

AU PRIVAVE

Charlie PARKER

Chord progression for measures 1-16:

- Measures 1-2: D
- Measures 3-4: F \flat -7
- Measures 5-6: A7
- Measures 7-8: D
- Measures 9-10: F \flat -7
- Measures 11-12: A-7
- Measures 13-14: D+7
- Measures 15-16: G7 \flat 9
- Measures 17-18: G-7
- Measures 19-20: C7
- Measures 21-22: A
- Measures 23-24: F \flat -7
- Measures 25-26: G \flat -7
- Measures 27-28: C \flat 7
- Measures 29-30: F \flat -7
- Measures 31-32: F \flat -7
- Measures 33-34: A7
- Measures 35-36: D
- Measures 37-38: C \flat 7 \flat 9

The score is written in treble clef, D major (two sharps), and 4/4 time. It includes various musical notations such as slurs, ties, and dynamic markings like accents and breath marks.

Beatrice

Medium Swing

Sam Rivers

Chord progression for "Beatrice" (Medium Swing) by Sam Rivers. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Measures 1-4: F \flat Maj7, FMaj7 \sharp 11, F \flat Maj7, DMaj7 \sharp 11

Measures 5-8: D \flat m7, DMaj7 \sharp 11, D \flat m7, C \flat m7, Am7 (triplets in measures 7-8)

Measures 9-12: A \flat m7, AMaj7, E \flat m7 \flat 5, A \flat 7 \flat 9, D \flat m7 (trills in measures 11-12)

Measures 13-16: G \flat m7, FMaj7 \sharp 11, F \flat m7, FMaj7 \sharp 11

Measures 17-20: F \flat Maj7, FMaj7 \sharp 11, F \flat Maj7, DMaj7 \sharp 11

Measures 21-24: D \flat m7, DMaj7 \sharp 11, D \flat m7, C \flat m7, Am7

Measures 25-28: A \flat m7, AMaj7, E \flat m7 \flat 5, A \flat 7 \flat 9, D \flat m7

Measures 29-32: G \flat m7, FMaj7 \sharp 11, F \flat m7, FMaj7 \sharp 11

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: Bb4, Ab4; Measure 2: G4, F#4; Measure 3: E4, D4; Measure 4: C4, Bb3. Chord symbols are written below the treble staff: GM7#11, Gb7#9, Cb-7(9) Bb7, and A-7 D7b9.

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: Bb4, Ab4, G4, F#4, E4, D4; Measure 6: C4, Bb3; Measure 7: A3, G3; Measure 8: F#3, E3. Chord symbols are written below the treble staff: GM7, Gb7(b13), Cb-7(9), and Db7(#9).

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: Bb4, Ab4; Measure 10: G4, F#4; Measure 11: E4, D4; Measure 12: C4, Bb3; Measure 13: A3, G3. Chord symbols are written below the treble staff: Gb-7(#9), Cb-7(9), CbM7#11, Gb7#9, and Cb-7(9). The system is divided into two sections: 'Ending' (measures 11-12) and 'Fine' (measures 13). The 'Ending' section is marked with a repeat sign and a double bar line. The 'Fine' section is marked with a double bar line.

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 is a repeat sign followed by a bass line. Measure 3 is a C7 chord in the bass line.

4X'S

3

G-7

C7

G-7

Musical notation for measures 4-6. Measure 4 has a G-7 chord in the treble and a bass line. Measure 5 has a C7 chord in the treble and a bass line. Measure 6 has a G-7 chord in the treble and a bass line.

C7

4X'S

1.2.3

6

C7

G-7

Musical notation for measures 7-9. Measure 7 has a C7 chord in the treble and a bass line. Measure 8 has a G-7 chord in the treble and a bass line. Measure 9 has a C7 chord in the treble and a bass line.

C7

4

9

G-7

C7

Musical notation for measures 10-12. Measure 10 has a G-7 chord in the treble and a bass line. Measure 11 has a C7 chord in the treble and a bass line. Measure 12 has a C7 chord in the treble and a bass line.

