

AU PRIVAVE

Charlie PARKER

4/4

Measures 1-12:

- Measure 1: G (chord), notes: G4, A4, B4, A4, G4, quarter rest.
- Measure 2: A-7 (chord), notes: A4, G4, F#4, quarter rest.
- Measure 3: D7 (chord), notes: D5, C#5, B4, A4, G4, quarter rest.
- Measure 4: G (chord), notes: G4, A4, B4, A4, G4, quarter rest.
- Measure 5: A-7 (chord), notes: A4, G4, F#4, quarter rest.
- Measure 6: D-7 (chord), notes: D5, C#5, B4, quarter rest.
- Measure 7: G+7 (chord), notes: G5, F#5, E5, quarter rest.
- Measure 8: B#7b9 (chord), notes: B5, A5, G5, F#5, quarter rest.
- Measure 9: B#-7 (chord), notes: B5, A5, G5, quarter rest.
- Measure 10: E#7 (chord), notes: E6, D6, C#6, quarter rest.
- Measure 11: D (chord), notes: D5, C#5, B4, quarter rest.
- Measure 12: A-7 (chord), notes: A4, G4, F#4, quarter rest.

Chords: G, A-7, D7, G, A-7, D-7, G+7, B#7b9, B#-7, E#7, D, A-7, B-7, E7, A-7, A-7, D7, G, E7b9.

Beatrice

Medium Swing

Sam Rivers

AMaj7 A#Maj7#11 AMaj7 GMaj7#11

5 F#m7 GMaj7#11 F#m7 Em7 Dm7

9 C#m7 DMaj7 G#m7b5 C#7b9 F#m7 A

13 Bm7 A#Maj7#11 Am7 A#Maj7#11

17 AMaj7 A#Maj7#11 AMaj7 GMaj7#11

21 F#m7 GMaj7#11 F#m7 Em7 Dm7

25 C#m7 DMaj7 G#m7b5 C#7b9 F#m7

29 Bm7 A#Maj7#11 Am7 A#Maj7#11

BLUE IN GREEN

Bill EVANS

Measures 1-4 of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The notation is in grand staff. Measure 1: Treble clef has a half note F#4, bass clef has a whole rest; chord CM7#11. Measure 2: Treble clef has a half note F#4, bass clef has a whole rest; chord B7#9. Measure 3: Treble clef has a half note G#4, bass clef has a whole rest; chords E-7(9) and Eb7. Measure 4: Treble clef has a half note A4, bass clef has a whole rest; chords D-7 and G7b9.

Measures 5-8 of the piece. Measure 5: Treble clef has a quarter note F#4, eighth note G#4, eighth note A4, and eighth note B4; bass clef has a whole rest; chord CM7. Measure 6: Treble clef has a half note F#4, bass clef has a whole rest; chord B7(b13). Measure 7: Treble clef has a half note G#4, bass clef has a whole rest; chord E-7(9). Measure 8: Treble clef has a half note A4, bass clef has a whole rest; chord F#7(#9).

Measures 9-13 of the piece. Measure 9: Treble clef has a half note F#4, bass clef has a whole rest; chord B-7(#9). Measure 10: Treble clef has a half note G#4, bass clef has a whole rest; chord E-7(9). Measure 11: Treble clef has a half note F#4, bass clef has a whole rest; chord EM7#11. Measure 12: Treble clef has a half note G#4, bass clef has a whole rest; chord B7#9. Measure 13: Treble clef has a whole note F#4, bass clef has a whole rest; chord E-7(9). The piece ends with a double bar line.

BUT NOT FOR ME

Bb

G. GERSHWIN

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 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

Chords: A7, A-7, D7, GM7, E-7, A7, A-, D7, GM7, D-7, G7, B#M7, B#-7, E#7, GM7, E-7, A7, A-7, D7, B#M7, B#-7, E#7, GM7, E-7, A-7, D7, GM7.

CHAMELEON

Herbie HANCOCK

Bass intro

C#-7

E#7



First system of musical notation, measures 1-3. The bass line features a rhythmic pattern of eighth and sixteenth notes. Chords C#-7 and E#7 are indicated above the staff.

