

dav
ranscribed
SCORES®

MILES DAVIS

Kind of Blue

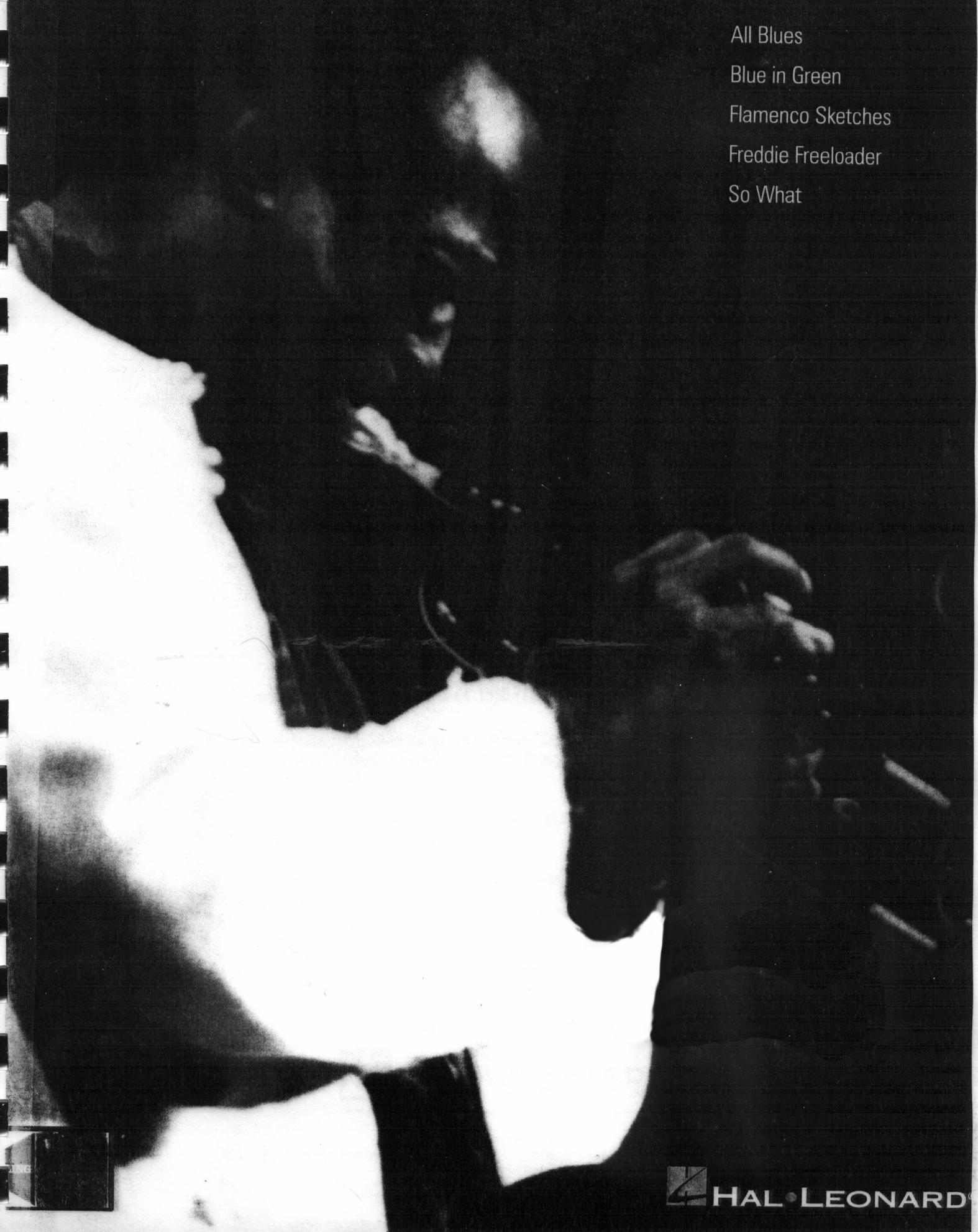
All Blues

Blue in Green

Flamenco Sketches

Freddie Freeloader

So What



HAL LEONARD

MILES DAVIS Kind of Blue

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Original vinyl release—Columbia CL 1355 (CS 8163-Stereo)

Trumpet—Miles Davis; Alto Saxophone—Julian “Cannonball” Adderley;
Tenor Saxophone—John Coltrane; Piano—Bill Evans; Bass—Paul Chambers;
Drums—Jimmy Cobb

Recorded at Columbia 30th Street Studio by Fred Plaut;
Original producer—Irving Townsend

Wynton Kelly replaces Evans on “Freddie Freeloader;”
Adderley does not play on “Blue in Green”

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7777 W. Bluemound Rd., P.O. Box 13819 Milwaukee, WI 53213

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Biography:

Miles Davis was one of the most important musicians in American music. An individual trumpet stylist, Miles Davis had more career highs than six giants of the music scene combined. He left many landmark recordings in a career that spanned bebop, cool jazz, modal jazz, fusion and hip-hop. He also promoted and discovered some of the most important musicians in the jazz world, including Bill Evans, John Coltrane, Red Garland, Chick Corea, Dave Liebman, Ron Carter, Wayne Shorter, and many, many others.

