

# AU PRIVAVE

Charlie PARKER

4/4

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

Chords: D, F $\flat$ -7, A7, D, F $\flat$ -7, A-7, D+7, G7 $\flat$ 9, G-7, C7, A, F $\flat$ -7, G $\flat$ -7, C $\flat$ 7, F $\flat$ -7, F $\flat$ -7, A7, D, C $\flat$ 7 $\flat$ 9

Articulations: accents, slurs, breath marks, ties, fermatas

End of piece

# 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 has half notes and quarter notes. Chord symbols are written 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 written 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 10 ends with a repeat sign. Measure 11 is labeled 'Ending' and measure 13 is labeled 'Fine'. The notation continues in grand staff. Chord symbols are written below the bass line.

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



First system of musical notation for the bass intro. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first measure 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. The second measure is a repeat sign followed by eighth notes G2, F#2, E2, D2. The third measure is a repeat sign followed by eighth notes C2, B1, A1, G1. The system ends with a double bar line.

4X'S

3

G-7

C7

G-7



Second system of musical notation, labeled '4X'S' with a measure number '3'. It consists of a grand staff. The treble staff has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. The system ends with a double bar line.

C7

4X'S

1.2.3

6

C7

G-7



Third system of musical notation, labeled '4X'S' with a measure number '6'. It consists of a grand staff. The treble staff has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. The system ends with a double bar line.

C7

4

9

G-7

C7



Fourth system of musical notation, labeled '4X'S' with a measure number '9'. It consists of a grand staff. The treble staff has eighth notes G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff has eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. The system ends with a double bar line.

# DOXY

Sonny ROLLINS

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: G7, F7, F $\flat$ 7, A7, D7, G, D7+5, G7, F7, F $\flat$ 7, A7, D7, D-7, G7, C7, D $\flat$ o, G7, F7, F $\flat$ 7, A7, D7, E $\flat$ , A-7, D7

Measures 1-5: G7, F7, F $\flat$ 7, A7, D7 (triple), G, D7+5

Measures 6-10: G7, F7, F $\flat$ 7, A7, D7 (triple)

Measures 11-15: D7, D-7, G7, C7

Measures 16-20: D $\flat$ o, G7, F7, F $\flat$ 7, A7, D7 (triple)

Measures 21-24: E $\flat$ , A-7, D7

Measures 25-32: D7

# EPISTROPHY

C

Thelonious MONK

11: 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

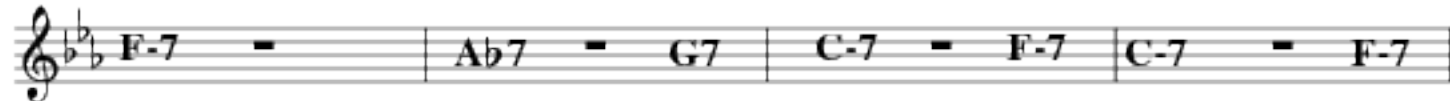


Grille de solos

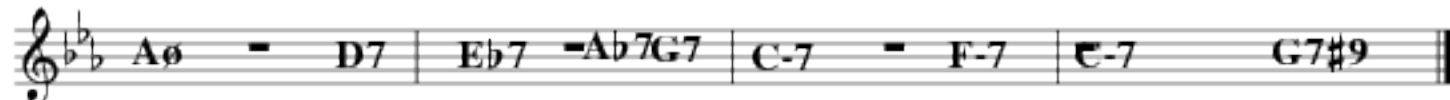
15



19



23



# I HEAR A RAPSONY

4/4 time signature. The score consists of seven staves of music, each with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is written for a single melodic line, with various chords and ornaments indicated above the notes.

Staff 1: D $\flat$ m7, D $\flat$ +7, G $\flat$ m7, C $\flat$ 7, E $\flat$ M7, A7

Staff 2: A $\flat$ m7, D $\flat$ +7 3, G $\flat$ m7, Am7, Cm7, C $\flat$ 7

Staff 3: F $\flat$ M7, E $\flat$ m7 $\flat$ 5, A $\flat$ 7, 2. F $\flat$ M7, C $\flat$ m7, B $\flat$ m7 $\flat$ 5, E $\flat$ +7

Staff 4: A $\flat$ m7, B $\flat$ m7 $\flat$ 5, E $\flat$ +7, A $\flat$ m7, D $\flat$ m7, G $\flat$ 7

Staff 5: G $\flat$ m7, C $\flat$ 7, E $\flat$ m7 $\flat$ 5, A $\flat$ 7

Staff 6: D $\flat$ m7, D $\flat$ +7, G $\flat$ m7, C $\flat$ 7, E $\flat$ M7, A7, A $\flat$ m7, D $\flat$ +7 3

Staff 7: G $\flat$ m7, Am7, Cm7, C $\flat$ 7, F $\flat$ M7, E $\flat$ m7B5, A $\flat$ 7



# 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

Chords:  $G\flat m$ ,  $G\flat m (M)$ ,  $G\flat m 7$ ,  $C\flat 7$ ,  $B\flat 7$ ,  $A$ ,  $G\flat 7$ ,  $C\flat m 7$ ,  $F\flat 7$ ,  $A\flat m 7\flat 5$ ,  $D\flat 7\flat 9$ ,  $G\flat m 7$ ,  $D 7$ .