4X'S

3

B#-7

E#7

B#-7



Second system of musical notation, measures 4-6. The bass line continues with a rhythmic pattern. Chords B#-7, E#7, and B#-7 are indicated above the staff.

4X'S

E#7

1.2.3

6

E#7

B#-7



Third system of musical notation, measures 7-9. The bass line continues with a rhythmic pattern. Chords E#7 and B#-7 are indicated above the staff.

E#7

4

9

B#-7

E#7



Fourth system of musical notation, measures 10-12. The bass line continues with a rhythmic pattern. Chords B#-7 and E#7 are indicated above the staff.

13



Fifth system of musical notation, measures 13-14. The bass line continues with a rhythmic pattern.

COME RAIN OR COME SHINE

MERCER/ARLEN

Handwritten musical score for "Come Rain or Come Shine" in G major, 4/4 time. The score consists of 11 staves of music with various chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4. The first staff starts with a treble clef and a key signature of one sharp. The music is written in a handwritten style with some corrections and annotations.

Chords and annotations visible in the score:

- Staff 1: G Maj⁷, F#⁷ B⁷, E mi
- Staff 2: A⁷, D⁷, G Maj⁷, D mi⁷ G⁷
- Staff 3: C Maj⁷, C mi⁷, G Maj⁷, A⁷, D⁷(b9), G Maj⁷
- Staff 4: C#⁷, F#⁷(b9), B⁷, E⁷(b9), B⁷, E⁷(b9), A mi⁷ D⁷
- Staff 5: 2. C#⁷, F#⁷(b9), B⁷
- Staff 6: E⁷, A⁷
- Staff 7: E mi⁷, C#⁷, F#⁷, B⁷(b9), E mi, (A mi D⁷)

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

DOXY

Sonny ROLLINS

1 B#7 A#7 A7 D7 G7 B# G7+5

6 B#7 A#7 A7 D7

9 G7 G-7 B#7 E#7

13 F#o B#7 A#7 A7 D7 G7

17 B# D-7 G7

Detailed description: This is a musical score for the song 'DOXY' by Sonny Rollins. It is written in 4/4 time and features a single melodic line on a treble clef staff. The key signature has one flat (Bb). The score is divided into five systems. The first system (measures 1-5) starts with a whole rest, followed by a series of eighth and quarter notes with chords B#7, A#7, A7, D7, G7, B#, and G7+5. A triplet of eighth notes is marked with a '3' below it. The second system (measures 6-8) continues the melodic line with chords B#7, A#7, A7, and D7, also featuring a triplet. The third system (measures 9-12) begins with a whole rest, followed by a half note, a quarter note, and a half note, with chords G7, G-7, B#7, and E#7. The fourth system (measures 13-16) starts with a whole rest, followed by eighth and quarter notes with chords F#o, B#7, A#7, A7, D7, and G7. A triplet is marked with a '3' below it. The fifth system (measures 17-18) begins with a whole rest, followed by a whole note, with chords B# and D-7, and ends with a whole rest and a G7 chord. The score concludes with a double bar line.

EPISTROPHY

C

Thelonious MONK

1 D#7 E7

4 E#7 F#7

8 E#7 F#7

12 D#7 E7

16 G#-

20 C#

24 E#7 F#7

28 D#7 E7

32 D#7 E7 G#7#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, divided into eight systems of four measures each. Measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 are indicated at the start of their respective systems. Chord symbols are placed above the staff at the beginning of measures 1, 4, 8, 12, 16, 20, 24, 28, and 32. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the piece. There are also some non-standard symbols like a circle with a cross (⊕) above measure 30 and below measure 32.

Goodbye PORK PIE HAT

Sib

Charles MINGUS

1 F7 C#7 F#M B7

4 Eb sus4 C#7sus4 Eb 7sus4 F7 Bb -7 C#7

7 G-7 C7 D7 G7 C#7 F#M

10 B7 Bb 7 C7 Eb 7 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 F-7 = Bb -7

19 Bb -7 C#7 = C7 F-7 = Bb -7 F-7 = Bb -7

23 Dø = G7 Ab 7 = 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.

Measure numbers: 4, 7, 11, 15, 19, 23.

