

AU PRIVAVE

Charlie PARKER

4/4 time signature. Key signature: two sharps (F# and C#).

Chord progression and melodic line:

- Measures 1-2: Chord D. Melody: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (half).
- Measures 3-4: Chord F#-7. Melody: E5 (quarter), D5 (quarter), C#5 (quarter), B4 (half).
- Measures 5-6: Chord A7. Melody: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).
- Measures 7-8: Chord D. Melody: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (half).
- Measures 9-10: Chord F#-7. Melody: G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Measures 11-12: Chord A-7. Melody: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).
- Measures 13-14: Chord D+7. Melody: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (half).
- Measures 15-16: Chord G7b9. Melody: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Measures 17-18: Chord G-7. Melody: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Measures 19-20: Chord C7. Melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).
- Measures 21-22: Chord A. Melody: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).
- Measures 23-24: Chord F#-7. Melody: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (half).
- Measures 25-26: Chord Gb-7. Melody: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Measures 27-28: Chord Cb7. Melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).
- Measures 29-30: Chord F#-7. Melody: F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (half).
- Measures 31-32: Chord F#-7. Melody: E4 (quarter), D4 (quarter), C#4 (quarter), B4 (half).
- Measures 33-34: Chord A7. Melody: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).
- Measures 35-36: Chord D. Melody: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (half).
- Measures 37-38: Chord Cb7b9. Melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).
- Measures 39-40: Chord D. Melody: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (half).

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 in measures 1 and 3, and quarter notes in measures 2 and 4. Chord symbols are placed below the bass line.

Chord symbols: GM7#11, Gb7#9, Cb-7(9) Bb7, A-7 D7b9

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.

Chord symbols: GM7, Gb7(b13), Cb-7(9), Db7(#9)

Measures 9-13 of the piece. Measure 9 begins with a fermata over the first note. Measures 10 and 11 are separated by a double bar line. Measures 12 and 13 end with a double bar line. The notation is in grand staff. Chord symbols are placed below the bass line.

Chord symbols: Gb-7(#9), Cb-7(9), CbM7#11, Gb7#9, Cb-7(9)

Labels: Ending, Fine

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 with a quarter rest, followed by eighth notes B2, A2, G2, F#2. Measure 2 is a repeat sign followed by eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, G2, quarter note F#2. Measure 3 is eighth notes E2, D2, C2, B2, quarter note A2, eighth notes G2, F#2, quarter note E2.

4X'S

3

G-7

C7

G-7

Musical notation for the 4X'S section, measures 4-6. Measure 4: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2. Measure 5: Treble has a whole rest, then eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2. Measure 6: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2.

C7

4X'S

1.2.3

6

C7

G-7

Musical notation for the 4X'S section, measures 7-9. Measure 7: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2. Measure 8: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2. Measure 9: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2.

C7

4

9

G-7

C7

Musical notation for the 4X'S section, measures 10-12. Measure 10: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2. Measure 11: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2. Measure 12: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B4, A4, quarter note G4. Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B2, A2, quarter note G2.

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 (Bb), 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.

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. A triplet of eighth notes is marked in measure 12.
- 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

Chords: B \flat 7, C \flat 7, C7, D \flat 7, E \flat -, A \flat , C7, D \flat 7, B \flat 7, C \flat 7, \emptyset , B \flat 7, C \flat 7, E \flat 7#11

4 8 12 16 20 24 28 32

I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

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

7 CM7 1. Bm7b5 E7 2. CM7 Gm7 F#m7b5 B+7

11 Em7 3 F#m7b5 B+7 Em7 Am7 D7

15 Dm7 3 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

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

Sheet music for the jazz standard "In Walked Bud" by Thelonious Monk. The score is written in 4/4 time and B-flat major. It consists of six staves of music, each with a measure number and a key signature change to B-flat major. The first staff (measures 1-4) features a melodic line with chords Dm, Dm (M7), Dm7, G7, and F#7. The second staff (measures 5-8) features a melodic line with chords F, D7, Gm7, C7, F, Em7b5, and A7b9. The third staff (measures 9-12) features a melodic line with chords Dm7, Dm7, Bb7, and Bb7. The fourth staff (measures 13-16) features a melodic line with chords Dm7, Dm7, Bb7, and Bb7. The fifth staff (measures 17-20) features a melodic line with chords Dm, Dm (M7), Dm7, G7, and F#7. The sixth staff (measures 21-24) features a melodic line with chords F, D7, Gm7, C7, F, Em7b5, and A7b9.

