

# Gerry Mulligan

## SKETCH-ORKS

DESIGNED FOR SMALL GROUPS

• Transcribed from

his original recordings

Contains melody and accompaniment  
for Eb and Bb instruments  
Chords and rhythm notation

Composed and Arranged by GERRY MULLIGAN

AT 1001

AT 1002

AT 1003

AT 1004

AT 1005

AT 1006

AT 1007

AT 1008

AT 1009

AT 1010

AT 1011

AT 1012

AT 1013

AT 1014

AT 1015

AT 1016

AT 1017

AT 1018

AT 1019

AT 1020

AT 1021

AT 1022

AT 1023

ATTENTION! MEET THE NEW

Sketch-Orks Series

100% ORIGINAL MUSIC FOR SMALL GROUPS



## INSTRUCTIONS

\*EY (Lead plays stems up - Counter melody plays stems down.)

A. This book is in the **concert** key (oboe, piano, violin, flute)

B. Transpositions

1. Bb trumpet and Bb clarinet — up 1 whole tone.
2. Bb tenor saxophone — up a major ninth.
3. Eb alto saxophone — up a major sixth.
4. Eb baritone saxophone — up a major 6th and an 8 va.
5. Concert bass clef (trombone, cello) — up a minor 6th and an 8 va. Change key signature to bass clef by lowering each accidental in the signature to the next line or space below its present position.
6. Bass violin is the same as the above and another 8 va higher.
7. French horn in F — up a perfect 5th.

C. These tunes are written here in the original recorded key. It may be advantageous (for certain instrumentations) to change the key.

II. On all the tunes, do not take the ends sign until after the last chorus.

III. When an accent mark appears below a stem mark, this calls for the legato finger to be used without breaking the slur.

IV. Special instructions for rhythm section, drums, etc. appear at the end of each tune.

V. On the longer tunes, if the regular 32 bar chorus is desired for solos, delete the enclosed bar.

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Gerry's early background was in the music business. He even arranged for Tommy Tucker and Duke Ellington to be among the first of the modern sounds and "big band" around New York with the "small" orchestra and the "big" band that spearheaded the early 40's for new and interesting things to see and hear. He helped to organize, write for, and play on one of the milestones of modern jazz, the Miles Davis "Move" record date for Capitol.

# GERRY MULLIGAN

## **SKETCH-ORKS**

DESIGNED FOR SMALL GROUPS

*Contains melody and counter melody  
for Eb and Bb instruments.  
Chords and rhythm indication.*

- transcribed from his original recordings

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# FLASH

Recorded on CAPITOL  
by Gerry Mulligan

B. Gerry Mulligan

FAST C 8

(PIANO SOLO INTRO)

A

G7b9 Fm6 C G7b9

F7 Ab9 G9 Ab9 G9 Cdim C#dim Ddim D#dim Edim Fdim

A9(sus4) Bb9 Eb+(add13) D7

G7 G7(sus4) C G7b9

Fm6 C G7b9 F7 Ab9 G9 Ab9 G9

Cdim C#dim Ddim D#dim Edim Fdim C

JAZZ BREAK

D.S. AL

(ALL TACIT EXCEPT SOLOIST)

Adim E7 G7 Gb7 F# E7

F7 Bb6 Db7 C

DRUMS USE BRUSHES, W/ 4

FIVE USE BAR 32 ON SUCCESSIVE SOLOS,  
AND EXCLUDE THE JAZZ BREAK  
AFTER THE FIRST CHORUS.  
CODA LAST TIME.

X

ON BRIDGE (B TO C)

MEDIUM

Handwritten musical score for "Gerry's Tune" by Gerry Mulligan. The score is written on ten staves in treble clef, with a key signature of one flat (Bb). The tempo is marked "MEDIUM". The music features a variety of chords including F, F7, Fm7, Bb7, Abm7, Gm7, C7, Eb9, Gb, Fmaj7, and Bbm7. There are also dynamic markings like "p" and "rit.". The score ends with a double bar line and the instruction "FINE DRUMS USE BRUSHES (IN A FEELING OF 2)".

By Gerry Mulligan

# BARK FOR BARSDALE

Recorded on CRITERION  
by Claude Williamson's Twin Jazz Piano Group  
Recorded on FANTASY  
by Gerry Mulligan

FAST

WILLIAMSON

Chords and notation include: F, Gm7, C7, F, Bb7, G7, C7, F, Bb, Cm7, Bb, Eb7, C7, F7, Bb, C7, F, Gm7, C7, F, Bb7, G7, C7, F, DC, AL, Bm7(b9), Bbm7, Bbb7, Ab7, G7, C7.

