

miles davis

BIRTH OF THE COOL

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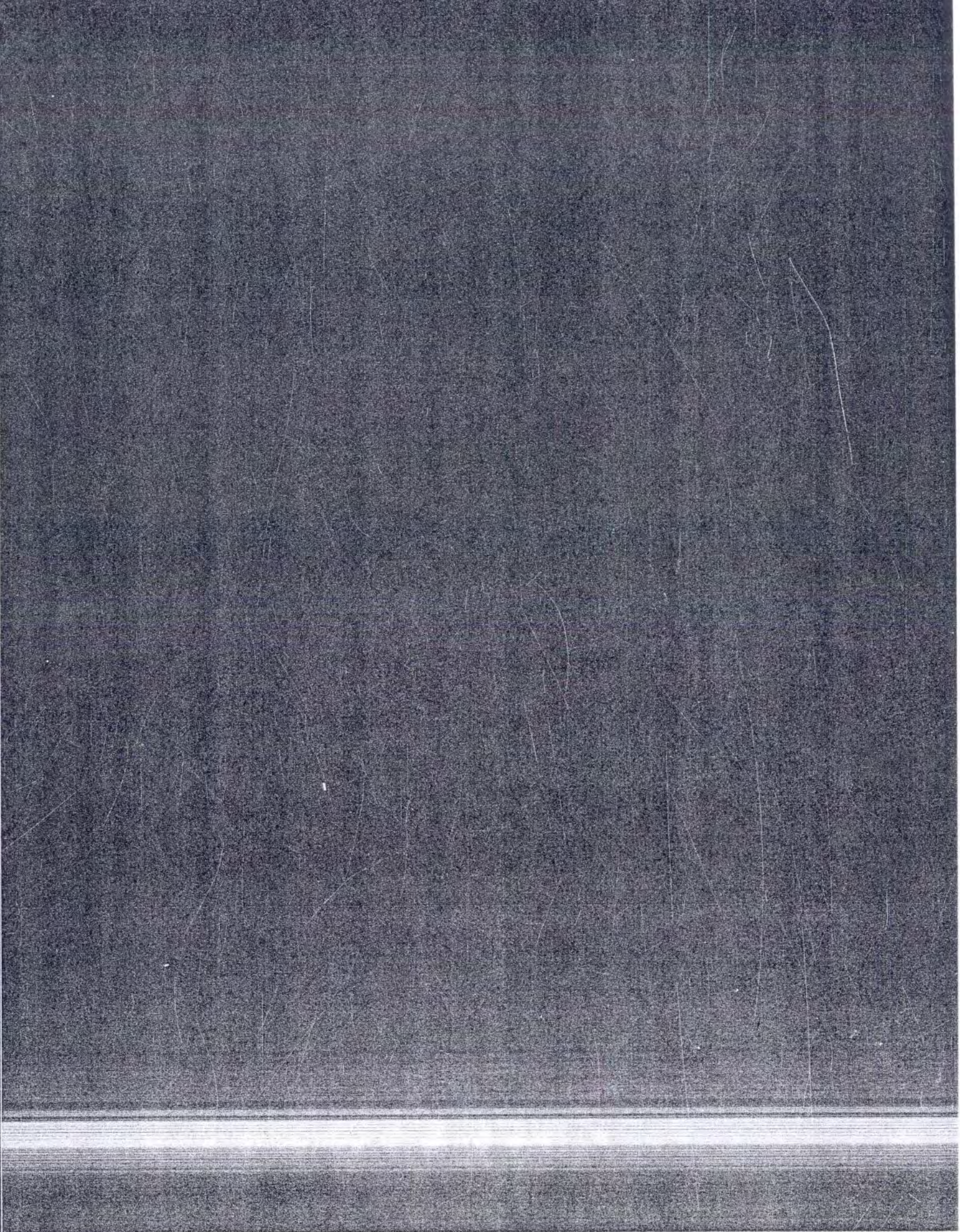
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BIRTH OF THE COOL

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"Birth of the Cool Theme" was broadcast from the Royal Roost (1580 Broadway, New York City) over WMCA (570 AM) and recorded off the air by Boris Rose. "Joost at the Roost" was never recorded by the nonet. The remaining titles were recorded at Capitol Records' New York studio at 151 West 46th Street.



Introduction

This landmark publication presents the music of the Miles Davis Nonet in concert score format, restored from as many of the original parts as still exist. In preparation for over two years, this publication is as definitive as is possible given that only one manuscript score exists at this writing, and individual parts are missing on some titles. But for the first time, these pieces are available in one publication, drawn from the composer/arrangers' own autograph parts.

The story of this folio begins in Gil Evans' single-room apartment at 14 West 55th Street in 1946. The new music called bebop was taking the jazz world by storm, and the clubs on 52nd Street were filled with musicians and fans supporting the music. At that time, Evans was de facto musical director of the Claude Thornhill Orchestra, writing innovative, challenging music for a unique dance band that included French horns and tuba. Evans' apartment became a hangout for musicians, who knew that the door would always be unlocked and they were welcome anytime, even if Evans wasn't home. It was not uncommon for Gil to come home to find Charlie Parker asleep while a couple of other musicians listened to recordings and studied scores of Prokofiev symphonies. Several musicians down on their luck moved in for indeterminate periods, and the apartment was a meeting ground for younger arrangers in search of encouragement and direction. Gil was the older, experienced, successful professional whom they looked up to and learned from. In turn, Gil enjoyed their company and their new ideas. He hadn't had much of a formal musical education, and he welcomed the "bull sessions" that never stopped.

By mid-1947, Evans was interested in furthering the bebop aspects of the Thornhill book, and Thornhill was just as anxious for the band to remain an ensemble specializing in ballads. Evans began sketching out ideas for a smaller-sized ensemble that duplicated the coloristic properties of the Thornhill band. By early 1948, discussions about such an ensemble began with Evans, John Carisi, John Lewis, Johnny Mandel, Gerry Mulligan, and George Russell, the nucleus of those who were interested in writing for such a group. Carisi had played in the Glenn Miller Army Air Force Band and participated in jam sessions of the new music in 1944. Lewis was working as a pianist on 52nd Street and was writing for the Dizzy Gillespie band. Mandel had played and written for Boyd Raeburn and Buddy Rich. Mulligan had written for Gene Krupa and Thornhill. Russell had played drums with the

Benny Carter band, and was already formulating what would become his groundbreaking and influential Lydian Chromatic Concept.

According to Carisi, the instrumentation was decided based on treble and bass components of like instruments; alto and baritone saxophones, trumpet and trombone, French horn and tuba. It was Miles Davis who made the group a reality. Mulligan has stated that Miles' sound and approach appealed to all the writers, and once Miles joined in the discussions at Gil's apartment, he took the project over, alerting other musicians to join and calling rehearsals. Although the personnel of the group was never locked in, the best musicians in New York were invited to participate (by this time, Mandel had left New York to establish his residency with Local 47 of the American Federation of Musicians in Los Angeles). The group began rehearsals at Nola Studios during the summer of 1948, and as good as the players were, there were many breakdowns while rehearsing the music; often the arrangers had to sing the parts the way they wanted them played. Even though there were any number of rehearsal bands in New York in 1948, the music for this group was like no other written up to that time. Lewis, Carisi, Mulligan, Russell, and Evans regarded this ensemble as an experimental arrangers band where they could try things out and learn. Mulligan experimented with time changes and counterpoint, Carisi wrote a blues with complex chordal voicings and counterpoint.

During this time, Miles was performing with Charlie Parker, and was playing with various ensembles at the Royal Roost. He convinced owner Monte Kay to book the unorthodox nonet. The group played two alternating weeks at the club during September of 1948, the first week sharing the bandstand with the Count Basie Orchestra. Ten selections from two broadcasts emceed by "Symphony Sid" Torin over WMCA were bootlegged until they were issued legally on Capitol Records in 1998. The arrangers' names were prominently displayed on a billboard outside the club. Reaction to the band was mixed, not only because of its unusual style, but based on the broadcasts, many of the performances were ragged. However, the music caught the attention of Pete Rugolo, New York musical director of Capitol Records and an innovative composer himself, and Walter Rivers, a Capitol employee who was founder Johnny Mercer's cousin. Rugolo signed the band to record twelve sides, and two sessions took place in 1949 (January 21 and April 22) and one in

1950 (March 9). Sonically, the recordings have a wide range and great clarity (they were among the earliest recordings made using magnetic tape instead of lacquer master discs), but the instrumentation was so unique that the recording engineers were never able to get a good sound balance for the group.

Ironically, by the time of the second session, the nonet had played one more gig and had effectively disbanded. One final appearance took place for one night at Birdland sometime in late March of 1950 (where the pianist was none other than Bud Powell), but all of the musicians were involved with other projects by then. Capitol only released a few of the sides; they received little attention from the press and sold poorly (however, according to Rugolo, none of Capitol's modern jazz recordings were promoted properly and all of them suffered poor sales). Since only a few sides were released at the time, there was nothing to suggest that something different and unusual had taken place in American music. Perhaps no one outside of New York thought of this group as a potentially working band, and treated these sides as if Miles was backed by a studio ensemble assembled just for recordings.

In 1954, Rugolo persuaded Capitol to release eight of the twelve sides on a 10" Capitol album called *Classics in Jazz - Miles Davis*. In 1957, eleven of the tracks were issued on a 12" album entitled *The Birth of the Cool*, the first time the famous phrase was coined describing the ensemble and its music. It was long assumed that producer Rugolo was responsible for the title, but he has denied this.

What took place was the long overdue recognition for the ensemble and its music, heard by most American and European musicians for the first time. Both positive and negative articles about the music appeared around the world, but arrangers and composers such as Shorty Rogers, Jack Montrose, Andre Hodeir, Andre Previn, Henry Mancini, and many others were influenced by it. These recordings as a group eventually became as influential as the Louis Armstrong Hot Fives and Sevens, the 1940-42 recordings by the Duke Ellington Orchestra, and the Dizzy Gillespie-Charlie Parker small group sides. They have never been out of print since 1957, and have been digitally remastered as recently as 2001.

The Composer/Arrangers

GIL EVANS

Evans was born in Canada in 1912. Primarily self-taught, he led an excellent territory big band in Southern California during the thirties. The ensemble was eventually sold to singer Skinny Ennis in 1938, and Gil continued to arrange for the band. He met pianist/arranger Claude Thornhill at this time,

who became the musical director of the Ennis band. In 1941, Thornhill started his own ensemble and took Evans with him as arranger in 1941. Thornhill joined the Navy during the war, and reorganized in 1946. This postwar unit stands out as one of the most innovative ensembles of all time, featuring Evans' arrangements of modern jazz classics such as "Donna Lee," "Anthropology," and "Yardbird Suite." After his work with the Miles Davis Nonet, Evans seemingly disappeared, playing piano in bars and writing for singers. It was the album *Miles Ahead*, one of the first albums as part of Miles' new contract with Columbia Records, which restored Evans to his rightful place as an innovator and great musical thinker. Other albums with Davis such as *Porgy and Bess* and *Sketches of Spain* were best-sellers, which have never gone out of print.

Evans later put together a band of his own in 1960, and wrote and conducted a series of excellent albums for Verve, which were produced by Creed Taylor. Evans and Miles last appeared at the 1968 Monterey Jazz Festival performing music from their various albums together. The concert was taped and hopefully will be released to the public.

In 1970, Evans reappeared with a new orchestra reflecting his interests in electronics and rock. Many fans were upset with his new musical direction, but he was determined to play the popular music of the time. His band was particularly popular at European jazz festivals. A folio of his music was published by Hal Leonard Corporation (HL00672327) which includes music from his Thornhill work through to his last band. He died in 1988. Gil's son Miles continues to lead the Gil Evans Orchestra.

JOHN LEWIS

Born in Illinois, Lewis studied anthropology and music at the University of New Mexico. After military service, his piano skills quickly established him in the modern jazz world. Lewis replaced Thelonious Monk in the Dizzy Gillespie big band. He was all over 52nd Street, playing and recording with Charlie Parker, Illinois Jacquet, Ella Fitzgerald, and Lester Young during the period of the Davis nonet. In fact, it was a recording date with Fitzgerald that prevented Lewis from participating in the group's first recording date. Al Haig took his place.

In 1952, Lewis recorded in a quartet setting with Milt Jackson, Percy Heath, and Kenny Clarke. This unit, with Connie Kaye substituting for Clarke, later became the Modern Jazz Quartet. Lewis was its musical director and wrote many acclaimed compositions for the ensemble, which stayed together until 1974. Lewis was also

involved with symphonic music utilizing jazz elements, called "Third Stream." The MJQ re-formed in 1981, and in between world tours, Lewis recorded as a pianist and taught at City University of New York and Harvard. He died in 2001.

