

AU PRIVAVE

Charlie PARKER

Chord progression for "Au Privave" (Charlie Parker):

Measures 1-4: D, F \flat -7, A7, D, F \flat -7

Measures 5-8: A-7, D+7, G7 \flat 9, G-7, C7

Measures 9-12: A, F \flat -7, G \flat -7, C \flat 7, F \flat -7

Measures 13-16: F \flat -7, A7, D, C \flat 7 \flat 9

The score is written in treble clef, 4/4 time, with a key signature of two sharps (D major). It includes various musical notations such as slurs, ties, and dynamic markings like accents and breath marks.

Beatrice

Medium Swing

Sam Rivers

Chord progression for "Beatrice" (Medium Swing) by Sam Rivers. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Measures 1-4: F \flat Maj7, FMaj7 \sharp 11, F \flat Maj7, DMaj7 \sharp 11

Measures 5-8: D \flat m7, DMaj7 \sharp 11, D \flat m7, C \flat m7, Am7 (triplets in measures 7-8)

Measures 9-12: A \flat m7, AMaj7, E \flat m7 \flat 5, A \flat 7 \flat 9, D \flat m7 (trills in measures 11-12)

Measures 13-16: G \flat m7, FMaj7 \sharp 11, F \flat m7, FMaj7 \sharp 11

Measures 17-20: F \flat Maj7, FMaj7 \sharp 11, F \flat Maj7, DMaj7 \sharp 11

Measures 21-24: D \flat m7, DMaj7 \sharp 11, D \flat m7, C \flat m7, Am7

Measures 25-28: A \flat m7, AMaj7, E \flat m7 \flat 5, A \flat 7 \flat 9, D \flat m7

Measures 29-32: G \flat m7, FMaj7 \sharp 11, F \flat m7, FMaj7 \sharp 11

BLUE IN GREEN

Bill EVANS

Measures 1-4 of the piece. The key signature is D major (two sharps). The time signature is 4/4. The notation is in grand staff. Measure 1: Treble clef has a half note G4 with a flat, and a half note B4 with a flat. Bass clef has a whole rest. Chord: GM7#11. Measure 2: Treble clef has a half note A4, and a half note G4 with a flat. Bass clef has a whole rest. Chord: Gb7#9. Measure 3: Treble clef has a half note F#4, and a half note E4. Bass clef has a whole rest. Chords: Cb-7(9) and Bb7. Measure 4: Treble clef has a half note D5, and a half note C5 with a flat. Bass clef has a whole rest. Chords: A-7 and D7b9.

Measures 5-8 of the piece. Measure 5: Treble clef has a half note G4 with a flat, and a half note F#4. Bass clef has a whole rest. Chord: GM7. Measure 6: Treble clef has a half note E4, and a half note D4. Bass clef has a whole rest. Chord: Gb7(b13). Measure 7: Treble clef has a half note C5, and a half note B4. Bass clef has a whole rest. Chord: Cb-7(9). Measure 8: Treble clef has a half note A4, and a half note G4 with a flat. Bass clef has a whole rest. Chord: Db7(#9).

Measures 9-13 of the piece. Measure 9: Treble clef has a half note G4 with a flat, and a half note F#4. Bass clef has a whole rest. Chord: Gb-7(#9). Measure 10: Treble clef has a half note E4, and a half note D4. Bass clef has a whole rest. Chord: Cb-7(9). Measure 11: Treble clef has a half note C5, and a half note B4. Bass clef has a whole rest. Chord: CbM7#11. Measure 12: Treble clef has a half note A4, and a half note G4 with a flat. Bass clef has a whole rest. Chord: Gb7#9. Measure 13: Treble clef has a half note F#4, and a half note E4. Bass clef has a whole rest. Chord: Cb-7(9). The piece ends with a double bar line.