Miles Dewey Davis was born on May 25, 1926 in Alton, Illinois, but grew up in East St. Louis. He began playing trumpet when he was nine or ten. He went to New York in 1944 to study at the Juilliard School of Music, but he really wanted to be part of the jazz scene, so he dropped out after a few months. He played with Coleman Hawkins on recordings and gigs on 52nd Street, but by 1945 Miles was playing and recording with Charlie Parker. His style at that time was often tentative, but Parker and other musicians believed in him. Miles later gained valuable experience in the orchestra of Benny Carter on the West Coast, but he was back with Parker by 1948.

Miles took over a nine-piece rehearsal band with arrangements by Gerry Mulligan, Gil Evans, George Russell, John Lewis, and John Carisi in late 1948. It played one or two live gigs with varying personnel, but became famous as the "Birth of the Cool" ensemble based on twelve recordings for the Capitol label. These recordings highlighted a new approach to ensemble jazz and improvisation and continue to be influential.

Miles worked infrequently in the early '50s mainly due to a substance abuse problem, but he kicked the habit by 1954. An appearance at the Newport Jazz Festival in 1955 was a major success for him, and during this period he led a quintet featuring John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones. Along with albums with this lineup which are now considered jazz classics, he began an association with composer/arranger Gil Evans that yielded several large orchestral albums garnering spectacular reviews and influencing players and composers worldwide. All of these albums have never been out of print.

In 1959, with an all-star ensemble of Coltrane, Chambers, Cannonball Adderley, Bill Evans, and Jimmy Cobb, Miles recorded the album *Kind of Blue*. This album became one of the most consistent selling albums in the history of the recording industry; it continues to sell 125,000 copies a year. The music on the album kick-started the modal jazz movement, and two of the five tunes became jazz standards.

By 1964, Davis was leading another incredible ensemble which included tenor saxophonist Wayne Shorter, keyboardist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams. While still playing standard songs and new compositions, the group was looser and incorporated more modern and even avant-garde elements. The music continued to evolve, and by 1968, Davis encouraged the musicians to incorporate electronics and rock. Soon Chick Corea, bassist Dave Holland and drummer Jack DeJohnette were the featured players, and this ensemble was later known as one of the earliest 'fusion' ensembles. In fact, the double album *Bitches Brew* is cited as the recording that launched the fusion era of jazz. Long-time fans were confounded and alienated, but Miles pressed on in his new direction: his groups often included more than one guitar and/or keyboard. Miles was now controversial, and his live appearances were more popular with rock audiences than jazz fans. Ill health sidelined Davis in 1975, and for all intents and purposes, he'd retired. But in 1981, he was back with a group incorporating funk and modern pop music. One of the last concerts he played was a Quincy Jones-produced re-visit to the Birth of the Cool repertoire at the Montreux jazz festival. Miles died on September 28, 1991 in Santa Monica, California.

Background Notes

One of the most influential albums in the history of jazz, Miles Davis' *Kind of Blue* was first released on August 17, 1959 and marked a major turning point for the music. With no rehearsal and the compositions basically sketches by Miles, the musicians created one of the landmarks in the new jazz of the '60s. The music has been called haunting, lyrical and hypnotic. Many musicians have credited the album with making them want to play jazz. Sales continue to astound the recording industry; reportedly, *Kind of Blue* sells about 125,000 copies a year worldwide.

Miles Davis was on a career high in 1959. After years of personal problems and low-profile gigs, Davis was now getting major attention. His small group and large ensemble albums (with arrangements by Gil Evans) were getting raves in the press. The members of the band on *Kind of Blue* were all-stars and leaders in their own right. Each had his own sound and approach, and yet this was definitely a cohesive band.

Kind of Blue represents some of the earliest examples of modal jazz, the tunes based more on scales than chords. The idea was to allow the players free reign to go in any number of melodic directions. In interviews, Miles stated how he felt modern jazz was becoming too harmony-oriented, and he looked to his music to open up more possibilities in melodic terms. He was a true visionary; modal jazz became more and more important as the sixties progressed.

Most of the compositions have become standards, and have even been used as teaching material.

All of these elements add up to a classic album, and now a classic music book.

About This Edition

The music was transcribed by Rob DuBoff, Mark Vinci, Mark Davis and Josh Davis. It is presented in transposed sketch score format. All ensemble lines and improvised solos are included. Rhythm section parts are often included as guides to give the "feel" of each composition. In addition to sections marked by letter, the number of each chorus is included. All of these decisions were made to address a number of uses.

- 1) For playing and performance by a sextet in the instrumentation matching the original.
- 2) For individual and class study.

SO WHAT

By MILES DAVIS

Slowly and Freely

Evans
Dr. Taet

mf

Musical score for Evans and Dr. Taet. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a dynamic of *mf*. The bottom staff is in bass clef and 4/4 time. Both staves begin with a rest followed by a series of chords.

Chambers

mf

Musical score for Chambers. The score consists of two staves. The top staff is in treble clef and 4/4 time. The bottom staff is in bass clef and 4/4 time. Both staves feature eighth-note patterns.

Musical score for the main section. The score consists of two staves. The top staff is in treble clef and 2/4 time. The bottom staff is in bass clef and 2/4 time. Both staves feature eighth-note patterns.

A

A Tempo - Moderately

Musical score for the A section. The score consists of two staves. The top staff is in treble clef and 2/4 time. The bottom staff is in bass clef and 2/4 time. Both staves feature eighth-note patterns.