FINE DRUMS USE BRUSHES IN 4

By Gerry Mulligan

# BLUE AT THE ROOTS

MEDIUM

Handwritten musical score for "Blue at the Roots" by Gerry Mulligan. The score is written on six staves in B-flat major (two flats). It includes various musical notations such as eighth and quarter notes, rests, and bar lines. Chord symbols are written above the staves, including Bbm7(b9), Eb7, Bbm7(b9), Bbm7, Eb7, Ab7, Bbm7(b9), Ab7, Gm7b5, C+7, Fm7, C+7, Fm7, Bb7, Gm7, Gbm7, Fm7, Bb7, D.S. Al., F7, Fm7, Bb7, Bbm7, Ab7, Adim, Eb7, Gb7, Fm7, Eb7, Bbm7(b9), Bbm7, and Bbm7b9. The score concludes with a double bar line and the instruction "FINE". Below the staves, there are several empty staves and a drum part section labeled "DRUMS" with the instruction "USE BRUSHES IN 4".

By Gerry Mulligan

## WALKIN' SHOES

Recorded on CRITERION  
by Claude Williamson's Twin Jazz Piano Group  
Recorded on LONDON by Ted Heath  
Recorded on MERCURY by Pete Rugolo  
by Vic Lewis & His Orch. by Carl Stevens  
Recorded on PACIFIC JAZZ by Gerry Mulligan  
Recorded on CAPITOL by Gerry Mulligan

MEDIUM

DRUMS USE BRUSHES  
(OBSERVE UP AND  
DOWN STEMS  
CLOSELY, HORNS.)  
IN 2



## MOTEL

Recorded on PACIFIC JAZZ  
by Gerry Mulligan

MEDIUM FAST

Chord symbols and musical notation are present throughout the score. Key symbols include:  $Fm7(sus4)$ ,  $Gb6$ ,  $Fm7$ ,  $Eb$ ,  $Fm7(sus4)$ ,  $Gb6$ ,  $Bb7(sus4)$ ,  $Gb9$ ,  $Fm7$ ,  $Eb$ ,  $Fm7(sus4)$ ,  $Gb6$ ,  $F7$ ,  $Gb6$ ,  $Bb7(sus4)$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $Bb7$ ,  $Eb$ ,  $Fm7(sus4)$ ,  $Gb6$ ,  $Fm7$ ,  $Eb$ ,  $Gb6$ ,  $F7$ ,  $Gb7$ ,  $Bb7(sus4)$ ,  $Eb$ ,  $Fm7$ ,  $Eb$ ,  $Gb$ ,  $Fm7$ ,  $Ebma7(b5)$ , and  $Ebma7$ .

DRUMS USE STICKS

FINE

By Gerry Mulligan

## NIGHTS AT THE TURNTABLE

Recorded on LONDON  
by Vic Lewis & His OrchRecorded on MERCURY  
by Gerry MulliganRecorded on PACIFIC JAZZ  
by Gerry Mulligan

MEDIUM C

Chord symbols and musical notation are present throughout the score, including: C, Bm7(sus4), Eb7, Am, Ab7(b9), G, Em7, A7, Dm7, G7, Em6, A7, F#m7, B7, G7, C7, Gm7, C7, F, Fm7, Bb, Eb, G7, Adim, #dim, G7, C, Bm7(sus4), Eb7, Am7, Ab7(b9), G, Em7, A7, Dm7, G7, Em6, A7, F#m7, B7, G, Cm7, Adim, Abdim, Bb7, Db7, C, Bb7, A7, Dm7, Dm7, Ddim, C, DCA, Dm7, G13, Dm7, Ddim, C, and FINE.

BRUSHES (DRUMS) IN 2

MEDIUM

8. Em

Fmaj7

Em

Fmaj7

First system of musical notation. Treble clef, key of D major (two sharps). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Em, Fmaj7, Em, Fmaj7. The bass line consists of quarter and eighth notes. Chords are indicated below the staff: D, Em, F#m, Gm, F#m(sus4), Em(sus4), D, Eb9.

Second system of musical notation. Treble clef, key of D major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: Em, Fmaj7, Em, Fmaj7. The bass line continues with quarter and eighth notes. Chords are indicated below the staff: D, Em, F#mi, G7, F#, G#m(sus4), F#, Cm.

Third system of musical notation. Treble clef, key of D major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: 3m7, Bbdim, Am7, Bbdim, Bm7, Bbdim, Am7, Ab7. The bass line continues with quarter and eighth notes. Chords are indicated below the staff: G, Gm, D inv., Dm inv. (3rd in Bass), Em, Eb9.