GERRY MULLIGAN

In 1948 Gerry Mulligan was already established as one of the most promising composer/arrangers of the era; his music for the Gene Krupa orchestra attracted great attention in the jazz world. Mulligan's "Disk Jockey Jump" was a hit record for Krupa in 1946, and Gerry's treatments of such classic songs as "If You Were the Only Girl in the World" showed his maturity in harmony and counterpoint. It was Gil Evans who convinced him to relocate to New York from Philadelphia, and Evans exposed him to modern classical music. Gil also got Mulligan arranging work with the Thornhill band; full band arrangements of "Jeru," "Godchild," and "Joost at the Roost" were written for Thornhill, and "Rock Salt" was part of the Elliot Lawrence library. Mulligan later said, "Gil wasn't the only influence on my writing—he was the final influence."

At this time, Mulligan was an adequate improviser at best, but he was practicing like crazy, subbing in big bands, and participating in every jam session that he could attend. Playing in the Miles Davis Nonet gave him solo opportunities, and even though his solos were tentative at this time, he already had a unique sound and style.

He recorded with his own nonet for Prestige in 1951, and soon afterward relocated to Los Angeles. An association writing for Stan Kenton was short-lived, but he soon had a regular Monday night gig at the Haig. He met trumpeter Chet Baker, and their intuitive rapport, coupled with the fact that the rhythm section did not include a piano, soon made the Mulligan/Baker quartet the hottest attraction in the area. Their recordings made them international stars.

The group disbanded when Mulligan was arrested for drug possession; he was released in 1954. Baker was now leading his own group, so Mulligan put together a quartet with Bob Brookmeyer on valve trombone, although Mulligan and Baker had a few reunions on record and in concert throughout the years. In 1955-56, Mulligan recorded three albums with a sextet that were well received, but he was leading a quartet again by 1957.

In 1960, Mulligan formed a big band that he called the Concert Jazz Band. Arrangements were sup-

plied by Brookmeyer, John Carisi, Bill Finegan, George Russell, Bill Holman, Al Cohn, and a newcomer named Gary McFarland. The musicians included Brookmeyer, Zoot Sims, Clark Terry, Nick Travis, Gene Quill, and Mel Lewis. One of the Mulligan compositions in the book was none other than "Joost at the Roost," which was recorded for Verve but never issued. Considered one of the great big bands of all time, it broke up in 1964. After some years of playing with Dave Brubeck's quartet, Mulligan put together another big band to record an album called *Age of Steam*, reflecting his love of trains. He continued to appear across the globe with his own ensembles until his death in 1996. A career highlight was his composition "Entente for Baritone Saxophone and Orchestra," which he performed with symphony orchestras all over the world.

Along with Gil Evans, Gerry Mulligan was the main architect for the Miles Davis Nonet. In "Jeru," "Venus De Milo," "Godchild," and "Rock Salt," there are strikingly innovative touches in orchestration and counterpoint. "Jeru" and "Joost at the Roost" have some of the earliest experiments in time signature changes in jazz, handled with grace and musicality.

Mulligan has rarely been given credit for the considerable role he played in this ensemble. He even re-recorded this music in 1991 for an album called *Re-Birth of the Cool*. Miles Davis almost participated in this reunion, but Mulligan did not get the original parts from him; except for "Boplicity," "Israel," "Moon Dreams," and "Rouge," Mulligan had to rely on transcriptions.

JOHN CARISI

Born in Hasbrouck Heights, New Jersey in 1922, Carisi played trumpet with saxophonist Babe Russin in 1940. He was a member of the Glenn Miller AAF Orchestra for a short time in 1943, and participated in jam sessions of the music later called bebop in 1944. Carisi wrote "Israel" while he was studying with distinguished composer Stefan Wolpe; he also arranged for the Ray McKinley and Claude Thornhill bands during this period.

During the '50s, he wrote for radio, television, and recordings; unfortunately, an album for RCA made in 1956 for the Jazz Workshop series was not released at the time, but some tracks later appeared on CD. His composition "Springsville" was arranged by Gil Evans and recorded by Miles Davis for the album *Miles Ahead*.

His notable compositions in the '60s included "Angkor Wat," "Moon Taj," (both of which were

recorded under Gil Evans' name for the Impulse label), and a saxophone quartet for the New York Saxophone Quartet. Carisi arranged "Israel" for the Mulligan Concert Jazz Band, and the new version was recorded on Verve Records. In 1969, Carisi taught composition and arranging at City University of New York and Queens College, where this writer studied with him. He continued to freelance as a trumpet player until his death in New York in 1992.

"Israel" has proven to be one of the most influential compositions of its time, and has become a standard in the jazz repertoire.

The Restoration of the Music

Since the late '50s, the repertoire of the Miles Davis Nonet has been among the most requested group of pieces for ensembles to play and composers to study. Miles Davis retained the parts for all titles recorded except for "Moon Dreams" and "Boplicity." Copies of the original parts of these two arrangements from Gil Evans were obtained by the distinguished composer/conductor/writer Gunther Schuller; the originals seem to have disappeared. Mr. Schuller deserves a great deal of credit for publishing "Israel," "Jeru," and "Rock Salt" through his own company, Margun Music. Of these three compositions, "Israel" came the closest to the original parts. The two Mulligan pieces were obviously transcriptions. Gerry Mulligan retained copies of most of the music he wrote and performed over the years; this collection is now housed at the Library of Congress. Until copies of the originals were discovered, the 1948-49 versions of "Jeru" and "Rock Salt" were missing from his library.

For years musicians asked Miles to re-explore this repertoire in recordings and concerts. Miles wasn't interested in reviewing his past and put this part of his career behind him. Requests to get copies of the music of the nonet were met with silence. If an ensemble wanted to play something from this particular library, they had to transcribe it. And many did—it is safe to say that these pieces have been transcribed about as often as a classic Fletcher Henderson or Duke Ellington arrangement. Hence, the versions of all but "Boplicity," "Israel," and "Moon Dreams" on the *Re-Birth of the Cool* were transcriptions.

Sometime in 1995, Miles Davis' effects stored in a warehouse in Philadelphia were delivered to his estate lawyer. Those effects included three boxes of music, which were sent to Joe Muccioli of King

Brand Music in New York to organize and evaluate. I was one of the first people to look through these boxes, and it is a day I will never forget. All of the scores that Gil Evans wrote for Miles' classic albums were there, as well as the session parts. While Joe and I sorted through the boxes, many of the original pencil-copied parts of the nonet library began turning up. All of the parts still existed for some pieces, and in others, enough parts were available to assemble versions that were relatively close to the originals. Additional arrangements which were never recorded or broadcast were also found in the three boxes of music. At least one composition could not be restored due to some missing parts and a poor sound source—John Lewis' "S'il Vous Plait." But one unexpected bonus was found: Gerry Mulligan's "Joost at the Roost." Since this is the only piece that was not recorded, there are chord slashes where the solos occurred. Comparing the nonet version to the big band arrangement Mulligan wrote for the Claude Thornhill Orchestra in 1948 facilitated the editing of "Joost at the Roost." As stated earlier, Mulligan later added this piece to the Concert Jazz Band's book. Bassist Bill Crow supplied the tempo; it was missing on all sources.

Special Thanks

The preparation of this folio would not have been possible without the permission of the Estate of Miles Davis (Shukat, Arrow, Hafer & Weber, L.L.P.; in particular Peter S. Shukat, Esq. and Ivan A. Saperstein), and the Estate of Gerry Mulligan (Franca Mulligan, Cathie Phillips). Both estates allowed me to examine photocopies of the original parts and examine numerous other documents in the holdings of both estates so that I could prepare new scores of these pieces. David Joyner of Pacific Lutheran University in Tacoma, Washington supplied copies of original arrangements from the Claude Thornhill library, as well as invaluable information about Gerry Mulligan's contributions to this ensemble based on his interviews with Mulligan at the University of North Texas. Walter Van de Leur, Bill Kirchner, Richard Sudhalter, Terry Teachout, Andrew Homzy, and Mark Lopeman supplied valuable information and feedback. A special thank-you to Dan Morgenstern and the staff of the Institute of Jazz Studies at Rutgers University (Ed Berger, Vincent Pelote, Tad Hershorn, Ann Kuebler) for supplying numerous documents, additional encouragement, and good advice always.

Jeff Saltanof

MOVE

Art J. Lewis

By DENZIL DE COSTA BEST

♩ = 132

The musical score is arranged in a standard orchestral format. The top two staves are for Alto Sax and Baritone Sax, both in treble clef with a key signature of two flats. The Alto Sax part begins with a rest and a dynamic of *f*, followed by a melodic line. The Baritone Sax part also begins with a rest and a dynamic of *f*, playing a rhythmic accompaniment. The next four staves are for Trumpet, Horn, Trombone, and Tuba, all in treble clef with a key signature of two flats. Each of these parts starts with a rest, a dynamic of *mf*, and then a dynamic of *f*. The Piano part is marked "Piano tacet until bar 32" and contains rests. The Bass part is in bass clef with a key signature of two flats, starting with a rest and a dynamic of *mf*. The Drums part is in common time, starting with a rest and a dynamic of *mf*, followed by a rhythmic pattern.

*When played live, the drums had a four-bar solo intro.

8

Musical score for measures 1-4. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Bari. parts are vocal lines with lyrics. The Tpt., Hn., Tbn., and Tuba parts are instrumental. The Bs. part is a bass line. The Dr. part is a drum line with a 'Solo Fill' in measure 1 and 'Time' in measure 2. The key signature is one flat (B-flat) and the time signature is 4/4. The Alto part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Bari. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Tpt. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Hn. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Tbn. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Tuba part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Bs. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Dr. part has lyrics: "Solo Fill" and "Time".

Musical score for measures 5-8. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Bari. parts are vocal lines with lyrics. The Tpt., Hn., Tbn., and Tuba parts are instrumental. The Bs. part is a bass line. The Dr. part is a drum line. The key signature is one flat (B-flat) and the time signature is 4/4. The Alto part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Bari. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Tpt. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Hn. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Tbn. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Tuba part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Bs. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." The Dr. part has lyrics: "I'm a soldier, I'm a soldier, I'm a soldier, I'm a soldier." There are triplets in measures 5 and 6.

16

Musical score for measures 16-23. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto part features a melodic line with eighth and sixteenth notes. The Bari. part has a bass line with a prominent eighth-note pattern. The Tpt. part mirrors the Alto's melody. The Hn. part has a melodic line with some rests. The Tbn. part has a bass line with some rests. The Tuba part has a bass line with some rests. The Bs. part has a bass line with a steady eighth-note pattern. The Dr. part has a simple drum pattern of eighth notes.

24

Musical score for measures 24-31. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto part features a melodic line with eighth and sixteenth notes. The Bari. part has a bass line with a prominent eighth-note pattern. The Tpt. part mirrors the Alto's melody. The Hn. part has a melodic line with some rests. The Tbn. part has a bass line with some rests. The Tuba part has a bass line with some rests. The Bs. part has a bass line with a steady eighth-note pattern. The Dr. part has a simple drum pattern of eighth notes.

Musical score for measures 28-31. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Tpt. parts feature melodic lines with a triplet of eighth notes in measure 31. The Bari., Tbn., and Tuba parts provide harmonic support with sustained notes and some melodic movement. The Bs. part plays a steady eighth-note bass line. The Dr. part consists of a consistent rhythmic pattern of eighth notes.

32

Musical score for measures 32-35. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The Alto and Bari. parts are mostly silent. The Tpt. part has a melodic line with notes corresponding to the chords above. The Hn., Tbn., and Tuba parts are silent. The Pno. and Bs. parts play a steady eighth-note bass line. The Dr. part consists of a consistent rhythmic pattern of eighth notes. Chord changes are indicated above the Tpt. and Pno. parts: Bb, Cm7, C#07, Bb, and G7b9.

Tpt. Cm7 F7 Bb G7 Cm7 F7 Bb

Pno. Cm7 F7 Bb G7 Cm7 F7 Bb

Bs. Cm7 F7 Bb G7 Cm7 F7 Bb

Dr. // // // // //

Tpt. Cm7 C#o7 Bb G7b9 Cm7 F7

Pno. Cm7 C#o7 Bb G7b9 Cm7 F7

Bs. Cm7 C#o7 Bb G7b9 Cm7 F7

Dr. // // // // //

48

Tpt. Bb Bb7 Eb7

Pno. Bb Bb7 Eb7

Bs. Bb Bb7 Eb7

Dr. Time // // // //

Tpt. C7 F7

Pno. C7 F7

Bs. C7 F7

Dr. // // // //

Tpt. $B\flat$ Cm7 $C\sharp 07$ $B\flat$ $G7\flat 9$ Cm7

Pno. $B\flat$ Cm7 $C\sharp 07$ $B\flat$ $G7\flat 9$ Cm7

Bs. $B\flat$ Cm7 $C\sharp 07$ $B\flat$ $G7\flat 9$ Cm7

Dr.

