

- ◆ 1: SPLIT TRACK/MELODY
- ◆ 2: FULL STEREO TRACK

# AIREGIN

BY SONNY ROLLINS

B $\flat$  VERSION

**BEBOP DRUMS 2**

**SOLOS (2 CHORUSES)**

**D.S. AL CODA TAKE REPEAT**

**CODA**

CD

- 9: SPLIT TRACK/MELODY
- 10: FULL STEREO TRACK

# DOXY

B $\flat$  VERSION MEDIUM SWING

BY SONNY ROLLINS

Handwritten musical notation for the first four staves. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. Chord symbols above the staff include C<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, and G<sup>7</sup>(#5). The notation includes eighth and quarter notes with stems, and rests.

Handwritten musical notation for the fifth staff, labeled "SOLOS (3 CHORUSES)". The staff contains a series of diagonal slashes representing a solo section. Chord symbols above the staff include C<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>9</sup>, G<sup>7</sup>, C<sup>7</sup>, and G<sup>7</sup>(#5).

Handwritten musical notation for the sixth staff, also containing diagonal slashes for a solo section. Chord symbols above the staff include C<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>9</sup>, and G<sup>7</sup>.

Handwritten musical notation for the seventh staff, containing diagonal slashes for a solo section. Chord symbols above the staff include C<sup>7</sup>, G<sup>m1</sup><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, and F<sup>#</sup><sup>0</sup><sup>7</sup>.

Handwritten musical notation for the eighth staff, containing diagonal slashes for a solo section. Chord symbols above the staff include C<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>9</sup>, G<sup>7</sup>, and C<sup>7</sup>. The staff concludes with the instruction "D.S. AL CODA G<sup>7</sup>(#5) LAST TIME".

Handwritten musical notation for the ninth staff, labeled "CODA". It begins with a double bar line and a circle with a cross symbol. The notation includes eighth and quarter notes with stems. Chord symbols above the staff include D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, A<sup>7</sup>(#5), D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, A<sup>7</sup>(#5), D<sup>7</sup>, G<sup>7</sup>, and C<sup>6</sup>. A dynamic marking of *mf* is present.



 : SPLIT TRACK/MELODY  
 : FULL STEREO TRACK

# ALFIE'S THEME

BY SONNY ROLLINS

Bb VERSION

SWING PLAY

DRUMS mf

$C_{MI}$   $C_{MI}/Bb$   $A_{MI7}(b5)$   $A_{bMA}^7$   $C_{MI}/G$   $A_{MI7}(b5)$   
 $D_{MI7}(b5)$   $G+7(b9)$   $C_{MI}$   $C_{MI}/Bb$   $A_{MI7}(b5)$   $F\#0$   
 $C_{MI}/G$   $A_{MI7}(b5)$   $D_{MI7}(b5)$   $G+7(b9)$   $C_{MI}$   $D_{MI7}(b5)$   $G+7(b9)$   $C_{MI}$   
 $C_{MI}$   $Bb13$   $A_{b13}$   $G+7(b9)$   $C_{MI}$   $Bb13$   $A_{b13}$   $G+7(b9)$   
 $C_{MI}$   $Bb13$   $A_{b13}$   $G+7(b9)$   $C_{MI}$   $Bb13$   $A_{b13}$   $G+7(b9)$   
 $C_{MI}$   $C_{MI}/Bb$   $A_{MI7}(b5)$   $A_{bMA}^7$   $C_{MI}/G$   $A_{MI7}(b5)$   
 $D_{MI7}(b5)$   $G+7(b9)$   $C_{MI}$   $C_{MI}/Bb$   $A_{MI7}(b5)$   $F\#0$

TO CODA ⊕

Musical staff with notes and chords: Cm1/G, Am17(b5), Dm17(b5), G+7(b9), Cm1

SOLOS (2 FULL CHORUSES)

Musical staff with slash marks and chords: Cm1, Cm1/Bb, Am17(b5), AbMA7, Cm1/G, Am17(b5), Dm17(b5), G+7(b9)

Musical staff with slash marks and chords: Cm1, Cm1/Bb, Am17(b5), F#0, Cm1/G, Am17(b5), Dm17(b5), G+7(b9), Cm1

