

# AU PRIVAVE

Charlie PARKER

4/4

Measures 1-12:

- Measure 1: G (chord), notes: G4, A4, B4, A4, G4, quarter rest.
- Measure 2: A-7 (chord), notes: A4, G4, F#4, quarter rest.
- Measure 3: D7 (chord), notes: D5, C#5, B4, A4, G4, quarter rest.
- Measure 4: G (chord), notes: G4, A4, B4, A4, G4, quarter rest.
- Measure 5: A-7 (chord), notes: A4, G4, F#4, quarter rest.
- Measure 6: D-7 (chord), notes: D5, C#5, B4, quarter rest.
- Measure 7: G+7 (chord), notes: G4, A4, B4, A4, G4, quarter rest.
- Measure 8: B#7b9 (chord), notes: B#5, A5, G4, F#4, quarter rest.
- Measure 9: B#-7 (chord), notes: B#5, A5, G4, quarter rest.
- Measure 10: E#7 (chord), notes: E#5, D#5, C#5, B4, A4, G4, quarter rest.
- Measure 11: D (chord), notes: D5, C#5, B4, A4, G4, quarter rest.
- Measure 12: A-7 (chord), notes: A4, G4, F#4, quarter rest.

Chords: G, A-7, D7, G, A-7, D-7, G+7, B#7b9, B#-7, E#7, D, A-7, B-7, E7, A-7, A-7, D7, G, E7b9.

# Beatrice

Medium Swing

Sam Rivers

AMaj7                      A#Maj7#11                      AMaj7                      GMaj7#11

5                      F#m7                      GMaj7#11                      F#m7                      Em7                      Dm7

9                      C#m7                      DMaj7                      G#m7b5                      C#7b9                      F#m7                      A

13                      Bm7                      A#Maj7#11                      Am7                      A#Maj7#11

17                      AMaj7                      A#Maj7#11                      AMaj7                      GMaj7#11

21                      F#m7                      GMaj7#11                      F#m7                      Em7                      Dm7

25                      C#m7                      DMaj7                      G#m7b5                      C#7b9                      F#m7

29                      Bm7                      A#Maj7#11                      Am7                      A#Maj7#11

# BLUE IN GREEN

Bill EVANS

Measures 1-4 of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The notation is in grand staff. Measure 1: Treble clef has a half note F#4, bass clef has a whole rest; chord CM7#11. Measure 2: Treble clef has a half note F#4, bass clef has a whole rest; chord B7#9. Measure 3: Treble clef has a half note G4, bass clef has a whole rest; chords E-7(9) and Eb7. Measure 4: Treble clef has a half note A4, bass clef has a whole rest; chords D-7 and G7b9.

Measures 5-8 of the piece. Measure 5: Treble clef has a quarter note F#4, eighth note G#4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G#4, eighth note F#4, eighth note E4, eighth note D4, eighth note C4; bass clef has a whole rest; chord CM7. Measure 6: Treble clef has a half note F#4, bass clef has a whole rest; chord B7(b13). Measure 7: Treble clef has a half note G4, bass clef has a whole rest; chord E-7(9). Measure 8: Treble clef has a half note A4, bass clef has a whole rest; chord F#7(#9).

Measures 9-13 of the piece. Measure 9: Treble clef has a half note B4, bass clef has a whole rest; chord B-7(#9). Measure 10: Treble clef has a half note C5, bass clef has a whole rest; chord E-7(9). Measure 11: Treble clef has a half note D5, bass clef has a whole rest; chord EM7#11. Measure 12: Treble clef has a half note E5, bass clef has a whole rest; chord B7#9. Measure 13: Treble clef has a whole note F#5, bass clef has a whole rest; chord E-7(9). The piece ends with a double bar line.

# BUT NOT FOR ME

Bb

G. GERSHWIN

Chords: A7, A-7, D7, GM7, E-7

Chords: A7, A-, D7, GM7, D-7, G7

Chords: B#M7, B#-7, E#7, GM7

Chords: E-7, A7, A-7, D7

Chords: B#M7, B#-7, E#7, GM7, E-7

Chords: A-7, D7, GM7

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing rests. The chords are indicated above the staff, and the piece concludes with a double bar line.