Alto 64 $B\flat$ Cm7 $C\sharp 07$

Tpt. $F7$ $B\flat$ $G7$ Cm7 $F7_3$ $B\flat$

Pno. $F7$ $B\flat$ $G7$ Cm7 $F7$ $B\flat$ Cm7 $C\sharp 07$

Bs. $F7$ $B\flat$ $G7$ Cm7 $F7$ $B\flat$ Cm7 $C\sharp 07$

Dr. Time

Alto $B\flat$ $G7\flat 9$ Cm7 $F7$ $B\flat$ $G7$

Pno. $B\flat$ $G7\flat 9$ Cm7 $F7$ $B\flat$ $G7$

Bs. $B\flat$ $G7\flat 9$ Cm7 $F7$ $B\flat$ $G7$

Dr.

Alto

Pno. Cm7 $F7$ $B\flat$ Cm7 $C\sharp 07$ $B\flat$ $G7\flat 9$

Bs. Cm7 $F7$ $B\flat$ Cm7 $C\sharp 07$ $B\flat$ $G7\flat 9$

Dr.

Alto 80

Cm7 F7 Bb Bb7

Pno. Cm7 F7 Bb Bb7

Bs. Cm7 F7 Bb Bb7

Dr. Time

Alto Eb7 C7

Pno. Eb7 C7

Bs. Eb7 C7

Dr.

Alto F7 Bb Cm7 C#o7 Bb

Pno. F7 Bb Cm7 C#o7 Bb

Bs. F7 Bb Cm7 C#o7 Bb

Dr.

Alto G7b9 Cm7 F7 Bb

Pno. G7b9 Cm7 F7 Bb

Bs. G7b9 Cm7 F7 Bb

Dr.

96

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

f

f

f

f

f

f

B \flat B \circ 7 Cm7 C \sharp m7 Dm7 B \flat 7

Solo Fill

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

A \flat 7

B \flat B \circ 7 Cm7 C \sharp m7 Dm7

Solo Fill

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Solo Fill

Time

Solo Fill

112

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Solo

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Solo Fill

Time

Bb7

Ab7

128

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. $B\flat$ $F7$ $B\flat$ $Cm7$ F $B\flat$

Bs.

Dr. Solo Fill Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. $B\flat7$ $G7\flat5$ $Cm7$ $F7$ $B\flat$ $D7$ $Gm7\flat5$ $C7$ $Bmaj7$

Bs.

Dr.

136

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bb7

Eb

C7

Time

144

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Cm7

F7

Bb

F7

Bb

Cm7

F

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

cresc.

cresc.

cresc.

cresc.

cresc.

B \flat B \flat 7 G7 \flat 5 Cm7 F7 B \flat D7 G7 \flat 5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

p

f

p

f

p

f

p

G7 \flat 5 C7 \flat 5 Bmaj7

G7 \flat 5 C7 \flat 5 Bmaj7

G7 \flat 5 C7 \flat 5 Bmaj7

JERU

Blue in Face

By GERRY MULLIGAN

♩ = 180

Alto Sax *mf*

Baritone Sax *mf*

Trumpet *mf*

Horn *mf*

Trombone *mf*

Tuba *mf*

Piano *mf*

Bass *mf*

Drums *mf*

Time

E♭ B♭m A7 A♭ G7#5(b9) Cm7 F7 Fm7 B7♭5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Em7b5 A7b5 Abm6 D7#9 Eb7#9 E7#9 Fm7 Dmaj7#9

9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Eb Bbm A7 Ab G7#5(b9) Cm7 F7 Fm7 B7b5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Em7b5 A7b5 Abm6 D7#9 Eb7#9 E7#9 Fm7 Dmaj7#9

17

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbm7 Bm7 Cm7 Dbmaj7 Bbm7 Em7 Dmaj7 Cmaj7 F#7#5(b9) Gmaj7 Ab6

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Amaj7 Bb6 Bmaj7 Bbm7b5(b9) A13 Abm7 Dm7 Db7

Abm7 p Dm7 Db7

Amaj7 Bb6 Bmaj7 Bbm7b5(b9) A13 Abm7 Dm7 Db7#9

29

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Gm7b5 C7 Fm7 E9

Gm7b5 Gb7 Fm7 E7 Eb Bbm A7 Ab G7#5(b9) Cm7 F7

mf

mf

mf

mf

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Fm7 B7b5 Em7b5 A7b5 Abm6 D7#9 Eb7#9 E7#9 Fm7

38

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Eb7 A7b5 Ab7 G7#5 Cm7 F7#5 Fm7 E9b5

Dmaj7 Gmaj7 Gm7 F#m7#5 Bbm7 Eb A7b5 Ab7 G7#5 Cm7 F7#5 Fm7 E9b5

Time

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Em7b5 A7 Abmaj7 A°7 Gm7 Gbm7 Fm7 Em7b5 Bbm7 A7b5

Em7b5 A7 Abmaj7 A°7 Gm7 Gbm7 Fm7 Em7b5 Bbm7 Eb A7b5

Tpt.

Pno.

Bs.

Dr.

Ab7 G7#5 Cm7 F7₃ Fm7 E9b5 Em7b5 A7 Ab A°7

Ab7 G7#5 Cm7 F7 Fm7 E9b5 Em7b5 A7 Abmaj7 A°7

54

Chord progression for measures 54-57: Gm7, Gbm7, Fm7, E7, Bbm7, Em7₃, A7, Ab.

Tpt. (Trumpet): Melodic line with eighth notes and a triplet of eighth notes in measure 55.

Pno. (Piano): Rhythmic accompaniment with slanted lines.

Bs. (Bass): Bass line with quarter notes and a half note in measure 57.

Dr. (Drums): Drum set accompaniment with slanted lines.

Chord progression for measures 58-61: Abm7, Dm7, G7, Gm7, Gbm7, Fm7, E7.

Tpt. (Trumpet): Melodic line with eighth notes and a triplet of eighth notes in measure 59.

Pno. (Piano): Rhythmic accompaniment with slanted lines.

Bs. (Bass): Bass line with quarter notes.

Dr. (Drums): Drum set accompaniment with slanted lines.

62

Chord progression for measures 62-65: Eb, A7b5, Ab7, G7#5, Cm7, F7#5, Fm7, E9b5, Em7b5, A7.

Alto (Alto Saxophone): Melodic line starting in measure 62 with a *mp* dynamic.

Bari. (Baritone Saxophone): Melodic line starting in measure 62 with a *mp* dynamic.

Tpt. (Trumpet): Melodic line starting in measure 62 with a *mp* dynamic.

Hn. (Horn): Melodic line starting in measure 62 with a *mp* dynamic.

Tbn. (Tenor Saxophone): Melodic line starting in measure 62 with a *mp* dynamic.

Tuba (Tuba): Melodic line starting in measure 62 with a *mp* dynamic.

Pno. (Piano): Rhythmic accompaniment with slanted lines.

Bs. (Bass): Bass line with quarter notes.

Dr. (Drums): Drum set accompaniment with slanted lines.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Gm7 Gbm7 Fm7 F#o7

mf

Gm7 Gbm7 Fm7 F#o7 Eb Bbm7 Ab

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Gm7 Gbm7 Fm7 E7

mp

Cm7 Fm7 Abm7 Gm7 Gbm7 Fm7 E7

88

Chord progression for measures 88-95:

- 88: Gm7, Gbm7, Fm7, F#o7, Bbm7, Em7, A7

Instrument parts: Bari. (melodic line), Pno. (chords), Bs. (bass line), Dr. (drum pattern).

Chord progression for measures 96-103:

- 96: Ab, Abm7, Dm7, G7, Gm7, Gbm7

Instrument parts: Bari. (melodic line), Pno. (chords), Bs. (bass line), Dr. (drum pattern).

96

Chord progression for measures 104-111:

- 104: Fm7, E7, Bbm7, A7, Ab, G7#5, Cm7, F7, Fm7, Bb7

Instrument parts: Bari. (melodic line), Pno. (chords), Bs. (bass line), Dr. (drum pattern, labeled "Time").

Em7 A7b9 Ab Gm7 Gbm7 Fm7 E7 *

Bari.

Pno.

Bs.

Dr.

*In the original parts the Alto Sax has a 32 bar chorus accompanied by rhythm only.

104

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Ab Abm7 Gm7b5 Ab7 Am7b5 Abm7

f

f

f

f

f

f

Time

Musical score for measures 111-113. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The key signature is B-flat major. The Pno. part shows chords: Gm7, Gbm7, Fm7, Em7, Eb, Bbm7, A7, Eb. The Dr. part is marked "Fill".

114

Musical score for measures 114-116. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The key signature is B-flat major. The Pno. part shows chords: Bbm7, Bm7, Cm7, Dbmaj7, Bbm7, Em7, Dmaj7, Cmaj7, F#7#5(b9), Gmaj7. The Alto, Bari., Tpt., Hn., Tbn., and Tuba parts are marked *mf*. The Dr. part includes time signature changes: 3/4, 2/4, 3/4.

Musical score for measures 124-125. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The key signature is B-flat major. The time signature is 6/4. The music features sustained notes in the woodwinds and brass, with a piano accompaniment of chords and a bass line. Dynamics include *mp*. A box labeled '126' is positioned above the Tuba staff at the end of measure 125.

Alto *mp*

Bari. *mp*

Tpt.

Hn. *mp*

Tbn. *mp*

Tuba *mp*

Pno. *mp*

Bs. *mp*

Dr.

Ab6 Ama7 Bb6 Bmaj7 Bbm7b5(b9) A13 Abm7

Abm7

126

Musical score for measures 126-127. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The key signature is B-flat major. The time signature is 6/4. The music features more active melodic lines in the woodwinds and brass, with a piano accompaniment of chords and a bass line. Dynamics include *f*. A box labeled '126' is positioned above the Tuba staff at the start of measure 126.

Alto *f*

Bari. *f*

Tpt. *f*

Hn. *f*

Tbn. *f*

Tuba *f*

Pno. *f*

Bs. *f*

Dr.

Dm7 G7b9 Gm7b5 Gb7 Bbm7 A13

Dm7 Db7#9 Gm7b5 Gb7 Bbm7 A7 Ab Abm7

Ab Abm7

126

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Am7b5 D7 Gm7 C7b5 Fm7 Gm7 Ab7 B7 Fm7

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Dmaj7#9 Eb7#9 (Em7) (A7) (D7#9) (G7) (C7#9) (Fmaj7) (Bbm7) (Ebma7b5)

Bs.

Dr. Light fill

BUDO

By MILES DAVIS and BUD POWELL

♩ = ca.126

Alto Sax *f* *mp*

Baritone Sax *f* *mp*

Trumpet *f* *mp*

Horn *f* *mp*

Trombone *f* *mp*

Tuba *f* *mp*

Piano A9b5 Ab9b5 A9b5 Ab9b5 A9b5 E9b5 Eb9b5

Bass

Drums Solo Fill

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

2

3

19

Cm7 B7#5 Emaj7 A7b5 Bbm7 A7 Abmaj7 G7b5 Cm7 F#m7 B7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

3

sfz

sfz

sfz

sfz

Bbmaj7 Cm7 Dm7 G7b5 Dbm7 Gb7 Cm7 F7 Bm7 E7

27

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbm7 A9b5 Ab Bbm7 Ab Eb9 E9b5 F9b5 Bb7 Eb7 Ab Ab7

Time

35

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Db7 D07 Ebm7 F7 Bbm7 A7 Abmaj7 Ab G7

Time

C9 F9 Bbm7 Eb9 Ab D7 Db7 D°7 Ebm7 F9

Tpt.

Pno.

Bs.

Dr.

Bb7 Bbm7 Eb7 Ab G7 C9 F9 Bbm7 Eb9

Tpt.

Pno.

Bs.

Dr.

Ab D7 Db7 D°7 Ebm7 F9 Bbm7 Eb7 Ab

Tpt.

Pno.

Bs.

Dr.