BUT NOT FOR ME

Bb

G. GERSHWIN

Chords: Fb7, Fb-7, A7, DM7, Cb-7

5 Fb7 Fb- A7 DM7 A-7 D7

9 GM7 G-7 C7 DM7

13 Cb-7 Fb7 Fb-7 A7

17 GM7 G-7 C7 DM7 Cb-7

21 Fb-7 A7 DM7

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of five staves of music. The first staff (measures 1-4) features a melody line with a repeat sign at measure 2. The second staff (measures 5-8) continues the melody. The third staff (measures 9-12) includes a first ending bracket over measures 9-10. The fourth staff (measures 13-16) includes a second ending bracket over measures 15-16. The fifth staff (measures 17-24) concludes the piece with a final chord and a repeat sign at the end.

CHAMELEON

Herbie HANCOCK

Bass intro

A \flat -7

C7

First system of musical notation for the Bass intro. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has one sharp (F#). The bass line starts with a whole rest, followed by a series of eighth and quarter notes. The treble staff has whole rests throughout this section.

4X'S

3

G-7

C7

G-7

Second system of musical notation. It consists of two staves. The bass line continues with eighth and quarter notes. The treble staff has eighth and quarter notes, with some beamed eighth notes. There are repeat signs at the beginning and end of the system.

C7

4X'S

1.2.3

6

C7

G-7

Third system of musical notation. It consists of two staves. The bass line continues with eighth and quarter notes. The treble staff has eighth and quarter notes, with some beamed eighth notes. There are repeat signs at the beginning and end of the system.

C7

4

9

G-7

C7

Fourth system of musical notation. It consists of two staves. The bass line continues with eighth and quarter notes. The treble staff has eighth and quarter notes, with some beamed eighth notes. There are repeat signs at the beginning and end of the system.

COME RAIN OR COME SHINE

MERCER⁶³
ARLEN

Handwritten musical score for the song "Come Rain or Come Shine" by Mercer and Arlen. The score is written on six staves, with guitar chords and melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The chords are written above the staves, and the melodic lines are written on the staves. The score includes a first ending and a second ending.

Chords and Melodic Lines:

- Staff 1: Dmaj7, C#° F#7, Bmi
- Staff 2: E7, A7, Dmaj7, Ami7 D7
- Staff 3: Gmaj7, Gmi7, Dmaj7, E° A7(b9), Dmaj7
- Staff 4: G#° C#7(b9), F#° B7(b9), F#° B7(b9), Emi7 A7
- Staff 5: 2. G#° C#7(b9), F#7
- Staff 6: B7, E7, Bmi7 G#° C#° F#7(b9), Bmi (Emi A7)

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

DOXY

Sonny ROLLINS

6

9

13

17

EPISTROPHY

C

Thelonious MONK

11: Bb7 Cb7

4: C7 Db7

8: C7 Db7

12: Bb7 Cb7

16: Eb-

20: Ab

24: C7 Db7

28: Bb7 Cb7

32: Bb7 Cb7 Eb7#11

The musical score is written for a single melodic line in 4/4 time. The key signature has one sharp (F#). The score consists of 32 measures. Chord changes are indicated above the staff at specific measures: Bb7 and Cb7 at measure 11, C7 and Db7 at measures 4 and 8, Bb7 and Cb7 at measure 12, Eb- at measure 16, Ab at measure 20, C7 and Db7 at measure 24, Bb7 and Cb7 at measure 28, and Bb7, Cb7, and Eb7#11 at measure 32. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the piece.

Goodbye PORK PIE HAT

C

Charles MINGUS

Chords: C7, Ab7, DbM, Gb7, Bb sus4, Ab7sus4, Bb7sus4, C7, F-7, Ab7, D-7, G7, A7, D7, Ab7, DbM, Gb7, F7, G7, Bb7, C7, Ab7, DbM, Gb7, C-7

Grille de solos

Solo Chords: C-7, F-7, C-7, F-7, C-7, F-7, F-7, Ab7, G7, C-7, F-7, C-7, F-7, Aø, D7, Eb7, Ab7, G7, C-7, F-7, C-7, G7#9

I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

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

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

11 Em7 F#m7b5 B+7 Em7 Am7 D7

15 Dm7 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

Detailed description: This musical score is for a piece titled "I HEAR A RAPSONY". It is written in 4/4 time and consists of 23 measures. The notation is on a single treble clef staff. The key signature has one sharp (F#), indicating D major or B minor. The score includes various chords: Am7, A+7, Dm7, G7, CM7, F7, Em7, Fm7, G#m7, Bm7b5, E7, F#m7b5, B+7, and D7. There are also melodic lines with triplets and slurs. The piece ends with a double bar line at measure 23.

