

AU PRIVAVE

Charlie PARKER

12 measures of music in G major (one sharp). The score includes the following chord annotations above the staff:

- Measure 1: G
- Measure 2: A-7
- Measure 3: D7
- Measure 4: G
- Measure 5: A-7
- Measure 6: D-7
- Measure 7: G+7
- Measure 8: B \sharp 7 \flat 9
- Measure 9: B \sharp -7
- Measure 10: E \sharp 7
- Measure 11: D
- Measure 12: A-7
- Measure 13: B-7
- Measure 14: E7
- Measure 15: A-7
- Measure 16: A-7
- Measure 17: D7
- Measure 18: G
- Measure 19: E7 \flat 9
- Measure 20: (Circled note)

BLUE IN GREEN

Bill EVANS

First system of musical notation (measures 1-4) in 4/4 time, key of D major. The bass line consists of whole notes. The treble line features half notes and quarter notes.

Measure	1	2	3	4
Treble	C4, E4, G4	B4, D5	E5, G4	F#4, C5
Bass	C3	B2	A2	G2
Chords	CM7#11	B7#9	E-7(9) E♭7	D-7 G7♭9

Second system of musical notation (measures 5-8). Measure 5 begins with a fermata over the first note. The bass line continues with whole notes.

Measure	5	6	7	8
Treble	C4, E4, G4, A4, B4, C5	B4, D5	E5, G4	F#4, C5
Bass	C3	B2	A2	G2
Chords	CM7	B7(♭13)	E-7(9)	F#7(#9)

Third system of musical notation (measures 9-13). Measure 9 begins with a fermata over the first note. Measure 10 contains a repeat sign. Measure 11 is labeled 'Ending' and measure 13 is labeled 'Fine'. The system concludes with a double bar line.

Measure	9	10	11	12	13
Treble	C4, E4, G4	B4, D5	C5, B4	A4, G4	F#4, C5
Bass	C3	B2	A2	G2	F#2
Chords	B-7(#9)	E-7(9)	EM7#11	B7#9	E-7(9)

BUT NOT FOR ME

Bb

G. GERSHWIN

1. A7 A-7 D7 GM7 E-7

5. A7 A- D7 GM7 D-7 G7

9. 1. B \sharp M7 B \sharp -7 E \sharp 7 GM7

13. E-7 A7 A-7 D7

17. 2. B \sharp M7 B \sharp -7 E \sharp 7 GM7 E-7

21. A-7 D7 GM7

Detailed description: This is a musical score for the song 'But Not for Me' by George Gershwin. It is written for a single melodic line in treble clef, with piano accompaniment indicated by chords above the staff. The key signature is B-flat major (one flat), and the time signature is 4/4. The score is divided into five systems, each containing a measure number on the left and a sequence of chords above the staff. The first system (measures 1-4) has chords A7, A-7, D7, GM7, and E-7. The second system (measures 5-8) has chords A7, A-, D7, GM7, D-7, and G7. The third system (measures 9-12) has chords B \sharp M7, B \sharp -7, E \sharp 7, and GM7, with a first ending bracket over measures 9-10. The fourth system (measures 13-16) has chords E-7, A7, A-7, and D7. The fifth system (measures 17-20) has chords B \sharp M7, B \sharp -7, E \sharp 7, GM7, and E-7, with a second ending bracket over measures 17-18. The final system (measures 21-24) has chords A-7, D7, and GM7, with a final measure containing a whole note and a repeat sign.

CHAMELEON

Herbie HANCOCK

Bass intro

C#-7

E#7



First system of musical notation (measures 1-3). The bass line starts with a whole rest in measure 1, followed by a quarter note G#2, an eighth note F#2, and a quarter note E2 in measure 2. Measure 3 contains a quarter note D#2, an eighth note C#2, and a quarter note B1. The treble staff has whole rests in all three measures.

4X'S



Second system of musical notation (measures 3-5). Measure 3 is marked with a '3' and a B#-7 chord. Measure 4 is marked with an E#7 chord. Measure 5 is marked with a B#-7 chord. The bass line continues with a quarter note A1, an eighth note G#1, and a quarter note F#1 in measure 3. In measure 4, it has a quarter note E1, an eighth note D#1, and a quarter note C#1. In measure 5, it has a quarter note B1, an eighth note A#1, and a quarter note G#1. The treble staff has eighth notes G#4, F#4, and E4 in measure 3; a quarter note D#4 in measure 4; and a quarter note C#4 with an accent in measure 5.

