

**MONSTER**

**ONE**

VOLUME I

# MONSTER

JAZZ FAKEBOOK

CONTAINS OVER 400 TUNES

MONSTER PRESS • NEW YORK

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- 195 KIDS ARE PRETTY PEOPLE (Thad Jones)
- 18 KILLER JOE (Benny Golson)
- 149 KING KONG (Frank Zappa)
- 90 LA CHANSON D'ORPHEE (Luis Bonfa)
- 242 LA FIESTA (Chick Corea)
- 244 LA NEVADA BLUES (Gil Evans)
- 30 LADY BIRD (Tadd Dameron)
- 132 LADY MADONNA (Lennon-McCartney)
- 249 LAND OF MAKE BELIEVE (Chuck Mangione)
- 126 LAURA (David Raskin)
- 118 LAZY BIRD (John Coltrane)

- 134 LENNIE-BIRD (Lennie Tristano)
- 141 LENNIE'S PENNIES (Lennie Tristano)
- 36 LESTER LEAPS IN (Lester Young)
- 295 LET'S COOL ONE (T. Monk)
- 227 LIKE SONNY (John Coltrane)
- 259 LI'L DARLIN' (Neal Hefti)
- 111 LIMEHOUSE BLUES (Braham)
- 41 LITHA (Chick Corea)
- 298 LITTLE BOAT (Boscoli)
- 267 LITTLE ROOTIE TOOTIE (T. Monk)
- 72 LITTLE SUNFLOWER (Hubbard)
- 200 LITTLE WALTZ (Ron Carter)
- 74 LOCOMOTION (Coltrane)
- 283 LONER, THE (Cedar Walton-Matthews)
- 168 LOOK TO THE SKY (Jobim)
- 128 LOVE FOR SALE (Cole Proter)
- 197 LOVER MAN (Davis-Ramirez-Sherman)
- 156 LUNAR TUNE (Booker Ervin)
- 87 LUSH LIFE (Strayhorn)
- 233 LYDIAN APRIL (David Baker)

M

- 34 MAIDEN VOYAGE (Herbie Hancock)
- 90 MANHA DE CARNIVAL (Bonfa)
- 245 MANTECA (Gillespie-Fuller)
- 273 MARSHMALLOW (Warne Marsh)
- 33 MEDITATION (Jobim)
- 2 MEETING, THE (Gordon Beck)
- 190 MELLOW MOOD (Jimmy Smith)
- 81 MELLOW TONE (Ellington)
- 64 MEMPHIS UNDERGROUND (Herbie Mann)
- 225 MENINA FLOR (Bonfa-Toledo)
- 289 MERCY, MERCY, MERCY (Zawinul)
- 209 MIDNIGHT IN MOSCOW
- 54 MILANO (John Lewis)
- 216 MILESIGN (McFarland)
- 65 MILESTONES (Miles Davis)
- 101 MINORITY (Gigi Gryce)
- 76 MOMENT'S NOTICE (Coltrane)
- 243 MONK'S MOOD (T. Monk)
- 184 MONK'S SPHERE (McFarland)
- 285 MONTEGO BAY
- 58 MOOD INDIGO (Ellington-Mills-Bigard)
- 12 MOOSE THE MOOCHE (Parker)
- 290 MORE BLUES RIFFS
- 277 MOTEN'S SWING (Benny Moten)
- 257 MOVE (Denzil Best)
- 297 MR. BOJANGLES (Jerry Jeff Walker)
- 89 MR. BROADWAY (Brubeck)
- 37 MR. P. C. (John Coltrane)
- 172 MUEZZIN' (Pepper Adams)
- 91 MUSKRAT RAMBLE ('Kid' Ory)
- 256 MY FUNNY VALENTINE (Rodgers-Hart)
- 83 MY LITTLE SUEDE SHOES (Parker)
- 265 MY OLD FLAME (Johnson-Koslow)
- 202 MYSTERIOSO (T. Monk)

N

- 182 NANCY JOE (Gerald Wilson)
- 275 NARDIS (Miles Davis)
- 182 NATIVE LAND (Curtis Amy)
- 292 NICA'S DREAM (Horace Silver)
- 35 NIGHT IN TUNISIA (Gillespie-Papparelli)
- 109 NIX ON NIXON (Mingus)
- 102 NO BLUES (Miles Davis)
- 183 NOSTALGIA IN TIMES SQUARE (Mingus)
- 97 NOW'S THE TIME (Parker)

O

- 298 O BARQUINO (Boscoli)
- 222 ODE TO BILLY JOE (Bobbie Gentry)
- 295 OFF MINOR (T. Monk)
- 226 OH, GEE (Matthew Gee)
- 219 OLEO (Sonny Rollins)
- 202 ON GREEN DOLPHIN STREET (Kaper)
- 238 ON THE TRAIL (Ferde Grofe)
- 196 ONE BY ONE (Wayne Shorter)
- 234 ONE FOOT IN THE GUTTER (Clark Terry)
- 39 ONE NOTE SAMBA (Jobim)
- 290 ONE O'CLOCK JUMP (Basie)

- 107 ONE STEP ABOVE (Zawinul)
- 231 121 BANK (David Baker)
- 167 ORNITHOLOGY (Parker-Harris)
- 296 OYE COMO VA (Tito Puentes)

P Q

- 193 PARISIAN THOROUGHFARE (Powell)
- 38 PASSION DANCE (McCoy Tyner)
- 181 PEACE (Horace Silver)
- 192 PEGGY'S BLUE SKYLIGHT (Mingus)
- 205 PENSATIVA (Clare Fischer)
- 51 PEOPLE'S CHOICE (Ousley)
- 232 PERDIDO (Tizol)
- 189 PERDIDO LINE (Hamilton-Terry)
- 213 PETITÉ FLEURE (Sidney Bechet)
- 199 PETITS MACHINS (Miles Davis)
- 102 PFRANCING (Miles Davis)
- 215 PITHYCANTHROPUS ERECTUS (Mingus)
- 133 PLAYED TWICE (T. Monk)
- 7 PREACHER, THE (Horace Silver)
- 146 PRELUDE TO A KISS (Ellington)
- 293 PROUD MARY (J. C. Fogerty)
- 104 PUSSY CAT BLUES (Mingus)
- 31 QUIET NIGHTS (Jobim)

R

- 15 RAGGY WALTZ (Dave Brubeck)
- 276 RAMBLIN' (Ornette Coleman)
- 59 RECADO BOSSA NOVA (Djalma)
- 49 RED CLAY (Hubbard)
- 270 RE-INCARNATION OF A LOVE BIRD (Mingus)
- 154 RHYTHM-A-NING (T. Monk)
- 153 ROBBIN'S NEST (Thompson)
- 80 ROSETTA (Earl Hines)
- 291 ROUND MIDNIGHT (T. Monk)
- 271 ROUND TRIP (Ornette Colman)
- 106 ROYAL GARDEN BLUES (Williams)
- 36 ROYAL ROOST (Kenny Clarke)
- 36 RUE CHAPTAL (Kenny Clarke)

S

- 290 SACK O'WOE (Nat Adderley)
- 110 SAKARA (Boland)
- 30 SANDU (Clifford Brown)
- 60 SATIN DOLL (Ellington-Strayhorn)
- 16 SCRAPPLE FROM THE APPLE (Parker)
- 230 SELF PORTRAIT (Kishner-Mangione)
- 130 SELF PORTRAIT IN 3 COLORS (Mingus)
- 123 SERENADE TO A CUCKOO (Roland Kirk)
- 278 SET 'EM UP (Mangelsdorf)
- 56 SEVEN COME ELEVEN (Goodman-Christian)
- 42 SEVEN STEPS TO HEAVEN (Miles Davis)
- 150 '728' (Johnny Coles)
- 99 SHORT STOP (Shorty Rogers)
- 142 SHUTTER-BUG (J. J. Johnson)
- 101 SIDEWINDER (Lee Morgan)
- 62 SILVER'S SERENADE (Horace Silver)
- 161 SLIPPED DISC (Goodman)
- 286 SO LONG ERIC (Mingus)
- 179 SO WHAT (Miles Davis)
- 17 SOFT WINDS (Benny Goodman)
- 275 SOLAR (Miles Davis)
- 93 SOLITUDE (Ellington)
- 67 SOMEDAY MY PRINCE WILL COME (Morey-Churchill)
- 37 SOME OTHER BLUES (Coltrane)
- 94 SON OF MR. GREEN GENES (Frank Zappa)
- 7 SONG FOR MY FATHER (Horace Silver)
- 160 SONG IS YOU, THE (Kern)
- 279 SONNYMOON FOR TWO (Sonny Rollins)
- 114 SOPHISTICATED LADY (Ellington)
- 252 SPAIN (Chick Corea)
- 264 SPOOKY (Classics IV)
- 77 SQUEEZE ME, JUST (Ellington-Gaines)
- 111 ST. JAMES INFIRMARY
- 9 ST. LOUIS BLUES (W.C. Handy)
- 163 ST. THOMAS (Sonny Rollins)
- 218 STABLEMATES (Benny Golson)
- 215 STAR-CROSSED LOVERS (Ellington)
- 98 STOLEN MOMENTS (Oliver Nelson)
- 13 'STOMPIN' AT THE SAVOY (Sampson)
- 198 STRAIGHT, NO CHASER (B<sup>b</sup>) (T. Monk)
- 137 STRAIGHT, NO CHASER (F) (T. Monk)

- 151 STRATUSPHUNK (Russell-Israels)
- 84 STRUTTIN' WITH SOME BARBECUE
- 290 SUDWEST FUNK (Donald Byrd)
- 178 SUB-CONSCIOUS-LEE (Lee Konitz)
- 4 SUGAR (Stanley Turrentine)
- 23 SUMMER SAMBA
- 265 SUMMERTIME (Gershwin)
- 264 SUMMIT SOUL (Jean-Luc Ponty)
- 222 SUNNY (Bobby Hebb)
- 266 SWEET AND LOVELY (Arnhem)
- 185 SWEET GEORGIA BROWN
- 280 SWINGIN' SHEPHERD BLUES (Coffman)
- 290 SWINGIN' THE BLUES (Durham-Basie)

T U

- 45 TAKE FIVE (Paul Desmond)
- 44 TAKE THE 'A' TRAIN (Strayhorn)
- 135 TELL ME A BEDTIME STORY (Hancock)
- 177 THAT THERE (Timmons)
- 100 THAT'S APLENTY (Pollack)
- 290 THAT'S WHAT I'M TALKIN' 'BOUT (Shorty Rogers)
- 174 THEIR'S TEARS (Clare Fischer)
- 129 THEME FOR JOBIM (Gerry Mulligan)
- 89 THEME FROM MR. BROADWAY (Brubeck)
- 262 THERE WILL NEVER BE ANOTHER YOU (Warren)
- 176 THINGS AIN'T WHAT THEY USED TO BE (Ellington-Ellington-George)
- 11 THINGS TO COME (Dizzy Gillespie)
- 239 THINK ON ME (George Cables)
- 294 THIS HERE (Timmons)
- 263 THIS I DIG OF YOU (Hank Mobley)
- 268 THUMPER, THE (Jimmy Heath)
- 8 TICKLE-TOE (Lester Young)
- 176 TIME'S A-WASTIN' (Ellington-Ellington-George)
- 221 TIN ROOF BLUES (New Orleans Rhythm Kings)
- 201 TONES FOR JOAN'S BONES (Chick Corea)
- 220 TONK (Ray Bryant)
- 268 TOPSY (Battle-Durham)
- 164 TOUGH TALK (Jazz Crusaders)
- 73 TRAIN SAMBA (Gary McFarland)
- 166 TRISTE (Jobim)
- 108 25 OR 6 TO 4 (Robert Lamm-Chicago)
- 54 2<sup>o</sup> EAST, 3<sup>o</sup> WEST (John Lewis)
- 162 TWO NOT ONE (Lennie Tristano)
- 290 TWO O'CLOCK JUMP. (H. James)
- 28 TUNE UP (Miles Davis)
- 236 TURKISH BATH, IN A (Ron Myers)
- 188 TURNAROUND (Ornette Coleman)
- 277 UNDECIDED (Charlie Shavers)
- 20 UP JUMPED SPRING (Hubbard)

W

- 271 W.R.U. (Ornette Coleman)
- 247 WALKIN' (Miles Davis)
- 240 WALKIN' THING, A (Benny Carter)
- 282 WALTZ FOR DEBBIE (Bill Evans)
- 288 WATCH WHAT HAPPENS (Legrand)
- 287 WATERMELON MAN (Herbie Hancock)
- 155 WAVE (Jobim)
- 137 WELL YOU NEEDN'T (T. Monk)
- 181 WEST COAST BLUES (Wes Montgomery)
- 207 WHAT AM I HERE FOR (Ellington)
- 117 WHAT IS THIS THING CALLED LOVE (Porter)
- 57 WHAT WAS (Chick Corea)
- 82 WHAT'S NEW (Bob Haggart)
- 285 WHEN LIGHTS ARE LOW (Benny Carter)
- 164 WHEN YOUR LOVER HAS GONE (Swan)
- 103 WHEN TWO LOVERS TOUCH (Eric Kloss)
- 229 WHISPER NOT (Benny Golson)
- 238 WHO CAN I TURN TO (Newley-Bricusse)
- 246 WILLOW WEEP FOR ME (Ronell)
- 24 WINDOWS (Chick Corea)
- 278 WOODY'N YOU (Dizzy Gillespie)
- 228 WORK SONG (Nat Adderley)
- 143 WOW (Lennie Tristano)

Y

- 286 YARDBIRD SUITE (Parker)
- 274 YESTERDAYS (Kern)
- 103 YOU BETTER LEAVE IT ALONE (C. Jordan)
- 264 YOU STEPPED OUT OF A DREAM (Cahn-Brown)
- 296 YOU'D BE SO NICE TO COME HOME TO (Porter)

ROCK

# GIBRALTAR.

FREDDIE HUBBARD.

BASS PATTERN

Bass line staff with notes and rests.

Musical staff with notes and chords: Gm7, C7.

Musical staff with notes and chords: C7, Bb7(+11) (SWING).

Musical staff with notes and chords: Ebmaj7, A7, Abmaj7, D7(+9).

Musical staff with notes and chords: Gm7, C7, Gm7, C7, ROCK.

Musical staff with notes and chords: Gm7, C7.

Musical staff with notes and chords: C7, C7.

Musical staff with notes and chords: A7/4, C7/4, INTERLUDE.

Musical staff with notes and chords: C7/4, Eb7/4.

Musical staff with notes and chords: F#7/4, Gm7.

Musical staff with notes and chords: Gm7, C7, ON CUE, Gm7, Bb7(+11).

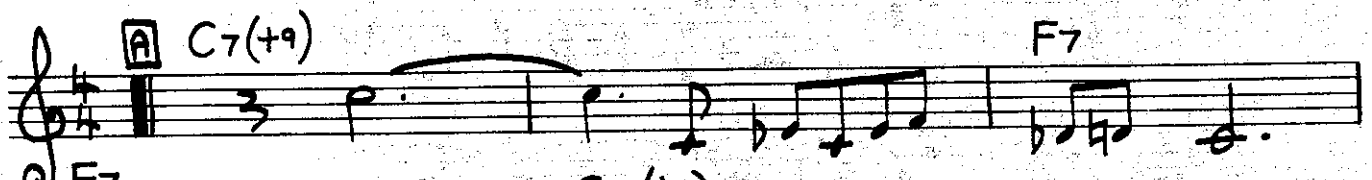
Musical staff with notes and chords: Ebmaj7, A7, Abmaj7, D7(+9), INDEFINITE, Gm7, C7, SWING.

[Rock]

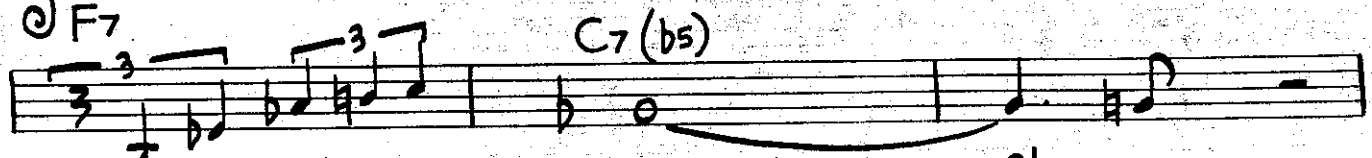
# THE MEETING.

GORDON  
BECK.

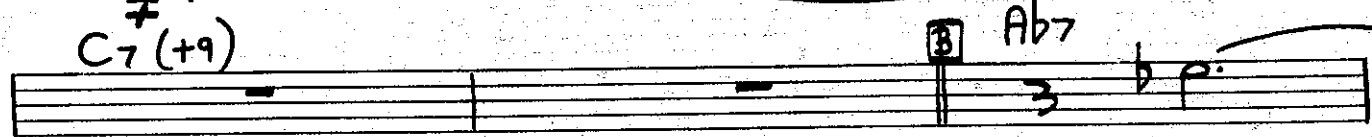
**A** C7(+9) F7



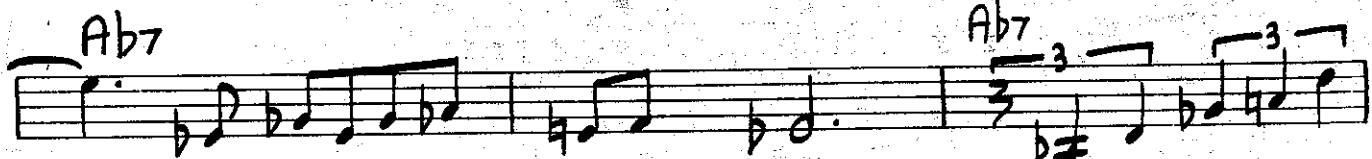
F7 C7(b5)



C7(+9) **B** Ab7



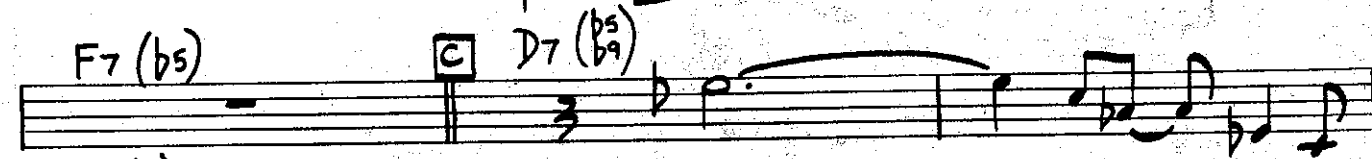
Ab7 Ab7



F7(b5) F7(b5)



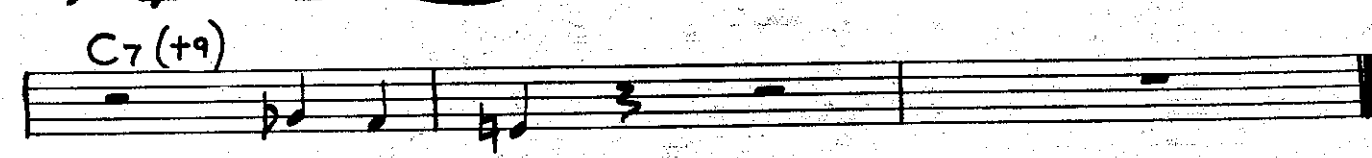
F7(b5) **C** D7(b9)



D7(b9) C7(+9)



C7(+9)





# INDIAN LADY.

Don Ellis

**SAWLY** OPEN 5THS [A, E]

**A** **FAST** A D A E7(sus4)

"A" PEDAL A7 D7 A7 E7(sus4)

A7 D7 A E7(sus4) A7

**C** A7 D7 A7 E7

A7 D7 A7 E7 A7

D G C F

Bb Eb Ab E13

**D** A7 D7 A7 E7(sus4)

A7 D7 A7 E7 A7 **FINE**

**E** A7

SOLOS : PLAY **B** TO **E**

# SUGAR

STANLEY  
TURRENTINE.

Medium.

Chords: Cm7/9, (Am7(b5)), Dm7/11(b5), G7(+5), Cm7/9, (G+7), Cm7/9, Eb7/13(Bbm7), Eb7, Dm7/11(b5), G7(+5), Cm7/9, (Gb7), C7(+9), Fm7/9, Eb7/13(Bbm7), Eb7, Dm7/11(b5), G7(+5), Ab7(+11), (G+7), Cm7/9, (Dbmaj7)

# THE KICKER.

JOE  
HENDERSON.

Up Tempo

Chords: Bb7(13), Em7, Eb7(13), Ab7(13), Dbmaj7, Cm7(b5), F7, Bbm7, F7(+5)

Bossa Nova **GIRL FROM IPANEMA.** ANTONIO CARLOS JOBIM

Musical score for "Girl From Ipanema" by Antonio Carlos Jobim. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes various musical notations such as chords, triplets, and repeat signs.

**Section A:** Fmaj7, G7

**Section B:** G7, Gm7, F#7

**Section C:** Fmaj7, F#9, Fmaj7

**Section D:** F#maj7, B9, F#m7, D9, Gm7, Eb9

**Section E:** Am7, D7(b9), Gm7, C7(b9)

**Section F:** Fmaj7, G7, Gm7, F#7, Fmaj7, (F#7)

[Med-Up] **JAZZ BAND BALL.** NICK LA ROCCA.

[2-Beat]

Handwritten musical score for Jazz Band Ball. The score is written in treble clef with a key signature of one flat (Bb) and a 2-beat meter. It consists of 12 staves of music. The first staff is marked with a boxed 'A' and contains a treble clef, a common time signature, and a Gm chord. The second staff contains a bass clef, a common time signature, and Gm, F7, and Bb6 chords. The third staff contains C7, F7, and Gm chords. The fourth staff contains a Gm chord. The fifth staff contains C7 and F7 chords. The sixth staff contains F7, D7, and a boxed 'B' with a G7 chord. The seventh staff contains C7 and F7 chords. The eighth staff contains F7, Bb6, F7, and D7 chords. The ninth staff contains G7 and C7 chords. The tenth staff contains C7, Eb7, Edim, Bb/F, and G7 chords. The eleventh staff contains Cm7, F7, and Bb6 chords. The twelfth staff is a whole rest. A box at the bottom right contains the text: 'BLOWING ON B SECTION' and 'D.C. AFTER ALL SOLOS'.



MED. LATIN **SONG FOR MY FATHER.** HORACE SILVER.

Musical score for "Song for My Father" in B-flat major, 4/4 time. The score consists of five staves. The first staff is the melody, starting with a repeat sign and a first ending bracket labeled 'A'. The second staff is the bass line. The third staff is a second ending bracket labeled 'B'. The fourth and fifth staves continue the bass line. Chord symbols include Eb7, Fm7, Db7, C7(sus.4), and Eb7. The form is indicated as AAB.

2-BEAT MED-UP **THE PREACHER.** HORACE SILVER.

Musical score for "The Preacher" in B-flat major, 4/4 time. The score consists of five staves. The first staff is the melody, starting with a repeat sign. The second staff is the bass line. The third and fourth staves continue the bass line. The fifth staff is a second ending bracket labeled '2.'. Chord symbols include C7, F, F7, Bb7, Bdim, G7, A7, Bb, and D7. The form is indicated as AAB.

# TICKLE-TOE.

LESTER  
YOUNG.

[MED-UP]

**A** Bbm F7 Bbm F7 Bbm

Bb7 Ebm Bb7 Ebm Bb7

Ebm Abm7 Db7 Gb7

G<sup>b</sup> DIM Db maj7 Fm7 Bb7

Eb7 Bbm7 Eb7 Ab7 F7

**B** Bbm F7 Bbm F7 Bbm

Bb7 Ebm Bb7 Ebm Bb7

Ebm Abm7 Db7 Gb7

G<sup>b</sup> DIM Db maj7 Bb7

Eb7 Ab7 Dbmaj7 [Cm7(b5) F7]

# ST. LOUIS BLUES.

W.C.  
HANDY.

**TANGO RHYTHM** **BASS**

Chords: Gm, D7, Gm, D7, Gm, Eb7(+11), Am7/D, Ddim, D7, G7, C7, G7, C7, G7, D7, C7, G, Am7, D7, G, G7, E7(+9), Am7, D7, 1<sup>o</sup> G, Bb7, Am7, D7, 2<sup>o</sup> G, G7, Gdim, Am7(b5), G, G7

# CHEROKEE.

RAY  
NOBLE.

FAST

Handwritten musical score for "CHEROKEE" by Ray Noble. The score is written on ten staves in a single system. It features a treble clef and a key signature of two flats (Bb and Eb). The music consists of a series of chords and melodic lines. The chords are labeled with letters and accidentals, such as Bb, F7(+5), Fm7, Bb7, Eb, Eb, Ab7, Bb, Dm, C9, Cm7, Ddim, Eb, F7, Cm7, F7, Bb, C#m7, F#7, Bmaj7, Bm7, E9, Amaj7, Am7, D7, Gmaj7, Gm7, C7, Cm7, F7(+5), Bb7, Eb, Eb, Ab7, Bb, Dm, C9, Cm7, F7, Bb. There are also some handwritten annotations like "1°" and "2°" above the Cm7 chords. The score is marked with "FAST" and includes a page number "10" at the bottom left.



# THINGS TO COME

DIZZY GILLESPIE

FAST

Handwritten musical score for "Things to Come" by Dizzy Gillespie. The score is in 4/4 time with a key signature of one flat (Bb). It features a main melody line and a bass line with various chords and dynamics. The score includes a first ending and a second ending, and is marked with a "FAST" tempo. The notation includes eighth and sixteenth notes, rests, and various chord symbols such as Fm, Gdim, Fm/Ab, Gm7(b5), C7, Fm9, Bb7(b9), Ebmaj7, Ab7(b9), Dbmaj7, and Fm/Ab.

[UP 30P] **MOOSE THE MOOCHIE.** CHARLIE PARKER.

Handwritten musical score for "MOOSE THE MOOCHIE" by Charlie Parker. The score is written on ten staves in G major, 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and triplets. Chord symbols are written above the notes, including Bb, Cm7, F7, Bb7, Eb, Ebm, Gm7, B7, Bb, Fm7/Bb, Bb7/D, Eb, Ebm7, Bb, F7, Bb, D7, G7, C7, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Eb, Ebm, Bb, (Cm7 F7), and Bb. Section markers A, B, and D are placed at the beginning of the first, fourth, and eighth staves respectively.

# STOMPIN' AT THE SAVOY

EDGAR  
SAMPSON.

SWING

Chords and markings in the score include: C7(b9), Fmaj7, F#dim, Gm7, C7(b9), F6, Eb7, E7, Bb7, B7, Ab7, A7, Db7(#11), Gm7/C, C7(b9), Fmaj7, Fmaj7, C7(b9), Fmaj7, F#dim, Gm7, C7(b9), F6, and [C7(b9)].

Section markers A, B, and C are present. A first and second ending bracket is shown over the third staff. The score concludes with a double bar line and a final chord of C7(b9).

[Up Bop] **ANTHROPOLOGY.** 3/8 2/2

Am7 (bs) D7 (+9) Cm7 F7

Bb Dbm7 Cm7 B9 Bb Gm7

Cm7 F7 Bb7 E7 Eb7 Ab7

1. Bb Bdim Cm7 F7 2. Cm7 F7

Bb A7 (+5) D7

G7 C7

C7 Cm7 F7

Bb Dbm7 Cm7 B9 Bb Gm7

Cm7 F7 Bb7 E7 Eb7 Ab7

Cm7 F7 Bb



# IT'S A RAGGY WALTZ.

[MED]

DAVE BROBECK.

Musical notation for the first system, including treble clef, 3/4 time signature, and various chords (G, D7, Gdim, G7, C7, C#dim, G, E7, A7, D7, G, G7, C, G).

Musical notation for the second system, including bass clef and various chords (Cmaj7, Bm7, Em7, Bbm7, Eb7, Abmaj7, Ab6, Gm7, C7, Fm7, Bb7, Em7, Eb7(11), D7).

Musical notation for the third system, including treble clef, 3/4 time signature, and various chords (G, D7, Gdim, G7, C7, C#dim, G, E7, A7, D7, G, G7, C, G).

Musical notation for the bass line, including bass clef, 3/4 time signature, and various chords (BASS LINE PART (A), (3) COMP AT).

Structure A-B-A

# SCRAPPLE FROM THE APPLE.

MED.  
BOB

CHARLIE  
PARKER.

Handwritten musical score for "Scrapple from the Apple" by Charlie Parker. The score is in 4/4 time and features complex bebop-style lines with triplets and various chord voicings. It includes sections labeled A, B, and C, and a section titled "PARKER'S BRIDGE". The notation includes treble clef, common time signature, and various chord symbols such as Gm7, C7, F, A7, and G7. The score ends with several empty staves.

[MED.]

# SOFT WINDS.

BENNY GOODMAN.

Handwritten musical score for "Soft Winds" in 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked [MED.]. The first measure is a whole note chord, followed by a quarter rest, then a quarter note, and finally a quarter rest. The second staff continues with similar rhythmic patterns. The third staff features a quarter note followed by a quarter rest, then a quarter note, and finally a quarter rest. The fourth staff concludes with a quarter note followed by a quarter rest. Chord symbols are written above and below the notes. A "(SIMILE)" marking is present in the second measure of the first staff.

Chord symbols: Bb6, Ab6/Bb, Eb6, Db6/Eb, Bb6, Ab6/Bb, Gb7, F7, Eb7, F7, Bb.

(SIMILE)

**BLOW ON THE BLUES.**

[MED.]

# CARELESS LOVE.

AND ONIMUS

Handwritten musical score for "Careless Love" in 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked [MED.]. The first measure is a whole note chord, followed by a quarter rest, then a quarter note, and finally a quarter rest. The second staff continues with similar rhythmic patterns. The third staff features a quarter note followed by a quarter rest, then a quarter note, and finally a quarter rest. The fourth staff concludes with a quarter note followed by a quarter rest. Chord symbols are written above and below the notes. A first ending bracket is present in the fourth staff, and a second ending bracket is present in the fifth staff.

Chord symbols: F, C7, F, Gm7, C7, F, F, F#dim, Gm7, C7, F, F7, F7(+5)/A, Bb, Db7, F, D7(+9), Gm7, C7, F, Abdim, Gm7, C7.

2.

[MEDIUM] **KILLER JOE.** BENNY GORSON.

Handwritten musical score for "Killer Joe" by Benny Gorson. The score is in 4/4 time and includes the following elements:

- Staff 1 (Melody):** Starts with a treble clef and a key signature of one flat. Chords above the staff include C7, Bb7, C7, and Bb7. A first ending bracket labeled 'A' spans the first two measures.
- Staff 2 (Bass):** Starts with a bass clef. Chords below the staff include C7, Bb7, C7, and Bb7. A first ending bracket labeled 'B' spans the last two measures. Annotations include "(BASS)", "(ETC)", and "[NO PULSE]".
- Staff 3 (Harmony):** Chords include A7(+5), Ebm7, Ebm7/Ab, Ab7(b9), A7(13), Ebm7/Ab, and Ab7(b9).
- Staff 4 (Melody):** Starts with a treble clef. Chords above the staff include Bb7, C7, Bb7, C7, and Bb7. A first ending bracket labeled 'C' spans the first two measures. An annotation "[BASS AS BEFORE]" is present.
- Staff 5 (Bass):** Starts with a bass clef. Chords below the staff include Bb7, C7, Bb7, C7, and Bb7.

[MEDIUM] **GLORIA'S STEP.** SCOTT LA FARRO

Handwritten musical score for "Gloria's Step" by Scott La Faro. The score is in 3/4 time and includes the following elements:

- Staff 1 (Melody):** Starts with a treble clef and a key signature of one flat. Chords above the staff include Fmaj7, Ebmaj7, Dmaj7, and Dbmaj7. Triplet markings are present over the first two measures.
- Staff 2 (Bass):** Starts with a bass clef. Chords below the staff include C7(+5), Fm7, Em7, and Fmaj7. A first ending bracket labeled '3' spans the last two measures.
- Staff 3 (Harmony):** Chords include Am9, Em7(b5), Gm7(b5), and Dm7(b5).
- Staff 4 (Melody):** Starts with a treble clef. Chords above the staff include Fm7(b5), C7(+5), and A7(+11). A first ending bracket labeled '3' spans the first two measures. An annotation "(OUT ONLY)" is present.
- Staff 5 (Bass):** Starts with a bass clef. Chords below the staff include C7(+5) and A7(+11). An annotation "(OUT ONLY)" is present.

**I'LL REMEMBER APRIL.** RAYE - DE PAL  
JOHNSTONE

Mod. up

**A**

Gmaj7 G6 Gmaj7 G6

Gm7 Gm6 Gm7 Gm6

Am7 D7 Bm7 E7 Am7

D7 G **3** Cm7 F7

Bbmaj7 Bb6 Cm7 F7 Bbmaj7

Bb6 Am7 D7 Gmaj7

G6 F#m7 B7 E7 Am7, D7,

**C** Gmaj7 G6 Gmaj7 G6

Gm7 Gm6 Gm7 Gm6

Am7 D7 Bm7 E7

Am7 D7 G

[Med-up]

# UP JUMPED SPRING.

FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is in 3/4 time and consists of 20 measures. It includes a key signature of one flat (Bb) and a variety of chords such as Bbmaj7, G7(+5), Cm7, F7, Gm7, Gm7/F, Em7(b5), A7, Dm7, Eb7, Bm7(b5), E7, Cm7(b5), F7, Cm7, F7, Bbmaj7, (D7), Gm7, C7, Fmaj7, D7, Ab7, Cm7, F7, Bbmaj7, G7(+5), Cm7, F7, Gm7, Gm7/F, Em7(b5), A7, Dm7, Eb7, Dm7, Eb7, Cm7, F7, Bbmaj7, and Bbmaj7. The score is divided into sections A, B, and C.

[MED.]

# DAVENPORT BLUES.

BIX  
BEIDERBECKE.

Bb7.

INTRO

Handwritten musical score for "Davenport Blues" by Bix Beiderbecke. The score is written on ten staves with various musical notations including notes, rests, and chords. The key signature is B-flat major (two flats). The piece starts with an "INTRO" section. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The sixth staff has a bass clef and a key signature of two flats. The seventh staff has a treble clef and a key signature of two flats. The eighth staff has a bass clef and a key signature of two flats. The ninth staff has a treble clef and a key signature of two flats. The tenth staff has a bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and chords. The chords are: Eb, Ab, Eb, F7, Bb7, Eb, Ab, Eb, Eb, Cm, F7, Bb7, Eb, Eb, Eb, Eb7, Ab7, Eb, (C7), F7, Bb7, Eb, Eb, Eb7, Ab, G7, G7, Bb7, Eb, G7, Cm, Abm, F7, Bb7, Eb, Ab, Abm, Eb. The piece ends with a "FINE" marking.

(BLOW ON CHANGES FROM **3** TO FINE.) 21

[Med.]

# EQUINOX.

JOHN COLTRANE

THEME:

Musical notation for the theme of Equinox. It consists of three staves of music in treble clef with a 4/4 time signature. The first staff begins with a repeat sign and contains notes with a Cm7 chord above. The second staff continues the melody with Cm7 and Fm7 chords. The third staff features a more complex rhythmic pattern with Ab7, G7, and Cm7 chords.

BASS PART: (EQUINOX)

Musical notation for the bass part of Equinox. It consists of three staves of music in bass clef with a 4/4 time signature. The first staff begins with a repeat sign and contains notes with a Cm7 chord above. The second staff continues the bass line with Cm7 and Fm7 chords. The third staff features a more complex rhythmic pattern with Ab7, G7, and Cm7 chords.

[MED-UP]

# BESSIE'S BLUES.

JOHN COLTRANE

Musical notation for Bessie's Blues. It consists of three staves of music in treble clef with a 4/4 time signature. The first staff begins with a repeat sign and contains notes with Eb7, Ab7, and Eb7 chords above. The second staff continues the melody with Ab7 and Eb7 chords. The third staff features a more complex rhythmic pattern with Bb7, Ab7, Eb7, and Bb7 chords.



**BOSSA NOVA** **HOW INSENSITIVE. (INSENSATEZ)** JOBIM.

Chord symbols for 'How Inensitive. (Inensatez)':  
 Dm, Db DIM, Cm6, Cm6, G7, Bb6, Eb maj7, Em7(b5), A7, Dm, Dm, F7/C, B DIM, Bb maj7, Gm6, Dm, Cm7, F7, Bm7, E7, Gm6/E, A7, Dm.

**BOSSA** **SUMMER SAMBA.**

Chord symbols for 'Summer Samba':  
 F, Bm7, E7, Bb maj7, Bb6, Eb9, Am7, D7(b9), Gm7, Em7(b5), A7(+5), Dm7, G7, Gm7, Db9, C7, C7(b9), F, Bb9, F.

COMP. MARCUS AND PAUL SERGIO VALLE

[MED.]

# WINDOWS.

CHICK  
COREA.

Handwritten musical score for "Windows" by Chick Corea. The score is written in 3/4 time and consists of 24 measures. The notation includes a treble clef, a key signature of one flat (B-flat major), and various chord voicings and melodic lines. The score is divided into sections marked with letters A, B, and C.

**Section A (Measures 1-4):** Treble clef, 3/4 time. Chords: Bm7, Abm7(b5), Db7, F#m9.

**Section B (Measures 5-8):** Treble clef, 3/4 time. Chords: D7(+11), Emaj7(+11).

**Section C (Measures 9-12):** Treble clef, 3/4 time. Chords: Emaj7(+11), Ab7, A7, Ab7, A7.

**Section D (Measures 13-16):** Treble clef, 3/4 time. Chords: Ab7, A7, Ab7, C#m7, C#m7/B.

**Section E (Measures 17-20):** Treble clef, 3/4 time. Chords: Bbm7(b5), Bbm7(b5)/Ab, Eb7/G, Eb7(+5).

**Section F (Measures 21-24):** Treble clef, 3/4 time. Chords: Abm7, Abm7/Gb, Db7/F, Db7, Emaj7, Ebm7, Dbm7, Cmaj7(+11).

# COME SUNDAY.

DUKE ELLINGTON

**SLOW**

**A** F7 Eb7 F7 D7(+5) G7  
Cm7 F7 (Gbmaj7) (Bbmaj7) (E7(b5))  
Bb Eb Bb

**B** D7 Eb7 D7 Gm7 C7  
F7 Cm7 F7 Bb4 G7(+5) C7 F7(+5)

**C** F7 Eb7 F7 D7(+5) G7  
Cm7 F7 (Gbmaj7) (Bbmaj7) (E7-b5)  
Bb Eb Bb

# BLUES O'MIGHTY.

JOHNNY HODGES

**MED.**

C7  
F7 C7 Em7(b5) A7  
Dm7 Dm7/G C7 G13(+11)  
2. C7

# DOLPHIN DANCE

HERBIE  
HANCOCK

[MED. BALLAD]

Handwritten musical score for "Dolphin Dance" by Herbie Hancock. The score is in 4/4 time and consists of 12 staves of music. It includes various chord progressions and musical notations such as accidentals, slurs, and dynamic markings. The score is divided into sections A, B, and C.

Chord progressions and markings:

- Staff 1: Ebmaj7, Bbm7, Ebmaj7, Dm7(b9), G7
- Staff 2: Cm7, Ab7, Cm7, Cm7/Bb, Am7(b9), D7
- Staff 3: Gmaj7, Abm7, Fm7
- Staff 4: Cm7, Cm7/Bb, Am7, D7
- Staff 5: Gmaj7, G7(sus4), G7(+11), G7(sus4)
- Staff 6: F7(sus4), D/F, F7(sus4), Em7, A7
- Staff 7: Eb7, D13, Bm7, E7, Dm7
- Staff 8: C#m7, F#7, E7(sus4), Cmaj7/E
- Staff 9: E7(sus4), Cmaj7/E, Bbm7/Eb, Bb7(b9)/Eb
- Staff 10: Abmaj7, Eb, Dm7, G7

Section markers: A, B, C, FINE

[BRITISH]

# Hoe-Down.

OLIVER NELSON.

[INTRO]

[RHYTHM]

2. LAST X

Bm9      E9(b5)      Em9(b5)      A7(+9)  
 Am9      D7(b5b9)      Dm11      G7(#9)

BLOWING: ON 'RHYTHM' CHANGES (AABA)

# TUNE UP.

[MED-UP]

MIKES  
DAVIS.

Handwritten musical notation for 'TUNE UP.' in 4/4 time, featuring a treble clef and a repeat sign. The melody consists of quarter and eighth notes. Chord changes are indicated above the staff: Em7, A7, Dmaj7, [Eb7 Ab7], Dm7, G7, Cmaj7, [Dbm7 Gb7], Cm7, F7, Bbmaj7, Ebmaj7, Em7, F7, Bbmaj7, Em7 A7. The piece concludes with a double bar line and repeat dots.

## ALTERNATE BLOWING CHANGES:

Handwritten musical notation for alternate blowing changes, consisting of four staves of chords. Each staff contains a sequence of chords with a repeat sign at the beginning and end of the sequence.

- Staff 1: Em7 F7 Bbmaj7 Db7 Gbmaj7 A7 Dmaj7
- Staff 2: Dm7 Eb7 Abmaj7 B7 Emaj7 G7 Cmaj7
- Staff 3: Cm7 Db7 Gbmaj7 A7 Dmaj7 F7 Bbmaj7
- Staff 4: Em7 F7 Bbmaj7 Eb7

# 52ND STREET THEME.

[Mod. UP]

TH.  
MONK.

The musical score is written on a grand staff with treble and bass clefs. It includes various musical notations such as chords (C, Am7, Dm7, G7, F, Eb dim, C7(+5), D7(+5)), accidentals (sharps, flats), and dynamic markings. The piece is marked 'Mod. UP' and 'TH. MONK.'

Chord progression: C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Eb dim, Dm7, C, 2. C, C7(+5), F, C7(+5), F, D7(+5), G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Eb dim, Dm7.

[MED.]

# SANDU.

CLIFFORD BROWN.

BLUES

Handwritten musical score for 'SANDU.' in 4/4 time, featuring a blues style. The score consists of five staves of music. 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 with eighth and quarter notes, including triplets and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff shows more complex rhythmic figures with eighth notes and slurs. The fourth staff includes a first ending bracket and a second ending bracket. The fifth staff concludes the piece with a double bar line.

[UP]

# LADY BIRD.

TADD DAMERON.