First ending (measures 7-10) and Second ending (measures 11-14) are indicated.

Triplets are marked with a '3' and a bracket.

I'm beginning to see the light

Harry James, Duke Ellington, Johnny Hodges and Don George

6

A6 F7

A6 Bm7 C#m7 F#7 Bm7 E7 A6

10

A6 F7

14

A6 Bm7 C#m7 F#7 Bm7 E7 A6

18

C#7 C7

22

B7 F7 E7

26

A6 F7

30

A6 Bm7 C#m7 F#7 Bm7 E7 1. A6 2.

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnrny HODGES, Don GEORGE

Chord progression for the melody:

1. C#6 F#9 C#6 F#m7 B7 Em7 A7

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

9. C#6 F#9 C#6 F#m7 B7 Em7 A7

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

17. E#9 E9 D#9

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

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

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

1. 2.

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

B6/9 Am9 D13 **B** 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

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

The music is written in 4/4 time, key of B-flat major (two flats). The notation includes a treble clef staff and a bass clef staff.

Chords and Harmonic Structure:

- 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 line is transposed to the bass clef staff, starting at measure 16.

LONNIE'S LAMENT

John COLTRANE

[illegible]

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#Mè B7 A#7 A7ALT

14 D-7 E-7 E#M7/A-7A7 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 empty except for a single eighth rest on the second line.

Naïma

John Coltrane

A Cm7 Fm7 C#7#11 B7#11 BbM7

F (pedal)

B C#M7 C7(b9) C#M7 C7(b9)

C (pedal)

F#7#11 C#M7 Gm7 Ab7

A Cm7 Fm7 C#7#11 B7#11 BbM7 D.C. al Coda

F (pedal)

C#7#11 B7#11 BbM7 C#7#11 B7#11 BbM7 C#7#11 B7#11

BbM7 EbM7 BbM7 EbM7 BbM7 EbM7 BbM7

NARDIS

Miles DAVIS

Sheet music for the song "NARDIS" by Miles Davis, written in 4/4 time and key of D major (two sharps).

The music is organized into six systems, each with a measure number on the left and chord symbols above the staff.

System 1 (Measures 1-4): Chords: F#- (Measure 1), GM7 (Measure 2), (F#M7) C#7 (Measures 3-4). The melody features a triplet of eighth notes in measures 3 and 4.

System 2 (Measures 5-8): Chords: B-7 (Measure 5), GM7 (Measure 6), F#M7 (Measure 7), F#- (Measure 8). The melody includes a triplet of eighth notes in measure 7 and a first ending bracket in measure 8.

System 3 (Measures 9-12): Chords: F#- (Measure 9), B-7 (Measure 10), GM7 (Measure 11), B-7 (Measure 12), GM7 (Measure 13). The melody starts with a second ending bracket in measure 9.

System 4 (Measures 13-16): Chords: E-7 (Measure 13), A7 (Measure 14), DM7 (Measure 15), GM7 (Measure 16). The melody consists of quarter and half notes.

System 5 (Measures 17-20): Chords: F#- (Measure 17), GM7 (Measure 18), (F#M7) C#7 (Measures 19-20). The melody features a triplet of eighth notes in measures 19 and 20.

System 6 (Measures 21-24): Chords: B-7 (Measure 21), GM7 (Measure 22), F#M7 (Measure 23), F#- (Measure 24). The melody includes a triplet of eighth notes in measure 23.

