

# **Song Book for E $\flat$ Instruments**

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# Afro Blue

(Mongo SANTAMARIA)

## Structure A A B

### A

Musical notation for section A, first system. It consists of three staves in 9/8 time. The top two staves are treble clef, and the bottom staff is bass clef. The melody is written in the top two staves, and the bass line is in the bottom staff. Chords are indicated above the notes: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>Δ</sup>, Em<sup>7</sup>, Dm<sup>7</sup>. The bass line starts with a double bar line and repeat sign, with chords C, B<sup>b</sup>, C, Dm<sup>7</sup>.

### B

Musical notation for section B, second system. It consists of three staves in 9/8 time. The top two staves are treble clef, and the bottom staff is bass clef. The melody is written in the top two staves, and the bass line is in the bottom staff. Chords are indicated above the notes: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>Δ</sup>, Em<sup>7</sup>, Dm<sup>7</sup>. The bass line starts with a double bar line and repeat sign, with chords C, B<sup>b</sup>, C, Dm<sup>7</sup>.

### Solo

Musical notation for the Solo section. It consists of one staff in 9/8 time, treble clef. The melody is written in the staff, starting with a double bar line and repeat sign. The chord Dm<sup>7</sup> is indicated above the first note.

# Alfie's Theme

(Sonny ROLLINS)

## Structure A A B A

### A

Musical notation for section A, consisting of two staves in G minor (one flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The key signature has one flat (Bb). The time signature is common time (C). The notation includes various chords and melodic lines.

Chords for Section A:

- Staff 1: N.C., Gm<sup>7</sup>, F<sup>7</sup>, Eb<sup>Δ</sup>, D<sup>7</sup> b<sup>9</sup>, Gm<sup>7</sup>, F<sup>7</sup>, Eb<sup>Δ</sup>, D<sup>7</sup> b<sup>9</sup>
- Staff 2: Gm<sup>7</sup>, F<sup>7</sup>, Eb<sup>Δ</sup>, D<sup>7</sup> b<sup>9</sup>, Gm<sup>7</sup>, A<sup>∅</sup>, D<sup>7</sup> b<sup>9</sup>, Gm<sup>7</sup>

### B

Musical notation for section B, consisting of two staves in G minor (one flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The key signature has one flat (Bb). The time signature is common time (C). The notation includes various chords and melodic lines.

Chords for Section B:

- Staff 1: Bb<sup>7</sup>, Eb<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>7</sup>
- Staff 2: Bb<sup>7</sup>, Eb<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>7</sup>

# All Blues

(Miles DAVIS)

## Theme

Musical notation for the Theme of "All Blues" in E major, 6/8 time. The notation consists of three staves. The first staff contains the melody with a blue  $E^7$  chord above the first measure. The second staff contains a counter-melody with blue  $A^7$  and  $E^7$  chords above the first and fifth measures respectively. The third staff contains a bass line with blue  $B^7$ ,  $C^7$ ,  $B^7$ , and  $E^7$  chords above the first, second, third, and fourth measures respectively.

## Riff

Musical notation for the Riff of "All Blues" in E major, 6/8 time. The notation consists of a single staff with a double bar line at the beginning. The riff is composed of two phrases: the first phrase has a blue  $E^7$  chord above it, and the second phrase has a blue  $A^7$  chord above it. Both phrases end with a double bar line.

# All Night Long

(Kenny BURRELL)

The musical score is written for Eb instruments in the key of A major (three sharps) and common time (C). It consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a whole note chord of N.C. (No Chords). The second staff continues with a half note chord of E7, followed by a whole note chord of A7, and then a half note chord of E7. The third staff starts with a half note chord of B7, followed by a half note chord of A7, a half note chord of E7, and finally a half note chord of B7. The piece concludes with a double bar line and repeat sign.

# All the Things You Are

(Oscar HAMMERSTEIN & Jerome KERN)

## Intro

N.C. Bbm<sup>7</sup> A<sup>7</sup>#<sup>9</sup>

## Theme

A Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>  
 B<sup>b</sup>Δ E<sup>7</sup> A<sup>Δ</sup>  
 B Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>  
 F<sup>Δ</sup> B<sup>7</sup> 3 E<sup>Δ</sup>  
 C F#m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup>  
 E<sup>b</sup>m<sup>7</sup> G#<sup>7</sup> C#<sup>Δ</sup> A<sup>7</sup>b<sup>9</sup>  
 D Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>



Musical notation for Eb instruments, featuring two staves. The top staff contains the melody with chords: B $\flat$  $\Delta$ , B $\flat$ m<sup>7</sup>, Am<sup>7</sup>, and G $\sharp$ <sup>o7</sup>. A triplet of eighth notes is indicated above the fourth measure. The bottom staff contains accompaniment with chords: Gm<sup>7</sup>, C<sup>7</sup>, F $\Delta$ , Em<sup>7</sup>, and A<sup>7</sup>.

**End**

Musical notation for piano accompaniment, featuring a double bar line, repeat signs, and first/second endings. The top staff starts with a rest and a quarter note, with chords N.C. and B $\flat$ m<sup>7</sup>. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final cadence.

# Au Privave

(Charlie PARKER)

The musical score for 'Au Privave' is presented in three staves of music. The key signature is D major (two sharps) and the time signature is common time (C). The melody is written in treble clef. Chord annotations are provided in blue text above and below the notes.

**Staff 1:** D<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup> b<sup>9</sup>

**Staff 2:** G<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, D<sup>7</sup>, Em<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>

**Staff 3:** Em<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, B<sup>7</sup> b<sup>9</sup>, Em<sup>7</sup>, A<sup>7</sup>

# Les Amoureux des Bancs Publics

(Georges BRASSENS)

**A**

**B**

# Amsterdam

(Jacques BREL)

The musical score for 'Amsterdam' is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of ten staves of music. The chords are indicated by blue text above the notes. The score begins with a boxed letter 'A' above the first staff. The chords are: N.C., D#m, A#m, B, A#7, D#m, A#m, B, A#7, D#m, B, F#, C#, A#7, D#m, B, A#m7, G#m7, A#7, D#m. The score ends with a double bar line and a fermata.

# Autumn Leaves (Les Feuilles Mortes)

(Jacques PRÉVERT & Joseph KOSMA)

The musical score consists of ten staves of music in G major, 4/4 time. The chords are as follows:

- Staff 1: N.C., **A** Am<sup>7</sup>, D<sup>7</sup>, G<sup>△</sup>, C<sup>△</sup>
- Staff 2: F<sup>♯0</sup>, B<sup>7</sup> b<sup>9</sup>, Em
- Staff 3: Am<sup>7</sup>, D<sup>7</sup>, G<sup>△</sup>, C<sup>△</sup>
- Staff 4: F<sup>♯0</sup>, B<sup>7</sup> b<sup>9</sup>, Em
- Staff 5: **B** F<sup>♯0</sup>, B<sup>7</sup> b<sup>9</sup>, Em
- Staff 6: Am<sup>7</sup>, D<sup>7</sup>, G<sup>△</sup>, C<sup>△</sup>
- Staff 7: F<sup>♯0</sup>, B<sup>7</sup> b<sup>9</sup>, Em, E<sup>b</sup>7, Dm<sup>7</sup>, C<sup>♯</sup>7
- Staff 8: C<sup>△</sup>, B<sup>7</sup> b<sup>9</sup>, Em

# Awa

(Henri TEXIER)

## Intro

Musical notation for the Intro of 'Awa'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody consists of three measures, each with a slash indicating a rest. The chords are C#m7, B△, and A△.

## Theme

Musical notation for the Theme of 'Awa'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is written on three staves. The chords are C#m7, B△, A△, C#m7, B△, A△, G#m7, F#7, E△, and N.C.

# Beatrice

(Sam RIVERS)

The musical score for "Beatrice" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a D major triad with a triangle symbol (D<sup>△</sup>) and contains a melodic line of eighth notes. The second staff starts with a B minor chord (Bm) and continues with a series of chords: C<sup>△</sup>, Bm, Am, and Gm. The third staff begins with an F# minor chord (F#m), followed by G<sup>△</sup>, C#<sup>0</sup>, F#<sup>7</sup>, and Bm. The fourth staff starts with an E minor chord (Em), followed by E<sup>△</sup>, Dm, and E<sup>△</sup>. The piece concludes with a double bar line.

# Bernie's Tune

(Bernie MILLER)

## Structure A1 A2 B A1

A

Musical notation for section A, first system. It consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The first staff has a melody starting with a quarter rest, followed by eighth notes, and ending with a half note. The second staff has a bass line with a quarter rest, followed by eighth notes, and ending with a half note. Chords are indicated above the notes: Bm<sup>7</sup>, G<sup>7</sup>, C#<sup>0</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, C#<sup>0</sup> F#<sup>7</sup>, and Am<sup>7</sup> D<sup>7</sup>.

B

Musical notation for section B, second system. It consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The first staff has a melody starting with a quarter rest, followed by eighth notes, and ending with a half note. The second staff has a bass line with a quarter rest, followed by eighth notes, and ending with a half note. Chords are indicated above the notes: G<sup>6</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, C#<sup>0</sup>, and F#<sup>7</sup>.



# Billie's Bounce

(Charlie PARKER)

The musical score for "Billie's Bounce" is written in treble clef with a key signature of two sharps (D major) and a common time signature (C). The score consists of three staves of music. The first staff begins with a quarter rest followed by a quarter note D4, then a series of eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords: N.C. D7, G7, G#o7, and D7. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur. The second staff starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff are the chords: G7, D7, F#m7, and B7b9. The third staff begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff are the chords: Em7, A7, D7, B7b9, Em7, and A7. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur. The piece concludes with a double bar line.

## Birk's Works

(DIZZY GILLESPIE)

The musical score for 'Birk's Works' is written in 3/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff contains the following chords: N.C., Dm, E<sup>0</sup>, A<sup>7</sup>, Dm, A<sup>0</sup>, and D<sup>7</sup>. The second staff contains Gm<sup>7</sup> and Dm. The third staff contains Fm<sup>7</sup>, Bbm<sup>7</sup>, E<sup>0</sup>, A<sup>7</sup> (with a triplet of eighth notes), and Dm. The piece concludes with a double bar line.

# Blackbird

(John LENNON & Paul McCARTNEY)

*Intro* E F#7 E/G# E

**A** E F#7 E/G#

A F#7/A# B7 G#7/B# C#m A7/C

E/B F#7/A# F#m7/A Am E F#7 F#m7/B B7

<sup>1</sup>E A/C# E/G# F#7 B7 E <sup>2</sup>E

**B** D A/C# Bm A G A D A/C# Bm A

G F#7 B7 E F#7 E/G# E

# Black Hole Sun

(Chris CORNELL)

The musical score is written for E♭ instruments in the key of F# major (three sharps) and 4/4 time. It consists of several systems of music, each with a melodic line and a corresponding chord line. The chords are color-coded in blue.

**System 1:** Melody starts with a quarter note G4, followed by a quarter rest, then quarter notes A4, B4, and C5. Chords: N.C., E<sup>sus4</sup>, G<sup>6</sup>, D<sup>5</sup>, C#<sup>5</sup>.

**System 2:** Melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. Chords: C<sup>sus4</sup>, B<sup>7 sus4</sup>, E<sup>6</sup>, E/D, F.

**System 3 (B1):** Melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. Chords: N.C., C<sup>7 sus4</sup>, B<sup>7</sup>, E<sup>7</sup>, E<sup>5/D</sup>, G.

**System 4:** Melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. Chords: C<sup>7 sus4</sup>, B<sup>7</sup>, A, B<sup>7</sup>, N.C.

