

LIONEL HAMPTON  
MOD. SWING

BLUES IN - B<sup>b</sup>

A. K. SALIM  
S 6866  
LOCAL 802  
REGISTERED 1957 No.....

HAMP (H<sup>b</sup>C) SOLO 12

PtC 12

ALTO

TENOR

BASS

T (PtC)

R

P

T

S

TROMBOS

GUITAR FAKE 12

Piano

BASS

Drum

BLUES IN - B<sup>b</sup>

(A)

Col. 1st col. triple

Col alto

Col. Col G.B.A.

Col

Col

Col Vibes as written

Col Vibes 8 B.F.

i b i i i b i s 7 5 i t i i

x x x x x x x x x x x x x x x x

1595 BROADWAY, N.Y. 24

y

2

E♭7

B♭ A♭9

1. Tuba

2. Bassoon

3. Cal 1st Trumpet

4. Oboe

5. Cal Alto

6. Bassoon

7. Clarinet

8. Bassoon

9. Bassoon

10. Cal Bassoon

11. Cal 8BB Bassoon

12. Trombone

G 7

	C mi 7	F 7 (b9)	Bb EbM2,7 Cmi7 B9(b5)
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4) TB

4

A handwritten musical score for vibraphone and celeste. The score consists of eight staves, each with a key signature of one sharp (F#) and a common time signature. The first two staves are for vibraphone, with the first staff labeled "Vib" and the second "Vib II". The third and fourth staves are for celeste, with the third staff labeled "Col. Celeste" and the fourth "Col Celeste". The fifth and sixth staves are for vibraphone, with the fifth staff labeled "Vib" and the sixth "Vib II". The seventh and eighth staves are for celeste, with the seventh staff labeled "Col Vibes as written" and the eighth "Col Vibes as written". The music includes various rhythmic patterns, dynamic markings like "f", "ff", and "x", and performance instructions such as "col light" and "col (BB)". The score is written on five-line staff paper.



57

5

1 E<sub>b</sub> 7

(H) : / / /	: / / /	B <sub>b</sub> A <sub>b</sub> 9	G 9
b <sub>f</sub> s -	s l i b i h i	: / / -	/ / / /
j s -	co -	j b d	
j s -	col. by g	j b l. j	
j s -	co -	j b l. b	
j s -	col. all -	j b l. b	
j s -			
j s -	s l i b i h i	j b l. b	
j s -	co -	j b l. b	
b <sub>f</sub> s -	col. by g	j b l. b	
j s -	co -	j b l. b	
j s -	s l i b i h i	j b l. b	
j s -	co -	j b l. b	
j s -	co -	j b l. b	
j s -			
j s -	① /	/ -	/
b <sub>f</sub> b <sub>d</sub> E <sub>b</sub> 9	s l i b i h i	s b d	s / /
j s -	j s -	j b l. b	s / /
i i i i	i i i b	i i b l i i s i i b	
i i i i	i i i i	i i i i	s i i i

6)

(6)

C min 7      G<sup>b</sup> <sup>b7</sup> F7<sup>#9</sup>      G min 7 E<sup>b</sup> min 6 B<sup>b9</sup> E<sup>b</sup> F7

(H) *[Handwritten lyrics for vocal parts H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z]*

(P) *[Handwritten lyrics for vocal part P]*

(B) *[Handwritten lyrics for vocal part B]*

(D) *[Handwritten lyrics for vocal part D]*

**SECTION 2:** (Handwritten lyrics for vocal parts A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

7/C

7

Handwritten musical score for four staves (H, C, G, B) on a grid of 4x4 measures. The score includes various performance instructions and rhythmic patterns.

**Staff H:**

- Measure 1:  $b=2=60$ ,  $\frac{3}{4}$  time. Rhythms:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ .
- Measure 2:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\frac{3}{4}$  time. Rhythms:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ .
- Measure 3:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\frac{3}{4}$  time. Rhythms:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ .
- Measure 4:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\frac{3}{4}$  time. Rhythms:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ .

**Staff C:**

- Measure 1:  $\text{Co}$ , wavy line.
- Measure 2:  $\text{col. gliss}$ , wavy line.
- Measure 3:  $\text{Co}$ , wavy line.
- Measure 4:  $\text{col. attack}$ , wavy line.

**Staff G:**

- Measure 1:  $b=2=60$ ,  $\frac{3}{4}$  time. Rhythms:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ .
- Measure 2:  $\text{Co}$ , wavy line.
- Measure 3:  $\text{Col. 8BTT}$ , wavy line.
- Measure 4:  $\text{Co}$ , wavy line.

**Staff B:**

- Measure 1:  $b=2=60$ ,  $\frac{3}{4}$  time. Rhythms:  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ ,  $\overline{\text{L}}\text{L}\text{L}$ .
- Measure 2:  $\text{Co}$ , wavy line.
- Measure 3:  $\text{Col. Vibes}$ , wavy line.
- Measure 4:  $\text{Col. Vibes}$ , wavy line.

