

# AU PRIVAVE

Charlie PARKER

4/4

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

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

Articulations: accents, slurs, breath marks, ties, fermatas

End of piece

# 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 consists of whole notes. The treble line has half notes in measures 1 and 3, and quarter notes in measures 2 and 4. Chord symbols are placed below the bass line.

Chord symbols: GM7#11, Gb7#9, Cb-7(9) Bb7, A-7 D7b9

Measures 5-8 of the piece. Measure 5 begins with a fermata over the first note. The notation continues in grand staff. Chord symbols are placed below the bass line.

Chord symbols: GM7, Gb7(b13), Cb-7(9), Db7(#9)

Measures 9-13 of the piece. Measure 9 begins with a fermata over the first note. Measures 10 and 11 are separated by a double bar line with repeat dots. Measures 12 and 13 are marked 'Ending' and 'Fine' respectively. The notation is in grand staff. Chord symbols are placed below the bass line.

Chord symbols: Gb-7(#9), Cb-7(9), CbM7#11, Gb7#9, Cb-7(9)

# 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. The notation is written in bass clef. Measure 1: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 2: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 3: F#4 quarter, A4 quarter, B4 quarter, D5 quarter.

4X'S

3

G-7

C7

G-7



Musical notation for the 4X'S section, measures 4-6. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in bass clef. Measure 4: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 5: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 6: F#4 quarter, A4 quarter, B4 quarter, D5 quarter.

C7

4X'S

1.2.3

6

C7

G-7



Musical notation for the 4X'S section, measures 7-9. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in bass clef. Measure 7: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 8: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 9: F#4 quarter, A4 quarter, B4 quarter, D5 quarter.

C7

4

9

G-7

C7



Musical notation for the 4X'S section, measures 10-12. The key signature is one sharp (F#) and the time signature is 4/4. The notation is written in bass clef. Measure 10: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 11: F#4 quarter, A4 quarter, B4 quarter, D5 quarter. Measure 12: F#4 quarter, A4 quarter, B4 quarter, D5 quarter.

# DOXY

Sonny ROLLINS

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

Chords: G7, F7, F $\flat$ 7, A7, D7, G, D7+5, G7, F7, F $\flat$ 7, A7, D7, D-7, G7, C7, D $\flat$ o, G7, F7, F $\flat$ 7, A7, D7, E $\flat$ , A-7, D7

3

6

9

13

17

# EPISTROPHY

C

Thelonious MONK

4/4 time signature. Key signature: one sharp (F#).

Measures 1-32 are shown, with chord changes indicated above the staff.

Measures 1-3: Bb7, Cb7

Measures 4-7: C7, Db7

Measures 8-11: C7, Db7

Measures 12-15: Bb7, Cb7

Measures 16-19: Eb-

Measures 20-23: Ab

Measures 24-27: C7, Db7

Measures 28-31: Bb7, Cb7, followed by a double bar line and a repeat sign.

Measures 32-35: Bb7, Cb7, followed by a double bar line and a repeat sign.

