



# JAZZ

*Quincy Jones & Sammy Nestico Premier Jazz Series*

## **HARD SOCK DANCE**

**QUINCY JONES and ERNEST BAILEY**

**Arranged by QUINCY JONES and SAMMY NESTICO**

### **INSTRUMENTATION**

- |                               |                  |
|-------------------------------|------------------|
| <b>Conductor</b>              |                  |
| 1st E $\flat$ Alto Saxophone  | 1st Trombone     |
| 2nd E $\flat$ Alto Saxophone  | 2nd Trombone     |
| 1st B $\flat$ Tenor Saxophone | 3rd Trombone     |
| 2nd B $\flat$ Tenor Saxophone | 4th Trombone     |
| E $\flat$ Baritone Saxophone  | Guitar Chords    |
| 1st B $\flat$ Trumpet         | Guitar           |
| 2nd B $\flat$ Trumpet         | Piano            |
| 3rd B $\flat$ Trumpet         | Vibes (Optional) |
| 4th B $\flat$ Trumpet         | Bass             |
|                               | Drums            |



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Measures 35-38. This system contains the first four measures of the piece. It features five staves with intricate rhythmic notation, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *f* are present throughout.

Measures 39-42. This system continues the musical notation from the previous system. It maintains the five-staff structure with complex rhythmic patterns and dynamic markings.

Measures 43-46. This system continues the musical notation. It features five staves with complex rhythmic patterns and dynamic markings.

Measures 47-50. This system continues the musical notation. It features five staves with complex rhythmic patterns and dynamic markings.

Measures 51-54. This system concludes the page with measures 51-54. It features five staves with complex rhythmic patterns and dynamic markings.

ALTO 1  
 ALTO 2  
 TENOR 1  
 TENOR 2  
 BARI.  
 TRP. 1  
 TRP. 2  
 TRP. 3  
 TRP. 4  
 TSN. 1  
 TSN. 2  
 TSN. 3  
 TSN. 4  
 GTR.  
 PIANO  
 BASS  
 DRUMS

35 36 37 38 39 40 41 42 43 44

Solo Break  
 PIANO SOLO BREAK  
 Solo Break

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRN. 1

TRN. 2

TRN. 3

TRN. 4

GR2.

PIANO

SASS

TRUMPS

(Piano Solo) Solo Sax

Solo Sax

Solo Sax

Solo Sax

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ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
SMALL

TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4  
TRP. 5

TRN. 1  
TRN. 2  
TRN. 3  
TRN. 4

PLAY AND TUNE ONLY

GRV.

SOLO F#M (7)

PIANO

F#M (7)

BbM

F#M

G+7(b9)

G+7(b9)

F#M

DRUMS

(AND X)

73 74 75 76 77 78 79 80 81 82 83 84





CONDUCTOR - 9

HARO SOCK DAN

This page contains the conductor's part for measures 101 through 110 of the piece "Haro Sock Dan". The score is written for a conductor and includes cues for various instruments and vocal parts. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The conductor's part consists of a single staff with notes and rests. Below the conductor's staff are several rows of cues for different instruments and vocal parts, each with its own staff of notes and rests. The cues are labeled as follows:

- 101: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 102: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 103: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 104: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 105: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 106: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 107: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 108: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 109: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)
- 110: G. (Guitar), C. (Cello), G. (Guitar), F. (Flute), O. (Oboe), G. (Guitar), F. (Flute), S. (Saxophone), S. (Saxophone), S. (Saxophone), S. (Saxophone)



SOCK

REPEAT UNTIL CUE

ON CUE

10 1

10 0

08 1

10 1

1

2

3

4

1

2

3

4

5

4

1

0

5

1

5

111 112 113 114 115 116 117 118 119 120 121 122

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120

# HARD SOCK DANCE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

1ST E♭ ALTO SAXOPHONE

SWING ♩ = 184

Musical score for 1st E♭ Alto Saxophone, Swing tempo (♩ = 184). The score is written in treble clef with a key signature of two sharps (F# and C#). The piece is divided into measures, with measure numbers 1, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 49, and 61. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with dynamic markings like accents (^) and slurs. A double bar line with repeat dots is present at measure 13, and another at measure 41. A circled measure number 13 is located above the first double bar line. A circled measure number 25 is located above the second double bar line. A circled measure number 49 is located above the final double bar line. The text "TO CODA" with a circled cross symbol is written above the score between measures 41 and 49. The score ends with a final double bar line at measure 61.

