

**LIBRARY
OF
MUSICIANS'
JAZZ**

This collection of popular music has been compiled to furnish a compact library of the most requested songs for professional musicians and is not intended for sale to the general public.

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ALGO BUENO

Clef MGC-641

written by: Dizzy Gillespie
rec'd by: Roy and Diz

Musical score for 'ALGO BUENO' in B-flat major, 4/4 time. The score consists of five systems of staves. The first system has a key signature change to B-flat major. The second system includes first and second endings. The third system continues the melody and harmony. The fourth system includes a key signature change to D-flat major. The fifth system concludes the piece with a final D-flat major chord.

Chord progressions and notes:

- System 1: Gm7-5, C7-3, Fm7-5
- System 2: Bb7-3, Ebm7-5, Ab7-3, Db
- System 3: G7, Gb, Eb7, A7, Ab7, Gm7-5, C7-3
- System 4: Fm7-5, Bb7-3, Ebm7-5, Ab7-3
- System 5: Db

AU PRIVAVE

Clef MGC-646

written by: Charlie Parker
rec'd by: Charlie Parker

Musical score for 'AU PRIVAVE' in B-flat major, 4/4 time. The score consists of three systems of staves. The first system includes a tempo marking of quarter note = 108. The second system continues the melody and harmony. The third system concludes the piece with a final F major chord.

Chord progressions and notes:

- System 1: Cm7, F7, Bb7, F, Gm7, C7, F
- System 2: Am7, D7-9, Gm7, C7, F
- System 3: F



B00 B00 BE D00P

Capital T-6507 written by: Bill Holman
recorded by: Frank Rosolino

$\text{♩} = 126$

Chords and notation visible in the score include:

- Gm7, C7, Gm7-5, C7-9, Bbm7, (Eb7), F, Abm7, Db7, Cm7, (G+), Cm7, F7, Bb, Cm7, Bb, Dm7, (A+), Dm7, G7, Gm7, Gm7, C7, Gm7, C7-9, Bbm7, (Eb7), Gm7, F, F, Am7, D7, Gm7, Bbm7, Gm7, C7, F.

A DANDY LINE

PLAYED BY: CHET BAKER

PACIFIC JAZZ PJLP - 9

BY: JACK MONTROSE

♩ = 130

Chords: F, Gm7, C7, Gm7, C7, F, F7, Bb, Bbm, F, D7, Gm7, C7, Bb, Bbm, F, Cm7, F7, Bb, F, Cm7, F7, Bbm7, Eb7, Am7, D7, Abm7, Db7, Gm7, C7, F, Gm7, C7, Gm7, C7, F, F7, Bb, Bbm, F.

A NIGHT IN TUNESIA

PLAYED BY: CHARLIE PARKER

DIAL 1002

BY: ROBIN-GILLESPIE

♩ = 178

Chords: Eb7, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm.

First system of musical notation for 'An Oscar for Treadwell'. It consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third and fourth staves have a bass clef. The music is in 4/4 time. The first staff contains the melody, and the other three staves contain accompaniment. Chord symbols are written above the staves: Gm, Gm7, C7, F, Em7, A7, Eb7, Dm, Eb7, Dm, Em7, A7, Dm.

AN OSCAR FOR TREADWELL

PLAYED BY: CHARLIE PARKER &
DIZZY GILLESPIE

CLEF MG -C512

Second system of musical notation for 'An Oscar for Treadwell'. It consists of six staves. The first staff has a treble clef and a key signature of one flat (Bb). The second through sixth staves have a bass clef. The music is in 4/4 time. The first staff contains the melody, and the other five staves contain accompaniment. Chord symbols are written above the staves: C, Dm7, G7, C, Dm7, G7, C7, F, Bb7, C, A7, Dm7, G7, C, Bm7, E7, Fm7, A7, Am7, D7, Dm7, G7, Dm7, G7, C, Dm7, G7, C7, F, Bb7, C, G7, C.

BAG'S GROOVE

written by: Milt Jackson
Blue Note BLP-5011 rec'd by: Milt Jackson

$\text{♩} = 175$

The musical score for 'Bag's Groove' is written in 3/4 time with a tempo of 175 beats per minute. It features a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The score consists of 16 measures. Chord symbols are placed above the staff: F, (Bb7), F7, Bb7, F, Gm7, C7, F, Gm7, C7, F, (Bb7), F, F7, Bb7, F, Gm7, C7, F. The melody is a rhythmic, eighth-note pattern that repeats with variations throughout the piece.

BATTER UP

written by: Russ Freeman
Pacific Jazz PJLP-3 recorded by: Chet Baker

$\text{♩} = 125$

The musical score for 'Batter Up' is written in 3/4 time with a tempo of 125 beats per minute. It features a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat). The score consists of 16 measures. Chord symbols are placed above the staff: Fm7, Bb7, Eb, (C7), Fm7, Bb7, Fm7, Bb7, Eb, (C7), Fm7, Bb7, Eb, Bbm7, Eb7-9. The melody is a rhythmic, eighth-note pattern that repeats with variations throughout the piece.

BAND AID

LAYED BY: CHET BAKER

PACIFIC JAZZ PJLP - 6

BY: RUSS FREEMAN

$\text{♩} = 130$

Chord progression for "BAND AID":

Staff 1: Db Eb_m7 F_m7 $\text{E}7$ $\text{Eb}7$ $\text{Ab}7$

Staff 2: Ab_m7 $\text{Bb}7$ Eb_m7 $\text{C}7$ Ab_m7 $\text{Bb}7$ Eb_m7 $\text{Ab}7$

Staff 3: Db $\text{Ab}7$ Eb_m7 $\text{Ab}7$ Ab_m7 $\text{Db}7$ Gb

Staff 4: $\text{Db}7$ Gb $\text{Db}7$ $\text{G}7$ Db

Staff 5: $\text{Ab}7$ Db $\text{E}7$ $\text{A}7$ $\text{Ab}7$ Db Eb_m7

Staff 6: F_m7 $\text{E}7$ Eb_m7 $\text{Ab}7$ Ab_m7 $\text{Bb}7$ Eb_m7 $\text{C}7$

Staff 7: Ab_m7 $\text{Bb}7$ Eb_m7 $\text{Ab}7$ Db

BARBADOS

PLAYED BY: CHARLIE PARKER

SAVOY 936

BY: CHARLIE PARKER

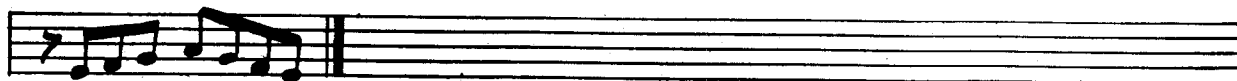
$\text{♩} = 170$

Chord progression for "BARBADOS":

Staff 1: F G_m7 $\text{C}7$ F

Staff 2: $\text{F}7$ $\text{Bb}7$ F G_m7

Staff 3: A_m7 $\text{D}7$ G_m7 $\text{C}7$ F



BEA'S FLAT

PLAYED BY: CHET BAKER

PACIFIC JAZZ PJLP - 6

BY: RUSS FREEMAN

♩ = 134

Chords: B^b, F[#]m7, Bbm7, Em7, A7, Dm7, Bm7, E7, Eb7, B^b, A7, B^b, Cm7, Dm7, G7, Cm7, F7, B^b, G7, Cm7, F7

AIR CONDITIONING

PLAYED BY: CHARLIE PARKER

G DIAL 207

♩ = 110

Chords: B^b, B^b7, Eb7, B^b, Dm7, G7+, Cm7, F7, B^b

1. 2.

BARK FOR BARKSDALE

PLAYED BY: GERRY MULLIGAN

FANTASY 3-6

BY: GERRY MULLIGAN

Chord symbols for "BARK FOR BARKSDALE":
 Measure 1: F, C7
 Measure 2: F, Bb7
 Measure 3: F, F
 Measure 4: Gm7, G7
 Measure 5: F, Bb7
 Measure 6: Eb7, Bb7
 Measure 7: C7, F7
 Measure 8: Gm7, G7

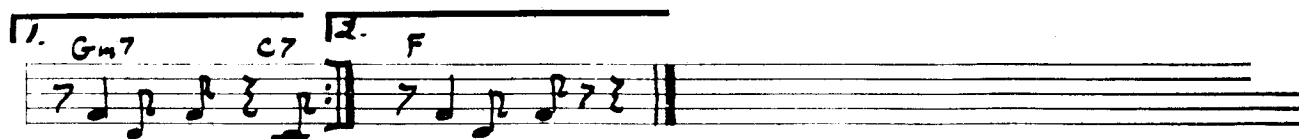
BILLIE'S BOUNCE

PLAYED BY: CHARLIE PARKER

SAVOY MG 9001

BY: CHARLIE PARKER

Chord symbols for "BILLIE'S BOUNCE":
 Measure 1: F, F7
 Measure 2: Bb7, Bb7
 Measure 3: Gm7, Am7
 Measure 4: C7, F



BIRD FEATHERS

PLAYED BY: CHARLIE PARKER

DIAL 207



BLOOMDIDO

PLAYED BY: CHARLIE PARKER &
DIZZY GILLESPIE

CLEF MG-C512



BERNIE'S TUNE

PLAYED BY: GERRY MULLIGAN

PACIFIC JAZZ PJLP - 1

BY: BERNIE MILLER

♩ = 2/10

Chord symbols: Dm, E7, Bb7, Em7, A7, Dm, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Em7, A7, Dm, E7, Bb7, Em7, A7, Dm.

BOCKHANAL

PLAYED BY: CHET BAKER

PACIFIC JAZZ PJLP - 9

BY: JACK MONTROSE

♩ = 140

Chord symbols: Bb, (Eb7), Bb, Bb7, Eb7, Bb, (Cm7), Dm7, G7, Cm7, F7, Bb.

1. **F7** 2. **Bb** **Ab** 12

Gb **Fm7** **Bb7** **Eb7** ETC. BLUES

BOTTOMS UP

PLAYED BY: LENNIE NIEHAUS

CONTEM. C 2513

BY: LENNIE NIEHAUS

♩ = 134 **INTRO**

Eb **Fm7** **Eb** **Bb7** **Eb** **Eb**

Bb7 **Bbm7** **Eb7** **Ab** **Db7** 1. **Eb** **Cm7**

Fm7 **Bb7** 2. **Eb** **Bb7** **Eb** **Eb7** **Bbm7**

Eb7 **Ab** **F7**

Cm7 **F7** **Bb7** **Fm7** **Bb7** **Eb** **Fm7**

Eb **Bb7** **Eb** **Eb** **Bb7** **Bbm7** **Eb7**

Ab **Db7** **Eb** **Bb7** **Eb**

BOB LICITY

PLAYED BY: MILES DAVIS

CAPITAL H-371

BY: CLEO HENRY

♩ = 136

Chords: Gm7, F, C7, F, Cm7, F7+, Bb, Gm7, C7, 1. F, 2. F, Cm7, F7+, Cm7, Bb, Bb, Bbm7, Eb7+, Bbm7, A7, Ab, Abm7, Gm7, C7, Gm7, F, C7, F, Cm7, F7+, Bb, Gm7, C7, F.

BOUNCING WITH BUD

PLAYED BY: BUD POWELL

BLUE NOTE BLP 5003

BY: BUD POWELL

INTRO ♩ = 180

Chords: Bb, Bmaj7, Bb, Bbm7, Bb, Dm7, G7.

Chords and notation for the main body of the score:

- Staff 1: Cm7, D7, Gm, Bb°, Cm7, F7
- Staff 2: Bb, F7, Bb, Dm7, C7
- Staff 3: Cm7, D7, Gm, C7/Bb°, Cm7, F7
- Staff 4: Bb, Gm, Eb7, D7, G7, Db7
- Staff 5: Cm7, F7, Bb, Dm7, G7
- Staff 6: Cm7, D7, Gm, C7/Bb°, Cm7, F7
- Staff 7: Bb, D7, Gm, D7, Gm, G7, Cm7
- Staff 8: G7, Cm7, F7, Bb

BUD'S BLUES

PLAYED BY: SONNY STITT &
BUD POWELL

PREST. NJLP - 103

BY: BUD POWELL

Introductory notation and chords:

- Tempo: ♩ = 159
- Staff 1: Bb, Eb7, Bb°, Bb
- Staff 2: Bb7, Eb7, Bb, Cm7
- Staff 3: Dm7, G7, Cm7, F7, Bb
- Staff 4: (Empty staff)

BY: ART PEPPER

BUDO

BY: BUD POWELL - MILES DAVIS

Handwritten musical score for "The Girl on the Train". The score is written on three staves in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a tempo of quarter note = 120. The notation includes various chords (e.g., Ab, Eb7, F7, Cm7) and musical symbols such as repeat signs, first and second endings, and triplets. The piece concludes with a double bar line and a final chord of Cm7.

Chords: F7, Bb, Dbm7, Gb7, Cm7, F7, Bbm7, E7, Bbm7, Eb7, Ab, Bbm7, Eb7, Db, Ab, Ebm7, F7, Bbm7, Eb7, Ab.

BUD'S BUBBLE

PLAYED BY: BUD POWELL

ROOST RECORDS RLP - 401

BY: BUD POWELL

Tempo: $\text{♩} = 150$

Chords: Bb, Cm7, F7, Bb, Bbo, Cm7, F7, Abm7, Db7, Ebm7, Ab7, Cm7, F7, Bb, F7, Bb, Cm7, F7, Abm7, Db7, Ebm7, Ab7, Cm7, F7, Bb.

BUNNY

PLAYED BY: SHORTY ROGERS

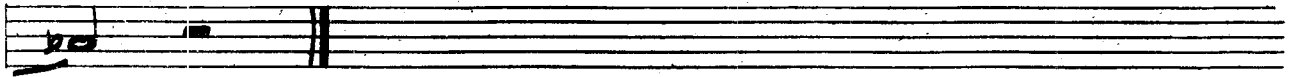
VICTOR LMP - 3137

BY: SHORTY ROGERS

BUZZY

PLAYED BY: CHARLIE PARKER

SAVOY MG - 9001



CASA DE LUZ

PLAYED BY: BUD SHANK

NOCTURNE NXP - 3

BY: SHORTY ROGERS

♩ = 196

$B^b m$ ($E^b m$) ($F7$) $B^b m$

$Cm7$ $F7$ $B^b m$ ($E^b m$) ($F7$) $B^b m$

$Fm7$ B^b7 E^b $E^b m7$ A^b7 D^b

$D^b m7$ (G^b7) $Cm7$ $F7$ $B^b m$

1. $F7$ 2. ($F7$)

CHERYL

PLAYED BY: CHARLIE PARKER

SAVOY MG - 9001

BY: CHARLIE PARKER

♩ = 192

C $Dm7$ C

$C7$ $F7$ C $Dm7$

$E^b m7$ $A7$ $Fm7$ B^b7 $Dm7$ $G7$ C

A BALLAD

written by: Gerry Mulligan
Capital H-439 rec'd by: Gerry Mulligan

$\text{♩} = 69$ (Em7) (A7) (S) Dm7 G7 C

C#m7 F#7-3 B Em7 3 A7+ F#m7 B7-9

Em7 A7 F#m7 3 B7-9 Em7 C7 F#m7

B7-9 Em7 A7 3 Dm7 G7

C C#m7 F#7-3 B Em7 A7+

D B7 Dm7 G7 C A7-9 Dm7 Fm7

Em7 C° Dm7 G7 C Cm7 Fm7

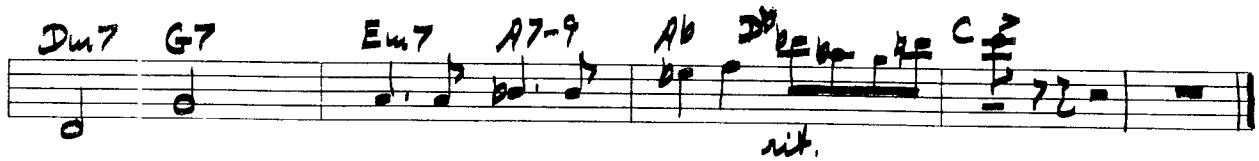
Bb7 Eb Eb° Fm7 Bb7-9

Eb Ebm7 Ab7

Db Bb7-9 Ebm7 Ab7

D D° Em7 A7+

D.S. AL.



CONFIRMATION

written by: C. Parker
Blue Note BLP-5039 rec'd by: C. Parker

BACK HOME BLUES

written by: Charlie Parker
 Clef MGC-646 rec'd by: Charlie Parker

Musical score for "Back Home Blues" in G major, 4/4 time. The score consists of four staves. The first staff contains the melody with chords D7, G, E7-9, and Am7 (D7). The second staff contains a bass line with chords Gm7, C7-9, F7, C, and (Fm). The third staff continues the bass line with chords Em7, Ebm7, Dm7, G7-9, and C. The fourth staff concludes the piece with chords Dm7 and G7. The notation includes eighth and sixteenth notes, rests, and triplet markings.

BLUEBIRD

written by: Charlie Parker
 avoy MG-9010 recorded by: Charlie Parker

Musical score for "Bluebird" in E-flat major, 4/4 time. The tempo is marked as 124. The score consists of four staves. The first staff contains the melody with chords Eb, Fm7, Bb7, and Eb. The second staff contains a bass line with chords Eb7, Ab7, Eb, and (Fm7). The third staff continues the bass line with chords Gm7, Eb, Fm7, Bb7, and Eb. The fourth staff concludes the piece with a single note. The notation includes eighth and sixteenth notes, rests, and triplet markings.

BLUES FOR ALICE

written by: Charlie Parker
 Clef MGC-646 recorded by: Charlie Parker

Musical score for "Blues for Alice" in F major, 4/4 time. The tempo is marked as 112. The score consists of a single staff. The melody is written with chords F, Em7, A7, Dm, and F+. The notation includes eighth and sixteenth notes, rests, and triplet markings.

First system of musical notation for 'BOUNCE'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third staff has a bass clef. The music is in 3/4 time. The first staff contains the melody with notes and rests. The second and third staves contain accompaniment with notes and rests. Chord symbols are written above the staves: Cm7, F7, Bb7, Bbm7, Eb7, F, Abm7, Db7, Gm7, C7, F, Gm7, C7.

BOUNCE

Nocturne NLP-8

written by: Searle

recorded by: Virgil Gonsalves

Second system of musical notation for 'BOUNCE'. It consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third and fourth staves have bass clefs. The music is in 3/4 time. The first staff contains the melody with notes and rests. The second, third, and fourth staves contain accompaniment with notes and rests. Chord symbols are written above the staves: Bbm7 Cm7, F7, Bb, Eb, Ebm, Bb, Bbo, Cm7, F7, Bbm7 Cm7, F7, Bb, Dm7 G7, Cm7, F7, Fm7, G7, C7, Ebm7, Dm7, G7-9, 1. Cm7, F7, Bb, 2. Cm7, Dm7 G7-9, Cm7, F7, Bb.

BULLDOG BLUES

Clef MGC-644

written by: Bob Brookmeyer
recorded by: Bob Brookmeyer

CAIRO

MGM E-177

written by: Kenny Drew
recorded by: Buddy de Franco



CONE PONE

Victor LJM-1010 written by: Nick Travis
recorded by: Nick Travis

♩ = 200

Chords and notation details:

- Staff 1: Fm, Gm7 C7, Fm
- Staff 2: Gm7 C7, Fm, Bbm, Fm, C7
- Staff 3: Fm (F7), Bbm, Cm7 F7, Bbm
- Staff 4: Cm7 F7, Bbm, Eb7, Bbm, F7
- Staff 5: Bbm, F7, Eb7, Db7
- Staff 6: C7, F7, Eb7, Db7
- Staff 7: C7, Fm, Gm7 C7, Fm
- Staff 8: Gm7 C7, Fm, Bbm, Fm, C7
- Staff 9: Fm

THE CHAMP

PLAYED BY: DIZZY GILLESPIE

DEE GEE 3604

BY: DIZZY GILLESPIE

$\text{♩} = 130$ (A \flat)

(A \flat 7) (D \flat 7) (A \flat)

(E \flat 7) (A \flat)

(RIFF BETWEEN TAKE-OFF CHORUSES)

ETC. (BLUES)

THE CHASE

PLAYED BY: FATS NAVARRO

BLUE NOTE LP - 5004

BY: TADD DAMERON

$\text{♩} = 140$ A \flat B \flat m7 E \flat 7 A \flat

B \flat m7 E \flat 7 A \flat F7 B \flat m7 E \flat 7 1. A \flat E \flat 7

B \flat m7 E \flat 7+ 2. A \flat A \flat 7 D \flat D \flat m7

26

Chords: A^b , $F7$, B^b7 , B^bm7 , E^b7 , A^b , B^bm7 , E^b7 , A^b , $F7$, B^bm7 , E^b7 , A^b .

CONTOURS

PLAYED BY: SHORTY ROGERS

VICTOR LMP - 3138

BY: SHORTY ROGERS

$\text{♩} = 71$

Chords: E^b , B^b , $Fm7$, B^b7 , E^b , $Dm7$, $G7+$, Cm , $Dm7$, $G7+$, $Cm7$, $F7$, B^bm7 , E^b7 , A^b , B^bm7 , E^b7 , $Cm7$, $F7$, B^bm7 , E^b7 , A^b , A^bm7 , D^b7 , G^b , G^bm7 , $Fm7$, B^b7 , E^b , B^b , $Fm7$, B^b7 , E^b , $Dm7$, $G7$, Cm , $Dm7$, $G7$, $Cm7$, $F7$, B^bm7 , E^b7 , A^b , A^bm7 , D^b7 , $Gm7$, $C7$, $Fm7$, B^b7 , E^b .

