

AU PRIVAVE

Charlie PARKER

4

7

10

Chord annotations: G, A-7, D7, G, A-7, D-7, G+7, B \sharp 7 \flat 9, B \sharp -7, E \sharp 7, D, A-7, B-7, E7, A-7, A, D7, G, E7 \flat 9.

The musical score is written in G major (one sharp) and 4/4 time. It consists of 12 measures. The first measure has a G chord. The second measure has an A-7 chord. The third measure has a D7 chord. The fourth measure has a G chord. The fifth measure has an A-7 chord. The sixth measure has a D-7 chord. The seventh measure has a G+7 chord. The eighth measure has a B \sharp 7 \flat 9 chord. The ninth measure has a B \sharp -7 chord. The tenth measure has an E \sharp 7 chord. The eleventh measure has a D chord. The twelfth measure has an A-7 chord. The thirteenth measure has a B-7 chord. The fourteenth measure has an E7 chord. The fifteenth measure has an A-7 chord. The sixteenth measure has an A chord. The seventeenth measure has a D7 chord. The eighteenth measure has a G chord. The nineteenth measure has an E7 \flat 9 chord. The score ends with a double bar line.

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	C4, E4	C4, E4	D4, C4
Bass	C2	B1	A1	G1
Chords	CM7#11	B7#9	E-7(9) E♭7	D-7 G7♭9

Second system of musical notation (measures 5-8) in 4/4 time, key of D major. Measure 5 begins with a treble clef and a key signature of one sharp (F#).

Measure	5	6	7	8
Treble	A4, G#4, F#4, E4	C4, E4	C4, E4	C4, E4
Bass	C2	B1	A1	G1
Chords	CM7	B7(♭13)	E-7(9)	F#7(#9)

Third system of musical notation (measures 9-13) in 4/4 time, key of D major. Measure 9 begins with a treble clef and a key signature of one sharp (F#). The system concludes with a double bar line and the word 'Fine'.

Measure	9	10	11	12	13
Treble	C4, E4	C4, E4	C4, E4	C4, E4	C4, E4
Bass	C2	B1	A1	G1	F#1
Chords	B-7(#9)	E-7(9)	EM7#11	B7#9	E-7(9)

Ending

Fine

BUT NOT FOR ME

Bb

G. GERSHWIN

1. A7 A-7 D7 GM7 E-7

5. A7 A- D7 GM7 D-7 G7

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

13. E-7 A7 A-7 D7

17. 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. The score is written for a single melodic line in treble clef, with piano accompaniment indicated by chords above the staff. The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into five systems, each containing a measure number and a series of chords. 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. 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. The sixth system (measures 21-24) has chords A-7, D7, and GM7. The score ends with a double bar line.

CHAMELEON

Herbie HANCOCK

Bass intro

C#-7

E#7



First system of musical notation, measures 1-3. The bass line features a 4/4 time signature and a key signature of one sharp (F#). The melody is in the bass clef, starting with a whole rest in measure 1, followed by eighth and quarter notes in measures 2 and 3. The treble clef 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 eighth and quarter notes. The treble clef has eighth and quarter notes in measure 3, a whole note in measure 4, and eighth and quarter notes 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 continues with eighth and quarter notes. The treble clef has eighth and quarter notes in measure 6, a whole note in measure 7, and eighth and quarter notes 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 continues with eighth and quarter notes. The treble clef has eighth and quarter notes in measure 9, a whole note in measure 10, eighth and quarter notes in measure 11, and a whole note in measure 12.

13



Fifth system of musical notation, measure 13. The bass line has a whole rest in measure 13. The treble clef has a whole rest in measure 13.

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, A#7, A7, D7, G7, Bb, G7+5, G-7, F#o, and D-7. The melody is written in a single voice on a treble clef staff. There are several triplet markings (indicated by a '3' below the notes) and a repeat sign at the end of the fifth staff. The measure numbers 6, 9, 13, and 17 are indicated at the start of their respective staves.

EPISTROPHY

C

Thelonious MONK

4

8

12

16

20

24

28

32

D#7 E7

E#7 F#7

G#-

C#

E#7 F#7

D#7 E7

G#7#11

Goodbye PORK PIE HAT

Sib

Charles MINGUS

4

F7 C#7 F#M B7

Eb sus4 C#7 sus4 Eb7 sus4 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

Grille de solos

15

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 C7 F-7 Bb-7 F-7 C7#9

I HEAR A RAPSONY

Chords: Dm7, D+7, Gm7, C7, FM7, Bb7, Am7, D+7, Gm7, Bbm7, C#m7, C7, FM7, Em7b5, A7, FM7, Cm7, Bm7b5, E+7, Am7, Bm7b5, E+7, Am7, Dm7, G7, Gm7, C7, Em7b5, A7, Dm7, D+7, Gm7, C7, FM7, Bb7, Am7, D+7, Gm7, Bbm7, C#m7, C7, FM7, Em7B5, A7.