I'm beginning to see the light

Harry James, Duke Ellington, Johnny Hodges and Don George

6

E6 C7

E6 F#m7 G#m7 C#7 F#m7 B7 E6

10 E6 C7

14 E6 F#m7 G#m7 C#7 F#m7 B7 E6

18 G#7 G7

22 F#7 C7 B7

26 E6 C7

30 E6 F#m7 G#m7 C#7 F#m7 B7 1. E6 2.

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Ab6 Db9 Ab6 Dbm7 Gb7 Cbm7 Fb7

5 Ab6 Db9 Cm7 F7 Bb9 Bbm7 Eb7 Ab Bbm7 Eb7

9 Ab6 Db9 Ab6 Dbm7 Gb7 Cbm7 Fb7

13 Ab6 Db9 Cm7 F7 Bb9 Bbm7 Eb7 Ab

17 C9 Cb9 Bb9

22 Cbm7 Fb7 Bbm7 Eb7 Ab6 Db9

26 Cm7 Fm7 Dm7b5 Dbm7 Gb7 Cbm7 Fb7 Bbm7b5 Eb7b9 Dm7b5 Db9

30 Cm7 F7b5b9 Bb9 Bbm7 Eb7 Ab Bbm7 Eb7 AM9 Ab6b9

1. 2.

IMPRESSIONS

J. COLTRANE

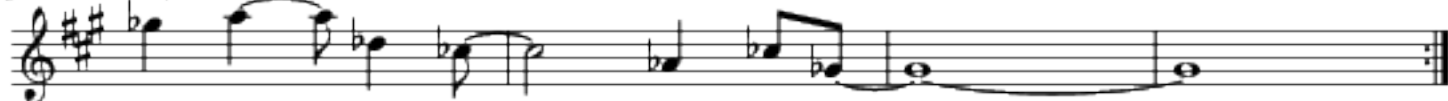
A

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

The musical score for "In Walked Bud" by Thelonious Monk is written in 4/4 time and the key of B-flat major (two flats). The score consists of six staves of music, each with a measure number on the left and a series of chords above the staff.

Staff 1 (Measures 1-4):

- Measure 1: D_m
- Measure 2: $D_m (M7)$
- Measure 3: D_m^7
- Measure 4: G^7 $F\#^7$

Staff 2 (Measures 5-8):

- Measure 5: F
- Measure 6: D^7
- Measure 7: G_m^7 C^7
- Measure 8: F $E_m^7 \flat^5$ $A^7 \flat^9$

Staff 3 (Measures 9-12):

- Measure 9: D_m^7
- Measure 10: D_m^7
- Measure 11: $B\flat^7$
- Measure 12: $B\flat^7$

Staff 4 (Measures 13-16):

- Measure 13: D_m^7
- Measure 14: D_m^7
- Measure 15: $B\flat^7$
- Measure 16: $B\flat^7$

Staff 5 (Measures 17-20):

- Measure 17: D_m
- Measure 18: $D_m (M7)$
- Measure 19: D_m^7
- Measure 20: G^7 $F\#^7$

Staff 6 (Measures 21-24):

- Measure 21: F
- Measure 22: D^7
- Measure 23: G_m^7 C^7
- Measure 24: F $E_m^7 \flat^5$ $A^7 \flat^9$

