

AU PRIVAVE

C

Charlie PARKER

4/4 time signature. The score consists of four staves of music. The first staff contains measures 1-3, the second staff measures 4-6, the third staff measures 7-9, and the fourth staff measures 10-12. Chords are indicated above the notes. The melody is written in treble clef with a key signature of one flat (Bb).

Staff 1 (Measures 1-3):
Measure 1: F (F major), notes: A4, Bb4, C5, Bb4, A4.
Measure 2: G-7 (G minor 7), notes: G4, A4, Bb4, C5.
Measure 3: C7 (C dominant 7), notes: C5, Bb4, A4, G4.
Staff 2 (Measures 4-6):
Measure 4: C-7 (C minor 7), notes: C4, Bb4, A4, G4.
Measure 5: F+7 (F major 7), notes: F4, G4, A4, Bb4.
Measure 6: Bb7b9 (Bb dominant 7 flat 9), notes: Bb4, A4, G4, F4.
Staff 3 (Measures 7-9):
Measure 7: C (C major), notes: C4, Bb4, A4, G4.
Measure 8: G-7 (G minor 7), notes: G4, A4, Bb4, C5.
Measure 9: A-7 (A minor 7), notes: A4, Bb4, C5, Bb4.
Staff 4 (Measures 10-12):
Measure 10: D7 (D dominant 7), notes: D4, E4, F4, G4.
Measure 11: G-7 (G minor 7), notes: G4, A4, Bb4, C5.
Measure 12: G-7 (G minor 7), notes: G4, A4, Bb4, C5.

Chords indicated above the staff:

- Staff 1: F, G-7, C7, F, G-7
- Staff 2: C-7, F+7, Bb7b9, Bb-7, Eb7
- Staff 3: C, G-7, A-7, D7, G-7
- Staff 4: G-7, C7, F, D7b9

BLUE IN GREEN

C

Bill EVANS

Measures 1-4 of the piece. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is in grand staff (treble and bass clefs). The chords are: Bb M7#11, A7#9, D-7(9) D#7, C-7 F7b9.

Measures 5-8 of the piece. The notation is in grand staff. The chords are: Bb M7, A7(b13), D-7(9), E7(#9).

Measures 9-13 of the piece. The notation is in grand staff. The chords are: A-7(#9), D-7(9), DM7#11, A7#9, D-7(9). The piece ends with a double bar line and the word 'Fine'.

BUT NOT FOR ME

Bb

G. GERSHWIN

5

G7 G-7 C7 FM7 D-7

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

Detailed description: This is a musical score for the song 'But Not for Me' by George Gershwin. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is written for a single melodic line, likely for a vocal or a lead instrument like a guitar. It consists of five staves of music. The first staff begins with a repeat sign and is followed by measures with chords G7, G-7, C7, FM7, and D-7. The second staff starts at measure 5 and includes chords G7, G-, C7, FM7, C-7, and F7. The third staff starts at measure 9 and includes chords BbM7, Bb-7, Eb7, and FM7, with a first ending bracket over the first measure. The fourth staff starts at measure 13 and includes chords D-7, G7, G-7, and C7, ending with a repeat sign. The fifth staff starts at measure 17 and includes chords BbM7, Bb-7, Eb7, FM7, and D-7, with a second ending bracket over the first measure. The sixth staff starts at measure 21 and includes chords G-7, C7, and FM7, ending with a repeat sign. The notation includes various note values (quarter, eighth, and half notes), rests, and ties.

CHAMELEON

Herbie HANDCOCK

Bass intro

B-7

E♭7

The bass intro consists of three measures in 4/4 time. The first measure is a whole rest. The second measure contains a B-flat note (Bb) on the staff, with a B-7 chord symbol above it. The third measure contains an E-flat note (Eb) on the staff, with an E♭7 chord symbol above it. The bass line in the first measure is a quarter rest. In the second measure, the bass line is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. In the third measure, the bass line is a quarter note Eb, followed by a quarter rest, then an eighth note Eb, and a quarter note Eb.

4X'S

3

B♭-7

E♭7

B♭-7

The first system of the main piece consists of three measures. The first measure has a B♭-7 chord symbol above the staff. The second measure has an E♭7 chord symbol above the staff. The third measure has a B♭-7 chord symbol above the staff. The melody in the first measure is a quarter note Bb, followed by an eighth note Bb, then a quarter note Bb, and a quarter note Bb. The bass line in the first measure is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. In the second measure, the melody is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. In the third measure, the melody is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb.

