

AU PRIVAVE

Charlie PARKER

4/4 time signature. The score consists of four staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The melody is written in treble clef. Chords are indicated above the staff.

Staff 1: Measures 1-5. Chords: F, G-7, C7, F, G-7.

Staff 2: Measures 6-10. Chords: C-7, F+7, Bb7b9, Bb-7, Eb7.

Staff 3: Measures 11-15. Chords: C, G-7, A-7, D7, G-7.

Staff 4: Measures 16-20. Chords: G-7, C7, F, D7b9.

Beatrice

Medium Swing

Sam Rivers

GMaj7 A♭Maj7#11 GMaj7 FMaj7#11

5 Em7 FMaj7#11 Em7 Dm7 Cm7

9 Bm7 CMaj7 F#m7b5 B7b9 Em7 A

13 Am7 A♭Maj7#11 Gm7 A♭Maj7#11

17 GMaj7 A♭Maj7#11 GMaj7 FMaj7#11

21 Em7 FMaj7#11 Em7 Dm7 Cm7

25 Bm7 CMaj7 F#m7b5 B7b9 Em7

29 Am7 A♭Maj7#11 Gm7 A♭Maj7#11

Detailed description: The musical score is written for a single melodic line in treble clef. The key signature has one sharp (F#), indicating D major. The time signature is 4/4. The tempo/style is 'Medium Swing'. The composer is 'Sam Rivers'. The score is divided into measures by vertical bar lines. Measures 1-4: GMaj7, A♭Maj7#11, GMaj7, FMaj7#11. Measures 5-8: Em7, FMaj7#11, Em7, Dm7, Cm7. Measures 9-12: Bm7, CMaj7, F#m7b5, B7b9, Em7, A. Measures 13-16: Am7, A♭Maj7#11, Gm7, A♭Maj7#11. Measures 17-20: GMaj7, A♭Maj7#11, GMaj7, FMaj7#11. Measures 21-24: Em7, FMaj7#11, Em7, Dm7, Cm7. Measures 25-28: Bm7, CMaj7, F#m7b5, B7b9, Em7. Measures 29-32: Am7, A♭Maj7#11, Gm7, A♭Maj7#11. The score ends with a double bar line at measure 32.

BLUE IN GREEN

Bill EVANS

First system of musical notation (measures 1-4) in 4/4 time. The key signature has two flats (Bb and Eb). The notation is in grand staff (treble and bass clefs). The bass line is mostly rests. Chord symbols are written below the treble staff.

Measure	Chord
1	Bb M7#11
2	A7#9
3	D-7(9) D#7
4	C-7 F7b9

Second system of musical notation (measures 5-8). Measure 5 starts with a fermata. The notation continues in the treble staff. Chord symbols are written below the treble staff.

Measure	Chord
5	Bb M7
6	A7(b13)
7	D-7(9)
8	E7(#9)

Third system of musical notation (measures 9-13). Measure 9 starts with a fermata. The notation continues in the treble staff. Chord symbols are written below the treble staff. The system ends with a double bar line and the word 'Fine'.

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

BLUESETTE

Jean Thellermann

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

D.C. al Coda

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 in bass clef. Measure 1: quarter rest, eighth note G2, quarter note F2, eighth note E2, quarter note D2. Measure 2: quarter rest, eighth note G2, quarter note F2, eighth note E2, quarter note D2. Measure 3: quarter rest, eighth note G2, quarter note F2, eighth note E2, quarter note D2.

4X'S

3

B♭-7

E♭7

B♭-7



Musical notation for measures 4-6. Measure 4: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 5: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 6: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2.


E♭7

4X'S

B♭-7

E♭7

1.2.3



Musical notation for measures 7-9. Measure 7: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 8: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 9: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2.

E♭7

4

9

B♭-7

E♭7



Musical notation for measures 10-12. Measure 10: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 11: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 12: Treble clef, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2.