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

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

$F7$ $E\flat m7$ $Cm7 \flat 5$ $C\flat M9$

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

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

1. break on head

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

$D/G\flat$ $F13$ $G\flat m7$

$D6$ $C\flat 7 (\flat 9 \#5)$ $F\flat m7$ $A7$ $DM7$ $C\flat m7$

$F\flat m9$ $A7$ $D\flat 7 sus$ $D\flat 7$ $B\flat 7 (\flat 9 \#5)$

$E\flat m9 m7$ $B\flat 7 \flat 9 \#5$

C

$E\flat m$ $E\flat m M7$ $E\flat m7$ $E\flat m6$ $A\flat m$ $A\flat m M7$

$F7$ $E\flat m7$

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

$G\flat m7$ $C\flat 7$ $Fm7 \flat 5$ $B\flat 7 \flat 9 \#5$

$A\flat m7$ $D\flat 7 \flat 9$ $G\flat 6/9$

IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

5

9

13

17

21

25

29

Chords: F#M7, A#m7b5, D#7, G#m7, G°, A#m7b5, D#7, G#m7, A#m7b5, D#7, G#m7, D7, F#M7, E#m7b5, A#7, D#m7 (D#mM7), D#m7, G7, G#m7, C7, F#M7, A#m7b5, D#7, G#m7, G°, A#m7b5, D#7, G#m7, D7, F#M7, A7, A#m7b5, D#7, G#m7, G#m7, C7, F#M7, (D#m7), (G#m7 C#7)

JELLY ROLL

Charles MINGUS

11

4

7

16

C7

C7

F7

Bb7

GbB7 Fb+7 Eb7

D7

To solos

1. || to ending

G-7

C7

F7

F7

Gb7

F7

Transposed bass part

1.

LONNIE'S LAMENT

John COLTRANE

4/4

A-7 Cb-7 CM7 Cb-7 A-7 Cb-7 CM7 Cb-7

6 A-7 Cb-7 CM7 Cb-7 A-7 Cb-7 CM7 Cb-7

10 A-7 G7 CM7 FM7 FMè Gb7 F7 Fb7ALT

14 A-7 Cb-7 CM7/A-7A7 A-7 Cb-7 CM7 Cb-7

18 SOLOS ON D-7

Naïma

John Coltrane

A

C (pedal)

B

G (pedal)

A

C (pedal)

D.C. al Coda



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 Eb7 AM7 DM7

17 Db- DM7 (DbM7) Ab7 AM7

22 Gb-7 DM7 DbM7 Db-

A NIGHT IN TUNISIA

Dizzy GILLESPIE

5 $C7$ Fb $Cb-$

10 $C7$ $Cb-$ $C7$ $Cb-$

14 $C7$ $Cb-$ $Db-7b5$ $Gb7b5$ Cb

18 $Fb-7$ $A7$ $Fb-7b5$ $A7b9$ $D7$

22 $Db-7b5$ $Gb7b5$ $Cb-$ $Db-7b5$

26 $C7$ $Cb-$

30 $Fb7\#11$ $Fb-M7$ $Fb-7$

34 $Eb7\#9$ DM $Db-7b5$ $Gb7b9$

NOSTALGIA IN TIMES SQUARE

Charles MINGUS

12/4

5

9

12

D7 C7

Fm7 Bb7

D7 C7

D7 C7 B-7 E7 A-7 D7

G-7 C7

D

1. 2.

The musical score is written for a single melodic line in 4/4 time, with a key signature of two sharps (F# and C#). The piece is divided into four measures, each containing a staff of music. Measure 1 starts with a whole rest, followed by a quarter rest, then a quarter note G4, and a repeat sign. Measure 2 contains a half note G4, a quarter note A4, a quarter note B4, and a quarter note A4. Measure 3 contains a half note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. Measure 4 contains a half note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. Chords are indicated above the staff: D7 and C7 above measure 2, Fm7 and Bb7 above measure 3, D7 and C7 above measure 4, and D7, C7, B-7, E7, A-7, and D7 above measure 5. A G-7 chord is indicated above measure 6, and a C7 chord is indicated above measure 7. A D chord is indicated above measure 8, and a D chord is indicated above measure 9. A first ending bracket labeled '1.' spans measures 8 and 9, and a second ending bracket labeled '2.' spans measure 10.