# CHAMELEON

Herbie HANCOCK

Bass intro

C#-7

E#7



Musical notation for the bass intro, measures 1-3. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in bass clef. Measure 1: F#4, A4, B4, C#5. Measure 2: C#5, B4, A4, F#4. Measure 3: F#4, A4, B4, C#5. The piece ends with a double bar line.

4X'S

3

B#-7

E#7

B#-7



Musical notation for measures 4-6. Measure 4: B#4, A4, G#4, F#4. Measure 5: E#4, D#4, C#4, B#3. Measure 6: A#3, G#3, F#3, E#3. The piece ends with a double bar line.

E#7

4X'S

1.2.3

6

E#7

B#-7



Musical notation for measures 7-9. Measure 7: B#4, A4, G#4, F#4. Measure 8: E#4, D#4, C#4, B#3. Measure 9: A#3, G#3, F#3, E#3. The piece ends with a double bar line.

E#7

4

9

B#-7

E#7



Musical notation for measures 10-12. Measure 10: B#4, A4, G#4, F#4. Measure 11: E#4, D#4, C#4, B#3. Measure 12: A#3, G#3, F#3, E#3. The piece ends with a double bar line.

13



Musical notation for measure 13. The measure contains a whole rest in the bass clef. The piece ends with a double bar line.

# COME RAIN OR COME SHINE

MERCER/ARLEN

Handwritten musical score for "Come Rain or Come Shine" in G major, 4/4 time. The score consists of two systems of four staves each. The first system contains measures 1-4, and the second system contains measures 5-8. Chord symbols are written above the notes.

Measure 1: G Maj7, A7

Measure 2: F#dim, B7, D7

Measure 3: G Maj7, Dmi7, G7

Measure 4: C Maj7, Cmi7, G Maj7

Measure 5: C#dim, F#7(b9), Bdim, E7(b9)

Measure 6: Adim, D7(b9), G Maj7

Measure 7: C#dim, F#7(b9), Bdim, E7(b9)

Measure 8: Ami7, D7

Measure 9: C#dim, F#7(b9), B7

Measure 10: E7, A7

Measure 11: E7, C#dim, F#dim, B7(b9)

Measure 12: Ami7, C#dim, F#dim, B7(b9), E7, (Ami D7)

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

# DOXY

Sonny ROLLINS

11 B $\sharp$ 7 A $\sharp$ 7 A7 D7 G7 B $\sharp$  G7+5

6 B $\sharp$ 7 A $\sharp$ 7 A7 D7

9 G7 G-7 B $\sharp$ 7 E $\sharp$ 7

13 F $\sharp$ o B $\sharp$ 7 A $\sharp$ 7 A7 D7 G7

17 B $\sharp$  D-7 G7

Detailed description: This is a musical score for the song 'DOXY' by Sonny Rollins. It is written for a single melodic line in 4/4 time. The key signature has one flat (B-flat). The score is divided into five systems. The first system (measures 1-5) starts with a whole rest, followed by eighth-note patterns with chords B $\sharp$ 7, A $\sharp$ 7, A7, D7, G7, B $\sharp$ , and G7+5. A triplet of eighth notes is marked with a '3' under the G7 chord. The second system (measures 6-8) continues the eighth-note patterns with chords B $\sharp$ 7, A $\sharp$ 7, A7, and D7, ending with a triplet. The third system (measures 9-12) begins with a whole rest, followed by a half note, quarter notes, and eighth notes with chords G7, G-7, B $\sharp$ 7, and E $\sharp$ 7. The fourth system (measures 13-16) starts with a whole rest, followed by eighth-note patterns with chords F $\sharp$ o, B $\sharp$ 7, A $\sharp$ 7, A7, D7, and G7, including a triplet. The fifth system (measures 17-18) consists of two whole rests with chords B $\sharp$  and D-7, followed by a whole rest with a G7 chord, ending with a double bar line.