Measures 36-39: Eb7#11

# Goodbye PORK PIE HAT

C

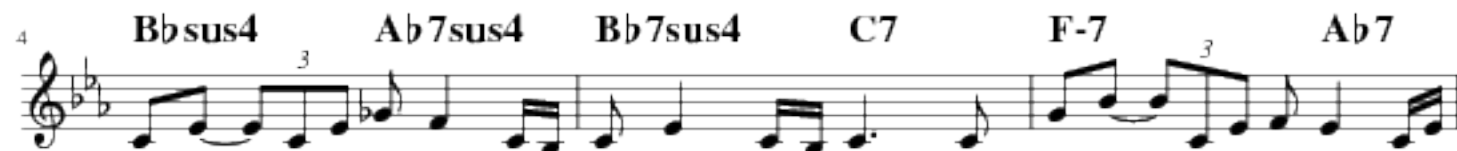
Charles MINGUS

C7

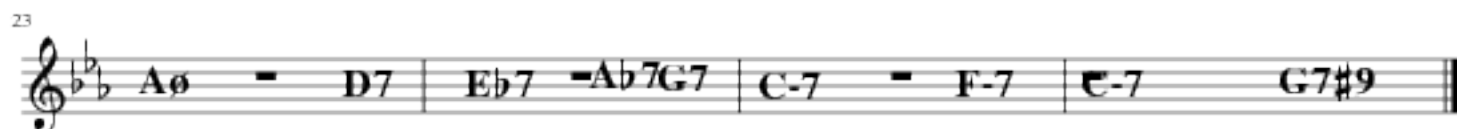
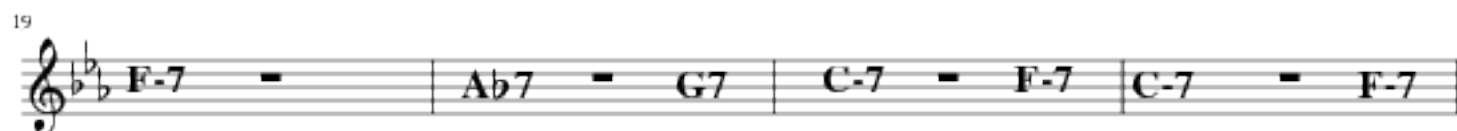
Ab7

DbM

Gb7



Grille de solos



# I HEAR A RAPSONY

Am7 A+7 Dm7 G7 CM7 3 F7

4 Fbm7 A+7 3 Dm7 Fm7 Abm7 G7

7 CM7 1. Cbm7b5 Fb7 2. CM7 Gm7 Gbm7b5 Cb+7

11 Fbm7 3 Gbm7b5 Cb+7 Fbm7 Am7 D7

15 Dm7 3 G7 Cbm7b5 Fb7

19 Am7 A+7 Dm7 G7 CM7 3 F7 Fbm7 A+7 3

23 Dm7 Fm7 Abm7 G7 CM7 Cbm7B5 Fb7



# 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

Thelonious MONK

1 *Dm*

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**

1.  $E\flat m7 M7 B\flat 7 9 \sharp 5$   
 $E\flat m7$   $E\flat m M7$   $E\flat m7$   $E\flat m6$

3.  $A\flat m$   $A\flat m M7$   $A\flat m7$   $A\flat m6$   $B\flat 7 \sharp 5$   $E\flat m$

6.  $B\flat m7$   $E\flat 9$   $A\flat m7$   $D\flat 7 \flat 9$   $G\flat 6/9$   $Fm7$   $B\flat 7 \sharp 5$

1. break on head

9.  $G\flat 6/9$   $F\flat m9$   $A13$  **B**  $DM7$   $C\flat m7$   $F\flat m9$   $A7$   $(GM7)$

12.  $D/G\flat$   $F13$   $G\flat m7$   $D6$   $C\flat 7 (\flat 9 \sharp 5)$   $F\flat m7$   $A7$   $DM7$   $C\flat m7$   $C9 \sharp 11$

15.  $F\flat m9$   $A7$   $D\flat 7 \text{ sus}$   $D\flat 7$   $B\flat 7 (\flat 9 \sharp 5)$

**C**

18.  $E\flat m$   $E\flat m M7$   $E\flat m7$   $E\flat m6$   $A\flat m$   $A\flat m M7$

21.  $F7$   $E\flat m7$   $A\flat m7$   $A\flat m6$   $B\flat 7 \sharp 5$   $E\flat m$   $Cm7 \flat 5$   $C\flat M7$   $B\flat m7$   $E\flat 9$

24.  $A\flat m7$   $D\flat 7 \flat 9$   $G\flat 6/9$   $G\flat m7$   $C\flat 7$   $Fm7 \flat 5$   $B\flat 7 \flat 9 \sharp 5$

# IT COULD HAPPEN TO YOU

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 Harmonic Progression:**

- 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

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

1 2 3 4

G-7(9) C-7(9) A♭7(13♭5) G♭7(13♭5)FM7

Pedal Eb

5 6 7 8

A♭M7 G7(♭9) A♭M7 G7(13♭5)

Pedal Bb

9 10 11 12

D♭7#11 A♭M7 D-7(9) E♭7(9\13)

13 14 15 16

G-7 C-7(9) A♭7(13♭5) G♭7'13♭5 FM

Pedal Eb

17 18 19 20

G-7 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 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

C7 Fb 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

# NO MORE BLUES - CHEGA DE SAUDADE

Carlos JOBIM

**A**

$C\flat-$   $C\flat-7\Delta C$   $D\flat7$  (  $\backslash B$  )  
 ( G-6 )  
 5  $G\flat7\flat9\sharp5$   $C\flat-$   $D\flat-7\flat5$   $G\flat7$   
 9  $C\flat-$   $A\flat-7\flat5$   $D\flat7$   $G\flat-$   
 13  $GM7$   $G6$   $G\flat7\flat9$