COME RAIN OR COME SHINE

68.
MERCER-
ARLEN

Handwritten musical score for "Come Rain or Come Shine" by Mercer-Arlen. 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, along with handwritten chord symbols above the staves.

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. The key signature is C major (one sharp, F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staves: C#7, D7, D#7, E7, F#-, Db7, and Gb7 #11. The score is marked with "— MARK" at the top right and "— MARK — THE TITANIC — MARK 1912" at the bottom right. The number "138." is written in the top left corner.

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 E-flat major (three flats) and the time signature is 4/4. The score includes various chords and melodic lines with triplets.

Measures 1-12 Chords: Eb7, B7, EM, A7, Db7sus4, B7sus4, Db7sus4, Eb7, Ab-7, B7, F-7, Bb7, C7, F7, B7, EM, A7, Ab7, Bb7, Db7, Eb7, B7, EM, A7, Eb-7.

Grille de solos

Measures 13-24 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 and rests.

Measures 13-24 Chords: Eb-7, Ab-7, Eb-7, Ab-7, Eb-7, Ab-7, Ab-7, B7, Bb7, Eb-7, Ab-7, Eb-7, Ab-7, 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, 4-7, 7-11, 11-15, 15-19, 19-23, 23-27.

Rehearsal marks: 1., 2.

Accents: 3, 3, 3, 3.

Time signature: 4/4.

Key signature: Bb, Eb, Ab, Db.

174.

I THOUGHT ABOUT YOU

Handwritten musical score for "I THOUGHT ABOUT YOU". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 4/4 time signature. The music is divided into two systems, each with two staves. The first system contains the main melody and a bass line. The second system contains two variations, labeled 1. and 2., which are variations of the main melody. The score includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the notes.

Chord Symbols:

- System 1: B ϕ 7, B ϕ 7, A ϕ 7, D7, G7sus, A ϕ 7sus, G7sus, G7, 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 (1. Variation): B ϕ 7, E7, B ϕ 7, E7, A ϕ 7, A ϕ 7, G ϕ 7, C ϕ 7.
- System 2 (2. Variation): B ϕ 7, E7, F, F/E, F/D, F/C, B ϕ 7, E7, 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

1. 2.

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

5

9

13

17

21

Chords: F_m , $F_m (M7)$, F_m^7 , B^7 , A^7 , A^b , F^7 , $B^b_m^7$, E^b^7 , $G_m^7 b^5$, $C^7 b^9$, D^b^7 .

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece consists of 24 measures, organized into six systems of four measures each. The notation includes eighth and quarter notes, rests, and a double bar line at the end. Chord symbols are placed above the staff to indicate the harmonic structure. The first system (measures 1-4) contains F_m , $F_m (M7)$, F_m^7 , and B^7 . The second system (measures 5-8) contains A^b , F^7 , $B^b_m^7$, and E^b^7 . The third system (measures 9-12) contains A^b , $G_m^7 b^5$, $C^7 b^9$, and D^b^7 . The fourth system (measures 13-16) contains F_m^7 , F_m^7 , D^b^7 , and D^b^7 . The fifth system (measures 17-20) contains F_m , $F_m (M7)$, F_m^7 , and B^7 . The sixth system (measures 21-24) contains A^b , F^7 , $B^b_m^7$, E^b^7 , A^b , $G_m^7 b^5$, and $C^7 b^9$.

