

AU PRIVAVE

Charlie PARKER

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

Chords and notes across the score:

- Measures 1-2: Chord **D**. Notes: A4, B4, C#5, A4, G#4.
- Measures 3-4: Chord **F#-7**. Notes: F#4, E4, D4, C#4.
- Measures 5-6: Chord **A7**. Notes: A4, G#4, F#4, E4, D4, C#4.
- Measures 7-8: Chord **D**. Notes: A4, B4, C#5, A4, G#4.
- Measures 9-10: Chord **F#-7**. Notes: F#4, E4, D4, C#4.
- Measures 11-12: Chord **A-7**. Notes: A4, G#4, F#4, E4, D4, C#4.
- Measures 13-14: Chord **D+7**. Notes: D5, C#5, B4, A4, G#4, F#4.
- Measures 15-16: Chord **G7b9**. Notes: G4, F#4, E4, D4, C#4, B4.
- Measures 17-18: Chord **G-7**. Notes: G4, F#4, E4, D4, C#4, B4.
- Measures 19-20: Chord **C7**. Notes: C5, B4, A4, G#4, F#4, E4.
- Measures 21-22: Chord **A**. Notes: A4, G#4, F#4, E4, D4, C#4.
- Measures 23-24: Chord **F#-7**. Notes: F#4, E4, D4, C#4.
- Measures 25-26: Chord **G#-7**. Notes: G#4, F#4, E4, D4, C#4, B4.
- Measures 27-28: Chord **C#7**. Notes: C#5, B4, A4, G#4, F#4, E4.
- Measures 29-30: Chord **F#-7**. Notes: F#4, E4, D4, C#4.
- Measures 31-32: Chord **F#-7**. Notes: F#4, E4, D4, C#4.
- Measures 33-34: Chord **A7**. Notes: A4, G#4, F#4, E4, D4, C#4.
- Measures 35-36: Chord **D**. Notes: D5, C#5, B4, A4, G#4, F#4.
- Measures 37-38: Chord **C#7b9**. Notes: C#5, B4, A4, G#4, F#4, E4.
- Measures 39-40: Chord **D**. Notes: D5, C#5, B4, A4, G#4, F#4.

BLUE IN GREEN

Bill EVANS

First system of musical notation (measures 1-4) for 'Blue in Green'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for piano, with a treble and bass staff. The bass staff contains whole rests in all four measures. The treble staff contains the following notes: Measure 1: B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter). Measure 2: E5 (quarter), D#5 (quarter), C#5 (quarter), B4 (quarter). Measure 3: A#4 (quarter), G#4 (quarter), F#4 (quarter), E5 (quarter). Measure 4: D#5 (quarter), C#5 (quarter), B4 (quarter), A#4 (quarter). Chord symbols are placed below the treble staff: GM7#11 (Measure 1), Gb7#9 (Measure 2), Cb-7(9) Bb7 (Measure 3), A-7 D7b9 (Measure 4).

Second system of musical notation (measures 5-8) for 'Blue in Green'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for piano, with a treble and bass staff. The bass staff contains whole rests in all four measures. The treble staff contains the following notes: Measure 5: B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter). Measure 6: E5 (quarter), D#5 (quarter), C#5 (quarter), B4 (quarter). Measure 7: A#4 (quarter), G#4 (quarter), F#4 (quarter), E5 (quarter). Measure 8: D#5 (quarter), C#5 (quarter), B4 (quarter), A#4 (quarter). Chord symbols are placed below the treble staff: GM7 (Measure 5), Gb7(b13) (Measure 6), Cb-7(9) (Measure 7), Db7(#9) (Measure 8).

