

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 is mostly rests. The treble line contains half notes. Chords are indicated below the staff: CM7#11, B7#9, E-7(9) E♭7, and D-7 G7♭9.

Second system of musical notation (measures 5-8), starting with a measure rest labeled '5'. The treble line contains eighth and quarter notes. Chords are indicated below the staff: CM7, B7(♭13), E-7(9), and F#7(#9).

Third system of musical notation (measures 9-13). Measure 9 starts with a measure rest labeled '9'. Measure 10 has a repeat sign. Measure 11 is the start of the 'Ending' section. Measure 12 has a repeat sign. Measure 13 is the end of the piece, marked 'Fine'. Chords are indicated below the staff: B-7(#9), E-7(9), EM7#11, B7#9, and 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: The image shows 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 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 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 starts with a whole rest in measure 1, followed by a quarter note G#2, an eighth note A#2, and a quarter note B#2 in measure 2. Measure 3 continues with a quarter note C#3, an eighth note D#3, and a quarter note E#3. The treble staff has whole rests in all three measures.

4X'S



Second system of musical notation (measures 3-5). Measure 3 has a treble staff with a quarter note B#3, an eighth note A#3, and a quarter note G#3, and a bass staff with a quarter note G#2, an eighth note A#2, and a quarter note B#2. Measure 4 has a treble staff with a quarter note F#3, an eighth note E#3, and a quarter note D#3, and a bass staff with a quarter note C#3, an eighth note D#3, and a quarter note E#3. Measure 5 has a treble staff with a quarter note E#3, an eighth note D#3, and a quarter note C#3, and a bass staff with a quarter note B#2, an eighth note A#2, and a quarter note G#2.

4X'S

E#7

1.2.3



Third system of musical notation (measures 6-8). Measure 6 has a treble staff with a quarter note E#3, an eighth note D#3, and a quarter note C#3, and a bass staff with a quarter note B#2, an eighth note A#2, and a quarter note G#2. Measure 7 has a treble staff with a quarter note D#3, an eighth note C#3, and a quarter note B#2, and a bass staff with a quarter note A#2, an eighth note G#2, and a quarter note F#2. Measure 8 has a treble staff with a quarter note C#3, an eighth note B#2, and a quarter note A#2, and a bass staff with a quarter note G#2, an eighth note F#2, and a quarter note E#2.

E#7

4



Fourth system of musical notation (measures 9-11). Measure 9 has a treble staff with a quarter note B#3, an eighth note A#3, and a quarter note G#3, and a bass staff with a quarter note G#2, an eighth note A#2, and a quarter note B#2. Measure 10 has a treble staff with a quarter note F#3, an eighth note E#3, and a quarter note D#3, and a bass staff with a quarter note C#3, an eighth note D#3, and a quarter note E#3. Measure 11 has a treble staff with a quarter note E#3, an eighth note D#3, and a quarter note C#3, and a bass staff with a quarter note B#2, an eighth note A#2, and a quarter note G#2.

13



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

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

The musical score is written for a single melodic line in 4/4 time. It consists of five staves. The first staff begins with a double bar line and a repeat sign. The second staff starts at measure 6. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and ends with a double bar line and repeat sign. Chord changes are indicated above the staff at various measures. Triplet markings (3) are present under certain notes in measures 4, 8, 14, and 18.

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

Rehearsal marks: 4, 8, 12, 16, 20, 24, 28, 32

Key signature: One sharp (F#)

Time signature: 4/4

Staff: Treble clef

Notes: The melody consists of eighth and quarter notes, often beamed in pairs. It includes various intervals and rests, with a final measure ending in a whole note.

Goodbye PORK PIE HAT

Sib

Charles MINGUS

4

5

7

10

13

Grille de solos

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. The first staff (measures 1-3) includes chords F7, C#7, F#M, and B7. The second staff (measures 4-6) includes Eb sus4, C#7 sus4, Eb7 sus4, F7, Bb-7, and C#7. The third staff (measures 7-9) includes G-7, C7, D7, G7, C#7, and F#M. The fourth staff (measures 10-12) includes B7, Bb7, C7, Eb7, F7, and C#7. The fifth staff (measures 13-14) includes F#M, B7, and F-7. The score includes various musical notations such as triplets, slurs, and a repeat sign.

15

19

23

The musical score continues with a series of chords and melodic lines. The sixth staff (measures 15-18) includes F-7, Bb-7, F-7, Bb-7, F-7, and Bb-7. The seventh staff (measures 19-22) includes Bb-7, C#7, C7, F-7, Bb-7, F-7, and Bb-7. The eighth staff (measures 23-26) includes Dø, G7, Ab7, C#7, C7, F-7, Bb-7, F-7, and C7#9. The score includes various musical notations such as slurs and a double bar line.