OLEO

Medium swing

Sonny ROLLINS

A G^6 trp w/ten 8va b $F^{\flat}m^7$ $A^{\flat}m^7$ D^7 G^6 $F^{\flat}7$

4 $A^{\flat}m^7$ D^7 G^6 G^7 C^6 $C^{\flat}m^6$

7 $C^{\flat}m^7$ $F^{\flat}m^7$ $A^{\flat}m^7$ D^7 $A^{\flat}m^7$ D^7 G^6

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

13 % A^7 %

C D^7 % G^6 $F^{\flat}m^7$

19 $A^{\flat}m^7$ D^7 G^6 $F^{\flat}7$ $A^{\flat}m^7$ D^7

22 G^6 G^7 C^6 $C^{\flat}m^7$ $C^{\flat}m^7$ $F^{\flat}7$ $A^{\flat}m^7$ D^7 G^6

Solo on form AABC

ONE NOTE SAMBA

Antonio Carlos JOBIM

Sheet music for "ONE NOTE SAMBA" by Antonio Carlos JOBIM, written in 4/4 time and key of D major. The music is organized into measures with corresponding chord changes indicated above the staff.

Measures 1-5: D7b9, Cb-7, Bb7, A-7, Ab7b5

Measures 6-9: Cb-7, Bb7, A-7, Ab7b5

Measures 10-13: 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

The piece concludes with the instruction "D.S. al Coda" at the end of measure 25.

RED CLAY

Freddy HUBBARD

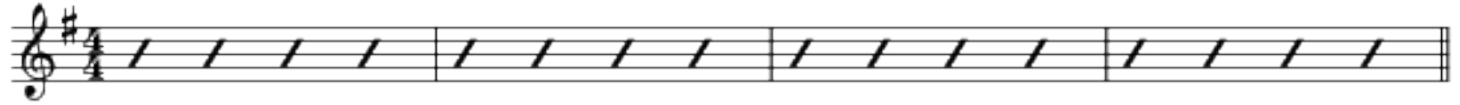
FREE BLOWING

A-7

F7

F \flat +7

A-7



A

D7sus4

F \flat 7sus4

5

A-7(11)

G-7(11)

B \flat 7sus4

C7sus4

1



THEME

D7sus4

F \flat 7sus4

B

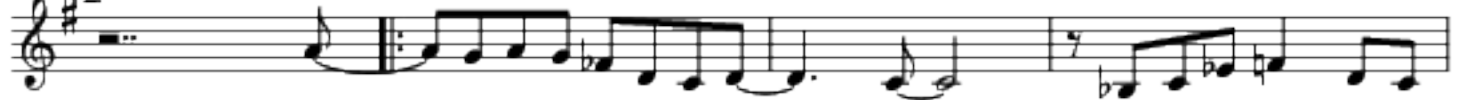
A-7(11)

G-7(11)

B \flat 7sus4

C7sus4

9



13

D7sus4

F \flat 7sus4

A-7(11)

G-7(11)

B \flat 7sus4

C7sus4



D7sus4

F \flat 7sus4

D7sus4

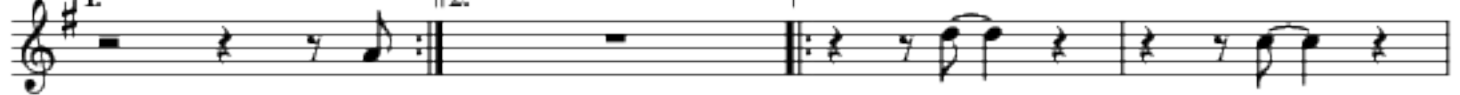
F \flat 7sus4

C

A-7(11)

G-7(11)

17



SOLOS

B \flat 7sus4

C7sus4

D7sus4

F \flat 7sus'

D

A-7

G-7

C7

FM7

C \flat -7 \flat 5

F \flat +7

21



Samba For Carmen

Paquito D'Rivera

INTRO F#m7(b5) B7 Em7 A7 Dm9

G C G7 [A] C7M Fm/C C7M

Fm/C C7M Fm/C Bm7 Em(b5#7) A7 [B] Dm7

Bb/D B°/D Bb/D Dm7 G7 G7/F Em A7

Dm7 G7 [C] C7M Fm/C C7M Fm/C C7M

C7 F7M [D] F#m7(b5) B7 E7 bA7(b9)

