

ALL NEW
Volume III

**THE
REAL
BOOK**

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AFTER YOU

MIKE STERN

Med. Even 8ths

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in eighth notes. Above the staff are the chords: G/A, F#m7, Bm7, Em, D, and A/C#. The second staff continues the melody with chords: G/A, G/A, F#/D, Bm7, Em, D, Am7, and Bm7. The third staff features a first ending bracket over the final two measures, with chords: GΔ7, F#m7, F7, and G/A. The fourth staff has a second ending bracket over the final two measures, with chords: F7, Dm7, Cm7, Gm7, Cm, BbΔ7, and F/A. The fifth staff continues with chords: Gm7, Cm7, Bm7, Gm7, Cm, Bb, A, and E/G#. The sixth staff has chords: F#m, A/F, Bm/E, G/A, and G/A. The seventh staff has chords: G/A, F#m7, Bm7, Em, D, and A/C#. The eighth staff has chords: G/A, G/A, F#/D, Bm7, and a triplet of eighth notes. The ninth staff has chords: Em, D, Am7, Bm7, GΔ7, F#m7, and F7. The final staff concludes the piece with a whole note chord of F7.

AFTER YOU'VE GONE

HENRY CREAMER
TURNER LAYTON

Medium-up Swing

Chord progression: F Δ7, Bb 7 #11, C Δ7, A 7, D 7, G 7, C Δ7, C 7, D m 7, A 7 #9, D m 7, Bb 7 #11, C Δ7, B m 7, E 7, A m 7, D 7 #11, C Δ7, A m 7, D m 7, G 7, C Δ7.

The musical score consists of ten staves of music. The first staff begins with a repeat sign and contains notes for the first two measures. The second staff continues the melody. The third staff starts with a first ending bracket labeled '1.' and contains notes for measures 3 and 4. The fourth staff continues the melody. The fifth staff starts with a second ending bracket labeled '2.' and contains notes for measures 5 and 6. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff contains notes for the final two measures of the piece.

AIN'T MISBEHAVIN'

"FATS" WALLER
HARRY BROOKS
ANDY RAZAF

Medium Swing

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 7/8 time signature. The score includes various chord voicings and melodic lines. A first ending bracket spans the 11th and 12th measures, leading to a second ending. The piece concludes with a final whole note chord in the 20th measure.

Chord progressions and voicings shown above the staves:

- Staff 1: Eb Δ 7, E \circ 7, Fm7, F \sharp \circ 7, Gm7, Bbm7, Eb7
- Staff 2: Ab Δ 7, Db7, Eb/G, C7b9, Fm7, Bb9
- Staff 3 (1. ending): G13, G+7, C9, C7b9, F13, F+7, Bb7sus4, Bb7b9
- Staff 3 (2. ending): Eb Δ 7
- Staff 4: D7b9, G+7, Cm7, Ab7
- Staff 5: F7, C7, Bb/F, F \circ 7, Cm11, F13
- Staff 6: Gm7, C7, F13, Bb7, Eb Δ 7, E \circ 7, Fm7, F \sharp \circ 7
- Staff 7: Gm7, Bbm7, Eb7, Ab Δ 7, Db7, Eb/G, C7b9
- Staff 8: Fm7, Bb9, Eb \flat 9

ALL OR NOTHING AT ALL

Easy Swing

JACK LAWRENCE
ARTHUR ALTMAN

The musical score consists of seven staves of music in treble clef, 4/4 time. The key signature has one flat (F major/D minor). The notation includes eighth and quarter notes, with some triplets. Chord symbols are placed above the notes. The chords are: Am, AmΔ7, Am7, Am6, Bb7, Bb6, Bb+, Bb7, Gm7, Gm6, Dm9, Eb°7, Dm9, G+7, C9, Bm7, E7#9, Am, AmΔ7, Am7, Am6, Bb7, Gm7, Dm9, Eb°7.

ALL OR NOTHING AT ALL (P. 2)

D m⁹ G +7 C₉⁶ E_b⁷

A_b A_b⁺ A_b⁶ A_b⁺ A_b A_b⁺ A_b⁶ E_b⁷

A_b^Δ⁷ A/A_b A_b^Δ⁷ B_b^m⁷ E_b⁷

B_b^m⁷ E_b⁷₃ B_b^m⁷ C +7

F m⁷ D_b⁷ C⁷ E +7

A m A m^Δ⁷₃ A m⁷ A m⁶

A m A m^Δ⁷ A m⁷ A m⁶₃ B_b⁷

G m⁷ D m₉⁶ E⁷₉[#]

A m⁷ B_b⁹ C₉⁶

Musical score for 'All or Nothing at All (P. 2)'. The score consists of ten staves of music in treble clef. Each staff contains a sequence of notes and rests, with chord symbols written above. The chords are: D m⁹, G +7, C₉⁶, E_b⁷, A_b, A_b⁺, A_b⁶, A_b⁺, A_b, A_b⁺, A_b⁶, E_b⁷, A_b^Δ⁷, A/A_b, A_b^Δ⁷, B_b^m⁷, E_b⁷, B_b^m⁷, C +7, F m⁷, D_b⁷, C⁷, E +7, A m, A m^Δ⁷₃, A m⁷, A m⁶, A m, A m^Δ⁷, A m⁷, A m⁶₃, B_b⁷, G m⁷, D m₉⁶, E⁷₉[#], A m⁷, B_b⁹, C₉⁶.

ALAN JUNEALLY

EVEN 8ths

KENNY WERNER

INTRO E m7 F#m7 G Δ7 A m7

G#m7 A Δ7 Bb m7b5 D#7b9

E/G# A Δ7 F#m7b5 F/B

C#m7b5 D 9 sus 4 C Δ7 Esus

E 7b9 A m7 F Δ7/G F#m7b5 F Δ7

E Δ7 B m7 F#/Bb A/Eb G#m7 A Δ7

A m7 Dsus B m7 E m7 C Δ7 C#m7b5 E/B

E Δ7/B A Δ7 G#7b9 C#m7

F#7 E/B E Δ7/B A/B B 7b9

E m7 F#m7 C m7b5 Dbsus

ALONG CAME BETTY

BENNY GOLSON

Medium Swing

Bbm7 Bm7 Bbm7 Bm7 E7

AΔ7 Ab7 GΔ7 Gb7

Gbm7 Gm7 Gbm7 Gm7 C7

FΔ7 A+7 Dm7 G7

Cm7 F7 Am7b5 D7 Gm7 Gm7/F

Em7b5 A7#9 Fm7 Bb7

Bbm7 Bm7 Bbm7 Bm7 E7

Cm7b5 F7b9 Bbm7b5 Eb7#9 AbΔ7

ALWAYS AND FOREVER

Straight 8th Ballad

PAT METHENY

Am7 Dm7 Am7 Dm7

Am7 3 Dm7 3 Em7 3 FΔ7 3 F/G 3 E/G# 3 Am7 3 Fm/Ab

C/G 3 F#m7b5 3 FΔ7 3 Eb6 3 D7 3 F/G 3 CΔ7

FmΔ7/G 3 E/G# 3 Am7 3 Dm7 3 Em7 3 Fm7 3 Bb7

EbΔ7 3 Bb/D 3 DbΔ7 3 Cm7 3 AbΔ7/C

Fm7 3 Gm7 3 Am7b5 3 D7b9 3 GΔ7 3 Bm7b5 3 E7b9

Am7 3 Dm7 3 Em7 3 FΔ7 3 F/G 3 E/G# 3 Am7 3 Fm/Ab

C/G 3 F#m7b5 3 FΔ7 3 Eb6 3 D7 3 F/G 3 CΔ7

Fm6/G 3 CΔ7 3 Fm6/G 3 E/G# 3 Am

ANGELA

Bossa Nova

ANTONIO CARLOS JOBIM

$Em^9 \flat^5$ $A + 7 \sharp^9$ $Dm^9 \flat^5$
 $G + 7 \sharp^9$ Cm^6 $F + 7 \sharp^9$
 1. $B \flat \Delta 7$ Gm^7 3 | 2. Fm^7 $E7$ $E \flat \Delta 7$
 $E \flat m \Delta 7$ $A \flat 7 \text{ sus } 4$ Dm^7 $G + 7 \sharp^9$
 $Em^9 \flat^5$ Cm^7 $F7 \sharp^{11}$ $B \flat \Delta 7$

SOLO CHANGES

$Em^9 \flat^5$ $A + 7 \sharp^9$ $Dm^9 \flat^5$ $G + 7 \sharp^9$ Cm^6 $F + 7 \sharp^9$ $B \flat \Delta 7$ Gm
 $E:m^9 \flat^5$ $A + 7 \sharp^9$ $Dm^9 \flat^5$ $G + 7 \sharp^9$ Cm^6 $F + 7 \sharp^9$ Fm^7 $B \flat 7$
 $E \flat \Delta 7$ $A \flat 7 \sharp^{11}$ Dm^7 $G + 7 \sharp^9$ $Em^9 \flat^5$ Cm^7 $F7 \sharp^{11}$ $B \flat \Delta 7$

ARMANDO'S RHUMBA

CHICK COREA

Brite 2

Unis.

Cm7 D7 G7₃ Cm7₃

Cm7 D7 G7₃ Cm7

C7b9 Fm7 D7b9/F#

Gm7 Ab°7 D7/A

Eb/Bb Abm/Bb

ARMANDO'S RHUMBA (P. 2)

Abm7/Bb G7 Cm7 \emptyset E7 F7 F#7 G7 G+7

Cm7 D7 G7b9

Cm7 Cm7 D7

G7b9 Cm7 > > D.S. al Coda

\emptyset E7 F7 F#7 G7 G+7 Cm \wedge

AUTUMN IN 3

Medium 3

KENNY WERNER

$\text{G} \Delta 7$ A m/C D/F\# B 7 sus 4 B

$\text{C} \Delta 7$ $\text{C\#}^{\circ}7$ C m7 F 7 C 7 sus 4

A/C\# D 7 sus 4 B/D\# E m G 7 sus 4

1. $\text{A}^{\flat} \text{m7}$ F\# 7 sus 4 2. $\text{C} \Delta 7$ B 7 sus 4 $\text{E} \Delta 7$

A/E $\text{E} \Delta 7$ $\text{B}^{\flat} + 7$ $\text{A} \Delta 7$ $\text{A}^{\flat} 7$

$\text{C} \Delta 7$ D m7/C C 7\#11 F\# 7

$\text{F} \Delta 7\#11$ $\text{E 7}^{\flat} 9$ $\text{A} \Delta 7$ B/A

G 7 sus 4 $\text{C} \Delta 7$ $\text{E triad / F} \Delta 7$ *D.S. al Coda*

$\text{F} \Delta 7$ E m (Phrygian)

AUTUMN NOCTURNE

KIM GANNON
JOSEF MYROW

Swing Ballad

C $\frac{6}{9}$ C $\sharp^{\circ}7$ D m7 G $\frac{6}{9}\sharp^{\circ}7$ A m7 A m7/G F \sharp m7 \flat 5 F m Δ 7
 E m7 E $\flat^{\circ}7$ D m7 G7 E m7 \flat 5 A7 \flat 9
 1. D7 D \flat 7 2. D7 D \flat 7
 C $\frac{6}{9}$ B7 \sharp 9 E add9 F7 \sharp 11 E Δ 7 F \sharp m7 B7 \sharp 11 E Δ 7 B7 \sharp 9
 E Δ 7 A m7 D7 G Δ 7 A \flat 13 \sharp 11
 G Δ 7 E \flat 7 D7 G $\frac{6}{9}$ G+7 C $\frac{6}{9}$ C $\sharp^{\circ}7$ D m7 G $\frac{6}{9}\sharp^{\circ}7$
 A m7 A m7/G D7 F m Δ 7 E m7 A7 \flat 9
 D7 D \flat 7 C $\frac{6}{9}$

AVALON PLACE

Bright Swing

JACK ZUCKER

Musical notation for the main melody of 'Avalon Place'. The piece is in 4/4 time and consists of 16 measures. The melody is written in treble clef. The key signature has one sharp (F#), indicating D major. The tempo/style is 'Bright Swing'. The notation includes various chords and melodic lines. The first measure has a D7#9 chord. The second measure has a D7#9 chord. The third measure has a D7#9 chord. The fourth measure has a D7#9 chord. The fifth measure has a Gm6 chord. The sixth measure has a Gm6 chord. The seventh measure has a Gm6 chord. The eighth measure has a Gm6 chord. The ninth measure has a Gm6 chord. The tenth measure has a Gm6 chord. The eleventh measure has a Gm6 chord. The twelfth measure has a Gm6 chord. The thirteenth measure has a Gm6 chord. The fourteenth measure has a Gm6 chord. The fifteenth measure has a Gm6 chord. The sixteenth measure has a Gm6 chord. The piece ends with a 'Fine (LAST X)' marking.

BLOWING CHANGES

Musical notation for the blowing changes section of 'Avalon Place'. The section consists of 16 measures of music, all of which are filled with diagonal hatching to indicate that the player should improvise. The changes are indicated by chord symbols above the staff: D7#9 (measures 1-4), Gm7 (measures 5-8), Eb6 (measures 9-10), Eb6 (measures 11-12), Gb6 (measures 13-16), and Ebm7b5 (measures 17-20).

BALLAD FOR ANITA

15

Ballad

BOB FRASER

$B\flat\Delta 7\#\text{11}$ $A+7$ $Dm7$ $C\#\text{+7}$ $B\flat\Delta 7$ $A+7$ $D\Delta 7\#\text{5}$ $D\Delta 7$

$C\#\text{m7}$ $C\Delta 7$ $Bm7$ $E7$ $F\Delta 7$ $B\flat\Delta 7$ $Em7$ $E\flat 7$

$D\Delta 7$ $A\flat 7$ $Gm7$ $G\flat\Delta 7$ $F\Delta 7$ $G\flat/A\flat$ $A\flat/B\flat$ $B\flat/C$ C/D

$E\flat\Delta 7$ $D7\text{b9}$ Gm $C7$ $B\Delta 7$ $B\flat+7$

$E\flat m7$ $A\flat 7$ $Cm7\text{b5}$ $F7\text{b9}$ $B\flat\Delta 7\#\text{11}$ $A+7$ $Dm7$ $C\#\text{+7}$

$B\flat\Delta 7$ $A+7$ $Dm7$ $G7$ $A\flat\Delta 7$ $B7$ $E\Delta 7$ $G7$

F/C $F\#/C$ F/C $F\#/C$ F/C $F\#/C$ F/C $F\#/C$ $A\flat\Delta 7$ $E\Delta 7$

$A7$ $G\flat 7$ $F\Delta 7$

BALLAD

FOR TRANE

Ballad

KENNY WERNER

Eb Δ 7 Ab/Eb Eb Δ 7
 Ab Δ 7/Eb G7 Cm7 C7b9
 Fm7 Db7#11 Eb Δ 7/Bb
 Ab/Bb Eb Δ 7 Ab Δ 7/Eb
 B Δ 7/Db Gb Δ 7 Ab Δ 7/Bb Eb Δ 7
 Gb Δ 7/Ab G7#9 Cm7
 B+7 Ab Δ 7/Bb Eb Δ 7

BEAUTIFUL FRIENDSHIP

STANLEY STYNE
DONALD KAHN

Swing

$E\flat\Delta 7$ $A 7\sharp 11$ $A\flat\Delta 7$ $D\flat 7\sharp 11$ $C 7\flat 9$

$C m 7$ $F 7$ $F m 7$ $B\flat + 7$

$E\flat\Delta 7$ $A 7\sharp 11$ $A\flat\Delta 7$ $D\flat 7\sharp 11$ $C 7\flat 9$

$C m 7$ $F 7$ $F m 7$ $B\flat 7$ $B m 7$

$B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $D\flat 7$

$C 7 \text{ sus } 4$ $C 7$ $C m 7$ $F 7$ $F m 7$ $B\flat + 7$

$E\flat\Delta 7$ $A 7\sharp 11$ $A\flat\Delta 7$ $G 7$ $C 7$

$C m 7$ $F 7$ $F m 7$ $B\flat 7$ $E\flat 6$

BE MY LOVE

SAMMY CAHN
NICHOLAS BRODSZKY

Ballad or Medium Swing

Chord symbols for the first system: $D\flat/C$, $C\Delta 7$, $Bm7\flat 5$, $E7\flat 9$

Chord symbols for the second system: $A m7$, $F\sharp m7\flat 5$, $B 7\flat 9$, $E 7$

Chord symbols for the third system: $A 7\flat 9$, $D m7$, $E\flat^{\circ} 7$, $E m7$

Chord symbols for the fourth system: $A m7$, $D 7$, $D m7$, $G 7$

Chord symbols for the fifth system: $D\flat/C$, $C\Delta 7$, $B m7\flat 5$, $E 7\flat 9$

Chord symbols for the sixth system: $A m7$, $F\sharp m7\flat 5$, $B 7\flat 9$, $E 7$

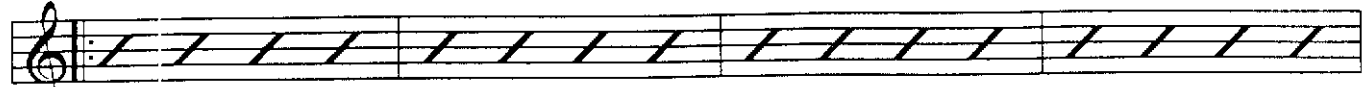
Chord symbols for the seventh system: $A 7\flat 9$, $D m7$, $E\flat^{\circ} 7$, $E m7$, $A m7$

Chord symbols for the eighth system: $D m7$, $G 7$, $B\flat 9$, $A 7$

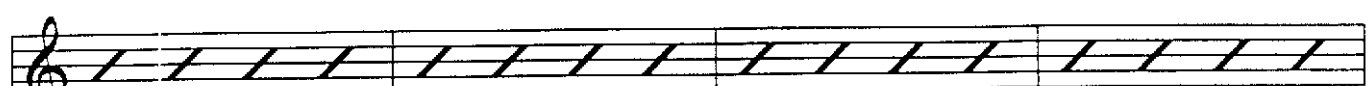
Chord symbols for the ninth system: $D m7$, $G 7$, $C 6$

BLOWING CHANGES

BE MY LOVE (P. 2)


C Δ 7 B m7 \flat 5 E 7 \flat 9


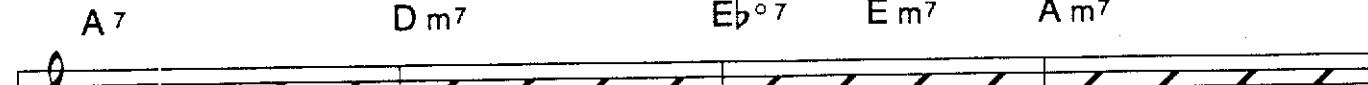
A m7 F \sharp m7 \flat 5 B 7 E 7



A 7 D m7 E \flat °7 E m7


A m7 D 7 D m7 G 7


C Δ 7 B m7 \flat 5 E 7 \flat 9


A m7 F \sharp m7 \flat 5 B 7 E 7


A 7 D m7 E \flat °7 E m7 A m7


D m7 G 7 B \flat 7 A 7


D m7 G 7 C Δ 7 D m7 G 7


BESIDE MYSELF

Med. Swing

CHIP STEPHENS

INTRO (AD-LIB)

A $A\flat m7$ $G\flat m7$ $F m7\flat5$ $B\flat7\flat9$ $E m7$ $A7\flat9\sharp11$ $D m7$ $G+7\flat9$

$G m7/C$ **SET TEMPO** $G\flat13/C$

B $G m7$ $F m\Delta7$ $D m7/C\sharp$ $D m7$ $G m7$ $G m7/C$ $F\Delta7\sharp11$ $F6$

$E m7\flat5/A$ $A7$ $D\Delta7/A$ $E\flat\Delta7/A$ $E m7\flat5/A$ $A7\flat9$ $D m7$ $D\flat m7$ $C m7$ $F7$

$B\flat7\sharp11$ **SOLO** $A m7$ $D7\sharp9$ $G m7$ $G m7/A$ $B\flat\Delta7B\flat7$ $G m7/C$

$G\flat13/C$ $G m7$ $F m\Delta7$

$D m7/C\sharp$ $D m7$ $G m7$ $G m7/C$ $F\Delta7\sharp11$ $F6$ $E m7\flat5/A$ $A7$

BESIDE MYSELF (P. 2)

D Δ 7/A E \flat Δ 7/A E m7 \flat 5/A A 7 \flat 9 B Δ 7 C Δ 7 \sharp 11 **C** A m7 D 7 \sharp 11
 SWING

G Δ 7 F \sharp +7 \sharp 9 B m7 B \flat 7 \flat 9 A m7 A \flat Δ 7

G Δ 7 F \sharp 7 \sharp 9 F Δ 7 \sharp 11 E 7 \sharp 9

E \flat Δ 7 D 7 \sharp 9 D +7 \sharp 9

ENDING

A \flat m7 G \flat m7 F m7 \flat 5 B \flat 7 \flat 9 E m7 A 7 \flat 9 \sharp 11 D m7 G +7 \flat 9

G m7/C G \flat 13/C

FORM - SOLO ON B & C

BESS, YOU IS MY WOMAN NOW

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of six staves of music. Above each staff are chord symbols indicating the harmonic structure. The notes are primarily quarter and eighth notes, with some rests and ties. The piece concludes with a double bar line and repeat dots.