COOL

PLAYED BY: FLIP PHILLIPS &
HOWARD MCGHEE
BOPTET

MER. 8902

BY: HOWARD MCGHEE

$\text{♩} = 172$

Chords: Bb , $Eb7$, Bb , $Bb7$, $Eb7$, Bb , $Dm7$, $Dbm7$, $Cm7$, $F7$, $E7$, Bb , $(Cm7 F1)$

COOL MIX

PLAYED BY: STAN GETZ

CLEF MG - C143

$\text{♩} = 167$

Chords: Bb , $Fm7$, $Bb7$, $Ebm7$, $Ab7$, $Ebm7$, $Ab7$, Db , $Gb7$, $Gm7$, $C7$, F , $Gm7$, $Cm7$, F , $Ebm7$, $A7$, D , C , Bb , $A7$, F , Dm , $Gm7$, $A7$, Dm , $Dm7$, $Bb7$, $Cm7$, $F7$, Bb , $Fm7$, $Bb7$, $Ebm7$, $Ab7$, $Ebm7$, $Ab7$, Db , $Gb7$

28

Gm7 C7 F Ab7 G7 Cm7

F7

DEAR OLD STOCKHOLM

PLAYED BY: MILES DAVIS

BLUE NOTE BLP -5013

RY: VARMELAND

♩ = 136

(Dm)

Dm Gm A7 Bm7-5 A7

Dm Gm Dm Bm7-5 Em7

A7 > (Dm)

F Gm7 C7 F

Gm 3 A7 Dm Gm A7 Bm7-5 A7

Dm Gm Dm Bm7-5 Gm7(c)

A7 Dm

BASIE EYES

written by: Shorty Rogers
recorded by: Shorty Rogers

Victor LJM-1004

$\text{♩} = 159$

A^b $B^b_m7 E^b7$ A^b $F7-9$ A^b $B^b_m7 E^b7$

A^b $F7-9$ A^b $B^b_m7 E^b7$ A^b $F7$ A^b

$B^b_m7 E^b7$ A^b

G_m7 $C7$ C_m7 $F7$ F_m7 B^b7

A^b $B^b_m7 E^b7$ A^b $F7-9$ A^b $B^b_m7 E^b7$

A^b $F7-9$ A^b $B^b_m7 E^b7$ A^b $F7$ A^b

$B^b_m7 E^b7$ A^b

COHN MY WAY

written by: Manny Albam
recorded by: Al Cohn

Victor LJM-1024

F D_m7 G_m7 $C7$ F D_m7

G_m7 $C7$ F $F7$ B^b F^b F

1. G_m7 $C7$ 2. F $E7$ A_m B_m7 $E7$

$F7$ A_m A $F^{\#}_m7$ $B_m7 E7$ A $G_m7 C7$

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F 30

F F7 Bb Fb F

DÄÄHOUD

Emarcy MG-26043

written by: Clifford Brown

recorded by: Max Roach-

Clifford Brown

$\text{♩} = 125$

Ebm7 Ab7 Dbm7 Gbm7

(Fm7) (Bbm7) Em7 Eb7 Abm7 Bbm7-3 Eb

Eb 1. Eb 2. Eb Bbm7

Ebm7 Ab Abm7

Db7 Gbm7 Fm7 Bbm7 Ebm7 Ab7

Dbm7 Gbm7 B (Fm7) (Bbm7) Em7 Eb7

B7 Bbm7-3 Eb Abm7 Db7 Gbm7

Ebm7 Ab7 B7 Bbm7

DIABLO'S DANCE

PLAYED BY: SHORTY ROGERS

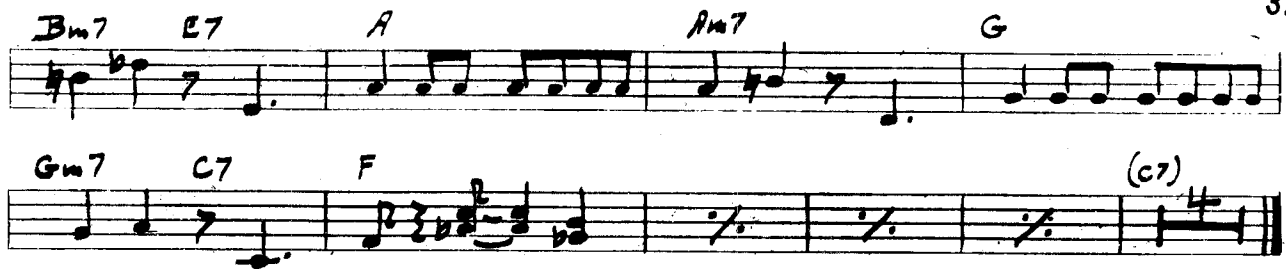
VICTOR LPM - 3137

BY: SHORTY ROGERS

$\text{♩} = 120$

Chords and musical notation are as follows:

- Staff 1: $\text{♩} = 120$
- Staff 2: F , $Fm7$, $Bb7$, $Bbm7$
- Staff 3: $Eb7$, A^b , A^bm7 , D^b7 , D^bm7
- Staff 4: G^b7 , B , $Bm7$, $E7$, A
- Staff 5: $Am7$, $D7$, G , $Gm7$, $C7$, F
- Staff 6: $Bm7$, $E7$
- Staff 7: A , $F\#7$, $Bm7$, $E7$, A , trill , $Am7$, $D7$
- Staff 8: G , $F\#m7$, D^b7 , G^b , $Gm7$, $C7$, F , $Gm7$, $C7$, F
- Staff 9: $Fm7$, $Bb7$, $Bbm7$, $Eb7$, A^b
- Staff 10: A^bm7 , D^b7 , D^bm7 , G^b7 , B



DIDI

PLAYED BY: SHORTY ROGERS

CAPITAL 11-294

BY: SHORTY ROGERS

COOL BLUES

PLAYED BY: CHARLIE PARKER

DIAL 1015

BY: CHARLIE PARKER

♩ = 174

Chords: B \flat , E \flat 7, B \flat , B \flat 7, E \flat 7, Dm7, D \flat m7, Cm7, F7, B \flat .

DONNA

PLAYED BY: MILES DAVIS

BLUE NOTE 5913

BY: J. McLEAN

♩ = 168

Chords: F7, Cm7, F7, B \flat 7, Fm7, B \flat 7, E \flat 7, B \flat m7, E \flat 7, A \flat , E \flat 7, A \flat , C7, C7, Fm, (E \flat 7), A \flat , F7, B \flat m7, E \flat 7, A \flat .

DONNA LEE

PLAYED BY: CHARLIE PARKER

SAVOY MG-9000

♩ = 115

Chords and notation visible in the score:

- Staff 1: A^b , F^7 , B^b7_3
- Staff 2: B^bm^7 , E^b7 , A^b
- Staff 3: E^bm^7 , D^7 , D^b , D^bm^7 , A^b
- Staff 4: F^7 , B^b7 , B^bm^7
- Staff 5: E^b7 , A^b , F^7 , B^b7_3
- Staff 6: C^7 , Fm
- Staff 7: C^7 , Fm , C^7 , Fm_3
- Staff 8: A^bo , A^b , F^7 , B^bm^7 , E^b7 , A^b

DEXTERITY

PLAYED BY: CHARLIE PARKER

DIAL 1032

♩ = 110

Chords: B \flat , Cm7, F7, B \flat , Cm7, F7, B \flat , B \flat 7, E \flat , A \flat 7, Dm7, D \flat m7, 1. Cm7, F7, 2. Cm7, F7, B \flat , A \flat m7, D7, G7, Gm7, C7, F7, E \flat m, F7, B \flat , Cm7, F7, B \flat , B \flat 7, E \flat , A \flat 7, Dm7, D \flat m7, Cm7, F7, B \flat .

DIZZY ATMOSPHERE

PLAYED BY: DIZZY GILLESPIE

ALL. 3083

♩ = 136

Chords: A \flat , D7, D \flat 7.

36

EARLY AUTUMN

PLAYED BY: WOODY HERMAN

CAPITAL 57-616

BY: RALPH BURNS

$\text{♩} = 69$

BREAKFAST WITH JOE

written by: Johnny Carisi
Victor LJM-1024 recorded by: Al Cohn

Musical score for "Breakfast with Joe" in E-flat major (three flats). The score consists of three staves of music. Above the first staff are the notes A^b, D^b, A^b, and A^b. Above the second staff are E^bm7, A^b7, D^b7, A^b, and B^bm7. Above the third staff are A^b, F7-9, B^bm7, E^b7, A^b, F7+, and B^bm7. Below the third staff is a single staff with the note E^b7.

DELILAH

written by:
Emarcy MG-26043 rec'd by: Max Roach-Clifford Brown

Musical score for "Delilah" in F# major (two sharps). The score consists of six staves of music. Above the first staff is the tempo marking ♩ = 145. Above the second staff is F#m7 (6). Above the third staff is F#m. Above the fourth staff are Bm, D7, and C#7. Above the fifth staff are 1. Gm, F#m, 2. Gm, F#m, and C#7. Above the sixth staff are Bm, C#7-5, and 3. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Handwritten musical notation for a short piece. The first staff is in F#m and the second staff is in Bm. The notation includes various chords and melodic lines.

DJANGO

written by: John Lewis
Prestige PRLP-170 recorded by: Mod. Jazz Quartet

Handwritten musical notation for the song "Django". The notation is in 4/4 time, with a tempo marking of 112 (CHORUS). The key signature is F major (one flat). The notation includes various chords and melodic lines.

1. *RUBATO* Fm Bbm6 C7-9

Fm F7-9 Bbm6 Eb7-9

Ab Db Gm7-5 G7

C Fm Bbm6 C7-9

Fm Bbm C7-9

Fm Fm G7 C7 F7 Bbm Eb7 Ab Db C7

2. *A TEMPO* *SUSTAIN F*

Db7 C7 Fm F7-9 Bbm F7-9 Bbm F7-9 Bbm

(BASS) Gb7

F C7 F F7 Bbm C7 F7 Bbm Eb7 Ab7 Db

Db7

DOT'S GROOVY

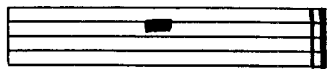
Pacific Jazz PJLP-15 written by: Jack Montrose
recorded by: Chet Baker

Handwritten musical score for "The Rose Tree" in B-flat major, 3/4 time, with a tempo of quarter note = 137. The score is written on ten staves. The melody is in the first staff, and the accompaniment is in the second staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked as quarter note = 137. The score includes various chords and musical notations such as treble clef, common time, and repeat signs.

DOXY

written by: Sonny Rollins
recorded by: Miles Davis

A musical score for the song "The Rose Tree" in 2/4 time. The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and sixteenth notes, with a repeat sign at the beginning. The second staff continues the melody, also featuring a repeat sign. The third staff provides a bass line, starting with a whole rest followed by eighth and sixteenth notes. Chord symbols are placed above the notes: B-flat, A-flat7, G7, C7, F7, B-flat, A-flat7, G7, C7, F7, B-flat7, and E-flat7. The score is labeled "The Rose Tree" at the top right.



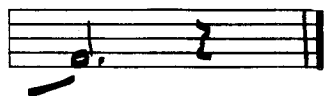
THE FRUIT

Mercury MGC-610

written by: Bud Powell
recorded by: Bud Powell

$\text{♩} = 104$

(Fm7) (Bb7)



EARLY SPRING

PLAYED BY: THE METRONOME ALL-STARS

CAPITAL 1550

BY: RALPH BURNS

$\text{♩} = 186$

Chords: Fm , $Gm7$, $C7$, Fm , $(Db7)$, $C7$, $Gm7$, $C7$, Fm , $Cm7$, $F7$, $Bm7$, $E7$, A , $Am7$, $D7$, $Gm7$, $C7$, Fm , $Gm7$, $C7$, Fm , $(Db7)$, $Gm7$, $C7$, Fm .

EB-POB

PLAYED BY: FATS NAVARRO

SAVOY 905

BY: THEO. NAVARRO - LEO PARKER

$\text{♩} = 205$

Chords: Bb , $Cm7$, $F7$, Bb , $G7$, $Cm7$, $F7$, Bb , $D7$, $Db7$, $C7$, $F7$, Bb , $Cm7$, $F7$.

42

B \flat Cm7 F7 B \flat G7 Cm7 F7

B \flat (Cm7 F7)

ELEVATION

PLAYED BY: ELLIOT LAWRENCE

COL. 38497

$\text{♩} = 124$

E \flat Fm7 B \flat 7 E \flat

E \flat 7 A \flat 7 E \flat Fm7

Gm7 G \flat m7 Fm7 B \flat 7 E \flat

1. Fm7 B \flat 7 2. E \flat

ELEVEN SIXTY

PLAYED BY: CHARLIE VENTURA

NATIONAL 9043

BY: CHARLIE VENTURA

$\text{♩} = 182$

B \flat

B \flat 7. E \flat 7 B \flat Cm7

Dm7 G7 Cm7 F7 B \flat

B \flat

EVERYWHERE

Columbia CL-6026

written by: Bill Harris
recorded by: Woody Herman

$\text{♩} = 62$ $\text{D}^{\flat}7$ C $(\text{A}7)$ $(\text{Dm}7)$ $(\text{G}7)$ C

$(\text{C}7)$ $\text{Cm}7$ $\text{F}7$ $\text{Bbm}7$ $\text{Eb}7$

Ab $\text{Dm}7$ $\text{G}7$ C $\text{Bbm}7$ $\text{Eb}7$

Ab $\text{G}7$ C $\text{A}7$ $\text{Dm}7$ $\text{G}7$ C

$\text{Fm}7$ $\text{E}7$ Eb

$\text{Eb}7$ $\text{Ab}7$ Db

$\text{Dm}7$ C $(\text{A}7)$

$(\text{Dm}7)$ $(\text{G}7)$ C $(\text{C}7)$ $\text{Cm}7$

$\text{F}7$ $\text{Bbm}7$ $\text{Eb}7$ Ab $\text{Dm}7$

$\text{Bbm}7$ $\text{Dm}7$ $\text{G}7$ $\text{Db}7$ C

$\text{Ab}7$ $\text{G}7$ C rit.

FEATHER MERCHANT

Norgran MGN-2000

written by: Basie-Mundy
recorded by: Stan Getz

$\text{♩} = 185$

Chord symbols: B^b , B^b7 , E^b7 , B^b0 , B^b , B^b7 , E^b7 , B^b0 , B^b , C^m7 , B^b , B^b0 , C^m7 , $F7$, B^b .

Tempo: $\text{♩} = 185$

FIGURE 8

Contemp. C-2517

written by: Lennie Niehaus
recorded by: Lennie Niehaus

$\text{♩} = 118$

Chord symbols: G^m7 , $C7$, F , F^0 , G^m7 , $C7$, F , A^m7 , $D7^+$, $2. G^m7$, $C7$, F , B^bm7 , E^b7 , A^b , B^bm7 , E^b7-9 , A^b , A^bm7 , D^b7 , G^b , A^bm7 , D^b7-9 , G^b , G^bm7 , G^m7 , $C7$, F , F^0 , G^m7 , $C7$, F .

Tempo: $\text{♩} = 118$

EMANON

PLAYED BY: DIZZY GILLESPIE

MUSICRAFT 447

BY: GILLESPIE - SHAW

♩ = 150

Chords: B \flat , Cm7, F7, B \flat , B \flat 7, E \flat 7, B \flat , Cm7, Dm7, D \flat m7, Cm7, F7, B \flat .

ERGO

PLAYED BY: CHET BAKER

PAC. JAZZ PJLP - 9

BY: JACK MONTROSE

♩ = 169

Chords: E \flat m7, A7, D \flat m7, G7, Cm7, F7, B \flat m7, E7, A \flat m7, D7, G, A \flat m7, A \flat 7, G, B7, A \flat m7, A \flat 7, G, A \flat m7, D7, G, A \flat m7, D7, G, Cm, G7, Cm, F \sharp m7, B7, E \flat m7, A7, D \flat m7, G7, Cm7, F7, B \flat m7, E7, A \flat m7, D7.



FOR STOMPERS ONLY

PLAYED BY: STAN GETZ

ROYAL ROOST RLP-102



GODCHILD

PLAYED BY: MILES DAVIS

CAPITAL H-459

BY: GEORGE WALLINGTON



FIVE BROTHERS

PLAYED BY: STAN GETZ

NEW JAZZ NJLP 102

BY: GERRY MULLIGAN

♩ = 108

Chords: C, Dm7, G7, C, Dm7, G7, Gm7, C7, F, Bb7, C, Eb7, Dm7, C7, Dm7, Db7, C, B7, E, Fm7, Bb7, Eb, Em7, A7, D, Ebm7, Ab7, Db, Dm7, Db7, C, Dm7, G7, C, Dm7, G7, Gm7, C7, F, Bb7, Dm7, Db7, C.

FOUR BROTHERS

PLAYED BY: WOODY HERMAN

COLUMBIA 38304

BY: JIMMY GUIFFRE

♩ = 110

Chords: Bb7, Bbm7, Eb7+, Ab, F7, Bbm7, Cm7, F7, Bbm7, Eb7+, Ab, Bbm7, Eb7, Ab, Dm7, Gb7.

FLASH

Capital H-439

written by: Gerry Mulligan
recorded by: Gerry Mulligan

♩ = 115

C E♭7 B♭ D♭7 Cm7 G7 B♭m7 Am7 A♭7

F A♭7 (F) A♭7 G♭ G A♭

A B♭ B C E♭7 B♭ C E♭7 B♭ D F7 C

F7 C Am7 E7-9 Am7 D7 G

Dm7 D♭7 C E♭7 B♭ D♭7 Cm7 G7 B♭m7 Am7 A♭7

F A♭7 (F) A♭7 G♭ G A♭

A B♭ B C

FOUR

Prestige PRLP-161

written by:
recorded by: Miles Davis

♩ = 172

E♭ E♭m7

A♭7 Fm7 A♭m7

Chords: Db^7 , Eb , Gbm^7 , B^7 , Fm^7 , Dm^7 , G^7 , Cm^7 , Bb^7 , Eb , Gbm^7 , B^7 , Fm^7 , Bb^7 , Eb .

FRECKLES

Capital T-6507

written by: Bill Holman

recorded by: Frank Rosolino

Tempo: $\text{♩} = 180$

Chords: Eb , Db^7 , C^7+ , Fm^7 , Bb^7 , Eb , Db^7 , C^7+ , F^7 , Bb^7 , Eb , Eb , Am^7 , D^7 , Gm , Cm^7 , F^7 , Bb , Em^7 , A^7 , Dm^7 , G^7 , Gm^7 , C^7 , Fm^7 , Fm^7 , Bb^7+ , Eb , Db^7 , C^7+ , Fm^7 , Bb^7 , Eb , Db^7 , C^7+ , F^7 , Bb^7 , Bbm^7 , Eb^7 , Ab , Abm^7 , Db^7 , Eb , Bb^7 , Eb .

GOOD BAIT

PLAYED BY : DIZZY GILLESPIE

MANOR W-1224

BY : TADD DAMERON - COUNT BASIE

♩ = 132

Chord symbols: B \flat , Gm7, Cm7, B7, B \flat , Cm7, F7, B \flat , B \flat 7, E \flat , A \flat 7, Dm7, D \flat m7, Cm7, B7, B \flat , (F7), E \flat , Cm7, Fm7, E7, E \flat , Fm7, B \flat 7, E \flat , E \flat 7, A \flat , D \flat 7, Gm7, G \flat m7, Fm7, E7, E \flat , F7, B \flat , Gm7, Cm7, B7, B \flat , Cm7, F7, B \flat , B \flat 7, E \flat , A \flat 7, Dm7, D \flat m7, Cm7, B7, B \flat .

HALF NELSON

PLAYED BY : CHARLIE PARKER

SAVOY MG-9000

♩ = 190

Chord symbols: C, Fm7, B \flat 7, C, Bm7, B \flat m7, (E \flat 7), A \flat , A \flat m7.

52

Handwritten musical notation for the first system of "Happy Little Sunbeam". The notation is in 7/8 time with a key signature of one sharp (F#). The first staff contains the main melody with chords D7, Dm7, G7, Dm7, G7, C, and Ebmaj7. The second staff continues the melody with Abmaj7 and Dbmaj7 chords.

HAPPY LITTLE SUNBEAM

PLAYED BY: CHET BAKER

PAC. JAZZ FILM - 6

BY: RUSS FREEMAN

$\text{♩} = 126$

Handwritten musical notation for the second system of "Happy Little Sunbeam". The notation is in 7/8 time with a key signature of one flat (Bb). The first staff has a treble clef and a tempo marking of 126 beats per minute. The notation includes various musical symbols such as notes, rests, and accidentals. Chords written above the staff include Gm7, C7, F, Abm7, Gm7, C7, Cm7, F7, Bbm7, Eb7, Ab, Fm7, Cm6, Dm7, G7, C, Dm7, G7, C, Abm7, Gm7, C7, F, Abm7, Gm7, C7, Cm7, F7, Bbm7, Eb7, Am7, D7, Gm7, C7, Eb7, D7, Gm7, C7, and F.

THE HALF DOZENS

written by: Bill Holman
Pacific Jazz PJLP-15 recorded by: Chet Baker

$\text{♩} = 131$

Chords: E^b , $Fm7$, $Bb7$, $Fm7$, $Bb7$, $Dm7$, $G7$, $Dm7$, $G7$, $Cm7$, $(F7)$, A^b , $Bb7$, A^bm7 , D^b7 , A^bm7 , D^b7 , G^b , G^b , A^bm7 , $Bb7$, $A7$, A^bm7 , D^b7 , A^bm7 , D^b7 , G^b , G^b , $Fm7$, $Bb7$, E^b , $Fm7$, $Bb7$, $Fm7$, $Bb7$, $Dm7$, $G7$, $Dm7$, $G7$, $Cm7$, $G7$, $Cm7$, $G7$, Cm , $Fm7$, $Fm7$, $Bb7$, E^b .

HALLUCINATIONS

Mercury MGC-610
written by: Bud Powell
recorded by: Bud Powell

$\text{♩} = 125$

Chords: F , $E7$, $A7$, $D7$, $G7$, $C7$, $Cm7$, $F7$, $Bb7$, F^o , $Cm7$, $D7$, $Gm7$, $C7$.

1. F C7 2. Dm7 G7 Cm7 F7

Bbm7 Eb7 Am7 D7 Gm7 D7 Gm7 C7

Am7 D7 Gm7 C7 F E7 A7 D7 G7

C7 Cm7 F7 Bb7 Fb Cm7 D7

Gm7 C7 F

IN THE NICK OF TIME

Victor LJM-1010

written by: Miltie Gold
recorded by: Nick Travis

$\text{♩} = 138$

F Gm7 C7 F

Cm7 F7 Bb Cm7 F7 Bb

Bbm7 Eb7 Dm A7 Dm

1. G7 Gm7

2. Dm C7

F

GROOVIN' HIGH

PLAYED BY: DIZZY GILLESPIE

ALL. 3082

HEADLINE

PLAYED BY: CHET BAKER

PAC, JAZZ PJLP - 9

BY : JACK MONTROSE

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of "♩ = 118". The music is in 4/4 time. The first staff contains measures 1-4 with chords F, D7, Gm7, and C7. The second staff contains measures 5-8 with chords Ebm7, Ab7, Dbm7, Gb7, Bbm7, and E7. The third staff contains measures 9-12 with chords F and Dm7. The fourth staff contains measures 13-16 with chords Gm7, C7, D7, and Am7. The fifth staff contains measures 17-20 with chords G, E7, Am7, and D7. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like "f" and "p".

