

AU PRIVAVE

Charlie PARKER

Chord progression and musical notation for "Au Privave" by Charlie Parker. The score is written in treble clef, key of D major (two sharps), and 4/4 time. The melody is characterized by eighth and sixteenth notes, often with slurs and accents.

Measures and Chords:

- Measure 1: D
- Measure 2: F \flat -7
- Measure 3: A7
- Measure 4: D
- Measure 5: F \flat -7
- Measure 6: A-7
- Measure 7: D+7
- Measure 8: G7 \flat 9
- Measure 9: G-7
- Measure 10: C7
- Measure 11: A
- Measure 12: F \flat -7
- Measure 13: G \flat -7
- Measure 14: C \flat 7
- Measure 15: F \flat -7
- Measure 16: F \flat -7
- Measure 17: A7
- Measure 18: D
- Measure 19: C \flat 7 \flat 9
- Measure 20: D
- Measure 21: C \flat 7
- Measure 22: F \flat -7

Articulations include slurs, accents, and breath marks (v) under certain notes.

BLUE IN GREEN

Bill EVANS

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is in grand staff. The bass line consists of whole notes. The treble line has half notes in measures 1 and 3, and quarter notes in measures 2 and 4. Chord symbols are placed below the bass line.

Chord symbols: GM7#11, Gb7#9, Cb-7(9) Bb7, A-7 D7b9

Measures 5-8 of the piece. Measure 5 begins with a fermata over the first note. The notation continues in grand staff. Chord symbols are placed below the bass line.

Chord symbols: GM7, Gb7(b13), Cb-7(9), Db7(#9)

Measures 9-13 of the piece. Measure 9 begins with a fermata over the first note. Measures 10 and 11 are separated by a double bar line. Measures 12 and 13 end with a double bar line. The notation is in grand staff. Chord symbols are placed below the bass line.

Chord symbols: Gb-7(#9), Cb-7(9), CbM7#11, Gb7#9, Cb-7(9)

Labels: Ending (above measure 12), Fine (above measure 13)

BUT NOT FOR ME

Bb

G. GERSHWIN

Chord progression for "But Not for Me" (B-flat major):

Measures 1-4: F \flat 7, F \flat -7, A7, DM7, C \flat -7

Measures 5-8: F \flat 7, F \flat -, A7, DM7, A-7, D7

Measures 9-12: GM7, G-7, C7, DM7

Measures 13-16: C \flat -7, F \flat 7, F \flat -7, A7

Measures 17-20: GM7, G-7, C7, DM7, C \flat -7

Measures 21-24: F \flat -7, A7, DM7

CHAMELEON

Herbie HANCOCK

Bass intro

A \flat -7

C7

Musical notation for the bass intro, measures 1-3. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 is a whole rest in the treble and a bass line starting with a quarter rest, followed by eighth notes B2, A2, G2, F#2. Measure 2 is a repeat sign followed by eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 3 is eighth notes E2, D2, C2, B1, quarter note A1, eighth notes G1, F#1, E1, quarter note D1.

4X'S

3

G-7

C7

G-7

Musical notation for the 4X'S section, measures 4-6. Measure 4: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 5: Treble has quarter rest, quarter rest, quarter rest, eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 6: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1.

C7

4X'S

1.2.3

6

C7

G-7

Musical notation for the 4X'S section, measures 7-9. Measure 7: Treble has quarter note G4, quarter rest, quarter rest, quarter rest; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 8: Treble has quarter note G4, quarter note F#4, quarter note E4, quarter note D4; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 9: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1.

C7

4

9

G-7

C7

Musical notation for the 4X'S section, measures 10-12. Measure 10: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 11: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 12: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1.

COME RAIN OR COME SHINE

MERCER⁶³
ARLEN

Handwritten musical score for the song "Come Rain or Come Shine". The score is written on six staves, with the first five staves containing the main melody and the sixth staff containing a bridge or ending. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the notes, including Dmaj7, C#° F#7, Bmi, E7, A7, Dmaj7, Ami7 D7, Gmaj7 Gmi7, Dmaj7, E° A7(b9), Dmaj7, G#° C#7(b9), F#° B7(b9), F#° B7(b9), Emi7 A7, 2. G#° C#7(b9), F#7, B7, E7, Bmi7 G#° C#° F#7(b9), Bmi, and (Emi A7).