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

Chords: Ebm7M, Bb7b9#5, Ebm7, EbmM7, Ebm7, Ebm6, F7, Ebm7, Cm7b5, CbM9, Abm, AbmM7, Abm7, Abm6, Bb7#5, Ebm, Bbm7, Eb9, Abm7, Db7b9, Gb6/9, Fm7, Bb7#5.

Chords: Gb6/9, Fbm9, A13, DM7, Cbm7, Fbm9, A7, D/Gb, F13, Gbm7, D6, Cb7(b9#5), Fbm7, A7, DM7, Cbm7, C9#11.

Chords: Fbm9, A7, Db7sus, Db7, Bb7(b9#5), Ebm9m7, Bb7b9#5.

Chords: Ebm, EbmM7, Ebm7, Ebm6, Abm, AbmM7, F7, Ebm7, Abm7, Abm6, Bb7#5, Ebm, Cm7b5, CbM7, Bbm7, Eb9, Gbm7, Cb7, Fm7b5, Bb7b9#5, Abm7, Db7b9, Gb6/9.

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 Harmonization:

- 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 the key of 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-

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 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 .

Measures: 1-4, 5-8, 9-11, 12-13.

First ending: 1. G \flat 7, 2. G \flat .

Second ending: 2. G \flat .

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
- 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



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

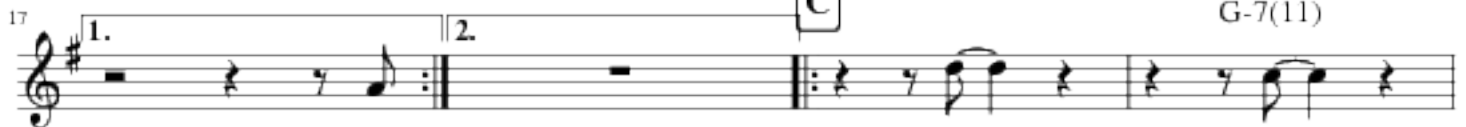
F \flat 7sus4

D7sus4

F \flat 7sus4

C A-7(11)

G-7(11)



B \flat sus4

C7sus4

SOLOS

D7sus4

F \flat 7sus'

D

A-7

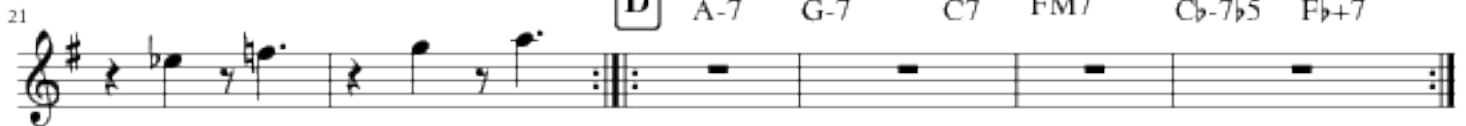
G-7

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 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 features whole notes and rests, with a C \flat -7 chord indicated above the staff.

Measures 9-12 of the piano introduction. Measure 9 includes first and second endings. Measure 10 is a repeat of measure 9. Measure 11 features 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 features 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 features whole notes and rests.



SOLAR

Miles DAVIS

4/4 time signature. Key signature: two sharps (F# and C#).

