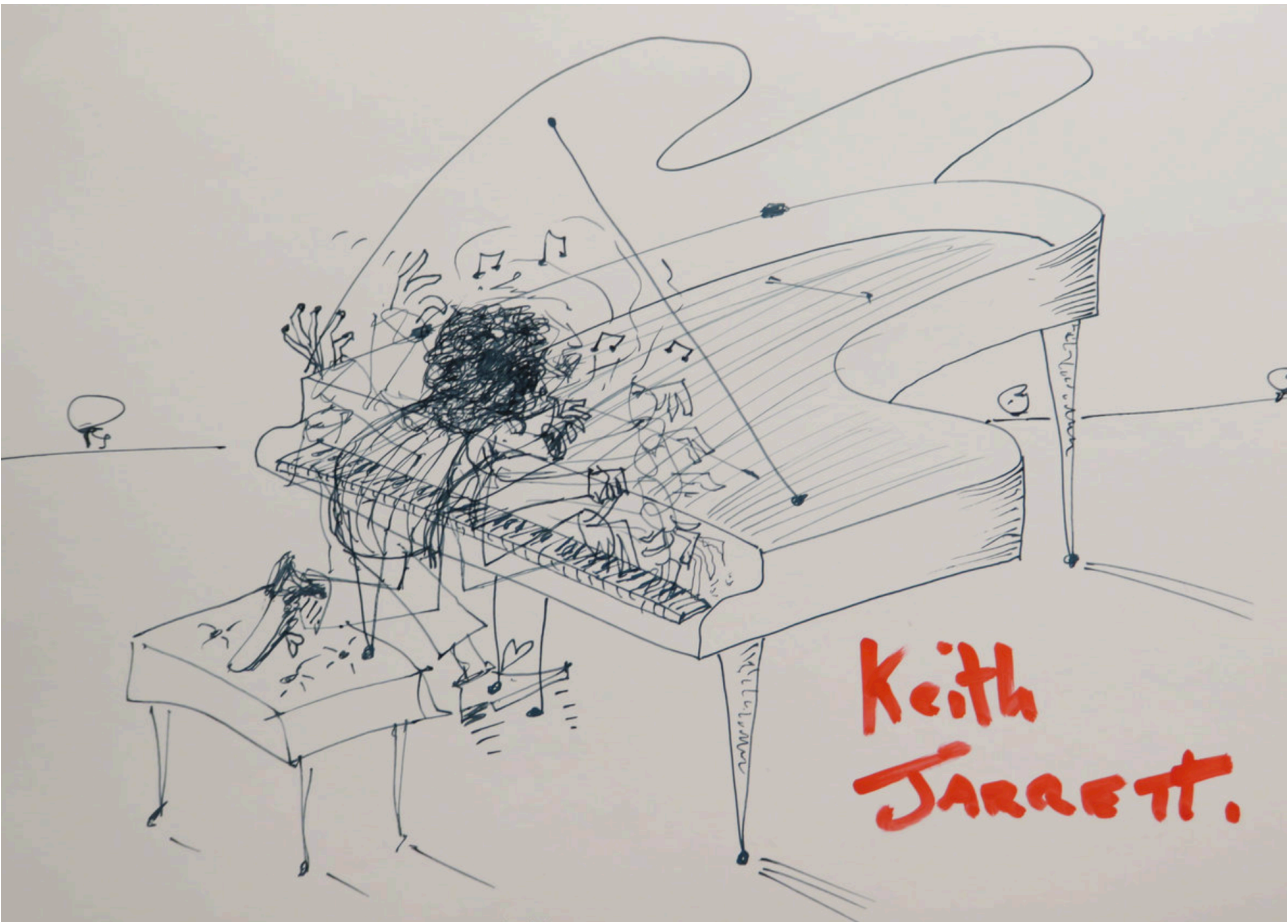


Ten Keith Jarrett Solos



Preface

I must have transcribed hundreds of solos since getting into music more than forty years ago. Mostly they are a mess, a handwritten manuscript paper kind of vibe. But I needed to use these for a dissertation, so it seems I should make them available. The following transcriptions are included:

All The Things You Are
Autumn Leaves (Solo 1)
Autumn Leaves (Solo 2)
Days Of Wine And Roses
Groovin High
If I Were A Bell
In Love In Vain
My Funny Valentine
Someday My Prince Will Come
Stella By Starlight

The notes should be correct (unless I have made a mistake putting the handwritten scores into Sibelius). I have published some of these in MuseScore format on my website too, so just contact me if you would prefer that. Note also the chord changes are just the generic changes you would find in a real book setting, rather than the definitive chords used in every bar - actual voicings change an awful lot at different times in the solos and my focus has been on the melodic phrases.

Practicing these solos

I must have spent thousands of hours learning Keith Jarrett solos. These transcriptions (and many other of his solos) have been invaluable in developing my technique and my approach to improvisation over jazz standards.

Some thoughts on getting the most out of these solos.

You need to memorise them

If you are a piano player, start with right hand only and learn to play them by memory. Take a phrase at a time and once it's comfortably in your recall, go on to the next one. This can be a little slow at first, but the key is not to be in a rush. It takes as long as it takes to memorise something and playing it by reading the music is not the same. I don't say this as a die-hard dogmatist jazz type, but it comes from lots of experience memorising and not memorising stuff and getting a sense of what works best. Also, just learn one solo at a time. It may take a while learning all of these but eventually, they will become ingrained, and be like a set of etudes to do during practice, and you don't want reading music to be involved at that stage.

Use the recording

I use a software program called Transcribe to both transcribe these solos, and use it as a practice tool every day. Make sure you know how the phrase should sound on the

recording, memorise it with this in mind. As you learn to play the solo from memory, you should also get to the point where you can play it along with the recording.

Don't worry about matching the speed of the recording

I have spent a long time working on these solos by playing them sometimes even around 25–35% speed. This probably seems overly slow, but it gives your ears a chance to really soak up the rhythmic subtleties of the recording, and not only of Keith Jarrett's playing but of the other musicians too. I find that so much of my approach to time is influenced by Gary Peacock and this comes from playing these solos along with the recording and locking into the time as much as possible and using slow speeds to do it. I find playing them slow to mid speed also really helps with technique. I will rarely take them up to 100% speed, but if you are going to do it, just concentrate on one at a time. You will no doubt find certain phrases that are really technically challenging at 100% speed, so do not rush the process of building this technique. It will come eventually. Playing along with the recording at 100% speed does have value, especially in getting your technique to be able to do complex things very quickly, but don't get hung up on them needing to be played at 100% speed. After spending a lot of time playing the solos along with the recording at 25%, I find I generally play them now at about 60–70% speed as a general daily practice thing. A neat thing about the Transcribe program is that it makes it very easy to change speed but keep the pitch the same.

Go over them when you are not with the instrument

I will play these through in my head when I am on a train, a plane, in a meeting, at a boring dinner party, wherever. You should know them well enough so you can imagine each note of the solo. This really helps your ears develop, and solidifies the sound of different chord progressions of the jazz standards. A great jazz guitarist once told me that some of your best practice can take place on the bus, just going through tunes in your head, trying to imagine chord changes.

If you are a piano player, learn them in right and left hand

These solos are pretty technically demanding, and they present a great opportunity to get a lot of balance between left and right hands. Almost all piano players have a left hand that is much weaker than the right, and the left hand just kind of leans on the right and backs it up. But what you really want is for your left hand to have the same facility and ability to improvise as the right hand. It is interesting that even piano players with enormous technique seem to have this issue. So you can use these solos to develop a lot of independence in both hands, and move to the point where either hand can take the lead at any time. I actually started out as a guitarist and learnt a bunch of these solos on guitar which presents different issues, then went to piano, then went back again, so just do what works for the challenges of your particular instrument.