Fourth system of musical notation. Treble clef, key of D major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: Em, Fmaj7, F#m, Gmaj7. The bass line continues with quarter and eighth notes. Chords are indicated below the staff: G7, Gm7, D inv., Bb7, A7, Eb(b5) (2nd in Bass), D, D.S. AL.

Fifth system of musical notation. Treble clef, key of D major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: G7, Gm7, F#m(sus4), Fm6, Em(sus4). The bass line continues with quarter and eighth notes. Chords are indicated below the staff: G7, Gm7, F#m(sus4), Fm6, Em(sus4).

Sixth system of musical notation. Treble clef, key of D major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: F6, F#7(b5), Cm7, add:3, D. The bass line continues with quarter and eighth notes. Chords are indicated below the staff: F6, F#7(b5), Cm7, add:3, D. The system ends with a double bar line and the word 'FINE'.

DRUMS - BRUSHES - IN 2

By Gerry Mulligan

# NIGHTS AT THE TURNTABLE

Recorded in LONDON  
by Eric Lewis & His Orch.  
Recorded on PACIFIC JAZZ  
by Gerry Mulligan

MEDIUM C

BRUSHES (DRUMS) IN 2

By Gerry Mulligan

# SOFT SHOE

9

Recorded on PACIFIC JAZZ  
by Gerry Mulligan

MEDIUM

Chord symbols and performance markings include:

- Em, Fmaj7, Em, Fmaj7
- D, Em, F#m, Gm, F#m(sus4), Em(sus4), D, Eb9
- Em, Fmaj7, Em, Fmaj7
- D, Em, F#m, G7, F#m, G#m(sus4), F#m, Cm
- Bm7, Bbdim, Am7, Bbdim, Bm7, Bbdim, Am7, Ab7
- G, Gm, D inv., Dm inv., (3rd Bass), Em, Eb9
- Em, Fmaj7, F#m, Gmaj7
- G7, Gm7, D inv., Bb7 inv., A7 inv., Eb(b9) (4th in bass), D, D.S. AL
- G7, Gm7, F#m(sus4), Fm6, Em(sus4)
- F#6, F#7(b9), Cm7, add(3), D, F#6
- R.T.

DRUMS - BRUSHES - IN 2

# LIMELITE

Recorded on CRITERION  
by Claude Williamson's Twin Jazz Piano Group  
Recorded on CAPITOL  
by Stan Kenton Orch.  
Recorded on FANTASY  
by Gerry Mulligan

FAST

Chord symbols and musical notation are present throughout the score, including:   
Dm7, G7, C, Em7, Dm, C, F7(b9), F#dim, E7, Am, D7, G7, Em7, A7, Dm7, C, F7(b9), F#dim, Dm7+5, G7, Gm7, C7, F7(b9), F#dim, Dm7, G7, C, JAZZ SOLO, DSAL, 2 TIMES, C7, F7(b9), Gm7, C7, F7(b9), F#dim, Dm7, G7, C, and FINE.

DRUMS-STICKS-IN 4

## TURNSTILE

MEDIUM FAST

Chord symbols and markings include: Bb7, Eb, Ebm7, Ab7, Am7, D7, Gm7, Cm7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, Bbm7, Em7, Abmaj7, Dm7, Cm7, F#m7, Bbmaj7, Fm7, E7, Eb, Ebm7, Ab7, Am7, D7, Gm7, Cm7, Fm7, Bb7, Gm7, C7, Gbm7, Cb7, Fm7, Bb7, Ebmaj7, and FINE.

JAZZ SOLO

DRUMS USE BRUSHES. IN 4

ON CODA, PIANO AND BASS  
PLAY PEDAL Bb (PIANO IN OCTAVES)  
ACCENTING EVERY BAR, (EXCEPT LAST)







# APPLE CORE

Recorded on CRITERION  
by Claude Williamson's Twin Jazz Piano Group  
Recorded on MERCURY  
by Gerry Mulligan

MEDIUM TO FAST

Handwritten musical score for "Apple Core" by Gerry Mulligan. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked "MEDIUM TO FAST". The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above the staves, including Fm, G7, C7, Fm, G7, C7, Ab, Fm7, Bb7, Eb7, Ab, Fm7, Bb7, Eb7, Fm7(b9), Ab, Bbm9 (add maj7), Eb7, Ab, C7, Fm, G7, C7, Fm, G7, C7, Ab, Fm7, Bb7, Eb7, Ab, DCA, Cm7 + Bb, Bb7, A7, Abmaj7, and FINE. The score ends with a double bar line and the word "FINE".

