

# AU PRIVAVE

Charlie PARKER

4/4

1 2 3 4 5 6 7 8 9 10 11 12

Chords: F, G-7, C7, F, G-7, C-7, F+7, Bb7b9, Bb-7, Eb7, C, G-7, A-7, D7, G-7, G-7, C7, F, D7b9

Articulations: accents, slurs, ties, breath marks, fermatas

The musical score for 'Au Privave' by Charlie Parker is written in 4/4 time and B-flat major. It consists of 12 measures. The first measure (1) has a half note F4, a quarter note G4, and a half note A4, with an accent on the first eighth note. The second measure (2) has a half note Bb4, a quarter note C5, and a half note D5, with an accent on the first eighth note. The third measure (3) has a half note E5, a quarter note F5, and a half note G5, with an accent on the first eighth note. The fourth measure (4) has a half note A5, a quarter note Bb5, and a half note C6, with an accent on the first eighth note. The fifth measure (5) has a half note D6, a quarter note E6, and a half note F6, with an accent on the first eighth note. The sixth measure (6) has a half note G6, a quarter note A6, and a half note Bb6, with an accent on the first eighth note. The seventh measure (7) has a half note C7, a quarter note D7, and a half note E7, with an accent on the first eighth note. The eighth measure (8) has a half note F7, a quarter note G7, and a half note A7, with an accent on the first eighth note. The ninth measure (9) has a half note Bb7, a quarter note C8, and a half note D8, with an accent on the first eighth note. The tenth measure (10) has a half note E8, a quarter note F8, and a half note G8, with an accent on the first eighth note. The eleventh measure (11) has a half note A8, a quarter note Bb8, and a half note C9, with an accent on the first eighth note. The twelfth measure (12) has a half note D9, a quarter note E9, and a half note F9, with an accent on the first eighth note. The score includes various articulations such as accents, slurs, ties, breath marks, and fermatas.

# Beatrice

Medium Swing

Sam Rivers

GMaj7                      A♭Maj7#11                      GMaj7                      FMaj7#11

5                      Em7                      FMaj7#11                      Em7                      Dm7                      Cm7

9                      Bm7                      CMaj7                      F#m7b5                      B7b9                      Em7                      A

13                      Am7                      A♭Maj7#11                      Gm7                      A♭Maj7#11

17                      GMaj7                      A♭Maj7#11                      GMaj7                      FMaj7#11

21                      Em7                      FMaj7#11                      Em7                      Dm7                      Cm7

25                      Bm7                      CMaj7                      F#m7b5                      B7b9                      Em7

29                      Am7                      A♭Maj7#11                      Gm7                      A♭Maj7#11

# BLUE IN GREEN

Bill EVANS

Measures 1-4 of the piece. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is in grand staff (treble and bass clefs). The notes are: Measure 1: B-flat (half), D (half). Measure 2: B-flat (half), A (half). Measure 3: G (half), F (half). Measure 4: E (half), D (half). The chords are: Measure 1: B-flat M7 #11. Measure 2: A7 #9. Measure 3: D-7(9) and D-flat 7. Measure 4: C-7 and F7 b9.

Measures 5-8 of the piece. Measure 5 starts with a '5' above the staff. The notes are: Measure 5: B-flat (half), A (quarter), B (quarter), C (quarter), D (quarter). Measure 6: B-flat (half), A (half). Measure 7: G (half), F (half). Measure 8: E (half), D (half), F# (quarter). The chords are: Measure 5: B-flat M7. Measure 6: A7 (b13). Measure 7: D-7(9). Measure 8: E7 (#9).

Measures 9-13 of the piece. Measure 9 starts with a '9' above the staff. The notes are: Measure 9: B-flat (half), A (half). Measure 10: G (half), F (half). Measure 11: E (half), D (half). Measure 12: C (half), B (half). Measure 13: A (half), G (half). The chords are: Measure 9: A-7 (#9). Measure 10: D-7(9). Measure 11: DM7 #11. Measure 12: A7 #9. Measure 13: D-7(9). The piece ends with a double bar line and the word 'Fine'.

## BLUESETTE

Jean Thellermann

**A**

B $\flat$  $\Delta$ 7 A-7 $\sharp$ 5 D7 G-7 C7 F-7 B $\flat$ 7

E $\flat$  $\Delta$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 D $\flat$ -7 G $\flat$ 7

B $\Delta$ 7 C-7 F7 D-7 D $\flat$ 7 C-7 F7

**B**

B $\flat$  $\Delta$ 7 A-7 $\sharp$ 5 D7 G-7 C7 F-7 B $\flat$ 7

E $\flat$  $\Delta$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 D $\flat$ -7 G $\flat$ 7

B $\Delta$ 7 C-7 F7 D-7 D $\flat$ 7 C-7 F7 *D.C. al Coda*

D-7 G7 $\sharp$ 9 C-7 F7 B $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 7 B $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 7 B $\flat$  $\Delta$ 7

# BUT NOT FOR ME

Bb

G. GERSHWIN

Chords: G7, G-7, C7, FM7, D-7

5 G7 G- C7 FM7 C-7 F7

9 BbM7 Bb-7 Eb7 FM7

13 D-7 G7 G-7 C7

17 BbM7 Bb-7 Eb7 FM7 D-7

21 G-7 C7 FM7

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign. The second staff contains a measure with a whole note and a measure with a half note. The third staff contains a measure with a whole note and a measure with a half note. The fourth staff contains a measure with a whole note and a measure with a half note. The fifth staff contains a measure with a whole note and a measure with a half note. The sixth staff contains a measure with a whole note and a measure with a half note. The score ends with a double bar line.