COME RAIN OR COME SHINE

MERCER⁶³
ARLEN

Handwritten musical score for the song "Come Rain or Come Shine" by Mercer and Arlen. The score is written on six staves, with guitar chords indicated above the notes. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with dynamic markings like accents and slurs. The chords are written in a shorthand notation typical of guitarists, including triads and dyads.

Chords and notation across the staves:

- Staff 1: Dmaj7, C#° F#7, Bmi
- Staff 2: E7, A7, Dmaj7, Ami7 D7
- Staff 3: Gmaj7, Gmi7, Dmaj7, E° A7(b9), Dmaj7
- Staff 4: G#° C#7(b9), F#° B7(b9), F#° B7(b9), Emi7 A7
- Staff 5: 2. G#° C#7(b9), F#7
- Staff 6: B7, E7, Bmi7 G#° C#° F#7(b9), Bmi (Emi A7)

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

DOXY

Sonny ROLLINS

6

9

13

17

EPISTROPHY

C

Thelonious MONK

11: Bb7 Cb7

4: C7 Db7

8: C7 Db7

12: Bb7 Cb7

16: Eb-

20: Ab

24: C7 Db7

28: Bb7 Cb7

32: Bb7 Cb7 Eb7#11

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 32 measures, divided into eight groups of four measures each. Chord changes are indicated above the staff at the beginning of each group. The notation includes eighth and sixteenth notes, rests, and a final double bar line. The chords are: Bb7, Cb7, C7, Db7, Eb-, Ab, Bb7, Cb7, and Eb7#11.

Goodbye PORK PIE HAT

C

Charles MINGUS

Chords: 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

Chords: C-7, F-7, C-7, F-7, C-7, F-7, F-7, Ab7, G7, C-7, F-7, C-7, F-7, Aø, D7, Eb7, Ab7, G7, C-7, F-7, C-7, G7#9

I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

4 Em7 A+7 3 Dm7 Fm7 G#m7 G7

7 CM7 Bm7b5 E7 2. CM7 Gm7 F#m7b5 B+7

11 Em7 F#m7b5 B+7 Em7 Am7 D7

15 Dm7 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

Detailed description: This musical score is for a piece titled 'I HEAR A RAPSONY'. It is written in 4/4 time and consists of seven staves of music. The notation includes various chords such as Am7, A+7, Dm7, G7, CM7, F7, Em7, Fm7, G#m7, Bm7b5, E7, F#m7b5, B+7, and D7. The melody is primarily composed of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. The score includes repeat signs and first/second endings. The key signature has one sharp (F#), and the time signature is 4/4.

I'm beginning to see the light

Harry James, Duke Ellington, Johnny Hodges and Don George

6

E6 C7

E6 F#m7 G#m7 C#7 F#m7 B7 E6

10 E6 C7

14 E6 F#m7 G#m7 C#7 F#m7 B7 E6

18 G#7 G7

22 F#7 C7 B7

26 E6 C7

30 E6 F#m7 G#m7 C#7 F#m7 B7 1. E6 2.

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Ab6 D9 Ab6 D7m7 G7 C7m7 F7

5 Ab6 D9 Cm7 F7 B9 B7m7 Eb7 Ab B7m7 Eb7

9 Ab6 D9 Ab6 D7m7 G7 C7m7 F7

13 Ab6 D9 Cm7 F7 B9 B7m7 Eb7 Ab

17 C9 C9 B9

22 C7m7 F7 B7m7 Eb7 Ab6 D9

26 Cm7 Fm7 Dm7b5 D7m7 G7 C7m7 F7 B7m7b5 Eb7b9 Dm7b5 D9

30 Cm7 F7b5b9 B9 B7m7 Eb7 Ab B7m7 Eb7 AM9 Ab6b9

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

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

$E\flat m7 M7$ $B\flat 7 \#5$
 $E\flat m7$ $E\flat m M7$ $E\flat m7$ $E\flat m6$
 $F7$ $E\flat m7$ $Cm7 \flat 5$ $C\flat M9$
 $A\flat m$ $A\flat m M7$ $A\flat m7$ $A\flat m6$ $B\flat 7 \#5$ $E\flat m$
 $B\flat m7$ $E\flat 9$ $A\flat m7$ $D\flat 7 \flat 9$ $G\flat 6/9$ $Fm7$ $B\flat 7 \#5$
 1. break on head