E♭7

4X'S

6

E♭7

B♭-7

E♭7

1.2.3

The second system of the main piece consists of three measures. The first measure has an E♭7 chord symbol above the staff. The second measure has a B♭-7 chord symbol above the staff. The third measure has an E♭7 chord symbol above the staff. The melody in the first measure is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line in the first measure is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. In the second measure, the melody is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. In the third measure, the melody is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb.

E♭7

9

B♭-7

E♭7

4

The third system of the main piece consists of three measures. The first measure has a B♭-7 chord symbol above the staff. The second measure has an E♭7 chord symbol above the staff. The third measure has an E♭7 chord symbol above the staff. The melody in the first measure is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line in the first measure is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. In the second measure, the melody is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. In the third measure, the melody is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb. The bass line is a quarter note Bb, followed by a quarter rest, then an eighth note Bb, and a quarter note Bb.

DOXY

Sonny ROLLINS

Sheet music for the song "DOXY" by Sonny ROLLINS, 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 key signature of two flats (B-flat major).

System 1 (Measures 1-5):

- Measure 1: Rest.
- Measure 2: B-flat 7, A-flat 7, G 7.
- Measure 3: C 7, F 7 (triplets).
- Measure 4: B-flat, F 7+5.
- Measure 5: Rest.

System 2 (Measures 6-8):

- Measure 6: B-flat 7, A-flat 7, G 7.
- Measure 7: C 7, F 7 (triplets).
- Measure 8: Rest.

System 3 (Measures 9-12):

- Measure 9: F 7, F-7, B-flat 7, E-flat 7.
- Measure 10: F 7, F-7, B-flat 7, E-flat 7.
- Measure 11: F 7, F-7, B-flat 7, E-flat 7.
- Measure 12: F 7, F-7, B-flat 7, E-flat 7.

System 4 (Measures 13-16):

- Measure 13: E-o, B-flat 7, A-flat 7, G 7.
- Measure 14: C 7, F 7 (triplets).
- Measure 15: B-flat 7, A-flat 7, G 7.
- Measure 16: C 7, F 7 (triplets).

System 5 (Measures 17-18):

- Measure 17: B-flat, C-7, F 7.
- Measure 18: B-flat, C-7, F 7.

EPISTROPHY

C

Thelonious MONK

Chord progression: C#7 D7

4 E♭7 E7

8 E♭7 E7

12 C#7 D7

16 F#-

20 B

24 E♭7 E7

28 C#7 D7

32 C#7 D7 G♭7#11

⊘

⊘

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

Measures 1-12 Chords:

- Measure 1: Eb7, B7, EM, A7
- Measure 2: Db7sus4, B7sus4, Db7sus4, Eb7, Ab-7, B7
- Measure 3: F-7, Bb7, C7, F7, B7, EM
- Measure 4: A7, Ab7, Bb7, Db7, Eb7, B7
- Measure 5: EM, A7, Eb-7

Grille de solos

Measures 15-23 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.

Measures 15-23 Chords:

- Measure 15: Eb-7, Ab-7
- Measure 16: Eb-7, Ab-7
- Measure 17: Eb-7, Ab-7
- Measure 18: Eb-7, Ab-7
- Measure 19: Ab-7, B7, Bb7, Eb-7, Ab-7
- Measure 20: Eb-7, Ab-7
- Measure 21: Eb-7, Bb7#9

I HEAR A RAPSONY

C

Em7 E+7 Am7 D7 GM7 C7

4 Bm7 E+7 Am7 Cm7 D#m7 D7

7 GM7 1. F#m7b5 B7 2. GM7 Dm7 C#m7b5 F#+7

11 Bm7 C#m7b5 F#+7 Bm7 Em7 A7

15 Am7 D7 F#m7b5 B7

19 Em7 E+7 Am7 D7 GM7 C7 Bm7 E+7

23 Am7 Cm7 D#m7 D7 GM7 F#m7B5 B7

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

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

C

Thelonious MONK

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

Chords: Am, Am (M), Am7, D7, C#7, C, A7, Dm7, G7, Bm7b5, E7b9, F7.