1ST ALTO SAX PLAY 2ND TIME ONLY

73

74 75 76 77 78

79 80 81 82 83 84

85

87 88 89 90

91 92 93 94 95

97

96 98 99 100

101 102 103 104 105

106 107 110

D.S. AL CODA

CODA

111 113 121 122

123 124 125 126

# 2ND E<sup>b</sup> ALTO SAXOPHONE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

(13) ~~S~~

(25)

1 24

26 27 28 29

30 31 32 33

34 35 36 37

38 39 40

To CODA

41 49 61

(73) PLAY 2ND TIME ONLY  
mf 74 75 76 77 78

79 80 81 82 83 84



85

87 88 89

90 91 92 93

97

94 95 96 97 98

99 100 101 102 103

O.S. AL CODA

104 105 106 107

CODA

111 113

REPEAT UNTIL CUE

ON CUE

121 122 123 124

125 126 127

128 129 130

# 1st B♭ TENOR SAXOPHONE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184 13 ~~13~~

1 14 15

16 17 18 19 20

21 22 23 26

27 28 29 30 31

32 33 35 36

37 38 39 40

41 49 61

73 PLAY 2ND TIME ONLY

m2 74 75 76 77 78

Musical staff 1 (Measures 79-84)

Musical staff 2 (Measures 85-89)

85

Musical staff 3 (Measures 90-94)

Musical staff 4 (Measures 95-99)

97

Musical staff 5 (Measures 100-104)

Musical staff 6 (Measures 105-107)

D.S. ~~AL~~ CODA

CODA

Musical staff 7 (Measures 111-121)

REPEAT UNTIL CUE

ON CUE

Musical staff 8 (Measures 123-126)

Musical staff 9 (Measures 127-130)

# 2ND B<sup>b</sup> TENOR SAXOPHONE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING  $\text{♩} = 184$

(13)  $\text{♩}$

1 14 15

16 17 18 19 20

21 22 23 26

27 28 29 30 31

32 33 35 36

37 38 39 40

TO CODA

41 49 61

73 PLAY 2ND TIME ONLY 74 75 76 77 78

79 80 81 82 85 v 84

85 86 87 88 89

90 91 92 93

94 95 96 97 98

99 100 101 102 103

104 105 106 107

D.S. AL CODA

CODA

111 113 121

123 124 125 126



82 85 84 86

87 88 89 91 92

93 94 95 96 97

98 99 100 101 102

103 104 105 106

D.S.  AL CODA

107

 CODA

111 113 118 121

REPEAT UNTIL CUE

ON CUE

123 124 125 126

127 129 130

# HARD SOCK DANCE

1ST B♭ TRUMPET

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

13 25

To CODA

49

61 73 85

89 90 91 93 94

95 96 98 99

100 101 102 103

104 105 106 107

111 113 121 125

D.S. AL CODA

REPEAT UNTIL CUE ON CUE

Detailed description: This is a musical score for the 1st Bb Trumpet part of 'Hard Sock Dance'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'SWING' with a quarter note equal to 184 beats per minute. The score consists of ten staves of music. The first staff begins with a first ending bracket from measure 13 to 25. The second staff includes a 'To CODA' instruction with a circled cross symbol. The third staff has first ending brackets from measures 61 to 73 and 85 to 87. The fourth staff features accents (^) over notes in measures 90, 91, 93, and 94. The fifth staff has a first ending bracket from measure 97 to 99. The sixth staff includes a first ending bracket from measure 100 to 103. The seventh staff has a first ending bracket from measure 104 to 107 and a 'D.S. AL CODA' instruction. The eighth staff is a CODA section starting with a circled cross symbol, containing first ending brackets from measure 111 to 113 and 121 to 125, with the instruction 'REPEAT UNTIL CUE ON CUE'. The final staff continues the melodic line.



# HARD SOCK DANCE

2ND B♭ TRUMPET

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

HARMON MUTE

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1485

Musical staff 1: Treble clef, key signature of two flats. Measure 87 features a double bar line with repeat dots and a circled '12'. Measure 88 has a circled '3' below it. Measure 89 has a circled '3' above it.

Musical staff 2: Treble clef, key signature of two flats. Measures 89, 90, 91, 92, and 93.

Musical staff 3: Treble clef, key signature of two flats. Measure 94 has an accent (^) above the first note. Measure 95 has an accent (^) above the first note. Measure 96 has an accent (^) above the first note. Measure 97 has a circled '97' above it. Measure 98 has an accent (^) above the first note.

Musical staff 4: Treble clef, key signature of two flats. Measures 98, 99, 100, and 101.

Musical staff 5: Treble clef, key signature of two flats. Measures 102, 103, 104, and 105.

Musical staff 6: Treble clef, key signature of two flats. Measure 106 has an accent (^) above the first note. Measure 107 has an accent (^) above the first note. Measure 110 has the text 'HARMON MUTE' above it. The staff ends with a double bar line and a circled 'D.S. AL CODA'.

**CODA**

REPEAT UNTIL CUE ON CUE

Musical staff 7: Treble clef, key signature of one sharp. Measure 111 has a double bar line with repeat dots. Measure 113 has a double bar line with repeat dots and a circled '8'. Measure 121 has a circled '121' above it. Measure 122 has a circled '122' above it.