**B**

$C\flat-$   $C\flat M7\Delta C$   $D\flat7\Delta B$   
 21  $G-6$   $G\flat7\flat9\sharp5$   $C\flat-7$   $C\flat-$   $C\flat7\flat9$   
 25  $F\flat-$   $G\flat7$   $C\flat-$   $C\flat-7\Delta C$   
 29  $A\flat O7$   $D\flat7\flat9$   $G-6$   $G\flat7\flat9\sharp5$   $C\flat-$   $D\flat-7$   $G\flat7$

**C**

$C\flat M7$   $A\flat7\sharp5\backslash D\sharp$   $D\flat-7$   
 37  $G\flat9sus$   $G\flat7$   $C\flat O7$   $C\flat M7$



# NOSTALGIA IN TIMESQUARE

Charles MINGUS

Chords: G $\flat$ 7, F $\flat$ 7, A7, D7, G $\flat$ 7, F $\flat$ 7, G $\flat$ 7, F $\flat$ 7, E $\flat$ -7, A $\flat$ 7, D $\flat$ -7, G $\flat$ 7, F $\flat$ 7, C $\flat$ -7, G $\flat$ .

Measure numbers: 5, 9, 12.

First ending: 1. G $\flat$

Second ending: 2. G $\flat$

# OLEO

Medium swing

Sonny ROLLINS

**A**  $G^6$   
trp w/ten 8va b  $F^{\flat}m7$   $Am7$   $D7$   $G^6$   $F^{\flat}7$

4  $Am7$   $D7$   $G^6$   $G7$   $C^6$   $Cm^6$

7  $C^{\flat}m7$   $F^{\flat}m7$   $Am7$   $D7$   $Am7$   $D7$   $G^6$

1. 2.

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

13 %  $A7$  %

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

19  $Am7$   $D7$   $G^6$   $F^{\flat}7$   $Am7$   $D7$

22  $G^6$   $G7$   $C^6$   $Cm7$   $C^{\flat}m7$   $F^{\flat}7$   $Am7$   $D7$   $G^6$

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.

The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated by the title and the composer's name.

The chords and their positions are as follows:

- 1-2: D7b9, Cb-7
- 3-4: Bb7, A-7
- 5-6: Ab7b5
- 7-8: Cb-7, Bb7
- 9-10: A-7, Ab7b5
- 11-12: D-7, G7
- 13-14: CM7, F7
- 15-16: Cb-7, Bb7
- 17-18: A-7, Ab7b5, G6
- 19-20: C-7, F7
- 21-22: BbM7, BbM7
- 23-24: Bb-7, Eb7
- 25-26: AbM7, Aø
- 27-28: Ab7b5, D.S. al Coda
- 29-30: D-7, G7
- 31-32: CM7, F7
- 33-34: Bb6, A7
- 35-36: AbM7, G6



# 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

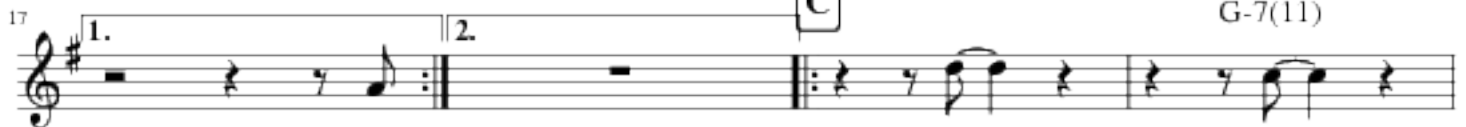
F $\flat$ 7sus4

D7sus4

F $\flat$ 7sus4

**C** A-7(11)

G-7(11)



SOLOS

B $\flat$ 7sus4

C7sus4

D7sus4

F $\flat$ 7sus'

**D**

A-7

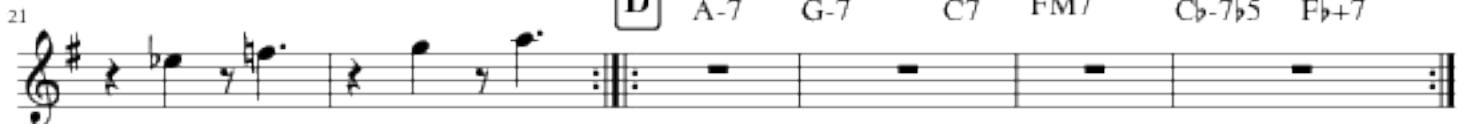
G-7

C7

FM7

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

F $\flat$ +7



# SCRAPPLE FROM THE APPLE

Charlie PARKER

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

4. A7 $\flat$ 9 DM7 3 F $\flat$ -7 A7 3

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

10. G $\flat$ 7 C $\flat$ 7

14. F $\flat$ 7 A7

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

21. A7 $\flat$ 9 DM7 3 F $\flat$ -7 A7 3

24. DM7/G-7 A7 $\flat$ 9 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 contains 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 contains 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 contains 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

Oliver NELSON

5 

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


[illegible]

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

This musical staff shows measures 17 through 22 of the song. Measure 17 begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: C $\flat$ -7, Co7, A, D-, A-,  $\emptyset$ , and F $\flat$ +7. The staff ends with a double bar line and repeat dots.

