staff 3:** Chords: Eb, Gmi6, C7, C° C7. Includes a triplet of eighth notes.

**Staff 4:** Chords: Fmi, Bb7, Eb, Ab6, Eb6, D7. Includes a triplet of eighth notes.

**Staff 5:** Chords: G6, Ami7, D7, G6, Ami7, D7. Includes a triplet of eighth notes.

**Staff 6:** Chords: G6, Ami7, Cmi6, D7, G, G°, Fmi7, Bb7. Includes a triplet of eighth notes.

**Staff 7:** Chords: Eb, Gmi6, C7, C° C7. Includes a triplet of eighth notes.

**Staff 8:** Chords: Fmi, F7, Bb7, Eb, Fmi7, Bb7. Includes a triplet of eighth notes.

**Staff 9:** Chords: Eb, Ab6, Eb. Includes a triplet of eighth notes.

**Staff 10:** Chords: Eb, Ab6, Eb. Includes a triplet of eighth notes.

(Fast Shuffle)

# ONE BY ONE

275.

Wayne Shorter

Handwritten musical score for "ONE BY ONE" by Wayne Shorter. The score is written in treble and bass clefs, featuring various chords and melodic lines. The key signature is one flat (Bb) and the time signature is 2/4. The score includes several systems of two staves each, with chord symbols written above the notes. The chords include Aø, D+7, G-7, C-7, F7, Bbø, bAø, D7, G-7, G7/F, Eø, Eb7, D7, E7b, A7, D-7, Bø, E7, A7, D-7, G7, Aø, D7, G-7, G7/F, Eø, Eb7, D7, G-7, Aø, D+7, G-7, C-7, F7, Bbø, Aø, D7, G-7, G7/F, Eø, Eb7, D7, G-7.

276.

# ONE FOOT IN THE GUTTER *Clark Terry*

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in eighth and quarter notes, with some slurs. Chords are indicated above the staff: F7, Bb7, and B0. The second staff continues the melody with chords F, A0, Eb7, D7, G7, and C7. The third staff features chords F7, Bb7, and B0. The fourth staff has chords F, D7, G-7, C7, F, Bb, and F. The fifth staff shows chords C7, F, G-7, F7, and Bb. The sixth staff includes chords Bb, B0, (E7), A-7, D7, G-7, and C7. The seventh staff has chords F7, Bb7, and B0. The eighth and final staff contains chords F, D7, G-7, C7, F, Bb, F, and C7. The score concludes with a double bar line.





(Fast) *accz*

# ON THE STAIRS

Pat Martino

G<sup>-7</sup>

Cmi<sup>7</sup>

G<sup>-7</sup>

D<sup>7</sup>(#9)

*Solo fill*

Bb<sup>7</sup>

(Last x only)  
CODA

D<sup>7</sup>(#9) Bb<sup>7</sup>

278.

# OPUS DE FUNK

Horace Silver

Handwritten musical notation for "Opus de Funk" by Horace Silver. The piece is in 4/4 time and features a key signature of two flats (Bb, Eb). The notation is written on three staves. The first staff uses a treble clef and includes a key signature change to Bb. The second staff also uses a treble clef. The third staff uses a bass clef. Chord symbols are written above and below the notes: Eb7, Bb, Bb7, Cmi7, F7, Bb. A circled "3" is written at the end of the second staff.

# ONE FOR DADDY-O

Ned Miller

Handwritten musical notation for "One for Daddy-O" by Ned Miller. The piece is in 4/4 time and features a key signature of two flats (Bb, Eb). The notation is written on three staves. The first staff uses a treble clef and includes a key signature change to Bb. The second staff also uses a treble clef. The third staff uses a bass clef. Chord symbols are written above and below the notes: Bb7, Eb7, Bb, C, F7, Bb, (E0), Bb, (F7), Bb, C, F7, Bb.

Miles Cannonball - "Something Else"

# OUR LOVE IS HERE TO STAY 279.

Handwritten musical score for guitar, featuring chords and a melody line. The score is organized into two systems, each with a first and second ending.

**System 1:**

- Chords: C<sup>7</sup>, G<sup>9</sup>, G<sup>-7</sup> C<sup>7</sup>, F<sup>b</sup>, G<sup>-7</sup> C<sup>7</sup>
- Chords: G<sup>9</sup>, G<sup>-7</sup> C<sup>7</sup>, E<sup>b</sup>9 D<sup>9</sup>, G
- 1. C<sup>7</sup> D<sup>7</sup>, G<sup>-7</sup> C<sup>7</sup>, F<sup>b</sup> B<sup>b</sup>, E<sup>b</sup> A<sup>7</sup>
- D<sup>-7</sup>, G<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>

**System 2:**

- 2. C<sup>7</sup> D<sup>7</sup>, G<sup>-7</sup> C<sup>7</sup>, E<sup>b</sup>9 D<sup>7</sup>, B<sup>b</sup> B<sup>o</sup>
- F/C, D<sup>-7</sup>, G<sup>-7</sup> C<sup>7</sup>, F<sup>b</sup>

280.

# OUTBACK OF THE BARN G. MULLIGAN

Handwritten musical score for "Outback of the Barn" by G. Mulligan. The score is written on six staves in 4/4 time. It features a melody line and a bass line with various chords and triplets.

Chords and markings include: C7, F7, D7, G7, F#0, G7, F7, D7, G7, F7, Ab7, C7, E♭, A7, D7, G7, C7, B♭7, A7, D7, G7, C7, (G7).

Gary Mulligan - "Idiot Gossip"

(BALLAD)

# PANNONICA

281.

T. MOOK

Handwritten musical score for "PANNONICA" by T. MOOK. The score is written on a grand staff with treble and bass clefs. It features a melody line and a bass line with various chords and musical notations. The chords include CΔ, Eb-7, Ab7, D-7, Bb7, Eb, Eb7, Ab7, Db7, Gbd, F7(alt.), Ebmi7, Ab7, G7, Dbd, G-7, C7(b9), C-7, F7sus, Gbsus, BΔ, D-7, G7(b9), C7, G-7, BΔ, E7, A7, Ab7, G7(b9), CΔ, Eb-7, Ab7, D-7, Bb7, Eb, Eb7, Ab7, Db7, Gbd, F7(alt.), Eb-7, Ab7, G7, D-7, G7(b9), and Dbd. There are also triplets and slurs indicated in the notation.

Two sets of empty musical staves at the bottom of the page.

# PALO ALTO

LEE KONITZ

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one flat (Bb) and the time signature is 4/4. The first two measures are marked with a large brace on the left. Chords F and D7 are indicated below the notes.

Second system of musical notation. The top staff continues the melody, and the bottom staff has a bass line. Chords Gmi7, C7, and F are indicated. A triplet of eighth notes is circled in the bottom staff.

Third system of musical notation. The top staff continues the melody, and the bottom staff has a bass line. Chords B and BbΔ(#11) are indicated. A triplet of eighth notes is circled in the bottom staff.

Fourth system of musical notation. The top staff continues the melody, and the bottom staff has a bass line. Chords G7 and Cmi are indicated. A triplet of eighth notes is circled in the bottom staff.

Fifth system of musical notation. The top staff continues the melody, and the bottom staff has a bass line. Chords F7, Bb, and C7 are indicated.

Alto alto (2.) 283.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a whole note chord labeled 'F'. The second measure is a whole rest. The third measure contains a whole note chord labeled 'A7'.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a whole note chord labeled 'A7'. The second measure contains a whole note chord labeled 'G7'. The third measure contains a whole note chord labeled 'F#7'.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a whole note chord labeled 'C7'. The second measure contains a whole rest. The third measure contains a whole note chord labeled 'F'.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a whole note chord labeled 'D7'.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a whole note chord labeled 'Gmi'. The second measure contains a whole note chord labeled 'C7'. The third measure contains a whole note chord labeled 'F'.

Lee Konitz - "Prestige #7004"

284.

# PATTERNS

Oliver Nelson

Handwritten musical score for "PATTERNS" by Oliver Nelson. The score consists of ten staves of music, each with a key signature and a time signature of 3/4. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are written above the staves, indicating the harmonic structure. The chords include: EbΔ, GbΔ, DbΔ, EΔ, EbΔ, GbΔ, FΔ, AbΔ(b), #GΔ, BbΔ, AΔ, CΔ, #DΔ, BΔ, and AbΔ. The final staff ends with the marking "(Toco)".



Handwritten musical notation on a staff. Chords:  $F\Delta$ ,  $E\flat\Delta$ . Includes a key signature change from  $b\flat$  to  $b$ .

Handwritten musical notation on a staff. Chords:  $C\Delta$ ,  $B\Delta$ ,  $b\flat$ .

Handwritten musical notation on a staff. Chords:  $F\Delta$ ,  $E\flat\Delta$ ,  $A\Delta$ .

Handwritten musical notation on a staff. Chords:  $B\flat\Delta$ ,  $G\flat\Delta$ ,  $D\Delta$ . Includes a first ending bracket.

Handwritten musical notation on a staff. Chords:  $B\flat\Delta$ ,  $A\flat\Delta$ ,  $E\Delta$ .

Handwritten musical notation on a staff. Chords:  $C\Delta$ ,  $A\flat\Delta$ . Includes a second ending bracket.

Handwritten musical notation on a grand staff. Chords:  $B\flat7$ . Includes a double bar line with a '2' and a key signature change to  $b$ .

Two empty musical staves at the bottom of the page.

286.

# PENNIES FROM HEAVEN

John Burke  
Art Johnston

The musical score consists of ten staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the staff are the following chords: C, D7, Dmi7 G7, and Dmi7 G7. The second staff continues the melody with chords: C, D7, Dmi7 G7, and Dmi7 G7. The third staff is in bass clef and contains a bass line with chords: C7, F, A7, F#7 A7. The fourth staff is in bass clef with a key signature of one sharp and contains a bass line with chords: D7 and G7. The fifth staff is in treble clef with a key signature of one sharp and contains a melody with chords: C, D7, Dmi7 G7, and Dmi7 G7. The sixth staff is in treble clef with a key signature of one sharp and contains a melody with chords: C, C7, C#7, and F. The seventh staff is in treble clef with a key signature of one sharp and contains a melody with chords: Dmi7, F, Fmi, C, and A7. The eighth staff is in treble clef with a key signature of one sharp and contains a melody with chords: Dmi7, D7, G7, C, and Cmi G#7. The ninth staff is in treble clef with a key signature of one sharp and contains a melody with chords: 2. C, Ab7, and C. The tenth staff is a blank staff with a double bar line at the end.

# PENNY ARCADE

Joe Beck

Handwritten musical notation for the first staff. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth and quarter notes with accents. A Db9 chord is written above the final measure.

Handwritten musical notation for the second staff. It continues the melody with eighth and quarter notes. Chords Bb7 and G7 are written above the staff.

Handwritten musical notation for the third staff. It continues the melody with eighth and quarter notes. A G7 chord is written above the staff.

Handwritten musical notation for the fourth staff. It continues the melody with eighth and quarter notes. Chords C7 and A are written above the staff. The piece concludes with a double bar line, a repeat sign, and the word 'fine' written below.

Handwritten musical notation for the solos section. It consists of two measures of rests, each with a chord symbol above: F7 and Bb7. The section is enclosed in a double bar line with repeat dots.

(Play 4 bars @ top between solos)

288.

# PERDIDO

Juan Tizol

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

Cmi<sup>7</sup> F<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

1. B<sup>b</sup> B<sup>o</sup> 2. B<sup>b</sup> (C-7) (C#7 D-7 Eb7)

D<sup>7</sup> G<sup>9</sup> G<sup>+</sup>

C<sup>7</sup> F<sup>7</sup> F<sup>+</sup>

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

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

B<sup>b</sup> (Eb7) (Dmi7 Dbmi7) Solos 32

Riff: Cmi<sup>7</sup> Ebmi<sup>7</sup> Dmi<sup>7</sup>

Handwritten musical score for guitar, consisting of six staves. The first staff contains a melodic line with chords: Dmi<sup>7</sup>, D<sup>b</sup>mi<sup>7</sup>, Cmi<sup>7</sup>, Cmi<sup>7</sup>, and F<sup>+</sup><sub>7</sub>. The second staff continues the melody with chords: B<sup>b</sup>, D<sup>b</sup>o, Cmi<sup>7</sup>, B<sup>o</sup>, and a second ending with Cmi<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, and E<sup>b</sup><sup>7</sup>. The third and fourth staves are rhythmic patterns represented by diagonal slashes, with chords D<sup>7</sup>, G<sup>9</sup>, G<sup>+</sup><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, and F<sup>+</sup><sup>7</sup> written above them. The fifth staff has a melodic line with chords: Cmi<sup>7</sup>, E<sup>b</sup>mi<sup>7</sup>, Dmi, and D<sup>b</sup>mi<sup>7</sup>. The sixth staff continues with chords: Cmi<sup>7</sup>, F<sup>+</sup><sup>7</sup>, B<sup>b</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, A<sup>b</sup><sup>7</sup>, A<sup>7</sup>, and B<sup>b</sup><sup>7</sup>. The score includes various musical notations such as slurs, accents, and triplets.

Three empty musical staves, each consisting of five lines, located at the bottom of the page.

290.

# PERDIDO LINE

Jimmy Hamilton  
Clark Terry

The musical score is written on ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The chords are: Cm7, F7, Bb, G7, D7, C7, and Db7. The notation includes eighth and sixteenth notes, rests, and a triplet. The first staff has a C-clef. The second staff has a G-clef. The third staff has a C-clef. The fourth staff has a C-clef. The fifth staff has a D-clef. The sixth staff has a C-clef. The seventh staff has a C-clef. The eighth staff has a C-clef. The ninth staff has a C-clef. The tenth staff has a C-clef.

(b b)

Handwritten musical score for "Perdido" in B-flat major. The score consists of eight staves of music with various chords and melodic lines. The chords are: Cm7, F7, Bb, G7, Cm7, F7, Bb, G7, Cm7, F7, Bb, D7, G7, C7, F7, Cm7, F7, Bb, Dmi7, G7, Cm7, F7, Bb.

292.

Rogers & Hammerstein

# PEOPLE WILL SAY WE'RE IN LOVE

Musical staff 1: Treble clef, 4/4 time signature. Chord: C $\Delta$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 2: Chords: A $7(b9)$ , Dmi $7$ , G $7$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 3: Chords: C $\Delta$ , D $7$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 4: First ending. Chords: Dmi $7$ , D $b7$ , C $\Delta$ , A $7$ , Dmi $7$ , G $7$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 5: Second ending. Chords: Dmi $7$ , D $b7$ , C $\Delta$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 6: Chords: Cmi $7$ , F $7$ , B $b\Delta$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 7: Chords: B $b7$ , A $7$ , A $b7$ , G $7$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 8: Chords: C $\Delta$ , D $7$ . Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 9: Chords: Dmi $7$ , D $b7$ , C $\Delta$ , (Ami $7$ ), (Dmi $7$  G $7$ ). Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Julian Adderly - "Cannonball & Eight Giants"



# PETITE FLEURE

293.  
Sidney Bechet

Handwritten musical score for "Petite Fleure" by Sidney Bechet. The score is written on ten staves, featuring various chord annotations and fingering indications. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and slurs. Chord annotations include Gmi, A7, D7, (D7), Gmi, Gmi/F, A7/E, A7/Eb, D7, Bb, Cmi, Cmi/Bb, Aø, F7, Bb, Aø, Aø/G, D7/F#, D7, Gmi, Gmi/F, Eø, A7, D7, Eb7, D7, Gmi, G7/F, Aø/Eb, D7, Gmi, Cmi, Gmi, G7, Cmi, C-/Bb, F7/A, F7/G, F7, Bb, Eb, D7, Gmi, G7/F, Aø/Eb, D7, Gmi, Cmi, Gmi.

# PETITS MACHINS

Handwritten musical score for "Petits MACHINS" by Miles Davis. The score is in 4/4 time and consists of six staves. The first four staves are melodic lines with various accidentals and dynamics. The fifth staff is a bass line with chords and triplets. The sixth staff is a bass line with chords and triplets. Chord symbols include C7(#9), Db7(#9), D7(#9), Eb7(#9), E7, and Bbm7. There are also markings for "Solo" and "F ped.".

(use last 10 bars for solos)

# PICK YOURSELF UP

295.

Jerome Kern

Handwritten musical score for "Pick Yourself Up" by Jerome Kern. The score is written on ten staves in a 2/4 time signature with a key signature of one flat (Bb). The melody is written on the upper staff of each system, and the chord progression is written above the notes. The chords are: Gmi7, C7, FΔ, BbΔ, Eφ, A7(b9), Dmi7, G7; C9sus, C7, Ami7, D7(b9), Gmi7, C7, FΔ; Ami7, D7, GΔ, CΔ, F#φ, B7(b9), Emi7, A7; D7sus, D7, Bmi7, E7(b9/b5), Ami7, D7, GΔ; AbΔ, Ebmi7, Ab7; FΔ/G, CΔ/G, Ami7, D9, Gmi7, C7(b9); Gmi7, C7, FΔ, BbΔ, Eφ, A7(b9), Dmi7, G7; C9sus, C7, Ami7, D7(b9), Gmi7, C7, FΔ.

296.