Musical staff 8: Treble clef, key signature of one sharp. Measures 123, 124, 125, and 126.

Musical staff 9: Treble clef, key signature of one sharp. Measures 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140.

# HARD SOCK DANCE

320 8b TRUMPET

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICCO

SWING ♩ = 184

HARMON MUTE

(13)

1 12 14

15 16 17 18

19 20 21 22

OPEN

(25)

23 24 26

27 28 29 30

31 32 33

37 38 39 40

(49) (61)

8 12 12

To COCA -

Musical staff 1: Treble clef, key signature of two flats. Measure 85 is circled. Measure 86 has a fermata. Measure 87 has a fermata.

Musical staff 2: Treble clef, key signature of two flats. Measures 89, 90, 91, 93, and 94 are marked. Accents (^) are placed over notes in measures 90 and 94.

Musical staff 3: Treble clef, key signature of two flats. Measure 97 is circled. Measure 98 has a fermata.

Musical staff 4: Treble clef, key signature of two flats. Measures 99, 100, 101, and 102 are marked. A hairpin crescendo is shown between measures 100 and 101.

Musical staff 5: Treble clef, key signature of two flats. Measures 103, 104, 105, and 106 are marked. Accents (^) are placed over notes in measures 103 and 106.

Musical staff 6: Treble clef, key signature of one sharp. Measure 107 is marked. Measure 110 has a fermata. The text "HARMON MUTE" is written above the staff. The instruction "D.S. AL CODA" is written above the staff.

⊕ CODA

Musical staff 7: Treble clef, key signature of one sharp. Measure 111 is marked. Measure 113 has a fermata. The instruction "REPEAT UNTIL CUE" is written above the staff.

ON CUE

Musical staff 8: Treble clef, key signature of one sharp. Measure 121 is marked. Measures 125, 126, and 127 are marked. Slurs are placed over notes in measures 125, 126, and 127.

Musical staff 9: Treble clef, key signature of one sharp. Measures 128, 129, 130, 131, and 132 are marked. Accents (^) are placed over notes in measures 130 and 132.

# HARD SOCK DANCE

4TH B♭ TRUMPET

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

HARMON MUTE CUE

13

1

12

14

15

16

17

18

19

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21

22

23

OPEN

24

25

26

27

28

29

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31

32

33

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37

38

39

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82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

To CODA

73 85

87 88 92

89 90 91 92

93 94 95 96

97

98 99 100

101 102 103 104

O.S. AL CODA

HARMON MUTE CUE

105 106 107 110

CODA

REPEAT UNTIL CUE ON CUE

111 113 121 122

123 124 125 126

127 128 129 130

# HARD SOCK DANCE

1ST TROMBONE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING  $\text{♩} = 184$  13  $\frac{3}{4}$

$\frac{1}{2}$  PLUNGER

1 14 15

16 17 18 19

20 21 22 23

OPEN 25

26 27 28 29

30 31 32 33 34

35 36 37 38 39

TO CODA  $\text{⊕}$

49 61

40 41

73 PLAY END TIME ONLY

The musical score is written for the 1st Trombone part in bass clef with a key signature of one flat (B-flat). The tempo is marked 'SWING' with a quarter note equal to 184 beats per minute. The time signature is 3/4. The score consists of nine staves of music. The first staff begins with a circled measure number '13' and a '3/4' time signature. The second staff has a '1/2 PLUNGER' instruction. The third staff has an 'OPEN' instruction and a circled measure number '25'. The fourth staff has a circled measure number '49'. The fifth staff has a circled measure number '61'. The sixth staff has a circled measure number '73' and the instruction 'PLAY END TIME ONLY'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and slurs. There are also some handwritten annotations at the top right of the page.

79 80 81 82 83 84

85 86 87 88 89

90 91 92 93 94

95 96 97 98 99

100 101 102 103

104 105 106 107

D.S. AL CODA

111 113 121

CODA REPEAT UNTIL CUE ON CUE

122 123 124 125 126

127 128 129 130



# 2ND TROMBONE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

(13)

1/2 PLUNGER

TO CODA

(73) PLAY 2ND TIME ONLY

79 80 81 82 83

84 85 86 87 88

89 90 91 92 93

94 95 96 97 98

99 100 101 102 103

104 105 106 107

D.S.  AL CODA

 CODA

REPEAT UNTIL CUE ON CUE

111 113 121

122 123 124 125 126

127 128 129 130

2D TROMBONE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

(13)

(25)

To CODA

(73) PLAY 2ND TIME ONLY

88 89 90 91

Musical notation for measures 88-91. Measure 88 starts with a bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The melody consists of quarter notes and eighth notes with various accidentals and accents.

92 93 94 95

Musical notation for measures 92-95. Measure 92 continues the melody with quarter notes and eighth notes. Measure 95 ends with a whole rest.