51

Chord progression for first system: Cm7, F#m7, B7, Bb, Dbm7, Gb7

Instrument parts: Tpt., Pno., Bs., Dr. (Time)

Chord progression for second system: Cm7, F7, Bm7, E7, Bbm7, Eb7, Ab, G7, C9, F9

Instrument parts: Tpt., Pno., Bs., Dr. (Time)

Chord progression for third system: Bbm7, Eb9, Ab, D7, Db7, D7, Ebm7, F9, Bbm7, Eb7

Instrument parts: Tpt., Pno., Bs., Dr. (Time)

67

Chord progression for first system: A^b G7 C9 F9 B^bm7 E^b9 A^b D7

Bari. [Musical notation]

Tpt. [Musical notation]

Pno. [Musical notation]

Bs. [Musical notation]

Dr. [Musical notation]

Time

Chord progression for second system: D^b7 D^o7 E^bm7 F9 B^b7 B^bm7 E^b7 A^b G7

Bari. [Musical notation]

Pno. [Musical notation]

Bs. [Musical notation]

Dr. [Musical notation]

Chord progression for third system: C9 F9 B^bm7 E^b9 A^b D7 D^b7 D^o7 E^bm7 F9

Bari. [Musical notation]

Pno. [Musical notation]

Bs. [Musical notation]

Dr. [Musical notation]

83

Alto

Bari.

Pno.

Bs.

Dr.

Chords: Cm7, F#m7, B7, Bb, Bbm7, Eb7, Ab

Time

Alto

Tbn.

Pno.

Bs.

Dr.

Chords: Dbm7, Gb7, Cm7, F7, Bm7, E7, Bbm7, Eb7

91

Tbn.

Pno.

Bs.

Dr.

Chords: Ab, G7, C9, F9, Bbm7, Eb9, Ab, D7, Db7, D07

Time

99

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Ebm7 F9 Bbm7 Eb7 Ab

f

3

Ab G7b9 C7#5 F7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbm7 Eb7 Ab Ab7 Db Dø7 Dbmaj7 Cmaj7 Bmaj7 Bbmaj7 Amaj7

107

Chord progression for system 107: Cm7, F#m7, B7, Bbmaj7, Cm7, Dm7, G7b5

Alto: Melodic line with a triplet of eighth notes in the final measure.

Bari.: Bass line with sustained notes and a dynamic marking of *sfz*.

Tpt., Hn., Tbn., Tuba: Horns and brass instruments with sustained notes and dynamic markings of *sfz*.

Pno., Bs.: Piano and bass with rhythmic patterns and chord changes.

Dr.: Drum part with a steady rhythmic pattern.

115

Chord progression for system 115: Dbm7, Gb7, Cm7, F7, Bm7, E7, Bbm7, A9b5, Ab, Bbm7, Ab, Eb9

Alto: Melodic line with various intervals and dynamics.

Bari.: Bass line with sustained notes and a dynamic marking of *sfz*.

Tpt., Hn., Tbn., Tuba: Horns and brass instruments with sustained notes and dynamic markings of *sfz*.

Pno., Bs.: Piano and bass with rhythmic patterns and chord changes.

Dr.: Drum part with a steady rhythmic pattern.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

E9b5 F9b5 Bb7 Eb7 Ab A7 Db7 D07 Ebm7 F7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbm7 A7 Abmaj7

Solo

127

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

f

f

f

f

f

A9b5 A9b5 A9b5 A9b5 A9b5

Solo Fill

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

mp

mp

mp

mp

mp

mp

E9b5 E9b5 E9b5 E9b5 E9b5 Am6 Abmaj7

Solo Fill

Bari. *mp*

Hn. *p*

Tuba *p*

Pno. *Bbm7 B07 Ebm7 D9 Dbm7 Gb7 Cm7 Bm7*

Bs.

Dr.

Alto *mp cresc. mf* 14

Bari. *cresc. mf p*

Tpt. *mp mf*

Hn. *cresc. mf*

Tbn. *mp cresc. mf*

Tuba *cresc. mf p*

Pno. *Bbm7 A9 Dbm7 Cm7 Bm7 Bbm7 Am6 Ab A07*

Bs.

Dr.

Bari. *mp*

Hn. *p*

Tuba *p*

Pno. *Bbm7 B^o7 Ebm7 D9 Dbm7 Gb7 Cm7 Bm7*

Bs.

Dr.

23

Alto *mp cresc. mf mp*

Bari. *cresc. mf mp*

Tpt. *mp mf*

Hn. *cresc. mf*

Tbn. *mp cresc. mf mp*

Tuba *cresc. mf mp*

Pno. *Bbm7 A9 Dbm7 Cm7 Bm7 Bbm7 G7#5 C Dbm7*

Bs.

Dr. *Time*

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Dm7 Fm7 Em7 Am7 Abm7 G7b5(Db7) Ebmaj7 Em7 Fm7 E7#5

Dm7 Fm7 Em7 Am7 Abm7 G7b5(Db7) Ebmaj7 Em7 Fm7 E7#5

31

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Cm7 Bm7 Bbm7 Eb9b5

Cm7 Bm7 Bbm7 A9b5 Ab A°7 Bbm7 B°7 Ebm7 D9

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

39

Tpt.

Pno.

Bs.

Dr.

Sticks - Time

47

Tpt. Cm7 Bm7 Bbm7 A7 Ab₃ A°7 Bbm7 A7 Ab A°7

Pno. Cm7 Bm7 Bbm7 A7 Ab A°7 Bbm7 A7 Ab A°7

Bs. Cm7 Bm7 Bbm7 A7 Ab A°7 Bbm7 A7 Ab A°7

Dr. Time

Tpt. Bbm7 B°7 Ebm7 D7 Dbm7 Gb7 Cm7 Bm7 Bbm7 A7

Pno. Bbm7 B°7 Ebm7 D7 Dbm7 Gb7 Cm7 Bm7 Bbm7 A7

Bs. Bbm7 B°7 Ebm7 D7 Dbm7 Gb7 Cm7 Bm7 Bbm7 A7

Dr. Time

56

Tpt. Ab Fm7 Dm7 G7 C C#m7 Dm7 G7 Em7 Am7

Pno. Ab Fm7 Dm7 G7 C C#m7 Dm7 G7 Em7 Am7

Bs. Ab Fm7 Dm7 G7 C C#m7 Dm7 G7 Em7 Am7

Dr. Time

Tpt. Abm7 Db7 Eb Em7 Fm7 Bb7(E7) Cm7 Bm7 Bbm7 A7

Pno. Abm7 Db7 Eb Em7 Fm7 Bb7(E7) Cm7 Bm7 Bbm7 A7

Bs. Abm7 Db7 Eb Em7 Fm7 Bb7(E7) Cm7 Bm7 Bbm7 A7

Dr. Time

63

Chord progression for measures 63-70:

- 63: A \flat , A \circ 7, B \flat m7, B \circ 7, E \flat m7, D7, D \flat m7, G \flat 7, Cm7, Bm7

Instrument parts:

- Tpt. (Trumpet): Melodic line with notes corresponding to the chord changes.
- Pno. (Piano): Rhythmic accompaniment with slash marks.
- Bs. (Bass): Rhythmic accompaniment with slash marks.
- Dr. (Drums): Rhythmic accompaniment with slash marks and the word "Time" written above the staff.

71

Chord progression for measures 71-78:

- 71: B \flat m7, A7, A \flat , A \circ 7, B \flat m7, A7

Instrument parts:

- Alto (Alto Saxophone): Melodic line starting at measure 71 with a forte (*f*) dynamic.
- Bari. (Baritone Saxophone): Melodic line starting at measure 71 with a forte (*f*) dynamic.
- Tpt. (Trumpet): Melodic line starting at measure 71 with a forte (*f*) dynamic.
- Hn. (Horn): Melodic line starting at measure 71 with a forte (*f*) dynamic.
- Tbn. (Tenor Saxophone): Melodic line starting at measure 71 with a forte (*f*) dynamic.
- Tuba: Melodic line starting at measure 71 with a forte (*f*) dynamic.
- Pno. (Piano): Rhythmic accompaniment with slash marks and chord changes.
- Bs. (Bass): Rhythmic accompaniment with slash marks and chord changes.
- Dr. (Drums): Rhythmic accompaniment with slash marks.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Cm7 Bm7

Cm7 Bm7

Cm7^{b5} B^b7^{b5} Am7^{b5} D7^{b5} D^bmaj7 D^bm7 Cm7 Bm7

Cm7 Bm7

Detailed description: This is a page of a musical score for a jazz ensemble. The score is written in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments are arranged in a standard jazz ensemble format. The Alto saxophone part is in the top staff, followed by the Baritone saxophone. The brass section consists of Trumpet, Horn, Trombone, and Tuba. The piano part is shown in grand staff notation. The bass line is in the bass clef, and the drum part is in the bottom staff. Chord symbols are provided for the piano and bass parts, indicating a progression of chords across the measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbm7 Am7 Ab Fm7 Bbm7 A9 Ab A°7 Bbm7 B°7

Bari.

Pno.

Bs.

Dr.

Ebm7 D7 Dbm7 Gb7 Cm7 Bm7 Bbm7 A9 Ab Fm7

87

Chord progression for measures 87-94:

- 87: Dm7, G7
- 88: C, C#m7
- 89: Dm7, G7
- 90: Em7, Am7
- 91: A#m7, D#7
- 92: Dm7, G7
- 93: Em7, Am7
- 94: A#m7, D#7

Instrument parts: Bari. (melodic line), Pno., Bs., Dr. (rhythmic accompaniment).

95

Chord progression for measures 95-102:

- 95: Eb, Em7
- 96: Fm7, Bb7(E7)
- 97: Cm7, Bm7
- 98: Bbm7, A7
- 99: Eb, Em7
- 100: Fm7, Bb7(E7)
- 101: Cm7, Bm7
- 102: Bbm7, A7

Instrument parts: Alto (melodic line), Bari. (melodic line), Tpt., Hn., Tbn., Tuba (brass section), Pno., Bs., Dr. (rhythmic accompaniment).

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbm7 Am7 Ab Fm7 Bbm7 A7

mf

mf

mf

mf

Bbm7 Am7 Ab Fm7 Bbm7 A7 Ab A^o7

Bbm7 Am7 Ab Fm7 Bbm7 A7 Ab A^o7

Ens.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Am6 Bbm7 B^o7 Ebm7 Am6 Bbm7b5 Dbm7 Cm7 Bm7 Bbm7 Am7

Am6 Bbm7 B^o7 Ebm7 Am6 Bbm7b5 Dbm7 Cm7 Bm7 Bbm7 Am7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Time

Time

Time

Abm7 G7#5 F#m7b5 B7b5 Abm7 Fm7b5 Dmaj7b5 G7b9 Cmaj7 C#m7

Tbn.

Pno.

Bs.

Dr.

Dm7 Fm7 Em7 Am7 Abm7 Db7 Eb Em7 Fm7 Bb7(E7)

121

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

mf

mf

mf

mf

mf

Cm7 Bm7 Bbm7 A7

Cm7 Bm7 Bbm7 A7 Ab A^o7 Am6 Bbm7 B^o7 Ebm7 Am6

Cm7 Bm7 Bbm7 A7 Ab A^o7 Am6 Bbm7 B^o7 Ebm7 Am6

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

mf

mf

mf

mf

mf

mf

Bbm7b5 Dbm7 Cm7 Bm7 Bbm7 Am7 Abm7 G7#5 F#m7b5 B7b5

Bbm7b5 Dbm7 Cm7 Bm7 Bbm7 Am7 Abm7 G7#5 F#m7b5 B7b5

Time

ISRAEL

By JOHN CARISI

$\text{♩} = 176$

Alto Sax *mp* *cresc.*

Baritone Sax *mp* *cresc.*

Trumpet *mp* *mp*

Horn *mp*

Trombone *mp* *cresc.*

Tuba *mp* *cresc.*

Piano *mp* *cresc.*

Bass *mp* *cresc.*

Drums *mp* *cresc.* Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

9

f

mf

cresc.

mf

f

mf

Time

Alto

Bari.

Tpt.

Pno.

Bs.

Dr.

G7

Cm7 Gb7

Fm

G7b5

Cmaj7

Dm7

3

Alto

Bari.

Tpt.

Pno.

Bs.

Dr.

E♭maj7 Fm7 G♭maj7 D♭6/G G7 Cmaj7 D♭7 G♭7 G7 Cm

21

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

G7♭5 Cmaj7 G7 Cm7 G♭7 Fm

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

G7b5 Cmaj7 Dm7 Ebmaj7 Fm7 Gbmaj7 D6/G G7

33

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Cm G7b5 Cmaj7 G7

Cmaj7 Db7 Gb7 G7 Cm G7b5 Cmaj7 G7

Cm Gb7 Fm G7b5 Cmaj7 Dm7 Ebmaj7 Fm7

Tpt.

Cm Gb7 Fm G7b5 Cmaj7 Dm7 Ebmaj7 Fm7

Pno.

Cm Gb7 Fm G7b5 Cmaj7 Dm7 Ebmaj7 Fm7

Bs.

Dr.

45

Alto

Bari.