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#-7b5 B7b5 E

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

NOSTALGIA IN TIMES SQUARE

Charles MINGUS

4/4

1 2 3 4 5 6 7 8 9 10 11 12

Chords: G7, F7, Bbm7, Eb7, G7, F7, G7, F7, E-7, A7, D-7, G7, C-7, F7, G, G

Measures 1-4: G7, F7, triplet G7, F7

Measures 5-8: Bbm7, Eb7, triplet G7, F7

Measures 9-12: G7, F7, E-7, A7, D-7, G7

Measures 13-16: C-7, F7, first ending G, second ending G

First ending: 1. G

Second ending: 2. G

OLEO

Medium swing

Sonny ROLLINS

A $B\#6$
trp w/ten 8va b

4 $Dm7$ $G7$ $B\#6$ $B\#7$ $E\#6$ $E\#m6$

7 $Em7$ $Am7$ $Dm7$ $G7$ $Dm7$ $G7$ $B\#6$

B $E7$ % $A7$

13 % $D7$ %

C $G7$ % $B\#6$ $Am7$

19 $Dm7$ $G7$ $B\#6$ $A7$ $Dm7$ $G7$

22 $B\#6$ $B\#7$ $E\#6$ $E\#m7$ $Em7$ $A7$ $Dm7$ $G7$ $B\#6$

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

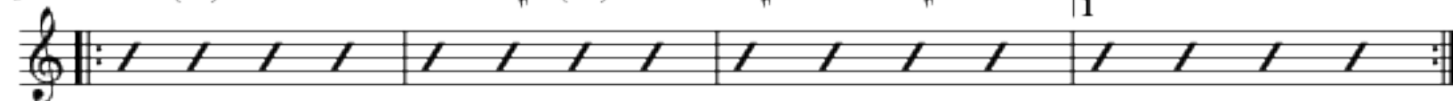
5 D-7(11)

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)



D#sus4

E#7sus4

G7sus4

A7sus'

SOLOS

D

D-7

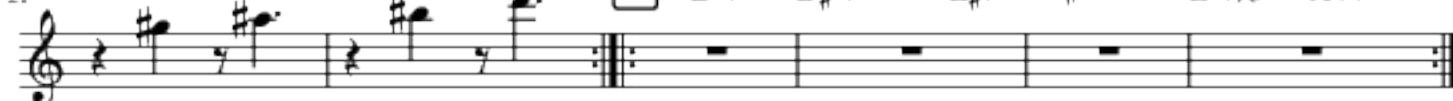
B#-7

E#7

A#M7

E-7b5

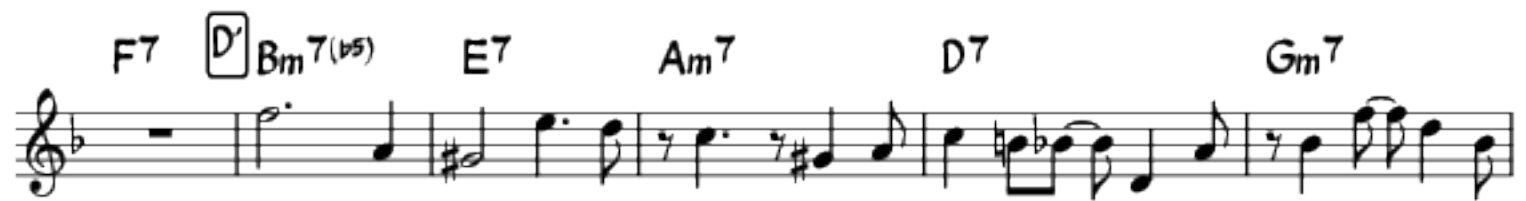
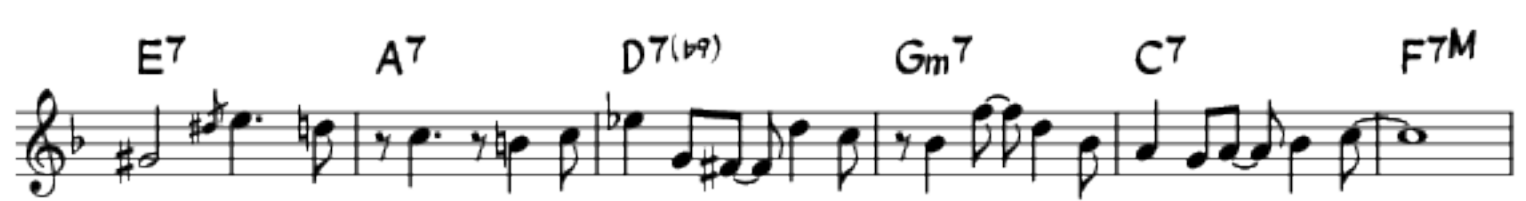
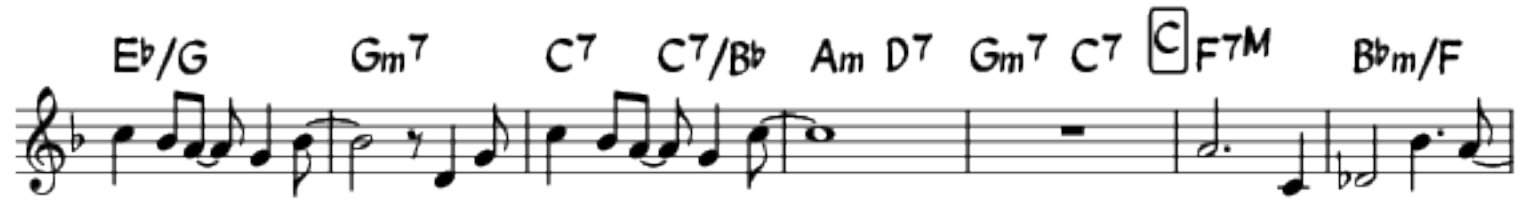
A+7



