

AU PRIVAVE

Charlie PARKER

12 measures of music in 4/4 time, key of D major. The score includes various chords and articulations:

- Measure 1: D (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 2: F#-7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 3: A7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 4: D (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 5: F#-7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 6: A-7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 7: D+7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 8: G7b9 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 9: G-7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 10: C7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 11: A (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.
- Measure 12: F#-7 (chord), quarter note D, eighth note E, quarter note F#, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D.

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 consists of whole notes. The treble line contains half notes and quarter notes. Chord symbols are placed below the bass line.

Measure	Chord Symbols
1	G \flat M7 \sharp 11
2	G \flat 7 \sharp 9
3	C \flat -7(9) B \flat 7
4	A-7 D7 \flat 9

Measures 5-8 of the piece. Measure 5 begins with a fermata over the first note. The notation continues in grand staff. Chord symbols are placed below the bass line.

Measure	Chord Symbols
5	G \flat M7
6	G \flat 7(\flat 13)
7	C \flat -7(9)
8	D \flat 7(\sharp 9)

Measures 9-13 of the piece. Measure 9 begins with a fermata over the first note. Measure 11 is marked 'Ending' and measure 13 is marked 'Fine'. The notation continues in grand staff. Chord symbols are placed below the bass line.

Measure	Chord Symbols
9	G \flat -7(\sharp 9)
10	C \flat -7(9)
11 (Ending)	C \flat M7 \sharp 11
12	G \flat 7 \sharp 9
13 (Fine)	C \flat -7(9)

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 on B2. Measure 2 has a repeat sign and a bass line with eighth notes. Measure 3 has a C7 chord and a bass line with eighth notes.

4X'S

3

G-7

C7

G-7

Musical notation for measures 4-6. Measure 4 has a G-7 chord and a bass line with eighth notes. Measure 5 has a C7 chord and a bass line with eighth notes. Measure 6 has a G-7 chord and a bass line with eighth notes.

C7

4X'S

1.2.3

6

C7

G-7

Musical notation for measures 7-9. Measure 7 has a C7 chord and a bass line with eighth notes. Measure 8 has a G-7 chord and a bass line with eighth notes. Measure 9 has a C7 chord and a bass line with eighth notes.

C7

4

9

G-7

C7

Musical notation for measures 10-12. Measure 10 has a G-7 chord and a bass line with eighth notes. Measure 11 has a C7 chord and a bass line with eighth notes. Measure 12 has a C7 chord and a bass line with eighth notes.

DOXY

Sonny ROLLINS

The image displays a musical score for the song "The Sound of Silence" in 4/4 time. The score is divided into four systems, each with a guitar part (top staff) and a piano part (bottom staff). Chord diagrams are provided for the guitar part, and the piano part is written in a simplified manner, often using whole notes or rests to represent the harmonic structure. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 1-5):

- Guitar:** Starts with a whole rest, followed by a double bar line. Measures 2-5 contain eighth-note patterns with chords G7, F7, Fb7, A7, D7, G, and D7+5. A triplet of eighth notes is marked in measure 5.
- Piano:** Measures 1-5 contain whole notes corresponding to the chords: G7, F7, Fb7, A7, D7, G, and D7+5.

System 2 (Measures 6-8):

- Guitar:** Measures 6-8 contain eighth-note patterns with chords G7, F7, Fb7, and A7. A triplet of eighth notes is marked in measure 8.
- Piano:** Measures 6-8 contain whole notes corresponding to the chords: G7, F7, Fb7, and A7.

System 3 (Measures 9-12):

- Guitar:** Measure 9 starts with a whole rest. Measures 10-12 contain eighth-note patterns with chords D-7, G7, and C7.
- Piano:** Measures 9-12 contain whole notes corresponding to the chords: D-7, G7, and C7.

System 4 (Measures 13-16):

- Guitar:** Measure 13 starts with a whole rest. Measures 14-16 contain eighth-note patterns with chords G7, F7, Fb7, A7, and D7. A triplet of eighth notes is marked in measure 16.
- Piano:** Measures 13-16 contain whole notes corresponding to the chords: G7, F7, Fb7, A7, and D7.