# CHAMELEON

Herbie HANCOCK

Bass intro

B-7

E $\flat$ 7

The first system of the score, measures 1-3. The key signature is B-flat major (two flats). The time signature is 4/4. The bass line starts with a whole rest in measure 1, followed by a quarter rest in measure 2, and a quarter note B-flat in measure 3. The treble line has whole rests in all three measures.

4X'S

3

B $\flat$ -7

E $\flat$ 7

B $\flat$ -7

The second system of the score, measures 4-6. Measure 4 has a triplet of eighth notes in the bass line (B-flat, A, G) and a triplet of eighth notes in the treble line (B-flat, A, G). Measure 5 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line. Measure 6 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line.

E $\flat$ 7

4X'S

1.2.3

6

E $\flat$ 7

B $\flat$ -7

The third system of the score, measures 7-9. Measure 7 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line. Measure 8 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line. Measure 9 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line.

E $\flat$ 7

4

9

B $\flat$ -7

E $\flat$ 7

The fourth system of the score, measures 10-12. Measure 10 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line. Measure 11 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line. Measure 12 has a quarter note B-flat in the bass line and a quarter note B-flat in the treble line.

# COME RAIN OR COME SHINE

68.  
MERCER-  
ARLEN

Handwritten musical score for "Come Rain or Come Shine" by Mercer-Arlen. The score is written on five staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten chord symbols above the staves.

Chord symbols include: F#m7, Eø7, A7, Dmi, G7, C7, F#m7, Cmi7, F7, Bbm7, C7(b9), Fm, Bbm, Abm7, Gm7, C7, Fm6, Bb7, Ebm, Ab7, Aø7, D7(b9), Gmi7, C7, F#m, B7, Em7, A7, Am, D7, Dm7, G7, Dmi7, Bø7, Eø7, A7(b9), Dmi, Ab7, (G7, C7).

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

# DOXY

Sonny ROLLINS

11: B $\flat$ 7 A $\flat$ 7 G7 C7 F7 B $\flat$  F7+5

6: B $\flat$ 7 A $\flat$ 7 G7 C7

9: F7 F-7 B $\flat$ 7 E $\flat$ 7

13: E $\flat$  B $\flat$ 7 A $\flat$ 7 G7 C7 F7

17: B $\flat$  C-7 F7

The musical score is written for a single melodic line in B-flat major (two flats). It consists of five staves of music. The first staff (measures 1-5) begins with a whole rest, followed by a repeat sign and a series of eighth and quarter notes. Chords B $\flat$ 7, A $\flat$ 7, G7, C7, F7, B $\flat$ , and F7+5 are indicated above the staff. A triplet of eighth notes is marked with a '3' under the F7 chord. The second staff (measures 6-8) continues the melodic line with chords B $\flat$ 7, A $\flat$ 7, G7, and C7. The third staff (measures 9-12) starts with a whole rest, followed by a double bar line and a series of eighth and quarter notes. Chords F7, F-7, B $\flat$ 7, and E $\flat$ 7 are indicated. The fourth staff (measures 13-16) begins with a whole rest, followed by a series of eighth and quarter notes. Chords E $\flat$ , B $\flat$ 7, A $\flat$ 7, G7, C7, and F7 are indicated. A triplet of eighth notes is marked with a '3' under the F7 chord. The fifth staff (measures 17-19) starts with a whole rest, followed by a double bar line and a final chord. Chords B $\flat$ , C-7, and F7 are indicated.



138.

EPISTROPHY

— MARK

Handwritten musical score for "EPISTROPHY". The score consists of ten staves of music, primarily in treble clef, with a key signature of one sharp (F#). The music is written in a style that appears to be a transcription or a simplified notation, with many notes and accidentals. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations like "C#7", "D7", "E7", "F#-", "37", "Db7", "D7", "C#7", "D7", "C#7", "D7", "Gb7 #11", and "MARK - THE TITANUS MARK 98127". The score is written on a single page with a vertical margin line on the right.

# Goodbye PORK PIE HAT

C

Charles MINGUS

1 **E $\flat$ 7** **B7** **EM** **A7**

4 **D $\flat$  sus4** **B7sus4** **D $\flat$  7sus4** **E $\flat$ 7** **A $\flat$ -7** **B7**

7 **F-7** **B $\flat$ 7** **C7** **F7** **B7** **EM**

10 **A7** **A $\flat$ 7** **B $\flat$ 7** **D $\flat$ 7** **E $\flat$ 7** **B7**

13 **EM** **A7** **E $\flat$ -7**

Grille de solos

15 **E $\flat$ -7** **A $\flat$ -7** **E $\flat$ -7** **A $\flat$ -7** **E $\flat$ -7** **A $\flat$ -7**

19 **A $\flat$ -7** **B7** **B $\flat$ 7** **E $\flat$ -7** **A $\flat$ -7** **E $\flat$ -7** **A $\flat$ -7**

23 **C $\flat$**  **F7** **G $\flat$ 7** **B7** **B $\flat$ 7** **E $\flat$ -7** **A $\flat$ -7** **E $\flat$ -7** **B $\flat$ 7 $\sharp$ 9**

# I HEAR A RAPSONY

Chords: Cm7, C+7, Fm7, Bb7, EbM7, Ab7, Gm7, C+7, Fm7, Abm7, Bm7, Bb7, EbM7, Dm7b5, G7, EbM7, Bbm7, Am7b5, D+7, Gm7, Am7b5, D+7, Gm7, Cm7, F7, Fm7, Bb7, Dm7b5, G7, Cm7, C+7, Fm7, Bb7, EbM7, Ab7, Gm7, C+7, Fm7, Abm7, Bm7, Bb7, EbM7, Dm7B5, G7.

Measures: 1-24.

Key signature: Bb (two flats).

Time signature: 4/4.

Tempo: Not specified.

