

AU PRIVAVE

Charlie PARKER

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

- Measure 1: F (F major)
- Measure 2: G-7 (G7b9)
- Measure 3: C7 (C7)
- Measure 4: F (F major)
- Measure 5: G-7 (G7b9)
- Measure 6: C-7 (C7b9)
- Measure 7: F+7 (F7#9)
- Measure 8: Bb7b9 (Bb7b9)
- Measure 9: Bb-7 (Bb7b9)
- Measure 10: Eb7 (Eb7)
- Measure 11: C (C major)
- Measure 12: G-7 (G7b9)
- Measure 13: A-7 (A7b9)
- Measure 14: D7 (D7)
- Measure 15: G-7 (G7b9)
- Measure 16: G-7 (G7b9)
- Measure 17: C7 (C7)
- Measure 18: F (F major)
- Measure 19: D7b9 (D7b9)
- Measure 20: G-7 (G7b9)

BLUE IN GREEN

Bill EVANS

First system of musical notation (measures 1-4) in 4/4 time. The key signature has two flats (B-flat and E-flat). The notation is in grand staff (treble and bass clefs). The right hand plays a melody of quarter notes, and the left hand plays whole notes. Chord symbols are written below the bass staff.

Measure	Chord
1	B \flat M7 \sharp 11
2	A7 \sharp 9
3	D-7(9) D \flat 7
4	C-7 F7 \flat 9

Second system of musical notation (measures 5-8). Measure 5 starts with a fermata. The right hand plays a melody of quarter notes, and the left hand plays whole notes. Chord symbols are written below the bass staff.

Measure	Chord
5	B \flat M7
6	A7(\flat 13)
7	D-7(9)
8	E7(\sharp 9)

Third system of musical notation (measures 9-13). Measure 9 starts with a fermata. The right hand plays a melody of quarter notes, and the left hand plays whole notes. Chord symbols are written below the bass staff. The system ends with a double bar line and repeat dots. The word "Ending" is written above the staff, and "Fine" is written above the staff.

Measure	Chord
9	A-7(\sharp 9)
10	D-7(9)
11	DM7 \sharp 11
12	A7 \sharp 9
13	D-7(9)

BLUESETTE

Jean Thellmans

A

B \flat Δ 7 A-7 \flat 5 D7 G-7 C7 F-7 B \flat 7

E \flat Δ 7 E \flat -7 A \flat 7 D \flat Δ 7 D \flat -7 G \flat 7

B Δ 7 C-7 F7 D-7 D \flat 7 C-7 F7

B

B \flat Δ 7 A-7 \flat 5 D7 G-7 C7 F-7 B \flat 7

E \flat Δ 7 E \flat -7 A \flat 7 D \flat Δ 7 D \flat -7 G \flat 7

B Δ 7 C-7 F7 D-7 D \flat 7 C-7 F7

D-7 G7 \flat 9 C-7 F7 B \flat Δ 7 A \flat Δ 7 B \flat Δ 7 A \flat Δ 7 B \flat Δ 7

BUT NOT FOR ME

Bb

G. GERSHWIN

Chords: G7, G-7, C7, FM7, D-7

5 G7 G- C7 FM7 C-7 F7

9 BbM7 Bb-7 Eb7 FM7

13 D-7 G7 G-7 C7

17 BbM7 Bb-7 Eb7 FM7 D-7

21 G-7 C7 FM7

CHAMELEON

Herbie HANCOCK

Bass intro

B-7

E♭7



Musical notation for the bass intro, measures 1-3. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is written in a grand staff with a treble and bass clef. The bass line starts with a quarter rest, followed by a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. The treble line has a whole rest. The first measure is followed by a repeat sign. The second measure has a whole rest in the treble and a quarter note G2 in the bass. The third measure has a whole rest in the treble and a quarter note F2 in the bass.

4X'S

3

B♭-7

E♭7

B♭-7



Musical notation for measures 4-6. The key signature is B-flat major. The time signature is 4/4. The notation is written in a grand staff. Measure 4: Treble has eighth notes G4, A4, B♭4, A4, G4; Bass has quarter notes G2, F2, E2, D2. Measure 5: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2. Measure 6: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2.

4X'S

E♭7

B♭-7

E♭7

1.2.3



Musical notation for measures 7-9. The key signature is B-flat major. The time signature is 4/4. The notation is written in a grand staff. Measure 7: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2. Measure 8: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2. Measure 9: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2.

E♭7

4

9

B♭-7

E♭7



Musical notation for measures 10-12. The key signature is B-flat major. The time signature is 4/4. The notation is written in a grand staff. Measure 10: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2. Measure 11: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2. Measure 12: Treble has quarter notes G4, A4, B♭4, A4; Bass has quarter notes G2, F2, E2, D2.

COME RAIN OR COME SHINE

68.
MERCER-
ARLEN

Handwritten musical score for "Come Rain or Come Shine". The score is written on five staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. Chord symbols are written above the staves, indicating the harmonic structure of the piece.

Chord symbols include: F#m7, Eø7, A7, Dmi, G7, C7, F#m7, Cmi7, F7, Bbm7, C7(b9), Fm, Bbm, Abm7, Gm7, C7, Fm6, Bb7, Ebm, Ab7, Aø7, D7(b9), Gmi7, C7, F#m, B7, Em7, A7, Am, D7, Dmi7, G7, Dmi7, Bø7, Eø7, A7(b9), Dmi, Ab7, (G7, C7).