Chord symbols above the staves:

- Staff 1: Bb⁶, Cm⁷, F7^{#9}, Bb⁶, Eb^{Δ7}, Ebm⁷
- Staff 2: Dm, Gm⁷, Em^{7b5}, Eb⁷, Dm⁷, Ab⁷, Db^{Δ7}, F⁷
- Staff 3: Bb⁶, Cm⁷, F7^{#9}, Bb⁶, Em^{7b5}, A7^{b9}
- Staff 4: D^{Δ7}, Bm⁷, E7^{b9}, A⁷, D^{Δ7}, G^{#m7}, C^{#7}
- Staff 5: F^{#Δ7}, B⁷, D⁷, C^{#7}, F^{#6}, A⁷
- Staff 6: D⁶, Em⁷, A7^{#9}, D⁶, G^{Δ7}, Gm⁷

BESS...NOW (P.2)

F#m7 Bm7 G#m7b5 G7#11 F#m7 C7 FΔ7 A7

D₉ Em7 A7#9 D₉ G#m7 C#7

Gb/Db Db7 Gb/Db Db7 Ebm7 Ebm7/Db

Cm7b5 B7#11 Gb/Db Db7

Gb/Db Db7 Db7#9 Gb₉ Gb7

BΔ7 Abm7 Gb₉ Gb7 BΔ7 Abm7

Gb/Db Ebm/Db Db7#9 Db₉ GbΔ7

BERNIE'S TUNE

BERNIE MILLER

Medium Swing

D m7 B \flat 7
 E m7 \flat 5 A7 D m7 E m7 \flat 5 A7
 D m7 B \flat 7
 E m7 \flat 5 A7 D m7 C m7 F7
 B \flat 6 G m7 C m7 F7 B \flat 6 G m7 C m7 F7
 B \flat 6 G m7 C m7 F7 B \flat 6 E m7 \flat 5 A7
 D m7 B \flat 7
 E m7 \flat 5 A7 D m7

THE BEST THING FOR YOU IS ME

25

Medium Swing

IRVING BERLIN

B⁷ Em⁷ A⁷ Dm⁷ G⁷

C^Δ⁷ Am⁷ Dm⁷ G⁷ Em⁷ A⁷

B⁷ Em⁷ A⁷ Dm⁷ G⁷

C^Δ⁷ Am⁷ Dm⁷ G⁷ C⁶₉

A^bΔ⁷ B^bm⁷ E^b⁷

Fm⁷ Fm⁷/E^b Dm⁷ G⁷

B⁷ Em⁷ A⁷ Dm⁷ G⁷

C^Δ⁷ Am⁷ Am⁷/G F[#]m⁷b⁵ Fm⁶

C/E A⁷ Dm⁷ G⁷ C⁶₉

BETTER GIT IT IN YOUR SOUL

CHARLES MINGUS

Med. Bright 3

NO CHORD

F⁶ B^b7 C⁹ sus 4

F⁶ B^b7 F⁶

B^b7 C⁹ sus 4 B^b/F

F⁷ #⁹ B^b9 1. F⁷ #⁹ B^b9 2. F⁷ #⁹

B^b B^b7 F B^b B^b7

F B^b B^b7 F F⁷

G⁷ C⁷ F⁷ #⁹ B^b9 F⁷ #⁹

D.S. al Coda

BEYOND THE BLUEBIRD

27

TOMMY FLANAGAN

Medium Swing

G7 G7#9 Db7#11 C7 F7 Bbm7 Eb7 A7

AbΔ7 G9sus4 Cm Ab/C Cm6 Ab/C

Cm7 Bbm7 Am7b5 D+7#9 G7 F°7

E°7 Eb°7 G7 F°7 E°7 Dm7 G7

CΔ7 B7b9 Em7b5 A7 DΔ7 Abm7 Db7 GbΔ7 Fm7 Bb7

EbΔ7 D7b9 Gm7b5 C7 FΔ7 D9sus4 D7

G7 G7#9 Db7#11 C7 F7 Bbm7 Eb7 A7

AbΔ7 G9sus4 Cm Ab/C Cm6 Ab/C Cm7 Bbm7

Am7b5 D+7#9 G7 F°7 E°7 Eb°7 G7 F°7

E°7 Eb G7 F°7 E°7 Eb°7 G7 F°7 E°7 Eb°7

BLUE DANIEL

FRANK ROSOLINO

Medium Swing

D⁶/₉ C⁷ B^m7 E⁷
 B^m7 E⁷ B^m7
 E⁷ G^m7 C⁷ D^Δ7 3 3 3 3
 C⁷ E^m7 A⁷ ∅ D⁶/₉
 ∅ D^Δ7 C⁷ B^m7 E⁷ A⁷
 D⁶/₉

BLUEBIRD

Medium Swing

CHARLIE PARKER

The musical score for "Bluebird" by Charlie Parker is presented in four staves of music. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). The music features several triplet patterns and specific chord voicings.

Staff 1: Chord: E \flat 7. The melody consists of eighth notes with triplet markings (3) over the first, second, and third measures.

Staff 2: Chord: A \flat 7. The melody continues with eighth notes and triplet markings (3) over the second and third measures.

Staff 3: Chords: E \flat 7, C7 \flat 9, Fm7. The melody features eighth notes with triplet markings (3) over the first, second, and third measures.

Staff 4: Chords: B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat 7. The melody concludes with eighth notes and a triplet marking (3) over the second measure.

BLUES BACKSTAGE

Easy Swing

FRANK FOSTER

The musical score consists of three staves of music in 4/4 time, written in the key of B-flat major (two flats). The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a quarter rest, followed by a quarter note B-flat, an eighth note A-flat, an eighth note G, a quarter note F, a quarter note E-flat, and a half note D. The second staff continues the melody with a quarter note C, a quarter note B-flat, an eighth note A-flat, an eighth note G, a quarter note F, a quarter note E-flat, and a half note D. The third staff concludes the melody with a quarter note C, a quarter note B-flat, an eighth note A-flat, an eighth note G, a quarter note F, a quarter note E-flat, and a half note D. The score is accompanied by a series of chords: B-flat7, E-flat7, B-flat7, E-flat7, B-flat7, C m7, F7, B-flat7, G7, C m7, and F7.

Chord changes: B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat 7, C m7, F7, B \flat 7, G7, C m7, F7

BOLIVIA

CEDAR WALTON

Intro - Latin

1. 2. 3.

4.

E Δ 7

E \flat Δ 7 A 13 D Δ 7 A \flat 7 \flat 9

swing

G Δ 7 F \sharp 7 B m7 C Δ 7 \sharp 11

latin

B m7 B m7/A G \sharp m7 \flat 5 G m7 C 7

swing

F Δ 7 B 7 B \flat Δ 7 A 7 \sharp 9

BOP SHOP

Med. Bright Bop

PAUL FERGUSON

D m7^b5 G +7[#]9
 Cm⁶ Am7^b5
 D +7[#]9 G Δ7
 D m7^b5 G +7[#]9 Cm⁶
 Am7^b5 D7 #9 #11
 G Δ7 G m7
 C +7[#]9 F Δ7 #11
 Eb7 D7 #11

BOP SHOP (P. 2)

Three staves of musical notation in treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various chords and melodic lines.

Staff 1: Chords $D m7b5$ and $G +7\#9$.

Staff 2: Chords $C m\#6$ and $A m7b5$.

Staff 3: Chords $D7\#9\#11$ and $G \Delta 7$.

BOP BOY

Medium Up Blues

BOB MINTZER

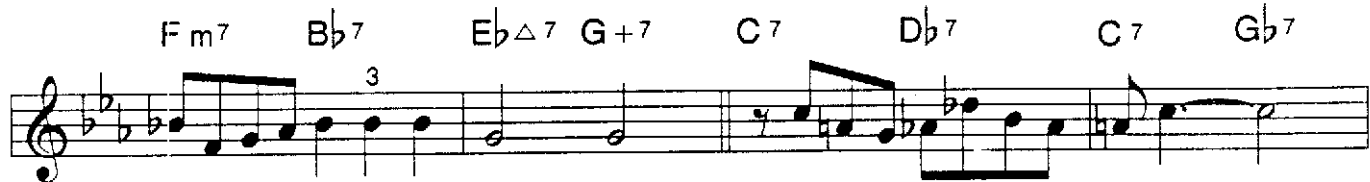
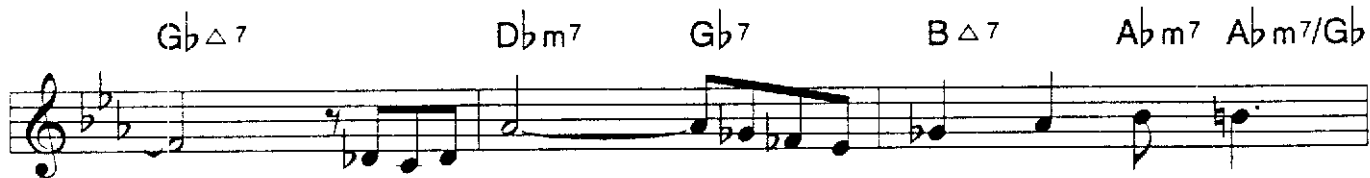
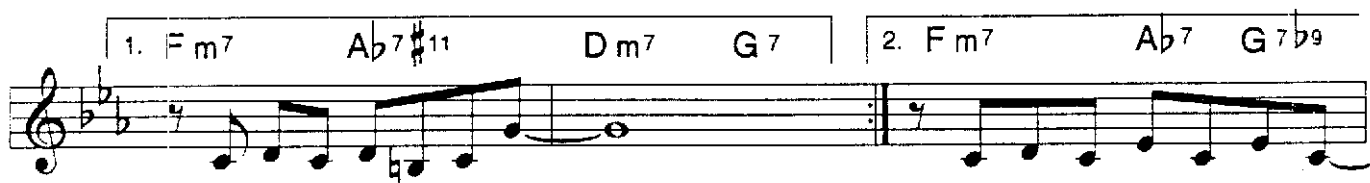
The musical score for "BOP BOY" is written in a single system with eight staves. The key signature is one flat (B-flat major / F minor), and the time signature is common time (C). The score includes the following chord changes:

- Staff 1: F7, Cm7
- Staff 2: F7b9, Bb7
- Staff 3: F7, D7#9, Gm7
- Staff 4: C7, F7, Gm7, C7
- Staff 5: F7#9, Cm7, F7, Bb7#11
- Staff 6: F7, D7#9, Gm7
- Staff 7: C7, F7, D7, Gm7, C7, F7

BORN TO BE BLUE

BOB WELLS
MEL TORME

Ballad

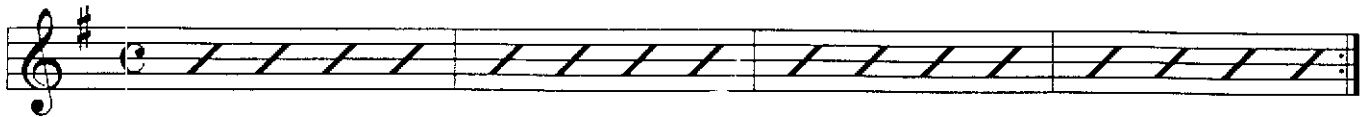


BOSSA ROKKA

Bossa Nova

GEORGE BENSON

Intro

G ADD⁹F ADD⁹G ADD⁹F ADD⁹G ADD⁹E \flat Δ 7G ADD⁹E \flat Δ 7G ADD⁹E7 \flat 9

A m7

F \sharp m7 \flat 5

1. B m7

E7 \sharp 9

A7

D7



2.

B m7

E7



A m7

C m7

B m7 \flat 5E7 \flat 9

A7

E7 \flat 9

A7

D7 \flat 9G ADD⁹F ADD⁹G ADD⁹F ADD⁹

VAMP OUT ON INTRO

THE BOY NEXT DOOR

HUGH MARTIN
RALPH BLANE

Easy 3

B \flat Δ 7 G7 \sharp 11 Cm7 F7 \sharp 11
 B \flat Δ 7 Gm7 C7sus4 C7
 Cm7 F7 B \flat Δ 7 Gm7 Gm7/F
 E m 7 \flat 5 A \flat 9 Dm7 C \sharp °7 Cm7 F7
 B \flat Δ 7 G7 \sharp 11 Cm7 F7 \sharp 11
 B \flat Δ 7 Gm7 C7 F \sharp +7
 B \flat Δ 7/F E m 7 \flat 5 C7 \sharp 11
 G \flat 9 F7 B \flat 6

BUD POWELL

Med. Up Swing

CHICK COREA

F Δ 7 B m7 \flat 5 B \flat 7 A m7

D7 \flat 9 G m7 B \flat m7 E \flat 7

D m7 G7 A \flat °7 A m7 D7 \sharp 9

G m7 D \flat 7 C7 B7 \sharp 11 B \flat 7 A7 A \flat 7 1. G7 G \flat 7

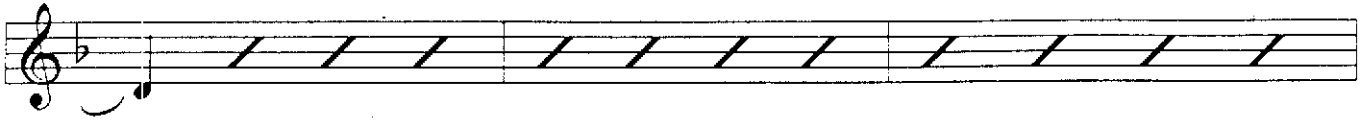
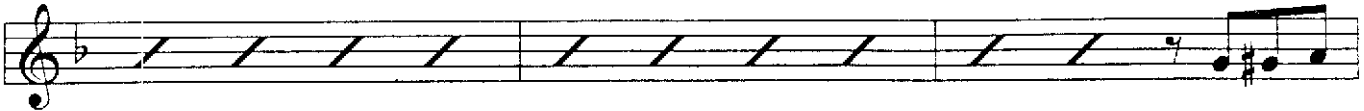
2. G7 G \flat 7 F7

B \flat m7 G m7

C7 \flat 9 E m7 \flat 5 A7 \flat 9 C \sharp m7 \flat 5 F \sharp 7 \flat 9

BUD POWELL (P. 2)

LATIN

B Δ 7C Δ 7/BB Δ 7C Δ 7/BB Δ 7C Δ 7/B

SWING

B \flat m7E \flat 7

A m7

D7

A \flat m7D \flat 7

G m7

C7

F Δ 7B m7 \flat 5

E7



A m7

D7 \flat 9

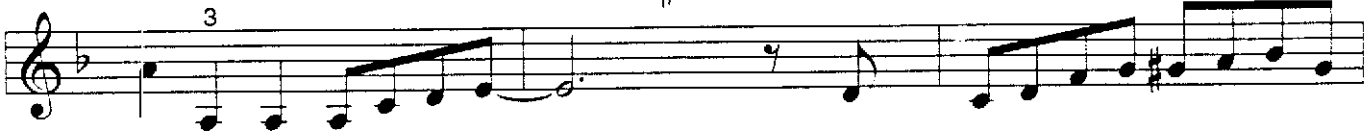
G m7

B \flat m7 E \flat 7

D m7

G7 G \sharp 7

A m7

D7 \flat 9

G m7

D \flat 7 C7B7 \sharp 11B \flat 7

A7

A \flat 7

G7

G \flat 7

BUD'S BLUES

Medium Up Swing

BUD POWELL

Musical notation for *Bud's Blues* in B-flat major, 4/4 time, featuring a medium upswing tempo. The piece consists of three staves of music, each with a treble clef and a key signature of two flats. The first staff begins with a **Bb7** chord and contains a melodic line of eighth and quarter notes, followed by a double bar line and a section of rhythmic slashes. The second staff starts with an **Eb7** chord, continues the melodic line, and includes a **Bb7** chord and a **G7#9** chord. The third staff begins with a **Cm7** chord, followed by an **F7** chord, and concludes with **Bb7**, **G7**, **Cm7**, and **F7** chords. The piece ends with a double bar line.

BUSCH - WACKED

Bright Bop

JACK ZUCKER

B \flat Δ 7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 Fm7 B \flat 7 Em7 A+7#9 Abm7 Gm7 F+7#9
 B \flat Δ 7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 Fm7 B \flat 7 Em7 A+7#9 Abm7 Gm7 F+7#9
 D+7#9 G+7#9
 C+7#9 F+7#9
 B \flat Δ 7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 Fm7 B \flat 7 Em7 A+7#9 Abm7 Gm7 F+7#9

SOLO ON RHYTHM CHANGES

BUZZY

Medium Swing

CHARLIE PARKER

The musical score for "Buzzy" by Charlie Parker is presented in four staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The first staff begins with a repeat sign and a B-flat chord. The second staff features chords F m7, B-flat7, and E-flat7. The third staff includes B-flat7 and C m7 chords. The fourth staff contains F 7, B-flat, and F 7 #9 chords. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

BY MYSELF

HUGH MARTIN
RALPH BLANE

Medium 2

E m⁷b⁵ A⁷
 E m⁷b⁵ A⁷ B m⁷ C^{o7} A⁷/C[#]
 C m⁷ F⁷ B^bΔ⁷ E^b⁷
 G m⁷ C⁷ sus 4 F Δ⁷
 B m⁷b⁵ E⁷b⁹ B m⁷b⁵ E⁷b⁹
 A m⁷b⁵ D⁷b⁹
 G m⁷ G m⁷b⁵ C⁷b⁹ A m⁷ D m⁷
 G⁷ C⁷ F⁶/₉

BYE BYE BABYLEO ROBIN
JULE STYNE

Medium Swing

$B\flat\Delta 7$ $A 7$ $A\flat 7\sharp 11$ $G 7$ $C m 7$ $F 7$


$D m 7$ $G m 7$ $A m 7$ $D 7\flat 9$


$G m 7$ $D 7/F\sharp$ $F m 7$ $B\flat 7$ $E\flat\Delta 7$ $G 7$ $C m 7$


$C m 7$ $F 7$ $D m 7$ $G 7$ $C m 7$ $F 7$


$B\flat\Delta 7$ $A 7$ $A\flat 7\sharp 11$ $G 7$ $C m 7$ $F 7$


$D m 7$ $G m 7$ $A m 7$ $D 7\flat 9$


$G m 7$ $G\flat 7$ $F m 7$ $B\flat 7$ $E\flat\Delta 7$ $E m 7\flat 5$ $A 7\flat 9$


$D m 7$ $C\sharp m 7$ $C m 7$ $F 7$ $B\flat 6$


CAREFUL

Medium Rock

JIM HALL

The musical score for "Careful" by Jim Hall is presented in five staves of guitar notation. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and techniques:

- Staff 1:** Chord: A7#11. Features a triplet of eighth notes.
- Staff 2:** Chords: A7#11, D7#11.
- Staff 3:** Chords: D7#11, A7#11. Includes accents (>) and a grace note (v).
- Staff 4:** Chord: A7#11. Features a triplet of eighth notes.
- Staff 5:** Chords: F7, E7#9, A7#11. Includes an accent (^) and a grace note (>).