4X'S

E#7

1.2.3



Third system of musical notation (measures 6-8). Measure 6 is marked with an E#7 chord. Measure 7 is marked with a B#-7 chord. Measure 8 is marked with an E#7 chord. The bass line has a quarter note A1, an eighth note G#1, and a quarter note F#1 in measure 6. In measure 7, it has a quarter note E1, an eighth note D#1, and a quarter note C#1. In measure 8, it has a quarter note B1, an eighth note A#1, and a quarter note G#1. The treble staff has a quarter note D#4 in measure 6, followed by a quarter rest in measure 7, and a quarter note C#4 in measure 8.

E#7

4



Fourth system of musical notation (measures 9-12). Measure 9 is marked with a B#-7 chord. Measure 10 is marked with an E#7 chord. Measure 11 is marked with an E#7 chord. Measure 12 is marked with an E#7 chord. The bass line has a quarter note A1, an eighth note G#1, and a quarter note F#1 in measure 9. In measure 10, it has a quarter note E1, an eighth note D#1, and a quarter note C#1. In measure 11, it has a quarter note B1, an eighth note A#1, and a quarter note G#1. In measure 12, it has a quarter note A1, an eighth note G#1, and a quarter note F#1. The treble staff has a quarter note D#4 in measure 9, followed by a quarter rest in measure 10, and a quarter note C#4 in measure 11. Measure 12 has a quarter rest.

13



Fifth system of musical notation (measure 13). The bass line has a quarter note G#2, an eighth note F#2, and a quarter note E2. The treble staff has a whole rest.

DOXY

Sonny ROLLINS

11

B \sharp 7 A \sharp 7 A7 D7 G7 B \sharp G7+5

6

B \sharp 7 A \sharp 7 A7 D7

9

G7 G-7 B \sharp 7 E \sharp 7

13

F \sharp o B \sharp 7 A \sharp 7 A7 D7 G7

17

B \sharp D-7 G7

Detailed description: This is a musical score for the song 'DOXY' by Sonny Rollins. It consists of five staves of music in 4/4 time. The key signature has one flat (Bb). The score includes various chords such as Bb7, Ab7, A7, D7, G7, Bb, G7+5, G-7, and D-7. The melody is written in a single voice, featuring eighth and sixteenth notes, rests, and triplets. The score is numbered 11, 6, 9, 13, and 17 at the beginning of each staff. The final staff ends with a double bar line and repeat dots.

EPISTROPHY

C

Thelonious MONK

4/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Chords: D#7, E7, E#7, F#7, G#-, C#, G#7#11

Key signature: One sharp (F#)

Time signature: 4/4

Measure numbers: 4, 8, 12, 16, 20, 24, 28, 32

Rehearsal marks: Ø (at measures 28 and 32)

End of piece: ||

Goodbye PORK PIE HAT

Sib

Charles MINGUS

4 **F7** **C#7** **F#M** **B7**

4 **Eb sus4** **C#7sus4** **Eb7sus4** **F7** **Bb-7** **C#7**

7 **G-7** **C7** **D7** **G7** **C#7** **F#M**

10 **B7** **Bb7** **C7** **Eb7** **F7** **C#7**

13 **F#M** **B7** **F-7**

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It features a series of chords and melodic lines with triplets. The chords are: F7, C#7, F#M, B7, Eb sus4, C#7sus4, Eb7sus4, F7, Bb-7, C#7, G-7, C7, D7, G7, C#7, F#M, B7, Bb7, C7, Eb7, F7, C#7, F#M, B7, F-7, F-7, Bb-7, F-7, Bb-7, F-7, Bb-7, C#7, C7, F-7, Bb-7, F-7, Bb-7, Dø, G7, Ab7, C#7, F-7, Bb-7, F-7, C7#9.