# PHASE DANCE

Handwritten musical score for "Phase Dance". The score is written in 4/4 time and consists of seven staves. The first two staves are a grand staff with treble and bass clefs, both labeled with a  $Bmi^7$  chord. The third and fourth staves are a grand staff with treble and bass clefs, with a  $Bb\Delta(\#11)$  chord in the treble. The fifth and sixth staves are single staves with various chords and triplets. The seventh staff is a single staff with a  $G\Delta$  chord. The piece ends with a double bar line.

"Pat Metheny Group"

# POLKA DOTS & MOONBEAMS 297.

Burke/VanHusen

Handwritten musical score for "Polka Dots & Moonbeams" in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains the first two lines of music, and the second system contains the remaining four lines. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and quarter notes, with some triplet markings. Chord symbols are written above the notes, including GΔ, Emi7, Ami7, D7, F#Δ, B7, Cmi6, Bmi7, Bbmi7, BΔ, G#7, C#mi7, F#7, BΔ, E+7, and GΔ(E-7 A-7 D7).

Wes Montgomery - "While We're Young"

298.

# (Ballad) PORTRAIT OF JENNIE Burdge Robinson

Handwritten musical score for 'Portrait of Jennie' in D-flat major (B-flat major with one flat) and 4/4 time. The score consists of ten staves of music with various chord voicings and melodic lines. The chords are written above the notes, and some notes are grouped with slurs and '3' indicating triplets. The key signature has one flat (B-flat).

Staff 1: Eb<sup>o</sup> Eb<sup>o</sup> B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup>(b9) Ab<sup>Δ</sup> Abmi<sup>7</sup> Db<sup>7</sup>

Staff 2: Gmi<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>

Staff 3: Eb<sup>o</sup> Eb<sup>o</sup> B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup>(b9) Ab<sup>Δ</sup> Abmi<sup>7</sup> Db<sup>7</sup>

Staff 4: Gmi<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Eb<sup>o</sup> Ami<sup>7</sup> D<sup>7</sup>

Staff 5: G<sup>Δ</sup> Cmi<sup>7</sup> F<sup>7</sup> Bb<sup>Δ</sup> (Eb<sup>Δ</sup>) D<sup>Δ</sup> G<sup>7</sup>(b9)

Staff 6: Cmi<sup>7</sup> F<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>

Staff 7: Eb<sup>o</sup> Eb<sup>Δ</sup> B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup>(b9) Ab<sup>Δ</sup> Abmi<sup>7</sup> Db<sup>7</sup>

Staff 8: Gmi<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> sus Bb<sup>7</sup> Eb

Rob McConnell's Boss Brass - "The Jazzy Album"

# PROGRESSION

Lee Konitz 299.

The image shows a handwritten musical score for a progression titled "299" by Lee Konitz. The score is written on ten staves of music, with various chord annotations and musical notations. The key signature is B-flat major (two flats), and the time signature is 4/4. The progression is as follows:

- Staff 1: F, Gmi (triple), Gb, Abmi<sup>7</sup>, Db+<sup>7</sup>, D<sup>7</sup> (triple), Db<sup>7</sup>
- Staff 2: Gb, C<sup>7</sup> (triple), F, C<sup>7</sup>
- Staff 3: F, Gb, Db<sup>7</sup>, Cb<sup>7</sup>, A<sup>1</sup>, Ab<sup>7</sup>, G<sup>7</sup>
- Staff 4: Gb, C<sup>7</sup>, Gb<sup>6</sup>, Fb<sup>6</sup>, A<sup>6</sup> (triple)
- Staff 5: Bbm<sup>7</sup>, Eb<sup>7</sup>, FΔ (#11), A<sup>7</sup>
- Staff 6: Dmi, Gmi<sup>7</sup>, C<sup>7</sup>
- Staff 7: F, Gmi (triple), Gb, Abmi<sup>7</sup>, Db+<sup>7</sup>, D<sup>7</sup> (triple), Db<sup>7</sup>
- Staff 8: Gb, C<sup>7</sup> (triple), F

300.

# THE PREACHER

Horace Silver

(2 Bars)

Handwritten musical notation for 'The Preacher' in 4/4 time. The piece is written on five staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The notation includes various chords and melodic lines. Chords are labeled as C7, F7, Bb7, G7, A7, Bb7, Bb, F7, and D7. The piece concludes with a first ending (1. F7) and a second ending (2. F7).

(Blues)

# PURSUANCE

John Coltrane

Handwritten musical notation for 'Pursuance' in 4/4 time. The piece is written on three staves. The first staff begins with a treble clef and a key signature of two flats (Bb). The notation includes various chords and melodic lines. Chords are labeled as Bb, Ab7 (Ebmi), Bb, and C#mi. The piece concludes with a first ending (1.) and a second ending (2.).



# QUICKSILVER

301.

Horace Silver

Ab Gmi<sup>7</sup> C<sup>7</sup>  
Fmi<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>  
Ab Cmi Bmi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>  
1. Ab Bbmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
2. Ab Bbmi<sup>7</sup> Ab<sup>o</sup> Ab Gmi<sup>7</sup> C<sup>7</sup>  
Fmi<sup>7</sup> C<sup>7</sup>(b9) Fmi Gmi<sup>7</sup> C<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>  
Fmi C<sup>7</sup>(b9) Fmi Bb<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>  
Gmi<sup>7</sup> C<sup>7</sup>  
Fmi F<sup>7</sup>  
Bbmi<sup>7</sup> Eb<sup>7</sup>  
Ab Bbmi<sup>7</sup> Ab<sup>o</sup> Ab (C<sup>7</sup>)

302.

# RECADO BOSSA NOVA

Djalma Ferreira

The musical score is written on 12 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. The chords and melodic lines are as follows:

- Staff 1: Chords *Dmi* and *A7*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 2: Chord *D7*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 3: Chords *Gmi*, *Gmi6/E*, *A7*, *Dmi*, and *Dmi7*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 4: Chords *E7* and *A7*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 5: Chords *2. Dmi*, *Cmi7*, *A7*, and *Dmi*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 6: Chords *D7* and *Gmi*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 7: Chords *E7*, *Ami*, and *A7*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 8: Chords *Dmi* and *A7*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 9: Chords *D7* and *Gmi*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 10: Chords *Gmi6/E*, *A7*, and *Dmi*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 11: Chords *Cmi7*, *A7*, and *Dmi*. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 12: Chord *Dmi*. Melody: G4, A4, B4, C5, B4, A4, G4.

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304.  
(Ballad)

# A REMARK YOU MADE

Joe Zawinul

Handwritten musical score for "A Remark You Made" by Joe Zawinul. The score consists of ten staves of music with various chord annotations above and below the notes. The chords include EbΔ, Bb7sus/Eb, EbΔ, Bb7sus/Eb, EbΔ, Eb7sus, Eb Eb/D Cmi7 C-/Bb, AbΔ D7 G7, Cmi, Ab/C, G/B Eb/Bb F/A Bb7/Ab, Gmi7 Cmi7 Ab/C, (G/B), Cmi7, Fmi7 F-/Eb F-/D, G7(b9), Cmi7, C-/Bb, AbΔ, G7(b9)/Ab, G7(b9), Cmi, EbΔ, Dbd, Bb7sus, EbΔ, Bb7sus, E/c, Eb/D EbΔ, Gmi7, Cmi7, /Bb, AbΔ, G7(b9), Cmi, Ab/C, Gmi7, Cmi7, Fmi7/Ab, F7/A, Bb7sus, EbΔ, Eb/D Cmi7 Cmi7/Bb, AbΔ, Ab/G, Ab/F, Bb7sus, EbΔ, B7(sus4).

Remark you Made (pg 2)

305.

Bb7sus EbΔ Cmi Ab/C Cmi

Fmi7/C Bb7sus EbΔ Eb/D Cmi7 C-7/Bb AbΔ G7(b9)

Cmi7 Ab/C Eb/C F-7/C C-7 Bb7sus

Eb Eb/D Cmi7 C-7/Bb AbΔ G7(b9) Bb7sus AbΔ

Gmi Cmi7 AbΔ Fmi7 Gmi7 Cmi7 AbΔ

Cmi AbΔ/C Cmi AbΔ/C Cmi AbΔ

Gmi7 Cmi7 DbΔ (1st x only) EbΔ G/B Eb/Bb F/A Bb7/Eb7

Gmi7 Cmi DbΔ (fast x)

Weather Report - "Heavy Weather"

306.

# ROBBIN'S NEST

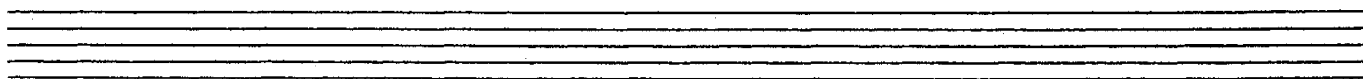
Sr. Chas. Thompson

Handwritten musical notation for the first system of "Robbin's Nest". The music is in 4/4 time and G major. The first staff contains a melodic line with a circled 3 and a circled 3. The second staff contains a bass line with a circled 3. Chords are written above the notes: CΔ, C6/E, Ebo, Dmi7, G7, and Ab7.

Handwritten musical notation for the second system of "Robbin's Nest". The first staff shows two first endings: "1. C6 Ami7 Dmi7 G7" and "2. C6". The second staff contains a melodic line with a circled 3. Chords are written above the notes: E7(b9) and bA7(b9).

Handwritten musical notation for the third system of "Robbin's Nest". The first staff contains a melodic line with a circled 3. The second staff contains a bass line with a circled 3. Chords are written above the notes: bD7(b9), bG+7, G7, and bG+7.

Handwritten musical notation for the fourth system of "Robbin's Nest". The first staff contains a melodic line with a circled 3. The second staff contains a bass line with a circled 3. Chords are written above the notes: CΔ, C6/E, Ebo, Dmi7, G7, C6, and (Dmi7 G7).



# RAMBLIN'

307.  
ornette coleman

Handwritten musical score for "RAMBLIN'" by Ornette Coleman. The score is written on a grand staff with treble and bass clefs. It features a key signature of one sharp (F#) and a 4/4 time signature. The music includes various chords such as (D7), (G7), and D7 (G7). There are triplets and a first/second ending section. The piece concludes with a fermata over a final chord.

# ROUND TRIP

ORNETTE COLEMAN

Handwritten musical score for "ROUND TRIP" by Ornette Coleman. The score is written on a grand staff with treble and bass clefs. It features a key signature of one flat (Bb) and a 4/4 time signature. The music includes various chords and a section with a 2/4 time signature.

308.

(♩ = 128)

# RUBBERNECK

Frank Rosolino

Handwritten musical score for Rubberneck by Frank Rosolino. The score consists of seven staves of music in 4/4 time, featuring various chords and melodic lines. Chords include Dmi, A7, Bb7, Gmi7, C7, and F. The music includes first and second endings.

Stan Getz - "Royal Roost #RLP-240



# RHYTHM-A-NING

309.

T. Monk

Chord symbols for the first staff:  $Bb$ ,  $Bb^7/D$ ,  $Eb^7$ ,  $E^o$ ,  $Bb/F$ ,  $G^7$

Chord symbols for the second staff:  $Cmi^7$ ,  $F^7$ ,  $Bb$ ,  $Bb^7/D$ ,  $Eb^7$ ,  $E^o$

Chord symbols for the fourth staff:  $D^7$ ,  $G^7$

Chord symbols for the fifth staff:  $C^7$ ,  $F^7$ ,  $b$

Chord symbols for the sixth staff:  $Bb$ ,  $Bb^7/D$ ,  $Eb^7$ ,  $E^o$ ,  $Bb/F$ ,  $G^7$ ,  $Cmi^7$ ,  $F^7$

Chord symbols for the seventh staff:  $Bb$ ,  $Bb^7/D$ ,  $Eb^7$ ,  $E^o$ ,  $Bb$

( solos : Rhythm Changes )

310.

# SALT PEANUTS

Dezzy Gillespie

Handwritten musical notation for the first system, including chords and performance instructions:

- Staff 1: Chords  $S.F$ ,  $F^7/A$ ,  $Bb$ ,  $B^o$ ,  $F$
- Staff 2: Chords  $F$ ,  $F^7/A$ ,  $Bb$ ,  $B^o$
- Staff 3: First ending bracket (1.) and second ending bracket (2.) with a  $\Phi$  symbol and the word *fine*.
- Staff 4: Chords  $A^7$ ,  $D^7$
- Staff 5: Chords  $G^7$ ,  $C^7$ ,  $D.S. al$  with a  $\Phi$  symbol.

(CODA)  $\Phi$

Handwritten musical notation for the Coda section:

- Staff 6: Coda notation with a  $\Phi$  symbol.
- Staff 7: Coda notation with a  $\Phi$  symbol and the word *fine*.

(used up  
Lat in 57 Swing)

# SAMBA DU BOIS

311.  
Phil Woods

Handwritten musical score for "Samba du Bois" by Phil Woods. The score consists of eight staves of music. The first staff is a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is written in a rhythmic style characteristic of Samba. The second staff is a bass clef with a key signature of two flats. The third and fourth staves are also bass clefs with a key signature of two flats. The fifth and sixth staves are treble clefs with a key signature of two flats. The seventh and eighth staves are bass clefs with a key signature of two flats. The score includes various chord symbols such as Bbmi7, AbΔ, Ebmi7, Ab7, Emi7, A7sus, Cmi7, F7, BbΔ, Dmi7/G, Bbmi7, AbΔ, Ebmi7, Ab7, Emi7, A7, Fmi7, Bb7, Dmi7, G7, AΔ, GΔ, and AΔ. The music is written in a rhythmic style characteristic of Samba.

Phil Woods - "Musique Du Bois"

312.

(Med. Blues)

# SANDU

Clifford Brown

Handwritten musical score for "Sandu" by Clifford Brown. The score is in 4/4 time and consists of five staves of music. The first staff has a key signature of two flats and a common time signature. The music features various chords including Eb7, Ab7, A0, Eb7, Ab7, A0, Eb7, Eb7, Gmi7, C7(b9), Fmi7, and Bb7. There are first and second endings indicated by brackets and repeat signs. The first ending leads back to the beginning, and the second ending concludes the piece with a final chord of (Fmi7 Bb7).

(Up)

# 728

Johnny Coles

Handwritten musical score for "728" by Johnny Coles. The score is in 4/4 time and consists of five staves of music. The first staff has a key signature of two flats and a common time signature. The music features various chords including F7(#9), Db7, C7, F7(#9), C7, F7(#9), Db7, C7, F7(#9), F+7, Bbmi7, Eb7, Abmi7, Db7, G07, C7, and F7(#9). The piece concludes with a final chord of Solos (F7(#9)).

# SEPTEMBER IN THE RAIN <sup>313.</sup>

Handwritten musical score for 'September in the Rain'. The score is written on ten staves. The first staff includes a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The music consists of a melody line with various chords and a bass line. The chords are written above the notes. The melody line has a key signature change to one flat (Bb) in the second measure. The bass line has a key signature change to two flats (Bb, Eb) in the second measure. The score ends with a double bar line and repeat signs.

Chords and notes are as follows:

- Staff 1: Eb, G-7, C-, G-, F-, AbΔ
- Staff 2: Ab-6, Bb13, Eb, Bb7
- Staff 3: Eb, G-, C-, G-, F-, AbΔ
- Staff 4: Ab-6, Bb13, Eb, Ab6, Eb
- Staff 5: Bb-7, Eb7, Bb-7, Eb7, Ab6, AbΔ, Ab6
- Staff 6: C-7, F7, C-7, F7, Bb7, F-7, Bb7, Bb7
- Staff 7: Eb, G-, C-, G-, F-, AbΔ
- Staff 8: Ab-6, Bb13, 1. Eb, Ab6, Eb, Bb7
- Staff 9: 2. Eb, Ab6, Eb

\*note: rev chord notation should include (-) as the accepted minor notation (so → C- not → Cmi)

314.

# SEPTEMBER SONG

Musical staff 1: Treble clef, 4/4 time signature. Chords: A $\phi$ , A $\flat$ 7, C $\Delta$ . Includes a triplet of notes.

Musical staff 2: Bass clef. Chords: D7, D $\phi$ , G7(b9), C $\Delta$ . Includes a triplet of notes.

Musical staff 3: Treble clef. Chords: D $\phi$ , G7(b9), C $\Delta$ , C7. Includes a first ending bracket.

Musical staff 4: Bass clef. Chords: Fmi, F# $\circ$ . Includes a slur over two notes.

Musical staff 5: Bass clef. Chords: Fmi, F# $\circ$ , D $\phi$ al. Includes a slur over two notes.

Musical staff 6: Bass clef. Chords: D7, G7sus, C6. Includes a circled 'C6' annotation.

Three empty musical staves for additional notation.

(Calypso)

# ST. THOMAS

315.

Sammy Rollins

Chords: C, E-7, A7, D-7, G7, C, G+7, C, E-7, A7, D-7, G7, C, G+7, C(E $\phi$ ) B $\flat$ 7, A7, D-7, D $\phi$ , G7, C, C7, F, F $\sharp$  $\circ$ , Dmi7, G7, C.

# SERENE

Eric Dolphy

Chords: E $\flat$ 7, A $\flat$ 7(b5), D $\flat$ 7(b9), E $\flat$ 7, A $\flat$ 7, D7(b5), E $\flat$ 7, B $\flat$  $\flat$ 7, G $\flat$ 7, F $\phi$ , B $\flat$ 7, B-7, E7, 1. A $\flat$ 7(b5), 2. A $\flat$ 7(b5).