CELIA

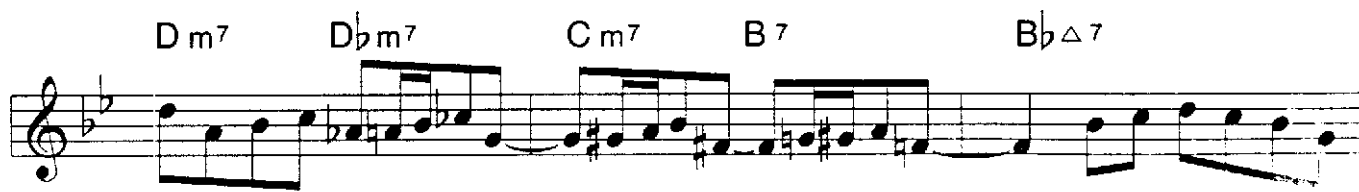
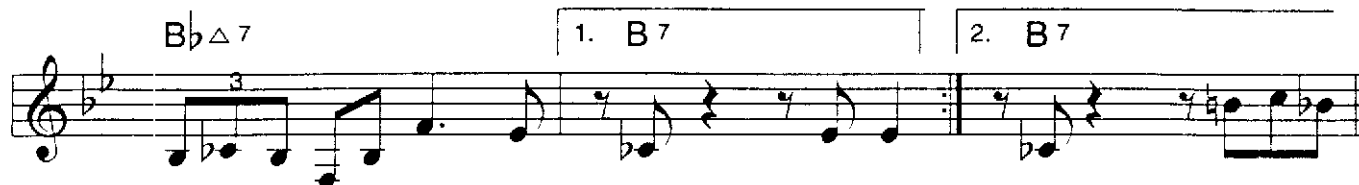
Med. Up Swing

BUD POWELL

INTRO

B \flat Δ 7

B7



B \flat Δ 7 D7

G7 C7

F7

B \flat Δ 7 C m7 \flat 5 D m7

E \flat m7 A \flat 7 D m7 D \flat m7 C m7 B7

B \flat Δ 7 E \flat 9

INTERLUDE

E \flat m7 D m7 A \flat 7 G7

C m7 F7 B \flat Δ 7 C m7 \flat 5 F7 \flat 9

SOLO BREAK

A CERTAIN SMILE

PAUL WEBSTER
SAMMY FAIN

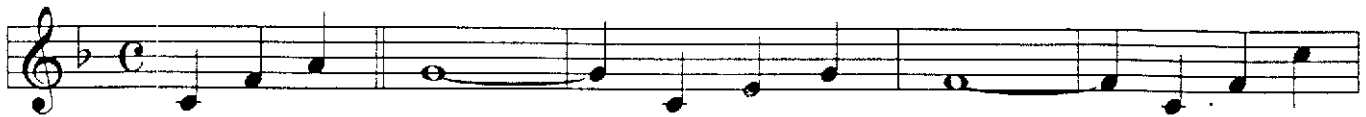
Ballad

G m7/C

C7

F Δ7

D m7



G m7

C7

F Δ7



E m7

A7

D m Δ7 D m7

G7



C Δ7

A m7

D m7

G7

G m7

C7

D m7



G m7/C

C7

F Δ7

D m7



G m7

C7

A7

D7



Bb Δ7

D7 b9

G m7

Bb m7

Eb7

Eb7/Db



F Δ7/C

D m7

G m7

C7

F 6



CHARIOTS

Medium Rock

JOHN SCOFIELD

INTRO E7 E7/G# A7 A7/C# E7 E7/G# A7 A7/C#

E7 A7 E7 A7

E7 F#m7 F#m7/G G/G# A B7 E7 A7

E/Bb Am C#7#9 D7sus4 E7#9 Bb7#11 E7

A Em11/B C#7#9 D7sus4 E7#9 C#7#9

CΔ7 E7 A7 E7 A7

E7 F#m7 F#m7/G G/G# A B7 E7 ⊕ A7

E7 A7

SOLO CHANGES

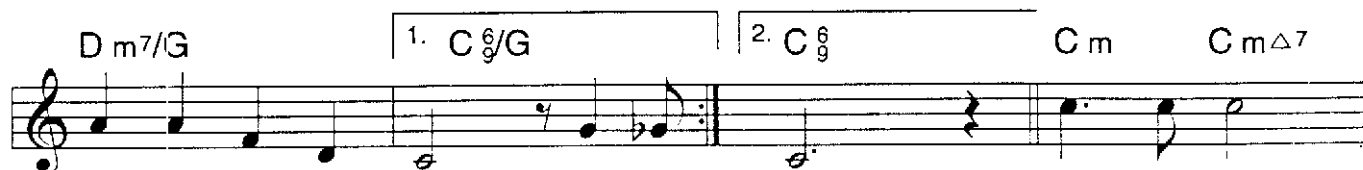
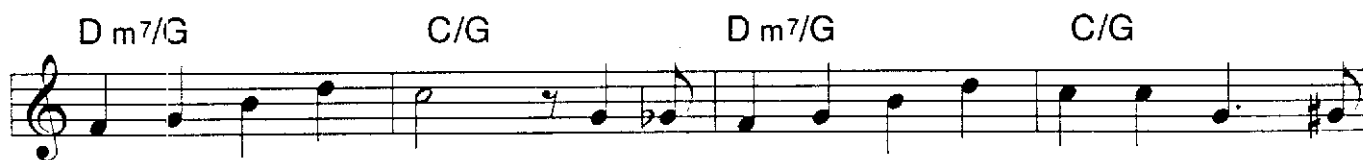
E7 A7

⊕ F#m7 F#m7/G G/G# A B7 E7

CHEEK TO CHEEK

IRVING BERLIN

Bright Swing



CHEEK TO CHEEK (P.2)

Cm7 Cm6 Ebm7 Ab7 Dm7b5
 G7b9 G#o7 Am7 Dm7 G7 CΔ7 C#o7
 Dm7 G7 CΔ7 C#o7 Dm7 G7 CΔ7 Dm7
 Eb°7 Em7 Bb7#11 A7 D7 G7 Dm7
 Em7 F7 Bb7#11 A7 Dm7
 G7 C8

The musical score consists of six staves of music in treble clef. The first staff begins with a C major scale starting on C4, with a triplet of eighth notes on C4, D4, and E4. The second staff continues the melody with notes G4, A4, B4, and C5. The third staff features a descending line from C5 to G4. The fourth staff has a melodic line starting on G4 and moving up to C5. The fifth staff continues the melody with notes D5, E5, F5, and G5. The sixth staff concludes with a final melodic phrase on G4 and C5.

BLOWING CHANGES NEXT PAGE

BLOWING CHANGES

C Δ 7 Dm7 G7 C Δ 7 Dm7 G7 C Δ 7



E m7 \flat 5 A7 D7 G7 B \flat 7 \sharp 11 A7



Dm7 G7 1. E m7 A7 Dm7 G7 2. C Δ 7



Dm7 G7 E m7 Dm7 G7 E m7 Dm7 G7 E m7



Dm7 G7 C Δ 7 Cm7 E \flat m7 A \flat 7



Dm7 \flat 5 G7 \flat 9 E7 Am7 Dm7 G7 C Δ 7 Dm7 G7



C Δ 7 Dm7 G7 C Δ 7 E m7 \flat 5 A7 D7 G7



B \flat 7 \sharp 11 A7 Dm7 G7 C Δ 7 C Δ 7



CHERYL

BLUES

CHARLIE PARKER

The musical score for 'CHERYL' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piece is a blues in 12 bars. The first line contains two measures with chords C and Dm7. The second line contains three measures with chords Gm7, C7, and Cm7. The third line contains five measures with chords F7, C, Dm7, Em7 (triple), and A7 (triple). The fourth line contains five measures with chords Fm7, Bb7, Dm7, G7, and C. The fifth line shows a first ending (1. C) and a second ending (2. C).

SOLO ON BLUES

CLOSE ENOUGH FOR LOVE

PAUL WILLIAMS
JOHNNY MANDEL

Ballad

G m7 E m7b5 A m7b5 D7b9 G m7 C7 F7 Bb7
 EbΔ7 A7 D7 G7 C7 F7 Bb7
 EbΔ7 A7 A m7b5 D7b9 | 1. G m9 Eb7 D7 |
 2. G m9 G7 Cm7 (Gb7) F9 sus 4 F9
 BbΔ7 D+7 G m7 E m7b5 F#m7b5 B7 E m7 A7
 DΔ7 D7 G m7 E m7b5 A m7b5 D7b9 G m7 C7
 F7 Bb7 EbΔ7 A7 D7 G7 C7
 F7 Bb7 EbΔ7 A7 A m7b5 D+7 G m9

COMPENSATION

Medium Swing

KENNY WERNER

G m7 A7 Eb m7 Ab7 Db Δ7 E7 A Δ7
 Ab m7 Db7 G m7 C7 F# m7 B7 E Δ7 #11
 Eb7 sus4 Ab Δ7/Eb Eb7 sus4 Ab Δ7/Eb 3
 F/G C Δ7/G Am7 3 Ab m7 Db7
 G m7 A7 Eb m7 Ab7 Db Δ7 E7 A Δ7
 Ab m7 Db7 F# m7 B7 sus4 E7 sus4 Ab7 #9/E
 Eb7 sus4
 D7 #11

COOL EYES

Med. Up Bop

HORACE SILVER

B \flat 7 E \flat 7 A \flat 7 D m7 G7
 F \sharp m7 B7 B \flat 7 E \flat 7 E \circ 7
 B \flat /F F7 B \flat \flat 9 B \flat 7 D \circ 7
 D \flat \circ 7 C \circ 7 D m7 G7 F \sharp m7 B7
 B \flat 7 E \flat 7 E \circ 7 B \flat /F
 F7 B \flat \flat 9 F m7 B \flat 7 \sharp 9
 E \flat Δ 7 G m7

The score consists of eight staves of music in a single melodic line. The key signature is B-flat major (two flats). The time signature is 4/4. The music features various chord changes and articulations, including triplets and slurs. The chords are: B \flat 7, E \flat 7, A \flat 7, D m7, G7, F \sharp m7, B7, B \flat 7, E \flat 7, E \circ 7, B \flat /F, F7, B \flat \flat 9, B \flat 7, D \circ 7, D \flat \circ 7, C \circ 7, D m7, G7, F \sharp m7, B7, B \flat 7, E \flat 7, E \circ 7, B \flat /F, F7, B \flat \flat 9, F m7, B \flat 7 \sharp 9, E \flat Δ 7, and G m7.

COOL EYES (P. 2)

C⁷F⁺⁷B^b7E^b7E^o7B^b/FG⁷F[#]m⁷B⁷B^b7E^b7E^o7B^b/FF⁷B^b₉⁶A^b/E^bA^b₆

HALF TIME

E^b7 sus 4A^b₆

CRY ME A RIVER

ARTHUR HAMILTON

Ballad

Cm Ab/C Cm⁶ Cm⁷ Fm⁷ B^b7
 E^bΔ7 Dm⁷ G7 Gm⁷ C7^b9 Cm⁷ F⁹
 B⁹ B^b7 sus 4 1. E^b6₉ G+7 2. E^b6₉ D7[#]9
 Gm⁷ E m7^b5 E^b7[#]11 D7^b9 Gm⁷ E m7^b5
 A^b7[#]9 D7^b9 Gm⁷ E m7^b5 E^b7[#]11 D7^b9
 GΔ7 Dm¹¹ G7 sus 4 G7 Cm Ab/C
 Cm⁶ Cm⁷ Fm⁷ B^b7 E^bΔ7 Dm⁷ G7 Gm⁷ C7^b9
 Cm⁷ F⁹ B⁹ B^b7 sus 4 E^b6₉

DAY DREAM

DUKE ELLINGTON
BILLY STRAYHORN

Medium Swing

F Δ 7 B7 \flat 9 B \flat 7 A+7 Dm7 Dm7/C B \flat m6 C+7
 Fm7 D \flat 7 C7 A m7 A \flat 7 Gm7 G \flat Δ 7
 F Δ 7 B7 \flat 9 B \flat 7 A+7 Dm7 Dm7/C B \flat m6 C+7
 Fm7 D \flat 7 C+7 F Δ 7 Cm7 F7
 B \flat Δ 7 E7 sus4 A Δ 7 E \flat 7 sus4 A \flat Δ 7 D7 sus4 G Δ 7
 Gm7 C7 F Δ 7 D7 G7 D \flat 7 C+7
 F Δ 7 B7 \flat 9 B \flat 7 A+7 Dm7 Dm7/C B \flat m6 C+7
 Fm7 D \flat 7 C+7 F Δ 7

DACAPOLYPSO

Latin-Calypso

CHUCK ISRAELS

INTRO

A Am7 A#°7 Bm7 Em7

Am7 D7 GΔ7 C C#°7

G/D E7 Am7 D7 G⁶₉ > Λ Λ

B Am7 D7 G⁶₉ Em7 Am7 D7

GΔ7 Em7 Λ Λ Am7 D7 GΔ7 E7

Am7 D7 G⁶₉ **C** GΔ7 F7 E7

Cm7 F7 > Bb⁶₉ DΔ7 C7 B7

Gm7 C7 Λ F⁶₉ Λ Λ

f *mf* *ff* *p* *mf*

DACAPOLYPSO (P. 2)

D Am⁷ D⁷ G Em⁷ Am⁷ D⁷
 G Em⁷ Am⁷ D⁷ G E⁷
 Am⁷ D⁷ G⁶ INTERLUDE **E** Am⁷ A^{°7}
 Bm⁷ Em⁷ Am⁷ D⁷ G
 C C^{°7} G/D E⁷ Am⁷ D⁷ G

SOLO ON **B** **C** AND **D**

Am⁷ D⁷

sfz

DAY IN, DAY OUT

JOHNNY MERCER
RUBEN BLOOM

Medium to Up Swing

G⁺⁷ C⁶₉ A⁷ D^{m7} G⁷ G⁺⁷
 C⁶₉ D^{m7} D^{#o7} E^{m7} E^{b o7}
 D^{m6} G⁷ D^{m6} G⁷ D^{m7} G⁷
 D^{m7} G⁷ B^{b7#11} A⁷ A^{b+7} G¹³
 C⁶₉ A⁷ D^{m7} G⁷ G⁺⁷
 C⁶₉ D^{m7} D^{#o7} E^{m7} D⁷
 G^{Δ7} D^{7#9} G^{Δ7} D^{7#9}

DAY IN, DAY OUT (P. 2)

The musical score consists of seven staves of guitar notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1:** Chords: G Δ 7, A m7, D7 \flat 9, D m7, G7, G7 \flat 9. Melody: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3.
- Staff 2:** Chords: C $\frac{6}{9}$, A7, D m7, G7, G+7. Melody: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3.
- Staff 3:** Chords: C $\frac{6}{9}$, D m7, D \sharp o7, C6/E, B \flat 7 \sharp 11, A7. Melody: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3.
- Staff 4:** Chords: D7, F m6, C Δ 7, A7. Melody: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Triplet markings (3) are present under the notes G4, A4, B4 and F4, E4, D4.
- Staff 5:** Chords: D7, G7, C Δ 7, A+7. Melody: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3.
- Staff 6:** Chords: D7, F m6, C6, A7. Melody: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Triplet markings (3) are present under the notes G4, A4, B4 and F4, E4, D4.
- Staff 7:** Chords: D m7, G7 sus4, G7, C $\frac{6}{9}$. Melody: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3.

DIG

MILES DAVIS

Up Tempo Swing

F7
 Bb7
 Eb7
 AbΔ7 Bbm7 Eb7 Ab7 Gm7 C7
 F7
 Bb7

$B\flat 7$ $F m 7_3$
 $C 7$ $F m 7$ $E\flat 7$ $A\flat \Delta 7$
 $F 7$ $B\flat m 7$ $E\flat 7$ $A\flat \Delta 7$
 Solo break

$B\flat m 7$ $E\flat 7$ $A\flat \Delta 7$

"Sweet Georgia Brown" changes

DON'T ASK WHY

Jazz Ballad

ALAN BROADBENT

F m⁶ D m^{7b5} G m^{7b5} C^{7b9} F m⁶ D m^{7b5} B^b m⁷ E^b 7^{b9}
 E^b m⁷ A^b 7^{b9} D^b m⁷ B^b 7^{b9} 1. B m⁷ E 7^{b9}
 A m⁷ A^b m⁷ G m⁷ G^b m⁷ 2. C^b Δ⁷ E Δ⁷ F m⁷ B^b 7^{b9}
 E^b Δ⁷ C^b Δ⁷ D^b Δ⁷ E^b Δ⁷ C^b Δ⁷ D^b Δ⁷ E^b Δ⁷ D^b Δ⁷ D⁷ E^b Δ⁷ A^b 7/D
 D^b Δ⁷ A Δ⁷ C^b Δ⁷ D^b Δ⁷ A^b 7 sus 4 A^o 7 B^b m⁷ G^b Δ⁷
 G m^{7b5} C^{7b9} F Δ⁷ D m⁷ D 7^{b9} G m⁷ C⁷ E^b 7/B^b
 A m⁷ D m⁷ B^b m⁷ E^b 7^{b9} E^b m⁷ A^b 7 D m⁷ G⁷
 D^b m⁷ G^b 7 C m⁷ F 7^{#9} B^b m^{7b5} E^b 7^{b9} ⊕ G^b Δ⁷/A^b G^b m⁷
 ⊕ D Δ⁷/A^b E Δ⁷/A^b A^b 6

DON'T EVER GO AWAY

A. C. JOBIM

Bossa

B \flat B \flat + B \flat m 6 B \flat 7 C7/E C m7/E \flat A \flat 7G+7
 C m A \flat /C F 9 sus 4 F7 B \flat Δ 7 F m7 B \flat 7
 E \flat Δ 7 E \flat + $_3$ E m7 \flat 5 A7 \flat 9 D m7 $_3$ B \flat /D $_3$ D m7 \flat 5 G7 \flat 9
 C m A \flat /C F 9 sus 4 F7 A \flat 7 \sharp 11 G7
 C m7 C m7/B \flat A m7 \flat 5 F7 B \flat Δ 7 D m7 \flat 5 G7
 C m A \flat /C F 9 sus 4 F7 F m7 B \flat 7
 E \flat Δ 7 E \flat + E m7 \flat 5 A7 \flat 9 A \flat 7 \sharp 11 F/G F m/G
 C m7 E \flat /F E \flat m/F B \flat $_6^6$

DON'T LOOK BACK

JOHNNY MANDEL

Easy 3

Eb Δ 7 Eb⁹ sus 4 Ab/Eb
 Bb/Eb Eb Δ 7
 Eb⁹ sus 4 Ab/Eb D m⁷b5
 G⁷b9 C Δ 7 F⁷
 Bb⁷ A⁷ Ab⁷ G⁷ Gb⁷ F m⁷ E⁷ \sharp 9 Eb⁷ Ab Δ 7
 C⁷ Db⁷ Eb/Bb Eb^o7 /Bb

DON'T LOOK BACK (P. 2)

Ab/Bb D/Bb 1. EbΔ7/Bb D/Bb Ab/Bb

D/Bb 2. EbΔ7 Ab/Bb D/Bb

2. EbΔ7/Bb D/Bb Ab/Bb D/Bb

GΔ7 C/D GΔ7 C/D

GΔ7 C/D GΔ7 C/D

GΔ7 C/D GΔ7 C/D GΔ7

DOUBLE CLUTCHING

Blues

CHUCK ISRAELS

The musical score is written in 12/8 time and consists of four systems of two staves each. The key signature has one flat (Bb). The first system is marked with an F7 chord. The second system features an F7 chord in the first measure, a triplet of eighth notes in the second measure, and a Bb7 chord in the third measure. The third system is marked with F7 and C7 chords. The fourth system is marked with C7 and F7 chords. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and triplet markings. The bass line includes a 'V' marking under a note in the second measure of the third system.

DREAM DANCING

71

Easy Swing

COLE PORTER

Chord Symbols:
B \flat 7#11, A Δ 7, Dm7, G7 \flat 9, C Δ 7, G \flat 7, F Δ 7, B \flat 7, C Δ 7, F7, Em7, A7, E \flat m7, A \flat 7, Dm7, D \flat 7, 1. C Δ 7, 2. Gm7, C7, F Δ 7, B \flat 7, C Δ 7, G+7, C \flat 6, Am7, A \flat 7, Dm7, F/G, F#m7 \flat 5, Fm7, C Δ 7/E, E \flat 7#11, E \flat m7, A \flat 7, Dm7, G7, E \flat m7, A \flat 7, Em7 \flat 5, A7 \flat 9, A \flat Δ 7, F/G, Fm/G, C \flat 6, C \flat 6, B \flat 7, C \flat 6, B \flat 7, A Δ 7

ON CUE

EAST OF THE SUN

AND WEST OF THE MOON

BROOKS BOWMAN

Easy Swing

G Δ 7₃ (C7#11) Bm7₃ E7
 Am7₃ Cm7 F7
 Am7₃ D7 F#m7₃ B+7 Em7
 Em7₃ A7 Em7 A7 Am7₃ D7 D7b9
 G Δ 7₃ (C7#11) Bm7₃ E7
 Am7₃ Cm7₃ F7
 Am7 Am7/G F#m7 B7 Em7 A7
 Am7₃ F7 Bm7 Bbm7 Eb7
 Am7₃ D7 G₆

EMANON

Medium Bop

DIZZY GILLESPIE

The musical score for "EMANON" by Dizzy Gillespie is presented in four staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chords are indicated above the staff lines. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending bracket. The third staff contains a first ending bracket. The fourth staff ends with a double bar line and repeat dots.

Chords and other markings:

- Staff 1: $B\flat 7$, $E\flat 7$, $B\flat 7$
- Staff 2: $F m 7$, $B\flat 7$, $E\flat 7$
- Staff 3: $B\flat 7$, $C m 7$
- Staff 4: $F 7$, $B\flat 7$, $F 7$

Other markings include triplets (3) and first ending brackets.

