

# AU PRIVAVE

C

Charlie PARKER

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.

4

7

10

# BLUE IN GREEN

C

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 first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chord symbols are written below the bass staff: GM7#11, Gb7#9, Cb-7(9) Bb7, and A-7 D7b9.

Measures 5-8 of the piece. The notation continues in grand staff. Chord symbols are written below the bass staff: GM7, Gb7(b13), Cb-7(9), and Db7(#9).

Measures 9-13 of the piece. The notation continues in grand staff. Chord symbols are written below the bass staff: Gb-7(#9), Cb-7(9), CbM7#11, Gb7#9, and Cb-7(9). The piece ends with a double bar line. The word "Ending" is written above the staff for measures 11-12, and "Fine" is written above the staff for measure 13.

# 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 HANDCOCK

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 B1, A1, G1, F#1. Measure 3 is eighth notes E2, D2, C2, B1, quarter note A1, eighth notes G1, F#1, E1, quarter note D1.

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 B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 5: Treble has quarter rest, quarter rest, quarter rest, eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 6: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1.

C7

4X'S

1.2.3

6

C7

G-7

Musical notation for the 4X'S section, measures 7-9. Measure 7: Treble has quarter note G4, quarter rest, quarter rest, quarter rest; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 8: Treble has quarter note G4, quarter note F#4, quarter note E4, quarter note D4; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 9: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1.

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 B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 11: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1. Measure 12: Treble has eighth notes G4, F#4, E4, D4, quarter note C4, eighth notes B3, A3, G3, F#3; Bass has eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes B1, A1, G1, F#1.

## DOXY

Sonny ROLLINS

4/4

G7 F7 F $\flat$ 7 A7 D7 G D7+5

6 G7 F7 F $\flat$ 7 A7

9 D7 D-7 G7 C7

13 D $\flat$ 9 G7 F7 F $\flat$ 7 A7 D7

17  $\text{Ab}$  A-7 D7

# EPISTROPHY

C

Thelonious MONK

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# 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



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Gb7

F7

G7

Bb7

C7

Ab7



13

DbM

Gb7

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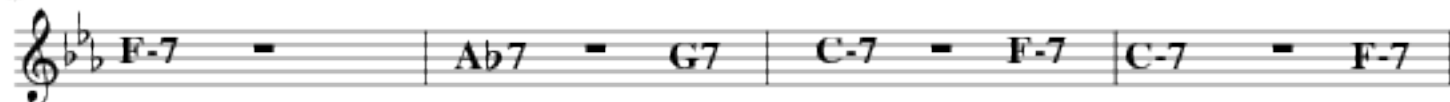


Grille de solos

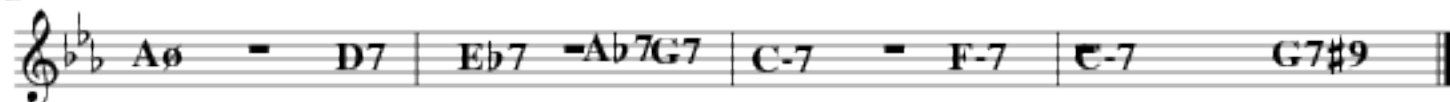
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# I HEAR A RAPSONY

C

Chords: D $\flat$ m7, D $\flat$ +7, G $\flat$ m7, C $\flat$ 7, E $\flat$ M7, A7, A $\flat$ m7, D $\flat$ +7, G $\flat$ m7, Am7, Cm7, C $\flat$ 7, F $\flat$ M7, E $\flat$ m7 $\flat$ 5, A $\flat$ 7, F $\flat$ M7, C $\flat$ m7, B $\flat$ m7 $\flat$ 5, E $\flat$ +7, A $\flat$ m7, D $\flat$ m7, G $\flat$ 7, G $\flat$ m7, C $\flat$ 7, E $\flat$ m7 $\flat$ 5, A $\flat$ 7, D $\flat$ m7, D $\flat$ +7, G $\flat$ m7, C $\flat$ 7, E $\flat$ M7, A7, A $\flat$ m7, D $\flat$ +7, G $\flat$ m7, Am7, Cm7, C $\flat$ 7, F $\flat$ M7, E $\flat$ m7B5, A $\flat$ 7.

