

# DOLPHINE DANCE

-HERSIE HANCOCK

[HERB. JAZZ] FΔ7 C-7 FΔ E-7b5 A7

D-7 Bb7 D-7 B-7 E7

AΔ7 Bb-7 Eb7 G-7 C7

D-7 D-7/C B-7 E7

AΔ7 A7sus4 B/A A7sus4

G7sus4 A/C G7sus4 F#-7 B7

F7 B-7 E7 C#-7 F#7 E-7

D#-7 G#7 C#-7/F# B-/F#

C-7/F C7(b9)/F BbΔ+5/F E-7b5 A7b9

HERBIE HANCOCK

# EYE OF THE HURRICANE

Handwritten musical score for "Eye of the Hurricane" by Herbie Hancock. The score is in 5/4 time and consists of a treble clef staff, a bass clef staff, and two systems of chords with melodic lines. The first system includes chords Gmi7, C13, Fmi7, Bb13, and EbMaj7. The second system includes C#Maj7(#11), F#Maj7(#11), and Cmi9. The third system is a Gmi blues progression with chords C#7, D7, Eb7, D7, C#7, D7, and Fmi7. The fourth system is a second variation of the blues progression with similar chords and triplets.

(SOLOS OVER Gmi BLOES)


HERBIE HANCOCK - "MAIDEN VOYAGE"

68.  
(MED. FOUR)

# BUTTERFLY

- HERBIE HANCOCK

(MELODY)

3x  (last x)

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The first measure contains a circled '3x' and a circled slash with a vertical line through it, with '(last x)' written below. The first staff has notes: G4, A4, B4, C5, B4, A4, G4. The second staff has notes: G2, A2, B2, C3, B2, A2, G2. Chords G-7 and B-7 are indicated below the first two measures. A double bar line with repeat dots is at the end of the system.

A (ZAD X)

Second system of musical notation, consisting of two staves. The top staff has notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff has notes: G2, A2, B2, C3, B2, A2, G2. Chords G-7, B-7, G-7, and E-7 are indicated below the staves.

Third system of musical notation, consisting of two staves. The top staff has notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff has notes: G2, A2, B2, C3, B2, A2, G2. Chords G-7, B-7, G-7, and E-7 are indicated below the staves.

Fourth system of musical notation, consisting of two staves. The top staff has notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff has notes: G2, A2, B2, C3, B2, A2, G2. Chords G-7, B-7, G-7, and E-7 are indicated below the staves. The word '(DUMS)' is written above the second measure, and 'etc.' is written below the second measure.

B

Fifth system of musical notation, consisting of two staves. The top staff has notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff has notes: G2, A2, B2, C3, B2, A2, G2. Chords C7sus4, F#7, and C13 are indicated below the staves. The numbers (40), (40), (400), and (40) are written above the first four measures.

Sixth system of musical notation, consisting of two staves. The top staff has notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff has notes: G2, A2, B2, C3, B2, A2, G2. Chords C-7, F#7, and Bb sus4 are indicated below the staves.

1.

G-7 B-7 G-7 B-7

G-7 B-7 G-7 B-7

2

(INTRO INTO)  
SOLO 3

G-7 B-7

3

OPEN FOR SOLO (F-7)

ON CUE

1st Solo

(SOLO)