Chord progressions and melodic lines are shown across 24 measures. The score includes various chords such as Cm7, C+7, Fm7, Bb7, EbM7, Ab7, Gm7, C+7, Fm7, Abm7, Bm7, Bb7, EbM7, Dm7b5, G7, EbM7, Bbm7, Am7b5, D+7, Gm7, Am7b5, D+7, Gm7, Cm7, F7, Fm7, Bb7, Dm7b5, G7, Cm7, C+7, Fm7, Bb7, EbM7, Ab7, Gm7, C+7, Fm7, Abm7, Bm7, Bb7, EbM7, Dm7B5, and G7. The melody is written in a single staff with a treble clef and a key signature of two flats (Bb). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents and slurs.

174.

## I THOUGHT ABOUT YOU

Handwritten musical score for "I THOUGHT ABOUT YOU". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 4/4 time signature. The music is divided into two systems, each with two staves. The first system contains the main melody and accompaniment. The second system contains two variations, labeled 1. and 2., which are variations of the main melody and accompaniment.

**System 1:**

- Staff 1 (Treble Clef):  $B\phi^7$   $B\phi^7$   $Ami^7$   $D^7$   $G^7sus$   $A\phi^7sus$   $G^7sus$   $G^7$
- Staff 2 (Bass Clef):  $Gmi^7$   $F\phi mi^7$   $E\phi mi^7$   $E\phi mi^7$   $A^7$   $Dmi^7$   $D\phi^7$   $Cmi^7$   $F^7$

**System 2:**

- Staff 1 (Treble Clef): 1.  $B\phi Maj^7$   $B\phi mi^7$   $E\phi^7$   $F Maj^7$   $Gmi^7$   $Ami^7$   $B\phi Maj^7$
- Staff 2 (Bass Clef):  $B\phi^7$   $E^7$   $B\phi^7$   $E^7$   $Ami^7$   $A\phi^7$   $Gmi^7$   $Cmi^7$

**System 3:**

- Staff 1 (Treble Clef): 2.  $B\phi Maj^7$   $B\phi mi^7$   $E\phi^7$   $F$   $F/E$   $F/D$   $F/C$   $B\phi mi^7$   $E^7$
- Staff 2 (Bass Clef):  $Ami^7$   $A\phi^7$   $Gmi^7$   $C^7$   $F Maj^7$   $(Dmi^7$   $D\phi^7$   $Cmi^7)$

# I'm beginning to see the light

Harry James, Duke Ellington, Johnny Hodges and Don George

Chords: G6 Eb7

6 G6 Am7 Bm7 E7 Am7 D7 G6

10 G6 Eb7

14 G6 Am7 Bm7 E7 Am7 D7 G6

18 B7 Bb7

22 A7 Eb7 D7

26 G6 Eb7

30 G6 Am7 Bm7 E7 Am7 D7 1. G6 2.

# I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Chord progression for the melody:

1. B6 E9 B6 Em7 A7 Dm7 G7

5. B6 E9 D#m7 G#7 C#9 C#m7 F#7 B C#m7 F#7

9. B6 E9 B6 Em7 A7 Dm7 G7

13. B6 E9 D#m7 G#7 C#9 C#m7 F#7 B

17. D#9 D9 C#9

22. Dm7 G7 C#m7 F#7 B6 E9

26. D#m7 G#m7 E#m7b5 Em7 A7 Dm7 G7 C#m7b5 F#7b9 E#m7b5 E9

30. D#m7 G#7b5b9 C#9 C#m7 F#7 B C#m7 F#7 CM9 B6/9

The score is written in C major (one sharp, F#) and 4/4 time. It consists of a single melodic line with piano accompaniment chords indicated above the staff. The key signature has one sharp (F#). The tempo is marked 'C' (Crescendo). The score is divided into measures, with measure numbers 5, 9, 13, 17, 22, 26, and 30 indicated at the start of their respective lines. The final measure of the piece is a double bar line.

# IMPRESSIONS

J. COLTRANE

**A**

D-7



5

D-7



9

E $\flat$ -7



**B**

E $\flat$ -7

13



**C**

17 D-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 features a key signature of three flats (B-flat, E-flat, and A-flat). The melody is presented in a single staff with chord symbols above the notes. The piece consists of 24 measures, organized into six systems of four measures each. The first system (measures 1-4) includes chords Fm, Fm (M7), Fm7, Bb7, and A7. The second system (measures 5-8) includes Ab, F7, Bbm7, Eb7, Ab, Gm7b9, and C7b9. The third system (measures 9-12) includes Fm7, Fm7, Db7, and Db7. The fourth system (measures 13-16) includes Fm7, Fm7, Db7, and Db7. The fifth system (measures 17-20) includes Fm, Fm (M7), Fm7, Bb7, and A7. The sixth system (measures 21-24) includes Ab, F7, Bbm7, Eb7, Ab, Gm7b9, and C7b9. The score concludes with a double bar line at the end of the sixth system.

1 Fm Fm (M7) Fm7 Bb7 A7

5 Ab F7 Bbm7 Eb7 Ab Gm7b9 C7b9

9 Fm7 Fm7 Db7 Db7

13 Fm7 Fm7 Db7 Db7

17 Fm Fm (M7) Fm7 Bb7 A7

21 Ab F7 Bbm7 Eb7 Ab Gm7b9 C7b9



## IN A SENTIMENTAL MOOD

Duke ELLINGTON

**A**

**A**

F#m7M7 C#7b9#5  
F#m7 F#mM7 F#m7 F#m6

3 Bm BmM7 Bm7 Bm6 C#7#5 F#m

6 C#m7 F#9 Bm7 E7b9 A6/9 G#m7 C#7#5

1. break on head

9 A6/9 Gm9 C13 **B** FM7 (BbM7)

12 F/A Ab13 Am7 F6 D7(b9#5) Gm7 C7 FM7 Dm7 Eb9#11

15 Gm9 C7 E7sus E7 C#7(b9#5)

**C** F#m9m7 C#7b9#5  
F#m F#mM7 F#m7 F#m6 Bm BmM7

21 Bm7 Bm6 C#7#5 F#m D#m7b5 DM7 C#m7 F#9

24 Bm7 E7b9 A6/9

232.  
(MED. SWING)