Other ways to practice them

There are of course a ton of ways to practice these besides just playing them through. You might learn them in a different key (again, take it slow and memorise - and if you want MuseScore files to easily transpose them, head to my website). I have also done things like play each note as the bottom note in a chord, so play each note with a major third above it, or a major triad, or a fourth chord or something. This really builds your ability to play chords. Once you think about it, there are a million variations like this you could do. You can also do things like play the notes of the underlying chord in one hand while playing the solos with the other, or improvise in one hand while playing the solo, kind of two-part invention style. It does not really matter what you do, as long as you keep finding ways to develop your playing. Generally with practice I always want it to be a deeply

musical experience, not an exhausting experience, so keep that in mind when you work with them. Over the years I have approached these solos in all kinds of ways (even singing the solo while playing the chords, which is great for your ears).

Don't get hung up on the meaning of it all

It is interesting to think about which notes Keith Jarrett uses and when he uses them, but when you try and systemise this you tend to find endless patterns and possibilities. It is certainly not possible to try and reduce what is going on here into scale choice or something. Note that Keith Jarrett uses all twelve notes of the octave over all chord choices at different times. I wrote a whole (pretty boring!) PhD about this. But what really seems to be going on here is a deeply sophisticated and intuitive understanding of how voice leading can be embedded into the way you hear, and how hearing and internalising the audio lineage of jazz gives you a deep sense of why certain notes can be played at certain times, driven by local time-based context. It's complicated but not really. Study improvisation enough and you will end up hearing everything, no need to think about the why.

These solos are really a testament to the ability of the human mind to process and work with audio information, and reproduce it in novel ways. I am not sure how this helps with your daily practice, but remember that the process of learning how to improvise is cognitively complicated rather than analytically complicated. While there are lots of fascinating analytical and mathematical questions that this information gives rise to, for the purpose of learning how to improvise, it is important not just to see these solos as containing a set of rules that collectively give a solution to the problem of improvisation.

Anyway, I hope you get a lot of value out of these solos. I have found that, over the years, my study of Keith Jarrett in particular, has completely transformed my understanding of music, and not only as a jazz improviser. When I became interested in music, I wanted to learn everything about it. I wanted to know how to orchestrate, how to write counterpoint, how to write a fugue, how harmony worked. These solos have been invaluable in developing my sense of melody, voice leading, and what is possible in harmony. Most importantly, developing expertise about music seems to be accompanied by developing that elusive sense of how music seems to work, and being comfortable with the fact that any theory will become subordinate to your developed judgement as a musician. And these solos have really helped for that.

Note that these are intended for personal use only. That great image on the first page was created by Andy Hay.

Hope you get a lot out of them!

Jamie Gabriel
2019
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All The Things You Are
Composed by Jerome Kern
Keith Jarrett piano solo (Standards, Volume 1, 1983)

Chord changes for the first staff: Gmin7b5, Cdom7, Fmin7, Bbmin7.

Chord changes for the second staff: Ebdom7, Abmaj7, Dbmaj7, Dmin7, Gdom7.

Chord changes for the third staff: Cmaj7, Cmaj7, Cmin7, Fmin7.

Chord changes for the fourth staff: Bbdom7, Ebdom7, Abmaj7, Amin7, Ddom7.

Chord changes for the fifth staff: Gmaj7, Gmaj7, Amin7, Dom7.

Chord changes for the sixth staff: Gmaj7, Gmaj7, F#min7b5, Bdom7.

Chord changes for the seventh staff: Emaj7, Cdom7, Fmin7, Bbdom7.

Chord changes for the eighth staff: Ebdom7, Abmaj7, Dbmaj7, Gbdom7.

Chord changes for the ninth staff: Cmin7, Bdim7, Bbmin7, Ebdom7, Abmaj7.

Chord changes for the tenth staff: Gmin7b5, Cdom7, Fmin7, Bbmin7, Ebdom7, Abmaj7, Dbmaj7.

44 Dmin7 Gdom7 Cmaj7 Cmaj7 Cmin7 Fmin7

49 Bbdom7 Ebdom7 3 Abmaj7

52 Amin7 3 Ddom7 3 Gmaj7 3 Gmaj7 3 Amin7

57 Gmaj7 Gmaj7 3 F#min7b5 Bdom7 Emaj7

62 Cdom7 Fmin7 Bbdom7 Ebdom7 Abmaj7 3

67 Dbmaj7 Gbdom7 Cmin7 Bdim7

71 Bbmin7 Ebdom7 Abmaj7 Gmin7b5 Cdom7 Fmin7

76 Bbmin7 Ebdom7 Abmaj7 Dbmaj7 Dmin7 Gdom7

81 Cmaj7 Cmaj7 Cmin7 Fmin7

85 Bbdom7 Ebdom7 Abmaj7 Amin7 Ddom7

89 Gmaj7 Gmaj7 Amin7 Ddom7 Gmaj7

94 Gmaj7 F#min7b5 Bdom7 Emaj7 Cdom7

99 Fmin7 Bbdom7 Ebdom7 Abmaj7 Dbmaj7

104 Gbdom7 Cmin7 Bdim7 Bbmin7

108 Ebdom7 Abmaj7 Gmin7b5 Cdom7 Fmin7 3

112 Bbmin7 Ebdom7 Abmaj7 Dbmaj7

116 Dmin7 3 Gdom7 Cmaj7 Cmaj7 Cmin7

120 Fmin7 Bbdom7 Ebdom7

123 Abmaj7 Amin7 Ddom7 Gmaj7 Gmaj7

127 Amin7 Ddom7 Gmaj7

130 Gmaj7 F#min7b5 Emaj7 Cdom7

135 Fmin7 Bbdom7 Ebdom7 Abmaj7 Dbmaj7 Gbdom7

141 Cmin7 Bdim7 Bbmin7 Ebdom7 Abmaj7

146 Gmin7b5 Cdom7 Fmin7 Bbmin7 Ebdom7 Abmaj7

151 Dbmaj7 Dmin7 Gdom7 Cmaj7 Cmaj7 Cmin7

156 Fmin7 Bbdom7 Ebdom7 Abmaj7 Amin7 Ddom7

161 Gmaj7 Gmaj7 Amin7 Ddom7

165 Gmaj7 Gmaj7 F#min7b5 Bdom7

169 Emaj7 Cdom7 Fmin7 Bbdom7

173 Ebdom7 Abmaj7 Dbmaj7 Gbdom7

177 Cmin7 Bdim7 Bbdim7 Ebdom7

181 Abmaj7 Gmin7b5 Cdom7 Fmin7 Bbmin7 Ebdom7

186 Abmaj7 Dbmaj7 Dmin7 Gdom7 Cmaj7

190 Cmaj7 Cmin7 Fmin7 Bbdom7 Ebdom7

Musical staff for measures 190-194. Chords: Cmaj7, Cmin7, Fmin7, Bbdom7, Ebdom7.

195 Abmaj7 Amin7 Ddom7 Gmaj7 Gmaj7 Amin7

Musical staff for measures 195-199. Chords: Abmaj7, Amin7, Ddom7, Gmaj7, Gmaj7, Amin7.

200 Ddom7 Gmaj7 Gmaj7 F#min7b5 Bdom7

Musical staff for measures 200-204. Chords: Ddom7, Gmaj7, Gmaj7, F#min7b5, Bdom7.

205 Emaj7 Cdom7 Fmin7 Bbdom7 Ebdom7

Musical staff for measures 205-209. Chords: Emaj7, Cdom7, Fmin7, Bbdom7, Ebdom7.

210 Abmaj7 Dbmaj7 Gbdom7 Cmin7 Bdim7

Musical staff for measures 210-214. Chords: Abmaj7, Dbmaj7, Gbdom7, Cmin7, Bdim7.

215 Bbmin7 Ebdom7 Abmaj7 Gmin7b5 Cdom7

Musical staff for measures 215-219. Chords: Bbmin7, Ebdom7, Abmaj7, Gmin7b5, Cdom7.