Handwritten musical score for 'LADY BIRD.' in common time (C). The score consists of five staves of music. The first staff begins with a treble clef and a common time signature. The melody is written with quarter and eighth notes. The second staff includes a bass clef and contains several chords: Bb7, Cmaj7, Bbm7, and Am7. The third staff continues the melody with chords Eb7, Abmaj7, and Am7. The fourth staff includes chords D7, Dm7, G7, Cmaj7, and Ebmaj7. The fifth staff concludes the piece with chords Abmaj7 and Dbmaj7.



# CORCOVADO (QUIET NIGHTS)

ANTONIO CARLOS

JOHIM.

BOSSA

**A** D9/A F<sup>dim</sup>/A<sup>b</sup>

Gm7 F#7 Fmaj7 F6 Fmaj7 Gm7 Am7 Gm7

Fm7 B<sup>b</sup>7 Em7 A7(+5)

D9 Dm7 F<sup>dim</sup> A<sup>b</sup>dim

**B** D9/A F<sup>dim</sup>/A<sup>b</sup>

Gm7 F#7 Fmaj7 F6 Fmaj7 Gm7 Am7 Gm7

Fm7 B<sup>b</sup>7 Em7 Am7

Dm7 G7(b9) Em7(b9) A7(+5)

Dm7 G7 C

[MED - 2 BEAT]

# BYE-YA.

THELONIOUS  
MONK.

Handwritten musical score for "BYE-YA." by Thelonious Monk. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of several staves of music with various chord annotations and performance markings.

**Staff 1:** Starts with a first ending bracket labeled 'A'. Chords: Db9, Ab, Db9. Rhythmic markings: 3 4, 3 4, 3 4.

**Staff 2:** Chords: Ab, Gb9, Ab. Rhythmic markings: 3 4, 3 4, 3 3 4.

**Staff 3:** Chords: E7, F7. First ending: 1. Db D Eb / 2. Db D Eb /.

**Staff 4:** Starts with a second ending bracket labeled 'B'. Chords: Amaj7, Abmaj7.

**Staff 5:** Chords: Abmaj7, Bm7, E7.

**Staff 6:** Chords: Bbm7, Eb7, Am7, D7. Third ending bracket labeled 'C' with chord Db7.

**Staff 7:** Chords: Ab, Db7, Ab.

**Staff 8:** Chords: Gb7, Ab, E7, F7. Rhythmic markings: 3 4, 3 3 4, 3 3 4.

**Staff 9:** Chords: Db D Eb /.

[Bossa]

# MEDITATION.

ANTONIO CARLOS

JOBIM.

Handwritten musical score for "Meditation" by Antonio Carlos Jobim. The score is written in treble clef with a common time signature (C). It consists of several systems of staves, each containing a melodic line and a bass line with chord indications.

**System 1:** Starts with a boxed letter 'A'. Chords include C, (F#m7) B7, B7, Em7, and A7(+5).

**System 2:** Chords include Dm7, Fm7, and Fm6.

**System 3:** Chords include Em7, A7(+5), Dm7, and G7(+5).

**System 4:** Starts with a boxed letter 'B'. Chords include Fmaj7, Fm6, Em7, Eb Dm, Dm7, and G7(+5).

**System 5:** Starts with a boxed letter 'C'. Chords include C, B7(F#m7), B7, Em7, and A7(+5).

**System 6:** Chords include Dm7, Fm7, and Fm6.

**System 7:** Chords include Em7, A7(+5), Dm7, G7(b9), and C.

The score concludes with a final staff showing a 3-measure rest.

[MED-ROCK] **MAIDEN VOYAGE.** HERBIE HANCOCK

[INTRO]

Chords: D7(sus4), F7(sus4), D7(sus4), F7(sus4), F7(sus4), Eb7(sus4), Db7(sus4), D7(sus4), F7(sus4)

Measure markings: 2, 2

[ROCK] **CANTELOUPE ISLAND.** HERBIE HANCOCK

Chords: Fm7, Db7, [OR: D7 #9], Dm7(sus4), Fm7

MED. AFRO

# NIGHT IN TUNISIA.

DIZZY GILLESPIE  
FRANK PAPARELLI

**A** Eb7 Dm(maj7) Eb7 Dm(maj7)

Eb7 Dm(maj7) Em7(b5) A7 Dm 2. Dm

**B** Am7(b5) D7 Gm Gm

Gm7(b5) C7 F Em7 Bb7 (b5) Em7 A7

**C** Eb7 Dm(maj7) Eb7 Dm(maj7)

Eb7 Dm(maj7) Em7(b5) A7 fine Dm

**D** Em7 (INTERLUDE) Eb7

Dm7 G7(b5)

Gm(maj7) Gm7 F#7(+9) F

F Em7(b5) A7

FOR SOLOS:

PLAY **A** TO **D**

[MED] **LESTER LEAPS IN.** LESTER YOUNG

Musical notation for the first system of "Lester Leaps In." It features a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is written on a single staff with a repeat sign and first/second endings. Chords Bb and A are indicated above the staff.

Chord progression for the first system, showing D7 and G7 chords over a series of rhythmic slashes representing the bass line.

Chord progression for the first system, showing C7 and F7 chords over a series of rhythmic slashes representing the bass line.

Musical notation for the second system of "Lester Leaps In." It features a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is written on a single staff with a repeat sign. Chords Bb and Bb are indicated above the staff.

[MED UP] **RUE CHAPTAL (ROYAL ROOST.)** KENNY CLARKE.

Musical notation for the first system of "Rue Chaptal (Royal Roost.)" It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff with a repeat sign. Chord C7 is indicated above the staff.

Musical notation for the second system of "Rue Chaptal (Royal Roost.)" It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff. Chords C7 and F7 are indicated above the staff.

Musical notation for the third system of "Rue Chaptal (Royal Roost.)" It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff. Chords C7, Dm, and Dm(maj7) are indicated above the staff.

Musical notation for the fourth system of "Rue Chaptal (Royal Roost.)" It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff. Chords Dm7, G7, and C7 are indicated above the staff.

[MED.-UP] **MR. P.C.** JOHN COLTRANE

Musical notation for 'Mr. P.C.' in 4/4 time, key of C minor. The score consists of four staves. The first staff contains the melody with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are Cm7, Cm7, Cm7, Bb, Cm7. The second staff contains accompaniment with notes: C4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are Cm7, Fm7, Fm7. The third staff contains accompaniment with notes: C4, Bb4, C4, D4, E4, F4, G4, A4, B4, C4. Chords above are Cm7, Bb, Cm7, D7, G7, D7, G7. The fourth staff contains accompaniment with notes: C4, Bb4, C4. Chords above are Cm7, Bb, Cm7.

[MED] **SOME OTHER BLUES.** JOHN COLTRANE

Musical notation for 'Some Other Blues' in 4/4 time, key of G minor. The score consists of four staves. The first staff contains the melody with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Chords above are G7, F7, G7. The second staff contains accompaniment with notes: G4, C4, D4, E4, F4, G4, A4, B4, C4. Chords above are G7, C7, F7. The third staff contains accompaniment with notes: Bb4, Eb4, D4, C4. Chords above are Bb7, Eb7, D7, C7. The fourth staff contains accompaniment with notes: G4, F4, G4. Chords above are G7, F7, G7.

Note: ORIGINAL key is one step lower

[MED. - UP]

# PASSION DANCE.

McCoy  
TYNER.

**A** F7 (sus.4)

F7 (sus.4)

F7 (sus.4)

**B** Bb PEDAL

Bb PEDAL

Bb PEDAL

Bb PEDAL

Bb PEDAL

C7 (+11)

SOLOS ON F7 (sus.4)



[Bossa]

# ONE NOTE SAMBA.

ANTONIO CARLOS  
JOBIM

**A** Dm7 Db7 Cm7 B7(b5)  
Dm7 Db7 Cm7 B7(b5)  
Fm7 E7(b5) Ebmaj7 Ab7  
Dm7 Db7 Cm7 B7(b5) Bb

**B** Ebm7 Ab7 Db  
Dbm7 F#7 B Ebm7 B7(b5)

**C** Dm7 Db7 Cm7 B7(b5)  
Dm7 Db7 F#maj7 F7(b5)  
Fm7 E7(b5) Ebmaj7 Ab7  
Db C7 Bmaj7 Bb

[MED. SLOW]

# FREDDIE THE FREELOADER.

MIKE DAVIS.

Musical score for "Freddie the Freeloader" in 4/4 time. The score consists of two systems of two staves each. The first system starts with a treble clef and a key signature of two flats (Bb7). The second system starts with a bass clef and a key signature of one flat (F7). The score includes various chords such as Eb7, Bb7, F7, (Bb7), Eb7, and Ab7. There are also performance markings like "(sim.)" and "(b)".

[MED.]

# INCHWORM.

FRANK LOESSER.

Musical score for "Inchworm" in 3/4 time. The score consists of three systems of two staves each. The first system starts with a treble clef and a key signature of one flat (F). The second system starts with a bass clef and a key signature of one flat (F). The score includes various chords such as F, Eb, F, Eb, C7, and F13. There are also performance markings like "A", "B", "C", and "BLOWING" in a dashed box.

MELODY

# LITUA.

CHICK COREA.

Handwritten musical score for the melody of "Litua" by Chick Corea. The score is written on ten staves in treble clef with a 6/8 time signature. It includes various musical notations such as notes, rests, and bar lines, along with chord symbols and section markers.

Chord symbols and section markers include:

- Staff 1:** Dmaj9, C#m9, Bmaj7(6), Bbm9
- Staff 2:** Abmaj7, Gm9, Cmaj7
- Staff 3:** Cmaj7, Dmaj9
- Staff 4:** Ebmaj9, Cmaj9
- Staff 5:** Cmaj9, Fm9(11)
- Staff 6:** Fm9(11), B7(+9)
- Staff 7:** Bm9, Fm9
- Staff 8:** Fm9, Am9 (8), Am9 (2)
- Staff 9:** Am9 (4), Am9 (8)
- Staff 10:** Bbm7, Bbm7 (4), Bbm7 (8)

Section markers are labeled with letters in boxes: **A**, **B**, **C**, **D**, and **E**.

Other annotations include "(d. = d)" and "(8)" indicating eighth notes.

# [MED-UP] SEVEN STEPS TO HEAVEN.

MIKES DAVIS.

**INRO** Fmaj7 Eb6 Fmaj7 2 Eb6

**BASS** Fmaj7 Eb6 Fmaj7

**A** Fmaj7 Bb7 Em7(b5) A7 Dm7 Ab7 G7

(Gm7) (C7) Ebmaj7 Eb Fmaj7

**B** Cmaj7 Dm7 Em7 Fm7 Bb7

Ebmaj7 Abm7 Db7 Gbmaj7 Gm7 C7

**C** Fmaj7 Bb7 Em7(b5) A7 Dm7 Ab7 G7

(Gm7) (C7) Ebmaj7 E Fmaj7

[UP TEMPO]

# GRAND CENTRAL.

JOHN  
CONTRANE

Handwritten musical score for "Grand Central" by John Contrane. The score is written on a grand staff with treble and bass clefs. It features a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music is divided into sections A, B, and C. Section A (measures 1-4) starts with a treble clef and contains a melodic line with eighth notes and a bass line with chords. Section B (measures 5-8) continues the melody and bass line. Section C (measures 9-12) introduces a new melodic motif. The score concludes with a final measure in the bass clef. Chord symbols are written above the notes, and some measures contain rhythmic markings like "3 3 4".

# TAKE THE 'A' TRAIN.

BILLY STRAY HORN.

[Med. Up]

Chord symbols: C, D7 (b5), Dm7, G7, F, D7, Dm7, G7, G7 (b9), C, D7 (b5), Dm7, G7, C.

First ending: 1. C, 2. C

3-measure rest, 4-measure rest

KASTAX logo

[MED.]

# TAKE FIVE

PAUL  
DESMOND

5/4

**A**

**B**

**C**

Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Cb, Abm6, Bbm7, Ebm7, Abm7, Db7, Gbmaj7, Fm7, Bb7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7.

# JUST A-SITTIN' AND A-ROCKIN'

DUKE ELLINGTON  
 BILLY STRAYHORN  
 LES GAINES

[Mod.]

Chords: Bb, F, Bb, Bdim, F, Dm7, Bbm6, Gm7, F6, F7

Chords: Bb, F, Bb, Bdim, F, Dm7, Bbm6, Gm7, F6, E7

Chords: Am, Am(maj7), Am7, Am6, Am

Chords: Am, Dm6, E7, A, A, Bm7, E9, Gm7, C9, F, F7

Chords: Bb, F, Bb, Bdim, F, Dm, Gm7, C7(b9), F, [Cm6], [D7], [Db7], [C7]



[UP TEMPO]

# AIR MAIL SPECIAL.

CHARLEY CHRISTIAN.

Handwritten musical score for "Air Mail Special" by Charley Christian. The score is written on ten staves of music in 4/4 time. It includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staff lines, including C, C DIM, B DIM, Bb DIM, Ab 9, G 9, D, and Ab 7. Section markers A, B, C, D, E, F, and G are placed at the beginning of their respective sections. A "Blowing" section is indicated between staves 5 and 6. The score concludes with a double bar line and the number 47.

# CHELSEA BRIDGE.

BILLY  
STRAY HORN

[Slow Ballad]

Chord symbols and musical markings in the score include:

- Staff 1: Eb7, Db7, Bb7, Ebm7, Ab7, Db, Eb7, Db7
- Staff 2: F#m7, F7, Bm7, E7, Amaj7, Am7, D7
- Staff 3: Gmaj7, Gm7, C7
- Staff 4: Eb7, Db7
- Staff 5: Bb7, Ebm7, Ab7
- Staff 6: Db

[ROCK]

# RED CLAY

FREDDIE HUBBARD.

[FREE BOWING]

Staff 1: Treble clef, key signature of two flats. Measure A: Cm7. Measure B: Ab7 (13).  
 Staff 2: Bass clef. Measure C: G7 (+9). Measure D: Cm7. Measure E: [DRUMS]

[BASS LINE] Staff 3: Bass clef. Chords: Cm11, Bbm11, Db4, Eb4, F4, G4.

[THEME] Staff 4: Treble clef. Chords: Cm11, Bbm11, Db7 (4/9), Eb7 (4/9).  
 Staff 5: Treble clef. Chords: F7 (4/9), G7 (4/9), Cm11, Bbm11.  
 Staff 6: Treble clef. Chords: Db7 (4/9), Eb7 (4/9). First ending: F4, G4. Second ending: F4, G4.

Staff 7: Bass clef. Chords: Cm11, Bbm11, Db4, Eb4, F4, G4.

[BLOWING] Staff 8: Bass clef. Chords: Cm7, Bbm7, Eb7, Abmaj7, Dm7 (b9), G7 (+9).

# COTTON TAIL.

DUKE  
ELLINGTON

[up]

**A** Abmaj7 Fm7 Bbm7 Eb7 Cm7 Fm7

Bbm7 Eb7 Ab7 Db Ddim

Ab Eb 1. F7(Ab) Bbm7 Eb7 2. Ab

**3** C7 F7

Bb7 Eb7

**C** Abmaj7 Fm7 Bbm7 Eb7 Cm7 Fm7

Bbm7 Eb7 Ab7 Db Ddim

Ab Eb Ab



[Med.]

# CON ALMA

DIZZY  
GILLESPIE.

**A** Emaj7 Ab7/Eb Dbm7 B7 Bb7 E7  
Ebmaj7 Ebm7 Ab7 Dbmaj7 F7/c Bbm7 Ab7  
G7 Db7 1. Cmaj7 F#m7 B7 2. Cmaj7  
**B** Cm7(b5) F7 F#m7(b5)  
B7 Emaj7  
Fm7 Bb7 F#m7 B7 **C** Emaj7 Ab7  
Dbm7 B7 Bb7 E7 Ebmaj7 Ebm7 Ab7  
Db F7 Bbm7 Ab7 G7 Db7  
Cmaj7 [F#m7 B7]

[SWING]

# I LET A SONG

(GO OUT OF MY HEART.)

DUKE  
ELLINGTON.

Handwritten musical score for the song "I Let a Song" by Duke Ellington. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a main melody line and a bass line with various chords and musical notations.

**Section A:** Eb, Ab7, Eb, Cm7, Gm7, C7. Chords in bass line: Gm7, C7, Fm7, Gm7, Ab, ADIM/#, Eb/G, Ab7.

**Section B:** Eb, (Cm7) 1. Fm7, Bb7. 2. Eb, Eb/G, GbDm. Chords in bass line: Fm7, Bb7, Ebmaj9.

**Section C:** Eb6, Dm7, G7, Cm, G7(+5), Cm/Bb, Cm/A, Abm7, Db7, Gb7. Chords in bass line: B7, Bb7(+5), Eb, Ab7.

**Section D:** Eb, Cm7, Gm7, C7, Gm7, C7. Chords in bass line: Fm7, Ab, Gm7, Ab, ADIM/#, Eb/G, Ab7, Eb/Bb, Fm7/Bb.

**Section E:** Eb (Bb7+5).

# MILANO.

[Med. Slow]

JOHN LEWIS.

①

Musical notation for the first system of 'MILANO.' in C major, 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#). The first measure is marked with a repeat sign and a first ending bracket. The second ending is marked with a '2.' and a repeat sign. Chords are indicated above the notes.

Chords: Dm G7 C Am Dm G7 C7 F#7  
F Dm7 G7 C A7 Dm G7 1. C A7 2. Gm7 C7

②

Musical notation for the second system of 'MILANO.' in C major, 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the notes.

Chords: F Fm Em Am Dm G7 C7  
F Fm Em Am Am6/B7 Em A7

③

Musical notation for the third system of 'MILANO.' in C major, 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the notes.

Chords: Dm G7 C Am7 Dm G7 C7 F#7  
F Dm7 G7 C A7 Dm G7 C

# 2° EAST - 3° WEST.

[Med. Slow]

JOHN LEWIS.

Musical notation for the first system of '2° EAST - 3° WEST.' in C major, 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The key signature has no sharps or flats. The melody features a triplet of eighth notes. Chords are indicated above the notes.

Chords: C F C  
C F7 F7  
C G C  
G C C



[MED.]

# FOREST FLOWER.

CHARLES  
LLOYD.

Handwritten musical score for "Forest Flower" by Charles Lloyd. The score is written on ten staves in treble clef with a key signature of one sharp (F#). It includes various musical notations such as chords (e.g., Amaj7, Gmaj7, Bbmaj7), triplets, and first/second endings. The piece concludes with a double bar line.

Chords and markings include: Amaj7, Gmaj7, Bbmaj7, Cmaj7, C#m7, Dm7(b5), G7, Cm7, B7(+9), Bbmaj7, Cm7, Bb7, Ebmaj7, Bbmaj7, Abmaj7, Gbmaj7, F#m7, Am7, Cm7, Ebm7, Cmaj7.

# SEVEN COME ELEVEN.

BENNY GOODMAN  
CHARLEY CHRISTIAN

[Med. up]

**A** **BASS SOLO**

Handwritten musical notation for the bass solo in C major, 4/4 time. The notes are: C4, E4, G4, C5, E4, G4, Bb4, C5, C5, Bb4, G4, E4.

**B** **Ab**

BASS CONTINUES SAME PATTERN

Handwritten musical notation for section B in Ab major, 4/4 time. The notes are: Ab, Bb, C, D, Eb, F, G, Ab.

**C** **Ab**

Handwritten musical notation for section C in Ab major, 4/4 time. The notes are: Ab, Bb, C, D, Eb, F, G, Ab.

**D** **G7** **C7**

**F7** **Bb7** **Eb7**

Handwritten musical notation for section D, consisting of two staves of slash notation representing chords: G7, C7, F7, Bb7, Eb7.

**E** **Ab**

Handwritten musical notation for section E in Ab major, 4/4 time. The notes are: Ab, Bb, C, D, Eb, F, G, Ab.

# WHAT WAS.

CHICK  
COREA

Med.

INTRO

Chords and notes for Section A:

- Measure 1: Ebmaj7
- Measure 2: Cm7
- Measure 3: Dbmaj7
- Measure 4: Ebmaj7
- Measure 5: Db
- Measure 6: Cm
- Measure 7: Bb
- Measure 8: Cm

Chords and notes for Section B:

- Measure 9: Dbmaj7
- Measure 10: Cm7
- Measure 11: Dbmaj7
- Measure 12: Cm7
- Measure 13: Dbmaj7
- Measure 14: Ebmaj7
- Measure 15: Ebmaj7
- Measure 16: Ebmaj7
- Measure 17: Ebmaj7
- Measure 18: Ebmaj7
- Measure 19: Ebmaj7
- Measure 20: Ebmaj7

Chords and notes for Section C:

- Measure 21: G7
- Measure 22: G7(+5)
- Measure 23: Abmaj7
- Measure 24: Am7(b5)
- Measure 25: D7
- Measure 26: G7
- Measure 27: Cmaj7
- Measure 28: B7(+5)
- Measure 29: Bbm7
- Measure 30: Abmaj7
- Measure 31: Gbmaj7
- Measure 32: Fmaj7
- Measure 33: E7
- Measure 34: Amaj7
- Measure 35: Am7
- Measure 36: D7
- Measure 37: G7

FOR SOLOS PLAY: **A** **B** **C** END WITH INTRO. 5?  
ORIGINAL KEY IS MIN. 3rd HIGHER

# MOOD INDIGO.

DUKE ELLINGTON  
IRVING MILLS  
ALBANY BIGARD

[Med. Slow]

Handwritten musical score for "Mood Indigo" by Duke Ellington, Irving Mills, and Albany Bigard. The score is written on a grand staff with treble and bass clefs. It includes a tempo marking "Med. Slow" and a key signature of two flats (Bb). The music is divided into two sections, A and B. Section A consists of four staves of music with various chord markings above the notes. Section B consists of four staves of music, also with chord markings. The notation includes eighth and quarter notes, rests, and bar lines. The chords are written in a shorthand notation, such as Ab, Bb7, Ebm, Eb7(+5), Bbm, Gb7, and Eb7.

[BOSSA]

# RECADO BOSSA NOVA.

DJALMA FERREIRA

**A** Dm A7  
D7 Gm  
Gm Gm6/9 A7 Dm Dm7  
E7 A7  
2. Dm Cm7 A7 Dm  
**B** D7 Gm  
E7 Am A7  
**C** Dm A7  
D7 Gm  
Gm Gm6/9 A7 Dm  
Cm7 A7 Dm  
**D** A7 Dm  
TAG.

# SATIN Doll.

DUKE ELLINGTON  
BILLY  
STRAYHORN

[A ed.]

Musical notation for the first system, including a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first staff contains a repeat sign and a first ending bracket. Chords are written above the notes: Dm7, G7, Dm7, G7, Em7, A7, Em7, A7, D9, Abm7, Db7.

Musical notation for the second system, including a treble clef and a 4/4 time signature. It features a first ending bracket and a second ending bracket. Chords are written above the notes: C, Em7(b9), A7(+5), C, (Dm7), (Eb7), Em7, Fm7, F#m7.

Musical notation for the third system, including a treble clef and a 4/4 time signature. Chords are written above the notes: Gm7, C7, Gm7, C7, Fmaj7, (Bb7).

Musical notation for the fourth system, including a treble clef and a 4/4 time signature. Chords are written above the notes: Fmaj7, Am7, D7, Am7, D7.

Musical notation for the fifth system, including a treble clef and a 4/4 time signature. Chords are written above the notes: Dm7, G7, Em7, A7 (+5), C, Dm9, G7(+5).

Musical notation for the sixth system, including a treble clef and a 4/4 time signature. Chords are written above the notes: Dm9, G7(+5), Em9, A7(+5), Em9, A7(+5).

Musical notation for the seventh system, including a treble clef and a 4/4 time signature. Chords are written above the notes: D9, Abm7/bb, Db7, C.

Musical notation for the eighth system, including a treble clef and a 4/4 time signature. Chords are written above the notes: C (Bm7 Cm7 C#m7).

# GIANT STEPS.

JOHN COLTRANE

MED. UP

Musical score for "Giant Steps" by John Coltrane. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four systems of music. The first system starts with a first ending bracket labeled 'A' and contains the following chords: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, and D7. The second system contains: Gmaj7, Bb7, Ebmaj7, Gb7, Bmaj7, Fm7, and Bb7. The third system starts with a second ending bracket labeled 'B' and contains: Ebmaj7, Am7, D7, Gmaj7, C#m7, and F#7. The fourth system contains: Bmaj7, Fm7, Bb7, Ebmaj7, C#m7, and F#7. The melodic lines are written in eighth and quarter notes, often with slurs and ties.

# IMPRESSIONS.

JOHN COLTRANE

UP

Musical score for "Impressions" by John Coltrane. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four systems of music. The first system starts with a first ending bracket labeled 'A' and contains the chord Dm7. The second system starts with a second ending bracket labeled 'B' and contains the chord Ebm7. The third system starts with a third ending bracket labeled 'C' and contains the chord Dm7. The fourth system contains the chord Dm7. The melodic lines are written in eighth and quarter notes, often with slurs and ties.

# SILVER'S SERENADE.

[Med. Slow]

HORACE  
SILVER

Handwritten musical score for Silver's Serenade, Treble Clef, 4/4 time signature. The score consists of five staves of music. The first staff begins with a repeat sign and contains chords Em9, (Fm9) Em9, and Bbm9. The second staff contains Am9, (Bbm9) Am9, and Ebm9. The third staff contains Am9, Cm9, Cm9, and B7. The fourth staff contains Bbmaj7, Cm7, Dm7, Ebmaj7, Am7, and a first ending marked 1st. D7(b9)(+11) (trix). The fifth staff begins with a 'LAST TIME' marking, contains D7(b9)(+11) and Gmaj7 6/8, and ends with a 'RUBATO' marking.

## BASS PART:

Handwritten musical score for Silver's Serenade, Bass Clef, 4/4 time signature. The score consists of five staves of music. The first staff begins with a repeat sign. The second staff contains a first ending marked 1st. The third staff contains a first ending marked 1st. The fourth staff contains a first ending marked 1st. The fifth staff begins with a 'LAST TIME' marking and ends with a first ending marked 1st.



# IF YOU COULD SEE ME NOW.

BALLAD

TADD  
DAMERON.

**A** Ebmaj7 Ab7 Ebmaj7

Ab7 Gm7 Gbm7 B7 Fm7 Bb7

**1.** G7(+5) C7 Fm7 Bb7 | **2.** Am7(b5) / Abm7 Gm7 Gb7 F7 Emaj7

**B** Am7 D7 Bm7 E7 Am7 D7

Bm7 E7 Am7 Cm7 F7 Bbmaj7

Cm7 F7 Fm7 Bb7 **C** Ebmaj7

Ab7 Ebmaj7 Ab7

Gm7 F#m7 B7 Fm7 Bb7 Eb (Gbmaj7)

(Bmaj7) (Emaj7)

[Rock]

# SPOOKY.

CLASSICS IV

INTRO

Fm7

Bb6

Fm7

Bb6

Musical notation for the first system of the 'SPOOKY' intro. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and notes, with the first measure marked 'INTRO'. The bass staff contains a rhythmic line with notes and rests. Chords are labeled as Fm7, Bb6, Fm7, and Bb6.

Fm7

Bb6

Fm7

Bb6

Musical notation for the second system of the 'SPOOKY' intro. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and notes, with the first measure marked 'INTRO'. The bass staff contains a rhythmic line with notes and rests. Chords are labeled as Fm7, Bb6, Fm7, and Bb6.

Fm7

Fm7

(F7)

Bb6

B7im

Musical notation for the third system of the 'SPOOKY' intro. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and notes, with the first measure marked 'INTRO'. The bass staff contains a rhythmic line with notes and rests. Chords are labeled as Fm7, Fm7, (F7), Bb6, and B7im.

Fm7

Bb6

Fm7

C7(9)

Musical notation for the fourth system of the 'SPOOKY' intro. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and notes, with the first measure marked 'INTRO'. The bass staff contains a rhythmic line with notes and rests. Chords are labeled as Fm7, Bb6, Fm7, and C7(9). A box labeled 'RHYTHM' is present below the bass staff.

2. Bb6

END LIKE INTRO

Musical notation for the second system of the 'SPOOKY' piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and notes, with the first measure marked '2. Bb6'. The bass staff contains a rhythmic line with notes and rests. A box labeled 'END LIKE INTRO' is present below the bass staff.

[Rock]

# MEMPHIS UNDERGROUND.

HERBIE MANN.

Musical notation for the first system of 'MEMPHIS UNDERGROUND'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of notes and rests. The bass staff contains a rhythmic line with notes and rests. Chords are labeled as C7. A box labeled '[BASS: 8VA]' is present below the bass staff.

Musical notation for the second system of 'MEMPHIS UNDERGROUND'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of notes and rests. The bass staff contains a rhythmic line with notes and rests. Chords are labeled as C7.

[UP]

# MILESTONES.

MIKES  
DAVIS.

A Gm7 (Am7) (Bbmaj7)(Am7) Gm7 (Am7)  
 (Bbmaj7) (Am7) Gm7 (Am7) (Bbmaj7) Gm7 (Am7)

1. (Am7) 2. (Am7) Bbm7

B Am7

Am7 Bbm7

Am7

Am7 Abm7

C Gm7

Gm7 F

## STRUCTURE:

A Gm7 (Fmaj. Scale) B Am7 (Gmaj. Scale) C Gm7 (Fmaj. Scale)

# GOODBYE

## [Slow Blues] PORK PIE HAT.

CHARLES  
MINGUS.

Musical notation for the first system of 'Goodbye Pork Pie Hat'. The key signature is two flats (Bb and Eb). The notation includes a treble clef, a double bar line, and a series of notes and rests. Chord symbols are written above the notes: Eb7(#9), B7, Emaj7, A7, Eb7(#9), B7, Db7, Eb7, Abm7, B7, Fm7, Bb7(+9), C7, F7, B7, Emaj7, A7, Ab7, Bb7, Db7, Eb7(#9), B7, Emaj7, A7.

**BLOWING:** Ebm7 Abm7 Ebm7 Abm7 Ebm7 Abm7

A staff for blowing, containing six measures with slash marks indicating rests.

Ebm7 A7(+5) Abm7 B7 Bb7(+5)

A staff for blowing, containing six measures with slash marks indicating rests.

Ebm7 Ab7 Ebm7 Ab7 Cm7(b5) F7(+5)

A staff for blowing, containing six measures with slash marks indicating rests.

Bm7 E7 Fm7 Bb7(+5) Ebm7 Ab7 Ebm7 Ab7

A staff for blowing, containing six measures with slash marks indicating rests.

[MED]

# SOME DAY MY PRINCE WILL COME.

Morey-Churchill  
MOREY - CHURCHILL

Handwritten musical score for guitar, featuring chords and melodic lines. The score is organized into systems, with a first ending and a final ending.

**System 1:** Chords: Fmaj7, A7(+5), Bbmaj7, D7(+5). Melody: Gm7, D7(+5), Gm7, C7, Bbm7.

**System 2:** Chords: Am7, Abdim, Gm7, C7, Bbm7. Melody: Am7, Abdim, Gm7, C7, Bbm7.

**System 3:** Chords: Am7, Abdim, Gm7, C7. Melody: Am7, Abdim, Gm7, C7.

**System 4:** Chords: Fmaj7, A7(+5), Bbmaj7, D7(+5). Melody: Gm7, D7(+5), Gm7, C7.

**System 5:** Chords: Fmaj7, Cm7, F7(+5), Bbmaj7, E7(+5). Melody: Fmaj7, Cm7, F7(+5), Bbmaj7, E7(+5).

**System 6 (1<sup>o</sup>):** Chords: Am7, Ab7, Gm7, C7. Melody: Am7, Ab7, Gm7, C7.

**System 7 (LAST):** Chords: Am7, D7, Gm7, C7, Fmaj7. Melody: Am7, D7, Gm7, C7, Fmaj7.

# JIVE HOOT.

TEMPO: MEDIUM  
COUNTRY

BOB  
BROOKMEYER.

**(INTRO)** **A** DRUMS - STICKS ON HI-HAT **B** VAMP

**(THEME)** **C** D D/A F#m7 B7 D-PEDAL

Em7 A7 1<sup>o</sup> D G D/F# Em7 2. D

D Bm D+/B D/B Ddim/B Em7 A7 D

Bm D+/B D/B Ddim/B Bb7 Bb7 A7

**E** D D/A F#m7 B7 Em7 A7

1<sup>o</sup> D G D/F# Em7 2. D **F** Dmaj7 Em7 F#m7 Em7 VAMP FOR NEXT SOLOIST

**G** **BLOWING CHANGES** D G F#m7 B7 Em7 A7 1<sup>o</sup> D G D/F# Em7 D-PEDAL

2. D **H** Bm

Bm Bb7 BREAK A7

**I** D G F#m7 B7 Em7 A7 1<sup>o</sup> D G D/F# Em7 2. D

[MED.] **HAVE YOU MET MISS JONES.** RODGERS AND HART.

**A** Fmaj7 Am7 D7 Gm7  
 C7 Am7 Dm7

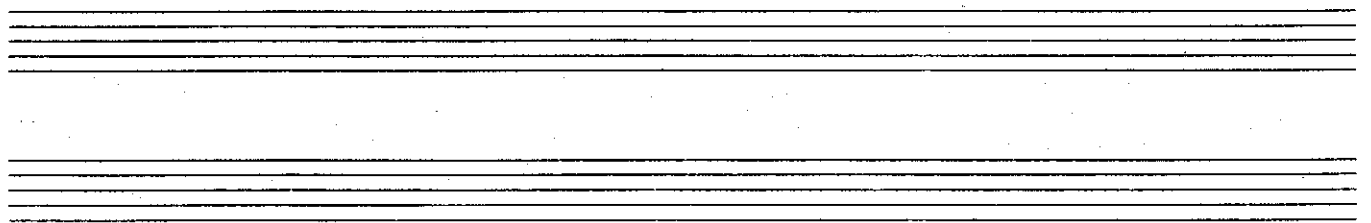
1. Gm7 C7 2. Cm7 F7

**B** Bbmaj7 Abm7 Db7 Gbmaj7  
 Em7 A7 Dmaj7 Abm7 Db7

Gbmaj7 Gm7 C7 **C** Fmaj7 E7(+5)  
 Eb7 D7 Gm7 C7 Bb7

Am7 D7 Gm7 C7 Fmaj7

[Gm7 C7]



# BLACK AND TAN FANTASY.

[SLOW BLUES]

DUKE ELLINGTON,  
BUBBER MILEY.

**A** Bbm6

Bbm6 Ebm6 F7(b9) Bbm6

F7 Gb7 F7 Bbm6 Ebm6 Bbm6

**B** Gb7 Bb

Dm7 Dbdim Cm7 Ebm6 Bb C7 Ebm6 F7

Bb G7(15) C7 F7 Bb7 Eb7 Ab7 Db7

2. Bb (BREAK)

(F7)

BLOWING ON Bb MAJOR BLUES



[MED.]

# FOOTPRINTS.

WAYNE SHORTER

Main musical score for 'Footprints' in 6/4 time. The score consists of four staves. The first staff is the treble clef melody. The second staff is the bass clef accompaniment. The third and fourth staves show various chord voicings and substitutions. Chords include Cm7, Fm7, Db4/Ab, C4/F, B4/F#, Bb4/B, Ab4/E, Ab4/A, G4/D, Gb4/G, and Cm7.

## BASS PART:

Bass part for 'Footprints' in 6/4 time. It consists of four staves. The first staff shows the initial bass line with a repeat sign and four measures labeled (2), (3), and (4). The second staff continues the bass line. The third staff features a complex rhythmic pattern with triplets and four-note groups. The fourth staff concludes the bass part with a repeat sign.

ALTERNATE PROGRESSION  
FOR LAST 4 BARS.

Alternate progression for the last 4 bars of the piece. It is written in treble clef and shows four measures of chords: Em7, Eb7, Dm7 Db7, and Cm7. Each measure is represented by a series of vertical lines indicating the chord structure.

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

[Med. Rock] **LITTLE SUNFLOWER.** FREDDIE HUBBARD.

**A** Dm (DORIAN MODE)

1. 2.

**B** Eb maj7

Dmaj7

1. 2.

FORM:  
A-A-B-B

**BASS PATTERN:**

ETC.

[Med. up] **EASTERN BLUES.** GARY BARTZ.

(oriental) C7(+9)

C7(+9) F7(+9) C7(+9)

C7(+9) (swing) Gm7 Fm7 FOR REP Ebm7

Dbm7 FOR ENDING Ebm7 Dbm7 C7(+9)

[Med. Latin]

# TRAIN SAMBA.

GARY  
McFARLAND

**A** Gm7 C7 Gm7 C7  
Gm7 C7 F7 F7 Bb7  
Eb13 Ab9 Gm7 C7

**B** Cm7 F7 Ebm7 Ab7  
F#m7 B7 Fmaj7 Emaj7 A7  
Em7 A7 Dm7 G7  
Cmaj7 Cm7 Ab7 Gm7 C7  
Gm7 C7 Gm7 C7

Gm7 C7 Gm7 C7  
F7 F7 Bb7 Eb13 Ab9  
Gm7 C7

(Note: original version  
is one step higher)

[Up tempo] **LOCOMOTION.** JOHN COLETRANE

**A** Bb7 Cm7 C#dim Bb7

Cm7 F7 Bb7

**B** Ab7 G7

Gb7 F7

**C** Bb7 Cm7 C#dim Bb7

Eb7 Bb7

Cm7 F7 ⊕ Bb7 FORM: BLUES WITH BRIDGE

**LAST TIME** Bb7 (b5) Ab7 (b5)

Gb7 (b5) E7 (b5)

D7 (b5) C7 (b5) F7 (b5)

[MED.]

# I'M ALL SMILES.

L. MARTIN

Handwritten musical score for "I'm All Smiles" by L. Martin. The score is written in 3/4 time and consists of several systems of music with guitar chord diagrams and lyrics.

**System 1:** Chords: A D7(+9) Gm7 Db7(+9) Cmaj7 Cmaj7/B Am7 D7, D7/C Bm7 E7, E7/D. Lyrics: I'm all smiles.

**System 2:** Chords: C#m7 F#9 Bmaj7, Bmaj7/Bb Abm7, Abm7/Gb Em7 A7 Dmaj7. Lyrics: I'm all smiles.

**System 3:** Chords: Ab7 Gm7 Db7(+11) Cmaj7, Cmaj7/B Am7 D7, D7/C Bm7 E7, E7/D. Lyrics: I'm all smiles.

**System 4:** Chords: C#m7 F#9 Bmaj7, Bmaj7/Bb Abm7, Abm7/Gb Em7 A7 Dmaj7 Gmaj7. Lyrics: I'm all smiles.

**System 5:** Chords: Gbmaj7 Ab9, Ab9/Gb Fm7 Bb7 Gm7 C7(+5) Fmaj7 Bbmaj7, Bbmaj7/A. Lyrics: I'm all smiles.

**System 6:** Chords: Gmaj7 A7 Dmaj7 Gmaj7 F#m7 B7(+11) Bb7 A7. Lyrics: I'm all smiles.

**System 7:** Chords: D7(+9) Gm7 Db7 Cmaj7, Cmaj7/B Am7 D7, D7/C Bm7 E7, E7/D. Lyrics: I'm all smiles.

**System 8:** Chords: C#m7 F#9 Bmaj7/Bb Abm7 LAST X Em7 A7 Dmaj7 Db7. Lyrics: I'm all smiles.

**System 9:** Chords: Em7 A7 Dmaj7 D7(sus4) Gmaj7 Em7 A7. Lyrics: I'm all smiles.

**System 10:** Chords: A7(+5) A7/G F#m7 Bm7 Em7 A7(sus4) A7(+5)/G F#m7 Bm7 Em7. Lyrics: I'm all smiles.

**System 11:** Chords: A7(sus4) A7 E F#7 B7 E7 A7 D7 G7 C7 B7. Lyrics: I'm all smiles.

**System 12:** Chords: F#7 B7 E7 A7 D7 G7 C7 B7. Lyrics: I'm all smiles.

The score concludes with the word "FADE." and a double bar line.

# MOMENT'S NOTICE. JOHN COLTRANE

[Med.]

**A** Em7 A7 Fm7 Bb7 Ebmaj7 Abm7 Db7 Dm7 G7

Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm7 F7 Bbm7 Eb7 Abmaj7

Dbmaj7 Gm7 C7(+5) Fm7 Bb7 Eb Fm Gm

Fm Eb Fm Gm Fm Eb **Bb PEDAL** **BREAK**

**B** Em7 A7 Fm7 Bb7 Ebmaj7 (Fm7 Gm7) Abm7 Db7

Dm7 G7 Ebm7 Ab7 Dbmaj7 (Ebmaj7 Fm7) Dm7 G7(b9)

Cm7 F7 Bbm7 Eb7 Abmaj7 Abm7 Db7

**1.** Gm7 C7(+5) Abm7 Db7 Gbmaj7 Fm7 Bb7

**2.** Gm7 C7(#9) Fm7 Bb7 (Eb (Bb PEDAL)) Fm

Gm Fm Eb Fm Gm Fm Ebmaj7 **BREAK FOR NEXT SOLO**

**BLOWING FROM [B] AND CODA**  
 AFTER ALL SOLOS PLAY [B] AND CODA

Fm7 Bb7 Eb/Bb PEDAL Fm Gm

Fm Eb Fm Gm Fm Eb7(+9)

[SWING]

# JUST SQUEEZE ME.

DUKE ELLINGTON  
AES GAINES

**INTRO** Bbm6 C7 F

(BASS) Bbm6 C7 F

**A** F F#DIM Gm7 C7 C7(+5)

F 1<sup>o</sup> Gm7 C7 2<sup>o</sup> F

**B** F7 3 Bb 3

Bb G7 3

Gm7 C7 3 C F# 2

F F F#DIM

Gm7 C7 C7(+5) F

# GROOVE YARD.

CARL PERKINS.

MEDIUM

[INTRO] | G BASS ON 2 AND 4

A7 (#9) D7 (#9)

LAST TIME



[SWING]

# DON'T GET AROUND MUCH ANYMORE.

DUKE ELLINGTON  
BOB RUSSELL

Handwritten musical score for "Don't Get Around Much Anymore" in 4/4 swing time. The score consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is divided into sections marked with circled numbers 1, 2, and 3. Chord symbols are written below the staff, including A9, G7, C, (Am7), D7, Fm, Em7, C, C7, C7(+5), F, Am6/F#, B7, Eb dim, and A9. The score includes various rhythmic notations such as eighth notes, quarter notes, and half notes, along with rests and repeat signs.

