

# AU PRIVAVE

Charlie PARKER

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

Chord progression and melodic line:

- Measures 1-2: Chord D. Melody: F#4, G#4, A4, B4, A4, G#4, F#4.
- Measures 3-4: Chord F#-7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 5-6: Chord A7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 7-8: Chord D. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 9-10: Chord F#-7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 11-12: Chord A-7. Melody: F#4, G#4, A4, B4, A4, G#4, F#4.
- Measures 13-14: Chord D+7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 15-16: Chord G7b9. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 17-18: Chord G-7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 19-20: Chord C7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 21-22: Chord A. Melody: F#4, G#4, A4, B4, A4, G#4, F#4.
- Measures 23-24: Chord F#-7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 25-26: Chord Gb-7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 27-28: Chord Cb7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 29-30: Chord F#-7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 31-32: Chord F#-7. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 33-34: Chord A7. Melody: F#4, G#4, A4, B4, A4, G#4, F#4.
- Measures 35-36: Chord D. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 37-38: Chord Cb7b9. Melody: E4, D4, C#4, B3, A3, G#3, F#3.
- Measures 39-40: Chord D. Melody: E4, D4, C#4, B3, A3, G#3, F#3.

# BLUE IN GREEN

Bill EVANS

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is in grand staff. The bass line is mostly rests. The treble line contains the following notes: Measure 1: B4 (half), B4 (quarter); Measure 2: A4 (half), G4 (quarter); Measure 3: F#4 (half), E4 (quarter); Measure 4: D4 (half), C#4 (quarter). Chord symbols are placed below the staff: GM7#11, Gb7#9, Cb-7(9) Bb7, A-7 D7b9.

Measures 5-8 of the piece. Measure 5 starts with a '5' above the staff. The treble line contains: Measure 5: B4 (half), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); Measure 6: A4 (half), G4 (quarter); Measure 7: F#4 (half), E4 (quarter); Measure 8: D4 (half), C#4 (quarter). Chord symbols are: GM7, Gb7(b13), Cb-7(9), D#7(#9).

Measures 9-13 of the piece. Measure 9 starts with a '9' above the staff. The treble line contains: Measure 9: A4 (half), G4 (quarter); Measure 10: F#4 (half), E4 (quarter); Measure 11: D4 (half), C#4 (quarter); Measure 12: B4 (half), A4 (quarter); Measure 13: G4 (half), F#4 (quarter). Chord symbols are: Gb-7(#9), Cb-7(9), CbM7#11, Gb7#9, Cb-7(9). The section ends with a double bar line. Above the staff, 'Ending' is written above measures 11-12 and 'Fine' is written above measures 13-14.

# BUT NOT FOR ME

Bb

G. GERSHWIN

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

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

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

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

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

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

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

# CHAMELEON

Herbie HANCOCK

Bass intro

A $\flat$ -7

C7



Musical notation for the bass intro, measures 1-3. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in bass clef. Measure 1: F#4 quarter, G4 quarter, A4 quarter, B4 quarter. Measure 2: A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measure 3: D4 quarter, C4 quarter, B3 quarter, A3 quarter. The piece ends with a double bar line.

4X'S

3

G-7

C7

G-7



Musical notation for the 4X'S section, measures 4-6. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in bass clef. Measure 4: F#4 quarter, G4 quarter, A4 quarter, B4 quarter. Measure 5: A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measure 6: D4 quarter, C4 quarter, B3 quarter, A3 quarter. The piece ends with a double bar line.

C7

4X'S

1.2.3

6

C7

G-7



Musical notation for the 4X'S section, measures 7-9. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in bass clef. Measure 7: F#4 quarter, G4 quarter, A4 quarter, B4 quarter. Measure 8: A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measure 9: D4 quarter, C4 quarter, B3 quarter, A3 quarter. The piece ends with a double bar line.

C7

4

9

G-7

C7



Musical notation for the 4X'S section, measures 10-12. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in bass clef. Measure 10: F#4 quarter, G4 quarter, A4 quarter, B4 quarter. Measure 11: A4 quarter, G4 quarter, F#4 quarter, E4 quarter. Measure 12: D4 quarter, C4 quarter, B3 quarter, A3 quarter. The piece ends with a double bar line.

## DOXY

Sonny ROLLINS

Musical score for "The Sound of Silence" in 4/4 time. The score is written for guitar and includes a melody line. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 6, 9, 13, and 17 indicated. Chords are written above the staff, and the melody is written on a single staff.

Chords and Melody Line:

- Measure 6: G7, F7, F $\flat$ 7, A7, D7, G, D7+5
- Measure 9: D7, D-7, G7, C7
- Measure 13: D $\flat$ o, G7, F7, F $\flat$ 7, A7, D7
- Measure 17: A-7, D7

## EPISTROPHY

C

Thelonious MONK

B $\flat$ 7 C $\flat$ 7  
 4 C7 D $\flat$ 7  
 8 C7 D $\flat$ 7  
 12 B $\flat$ 7 C $\flat$ 7  
 16 E $\flat$ -  
 20 A $\flat$   
 24 C7 D $\flat$ 7  
 28 B $\flat$ 7 C $\flat$ 7  
 32 B $\flat$ 7 C $\flat$ 7 E $\flat$ 7#11



# I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

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

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

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

15 Dm7 3 G7 Bm7b5 E7

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

23 Dm7 Fm7 G#m7 G7 CM7 Bm7B5 E7



# I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

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

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

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

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

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

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

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

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

# 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

12/8 time signature. Key signature: one flat (B-flat).