**System 5 (B2):** Melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. Chords: N.C., C<sup>7 sus4</sup>, B<sup>7</sup>, E<sup>7</sup>, E<sup>5/D</sup>, G.

**System 6:** Melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. Chords: C<sup>7 sus4</sup>, B<sup>7</sup>, E<sup>7</sup>, E<sup>5/D</sup>.

**System 7:** Melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. Chords: A<sup>sus4</sup>, G<sup>sus4</sup>, B<sup>7</sup>, (x4) A<sup>sus4</sup>, G<sup>sus4</sup>, B<sup>7</sup>.

**System 8 (C):** Melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. Chords: N.C., (x4) D<sup>sus4</sup>, E<sup>sus4</sup>.

# Black Narcissus

(Joe HENDERSON)

**A** Fm<sup>7</sup> Gm<sup>7</sup>/F Fm<sup>7</sup> Gm<sup>7</sup>/F

Fm<sup>7</sup> Gm<sup>7</sup>/F Fm<sup>7</sup> Gm<sup>7</sup>/F

**B** Ebm<sup>7</sup> Fm<sup>7</sup>/Eb Ebm<sup>7</sup> Fm<sup>7</sup>/Eb

Ebm<sup>7</sup> Fm<sup>7</sup>/Eb Ebm<sup>7</sup> Fm<sup>7</sup>/Eb

**C** C<sup>Δ</sup> D<sup>Δ</sup> G<sup>Δ</sup><sub>3</sub> A<sup>Δ</sup>

C<sup>Δ</sup> D<sup>Δ</sup> G<sup>Δ</sup><sub>3</sub> A<sup>Δ</sup>

# Black Orpheus (Manhã de Carnaval)

(Luiz BONFÁ & Antonio MARIA)

## Theme

**A**

N.C. F#m7 G#° C#7 b9 F#m7 G#° C#7 b9

F#m7 Bm7 E7 A△ F#7 b9

Bm7 E7 A△ D△

G#° C#7 b9 F#m7 G#° C#7 b9

**B** F#m7 G#° C#7 b9 F#m7 G#° C#7 b9

C#° F#7 b9 Bm7

Bm7 Bm7/A G#° C#7 b9 F#m7 F#m7/E D△

G#° C#7 b9 F#m7 G#° C#7 b9

**End**

Musical notation for the 'End' section. The notation is in treble clef, key signature of two sharps (F# and C#), and common time. The melody consists of eighth notes and a final half note with a fermata. Chords are indicated above the staff: F#m7, Bm7, F#m7, Bm7, F#m7, Bm7, C#m7, and F#m7.

# Blue Bossa

(Kenny DORHAM)

The musical score for "Blue Bossa" is written in a key signature of one flat (B♭) and a common time signature (C). It consists of four staves of music. The chords are indicated in blue text above the notes:

- Staff 1: N.C., Am, Dm<sup>7</sup>
- Staff 2: B<sup>0</sup>, E<sup>7</sup> b<sup>9</sup>, Am
- Staff 3: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>△
- Staff 4: B<sup>0</sup>, E<sup>7</sup> b<sup>9</sup>, Am, B<sup>0</sup>, E<sup>7</sup> b<sup>9</sup>



# Blue in Green

(Miles DAVIS)

The image shows a musical score for the jazz standard "Blue in Green" by Miles Davis. It consists of three staves of music in the key of D major (two sharps) and 4/4 time. The first staff begins with a repeat sign and contains the following chords: Em<sup>7</sup>, F<sup>#7</sup> b<sup>9</sup>, Bm<sup>7</sup>, B<sup>b7</sup>, Am<sup>7</sup>, and D<sup>7</sup>. The second staff contains the following chords: G<sup>Δ</sup>, F<sup>#7</sup> #<sup>9</sup>, Bm<sup>7</sup>, and C<sup>#7</sup> b<sup>9</sup>. The third staff contains the following chords: F<sup>#m7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, F<sup>#7</sup> #<sup>9</sup>, and Bm<sup>7</sup>. The score includes various musical notations such as notes, rests, and repeat signs.

# Blue Monk

(Thelonious MONK)

The image shows a musical score for the song "Blue Monk" by Thelonious Monk. The score is written in treble clef, G major, and common time (C). It consists of three staves of music. The first staff contains five measures with chord symbols G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, and G<sup>7</sup>. The second staff contains five measures with chord symbols C<sup>7</sup>, C<sup>#o7</sup>, G<sup>7</sup>, D<sup>7</sup>, and G<sup>7</sup>. The third staff contains two measures with chord symbols D<sup>7</sup> and G<sup>7</sup>. The music features a mix of eighth and quarter notes, with some triplets and slurs. The key signature has one sharp (F#), and the time signature is common time.

# Blue for Alice

(Charlie PARKER)

D $\Delta$  C $\sharp$ <sup>0</sup> F $\sharp$ <sup>7</sup>  $\flat$ <sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup>  
 Em<sup>7</sup> A<sup>7</sup> D $\Delta$  Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

# Body and Soul

(Johnny GREEN)

## Structure A1 A2 B A1

A

Chords for Section A:

Staff 1: Cm<sup>7</sup> G<sup>7</sup>b<sup>9</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ Eb<sup>7</sup> Dm<sup>7</sup> C<sup>#</sup>o<sup>7</sup>

Staff 2: Cm<sup>7</sup> A<sup>o</sup> D<sup>7</sup>b<sup>9</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 D<sup>o</sup> G<sup>7</sup>b<sup>9</sup> B<sup>b</sup>6 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7

B

Chords for Section B:

Staff 1: BΔ C<sup>#</sup>m<sup>7</sup> D<sup>#</sup>m<sup>7</sup> Em<sup>7</sup> D<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7 BΔ

Staff 2: Bm<sup>7</sup> E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> C<sup>o</sup>7 Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> G<sup>#</sup>7 G<sup>7</sup>b<sup>9</sup>

# Bright Size Life

(Pat METHENY)

Structure A1 A2 B A3

A

B

# Cantaloupe Island

(Herbie HANCOCK)

## Theme

## Piano Riff

The image shows the piano riff for 'Cantaloupe Island' in B-flat major, 4/4 time. The piece is in a 12-measure phrase, divided into three 4-measure segments. The first segment is marked with a Dm7 chord, the second with a Bb7 chord, and the third with a Bm7 chord. The notation consists of a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff. The treble staff contains a sequence of chords: Dm7, Dm7, Dm7, Dm7 in the first measure; Bb7, Bb7, Bb7, Bb7 in the second measure; and Bm7, Bm7, Bm7, Bm7 in the third measure. The bass staff contains a sequence of notes: D2, E2, F2, G2 in the first measure; D2, E2, F2, G2 in the second measure; and D2, E2, F2, G2 in the third measure. The piece ends with a double bar line.

# Caravan

(Duke ELLINGTON)

## Structure A A B A

### A

Musical notation for section A, consisting of two staves in C major, 4/4 time. The melody is written on the top staff and the accompaniment on the bottom staff. The key signature has one flat (Bb). The melody starts with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The accompaniment starts with a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Chords are indicated above the notes: A7b9 above the first measure, and Dm7 above the eighth measure.

### B

Musical notation for section B, consisting of two staves in C major, 4/4 time. The melody is written on the top staff and the accompaniment on the bottom staff. The key signature has one flat (Bb). The melody starts with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The accompaniment starts with a whole note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Chords are indicated above the notes: D7 above the first measure, G7 above the fifth measure, C7 above the first measure of the second staff, FΔ above the fifth measure, and A7 above the eighth measure.

# Chameleon

(Herbie HANCOCK)

## Bass Riff

N.C.
Gm<sup>7</sup>
C<sup>7</sup>

## Theme

A
Gm<sup>7</sup>
C<sup>7</sup>
Gm<sup>7</sup>
C<sup>7</sup>

B
Gm<sup>7</sup>
C<sup>7</sup>
Gm<sup>7</sup>
C<sup>7</sup>

Gm<sup>7</sup>
C<sup>7</sup>
N.C.



# Cherokee

(Ray NOBLE)

## Structure A1 A2 B A3

### A

### B

### End

# The Chicken

(Pee Wee ELLIS)

## Bass Riff

Musical notation for the Bass Riff in bass clef, C major, common time. The riff consists of two measures: the first measure has a G7 chord above it, and the second measure has a C7 chord above it. The melody is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter).

## Theme

Musical notation for the Theme in treble clef, G major, common time. The piece consists of four staves. The first staff contains the melody with chords N.C., G7, C7, G7, C7, G7, C7, G7. The second staff contains a bass line with chords C7, B7, E7. The third staff contains a bass line with chords A7, G7, C7, G7, C7, G7. The fourth staff contains a bass line with chords G7, C7, G7, C7, G7, C7, G7.

# C Jam Blues

(Duke ELLINGTON)

The musical score for 'C Jam Blues' is presented in three staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff begins with an  $A^7$  chord. The second staff features  $D^7$  and  $A^7$  chords. The third staff features  $E^7$  and  $A^7$  chords. The melody is composed of eighth and quarter notes with rests, while the accompaniment consists of eighth notes with accents.

# Cold Duck Time

(Eddie HARRIS)

## Bass Riff

Bass Riff musical notation in G major, 4/4 time. The riff consists of two measures. The first measure starts with a D7 chord and contains the notes G2, A2, B2, C3, D3, E3, F3, G3. The second measure starts with a G7 chord and contains the notes G2, A2, B2, C3, D3, E3, F3, G3. The piece ends with a double bar line and repeat dots.

## Theme

Theme musical notation in G major, 4/4 time, consisting of three staves. The first staff begins with a whole rest (N.C.) and contains the notes G4, A4, B4, C5, B4, A4, G4. The second staff contains the notes G4, A4, B4, C5, B4, A4, G4. The third staff contains the notes G4, A4, B4, C5, B4, A4, G4. Chord changes are indicated above the notes: D7, G7, D7, G7, D7, G7, B♭Δ, D7, G7, D7, G7, B♭Δ, CΔ, D7, N.C.

# Crazy Race

(Roy HARGROVE)

The image shows a musical score for the piece "Crazy Race" by Roy Hargrove. The score is written for Eb instruments and is in common time (C). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The piece begins with a repeat sign. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff contains a bass line with quarter and eighth notes. Above the first staff, four chords are indicated in blue: Eb with a triangle symbol, Cm7, Dm7, and G7. The piece ends with a repeat sign.