**Staff D:**

- Measure 1:  $i \overline{\text{L}}\text{L}\text{L}$ ,  $\frac{3}{4}$  time.
- Measure 2:  $\overline{\text{L}}\text{L}\text{L} i$ ,  $\frac{3}{4}$  time.
- Measure 3:  $\overline{\text{L}}\text{L}\text{L} \overline{\text{L}}\text{L}\text{L}$ ,  $\frac{3}{4}$  time.
- Measure 4:  $\overline{\text{L}}\text{L}\text{L} \overline{\text{L}}\text{L}\text{L}$ ,  $\frac{3}{4}$  time.

**Bottom Staff:**

- Measure 1:  $\text{X. X. X. X. X. X.}$
- Measure 2:  $\text{X. X. X. X. X. X.}$
- Measure 3:  $\text{X. X. X. X. X. X.}$
- Measure 4:  $\text{X. X. X. X. X. X.}$

81

8

Eb II

Eb II

B9

Bb / Ab9

G7(b9)

	Eb II	Eb II B9	Bb / Ab9	G7(b9)
(H)	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1
(1)	1 1 1 1	- > b1	1 1 1 1	-
(2) Co	wave	- > b1	b1 b1 b1 b1	b1 b1 b1 b1
(3)	1 1 1 1	- > b1	b1 b1 b1 b1	b1 b1 b1 b1
(4) Co	wave	- > b1	b1 b1 b1 b1	b1 b1 b1 b1
(5)	1 1 1 1	- > b1	b1 b1 b1 b1	b1 b1 b1 b1
(6)	-	-	-	-
(7)	1 1 1 1	-	-	-
(8) Co	wave	-	-	-
(9) Co	wave	-	-	-
(10) Co	wave	-	-	-
(11)	1 1 1 1	-	-	-
(12) Co	wave	-	-	-
(13) Co	wave	-	-	-
(14) Co	wave	-	-	-
(15)	1 1 1 1	-	-	-
(16) Co	wave	-	-	-
(17) Co	wave	-	-	-
(18)	1 1 1 1	7	-	-
(P)	1 1 1 1 Eb II	1 1 B9	1 1 b1	1 1 b1 b1 b1 b1
(B)	i i i i	i i b1 i b1 i i #i i	i i i i	i i i i
(D)	1 x x x x i i i i	x x x x i i i i	7	x x x x i i i i

91

9-

Cm7

Eb<sub>mi</sub>7 F9B<sup>b</sup>

Gm7

Cm7 F(b<sup>b</sup>)

(H)			

(1)				
(2)				
(3)				
(4)				
(5)				
(6)				
(7)				
(8)				

Cm7 Cm7 B9(b<sup>b</sup>)

(B)			

(D)			

19

D

Bb

Eb min 7

Bb

F# min 7

Bb 9

10

Handwritten musical score for four voices (Soprano 1, Soprano 2, Alto, Bass) across four staves. The score includes dynamic markings like  $\times$ ,  $\ddot{\times}$ ,  $\times \ddot{\times}$ , and  $\ddot{\times} \times$ , and various rests and note heads.

**Stave 1 (Soprano 1):**

- Measures 1-11: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 12-15: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 16-20: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 21-25: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 26-30: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 31-35: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 36-40: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 41-45: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 46-50: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 51-55: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 56-60: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 61-65: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 66-70: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 71-75: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 76-80: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 81-85: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 86-90: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 91-95: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 96-100: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.

**Stave 2 (Soprano 2):**

- Measures 1-10: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 11-20: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 21-30: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 31-40: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 41-50: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 51-60: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 61-70: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 71-80: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 81-90: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 91-100: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.

**Stave 3 (Alto):**

- Measures 1-10: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 11-20: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 21-30: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 31-40: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 41-50: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 51-60: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 61-70: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 71-80: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 81-90: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 91-100: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.

**Stave 4 (Bass):**

- Measures 1-10: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 11-20: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 21-30: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 31-40: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 41-50: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 51-60: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 61-70: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 71-80: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 81-90: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.
- Measures 91-100: Key signature changes between Bb, Eb min 7, Bb, F# min 7, and Bb 9.