Third system of musical notation (measures 9-13) for 'Blue in Green'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation is for piano, with a treble and bass staff. The bass staff contains whole rests in all five measures. The treble staff contains the following notes: Measure 9: B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter). Measure 10: E5 (quarter), D#5 (quarter), C#5 (quarter), B4 (quarter). Measure 11: A#4 (quarter), G#4 (quarter), F#4 (quarter), E5 (quarter). Measure 12: D#5 (quarter), C#5 (quarter), B4 (quarter), A#4 (quarter). Measure 13: B4 (half), A#4 (half). Chord symbols are placed below the treble staff: Gb-7(#9) (Measure 9), Cb-7(9) (Measure 10), CbM7#11 (Measure 11), Gb7#9 (Measure 12), Cb-7(9) (Measure 13). The system is divided into two sections: 'Ending' (measures 11-12) and 'Fine' (measures 13).

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. Measure 1 is a whole rest in the treble and a bass line starting with a quarter rest, followed by eighth notes B2, A2, G2, F#2. Measure 2 is a repeat sign, followed by a quarter note G2, an eighth note F#2, a quarter rest, an eighth note E2, and a quarter note D2. Measure 3 is a quarter note C2, an eighth note B1, a quarter rest, an eighth note A1, and a quarter note G1.

4X'S

3

G-7

C7

G-7

Musical notation for the 4X'S section, measures 4-6. Measure 4: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 5: Treble has a whole rest and eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 6: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1.

C7

4X'S

1.2.3

6

C7

G-7

Musical notation for the 4X'S section, measures 7-9. Measure 7: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 8: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 9: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1.

C7

4

9

G-7

C7

Musical notation for the 4X'S section, measures 10-12. Measure 10: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 11: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 12: Treble has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3; Bass has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1.

COME RAIN OR COME SHINE

MERCER⁶³
ARLEN

Handwritten musical score for the song "Come Rain or Come Shine". The score is written on six staves, with the first five staves containing the main melody and the sixth staff providing a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in treble clef, and the bass line is written in bass clef. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the notes, indicating the harmonic structure of the piece. The chords include Dmaj7, C#m, F#7, Bmin, E7, A7, Dmaj7, Am7, D7, Gmaj7, Gmi7, Dmaj7, E7, A7(b9), Dmaj7, G#m, C#7(b9), F#m, B7(b9), F#m, B7(b9), Emi7, A7, B7, E7, Bmi7, G#m, C#m, F#7(b9), Bmi, and (Emi A7). The score is a handwritten transcription of the original composition by Mercer and Arlen.

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

DOXY

Sonny ROLLINS

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. The score is written for guitar and includes a melody line. The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into four systems, each with a measure number (1, 6, 9, 13, 17) and a guitar chord progression. The chords are: G7, F7, Fb7, A7, D7, G, D7+5, G7, F7, Fb7, A7, D7, C7, D7, G7, F7, Fb7, A7, D7, D7, A-7, D7. The melody line is written in treble clef and includes various musical notations such as eighth notes, quarter notes, and rests. The score ends with a double bar line and repeat dots.

EPISTROPHY

C

Thelonious MONK

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

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 \emptyset

32 \emptyset B \flat 7 C \flat 7 E \flat 7#11

Goodbye PORK PIE HAT

C

Charles MINGUS

4

7

10

13

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

15

19

23

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

Chords: 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

1 *Dm* *Dm (M7)* *Dm7* *G7* *F#7*

5 *F* *D7* *Gm7* *C7* *F* *Em7b5* *A7b9*

9 *Dm7* *Dm7* *Bb7* *Bb7*

13 *Dm7* *Dm7* *Bb7* *Bb7*

17 *Dm* *Dm (M7)* *Dm7* *G7* *F#7*

21 *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. $C\flat m7$ $F\flat m9$ $A7$
 $D/G\flat$ $F13$ $G\flat m7$
 $D6$ $C\flat 7 (\flat 9 \sharp 5)$ $F\flat m7$ $A7$ $DM7$ $C\flat m7$
 $C9 \sharp 11$

$F\flat m9$ $A7$ $D\flat 7_{sus}$ $D\flat 7$ $B\flat 7 (\flat 9 \sharp 5)$
 $E\flat m9 m7$ $B\flat 7 9 \sharp 5$

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, 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 Harmonic Structure:

- 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 the key of 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

The musical score for 'Lonnie's Lament' is written in 4/4 time. It consists of five staves. The first four staves contain a melody with various chords indicated above the notes. The fifth staff is marked 'SOLOS ON D-7' and contains a whole rest. The key signature has one flat (Bb) and the time signature is 4/4.