Am7 D7 Gm7 C7 F D7 Gm7 C7

Fm7 Bb7 Ebm7 Ab7 Dbm7 Gb7 Bm7 E7

Bbm7 Eb7 Am7 D7 Abm7 D7 Gm7 C7

F

HERBSTONE

PLAYED BY: HERBIE HARPER

NOCTURNE NXP 2

BY: HERBIE HARPER

$\text{♩} = 110$ Cm G7 Cm G7 Cm G7

C7 Fm C7 Fm C7 Fm C7

Fm Ab Eb ED

C7 1. F7 Fm7 Bb7

G7 2. F7 Fm7 Bb7 Eb

(Dm7) (G7)

HERSHEY BAR

PLAYED BY: STAN GETZ

ROOST RLP 402

♩ = 110

Chords: $B^b m7$, $E b7$, $A b$, $D b7$, $C m7$, $A b o$, $B^b m7$, $E b7$, $B^b m7$, $E b7$, $A b$, $C m7$, $F7$, $B^b m7$, $E b7$, $A b$, $E b m7$, $A b7$, $E b m7$, $A b7$, $D b$, $G m7$, $C7$, F , $B^b m7$, $E b7$, $B^b m7$, $E b7$, $A b$, $D b7$, $C m7$, $A b o$, $B^b m7$, $E b7$, $B^b m7$, $E b7$, $A b$.

INDIAN CLUB

PLAYED BY: SHORTY ROGERS

VICTOR LPM 3137

BY: JIMMY GIUFFRÉ

♩ = 126

Chords: $F m$, $B^b m$, $C7$, F , $F m$, $C7$.

58

Chords: Fm, Abm7, Db7, Gm7, C7, Gm7, C7, Gm7, C7, Fm, Bbm, C7, Fm.

IN THE MODE

PLAYED BY: BOB BROOKMEYER

STORY, 305

BY: AL COHN

$\text{♩} = 172$

Chords: Cm, Dm7, G7, Cm, Bbm7, Eb7+, Ab, Am7, D7, Gm7, C7, Fm7, Bb7, Eb, C7, Fm7, Bb7, Eb, Dm7, G7, Bb7, Bbm7, C7, Fm7, C7, Fm7, Bb7, Eb.

HAMP'S BLUES

Contemp. C-3505

written by: Hampton Hawes
recorded by: Hampton Hawes

♩ = 122

Chord progression for 'Hamp's Blues':

- Staff 1: B^b7, E^b7, B^b, (C^b7)
- Staff 2: D^m7 G7-9, C^m7, F7, B^b D^b7 C^m7 B^b7

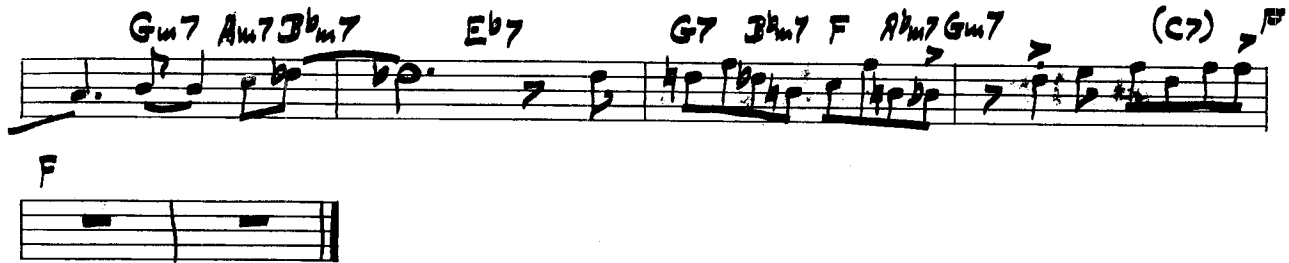
I KNOW, DON'T KNOW HOW

written by: Gerry Mulligan
Pacific Jazz PJLP-1201 recd'd by: Gerry Mulligan

♩ = 152

Chord progression for 'I Know, Don't Know How':

- Staff 1: D7, G^m7, C7-9, F, G^m7 F^o, F
- Staff 2: 1. F, 2. F, B^bm7, E^b7, A^b, A^bm7 D^b7, G^b, G^m7 C7
- Staff 3: F, G^m7 F^o, F, B^b, E7
- Staff 4: A^m7, D7-9, G^m7, C7-9, F



JOY SPRING

Emarcy MG-26043

 written by: Clifford Brown
 recorded by: M. Roach-C. Brown

$\text{♩} = 166$

$Bbm7$ $Eb7$ F $Abm7$ $Gm7$ $C7$ F

$Abm7$ $Db7$ Gb $Abm7$ $Db7$ Gb

$Bm7$ $E7$ Gb $A7$ $Abm7$ $Db7$ Gb

$Au7$ $D7$ G $Gm7$ $C7$ F $Fm7$

$Bbm7$ $Eb7$ F $Abm7$ $Gm7$ $C7$ F

INSIDE OUT

PLAYED BY: LENNIE NIEHAUS

CONTEM, C-2513

BY: LENNIE NIEHAUS

♩ = 122 **INTRO** C C° Dm7

G7 C C° Dm7 G7

Dm7 G7 C Dm7 C° C Fm7

C C° Eb7 Dm7 G7 1. C C°

Dm7 G7 2. C Gm7 C7 F

Fm7 Bb7 C Gm7 C7 F

Fm7 Bb7 C Ab7 G7 C

Dm7 C° C Fm7 C C° Eb7 Dm7

G7 C Eb7 Dm7 G7 C

JUMPING WITH SYMPHONY SID

PLAYED BY: GEORGE SHEARING

MGM 10687

BY: YOUNG

♩ = 182 **3b**

62

Chords: B \flat 7, E \flat 7, B \flat , C \flat m7, F7, B \flat , C \flat m7, F7.

JUST A FEW

PLAYED BY: BUD SHANK

NOCTURNE NXP 4

BY: SHORTY ROGERS

$\text{♩} = 126$

Chords: G \flat m7, C7, G \flat m7, C7, F, G \flat m7, A \flat m7 3, D7, G \flat m7, C7, G \flat m7, C7, F, G \flat m7, F, C \flat m7, F7, C \flat m7, F7, B \flat , C \flat m7, B \flat , D \flat m7, G7, D \flat m7, G7, G \flat m7, C7, A \flat m7 3, D7, G \flat m7, C7, G \flat m7, C7, F, G \flat m7, F, C \flat m7, F7, C \flat m7, F7, B \flat , C \flat m7, B \flat , B \flat m7, E \flat 7, F, A \flat m7, D7, G \flat m7, C7, F.

H. AND J.

Victor LJM-1004

written by: H. Edison-J. Jones
recorded by: Shorty Rogers

$\text{♩} = 192$

Chord progression for 'H. AND J.' (Key of B-flat major, 4/4 time):

- Staff 1: $Fm7$, $Bb7$, Eb , $Fm7$
- Staff 2: Eb , $(Gbm7)$, $Fm7$, $Bb7$, Eb , $Fm7$
- Staff 3: 1. $Gm7$ $Gbm7$ | 2. Eb , $Eb7$, $Bbm7$, $Eb7$
- Staff 4: $Gm7$, $C7$, $Gbm7$, $B7$
- Staff 5: $Fm7$, $Bb7$, $Fm7$, $Bb7$
- Staff 6: Eb , $Fm7$, Eb , $(Gbm7)$, $Fm7$, $Bb7$
- Staff 7: Eb

IT'S SAND, MAN

Victor LJM-1004

written by: Ed Lewis
recorded by: Shorty Rogers

$\text{♩} = 112$

Chord progression for 'IT'S SAND, MAN' (Key of B-flat major, 4/4 time):

- Staff 1: Bb , $(Cm7)$, $(F7)$, Bb , $(G7)$
- Staff 2: $Cm7$, $F7$, Bb , $Bb7$, Eb , $Bb7$, Bb , $Bb7$
- Staff 3: 1. $Cm7$, $Bb7$ | 2. $Cm7$, $F7$, Bb , $Eb7$, $Bbm7$, $Eb7$

Chords: Bb , $Eb7$, $Bbm7$, $Eb7$, Bb , Fb , $Cm7$, $F7$, Bb , $(Cm7)$, $(F7)$, Bb , $(G7)$, $Cm7$, $F7$, Bb , $Bb7$, Eb , Bb , Bb , $Cm7$, $F7$, Bb .

JASMIN

Clef MGC-644

written by: Bob Brookmeyer
recorded by: Bob Brookmeyer

Chords: Ab , $Gbm7$, $B7$, $Emaj7$, $Eb7$, $Db7$, $C7$, $Fm7$, $Dm7$, $G7$, $Bbm7$, $F+$, $Bbm7$, $Eb7$, $2. Bbm7$, $Eb7$, Ab , $Ab7$, Dbm , $(Gb7)$, Bbm , $(E7)$, Eb , $Cm7$, $Am7$, $D7$, $Gm7$, $C7$, Ab , $Gbm7$, $B7$, $Emaj7$, $Eb7$, $Db7$, $C7$, $Fm7$, $Dm7$, $G7$, $Bbm7$, $Cm7$, $F7$, $Bbm7$, $Eb7+$.

Tempo: $\text{quarter note} = 202$

JAZZBO'S JAUNT

Victor LJM-1010

written by: Milt Gold
recorded by: Nick Travis

$\text{♩} = 182$

The musical score for 'Jazzbo's Jaunt' is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 182 beats per minute. The score includes various chords such as G, E7, Am7, D7, G, Bb7, Am7, D7, G, E7, Am7, D7, F7, E7, Am7, Cm, G, F#m7, B7, Em, A7, Am7, D7, Am7, (E7), Am7, F7, G, E7, Am7, D7, G, and a final G. The notation includes eighth and sixteenth notes, rests, and repeat signs with first and second endings.

JE NE SAIS PAS

Clef MGC-628

written by: Hampton-Jones
recorded by: Lionel Hampton

$\text{♩} = 164$

The musical score for 'Je Ne Sais Pas' is written in F major (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as 164 beats per minute. The score includes various chords such as F, Bbm7, Eb7, Ab, Db7, Gm7, C7, Eb7, D7, Bb, Fb, F, D7-9, Gm7, C7, F, Bb, and Fb. The notation includes eighth and sixteenth notes, rests, and repeat signs with first and second endings.

First system of musical notation for 'Jordu'. It consists of four staves. The first staff contains a melody with notes and rests, with a key signature of one flat (Bb) and a common time signature (C). The second and third staves contain chords and some melody. The fourth staff contains a melody with a triplet of eighth notes. Chords are labeled: F, F7, Bb, F0, F, D7, Gm7, C7, Bbm7, Eb7, Ab, Db7, Gm7, C7, Eb7, D7, Bb, F0, F, D7-9, Gm7, C7, F.

JORDU

Emarcy MG-26043

written by: Duke Jordan
recorded by: M. Roach-C. Brown

Second system of musical notation for 'Jordu'. It consists of eight staves. The first staff has a tempo marking of quarter note = 143 and a key signature of one flat (Bb). The second staff has a key signature change to two flats (Bb, Eb). The third staff has a first ending bracket. The fourth staff has a key signature change to three flats (Bb, Eb, Ab). The fifth staff has a key signature change to two flats (Bb, Eb). The sixth staff has a key signature change to one flat (Bb). The seventh staff has a key signature change to two flats (Bb, Eb). The eighth staff has a key signature change to one flat (Bb). Chords are labeled: D7, G7, Cm, F7, Bb7, Eb, D7, G7, Cm, Ab7, G7, C7, F7, Bb7, Eb7, Ab7, Db, F7, Bb7, Eb7, Ab7, Db7, Gb7, D7, G7, Cm, F7, Bb7, Eb, D7, G7, Cm, Ab7.

JERU

PLAYED BY: MILES DAVIS

CAPITAL 11-459

BY: GERRY MULLIGAN

♩ = 185

Chorus:

Eb
 Db7 Eb C7 Fm7 D7 Eb
 Fm7 Eb° Bbm7 Eb7 Ab /.
 Eb
 Gb Fm7 Bbm7 Eb
 Db7 Eb C7 Fm7 D7 Eb
 Fm7 Eb°

JIVE AT FIVE

PLAYED BY: BOB BROOKMEYER

STORY, 305

BY: EDISON - BASIE

♩ = 160

Chorus:

Eb Cm7 Fm7 Bbm7 Eb Cm7
 Fm7 Bbm7 Eb7 D7 Db7 C7 B7 Bbm7
 Eb Eb Eb° Fm7 Bbm7 Eb Eb°
 Fm7 Bbm7 Eb Eb° Fm7 Bbm7 Eb F7

Chords: $Bb7^+$, Eb , $Cm7$, $Fm7$, $Bb7$, Eb , $Cm7$, $Fm7$, $Bb7$, $Eb7$, $D7$, $Db7$, $C7$, $B7$, $Bb7$, Eb .

LEAP HERE

PLAYED BY: THE METRONOME ALL-STARS

CAPITAL 15039

BY: NAT COLE

Chords: $Cm7$, $Bmaj7$, Bb , $Cm7$, $Dm7$, $Dbm7$, $Cm7$, $F7_3$, Bb , $Bb7$, Eb , $C7$, $F7$, $Cm7$, $Bmaj7$, Bb , $Cm7$, $Dbm7$, $Cm7$, $F7_3$, Bb .

Tempo: $\text{♩} = 210$

JUMP FOR ME

Victor LJM-1004

written by: Count Basie
recorded by: Shorty Rogers

$\text{♩} = 142$

Chords: G, Em7, Am7, D7, G, Em7, Am7, D7, G7, C, Cm, G, (Em7), D7, G, (G7), D7, G, Dm7, G7, C, Em7, A7, Am7, D7, G, Em7, Am7, D7, G7, C, Cm, G, (Em7), D7, G.

LADY MCGOWAN'S DREAM

Columbia CL-6026

written by: Ralph Burns
recorded by: Woody Herman

$\text{♩} = 92$

Chords: F, Bb7-5, F, Gm7, F, F7+, Bb, Bbm7, Am7, Ab7, Gm7, C7-9, F, F, Fm, Eb, Fm, Eb, Fm, Eb, Fm, Eb.

E F#m7 B7
 (Abm) (Gm) (Gb) F F Bb7-5
 F Gm7 F F7+ Bb Bbm7
 Am7 Ab7 Gm7 C7-9
 F

A LITTLE DUET

Columbia CL-549

 written by: Jack Montrose
 recorded by: Chet Baker

C7 F Dm7 Gm7 C7 F Dm7
 Gm7 C7 F F7 Bb Bbm F
 1. Gm7 C7 2. Gm7 C7 F7 Bbm Cm7 F7
 Bbm Cm7 F7 Bb Bb7 Eb Ebm Db7 C7 F Dm7
 Gm7 C7 F Dm7 Gm7 C7 F F7
 Bb Bbm F (Gm7)₃ (C7)

LADY BIRD

PLAYED BY: FATS NAVARRO

BLUE NOTE LP -5004

BY: TADD DAMERON

♩ = 180

Chords: C, Fm7, Bb7, C, Bbm7, Eb7, Ab, D7, Dm7, G7, C, Ebmaj7, Abmaj7, Dbmaj7.

LA MUCURA

PLAYED BY: SHELLY MANNE

CONTEM. 4001

TRADITIONAL

Chords: Ab, Bb7, Eb, C7, Fm7, Bb7, Eb, Ab, Bb7, Eb, C7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Eb, Eb, Bb7.

[illegible]

LEFT BANK

PLAYED BY: BUD SHANK

NOCTURNE NXP - 3

BY : SHORTY ROGERS

♩ = 116

A7 Dm (A7) Dm - (A7) Dm (A7)

Dm D7 Gm (D7) Em7 A7 Dm (A7)

Bb7 Em7 A7 Dm

1. Em7 A7 2. (A7)

LIMELIGHT

PLAYED BY: GERRY MULLIGAN

FANTASY 3-6

BY: GERRY MULLIGAN

♩ = 133

LINE FOR LYONS

PLAYED BY: GERRY MULLIGAN

FANTASY 3-6

BY: GERRY MULLIGAN

Am7 D7 | 2. G C#m7

F#7 Bm7 E7 Am7

D7 G E7 Am7 D7 G

Cm7 F7 Bm7 E7 Am7 D7 G Em7

Am7 D7 G

LITTLE WILLIE LEAPS

PLAYED BY: CHARLIE PARKER

SAVOY MG - 9001

$\text{♩} = 116$

F Gm7 C7 F D7

Gm7 C7 F Gm7 C7 F

D7 Bm7 E7 Am7 D7 Gm7 C7

1. F Em7 A7 3 Dm Bbm7 Eb7

Gm7 C7 2. F Gm7 C7 Gm7 C7

F

written by: Jimmy Raney
recorded by: Jimmy Raney

MAMBO DEL CROW

Victor LPM-3137

written by: Shorty Rogers
recorded by: Shorty Rogers

[illegible]

Bb Ab Bb Ab Bb Ab Bb Ab Bb Ab

Bb Ab Bb Ab Bb Ab Bb Ab

Bb Ab Bb Ab Bb Ab Bb Ab

Bb Ab Bb Ab Bb Ab

MAY-REY

written by: Horace Silver
 Blue Note BCP-5038 recorded by: Art Blakey

$\text{♩} = 134$

F $D7-9$ $Gm7$ $C7$ F $D7-9$

$Gm7$ $C7$ F $D7-9$ $Gm7$ $C7$ $Am7$

$D7$ $Bm7$ $E7(-)$ $Am7$ $D7$ $Gm7$ $C7$

$1. F.$ $Em7$ $A7$ Dm $G7$

$C7$ $2. F.$ $G7-5$ $C7-5$

F $(Gm7)$ $(C7)$ F

LULLABY OF BIRDLAND

PLAYED BY: GEORGE SHEARING

BY: GEORGE SHEARING

Chords: Fm, G7, C7, Fm, Bbm7, Eb7, Ab, Bbm7, Eb7, Ab, Db7, C7, Ab, Eb7, Ab, Ab7, Db, Dbm7, Gb7, Ab, Ab7, Db, Dbm7, Gb7, Ab, C7, Fm, G7, C7, Fm, Bbm7, Eb7, Ab, Bbm7, Eb7, Ab.

MAID IN MEXICO

PLAYED BY: CHET BAKER

PAC.-JAZZ PJLP - 3

BY: RUSS FREEMAN

Chords: Fm7, Bb7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, Fm7, Bb7, Eb, Cm7, Eb, Bb7, Eb, Cm7, D7, Bbm7, C7, Abm7, Bb7, Eb.

First system of musical notation for 'Midnight Sun'. 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 music is in 4/4 time. The first staff contains the following chords: Cm7, D7, G, D7, Bb7. The second staff contains: Fm7, Bb7, Fm7, Bb7, Gm7, C7, Gm7, C7. The third staff contains: Fm7, C7, Fm7, Bb7, Eb, and a section marked 'LAST TIME'.

MIDNIGHT SUN

PLAYED BY: LIONEL HAMPTON

DECCA 28059

Second system of musical notation for 'Midnight Sun'. It consists of eight staves. The first staff has a treble clef and a key signature of one flat (Bb). The second through eighth staves have a bass clef. The music is in 4/4 time. The first staff contains the following chords: Ab, Abm7, Db7. The second staff contains: Gb, Gbm7, B7, E. The third staff contains: Eb7, Ab, Fm7, Bbm7, A7. The fourth staff contains: Dm7, G7, C, Cm7, F7, Dm7, Dbm7. The fifth staff contains: Cm7, B7, Bb, Bbm7, Eb7, Cm7, Ab, Bm7. The sixth staff contains: Bbm7, A7, Ab, Abm7, Db7. The seventh staff contains: Gb, Gbm7, B7, E. The eighth staff contains: Eb7, Ab.

MOTION

written by: Jimmy Raney
Prestige PRLP-156 recorded by: Jimmy Raney

♩ = 112

Chords: D, Eb, Cm7, F7, Bb, Am7, D7, G, Gm7, C7, Fm7, Bb7, Em7, A7, Dm7, G7, Cm7, Em7, A7, D, Em7, F#m7, F7, Em7, Bb, Em7, A7, D

NICK'S KNACKS

written by: Al Cohn
Victor LJM-1010 recorded by: Nick Travis

♩ = 192

Chords: Gm7, C7, F, Gm7, Am7 (37), Gm7, C7, F, Bbm7, Eb7, Ab

$A^b m7$ D^b7 G^b
 (A^m7) $(D7)$ C^m7 $F7$ B^b $B^b m7$ E^b7
 F G^m7 A^m7 $A^b m7$ G^m7 $C7$
 F

NIGHT LIFE

Contemp. C-2517

 written by: Lennie Niehaus
 recorded by: Lennie Niehaus

$\text{♩} = 206$ F^m G^m7 $C7$ F^m
 $B^b m7$ E^b7 A^b $F7$ $B^b m7$ E^b7 1. A^b
 $B^b m7$ $C7$ 2. A^b C^m7
 $F7$ $B^b m7$ E^b7 A^b G^m7 $C7$ F^m
 G^m7 $C7$ F^m $B^b m7$ E^b7 A^b $F7$
 $B^b m7$ E^b7 A^b (G^m7) $(C7)$

written by: Charlie Parker
recorded by: Charlie Parker

MELLOPHONE MAMBO

written by: Don Elliott
recorded by: Don Elliott

Handwritten musical score for "The Rose Tree" in 194 time. The score is written on four staves. The first staff is the treble clef melody, the second is the bass clef accompaniment, and the third and fourth are additional bass clef parts. Chords are written above the staves: C, D♭, C, C7, F7, Dm7, G7, C. The tempo is marked "♩ = 194". The key signature has one flat (B♭). The piece ends with a double bar line and repeat dots. Below the fourth staff, it says "3rd + 4th CHORUSES = E♭".

MINOR BLUES

written by: Bob Brookmeyer
recorded by: Stan Getz

Handwritten musical notation for the first line of 'The Rose Tree'. The notation is on a single staff with a treble clef. It begins with a double bar line. The first measure contains a half note G4, with a 'Dm' chord symbol above it. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5, with a 'Gm7 C7' chord symbol above it. The third measure contains a half note D5, with an 'F°' chord symbol above it. The fourth measure contains a half note E5, with a 'D+' chord symbol above it. The line ends with a double bar line.