# EPISTROPHY

C

Thelonious MONK

1 D#7 E7

4 E#7 F#7

8 E#7 F#7

12 D#7 E7

16 G#-

20 C#

24 E#7 F#7

28 D#7 E7

32 D#7 E7 G#7#11

The musical score is written for a single melodic line in 4/4 time. The key signature has one sharp (F#). The score consists of 32 measures, divided into eight systems of four measures each. The first system (measures 1-4) has a key signature of one sharp (F#) and a common time signature of C. The second system (measures 5-8) has a key signature of one sharp (F#) and a common time signature of C. The third system (measures 9-12) has a key signature of one sharp (F#) and a common time signature of C. The fourth system (measures 13-16) has a key signature of one sharp (F#) and a common time signature of C. The fifth system (measures 17-20) has a key signature of one sharp (F#) and a common time signature of C. The sixth system (measures 21-24) has a key signature of one sharp (F#) and a common time signature of C. The seventh system (measures 25-28) has a key signature of one sharp (F#) and a common time signature of C. The eighth system (measures 29-32) has a key signature of one sharp (F#) and a common time signature of C. The score includes various chords and melodic lines, with some measures containing rests or specific notes.



# Goodbye PORK PIE HAT

Sib

Charles MINGUS

Chords: F7, C#7, F#M, B7, Eb sus4, C#7sus4, Eb 7sus4, F7, Bb -7, C#7, G-7, C7, D7, G7, C#7, F#M, B7, Bb 7, C7, Eb 7, F7, C#7, F#M, B7, F-7.

Measure numbers: 4, 7, 10, 13.

Triplets are indicated by a '3' over the notes.

Grille de solos

Measure numbers: 15, 19, 23.

Chords: F-7, Bb -7, F-7, Bb -7, F-7, Bb -7, Bb -7, C#7, C7, F-7, Bb -7, F-7, Bb -7, Dø, G7, Ab 7, C#7, C7, F-7, Bb -7, F-7, C7#9.

# I HEAR A RAPSONY

Chords: Dm7, D+7, Gm7, C7, FM7, Bb7, Am7, D+7, Gm7, Bbm7, C#m7, C7, FM7, Em7b5, A7, FM7, Cm7, Bm7b5, E+7, Am7, Bm7b5, E+7, Am7, Dm7, G7, Gm7, C7, Em7b5, A7, Dm7, D+7, Gm7, C7, FM7, Bb7, Am7, D+7, Gm7, Bbm7, C#m7, C7, FM7, Em7B5, A7.

Measure numbers: 4, 7, 11, 15, 19, 23.

First ending (measures 7-8) and Second ending (measures 9-10) are indicated.

Triplets are marked with a '3' and a bracket.

# I'm beginning to see the light

Harry James, Duke Ellington, Johnny Hodges and Don George

6

A6 F7

A6 Bm7 C#m7 F#7 Bm7 E7 A6

10

A6 F7

14

A6 Bm7 C#m7 F#7 Bm7 E7 A6

18

C#7 C7

22

B7 F7 E7

26

A6 F7

30

A6 Bm7 C#m7 F#7 Bm7 E7 1. A6 2.

# I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Chord symbols: C#6, F#9, C#6, F#m7 B7, Em7, A7, C#6, F#9, E#m7, A#7, D#9, D#m7, G#7, C#, D#m7, G#7, C#6, F#9, C#6, F#m7 B7, Em7, A7, C#6, F#9, E#m7, A#7, D#9, D#m7, G#7, C#, E#9, E9, D#9, Em7, A7, D#m7, G#7, C#6, F#9, E#m7, A#m7, Gm7b5, F#m7 B7, Em7, A7, D#m7b5, G#7b9, Gm7b5, F#9, E#m7, A#7b5b9, D#9, D#m7, G#7, C#, D#m7, G#7, DM9, C#6/9.

1. 2.

# IMPRESSIONS

J. COLTRANE

**A**

E-7



5

E-7



9

E#-7



**B**

E#-7



**C**

17

E-7



21



# IN WALKED BUD

Thelonious MONK

Sheet music for the song "In Walked Bud" by Thelonious Monk. The score is written in 4/4 time and B-flat major (two flats). The melody is presented in a single staff with chord symbols above the notes. The piece consists of 24 measures, divided into six systems of four measures each. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written in a single staff with chord symbols above the notes. The piece consists of 24 measures, divided into six systems of four measures each.