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

C

$E\flat m$ $E\flat m M7$ $E\flat m7$ $E\flat m6$ $A\flat m$ $A\flat m M7$
 $F7$ $E\flat m7$
 $A\flat m7$ $A\flat m6$ $B\flat 7 \#5$ $E\flat m$ $Cm7 \flat 5$ $C\flat M7$ $B\flat m7$ $E\flat 9$
 $G\flat m7$ $C\flat 7$ $Fm7 \flat 5$ $B\flat 7 \flat 9 \#5$
 $A\flat m7$ $D\flat 7 \flat 9$ $G\flat 6/9$

IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

1 F#M7 Abm7b5 Db7 Gbm7 G7

5 Abm7b5 Db7 Gbm7 Abm7b5 Db7

9 Gbm7 D7 F#M7 Ebm7b5 Ab7

13 Dbm7 (DbmM7) Dbm7 G7 Gbm7 G7

17 F#M7 Abm7b5 Db7 Gbm7 G7

21 Abm7b5 Db7 Gbm7 Abm7b5 Db7

25 Gbm7 D7 F#M7 A7 Abm7b5 Db7

29 Gbm7 Gbm7 G7 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 notation includes a treble staff and a bass staff.

Chord Progression:

- Measures 1-3: C7
- Measure 4: C7
- Measures 5-6: F7
- Measures 7-8: Bb7
- Measures 9-10: Gb7 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 staff (measures 17-24) is labeled "Transposed bass part" and is written in the key of D major (two sharps).

LONNIE'S LAMENT

John COLTRANE

4/4

A-7 Cb-7 CM7 Cb-7 A-7 Cb-7 CM7 Cb-7

6 A-7 Cb-7 CM7 Cb-7 A-7 Cb-7 CM7 Cb-7

10 A-7 G7 CM7 FM7 FMè Gb7 F7 Hb7ALT

14 A-7 Cb-7 CM7/A-7 A-7 Cb-7 CM7 Cb-7

18 SOLOS ON D-7

Naïma

John Coltrane

A

Chords: Gm7, Cm7, G#7#11, F#7#11, FM7

C (pedal)

3

3

B

Chords: G#M7, G7(b9), G#M7, G7(b9)

G (pedal)

3

3

3

3

Chords: C#7#11, G#M7, Dm7, Eb7

3

3

3

A

Chords: Gm7, Cm7, G#7#11, F#7#11, FM7

C (pedal)

3

3

D.C. al Coda

Chords: G#7#11, F#7#11, FM7, G#7#11, F#7#11, FM7, G#7#11, F#7#11

3

3

3

Chords: FM7, Bbm7, FM7, Bbm7, FM7, Bbm7, FM7

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- Db-7b5 Gb7b5 Cb- Cb- Gb-7b5 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

Sheet music for "Nostalgia in Times Square" by Charles Mingus, written in 4/4 time and D major. The score consists of four staves of music, with measures numbered 1 through 12. Chord symbols are placed above the corresponding measures.

Staff 1 (Measures 1-4):
Measure 1: Rest, quarter rest, quarter note D.
Measure 2: D7 (D-F-A), quarter note D, quarter note E.
Measure 3: C7 (C-E-G), quarter note D, quarter note E.
Measure 4: D7 (D-F-A), quarter note D, quarter note E. Triplet of eighth notes: D, E, F.

Staff 2 (Measures 5-8):
Measure 5: Fm7 (F-A-C), quarter note D, quarter note E.
Measure 6: Bb7 (Bb-D-F), quarter note D, quarter note E.
Measure 7: D7 (D-F-A), quarter note D, quarter note E. Triplet of eighth notes: D, E, F.
Measure 8: C7 (C-E-G), quarter note D, quarter note E.