DRUMS USE STICKS AND LIGHT CYMBAL  
ON FIRST CHORUS. 1/4

By Gerry Mulligan

## A BALLAD

Recorded on CRITERION  
by Claude Williamson's Twin Jazz Piano Group  
Recorded on CAPITOL  
by Gerry Mulligan

VERY SLOW

Chords written above the staves: C, A7, Dm7, D#11, C, F#m7, C7(b9), Em7, A7+(b9), D, Am6 B7, Em7, A7, D, B7, Em, D7, D, F#, Gmai7, A7, F3-7, B7, Dm7, G7+, C, F#m7, C7(b9), Em7, A7+(b9), D, B7, Dm7, G7, C, A7, Dm, Fm, C, Ebdim, Dm7, G7(b9), Cmai7, Cm7, Fm7, Bb7(b9), Eb, B7(b9), Fm7, Bb7(b9), Ebm, Ab9, Ab7(b9), Fm7, Bb7(b9), Ebm, Ab7(b9), D#, A7.

Handwritten annotations: FINE, 24, D.S. AL FINE (BAR 24), DRUMS: BRUSHES - IN 4.

By Gerry Mulligan

## UTTER CHAOS

Recorded on CRITERION,  
by Claude Williamson's Twin Jazz Piano Group  
Recorded on FANTASY by Gerry Mulligan  
Recorded on PACIFIC JAZZ by Gerry Mulligan

SLOW TO MEDIUM

Handwritten musical score for "Utter Chaos" by Gerry Mulligan. The score is written on ten staves of music in B-flat major, 4/4 time. It includes various jazz chords such as C7, F7, Bb, D7, G7, C#m7, Bb7, and Bbmaj7. The notation features many triplets and slurs. The piece ends with the word "FINE" at the end of the tenth staff.

DRUMS: BRUSHES (WALK IT)

IN 2

By Gerry Mulligan

## LINE FOR LYONS

Recorded on FANTASY  
by Paul Desmond

Recorded on FANTASY  
by Gerry Mulligan

Recorded on **PACIFIC JAZZ**  
by Chet Baker  
Recorded on **LONDON**  
by Vic Lewis & His Orch.  
Recorded on **CRITERION**  
by Claude Williamson's  
**Twin Jazz Piano Group**

Handwritten musical score for "The Girl From Ipanema" by Claude Williamson's Twin Jazz Piano Group. The score is written on ten staves, featuring complex chord progressions and melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various jazz chords such as G, Cm7, F7, Bm7, E7, Am7, D7, G#m7, and G#m7b9. The piece concludes with a double bar line and the instruction "FINE DRUMS: BRUSHES IN 4".

## WESTERN REUNION

Recorded on COLUMBIA  
by Villegas

**FAST**

**SOLO PICK-UPS** **DSALT** **FINE**

**DRUMS : STICKS - W 4**

## BIKE UP THE STRAND

Recorded on PACIFIC JAZZ  
by Gerry Mulligan

MEDIUM TO FAST *8'*

Chord symbols and musical notation are present throughout the score, including:

- Chords:  $E_b$ ,  $Gm7$ ,  $C7$ ,  $Fm7$ ,  $Bb7$ ,  $E_b7$ ,  $A_b$ ,  $Cm7$ ,  $F7$ ,  $Bbm7$ ,  $E_b7$ ,  $A_b$ ,  $Fm7$ ,  $Bb7$ ,  $E_b$ ,  $Cm7$ ,  $F7$ ,  $Fm7$ ,  $C+7$ ,  $Fm7$ ,  $Bb7$ ,  $E_b$ ,  $Gm7$ ,  $Gm7(b5)$ ,  $C7$ ,  $Fm7$ ,  $Bb7$ ,  $E_b$ ,  $Gb6$ ,  $B7$ ,  $Bb7$ ,  $E_b$ ,  $E_b$ ,  $Gb6$ ,  $B7$ ,  $Bb7$ ,  $E_b$  maj7,  $E_b$ .
- Other markings: *SOLO GO*, *RHYTHM FILL*, *DRUMS: BRUSHES IN 2*, *FINE*.

# I KNOW, DON'T KNOW HOW

Recorded on PACIFIC JAZZ  
by Gerry Mulligan

Handwritten musical score for "I Know, Don't Know How" by Gerry Mulligan. The score is written on ten staves, with the first six staves containing the main melody and harmony, and the last four staves providing a drum part. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols and performance instructions.