I HEAR A RAPSONY

4/4 time signature. The score consists of seven staves of music, each with a key signature of two sharps (F# and C#) and a 4/4 time signature. The chords and melodic lines are as follows:

Staff 1: F#m7, F#+7, Bm7, E7, AM7, D7. A triplet of eighth notes is marked under the AM7 and D7 chords.

Staff 2: C#m7, F#+7, Bm7, Dm7, E#m7, E7. A triplet of eighth notes is marked under the C#m7 and F#+7 chords.

Staff 3: AM7, G#m7b5, C#7, 1. AM7, Em7, D#m7b5, G#+7. A first ending bracket is shown over the first four measures, and a second ending bracket is shown over the last four measures.

Staff 4: C#m7, D#m7b5, G#+7, C#m7, F#m7, B7. A triplet of eighth notes is marked under the C#m7 and D#m7b5 chords.

Staff 5: Bm7, E7, G#m7b5, C#7. A triplet of eighth notes is marked under the Bm7 and E7 chords.

Staff 6: F#m7, F#+7, Bm7, E7, AM7, D7, C#m7, F#+7. A triplet of eighth notes is marked under the AM7 and D7 chords, and another triplet is marked under the C#m7 and F#+7 chords.

Staff 7: Bm7, Dm7, E#m7, E7, AM7, G#m7B5, C#7. A triplet of eighth notes is marked under the Dm7 and E#m7 chords.

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

11: Bm $Bm (M)$ Bm^7 E^7 $D\sharp^7$

5: D B^7 E_m^7 A^7 D $C\sharp_m^7\flat^5$ $F\sharp^7\flat^9$

9: Bm^7 Bm^7 G^7 G^7

13: Bm^7 Bm^7 G^7 G^7

17: Bm $Bm (M)$ Bm^7 E^7 $D\sharp^7$

21: D B^7 E_m^7 A^7 D $C\sharp_m^7\flat^5$ $F\sharp^7\flat^9$

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

1. $G\sharp m7$ $D\sharp 7 \flat 9 \sharp 5$ $G\sharp m7$ $G\sharp m M7$ $G\sharp m7$ $G\sharp m6$

3. $C\sharp m$ $C\sharp m M7$ $C\sharp m7$ $A\sharp 7$ $G\sharp m7$ $E\sharp m7 \flat 5$ $EM9$

6. $D\sharp m7$ $G\sharp 9$ $C\sharp m7$ $F\sharp 7 \flat 9$ $B6/9$ $A\sharp m7$ $D\sharp 7 \sharp 5$

1. break on head

B

9. $B6/9$ $Am9$ $D13$ $GM7$ $(B\sharp M7)$

12. G/B $A\sharp 13$ $Bm7$ $Em7$ $Am9$ $D7$

15. $G6$ $E7(\flat 9 \sharp 5)$ $Am7$ $D7$ $GM7$ $Em7$ $E\sharp 9 \sharp 11$

18. $Am9$ $D7$ $F\sharp 7sus$ $F\sharp 7$ $D\sharp 7(\flat 9 \sharp 5)$

$G\sharp m9m7$ $D\sharp 7 \flat 9 \sharp 5$

C

21. $G\sharp m$ $G\sharp m M7$ $G\sharp m7$ $G\sharp m6$ $C\sharp m$ $C\sharp m M7$

24. $A\sharp 7$ $G\sharp m7$ $C\sharp m7$ $C\sharp m6$ $D\sharp 7 \sharp 5$ $G\sharp m$ $E\sharp m7 \flat 5$ $EM7$ $D\sharp m7$ $G\sharp 9$

$Bm7$ $E7$ $A\sharp m7 \flat 5$ $D\sharp 7 \flat 9 \sharp 5$

$C\sharp m7$ $F\sharp 7 \flat 9$ $B6/9$

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

Other Annotations:

- Measure 16: Transposed bass part

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 (B-flat). The staff contains a single whole note on the D line (the second line from the bottom). 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

5 Chords: C#M7 C7(♭9) C#M7 C7(13\♭5)

Pedal C

9 Chords: F#7#11 C#M7 G-7(9) A♭7(9\13)

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

Pedal F

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

⊘

D.C. al Coda

21

♩

B♭M7 E♭M7

B♭M7

Fine

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 features a second ending bracket over measures 10-11.