96 98

97

Musical notation for measures 96-98. Measure 96 begins with a whole rest. Measure 97 is circled and contains a measure rest. Measure 98 continues the melody with quarter notes and eighth notes.

99 100 101 102

Musical notation for measures 99-102. Measure 99 starts with a quarter note and a half note. Measure 100 features a crescendo hairpin. Measures 101 and 102 continue the melody with quarter notes and eighth notes.

103 104 105 106

Musical notation for measures 103-106. Measure 103 starts with a quarter note and a half note. Measure 104 has a whole rest. Measures 105 and 106 continue the melody with quarter notes and eighth notes.

D.S. AL CODA

107

Musical notation for measure 107, which consists of a whole rest.

CODA

REPEAT UNTIL CUE ON CUE

111 113 121

Musical notation for measures 111-121. Measure 111 has a whole rest. Measure 113 has a repeat sign and a whole rest. Measure 121 starts with a cue symbol and continues with quarter notes and eighth notes.

122 123 124 125 126

Musical notation for measures 122-126. Measures 122, 124, and 126 feature accents on the first notes. The melody consists of quarter notes and eighth notes.

127 128 129 130

Musical notation for measures 127-130. Measure 127 starts with a quarter note and a half note. Measure 130 ends with a double bar line.

# 4TH TROMBONE

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

13

25

73 PLAY 2ND TIME ONLY

(85)

(97)