Staff 3 (Measures 9-11):
Measure 9: D7 (D-F-A), quarter note D, quarter note E.
Measure 10: C7 (C-E-G), quarter note D, quarter note E.
Measure 11: B-7 (B-D-F), quarter note D, quarter note E. E7 (E-G-B) above the measure.

Staff 4 (Measures 12-14):
Measure 12: G-7 (G-B-D), quarter note D, quarter note E.
Measure 13: C7 (C-E-G), quarter note D, quarter note E.
Measure 14: D (D-F-A), quarter note D, quarter note E. First ending bracket over measures 13-14, leading to a double bar line. Second ending bracket over measure 14, leading to a double bar line.

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 $C^{\flat}m^7$ $F^{\flat}m^7$ 1. $A^{\flat}m^7$ D^7 2. $A^{\flat}m^7$ D^7 G^6

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

1 D7b9 Cb-7 Bb7 A-7 Ab7b5

6 Cb-7 Bb7 A-7 Ab7b5

10 D-7 G7 CM7 F7

14 Cb-7 Bb7 A-7 Ab7b5 G6

18 C-7 F7 BbM7 BbM7

22 Bb-7 Eb7 AbM7 Aø Ab7b5

D.S. al Coda

30 Bb6 A7 AbM7 G6

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 sus4

C7sus4

1



THEME

D7sus4

F \flat 7sus4

B

A-7(11)

G-7(11)

B \flat 7sus4

C7sus4

9



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)

17



SOLOS

B \flat sus4

C7sus4

D7sus4

F \flat 7sus'

D

A-7

G-7

C7

FM7

C \flat -7 \flat 5

F \flat +7

21



Samba For Carmen

Paquito D'Rivera

INTRO F#m7(b5) B7 Em7 A7 Dm9

G C G7 [A] C7M Fm/C C7M

Fm/C C7M Fm/C Bm7 Em(b5#7) A7 [B] Dm7

Bb/D B°/D Bb/D Dm7 G7 G7/F Em A7

Dm7 G7 [C] C7M Fm/C C7M Fm/C C7M

C7 F7M [D] F#m7(b5) B7 E7 A7(b9)

