

AU PRIVAVE

Charlie PARKER

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a melody line. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning. The guitar chords are indicated by letters above the staff, and the melody is written on a single staff with a treble clef. The chords are: D, F#-7, A7, D, F#-7 (measures 1-5); A-7, D+7, G7b9, G-7, C7 (measures 6-10); A, F#-7, Gb-7, Cb7, F#-7 (measures 11-15); F#-7, A7, D, Cb7b9 (measures 16-20). The melody line consists of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line in measure 20.

# Beatrice

Medium Swing

Sam Rivers

Chord progression for "Beatrice" (Medium Swing) by Sam Rivers. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Measures 1-4: F $\flat$ Maj7, FMaj7 $\sharp$ 11, F $\flat$ Maj7, DMaj7 $\sharp$ 11

Measures 5-8: D $\flat$ m7, DMaj7 $\sharp$ 11, D $\flat$ m7, C $\flat$ m7, Am7 (triplets in measures 7-8)

Measures 9-12: A $\flat$ m7, AMaj7, E $\flat$ m7 $\flat$ 5, A $\flat$ 7 $\flat$ 9, D $\flat$ m7 (trills in measures 11-12)

Measures 13-16: G $\flat$ m7, FMaj7 $\sharp$ 11, F $\flat$ m7, FMaj7 $\sharp$ 11

Measures 17-20: F $\flat$ Maj7, FMaj7 $\sharp$ 11, F $\flat$ Maj7, DMaj7 $\sharp$ 11

Measures 21-24: D $\flat$ m7, DMaj7 $\sharp$ 11, D $\flat$ m7, C $\flat$ m7, Am7

Measures 25-28: A $\flat$ m7, AMaj7, E $\flat$ m7 $\flat$ 5, A $\flat$ 7 $\flat$ 9, D $\flat$ m7

Measures 29-32: G $\flat$ m7, FMaj7 $\sharp$ 11, F $\flat$ m7, FMaj7 $\sharp$ 11

# BLUE IN GREEN

Bill EVANS

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is in grand staff. The bass line is mostly rests. The treble line contains the following notes: Measure 1: B4 (half), B4 (quarter); Measure 2: A4 (half), G4 (quarter); Measure 3: F#4 (half), E4 (quarter); Measure 4: D4 (half), C#4 (quarter). Chord symbols are placed below the bass line: GM7#11, Gb7#9, Cb-7(9) Bb7, A-7 D7b9.

Measures 5-8 of the piece. Measure 5 starts with a '5' above the staff. The treble line contains: Measure 5: B4 (half), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); Measure 6: A4 (half), G4 (quarter); Measure 7: F#4 (half), E4 (quarter); Measure 8: D4 (half), C#4 (quarter). Chord symbols are placed below the bass line: GM7, Gb7(b13), Cb-7(9), D7b(#9).

Measures 9-13 of the piece. Measure 9 starts with a '9' above the staff. The treble line contains: Measure 9: A4 (half), G4 (quarter); Measure 10: F#4 (half), E4 (quarter); Measure 11: D4 (half), C#4 (quarter); Measure 12: B4 (half), A4 (quarter); Measure 13: G4 (half), F#4 (quarter). Chord symbols are placed below the bass line: Gb-7(#9), Cb-7(9), CbM7#11, Gb7#9, Cb-7(9). The word 'Ending' is written above measures 11-12, and 'Fine' is written above measure 13. The piece ends with a double bar line.

# BUT NOT FOR ME

Bb

G. GERSHWIN

Chord progression for "But Not for Me" (B-flat major):

Measures 1-4: F $\flat$ 7, F $\flat$ -7, A7, DM7, C $\flat$ -7

Measures 5-8: F $\flat$ 7, F $\flat$ -, A7, DM7, A-7, D7

Measures 9-12: GM7, G-7, C7, DM7

Measures 13-16: C $\flat$ -7, F $\flat$ 7, F $\flat$ -7, A7

Measures 17-20: GM7, G-7, C7, DM7, C $\flat$ -7

Measures 21-24: F $\flat$ -7, A7, DM7

# CHAMELEON

Herbie HANCOCK

Bass intro

A $\flat$ -7

C7

Musical notation for the bass intro, measures 1-3. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 is a whole rest in the treble and a bass line starting with a quarter rest, followed by eighth notes B2, A2, G2, F#2. Measure 2 is a repeat sign, followed by eighth notes G2, F#2, E2, D2, quarter note C2, eighth notes 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 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 8: 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 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 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 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.