Measures 1-4: *Dm*, *Dm (M7)*, *Dm7*, *G7*, *F#7*

Measures 5-8: *F*, *D7*, *Gm7*, *C7*, *F*, *Em7b5*, *A7b9*

Measures 9-12: *Dm7*, *Dm7*, *Bb7*, *Bb7*

Measures 13-16: *Dm7*, *Dm7*, *Bb7*, *Bb7*

Measures 17-20: *Dm*, *Dm (M7)*, *Dm7*, *G7*, *F#7*

Measures 21-24: *F*, *D7*, *Gm7*, *C7*, *F*, *Em7b5*, *A7b9*

# IN A SENTIMENTAL MOOD

Duke ELLINGTON

**A**

$E\flat m7 M7 B\flat 7 9 \sharp 5$   
 $E\flat m7$   $E\flat m M7$   $E\flat m7$   $E\flat m6$   
 $F7$   $E\flat m7$   $Cm7 \flat 5$   $C\flat M9$   
 $A\flat m$   $A\flat m M7$   $A\flat m7$   $A\flat m6$   $B\flat 7 \sharp 5$   $E\flat m$   
 $B\flat m7$   $E\flat 9$   $A\flat m7$   $D\flat 7 \flat 9$   $G\flat 6/9$   $Fm7$   $B\flat 7 \sharp 5$   
 1. break on head

$G\flat 6/9$   $F\flat m9$   $A13$  **B**  $DM7$   $(GM7)$   
 2.  $C\flat m7$   $F\flat m9$   $A7$   
 $D/G\flat$   $F13$   $G\flat m7$   
 $D6$   $C\flat 7 (\flat 9 \sharp 5)$   $F\flat m7$   $A7$   $DM7$   $C\flat m7$   
 $C9 \sharp 11$   
 $F\flat m9$   $A7$   $D\flat 7 \text{ sus}$   $D\flat 7$   $B\flat 7 (\flat 9 \sharp 5)$   
 $E\flat m9 m7$   $B\flat 7 9 \sharp 5$

**C**

$E\flat m$   $E\flat m M7$   $E\flat m7$   $E\flat m6$   $A\flat m$   $A\flat m M7$   
 $F7$   $E\flat m7$   
 $A\flat m7$   $A\flat m6$   $B\flat 7 \sharp 5$   $E\flat m$   $Cm7 \flat 5$   $C\flat M7$   $B\flat m7$   $E\flat 9$   
 $G\flat m7$   $C\flat 7$   $Fm7 \flat 5$   $B\flat 7 9 \sharp 5$   
 $A\flat m7$   $D\flat 7 \flat 9$   $G\flat 6/9$

# IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

5

9

13

17

21

25

29

Chords: F#M7, Abm7b5, Db7, Gbm7, G°, Abm7b5, Db7, Gbm7, Abm7b5, Db7, Gbm7, D7, F#M7, Ebm7b5, Ab7, Dbm7 (DbmM7), Dbm7, Gb7, Gbm7, Cb7, F#M7, A7, Abm7b5, Db7, Gbm7, D7, F#M7, A7, Abm7b5, Db7, Gbm7, Gbm7, Cb7, F#M7, (Dbm7), (Gbm7 Cb7)

# JELLY ROLL

Charles MINGUS

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

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

**Chords and Harmonization:**

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

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

# LONNIE'S LAMENT

John COLTRANE

4/4

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

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

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

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

18 SOLOS ON D-7

# NAÏMA

John COLTRANE

1 2 3 4

G-7(9) C-7(9) A♭7(13♭5) G♭7(13♭5)FM7

Pedal Eb

5 6 7 8

A♭M7 G7(♭9) A♭M7 G7(13♭5)

Pedal Bb

9 10 11 12

D♭7#11 A♭M7 D-7(9) E♭7(9\13)

13 14 15 16

G-7 C-7(9) A♭7(13♭5) G♭7'13♭5 FM

Pedal Eb

17 18 19 20

G-7 C-7(9) A♭7(13♭5) G♭7(13♭5) FM7

D.C. al Coda



21  $\emptyset$  FM7 B $\flat$ M7 FM7

Fine

# NARDIS

Miles DAVIS

Db- DM7 ( DbM7 ) Ab7 AM7

5 Gb-7 DM7 DbM7 Db-

9 Db- Gb-7 DM7 Gb-7 DM7

13 Cb-7 Eb7 AM7 DM7

17 Db- DM7 ( DbM7 ) Ab7 AM7

22 Gb-7 DM7 DbM7 Db-

# A NIGHT IN TUNISIA

Dizzy GILLESPIE

5 10 14 18 22 26 30 34

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

# NO MORE BLUES - CHEGA DE SAUDADE

Carlos JOBIM

**A**

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

**B**

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

**C**

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



# NOSTALGIA IN TIMES SQUARE

Charles MINGUS

4/4

1. 2.