[Aed. Swing]

# ROSETTA.

EARL HIVES.

Handwritten musical score for "Rosetta" in A major, 3/4 time. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a swing style. Chords are indicated above the notes, including C7(b9), A, F6, (E7) C7(+5), F6, D7, G7, F#P, C7, F6, (E7) C7(+5), Fmaj7, D7, F#P, G7, C7, F6, Bb7, Bm7(b5), E7, Am, E7, Am, Fm6, C, Dm7, G7, C, Gm7, C9, C7(b9), F6, C7(+5), F6, Eb7, D7, #P, G7, C7, and F6. The score ends with a double bar line and a [C7] chord symbol.

[MED. UP]

# IN A MELLOW TONE.

DUKE  
ELLINGTON

Handwritten musical score for "In a Mellow Tone" by Duke Ellington. The score consists of seven staves of music in 3/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb). The first staff begins with a treble clef and a key signature change to Bb. The music is written in a mellow, jazz-influenced style with many slurs and ties. Chords are written above the notes, and some are circled or boxed. The score ends with a double bar line on the seventh staff.

Chords and markings:

- Staff 1: Ebm7, Bb7, Eb7, Abmaj7
- Staff 2: Ab7, Dbmaj7
- Staff 3: Db, Dbm, Abmaj7, Gb7, F7
- Staff 4: Bb7, Eb7, (Eb7m), Eb7, (F7)
- Staff 5: Bb7, Eb7, Abmaj7
- Staff 6: Ab7 (Eb7m), Ab7, Dbmaj7, Db7
- Staff 7: Db7, D7m, Abmaj7, Gb7, F7
- Staff 8: Bb7, Eb7, Ab (G7 Gb7 F7)

# WHAT'S NEW.

Bob  
HARRIST.

[Slow Ballad]

Chords: G7(+5), C6, Am7, Bbm7, Eb7, Abmaj7 (Fm7), Dm7(b5), G7, Cm, Cm/Bb, Abmaj7, G7, C, Am7, Dm7, Db7, 2. Gm7, Gb7, F6, Dm7, Ebm7, Ab7, Dbmaj7, Bbm7, Gm7(b5), C7, Fm, Ab7, Gm7(b5), Gb7, Fm(maj7), Fm/Eb, Dm7(b5), Db7, C6, Am7, Bbm7, A7, Abmaj7 (Fm7), Dm7(b5), G7, Cm, Cm/Bb, Abmaj7, G7, LAST TIME, C6, [Dm7 G7(+5)], Cmaj7, Dbmaj7, Cmaj7.

# [LATIN] MY LITTLE SUEDE SHOES.

CHARLIE PARKER

Handwritten musical score for "My Little Suede Shoes" by Charlie Parker. The score is in 3/4 time, key of Bb major, and consists of 16 staves of music. It includes various chord voicings such as Fm7, Bb7(b9), Eb, Bbm6/6, C7(b9), Bb9, Gm7, and Ebmaj7. The score is marked with sections A, B, and C, and includes first and second endings.

# STRUTTIN' WITH SOME BARBECUE

LILIAN  
HARDW  
ARMSTRONG.

[Mch]

Ab Adim Eb7 Ab Adim Eb7

Ab Bbm7 Eb7

Ab Adim Eb7 Bb7 Eb7

A Abmaj7 Ab

Abmaj7 Ab Ab/Gb F7

Bbm7 Eb7 Edim Fm

Bb7 Eb7

3 Abmaj7 Ab

Ab7 Db

Db Dbm6 Ab Ab/Gb F7 Cm7 F7

Bbm7 Eb7 Ab [Eb7]

# [Med.] HOW MY HEART SINGS.

EARL ZINDARS.

Musical score for guitar with chords and melody. The score is written in 3/4 time and consists of five systems of two staves each. The chords and melodic lines are as follows:

- System 1:** Chords: Em7, Am7<sub>3</sub>, Dm7, G7, Cmaj7, Fmaj7. Melody: G4, A4, B4, C5, B4, A4, G4.
- System 2:** Chords: Bm7(b5), E7(+5), Am, G#dim, Am, G#dim, Am, F#m7(b5). Melody: G4, A4, B4, C5, B4, A4, G4.
- System 3:** Chords: Emaj7, F#dim/Edim, F#m9, B13, Dmaj7/E, Amaj7/B. Melody: G4, A4, B4, C5, B4, A4, G4.
- System 4:** Chords: Dmaj7/G#(G#m7b5), Amaj7, Cmaj7/D, Gmaj7/A, Cmaj7/F#(F#m7b5), B7(+5#9). Melody: G4, A4, B4, C5, B4, A4, G4.
- System 5:** Chords: Em7, Am7, Dm7, G7, Cmaj7, Fmaj7. Melody: G4, A4, B4, C5, B4, A4, G4.
- System 6:** Chords: Bm7(b5), E7, Am, G#dim, Am, E7(#9), Am, Dm7, D#dim. Melody: G4, A4, B4, C5, B4, A4, G4.
- System 7:** Chords: Em7, Am7, Ab7(b5), G7(b5b9#13), Cmaj7, Gm7, F#m7(b5), B7. Melody: G4, A4, B4, C5, B4, A4, G4.

## BASS PART:

Bass part for guitar, consisting of four systems of one staff each. The systems are labeled (A) through (D).

- (A):** Bass line: G2, A2, B2, C3, B2, A2, G2.
- (B):** Bass line: G2, A2, B2, C3, B2, A2, G2. Includes fingerings (2), (3), (4).
- (C):** Bass line: G2, A2, B2, C3, B2, A2, G2. Includes fingerings (2), (3), (4).
- (D):** Bass line: G2, A2, B2, C3, B2, A2, G2. Includes fingerings (2), (3), (4).

# AFTER FACT.

CLARE FISCHER

[Med. up]

**A** Cm<sup>6</sup>/9 Fm<sup>6</sup>/9 Cm<sup>6</sup>/9 Cm<sup>7</sup><sub>3</sub>  
E7 Bb7 Ebm7 F#m(maj7)  
C<sup>6</sup>/9 1<sup>o</sup> C<sup>6</sup>/9 2. C<sup>6</sup>/9  
**B** F#m7 B7 Am7 D7 Cm6 F7  
Ebm7(b5) Ab7(b9) Em7 A7(b5) Gm7 C7  
Bbm6 Eb7 Dm7(b5) G7(+5) **C** Cm<sup>6</sup>/9  
Fm<sup>6</sup>/9 Cm<sup>6</sup>/9 Cm<sup>7</sup><sub>3</sub> E7 Bb7  
Ebm7 F#m(maj7) C<sup>6</sup>/9



# LUSH LIFE.

BILLY STRAYHORN

[Ballad]

VERSE

Handwritten musical notation for the Verse section, consisting of six staves. The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Chord symbols are written above the notes, including Db, Cb7, Dbmaj7, Ebm7, Fm7, Gbm7, Abm7, D9, Db6, D7, Db, Cb7, Dbmaj7, Cb7, Db6, D9, Db6, C7, Fm, Fm6, Fm7, Fm6, Fm3, Gm7, C7(b9), Fm, Fm6, Fm7, Fm6, Db3, Edim, Ebm7, Ab9, Cb9, Bb9, Bb7(b9), Ebm7, A7(b5), Ebm7, Ab7, and Ab7(+5).

CHORUS:

Handwritten musical notation for the Chorus section, consisting of six staves. The notation includes treble and bass clefs, a key signature of three flats, and a 4/4 time signature. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Chord symbols are written above the notes, including Db, D9, Db, D9, Db6, C9(+11)B13(b9), E, Eb, D, Db, D7, Db, D7, Db, Db9, C13(b9), F, E, Eb, Ab6, Eb7(+5), Ab6, Em9, A7(b9), Dm7, C6, B7, Bb9, A7, Ab9, Db, D7, Db, D7, Db6, C9(+11)B13(b9), Bb7, Bb9, Bb7(b9), Ebm7, Gbm9, Gbm6, A9, Ab9, Dbmaj9, Dbm9, Gb7(b9), Bbmaj9, Bb6, Fm11, Bb7(b9), Ebm7, Gbm9, Gbm6, A9(+5), Ab9, E, Eb6, Dmaj7, G9, Db6, D9, and Dbmaj7.

[Mod. up.]

# CHEESE CAKE.

DEXTER GORDON

Chords and musical notation for 'CHEESE CAKE':

- Staff 1: Cm6/9, C7, Cm6/9, Dm7(b5), G7(+5)
- Staff 2: Fm6/9, C7, Fm6/9, C7(+5)
- Staff 3: Fm6/9, Dm7(b5), G7(+5)
- Staff 4: Fm7, Bb7, Ebm7, Ab7, Dm7(b5), G7(+5)
- Staff 5: 1. Cm6/9, Dm7(b5), G7(+5); 2. Cm6/9
- Staff 6: B Gm7, C7, Fm7, Bb7
- Staff 7: Ebm7, Ab7, Dm7(b5), G7(+5)
- Staff 8: Cm6/9, Dm7(b5), G7(+5), Cm7, C7
- Staff 9: Fm6/9, C7(+5), Fm6/9
- Staff 10: Dm7(b5), G7(+5), Fm7, Bb7
- Staff 11: Ebm7, Ab7, Dm7(b5), G7(+5), Cm6/9

# THEME FROM "MR. BROADWAY"

Brite Waltz

DAVE  
BRUBECK

Handwritten musical score for "Theme from Mr. Broadway" by Dave Brubeck. The score is in 3/4 time and consists of 16 measures. It is divided into two sections, A and B. Section A (measures 1-8) starts with a key signature of two flats and a common time signature of 3/4. Section B (measures 9-16) starts with a key signature of one flat and a common time signature of 3/4. The score includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the notes. The chords include Eb9, Ab7, Bb7(#9), Eb9, Ab7, Eb9, Eb7, Ab7, Ebm7, Ab7, Ab7, Eb7, Fm7, Gb6, C7, F9, E9, Eb7(#9), Cm7, F7(#9), and Bb7. A double bar line with repeat dots is at the end of measure 16.

LAST TIME  
FINE

# CARNIVAL.

LUIZ BONFÁ.

[OR: MANHA DE CARNAVAL OR: BLACK ORPHEUS]  
OR: LA CHANSON D'ORPHEE

[Bossa Nova]

Am Bm7(b5) E7(b9) Am Bm7(b5) E7(b9)  
Am Dm7 G7 Cmaj7 C#dim A7(b9)  
Dm7 G7 C6 Fmaj7  
Bm7(b5) E7(b9) Am Bm7(b5) E7(b9)  
A Am Bm7(b5) E7(b9) Am Bm7(b5) E7(b9)  
Em7(b5) A7(b9) Dm  
Dm Dm7/C Bm7(b5) E7(b9) Am7 Am7/G Fmaj7 Dm7(b5)  
Bm7(b5) E7(b9) Am LAST X ONLY  
C Am Dm7 Am7 Dm7 Am7 Dm7 Em7  
Am 1. 2.

[Dixie 2-Beat]

# MUSKRAT RAMBLE.

"KID" ORY

Musical staff 1: Treble clef, 3/4 time signature. Chords: Bb, F7, F7, Bb.

Musical staff 2: Treble clef, 3/4 time signature. Chords: Bb, Dm, A7, Dm, F7.

Musical staff 3: Treble clef, 3/4 time signature. Chords: Bb, F7, F7, Bb7, A7, Ab7.

Musical staff 4: Treble clef, 3/4 time signature. Chords: G7, C7, F7, Bb.

Musical staff 5: Treble clef, 3/4 time signature. Chords: C7, E7(+5), F7, F7/A, Bb, Dm7, Dbdim. Includes a box labeled "FINE" above the staff.

Musical staff 6: Treble clef, 3/4 time signature. Chords: Cm7, F7, Cm7, F7, Bb, Bb, F7.

Musical staff 7: Treble clef, 3/4 time signature. Chords: C7, E7(+5), F7, Bb, Bb7, A7, Ab7.

Musical staff 8: Treble clef, 3/4 time signature. Chords: G7, C7, F7, Bb, F7.

Musical staff 9: Treble clef, 3/4 time signature. Chords: Bb, F7, F7, Bb.

TROMBONE FILLS

Musical staff 10: Treble clef, 3/4 time signature. Chords: Bb, Dm, A7, Dm, F7.

Musical staff 11: Treble clef, 3/4 time signature. Chords: Bb, F7, F7, Bb7, A7, Ab7.

Musical staff 12: Treble clef, 3/4 time signature. Chords: G7, C7, F7, Bb, F7.

BLOWING ON [C]

AFTER SOLOS PLAY [C] THEN

[A] TO FINE [1]

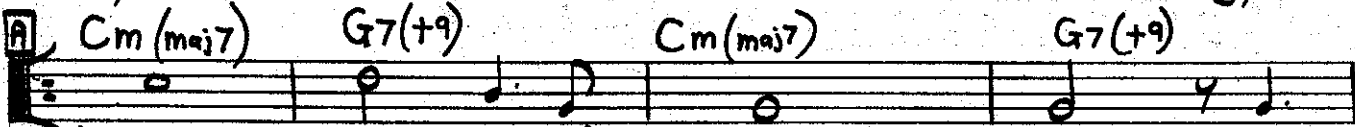
# AFRO-PARIS.

VERY FAST  
MAMBO

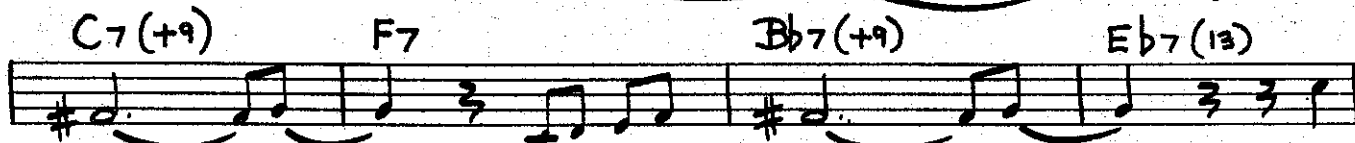
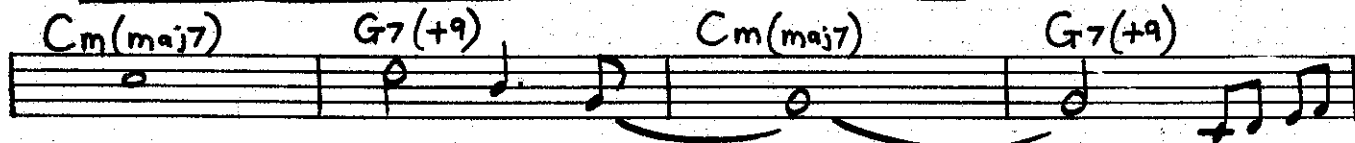
BILLY  
TAYLOR.

BASS

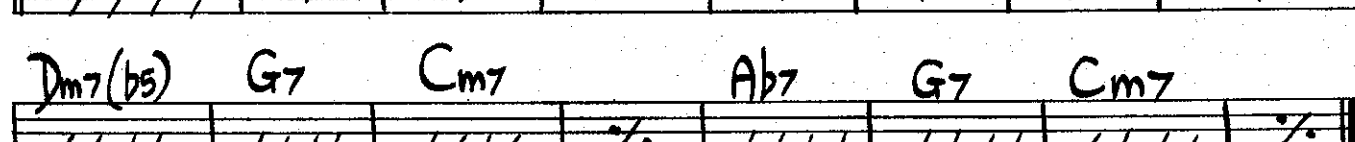
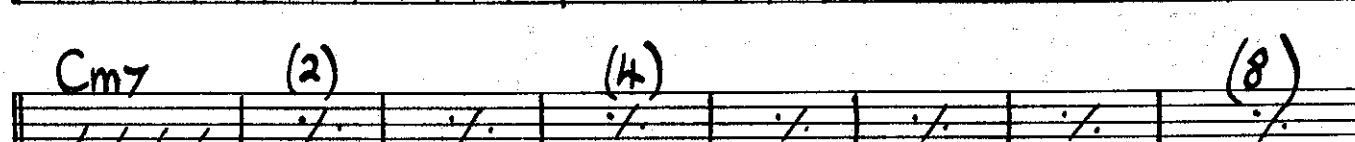
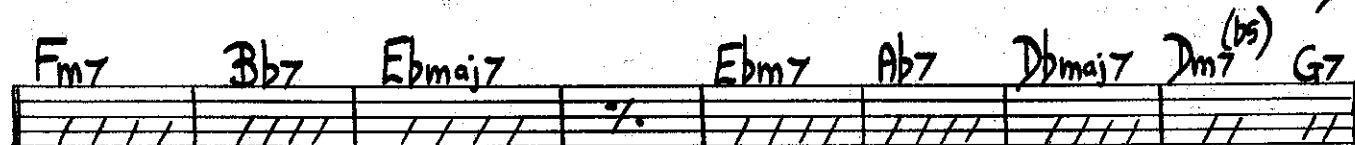
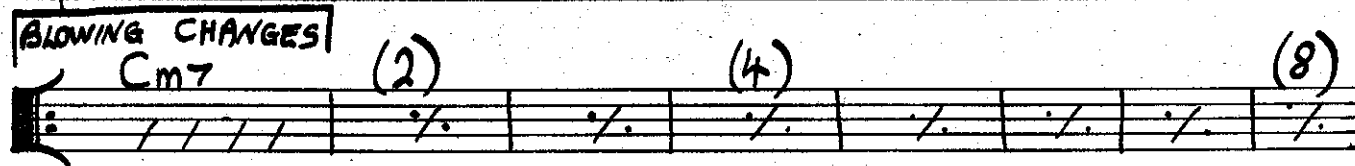
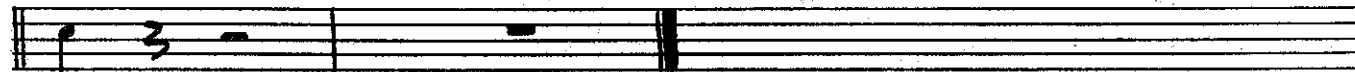
HORNS



BASS CONTINUES PATTERN.



2. Cm



Ballad

# SOLITUDE.

DUKE  
ELLINGTON

Musical score for "Solitude" by Duke Ellington. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of several systems of staves with notes and chords.

**System 1:** Chords: Abmaj7, Ebmaj7, Db7, C9, Fm7, Eb7(+5)

**System 2:** Chords: Bb7, Ebmaj7, 1° B7(+5), Bb7(+5)

**System 3 (2.):** Chords: Ebmaj7, Eb7, Eb, Bbm7, Eb7, Ab6, Adim, Ab6

**System 4:** Chords: Adim, Eb, Edim, Fm7, Bb7(+5)

**System 5 (c):** Chords: Ebmaj7, Fm7, F#dim, Ebmaj7/G, A7(+5), Abmaj7

**System 6:** Chords: Db7, C7, Dbmaj7, C7, Bmaj7, Fm7, Emaj7

**System 7:** Chord: Ebmaj7

Slow

♩♩♩♩♩♩

# SON OF MR. GREEN GENES.

FRANK ZAPPÀ.

**A** Dm G (Em/G) Dm G

Dm (SIM.)

C Am C Am

F G Am Bb

2. F G Am Bb Bb 3 LAST

**B** BLOWING Dm G Dm G

C Am C Am

F G Am Bb Bb

LAST TIME C D



MED. UP

# BERNIE'S TUNE.

BERNIE MILLER.

**A** Dm (maj7) Bb7

Bb7 Em7 A7

Dm 1<sup>o</sup> Em7 A7 2. Cm7 F7

**B** Bb G7 Cm7 F7 Bb G7

Cm7 F7 Bb G7 Cm7 F7

Bb maj7 Em7 A7 **C** Dm (maj7)

Dm (maj7) Bb7

Em7 A7 LAST TIME Dm

Dm A7 To SOLOS

LAST TIME Dm Dm

COSSA

# CEORA.

LEE MORGAN.

Abmaj7 Bbm7 Eb7 Abmaj7  
 Ebm7 Ab7 Dbmaj7 Dm7 G7 Cm7  
 F7 trm Bbm7 Eb7  
 Cm7 F7 Dm7  
 G7 Cm7 F7 Bbm7 Eb7  
 Abmaj7 Bbm7 Eb7 Abmaj7 Ebm7 D7(+9)  
 Dbmaj7 Dm7 G7 Cm7  
 F7 trm Bbm7 Eb7  
 Cm7(b5) F7(+5) Bbm7  
 Eb7(sus.4) Abmaj7 Bbm7 Eb7  
 FOR ENDING Bbm7 Eb7 Abmaj7 2 Bbm7 Eb7 Abmaj7

Med. up

# GROOVIN' HIGH.

DIZZY GILLESPIE.

(WHISPERING.)

Musical score for "Groovin' High" by Dizzy Gillespie. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a variety of chords and melodic lines.

Chords: Eb, Eb, Am, E+, Am7, D9, Eb, Eb, Gm, D+, Gm7, C9, F7, F7, Fm, C+, Fm7, Bb9, Ebmaj7, Gm7, F#m7, Fm7, E7, Fm, C+, Fm7, Bb9, Fm7, Abm7, Db7, Eb, (Gb7 Fm7 E7).

Rehearsal marks: 1. (first measure), 2. (second measure). A double bar line with a repeat sign is present at the end of the first system.

Annotations: (Last Time) written below the final measure.

Med. up

# NOW'S THE TIME.

C. Parker

Musical score for "Now's the Time" by Charles Parker. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a variety of chords and melodic lines.

Chords: F, Bb7, F, F7, Bb7, Bdim, F, Gm7, Am7, D7, Gm7, C7, Gm7, C7, F, (Gm7 C7).

# [Med. Slow] STOLEN MOMENTS.

OLIVER NELSON

Chords: Cm9, Dm9, Eb maj9, Dm9, Cm7, Cm6, Cm7, Cm6, Fm7, Fm6, Cm7, Cm6, Eb4, E4, F4, F#4, F4, E4, Eb4.

Dynamics: *cresc.*, *decresc.*

Chords: (10ms) Dm, Ebm, Em, Fm, Cm, G7(+5)

Chords: Cm7, Cm6, Cm7, Cm6

Chords: Fm7, Fm6, Cm7, Cm6

Chords: D7, G7, Cm7, Cm6

Chords: G7(+5), Cm7, G7(+5)

Markings: **LAST TIME**, *Rit.*

Chords: F4, Cm9

Med. up

# ALL THE THINGS.

JEROME  
KERN.

Handwritten musical score for "All The Things" by Jerome Kern. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and bar lines. Above the staff, several chords are written, including Fm7, Bbm7, Eb7, Abmaj7, Db6, G7, C6, Cm7, Bb7, Ebmaj7, Ab6, D7(b9), G6, G#dim/B, Am7, D7, G6, F#m7, B7, E6, C7(+5), Fm7, Bbm7, Eb7, Abmaj7, Db6, Dbm6, Ab6/C, Abdim/B, Bbm7, (A7) Eb7, and Ab. A section marker 'A' is placed above the first measure, and a section marker 'C' is placed above the first measure of the final system.

Med. up

# SHORT STOP.

SHORTY  
ROGERS.

Handwritten musical score for "Short Stop" by Shorty Rogers. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and bar lines. Above the staff, several chords are written, including Bb, Eb7, Bb, Bb+, Fm7, Bb7, Eb7, E dim, Bb, G7, Cm7, Ab7, Dm7, Dbmaj7, Gbmaj7, and B7. A repeat sign is visible at the end of the first system.

[BRITE 2-BEAT]

# THAT'S A PLENTY.

LEW TOLLACK.

Chords: A Dm Dm A7

Chords: Dm A7 Dm Dm

Chords: A7 Dm A7 Dm C7 B C7

Chords: F6 C7 F6

Chords: C7 F6 Bb F7 C Db7 D7

Chords: G7 C7 F6 A7 D Dm Dm

Chords: A7 Dm A7 Dm

Chords: Dm A7 Dm A7 Dm F7

Chords: Bb G7 C7 F7 Bb Cm7 F7

Chords: Bb G7 C7 F7 Bb Eb7 Bb

Chords: D7 F7

INTERLUDE

FINE

Chords: F7 F C7 F7 Bb F Bb F7 C7 F7

Solos on E

After solos play E then E

[MED. ROCK]

# SIDEWINDER.

LEE MORGAN.

C13 G7 C13 G7 C13 G7 C13 G7

C13 G7 C13 G7 C13 G7 C13 G7

F13 C7 F13 C7 F13 C7 F13 G7

C13 G7 C13 G7 C13 G7 C13 G7

Dm Em/A Dm Em/A Dm Em/A G7 Db7

C13 G7 C13 G7 C13 3

(\*)

Note: original is in Eb

[MED.]

# MINORITY.

GIL GRYEE.

(Fmaj7) Fm7 Gm7 C7

(Fmaj7) Fm7 Cm7 F7

Bbm7 Eb7 Abm7 Db7

F#m7 B7 Gm7 C7

(#)

# GIRL TALK.

[SLOW]

NEIL HEFTI  
BOBBY TROUP

Musical score for "GIRL TALK" in 4/4 time, marked [SLOW]. The score consists of five staves of music. The first staff begins with a repeat sign and contains the following chords: Ebmaj7, A9, Abmaj7, Fm7, Bb7(b9), Gm7, and C7(b9). The second staff contains: Fm7, Gm7, Ab6, Bb9, Ebm7, Abm7, F7(b5/b9), Fm7/Bb, and Bb7(b9). The third staff contains: Gm7, C7(b9), Gm7, Abm6, Bbm6, C7, Cm7/F, and F9. The fourth staff contains: Fm7/Bb, Abm7, Gm7, Cm9, a first ending bracket containing Fm7 and Bb9, and a final Bb9. The fifth staff is a second ending starting with Fm7 and Bb9, followed by Ebmaj7, (Gbmaj7), Fm7, and Bb7(b9).

# FRANCING (NO BLUES)

[MED. BLUES]

MIKE  
DAVIS

Musical score for "FRANCING (NO BLUES)" in 4/4 time, marked [MED. BLUES]. The score consists of five staves of music. The first staff begins with a repeat sign and contains the following chords: F7, Eb7(b9), and Bb7(b9). The second staff contains: F7, Eb7(b9), Bb7, and Bb7. The third staff contains: Bb7, F7, Ab7, and Ab7. The fourth staff contains: Db7, C7(+9), and F7. The fifth staff contains: F7.



Slow Latin

# WHEN TWO LOVERS TOUCH.

ERIC KLOSS.

**A** Am7(9) Am7(9)

Am7(9) Gm7(9)

**1.** Gm7(9) Abm7(9) **2.** Gm7(9)

**B** Bbm7(9) Abm7(9) F#m7(9) Fm7(9)

Gm7(9) Am7(9) Am7(9)

The score for 'When Two Lovers Touch' is written in treble clef with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system starts with a repeat sign and a first ending bracket. The second system has a second ending bracket. Chord symbols are written above and below the notes. The piece ends with a double bar line.

# YOU BETTER LEAVE IT ALONE.

CLIFFORD JORDAN.

[Med. - Bluesy]

Bb7(13) Bb7(13)

Bb7(13) Eb7(13)

Eb7 Bb7(13) Ab7(13)

G7(+5) Cm7(9) F7(13) **1.** Bb7(13)

F7(13) **LAST** Bb7(13) FINE

The score for 'You Better Leave It Alone' is written in treble clef with a key signature of two flats (Bb). It consists of two systems of two staves each. The first system has a repeat sign. The second system has a first ending bracket. Chord symbols are written above and below the notes. The piece ends with a double bar line and the word 'FINE'.

[SLOW]

# Pussy Cat Dues.

C. MINGUS.

INTRO

D7 Bb7/F

D7 Bb7 D7 Bb7 D7 Bb7

D7 Ab7 G7 C7

D7 Bb7 D7 B7 Em7 A7

Fm7 Bb7 Eb Eb7/3 Ab Adim Eb7

FINE

BLOW ON Eb BLUES

[MED. 2 BEAT]

# JELLY ROLL.

C. MINGUS

Eb7

Eb7 Ab7

Db7 Ab7 G7(+5) Gb7 F7

To SOLOS

ENDING.

Bbm7 Eb7 Ab

Ab7 A7 Ab7

# GOIN' OUT OF MY HEAD

TEWT ANDREAO  
BOBBY WEINSTEIN

[Med. Rock]

Chords and musical notation include:

- Staff 1: Cm7, Cmaj7, Cm7
- Staff 2: Cmaj7, Fmaj7
- Staff 3: Fm7, Bb7, Ebmaj7
- Staff 4: Gm7, Ebmaj7, Gm7, Abmaj7, Fm7/Bb
- Staff 5: Cmaj7, 1° Cmaj7, 2° Cmaj7, Dm7, G7
- Staff 6: 3 Cmaj7, Dm7, Cmaj7, Dm7
- Staff 7: C, F, C, F, C, F, C, F, C
- Staff 8: Cmaj7, D/F#, Fm6
- Staff 9: Cmaj7/E, Eb DIM, G7/b
- Staff 10: F# DIM, Dm7/G, G7
- Staff 11: Ending Cm7, Cmaj7

Repeat and fade

[Dixie]

# ROYAL GARDEN BLUES.

CLARENCE AND SPENCER WILLIAMS.

F F7 Bb Bbm6 F F7 Bb Bbm6 C7

F F7 Bb Bbm F F7 Bb Bbm F F7 Bb Bbm F F9

Bb F7(+5) Bb Bb Bdim C7 Gm7 Cdim

C7 C7(+5) Db7 C7 1. F F7 Fdim Bbm6 F 2. F F7 Fdim Bbm6 F

F7 3 F7 3 F7 3 F7 3

Bb6 Bb6 F6 F Abdim Gm7 C7

Gm7 C7 1. F F7 Bb C7 F 2. F F7 Bb C7 F

F7 Bb/F Bbm/F F F7

Bb Bb7 Eb7

Eb7 Bb G7 C7 F7

10 REPEAT 2 FOR SOLOS Bb Cm7 Dbdim Bb F7 ENDING Bb Eb7 Bb DRUMS

C7 F7 Bb Bb7 Eb F7 Bb

# ONE STEP ABOVE.

JOSEF  
ZAWINUL.

SLOW  
-SOUL

BASS  
INTRO

Musical staff for Bass Intro. Chords: F, Am, Bb, Gm7, C7.

HORNS

Musical staff for Horns. Chords: F, Am, Bb, Gm7, C7, F, Am, Bb, Gm7, C7.

Musical staff with first and second endings. Chords: F, Am, Bb, Gm7, C7.

Musical staff with first ending. Chords: F, C/E, Dm, C, Bb, F/A, Gm7, C7(sus4).

Musical staff with second ending. Chords: F, C/E, Dm, C, Bb, F/A.

Musical staff. Chords: Gm7, C7(sus4), F, C/E, Dm, C.

Musical staff. Chords: Bb, F/A, Gm7, C(sus4). Includes "TO SOLOS" and "LAST TIME." markings.

Musical staff. Chords: Bb/F, F.

[BRIGHT ROCK BEAT]

# 25 OR 6 TO 4.

ROBERT LAMM  
(CHICAGO)

[INTRO]

BASS

Am Am/G Am/F# Fmaj7 E7(#9) Am

Am/G Am/F# Fmaj7 E7(#9) Am Am/G

Am/F# Fmaj7 E7(#9) Fmaj7 E7(#9) Am Am/G

Am/F# Fmaj7 E7(#9) Am Am/G Am/F# Fmaj7 E7(#9)

Fmaj7 C6 G7

Fmaj7 Am Am/G Am/F#

Fmaj7 E7(#9) Am Am/G Am/F# Fmaj7 E7(#9)

[Solos] A TIMES

Am Am/G Am/F# Fmaj7 E7(#9) Fmaj7

C6 G7 F6

[TWICE] Am Am/G Am/F# Fmaj7 E7(#9) AFTER SOLOS PLAY A TO CODA.

Dm6/9 Cm6/9 B13(#9) Bb13(b9) #B/A

# FABLES OF FAUBUS. (NIX ON NIXON)

MINGUS

Med.

INTRO

Bbm7

Db7(+11)

**A** Bbm7 Db7(+11) 1<sup>o</sup> Db7(+11) 2. Db7(+11)

**B** Gm7(b5) C7(+5) Fm(maj7) Eb7 [Db7(sus4)] Db7

1<sup>o</sup> C7(+5#9) Bb7(+11) Ab7 Gb+ G 3

FOR SOLOS C7(+5#9) Bb7(+11) Ab7 G7 G7 Ab7 A7 Bb7 B7 C7 Db7 D7 Eb7 E7 F7

2. C7(+5#9) Bb7(+11) Fm(maj7)

**C** Bbm(maj7) Gbm(maj7) Bbm(maj7)

Gbm(maj7) Dmaj7 Gmaj7 Cm7(b5) F7(+9)

Bb7(+11) E7(+11) Bb7(+11) E7(+11) Bb7(+11) E7(+11) Bb7(+11) E7(+11)

**D** Bbm7 Db7(+11) 1<sup>o</sup> Db7(+11) 2. Db7(+11)

**E** Gm7(b5) C7(+5) Fm(maj7) Eb7 (Db7 sus4) Db7 C7(+5#9)

Bb7(+11) Fm(maj7)

# SAKARA.

[MED. TEMPO]

FRANCY  
BOLAND.

**A** Dm7

Musical notation for section A, first staff: Treble clef, 4/4 time, Dm7 chord. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Dm7

Musical notation for section A, second staff: Treble clef, 4/4 time, Dm7 chord. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

**B** Gm7(b5)/C [C7 FOR BLOWING]

Musical notation for section B, first staff: Treble clef, 4/4 time, Gm7(b5)/C chord. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Gm7(b5)/C [C7 FOR BLOWING]

Musical notation for section B, second staff: Treble clef, 4/4 time, Gm7(b5)/C chord. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

**C** Dm7

Musical notation for section C, first staff: Treble clef, 4/4 time, Dm7 chord. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Dm7

Musical notation for section C, second staff: Treble clef, 4/4 time, Dm7 chord. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

[FORM: AABBA]

BASS LINE:

**A** 4 TIMES. (Dm7)

Bass line notation for section A: Bass clef, 4/4 time, Dm7 chord. Notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

**B** (C7)

Bass line notation for section B: Bass clef, 4/4 time, C7 chord. Notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

**C** (Dm7)

Bass line notation for section C: Bass clef, 4/4 time, Dm7 chord. Notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).



# LIMEHOUSE BLUES.

Arr. by  
GRAHAM.

[fast] 2/4

Chords: Db9, (D9), Db7, Bb9, (B9), Bb9, Abmaj7, Dbmaj7, Gm7, C7, Fm6, Bb7, Bb7 (b9), Eb7, D9, Db9, (D9), Db9, Db9, Bb7, (B9), Bb9, Dbm7, Gb7, Ab7, G7, Gb7, F7, Bbm7, Bbm7 (b5), Eb7, Ab7, D9 (#11), Ab7, Gb7, F7 (+9), Emaj7.

Repeat sign: TO BLOWING

Ending sign: ENDING

# SAINT JAMES INFIRMARY.

[Slow] 4/4

Chords: Dm, A7/E, Dm/F, A7/E, Dm, Em7 (b5), A7, Bm7, Cm, A7/E#, Dm, A7/C#, Dm/C, G/B, Bb7, A7, Dm (A7).

[Med.]

# JOHNNY COME LATELY.

DUKE  
ELINGTON.

**A** Gm6/9 Eb7 D7 Gm6/9

Eb7 D7 Gm6/9 Eb7 D7

1. Gm6/9 Am7(b5) D7 2. Gm6/9

Fm7 Bb7 **B** Ebmaj7 Fm7 Gm7 Fm7

Ebmaj7 Fm7 Gm7 Fm7 Ebmaj7 Fm7

G7 C7 F7 Bb7 A7(b9) D7(+5#9)

**C** Gm6/9 Eb7 D7 Gm6/9

Eb7 D7 Gm6/9 Eb7 D7

Gm6/9

MEDIUM UP.

# JUMP MONK.

MINGUS.

INDEF.

Chords: Fm Db7 Gm7(b5) C7 Fm(maj7) Db7 Fm(maj7) Db7 Gm7(b5) C7 Gm7(b5) C7 Fm7 Eb7(sus4) Db7 C7(+5) Bbm7 Ab7 Gm7(b5)

1° Gb7 2. Gb7 F7 C Bbm6 Cm7(b5) F7(+5) Bbm6 Bbm(maj7) Cm7(b5) F7(+5) Bbm6 Bbm/Ab Gm7(b5) Gb7

Chords: Fm(maj7) Db7 Gm7(b5) C7 Fm(maj7) Db7 Gm7(b5) C7 Fm7 Eb7(sus4) Db7 C7

Ab7 Gm7(b5) TO SOLOS Gb7 ENDING Gbmaj7

Ballad.

# SOPHISTICATED LADY.

DUKE ELLINGTON

Abmaj7 (Db7) Bbm Gb7 F7 E7 Eb7  
 Ab7 G7 Gb7 F7 Bb(sus4) Bb7  
 Eb7 (Bbm7 A7+5) 1<sup>o</sup> Abmaj7 (Db7) Cm7(b5) F7(b9)

2. Abmaj7 (Bbm7) Am7(b5) (Ab7) D7(#9) Gmaj7 Em7  
 Am7 D7 (Bbm7) (Bb7) Gmaj7 G#dim Am7 (Ab7) D7  
 Gmaj7 Em7 Am7 D7 Gmaj7 Bdim Cm7 Eb7

Dm7 Dbmaj7 Cm7 Bm7 Bbm C7 B7 Bb7 A7  
 Abmaj7 (G7) Ab7 G7 Gb7 F7 FOR BLOWING B7(b5) Bb7  
 Eb7 3 Ab7 D9 Db9 C7(+5#9) B9

LAST X B7(b5) Bbm7 Eb7 Bm7 E7  
 Bbm7 Eb7 Ab Db7(#11)

# FIVE SPOT AFTER DARK.

BENNY  
GOLSON.

[Med.]

Musical notation for the first system of 'Five Spot After Dark'. It consists of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff is in bass clef. The third staff is in bass clef. Chords are written above the notes. The first staff has chords Bm7 and D#dim. The second staff has chords Em7 and Bm7. The third staff has chords G13, F#13, Bm7, and (C#m7 F#7).

(ALTERNATE CHORD PROGRESSION)

Musical notation for the alternate chord progression of 'Five Spot After Dark'. It consists of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in bass clef. The third staff is in bass clef. Chords are written above the notes. The first staff has chords Bm7, E9, A7, D7, and Gmaj7. The second staff has chords Gmaj7, Cmaj7, C#7, Bm7, Bb7, A7, and Ab7. The third staff has chords G13, F#13, and Bm7.

# BUSTER RIDES AGAIN.

BUD  
POWELL

Musical notation for the first system of 'Buster Rides Again'. It consists of four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is in bass clef. The third staff is in bass clef. The fourth staff is in bass clef. Chords are written above the notes. The first staff has a 'LATIN' box and a 'A' box, with a C7 chord. The second staff has a C7 chord and a 'SWING' box. The third staff has a 'B' box, a 'SWING' box, and chords F7, C7, F7, and C7. The fourth staff has chords F7, C7, Ab7, and G7. The system ends with a double bar line and a 'TO END: FADE OUT AT' instruction.

# JIVE SAMBA.

[Med Rock]

NAT  
ADDERLEY.

Handwritten musical notation for the melody of 'Jive Samba'. The piece is in 4/4 time and features a key signature of one flat (Bb). The notation is written on a grand staff with a treble clef. It includes several measures with accidentals and rests. Chord symbols are written above the notes: F7(+9) appears in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. A first ending bracket labeled '1.' spans measures 10-12, and a second ending bracket labeled '2.' spans measures 13-15. A section labeled 'B' begins at measure 16. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and ties.

## BASS PART.

Handwritten musical notation for the bass part of 'Jive Samba'. The notation is written on a grand staff with a bass clef. It includes several measures with accidentals and rests. Chord symbols are written above the notes: F7(+9) appears in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. A first ending bracket labeled '1.' spans measures 10-12, and a second ending bracket labeled '2.' spans measures 13-15. A section labeled 'B' begins at measure 16. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and ties.

# WHAT IS THIS THING CALLED LOVE.

COLE  
PORTER

[Med. up]

Handwritten musical score for the song "What Is This Thing Called Love" by Cole Porter. The score is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb) and the time signature is 4/4. The music is marked "Med. up".

The score consists of several systems of staves, each with chord symbols written above the notes:

- System 1:** Treble clef. Chords: Gm7(b5), C7, Fm.
- System 2:** Bass clef. Chords: Fm, Dm7(b5), G7, G7(+5), Cmaj7.
- System 3:** Treble clef. Chords: Cmaj7, 2. Cmaj7, C7, C6.
- System 4:** Treble clef. Chords: Cm7, F7, Bb.
- System 5:** Bass clef. Chords: Bb, Ab, Ab+, Fm/Ab, Fm3.
- System 6:** Treble clef. Chords: Dm7/G, G7, Gm7(b5).
- System 7:** Treble clef. Chords: C7, Fm.
- System 8:** Bass clef. Chords: Dm7(b5), G7, G7(+5), C.
- System 9:** Treble clef. Chords: (b7).

[Med. Up.]

# LAZY BIRD.

JOHN COLTRANE.

**A** Am7 (D7) Cm7 F7 Fm Fm(maj7)

Fm7 Bb7 Ebmaj7 Am7 D7

Gmaj7 1<sup>o</sup> (Abm7) (Db7) 2<sup>o</sup> Gmaj7

**B** Bm7 E9 A maj7 Bbm7 Eb7

Am7 D9 Gmaj7 Abm7 Db7

**C** Am7 (D7) Cm7 F7 Fm Fm(maj7) Fm7 Bb7

Ebmaj7 Am7 D7 Gmaj7

**LAST TIME** F7(+11) Eb7(b9) Am7 D7(b9)

Gmaj7 C7(b9) Fmaj7 Bb7(b9)

RIT. Eb7 Abmaj7 Db9(+11)

RIT.



[SLOW]

# ANGEL EYES.

MATT DENNIS.