The musical score is written in 4/4 time. The melody consists of eighth and quarter notes, often beamed together. Chords are indicated above the staff. The piece begins with a repeat sign. The key signature has one sharp (F#). The score is divided into six systems, each containing four measures. The first system (measures 1-4) includes chords Am, Am (M), Am7, D7, and C#7. The second system (measures 5-8) includes C, A7, Dm7, G7, C, Bm7b5, and E7b9. The third system (measures 9-12) includes Am7, Am7, and F7. The fourth system (measures 13-16) includes Am7, Am7, and F7. The fifth system (measures 17-20) includes Am, Am (M), Am7, D7, and C#7. The sixth system (measures 21-24) includes C, A7, Dm7, G7, C, Bm7b5, and E7b9. The piece ends with a double bar line.

IN A SENTIMENTAL MOOD C

Duke ELLINGTON

A

F#m7M7 C#7b9#5
 F#m7 F#mM7 F#m7 F#m6
 3 Bm BmM7 Bm7 G#7 F#m7 D#m7b5 DM9
 6 C#m7 F#9 Bm7 E7b9 A6/9 G#m7 C#7#5
 1. break on head

9 2. A6/9 Gm9 C13 **B** FM7 (BbM7)
 Dm7 Gm9 C7
 12 F/A Ab13 Am7 FM7 Dm7
 15 Gm9 C7 E7sus E7 C#7(b9#5)
 F#m9m7 C#7b9#5

C

18 F#m F#mM7 F#m7 F#m6 Bm BmM7
 G#7 F#m7
 21 Bm7 Bm6 C#7#5 F#m D#m7b5 DM7 C#m7 F#9
 Am7 D7 G#m7b5 C#7b9#5
 24 Bm7 E7b9 A6/9

IT COULD HAPPEN TO YOU

C

BURKE/VAN HUSEN

GM7 Bm7^{b5} E7 Am7 A#°

5 Bm7^{b5} E7 Am7 Bm7^{b5} E7

9 Am7 F7 GM7 F#m7^{b5} B7

13 Em7 (Em^{M7}) Em7 A7 Am7 D7

17 GM7 Bm7^{b5} E7 Am7 A#°

21 Bm7^{b5} E7 Am7 Bm7^{b5} E7

25 Am7 F7 GM7 C7 Bm7^{b5} 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):

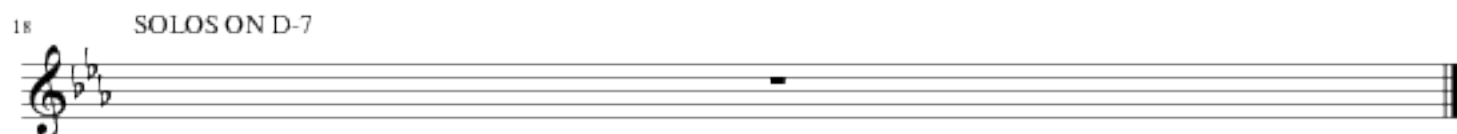
- Measure 16: $B\flat -7$
- Measure 17: $E\flat 7$
- Measure 18: $A\flat 7$
- Measure 19: $A\flat 7$
- Measure 20: $A\flat 7$
- Measure 21: $A7$
- Measure 22: $A\flat 7$

Transposed bass part

LONNIE'S LAMENT

C

John COLTRANE



NAÏMA

C

John COLTRANE

$B\flat-7(9)$ $E\flat-7(9)$ $B7(13\flat5)$ $A7(13\flat5)A\flat M7$
 Pedal $E\flat$

5 $BM7$ $B\flat7(\flat9)$ $BM7$ $B\flat7(13\flat5)$
 Pedal $B\flat$

9 $E7\sharp11$ $BM7$ $F-7(9)$ $G\flat7(9\backslash13)$

13 $B\flat-7$ $E\flat-7(9)$ $B7(13\flat5)$ $A7'13\flat5$ $A\flat M$
 Pedal $E\flat$

17 $B\flat-7$ $E\flat-7(9)$ $B7(13\flat5)$ $A7(13\flat5)$ $A\flat M7$
 D.C. al Coda

21 \emptyset $A\flat M7$ $D\flat M7$ $A\flat M7$

Fine

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

medium afro

Dizzy GILLEPSY

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, D-, E-7b5, Eb7, D-, G7#11, G-M7, G-7, Gb7#9, FM, E-7b5, A7b9

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff (measures 1-4) is in the bass clef. The subsequent staves (measures 5-34) are in the treble clef. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with triplet markings. Chord symbols are placed above the notes to indicate the harmonic structure. The piece concludes with a double bar line at measure 34.