*EMILY*JOHNNY MERCER
JOHNNY MANDEL

Easy 3

C₉⁶ A m⁷ D m⁷ G⁷
 C₉⁶ G m⁷ C⁷ F Δ⁷ B_b⁹
 A Δ⁷ F_♯ m⁷ B m⁷ E⁷ sus 4
 A m⁷ D⁷ D m⁷ G +⁷
 C₉⁶ A m⁷ D m⁷ G⁷
 C Δ⁷ C +⁷ F Δ⁷ E⁷_b⁹
 A m⁷ B⁷_b⁹ E m⁷ A⁷
 D m⁷ G⁷ B_b⁷_♯¹¹ A⁷ A⁷/G
 F_♯ m⁷_b⁵ F m⁷ E m⁷ A⁷
 D m⁷ G⁷ C₉⁶

THE END OF A LOVE AFFAIR

75

Ballad

EDWARD REDDING

Chord progression for the first staff: G m7 C7 F Δ7 F m7 B b7 E b Δ7

Chord progression for the second staff: E b m7 A b7 E b m7 A b7 G m7 C7 1. F Δ7 D m7

Chord progression for the third staff: 2. F Δ7 D m7 G7 D m7 G7 D m7 G7

Chord progression for the fourth staff: D m7 G7 C Δ7 A m7 D7 D m7 G7

Chord progression for the fifth staff: G m7 C7 G m7 C7 F Δ7 F m7 B b7

Chord progression for the sixth staff: E b Δ7 E b m7 A b7 E b m7 A b7 G m7 C7

Chord progression for the seventh staff: C m7 F7 B b Δ7 B b m7 B b m6 F Δ7

Chord progression for the eighth staff: A b o7 G m7 F # o7 G m7 C7 F 6

ENDLESSLY

MICHAEL ASHER

Bossa Nova

$D\flat\Delta 7\sharp 5$ $D\flat\Delta 7$ $Cm7\flat 5$ $F+7$ $B\flat m7$ $E\flat 7$

$A\flat m7$ $D\flat 7$ $G\flat\Delta 7$ $C\flat 7$ $Fm7$ $B\flat m7$

$E\flat 7$ $A\flat m7$ $F\sharp m7$ $B7$ $E\Delta 7\sharp 5$ $E6$

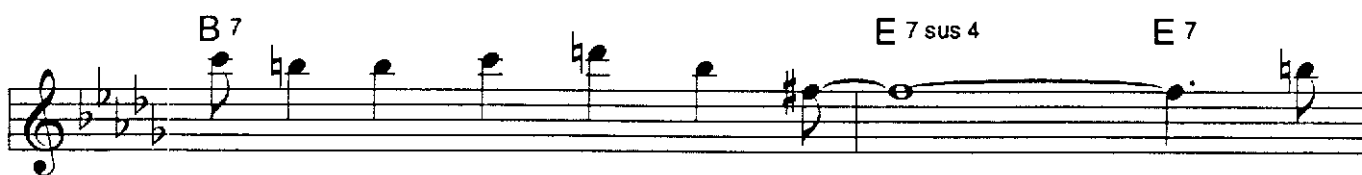
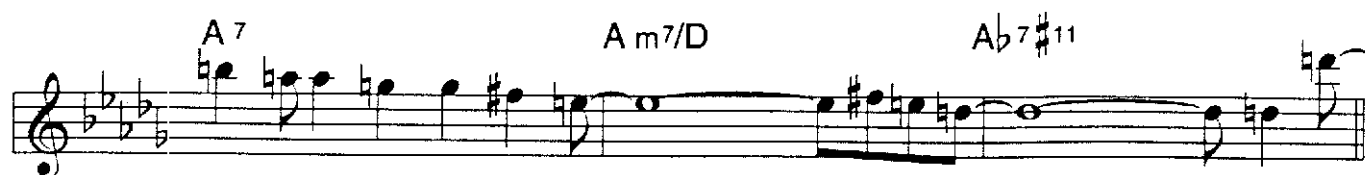
$E\flat m7\flat 5$ $A\flat 7$ $C\sharp m7$ $F\sharp 7$ $B7$ $E7$

$A\Delta 7$ $D7$ $A\flat m7$ $D\flat m7$ $F\sharp 7$ $C7\sharp 11$

$Bm7$ $B\flat\Delta 7$ $A m7$ $A\flat 7$ $G\Delta 7$ $C\sharp+7\sharp 9$

$F\sharp m7$ $B7\flat 9$ $E7\text{ sus }4$ $E7$

ENDLESSLY (P. 2)



ESTATÉ

BRUNO MARTINO
JOEL E. SIEGEL

Bossa Nova

B m7 E m7 F#7b9

B m7 E m7 A7 A m7/D

D7 GΔ7 C7 1. F#7 F#+7

2. F#7 F#+7 BΔ7 F m7b5

Bb7b9 Eb m7 Ab7b9 GΔ7 F#7b9

A m7 D7b9 GΔ7 C7b9 F#7

F#+7 B m7/F# E m7 F#7b9

B m7 E m7 A7 A m7/D

D7 GΔ7 C7 F#7 F#+7 B m6/9

ETERNAL TRIANGLE

Medium Up

SONNY STITT

$B\flat\Delta 7$ $Gm7$ $Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

$Fm7$ $B\flat7$ $E\flat7$ 1. $Dm7$ $G7$ $Cm7$ $F7$

2. $Dm7$ $G7$ $Cm7$ $F7$ $B\flat\Delta 7$ $Bm7$ $E7$

$B\flat m7$ $E\flat7$ $Am7$ $D7$ $A\flat m7$ $D\flat7$

$Gm7$ $C7$ $G\flat m7$ $C\flat7$ $B\flat\Delta 7$ $Gm7$

$Cm7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$ $Fm7$ $B\flat7$

$E\flat7$ $Dm7$ $G7$ $Cm7$ $F7$ $B\flat\Delta 7$

EV'RY TIME WE SAY GOODBYE

Ballad

COLE PORTER

$E_b\Delta 7$ A/E_b $A_b\Delta 7/E_b$ $D_b7\#11/E_b$ $Cm7/E_b$ $F7/E_b$


A_b/B_b B_b/A_b E_b/G G_b7 $B\Delta 7$ $E7\#11$


B_bm7 E_b7 A_bm7 D_b7 E_b/B_b


D/B_b B_bm7 E_b7 C/A_b $A_b\Delta 7$


$Fm7b5$ B_b7b9 E_bm7 E_bm7/D_b $Cm7b5$ $B\Delta 7$


A_b/B_b B_b7b9 $E_b\Delta 7$ A/E_b $A_b\Delta 7/E_b$ $D_b7\#11/E_b$


$Cm7/E_b$ $F7/E_b$ A_b/B_b B_b/A_b E_b/G G_b7


$B\Delta 7$ $E7\#11$ B_bm7 E_b7 $A_b\Delta 7$ $Dm7b5$ $G7$


EV'RY TIME...GOODBYE (P. 2)

C m7 F m7 B \flat 7 B \flat m7 E \flat 7 A \flat Δ 7 D \flat 7 D \flat 7/B

E \flat Δ 7/B \flat C7 \flat 9 F m7 A \flat /B \flat E \flat \natural 6

ALTERNATE CHANGES

E \flat Δ 7 E \circ 7 F m7 B \flat 7 E \flat Δ 7

E \flat 7 A \flat m7 D \flat 7 E \flat \natural 6 F m7 B \flat 7 B \flat m7 E \flat 7 A \flat Δ 7

A \flat m7 D \flat 7 G \flat Δ 7 B7 B \flat 7 E \flat Δ 7

E \circ 7 F m7 B \flat 7 E \flat Δ 7 E \flat 7

A \flat Δ 7 G7 C m7 F m7 B \flat 7 E \flat 7 A \flat Δ 7 A \flat m7 D \flat 7

G+7 C7 F m7 B \flat 9 sus 4 E \flat \natural 6

EVERYTHING HAPPENS TO ME

TOM ADAIR
MATT DENNIS

Ballad

The musical score is written in G minor (three flats) and 4/4 time. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending bracket with two options: 1. C m7 F7 Bb Δ7 G7 and 2. C m7 F7. The score includes various chord voicings such as Cm7, F7, Dm7, C#o7, Dm7b5, G7, Ebm7, Ab7b9, Bb6, Fm7, Bb7#9, EbΔ7, Cm7, F7, DΔ7, Gm7, C7, Em7, A7#9, and Bb6.

EVERYTHING I LOVE

COLE PORTER

Medium Swing

F Δ 7 B7 \sharp 11 B \flat Δ 7 A m7 D7
 G m7 C7 A m7 D7 G m7 C7
 F $\frac{6}{9}$ A \flat 7 G m7 A m7 D7
 B \flat m7 E \flat 7 A \flat Δ 7 G m7 C7
 F Δ 7 B7 \sharp 11 B \flat Δ 7 A m7 D7
 B m7 \flat 5 E7 \flat 9 A7
 D m7 D \flat m7 C m7 F7 B \flat Δ 7 D+7 G m7 G \sharp \circ 7
 A m7 D7 G m7 C7 sus 4 F $\frac{6}{9}$

FATHER

Medium Swing

GEORGE COLEMAN

Chord progression for the first staff: C m7, A b m7, E m7, C m7, F +7, B b Δ7, C 7 b9

Chord progression for the second staff: A 7 b9, F 7 b9, B b Δ7, A +7, A b7, G 7 b9, G b Δ7

Chord progression for the third staff: B Δ7, B b Δ7, B m7, E 7 #11, E b Δ7

Chord progression for the fourth staff: A b7, D m7, C # o7, C m7, B b m7

Chord progression for the fifth staff: A m7, D 7 b9, G m7, C 7 #11, C m7, E b m7

Chord progression for the sixth staff: C m7, F +7 #9, B b Δ7, A +7, A b7, G 7 b9, G b Δ7

Chord progression for the seventh staff: B Δ7, B b Δ7, B m7, E 7 #11, E b Δ7, A b7

Chord progression for the eighth staff: D m7, E b m7, A b7, B b Δ7/D, G +7 #9

Chord progression for the ninth staff: C m7, A b m7, E m7, C m7, F +7, B b Δ7, C 7 b9, A 7 b9, F 7 b9, B b 9

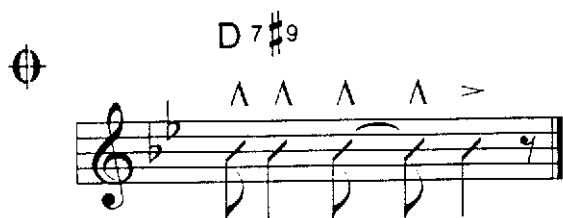
FAVELA

Med. Bossa Nova

ANTONIO CARLOS JOBIM



D.S. al Coda



FEEL LIKE MAKIN' LOVE

Soft Rock

EUGENE McDANIELS

F m7/B \flat B \flat 7 E \flat Δ 7 D \flat 7#11 C7#9

F m7/B \flat B \flat 7 E \flat Δ 7 B \flat m7 E \flat 7 A7#11

A \flat Δ 7 G m7 D \flat 7 C m7 A7#11

A \flat Δ 7 G m7 D \flat 7 C m7

F7

FOR HEAVENS' SAKE

Ballad

MEYER-BURTON-EDWARD

G m7^{b5} C 7^{b9} A m7 D 7^{b9} G m7^{b5} C 7^{b9} F Δ 7 B 7^{#11}

B \flat m7 A m7 A \flat °7 G m7 C 7 sus 4 F $\frac{6}{9}$

G m7^{b5} C 7^{b9} A m7 D 7^{b9} G m7^{b5} C 7^{b9} F Δ 7 B 7^{#11}

B \flat m7 A m7 A \flat °7 G m7 C 7 sus 4 F $\frac{6}{9}$

E \flat m7 A \flat ⁹ sus 4 D \flat Δ 7 B \flat 7^{b9} E \flat m7 A \flat ⁹ sus 4 D \flat Δ 7

F m $\frac{6}{9}$ D m 7^{b5} G m 7 C 7^{b9} F m 7 B \flat m 7 B \flat m 7 / A \flat G m 7 C 7

B \flat m7 C 7^{b9} A m7 D 7^{b9} G m7^{b5} C 7^{b9} F Δ 7 B 7^{#11}

B \flat m7 A m7 A \flat °7 G m7 C 7 sus 4 F $\frac{6}{9}$

B \flat m7 A m7 A \flat °7 G m7 C 7 sus 4 F $\frac{6}{9}$

FREIGHT TRANE

Bright Bop

TOMMY FLANAGAN

$A\flat\Delta 7$ $G m7\flat 5$ $C 7$ $F m 7$ $E + 7$
 $E\flat m 7$ $A\flat 7$ $D\flat\Delta 7$ $D\flat m 7$ $G\flat 7$
 $C m 7$ $F 7$ $B m 7$ $E 7$ $B\flat m 7$
 $E\flat 7$ \emptyset $A\flat 7\sharp 9$ $F 7\sharp 9$ $B\flat m 7$ $E\flat 7$
 \emptyset NO CHORD $E\flat 7\sharp 9$ $A\flat 7$ NO CHORD
 $E\flat 7\sharp 9$ $A\flat 7$ N.C. $E\flat 7\sharp 9$ $A\flat 7\sharp 11$

FRENCH WALTZ

(WALTZ FOR SUZY)

DUDLEY MOORE

Easy 3

Em7 Em Δ 7 Em7 Am
 Am/G# Am/G Am/F# B7 \flat 9/D# B7
 Em7 C Δ 7 D G/B C Δ 7 1. Am
 2. C/B F# Δ 7 D7/A E/G# G Δ 7
 F# Δ 7 Bm Gm7 Cm7 Fm7
 B \flat 7 \flat 9 Dm7 \flat 5/Ab G7 G \flat F7
 Ab Δ 7/E \flat Dm7 \flat 5 F7 G \flat 7 Cm/G Ab7
 C Δ 7 Am G/B E/G# Am
 D/C B7 C7 F# Δ 7 B7 \flat 9 A13
 D.C. al Coda

FRIDAY THE 13th

Ned Bright

THELONIUS MONK

G⁷ F⁷ E^b7 D⁷

G⁷ F⁷ E^b7 D⁷ G⁷ F⁷

E^b7 D⁷ G⁷ F⁷ E^b7 D⁷

1st X

FROM NOW ON

TOM HARRELL

Swing

C7#9 Fm7 Ebm7 Ab7 DbΔ7
 Dm7b5 G7b9 CΔ7 Gb7 FΔ7 E7 AΔ7
 Bm7 E7 Am7 D7 Gm7 C7 FΔ7
 F#m7b5 B7#9 EΔ7 AΔ7 Em7 A7b9 AbΔ7 DbΔ7
 C7#9 Fm7 Ebm7 Ab7 DbΔ7
 Dm7b5 G7b9 CΔ7 Gb7 FΔ7 E7 AΔ7

LATIN INTERLUDE

Bb/C
 Bb/C

FROM THE HEART

Bossa Nova

GARY APRILE

The musical score consists of eight staves of music in G major, 4/4 time, with a Bossa Nova feel. The chords and melodic lines are as follows:

- Staff 1:** Chords: G Δ 7, E m7, A m7, D 7. Melody: Quarter notes G4, A4, B4, A4, G4, quarter notes F#4, E4, D4.
- Staff 2:** Chords: G Δ 7, E m7, A m7, C m7, F 7. Melody: Quarter notes G4, A4, B4, A4, G4, quarter notes F4, E4, D4.
- Staff 3:** Chords: B \flat Δ 7, D \flat 7 sus 4, G \flat Δ 7, B 7 #11. Melody: Quarter notes B \flat 4, C \flat 5, D \flat 5, C \flat 5, B \flat 4, quarter notes B \flat 4, C \flat 5, D \flat 5, C \flat 5, B \flat 4.
- Staff 4:** Chords: B \flat Δ 7, D \flat 7 sus 4, C m7, F 7, D 7/F#. Melody: Quarter notes B \flat 4, C \flat 5, D \flat 5, C \flat 5, B \flat 4, quarter notes B \flat 4, C \flat 5, D \flat 5, C \flat 5, B \flat 4.
- Staff 5:** Chords: G Δ 7, E m7, A m7, D 7. Melody: Quarter notes G4, A4, B4, A4, G4, quarter notes F#4, E4, D4.
- Staff 6:** Chords: G Δ 7, E m7, D m7, G 7. Melody: Quarter notes G4, A4, B4, A4, G4, quarter notes F#4, E4, D4.
- Staff 7:** Chords: C# m7 \flat 5, C m6, B m7, E +7. Melody: Quarter notes C#5, D#5, E5, D#5, C#5, quarter notes C5, B4, A4, G4.
- Staff 8:** Chords: A m7, D 7, B m7 \flat 5, E 7 \flat 9. Melody: Quarter notes A4, B4, C5, B4, A4, quarter notes G4, F#4, E4, D4.

FROM THE HEART (P.2)

Am7 D7 ⊕ F#7b9

GΔ7 F#7b9

GΔ7 Am7 Ab7

⊕

Db7#11 C7b9 F7 Bb7

ON CUE

A7 Ab7 GΔ7#11

FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

Staff 1: F m6 D m7b5 G m11 C +7 D b/F F m7
Staff 2: E b m7 A b 7 D b Δ 7 G b 7 #11
Staff 3: A b Δ 7 1. G m7 C 7 2. F m7 E b m7
Staff 4: A b 7 D b Δ 7 D b m7 G b 13 A b Δ 7
Staff 5: F 7 sus 4 F 7 E b Δ 7/B b B b ° 7 B b 9 sus 4
Staff 6: B b 9 E b 7 B b m7 E b 7 C 7 #9
Staff 7: F m6 D m7b5 G m11 C +7 D b/F
Staff 8: F m7 E b m7 A b 7 D b Δ 7 G b 7 #11
Staff 9: G b 7 A b Δ 7 D b 7 C m7
Staff 10: F 7 E b 9 sus 4 E b 7 A b Δ 7

FULL MOON AND EMPTY ARMS

95

BUDDY KAYE
TED MOSSMAN
(RACHMANINOFF)

Ballad

B \flat $\overset{\circ}{6}$ B Δ 7 B \flat Δ 7 A \flat 13

G \flat /F F7 B \flat Δ 7

D7 G m7 F/A B \flat Δ 7

G m G m Δ 7 G m7 C7 G \flat 7 \sharp 11 F7

B \flat $\overset{\circ}{6}$ B Δ 7 B \flat Δ 7 A \flat 13

G \flat /F F7 B \flat Δ 7

D7 G m7 F/A B \flat Δ 7

C m7 F7 sus 4 F7 B \flat $\overset{\circ}{6}$

FUNKALLERO

BILL EVANS

Medium -Up Swing

The musical score consists of seven staves of music in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The notes are primarily eighth and quarter notes, often beamed together. Chord annotations are placed above the staff lines. Some annotations are circled, indicating specific harmonic changes or solo markers.

Chord annotations include: D7, G+7, Cm6, (A+7), D7, G+7, Cm6, (Bm7), Bbm9, Eb7, AbΔ7, Db7, Cm7, Fm7, D7, G+7, Cm6, (A+7), G+7, Cm6, Gb7, and F13#11.

CHORDS IN PARENTHESIS FOR SOLOS ONLY

GNU BLU

Bright Swing

RON BUSCH

C7 D \flat 7 C7 F \sharp 7 F7



F7

B \flat 7

E \flat 7



E7

G7

C7

A7 \sharp 11



A \flat 7

G7 sus 4

1. B \flat 7 \sharp 11 D \flat 7 \sharp 11 E7 \sharp 9



G7 \flat 9

2. A \flat Δ 7 B7

G7 \sharp 11

C13 \sharp 11/F \sharp



GAVIOTA

Medium Latin
(Bolero - Guajira)

CLARE FISCHER

INTRO Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷

Musical notation for the first system of the intro, featuring treble and bass staves with chords Cm⁹, Eb⁷, E⁷, F⁷, F⁷, G⁷, Cm⁹, Eb⁷, E⁷, F⁷.

F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹

Musical notation for the second system of the intro, featuring treble and bass staves with chords F⁷, G⁷, Cm⁹, Eb⁷, E⁷, F⁷, F⁷, G⁷, Cm⁹.

Eb⁷ E⁷ F⁷ **A** Cm⁹

Musical notation for the third system of the intro, featuring treble and bass staves with chords Eb⁷, E⁷, F⁷, and a section marked "SIMILAR".

Cm⁹/Bb Ab^Δ7 Fm⁷ Dm⁷b⁵ G⁷ G⁷b⁹/C C⁶₉

Musical notation for the fourth system of the intro, featuring a treble staff with chords Cm⁹/Bb, Ab^Δ7, Fm⁷, Dm⁷b⁵, G⁷, G⁷b⁹/C, C⁶₉.

E + 7[#]₉ Am⁷ G⁶ F[#]m⁷b⁵ Fm⁷ Em⁷

Musical notation for the fifth system of the intro, featuring a treble staff with chords E + 7[#]₉, Am⁷, G⁶, F[#]m⁷b⁵, Fm⁷, Em⁷.

GAVIOTA (P. 2)

A 7^b9 D 7[#]9 G 7^b9 F 7[#]9 E m 7^b5
 A +7 D m7 G 7[#]9 G 7^b9
B C m7 C m7/B^b A^bΔ7 F m7 D m7^b5 G 7
 G 7^b9/C C 6₉ E +7[#]9 A m7 A m7/G F[#]m 7^b5 F 7
 E m7 A +7 D 7 G +7
 E +7[#]9 A +7 D 7
 G +7 **C** C m⁹ E^b7 E 7 F 7 F 7 G 7 C m⁹

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of seven staves of music. The first six staves are single-line treble clef staves. The seventh staff is a grand staff with a treble clef on top and a bass clef on the bottom. The bass line of the seventh staff begins with a double bar line and a slash, indicating a solo section. Above the staves, various chord symbols are provided, including A 7^b9, D 7[#]9, G 7^b9, F 7[#]9, E m 7^b5, A +7, D m7, G 7[#]9, G 7^b9, C m7, C m7/B^b, A^bΔ7, F m7, D m7^b5 G 7, G 7^b9/C, C 6₉, E +7[#]9, A m7, A m7/G, F[#]m 7^b5, F 7, E m7, A +7, D 7, G +7, E +7[#]9, A +7, D 7, G +7, C m⁹, E^b7, E 7, F 7, F 7, G 7, and C m⁹. A section marked with a boxed 'B' begins on the third staff, and a section marked with a boxed 'C' begins on the seventh staff.