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

DOXY

Sonny ROLLINS

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. The score is written for piano and guitar, featuring a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piano part is written on a single staff, while the guitar part is indicated by chord symbols above the staff. The score is divided into measures, with measure numbers 1, 6, 9, 13, and 17 marked at the beginning of their respective lines. The piano part includes various musical notations such as eighth notes, quarter notes, and rests. The guitar part includes chord symbols such as Bb7, Ab7, G7, C7, F7, Bb, and F7+5. The score concludes with a double bar line and repeat dots.

138.

EPISTROPHY

— MARK

Handwritten musical score for "EPISTROPHY". The score consists of ten staves of music, primarily in treble clef, with a key signature of one sharp (F#). The music is written in a style that appears to be a transcription or a simplified notation, with many notes and accidentals. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written on a single page, with the title "EPISTROPHY" underlined at the top. The name "MARK" is written in the top right corner. The score is written in a style that appears to be a transcription or a simplified notation, with many notes and accidentals. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and accidentals.

Staff 1: C#7 D7

Staff 2: D#7 E7

Staff 3: D#7 E7

Staff 4: C#7 D7

Staff 5: F#-

Staff 6: 37 D#7 D7

Staff 7: D#7 E7

Staff 8: C#7 D7

Staff 9: C#7 D7

Staff 10: C#7 D7 G#7 #11

MARK - "THE THOMAS" MARK 1912

Goodbye PORK PIE HAT

C

Charles MINGUS

Measures 1-12 of the musical score for 'Goodbye PORK PIE HAT' by Charles Mingus. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various chords and melodic lines with triplets.

Measures 1-12 Chords:

- Measure 1: Eb7, B7, EM, A7
- Measure 4: Db7sus4, B7sus4, Db7sus4, Eb7, Ab-7, B7
- Measure 7: F-7, Bb7, C7, F7, B7, EM
- Measure 10: A7, Ab7, Bb7, Db7, Eb7, B7
- Measure 13: EM, A7, Eb-7

Grille de solos

Measures 15-23 of the musical score for 'Goodbye PORK PIE HAT' by Charles Mingus. This section is a solo grid (Grille de solos) consisting of a series of chords.

Measures 15-23 Chords:

- Measure 15: Eb-7, Ab-7, Eb-7, Ab-7, Eb-7, Ab-7
- Measure 19: Ab-7, B7, Bb7, Eb-7, Ab-7, Eb-7, Ab-7
- Measure 23: Cø, F7, Gb7, B7, Bb7, Eb-7, Ab-7, Eb-7, Bb7#9

I HEAR A RAPSONY

Chords: Cm7, C+7, Fm7, Bb7, EbM7, Ab7, Gm7, C+7, Fm7, Abm7, Bm7, Bb7, EbM7, Dm7b5, G7, EbM7, Bbm7, Am7b5, D+7, Gm7, Am7b5, D+7, Gm7, Cm7, F7, Fm7, Bb7, Dm7b5, G7, Cm7, C+7, Fm7, Bb7, EbM7, Ab7, Gm7, C+7, Fm7, Abm7, Bm7, Bb7, EbM7, Dm7B5, G7.

Measures: 1-4, 5-8, 9-12, 13-16, 17-20, 21-24.

Tempo: 4/4.

Key: Bb major / Db minor.

Instrumentation: Piano (P), Guitar (G).

Chord Progression:

1. Cm7 C+7 Fm7 Bb7 EbM7 Ab7

2. Gm7 C+7 Fm7 Abm7 Bm7 Bb7

3. EbM7 Dm7b5 G7 EbM7 Bbm7 Am7b5 D+7

4. Gm7 Am7b5 D+7 Gm7 Cm7 F7

5. Fm7 Bb7 Dm7b5 G7

6. Cm7 C+7 Fm7 Bb7 EbM7 Ab7 Gm7 C+7

7. Fm7 Abm7 Bm7 Bb7 EbM7 Dm7B5 G7

174.

I THOUGHT ABOUT YOU

Handwritten musical notation for the song "I THOUGHT ABOUT YOU". The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 4/4. The music is divided into two systems, each with two staves. The first system contains the first two lines of music, and the second system contains the next two lines. The notation includes various chords and melodic lines. The chords are written above the notes.

System 1:

- Staff 1: B ϕ 7, B ϕ 7, A ϕ 7, D7, G ϕ 7sus, A ϕ 7sus, G ϕ 7sus, G7
- Staff 2: G ϕ 7, F ϕ 7, E ϕ 7, E ϕ 7, A7, D ϕ 7, D ϕ 7, C ϕ 7, F7

System 2:

- Staff 1: 1. B ϕ 7, B ϕ 7, E ϕ 7, F ϕ 7, G ϕ 7, A ϕ 7, B ϕ 7
- Staff 2: B ϕ 7, E7, B ϕ 7, E7, A ϕ 7, A ϕ 7, G ϕ 7, C ϕ 7

System 3:

- Staff 1: 2. B ϕ 7, B ϕ 7, E ϕ 7, F, E/E, F/D, F/C, B ϕ 7, E7
- Staff 2: A ϕ 7, A ϕ 7, G ϕ 7, C7, F ϕ 7, (D ϕ 7, D ϕ 7, C ϕ 7)