Grille de solos

15 **F-7** **Bb-7** **F-7** **Bb-7** **F-7** **Bb-7** **F-7** **Bb-7**

19 **Bb-7** **C#7** **C7** **F-7** **Bb-7** **F-7** **Bb-7**

23 **Dø** **G7** **Ab7** **C#7** **F-7** **Bb-7** **F-7** **C7#9**

I HEAR A RAPSONY

1. Dm7 D+7 Gm7 B#7 E#M7 A#7

4. Am7 D+7 3 Gm7 A#m7 C#m7 B#7

7. E#M7 1. Em7b5 A7 2. E#M7 B#m7 Bm7b5 E+7

11. Am7 3 Bm7b5 E+7 Am7 Dm7 G7

15. Gm7 3 B#7 Em7b5 A7

19. Dm7 D+7 Gm7 B#7 E#M7 A#7 Am7 D+7 3

23. Gm7 A#m7 C#m7 B#7 E#M7 Em7B5 A7

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Chord progression for the melody:

1. C#6 F#9 C#6 F#m7 B7 Em7 A7

5. C#6 F#9 E#m7 A#7 D#9 D#m7 G#7 C# D#m7 G#7

9. C#6 F#9 C#6 F#m7 B7 Em7 A7

13. C#6 F#9 E#m7 A#7 D#9 D#m7 G#7 C#

17. E#9 E9 D#9

22. Em7 A7 D#m7 G#7 C#6 F#9

26. E#m7 A#m7 Gm7b5 F#m7 B7 Em7 A7 D#m7b5 G#7b9 Gm7b5 F#9

30. E#m7 A#7b5b9 D#9 D#m7 G#7 C# D#m7 G#7 DM9 C#6/9

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 time signature is 4/4. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 22, 26, and 30 marked at the beginning of their respective lines. The melody is composed of eighth and quarter notes, with some measures containing rests. The piano accompaniment is represented by chords placed above the staff.

IMPRESSIONS

J. COLTRANE

A

E-7



5

E-7



9

E#-7



B

E#-7



C

17

E-7



21



IN WALKED BUD

Thelonious MONK

4/4

1 2 3 4

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Chords: Gm, Gm (M), Gm7, B#7, B7, A#, G7, B#m7, E#7, A#, Am7b5, D7b9, Gm7, Gm7, D#7, D#7, Gm7, Gm7, D#7, D#7, Gm, Gm (M), Gm7, B#7, B7, A#, G7, B#m7, E#7, A#, Am7b5, D7b9

The musical score is written for guitar in 4/4 time. It consists of six staves of music. The first staff (measures 1-4) begins with a double bar line and a repeat sign. The second staff (measures 5-8) ends with a double bar line. The third staff (measures 9-12) and fourth staff (measures 13-16) each contain a long melodic line spanning four measures. The fifth staff (measures 17-20) and sixth staff (measures 21-24) end with a double bar line. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

G#m7M D#7b9#5
 G#m7 G#mM7 G#m7 G#m6

3 C#m C#mM7 C#m7 A#7 G#m7 E#m7b5 EM9
 C#m6 D#7#5 G#m

6 D#m7 G#9 C#m7 F#7b9 B6/9 A#m7 D#7#5
 1. break on head

B

B6/9 Am9 D13 GM7 (B#M7)
 2. Em7 Am9 D7
 G/B A#13 Bm7
 12 G6 E7(b9#5) Am7 D7 GM7 Em7
 E#9#11
 15 Am9 D7 F#7sus F#7 D#7(b9#5)
 G#m9m7 D#7b9#5

C

G#m G#mM7 G#m7 G#m6 C#m C#mM7
 A#7 G#m7
 21 C#m7 C#m6 D#7#5 G#m E#m7b5 EM7 D#m7 G#9
 Bm7 E7 A#m7b5 D#7b9#5
 24 C#m7 F#7b9 B6/9

IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

AM7 C#m7b5 F#7 Bm7 B#°

5 C#m7b5 F#7 Bm7 C#m7b5 F#7

9 Bm7 G7 AM7 G#m7b5 C#7

13 F#m7 (F#mM7) F#m7 B7 Bm7 E7

17 AM7 C#m7b5 F#7 Bm7 B#°

21 C#m7b5 F#7 Bm7 C#m7b5 F#7

25 Bm7 G7 AM7 D7 C#m7b5 F#7

29 Bm7 Bm7 E7 AM7 (F#m7) (Bm7 E7)

JELLY ROLL

Charles MINGUS

1. E#7

4. E#7 A#7

7. D#7 BB7 A+7 G#7 G7

11. To solos 1. || to ending

16. B#-7 E#7 A#7 A#7 B7 A#7

Transposed bass part

Detailed description: This musical score is for the piece 'Jelly Roll' by Charles Mingus. It is written in 4/4 time and features a transposed bass part. The score is divided into five systems. The first system (measures 1-3) is in treble clef with an E#7 chord. The second system (measures 4-6) continues in treble clef with E#7 and A#7 chords. The third system (measures 7-10) also in treble clef, featuring D#7, BB7, A+7, G#7, and G7 chords. The fourth system (measures 11-15) includes a 'To solos' section and a first ending marked '1.' leading to 'to ending'. The fifth system (measures 16-20) is in bass clef, labeled 'Transposed bass part', and includes B#-7, E#7, A#7, and B7 chords. The score concludes with a first ending marked '1.' leading to a final A#7 chord.