Samba For Carmen

Paquito D'Rivera

INTRO



SCRAPPLE FROM THE APPLE

Charlie PARKER

1. A-7 D7 A-7

4. D7b9 GM7 A-7 D7

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

10. B7 E7

14. A7 D7

18. A-7 D7 A-7

21. D7b9 GM7 A-7 D7

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 D major (two sharps). 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 double bar line and repeat sign after measure 2.

5

Measures 5-8. The bass line continues with eighth and sixteenth notes. The right hand has chords, with a double bar line and repeat sign after measure 6.

9

1. 2.

E#-7

Measures 9-12. Measure 9 starts with a first ending bracket. Measure 10 has a second ending bracket. Measure 11 features a chord labeled E#-7. Measure 12 continues the bass line. A double bar line and repeat sign are at the end of measure 12.

13

Measures 13-16. The bass line continues. The right hand has chords, with a double bar line and repeat sign after measure 14.

18

E-

Measures 18-21. Measure 18 has a chord labeled E-. The bass line continues. The right hand has chords, with a double bar line and repeat sign after measure 19.



SOLAR

Miles DAVIS

4/4

1 2 3 4 5 6 7 8 9 10 11 12

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

The musical score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The melody consists 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), B#7 (measure 10), E#M7 (measures 11-12), E#-7 (measure 13), A#7 (measure 14), D#M7 (measures 15-16), E-7b5 (measures 17-18), and A7b9 (measures 19-20). The score ends with a double bar line and repeat dots.

STOLEN MOMENTS

Oliver NELSON

Chord progression: D-7, E-7, E#M7, E-7

5 D-7 D-- D-7 D--

9 G-7 G-- D-7 D--

13 E- E#- F#-| G- G#- G- F#-

17 E-7 E#o7 D G- D- A+7

A+7 D-7 A+7 G7sus

25 D-7

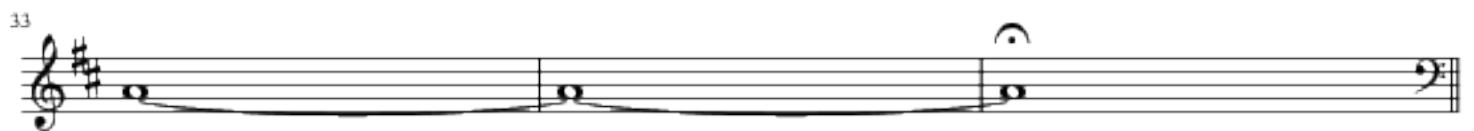
TAKE FIVE

Paul DESMOND

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano, with the guitar part in the upper staff and the piano part in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five systems, each containing a guitar staff and a piano staff. Chord diagrams are provided for the guitar part, and the piano part is written in a standard musical notation. The score includes a key signature change from one sharp to two sharps (F# and C#) at the beginning of the second system. The guitar part features a mix of single notes, chords, and arpeggiated figures, while the piano part provides a harmonic accompaniment. The score is presented in a clear, legible format, suitable for use as a teaching tool or a reference for musicians.

