

The Gigolo

Lee Morgan

Musical score for "The Gigolo" featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of four flats. The music consists of five measures per staff, with each measure containing a specific chord progression and various performance markings such as grace notes, slurs, and dynamics.

Chord progressions and markings:

- Measure 1: E♭m7, Emaj7, E♭m7, Emaj7, E♭m7
- Measure 2: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7
- Measure 3: E♭m7, Emaj7, E♭m7, Emaj7, E♭m7
- Measure 4: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7
- Measure 5: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7
- Measure 6: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7
- Measure 7: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7
- Measure 8: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7
- Measure 9: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7
- Measure 10: Emaj7, E♭m7, Emaj7, E♭m7, Emaj7

E♭m7

Emaj7

E♭m7

Emaj7

E♭m7

D♭maj7

Bmaj7

B♭7♯5

E♭m7

E♭mMaj7

1

E♭m7

B♭7♯9

2

E♭m7

E♭mMaj7

B♭m7

E♭7

B♭m7

E♭7

A♭maj7

B♭m7

E♭7

A♭maj7

Cm7

F7

Cm7

F7

The musical score consists of four staves of music, likely for a jazz ensemble or band. The staves are in 4/4 time and key signature of B-flat major (two flats). The music is divided into four sections, each starting with a forte dynamic (Fm7/B♭, Emaj7, E♭m7, D♭maj7) followed by a piano-vocal-style section.

Section 1: Fm7/B♭, Emaj7, E♭m7, D♭maj7. The first staff features a melodic line with eighth-note patterns and grace notes. The second staff contains harmonic chords. The third staff shows a steady bass line. The fourth staff includes a vocal line with sustained notes and grace notes.

Section 2: Fm7/B♭, Emaj7, E♭m7, D♭maj7. This section continues the melodic and harmonic patterns established in the first section.

Section 3: Fm7/B♭, Emaj7, E♭m7, D♭maj7. The melodic line and harmonic chords remain consistent with the previous sections.

Section 4: Fm7/B♭, Emaj7, E♭m7, D♭maj7. The final section concludes the piece with the established melodic and harmonic patterns.

Bmaj7 B⁷₅ E^bm7 B^b7 \emptyset

Solo's

1

2

EmMaj7 Ebm7 Ebm7 Dbmaj7 Bmaj7 B7#5 Ebm7 B7#9

Ebm7 Bbm7 E7 Bbm7 E7 Abmaj7 Bbm7

E7 Abmaj7 Cm7 F7 Cm7 F7 F7/Bb Fm7/Bb

Fm7B5/Bb Fm7/Bb Ebm7 B7#9 Ebm7 EmMaj7 Ebm7

EmMaj7 Ebm7 EmMaj7 Ebm7 EmMaj7 Ebm7

Emaj7 Ebm7 Dbmaj7 Bmaj7 B7#5 Ebm7 Ebm7 Bb7

After solo's D.S. al Coda

Ebm7 EmMaj7 Ebm7 B7#9