(11)

	E69	E6mi7	Bb	D7#9 G7#5
(1)	1000	1111	1111	1111
(2)	7171 71 71	7171 71 71	7171 71 71	7171 71 71
(3)	7171 71 71 71 71 71	7171 71 71 71 71	7171 71 71 71 71	7171 71 71 71
(4)	7171 71 71 71 71	7171 71 71 71 71	7171 71 71 71 71	7171 71 71 71 71
(5)	7171 71 71 71 71 71	7171 71 71 71 71	7171 71 71 71 71	7171 71 71 71
(6)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7
(7)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7	- 7 6 7 7 7 7
(8)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7	- 7 6 7 7 7 7
(9)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7	- 7 6 7 7 7 7
(10)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7	- 7 6 7 7 7 7
(11)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7	- 7 6 7 7 7 7
(12)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7	- 7 6 7 7 7 7
(13)	- - -	- 7 6 7 7 7 7 7 7 7	- 7 6 7 7 7 7 7 7	- 7 6 7 7 7 7
(14)	- 57 .	57 .	- 57 .	- 57 .
(15)	57 7	57 7	57 7	57 7
(16)	57 7 1 1 1 1 1 1 1	57 7 1 1 1 1 1 1 1	57 7 1 1 1 1 1 1 1	57 7 1 1 1 1 1 1 1
(17)	2	57 7 1 1 1 1 1 1 1	57 7 1 1 1 1 1 1 1	57 7 1 1 1 1 1 1 1

127

128

C min 7

A b9 G<sup>b</sup>Maj7 F7H9

35

Dm7 D<sup>b</sup>Maj7

C min 7

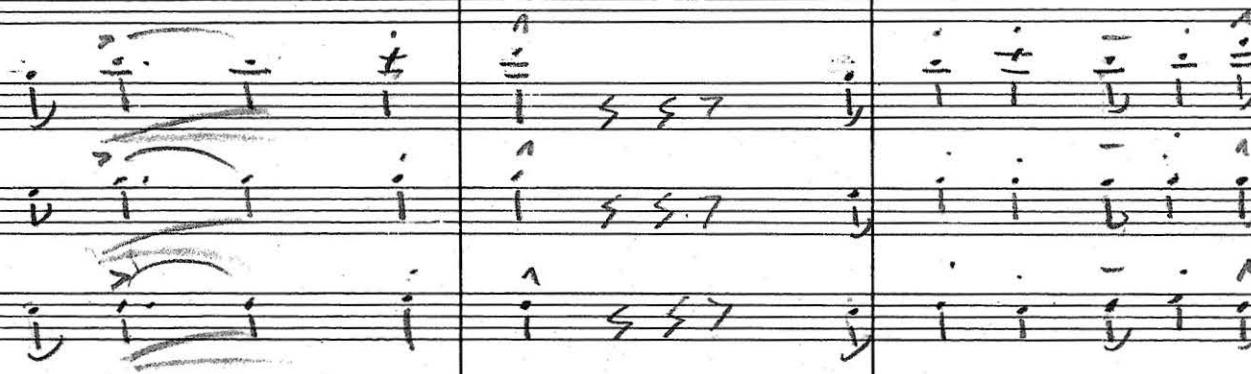
B9

(A)			
(B)			
(C)			
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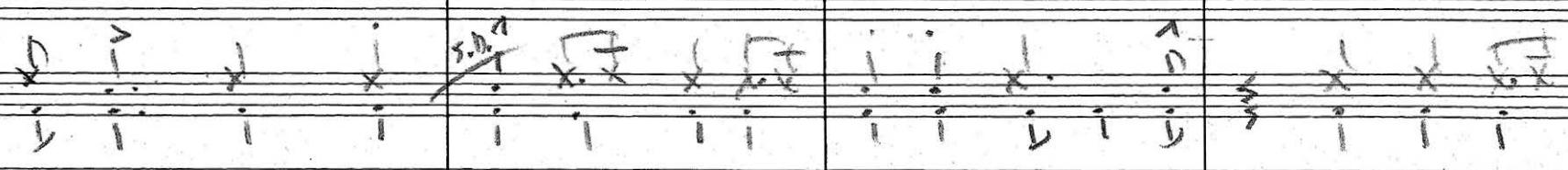
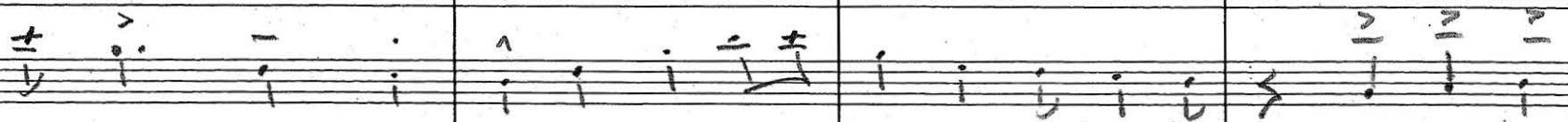
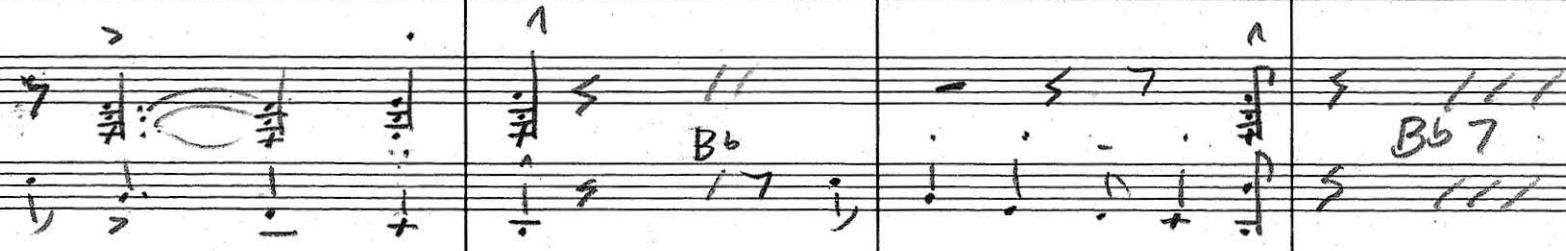
B6