Musical staff with slash marks and chords: Cm1, Bb13, Ab13, G+7(b9), Cm1, Bb13, Ab13, G+7(b9)

Musical staff with slash marks and chords: Cm1, Bb13, Ab13, G+7(b9), Cm1, Bb13, Ab13, G+7(b9)

Musical staff with slash marks and chords: Cm1, Cm1/Bb, Am17(b5), AbMA7, Cm1/G, Am17(b5), Dm17(b5), G+7(b9)

D.S. AL CODA  
TAKE REPEAT

Musical staff with slash marks and chords: Cm1, Cm1/Bb, Am17(b5), F#0, Cm1/G, Am17(b5), Dm17(b5), G+7(b9), Cm1

⊕ CODA

Musical staff with notes and chords: Dm17(b5), G+7(b9), Cm1

- 5 : SPLIT TRACK/MELODY
- 6 : FULL STEREO TRACK

# BIJI

BY SONNY ROLLINS

B $\flat$  VERSION FAST SWING

Chord progression for the first section:

G<sup>6</sup> E $\text{mi}$ <sup>7</sup> A $\text{mi}$ <sup>7</sup> D<sup>7</sup> G<sup>6</sup> E $\text{mi}$ <sup>7</sup> A $\text{mi}$ <sup>7</sup> D<sup>7</sup>

G<sup>6</sup> B<sup>7</sup>/F $\sharp$  E $\text{mi}$  G<sup>7</sup>/D C<sup>6</sup> E $\text{mi}$ <sup>7</sup>/B A $\text{mi}$ <sup>7</sup> D<sup>7</sup>SUS G<sup>6</sup>

E $\text{mi}$ <sup>7</sup> A $\text{mi}$ <sup>7</sup> D<sup>7</sup> G<sup>6</sup> E $\text{mi}$ <sup>7</sup> A $\text{mi}$ <sup>7</sup> D<sup>7</sup>

G<sup>6</sup> B<sup>7</sup>/F $\sharp$  E $\text{mi}$  G<sup>7</sup>/D C<sup>6</sup> E $\text{mi}$ <sup>7</sup>/B A $\text{mi}$ <sup>7</sup> D<sup>7</sup>SUS

*mf*

HALF TIME FEEL

Chord progression for the second section:

G<sup>MA</sup><sup>7</sup> G<sup>9</sup>SUS

C<sup>MA</sup><sup>9</sup> G<sup>6</sup>/B A $\text{mi}$ <sup>7</sup> D<sup>7</sup> G<sup>MA</sup><sup>7</sup> E $\text{mi}$ <sup>7</sup> A $\text{mi}$ <sup>7</sup> D<sup>7</sup>

G<sup>MA</sup><sup>7</sup> G<sup>9</sup>SUS

C<sup>MA</sup><sup>9</sup> G<sup>6</sup>/B A $\text{mi}$ <sup>7</sup> D<sup>7</sup> G<sup>MA</sup><sup>7</sup> E $\text{mi}$ <sup>7</sup> A $\text{mi}$ <sup>7</sup> D<sup>7</sup>



SWING

G<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup>

G<sup>6</sup> B<sup>7</sup>/F<sup>#</sup> E<sub>m</sub> G<sup>7</sup>/D C<sup>6</sup> E<sub>m</sub><sup>7</sup>/B A<sub>m</sub><sup>7</sup> D<sup>7</sup>SUS G<sup>6</sup> FINE

SOLOS (2 FULL CHORUSES)

G<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup>

G<sup>6</sup> B<sup>7</sup>/F<sup>#</sup> E<sub>m</sub> G<sup>7</sup>/D C<sup>6</sup> E<sub>m</sub><sup>7</sup>/B A<sub>m</sub><sup>7</sup> D<sup>7</sup>SUS

HALF TIME FEEL

G<sup>MA</sup><sup>7</sup> G<sup>9</sup>SUS

C<sup>MA</sup><sup>9</sup> G<sup>6</sup>/B A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>MA</sup><sup>7</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup>

SWING

G<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup>

G<sup>6</sup> B<sup>7</sup>/F<sup>#</sup> E<sub>m</sub> G<sup>7</sup>/D C<sup>6</sup> E<sub>m</sub><sup>7</sup>/B A<sub>m</sub><sup>7</sup> D<sup>7</sup>SUS D.C. AL FINE

CD

- 7 : SPLIT TRACK/MELODY
- 8 : FULL STEREO TRACK

# THE BRIDGE

BY SONNY ROLLINS

B $\flat$  VERSION

FAST  
PLAY

Musical notation for the first system, including treble and bass staves. The treble staff has a dynamic marking of *mf* and the word "PIANO" above it. The bass staff has a dynamic marking of "PIANO" below it. The key signature is B $\flat$  major and the time signature is 4/4.