Chord symbols and measure numbers:

- Measures 1-4:  $Gm$ ,  $Gm (M7)$ ,  $Gm7$ ,  $C7$ ,  $B7$
- Measures 5-8:  $Bb$ ,  $G7$ ,  $Cm7$ ,  $F7$ ,  $Bb$ ,  $A7m^{b5}$ ,  $D7^{b9}$
- Measures 9-12:  $Gm7$ ,  $Gm7$ ,  $Eb7$ ,  $Eb7$
- Measures 13-16:  $Gm7$ ,  $Gm7$ ,  $Eb7$ ,  $Eb7$
- Measures 17-20:  $Gm$ ,  $Gm (M7)$ ,  $Gm7$ ,  $C7$ ,  $B7$
- Measures 21-24:  $Bb$ ,  $G7$ ,  $Cm7$ ,  $F7$ ,  $Bb$ ,  $A7m^{b5}$ ,  $D7^{b9}$

# IN A SENTIMENTAL MOOD

Duke ELLINGTON

**A**

G#m7 D#7b9#5  
 G#m7 G#mM7 G#m7 G#m6  
 3 C#m C#mM7 C#m7 A#7 G#m7 E#m7b5 EM9  
 C#m6 D#7#5 G#m  
 6 D#m7 G#9 C#m7 F#7b9 B6/9 A#m7 D#7#5  
 1. break on head

B6/9 Am9 D13 **B** GM7 (B#M7)  
 9 2 Em7 Am9 D7  
 G/B A#13 Bm7  
 12 G6 E7(b9#5) Am7 D7 GM7 Em7  
 E#9#11  
 15 Am9 D7 F#7sus F#7 D#7(b9#5)  
 G#m9m7 D#7b9#5

**C**

G#m G#mM7 G#m7 G#m6 C#m C#mM7  
 A#7 G#m7  
 21 C#m7 C#m6 D#7#5 G#m E#m7b5 EM7 D#m7 G#9  
 Bm7 E7 A#m7b5 D#7b9#5  
 24 C#m7 F#7b9 B6/9

# IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

AM7 C#m7b5 F#7 Bm7 B#°

5 C#m7b5 F#7 Bm7 C#m7b5 F#7

9 Bm7 G7 AM7 G#m7b5 C#7

13 F#m7 (F#mM7) F#m7 B7 Bm7 E7

17 AM7 C#m7b5 F#7 Bm7 B#°

21 C#m7b5 F#7 Bm7 C#m7b5 F#7

25 Bm7 G7 AM7 D7 C#m7b5 F#7

29 Bm7 Bm7 E7 AM7 (F#m7) (Bm7 E7)



# JELLY ROLL

Charles MINGUS

Sheet music for "Jelly Roll" by Charles Mingus, featuring a transposed bass part and a solo section.

**Staff 1 (Treble Clef):**

- Measures 1-3: E#7

**Staff 2 (Treble Clef):**

- Measures 4-6: E#7, A#7

**Staff 3 (Treble Clef):**

- Measures 7-10: D#7, BB7 A+7 G#7, G7

**Staff 4 (Treble Clef):**

- Measures 11-15: To solos, 1. || to ending

**Staff 5 (Bass Clef):**

- Measures 16-20: B#-7, E#7, A#7, A#7 B7, A#7
- Label: Transposed bass part

## LONNIE'S LAMENT

John COLTRANE

[illegible]

6 D-7 E-7 E#M7 E-7 D-7 E-7 E#M7 E-7



10 D-7 B#7 E#M7 A#M7 A#Mè B7 A#7 A7ALT

14 D-7 E-7 E#M7\A-7A7 D-7 E-7 E#M7 E-7

18 SOLOS ON D-7



A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is empty, with a single bar line at the end.

# Naïma

John Coltrane

**A** Cm7 Fm7 C#7#11 B7#11 BbM7

F (pedal) 3

**B** C#M7 C7(b9) C#M7 C7(b9)

C (pedal) 3

F#7#11 C#M7 Gm7 Ab7

3

**A** Cm7 Fm7 C#7#11 B7#11 BbM7 D.C. al Coda

F (pedal) 3

C#7#11 B7#11 BbM7 C#7#11 B7#11 BbM7 C#7#11 B7#11

3

BbM7 EbM7 BbM7 EbM7 BbM7 EbM7 BbM7

BbM7

# NARDIS

Miles DAVIS

Sheet music for the jazz standard "Nardis" by Miles Davis, written in 4/4 time and F# major (three sharps).

The music is organized into six systems, each with a measure number on the left and a key signature of F# major (three sharps).