C7. AUST

C7 F-7

LAST SOLO

D.S. al  
FINE - 2nd X THRU HE

# WHY THE CAGED BIRD SINGS

TRUMPET

NICK MACLEAN

Chords: G7, C7, Em17, F7sus, D7sus



Chords: G7, C7, Eb7, A7, AbMA7, G

5



Chords: EbMA7, A9(b5), CMA7, EbMA7, FMA7

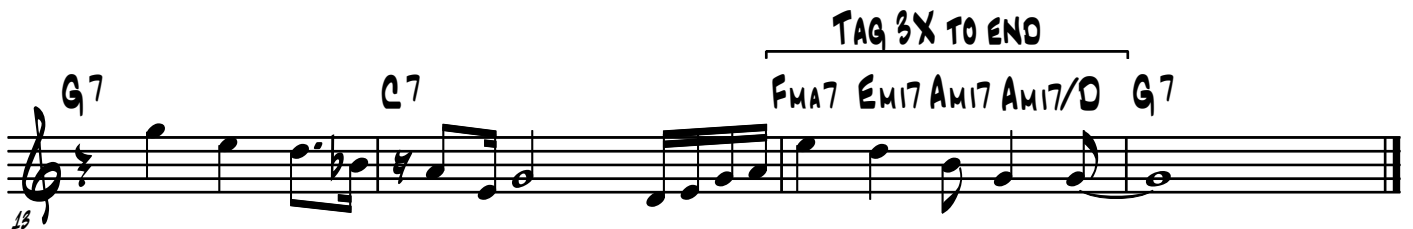
9



Chords: G7, C7, FMA7, Em17, Am17, Am17/D, G7

13

TAG 3X TO END



# TRUE NORTH

B $\flat$  INSTRUMENTS

NICK MACLEAN

$\text{♩} = 180$

**A**  $E\flat/D$   $D7$   $C/D$   $B/D$

$E\flat/D$   $D7$   $C/D$   $B\flat/D$   $A\flat/D$

$F/G$   $D/A\flat$   $F\sharp/G$   $F/A\flat$   $E/G$

$E\flat/D$   $D7$   $C/D$   $B\flat/D$

$A\flat7$   $G\flat7$   $F7$   $D7sus$

**B**  $B\flat7$   $G7$   $D7/F\sharp$   $E\flat7$   $D\flat7$   $E\sharp m7$   $Gm7$

$B\flat7$   $G7$   $D7/F\sharp$   $F7$   $E m7$   $E\flat m7$  BREAK

**C**  $E\flat/D$   $D7$   $C/D$   $B/D$

$E\flat/D$   $D7$   $C/D$   $B\flat/D$   $A\flat/D$

39

F/G D/Ab F#/G F/Ab E/G

43

Eb/D D7 C/D Bb/D

47

1. Ab7 Gb7 F7 Bm7b5 DbMA7 C7

51

Bm7b5 Bb7 Dm7/A Ab7 G7 SOLO BREAK

55

2. Ab7 Gb7 F7 Bm7b5 Bb7 Dm7/A Ab7 G7 Gb7

60

F7 E7 Bm7b5 Bb7 Dm7/A Ab7 G7 BREAK D7sus

SOLOS - LOOP A, B ON CUE, END OF C BETWEEN SOLOS

# TRUMPET

# BROTHERHOOD

NICK MACLEAN

SWING ♩=100

**A**

EM7 G#m7 GMA7#11 B7sus EM7 C#m7 Bb7ALT A7

Musical notation for section A, measures 1-8. The first staff shows the melody with notes and rests. The second staff shows the chord progression: G#m7, D7, C7, A7, F#7(b9), B7ALT.

Musical notation for section B, measures 9-16. The first staff shows the melody. The second staff shows the chord progression: EM7, G#m7, GMA7#11, B7sus, EM7, C#m7, B7sus. The third staff shows the chord progression: G#m7, D7, Bb7ALT, A7, F#7(b9), B7ALT, E7.

Musical notation for section C, measures 17-24. The first staff shows the melody with notes and rests. The second staff shows the chord progression: C7, E7, Ab7, F#m7, B7ALT.

Musical notation for section D, measures 25-28. The first staff shows the melody. The second staff shows the chord progression: EM7, G#m7, GMA7#11, B7sus, EM7, C#m7, Bb7ALT, A7.

Musical notation for section D continuation, measures 29-33. The first staff shows the melody. The second staff shows the chord progression: G#m7, D7, Bb7#11, A7, F#7(b9), B7ALT, E7. A first ending bracket is shown above the final two measures.

## SOLO INTERLUDE

Musical notation for solo interlude, measures 34-38. The first staff shows the melody. The second staff shows the chord progression: Bb7(b9), Ab7(b9), F#7(b9), C#7#9, F#7#9.