LONNIE'S LAMENT

John COLTRANE

6 D-7 E-7 E#M7 E-7 D-7 E-7 E#M7 E-7



10 D-7 B#7 E#m7 A#m7 A#mê B7 A#7 A7ALT

14 D-7 E-7 E#M7\A-7A7 D-7 E-7 E#M7 E-7



The musical notation shows measures 14 through 20. Measure 14 starts with a D-7 chord and a melodic line. Measure 15 starts with an E-7 chord and a melodic line. Measure 16 starts with an E#M7\A-7A7 chord and a melodic line. Measure 17 starts with a D-7 chord and a melodic line. Measure 18 starts with an E-7 chord and a melodic line. Measure 19 starts with an E#M7 chord and a melodic line. Measure 20 starts with an E-7 chord and a melodic line.

18 SOLOS ON D-7



A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a single whole note on the D line (F4) and a double bar line at the end.

NAÏMA

John COLTRANE

Chords: C-7(9) F-7(9) C#7(13\♭5) B₃7(13\♭5)B♭M7

Pedal F

Chords: C#M7 C7(♭9) C#M7 C7(13\♭5)

Pedal C

Chords: F#7#11 C#M7 G-7(9) A♭7(9\13)

Chords: C-7 F-7(9) C#7(13\♭5) B7'13\♭5 B♭M

Pedal F

Chords: C-7 F-7(9) C#7(13\♭5) B7(13\♭5) B♭M7

⊘

D.C. al Coda

21

\emptyset

B \flat M7 E \flat M7

B \flat M7

Fine

The musical score consists of four measures. The first three measures each contain a quarter note in the treble clef and a whole rest in the bass clef. The notes in the treble clef are B-flat, E-flat, and B-flat, corresponding to the chords B-flat major 7th and E-flat major 7th. The fourth measure contains a half note in the treble clef and a whole rest in the bass clef, corresponding to the B-flat major 7th chord. The word 'Fine' is written in the right margin of the fourth measure.

NARDIS

Miles DAVIS

Sheet music for the jazz standard "Nardis" by Miles Davis, written in 4/4 time and F# major (three sharps).

The music is organized into six systems, each with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

System 1 (Measures 1-4): Chords: F#- (Measures 1-2), GM7 (Measure 3), (F#M7) C#7 (Measure 4). The melody features a triplet of eighth notes (F#, G#, A) and a triplet of eighth notes (B, A, G).

System 2 (Measures 5-8): Chords: B-7 (Measures 5-6), GM7 (Measure 7), F#M7 (Measure 8). The melody includes a triplet of eighth notes (F#, G#, A) and a first ending bracket over the final measure.

System 3 (Measures 9-12): Chords: F#- (Measures 9-10), B-7 (Measure 11), GM7 (Measure 12). The melody starts with a second ending bracket over the first measure.

System 4 (Measures 13-16): Chords: E-7 (Measures 13-14), A7 (Measure 15), DM7 (Measure 16). The melody consists of quarter and half notes.

System 5 (Measures 17-20): Chords: F#- (Measures 17-18), GM7 (Measure 19), (F#M7) C#7 (Measure 20). The melody features a triplet of eighth notes (F#, G#, A) and a triplet of eighth notes (B, A, G).

System 6 (Measures 21-24): Chords: B-7 (Measures 21-22), GM7 (Measure 23), F#M7 (Measure 24). The melody includes a triplet of eighth notes (F#, G#, A) and a final F#- chord.

A NIGHT IN TUNISIA

Dizzy GILLESPIE

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14

18

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26

30

34

E#7 A E- E#7 E- E#7 E- F#-7b5 B7b5 E B-7b5 E7b9 A- A-7 D7 A-7b5 D7b9 G7 F#-7b5 B7b5 E- F#-7b5 E#7 E- A7#11 A-M7 A-7 G#7#9 GM F#-7b5 B7b9

NO MORE BLUES - CHEGA DE SAUDADE

Carlos JOBIM

A

Chords: E-, E-7/C, F#7 (\B), (B#-6), B7b9#5, E-, F#-7b5, B7, E-, C#-7b5, F#7, B-, B#M7, B#6, B7b9.