NAÏMA

John COLTRANE

1 2 3 4

G-7(9) 3 C-7(9) A♭7(13♭5) G♭7(13♭5)FM7

Pedal Eb

5 6 7 8

A♭M7 3 G7(♭9) 3 A♭M7 3 G7(13♭5) 3

Pedal Bb

9 10 11 12

D♭7#11 3 A♭M7 3 D-7(9) 3 E♭7(9\13)

13 14 15 16

G-7 3 C-7(9) A♭7(13♭5) G♭7'13♭5 FM

Pedal Eb

17 18 19 20

G-7 3 C-7(9) A♭7(13♭5) G♭7(13♭5) FM7

D.C. al Coda

21 Φ 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- 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

NOSTALGIA IN TIMES SQUARE

Charles MINGUS

1. D7 C7

2. Fm7 Bb7 D7 C7

3. D7 C7 B-7 E7 A-7 D7

4. G-7 C7 D 1. 2.

5. 9. 12.

The musical score is written for a single melodic line in 4/4 time, starting with a key signature of two sharps (F# and C#). The piece is divided into four measures per staff. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. Chords are indicated above the staff: D7 and C7 in measure 1; Fm7 and Bb7 in measure 5; D7 and C7 in measure 8; D7, C7, B-7, E7, A-7, and D7 in measures 9-12; and G-7, C7, and D in measures 13-16. A double bar line with first and second endings is present at the end of the piece.

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 Capo 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



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. F \flat -7 A7 F \flat -7 3

4. A7 \flat 9 DM7 3 F \flat -7 A7 3

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

10. G \flat 7 C \flat 7

14. F \flat 7 A7

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

21. A7 \flat 9 DM7 3 F \flat -7 A7 3

24. DM7/G-7 A7 \flat 9 D

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 contains whole notes and rests, with a C \flat -7 chord indicated above the staff.

Measures 5-8 of the piano introduction. The bass line continues its rhythmic pattern. The right hand contains whole notes and rests, with a C \flat -7 chord indicated above the staff.

Measures 9-12 of the piano introduction. Measure 9 includes a first ending bracket. Measure 10 includes a second ending bracket. Measure 11 includes a C-7 chord indicated above the staff. The bass line continues its rhythmic pattern.

Measures 13-16 of the piano introduction. The bass line continues its rhythmic pattern. The right hand contains whole notes and rests.

Measures 17-20 of the piano introduction. Measure 17 includes a C \flat - chord indicated above the staff. The bass line continues its rhythmic pattern. The right hand contains whole notes and rests.



SOLAR

Miles DAVIS

4/4

A-

E-7

4

A7

DM7

7

D-7

G7

CM7

10

C-7

F7

BbM7

B-7b5

E7b9

STOLEN MOMENTS

Oliver NELSON

5 

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


[illegible]

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

Musical notation for measures 17-22 of 'The Sound of Silence'. The key signature is one sharp (F#). Measure 17 starts with a treble clef and a key signature of one sharp. The notation shows a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G

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: F#m7 (first measure), A-7 (second measure), F#m7 (third measure), and D7sus (fourth measure). The melody consists of eighth and quarter notes, with some measures containing rests.

25 A-7



Measure 25: Treble clef, key signature of one sharp (F#), whole note chord A-7.

TAKE FIVE

Paul DESMOND

Chord annotations above the staff:

- Measures 1-2: Fb- Cb-7
- Measures 3-4: Fb- Cb-7
- Measures 5-6: Fb- Cb-7
- Measures 7-8: Fb- Cb-7
- Measures 9-10: Fb- Cb-7
- Measures 11-12: Fb- Cb-7
- Measures 13-14: Fb- Cb-7
- Measures 15-16: Fb- Cb-7
- Measures 17-18: Fb- Cb-7
- Measures 19-20: Fb- Cb-7
- Measures 21-22: Fb- Cb-7
- Measures 23-24: Fb- Cb-7
- Measures 25-26: Fb- Cb-7
- Measures 27-28: Fb- Cb-7
- Measures 29-30: Fb- Cb-7
- Measures 31-32: Fb- Cb-7
- Measures 33-34: Fb- Cb-7
- Measures 35-36: Fb- Cb-7
- Measures 37-38: Fb- Cb-7
- Measures 39-40: Fb- Cb-7
- Measures 41-42: Fb- Cb-7
- Measures 43-44: Fb- Cb-7
- Measures 45-46: Fb- Cb-7
- Measures 47-48: Fb- Cb-7
- Measures 49-50: Fb- Cb-7
- Measures 51-52: Fb- Cb-7
- Measures 53-54: Fb- Cb-7
- Measures 55-56: Fb- Cb-7
- Measures 57-58: Fb- Cb-7
- Measures 59-60: Fb- Cb-7
- Measures 61-62: Fb- Cb-7
- Measures 63-64: Fb- Cb-7
- Measures 65-66: Fb- Cb-7
- Measures 67-68: Fb- Cb-7
- Measures 69-70: Fb- Cb-7
- Measures 71-72: Fb- Cb-7
- Measures 73-74: Fb- Cb-7
- Measures 75-76: Fb- Cb-7
- Measures 77-78: Fb- Cb-7
- Measures 79-80: Fb- Cb-7
- Measures 81-82: Fb- Cb-7
- Measures 83-84: Fb- Cb-7
- Measures 85-86: Fb- Cb-7
- Measures 87-88: Fb- Cb-7
- Measures 89-90: Fb- Cb-7
- Measures 91-92: Fb- Cb-7
- Measures 93-94: Fb- Cb-7
- Measures 95-96: Fb- Cb-7
- Measures 97-98: Fb- Cb-7
- Measures 99-100: Fb- Cb-7

TUNE UP

Miles DAVIS

8

Db- Gb7 CbM7 CbM7

9

Cb-7 Fb7 AM7 AM7

13

D7 GM7 Fb-7 CbM7

17

1. Db-7 D7 GM7 Gb7

21

2. Db-7 Gb7 CbM7 CbM7

25

Db- Gb7 CbM CbM

29

Db-7 Gb7

33

36

A-

mp

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 and melodic lines. The first four staves contain the main melody and accompaniment. The fifth and sixth staves show two different endings (1. and 2.). The seventh and eighth staves continue the melody and accompaniment. The ninth staff has a double bar line and the text "D.S. al 2nd" and "ENDING" below it. The tenth staff is a blank line.

Chords and notes visible in the score:

- Staff 1: G#m7, E+7, A-7, D7
- Staff 2: E-7, D-, C#-7b5, F#7
- Staff 3: B-7, C#m7, B-7, C#m7
- Staff 4: 1. G#-7b5, C#7, A-7b5
- Staff 5: 2. A-7, D7, G#m7, F#
- Staff 6: E-7, A7, Dm7 (FIRE), B7
- Staff 7: F#m7, E9alt., A-7, D7
- Staff 8: D.S. al 2nd, 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 G \flat add11 F \flat 7 G \flat - G \flat -7 C \flat 9#11
 6 G-9 C7 FM7 C \flat -7 \flat 5 F9 F \flat 9sus F \flat 13
 10 A6 F9 C \flat -7add11 F \flat 7 G \flat - G \flat -7 C \flat 9#11
 14 G-9 C7 FM7 C \flat -7 \flat 5 F \flat 13 A6

B

18 F9 F \flat 7#9#5 A-6 F \flat 7 F \flat 7#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

C

26 A6 F9 C \flat -add11 F \flat 7 G \flat - G \flat -7 C \flat 9#11
 30 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

1

5

9

13

$G\flat m7$

$A\flat 7$ ($D\flat 7$ on Head)

$D\flat 7$

$G\flat m7$

$G\flat 7\#9$ $C\flat 7$ ($F\flat 7$) $A\flat 7$ $D\flat 7$ $G\flat m7$ ($D\flat 7$)

3