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JOE PASS

Born Joseph Anthony Passalacqua (one of 5 children) in New Brunswick, New Jersey, Joe grew up in a steel mill town. He began playing the guitar at the age of 9. To help support his family, he started playing professionally at 14. He practiced 6 hours a day. Being an avid fan of Django Reinhardt, it was natural that he first played in "Hot Club of France" type groups. Listening to Django probably helped form his ear training for the beautiful melodic lines he creates. He plays no "trick" licks—every note means something. Because of this, Joe is one of the few guitarists who is admired by all instrumentalists. His work was later influenced by Charlie Parker, Dizzy Gillespie, Coleman Hawkins, and others. In 1963, his fame grew as leader of "Sounds of Synanon Tour" and he won Down Beat's New Star Award. Joe was virtually discovered by Leonard Feather (author of *ENCYCLOPEDIA OF JAZZ*) and recorded many fine albums—*CATCH ME*, *12-STRING GUITAR*, *FOR DJANGO*, *SIMPLICITY*, *SIGN OF THE TIMES*, *STONE JAZZ*. He was featured on *BRAS-SAMBA*, *FOLK 'N FLUTE* (with Bud Shank), *MOMENT OF TRUTH*, *PORTRAITS*, *ON STAGE* (with Gerald Wilson), and *SOMETHIN' SPECIAL*, *ON TIME*, *OUT FRONT*, *JAZZ AS I FEEL IT* (with Les McCann). He has also been a sideman with George Shearing, Louie Bellson, Frank Sinatra, Julie London, Della Reese, Johnny Mathis, Leslie Uggams, Duke Ellington, Pearl Bailey, Sarah Vaughn, Carmen McRae, Joe Williams, Billy Eckstine and many others. Joe has appeared regularly on such TV shows as: *JAZZ SCENE USA*, *THE STEVE ALLEN SHOW*, *THE JOHNNY MANN SHOW*, *THE JOHNNY CARSON SHOW*, *THE GEORGE SHEARING SHOW*, *THE PEARL BAILEY SHOW* and *THE MERV GRIFFIN SHOW* as well as his own personal appearances.



HERB ELLIS

Herb Ellis was born 4 miles south of Farmerville Texas in 1921. He started playing the guitar at the age of 10. He went to North Texas State University for two years where he majored in music, along with Jimmy Giuffre and Gene Roland. Herb was instrumental in starting the Jazz Music Department at the University. When he left College he joined the Glen Gray Orchestra and later he joined the Jimmy Dorsey Band. Then Herb formed a Trio. The Trio wrote several tunes: "DETOUR AHEAD" and "I TOLD YOU I LOVE YOU, NOW GET OUT", etc. Later Herb joined the Oscar Peterson Trio, comprised of Oscar, Ray Brown and Herb. He stayed with them for seven years during which time they made two annual Tours with "JAZZ AT THE PHILHARMONIC", one tour in Europe and one in the United States. During this period Herb recorded with such people as Dizzy Gillespie, Lester Young, Gene Krupa, Buddy Rich, Stan Getz, Roy Eldridge, Ella Fitzgerald, etc. When Herb left the Oscar Peterson Trio he traveled with Ella Fitzgerald for two years.

Bonnie

Arr. by JOE PASS
and HERB ELLIS

The image displays a piano score for the piece 'Bonnie'. The score is written for two staves, treble and bass clef, in the key of D major (indicated by two sharps) and common time (C). The music is characterized by a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The score is divided into five systems, each containing two staves. The first system includes a triplet of eighth notes in the right hand. The notation includes various musical symbols such as notes, rests, accidentals, and slurs, indicating a technically demanding piece. The overall style is reminiscent of mid-20th-century jazz piano.