**System 1 (Measures 1-4):** Chords: F#- (Measures 1-2), GM7 (Measure 3), (F#M7) C#7 (Measure 4). The melody features a triplet of eighth notes in measure 4.

**System 2 (Measures 5-8):** Chords: B-7 (Measures 5-6), GM7 (Measure 7), F#M7 (Measure 8). The melody includes a triplet of eighth notes in measure 8.

**System 3 (Measures 9-12):** Chords: F#- (Measures 9-10), B-7 (Measure 11), GM7 (Measure 12). The melody features a triplet of eighth notes in measure 12.

**System 4 (Measures 13-16):** Chords: E-7 (Measures 13-14), A7 (Measure 15), DM7 (Measure 16). The melody includes a triplet of eighth notes in measure 16.

**System 5 (Measures 17-20):** Chords: F#- (Measures 17-18), GM7 (Measure 19), (F#M7) C#7 (Measure 20). The melody features a triplet of eighth notes in measure 20.

**System 6 (Measures 21-24):** Chords: B-7 (Measures 21-22), GM7 (Measure 23), F#M7 (Measure 24). The melody includes a triplet of eighth notes in measure 24.

The notation includes various musical symbols such as treble clef, key signature (three sharps), time signature (4/4), and various note values (quarter, eighth, and sixteenth notes). Chord symbols are placed above the staff, and measure numbers are placed to the left of the staff.

# A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

E<sup>#</sup>7 A E-

E<sup>#</sup>7 3 E- E<sup>#</sup>7 3 E-

E<sup>#</sup>7 3 E- F<sup>#</sup>-7<sup>b</sup>5 B7<sup>b</sup>5 E

E B-7<sup>b</sup>5 E7<sup>b</sup>9 A-

A-7 D7 A-7<sup>b</sup>5 D7<sup>b</sup>9 G7

F<sup>#</sup>-7<sup>b</sup>5 B7<sup>b</sup>5 E- F<sup>#</sup>-7<sup>b</sup>5

E<sup>#</sup>7 E-

A7<sup>#</sup>11 A-M7 A-7

G<sup>#</sup>7<sup>#</sup>9 GM F<sup>#</sup>-7<sup>b</sup>5 B7<sup>b</sup>9

# NOSTALGIA IN TIMES SQUARE

Charles MINGUS

4/4

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 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 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Chords: G7, F7, Bbm7, Eb7, G7, F7, G7, F7, E-7, A7, D-7, G7, C-7, F7, G, G.

Repeat sign: 1. 2.

# OLEO

Medium swing

Sonny ROLLINS

**A**  $B\sharp 6$   
trp w/ten 8va b

4  $Dm7$   $G7$   $B\sharp 6$   $B\sharp 7$   $E\sharp 6$   $E\sharp m6$

7  $Em7$   $Am7$   $Dm7$   $G7$   $Dm7$   $G7$   $B\sharp 6$

**B**  $E7$  %  $A7$

13 %  $D7$  %

**C**  $G7$  %  $B\sharp 6$   $Am7$

19  $Dm7$   $G7$   $B\sharp 6$   $A7$   $Dm7$   $G7$

22  $B\sharp 6$   $B\sharp 7$   $E\sharp 6$   $E\sharp m7$   $Em7$   $A7$   $Dm7$   $G7$   $B\sharp 6$

Solo on form AABC

# ONE NOTE SAMBA

Antonio Carlos JOBIM





# RED CLAY

Freddy HUBBARD

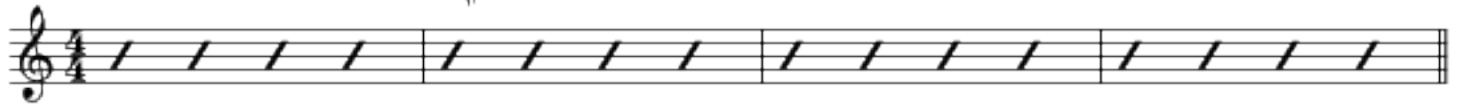
FREE BLOWING

D-7

A#7

A+7

D-7



**A**

G7sus4

A7sus4

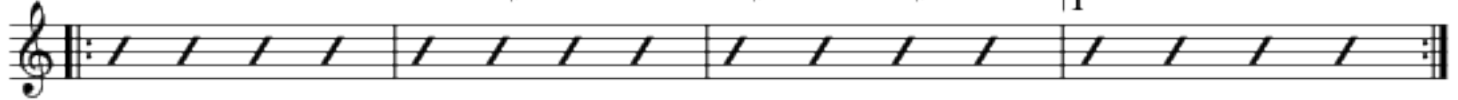
5 D-7(11)