# 316. SERENADE TO A SOUL SISTER Horace Silver

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of three flats (B-flat major), and a 3/4 time signature. The melody begins with a triplet of eighth notes. Chord annotations include  $Eb-7$  above the first measure and  $Ab-7$  above the eighth measure.

Handwritten musical notation for the second staff, continuing the melody. A  $Eb-7$  chord annotation is placed above the fifth measure.

Handwritten musical notation for the third staff, featuring a triplet of eighth notes in the fifth measure.

Handwritten musical notation for the fourth staff, showing a melodic phrase with a half note and a quarter note.

Handwritten musical notation for the fifth staff, featuring a triplet of eighth notes in the first measure.

Handwritten musical notation for the sixth staff, including first and second endings. The first ending leads back to the beginning of the piece, and the second ending leads to the solo section.

Handwritten musical notation for the seventh staff, labeled "Solo". It contains two measures of chords:  $Eb7(\#9) E7(\#9)$  and  $Eb7(\#9) E7(\#9) Eb7(\#9) A7(\#9)$ . The notation uses vertical lines to represent chords.

Handwritten musical notation for the eighth staff, containing two measures of chords:  $A7(\#9) A7(\#9) Ab7(\#9) E7(\#9) Eb7(\#9) E7(\#9)$ . The notation uses vertical lines to represent chords.

Handwritten musical notation for the ninth staff, containing two measures of chords:  $B7 C7 B7 Bb7(\#9) Eb7(\#9) E7(\#9)$ . The notation uses vertical lines to represent chords.



(Bright) **SEVENTEEN WEST** 317.  
Eric Dolphy

Chord symbols for 'SEVENTEEN WEST':  
 Staff 1: Bb7, B7, Db7, D+7, B7(b9 #5), Ab7, A7(b9)  
 Staff 2: Db7(b5), C7(b5), B+7, F7(#9), C7(b5), Ab7(b5)  
 Staff 3: Ab7, B7(b5), Bb7, B7, Bb7, B7, Bb7, B7

(Bright Walk) **SONG FOR MY LADY** McCoy Tyner

Chord symbols for 'SONG FOR MY LADY':  
 Staff 1: D-, C, Bb0, 1. A7#, 2. A7#  
 Staff 2: D-, C, Bb0, A7(b9)  
 Staff 3: D-, C, Bb0, A7(b9)  
 Staff 4: D- tr., C tr., Bb0 tr., A7 tr.

318.

# SHINY STOCKING Frank Foster

Handwritten musical score for "SHINY STOCKING" by Frank Foster. The score is written on a grand staff (treble and bass clefs) in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The piece includes various chords and first/second endings.

Chords and markings:

- Staff 1: A-7, Bb-7, Eb7, Bb-7
- Staff 2: Eb7, G6, Ab6, Db7
- Staff 3: Ab6, B0, B-7, Bb-7
- Staff 4: Eb7, Db-7, C-7, 1. F7
- Staff 5: D-7, G7, C6, C0, F7(b9)
- Staff 6: 2. F7, Bb-7/Eb, Eb7, Ab6

# SOME OTHER BLUES

319.

John Coltrane

Handwritten musical score for "Some Other Blues" by John Coltrane. The score consists of four staves of music in 12/8 time. The first staff has a key signature of one flat and a common time signature. Chords are written above the notes: F7, Bb7, F7. The second staff has chords B7, Bb7, Eb7. The third staff has chords Ab7, Db7, C7. The fourth staff has chords Bb7, F7, and a first ending marked "1. C7 (#9)" and a second ending marked "2.".

# SERENITY

Joe Henderson

Handwritten musical score for "Serenity" by Joe Henderson. The score consists of four staves of music in 4/4 time. The first staff has a key signature of two flats and a common time signature. Chords are written above the notes: Dø, G+7, AbΔ (#11), GbΔ (#11), E-7, A7. The second staff has chords F-7, Bb7, EbΔ, Dø, G7, Cmi7, C-7/Bb, Ab-7, Db7. The third staff has chords G+7, Gb7, F7, EΔ, Fmi7, Bb7. The fourth staff has chords EbΔ, Dø, G+7.

Pepper Adams - "Encounter"



# SIMONE

Frank Foster

Handwritten musical score for the piece "SIMONE" by Frank Foster. The score is written on seven staves in 3/4 time. The chords and melodic lines are as follows:

- Staff 1:  $E_b7(b5)$ ,  $D-7$ ,  $E-9/A$ ,  $D-7$
- Staff 2:  $E_b7(b5)$ ,  $D-7$ ,  $E-9/A$ ,  $A-7/D$
- Staff 3:  $D7(b9)$ ,  $G-7$ ,  $A-7$ ,  $Bb-7$
- Staff 4:  $E_b7(b5)$ ,  $D-7$ ,  $E-7$ ,  $F\#-7$
- Staff 5:  $F-7$ ,  $Bb7$ ,  $E-7(b5)$
- Staff 6:  $A7(b9)$ ,  $D-7$ ,  $E-9/A$ ,  $D-7$ ,  $E_b7(b5)$

324.

(♩=176) **SISTER SADIE** Horace Silver

The musical score is written on six staves. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of 176. The key signature has one flat (B-flat). The first staff contains a melodic line starting with a G7 chord. The second staff continues the melody with a triplet of eighth notes. The third staff introduces a C7 chord and another triplet. The fourth staff features a C7 chord, a Bb7 chord with a triplet, an A7 chord, and an Ab7 chord with a triplet. The fifth staff returns to a G7 chord. The sixth staff concludes the phrase with a triplet of eighth notes. The score is handwritten and includes various musical notations such as slurs, ties, and dynamic markings.

Horace Silver - "Blowin' the Blues Away"



326.

(Med. Swing)

# SLIPPED DISC

Benny Goodman

Handwritten musical score for "Slipped Disc" by Benny Goodman. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Above the staves, numerous chord symbols are written in black ink, including Bb7, Eb7, AbD, B0, Bb7, Eb7, Ab, C7, B7, Bb7, Eb7, AbD, B0, Bb7, Eb7, C7, F-7, C7, F-, Bb7, Eb, Bb7, Eb7, C7, B7, Bb7, Eb7, AbD, B0, Bb7, Eb7, Ab, C7, B7, Bb7, Eb7, Ab, Ab7, and Bb7. A first and second ending bracket is present on the third staff, with the first ending leading back to the beginning and the second ending concluding the piece. The notation is clear and legible, typical of a professional musician's manuscript.



(Slipped Disc (pg 2))

(C) <sup>(bb)</sup> <sub>(ob)</sub>

Db D° Ab Ab7 Db D°

Ab Ab7 Db D° Ab F+7

Bb7 Eb7 Ab7 Db D°

Ab Ab7 Db D° Ab

Db D° Ab F+7 Bb7 Eb7 Ab7

2. (last x only) Bb A7 Ab A°

Ab°

Bb7 A7 Ab

(Blowing over [C] only)

328.

(Med Slow  
Latin)

# SLOW HOTWIND

Garry Newwood

Handwritten musical score for "Slow Hotwind" by Garry Newwood. The score is written on six staves. The first staff is in D major with a key signature of two flats (D major). It features a melody with a triplet and various chords including F-7, Bb-7, Gø, and C+7. The second staff has a first ending (1. F-7, G+7, C7(#9)) and a second ending (2. F-7). The third staff continues the melody with chords DbΔ (#11), CΔ, and BΔ. The fourth staff has chords B-7, E7, AΔ, AbΔ (#11), G+7, and C7(#9). The fifth staff has chords F-7 and F7. The sixth staff has chords Bb-7, Gø, C+7, and F-7. The score ends with two empty staves.

# SMOKE GETS IN YOUR EYES

329.

Kern/Harbach

Handwritten musical score for "Smoke Gets in Your Eyes" by Kern/Harbach. The score is written on seven staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb). The melody is written on the first staff, and the guitar accompaniment is written on the second staff. The chords are written above the notes. The score includes a first ending (1.) and a second ending (2.). The first ending consists of two measures: G-7 C7 and F-7 Bb7. The second ending consists of two measures: Eb7 and Db-7 Gb7. The score ends with a double bar line and a circled number 3.

Chords: Eb7, Gb7, F-7, Bb7, Eb7, G7, A0, Gmi7, C7, F-7, Bb7, G-7, C7, F-7, Bb7, Eb7, Db-7, Gb7, Eb-7, Ab7, Db-7, Gb7, Bb7, F-7, Bb7, Eb7, C7, F-7, Bb7, Eb7, Gb7, F-7, Bb7, Eb7, G7, Ab7, A0, G-7, C-7, F-7, Bb7, Eb7, (C-7), (F-7, Bb7)

Teddy Wilson in Tokyo

332.

# SONG FOR BILBAO Pat Metheny

Handwritten musical notation for the first system of "Song for Bilbao". It consists of two staves in 4/4 time. The upper staff contains a melodic line with various accidentals (sharps, flats, naturals) and slurs. The lower staff contains a bass line with notes and rests. A chord symbol "Cmi7" is written above the first measure of the lower staff. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the second system of "Song for Bilbao". It consists of two staves. The upper staff has whole notes with accidentals. The lower staff has a bass line with notes and rests. Chord symbols "DbA" and "C-7" are written above the notes. The system is divided into two measures by a vertical line, with "1." above the first measure and "2." above the second measure. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the third system of "Song for Bilbao". It consists of two staves in 6/8 time. The upper staff contains a melodic line with notes and accidentals. The lower staff contains a bass line with notes and rests. Chord symbols "A-7 BbA", "G-7 AbA", "F-7 G-7", and "A-7 B-7" are written below the notes. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the fourth system of "Song for Bilbao". It consists of two staves. The upper staff has whole notes with accidentals. The lower staff has a bass line with notes and rests. Chord symbols "DbA" and "C-7" are written below the notes. A circled annotation "CODA Last x only" is written over the first measure. The system ends with a double bar line and a repeat sign.

Pat Metheny - "Travels"

# SOUL EYES

333.

Handwritten musical notation for the first system of "SOUL EYES". It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. Chords are written above the notes. The first staff contains notes for C-7, G7(b9), C-7, and F-7. The second staff contains notes for Bb7(b9), Gø, and C7(b9). There are triplets in the second staff.

Handwritten musical notation for the second system of "SOUL EYES". It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Chords are written above the notes. The first staff contains notes for AbΔ, Aø, D7(b9), GΔ, and Db7(b9). The second staff contains notes for GbΔ, F-7, Bb7, EbΔ, Dø, and G7(b9). There are triplets in the second staff.

Handwritten musical notation for the third system of "SOUL EYES". It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Chords are written above the notes. The first staff contains notes for C-7, G7(b9), C-7, and F-7. The second staff contains notes for Bb7(b9), Gø, and C7(b9). There are triplets in the second staff.

Handwritten musical notation for the fourth system of "SOUL EYES". It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Chords are written above the notes. The first staff contains notes for AbΔ, Aø, D7(b9), Gø, and C7(b9). The second staff contains notes for F-9, Bb7(b9), EbΔ, and (Dø G7(b9)). There are triplets in the second staff.

Handwritten musical notation for the fifth system of "SOUL EYES". It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Chords are written above the notes. The first staff contains notes for F-9, Bb7(b9), EbΔ, and (Dø G7(b9)). There are triplets in the second staff.

Handwritten musical notation for the sixth system of "SOUL EYES". It consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Chords are written above the notes. The first staff contains notes for F-9, Bb7(b9), EbΔ, and (Dø G7(b9)). There are triplets in the second staff.

Two empty musical staves at the bottom of the page.

344.

# STRAYHORN 2

G. Mulligan / D. Gossin

Handwritten musical score for "Strayhorn 2" by Gerry Mulligan and Duke Ellington. The score is written on six staves in G major, 4/4 time. It features a complex harmonic structure with many chords and triplets. The chords include D, A7sus, D/A, E/A, D/A, D/A, D/A, G-7, D/A, A7sus, D/A, E/A, D/A, D/A, D/A, G-7, D/A, D/A, A/b7, G/A, A/G, F#-7, F/A, C/E, F/C, F#mi7, B7, E/A, Bb7, G/A, D/A, E/A, D/A, D/A, D/A, D/A, D/A, G-7, D/A, G-7, D/A, D/A, A7sus.

Gerry Mulligan - "Idol Gossip"

(Med. Swing)  
2/4

# STRODE RODE

345.

Sonny Rollins

Musical staff 1: Treble clef, 2/4 time signature. Chords: F-7, G $\emptyset$ , C+7, F-7, G $\emptyset$ , C+7.

Musical staff 2: Bass clef. Chords: F-7, G $\emptyset$ , C+7, F-7, G $\emptyset$ , C+7.

Musical staff 3: Treble clef, 2/4 time signature. Chords: Db7, C+7, F-7.

Musical staff 4: Bass clef. Chords: Bb-7, Eb7, F-7, G $\emptyset$ , C+7.

Musical staff 5: Treble clef, 2/4 time signature. Chords: F-7, G $\emptyset$ , C+7, F-7, G $\emptyset$ , C+7.

Musical staff 6: Bass clef. Chords: F-7, G $\emptyset$ , C+7, F-7, G $\emptyset$ , C+7.

Musical staff 7: Treble clef, 2/4 time signature. Chords: Db7, C+7, F-7.

"Sonny Rollins"

346.

# STROLLIN'

Horace Silver

(Med Groove)

Handwritten musical notation for the main body of the piece. It consists of eight staves of music in 4/4 time, featuring a variety of chords and melodic lines. The chords are written above the notes.

Chords:  $Db\Delta$ ,  $E-7$ ,  $A7$ ,  $Eb-7$ ,  $Ab7$ ,  $Db\Delta$ ,  $Ab-7$ ,  $Db7$ ,  $G-7$ ,  $C7$ ,  $F-7$ ,  $Bb-7$ ,  $Eb-7$ ,  $Ab7$ ,  $Db\Delta$ ,  $Bb-7$ ,  $Eb7$ ,  $Ab7$ ,  $Db\Delta$ ,  $E-7$ ,  $A7$ ,  $Eb-7$ ,  $Ab7$ ,  $Db\Delta$ ,  $Ab-7$ ,  $Db7$ ,  $G-7$ ,  $C7$ ,  $F-7$ ,  $Bb-7$ ,  $Eb7$ ,  $F\#-7$ ,  $B7$ .

Handwritten musical notation for the coda section, marked with a double bar line and a diamond symbol. It includes the instruction "(CODA last x only)".

Chords:  $Db\Delta$ ,  $Eb7$ ,  $F-7$ ,  $Bb7$ ,  $Eb-7$ ,  $Ab7$ ,  $Db\Delta$ ,  $Bb-7$ ,  $Eb-7$ ,  $Ab7$ .

Horace Silver - "Horace Scope"



# STRUTTIN' w/ SOME BAR-B-O

347.

Gillian H. Armstrong

Handwritten musical score for "Struttin' w/ Some Bar-B-O" by Gillian H. Armstrong. The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The notation includes various rhythmic patterns, accidentals, and dynamic markings. Above the staves, numerous chords are written in a shorthand notation, such as Ab, A0, Eb7, Bb7, F7, and C-7. A circled letter 'A' is placed at the beginning of the fifth staff. The piece concludes with a double bar line and a fermata.

(solos from A)

348.

# SUB-CONSCIOUS-LEE

Lee Konitz

Handwritten musical score for "Sub-Conscious-Lee" by Lee Konitz. The score is written on ten staves of music in 4/4 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Chord symbols are written above the notes, including C7, G7, F-, D-7, G7(b5), Ab7, Bb9, and CΔ. Some notes are circled or grouped with brackets, and there are triplets and slurs throughout. The piece concludes with a first and second ending bracket.

# SUMMER IN CENTRAL PARK

349.

Horace Silver

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music is primarily in a 4/4 time signature. The score is heavily annotated with handwritten chords, including triads and dyads. The chords are as follows:

- Staff 1: F6, A7(#9 #5), D-9, G13
- Staff 2: Db6, Gb6, G-9, A7(b9)
- Staff 3: DΔ9, D-9
- Staff 4: DΔ9, D-9
- Staff 5: DΔ9, G-7, C7(#9)
- Staff 6: F6, A7(b9), D-9, G13
- Staff 7: Db6, Gb6, A6, D6
- Staff 8: Db6, G-7, C7(b9)
- Staff 9: Ab6, Gb6, F6, G-7, C7(b9) (D.C.)
- Staff 10: CODA, G-7, C7(b9), Ab6, Gb6, F6

350.

# THE SUMMER KNOWS M. LeGrand

Handwritten musical score for "The Summer Knows" by M. LeGrand. The score is written on five staves. The first staff is in treble clef with a key signature of two flats and a 4/4 time signature. The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The score includes various chords and melodic lines with slurs and accents.

Chords and notes visible in the score:

- Staff 1:  $F^-$ ,  $F^- \frac{(\Delta)}{E}$ ,  $F^- \frac{7}{E^b}$ ,  $D \emptyset$
- Staff 2:  $B^b-7$ ,  $B^b- \frac{(\Delta)}{A}$ ,  $B^b- \frac{7}{A^b}$ ,  $G \emptyset$ ,  $C^7 \text{ sus}$ ,  $C^7 (b9)$
- Staff 3:  $F \Delta$ ,  $B^b- \frac{6}{F}$ ,  $F \Delta$ ,  $C^- \frac{7}{F}$
- Staff 4:  $B^b \Delta$ ,  $B \emptyset$ ,  $E^7 (b9)$ ,  $\# A \Delta$ ,  $E^7 (b9)$ ,  $\# A \Delta$ ,  $b E^b \frac{7}{(b9)}$
- Staff 5:  $A^b \Delta$ ,  $(E^b \frac{7}{b9})$ ,  $A^b \Delta$ ,  $D^7 (b9)$ ,  $G$ ,  $G \emptyset$
- Staff 6:  $F \Delta / C$ ,  $G \emptyset / C$ ,  $F \Delta / C$ ,  $B^b \frac{6}{C} b e$
- Staff 7:  $F^- \frac{(\Delta)}{C}$ ,  $F \emptyset / C$ ,  $G \emptyset / C$ ,  $F^-$

Oscar Peterson / Joe Pass - "A Sable Playel"

# SUNSHINE EXPRESS

351.