# COME RAIN OR COME SHINE

MERCER<sup>63</sup>  
ARLEN

Handwritten musical score for the song "Come Rain or Come Shine". The score is written on six staves, with the first five staves containing the main melody and the sixth staff containing a bridge. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the notes, including Dmaj7, C#° F#7, Bmin, E7, A7, Dmaj7, Am7 D7, Gmaj7, Gmi7, Dmaj7, E° A7(b9), Dmaj7, G#° C#7(b9), F#° B7(b9), F#° B7(b9), Emi7 A7, 2. G#° C#7(b9), F#7, B7, E7, Bmi7 G#° C#° F#7(b9), Bmi, and (Emi A7).

BILL EVANS - "PORTRAIT IN JAZZ"  
WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

## DOXY

Sonny ROLLINS

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 $\flat$ o G7 F7 F $\flat$ 7 A7 D7  
 17  $\mathbb{A}\flat$  A-7 D7

## EPISTROPHY

C

Thelonious MONK

4/4

B $\flat$ 7 C $\flat$ 7

4 C7 D $\flat$ 7

8 C7 D $\flat$ 7

12 B $\flat$ 7 C $\flat$ 7

16 E $\flat$ -

20 A $\flat$

24 C7 D $\flat$ 7

28 B $\flat$ 7 C $\flat$ 7

32 B $\flat$ 7 C $\flat$ 7 E $\flat$ 7#11



# Goodbye PORK PIE HAT

C

Charles MINGUS

4

C7 Ab7 DbM Gb7

Bb sus4 Ab7sus4 Bb7sus4 C7 F-7 Ab7

7 D-7 G7 A7 D7 Ab7 DbM

10 Gb7 F7 G7 Bb7 C7 Ab7

13 DbM Gb7 C-7

Grille de solos

15 C-7 F-7 C-7 F-7 C-7 F-7 C-7 F-7

19 F-7 Ab7 G7 C-7 F-7 C-7 F-7

23 Aø D7 Eb7 Ab7 G7 C-7 F-7 C-7 G7#9

# I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

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

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

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

15 Dm7 3 G7 Bm7b5 E7

19 Am7 A+7 Dm7 G7 CM7 3 F7 Em7 A+7 3

23 Dm7 Fm7 G#m7 G7 CM7 Bm7B5 E7

# I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Chords: 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

Thelonious MONK

1 *Dm* *Dm (M7)* *Dm7* *G7* *F#7*

5 *F* *D7* *Gm7* *C7* *F* *Em7b5* *A7b9*

9 *Dm7* *Dm7* *Bb7* *Bb7*

13 *Dm7* *Dm7* *Bb7* *Bb7*

17 *Dm* *Dm (M7)* *Dm7* *G7* *F#7*

21 *F* *D7* *Gm7* *C7* *F* *Em7b5* *A7b9*

# IN A SENTIMENTAL MOOD

Duke ELLINGTON

**A**

$E\flat m7 M7 B\flat 7 9 \sharp 5$   
 $E\flat m7$   $E\flat m M7$   $E\flat m7$   $E\flat m6$   
 $F7$   $E\flat m7$   $Cm7 \flat 5$   $C\flat M9$   
 $A\flat m$   $A\flat m M7$   $A\flat m7$   $A\flat m6$   $B\flat 7 \sharp 5$   $E\flat m$   
 $B\flat m7$   $E\flat 9$   $A\flat m7$   $D\flat 7 \flat 9$   $G\flat 6/9$   $Fm7$   $B\flat 7 \sharp 5$   
 1. break on head

$G\flat 6/9$   $F\flat m9$   $A13$  **B**  $DM7$   $(GM7)$   
 2.  $C\flat m7$   $F\flat m9$   $A7$   
 $D/G\flat$   $F13$   $G\flat m7$   
 $D6$   $C\flat 7 (\flat 9 \sharp 5)$   $F\flat m7$   $A7$   $DM7$   $C\flat m7$   
 $C9 \sharp 11$

$F\flat m9$   $A7$   $D\flat 7_{sus}$   $D\flat 7$   $B\flat 7 (\flat 9 \sharp 5)$   
 $E\flat m9 m7$   $B\flat 7 9 \sharp 5$

**C**

$E\flat m$   $E\flat m M7$   $E\flat m7$   $E\flat m6$   $A\flat m$   $A\flat m M7$   
 $F7$   $E\flat m7$   
 $A\flat m7$   $A\flat m6$   $B\flat 7 \sharp 5$   $E\flat m$   $Cm7 \flat 5$   $C\flat M7$   $B\flat m7$   $E\flat 9$   
 $G\flat m7$   $C\flat 7$   $Fm7 \flat 5$   $B\flat 7 9 \sharp 5$   
 $A\flat m7$   $D\flat 7 \flat 9$   $G\flat 6/9$

# IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

5

9

13

17

21

25

29

Chords: F#M7, Abm7b5, Db7, Gbm7, G°, Abm7b5, Db7, Gbm7, Abm7b5, Db7, Gbm7, D7, F#M7, Ebm7b5, Ab7, Dbm7 (DbmM7), Dbm7, Gb7, Gbm7, Cb7, F#M7, Abm7b5, Db7, Gbm7, D7, F#M7, A7, Abm7b5, Db7, Gbm7, Gbm7, Cb7, F#M7, (Dbm7), (Gbm7 Cb7)

# 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 Harmonic Structure:**

- 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 (First ending)
- 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 B major (two sharps) for the final section (measures 17-24).





# LONNIE'S LAMENT

John COLTRANE

4/4

A-7 C $\flat$ -7 CM7 C $\flat$ -7 A-7 C $\flat$ -7 CM7 C $\flat$ -7

6 A-7 C $\flat$ -7 CM7 C $\flat$ -7 A-7 C $\flat$ -7 CM7 C $\flat$ -7

10 A-7 G7 CM7 FM7 FM $\natural$  G $\flat$ 7 F7 F $\flat$ 7ALT

14 A-7 C $\flat$ -7 CM7/A-7 A7 A-7 C $\flat$ -7 CM7 C $\flat$ -7

18 SOLOS ON D-7

# Naïma

John Coltrane

**A**

Chords: Gm7, Cm7, G#7#11, F#7#11, FM7

C (pedal)

**B**

Chords: G#M7, G7(b9), G#M7, G7(b9)

G (pedal)

Chords: C#7#11, G#M7, Dm7, Eb7

**A**

Chords: Gm7, Cm7, G#7#11, F#7#11, FM7

C (pedal)

D.C. al Coda

Chords: G#7#11, F#7#11, FM7, G#7#11, F#7#11, FM7, G#7#11, F#7#11

Chords: FM7, Bbm7, FM7, Bbm7, FM7, Bbm7, FM7

# NARDIS

Miles DAVIS

Db- DM7 ( DbM7 ) Ab7 AM7

5 Gb-7 DM7 DbM7 Db-

9 Db- Gb-7 DM7 Gb-7 DM7

13 Db-7 Eb7 AM7 DM7

17 Db- DM7 ( DbM7 ) Ab7 AM7

22 Gb-7 DM7 DbM7 Db-

# A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

Chords: C7, Fb, Cb-, C7, Cb-, C7, Cb-, C7, Cb-, Db-7b5, Gb7b5, Cb-, Cb-, Gb-7b5, Cb7b9, Fb-, Fb-7, A7, Fb-7b5, A7b9, D7, Db-7b5, Gb7b5, Cb-, Db-7b5, C7, Cb-, Fb7#11, Fb-M7, Fb-7, Eb7#9, DM, Db-7b5, Gb7b9

# NOSTALGIA IN TIMES SQUARE

Charles MINGUS

1. D7 C7

2. Fm7 Bb7 D7 C7

3. D7 C7 B-7 E7 A-7 D7

4. G-7 C7 D 1. 2.

5. 9. 12.

The musical score is written in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a whole rest, followed by a repeat sign and a half note D4. The second staff continues the melody with eighth and quarter notes. The third staff features a series of chords: D7, C7, B-7, E7, A-7, and D7. The fourth staff concludes with a G-7 chord, a C7 chord, and a D chord, followed by a first ending bracket and a second ending bracket. The score is marked with measure numbers 5, 9, and 12.

# OLEO

Medium swing

Sonny ROLLINS

**A**  $G^6$   
trp w/ten 8va b  $F^{\flat}m^7$   $A^{\flat}m^7$   $D^7$   $G^6$   $F^{\flat}7$

4  $A^{\flat}m^7$   $D^7$   $G^6$   $G^7$   $C^6$   $C^{\flat}m^6$

7  $C^{\flat}m^7$   $F^{\flat}m^7$   $A^{\flat}m^7$   $D^7$   $A^{\flat}m^7$   $D^7$   $G^6$

1. 2.

**B**  $C^{\flat}7$  %  $F^{\flat}7$

13 %  $A^7$  %

**C**  $D^7$  %  $G^6$   $F^{\flat}m^7$

19  $A^{\flat}m^7$   $D^7$   $G^6$   $F^{\flat}7$   $A^{\flat}m^7$   $D^7$

22  $G^6$   $G^7$   $C^6$   $C^{\flat}m^7$   $C^{\flat}m^7$   $F^{\flat}7$   $A^{\flat}m^7$   $D^7$   $G^6$

Solo on form AABC

# ONE NOTE SAMBA

Antonio Carlos JOBIM

Sheet music for "ONE NOTE SAMBA" by Antonio Carlos JOBIM, in 4/4 time, key of D major.