B

Chords: E-, EM7/C, F#7/B, B#-6, B7b9#5, E-7, E-, E7b9, A-, B7, E-, E-7/C, C#O7, F#7b9, B#-6, B7b9#5, E-, F#-7, B7.

C

Chords: EM7, C#7#5/D#, F#-7, B9sus, B7, E-O7, EM7.



NOSTALGIA IN TIMESQUARE

Charles MINGUS

Charles Mingus

The image displays a musical score for the piece 'Fables of the Big City' by Charles Mingus. The score is written for guitar and piano. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is organized into four systems, each containing a guitar staff and a piano staff. The guitar part is characterized by a melodic line with various chords and a final double bar line with a repeat sign. The piano part provides harmonic support with chords and a bass line. The score includes a variety of chords, including B7, A7, D7, G7, B7, A7, G#-7, C#7, F#-7, B7, A7, E-7, B, and B. The score is marked with a '3' indicating a triplet. The score is numbered 1 through 12, indicating the measure number. The score is titled 'Fables of the Big City' and is attributed to Charles Mingus.

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OLEO

Medium swing

Sonny ROLLINS

A $B\sharp 6$
trp w/ten 8va b

4 $Dm7$ $G7$ $B\sharp 6$ $B\sharp 7$ $E\sharp 6$ $E\sharp m6$

7 $Em7$ $Am7$ $Dm7$ $G7$ $Dm7$ $G7$ $B\sharp 6$

B $E7$ % $A7$

13 % $D7$ %

C $G7$ % $B\sharp 6$ $Am7$

19 $Dm7$ $G7$ $B\sharp 6$ $A7$ $Dm7$ $G7$

22 $B\sharp 6$ $B\sharp 7$ $E\sharp 6$ $E\sharp m7$ $Em7$ $A7$ $Dm7$ $G7$ $B\sharp 6$

Solo on form AABC

ONE NOTE SAMBA

Antonio Carlos JOBIM



RED CLAY

Freddy HUBBARD

FREE BLOWING

D-7

A#7

A+7

D-7



A

G7sus4

A7sus4

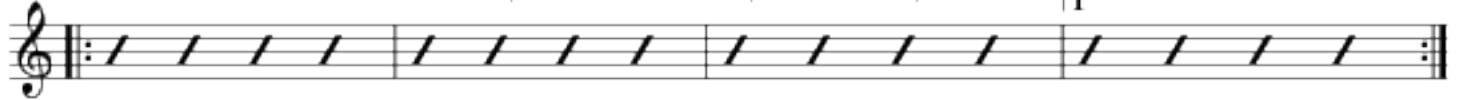
5 D-7(11)

B#-7(11)

D#sus4

E#7sus4

1



THEME

G7sus4

A7sus4

B

D-7(11)

B#-7(11)

D#7sus4

E#7sus4



13

G7sus4

A7sus4

D-7(11)

B#-7(11)

D#7sus4

E#7sus4



17

G7sus4

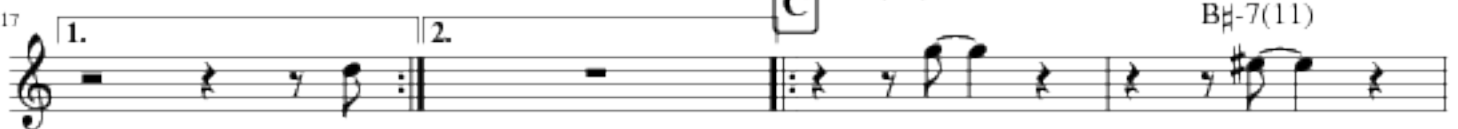
A7sus4

G7sus4

A7sus4

C D-7(11)

B#-7(11)



SOLOS

D#sus4

E#7sus4

G7sus4

A7sus'

D

D-7

B#-7

E#7

A#M7

E-7b5

A+7

21



SCRAPPLE FROM THE APPLE

Charlie PARKER

1. A-7 D7 A-7

4. D7b9 GM7 A-7 D7

7. GM7 B-7 E7 1. 2. GM7 fine

10. B7 E7

14. A7 D7

18. A-7 D7 A-7

21. D7b9 GM7 A-7 D7

24. GM7b9 D7b9 G

SO WHAT

C

Miles DAVIS

§ E-7

Bass line

Measures 1-4 of the piano introduction. The key signature is two sharps (F# and C#), 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 provides harmonic support with chords and single notes.