# IN YOUR OWN SWEET WAY - DAVE BRUBECK

A-7 b5 D7 b9 G-7 C7 C-7 F7 Bb6 Ebmin7  
 Ab-7 Db7 Gmin7 Cmin7 C-7 b5 F7 b9 2. Bbmin7#11 2. Ebmin7#11  
 E-7 b5 A7 b9 Dmin7 E-7 A7 Dmin7  
 D-7 G7 Cmin7 Eb-7 Ab7 G7  
 A-7 b5 D7 b9 G-7 C7 C-7 F7 Bb6 Ebmin7  
 Ab-7 Db7 Gmin7 Cmin7 C-7 b5 F7 b9 Bbmin7#11  
 FINE

INTERLUDE BETWEEN EACH CHORUS:

(Eb DORIAN)  
 Dave Brubeck "Greatest Hits" D.S.

# IT COULD HAPPEN TO YOU

BURKE/VANHUSEN

GM7 Bm7b5 E7 Am7 A#°

5 Bm7b5 E7 Am7 Bm7b5 E7

9 Am7 F7 GM7 F#m7b5 B7

13 Em7 (EmM7) Em7 A7 Am7 D7

17 GM7 Bm7b5 E7 Am7 A#°

21 Bm7b5 E7 Am7 Bm7b5 E7

25 Am7 F7 GM7 C7 Bm7b5 E7

29 Am7 Am7 D7 GM7 (Em7) (Am7 D7)

# JELLY ROLL

Charles MINGUS

1 Eb7



4 Eb7 Ab7



7 Db7 AB7 G+7 Gb7 F7



11 To solos 1. || to ending



16 Bb-7 Eb7 Ab7 Ab7 A7 Ab7

Transposed bass part



(Solo)

## JOY SPRING

- CLIFFORD BROWN

Fmaj7 G-7 C7 Fmaj7 Eb-7 Eb7  
 A-7 Ab7 G-7 C7 F Ab-7 Db7  
 Gbmaj7 Ab-7 Db7 Gbmaj7 B-7 E7  
 B-7 A7 Ab-7 Db7 Gb A-7 D7  
 Gbmaj7 G-7 C7 Fmaj7 F-7 Bb7  
 Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7  
 Fmaj7 G-7 C7 Fmaj7 Bb-7 Eb7  
 A-7 Ab7 G-7 C7 F (G-7 C7)  
 FINE

## LONNIE'S LAMENT


John COLTRANE

6 C-7 D-7 E $\flat$ M7 D-7 C-7 D-7 E $\flat$ M7 D-7

10 C-7 Bb7 EbM7 AbM7 AbMè A7 Ab7 G7ALT

14 C-7 D-7 E $\flat$ M7/A-7A7 C-7 D-7 E $\flat$ M7 D-7

18 SOLOS ON D-7



A musical staff in treble clef with a key signature of two flats (Bb and Eb). The staff contains a single whole note on the D line (F4) and ends with a double bar line.

# MOON RAYS

HORACE SILVER

245.

Handwritten musical score for "Moon Rays" by Horace Silver. The score is written on ten staves in treble clef with a key signature of one flat (Bb). It includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols. A circled "8" is at the beginning of the first staff. The piece concludes with a double bar line and the instruction "D.S. al Fine..". The bottom of the page shows two empty staves.

Chord symbols and musical notation visible in the score:

- Staff 1:  $Fmi^7/Bb$ ,  $Bb^7$ ,  $Ebmaj^7/Bb$
- Staff 2:  $Fmi^7$ ,  $B^7$ ,  $Fmi^7$ ,  $Bb^7$
- Staff 3:  $A\phi^7$ ,  $A\phi mi^7$ ,  $G\phi^7$ ,  $C^7(b9)$
- Staff 4:  $Fmi^7$ ,  $Bb^7$ ,  $Ebmaj^7$ , 1.  $B\phi^7$ , 2.  $Bb^7$
- Staff 5:  $A\phi mi^7$ ,  $D^7$ ,  $G\phi maj^7$
- Staff 6:  $B\phi mi^7$ ,  $E\phi^7$ ,  $A\phi mi^7$ ,  $D^7$
- Staff 7:  $D\phi\phi^7$ ,  $C\phi mi$ ,  $B\phi^7$ ,  $E^7(b9)$
- Staff 8:  $A\phi mi^7$ ,  $D^7$ ,  $G\phi mi^7$ ,  $C^7$ ,  $Fmi^7$  (D.S. al Fine..)

# Naïma

John Coltrane

**A** B $\flat$ m7 E $\flat$ m7 B 7 $\sharp$ 11 A 7 $\sharp$ 11 A $\flat$ M7

E $\flat$  (Pedal) 3

**B** B M7 B $\flat$ 7( $\flat$ 9) B M7 B $\flat$ 7( $\flat$ 9)

E $\flat$  (Pedal) 3

E 7 $\sharp$ 11 B M7 F m7 G $\flat$ 7

3

**A** B $\flat$ m7 E $\flat$ m7 B 7 $\sharp$ 11 A 7 $\sharp$ 11 A $\flat$ M7 D.C. al Coda

E $\flat$  (Pedal) 3

B 7 $\sharp$ 11 A 7 $\sharp$ 11 A $\flat$ M7 B 7 $\sharp$ 11 A 7 $\sharp$ 11 A $\flat$ M7 B 7 $\sharp$ 11 A 7 $\sharp$ 11