219 Fmin7 Bbmin7 Ebdom7 Abmaj7 Dbmaj7

Musical staff for measures 219-223. Chords: Fmin7, Bbmin7, Ebdom7, Abmaj7, Dbmaj7.

224 Dmin7 Gdom7 Cmaj7 Cmaj7 Cmin7 Fmin7

Musical staff for measures 224-228. Chords: Dmin7, Gdom7, Cmaj7, Cmaj7, Cmin7, Fmin7.

229 Bbdom7 Ebdom7 Abmaj7 Amin7 Ddom7 Gmaj7

Musical staff for measures 229-233. Chords: Bbdom7, Ebdom7, Abmaj7, Amin7, Ddom7, Gmaj7.

234 Gmaj7 Amin7 Ddom7 Gmaj7

Musical staff for measures 234-237. Chords: Gmaj7, Amin7, Ddom7, Gmaj7.

238 Gmaj7 F#min7b5 Bdom7 Emaj7 Cdom7

Musical staff for measures 238-241. Chords: Gmaj7, F#min7b5, Bdom7, Emaj7, Cdom7.

243 Fmin7 Bbdom7 Ebdom7 Abmaj7 Dbmaj7

248 Gbdom7 Cmin7 Bdim7 Bbmin7

252 Ebdom7 Abmaj7 Gmin7b5 Cdom7 Fmin7

256 Bbmin7 Ebdom7 Abmaj7 Dbmaj7

260 Dmin7 Gdom7 Cmaj7 Cmaj7 Cmin7 Fmin7

265 Bbdom7 Ebdom7 Abmaj7 Amin7 Ddom7

269 Gmaj7 Gmaj7 Amin7 Ddom7 Gmaj7

274 Gmaj7 F#min7b5 Bdom7 Emaj7

278 Cdom7 Fmin7 Bbdom7 Ebdom7 Abmaj7

283 Dbmaj7 Gbdom7 Cmin7 Bdim7

287 Bbmin7 Ebdom7 Abmaj7 Gmin7b5 Cdom7

Autumn Leaves
Composed by Joseph Kosma
Keith Jarrett piano solo (Still Live, 1986)

Ddom7 Gmin7 Gmin7 Amin7b5 Ddom7 Gmin7 Gmin7 Cmin7 Fdom7 Bbmaj7

11 Amin7b5 Ebmaj7 Ddom7 Gmin7 Gbdom7 Fdom7 Edom7 Ebmaj7

17 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7 Fdom7 Bbmaj7

23 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gdom7

28 Cmin7 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

33 Ddom7 Gmin7 Amin7b5 Ddom7 Gmin7

39 Gdom7 Cmin7 Fdom7 Bbmaj7

43 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gbdom7

47 Fdom7 Edom7 Ebmaj7 Amin7b5 Ddom7 Gmin7

51 Gdom7 Cmin7 Fdom7 Bbmaj7 Ebmaj7

56 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7

61 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

65 Ddom7 Gmin7 Gmin7 Amin7b5 Ddom7 Gmin7

71 Gdom7 Cmin7 Fdom7 Bbmaj7

75 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gbdom7 Edom7

80 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7

85 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

89 Ddom7 Gmin7 Gdom7 Cmin7 Fdom7

94 Bbmaj7 Ebmaj7 Amin7b5 Ddom7 Gmin7

100 Amin7b5 Ddom7 Gmin7 Gdom7

104 Cmin7 Fdom7 Bbmaj7 Ebmaj7

108 Amin7b5 Ddom7 Gmin7 Gbdom7 Fdom7 Edom7 Ebmaj7

113 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7 Fdom7

118 Bbmaj7 Ebmaj7 Amin7b5 Ddom7 Gmin7

123 Gdom7 Cmin7 Fdom7 Bbmaj7

127 Ebmaj7 Amin7b5 Ddom7 Gmin7

131 Gmin7 Amin7b5 Ddom7 Gmin7 Gdom7

136 Cmin7 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

141 Ddom7 Gmin7 Gbdom7 Fdom7 Edom7 Ebmaj7

145 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7

149 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

153 Ddom7 Gmin7 Gdom7 Cmin7 Fdom7

158 B♭maj7 Ebmaj7 Amin7b5 Ddom7 Gmin7

163 Gmin7 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7 Fdom7

170 B♭maj7 Ebmaj7 Amin7b5 Ddom7 Gmin7 G♭dom7 Fdom7 Edom7

176 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gdom7

180 Cmin7 Fdom7 B♭maj7 Ebmaj7

184 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7

189 Fdom7 B♭maj7 Ebmaj7 Amin7b5 Ddom7

194 Gmin7 Gmin7 Amin7b5 Ddom7 Gmin7

199 Gdom7 Cmin7 Fdom7 B♭maj7 Ebmaj7 Amin7b5

205 Ddom7 Gmin7 G♭dom7 Fdom7 Edom7 Ebmaj7 Amin7b5 Ddom7

210 Gmin7 Gdom7 Cmin7 Fdom7 B♭maj7

215 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gdom7

220 Cmin7 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

225 Ddom7 Gmin7 Gmin7 Amin7b5 Ddom7

230 Gmin7 Gdom7 Cmin7 Fdom7 Bbmaj7 Ebmaj7

236 Amin7b5 Ddom7 Gmin7 Gbdom7 Fdom7 Edom7 Ebmaj7 Amin7b5 Ddom7

242 Gmin7 Gdom7 Cmin7 Fdom7 Bbmaj7 Ebmaj7

248 Amin7b5 Ddom7 Gmin7 3 Gdom7 Cmin7

253 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

257 Ddom7 Gmin7 Gmin7 Amin7b5

261 Ddom7 Gmin7 Gdom7 Cmin7

265 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

Autumn Leaves
Composed by Joseph Kosma
Keith Jarrett piano solo (Tokyo 96, 1996)

Cmin7 Fdom7 Bbmaj7 Ebmaj7

5 Amin7b5 Ddom7 Gmin7 Gdom7

9 Cmin7 Fdom7 Bbmaj7 Ebmaj7

13 Amin7b5 Ddom7 Gmin7 Gmin7

17 Amin7b5 Ddom7 Gmin7 Gdom7

21 Cmin7 Fdom7 Bbmaj7 Ebmaj7

25 Amin7b5 Ddom7 Gmin7 F#dom7 Fdom7 Edom7

29 Ebmaj7 Amin7b5 Ddom7 Gmaj7 Gdom7

33 Cmin7 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

38 Ddom7 Gmin7 Gdom7 Cmin7

42 Fdom7 Bbmaj7 Ebmaj7 Amin7b5 Ddom7 Gmin7

48 Amin7b5 Gmin7 Ddom7 Gmin7 Gdom7

53 Cmin7 Fdom7 Bbmaj7 Ebmaj7

57 Amin7b5 Ddom7 Gmin7 F#dom7 Fdom7 Edom7 Ebmaj7

62 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7

66 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

70 Ddom7 Gmin7 Gdom7 Cmin7

74 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

78 Ddom7 Gmin7 Gmin7 Amin7b5

82 Ddom7 Gmin7 Gdom7

85 Cmin7 Fdom7 Bbmaj7

88 Ebmaj7 Amin7b5 Ddom7 Gmin7 F#dom7

92 Fdom7 Edom7 Ebmaj7 Amin7b5 Dom7 Gmin7 Gdom7

97 Cmin7 Fdom7 Bbmaj7 Ebmaj7 Amin7b5

102 Ddom7 Gmin7 3 Gdom7 3

105 Cmin7 Fdom7 3

107 Bbmaj7 Ebmaj7 Amin7b5

110 Ddom7 3 Gmin7 Amin7b5 Ddom7

115 Gmin7 Gdom7 Cmin7 Fdom7

119 Bbmaj7 Ebmaj7 Amin7b5 Ddom7 Gmin7 F#dom7

124 Fdom7 Edom7 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gdom7

129 Cmin7 Fdom7 Bbmaj7 Ebmaj7

133 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7



138 Fdom7 Bbmaj7 Ebmaj7 Amin7b5 Ddom7 Gmin7 Gmin7




145 Amin7b5 Ddom7 Gmin7 Gdom7 Cmin7



150 Fdom7 Bbmaj7 Ebmaj7 Amin7b5



154 Ddom7 Gmin7 F#dom7 Fdom7 Edom7 Ebmaj7 Amin7b5 Ddom7



159 Gmin7 Gdom7



161 Cmin7 Fdom7



163 Bbmaj7 Ebmaj7 Ddom7 Amin7b5



167 Gmin7 Gdom7 Cmin7



170 Fdom7 Bbmaj7



Days Of Wine And Roses
Composed by Henry Mancini
Keith Jarrett piano solo (Keith Jarrett At The Blue Note, Vol. 3, 1994)