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

1 B6 E9 B6 Em7 A7 Dm7 G7

5 B6 E9 D#m7 G#7 C#9 C#m7 F#7 B C#m7 F#7

9 B6 E9 B6 Em7 A7 Dm7 G7

13 B6 E9 D#m7 G#7 C#9 C#m7 F#7 B

17 D#9 D9 C#9

22 Dm7 G7 C#m7 F#7 B6 E9

26 D#m7 G#m7 E#m7b5 Em7 A7 Dm7 G7 C#m7b5 F#7b9 E#m7b5 E9

30 D#m7 G#7b5b9 C#9 C#m7 F#7 B C#m7 F#7 CM9 B6/9

IMPRESSIONS

J. COLTRANE

A

D-7



5

D-7



9

E \flat -7



B

E \flat -7



C

17 D-7



21



IN WALKED BUD

Thelonious MONK

1 *Fm* *Fm (M7)* *Fm7* *Bb7* *A7*

5 *Ab* *F7* *Bbm7* *Eb7* *Ab* *Gm7b5* *C7b9*

9 *Fm7* *Fm7* *Db7* *Db7*

13 *Fm7* *Fm7* *Db7* *Db7*

17 *Fm* *Fm (M7)* *Fm7* *Bb7* *A7*

21 *Ab* *F7* *Bbm7* *Eb7* *Ab* *Gm7b5* *C7b9*

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

$F\sharp m7M7$ $C\sharp 7\flat 9\sharp 5$
 $F\sharp m7$ $F\sharp mM7$ $F\sharp m7$ $F\sharp m6$

$G\sharp 7$ $F\sharp m7$ $D\sharp m7\flat 5$ $DM9$

Bm $BmM7$ $Bm7$ $Bm6$ $C\sharp 7\sharp 5$ $F\sharp m$

$C\sharp m7$ $F\sharp 9$ $Bm7$ $E7\flat 9$ $A6/9$ $G\sharp m7$ $C\sharp 7\sharp 5$

1. break on head

B

$A6/9$ $Gm9$ $C13$ $FM7$ $(B\flat M7)$

F/A $A\flat 13$ $Am7$

$F6$ $D7(\flat 9\sharp 5)$ $Gm7$ $C7$ $FM7$ $Dm7$

$E\flat 9\sharp 11$

$Gm9$ $C7$ $E7sus$ $E7$ $C\sharp 7(\flat 9\sharp 5)$

$F\sharp m9m7$ $C\sharp 7\flat 9\sharp 5$

C

$F\sharp m$ $F\sharp mM7$ $F\sharp m7$ $F\sharp m6$ Bm $BmM7$

$G\sharp 7$ $F\sharp m7$

$Bm7$ $Bm6$ $C\sharp 7\sharp 5$ $F\sharp m$ $D\sharp m7\flat 5$ $DM7$ $C\sharp m7$ $F\sharp 9$

$Am7$ $D7$ $G\sharp m7\flat 5$ $C\sharp 7\flat 9\sharp 5$

$Bm7$ $E7\flat 9$ $A6/9$

232.
(MED. SWING)

IN YOUR OWN SWEET WAY - DAVE BRUBECK

Chorus 1:

A-7 b5 D7 b9 G-7 C7 C-7 F7 Bb6 Ebmin7

Ab-7 Db7 Gmin7 Cmin7 C-7 b5 F7 b9 2. Bbmin7#11 2. Ebmin7#11

E-7 b5 A7 b9 Dmin7 E-7 A7 Dmin7

D-7 G7 Cmin7 Eb-7 Ab7 G7

Chorus 2:

A-7 b5 D7 b9 G-7 C7 C-7 F7 Bb6 Ebmin7

Ab-7 Db7 Gmin7 Cmin7 C-7 b5 F7 b9 Bbmin7#11

FINE

INTERLUDE BETWEEN EACH CHORUS:

(Eb DORIAN)

Dave Brubeck "Greatest Hits" D.S.

IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

GM7 Bm7b5 E7 Am7 A#°

5 Bm7b5 E7 Am7 Bm7b5 E7

9 Am7 F7 GM7 F#m7b5 B7

13 Em7 (EmM7) Em7 A7 Am7 D7

17 GM7 Bm7b5 E7 Am7 A#°

21 Bm7b5 E7 Am7 Bm7b5 E7

25 Am7 F7 GM7 C7 Bm7b5 E7

29 Am7 Am7 D7 GM7 (Em7) (Am7 D7)

JELLY ROLL

Charles MINGUS

Sheet music for "Jelly Roll" by Charles Mingus, featuring a transposed bass part and various chord markings.