Solo on A and B, Play C as Interlude and tag

GODCHILD

Medium Bop

GEORGE WALLINGTON

AbΔ7 Bbm7 B°7 Ebm7 Ab7₃

Dbm7 Gb7 Cm7₃ Bm7₃ Bbm7 Eb7

AbΔ7 1. Bbm7 Eb7 2. AbΔ7 G7#9

CΔ7 Dm7 G7 CΔ7 Dm7 G7

EbΔ7 Fm7 Bb7 EbΔ7 Bbm7 Eb7

AbΔ7 Bbm7 B°7 Ebm7 Ab7₃

Dbm7 Gb7 Cm7₃ Bm7₃ Bbm7 Eb7

AbΔ7

GONE WITH THE WIND

101

HERB MAGIDSON
ALLIE WRUBEL

Medium Swing

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. Above each staff, chord progressions are indicated. The chords are: F m7 Bb+7 EbΔ7 C7b9 F m7 Bb+7 EbΔ7 (Staff 1); Am7 D7 GΔ7Bb°7 Am7 D7 GΔ7 (Staff 2); G m7 F#°7 F m7 Bb7 (Staff 3); Eb6 Ab7 G m7b5 C7b9 F m7 B9#11 Bb9 (Staff 4); F m7 Bb+7 EbΔ7 C7b9 F m7 Bb+7 EbΔ7 (Staff 5); Am7 D7 GΔ7Bb°7 Am7 D7 GΔ7 (Staff 6); F m7 Cm7 AbΔ7#11 G m7 C7 (Staff 7); F m7 B9#11 Bb+7 EbΔ7 (Staff 8). The melody includes triplet markings (indicated by a '3' above the notes) on the second and sixth staves.

GOODBYE

GORDON JENKINS

Ballad

$A\flat 7$ $G + 7$

$C m 7$ $C m 7 / B\flat$ $A m 7 \flat 5$ $A\flat 7$ $C m / G$ $A\flat 7 / G\flat$

$G 7 / F$ $C m / E\flat$ $D m 7 \flat 5$ $A\flat 7$ $G + 7$ $D\flat 7 \sharp 11$ $C \Delta 7$

1. $D m 7 \flat 5$ $G 7$ 2. $B\flat 7$ $A 7 \sharp 9$ $D m 7$ $G 7$

$C \flat 9$ $F m 7$ $B\flat 7$

$E\flat \Delta 7$ $D m 7 \flat 5$ $G 7$ $A\flat 7$

$G + 7$ $C m 7$ $C m 7 / B\flat$ $A m 7 \flat 5$ $A\flat 7$

$C m / G$ $A\flat 7 / G\flat$ $G 7 / F$ $C m / E\flat$ $D m 7 \flat 5$ $A\flat 7$

$G + 7$ $D\flat 7 \sharp 11$ $C \Delta 7$

GOT A MATCH?

CHICK COREA

Bright Swing

The musical score for "Got a Match?" by Chick Corea is presented in five staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes the following chord annotations:

- Staff 1: $D m^7$, A^7/C^\sharp , $D m^7/C$
- Staff 2: G/B , $G m^7$, D^7/F^\sharp
- Staff 3: $G m^7/F$, $G m^7/E$, $E m^7$, A^7
- Staff 4: $F m^7$, $B\flat^7$, $E\flat\Delta^7$, $E m^7$, A^7
- Staff 5: $D m^7$, $E m^7$, A^7 , $D m^7$, \wedge , $>$

HARLEM NOCTURNE

DICK ROGERS
EARLE HAGEN

Ballad

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of seven staves of music. The first staff begins with a GmΔ7 chord and ends with a Cm6 chord. The second staff features CmΔ7, Eb7, a triplet of notes, A7, D7, and a first ending bracket labeled '1. Gm6'. The third staff has a second ending bracket labeled '2. Gm6' and ends with an F7 chord. The fourth staff contains a sequence of chords: Bb7, Fm7, Bb7, Fm7, Bb7, and Fm7. The fifth staff continues with Bb7, Eb7, Bbm7, Eb7, and Bbm7. The sixth staff is marked 'NO CHORD' and the seventh staff ends with an F7 chord.

HARLEM NOCTURNE (P. 2)

B \flat 7 F m7 B \flat 7 F m7 B \flat 7 F m7

B \flat 7 E \flat 7 B \flat m7 E \flat 7 B \flat m7

NO CHORD G m6

G m Δ 7

C m7 C m Δ 7

E \flat 7 A7 D7 G m6

HEARTSONG

Med. 2 Even 8ths

FRED HERSCH

The musical score for "Heart Song" is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign. The score includes various guitar chords and melodic lines with articulation marks.

Staff 1: Chords: D/F#, G ADD⁹, D/F#, G ADD⁹. Melody: Quarter notes G4, A4, B4, G4.

Staff 2: Chords: D/F#, G ADD⁹, A. Melody: Quarter notes G4, A4, B4, G4, quarter notes A4, B4, G4, quarter notes A4, B4, G4.

Staff 3: Chords: G/B, G m/B \flat , F#/A#. Melody: Quarter notes G4, A4, B4, G4, quarter notes A4, B4, G4, quarter notes A4, B4, G4.

Staff 4: Chords: B m⁷, E⁷, A, F#+⁷, B m⁷. Melody: Quarter notes G4, A4, B4, G4, quarter notes A4, B4, G4, quarter notes A4, B4, G4.

Staff 5: Chords: E m⁷, A⁷, 1. D/F#, G ADD⁹. Melody: Quarter notes G4, A4, B4, G4, quarter notes A4, B4, G4, quarter notes A4, B4, G4.

Staff 6: Chords: D/F#, G ADD⁹. Melody: Quarter notes G4, A4, B4, G4, quarter notes A4, B4, G4, quarter notes A4, B4, G4.

Staff 7: Chords: 2. B/D#, E ADD⁹, B/D#, E ADD⁹. Melody: Quarter notes G4, A4, B4, G4, quarter notes A4, B4, G4, quarter notes A4, B4, G4.

HEARTSONG (P. 2)

B/D# E ADD 9 B/D# E ADD 9

B E m/B B/A E m/G

C Δ 7 B m 7 E 7

A m 7 D 7 E/G# A ADD 9

E/G# A ADD 9 E/G# A ADD 9 E/G# A ADD 9

⊕ E/G# A ADD 9 E/G# A ADD 9

VAMP

HIGH HOPES

Medium Latin

BOB FRASER

D m F 7 B \flat Δ 7 A + 7

D m A \flat 7 G m A 7 \flat 9

D Δ 7 F \sharp 7 \flat 9 B m 7 D 7

A \flat m 7 \flat 5 D \flat 7 \sharp 9 G \flat Δ 7 F + 7

B \flat m G \flat /B \flat A \flat /C D \flat Δ 7

D m 7 \flat 5 G 7 \flat 9 C Δ 7 F \sharp 7

B m G/B A/C \sharp D Δ 7

HIGH HOPES (P. 2)

F Δ 7

E m

A +7



D m

F 7

B \flat Δ 7

A +7



D m

A \flat 7

G m

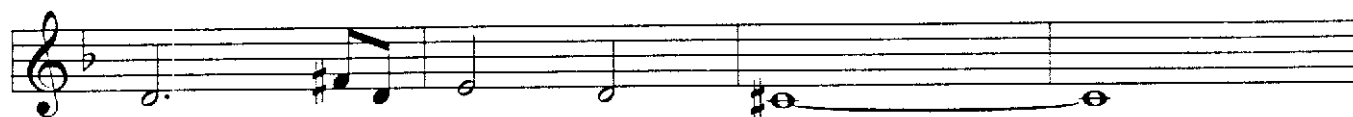
A 7 \flat 9D Δ 7F \sharp 7 \flat 9

B m7

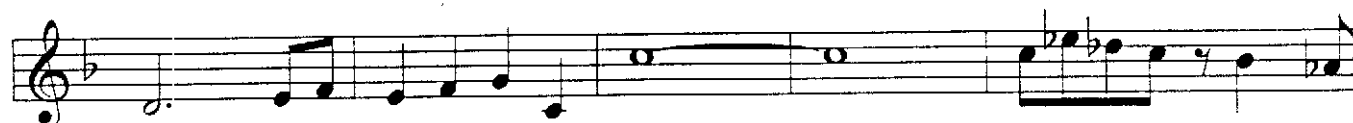
D 7

A \flat m7 \flat 5D \flat 7 \sharp 9G \flat Δ 7

F +7

B \flat Δ 7C/B \flat

F/A

A \flat 7D \flat Δ 7

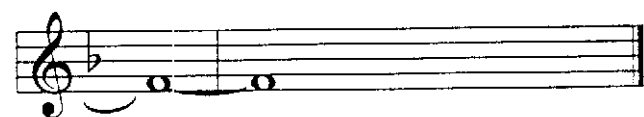
C +7

F m

⊕ A +7



⊕ A +7



HIGHWIRE THE AERIALIST

CHICK COREA

Medium Up

Musical score for "Highwire" by Chick Corea, featuring guitar chords and a melodic line. The score consists of eight lines of music, each with a chord symbol above it. The chords are: $F \Delta 7$, $A +7 / E$, $E b \Delta 7$, $D m 7$, $D b 7$, $C m 7$, G / B , $B b m 7$, $D b / E b$, $A b \textcircled{9}$, $G 7$, $C \Delta 7$, $F \Delta 7$, $E 7 b 9$, $A m 7$, $G b \Delta 7$, $E b \textcircled{9}$, $F \Delta 7$, $A +7$, $B b \Delta 7$, $E 7 / B$, F / C , $B b m 7 / D b$.

HIGHWIRE (P.2)

D m7 G 7 G#°7 F/A Bb F/C Eb7/Db



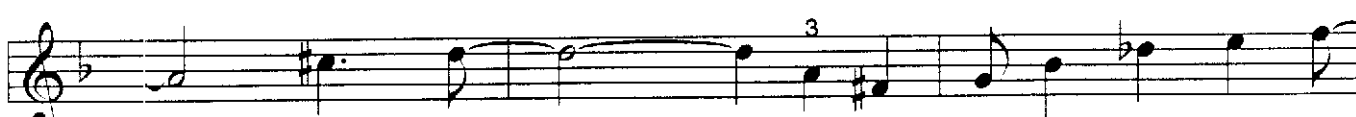
D m7 Ab7 G 7#11 Bb/C Eb7/Bb



D m7 G 7 F#m7



B m7 Bb7



A+7 Ab7 G 7



CHICK'S CODA

G 7 Eb7 A m7



Ab7 G m7 GbΔ7#11 F m7



H & H

Free Swing

PAT METHENY

B \flat 7 E \flat 7 A \flat 7 G7 C7 F \sharp 7
 B7 D \flat 7 E \flat 7 A \flat 7 D \flat 7 G \flat 7
 F7 B \flat 7 B7 E7 B7 F \sharp 7 C \sharp 7
 F \sharp 7 G7 D7 D \flat 7 E \flat 7 D \flat 7 A \flat 7 F7

The musical score consists of four staves of music in 4/4 time. The first staff begins with a repeat sign and contains a melodic line with chords B \flat 7, E \flat 7, A \flat 7, G7, C7, and F \sharp 7. The second staff continues the melodic line with chords B7, D \flat 7, E \flat 7, A \flat 7, D \flat 7, and G \flat 7. The third staff features a melodic line with chords F7, B \flat 7, B7, E7, B7, F \sharp 7, and C \sharp 7. The fourth staff concludes the piece with a melodic line and chords F \sharp 7, G7, D7, D \flat 7, E \flat 7, D \flat 7, A \flat 7, and F7. The key signature is one flat (B \flat), and the time signature is 4/4.

SOLO OVER B \flat BLUES

HOT HOUSE

Med. Up Bop

TADD DAMERON

G m7b5 C+7 F m7b5
 Bb+7 D m7b5 G+7 CΔ7
 G m7b5 C+7 F m7b5
 Bb+7 D m7b5 G+7 CΔ7
 Cm7 F7 BbΔ7
 BbΔ7 Ab7 G7
 G7 G m7b5 C+7 F m7b5
 Bb+7 D m7b5 G+7 CΔ7

HOW ABOUT YOU

RALPH FREED

BURTON LANE

Easy Swing

C Δ 7 F7 E m7 E \flat \circ 7 D m7 G7


C Δ 7 F7 E m7 E \flat \circ 7 E m7 \flat 5 A+7


D m7 F m6 E m7 A m7 F \sharp m7 \flat 5 B7 \sharp 9


E Δ 7 C \sharp m7 F \sharp m7 B+7 E Δ 7 D m7 G7


C Δ 7 F7 E m7 E \flat \circ 7 D m7 G7


G m7 C9 sus4 F Δ 7 B \flat 7


C/E E \flat m7 A \flat 7 D m7 C m7 B m7 E7 \flat 9


A m7 D7 D m7 G7 C \flat 9


HOW DEEP IS THE OCEAN

115

IRVING BERLIN

Easy Swing

The musical score consists of ten staves of piano accompaniment. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in an 'Easy Swing' style. The chords and melodic lines are as follows:

- Staff 1: Chords: C m7, B°7, Eb6/Bb, Am7b5 (D7). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Triplet markings are present over the first and third measures.
- Staff 2: Chords: G m7, Am7b5 D7b9, G m7, D7/F# (triplet), F m7, Bb7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Triplet markings are present over the first and third measures.
- Staff 3: Chords: Bbm7, Eb7, Ebm7, Ab7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 4: Chords: C m7b5, F7, B7, Bb7, D m7b5, G7b9. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 5: Chords: C m7, B°7, Eb6/Bb, Am7b5 (D7). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Triplet markings are present over the first and third measures.
- Staff 6: Chords: G m7, Am7b5 D7, G m7, D7/F# (triplet), F m7, Bb7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Triplet markings are present over the first and third measures.
- Staff 7: Chords: Bbm7, Abm7, G m7b5, C7b9, F m7, Dbb7 (triplet). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Triplet marking is present over the fifth measure.
- Staff 8: Chords: Eb6/Bb, G7/B (triplet), C m7, F7, Bb9sus4, Bb7 (triplet), Eb6. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5. Triplet markings are present over the second and sixth measures.

HOW LONG HAS THIS BEEN GOING ON

IRA GERSHWIN
GEORGE GERSHWIN

Ballad

Am7 Ab°7 G⁹ sus 4 G⁷b9

C^Δ7 F7 G/B Bb°7 Am7 Ab°7

1. Am7 Eb⁹ D⁹ Bm7 E⁷b9 | 2. Am7 Eb⁹ D⁹

G^Δ7 G⁺7 C^Δ7 F7 C^Δ7 F7

C^Δ7 F7 C^Δ7 C[♯]m7b5 F[♯]7b9 Bm7 F[♯]7b9

Bm7 F[♯]7b9 Bm7 F[♯]7b9 Bm7 Bb¹³ Am7

Ab°7 G⁹ sus 4 G⁷b9 C^Δ7 F7 G/B Bb°7

Am7 Ab°7 Am7 Eb⁹ D⁹ G⁶

I DIDN'T KNOW WHAT TIME IT WAS

LORENZ HART
RICHARD RODGERS

Medium Swing

F#m7 B7 Em7 C#m7b5 F#m7 B7 Em7 A7



A m7 D7 Em Em7/D CΔ7 B m7 1. A m7 G m7



2. A m7 D7 G6 (Em7) F#m7b5 B7



Em7 Dm7 G7 CΔ7 B+7 Em7 A9sus4 A13



A m7 G m7 F#m7 B7 Em7 C#m7b5 F#m7 B7



Em7 A7 A m7 D7 Em Em7/D CΔ7 B m7



C m7 F7 B m7 E7 A m7 D7sus4 G6/9



I CONCENTRATE ON YOU

COLE PORTER

Medium Swing

$E\flat\Delta 7$ $A\flat 7\#\text{11}$
 $E\flat m 7$ 3 $D\flat m 7$ $G\flat 7$ $B\Delta 7$
 $F m 7$ 3 $B\flat 7\text{b}9$ $E\flat m 7$ $G\flat 7$
 $B 7\#\text{11}$ $B\flat + 7$ $B\flat 7$ $E\flat 9$
 $E\flat\Delta 7$ $A\flat 7\#\text{11}$
 $E\flat m 7$ 3 $D\flat m 7$ $G\flat 7$ $B\Delta 7$
 $A\flat m 7$ 3 $D\flat 7$ $G\flat\Delta 7$ $C 7$
 $F 7$ $B\flat + 7$ $B\flat 7$ $E\flat 9$ $E\flat 7$

I CONCENTRATE (P.2)

$A\flat\Delta 7$ $A\flat m7 \cdot D\flat 7$ $E\flat\Delta 7$ $C 7\#9$
 $F m7$ $B\flat 7$ $E\flat\Delta 7$ $A 7\#11$
 $A\flat\Delta 7$ $A\flat m7$ $G\flat\Delta 7$
 $C m7$ $F 7$ $B\flat 13$ $B\flat +7$
 $E\flat 6_9$ $A\flat 7\#11$ $G m7$ $G\flat 13\#11$
 $F m7$ $B\flat 7$ $A\flat 7$ $G 13$ $G +7$ $C 9 \text{ sus } 4$ $C 7\flat 9$
 $F m7$ $D\flat 9$ $C 9$ $F m7$ $F\# \circ 7$
 $B 7\#11$ $B\flat +7$ $B\flat 7$ $E\flat 6_9$

I FALL IN LOVE TOO EASILY

SAMMY CAHN
JULE STYNE

Ballad

F m7 B \flat 7 E \flat Δ 7 C m7 D m7 \flat 5 G 7 \flat 9 C m7
 D m7 \flat 5 G 7 \flat 9 C m7 D7 A \flat 7 \sharp 11 G Δ 7
 A m7 \flat 5 D7 \sharp 9 G7 G m7 C7 F m7 C+7
 F m7 B \flat 9 D \flat 7 \sharp 11 C7 F m7 B \flat 13 E \flat \circ 8

The image displays a musical score for the song "I Fall in Love Too Easily" by Sammy Cahn and Jule Styne. The score is in 3/4 time and features a ballad tempo. It consists of four staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The chords are indicated above the notes. The first staff contains the following chords: F m7, B \flat 7, E \flat Δ 7, C m7, D m7 \flat 5, G 7 \flat 9, and C m7. The second staff contains: D m7 \flat 5, G 7 \flat 9, C m7, D7, A \flat 7 \sharp 11, and G Δ 7. The third staff contains: A m7 \flat 5, D7 \sharp 9, G7, G m7, C7, F m7, and C+7. The fourth staff contains: F m7, B \flat 9, D \flat 7 \sharp 11, C7, F m7, B \flat 13, and E \flat \circ 8. The notes are written in a simple, clear style, with stems and beams indicating the melody. The overall layout is clean and professional, typical of a music book or sheet music publication.

I LEFT MY HEART IN SAN FRANCISCO

DOUGLAS CROSS
GEORGE CORY

Swing Ballad

$B\flat\Delta 7$ $E\flat 7$ $D m 7$ $D\flat\circ 7$ $C m 7$ $F 7$
 $C m 7$ $F + 7$ $B\flat\Delta 7$ $G 7$ $C m 7$ $F 7$
 $B\flat\Delta 7$ $A 7$ $D m 7$ $E\flat 7 \# 11$ $D m 7$
 $G m$ $G m\Delta 7$ $G m 7$ $C 7$ $C m 7$ $F 7$
 $B\flat\Delta 7$ $E\flat 7$ $D m 7$ $D\flat\circ 7$ $C m 7$ $F 7$
 $F 7$ $A m 7$ $D 7$
 $G + 7$ $G 7$ $C 7$ $G m 7$ $C 7$
 $C m 7$ $F 9$ $F 7\flat 9$ $B\flat\Delta 7$

The musical score is written in a single system with eight staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The chord symbols are placed above the corresponding measures of the music.