CHEGA DE SAUDADE

No more blues C

Carlos JOBIM

A

Section A, measures 1-12. The key signature has one flat (B-flat). The notation is in treble clef with a common time signature (C). Chords are indicated above the staff: D- (measures 1-2), D-7\C (measures 3-4), E7 (\B) (measures 5-6), (Bb-6) (measures 7-8), A7b9#5 (measures 9-10), D- (measures 11-12), E-7b5 (measures 13-14), and A7 (measures 15-16). Measure numbers 5, 9, and 13 are marked at the start of their respective lines.

B

Section B, measures 17-28. The key signature has one flat (B-flat). The notation is in treble clef with a common time signature (C). Chords are indicated above the staff: D- (measures 17-18), DM7\C (measures 19-20), E7\B (measures 21-22), Bb-6 A7b9#5 (measures 23-24), D-7 D- (measures 25-26), D7b9 (measures 27-28), G- (measures 29-30), A7 (measures 31-32), D- (measures 33-34), and D-7\C (measures 35-36). Measure numbers 21, 25, and 29 are marked at the start of their respective lines.

C

Section C, measures 37-40. The key signature has two sharps (F-sharp and C-sharp). The notation is in treble clef with a common time signature (C). Chords are indicated above the staff: DM7 (measures 37-38), B7#5\D# (measures 39-40), E-7 (measures 41-42), A9sus (measures 43-44), A7 (measures 45-46), D07 (measures 47-48), and DM7 (measures 49-50). Measure numbers 37 and 39 are marked at the start of their respective lines.



NOSTALGIA IN TIMESQUARE

C

Charles MINGUS

Charles Mingus

The image displays a musical score for the piece 'Fables of the Gipsy King' by Charles Mingus. The score is written for guitar and double bass, featuring a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is organized into four staves, each containing a melodic line with corresponding chord markings above it. The first staff begins with a repeat sign and a key signature change to three sharps. The second staff starts with a measure rest. The third staff includes a measure rest and a key signature change to two sharps (F#, C#). The fourth staff begins with a measure rest. The score concludes with a double bar line and repeat signs. The guitar part is marked with 'Gtr.' and the double bass part with 'Db.'.

1. 2.

OLEO

C

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

C

Antonio Carlos JOBIM

Sheet music for "ONE NOTE SAMBA" by Antonio Carlos JOBIM, in C major, 4/4 time. The music is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The piece consists of 32 measures, divided into eight systems of four measures each. The melody is characterized by a single note (C) repeated throughout, with various chords and rests indicating the harmonic structure.