Staff 1 (Treble Clef):

- Measure 1: $E\flat 7$
- Measure 2: $E\flat 7$
- Measure 3: $E\flat 7$

Staff 2 (Treble Clef):

- Measure 4: $E\flat 7$
- Measure 5: $A\flat 7$
- Measure 6: $A\flat 7$

Staff 3 (Treble Clef):

- Measure 7: $D\flat 7$
- Measure 8: $D\flat 7$
- Measure 9: $AB7$ $G+7$ $G\flat 7$
- Measure 10: $F7$
- Measure 11: $F7$

Staff 4 (Treble Clef):

- Measure 11: **To solos**
- Measure 12: **1.**
- Measure 13: **to ending**

Staff 5 (Bass Clef):

- Measure 16: $B\flat -7$
- Measure 17: $E\flat 7$
- Measure 18: $A\flat 7$
- Measure 19: $A\flat 7$
- Measure 20: $A\flat 7$
- Measure 21: $A7$
- Measure 22: $A\flat 7$

Transposed bass part

(Solo)

JOY SPRING

- CLIFFORD BROWN

Fmaj7 G-7 C7 Fmaj7 Eb-7 Eb7
 A-7 Ab7 G-7 C7 F Ab-7 Db7
 Gbmaj7 Ab-7 Db7 Gbmaj7 B-7 E7
 B-7 A7 Ab-7 Db7 Gb A-7 D7
 Gbmaj7 G-7 C7 Fmaj7 F-7 Bb7
 Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7
 Fmaj7 G-7 C7 Fmaj7 Bb-7 Eb7
 A-7 Ab7 G-7 C7 F (G-7 C7)
 FINE

LONNIE'S LAMENT

John COLTRANE

Sheet music for "LONNIE'S LAMENT" by John COLTRANE, written in 4/4 time and B-flat major (two flats).

The music is organized into five systems, each with a measure number and a key signature indicator (B-flat major):

- System 1 (Measures 1-5):** Chords: C-7, D-7, E♭M7, D-7, C-7, D-7, E♭M7, D-7.
- System 2 (Measures 6-9):** Chords: C-7, D-7, E♭M7, D-7, C-7, D-7, E♭M7, D-7.
- System 3 (Measures 10-13):** Chords: C-7, B♭7, E♭M7, A♭M7, A♭M7, A7, A♭7, G7ALT.
- System 4 (Measures 14-17):** Chords: C-7, D-7, E♭M7/A-7A7, C-7, D-7, E♭M7, D-7.
- System 5 (Measure 18):** SOLOS ON D-7.

MOON RAYS

HORACE SILVER

245.

Handwritten musical score for "Moon Rays" by Horace Silver. The score is written on ten staves in treble clef with a key signature of one flat (Bb). It includes various musical notations such as notes, rests, and slurs, along with handwritten chord symbols. A circled "8" is at the beginning of the first staff. The piece concludes with a double bar line and the instruction "D.S. al Fine..". The bottom of the page shows two empty staves.

Chord symbols and musical notation details:

- Staff 1: Circled "8", Fmi7/Bb, Bb7, EbMaj7/Bb
- Staff 2: Fmi7, B7, Fmi7, Bb7
- Staff 3: A7, Abmi7, G7, C7(b9)
- Staff 4: Fmi7, Bb7, EbMaj7, 1. Bb7, 2. Bb7
- Staff 5: Ammi7, D7, GMaj7
- Staff 6: Bbmi7, Eb7, Ammi7, D7
- Staff 7: Db7, Cmi, Bb7, E7(b9)
- Staff 8: Ammi7, D7, Gmi7, C7, Fmi7 (D.S. al Fine..), Bb7

NAÏMA

John COLTRANE

Musical notation for measures 1-4. Chords: B \flat -7(9), E \flat -7(9), B7(13 \flat 5), A7(13 \flat 5)A \flat M7. Pedal Eb. Triplet markings (3).

Musical notation for measures 5-8. Chords: BM7, B \flat 7(\flat 9), BM7, B \flat 7(13 \flat 5). Pedal B \flat . Triplet markings (3).

Musical notation for measures 9-12. Chords: E7 \sharp 11, BM7, F-7(9), G \flat 7(9\13). Triplet markings (3).

Musical notation for measures 13-16. Chords: B \flat -7, E \flat -7(9), B7(13 \flat 5), A7'13 \flat 5, A \flat M. Pedal Eb. Triplet markings (3).

Musical notation for measures 17-20. Chords: B \flat -7, E \flat -7(9), B7(13 \flat 5), A7(13 \flat 5), A \flat M7. D.C. al Coda. Triplet markings (3).

21 \emptyset $A\flat M7$ $D\flat M7$ $A\flat M7$

Fine

NARDIS

Miles DAVIS

E- FM7 (EM7) B7 CM7

5 A-7 FM7 EM7 E-

9 E- A-7 FM7 A-7 FM7

13 D-7 G7 CM7 FM7

17 E- FM7 (EM7) B7 CM7

22 A-7 FM7 EM7 E-

A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

Chords: Eb7, G, D-, Eb7, D-, Eb7, D-, Eb7, D-, E-7b5, A7b5, D, D, A-7b5, D7b9, G-, G-7, C7, G-7b5, C7b9, F7, E-7b5, A7b5, D-, E-7b5, Eb7, D-, G7#11, G-M7, G-7, Gb7#9, FM, E-7b5, A7b9

The musical score is written for bass and treble staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 34 measures. The bass staff begins with a melodic line in measures 1-4, followed by rests. The treble staff begins with a whole rest in measure 1, followed by a melodic line in measures 2-4. The score continues with various chords and melodic lines in the treble staff, with some measures containing rests in the bass staff. The chords are indicated above the notes. The score ends with a double bar line in measure 34.