Amin7 Ddom7 Gmin7 Cdom7 Fmaj7 Ddom7 Gmin7 Cdom7

5 Fmaj7 Edom7 Ebdom7 Ddom7

9 Gmin7 Gmin7 Bbmin7 Bbmin7

13 Amin7 Dmin7 Gmin7 Gmin7/F Emin7b5 Adom7

17 Dmin7 Gdom7 Gmin7 Cdom7

21 Fmaj7 Edom7 Ebdom7 Ddom7

25 Gmin7 Gmin7 Bbmin7 Bbmin7

29 Amin7 Dmin7 Dmin7/C Bmin7b5 Edom7 Amin7 Ddom7 Gmin7 Cdom7

35 Fmaj7 Ddom7 Gmin7 Cdom7 Fmaj7 Edom7 Ebdom7 Ddom7 Gmin7

42 Gmin7 Bbmin7 Bbmin7

3

3

3

45 Amin7 Dmin7 Gmin7 Gmin7/F Emin7b5 Adom7

49 Dmin7 Gdom7 Gmin7

52 Cdom7 Fmaj7 Edom7

55 Ebdom7 Ddom7 Gmin7

58 Gmin7 Bbmin7 Bbmin7 Amin7

62 Dmin7 Dmin7/C Bmin7b5

64 Edom7 Amin7 Ddom7

66 Gmin7 Cdom7 Fmaj7 Ddom7 Gmin7

69 Fmaj7 Edom7

71 Ebdom7 Ddom7

73 Gmin7 Gmin7

75 B \flat min7 B \flat min7 Amin7

78 Dmin7 Gmin7 Gmin7/F

80 Emin7 \flat 5 Adom7 Dmin7 Gdom7

83 Gmin7 Cdom7

85 Fmaj7 Edom7 E \flat dom7

88 Ddom7 Gmin7 Gmin7

91 B \flat min7 B \flat min7 Amin7

94 Dmin7 Dmin7/C Bmin7 \flat 5

96 Edom7 Amin7 Ddom7

98 Gmin7 Cdom7 Fmaj7 Ddom7

100 Gmin7 Cdom7 Fmaj7

102 Edom7 Ebdom7

104 Ddom7 Gmin7 Gmin7

107 Bbmin7 Amin7

110 Dmin7 Gmin7 Gmin7/F Emin7b5 Adom7

113 Dmin7 Gdom7

115 Gmin7 Cdom7 Fmaj7 Edom7

119 Ebdom7 Ddom7 Gmin7 Gmin7 Bbmin7

124 Bbmin7 Amin7 Dmin7 Dmin7/C Bmin7b5

128 Edom7 Amin7 Ddom7 Gmin7 Cdom7 Fmaj7 Ddom7

132 Gmin7 Cdom7 Fmaj7 Edom7 Ebdom7 Gmin7

138 Gmin7 Bbmin7 Bbmin7 Amin7

142 Dmin7 3 Gmin7 Gmin7/F Emin7b5 3 3 Adom7 3

145 Dmin7 3 3 Gdom7

147 Gmin7 3 3 Cdom7 Fmaj7 Edom7 Ddom7 Ebdom7

Amin7 Bbmin7 Bbmin7 Gmin7 153 Gmin7 3 Dmin7 Dmin7/C Bmin7b5 Edom7

161 Amin7 Ddom7 Gmin7 Cdom7 Fmaj7 Ddom7

Groovin High
Composed by Dizzy Gillespie
Keith Jarrett piano solo (Whisper Not, 1999)

Chord changes for the first staff: Ebmaj7, Gbdom7, Fmin7, Bbdom7, Ebmaj7, Ebmaj7.

Chord changes for the second staff: Amin7b5, Ddom7, Ebmaj7, Ebmaj7.

Chord changes for the third staff: Gmin7b5, Cdom7, Fdom7, Fdom7.

Chord changes for the fourth staff: Fmin7, Bbdom7, Gmin7, Gbmin7.

Chord changes for the fifth staff: Fmin7, Bbdom7, Ebmaj7, Ebmaj7.

Chord changes for the sixth staff: Amin7b5, Ddom7, Ebmaj7, Ebmaj7.

Chord changes for the seventh staff: Gmin7b5, Cdom7, Fdom7, Fdom7.

Chord changes for the eighth staff: Fmin7, Bbdom7, Fmin7, Abmin7, Dbdom7, Amin7b5, Ebmaj7.

Chord changes for the ninth staff: Ebmaj7, Gbdom7, Fmin7, Bbdom7, Ebmaj7, Ddom7.

Chord changes for the tenth staff: Ebmaj7, Ebmaj7, Gmin7b5, Cdom7.

43 Fdom7 Fdom7 Fmin7Bbdom7 Gmin7 Gbmin7

49 Fmin7 Bbdom7 Ebmaj7 Ebmaj7 Amin7b5 Ddom7

55 Ebmaj7 Gmin7b5 Cdom7 Fdom7

60 Fdom7 Fmin7 Bbdom7 Fmin7 Abmin7 Dbdom7 Ebmaj7 Gbdom7

66 Fmin7 Ebmaj7 Ebmaj7 Amin7b5 Ddom7 Ebmaj7

73 Gmin7b5 Cdom7 Fdom7 Fdom7

77 Fmin7 Bbdom7 Gmin7 Gbmin7

81 Fmin7 Bbdom7 Ebmaj7 Ebmaj7 Amin7b5

86 Ddom7 Ebmaj7 Ebmaj7 Gmin7b5 Cdom7

91 Fdom7 Fdom7 Fmin7 Bbdom7 Fmin7

96 Abmin7 Dbdom7 Ebmaj7 Gbdom7 Fmin7 Bbdom7 Ebmaj7 Ebmaj7

101 Amin7b5 Ddom7 Ebmaj7 Ebmaj7 Gmin7b5 Cdom7

Musical staff for measures 101-106. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 101: G4, A4, Bb4, C5, Bb4, A4, G4; 102: G4, A4, Bb4, C5, Bb4, A4, G4; 103: G4, A4, Bb4, C5, Bb4, A4, G4; 104: G4, A4, Bb4, C5, Bb4, A4, G4; 105: G4, A4, Bb4, C5, Bb4, A4, G4; 106: G4, A4, Bb4, C5, Bb4, A4, G4.

107 Fdom7 Fdom7 Fmin7 Bbdom7 Gmin7 Gbmin7

Musical staff for measures 107-112. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 107: G4, A4, Bb4, C5, Bb4, A4, G4; 108: G4, A4, Bb4, C5, Bb4, A4, G4; 109: G4, A4, Bb4, C5, Bb4, A4, G4; 110: G4, A4, Bb4, C5, Bb4, A4, G4; 111: G4, A4, Bb4, C5, Bb4, A4, G4; 112: G4, A4, Bb4, C5, Bb4, A4, G4.