I NEED YOU HERE

Ballad

MAKOTO OZONE

$D\flat\Delta 7$ $D\flat\Delta 7/C$ $B\flat m7$ $B\flat m7/A\flat$ $G\flat m7$

$G\flat/A\flat$ $G\flat\circ 7/A\flat$ $D\flat/F$ $F\flat\Delta 7\sharp 11$ $D\Delta 7\sharp 11/A$

$B\flat m7\flat 5$ $D\flat m/E\flat$ $A\flat\Delta 7$ $G m7\flat 5$ $C 7\sharp 9$ $A\flat m$ $A\flat m\Delta 7$

$A\flat m7\flat 5$ $D\flat 7\flat 9$ $G\flat\Delta 7$ $F 7\flat 9$ $B\flat m$ $F\sharp m7$

$D\flat\Delta 7\sharp 5$ $D\flat\Delta 7$ $G m7$ $C 7$ $C 7/B\flat$ $A m7$ $D 7\sharp 9$ $G m7$ $C 7$

$F\Delta 7$ $B 7\flat 9$ $B\flat\Delta 7$ $G\flat/A\flat$ $D\flat/A\flat$ $G 7\sharp 11$

$G\flat\Delta 7$ $F 7\flat 9$ $B\flat m7$ $F + 7$ $B\flat m$ $E\flat 7$ $E\circ 7$

I NEED YOU HERE (P. 2)

$D\flat\Delta 7/F$ $B\flat m7$ $G\flat m7$ $G\flat/A\flat$ $G\flat\circ 7$ $/A\flat$

$D\flat\Delta 7$ $B\flat m7$ $B\flat m7/A\flat$ $G\flat\Delta 7$ $B\flat m7/C$ $C7\flat 9$

$F m7$ $F 7/A$ $B\flat m7$ $B\flat m\Delta 7$ $E\flat 7\sharp 11$ A/E

$F 7\sharp 9$ $B\flat m7$ $E\flat 7$ $G\flat\circ 7/A\flat$ $D\flat ADD9$ $(G\flat/A\flat G\flat\circ 7/A\flat)$

I WISH YOU LOVE

CHARLES TRENET

Ballad

E \flat m E \flat m Δ 7 E \flat m7 E \flat m6 F m7 \flat 5 B \flat +7E \flat m E \flat m Δ 7 E \flat m7 E \flat m6 F m7 \flat 5 B \flat 7 \flat 9E \flat m E \flat m Δ 7 E \flat m7 E \flat m6 F m7 \flat 5 B \flat 7 \flat 9E \flat Δ 7 C m7 \flat 5 B7 \sharp 11 B \flat 7 sus 4 B \flat 9F m7 B \flat 7 E \flat Δ 7 A \flat 7 G m7 G \flat \circ 7F m7 B \flat 7 E \flat Δ 7 A \flat 9 G m7 C7

I WISH YOU LOVE (P. 2)

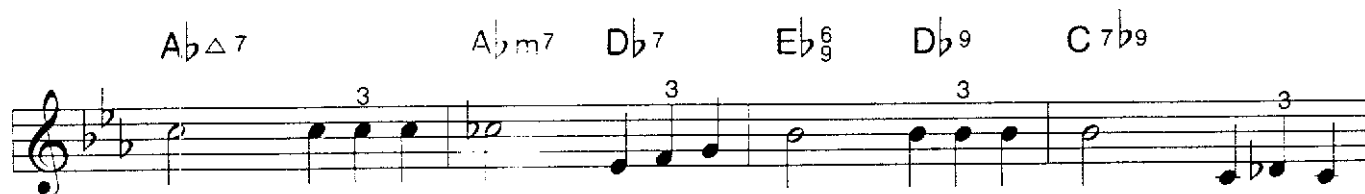
F m7 B \flat 7 E \flat Δ 7 A \flat 7 G m7 G \flat \circ 7



F m7 B \flat 7 E \flat 7 sus 4 E \flat 7



A \flat Δ 7 A \flat m7 D \flat 7 E \flat \flat 9 D \flat 9 C7 \flat 9



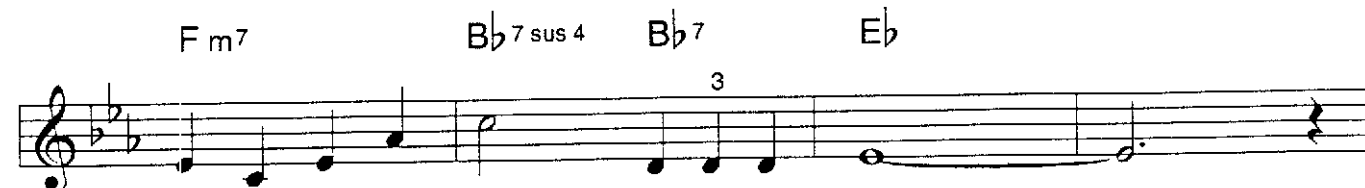
F m7 C m7 F7 F m7 B \flat 7 C7



F m7 B \flat 7 E \flat Δ 7 A \flat 7 G m7 G \flat \circ 7



F m7 B \flat 7 sus 4 B \flat 7 E \flat



I'LL BE AROUND

ALEC WILDER

Medium Swing

C Δ 7 F Δ 7 E m7 A m7 D m7 A \flat 7 \sharp 11 G 7 sus 4 G 7


C Δ 7 A m7 D m7 G 13 C \flat 9 A m7 D m7 G 7


C Δ 7 F Δ 7 E m7 A m7 D m7 A \flat 7 \sharp 11 G 7 sus 4 G 7


C Δ 7 A m7 D m7 G 13 C Δ 7 D m7 E \flat 7 C/E


A \flat m7 G m7 C 13 A \flat m7 G m7 C 7 sus 4 C 7 F Δ 7


E \flat m7 D m7 G 13 E m7 E \flat 7 D m7 G 13


C Δ 7 F Δ 7 E m7 A m7 D m7 A \flat 7 \sharp 11 G 7


E m7 A m7 D m7 G 13 C \flat 9


I'LL BE AROUND (P. 2)

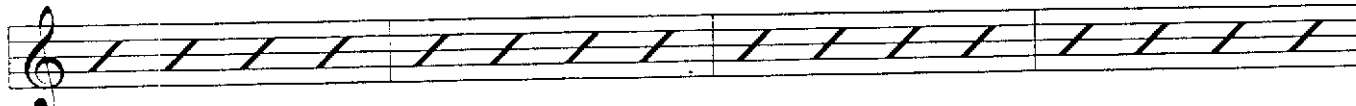
BLOWING CHANGES


C Δ 7 E m7 A m7 D m7 G 7



C Δ 7 D m7 G 13 C 6/9 A m7 D m7 G 7


C Δ 7 E m7 A m7 D m7 G 7


C Δ 7 A m7 D m7 G 13 C Δ 7


G m7 C 13 G m7 C 7 F Δ 7


D m7 G 7 E m7 A m7 D m7 G 7


C Δ 7 E m7 A m7 D m7 G 7


E m7 A m7 D m7 G 13 C Δ 7 A m7 D m7 G 7


I LOVES YOU PORGY

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

Chords for the first staff: C⁹ sus 4, F^Δ7, D m7, B^bΔ7

Chords for the second staff: G m7, C7, F^Δ7, A m7, D7

Chords for the third staff: G m7, D7^{#9}, G m7, C⁹ sus 4, F⁶₉, B m7^{b5}, E7^{b9}

Chords for the fourth staff: A m7, F[#]m7^{b5}, B m7^{b5}, E7^{b9}, A m7, F[#]m7^{b5}

Chords for the fifth staff: D m7, G⁺⁷, C m7, A m7^{b5}, A^b7, G⁺⁷

Chords for the sixth staff: B^b7^{#11}, A⁻⁷, A^b7^{#11}, G⁺⁷, C⁹ sus 4, F^Δ7, D m7

Chords for the seventh staff: B^bΔ7, G m7, C7, F^Δ7, A m7, D7

Chords for the eighth staff: G m7, D7^{#9}, G m7, C⁹ sus 4, F⁶₉

I'LL BE SEEING YOU

129

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

$E\flat\Delta 7$ $G+7$ $Fm7$ $C7b9$ $Fm7$



$Fm7/B\flat$ $B\flat 7$ $E\flat\Delta 7$ $Fm7$ $F\sharp\circ 7$ $Gm7$



Cm $Cm\Delta 7$ $Fm7$ $B\flat 7$



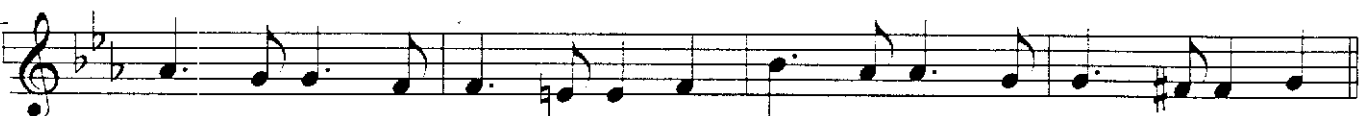
$Fm7$ $B\flat+7$ $E\flat\Delta 7$ $C7$ $B\flat+7$



$E\flat\Delta 7$ $G+7$ $Fm7$ $C7b9$ $Fm7$



$Fm7/B\flat$ $B\flat 7$ $Gm7b5$ $C7b9$



$Fm7$ $Dm7b5$ $G7b9$ $Cm7$ $F13$



$Fm7b5$ $B\flat 7b9$ $E\flat\flat 6$



I'LL CLOSE MY EYES

BUDDY KAYE

BILLY REID

Medium Swing

Chord progression for the first staff: F Δ 7, E m7, A7

Chord progression for the second staff: D m7, G7, C m7, F7

Chord progression for the third staff: B \flat Δ 7, E \flat 7, F Δ 7

Chord progression for the fourth staff: B m7 \flat 5, E7 \flat 9, A m7, A \flat \circ 7, G m7, G \flat 7/C, 3

Chord progression for the fifth staff: F Δ 7, E m7, A7

Chord progression for the sixth staff: D m7, G7, C m7, F7

Chord progression for the seventh staff: B \flat Δ 7, E \flat 7, A m7 \flat 5, D7 \flat 9

Chord progression for the eighth staff: G7, G m7, C7, F \flat \flat

I'LL TAKE ROMANCE

131

OSCAR HAMMERSTEIN II
BEN OAKLAND

Medium Swing

The musical score consists of ten staves of music in a 4/4 time signature with a key signature of one flat (B-flat major). The tempo is marked as 'Medium Swing'. The chord symbols above the staves are as follows:

- Staff 1: F₉ Dm⁷ Gm⁷ C⁷ Am⁷ A_b⁷ D_bΔ⁷ G_b⁷
- Staff 2: A +7_b⁹ D7_b⁹ Gm⁷ C⁷ F₉ Dm⁷ Gm⁷ C⁷
- Staff 3: F₉ Dm⁷ Gm⁷ C⁷ Am⁷ A_b⁷ D_bΔ⁷ G_b⁷
- Staff 4: A +7_b⁹ D7_b⁹ Gm⁷ C⁷ F₉
- Staff 5: E_bm⁷ A_b⁷ D_bΔ⁷ B_bm⁷ E_bm⁷ A_b⁷ D_b°⁷ D_bΔ⁷
- Staff 6: F₇[♯] BΔ⁷ E⁷ A +7_b⁹ D7_b⁹ Gm⁷ C⁷
- Staff 7: F₉ Dm⁷ Gm⁷ C⁷ Am⁷ A_b⁷ D_bΔ⁷ G_b⁷
- Staff 8: A +7_b⁹ D7_b⁹ Gm⁷ C⁷ F₉

I'M GLAD THERE IS YOU

PAUL MADEIRA
JIMMY DORSEY

Ballad

The musical score is written for a ballad in a key with one flat (B-flat major or F minor). It consists of ten staves of music. The first staff begins with the tempo marking "Ballad" and the chord $F \Delta 7$. The second staff contains the chords $G m7$, $C 7 \text{ sus } 4$, $C 7$, $F \Delta 7$, $G m7$, and $C 7$. The third staff contains $F \Delta 7$, $A m7$, $A b \circ 7$, $G m7$, $C 7$, and $B b 7$. The fourth staff contains $A 7$, $A + 7$, $D 9$, $D 7 b 9$, $G 7$, $G + 7$, $C 9$, and $F 7 \text{ sus } 4$. The fifth staff contains $B b \Delta 7$, $B b m7$, $E b 7$, $F \Delta 7$, $E m7$, and $A + 7$. The sixth staff contains $D m$, $D m \Delta 7$, $D m7$, $G 7$, $G m7$, and $C 7$. The seventh staff contains $F \Delta 7$ and $F m7$. The eighth staff contains $G m7$, $C 7 \text{ sus } 4$, $C 7$, $F 7 \text{ sus } 4$, and $F 7$. The ninth staff contains $B b \Delta 7$, $G m7$, $C 7 \text{ sus } 4$, $C 7$, and $F \frac{6}{9}$. The tenth staff continues the melody with various chordal accompaniment.

I'M OLD FASHIONED

133

JOHNNY MERCER

JEROME KERN

Medium Swing

F Δ 7 D+7 G m7 C7 F Δ 7 D+7 G m7 C7

F Δ 7 E m7 \flat 5 A7

D m7 G 13 D m7 G7

G m7 A m7 B \flat 6 B \circ 7 C7 sus 4 C7

F Δ 7 D m7 G m7 C7 F Δ 7 B m7 \flat 5 E7

A Δ 7 B m7 C \sharp m7 D Δ 7 E7 F \sharp \circ 7 G m7 C7

F Δ 7 D+7 G m7 C7 F Δ 7 D+7 G m7 C7

C m7 F7 B m7 \flat 5 B \flat m6 A m7 D m7 G 13

F Δ 7/C D m7 G m7 C7 F Δ 7

I'M THROUGH WITH LOVE

GUS KAHN
MATT MALNECK
FUD LIVINGSTON

Ballad

$E\flat\Delta 7$ $Cm 7$ $Fm 7$ $B\flat 7$ $B\flat m 7$ $E\flat 7$
 $A\flat\Delta 7$ $D\flat 7$ $Gm 7$ $C 7\flat 9$ $Fm 7$ $C + 7$
 1. $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $Fm 7$ $B\flat 7$ | 2. $Fm 7$ $B\flat 7$
 $A m 7\flat 5$ $D 7\flat 9$ Gm $Gm + 5$ $Gm 6$ $Gm + 5$ Gm $Gm + 5$
 $Gm 6$ $Gm + 5$ $B\flat/F$ $Gm 7$ $Cm 7$ $F 7$
 $Gm 7$ $C 7\flat 9$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm 7$
 $Fm 7$ $B\flat 7$ $B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $D\flat 7$
 $Gm 7$ $C 7\flat 9$ $Fm 7$ $C + 7$ $Fm 7$ $B\flat 7$ $E\flat 6$

The musical score consists of ten staves of music in a ballad style. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a double bar line and repeat sign. The second staff contains two triplet markings. The third staff includes a first and second ending. The fourth staff contains a double bar line. The fifth staff contains a double bar line. The sixth staff contains a double bar line. The seventh staff contains two triplet markings. The eighth staff contains a double bar line. The ninth staff contains a double bar line. The tenth staff contains a double bar line.

I'VE GOT A CRUSH ON YOU

IRA GERSHWIN
GEORGE GERSHWIN

Ballad

D m⁷ D^b°7 C m⁷ F⁷ D m⁷ D^b°7
 C m⁷ F⁷ B^bΔ7 G m⁷ C⁷
 G m⁷ C⁷ C m⁷ F⁷ D m⁷ D^b°7
 C m⁷ F⁷ D m⁷ D^b°7 C m⁷ E^bm⁷ A^b7
 D m⁷ G m⁷ C⁷ B^b/F G m⁷
 C⁷ F⁷ B^b9

I'VE GOT THE WORLD ON A STRING

TED KOEHLER
HAROLD ARLEN

Medium Swing

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a single line of music. The third staff features a first ending bracket with two options: a first ending leading back to the start of the first staff, and a second ending leading to the end of the piece. The remaining staves (4-8) are single lines of music. Chord symbols are placed above the notes on each staff.

Chord symbols for the first staff: F Δ 7, E \flat 7, D7, Gm7, E \flat 7 \sharp 11, F Δ 7, B \flat 7 \sharp 11

Chord symbols for the second staff: Am7, A \flat m7, Gm7, C7, F \sharp 7, Gm7, C7

Chord symbols for the third staff: F $\frac{6}{9}$, 1. Gm7, C7, 2. F $\frac{6}{9}$

Chord symbols for the fourth staff: Em7, A7, Am7, D7

Chord symbols for the fifth staff: Dm7, G7, Gm7, C7

Chord symbols for the sixth staff: F Δ 7, E \flat 7, D7, Gm7, E \flat 7 \sharp 11, F Δ 7, B \flat Δ 7

Chord symbols for the seventh staff: Am7, A \flat m7, Gm7, D7, Gm7, C7, F $\frac{6}{9}$

BLOWING CHANGES

I'VE GOT ... STRING (P. 2)

F Δ 7 D7 Gm7 C7 F Δ 7 Am7 A \flat m7


Gm7 C7 F Δ 7 Gm7 C7


F Δ 7 D7 Gm7 C7 F Δ 7 Am7 A \flat m7


Gm7 C7 F Δ 7


Em7 A7 Am7 D7


Dm7 G7 Gm7 C7


F Δ 7 D7 Gm7 C7 F Δ 7 Am7 A \flat m7


Gm7 C7 F Δ 7 D7 Gm7 C7


I'VE GOT YOU UNDER MY SKIN

COLE PORTER

Medium Swing

F m⁷ B \flat ⁷ E \flat Δ ⁷ C⁷

F m⁷ B \flat ⁷ E \flat Δ ⁷ C⁷

F m⁷ B \flat ⁷ E \flat Δ ⁷ C⁷

F m⁷ B \flat ⁷ E \flat Δ ⁷ C⁷

F m⁷ B \flat ⁷ E \flat Δ ⁷ C⁷

F m⁷₃ B \flat ⁷₉ E \flat Δ ⁷

D m⁷₃ G⁷ C Δ ⁷

F m7 B \flat 7 E \flat Δ 7

F m7 F m7/B \flat B \flat 7 E \flat Δ 7 C7 \flat 9

3 3 3 3 3 3 3

F m7 F m7/B \flat B \flat 7 E \flat Δ 7 G7

3 3 3 3 3 3

C m7 F m7 B \flat 7 E \flat Δ 7 C m7

F m7 B \flat 7 E \flat Δ 7 B \flat m7 E \flat 7

A \flat Δ 7 D \flat 7 E \flat Δ 7 G m7 \flat 5 C7 \flat 9

F m7 B \flat 7 E \flat Δ 7

I'VE GROWN ACCUSTOMED TO YOUR FACE

ALAN J. LERNER
FREDERICK LOEWE

Ballad

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is presented in a single staff across eight lines of music. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The chords are as follows:

- Line 1: EbΔ7, Ab7#11, Gm7, Cm7
- Line 2: Fm7, B7, Bb7, AbΔ7#11, Am7b5, D7b9
- Line 3: Gm7, C7b9, Fm7, C7b9, Fm7, Bb7
- Line 4: EbΔ7, Ab7#11, Gm7, Cm7, Fm7, B7
- Line 5: Bb7, AbΔ7, Am7, D7b9, Gm7, C7
- Line 6: Fm7, Bb7, G+7, C+7, C7/Bb, Am7b5, Abm7, Db7
- Line 7: Gm7, C7b9, Fm7, Fm7/Bb, Eb6

I'VE NEVER BEEN IN LOVE BEFORE

141

FRANK LOESSER

Ballad

B \flat $\frac{6}{9}$ G m7 C m7 F7 B \flat Δ 7 E \flat 7 \sharp 11 D m7 G+7



C m7 C m7 F7 B \flat Δ 7 C m7 F7



B \flat $\frac{6}{9}$ G m7 C m7 F7 B \flat Δ 7 E \flat 7 \sharp 11 D m7 G7



C m7 C m7 F7 B \flat Δ 7 F m7 B \flat +7



E \flat Δ 7 E \flat Δ 7/D C m7 F7 B \flat Δ 7 A m7 \flat 5 D7 \flat 9



G m7 G m7/F E m7 \flat 5 A7 D Δ 7 C m7 F+7



B \flat $\frac{6}{9}$ G m7 C m7 F7 B \flat Δ 7 E \flat 7 \sharp 11 D m7 G7



C m7 C m7 F7 B \flat $\frac{6}{9}$



*ILL WIND*TED KOEHLER
HAROLD ARLEN

Ballad

$B\flat_9^6$ $A m^7$ $D 7\flat 9$ $G 7 \text{ sus } 4$ $G 7$ $E\flat m^7$ $A\flat 7$

$B\flat\Delta 7$ $G m^7$ $C m^7$ $F 7\flat 9$ 1. $B\flat\Delta 7$ $G 7\flat 9$ $C m^7$ $F 7\flat 9$

$B\flat\Delta 7$ $G 7\flat 9$ $C m^7$ $F 7$ 2. $B\flat_9^6$ $F 7\sharp 9$

$B\flat\Delta 7$ $D 7$ $E m^7$ $F \circ 7$ $D 7/F\sharp$

$D m^7/G$ $D 7$ $E m^7$ $F \circ 7$ $D 7/F\sharp$

$D m^7/G$ $C m 7\flat 5$ $F 7$ $B\flat_9^6$ $A m^7$ $D 7\flat 9$

$G 7 \text{ sus } 4$ $G 7$ $E\flat m^7$ $A\flat 7$ $B\flat\Delta 7$ $G m^7$ $C m^7$ $F 7\flat 9$

$B\flat\Delta 7$ $G 7\flat 9$ $C 7$ $F 7\flat 9$ $B\flat\Delta 7$ $G 7\flat 9$ $C 7$ $F 7\flat 9$

$B\flat\Delta 7$

IN A CAPRICORNIAN WAY

Bright 3

WOODY SHAW

E m7 A m⁶₉ E m7 F# m7₃
 E m7 F 7#11 E m7 B 7
 G 7 sus 4 F 7 sus 4 G 7 sus 4 F 7 sus 4
 G 7 sus 4 F 7 sus 4 A b m7₃ D b 7
 A m7₃ B b m7₃ A m7₃ F 7 sus 4
 C# 7 sus 4 F 7 sus 4 F# 7 sus 4/A E b +7#9 D +7#9
 E m7 A m⁶₉ E m7 F# m7₃
 E m7 F 7#11 E m7 B 7 b9
 G 7 sus 4 F 7 sus 4 G 7 sus 4 F 7 sus 4
 G 7 sus 4 F 7 sus 4 A b m7₃ D +7

IN HER FAMILY

Ballad

PAT METHENY
LYLE MAYS

A m7 G m7 F Δ7 E m7



D m F G no 3rd F D m7 A m G/B Bb.