# D Natural Blues

(Wes MONTGOMERY)

N.C. B<sup>7</sup> E<sup>7</sup> B<sup>7</sup>  
 E<sup>7</sup> B<sup>7</sup> D<sup>#0</sup> G<sup>#7</sup> b<sup>9</sup>  
 C<sup>#m7</sup> F<sup>#7</sup> B<sup>7</sup> G<sup>#7</sup> b<sup>9</sup> C<sup>#m7</sup> F<sup>#7</sup>

# The Days of Wine and Roses

(Henry MANCINI)

**A**

Chords for System A:

- Staff 1: N.C., D<sup>Δ</sup>, C<sup>7</sup>, B<sup>7</sup>
- Staff 2: Em<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Staff 3: F#m<sup>7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>
- Staff 4: C#<sup>0</sup>, F#<sup>7</sup>b<sup>9</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>

Chords for System B:

- Staff 1: D<sup>Δ</sup>, C<sup>7</sup>, B<sup>7</sup>
- Staff 2: Em<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Staff 3: F#m<sup>7</sup>, Bm<sup>7</sup>, G#<sup>0</sup>, G<sup>7</sup>
- Staff 4: F#m<sup>7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>6</sup>, Em<sup>7</sup>, A<sup>7</sup>

# Delilah

(Ray LIVINGSTON, Victor YOUNG & Raymond B. EVANS)

## Structure A A B A

Bass Riff (James CARTER's version)

N.C. D#m<sup>7</sup>

A

N.C. D#m<sup>7</sup>

G#m<sup>7</sup> B<sup>7</sup> A#<sup>7</sup> Em<sup>7</sup> D#m<sup>7</sup>

B

N.C. G#m<sup>7</sup> A#<sup>7</sup>

B<sup>7</sup> A#<sup>7</sup>



# Django

(John LEWIS)

## Theme

Chords for Theme:

- Staff 1: Dm, Gm<sup>6</sup>, A<sup>7</sup>, Dm
- Staff 2: D<sup>7</sup>, Gm<sup>6</sup>, C<sup>7</sup>, F
- Staff 3: B<sup>b</sup>, E<sup>0</sup>, E<sup>7</sup>, A<sup>7</sup>
- Staff 4: Dm, Gm<sup>6</sup>, A<sup>7</sup>, Dm
- Staff 5: Dm, Gm, A<sup>7</sup>, Dm

## Solo (double time)

Chords for Solo:

- System A: Dm, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Gm, C<sup>7</sup>, F
- System B: B<sup>b</sup>, A<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>, Dm
- System C: D<sup>7</sup> b<sup>9</sup>, Gm<sup>7</sup>/D, D<sup>7</sup> b<sup>9</sup>, Gm<sup>7</sup>/D
- System D: D<sup>7</sup> b<sup>9</sup>, Gm<sup>7</sup>/D, D, A<sup>7</sup>, D, D<sup>7</sup>
- System E: Gm, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, Cm, F<sup>7</sup>, B<sup>b</sup>
- System F: E<sup>b7</sup>, B<sup>b7</sup>

# Donna Lee

(Charlie PARKER; or maybe Miles DAVIS, no one really knows)

**A** F $\Delta$  D<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  Cm<sup>7</sup> B<sup>7</sup> B $\flat$  $\Delta$  B $\flat$ m<sup>7</sup> F $\Delta$  D<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

**B** F $\Delta$  D<sup>7</sup> G<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> F<sup>o7</sup> F $\Delta$  D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  Gm<sup>7</sup> C<sup>7</sup>

# Do You Know What It Means to Miss New Orleans

(Eddie DE LANGE & Louis ALTER)

**A1**

N.C. A<sup>△</sup> E<sup>7</sup> A<sup>△</sup> F<sup>♯</sup>m<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup>

Bm<sup>7</sup> B<sup>♯</sup>o<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>7<sup>b9</sup> Bm<sup>7</sup> F<sup>7</sup> E<sup>7</sup>

**A2**

A<sup>△</sup> E<sup>7</sup> A<sup>△</sup> F<sup>♯</sup>m<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup>

Bm<sup>7</sup> B<sup>♯</sup>o<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>7<sup>b9</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup> D<sup>7</sup>

**B**

Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup>

F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> E<sup>△</sup> C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

**A3**

A<sup>△</sup> E<sup>7</sup> A<sup>△</sup> F<sup>♯</sup>m<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup>

Bm<sup>7</sup> B<sup>♯</sup>o<sup>7</sup> C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>7<sup>b9</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup>

# Equinox

(John COLTRANE)

The image shows a musical score for the piece "Equinox" by John Coltrane. It consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature (C). The melody is written in eighth and quarter notes. The second staff continues the melody with similar note values. The third staff provides a bass line with quarter and eighth notes. Chord annotations in blue text are placed above the notes: "N.C. Am<sup>7</sup>" above the first measure of the first staff, "Dm<sup>7</sup>" above the first measure of the second staff, "Am<sup>7</sup>" above the second measure of the second staff, "F<sup>7</sup>" above the first measure of the third staff, "E<sup>7</sup>" above the second measure of the third staff, and "Am<sup>7</sup>" above the third measure of the third staff. The piece concludes with a double bar line.

# Falling Grace

(Steve SWALLOW)

**A** F $\Delta$  B $^7$ /D $\sharp$  Em $^7$

Dm $^7$  G $^7$  C $\Delta$ /E B $^7$ /D $\sharp$  Em $^7$ /D A/C $\sharp$

D $\Delta$  D $\sharp$  $^0$  G $\sharp$  $^7$  C $\sharp$ m $^7$

F $\sharp$ m $^7$  B $^7$  E $\Delta$

**B** Am $^7$  A $\sharp$  $^0$  $^7$  G $\Delta$ /B C $\Delta$

C $\sharp$  $^0$  F $\sharp$  $^7$  Bm $^7$  B $\flat$  $^7$  Am $^7$  D $^7$

G $\Delta$  C $\Delta$

End F $\Delta$  B $\flat$  $\Delta$

# Fly Me to the Moon

(John HOWARD)

**A** F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup>

D<sup>Δ</sup> G#<sup>0</sup> C#<sup>7</sup> F#m<sup>7</sup> F#<sup>7</sup>

Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> C#m<sup>7</sup> F#<sup>7</sup>

Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> G#<sup>0</sup> C#<sup>7</sup>

**B** F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup>

D<sup>Δ</sup> G#<sup>0</sup> C#<sup>7</sup> F#m<sup>7</sup> F#<sup>7</sup>

Bm<sup>7</sup> E<sup>7</sup> C#m<sup>7</sup> F#<sup>7</sup>

Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> G#<sup>0</sup> C#<sup>7</sup>

# Four on Six

(Wes MONTGOMERY)

## Bass Riff

N.C. (x4)

N.C. G $\Delta$  Em E#m F#m N.C. B $^7$  N.C.

## Theme

Em $^7$  A $^7$  Em $^7$  A $^7$  Em $^7$  A $^7$  Em $^7$  A $^7$

Am $^7$  D $^7$  Gm $^7$  C $^7$  F#m $^7$  B $^7$  Cm $^7$  F $^7$

Em $^7$  A $^7$  Em $^7$  A $^7$  Em $^7$  A $^7$  Em $^7$  A $^7$

G $\Delta$  Em E#m F#m N.C. B $^7$  Em $^7$  N.C.

## Solo

Em $^7$  Am $^7$  D $^7$  Gm $^7$  C $^7$  F#m $^7$  B $^7$  Cm $^7$  F $^7$

Em $^7$  Am $^7$  D $^7$  G $\Delta$  F# $^0$  B $^7$  Em F# $^0$  B $^7$

# Freddie the Freeloader

(Miles DAVIS)

The musical score for "Freddie the Freeloader" is presented in three staves. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a G7 chord. The second staff begins with a C7 chord and has a G7 chord above the fourth measure. The third staff begins with a D7 chord, followed by a C7 chord above the second measure, an F7 chord above the third measure, and a first ending bracket over the fourth and fifth measures. The second ending bracket covers the sixth and seventh measures, which are marked with C7 and G7 chords respectively.



# Full House

(Wes MONTGOMERY)

## A A B A

### Intro

Musical notation for the Intro section. It consists of two staves in 3/4 time. The first staff starts with a double bar line and a repeat sign, followed by notes and rests. Chords are indicated above the staff: N.C., Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The second staff continues the melody with notes and rests, and chords: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, and A<sup>7</sup>. There are first and second endings indicated by bracketed numbers 1 and 2.

### A

Musical notation for the first A section. It consists of two staves in 3/4 time. The first staff has notes and rests with chords: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The second staff continues with notes and rests, and chords: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>, and Dm<sup>7</sup>. There are first and second endings indicated by bracketed numbers 1 and 2.

### B

Musical notation for the B section. It consists of two staves in 3/4 time. The first staff has notes and rests with chords: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, and B<sup>b</sup><sup>7</sup>. The second staff continues with notes and rests, and chords: E<sup>b</sup><sup>7</sup>, A<sup>7</sup>, E<sup>∅</sup>, and A<sup>7</sup>.

# Georgia on my Mind

(Hoagy CARMICHAEL & Stuart GORRELL)

**A** D<sup>△</sup> C<sup>#0</sup> F<sup>#7</sup> Bm<sup>7</sup> Bm<sup>7</sup>/A E/G<sup>#</sup> C<sup>7</sup>

D<sup>△</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> F<sup>#m</sup><sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup> C<sup>#0</sup> F<sup>#7</sup>

**B** Bm<sup>7</sup> F<sup>#7</sup>/A<sup>#</sup> Bm<sup>7</sup>/A G<sup>#07</sup> Bm<sup>7</sup> F<sup>#7</sup>/A<sup>#</sup> Bm<sup>7</sup>/A G<sup>#07</sup>

Bm<sup>7</sup> Bm<sup>7</sup>/A<sup>#</sup> Bm<sup>7</sup>/A G<sup>#m</sup><sup>7</sup> F<sup>#m</sup><sup>7</sup> F<sup>7</sup> Em<sup>7</sup> E<sup>b7</sup>

**A'** D<sup>△</sup> C<sup>#0</sup> F<sup>#7</sup> Bm<sup>7</sup> Bm<sup>7</sup>/A E/G<sup>#</sup> Gm<sup>7</sup>

F<sup>#m</sup><sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Em<sup>7</sup> A<sup>7</sup>

# Giant Steps

(John COLTRANE)

The image shows a musical score for the song "Giant Steps" by John Coltrane. It consists of four staves of music in the key of F# major (three sharps) and 4/4 time. The notes are written in a treble clef. Above the notes, various chord symbols are written in blue, indicating the harmonic structure of the piece. The chords are: G#m7(b9), B7, E7(b9), G7, C7(b9), F#m7(b9), B7, E7(b9), G7, C7(b9), D#7(b9), G#m7(b9), Dm7(b9), G7, C7(b9), F#m7(b9), B7, E7(b9), A#m7(b9), D#7(b9), G#m7(b9), Dm7(b9), G7, C7(b9), A#m7(b9), and D#7(b9). The score ends with a double bar line.

## Girl Talk

(Neil HEFTI)

Chords for the first staff: C<sup>△</sup>, F<sup>#7</sup>, F<sup>△</sup>, Dm<sup>7</sup> G<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup> Em<sup>7</sup> F<sup>△</sup> G<sup>7</sup>

Chords for the second staff: Cm<sup>7</sup>, Fm<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup> G<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup>

Chords for the third staff: Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, Fm<sup>7</sup>, Em<sup>7</sup> Am<sup>7</sup>, Dm<sup>7</sup> G<sup>7</sup>

# Goodbye Pork Pie Hat

(Charles MINGUS)

## Theme

Musical notation for the Theme of 'Goodbye Pork Pie Hat'. The piece is in 12/8 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has one flat (Bb).

Chords: N.C. C<sup>7</sup>, G<sup>#7</sup>, C<sup>#Δ</sup>, F<sup>#7</sup>, B<sup>b7</sup> sus4, G<sup>#7</sup>, B<sup>b7</sup> sus4, C<sup>7</sup>, Fm<sup>7</sup>, G<sup>#7</sup>, D<sup>∅</sup>, G<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>#7</sup>, C<sup>#Δ</sup>, F<sup>#7</sup>, F<sup>7</sup>, G<sup>7</sup>, B<sup>b7</sup>, C<sup>7</sup>, G<sup>#7</sup>, C<sup>Δ</sup>, F<sup>#7</sup>.

## Solo

Musical notation for the Solo of 'Goodbye Pork Pie Hat'. The solo is written on three staves. The first staff contains a sequence of chords. The second and third staves contain rests, indicating a solo section for the instrument.

Chords: C<sup>7</sup>, Fm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, C<sup>7</sup>, F<sup>#7</sup>, Fm<sup>7</sup>, G<sup>#7</sup>, G<sup>7</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, A<sup>∅</sup>, D<sup>7</sup>, D<sup>#m7</sup>, G<sup>#7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>.