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, the chords are labeled: Fb+7, A-7, Fb+7, and D7sus. The notation includes eighth and quarter notes, rests, and a final sustained note.

25 A-7



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

# TAKE FIVE

Paul DESMOND

Chord annotations above the staff:

- Measures 1-2: Fb- Cb-7
- Measures 3-4: Fb- Cb-7
- Measures 5-6: Fb- Cb-7
- Measures 7-8: Fb- Cb-7
- Measures 9-10: Fb- Cb-7
- Measures 11-12: Fb- Cb-7
- Measures 13-14: Fb- Cb-7
- Measures 15-16: Fb- Cb-7
- Measures 17-18: Fb- Cb-7
- Measures 19-20: Fb- Cb-7
- Measures 21-22: Fb- Cb-7
- Measures 23-24: Fb- Cb-7
- Measures 25-26: Fb- Cb-7
- Measures 27-28: Fb- Cb-7
- Measures 29-30: Fb- Cb-7
- Measures 31-32: Fb- Cb-7
- Measures 33-34: Fb- Cb-7
- Measures 35-36: Fb- Cb-7
- Measures 37-38: Fb- Cb-7
- Measures 39-40: Fb- Cb-7
- Measures 41-42: Fb- Cb-7
- Measures 43-44: Fb- Cb-7
- Measures 45-46: Fb- Cb-7
- Measures 47-48: Fb- Cb-7
- Measures 49-50: Fb- Cb-7
- Measures 51-52: Fb- Cb-7
- Measures 53-54: Fb- Cb-7
- Measures 55-56: Fb- Cb-7
- Measures 57-58: Fb- Cb-7
- Measures 59-60: Fb- Cb-7
- Measures 61-62: Fb- Cb-7
- Measures 63-64: Fb- Cb-7
- Measures 65-66: Fb- Cb-7
- Measures 67-68: Fb- Cb-7
- Measures 69-70: Fb- Cb-7
- Measures 71-72: Fb- Cb-7
- Measures 73-74: Fb- Cb-7
- Measures 75-76: Fb- Cb-7
- Measures 77-78: Fb- Cb-7
- Measures 79-80: Fb- Cb-7
- Measures 81-82: Fb- Cb-7
- Measures 83-84: Fb- Cb-7
- Measures 85-86: Fb- Cb-7
- Measures 87-88: Fb- Cb-7
- Measures 89-90: Fb- Cb-7
- Measures 91-92: Fb- Cb-7
- Measures 93-94: Fb- Cb-7
- Measures 95-96: Fb- Cb-7
- Measures 97-98: Fb- Cb-7
- Measures 99-100: Fb- Cb-7

# TUNE UP

Miles DAVIS



*mp*



# WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

**A**

F $\flat$ 13 A6 F9 C $\flat$ -7 G $\flat$ add11 F $\flat$ 7 G $\flat$ - G $\flat$ -7 C $\flat$ 9#11  
 6 G-9 C7 FM7 C $\flat$ -7 $\flat$ 5 F9 F $\flat$ 9sus F $\flat$ 13  
 10 A6 F9 C $\flat$ -7add11 F $\flat$ 7 G $\flat$ - G $\flat$ -7 C $\flat$ 9#11  
 14 G-9 C7 FM7 C $\flat$ -7 $\flat$ 5 F $\flat$ 13 A6

**B**

18 F9 F $\flat$ 7#9#5 A-6 F $\natural$  F $\flat$ 7#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

**C**

26 A6 F9 C $\flat$ -add11 F $\flat$ 7 G $\flat$ - G $\flat$ -7 C $\flat$ 9#11  
 30 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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Chords:  $G\flat m7$ ,  $A\flat7$  (  $D\flat7$  on Head ),  $D\flat7$ ,  $G\flat m7$ ,  $G\flat m7\sharp9$ ,  $C\flat7$  (  $F\flat7$  ),  $A\flat7$ ,  $D\flat7$ ,  $G\flat m7$  (  $D\flat7$  )