Dm7 G7 C7M C7 [D'] F#m7(b5) B7 Em7

A7 Dm7 G7 ⊕ C G7 [CODA] F#m7(b5) F7

Em7 Eb Dm7 C#7M D/C

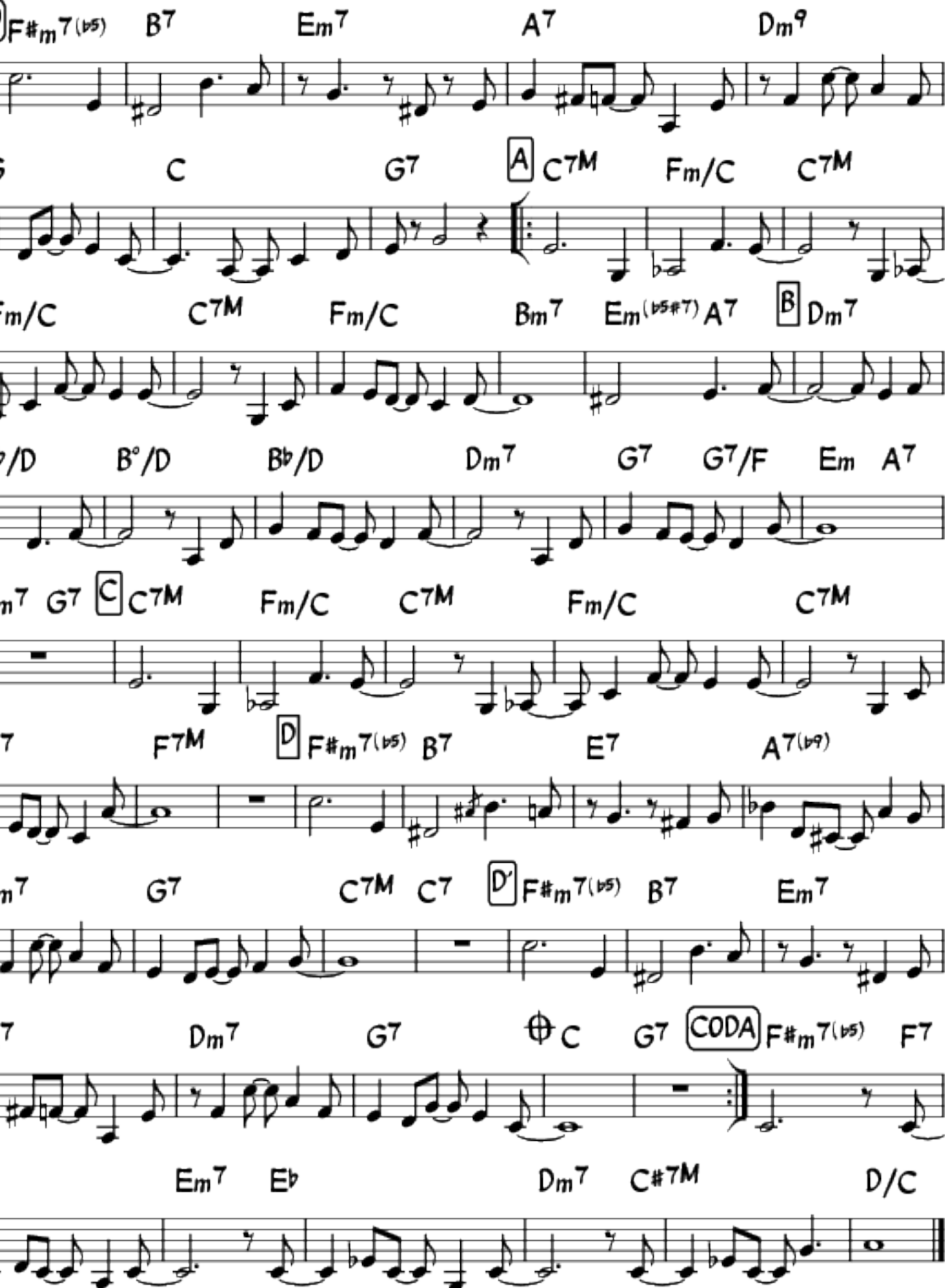
Samba For Carmen

Paquito Da Rivera

INTRO

Musical score for Samba For Carmen, featuring guitar chords and melody.