(Samba)

Staff 1: Chords F7 Eb7 F7 Eb7

Staff 2: Melodic line with notes and slurs, corresponding to the chords above.

Staff 3: Chords F7 Eb7 F7 Eb7

Staff 4: Chords F7 Eb7 F7 Eb7 (4x5)

Staff 5: Melodic line with notes and slurs, corresponding to the chords above.

Staff 6: Melodic line with notes and slurs, corresponding to the chords above.

Staff 7: Chords C7(#9) Bb7(#9) B7(#9) with a double bar line and a '2' below it.

Staff 8: Melodic line with notes and slurs, corresponding to the chords above.

Staff 9: Chords F7 Eb7 F7 Eb7 (Vamp)

Staff 10: Melodic line with notes and slurs, corresponding to the chords above.

Staff 11: Chords F7 Eb7 (Solos) and C7(#9) (After Solos D.S. al CODA) (CODA)

352.

# THE SWEETEST SOUNDS

Handwritten musical score for "THE SWEETEST SOUNDS". The score is written in 4/4 time and consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: C-7, F-7, D7
- Staff 2: G7, C-7
- Staff 3: F-7, Bb7, EbΔ
- Staff 4: D-7, G7, C-7, F-7
- Staff 5: D7, G7, C7sus, C7, F-7, Bb7
- Staff 6: F#0, G-7, C7, F-7, Bb7
- Staff 7: EbΔ, Eb7sus, AbΔ, G-7, F-7, Bb7sus
- Staff 8: To Repeat: EbΔ(#11), DbΔ(#11)
- Staff 9: (Last x only) Eb, DbΔ(#11), EbΔ(#11)

# SWEET GEORGIA BROWN

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chord: D7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Musical staff 2: Treble clef. Chord: G7. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.

Musical staff 3: Treble clef. Chord: C7. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

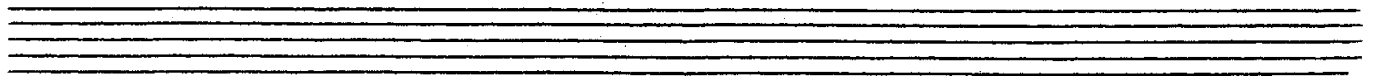
Musical staff 4: Treble clef. Chords: F, C+7, F, E-1, A7. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Musical staff 5: Treble clef. Chord: D7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Musical staff 6: Treble clef. Chord: G7. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chord: A7. Notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.

Musical staff 7: Treble clef. Chords: D-, A7, D-, A7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Musical staff 8: Treble clef. Chords: F, (E7), Eb7, D7, G7, C7, F. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.



354.

# SYEEDA'S SONG FLUTE

John Coltrane

Pno/Bs (intro)



# SYEEDA (P8.2)

355.

The image shows a handwritten musical score for guitar, consisting of nine staves. The first staff contains a melodic line with notes G, B, E, F#, C#, and F# connected by a slur. The second staff is labeled '5dos' and contains a series of chords: G, Ab7, G, Ab7. The remaining seven staves each contain a single chord per measure, with the following sequence: G, Ab7, G, Ab7; G-, Ab, G-, Ab; G-, Ab, G-, Ab; G, Ab7, G, Ab7; G, Ab7, G, F#; E7, D7; and E7, F#7.

John Coltrane - "Giant Steps"



# TADD'S DELIGHT

357.

Tadd Dameron

~~BOP~~

Handwritten musical score for "Tadd's Delight" by Tadd Dameron. The score consists of ten staves of music with various chord symbols written above the notes. The chords include Bb7, Eb7(b9), Ab0, F+7, Bb7, Eb7(b9), Ab0, Eb-7, Ab7, Db0, Gb7(b9), Ab0, F+7, Bb7, Eb7, C-7, F7, Bb7, Eb7, Ab0, F+7, Bb7, Eb7, Ab0, Eb-7, Ab7, Db0, Gb7, Ab0, Db7, C-7, F7, F-7, Bb7, Bb-7, Eb7, Ab.

Miles Davis - "Round Midnight"

358.

# TAKING A CHANCE ON LOVE

Duke  
La Touche  
Fetter

Handwritten musical score for 'Taking a Chance on Love' in D major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: F<sup>Δ</sup>, F<sup>#</sup>0, G<sup>-7</sup>, A<sup>b7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F, C<sup>-7</sup>, F<sup>7</sup>, B<sup>b</sup>0, B<sup>0</sup>, C<sup>-7</sup>, F<sup>7</sup>, B<sup>b</sup>0, B<sup>b-7</sup>, E<sup>b7</sup>, A<sup>b0</sup>, B<sup>b-7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, F<sup>#</sup>0, G<sup>-7</sup>, A<sup>b7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F, G<sup>-7</sup>, C<sup>7</sup>.

Sonny Stitt - "Genesis"

# TANGERINE

J. Mercer / v. Schertzing 359.

Handwritten musical score for "Tangerine" in G major, 4/4 time. The score consists of nine staves of music with various chords and melodic lines.

Staff 1: G- C7 F Bb A- D7(b9)

Staff 2: G7 C7 G- C7 F A D7(#9)

Staff 3: G- C7 F Bb E7(#9)

Staff 4: A B- E7 A7 D7(b9)

Staff 5: G- C7 F Bb A- D7(b9)

Staff 6: G- C7 G- C7 Eb7 D7(#9)

Staff 7: G- E7 A7(#9) D- G7

Staff 8: G- C7 F D7(#9)

360.

# TAUTOLOGY

Lee Konitz

# TEENIE'S BLUES

361.

Oliver Nelson

Handwritten musical notation for "Teenie's Blues" by Oliver Nelson. The score consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of one flat (Bb). The second and third staves are bass lines. Chord symbols are written above and below the notes. The first staff has chords: F7(#9), D7(#9), F7(#9), G7(#9). The second staff has chords: Bb7(#9), B7(#9), D7(#9), F7(#9), A7 b7(#9). The third staff has chords: C7(#9), C#7(#9), D7(#9), F7(#9), D7(#9). There are triplets in the first and second staves.

Oliver Nelson - "Blues & the Abstract Truth"

# TWISTED

Wardell Gray

Handwritten musical notation for "Twisted" by Wardell Gray. The score consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of one flat (Bb). The second and third staves are bass lines. Chord symbols are written above and below the notes. The first staff has chords: Bb, Eb7, Bb, Bb7. The second staff has chords: Eb7, Bb. The third staff has chords: C-7, F7, Bb, G7, C-7, F7. There are triplets in the first staff.

Wardell Gray - "Central Avenue"

362.

# TENDERLY

W. Gross

Handwritten musical score for "Tenderly" by W. Gross. The score consists of seven staves of music with various chord annotations above and below the notes. The chords include  $E_b\Delta$ ,  $B_b+7$ ,  $E_b-9$ ,  $A_b13$ ,  $F-9$ ,  $D_b9(b5)$ ,  $E_b\Delta$ ,  $A_b-7$ ,  $B_b13$ ,  $G7(b9)$ ,  $C-$ ,  $C-(\Delta)$ ,  $C-7$ ,  $F9$ ,  $B_b7sus$ ,  $B_b9$ ,  $E_b\Delta$ ,  $B_b+7$ ,  $E_b-9$ ,  $A_b13$ ,  $F-9$ ,  $D_b9(b5)$ ,  $E_b\Delta$ ,  $A_b-7$ ,  $B_b13$ ,  $G7(b9)$ ,  $C-$ ,  $C-(\Delta)$ ,  $C-7$ ,  $F9$ ,  $F\#^\circ$ ,  $G-7$ ,  $G_b7$ ,  $F-7$ ,  $E7alt.$ , and  $E_b6$ .

Oscar Peterson / Joe Pass - "A Sallee Pleyel"



# THEIR'S TEARS

363.

Claire Fischer

Handwritten musical score for "THEIR'S TEARS" by Claire Fischer. The score is written on a grand staff with treble and bass clefs. It features a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The score is divided into two systems, each with three staves. The first system includes chords such as F-, F-/Eb, DbΔ, C7(#9), DbΔ, C||, F-, F7(#9), F7(#9), Bb-9, Eb9, A7(b9), D7(b9), Ab∅, G9, C6, and Gb+. The second system includes chords such as Fmi, Fmi7/Eb, DbΔ, C7(#9), DbΔ, C||, Fmi, F7(#9), F7(#9), Bb-9, Eb9, DbΔ, G7(#9/b5), C+, F-7, and (D7(#9)). The notation includes various note values, rests, and articulation marks.

364.

# THESE FOOLISH THINGS REMIND ME OF YOU

Handwritten musical score for the song "These Foolish Things Remind Me of You". The score is written on ten staves, with the first two staves of each system containing a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The music is written in a style typical of a guitar or piano accompaniment.

The score is divided into two systems of five staves each. The first system contains the first two staves, and the second system contains the remaining three staves. The notation includes notes, rests, and various chords. The chords are labeled with letters and accidentals, such as Eb, C-, F-, Bb7, F9, Ab, C7, Bb0, G-, G-, Eb, F7, Bb7, Bb0, F-, Bb7, Eb9, C-, F-, Bb7, Eb, C-, F9, Bb7, Eb9, C-, F-, Bb7, Eb, C-, F9, Bb7, Eb9, F3, Ab, C7, F9, Bb7, Eb, D7, G-, C, D9, G-, C9, Bb, G-, Eb, F7, Bb7, Bb0, F-, Bb7, Eb9, C-, F-, Bb7, Eb, C-, F9, Bb7, Eb9, F3, Ab, C7, F9, Bb7, 1. Eb Bb4, 2. Eb.

The first system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are written in a style that suggests a guitar or piano accompaniment. The chords are labeled with letters and accidentals, such as Eb, C-, F-, Bb7, Eb, C-, F9, Bb7, Eb9, Ab, C7, F9, F-, Bb7.

The second system consists of three staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are written in a style that suggests a guitar or piano accompaniment. The chords are labeled with letters and accidentals, such as Eb, C-, F-, Bb7, Eb, C-, F9, Bb7, Eb9, C-, F-, Bb7, Eb, D7, G-, C, D9, G-, C9, Bb, G-, Eb, F7, Bb7, Bb0, F-, Bb7, Eb9, C-, F-, Bb7, Eb, C-, F9, Bb7, Eb9, F3, Ab, C7, F9, Bb7, 1. Eb Bb4, 2. Eb.

# THINGS AINT WHAT THEY USED TO BE 365.

D. Ellington

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music features several triplets, indicated by a circled '3' and a wavy line. Chords are written above the notes: F7, Bb7, G-7, C7, F, Ab7, G7, and C7. The second staff continues the melody with a Bb7 chord. The third staff has F7 and G-7 chords. The fourth staff has C7, F, Ab7, G7, and C7 chords. The fifth staff has F7(#9) and Bb7 chords. The sixth staff has F7 and G-7 chords. The seventh staff has C7, F7, (Ab7), (G7), and C7 chords. The eighth staff has C7, F7, (Ab7), (G7), and C7 chords. The score ends with a double bar line.

366.

# THINGS TO COME

Dizzy Gillespie

Handwritten musical score for "Things to Come" by Dizzy Gillespie. The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music consists of several staves of notes and rests, with various chords and accidentals written above and below the notes. A first and second ending bracket is present in the middle section.

Chords and accidentals visible in the score include: F-, G<sup>o</sup>, F-/Ab, G<sup>o</sup>, F-, G<sup>o</sup>, b C<sup>7</sup>, F-7, Fmi9, Bb7(b9), EbΔ, Eb-9, Ab7(b9), DbΔ, G<sup>o</sup> C<sup>7</sup>, and G<sup>o</sup> b C<sup>7</sup>.

Empty grand staff lines.

Empty grand staff lines.

# THE I DIG OF YOU

367.

Handwritten musical score for the song "The I Dig of You". The score is written on a grand staff with a 4/4 time signature. The key signature has two flats (Bb and Eb). The music consists of several lines of notes with guitar chords written above them. The chords are: Bb0, C-7, D-7, C-7, Db0, C-7, D-7, F-7 Bb7, Eb0, E-7, A7, D-7, G7, Db-7, Gb7, C-7, F7, Bb0, C-7, D-7, C-7, Db0, C-7, D-7, F-7 Bb7, Eb0, E-7, A7, D-7, G7, C-7, F7, Bb0. The score ends with a double bar line and a final chord of Bb0.

368.

# THRIVING ON A RIFF *Charlie Parker*

Handwritten musical score for "Thriving on a Riff" by Charlie Parker. The score is written on seven staves in G major, 4/4 time. The notation includes slurs, ties, and dynamic markings. The chords are as follows:

- Staff 1: B $\flat$ , C-7, F $\natural$ , B $\flat$
- Staff 2: C-7, F $\natural$ , B $\flat$ , B $\flat$  $\flat$ , E $\flat$ , A $\flat$  $\flat$
- Staff 3: 1. B $\flat$ , D $\flat$ -7, C-7, F $\natural$ ; 2. B $\flat$ , F $\natural$ , B $\flat$
- Staff 4: D $\flat$ , G $\flat$
- Staff 5: C $\flat$ , C-7, F $\natural$
- Staff 6: B $\flat$ , C-7, F $\natural$ , B $\flat$ , C-7, F $\natural$
- Staff 7: B $\flat$ , B $\flat$  $\flat$ , E $\flat$ , A $\flat$  $\flat$ , B $\flat$ , F $\natural$ , B $\flat$

# TICKLE-TOE

369.

Lester Young

Handwritten musical score for "TICKLE-TOE" by Lester Young. The score consists of ten staves of music with various chord annotations above and below the notes. The chords include  $E_b7$ ,  $B_b7$ ,  $F7$ ,  $B_b$ ,  $G_b7$ ,  $G_b^0$ ,  $D_b\Delta$ ,  $F7$ ,  $B_b7$ ,  $E_b7$ ,  $A_b7$ ,  $F7$ ,  $B_b7$ ,  $E_b7$ ,  $B_b7$ ,  $E_b7$ ,  $A_b7$ ,  $D_b7$ ,  $G_b7$ ,  $G_b^0$ ,  $D_b\Delta$ ,  $B_b7$ ,  $E_b7$ ,  $A_b7$ ,  $D_b7$ , and  $(C\emptyset F7)$ .

370.

# TILL THERE WAS YOU

M. Wilson

(Ballad)

Handwritten musical score for the ballad "Till There Was You" by M. Wilson. The score is written on a grand staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The notation includes a variety of chords and melodic lines with triplets. The chords are as follows:

- Staff 1: EbΔ, Eo, F-7
- Staff 2: Db7, G-7, Gb° (with triplet), F-7, Bb7
- Staff 3: 1. EbΔ, GbΔ, BΔ, EΔ; 2. EbΔ, Ab-7, EbΔ (with triplet)
- Staff 4: AbΔ, Ao, EbΔ (with triplet), C7
- Staff 5: F-7, Bb7
- Staff 6: EbΔ, Eo, F-7, #o, Db7
- Staff 7: G-7, Gb° (with triplet), F-7, Bb7, EbΔ (GbΔ), (BΔ EΔ)

Sonny Rollins - "The Freedom Suite Plus"



# TIME AFTER TIME

371.

Handwritten musical score for guitar, featuring chords and a melody line. The score is written on a grand staff with a treble clef and a 4/4 time signature. The melody is written on the top staff, and the chords are written above the notes. The chords are: C6, A-7, D-7, G7, C, A-7, D-7, G7, C6, Bø, E7, A-, B7, E-7, Eø, A7, D-7, G7, C6, A-7, D-7, G7, C, C7, F, F7, C6, F-, C6, A-, D7, F-, C6, Ebø, D-, G7, C6, (D-7 G7).



372.

# TIPPIN'

Horace Silver

Chords: Bb G7(b9) C-7 F7 D-7 G7 C-7 F7  
Bb7 Eb Eo D-7 G7(b9) C7 F7  
2. Eb Eo D-7 G7 C-7 F7 Bb  
A-7 D7 A-7 Db7  
G-7 C7 Cø F7  
Bb G7(b9) C-7 F7 D-7 G7 C-7 F7  
Bb7 Eb Eo D-7 G7 C-7 F7 Bb

# TOMORROW'S DESTINY 373.

Woody Shaw

Handwritten musical score for "Tomorrow's Destiny" by Woody Shaw. The score consists of seven staves of music. The first staff starts with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of jazz, with various chord symbols and melodic lines. The second staff has a "Swing" tempo marking. The third staff has a "Swing" tempo marking. The fourth staff has a "Swing" tempo marking. The fifth staff has a "Swing" tempo marking. The sixth staff has a "Swing" tempo marking. The seventh staff has a "Swing" tempo marking. The score includes various chord symbols such as F-, DbΔ(#11), F7(b9), EbΔ(#11), F-, Bb-Eb, F7, G7, BΔ, Eb7, F7, AΔ, Db7, Eb7, GΔ, B7, Db7, FΔ, F-, C7(#9), and D.C. al.