BILL EVANS - "PORTRAIT IN JAZZ"
WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

DOXY

Sonny ROLLINS

The image displays a musical score for the song "The Sound of Silence" in 4/4 time. The score is divided into four systems, each with a guitar part (top staff) and a piano part (bottom staff). Chord diagrams are provided for the guitar part, and the piano part is written in a simplified manner, often using whole notes or rests to represent the harmonic structure. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 1-5):

- Guitar:** Starts with a whole rest, followed by a double bar line. Measures 2-5 contain eighth-note patterns with chords G7, F7, Fb7, A7, D7, G, and D7+5. A triplet of eighth notes is marked in measure 5.
- Piano:** Measures 1-5 contain whole notes corresponding to the chords: G7, F7, Fb7, A7, D7, G, and D7+5.

System 2 (Measures 6-8):

- Guitar:** Measures 6-8 contain eighth-note patterns with chords G7, F7, Fb7, and A7. A triplet of eighth notes is marked in measure 8.
- Piano:** Measures 6-8 contain whole notes corresponding to the chords: G7, F7, Fb7, and A7.

System 3 (Measures 9-12):

- Guitar:** Measure 9 starts with a whole rest. Measures 10-12 contain eighth-note patterns with chords D-7, G7, and C7.
- Piano:** Measures 9-12 contain whole notes corresponding to the chords: D-7, G7, and C7.

System 4 (Measures 13-16):

- Guitar:** Measure 13 starts with a whole rest. Measures 14-16 contain eighth-note patterns with chords G7, F7, Fb7, A7, and D7. A triplet of eighth notes is marked in measure 16.
- Piano:** Measures 13-16 contain whole notes corresponding to the chords: G7, F7, Fb7, A7, and D7.

System 5 (Measures 17-18):

- Guitar:** Measures 17-18 contain whole notes with chords A-7 and D7.
- Piano:** Measures 17-18 contain whole notes corresponding to the chords: A-7 and D7.

EPISTROPHY

C

Thelonious MONK

11: B \flat 7 C \flat 7

4 C7 D \flat 7

8 C7 D \flat 7

12 B \flat 7 C \flat 7

16 E \flat -

20 A \flat

24 C7 D \flat 7

28 B \flat 7 C \flat 7 \emptyset

32 \emptyset B \flat 7 C \flat 7 E \flat 7#11

I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

4 Em7 A+7 3 Dm7 Fm7 G#m7 G7

7 CM7 1. Bm7b5 E7 2. CM7 Gm7 F#m7b5 B+7

11 Em7 3 F#m7b5 B+7 Em7 Am7 D7

15 Dm7 3 G7 Bm7b5 E7

19 Am7 A+7 Dm7 G7 CM7 3 F7 Em7 A+7 3

23 Dm7 Fm7 G#m7 G7 CM7 Bm7B5 E7

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

1. $A\flat 6$ $D\flat 9$ $A\flat 6$ $D\flat m7$ $G\flat 7$ $C\flat m7$ $F\flat 7$

5. $A\flat 6$ $D\flat 9$ $Cm7$ $F7$ $B\flat 9$ $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7$ $E\flat 7$

9. $A\flat 6$ $D\flat 9$ $A\flat 6$ $D\flat m7$ $G\flat 7$ $C\flat m7$ $F\flat 7$

13. $A\flat 6$ $D\flat 9$ $Cm7$ $F7$ $B\flat 9$ $B\flat m7$ $E\flat 7$ $A\flat$

17. $C9$ $C\flat 9$ $B\flat 9$

22. $C\flat m7$ $F\flat 7$ $B\flat m7$ $E\flat 7$ $A\flat 6$ $D\flat 9$

26. $Cm7$ $Fm7$ $Dm7\flat 5$ $D\flat m7$ $G\flat 7$ $C\flat m7$ $F\flat 7$ $B\flat m7\flat 5$ $E\flat 7\flat 9$ $Dm7\flat 5$ $D\flat 9$

30. $Cm7$ $F7\flat 5\flat 9$ $B\flat 9$ $B\flat m7$ $E\flat 7$ $A\flat$ $B\flat m7$ $E\flat 7$ $AM9$ $A\flat 6\flat 9$

1. 2.