B#-7(11)

D#sus4

E#7sus4

1



THEME

G7sus4

A7sus4

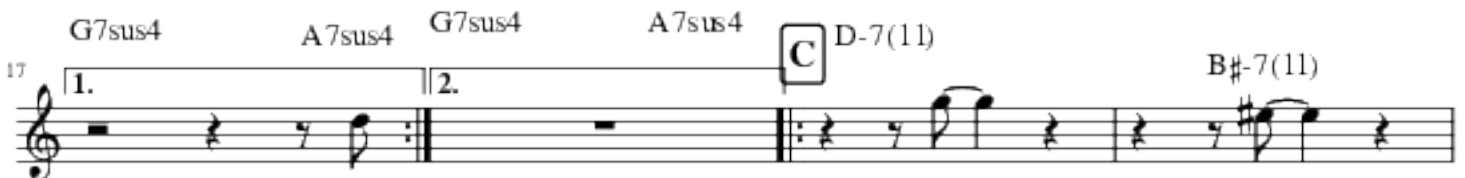
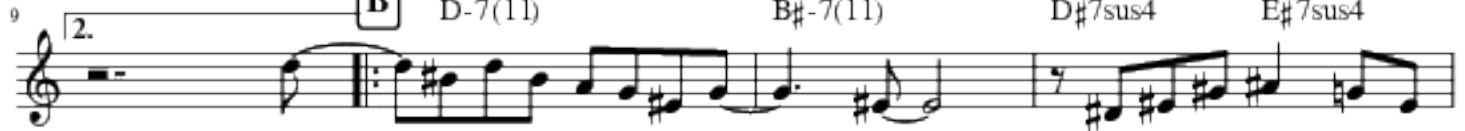
**B**

D-7(11)

B#-7(11)

D#7sus4

E#7sus4



SOLOS

D#sus4

E#7sus4

G7sus4

A7sus'

**D**

D-7

B#-7

E#7

A#M7

E-7b5

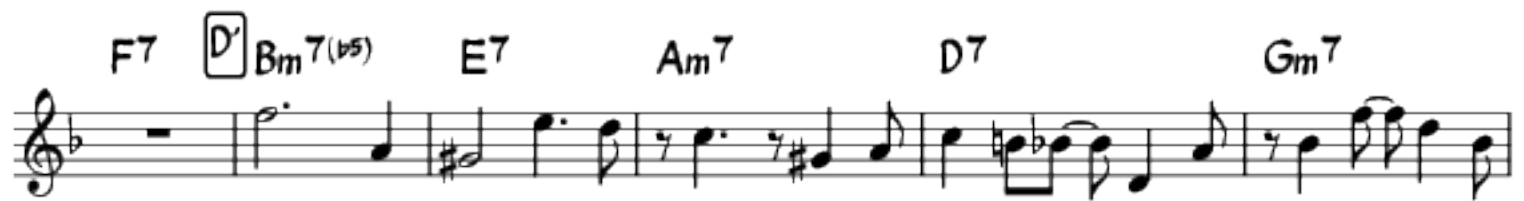
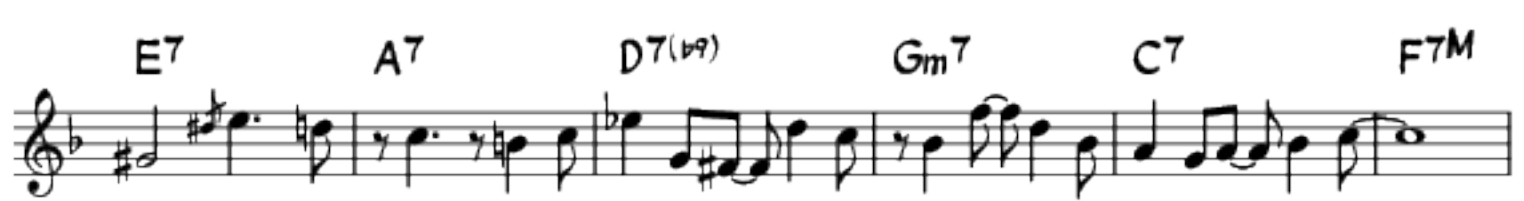
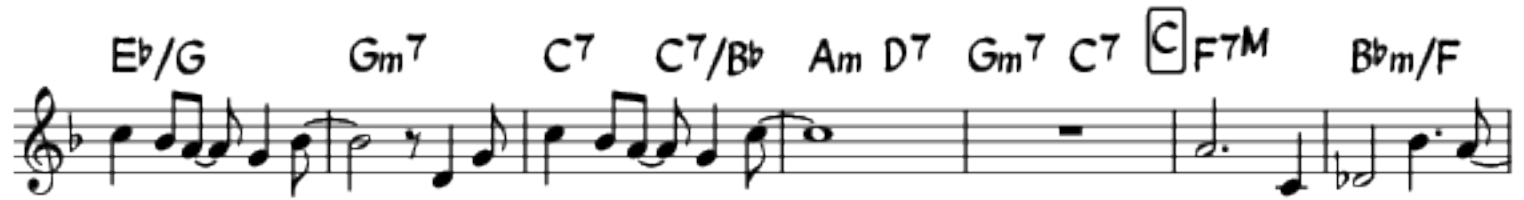
A+7