113 Fmin7 Bbdom7 Ebmaj7 Ebmaj7 Amin7b5

Musical staff for measures 113-117. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 113: G4, A4, Bb4, C5, Bb4, A4, G4; 114: G4, A4, Bb4, C5, Bb4, A4, G4; 115: G4, A4, Bb4, C5, Bb4, A4, G4; 116: G4, A4, Bb4, C5, Bb4, A4, G4; 117: G4, A4, Bb4, C5, Bb4, A4, G4.

118 Ddom7 Ebmaj7 Ebmaj7 Gmin7b5

Musical staff for measures 118-121. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 118: G4, A4, Bb4, C5, Bb4, A4, G4; 119: G4, A4, Bb4, C5, Bb4, A4, G4; 120: G4, A4, Bb4, C5, Bb4, A4, G4; 121: G4, A4, Bb4, C5, Bb4, A4, G4.


122 Cdom7 Fdom7 Fdom7 Fmin7 Bbdom7 Fmin7

Musical staff for measures 122-127. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 122: G4, A4, Bb4, C5, Bb4, A4, G4; 123: G4, A4, Bb4, C5, Bb4, A4, G4; 124: G4, A4, Bb4, C5, Bb4, A4, G4; 125: G4, A4, Bb4, C5, Bb4, A4, G4; 126: G4, A4, Bb4, C5, Bb4, A4, G4; 127: G4, A4, Bb4, C5, Bb4, A4, G4.

128 Abmin7 Ebmaj7 Gbdom7 Bbdom7 Ebmaj7 Ebmaj7 Amin7b5

Musical staff for measures 128-133. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 128: G4, A4, Bb4, C5, Bb4, A4, G4; 129: G4, A4, Bb4, C5, Bb4, A4, G4; 130: G4, A4, Bb4, C5, Bb4, A4, G4; 131: G4, A4, Bb4, C5, Bb4, A4, G4; 132: G4, A4, Bb4, C5, Bb4, A4, G4; 133: G4, A4, Bb4, C5, Bb4, A4, G4.

134 Ddom7 Ebmaj7 Ebmaj7 Gmin7b5 Cdom7

Musical staff for measures 134-138. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 134: G4, A4, Bb4, C5, Bb4, A4, G4; 135: G4, A4, Bb4, C5, Bb4, A4, G4; 136: G4, A4, Bb4, C5, Bb4, A4, G4; 137: G4, A4, Bb4, C5, Bb4, A4, G4; 138: G4, A4, Bb4, C5, Bb4, A4, G4.

139 Fdom7 Fdom7 Fmin7 Bbdom7

Musical staff for measures 139-142. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 139: G4, A4, Bb4, C5, Bb4, A4, G4; 140: G4, A4, Bb4, C5, Bb4, A4, G4; 141: G4, A4, Bb4, C5, Bb4, A4, G4; 142: G4, A4, Bb4, C5, Bb4, A4, G4.

143 Gmin7 Gbmin7 Fmin7 Bbdom7 Ebmaj7

Musical staff for measures 143-147. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 143: G4, A4, Bb4, C5, Bb4, A4, G4; 144: G4, A4, Bb4, C5, Bb4, A4, G4; 145: G4, A4, Bb4, C5, Bb4, A4, G4; 146: G4, A4, Bb4, C5, Bb4, A4, G4; 147: G4, A4, Bb4, C5, Bb4, A4, G4.

148 Ebmaj7 Amin7b5 Ddom7 Ebmaj7

Musical staff for measures 148-151. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 148: G4, A4, Bb4, C5, Bb4, A4, G4; 149: G4, A4, Bb4, C5, Bb4, A4, G4; 150: G4, A4, Bb4, C5, Bb4, A4, G4; 151: G4, A4, Bb4, C5, Bb4, A4, G4.

152 Ebmaj7 Gmin7b5 Cdom7 Fdom7 Fdom7 Fmin7

Musical staff for measures 152-156. The staff contains a sequence of eighth and quarter notes with various accidentals. The key signature has one flat (Bb). The notes are: 152: G4, A4, Bb4, C5, Bb4, A4, G4; 153: G4, A4, Bb4, C5, Bb4, A4, G4; 154: G4, A4, Bb4, C5, Bb4, A4, G4; 155: G4, A4, Bb4, C5, Bb4, A4, G4; 156: G4, A4, Bb4, C5, Bb4, A4, G4.

158 B♭dom7 Fmin7 A♭min7 D♭dom7 E♭maj7 G♭dom7 Fmin7 B♭dom7

163 E♭maj7 E♭maj7 Amin7♭5 Ddom7 E♭maj7 Gmin7♭5

170 Cdom7 Fdom7 Fdom7 Fmin7 B♭dom7

175 Gmin7 G♭min7 Fmin7 B♭dom7

179 E♭maj7 E♭maj7 Amin7♭5 Ddom7 E♭maj7

184 E♭maj7 Gmin7♭5 Cdom7 Fdom7 Fdom7

189 Fmin7 B♭dom7 Fmin7 A♭min7 D♭dom7 E♭maj7 G♭dom7

194 Fmin7 B♭dom7 E♭maj7 E♭maj7 Amin7♭5 Ddom7

199 E♭maj7 E♭maj7 Gmin7♭5 Cdom7 Fdom7

204 Fmin7 B♭dom7 Gmin7 G♭min7 Fmin7

210 B♭dom7 E♭maj7 E♭maj7 Amin7♭5 Ddom7 E♭maj7

The image shows a musical score for guitar, consisting of ten staves of music. Each staff begins with a measure number and a series of chord names. The chords are written in a standard guitar notation, including flats and naturals. The music is written in a single melodic line on a treble clef staff. The chords are: B♭dom7, Fmin7, A♭min7, D♭dom7, E♭maj7, G♭dom7, Fmin7, B♭dom7 (measures 158-162); E♭maj7, E♭maj7, Amin7♭5, Ddom7, E♭maj7, Gmin7♭5 (measures 163-167); Cdom7, Fdom7, Fdom7, Fmin7, B♭dom7 (measures 170-174); Gmin7, G♭min7, Fmin7, B♭dom7 (measures 175-179); E♭maj7, E♭maj7, Amin7♭5, Ddom7, E♭maj7 (measures 179-183); E♭maj7, Gmin7♭5, Cdom7, Fdom7, Fdom7 (measures 184-188); Fmin7, B♭dom7, Fmin7, A♭min7, D♭dom7, E♭maj7, G♭dom7 (measures 189-193); Fmin7, B♭dom7, E♭maj7, E♭maj7, Amin7♭5, Ddom7 (measures 194-198); E♭maj7, E♭maj7, Gmin7♭5, Cdom7, Fdom7 (measures 199-203); Fmin7, B♭dom7, Gmin7, G♭min7, Fmin7 (measures 204-208); B♭dom7, E♭maj7, E♭maj7, Amin7♭5, Ddom7, E♭maj7 (measures 210-214). A triplet of eighth notes is indicated by a '3' below the staff at measure 175.