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Dm7

Evans

Dm7

Dr. play Time

Em7

Davis

Bm7

Adderley

Em7

Coltrane

Dm7

Dm7

Musical score page 6, measures 1-5. The score consists of five staves. The top three staves are treble clef with a key signature of one sharp (F#). The bottom two staves are bass clef with a key signature of one sharp (F#). Measures 1-4 are mostly rests. Measure 5 begins with a bass note followed by a series of eighth notes: F, G, F, F, E, D, C, B, A, G, F.

§

Fm7

Musical score page 6, measures 6-11. The score continues with five staves. Measures 6-7 show a treble clef staff with a key signature of one sharp (F#), featuring eighth-note patterns. Measures 8-9 show a bass clef staff with a key signature of one sharp (F#), featuring eighth-note patterns. Measure 10 begins with a bass note followed by a series of eighth notes: B, A, G, F, E, D, C, B, A, G, F. Measures 11-12 show a treble clef staff with a key signature of one sharp (F#), featuring eighth-note patterns.

A musical score consisting of five staves. The top three staves are treble clef, and the bottom two are bass clef. Measures 1-4 are mostly rests. Measure 5 begins with a bass note followed by eighth-note patterns in both treble and bass staves.

Em7

A musical score showing a single treble staff with a dotted half note. The label "Em7" is positioned above the staff.

Bm7

A musical score showing a single treble staff with a dotted half note. The label "Bm7" is positioned above the staff.

Em7

A musical score showing a single treble staff with a dotted half note. The label "Em7" is positioned above the staff.

Dm7

A musical score showing a single treble staff with a dotted half note. The label "Dm7" is positioned above the staff. The bass staff shows a sustained note throughout this section.

Dm7

A musical score showing a single treble staff with a dotted half note. The label "Dm7" is positioned above the staff. The bass staff shows a sustained note throughout this section.

To Coda

Davis Solo

A musical score for five staves. The top three staves are treble clef, and the bottom two are bass clef. The key signature is two sharps. The music consists of mostly eighth-note patterns. The first three staves have a dotted half note followed by a dash. The fourth staff has a dotted half note followed by a dash, then a dotted quarter note followed by a dash. The fifth staff has a dotted half note followed by a dash, then a dotted quarter note followed by a dash.

B

Em7

Chambers

Dm7

A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is two sharps. The music starts with a dotted half note followed by a dash, then a sixteenth-note pattern. This is followed by a dotted half note followed by a dash, then another sixteenth-note pattern. The bass staff shows a continuous eighth-note pattern.

A continuation of the musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is two sharps. The music consists of eighth-note patterns. The bass staff shows a continuous eighth-note pattern.

Em7

Dm7

A continuation of the musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is two sharps. The music consists of eighth-note patterns. The bass staff shows a continuous eighth-note pattern.

Musical score for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of two measures. The first measure starts with a rest followed by eighth notes. The second measure starts with a quarter note followed by eighth notes.

Fm7

Musical score for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes.

Musical score for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes.

Em7

Musical score for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes.

Musical score for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes.

2

Em7



w/walking bass sim.



Em7



Fm7



Em7



C □

Em7

Em7

Coltrane Solo

Em7

Fm7

3
3

1 2 3 4 5 6 7 8 9 10

Em7



Em7



Fm7



Sheet music for a jazz solo, likely for piano or guitar, featuring ten staves of music. The music is in common time and includes the following chords and sections:

- Chord E minor 7 (Em7) appears at the top right.
- A section labeled "D 1" is indicated above the staff.
- The section "Adderley Solo" is labeled above the staff.
- Chord B minor 7 (Bm7) is labeled above the staff.
- Chord B minor 7 (Bm7) is labeled above the staff.
- Chord C major 7 (Cm7) is labeled above the staff.

The music consists of ten staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines, with some staves containing rests and others containing continuous eighth-note patterns. The overall style is characteristic of jazz improvisation.

1 2 3 4 5 6 7

Bm7

2

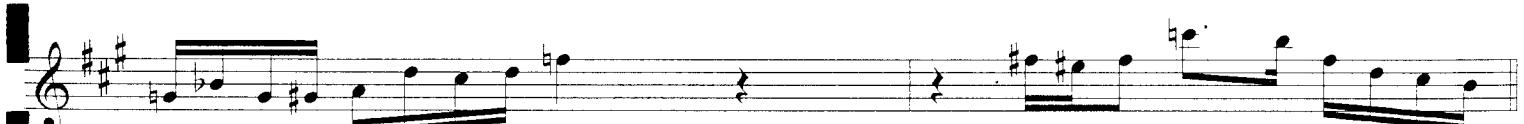
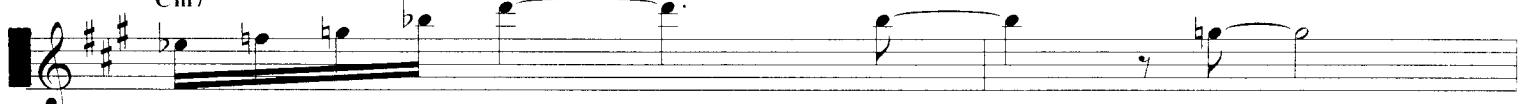
Bm7