IN A SENTIMENTAL MOOD

Duke ELLINGTON

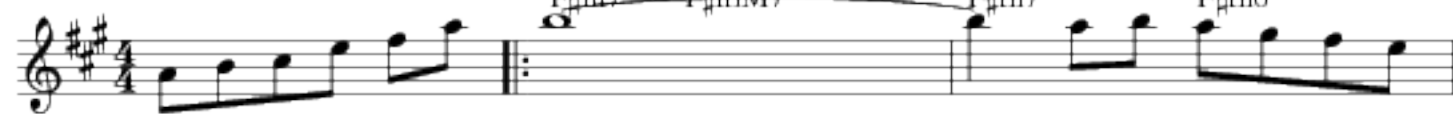
A

F#m7M7 C#7b9#5

F#m7 F#mM7

F#m7

F#m6



G#7

F#m7

D#m7b5 DM9



Bm

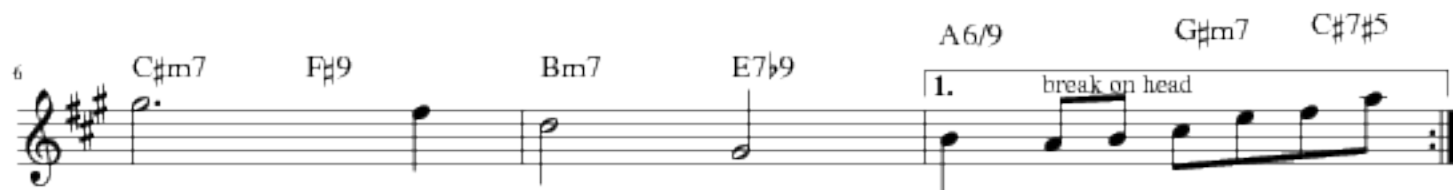
BmM7

Bm7

Bm6

C#7#5

F#m



C#m7

F#9

Bm7

E7b9

A6/9

G#m7

C#7#5

1. break on head



A6/9

Gm9

C13

B FM7

(BbM7)



F/A

Ab13

Am7



F6

D7(b9#5)

Gm7

C7

FM7

Dm7

Eb9#11



Gm9

C7

E7sus

E7

C#7(b9#5)

F#m9m7

C#7b9#5

C

F#m

F#mM7

F#m7

F#m6

Bm

BmM7



G#7

F#m7



Bm7

Bm6

C#7#5

F#m

D#m7b5

DM7

C#m7

F#9

Am7

D7

G#m7b5

C#7b9#5



Bm7

E7b9

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: $A\flat 7$
- Measure 22: $A\flat 7$
- Measure 23: $A\flat 7$
- Measure 24: $A\flat 7$

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
 Gmaj7 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 on the left and a sequence of chords above the staff.

System 1 (Measures 1-5):

- Measures 1-2: C-7, D-7
- Measure 3: E♭M7
- Measure 4: D-7
- Measure 5: C-7, D-7, E♭M7, D-7

System 2 (Measures 6-9):

- Measures 6-7: C-7, D-7
- Measure 8: E♭M7, D-7
- Measure 9: C-7, D-7, E♭M7, D-7

System 3 (Measures 10-13):

- Measure 10: C-7, B♭7
- Measure 11: E♭M7, A♭M7
- Measure 12: A♭M7, A7
- Measure 13: A♭7, G7ALT

System 4 (Measures 14-17):

- Measures 14-15: C-7, D-7, E♭M7/A-7A7
- Measure 16: C-7, D-7, E♭M7
- Measure 17: D-7

System 5 (Measure 18):

- 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 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

[illegible]

NARDIS

Miles DAVIS

E- FM7 (EM7) B7 CM7

5 A-7 FM7 EM7 E-

E- A-7 FM7 A-7 FM7

D-7 G7 CM7 FM7

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

Measures: 1-4 (Bass), 5-8 (Melody), 9-12 (Melody), 13-16 (Melody), 17-20 (Melody), 21-24 (Melody), 25-28 (Melody), 29-32 (Melody), 33-36 (Melody)

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

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.