217 Gmin7b5 Cdom7 Fdom7 Fdom7 Fmin7 Bbdom7 Fmin7

224 Abmin7 Dbdom7 Ebmaj7 Gbdom7 Fmin7 Bbdom7 Ebmaj7 Ebmaj7

229 Amin7b5 Ddom7 Ebmaj7 Ebmaj7 Gmin7b5

234 Cdom7 Fdom7 Fdom7 Fmin7

238 Bbdom7 Gmin7 Gbmin7 Fmin7

242 Bbdom7 Ebmaj7 Ebmaj7 Amin7b5 Ddom7

247 Ebmaj7 Gmin7b5 Cdom7 Fdom7

252 Fdom7 Fmin7 Bbdom7 Fmin7

256 Abmin7 Dbdom7 Ebmaj7 Gbdom7 Fmin7 Bbdom7 Ebmaj7 Amin7b5

262 Ddom7 Ebmaj7 Ebmaj7 Gmin7b5

266 Cdom7 Fdom7 Fdom7 Fmin7 Bbdom7

271 Gmin7 Gbmin7 Fmin7 Bbdom7 Ebmaj7

276 Ebmaj7 Amin7b5 Ddom7 Ebmaj7 Ebmaj7 Gmin7b5

282 Cdom7 Fdom7 Fdom7 Fmin7 Bbmin7

287 Fmin7 Abmin7 Dbdom7 Ebmaj7 Gbdom7 Fmin7 Bbdom7

If I Were A Bell
Composed by Frank Loesser
Keith Jarrett piano solo (Up For It, 2002)

Chord progression for the first staff: Bbmin7 Ebdom7 Abmaj7 Fdom7 Cmin7b5 Fdom7 Bbdom7

Chord progression for the second staff: Bbmin7 Ebdom7 Abmaj7 Abmaj7 Cmin7b5

Chord progression for the third staff: Fdom7 Bbdom7 Bbmin7 Ebdom7 Abmaj7

Chord progression for the fourth staff: Dbmaj7 Ddim7 Abmaj7 Gmin7b5 Cdom7 Fmin7

Chord progression for the fifth staff: Dmin7 Gdom7 Cmaj7 Gdom7 Cmaj7 Fdom7 Bbdom7

Chord progression for the sixth staff: Bbmin7 Ebdom7 Abmaj7 Abmaj7 Cmin7b5

Chord progression for the seventh staff: Fdom7 Bbdom7 Bbmin7 Ebdom7 Abmaj7

Chord progression for the eighth staff: Dbmaj7 Ddim7 Abmaj7 Gdom7 Gbdom7 Fdom7 Bbmin7 Ebdom7

Chord progression for the ninth staff: Abmaj7 Fdom7 Cmin7b5 Fdom7 Bbdom7 Bbmin7 Ebdom7

Chord progression for the tenth staff: Abmaj7 Abmaj7 Cmin7b5 Fdom7 Bbdom7 Bbmin7 Ebdom7 Abmaj7

45 D \flat maj7 Ddim7 A \flat maj7 Gmin7 \flat 5 Cdom7 Fmin7 Dmin7 Gdom7

50 Cmaj7 Gdom7 Cmaj7 Fdom7 B \flat dom7 B \flat min7 E \flat dom7 A \flat maj7

56 Cmin7 \flat 5 Fdom7 B \flat dom7 E \flat dom7 A \flat maj7

61 D \flat maj7 Ddim7 A \flat maj7 Gdom7 G \flat dom7 Fdom7 B \flat min7 E \flat dom7

66 A \flat maj7 Fdom7 Cmin7 \flat 5 Fdom7 B \flat dom7 B \flat min7 E \flat dom7

70 A \flat dom7 A \flat maj7 Cmin7 \flat 5

73 Fdom7 B \flat dom7

75 B \flat min7 E \flat dom7 A \flat maj7 D \flat maj7 Ddim7 A \flat maj7

79 Gmin7 \flat 5 Cdom7 Fmin7 Dmin7 Gdom7 Cmaj7 Gdom7

83 Cmaj7 Fdom7 B \flat dom7 B \flat min7 E \flat dom7

86 A \flat maj7 A \flat maj7 Cmin7 \flat 5

89 Fdom7 Bbdom7

91 Bbmin7 Ebdom7 Abmaj7 Dbmaj7

94 Abmaj7 Gdom7 Gbdom7 Fdom7 Bbmin7

97 Ebdom7 Abmaj7 Fdom7 Cmin7 Fdom7 Bbdom7

101 Bbmin7 Ebdom7 Abmaj7 Abmaj7 Cmin7b5 Fdom7

106 Bbdom7 Bbmin7 Ebdom7 Abmaj7 Dbmaj7 Ddim7 Abmaj7

111 Gmin7b5 Cdom7 Fmin7 Dmin7 Gdom7 Cmaj7 Gdom7

115 Cmaj7 Fdom7 Bbdom7 Bbmin7 Ebdom7

118 Abmaj7 Abmaj7

120 Cmin7b5 Fdom7 Bbdom7

123 Bbmin7 Ebdom7 Abmaj7

125 Dbmaj7 Ddim7 Abmaj7 Gdom7

127 Gbdom7 Fdom7 Bbmin7

129 Ebdom7 Abmaj7 Fdom7

131 Cmin7b5 Fdom7 Bbdom7

133 Bbmin7 Ebdom7 Abmaj7

135 Abmaj7

136 Cmin7b5 Fdom7

138 Bbdom7 Bbmin7 Ebdom7

140 Abmaj7 Dbmaj7 Ddim7

142 Abmaj7 Gmin7b5 Cdom7 Fmin7

145 Dmin7 Gdom7 Cmaj7 Gdom7 Cmaj7 Fdom7 Bbdom7 Bbmin7 Ebdom7 Abmaj7

151 $A\flat$ maj7 Cmin7 \flat 5 Fdom7 $B\flat$ dom7 $B\flat$ min7 $E\flat$ dom7

156 $A\flat$ maj7 $D\flat$ maj7 Dmin7 $A\flat$ maj7 Gdom7 $G\flat$ dom7 Fdom7 $B\flat$ min7

161 $E\flat$ dom7 $A\flat$ maj7 Fdom7 Cmin7 \flat 5 Fdom7 $B\flat$ dom7 $B\flat$ min7 $E\flat$ dom7

166 $A\flat$ maj7 $A\flat$ maj7 Cmin7 \flat 5 Fdom7

170 $B\flat$ dom7 $B\flat$ min7 $E\flat$ dom7 $A\flat$ maj7 $D\flat$ maj7 Dim7

174 $A\flat$ maj7 Gmin7 \flat 5 Cdom7 Fmin7 Dmin7 Gdom7 Cmaj7 Gdom7

179 Cmaj7 Fdom7 $B\flat$ dom7

181 $B\flat$ min7 $E\flat$ dom7 $A\flat$ maj7 $A\flat$ maj7

184 Cmin7 \flat 5 Fdom7

186 $B\flat$ dom7 $B\flat$ min7 $E\flat$ dom7

188 $A\flat$ maj7 $D\flat$ maj7 Dmin7

190 $A\flat$ maj7 Gdom7 $G\flat$ dom7 Fdom7 $B\flat$ min7

193 $E\flat$ dom7 $A\flat$ maj7 Fdom7

195 Cmin7b5 Fdom7 $B\flat$ dom7₃ 6

197 $B\flat$ min7 $E\flat$ dom7 $A\flat$ maj7

199 $A\flat$ maj7

200 Cmin7b5 Fdom7

202 $B\flat$ dom7 $B\flat$ min7 $E\flat$ dom7

204 $A\flat$ maj7 $D\flat$ maj7 Ddim7 $A\flat$ maj7

207 Gmin7b5 Cdom7 Fmin7

209 Dmin7 Gdom7 Cmaj7 Gdom7 Fdom7 $B\flat$ dom7

213 $B\flat$ min7 $E\flat$ dom7 $A\flat$ maj7 $A\flat$ maj7

In Love In Vain
Composed by Jerome Kern
Keith Jarrett piano solo (Standards Vol. 2, 1983)