3

A $\flat$ M7 D $\flat$ M7 A $\flat$ M7 D $\flat$ M7 A $\flat$ M7 D $\flat$ M7 A $\flat$ M7



# NARDIS

Miles DAVIS

E- FM7 (EM7) B7 CM7

5 A-7 FM7 EM7 E-

9 E- A-7 FM7 A-7 FM7

13 D-7 G7 CM7 FM7

17 E- FM7 (EM7) B7 CM7

22 A-7 FM7 EM7 E-

# A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

Chord symbols: Eb7, G, D-, Eb7, D-, Eb7, D-, Eb7, D-, E-7b5, A7b5, D, D, A-7b5, D7b9, G-, G-7, C7, G-7b5, C7b9, F7, E-7b5, A7b5, D, E-7b5, Eb7, D-, G7#11, G-M7, G-7, Gb7#9, FM, E-7b5, A7b9.

# NO MORE BLUES

Portuguese lyrics by VINÍCIUS DE MORAES

(Chega de saudade)

English lyrics by J. HENDRICKS & J. CAVANAUGH

Music by ANTONIO CARLOS JOBIM

**i**

**A**

**B**

E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup> /C  
 B<sup>0</sup> E<sup>b</sup>MA<sup>7</sup>/B<sup>b</sup> A<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>9(#11)  
 Dm<sup>7</sup> /C E<sup>7</sup>/B B<sup>b</sup>m<sup>6</sup> A<sup>7(b9)</sup>  
 Dm<sup>7</sup> E<sup>ø</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> /C B<sup>ø</sup> E<sup>7(b9)</sup> Am<sup>7</sup>  
 B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>6 E<sup>ø</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> /C  
 E<sup>7</sup>/B B<sup>b</sup>m<sup>6</sup> A<sup>7(b9)</sup> Dm<sup>7</sup>  
 D<sup>7(b9)</sup> Gm<sup>7</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> /C  
 B<sup>ø</sup> B<sup>b</sup>m<sup>6</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> Em<sup>7</sup> A<sup>13</sup>  
 D<sup>MA</sup>7 B<sup>7(b9)</sup>/D<sup>♯</sup> Em<sup>9</sup>

No more blues, I'm goin' back home. No, no more blues, I  
 Vai mi-nha tris-te-za\_e de á c-la que sem  
 prom-ise no more to roam. Home is where the heart is, the fun-ny part  
 c-la não po-de ser. Diz-lhe mu-ma pre-cc, que\_c-la re-gres-  
 is my heart's been right there all a-long No more tears and  
 se por que\_cu não pos-so mais so-frer. Che-ga de sau-  
 no more sighs, and no more fears, I'll say no more good-byes  
 da-de\_a rea-li-da-de\_e que sem c-la não há paz,  
 If tra-vel beck-ons me I swear I'm gon-na re-fuse, I'm gon-na set-  
 não há be-le-za\_e sá Tris-te-za\_e\_a me-lan-co-li-a que não sai  
 tle down and there'll be no more blues.  
 de mim não sai, de mim não sai.  
 Ev-'ry day while I am far a-way my thoughts turn home-  
 Mas se\_c-la vol-tar, se\_c-la vol-tar que coi-sa lin-

A<sup>11</sup> A<sup>7</sup> D<sup>0</sup> D<sup>MA7</sup> F<sup>♯m7</sup>  
 ward, for- ev- er home- ward, I trav- elled 'round the world  
 da, que cor- sa lou- ca. Pois há me- nos pe- xi-

F<sup>0</sup> Em<sup>7</sup> E<sup>9</sup>  
 in search of hap- pi- ness, but all my hap- pi- ness I found  
 nhos a na dar no mar, do que os bei- ji- nhos que co da- rei

E<sup>0</sup> A<sup>13(9)</sup> D<sup>MA7</sup> Bm<sup>7</sup> E<sup>9</sup>  
 was in my home- town. No more blues, I'm goin' back  
 na su- a bô- ca. Den- tro dos meus bra- ços,

F<sup>♯7</sup> Bm<sup>7</sup> B<sup>♭m7</sup> Am<sup>7</sup> A<sup>♭7</sup>  
 home. No, no more dues, I'm through with all my wan- drin', now I'll set-  
 os a- bra- ços há de ser mi- lhões de a- bra- ços a- per- ta

G<sup>MA9</sup> Gm<sup>9</sup> F<sup>♯m9</sup> B<sup>13</sup> B<sup>7</sup>  
 tle down and { live my life and build a home and find a wife, } when we  
 do as- sim, co- la- do as- sim, ca- la- do as- sim, a- bra- ços e bei- ji-

E<sup>9</sup> A<sup>11(13)</sup> F<sup>♯13</sup> F<sup>♯7</sup> B<sup>11</sup> B<sup>7(9)</sup>  
 set- tle down there'll be no more blues, noth- in' but hap- pi- ness. When  
 nhos e ca- ri- nhos sem ter fim, que é prá a- ca- bar com ês- se ne-

E<sup>9</sup> A<sup>11(13)</sup> D<sup>6</sup> C<sup>6</sup> B<sup>7</sup>  
 we set- tle down there'll be no more blues. noth- in' but hap- pi- ness. When  
 gó- cjo de vi- ver lon- ge de mim. não que- ro mais ês- se ne-  
 gó- cjo de vo- cê vi- ver as- sim. não que- ro mais ês- se ne-

E<sup>9</sup> A<sup>11(13)</sup> 1. D<sup>6</sup> C<sup>6</sup> B<sup>11</sup> B<sup>7(9)</sup> 2. D<sup>6</sup> A<sup>7</sup>  
 we set- tle down there'll be no more blues. Noth- in' but hap- pi- ness. When  
 gó- cjo de vo- cê vi- ver as- sim, Va- mos de- jar dê- se ne-  
 gó- cjo de vi- ver lon- ge de mim.