Am7 D7 Gm7 C7 Gm7 C7 A^bm7 Db7

A^bm7 Db7 Dm F7 Em7-5 A7 Dm (G7)

Em7-5 A7 Dm Gm7 C7 Dm

OPUS DE FUNK

Blue Note BLP

written by: Horace Silver
recorded by: Horace Silver

$\text{♩} = 200$ B^b

E^b7 B^b B^b

Cm7 F7 B^b

THE PREACHER

written by: Horace Silver
Blue Note BLP-5062 recorded by: Jazz Messengers

$\text{♩} = 183$ C7 F F7 B^b7 (B^b) F

G7 C7 F7 B^b7 A7

B^b (D7) (Gm7) C7 F

SIMBAH

PLAYED BY: GERRY MULLIGAN

CAPITAL 11-439

BY: GERRY MULLIGAN

$d = 144$

Chords: $Fm7$, $Bb7$, Eb , $Bb7$, Ebo , Bbo , Ebo , $Fm7$, $Bb7$, Eb , $Fm7$, $Bb7$, Eb .

MOHAWK

PLAYED BY: CHARLIE PARKER

MERCURY 11632

BY: CHARLIE PARKER

$\text{♩} = 172$

Chords: Bb , $Eb7$, Ebm , Bb .

$Bb7$ $Eb7$ $Ebm7$ Bb $Cm7$
 $Dm7$ $Dbm7$ $Cm7$ $F7$ Bb
 1. $Cm7$ $F7$ 2. $Cm7$ $F7$

MOVE

PLAYED BY: MILES DAVIS

CAPITAL 15404

BY: DENZIL BEST

Bb $Eb7$ Bb
 Fb $Cm7$ $F7$ Bb
 $Bb7$ Eb
 $C7$ $Cm7$
 $F7$ Bb $Eb7$ Bb
 Fb $Cm7$ $F7$ Bb

MORPO

PLAYED BY: SHORTY ROGERS

VICTOR LPM - 3137

BY: SHORTY ROGERS

♩ = 130

Musical score for MORPO, played by Shorty Rogers. The score is in 4/4 time with a tempo of 130. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: Bb, (Eb7), Gm7, and Bb+. The second staff continues the melody with chords Fm7, Bb7, Eb7, and Bb. The third staff has chords G7, Cm7, Ab7, Bb, and Dbmaj7. The fourth staff has chords Gbmaj7 and Bbmaj7, followed by a double bar line.

MOTEL

PLAYED BY: LEE KONITZ

PAC. JAZZ PJLP - 2

BY: GERRY MULLIGAN

♩ = 130

Musical score for MOTEL, played by Lee Konitz. The score is in 4/4 time with a tempo of 130. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: Eb, Bb7, Eb, Eb, and Eb°. The second staff has chords Fm7, Bb7, Eb, Fm7, and Bb7. The third staff has chords Eb, Bb7, Eb, Bb7, Eb, and Eb°. The fourth staff has chords Fm7, Bb7, Eb, Fm7, and Bb7. The fifth staff has chords Eb, Eb, Dm7, G7, and C7. The sixth staff has chords Db, Cm7, F7, and Bb7. The seventh staff continues the melody with the same chords.

Handwritten musical notation for a piano exercise, featuring two staves with notes, rests, and chord symbols (Eb, Bb7, Eb, Eb, Fm7, Bb7, Eb, Fm7, Bb7, Eb).

MY LITTLE SUEDE SHOES

PLAYED BY: CHARLIE PARKER

CLEF MGC - 513

[illegible]

PRINCE ALBERT

Blue Note 1507

written by: Roach-Dorham

recorded by: Jazz Messengers

♩ = 153

The musical score for "Prince Albert" is written in 4/4 time with a tempo of 153 beats per minute. It consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as eighth notes, quarter notes, and triplet markings. Chord symbols are written above the staves, including Fm, Bbm7, Eb7, Ab, Db, G7, C, Cm, Fm7, Eb, Ab, D7, G, Am7, D7-9, G, F#m7, B7, E, C7+, Fm, Bbm7, Eb7, Ab, Ab, Db, Gbm7, Cm, F7-9, Bbm7, Eb7, and Ab. The score ends with a double bar line.

QUICKSILVER

written by: Horace Silver
 Blue Note BLP-5037 recorded by: Art Blakey

The musical score for "Quicksilver" is written in 4/4 time. It consists of a single staff of music. The key signature is three flats (B-flat, E-flat, A-flat). The score includes musical notations such as eighth notes, quarter notes, and triplet markings. Chord symbols are written above the staff, including Ab and Gm7. The score ends with a double bar line.

Handwritten musical score for guitar, page 88. The score consists of 11 staves of music in 4/4 time, featuring various chords and melodic lines. The key signature has one flat (Bb). The notation includes eighth and quarter notes, rests, and bar lines. Chord labels are written above the staff lines.

Staff 1: C7, Fm, Bb7

Staff 2: A7, Ab, Cm7, Bm7, Bbm7

Staff 3: Eb7, 1. Ab, (Bbm7), Gm7

Staff 4: C7, 2. Ab, Bbm7, Ab, Ab

Staff 5: Gm7, C7, Fm, C7-9, Fm, Gm7, C7

Staff 6: Db7, C7, Fm, C7-9, Fm, Bb7

Staff 7: Bbm7, Eb7, Ab, Gm7, Eb7

Staff 8: C7, Fm, Eb7

Staff 9: Bbm7

Staff 10: Eb7, Ab, Bbm7, Ab, Ab

Staff 11: (C7)

NIGHTS AT THE TURNTABLE

PLAYED BY: GERRY MULLIGAN

PAC. JAZZ PJLP - 1

BY: GERRY MULLIGAN

Chords: C, Am7, D7, G, Em7, A7, Dm7, G7, Em7, A7, F#m7, B7, G7, C, Gm7, C7, F, Cm7, Fm7, Bb7, Eb, Dm7, G7, C, Am7, D7, G, Em7, A7, Dm7, G7, Em7, A7, F#m7, B7, G7, C7, F, Ab, G7, C, Dm7, C, C.

NO TIES

PLAYED BY: CHET BAKER

PAC. JAZZ PJLP -6

BY: RUSS FREEMAN

Chords: Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7.

90

Chords and notation for the first section:

- Staff 1: Fm7 Bb7 | D7 | Gm | Em7 A7
- Staff 2: Dm | Em7 A7 | Dm | Dm7 Db7
- Staff 3: Cm7 F7 | Bb | Cm7 F7 | Bb
- Staff 4: Cm7 F7 | Bb | Cm7 F7 | Bb
- Staff 5: Fm7 Bb7 | D7 | Gm | Am7 D7
- Staff 6: Gm | Gm7 C7 | Cm7 F7 | Gm7 C7
- Staff 7: Cm7 F7 | CODA | Cm7 F7 | Cm7 F7 | Cm7 F7
- Staff 8: Bb

NOW IS THE TIME

PLAYED BY: CHARLIE PARKER

SAVOY MG - 9000

BY: CHARLIE PARKER

♩ = 127

Chords and notation for the second section:

- Staff 1: F | Bb7 | F
- Staff 2: F7 | Bb7 | F | Gm7
- Staff 3: F | D7 | Gm7 C7 | Gm7 C7 | F
- Staff 4: (Gm7 C7)

ONTET

PLAYED BY: GERRY MULLIGAN

CAPITAL H- 439

BY: GERRY MULLIGAN

OPEN COUNTRY

PLAYED BY: BOB BROOKMEYER

STORY, 305

BY: BOB BROOKMEYER

♩ = 205

Chord symbols: A^b , A^b7 , D^b , $D^b m7$, G^b7 , $F m7$, B^b7 , $D^b m7$, E^b7 , B^b7 , E^b7 , A^b , A^b7 , D^b , $D^b m7$, G^b7 , $F m7$, $B^b m7$, $G7$, $C m7$, $F7$, $B^b m7$, E^b7 , $E7$, E^b7 , A^b , A^b7 , D^b , $D^b m7$, G^b7 , $F m7$, B^b7 , $E m7$, $A7$, B^b7 , $B^b m7$, E^b7 , A^b .

ORNITHOLOGY

PLAYED BY: CHARLIE PARKER

DIAL 1002

BY: BENNIE HARIS

♩ = 112

Chord symbols: G , $G m7$, $C7$, F , $F m7$.

Musical score for "OUT OF SOMEWHERE". The score consists of two staves. The first staff has a treble clef and a key signature of two flats (Bb and Eb). The second staff has a bass clef. The music is in 4/4 time. The first staff contains the following notes and chords: Bb7, Eb, Am7, D7, Gm (2nd time), D7. The second staff contains the following notes and chords: G, D7, G, Am7, D7, Bm7, Bbm7. The score ends with a double bar line.

88. OUT OF SOMEWHERE

PLAYED BY: LIGHTHOUSE ALL-STARS

CONTEM, C-2506

BY: JIMMY GIUFFRE

Musical score for "OUT OF SOMEWHERE". The score consists of eight staves. The first staff has a treble clef and a key signature of two flats (Bb and Eb). The second staff has a bass clef. The music is in 4/4 time. The first staff contains the following notes and chords: Bbm7, Eb7, Ab, Eb, Bbm7, Eb7. The second staff contains the following notes and chords: Ab, Bbm7, Eb7, Cm7, F7, Bbm7, Eb7. The third staff contains the following notes and chords: Ab7, Db, Dm7, G7, Cm7, F7. The fourth staff contains the following notes and chords: Bbm7, Eb7, Fm7, Dm7, G7, Cm7, F7. The fifth staff contains the following notes and chords: Bbm7, Eb7, Bbm7, Eb7, Ab, Eb, Bbm7, Eb7. The sixth staff contains the following notes and chords: Ab, Bbm7, Eb7, Ab, F7, Bbm7, Eb7. The seventh staff contains the following notes and chords: Ab7, Db, Dm7, G7, Ebm7. The eighth staff contains the following notes and chords: F7, Bbm7, Eb7, Ab, Eb, Bbm7, Eb7. The score ends with a double bar line.

PARISIENNE THOROFARE

Mercury MGC-610

written by: Bud Powell
recorded by: Bud Powell

[illegible]

THE RED DOOR

written by: Zoot Simms
Pacific Jazz PJLP-1201 recorded by: Gerry Mulligan

Chords: Cm, Ab7, G7, Eb, Fm7, Bb7, Eb(7), Am7, D7, G, Cm7, F7, G, Cm7, F7, Bb, Am7, D7, G.

RICK'S TRICKS

Contemp. C-3503

written by: Lennie Niehaus

recorded by: Lennie Niehaus

Chords: C, Dm7, G7, C, A7-9, Dm7, Dm7, G7, C, (C7), (F), Bb7, C, Eb7, Dm7, G7, 2. C, C7, Bb7, A7, G7, G7, C, A7-9, Dm7, G7, C, (C7), (F), Bb7, C.

PLAYED BY: DIZZY GILLESPIE

VICTOR 20-2480

BY: DIZZY GILLESPIE

♩ = 172

Chords: F7, Bb, Cm7, F7, Bb, Cm7, F7, Gb7, F7, Bb, F7, D7, Am7, D7, Gb7, C7, F7, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Gb7, F7, Bb.

THE PESKY SERPENT

PLAYED BY: SHORTY ROGERS

VICTOR LPM - 3137

BY: JIMMY GIUFFRÉ

♩ = 200

Chords: G, D7, G, D7, G, Am7, Bm7, E7, Am7, C#m7, F#7, Bm7, E7, Am7, D7, Bm7, E7, Em7, A7.

Am7 D7 G D7 G D7 G Am7 98

Bm7 E7 Am7 D7 C#m7 F#7 Bm7

E7 Am7 D7 Bm7 E7 Am7 D7

G

PIROUETTE

PLAYED BY: SHORTY ROGERS

VICTOR LPM - 3137

BY: SHORTY ROGERS

$\text{♩} = 130$

Bbm7 Eb7 Ab Ebo Bbm7 Eb7

Ab Abm7 Db7 Gb Gbm7 Fm7 Bb7

Eb Dm7 G7 Cm Ebm7 Dm7 G7

C Cm7 F7 Bb Dbm7 Cm7 F7

Bbm7 E7 Bbm7 Eb7 Ab Ebo Bbm7 Eb7

Ab Abm7 Db7 Gb Gbm7 Fm7 Bb7

Eb

P O P O

PLAYED BY: SHORTY ROGERS

CAPITAL 11-294

BY: SHORTY ROGERS

♩ = 206

Chords: B \flat , E \flat 7, B \flat , B \flat 7, E \flat 7, B \flat , G7, C \flat 7, F7, D \flat 7, G7+, C \flat 7, F7, C \flat 7, F7, D \flat 7, G7, D \flat 7, G \flat 7, C \flat 7, F7, B \flat 7, E7, E \flat 7, ETC. BLUES

P O T L U C K

PLAYED BY: STAN GETZ

NORGRAN NIGN - 1000

BY: JOHNNY MANDEL

♩ = 105

Chords: F7+, B \flat , B \flat 7, E7, A \flat 7, D7, G \flat 7, C7, F, F7+, C7, F, G \flat 7, F, A, E $^{\circ}$, B \flat 7, E7, A, B \flat 7, E \flat 7, A7, D \flat 7, G7, G \flat 7, C7, F7+, F7+.

Handwritten musical notation for a piano exercise. The notation is written on two staves. The first staff contains four measures with chords Bb, Bm7, E7, and Am7. The second staff contains four measures with chords Gm7, C7, F, and Dm7. The notation includes various note values, rests, and accidentals.

PRODEFUNCTUS

PLAYED BY: CHET BAKER

PAC. JAZZ PILP -

BY: JACK MONTROSE

POWDER PUFF

PLAYED BY: SHORTY ROGERS

VICTOR LPM - 3137

BY: SHORTY ROGERS - SHELLY MANNE

$\text{♩} = 177$

$B^b m7$ E^b7 A^b $Fm7$ $Gm7$ $C7$

F $Cm7$ $F7$ $B^b m7$ E^b7 $Gm7$ $C7$

1. F 2. F $Em7$ $A7$

$Am7$ $D7$ $Dm7$ $G7$

$Gm7$ $C7$ $B^b m7$ E^b7 A^b $Fm7$

$Gm7$ $C7$ F $Cm7$ $F7$ $B^b m7$ E^b7

$Gm7$ $C7$ F

QUASIMADO

PLAYED BY: CHARLIE PARKER

DIAL 1015

$\text{♩} = 142$

E^b $Fm7$

(B^b7) $Fm7$ B^b7 E^b

$(G7)$ Cm $Am7$ $D7$ Gm

SHORT STOP

PLAYED BY: SHORTY ROGERS

VICTOR LPM -3138

BY: SHORTY ROGERS

RAGAMUFFIN

Capital T-6507

written by: Bill Holman
recorded by: Frank Rosolino

♩ = 199

The musical score for "Ragamuffin" is written for guitar. It features a key signature of one sharp (F#) and a tempo of 199 beats per minute. The score is organized into eight staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a bass clef. The notation includes various chords such as Am7, Dm7, G7, C, Cm7, F7, G, E7, D7, F#m7, B7, Em, Bb7, A7, Bm7, Eb7, and D7-9. There are also triplets and repeat signs throughout the piece.

RUBBERNECK

written by: Frank Rosolino
Royal Roost RLP-240 recorded by: Stan Getz

♩ = 126

The musical score for "Rubberneck" is written for guitar. It features a key signature of one sharp (F#) and a tempo of 126 beats per minute. The score is organized into two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a bass clef. The notation includes various chords such as Dm, Bb7, A7, and (A7). There are also repeat signs throughout the piece.

1. *Dm* 2. *A7 Dm* *Gm7* *C7*

F *A7* *Dm*

Bb7 *A7* *Dm* *Bb7* *A7*

Dm (*A7*) *Dm* *Bb7* *A7*

Dm

SOMETHING FOR LISA

Victor LJM-1024 written by: Al Cohn
recorded by: Al Cohn

Eb *Bb7+* *Eb7* *Bb7+* *Eb* *Bb7+*

Eb7 *C7* *F7* *Cm7*

F7 *Bb7* 1. *G7* *Cm*

F7 *F7* *Am7* *D7* *Gm7* *Gb7*

2. *G7* *C7*

F7 *Bb7* *Eb*

SALUTE TO CHARLIE CHRISTIAN

Contemp. C-2508

written by: Barney Kessel
recorded by: Barney Kessel

Musical score for "Salute to Charlie Christian" in B-flat major, 4/4 time. The score consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The key signature has two flats (B-flat and E-flat). The tempo is marked as "Contemp." (Contemporary). The recording is by Barney Kessel, with the catalog number C-2508.

Chord progression for the first system:

- Measure 1: Bbm
- Measure 2: Gbm, F7
- Measure 3: Bbm
- Measure 4: Gbm, F7

Chord progression for the second system:

- Measure 1: Bbm, Bbm
- Measure 2: Ebm
- Measure 3: B7, Bbm
- Measure 4: Ebm

Chord progression for the third system:

- Measure 1: B7 (F7)
- Measure 2: Bbm
- Measure 3: Gbm, F7
- Measure 4: (Bbm) F7

Chord progression for the fourth system:

- Measure 1: Bbm
- Measure 2: Gbm, F7
- Measure 3: Bbm
- Measure 4: Gbm, F7

Chord progression for the fifth system:

- Measure 1: Bbm
- Measure 2: Gbm, F7
- Measure 3: (Bbm) F7
- Measure 4: Bbm

SEASIDE

Contemp. C-2517

written by: Lennie Niehaus
recorded by: Lennie Niehaus

Musical score for "Seaside" in B-flat major, 4/4 time. The score consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The key signature has two flats (B-flat and E-flat). The tempo is marked as "Contemp." (Contemporary). The recording is by Lennie Niehaus, with the catalog number C-2517.

Chord progression for the first system:

- Measure 1: Bbm
- Measure 2: Fm
- Measure 3: Cm7
- Measure 4: Ebm7

Chord progression for the second system:

- Measure 1: Bbm
- Measure 2: G7
- Measure 3: Cm7
- Measure 4: F7

Chord progression for the third system:

- Measure 1: Bbm
- Measure 2: G7
- Measure 3: (Bbm) F7
- Measure 4: Bbm

Chord progression for the fourth system:

- Measure 1: Bbm
- Measure 2: G7
- Measure 3: (Bbm) F7
- Measure 4: Bbm

First system of musical notation for 'Sonny Side'. It consists of five staves of music in B-flat major. The first staff begins with a C minor 7 chord and an F7 chord, followed by a repeat sign and a B-flat 7 chord. The second staff continues with B-flat 7, E-flat, and A minor 7 D7 chords. The third staff includes A-flat minor 7, D-flat 7, G minor 7, C7, C minor 7, F7, B-flat, and F natural chords. The fourth staff features C minor 7, E-flat minor 7, B-flat, F minor 7, G7, and C minor 7 chords. The fifth staff concludes with F7 and B-flat chords.

SONNY SIDE

written by:
Prestige NJLP-103 recorded by: S.Stitt-B.Powell

Second system of musical notation for 'Sonny Side'. It consists of five staves of music. The first staff starts with a B-flat 7 chord and a triplet of eighth notes, followed by C minor 7, F7, and B-flat chords. The second staff continues with C minor 7, F7, F minor 7, B-flat 7, and a first ending bracket over E-flat, E-flat minor 7, D minor 7, and G7-9 chords. The third staff shows a second ending bracket over E-flat, E-flat minor 7, B-flat, F7, and B-flat chords. The fourth staff is a chord progression: A minor 7, D7, D minor 7, G7, G minor 7, C7, C minor 7, and F7. The fifth staff begins with a B-flat 7 chord and a triplet of eighth notes, followed by C minor 7, F7, B-flat, C minor 7, F7, and F minor 7 chords. The sixth staff concludes with B-flat 7, E-flat, E-flat minor 7, B-flat, F7, and B-flat chords.

PRIME RIB

PLAYED BY: LENNIE NIEHAUS

CONTEM. C-2513

BY: LENNIE NIEHAUS

♩ = 172

Chords: Bb, Cm7, F7, Bb, F°, Cm7, Bb°, G7, C#7, F7, Dm7, Dbmaj7, Gbmaj7, Bbmaj7, Cm7, F7, Bb, Bb7, Fm7, Bb7, Eb, Fm7, Eb, C7, Gm7, C7, F7, Cm7, F7, Bb, Cm7, F7, Bb°, G7, Cm7, F7, Bb, F7.

ROCKER

PLAYED BY: MILES DAVIS

CAPITAL 11-459

BY: GERRY MULLIGAN

♩ = 206

Chords: Dm7, Db7, Cm7, F7, Bb, F°, Cm7, F7, Dm7, Db7, Cm7, F7, Dm7, Ebm, B°, Ebm, Ebm7, Dm7, Db7, Cm7, Bb7.

Em7 A7 D

Em7 A7 D

Dm7 G7 C A7

Em7 A7 F#m7 Gm7 D0 Gm7

F#m7 F7 Em7 Eb7 Dm7 Db7 Cm7 F7

Bb F0 Cm7 F7 Dm7 Db7 Cm7 F7

Dm7 Eb7 B0 Ebm Dm7 Db7 Cm7 B7

SWEDISH PASTRY

PLAYED BY: RED NORVO

DISCOVERY 135

BY: BARNEY KESSEL

$\text{♩} = 182$ Bb Eb7 Bb

Bb7 Eb7 Ebm7 Bb Cm7

Bb Dbm7 Cm7 F7 Bb

RUSS JOB

PLAYED BY: CHET BAKER

PAC. JAZZ PJLP-3

BY: RUSS FREEMAN

$\text{♩} = 200$

Chords: Bb , $Cm7$, $F7$, Bb , $F^\#$, $Cm7$, $F7$, Bb , $G7$, $Cm7$, $F7$, $Dm7$, $G7$, $Cm7$, $F7$, Bb , $Bb7$, Eb , $Ebm7$, $Ab7$, Bb , $Cm7$, $F7$, Bb , $Cm7$, $F7$, Bb , $F^\#$, $Cm7$, $F7$, Bb , $G7$, $Cm7$, $F7$, $Dm7$, $G7$, $Cm7$, $F7$, Bb .

RUSTIC HOP

PLAYED BY: STAN GETZ

CLEF MG-C143

$\text{♩} = 125$

Chords: G , $Dm7$, $G7$, C , Cm , $A7$, $1. Am7$, $D7$.

110

Am7 D7 | 2. Am7 D7 G G7 C B7

Em7 Am7 D7 F#m7 B7 Em G+

G A7 Am7 D7 Am7 D7 G

Dm7 G7 C Cm

G A7 Am7 D7 G

SCRAPPLE THE APPLE

PLAYED BY: CHARLIE PARKER

DIAL 904

♩ = 205

Gm7 C7 Gm7 C7 Gm7

C7 F Gm7 C7 F

1. Am7 D7 2. F

G7 C7 Gm7 C7

Gm7 C7 F Gm7 C7

F

SHANK'S PRANKS

PLAYED BY: BUD SHANK

NOCTURNE NXP 4

BY: SHORTY ROGERS

♩ = 132

Chords: G7, Bb, Dm7, Cm7, F7, Bb, Fm7, Bb7, Eb, Fm7, Bb7, Eb, Ebm7, Ab7, Db, Ebm7, Ab7, Cm7, F7, Bb, Dm7, G7, Cm7, F7, Bb, F7, Bb.