Gbmaj7b5 G7b5 Cmaj7 Dm7 Gb7 G7 Cm

Tpt.

Hn.

Tbn.

Tuba

Gbmaj7b5 G7b5 Cmaj7 Dm7 Gb7 G7 Cm

Pno.

Gbmaj7b5 G7b5 Cmaj7 Dm7 Gb7

Bs.

Dr. Time

Alto

Bari.

Tpt. *G7b5 Cmaj7 G7#5 Cm Gb7(b9) Fm G7b5*

Hn.

Tbn.

Tuba

Pno. *G7b5 Cmaj7 G7 Cm Gb7 Fm G7b5*

Bs.

Dr.

Alto

Bari.

Tpt. *Cmaj7 Dm7 Ebmaj7 Fm7 Gbmaj7b5 G7b5 Cmaj7 Dm7*

Hn.

Tbn.

Tuba

Pno. *Cmaj7 Dm7 Ebmaj7 Fm7 Gbmaj7b5 G7b5 Cmaj7 Dm7*

Bs.

Dr.

57

The musical score is arranged in a standard ensemble format. The instruments and their parts are as follows:

- Alto:** Treble clef, melodic line with dynamics *f*, *p*, *f*.
- Bari.:** Bass clef, melodic line with dynamics *f*, *f*, *p*, *f*.
- Tpt.:** Treble clef, melodic line with dynamics *f*, *p*, *f*. Chord marking *Em7* is placed above the staff.
- Hn.:** Treble clef, melodic line with dynamics *f*, *f*, *p*, *f*.
- Tbn.:** Bass clef, melodic line with dynamics *f*, *f*, *p*, *f*.
- Tuba:** Bass clef, melodic line with dynamics *f*, *f*, *p*, *f*.
- Pno.:** Grand staff (treble and bass clefs). Chord markings above the staff include *Em7*, *G*, *G7*, *C*, *C#o7*, *Gmaj7*, *Am*, *Abmaj7*, and *Db7*.
- Bs.:** Bass clef, bass line.
- Dr.:** Drum set, indicated by a double bar line with a vertical line through it.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

C7 C#°7 Gmaj7 Am7 Bm7 Bb7

C7 C#°7 Gmaj7 Am7 Bm7 Bb7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Am7 D7 Gmaj7 Em7 Am7 D7 Gmaj7 Am7 Gmaj7

Am7 D7 Gmaj7 Em7 Am7 D7 Gmaj7 Am7 Gmaj7

69

pp

Am7 Gmaj7 Dm7 G7

Alto *cresc.*

Bari. *cresc.*

Tpt. *cresc.*

Hn. *cresc.*

Tbn. *cresc.*

Tuba *cresc.*

Pno. Am7 Gmaj7 Dm7 G7

Bs.

Dr.

C7 C#07 3 Gmaj7 Am7 Bm7 Bb7 Am7

Alto

Bari. *f* *pp*

Tpt. *f* *pp*

Hn. *f* *pp*

Tbn. *f* *pp*

Tuba *f* *pp*

Pno. C7 C#07 Gmaj7 Am7 Bm7 Bb7 Am7

Bs.

Dr.

*On the recording, alto sax and rhythm section play these three bars.

81

Alto
D7 G
f *p*

Bari.
f *p* *p*

Tpt.
f *p*

Hn.
f *p*

Tbn.
f *p* *p*

Tuba
f *p* *p*

Pno.
D7 G Cm Ab Ebmaj7 G7
p

Bs.
f *p* *p*

Dr.
Time
p

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Alto:** Treble clef, dynamics *f* and *mf*.
- Bari.:** Bass clef, dynamics *f* and *mf*, includes triplet markings.
- Tpt.:** Treble clef, dynamics *f* and *mf*.
- Hn.:** Treble clef, dynamics *f* and *mf*.
- Tbn.:** Bass clef, dynamics *f* and *mf*, includes triplet markings.
- Tuba:** Bass clef, dynamics *f* and *mf*, includes triplet markings.
- Pno.:** Grand staff (treble and bass clefs), dynamics *f*, includes chord markings: F_9^6 , C, Gm, Gb7, Fm, G7, Cmaj7, Dm7.
- Bs.:** Bass clef, dynamic *f*.
- Dr.:** Drum set notation, dynamic *f*.

This musical score page, numbered 70, features eight staves for different instruments and voices. The staves are labeled on the left as Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The Alto and Bari. parts are vocal lines, while the others are instrumental. The score is written in a key with one flat (B-flat) and a common time signature. It contains several measures of music, with a dynamic marking of *f* (forte) appearing in the first measure of the Alto, Bari., Tpt., Hn., and Tuba parts. A significant feature of the score is the use of triplets, indicated by a '3' above a bracketed group of notes in many measures across all parts. The piano part (Pno.) includes chord symbols $Ebmaj7$ and $Fm7$ above the first two measures. The drum part (Dr.) uses 'x' marks to indicate cymbal hits. The overall arrangement is a complex orchestral or band piece.

This page of a musical score features eight staves for different instruments. The staves are labeled on the left as Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The Alto, Bari., Tpt., Hn., Tbn., and Tuba staves are in treble clef, while the Pno., Bs., and Dr. staves are in bass clef. The Alto, Bari., Tpt., Hn., Tbn., and Tuba staves contain melodic lines with various articulations and dynamic markings. The Pno. staff contains a complex accompaniment with many notes and rests. The Bs. and Dr. staves contain rhythmic patterns. The score is divided into four measures by vertical bar lines. Dynamic markings include *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents and slurs. Some notes have a '3' above them, indicating a triplet. The Alto, Bari., Tpt., Hn., Tbn., and Tuba staves have a *ff* marking in the second measure and a *p* marking in the fourth measure. The Pno. staff has a *mf* marking in the first measure, an *f* marking in the second measure, and a *ff* marking in the third measure. The Bs. and Dr. staves have a *mf* marking in the first measure, an *f* marking in the second measure, and a *ff* marking in the third measure. The Dr. staff has a *p* marking in the fourth measure.

VENUS DE MILO

By GERRY MULLIGAN

Moderately

Alto Sax *mf*

Baritone Sax *mf*

Trumpet *mf*

Horn *mf*

Trombone *mf*

Tuba *mf*

E7b5 Ebmaj7 E7b5 Ebmaj7 E7b5 Am7b5 D7b5

Piano *mf*

Bass *mf*

Drums *mf* Brushes

7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

mp

mp

Solo

mf

mp

mp

mp

Gm7b5 C7#5 Fm7 Bb7b5 Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7

Time

*On original part "Hat" is indicated.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Lead

p

p

p

p

3

3

Abmaj7 Bm7 Bbm7 A7b5 Abmaj7 Am7b5 Abm7 Db7 Fm7b5 Bb7b5

15

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7 Bbm7 A7b5

Time

23

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Abmaj7 Am7b5 Abm7 Fm7b5 Bb7#5 Cm6 Bm7 Bbm7 A7b5

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Abmaj7 D7 (Abm7) (G7) Gbmaj7 Bbm7 Am7 Abm7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Lead

31

Fm7b5 Bb7 Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbm7 A7b5 Abmaj7 Am7b5 Abm7 Db7 Fm7b5 Bb7 Ebmaj7 E7b5

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Ebmaj7 E7b5 Am7b5 D7b5 Gm7b5 C7#5 Fm7 Bb7b5

45

Alto

Bari.

Tpt. *Am7b5 D7b5 Gm7b5 C7b9₃ Fm7 Gm7 Abmaj7 Bm7 Bbm7 A7b5*

Hn.

Tbn.

Tuba

Pno. *Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7 Bbm7 A7b5*

Bs. *Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7 Bbm7 A7b5*

Dr. *Time*

53

Alto

Bari.

Tpt. *Abmaj7 Am7b5 Abm7 D7b7 Fm7 E7 Am7b5 D7b5 Gm7 C7b9*

Hn.

Tbn.

Tuba

Pno. *Abmaj7 Am7b5 Abm7 D7b7 Fm7 E7 Am7b5 D7b5 Gm7 C7b9*

Bs. *Abmaj7 Am7b5 Abm7 D7b7 Fm7 E7 Am7b5 D7b5 Gm7 C7b9*

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Fm7 Gm7 Abmaj7 Bm7 Bbm7 A7b5 Abmaj7 Am7b5 Abm7 Db7

p

Fm7 Gm7 Abmaj7 Bm7 Bbm7 A7b5 Abmaj7 Am7b5 Abm7 Db7

61

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Fm7 E7 Bm7 Bbm7 A7b5 Abmaj7 Db7

Fm7 E7 Bm7 Bbm7 A7b5 Abmaj7 Db7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Chord progression: Gbmaj7 Bbm7 Am7 Abm7 Fm7b5 Bb7#5 Am7b5 D7b5

Time

Tpt.

Pno.

Bs.

Dr.

Chord progression: Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7 Bbm7 Eb7 Abmaj7 Am7b5

Alto

Tpt.

Pno.

Bs.

Dr.

Chord progression: Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7

Chord progression: Abm7 Db7 Fm7b5 Bb7 Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7

*This solo was cut from recording.

Alto

Pno.

Bs.

Dr.

1

Abmaj7 Bm7 Bbm7 A7b5 Abmaj7 Am7b5 Abm7 Db7 Fm7b5 E7

Alto

Bari.

Pno.

Bs.

Dr.

2

Abm7 Fm7b5 Bb7#5 [87]

Bbm7 Eb7 Abmaj7

Abm7 Fm7b5 Bb7#5 Bbm7 Eb7 Abmaj7

Abm7 Fm7b5 Bb7#5 Bbm7 Eb7 Abmaj7

Time

Bari.

Pno.

Bs.

Dr.

Db7 Gbmaj7 Bbm7 Am7 Abm7 Fm7b5 Bb7

Db7 Gbmaj7 Bbm7 Am7 Abm7 Fm7b5 Bb7

Db7 Gbmaj7 Bbm7 Am7 Abm7 Fm7b5 Bb7

Bari.

Pno.

Bs.

Dr.

[95] Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7 Bbm7 Eb7

Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7 Bbm7 Eb7

Am7b5 D7b5 Gm7 C7b9 Fm7 Gm7 Abmaj7 Bm7 Bbm7 Eb7

Time

103

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Abmaj7 Am7b5 Abm7 Db7 Fm7b5 Bb7

Abmaj7 Am7b5 Abm7 Db7 Fm7b5 Bb7 Eb E7 Eb E7

Time Light fill

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Am7b5 D7b5 Gm7 C7#5 Fm7 F#o7 Gm7#5 Am7b5 Abm7 G7#5

120

Alto *mp*

Bari. *mp*

Tpt. *mf*

Hn. *mp*

Tbn. *mp*

Tuba *mp*

Pno. Am7b5 D7b5 Gm7 C7b9 Fm7 C7#5 Fm7 Bm7 Bbm7 A7#5

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Abm7 Gm7 Gbm7 Fm7 Bb7#5(b9) Ebmaj7#9

Bs. Solo

Dr.

BOP LICITY

(BE BOP LIVES)

By MILES DAVIS and GIL EVANS

Moderately

Alto Sax *mp*

Baritone Sax *mp*

Trumpet *mp*

Horn *mp*

Trombone *mp*

Tuba *mp*

Piano *mp*
Piano tacet until bar 33

Bass *mp*
Time

Drums *mp*

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Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

17

subtone-----

Musical score for measures 17-20. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Bari. parts feature triplet eighth notes. The Tpt. part has a 'subtone' instruction for measures 18-19 and an 'Open' instruction for measure 20. The Hn., Tbn., and Tuba parts also feature triplet eighth notes. The Bs. part has a steady eighth-note bass line. The Dr. part has a consistent eighth-note drum pattern.

Musical score for measures 21-24. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Bari. parts feature triplet eighth notes. The Tpt., Hn., Tbn., and Tuba parts also feature triplet eighth notes. The Bs. part has a steady eighth-note bass line. The Dr. part has a consistent eighth-note drum pattern.

25

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

33

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

F Gm7 C7b9

F Gm7 C7b9

Light fill Time

F Dm9 Cm9 F7#5(b9) Bb B07 F D7 Gm7

Bari.

Pno.

Bs.

Dr.

41

Gbmaj7 F Gm7 C7b9 F Dm9 Cm9 F7#5(b9)

Bari.

Pno.

Bs.

Dr.

49

subtone

Bb B07 F D7 Gm7 C7b9 F

Bari.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

This system contains the first four measures of a musical score. The instruments are Alto, Bari, Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Bari parts feature complex rhythmic patterns with triplets and slurs, starting with a piano (*p*) dynamic. The Tpt. part has a rest for the first three measures followed by a note with an asterisk in the fourth measure. The Hn., Tbn., and Tuba parts also feature triplets and slurs, with a piano (*p*) dynamic. The Bs. part consists of a steady bass line. The Dr. part is a simple rhythmic pattern of eighth notes.