System 5 (Measures 17-18):

- Guitar:** Measures 17-18 contain whole notes with chords A-7 and D7.
- Piano:** Measures 17-18 contain whole notes corresponding to the chords: A-7 and D7.

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

C7

Ab7

DbM

Gb7



4

Bb sus4

Ab7sus4

Bb7sus4

C7

F-7

Ab7



7

D-7

G7

A7

D7

Ab7

DbM



10

Gb7

F7

G7

Bb7

C7

Ab7



13

DbM

Gb7

C-7

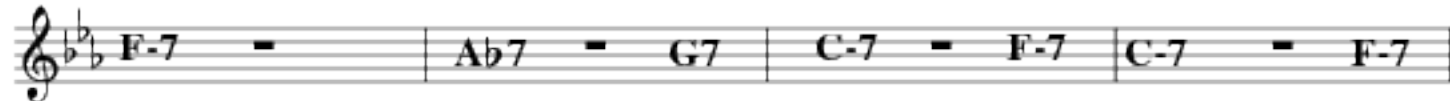


Grille de solos

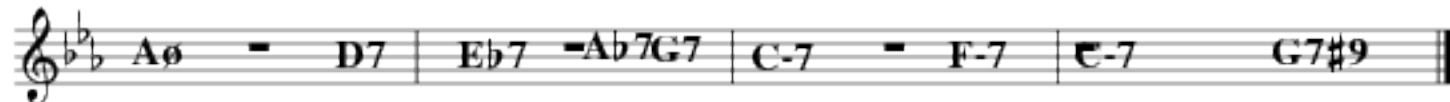
15



19



23



I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

4 Fbm7 A+7 3 Dm7 Fm7 Abm7 G7

7 CM7 1. Cbm7b5 Fb7 2. CM7 Gm7 Gbm7b5 Cb+7

11 Fbm7 3 Gbm7b5 Cb+7 Fbm7 Am7 D7

15 Dm7 3 G7 Cbm7b5 Fb7

19 Am7 A+7 Dm7 G7 CM7 3 F7 Fbm7 A+7 3

23 Dm7 Fm7 Abm7 G7 CM7 Cbm7B5 Fb7

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

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

11: Dm Dm (M) Dm⁷ G⁷ G^b7

5 F D⁷ Gm⁷ C⁷ F F^bm⁷ A⁷

9 Dm⁷ Dm⁷ B^b7 B^b7

13 Dm⁷ Dm⁷ B^b7 B^b7

17 Dm Dm (M) Dm⁷ G⁷ G^b7

21 F D⁷ Gm⁷ C⁷ F F^bm⁷ A⁷

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

1 $E\flat m7 M7 B\flat 7 b9 \#5$ $E\flat m7$ $E\flat m M7$ $E\flat m7$ $E\flat m6$

3 $A\flat m$ $A\flat m M7$ $A\flat m7$ $A\flat m6$ $B\flat 7 \#5$ $E\flat m$

6 $B\flat m7$ $E\flat 9$ $A\flat m7$ $D\flat 7 b9$ $G\flat 6/9$ $Fm7$ $B\flat 7 \#5$

1. break on head

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

12 $D/G\flat$ $F13$ $G\flat m7$ $DM7$ $C\flat m7$

14 $D6$ $C\flat 7 (b9 \#5)$ $F\flat m7$ $A7$ $DM7$ $C\flat m7$ $C9 \#11$

15 $F\flat m9$ $A7$ $D\flat 7_{sus}$ $D\flat 7$ $B\flat 7 (b9 \#5)$

C

18 $E\flat m9 m7$ $B\flat 7 b9 \#5$ $E\flat m$ $E\flat m M7$ $E\flat m7$ $E\flat m6$ $A\flat m$ $A\flat m M7$

21 $F7$ $E\flat m7$ $A\flat m7$ $A\flat m6$ $B\flat 7 \#5$ $E\flat m$ $Cm7 b5$ $C\flat M7$ $B\flat m7$ $E\flat 9$