D.S.

# NOSTALGIA IN TIMES SQUARE

Charles MINGUS

# NANCY JOE.

GERALD  
WILSON

[Fast]

Chords: Bm7(b5), Em7, A7, Dm7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Am7, A7, D7, Gm7, Am7, D7, Gm7, Bbm7, Bm7, E7, Am7, D7, Gm7, C7, Gbmaj7, Bm7(b5).

# NOW'S THE TIME

CHARLIE PARKER

$\text{♩} = 220$

Chords: F7, Bb7, Bb7, Bb7, F7, Bb7, Bb7, Bb7, F7, Gm7, Bb7, C7, F7, C7.

# OLEO

Medium swing

Sonny ROLLINS

**A**  $B\flat 6$  trp w/ten 8va b  $Gm 7$   $Cm 7$   $F 7$   $B\flat 6$   $G 7$

4  $Cm 7$   $F 7$   $B\flat 6$   $B\flat 7$   $E\flat 6$   $E\flat m 6$

7  $Dm 7$   $Gm 7$   $Cm 7$   $F 7$   $Cm 7$   $F 7$   $B\flat 6$

1. 2.

**B**  $D 7$  %  $G 7$

13 %  $C 7$  %

**C**  $F 7$  %  $B\flat 6$   $Gm 7$

19  $Cm 7$   $F 7$   $B\flat 6$   $G 7$   $Cm 7$   $F 7$

22  $B\flat 6$   $B\flat 7$   $E\flat 6$   $E\flat m 7$   $Dm 7$   $G 7$   $Cm 7$   $F 7$   $B\flat 6$

Solo on form AABC

# ONE NOTE SAMBA

Antonio Carlos JOBIM

Sheet music for "ONE NOTE SAMBA" by Antonio Carlos JOBIM, featuring a single melodic line in 4/4 time with various chords indicated above the staff.

Chords indicated above the staff:

- Measures 1-2:  $F7\flat9$  (first measure),  $D-7$  (second measure)
- Measures 3-4:  $D\flat7$  (third measure),  $C-7$  (fourth measure)
- Measures 5-6:  $B7\flat5$  (fifth measure),  $D-7$  (sixth measure)
- Measures 7-8:  $D\flat7$  (seventh measure),  $C-7$  (eighth measure)
- Measures 9-10:  $B7\flat5$  (ninth measure),  $\Phi$  (tenth measure)
- Measures 11-12:  $F-7$  (eleventh measure),  $B\flat7$  (twelfth measure)
- Measures 13-14:  $E\flat M7$  (thirteenth measure),  $A\flat7$  (fourteenth measure)
- Measures 15-16:  $D-7$  (fifteenth measure),  $D\flat7$  (sixteenth measure)
- Measures 17-18:  $C-7$  (seventeenth measure),  $B7\flat5$  (eighteenth measure)
- Measures 19-20:  $B\flat6$  (nineteenth measure),  $E\flat-7$  (twentieth measure)
- Measures 21-22:  $A\flat7$  (twenty-first measure),  $D\flat M7$  (twenty-second measure)
- Measures 23-24:  $D\flat M7$  (twenty-third measure),  $D\flat-7$  (twenty-fourth measure)
- Measures 25-26:  $G\flat7$  (twenty-fifth measure),  $C\flat M7$  (twenty-sixth measure)
- Measures 27-28:  $C\phi$  (twenty-seventh measure),  $B7\flat5$  (twenty-eighth measure)
- Measures 29-30:  $D.S. al Coda$  (twenty-ninth measure),  $\Phi$  (thirtieth measure)
- Measures 31-32:  $F-7$  (thirty-first measure),  $B\flat7$  (thirty-second measure)
- Measures 33-34:  $E\flat M7$  (thirty-third measure),  $A\flat7$  (thirty-fourth measure)
- Measures 35-36:  $D\flat6$  (thirty-fifth measure),  $C7$  (thirty-sixth measure)
- Measures 37-38:  $B M7$  (thirty-seventh measure),  $B\flat6$  (thirty-eighth measure)



(H.D. LP)

# ORNITHOLOGY

- CHARLIE PARKER

Handwritten musical score for "Ornithology" by Charlie Parker. The score is written on six staves in G major, 4/4 time. It includes various chords such as Gmaj7, Fmaj7, Eb7, D7, G-7, C7, Bb7, C-7b9, A-7, D7, A-7, D7, G/B, Bb7, A-7, Ab7, and G-7. The melody is written in treble clef with many triplet markings. The piece ends with a double bar line and the word "FINE".

"THE COMPREHENSIVE CHARLIE PARKER"

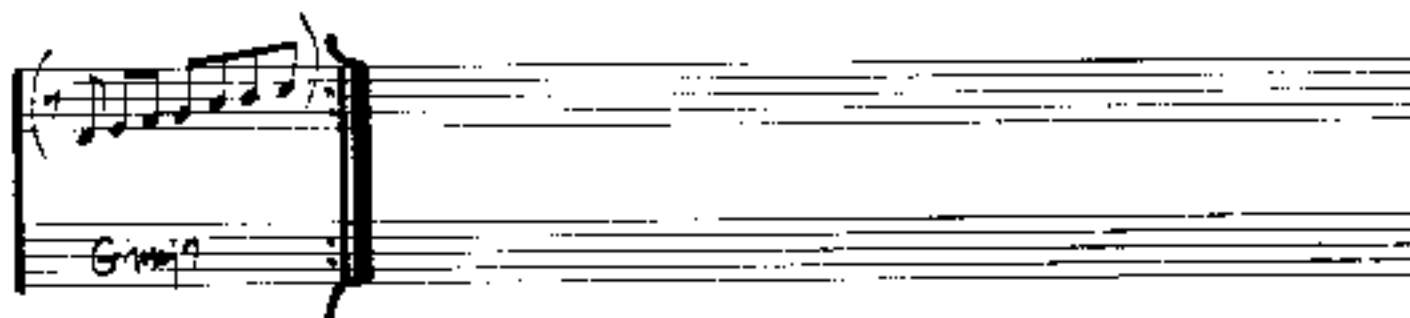
"LIVE PERFORMANCES - VOL. I"

346.