IMPRESSIONS

J. COLTRANE

A

C \flat -7



5

C \flat -7



9

C-7



B

C-7

13



C

17

C \flat -7



21



IN WALKED BUD

Thelonious MONK

Sheet music for the jazz standard "In Walked Bud" by Thelonious Monk. The score is written in 4/4 time and B-flat major. It consists of six staves of music, each with a measure number and a key signature change to B-flat major. The first staff (measures 1-4) features a melodic line with chords Dm, Dm (M7), Dm7, G7, and F#7. The second staff (measures 5-8) features a melodic line with chords F, D7, Gm7, C7, F, Em7b5, and A7b9. The third staff (measures 9-12) features a melodic line with chords Dm7, Dm7, Bb7, and Bb7. The fourth staff (measures 13-16) features a melodic line with chords Dm7, Dm7, Bb7, and Bb7. The fifth staff (measures 17-20) features a melodic line with chords Dm, Dm (M7), Dm7, G7, and F#7. The sixth staff (measures 21-24) features a melodic line with chords F, D7, Gm7, C7, F, Em7b5, and A7b9.

1 Dm Dm (M7) Dm7 G7 F#7

5 F D7 Gm7 C7 F Em7b5 A7b9

9 Dm7 Dm7 Bb7 Bb7

13 Dm7 Dm7 Bb7 Bb7

17 Dm Dm (M7) Dm7 G7 F#7

21 F D7 Gm7 C7 F Em7b5 A7b9

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

1 $E\flat m7 M7 B\flat 7 b9 \#5$ $E\flat m7$ $E\flat m M7$ $E\flat m7$ $E\flat m6$

3 $A\flat m$ $A\flat m M7$ $A\flat m7$ $A\flat m6$ $B\flat 7 \#5$ $E\flat m$

6 $B\flat m7$ $E\flat 9$ $A\flat m7$ $D\flat 7 b9$ $G\flat 6/9$ $Fm7$ $B\flat 7 \#5$

1. break on head

9 $G\flat 6/9$ $F\flat m9$ $A13$ **B** $DM7$ $C\flat m7$ $F\flat m9$ $A7$ $(GM7)$

12 $D/G\flat$ $F13$ $G\flat m7$ $D6$ $C\flat 7 (b9 \#5)$ $F\flat m7$ $A7$ $DM7$ $C\flat m7$

15 $F\flat m9$ $A7$ $D\flat 7_{sus}$ $D\flat 7$ $B\flat 7 (b9 \#5)$

C

18 $E\flat m9 m7$ $B\flat 7 b9 \#5$ $E\flat m$ $E\flat m M7$ $E\flat m7$ $E\flat m6$ $A\flat m$ $A\flat m M7$

21 $F7$ $E\flat m7$ $A\flat m7$ $A\flat m6$ $B\flat 7 \#5$ $E\flat m$ $Cm7 b5$ $C\flat M7$ $B\flat m7$ $E\flat 9$

24 $A\flat m7$ $D\flat 7 b9$ $G\flat 6/9$ $G\flat m7$ $C\flat 7$ $Fm7 b5$ $B\flat 7 b9 \#5$

IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN



JELLY ROLL

Charles MINGUS

Sheet music for "Jelly Roll" by Charles Mingus, featuring a transposed bass part.

The music is written in 4/4 time, key of B-flat major (two flats). The melody is in the treble clef, and the bass part is in the bass clef.

Chords and Harmonization:

- Measures 1-3: C7
- Measure 4: C7
- Measures 5-6: F7
- Measures 7-8: Bb7
- Measures 9-10: GbB7 Fb+7 Eb7
- Measures 11-12: D7
- Measures 13-14: To solos
- Measures 15-16: 1. to ending
- Measures 17-18: G-7
- Measures 19-20: C7
- Measures 21-22: F7
- Measures 23-24: F7 Gb7 F7

Transposed bass part: The bass part is transposed to B major (two sharps) for the final section (measures 17-24).