Chords: F#m7(b5), B7, Em7, A7, Dm9, G, C, G7, C7M, Fm/C, C7M, Fm/C, C7M, Fm/C, Bm7, Em(b5#7), A7, Dm7, Bb/D, B°/D, Bb/D, Dm7, G7, G7/F, Em, A7, Dm7, G7, C7M, Fm/C, C7M, Fm/C, C7M, C7, F7M, F#m7(b5), B7, E7, A7(b9), Dm7, G7, C7M, C7, F#m7(b5), B7, Em7, A7, Dm7, G7, C, G7, CODA, F#m7(b5), F7, Em7, Eb, Dm7, C#7M, D/C.

The image displays a musical score for a piece titled "Samba For Carmen" by Paquito Da Rivera. The score is written on ten staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff is labeled "INTRO" and begins with the chord F#m7(b5). The subsequent staves contain various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves. The score includes several repeat signs and a CODA section. The chords are: F#m7(b5), B7, Em7, A7, Dm9, G, C, G7, C7M, Fm/C, C7M, Fm/C, C7M, Fm/C, Bm7, Em(b5#7), A7, Dm7, Bb/D, B°/D, Bb/D, Dm7, G7, G7/F, Em, A7, Dm7, G7, C7M, Fm/C, C7M, Fm/C, C7M, C7, F7M, F#m7(b5), B7, E7, A7(b9), Dm7, G7, C7M, C7, F#m7(b5), B7, Em7, A7, Dm7, G7, C, G7, CODA, F#m7(b5), F7, Em7, Eb, Dm7, C#7M, D/C.

SCRAPPLE FROM THE APPLE

Charlie PARKER

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

4 $A7\flat9$ $DM7$ 3 $F\flat-7$ $A7$ 3

7 $DM7$ $G\flat-7$ $C\flat7$ 1. 2. $DM7$ fine

10 $G\flat7$ $C\flat7$

14 $F\flat7$ $A7$

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

21 $A7\flat9$ $DM7$ 3 $F\flat-7$ $A7$ 3

24 $DM7/G-7$ $A7\flat9$ D

SO WHAT

C

Miles DAVIS

§ Cb-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 descending eighth-note pattern: B2, A2, G2, F#2, E2, D2, C2, B1. The right hand has whole-note chords: Bb3-Ab2 (m1), Bb3-Ab2-Gb1 (m2), Bb3-Ab2 (m3), and Bb3-Ab2 (m4). A repeat sign is at the end of measure 4.

Measures 5-8. The bass line continues with the same descending eighth-note pattern. The right hand has whole-note chords: Bb3-Ab2 (m5), Bb3-Ab2-Gb1 (m6), Bb3-Ab2 (m7), and Bb3-Ab2 (m8).

Measures 9-12. Measure 9 has a first ending bracket. Measure 10 has a second ending bracket. Measure 11 has a C-7 chord in the right hand. The bass line continues with the descending eighth-note pattern. The right hand has whole-note chords: Bb3-Ab2 (m9), Bb3-Ab2-Gb1 (m10), Bb3-Ab2 (m11), and Bb3-Ab2 (m12).

Measures 13-16. The bass line continues with the descending eighth-note pattern. The right hand has whole-note chords: Bb3-Ab2 (m13), Bb3-Ab2-Gb1 (m14), Bb3-Ab2 (m15), and Bb3-Ab2 (m16).

Measures 17-20. Measure 17 has a Cb- chord in the right hand. The bass line continues with the descending eighth-note pattern. The right hand has whole-note chords: Bb3-Ab2 (m17), Bb3-Ab2-Gb1 (m18), Bb3-Ab2 (m19), and Bb3-Ab2 (m20).



SOLAR

Miles DAVIS

4/4 time signature. Key signature: two sharps (F# and C#).

Measures 1-2: Chord A- (A major). Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter).

Measures 3-4: Chord E-7 (E minor 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measure 5: Chord A7 (A dominant 7). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#4 (quarter).