F/A B/E F B F B 1. F Fine



2. F Db Eb/Db B Δ7



Db/Cb A Δ7 F/Eb G m7



E m7 B m7 Eb m7



Bb m7 D m7 A m7 F Δ7 #11/A



ENDING



IN LOVE IN VAIN

145

LEO ROBIN
JEROME KERN

Easy Swing

$B\flat_9^6$ $Gm7$ $Cm7$ $F7$ $Dm7$ $Gm7$

$Cm7$ $F7$ $B\flat\Delta7$ $Cm7$ $F7$ $Dm7$ $G7$

$Cm7$ $Cm7/B\flat$ $A7b5$ $D7b9$ Gm $Gm\Delta7$ $Gm7$ $Gm6$

$Gm7$ $C7$ $Cm7$ $F7\text{ sus }4$

$B\flat_9^6$ $Gm7$ $Cm7$ $F7$ $Dm7$ $Gm7$ $Cm7$ $F7$

$B\flat\Delta7$ $Cm7$ $F7$ $Fm7$ $B\flat7$

$E\flat\Delta7$ $Em7b5$ $A7b9$ $Dm7$ $A\flat7\#11$ $G7$

$Cm7$ $F7$ $B\flat_9^6$

IN THE DAYS OF OUR LOVE

Ballad

MARIAN McPARTLAND

Am E7 \flat 9 Am⁷ Dm⁷ G⁷ C Δ 7

E7 \flat 9 Am E7 \flat 9 Am⁷ Dm⁷ G⁷ C Δ 7 F Δ 7

E7 \flat 9 Am sus Am F Δ 7 D⁷ Dm⁷ F/G

C Δ 7 F Δ 7 C \sharp m Dm⁷ Esus

Am⁷ E7 \flat 9 Am⁷ Dm⁷ G⁷ C Δ 7 E7 \flat 9

Am⁷ F/A Am⁶ D7 \sharp 11

IN THE DAYS... (P. 2)

F/G G⁷ C^{Δ7} F^{Δ7} B^{m7b5} B^{bΔ7#11} A^{m7} F/A

A^{m7} D⁷ F/G C^{Δ7} F^{Δ7} B^{m7} B^{bΔ7#11} A^{m sus}

A^m F^{Δ7} C^{#m} D^{m7} D^{m7/C}

B^{m7b5} E^{7b9} A^{m7} E^{7b9/A} A^{m7} D⁷

D^{m7} G⁷ C^{Δ7} F^{Δ7} B^{m7b5} E^{7#9} A^m ⊕ B^{m7b5} D/E

⊕ F^{Δ7/A} C^{#m} C^{Δ7} B^{m7} B^{bΔ7#11} A^{Δ7}

INDIAN SUMMER

AL DUBIN
VICTOR HERBERT

Easy Swing

G Δ 7 A m7 D7₃ G Δ 7 C7 \sharp 11
 B m7 B \flat ^o7 A m7 D7
 F \sharp m7 \flat 5 B7 \sharp 9 E m7 A7
 E m7 A7 A m7 D7
 G Δ 7 A m7 D7₃ G Δ 7 C7 \sharp 11
 B m7 B \flat ^o7 A m7 F7
 G Δ 7 B7 \sharp 11 E m7 E \flat 7 B \flat m7 E \flat
 B m7 B \flat 7 A m7 D7₃ G \flat 9

IRV'S AT MIDNIGHT

149

ERNIE KRIVDA

Med. Swing

C m7 A \flat 7

D m7 \flat 5 G+7 1. C m7 E \flat 7 A \flat Δ 7 G7

2. C m7 C+7 3. F m7 B \flat +7

E \flat Δ 7 G7 C m7 D \flat 7 B7

B \flat 7 A \flat 7 G+7 A \flat 7 G+7 A \flat 7

G+7 A \flat 7 G7 C m7

A \flat 7 D m7 \flat 5

G+7 C m7 E \flat 7 A \flat Δ 7 G7

C m7

ISFAHAN

Ballad or Medium Swing

BILLY STRAYHORN

The musical score for "Isfahan" by Billy Strayhorn is presented in ten staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The score includes various chords and rhythmic patterns, including triplets.

Staff 1: $D\flat\Delta 7$, $B\flat\Delta 7$ $B\flat+7$, $E\flat 9$ 3

Staff 2: 3, $A\Delta 7$, $A\flat+7$, 3, $D\flat\Delta 7$

Staff 3: $G m7\flat 5$, $C 7\flat 9$, 3, $F m6$

Staff 4: $A m7\flat 5$, $D 7\flat 9$, $G m6$, $G m7\flat 5$, 3

Staff 5: $C +7\flat 9$, $F\Delta 7$, $E\Delta 7$, $E\flat\Delta 7$, $D 7$ 3

Staff 6: $D\flat\Delta 7$, $B\flat\Delta 7$ $B\flat+7$, $E\flat 9$ 3

Staff 7: $A\Delta 7$, $A\flat+7$, $D\flat 7\sharp 11$

Staff 8: $G\flat\Delta 7$, $C +7\flat 9$, $F 7\sharp 11$, $B\flat 7$, 3

Staff 9: $E\flat 9$, $A\flat 7\flat 9$, $A\flat+7$, $D\flat\Delta 7$

IT NEVER ENTERED MY MIND

151

LORENZ HART
RICHARD RODGERS

Ballad

F F+ F⁶ F+ F F^{add9} F⁶ F^{add9}

F⁶₉ B^bΔ⁷ F/A D⁷ G⁷ G m⁷ C⁷

F Δ⁷ B⁷ #11 B^bΔ⁷ C/B^b F/A A^bΔ⁷ G m⁷ C⁷

F⁶₉ B^bΔ⁷ F/A A^b⁷ G⁷ G m⁷ C⁷

F Δ⁷ D m⁷ G m⁷ C⁷ F Δ⁷/C G m⁷/C

F Δ⁷ G m⁷ A m⁷ B m⁷ ^b5 E⁷ A m⁷ A^b⁷ G m⁷ C⁷

F Δ⁷ B⁷ #11 B^bΔ⁷ C/B^b F/A A^bΔ⁷ G m⁷ C⁷

F⁶₉ B^bΔ⁷ E^b⁷ D⁷ ^b9 G m⁷ C⁷ sus 4 C⁷

A m⁷ D⁷ G m⁷ C⁷ F Δ⁷

IT'S ALL RIGHT WITH ME

Medium Swing

COLE PORTER

Chord changes for the first staff: Cm, Cm Δ 7, Cm7, Cm6

Chord changes for the second staff: Cm7, Cm6, Fm7

Chord changes for the third staff: B \flat 7, Gm7 \flat 5, C7 \flat 9

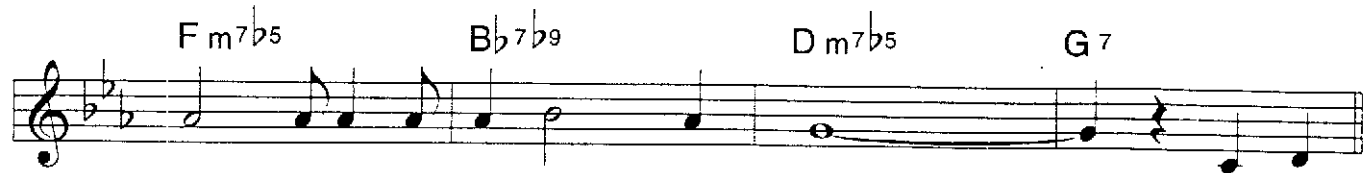
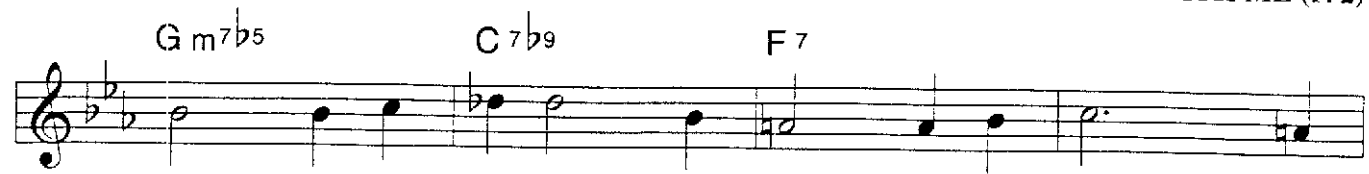
Chord changes for the first ending (1.): F7, Dm7 \flat 5, G7 \flat 9

Chord changes for the second ending (2.): Fm7, B \flat 7, E \flat 6

Chord changes for the fourth staff: Gm7 \flat 5, C7 \flat 9, F7

Chord changes for the fifth staff: Fm7 \flat 5, B \flat 7 \flat 9, E \flat Δ 7

IT'S ALL RIGHT WITH ME (P. 2)



IT'S YOU OR NO ONE

SAMMY CAHN
JULE STYNE

Medium Swing

G m7 C7 F Δ7 B♭7 A m7 D7

G m7 C7 F Δ7

B♭ m7 E♭7 A♭ Δ7 G +7

C/G D m7 G7 G m7 C7

G m7 C7 F Δ7 B♭7 A m7 D7

G m7 C7 C m7 F7

B m7♭5 B♭ m7 E♭7 A m7 D m7 B♭ m7 E♭7

G m7 C7 F 6

A JAPANESE WALTZ

Medium

CHICK COREA

F#m7 Dm7 Bbm7 FΔ7 F#o7
 Gm7 F#o7 /G Gm7 C7 A7
 F#7 Bm7 Bm7/E E7 Bb7
 A7 Gm7 Ebm7 Bm7 F#Δ7
 G°7 Abm7 G°7 /B Abm7 Gb/Db
 Eb°7 /Db Abm7/Db Bb7/D Ebm7 A°7
 Bbm7 Eb7 Abm7 Bbm7 Cb7
 Db7 DΔ7 Em7 F#m7 Gm7

JERSEY BOUNCE

BOBBY PLATER
TINY BRADSHAW
EDWARD JOHNSON

Medium Swing

The musical score for "Jersey Bounce" consists of ten staves of music in a medium swing tempo. The key signature is one flat (B-flat major / F minor). The chord progressions are as follows:

- Staff 1: F_9^6 (measures 1-4), $G7$ (measures 5-8)
- Staff 2: $Gm7$ (measures 1-4), $C7$ (measures 5-8)
- Staff 3: F_9^6 (measures 1-4), $G7$ (measures 5-8)
- Staff 4: $Gm7$ (measures 1-4), $C7$ (measures 5-8)
- Staff 5: F_9^6 (measures 1-4), D_b7 (measures 5-8)
- Staff 6: $F7$ (measures 1-4), E_b7 (measures 5-8)
- Staff 7: D_b7 (measures 1-4), $C+7$ (measures 5-8)
- Staff 8: F_9^6 (measures 1-4), $G7$ (measures 5-8)
- Staff 9: $Gm7$ (measures 1-4), $C7$ (measures 5-8)
- Staff 10: F_9^6 (measures 1-4), D_b7 (measures 5-8)

JIVE SAMBA

Med. Rock

NAT ADDERLEY

The musical score for "Jive Samba" by Nat Adderley is presented in six staves of music. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Med. Rock".

The first staff begins with a treble clef and a common time signature. The key signature changes to one flat. The first measure is marked with the chord $F7\sharp9$. The melody consists of eighth and quarter notes.

The second staff continues the melody and includes a first ending bracket labeled "1." at the end.

The third staff features a second ending bracket labeled "2." at the beginning. The chord markings for this staff are $F7\sharp9$, $Bb7$, and $F7\sharp9$.

The fourth staff continues the melody with the $F7\sharp9$ chord marking.

The fifth staff includes the $Bb7$ and $F7\sharp9$ chord markings.

The sixth staff concludes the piece with the $F7\sharp9$ chord marking.

JITTERBUG WALTZ

"FATS" WALLER

Swing 3

Eb Δ 7
 Ab7
 Eb Δ 7
 Gm7 C7 Gm7 C7
 F7
 Abm7 Db7 Bb7
 F7 Bb7
 1. Gm7 C7b9 Fm7 Bb7 | 2. Eb \natural 6 Ab Δ 7
 C7 B7 Bb7 Eb \natural 6 Ab Δ 7 Db7
 Gm7 C7b9 F7 Bb7

JITTERBUG WALTZ (P. 2)

Eb Δ 7 Ab Δ 7 Db7 Gm7
 C7 F7 Bb7 Eb \flat 9 Bb9 sus 4
 Eb Δ 7
 Ab7 3
 Eb Δ 7
 Gm7 C7 3 Gm7 C7
 F7
 Abm7 Db7 Bb7
 F7 Bb7
 Eb \flat 9 Ab \flat 9 C7 B7 Bb7 Eb \flat 9

The musical score consists of ten staves of music in 3/4 time, written in the key of B-flat major (two flats). The notation includes various chord symbols such as Eb Δ 7, Ab Δ 7, Db7, Gm7, C7, F7, Bb7, Eb \flat 9, Bb9 sus 4, Ab7, Eb Δ 7, Gm7, C7, F7, Abm7, Db7, Bb7, F7, Bb7, Eb \flat 9, Ab \flat 9, C7, B7, and Bb7. The score features several triplet markings (indicated by a '3' over a group of notes) and dynamic markings like '7' (piano) and 'f' (forte). The music is primarily written in a treble clef.

JUST ONE OF THOSE THINGS

COLE PORTER

Bright Swing

The musical score consists of ten staves of music in a 4/4 time signature, marked 'Bright Swing'. The key signature has one flat (B-flat). The chords are annotated above and below the staves as follows:

- Staff 1: D m7, E m7, A 7
- Staff 2: F 7, B m7 b5, B b m6
- Staff 3: F/A, D m7, G m7, C 7
- Staff 4: F Δ 7, F # ° 7, G m7, E m7 b5, A 7 #9
- Staff 5: D m7, E m7, A 7
- Staff 6: F 7, B m7 b5, B b m6
- Staff 7: F/A, D m7, G m7, C 7
- Staff 8: F Δ 7, F # ° 7, F m7, B b 7

Triplet markings (3) are present above the notes in the 7th and 8th staves.

JUST ...THINGS (P. 2)

Eb Δ 7 E \circ 7 Fm7 B \flat 7
 Eb Δ 7 Dm7 G7
 C Δ 7 Am7 F \sharp m7 \flat 5 Fm Δ 7 Fm7
 Em7 F \sharp \circ 7 Gm7 Em7 \flat 5 A7 \sharp 9
 Dm7 Em7 A7
 F7 Bm7 \flat 5 B \flat m6
 Am7 D7 Gm7 C7
 F Δ 7

JULIAN

Ballad (Not Too Slow)

PEPPER ADAMS
GEORGE MRAZ

Chord progressions for the first staff: EbΔ7#11, D7, Fm7, Bb7

Chord progressions for the second staff: Ebm7, B7#11, Fm7, Bb7, Am7b5, Abm7, Db7

Chord progressions for the third staff: 1. Gm7, Db7, C7, Bb7; 2. Gm7, Db7

Chord progressions for the fourth staff: Gm7, Db7, GbΔ7, G7

Chord progressions for the fifth staff: AbΔ7, AΔ7, D7#11, GbΔ7, G7

Chord progressions for the sixth staff: AbΔ7, Fm7b5, Bb7, EbΔ7#11, D7

Chord progressions for the seventh staff: Fm7, Bb7, Ebm7, B7#11, Fm7, Bb7, Am7b5

Chord progressions for the eighth staff: Abm7, Db7, Gm7, C7, Fm7, Bb7b9, Eb6

Articulations: Slurs, accents, and triplets (marked with '3') are used throughout the score.

JUST SQUEEZE ME

LES GAINES
DUKE ELLINGTON

Medium Swing

F Δ 7 Gm7 Am7 Gm7 F Δ 7 Gm7 Am7 D7

Gm7 C7 F Δ 7 1. Gm7 C7

2. F Δ 7 F7₃ Cm7 F7₃ Cm7 F7

B \flat Δ 7₃ G7₃ Dm7

G7 Dm7 Gm7 C7

F Δ 7 Gm7 Am7 Gm7 F Δ 7 Gm7 Am7 D7

Gm7 C7 F Δ 7

LADIES IN MERCEDES

Salsa

STEVE SWALLOW

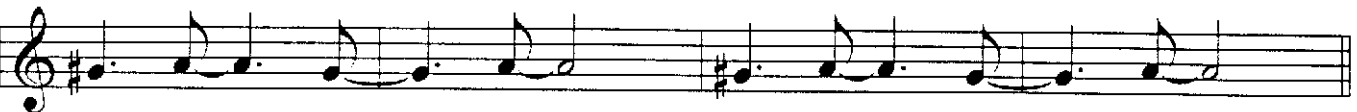
G Δ 7

C7



B m7

E7

D \flat 7G \flat m7E \flat m7 \flat 5A \flat 7 \flat 9D \flat Δ 7G \flat 7

F m7

B \flat 7

G +7

C m7

A m7 \flat 5D7 \flat 9G Δ 7


C7



LADIES IN MERCEDES (P. 2)

Piano Pattern

G⁷ C⁷



etc.

The Piano Pattern is written on a treble clef staff. It consists of a sequence of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes. Above the staff, the chord G⁷ is indicated above the first four notes, and C⁷ is indicated above the last four notes. The pattern ends with "etc." below the staff.

Bass Pattern

G^{Δ7} C⁷ Bm⁷



etc.

The Bass Pattern is written on a bass clef staff. It consists of a sequence of eighth notes: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The notes are grouped into pairs of eighth notes. Above the staff, the chord G^{Δ7} is indicated above the first four notes, C⁷ is indicated above the last four notes, and Bm⁷ is indicated above the final note. The pattern ends with "etc." below the staff.

THE LADY IS A TRAMP

LORENZ HART
RICHARD RODGERS

Medium to Fast Swing

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. Above the staves are various chord symbols indicating the harmonic structure. The score includes first and second endings, a key signature change to C major for the second ending, and a double bar line with repeat dots at the end of the piece.

Chord symbols above the staves:

- Staff 1: C Δ 7, A7 \flat 9, Dm7, G7
- Staff 2: C Δ 7, A7 \flat 9, Dm7, G7
- Staff 3: C7 sus 4, Gm7, C7, F Δ 7, B \flat 7 sus 4, B \flat 7
- Staff 4: Em7, A7, Dm7, G7, 1. C \flat 6, A+7, Dm7, G7
- Staff 5: 2. C \flat 6, Dm7, (F \sharp m7 B7) G7, Em7
- Staff 6: A7, Dm7, G7, B \flat 7 \sharp 11, A7, Dm7, G7
- Staff 7: C Δ 7, A7 \flat 9, Dm7, Bm7 \flat 5, E7
- Staff 8: Am7, Dm7, G7, C Δ 7

LAZY AFTERNOON

JOHN LATOUCHE
JEROME MOROSS

Ballad

Am A7 Am7 D7

Am7 D7 Am7 D7

Dm7 D7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 C Δ 7 F7 \sharp 11 Em7 A7 Dm7 Em7

F Δ 7 G7 B \flat 7 A7 Dm7 A \flat 7 \sharp 11 G7 Am7

A7 Am7 D7 Am7

D7 Am7 D7 A \flat 6

Am7

LEAP OF FAITH

Bright Swing

CHUCK ISRAELS

Eb7 Db7 A Eb7#11 Eb+7#9
 A7 Ab7 A7 Eb7 D7
 Db7 C7 1. B7 Bb+7#9
 Eb7 Db7 B7 F7 Bb+7#9 LAST B7
 Bb+7#9 Eb7 Db7 B7 E+7#9 Ab7#11

LI'L DARLIN'

NEAL HEFTI

Swing Ballad

G $\dot{=}$ $\text{D}\flat_9\#\text{11}$ $\text{C}7\text{ sus }4$ $\text{A}m7$
 $\text{D}7\text{ sus }4$ $\text{D}7\flat_9$ $\text{G}9$ $\text{D}\flat_9\#\text{11}$ $\text{C}7\text{ sus }4$ $\text{F}7$
 $\text{B}7\#\text{11}$ $\text{B}\flat_6$ $\text{B}\flat m6$ F/C $\text{C}m7$ $\text{F}7$
 $\text{B}\flat_6$ $\text{B}\flat m6$ $\text{A}m7\flat_5$ $\text{D}7\flat_9$ 1. $\text{G}9$ $\text{D}\flat_9\#\text{11}$
 $\text{G}7$ $\text{G}m7$ $\text{C}7$ $\text{A}m7\flat_5$ $\text{D}7\flat_9$
 2. $\text{G}9$ $\text{D}\flat_9\#\text{11}$ $\text{C}7\text{ sus }4$ $\text{C}7$ $\text{F}6/9$ $\text{A}m7$ $\text{D}7\flat_9$
 3. $\text{G}9$ $\text{D}\flat_9\#\text{11}$ $\text{C}7\text{ sus }4$ $\text{C}7$ $\text{F}6/9$
 $\text{A}m7\flat_5$ $\text{D}7\flat_9$ $\text{G}9$ $\text{D}\flat_9\#\text{11}$ $\text{C}7\text{ sus }4$ $\text{C}7$
 $\text{F}6/9$ $\text{B}\flat m7/\text{E}\flat$ $\text{D}m7$ $\text{D}\flat\Delta 7$ $\text{G}m7/\text{C}$ $\text{F}6/9$

LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

G⁶₉ G⁷ C m⁷ F⁷ B m⁷ E⁷ A m⁷ D⁷
 G^Δ₇ E⁷ A m⁷ D⁷ G^Δ₇ E m⁷ A m⁷ D⁷
 G⁶₉ G⁷ C m⁷ F⁷ B m⁷ E⁷ A m⁷ D⁷
 G^Δ₇ E⁷ A m⁷ D⁷ G^Δ₇
 C[♯] m⁷ F[♯] B m⁷ E⁷
 A m⁷ D⁷ B m⁷ E⁷ A m⁷ D⁷
 G⁶₉ G⁷ C m⁷ F⁷ B m⁷ E⁷ A m⁷ D⁷
 G^Δ₇ E⁷ A m⁷ D⁷ G^Δ₇

LITTLE WILLIE LEAPS

Bright Pop

CHARLIE PARKER

F Δ 7 Gm7 C7 Am7 D7 \flat 9
 Gm7 C7 \flat 9 F Δ 7 Gm7 C7
 Am7 D7 \flat 9 Bm7 E7
 Am7 D7 Gm7 C7 1. F Δ 7
 Em7 A7 Dm7 G7 Gm7 C7
 2. F \flat 9 Gm7 C7 F \flat 9

LITTLE FACE

ERNIE KRIVDA

Ballad

Eb Δ 7 Db7 Dm7b5 G+7#9
 Cm7 F7 Bbm7 Eb7 Ab Δ 7
 Am7b5 D+7#9 Gm7 Ab7
 Db7 C7 C7/Bb Am7b5 D+7#9 G Δ 7
 Gm7b5/C Gb7#11 F Δ 7
 Dm7b5 G7b9 Cm7 F7
 Fm7/Bb Bb7 B7 E7#11
 Eb Δ 7 Db7 Dm7b5 G+7#9 Cm7

LITTLE FACE (P. 2)

F7 B \flat m7 E \flat 7 A \flat Δ 7
 A m7 \flat 5 D +7 \sharp 9 G m7 A \flat 7 D \flat 7
 C7 C7/B \flat A m7 \flat 5 D +7 \sharp 9 G m7 \flat 5
 C +7 F m7 \flat 5 B \flat +7 \sharp 9 E \flat Δ 7 C +7 \sharp 9
 A \flat Δ 7 A m7 \flat 5 F m7/B \flat B \flat 7 \flat 9
 E \flat Δ 7 A \flat 7 \sharp 11 E \flat Δ 7 A \flat 7 \sharp 11 G m7
 C +7 F m7 B \flat 7 \flat 9 E \flat Δ 7 D \flat 7
 B7 \sharp 11 B \flat 7 E \flat Δ 7

LITTLE GIRL BLUE

LORENZ HART
RICHARD RODGERS

Medium Swing

The musical score for "Little Girl Blue" is written in 3/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The score includes various chords and melodic lines. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest, followed by eighth and quarter notes. The first measure of the second staff contains a double bar line. The score concludes with a double bar line and a common time signature (C) in the final measure of the seventh staff.