LONNIE'S LAMENT

John COLTRANE

4/4

A-7 C \flat -7 CM7 C \flat -7 A-7 C \flat -7 CM7 C \flat -7

6 A-7 C \flat -7 CM7 C \flat -7 A-7 C \flat -7 CM7 C \flat -7

10 A-7 G7 CM7 FM7 FM \natural G \flat 7 F7 F \flat 7ALT

14 A-7 C \flat -7 CM7/A-7 A7 A-7 C \flat -7 CM7 C \flat -7

18 SOLOS ON D-7

NAÏMA

John COLTRANE

1 2 3 4

G-7(9) 3 C-7(9) A♭7(13♭5) G♭7(13♭5)FM7 3

Pedal Eb

5 6 7 8

A♭M7 3 G7(♭9) 3 A♭M7 3 G7(13♭5) 3

Pedal Bb

9 10 11 12

D♭7#11 3 A♭M7 3 D-7(9) 3 E♭7(9\13)

13 14 15 16

G-7 3 C-7(9) A♭7(13♭5) G♭7'13♭5 3 FM

Pedal Eb

17 18 19 20

G-7 3 C-7(9) A♭7(13♭5) G♭7(13♭5) 3 FM7

⊕

D.C. al Coda

21 \emptyset FM7 B \flat M7 FM7

Fine

NARDIS

Miles DAVIS

Db- DM7 (DbM7) Ab7 AM7

5 Gb-7 DM7 DbM7 Db-

9 Db- Gb-7 DM7 Gb-7 DM7

13 Cb-7 Fb7 AM7 DM7

17 Db- DM7 (DbM7) Ab7 AM7

22 Gb-7 DM7 DbM7 Db-

A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

Chords: C7, Fb, Cb-, C7, Cb-, C7, Cb-, C7, Cb-, Db-7b5, Gb7b5, Cb-, Cb-, Gb-7b5, Cb7b9, Fb-, Fb-7, A7, Fb-7b5, A7b9, D7, Db-7b5, Gb7b5, Cb-, Db-7b5, C7, Cb-, Fb7#11, Fb-M7, Fb-7, Eb7#9, DM, Db-7b5, Gb7b9.

NO MORE BLUES - CHEGA DE SAUDADE

Carlos JOBIM

A

$C\flat-$ $C\flat-7\Delta C$ $D\flat7$ ($\backslash B$)
 (G-6)
 5 $G\flat7\flat9\sharp5$ $C\flat-$ $D\flat-7\flat5$ $G\flat7$
 9 $C\flat-$ $A\flat-7\flat5$ $D\flat7$ $G\flat-$
 13 $GM7$ $G6$ $G\flat7\flat9$

B

$C\flat-$ $C\flat M7\Delta C$ $D\flat7\Delta B$
 21 $G-6$ $G\flat7\flat9\sharp5$ $C\flat-7$ $C\flat-$ $C\flat7\flat9$
 25 $F\flat-$ $G\flat7$ $C\flat-$ $C\flat-7\Delta C$
 29 $A\flat O7$ $D\flat7\flat9$ $G-6$ $G\flat7\flat9\sharp5$ $C\flat-$ $D\flat-7$ $G\flat7$

C

$C\flat M7$ $A\flat7\sharp5\backslash D\sharp$ $D\flat-7$
 37 $G\flat9sus$ $G\flat7$ $C\flat O7$ $C\flat M7$



NOSTALGIA IN TIMES SQUARE

Charles MINGUS

4/4

1. D7 C7

2. D7 C7

3. D7 C7

5. Fm7 Bb7

9. D7 C7 B-7 E7 A-7 D7

12. G-7 C7 D

1. 2.

OLEO

Medium swing

Sonny ROLLINS

A G^6
trp w/ten 8va b $F^{\flat}m7$ $Am7$ $D7$ G^6 $F^{\flat}7$

4 $Am7$ $D7$ G^6 $G7$ C^6 Cm^6

7 $C^{\flat}m7$ $F^{\flat}m7$ $Am7$ $D7$ $Am7$ $D7$ G^6

1. 2.

B $C^{\flat}7$ % $F^{\flat}7$

13 % $A7$ %

C $D7$ % G^6 $F^{\flat}m7$

19 $Am7$ $D7$ G^6 $F^{\flat}7$ $Am7$ $D7$

22 G^6 $G7$ C^6 $Cm7$ $C^{\flat}m7$ $F^{\flat}7$ $Am7$ $D7$ G^6

Solo on form AABC

ONE NOTE SAMBA

Antonio Carlos JOBIM

Sheet music for "ONE NOTE SAMBA" by Antonio Carlos JOBIM, in 4/4 time, key of D major.