tr

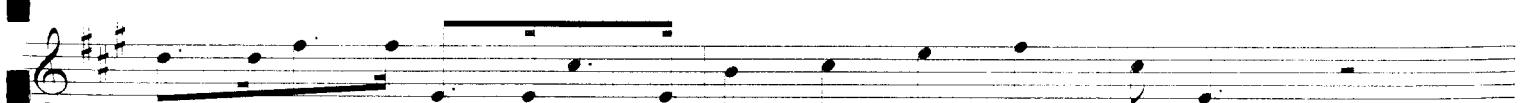
Bm7



Cm7



Bm7



Em7

Davis

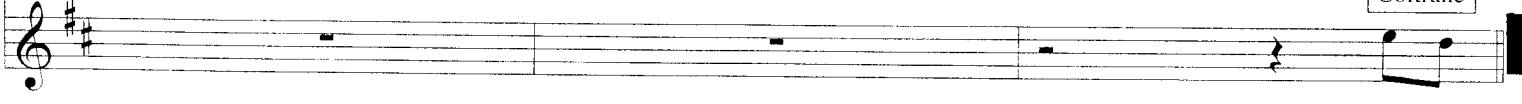


Adderley



Em7

Coltrane



E

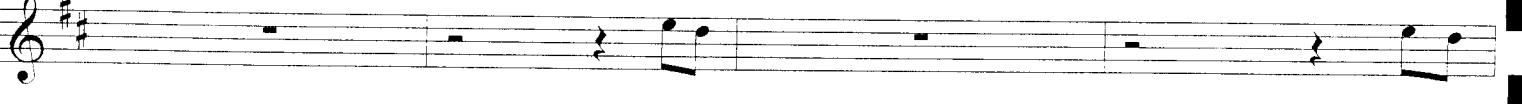
Em7



Bm7



Em7



Evans Solo

Dm7

A musical staff in F major (one sharp) with a treble clef. It consists of five horizontal lines and four spaces. There are three vertical bar lines dividing the staff into four measures. The first measure has a single note on the top line. The second measure has a single note on the middle line. The third measure has a single note on the bottom line. The fourth measure has a single note on the top line.

A bass staff below it also shows four measures of chords, starting with a Dm7 chord indicated by a bass clef and a sharp sign.

A musical score for a band, consisting of four staves:

- Treble Staff:** Starts with a rest, followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note.
- Alto Staff:** Starts with a rest, followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note.
- Bass Staff:** Starts with a rest, followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note.
- Rhythm Staff:** Shows eighth note patterns.

The score continues with harmonic changes and specific notes:

- Em7:** Treble staff has a eighth note, a sixteenth note, another eighth note, and a sixteenth note.
- Bm7:** Treble staff has a eighth note, a sixteenth note, another eighth note, and a sixteenth note.
- Em7:** Treble staff has a eighth note, a sixteenth note, another eighth note, and a sixteenth note.
- Dm7:** Treble staff has a eighth note, a sixteenth note, another eighth note, and a sixteenth note.
- Bass Staff:** Shows eighth note patterns.

Musical score for measures 18-22. The top three staves are treble clef with a key signature of two sharps. The bass staff is bass clef. Measures 18-21 show eighth-note patterns with rests. Measure 22 begins with a melodic line consisting of eighth and sixteenth notes, followed by a bass line.

Fm7

Musical score for measure 23. Treble clef, two sharps. The melody continues with eighth-note patterns.

Cm7

Musical score for measure 24. Treble clef, one sharp. The melody continues with eighth-note patterns.

Fm7

Musical score for measure 25. Treble clef, two sharps. The melody continues with eighth-note patterns.

Ebm7

Musical score for measure 26. Bass clef. The bass line consists of eighth-note chords in E-flat minor (E-flat, G, B-flat).

Musical score for measure 27. Bass clef. The bass line continues with eighth-note chords in E-flat minor.

Musical score page 19 featuring six staves of music. The staves are as follows:

- Staff 1: Treble clef, key signature of two sharps. Measures show eighth-note patterns.
- Staff 2: Treble clef, key signature of two sharps. Measures show eighth-note patterns.
- Staff 3: Treble clef, key signature of one sharp. Measures show eighth-note patterns.
- Staff 4: Bass clef, key signature of one sharp. Measures show eighth-note patterns.
- Staff 5: Blank staff.
- Staff 6: Blank staff.

Harmonic changes are indicated by key signatures and Roman numerals:

- Measure 1: E major (Em7)
- Measure 2: B minor (Bm7)
- Measure 3: E major (Em7)
- Measure 4: D minor (Dm7)

Dynamics include eighth-note patterns and grace notes. Measure 4 features grace notes above the bass line.

A page of musical notation featuring five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is two sharps. The music consists of measures of eighth and sixteenth notes, with some measures being rests. The notation is typical of classical or jazz sheet music.

F Dm7

Chambers Dm7

Em7 Bm7

Dm7

Dm7

The musical score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The music is in common time. Chords are indicated above the staff: F, Dm7, Em7, Bm7, and Dm7. Measure 1 starts with a Dm7 chord. Measure 2 starts with a Dm7 chord, followed by a melodic line labeled 'Chambers'. Measure 3 starts with an Em7 chord. Measure 4 starts with a Bm7 chord. Measure 5 starts with a Dm7 chord. Measure 6 starts with a Dm7 chord.

D.S. al Coda

Musical score for measures 22-25. The score consists of five staves. Measures 22-24 show three staves with eighth-note patterns. Measure 25 begins with a bassoon solo (measures 25-26) followed by a coda section.

Φ CODA

D m7

Coda section for D major 7th. The score shows two staves. The top staff has a sustained note followed by a D major 7th chord. The bottom staff has a bassoon line.

D m7

Time on Cym.

Final section. The score shows two staves. The top staff has a sustained note followed by a D major 7th chord. The bottom staff has a bassoon line.