**A** Fm7 Db9 Fm7 Db9 Fm7 Dm9 (b5)

Gm7(b5) C7(+5) Fm7 Db9 Fm7 D7(+9)

Db9 C7 (b13 +9) <sup>10</sup> Fm7 C7 (+5) **2.** Fm7

**3** Ebm9 Ab9 Db Bb7(+5) Ebm7 Ab7

Dbmaj7 Gb7 Dm9 G7 Cmaj7 F7

F#m7 B7 Gm7 C7(+5) **C** Fm7 Db9

Fm7 Db9 Fm9 Dm9(b5) Gm7(b5) C7(+5)

Fm7 Db9 Fm7 D7(+9) Db9 C7 (b13 +9)

Fm7 (C7+5)

# DONNA LEE.

CHARLIE PARKER.

[Up tempo]

The musical score for "Donna Lee" by Charlie Parker is written in 4/4 time with a common key signature of two flats (Bb and Eb). The piece is marked "Up tempo". The score consists of ten staves of music. The first staff begins with a C-clef and a common time signature. The music is characterized by frequent triplets and a variety of complex chords. The chords used throughout the piece include: Ab, Bb7, Bbm7, Eb7, Eb7(+5), Ab, Ebm7, D7, Db, Dbm7, Ab, F7, Bb7, Bbm7, Eb7, Ab, F7, Bb7, C7, C7(+9), C7, Fm, Fm3, Ab dim, Ab, F7, Bbm7, and Eb7. The score concludes with a double bar line on the tenth staff.

[Mod. up]

# AIREGIN.

SONNY  
ROBBINS

Handwritten musical score for "AIREGIN." by Sonny Robbins. The score is in 3/4 time and consists of two systems of four staves each. The first system starts with a treble clef and a key signature of one flat (Bb). The second system starts with a bass clef and a key signature of two flats (Bb and Eb). The score includes various chords such as Fm7, C7(+9), F7, Bbm7, Bb7, Dm7, G7, Cmaj7, C#m7, F#7, Bmaj7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Abmaj7, Gm7(b5), C7, and Fm7. There are also some handwritten annotations like '3' and '3 4' indicating triplets and specific rhythmic patterns.

[Med]

# Close To You.

BACCARACH

Handwritten musical score for "Close To You" by Baccarach. The score is written on ten staves in G major, 4/4 time. It includes various chords such as Gm7, Cm7, Abmaj7, Dm7, G7(+5), Fm7/Bb, Am7(b5), Abm7, Gm7, Bbm7, Eb7, Eb7(+9), D7(+9), Db7(+9), C7(+9), Abmaj7, Gm7, C9(#11), Dm7, G7, Bbm7, Eb7, Abmaj7, Dm7, G7(+5), Gm7, Cm7, Ab6, Fm7/Bb, Am7(b5), Abm7, Gm7, Bbm7, Eb7, and Ebmaj7, Dbmaj7, Ebmaj7. The score features first and second endings, a "To Solos" section, and a final ending. Performance markings include accents, slurs, and dynamics like "p".

# SERENADE TO A CUCKOO.

ROLAND KIRK

[Med.]

**A** Fm Fm/Eb Fm/D<sup>b</sup> Fm/C Fm Fm/Eb Fm/D<sup>b</sup> Fm/C

Fm Fm/Eb Fm/D<sup>b</sup> Fm/C Fm Fm/Eb Fm/D<sup>b</sup> Fm/C

**B** Bbm7<sub>1</sub> Eb7 Abmaj7<sub>1</sub> Dbmaj7 Gm7(b5)<sub>1</sub> C7 Fm F7

Bbm7<sub>1</sub> Eb7 Abmaj7<sub>1</sub> Dbmaj7 Gm7(b5)<sub>1</sub> C7 Fm

**C** Fm Fm/Eb Fm/D<sup>b</sup> Fm/C Fm Fm/Eb Fm/D<sup>b</sup> Fm/C

Fm Fm/Eb Fm/D<sup>b</sup> Fm/C Fm Fm/Eb Fm/D<sup>b</sup> Fm/C

**D** Bbm7<sub>1</sub> Eb7 Abmaj7<sub>1</sub> Dbmaj7 Gm7(b5)<sub>1</sub> C7 Fm F7

Bbm7<sub>1</sub> Eb7 Abmaj7<sub>1</sub> Dbmaj7 Gm7(b5)<sub>1</sub> C7 Fm **LAST**

KICK OFF FOR 1ST SOLOIST

Gm7(b5) C7

**BLOWING: A B E D - 32 BAR CHORUSES.**

Gm7(b5) C7 Fm

[Med. up]

# COUSIN MARY.

JOHN COLTRANE.

Musical score for 'Cousin Mary' in 4/4 time. The score consists of four staves. The first staff is the melody, starting with a key signature of two flats and a common time signature. The second staff is the bass line, featuring triplets and various chords. The third staff is the bass line, featuring triplets and various chords. The fourth staff is the bass line, featuring triplets and various chords.

Chords:  $A\flat 7$ ,  $E\flat 7(\#9)$ ,  $A\flat 7$ ,  $D\flat 7$ ,  $A\flat 7$ ,  $D7$ ,  $D\flat 7$ ,  $A\flat 7$ .

Tempo/Performance: [Med. up]

[Fast]

# KENTUCKY OYSTERS.

DAVID BAKER.

Musical score for 'Kentucky Oysters' in 3/4 time. The score consists of six staves. The first staff is the melody, starting with a key signature of one flat and a common time signature. The second staff is the bass line, featuring eighth notes and various chords. The third staff is the bass line, featuring eighth notes and various chords. The fourth staff is the bass line, featuring eighth notes and various chords. The fifth staff is the bass line, featuring eighth notes and various chords. The sixth staff is the bass line, featuring eighth notes and various chords.

Chords:  $F7$ ,  $B\flat 7$ ,  $F7$ ,  $F7$ ,  $B\flat 7$ ,  $B\flat 7$ ,  $F7$ ,  $F7$ ,  $C7$ ,  $B\flat 7$ ,  $F7$ ,  $F7$ .

Tempo/Performance: [Fast]

# I Got It Bad.

DUKE  
ELLINGTON

BALLAD

**A** Gmaj7 Am7 Bm7 Em7 A7 Em7/B  
Cdim C#m7(b5) Cmaj7 Bm7 Am7 D7

**1<sup>o</sup>** Gmaj7 Bbdim Am7 Ab7 **2<sup>o</sup>** Gmaj7 Eb7 Dm7 Db7

**B** Cmaj7 F7  
F7 G Cmaj7 Bm7 E7  
Am7 E7(+5) Am7 D7 **C** Gmaj7 C7  
Bm7 Em7 A7 Em7 A7  
Am7 D7 D7/c B7(+5)E9 Eb7 D9 Gmaj7

# LAURA.

Ballad

DAVID RASKIN.

Chords and musical notation for 'Laura':

- Staff 1: E7(b9), Am7, Am7/3, D7(+5b9)
- Staff 2: Gmaj7, (C7), Gmaj7, Gm7
- Staff 3: Gm7/c, C7(+5b9), Fmaj, Fm7
- Staff 4: Bb7(b9), Ebmaj7, (Gm7), Cm7
- Staff 5: A7(b5), D7(b9), D9, Gmaj7, Bm7(b5), E7(b9)
- Staff 6: Am7, Am7/3, D7(+5b9), Gmaj7, (Am7)
- Staff 7: (Bb dim), (Bm7), Gm7, Db7, C7(+5b9)
- Staff 8: Fmaj7, (Bb7), Fmaj7, Fm7, Fm(maj7), Dm7(b5), G7(b5)
- Staff 9: Cmaj7, Dm7, Em7, Am7, D7(+5b9)
- Staff 10: G9(sust), G9, TO SOLOS. F#m7(b5), B7, Fm7, Bb7
- Staff 11: ENDING. F#m7(b5), Fm7, Em7, Eb7(sust), Dm7, Dbmaj7, Cmaj7(#11)



[FAST]

# BOOGIE STOP SHUFFLE.

MINGUS.

Bb minor Blues.

Musical notation for the first system, consisting of two staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody is written in eighth notes with a shuffle feel. The second staff continues the melody. A chord symbol '(Ebm)' is written below the first staff.

Musical notation for the second system, consisting of two staves. The first staff continues the melody from the previous system. The second staff continues the melody.

Musical notation for the third system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A box labeled 'A' is at the start. A '2' is written above the second measure. A chord symbol '(Ebm)' is at the end. The text 'BOOGIE LINE CONTINUES.' is written below the first staff.

Musical notation for the fourth system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A chord symbol '(Em)' is below the first measure. The second staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A chord symbol '(DIM. HARMONY)' is above the second measure.

Musical notation for the fifth system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. The second staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest.

Musical notation for the sixth system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A box labeled 'B' is at the start.

Musical notation for the seventh system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A chord symbol '(Ebm)' is below the first measure.

Musical notation for the eighth system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A chord symbol '(Dim. Harmony)' is below the first measure.

Musical notation for the ninth system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A box labeled 'C' is at the start.

Musical notation for the tenth system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. A chord symbol '(Ebm)' is below the first measure.

Musical notation for the eleventh system, consisting of two staves. The first staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest. The second staff contains a measure with a whole rest, followed by a measure with a half note chord, and then a measure with a whole rest.

[Med. vp]

# LOVE FOR SALE.

COLE  
PORTER.

**A** Ebmaj7 Bbm(maj7) Ebmaj7 Bbm(maj7)

Ebmaj7 Ebm7 D7 Db Dbm7 Gb7 Cm7(b5) B7(F7) Bbm

**B** Ebmaj7 Bbm(maj7) Ebmaj7 Bbm(maj7)

Eb Ebm7 D7 Db Dbm7 Gb7 Cm7(b5) B7(F7) Bbm Bbm6

**C** Ebm7 Ab7 Db Ebm7 Fm7 E7 Ebm7 Ab7 Db Ebm7 Fm7 Gbmaj7

Fm7 Bb7 B7 Bb7 Ebm6 Ebm7 Gm7(b5) C7 Gm7(b5) C7 F#m7 B7 Fm7(b5) E7

**D** Ebmaj7 Bbm(maj7) Ebmaj7 Bbm(maj7)

Eb Ebm7 D7 Db Dbm7 Gb7 Cm7(b5) B7 LAST TIME Bbm

**E** Bbm Bbm/Ab Gm7(b5) Gm7(b5)/F Eb7 Ebm7 Ebm7/Db

Cm7(b5) F7(+5) Bbmaj7 Abmaj7 Bbmaj7 Abmaj7 Bbmaj7

[MED. BALLAD]

# THEME FOR JOBIM.

GERRY MULLIGAN.

Musical score for "Theme for Jobim" by Gerry Mulligan. The score is written in 4/4 time and consists of 12 staves of music. The key signature is one flat (B-flat major / D-flat minor).

**Staff 1:** Chords: Cm7, D7, Dm7(b5)/Ab, Dm7(b5), G7(sus4), G7. Section marker **A**.

**Staff 2:** Chords: Ebm7, Ab7, Dm7(b5), G7(+5).

**Staff 3:** Chords: Cm7, F7, Bbm7, Eb7.

**Staff 4:** Chords: Abmaj7, D7, Dm7(b5)/Ab, Dm7(b5), G7(sus4), G7.

**Staff 5:** Section marker **2.** Chords: G7, Gm7(b5)/Bb, C7, Fm.

**Staff 6:** Chords: Fm7(b5)/Ab, Bb7, Ebmaj7, Dm7(b5), G7.

**Staff 7:** Section marker **C**. Chords: Cm7, D7, Dm7(b5)/Ab, Dm7(b5), G7(sus4), G7.

**Staff 8:** Chords: Ebm7, Ab7, Dm7(b5), G7(+5).

**Staff 9:** Chords: Cm7, F7, Bbm7, Eb7.

**Staff 10:** Chords: Abmaj7, D7, *To Solo* Dm7(b5)/Ab, Dm7(b5), G7(sus4), G7.

**Staff 11:** Section marker **LAST TIME.** Chords: Ab7, G7, Gb7, F7, Dm7(b5), G7, Cm7, Cm/Bb.

**Staff 12:** Chords: Dm/A, Ab7, G7(+5), Cm(maj7).

RIT. -----



[MED. UP] **CRISS-CROSS.** TH. MONK.

(Gm6 or 2) Bbmaj7 (#11)

**A**

B<sup>dim</sup> F G7 Gb7

1<sup>o</sup> F7 2<sup>o</sup> F7 **B** Cm7 F7

Bb Cm7 F7 Bb

(Gm6 or 2) Bbmaj7 (#11) (B<sup>dim</sup>)

**C**

F G7 Gb7 F7

Detailed description: This is a handwritten musical score for the piece 'CRISS-CROSS' by Th. Monk. It is written in 4/4 time with a key signature of one flat (Bb). The score is divided into three sections: A, B, and C. Section A starts with a key signature change to two flats (Bb) and features a melody with many triplets. Section B has a first ending (1<sup>o</sup>) and a second ending (2<sup>o</sup>) that leads back to the beginning. Section C continues the triplet melody. Chord symbols are written below the notes, including Bbmaj7 (#11), Bdim, F, G7, Gb7, Cm7, and Bb.

[MED. UP] **JACKIE-ING.** TH. MONK.

Bbmaj7

Bbmaj7 Cm7 F7

Bbmaj7 D<sup>dim</sup> E<sup>dim</sup> F7 Bbmaj7

Detailed description: This is a handwritten musical score for the piece 'JACKIE-ING' by Th. Monk. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of four staves of music. The melody is simple and features several triplet rhythms. Chord symbols are written below the notes, including Bbmaj7, Cm7, F7, Ddim, and Edim.

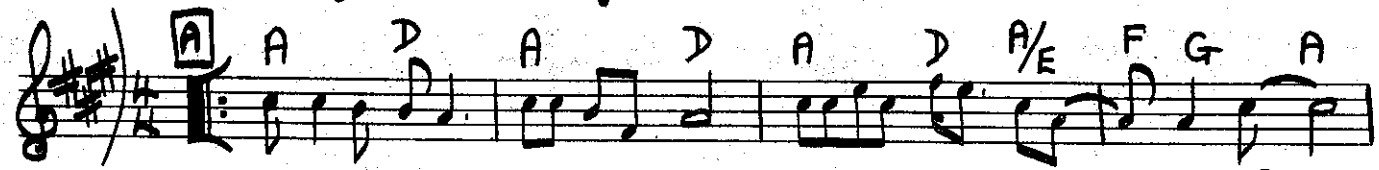
THIS TUNE COULD ALSO BE APPROACHED HARMONICALLY OFF A Bb LYDIAN MODE THROUGHOUT. 131

Country -  
Boogie -  
Rock -  
Shuffle!

# LADY MADONNA.

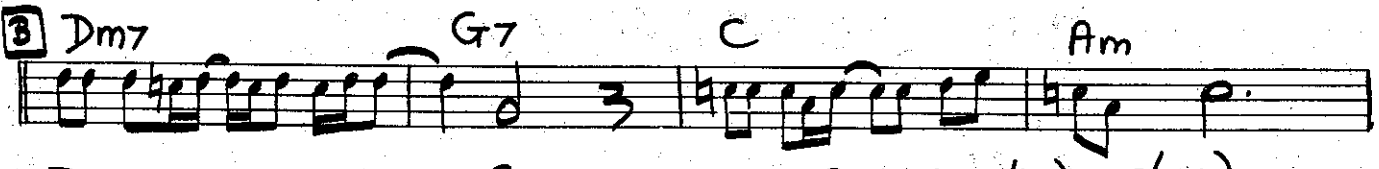
LENNON &  
MCCARTNEY

**A** A D A D A D A/E F G A



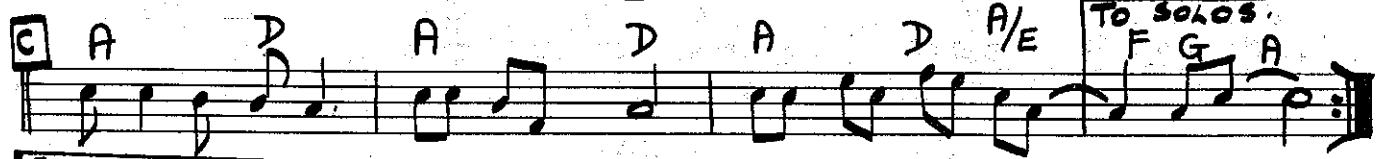
Musical notation for section A, first system. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff.

**B** Dm7 G7 C Am



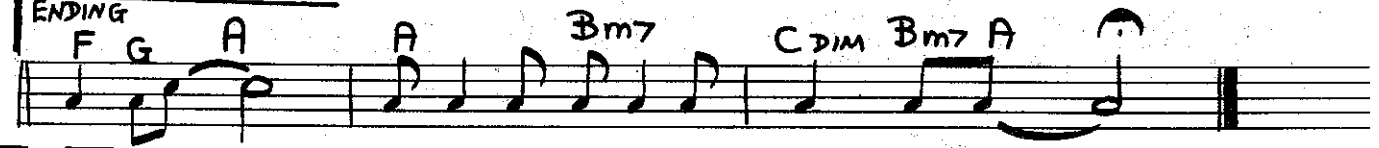
Musical notation for section B, first system. Treble clef, key signature of two sharps, 4/4 time signature. Features a bass line with eighth notes and a melody with quarter notes. Chords are indicated above the staff.

**C** A D A D A D A/E F G A



Musical notation for section C, first system. Treble clef, key signature of two sharps, 4/4 time signature. Similar melody to section A. Chords are indicated above the staff.

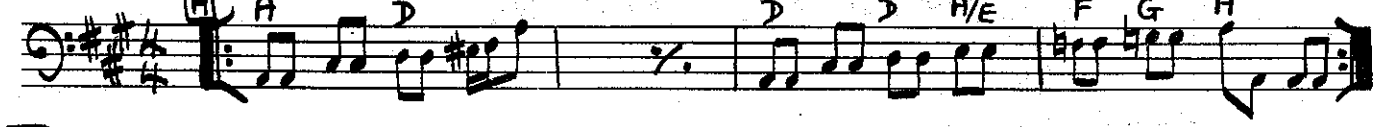
**ENDING** F G A A Bm7 Cdim Bm7 A



Musical notation for the ending, first system. Treble clef, key signature of two sharps, 4/4 time signature. Melody ends with a double bar line. Chords are indicated above the staff.

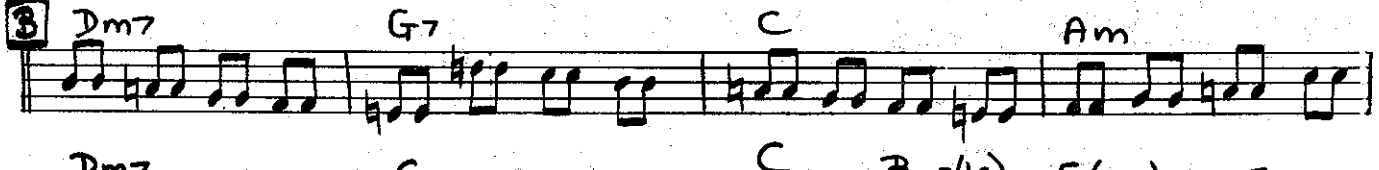
## BASS LINE - LADY MADONNA

**A** A D A D A D A/E F G A



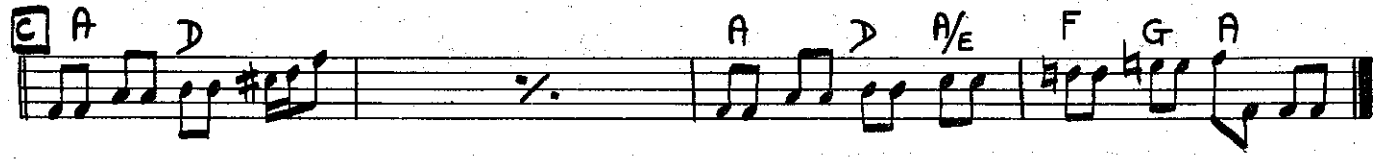
Musical notation for bass line section A, first system. Bass clef, key signature of two sharps, 4/4 time signature. Shows the bass line for the first system of section A. Chords are indicated above the staff.

**B** Dm7 G7 C Am



Musical notation for bass line section B, first system. Bass clef, key signature of two sharps, 4/4 time signature. Shows the bass line for the first system of section B. Chords are indicated above the staff.

**C** A D A D A D A/E F G A



Musical notation for bass line section C, first system. Bass clef, key signature of two sharps, 4/4 time signature. Shows the bass line for the first system of section C. Chords are indicated above the staff.



# LENNIE-BIRD.

LENNIE TRISTANO

[Med]

Chords: Gmaj7, C7, Fmaj7, C#m7, Fm7, Bb7, Abm7, Eb7, Am7, D7, E7(+9), Am7, D7.

# ECCLUSIASTICS.

CHARLES MINGUS.

VERY SLOW

GOSPEL

WAIL

Chords: F7, Gm7, Am7, Bb7, B7, E7, Am7, D7(+9), Bb7, Db7, Emaj7 (E7), (G7) Gmaj9, C7, F7, Bb7, Eb7, Ab7, Db7, Gm7(b5), C7(+5#9).

Instructions: VERY SLOW, GOSPEL, WAIL, F7 (BLOES SCALE).



[MED. BOSSA] TELL ME A BEDTIME STORY.

HERBIE HANCOCK.

INTRO Gmaj7 (b5) F#m11

Gmaj7 (b5) F#m11

A Gmaj7 (#11) F#m11 Gmaj7 (#11)

F#m11 Cmaj7 (#11) Bmaj7 Gmaj7 Emaj7 Cmaj9 Bmaj7

Bmaj7 Gmaj7 Emaj7 Cmaj9 B7(sus4) B7(+5)

Emaj7 E7(#9) Eb7(#9) Dmaj7 Db7(#9)

Cmaj7 (#11) Bmaj7 Gmaj7 Emaj7 Cmaj9 Bmaj7

Bmaj7 Gmaj7 Emaj7 Cmaj7 B7(sus4) A7(sus4)

Abm9 Em7 C#m9 Ebm9

Em9 F#m9 Gmaj7 (#11) F#m7

F#m7 Em7 A7 Dmaj7

Cmaj7 Bmaj7 Gmaj7 Emaj7 Cmaj7 Bmaj7 Gmaj7 Emaj7 Cmaj9

[MED. ROCK]

# IN A TURKISH BATH.

RON MYERS.

8V BASSA

C7(#9) Db7(#9) C7(#9) Db7(#9)

A

C7(#9) Db7(#9) C7(#9) Db7(#9) C7(#9) Db7(#9)

C7(#9) Db7(#9) F7(#9) Gb7(#9) F7(#9) Gb7(#9)

C7(#9) Db7(#9) C7(#9) Db7(#9) G7(#9)

F7(#9) 1° TO SOLOS. C7(#9) Db7(#9) C7(#9) Db7(#9)

END.

C7(#9) Db7(#9) C7(#9) Db7(#9) C7(#9) Db7(#9)

DRUMS

BASS LINE.

A

[MED.] **WELL YOU NEEDN'T** TH. MONK.

Handwritten musical score for "Well You Needn't" in 4/4 time, marked [MED.]. The score is written on a grand staff with treble and bass clefs. It features a key signature of one flat (Bb) and a common time signature of 4/4. The music is divided into two systems. The first system includes a first ending marked with a box 'A' and a second ending marked with a box 'B'. The second system includes a second ending marked with a box 'C'. Chord symbols are written above the notes, including F7, Gb7, Db7, D7, Eb7, E7, Eb, C7, and B7. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line.

[MED.] **STRAIGHT, NO CHASER.** TH. MONK.

Handwritten musical score for "Straight, No Chaser" in 4/4 time, marked [MED.]. The score is written on a grand staff with treble and bass clefs. It features a key signature of one flat (Bb) and a common time signature of 4/4. The music is written in a single system. Chord symbols are written above the notes, including F7, Bb7, Gm7, and C7. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line.

# WHO CAN I TURN TO.

Med.  
Ballad

ALEC  
WIADER.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. A first ending bracket labeled 'A' covers the first two measures. The second staff continues the melody with a bass clef. The third staff shows a bass line with triplets. The fourth staff continues the melody. The fifth staff includes a section marked with a circled '3' and a 3/4 time signature. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff includes a section marked 'TO SOLOS.' with a 4/4 time signature. The ninth staff is labeled 'ENDING.' and features a 2/4 time signature. The final staff concludes the piece with a double bar line.

Chords and markings include: Ebmaj7, Fm7, Bb7, Ebmaj7, Fm7, Gm7, Abmaj7, Bbm7, Bbm(maj7), Bbm7, Eb7, Abmaj7, G7(+5), Cm7, F7, Fm7, F#dim, Gm7, C7, Fm7, Abm7, Bm7, E7, F#dim/Bb, Ebmaj7/Bb, F#m/Bb, Fm7, Bb7, Ebmaj7, Fm7, Gm7, Abmaj7, Bbm7, A7(+5), Abmaj7, G7, Cm7, F7, F#dim, Gm7, F#dim, Fm7, Bb7, To SOLOS. Gm7, F#dim, Fm7, Bb7, ENDING., Db7, Ebmaj7.



# Just You, Just Me.

JESSE  
GREER.

[Med.]

The musical score consists of 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). A box labeled 'A' is placed above the first measure. The first staff contains the following chords: Eb6, Gm7(b5) / Db, C7, and Fm7. The second staff contains: Bb7, Eb7, Ab6, and Abm. The third staff contains: Cm/Bb, Bb7, Eb6, Eb6, and Gm7(b5) / Db. The fourth staff contains: C7, Fm7, and Bb7. The fifth staff contains: Eb7, Ab6, Abm, Cm/Bb, and Bb7. The sixth staff contains: Eb6, Eb7, Ab6, Db7, and Eb6. The seventh staff contains: Cm7, F7, and Bb7. The eighth staff contains: Eb6, Gm7(b5) / Db, C7, and Fm7. The ninth staff contains: Bb7, Eb7, Ab6, and Abm. The tenth staff contains: Cm/Bb, Bb7, and Eb6. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with triplets and slurs. The piece concludes with a double bar line.

# LENNIE'S PENNIES.

LENNIE  
TRISTANO

♩ = 208

Handwritten musical score for "Lennie's Pennies" by Lennie Tristano. The score is written on ten staves in 4/4 time. It features a complex melodic line with many triplets and chromaticism. Chord changes are indicated above the staff, including Cm6, D7, Db7, G7, Gm7(b5), C7, Fm6, D7(-5), G7(-5), Fm, Dm7(b5), A7, Cm6(cdim), and (Ab7). The score includes various musical notations such as slurs, accents, and dynamic markings.

MEDIUM  
BLAKEY FATBACK

# BACKSTAGE SALLY

WAYNE  
SHORTER

Chord progression for "Backstage Sally":

Staff 1: Fm7/9 D7(+9) Gm7(b5)/11 C7(+5)

Staff 2: Ebm7/9 Ab7/13 Cm7/9 F7/13 Bbm7/9 Ab7/13

Staff 3: Gm7(b5)/11 C7(+5) Fm7/9 Bb7/9 Ebm7/9 Ab7/13

Staff 4: D7(+9) G7/13 C7(+9) F7/13

Staff 5: Bbm7/9 Eb7/13 Gm7(b5)/11 C7(+5) Fm7/9 D7(+9)

Staff 6: Gm7(b5)/11 C7(+5) Fm7/9 D7(+5) Dbmaj7 C7(+5)

[Med. up]

# SHUTTER-BUG

J.F.  
JOHNSON

Chord progression for "Shutter-Bug":

Staff 1: Gm9

Staff 2: Gm9 Cm9

Staff 3: Cm9 Gm9

Staff 4: Gm9 Bbm7 Eb9 Am7(b5) D7(+5b9) Gm9



# Wow.

LENNIE  
TRISTANO

[Med.]

**A** Gm11 C7 F6 Gm7  
Am7 Abmaj7 Gmaj7 Gbm7  
Fmaj7 F#dim Gm11  
C7 F6 Gm7 Am7 Abmaj7  
Gmaj7 Gbm7 Fmaj7  
Fmaj7 **C** Cm7 F7  
Bbmaj7 G7(+11)  
G7(+11) C7(+11)  
**B** Gm11 C7 F6 Gm7  
Am7 Abmaj7 Gmaj7 Gbm7  
Fmaj7 F#dim

# IN A SENTIMENTAL MOOD

DUKE ELLINGTON

MED. BALLAD

Chord symbols and section markers in the score:

- Section A:** Dm, Dm/C#, Dm/C, G7/B, Gm, Gm/F#, Gm/F, C7/E, A7, Dm, D9, Gm7, Gb7, Fmaj7
- Section B:** Fmaj7, Ab7, Dbmaj7, Bbm7, Ebm7, Ab7, Dbmaj7, Bbm7, Ebm7, Ab7, Gm7, C7
- Section C:** Dm, Dm/C#, Dm/C, G7/B, Gm, Gm/F#, Gm/F, C7/E, A7, Dm, D9, Gm7, C7(b9), Fmaj7

# BIRTH OF THE BLUES.

RAY  
HENDERSON

[Med. Slow]

Chords for Section 1 (Measures 1-8):  
Em7 E7(+5) F6 F#dim G7 F6 Em7 Ebm7  
Dm7 G7 C6 Am7 Dm7 Db7

Chords for Section 2 (Measures 9-16):  
C6 Dbmaj7 C6 F7 E7 Bm7(b5)  
E7 Bm7(b5) E7 F7 E7  
Em7 A7 Em7 A7 Am7/D D7

Chords for Section 3 (Measures 17-24):  
G7 C C#dim Dm7 D#dim  
Em7 E7(+5) F F#dim G7 F6 Em7 Ebm7  
Dm7 G7 C (C#dim) Dm7 G7

BALLAD

# PRELUDE TO A KISS.

DUKE  
ELINGTON

Musical score for guitar with chords and melody. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of several systems of music, each with a melody line and a corresponding chord line. The chords are written above the notes. Some chords have a '3' written below them, indicating a triplet. The score includes first and second endings, and a section marked 'B'.

Chords: D7, G7(+5), C9, Fmaj7, B7(b9), E7, A7(b9), Dm7, Dm11, G7(+5), Am7, D7(#11), Dm7, G7(+5), Cmaj7, A7(+5), Dm7, G7(+5), C, B7, Emaj7, C#m7, F#m7(b5), B7, G#m7, G DIM, F#m7, F7, Emaj7, C#m7, F#DIM, B7, Emaj7, A7(b9) (D7), (Bb7#11) Dm7, (B7#11) Ebm7, (C7#11) Em7, (Db7#11) Eb9, D7, G7(+5), C9, Fmaj7, B7(b9), E7, A7(b9), Dm, Dm7/G, G7(+5), Am7, D7(#11), Dm7, G7(+5), Cmaj7.

ALTERNATE BASS LINE & CHANGES FOR 1ST 8 BARS.  
(BASS PLAY BY G)

Alternate bass line for the first 8 bars. The bass line is written in bass clef. The chords are written above the notes.

Chords: F9(b5), E9(b5), Eb9(b5), D9(b5), G9(b5), C9, Fmaj7, D9(b5), Db9(b5), C9(b5), B9(b5), E7(+5), A7(+5), Dm, Dm7, G7(b9), Am7, D9, D7(b9), Dm7, G7, Db7, Cmaj7.

# [Rock] THE APPROACHING STORM.

JAMES PANKOV.

Db7 (#9) C7 (#9) F7 (#9) Eb9

VAMP - PLAY 8X!

A F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) Eb9

F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) Eb9

Db7 (#9) C7 (#9) F7 (#9) Eb9 FINE F7 (#9) Eb9

B NO CHORDS! (F BASS)

RHYTHM VAMP F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) SOLO BREAK.

C BLOWING!

F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) Eb9

F7 (#9) Eb9 F7 (#9) Eb9

Db7 (#9) C7 (#9) F7 (#9) Eb9 AFTER ALL SOLOS D.C. AL FINE

D NO CHORDS! (F BASS)

F7 (#9) Eb9 F7 (#9) Eb9 F7 (#9) SOLO BREAK TO NEXT SOLO

NEXT SOLO RETURN TO [ ]

BRACKETS: [ ] = Rhythm section

UP TEMPO

# IT DON'T MEAN A THING.

DUKE  
ELLINGTON

**A** Gm Gm Gm/F Eb7 D7

Gm C7/G C7/Gb

F7 (sus4) 1<sup>o</sup> Bbmaj7 D7(+5) 2<sup>o</sup> Bbmaj7

**B** Fm7 Bb7 Ebmaj7

Ebmaj7 Gm7 C7

F7 Eb7 D7(+5) **C** Gm

Gm Gm/F Eb7 D7 Gm

C7/G C7/Gb F7 (sus4)

Bbmaj7

**MODAL CHANGES**

Gm7 8 BARS

Gm7 8

Fm7 Am7 Gm7 8

# CHUNGA'S REVENGE.

FRANK ZAPPA.

[SLOW]

[PLAY 4 TIMES]

LOUD. [BASS PLAY 8VA]

SOFT.

Dm7

Dm7

Fm

G7

2. Dm7 G

LOUD.

FREE BLOWING ON Dm7 DORIAN MODE

# KING KONG.

FRANK ZAPPA.

[MEDIUM FAST]

Fsus4/C

tr.

FREE BLOWING.

[MED. UP FUNK]

# FUNK DUMPLIN'

JOHNNY COLES.

Musical notation for the first section of "Funk Dumplin'". It consists of five staves of music in 4/4 time, featuring a variety of chords and rhythmic patterns. The chords are: F7, F7, G7, (D7), (G7), C7, F7, C7, F7, F7, G7, C7, F7, F7, Bb7, Bdim, F7, E7, Eb7, D7, G7, C7, F7, (C7).

[UP TEMPO]

## "728"

JOHNNY COLES.

Musical notation for the second section of "Funk Dumplin'". It consists of five staves of music in 4/4 time, featuring a variety of chords and rhythmic patterns. The chords are: F7(+9), Db7, C7, F7(+9), C7, F7(+9), Db7, C7(+5), F7(+9), Db7, C7, F7(+9), F7(+5), Bbm7, Eb7, Abm7, Db7, Gm7(b5), C7, F7(+9), (C7), FREE BLOWING ON F7(+9).



BASS LINE [Med.]

# STRATUSPHUNK.

GEORGE RUSSELL.

**A**  $\hat{D}^2$

**B**  $D^2$

**C** SAME AS **A**  
12 BARS

HORNS

**A** **BASS SOLO** **B**

**C**

BLOWING ON FREE BLUES IN "F"

FAST

# AFTER YOU'VE GONE.

CREAMER  
& LAYTON

**A** Ebmaj7 Ebm (maj7)

Bbmaj7 G7

C7 F7

Bb Cm7 C#dim Bb7/D

**B** Ebmaj7 Ebm (maj7)

Bbmaj7 G7

Cm G7/D Cm/Eb Ebm/Gb (Edim)

Bb/F D7/F# D7 Gm Gm/F C7/E

Bbmaj7/F Gm7 Cm7 F7

Bb Bb/D Eb7 Edim

To solos  
Bb Bb7 B7 Bb7

LAST TIME  
Cm7/F Bbmaj7

# ROBBIN'S NEST.

SIR CHARLES THOMPSON.

[Med.]

Handwritten musical score for "Robbin's Nest" by Sir Charles Thompson. The score is in 4/4 time and consists of three systems of music. The first system includes a first ending with a repeat sign and a second ending. The second system includes a second ending with a repeat sign. The third system includes a third ending with a repeat sign. Chords are written above the notes, and triplets are indicated with a '3' over a group of notes. The score ends with a double bar line.

Chords and markings:

- System 1:  $A\flat 7$ ,  $C\text{maj}7$ ,  $C6/E$ ,  $E\flat\text{dim}$ ,  $Dm7$ ,  $G7$ ,  $C6$ ,  $A\text{m}7$ ,  $Dm7$ ,  $G7$
- System 2:  $E7(\flat 9)$ ,  $A7(\flat 9)$ ,  $D7(\flat 9)$ ,  $D7(\flat 9)$ ,  $G7(+5)$ ,  $G7$ ,  $G7(+5)$
- System 3:  $C\text{maj}7$ ,  $A\flat 7$ ,  $A\flat 7$ ,  $C6/E$ ,  $E\flat\text{dim}$ ,  $Dm7$ ,  $G7$ ,  $C6$ ,  $(F\sharp m7(b9))$ ,  $B7(\flat 9)$ ,  $Dm7$ ,  $G7$

MED. UP

# RYTHM-A-NING.

TH. MONK.

**A**  $Bb$   $Bb7/D$   $Eb7$   $E\dim$   $Bb/F$   $G7(+5)$

$Cm7$   $F7$   $Bb$   $Bb7/D$   $Eb7$   $E\dim$

$Bb$   $Bb$   $Bb$

1.  $Bb$  2.  $Bb$

**B**  $D7$   $G7$

$G7$   $C7$

$(Cm7)$   $F7$   $F7$  **C**  $Bb$   $Bb7/D$

$Eb7$   $E\dim$   $Bb/F$   $G7$   $Cm7$   $F7$

$Bb$   $Bb7/D$   $Eb7$   $E\dim$   $Bb$

$Bb$

BLOW ON RHYTHM CHANGES.

# WAVE.

[Bossa]

Musical score for "WAVE" by A.C. Jobim, featuring guitar and bass lines with various chords and melodic lines.

**Chords:** Bbmaj9, F#dim, Fm7, Bb7(b9), Ebmaj7, Ebm6, D13, D7(+5), G9, G7(b9), Gm7/C, C7, Gb9, F7, Bbm7, Eb13, Bbm7, Eb13, Ebm7, Ab9/Gb, Fm7, Dbm7/Gb, Gb9/E, Ebm7, F7(+5), Bbmaj9, F#dim, Fm7, Bb7(b9), Ebmaj7, Ebm6, D13, D7(+5), G9, G7(b9), Gm7/C, C7, Gb9, F7, Bbm7, Eb13, Bbm7, Eb13.

**Section Markers:** A, B, C, 1., 2.

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

[BRIGHT TEMPO]

# LUNAR TUNE.

BOOKER ERVIN

**INTRO**

**A** Fm7 Gbmaj7 Fm7 Gbmaj7

Bbm7 Bmaj7 Bbm7 Bmaj7

**FREE UP!** E7 D7

Fm7 Gbmaj7 Fm7 Gbmaj7

[MED. SLOW]

# DECISION.

SONNY ROLLINS.

Fm Cm7(b5) Fm Gm7(b5) C7

Fm Cm7(b5) F7 Bbm Bbm

Cm7(b5) F7 Bbm G7 C7 Fm

Gm7(b5) C7 Fm Gm7(b5) C7

[Slow]

# DJANGO

JOHN LEWIS.

**A** Fm Bbm6 C7(b9) Fm

F7(b9) Bbm6 Eb7(b9) Ab

Db Gm7(b5) G7/F C/E C7(b9)

Fm Bbm6 C7(b9) Fm

Fm Bbm C7(b9) Bbdim/F **FINE**

**B** Fm Dm7(b5) G7 C7 F7 Bb7 Eb7 Ab7

Db7 G7 C7 2. Db7 C7 Fm

**C** F7 Bbm/F F7 Bbm/F Cdim/F Bbm/F

F7 C7(b9) F7 **D** Bbm Gm7(b5) C7 F7 Bb7 Eb7 Ab7 Db7

**E** Gb7 Db7 Bb7

[AFTER SOLOS]

**D.C.**  
**AL**  
**FINE**

SOLOISTS BLOW ON CHORDS OF **B** - **C** - **D** - **E**

# INTREPID FOX.

FREDDIE HUBBARD.

[MED. UP]

Bb7(sus4)
A7(sus4)
F#7(sus4)
Eb7(sus4)
G7(sus4)
A7(sus4)
F#7(sus4)
F7(sus4)
A
DRUMS

TEMPO
C Cm7 BASS
D Cm7 PIANO

E Cm7
Cm7
Dm7

Cm7
Bmaj7(b5)

Bmaj7(b5)
Bb7(sus4)

Bb7(sus4)
A7(sus4)
F#7(sus4)
Eb7(sus4)

C7(sus4)
A7(sus4)
F#7(sus4)
F7(sus4)
\* To Solos.

F Bb7(sus4)
Db7(sus4)
Eb7(sus4)
Bb7(sus4)
Db7(sus4)
Eb7(sus4)
F7(sus4)

Bb7(sus4)
Db7(sus4)
Eb7(sus4)
F7(sus4)
G7(sus4)
A7(sus4)
\* S.

\* Solos
Cm7
Bmaj7(b5)
Bb7(sus4)
F7(sus4)



Med.

# KARY'S TRANCE.

LEE KONITZ.

Handwritten musical score for "Kary's Trance" in 3/4 time, marked "Med." and composed by Lee Konitz. The score is written on a grand staff with treble and bass clefs. It features various chords and melodic lines with triplets and slurs.

**Section A:** Treble clef, chords: Am6, Dm6, Bm7(b5), E7(b9). Includes triplets.

**Section B:** Treble clef, chords: Am, Am6, Am6, Dm6. Includes triplets and slurs.

**Section C:** Treble clef, chords: Bm7(b5), E7, Am6, Am6, G7, G7(b9). Includes slurs.

**Section D:** Bass clef, chords: Cmaj7, Dbmaj7, Cmaj7, B7, B7, E7. Includes slurs.

**Section E:** Bass clef, chords: Am6, Dm6, Dm6, E7. Includes triplets and slurs.

**Section F:** Bass clef, chord: Am6. Includes triplets.

Note: this tune was written for tenor + guitar. Thus, it would sound s&v throughout. 159

# THE SONG IS YOU.

JEROME KERN.

[Med. up]

Chord symbols and musical notation for "The Song Is You":

System 1: A Cmaj7 Ebdim Dm7 G7 C

System 2: C#dim Dm7 G7 F# C Em7 A7

System 3: Dm7 G7 Bb7 A7(+5) Dm7 G7

System 4: 2. Cmaj7 A7 Dm7 G7 Cmaj7 Gm7

System 5: F#m7 B7 B Emaj7 A7 F#m7

System 6: B7 Emaj7 A7 Bbm7(b5) Eb7

System 7: Abm7 Db7 Dbm7

System 8: F#7 F#m7 B7 C Cmaj7 Ebdim

System 9: Dm7 G7 Cmaj7 Gm7 C7 Fmaj7

System 10: Bb7 Em7 A7 Dm7 G7

System 11: Cmaj7 Ab7 Dbmaj7 G7(sus4)

[Med. Swing]

# SKIPPED DISC.

BENNY GOODMAN.