*This solo was written and appears in the part. Chord names are added for reference.

This system contains the next four measures of the musical score. The instruments are Alto, Bari, Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The Alto and Bari parts have a melodic line with dynamics of *mp* and *cresc.* leading to a *f* dynamic. The Tpt. part has a melodic line with dynamics of *mp* and *cresc.* leading to a *f* dynamic, and includes a triplet in the fourth measure. The Hn., Tbn., and Tuba parts have a melodic line with dynamics of *mp* and *cresc.* leading to a *f* dynamic. The Pno. part has a bass line with chord names: Bbm7, Eb7, Ab, Db, and C9. The Bs. part consists of a steady bass line. The Dr. part is a simple rhythmic pattern of eighth notes.

59

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

67

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

delay-----

delay-----

delay-----

3

3

F

Alto

Bari.

Tpt. *Gm7 Cm7 F7#5(b9) Bbmaj7(b6) Bb6 Gm7*

Hn.

Tbn.

Tuba

Pno. *Gm7 Cm7 F7#5(b9) Bbmaj7(b6) Bb6 Gm7*

Bs.

Dr.

Alto

Bari.

Tpt. *Gbmaj7 F F Gm7 C7b9*

Hn.

Tbn.

Tuba

Pno. *Gbmaj7 F F Gm7 C7b9*

Bs. *F Gm7 C7b9*

Dr.

75

91

Alto *mp*

Bari. *mp*

Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Tuba *mp*

Bs.

Dr.

Alto *p*

Bari. *p*

Tpt. *p*

Hn. *p*

Tbn. *p*

Tuba *p*

Bs.

Dr. Fill

ROUGE

By JOHN LEWIS

Medium Tempo $\text{♩} = 144$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Alto Sax:** Features a melodic line with triplets and a dynamic marking of *f*.
- Baritone Sax:** Features a melodic line with triplets and a dynamic marking of *f*.
- Trumpet:** Features a melodic line with triplets and a dynamic marking of *f*.
- Horn:** Features a melodic line with triplets and a dynamic marking of *f*. The word "Bell" is written above the staff.
- Trombone:** Features a melodic line with triplets and a dynamic marking of *f*.
- Tuba:** Features a melodic line with triplets and a dynamic marking of *f*. The word "Bell" is written above the staff.
- Piano:** Features a melodic line with triplets and a dynamic marking of *f*.
- Bass:** Features a melodic line with triplets and a dynamic marking of *f*.
- Drums:** Features a rhythmic pattern with triplets and a dynamic marking of *f*.

The score is in 3/4 time and consists of 4 measures. The key signature is one flat (B-flat major or D minor). The tempo is Medium Tempo, with a quarter note equal to 144 beats per minute.

5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Cmaj7 Ebm7 Ab9 Dbmaj9 Em7 A7 Dmaj7

Bs.

Dr. Time

13

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Dm7b5 G7b9 C Dm7 G7 Bm7 Abm7 Db7

Bs.

Dr. Time

p

p

p Solo

mf

mf

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Am7 Gbm7 B7 Gm7 Em7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

21

3

Dm7 G7#5 Cmaj7 Ebm7 Ab9 Dbmaj9 Em7 A7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Ebm7 Ab7 Dbmaj7 Em7 A7 Dmaj7 3 Dm7b5 G7

37

C Dm7 G7 C Ebm7 Ab7 Dbmaj7

Pno.

Bs.

Dr.

Time

Em7 A7 Dmaj7₃ Dm7b5 G7 C

Pno. 

Bs. 

Dr. 

45

Bm7 Abm7 Db7 Am7 Gbm7 B7 Gm7

Alto 

Bari. 

Tpt. *pp* 

Hn. *pp* 

Tbn. *pp* 

Tuba *pp* 

Pno. 

Bs. 

Time

Dr. 

Em7 A7 Fm7 Dm7 G7 Cmaj7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Ebm7 Ab7 Dbmaj7 Em7 A7 Dmaj7 Dm7b5 G7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Chord progression: C, Dm7, G7, Cmaj7, Ebm7, A7, Dbmaj7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr. Time

Chord progression: Em7, A7, Dmaj7, Dm7b5, G7b9, C, Dm7, G7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

69

Alto

Bari.

Tpt. *Cmaj7 Ebm7 A7 Dbmaj7 3 Em7 A7 Dmaj7*

Hn.

Tbn.

Tuba

Pno. *Cmaj7 Ebm7 A7 Dbmaj7 Em7 A7 Dmaj7*

Bs.

Time

Dr.

77

Tpt. *Dm7b5 G7b9 Cmaj7 Bm7 Abm7*

Hn.

Tbn.

Tuba

Pno. *Dm7b5 G7b9 Cmaj7 Bm7 Abm7*

Bs.

Time

Dr.

Bari. *p*

Tpt. Am7 Gbm7 Gm7 Em7 Fm7

Hn.

Tbn.

Tuba *p*

Pno. Am7 Gbm7 Gm7 Em7 Fm7

Bs.

Dr.

85

Alto

Bari. *p*

Tpt. Dm7 G7 Cmaj7 Ebm7 A7 Dbmaj7 Em7 A7

Hn. *p*

Tbn. *p*

Tuba *p*

Pno. Dm7 G7 Cmaj7 Ebm7 A7 Dbmaj7 Em7 A7

Bs.

Dr. Time

Alto

Bari.

Tpt. *Dmaj7 Dm7b5 G7b9 Cmaj7 End Solo*

Hn.

Tbn.

Tuba

Pno. *Dmaj7 Dm7b5 G7b9 C*

Bs.

Dr. *Solo*

Alto

Bari.

Tpt. *f*

Hn. *f*

Tbn. *f*

Tuba *f*

Pno. *Em7 A7 Dmaj7 Dm7b5 G7b9*

Bs.

Dr. *Solo*

101

Solo Am7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

C Dm7 G7 Bm7 Abm7 D♭7 Am7

Time

G♭m7 B7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

G♭m7 B7 Gm7 Em7 Dm7 G7#5

109

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Cmaj7 Ebm7 Ab9 Dbmaj9 Em7 A7 Dmaj7

Time

115

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Dm7b5 G7b9

Rim shot

This page of a musical score, numbered 107, contains ten staves for different instruments. The staves are labeled as follows from top to bottom: Alto, Bari., Tpt., Hn., Tbn., Tuba, Pno., Bs., and Dr. The Alto, Bari., and Tpt. staves feature melodic lines with triplets of eighth notes in the first measure of each staff. The Hn. and Tbn. staves are marked with "Bell" and contain sustained notes. The Tuba staff has a triplet of eighth notes in the first measure. The Pno. staff is mostly empty, with a few notes in the final measure. The Bs. staff has a few notes in the first measure. The Dr. staff is marked with "Time" and contains a series of rhythmic slashes. The score concludes with a double bar line and a final chord in the last measure of each staff.

MOON DREAMS

Arr. G. Evans

Words and Music by CHUMMY MacGREGOR
and JOHNNY MERCER

Slowly

Alto Sax
mp *mf p* *f*

Baritone Sax
mp *mf p* *f*

Trumpet
mp *mf p* *f*

Horn
mp *mf p* *f*

Trombone
mp *mf p* *f*

Tuba
mp *mf p* *f*

Piano tacet throughout; the original chord names are included for reference.
Dma^b9 D6 Dma^b9 Gma^b7 Dma^b9 D6 D9 Gma^b7 G6

Bass

Drums
Light Time

Solo 9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

f *p* *f* *p* *f* *p*

Em7 D A7#5 Dmaj9 D9 Eb9

Light Time

Broadly

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

p *mf* *f* *p* *mf* *f*

D₉ Dmaj9 Fm7 B^b7

Lead

Time

17

Alto *mp* *p*

Bari. *mp* *p*

Tpt. *mp*

Hn. *mp* *p*, Lead

Tbn. *mp* *p*

Tuba *mp* *p*, w/Horn

Bs. *mp* *p*

Dr. Time

Em7/A A9 Dmaj9 D6 Dmaj7 Gmaj7 Dmaj7 D6 D9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

Am9 Abm7b5 (Bm6) Gm6 C#m7b5 F#m7b5

25

Solo 3

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

Time

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

Em7 Bb7#5 Bb7b5 Em7/A Eb7 Eb6 D

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

ff

ff

ff

ff

ff

G₉

D

f Cym.

distant - non vib.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

33

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

* Em7 Bb7#5 A9 C7b5 B9 A(b5) B7b9

mp

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

Em7 Bb7#5 Bb7b5 A9 C7b5 B9 A(b5) B7b9 Em7 Bb7#5 Bb7b5

*These notes are in original part. Chord changes have been added.

Musical score for measures 38-41. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The Alto part features a melodic line with triplets and a sixteenth-note run. The Bari. part has a similar melodic line with triplets. The Tpt., Hn., and Tbn. parts provide harmonic support with various articulations. The Tuba part has a melodic line with a quintuplet. The Bs. part has a bass line with chords Em7/A, Eb7, and D. The Dr. part has a simple rhythmic pattern.

[42] poco a poco dim. to end

Musical score for measures 42-45. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a fortissimo (*ff*) dynamic. The Alto part has a melodic line with a decrescendo. The Bari. part has a melodic line with a decrescendo. The Tpt., Hn., and Tbn. parts provide harmonic support with various articulations. The Tuba part has a melodic line with a decrescendo. The Bs. part has a bass line with a decrescendo. The Dr. part has a simple rhythmic pattern. The instruction "arco" is written above the Bs. part.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

Solo 5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Bs.

Dr.

5

54

Musical score for measures 54-56. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Bari. parts feature melodic lines with slurs and accents. The Tpt. part has a quintuplet (5) and a triplet (3). The Hn. part has a quintuplet (5). The Tbn. and Tuba parts have slurs and accents. The Bs. part has a slur. The Dr. part has a simple rhythmic pattern of eighth notes.

Musical score for measures 57-60. The score includes parts for Alto, Bari., Tpt., Hn., Tbn., Tuba, Bs., and Dr. The Alto and Bari. parts feature melodic lines with slurs and accents, and dynamic markings: *mp*, *dim.*, and *pp*. The Tpt. part has a quintuplet (5) and a triplet (3), with dynamic markings *mp* and *pp*. The Hn. part has a quintuplet (5) and a triplet (3), with dynamic markings *mp*, *dim.*, and *pp*. The Tbn. part has a quintuplet (5) and a triplet (3), with dynamic markings *mp*, *dim.*, and *pp*. The Tuba part has a quintuplet (5) and a triplet (3), with dynamic markings *mp*, *dim.*, and *pp*. The Bs. part has a slur and dynamic markings *mp*, *dim.*, and *pp*. The Dr. part has a simple rhythmic pattern of eighth notes, ending with a double bar line and repeat sign.

DECEPTION

By MILES DAVIS

Medium Fast

The musical score is arranged in a standard orchestral format with ten staves. The top five staves are for woodwinds and brass: Alto Sax, Baritone Sax, Trumpet, Horn, and Trombone. The bottom three staves are for rhythm section: Piano, Bass, and Drums. The Tuba part is positioned between the Trombone and Piano staves. The score is in 4/4 time and begins with a *mf* dynamic. The piano part includes chord changes: C/G, C+/G, and Gm9. The Alto Sax, Trumpet, and Horn parts feature a melodic line of eighth notes with accents. The Baritone Sax, Trombone, and Tuba parts provide a harmonic accompaniment with sustained notes and rhythmic patterns. The Bass part plays a steady eighth-note line, and the Drums provide a consistent rhythmic pattern.

9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. *Gm7/F Ebmaj7 Eb7b5 Am7/D G7b5 Cmaj7 C7 Fm7*

Bs.

Dr. *Time*

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. *Abm7 D7 Cm7 A7#5 Abmaj7 G7#5 Gm7 C7 Fm7*

Bs.

Dr.

15

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

p *mf* *p* *mf* *p* *mf*

C/G C+/G Gm

Time

23

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Dm7 G7b9 C Fm7 Abm7 D7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Cm7 A7#5 Abmaj7 G7#5 Gm7 C7 Fm7 C/G

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

C+/G Gm

37

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Chord progression: Dm7 G7b9 C Eb9 Bb7b5 E7b5 Ebmaj7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Chord progression: Bbm(maj7) Am(maj7) Abm(maj7) Gm(maj7)

45

Alto *mf*

Bari. *p* *mp* *mf*

Tpt. *mf*

Hn. *p* *mp* *mf*

Tbn. *p* *mp* *mf*

Tuba *p* *mp* *mf*

Fm(maj7) Abm(maj7) Cm7 Bbm(maj7) Abm(maj7) G7#5 Gm7 C7 Fm7

Pno.