NO MORE BLUES

(Chega de saudade)

Portuguese lyrics by VINICIUS DE MORAES

English lyrics by J. HENDRICKS & J. CAVANAUGH

Music by ANTONIO CARLOS JOBIM

i

A

B

No more blues, I'm goin' back home. No, no more blues, I
Vai mi-nha tris-te-za_e diz á e-la que sem

prom-ise no more to roam. Home is where the heart is, the fun-ny part
e-la não po-de ser. Diz-lhe nu-ma pre-ce, que_e-la re-gres-

is my heart's been right there all a-long. No more tacts and
se por que_eu não pos-so mais so-frer. Che-ga de sata-

no more sighs, and no more fears, I'll say no more good-byes
da-de_a rea-li-da-de_e que sem e-la não há paz,

If tra-vel beck-ons me I swear I'm gon-na re-fuse, I'm gon-na set-
não há be-le-za_e só. Tris-te-za_e_a me-lan-co-li-a que não sai,

tle down and there'll be no more blues.
de mim não sai, de mim não sai.

Ev-'ry day while I am far a-way my thoughts turn home-
Mas se_e-la voI-tar, se_e-la voI-tar que coi-sa lin-

A¹¹ A⁷ D⁰ D^{MA7} F^{♯m7}
 ward, for- ev- er home- ward. I trav- elled 'round the world
 da, que col- sa lou- ca. Pois há me- nos pei- xi-

F⁰ Em⁷ E⁹
 in search of hap- pi- ness, but all my hap- pi- ness I found
 nhos a na dar no mar, do que os bei- ji- nhos que eo da- rei

E⁰ A^{13b9} D^{MA7} Bm⁷ E⁹
 was in my home- town. No more blues, I'm goin' back
 na su- a bô- ca. Den- tro dos meus bra- ços,

F^{♯7} Bm⁷ B^{♭m7} Am⁷ A^{♭7}
 home. No, no more does, I'm through with all my wan- drin', now I'll set-
 as a- bra- ços há de ser mi- lhões de a- bra- ços a- per- ta

G^{MA9} Gm⁹ F^{♯m9} B¹³ B⁷
 tle down and { live my life and build a home and find a wife, } when we
 do as- sim, co- la- do as- sim, ca- la- do as- sim, a- bra- ços e bei- ji-

E⁹ A¹¹⁽¹³⁾ F^{♯13} F^{♯+7} B¹¹ B⁷⁽⁹⁾
 set- tle down there'll be no more blues, noth- in' but hap- pi- ness. When
 nhos e ca- ri- nhos sem ter fim, que é prá a- ca- bar com ês- se ne-

E⁹ A¹¹⁽¹³⁾ D⁶ C⁶ B⁷
 we set- tle down there'll be no more blues. noth- in' but hap- pi- ness. When
 gô- cio de vi- ver lon- ge de mim. não que- ro mais ês- se ne-
 gô- cio de vo- cê vi- ver as- sim. não que- ro mais ês- se ne-

E⁹ A¹¹⁽¹³⁾ 1. D⁶ C⁶ B¹¹ B⁷⁽⁹⁾ 2. D⁶ A⁺⁷
 we set- tle down there'll be no more blues. Noth- in' but hap- pi- ness. When
 gô- cio de vo- cê vi- ver as- sim, Va- mos dei- xar dê- se ne-
 gô- cio de vi- ver lon- ge de mim.

D.S.

NOSTALGIA IN TIMES SQUARE

Charles MINGUS

4/4

1. F7 E♭7

2. A♭m7 D♭7 F7 E♭7

3. F7 E♭7 D-7 G7 C-7 F7

4. B♭-7 E♭7 F

5. F

6. 1. 2.

7. F

8. F

OLEO

Medium swing

Sonny ROLLINS

A $B\flat 6$ trp w/ten 8va b $Gm7$ $Cm7$ $F7$ $B\flat 6$ $G7$

4 $Cm7$ $F7$ $B\flat 6$ $B\flat 7$ $E\flat 6$ $E\flat m7 6$

7 $Dm7$ $Gm7$ $Cm7$ $F7$ $Cm7$ $F7$ $B\flat 6$

B $D7$ % $G7$

13 % $C7$ %

C $F7$ % $B\flat 6$ $Gm7$

19 $Cm7$ $F7$ $B\flat 6$ $G7$ $Cm7$ $F7$

22 $B\flat 6$ $B\flat 7$ $E\flat 6$ $E\flat m7 7$ $Dm7$ $G7$ $Cm7$ $F7$ $B\flat 6$

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 B-flat major (two flats).

The music is divided into systems, each with measure numbers and chord changes indicated above the staff.

System 1 (Measures 1-5):

- Measure 1: F7b9
- Measure 2: D-7
- Measure 3: Db7
- Measure 4: C-7
- Measure 5: B7b5

System 2 (Measures 6-9):

- Measure 6: D-7
- Measure 7: Db7
- Measure 8: C-7
- Measure 9: B7b5

System 3 (Measures 10-13):

- Measure 10: F-7
- Measure 11: Bb7
- Measure 12: EbM7
- Measure 13: Ab7

System 4 (Measures 14-17):

- Measure 14: D-7
- Measure 15: Db7
- Measure 16: C-7
- Measure 17: B7b5

System 5 (Measures 18-21):

- Measure 18: Eb-7
- Measure 19: Ab7
- Measure 20: DbM7
- Measure 21: DbM7

System 6 (Measures 22-25):

- Measure 22: Db-7
- Measure 23: Gb7
- Measure 24: CbM7
- Measure 25: Cø

System 7 (Measures 26-29):