**A** B $\flat$ 7 Eb7 Abmaj7 B $\dim$  Bbm7 Eb7 Ab C7 B7

B $\flat$ 7 Eb7 Abmaj7 B $\dim$  Bbm7 Eb7 1<sup>o</sup> Ab C7 B7 2. Ab

**B** C7 Fm C7 Fm

B $\flat$ 7 Eb B $\flat$ 7 Eb C7 B7

**C** B $\flat$ 7 Eb7 Abmaj7 B $\dim$  Bbm7 Eb7 Ab C7 B7 B $\flat$ 7 Eb7

Abmaj7 B $\dim$  B $\flat$ 7 Eb7 Ab **D** Ab7

**E** D $\flat$  D $\dim$  Ab Ab7 D $\flat$  D $\dim$  Ab Ab7

D $\flat$  D $\dim$  Ab F7(+5) B $\flat$ 7 Eb7 Ab7

D $\flat$  D $\dim$  Ab Ab7 D $\flat$  D $\dim$  Ab

D $\flat$  D $\dim$  Ab F7(+5) 1<sup>o</sup> B $\flat$ 7 Eb7 Ab7

**LAST X ONLY** B $\flat$  A7 Ab Ab $\dim$  **E**

Ab $\dim$ . Bbm7. A7 Ab

BLOWING AT **E** ONLY 161

# TWO NOT ONE.

LENNIE  
TRISTANO.

[Med]

A Dbmaj7 3 Dbm(maj7) Ab

F7(#11) Bbm7 Eb7

Abmaj7 Ab7 B Dbmaj7

Dbm(maj7) Abmaj7 F7

Bbm7 Eb7 Ab7

Ab7 C7(+11) (D7) (Eb) (E)

F7(+11) (G7) (Ab) (A) Bb7(+11) (C7)

(Db) (D) Eb7 Eb7 D7(#9)

B Dbmaj7 3 Dbm(maj7) 3 Ab 3

F7(#11) Bbm7 Eb7

Abmaj7 Ab7

# [med] BLUES FOR PHILLY JOE.

SONNY ROLLINS.

Chords: F7, Gm7, C7, F7, F7, Bb7, Fmaj7, D7(+9), Gm7, C7, F7, (Gm7), (C7).

# [calypso!?] ST. THOMAS.

SONNY ROLLINS.

Chords: C, Em7, A7, Dm7, G7, C, G7(+5), C, Em7, A7, Dm7, G7, C, G7(+5), C, Bb7, A7, Dm7, G7(+5), C7, F, F#dim, Dm7, G7, C.

# WHEN YOUR LOVER HAS GONE.

E.A.  
SWAN.

[Med. up]

First system of musical notation for 'When Your Lover Has Gone'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The music begins with a repeat sign. Chords are indicated above the notes: G, C7, A7(b5), Cm, and F7.

Second system of musical notation. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Gmaj7, B7, Em7, A7, and Bbdim.

Third system of musical notation. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Am7, Cm7(b5), (D7), Bm7, Bb7, Am7, and Ab7.

Fourth system of musical notation, labeled '2.' at the beginning. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Em7, Cm6, Bm7, Bb7, and Am7.

Fifth system of musical notation. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Eb7, D7(+5 #9), and G.

# TOUGH TALK.

JAZZ  
CRUSADERS.

Rock

First system of musical notation for 'Tough Talk'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The music begins with a repeat sign. Chords are indicated above the notes: F7 and Bb7.

Second system of musical notation. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: F7 and Bb7.

Third system of musical notation. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: F7, Bb7, A7, Ab7, and G7.

Fourth system of musical notation. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: C4, C7, and F7.

# THE DUKE.

CLARE  
FISCHER

[Med. up]

Handwritten musical score for "THE DUKE" by CLARE FISCHER. The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb, Eb). It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "A DIM". Chord symbols are written above the staves, including Ab7, A DIM, Eb7, F7, Bb7, A7, C7, and Eb. There are also some boxed letters "A" and "B" and circled numbers "3" indicating specific measures or techniques.

A.C. Jobim

# TRISTE.

[Bossa]

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats (Bb). Chords: Bb, Bbmaj7, F#maj7, B9.

Musical staff 2: Bass clef, 3/4 time signature. Chords: Bb, Bbmaj7, Dm7, G7(b9).

Musical staff 3: Treble clef, 3/4 time signature. Chords: Cm7, Am7, D7, Gm7, A7(+5).

Musical staff 4: Bass clef, 3/4 time signature. Chords: Dmaj7, Em7, A7, Dm9, G7, Cm7, F7.

Musical staff 5: Treble clef, 3/4 time signature. Chords: Bb, Bbmaj7, Bbm7, Eb9.

Musical staff 6: Bass clef, 3/4 time signature. Chords: Bb, Bbmaj7, Fm7, Bb7.

Musical staff 7: Treble clef, 7/8 time signature. Chords: Eb, Ab9, Dm7, Gm7, C7.

Musical staff 8: Bass clef, 3/4 time signature. Chords: Cm7, F7, Bbm7, Eb7, Bbm7, Eb7.

Musical staff 9: Treble clef, 3/4 time signature. Chords: Bbm7, Eb7, Bbm7, Eb7.

Empty musical staves for improvisation or additional notation.



Med. up

# ORNITHOLOGY

CHARLIE PARKER  
BENNY HARRIS

Handwritten musical score for "Ornithology" in G major, 4/4 time. The score consists of ten staves of music with various chord annotations and performance markings.

**Staff 1:** Gmaj7, Gm, Gm(maj7)

**Staff 2:** Gm7, C7, Fmaj7

**Staff 3:** Fm7, Bb7, Eb7 (Ebmaj7 in blowing)

**Staff 4:** D7, Gm, (Ab7), Gm, D7/3, G/3

**Staff 5:** G1, Am7, D7/3, G/B, Bb7

**Staff 6:** Ebmaj7, Ab7, B, Gmaj7

**Staff 7:** Gm, Gm(maj7), Gm7, C7, Fmaj7

**Staff 8:** Fmaj7, Fm7, Bb7

**Staff 9:** Eb7 (Ebmaj7 in blowing), D7, G

**Staff 10:** Am7, D7/3, G/B, Bb7, Am7, Ab7/3

**Staff 11:** G, Am7, D7

# LOOK TO THE SKY.

A.C. Jobim

[Bossa]

Handwritten musical score for "Look To The Sky" by A.C. Jobim. The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). It includes a first ending marked "1º" and a second ending marked "2º ENF.". Chord symbols are written above the notes, and some notes are beamed in groups of three. The piece concludes with a "To Solos" instruction and a final Ebmaj9 chord.

Chord symbols: Ebmaj7, Ebm7, Ab7, Gm7, C7(b9), Fm9, Abm7, Db9, Gm7, F#dim, Fm7, Bb7(+5/b9), Ebmaj7, Ebm7, Ab7, Ebmaj7, Gm7, C7(b9), Fm9, Abm7, Db9, Gbmaj7, Emaj7, Ebmaj7, Ebmaj7, Gm7, C7(b9), Fm7, Emaj7, Ebmaj7, Abm9, Db7(b9), Gbmaj7, Emaj7, Ebmaj9.

[Med. vp]

# EZZ-THETIC.

GEORGE RUSSELL.

Cm9

[DRUM SOLO]

**A** Cm Cm(maj7) Cm7 Cm6 Cm

Cm6 Cm(+5) Cm **B** Fm7 Bb7

(Bbm7 Eb7) (Ab7 D7) Dm7(b5) G7 Cm

**C** Fm7 Bb7 Ebmaj7 Ebmaj7

Fm7 Bb7 Ebmaj7 Ebmaj7

**D** Gm7(b5) C7(b5) Fm7 Fm7

D7(+11) (Am7 b5) (D7) Db/G7 (Gm7 b5) (C7)

**E** Cm Cm(maj7) Cm7 Cm6 Cm

Cm6 Cm(+5) Cm **F** Fm7 Bb7

Ebm7 Ab7 Dm7(b5) G7 Cm

Note: 1st 8 Bars could also be F7. If so, use bridge turnaround indicated in parentheses 169

[Med.]

# AUTUMN LEAVES.

MERCER  
KOSMA

Handwritten musical score for "Autumn Leaves" by Mercer Kosma. The score is written on ten staves. The first staff is the treble clef with a key signature of one flat and a 4/4 time signature. The second staff is the bass clef. The music consists of a single melodic line with various chords indicated above the notes. The chords include Ebmaj7, Am7, D7, Gm7, Cm7, F7, Bbmaj7, Ebmaj7, Am7(b5), D7, Gm7, Gm7, Am7(b5), D7, Gm7, Gm7, Cm7, F7, Bbmaj7, Ebmaj7, Am7(b5), D7, Gm7, C7, Fm7, Bb7, Eb7(+9), D7, Gm7, and Gm7. There are two first endings marked with 'A' and 'B' in boxes. The score ends with a double bar line and repeat dots.

[Med. up]

# I MEAN YOU.

MONK.

Handwritten musical score for "I MEAN YOU." by Monk. The score is in 4/4 time and includes a melody line and a bass line with various chords and performance instructions.

**Chords:** F6, Db7, D7, Gm7, C7(sus4), C9, F6, C7(+5), F6, F, Eb7, Db7, Gb7 (C7), F, Db7, D7, Gm7, F6, Db7, D7, C7, Eb7, D7, Db7, C7, F6, Eb7, F6, Db7, Gb7 (C7), F6, Db7, D7, Gm7, C7, (Eb7 F6), D7, (Gm7 C7).

**Performance Instructions:** [A], [B], [C], [D], BLOWING.

**First Ending:** 1<sup>o</sup> F6, 2<sup>o</sup> F

**Second Ending:** 1<sup>o</sup> Eb7, D7, Db7, C7, 2<sup>o</sup> F6

**Third Ending:** Eb7, F6

**Fourth Ending:** Db7, Gb7 (C7)

**Fifth Ending:** F6, Db7, D7

**Sixth Ending:** Gm7, C7, (Eb7 F6), D7, (Gm7 C7)

# MUEZZIN'

PEPPER  
ADAMS.

**LATIN**

Abm7 Db7 Abm7 Db7 Am7

D7(b5) 1. Gmaj7 Am7 C#dim Gmaj7/B Gm7/C C7

2. Gmaj7 [A7(b9)] 3. Dm7 **SWING**

G7(b9) Cmaj7 Gb7(b9) Cm7 F7(b9)

Bbmaj9 (Eb7b9) Am7 D7 Gm7

Gm7 C7 **LATIN** Fm Fm7

Abm7 Db7 Abm7 Db7 Am

D9 Gmaj7

# EVIL WAYS.

[MED. JAZZ ROCK]

SANTANA

First system of musical notation. Top staff (Guitar): Chords Fm, Bb, Fm, Bb, C. Dynamics: mf, f. Bottom staff (Bass): Rhythmic accompaniment. Includes a section labeled "(BASS FILL)".

Second system of musical notation. Top staff (Guitar): Chords Fm, Bb, Fm, Bb, Fm, Bb, Fm, Bb. Bottom staff (BASS): Rhythmic accompaniment. Includes a section labeled "(SIMILE)".

Third system of musical notation. Top staff (Guitar): Chords Fm, Bb, Fm, Bb, Fm, Bb, C. Bottom staff (BASS): Rhythmic accompaniment.

Fourth system of musical notation. Top staff (Guitar): Chords Fm, Bb, Fm, Bb, Fm, Bb, Fm, Bb. Bottom staff (BASS): Rhythmic accompaniment.

Fifth system of musical notation. Top staff (Guitar): Chords Fm, Bb, Fm, Bb, Fm, Bb, Fm, Bb. Bottom staff (BASS): Rhythmic accompaniment.

Sixth system of musical notation. Top staff (Guitar): Chords Fm, Bb, Fm, Bb, Fm, Bb, Fm, Bb, C7(+5). Bottom staff (BASS): Rhythmic accompaniment. Includes a section labeled "C7(+5) 1st Solo".

Seventh system of musical notation. Top staff (Guitar): Chords Fm, Bb, Fm, Bb, Fm, Bb, Fm, Bb. Bottom staff (BASS): Rhythmic accompaniment. Includes a section labeled "SOLOS: REPEAT" and "AD-LIB THEN ON FINISHING PLAY".

Eighth system of musical notation. Top staff (Guitar): Chords C7(+5+9). Bottom staff (BASS): Rhythmic accompaniment. Includes a section labeled "NEXT SOLO BREAK" and "REP. TO [C] FOR MORE SOLOS".

Ninth system of musical notation. Top staff (Guitar): Chords C7. Bottom staff (BASS): Rhythmic accompaniment. Includes a section labeled "(HORNS: QUIET BLOWING)" and "KEEP REPEATING UNTIL FADE OUT & RIT.".

# THEIR'S TEARS.

CLARE FISHER.

[Med.]

Handwritten musical score for "THEIR'S TEARS." by CLARE FISHER. The score is in 3/4 time and consists of two systems of staves. The first system starts with a first ending bracket labeled "A" and ends with a double bar line. The second system starts with a second ending bracket labeled "B" and ends with a double bar line. The music is written in treble clef with a key signature of one flat (Bb). The score includes various chords such as Fm, Fm/Eb, Dbmaj7, C7(+9), C11, F7(+9), F7(+9+5), Bbm9, Eb9, A7(b9), D7(b9), Abm7(b5), G9, C6/9, Gb+5(maj6), and Fm7. There are also dynamic markings like "p" and "p." and articulation marks like "y" and "p".



[MED. FAST - IN 2]

# BACHA FILLEN.

GARNET BROWN JR.

(INTRO)

Cm7 (Dm7) Cm7 (Dm7)

Cm7 (Dm7) Cm7 (Dm7)

Fm7 Gm7 Fm7/Ab Bb7 Ebmaj7

Cm7 F7 Bbm7 Eb7 Abmaj7

Dm7(b5) G7 Cm7

NOTE: THE STYLE OF THE INTRO IS USED IN 1ST 4 BARS OF THE HEAD.

# FIRE WALTZ.

MAX WARDRON.

[3/4]

Bb7(13) G7(+11) C7(13) F7(+11)

G7(+11) C7(13) F7(+11) Bb7(13)

Em7 A7 Dm7 G7

Cm7 Cm7

Cm7

[MED. BLUES]

# TIME'S A-WASTIN'

DUKE ELLINGTON  
MERCER ELLINGTON  
DON GEORGE

(THINGS AIN'T WHAT THEY USED TO BE.)

Handwritten musical score for "Time's A-Wastin'" by Duke Ellington, Mercer Ellington, and Don George. The score is in 4/4 time and features a medley of blues and jazz styles. It includes a key signature of two flats (Bb) and a tempo marking of "MED. BLUES". The notation consists of ten staves of music, with various chord symbols and rhythmic markings such as triplets and slurs. The first staff begins with a treble clef and a key signature of two flats. The second staff has a repeat sign and a first ending bracket. The third staff has a second ending bracket. The fourth staff has a third ending bracket. The fifth staff has a fourth ending bracket. The sixth staff has a fifth ending bracket. The seventh staff has a sixth ending bracket. The eighth staff has a seventh ending bracket. The ninth staff has an eighth ending bracket. The tenth staff has a ninth ending bracket. The score is written in a clear, legible hand with some corrections and annotations.

[MED. SOUL JAZZ]

# DAT DERE.

BOBBY  
TIMMONS.

**A** Cm Cm/B $\flat$  Am7(b5) Abmaj7  
Am7(b5) D7 Dm7(b5) G7 Cm Cm/B $\flat$   
Am7(b5) Abmaj7 Dm7(b5) G7(+5) F/c  
**2. F/c** Dm7(b5) G7 Cm Cm/B $\flat$  Am7(b5) D7 G7(+5) Cm  
Am7(b5) D7 Dm7(b5) G7 Dm7(b5) G7 Cm Cm/B $\flat$   
Am7(b5) D7 G7(+5) Eb7 Dm7(b5) G7(+5) F/c G7(+5)  
**C** Cm Cm/B $\flat$  Am7(b5) Abmaj7 Am7(b5) D7  
Dm7(b5) G7 Cm Cm/B $\flat$  Am7(b5) Abmaj7  
Dm7(b5) G7(+5) F/c

# SUB-CONSCIOUS-LEE.

LEE  
KONITZ

[♩ = 126]

Chords and markings in the score include: A, C7, Fm, G7, Dm7, G7, Cmaj7, C7, Fm, G7, G7(+5), G7(3)(b5), Cmaj7, Cmaj7, F7, Bbmaj.7, Ab7, G7, C7, Fm, Fm, G7, Cmaj7, 1. Cmaj7, 2. Cmaj7.

# SO WHAT.

MILES DAVIS.

[MEDIUM]

**A**

**B**

**A**

## SOLO STRUCTURE

**A** Dm7 16 BARS    **B** Ebm7 8 BARS    **A** Dm7 8 BARS

Dm7 = Cmaj SCALE.  
 Ebm7 = Dbmaj SCALE.

[Med. Slow]

# BLUE TRAIN.

JOHN COLTRANE.

Musical notation for the first system of "Blue Train". It consists of three staves of music in E-flat major (three flats) and 4/4 time. The first staff contains the melody with a repeat sign and a first ending bracket. Chord symbols above the staff include Eb7(+9), Ab7(+11), and Eb7(+9). The second and third staves provide accompaniment with various chords and rhythmic patterns.

Musical notation for the second system of "Blue Train". It features a first ending bracket labeled "1° Eb7(+9)" and a second ending bracket labeled "2.". The music concludes with a double bar line.

COMPING PATTERN - FOR HEAD

Comping pattern for the head of "Blue Train". It shows a bass line with a 4-3-3 rhythm pattern. Chord symbols Eb7(+9), Bb7(+9), and Eb7(+9) are indicated below the staff. The pattern ends with a final Eb7(+9) chord.

[MED. SLOW]

# BIG NICK.

JOHN COLTRANE.

Musical notation for the first system of "Big Nick". It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff contains the melody with a repeat sign and first/second ending brackets. Chord symbols above the staff include Gmaj7, E7, Am7, D7, Gmaj7, and E7. The second and third staves provide accompaniment with various chords and rhythmic patterns. The fourth staff concludes the system with a double bar line and the instruction "USE 1ST ENDING ONLY FOR BLOWING."

[MED. UP]

# WEST COAST BLUES.

WES  
MONTGOMERY.

Musical notation for the first system of 'West Coast Blues'. It consists of three staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. Chords Bb7, Ab7, and Bb7 are indicated above the staff. The second staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It features eighth and sixteenth notes. Chords Bm7, E7, Eb7, and Eb7 are indicated above the staff. The third staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features eighth and sixteenth notes. Chords Bb7, Bb7, and F7 are indicated above the staff. The system ends with a double bar line and repeat dots.

Musical notation for the second system of 'West Coast Blues'. It consists of one staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff is filled with diagonal lines, indicating a 'blowing' section. Above the staff, the word 'BLOWING!' is written in a box, followed by the chord Bb7. Chords Ab7, Bb7, Bm7, and E7 are indicated above the staff.

Musical notation for the third system of 'West Coast Blues'. It consists of one staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff is filled with diagonal lines. Chords Bbm7, Eb7, Ebm7, Ab7, Dm7, G7, Dbm7, and Gb7 are indicated above the staff.

Musical notation for the fourth system of 'West Coast Blues'. It consists of one staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff is filled with diagonal lines. Chords Cm7, F7, Cm7, F7, Bb, Db7, Gbmaj, and Bbmaj7 are indicated above the staff.

[BALLAD] 

# PEACE.

 HORACE SILVER

Musical notation for the first system of 'Peace'. It consists of three staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. Chords Am7(b9), D7(b9), Gm7, C7, Bbmaj7, and Cm7(b9) F7(+9) are indicated above the staff. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features eighth and sixteenth notes. Chords Bbmaj7, Bm7, E7, Amaj7, A/G#, F#m7, and F#m/E are indicated above the staff. The third staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features eighth and sixteenth notes. Chords Ebm7(b9), [Ab7], D7(b9), Dbmaj7, C7(b9), and B7(b9) are indicated above the staff.

Musical notation for the second system of 'Peace'. It consists of one staff in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The staff is filled with diagonal lines. The chord Bbmaj7 is indicated above the staff.

MEDIUM  
-AFRO

# NATIVE LAND.

CURTIS  
AMY.

RHYTHM SECTION VAMP Gm THROUGHOUT

BASS-8VA

Bass line in 6/8 time, starting with a 4-measure rest, followed by eighth and sixteenth notes.

Guitar line A in G minor, starting with a 4-measure rest, followed by eighth and sixteenth notes. Includes a first ending bracket and a second ending.

Guitar line B in G minor, starting with a 4-measure rest, followed by eighth and sixteenth notes. Includes a first ending bracket.

Guitar line C in G minor, starting with a 4-measure rest, followed by eighth and sixteenth notes. Includes a first ending bracket.

Section labeled 'INDEFINITE SOLOS' with a 2-measure rest and a Gm chord.

Continuation of guitar line C, labeled '[CONTINUE VAMP]'. Includes a fermata over the final note.

# NANCY JOE.

[FAST]

GERALD  
WILSON.

Guitar line 1 in 4/4 time, starting with a 4-measure rest. Chords: Bm7(b5), Em7, A7, Dm7.

Guitar line 2 in 4/4 time, starting with a 3-measure rest. Chords: Cm7, F7, Bbmaj7, Bbm7, Eb7.

Guitar line 3 in 4/4 time, starting with a 3-measure rest. Chords: Am7, A7, D7, Gm7, Am7, D7.

Guitar line 4 in 4/4 time, starting with a 3-measure rest. Chords: Gm7, Bbm7, Bm7, E7, Am7, D7, Gm7, C7, Gbmaj7, (Bm7b5).



[FAST] 3X5 - DIFFERENT HORN EACH X **CHIPPIE.**

ORNETTE COLEMAN

[INTRO] F 3

Chord symbols: Eb7, D7, Gm7, C7, F7, Am7, Fmaj7, Gm7, Bb7, Bdim, F7/C, D7, Gm7, C7, F7, Bb7, G7, C7, Fmaj7, Gm7, Am7, Gm7, Eb7, D7, Gm7, C7, F7, Bb7, Bdim, F7/C, D7, Gm7, C, (F)

[FINE]

[Med.] **NOSTALGIA IN TIMES SQUARE.** CH. MINGUS.

Chord symbols: F7, Eb7, F7, Eb7, F7/3, Eb7, F7, Eb7, Abm7, Db7, Abm7, Db7, F7/3, Eb7, F7, Eb7, Dm7, G7, Cm7, F7, Bbm7, Eb7, F

2. F

[MILES ROCK]

# EIGHTY ONE.

MILES DAVIS.  
RON CARTER.

**A** F7(sus4)

Bb7(sus4) F7(sus4)

C7(sus4) Bb7(sus4) Dbmaj7/F

**B** F7(sus4) Bb7(sus4) F7(sus4)

Bb7(sus4) F7(sus4)

C7(sus4) Bb7(sus4) F7(sus4)

[MED. SLOW]

# MONK'S SPHERE.

GARY  
McFARLAND.

1. 2. 3. ETC.  
C7(b9+11)

ENDING.  
C7 F7(+11) [FINE]

[FAST OR SLOW] **SWEET GEORGIA BROWN.** BERNIE, PINKARD & CASEY.

Handwritten musical score for "Sweet Georgia Brown" in G major, 4/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Chord symbols are placed above the notes: D7, G7, C7, F, C7(+5), F, Em7, and A7. The second staff continues the melody with G7 and A7 chords. The third staff features C7 and C7 chords. The fourth staff has F, C7(+5), F, Em7, and A7 chords. The fifth staff starts with a third ending bracket labeled '3' and includes D7, G7, and A7 chords. The sixth staff concludes with Dm, A7, Dm, and A7 chords, followed by a final line with F, (E7), Eb7, D7, G7, and C7 chords. A box labeled 'TO SOLOS' contains F7, E7, and Eb7 chords, and a box labeled 'ENDING' contains an F chord.

[SLOW BLUES] **BLUE MONK.** TH. MONK.

Handwritten musical score for "Blue Monk" in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second staff continues the melody with a third ending bracket labeled '3'. The third staff features a fourth ending bracket labeled '4' and a final ending bracket labeled '5'. The score includes various chord symbols and rhythmic markings such as triplets and slurs.

[med.]

# HACKENSACK.

TH. MONK

Musical staff 1: Treble clef, C major key signature. Chords: A, F, Bb7, F, D7. Rhythmic notation: 3 3 7, 3 3 7.

Musical staff 2: Treble clef. Chords: Gm7, C7, F. First ending: 1. Gm7 C7. Second ending: 2. F7. Rhythmic notation: 3 3 7, 3 3 7.

Musical staff 3: Treble clef. Chords: Bb7, Bdim, F, D7. Rhythmic notation: 3 3 7, 3 3 7.

Musical staff 4: Treble clef. Chords: G7, G7, Gm7, C7, Abm7, Db7. Rhythmic notation: 3 3 7, 3 3 7.

Musical staff 5: Treble clef. Chords: F, Bb7, F, D7. Rhythmic notation: 3 3 7, 3 3 7.

Musical staff 6: Treble clef. Chords: Gm7, C7, F, (Gm7 C7). Rhythmic notation: 3 3 7, 3 3 7.

SLOW NEW ORLEANS FUNERAL MARCH

# THE BLACK & CRAZY BLUES.

ROLAND KIRK.

Musical staff 7: Treble clef, D major key signature. Chords: Am, Bm7(b5), C, Dm6, Em7, Fmaj7, Bm7(b5), E7. Rhythmic notation: 3 3 7.

Musical staff 8: Treble clef. Chords: Am, Bm7(b5), C, Dm, C/G, Dm7/G, G7, C. Rhythmic notation: 3 3 7.

Musical staff 9: Bass clef, D major key signature. Chords: C7, C7. Rhythmic notation: 3 3 7. Includes the word "(SIMILE)".

Musical staff 10: Bass clef, D major key signature. Chords: F7, C7. Rhythmic notation: 3 3 7.

Musical staff 11: Bass clef, D major key signature. Chords: Dm7, G7, C7. Rhythmic notation: 3 3 7. Includes the instruction "BLOWING: ON BLUES. FOR OUT CHORUS: PLAY [B] AND END WITH [A]".

# DAANHOUD.

CLIFFORD BROWN.

[MED. FAST]

**A** Ebm7 Ab7 Dbm7 Gb7 Bmaj7 Fm7 Bb7

Abm7 Gb7 F7 Emaj7 Ebmaj7 Fm7 Gm7 1<sup>o</sup> 2.

**B** Bbm7 Eb7 Abmaj7 Ab6 Abm7

Db7 Gbmaj7 Bb7 **C** Ebm7 Ab7 Dbm7 Gb7

Bmaj7 Fm7 Bb7 Abm7 Gb7 F7 Emaj7 Ebmaj7 [DRUMS]

Abm7 Db7 Gbmaj7 Ebm7 Ab7 Cm7(b5)B7 Bb7

**2** [BLOWING] Ebm7 Ab7 Dbm7 Gb7 Bmaj7 Fm7(b5) Bb7(+5) Ebm7 Ab7

Fm7 Bb7 Ebmaj7 1<sup>o</sup> Ebmaj7 Bb7(+5) 2. Ebmaj7 **E** Bbm7

Eb7 Abmaj7 Ab6 Abm7 Db7

Gbmaj7 Fm7(b5) Bb7(+5) **F** Ebm7 Ab7 Dbm7 Gb7 Bmaj7

Fm7(b5) Bb7(+5) Ebm7 Ab7 Fm7 Bb7 Ebmaj7 [Bb7(+5)] AFTER SOLOS  
D.C. AL  
CODA.

Cm7(b5) B7 Bb7 Eb [DRUMS] Bmaj7 Emaj7 Ebmaj7

# TURNAROUND.

OR NETTE  
COLEMAN

[MED. BLUES]

BASS LINE

# CALL FOR ALL DEMONS.

JAZZ  
MAMBO

SUN RA

(EVEN 8THS) (NO CHORDS)  
(BASS CONTINUES)

F major BLUES FOR BLOWING  
OR FREE BLOWING USING THE HEAD  
AS A FRAME OF REFERENCE.

[MED. UP]

# PERDIDO LINE.

JIMMY HAMILTON  
& CLARK TERRY.

Chords: Cm7, F7, Bb, G7, Cm7, F7, Bb, G7, Cm7, F7, Bb, D7, G7, C7, F7, Cm7, F7, Bb, G7, Cm7, F7, Bb, G7, Cm7, F7, Bb, D7, G7, C7, Cm7, F7, Bb, Dbdim, Cm7, F7, Bb, G7, Cm7, F7, Bb, D7, G7, C7, Cm7, F7, Bb, Dm7, G7, Cm7, F7, Bb.

[MEDIUM]

# MELLOW MOOD.

JIMMY SMITH

[INTRO]

Cm7 Cm7  
Cm7 Fm7  
Fm7 Cm7  
Ab7 G7  
Cm7

[Fast  
And  
Free]

# FREEDOM JAZZ DANCE.

EDDIE HARRIS.

Bb7 (b9)



[BALLAD]

# BODY AND SOUL.

JOHNNY GREEN

**A** Ebm D7(+5) Ebm/D<sub>b</sub> D7 Dbmaj7 Ebm7

Fm7 E<sub>DIM</sub> Ebm7 Ebm7/D<sub>b</sub> Cm7(b5) B7

Bbm7 Ebm7  $\frac{Ab7}{3}$  1<sup>o</sup> Dbmaj7 Fm7(b5) Bb7(b9) 2. Db Em7 A7

**B** Dmaj7 Em7 Bm7/F# Gm7(C7) F#m7 Bm7 Em7 A7

Dmaj7 F#m7 Fm7 Em7 Ebm7 Dm7 G7 Cmaj7/E E<sub>DIM</sub>

Dm7 G7 C7 B7 Bb7(sus4) Bb7 **C** Ebm D7(+5)/Eb

Ebm7/Ab Ab7 Dbmaj7 Gb7 Fm7 E<sub>DIM</sub>

Ebm7 Ab7 A<sub>DIM</sub> Bbm7 Ebm7  $\frac{Ab7(+5)}{3}$

Db [Fm7(b5) Bb7]

[MEDIUM]

# PEGGY'S BLUE SKYLIGHT.

C. MINGUS.

Handwritten musical score for "Peggy's Blue Skylight" by Charles Mingus. The score is written on ten staves of music in 4/4 time. It includes various chords such as Fm(maj7), Gm7(b5), C7(#9), Bbm7, Eb7(+5), Abmaj7, D13(+11), Db7(sus4), C7(#9), B13, Bb9, Ebm7, Ab7, Dbmaj7, (Gbm7 b5 HEAD ONLY), 2. Dbmaj7, Abm7, Db7, Gm7, C7, Fmaj7, Fm7, Bb7, Ebmaj7, (A7), (Am7) Abmaj7, D7, Db7(sus4), C7(#9), B13, Bb9, Ebm7, and Ab7. The score features triplets, first and second endings, and a key signature of one flat (Bb).

# [MEDIUM] PARISIAN THOROFARE.

BUD POWELL.

(DOUBLE TIME EFFECT) (TAXI-CABS & SOUNDS OF PARIS ETC)

**A** F Gm7 C7 Am7 D7 Gm7 C7

(RHYTHM - DOUBLE TIME)

F Gm7 C7 F 1<sup>o</sup> F 2. Bm7 E7

**B** Amaj7 F#m7 Bm7 E7 Amaj7 F#m7 Bm7 E7

(RHYTHM - IN 4)

C Am7 Dm7 G7 C7 Gm7 C7

**C** F Gm7 C7 Am7 D7 Gm7 C7

(RHYTHM - DOUBLE TIME)

F Gm7 C7 F

RHYTHM SECTION IN NORMAL TIME FOR SOLOS

**(A)** Fmaj7 F7 Gm7 G#dim Am7 D7 Gm7 C7 Fmaj7 F7/A

Bb7 Bdim 1<sup>o</sup> Fmaj7/C Gm7/C C7 2. Fmaj7/C C7 Bm7 E7

**(B)** Amaj7 F#m7 Bm7 E7 C#m7 F#m7 Bm7 E7 C Am7 Dm7 G7

Gm7 C7 **(C)** Fmaj7 F7 Gm7 G#dim Am7 D7 Gm7 C7

Fmaj7 F7/A Bb7 Bdim Fmaj7/C C7 Fmaj7 (C7) AFTER SOLOS, PLAY HEAD - END WITH INTRO - FADING OUT

# DO YOU KNOW WHAT IT MEANS

DE LANGE  
& ALTER.

(TO MISS NEW ORLEANS)

[SLOWLY]

Musical score for "Do You Know What It Means" (To Miss New Orleans) by De Lange & Alter. The score is in G major and 4/4 time, marked "SLOWLY". It consists of several systems of music with various chords and melodic lines.

System 1: Chords include C, G7(+5), C, Am7, Em7, Am7. Melody starts with a repeat sign and a first ending bracket.

System 2: Chords include D7, F6, F#dim, C/G, A7. Melody continues with a second ending bracket.

System 3: Chords include Dm7, Ab7, G7. Melody includes a first ending bracket and a second ending bracket.

System 4: Chords include Bbm7, Eb7, Ab6, Adim, Bbm7, Eb7, Ab6. Melody continues.

System 5: Chords include Am7, D7, Gmaj7, F#m7, Em7, Am7, D7, G7(sus4), G7. Melody continues.

System 6: Chords include C, G7(+5), C, Am7, Em7, Am7, D7, F6, F#dim. Melody continues.

System 7: Chords include C/G, A7, D7, G7. Melody includes a section marked "TO SOLOS" with chords C, Ab7, Dm7/G, G7, and an "ENDING" section with chords C, Ab7, Cmaj7.

# BLUES WALK.

CLIFFORD  
BROWN

[FAST]

Musical score for "Blues Walk" by Clifford Brown. The score is in B-flat major and 4/4 time, marked "FAST". It features a bluesy melody with various chords and a drum part.

System 1: Chords include B7(b5), B7(b5), Bb7. Melody starts with an "INTRO" and a "DRUMS" section.

System 2: Chords include Bb7. Melody continues with a first ending bracket.

System 3: Chords include Eb7, Bb7. Melody continues with a first ending bracket.

System 4: Chords include B7(b5), Bb7. Melody includes a section marked "1. (DRUMS)" and a section marked "2. FIRST SOLOIST (Bb7)".

[FINE]

MED. SLOW
KIDS ARE PRETTY PEOPLE.
THAD JONES.

**A** Dm A7 Dm Cm7 F7 Bb7 A7  
 Dm G7 Fmaj7/C A7 Dm Dm/C  
 Bm7(b5) E7 A7 Dm A7  
 Dm Cm7 F7 Bb7 A7 Dm G7  
 Fmaj7/C A7 Dm Bm7(b5) F/c C7  
**B** F A7 Dm Bbmaj7 Gm Ebmaj7  
 Cm7 F7 Bbmaj7 Eb7 F/c  
 Eb/c F/c A7(+5#9)  
**C** Dm A7 Dm Cm7 F7 Bb7 A7  
 Dm G7 Cm F7 Bb7 Eb7  
 Em7(b5) A7 Dm



[BALLAD]

# LOVER MAN.

JIMMY DAVIS  
ROGER RAMIREZ  
JIMMY SHERMAN

Handwritten musical score for "Lover Man" in treble clef, key of D major (one sharp). The score includes guitar chords and a treble clef staff with a key signature of one sharp (F#). The piece is marked as a ballad. The notation includes various chord progressions and melodic lines.

Chord progressions shown:

- Line 1: Dm7 G7 Dm7 G7 Gm7 C7
- Line 2: Gm7 C7 F7 Bb7
- Line 3: Bbm7 Eb7 Gm7 C7 | 1. Fmaj7 / Em7 A7 | 2. Fmaj7 Bb7
- Line 4: Am Am(maj7) Am7 D7<sub>3</sub> Gmaj7 Am7<sub>3</sub>
- Line 5: Bm7 / Am7 D7 Gm Gm(maj7) Gm7 C7<sub>3</sub>
- Line 6: Fmaj7 Eb7<sub>3</sub> Gmb/E A7 | C Dm7 G7
- Line 7: Dm7 G7 Gm7 C7 Gm7 C7
- Line 8: F7 Bb7 Bbm7 Eb7 Gm7 C7
- Line 9: Fmaj7

[Med. Swing]

# JUST FRIENDS.

Lewis + Klennert

Handwritten musical score for "Just Friends" in G major, 4/4 time, medium swing. The score is divided into two sections, A and B, each with four staves of music. Chords are written above the notes. Section A starts with a key signature change to one sharp (F#) and includes chords: Db7, Cmaj7, Cm7, F7, Gmaj7, Bbm7, Eb7, Am7, D7, Bm7, Em7, A7, D7, Db7. Section B includes chords: Cmaj7, Cm7, F7, Gmaj7, Bbm7, Eb7, Am7, D7, Bm7, Em7, A7, D7, G, (Dm7 G7).

[BLUES]

# STRAIGHT, NO CHASER.

TH. MONK

Handwritten musical score for "Straight, No Chaser" in G major, 4/4 time, blues style. The score consists of three staves of music with complex rhythmic patterns and accidentals.



[med. up]

# PETITS MACHINS

MIKES DAVIS.

C7(+9) Db7(+9) D7(+9) Eb7(+9) E7(+9)

A C7(+9) Db7(+9) D7(+9) Eb7(+9) E7(+9) C7(+9)

Db7(+9) D7(+9) Eb7(+9) E7(+9) F E7(+9)

Bbm7 E7(+9) D7(+9) E7(+9)

Fm7 F PEDAL

C C7(+9) Db7(+9) D7(+9) Eb7(+9) E7(+9) *BLOWING ON  
GENERALLY C AND F  
PEDAL SECTION - FREELY.*

[UP TEMPO]

# EINBAHNSTRASSE.

RON CARTER.

A Bb Bb Eb E DIM F7

Dm G7 Cm F7(+5) Bb 1° B7

2. Bb7(+9) D Bb F# F7

3 Bb Bb Eb E DIM F7

Dm G7 Cm F7(+5) Bb Gb

# FIRST TRIP.

RON CARTER.

[MED. UP]

Musical notation for the first system of "FIRST TRIP." It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 3-measure rest, followed by a first ending bracket labeled 'A' containing a whole note F. The melody continues with eighth and quarter notes, ending with a 3-measure rest. The bottom staff is in bass clef with a key signature of one sharp. It contains a 3-measure rest, followed by a whole note G9, a 3-measure rest, a whole note C7, a first ending bracket labeled '1. F' containing a whole note F, and a second ending bracket labeled '2. F' containing a whole note F.

Musical notation for the second system of "FIRST TRIP." It consists of one staff in treble clef with a key signature of one sharp. It begins with a 3-measure rest, followed by a whole note G, a 3-measure rest, a whole note D7, and a 3-measure rest.

Musical notation for the third system of "FIRST TRIP." It consists of one staff in treble clef with a key signature of one sharp. It begins with a 3-measure rest, followed by a whole note A, a 3-measure rest, a whole note A7, a 3-measure rest, a whole note Db7, a 3-measure rest, a whole note Gb7, a 3-measure rest, a whole note G7, a 3-measure rest, a whole note C7, and a 3-measure rest.

Musical notation for the fourth system of "FIRST TRIP." It consists of one staff in treble clef with a key signature of one sharp. It begins with a 3-measure rest, followed by a whole note F, a 3-measure rest, a whole note Db7(+5), and a 3-measure rest.

Musical notation for the fifth system of "FIRST TRIP." It consists of one staff in treble clef with a key signature of one sharp. It begins with a 3-measure rest, followed by a whole note D7, a 3-measure rest, a whole note G9, a 3-measure rest, a whole note C7, a 3-measure rest, and a whole note F.

# LITTLE WALTZ.

RON CARTER

[MEDIUM]

Musical notation for the first system of "LITTLE WALTZ." It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with a first ending bracket labeled 'A' containing a whole note Fm. The melody continues with quarter notes, ending with a whole note G7. The bottom staff is in bass clef with a key signature of two flats. It contains a 3-measure rest, followed by a whole note C7, a 3-measure rest, a whole note Fm, a first ending bracket labeled '1. C7' containing a whole note C7, a second ending bracket labeled '2. C7' containing a whole note C7, and a whole note Fm.

Musical notation for the second system of "LITTLE WALTZ." It consists of one staff in treble clef with a key signature of two flats. It begins with a 3-measure rest, followed by a whole note Dm7(b5), a 3-measure rest, a whole note G, a 3-measure rest, a whole note C7, a 3-measure rest, a whole note F7, a 3-measure rest, a whole note Bbm7, a 3-measure rest, and a whole note Eb7.

Musical notation for the third system of "LITTLE WALTZ." It consists of one staff in treble clef with a key signature of two flats. It begins with a 3-measure rest, followed by a whole note Ab, a 3-measure rest, a whole note G, a 3-measure rest, a whole note C7, a first ending bracket labeled 'C' containing a whole note F, a 3-measure rest, a whole note Em7(b5), a 3-measure rest, a whole note Ebm, a 3-measure rest, and a whole note Db.

Musical notation for the fourth system of "LITTLE WALTZ." It consists of one staff in treble clef with a key signature of two flats. It begins with a 3-measure rest, followed by a whole note G7, a 3-measure rest, a whole note C7, a 3-measure rest, and a whole note F.

[MEDIUM] **TONES FOR JOANS BONES.**

CHICK COREA.