Chord progression and notation details:

- Measures 1-5: D7b9, Cb-7, Bb7, A-7, Ab7b5
- Measures 6-10: Cb-7, Bb7, A-7, Ab7b5
- Measures 11-13: D-7, G7, CM7, F7
- Measures 14-17: Cb-7, Bb7, A-7, Ab7b5, G6
- Measures 18-21: C-7, F7, BbM7, BbM7
- Measures 22-25: Bb-7, Eb7, AbM7, Aø, Ab7b5
- Measures 26-29: D-7, G7, CM7, F7
- Measures 30-33: Bb6, A7, AbM7, G6

Additional notation: D.S. al Coda (Da Capo al Coda) is indicated at the end of measure 25.

# RED CLAY

Freddy HUBBARD

FREE BLOWING

A-7

F7

F $\flat$ +7

A-7



**A**

D7sus4

F $\flat$ 7sus4



THEME

D7sus4

F $\flat$ 7sus4

**B**

A-7(11)

G-7(11)

B $\flat$ 7sus4

C7sus4



13

D7sus4

F $\flat$ 7sus4

A-7(11)

G-7(11)

B $\flat$ 7sus4

C7sus4



D7sus4

F $\flat$ 7sus4

D7sus4

F $\flat$ 7sus4

**C** A-7(11)

G-7(11)



B $\flat$ 7sus4

C7sus4

SOLOS

D7sus4

F $\flat$ 7sus'

**D**

A-7

G-7

C7

FM7

C $\flat$ -7 $\flat$ 5

F $\flat$ +7





# Samba For Carmen

Paquito Da Rivera

**INTRO** F#m7(b5) B7 Em7 A7 Dm9

G C G7 **A** C7M Fm/C C7M

Fm/C C7M Fm/C Bm7 Em(b5#7) A7 **B** Dm7

Bb/D B°/D Bb/D Dm7 G7 G7/F Em A7

Dm7 G7 **C** C7M Fm/C C7M Fm/C C7M

C7 F7M **D** F#m7(b5) B7 E7 A7(b9)

Dm7 G7 C7M C7 **D'** F#m7(b5) B7 Em7

A7 Dm7 G7 ⊕ C G7 **CODA** F#m7(b5) F7

Em7 Eb Dm7 C#7M D/C

# Samba For Carmen

Paquito Da Rivera

## INTRO

F#m7(b5) B7 Em7 A7 Dm9



G C G7 [A] C7M Fm/C C7M



Fm/C C7M Fm/C Bm7 Em(b5#7) A7 [B] Dm7



Bb/D B°/D Bb/D Dm7 G7 G7/F Em A7



Dm7 G7 [C] C7M Fm/C C7M Fm/C C7M



C7 F7M [D] F#m7(b5) B7 E7 A7(b9)



Dm7 G7 C7M C7 [D'] F#m7(b5) B7 Em7



A7 Dm7 G7 ⊕ C G7 [CODA] F#m7(b5) F7



Em7 Eb Dm7 C#7M D/C



# SCRAPPLE FROM THE APPLE

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. 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 indicated above the staff. The bass line continues its rhythmic pattern.

Measures 13-16 of the piano introduction. The bass line continues its rhythmic pattern. The right hand features whole notes and rests.

Measures 17-20 of the piano introduction. Measure 17 includes a C $\flat$ - chord indicated above the staff. The bass line continues its rhythmic pattern. The right hand features whole notes and rests.



# SOLAR

Miles DAVIS

4/4

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 melody is divided into four measures, each with a specific chord indicated above it. The first measure (measures 1-2) is marked with 'A-' and 'E-7'. The second measure (measures 3-4) is marked with 'A7' and 'DM7'. The third measure (measures 5-6) is marked with 'D-7', 'G7', and 'CM7'. The fourth measure (measures 7-8) is marked with 'C-7', 'F7', 'B $\flat$ M7', 'B-7 $\flat$ 5', and 'E7 $\flat$ 9'. The melody consists of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line and repeat dots.

# STOLEN MOMENTS

Oliver NELSON

5 A-7 A-- A-7 A--




9 D-7 D-- A-7 A--

13  $C\flat-$   $C-$   $D\flat-|$   $D-$   $E\flat-$   $D-$   $D\flat-$

17 C $\flat$ -7 Co7 A D- A-  $\Phi$  F $\flat$ +7

25 A-7



Measure 25: Treble clef, key signature of one sharp (F#), whole note chord A-7.