D.S.  $\frac{3}{4}$  AL CODA

CODA

REPEAT UNTIL CUE

ON CUE

SWING ♩ = 184

OPTIONAL SOLO

1 2 3 4 5 6

7 9 10 11 12

13

14 15 16

17 18 19 20


25


21 22 23 24

26 27 28 29

30 31 32 33

34 35 36 37

TO CODA  SOLO BREAK



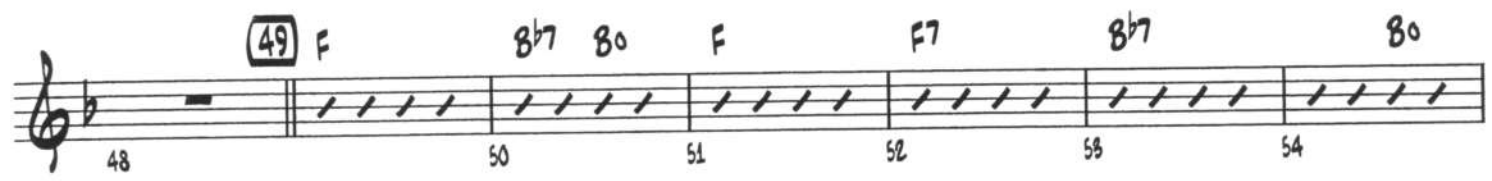
38 39 3 3 3 3 40 3 41

SOLO BREAK



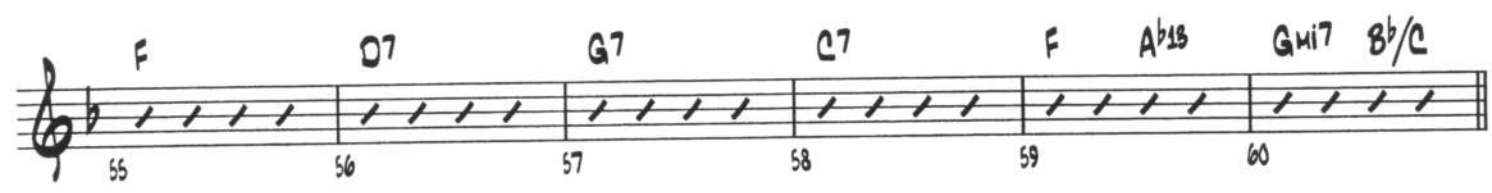
42 43 44 45 46 47

(49) F B<sup>b</sup>7 B<sup>o</sup> F F7 B<sup>b</sup>7 B<sup>o</sup>



48 50 51 52 53 54

F D7 G7 C7 F A<sup>b</sup>13 Gmi7 B<sup>b</sup>/C



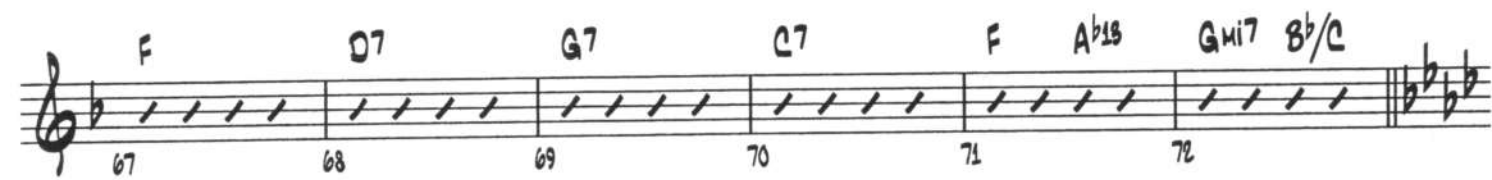
55 56 57 58 59 60

(61) F B<sup>b</sup>7 B<sup>o</sup> F F7 B<sup>b</sup>7 B<sup>o</sup>



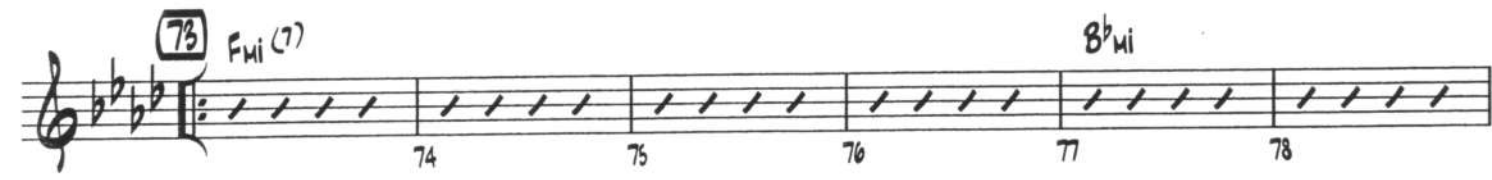
62 63 64 65 66

F D7 G7 C7 F A<sup>b</sup>13 Gmi7 B<sup>b</sup>/C




67 68 69 70 71 72

(73) Fmi(7) B<sup>b</sup>mi



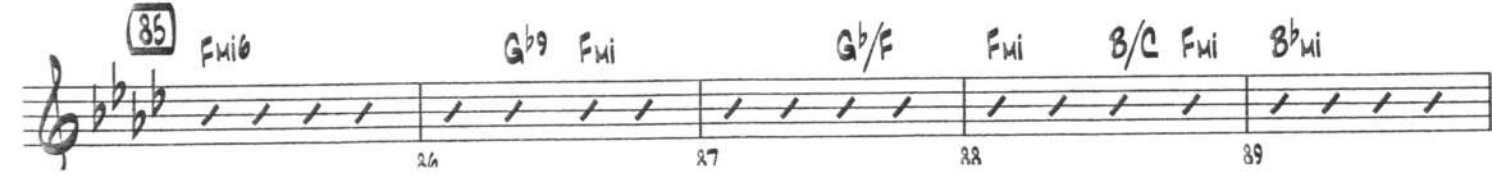
74 75 76 77 78

Fmi G+7(#9) C+7(#9) Fmi



79 80 81 82 83 84

(85) Fmi6 G<sup>b</sup>9 Fmi G<sup>b</sup>/F Fmi B/C Fmi B<sup>b</sup>mi



86 87 88 89



8<sup>9</sup> B<sup>b</sup>mi Fmi B/C B<sup>b</sup>/C Fmi E<sup>b</sup>mi/C Fmi A<sup>b</sup>15 G+7(#9) C+7(#9) G<sup>b</sup>7

90 91 92 93 94

Fmi D<sup>b</sup>9 C<sup>9</sup> (97) Fmi G<sup>b</sup>9 Fmi Fmi B<sup>9</sup>

95 96 97 98 99 100

B<sup>b</sup>mi6 B<sup>b</sup>mi7 B<sup>b</sup>mi(Maj7) B<sup>b</sup>mi7 C+7(#9) Fmi A<sup>b</sup>15

101 102 103 104 105

G+7(#9) C+7(#9) G<sup>b</sup>7 F BREAK SOLO D.S. AL CODA

106 107 108 109 110

CODA SOLO REPEAT UNTIL CUE

Gmi7 F/A B<sup>b</sup> B<sup>o</sup> Gmi/C

111 113 114

Gmi7 F/A B<sup>b</sup> B<sup>o</sup> Gmi/C Gmi7 F/A B<sup>b</sup> B<sup>o</sup> Gmi/C

115 116 117 118

Gmi7 F/A B<sup>b</sup> B<sup>o</sup> Gmi/C ON CUE

119 120 121 122

123 124 125 126

OPT.