[INTRO] E7(sus4) Em6 Em7(b5) <sup>3</sup> Em7(b5) Ebmaj7

**A** Dmaj7 Bbmaj7/♭

D7(+9) (Cm7 F7) Bbmaj7 D♭7/Ab Gbmaj7 F7

**B** Bbm7(b5) Bbm7(b5) Eb7(+9)

Abm7 Abm7/G♭ <sup>3</sup> Fm7(b5) Emaj7(+11)

**C** Ebmaj7 Gbmaj7 <sup>3</sup> Fmaj7 Abmaj7 <sup>3</sup>

Cmaj7 Ebmaj7 D♭m(maj7) (B♭7+5 Eb7+9)

**D** Dmaj7 Bbmaj7/♭

D7(+9) (Cm7 F7) Bbmaj7 <sup>3</sup>

**E** Em7 A7 A#dim Bm7 E7

Em7 F#m7/E Fm7 B♭7 Ebmaj7 Eb/♭ Cm7 F7(b9)

Em7 F#m7 Em7/G A7 Ebmaj7 (#11)

[Med.-Latin]

# ON GREEN DOLPHIN ST.

B. KAPER

**A**

Chords: Ebmaj7, Gb/Eb, F/Eb, E/Eb, Ebmaj7, Fm7, Bb7 (b9), Ebmaj7, Abm7, Db7 (b9), Gbmaj7, Fm7(b5), Bb7 (b9)

**B**

Chords: Ebmaj7, Gb/Eb, F/Eb, E/Eb, Ebmaj7, Fm7, Fm/Eb, Dm7(b5), G7, Cm7, C/Bb, Am7(b5), D7, Gm7, C7(b9), Fm7, Bb7(b9), Ebmaj7

[MED. BLUES]

# MYSTERIOSO.

TH. MONK.

# Joy Spring.

CLIFFORD BROWN

[MEDIUM]

Chords and markings for the first staff: Fmaj7, Gm7, C7, Fmaj7.

Chords and markings for the second staff: Bbm7, Eb7, Fmaj7/A, Ab7, Gm7, C7, Fmaj7.

Chords and markings for the third staff: Abm7, Db7, Gbmaj7, Abm7, Db7, Gbmaj7.

Chords and markings for the fourth staff: Bm7, E7, Gbmaj7/Bb, A7, Abm7, Db7.

Chords and markings for the fifth staff: Gbmaj7, Am7, D7, Gmaj7, (Gm7).

Chords and markings for the sixth staff: Gm7, C7, Fmaj7, (Fm7), Fm7, Bb7.

Chords and markings for the seventh staff: Ebmaj7, Abm7, Db7, Gbmaj7.

Chords and markings for the eighth staff: Gm7, C7, Fmaj7, Gm7, C7, Fmaj7.

Chords and markings for the ninth staff: Bbm7, Eb7, Fmaj7/A, Ab7, Gm7, C7.

Chords and markings for the tenth staff: Fmaj7, (Gm7, C7).

Text: AFTER ALL SOLOS - D.C. AL CODA.

Chords and markings for the eleventh staff: Fmaj7/A, Ab7, Dbmaj7, Fmaj7/A, Ab7, Dbmaj7.

Chords and markings for the twelfth staff: Fmaj7/A, Ab7, Db, Emaj7, Fmaj7.

[MED. UP]

# JAZZ ME BLUES.

TOM DELANEY.

**A** Eb Eb Cm

First staff of section A: Treble clef, 4/4 time. Chords Eb and Cm are indicated above the staff. The melody consists of eighth and quarter notes.

F7 Bb7 Eb

Second staff of section A: Bass clef, 4/4 time. Chords F7, Bb7, and Eb are indicated above the staff. The bass line consists of quarter notes.

1. Eb7dim (BREAK) 2. Eb7dim (BREAK)

Third staff of section A: Treble clef, 4/4 time. Two measures of Eb7dim (BREAK) are shown, with a repeat sign between them. The notes are mostly rests.

**B** Bb7 Bb7dim Bb7 B7 Fm B7 Bb7 3

Section B: Treble clef, 4/4 time. Chords Bb7, Bb7dim, Bb7, B7, Fm, B7, and Bb7 3 are indicated above the staff. The melody features eighth and quarter notes.

**C** C7 F7

Section C, first staff: Treble clef, 4/4 time. Chords C7 and F7 are indicated above the staff. The melody consists of quarter notes.

Bb7 Eb 3

Section C, second staff: Treble clef, 4/4 time. Chords Bb7 and Eb 3 are indicated above the staff. The melody consists of quarter notes.

C7 F7

Section C, third staff: Treble clef, 4/4 time. Chords C7 and F7 are indicated above the staff. The melody consists of quarter notes.

Eb G7 Cm C7

Section C, fourth staff: Treble clef, 4/4 time. Chords Eb, G7, Cm, and C7 are indicated above the staff. The melody consists of quarter notes.

F7 Bb7 Eb

Section C, fifth staff: Treble clef, 4/4 time. Chords F7, Bb7, and Eb are indicated above the staff. The melody consists of quarter notes.

REPEAT **A** AND **B**

SOLOS ARE PLAYED ON **C**

AFTER ALL SOLOS -  
PLAY ENTIRE TUNE.

[BOSSA NOVA]  
[INTRO]

# PENSATIVA.

CLARE FISCHER.

The musical score is written for guitar and consists of several systems of staves. Each system includes a melodic line and a corresponding chord progression. The chords are written in a shorthand notation, such as Gbmaj7, G7(+11), Eb7(+9), Dmaj7, Ab9, Gmaj7, F#m7, Em7, Dm7, Db7, G7, Gb7, Cmaj7, Bm7, Am7, Fmaj7, E7(b9), D7(sus4), G7, Cmaj7, Bm7, Bb7, Amaj7, G#m7, F#m7, Bm7, E7(b9), Amaj7, Ab7(+5), Dm7, G7, Gbmaj7, G7(+11), Gbmaj7, G7(+11), Gbmaj7, Eb7(+9), Dmaj7, Ab9, Gbmaj7, F#m7, Em7, Dmaj7, Db7, G7, Gbmaj7, and G7(+11). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece is identified as 'PENSATIVA' by 'CLARE FISCHER' and is categorized as 'BOSSA NOVA' with an 'INTRO' section.

[MED. JAZZ WALTZ]

# JITTERBUG WALTZ.

FATS WALLER

**A** Dbmaj7

Chords: Gb7, B7, E7, A7, D7, Ab7

Dbmaj7

Chords: Fm7, Bb7, Db7, Gb7, B7, E7

**B** Eb7

Chords: Eb7, Gbm7

**1** Ab7

Chords: Ab7, Fm7, Bb7, Ebm7, Ab7

**2** Ab7

Chords: Ab7, Db, Gb, Db, Ab7(sus4)

**D** **Blowing!** Dbmaj7

Chords: Dbmaj7, Gb7, Dbmaj7, Bb7

**E** Eb7

Chords: Eb7, Gbm7, Ab7, Eb7

Ab7

Chords: Ab7, Fm7, Emaj7, Ebm7

Dmaj7

Chord: Dmaj7



[FAST] **WHAT AM I HERE FOR.** DUKE ELLINGTON

Handwritten musical score for the melody of "What Am I Here For." The score is written on a single treble clef staff with a 4/4 time signature. It includes various chord symbols such as Cmaj7, A7/C#, Dm7, G7(#11), Gm7, C7, Fmaj7, E7, Am7, D7, Db7, F#m7(b9), B7(b9), Fm, D7, Dbmaj7, and C. The piece is marked with a first ending (1.) and a second ending (2.). The score concludes with a "FINE" box.

Handwritten musical score for the "Blowing" section, consisting of five staves of chords. The chords are written above the staves, which contain rhythmic slash marks indicating the timing of the chords. The chords are: Cmaj7, C#dim, Dm7, G7; Cmaj7, C#dim, Dm7, G7; Gm7, C7, Fmaj7, E7; 1. Am7, D7, Dm7, G7; 2. Am7, C#0, Dm7, G7, C, G7. The section ends with the instruction "AFTER SOLOS" and "D.C. AL FINE".

[MEDIUM]

# JORDU.

DUKE JORDAN.

**A** D7 G7 Cm F7 Bb7 Ebmaj7

D7 G7 Cm Ab7 G7 (sus4)

**B** G7 C7 F7 Bb7 Eb7 Ab7 Dbmaj7 F7

F7 Bb7 Eb7 Ab7 Db7 Gb7 Bmaj7

**C** D7 G7 Cm F7 Bb7 Ebmaj7

D7 G7 Cm To CODA Ab7

**Blowing!** D7 G7 Cm (Cm7) F7 Bb7 Ebmaj7 D7 G7 Cm

Ab7 G7 C7 F7 Bb7 Eb7 Ab7 Dbmaj7

F7 Bbmaj7 Eb7 Ab7 Db7 Gb7 Bmaj7 D7 G7 Cm (Cm7)

F7 Bb7 Ebmaj7 D7 G7 Cm Ab7

AFTER SOLOS  
D.C. AL  
CODA.

Ab7 G7 (sus4) C7 F7 Bb7 Eb7

Ab7 G7+5 (sus4) Ab7 D7 Ab7 D7 G7 (sus4) Cm (maj7)

# I'VE FOUND A NEW BABY.

PALMER-  
WILLIAMS.

[Dixie '2-Beat']

Musical notation for the first system of "I've Found a New Baby". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a 2-beat Dixie style. Chords are indicated above the notes: A, Dm, (A7), Dm, D7, G7, C7, F, 1. A7, 2. F.

Musical notation for the second system of "I've Found a New Baby". It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: A7, Dm, G7, C7, A7.

Musical notation for the third system of "I've Found a New Baby". It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: G7, C7, A7.

Musical notation for the fourth system of "I've Found a New Baby". It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Dm, (A7), Dm, D7.

Musical notation for the fifth system of "I've Found a New Baby". It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: G7, C7, F, (A7).

# [Dixie] MIDNIGHT IN MOSCOW.

SE901 AND  
MATSOVOSKY

Musical notation for the first system of "Midnight in Moscow". It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is in bass clef. Chords are indicated above the notes: Cm, Dm7, G7, Cm, G7, Cm/Eb, Cm, Eb, Ab, Gm7, Fm7.

Musical notation for the second system of "Midnight in Moscow". It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Eb, Dm7, G7, Cm, Cm, Fm, Fm.

Musical notation for the third system of "Midnight in Moscow". It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Cm, G7, Cm, Dm7, G7, Cm, Cm.

Musical notation for the fourth system of "Midnight in Moscow". It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Chords are indicated above the notes: Fm, Fm, Cm, G7, Cm, (G7).

[Bop-Rock-MARCH]

# EPISTROPHY.

TH. MONK.

**A** C#7 D7 C#7 D7 C#7 D7 C#7 D7

D#7 E7 D#7 E7 D#7 E7 D#7 E7

D#7 E7 D#7 E7 D#7 E7 D#7 E7

C#7 D7 C#7 D7 C#7 D7 C#7 D7

**B** F#m F#m

B7 Db7 D7

**C** D#7 E7 D#7 E7 D#7 E7 D#7 E7

C#7 D7 C#7 D7 C#7 D7

To Solos C#7 D7

LAST TIME C#7 D7 Gb7(#11)

Rit.

[MED.]

# DELILAH.

VICTOR YOUNG.

**F#m** **A** UNRELATED TRIADS E.G. F, Bb, A, ETC.

BASS & DRUMS ALONE      ADD PIANO (OTHERS CONTINUE)

**F#m** **3** **2**

ADD TENOR - 8VB

**C** **F#m** **Bm**

**D7** **C#7** **1. Bm/F# F#m** **2. Bm/F# F#m** **D** **Bm**

**Bm** **C#7** **D7** **C#7(bs)**

**C#7(bs)** **E** **F#m**

**Bm** **To CODA** **D7** **C#7** **Bm/F#** **F#m**

**F** **F#m** **(2)** **(3)** **F#m F#7 Bm** **D7** **C#7**

**1. F#m** **C#7** **2. F#m F7 E7 Eb7 D7** **C#7**

**D7** **G#m7(bs)** **C#7(bs)** **F#m** **(2)** **(3)**

**F#m** **F#7** **Bm** **D7** **C#7** **F#m** **E7** **D7** **C#7**

**D7** **C#7** **Bm/F#** **F#m**

RIT. - - - -

[MED. UP SWING]

# HUM.

BOB  
BROOKMEYER.

(INTRO) Gm7/c

The intro consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The notes are G4, Bb4, G4, F4, G4, A4, Bb4, G4. The second staff continues with G4, F4, G4, A4, Bb4, G4, F4, G4. A double bar line with a '2' above it indicates a second ending.

A Gm7/c (OR C7)

Section A consists of two staves of music. The first staff has a treble clef and a key signature of one flat. The notes are G4, Bb4, G4, F4, G4, A4, Bb4, G4. The second staff continues with G4, F4, G4, A4, Bb4, G4, F4, G4. There are some rhythmic markings above the notes.

B Abm7/bb (OR Db7)

Section B consists of two staves of music. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The notes are Ab4, Bb4, Ab4, Gb4, Ab4, Bb4, Ab4, Gb4. The second staff continues with Ab4, Gb4, Ab4, Bb4, Ab4, Bb4, Ab4, Gb4.

C Am7 (D7)

Section C consists of two staves of music. The first staff has a treble clef and a key signature of one flat. The notes are A4, B4, A4, G4, A4, B4, A4, G4. The second staff continues with A4, G4, A4, B4, A4, B4, A4, G4. There are some rhythmic markings above the notes.

D Bbm7 (Eb7)

Section D consists of two staves of music. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The notes are Bb4, C5, Bb4, Ab4, Bb4, C5, Bb4, Ab4. The second staff continues with Bb4, Ab4, Bb4, C5, Bb4, C5, Bb4, Ab4. There are some rhythmic markings above the notes.

STOP TIME AT [C] AND [D]  
APPLIES TO SOLOS ALSO.

[Med. slow]

# PETITE FLEURE.

SIDNEY BECHET

Chords and musical notation for the guitar accompaniment:

Staff 1: Gm, A7, D7 3, A, D7

Staff 2: Gm, Gm/F, A7/E, A7/Eb, D7, Gm

Staff 3: Gm 3, D7, Bb

Staff 4: Bb, Cm, Cm/Bb, Am7(b5), F7 3, Bb

Staff 5: Bb, Am7(b5), Am7(b5)/G, D7/F#, D7 3, Gm, Gm/F

Staff 6: Em7(b5), A7, D7, Eb7, D7 3

Section C: D7, Gm, Gm/F

Staff 7: Am7(b5)/Eb, D7, Gm, Cm, Gm 3

Section D: G7, Cm, Cm, Cm/Bb

Staff 8: F7/A, F7/G, F7 3, Bb, Eb, D7 3

Section E: D7, Gm, Gm/F

Staff 9: Am7(b5)/Eb, D7, Gm, Cm, Gm

[UP TEMPO]

# BEE VAMP.

BOOKER LITTLE.

**A** | BLOW OVER THE VAMP (Bbm7)

**(PLAY) B** Dm7 Em7 A7 Dm7 G7 Cm7 F7(b9)

**C** | Blow (Bbm7)  
(BASS AS BEFORE)

**(PLAY) D** Ebmaj7 Am7/D D7 Abm7 Db7 Gm7 C7

Ebmaj7 Am7/D D7 Abm7 Db7 Gb7 F7(b9)

**E** | Blow (Bbm7)  
(BASS AS BEFORE)

**(PLAY) F** Dm7 Em7 A7 Dm7 G7 Cm7 F7(b9)

**G** | Blow (Bbm7)

**(PLAY) H** Dm7 Em7 A7 Dm7 G7 Cm7 F7(b9)

SOLOS FOLLOW  
SAME STRUCTURE  
AS COMPLETE  
CHORDS (48 BARS)  
[A] THRO' [G]



[SLOW] **THE STAR CROSSED LOVERS.**

DUKE ELLINGTON

[MED. UP] **PITHYCANTHROPUS ERECTUS.**

MINGUS.

[D.C.] NOTE: THE FREE BLOWING AT [B] IS PART OF THE HEAD & SOLO STRUCTURE.

[FAST]

# MIKE SIGN.

GARY MCFARLAND

INTRO - START SLOW & ACCEL.

**A** Cm7 F7 Bbmaj7

FREEDOM

(Ebmaj7) Bbmaj7 Bbm7 Eb7 Abmaj7 (Db7) BREAK

**B** G7 (sus4) Abmaj7 (#11) G7 (sus4) Abmaj7 (#11)

(BASS) G7 (sus4) Abmaj7 (#11) G7 (sus4) G7 3

BASS CONTINUES

**C** Ebmaj7 Dbmaj7 Ebmaj7

Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7

Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7 Ebmaj7

Dbmaj7 Dbm7 Gb7 Cm7 F7 Bbm7

Eb7 Dm7 G7 **E** Cm7 F7

Bbmaj7 Bbm7 Eb7 Abmaj7

**F** G7 (sus4) Abmaj7 (#11) G7 (sus4) Abmaj7 (#11)

(BASS) G7 (sus4) Abmaj7 (#11) G7 (sus4) G7

[SLOW BALLAD]

# I REMEMBER CLIFFORD.

BENNY GOLSON

Abmaj7 Bb7<sup>(sus4)</sup> Bb7(b9) G7 B<sup>dim</sup> Cm7 Bbm7 Abm7 Gbm7

Fm7 Fm7/Bb Fm7(b5)/Bb **A** Ebmaj G7 Abmaj7 A<sup>dim</sup>

Bb7 G7 Cm Cm/Bb Am7(b5) D7(b9) Gm Gm/F

Em7(b5) A7(b9) Fm7 Bb7(b9) **B** Ebmaj7 G7 Abmaj7 A<sup>dim</sup>

Bb7 G7 Cm Cm/Bb Am7(b5) D7 Gm7(b5) C7

Fm7 Bb7(+5) Gm7 Abmaj7 **C** Am7(b5) D7 Gm7 Gm7(b5) C7(#9) C7(b9)

Fm7 Bb7(+5) Bb7(b9) Ebmaj7 Dm7(b5) G7 Cm Cm/Bb

Am7(b5) D7 Gm7 C7 Fm7 Bb7 **D** Eb G7 Abmaj7 A<sup>dim</sup>

Bb7 G7 Cm Cm/Bb Am7(b5) D7 Gm7(b5) C7

Fm7 Bb7(+5) **To SOLOS** Ebmaj7 (Bb7 b9) **ENDING** Ebmaj7 A7(b5) **E** Abmaj7

Bb7<sup>(sus4)</sup> Bb7(b9) G7 B<sup>dim</sup> Cm7 Bbm7 Abm7 Gbm7 Fm7 Bb7<sup>(sus4)</sup>

[MED. UP]

# STABLEMATES.

BENNY  
GOLSON

Chord changes and section markers in the score:

- Staff 1: Ebm7, Ab7, Dbmaj7
- Staff 2: C7(+5), Abm7, Db7, Gbmaj7
- Staff 3: Gm7, C7, Fm7, Bb7, Ebm7
- Staff 4: Ab7, Dbmaj7, Fm7 (Section B)
- Staff 5: C7(+5), Db7, C7, (F#m7) B7
- Staff 6: (Fm7) Bb7, Bb7, (Em7) A7, A7, (Eb7) Ab7, Ab7 (Section C), (Em7 A7) Ebm7
- Staff 7: (Eb7) Ab7, Ab7, Dbmaj7, C7(+5), Abm7
- Staff 8: Db7, Gbmaj7, Gm7, C7, Fm7
- Staff 9: Bb7, Ebm7, Ab7, Dbmaj7
- Staff 10: 1st Dbmaj7, Bbm7, Eb7, Fm7, Bb7, 2nd ETC (SOLOS) Dbmaj7

LASTX Dbmaj7

[JAZZ waltz]

# FLOATING.

GERRY NIEWOOD

Musical score for "FLOATING." in 3/4 time. The score includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. It features a first ending (1.) and a second ending (2.). Chord progressions include Gm7, Bbm7, Eb7, Dm7, Fm7, Abm7, Db7, Gm7, and Eb7. A note indicates "(SOLOS FOLLOW SAME FORM AS THE TUNE.)"

[FAST]

# OLEO.

SONNY ROLLINS

Musical score for "OLEO." in 3/4 time. The score includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. It features a first ending (1.) and a second ending (2.). A note above the first staff says "(RHYTHM" CHANGES)". The score includes a bridge section (B) with chords Am7, D7, Dm7, G7, Gm7, C7, Cm7, and F7. A final section (C) follows.

[MED. UP]

# TONK

RAY  
BRYANT

The musical score is written in G major (one sharp) and 4/4 time. It consists of 16 staves of music. The first staff is the treble clef, and the second staff is the bass clef. The score includes various chords and articulations:

- Staff 1: Treble clef, G7, G7, D7. Bass clef, (BASS), D7, G7, (C7) G7, F, P, F7.
- Staff 2: Treble clef, G7, G7, D7. Bass clef, F7, G7, G7, D7.
- Staff 3: Treble clef, D7, G7, F7, E7 (3), A7, D7. Bass clef, D7, G7, F7, E7 (3), A7, D7.
- Staff 4: Treble clef, D7, D7, G7, G7. Bass clef, C7, C7, F, F7, Bb7.
- Staff 5: Treble clef, G7, D7, D7, G7. Bass clef, E7 (3), A7 (3), D7, G7.
- Staff 6: Treble clef, G7, D7, D7, G7. Bass clef, G7, F7, F7, G7.
- Staff 7: Treble clef, G7, D7, D7, G7, F7. Bass clef, G7, D7, D7, G7, F7.
- Staff 8: Treble clef, E7 (3), A7, D7, D7. Bass clef, E7 (3), A7, D7, D7.

[Slow]

# TIN ROOF BLUES.

NEW ORLEANS RHYTHM KINGS.

Musical score for "Tin Roof Blues" in 12/8 time, featuring a key signature of one flat (Bb) and a tempo marking of [Slow]. The score is divided into sections A, B, and an ending.

**Section A:** Chords include Bb, F7, F7(+5), Bb, F7(+5), Bb7, Eb7, Cm7, F7, Cm7, F7, Bb, Eb, Bb, Cm7, Bb.

**Section B:** Chords include Bb, Bb, Bb7, Eb7, Bb, Bb, Fm6, G7.

**To Solos:** Chords include C7, F7(+5), Bb, Bb7, Bbdim, Ebm, Bb, Bbdim, F7.

**ENDING:** Chords include C9, F7, Bb, Eb9, Bb, F7(+9), Bb9. Includes a "RIT." (Ritardando) marking.

[FAST BLUES]

# BLUE SEVEN.

SONNY ROLLINS.

Musical score for "Blue Seven" in 12/8 time, featuring a key signature of one flat (Bb) and a tempo marking of [FAST BLUES]. The score consists of three staves of music.

# ODE TO BILLY JOE.

BOBBIE GENTRY

[Rock] [INTRO] F9 (Rock)

A musical score for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with an 'INTRO' section marked '[INTRO]' and '(Rock)'. The bass part is in bass clef. The score consists of seven staves. The first staff is the guitar intro. The second and third staves are guitar lines. The fourth and fifth staves are bass lines. The sixth and seventh staves are guitar lines. Chords are indicated above the notes: F9, Bb9, F, Ab7, Db7, C7, and F7. There are several triplet markings (groups of three notes beamed together) throughout the piece.

# SUNNY.

BOBBY HEBB

[Rock]

A musical score for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in bass clef. The score consists of five staves. The first staff is the guitar line. The second and third staves are bass lines. The fourth and fifth staves are guitar lines. Chords are indicated above the notes: Am, C7, Fmaj7, Bm7, E7, and Bb7. There are several triplet markings (groups of three notes beamed together) throughout the piece.



[Mod. Up]

# CONFIRMATION.

CHARLIE PARKER.

Handwritten musical score for "CONFIRMATION." by Charlie Parker. The score is written on ten staves in G major, featuring complex rhythmic patterns and various chord voicings. The key signature has one sharp (F#). The score includes first and second endings, marked with "A" and "B" boxes. Chord symbols include Fmaj7, Em7(b5), A7, Dm, Cm7, F7(+5), Fm7, Bb7, Am7(b5), D7, G7, Gm7, C7, Fm7, Em7(b5), A7, Dm, Cm7, F7, Fm7, Bb7, Am7(b5), D7, Gm7, C7, Fmaj7, Cm7, G7(+5)/C, Cm7, F7, Bbmaj7, Ebm7, Ab7, Dbmaj7, Gm7, C7, Fmaj7, Em7(b5), A7, Dm, Cm7, F7, Fm7, Bb7, Am7(b5), D7, Gm7, C7, (Gbmaj7) Fmaj7.

[MED. ROCK]

(12 BARS BASS & RHYTHM INTRO)

# JODY GRIND.

HORACE SILVER

Musical notation for the first system of 'Jody Grind'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a bass clef. Chord symbols are written above the staves: Bbm7, Eb7, Bbm7, B7, Bbm7, and Bbm7. Rhythmic markings include '3 4' and '3 7'.

Musical notation for the second system of 'Jody Grind'. It consists of three staves. The first staff has a bass clef and is labeled 'BASS PART'. The second and third staves have a bass clef. The notation includes various rhythmic patterns and accidentals.

Musical notation for the third system of 'Jody Grind'. It consists of two staves. The first staff has a treble clef and is labeled '2. FOR HEAD ONLY'. The second staff has a bass clef. A note is written: 'NOTE: (BASS) USE 1ST ENDING FOR INTRO & BEHIND SOLOS. USE 2ND ENDING BEHIND TUNE.'

# FAST BLUES

## BLOWING THE BLUES AWAY.

HORACE SILVER

Musical notation for the first system of 'Blowing The Blues Away'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a bass clef. The notation includes various rhythmic patterns and accidentals.

Musical notation for the second system of 'Blowing The Blues Away'. It consists of two staves. The first staff has a treble clef and is labeled '2.'. The second staff has a bass clef and is labeled 'TO SOLOS.'. The notation includes various rhythmic patterns and accidentals.

[BOSSA]

# MENINA FLOR.

LOUIS BONFA  
MARIA TOLEDO.

The musical score is written in treble clef with a 3/4 time signature. It consists of several systems of staves, each with a key signature of one flat (Bb) and a common time signature of 3/4. The score includes various chords and melodic lines, with section markers A, B, and C. The chords are as follows:

- System 1: A, Eb, C7(+5), F9, Fm9, Bb7, D, Eb
- System 2: Eb, Fm7, Gmaj7, Em, Am7, D7, G, Fm7, Bb7
- System 3: Eb, C7(+5), F9, Fm9, Bb7, Gm7, C7
- System 4: Fm9, Db9, Gm7, Cm, Fm7, Bb7, Gm7, C7
- System 5: Fm7, Db9, Gm7, Cm, Fm7, Bb7, Eb
- System 6: Bb7, Am7(b5), Abm7, Eb, Gb7, Fm7, Emaj7, Ebmaj9

The score concludes with a double bar line and the number 225.

[up tempo]

# OH, GEE.

MATHEW  
GEE

The musical score is written in 4/4 time with a key signature of one flat (Bb). It is divided into three sections: Section 1 (measures 1-12), Section 2 (measures 13-24), and Section 3 (measures 25-36). Section 1 and 3 are identical. Section 2 is a bridge. The score includes various chords such as Ab7, Db7, Ddim, Cm7(b9), F7, Bbm7, Eb7, Gm7, and C7. Rhythmic markings include triplets and accents. The score is handwritten and includes a key signature change to one flat.

[MED. BOSSA LATAIN]

# LIKE SONNY.

JOHN COLTRANE.

Handwritten musical score for "Like Sonny" by John Coltrane. The score is in 4/4 time and consists of 12 staves of music. It features a variety of chords including Dm7, Fm7, Abm7, Bb7(b13), Ebmaj7, Am7, C#m7, F#7, Bmaj7, (Eb7) Bmaj7, and Dm7. The piece is marked with sections A, B, and C. A note at the end of the 12th staff says "(WALK IN 4 FOR SOLOS)".

[FAST]

# BLUES FOR WHEATLEIGH.

RAY BLAKE.

Handwritten musical score for "Blues for Wheatleigh" by Ray Blake. The score is in 4/4 time and consists of 3 staves of music. It features chords Bm7, C7, Gmaj7, G7, C7, Gmaj7, E7, Am7, Abmaj7, and G7.

[MEDIUM]

# WORK SONG.

NAT  
ADDERLEY

Chords: Fm7, G7 (C7 FOR HEAD), C7, Fm7, F7(+9), Bb7 (Eb7), G7, C7(3), Fm7 (C7).

[Med. Up]  
Swing

# GINGERBREAD BOY.

JIMMY  
HEATH.

Chords: Bb, G7, Cm7, Bb, Bb7(+9), Eb7, E7, Bb7(+9), Bb7(+9), G7(b9), C7(b9), F7(b9), Bb7(+9), Bb7(+9).

TAKE ♪ FOR MILES. VERSION.

Chords: Bb7, Ab7, Gb7, F7

N.B. ORIGINAL TUNE IS DONE AS A FONKY ROCK. MILES' APPROACH IS AN UP-TEMPO "FREE BLUES"

Med. - Bluesy **WHISPER NOT.**

BENNY GOLSON.

Cm Cm/Bb Am7(b5) D7(b9) Gm Gm/F Em7(b5) A7(b9)  
 Dm Bm7(b5) Em7 A7(b9) Dm7 Em7 Fm7 G7(b9)  
 Cm Cm/Bb Am7(b5) D7(b9) Gm Gm/F Em7(b5) A7 3  
 Dm Dm/C Em A7(b9) Dm7 Em7 Fm7 Bb7  
 [B] Am7(b5) D7(b9) Gm7 C7  
 Em7(b5) A13(b9) Dm7(b5) G13(b9)  
 [C] Cm Cm/Bb Am7(b5) D7 Gm Gm/F Em7(b5) A7 3  
 Dm Bm7(b5) Em7 A7(b9) Dm Ab7 G7(+5)  
 (FINE)

AFTER ALL SOLOS PLAY [D] THEN D.S. AL FINE

[D] Cm Cm/Bb Am7(b5) D7(b9) Gm Gm/F Em7(b5) A7  
 Dm7 Bm7(b5) Em7 A7 Dm7 Em7 1. G7 3 2. Fm7 Bb7 \$  
 D.S. AL FINE

# SELF PORTRAIT.

INTRO: REPEAT SEVERAL TIMES

Chords: E7, Bm7, E7, Bm7, Am7, Gmaj7, Am7, Am7, Dmaj7, Am7, Am7, Dmaj7, Am7, Gmaj7, Fmaj7, Fmaj7, Gmaj7, Fmaj7, Gmaj7, Fmaj7, Em7, Em7, Cmaj7, Bm7, Am7, Bm7, Cmaj7, Bm7, Bm7, Emaj7, E7, Bm7.

Annotations: (8V BASSA), BLOWING

INDEFINITE SOLOS OVER  
INTRO FIGURE

NOTE: ALTHOUGH SEVENTH CHORDS ARE INDICATED,  
SIMPLE TRIADS SHOULD BE USED IN THE HEAD.



[MED. FAST SWING]

# 121 BANK.

DAVID BAKER

Musical notation for the first system, including chords: **Bb7**, **Eb7**, **D7**, **F7**, **E7**, **Em7(b5)**, **Bb7**, **A7**, **Ebm7**, **Ab7(+5 #9)**, **Dbm7**, **A7**, **D7**.

Musical notation for the second system, including chords: **Ab7**, **Cm7**, **F7**.

Musical notation for the third system, including chords: **2. Cm7**, **F7**, **B**, **F7**, **G7**.

Musical notation for the fourth system, including chords: **F7**, **F7**, **(C7)**, **C7**.

Musical notation for the fifth system, including chords: **Am7(b5)**, **Abm7(b5)**, **C**, **Bb7**, **Eb7**, **D7**.

Musical notation for the sixth system, including chords: **F7**, **E7**, **Em7(b5)**, **Bb7**, **A7**.

Musical notation for the seventh system, including chords: **Ebm7**, **Ab7(+5 #9)**, **Dbm7**.

Musical notation for the eighth system, including chords: **A7**, **D7**, **Ab7**, and a box labeled **To SOLOS.**

**ENDING** Musical notation for the ending, including chords: **Eb7**, **D7**, **G7(#9)**.

FOR SOLOS: ALLOW BLUES IN ANY KEY OR KEYS (DOES NOT HAVE TO CORRESPOND TO THE RHYTHM SECTION.)

Med.

# PERDIDO

JUAN TIZOL.

**A** Cm7 F7 Cm7 F7 Bb

Cm7 F7 Cm7 F7 1<sup>o</sup> Bb Bdim 2. Bb (Cm7)

(C#m7 Dm7 Eb7) **B** D7 G9 G7(+5)

C7 F7 F7(+5)

**C** Cm7 F7 Cm7 F7 Bb

Cm7 F7 Cm7 F7 Bb (Eb7 Dm7 Dbm7) **D** BLOWING

**E** RIFF Cm7 Ebm7 Dm7 Dm7 Dbm7

Cm7 Cm7 F7(+5) Bb Dbdim 1<sup>o</sup> Cm7 Bdim

2. Cm7 F7 Bb7 Eb7 **F** "RHYTHM" BRIDGE

**G** Cm7 Ebm7 Dm7 Dm7 Dbm7

Cm7 Cm7 F7(+5) Bb Bb7 Eb7 Ab7 A7 Bb7

RIT. ---

[MED. FAST]

# LYDIAN APRIL.

DAVID BAKER.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A box labeled 'A' is placed above the first measure. The first staff contains a melody with a G major 7 chord (Gmaj7) and a C7(11) chord. The second staff continues the melody with a G minor 7 chord (Gm7) and a C7 chord. The third staff features a melody with an A minor 7 chord (Am7), a D7 chord, a B minor 7 chord (Bm7), and an E7 chord. The fourth staff continues with Am7, D7, Gmaj7, and C minor 7 (flat 5) [Cm7(b5)]. The fifth staff starts with a box labeled 'B' and contains Cm7, F7, and Bb major 7 (Bbmaj7) chords. The sixth staff continues with Cm7, F7, and Bbmaj7 chords. The seventh staff features Am7, D7, and Gmaj7 chords. The eighth staff contains F# minor 7 (F#m7), B7, E major 7 (Emaj7), Am7, and D7 chords. The ninth staff begins with a box labeled 'C' and contains Gmaj7 and C7(11) chords. The tenth staff continues with Gm7 and C7 chords. The eleventh staff features Am7, D7, Bm7, and E7 chords. The final staff concludes with Am7, D7, Gmaj7, and C minor 7 (flat 5) [Cm7(b5)] chords.

NOTES IN BRACKETS [ ] = FOR HEAD ONLY.

[SLOW BLUES TPO]

# ONE FOOT IN THE GUTTER.

CLARK TERRY

**A** F7 Bb7 Bdim

F Am7(b9) Eb7 D7 G7 C7

**B** F7 Bb7 Bdim

F D7 Gm7 C7 F Bb F

C7 F Gm7 F7 Bb6

Bdim (E7) Am7 D7 Gm7 C7 **C** F7

F7 Bb7 Bdim F D7

Gm7 C7 **TO SOLOS** F Bb F C7 **ENDING** F Bb F7

# BILLIE'S BOUNCE.

PARKER.

F Bb7 Fdim F F7

Bb7 F Gm7 Am7 Abm7

Gm7 C7 F **1<sup>o</sup>** Gm7 . C7 **2<sup>o</sup>** F

(FLOATING  
JAZZ WALTZ)  
(INTRO)

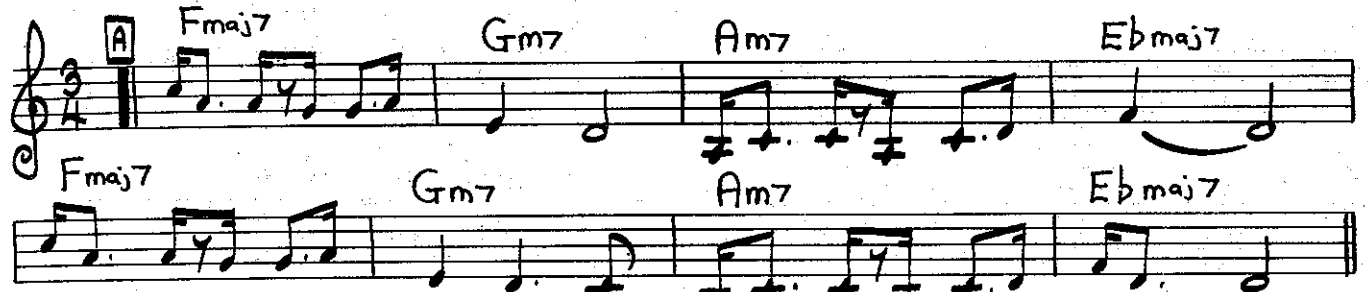
# BLESSED RELIEF.

FRANK  
ZAPPA

B $\flat$ maj7 (#11) | BLOW OVER BASS LINE



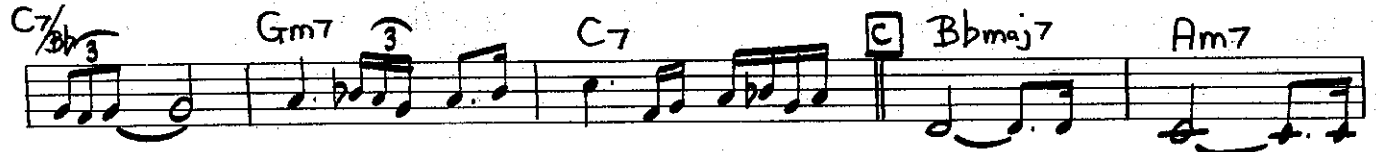
A Fmaj7 Gm7 Am7 Ebmaj7



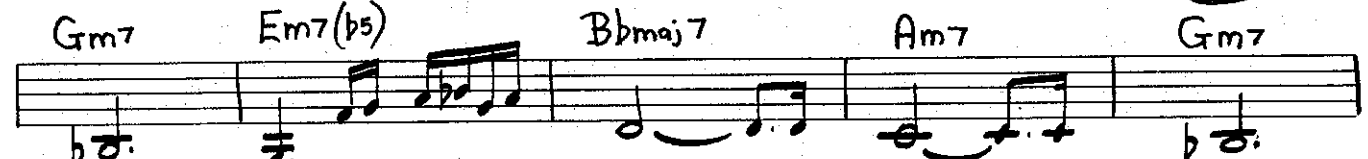
B B $\flat$ maj7 C7/B $\flat$  Gm7 C7 B $\flat$ maj7



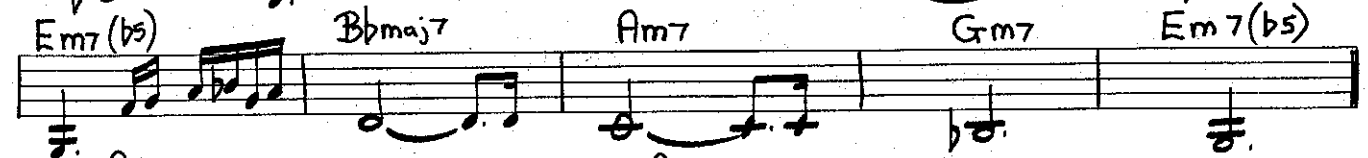
C7/B $\flat$  Gm7 C7 C B $\flat$ maj7 Am7



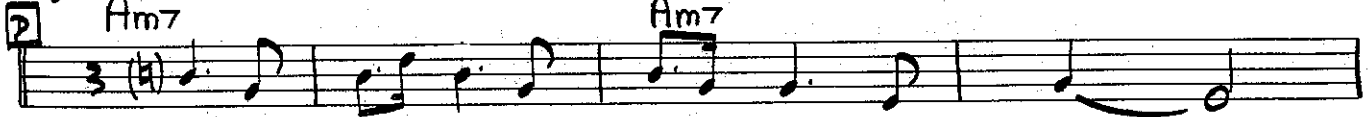
Gm7 Em7(b5) B $\flat$ maj7 Am7 Gm7



Em7(b5) B $\flat$ maj7 Am7 Gm7 Em7(b5)



2 Am7 Am7



Gm7



E BLOWING F#m7 Emaj7 F#m7 Emaj7



Am7 Gm7 [END BY BLOWING OVER INTRO FIGURE]



[BALLAD] GENTLE WIND AND FALLING TEAR.

GARY BURTON.

Handwritten musical score for "Gentle Wind and Falling Tear" by Gary Burton. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music consists of several staves of notes and rests, with various chords written above the staff. The chords include: Fm, C7(+9), Fm, B7(13), Dmaj7, Fmaj7, Ebmaj7, Em7(b5), A7, Dm7, C7, Fmaj7, F7(13), A7, Ab, G7, Gbmaj7, Fm, Bbm7, Ab, Gbmaj7, Fm, Bbm7, Gb, Ebm7, Cm7, Dbmaj7, B7, Bbm7, Eb7, Abm7, Db7, Gm7(b5), C7, Bbm7, Ebm7, Ab7, Dbmaj7, Gm7(b5), C7, Cm7(b5), F7, Bbm, Gm7(b5), C7, F, B7, D, F, Emaj7.

BIRK'S WORKS.

DIZZY GILLESPIE.

Handwritten musical score for "Birk's Works" by Dizzy Gillespie. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music consists of several staves of notes and rests, with various chords written above the staff. The chords include: Fm, Gm7(b5), C7, Fm, Cm7(b5), F7, Bbm7, Bbm7, Fm, Fm, Abm7, Db9, Gm7(b5), C7, Fm.

[SLOWLY]

# A CHILD IS BORN

THAD JONES.

Musical score for "A CHILD IS BORN" by Thad Jones. The score is in 3/4 time and consists of two systems of staves. The first system includes a first ending marked 'A' and a second ending marked 'B'. The second system includes a 'To Solos' section and an 'ENDING.' section.

Chord progressions for the first system:

- System 1: Bb, Ebm/Bb, Bbmaj7, Ebm6/Bb, Bb (ADD C)
- System 2: Ebm/Bb, Bb, Am7(b5), D7(+9), Gm, D7(+5)
- System 3: Gm7, D7(+5), Gm7, C9, F7(sus4)

Chord progressions for the second system:

- System 4: F13, Bb, Ebm/Bb, Bbmaj7, Ebm/Bb
- System 5: Bb (ADD C), D7(#5#9), Ebmaj9, Ab9, Cm7(b5), Bb/F
- System 6: Ebm6/Gb, Gm7, C9, To Solos F7(sus4), F13
- System 7: ENDING. F7(sus4), F7(b9), Bbmaj7, Eb7, Bbmaj7

[MED. BLUESY]

# DOXY.

SONNY ROLLINS.

Musical score for "DOXY." by Sonny Rollins. The score is in 4/4 time and consists of four systems of staves.