1. 2. 3. 3. 3.



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

# 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

C

Thelonious MONK

5

9

13

17

21

Chords:  $G^b m$ ,  $G^b m (M)$ ,  $G^b m 7$ ,  $C^b 7$ ,  $B^b 7$ ,  $A$ ,  $G^b 7$ ,  $C^b m 7$ ,  $F^b 7$ ,  $A$ ,  $A^b m 7^b 5$ ,  $D^b 7^b 9$ ,  $G^b m 7$ ,  $D 7$ ,  $G^b m 7$ ,  $D 7$ ,  $G^b m 7$ ,  $G^b m 7$ ,  $D 7$ ,  $D 7$ ,  $G^b m$ ,  $G^b m (M)$ ,  $G^b m 7$ ,  $C^b 7$ ,  $B^b 7$ ,  $A$ ,  $G^b 7$ ,  $C^b m 7$ ,  $F^b 7$ ,  $A$ ,  $A^b m 7^b 5$ ,  $D^b 7^b 9$

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece begins with a repeat sign. The melody consists of eighth and quarter notes, often beamed together. Chords are indicated above the staff at various points. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, and 21 marked at the start of their respective lines. The piece concludes with a double bar line.

# IN A SENTIMENTAL MOOD C

Duke ELLINGTON

**A**

Chord symbols for Section A:

- Staff 1: E $\flat$ m7M7 B $\flat$ 7 $\flat$ 9 $\sharp$ 5, E $\flat$ m7, E $\flat$ mM7, E $\flat$ m7, E $\flat$ m6
- Staff 2: F7, E $\flat$ m7, Cm7 $\flat$ 5, C $\flat$ M9, A $\flat$ m, A $\flat$ mM7, A $\flat$ m7, A $\flat$ m6, B $\flat$ 7 $\sharp$ 5, E $\flat$ m
- Staff 3: B $\flat$ m7, E $\flat$ 9, A $\flat$ m7, D $\flat$ 7 $\flat$ 9, G $\flat$ 6/9, Fm7, B $\flat$ 7 $\sharp$ 5

Chord symbols for Section B:

- Staff 1: G $\flat$ 6/9, F $\flat$ m9, A13, DM7, C $\flat$ m7, F $\flat$ m9, A7, 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
- Staff 2: F $\flat$ m9, A7, D $\flat$ 7sus, D $\flat$ 7, B $\flat$ 7( $\flat$ 9 $\sharp$ 5), E $\flat$ m9m7, B $\flat$ 7 $\flat$ 9 $\sharp$ 5

**C**

Chord symbols for Section C:

- Staff 1: E $\flat$ m, E $\flat$ mM7, E $\flat$ m7, E $\flat$ m6, A $\flat$ m, A $\flat$ mM7, F7, E $\flat$ m7
- Staff 2: 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 $\flat$ 9 $\sharp$ 5, A $\flat$ m7, D $\flat$ 7 $\flat$ 9, G $\flat$ 6/9

# IT COULD HAPPEN TO YOU

C

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

C

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

C

John COLTRANE

1 G-7(9) 3 C-7(9) A♭7(13♭5) G♭7(13♭5)FM7

Pedal Eb

5 A♭M7 3 G7(♭9) A♭M7 3 G7(13♭5)

Pedal Bb

9 D♭7#11 3 A♭M7 3 D-7(9) E♭7(9\13)

13 G-7 3 C-7(9) A♭7(13♭5) G♭7'13♭5 FM

Pedal Eb

17 G-7 3 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 Fb7 AM7 DM7

17 Db- DM7 ( DbM7 ) Ab7 AM7

22 Gb-7 DM7 DbM7 Db-

# A NIGHT IN TUNISIA

medium afro

Dizzy GILLEPSY

5

10

14

18

22

26

30

34

C7 Fb Cb- C7 3 Cb- C7 3 Cb- C7 3 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

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two sharps (F# and C#). The tempo is marked 'medium afro'. The score consists of 34 measures, with measure numbers 5, 10, 14, 18, 22, 26, 30, and 34 indicated at the start of their respective staves. Chord symbols are placed above the staff to indicate the harmonic structure. The notation includes eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line at the end of measure 34.