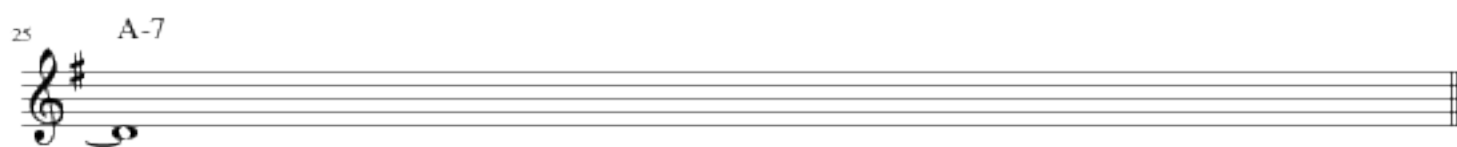
Chords indicated above the staff:

- A-
- E-7
- A7
- DM7
- D-7
- G7
- CM7
- C-7
- F7
- BbM7
- B-7b5
- E7b9

The score consists of four staves of music. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The third staff contains measures 5 and 6. The fourth staff contains measures 7 and 8, ending with a double bar line and repeat dots.

STOLEN MOMENTS

Oliver NELSON



TAKE FIVE

Paul DESMOND

Chord progression for the first system (measures 1-3):

- Measure 1: Fb-
- Measure 2: Cb-7
- Measure 3: Fb- Cb-7

Chord progression for the second system (measures 4-6):

- Measure 4: Fb- Cb-7
- Measure 5: Fb- Cb-7
- Measure 6: Fb- Cb-7

Chord progression for the third system (measures 7-8):

- Measure 7: Fb- Cb7 CM7 A-6 Cb-7
- Measure 8: Fb-7 A-7 D7

Chord progression for the fourth system (measures 9-10):

- Measure 9: GM7 A-6 Cb-7
- Measure 10: Fb-7 A-7 D7

Chord progression for the fifth system (measures 11-13):

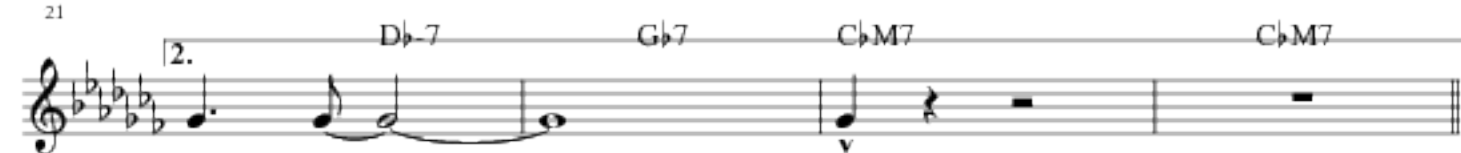
- Measure 11: Gb-7 Cb7 Fb- Cb-7
- Measure 12: Fb- Cb-7
- Measure 13: Fb- Cb-7

Chord progression for the sixth system (measures 14-16):

- Measure 14: Fb- Cb-7
- Measure 15: Fb- Cb-7
- Measure 16: Fb- Cb-7

TUNE UP

Miles DAVIS



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

Detailed description: This block contains the musical notation for section A, measures 6 through 14. The key signature is three sharps (F#, C#, G#). The notation is written on a single staff. Measure 6 begins with a whole rest, followed by a double bar line. Measure 7 contains a half note G2. Measure 8 contains a half note F#1. Measure 9 contains a half note E2. Measure 10 contains a half note D2. Measure 11 contains a half note C#1. Measure 12 contains a half note B1. Measure 13 contains a half note A1. Measure 14 contains a whole note G2.

B

18

F9 F \flat 7 \sharp 9 \sharp 5 A-6 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

Detailed description: This block contains the musical notation for section B, measures 18 through 22. The key signature is three sharps (F#, C#, G#). The notation is written on a single staff. Measure 18 begins with a whole rest, followed by a double bar line. Measure 19 contains a half note G2. Measure 20 contains a half note F#1. Measure 21 contains a half note E2. Measure 22 contains a whole note G2.

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

Detailed description: This block contains the musical notation for section C, measures 26 through 30. The key signature is three sharps (F#, C#, G#). The notation is written on a single staff. Measure 26 begins with a whole rest, followed by a double bar line. Measure 27 contains a half note G2. Measure 28 contains a half note F#1. Measure 29 contains a half note E2. Measure 30 contains a whole note G2.

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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