Chords: B♭maj7 Gmin7 Cmin7 Fdom7

5 B♭maj7 Gmin7 Cmin7 Fdom7 B♭maj7 Cmin7

9 Dmin7♭5 Gdom7 Cmin7 Amin7♭5 Ddom7

13 Gmin7 Gmin7 Cdom7 Cdom7

17 Cmin7 Fdom7

19 B♭maj7 Gm7 Cmin7 Fdom7

21 Dmin7 Gmin7 Cmin7 Fdom7 B♭maj7 Cm7 Fdom7

25 Fmin7 B♭7 E♭maj7 Emin7♭5 Adom7

29 Dmin7 Gdom7 Cmin7 Fdom7 B♭maj7

34 Cmin7 Fdom7 B♭maj7 Gmin7 Cmin7 Fdom7 B♭maj7 Gmin7

38 Cmin7 Fdom7 Bbmaj7 Cmin7

3 3 3

41 Dmin7b5 Gdom7

5

43 Cmin7 Amin7b5 Ddom7

5 6 6 6 5

45 Gmin7

6 6 3 5

46 Gmin7 Cdom7

6 6 5 6

48 Cdom7 Cmin7

3

50 Fdom7 Bbmaj7 Gm7b

52 Cmin7 Fdom7 Dmin7 Gmin7 Cmin7 Fdom7

55 Bbmaj7 Cm7 Fdom7 Fmin7 Bb7 Ebmaj7

60 Emin7b5 Adom7 Dmin7 Gdom7 Cmin7 Fdom7

3

65 Bbmaj7 Cmin7 Fdom7 Bbmaj7 Gmin7 Cmin7 Fdom7 Bbmaj7 Gmin7

3 3

70 Cmin7 Fdom7 Bbmaj7 Cmin7 Dmin7b5 Gdom7

75 Cmin7 Amin7b5 Ddom7 Gmin7 Gmin7 Cdom7

80 Cdom7 Cmin7b Fdom7 Bbmaj7 Gm7 Cmin7 Fdom7

85 Dmin7 Gmin7 Cmin7 Fdom7 Bbmaj7 Cm7 Fdom7 Fmin7

90 Bbdom7 Ebmaj7 Emin7b5 Adom7 Dmin7

94 Gdom7 Cmin7 Fdom7

97 Bbmaj7 Cmin7 Fdom7

99 Bbmaj7 Gmin7 Cmin7 Fdom7

101 Bbmaj7 Gmin7 Cmin7 Fdom7

103 Bbmaj7 Cmin7

105 Dmin7b5 5 6 7 5

106 Gdom7 6 7 5 5

107 Cmin7 3 7 5

108 Amin7b5 Ddom7 6 5 6 7

109 Gmin7 5 6 5

111 Cdom7 Cdom7

113 Cmin7 Fdom7 3 Bbmaj7 Gm7 Cmin7 Fdom7

117 Dmin7 Gmin7 Cmin7 Fdom7 Bbmaj7 Cm7 Fdom7 Fmin7

122 Bbdom7 Ebmaj7 Emin7b5 Adom7 Dmin7 Gdom7 3

127 Cmin7 Fdom7 Bbmaj7 Cmin7 Fdom7 Bbmaj7

My Funny Valentine
Composed by Richard Rogers
Keith Jarrett piano solo (Still Live, 1986)

Chord progression and musical notation for the first ten staves:

- Staff 1: $Bb\text{dom}7$, $Eb\text{maj}7$, $D\text{min}7b5$, $G\text{dom}7$ (triplet), $C\text{min}$ (triplet), $C\text{minmaj}7$ (triplet)
- Staff 2: $C\text{min}7$ (triplet), $A\text{min}7b5$, $Ab\text{maj}7$, $F\text{min}7$, $D\text{min}7b5$
- Staff 3: $G\text{dom}7$, $C\text{min}$, $C\text{minmaj}7$ (triplet), $C\text{min}7$, $A\text{min}7b5$ (sextuplet), $Ab\text{maj}7$
- Staff 4: $F\text{min}7$, $Ab\text{min}6$, $Bb\text{dom}7$
- Staff 5: $Eb\text{maj}7$, $F\text{min}7$, $G\text{min}7$, $F\text{min}7$, $Eb\text{maj}7$, $F\text{min}7$ (quintuplet)
- Staff 6: $G\text{min}7$, $F\text{min}7$, $Eb\text{maj}7$, $Bb\text{min}7$, $Eb\text{dom}7$ (quintuplet)
- Staff 7: $Ab\text{maj}7$, $D\text{min}7b5$, $G\text{dom}7$ (triplet), $C\text{min}$, $C\text{minmaj}7$
- Staff 8: $C\text{min}7$, $A\text{min}7b5$, $Ab\text{maj}7$ (triplet)
- Staff 9: $D\text{min}7b5$ (triplet), $G\text{dom}7$ (triplet), $C\text{min}7$, $Bb\text{min}7$, $Eb\text{dom}7$, $Ab\text{maj}7$
- Staff 10: $F\text{min}7$, $Bb\text{dom}7$, $Eb\text{maj}7$ (triplet), $D\text{min}7b5$, $G\text{dom}7$

40 Cmin Cminmaj7 Cmin7 Amin7b5

44 Abmaj7 Fmin7 Dmin7b5

47 Gdom7 Cmin Cminmaj7

50 Cmin7 Amin7b5 Abmaj7

53 Fmin7 Abmin6 Bbdom7

56 Ebmaj7 Fmin7 Gmin7 Fmin7 Ebmaj7 Fmin7

59 Gmin7 Fmin7 Ebmaj7

61 Bbmin7 Ebdom7 Abmaj7

63 Dmin7b5 Gdom7 Cmin Cminmaj7

66 Cmin7 Amin7b5 Abmaj7 Dmin7b5 Gdom7

70 Cmin7 Bbmin7 Ebdom7

72 **Abmaj7** **Fmin7** **Bbdom7**

74 **Ebmaj7** **Dmin7b5** **Gdom7** **Cmin**

77 **Cminmaj7** **Cmin7** **Amin7b5**

80 **Abmaj7** **Fmin7** **Dmin7b5**

83 **Gdom7** **Cmin** **Cminmaj7** **Cmin7**

87 **Amin7b5** **Abmaj7** **Fmin7**

90 **Abmin6** **Bbdom7** **Ebmaj7** **Fmin7**

93 **Gmin7** **Fmin7** **Ebmaj7** **Fmin7** **Gmin7** **Fmin7**

96 **Ebmaj7** **Bbmin7** **Ebdom7**

98 **Abmaj7** **Dmin7b5** **Gdom7**

100 **Cmin** **Cminmaj7** **Cmin7**

103 Amin7b5 Abmaj7

105 Dmin7b5 Gdom7 Cmin7

107 Bbmin7 Ebdom7 Abmaj7

109 Fmin7 Bbdom7 Ebmaj7

111 Dmin7b5 Gdom7

Someday My Prince Will Come
Composed by Jerome Kern
Keith Jarrett piano solo (Standards, Volume 1, 1983)

Chord annotations for the first staff: Fdom7, Bbmaj7, Ddom7, Ebmaj7, Gdom7, Cmin7, Gdom7, Fdom7, Cmin7.

Chord annotations for the second staff: Dmin7, C#dim7, Cmin7, Fdom7, Dmin7, C#dim7, Cmin7, Fdom7, Bbmaj7.

Chord annotations for the third staff: Ddom7, Ebmaj7, Gdom7, Cmin7, Gdom7, Cmin7, Fdom7, Fmin7, Bbdom7.

Chord annotations for the fourth staff: Ebmaj7, Edim7, Bbmaj7, Gdom7, Cmin7, Fdom7, Bbmaj7.

Chord annotations for the fifth staff: Ddom7, Ebmaj7, Gdom7, Cmin7, Gdom7, Cmin7, Fdom7, Dmin7.

Chord annotations for the sixth staff: C#dim7, Cmin7, Fdom7, Dmin7, C#dim7, Cmin7, Fdom7, Bbmaj7.

Chord annotations for the seventh staff: Ddom7, Ebmaj7, Gdom7, Cmin7, Gdom7, Cmin7, Fdom7.

Chord annotations for the eighth staff: Fmin7, Bbdom7, Ebmaj7, Ebmin7, Bbmaj7, Gdom7.

Chord annotations for the ninth staff: Cmin7, Bbmaj7, Fdom7, Ddom7, Ebmaj7, Gdom7, Cmin7.

Chord annotations for the tenth staff: Gdom7, Cmin7, Fdom7, Dmin7, C#dim7, Cmin7, Fdom7, Dmin7.