1. FM7 Em7b5 A7 2. FM7 Cm7 Bm7b5 E+7

4 7 11 15 19 23

3 3 3 3 3

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Chords: C#6 F#9 C#6 F#m7 B7 Em7 A7

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

9 Chords: C#6 F#9 C#6 F#m7 B7 Em7 A7

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

17 Chords: E#9 E9 D#9

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

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

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

1. 2. C#

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

1 Gm Gm (M7) Gm7 C7 B7

5 Bb G7 Cm7 F7 Bb Am7b5 D7b9

9 Gm7 Gm7 Eb7 Eb7

13 Gm7 Gm7 Eb7 Eb7

17 Gm Gm (M7) Gm7 C7 B7

21 Bb G7 Cm7 F7 Bb Am7b5 D7b9

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

G#m7M D#7b9#5
 G#m7 G#mM7 G#m7 G#m6
 A#7 G#m7 E#m7b5 EM9
 3 C#m C#mM7 C#m7 C#m6 D#7#5 G#m
 6 D#m7 G#9 C#m7 F#7b9 1. break on head B6/9 A#m7 D#7#5

B

B6/9 Am9 D13 GM7 (B#M7)
 9 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

The musical score is written in 4/4 time and consists of two staves. The key signature has two flats (Bb and Eb). The melody is on the upper staff, and the bass part is on the lower staff. The score includes various chords and a transposed bass part.

Chords and Chord Progressions:

- Measures 1-3: E#7
- Measure 4: E#7
- Measures 5-6: A#7
- Measure 7: D#7
- Measures 8-9: BB7 A+7 G#7
- Measures 10-11: G7
- Measures 12-13: To solos
- Measures 14-15: 1. || to ending
- Measures 16-17: B#-7
- Measures 18-19: E#7
- Measures 20-21: A#7
- Measures 22-23: A#7 B7
- Measures 24-25: A#7

Transposed bass part: The bass part is transposed and consists of a series of eighth and quarter notes, primarily in the lower register.

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#Mc B7 A#7 A7ALT

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

15 D-7 E-7 E#M7 E-7

16 D-7 E-7 E#M7 E-7

17 D-7 E-7 E#M7 E-7

18 D-7 E-7 E#M7 E-7

19 D-7 E-7 E#M7 E-7

20 D-7 E-7 E#M7 E-7

21 D-7 E-7 E#M7 E-7

22 D-7 E-7 E#M7 E-7

23 D-7 E-7 E#M7 E-7

24 D-7 E-7 E#M7 E-7

25 D-7 E-7 E#M7 E-7

26 D-7 E-7 E#M7 E-7

27 D-7 E-7 E#M7 E-7

28 D-7 E-7 E#M7 E-7

18 SOLOS ON D-7



A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is mostly empty, with a single eighth rest placed on the second line (F4). The staff ends with a double bar line.

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) B₃7(13\♭5) B♭M

Pedal F

Chords: C-7 F-7(9) C#7(13\♭5) B₃7(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 single quarter note in the treble clef, with the corresponding major 7th chord indicated above. The notes are B-flat, E-flat, and B-flat respectively. The bass clef in all four measures contains a whole rest. The fourth measure features a half note B-flat in the treble clef, with the B-flat major 7th chord indicated above. 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 measure number on the left and a key signature of F# major. Chord symbols are placed above the staff.

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 in measure 4.

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 in measure 8.

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

System 4 (Measures 13-16): Chords: E-7 (measures 13-14), A7 (measure 15), DM7 (measure 16). The melody is mostly quarter 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 in measure 20.

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 in measure 24.

A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

E[#]7 A E-

E[#]7 3 E- E[#]7 3 E-

E[#]7 3 E- F[#]-7^b5 B7^b5 E-

2. E- B-7^b5 E7^b9 A-

A-7 D7 A-7^b5 D7^b9 G7

F[#]-7^b5 B7^b5 E- F[#]-7^b5

E[#]7 E-

A7[#]11 A-M7 A-7

G[#]7[#]9 GM F[#]-7^b5 B7^b9

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 Bygone' 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 divided into four systems, each with a measure number (1, 5, 9, 12) at the beginning. Chord markings are placed above the staff: B7, A7, B7, A7, D7, G7, B7, A7, G#-7, C#7, F#-7, B7, A7, E-7, B, and B. The guitar part is written in a single staff, and the piano part is written in a single staff. The score includes various musical notations such as eighth notes, quarter notes, and rests. A repeat sign with first and second endings is present at the end of the score.