# Samba For Carmen

Paquito D'Rivera

## INTRO



# SCRAPPLE FROM THE APPLE

Charlie PARKER

1. A-7 D7 A-7

4. D7b9 GM7 A-7 D7

7. GM7 B-7 E7 1. 2. GM7 fine

10. B7 E7

14. A7 D7

18. A-7 D7 A-7

21. D7b9 GM7 A-7 D7

24. GM7\G-7 D7b9 G

# SO WHAT

C

Miles DAVIS

§ E-7

Bass line

Measures 1-4 of the piano introduction. The key signature is D major (two sharps). 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, with a double bar line and repeat sign at the end of measure 2.

5

Measures 5-8. The bass line continues with eighth and sixteenth notes. The right hand has chords, with a double bar line and repeat sign at the end of measure 6.

9

1. 2.

E#-7

Measures 9-12. Measure 9 starts with a first ending bracket. Measure 10 starts with a second ending bracket. Measure 11 features an E#-7 chord in the right hand. The piece concludes with a double bar line at the end of measure 12.

13

Measures 13-17. The bass line continues with eighth and sixteenth notes. The right hand has chords, with a double bar line and repeat sign at the end of measure 15.

18

E-

Measures 18-21. Measure 18 features an E- chord in the right hand. The bass line continues with eighth and sixteenth notes. The right hand has chords, with a double bar line and repeat sign at the end of measure 20.



## SOLAR

Miles DAVIS

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. The score is written for guitar and includes a melody line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, each with a measure number (1, 4, 7, 10) and a guitar chord. The chords are: D- (Measure 1), A-7 (Measure 2), D7 (Measure 3), and GM7 (Measure 4). The melody line is written in treble clef and consists of eighth and quarter notes. The score is presented in a clean, black and white format.

1 D- A-7

4 D7 GM7

7 G-7 B#7 E#M7

10 E#-7 A#7 D#M7 E-7b5 A7b9

# STOLEN MOMENTS

Oliver NELSON

Chord progression and notation for "Stolen Moments":

- Measures 1-4: Chords D-7, E-7, E#M7, E-7. The melody consists of quarter notes and half notes, with the first measure containing a whole note.
- Measures 5-8: Chords D-7, D-- (D natural), D-7, D-- (D natural). The melody includes eighth and sixteenth notes.
- Measures 9-12: Chords G-7, G-- (G natural), D-7, D-- (D natural). The melody continues with eighth and sixteenth notes.
- Measures 13-16: Chords E-, E#-, F#-|, G-, G#-, G-, F#-. The melody is a continuous eighth-note line.
- Measures 17-20: Chords E-7, E#o7, D, G-, D-, A+7. The melody features eighth and sixteenth notes, ending with a double bar line.
- Measures 21-24: Chords A+7, D-7, A+7, G7sus. The melody includes eighth and sixteenth notes, with the final measure being a whole note.
- Measures 25-26: Chord D-7. The melody consists of a single half note.