# Green Dolphin Street

(Bronisław KAPER & Ned WASHINGTON)

The musical score is written in A major (three sharps) and common time. It consists of two systems, A and B, each with five staves. The first staff of each system contains the melody, which includes a triplet of eighth notes. The subsequent staves contain chords. System A chords are: A<sup>Δ</sup>, Am<sup>7</sup>, B/A, B<sup>b</sup>/A, A<sup>Δ</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>Δ</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, E<sup>7</sup>. System B chords are: A<sup>Δ</sup>, Am<sup>7</sup>, B/A, B<sup>b</sup>/A, A<sup>Δ</sup>, Bm<sup>7</sup>, Bm<sup>7</sup>/A, G<sup>#0</sup>, C<sup>#7</sup> b<sup>9</sup>, F<sup>#m</sup><sup>7</sup>, F<sup>#m</sup><sup>7</sup>/E, D<sup>#0</sup>, G<sup>#7</sup>, C<sup>#m</sup><sup>7</sup>, F<sup>#7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>Δ</sup>, Bm<sup>7</sup>, E<sup>7</sup>.

# Hallelujah

(Leonard COHEN)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of two main sections, A and B, each with two staves. The first staff of each section contains a bass line, and the second staff contains a guitar line. Chords are indicated by letters and accidentals above the notes.

**Section A:**

- Staff 1 (Bass): N.C. A, F#m, A, F#m
- Staff 2 (Guitar): D, E, A, E

**Section B:**

- Staff 1 (Bass): A, D, E, F#m, D
- Staff 2 (Guitar): E, C#m, F#m

**Section C:**

- Staff 1 (Bass): D, F#m
- Staff 2 (Guitar): D, A, E, A, E

# Happy Birthday

(Patti & Mildred HILL)

Chord progression for the first staff:

- Measure 1: N.C.
- Measure 2: C#
- Measure 3: G#<sup>7</sup>
- Measure 4: F# G#<sup>7</sup>
- Measure 5: C# G#<sup>7</sup>

Chord progression for the second staff:

- Measure 1: C#
- Measure 2: G#<sup>7</sup> F#
- Measure 3: C# A#m G#<sup>7</sup>
- Measure 4: C#



# Heart-Shaped Box

(Kurt COBAIN)

(x4)

**A** F#m D B<sup>7</sup> sus<sup>4</sup> F#m D B<sup>7</sup>

**B** F#m D B<sup>7</sup> F#m D B<sup>7</sup> (x3)

D B<sup>7</sup> D B<sup>7</sup>

## The House of the Rising Sun

(Alan PRICE)

N.C. Bm D E G Bm D F#<sup>7</sup>

Bm D E G Bm F#<sup>7</sup> Bm D E G Bm F#<sup>7</sup> Bm F#<sup>7</sup>

# Idle Moments

(Duke PEARSON)

## Intro and Ending

Musical notation for the Intro and Ending section. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of eight measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The chords above the notes are: Am, AmΔ, Am7, Am6, Am, AmΔ, Am7, Am6.

## Theme

Musical notation for the Theme section. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of 18 measures across three staves. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter). The chords above the notes are: Am, AmΔ, Am7, Am6, B0, E7, Am, Dm7, E7, FΔ, Dm7, E7, FΔ, B0, E7, Am, E7.

# I Got Rhythm

(George & Ira GERSHWIN)

## Structure A1 A2 B A1

A

Musical notation for section A, consisting of two staves in G major, 4/4 time. The melody is written on the top staff, and the bass line is on the bottom staff. Chords are indicated above the notes.

Chords: G<sup>Δ</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, G<sup>7</sup>/B, C<sup>Δ</sup>, C<sup>Δ</sup><sup>o7</sup>, G<sup>Δ</sup>/D, D<sup>7</sup>/F<sup>Δ</sup>, G<sup>Δ</sup>, D<sup>7</sup>, G<sup>Δ</sup>.

B

Musical notation for section B, consisting of two staves in G major, 4/4 time. The melody is written on the top staff, and the bass line is on the bottom staff. Chords are indicated above the notes.

Chords: B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>.

# Impressions

(John COLTRANE)

## Structure A A B A

A

Musical notation for section A, featuring a Bm7 chord. The melody consists of a dotted quarter note on B5, followed by eighth notes A5-G5-F5-E5, a dotted quarter note on D6, and eighth notes C6-B5-A5. The second staff continues with eighth notes G5-F5-E5, a dotted quarter note on D6, eighth notes C6-B5-A5, and a dotted quarter note on G5.

B

Musical notation for section B, featuring a Cm7 chord. The melody consists of a dotted quarter note on C5, followed by eighth notes B4-A4-G4, a dotted quarter note on F4, and eighth notes E4-D4. The second staff continues with eighth notes C4-B3, a dotted quarter note on B3, eighth notes A3-G3, a dotted quarter note on F3, eighth notes E3-D3, and a dotted quarter note on C3.

# Isn't She Lovely

(Stevie WONDER)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of four staves of music. The first staff is marked with a boxed 'A' and contains the following chords: N.C. (with a triplet), A#m7, D#7, G#7 sus4 (with a triplet), and C# (with a triplet). The second staff contains: A#m7, D#7 (with a triplet), G#7 sus4, and C# (with a triplet). The third staff is marked with a boxed 'B' and contains: F# (with a triangle), E#7 (with a triplet), A#m7, and D#7 (with a triplet). The fourth staff contains: G#7 sus4, C# (with a triplet), and N.C. (with a triplet). The piece concludes with a double bar line.

# La Javanaise

(Serge GAINSBORG)

The musical score for 'La Javanaise' is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of six staves of music. The first staff begins with a repeat sign and includes chords N.C. and E<sup>Δ</sup>. The second staff includes F#m<sup>7</sup> and E<sup>Δ</sup>. The third staff includes E<sup>Δ</sup> and A<sup>Δ</sup>. The fourth staff includes G#<sup>7</sup> and A<sup>Δ</sup>. The fifth staff includes F#m<sup>7</sup>, A#<sup>o7</sup>, E<sup>Δ</sup>, and C#<sup>7</sup>. The sixth staff includes F#<sup>7</sup> and features a first ending (1.) with F#m<sup>7</sup> and B<sup>7</sup>, and a second ending (2.) with B<sup>7</sup> and E<sup>Δ</sup>.

# Jean-Pierre

(Miles Davis)

## Bass Riff

Bass Riff musical notation in F# major, 4/4 time. The key signature has four sharps (F#, C#, G#, D#). The time signature is common time (C). The notation starts with a double bar line and a repeat sign. The first measure contains a quarter rest followed by a quarter note F# (labeled F#7). The second measure contains a quarter rest followed by a quarter note G#. The third measure contains a quarter rest followed by a quarter note A. The fourth measure contains a quarter rest followed by a quarter note B. The fifth measure contains a quarter rest followed by a quarter note C#. The sixth measure contains a quarter rest followed by a quarter note D#. The seventh measure contains a quarter rest followed by a quarter note E. The eighth measure contains a quarter rest followed by a quarter note F#. The ninth measure contains a quarter rest followed by a quarter note G#. The tenth measure contains a quarter rest followed by a quarter note A. The eleventh measure contains a quarter rest followed by a quarter note B. The twelfth measure contains a quarter rest followed by a quarter note C#. The thirteenth measure contains a quarter rest followed by a quarter note D#. The fourteenth measure contains a quarter rest followed by a quarter note E. The fifteenth measure contains a quarter rest followed by a quarter note F#. The sixteenth measure contains a quarter rest followed by a quarter note G#. The seventeenth measure contains a quarter rest followed by a quarter note A. The eighteenth measure contains a quarter rest followed by a quarter note B. The nineteenth measure contains a quarter rest followed by a quarter note C#. The twentieth measure contains a quarter rest followed by a quarter note D#. The notation ends with a double bar line and repeat dots.

## Theme

Theme musical notation in F# major, 4/4 time. The key signature has four sharps (F#, C#, G#, D#). The time signature is common time (C). The notation consists of six staves. The first staff contains a quarter note F# (labeled F#7), a quarter note G#, a quarter note A, and a quarter note B. The second staff contains a quarter note C#, a quarter note D#, a quarter note E, and a quarter note F#. The third staff contains a quarter rest, a quarter rest, a quarter rest, and a quarter rest. The fourth staff contains a quarter note F# (labeled F#7), a quarter note G# (labeled F#7/E), a quarter note A (labeled F#7/D#), and a quarter note B (labeled F#7/B). The fifth staff contains a quarter note C# (labeled F#7/A#), a quarter note D# (labeled F#7/A), a quarter note E (labeled F#7/G#), and a quarter note F# (labeled F#7/G). The sixth staff contains a quarter note G# (labeled F#7/A#), a quarter note A (labeled F#7/A), a quarter note B (labeled F#7/G#), and a quarter note C# (labeled F#7/G). The notation ends with a double bar line and repeat dots.



# Jordu

(Duke JORDAN)

## Structure A A B A

A

Musical notation for section A, first system. It consists of two staves in common time. The first staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above the staff are the chords N.C., B7, E7, Am6, D7, G7, and CΔ. The second staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2. Above the staff are the chords B7, E7, Am6, F7, and three instances of N.C. (No Chords) for the first, second, and third endings. The first ending is marked with a '1.' and a repeat sign. The second ending is marked with a '2.' and a repeat sign. The third ending is marked with a '3.' and a repeat sign.

B

Musical notation for section B, consisting of two staves in common time. The first staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Above the staff are the chords N.C., E7, A7, D7, G7, C7, F7, and Bb6. The second staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords D7, G7, C7, F7, Bb7, Eb7, and G#6.

# Joy Spring

(Clifford BROWN)

**A1**

N.C. D<sup>△</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Gm<sup>7</sup> C<sup>7</sup>

F#m<sup>7</sup> F<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> E#m<sup>7</sup> A<sup>7</sup>

**A2**

D#<sup>△</sup> E#m<sup>7</sup> A<sup>7</sup> D#<sup>△</sup> G#m<sup>7</sup> C#<sup>7</sup>

F#m<sup>7</sup> F#<sup>7</sup> E#m<sup>7</sup> A<sup>7</sup> D#<sup>6</sup> F#m<sup>7</sup> B<sup>7</sup>

**B**

E<sup>△</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Dm<sup>7</sup> F#<sup>7</sup>

B#<sup>△</sup> E#m<sup>7</sup> A<sup>7</sup> D#<sup>△</sup> Em<sup>7</sup> A<sup>7</sup>

**A3**

D<sup>△</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Gm<sup>7</sup> C<sup>7</sup>

F#m<sup>7</sup> F<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> E#m<sup>7</sup> A<sup>7</sup>

# Just Friends

(John KLENNER & Sam LEWIS)

The musical score for 'Just Friends' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score consists of eight staves of music. The first two staves are grouped under a box labeled 'A', and the last two staves are grouped under a box labeled 'B'. The music features a variety of chords, including E7, A, AΔ, Am7, D7, EΔ, Gm7, C7, F#m7, B7, G#m7, C#m7, F#7, Bb7, and E6. There are also triplet markings (indicated by a '3' over a group of notes) and a double bar line at the end of the piece.