127 128 129 130

BASS

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

13

1 12 14

15 16 17 18

19 20 21 22

23 24 25 26

27 28 29 30

31 32 33 34

35 36 37 38

39 40 41 TO CODA

(49) F B<sup>b</sup>7 B<sup>o</sup> F F7 B<sup>b</sup>7

50 51 52 53

B<sup>o</sup> F D7 G7 C7

54 55 56 57 58

F A<sup>b</sup>13 Gmi7 B<sup>b</sup>/C (61) F B<sup>b</sup>7 B<sup>o</sup> F

59 60 62 63

F7 B<sup>b</sup>7 B<sup>o</sup> F D7

64 65 66 67 68

G7 C7 F A<sup>b</sup>13 Gmi7 B<sup>b</sup>/C

69 70 71 72

(73) Fmi(7) B<sup>b</sup>mi

74 75 76 77 78

Fmi G+7(#9) C+7(#9) Fmi

79 80 81 82 83 84

(85)

86 87 88

89 90 91 92

93 94 95 96

97

Fmi G<sup>b</sup>9 Fmi Fmi B<sup>9</sup>

98 99 100

101 102 103 104

105 106 107

D.S. AL CODA

CODA

REPEAT UNTIL CUE

111 113 114

115 116 117 118

ON CUE

119 120 121 122

123 124 125 126

127 128 129 130

# DRUMS

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING  $\text{♩} = 184$

BRUSHES (KEYBOARD/GUITAR SOLO)

(Kb./Gtr.)

DRUMS SOLO

SOLO BREAK

SOLO BREAK

Musical staff with measures 41 to 48. Measures 41 and 45 contain a double bar line and a '2' with a slash. Measures 42-44 and 46-48 contain rhythmic slash marks. Measure 47 contains a '4' with a slash.

49

Musical staff with measures 49 to 54. Measures 49-50 contain rhythmic slash marks. Measures 51-54 contain a '4' with a slash.

55

Musical staff with measures 55 to 60. Measures 55-56 contain rhythmic slash marks. Measures 57-60 contain a '4' with a slash.

61

Musical staff with measures 61 to 66. Measures 61-62 contain rhythmic slash marks. Measures 63-66 contain a '4' with a slash.

67

Musical staff with measures 67 to 72. Measures 67-68 contain rhythmic slash marks. Measures 69-72 contain a '4' with a slash.

73

(2NO X)

Musical staff with measures 73 to 78. Measures 73-74 contain rhythmic slash marks. Measures 75-78 contain musical notation with notes and rests.

79

Musical staff with measures 79 to 84. Measures 79-80 contain rhythmic slash marks. Measures 81-84 contain musical notation with notes and rests.

85

ENG.

Musical staff with measures 85 to 89. Measures 85-89 contain musical notation with notes and rests.

90

Musical staff with measures 90 to 94. Measures 90-94 contain musical notation with notes and rests.

96 97 98

99 100 101 102

103 104 105 106

O.S.  AL CODA

107 108 109 110

 CODA

SOLO

111 112 113 114

REPEAT UNTIL CUE

PIANO SOLO

115 116 117 118

QUIAR SOLO

119 120 121 122

ON CUE

123 124 125 126

# GIUITAR

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

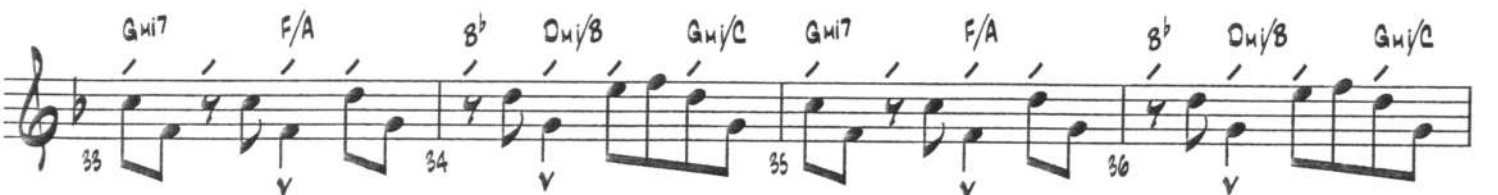
OPTIONAL SOLO



13



25





37  $Gm7$   $F/A$   $B^b$   $Dm/B$   $Gm/C$  39

38  $Dm/B$   $C+7(\#9)$   $F$  **TO CODA**

40  $Dm/B$   $C+7(\#9)$   $F$  **PIANO CUE SOLO BREAK** 41 42 43

**(PIANO CUE) SOLO BREAK** 44 45 46 47 48

**49**  $F$   $B^b7$   $B^b$   $F$   $F7$   $B^b7$   $B^b$  50 51 52 53 54

$F$   $D7$   $G7$   $C7$   $F$   $A^b13$   $Gm7$   $B^b/C$  55 56 57 58 59 60

**61**  $F$   $B^b7$   $B^b$   $F$   $F7$   $B^b7$   $B^b$  62 63 64 65 66

$F$   $D7$   $G7$   $C7$   $F$   $A^b13$   $Gm7$   $B^b/C$  67 68 69 70 71 72

**73** **SOLO**  $Fmi(7)$   $B^bmi$  74 75 76 77 78

$Fmi$   $G+7(\#9)$   $C+7(\#9)$   $Fmi$  79 80 81 82 83 84

85

Fmi6

G<sup>b</sup>9 Fmi

G<sup>b</sup>/F

Fmi

B/C

Fmi

B<sup>b</sup>mi

86

87

88

89

B<sup>9</sup> B<sup>b</sup>mi

Fmi

B/C

B<sup>b</sup>/C

Fmi

E<sup>b</sup>mi/C

Fmi

A<sup>b</sup>13

G+7(#9)

