

# UP JUMPED SPRING

FREDDIE HUBBARD

TRANSCRIBED BY

FRIEDRICH KULLMANN, JUNE 2006,

UPDATED AUG. 2011

SOLO: CHRIS POTTER

FOR ADULTS ONLY-JORIS TEEPE QUINTETT

TENOR-SAX.

*D = 157*

1. *CMA<sup>9</sup>* *A 7(#5b9)* *DMI<sup>7</sup>* *G 7b9*

5 *AMI<sup>9(11)</sup>* *GMI<sup>9(11)</sup>* *F#MI<sup>7</sup>* *B7(#5)*

9 *EMI<sup>9</sup>* *FMI<sup>7</sup>* *EMI<sup>9</sup>* *FMI<sup>7</sup>*

13 *C#ø* *F#13(b9)* *Dø* *G 7(#5b9)*

17 *CMA<sup>9</sup>* *A 7(#5b9)* *DMI<sup>7</sup>* *G 7b9*

21 *AMI<sup>9(11)</sup>* *GMI<sup>9(11)</sup>* *F#MI<sup>7</sup>* *B7(#5)*

25 *EMI<sup>9</sup>* *FMI<sup>7</sup>* *EMI<sup>9</sup>* *FMI<sup>7</sup>*

29 *DMI<sup>7</sup>* *G 13(b9)* *Cø* *Bø E7*

33 *AMI<sup>9</sup>* *D 7(#5b9)* *GMA<sup>9</sup>* *E 7(#5#9)*

37 *BbMI<sup>7</sup>* *Eb7* *DMI<sup>7</sup>* *G 7(#5b9)*

2 CMA<sup>7</sup> A 7(#5b9) UP JUMPED SPRING DMI<sup>7</sup> G<sub>b</sub><sup>7</sup> b b b b b b b x  
 41 A MI<sup>9(11)</sup> G MI<sup>9(11)</sup> F#<sup>ø</sup> B 9(#5)  
 45 E MI<sup>9</sup> F MI<sup>7</sup> E MI<sup>9</sup> F MI<sup>7</sup>  
 49 DMI<sup>7</sup> G 7(#5b9) D<sub>b</sub> MA<sup>7</sup> CMA<sup>7</sup>  
 53 2. CMA<sup>9</sup> A 7(#5b9) DMI<sup>7</sup> G 7(b9)  
 57 A MI<sup>9(11)</sup> G MI<sup>9(11)</sup> F#<sup>ø</sup> B 7(#5)  
 61 E MI<sup>9</sup> F MI<sup>7</sup> E MI<sup>9</sup> F MI<sup>7</sup>  
 65 C#<sup>ø</sup> F#13(b9) D<sup>ø</sup> G 7(#5b9)  
 69 CMA<sup>9</sup> A 7(#5b9) DMI<sup>7</sup> G 7b9  
 73 A MI<sup>9(11)</sup> G MI<sup>9(11)</sup> F#<sup>ø</sup> B 7#9  
 77 E MI<sup>9</sup> F MI<sup>7</sup> E MI<sup>9</sup> F MI<sup>7</sup>

This image shows a handwritten musical score for a solo instrument, possibly a guitar or bass, consisting of 14 staves of music. The score is written on a single staff with a treble clef, indicating pitch. The music is in common time. Chords are indicated above the staff, often with specific voicings in parentheses. Performance techniques are marked with various symbols such as 'x', 'b', 'ø', and '#'. The score includes several melodic lines and harmonic progressions, with some staves containing more complex patterns than others. The handwriting is clear, though some notes and markings may be less legible.