Musical notation for the second system, featuring complex rhythmic patterns and triplets in both treble and bass staves. The treble staff has a dynamic marking of *mf* and the word "PIANO" above it. The bass staff has a dynamic marking of "PIANO" below it.

Musical notation for the third system, including treble and bass staves with various notes and rests. The treble staff has a dynamic marking of *mf* and the word "PIANO" above it. The bass staff has a dynamic marking of "PIANO" below it.

Musical notation for the fourth system, including treble and bass staves with various notes and rests. The treble staff has a dynamic marking of *mf* and the word "PIANO" above it. The bass staff has a dynamic marking of "PIANO" below it.

SOLO BREAK

Musical notation for the solo break section, showing a treble staff with a hatched pattern and chord symbols E $^7$ , A $^7$ , D $^7$ , G $^7$ .

PLAY

Musical notation for the final system, including treble and bass staves with dynamics like *mf*. The treble staff has a dynamic marking of *mf* and the word "PLAY" above it. The bass staff has a dynamic marking of "PIANO" below it.

TO CODA 

SOLO

C<sup>13</sup> C<sup>13</sup> B<sup>b13</sup>

C<sup>13</sup> B<sup>b13</sup> C<sup>13</sup> RHYTHM

C<sup>13</sup> B<sup>b13</sup> C<sup>13</sup> B<sup>b13</sup> RHYTHM

E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>13</sup>

C<sup>13</sup> B<sup>b13</sup> C<sup>13</sup> B<sup>b13</sup> D.C. AL CODA

 CODA



- 11 : SPLIT TRACK/MELODY
- 12 : FULL STEREO TRACK

# FIRST MOVES

BY SONNY ROLLINS

B $\flat$  VERSION

ROCK

mf

Chord markings: E $\text{mi}^7$ , B $\text{mi}^7$ , E $\text{mi}^7$ , E $\text{mi}^7$ , A $^7$ ,  $\text{b}^{\text{C}}9$ , B $^7\text{b}5(\#9)$ , E $\text{mi}^7$ , B $\text{mi}^7$ , E $\text{mi}^7$ , FINE

SOLOS (3 CHORUSES)

Chord markings: E $\text{mi}^7$ , B $\text{mi}^7$ , E $\text{mi}^7$ , A $^7$ , C $^9$ , B $^7\text{b}5(\#9)$ , E $\text{mi}^7$ , B $\text{mi}^7$ , E $\text{mi}^7$ , D.S. AL FINE