Chord progression and notation details:

- Measures 1-5: D7b9, Cb-7, Bb7, A-7, Ab7b5
- Measures 6-10: Cb-7, Bb7, A-7, Ab7b5
- Measures 11-13: D-7, G7, CM7, F7
- Measures 14-17: Cb-7, Bb7, A-7, Ab7b5, G6
- Measures 18-21: C-7, F7, BbM7, BbM7
- Measures 22-25: Bb-7, Eb7, AbM7, Aø, Ab7b5
- Measures 26-29: D-7, G7, CM7, F7
- Measures 30-33: Bb6, A7, AbM7, G6

Additional notation: D.S. al Coda (Da Capo al Coda) is indicated at the end of measure 25.

RED CLAY

Freddy HUBBARD

FREE BLOWING

A-7

F7

F \flat +7

A-7



A

D7sus4

F \flat 7sus4



THEME

D7sus4

F \flat 7sus4

B

A-7(11)

G-7(11)

B \flat 7sus4

C7sus4



13

D7sus4

F \flat 7sus4

A-7(11)

G-7(11)

B \flat 7sus4

C7sus4



D7sus4

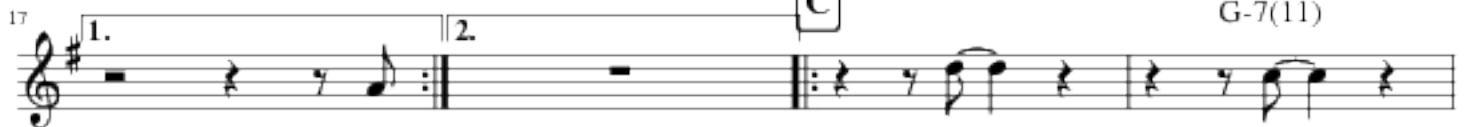
F \flat 7sus4

D7sus4

F \flat 7sus4

C A-7(11)

G-7(11)



B \flat 7sus4

C7sus4

SOLOS

D7sus4

F \flat 7sus'

D

A-7

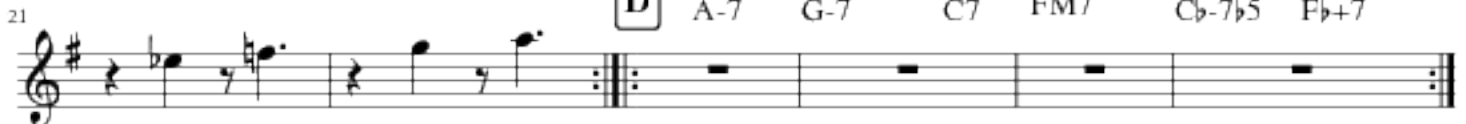
G-7

C7

FM7

C \flat -7 \flat 5

F \flat +7



SCRAPPLE FROM THE APPLE

Charlie PARKER

1. F \flat -7 A7 F \flat -7 3

4. A7 \flat 9 DM7 3 F \flat -7 A7 3

7. DM7 1. G \flat -7 C \flat 7 2. DM7 fine

10. G \flat 7 C \flat 7

14. F \flat 7 A7

18. F \flat -7 A7 F \flat -7 3

21. A7 \flat 9 DM7 3 F \flat -7 A7 3

24. DM7/G-7 A7 \flat 9 D

SO WHAT

C

Miles DAVIS

§ C \flat -7

Bass line

Measures 1-4 of the piano introduction. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bass line in the left hand features a rhythmic pattern of eighth and sixteenth notes. The right hand contains whole notes and rests, with a C \flat -7 chord indicated above the staff.

Measures 5-8 of the piano introduction. The bass line continues its rhythmic pattern. The right hand contains whole notes and rests, with a C \flat -7 chord indicated above the staff.

Measures 9-12 of the piano introduction. Measure 9 includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 10 includes a C-7 chord indicated above the staff. The bass line continues its rhythmic pattern.

Measures 13-16 of the piano introduction. The bass line continues its rhythmic pattern. The right hand contains whole notes and rests.

Measures 17-20 of the piano introduction. Measure 17 includes a C \flat - chord indicated above the staff. The bass line continues its rhythmic pattern. The right hand contains whole notes and rests.