Bs.

Dr. Time

*Miles's part has a variant of this melody, engraved as cue-size.

51

Alto

Bari. *p* *mf* *p* *mf* *p*

Tpt.

Hn. *p* *mf* *p* *mf* *p*

Tbn. *p* *mf* *p* *mf* *p*

Tuba

C/G C+/G

Pno.

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

mf

mf

mf

Gm

Dm7

G7b9

C

Fm7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Abm7

Db7

Cm7

A7

Abmaj7

G7#5

Gm7

F#7b5

Fm

Abm7

Db7

Cm7

A7

Abmaj7

G7#5

Gm7

Gb7b5

Fm7

65

Alto

Bari.

Tpt. *Bb* *C+* *Gm*

Hn.

Tbn.

Tuba

Pno. *C/G* *C+/G* *Gm*

Bs.

Dr.

73

Alto

Bari.

Tpt. *Dm7* *G7#5* *C* *F#7* *Fm7* *Bb7*

Hn.

Tbn.

Tuba

Pno. *Dm7* *G7#5* *C* *Gb7* *Fm7* *Bb7*

Bs.

Dr. *Time* *Time*

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Ebmaj7 *Bbm* *Am* *Abm*

Ebmaj7 *Bbm* *Am* *Abm*

81

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

fp *mp* *mf* *sfz*

fp *mp* *mf* *sfz*

Gm7 *F#m7* *Fm(maj7)* *Fm(maj7)* *Abm* *Cm* *Bbm* *Abmaj7* *G7#5*

fp *mp* *mf* *sfz*

fp *mp* *mf* *sfz*

Gm7 *Gbm7* *Fm(maj7)* *Abm* *Cm* *Bbm* *Abmaj7* *G7#5*

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Abm9 Gm9 F#9 Fmaj7 Cmaj7

Abm9 Gm9 Gb9 Fm7 C/G

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

C7#5 Gm Dm7 G7

C+/G Gm Dm7 G7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

C

Fm7

Bb7

Eb

3

C

Fm7

Bb7

Eb

Time

Alto

Bari.

Hat

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

p — *mf*

p — *mp*

p — *mp* — *mf* — *p* — *mf*

p — *mf*

p — *mp*

p — *mp* — *mf* — *p* — *mf*

p — *mf*

p — *mp*

p — *mp* — *mf* — *p* — *mf*

Bbm

Am7

D7

Abm

Gm7

Gb7#9

Fm7

Bbm

Am7

D7

Abm

Gm7

Gb7#9

Fm7

Abm7 Db7 Cm7 A7 Ab G7b9 Gm7 C7 Fm7 (G7)

Tbn.

Pno.

Bs.

Dr.

Cmaj7 Fm Gm7

Tbn.

Pno.

Bs.

Dr.

118

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

mf

Open

mf

mf

mf

mf

Dm7 G7b9 C Fm(maj7) Ab(maj7)

Time Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

p *mf*

p *mf*

p *mf*

Cm7 Bbm(maj7) Abm(maj7) G7#5 Gm7 C7 Fm7 C/G

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

C+/G Gm

131

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Dm7 G7b9 Cm9 Bb9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Dm7 G7b9 Cm11

Fill

ROCK SALT

A/K/A ROCKER

By GERRY MULLIGAN

♩ = 208

5

Alto Sax

Baritone Sax

Trumpet

Horn

Trombone

Tuba

Piano

Bass

Drums

Time

sfz *sub.p* *sfp* *sub.p* *mf*

B \flat B \circ 7 Cm7 C \sharp 7 Dm7 D \flat m7 Cm7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. F9/B Bbmaj7 B^o7 Cm7 F#m7 B7b5 Dm7 Dbm7 Cm7 F9/B

Bs.

Dr.

1 2

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Dm7 Ebm7 E7b5 A7b5 Dm7 Ebm7 E7b5 A7b5 Dm7 Dbm7 Cm7

Bs.

Dr.

17

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

sfz *sub. p*

sfz *sub. p*

sfz *sub. p*

sfz *sub. p*

sfz *sub. p*

sfz *sub. p*

F7 #5 (#9) Em7 A7 Gm7 F#m7 F#m7(add D) Fmaj7 F6 Em7 Fm7

Em7 A7 Gm7 F#m7 F#m7(add D) Fmaj7 F6 Em7 Fm7

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

sfz

sfz

sfz

sfz

sfz

sfz

Em7 A7 D F#m7 Ebm7b5 Dm7 G7b9 Cmaj7 Em7

Em7 A7 D F#m7 Ebm7b5 Dm7 G7b9 Cmaj7 Em7

Alto
Bari.
Tpt.
Hn.
Tbn.
Tuba
Pno.
Bs.
Dr.

A7b5 F#m7 Fm7 Em7 A7b5 F#m7 Gm7 Abm7 Gm7

Alto
Bari.
Tpt.
Hn.
Tbn.
Tuba
Pno.
Bs.
Dr.

35

F#m7 Fm7 Em7 A7b5 Dm7 Dbm7 Cm7 F9/B Bbmaj7 Bb7 Cm7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

F#m7 B7b5 Dm7 Dbm7 Cm7 F9/B Dm7 Ebm7 E7b5 A7b5

45

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Dm7 Dbm7 Cm7 F7#5(#9) Bb B07 Cm7 C#07 Dm7 B07

Bb B07 Cm7 C#07 Dm7 B07

Time

Alto

Bari.

Tpt. Cm7 F7 Fm7 Bb Ebm7 Ab7 Dm7 Dbm7 Gbm7 B7

Hn.

Tbn.

Tuba

Pno. Cm7 F#m7 Fm7 Bb7b5 Ebm7 Ab9 Dm7 Dbm7 Cm7 F#m7 B7b5

Bs. Cm7 F#m7 Fm7 Bb7b5 Ebm7 Ab9 Dm7 Dbm7 Cm7 F#m7 B7b5

Dr.

53

Tpt. Bb Cm7 C#o7 Dm7 B07 Cm7 F7 Fm7 Bb7b5

Pno. Bb B07 Cm7 C#o7 Dm7 B07 Cm7 F#m7 Fm7 Bb7b5

Bs. Bb B07 Cm7 C#o7 Dm7 B07 Cm7 F#m7 Fm7 Bb7b5

Dr. Time

69 Dm7 Em7 Fmaj7 G7#5 Fm7 Em7 Ebm7 Ebm6

Alto

Bari.

Tpt. Ebm7b5

Hn.

Tbn.

Tuba

Pno. Ebm7b5 Dm7 Em7 Fmaj7 G7#5 Fm7 Em7 Em7(add C) Ebm7 Ebm6

Bs. Ebm7b5 Dm7 Em7 Fmaj7 G7#5 Fm7 Em7 Em7(add C) Ebm7 Ebm6

Dr. Time

Dm7 G7b9 G7#5(b9) Cmaj7 Dbm7b5 C#m7 Cm7 77 Bb B07

Alto

Bari. *mf sf p* *f* *mf*

Tpt. *mf sf p* *f* *mf*

Hn. *mf sf p* *f* *mf*

Tbn. *mf sf p* *f* *mf*

Tuba *mf sf p* *f* *mf*

Pno. Dm7 G7b9 G7#5(b9) Cmaj7 Dbm7b5 Cm7 Ab7#5 G7#5 Gb7#5 F7#5 Bb B07

Bs. Dm7 G7b9 G7#5(b9) Cmaj7 Dbm7b5 Bb B07

Dr. Time

Chord progression: Cm7 A7b9 Dm7 G7 Cm7 Gbm7 Fm7 Bb7b5 Ebm7 Ab7

Alto: [Musical staff with notes and a slur over the first two measures]

Pno.: [Musical staff with rhythmic slashes]

Bs.: [Musical staff with rhythmic slashes]

Dr.: [Musical staff with rhythmic slashes]

85

Chord progression: Cm7 C#o7 Bb Cm7 C#o7 Bb

Alto: [Musical staff with notes, slurs, and triplets]

Bari.: [Musical staff with notes and *mf* dynamic]

Tpt.: [Musical staff with notes and *mf* dynamic]

Hn.: [Musical staff with notes and *mf* dynamic]

Tbn.: [Musical staff with notes and *mf* dynamic]

Tuba: [Musical staff with notes and *mf* dynamic]

Chord progression: Cm7 C#o7 Bb Cm7 C#o7 Bb B07 Dm7 G7b9 Cm7

Pno.: [Musical staff with rhythmic slashes]

Bs.: [Musical staff with notes and *mf* dynamic]

Dr.: [Musical staff with notes and *Time* marking]

Alto
Bari.
Tpt.
Hn.
Tbn.
Tuba
Pno.
Bs.
Dr.

C#07 Em A9 Dm7 Gm7 Gm7b5 Dm Dbm Cm Dbm Cm F7b9

Alto
Bari.
Tpt.
Hn.
Tbn.
Tuba
Pno.
Bs.
Dr.

Bb9 F#m Fm Bb7 E7#9 Eb9 Em7b5 Ebm7 Ab9 Dm7 G7#5

101

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Cm7 F7b9 Dm7 Dbm7 Cm7 C#o7 Bb Bb7 Dm7 G7b9

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Cm7 C#o7 Em A9 Dm7 Gm7 Gm7b5 Dm Dbm Cm Dbm Cm

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. $F7b9$ $Bb9$ $F\#m$ Fm $Bb7$ $E7\#9$ $Eb9$ $Em7b5$ $Ebm7$ $Ab9$

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. $Dm7$ $G7\#5$ $Cm7$ $F7b9$ $Dm7$ $Ebm7$ $F\#m7b5$ $B7b5$ $Em7$

Bs.

Dr. Time

117

Bari. *F07 D F#m F07 Em7 F0 Em F07*

Pno. *F07 D F#m F07 Em F0 Em F07*

Bs.

Dr.

Bari. *D D9 A♭9 **125** Dm7 G7♭9 G7♯5(♭9) Em7*

Pno. *D D9 A♭9 Dm7 G7♭9 G7♯5(♭9) Em7*

Bs.

Dr. *Time*

Bari. *E♭m7 A♭7 Dm7 G7♯5 C D♭7 Cm7 F7*

Pno. *E♭m7 A♭7 Dm7 G7♯5 C D♭7 Cm7 F7*

Bs.

Dr.

133

Alto *mf*

Bari. *mf*

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Tuba *mf*

Pno. *mf*

Bs.

Dr.

Dm7 Dbm7 Cm7 F9/B Bbmaj7 B07 Cm7 F#m7 B7b5 Dm7 Dbm7 Cm7

141

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

F9/B Dm7 Ebm7 Em7b5 A7b5 Dm7 Dbm7 Cm7 F9/B

Alto
Bari.
Tpt.
Hn.
Tbn.
Tuba
Pno.
Bs.
Dr.

Dm7 Ebm7 Eo7 A7b5 Dm7 Dbm7 Cm7 F7#5 A/Bb Solo 15ma

On the original parts, there is a repeat at 45. The endings are reproduced here.

52

1 2

Alto
Bari.
Tpt.
Hn.
Tbn.
Tuba
Pno.
Bs.
Dr.

Dm7 Dbm7 Cm7 F#m7 B7b5 Dm7 Dbm7 B7b5 Bb Fm7

Dm7 Dbm7 Cm7 F#m7 B7b5 Dm7 Dbm7 B7b5 Bb Fm7

Dm7 Dbm7 Cm7 F#m7 B7b5 Dm7 Dbm7 B7b5 Bb Fm7

117

In the original parts, there was an ensemble background under the Baritone solo. This background was later omitted by Mulligan. It is reproduced here.

Alto

Solo
Em7

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Em7 F^o D F#m F^o Em Fm^b5

125

Alto

Em F^o D D9 A^b9 *p*

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Em F^o D D9 A^b9 Dm7 G7^b9 G7^b5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Em Ebm Ab7 Dm7 G7#5 C D#7 Cm7 F7

Detailed description: This is a page of a musical score for a jazz ensemble. The page number is 146. The score is arranged in a system with eight staves. From top to bottom, the staves are: Alto (soprano clef), Bari. (baritone clef), Tpt. (soprano clef), Hn. (soprano clef), Tbn. (bass clef), Tuba (bass clef), Pno. (bass clef), and Dr. (bass clef). The Alto part has a melodic line with eighth and quarter notes. The Bari. part consists of a rhythmic pattern of eighth notes. The Tpt. part has a melodic line with eighth and quarter notes. The Hn. part has a melodic line with eighth and quarter notes. The Tbn. part has a melodic line with eighth and quarter notes. The Tuba part has a melodic line with eighth and quarter notes. The Pno. part has a rhythmic pattern of eighth notes. The Bs. part has a melodic line with eighth and quarter notes. The Dr. part has a rhythmic pattern of eighth notes. Chord symbols are written below the Pno. staff: Em, Ebm, Ab7, Dm7, G7#5, C, D#7, Cm7, F7.