B

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 E^{m7} 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 A¹³⁽⁹⁾ D^{MA7} B^{m7} 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} B^{m7} B^{♭m7} A^{m7} A^{♭7}
 home. No, no more does, I'm through with all my wan- drin', now I'll set-
 as a- bra- ços não de ser mi- lhões de a- bra- ços a- per- ta

G^{MA9} G^{m9} 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 A⁷
 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. 9 F7 E♭7 D-7 G7 C-7 F7

12. B♭-7 E♭7 F 1. 2.

Detailed description: The musical score is written for a single melodic line in 4/4 time. It consists of four staves. The first staff begins with a whole rest, followed by a repeat sign. The melody starts on a half note G4, followed by quarter notes A4, B4, and A4. The second staff continues with a half note G4, followed by quarter notes F4, E4, and D4. The third staff starts with a half note C4, followed by quarter notes B3, A3, and G3. The fourth staff begins with a half note F3, followed by quarter notes E3, D3, and C3. The score includes various chords: F7, E♭7, A♭m7, D♭7, D-7, G7, C-7, B♭-7, and F. There are also triplets and a double bar with first and second endings.

NANCY JOE.

GERALD
WILSON

[Fast]

Chords: Bm7(b5), Em7, A7, Dm7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Am7, A7, D7, Gm7, Am7, D7, Gm7, Bbm7, Bm7, E7, Am7, D7, Gm7, C7, Gbmaj7, Bm7(b5).

NOW'S THE TIME

CHARLIE PARKER

$\text{♩} = 220$

Chords: F7, Bb7, Bb7, Bb7, F7, Bb7, Bb7, Bb7, F7, Gm7, Bb7, C7, F7, C7.

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 a measure number and a sequence of chords indicated above the staff.

System 1 (Measures 1-5):

- Measures 1-2: F7b9
- Measure 3: D-7
- Measure 4: Db7
- Measure 5: C-7
- Measure 6: 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
- Measure 26: B7b5

System 7 (Measures 26-29):

- Measure 26: F-7
- Measure 27: Bb7
- Measure 28: EbM7
- Measure 29: Ab7

System 8 (Measures 30-33):

- Measure 30: Db6
- Measure 31: C7
- Measure 32: BM7
- Measure 33: Bb6

Additional markings:

- Measure 5: Repeat sign (double bar line with two dots).
- Measure 9: Coda symbol (circle with a cross).
- Measure 25: D.S. al Coda (Da Segno al Coda).

(H.D. LP)

ORNITHOLOGY

- CHARLIE PARKER

Handwritten musical score for "Ornithology" by Charlie Parker. The score is written on ten staves. It includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Chord symbols are written above the staves, including Gmaj7, Fmaj7, Eb7, D7, G-7, C7, Bb7, C-7b9, A-7, D7, G/B, Bb7, A-7, Ab7, and (A-7 D7). The score is divided into two sections by a double bar line, with "1. G-" and "2. G" marking the beginning of each. The piece concludes with 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"

RECORDAME

- JOE HENDERSON

Guitar

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music consists of four measures. The first measure has a double bar line. The second measure has a chord symbol 'A-' written above it. The third and fourth measures have single eighth notes with accents.

Handwritten musical notation for the second system. The top staff continues the melody. The bottom staff has a chord symbol 'C-' written above the first measure. The music consists of four measures.

Handwritten musical notation for the third system. The top staff continues the melody. The bottom staff has chord symbols 'C-' and 'E7' in the first measure, and 'Bbmaj7', 'Bbmaj7', and 'Abmaj7' in the subsequent measures.

Handwritten musical notation for the fourth system. The top staff continues the melody. The bottom staff has chord symbols 'Abmaj7', 'Dbmaj7', 'Gbmaj7', 'G-7', 'C7', and 'Fmaj7'.

Handwritten musical notation for the fifth system. The top staff continues the melody. The bottom staff has a double bar line, then a measure with a chord symbol 'E7#9' and a '2.' marking, followed by another measure with a chord symbol 'E7#9' and a '2.' marking.