**BREAK**

38  $F\#7\#9$

42  $F\#7(b9)$   $B7\#9$   $F7$  (D.C. AL CODA)

44  $E7$   $F\#7(b9)$   $B7ALT$   $E7$   $D7$   $F\#7(b9)$   $B7ALT$   $E7$

**INTERLUDE**

If going to another soloist take 1st ending and new soloist gets the solo break

If going back to the melody take 2nd ending and go to DC

No repeat on DC

# THE FRAGILITY OF BEING

TRUMPET  
STRAIGHT EIGHTHS ♩=80

NICK MACLEAN

The musical score is written for trumpet in 4/4 time with a tempo of 80 beats per minute. It consists of several systems of music, each with a key signature of one sharp (F#) and a common time signature of 4/4.

- System 1:** Measures 1-4. Chords: C, EMI7, D7sus, C, EMI7, D7sus. Includes a dynamic marking *p* and a note *p. LAST X ONLY*.
- System 2 (A):** Measures 5-8. Chords: C, EMI7, D7sus, C, EMI7, D7sus. Includes a measure rest of 5 measures.
- System 3:** Measures 9-12. Chords: Asus2, CMA7sus<sup>b13</sup>, C, EMI7, EbMA7b5.
- System 4 (B):** Measures 13-16. Chords: C, EMI7, D7sus, C, EMI7, D7sus. Includes a measure rest of 13 measures and a dynamic marking *mf*.
- System 5:** Measures 17-20. Chords: Asus2, CMA7sus<sup>b13</sup>, E7sus, UNISON. Includes a dynamic marking *p* and the instruction "GRADUALLY MORE GROOVE".
- System 6:** Measures 21-24. Chords: Esus/C#, C7, F#, B7, F, E7#9.
- System 7 (C):** Measures 25-26. Chords: Bb7sus, B7sus, Bb7sus, B7sus. Includes the instruction "DOUBLE X FEEL (SWUNG 16TH)".
- System 8:** Measures 27-28. Chords: C7sus, DMA7.

THE FRAGILITY OF BEING

29  $B^b7sus$   $B7sus$   $B^b7sus$   $B7sus$

31  $C7sus$

34  $Gm17$   $Fm7/A$   $B^bMA7$   $G/B$   $C7sus$   $Dm17$   $C7sus$   $Dm17$   $C7sus$

38  $Dm17$   $C7sus$   $G7$   $C7sus$   $RUBATO$   $Fm(MA7)$

42  $Fm(MA7)$   $Dm17^b5$   $Fm(MA7)$   $B^bm17$

$\text{♩} = 60$

46  $RUBATO$   $D^bMA7$   $B^bm17$   $Gm17^b5$   $A7sus^b9$

ACCEL.  $p$   $RIT.$

50  $Dm(MA7)$   $B^bdim(MA7)$   $Dm(MA7)$   $Gm17$

$ff$

54  $B^bMA7$   $Gm17$   $Em17^b5$   $A7sus^b9$   $A7(^b9)$

$p$   $RIT.$

THE FRAGILITY OF BEING

♩ = 60

**F** **DMA7** **CMA7** **DMA7** **C7#11**

**G6/B** **A<sup>b</sup>7#11** **OPEN** **D** **E7** **G7** **DM17/F** **DMA7** **E7** **B<sup>b</sup>MA7**

♩ = 80

# TRUMPET

♩=250 SWING

# ROAD WARRIOR

NICK MACLEAN

**A**

OPEN A7

**B**

**C** INTERLUDE - DRUMS BUSY

2 ROAD WARRIOR

34 35 36 37

**SOLI - AFTER LAST SOLO**

NO BASS

38 39 40 41

BASS IN Db/C C/B B/Bb Bb/A A/Ab Ab/G

42 43 44 45

NO BASS

46 47 48 49

50 51 52 53

54 55 56 57

BASS IN Db/C C/B B/Bb Bb/A A/Ab Ab/G

58 59 60 61

BASS PLAY MELODY TOO

62 63 64 65

ROOTS --- D Db C B Bb A A Ab G F# F E (D.S. AL CODA)

66 67 68 69

70 71 72 73

TRUMPET  
SWING ♩=230

# THE LIE OF EASY ATTAINMENT

NICK MACLEAN

**A**

5  $E^b 13 \# 9$

9  $E M 17$   $C 7$   $B 7 \text{ALT}$

13  $A 13 (\text{b} 9)$   $B \flat 13 (\text{b} 9)$   $B \text{dim} (\text{MA} 7)$   $C \text{dim} (\text{MA} 7)$