- Measure 26: B7b5
- Measure 27: D.S. al Coda
- Measure 28: F-7
- Measure 29: Bb7

System 8 (Measures 30-33):

- Measure 30: EbM7
- Measure 31: Ab7
- Measure 32: Db6
- Measure 33: C7

System 9 (Measures 34-37):

- Measure 34: BM7
- Measure 35: Bb6
- Measure 36: D.S. al Coda
- Measure 37: D.S. al Coda

(H.D. 10)

ORNITHOLOGY

- CHARLIE PARKER

Handwritten musical score for "Ornithology" by Charlie Parker. The score is written on six staves in G major, 4/4 time. It includes various chords such as Gmaj7, Fmaj7, Eb7, D7, G-7, C7, Bb7, C-7b9, A-7, D7, A-7, D7, G/B, Bb7, A-7, Ab7, and G-7. The melody is written in treble clef with many eighth and sixteenth notes, including triplets. The score ends with a double bar line and the word "FINE".

"THE COMPREHENSIVE CHARLIE PARKER"

"LIVE PERFORMANCES - VOL. I"

346.

SUNNY
(UP)

PENT-UP HOUSE

- SUNNY ROLLINS

First system of musical notation. The treble staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The bass staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. The key signature has one sharp (F#).

Third system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. The key signature has one sharp (F#).

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. The key signature has one sharp (F#).

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. The key signature has one sharp (F#).

SUNNY ROLLINS - "SAXAPHONE COLOSSUS"

RED CLAY

Freddy HUBBARD

FREE BLOWING

C-7

A \flat 7

G+7

C-7



A

F7sus4

G7sus4

C-7(11)

B \flat -7(11)

D \flat sus4

E \flat 7sus4

1



THEME

F7sus4

G7sus4

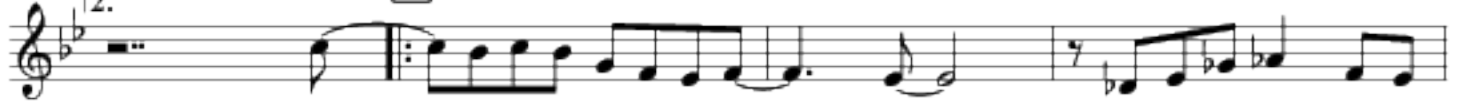
B

C-7(11)

B \flat -7(11)

D \flat 7sus4

E \flat 7sus4



13

F7sus4

G7sus4

C-7(11)

B \flat -7(11)

D \flat 7sus4

E \flat 7sus4



17

F7sus4

G7sus4

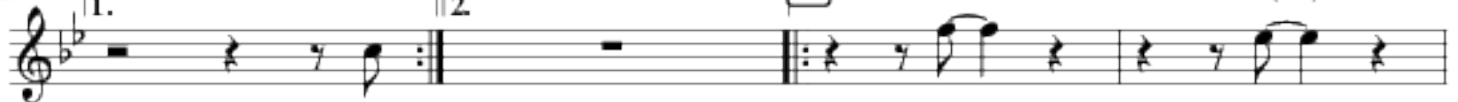
F7sus4

G7sus4

C

C-7(11)

B \flat -7(11)



SOLOS

D \flat sus4

E \flat 7sus4

F7sus4

G7sus'

D

C-7

B \flat -7

E \flat 7

A \flat M7

D-7 \flat 5

G+7



SCRAPPLE FROM THE APPLE

Charlie PARKER

1. 2. fine

SO WHAT

C

Miles DAVIS

§ D-7

Bass line

Measures 1-4 of the piano introduction. The key signature has one flat (B-flat). The time signature is 4/4. Measure 1 contains a whole rest in the treble and a bass line starting with a quarter rest, followed by eighth notes G2, A2, B2, and C3. Measures 2-4 feature a D-7 chord in the treble (D4, F4, A4, Bb4) and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

5

Measures 5-8. Measures 5-6 continue the bass line from measure 4. Measures 7-8 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

9 1. 2. Eb-7

Measures 9-12. Measures 9-10 are the first ending, leading to a D-7 chord. Measures 11-12 are the second ending, leading to an Eb-7 chord (Eb4, Gb4, Bb4, D5) in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

13

Measures 13-17. Measures 13-14 feature an Eb-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest. Measures 15-17 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

18 D-

Measures 18-21. Measures 18-19 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest. Measures 20-21 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.



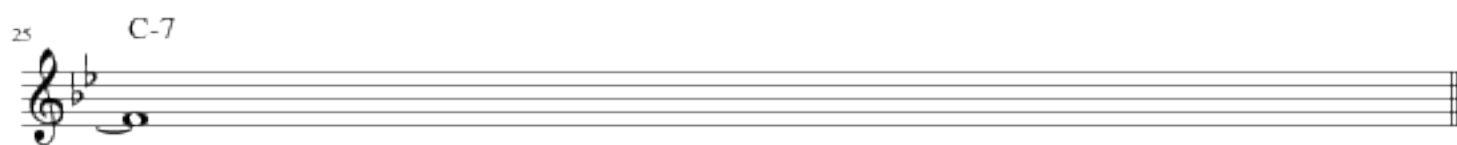
SOLAR

Miles DAVIS

The image displays a musical score for the piano accompaniment of the song "The Girl on the Train" by Rachel Watson. The score is written in 4/4 time and consists of four staves of music. The melody is primarily composed of eighth and quarter notes, often with ties. The piano accompaniment features a variety of chords, including C-, G-7, C7, FM7, F-7, Bb7, EbM7, Eb-7, Ab7, DbM7, D-7b5, and G7b9. The score is marked with a key signature of one flat (Bb) and a time signature of 4/4. The melody line is written in a treble clef, and the piano accompaniment is written in a bass clef. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 10. The melody line is written in a treble clef, and the piano accompaniment is written in a bass clef. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 10.