Dm7

Dm7

Fade out

FREDDIE FREELOADER

By MILES DAVIS

Moderately

Piano Comps
Bass Walks
Dr. plays Time

Davis

C7

F7



Adderley

G7

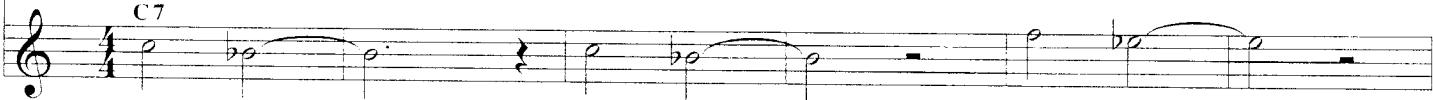
C7



Coltrane

C7

F7



C7

G7

F7

B♭7



G7

D7

C7

F7



C7

G7

F7

B♭7



C7

F7



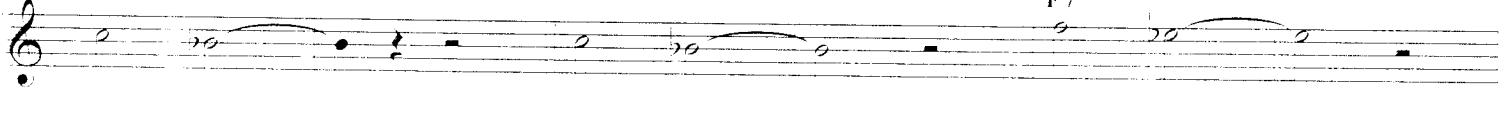
G7

C7



C7

F7



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C7 G7 F7 C7
 G7 D7 C7 G7
 C7 G7 F7 C7

A 1 Kelly Solo
 (Right hand only)

B♭7 E♭7 F7
 E♭7 A♭7 F7
 B♭7 B♭7 E♭7
 E♭7 A♭7 B♭7 F7
 B♭7 E♭7 F7
 E♭7 A♭7 B♭7 F7
 E♭7 A♭7 B♭7 F7

E♭7

Music score for page 26, featuring six staves of musical notation. The first five staves are grouped together, with chords indicated above them: E♭7, B♭7, E♭7, A♭7, and F7. The sixth staff is labeled "Davis Solo". The music consists of various note patterns and rests, typical of jazz notation.

B♭7

Davis Solo

Continuation of the musical score from page 26. The score consists of four staves of musical notation. The first staff begins with a rest. The second staff begins with E♭7, followed by A♭7. The third staff begins with C7. The fourth staff begins with F7.

G7

F7

B♭7

Continuation of the musical score from page 26. The score consists of two staves of musical notation. The first staff begins with G7. The second staff begins with F7, followed by B♭7.

F7

G7

C7

3 C7

F7

C7

G7

F7

Bb7

4 C7

F7

C7

G7

Bb7

5 C7

F7

C7

F7

G7

6 C7

F7

C7

G7

F7

Bb7

Bb7 Chambers

F7

E♭7

C7

G7

F7

E♭7

B♭7

F7

E♭7

A♭7

C7

Coltrane Solo

C7

F7

C7

G7

F7

B♭7

C7

A page of musical notation consisting of ten staves of music. The notation is primarily for a solo instrument, likely piano, using standard musical notation with stems and rests. The staves are organized into two columns of five staves each. Chords are indicated above the staves, and rests are represented by large black rectangles. The chords shown include F7, C7, G7, Bb7, C7, F7, C7, G7, Bb7, and C7. Measure numbers are present at the beginning of the first and second staves of each column. The music includes various rhythmic patterns, such as eighth-note and sixteenth-note figures, and dynamic markings like accents and slurs.

Musical score for a jazz piece, likely for piano or guitar, featuring 12 staves of music. The score includes various chords and performance instructions.

Chords and Instructions:

- F7 (Staff 1)
- C7 (Staff 1, Staff 2, Staff 5)
- G7 (Staff 2, Staff 4)
- B♭7 (Staff 3, Staff 5)
- 5 (Staff 5)
- F7 (Staff 6)
- C7 (Staff 6)
- G7 (Staff 7)
- F7 (Staff 7)
- B♭7 (Staff 8)
- D 1 (Staff 8)
- C7 (Staff 8)
- Adderley Solo (Staff 8)
- G7 (Staff 9)
- C7 (Staff 10)

Performance Notes:

- Measure 1: Measures 1-2 show eighth-note patterns.
- Measure 2: Measures 3-4 show eighth-note patterns.
- Measure 3: Measures 5-6 show eighth-note patterns.
- Measure 4: Measures 7-8 show eighth-note patterns.
- Measure 5: Measures 9-10 show eighth-note patterns.
- Measure 6: Measures 11-12 show eighth-note patterns.
- Measure 7: Measures 13-14 show eighth-note patterns.
- Measure 8: Measures 15-16 show eighth-note patterns.
- Measure 9: Measures 17-18 show eighth-note patterns.
- Measure 10: Measures 19-20 show eighth-note patterns.
- Measure 11: Measures 21-22 show eighth-note patterns.
- Measure 12: Measures 23-24 show eighth-note patterns.

1 G7

2 D7

3 C7

4 F7

5 2 G7

6 C7

7 G7

8 D7 C7 F7

9 3 G7

10 C7

11 G7

D7

C7

F7

4 G7

C7

G7

D7

C7

F7

5 G7 tr

C7

G7

D7

C7

G7

D7

C7

F7

E 1 G7

Chambers Solo

B \flat 7

E \flat 7

B \flat 7

F7 E \flat 7 Ab7

2 B \flat 7

E \flat 7

B \flat 7

B \flat 7 Davis (comes in early) Etc.