Handwritten musical score for the Coda section of "Tomorrow's Destiny" by Woody Shaw. The Coda section consists of two staves of music. The first staff starts with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of jazz, with various chord symbols and melodic lines. The second staff continues the melodic line from the first staff. The score includes various chord symbols such as F-.

Woody Shaw "Little Red's Fantasy"

374.  
(♩=120)

# TOADS PLACE

Jeff Lorber

*E<sup>9</sup>sus*  
(4)

*F<sup>9</sup>sus B<sup>b</sup>9sus E<sup>9</sup>sus E<sup>b</sup>9sus E<sup>9</sup>sus*

*(2<sup>nd</sup> x) 19 E<sup>9</sup>sus D<sup>9</sup>sus*

*(D<sup>9</sup>sus) G<sup>7</sup> A<sup>-7</sup>*

*D<sup>9</sup> A<sup>b</sup>7 G<sup>-7</sup> B<sup>b</sup>7sus B<sup>7</sup>sus C<sup>7</sup>sus (to solos on D.S.)*

*F<sup>9</sup>sus B<sup>b</sup>7sus E<sup>9</sup>sus E<sup>b</sup>9sus E<sup>9</sup>sus (D.S. al Solos)*

Solos: TOAD'S PLACE (Pg 2) 375.  
 F9 Eb9 F9 Eb9

F9 Eb9

(line starts here) between solos

D9 G7 A7

D9 Ab7 G7 Bb7sus B7sus C7sus

Jeff Lorber - "Watersign"



# TURNAROUND

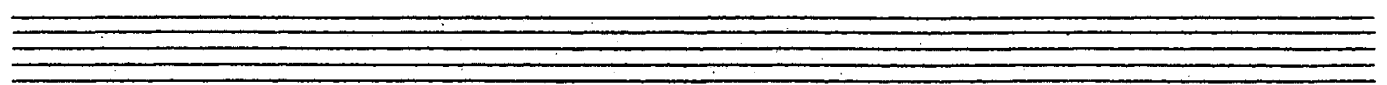
Annette Coleman

Handwritten musical notation for the first system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music features a melodic line in the upper voice and a bass line in the lower voice. There are several triplet markings (circles with the number 3) in the upper voice.

Handwritten musical notation for the second system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music continues with a melodic line and a bass line. There are triplet markings in the upper voice.

Handwritten musical notation for the third system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music continues with a melodic line and a bass line. There are triplet markings in the upper voice.

Handwritten musical notation for the fourth system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music continues with a melodic line and a bass line. There are triplet markings in the upper voice. The system ends with a double bar line and a fermata over the final note.



318.

# TWO NOT ONE

Lennie Tristano

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Chord annotations are placed above and below the staves, often with circled numbers indicating triplet rhythms. The chords include: DbΔ, Db-(Δ), Ab, F7(#11), Bb-7, Eb7, AbΔ, Ab7, DbΔ, Db-(Δ), AbΔ, F7, Bb-7, Eb7, Ab7, C7(b5), (D7), (Eb), (E), F7(b5), (G7), Ab, A, Bb7(b5), C7, Db, D, Eb7, D7(#9), DbΔ, Db-(Δ), Ab, F7(b5), Bb-7, Eb7, AbΔ, Ab7.



(Samba)

# VONETTA

319.

Handwritten musical score for "Vonetta" in Samba style. The score consists of 11 staves of music. The first 10 staves are in 4/4 time and feature complex rhythmic patterns with many beamed eighth and sixteenth notes. Chord symbols are written above the notes, including D-7, BbΔ, G-7, A7(b5), D9, G7, F#-7, B-7, BbΔ, EbΔ, AbΔ, FΔ, F7, and BbΔ. There are also triplets and first/second endings marked. The 11th staff is a "Solos" section with a simple rhythmic pattern of vertical lines and is marked with D-7 and BbΔ. The piece ends with a double bar line and a repeat sign.

Earl Klugh - "Earl Klugh"

380.

# WALKIN' SHOES

Gerry Mulligan

38)

G C7 G

F7 E-7 A-7 C#7 F#7 G G°

A-7 D7 F#7 B7 E-7

F#7 B7 Emi A1 A-7

D7 G C7 G

F7 E7 Eb7 D7 A-7 D7 G

(A-7 D7)



382.

# WALK TALL

Cannonball Adderly

Musical staff 1: Treble clef, 4/4 time signature. Chords: G7, C7, G7, C7, G7, C7, G7, C7.

Musical staff 2: Treble clef, 4/4 time signature. Chords: G7, C7, G7, C7, G7, C7, G7, C7.

Musical staff 3: Treble clef, 4/4 time signature. Chords: B-7, E-7, D7sus.

Musical staff 4: Treble clef, 4/4 time signature. Chords: A-7, B-7, CΔ, B-7, E-7.

Musical staff 5: Treble clef, 4/4 time signature. Chords: A-7, D7sus.

Musical staff 6: Treble clef, 4/4 time signature. Chords: (Vamp) G7, C7, G7, C7.

Empty musical staff.

Empty musical staff.

Empty musical staff.

(♩=184)

# WALL STREET

Handwritten musical score for 'Wall Street'. The score consists of ten staves of music. The first staff is marked with a treble clef and a 4/4 time signature. The music features a melodic line with various chords and triplets. The chords are written above the notes, and some are enclosed in boxes. The following table summarizes the chords and other markings found in the score:

Staff	Chords	Other Markings
1	E <sup>b</sup> -7, E <sup>Δ</sup>	None
2	E <sup>b</sup> Δ, E <sup>Δ</sup> , D <sup>Δ</sup> #	Triplet (3)
3	E <sup>b</sup> -7, E <sup>Δ</sup>	None
4	E <sup>b</sup> Δ, D <sup>Δ</sup> , E, E <sup>b</sup> , (B <sup>b</sup> 7 sus)	None
5	E <sup>b</sup> -7, A <sup>b</sup> 7, D <sup>b</sup> Δ	None
6	D <sup>b</sup> -7, G <sup>b</sup> 7, B <sup>Δ</sup> , B <sup>b</sup> 7	Triplet (3)
7	E <sup>b</sup> -7, E <sup>Δ</sup>	None
8	E <sup>b</sup> Δ, E <sup>Δ</sup> , D <sup>Δ</sup> #	Triplet (3)
9	E <sup>b</sup> -7, E <sup>Δ</sup>	None
10	E <sup>b</sup> Δ, D <sup>b</sup> Δ, E, E <sup>b</sup>	Triplet (3)

384.

(Bossa)

# WATCH WHAT HAPPENS M. LeGrand

Chords: EbΔ Eb6 F9

Chords: F-7 Bb7 F-7 Bb7

1. Chords: EbΔ EbΔ FΔ EbΔ 2. Chords: EbΔ EbΔ FΔ F#Δ

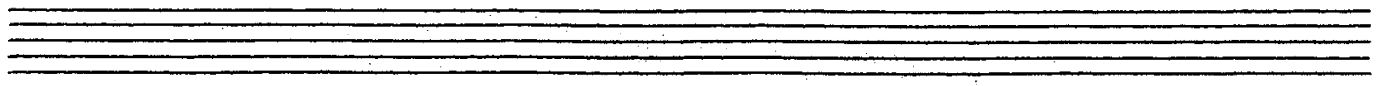
Chords: GΔ G6 GΔ G6 G-7 C7 G-7 C9

Chords: F F6 FΔ F-7 Bb7

Chords: EbΔ Eb6 F9

Chords: F-7 Bb7 F-7 Bb9 EbΔ EbΔ DΔ

Chords: Eb E D Eb (F-7 Bb7)





386.

# WATERSIGN

Jeff Labber

The first system consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at the end. The middle staff is in bass clef and contains a bass line with similar rhythmic patterns. The bottom staff is in bass clef and contains a bass line with two measures marked with a '2' above the staff, indicating a double bar line or a specific rhythmic pattern.

The second system consists of three staves. The top staff continues the melodic line from the first system. The middle staff is in bass clef and contains a bass line with a 'F9' chord marking at the beginning and a 'F9' marking at the end. The bottom staff continues the bass line with a triplet of eighth notes at the end.

The third system consists of three staves. The top staff continues the melodic line. The middle staff is in bass clef and contains a bass line with a 'G7 alt.' chord marking. The bottom staff is in bass clef and contains a bass line with a triplet of eighth notes at the beginning and a 'G7' chord marking. Below the bottom staff, a series of chord markings are written: C-7, Bb-7, Eb7, AbΔ, G7, C-7, Bb-7, Eb7.



Watersign (Pg 2) 387.

AbΔ G7alt. C-7 Bb-7 Eb7 AbΔ G7alt.

Solos: F9

AbΔ G7alt. C-7 Bb-7 Eb7 AbΔ G7alt. C-7 Bb-7 Eb7

AbΔ G7alt. C-7 Bb-7 Eb7 AbΔ G7alt. F9

Jeff Lorber - "Watersign"

388.

# THE WAY YOU LOOK TONIGHT <sup>Kerns</sup> Fields

Handwritten musical score for "The Way You Look Tonight" by Kerns Fields. The score is written on ten staves in 4/4 time. It includes a key signature of one flat (Bb) and a common time signature (C). The notation includes various chords such as FΔ, D-7, G-7, C7, Eb7(b9), D7(b9), G-7, C7, C-7, F7, G-7, C7, FΔ, D7, G-7, C7, Bb-7, Eb7, AbΔ, A°, Bb-7, Eb7, AbΔ, A°, Bb-7, Eb7, AbΔ, A°, Bb-7, Eb7, AbΔ, A°, G-7, C7, and FΔ, D7, G-7, C7, FΔ, D7, G-7, C7. There are also some markings like "1. C7" and "2. Bb-7 Eb7" in brackets. The score ends with a double bar line and a "D.C. al Fine" marking.

"Sonny Rollins"

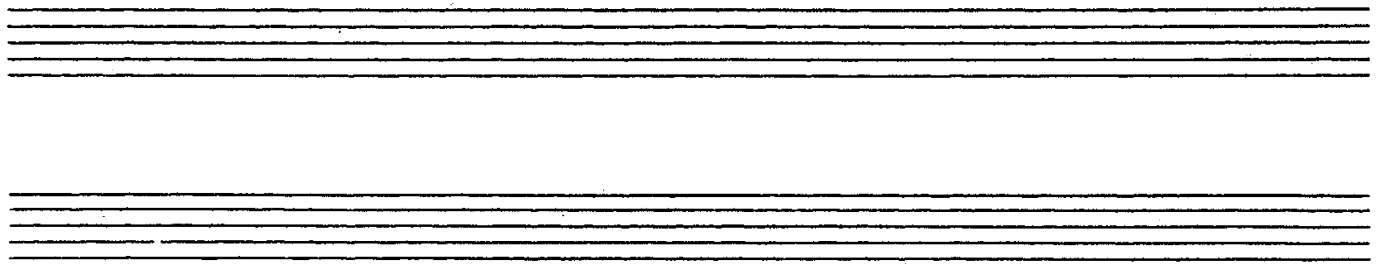
Jim Hall - J.H. Live

# WEEKEND BLUES

389.

Ed Kaiser

F- Ab+ Ab Dø Db7 C7  
A-7 D7 G-7 A-7 Gø F-  
Db7 C+7 F- F7 Bb- C7 A-7 (2) D7  
G-7 C+7 Fø F7 Bb-7 (3) Bbø A-7 D7  
Gø7 F- C7 C+7 F- Ab4  
Ab Dø Db7 C7 A-7 D7  
G-7 A-7 Gø F-7 Bb-7 C7 F-



390.

# WENDY

Paul Desmond

Handwritten musical notation on a five-line staff. Chords:  $E\flat\Delta$ ,  $C7sus$ ,  $C7$ ,  $F-7$ ,  $B\flat7$ .

Handwritten musical notation on a five-line staff. Chords:  $G-7$ ,  $C7$ ,  $A\flat-7$ ,  $D\flat7$ .

Handwritten musical notation on a five-line staff. Chords:  $G-7$ ,  $G\flat\Delta$ ,  $F-7$ ,  $D-7$ ,  $G7$ .

Handwritten musical notation on a five-line staff. Chords:  $C-7$ ,  $F7$ ,  $B\flat7sus$ ,  $B\flat7$ .

Handwritten musical notation on a five-line staff. Chords:  $E\flat\Delta$ ,  $C7sus$ ,  $C7$ ,  $F-7$ ,  $B\flat7$ .

Handwritten musical notation on a five-line staff. Chords:  $G-7$ ,  $C7$ ,  $A\flat-7$ ,  $D\flat7$ .

Handwritten musical notation on a five-line staff. Chords:  $E\flat\Delta$ ,  $A-7$ ,  $D7$ ,  $G7sus$ ,  $G7$ ,  $C7$ .

Handwritten musical notation on a five-line staff. Chords:  $F-7$ ,  $B\flat7sus$ ,  $B\flat7$ ,  $B\Delta7$ ,  $E\Delta$ .

Handwritten musical notation on a five-line staff. Chord:  $E\flat$ . Includes the annotation "(CODA) (last x)".

Paul Desmond - "THE Paul Desmond Quartet Live"

(Ballad)

# WHAT'S NEW

391.

B. Haggart

Chords: G7, C6, A-7, Bb-7, Eb7, Ab0

Chords: D0, G7, C-, C-/Bb, Ab0, G7

Chords: C, A-7, 1. D-7, Db7, 2. G-7, Gb7

Chords: F6, D-7, Eb-7, Ab7, Dba, Bb-7, G0, C7

Chords: F-, Ab7, G0, Gb7, F-(A), F-/Eb, D0, Db7

Chords: C6, A-7, Bb-7, A7, Ab0, D0, G7

Chords: C-, C-/Bb, Ab0, G7, C6, (D-7, G7)

Chords: C4, Db0, C4

**CODA**  
*Last X only*

392.

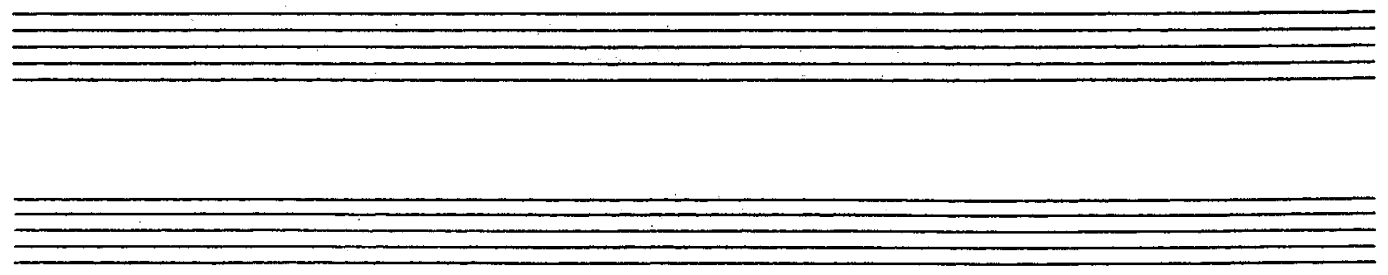
# WHEN LIGHTS ARE LOW B. Carter

Handwritten musical score for "When Lights Are Low" by Bill Carter. The score is written on a single staff in G major, 4/4 time, with a key signature of one flat (Bb). The music consists of 12 measures with various chords and articulations.

Chords and notes are as follows:

- Measure 1:  $F\Delta$  (chord),  $G-7$  (chord),  $A-7$  (chord),  $G-7$  (chord),  $F\Delta$  (chord),  $G-7$  (chord)
- Measure 2:  $A-7$  (chord),  $D^7(\#9)$  (chord),  $G-7$  (chord),  $E\flat 7$  (chord),  $D^7$  (chord)
- Measure 3:  $G-7$  (chord),  $C^7$  (chord),  $F\Delta$  (chord),  $C^7$  (chord)
- Measure 4:  $F\Delta$  (chord),  $C-7$  (chord),  $F^7$  (chord)
- Measure 5:  $B\flat\Delta$  (chord),  $C-7$  (chord),  $D-7$  (chord),  $C-7$  (chord),  $B\flat\Delta$  (chord),  $C-7$  (chord),  $D-7$  (chord),  $G^7(\#9)$  (chord)
- Measure 6:  $C-7$  (chord),  $A\flat 7$  (chord),  $G^7$  (chord),  $C-7$  (chord),  $F^7$  (chord),  $B\flat\Delta$  (chord),  $(C^7)$  (chord)
- Measure 7:  $F\Delta$  (chord),  $G-7$  (chord),  $A-7$  (chord),  $G-7$  (chord),  $F\Delta$  (chord),  $G-7$  (chord),  $A-7$  (chord),  $D^7(\#9)$  (chord)
- Measure 8:  $G-7$  (chord),  $E\flat 7$  (chord),  $D^7$  (chord),  $G-7$  (chord),  $C^7$  (chord),  $F\Delta$  (chord)

Additional markings include a key signature change to Bb in measure 3, a first ending bracket over measures 3-4, a second ending bracket over measures 5-6, and a circled '3' indicating a triplet in measure 8.



# WHISPER NOT

393.