# Lady Bird

(Tadd DAMERON)

The musical score for "Lady Bird" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score consists of four staves of music. The first three staves each begin with a quarter rest followed by a dotted quarter note, then continue with eighth and quarter notes. The fourth staff begins with a quarter note and continues with eighth and quarter notes. A triplet of eighth notes is indicated in the second and third staves. The chords are as follows:

- Staff 1: A<sup>Δ</sup>, Dm<sup>7</sup>, G<sup>7</sup>
- Staff 2: A<sup>Δ</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Staff 3: F<sup>Δ</sup>, F#m<sup>7</sup>, B<sup>7</sup>
- Staff 4: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>Δ</sup>, C<sup>Δ</sup>, F<sup>Δ</sup>, B<sup>♭</sup><sup>Δ</sup>

# La Mer

(Charles TRENET & Albert LASRY)

**Structure A1 A2 B A1**

The musical score for 'La Mer' is presented in a single system with six staves. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score includes guitar chords and first/second endings.

**Staff 1:** Chords: N.C., D<sup>△</sup>, Bm<sup>7</sup>, G<sup>△</sup>, A<sup>7</sup>, D<sup>△</sup>, Bm<sup>7</sup>, G<sup>△</sup>, A<sup>7</sup>. A box labeled 'A' is above the first measure.

**Staff 2:** Chords: D<sup>△</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, Bm<sup>7</sup>, G<sup>△</sup>, A<sup>7</sup>.

**Staff 3:** Chords: Em<sup>7</sup>, A<sup>7</sup>, A#<sup>o7</sup>, Bm<sup>7</sup>, G<sup>△</sup>, E<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, C#<sup>7</sup>. First and second endings are indicated with '1.' and '2.' above the staff.

**Staff 4:** Chords: F#<sup>△</sup>, D#m<sup>7</sup>, B<sup>△</sup>, C#<sup>7</sup>, F#<sup>△</sup>, D#m<sup>7</sup>, G#m<sup>7</sup>, C#<sup>7</sup>. A box labeled 'B' is above the first measure.

**Staff 5:** Chords: F#<sup>△</sup>, E<sup>7</sup>, A<sup>△</sup>, F#m<sup>7</sup>, D<sup>△</sup>, E<sup>7</sup>.

**Staff 6:** Chords: A<sup>△</sup>, F#m<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>, F#m<sup>7</sup>, A<sup>7</sup>.

# Mercy Mercy Mercy

(Joe ZAWINUL)

## Bass Riff

Bass Riff musical notation in G major, 4/4 time. The riff consists of four measures: G7 C G7 C, G7 C G7 C, G7 C G7 C, and G7 C G7 C. The notes are: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

## Theme

Theme musical notation in G major, 4/4 time. The theme consists of three staves of music. The first staff has a key signature of one sharp (F#) and a common time signature (C). The first measure is a whole rest. The second measure is a quarter note G4. The third measure is a quarter note A4. The fourth measure is a quarter note B4. The fifth measure is a quarter note C5. The sixth measure is a quarter note D5. The seventh measure is a quarter note E5. The eighth measure is a quarter note F#5. The ninth measure is a quarter note G5. The tenth measure is a quarter note A5. The eleventh measure is a quarter note B5. The twelfth measure is a quarter note C6. The thirteenth measure is a quarter note D6. The fourteenth measure is a quarter note E6. The fifteenth measure is a quarter note F#6. The sixteenth measure is a quarter note G6. The seventeenth measure is a quarter note A6. The eighteenth measure is a quarter note B6. The nineteenth measure is a quarter note C7. The twentieth measure is a quarter note D7. The twenty-first measure is a quarter note E7. The twenty-second measure is a quarter note F#7. The twenty-third measure is a quarter note G7. The twenty-fourth measure is a quarter note A7. The twenty-fifth measure is a quarter note B7. The twenty-sixth measure is a quarter note C8. The twenty-seventh measure is a quarter note D8. The twenty-eighth measure is a quarter note E8. The twenty-ninth measure is a quarter note F#8. The thirtieth measure is a quarter note G8. The thirty-first measure is a quarter note A8. The thirty-second measure is a quarter note B8. The thirty-third measure is a quarter note C9. The thirty-fourth measure is a quarter note D9. The thirty-fifth measure is a quarter note E9. The thirty-sixth measure is a quarter note F#9. The thirty-seventh measure is a quarter note G9. The thirty-eighth measure is a quarter note A9. The thirty-ninth measure is a quarter note B9. The fortieth measure is a quarter note C10. The notation includes a repeat sign with a first ending bracket and a double bar line with repeat dots. The first ending is marked with (x4). The second ending is marked with (x4). The notation includes a key signature of one sharp (F#) and a common time signature (C). The first measure is a whole rest. The second measure is a quarter note G4. The third measure is a quarter note A4. The fourth measure is a quarter note B4. The fifth measure is a quarter note C5. The sixth measure is a quarter note D5. The seventh measure is a quarter note E5. The eighth measure is a quarter note F#5. The ninth measure is a quarter note G5. The tenth measure is a quarter note A5. The eleventh measure is a quarter note B5. The twelfth measure is a quarter note C6. The thirteenth measure is a quarter note D6. The fourteenth measure is a quarter note E6. The fifteenth measure is a quarter note F#6. The sixteenth measure is a quarter note G6. The seventeenth measure is a quarter note A6. The eighteenth measure is a quarter note B6. The nineteenth measure is a quarter note C7. The twentieth measure is a quarter note D7. The twenty-first measure is a quarter note E7. The twenty-second measure is a quarter note F#7. The twenty-third measure is a quarter note G7. The twenty-fourth measure is a quarter note A7. The twenty-fifth measure is a quarter note B7. The twenty-sixth measure is a quarter note C8. The twenty-seventh measure is a quarter note D8. The twenty-eighth measure is a quarter note E8. The twenty-ninth measure is a quarter note F#8. The thirty measure is a quarter note G8. The thirty-first measure is a quarter note A8. The thirty-second measure is a quarter note B8. The thirty-third measure is a quarter note C9. The thirty-fourth measure is a quarter note D9. The thirty-fifth measure is a quarter note E9. The thirty-sixth measure is a quarter note F#9. The thirty-seventh measure is a quarter note G9. The thirty-eighth measure is a quarter note A9. The thirty-ninth measure is a quarter note B9. The fortieth measure is a quarter note C10.

## Solo

Solo musical notation in G major, 4/4 time. The solo consists of four measures: G7 C7 G7 C7. The notes are: G4, B4, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

# Minor Swing

(Django REINHARDT & Stéphane GRAPPELLI)

## Intro

## Solo

## End

# Moanin'

(Bobby TIMMONS)

## Structure A1 A2 B A3

### Theme

Musical notation for the Theme of Moanin'. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation consists of four staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with a repeat sign and a first ending bracket. Chord symbols above the staff include N.C., G, D, and N.C. The second staff continues the melodic line with a second ending bracket. Chord symbols include N.C., G, D, N.C., G, D, N.C., N.C., D7, and N.C. The third staff is labeled 'B' and contains a bass line with chord symbols: Gm7, F7, E7, A7, Em7, D, and G#7. The fourth staff continues the bass line with chord symbols: Gm7, F7, E7, A7, Em7, and A7.

### Solo

Musical notation for the Solo of Moanin'. The notation consists of four staves, each with a treble clef, a key signature of two sharps, and a common time signature. The staves are empty, with only chord symbols written above them. The chord symbols are: Dm7, F7, E7, A7, Dm7, F7, E7, A7, Dm7, A0, D7, Gm7, F7, E7, A7, Em7, D, G#7, Gm7, F7, E7, A7, Em7, and A7.



# Mr. P. C.

(John COLTRANE)

## Theme

Musical notation for the Theme of 'Mr. P. C.' in 4/4 time, featuring three staves. The first staff starts with an Am chord, followed by a sequence of eighth notes and quarter notes. The second staff starts with a Dm chord, followed by eighth notes and quarter notes. The third staff starts with an F7 chord, followed by quarter notes and eighth notes. Chord changes are indicated by blue text above the notes: Am, Em, Am in the first staff; Dm, Am, Em, Am in the second staff; and F7, E7, Am, Em, Am in the third staff.

## Solo

Musical notation for the Solo of 'Mr. P. C.' in 4/4 time, featuring three staves. Each staff contains four measures of rests, with chord changes indicated by blue text above the staves: Am<sup>6</sup>, A<sup>7</sup> in the first staff; Dm<sup>6</sup>, Am<sup>6</sup> in the second staff; and F<sup>7</sup>, E<sup>7</sup>, Am, E<sup>7</sup> in the third staff.

# My Favorite Things

(Richard RODGERS)

## Theme

**A** C#m<sup>7</sup> D#m<sup>7</sup> C#m<sup>7</sup> D#m<sup>7</sup> A<sup>Δ</sup>

F#m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> A<sup>Δ</sup> E<sup>Δ</sup> A<sup>Δ</sup> D#<sup>0</sup> G#<sup>7</sup>

**B** C#<sup>Δ</sup> D#m<sup>7</sup> C#<sup>Δ</sup> D#m<sup>7</sup> F#<sup>Δ</sup>

F#m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> A<sup>Δ</sup> E<sup>Δ</sup> A<sup>Δ</sup> D#<sup>0</sup> G#<sup>7</sup>

**C** C#m<sup>7</sup> D<sup>0</sup> G#<sup>7</sup> C#m<sup>7</sup> A<sup>Δ</sup>

A<sup>Δ</sup> F#<sup>7</sup> E<sup>Δ</sup> A<sup>Δ</sup> F#m<sup>7</sup> B<sup>7</sup>

E<sup>6</sup> A<sup>Δ</sup> E<sup>6</sup> A<sup>Δ</sup> E<sup>Δ</sup> A<sup>Δ</sup> D#<sup>0</sup> G#<sup>7</sup>

## Solo

C#m<sup>7</sup> D#m<sup>7</sup> C#m<sup>7</sup> D#m<sup>7</sup> A<sup>Δ</sup>

F#m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> A<sup>Δ</sup> E<sup>Δ</sup> A<sup>Δ</sup> D#<sup>0</sup> G#<sup>7</sup>

# Nardis

(Miles Davis)

## Structure A1 A2 B A3

The musical score for "Nardis" is written in F# major (three sharps) and 4/4 time. It consists of four systems of music, each with corresponding chord symbols in blue above the staff. System 1 (A1) begins with a repeat sign and includes chords N.C., C#m, DΔ, C#o7, G#7, and AΔ. System 2 (A2) includes F#m7, DΔ, C#Δ, and C#m, with first, second, and third endings. System 3 (B) includes F#m7 and DΔ. System 4 (A3) includes Bm7, E7, AΔ, and DΔ.

# A Night in Tunisia

(Dizzy GILLESPIE)

## Bass Riff

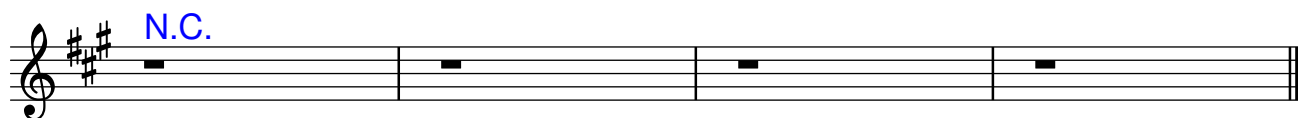
Bass Riff musical notation in C major, 4/4 time. The riff consists of two measures. The first measure starts with a C7 chord and contains the notes G2, A2, B2, C3, D3, E3, F3, G3. The second measure starts with a Bm6 chord and contains the notes G2, A2, B2, C3, D3, E3, F3, G3. The piece ends with a double bar line and repeat dots.

## Theme

Theme musical notation in C major, 4/4 time. The theme consists of four staves of music. The first staff starts with a C7 chord and contains the notes G4, A4, B4, C5, B4, A4, G4. The second staff starts with a Bm6 chord and contains the notes G4, A4, B4, C5, B4, A4, G4. The third staff starts with a C7 chord and contains the notes G4, A4, B4, C5, B4, A4, G4. The fourth staff starts with a Bm6 chord and contains the notes G4, A4, B4, C5, B4, A4, G4. The piece ends with a double bar line and repeat dots.