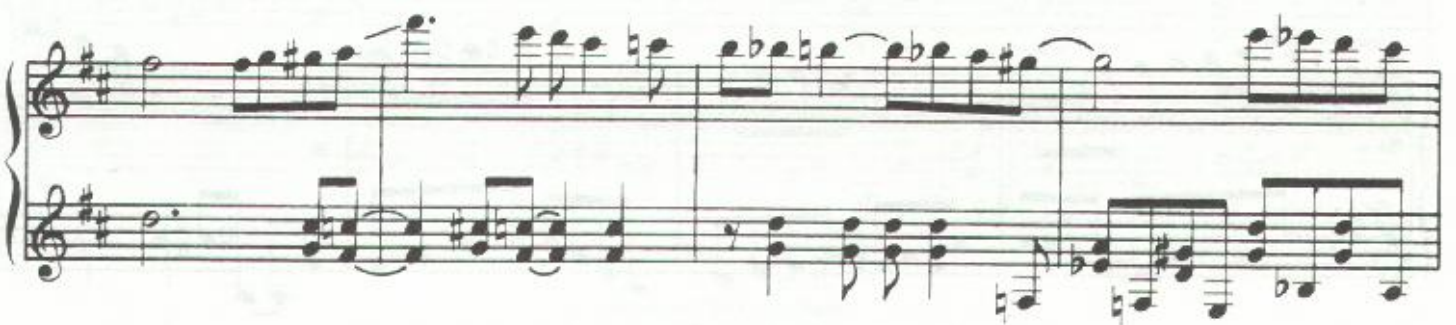
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a triplet of eighth notes in the final measure. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, both in treble clef and key of D major (indicated by two sharps). The melody is written on the upper staff, and the accompaniment is on the lower staff. The music consists of four measures. The first measure has a whole note in the melody and a half note in the accompaniment. The second measure has a half note in the melody and a half note in the accompaniment. The third measure has a half note in the melody and a half note in the accompaniment. The fourth measure has a half note in the melody and a half note in the accompaniment. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The accompaniment is: D4 (half), F#4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E4 (half), D4 (half), F#4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E4 (half), D4 (half).

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff for the melody and a bass staff for the accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, while the accompaniment provides a harmonic foundation with various chordal and arpeggiated figures. The score is presented in a clear, printed format with standard musical notation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change from one sharp (F#) to two sharps (F# and C#). The bass staff provides harmonic accompaniment with chords and single notes. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features two staves: a vocal line on a treble clef and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands. The lyrics 'The Rose Tree' are written below the vocal staff.







Jazz Waltz

By JOE PASS
and HERB ELLIS

(A) F7+9(-9)

B $\flat$ F7-5

(B) B $\flat$ Cm7 C $\sharp^{\circ}$ Dm7

E $\flat$ E $^{\circ}$ B $\flat$ A $\flat$ 7 G7

Cm7 F7 Dm7 G7 Em7

A7 Dm7 G7 Cm7 F7 Bb Cm7

The first system of music consists of two staves. The right staff has a treble clef and a key signature of two flats (Bb and Eb). The left staff has a bass clef and the same key signature. The music is written in a 4/4 time signature. The chords are indicated above the staff: A7, Dm7, G7, Cm7, F7, Bb, and Cm7. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment with eighth and quarter notes.

C#° Dm7 Eb° E°

The second system of music continues the piece. It features two staves with a treble and bass clef in a key of Bb major (two flats). The chords are C#° (C# diminished), Dm7, Eb° (Eb diminished), and E° (E diminished). The right hand melody includes a triplet of eighth notes in the final measure. The left hand accompaniment consists of eighth and quarter notes.

Bb Ab7 G7 Cm7 F7 Dm7

The third system of music continues the piece. It features two staves with a treble and bass clef in a key of Bb major (two flats). The chords are Bb, Ab7, G7, Cm7, F7, and Dm7. The right hand melody includes a triplet of eighth notes in the final measure. The left hand accompaniment consists of eighth and quarter notes.

G7 Cm7 F7 (C) Bb F7 F7

The fourth system of music continues the piece. It features two staves with a treble and bass clef in a key of Bb major (two flats). The chords are G7, Cm7, F7, (C) (C major), Bb, F7, and F7. The right hand melody includes a triplet of eighth notes in the final measure. The left hand accompaniment consists of eighth and quarter notes.