Staff 1:  $G\flat m$ ,  $G\flat m (M)$ ,  $G\flat m 7$ ,  $C\flat 7$ ,  $B\flat 7$

Staff 2:  $A$ ,  $G\flat 7$ ,  $C\flat m 7$ ,  $F\flat 7$ ,  $A$ ,  $A\flat m 7\flat 5$ ,  $D\flat 7\flat 9$

Staff 3:  $G\flat m 7$ ,  $G\flat m 7$ ,  $D 7$ ,  $D 7$

Staff 4:  $G\flat m 7$ ,  $G\flat m 7$ ,  $D 7$ ,  $D 7$

Staff 5:  $G\flat m$ ,  $G\flat m (M)$ ,  $G\flat m 7$ ,  $C\flat 7$ ,  $B\flat 7$

Staff 6:  $A$ ,  $G\flat 7$ ,  $C\flat m 7$ ,  $F\flat 7$ ,  $A$ ,  $A\flat m 7\flat 5$ ,  $D\flat 7\flat 9$

# 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

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

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

**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



# 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 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) Eb7(9\13)

13 14 15 16

G-7 C-7(9) A♭7(13♭5) G♭7'13♭5 FM

Pedal Eb

17 18 19 20

G-7 C-7(9) A♭7(13♭5) G♭7(13♭5) FM7

D.C. al Coda



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

Fine

# NARDIS

Miles DAVIS

Db- DM7 ( DbM7 ) Ab7 AM7

5 Gb-7 DM7 DbM7 Db-

9 Db- Gb-7 DM7 Gb-7 DM7

13 Db-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- 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

Charles Mingus

The image displays a musical score for the piece 'Fables of the Gipsy King' by Charles Mingus. The score is written for guitar and double bass. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four systems, each containing a staff with musical notation and a corresponding line of guitar chords. The chords are: Gb7, Fb7, Gb7, Fb7, A7, D7, Gb7, Fb7, Eb-7, Ab7, Db-7, Gb7, Fb7, Cb-7, Gb, and Gb. The notation includes various note values, rests, and a repeat sign with first and second endings. The guitar part is indicated by a 'G' and the double bass part by a 'DB'.

1. Gb 2. Gb

# OLEO

Medium swing

Sonny ROLLINS

**A**  $G^6$   
trp w/ten 8va b  $F^{\flat}m7$   $Am7$   $D7$   $G^6$   $F^{\flat}7$

4  $Am7$   $D7$   $G^6$   $G7$   $C^6$   $Cm^6$

7  $C^{\flat}m7$   $F^{\flat}m7$   $Am7$   $D7$   $Am7$   $D7$   $G^6$

1. 2.

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

13 %  $A7$  %

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

19  $Am7$   $D7$   $G^6$   $F^{\flat}7$   $Am7$   $D7$

22  $G^6$   $G7$   $C^6$   $Cm7$   $C^{\flat}m7$   $F^{\flat}7$   $Am7$   $D7$   $G^6$

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, Coda symbol
- Measures 11-15: D-7, G7, CM7, F7
- Measures 16-20: Cb-7, Bb7, A-7, Ab7b5, G6
- Measures 21-25: C-7, F7, BbM7, BbM7
- Measures 26-30: Bb-7, Eb7, AbM7, Aø, Ab7b5, D.S. al Coda
- Measures 31-35: D-7, G7, CM7, F7
- Measures 36-40: Bb6, A7, AbM7, G6



# 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 has whole rests in measures 1 and 3, and chords in measures 2 and 4.

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

Measures 9-12 of the piano introduction. Measure 9 is the first ending, leading to measure 10. Measure 11 is the second ending, leading to measure 12. The key signature changes to C major (no sharps or flats) in measure 12, indicated by the C-7 chord.

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

Measures 17-20 of the piano introduction. The key signature changes back to C $\flat$  major (two flats: B $\flat$ , E $\flat$ ) in measure 17, indicated by the C $\flat$ - chord. The bass line continues its rhythmic pattern. The right hand has chords in measures 18 and 20, and whole rests in measures 19 and 20.



# SOLAR

Miles DAVIS

4/4

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 has a whole note rest. The third measure has a half note rest. The fourth measure has a half note rest. The fifth measure has a half note rest. The sixth measure has a half note rest. The seventh measure has a half note rest. The eighth measure has a half note rest. The ninth measure has a half note rest. The tenth measure has a half note rest. The score includes various chords: A- (measure 1), E-7 (measure 2), A7 (measure 3), DM7 (measure 4), D-7 (measure 5), G7 (measure 6), CM7 (measure 7), C-7 (measure 8), F7 (measure 9), B $\flat$ M7 (measure 10), B-7 $\flat$ 5 (measure 11), and E7 $\flat$ 9 (measure 12). The score ends with a double bar line and repeat dots.

# STOLEN MOMENTS

Oliver NELSON

5 

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



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




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



The first staff of music is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, the chords are labeled: 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

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

**Chord Progressions:**

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

**Tempo:** *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#11

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

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