E6 B6

B6 7



+8-1



14)

14)

E♭7    B5    G9

(H) 100	100	100	100	
(1) b <i>j</i> i <i>j</i> b <i>j</i>	7b <i>j</i> 7s7b <i>j</i> b <i>j</i> i <i>j</i> i <i>j</i> # <i>j</i>	b <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 i <i>j</i> -	
(2) ? i <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> # <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 # <i>j</i> -	
(3) ? i <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 ? <i>j</i> -	
(4) ? i <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> + <i>bj</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 b <i>j</i> -	
(5) ? i <i>j</i> b <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> + <i>bj</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 j <i>j</i> -	
(1) b <i>j</i> i <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 b <i>j</i> -	
(2) b <i>j</i> i <i>j</i> b <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 i <i>j</i> -	
(3) ? i <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 b <i>j</i> -	
(4) b <i>j</i> ? i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 j <i>j</i> -	
(1) b <i>j</i> i <i>j</i> b <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 b <i>j</i> -	
(2) i <i>j</i> i <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> b <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> b <i>j</i>	77 b <i>j</i> -	
(3) i <i>j</i> i <i>j</i> i <i>j</i>	7! 7s7 i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 i <i>j</i> -	
(6)				
(P)	7 b <i>j</i> b <i>j</i> b <i>j</i>	7 b <i>j</i> 7# <i>j</i> 7	- 7 7 b <i>j</i> 7	
i <i>j</i> b <i>j</i> i <i>j</i>	7! 7 b <i>j</i> 7 i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> b <i>j</i>	77 b <i>j</i> -	
(8)	b <i>j</i> b <i>j</i> i <i>j</i>	7! 7 i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> b <i>j</i>	77 b <i>j</i> -
(D)	i <i>j</i> i <i>j</i> i <i>j</i>	7! 7 i <i>j</i> i <i>j</i>	i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i> i <i>j</i>	77 i <i>j</i> -

13/E

(15)



(6TG)

(16)

	C	C# min	D min	Bb	D# min
(H) 1	Emi	C# min	Dmin 7	"	D# min 7
(1) 2	>	Z.BK + His	bziz -	- 7	b+ bz+ b3
(2) 3	coo	Ca	Ca	Co	Co
(3) 4	coo	Z.BK bzzz bz..	-	- 7 b3 + b3	b3
(4) 5	allo	allo	allo	/	/
	shake				
(1) 6	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(2) 7	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(3) 8	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(4) 9	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(1) 10	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(2) 11	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(3) 12	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(4) 13	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ s -	$\overbrace{z\:\:\:z\:\:\:z}$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(1) 14	(4)				
(2) 15	$\overbrace{\:\:\:}\:$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(3) 16	$\overbrace{\:\:\:}\:$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$	$\overbrace{\:\:\:}\:$ -	$\overbrace{\:\:\:}\:$ -
(1) 17	z z z z	#! hi i !	z z z !	z z z	z z z
(2) 18	x x x x	x x x x	x x x x	x x x x	x x x x

Conn 7

A handwritten musical score for a band, specifically for a Conn 7 instrument. The score consists of two systems of music, each with six staves. The top system starts with a treble clef and a key signature of one sharp (F# major). Measures 11 and 12 are shown, separated by a repeat sign. Measure 11 ends with a double bar line and a repeat sign. Measure 12 begins with a bass clef. The bottom system starts with a bass clef and a key signature of one sharp. Measures 11 and 12 are shown, separated by a repeat sign. Measure 12 begins with a bass clef. The music includes various rhythmic values, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf).

(18)

(18)

Admiral

Handwritten musical score for a band, page 18. The score consists of eight staves, each with four measures. The staves are labeled H, I, C, B, G, E, A, P, B, and D from top to bottom.

- Staff H:** Measures 1-4. Includes dynamic markings like "f", "ff", and "ff".
- Staff I:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff C:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff B:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff G:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff E:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff A:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff P:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff B:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".
- Staff D:** Measures 1-4. Includes dynamic markings like "ff", "ff", and "ff".