SOLAR

Miles DAVIS

4/4

A-

E-7

4 A7 DM7

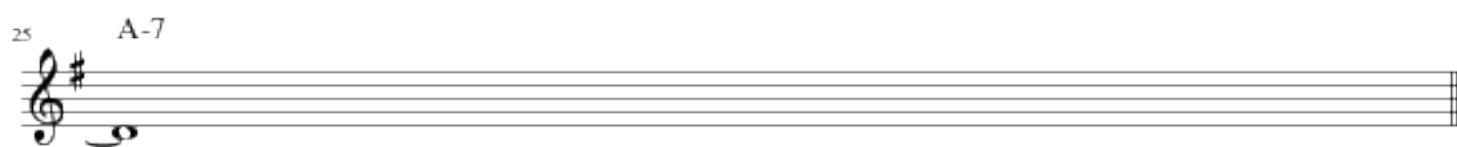
7 D-7 G7 CM7

10 C-7 F7 B \flat M7 B-7 \flat 5 E7 \flat 9

Detailed description: This is a musical score for the jazz standard 'SOLAR' by Miles Davis. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is divided into four measures, each with a measure number (1, 4, 7, 10) and a chord symbol above it. Measure 1 (measure number 1) starts with a double bar line and a repeat sign, followed by a half rest, a quarter note A, a quarter note B, and a quarter note C. Measure 2 (measure number 4) starts with a half rest, a quarter note D, a quarter note E, and a quarter note F#. Measure 3 (measure number 7) starts with a half rest, a quarter note G, a quarter note A, and a quarter note B. Measure 4 (measure number 10) starts with a half rest, a quarter note C, a quarter note D, and a quarter note E. The score ends with a double bar line and repeat dots. The chords are: A- (measure 1), E-7 (measure 2), A7 (measure 4), DM7 (measure 5), D-7 (measure 7), G7 (measure 8), CM7 (measure 9), C-7 (measure 10), F7 (measure 11), B \flat M7 (measure 12), B-7 \flat 5 (measure 13), and E7 \flat 9 (measure 14).

STOLEN MOMENTS

Oliver NELSON



TAKE FIVE

Paul DESMOND

Chord annotations above the staff:

- Measures 1-2: Fb- Cb-7
- Measures 3-4: Fb- Cb-7
- Measures 5-6: Fb- Cb-7
- Measures 7-8: Fb- Cb-7
- Measures 9-10: Fb- Cb-7
- Measures 11-12: Fb- Cb-7
- Measures 13-14: Fb- Cb-7
- Measures 15-16: Fb- Cb-7
- Measures 17-18: Fb- Cb-7
- Measures 19-20: Fb- Cb-7
- Measures 21-22: Fb- Cb-7
- Measures 23-24: Fb- Cb-7
- Measures 25-26: Fb- Cb-7
- Measures 27-28: Fb- Cb-7
- Measures 29-30: Fb- Cb-7
- Measures 31-32: Fb- Cb-7
- Measures 33-34: Fb- Cb-7
- Measures 35-36: Fb- Cb-7
- Measures 37-38: Fb- Cb-7
- Measures 39-40: Fb- Cb-7
- Measures 41-42: Fb- Cb-7
- Measures 43-44: Fb- Cb-7
- Measures 45-46: Fb- Cb-7
- Measures 47-48: Fb- Cb-7
- Measures 49-50: Fb- Cb-7
- Measures 51-52: Fb- Cb-7
- Measures 53-54: Fb- Cb-7
- Measures 55-56: Fb- Cb-7
- Measures 57-58: Fb- Cb-7
- Measures 59-60: Fb- Cb-7
- Measures 61-62: Fb- Cb-7
- Measures 63-64: Fb- Cb-7
- Measures 65-66: Fb- Cb-7
- Measures 67-68: Fb- Cb-7
- Measures 69-70: Fb- Cb-7
- Measures 71-72: Fb- Cb-7
- Measures 73-74: Fb- Cb-7
- Measures 75-76: Fb- Cb-7
- Measures 77-78: Fb- Cb-7
- Measures 79-80: Fb- Cb-7
- Measures 81-82: Fb- Cb-7
- Measures 83-84: Fb- Cb-7
- Measures 85-86: Fb- Cb-7
- Measures 87-88: Fb- Cb-7
- Measures 89-90: Fb- Cb-7
- Measures 91-92: Fb- Cb-7
- Measures 93-94: Fb- Cb-7
- Measures 95-96: Fb- Cb-7
- Measures 97-98: Fb- Cb-7
- Measures 99-100: Fb- Cb-7

TUNE UP

Miles DAVIS

Sheet music for "TUNE UP" by Miles Davis, featuring a melody line and a bass line with chord progressions.