TUNE UP

Miles DAVIS



mp

440.

UP JUMPED SPRING

- FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves in treble clef with a key signature of one sharp (F#). The notation includes various chords and musical symbols:

- Staff 1: Chords C Δ 7, A Δ 7, D-7, G7.
- Staff 2: Chords A-7, G-, F#-7 b5, B7.
- Staff 3: Chords E-7, F Δ 7, E-7, F Δ 7.
- Staff 4: Chords C#-7 b5, F#7, D-7 b5, G7.
- Staff 5: Chords D-7, G7, C Δ 7. Includes the word "FINE" below the staff.
- Staff 6: Chords A-7, D7, G Δ 7, E7.
- Staff 7: Chords B Δ 7, A7 ALT., D-7, G7.
- Staff 8: Chord D. S. AL. (D.S. AL. UP ENDING).

FREDDIE HUBBARD - "THE ATLANTIC YEARS"

WE'LL BE TOGETHER AGAIN

Med Ballad

CARL FISCHER

A

A 13 D6 A#9 E-7 Bdd11 A7 B- B-7₃ E9#11

6 B \sharp -9 E \sharp 7 A \sharp M7 E-7 \flat 5 A \sharp 9 A9sus A 13

10 D6 A#9 E-7add11 A7 B- B-7 3 E9#11

14 

B


18 

22 

C

26 D6 A#9 E-add11 A7 B- B-7 3 E9#11

30 B \sharp -9 E \sharp 7 A \sharp M7 E-7 \flat 5 A13 D6 A13



31

WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

A

Chord progression for section A:

G B- B# B- A- G B7 E- 3

5 D# 3 A-7\C D7 3 G G+ B#M7 D7

B

Chord progression for section B:

G B- B# B- A-7 G B7 E- 3

13 D# 3 A-7\C D7 3 G B# G

C

Chord progression for section C:

D7 G D7 G

21 E- D\E E-\F D\G E-\F G#° A-7 G#° D7

D

Chord progression for section D:

G B- B# B- A-7 G B7 E- 3

29 D# 3 A-7\C D7 3 G B-7b5 E7

33 A-7 3 D7b9 3 G B#6 G

WORK SONG

Nat ADDERLEY

Sheet music for "Work Song" by Nat Adderley, in 4/4 time, key of D major (two sharps).

The music is written on a single staff in treble clef. It consists of four lines of music, with measures numbered 1 through 13.

Line 1 (Measures 1-4): Chord: Bm7. The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 2 continues with eighth notes B4, A4, G4, F#4, and a half note E4. Measure 3 starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 4 continues with eighth notes B4, A4, G4, F#4, and a half note E4.

Line 2 (Measures 5-8): Chord: C#7 (F#7 on Head). The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 6 continues with eighth notes B4, A4, G4, F#4, and a half note E4. Measure 7 starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 8 continues with eighth notes B4, A4, G4, F#4, and a half note E4.

Line 3 (Measures 9-12): Chord: Bm7. The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 10 continues with eighth notes B4, A4, G4, F#4, and a half note E4. Measure 11 starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 12 continues with eighth notes B4, A4, G4, F#4, and a half note E4.

Line 4 (Measures 13-16): Chords: B7#9, E7 (A7), C#7, F#7, Bm7 (F#7). The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 14 continues with eighth notes B4, A4, G4, F#4, and a half note E4. Measure 15 starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a half note A4. Measure 16 continues with eighth notes B4, A4, G4, F#4, and a half note E4.