Chords: D7, C7, Fm7, Bb7, D7, C7, B-7, E7, A-7, D7, G-7, C7, D, D.

Measures: 1-4, 5-8, 9-12, 13-14.

Measures 13-14 include first and second endings.

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

1. 2.

**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, in 4/4 time, key of D major.

Chord progression and notation details:

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

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



# RED CLAY

Freddy HUBBARD

FREE BLOWING

A-7

F7

F $\flat$ +7

A-7



**A**

D7sus4

F $\flat$ 7sus4

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



13 D7sus4

F $\flat$ 7sus4

A-7(11)

G-7(11)

B $\flat$ 7sus4

C7sus4



D7sus4

F $\flat$ 7sus4

D7sus4

F $\flat$ 7sus4

**C** A-7(11)

G-7(11)



B $\flat$ 7sus4

C7sus4

SOLOS

D7sus4

F $\flat$ 7sus'

**D**

A-7

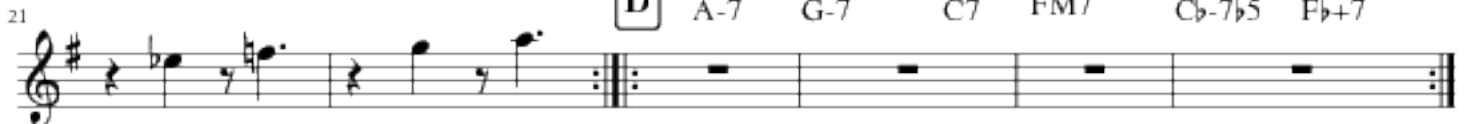
G-7

C7

FM7

C $\flat$ -7 $\flat$ 5

F $\flat$ +7



# SCRAPPLE FROM THE APPLE

Charlie PARKER

1. 2. fine

fine

# SO WHAT

C

Miles DAVIS

§ C $\flat$ -7

Bass line

Measures 1-4 of the piano introduction. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bass line in the left hand features a rhythmic pattern of eighth and sixteenth notes. The right hand has whole rests in measures 1 and 3, and chords in measures 2 and 4.

Measures 5-8 of the piano introduction. The bass line continues its rhythmic pattern. The right hand has whole rests in measures 5 and 7, and chords in measures 6 and 8.

Measures 9-12 of the piano introduction. Measure 9 includes a first ending bracket. Measure 10 includes a second ending bracket. Measure 11 has a C-7 chord in the right hand. Measure 12 continues the bass line.

Measures 13-16 of the piano introduction. The bass line continues its rhythmic pattern. The right hand has chords in measures 13 and 15, and whole rests in measures 14 and 16.

Measures 17-20 of the piano introduction. Measure 17 includes a C $\flat$ - chord in the right hand. The bass line continues its rhythmic pattern. The right hand has chords in measures 18 and 20, and whole rests in measures 19 and 20.



# SOLAR

Miles DAVIS

4

7

10

A-

E-7

A7

DM7

D-7

G7

CM7

C-7

F7

B $\flat$ M7

B-7 $\flat$ 5

E7 $\flat$ 9

# STOLEN MOMENTS

Oliver NELSON

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



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

The first staff of music is in G major (one sharp) and 4/4 time. It contains 8 measures of music. Above the staff, the chords D-7, D--, A-7, and A-- are indicated over measures 1-2, 3-4, 5-6, and 7-8 respectively. The notation includes eighth and quarter notes, rests, and a bar line after the 4th measure.


13 C $\flat$ - C- D $\flat$ -| D- E $\flat$ - D- D $\flat$ -



17      C $\flat$ -7   Co7   A                      D-                      A-                       $\emptyset$    F $\flat$ +7

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, the chords are labeled: Fb+7, A-7, Fb+7, and D7sus. The notation includes eighth and quarter notes, rests, and a final sustained note.

25 A-7



# TAKE FIVE

Paul DESMOND

Chords: Fb- Cb-7 Fb- Cb-7 Fb- Cb-7

4 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7

8 Fb- Cb7 CM7 A-6 Cb-7 Fb-7 A-7 D7

12 GM7 A-6 Cb-7 Fb-7 A-7 D7

16 Gb-7 Cb7 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7

20 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7 Fb-

# TUNE UP

Miles DAVIS

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

**Chord Progressions:**

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

**Dynamic:** *mp*



# WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

**A**

6

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

10

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

14

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

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

**B**

18

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

22

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

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

**C**

26

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

30

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

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

# WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

**A**

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

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

**B**

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

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

**C**

A7 D A7 D

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

**D**

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

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

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

# WORK SONG

Nat. ADDERLEY

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