Handwritten musical score for the piece "Whisper Not". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The score consists of several systems of music, each with a treble clef staff and a bass clef staff. The chords are written above the treble clef staff, and the notes are written on both staves. The score includes various musical notations such as slurs, ties, and triplets. The chords are: C-, C-/Bb, Aø, D7(b9), G-, G-/F, Eø, A7(b9), D-, Bø, E-7, A7(b9), D-7, E-7, F-7, G7(b9), C-, C-/Bb, Aø, D7(b9), G-, G-/F, Eø, A7, D-, D-/C, E-, A7(b9), D-, E-, F-7, Bb7, Aø, D7(b9), G-7, C7, Eø, A13(b9), Dø, G13(b9), C-, C-/Bb, Aø, D7, G-, G-/F, Eø, A7, D-, Bø, E-7, A7(b9), D-, fine, Ab7, G+7, D.C. for solos, (USE for A section in out chorus), C-, C-/Bb, Aø, D7(b9), G-, G-/F, Eø, A7, D-, Bø, E-7, A7, D-7, E-7, 1. G7, 2. (G+7), D.S. al fine.

394.

# WHO CAN I TURN TO

L BRICKESE  
A. NEWLY

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is written in a single melodic line with various rhythmic values and accidentals. Chord annotations are placed above and below the notes, including E-flat major, F-7, G-7, A-flat major, B-flat-7, B-flat major, E-flat major, A-flat major, G+7, C-7, F7, F-7, F#0, G-7, C1, F-7, A-flat-7, B-7, E7, F#0/B-flat, E-flat/B-flat, F#0/B-flat, F-7, B-flat-7, E-flat major, F-7, G-7, A-flat major, B-flat-7, A+7, A-flat major, G7, C-7, F7, F#0, G-7, F#0, F-7, B-flat-7, and E-flat major. The score concludes with a double bar line and a repeat sign. Below the final staff, there are two boxes: 'To Repeat:' containing G-7, F#0, F-7, and B-flat-7; and 'To END:' containing D-flat-7 and E-flat major.



# THE WHOPPER

395.

Handwritten musical score for "The Whopper". The score consists of four systems of music, each with a treble clef staff and a bass clef staff. The first system includes a double bar line with a repeat sign and a first ending bracket. The second system includes a double bar line with a repeat sign. The third system includes a double bar line with a repeat sign. The fourth system includes a double bar line with a repeat sign and a first ending bracket. The chords and melodic lines are as follows:

System 1:  
Chords: Db<sup>7</sup> sus, Eb<sup>7</sup>, Ab<sup>7</sup>  
Melody: G<sup>4</sup>, A<sup>4</sup>, B<sup>4</sup>, C<sup>5</sup>, D<sup>5</sup>, E<sup>5</sup>, F<sup>5</sup>, G<sup>5</sup>, A<sup>5</sup>, B<sup>5</sup>, C<sup>6</sup>, D<sup>6</sup>, E<sup>6</sup>, F<sup>6</sup>, G<sup>6</sup>, A<sup>6</sup>, B<sup>6</sup>, C<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, F<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup>, B<sup>7</sup>, C<sup>8</sup>, D<sup>8</sup>, E<sup>8</sup>, F<sup>8</sup>, G<sup>8</sup>, A<sup>8</sup>, B<sup>8</sup>, C<sup>9</sup>, D<sup>9</sup>, E<sup>9</sup>, F<sup>9</sup>, G<sup>9</sup>, A<sup>9</sup>, B<sup>9</sup>, C<sup>10</sup>, D<sup>10</sup>, E<sup>10</sup>, F<sup>10</sup>, G<sup>10</sup>, A<sup>10</sup>, B<sup>10</sup>, C<sup>11</sup>, D<sup>11</sup>, E<sup>11</sup>, F<sup>11</sup>, G<sup>11</sup>, A<sup>11</sup>, B<sup>11</sup>, C<sup>12</sup>, D<sup>12</sup>, E<sup>12</sup>, F<sup>12</sup>, G<sup>12</sup>, A<sup>12</sup>, B<sup>12</sup>, C<sup>13</sup>, D<sup>13</sup>, E<sup>13</sup>, F<sup>13</sup>, G<sup>13</sup>, A<sup>13</sup>, B<sup>13</sup>, C<sup>14</sup>, D<sup>14</sup>, E<sup>14</sup>, F<sup>14</sup>, G<sup>14</sup>, A<sup>14</sup>, B<sup>14</sup>, C<sup>15</sup>, D<sup>15</sup>, E<sup>15</sup>, F<sup>15</sup>, G<sup>15</sup>, A<sup>15</sup>, B<sup>15</sup>, C<sup>16</sup>, D<sup>16</sup>, E<sup>16</sup>, F<sup>16</sup>, G<sup>16</sup>, A<sup>16</sup>, B<sup>16</sup>, C<sup>17</sup>, D<sup>17</sup>, E<sup>17</sup>, F<sup>17</sup>, G<sup>17</sup>, A<sup>17</sup>, B<sup>17</sup>, C<sup>18</sup>, D<sup>18</sup>, E<sup>18</sup>, F<sup>18</sup>, G<sup>18</sup>, A<sup>18</sup>, B<sup>18</sup>, C<sup>19</sup>, D<sup>19</sup>, E<sup>19</sup>, F<sup>19</sup>, G<sup>19</sup>, A<sup>19</sup>, B<sup>19</sup>, C<sup>20</sup>, D<sup>20</sup>, E<sup>20</sup>, F<sup>20</sup>, G<sup>20</sup>, A<sup>20</sup>, B<sup>20</sup>, C<sup>21</sup>, D<sup>21</sup>, E<sup>21</sup>, F<sup>21</sup>, G<sup>21</sup>, A<sup>21</sup>, B<sup>21</sup>, C<sup>22</sup>, D<sup>22</sup>, E<sup>22</sup>, F<sup>22</sup>, G<sup>22</sup>, A<sup>22</sup>, B<sup>22</sup>, C<sup>23</sup>, D<sup>23</sup>, E<sup>23</sup>, F<sup>23</sup>, G<sup>23</sup>, A<sup>23</sup>, B<sup>23</sup>, C<sup>24</sup>, D<sup>24</sup>, E<sup>24</sup>, F<sup>24</sup>, G<sup>24</sup>, A<sup>24</sup>, B<sup>24</sup>, C<sup>25</sup>, D<sup>25</sup>, E<sup>25</sup>, F<sup>25</sup>, G<sup>25</sup>, A<sup>25</sup>, B<sup>25</sup>, C<sup>26</sup>, D<sup>26</sup>, E<sup>26</sup>, F<sup>26</sup>, G<sup>26</sup>, A<sup>26</sup>, B<sup>26</sup>, C<sup>27</sup>, D<sup>27</sup>, E<sup>27</sup>, F<sup>27</sup>, G<sup>27</sup>, A<sup>27</sup>, B<sup>27</sup>, C<sup>28</sup>, D<sup>28</sup>, E<sup>28</sup>, F<sup>28</sup>, G<sup>28</sup>, A<sup>28</sup>, B<sup>28</sup>, C<sup>29</sup>, D<sup>29</sup>, E<sup>29</sup>, F<sup>29</sup>, G<sup>29</sup>, A<sup>29</sup>, B<sup>29</sup>, C<sup>30</sup>, D<sup>30</sup>, E<sup>30</sup>, F<sup>30</sup>, G<sup>30</sup>, A<sup>30</sup>, B<sup>30</sup>, C<sup>31</sup>, D<sup>31</sup>, E<sup>31</sup>, F<sup>31</sup>, G<sup>31</sup>, A<sup>31</sup>, B<sup>31</sup>, C<sup>32</sup>, D<sup>32</sup>, E<sup>32</sup>, F<sup>32</sup>, G<sup>32</sup>, A<sup>32</sup>, B<sup>32</sup>, C<sup>33</sup>, D<sup>33</sup>, E<sup>33</sup>, F<sup>33</sup>, G<sup>33</sup>, A<sup>33</sup>, B<sup>33</sup>, C<sup>34</sup>, D<sup>34</sup>, E<sup>34</sup>, F<sup>34</sup>, G<sup>34</sup>, A<sup>34</sup>, B<sup>34</sup>, C<sup>35</sup>, D<sup>35</sup>, E<sup>35</sup>, F<sup>35</sup>, G<sup>35</sup>, A<sup>35</sup>, B<sup>35</sup>, C<sup>36</sup>, D<sup>36</sup>, E<sup>36</sup>, F<sup>36</sup>, G<sup>36</sup>, A<sup>36</sup>, B<sup>36</sup>, C<sup>37</sup>, D<sup>37</sup>, E<sup>37</sup>, F<sup>37</sup>, G<sup>37</sup>, A<sup>37</sup>, B<sup>37</sup>, C<sup>38</sup>, D<sup>38</sup>, E<sup>38</sup>, F<sup>38</sup>, G<sup>38</sup>, A<sup>38</sup>, B<sup>38</sup>, C<sup>39</sup>, D<sup>39</sup>, E<sup>39</sup>, F<sup>39</sup>, G<sup>39</sup>, A<sup>39</sup>, B<sup>39</sup>, C<sup>40</sup>, D<sup>40</sup>, E<sup>40</sup>, F<sup>40</sup>, G<sup>40</sup>, A<sup>40</sup>, B<sup>40</sup>, C<sup>41</sup>, D<sup>41</sup>, E<sup>41</sup>, F<sup>41</sup>, G<sup>41</sup>, A<sup>41</sup>, B<sup>41</sup>, C<sup>42</sup>, D<sup>42</sup>, E<sup>42</sup>, F<sup>42</sup>, G<sup>42</sup>, A<sup>42</sup>, B<sup>42</sup>, C<sup>43</sup>, D<sup>43</sup>, E<sup>43</sup>, F<sup>43</sup>, G<sup>43</sup>, A<sup>43</sup>, B<sup>43</sup>, C<sup>44</sup>, D<sup>44</sup>, E<sup>44</sup>, F<sup>44</sup>, G<sup>44</sup>, A<sup>44</sup>, B<sup>44</sup>, C<sup>45</sup>, D<sup>45</sup>, E<sup>45</sup>, F<sup>45</sup>, G<sup>45</sup>, A<sup>45</sup>, B<sup>45</sup>, C<sup>46</sup>, D<sup>46</sup>, E<sup>46</sup>, F<sup>46</sup>, G<sup>46</sup>, A<sup>46</sup>, B<sup>46</sup>, C<sup>47</sup>, D<sup>47</sup>, E<sup>47</sup>, F<sup>47</sup>, G<sup>47</sup>, A<sup>47</sup>, B<sup>47</sup>, C<sup>48</sup>, D<sup>48</sup>, E<sup>48</sup>, F<sup>48</sup>, G<sup>48</sup>, A<sup>48</sup>, B<sup>48</sup>, C<sup>49</sup>, D<sup>49</sup>, E<sup>49</sup>, F<sup>49</sup>, G<sup>49</sup>, A<sup>49</sup>, B<sup>49</sup>, C<sup>50</sup>, D<sup>50</sup>, E<sup>50</sup>, F<sup>50</sup>, G<sup>50</sup>, A<sup>50</sup>, B<sup>50</sup>, C<sup>51</sup>, D<sup>51</sup>, E<sup>51</sup>, F<sup>51</sup>, G<sup>51</sup>, A<sup>51</sup>, B<sup>51</sup>, C<sup>52</sup>, D<sup>52</sup>, E<sup>52</sup>, F<sup>52</sup>, G<sup>52</sup>, A<sup>52</sup>, B<sup>52</sup>, C<sup>53</sup>, D<sup>53</sup>, E<sup>53</sup>, F<sup>53</sup>, G<sup>53</sup>, A<sup>53</sup>, B<sup>53</sup>, C<sup>54</sup>, D<sup>54</sup>, E<sup>54</sup>, F<sup>54</sup>, G<sup>54</sup>, A<sup>54</sup>, B<sup>54</sup>, C<sup>55</sup>, D<sup>55</sup>, E<sup>55</sup>, F<sup>55</sup>, G<sup>55</sup>, A<sup>55</sup>, B<sup>55</sup>, C<sup>56</sup>, D<sup>56</sup>, E<sup>56</sup>, F<sup>56</sup>, G<sup>56</sup>, A<sup>56</sup>, B<sup>56</sup>, C<sup>57</sup>, D<sup>57</sup>, E<sup>57</sup>, F<sup>57</sup>, G<sup>57</sup>, A<sup>57</sup>, B<sup>57</sup>, C<sup>58</sup>, D<sup>58</sup>, E<sup>58</sup>, F<sup>58</sup>, G<sup>58</sup>, A<sup>58</sup>, B<sup>58</sup>, C<sup>59</sup>, D<sup>59</sup>, E<sup>59</sup>, F<sup>59</sup>, G<sup>59</sup>, A<sup>59</sup>, B<sup>59</sup>, C<sup>60</sup>, D<sup>60</sup>, E<sup>60</sup>, F<sup>60</sup>, G<sup>60</sup>, A<sup>60</sup>, B<sup>60</sup>, C<sup>61</sup>, D<sup>61</sup>, E<sup>61</sup>, F<sup>61</sup>, G<sup>61</sup>, A<sup>61</sup>, B<sup>61</sup>, C<sup>62</sup>, D<sup>62</sup>, E<sup>62</sup>, F<sup>62</sup>, G<sup>62</sup>, A<sup>62</sup>, B<sup>62</sup>, C<sup>63</sup>, D<sup>63</sup>, E<sup>63</sup>, F<sup>63</sup>, G<sup>63</sup>, A<sup>63</sup>, B<sup>63</sup>, C<sup>64</sup>, D<sup>64</sup>, E<sup>64</sup>, F<sup>64</sup>, G<sup>64</sup>, A<sup>64</sup>, B<sup>64</sup>, C<sup>65</sup>, D<sup>65</sup>, E<sup>65</sup>, F<sup>65</sup>, G<sup>65</sup>, A<sup>65</sup>, B<sup>65</sup>, C<sup>66</sup>, D<sup>66</sup>, E<sup>66</sup>, F<sup>66</sup>, G<sup>66</sup>, A<sup>66</sup>, B<sup>66</sup>, C<sup>67</sup>, D<sup>67</sup>, E<sup>67</sup>, F<sup>67</sup>, G<sup>67</sup>, A<sup>67</sup>, B<sup>67</sup>, C<sup>68</sup>, D<sup>68</sup>, E<sup>68</sup>, F<sup>68</sup>, G<sup>68</sup>, A<sup>68</sup>, B<sup>68</sup>, C<sup>69</sup>, D<sup>69</sup>, E<sup>69</sup>, F<sup>69</sup>, G<sup>69</sup>, A<sup>69</sup>, B<sup>69</sup>, C<sup>70</sup>, D<sup>70</sup>, E<sup>70</sup>, F<sup>70</sup>, G<sup>70</sup>, A<sup>70</sup>, B<sup>70</sup>, C<sup>71</sup>, D<sup>71</sup>, E<sup>71</sup>, F<sup>71</sup>, G<sup>71</sup>, A<sup>71</sup>, B<sup>71</sup>, C<sup>72</sup>, D<sup>72</sup>, E<sup>72</sup>, F<sup>72</sup>, G<sup>72</sup>, A<sup>72</sup>, B<sup>72</sup>, C<sup>73</sup>, D<sup>73</sup>, E<sup>73</sup>, F<sup>73</sup>, G<sup>73</sup>, A<sup>73</sup>, B<sup>73</sup>, C<sup>74</sup>, D<sup>74</sup>, E<sup>74</sup>, F<sup>74</sup>, G<sup>74</sup>, A<sup>74</sup>, B<sup>74</sup>, C<sup>75</sup>, D<sup>75</sup>, E<sup>75</sup>, F<sup>75</sup>, G<sup>75</sup>, A<sup>75</sup>, B<sup>75</sup>, C<sup>76</sup>, D<sup>76</sup>, E<sup>76</sup>, F<sup>76</sup>, G<sup>76</sup>, A<sup>76</sup>, B<sup>76</sup>, C<sup>77</sup>, D<sup>77</sup>, E<sup>77</sup>, F<sup>77</sup>, G<sup>77</sup>, A<sup>77</sup>, B<sup>77</sup>, C<sup>78</sup>, D<sup>78</sup>, E<sup>78</sup>, F<sup>78</sup>, G<sup>78</sup>, A<sup>78</sup>, B<sup>78</sup>, C<sup>79</sup>, D<sup>79</sup>, E<sup>79</sup>, F<sup>79</sup>, G<sup>79</sup>, A<sup>79</sup>, B<sup>79</sup>, C<sup>80</sup>, D<sup>80</sup>, E<sup>80</sup>, F<sup>80</sup>, G<sup>80</sup>, A<sup>80</sup>, B<sup>80</sup>, C<sup>81</sup>, D<sup>81</sup>, E<sup>81</sup>, F<sup>81</sup>, G<sup>81</sup>, A<sup>81</sup>, B<sup>81</sup>, C<sup>82</sup>, D<sup>82</sup>, E<sup>82</sup>, F<sup>82</sup>, G<sup>82</sup>, A<sup>82</sup>, B<sup>82</sup>, C<sup>83</sup>, D<sup>83</sup>, E<sup>83</sup>, F<sup>83</sup>, G<sup>83</sup>, A<sup>83</sup>, B<sup>83</sup>, C<sup>84</sup>, D<sup>84</sup>, E<sup>84</sup>, F<sup>84</sup>, G<sup>84</sup>, A<sup>84</sup>, B<sup>84</sup>, C<sup>85</sup>, D<sup>85</sup>, E<sup>85</sup>, F<sup>85</sup>, G<sup>85</sup>, A<sup>85</sup>, B<sup>85</sup>, C<sup>86</sup>, D<sup>86</sup>, E<sup>86</sup>, F<sup>86</sup>, G<sup>86</sup>, A<sup>86</sup>, B<sup>86</sup>, C<sup>87</sup>, D<sup>87</sup>, E<sup>87</sup>, F<sup>87</sup>, G<sup>87</sup>, A<sup>87</sup>, B<sup>87</sup>, C<sup>88</sup>, D<sup>88</sup>, E<sup>88</sup>, F<sup>88</sup>, G<sup>88</sup>, A<sup>88</sup>, B<sup>88</sup>, C<sup>89</sup>, D<sup>89</sup>, E<sup>89</sup>, F<sup>89</sup>, G<sup>89</sup>, A<sup>89</sup>, B<sup>89</sup>, C<sup>90</sup>, D<sup>90</sup>, E<sup>90</sup>, F<sup>90</sup>, G<sup>90</sup>, A<sup>90</sup>, B<sup>90</sup>, C<sup>91</sup>, D<sup>91</sup>, E<sup>91</sup>, F<sup>91</sup>, G<sup>91</sup>, A<sup>91</sup>, B<sup>91</sup>, C<sup>92</sup>, D<sup>92</sup>, E<sup>92</sup>, F<sup>92</sup>, G<sup>92</sup>, A<sup>92</sup>, B<sup>92</sup>, C<sup>93</sup>, D<sup>93</sup>, E<sup>93</sup>, F<sup>93</sup>, G<sup>93</sup>, A<sup>93</sup>, B<sup>93</sup>, C<sup>94</sup>, D<sup>94</sup>, E<sup>94</sup>, F<sup>94</sup>, G<sup>94</sup>, A<sup>94</sup>, B<sup>94</sup>, C<sup>95</sup>, D<sup>95</sup>, E<sup>95</sup>, F<sup>95</sup>, G<sup>95</sup>, A<sup>95</sup>, B<sup>95</sup>, C<sup>96</sup>, D<sup>96</sup>, E<sup>96</sup>, F<sup>96</sup>, G<sup>96</sup>, A<sup>96</sup>, B<sup>96</sup>, C<sup>97</sup>, D<sup>97</sup>, E<sup>97</sup>, F<sup>97</sup>, G<sup>97</sup>, A<sup>97</sup>, B<sup>97</sup>, C<sup>98</sup>, D<sup>98</sup>, E<sup>98</sup>, F<sup>98</sup>, G<sup>98</sup>, A<sup>98</sup>, B<sup>98</sup>, C<sup>99</sup>, D<sup>99</sup>, E<sup>99</sup>, F<sup>99</sup>, G<sup>99</sup>, A<sup>99</sup>, B<sup>99</sup>, C<sup>100</sup>, D<sup>100</sup>, E<sup>100</sup>, F<sup>100</sup>, G<sup>100</sup>, A<sup>100</sup>, B<sup>100</sup>, C<sup>101</sup>, D<sup>101</sup>, E<sup>101</sup>, F<sup>101</sup>, G<sup>101</sup>, A<sup>101</sup>, B<sup>101</sup>, C<sup>102</sup>, D<sup>102</sup>, E<sup>102</sup>, F<sup>102</sup>, G<sup>102</sup>, A<sup>102</sup>, B<sup>102</sup>, C<sup>103</sup>, D<sup>103</sup>, E<sup>103</sup>, F<sup>103</sup>, G<sup>103</sup>, A<sup>103</sup>, B<sup>103</sup>, C<sup>104</sup>, D<sup>104</sup>, E<sup>104</sup>, F<sup>104</sup>, G<sup>104</sup>, A<sup>104</sup>, B<sup>104</sup>, C<sup>105</sup>, D<sup>105</sup>, E<sup>105</sup>, F<sup>105</sup>, G<sup>105</sup>, A<sup>105</sup>, B<sup>105</sup>, C<sup>106</sup>, D<sup>106</sup>, E<sup>106</sup>, F<sup>106</sup>, G<sup>106</sup>, A<sup>106</sup>, B<sup>106</sup>, C<sup>107</sup>, D<sup>107</sup>, E<sup>107</sup>, F<sup>107</sup>, G<sup>107</sup>, A<sup>107</sup>, B<sup>107</sup>, C<sup>108</sup>, D<sup>108</sup>, E<sup>108</sup>, F<sup>108</sup>, G<sup>108</sup>, A<sup>108</sup>, B<sup>108</sup>, C<sup>109</sup>, D<sup>109</sup>, E<sup>109</sup>, F<sup>109</sup>, G<sup>109</sup>, A<sup>109</sup>, B<sup>109</sup>, C<sup>110</sup>, D<sup>110</sup>, E<sup>110</sup>, F<sup>110</sup>, G<sup>110</sup>, A<sup>110</sup>, B<sup>110</sup>, C<sup>111</sup>, D<sup>111</sup>, E<sup>111</sup>, F<sup>111</sup>, G<sup>111</sup>, A<sup>111</sup>, B<sup>111</sup>, C<sup>112</sup>, D<sup>112</sup>, E<sup>112</sup>, F<sup>112</sup>, G<sup>112</sup>, A<sup>112</sup>, B<sup>112</sup>, C<sup>113</sup>, D<sup>113</sup>, E<sup>113</sup>, F<sup>113</sup>, G<sup>113</sup>, A<sup>113</sup>, B<sup>113</sup>, C<sup>114</sup>, D<sup>114</sup>, E<sup>114</sup>, F<sup>114</sup>, G<sup>114</sup>, A<sup>114</sup>, B<sup>114</sup>, C<sup>115</sup>, D<sup>115</sup>, E<sup>115</sup>, F<sup>115</sup>, G<sup>115</sup>, A<sup>115</sup>, B<sup>115</sup>, C<sup>116</sup>, D<sup>116</sup>, E<sup>116</sup>, F<sup>116</sup>, G<sup>116</sup>, A<sup>116</sup>, B<sup>116</sup>, C<sup>117</sup>, D<sup>117</sup>, E<sup>117</sup>, F<sup>117</sup>, G<sup>117</sup>, A<sup>117</sup>, B<sup>117</sup>, C<sup>118</sup>, D<sup>118</sup>, E<sup>118</sup>, F<sup>118</sup>, G<sup>118</sup>, A<sup>118</sup>, B<sup>118</sup>, C<sup>119</sup>, D<sup>119</sup>, E<sup>119</sup>, F<sup>119</sup>, G<sup>119</sup>, A<sup>119</sup>, B<sup>119</sup>, C<sup>120</sup>, D<sup>120</sup>, E<sup>120</sup>, F<sup>120</sup>, G<sup>120</sup>, A<sup>120</sup>, B<sup>120</sup>, C<sup>121</sup>, D<sup>121</sup>, E<sup>121</sup>, F<sup>121</sup>, G<sup>121</sup>, A<sup>121</sup>, B<sup>121</sup>, C<sup>122</sup>, D<sup>122</sup>, E<sup>122</sup>, F<sup>122</sup>, G<sup>122</sup>, A<sup>122</sup>, B<sup>122</sup>, C<sup>123</sup>, D<sup>123</sup>, E<sup>123</sup>, F<sup>123</sup>, G<sup>123</sup>, A<sup>123</sup>, B<sup>123</sup>, C<sup>124</sup>, D<sup>124</sup>, E<sup>124</sup>, F<sup>124</sup>, G<sup>124</sup>, A<sup>124</sup>, B<sup>124</sup>, C<sup>125</sup>, D<sup>125</sup>, E<sup>125</sup>, F<sup>125</sup>, G<sup>125</sup>, A<sup>125</sup>, B<sup>125</sup>, C<sup>126</sup>, D<sup>126</sup>, E<sup>126</sup>, F<sup>126</sup>, G<sup>126</sup>, A<sup>126</sup>, B<sup>126</sup>, C<sup>127</sup>, D<sup>127</sup>, E<sup>127</sup>, F<sup>127</sup>, G<sup>127</sup>, A<sup>127</sup>, B<sup>127</sup>, C<sup>128</sup>, D<sup>128</sup>, E<sup>128</sup>, F<sup>128</sup>, G<sup>128</sup>, A<sup>128</sup>, B<sup>128</sup>, C<sup>129</sup>, D<sup>129</sup>, E<sup>129</sup>, F<sup>129</sup>, G<sup>129</sup>, A<sup>129</sup>, B<sup>129</sup>, C<sup>130</sup>, D<sup>130</sup>, E<sup>130</sup>, F<sup>130</sup>, G<sup>130</sup>, A<sup>130</sup>, B<sup>130</sup>, C<sup>131</sup>, D<sup>131</sup>, E<sup>131</sup>, F<sup>131</sup>, G<sup>131</sup>, A<sup>131</sup>, B<sup>131</sup>, C<sup>132</sup>, D<sup>132</sup>, E<sup>132</sup>, F<sup>132</sup>, G<sup>132</sup>, A<sup>132</sup>, B<sup>132</sup>, C<sup>133</sup>, D<sup>133</sup>, E<sup>133</sup>, F<sup>133</sup>, G<sup>133</sup>, A<sup>133</sup>, B<sup>133</sup>, C<sup>134</sup>, D<sup>134</sup>, E<sup>134</sup>, F<sup>134</sup>, G<sup>134</sup>, A<sup>134</sup>, B<sup>134</sup>, C<sup>135</sup>, D<sup>135</sup>, E<sup>135</sup>, F<sup>135</sup>, G<sup>135</sup>, A<sup>135</sup>, B<sup>135</sup>, C<sup>136</sup>, D<sup>136</sup>, E<sup>136</sup>, F<sup>136</sup>, G<sup>136</sup>, A<sup>136</sup>, B<sup>136</sup>, C<sup>137</sup>, D<sup>137</sup>, E<sup>137</sup>, F<sup>137</sup>, G<sup>137</sup>, A<sup>137</sup>, B<sup>137</sup>, C<sup>138</sup>, D<sup>138</sup>, E<sup>138</sup>, F<sup>138</sup>, G<sup>138</sup>, A<sup>138</sup>, B<sup>138</sup>, C<sup>139</sup>, D<sup>139</sup>, E<sup>139</sup>, F<sup>139</sup>, G<sup>139</sup>, A<sup>139</sup>, B<sup>139</sup>, C<sup>140</sup>, D<sup>140</sup>, E<sup>140</sup>, F<sup>140</sup>, G<sup>140</sup>, A<sup>140</sup>, B<sup>140</sup>, C<sup>141</sup>, D<sup>141</sup>, E<sup>141</sup>, F<sup>141</sup>, G<sup>141</sup>, A<sup>141</sup>, B<sup>141</sup>, C<sup>142</sup>, D<sup>142</sup>, E<sup>142</sup>, F<sup>142</sup>, G<sup>142</sup>, A<sup>142</sup>, B<sup>142</sup>, C<sup>143</sup>, D<sup>143</sup>, E<sup>143</sup>, F<sup>143</sup>, G<sup>143</sup>, A<sup>143</sup>, B<sup>143</sup>, C<sup>144</sup>, D<sup>144</sup>, E<sup>144</sup>, F<sup>144</sup>, G<sup>144</sup>, A<sup>144</sup>, B<sup>144</sup>, C<sup>145</sup>, D<sup>145</sup>, E<sup>145</sup>, F<sup>145</sup>, G<sup>145</sup>, A<sup>145</sup>, B<sup>145</sup>, C<sup>146</sup>, D<sup>146</sup>, E<sup>146</sup>, F<sup>146</sup>, G<sup>146</sup>, A<sup>146</sup>, B<sup>146</sup>, C<sup>147</sup>, D<sup>147</sup>, E<sup>147</sup>, F<sup>147</sup>, G<sup>147</sup>, A<sup>147</sup>, B<sup>147</sup>, C<sup>148</sup>, D<sup>148</sup>, E<sup>148</sup>, F<sup>148</sup>, G<sup>148</sup>, A<sup>148</sup>, B<sup>148</sup>, C<sup>149</sup>, D<sup>149</sup>, E<sup>149</sup>, F<sup>149</sup>, G<sup>149</sup>, A<sup>149</sup>, B<sup>149</sup>, C<sup>150</sup>, D<sup>150</sup>, E<sup>150</sup>, F<sup>150</sup>, G<sup>150</sup>, A<sup>150</sup>, B<sup>150</sup>, C<sup>151</sup>, D<sup>151</sup>, E<sup>151</sup>, F<sup>151</sup>, G<sup>151</sup>, A<sup>151</sup>, B<sup>151</sup>, C<sup>152</sup>, D<sup>152</sup>, E<sup>152</sup>, F<sup>152</sup>, G<sup>152</sup>, A<sup>152</sup>, B<sup>152</sup>, C<sup>153</sup>, D<sup>153</sup>, E<sup>153</sup>, F<sup>153</sup>, G<sup>153</sup>, A<sup>153</sup>, B<sup>153</sup>, C<sup>154</sup>, D<sup>154</sup>, E<sup>154</sup>, F<sup>154</sup>, G<sup>154</sup>, A<sup>154</sup>, B<sup>154</sup>, C<sup>155</sup>, D<sup>155</sup>, E<sup>155</sup>, F<sup>155</sup>, G<sup>155</sup>, A<sup>155</sup>, B<sup>155</sup>, C<sup>156</sup>, D<sup>156</sup>, E<sup>156</sup>, F<sup>156</sup>, G<sup>156</sup>, A<sup>156</sup>, B<sup>156</sup>, C<sup>157</sup>, D<sup>157</sup>, E<sup>157</sup>, F<sup>157</sup>, G<sup>157</sup>, A<sup>157</sup>, B<sup>157</sup>, C<sup>158</sup>, D<sup>158</sup>, E<sup>158</sup>, F<sup>158</sup>, G<sup>158</sup>, A<sup>158</sup>, B<sup>158</sup>, C<sup>159</sup>, D<sup>159</sup>, E<sup>159</sup>, F<sup>159</sup>, G<sup>159</sup>, A<sup>159</sup>, B<sup>159</sup>, C<sup>160</sup>, D<sup>160</sup>, E<sup>160</sup>, F<sup>160</sup>, G<sup>160</sup>, A<sup>160</sup>, B<sup>160</sup>, C<sup>161</sup>, D<sup>161</sup>, E<sup>161</sup>, F<sup>161</sup>, G<sup>161</sup>, A<sup>161</sup>, B<sup>161</sup>, C<sup>162</sup>, D<sup>162</sup>, E<sup>162</sup>, F<sup>162</sup>, G<sup>162</sup>, A<sup>162</sup>, B<sup>162</sup>, C<sup>163</sup>, D<sup>163</sup>, E<sup>163</sup>, F<sup>163</sup>, G<sup>163</sup>, A<sup>163</sup>, B<sup>163</sup>, C<sup>164</sup>, D<sup>164</sup>, E<sup>164</sup>, F<sup>164</sup>, G<sup>164</sup>, A<sup>164</sup>, B<sup>164</sup>, C<sup>165</sup>, D<sup>165</sup>, E<sup>165</sup>, F<sup>165</sup>, G<sup>165</sup>, A<sup>165</sup>, B<sup>165</sup>, C<sup>166</sup>, D<sup>166</sup>, E<sup>166</sup>, F<sup>166</sup>, G<sup>166</sup>, A<sup>166</sup>, B<sup>166</sup>, C<sup>167</sup>, D<sup>167</sup>, E<sup>167</sup>, F<sup>167</sup>, G<sup>167</sup>, A<sup>167</sup>, B<sup>167</sup>, C<sup>168</sup>, D<sup>168</sup>, E<sup>168</sup>, F<sup>168</sup>, G<sup>168</sup>, A<sup>168</sup>, B<sup>168</sup>, C<sup>169</sup>, D<sup>169</sup>, E<sup>169</sup>, F<sup>169</sup>, G<sup>169</sup>, A<sup>169</sup>, B<sup>169</sup>, C<sup>170</sup>, D<sup>170</sup>, E<sup>170</sup>, F<sup>170</sup>, G<sup>170</sup>, A<sup>170</sup>, B<sup>170</sup>, C<sup>171</sup>, D<sup>171</sup>, E<sup>171</sup>, F<sup>171</sup>, G<sup>171</sup>, A<sup>171</sup>, B<sup>171</sup>, C<sup>172</sup>, D<sup>172</sup>, E<sup>172</sup>, F<sup>172</sup>, G<sup>172</sup>, A<sup>172</sup>, B<sup>172</sup>, C<sup>173</sup>, D<sup>173</sup>, E<sup>173</sup>, F<sup>173</sup>, G<sup>173</sup>, A<sup>173</sup>, B<sup>173</sup>, C<sup>174</sup>, D<sup>174</sup>, E<sup>174</sup>, F<sup>174</sup>, G<sup>174</sup>, A<sup>174</sup>, B<sup>174</sup>, C<sup>175</sup>, D<sup>175</sup>, E<sup>175</sup>, F<sup>175</sup>, G<sup>175</sup>, A<sup>175</sup>, B<sup>175</sup>, C<sup>176</sup>, D<sup>176</sup>, E<sup>176</sup>, F<sup>176</sup>, G<sup>176</sup>, A<sup>176</sup>, B<sup>176</sup>, C<sup>177</sup>, D<sup>177</sup>, E<sup>177</sup>, F<sup>177</sup>, G<sup>177</sup>, A<sup>177</sup>, B<sup>177</sup>, C<sup>178</sup>, D<sup>178</sup>, E<sup>178</sup>, F<sup>178</sup>, G<sup>178</sup>, A<sup>178</sup>, B<sup>178</sup>, C<sup>179</sup>, D<sup>179</sup>, E<sup>179</sup>, F<sup>179</sup>, G<sup>179</sup>, A<sup>179</sup>, B<sup>179</sup>, C<sup>180</sup>, D<sup>180</sup>, E<sup>180</sup>, F<sup>180</sup>, G<sup>180</sup>, A<sup>180</sup>, B<sup>180</sup>, C<sup>181</sup>, D<sup>181</sup>, E<sup>181</sup>, F<sup>181</sup>, G<sup>181</sup>, A<sup>181</sup>, B<sup>181</sup>, C<sup>182</sup>, D<sup>182</sup>, E<sup>182</sup>, F<sup>182</sup>, G<sup>182</sup>, A<sup>182</sup>, B<sup>182</sup>, C<sup>183</sup>, D<sup>183</sup>, E<sup>183</sup>, F<sup>183</sup>, G<sup>183</sup>, A<sup>183</sup>, B<sup>183</sup>, C<sup>184</sup>, D<sup>184</sup>, E<sup>184</sup>, F<sup>184</sup>, G<sup>184</sup>, A<sup>184</sup>, B<sup>184</sup>, C<sup>185</sup>, D<sup>185</sup>, E<sup>185</sup>, F<sup>185</sup>, G<sup>185</sup>, A<sup>185</sup>, B<sup>185</sup>, C<sup>186</sup>, D<sup>186</sup>, E<sup>186</sup>, F<sup>186</sup>, G<sup>186</sup>, A<sup>186</sup>, B<sup>186</sup>, C<sup>187</sup>, D<sup>187</sup>, E<sup>187</sup>, F<sup>187</sup>, G

396.