# CHEGA DE SAUDADE

No more blues C

Carlos JOBIM

**A**

Chords: C $\flat$ -, C $\flat$ -7 $\Delta$ C, D $\flat$ 7 ( \B ), ( G-6 ), G $\flat$ 7 $\flat$ 9 $\sharp$ 5, C $\flat$ -, D $\flat$ -7 $\flat$ 5, G $\flat$ 7, C $\flat$ -, A $\flat$ -7 $\flat$ 5, D $\flat$ 7, G $\flat$ -, GM7, G6, G $\flat$ 7 $\flat$ 9

**B**

Chords: C $\flat$ -, C $\flat$ M7 $\Delta$ C, D $\flat$ 7 $\Delta$ B, G-6, G $\flat$ 7 $\flat$ 9 $\sharp$ 5, C $\flat$ -7, C $\flat$ -, C $\flat$ 7 $\flat$ 9, F $\flat$ -, G $\flat$ 7, C $\flat$ -, C $\flat$ -7 $\Delta$ C, A $\flat$ O7, D $\flat$ 7 $\flat$ 9, G-6, G $\flat$ 7 $\flat$ 9 $\sharp$ 5, C $\flat$ -, D $\flat$ -7, G $\flat$ 7

**C**

Chords: C $\flat$ M7, A $\flat$ 7 $\sharp$ 5\D $\sharp$ , D $\flat$ -7, G $\flat$ 9sus, G $\flat$ 7, 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 Beasts' 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 organized into four systems, each with a measure number (1, 5, 9, 12) at the beginning. The guitar part is represented by a treble clef staff, and the double bass part is represented by a bass clef staff. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staff: Gb7, C, Fb7, A7, D7, Gb7, Fb7, Eb-7, Ab7, Db-7, Gb7, Fb7, Cb-7, Gb, and Gb. The score concludes with a double bar line and repeat signs.

# OLEO

C

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

**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

C

Antonio Carlos JOBIM

Sheet music for "ONE NOTE SAMBA" by Antonio Carlos JOBIM, featuring a single melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into measures, with chord changes indicated above the staff.

Measures 1-5: D7b9, Cb-7, Bb7, A-7, Ab7b5

Measures 6-10: Cb-7, Bb7, A-7, Ab7b5

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

Measures 31-35: D-7, G7, CM7, F7

Measures 36-40: Bb6, A7, AbM7, G6

The piece concludes with a double bar line and repeat dots. A "D.S. al Coda" instruction is present at the end of measure 30.



# RED CLAY

C

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)

17



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

C

Charlie PARKER

1.  $F\flat-7$   $A7$   $F\flat-7$  3

4.  $A7\flat9$   $DM7$  3  $F\flat-7$   $A7$  3

7.  $DM7$   $G\flat-7$   $C\flat7$  1.  $DM7$  2.  $DM7$  fine

10.  $G\flat7$   $C\flat7$

14.  $F\flat7$   $A7$

18.  $F\flat-7$   $A7$   $F\flat-7$  3

21.  $A7\flat9$   $DM7$  3  $F\flat-7$   $A7$  3

24.  $DM7\backslash G-7$   $A7\flat9$  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 a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 10 includes a C-7 chord indication 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 indication above the staff. The bass line continues its rhythmic pattern. The right hand features whole notes and rests.