LOCAL 802 BLUES

PLAYED BY: THE METRONOME ALL-STARS

CAPITAL 1550

BY: GEORGE SHEARING

♩ = 115

Chords: Bb, F7, Bb, F7, Bb, Bb7, Eb7, Ebm7, Ab7, Bb.

Handwritten musical notation for the first system, featuring chords and a measure number.

Chords: $Dm7$, $Gb7$, $Cm7$, $Dm7$, $D7$

Measure number: 112

Handwritten musical notation for the second system, featuring a chord and a measure number.

Chord: $Gbmaj7$

Measure number: 37

SOFT SHOE

PLAYED BY: GERRY MULLIGAN

PAC. JAZZ PJLP -1

BY: GERRY MULLIGAN

Handwritten musical notation for the second system, featuring a tempo marking and various chords.

Tempo marking: $J = 162$

Chords: $Em7$, $A7$, $Em7$, $A7$, D , $Em7$, $F\#m7$, Gm , $F\#m7$, $Em7$, D , $Dm7$, $Em7$, $A7$, $Em7$, D , $Em7$, $F\#m7$, $G7$, Gb , $Dm7$, $Em7$, $A7$, Bm , $D+$, $F\#m7$, $Dm7$, $Em7$, $A7$, $F\#m7$, $Bm7$, $D+$, $Em7$, $A7$, D , $Dm7$

SIGNAL

written by: Jimmy Raney
 Prestige PRLP-156 recorded by: Jimmy Raney

The musical score for "Signal" is written for piano and features ten staves of music. The key signature is B-flat major (two flats). The score includes various chord notations and melodic lines. The chords are as follows:

- Staff 1: G^b maj 7, F 7, E maj 7
- Staff 2: E^b 7, A^b, B 7, B^b m 7
- Staff 3: E^b 7, (A^b), E^b m 7, A^b 7, D^b
- Staff 4: D^b m 7, G^b 7, B^b m 7, A m 7, A^b m 7
- Staff 5: D^b 7, G^b m 7, B 7, E
- Staff 6: (B^b m 7), E^b 7, A^b, B 7, B^b m 7
- Staff 7: G m 7, C 7, F m 7, B^b 7, E^b 7, A^b m 7, D^b 7
- Staff 8: G^b maj 7, F 7, E maj 7, E^b 7
- Staff 9: C m 7, F 7, B^b m 7, (A^b), E^b m 7, A^b 7, D^b, D^b m 7, G^b 7
- Staff 10: C m 7, B 7, B^b m 7, E^b 7, A^b, D^b 7



S I S I

Clef MGC-646

written by: Charlie Parker
recorded by: Charlie Parker

SPONTANEOUS COMBUSTION

Savoy MG-12018

written by: N. and J. Adderley
recorded by: Cannonball

SLEEP BOP

Jazztone J-1263

written by:

recorded by: Kai Winding

Musical score for "Sleep Bop" in B-flat major (three flats). The score consists of 12 measures across four systems of three staves each. The notation includes various chords and melodic lines. Chords are written above the staves: Bbm7 (Dbm7), Cm7, F7-9, Bbm7, Eb7, Ab, F7-3, Bbm7 (Dbm7), Cm7, F7, Bb7, A7, Bbm7, Eb7, Ab, Em7, A7, Dm7, G7, Cm7, F7, Bbm7 (Dbm7), Cm7, F7-9, Bbm7, Eb7, Ab, F7-3, Bbm7 (Dbm7), Cm7, F7, Bbm7, Eb7, Ab. The score includes repeat signs and first/second endings.

SO SORRY PLEASE

Clef MGC-507

written by:

recorded by: Bud Powell

Musical score for "So Sorry Please" in B-flat major (three flats). The score consists of 12 measures across three systems of three staves each. The notation includes various chords and melodic lines. Chords are written above the staves: Eb, Bb7, Eb, Cm7, Fm7, Bb7, Gm7, C7-9, Fm7, E7, Bbm7, Eb7, Abm7, Db7, Gm7, C7, Fm7, Bb7. The tempo is marked as 182. The score includes repeat signs and first/second endings.

Db D Eb Bbm7 Eb7 Ab
 Cm7 F7 Gm7 Gb7 Bbmaj7
 E7 Eb Cm7 Fm7 Bb7 Gm7 C7-9
 Fm7 E7 Bbm7 Eb7 Abm7 Db7 Gm7 C7 Fm7 Bb7
 Eb

SWEDISH SCHNAPPS

Clef MGC-646

written by: Charlie Shavers
recorded by: Charlie Parker

Bb Cm7 F7-9 Bb
 Cm7 F7-9 Bb7 Eb Ab7 Bb
 1. Cm7 F7 Bb 2. Bb
 C7 F7 Bb Cm7 F7-9
 Bb Cm7 F7-9 Bb7 Eb Ab7 Bb
 Cm7

SEXTET

PLAYED BY: GERRY MULLIGAN

PAC. JAZZ PJLP - 2

BY: GERRY MULLIGAN

SONNY SPEAKS

PLAYED BY: WOODY HERMAN

CAPITAL H-324

BY: SONNY BERNAN

Chords: A7, B7, G7, C, B7, Bb7, A7, Ab7, G7, C.

THE SQUIRREL

PLAYED BY: FATS NAVARRO

BLUE-NOTE LP -5004

BY: TADD DAMERON

Tempo: 165
 Piano (P.) and Horns (H.) parts.
 Chords: F, Gm7, Am7, Bb, F, F, F7, Bb7, F, Bb7, F, F, Gm7, Am7, Abm7, P., Gm7, Bb, Eb7, Abm7, Gbm7, F, Gb, F, H., Gm7, C7, F, Gm7, Am7, Bb, F, F, F7, Bb7, F, Bb7, F, F, Gm7, Am7, Abm7, Gm7, Bb, Eb7, Abm7, Gbm7, F, Gb, F, (Gm7 C7).

LAST TIME

120

Handwritten musical score for a piece titled "LAST TIME". The score is written on ten staves, featuring various musical notations including notes, rests, and chords. The key signature is B-flat major (two flats). The time signature is 4/4.

The score includes the following elements:

- Staff 1:** Melodic line starting with a G7 chord.
- Staff 2:** Melodic line starting with a C7 chord.
- Staff 3:** Melodic line starting with an F7 chord, followed by a drum solo marked "(DRUMS)" with a 3-measure rest, then a Bb chord, a 4-measure rest, and a G7 chord.
- Staff 4:** Melodic line starting with a C7 chord, followed by a drum solo marked "(DRUMS)" with a 4-measure rest, and a C7 chord.
- Staff 5:** Melodic line starting with an F7 chord, followed by a drum solo marked "(DRUMS)" with a 4-measure rest, and an F7 chord.
- Staff 6:** Melodic line starting with a G7 chord, followed by a drum solo marked "(DRUMS)" with a 4-measure rest, and a G7 chord.
- Staff 7:** Melodic line starting with a C7 chord, followed by a drum solo marked "(DRUMS)" with a 4-measure rest, and a C7 chord.
- Staff 8:** Melodic line starting with an F7 chord, followed by a drum solo marked "(DRUMS)" with a 4-measure rest, and an F7 chord.
- Staff 9:** Melodic line starting with a Bb chord, followed by a drum solo marked "(DRUMS)" with a 4-measure rest, and a Bb chord.
- Staff 10:** Melodic line starting with a Bb chord, followed by a drum solo marked "(DRUMS)" with a 4-measure rest, and a Bb chord.

The score concludes with a final Bb chord on the tenth staff.

SPLIT KICK'

written by: Horace Silver
 Blue Note BLP-5037 recorded by: Art Blakey

Musical score for "Split Kick" by Horace Silver, recorded by Art Blakey. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The notation includes various chords (Fm7, Bb7, Eb, C7+, Fm7, Bb7, Eb, E, Eb, Ab7, G7, Cm, Bbm7, Eb7, Ab, Abm7, Db7, Eb, F7-5, Bb7-5, E, Eb, Ab, G7, Cm, Bbm7, Eb7, Ab, Abm7, Db7, Eb, F7, E7, Eb, Fm7, Eb, Cm7, Fm7, Ebb) and melodic lines with triplets and slurs. The piece ends with a final Eb chord and a short melodic phrase.

TOMMY HAWK

written by: Johnny Mandel
Pacific Jazz PJLP-15 recorded by: Chet Baker

♩ = 2/0. Cm7 G° D7

Cm7 G° D7

Gm (D7) Gm (D7) Gm

Dm7 G7 Cm

Gm D7 Gm

Cm7 G° Gm (D7)

Gm Eb7 D7

Gm (D7) Gm (D7) Gm

(D7) Gm

SURF RIDE

PLAYED BY: ART PEPPER

DISCOVERY DL - 3019

BY: ART PEPPER

♩ = 140

Chords: B \flat , E \flat 7, B \flat , D \flat 7, E \flat 7, B \flat , C \flat m7, D \flat m7, C \flat m7, F7, B \flat , 1. C \flat m7, F7+, 2. B \flat m7, E \flat 7, A \flat , A \flat m7, D \flat 7, G \flat m7, B7, E \flat m7, A7, D \flat m7, G7, C \flat m7, F7.

TAHITI

PLAYED BY: MILT JACKSON

BLUE NOTE BLP - 5011

BY: MILT JACKSON

♩ = 107

Chords: F \flat m, G \flat m7, C7, F \flat m, C7, F \flat m, G \flat m7, C7+, F \flat m, 1. D \flat 7, C7, 2. C \flat m7, F7, C \flat m7, F7, B \flat m7, E \flat 7, B \flat m7, E \flat 7, A \flat m7, D7, A \flat m7, D7.

124

Abm7 Db7 Gm7 C7 Fm G7 C7 Fm C7 Gm7 C7+ Fm Gm7 C7+

TICKLE TOE

PLAYED BY: ART PEPPER

DISCOVERY DL-3019

BY: LESTER YOUNG

$\text{♩} = 126$

Bbm F7 Bbm F7 Bbm Fm7 Bb7 Ebm Bb7 Ebm Bb7 Ebm Abm7 Db7 Gb Db Db Fm7 Bb7 Eb7 Bbm7 Eb7 Ab7 Fm Bbm F7 Bbm F7 Bbm Fm7 Bb7 Ebm Bb7 Ebm Bb7 Ebm Abm7 Db7 Gb Db Db Bb7 Eb7 Ebm7 Ab7 Db (Cm7 F7)

SUMMER SETTING

written by: Manny Albam
Bethlehem BCP-12 recorded by: Don Elliott

$\text{♩} = 7/8$

Chords: F, Em7, A7, Eb7, D7, Gm7, C7, Eb, Ab7, Gm7, F#m7, B7, E, G#m7, E, F#m7, B7, E, Am7, D7, G, Am7, D7, Gm7, C7, F, Em7, A7, Eb7, D7, Dbm7, Gb7, Bbm7, E7, Am7, D7, Gm7, C7-9, F, Gm7, C7.

SWINGING THE BLUES

written by: E. Durnam-C. Basie
Victor LJM-1004 recorded by: Shorty Rogers

$\text{♩} = 152$

Chords: Db, A7, Ab7, D7, A7, Ab7, Db, Db7, Gb7, Db, A7, Ab7.

Handwritten musical notation for a 7/8 piece. The first staff contains four measures with notes and rests, and the second staff contains one measure. Chord symbols $D\flat$, $A\flat 7$, $D\flat$, and $A7 A\flat 7$ are written above the first staff. A repeat sign is at the end of the second staff.

SWING UNTIL THE GIRLS COME HOME

Bethlehem BCP-1019 written by: Oscar Pettiford
recorded by: Oscar Pettiford

1. Cm7 F7 2. Cm7 F7

THAT'S WHAT I'M TALKIN' 'BOUT

Atlantic 1212 written by: Shorty Rogers
recorded by: Shorty Rogers

Handwritten musical score for "The Rose Tree" in B-flat major, 2/4 time. The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a time signature of 2/4. The melody is written in the treble clef, and the harmony is written in the bass clef. The score includes a first ending (1.) and a second ending (2.). The key signature is B-flat major, and the time signature is 2/4. The score is handwritten and includes various musical notations such as notes, rests, and bar lines.

STICKS AND STEMS

Clef MGC-644

written by: Bob Brookmeyer
recorded by: Bob Brookmeyer

$\text{♩} = 172$

Chord symbols: $Dm7-5$, $Ab7$ $G7$, $Cm7-5$, $Gb7$, $F7$, $Dm7-5$ $G7$, $Dm7-5$ $G7$, $Gm7$, $C7$, $Gm7-5$, $Db7-5$, $C7$, $Gm7$, $C7$, $Ab7$ $G7$, $Gb7$, $F7$, Dm , $A7$, Dm , $A7$, Dm , $Bb7$, $(A7)$, $Bb7$, $A7$, D , $C7$, C , $C7$, $Gm7$, $C7$, F , $Cm7$, $F7$, $Ab7$ $G7$, $Gb7$, $F7$, $Dm7-5$ $G7$, $Dm7$, $G7$, $Gm7$, $C7$, $Cm7$, $F7$, Bb .

TAPS MILLER

Victor LJM-1004

written by: Count Basie
recorded by: Shorty Rogers

$\text{♩} = 106$

Chord symbols: Bb , $Cm7$, $F7$, Bb , Bb , $F7$, Bb , $Bb7$, Eb , $Ab7$, Bb .

1. G^b7 $F7$ 2. G^b7 $F7$ B^b $Fm7$ B^b7 $Fm7$ B^b7

E^b7 D^b7

$C7$ $B7$ B^b $Cm7$ $F7$

B^b B^b7 $F7$ B^b B^b7 E^b A^b7

B^b G^b7 $F7$ B^b

TRUMPET BLUES

Clef MGC-641

written by: Gillespie-Eldridge
recorded by: Roy and Diz

G $C7$ G^o G

$G7$ $C7$ G $Am7$

$Bm7$ $E7-9$ $Am7$ $D7$ G

G $C7$ G^o G

$G7$ $C7$ G $Am7$

$Bm7$ $E7-9$ $Am7$ $D7$ G

THRIVING ON A RIFF

PLAYED BY: CHARLIE PARKER

SAVOY MG - 9001

♩ = 105

Chords: B \flat , Cm7, F7, B \flat , Cm7, F7, B \flat , B \flat 7, E \flat , A \flat 7, B \flat , B \flat m7, Cm7, F7, B \flat , F7, B \flat , D7, G7, C7, Cm7, F7, B \flat , Cm7, F7, B \flat , B \flat 7, E \flat , A \flat 7, B \flat , F7, B \flat .

TURNSTILE

PLAYED BY: GERRY MULLIGAN

FANTASY 3-6

BY: GERRY MULLIGAN

♩ = 130

INTRO

DRUM BREAK

Chords: E \flat , Cm7, F7, B \flat , Cm7, F7, B \flat , B \flat 7, E \flat , Cm7, A \flat m7, D7, E \flat , Cm7, Fm7, B \flat 7, E \flat , Cm7.

130

Chord progression for the first system: Fm7, Bb7, Bbm7, Eb7, Ab, Ab7. Chord progression for the second system: Bb, Cm7, F7, Fm7. Chord progression for the third system: Bb7, Eb, Ab7. Chord progression for the fourth system: F7, Bb7, Eb, Cm7, Fm7, Bb7, Eb. Chord progression for the fifth system: Gm7, C7, Gbm7, Bb7, Fm7, Bb7, 1. Eb.

LAST ENDING

Two staves of musical notation for the last ending, featuring eighth and sixteenth notes with a final double bar line.

MEET MR. GORDON

PLAYED BY: BOB GORDON

PAC. JAZZ PJLP - 12

BY: JACK MONTROSE

$\text{♩} = 204$

Chord progression for the first system: Bb, Eb7, Bb. Chord progression for the second system: Bb7, Eb7, Bb. Chord progression for the third system: Cm7, F7, Bb. Chord progression for the fourth system: 1. Cm7, F7, 2. Bb. (REVERSE PARTS 2nd TIME)

TASTY PUDDING

written by: Al Cohn
 Norgran MGN-2000 recorded by: Stan Getz

Musical score for "Tasty Pudding" in E-flat major (three flats). The score consists of seven staves of music. The first staff begins with a key signature change to E-flat major. The second staff contains a first ending marked '1.' and a second ending marked '2.'. The third staff continues the melody with various chords. The fourth staff includes a key signature change to G-flat major (three flats). The fifth staff returns to E-flat major. The sixth staff continues the melody. The seventh staff is a single measure ending with a double bar line.

Chords and notation: E^b_m , (B^b7+) , E^b_m , (D^b7) , E^b_m , E^b_m , E^b7 , A^b7 , $B7$, B^b7 , E^b_m , $B7$, B^b7 , A^b_m7 , D^b7 , G^b , D^b , A^b_m7 , D^b7 , G^b , B^b_m7 , A^b_m7 , D^b7-9 , G^b , D^b , A^b_m7 , D^b7 , G^b , $B7$, B^b7 , E^b_m , (B^b7+) , E^b_m , (D^b7) , E^b_m , E^b7 , A^b7 , $B7$, B^b7 , E^b_m .

THE THEME

Blue Note 1507 written by:
 recorded by: Jazz Messengers

Musical score for "The Theme" in C major (no sharps or flats). The tempo is marked $\text{♩} = 154$. The score consists of three staves of music. The first staff begins with a key signature change to C major. The second staff continues the melody. The third staff includes a first ending marked '1.' and a second ending marked '2.'.

Chords and notation: B^b , C_m7 , $C^{\#}_m7$, B^b , C_m7 , $C^{\#}_m7$, B^b , C_m7 , $C^{\#}_m7$, B^b , C_m7 , $F7$, B^b , $F7$, B^b , B^b7 .

Eb C7
 F7 Bb Cm7 C#m7 Bb
 Cm7 C#m7 Bb Cm7 C#m7 Bb
 Cm7 F7 Bb

THIS REMINDS ME OF YOU

written by: Ralph Burns

Victor LJM-1024 recorded by: Al Cohn

E7-9 Am (E7) Am Dm
 F7 E7 1. Am F7
 E7 Eb7 II. Am (Dm) Am Dm7
 C# Gm7 E7-9 Am
 Ab7+ Db7 Gb7 B7 E7 Am (E7)
 Am Dm F7
 E7 Am (Dm) Am

TOOTSIE ROLL

PLAYED BY: STAN GETZ

ROOST RLP - 402

$\text{♩} = 194$ $C7$ F

$Bm7$ $E7$ $Am7$ $D7$ $Abm7$ $Db7$ $Gm7$ $C7$

F $(D7)$ 1. $Gm7$ $C7$ 2. F $Bbm7$

$Eb7$ Ab $Cm7$ $F7$ $Gm7$

$C7$ $Am7$ $Abmaj7$ $Dbmaj7$ $Gbmaj7$ F

$Bm7$ $E7$ $Am7$ $D7$ $Abm7$ $Db7$

$Gm7$ $C7$ F

WALKIN' SHOES

PLAYED BY: GERRY MULLIGAN

PAC. JAZZ PJLP - 1

BY: GERRY MULLIGAN

$\text{♩} = 134$ G $C7$ G

$F7$ $Em7$ $Am7$ $C\#m7$ $F\#7$ G G

$Am7$ $D7$ $F\#m7$ $B7$ Em

F#m7 B7 Em A7 Am7
 D7 G C7. G
 F7 E7 Eb7 D7 Am7 D7 > G
 (Am7 D7)

52nd ST. THEME

PLAYED BY: FATS NAVARRO

BLUE NOTE LP - 5004

BY: THELONIOUS MONK

♩ = 154 C (Dm7 G7) C
 (Dm7 G7) C (C7) (F) (Bb7) Dm7 G7
 1. C (G7) 12 C C7 F
 D7 G7 C (Dm7 G7)
 C (Dm7 G7) C (C7) (F) (Bb7)
 Dm7 G7 C

TINY CAPERS

written by: Clifford Brown
 Pacific Jazz PJLP- recorded by: Clifford Brown

$\text{♩} = 202$

B^b $D7$ $Gm7$ B^b7 E^b $G7$

$Cm7$ B^b 3 B^b $Dm7$ $G7$ 1^a $C7$

$Cm7$ $F7$ 12^a $Cm7$ $F7$ B^b (B^b) E^b

B^b $Fm7$ B^b7 (B^b) E^b

B^b $G7$ $Cm7$ $F7$ B^b $D7$

$Gm7$ B^b7 E^b $G7$ $Cm7$ B^b 3 B^b

$Dm7$ $G7$ $Cm7$ $F7$ B^b

TOPSY

written by: E. Durham-E. Battle
 Victor LJM-1004 recorded by: Shorty Rogers

$\text{♩} = 145$

E^bm $B7$ B^b7 E^bm

$Fm7$ B^b7 E^bm $B7$ B^b7 E^bm

(E^b7) A^bm $E7$ E^b7 A^bm

First system of musical notation for 'Trickledidlier'. It consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third and fourth staves have a treble clef. The music is written in 4/4 time. The first staff contains the melody, and the second staff contains the bass line. The third and fourth staves contain the harmony. The key signature is Bb. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third and fourth staves have a treble clef. The music is written in 4/4 time. The first staff contains the melody, and the second staff contains the bass line. The third and fourth staves contain the harmony. The key signature is Bb.

Chords: Ebm, B7, Bb7, Ebm, Bbm7, Eb7+, Abm, Abm7, Db7+, Gb, Gbm7, Fm7, Bb7, Ebm, B7, Bb7, Ebm, Fm7, Bb7, Ebm, B7, Bb7, Ebm.

TRICKLEDIDLER

Columbia CL-549 written by: Shorty Rogers
recorded by: Chet Baker

Second system of musical notation for 'Trickledidlier'. It consists of eight staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third through eighth staves have a treble clef. The music is written in 4/4 time. The first staff contains the melody, and the second staff contains the bass line. The third through eighth staves contain the harmony. The key signature is Bb.

Chords: Bb, G7-9, Cm7, F7, Bb, Bbm, Am7, D7, Gm7, (C7), 1. Cm7, F7+, Dm7, Dbm7, Cm7, F7, 2. Cm7, F7, Gm7, Gbm7, Fm7, E7, Eb, C7, Fm7, Bb7, Eb, Fm7, Eb, Gm7, C7, F, D7-9, Gm7, C7, Cm7, F7, Bb, G7-9, Cm7, F7, Bb, Bbm, Am7, D7, Gm7, (C7), Cm7, F7, Bb.