85  $D_{MI}^7$   $G_{13(b9)}$  UP JUMPED SPRING  $C^6$   $B^{\flat}$   $E^7$  3  
 $A_{MI}^9$   $D^7(\#5b9)$   $G_{MA}^9$   $E^7(\#5\#9)$   
 89  $B^{\flat}_{MI}^7$   $F_{MI}^7$   $D_{MI}^7$   $G^7(\#5b9)$   
 93  $C_{MA}^7$   $A^7(\#5b9)$   $D_{MI}^7$   $G^7b9$   
 97  $A_{MI}^9(11)$   $G_{MI}^9(11)$   $F^{\sharp}\phi$   $B^9(\#5)$   
 101  $E_{MI}^9$   $F_{MI}^7$   $E_{MI}^9$   $F_{MI}^7$   
 105  $E^{\flat}^{\#} \#^{\#} \times$   $F^{\#} \# \#$   $B^{\flat} \# \#$   $F^{\#} \# \#$   $E^{\flat} \# \#$   $F^{\#} \# \#$   
 109  $D_{MI}^7$   $G^7(\#5b9)$   $D^b_{MA}^7$   $C_{MA}^7$   
 113  $C_{MA}^9$   $A^7(\#5b9)$   $D_{MI}^7$   $G^7(b9)$   
 117  $A_{MI}^9(11)$   $G_{MI}^9(11)$   $F^{\#}\phi$   $B^7(\#5)$   
 121  $E_{MI}^9$  8VA  $F_{MI}^7$   $E_{MI}^9$   $F_{MI}^7$   
 125  $C^{\#}\phi$   $F^{\#}13(b9)$   $D^{\phi}$   $G^7(\#5b9)$  Loco

This image shows a handwritten musical score for a solo instrument, possibly a guitar. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The music is in common time. The score includes various chords and performance instructions such as 'UP JUMPED SPRING', 'Loco', and '8VA'. The chords labeled include DMI7, G13(b9), AMI9, D7(#5b9), GMA9, E7(#5#9), BbMI7, FMI7, DMI7, G7(#5b9), CMA7, A7(#5b9), DMI7, G7b9, AMI9(11), GMI9(11), F#phi, B9(#5), EMI9, FMI7, EMI9, FMI7, DMI7, G7(#5b9), D^bMA7, CMA7, CMA9, A7(#5b9), DMI7, G7(b9), AMI9(11), GMI9(11), F#phi, B7(#5), EMI9, FMI7, EMI9, FMI7, C#phi, F#13(b9), Dphi, G7(#5b9), and Loco.

4. CMA<sup>9</sup>  
A7(<sup>#5</sup>b9) UP JUMPED SPRING  
DmI<sup>7</sup>  
G7<sup>b9</sup>

129 8VA A MI<sup>9(11)</sup>  
G MI<sup>9(11)</sup>  
F#MI<sup>7</sup>  
B7(<sup>5</sup>) Loco

133  
E MI<sup>9</sup>  
F MI<sup>7</sup>  
E MI<sup>9</sup>  
F MI<sup>7</sup>

137  
D MI<sup>7</sup>  
G13(<sup>b9</sup>)  
C6  
B MI<sup>7</sup> E7

141  
A MI<sup>9</sup>  
D7(<sup>#5</sup>b9)  
G MA<sup>9</sup>  
E7(<sup>5</sup>#9)

145  
Bb MI<sup>7</sup>  
F MI<sup>7</sup>  
D MI<sup>7</sup>  
G7(<sup>#5</sup>b9)

149  
CMA<sup>7</sup>  
A7(<sup>#5</sup>b9)  
D MI<sup>7</sup>  
G7<sup>b9</sup>

153  
A MI<sup>9(11)</sup>  
G MI<sup>9(11)</sup>  
F#<sup>7</sup>  
B9(<sup>5</sup>)

157  
E MI<sup>9</sup>  
F MI<sup>7</sup>  
E MI<sup>9</sup>  
F MI<sup>7</sup>

161  
D MI<sup>7</sup>  
G7(<sup>#5</sup>b9)  
Bb MA<sup>7</sup>  
CMA<sup>7</sup>

165  
4. CMA<sup>7</sup>  
A7(<sup>#5</sup>b9)  
D MI<sup>7</sup>  
G7  
Ab7  
AmI<sup>7</sup>

169