C+7(#9)

G<sup>b</sup>7

90

91

92

93

94

Fmi

D<sup>b</sup>9

C<sup>9</sup>

97

Fmi

G<sup>b</sup>9

Fmi

Fmi

95

96

98

99

B<sup>9</sup>

B<sup>b</sup>mi6

B<sup>b</sup>mi7

B<sup>b</sup>mi(mas7)

B<sup>b</sup>mi7

C+7(#9)

Fmi

A<sup>b</sup>13

100

101

102

103

104

105

G+7(#9)

C+7(#9)

G<sup>b</sup>7

F

BREAK SOLO

D.S. AL CODA

106

107

108

109

110

COODA

REPEAT UNTIL CUE

Gmi7

F/A

B<sup>b</sup>

B<sup>o</sup>

Gmi7

F/A

B<sup>b</sup>

B<sup>o</sup>

111

113

114

115

116

SOLO

Gmi7

F/A

B<sup>b</sup>

B<sup>o</sup>

Gmi/C

Gmi7

F/A

B<sup>b</sup>

B<sup>o</sup>

Gmi/C

ON CUE

Gmi7

F/A

117

118

119

120

121

B<sup>b</sup> Dmi/B

Gmi/C

Gmi7

F/A

B<sup>b</sup> Dmi/B

Gmi/C

Gmi7

F/A

B<sup>b</sup> Dmi/B

Gmi/C

122

123

124

125

126

Gmi7

F/A

B<sup>b</sup>mas7

Dmi/B

C+7(#9)

F

A<sup>b</sup>13

G+7(#9)

C+7(#9)

G<sup>b</sup>7

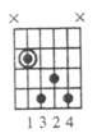
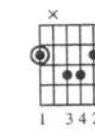

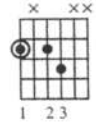
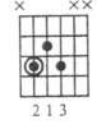
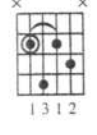

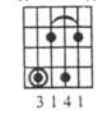
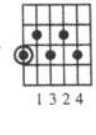
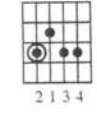
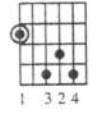

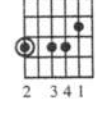
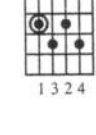
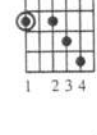
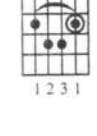





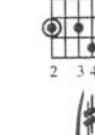








F

# HARD SOCK DANCE

## UITAR CHORDS

By QUINCY JONES and ERNEST BAILEY  
 Arranged by QUINCY JONES and SAMMY NESTICO

Standard Jazz Chord Voicings (The root is circled.)

<p><b>Maj7</b></p>  <p>1 3 2 4</p>	<p><b>Maj7</b></p>  <p>1 3 4 2</p>	<p><b>Maj7</b></p>  <p>4 2 1 1</p>	<p><b>7</b></p>  <p>1 2 3</p>	<p><b>7</b></p>  <p>2 1 3</p>
<p><b>Mi7</b></p>  <p>1 3 1 2</p>	<p><b>Mi7</b></p>  <p>2 3 3 3</p>	<p><b>Mi7</b></p>  <p>3 1 4 1</p>	<p><b>9</b></p>  <p>1 3 2 4</p>	<p><b>9</b></p>  <p>2 1 3 4</p>
<p><b>6</b></p>  <p>1 3 2 4</p>	<p><b>6</b></p>  <p>2 1 1 4</p>	<p><b>Mi7(b5)</b></p>  <p>2 3 4 1</p>	<p><b>Mi7(b5)</b></p>  <p>1 3 2 4</p>	<p><b>13</b></p>  <p>1 2 3 4</p>
<p><b>13</b></p>  <p>1 2 3 1</p>	<p><b>6/9</b></p>  <p>2 1 1 3</p>	<p><b>6/9</b></p>  <p>2 1 1 3</p>	<p><b>7(b9)</b></p>  <p>2 1 3 1</p>	<p><b>7(b9)</b></p>  <p>1 3 2 4</p>
<p><b>9(#11)</b></p>  <p>2 1 3 4 1</p>	<p><b>7(#11)</b></p>  <p>2 3 4 1</p>	<p><b>7(#5)</b></p>  <p>1 2 3 4</p>	<p><b>7(#5)</b></p>  <p>1 2 1 1</p>	<p><b>7(#9)</b></p>  <p>2 1 3 4</p>
<p><b>7(b9)</b></p>  <p>2 1 3 1 1</p>	<p><b>7(#9)</b></p>  <p>2 1 3 4 4</p>	<p><b>dim7</b></p>  <p>2 1 3 1</p>	<p><b>dim7</b></p>  <p>2 3 1 4</p>	<p><b>dim7</b></p>  <p>1 3 2 4</p>

\* Do not play the root.