**B**

17  $A M 17$   $B 7 \# 9$   $E M 17$

21  $A M 17$   $F M A 7$   $E 7 \# 9$

25  $A M 17$   $A \flat \text{dim} (\text{MA} 7)$

29  $E 5 \# 11$

**C**

33  $E M A 7$   $F \# M 17$   $E M A 7 / G \#$   $F \# M 17$

37  $E M A 7$   $F \# M 17$   $E M A 7 / G \#$   $F \# M 17$

THE LIE OF EASY ATTAINMENT

2

41 **E**MA7 **F#M17** **E**MA7/G# **A**MA7

45 **E**MA7 **F#A009/A#** **A**MA7 **A**b7#5

49 **A**MA7 **F#M17** **C#M17** **B**7sus

53 **E**MA7 **F#M17** **G**M17 **A**M17 **B**bMA7 **C**MA7 **D**bM17 **D**M17

61 **D** TRUMPET IMPROVISING HALF TIME **G**7/F **E**bDIM(MA7) **D**7susb9 **G**7/F **E**bDIM(MA7) **D**7susb9

63 **G**7/F **E**bDIM(MA7) **D**7susb9 **G**7/F **E**bDIM(MA7) **D**7susb9

65 **E** OPEN, BACKBEAT **G**7/F **E**bDIM(MA7) **D**7susb9 **D**7/C **C**7/Bb

66 **B**bMA7 **G**6/B **C**MA7

IMPROVISED PICK UP

69 **F** **E**M17 **F**7 **E**b7#5 **C**7 **B**7ALT **E**M17



73 **G** OPEN EM17

77 EM17 Eb13#9

85 EM17 C7 B7ALT A13(b9) Bb13(b9) B0IM(MA7) C0IM(MA7)

93 AM17 B7#9 EM17 AM17 FMA7 E7#9

101 AM17 AbDIM(MA7) E5#11 SWITCH BACK TO ORIGINAL TEMPO

109 2. EMA7 F#M17 EMA7/G# F#M17 EMA7 F#M17 EMA7/Ab F#M17

117 EMA7 F#M17 EMA7/G# AMA7 EMA7 F#ADD9/A# AMA7 Ab7#5

125 AMA7 F#M17 DbM17 B7sus EMA7 F#M17 EMA7/G# F#M17

133 BbMA7 GMA7/B CMA7 (D.C. AL CODA) 2 BAR SOLOIST BREAK WATCH FOR TEMPO CHANGES

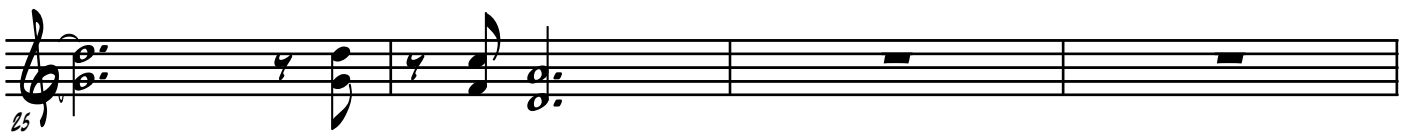
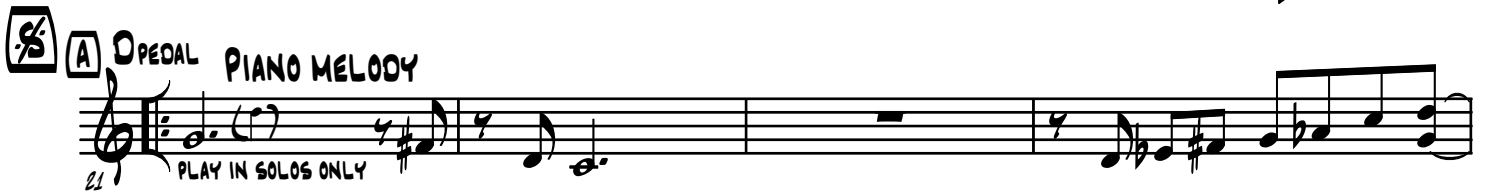
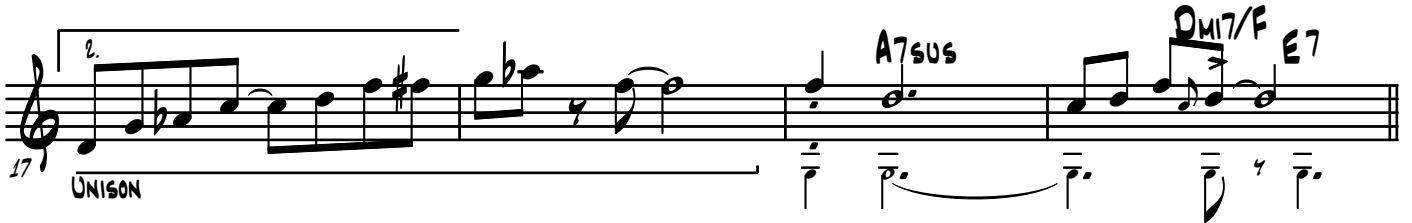
138 OPEN G7/F EbDIM(MA7) D7susb9