Chord progressions for the four systems:

- System 1: Bb7, Ab7, G7, C7, F7(3), Bb
- System 2: Bb7, Ab7, G7, C7, F7
- System 3: Fm7(Bb7), Bb7, Eb7, EDIM
- System 4: Bb, Ab7, G7, C7, F7(3), Bb

# 500 MILES HIGH.

CHICK COREA

[RUBATO]

[TEMPO-DOUBLE TIME SAMBA FEELING]

Musical score for "500 Miles High" by Chick Corea. The score is written in treble clef with a common time signature (C). It features a melody line and a bass line with various chords and articulations. The key signature has one sharp (F#). The score is divided into sections A and B. Section A starts with a rubato tempo and transitions to a double-time samba feeling. Section B continues the melody and bass line with various chords and articulations. The score includes a ritardando (RIT.) and a tempo change (TEMPO) marking.

Chords and markings in the score include: F#m7(b5), Fm7, Cm(ADD F), B7(+5#9), Em9, Gm6/9, Bbmaj7(6/9), Bbmaj7(6/9), Bm7(b5), E7, Am9, F#m7(b5), Fm7, Fm7(G7), Cm(ADD F), B7(+5#9), Abmaj7, G7, Cm(ADD F), and Cm(ADD F). The score also includes markings for RIT. -- and TEMPO.

# ON THE TRAIL.

[MED.]

FERDE GROFE.

Musical score for "On the Trail" by Ferde Grofe. The score is written in treble clef with a common time signature (C). It features a melody line and a bass line with various chords and articulations. The key signature has one flat (Bb). The score includes an intro section and a main section with various chords and articulations. The score includes a 2-measure rest marking.

Chords and markings in the score include: F6/9, Fmaj7, F6/9, Fmaj7, Fmaj7, Am7, D7, Gm7, C7, Abm7, Db7, Abm7, Db7, Gm7, C7, F, [D7(#9)], [G7(#9) C7(#11)].



(MED)  
AFRO-JAZZ  
ROCK

# THINK ON ME.

GEORGE  
CABLES.

Main musical score for 'Think On Me'. It consists of two systems of staves. The first system has two staves with a treble clef and a common time signature. The second system has two staves with a bass clef. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above and below the staves, including D7 (sus4), F7 (sus4), F#7(b5)/B, B7, Fm7(b5)/Bb, Bb7, Bbm7, A7(b5), Abm7, Abm7/Gb, Emaj7, Fm7, Bb7(+5b9), Ebmaj7, A13(b9), Dm7, G7, Em7, and A7. A box labeled 'A' is placed above the first staff. A box labeled 'B' is placed above the first staff of the second system. A box labeled 'C' is placed above the first staff of the second system. A box labeled 'DO NOT USE CODA ON SOLOS' is placed above the first staff of the second system.

BASS PART.

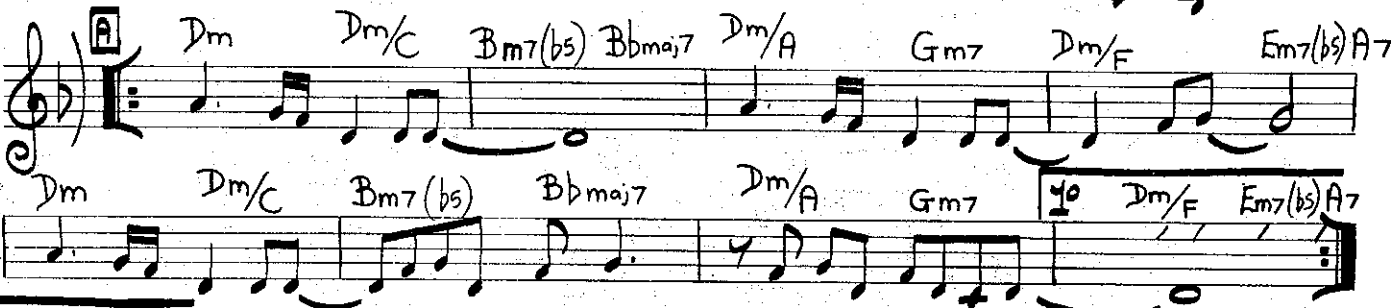
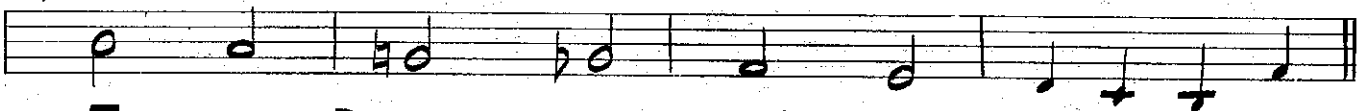
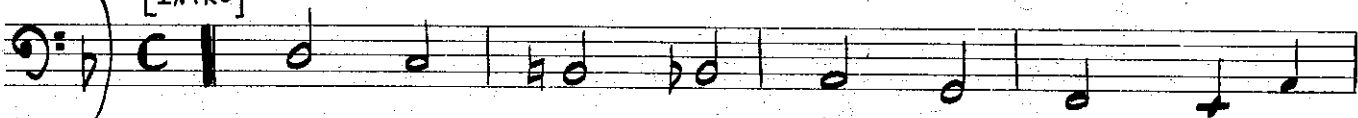
Bass part musical score for 'Think On Me'. It consists of two systems of staves. The first system has one staff with a bass clef and a common time signature. The second system has one staff with a bass clef and a common time signature. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above and below the staves, including D7 (sus4), F7 (sus4), F#7(b5)/B, B7, Fm7(b5)/Bb, Bb7, Bbm7, A7(b5), Abm7, Abm7/Gb, Emaj7, Fm7, Bb7(+5b9), Ebmaj7, A13(b9), Dm7, G7, Em7, and A7. A box labeled 'A' is placed above the first staff. A box labeled 'B' is placed above the first staff. A box labeled 'C' is placed above the first staff. A box labeled 'DO NOT USE C ON SOLOS' is placed above the first staff.

[MED. SLOW]  
WALK

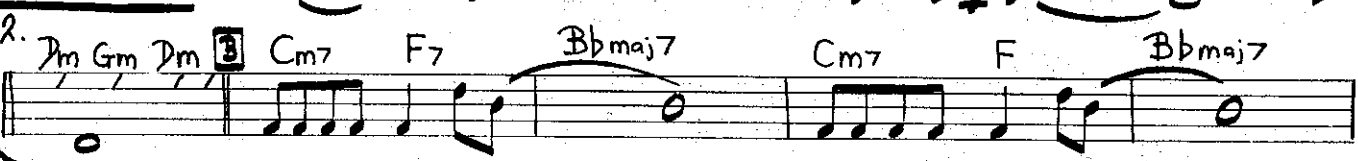
# A WALKIN' THING.

BENNY  
CARTER.

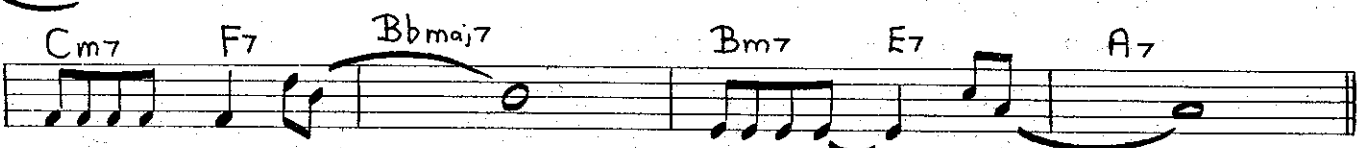
[INTRO]



Dm Dm/C Bm7(b5) Bbmaj7 Dm/A Gm7 Dm/F Em7(b5)A7



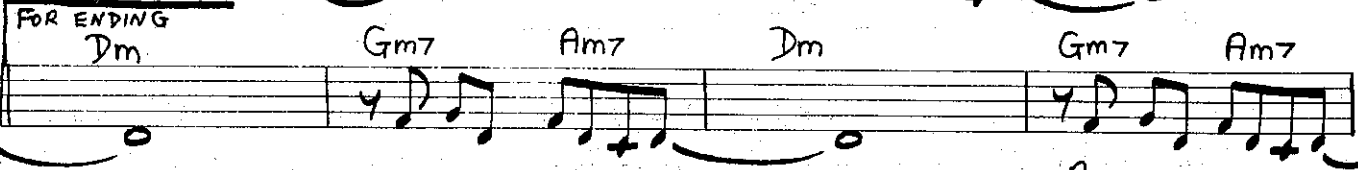
2. Dm Gm Dm Cm7 F7 Bbmaj7 Cm7 F Bbmaj7



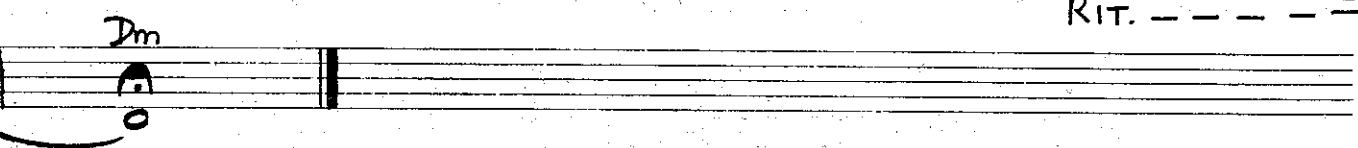
Cm7 F7 Bbmaj7 Bm7 E7 A7



C Dm Dm/C Bm7(b5) Bbmaj7 Dm/A Gm7 Dm/F Em7(b5)A7



FOR ENDING Dm Gm7 Am7 Dm Gm7 Am7



Dm RIT. ---

[SLOW  
WALK]

# BRILLIANT CORNERS.

TH. MONK.

[INTRO] Bbmaj7 Db7 Db7 Bbmaj7 Db7

Db7 Gb7 F7 Bb Db7 F#7 F7

Bb Ab7 Gb7 F7 Bb Db7 (4)

(b) F#7 F7 Bb

(#) D7 (4) (D7) G7 Gb7 B7 E7

A7 Ab7 G7 Gb7

F7 (B7) Bb Db7 F#7 F7

Bb Ab7 Gb7 F7 Bb Db7

F#7 F7 Bb

(#) (4) Bb Db7

DOUBLE TEMPO  
ON REPEAT.

[FAST PASO DOBLE]

# LA FIESTA

CHICK COREA

E7 Fmaj7 G7 Fmaj7 E7 E7

A E7 Fmaj7 G7 Fmaj7 E7

E7 Fmaj7 G7 Fmaj7 E7

[OPEN FOR BLOWING] E7 Fmaj7 G7 Fmaj7 E7

E7 Fmaj7 G7 Fmaj7 E7

E7 Fmaj7 G7 Fmaj7 E7

E7 Fmaj7 G7 Fmaj7 E7

A Bm7/A A Bm7/A A Bm7/A A Bm7/A

A C#7 D D#dim A/E A7(+9) F#m B7 E7

A D D C#m F#7 B7 E7

2. Bm7 E7 A Bm7/A C#m/A Dm/A Em/A Fmaj7/A G7 Fmaj7

[BLOWING] E7 Fmaj7 G7 Fmaj7 E7

NOTE: REPEAT D TO F BETWEEN SOLOS.

ACROSS PAGE →

[BALLAD]

# Monk's Mood.

TH. MONK.

**A** Fm7 Bb7 Cmaj7 Dm7(b9) G7

Abmaj7 D7 Db7 C7 B7 Bb7 A7 E7 Eb7

**40** Am7 D7 Dm7/G G7 **2.** Dm7 G7 Dbmaj7

**B** Gm7 C7(b9) Gm7 F#m7 F#m7 B7 Emaj7

Am7(b9) Abmaj7 G7 Cm7 F7(b9) Fm7 Ebm7 Dm7 G7

**C** Fm7 Bb7 Cmaj7 Dm7(b9) G7 Ab Dbmaj7 Cmaj7 Bmaj7

Bb7 A7 E7 Eb7 Dm7 G7 Dbmaj7

## CODA OF LA FIESTA.

E7 Fmaj7 G7 Fmaj7

(DRUMS) E7 A Bm7/A A

[MED. GOSPEL.]

# GROOVE MERCHANT.

JEROME RICHARDSON

Musical notation for the first system of "Groove Merchant". It consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. Chord symbols are placed above and below the notes. A first ending bracket labeled "A" spans the first two measures of the first staff.

Second system of musical notation for "Groove Merchant", consisting of two staves. The first staff has a treble clef and the second has a bass clef. It includes a section labeled "2. FOR HEAD-2ND X ONLY" with a repeat sign.

Third system of musical notation for "Groove Merchant", consisting of two staves. The first staff has a treble clef and the second has a bass clef. It includes a section labeled "TO SOLOS - USE 1ST ENDING ONLY" with a repeat sign.

Fourth system of musical notation for "Groove Merchant", consisting of two staves. The first staff has a treble clef and the second has a bass clef. It includes a section labeled "TO SOLOS - USE 1ST ENDING ONLY" with a repeat sign.

[BRIGHTLY]

# LA NEVADA BLUES.

GIL EVANS.

First system of musical notation for "La Nevada Blues". It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Chord symbols are placed above the notes.

Second system of musical notation for "La Nevada Blues", consisting of two staves. The first staff has a treble clef and the second has a bass clef. It includes a section with a repeat sign.

Third system of musical notation for "La Nevada Blues", consisting of two staves. The first staff has a treble clef and the second has a bass clef. It includes a section with a repeat sign.

Fourth system of musical notation for "La Nevada Blues", consisting of two staves. The first staff has a treble clef and the second has a bass clef. It includes a section with a repeat sign.

LATIN JAZZ (MONTUNA) **MANTECA.** JIMMY GILLESPIE GIL FULLER

Intro: **A** **B**

Intro: **C**

Intro: **D** **Bb7** [BLOWING]

Theme: **E** **Bb7**

Theme: **Bb7** **Bb7** **Ab7** **Db7** **Gb7** **F7**

Theme: **F** **Abm7** **Db7(b9)** **Gbmaj7** **Cm7(b5)** **F7(b5)** **Bb7**

Theme: **Eb9** **A7** **Abmaj7** [Blow] **Abm7** **Db7(#9)**

Theme: **Gbmaj7** **F#m7(b5)** **B7** **Fm7(b5)** **Bb7(b9)** **Cm7(b5)** **F7(b9)**

Theme: **G** **Bb7**

Theme: **Bb7** **Bb7** **Bb7** **Ab7** **Db7** **Gb7** **F7**

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

[BASS]

# WILLOW WEEP FOR ME.

ANN  
Ronnell

Handwritten musical score for the bass part of the song "Willow Weep for Me". The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of 11 staves of music. The first staff begins with a first ending bracket labeled '1'. The second staff contains a first ending bracket labeled '1°'. The third staff contains a second ending bracket labeled '2.'. The fourth staff contains a third ending bracket labeled '3.'. The fifth staff contains a section marked with a 'C' in a box. The score includes numerous chords such as G7, C7, Am7, D7, Bm7, Em7(b9), Dm7, Db7, D7(#9), Cm, Cm/Bb, Am7(b9), D7(b9), Gm, G7(b9), Fm7, Bb7, Ebm7, Ab7, and G7(b9). Many of these chords are accompanied by triplet markings (three '3's in a circle) over groups of notes. The piece concludes with a final G7 chord on the eleventh staff.





[MED. UP]

# HALF NELSON.

CHARLIE PARKER.

Handwritten musical score for 'Half Nelson' in treble clef, 4/4 time. The score consists of six staves of music. Chords are written above the notes. Triplet rhythms are indicated by a '3' over a group of notes. The key signature has one flat (Bb).

Chords: Cmaj7, Fm7, Bb7, Cmaj7, Bbm7, Eb7, Abmaj7, Am7, D7, Dm7, G7, Fm7, Bb7, C, Ebmaj7, Abmaj7, Dbmaj7.

# BASS PART. LAND OF MAKE BELIEVE.

Handwritten musical score for 'Land of Make Believe' in bass clef, 4/4 time. The score includes an intro and a main section with a blowing structure. Chords are written above the notes. Measure counts are provided for some sections.

Intro: [Med.]

Chords: Ebmaj7, Dm7, Dbmaj7, Cm7, F7.

Blowing structure: (8), (10), (2), (4)

Text: BLOWING - STRUCTURE AS ACROSS PAGE

[Med.]

# LAND OF MAKE BELIEVE.

C. MANGIONE

[BASS INTRO]

Chord symbols:  $Bb\text{maj}7$ ,  $Cm7/Bb$ ,  $F9/Bb$ ,  $F9/Bb$ ,  $Bb\text{maj}7$ ,  $Cm7/Bb$ ,  $Cm7/Bb$ ,  $F9/Bb$ ,  $Eb\text{maj}7$ ,  $Dm7$ ,  $Bb\text{maj}7$ ,  $Cm7$ ,  $Bb\text{maj}7$ ,  $Cm7/Bb$ ,  $F9/Bb$ ,  $Bb\text{maj}7$

Performance instructions: [2ND HORN SUSTAINS], [2ND HORN TOP NOTES]

[2] RHYTHM

Blowing Structure: BLOW OVER BASS LINE - [A]  $Fm7$   $Bb7$  BRIDGE CHANGES - [B]

BASS LINE - [A]

# ASK ME NOW.

MED.  
BALLAD.

TH. MONK.

**A** Gm7 C7 F#m7 B7 Fm7 Bb7 Em7 A7 Ebm7 Ab7  
B7 (b9) Bb7 Eb7 D7 Dbmaj7 Eb7  
10 Ebm7 Ab7 Fm7 E7 Ebm7 D7 2. Ebm7 Ab7  
Db Ebm7 Ab Dbmaj7 Fm7 Em7  
Eb7 Ab7 Dbmaj7 Bbm7 Eb7  
Eb7 Bbm7 Ebm7 Ab7 Dbm7 Gb7  
**C** Gm7 C7 F#m7 B7 Fm7 Bb7 Em7 A7 Ebm7 Ab7  
B7 (b9) Bb7 Eb7 D7 Dbmaj7 Eb7  
Eb7 Ab7 Db Ebm7

MEDIUM  
FUNKY-ROCK

# DOWN ANOTHER ROAD.

GRAHAM  
COLLIER.

Handwritten guitar notation for the main melody. It consists of five staves of music in 5/4 time. The melody is written in treble clef. Chords are indicated above the notes: F7(#9), Bb13, F7(#9), Bb13, F7(#9), Bb13, F7(#9), Bb13, Eb7(#9), Eb7(#9), F7(#9), Bb13, F7(#9), Bb13, B7(b9), Bb7(b9), F7(#9), Bb13, F7(#9), Bb13, F7(#9), and F(OPEN STRS). Time signature changes are shown as 4/4, 3/4, 5/4, and 3/4.

## COUNTER-MELODY (DOWN ANOTHER ROAD.)

Handwritten counter-melody notation consisting of four staves of music in 5/4 time. The melody is written in treble clef. Time signature changes are shown as 3/4, 4/4, 5/4, and 4/4.

[JAZZ SAMBA  
IN 2"]

# SPAIN.

CHICK  
COREA

(Bm) Em7 F#7(sus4)

Gmaj7 F#7 Em7 A7(b9)

D6/9 C#7 F#7 B7(sus4) B7

[CLAP]

[UNISON]

1<sup>o</sup>

F#7 B7(sus4) B7 2<sup>o</sup> F#7

Gmaj7 F#7

F#7 (B7) Em7 (Eb7) A7

Dmaj7 Gmaj7 C#7

(C7) F#7 Bm B7

Em7 A7(b9) D6/9 C#7 F#7 B7(sus4) B7

(ETC) PLAY REST OF [B] - TAKING 2ND BOX

BLOWING AT [C] LAST CHORUS - LAST BAR OF SOLO PLAY

[C] TO NEXT SOLO [PLAY [C] [D] [E]] ETC

# FLYING HOME.

LIONEL  
HAMPTON.

[MED. UP]

Chorus A

Chorus B

1<sup>o</sup> Eb7 Bb7 2. Eb7 Bbm7

Chorus C

Chorus D

Chorus E

7<sup>8</sup> Eb7 SOLOS Bb7

END. Eb7 Bb7(#9)

[BLUES]

# HONESTY.

DAVID  
BAKER.

MEDIUM-UP TEMPO.

Musical notation for the first system of 'Honesty'. It 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 features a melodic line with a repeat sign and a first ending bracket labeled 'A'. The second staff continues the melodic line with triplet markings. The third staff shows the bass line with various chords and a key signature change to three flats (Bbb) at the end.

Musical notation for the second system of 'Honesty'. It starts with a bass clef and a key signature of one flat (Bb). Above the staff are the chords Bb7, Eb7, Bb7, and Bb7. Below the staff, the text 'LONG FREE JAZZ CADENZA' is written above a series of diagonal slashes representing improvisation.

Musical notation for the third system of 'Honesty', showing a series of chords: Eb7, Eb7, Bb7, and Bb7, each followed by diagonal slashes indicating improvisation.

Musical notation for the fourth system of 'Honesty', showing a series of chords: Bb7, Bb7, G7, C7, F7, and Bb7, each followed by diagonal slashes indicating improvisation.

AFTER SOLOS  
D.C. AL  
CODA.

Musical notation for the fifth system of 'Honesty', showing a melodic line in treble clef with a key signature of one flat (Bb) and a common time signature (C). It includes a repeat sign and a first ending bracket.

[MED. BLUES]

# JUMPING WITH SYMPHONY SID.

LESTER  
YOUNG.

Musical notation for the first system of 'Jumping With Symphony Sid'. It consists of three staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The notation features a rhythmic melody with eighth and sixteenth notes, and triplet markings.



[BALLAD]

# I CAN'T GET STARTED.

VERNON  
DUKE

Musical notation for the first system, including treble and bass staves with chords and a first ending bracket.

Chords: Cmaj7 (F), Am7 Em7 A7, Dm7, G7, Bm, E7, Bbm7 Eb7, Am7 D7 Abm7 Db7, Cmaj7 (F), Am7 Em7 A7, Dm7 Em7 Fm7 Bb7, G7, Cmaj7 Em7 A7, Dm7, G7.

Musical notation for the second system, including treble and bass staves with chords and section markers A, B, and C.

Section 2: Cmaj7, Fm7, Cmaj7, (Fmaj7), Em7, A7.

Chords: (Abm7b5) Em7, (Gdim) A7, (F#m7 B7) Dmaj7, Em7 A7, G7(+11), Dmaj7, (Dm7) Dm, (G7) A7(+5), (Gbm7(b5) Dm7), (Fdim) G7, Em7, (Eb7) A7, (Abmaj7) D7, (Db7) G7, Cmaj7 (F7), Am7 Em7 Eb7, Dm7, G7, Bm7, E7, Bbm7, Eb7, Am7 D7, Abm7 Db7, Cmaj7 (F7), A7 Em7 A7, Dm7, G7, Cmaj7.

N.B: FOR SONNY STITT CHANGES  
FOLLOW LOWER CHORDS.

[BALLAD]

# MY FUNNY VALENTINE.

Rodgers + Hart

**A** Cm Cm/B Cm/Bb Cm/A

Abmaj7 (Gm7) Fm7 Fm/Eb Dm7(b5) (Db7) G7

Cm Cm/B Cm/Bb Cm/A

Abmaj7 (Fm7) (Gm7) C7(b9) (F#m7 B7) (Fm7 Bb7) (E7)

**B** Ebmaj7 Fm7 (Bb7) Gm7 F- Bb7 Abmaj7

Gm7 EbD Db7 Cm B7 Bbm7 A7 Abmaj7 Fm7 ~~D7~~ G7(+5)

**C** Cm Cm/B Cm/Bb Cm/A

Abmaj7 Dm7(b5) G7 Cm7 (F) B13 Bbm7 A7 (Eb7)

Abmaj7 ~~Gm7~~ Fm7 Bb7(b9) Eb (Dm7 b5 G7)

[OPT. ENDING] B A G F E D Db Abm7 Ebmaj7

*Handwritten notes:*  
 Eb PEDAL.  
 G - C7b9 F#

**N.B.** AN Eb PEDAL MAY BE USED FOR BARS 1-5 OF THE BRIDGE.

[UP TEMPO]

# MOVE.

DENZIL BEST.

[INTRO] **Bb** **Bb7** **Abmaj7** **Gbmaj7** **Gbmaj7** **F7(b9sus4)**

**Bb** DRUMS

**Bbmaj7** **(Eb7)** **Bb(sus.4)**

**B<sup>7</sup> DIM** **Cm7** **F7** **Bbmaj7** **Abmaj7** **Gbmaj7** **(Bbmaj7)**

2. **Gbmaj7** **(Bbmaj7)** **Bb7** **Ebmaj7**

**C7** **Cm7** **F7**

**Bbmaj7** **(Eb7)** **Bb(sus.4)** **B<sup>7</sup> DIM**

**Cm7** **F7** **Bbmaj7** **Abmaj7** **Gbmaj7** **(Bbmaj7)**

**BLOWING.**

**Bbmaj7** **Eb7** **Dm7** **(Dbm7)** **G7(b9)** **Cm7** **F7**

1. **Dm7** **G7** **Cm7** **F7** 2. **Bbmaj7** **Fm7**

**Bb7** **Ebmaj7** **C7** **Gm7** **C7**

**F7** **Gb7** **F7** **Bbmaj7** **Eb7** **Dm7**

**(Dbm7)** **G7(b9)** **Cm7** **F7** **Bbmaj7** **(F7)**

[MED.]

# EASY LIVING.

Robin +  
Ringer

Chords and notation for the first system:

- Staff 1:  $F_{maj7}^3$ ,  $D7$ ,  $Gm7$ ,  $A_{b}maj7$ ,  $F_{maj7}$ ,  $F7$
- Staff 2:  $B_{b}maj7$ ,  $E_{b7}$ ,  $F_{maj7}^3$ ,  $Dm7$ ,  $Gm7$ ,  $C7$
- Staff 3:  $A7(+5)$ ,  $D9$ ,  $G7(+5)$ ,  $C9$

Chords and notation for the second system:

- Staff 4:  $F$ ,  $B_{b}m7$ ,  $E_{b}m7$ ,  $A_{b7}$ ,  $D_{b}maj7$ ,  $B_{b}m7$
- Staff 5:  $E_{b}m7$ ,  $A_{b7}$ ,  $A_{b7}/G_{b}$ ,  $Fm7$ ,  $B_{b}m7$ ,  $E_{b}m7$ ,  $A_{b7}^3$
- Staff 6:  $D_{b}maj7$ ,  $B_{b}m7$ ,  $B_{b}m7/A_{b}$ ,  $Gm7(b5)$ ,  $C7$ ,  $C7/B_{b}$ ,  $A_{m7}(b5)$ ,  $D7$

Chords and notation for the third system:

- Staff 7:  $Gm7$ ,  $C7(+5)$ ,  $F_{maj7}^3$ ,  $D7$ ,  $Gm7$ ,  $A_{b}maj7$
- Staff 8:  $F_{maj7}/A$ ,  $Cm7$ ,  $F7$ ,  $B_{b}maj7$ ,  $E_{b7}$ ,  $F_{maj7}^3$ ,  $Dm7$
- Staff 9:  $Gm7$ ,  $C7(b9)$ ,  $F$ ,  $(A_{b7})$ ,  $(D_{b}maj7)$ ,  $(C7)$

[SLOW]

# LI'L DARLIN'

NEIL HEFTI.

**A** G9 Dm7 Db9(+5) Gm7/C C7(b9) Am7 D7(b9)

G9 Dm7 Db9(+5) Gm7/C C7(b9) F13 F7(+5)

Bb6 Bbm6 F/C F7 Bb6 Bbm6 Bbm7(b5) Am7(b5) D7(b9/b5)

**1°** G9 Dm7 G9 Dm7 <sup>Dm7(b5)</sup>/<sub>Ab</sub> G7 Db9(+5) Gm7/C C9 Am7 Ebmaj7 D7(b9/b5)

**2.** G9 Dm7 Db9(+5) Gm7/C C7 C7(b9) F6 Am7 D7(b9/b5)

**B** G9 Db9 C9(sus4) C13 Fmaj9 Am7 D7(b9) Ab13

G9 Db9 C9(sus4) C13 Cm7 Cm(maj7) Cm7(b5) F13

Bbmaj9 Bbm7 Am7 F13 Bbmaj7 Bbm7 Am7(b5) D7(b9)

**1°** G9 Dm7 G13 Gm7 C9 Am7 D7(b9)

**2.** G9 Gm7/C C9 Fmaj7 Am7 D7(b9/b5) AFTER SOLOS D.C. AL CODA.

G9 Dm7 Db9(+5) Gm7/C C7 C7(b9) F6 Am7 Ebmaj7 D7(b9/b5)

G9 Dm7 Db9(+5) Gm7/C C7(b9) F6 Ebm7 Dm7 Dbmaj7 Gm7/C Fmaj9

[MED. UP]

# BRAINVILLE.

SUN RA

**A**

[Bbm(maj7)] [Abm(maj7)]

[NO CHORDS]

**B**

[NO CHORDS]

Bbm(maj7) Abm(maj7) Bbm(maj7) Abm(maj7)

F#7 Bmaj7 Emaj7 A7(#9) A7(#9) 2. A7(#9)

**C**

4 TIMES - NO CHORDS

1. 2. 3.

(BASS) 4.

Bbm(maj7) Abm(maj7) Bbm(maj7)

Abm(maj7) F#7 Bmaj7 Emaj7 A7(#9/b5)

**E**

4 TIMES

Fmaj7

Gm7 Gm7

BLOWING ACROSS PAGE

[JAZZ WALTZ]

# BLUESETTE.

"TOOTS" THIELEMANS.

Gmaj7 F#m7(b5) B7(b9) Em7 A7(b9)  
 Dm7 G7 Cmaj7 Cm7 F9  
 Bbmaj7 Bbm7 Eb9 Abmaj7  
 Am7(b5) D9 1<sup>o</sup> Bm7 Bb7 Am7 D7  
 2. Bm7 E7 Am7  
 D7 G6 D7(#9) D9 Bm7 Am7 Abmaj7 Gmaj7

# "BRAINVILLE" - BLOWING.

F Gm7 Gm7 Gm7 Gm7 [BREAK]  
 Bbm(maj7) Abm(maj7) Bbm(maj7) Abm(maj7) F#7 Bmaj7  
 Emaj7 1<sup>o</sup> A7(#9 b5) 2. Gm7 C7 Fmaj7 Dm7 Gm7 C7 2  
 2 Bbm(maj7) Abm(maj7) 2  
 F#7 B7 Emaj7 A7(#9 b5) PLAY F BETWEEN SOLOISTS

[MED. SWING]

# ALL OF ME.

Simons + Marks

Musical score for "All of Me." in C major, 4/4 time. The score consists of four staves of music with various chords and melodic lines. Chords include Cmaj7, Dm, E7, Am, D7, Dm7, G7, F, F#dim, Fm, Cmaj7, Em7(b9), A7, Dm7, G7, C, Ebdim, Dm7, G7.

[FAST]

# THERE WILL NEVER BE ANOTHER YOU.

WARREN  
& GORDON

Musical score for "There Will Never Be Another You." in E-flat major, 4/4 time. The score consists of four staves of music with various chords and melodic lines. Chords include Ebmaj7, Dm7(b9), G7, Cm, Bbm7, Eb7, Abmaj7, Abm, (Gm7) Ebmaj7, Cm, F7, (F#m7 Fm7 B7), (Fm7 Bb7), Ebmaj7, Dm7(b9), G7, Cm, Cm (B7), Bbm7, (A7) Eb7, Ab, Abm(maj7), (Gm7 Cm7) Gbmaj7, F7 (E7), Eb7, D7, Db7, C7, Fm7, Bb7(b9), Eb (Bb7).



[MED.]

# THIS I DIG OF YOU.

HANK MOBLEY.

Musical score for "THIS I DIG OF YOU." by Hank Mobley. The score is in 4/4 time and consists of two systems of staves. The first system is marked with a box 'A' and the second with a box 'B'. Chord progressions are indicated above the notes.

**System A:**

- Staff 1: Bbmaj7, Cm7, Dm7, Cm7
- Staff 2: Dbmaj7, Cm7, Dm7, Fm7, Bb7
- Staff 3: Ebmaj7, Em7, A7, Dm7, G7
- Staff 4: Dbm7, Gb7, Cm7, F7

**System B:**

- Staff 5: Bbmaj7, Cm7, Dm7, Cm7
- Staff 6: Dbmaj7, Cm7, Dm7, Fm7, Bb7
- Staff 7: Ebmaj7, Em7, A7, Dm7, G7
- Staff 8: Cm7, F7, Bbmaj7

[VERY FAST]

# FREE.

ORNETTE COLEMAN.

Musical score for "FREE." by Ornette Coleman. The score is in 4/4 time and includes a drum solo section.

(NO RHYTHM SECTION)

DRUM SOLO - 15 SECONDS  
(BASS MAY ALSO JOIN)

To COLLECTIVE "FREE" BLOWING.

[MED.] **YOU STEPPED OUT OF A DREAM.** KAHN - BROWN

**A** Cmaj7 Dbmaj7 (Bbm7) Eb7

Eb7 Abmaj7 Gm7 C7 Fmaj7

Fmaj7 (Fm7) Am7 (Bb7) D7 (Bbm7) Eb7 (Eb7) Ab7 Dm7 G7

**B** Cmaj7 Dbmaj7 (Bbm7) Eb7 Eb7

Gb7 F7 (Bbm7) Eb7 (Dm7) G7 (Cmaj7) Em7

A7 Dm7 (Db7) G7 Cmaj7

[BRITISH ROCK - 11/2] **SUMMIT SOUL.** JEAN-LUC PONTY

[INTRO] G7 G7

G7 F7

F7 Eb7 F7

F7 G7 OPT. BREAK

[BALLAD]

# MY OLD FLAME.

JOHNSON-  
COSLOW.

**A** Gmaj7 Bm7(b5) E7 Am Am/G Cm7 F7 D7

G7 C7 F7 Bb7 Eb7 Ab7 Am7 D13 D7(#9) Cm7 F7

Musical notation for section A, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a repeat sign followed by notes corresponding to the chords Gmaj7, Bm7(b5), E7, Am, and Am/G. The second staff is in bass clef and contains notes corresponding to the chords G7, C7, F7, Bb7, Eb7, Ab7, Am7, D13, D7(#9), Cm7, and F7. There are triplets and a 3-measure rest indicated.

**B** Bbmaj7 Am7(b5) D7 G7 C7(b9)

Cm7 F7 Bbmaj7 Eb7 Em7 A7 Am7 D7

Musical notation for section B, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains notes corresponding to the chords Bbmaj7, Am7(b5), D7, G7, and C7(b9). The second staff is in bass clef and contains notes corresponding to the chords Cm7, F7, Bbmaj7, Eb7, Em7, A7, Am7, and D7. There are triplets and a 3-measure rest indicated.

**C** Gmaj7 Bm7(b5) E7 Am Am/G Cm7 F7 D7

G7 C7 F7 Bb7 Eb7 Ab7 Am7 D7(#9) Gmaj7

Musical notation for section C, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a repeat sign followed by notes corresponding to the chords Gmaj7, Bm7(b5), E7, Am, and Am/G. The second staff is in bass clef and contains notes corresponding to the chords G7, C7, F7, Bb7, Eb7, Ab7, Am7, D7(#9), and Gmaj7. There are triplets and a 3-measure rest indicated.

[Slowly]

# SUMMERTIME.

GEORGE  
GERSHWIN.

Am (Bb7) Am (E7) (Am) (A7)

Dm (F7) F#m7 B7 E7

Am (Bb7) Am D7

C Am7 D7 E7 Am (D7) (Bm7 E7)

Musical notation for 'Summertime', consisting of four staves. The first staff is in treble clef with a common time signature (C). It contains notes corresponding to the chords Am, (Bb7), Am, (E7), (Am), and (A7). The second staff is in bass clef and contains notes corresponding to the chords Dm, (F7), F#m7, B7, and E7. The third staff is in bass clef and contains notes corresponding to the chords Am, (Bb7), Am, and D7. The fourth staff is in bass clef and contains notes corresponding to the chords C, Am7, D7, E7, Am, (D7), (Bm7), and E7. There are slurs and a 7-measure rest indicated.

[Med.] **SWEET & LOVELY.** GUS  
ARMHEIM

**A** Gm7 C7 Gm7 C7 Gm7 C7(b9)

F13 F7(b5) Bbmaj7 Eb7 Cmaj7/G Dm7 G7(b9) C6/9

**B** Bb9 Cmaj7 Bb9 Cmaj7

Bb9 Cmaj7 Bb9 Cmaj7

**B** Db9 Ebmaj7 Ebm7 Ab7 Dm7 G7

Db9 Ebmaj7 Ebm7 Ab7 Dm7 G7

**C** Gm7 C7 Gm7 C7 Gm7 C7(b9)

Gm7 C7 Gm7 C7 Gm7 C7(b9)

F13 F7(b9) Bbmaj7 Eb7 Cmaj7/G Dm7 G7(b9) Cmaj7

F13 F7(b9) Bbmaj7 Eb7 Cmaj7/G Dm7 G7(b9) Cmaj7

[Med. Up] **HEADS UP! FEET DOWN!** JIMMY  
HEATH

Eb7 Bb7 Eb7 Bb7 Eb7 Bb7 Eb7 A13

Eb7 Bb7 Eb7 Bb7 Eb7 Bb7 Eb7 A13

Ab7 Eb7 Ab7 Bb7 Eb7 Bb7 Eb7

Ab7 Eb7 Ab7 Bb7 Eb7 Bb7 Eb7

Bb7 Fm7 Bb7 Fm7 Ab7 Ebm7 Ab7 Bb7

Bb7 Fm7 Bb7 Fm7 Ab7 Ebm7 Ab7 Bb7

Eb7 Bb7 Eb7 Bb7 Eb7 Bb7 Eb7 Bb7

Eb7 Bb7 Eb7 Bb7 Eb7 Bb7 Eb7 Bb7

[Med. Swing]

# LITTLE ROOTIE TOOTIE.

TH. MONK.

[BASS PLAYS MELODY]

[BASS WALK]

[BLOWING.]

1. Abmaj7 Fm7 Bbm7 Eb7 Cm7 Fm7 Bbm7 Eb7 Abmaj7 Ab7/c

2. Db7 Ddim 1. Abmaj7/Eb Fm7 Bbm7 Eb7 2. Abmaj7/Eb Eb7/G Abmaj7

Am7 D7 Dbmaj7 Dm7 G7 Gm7(b5) C7

F7 Fm7 Bb7 Dbm7 Gb7 Bm7 E7

Abmaj7 Fm7 Bbm7 Eb7 Cm7 Fm7 Bbm7 Eb7

Abmaj7 Ab7/c Db7 Ddim Abmaj7/Eb Eb7/G Ab (Eb7)

[MED]

# TOPSY.

EDGAR BATTLE  
EDDIE DURHAM.

Handwritten musical score for 'Topsy' in C major, 4/4 time. The score consists of three systems of two staves each. The first system (A) starts with a Dm chord and features a melody with a triplet of eighth notes. The second system (B) includes chords like D7, G7, C7, F, and A7. The third system (C) continues with Dm chords and a triplet. The piece concludes with a double bar line.

[UP]

# THE THUMPER.

JIMMY  
HEATH.

Handwritten musical score for 'The Thumper' in Bb major, 4/4 time. The score consists of three systems of two staves each. The first system starts with a Bb chord and features a melody with a triplet of eighth notes. The second system includes chords like Eb, Ebdim, Bb7, Fm7, Bb7, Eb9, Edim, Bb, Ab7, G7(b9), Fm6, and G7. The third system continues with Cm7(b5), F7, Bb7, and F7. The piece concludes with a double bar line.

[Med.]

# I LOVE YOU.

COLE PORTER

Musical score for "I Love You" in C major, 4/4 time. The score is divided into three sections: A, B, and C.

**Section A:** Gm7(b5) C7 Fmaj7 D7

**Section B:** Gm7 C7 Fmaj7 Dm7

**Section C:** Gm7(b5) C7 Am7(b5) D7

Chord progressions for Section A:  
 Line 1: Gm7(b5) C7 Am7 D7  
 Line 2: Gm7(b5) C7 Fmaj7 Bm7 E7  
 Line 3: Amaj7 Bm7 E7 Amaj7 Ab7(+5)

[Med. up]

# BAGS o' TRANE.

MILT JACKSON

Musical score for "Bags o' Trane" in C minor, 4/4 time. The score consists of three staves of music.

Chord progressions:  
 Staff 1: Cm7 Fm6 G7 Cm  
 Staff 2: Fm Fm G7 Cm7  
 Staff 3: Ab7 G7 Cm

[MED. UP]

# RE-INCARNATION OF A LOVE BIRD.

CHARLES MINGUS.

Chords and performance instructions from the score:

- Staff 1: Gm, Ebmaj7, Am7(b5), D7(#9), Gm, Ebmaj7
- Staff 2: Am7(b5), D7, Gm, Ebmaj7, Cm7, F7
- Staff 3: Am7(b5), D7, Gm, Am7(b5), D7, Gm, Ebmaj7
- Staff 4: Am7(b5), D7, Gm, Ebmaj7, Am7(b5), D7
- Staff 5: Gm, Ebmaj7, Cm7, Dbm7, Am7(b5), D7
- Staff 6: Gm, Gm, **C** [TWICE AS SLOW, OR SLOWER - RUBATO] Gm7, C7, Gm7, C7
- Staff 7: Fmaj7, Bb7(#11), Fmaj7, Bb7(#11), Bbm7, Eb7, Abmaj7 (Db7)
- Staff 8: Cm7(b5) (B7), F7(b9), Bbm7, Eb7(b9), Am7, D7, **E** Gm (3)
- Staff 9: Eb, Am7(b5), D7(#9), Gm, Ebmaj7, Am7(b5)
- Staff 10: D7, Gm, Eb, Cm7, F7
- Staff 11: Am7(b5), D7, Gm, Am7(b5), D7, Cm7
- Staff 12: Dbm7, Am7(b5), D7, Gm, Gm



# ROUND TRIP

ORNETTE COLEMAN

[MED. UP]

[FREE BLOWING]

Musical notation for 'ROUND TRIP' in treble clef, 4/4 time. The piece is marked 'MED. UP' and 'FREE BLOWING'. It consists of three staves of music. The first staff begins with a repeat sign and contains a series of eighth and sixteenth notes. The second staff continues the melodic line. The third staff concludes with a double bar line and repeat dots.

# BLUES CONNOTATION.

ORNETTE COLEMAN

[FAST]

Musical notation for 'BLUES CONNOTATION.' in treble clef, 4/4 time, marked '[FAST]'. It consists of four staves. The first staff starts with a repeat sign and contains eighth notes. The second staff continues the melody. The third staff features a 'BEND' instruction over a note, followed by a section labeled 'TO SOLOS' with a 2/4 time signature change, and a section labeled 'LAST TIME'. The fourth staff contains a few final notes.