F7 E \flat 7 Ab7

F C7 F7

Adderley

Coltrane

C7 F7

C7 G7 F7 Bb7

G7 D7 C7 F7

C7 G7 F7 Bb7

C7 F7

G7 C7 F7

C7 F7

C7 G7 F7 Bb7

G7 D7 C7 F7

C7 G7 F7 Bb7

BLUE IN GREEN

By MILES DAVIS

Slowly

Evans

w/Bass & Dr.

Davis

Am7

B7 \sharp 5

Em7

Gm7

Comp.

A7 \sharp 5

Dm7

G7

C Maj7

G7 \sharp 5

Em7

D7 \sharp 9

Bm7

Em7

Am7

B7 \sharp 5

Em7

Dm7

G7

C Maj7

B7 \sharp 5

Em7

F7 \sharp 9

Bm7

Em7

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B Am7

Evans

Gm7 A7#5 Dm7 Cm7 F7 BbMaj7 A7#5

Dm7 E7#9 Am7 Dm7

Gm7 A7#5 Dm7 Cm7 F7

Coltrane Solo

Em7

BbMaj7 A7#5 Dm7 E7#9 Am7 Dm7

C Am7 B7#5 Em7 Dm7 G7

Piano comps.

C Maj7 B7^{#5} Em7 F#7^{#9} Bm7 Em7

Am7 B7^{#5} Em7 Dm7 G7

C Maj7 B7^{#5}

Em7 F#7#9 Bm7 Em7

D

Am7

Evans Double Time (Rubato)

Gm7 A7^{#5} Dm7 Cm7 F7 B♭Maj7 A7^{#5}

Dm7 E7^{#9} Am7 Dm7 Gm7 A7^{#5}

Dm7

Cm7

B♭Maj7

A7♯5

Dm7

E7♯9

E

A Tempo

Am7

Davis

B7♯5

Am7

Dm7

Gm7

Pno. Comps.

Em7

Dm7

G7

CMaj7

B7♯5

Em7

F7♯9

Bm7

Em7

Am7

B7♯5

Em7

Dm7 G7 CMaj7 B7^{#5}

Em7 F#7^{#9} Bm7 Em7

Evans

F Gm7 Rubato A7^{#5} Dm7 Cm7 F7 BbMaj7 A7^{#5}

Dm7 E7^{#9} Am7 Dm7 Gm7 A7^{#5}

Dm7 Cm7 F7 BbMaj7 - A7^{#5} Dm7 E7^{#9}

Am7 Dm7 Gm7 A7^{#5} Dm7 Dm(Maj7)

ALL BLUES

By MILES DAVIS

Evans Moderately

Dr. play Time

mf

Chambers

Adderley

Coltrane

Davis

A7

E7

A7

G7

G7

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A page of musical notation for a band, featuring six staves of music. The notation includes various chords labeled above the staves:

- Top staff: D7
- Second staff: A7
- Third staff: D7
- Fourth staff: C7
- Fifth staff: C7
- Sixth staff: A7, E7^{#9}
- Seventh staff: E7, B7^{#9}
- Eighth staff: A7, E7^{#9}
- Ninth staff: G7, D7^{#9}
- Bottom staff: G7, D7^{#9}

The music consists of six staves, each with a different clef (G-clef, F-clef, G-clef, F-clef, G-clef, bass F-clef) and a key signature of one sharp. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems. The chords are indicated by Roman numerals with superscripts (#9, 7#9).

F 7^{#9} E 7^{#9} A7 A7

C 7^{#9} B 7^{#9} E7 E7

F 7^{#9} E 7^{#9} A7 A7

E♭ 7^{#9} D 7^{#9} G7 G7

E♭ 7^{#9} D 7^{#9} G7 G7

A7

E7

A7

G7

G7

A7

E7

A7

G7

G7

D7

A7

D7

C7

A7

E7#9

B7#9

A7

E7#9

G7

D7#9

G7

D7#9

F 7[#]9E 7[#]9

A7

A7

C 7[#]9B 7[#]9

E7

E7

F 7[#]9E 7[#]9

A7

A7

E^b7[#]9D 7[#]9

G7

G7

E^b7[#]9D 7[#]9

G7

G7

A

Davis Solo | A7

E7

A7

Etc.

G7

Etc. G7

sim.

D 7 A 7

E 7[#]9 F 7[#]9 E 7[#]9 A 7

2 A 7

D 7 A 7

E 7[#]9 F 7[#]9 E 7[#]9 A 7 3 A 7

D 7

A 7 E 7[#]9 F 7[#]9 E 7[#]9 A 7

A 7 E 7[#]9 F 7[#]9 E 7[#]9

4 A 7 D 7 A 7

E 7[#]9 F 7[#]9 E 7[#]9 A 7

A 7

Evans

G7

Chambers

G7

Adderley Solo

I B

E7

Etc.

Etc. G7

A 7

E 7

B 7 9

C 7 9

B 7 9

E 7

E 7

A 7

E 7

B 7^{#9}

C 7^{#9} B 7^{#9}

E7

E7

A7

E7

B 7^{#9}

C 7^{#9} B 7^{#9} E7

4

E7

A7

E7

B 7^{#9} C 7^{#9} B 7^{#9}

E7

G7

Evans

G7

G7

G7

Coltrane Solo

Etc.