TAMALPAIS

written by: Oscar Pettiford
Bethlehem BCP-1019 recorded by: Oscar Pettiford

$\text{♩} = 120$

Am Dm Bm7 E7-9

Am Bm7 E7-9 Am Bm7 E7-9

Am Dm 1. Am E7 2. Am

E7-9

E7-9

Am Dm Bm7 E7-9 Am

Bm7 E7-9 Am Bm7 E7-9

Am Dm Am

TRAVISIMO

written by: Al Cohn
Victor LJM-1010 recorded by: Nick Travis

$\text{♩} = 113$

E^b Fm7

B \flat 7 Eb Fm7
 B \flat 7 G7 Cm
 F7 B \flat 7
 Eb Fm7
 B \flat 7 G7 Cm
 Eb7 Eb Eb
 C7 Fm7 B \flat 7 Eb

WEE-DOT

written by: J.J. Johnson-L. Parker
 Blue Note BLP-5038 recorded by: Art Blakey

$\text{♩} = 127$ F7 B \flat (Cm7) (F7) B \flat
 B \flat 7 Eb7 B \flat
 Cm7 F7 B \flat
 1. Cm7 F7 2. B \flat

WALK DON'T RUN

Victor LJM-1004

written by: Shorty Rogers
recorded by: Shorty Rogers

[illegible]

WESTERN REUNION

written by: Gerry Mulligan
Pacific Jazz PJLP-1201 rec'd by: Gerry Mulligan

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 130. The melody is written in eighth and quarter notes, with a repeat sign at the beginning. Chords are indicated above the staff: C, Dm7, G7, C, (C7), (F), (Fm), and C. The second staff continues the melody with a repeat sign. The third staff shows a first ending (marked '1.') and a second ending (marked '2.'). The fourth staff contains a double bar line followed by a key signature change to E major (two sharps) and a final cadence. The fifth staff continues the melody with a key signature change back to G major (one sharp) and a final cadence.



WIND BAG

written by: Kai Winding
Prestige PRLP-195 recorded by: J. and K.

Tempo: $\text{quarter note} = 180$

Chords: 8 VA. V, Bb7 (sus. Eb), (C7), Fm7, Bb7, Eb, (Cm7), Fm7, Bb7, Eb, Am7, D7, G, Am7, D7, 1. G, 3, Gm7, 3, Eb, 3, Fm7, Bb7, Eb, Db7, C7, Fm7, Bb7-9, 2. G, Fm, Cm, Bb7, Gm7-5, C7, Fm7, Bb7, Eb

WESTWOOD WALK

Capital H-439

written by: Gerry Mulligan
recorded by: Gerry Mulligan

♩ = 125

Chords: F, D7-9, Gm7, C7, D7-5, Gm7, C7, Cm7, F7, Bb, Bbm7, Eb7, Ab, Gm7, C7+, 2. Bb, Bbm7, Eb7, F, D7, Gm7, C7, F.

WHEN LIGHTS ARE LOW

written by:
Prestige PRLP-161 recorded by: Miles Davis

♩ = 128

Chords: C7, F, Gm7, Am7, Gm7, F, Gm7, Am7, Am7, D7-3, Gm7, Eb7-5, D7, Gm7, (C7), F, 1. C7, 2. Cm7, F7, Bb, Cm7, Dm7, Cm7.

First system of musical notation for 'The Wind'. It consists of four staves. The first staff has a key signature of two flats (Bb and Eb) and a common time signature. The notes are: Bb, C, D, E, F, G, A, Bb. The second staff has notes: C, D, E, F, G, A, Bb, C. The third staff has notes: C, D, E, F, G, A, Bb, C. The fourth staff has notes: C, D, E, F, G, A, Bb, C. Chord symbols are written above the staves: Cm7, Dm7, G7-3, Cm7, Ab7-5, G7, Cm7, F7, Bb, C7, F, Gm7, Am7, Gm7, F, Gm7, Am7, D7-3, Gm7, Eb7-5, D7, Gm7, (C7), F.

THE WIND

written by: Russ Freeman
Columbia CL-549 recorded by: Chet Baker

Second system of musical notation for 'The Wind'. It consists of six staves. The first staff has a key signature of two flats (Bb and Eb) and a common time signature. The notes are: Bb, C, D, E, F, G, A, Bb. The second staff has notes: C, D, E, F, G, A, Bb, C. The third staff has notes: C, D, E, F, G, A, Bb, C. The fourth staff has notes: C, D, E, F, G, A, Bb, C. The fifth staff has notes: C, D, E, F, G, A, Bb, C. The sixth staff has notes: C, D, E, F, G, A, Bb, C. Chord symbols are written above the staves: Cm, C+, Cm, (Eb), F7, Fm7, Eb, 1. Am7 D7, G7, C7, Fm, Dm7-5, Db7, Cm, Ab7, G7-9, 2. Am7 D7, G7, Gm7-5, C7-9, Fm6, Dm7-5, Db7, Cm, Ab7, G7, Cm.

YARDBIRD SUITE

written by: Charlie Parker
Pacific Jazz PJLP-1201 recorded by: Gerry Mulligan

Chords: A7, D7, G7, C, B \flat 7, A7, Dm7, G7, C, E \flat 7, Dm7, G7, C, F \sharp m7, B7, E \flat m7, B7, A7, Dm7, A7, D7, G7, C, A \flat 7, B \flat 7, A7, D7, C, G7, C.

YES YES HONEY

written by: Shannon-Patterson
Contemp. C-3503 recorded by: Lennie Niehaus

Chords: Dm7, G7, Dm7, G7, C, Gm6, A7, Dm7, E7, A \flat m, D7, Dm7, Dm7, G7, C, A \flat m, Dm7, G7, C.

Gm7 C7 . Gm7 C7 F
 F#m7 B7 Em7 A7 Am7 D7 Dm7 G7
 Dm7 G7 . Dm7 G7 C Gm6 A7
 Dm7 E7 Am Dm7 G7 C

YO YO

Capital T-6507

 written by: Bill Holman
 recorded by: Frank Rosolino

Gm7 Bbm7 F Gbmaj7 F
 Cm7 Ebm7 Bbm7 Bbmaj7 Bb
 Fm7 Bb7 C Dm7 C
 C C D7 Dm7 G7
 C7 Bb7 C Bm7 E7
 Am7 Dm7 (G7) Gm7 C7
 F

VISA

PLAYED BY: CHARLIE PARKER &
DIZZY GILLESPIE

CLEF MG - C512

♩ = 198

Chords: C, Dm7, G7, C, C7, F7, Fm7, Bb7, C, Dm7, Em7, A7, Dm7, F, C°, C.

Repeat section: 1. Dm7 G7, 2. Dm7 G7.

WHOSE BLUES

PLAYED BY: LENNIE NIEHAUS

CONTEM. C-2513

BY: LENNIE NIEHAUS

♩ = 140

Chords: F, Gm7, Db7, C7, F, Cm7, F7, Fm7, Bb7, Fm7, Bb7, Cm7, F7, Am7, Abm7, Gm7, C7, Gm7, Db7, C7, F, Db7.

Repeat section: 1. Gm7 C7, 2. F.

ST. THOMAS

146

written by: Sonny Rollins
"Saxophone Colossus"
Prestige 7079

Musical score for 'St. Thomas' in 4/4 time. The score consists of four staves. The first staff is in treble clef, and the second staff is in bass clef. The key signature is one flat (B-flat). The tempo is marked 'C' (Crescendo). The first staff has a repeat sign at the beginning. The second staff has a repeat sign at the beginning. The third staff has a repeat sign at the beginning. The fourth staff has a repeat sign at the beginning. The notes are: C, A7, Dm7, G7, C, C, A7, Dm7, G7, C, Em7-5, A7, Dm7 -5, G7, C, C7, F, F#dim., C, G7, C.

VALSE HOT

written by: Sonny Rollins
"Sonny Rollins Plus 4"
Prestige 7038

Musical score for 'Valse Hot' in 4/4 time. The score consists of six staves. The first staff is in treble clef, and the second staff is in bass clef. The key signature is one flat (B-flat). The tempo is marked 'C' (Crescendo). The first staff has a repeat sign at the beginning. The second staff has a repeat sign at the beginning. The third staff has a repeat sign at the beginning. The fourth staff has a repeat sign at the beginning. The fifth staff has a repeat sign at the beginning. The sixth staff has a repeat sign at the beginning. The notes are: Bbm7, Eb7, Ab, Bbm7, Eb7, Ab, Bbm7, Eb7, Ab, Ab, Ebm7, Ab7, Db, Ebm7, Ab7, Db, Ebm7, Ab7, Db, Db, Ab, Ab, Fm, Cm, F7, Bbm7, Eb7, Ab, (Cm) F7, Bbm7, Dbm, Ab, F7+, Bbm7, Eb7, Ab.

AIREGIN

written by: Sonny Rollins
 "Cookin' with Miles...."
 Prestige 7094

The musical score for "Airegin" is written for a single melodic line on a grand staff. The key signature has two flats (Bb and Eb). The score consists of 16 measures, organized into four systems of four measures each. The notation includes various jazz chords and musical notations:

- Measure 1:** Treble clef, Bb, Eb, Fm, Gb7-5, Fm.
- Measure 2:** Bass clef, Gb7-5, Fm, Gb7-5, Fm.
- Measure 3:** Treble clef, Gb7-5, Fm, Gb7-5, Fm.
- Measure 4:** Bass clef, Gb7-5, Fm, Gb7-5, Fm.
- Measure 5:** Treble clef, Gb7-5, Fm, C7-9, Fm, F7.
- Measure 6:** Bass clef, F7, Bbm, F7-9, Bbm, Bb.
- Measure 7:** Treble clef, Bb, G7, C.
- Measure 8:** Bass clef, Gb7, Bb, F7, Bb.
- Measure 9:** Treble clef, Bbm7, Eb7, Ab.
- Measure 10:** Bass clef, (Gm7) (C7), Fm, Gb7-5, Fm.
- Measure 11:** Treble clef, Gb7-5, (Bb), G7, Cm7-5.
- Measure 12:** Bass clef, F7, Bb7, Bbm7, Eb7-9, Ab.
- Measure 13:** Treble clef, F7, Bb7, Bbm7, Eb7-9, Ab.
- Measure 14:** Bass clef, F7, Bb7, Bbm7, Eb7-9, Ab.
- Measure 15:** Treble clef, F7, Bb7, Bbm7, Eb7-9, Ab.
- Measure 16:** Bass clef, F7, Bb7, Bbm7, Eb7-9, Ab.

Additional markings include a triplet in measure 2, a slur in measure 10, and a dynamic marking of "(PIANO)" in measure 2.



BLUES BY FIVE

written by: Miles Davis
 "Cookin' with Miles...."
 Prestige 7094



BLUE SEVEN

written by: Sonny Rollins
 "Saxophone Colossus"
 Prestige 7079



ANOTHER KIND OF SOUL

written by: Nat Adderley
 "Sophisticated Swing" (Cannonball)
 Emarcy mg 36110

Chords: Fm, C7-5, Eb7, Ab7, Db, Ddim, Eb7, C, C#dim, Dm7, G7, C7.

DRUM BREAK

BACK TALK

written by: S. Rogers-R. Norvo
 (Woody Herman)
 Columbia CL-6026

Chords: Dm, G7, C7, F, A7, D7.

DRUM BREAK

First system of musical notation. The top staff contains chords G7, C7, A7, and Dm, with a triplet of eighth notes. The middle staff contains (D7) Dm, (D7) Dm, G7, and C7, with triplets of eighth notes. The bottom staff contains F and (A7) with eighth notes.

BIMINI

written by: Adderley
 "To the Ivy League" (Nat Adderley)
 Emarcy MG 36100

Second system of musical notation, consisting of eight staves. The notation includes various chords and melodic lines. Chords shown include Cm7, Bm7, Bbm7, Fm7, Em7, Ebm7, Cm, Dm7-5, G7-5, G7, Cm9, G7+, Cm9, G7+, Cm9, G7+, Bbm7, Eb7, Ab, Abm7, Db7, Cm, Dm7-5, G7-9, C, C7, F, D7, Am7-5, D7, Dm7-5, G7+, Cm9, G7+, Cm9, Bbm7, Eb7, Ab, Abm7, Db7, Cm, Dm7-5, G7-9.

BEACH - WISE

written by: Bob Whitlock
(Jack Sheldon)
Jazz-West JWL-2

$\text{♩} = 172$

Chords: E^b (E^b7) A^m7-5 A^b^m7 E^b
 A^m7-5 $D7$ G^m7 $C7$ F^m7-5 B^b7 1. D^b7 $C7$
 B^b7 B^b7 2. E^b B^m7 $E7$
 B^b^m7 E^b7 A^b B^maj7 E^maj7 $A7$ A^b^m7
 D^b7 G^b F^m7-5 B^b7-9 E^b (E^b7)
 A^m7-5 A^b^m7 E^b A^m7-5 $D7$ G^m7 $C7$
 F^m7-5 B^b7 E^b

BEFORE AND AFTER

written by: Pete Jolly
(Pete Jolly)
Victor LPM 1105

Chords: E^b A^b7-5 G^m7 G^b7
 F^m7 B^b7 E^b A^b7 G A^m7

G Bbm7 Eb7 Bbm7 Eb7 Abm7 Db7
 1. Abm7 Db7 Gm7 C7 Gm7 C7 F#m7 B7
 Fm7 Bb7 2. Abm7 Db7 Gm7 Gbm7 Bbmaj7 E7 Eb

BISQUIT MIX

written by: Sonny Stitt
 (Sonny Stitt)
 Royal Roost RLP 2208

F (Bb7) F
 F7 Bb7 F F
 Gm7 C7 F F
 F Bb7 F F
 F7 Bb7 F F
 Gm7 C7 F F

BLUE HAZE

written by:
(Miles Davis)
Prestige 7054

♩ = 72

The musical score for 'Blue Haze' is written in B-flat major (two flats) and 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of two flats. The tempo is marked as quarter note = 72. The first staff contains measures 1 through 4, with chords Bb, Eb7, Bb9, and Bb. The second staff contains measures 5 through 8, with chords Bb7, Eb7, Bb, and Cm7. The third staff contains measures 9 through 12, with chords Dm7, Dbm7, Cm7, F7, Bb, and Bb. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings.

BLUES IN A COLD WATER FLAT

written by: Ernie Wilkins
"Flutes and Reeds"
Savoy MG 12022

The musical score for 'Blues in a Cold Water Flat' is written in B-flat major (two flats) and 4/4 time. It consists of four staves. The first staff contains measures 1 through 4, with chords Eb, Ab7, Eb, and Ab. The second staff contains measures 5 through 8, with chords Eb7, Ab7, Eb, and Ab. The third staff contains measures 9 through 12, with chords Gm7, C7-9, Fm7, Bb7, and Eb. The fourth staff contains measures 13 through 16, with chords Fm7, Bb7, Eb, and Eb. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings.

BLUES THE MOST

written by: Hampton Hawes
"The Trio" Vol. 1
Contemporary C 3505

The musical score for 'Blues the Most' is written in B-flat major (two flats) and 4/4 time. It consists of a single staff. The first measure is a whole rest. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of eighth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of eighth notes. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings.

1. F Cm7 F7 Bb7 F
 F Gm7 Am7 D7-9 Gm7 C7-3 F
 F Gm7 C7 Gm7 C7

BOARDWALK

written by: Clark Terry
 "Serenade to a Bus Seat"
 Riverside RLP 12-237

AP PEDAL ON 2 + 4
 Db Gb7 Db Db7 Gb7 Db Fm7 Bb7 Eb7m Ab7 Db (Ab7) Gb Db Ab7 Db7 Gb7 Db ETC. BLUES (Gb7) Db Db7 Gb7 ETC. BLUES

BLUES IN THE CLOSET

written by: Oscar Pettiford
(Oscar Pettiford-Harry Babasin)
Imperial IMP 122

♩ = 188

Chord symbols and musical notation are present on the staves, including:

- A^b
- D^b7
- B^bm7
- E^b7
- A^b
- D^b7
- B^bm7
- E^b7
- A^b
- A^b7
- D^b7
- A^b
- B^bm7
- E^b7
- A^b
- A^b7
- D^b7
- A^b
- $Cm7$
- $Fm7$
- B^bm7
- E^b7
- A^b
- B^bm7
- E^b7
- A^b

BOOMERANG

written by: Clark Terry
 "Serenade to a Bus Seat"
 Riverside RLP 12-237

Chords and musical notation details:

- Staff 1: B^b , A^b7 , $Dm7$, $G7$, $C7$, -9 , $F7$
- Staff 2: $F7$, $Cm7$, $F7-9$, B^b
- Staff 3: $Cm7$, $F7$, 3 , B^b
- Staff 4: $Cm7$, $F7$, B^b , B^b7 , E^b
- Staff 5: $C7$, $F7$, $Cm7$
- Staff 6: $F7-9$, B^b , $G7$, $Dm7$, $G7$
- Staff 7: $Cm7$, $F7$, B^b , F PEDAL IN 2 + 4
- Staff 8: TAG , B^b , A^b7 , $Dm7$, $G7$
- Staff 9: $Cm7$, $F7$, B^b , 3 , $B^b + 9 + 11$

BOP CITY

written by:
(Kai Winding)
Jazztone J 1263

Musical score for "BOP CITY" in B-flat major, 4/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. Chords are indicated above the staff: F, Dm7, Gm7, C7, F, Dm7, Gm7. The second staff continues the melody with chords C7, F, Dm7, Gm7, C7, F, C7, F. The third staff features a first ending marked with a repeat sign and a first ending bracket, with chords F, (C7), F, F7. The fourth staff has a B-flat bass clef and chords Bb7, Eb7, Ab, Gm7 C7. The fifth staff returns to the treble clef with chords F, Dm7, Gm7, C7, F, Dm7, Gm7, C7. The sixth staff concludes the piece with chords F, Dm7, Gm7, C7, F, C7, F.

BRIGHT BLUES

written by: Milt Jackson
"Ballads and Blues"
Atlantic 1242

Musical score for "BRIGHT BLUES" in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. Chords are indicated above the staff: C7. The second staff continues the melody with chords C7, F7, C. The third staff has a B-flat bass clef and chords Dm7, G7, C, F7. The fourth staff concludes the piece with chords F7, Bb7, Eb, Dm7.



CAPTAIN

written by: Manny Albam
(Woody Herman)
Capital T 658



CIRCLING THE BLUES

written by: Lennie Niehaus
Vol. 3 "The Octet" No.2
Contemporary C 3503



CARIBBEAN CUTIE

written by: Julian Adderley
 "Presenting Cannonball"
 Savoy MG 12018

♩ = 158

Chords: Gm, D7+, Gm, D7+, Gm, D7+, D7-9, Gm, (G7), Cm, Am7-5, D7, Gm, G7, Cm, Gm, Eb7, D7+, Gm, G7, Cm, F7, Bb, D7, (G7), Cm, Am7-5, D7, Gm, G7, Cm, Gm, D7, Gm.

CHUCKLES

written by: Clark Terry
 "Basically Duke"
 Bethlehem BCP 1019

♩ = 132

Chords: Eb, Fm7, Eb, Eb, Eb, (Fm7), Eb7, Ab7, Eb, (Fm7).

Handwritten musical notation for a piano exercise. The first staff contains a sequence of chords: E^b , (G^b7) , $F\#7$, B^b7^+ , and E^b . The second staff shows two endings: 1. (B^b7) and 2. E^b . The notation includes various note values, rests, and accidentals.

CRUISING

written by: Clark Terry
"Serenade to a Bus Seat"
Riverside RLP 12-237

A musical score for a piece titled "C PEDAL IN 2/4". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo and time signature are indicated as "C PEDAL IN 2/4". The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staves, including (11 2) Gm7, (C7), Gm7, C7, F, (Bbm), F, Bb, Am7, D7-9, F, F7, Bb, (C7), F, (Bb), F, (4) Cm7, F7, Bb, Dm7, G7, Gm7, C7, Gm7, (C7), Gm7, C7, F, (Bbm), F, and (Am7 D7). The score concludes with a double bar line.

COOL CAT ON A HOT TIN ROOF

written by: Ralph Burns
(Woody Herman)
Capital T 658

$\text{♩} = 184$

Chords and notation include:

- $(F7)$, Bb_m7 , A^b0 , A^b , Bb_m7 , E^b7 , G^b7 , $F7$
- E_m7 , E^b7 , A^b , $Bb7$, E^b7 , A^b
- A^b , F_m7 , Bb_m7 , A^b0 , A^b , E^b_m7 , $F7-9$
- Bb_m7 , E^b7 , A^b , Bb_m7 , E^b7
- A^b , F_m7 , Bb_m7 , A^b0 , A^b , E^b_m7 , $F7-9$
- Bb_m7 , E^b7 , C_m7 , B_m7 , Bb_m7 , E^b7
- C , A_m7 , D_m7 , $G7$, C , $\%$, E^b , C_m7
- F_m7 , $Bb7$, E^b7 , $\%$, A^b , F_m7 , Bb_m7 , A^b0
- A^b , G^b7 , $F7$, Bb_m7 , E^b7
- A^b , A^b0 , Bb_m7 , E^b7



CREEPIN' IN

written by: Horace Silver
 "The Jazz Messengers"
 Blue Note 1518

Main body of musical notation for "CREEPIN' IN". The score consists of multiple staves with complex chord progressions and rhythmic patterns. Key chords and markings include:

- B^bm7-5 , E^b7+ , A^bm , B^bm7-5 , E^b7+
- A^bm , $Dm7$, D^bm7 , $Cm7-5$, $F7+$, B^bm , B^bm7-5 , E^b7
- $1. A^bm$, $2. A^bm$, E^b7 , A^bm
- E^b7 , A^bm , E^b7 , A^bm , $B7$
- B^b7 , $E7$, E^b7 , A^bm , B^bm7-5 , E^b7+ , A^bm
- B^bm7-5 , E^b7+ , A^bm , $Dm7$, D^bm7 , $Cm7-5$, $F7+$, B^bm
- B^bm7-5 , E^b7 , A^bm , B^bm7-5 , E^b7+
- A^bm , B^bm7-5 , E^b7+ , A^bm , $Dm7$, D^bm7 , $Cm7$, $F7+$, B^bm
- B^bm , B^bm7 , E^b7+ , A^bm , $2. A^bm$

The notation includes various rhythmic values (eighths, sixteens, triplets) and dynamic markings like *PIANO*.