24 $A\flat m7$ $D\flat 7 b9$ $G\flat 6/9$ $G\flat m7$ $C\flat 7$ $Fm7 b5$ $B\flat 7 b9 \#5$

IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN



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 (First ending)
- Measures 15-16: 1. to ending (Second 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- 1

9 Db- Gb-7 DM7 Gb-7 DM7 2.

13 Cb-7 Fb7 AM7 DM7

17 Db- DM7 (DbM7) Ab7 AM7

22 Gb-7 DM7 DbM7 Db- 3

A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

Chords: C7, Fb, Cb-, C7, 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 TIMESQUARE

Charles MINGUS

Chords: G \flat 7, F \flat 7, A7, D7, G \flat 7, F \flat 7, G \flat 7, F \flat 7, E \flat -7, A \flat 7, D \flat -7, G \flat 7, F \flat 7, C \flat -7, G \flat .

Measure numbers: 5, 9, 12.

First ending: 1. G \flat

Second ending: 2.

OLEO

Medium swing

Sonny ROLLINS

A G^6
trp w/ten 8va b $F^{\flat}m7$ $A^{\flat}m7$ $D7$ G^6 $F^{\flat}7$

4 $A^{\flat}m7$ $D7$ G^6 $G7$ C^6 $C^{\flat}m6$

7 $C^{\flat}m7$ $F^{\flat}m7$ $A^{\flat}m7$ $D7$ $A^{\flat}m7$ $D7$ G^6

1. 2.

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

13 % $A7$ %

C $D7$ % G^6 $F^{\flat}m7$

19 $A^{\flat}m7$ $D7$ G^6 $F^{\flat}7$ $A^{\flat}m7$ $D7$

22 G^6 $G7$ C^6 $C^{\flat}m7$ $C^{\flat}m7$ $F^{\flat}7$ $A^{\flat}m7$ $D7$ 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

21



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

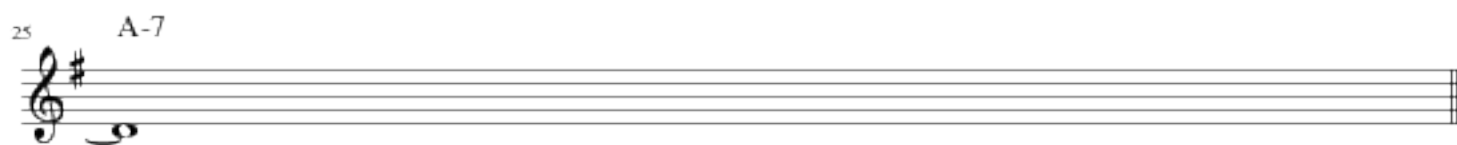
7 D-7 G7 CM7

10 C-7 F7 B \flat M7 B-7 \flat 5 E7 \flat 9

Detailed description: This is a musical score for the jazz standard 'SOLAR' by Miles Davis. The score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of 10 measures. The first measure is marked with a repeat sign and a double bar line. The second measure is marked with a repeat sign and a double bar line. The third measure is marked with a repeat sign and a double bar line. The fourth measure is marked with a repeat sign and a double bar line. The fifth measure is marked with a repeat sign and a double bar line. The sixth measure is marked with a repeat sign and a double bar line. The seventh measure is marked with a repeat sign and a double bar line. The eighth measure is marked with a repeat sign and a double bar line. The ninth measure is marked with a repeat sign and a double bar line. The tenth measure is marked with a repeat sign and a double bar line. The chords are: A- (measures 1-2), E-7 (measures 3-4), A7 (measures 5-6), DM7 (measures 7-8), D-7 (measures 9-10), G7 (measures 11-12), CM7 (measures 13-14), C-7 (measures 15-16), F7 (measures 17-18), B \flat M7 (measures 19-20), B-7 \flat 5 (measures 21-22), and E7 \flat 9 (measures 23-24). The score ends with a double bar line and repeat dots.

STOLEN MOMENTS

Oliver NELSON



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

Measure numbers on the left: 4, 8, 12, 16, 20.

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: $D7$, $G M7$, $F\flat-7$, Φ
- 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



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



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



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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