Etc.

C I

A7

D7

A7

E 7#9

F 7#9

E 7#9

A7

A7

1

D7

A7

E 7#9

F 7#9 E 7#9

A7

A7

D7

E 7#9

A7

F 7#9 E 7#9 A7

A7

3

D 7

A 7

E 7[#]9

F 7[#]9

E 7[#]9

A 7

A 7

G 7

Evans Solo

Etc.

G 7

D

G 7

Bass clef

C7

G7

Musical score page 51, measures 1-2. Treble and bass staves. Key signature changes from C major to G major.

D7^{#9}E♭7^{#9}D7^{#9}

G7

Musical score page 51, measures 3-4. Treble and bass staves. Key signature changes from D7#9 to E♭7#9 to D7#9 to G7.

G7

Musical score page 51, measures 5-6. Treble and bass staves. Key signature remains G major.

C7

G7

Musical score page 51, measures 7-8. Treble and bass staves. Key signature changes from C7 to G7.

D7^{#9}E♭7^{#9}D7^{#9}

G7

Musical score page 51, measures 9-10. Treble and bass staves. Key signature changes from D7#9 to E♭7#9 to D7#9 to G7.

Chambers

D7^{#9}E♭7^{#9}D7^{#9}

G7

Musical score page 51, measures 11-12. Treble and bass staves. Key signature changes from D7#9 to E♭7#9 to D7#9 to G7.

A7

Davis

Adderley

E7

Coltrane

A7

G7

G7

E

Piano, Bass and Drums cont.

A7

E7

A7

D7

A7

A7

E7

D7

A7

E7^{#9}F7^{#9}E7^{#9}

A7

B7^{#9}C7^{#9}B7^{#9}

E7

E7^{#9}F7^{#9}E7^{#9}

A7

A7

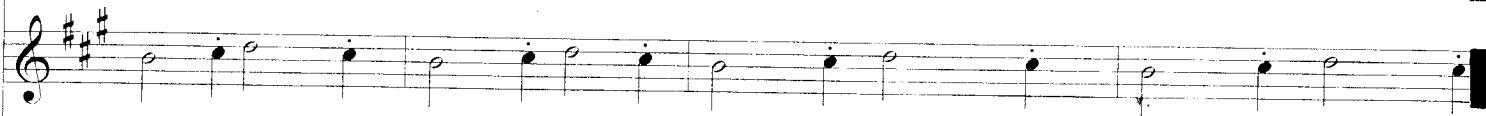
E7

A7

A7



E7



A7



D7

A7



A7

E7

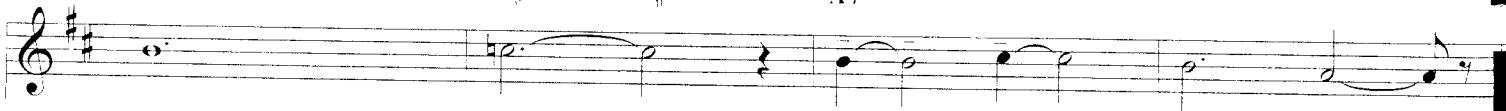


D7

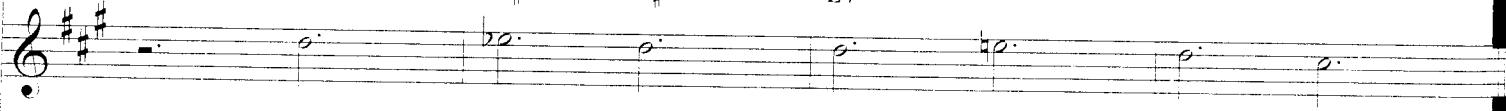
A7

E7^{#9}F7^{#9}E7^{#9}

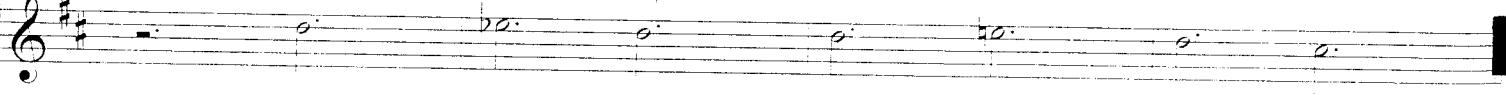
A7

B7^{#9}C7^{#9}B7^{#9}

E7

E7^{#9}F7^{#9}E7^{#9}

A7



Sheet music for a jazz ensemble, page 55. The music is divided into sections by labels in boxes:

- E7**: Treble clef staff.
- A7**: Treble clef staff.
- Evans**: Bass clef staff.
- G7 Tremolo**: Bass clef staff.
- Chambers**: Bass clef staff.
- F**: Treble clef staff.
- A7**: Treble clef staff.
- E7**: Treble clef staff.
- A7**: Treble clef staff.
- G7**: Bass clef staff.
- G7**: Bass clef staff.

The music consists of six staves of musical notation. The first four staves are treble clef, while the last two are bass clef. The notation includes various note heads, stems, and rests. Chords are indicated above the staves: E7, A7, Evans, G7 Tremolo, Chambers, F, A7, E7, A7, G7, and G7. The section labeled "F" contains a melodic line with eighth-note patterns. The section labeled "G7 Tremolo" features a continuous eighth-note tremolo pattern. The bass staves show rhythmic patterns with eighth and sixteenth notes. The overall style is characteristic of jazz or blues harmonica parts.