SUNNY  
(UP)

## PENT-UP HOUSE

- SUNNY ROLLINS



SUNNY ROLLINS - "SAXAPHONE COLOSSUS"

# RECORDAME

- JOE HENDERSON

Guitar



# RED CLAY

Freddy HUBBARD

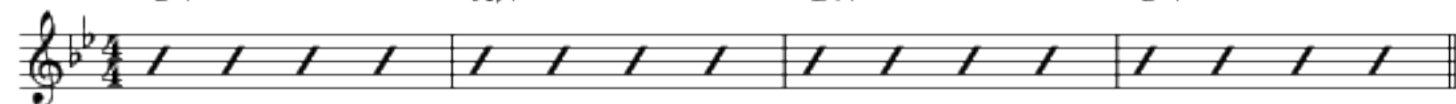
FREE BLOWING

C-7

A $\flat$ 7

G+7

C-7



**A**

C-7(11)

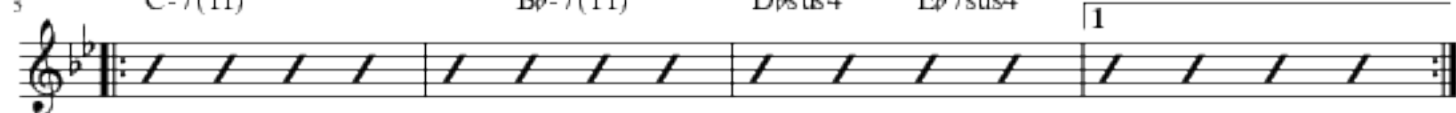
B $\flat$ -7(11)

D $\flat$ sus4

E $\flat$ 7sus4

F7sus4

G7sus4



THEME

F7sus4

G7sus4

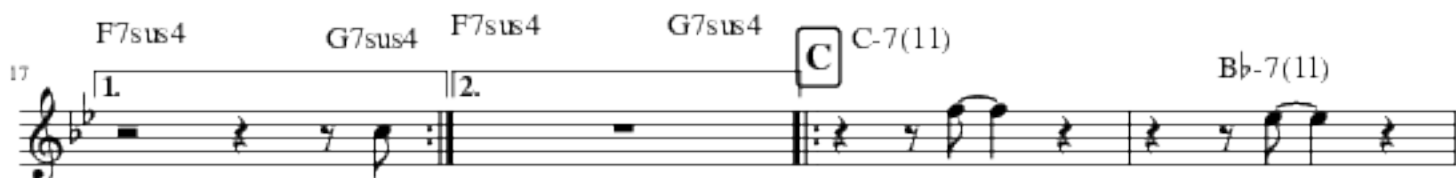
**B**

C-7(11)

B $\flat$ -7(11)

D $\flat$ 7sus4

E $\flat$ 7sus4



SOLOS

D $\flat$ sus4

E $\flat$ 7sus4

F7sus4

G7sus'

**D**

C-7

B $\flat$ -7

E $\flat$ 7

A $\flat$ M7

D-7 $\flat$ 5

G+7



# Samba For Carmen

Paquito D'Rivera

**INTRO** Am7(b5) D7 Gm7 C7 Fm9

Bb Eb Bb7 **A** Eb7M Abm/Eb Eb7M

Abm/Eb Eb7M Abm/Eb Dm7 Gm(b5#7) C7 **B** Fm7

Db/F D°/F Db/F Fm7 Bb7 Bb7/Ab Gm C7

Fm7 Bb7 **C** Eb7M Abm/Eb Eb7M Abm/Eb Eb7M

Eb7 Ab7M **D** Am7(b5) D7 G7 C7(b9)

Fm7 Bb7 Eb7M Eb7 **D'** Am7(b5) D7 Gm7

C7 Fm7 Bb7 ⊕ Eb Bb7 **CODA** Am7(b5) Ab7

Gm7 Gb Fm7 Eb7M F/Eb

# SCRAPPLE FROM THE APPLE

Charlie PARKER

1 G-7 C7 G-7

4 C7b9 FM7 G-7 G7

7 FM7 A-7 D7 FM7

10 A7 D7

14 G7 C7

18 G-7 C7 G-7

21 C7b9 FM7 G-7 C7

24 FM7/G-7 C7b9 F

fine

# SO WHAT

C

Miles DAVIS

§ D-7

Bass line

Measures 1-4 of the piano introduction. The key signature has one flat (B-flat). 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 chords and rests.

Measures 5-8 of the piano introduction. The bass line continues with its characteristic eighth and sixteenth note patterns. The right hand has chords and rests.

Measures 9-12 of the piano introduction. Measure 9 includes first and second endings. Measure 10 is marked with a double bar line. Measure 11 is marked with the chord Eb-7. The bass line continues with eighth and sixteenth notes. The right hand has chords and rests.

Measures 13-16 of the piano introduction. The bass line continues with eighth and sixteenth notes. The right hand has chords and rests.

Measures 17-20 of the piano introduction. Measure 17 is marked with the chord D-. The bass line continues with eighth and sixteenth notes. The right hand has chords and rests.