# W. R. U.

ORNETTE COLEMAN

[FAST]

Musical notation for 'W. R. U.' in treble clef, 4/4 time, marked '[FAST]'. It consists of three staves. The first staff begins with a repeat sign and contains a series of eighth notes with many sharps. The second staff continues the melodic line. The third staff features a section labeled '1.2.' with a 6/4 time signature change, followed by a section labeled '3.'.

\* THE ABOVE TUNES ARE "FREE". THE BLOWING SHOULD ONLY RETAIN THE SPIRIT & CHARACTER OF THE HEAD.

[MED. WALK.]

# GOOD BAIT

TADD DAMERON.

**A** Bbmaj7 Gm7 Cm7 B7 Bbmaj7 Gm7 Cm7 F7

Bbmaj7 Bb7 Ebmaj7 Ab7 Dm7 Dbm7 Cm7 B7 <sup>10</sup> Bbmaj7 B7 <sup>2.</sup> Bbmaj7 Bb7(+5)

**B** Ebmaj7 Cm7 Fm7 E7 Ebmaj7 Cm7 Fm7 Bb7

Ebmaj7 Eb7 Abmaj7 Db7 Gm7 Gb7 Fm7 Fb7 Eb F9

**C** Bbmaj7 Gm7 Cm7 B7 Bbmaj7 Gm7 Cm7 F7

Bbmaj7 Bb7 Ebmaj7 Ab7 Dm7 Db7 Cm7 B7 <sup>10 TO SOLOS</sup> Bb (F7)

**ENDING** Bb Eb7(+11)

# 'C' JAM BLUES (DUKE'S PLACE)

DUKE ELLINGTON.

Handwritten musical score for 'C' Jam Blues (Duke's Place) featuring three staves of rhythmic notation in common time. The notation consists of eighth and quarter notes with rests, typical of a blues jam session.

# MARSHMALLOW.

WARNE  
MARSH.

Handwritten musical score for "Marshmallow" by Warne Marsh. The score is written on ten staves in 4/4 time with a tempo of 296. It features a complex harmonic structure with many accidentals and triplets. The key signature is B-flat major. The score includes various chord symbols such as Bb, Ab7, Cm7, Eb, F7, Bb7, C7, Ddim, F#7, Bmaj7, Bm7, E7, Amaj7, Am7, D7, Gmaj7, G#maj7, Gm7, C#m7, Bb7, Eb, Ab7, Bb, C7, Cm7, F7, and Bbmaj7. The score is marked with "8vb" on the second and third staves. It includes first and second endings, with the first ending marked "D" and the second ending marked "C". The piece concludes with a double bar line.

[SLOWLY]

# YESTERDAYS.

JEROME KERN.

Chords: Dm Bm7(b5) Em7 (Eb7) A7 Dm Bm7(b5) Em (Eb7) A7

Chords: Dm Dm/C# Dm/C Bm7(b5) E7

Chords: A7(+5) D9 G7 C9

Chords: Cm7 F7 Bbmaj7 Ebmaj7 Em7 4<sup>o</sup> Eb7

2. Eb7 Dm

## ALTERNATE CHANGES & BASS LINE.

Chords: Dm F7 Bb7 A7(sus4) A7 Dm F7 Bb7 A7(sus4) A7

Chords: Dm Edim Dm G Bb7 A7 Bdim Am6 Bm7(b5) E7 Bb7

Chords: A7(+5) D9 G7 Gm7 C7

Chords: Cm7 F7 Bb Gm7 A7(sus4) A7

# NARDIS.

MILES DAVIS.  
(Em E7#9)  
Cmaj7 (b5)

**A** Em9 Fmaj7 B7(+5) (Em E7#9) Cmaj7 (b5)

Am9 Fmaj7 (F7#9) Emaj7 Em7 2. Em7

**B** Am7 Fmaj7 Am7 Fmaj7

Dm7 G7 Cmaj7 (F7#11) Fmaj7

**C** Em9 Fmaj7 B7(+5) (Em E7#9) Cmaj7 (b5)

Am9 Fmaj7 (F7#9) Emaj7 Em9

The score for 'NARDIS.' is written in treble clef with a key signature of one sharp (F#). It consists of three main sections labeled A, B, and C. Section A starts with a repeat sign and includes chords Em9, Fmaj7, B7(+5), (Em E7#9), and Cmaj7 (b5). Section B includes Am9, Fmaj7, (F7#9) Emaj7, Em7, and a second ending Em7. Section C includes Am7, Fmaj7, Am7, Fmaj7, Dm7, G7, Cmaj7, (F7#11) Fmaj7, Em9, Fmaj7, B7(+5), (Em E7#9) Cmaj7 (b5), Am9, Fmaj7, (F7#9) Emaj7, and Em9. There are various rhythmic markings such as triplets and eighth notes throughout.

# SOLAR

MILES DAVIS.

[MED.]

Cm6/9 Gm9

C7 Fmaj7 Fmaj7 Fm7

Bb7 Ebmaj7 Ebm7 Ab7 Dbmaj7

To SOLOS. Dm7(b5) G7(b9) ENDING. Dm7(b5) G7(b9) Cm6/9 Cm6/9

The score for 'SOLAR' is written in treble clef with a key signature of two flats (Bb, Eb). It begins with a tempo marking [MED.] and a common time signature (C). The first line of music includes chords Cm6/9 and Gm9. The second line includes C7, Fmaj7, Fmaj7, and Fm7. The third line includes Bb7, Ebmaj7, Ebm7, Ab7, and Dbmaj7. The fourth line includes 'To SOLOS.' followed by Dm7(b5), G7(b9), 'ENDING.' followed by Dm7(b5), G7(b9), Cm6/9, and Cm6/9. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

MED-UP  
JIVEY

# RAMBLIN'

ORNETTE  
COLEMAN

(D7)

[BASS]

(G7) [BASS] [UNIS]

(D7)

10 D7 FOR ENDING. D7 (G7) INDEFINITE

(UNISON) G7

## BASS LINE - RAMBLIN'

D7

[MED. SWING] **MOTEN'S SWING.** BENNY MOTEN.

A Ab6 Bbm7 (Eb7) (Cm7 Eb7 F7)

Bb7 Eb7 Ab 1<sup>o</sup> Bb7 Eb7 2<sup>o</sup> Dm7(b9) G7

B C6 Am7 Dm7 G7 C6 Am7 Dm7 G7 C6 Am7

F6 Em7 Dm7 G7 Cmaj7 Bbm7 Eb7 C Ab6

Bbm7 Eb7 Bb7 Eb7 Ab6

NOTE: SOMETIMES THE RIFF AT C IS USED AS THE HEAD.

[MED. UP] **UNDECIDED.** CHARLIE SHAYERS.

A Cmaj7 F7

D7 Dm7 G7 Cmaj7 1<sup>o</sup> Dm7 G7 2<sup>o</sup> Cmaj7

B Gm7 C7 F6 Am7

D7 G7 C Cmaj7

F7 D7 Dm7 G7 Cmaj7 (Ab7 G7)

[UP TEMPO]

# WOODY'N YOU (ALGO BUENO)

DIZZY GILLESPIE

**A** Gm7(b5) C7 Fm7(b5) Bb7

Ebm7(b5) Ab7 Dbmaj7 Ebm7 Bbm7/F Gbmaj7 Dbmaj7/F (Gm7(b5))

**B** Abm7 Db7 Abm7 Db7 Abm7 G7 Gbmaj7

Bbm7 Eb7 Bbm7 Eb7 Bbm7 A7 Ab7

**C** Gm7(b5) C7 Fm7(b5) Bb7

Ebm7(b5) Ab7 Dbmaj7 Ebm7 Dbmaj7 (Gbmaj7)

[FAST]

# SET 'EM UP.

ALBERT MANGELSDORF.

**A** Dm (C) Dm Em7(b5) A7 Dm

Dm (C) Dm Em7(b5) A7 Dm

**B** Em7(b5) A7 Dm7 G7 Cm7 F7 Bbmaj7

**1.** Bm7(b5) E7 Am7 D7 Gm7 C7 Fmaj7 A7

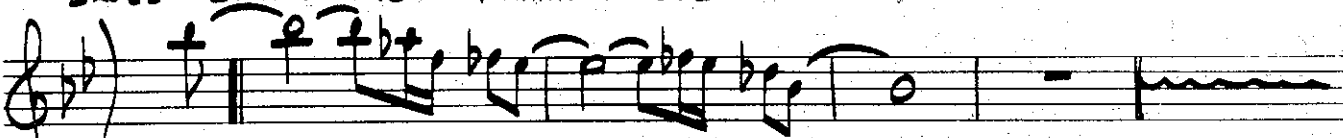
**2.** Bb7 A7 Dm Em7(b5) A7 Dm



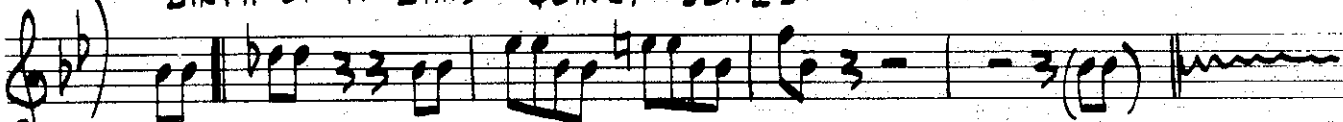
# BLUES RIFFS & FIGURES.

THE FOLLOWING TUNES ARE RIFFS OF EITHER 2 OR 4 BARS WHICH ARE REPEATED TO MAKE A 12 BAR BLUES. IF THE **3RD** OF THE KEY IS PRESENT IN THE RIFF, IT IS USUALLY FLATTENED IN MEASURES 5 AND 6 OF THE PROGRESSION. SUCH TUNES ARE MARKED:  $\flat 3$  BAR 5/6. OTHER ALTERATIONS ARE NOTED WHEN THE OCCASION ARISES.

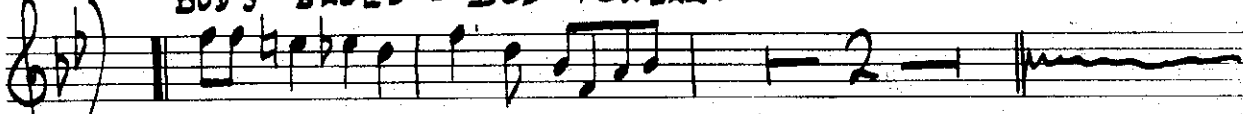
"BLUES BACKSTAGE" - FRANK FOSTER.



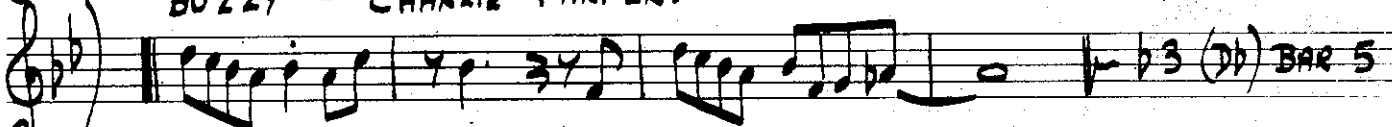
"BIRTH OF A BAND" - QUINCY JONES.



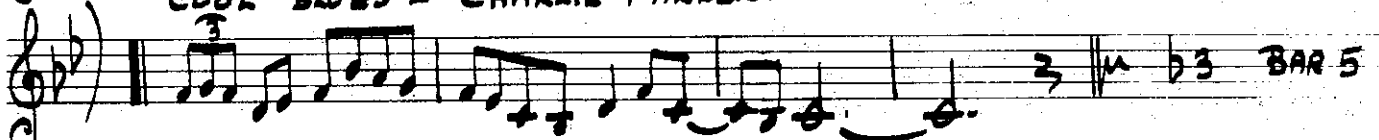
"BUD'S BLUES" - BUD POWELL.



"BUZZY" - CHARLIE PARKER.



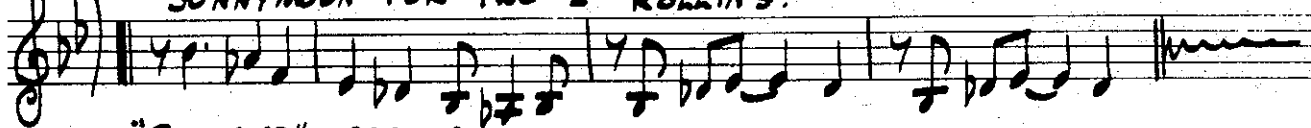
"COOL BLUES" - CHARLIE PARKER.



"EMANON" - D. GILLESPIE.



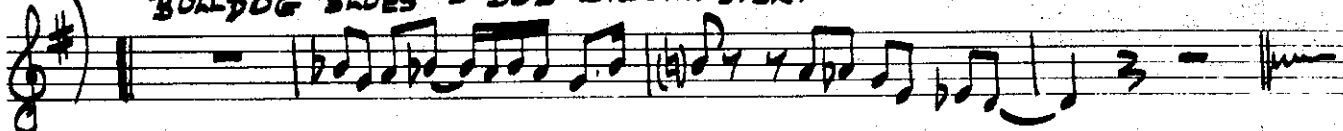
"SONNYMOON FOR TWO" - ROLLINS.



"BLUEBIRD" - PARKER.



"BULLDOG BLUES" - BOB BROOKMEYER.



[SLOW]

# HERE'S THAT RAINY DAY.

JAMES VAN HEUSEN

Chord progression for "HERE'S THAT RAINY DAY":

[A] Gmaj7 (Em7) Bbmaj7 (Gm7) Ebmaj7 (Cm7) Abmaj7 (Fm7)  
 Am7 D7(b9) Gmaj7 Dm7 G7  
 Cm7 F7(b9) Bbmaj7 Eb9  
 Am7 D7(b9) Gmaj7 Em7 Am7 D7  
 [B] Gmaj7 (Em7) Bbmaj7 (Gm7) Ebmaj7 (Cm7) Abmaj7 (Fm7)  
 Am7 D7 Gmaj7 Dm7 G7  
 Cmaj7 Cmaj7/B Am7 D7 Gmaj7 Em7 A7  
 Am7 Am7/D D7 [Eb Gmaj7 Em7] Am7 Abmaj7(#11)

[SLOWLY]

# SWINGIN' SHEPHERD BLUES.

MOE KOFFMAN.

Chord progression for "SWINGIN' SHEPHERD BLUES":

C C9 C7  
 F9 C Dm7 C A7  
 Dm7 G7 C C9 F6 Ab7  
 FOR REP. of BLOWING: G7 C  
 LAST TIME: G7 C6 C9

# IN WALKED BUD.

TH. MONK

**A** Fm C7(+5) Fm7 Bb7

Abmaj7 (Fm7) Bbm7 A7 Ab6 1<sup>o</sup> Ab6 (C7) 2<sup>o</sup> Ab6

**B** Fm7 Bb7 Fm7 Bb7 Abm7 Db7 Abm7 Db7

Fm7 Bb7 Fm7 Bb7 Abm7 Db7 Abm7 Db7

**C** Fm C7(+5) Fm7 Bb7

(Cm7) Abmaj7 (Fm7) Bbm7 A7 Ab6 (C7)

# JOY TO THE WORLD.

MOD. GOSPEL  
ROCK

HOYT  
AXTON

**8V BASSA** [VAMP INTRO] (F) Eb E F **A** (No chords) (Eb E F)

(Eb E F) F F7/Eb Bb/D Db F Gm7/C

F Bb7 Gm7/C F **B** F

C F F F7/Eb Bb/D Db F C7 F

1<sup>o</sup> (Eb E F) 2<sup>o</sup> (Eb E F) **E** **Blowing - Rock.** F Eb E F **Blowing could be done also on head changes** **A** **B**

[LIGHTLY]

# WALTZ FOR DEBBY.

BILL EVANS.

Musical score for "Waltz for Debby" by Bill Evans. The score is written in 3/4 time and consists of 12 staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various chords and musical notations:

- Staff 1:** Chords: Am7, Dm7, Gm7, C7, A7/G, D7/F#, G7/F. Marked with a box 'A'.
- Staff 2:** Chords: C7/E, F7/Eb, Bb/D, Gm7(b5)/Db, C7, C7/Bb, Am7, D7.
- Staff 3:** Chords: Gm7, C7, Am7, Dm7, Gm7, C7, A7/C#.
- Staff 4:** Chords: D7/C, G7/B, C7/Bb, A7/C#, Dm7, Dm/C, B7, E7, E7/D.
- Staff 5:** Chords: Amaj7/C#, Bm7, Amaj9, Ab7(sus4), Gm7, C7, Am7. Marked with a box 'C'.
- Staff 6:** Chords: D7, Gm7, A7, Dm7, (F7) Cm7, Bbmaj7, A7.
- Staff 7:** Chords: Dm7, G7, Abmaj7, Dbmaj7, Gm7, C7.
- Staff 8:** Chords: Am7, Dm7, Gm7, C7, A7/G, D7/F#, G7/F. Marked with a box 'D'.
- Staff 9:** Chords: C7/E, F7/Eb, Bbmaj7/D, Gm7(b5)/Db, C7, C7/Bb, Am7, D4, D7, Cm7.
- Staff 10:** Chords: Bm9, A4, E7/G#, Fmaj7/A, C7/G, Cm7/F, Bbmaj7, A7.
- Staff 11:** Chords: Dm7, G7, G7, Am7, Abdim/C, Gm7/C, C7. Marked with a box 'E' and '3 TIMES'. Includes a circled 'd = d' and the instruction 'BLOWING CHANGES ACROSS PAGE' with an arrow.
- Staff 12:** Chords: Gbmaj7, Amaj7, Gmaj7, C7(b9), Fmaj7.

[MED. JAZZ-ROCK]  
WALTZ

# THE LONER.

CEDAR WATSON  
RONNIE MATHEWS.

Musical score for 'The Loner' in 3/4 time. The score consists of six staves of music. Above the staves are various chord symbols: Cm7, F7, Cm7, F7, Cm7, F7, C7, Fm7, Bb7, Fm7, Bb7, Cm7, F7, Cm7, F7, Ab7, G7, Gb7, F7, Ab7, G7, Gb7, F7, Ab7, G7, Gb7, (F7), Cm7, F7, Cm7, F7. The music features a mix of eighth and quarter notes, with some triplet markings (3) and a key signature of one flat.

## WALTZ FOR DEBBY - BLOWING CHANGES.

Chord chart for 'Waltz for Debby - Blowing Changes' in 4/4 time. The chart is organized into five systems of chords, each with a measure number (1-4) and a bar line. The chords are:
   
System 1: 1. Am7 Dm7 Gm7 C7 A7 D7 G7 C7 2. F7/Eb Bbmas7 Gm7(b9) C7 Am7 Dm7
   
System 2: 1. Gm7 C7 2. A7 Dm7 B7 E7 AMAJ7 3. Gm7 C7 Am7 D7
   
System 3: 1. Gm7 A7 Dm7 Cm7 Bbmas7 A7 Dm7 G7 Abmas7 Dbmas7 Gm7 C7 Am7 Dm7
   
System 4: 1. Gm7 C7 A7 D7 G7 C7 F7/Eb Bbmas7 Gm7(b9) C7 Am7 D7 Bm7 E7
   
System 5: 1. Am7 F7 Bbmas7 A7 Dm7 G7 Bdim Am7/C Abdim/C Gm7/C C7

[SLOW]

# GEORGIA.

HOAGY CARMICHAEL

Chord progression: Fmaj7 Em7(b5) A7 Dm Dm/C G/B Bbm7 Eb7

Chord progression: Fmaj7 (E7) D7 Gm7 C7 Am7 D7 Gm7 C7(+5)

2. Gm7 C7(b9) Fmaj7 Em7 A7 3 Dm (Gm6) A7/C#

Chord progression: (Dm7) Dm/C (Bb7) B DIM Dm (Gm6) A7/C# (Dm7) Dm/C # (G7) B DIM Dm Dm/C#

Chord progression: Dm/C Bm7 E7 Am7 (Ab7) D7 Gm7 (Gb7) C7(+5) C Fmaj7

Chord progression: Em7(b5) A7 Dm Dm/C G/B Bbm7 Eb7 Am7 (E7) D7

Chord progression: Gm7 C7(b9) Fmaj7 (Gm7 C7)

[ROCK]

# GAMES PEOPLE PLAY.

JOE SOUTH.

Chord progression: F C

Chord progression: C Bb C F

B F C Bb 10 FOR REP. & SOLOS C

ENDING C7

**MEDIUM** **WHEN LIGHTS ARE LOW.** **BENNY CARTER.**

**A** Fmaj7 Gm7 Am7 Gm7 Fmaj7 Gm7 Am7 D7(#9)  
 Gm7 Eb7 D7 Gm7 C7 <sup>1.</sup>Fmaj7 (C7) <sup>2.</sup>Fmaj7 Cm7 F7  
**B** Bbmaj7 Cm7 Dm7 Cm7 Bbmaj7 Cm7 Dm7 G7(#9) Cm7  
 Ab7 G7 Cm7 F7 Bbmaj7 C7 **C** Fmaj7 Gm7 Am7 Gm7  
 Fmaj7 Gm7 Am7 D7(#9) Gm7 Eb7 D7 Gm7 C7 Fmaj7

**ROCK** **MONTEGO BAY.**

**A** G C G G C G  
 G C G G C G Am7  
**B** G C G G C G  
 C G G C G **C** G C G **D.C. AFTER SOLOS**  
**FADE!** G C G

[MED. UP]

# YARDBIRD SUITE.

CHARLIE PARKER.

Chord progression: Cmaj7, Ab7, Cmaj7, Bb7, A7

Chord progression: D7, G7, Cmaj7, Eb7, Dm7, G7, G7

Chord progression: Cmaj7, F#m7, B7, Em, B7, Em7

Chord progression: A7, Dm, A7, D7

Chord progression: G7, Cmaj7, Ab7, Cmaj7, Bb7

Chord progression: A7, D7, G7, Cmaj7 (Ebmaj7 Dm7 Dbmaj7)

[MED. UP]

# SO LONG ERIC.

MINGUS.

Chord progression: (F7), (Bb7), (F7), (C7)

Chord progression: (F7), (F7)

Chord progression: F7, Bb7

Annotations: BLOWING ON THE BLUES, FINE, VOICING FOR HEAD.



[DIXIE 2-BEAT]

# INDIANA.

MACDONALD - HANLEY

Handwritten musical score for 'INDIANA.' in 2/4 time. The score consists of six staves of music. The first staff begins with a first ending bracket labeled '1' and contains the notes G4, A4, B4, C5, with chords Fmaj7, Eb7, D7, G7, Dm7, G7. The second staff contains notes G4, A4, B4, C5, D5, E5, with chords C7, Gm7, C7, Fmaj7, Cm7, F7, Bbmaj7. The third staff contains notes G4, A4, B4, C5, D5, E5, with chords Bbm7, Eb7, Fmaj7, Am7, D7, G7. The fourth staff begins with a second ending bracket labeled '2' and contains notes G4, A4, B4, C5, D5, E5, with chords Gm7/c, C7, Fmaj7, Eb7, D7, G7. The fifth staff contains notes G4, A4, B4, C5, D5, E5, with chords Dm7, G7, C7, A7, Dm (Dm/c), (Bdim) A7. The sixth staff contains notes G4, A4, B4, C5, D5, E5, with chords Dm, A7/E, Dm/F, G7, Abdim, Bdim, F/c, D7. The seventh staff contains notes G4, A4, B4, C5, D5, E5, with chords Gm7, C7, F, (F#dim), (Gm7 C7).

[MED. FUNKY.]

# WATERMELON MAN.

HERBIE HANCOCK.

Handwritten musical score for 'WATERMELON MAN.' in 4/4 time. The score consists of four staves of music. The first staff contains notes G4, A4, B4, C5, with chord F7. The second staff contains notes G4, A4, B4, C5, D5, E5, with chords Bb7, F7. The third staff contains notes G4, A4, B4, C5, D5, E5, with chords C7, Bb7, C7, Bb7. The fourth staff contains notes G4, A4, B4, C5, D5, E5, with chords C7, B7, Bb7, F7.

[Bossa]

# WATCH WHAT HAPPENS.

MICHEL  
LEGRAND.

A Ebmaj7 Eb6 F9

Fm7 Bb9 Fm7 Bb7 Ebmaj7 Emaj7 Fmaj7 Emaj7

Detailed description: This system contains the first two staves of music. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a melodic line with eighth and quarter notes, including triplet markings. The second staff is in bass clef, providing a harmonic accompaniment with chords and some rhythmic patterns. The system concludes with a double bar line and repeat dots.

2. Ebmaj7 Emaj7 Fmaj7 F#maj7 B Gmaj7 Gb Gmaj7 Gb

Detailed description: This system contains the third and fourth staves of music. The third staff continues the melodic line from the previous system, with a key signature change to one flat (Bb, Eb) and a common time signature. The fourth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

Gm7 C9 Gm7 C9 F F6 Fmaj7

Detailed description: This system contains the fifth and sixth staves of music. The fifth staff continues the melodic line, showing a key signature change to one flat (Bb, Eb) and a common time signature. The sixth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

Fm7 Bb7 C Ebmaj7 Eb6

Detailed description: This system contains the seventh and eighth staves of music. The seventh staff continues the melodic line, with a key signature change to one flat (Bb, Eb) and a common time signature. The eighth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

F9 Fm7 Bb9 Fm7 Bb9

Detailed description: This system contains the ninth and tenth staves of music. The ninth staff continues the melodic line, with a key signature change to one flat (Bb, Eb) and a common time signature. The tenth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

Eb Eb6 D6 Eb Eb6 D6

Detailed description: This system contains the eleventh and twelfth staves of music. The eleventh staff continues the melodic line, with a key signature change to one flat (Bb, Eb) and a common time signature. The twelfth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

Ebmaj7 (Fm7 Bb7)

Detailed description: This system contains the thirteenth and fourteenth staves of music. The thirteenth staff continues the melodic line, with a key signature change to one flat (Bb, Eb) and a common time signature. The fourteenth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

E6 D6 Eb Eb6 D6

Detailed description: This system contains the fifteenth and sixteenth staves of music. The fifteenth staff continues the melodic line, with a key signature change to one flat (Bb, Eb) and a common time signature. The sixteenth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7

Detailed description: This system contains the seventeenth and eighteenth staves of music. The seventeenth staff continues the melodic line, with a key signature change to one flat (Bb, Eb) and a common time signature. The eighteenth staff provides the harmonic accompaniment. The system ends with a double bar line and repeat dots.

[Slow]

# BASIN ST. BLUES.

S. WILLIAMS.

**A**

Bbmaj7 Cm7 C#m7 Dm7 Bb F7(+5)

Bb (Bb/Ab) (Eb7/G) (Ebmb/Gb) Eb7 Edim Bb/F F7(+5) F7

**B**

Bbmaj7 D7 G7 Dm7 G7

C7 F7 Dm7 Dbdim Cm7 F7

Bbmaj7 Am7 D7 G7 Ab7 G7

C7 F7 Bb

BLOWING AT **B**

[Rock]

# MERCY, MERCY, MERCY.

JOSEF ZAWINUL.

C C7 F F7 2 2 2

C F C7 F C F C7 F C

C Dm7/G C

Dm7 Em7 Am7 Am7

# MORE BLUES RIFFS (CONT'D.)

"SWINGIN' THE BLUES" DURHAM-BASIE.

BAR 9/10 ONLY

Musical notation for the riff of "Swingin' the Blues" by Durham-Basie, bars 9/10 only. The notation is in G major, 4/4 time, and consists of two measures of eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"THAT'S WHAT I'M TALKIN' 'BOUT"

SHORTY ROGERS.

Musical notation for the riff of "That's What I'm Talkin' 'bout" by Shorty Rogers. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"BLUES IN THE CLOSET"

OSCAR PETTIFORD. b3-BARS

Musical notation for the riff of "Blues in the Closet" by Oscar Pettiford. The notation is in G major, 5/6 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"GROOVUS MENTUS"

JACK SHELDON.

Musical notation for the riff of "Groovus Mentus" by Jack Sheldon. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"SUD WEST FUNK"

D. BYRD.

Musical notation for the riff of "Sud West Funk" by D. Byrd. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"SACK O' WOE"

ADDERLEY.

Musical notation for the riff of "Sack o' Woe" by Adderley. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"BAGS GROOVE"

MILT JACKSON.

Musical notation for the riff of "Bags Groove" by Milt Jackson. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"ONE O'CLOCK JUMP" (1)

C. BASIE.

b3-BAR 5

Musical notation for the riff of "One o'clock Jump" (1) by C. Basie. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"ONE O'CLOCK JUMP" (2)

(A 2-BAR FIGURE)

b3-BAR 5

Musical notation for the riff of "One o'clock Jump" (2) by C. Basie. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

"TWO O'CLOCK JUMP"

H. JAMES

(2 BAR FIGURE)

Musical notation for the riff of "Two o'clock Jump" by H. James. The notation is in G major, 4/4 time, and consists of two measures: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

SlOW.

# 'ROUND MIDNIGHT.

TH. MONK.

Am7(b9) D7(+9) (WHOLE TONE FILL) Gm7(b9) C7(+9) (WH. TONE) Fm7(b9) Bb7(+9) (FILL WH. TONE)  
 Ebm A Ebm Bb7 Ebm/C Cm7(b9) Abm7 D7 Ebm6 Cm7(b9) Gb Bm7 E7 Bbm7 Eb7  
 Abm7 Db7 Ebm (D7+9) Cm7(b9) F7(b9) Bb7(b9) 2. Cm7(b9) F7/B Fm7(b9) Bb7 Ebmaj  
 B Cm7(b9) F7(b9) Bb7(b9) Cm7(b9) F7(b9) Bb7(b9) Abm Bb7 (Cm7b9) Ebm6 F7  
 Abm7 Db7 Gbm7 B7 Fm7(b9) Bb7 C Eb Bb7 Ebm/C Cm7(b9) Abm7 Db7 Ebm/C (Cm7(b9)/Gb)  
 Bm7 E7 Bbm7 Eb7 Abm7 Db7 Ebm (D7+9) Cm7(b9) F7/B Fm7(b9) Bb7 Ebmaj LAST TIME  
 Cm7(b9) F7 F#m7(b9) B7 Bm7(b9) E7 Fm7(b9) Bb7 Ebm7 Abm7 Db7 Gb B7 Fm7(b9) Bb7 (AVOID 3RD) Eb

THE CHANGES ON THE HEAD ARE MONK'S. BELOW ARE "WEST COAST" CHANGES.

Ebm D7 Db7 Cm7(b9) Fm7(b9) Bb7 Ebm7 Ab7 Bm7 E7 Bbm7 Eb7 Abm7 Db7  
 Gbmaj7 Bbmaj7 1. Cm7(b9) F7 Bb7 2. F#m7 B7 Fm7 Bb7 Ebm7 Db9  
 Cm7(b9) F7 Fm7 Bb7 F#m7 B7 Fm7 Bb7 Abm7 Db7 Gbmaj7 (Ab/Gb Fm7b9 Bb7)  
 (Eb7) Dbm7 Cm7b9 Bbmaj7  
 B7 Bb7 Bbm7 Eb7 Abm7 Db7 F#m7 B7 Fm7 Bb7 Ebm Cm7(b9) Fm7(b9) Bb7  
 Ebm7 Eb/Gb Cm7(b9) Bm7 E7 Bbm7 Eb7 Abm7 Abm7/Gb Fm7(b9) Bb7 Ebm Ab7 B7 Bb7 Eb

[MED. LATIN]

# NICA'S DREAM.

HORACE SILVER

Handwritten musical score for "NICA'S DREAM" by Horace Silver. The score is written in B-flat major (two flats) and 4/4 time. It features a variety of musical styles, including Latin and Swing, as indicated by the tempo markings.

**Section A:** Starts with a treble clef and a key signature of two flats. The tempo is marked [LATIN]. Chords include Bbm(maj7), Abm(maj7), Bbm(maj7), Abm7, Db7, Abm7, Db7, Gbmaj7 (Db7 C7+9), C7(+9), Bmaj7, and F7(b9).

**Section B:** Marked [SWING]. Chords include Bbm(maj7), Ebm7, Ab7(b9), Dbmaj7, Bb7, Eb7, Ab7, Em7, A7, Ebm7, Ab3, Ab7(b9), Dbmaj7, and Bb7.

**Section C:** Marked [LATIN]. Chords include Eb7, Ab7, Dbmaj7, Cm7(b9), F7, and Bbm(maj7).

**Section D:** Marked [FINE]. Chords include Bbm(maj7), Abm(maj7), Bbm(maj7), Abm7, Db7, Abm7, Db7, Gbmaj7 (Db7 C7+9), C7(+9), Bmaj7, F7(b9), and Bbm(maj7).

**Section E:** Chords include Bbm(maj7), Abm(maj7), Gbmaj7, Cm7(b9), F7(+11), and F7(+11).

**Solo Break:** A section marked "Bbm(maj7) SOLO BREAK" with a 3-measure rest.

**Play Between Solos:** A section marked "PLAY BETWEEN SOLOS A-B-C" with three measures.

# BAUBLES, BANGLES & BEADS.

BORODIN -  
WRIGHT -  
FORREST.

Musical score for "Baubles, Bangles & Beads" in 3/4 time, key of Bb major. The score consists of five systems of music with various chords and section markers.

System 1: Chords: Bbm7, Eb9, Abmaj7, Fm7, Bbm7, Eb9.

System 2: Chords: Abmaj7, Dm7, G9, Cmaj7, Am7.

System 3: Chords: Dm7, G9, Cmaj7, F#m7, B7.

System 4: Chords: Emaj7, A7, Eb7, Ab6, Ab6, A7.

System 5: Chords: Bbm7, Eb9, Abmaj7, F7, Bbm7, Eb9.

System 6: Chords: Abmaj7, F7, Bbm7, Eb9, Abmaj7.

Section markers: [A], [B], [C].

# PROUD MARY.

[MED. ROCK]

J.C. FOGERTY.

Musical score for "Proud Mary" in 3/4 time, key of G major. The score consists of four systems of music with various chords and performance instructions.

System 1: Chords: G.

System 2: Chords: G.

System 3: Chords: D, (D Eb Em), Em.

System 4: Chords: G, (F# G), G, (F# G), G.

Performance instructions: BLOWING: 'G' VAMP OR HEAD. FOR CODA: REPEAT [C] & FADE.

Section markers: [A], [B], [C].

[GOSPEL WALTZ]

# 'DIS HERE

BOBBY TIMMONS

[VERY FUNKY]

10

[3 TIMES]

N.B. THE GOSPEL FIGURE OF THE INTRO SHOULD ONLY BE USED AT **A** & **C** NOT AT **B**



[MED.]

# OFF MINOR.

TH. MONK.

**A** Gm(maj7) Db7 Gb7 Bm7 (E7) (Am7b5)  
Bb7 Ebmaj7 D7

Gm(maj7) Bb7(+11) D7 1. Am7 D7 2. Am7 D7

**B** Dbmaj7 Dmaj7 Bbm7 Eb7(+11) Bm7 E7

Em7 Em7 A7 Am7 D7 (Abm7 Db7)

**C** Gm(maj7) Db7 Gb7 Bm7 (E7) (Am7b5)  
Bb7 Ebmaj7 D7

Gm(maj7) Bb7(+11) D7

# LET'S COOL ONE.

TH. MONK.

**A** Ebmaj7 Fm7 Bb7 Ebmaj7 Fm7 Gm7 C7(b9) Fm7

1. Bb7 Eb C7 Fm7 Bb7 2. Bb7 Eb

**B** Bbm7 Eb7 Abmaj7 Cm7 F7

Fm7 Bb7 **C** Ebmaj7 Fm7 Bb7 Ebmaj7 Fm7 Gm7

C7(b9) Fm7 Bb7 Eb

# YOU'D BE SO NICE TO COME HOME TO.

Chords: E7, A, Am6, E7, Am6

Chords: Gm7, C7, Fmaj7

Chords: Bm7, E7, Am, Am, Am/G

Chords: F#m7(b9) (B7), (Fm7 B7), (Bb7), (E7) Bm7, E7

Chords: Am6, E7, Am6

Chords: Gm7, C7, Fmaj7

Chords: (B7) D#DIM, Em7, (E7) G#DIM, Am7

Chords: D7, G7, Cmaj7

LATIN

[BOOGALOO]

# OYE COMO YA

TITO PUENTE

[INTRO] Chords: Am, Am, D, Am/E, Am, D, Am/E, Am/E

Chords: Am, D7, Am, D7

Chords: Am, Am, D, Am/E, Am, D7

PLAY A AND B BETWEEN SOLOS FOR CODA-PLAY INTRO

[BEG/ROCK] **BY THE TIME I GET TO PHOENIX.** JIM WEBB

Handwritten musical score for "By the Time I Get to Phoenix" by Jim Webb. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a treble clef and a key signature change to Bb. The second staff continues with a bass clef. The third staff has a key signature change to C major. The fourth staff includes a first ending bracket and a second ending marked "2." with a key signature change to Bb. The fifth and sixth staves continue the melody and harmony.

Chords and markings include: A, Fm, (Bb7), Ebmaj7, Fm, (Bb7), Fm, Ebmaj7, Abmaj7, Bb9, Gm7, Cm7, 1<sup>o</sup> Fm7, (Bb7), Db, 2. Fm7, (Bb7), Db, Bb7, **BLOWING**, Cm7, Fm7, Bb7, Ebmaj7, Abmaj7, Fm, G7, C, Bb, C, Bb, C.

Med. **MR. BOJANGLES.** JERRY JEFF WALKER. JAZZ WALTZ

Handwritten musical score for "Mr. Bojangles" by Jerry Jeff Walker. The score is written in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef and a key signature change to F#. The second staff continues with a bass clef. The third and fourth staves continue the melody and harmony. The fifth staff includes a first ending bracket and a second ending marked "2." with a key signature change to C major. The sixth staff continues the melody and harmony.

Chords and markings include: G, B/F#, Em, G7/D, C, C/B, Am11/D, 1<sup>o</sup> D7, 2. D7, C, C, G, B/F#, Em, Em/A, A9/C#, A9, Am11/D, Am11/B, D7, repeat 3<sup>rd</sup> Em, D, (3x), G, G/F#, G6/9, G.

# DAYS OF WINE AND ROSES.

HENRY MANCINI.

Chord progressions for 'Days of Wine and Roses':

- Measures 1-4: Fmaj7, Am7(b5)/Eb, D7(b5/b9), D9
- Measures 5-8: Gm, Bbm, Am
- Measures 9-12: Dm, Gm, Gm/F, Em7(b5), A9, Dm7(b5), G7
- Measures 13-16: Gm7, C7, Fmaj7, Am7(b5)/Eb, D7(b5/b9), D9
- Measures 17-20: D9, Gm, Bbm
- Measures 21-24: Am, Dm, Dm/C, Bm7(b5), Bb9, Am, Dm
- Measures 25-28: Gm7, C7(sus4), Fmaj7
- Measures 29-32: ENDING, Dbmaj7

# [Bossa] O BARQUINO. (LITTLE BOAT)

MENESCAL BOSCOLI.

Chord progressions for 'O Barquinho (Little Boat)':

- Measures 1-4: Cmaj7, F#m7, B7
- Measures 5-8: Bbmaj7, Em7, A7
- Measures 9-12: Abmaj7, Dm7, G7
- Measures 13-16: Em7, A7(+5), Dm7, G7(+5)

FOR ENDING:  
REPEAT & FADE  
LAST 4 BARS

[MED. - MARCH-LIKE]

# HI-FLY

RANDY WESTON.

Handwritten musical score for "HI-FLY" in C major, 3/4 time. The score consists of five systems of music.

- System 1:** Starts with a treble clef and a common time signature. Chords: Dm7, G7, Cmaj7, F7, Em7. Includes a first ending bracket with Bb6/9 and B13, and a second ending with Dm7(b5).
- System 2:** Chords: G7(b9), Cm7(b5), F7(b9), Dm7(b5). Includes a [MARCH] marking and a [SWING] marking.
- System 3:** Chords: G7(b9), Cm7(b5), F7(b9), Em7, A7, Ebm7, Ab7. Includes a [BLOW.] marking.
- System 4:** Chords: Dm7, G7, Cmaj7, F7, Em7, Dm7, (G7). Includes a [MARCH] marking.
- System 5:** Chords: Cm7, F7, Bb6/9, B13. Ends with a [FINE] marking.

[SLOW ROCK]

# IT'S TOO LATE.

CAROLE KING

Handwritten musical score for "IT'S TOO LATE." in C major, 3/4 time. The score consists of five systems of music.

- System 1:** Chords: Em, A, Em, A.
- System 2:** Chords: Em7, Dm7, (G7), Cmaj7.
- System 3:** Chords: Fmaj7, Cmaj7, Fmaj7, Cmaj7.
- System 4:** Chords: Fmaj7, Cmaj7, Am7, Cmaj7, B7(sus4), Bm7, D7. Includes a first ending bracket with B7(sus4) and Bm7, and a second ending with D7.
- System 5:** Chords: Gmaj7, Cmaj7, Gmaj7, Cmaj7, Gmaj7. Includes a [3] marking and a (rhy) marking.

[BOSSA]

# HO-BA-LA-LA.

JOAO GILBERTO

Handwritten musical score for 'HO-BA-LA-LA.' in G major, 4/4 time. The score consists of two systems of two staves each. The first system starts with a repeat sign and a first ending bracket. The second system starts with a second ending bracket. Chord progressions include Am7, D7, Eb dim, Em3, C# dim, G, Em, Am7, E7(b9), G, Db7(b9), Cm7, F7, Bbmaj7, Bb, Bb6, Bb dim, Cm7, F7, Am7, and D7. The piece concludes with Am7, D7, Eb dim, Em3, and C# dim.

[BOSSA]

# GENTLE RAIN.

Handwritten musical score for 'GENTLE RAIN.' in G major, 4/4 time. The score consists of three staves. The first staff begins with a repeat sign. The second staff contains a first ending bracket. The third staff concludes the piece. Chord progressions include Am6, Bm7(b9), E7, Am7, D7, Gm7, C7, F6, F#m7(b9), B7, Em7(b9), A7(b9), Dm7(b9), Bm7(b9), E7, Am6, Bb9, Am7, D7, Gm7, C7, F6, C9, F6, Em7, Am, and (E7).