RED CLAY

Freddy HUBBARD

FREE BLOWING

C-7

A \flat 7

G+7

C-7



A

C-7(11)

B \flat -7(11)

D \flat sus4

E \flat 7sus4

F7sus4

G7sus4



THEME

F7sus4

G7sus4

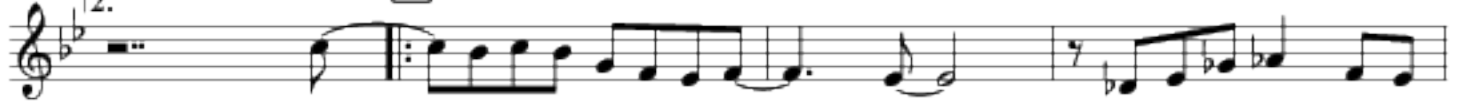
B

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

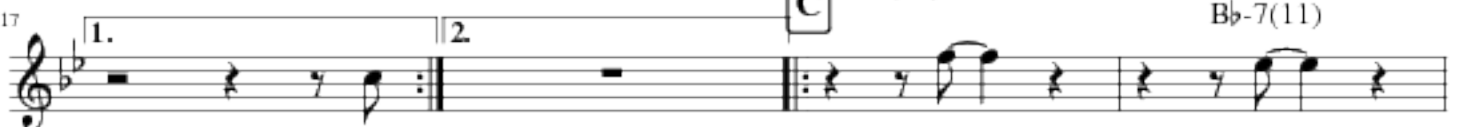
F7sus4

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

21



Samba For Carmen

Paquito Da Rivera

INTRO Am7(b5) D7 Gm7 C7 Fm9

Bb Eb Bb7 **A** Eb7M Abm/Eb Eb7M

Abm/Eb Eb7M Abm/Eb Dm7 Gm(b5#7) C7 **B** Fm7

Db/F D°/F Db/F Fm7 Bb7 Bb7/Ab Gm C7

Fm7 Bb7 **C** Eb7M Abm/Eb Eb7M Abm/Eb Eb7M

Eb7 Ab7M **D** Am7(b5) D7 G7 C7(b9)

Fm7 Bb7 Eb7M Eb7 **D'** Am7(b5) D7 Gm7

C7 Fm7 Bb7 ⊕ Eb Bb7 **CODA** Am7(b5) Ab7

Gm7 Gb Fm7 E7M F/Eb

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. The bass line in the left hand features a rhythmic pattern of eighth and sixteenth notes. The right hand contains chords and rests.

Measures 5-8 of the piano introduction. The bass line continues with its characteristic eighth and sixteenth note patterns. The right hand has chords and rests.

Measures 9-12 of the piano introduction. Measure 9 includes first and second endings. Measure 10 has a key signature change to two flats (B-flat and E-flat). Measure 12 has a chord change to E-flat-7.

Measures 13-16 of the piano introduction. The key signature remains two flats. The bass line continues with eighth and sixteenth note patterns. The right hand has chords and rests.

Measures 17-20 of the piano introduction. Measure 17 has a chord change to D-7. The bass line continues with eighth and sixteenth note patterns. The right hand has chords and rests.



SOLAR

Miles DAVIS

4/4

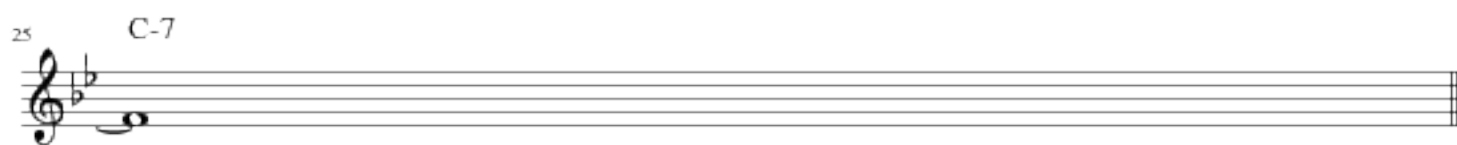
1 2 3 4 5 6 7 8 9 10 11 12

Chords: C-, G-7, C7, FM7, F-7, Bb7, EbM7, Eb-7, Ab7, DbM7, D-7b5, G7b9

The musical score is written in 4/4 time and consists of a single melodic line. The key signature has one flat (Bb). The score is divided into four measures, each containing a specific chord progression. The first measure (measures 1-4) starts with a C- chord, followed by a G-7 chord. The second measure (measures 5-8) starts with a C7 chord, followed by an FM7 chord. The third measure (measures 9-12) starts with an F-7 chord, followed by a Bb7 chord, then an EbM7 chord. The fourth measure (measures 13-16) starts with an Eb-7 chord, followed by an Ab7 chord, then a DbM7 chord, then a D-7b5 chord, and finally a G7b9 chord. The score ends with a double bar line and repeat dots.