STOLEN MOMENTS

Oliver NELSON



SUNNY

BOBBY HEBB

Light Rock

The musical score for "Sunny" by Bobby Hebb is presented in four staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is in a light rock style. The chords are as follows:

- Staff 1: $A m^7$, $G m^7$, C^7 , $F \Delta^7$, $B m^7$, E^7
- Staff 2: $A m^7$, $G m^7$, C^7 , $F \Delta^7$, $B m^7$, E^7
- Staff 3: $A m^7$, $G m^7$, C^7 , $F \Delta^7$, $B \flat^7$
- Staff 4: $B m^7 \flat 5$, $E^7 \sharp 9$, $A m^7$, $E^7 \sharp 9$

TAKE FIVE

Paul DESMOND

Chords: G-, D-7, G-, D-7, G-, D-7

4 Chords: G-, D-7, G-, D-7, G-, D-7, G-, D-7

8 Chords: G-, D7, E♭M7, C-6, D-7, G-7, C-7, F7

12 Chords: B♭M7, C-6, D-7, G-7, C-7, F7

16 Chords: A-7, D7, G-, D-7, G-, D-7, G-, D-7

20 Chords: G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-

TUNE UP

Miles DAVIS



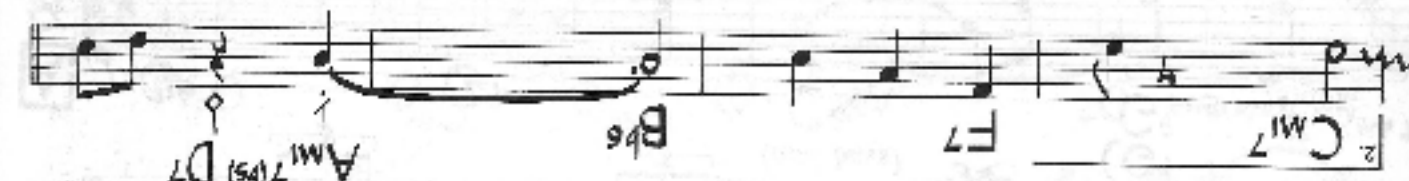
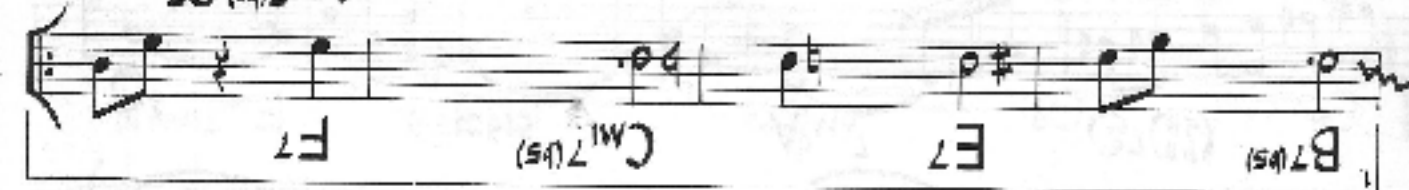
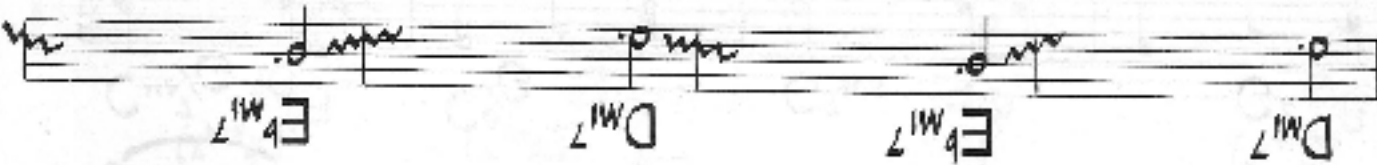
mp