Measures 1-4: F7b9, D-7, D7, C-7, B7b5

Measures 5-8: D-7, D7, C-7, B7b5

Measures 9-12: F-7, B7, EbM7, Ab7

Measures 13-16: D-7, D7, C-7, B7b5, Bb6

Measures 17-20: Eb-7, Ab7, DbM7, DbM7

Measures 21-24: Db-7, Gb7, CbM7, Cø, B7b5

Measures 25-28: F-7, B7, EbM7, Ab7

Measures 29-32: Db6, C7, BM7, Bb6

D.S. al Coda

RED CLAY

C

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

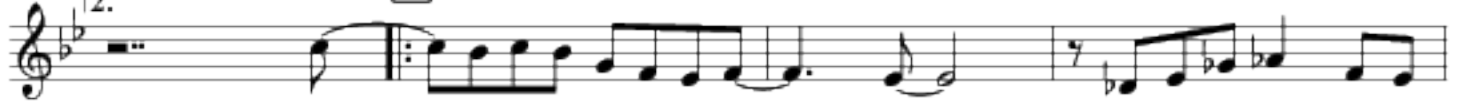
B

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

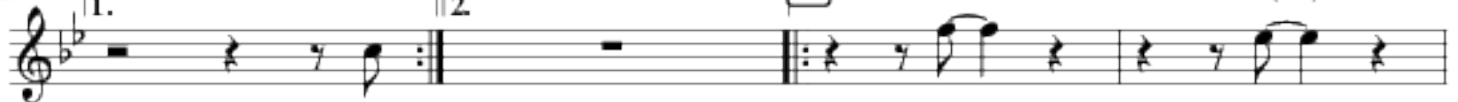
F7sus4

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



SCRAPPLE FROM THE APPLE

C

Charlie PARKER

1. G-7 C7 G-7

4. C7b9 FM7 G-7 C7

7. FM7 A-7 D7 1. FM7 2. FM7 fine

10. A7 D7

14. G7 C7

18. G-7 C7 G-7

21. C7b9 FM7 G-7 C7

24. FM7/G-7 C7b9 F

Detailed description: This is a musical score for the jazz standard 'Scrapple from the Apple' by Charlie Parker. The piece is in 4/4 time and the key of C major. The score is written for a single melodic line on a treble clef staff. It consists of 24 measures. The first measure has a G-7 chord. Measures 2-3 have a C7 chord. Measure 4 has a G-7 chord. Measures 5-6 have a C7b9 chord. Measure 7 has an FM7 chord. Measures 8-9 have a G-7 chord. Measure 10 has a C7 chord. Measure 11 has an A-7 chord. Measure 12 has a D7 chord. Measures 13-14 have a first ending (1.) and a second ending (2.), both with an FM7 chord. Measure 15 is marked 'fine'. Measures 16-17 have an A7 chord. Measures 18-19 have a D7 chord. Measures 20-21 have a G7 chord. Measures 22-23 have a C7 chord. Measure 24 has a G-7 chord. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets indicated by a '3' over a group of notes. The chords are written above the staff, and the measure numbers are written to the left of the staff.

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. Measure 1 contains a whole rest in the treble and a bass line starting with a quarter rest, followed by eighth notes G2, A2, B2, and C3. Measures 2-4 feature a D-7 chord in the treble (Bb4, F5, Ab5) and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2.

5

Measures 5-8. Measures 5 and 6 continue the bass line from measure 4. Measures 7 and 8 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2.

9 1. 2. Eb-7

Measures 9-12. Measures 9 and 10 are the first ending, leading to a D-7 chord. Measures 11 and 12 are the second ending, leading to an Eb-7 chord (Bb4, F5, Ab5, Gb5) in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2.

13

Measures 13-17. Measures 13 and 14 feature an Eb-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2. Measures 15 and 16 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2. Measure 17 features a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2.

18 D-

Measures 18-21. Measures 18 and 19 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2. Measures 20 and 21 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a half note G2.



SOLAR

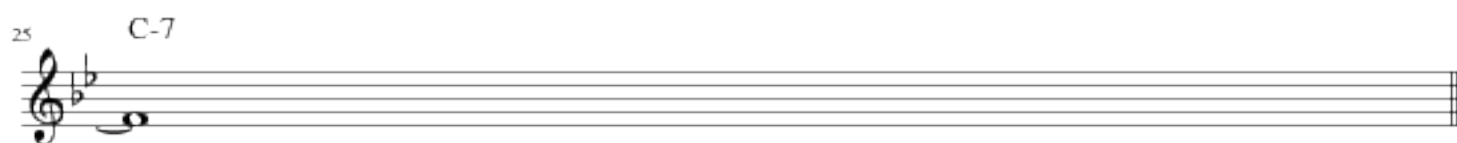
Miles DAVIS

The image displays a musical score for the piano accompaniment of the song "The Girl on the Train" by Rachel Watson. The score is written in 4/4 time and consists of four staves of music. The melody line is written in treble clef, and the piano accompaniment is written in bass clef. The chords are indicated by letters above the notes, and the melody is written in a simple, melodic style. The score includes a key signature of one flat (Bb) and a time signature of 4/4. The chords are: C- (C minor), G-7 (G minor 7), C7 (C dominant 7), FM7 (F major 7), Bb7 (Bb dominant 7), EbM7 (Eb major 7), Eb-7 (Eb minor 7), Ab7 (Ab dominant 7), DbM7 (Db major 7), D-7b5 (D minor 7b5), and G7b9 (G dominant 7b9). The melody line starts with a whole note C4, followed by a half note D4, a quarter note E4, and a quarter note F4. The piano accompaniment starts with a whole note C4, followed by a half note D4, a quarter note E4, and a quarter note F4. The score is a simple, melodic piano accompaniment for the song "The Girl on the Train" by Rachel Watson.