## TAKE FIVE

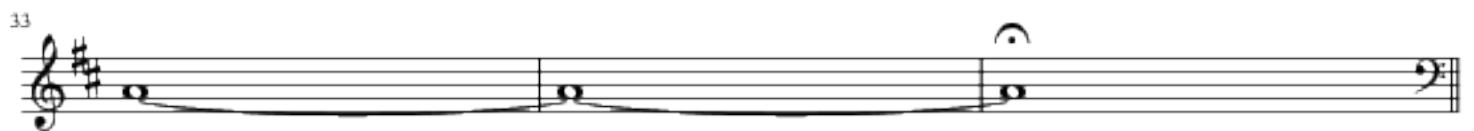
Paul DESMOND

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano, with the guitar part in the upper staff and the piano part in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five systems, each containing a guitar staff and a piano staff. Chord diagrams are provided for the guitar part, and the piano part is written in a standard musical notation. The score includes a key signature change from one sharp to two sharps (F# and C#) at the beginning of the second system. The guitar part features a mix of single notes, chords, and arpeggiated figures, while the piano part provides a harmonic accompaniment. The score is presented in a clear, black-and-white format, suitable for use as a teaching tool or a reference for musicians.



# TUNE UP

Miles DAVIS



*mp*

440.

## UP JUMPED SPRING

- FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves in treble clef with a key signature of one sharp (F#). The notation includes various chords and musical symbols:

- Staff 1: Chords C $\Delta$ 7, A $\Delta$ 7, D-7, G7.
- Staff 2: Chords A-7, G-, F#-7 b5, B7.
- Staff 3: Chords E-7, F $\Delta$ 7, E-7, F $\Delta$ 7.
- Staff 4: Chords C#-7 b5, F#7, D-7 b5, G7.
- Staff 5: Chords D-7, G7, C $\Delta$ 7. Includes the word "FINE" below the staff.
- Staff 6: Chords A-7, D7, G $\Delta$ 7, E7.
- Staff 7: Chords B $\Delta$ 7, A7 ALT., D-7, G7.
- Staff 8: Chord D. S. AL. (D.S. AL. UP ENDING).

FREDDIE HUBBARD - "THE ATLANTIC YEARS"

# WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

**A**

Chord progression for Section A:

1 A13 D6 A#9 E-7 Bdd11 A7 B- B-7 3 E9#11

6 B#-9 E#7 A#M7 E-7b5 A#9 A9sus A13

10 D6 A#9 E-7add11 A7 B- B-7 3 E9#11

14 B#-9 E#7 A#M7 E-7b5 A13 3 D6

**B**

Chord progression for Section B:

18 A#9 3 A7#9#5 D-6 A#c 3 A7#5 D-6

22 A#13Bb6 A7 G#13 G7 E-7b5 3 A#13 A9sus A13

**C**

Chord progression for Section C:

26 D6 A#9 E-add11 A7 B- B-7 3 E9#11

30 B#-9 E#7 A#M7 E-7b5 A13 3 D6 A13

# WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

**A**

Chord progression for section A:

G B- B# B- A- G B7 E- 3

5 D# 3 A-7\C D7 3 G G+ B#M7 D7

**B**

Chord progression for section B:

G B- B# B- A-7 G B7 E- 3

13 D# 3 A-7\C D7 3 G B# G

**C**

Chord progression for section C:

D7 G D7 G

21 E- D\E E-\F D\G E-\F G#° A-7 G#° D7

**D**

Chord progression for section D:

G B- B# B- A-7 G B7 E- 3

29 D# 3 A-7\C D7 3 G B-7b5 E7

33 A-7 3 D7b9 3 G B#6 G

# WORK SONG

Nat ADDERLEY

Sheet music for "Work Song" by Nat Adderley, in 4/4 time, key of D major (two sharps).

Measures 1-4: Chord Bm7. The melody consists of eighth and quarter notes.

Measures 5-8: Chord C#7 (F#7 on Head). The melody continues with eighth and quarter notes, including a triplet in measure 8.

Measures 9-12: Chord Bm7. The melody continues with eighth and quarter notes, including a triplet in measure 10.

Measures 13-16: Chord B7#9, E7 (A7), C#7, F#7, Bm7 (F#7). The melody continues with eighth and quarter notes, including a triplet in measure 15.