Measures 6-7: Chord DM7 (D minor 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 8-9: Chord D-7 (D minor 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 10-11: Chord G7 (G dominant 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 12-13: Chord CM7 (C major 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 14-15: Chord C-7 (C minor 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 16-17: Chord F7 (F dominant 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 18-19: Chord BbM7 (Bb major 7). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 20-21: Chord B-7b5 (B minor 7b5). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Measures 22-23: Chord E7b9 (E dominant 7b9). Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

STOLEN MOMENTS

Oliver NELSON

1 A-7 Cb-7 CM7 Cb-7

5 A-7 A-- A-7 A--

9 D-7 D-- A-7 A--

13 Cb- C- Db-| D- Eb- D- Db-

17 Cb-7 Co7 A D- A- \emptyset Fb+7

\emptyset Fb+7 A-7 Fb+7 D7sus

25 A-7

TAKE FIVE

Paul DESMOND

Chords: Fb-, Eb-7, Fb-, Eb-7, Fb-, Eb-7

4 Chords: Fb-, Eb-7, Fb-, Eb-7, Fb-, Eb-7, Fb-, Cb-7

8 Chords: Fb-, Cb7, CM7, A-6, Eb-7, Fb-7, A-7, D7

12 Chords: GM7, A-6, Eb-7, Fb-7, A-7, D7

16 Chords: Gb-7, Cb7, Fb-, Eb-7, Fb-, Eb-7, Fb-, Eb-7

20 Chords: Fb-, Eb-7, Fb-, Eb-7, Fb-, Eb-7, Fb-, Eb-7, Fb-

TUNE UP

Miles DAVIS

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar and piano. The guitar part is in the key of D minor (three flats) and 4/4 time. The piano part is in the key of A major (three sharps). The score includes chord diagrams for the guitar and a melodic line for the piano. The guitar part is divided into two systems, each with four staves. The piano part is divided into two systems, each with two staves. The score includes a key signature change from D minor to A major at measure 33.

Guitar Part (Staff 1-8):

- Staff 1: D \flat -, G \flat 7, C \flat M7, C \flat M7
- Staff 2: C \flat -7, F \flat 7, AM7, AM7
- Staff 3: D7, GM7, F \flat -7
- Staff 4: D \flat -7, D7, GM7, C \flat 7

Piano Part (Staff 9-16):

- Staff 9: A \flat 7
- Staff 10: D \flat -7, D7, GM7, C \flat 7
- Staff 11: D \flat -7, C \flat 7, C \flat M7, C \flat M7
- Staff 12: D \flat -, G \flat 7, C \flat M, C \flat M

Key Signature Change: At measure 33, the key signature changes from D minor (three flats) to A major (three sharps).

Piano Part (Staff 17-20):

- Staff 17: A-
- Staff 18: A \flat
- Staff 19: A \flat
- Staff 20: A \flat

Dynamic: *mp* (mezzo-piano) is indicated at the end of the score.

440

UP JUMPED SPRING

-FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves. The first staff has a treble clef and a 3/4 time signature. The music is in G major, indicated by one sharp (F#). The score includes various chords such as Gm7, E7, A7, D7, E-7, D-, C#-7b5, F#7, B-7, Cm7, and A-7b5. There are two first endings (1. and 2.) and a double bar line with a repeat sign. The score ends with "D.S. al 2nd" and "ENDING".

FREDDIE HUBBARD - THE ATLANTIC YEARS

WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

A

$F\flat 13$ $A6$ $F9$ $C\flat-7$ $C\flat\text{add}11$ $F\flat 7$ $G\flat-$ $G\flat-7$ $C\flat 9\sharp 11$

$G-9$ $C7$ $FM7$ $C\flat-7\flat 5$ $F9$ $F\flat 9\text{sus}$ $F\flat 13$

$A6$ $F9$ $C\flat-7\text{add}11$ $F\flat 7$ $G\flat-$ $G\flat-7$ $C\flat 9\sharp 11$

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

B

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

$F\flat 13\flat 6$ $F\flat 7$ $E\flat 13$ $D7$ $C\flat-7\flat 5$ $F 13$ $F\flat 9\text{sus}$ $F\flat 13$

C

$A6$ $F9$ $C\flat-\text{add}11$ $F\flat 7$ $G\flat-$ $G\flat-7$ $C\flat 9\sharp 11$

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

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

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Gbm7

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Ab7 (Db7 on Head) Db7

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