JOOST AT THE ROOST

By GERRY MULLIGAN

♩ = 144

Alto Sax *mf*

Baritone Sax *mf*

Trumpet *mf*

Horn *mf*

Trombone *mf*

Tuba *mf*

Piano *mf*

Bass *mf*

Drums *mf*

5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

p

p

p

p

Fmaj7 A7#5 Bbmaj7 B°7(E7#9) Am7 D7 Gm7 C7b9

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

1

F#m7b5 B7#9 Bbmaj7 Bbm7

2 15

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Em7 A7 Am7

Em7 A7 Am7

Time

D7 Dm7 G7 Gm7 C7

Tpt.

Pno.

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

p

p

p

p

Fmaj7 A7#5 Bbmaj7 B \circ 7(E7#9) Am7 D7 Gm7 C7b9 F#m7b5 B7#9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

31

Fmaj7 A7#5 Bbmaj7 B \circ 7

Fmaj7 A7#5 Bbmaj7 B \circ 7

Fmaj7 A7#5 Bbmaj7 B \circ 7

Fmaj7 A7#5 Bbmaj7 B \circ 7

Time

Am7 D7 Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 D7

Tpt.

Am7 D7 Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 D7

Pno.

Am7 D7 Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 D7

Bs.

Dr.

39

Gm7 F#7 Fmaj7 A7#5 Bbmaj7 B°7 Am7 D7 Gm7 C7

Tpt.

Gm7 F#7 Fmaj7 A7#5 Bbmaj7 B°7 Am7 D7 Gm7 C7

Pno.

Gm7 F#7 Fmaj7 A7#5 Bbmaj7 B°7 Am7 D7 Gm7 C7

Bs.

Time

Dr.

F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 Abm7 Gm7 F#7 Em7

47

Tpt.

F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 Abm7 Gm7 F#7 Em7

Pno.

F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 Abm7 Gm7 F#7 Em7

Bs.

Time

Dr.

A7 Am7 D7 Dm7 G7

Tpt.

A7 Am7 D7 Dm7 G7

Pno.

A7 Am7 D7 Dm7 G7

Bs.

Dr.

1

Gm7 C7 Fmaj7 A7#9 Bbmaj7 B°7 Am7 D7

Tpt.

Gm7 C7 Fmaj7 A7#9 Bbmaj7 B°7 Am7 D7

Pno.

Gm7 C7 Fmaj7 A7#9 Bbmaj7 B°7 Am7 D7

Bs.

Time

Dr.

Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 Abm7 Gm7 F#7

Tpt.

Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 Abm7 Gm7 F#7

Pno.

Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 Abm7 Gm7 F#7

Bs.

Dr.

2

Fmaj7 A7#5 Bbmaj7 B°7 Am7 Abm7 Gm7 C7#5 F#m7b5 B7#9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Time

Dr.

71

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bbmaj7 Bbm7 Am7 Abm Gm7 F#7

Solo Fmaj7 A7#5 Bbmaj7 B07

Bbmaj7 Bbm7 Am7 Abm Gm7 F#7 Fmaj7 A7#5 Bbmaj7 B07

Time

Pno.

Bs.

Dr.

Am7 D7 Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7

1 Am7 D7

Am7 D7 Gm7 C7 F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 D7

81

Pno.

Bs.

Dr.

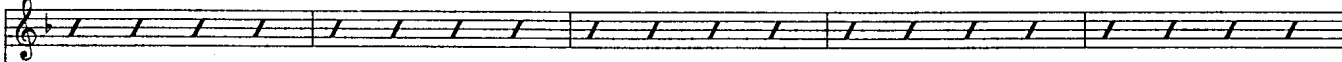
Gm7 C7

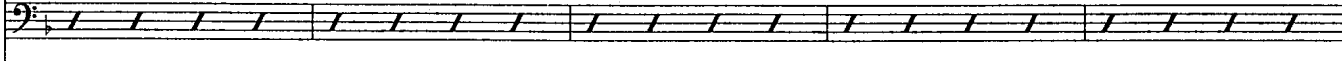
2 Am7 Abm7 Gm7 F#7 Em7 A7

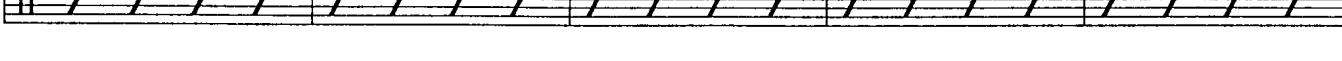
Gm7 C7 Am7 Abm7 Gm7 F#7 Em7 A7

Time

Am7 D7 Dm7 G7 Gm7

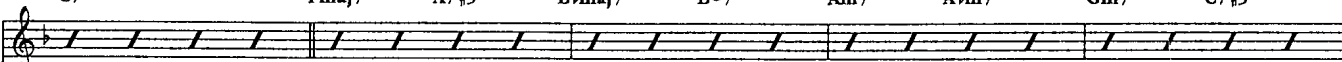
Pno. 

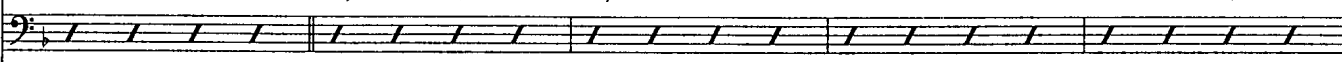
Bs. 

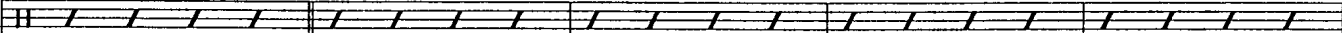
Dr. 

89

C7 Fmaj7 A7#5 Bbmaj7 B°7 Am7 Abm7 Gm7 C7#5

Pno. 

Bs. 

Dr. 

97

Alto 

Bari. 

Tpt. 

Hn. 

Tbn. 

Tuba 

F#m7b5 B7#9 Bbmaj7 Bbm7 Am7 Abm7 Gm7 Gb7 End solo Fmaj7 A7#5 Bb

Pno. 

Bs. 

Dr. 

Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Bb Bm7b5 Am7 Ab07 Gb7 F B7 Bb B07

Bm7b5 Am7 Ab07 Gb7 F B7#5 Bb B07

105

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Am7 D7 Gm7 Gb7 Fmaj7 A7#5 Bbmaj7 B07 Am7 D7b5

Am7 D7 Gm7 Gb7 Fmaj7 A7#5 Bbmaj7 B07 Am7 D7b5

Time

Chord progression for measures 110-112:

Gm7 C7 F#m7 B7 Bbmaj7 Bbm7 Am7 D7 Gm7 F#7

Bari. [Bass clef staff with slash marks]

Pno. [Treble clef staff with slash marks]

Bs. [Bass clef staff with notes]

Dr. [Drum staff with slash marks]

113 Em7 A7 Am7 D7 Dm7

Bari. [Bass clef staff with slash marks]

Pno. [Treble clef staff with slash marks]

Bs. [Bass clef staff with slash marks]

Dr. Time [Drum staff with slash marks]

121 G7 Gm7 C7 Fmaj7 A7#5 Bbmaj7 B07

Bari. [Bass clef staff with slash marks]

Pno. [Treble clef staff with slash marks]

Bs. [Bass clef staff with slash marks]

Dr. Time [Drum staff with slash marks]

Am7 D7 Gm7 C7 F#m7b5 B7 Bbmaj7 Bbm7 Am7 Abm7

Bari. [Bass clef staff with slash marks]

Pno. [Treble clef staff with slash marks]

Bs. [Bass clef staff with slash marks]

Dr. [Drum staff with slash marks]

129

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Time

Gm7 Gb7 sf f

f

sf f

sf f

Bb Bm7b5 Am7 Ab07 Gb7

Gm7 Gb7 F A7#5 Bb Bm7b5 Am7 Ab07 Gb7

Gm7 Gb7 F A7#5 Bb Bm7b5 Am7 Ab07 Gb7

137

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Time

Fmaj7 B7 Bb B07 Am7 D7 Gm7 Gb7 Fmaj7 A7#5

Fmaj7 B7#5 Bb B07 Am7 D7 Gm7 Gb7 Fmaj7 A7#5

Fmaj7 B7#5 Bb B07 Am7 D7 Gm7 Gb7 Fmaj7 A7#5

Bbmaj7
B^o7
Am7
D7b5
Gm7
C7
F#m7b5
B7
Bbmaj7
Bbm7

Tbn.

Pno.

Bs.

Dr.

145

Am7
D7
Gm7
F#7
Em7
A7
Am7
D7

Tbn.

Pno.

Bs.

Dr. Time

153

Dm7
G7
Gm7
C7
Fmaj7
A7#5
Bbmaj7
B^o7

Tbn.

Pno.

Bs.

Dr. Time

Am7 D7 Gm7 C7 F#m7b5 B7 Bbmaj7 Bbm7 Am7 Abm7 Gm7 Gb7

Tbn.

Pno.

Bs.

Dr.

161

Fmaj7 A7#5 Bbmaj7 B°7 Am7 D7b5 Gm7 C7 F#m7b5 B7

Alto

Pno.

Bs.

Dr. Time

169

Bbmaj7 Bbm7 Am7 D7 Gm7 F#7 Fmaj7 A7#5 Bbmaj7 B°7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr. Time

Am7 D7 Gm7 Gb7 Gbm7b5 B7 Bbmaj7 A7#5 Am7 D7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

177

Gm7 Gb7 Em7 A7 Am7 D7

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Time

Chord progression for first system: Dm7, G7, Gm7, C7, Fmaj7, A7#5

Alto: [Musical staff with slash marks]

Bari.: [Musical staff with slash marks]

Tpt.: [Musical staff with slash marks]

Hn.: [Musical staff with slash marks]

Tbn.: [Musical staff with slash marks]

Tuba: [Musical staff with slash marks]

Pno.: [Musical staff with slash marks]

Bs.: [Musical staff with slash marks]

Dr.: [Musical staff with slash marks]

Chord progression for second system: Bbmaj7, B°7, Am7, D7, Gm7, Gb7, Gbm7b5, Cb7, Bbmaj7, A7#5

Alto: [Musical staff with slash marks]

Bari.: [Musical staff with notes]

Tpt.: [Musical staff with notes]

Hn.: [Musical staff with notes]

Tbn.: [Musical staff with notes]

Tuba: [Musical staff with notes]

Pno.: [Musical staff with slash marks]

Bs.: [Musical staff with slash marks]

Dr.: [Musical staff with slash marks]

202

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. A7#5 Gb9/Cb Fmaj7 Am7b5 Em C7b5 Bm7b5 D7b5(#5) Dm F#m7 Dm Dbm7 C7b5

Bs.

Dr. Time

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Cm7 Dm Cm7 Gbm7 Ebm7 Dm7 Dbm7 B7 Bb Cm7 D7#5 Ebmaj7 Am7b5 Bm7

Bs.

Dr.

211

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Time

Cm7 G7 #5(b9) Gb7 #5(b9) F7 #5(b9) Bbmaj7 Cm7 Dm7 Bm7 Bbm7

219

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

Time

Em7 A7 Ab Gm7 C7

Em7 A7 Ab Gm7 C7 Fmaj7 Am7b5 Em C7b5 Bm7b5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

sfz

sfz

sfz

sfz

sfz

D7b5(#5) Dm7 F#m7 Dm7 Dbm7 Cm7 Dm7 Bm7 Cm7 Dm Cm7 Bm7b5 E7b5 Am7b5 D7b5

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno.

Bs.

Dr.

fp

fp

fp

fp

fp

Ebmaj7 D7#5 G7b5 Gb7b5 Am7b5 D7b5(#9) Gm7 Gbm7 Ebm7 Dm7 Dbm7 Fmaj7

BIRTH OF THE COOL THEME

By GIL EVANS

Medium Fast

Alto Sax

Baritone Sax

Trumpet

Horn

Trombone

Tuba

Piano

Bass

Drums

Time

G6 C6 C°7 Em7 Am7 Ab7 Gmaj7 Am7 Gmaj7 Eb7 C6 Dm7b9

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. G6 G+(add F#) F6 Cmaj9 Cm6 Ab(add D) Fm6(add G) Bbm9b5

Bs.

Dr.

Alto

Bari.

Tpt.

Hn.

Tbn.

Tuba

Pno. Am7 D7#5 Gmaj9

Bs.

Dr. rit. Fill

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Alt

Baritone

Tru

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