Chord Progressions:

- Measures 1-4: $D\flat-$, $G\flat7$, $C\flat M7$, $C\flat M7$
- Measures 5-8: $C\flat-7$, $F\flat7$, $A M7$, $A M7$
- Measures 9-12: $D7$, $G M7$, $F\flat-7$, Φ
- Measures 13-16: $D\flat-7$, $D7$, $G M7$, $G\flat7$
- Measures 17-20: $D\flat-7$, $G\flat7$, $C\flat M7$, $C\flat M7$
- Measures 21-24: $D\flat-$, $G\flat7$, $C\flat M$, $C\flat M$
- Measures 25-28: $D\flat-7$, $G\flat7$
- Measures 29-32: $A-$

Tempo: *mp*

440

UP JUMPED SPRING

-FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves in 3/4 time. It includes various chords and musical notations:

- Staff 1: G#m7, E+7, A-7, D7
- Staff 2: E-7, D-, C#-7b5, F#7
- Staff 3: B-7, C#m7, B-7, C#m7
- Staff 4: 1. G#-7b5, C#7, A-7b5
- Staff 5: 2. A-7, E-7, A7, G#m7
- Staff 6: E-7, A7, Dm7 (FIRE), B7
- Staff 7: F#m7, E9alt., A-7, D7
- Staff 8: D.S. al 2nd
- Staff 9: ENDING

FREDDIE HUBBARD - THE ATLANTIC YEARS

WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

A

6

F \flat 13 A6 F9 C \flat -7 G \flat add11 F \flat 7 G \flat - G \flat -7 C \flat 9 \sharp 11

10

A6 F9 C \flat -7add11 F \flat 7 G \flat - G \flat -7 C \flat 9 \sharp 11

14

G-9 C7 FM7 C \flat -7 \flat 5 F \flat 13 A6

Section A consists of 9 measures. Measures 6-14 are shown. The key signature is three sharps (F#, C#, G#). The notation includes various chords and melodic lines with triplets and slurs.

B

18

F9 F \flat 7 \sharp 9 \sharp 5 A-6 F \natural F \flat 7 \sharp 5 A-6

22

F13B \flat 6 F \flat 7 E \flat 13 D7 C \flat -7 \flat 5 F13 F \flat 9sus F \flat 13

Section B consists of 5 measures. Measures 18-22 are shown. The key signature is three sharps (F#, C#, G#). The notation includes various chords and melodic lines with triplets and slurs.

C

26

A6 F9 C \flat -add11 F \flat 7 G \flat - G \flat -7 C \flat 9 \sharp 11

30

G-9 C7 FM7 C \flat -7 \flat 5 F \flat 13 A6 F \flat 13

Section C consists of 5 measures. Measures 26-30 are shown. The key signature is three sharps (F#, C#, G#). The notation includes various chords and melodic lines with triplets and slurs.

WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

A

D G \flat - G G \flat - F \flat - D G \flat 7 C \flat - 3

5 B \flat 3 F \flat -7\ C A7 3 D D+ GM7 A7

B

D G \flat - G G \flat - F \flat -7 3 D G \flat 7 C \flat - 3

13 B \flat 3 F \flat -7\ C A7 3 D G D

C

A7 D A7 D

21 C \flat - A\ E 3 C \flat -F A\ G C \flat -F E \flat ° F \flat -7 E \flat ° A7

D

D G \flat - G G \flat - F \flat -7 D G \flat 7 C \flat - 3

29 B \flat 3 F \flat -7\ C A7 3 D G \flat -7 \flat 5 C \flat 7

33 F \flat -7 3 A7 \flat 9 3 D G6 D

WORK SONG

Nat. ADDERLEY

1 Gbm7

5 Ab7 (Db7 on Head) Db7

9 Gbm7

13 Gbm7#9 Cbm7 (Fbm7) Ab7 Db7 Gbm7 (Db7)