System 4 (Measures 13-16): Chords: E-7 (measures 13-14), A7 (measure 15), DM7 (measure 16). The melody includes a first ending bracket over measures 15-16.

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 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

Measures 1-12 of section 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

Measures 13-28 of section 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

Measures 29-36 of section C. Chords: EM7, C#7#5/D#, F#-7, B9sus, B7, EO7, 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, with the guitar part on a single staff and the piano part on a grand staff (treble and bass clefs). The key signature is D major (two sharps) 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 annotations are placed above the staff, indicating the harmonic structure. The guitar part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part provides a harmonic accompaniment with chords and melodic lines. The score concludes with a double bar line and repeat signs.

1 5 9 12

B7 A7 B7 D7 G7 B7 A7 G#-7 C#7 F#-7 B7 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



RED CLAY

Freddy HUBBARD

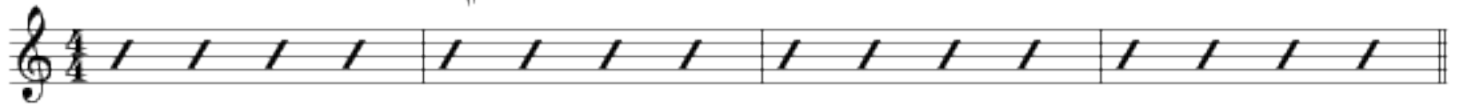
FREE BLOWING

D-7

A#7

A+7

D-7



A

G7sus4

A7sus4

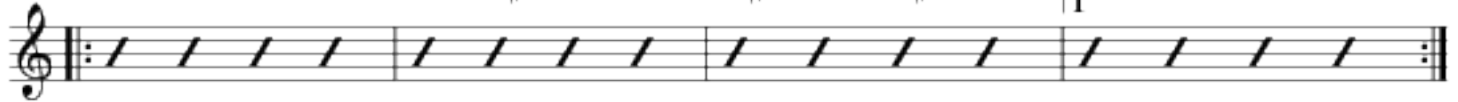
5 D-7(11)

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

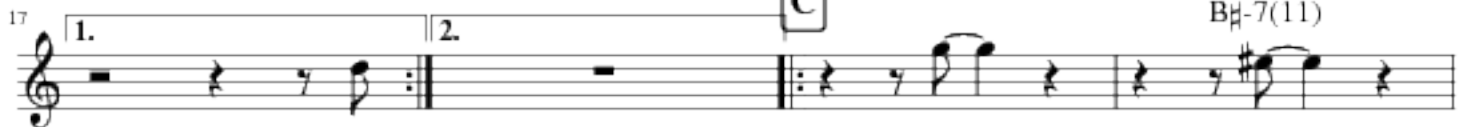
A7sus4

G7sus4

A7sus4

C D-7(11)

B#-7(11)



21

D#sus4

E#7sus4

G7sus4

A7sus'

SOLOS

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 1. B-7 E7 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. GM7/G-7 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 contains chords, with a repeat sign at the start of measure 2.

5

Measures 5-8. The bass line continues with its characteristic eighth-note pattern. The right hand has chords, with a repeat sign at the start of measure 6.

9

1. 2.

E \flat -7

Measures 9-12. Measure 9 begins with a first ending bracket. Measure 10 contains a second ending bracket. Measure 11 features a chord labeled E \flat -7. The bass line continues with eighth-note patterns.

13

Measures 13-16. The right hand features a melodic line with eighth and sixteenth notes. The bass line continues with eighth-note patterns.

18

E-

Measures 18-21. Measure 18 has a chord labeled E-. The right hand has chords, with a repeat sign at the start of measure 19. The bass line continues with eighth-note patterns.



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

5/4

1 2 3 4 5

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 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 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

A- E-7 A- E-7 A- E-7

4 A- E-7 A- E-7 A- E-7 A- E-7

8 A- E7 E#M7 D-6 E-7 A-7 D-7 G7

12 B#M7 D-6 E-7 A-7 D-7 G7

16 B-7 E7 A- E-7 A- E-7 A- E-7

20 A- E-7 A- E-7 A- E-7 A-

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. The melody consists of eighth and quarter notes.
- System 2 (Measures 3-4):** Chords: C#7 (F#7 on Head) and F#7. The melody continues with eighth and quarter notes.
- System 3 (Measures 5-6):** Chord: Bm7. The melody includes a triplet of eighth notes in the first measure.
- System 4 (Measures 7-8):** Chords: B7#9, E7 (A7), C#7, F#7, and Bm7 (F#7). The melody concludes with a triplet of eighth notes and a final half note.