5

Measures 5-8 of the piano introduction. The bass line continues its rhythmic pattern, while the right hand features chords and single notes.

9 1. 2. E-7

Measures 9-12 of the piano introduction. Measures 9 and 10 are marked with a first ending bracket. Measure 11 features a change to the E-7 chord, indicated by the text 'E-7' above the staff.

13

Measures 13-16 of the piano introduction. The bass line continues its rhythmic pattern, while the right hand features chords and single notes.

18 E-

Measures 18-21 of the piano introduction. Measure 18 is marked with the text 'E-' above the staff. The bass line continues its rhythmic pattern, while the right hand features chords and single notes.



SOLAR

Miles DAVIS

1 D- A-7

4 D7 GM7

7 G-7 B#7 E#M7

10 E#-7 A#7 D#M7 E-7b5 A7b9

STOLEN MOMENTS

Oliver NELSON

Chord progression and melodic line for "Stolen Moments" by Oliver Nelson. The score is written in 4/4 time and consists of 25 measures.

Measures 1-4: D-7, E-7, E#M7, E-7

Measures 5-8: D-7, D--, D-7, D--

Measures 9-12: G-7, G--, D-7, D--

Measures 13-16: E-, E#-, F#-|, G-, G#-, G-, F#-

Measures 17-20: E-7, E#o7, D, G-, D-, A+7

Measures 21-24: A+7, D-7, A+7, G7sus

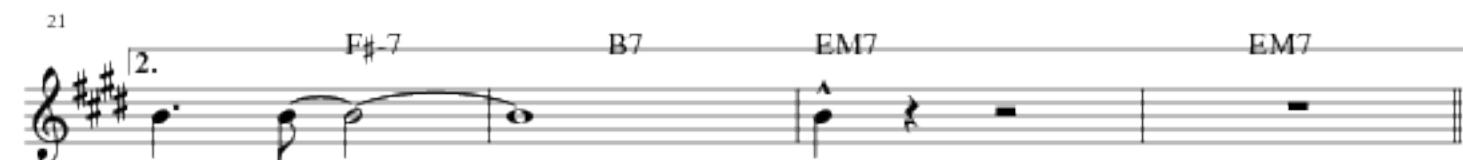
Measure 25: D-7

TAKE FIVE

Paul DESMOND

TUNE UP

Miles DAVIS



mp

WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

A

Chord progression for Section A:

1 A13 D6 A#9 E-7 Bdd11 A7 B- B-7 3 E9#11

6 B#-9 E#7 A#M7 E-7b5 A#9 A9sus A13

10 D6 A#9 E-7add11 A7 B- B-7 3 E9#11

14 B#-9 E#7 A#M7 E-7b5 A13 3 D6

B

Chord progression for Section B:

18 A#9 3 A7#9#5 D-6 A#9 3 A7#5 D-6

22 A#13Bb6 A7 G#13 G7 E-7b5 3 A#13 A9sus A13

C

Chord progression for Section C:

26 D6 A#9 E-add11 A7 B- B-7 3 E9#11

30 B#-9 E#7 A#M7 E-7b5 A13 3 D6 A13

WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

A

G B- B# B- A- G B7 E- 3

5 D# A-7/C D7 3 G G+ B#M7 D7

B

G B- B# B- A-7 G B7 E- 3

13 D# A-7/C D7 3 G B# G

C

D7 G D7 G

21 E- D\#E E-\#F D\#G E-\#F G#° A-7 G#° D7

D

G B- B# B- A-7 G B7 E- 3

29 D# A-7/C D7 3 G B-7b5 E7

33 A-7 D7b9 3 G B#6 G

WORK SONG

Nat. ADDERLEY

Sheet music for "Work Song" by Nat. Adderley, in 4/4 time, key of D major.

Measures 1-4: Chord **Bm7** (B minor 7).

Measures 5-8: Chord **C#7** (F#7 on Head) and **F#7** (F# minor 7).

Measures 9-12: Chord **Bm7** (B minor 7).

Measures 13-16: Chords **B7#9** (B dominant 7 sharp 9), **E7** (E dominant 7), **(A7)** (A dominant 7), **C#7** (C# dominant 7), **F#7** (F# dominant 7), and **Bm7 (F#7)** (B minor 7 / F# minor 7).