COOLING IT

written by: Lennie Niehaus
Vol. 3 "The Octet" No.2
Contemporary C 3503

CRAZEOLGY

WRITTEN BY: BUD POWELL

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on three staves in treble clef, with a key signature of one flat (Bb) and a tempo of quarter note = 132. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a mix of eighth and quarter notes, with some measures containing triplets. Chord symbols are written above the notes: Bb, Cm7, F7, Bb, Bbo, Cm7, F7, Abm7, Db7, Gb, Cm7, F7, Bb, D7, and Dm7. The score is marked with a repeat sign at the beginning of the first staff and a double bar line at the end of the third staff.

First system of musical notation for 'Criss Cross'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third staff has a bass clef. The music is in 4/4 time. The first staff contains the following notes and chords: G7, C7, Cm7. The second staff contains: F7, Bb, Cm7, F7, Bb, Bb0. The third staff contains: Cm7, F7, Abm7, Db7, Gb, Cm7, F7. There is a double bar line at the end of the third staff.

CRISS CROSS

written by: Thelonius Monk
 "Wizard of the Vibes" (Milt Jackson,
 Blue Note BLP 5011)

Second system of musical notation for 'Criss Cross'. It consists of six staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third staff has a bass clef. The fourth staff has a bass clef. The fifth staff has a bass clef. The sixth staff has a bass clef. The music is in 4/4 time. The first staff contains the following notes and chords: Gm, (Bb), Gb. The second staff contains: Bb, (G7), Gb7. The third staff contains: Cm7, F7, Bb. The fourth staff contains: Cm7, F7, Bb, Gb7. The fifth staff contains: Gm, (Bb), Gb. The sixth staff contains: Bb, (G7), Gb7. There is a double bar line at the end of the sixth staff.

DEBBIE

written by: Lennie Niehaus
Vol. 3 "The Octet" No.2
Contemporary C 3503

Bm7 Bb7 Em7 A7 Bm7 Bb7
 Em7 A7 Gm7 C7 F (Ab) Gm7 Em7 A7+
 Dm Gm7 C7 B7 Bb Bm7 E7
 A Am7 D7 G F7 E
 Am7 D7 Bm7 Bb7 Em7 A7 Bm7 Bb7
 Em7 A7 Gm7 C7 F (Ab) Gm7 Em7 A7+
 Dm

DIGITS

written by: Clark Terry
"Serenade to a Bus Seat"
Riverside RLP 12-237

Ebm7 Ab7 Fm
 Bbm Ebm7 Ab7 Db

2. $A\flat 7$ $D\flat$

$E\flat m 7$ $A\flat 7$ $D\flat$

$E\flat 7$ $E\flat m 7$ $A\flat 7$

$E\flat m 7$ $A\flat 7$ Fm $B\flat m$

$E\flat m 7$ $A\flat 7$ $D\flat$

DOGGIN' AROUND

written by: E.W. Battle-H. Evans
 "Shorty Rogers Courts the Count"
 Victor LJM 1004

$\text{♩} = 142$ $B\flat$ $E\flat 7$

$C7$ $F7$ $B\flat$

1. $(F7)$ 2. $B\flat$ $B\flat 7$ $F\flat$

$C7$ $F7$ $B\flat$

$E\flat 7$ $C7$ $F7$

$B\flat$ $C7$

DON'T ARGUE

written by: Kai Winding
(J. and K.)
Prestige PRLP 195

$\text{♩} = 11/6$

Chord symbols: Cm7, F7+, Dm7, G7-9, Cm7, F7-9, B \flat , G7-9, Cm7, F7-9, 1. Dm7, G7-9, C7, F7, 2. Dm7, G7-9, Cm7, A7, B \flat , B \flat 7, Fm7, B \flat 7, Eb7, Ab7, Db7, Gb7, F7, Cm7, F7+, Dm7, G7-9, Cm7, F7-9, B \flat , G7-9, Cm7, F7-9, Dm7, G7-9, Cm7, A7, B \flat , Fm7.

DOODLIN'

written by: Horace Silver
"The Jazz Messengers"
Blue Note BLP 5062

(PIANO) (HORNS)

Chord symbols: Dm7, Gb7.

Chord voicings and markings in the first system include: Eb_m7 , $\text{Db}7$, $(\text{Bb}7)$, $\text{Db}7$, G^b , G^b/m , A^b7 , $\text{Db}7$, G^b7 , $\text{Db}7$, A^b7 , and Db .

DOWN FOR DOUBLE

written by: Freddie Green
 "Shorty Rogers Courts the Count"
 Victor LJM 1004

Chord voicings and markings in the second system include: Bb , $\text{G}7$, $\text{C}7$, $\text{F}7$, Bb , $\text{G}7$, $\text{C}7$, $\text{F}7$, Bb , $\text{Gm}7$, $\text{Cm}7$, $\text{F}7$, Bb , $\text{Cm}7$, Bb , Bb , $\text{Bb}7$, Bb , $\text{G}7$, $\text{C}7$, $\text{F}7$, Bb , $\text{G}7$, $\text{C}7$, $\text{F}7$, Bb , and $\text{G}7$.

DOIN' THE THING

written by: Marcel Daniels
 "Flutes and Reeds"
 Savoy MG 12022



DOWN TEMPO

written by: Donald Byrd
 "Off to the Races"
 Blue Note 4007



DUFF

written by: Hampton Hawes
 (Red Mitchell)
 Bethlehem BCP 38



First system of musical notation for 'Frank 'N Earnest'. It consists of three staves. The first staff has a key signature of one flat (Bb7) and a melodic line. The second staff has a key signature of one flat (Dm7 (Db7)) and a harmonic line. The third staff has a key signature of one flat (Eb) and a melodic line. Chord symbols are written above the staves: Bb7, Eb7, Bb, Dm7 (Db7), Cm7, F7, Bb, Bb7, Eb, Ebm, Eb, F7-9.

FRANK 'N EARNEST

written by: Bill Holman
 "Kenton Presents Frank Rosolino"
 Capital T 6507

Second system of musical notation for 'Frank 'N Earnest'. It consists of nine staves. The first staff has a key signature of one flat (D=122) and a melodic line. The second staff has a key signature of one flat (Dm) and a harmonic line. The third staff has a key signature of one flat (Dm) and a melodic line. The fourth staff has a key signature of one flat (Dm7 G7) and a harmonic line. The fifth staff has a key signature of one flat (Cm) and a melodic line. The sixth staff has a key signature of one flat (Cm7 F7) and a harmonic line. The seventh staff has a key signature of one flat (Bb) and a melodic line. The eighth staff has a key signature of one flat (Bbm7 Eb7) and a harmonic line. The ninth staff has a key signature of one flat (F) and a melodic line. Chord symbols are written above the staves: Dm, Em7, A7, Dm7, G7, Cm, Dm7, G7, Cm, Cm7, F7, Bb, Bbm7, Eb7, F, Cm7, F7, Bbm7, Eb7, Bb, Bbm7, A7, Gm7, C7, Gm7, C7, C7-9, F, Em7, A7.

EAST COAST OUTPOST

written by: Red Mitchell
(Red Mitchell)
Bethlehem BCP 38

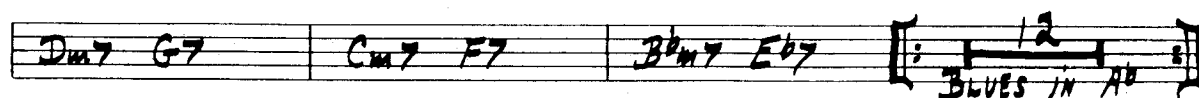
$\text{♩} = 172$

Chords: F_m , G_m7 , $C7$, F_m , $B_b m$, A_b , D_b7 , $C7$, $E_b m7$, $F7$, $B_b m$, E_b7 , C_m7 , $F7$, $B_b m$, $B7-5$, B_b7 , A_m , A_b7 , G_m7 , $(C7)$, F_m .

EDIE McLIN

written by: Gene Wright
"Sophisticated Swing" (Cannonball)
Emarcy MG 36110

Chords: G_m7-5 , $C7-3$, F , C_m7 , $F7$, $B_b m7$, E_b7 , $A_b m7$, D_b7 , $G_b m7$, $B7$, E_m7 , $A7$.



EL YORKE

written by: Pete Jolly
(Pete Jolly)
Victor LPM 1105



FEELIN' FINE

written by: Hampton Hawes
Vol. 1 "The Trio"
Contemporary C 3505



ERONEL

written by: Thelonius Monk
 "Wizard of the Vibes" (Milt Jackson)
 Blue Note BLP 5011

♩ = 187

Chords: G, Am7, Bm7, Bb7, Bbm7, Eb7, Am7, Cm7, F7, D7+, G, Am7, Dm7, G7, C(7), Cm7, F7, Bm7, Bbm7, Eb, D7, G, Am7, Bm7, Bb7, Bbm7, Eb7, Am7, Cm7, Cm7, F7, Am7, D7+, G.

GERRY'S BLUES

written by: Milt Jackson
 "Ballads and Blues"
 Atlantic 1242

Chords: Ab7, Db, Db7, Gb7, Gdim, Ebm7, Db7, Gb7, Gdim, Db, Ebm7, Fm7-5, Bb7, Ebm7, Ab7.

Db E maj 7 1. A maj 7 Ab 7 2. A maj 7 Ab 7

GROOVUS MENTUS

written by: Jack Sheldon
(Jack Sheldon)
Jazz-West JWLP 2

[illegible]

GUATEMALA

written by: Walter Norris
(Jack Sheldon)
Jazz-West JWLP 2

GINA

written by: Ralph Burns
(Woody Herman)
Capital T 658

$\text{♩} = 80$

Chords: B^b7 , D^b7 , A^b , A^b+ , $Fm7$, B^b7 , E^b7 , A^b , E^b7 , A^b , A^b7 , B^b7 , E^b7 , A^b , B^b7 , (E^b7) , A^b , $G7$, $(A7)$, A^b , $F7$, B^b7 , D^b7 , A^b , A^b+ , $Fm7$, B^b7 , E^b7 , A^b .

HANKERIN'

written by: Hank Mobley
"The Jazz Messengers" (Horace Silver)
Blue Note 1518

Chords: $Gm7$, D^b7 , G^b7 , F , $(D7)$, $Gm7$, $C7+$, $(F7)$, $G7$, $C7+$, A^b7 , $(D7)$, A^b7 , D^b7 , $Cm7$, $F7$, B^b .

Handwritten musical score for a blues piece, featuring four staves of music. The chords and notes are as follows:

- Staff 1: Bb_m7 $Eb7$ F $Em7$ $A7$ Dm
- Staff 2: $G7$ $Gm7$ $C7$ $Gm7$
- Staff 3: Db_m7 $Gb7$ F $(D7)$ $Gm7$ $C7+$ $(F7)$
- Staff 4: $G7$ $C7+$ $Am7$ Ab_m7 $(Db7)$

HELLO

written by: Milt Jackson
 "Ballads and Blues"
 Atlantic 1242

Handwritten musical score for the song "HELLO", featuring eight staves of music. The chords and notes are as follows:

- Staff 1: $Am7$ $(Bm7)$ $Am7$ $D7$ G $C7$
- Staff 2: $Bm7$ Em $Am7$ $Bm7$ $Am7$ $D7-9$ G $Am7$
- Staff 3: $Bm7$ Em $2. Am7$ $D7$ $Dm7$ $G7$
- Staff 4: C G $F\#m7$ $B7$ Em $Dm7$ $G7$
- Staff 5: C G $F\#m7$ $B7$ Em $A7$ $Am7$ $Bm7$ $E7$
- Staff 6: $Am7$ $(Bm7)$ $Am7$ $D7$ G $C7$ $Bm7$ Em
- Staff 7: $Am7$ $(E7)$ $Am7$ $D7$ G (Cm) $(Bm7)$ $(E7)$

HAYSEED

written by: Adderley
 "To the Ivy League" (Nat Adderley)
 Emarcy MG 36100

(BASS LINE ON 2 + 4) (G)

The musical score for 'Hayseed' is written in treble clef with a key signature of one sharp (F#). The tempo is marked '2 + 4'. The score consists of six staves. The first staff begins with a bass line on the 2 and 4 beats, indicated by the text '(BASS LINE ON 2 + 4)'. The notes are D, D#, E, and Eb. The second staff continues the melody with notes D, D#, E, Eb, D, D#, E, and Eb. The third staff features chords Dm7, G7, C, C#m7-5, and F#7-9. The fourth staff includes chords Bm7-5, E7, and A7. The fifth staff has chords D7, E7, and A7. The sixth staff begins with a D7 chord and a G note, followed by a double bar line.

HIP BONES

written by: J.J. Johnson
 (J. and K.)
 Prestige PRLP 195

$\text{♩} = 141$

The musical score for 'Hip Bones' is written in treble clef with a key signature of one sharp (F#). The tempo is marked '♩ = 141'. The score consists of four staves. The first staff begins with a C7 chord and a double bar line. The second staff features chords F, Fm7, and D7. The third staff includes chords (Bb7), C, and D7. The fourth staff has chords Dm7 and G7. The score ends with a double bar line.

Handwritten musical score on ten staves. The notation includes various chords and musical symbols:

- Staff 1: Chords C and C7.
- Staff 2: Chords F and Fm7.
- Staff 3: Chords C and D7. Includes the annotation (3b7).
- Staff 4: Chords Dm7, G7, and C.
- Staff 5: Chords Ebm7, Ab7, and Db.
- Staff 6: Chords Dbm7, Gb7, and B.
- Staff 7: Chords Bm7, E7, and A.
- Staff 8: Chords Am7, D7, and Dm7.
- Staff 9: Chords G7, C, and C7.
- Staff 10: Chords F and Fm7.
- Staff 11: Chords Bb7 and C.
- Staff 12: Chords D7.
- Staff 13: Chords Dm7, G7, and C.

Musical score for "To the Ivy League" (Nat Adderley). The score is written for piano and bass. The key signature is one flat (Bb). The tempo is marked "2." (second ending). The score includes various chords and a second ending section.

Chords and notation:

- Staff 1: E^b , $Fm7 B^b7 E^b$, $Dm7 G7 Cm$, $Dm7 G7 Cm$
- Staff 2: $Fm7$, B^b7 , E^b , $Cm7$, $Fm7$, B^b7
- Staff 3: E^b , $D7$, G , $Am7 D7$, G
- Staff 4: E^b , $Fm7 B^b7$, E^b7 , $B^b7 E^b7$, E^b , $Fm7 B^b7 E^b$
- Staff 5: $Dm7 G7 Cm$, $Dm7 G7 Cm$, $Fm7$, B^b7
- Staff 6: E^b

JACKLEG

written by: Samuel Hurt
 "To the Ivy League" (Nat Adderley)
 Emarcy MG 36100

Musical score for "Jackleg". The score is written for piano and bass. The key signature is one flat (Bb). The tempo is marked "2." (second ending). The score includes various chords and a second ending section.

Chords and notation:

- Staff 1: Gm , $(D7+)$, Gm
- Staff 2: $(D7+)$, Gm , $D7$
- Staff 3: G , $C7$
- Staff 4: Gm , $Am7-5$, $D7+$, Gm , $(D7)$

I REMEMBER DUKE

written by: Woody Herman
(Woody Herman)
Capital T 658

$\text{♩} = 172$

The musical score for 'I Remember Duke' is written in B-flat major (two flats) and 4/4 time. It consists of two systems of staves. The first system has two staves. The first staff begins with a treble clef, a key signature of two flats, and a tempo marking of 172. It contains a repeat sign followed by a half note B-flat, a half note Gm7, and a half note Eb. The second staff contains a half note Cm7, a half note F7, and a half note Bb. The second system also has two staves. The first staff begins with a first ending bracket over a half note Cm7 and a half note F7, followed by a repeat sign. The second staff contains a half note Bb, a half note Bb0, a half note Eb, a half note F7, and a half note Bb. The third system has two staves. The first staff contains a half note Cm7, a half note F7, a half note Bb, a half note Bb0, a half note Eb, a half note F7, and a half note Bb. The second staff contains a half note Cm7, a half note F7, a half note Bb, a half note Bb0, a half note Eb, a half note F7, and a half note Bb.

JOLLY JUMPS IN

written by: Jimmy Giuffre
(Pete-Jolly)
Victor LPM 1105

The musical score for 'Jolly Jumps In' is written in B-flat major (two flats) and 4/4 time. It consists of two systems of staves. The first system has two staves. The first staff begins with a treble clef, a key signature of two flats, and a half note Eb. The second staff contains a half note Bb, a half note Bb0, a half note Eb, a half note F7, and a half note Bb. The second system has two staves. The first staff contains a half note Cm7, a half note F7, a half note Bb, a half note Bb0, a half note Eb, a half note F7, and a half note Bb. The second staff contains a half note Cm7, a half note F7, a half note Bb, a half note Bb0, a half note Eb, a half note F7, and a half note Bb.

written by: Sam Jones-Vat Adderley
 "Sophisticated Swing" (Cannonball)
 Emarcy MG 36100

A LITTLE TASTE

written by: Julian Adderley
 "Presenting Cannonball"
 Savoy MG 12018

JAM FOR YOUR BREAD

written by: Red Mitchell
(Red Mitchell)
Bethlehem BCT 38

$\text{♩} = 175$

The musical score for 'Jam for Your Bread' is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has two staves: the top staff is in treble clef and the bottom in bass clef. The second system also has two staves in the same clefs. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with a first and second ending bracket. Chord symbols are placed above the staves: G, C7, G, C7, G, G#°, Am7, D7, Am7, F#m7 B7, Em, Em7, A7, Am7, D7+, 2. D7, G, B7, Em, Bbm7, Eb7, G (G#°), Am7, D7, and G.

JOLLY LODGER

written by: Pete Jolly
(Pete Jolly)
Victor LPM 1105

The musical score for 'Jolly Lodger' is written in B-flat major (two flats) and 4/4 time. It consists of three staves. The first staff is in treble clef, and the second and third are in bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staves: F7, Bb, B°, Cm7, F7, Bb, Em7, A7, Dm, C7, Fm, F7, Bb, B°, Cm7, F7, Db, and D°.

Handwritten musical notation for a blues piece, featuring three staves of music. The notation includes various chords and a final F7 chord.

Chords: $E^b m7$, A^b7 , B^b , (B^b) , $C m7$, $F7-9$, B^b , B^b , $C m7$, $F7$, B^b , $E m7$, $A7$, $D m$, $C7$, $F m$, $F7$.

LILLIE

written by: Milt Jackson
 "Wizard of the Vibes"
 Blue Note BLP 5011

Handwritten musical notation for the song "Lillie", featuring six staves of music. The notation includes various chords and a tempo marking of 69.

Chords: E^b , D^b7 , E^b , D^b7 , E^b , $C7+$, $B^b m7$, E^b7+ , A^b , B^b7 , E^b , $C7+$, B^b7 , E^b , $B^b m7$, E^b7 , A^b , $(B^b m7)$, A^b , $A^b m7$, D^b7 , G^b , $G^b m7$, $B7$, $F m7$, B^b7 , E^b , D^b7 , E^b , $C7+$, $B7$, B^b7 , E^b .

Tempo: $\text{♩} = 69$

LANDS END

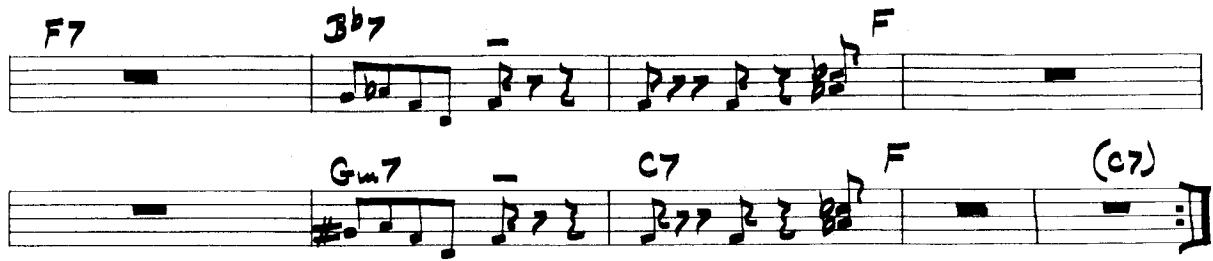
written by: Harold Land
 "Study in Brown" (Clifford Brown)
 Emarcy MG 36037

(BASS) (B \flat) (A \flat) (B \flat)
 (H ORNS)
 ETC.
 Am7-5 D7+ Gm Em7-5 Eb Am7-5 D7 Gm Em7-5
 Am7-5 D7 Gm Em7-5 Eb D7 A \flat 7 2. D7
 Cm7 F7 B \flat Am G7
 Cm7 F7 Eb7 A \flat 7
 Gm Em7-5 Am7-5 D7+ Gm Em7-5 Eb Am7 D7
 Gm (Em-5) Am7-5 D7 Gm Em7-5 Eb D7 Gm

MARTIANS GO HOME

written by: Shorty Rogers
 (Shorty Rogers)
 Atlantic 1212

♩ = 154
 F B \flat 7 F



MINOR'S HOLIDAY

written by: Kenny Dorham
 "The Jazz Messengers"
 Blue Note 1507

$\text{♩} = 152$

Second system of musical notation. The top staff begins with a tempo marking of quarter note = 152. It contains two staves of music. The top staff has chords: Fm, Gm7-5, C7, Fm, Fm6, Db7. The bottom staff has chords: Db7, C7, Fm, Fm7, Fm6, Gm7-5, C7, Fm. The second system continues with two staves. The top staff has chords: Fm, Cm7-5, Fm, Cm7-5, F7, Bbm. The bottom staff has chords: Bbm, Cm7-5, F7, Bbm, Db7, Gm7-5, C7, Fm. The third system has two staves. The top staff has chords: Fm, Gm7-5, C7, Fm, C7, Fm. The bottom staff has chords: Gm7, C7, Fm, Fm7, Fm6, Db7, C7, Fm, Fm7. The fourth system has two staves. The top staff has chords: Fm6, Gm7-5, C7, Fm, Gm7-5. The bottom staff has chords: Gm7-5, C7, Db7, Gb7, Fm.

LONELY DREAMS

written by: Terry Gibbs
 "Cannonball and Strings"
 Emarcy MG 36063

SLOW BALLAD

Chords and notation visible in the score include: $G7-5$, D^b_m7 , G^b7 , $G7-5$, D^b_m7 , G^b7 , $Cm7$, $F7$, $B7-5$, B^b , $Am7$, $D7$, $Am7$, $D7$, $Am7$, $E7-9$, $Am7$, $G^{\sharp}dim.$, $Am7$, $E7-9$, $Cm7$, $F7$, B^b , $Bdim.$, $Cm7$, $F7$, B^b , $Am7$, A^b7-5 , $G7-5$, D^b_m7 , G^b7 , $G7-5$, D^b_m7 , G^b7 , $Cm7$, $F7$, $B7-5$, B^b .