## Interlude

Interlude musical notation in C major, 4/4 time. The interlude consists of three staves of music. The first staff starts with a C7 chord and contains the notes G4, A4, B4, C5, B4, A4, G4. The second staff starts with a Bm7 chord and contains the notes G4, A4, B4, C5, B4, A4, G4. The third staff starts with an Em7 chord and contains the notes G4, A4, B4, C5, B4, A4, G4. The piece ends with a double bar line and repeat dots.



# Nuages

(Django REINHARDT)

**A**

N.C. Gm<sup>7</sup> C<sup>7</sup> F<sup>#0</sup> B<sup>7</sup> E<sup>Δ</sup> F<sup>#m</sup><sup>7</sup> Gm<sup>7</sup> G<sup>#m</sup><sup>7</sup>

Cm<sup>7</sup> C<sup>7</sup> F<sup>#0</sup> B<sup>7</sup> E<sup>Δ</sup> F<sup>#m</sup><sup>7</sup> G<sup>#0</sup><sup>7</sup> E<sup>Δ</sup>

D<sup>#m</sup><sup>7</sup> C<sup>#m</sup><sup>7</sup>

F<sup>#</sup><sup>7</sup> B<sup>7</sup>

**B** Gm<sup>7</sup> C<sup>7</sup> F<sup>#0</sup> B<sup>7</sup> E<sup>Δ</sup> F<sup>#m</sup><sup>7</sup> Gm<sup>7</sup> G<sup>#m</sup><sup>7</sup> E<sup>Δ</sup>

Cm<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> D<sup>7</sup> A<sup>Δ</sup>

Am<sup>7</sup> D<sup>7</sup> E<sup>Δ</sup> A<sup>7</sup> G<sup>#m</sup><sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> F<sup>#0</sup> B<sup>7</sup> E<sup>Δ</sup> A<sup>7</sup> E<sup>Δ</sup>

# Oleo

(Sonny ROLLINS)

## Structure A1 A2 B A2

**A** G $\Delta$  Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G $\Delta$  E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

G $\Delta$  G<sup>7</sup> C<sup>6</sup> Cm<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G $\Delta$

**B** B<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> D<sup>7</sup>

# One by One

(Wayne SHORTER)

## Structure A A B A

The musical score for 'One by One' is presented in four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The chord symbols are as follows:

- Staff 1: F#<sup>0</sup>, B<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>
- Staff 2: F#<sup>0</sup>, B<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>/D, C#<sup>0</sup>, B<sup>7</sup>, Em<sup>7</sup>
- Staff 3: C#<sup>7</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, G#<sup>0</sup>, C#<sup>7</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>
- Staff 4: F#<sup>0</sup>, B<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>/D, C#<sup>0</sup>, B<sup>7</sup>, Em<sup>7</sup>



# Pata Pata

(Miriam MAKÉBA)

## Bass Riff

Bass Riff musical notation in C major, 4/4 time. The riff consists of four measures, each with a specific chord indicated above the staff: C, F, C/G, and G. The melody is a simple eighth-note pattern: C4, E4, G4, A4, G4, E4, C4.

## Theme

Theme musical notation in C major, 4/4 time. It is divided into two sections, A and B, each consisting of two staves. Section A starts with a C chord and ends with a G chord. Section B starts with a C chord and ends with a G chord. The melody is a simple eighth-note pattern: C4, E4, G4, A4, G4, E4, C4.

# Pent-Up House

(Sonny ROLLINS)

## Theme

The musical notation for the Theme is written in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with rests. Chord symbols are placed above the staff to indicate the harmonic accompaniment.

**A1**  
 N.C. A<sup>△</sup> B<sup>7</sup> A<sup>△</sup> B<sup>7</sup> E<sup>△</sup> F<sup>7</sup> E<sup>△</sup>

**A2**  
 A<sup>△</sup> B<sup>7</sup> A<sup>△</sup> B<sup>7</sup> E<sup>△</sup> F<sup>7</sup> E<sup>△</sup>

**B**  
 Bm<sup>7</sup> E<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

**A3**  
 A<sup>△</sup> B<sup>7</sup> A<sup>△</sup> B<sup>7</sup> E<sup>△</sup> F<sup>7</sup> E<sup>△</sup>

## Solo

The musical notation for the Solo is written in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). It consists of three staves, each with a whole rest in every measure, indicating that the soloist is to improvise over the provided chord progression.

Staff 1: F#m<sup>7</sup> B<sup>7</sup> E<sup>△</sup>

Staff 2: Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup>

Staff 3: F#m<sup>7</sup> B<sup>7</sup> E<sup>△</sup>

# The Pink Panther

(Henry MANCINI)

## Intro

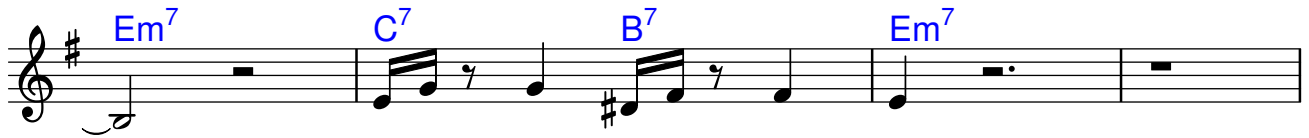
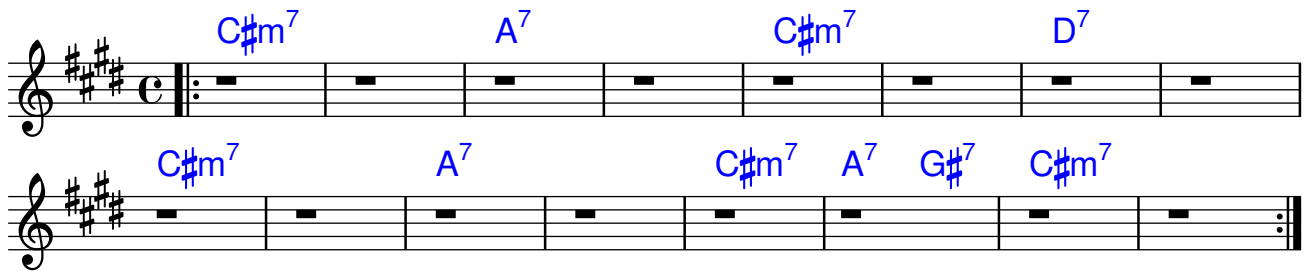
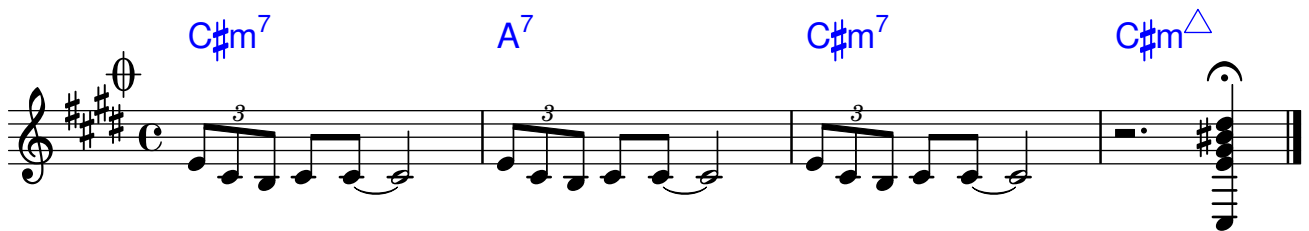
Musical notation for the Intro section. It consists of two staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff is a grand staff with a treble clef and a bass clef. The first measure is marked 'N.C.' (No Chords) and contains a whole note chord in the treble clef. The bass clef staff contains a rhythmic pattern of eighth notes and quarter notes.

## Theme

Musical notation for the Theme section, consisting of four staves in 4/4 time with a key signature of three sharps. The notation includes various chords and melodic lines. The first staff has a treble clef and is marked 'N.C. C#m7' and 'A7'. The second staff has a treble clef and is marked 'C#m7' and 'D7'. The third staff has a treble clef and is marked 'C#m7' and 'A7'. The fourth staff has a treble clef and is marked 'N.C.' and 'C#m7'. There are also triplets and rests indicated throughout the piece.

## Interlude

Musical notation for the Interlude section, consisting of three staves in 4/4 time with a key signature of one sharp (F#). The notation includes various chords and melodic lines. The first staff has a treble clef and is marked 'Em7' and 'A7'. The second staff has a treble clef and is marked 'Em7' and 'F7'. The third staff has a treble clef and is marked 'Em7' and 'A7'. There are triplets and rests indicated throughout the piece.

**Solo****Fin**

# Relaxin' at Camarillo

(Charlie PARKER)

Musical score for "Relaxin' at Camarillo" by Charlie Parker. The score is in treble clef, 3/4 time, and A major (three sharps). It consists of three staves of music. The first staff starts with an A7 chord and contains a melodic line with a triplet of eighth notes. The second staff starts with a D7 chord and contains a melodic line with a triplet of eighth notes. The third staff starts with a Bm7 chord and contains a melodic line with a triplet of eighth notes. Chord changes are indicated by blue text above the notes: A7, D7, A7, F#7, Bm7, E7, C#m7, F#7, Bm7, E7.

# Road Song

(Wes MONTGOMERY)

Structure A1 A2 B A2

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by guitar chords indicated in blue text above the staff. The structure is divided into sections A1, A2, B, and A2.

**Section A1:** Chords: N.C., Em<sup>7</sup>, A<sup>7</sup>, F#<sup>0</sup>, B<sup>7</sup>. The melody starts with a repeat sign and consists of eighth and quarter notes.

**Section A2:** Chords: Em<sup>7</sup>, C<sup>Δ</sup>, C#<sup>0</sup>, Am<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>. The melody continues with eighth and quarter notes, including a triplet of eighth notes.

**Section B:** Chords: Am<sup>7</sup>, B<sup>7</sup>, G<sup>Δ</sup>, G#m<sup>7</sup>, C#m<sup>7</sup>. The melody features a triplet of eighth notes and a half note.

**Section A2:** Chords: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>7</sup>. The melody concludes with a triplet of eighth notes and a half note.

# Saint James Infirmary

(Don REDMAN & Irving MILLS)

The image shows the musical notation for the song 'Saint James Infirmary'. It consists of two staves of music in the key of D major (two sharps) and common time (C). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chord symbols are provided for each measure.

**Chord Symbols:**

- Staff 1 (Melody): N.C., Bm<sup>7</sup>, F<sup>7</sup>/C<sup>♯</sup>, Bm<sup>7</sup>/D, F<sup>7</sup>/C<sup>♯</sup>, Bm<sup>7</sup>, C<sup>♯</sup><sup>0</sup>, F<sup>7</sup>, G<sup>♯</sup>m<sup>7</sup>, Am<sup>7</sup>, F<sup>7</sup>/A<sup>♯</sup>
- Staff 2 (Accompaniment): Bm<sup>7</sup>, F<sup>7</sup>/A<sup>♯</sup>, Bm<sup>7</sup>/A, E/G<sup>♯</sup>, G<sup>7</sup>, F<sup>7</sup>, Bm<sup>7</sup>, F<sup>7</sup>

# Saint Thomas

(Sonny ROLLINS)

## Theme

A<sup>6</sup> D<sup>7</sup> C<sup>#m7</sup> F<sup>#7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup>  
 A<sup>Δ</sup> G<sup>7</sup> F<sup>#7</sup> Bm<sup>7</sup> F<sup>7</sup> E<sup>7</sup>  
 A<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> D<sup>6</sup> E<sup>b</sup>o<sup>7</sup> A<sup>6</sup>/E E<sup>7</sup> A<sup>6</sup>

## Solo

A<sup>6</sup> F<sup>#7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup>  
 C<sup>#o</sup> F<sup>#7</sup> Bm<sup>7</sup> E<sup>7</sup>  
 A<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> D<sup>6</sup> D<sup>#o7</sup> A<sup>6</sup> E<sup>7</sup> A<sup>6</sup>



# Sandu

(Clifford BROWN)

## Theme

Chord symbols for the Theme:

- Staff 1: N.C., C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>
- Staff 2: F<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>
- Staff 3: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, Dm<sup>7</sup>, C<sup>#7</sup>, N.C., N.C.