CD

- 15: SPLIT TRACK/MELODY
- 16: FULL STEREO TRACK

# OLEO

BY SONNY ROLLINS

B<sup>b</sup> VERSION

FAST SWING

The musical score for 'OLEO' is written in B-flat major and 4/4 time. It features a fast swing tempo. The score is organized into several systems, each with a treble clef staff and a bass clef staff. The first system includes a melody line with a dynamic marking of *mf* and a series of chords: C<sup>6</sup>, A<sup>mi</sup><sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, and G<sup>7</sup>. The second system continues the melody with chords C<sup>6</sup>, C<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, F<sup>mi</sup><sup>6</sup>, E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>, and a first ending of D<sup>mi</sup><sup>7</sup> G<sup>7</sup>, followed by a second ending of D<sup>mi</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup>. The third system shows a bass line with chords E<sup>7</sup>, A<sup>7</sup>, and D<sup>7</sup>. The fourth system returns to the melody with chords G<sup>7</sup>, C<sup>6</sup>, A<sup>mi</sup><sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, and A<sup>7</sup>. The fifth system continues the melody with chords D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, C<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, F<sup>mi</sup><sup>6</sup>, E<sup>mi</sup><sup>7</sup>, and A<sup>7</sup>. The sixth system is labeled 'SOLOS (4 CHORUSES)' and includes a 'FINE' section with chords D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, followed by a solo section with chords C<sup>6</sup>, A<sup>mi</sup><sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, and G<sup>7</sup>. The seventh system continues the solo with chords C<sup>6</sup>, C<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, F<sup>mi</sup><sup>6</sup>, E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>, and first/second endings of D<sup>mi</sup><sup>7</sup> G<sup>7</sup> and D<sup>mi</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup>. The eighth system shows a bass line with chords E<sup>7</sup>, A<sup>7</sup>, and D<sup>7</sup>. The ninth system returns to the melody with chords G<sup>7</sup>, C<sup>6</sup>, A<sup>mi</sup><sup>7</sup>, D<sup>mi</sup><sup>7</sup>, C<sup>6</sup>, and A<sup>7</sup>. The tenth system concludes the piece with chords D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, C<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, F<sup>mi</sup><sup>6</sup>, E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, and G<sup>7</sup>, ending with 'D.C. AL FINE'.



13: SPLIT TRACK/MELODY  
 14: FULL STEREO TRACK

# HERE'S TO THE PEOPLE

BY SONNY ROLLINS

B $\flat$  VERSION SWING

Chord progression for the first staff: F $6/9$  Eb $6/9$  D $7(\#9)$  G $mi7$  A $b13$  G $mi7$  C $9$

Chord progression for the second staff: D $mi7$  B $b13$  A $7$  D $7$  G $7$  C $7$

Chord progression for the third staff: F $6/9$  Eb $6/9$  D $7(\#9)$  G $mi7$  C $9$

Chord progression for the fourth staff: D $mi7$  B $b13$  A $7$  D $7(\#9)$

Chord progression for the fifth staff: G $mi7$  C $9$  F $6$  D $7(b9)$  G $mi7$  C $9$  F $6$  D $mi7$  G $7$

Chord progression for the sixth staff: C $6/9$  C $\#0$  D $mi7$  G $7$  G $mi7$  C $7$

Chord progression for the eighth staff: F $6/9$  Eb $6/9$  D $7(\#9)$  G $mi7$  E $mi7(b5)$  A $7(b9)$



TO CODA 

$D_{MI}^7$   $A^{b9}(\#11)$   $G_{MI}^7$   $C^7$   $F^{6/9}$   $C^9$



SOLOS (3 CHORUSES)

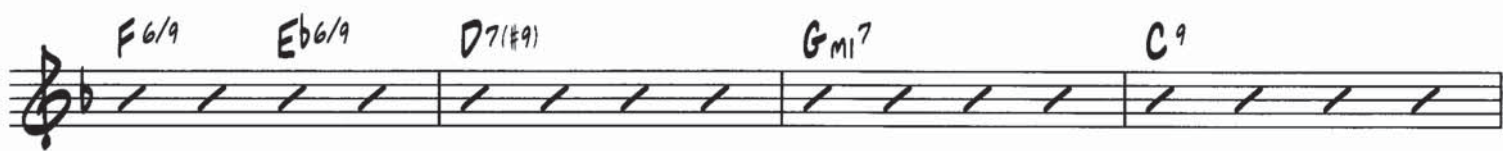
$F^{6/9}$   $E^{b6/9}$   $D^7(\#9)$   $G_{MI}^7$   $A^{b13}$   $G_{MI}^7$   $C^9$



$D_{MI}^7$   $B^{b13}$   $A^7$   $D^7$   $G^7$   $C^7$



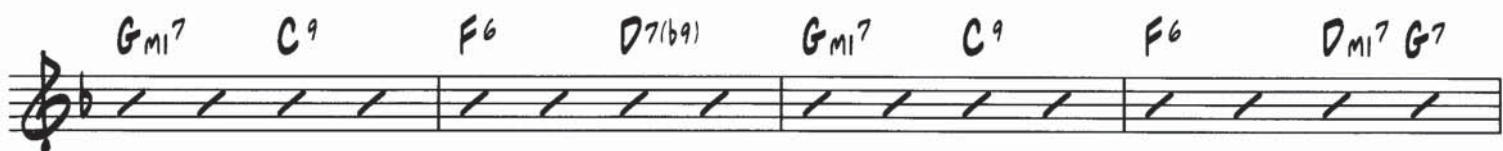
$F^{6/9}$   $E^{b6/9}$   $D^7(\#9)$   $G_{MI}^7$   $C^9$