The score uses a common time signature and includes various dynamics such as forte (f), double forte (ff), and triple forte (fff). Measure 4 of staff P contains a question mark, suggesting a repeat or a specific performance instruction.

19

19

BbM 2-7

D7-9

G7-5

H

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(9)

(10)

(11)

(12)

1

Can't

see

to

it.

it.

H

+ i i i +

+ } + }

S

C wavy line

S i i i

C wavy line

S alla

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

7 i i +

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7 i i +

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Vocal

I

## Blues

12/12 - 0 m 360 ft

Vocal

Alto 1

Tenor 2

Reeds 1000

Bari 4

5

Vocal

This section contains four staves. The first three staves represent vocal parts: Alto 1, Tenor 2, and Reeds 1000. The fourth staff represents the Bass part. The vocal parts consist of single note heads with various rhythmic markings like eighth and sixteenth notes. The piano/bass staff shows harmonic changes indicated by Roman numerals (I, II, III) and specific chords like E6/9, B6/13, and G6/9.

Trp. 1

—

—

Piano Bass 4

Horns

This section contains three staves. The first staff is for the Trumpet (Trp.) in two measures. The second staff is blank. The third staff is for the Piano/Bass, showing harmonic changes to B6/13 and G6/9. The piano/bass staff also includes a measure for the Horns.

Alto 1

Reeds 1000

Tenor 3

Bari

Harp

Trp. 2

—

Piano

Alto

Tenor

Tenor

Bari

II Trp.

Piano

This section contains eight staves. The first five staves represent vocal parts: Alto 1, Reeds 1000, Tenor 3, Bari, and Harp. The next two staves are for the Trumpet (Trp.), with the second one being a continuation of the first. The final two staves are for the Piano/Bass. The piano/bass staff includes harmonic changes to E6/13, B6/7, and G6/9. The piano staff continues from the previous section's piano/bass staff.

## P. II Blues

Alto

Tenor

Bass

Reed Bass

Tvp.

Piano

Bass.

Alto

Tenor

Tenor

Bass

Tvp.

Piano

Piano

Alto

Tenor

Tenor

Bass

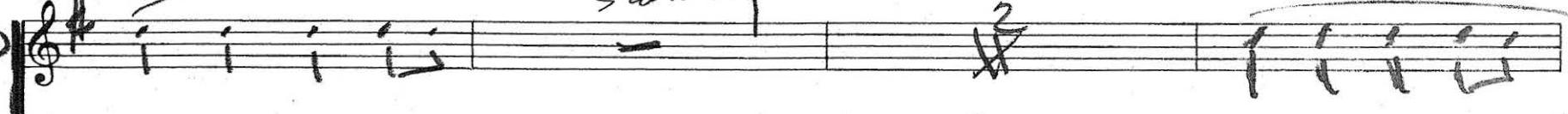
Tvp.