The fifth system of music continues the piece. It features two staves with a treble and bass clef in a key of Bb major (two flats). The music is written in a 4/4 time signature. The right hand melody includes a triplet of eighth notes in the final measure. The left hand accompaniment consists of eighth and quarter notes.







Some Of These Days

Arr. by JOE PASS
and HERB ELLIS

Chord symbols for the first system: G7, Ab7, A7, Ab7, G7, Ab7.

Chord symbols for the second system: A7, Em7b5, A7, Dm7.

Chord symbols for the third system: G7, F#7, F7, E7, Bb7, A7.

Chord symbols for the fourth system: Dm7, D7, Eb7.

Chord symbols for the fifth system: D7, Ab7, G7, Ab7, G7, Ab7.

G7 C C7

The first system of music consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). It contains a melody with eighth and quarter notes. The left staff has a bass clef and contains a bass line with eighth and quarter notes. Above the system, the chords G7, C, and C7 are indicated.

F F7 Bb

The second system of music consists of two staves. The right staff has a treble clef and a key signature of one flat. It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The left staff has a bass clef and contains a bass line with eighth and quarter notes, also including a triplet of eighth notes. Above the system, the chords F, F7, and Bb are indicated.

A7 D7 Gm7 Gm A7b9

The third system of music consists of two staves. The right staff has a treble clef and a key signature of one flat. It contains a melody with eighth and quarter notes. The left staff has a bass clef and contains a bass line with eighth and quarter notes. Above the system, the chords A7, D7, Gm7, Gm, and A7b9 are indicated.

B7 E7 F7 Bb7

The fourth system of music consists of two staves. The right staff has a treble clef and a key signature of one flat. It contains a melody with eighth and quarter notes. The left staff has a bass clef and contains a bass line with eighth and quarter notes, including four groups of triplet eighth notes. Above the system, the chords B7, E7, F7, and Bb7 are indicated.

Eb7 D7 G7 C7

The fifth system of music consists of two staves. The right staff has a treble clef and a key signature of one flat. It contains a melody with eighth and quarter notes. The left staff has a bass clef and contains a bass line with eighth and quarter notes, including four groups of triplet eighth notes. Above the system, the chords Eb7, D7, G7, and C7 are indicated.





G Blues

By JOE PASS
and HERB ELLIS

The musical score for "G Blues" is written for piano in G major and 4/4 time. It consists of five systems of two staves each (treble and bass). The chord progression is as follows:

- System 1: G7, C7, G7
- System 2: G7, C7, C7
- System 3: G7, E7-9, Am7
- System 4: D7, G7, D7
- System 5: (No chord symbols)

The notation includes various musical elements such as eighth and sixteenth notes, rests, and triplets. The key signature has one sharp (F#), and the time signature is 4/4.





Hot Stuff

By JOE PASS
and HERB ELLIS

The musical score for "Hot Stuff" is written for piano in G major and 4/4 time. It consists of four systems of music, each with a right-hand melody and a left-hand bass line. The chords are indicated above the staff.

System 1:

- Chords: B $\flat$, A, A $\flat$, G, F, E $\flat$

System 2:

- Chords: D7+9, D7 $\flat$ 9, G7, E7, A7

System 3:

- Chords: D7, G7, E7, A7, D7

System 4:

- Chords: G7, E7, A7

D7 G7 E7

A7 D7 G7 G⁰

G

G⁰ A7

D7 G7 E7 A7

D7

G7

E7

A7

D7



G7









Ballad

By JOE PASS
and HERB ELLIS

Bbmaj7 Abmaj7 Bbmaj7

Abmaj7 Bbmaj7 Bb7+9

Bbm6 Eb7⁺⁹₊₅ Emaj7

Fmaj7 F7

ritard

Abmaj7

System 1: $B\flat$ maj7 $B\flat 7+9$

System 2: $B\flat$ m6 $E\flat 7+9+5$ Emaj7

System 3: Fmaj7 *ritard ad lib* F7 $B\flat$ maj7 *faster* $A\flat$ maj7

System 4: $B\flat$ maj7 $A\flat$ maj7 $B\flat$ maj7

System 5: $A\flat$ maj7 Gmaj7 Gmaj7