$D_{MI}^7$   $B^{b13}$   $A^{MA}^7$   $D^7(\#9)$



$G_{MI}^7$   $C^9$   $F^6$   $D^7(b9)$   $G_{MI}^7$   $C^9$   $F^6$   $D_{MI}^7$   $G^7$



$C^{6/9}$   $C^{\#0}$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^7$



$F^{6/9}$   $E^{b6/9}$   $D^7(\#9)$   $C^7$   $G_{MI}^7$   $E_{MI}^7(b5)$   $A^7(b9)$



$D_{MI}^7$   $G_{MI}^7$   $C^7$   $F^{6/9}$   $C^9$  D.C. AL CODA



 CODA

$F^{6/9}$   $D_{MI}^7$   $A^{b9}$   $G_{MI}^7$   $C^9$   $F^{6/9}$



17: SPLIT TRACK/MELODY  
18: FULL STEREO TRACK

# ST. THOMAS

BY SONNY ROLLINS

B<sup>b</sup> VERSION

LATIN 4

DRUMS

*mf*

D<sub>6</sub> F<sup>#</sup>m<sub>1</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>1</sup><sup>7</sup> A<sup>7</sup> D<sub>6</sub>

D<sub>6</sub> F<sup>#</sup>m<sub>1</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>1</sup><sup>7</sup> A<sup>7</sup> D<sub>6</sub> F<sup>#</sup>m<sub>1</sub><sup>7</sup>(b5) C<sup>7</sup> B<sup>7</sup>

E<sub>m</sub><sup>1</sup><sup>7</sup> B<sup>b</sup>9(#5) A<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/F# G<sup>6</sup> G<sup>#</sup>0<sup>7</sup> D<sub>6</sub>/A A<sup>7</sup> D<sub>6</sub> FINE

SOLOS (7 CHORUSES)

D<sub>6</sub> F<sup>#</sup>m<sub>1</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>1</sup><sup>7</sup> A<sup>7</sup> D<sub>6</sub> D<sub>6</sub> F<sup>#</sup>m<sub>1</sub><sup>7</sup> B<sup>7</sup>

E<sub>m</sub><sup>1</sup><sup>7</sup> A<sup>7</sup> D<sub>6</sub> F<sup>#</sup>m<sub>1</sub><sup>7</sup>(b5) C<sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>1</sup><sup>7</sup> B<sup>b</sup>9(#5)

A<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/F# G<sup>6</sup> G<sup>#</sup>0<sup>7</sup> D<sub>6</sub>/A A<sup>7</sup> D<sub>6</sub> D.S. AL FINE TAKE REPEAT

CD

# SONNYMOON FOR TWO

BY SONNY ROLLINS

- 19 : SPLIT TRACK/MELODY
- 20 : FULL STEREO TRACK

B $\flat$  VERSION

MEDIUM SWING

Musical staff 1: Treble clef, 4/4 time. Chords: C $^7$ , F $^7$ , C $^7$ . Dynamics: *mf*. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time. Chords: F $^7$ , C $^7$ . Includes a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time. Chords: D $_{mi}^7$ , G $^7$ , TO CODA, C $^7$ . Includes a first ending bracket with a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time. Chords: C $^7$ , F $^7$ . Includes a second ending bracket with a triplet of eighth notes.

Musical staff 5: Treble clef, 4/4 time. Chords: C $^7$ , F $^7$ , C $^7$ . Staff contains rhythmic slashes.

Musical staff 6: Treble clef, 4/4 time. Chords: D $_{mi}^7$ , G $^7$ , C $^7$ . Includes the instruction "D.C. AL CODA TAKE REPEAT". Staff contains rhythmic slashes.

Musical staff 7: Treble clef, 4/4 time. Chords: CODA, C $^{13}(\sharp 11)$ . Staff contains a melodic line.