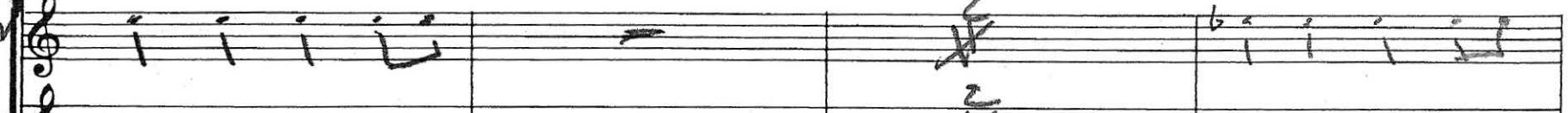
Piano

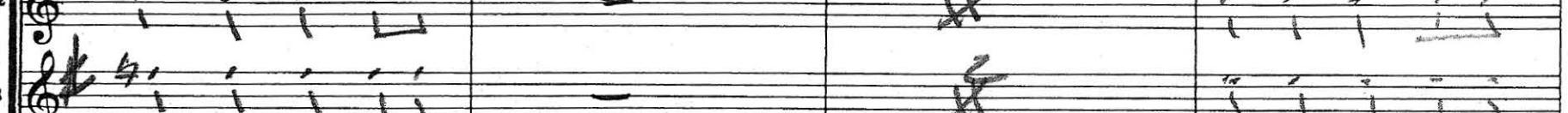
Piano

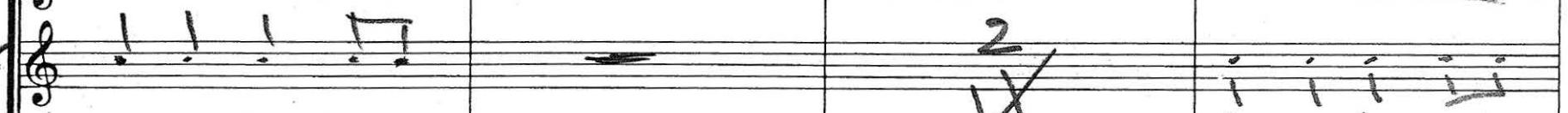
Piano

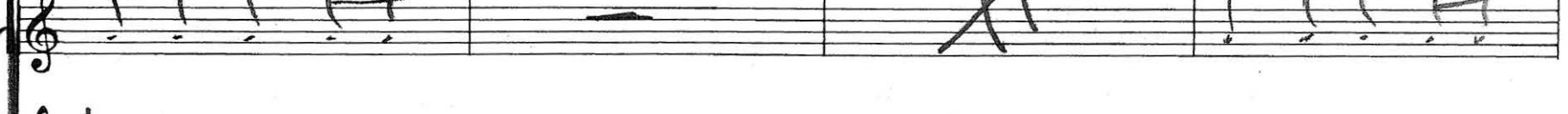
P.III Blues

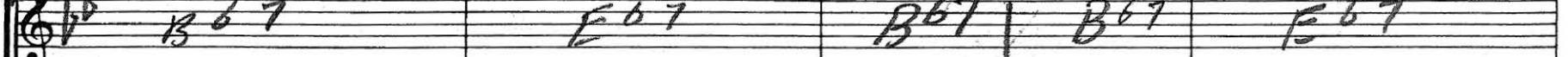
— Alto 

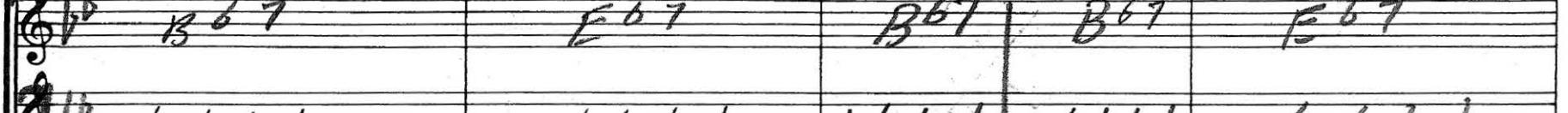
— Tenor 

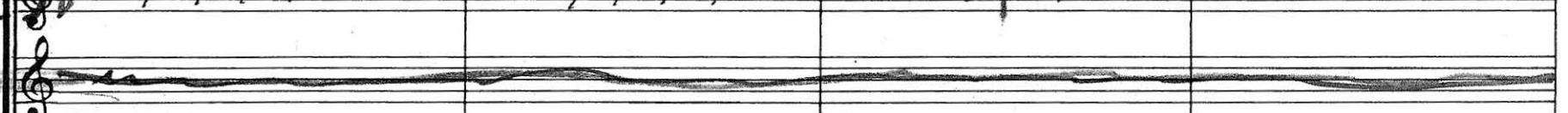
— Bass 

Reeds 

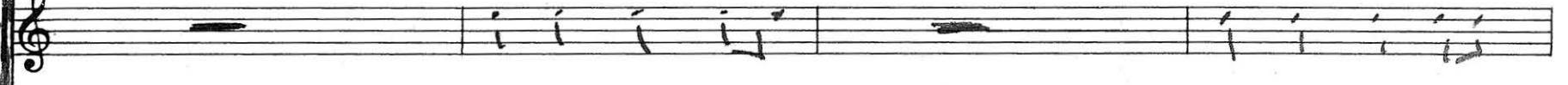
Trp 1 

Trp 2 

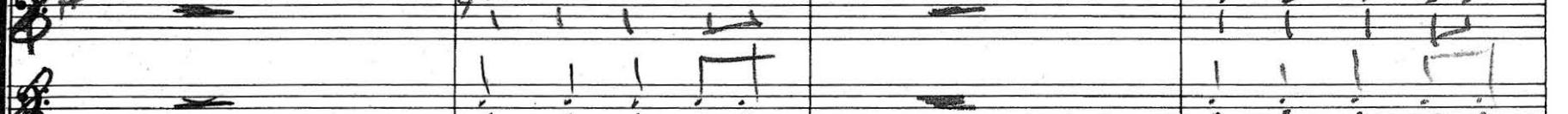
**Pianos** { 1 

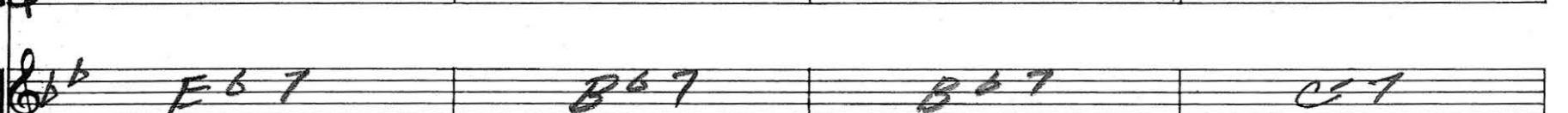
Trumpets { 2 

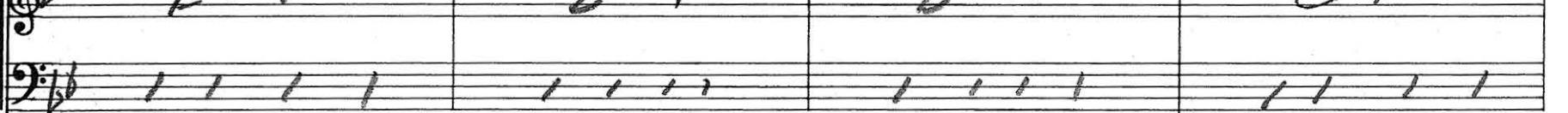
— Alto 

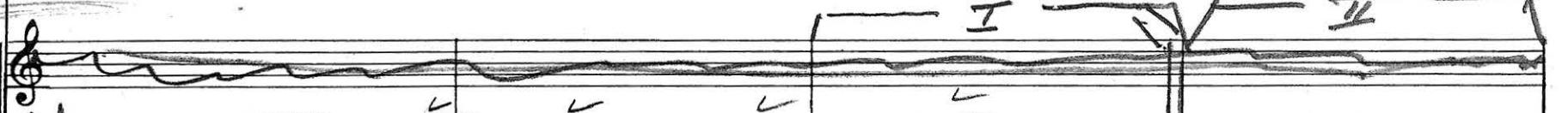
— Tenor 

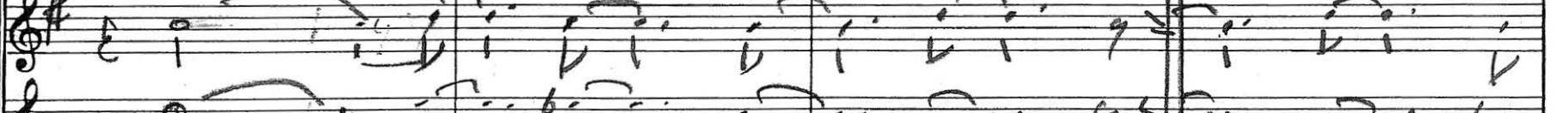
Tenor 

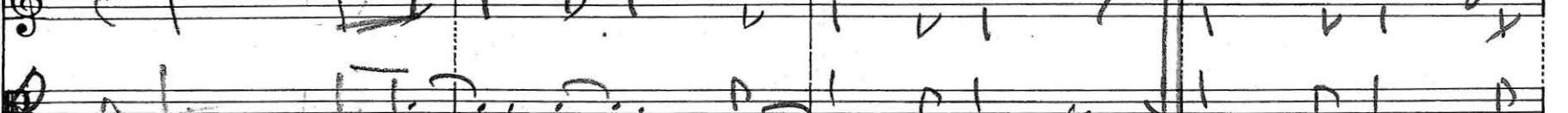
Bari 

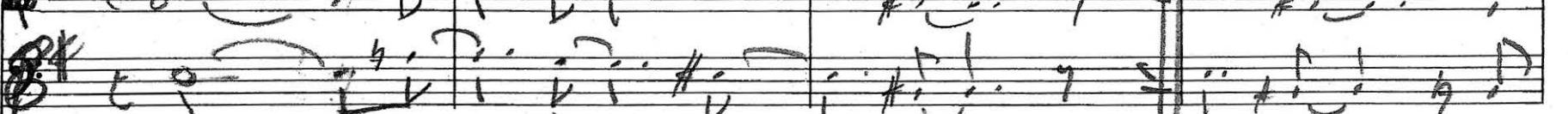
Trp I+II 

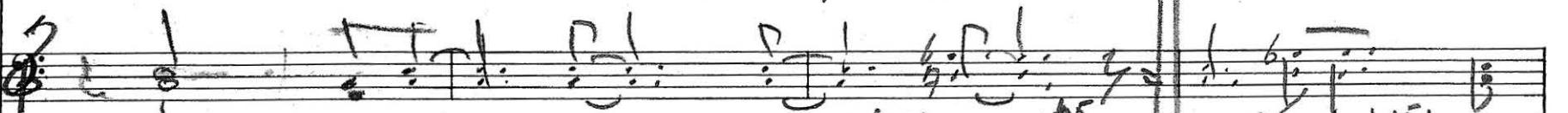
**Pianos** { Bass 

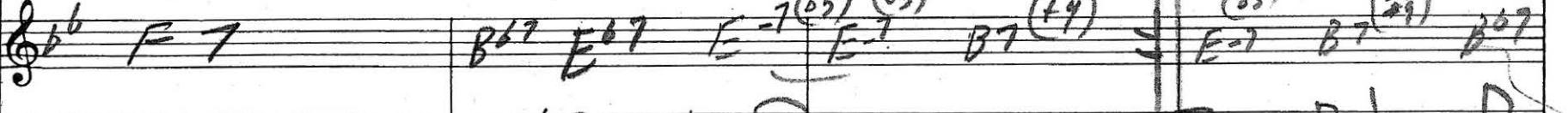
— Alto 

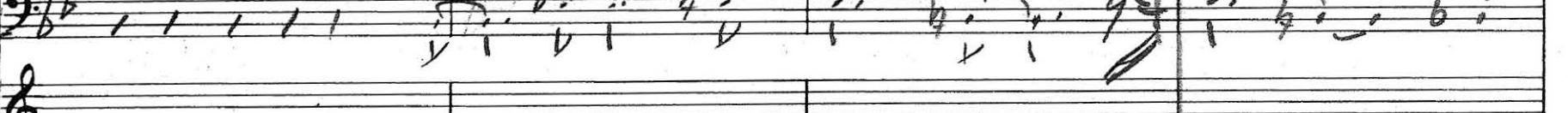
— Tenor c 

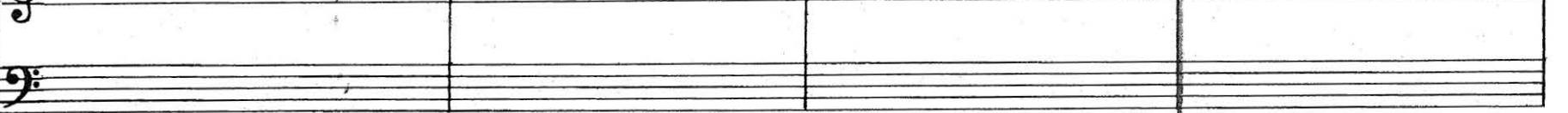
Tenor 

Bari 

Trp I+II 

Guitar 

**Piano** { 

**Piano** { 

swings

I II

F 7 E 7 E -7(65) (65) E 7 B 7 (+9) E 7 B 7 (25) B 7

HOLLYWOOD MUSIC PAPERS No. 37465  
1255 No. Highland Avenue