STOLEN MOMENTS

Oliver NELSON



SUNNY

BOBBY HEBB

Light Rock

The musical score for "Sunny" by Bobby Hebb is presented in four staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The chords are indicated above the notes.

Staff 1: Chords: A m7, G m7, C7, F Δ7, B m7, E7. The melody starts on a whole note A4, followed by eighth notes G4, F#4, E4, D4, C4, B3, A3, and a whole note G3.

Staff 2: Chords: A m7, G m7, C7, F Δ7, B m7, E7. The melody continues with eighth notes G3, F#3, E3, D3, C3, B2, A2, and a whole note G2.

Staff 3: Chords: A m7, G m7, C7, F Δ7, B7, B7. The melody features eighth notes G2, F#2, E2, D2, C2, B1, A1, and a whole note G1.

Staff 4: Chords: B m7b5, E7#9, A m7, E7#9. The melody concludes with eighth notes G1, F#1, E1, D1, C1, B0, A0, and a whole note G0.

TAKE FIVE

Paul DESMOND

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

4 G- D-7 G- D-7 G- D-7 G- D-7

8 G- D7 E♭M7 C-6 D-7 G-7 C-7 F7

12 B♭M7 C-6 D-7 G-7 C-7 F7

16 A-7 D7 G- D-7 G- D-7 G- D-7

20 G- D-7 G- D-7 G- D-7 G-

Detailed description: This is a musical score for the jazz standard 'Take Five' by Paul Desmond. The score is written for a single melodic line in 5/4 time, which is indicated by the '5' in the time signature. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each containing a staff of music with a treble clef. Above the staff, various chords are indicated for harmonic reference. The first system (measures 1-3) has chords G-, D-7, G-, D-7, G-, D-7. The second system (measures 4-6) has chords G-, D-7, G-, D-7, G-, D-7. The third system (measures 7-9) has chords G-, D7, E♭M7, C-6, D-7, G-7, C-7, F7. The fourth system (measures 10-12) has chords B♭M7, C-6, D-7, G-7, C-7, F7. The fifth system (measures 13-15) has chords A-7, D7, G-, D-7, G-, D-7, G-, D-7. The sixth system (measures 16-18) has chords G-, D-7, G-, D-7, G-, D-7, G-. The score ends with a double bar line at the end of the sixth system.