# HARD SOCK DANCE

PIANO

By QUINCY JONES and ERNEST BAILEY  
Arranged by QUINCY JONES and SAMMY NESTICO

SWING ♩ = 184

OPTIONAL SOLO

Musical notation for measures 1 through 6. The piece is in 3/4 time with a key signature of one flat (Bb). Measures 1, 2, 4, and 5 contain rhythmic patterns in the right hand, while measures 3, 6, and 7 contain chords in the right hand. The bass line consists of simple chords in measures 1, 2, 4, 5, and 6.

Musical notation for measures 7 through 12. Measures 7, 8, 10, 11, and 12 contain rhythmic patterns in the right hand. Measures 9 and 12 contain chords in the right hand. The bass line consists of simple chords in measures 7, 8, 10, 11, and 12.

Musical notation for measures 13 through 16. Measure 13 is marked with a circled '13' and a 'tr' symbol. Measures 13, 14, 15, and 16 contain melodic lines in the right hand. The bass line consists of simple chords in measures 13, 14, 15, and 16.

Musical notation for measures 17 through 20. Measures 17, 18, 19, and 20 contain melodic lines in the right hand. The bass line consists of simple chords in measures 17, 18, 19, and 20.

Musical notation for measures 21 through 24. Measures 21, 22, 23, and 24 contain melodic lines in the right hand. The bass line consists of simple chords in measures 21, 22, 23, and 24. A dashed line in measure 23 is labeled 'SPARSE FILL/AD LIB.'.

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 25 features a melodic line in the treble clef starting with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note D5. The bass clef has a whole rest. Measure 26 has a bass clef line with a whole note chord of G2, B2, and D3. Measure 27 has a bass clef line with a whole note chord of G2, B2, and D3, and a treble clef line with a half note G4. Measure 28 has a bass clef line with a whole note chord of G2, B2, and D3, and a treble clef line with a half note G4.

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 29 has a treble clef line with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note D5. The bass clef has a whole note chord of G2, B2, and D3. Measure 30 has a treble clef line with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note D5. The bass clef has a whole note chord of G2, B2, and D3. Measure 31 has a treble clef line with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note D5. The bass clef has a whole note chord of G2, B2, and D3. Measure 32 has a treble clef line with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note D5. The bass clef has a whole note chord of G2, B2, and D3.

Musical notation for measures 33-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 33-37 feature a bass clef line with a rhythmic pattern of eighth notes G2, A2, B2, and C3, followed by a half note D3. The treble clef has whole rests.

To CODA  SOLO BREAK

Musical notation for measures 38-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 38-40 feature a bass clef line with a rhythmic pattern of eighth notes G2, A2, B2, and C3, followed by a half note D3. The treble clef has whole rests. Measure 41 has a treble clef line with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note D5. The bass clef has a whole note chord of G2, B2, and D3. Measure 42 has a treble clef line with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note D5. The bass clef has a whole note chord of G2, B2, and D3.

SOLO BREAK

Musical notation for measures 43-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 43-48 feature a treble clef line with a rhythmic pattern of eighth notes G4, A4, B4, and C5, followed by a half note D5. The bass clef has whole rests.

49

SOLO

50 51 52 53 54

55 56 57 58 59 60

61

62 63 64 65 66

67 68 69 70 71 72

73

(GUITAR SOLO)

74 75 76 77 78

Musical notation system 1 (measures 79-84). Chords: Fmi (79), G+7(#9) (81), C+7(#9) (82), Fmi (83).

Musical notation system 2 (measures 85-89). Measure 85 is circled. Chords: Fmi6 (85), Gb9 Fmi (86), Gb/F (87), Fmi B/C Fmi (88), Bbmi (89).

Musical notation system 3 (measures 90-93). Chords: B9 Bbmi (90), Fmi B/C Bb/C (91), Fmi Ebmi/C Fmi (92), Ab13 (93).

Musical notation system 4 (measures 94-99). Measure 97 is circled. Chords: G+7(#9) C+7(#9) Gb7 (94), Fmi (95), Db9 C9 (96), Fmi (98), Gb9 Fmi (98), Fmi (99).

Musical notation system 5 (measures 100-105). Chords: B9 (100), Bbmi6 Bbmi7 (101), Bbmi(maj7) Bbmi7 C+7(#9) (102), Fmi (103), Ab13 (105).

BREAK SOLO

D.S. AL CODA

106 107 108 109 110

CODA

REPEAT UNTIL CUE

SOLO

111 113 114 115 116

ON CUE

117 118 119 120 121

122 123 124 125 126

127 128 129 130