Alto | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Tenor 1 | - | *Tenor* | - | - | *solo* | *solo* (4 Choruses)

Tenor 2 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Bari 3 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

*Background* | *3 Chorus*

Trip. 1 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Trip. 2 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

piano 1 | *B67* | *E67* | *B67* | *B67* | *E67* | *E67* | *B67* | *B67*

piano 2 | *B67* | *B67*

Trumpets 3 | - | - | - | - | - | - | - | -

Alto 1 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Tenor | *solo* | - | - | *solo* | - | -

Tenor 1 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Bari 2 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Trip. 3 | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

piano | *C-7* | *F7* | *B67* | *B67 B7* | *B67* | *E67* | *B67* | *B67*

Saxophone Chorus

Violins A | - | - | - | - | - | - | - | -

Alto B | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Tenor C | *solo* | - | - | - | - | *solo* | - | -

Tenor D | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Bari E | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Trip. I+II F | *itigi* | *c* | *t* | - | - | *itigi* | *c* | *t* | - | -

Piano G | *F67 (69)* | *E67 (69)* | *B67* | *B67* | *C-7* | *F7* | *B67* | *B67 B7*

Next Chorus H | *12 Bar Solo for Trip*

Piano H | *12 Bar Solo for Trip*

HOLLYWOOD MUSIC CORP.  
No. 3-2402

1255 No. Highland Avenue

Alto only  
 V2  
 P.I  
 (4B2v) P.II  
 Blues

Alto 1  
 Tenor 1  
 Tenor 2  
 Bass 3  
 Tp.  
 Piano  
 Trumpets

Alto 1  
 Tenor 1  
 Tenor 2  
 Bass 3  
 Tp.  
 Piano

Alto B  
 Tenor  
 Bass  
 Tp.  
 Piano

HOLLYWOOD MUSIC PAPERS NO. 32493  
 1255 No. Highland Avenue

## VI Blues

Alto 1

Tenor 1

Tenor 2

Bari 3

Piano { 5

Trip. { 1

Alto 1

Tenor 1

Tenor 2

Bari 2

Trip. { 2

Piano { 5

Alto 1

Tenor 1

Tenor 2

Bari 2

Trip. { 2

Piano { 5

Piano

## P. VII Bihos

Alto 1  
 Tenor 1  
 Tenor 2  
 Bass 3  
 Tp. 1  
 Tp. 2  
 Piano  
 Trumpets  
 Alto 2  
 Tenor 2  
 Tenor 1  
 Tp. 3  
 Piano  
 Alto 3  
 Tenor 3  
 Alto 4  
 Tenor 4  
 Bass 4  
 Tp. 4  
 Alto 5  
 Tenor 5  
 Alto 6  
 Tenor 6  
 Bass 5  
 Tp. 5  
 Alto 7  
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 Alto 8  
 Tenor 8  
 Bass 6  
 Tp. 6  
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