STOLEN MOMENTS

Medium slow swing

Oliver NELSON



TAKE FIVE

C

Paul DESMOND

1

4

8

12

16

20

Chords: G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, E^bM7, C-6, D-7, G-7, C-7, F7, B^bM7, C-6, D-7, G-7, C-7, F7, A-7, D7, G-, D-7, 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, indicated by the 'C' (common) time signature and the 5/4 time signature. The key signature is one flat (B-flat major or D-flat minor). The score is divided into six systems, each containing a staff of music with a treble clef. The first system starts with a key signature change from one flat to two flats (B-flat major to D-flat minor). The second system continues the melody. The third system introduces a key signature change from two flats to one flat (D-flat minor to B-flat major). The fourth system continues the melody. The fifth system continues the melody. The sixth system concludes the piece with a double bar line. Chords are indicated above the staff, including G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, E^bM7, C-6, D-7, G-7, C-7, F7, B^bM7, C-6, D-7, G-7, C-7, F7, A-7, D7, G-, D-7, G-, D-7, G-, D-7, G-, D-7, G-.

TUNE UP

Miles DAVIS



mp

WE'LL BE TOGETHER AGAIN

Frankie LAINE

C Med Ballad

Carl FISCHER

A

6 G13 C6 A \flat 9 D-7 Add11 G7 A- A-7 3 D9 \sharp 11

10 C6 A \flat 9 D-7add11 G7 A- A-7 3 D9 \sharp 11

14 B \flat -9 E \flat 7 A \flat M7 D-7 \flat 5 G13 3 C6

6 B \flat -9 E \flat 7 A \flat M7 D-7 \flat 5 A \flat 9 G9sus G13

10 C6 A \flat 9 D-7add11 G7 A- A-7 3 D9 \sharp 11

14 B \flat -9 E \flat 7 A \flat M7 D-7 \flat 5 G13 3 C6

B

18 A \flat 9 3 G7 \sharp 9 \sharp 5 C-6 A \flat 9 3 G7 \sharp 5 C-6

22 A \flat 13B \flat 6 3 G7 G \flat 13 F7 D-7 \flat 5 3 A \flat 13 G9sus G13

18 A \flat 9 3 G7 \sharp 9 \sharp 5 C-6 A \flat 9 3 G7 \sharp 5 C-6

22 A \flat 13B \flat 6 3 G7 G \flat 13 F7 D-7 \flat 5 3 A \flat 13 G9sus G13

C

26 C6 A \flat 9 D-add11 G7 A- A-7 3 D9 \sharp 11

30 B \flat -9 E \flat 7 A \flat M7 D-7 \flat 5 G13 3 C6 G13

26 C6 A \flat 9 D-add11 G7 A- A-7 3 D9 \sharp 11

30 B \flat -9 E \flat 7 A \flat M7 D-7 \flat 5 G13 3 C6 G13

WHAT A WONDERFUL WORLD

C

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 \sharp° G-7 F \sharp° C7

D

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

29 D \flat 3 G-7/C C7 3 F A-7 \flat 5 D7

33 G-7 3 C7 \flat 9 3 F B \flat 6 F

WORK SONG

C

Nat. ADDERLY

Am7

5 B7 (E7 on Head) E7

9 Am7

13 A7#9 D7 (G7) B7 E7 Am7 (E7)

The musical score is written in 4/4 time on a single staff. It consists of four measures of music. The first measure (measure 1) starts with a whole rest, followed by a quarter note G4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second measure (measure 2) starts with a whole rest, followed by a quarter note G4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The third measure (measure 3) starts with a whole rest, followed by a quarter note G4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure (measure 4) starts with a whole rest, followed by a quarter note G4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The score includes guitar chords: Am7 above measure 1, B7 (E7 on Head) above measure 2, E7 above measure 2, Am7 above measure 3, A7#9 above measure 4, D7 (G7) above measure 4, B7 above measure 4, E7 above measure 4, and Am7 (E7) above measure 4. There are also triplets indicated by a '3' below the notes in measures 3 and 4.