## Solo

Chord symbols for the Solo:

- Staff 1: C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>
- Staff 2: F<sup>7</sup>, C<sup>6</sup>, Em<sup>7</sup>, A<sup>7</sup>
- Staff 3: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>

# Satin Doll

(Duke ELLINGTON)

## Structure A1 A2 B A1

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of eighth and quarter notes, often beamed together. Chords are indicated in blue text above the staff.

**Section A1:** Chords are Bm<sup>7</sup>, E<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>.

**Section A2:** Chords are F#m<sup>7</sup>, B<sup>7</sup>, Fm<sup>7</sup>, B<sup>b7</sup>, A<sup>Δ</sup>, C#<sup>0</sup>, F#<sup>7</sup>, A<sup>Δ</sup>, Bm<sup>7</sup>, B#<sup>07</sup>, C#m<sup>7</sup>. This section includes a first ending (1) and a second ending (2).

**Section B:** Chords are Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>, Em<sup>7</sup>, A<sup>7</sup>. The bottom staff for this section has chords F#m<sup>7</sup>, B<sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>.

# Seven Steps to Heaven

(Miles DAVIS & Victor FELDMAN)

## Structure A1 A2 B A1

Intro, interlude and end

## Theme

## Solo

**B**

AΔ Bm<sup>7</sup> E<sup>7</sup> AΔ Dm<sup>7</sup> G<sup>7</sup>

CΔ Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ Em<sup>7</sup> A<sup>7</sup>

# Sister Sadie

(Horace SILVER)

## Structure A A B A

### Theme

**A**

F<sup>7</sup> E<sup>7</sup> N.C. F<sup>7</sup> E<sup>7</sup> N.C. F<sup>7</sup> E<sup>7</sup>

N.C. Eb<sup>7</sup> E<sup>7</sup> N.C. F<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> G<sup>7</sup> F<sup>#7</sup> F<sup>7</sup>

### Solo

**A**

E<sup>7</sup>

E<sup>7</sup>

**B** A<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> G<sup>7</sup> F<sup>#7</sup> B<sup>7</sup>

*Rhythm variation on A**Riff 1**Riff 2**End*

# Smells Like Teen Spirit

(Kurt COBAIN)

The musical score is written in G minor (one flat) and 4/4 time. It consists of three main sections: A, B, and C. Section A is an 8-measure phrase that repeats three times. Section B is a 4-measure phrase that repeats twice. Section C is a 4-measure phrase that repeats twice. The chords used are Dm, G, F<sup>sus4</sup>, and B $\flat$ . The melodic line is primarily composed of eighth and quarter notes, with some rests and ties.

**A** Dm G F<sup>sus4</sup> B $\flat$  Dm G F<sup>sus4</sup> B $\flat$   
 Dm G F<sup>sus4</sup> B $\flat$  Dm G F<sup>sus4</sup> B $\flat$  (x3)

**B** Dm G F<sup>sus4</sup> B $\flat$  Dm G F<sup>sus4</sup> B $\flat$

**C** Dm G F<sup>sus4</sup> B $\flat$  Dm G F<sup>sus4</sup> B $\flat$   
 Dm G F<sup>sus4</sup> B $\flat$  Dm G F<sup>sus4</sup> B $\flat$   
 Dm G F<sup>sus4</sup> B $\flat$  Dm E $\flat$ <sup>sus4</sup> Dm G

# Solar

(Miles DAVIS)

The musical score for 'Solar' is presented in three staves, all in treble clef and common time (C). The key signature is one sharp (F#). The first staff contains the following chords: Am<sup>Δ</sup>, Am<sup>7</sup>, Em<sup>7</sup>, and A<sup>7</sup>. The second staff contains: D<sup>Δ</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The third staff contains: C<sup>Δ</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>Δ</sup>, B<sup>0</sup>, and E<sup>7</sup>. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the third staff.



# Someday My Prince Will Come

(Frank CHURCHILL & Larry MOREY)

The musical score is written in 3/4 time and the key of D major. It consists of three staves of music. The first staff contains the main melody with chords: G<sup>Δ</sup>, B<sup>7</sup>, C<sup>Δ</sup>, E<sup>7</sup>, Am<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, and D<sup>7</sup>. The second staff is a first ending, marked with a '1.' and contains chords: Bm<sup>7</sup>, A<sup>#07</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, A<sup>#07</sup>, Am<sup>7</sup>, and D<sup>7</sup>. The third staff is a second ending, marked with a '2.' and contains chords: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, C<sup>#07</sup>, G<sup>Δ</sup>/D, D<sup>7</sup>, G<sup>6</sup>, and D<sup>7</sup>. The score concludes with a double bar line and repeat dots.

# Song for my Father

(Horace SILVER)

## Intro and end

**Dm**

## Theme

**N.C.** **A** **Dm** **C<sup>7</sup>**

**B<sup>7</sup>** **A<sup>7</sup> sus4** **Dm** 1. 2.

**B** **C<sup>7</sup>** **Dm<sup>7</sup>**

**C<sup>7</sup>** **B<sup>7</sup>** **A<sup>7</sup> sus4** **Dm**

# Soulful

(Roy HARGROVE)

A C<sup>△</sup>/A G<sup>#△</sup> G<sup>6</sup> E<sup>♭6</sup> (x4)

# So What

(Miles Davis)

The musical score for "So What" is presented in piano accompaniment. It consists of five systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

- System 1:** Labeled with a boxed 'A' and the chord **Bm<sup>7</sup>**. The bass line starts with a whole note G#2, followed by a quarter rest, then a quarter note G#3, and a dotted half note G#3. The treble line has a whole rest for the first two measures, then a quarter note G#4, and a dotted half note G#4.
- System 2:** Continues the **Bm<sup>7</sup>** chord. The bass line has a quarter rest, then a quarter note G#3, and a dotted half note G#3. The treble line has a whole rest for the first two measures, then a quarter note G#4, and a dotted half note G#4. The system concludes with a first ending (marked '1') and a second ending (marked '2').
- System 3:** Labeled with a boxed 'B' and the chord **Cm<sup>7</sup>**. The bass line starts with a whole note G#2, followed by a quarter rest, then a quarter note G#3, and a dotted half note G#3. The treble line has a whole rest for the first two measures, then a quarter note G#4, and a dotted half note G#4.
- System 4:** Continues the **Cm<sup>7</sup>** chord. The bass line has a quarter rest, then a quarter note G#3, and a dotted half note G#3. The treble line has a whole rest for the first two measures, then a quarter note G#4, and a dotted half note G#4.
- System 5:** Labeled with a boxed 'A' and the chord **Bm<sup>7</sup>**. The bass line starts with a whole note G#2, followed by a quarter rest, then a quarter note G#3, and a dotted half note G#3. The treble line has a whole rest for the first two measures, then a quarter note G#4, and a dotted half note G#4.

A musical score for E♭ instruments, consisting of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). A blue chord symbol "Bm7" is written above the first measure. The bottom staff is in bass clef with the same key signature. The music is in 4/4 time. The first measure shows a whole note chord in the right hand and a whole note bass note in the left hand. The second measure shows a quarter rest in the right hand and a quarter note in the left hand. The third measure shows a quarter rest in the right hand and a quarter note in the left hand. The fourth measure shows a quarter rest in the right hand and a quarter note in the left hand. The fifth measure shows a quarter rest in the right hand and a quarter note in the left hand. The sixth measure shows a quarter rest in the right hand and a quarter note in the left hand. The seventh measure shows a quarter rest in the right hand and a quarter note in the left hand. The eighth measure shows a quarter rest in the right hand and a quarter note in the left hand. The ninth measure shows a quarter rest in the right hand and a quarter note in the left hand. The tenth measure shows a quarter rest in the right hand and a quarter note in the left hand. The eleventh measure shows a quarter rest in the right hand and a quarter note in the left hand. The twelfth measure shows a quarter rest in the right hand and a quarter note in the left hand.

# Spain

(Chick COREA)

## Intro (concierto de Aranjuez)

Chord progression for the Intro (concierto de Aranjuez):

- Staff 1: G#m7, F#, G#m7
- Staff 2: C#m7, E, D#m7, G#m7
- Staff 3: E, D#m7, C#m7, F#<sup>7</sup> sus4
- Staff 4: B<sup>△</sup>, E<sup>7</sup>, D#<sup>7</sup>, G#m<sup>7</sup>

## Theme

Chord progression for the Theme:

- Staff 1 (A): N.C., C#m<sup>7</sup>, D#<sup>sus4</sup>, D#
- Staff 2: E, D#<sup>7</sup>
- Staff 3: C#m<sup>7</sup>, F#<sup>7</sup>, B<sup>△</sup>, E<sup>△</sup>
- Staff 4: A#<sup>7</sup>, D#<sup>7</sup>, G#<sup>sus4</sup>, G#
- Staff 5 (B): N.C.

N.C.

N.C.

1. G#sus4

2. E $\Delta$

**Solo**

E $\Delta$

D#7

C#m7

F#7

B $\Delta$

E $\Delta$

A#7

D#7

G#m7

G#7

**End**

E $\Delta$

B/Fx

G#sus4

# Spiritual

(Josh HADEN)

## Guitar Arpeggio

## Theme



# Stella by Starlight

(Ned WASHINGTON & Victor YOUNG)

**A**

Chords: N.C., C<sup>#0</sup>, F<sup>#7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, F<sup>Δ</sup>, G<sup>Δ</sup>, C<sup>#0</sup>, F<sup>#7</sup>, Bm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, D<sup>Δ</sup>, C<sup>#0</sup>, F<sup>#7</sup>, F<sup>#0</sup>, B<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, F<sup>7</sup>, G<sup>Δ</sup>, C<sup>#0</sup>, F<sup>#7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>0</sup>, D<sup>7</sup>, G<sup>Δ</sup>

# Stolen Moments

(Oliver NELSON)

## Theme

### Intro

Intro musical notation in C major, 4/4 time. The melody consists of four measures, each starting with a quarter rest followed by a dotted half note. The notes are G4, B4, C5, and B4. Chords are Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>Δ</sup>, and Bm<sup>7</sup>.

### Theme

Theme musical notation in C major, 4/4 time. The melody is presented in three staves. The first staff contains the main melody with chords Am<sup>7</sup>, Am<sup>6</sup>, Am<sup>7</sup>, and Am<sup>6</sup>. The second staff continues the melody with chords Dm<sup>7</sup>, Dm<sup>6</sup>, Am<sup>7</sup>, and Am<sup>6</sup>. The third staff provides a bass line with chords Bm, Cm, C#m, Dm, E♭m, Dm, C#m, Cm, and Bm. The fourth staff continues the bass line with chords Bm, Cm, C#m, Dm, Am<sup>7</sup>, and E<sup>7</sup>. The piece ends with a double bar line and repeat dots.