# WILLOW WEEP FOR ME A. Ronnell

Handwritten musical score for "Willow Weep for Me" by A. Ronnell. The score is written on a grand staff with treble and bass clefs. It features a key signature of one sharp (F#) and a 4/4 time signature. The music consists of several staves of notes and rests, with various chords and triplets indicated above and below the notes. The chords include G7, C7, B7, E7, D7, Db7, C7, Db7, A7, D7, G7, C7, G7, D7(#9), C7, A7, D7, G7, C7, G7, C- C/Bb A D7, G- G7(b5), G- C7 F7 Bb7, Eb7 Ab7 D7 G7, C- C/Bb A D7, G- G7(b5), G- C7 F7 Bb7, Eb7 Ab7 A7 D7, G7 C7, G7 C7, G7 Ami7, B-7, E7, D7, Db7, C7, Db7, C7, A7, D7, G7, C7, G7.

Two empty grand staves at the bottom of the page, consisting of two treble clefs and two bass clefs.

# WOW

397.

L. Tristano

Handwritten musical score for "WOW" by L. Tristano. The score is written on seven systems of two staves each. The top staff of each system contains a melodic line with various chords and articulations. The bottom staff contains a bass line with chords and triplets. The chords are labeled with letters and accidentals, such as G-11, C7, F6, G-7, A-7, AbΔ, GΔ, Gb-7, FΔ, F#0, Gmi11, C7, F6, G-7, A-7, AbΔ, GΔ, Gb-7, FΔ, C-7, F7, BbΔ, G7(b5), C7(b5), G-11, C7, F6, G-7, A-7, AbΔ, GΔ, Gb-7, FΔ, F#0. The score includes various musical notations like triplets, slurs, and dynamic markings.

398.

# WRONG IS RIGHT

P. Metheny

Handwritten musical score for "Wrong is Right" by Pat Metheny. The score consists of eight staves of music in 4/4 time, featuring various chords and melodic lines. The chords are: A, B/A, G, A, Db, B/Db, Gb, G°, Ab, A°, Bb, A/Bb, Eb7, Ab7, Dbs, and E7alt. The score includes a "Break" section indicated by a dashed line.

# WORK SONG

399.

Not Adderly

Handwritten musical notation for 'Work Song'. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on a single staff. The accompaniment is written on a grand staff (treble and bass clefs). Chord symbols are written above the notes: F-7, C7, F-7 (with a circled 3), F7(#9), Bb7, (Eb7), G7, C7 (with a circled 3), and F-7 (C7).

# YOU BETTER LEAVE IT ALONE

Handwritten musical notation for 'You Better Leave It Alone'. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on a single staff. The accompaniment is written on a grand staff (treble and bass clefs). Chord symbols are written above the notes: Bb13, Eb13, Eb7, Bb13, Ab13, G#7, C-9, F13, and F13. There are also first and second endings indicated: 1. Bb13 and 2. Bb7.

400.

# YANA AMINA

George Duke

Intro:

Chords and notes in the bass line:

- Staff 2: G-7/C, C-7/F, G-7/C
- Staff 3: C-7/F, Bb-7
- Staff 4: Eb7sus, AbD, Bb-7, Eb7sus
- Staff 5: G-7/C, C-7/F, BbD
- Staff 6: C-7/F, C7sus, Eb-7
- Staff 7: DbD, GbD
- Staff 8: DbD, GbD

(♩=224) **YARDBIRD SUITE** 401. Charlie Parker

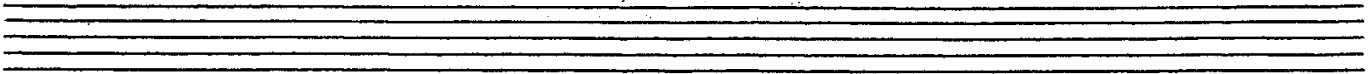
Handwritten musical score for "Yarbird Suite" by Charlie Parker. The score is written on a single staff in 4/4 time with a tempo of quarter note = 224. It consists of seven lines of music with various chords and melodic lines. The chords are: C, F-, Bb7, C7, Bb7, A7, D7, G7, E-7, A7, D-, G7, 2. G7, C7, C, B7(#9), E-, F#o, B7(#9), E-7, A7, D-, Eo, A7, D7, D-, G7, C-, F-, Bb7, C7, Bb7, A7, D7, Dmi7 (3), G7, C, (Dmi7 G7).

Two empty musical staves at the bottom of the page.

402.

# YOU STEPPED OUT OF A DREAM Kahn/Brown

The musical score is written on ten staves. The first staff begins with a treble clef and a 4/4 time signature. The key signature has one sharp (F#), indicating G major. The score consists of a single melodic line with various chords indicated above the notes. The chords are: CΔ, Eb7 (Bb7), Eb7, AbΔ, G7, C7, FΔ, A7 (F7), D7 (Bb7), (Bb7 Eb7) Eb7 Ab7, D7 G7, CΔ, DbΔ, Eb7, Gb7, F7, DΔ, G7, E7, A7, D7, G7, CΔ. There are several triplet markings (groups of three notes with a '3' above them) throughout the piece. The score ends with a double bar line on the tenth staff.





# YOU'D BE SO NICE TO COME HOME TO <sup>403.</sup>

Musical staff 1: Chords E7, A-6, E7, A-6. Includes a treble clef and a 4/4 time signature.

Musical staff 2: Chords G-7, C7, FΔ. Includes a treble clef.

Musical staff 3: Chords B-7, E7, A-, A-/G#. Includes a treble clef.

Musical staff 4: Chords F#Δ (B7), B7-7 (Bb7), (E7) B-7, E7. Includes a treble clef.

Musical staff 5: Chords A-6, E7, A-6. Includes a treble clef and a triplet marking.

Musical staff 6: Chords G-7, C7, FΔ. Includes a treble clef.

Musical staff 7: Chords D#0, E-7, G#0, A-7. Includes a treble clef.

Musical staff 8: Chords D7, G7, CΔ, (E7). Includes a treble clef.

Empty musical staff.

404.

# BIG "P"

Jimmy Heath

D-7 F E/D Eb/D  
B-7 D-7

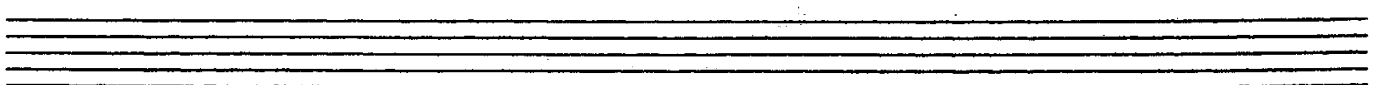
G-7 F A/G Ab/G D-7

Bb7 A7(#9) D-7 C-6 Bb7 A7

D-7 E/D Eb/D D-7

G-7 A/G Ab/G D-7

Bb7 A7(#9) D-7 C-6 Bb7 A7



(Even 8ths)

# BILL'S HIT TUNE

405.

Bill Evans

Handwritten musical score for "Bill's Hit Tune" by Bill Evans. The score is written on ten staves of music in 4/4 time. The chords are:

- Staff 1: Dø, G7sus, G7, C-7, AbΔ
- Staff 2: Dø, G7(#9), C-7, C7(#9)
- Staff 3: F-7, Bb7sus, Bb7, EbΔ, AbΔ
- Staff 4: Dø, G7sus, G7, E/C, CΔ
- Staff 5: Bø, E13, A-7, A/G
- Staff 6: F#ø, B7(b9), E-7, E/D
- Staff 7: Dø, Gb7(b9), B-7, B-/A
- Staff 8: G#ø, C#7(b9), F#Δ, Eb7(#9), D5al
- Staff 9: CΔ, Dø, G7(b9), C-7, fine

406.

# BOHEMIA AFTER DARK

Adderly

Handwritten musical score for "Bohemia After Dark" by Adderly. The score is written on ten staves in 4/4 time. It includes a key signature of one flat (B-flat major/D minor) and a variety of chords such as G-7, Aø, D7(b9), and C7. The notation includes eighth and quarter notes, rests, and dynamic markings like accents and slurs. A first and second ending bracket is present on the third staff.

# HI-FLY

407.  
Randy Weston

D-7 (3) G7 (3) CΔ (3) F7 E-7 D-7 (3) G7  
C-7 (3) F7 1. BbΔ B13 2. D∅  
G7(b9) C∅ F7(b9) (3) D∅ (3)  
G7(b9) C∅ (3) F7(b9) E-7 A7 Eb-7 Ab7  
D∅ (3) G7 (3) CΔ (3) F7 E-7 D-7 (3) G7  
C-7 (3) F7 (3) Bb6 B13

# BYRD LIKE

Freddie Hubbard

F7 Bb7 B∅ F7  
Bb7 B∅ A-7 Ab-7  
G-7 C7(b9) F7 D7(b9) G-7 C7

George Cables - "Vision"

408.

# DECISION

Sonny Rollins

Handwritten musical score for "Decision" by Sonny Rollins. The score is written on four staves in 4/4 time. The first staff contains the melody with a circled '3' indicating a triplet. The second and third staves contain accompaniment with various chords. The fourth staff contains a bass line with triplets. Chords are labeled as F-, CØ, F7, Bb-, G7, C7, and F-.

# LUNAR - TUNE

Handwritten musical score for "Lunar - Tune" by Sonny Rollins. The score is written on five staves in 4/4 time. The first staff is an introduction with a circled '2' and a double bar line. The second and fourth staves contain accompaniment with chords F-7, GbΔ, and Bb7. The third and fifth staves contain a bass line with triplets and chords Bb7, BΔ, and D7.

# LITTLE ROOTIE TOOTIE

409.

T. Monk

(Bs.)  $A\flat\Delta$   $F-7$   $B\flat-7$   $E\flat 7$   $C-7$   $F-7$   
 $B\flat-7$   $E\flat 7$   $A\flat\Delta$   $A\flat 7/C$   $D\flat 7$   $D^0$   
1.  $A\flat\Delta/E\flat F-7$   $B\flat-7$   $E\flat 7$  2.  $A\flat\Delta$   $E\flat 7$   $A\flat\Delta$   
 $A-7$   $D7$   $D\flat\Delta$   $D-7$   $G7$   $G7$   $C7$   
 $F7$   $F-7$   $B\flat 7$   $D\flat 7$   $G\flat 7$   $B-7$   $E7$   
 $A\flat\Delta$   $F-7$   $B\flat-7$   $E\flat 7$   $C-7$   $F-7$  2  $B\flat-7$   $E\flat 7$   
 $A\flat\Delta$   $A\flat 7/C$  2  $D\flat 7$   $D^0$   $A\Delta$   $E\flat 7$   $A\flat (E\flat 7)$

410.

(Afro-Cuban)  
Jazz

# MANTECA

Dizzy Gillespie  
Art Pepper

Bb7

Theme: Bb7

Ab-7 Db7(b9) Gbd Cø F7(b9) Bb7

Eb9 A7 AbΔ Ab-7 Db7(#9)

Gbd F#ø Fø Bb7(b9) Cø F7(b9)

Bb7

Bb7 Ab7 Db7 Gb7 F7



# THE SCENE IS CLEAN 411.

Todd Dameron

(Latin:  
Db7

Musical staff with notes and a circled "1." marking the end of the first measure.

(Swing): C-7 F7(b9) Bb-7 Eb7 Ab-7 Db7 Gø C7

Musical staff with notes and a circled "1." marking the end of the first measure.

Bb-7 Eb7 C-7 F7(b9) Bb-7 Eb7 C-7 F7(b9)

Musical staff with notes and a circled "1." marking the end of the first measure.

1. Bb-7 Db7 Gb7 G-7 C7

Musical staff with notes and a circled "1." marking the end of the first measure.

Fø C-7 F7 Bbø Ebø Dø G7(b9)

Musical staff with notes and a circled "1." marking the end of the first measure.

2. Bb-7 Db-7 Gb7 C-7 F7(b9)

Musical staff with notes and a circled "1." marking the end of the first measure.

Bb-7 Eb7 Abø Dbø Dø G7(b9)

Musical staff with notes and a circled "1." marking the end of the first measure.

412.

# A SLEEPIN' BEE

Leo Robin

Handwritten musical notation on a staff with a treble clef and a 4/4 time signature. The key signature has two flats (Bb and Eb). The first measure contains a whole note chord labeled  $E^b\Delta$ . The melody consists of eighth and quarter notes.

Handwritten musical notation on a staff. The melody continues with eighth and quarter notes. Chords are labeled  $E^b\Delta$ ,  $D^7(b9)$ ,  $D^b7(b5)$ , and  $C^7(\#9)$ .

Handwritten musical notation on a staff. The melody continues with eighth and quarter notes. Chords are labeled  $F^{-7}$ ,  $B^b7$ ,  $G^7(b9)$ , and  $C^7(b9)$ .

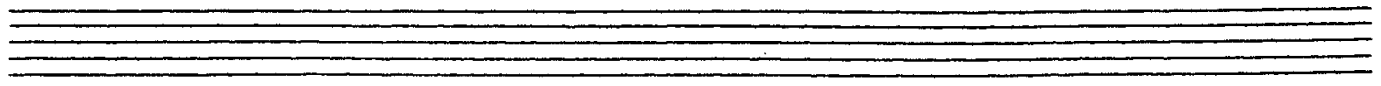
Handwritten musical notation on a staff. The melody continues with eighth and quarter notes. Chords are labeled  $F^{-7}$ ,  $B^b7$ ,  $E^b\Delta$ , and  $E^b7/G$ .

Handwritten musical notation on a staff. The melody continues with eighth and quarter notes. Chords are labeled  $A^b7$ ,  $D^b\Delta$ ,  $F^{-7}$ , and  $B^b7sus$ . A triplet of eighth notes is circled in the final measure.

Handwritten musical notation on a staff. The melody continues with eighth and quarter notes. Chords are labeled  $F^{\#-7}$ ,  $B^7$ ,  $F^{-7}$ ,  $B^b7$ , and  $E^b\Delta/B^b$ .

Handwritten musical notation on a staff. The melody continues with eighth and quarter notes. Chords are labeled  $G^7$ ,  $C^7(\#9)$ ,  $F^{-7}/B^b$ , and  $G^{-7}/B^b$ .

Handwritten musical notation on a staff. The melody continues with eighth and quarter notes. Chords are labeled  $A^b/B^b$ ,  $B^b7sus$ ,  $E^b\Delta$ , and  $E^6$ .



# THREE BASE HIT

413.

Rat Martino

Musical staff 1: A7, Bb, E7(#9), Bb(b5), A7

Musical staff 2: bAb7, Db7(#9)

Musical staff 3: F#7, B7, #E7, A7

Musical staff 4: DΔ, 1. GΔ, G7(b9), C7(b5), Dbs

Musical staff 5: fills: 2, 2, 2

Musical staff 6: 2. Db7, F#7, GΔ(#11), 2

Empty musical staves for additional notation.

414.

# WEBB CITY

Brd Powell

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a triplet of eighth notes. Above the staves, various chords are written in a shorthand notation: BbΔ, B0, C-7, C#0, D-7, G7, C-7, F7, Bb7, Bb7(#9), Eb7, Eb-6, BbΔ, G7, C-7, F7, BbΔ, B0, C-7, C#0, D-7, G7, C-7, F7, Bb7, Eb7, Eb-6, BbΔ, Bb7, Eb7, Bb7, G7, C7(b5), F7alt, BbΔ, B0, C-7, C#0, D-7, G7, C-7, F7, Bb7, Eb7, Eb-6, BbΔ, G7, C-7, F7. Some chords are written above the staff, while others are written below. There are also some accidentals and dynamics markings. The score ends with a double bar line on the tenth staff.





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