Up Jumped Spring

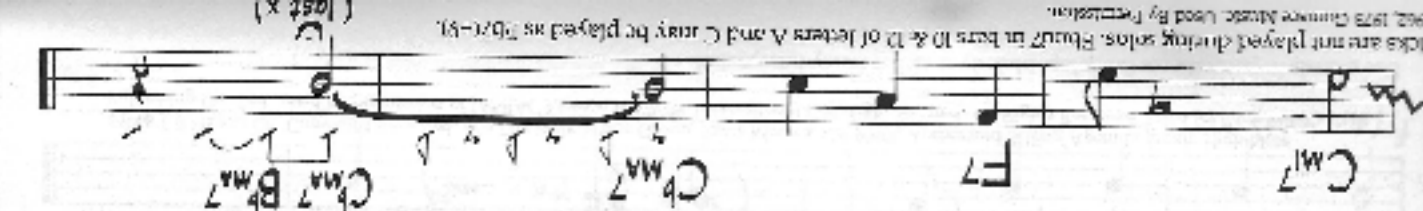
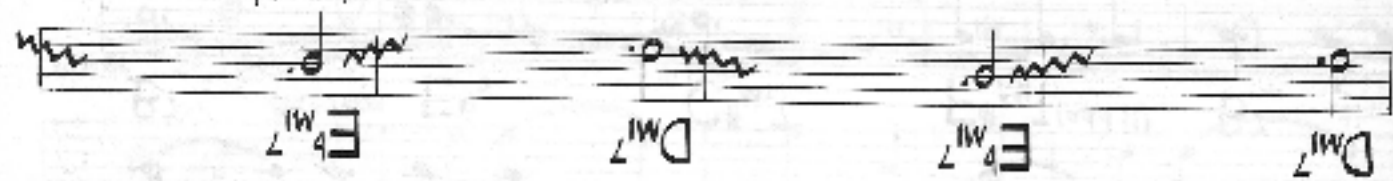
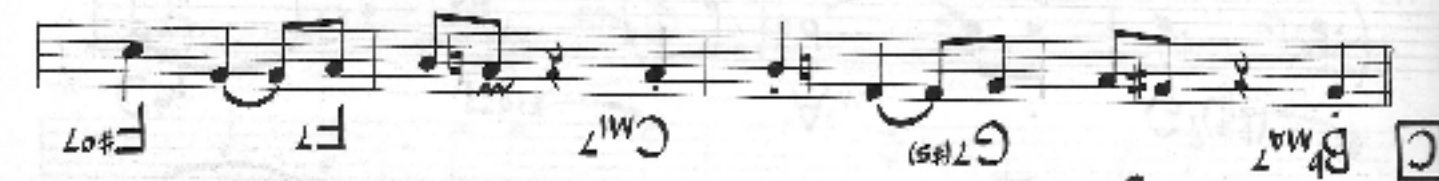
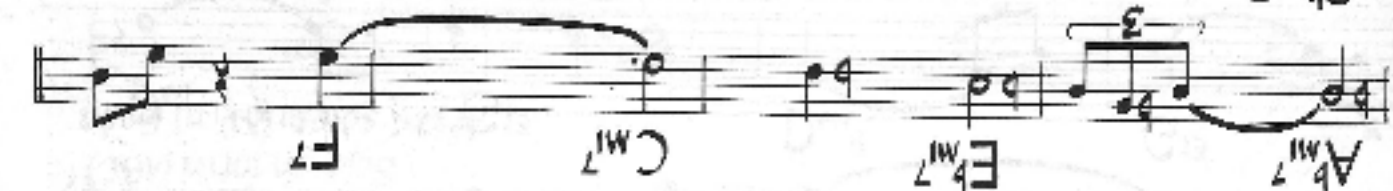
Medium-Up
Jazz Waltz

♩ = 183

A



B



Kicks are not played during solos. Rhym7 in bars 10 & 13 of letters A and C may be played as Rh7-91.
(last x)

WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

A

6 G13 C6 A♭9 D-7 Add11 G7 A- A-7 3 A-7 3 D9#11

10 C6 A♭9 D-7add11 G7 A- A-7 3 A-7 3 D9#11

14 B♭-9 E♭7 A♭M7 D-7♭5 G13 3 C6

B

18 A♭9 3 G7#9#5 C-6 A♭9 3 G7#5 C-6

22 A♭13B♭6 3 G7 G♭13 F7 D-7♭5 3 A♭13 G9sus G13

C

26 C6 A♭9 D-add11 G7 A- A-7 3 A-7 3 D9#11

30 B♭-9 E♭7 A♭M7 D-7♭5 G13 3 C6 G13

WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

A

F A- B \flat A- G- F A7 D- 3

5 D \flat 3 G-7\C C7 3 F F+ B \flat M7 C7

B

F A- B \flat A- G-7 F A7 D- 3

13 D \flat 3 G-7\C C7 3 F B \flat F

C

C7 F C7 F

21 D- C\|E D-\|F C\|G D-\|F F \sharp $^\circ$ G-7 F \sharp $^\circ$ C7

D

F A- B \flat A- G-7 F A7 D- 3

29 D \flat 3 G-7\C C7 3 F A-7 \flat 5 D7

33 G-7 3 C7 \flat 9 3 F B \flat 6 F

The musical score is written for guitar in 4/4 time. It consists of four systems, each labeled with a letter in a box (A, B, C, D). Each system contains two staves of music. Chords are written above the notes. Triplets are indicated by a '3' and a bracket. The key signature has one flat (B \flat). The score ends with a double bar line and repeat dots.

460.

WHAT IS THIS THING CALLED LOVE

- COLE PORTER

(BASS)

Handwritten musical score for bass, featuring ten staves of music. The chords written above the staves are as follows:

- Staff 1: G-7 b5, C7, F-
- Staff 2: D-7 b5, G7 alt., Cmaj7, D7
- Staff 3: G-7 b5, C7, F-
- Staff 4: D-7 b5, G7 alt., Cmaj7, C-
- Staff 5: C-7, F7, Bb maj7
- Staff 6: Ab7, D-7, G7
- Staff 7: G-7 b5, C7, F-
- Staff 8: Db7, G+7, C6, D7

Bill Evans. "Portrait In Jazz"

FINE

WORK SONG

Nat. ADDERLEY

Am7

5 B7 (E7 on Head) E7

9 Am7

13 A7#9 D7 (G7) B7 E7 Am7 (E7)