Dm7 G7 C7M C7 [D'] F#m7(b5) B7 Em7

A7 Dm7 G7 ⊕ C G7 [CODA] F#m7(b5) F7

Em7 Eb Dm7 C#7M D/C

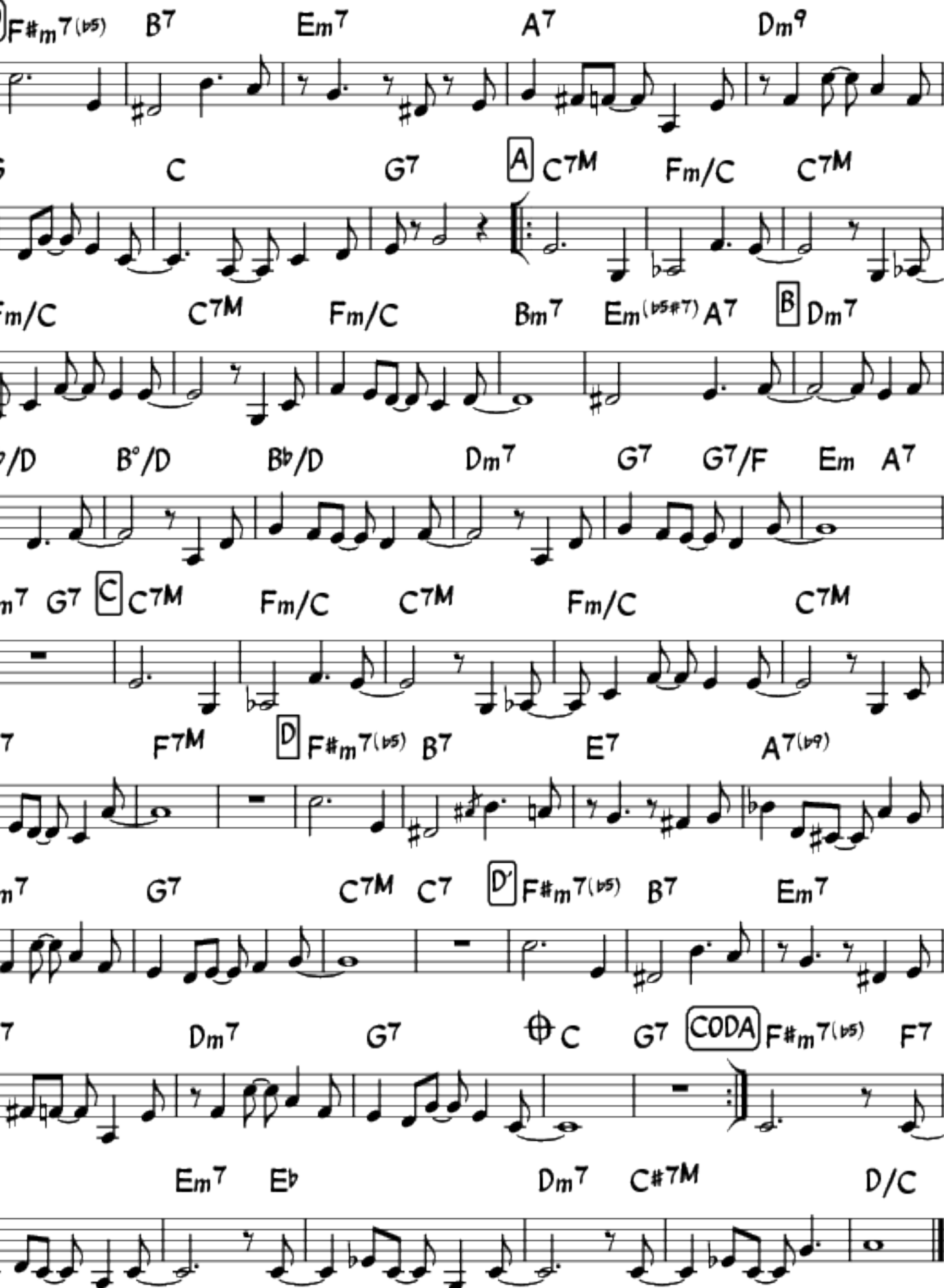
Samba For Carmen

Paquito Da Rivera

INTRO

Musical score for Samba For Carmen, featuring guitar chords and melody.

Chords: F#m7(b5), B7, Em7, A7, Dm9, G, C, G7, C7M, Fm/C, C7M, Fm/C, C7M, Fm/C, Bm7, Em(b5#7), A7, Dm7, Bb/D, B°/D, Bb/D, Dm7, G7, G7/F, Em, A7, Dm7, G7, C7M, Fm/C, C7M, Fm/C, C7M, C7, F7M, F#m7(b5), B7, E7, A7(b9), Dm7, G7, C7M, C7, F#m7(b5), B7, Em7, A7, Dm7, G7, C, G7, CODA, F#m7(b5), F7, Em7, Eb, Dm7, C#7M, D/C.

The image displays a musical score for a piece titled "Samba For Carmen" by Paquito Da Rivera. The score is written on ten staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a boxed "INTRO" label. Above the staves, guitar chords are indicated: F#m7(b5), B7, Em7, A7, Dm9, G, C, G7, C7M, Fm/C, C7M, Fm/C, C7M, Fm/C, Bm7, Em(b5#7), A7, Dm7, Bb/D, B°/D, Bb/D, Dm7, G7, G7/F, Em, A7, Dm7, G7, C7M, Fm/C, C7M, Fm/C, C7M, C7, F7M, F#m7(b5), B7, E7, A7(b9), Dm7, G7, C7M, C7, F#m7(b5), B7, Em7, A7, Dm7, G7, C, G7, CODA, F#m7(b5), F7, Em7, Eb, Dm7, C#7M, and D/C. The melody is written on the staves, featuring various rhythmic values including eighth, quarter, and half notes, as well as rests. The score includes repeat signs and a double bar line at the end. The "CODA" section is marked with a double bar line and a repeat sign.