79 C#dim7 Cmin7 Fdom7 Bbmaj7 Ddom7 Ebmaj7

85 Gdom7 Cmin7 Gdom7 Cmin7

89 Fdom7 Fmin7 Bbdom7 Ebmaj7 Edim7 Bbmaj7/F

95 Gdom7 Cmin7 Fdom7 Bbmaj7 Ddom7 Ebmaj7

101 Gdom7 Cmin7 Gdom7 Cmin7

105 Fdom7 Dmin7 C#dim7 Cmin7

109 Fdom7 Dmin7

111 C#dim7 Cmin7 Fdom7

114 Bbmaj7 Ddom7 Ebmaj7 Gdom7 Cmin7 Gdom7

120 Cmin7 Fdom7 Fmin7 Bbdom7 Ebmaj7 Edim7

126 Bbmaj7/F Gdom7 Cmin7 Fdom7 Bbmaj7 Ddom7 Ebmaj7

133 Gdom7 Cmin7 Gdom7 Cmin7 Fdom7 Dmin7

139 C#dim7 Cmin7 Fdom7 Dmin7

143 C#dim7 Cmin7 Fdom7 Bbmaj7 Ddom7

148 Ebmaj7 Gdom7 Cmin7 Gdom7 Cmin7

153 Fdom7 Fmin7 Bbdom7 Ebmaj7 Edim7

158 Bbmaj7/F Gdom7 Cmin7

161 Fdom7 Bbmaj7 Ddom7

164 Ebmaj7 Gdom7 Cmin7 Gdom7 Cmin7

169 Fdom7 Dmin7 C#min7 Cmin7

173 Fdom7 Dmin7 C#dim7

176 Cmin7 Fdom7 Bbmaj7 Ddom7

180 Ebmaj7 Gdom7 Cmin7 Gdom7 Cmin7 Fdom7 Fmin7

187 Bbdom7 Ebmaj7 Edim7 Bbmaj7/F Gdom7 Cmin7

193 Fdom7 Bbmaj7 Ddom7 Ebmaj7 Gdom7 Cmin7 Gdom7 Cmin7

201 Fdom7 Dmin7 C#dim7 Cmin7 Fdom7

206 Dmin7 C#dim7 Cmin7 Fdom7 Bbmaj7

211 Ddom7 Ebmaj7 Gdom7 Cmin7

215 Gdom7 Cmin7 Fdom7 Fmin7

219 Bbdom7 Ebmaj7 Edim7

222 Bbmaj7/F Cmin7

225 Fdom7 Bbmaj7 Ddom7 Ebmaj7

229 Gdom7 Cmin7 Gdom7 Cmin7

233 Fdom7 Dmin7 C#dim7

236 Cmin7 Fdom7 Dmin7 C#dim7 Cmin7

241 Fdom7 Bbmaj7 Ddom7 Ebmaj7 Gdom7 Cmin7 Gdom7

248 Cmin7 Fdom7 Fmin7 Bbdom7 Ebmaj7 Edim7 Bbmaj7/F Gdom7 Cmin7

257 Fdom7 Bbmaj7 Ddom7 Ebmaj7 Gdom7 Cmin7 Gdom7

264 Cmin7 Fdom7 Dmin7 C#dim7 Cmin7 Fdom7

270 Dmin7 C#dim7 Cmin7 Fdom7

274 Bbmaj7 Ddom7 Ebmaj7 Gdom7 Cmin7 Gdom7 Cmin7

281 Fdom7 Fmin7 Bbdom7

284 Ebmaj7 Edim7 Bbmaj7/F

287 Gdom7 Cmin7 Fdom7 Bbmaj7

Stella By Starlight (tempo: 151 bpm,)
Composed by Victor Young
Keith Jarrett piano solo (Standards Live, 1983)
Tempo: 151 bpm
Solo start time in recording: 5'11

The musical score is written in 4/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The tempo is 151 bpm. The solo starts at 5:11 in the recording. The score includes various chord changes and triplets.

Staff 1: Emin7b5, Adom7, Cmin7, Fdom7

Staff 2: Fmin7, Bbdom7, Ebmaj7, Abdom7

Staff 3: Bbmaj7, Emin7b5, Adom7, Dmin7, Bbmin7, Ebdom7

Staff 4: Fmaj7, Emin7b5, Adom7, Amin7b5, Ddom7

Staff 5: Gdom7, Gdom7, Cmin7, Cmin7

Staff 6: Abdom7, Abdom7, Bbmaj7, Bbmaj7

Staff 7: Emin7b5, Adom7, Dmin7b5, Gdom7

Staff 8: Cmin7b5, Fdom7, Bbmaj7, Bbmaj7

Staff 9: Emin7b5, Adom7, Cmin7

Staff 10: Fdom7, Fmin7, Bbdom7, Ebmaj7

40 $A\flat\text{dom}7$ $B\flat\text{maj}7$ $E\text{min}7\flat5$ $A\text{dom}7$ $D\text{min}7$

44 $B\flat\text{min}7$ $E\flat\text{dom}7$ $F\text{maj}7$ $E\text{min}7\flat5$ $A\text{dom}7$ $A\text{min}7\flat5$ $D\text{dom}7$

49 $G\text{dom}7$ $G\text{dom}7$ $C\text{min}7$ $C\text{min}7$ $A\flat\text{dom}7$

54 $A\flat\text{dom}7$ $B\flat\text{maj}7$

56 $B\flat\text{maj}7$ $E\text{min}7\flat5$ $A\text{dom}7$

59 $D\text{min}7\flat5$ $G\text{dom}7$ $C\text{min}7\flat5$

62 $F\text{dom}7$ $B\flat\text{maj}7$ $B\flat\text{maj}7$ $E\text{min}7\flat5$ $A\text{dom}7$

67 $C\text{min}7$ $F\text{dom}7$ $F\text{min}7$ $B\flat\text{dom}7$

71 $E\flat\text{maj}7$ $A\flat\text{dom}7$ $B\flat\text{maj}7$

74 $E\text{min}7\flat5$ $D\text{min}7$

76 $B\flat\text{min}7$ $E\flat\text{dom}7$ $F\text{maj}7$

78 Emin7b5 Adom7 Amin7b5 Ddom7

81 Gdom7 Gdom7 Cmin7 Cmin7

85 Abdom7 Abdom7 Bbmaj7 Bbmaj7

88 Bbmaj7 Emin7b5 Emin7b5

90 Adom7 Dmin7b5 Dmin7b5

92 Gdom7 Cmin7b5 Fdom7 Fdom7

95 Bbmaj7 Bbmaj7 Emin7b5 Adom7

99 Cmin7 Fdom7 Fmin7 Bbdom7

103 Ebmaj7 Abdom7 Bbmaj7

106 Emin7b5 Adom7 Dmin7 Bbmin7 Ebdom7 Fmaj7

110 Emin7b5 Adom7 Amin7b5 Ddom7 Gdom7

114 Gdom7 Cmin7 Cmin7 Abdom7 Abdom7

119 Bbmaj7 Bbmaj7 Emin7b5 Adom7

123 Dmin7b5 Gdom7 Cmin7b5

126 Fdom7 Bbmaj7

128 Bbmaj7 Emin7b5

130 Adom7 Cmin7

132 Fdom7 Fmin7 Bbdom7

135 Ebmaj7 Abdom7 Bbmaj7

138 Emin7b5 Adom7 Dmin7

140 Bbmin7 Ebdom7 Fmaj7

142 Emin7b5 Adom7 Amin7b5

144 Ddom7 Gdom7 Gdom7

147 Cmin7 3 Cmin7 Abdom7 3 Abdom7

151 Bbmaj7 3 Bbmaj7 Emin7b5 3

154 Adom7 Dmin7b5 Gdom7 Cmin7b5 Fdom7

159 Bbmaj7 Bbmaj7 Emin7b5