Chord symbols and performance markings include:

- MELODY
- 47
- Bb
- Bdim
- E7
- Am7
- D7
- Gm7
- C7
- F#
- Gm7 Abm7 Am7
- A+7
- 2
- B7
- Bbm7
- Eb7
- Ab
- Ab7
- Abm7 Db7
- Gbm7 Eb7
- 3
- Gm7
- C7
- F#
- Gm7 Abm7 Am7
- A+7
- Bb
- Bdim
- E7
- Am7
- D7
- Gm7
- C7
- 3
- F
- Solo PICK-UPS
- D.S. AL FINE
- F F# Gm7
- Am7
- Bbm7
- Eb7
- Am7
- Abm7
- Gm7
- C+7
- 3
- Fma7
- FINE DRUMS: BRUSHES - IN 4



## THE GENII

MEDIUM

C C7 F Fm7

C Am7 D7 G7

C7 SOLO

(COUNTER TACT)

Am D7 G7 C C7

F Fm7 C

Am7 D7 G7 Cmaj9 D7

Cmaj9 D7 G7

FIVE BRUSHES, DRUMS - IN 2

## I KNOW, DON'T KNOW HOW

Recorded on **PACIFIC JAZZ**  
by **Gerry Mulligan**

Handwritten musical score for guitar, featuring complex chord progressions and melodic lines. The score is written on ten staves, with the final staff indicating the end of the piece: "FINE DRUMS: BRUSHES - IN 4".

## THE GENII

MEDIUM

C C7 F Fm7

C Am7 D7 G7

C7 SOLO (COUNTER TACT) F Fm7 Em

Am D7 G7 C C7

F Fm7 C

Am7 D7 G7 Cmaj9 DCA D7 G7

Cmaj9

FIVE BRUSHES, DRUMS - IN 2

## REVELATION

Recorded on PACIFIC JAZZ  
by Chet Baker

By Gerry Mulligan

MEDIUM

Handwritten musical score for "REVELATION" by Gerry Mulligan, recorded on Pacific Jazz by Chet Baker. The score is in 4/4 time and features a medium tempo. It includes a key signature of one flat (Bb) and a common time signature (C). The notation is written on five staves, with the first three staves containing the main melody and harmony, and the last two staves containing a drum solo section. The score is annotated with various musical notations, including notes, rests, and accidentals. Chord symbols are written above the notes, including F, Bb, C7, F, Cm7, F7, Bb, Bbm7, Am7, Am6, Cm6, D7, Gm7, C7, Bb, Bbm7, Eb7, Am7, D7, Gm7, C7, Gm7, C7, Eb7, and F#m7/9. The score also includes a section for drums, marked "FINE DRUMS: BRUSHES" and "1N 4".

PLAY TWICE THEN GO TO CHORUSES. LAST TIME

V.S.

FINE DRUMS: BRUSHES

1N 4

By Gerry Mulligan

## ON TET

Recorded on CRITERION  
by Claude Williamson's Twin Jazz Piano GroupRecorded on CAPITOL  
by Gerry Mulligan

MEDIUM

Ab7 Bbm7 Eb Ebm7 Ab7 Dbm7 Gb7

Ab Cb7 Bbm7 Eb7 Abm7 G7 Gb7 Cb7

Abm7 Fm Ab7 Dm7(b9) G7 C#m Dm Ebm

Em7 Am7 Abm7 Db7 Eb Em7 Fm7 F#m7

Gm7 Cb7 Bbm7 Eb7 Ab Bbm7 Eb7

Ebm7 Ab7 Dbm7 Gb7 Ab Cb7 Bbm7 Eb7

Abm7 Db7 A13 DC Abm7 G7 Gb13 E7

Ebm7

FIVE DRUMS: BRUSHES

IN 2

By Gerry Mulligan

## SIMBAH

Recorded on CRITERION  
by Claude Williamson's Twin Jazz Piano Group  
Recorded on CAPITOL  
by Gerry Mulligan

FAST

DRUM SOLO

UNIS

C dim

E<sup>b</sup>7

C dim

A<sup>u</sup>6

C dim

E<sup>b</sup>7

B<sup>b</sup>7

E<sup>b</sup>

(COUNTER TACT UNTIL CUE)

33

REPEAT TO 33

TO CHORUSES

FIVE

END LAST TIME

DRUMS USE STICKS

IN 4

## THE PROFESSIONAL ARRANGER COMPOSES

HOW AND

WHY HE COMPOSES

is a book being now being used by leading universities.

It is the only book on the subject of the Composing

process, and it is the only book that has been published in this

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