# SOLAR

Miles DAVIS

4/4

A-

E-7

4 A7 DM7

7 D-7 G7 CM7

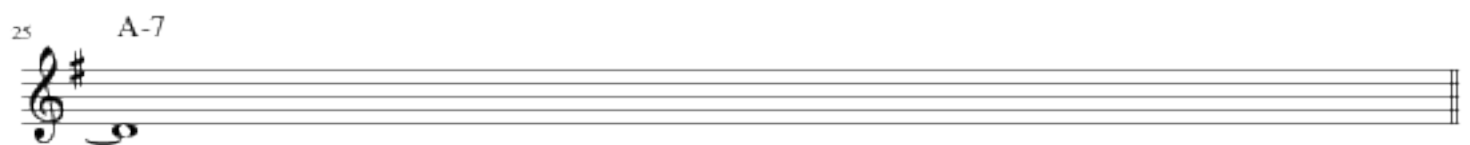
10 C-7 F7 B $\flat$ M7 B-7 $\flat$ 5 E7 $\flat$ 9

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

Medium slow swing

Oliver NELSON



# TAKE FIVE

C

Paul DESMOND

Chords: Fb- Cb-7 Fb- Cb-7 Fb- Cb-7

4 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7

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

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

16 Gb-7 Cb7 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7

20 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7 Fb- Cb-7 Fb-

# 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 $\flat$ 7, C $\flat$ M7, C $\flat$ M7
- Measures 5-8: C $\flat$ -7, F $\flat$ 7, AM7, AM7
- Measures 9-12: D7, GM7, F $\flat$ -7,  $\Phi$
- Measures 13-16: 1. D $\flat$ -7, D7, GM7, G $\flat$ 7
- Measures 17-20: 2. D $\flat$ -7, G $\flat$ 7, C $\flat$ M7, C $\flat$ M7
- Measures 21-24:  $\Phi$ , D $\flat$ -, G $\flat$ 7, C $\flat$ M, C $\flat$ M
- Measures 25-28: D $\flat$ -7, G $\flat$ 7
- Measures 29-32: A-

**Tempo:** *mp*



# WE'LL BE TOGETHER AGAIN

Frankie LAINE

C 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

Section A consists of three staves of music. The first staff (measures 6-8) features chords F $\flat$ 13, A6, F9, C $\flat$ -7, G $\flat$ add11, F $\flat$ 7, G $\flat$ -, G $\flat$ -7, and C $\flat$ 9 $\sharp$ 11. The second staff (measures 9-11) features G-9, C7, FM7, C $\flat$ -7 $\flat$ 5, F9, F $\flat$ 9sus, and F $\flat$ 13. The third staff (measures 12-14) features A6, F9, C $\flat$ -7add11, F $\flat$ 7, G $\flat$ -, G $\flat$ -7, and C $\flat$ 9 $\sharp$ 11. The notation includes various chords and melodic lines with triplets and slurs.

**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

Section B consists of two staves of music. The first staff (measures 18-21) features chords F9, F $\flat$ 7 $\sharp$ 9 $\sharp$ 5, A-6, F $\natural$ , F $\flat$ 7 $\sharp$ 5, and A-6. The second staff (measures 22-25) features F13B $\flat$ 6, F $\flat$ 7, E $\flat$ 13, D7, C $\flat$ -7 $\flat$ 5, F13, F $\flat$ 9sus, and F $\flat$ 13. The notation includes various chords and melodic lines with triplets and slurs.

**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

Section C consists of two staves of music. The first staff (measures 26-29) features chords A6, F9, C $\flat$ -add11, F $\flat$ 7, G $\flat$ -, G $\flat$ -7, and C $\flat$ 9 $\sharp$ 11. The second staff (measures 30-33) features G-9, C7, FM7, C $\flat$ -7 $\flat$ 5, F $\flat$ 13, A6, and F $\flat$ 13. The notation includes various chords and melodic lines with triplets and slurs.

# WHAT A WONDERFUL WORLD

C

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

C

Nat ADDERLY

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:  $G\flat m7$ ,  $A\flat7$  (  $D\flat7$  on Head ),  $D\flat7$ ,  $G\flat m7$ ,  $G\flat7\#9$ ,  $C\flat7$  (  $F\flat7$  ),  $A\flat7$ ,  $D\flat7$ ,  $G\flat m7$  (  $D\flat7$  )

3