141 BbMA7 HALF TIME G6/B CMA7 GMA7#11

# SENHOR MALEAVEL

B $\flat$  - TOP VOICE: YOU'RE RHYS PAN  
SAMBA  $\text{♩} = 200$

NICK MACLEAN



**B** OPEDAL

37

41

45

49

Gm7 Dm7/F Em7b5 EbMA7

**C** BAIÃO

53

57

61

65

UNISON

PLAY

BbMA7

BbMA7

EbMA7

FMA7

GMA7/B

GMA7/B

A7sus

Dm7/F

E7

**D** SAMBA  
OPEDAL

69

73

77

79

81

G/B BbMA7 ⊕ DM17/F EM17b5 Eb7 A7ALT (D.S. AL CODA)

SOLO SECTION - OPEN C7SUS JAM, (C) ON CUE.

LOOP BACK AFTER (D) FOR NEXT SOLOIST OR MORE CHORUSES

87

⊕ B7#9 BbMA7 AbMA7 CM17

OPEN TRADING

89

GMA7/B BbMA7 B7#9 BbMA7 AbMA7 CM17

93

3x GMA7/B BbMA7 B7#9 BbMA7 AbMA7 CM17

97

GMA7/B BbMA7 C7 D7sus

# VERBOTEN

NICK MACLEAN

## TRUMPET

The musical score for Trumpet is written in 4/4 time and consists of the following systems and sections:

- System 1:** Measures 1-4. Chords:  $Dm17$ ,  $Dm1(MA7)/C\#$ ,  $BbM17$ ,  $Db7(b5)$ .
- System 2:** Measures 5-8. Chords:  $Dm17$ ,  $FMA7$ ,  $Bb7$ ,  $Db7(b5)$ .
- Section A:**
  - System 3:** Measures 9-12. Chords:  $Dm17$ ,  $Dm1(MA7)/C\#$ ,  $BbM17$ ,  $B9(b5)$ ,  $Db9(b5)$ ,  $Eb7sus$ ,  $Dm17$ .
  - System 4 (1st ending):** Measures 13-16. Chords:  $Dm17$ ,  $FMA7$ ,  $Bb7$ ,  $Db7(b5)$ .
  - System 5 (2nd ending):** Measures 17-20. Chords:  $Dm17$ ,  $FMA7$ , **SILENCE**,  $Bb7$ ,  $C7sus$ .
- Section B:**
  - System 6:** Measures 21-24. Chords:  $Dm17$ ,  $Bb7$ ,  $C7sus$ .
  - System 7:** Measures 25-28. Chords:  $Dm17$ ,  $Gbm17$ ,  $B7ALT$ ,  $Fm17$ ,  $Fm17$ .
  - System 8:** Measures 29-32. Chords:  $Dm17$ ,  $Bb7$ ,  $C7sus$ .
  - System 9:** Measures 33-36. Chords:  $DbMA7$ ,  $EbmA7\#11$ ,  $Ab7$ ,  $B7(b5)$  LOOP TO TOP.
- Section C:**
  - System 10:** Measures 37-40. Chords:  $Dm17$ ,  $Dm1(MA7)/C\#$ ,  $BbM17$ ,  $Db7(b5)$ ,  $Db7(b5)$ ,  $Dm17$ .