TUNE UP

Miles DAVIS



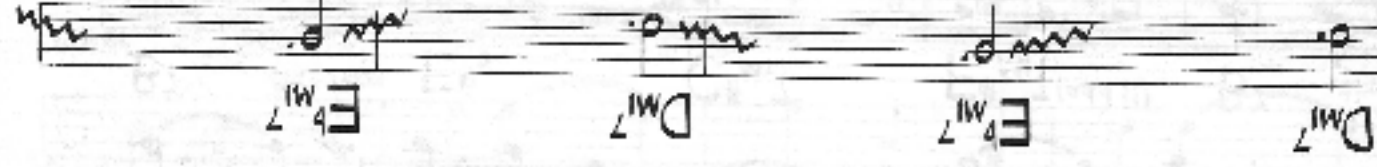
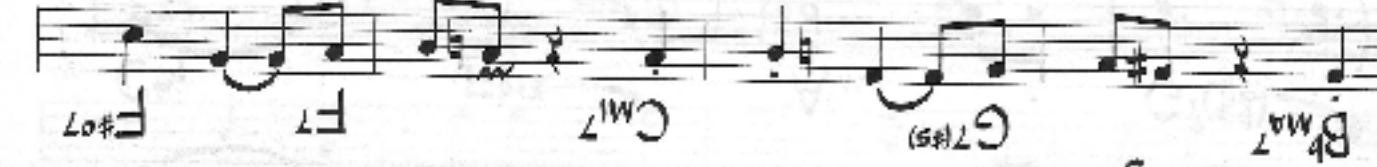
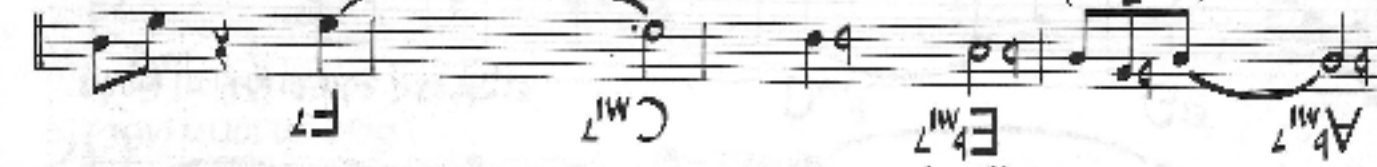
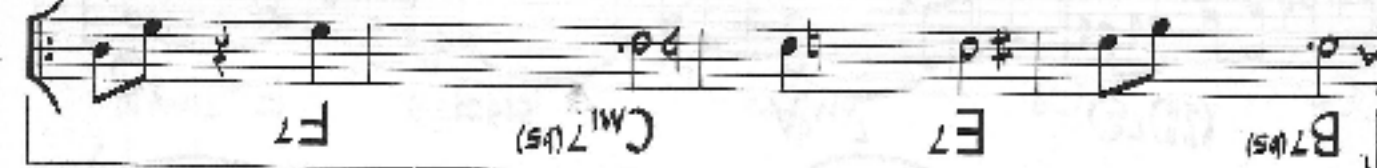
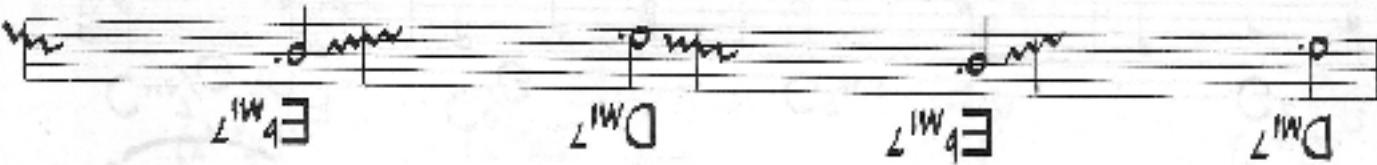
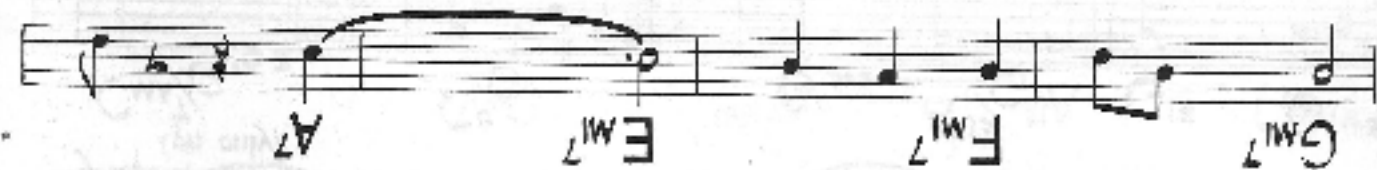
mp

Up Jumped Spring

Medium-Up
Jazz Waltz

♩ = 183

A



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

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#° G-7 F#° C7

D

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

29 D \flat 3 G-7/C C7 3 F A-7b5 D7

33 G-7 3 C7b9 3 F Bb6 F

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)