## SOLAR

Miles DAVIS

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. The score is written for piano and includes a melody line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four staves, each containing a melody line and a piano accompaniment. The chords are indicated by letters above the notes: C-, G-7, C7, FM7, F-7, Bb7, EbM7, Eb-7, Ab7, DbM7, D-7b5, and G7b9. The melody line is written in a treble clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, and accidentals.

# STOLEN MOMENTS

Oliver NELSON

Chords: C-7, D-7, E♭M7, D-7

5 Chords: C-7, C-- (C), C-7, C-

9 Chords: F-7, F-- (F), C-7, C-- (C)

13 Chords: D-, E♭-, E-|, F-, G♭-, F-, F♭-

17 Chords: D-7, E♭o7, C, F-, C-, G+7

Chords: G+7, C-7, G+7, F7sus

25 Chords: C-7

# SUNNY

BOBBY HEBB

Light Rock

The musical score for "Sunny" by Bobby Hebb is presented in four staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The chords are indicated above the notes.

**Staff 1:** A m7, G m7, C7, F Δ7, B m7, E7

**Staff 2:** A m7, G m7, C7, F Δ7, B m7, E7

**Staff 3:** A m7, G m7, C7, F Δ7, B7

**Staff 4:** B m7b5, E7#9, A m7, E7#9

# TAKE FIVE

Paul DESMOND

1

4

8

12

16

20

Chords: G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, E♭M7, C-6, D-7, G-7, C-7, F7, B♭M7, C-6, D-7, G-7, C-7, F7, A-7, D7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-

# TUNE UP

Miles DAVIS



*mp*

# Up Jumped Spring

Freddie Hubbard

380

$\text{♩} = 183$

**A**

Chords for Section A:

- Measure 1:  $B^b_{MA}7$
- Measure 2:  $G7(\sharp 5)$
- Measure 3:  $C_{MI}7$
- Measure 4:  $F7$
- Measure 5:  $F\sharp 07$
- Measure 6:  $G_{MI}7$
- Measure 7:  $F_{MI}7$
- Measure 8:  $E_{MI}7$

**B**

Chords for Section B:

- Measure 9:  $G_{MI}7$
- Measure 10:  $C7$
- Measure 11:  $F_{MA}7$
- Measure 12:  $D_{MI}7$
- Measure 13:  $A^b_{MI}7$
- Measure 14:  $(D^b7)$
- Measure 15:  $E^b_{MI}7$
- Measure 16:  $C_{MI}7$
- Measure 17:  $F7$

**C**

Chords for Section C:

- Measure 13:  $B^b_{MA}7$
- Measure 14:  $G7(\sharp 5)$
- Measure 15:  $C_{MI}7$
- Measure 16:  $F7$
- Measure 17:  $F\sharp 07$
- Measure 18:  $G_{MI}7$
- Measure 19:  $F_{MI}7$
- Measure 20:  $E_{MI}7$
- Measure 21:  $A7$
- Measure 22:  $D_{MI}7$
- Measure 23:  $E^b_{MI}7$
- Measure 24:  $D_{MI}7$
- Measure 25:  $E^b_{MI}7$
- Measure 26:  $C_{MI}7$
- Measure 27:  $F7$
- Measure 28:  $C^b_{MA}7$
- Measure 29:  $C^b_{MA}7$
- Measure 30:  $B^b_{MA}7$

# WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

**A**

1 G13 C6 Ab9 D-7 Add11 G7 A- A-7 3 D9#11

6 Bb-9 Eb7 AbM7 D-7b5 Ab9 G9sus G13

10 C6 Ab9 D-7add11 G7 A- A-7 3 D9#11

14 Bb-9 Eb7 AbM7 D-7b5 G13 3 C6

**B**

18 Ab9 3 G7#9#5 C-6 Ab9 3 G7#5 C-6

22 Ab13Bb6 3 G7 Gb13 F7 D-7b5 3 Ab13 G9sus G13

**C**

26 C6 Ab9 D-add11 G7 A- A-7 3 D9#11

30 Bb-9 Eb7 AbM7 D-7b5 G13 3 C6 G13

# WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

**A**

F A- B $\flat$  A- G- F A7 D- 3

5 D $\flat$  3 G-7\C C7 3 F F+ B $\flat$ M7 C7

**B**

F A- B $\flat$  A- G-7 F A7 D- 3

13 D $\flat$  3 G-7\C C7 3 F B $\flat$  F

**C**

C7 F C7 F

21 D- C\B D-\F C\G D-\F F#\mathring{o} G-7 F#\mathring{o} C7

**D**

F A- B $\flat$  A- G-7 F A7 D- 3

29 D $\flat$  3 G-7\C C7 3 F A-7\5 D7

33 G-7 3 C7\9 3 F B $\flat$ 6 F



WHAT IS THIS THING  
CALLED LOVE

(20)

Bill Evans. "Portrait In Jazz"

**FINE**

# WORK SONG

Nat ADDERLEY

Am7

5 B7 (E7 on Head) E7

9 Am7

13 A7#9 D7 (G7) B7 E7 Am7 (E7)

The musical score is written for a single melodic line in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5, then a quarter note Bb4, and continues with eighth notes A4, G4, F4, and E4. The second staff continues the melody with eighth notes D4, C4, Bb3, and A3, then a quarter note G3, and continues with eighth notes F3, E3, D3, and C3. The third staff begins with a quarter rest, followed by eighth notes Bb3, A3, G3, and F3, then a quarter note E3, and continues with eighth notes D3, C3, Bb2, and A2. The fourth staff begins with a quarter rest, followed by eighth notes G2, F2, E2, and D2, then a quarter note C2, and continues with eighth notes Bb1, A1, G1, and F1. The score includes various chords: Am7, B7, (E7 on Head), E7, A7#9, D7, (G7), and Am7 (E7). There are also triplets indicated by a '3' under the notes.