### End

End musical notation in C major, 4/4 time. The melody consists of four measures. The notes are G4, B4, C5, and B4. Chords are E<sup>7</sup>, A<sup>7</sup>, E<sup>7</sup>, D<sup>7</sup> sus<sup>4</sup>, and Am<sup>7</sup>.

## Solo

Solo musical notation in C major, 4/4 time. The melody is presented in three staves. The first staff contains the main melody with chords Am<sup>7</sup> and A<sup>7</sup>. The second staff continues the melody with chords Dm<sup>7</sup> and Am<sup>7</sup>. The third staff provides a bass line with chords F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, and E<sup>7</sup>. The piece ends with a double bar line and repeat dots.

# Stompin' at the Savoy

(Benny GOODMAN, Chick WEBB & Edgar SAMPSON)

Structure A1 A2 B A1

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. Above the first staff, the first section is labeled 'A' and 'N.C.' (No Chords). The second staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The third staff is labeled 'B'. The fourth staff continues the melody. Chord symbols are written in blue above the notes.

Chord symbols for Section A1 (Measures 1-8):  
 N.C. | BbΔ | F7 | BbΔ | B07 | Cm7 | F7 | BbΔ Gm7 Cm7 F7 | F7 | BbΔ Bb7

Chord symbols for Section B (Measures 9-16):  
 Eb7 | E7 | Eb7 | G#7 | D#0 | G#7 | C#7 | D7 | C#7 | F#7 | F7

# Straight, no Chaser

(Thelonious MONK)

The image shows a musical score for the piece "Straight, no Chaser" by Thelonious Monk. The score is written for three staves in a key signature of two sharps (D major) and a common time signature (C). The music is in a 4/4 time signature. The first staff begins with a treble clef and a common time signature. The second and third staves also begin with a treble clef and a common time signature. The music is written in a style that is characteristic of Monk's work, featuring complex rhythms and a focus on chordal structure. The chords are labeled in blue text above the notes. The first staff has chords N.C., D<sup>7</sup>, G<sup>7</sup>, and D<sup>7</sup>. The second staff has chords G<sup>7</sup>, D<sup>7</sup>, F#m<sup>7</sup>, and B<sup>7</sup>. The third staff has chords Em<sup>7</sup>, A<sup>7</sup>, and D<sup>7</sup>. The music is written in a style that is characteristic of Monk's work, featuring complex rhythms and a focus on chordal structure.

# Strasbourg St Denis

(Roy HARGROVE)

## Bass Riff

Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> D<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> D<sup>7</sup>

Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> C<sup>7</sup> F<sup>Δ</sup> D<sup>7</sup>

## Theme

**A** Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> D<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> D<sup>7</sup>

Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> C<sup>7</sup> F<sup>Δ</sup> D<sup>7</sup>

**B** Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> D<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> D<sup>7</sup>

Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>Δ</sup> C<sup>7</sup> F<sup>Δ</sup> D<sup>7</sup>

# Summertime

(George & Ira GERSHWIN)

The musical score for 'Summertime' is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The chords indicated above the notes are as follows:

- Staff 1: N.C., F#m, G#° (over two measures), C#7, F#m, F#7
- Staff 2: Bm7, D7, G#° (over two measures), C#7
- Staff 3: F#m, G#° (over two measures), C#7, F#m, Bm7, E7
- Staff 4: A△, D7, G#° (over two measures), C#7, F#m, G#° (over two measures), C#7

# Sunny

(Bobby HEBB)

The musical score for 'Sunny' is presented in three staves. The key signature is two sharps (D major) and the time signature is common time (C). The first staff, labeled 'A', contains the first four measures of the melody with chords Bm<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, C#m<sup>7</sup>, and F#<sup>7</sup>. The second staff, labeled 'B', contains the next four measures with chords Bm<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, and C<sup>Δ</sup>. The third staff contains the final four measures with chords C#m<sup>7</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, Bm<sup>#5</sup>, Bm<sup>6</sup>, and Bm<sup>#5</sup>.

# Take the A Train

(Duke ELLINGTON)

## Structure A A B A

A

Musical notation for section A, consisting of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are indicated in blue above the notes: A (measures 1-2), B<sup>7</sup> (measures 3-4), Bm<sup>7</sup> (measure 5), E<sup>7</sup> (measures 6-7), and A (measures 8-9).

B

Musical notation for section B, consisting of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are indicated in blue above the notes: D (measures 1-2), B<sup>7</sup> (measures 3-4), Bm<sup>7</sup> (measures 5-6), E<sup>7</sup> (measure 7), and E<sup>7</sup> b<sup>9</sup> (measure 8).



# There Will Never Be Another You

(Harry WARREN & Mack GORDON)

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff begins with a double bar line and a repeat sign, followed by a key signature change to one flat (Bb). The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The second staff continues with notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The third staff has notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The fourth staff has notes: G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8. The fifth staff has notes: G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10. The score includes various chord symbols in blue: N.C., CΔ, B∅, E7, Am7, D7, Gm7, C7, FΔ, BbΔ, CΔ, Am7, D7, Dm7, G7, F#∅, B7, CΔ, F7, Em7, A7, Dm7, G7, C6. There are first and second endings marked with '1.' and '2.' respectively.

# Things Ain't What They Used to Be

(Duke ELLINGTON)

Musical score for "Things Ain't What They Used to Be" by Duke Ellington. The score is in treble clef, key of D major (two sharps), and common time (C). It consists of three staves. The first staff has a D<sup>7</sup> chord above the first measure and a triplet of eighth notes. The second staff has a G<sup>7</sup> chord above the first measure, a D<sup>7</sup> chord above the fifth measure, and a triplet of eighth notes. The third staff has an Em<sup>7</sup> chord above the first measure, an A<sup>7</sup> chord above the second measure, a D<sup>7</sup> chord above the fourth measure, and F<sup>7</sup>, E<sup>7</sup>, and A<sup>7</sup> chords above the fifth, sixth, and seventh measures respectively. The piece ends with a double bar line.

# Time After Time

(Cindy LAUPER & Robert HYMAN)

## Intro

## A

## B

## End

# Tune Up

(Miles Davis)

The musical score for "Tune Up" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece consists of five staves of music. The first four staves contain the main melody, and the fifth staff contains a first and second ending. Chords are indicated by blue text above the notes.

**Staff 1:** C#m<sup>7</sup>, F#<sup>7</sup>, B<sup>Δ</sup>

**Staff 2:** Bm<sup>7</sup>, E<sup>7</sup>, A<sup>Δ</sup>

**Staff 3:** Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, C<sup>Δ</sup>

**Staff 4 (First Ending):** 1. C#m<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, F#<sup>7</sup>

**Staff 5 (Second Ending):** 2. C#m<sup>7</sup>, F#<sup>7</sup>, B<sup>Δ</sup>

# La Vie en Rose

(LOUIGUY, Marguerite MONNOT & Edith PIAF)

The musical score for 'La Vie en Rose' is presented in five staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notes are primarily eighth and quarter notes. Chord annotations in blue are placed above the notes on each staff:

- Staff 1: A, A<sup>Δ</sup>, A<sup>6</sup>, Bm<sup>7</sup> E<sup>7</sup>
- Staff 2: Bm<sup>7</sup>, E<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A, E<sup>7</sup>
- Staff 3: A, A<sup>Δ</sup>, A, A<sup>7</sup>, D
- Staff 4: D<sup>6</sup>, Dm<sup>6</sup>, A/C#, F#<sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>
- Staff 5: A, A<sup>Δ</sup>, A<sup>6</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>

# Whisper Not

(Benny GOLSON)

Structure A1 A2 B A3 March B A3 End

A

N.C. Am Am<sup>7</sup>/G F<sup>#0</sup> B<sup>7</sup> Em Em<sup>7</sup>/D C<sup>#0</sup> F<sup>#7</sup>

Bm Bm<sup>7</sup>/A C<sup>#0</sup> F<sup>#7</sup> Bm C<sup>#m7</sup> Dm<sup>7</sup> E<sup>7</sup>

C<sup>#0</sup> F<sup>#7</sup> Bm C<sup>#m7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>#0</sup> F<sup>#7</sup> Bm Bm<sup>7</sup>/A F<sup>7</sup> E<sup>7</sup>

B

F<sup>#0</sup> B<sup>7</sup> A/C# B<sup>7</sup>/E<sub>b</sub> Em<sup>7</sup> A<sup>7</sup>

C<sup>#0</sup> F<sup>#7</sup> B<sup>0</sup> E<sup>7</sup>

March

Am Am<sup>7</sup>/G F<sup>#0</sup> B<sup>7</sup> Em Em<sup>7</sup>/D C<sup>#0</sup> F<sup>#7</sup>

*D.S. al coda*

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with several chords written above it. A first ending bracket covers the last two measures of the staff, with a second ending bracket below it. A triplet of eighth notes is marked with a '3' above it.

Chords: Bm Bm<sup>7</sup>/A C#<sup>0</sup> F#<sup>7</sup> Bm C#m<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> Bm C#m<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

*End*

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with several chords written above it. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

Chords: Bm Bm<sup>7</sup>/A E/G# Gm<sup>6</sup> D/F# F<sup>7</sup> Em<sup>7</sup> F#<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup>

# Yardbird Suite

(Charlie PARKER)

**A**

A Dm<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup> F<sup>#7</sup>

B<sup>7</sup> E<sup>7</sup> C<sup>#m7</sup> F<sup>#7</sup> Bm<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A G<sup>#</sup>

**B**

C<sup>#m7</sup> D<sup>#0</sup> G<sup>7</sup> C<sup>#m7</sup> F<sup>#7</sup>

Bm<sup>7</sup> C<sup>#0</sup> F<sup>#7</sup> B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

**A'**

A Dm<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup> F<sup>#7</sup>

B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A Bm<sup>7</sup> E<sup>7</sup>



# Yesterday

(John LENNON & Paul McCARTNEY)

## Structure A A B A

### Intro and End

Musical notation for the Intro and End section. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), and D5 (quarter). Chord symbols D, E, G, and D are placed above the first four measures.

### Theme

Musical notation for the Theme section, consisting of four staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C).  
 Staff 1: Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Chord symbols: D, C#m7, F#7, Bm7, A, G, A7.  
 Staff 2: Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Chord symbols: D, C#m7, Bm7, E7, G, D.  
 Staff 3: Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Chord symbols: C#m7, F#7, Bm, A, G△, A7, D△.  
 Staff 4: Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Chord symbols: C#m7, F#7, Bm, A, G△, A7, D.

# You and the Night and the Music

(Howard DIETZ & Arthur SCHWARTZ)

The musical score is written for Eb instruments in the key of A major (three sharps) and 4/4 time. It consists of six systems of music, each with a treble clef staff and a bass clef staff. The notes are written in black ink, and the chord symbols are in blue. The score includes first and second endings, a repeat sign, and a triplet.

**System 1 (Section A):** Treble clef: A, Dm<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>, F<sup>7</sup>. Bass clef: B<sup>7</sup>, E<sup>7</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>. First ending: E<sup>7</sup>, A<sup>7</sup>, A, G<sup>#</sup>. Second ending: E<sup>7</sup>, A<sup>7</sup>, A, G<sup>#</sup> (triplets).

**System 2 (Section B):** Treble clef: C<sup>#</sup>m<sup>7</sup>, D<sup>#</sup><sup>0</sup>, G<sup>7</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>7</sup>. Bass clef: Bm<sup>7</sup>, C<sup>#</sup><sup>0</sup>, F<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>.

**System 3 (Section A'):** Treble clef: A, Dm<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>, F<sup>7</sup>. Bass clef: B<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A, Bm<sup>7</sup>, E<sup>7</sup>.