SCRAPPLE FROM THE APPLE

Charlie PARKER

Sheet music for "Scrapple from the Apple" by Charlie Parker, in 4/4 time, key of D major (two sharps).

Chord progressions and measures are indicated above the staff:

- Measures 1-3: F \flat -7, A7, F \flat -7
- Measures 4-6: A7 \flat 9, DM7, F \flat -7, A7
- Measures 7-8: DM7, G \flat -7, C \flat 7
- Measures 9-10: DM7 (first ending), DM7 (second ending)
- Measures 11-13: G \flat 7, C \flat 7
- Measures 14-17: F \flat 7, A7
- Measures 18-20: F \flat -7, A7, F \flat -7
- Measures 21-23: A7 \flat 9, DM7, F \flat -7, A7
- Measures 24-26: DM7\G-7, A7 \flat 9, D

The piece concludes with a "fine" marking at the end of the second ending in measure 10.

SO WHAT

C

Miles DAVIS

§ Cb-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 descending eighth-note pattern: B2, A2, G2, F#2, E2, D2, C2, B1. The right hand has whole rests in measures 1 and 3, and chords in measures 2 and 4: Bb3-Ab2 (measure 2) and Bb3-Ab2-Gb2 (measure 4).

Measures 5-8 of the piano introduction. The bass line continues with the same descending eighth-note pattern. The right hand has whole rests in measures 5 and 7, and chords in measures 6 and 8: Bb3-Ab2 (measure 6) and Bb3-Ab2-Gb2 (measure 8).

Measures 9-12 of the piano introduction. Measure 9 has a first ending (1.) with a whole rest in the right hand. Measure 10 has a second ending (2.) with a whole rest in the right hand. Measure 11 has a C-7 chord (Bb3-Ab2-Gb2) in the right hand. Measure 12 has a whole rest in the right hand. The bass line continues with the descending eighth-note pattern.

Measures 13-16 of the piano introduction. The bass line continues with the descending eighth-note pattern. The right hand has chords in measures 13 and 15: Bb3-Ab2 (measure 13) and Bb3-Ab2-Gb2 (measure 15). Measures 14 and 16 have whole rests in the right hand.

Measures 17-20 of the piano introduction. The bass line continues with the descending eighth-note pattern. The right hand has whole rests in measures 17 and 19, and chords in measures 18 and 20: Bb3-Ab2 (measure 18) and Bb3-Ab2-Gb2 (measure 20).



SOLAR

Miles DAVIS

4/4

A- E-7

4 A7 DM7

7 D-7 G7 CM7

10 C-7 F7 BbM7 B-7b5 E7b9

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 melody is divided into four measures, each with a specific chord indicated above it. Measure 1 (measures 1-2) is marked with 'A-' and 'E-7'. Measure 2 (measures 3-4) is marked with 'A7' and 'DM7'. Measure 3 (measures 5-6) is marked with 'D-7', 'G7', and 'CM7'. Measure 4 (measures 7-8) is marked with 'C-7', 'F7', 'BbM7', 'B-7b5', and 'E7b9'. The melody consists of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line and repeat dots.