MICHELE'S MEDITATION

written by: Shorty Rogers
 (Shorty Rogers)
 Atlantic 1212

$\text{♩} = 68$

Chords and notation visible in the score include: $Fm7-5$, B^b7+-9 , E^b_m , $Fm7-5$, B^b7+-9 , E^b_m , E^b7-9 , A^b_m , B^b_m7-5 , E^b7+-9 , A^b_m , $Fm7-5$.

1. $Bb7+9$ Ebm

$Gbm7$ $B7-9$ $Fm7-5$ $Bb7+9$

2. Ebm $Gbm7$ $B7-9$ $Fm7-5$ $Bb7+9$

Ebm

NUTTY PINE

written by: Giuffre
(Jimmy Giuffre)
Capital H 549

$Ebm7$ $Ab7$ Db $Dm7 Eb7 Fm7 Em7$

$Ebm7$ $Ab7$ Db $Ebm7$ $Ab7$ $C7$

1. Db $E7$ $Ebm7$ $Ab7$ 2. Db $C7$

Fm $Gm7-5$ $C7-9$

Fm $Bb7$ $Ebm7$ $Ab7$

Db $Dm7 Eb7 Fm7 Em7 Ebm7$ $Ab7$

Db $Ebm7$ $Ab7$ Db

MIDGETS

written by: Joe Newmann
 "April in Paris" (Count Basie)
 Verve MG V 8012

Musical score for "MIDGETS" in B-flat major, 4/4 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: (F) above the first measure, (F7) above the second, (Bb) above the third, (Bb dim) above the fourth, (F) above the fifth, (Ab dim) above the sixth, Gm7 above the seventh, C7 above the eighth, and F above the ninth. The second staff continues the melody with similar rhythmic patterns. The third staff has a repeat sign with first and second endings. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line.

MISTERIOSO

written by: Thelonius Monk
 "Sonny Rollins"
 Blue Note 1558

Musical score for "MISTERIOSO" in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: (Bb) above the first measure, (Eb) above the second, (Bb) above the third, (Eb) above the fourth, (Bb) above the fifth, (F7) above the sixth, (Bb) above the seventh, and (Bb) above the eighth. The second staff continues the melody. The third staff has a repeat sign with first and second endings. The fourth staff concludes the piece with a double bar line.

MISS JACKIE'S DELIGHT

written by: Gene Wright-Nat Adderley
 "Sophisticated Swing" (Cannonball)
 Emarcy MG 36110

Musical score for "MISS JACKIE'S DELIGHT" in B-flat major, 4/4 time. The score consists of one staff. The first measure is marked with a "Jazz" tempo indication. The melody is written in eighth and quarter notes. The staff concludes with a double bar line.



MONTI CELLI

written by: Harry Babasin
 (Oscar Pettiford-Harry Babasin)
 Imperial IMP 122

Tempo: ♩ = 196

Chord markings above the staves include: C, E^b°, Dm7, G7, C, E^bm7, Dm7, G7, C(7), Gm7, C7, F, D7, Am7, D7, Dm7, G7, 2. Fm7 (B^b7), C, (E^bm7) (A7), Dm7, G7, C, C#°, Dm7, G7-9, C, C#°, Dm7, G7.

The score consists of eight staves of music. The first staff begins with a treble clef and a tempo marking of 196. The music is written in a key with one flat (B-flat). The notation includes various rhythmic values, accidentals, and dynamic markings. The chord markings are placed above the staves, indicating the harmonic structure of the piece. The score ends with a double bar line.

NO. 251

written by: Jackie Byard
 "To the Ivy League" (Nat Adderley)
 Emarcy MG 36100

Am7-5 D7-9 Gm7 C7-3 Fm7 E Eb

Am7-5 D7-9 Gm7 C7-3 Fm7 E Eb

(Eb) Dm7-5 G7-9 Cm7 F7-3 Bbm7 B Ab

Ab Dm7-5 G7-9 Cm7 F7-3 Bbm7 B Ab

(Ab) Dm7 G7-5 Em7 A7-5 Dm7 G7-5

C Cm7 F7 Dm7 G7 Cm7 F7 Bb7

Am7-5 D7-9 Gm7 C7-3 Fm7 E Eb

Am7-5 D7-9 Gm7 C7-3 Fm7 E Eb

OBLIVION

written by: Bud Powell
 "Bud Powell's Moods"
 Mercury MGC 610

♩ = 142 Am7-5 D7 Gm7-5 C7

Fm7 Bb7 Eb7

First system of musical notation. The top staff contains chords A7, Ab, Abm7, and Eb. The middle staff contains Cm7, F7, and Fm7. The bottom staff contains Bb7, F7 (marked 2.), Bb7, and Eb. The notation includes eighth and sixteenth notes, rests, and a repeat sign with first and second endings.

OFF MINOR

written by: Bud Powell
 "The Bud Powell Trio"
 Royal Roost LPM 2224

Second system of musical notation, consisting of six staves. The notation is dense with many chords and melodic lines. Chords labeled include Abm, D7, G7, C7, B7, E7, A7, Bbm7-5, Eb7-9-5, Eb7, Db, D, B, E, Db, G, Fm, Gb, F, Fm, D7, G7, C7, B7, E7, A7, Bbm7-5, Bbm7-5, and Eb7. The system includes first and second endings, repeat signs, and various rhythmic markings such as 7/8 and 9/8.

NOT REALLY THE BLUES

written by: Shorty Rogers
(Shorty Rogers)
Atlantic 1212

♩ = 147

Chords: Eb, Fm7, Eb, Fm7, Am7, D7, G7, C7, F7, Fm7, Bb7, Eb, Fm7, Gb7, Eb, Gb7, Fm7, Cm7, Fm7, Bb7, Eb, Cm7, Fm7, Bb7, Eb, Gm7, C7, C7, Fm7, Abm7, Gm7-5, C7, Fm7, Bb7.

OFF TO THE RACES

written by: Donald Byrd
"Off to the Races"
Blue Note 4007

(FAST 4) Fm7

Chords: Fm7.

Gm7-5 C7 Gm7-5
 C7 HALF TIME Bbm7 Eb7 Fm Db7 B7
 Bbm7 C7 Fm(FAST 4)
 Gm7-5 C7 Gm7-5 C7

OH PLAY THAT THING

written by: Shorty Rogers
 (Shorty Rogers)
 Atlantic 1212

J=143 C7 F7 Bb C7 F7
 Bb C7 F7 Bb G7 1/2 Cm7 F7
 Bb 3/4 Cm7 F7 Bb Fm7
 Bb7 Eb Fm7 Eb Gm7 3
 C7 Cm7 F7 C7 F7
 Bb C7 F7 Bb C7 F7
 Bb G7 Cm7 F7 Bb 3

ONE FOR DADDY-O

written by: Nat Adderley
 "Somethin' Else" (Miles-Cannonball)
 Blue Note 1595

Musical score for "ONE FOR DADDY-O" in B-flat major, 4/4 time. The score consists of three staves. The first staff is the melody, the second is the bass line, and the third is a piano accompaniment line. Chord symbols are written above the staves: Bbm, Cm7-5, F7+, Bbm, Bbm7, Ebm7, (Ebm), Bbm, (F7), Bbm, Cm7-5, F7, Bbm.

ON THE SCENE

written by: Lou Donaldson
 "Wizard of the Vibes" (Milt Jackson)
 Blue Note BLP 5011

Musical score for "ON THE SCENE" in B-flat major, 4/4 time. The score consists of six staves. The first staff is the melody, the second is the bass line, and the third is a piano accompaniment line. Chord symbols are written above the staves: Bbm, Cm7, Bbm, Bbm, Cm7, Bbm, Bbm7, Eb, Bbm, Bbm, F7, Bbm, Bbm, Cm7, Bbm, Bbm7, Eb, Bbm, Bbm, F7, Bbm.

PALERMO WALK

written by: Bob Whitlock
(Jack Sheldon)
Jazz-West JWP 2

$\text{♩} = 202$

Chords: Fm , $Gm7-5$, $C7-9$, Fm , $Gm7-5$, $C7-9$, Fm , $A^b m7$, D^b7 , $Gm7-5$, $C7-9$, Fm , $B^b m7$, E^b7 , A^b , $Gm7$, $C7$, Fm , $Fm7$, $Cm7$, $F7$, E^b , B^b , $Fm7$, B^b7 , (E^b) , (D^b7) , $(C7-9)$, Fm , $Gm7-$, $Gm7-5$, $C7-9$, Fm , $Gm7-5$, $C7-9$, Fm , $A^b m7$, D^b7 , $Gm7$, $C7$, Fm .

PAUL'S PAL

written by: Sonny Rollins
"Off to the Races" (Donald Byrd)
Blue Note 4007

$\text{IN } 2$

Chords: $Gm7$, $C7$, F , (Dm) , $Gm7$, $C7$, F , $Bm7$, $E7$, $A^b m7-5$, $D7$, $G7$, $C7$, F , F , F , $2. 4.$.

BRIDGE IN 4 - SAME CHART

PATTI-CAKE

written by: Lennie Niehaus
Vol. 2 "The Octet"
Contemporary C 2517

$\text{♩} = 170$

Chords: E_b , $E_b m7$, B_b , $(G_b 7)$, $C m7$, $F 7$, B_b , $G 7$, $C m7$, $F 7$, $C m7$, $F 7$, B_b , $B_b m7$, $E 7$, A , $B_b m7$, E_b , A_b , $A m7$, $D 7$, G , $A_b m7$, $D_b 7$, G_b , $C m7$, $F 7$, B_b , $A m7$, $D 7$, $G m7$, E_b , $E_b m7$, B_b , $(G_b 7)$, $C m7$, $F 7$, B_b .

PERNOD

written by: Johnny Mandel
"Stan Getz at the Shrine"
Norgran MGN 2000

$\text{♩} = 125$

Chords: $D m7-5$, $D_b m7$, $C m7$, A_b , $B_b m7$, -5 , A_b , $A_b 7$, $D_b 7$, $G_b 7$, $C m7$, $F 7-9$, $B_b m7$, $E_b 7$, A_b , $F m7$, $B_b m7$, $E_b 7$, A_b , $D m7$, $G 7$.

Handwritten musical notation for a piece, featuring four staves with various chords and melodic lines. The chords are: Cm, Dm7, G7, C, Dm7, G7+, Cm7, B7, Bb7, Eb7, Dm7-5, Dbm7, Cm7, Ab, Bbm7 -5, Ab, Ab7, Db7, Gb7, Cm7, F7-9, Bbm7, Eb7, Ab.

PETE'S MEAT

written by: Shorty Rogers
(Pete Jolly)
Victor LPM 1105

Handwritten musical notation for "PETE'S MEAT", featuring seven staves with various chords and melodic lines. The chords are: Gm7, F, Gm7, C7, Gm7, Bbm, F, Gm7, C7-9, F, Bm7, E7-3, Am7, D7-3, Gm7, C7-3, F, C7-3, F.

RATTLER'S GROOVE

written by: Nat Adderley
 "To the Ivy League"
 Emarcy MG 36100

Chords and musical notation details:

- Staff 1: E^b , $A^b m$ (triplet), $(D^b 7)$, $G m$, $C 7$
- Staff 2: $G^b m 7$, $(B 7)$, $F m 7$ (triplet), $B^b 7 +$, E^b
- Staff 3: $F m 7$, $B^b 7$, E^b , $F m 7$, $B^b 7$, E^b (triplet)
- Staff 4: $F m 7$, $B^b 7$, E^b , $A m 7-5$, $D 7 +$, $G m$
- Staff 5: $A m 7-5$, $D 7$, $G m$, $A m 7-5$, $D 7$, $G m 7$
- Staff 6: $C 7$, $F m 7$, $B^b 7$, E^b , $B^b m 7$, $E^b 7$
- Staff 7: A^b (triplet), $G m 7$, $C 7$, $F m 7$, $B^b 7$, $G 7$
- Staff 8: $C m$, $F m 7$, $B^b 7$, E^b , $F m 7$, $B^b 7$
- Staff 9: E^b , $F m 7$, $B^b 7$, E^b (triplet), $F m 7$, $B^b 7$
- Staff 10: E^b , $C 7$, $G^b m 7$, $(B 7)$, $F m 7$ (triplet), $B^b 7 +$

SERENADE TO A BUS SEAT

written by: Clark Terry
 "Serenade to a Bus Seat"
 Riverside RLP 12-237

3/4

Gm7 Abdim. Am7-5 D7 Gm7-5 C7 F F7

Bb Bdim. Am7-5 D7 Gm7 C7+ F

2. F Cm7 F7 Bb

G7 C7

(F7) Gm7 Abdim. Am7-5 D7 Gm7-5 C7

F F7 Bb Bdim. Am7-5 D7 Gm7 C7+ F

F

TAG

3

RIVIERA

written by: J.J. Johnson
(J. and K.)
Prestige PRLP 195

$\text{♩} = 175$

Chords and markings visible in the score:

- $B^{\flat} \text{maj} 7$, $D^{\flat} \text{maj} 7$, $E \text{maj} 7$, $G \text{maj} 7$, $G^{\flat} \text{maj} 7$
- $C7-9$, $F \text{maj} 7$, $B^{\flat} 7-9$, $E^{\flat} \text{maj} 7$
- $A^{\flat} 7-9$, D^{\flat} , $(C7-9)$, $G \text{maj} 7$
- $C7$, $E^{\flat} 7-5$, $D7$, $G \text{maj} 7$
- $C7-9$, F , $E^{\flat} \text{maj} 7$
- $A^{\flat} 7-9$, D^{\flat} , $G \text{maj} 7$, $C7-9$
- $D.S. al FINE$

ROOM 608

written by: Horace Silver
 "The Jazz Messenger"
 Blue Note BLP 1518

$\text{♩} = 126$ **INTRO. + ENDING (SUS. F)**

Chords and notation visible in the score include:

- $F7-5$, $Ab7$, $G7$, $Gb7$, $F7$, Bb
- $F7+$, Bb , $G7-9$, $Cm7$, $F7$, $Dm7$, $G7-9$
- $Cm7$, $F7$, $Bb7$, Eb , $Edim.$, Bb
- $Cm7$, $F7$, Bb , $(Cm7)$, Bb , $Fm7$
- $E7$, Eb , $Abm7$
- $G7$, $Gb7$, $Bb7$, Bb , $Gm7$
- $Cm7$, $F7$, $Dm7-5$, $G7+$, $Cm7$, $F7+-9$, $Bb7$
- Eb , $Edim.$, Bb , $Cm7$, $F7$, Bb

Other markings include: **CHORUSES**, **(HORN)**, **(NO RHYTHM)**, **PIANO-BASS**, and a repeat sign with a first ending bracket.

PIMLICO

written by: Ralph Burns
(Woody Herman)
Capital T 658

$\text{♩} = 112$

F C7-9 F (C7)3 F

E^b7 D7 Gm7 D^b7 C7 1. F G^b7

37 E7 2. F G^b7 B7 E7 F D^b E^o

E^bm7 D^b D^b B^b7 E^bm7 A^b7 Fm7 B^b7

E^bm7 A^b7 D^b Gm7 C7-9 F C7-9

F (C7)3 F E^b7 D7 Gm7

D^b7 C7 F G^b7 B7 E7 F

SAM'S TUNE

written by: Sam Jones
"To the Ivy League" (Nat Adderley)
Emarcy MG 36101

(dim. 7's) 3^b **DAWN BREAK**

(BLUES)

SECTION BLUES

written by: Red Mitchell-C. Thompson)
 (Red Mitchell)
 Bethlehem BCP 38

Musical score for "Section Blues" in 12/5 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 165. The first staff contains a melodic line with a repeat sign and a key signature change to B-flat. The second staff continues the melody with a key signature change to F. The third staff shows a bass line with chords: (A^m7) (D7), G^m7, C7, F, and A^bm7. The fourth staff continues the bass line with chords: G^m7 C7, 2. F, G^m7 C7, F, and B^b7. The fifth staff continues the bass line with chords: B^b7, F, F7, B^b7, and ends with "ETC.".

SERMONETTE

written by: Nat Adderley
 "To the Ivy League"
 Emarcy MG 36100

Musical score for "Sermonette" in 12/5 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with a repeat sign and a key signature change to C. The second staff continues the melody with a key signature change to F. The third staff shows a bass line with chords: A7, 2. D^m B^b, A^m, D^m, G7, C7, 2. D^m B^b, A^m, C7, F, and C7. The fourth staff continues the bass line with chords: C7, F, and C7.

First system of musical notation for "Silverware". It consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third and fourth staves have a treble clef. The music is in 4/4 time. The first staff contains the following notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The second staff contains: C4, B3, A3, G3, F3, E3, D3, C3. The third staff contains: G4, A4, Bb4, A4, G4, F4, E4, D4. The fourth staff contains: C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written above the notes: Bb(7), Am, Dm, G7, C7, F, (F7), Bb, Bdim, F, Dm, Am, Dm, Gm7, C7, F, F7, Bb, Bbm.

SILVERWARE

written by: Horace Silver
 "Horace Silver Trio"
 Blue Note BLT 1520

Second system of musical notation for "Silverware". It consists of eight staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The third through eighth staves have a treble clef. The music is in 4/4 time. The first staff contains the following notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The second staff contains: C4, B3, A3, G3, F3, E3, D3, C3. The third staff contains: G4, A4, Bb4, A4, G4, F4, E4, D4. The fourth staff contains: C4, B3, A3, G3, F3, E3, D3, C3. The fifth staff contains: G4, A4, Bb4, A4, G4, F4, E4, D4. The sixth staff contains: C4, B3, A3, G3, F3, E3, D3, C3. The seventh staff contains: G4, A4, Bb4, A4, G4, F4, E4, D4. The eighth staff contains: C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written above the notes: F, (D7), Gm7, C7, F, Gm7, Abm7, Db7, Gb, Gm7, C7, F, Gm7, C7, Bbm7, Eb7, Bbm7, Eb7, F, F, Em7, A7-9, Dm7, G7, Gm7, C7, F, (D7), Gm7, C7, F, Gm7, Abm7, Db7, Gb, Gm7, C7, F, Gm7, C7.

SOLAR

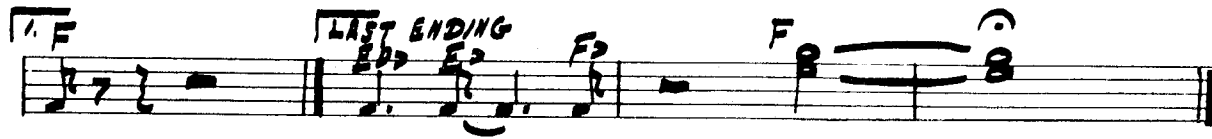
written by: Miles Davis
 "Miles Davis All-Stars"
 Prestige 7076

Chords: Cm7, Gm7, C7, F, Fm7, Bb7, Eb, Ebm7, Ab7, Db, Dm7, G7-9

SPECTACULAR

written by: Sam Jones-Nat Adderley
 "Sophisticated Swing" (Cannonball)
 Emarcy MG 36110

Chords: F, Em7, A7, Dm, Cm7, F7, Bb, Bbm, Am7, D7, G7, Dm7-5, G7, Gm7, C7, 2. Bb, Bbm7, F, Am7-5, D7, F, (Bb), Am7, D7, Gm7, C7



STOP TIME

written by: Horace Silver
 "The Jazz Messengers"
 Blue Note 1518



SUDWEST FUNK

written by: Donald Byrd
 "Off to the Races"
 Blue Note 4007



SWEET CLIFFORD

written by: Clifford Brown
 "Brown-Roach Inc."
 Emarcy MG 36008

Musical score for "Sweet Clifford" in B-flat major, 4/4 time. The score consists of four staves. The first staff is the melody, starting with a repeat sign and a key signature change to B-flat major. The second staff is the bass line, also starting with a repeat sign. The third staff continues the melody. The fourth staff is a chordal accompaniment line with the following chords: Fm, C7, Fm, C7, Ab, F7, Bb7, Eb7, Ab. The piece ends with a double bar line.

THE FAT MAN

written by: Jerome Richardson
 "To the Ivy League" (Nat Adderley)
 Emarcy MG 36100

Musical score for "The Fat Man" in B-flat major, 4/4 time. The score consists of six staves. The first staff is the melody, starting with a key signature change to B-flat major. The second staff is the bass line, also starting with a key signature change. The third staff continues the melody. The fourth staff is a chordal accompaniment line with the following chords: (Gm), Gm, D7+, Gm, D7-3, Gm, D7+, Gm, D7-3, Gm. The fifth staff continues the melody. The sixth staff is a chordal accompaniment line with the following chords: (Gm), Gm, D7+, Gm, D7-3, Gm, D7+, Gm, D7-3, Gm. The piece ends with a double bar line.



TRIBUTE TO BROWNIE

written by: Nat Adlerley-Duke Pearson
 "Sophisticated Swing" (Cannonball,
 Emarcy MG 36110)

Cm (Fm) Bbm7 Eb7 3 Ab (Fm) Dm7-5 G7-9

Cm Am Dm7-5 G7+ Cm (Bb) 1/2 Dm7-5 G7

2. C(m) Fm7 Bb7-9 Eb

Cm Fm7 G

G7 Cm (Fm) Bbm7 Eb7 3 Ab (Fm)

Dm7-5 G7-9 Cm Am Dm7-5 G7+ Cm

TAG

Cm F7

TUNE UP

written by: Miles Davis
 "Blue Haze"
 Prestige 7054

Em7 A7 Dmaj7
 Dm7 G7 Cmaj7
 Cm7 F7 Bb (Eb)
 Em7 F7 Bb A7

WALKIN'

written by: Carpenter
 "Miles Davis All-Stars"
 Prestige 7076

F Bb7 F Bb7 F
 Bb7 G7 Gm7 G7 C7 F7
 1. 2.

PENT-UP HOUSE

212

written by: Sonny Rollins
"Sonny Rollins Plus 4"
Prestige 7038

Am7 A♭7 Am7 A♭7
A♭7 G Am7 A♭7 Am7 A♭7
G A♭7 G Dm7 D♭7 Dm7 D♭7
Cm7 F7 + Am7 A♭7 Am7 A♭7
G A♭7 G 1. 2.

THE DUKE

written by: Dave Brubeck
"Miles Ahead"
Columbia CL 1041

C Am B7 Em (Am)
C Fm7 B♭7 E♭ D♭ Fm7 B♭7 E♭ E♭7 A♭
Dm7 G7 C Fm7 Em7 Dm7 C B♭m A♭
G Dm B♭ Cm Fm E E♭ A♭ G G♭ F E♭
C Fm7 B♭7 E♭ D♭ Fm7 B♭7 E♭ E♭7 A♭
Dm7 G7 C