1 B7 A7 B7 A7

5 D7 G7 B7 A7

9 B7 A7 G#-7 C#7 F#-7 B7

12 A7 E-7 B B

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

Chords and measures for 'ONE NOTE SAMBA':

- Measures 1-5: G7b9, E-7, D#7, D-7, C#7b5
- Measures 6-10: E-7, D#7, D-7, C#7b5, Coda
- Measures 11-15: G-7, B#7, E#M7, A#7
- Measures 16-20: E-7, D#7, D-7, C#7b5, B#6
- Measures 21-25: E#-7, A#7, D#M7, D#M7
- Measures 26-30: D#-7, G#7, C#M7, Dø, C#7b5, D.S. al Coda
- Measures 31-35: Coda, G-7, B#7, E#M7, A#7
- Measures 36-40: D#6, D7, C#M7, B#6

RED CLAY

Freddy HUBBARD

FREE BLOWING

D-7

A#7

A+7

D-7



A

G7sus4

A7sus4

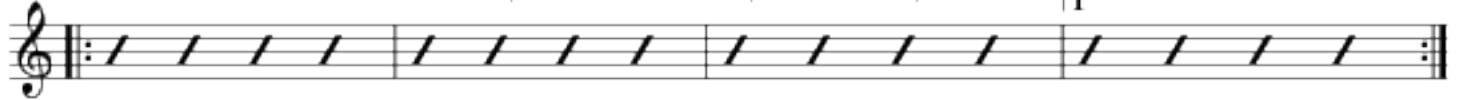
5 D-7(11)

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



G7sus4

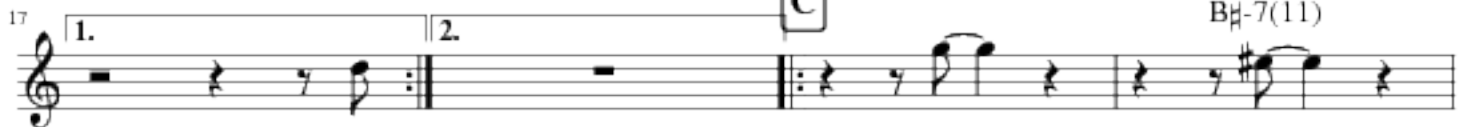
A7sus4

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



SCRAPPLE FROM THE APPLE

Charlie PARKER

1. A-7 D7 A-7

4. D7b9 GM7 3 A-7 D7 3

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

10. B7 E7

14. A7 D7

18. A-7 D7 A-7 3

21. D7b9 GM7 3 A-7 D7 3

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. Measure 9 includes first and second endings. Measure 10 features a change to the E-7 chord in the right hand. The bass line continues its rhythmic pattern.

13

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

18 E-

Measures 17-20 of the piano introduction. Measure 18 features a change to the E- chord in the right hand. The bass line continues its rhythmic pattern.



SOLAR

Miles DAVIS

Chords: D-, A-7, D7, GM7, G-7, Bb7, E#M7, E#-7, A#7, D#M7, E-7b5, A7b9

4

7

10

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of a single melodic line across four staves. The first staff contains measures 1-3, the second staff measures 4-6, the third staff measures 7-9, and the fourth staff measures 10-12. The melody is composed of eighth and quarter notes, with some measures containing rests. The chords are indicated above the staff: D- (measures 1-2), A-7 (measures 3-4), D7 (measure 5), GM7 (measures 6-7), G-7 (measures 8-9), Bb7 (measure 10), E#M7 (measures 11-12), E#-7 (measure 13), A#7 (measures 14-15), D#M7 (measures 16-17), E-7b5 (measures 18-19), and A7b9 (measures 20-21). The piece concludes with a double bar line and repeat dots.

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

[illegible]

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, written in 4/4 time and B major (two sharps).

The music is organized into four systems, each containing two measures:

- System 1 (Measures 1-2):** Chord **Bm7** is indicated above the first measure.
- System 2 (Measures 3-4):** Chord **C#7** is indicated above the third measure, with a note **(F#7 on Head)** in parentheses. Chord **F#7** is indicated above the fourth measure.
- System 3 (Measures 5-6):** Chord **Bm7** is indicated above the fifth measure. A triplet of eighth notes is marked with a "3" below the notes.
- System 4 (Measures 7-8):** Chord **B7#9** is indicated above the seventh measure. Chord **E7** is indicated above the eighth measure, with a note **(A7)** in parentheses. Chord **C#7** is indicated above the ninth measure. Chord **F#7** is indicated above the tenth measure, with a triplet of eighth notes marked with a "3" below the notes. Chord **Bm7 (F#7)** is indicated above the eleventh measure.