# TAKE FIVE

Paul DESMOND

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

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

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

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

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

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

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

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

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

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

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

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



# TUNE UP

Miles DAVIS

8

$\text{Db-}$   $\text{Gb7}$   $\text{CbM7}$   $\text{CbM7}$

9

$\text{Cb-7}$   $\text{Fb7}$   $\text{AM7}$   $\text{AM7}$

13

$\text{D7}$   $\text{GM7}$   $\text{Fb-7}$   $\text{CbM7}$

17

1.  $\text{Db-7}$   $\text{D7}$   $\text{GM7}$   $\text{Gb7}$

21

2.  $\text{Db-7}$   $\text{Gb7}$   $\text{CbM7}$   $\text{CbM7}$

25

$\text{Db-}$   $\text{Gb7}$   $\text{CbM}$   $\text{CbM}$

29

$\text{Db-7}$   $\text{Gb7}$

33

36

$\text{A-}$

*mp*

440

## UP JUMPED SPRING

-FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves. The first staff has a treble clef and a 3/4 time signature. The music is in G major. The score includes various chords and melodic lines. The first two staves are the main melody. The third staff has a bass clef and contains a series of whole notes. The fourth staff has a treble clef and contains a series of whole notes. The fifth staff has a treble clef and contains a series of whole notes. The sixth staff has a treble clef and contains a series of whole notes. The seventh staff has a treble clef and contains a series of whole notes. The eighth staff has a treble clef and contains a series of whole notes. The ninth staff has a treble clef and contains a series of whole notes. The tenth staff has a treble clef and contains a series of whole notes. The score ends with a double bar line and the word "ENDING".

Chords and notes visible in the score:

- Staff 1: G major triad, G major triad, E7, A7, D7
- Staff 2: E7, D7, C#7b5, F#7
- Staff 3: B7, C major triad, B7, C major triad
- Staff 4: 1. G#7b5, C#7, A7b5
- Staff 5: 2. A7, D7, G major triad, F#7
- Staff 6: E7, A7, D major triad (FIRE), B7
- Staff 7: F#7, E7alt, A7, D7
- Staff 8: D.S. al 2nd
- Staff 9: ENDING

FREDDIE HUBBARD - THE ATLANTIC YEARS

# WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

**A**

$F\flat 13$   $A6$   $F9$   $C\flat-7$   $G\flat dd11$   $F\flat 7$   $G\flat-$   $G\flat-7$   $C\flat 9\sharp 11$

$G-9$   $C7$   $FM7$   $C\flat-7\flat 5$   $F9$   $F\flat 9sus$   $F\flat 13$

$A6$   $F9$   $C\flat-7add11$   $F\flat 7$   $G\flat-$   $G\flat-7$   $C\flat 9\sharp 11$

$G-9$   $C7$   $FM7$   $C\flat-7\flat 5$   $F\flat 13$   $A6$

**B**

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

$F13B\flat 6$   $F\flat 7$   $E\flat 13$   $D7$   $C\flat-7\flat 5$   $F13$   $F\flat 9sus$   $F\flat 13$

**C**

$A6$   $F9$   $C\flat-add11$   $F\flat 7$   $G\flat-$   $G\flat-7$   $C\flat 9\sharp 11$

$G-9$   $C7$   $FM7$   $C\flat-7\flat 5$   $F\flat 13$   $A6$   $F\flat 13$

# WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

**A**

D G $\flat$ - G G $\flat$ - F $\flat$ - D G $\flat$ 7 C $\flat$ - 3

5 B $\flat$  3 F $\flat$ -7\ C A7 3 D D+ GM7 A7

**B**

D G $\flat$ - G G $\flat$ - F $\flat$ -7 3 D G $\flat$ 7 C $\flat$ - 3

13 B $\flat$  3 F $\flat$ -7\ C A7 3 D G D

**C**

A7 D A7 D

21 C $\flat$ - A\ E 3 C $\flat$ -F A\ G C $\flat$ -F E $\flat$ ° F $\flat$ -7 E $\flat$ ° A7

**D**

D G $\flat$ - G G $\flat$ - F $\flat$ -7 D G $\flat$ 7 C $\flat$ - 3

29 B $\flat$  3 F $\flat$ -7\ C A7 3 D G $\flat$ -7 $\flat$ 5 C $\flat$ 7

33 F $\flat$ -7 3 A7 $\flat$ 9 3 D G6 D

# WORK SONG

Nat. ADDERLEY

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