Four staves of musical notation in G major (two sharps). The top staff uses a treble clef and eighth-note strokes. The second staff uses a treble clef and quarter notes. The third staff uses a treble clef and sixteenth-note strokes. The bottom staff is a bass staff with quarter notes.

D7

Treble staff showing a D7 chord progression. The first measure shows a D7 chord with a bass note. The second measure shows a G7 chord with a bass note. The third measure shows a C7 chord with a bass note. The fourth measure shows a F#7 chord with a bass note. The fifth measure shows a B7 chord with a bass note. The sixth measure shows an E7 chord with a bass note. The seventh measure shows an A7 chord with a bass note. The eighth measure shows a D7 chord with a bass note.

A7

Treble staff showing an A7 chord progression. The first measure shows an A7 chord with a bass note. The second measure shows a D7 chord with a bass note. The third measure shows a G7 chord with a bass note. The fourth measure shows a C7 chord with a bass note. The fifth measure shows a F#7 chord with a bass note. The sixth measure shows a B7 chord with a bass note. The seventh measure shows an E7 chord with a bass note. The eighth measure shows an A7 chord with a bass note.

D7

Treble staff showing a D7 chord progression. The first measure shows a D7 chord with a bass note. The second measure shows a G7 chord with a bass note. The third measure shows a C7 chord with a bass note. The fourth measure shows a F#7 chord with a bass note. The fifth measure shows a B7 chord with a bass note. The sixth measure shows an E7 chord with a bass note. The seventh measure shows an A7 chord with a bass note. The eighth measure shows a D7 chord with a bass note.

C7

Treble staff showing a C7 chord progression. The first measure shows a C7 chord with a bass note. The second measure shows a F#7 chord with a bass note. The third measure shows a B7 chord with a bass note. The fourth measure shows an E7 chord with a bass note. The fifth measure shows an A7 chord with a bass note. The sixth measure shows a D7 chord with a bass note. The seventh measure shows a G7 chord with a bass note. The eighth measure shows a C7 chord with a bass note.

G7

Treble staff showing a G7 chord progression. The first measure shows a G7 chord with a bass note. The second measure shows a C7 chord with a bass note. The third measure shows a F#7 chord with a bass note. The fourth measure shows a B7 chord with a bass note. The fifth measure shows an E7 chord with a bass note. The sixth measure shows an A7 chord with a bass note. The seventh measure shows a D7 chord with a bass note. The eighth measure shows a G7 chord with a bass note.

A 7

E 7#9

B 7#9

A 7

E 7#9

G7

D 7#9

G7

D 7#9

F 7#9 E 7#9 A7

C 7#9 B 7#9 E7

F 7#9 E 7#9 A7

E7#9 D7#9 G7

E7#9 D7#9 G7

FLAMENCO SKETCHES

By MILES DAVIS

Slowly

Evans

CMaj7

CMaj7

A

Davis

DMaj7

CMaj7

sim.

CMaj7

Bb7Sus4

CMaj7

E7 ⁹
₆

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Am7

B Coltrane Solo

D Maj7

B♭7 Sus4

CMaj7

E7^{b9}_{b6}

14

Am7

C Adderley Solo

AMaj7

F7Sus4
G Maj7
B7^{p9}/_{p6}

A musical score page featuring four staves of music for piano and bass. The top two staves are for the right hand (treble clef) and show various melodic lines with dynamic markings like \times , $\ddot{\times}$, and $\#$. The third staff is for the left hand (bass clef), providing harmonic support with chords. The fourth staff is for the bass (double bass clef), also providing harmonic support. The score includes section markers and key changes:

- Section D [Evans Solo]
- Key: C Maj7
- Key: Em7
- Key: A \flat 7 Sus4

The page number 61 is located in the top right corner.

A musical score for piano, page 62, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a bass clef, and a treble clef. The bottom system starts with a bass clef, a bass clef, and a bass clef. The key signature changes from B-flat major 7 to D7/6. Measure 1 (top staff) shows eighth-note chords in the treble and bass staves. Measures 2-3 (top staff) show eighth-note chords with grace notes. Measures 4-5 (top staff) show eighth-note chords with grace notes. Measures 6-7 (bottom staff) show eighth-note chords with grace notes. Measure 8 (bottom staff) shows eighth-note chords with grace notes. Measure 9 (bottom staff) shows eighth-note chords with grace notes. Measure 10 (bottom staff) shows eighth-note chords with grace notes. Measure 11 (bottom staff) shows eighth-note chords with grace notes. Measure 12 (bottom staff) shows eighth-note chords with grace notes. Measure 13 (bottom staff) shows eighth-note chords with grace notes. Measure 14 (bottom staff) shows eighth-note chords with grace notes. Measure 15 (bottom staff) shows eighth-note chords with grace notes. Measure 16 (bottom staff) shows eighth-note chords with grace notes. Measure 17 (bottom staff) shows eighth-note chords with grace notes. Measure 18 (bottom staff) shows eighth-note chords with grace notes. Measure 19 (bottom staff) shows eighth-note chords with grace notes. Measure 20 (bottom staff) shows eighth-note chords with grace notes.

Gm7

E

DMaj7

Davis

CMaj7

Etc.

Bb7Sus4

CMaj7

E7^{b9}
b6

Am7

Kind of Blue

All Blues

Blue in Green

Flamenco Sketches

Freddie Freeloader

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