STOLEN MOMENTS

Oliver NELSON

1 A-7 Cb-7 CM7 Cb-7

5 A-7 A-- A-7 A--

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

13 Cb- C- Db-| D- Eb- D- Db-

17 Cb-7 Co7 A D- A- \emptyset Fb+7

\emptyset Fb+7 A-7 Fb+7 D7sus

25 A-7

TAKE FIVE

Paul DESMOND

Chord symbols: Fb-, Eb-7, Fb-, Eb-7, Fb-, Eb-7

4 Fb- Eb-7 Fb- Eb-7 Fb- Eb-7 Fb- Eb-7

8 Fb- Eb7 CM7 A-6 Eb-7 Fb-7 A-7 D7

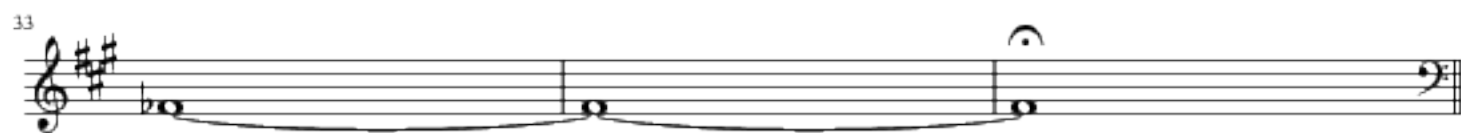
12 GM7 A-6 Eb-7 Fb-7 A-7 D7

16 Gb-7 Eb7 Fb- Eb-7 Fb- Eb-7 Fb- Eb-7

20 Fb- Eb-7 Fb- Eb-7 Fb- Eb-7 Fb- Eb-7 Fb-

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 3/4 time. It includes various chords and melodic lines. The chords are: G#m7, E+7, A-7, D7, E-7, D-, C#-7b5, F#7, B-7, C#m7, B-7, C#m7, 1. G#-7b5, C#7, A-7b5, 2. A-7, D7, G#m7, E-7, A7, Dm7 (FIRE), B7, F#m7, E9alt., A-7, D7, and a D.S. al 2nd ending.

FREDDIE HUBBARD - THE ATLANTIC YEARS

WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

A

$F\flat 13$ $A6$ $F9$ $C\flat-7$ $C\flat\text{add}11$ $F\flat 7$ $G\flat-$ $G\flat-7$ $C\flat 9\#11$

$G-9$ $C7$ $FM7$ $C\flat-7\flat 5$ $F9$ $F\flat 9\text{sus}$ $F\flat 13$

$A6$ $F9$ $C\flat-7\text{add}11$ $F\flat 7$ $G\flat-$ $G\flat-7$ $C\flat 9\#11$

$G-9$ $C7$ $FM7$ $C\flat-7\flat 5$ $F\flat 13$ $A6$

B

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

$F13B\flat 6$ $F\flat 7$ $E\flat 13$ $D7$ $C\flat-7\flat 5$ $F13$ $F\flat 9\text{sus}$ $F\flat 13$

C

$A6$ $F9$ $C\flat-\text{add}11$ $F\flat 7$ $G\flat-$ $G\flat-7$ $C\flat 9\#11$

$G-9$ $C7$ $FM7$ $C\flat-7\flat 5$ $F\flat 13$ $A6$ $F\flat 13$

WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

A

Chord progression for section A:

D Gb- G Gb- Fb- D Gb7 Cb- 3

5 Bb 3 Fb-7\C A7 3 D D+ GM7 A7

B

Chord progression for section B:

D Gb- G Gb- Fb-7 3 D Gb7 Cb- 3

13 Bb 3 Fb-7\C A7 3 D G D

C

Chord progression for section C:

A7 D A7 D

21 Cb- A\E 3 Cb-\F A\G Cb-\F Eb° Fb-7 Eb° A7

D

Chord progression for section D:

D Gb- G Gb- Fb-7 D Gb7 Cb- 3

29 Bb 3 Fb-7\C A7 3 D Gb-7b5 Cb7

33 Fb-7 3 A7b9 3 D G6 D

WORK SONG

Nat ADDERLEY

Chord progression and notation for the first system:

- Measure 1: $G\flat m7$
- Measure 2: $G\flat m7$
- Measure 3: $G\flat m7$
- Measure 4: $G\flat m7$

Chord progression and notation for the second system:

- Measure 5: $G\flat m7$
- Measure 6: $A\flat 7$ ($D\flat 7$ on Head)
- Measure 7: $D\flat 7$
- Measure 8: $D\flat 7$

Chord progression and notation for the third system:

- Measure 9: $G\flat m7$
- Measure 10: Triplet of $G\flat m7$
- Measure 11: $G\flat m7$
- Measure 12: $G\flat m7$

Chord progression and notation for the fourth system:

- Measure 13: $G\flat 7\#9$
- Measure 14: $C\flat 7$ ($F\flat 7$)
- Measure 15: $A\flat 7$
- Measure 16: $D\flat 7$
- Measure 17: $G\flat m7$ ($D\flat 7$)
- Measure 18: $G\flat m7$ ($D\flat 7$)