Chord progressions for the first six staves:

- Staff 1: G m7, C7#11, F Δ7
- Staff 2: A b7, G m7, C7, F Δ7
- Staff 3: G m7, C7#11, F Δ7
- Staff 4: A b7, G m7, C7, F Δ7
- Staff 5: E m7, A7, D m
- Staff 6: D m Δ7, D m7, G7, G m7, C7

LITTLE GIRL BLUE (P. 2)

F \flat Dm Gm 7 C 7 Dm 7 G 7 Cm 7 F 7

B \flat Δ 7 B \flat m 7 E \flat 7 Dm 7 Gm Am B \flat 6 B $^{\circ}$ 7

F/C A \flat 7 Gm 7 C 7 1. F \flat 6 Gm 7 C 7

2. F \flat 6 C 7 Gm 7 C 7 F Δ 7

E \flat m 7 A 7 E \flat 7 \sharp 11 D 7

D \flat 7 \sharp 11 C 7 F \flat 6 Dm 7 Gm 7 C 7 _{sus4} C 7 F \flat 6

THE LONG VIEW

Slow Latin
Sempre Legato

PAUL FERGUSON

C⁶/G D^b₉/C D⁶/C G⁷b₉

C[°]7 C⁶ F^Δ7 Eb⁷ sus 4 D^Δ7 G^Δ7 3

B^Δ7/C C^Δ7 B⁷b₉ B⁺7 E^m7 A⁷b₉ 3

A¹³/D D⁺7[#]9 G⁺7[#]9 C[°]7 C^m7 F⁷ 3

D⁷[#]9 G⁷ sus 4 G¹³ G^b6 F^m7 B^b7[#]11 3

D^b/C C⁶ F⁺7 F^Δ7 Eb⁹ sus 4 D^Δ7 G^Δ7 3

B^bΔ⁷/C C^Δ7 B⁷b₉ B⁺7 Ab^Δ7/E E^m7 A⁷b₉ 3

A¹³/D D⁺7[#]9 G⁺7[#]9 C[°]7 C^m7 F⁷ 3

THE LONG VIEW (P. 2)

D 7#9 G 7 sus 4 G + 7#9 C 6/G F#m7b5 F 13

B m7b5/E E + 7#9 A Δ 7/E E° ADD F#
A

F Δ 7/E Bb 13/E A ° 7/E A Δ 7/E Bb Δ 7/E A Δ 7/E

Bbm7/Eb B m7/Eb Bbm7/Eb E + 7#9 Ab ° 7/Eb D/Eb Ebm7b5

Bbm7b5/Eb B m7b5/Eb Eb 7#9 Eb + 7b9 D 7#11 G 7b9

F# ° 7 F# m7b5 F Δ 7#5 F Δ 7 E Δ 7#5 Eb 7#11

D + 7#9 Db 9/G C 6/G Db 6/G

D 6/G 1. G 7b9 2. C 6

THE LOOP

Medium

CHICK COREA

The musical score for "The Loop" by Chick Corea is presented in ten staves. The key signature is one flat (Bb) and the time signature is 3/4. The score includes the following chord notations:

- Staff 1: F Δ 7, Dm7, Gm7, C7C \sharp $^{\circ}$ 7, Dm7
- Staff 2: Dm7/C, Bm7 \flat 5, B \flat m Δ 7, B \flat Δ 7/A, A \flat $^{\circ}$ 7, Gm7
- Staff 3: A7, Dm7, E7, Am7, D7, Gm7, C7
- Staff 4: F Δ 7, Dm7, Gm7, C7C \sharp $^{\circ}$ 7, Dm7
- Staff 5: Dm7/C, Bm7 \flat 5, B \flat m Δ 7, F/A, A \flat $^{\circ}$ 7
- Staff 6: Gm7, A7, Dm7, G7, Gm7
- Staff 7: C7, B7 \sharp 11, B \flat Δ 7, B $^{\circ}$ 7, F/C, B \flat m7/D \flat
- Staff 8: Dm7, B \flat m7/D \flat , F/C (with a 4-measure tie), B $^{\circ}$ 7
- Staff 9: B \flat Δ 7, E \flat 7, Am7, D7
- Staff 10: A \flat m7, D \flat 7, Gm7, C7

A LOTUS ON IRISH STREAMS

Ballad

JOHN McLAUGHLIN

F Δ 7E \flat Δ 7D \flat Δ 7C \flat Δ 7G \flat Δ 7A \flat $\frac{6}{9}$ B \flat $\frac{6}{9}$ 

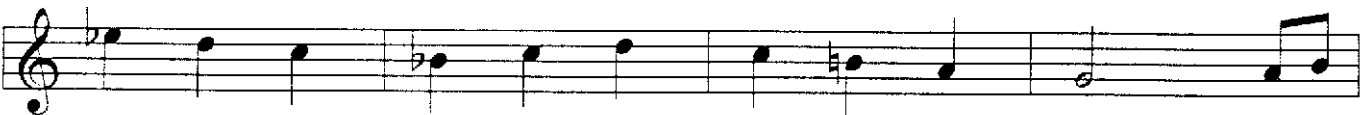
F m7

G \flat Δ 7B \flat m7C \flat Δ 7

C m7

B \flat $\frac{6}{9}$

A m7

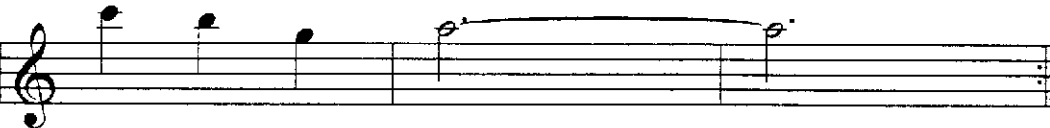
G $\frac{6}{9}$ F \sharp m7D Δ 7A/C \sharp B Δ 7B \flat m7A \flat $\frac{6}{9}$

G m7



E m7

A sus



LOUD-ZEE

Even 8ths

JERRY BERGONZI

G m7 A m7 B \flat Δ 7 \sharp 11 A 7 \flat 9

A \flat Δ 7 G 7 \flat 9 G \flat Δ 7 A m7 \flat 5 D 7 \flat 9

G m7 A m7 B \flat Δ 7 \sharp 11 A 7 \flat 9

A \flat Δ 7 G 7 \flat 9 G \flat Δ 7 A m7 \flat 5 D 7 \flat 9

G m7 G \flat Δ 7 F m7 E m7 \flat 5

E \flat Δ 7 D m7 C 7 \sharp 11 C m C m7 A m7 \flat 5 D 7 \flat 9

G Δ 7

LOVERS RAIN DANCE

181

Med. Swing

CHIP STEPHENS

Chord voicings and markings:

- Staff 1: $B\flat\Delta 7$ (4), $A m7b5$, $D 7b9$
- Staff 2: $G m7$ (4), $D\flat/G\flat$, $F m7$, $B\flat + 7\#9$, $E\flat\Delta 7\#11$
- Staff 3: $D m7$, $G 7\#11b9$, $G\flat + 7\#9$ (3)
- Staff 4: $C m7/F$, $F + 7\#9$, $B \Delta 7$, $F\#\Delta 7$
- Staff 5: $E \Delta 7$, $E\flat\Delta 7$
- Staff 6: $D\flat\Delta 7$, $G m7$, $A + 7\#9$
- Staff 7: $D \Delta 7$, *D.S. al Coda*
- Staff 8: $E m7b5$, $E\flat m7$ (4), $D \Delta 7$, *fill*
- Staff 9: $B \Delta 7$, $C m7$, $F 7b9$, *rit.*, $B\flat\Delta 7\#11$

SOLO ON ENTIRE FORM (fermatas on last X only)

LOVE WALKED IN

IRA GERSHWIN
GEORGE GERSHWIN

Medium Bright Swing

$E\flat\Delta^7 (A\flat\Delta^7)$ Gm^7 Cm^7 F^7 Fm^7 $B\flat^7$
 $E\flat\Delta^7 (A\flat\Delta^7)$ Gm^7 Cm^7 F^7 Bm^7 E^7
 $B\flat m^7$ $E\flat^7$ $A\flat\Delta^7\#11$ Gm^7 C^7
 Fm^7 $D\flat^7$ $E\flat/B\flat$ $C+^7$ F^7 $B\flat^7\text{ sus }4$
 $E\flat\Delta^7 (A\flat\Delta^7)$ Gm^7 Cm^7 F^7 Fm^7 $B\flat^7$
 $E\flat\Delta^7 (A\flat\Delta^7)$ Gm^7 Cm^7 F^7 Bm^7 E^7
 $B\flat m^7$ $E\flat^7$ $A\flat\Delta^7$ $A m^7\flat 5$ $D^7\#9$
 $G+^7$ C^7 Fm^7 $B\flat^7$ $E\flat^9$

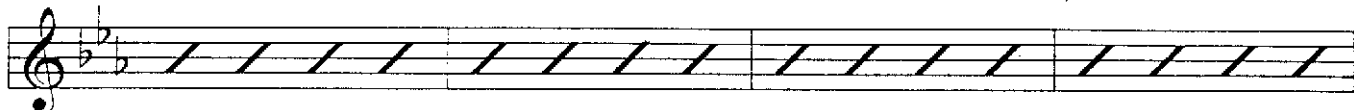
LOVE WALKED IN (P. 2)

BLOWING CHANGES

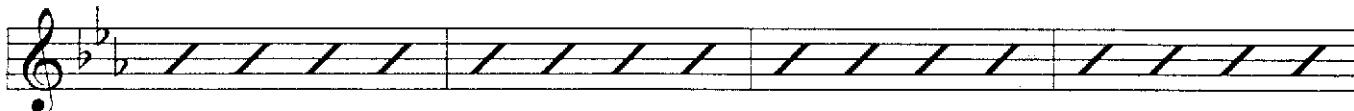
$E\flat\Delta 7$ $Cm 7$ $F 7$ $Fm 7$ $B\flat 7$



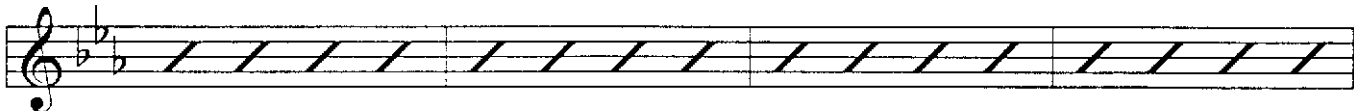
$E\flat\Delta 7$ $Cm 7$ $F 7$ $B\flat + 7$



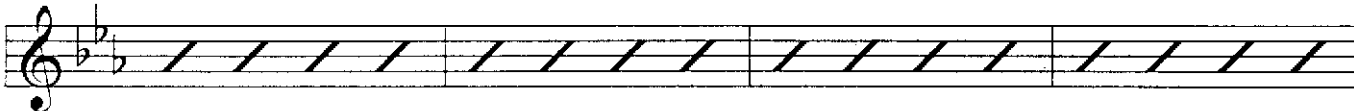
$B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $Gm 7$ $C 7$



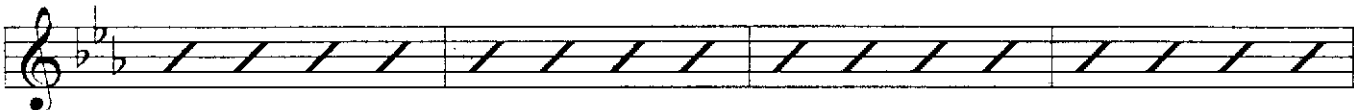
$Fm 7$ $D\flat 7$ $E\flat\Delta 7$ $C + 7$ $F 7$ $B\flat 7$



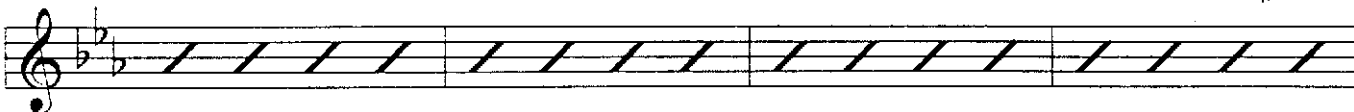
$E\flat\Delta 7$ $Cm 7$ $F 7$ $Fm 7$ $B\flat 7$



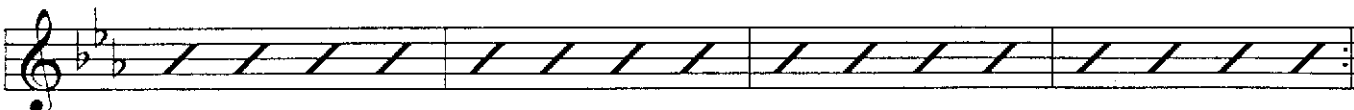
$E\flat\Delta 7$ $Cm 7$ $F 7$ $B\flat + 7$



$B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $A m 7\flat 5$ $D 7\sharp 9$



$G + 7$ $C 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm 7$ $Fm 7$ $B\flat 7$



LULLABY OF THE LEAVES

JOE YOUNG
BERNICE PETKERE

Medium Swing

Cm7 A7#11 D7 G+7 C9sus4 C9 Fm7 Fm7/Eb
 Dm7b5 G+7 1. Cm7 Eb9 D7#9 G+7
 2. Cm7 Ab7
 Ab7 CΔ7
 Ab7 Em7 Eb7
 AbΔ7 G+7 Cm7 A7#11 D7 G+7 C9sus4 C9
 Fm7 Fm7/Eb Dm7b5 G+7 Cm6

LULU'S BACK IN TOWN

185

AL DUBIN
HARRY WARREN

Medium Swing

C7 F7 Bb7 EbΔ7 C7 F7

Bb7 EbΔ7 G+7 AbΔ7 A°7 EbΔ7/Bb C7

F7 Bb7 sus 4 Bb7 1. Eb6 2. Eb6

AbΔ7 A°7 Eb/Bb Eb7 AbΔ7 A°7

Eb/Bb Eb7 Am7b5 D7b9 Eb/Bb Gb7

F7 Bb7 sus 4 Bb7 C7 F7

Bb7 EbΔ7 C7 F7 Bb7 EbΔ7 G+7

AbΔ7 A°7 EbΔ7/Bb C7 F7 Bb7 sus 4 Bb7 Eb6

MAKIN' WHOOPÉE

GUS KAHN
WALTER DONALDSON

Medium Swing

The musical score consists of ten staves of music in the key of G major (one sharp) and 4/4 time. The tempo is marked as 'Medium Swing'. The chord progression is as follows:

- Staff 1: G Δ7, G#°7, Am7, D7, G Δ7, G7
- Staff 2: C Δ7, F7, G/D, Em7, Eb7, D7, G Δ7, Em7
- Staff 3: Am7, D7, G Δ7, G#°7, Am7, D7, G Δ7, G7
- Staff 4: C Δ7, F7, G/D, Em7, Eb7, D7, G Δ7
- Staff 5: Am7, Bb°7, Bm7b5, E7b9, Am7b5, Am7b5, D7b9
- Staff 6: G Δ7, Bm7b5, E7b9, Am7b5, Am7b5, D7b9
- Staff 7: Bm7, E7b9, Am7, D7, G Δ7, G#°7, Am7, D7
- Staff 8: G Δ7, G7, C Δ7, F7, G/D, Em7
- Staff 9: Eb7, D7, G Δ7

OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

B/D# E m7 A b/F B b 7 #11 G 7 sus 4 G 7/B C Δ 7 C m7

F 7 #11 E 7 E b 7 D 7 C Δ 7 G/B A m7 D 7 sus 4 D 7

B/D# E m7 A b/F B b 7 #11 G 7 sus 4 G 7/B C Δ 7 C m7

F 7 #11 E 7 E b 7 D 7 C Δ 7 G/B A m7 G Δ 7

B m 7 b 5 / D B b / D C / D F m / D E b / D G A D D 9 / D

B m 7 b 5 / F B b / F C / F F m 7 / B b E b / C G / D D 7

B/D# E m7 A b/F B b 7 #11 G 7 sus 4 G 7/B C Δ 7 C m7

F 7 #11 E 7 E b 7 D 7 C Δ 7 G/B A m7 G Δ 7

MANDALA

BILL DOBBINS

Bossa Nova

The musical score for "MANDALA" is written in 3/2 time and consists of 12 staves. The key signature is one flat (B-flat major / D minor). The score includes various chords and melodic lines with triplets and accents.

Staff 1: Chords: E⁶₉, A m⁷, D⁹, C[#]m⁷, C m⁷ B m⁷

Staff 2: Chords: E⁷, A m⁷b⁵, A^b₁₃

Staff 3: Chords: D m⁷, D^bm⁷ C m⁹, F⁺₇, B^bΔ⁷, E m⁷b⁵, A⁺₇

Staff 4: Chords: D m⁹, E^bm⁹ C m⁹, B m⁹, C m⁹ A m⁹, A^bm¹¹, B^bm¹¹ G m¹¹

Staff 5: Chords: F m¹¹, E^b₉⁶, E⁶₉^{#11}

Staff 6: Chords: E⁶₉^{#11}, A m⁷, D⁹, C[#]m⁷, C m⁷ B m⁷

Staff 7: Chords: E⁷, A m⁹, C m⁹

Staff 8: Chords: E^bm⁹, A^b₁₃, D^b₉

Staff 9: Chords: G^b₁₃^{#11}, F⁶₉, B^b₉⁶^{#11} (solo break)

Staff 10: Chords: B^b₁₃^{#11}, A⁶₉, D¹³^{#11}, D^b₉⁶, D^bΔ⁷^{#11}

MANHATTAN

LORENZ HART
RICHARD RODGERS

Medium Swing

F Δ 7 D7 Gm7 C7 F Δ 7 B \flat 7 Am7 A \flat \circ 7

Gm7 C7 B \flat 7 Am7 D7 Gm7 C7

F Δ 7 D7 Gm7 C7 F Δ 7 Dm7

G13 Dm7 G7 Gm7 C7 Gm7 C7

F Δ 7 D7 Gm7 C7 F Δ 7 B \flat 7 Am7 A \flat \circ 7

Gm7 C7 B \flat 13 Am7 E \flat 7 \sharp 11 D7sus4 D7 \flat 9

Gm7 B \flat m7 E \flat 7 F Δ 7 Dm7 G7 G \sharp \circ 7

Am7 D7 Gm7 C7 F Δ 7

MATRIX

Bright Blues

CHICK COREA

F7 * B \flat 7

improvise ----- F7 drum solo -----

C7 F7

Coda D m 7 D \flat m 7 C+7 B Δ 7#11 ◌

* This is Chick's recorded improvised solo

MAYREH

191

HORACE SILVER

Medium Swing

Am⁷ D⁷ Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ C⁷

Am⁷ D⁷ Gm⁷ C⁷ Am⁷^{b5} D⁷^{#9}

Bm⁷^{b5} E⁷ Am⁷ D⁷ Gm⁷ C⁷^{b9} 1. F Δ ⁷

E^m⁷^{b5} A⁷ D^m⁷ G⁷^{#11} C⁷^{#11}

2. F Δ ⁷ G⁷^{#11} C⁷^{#11} Am⁷ D⁷

Gm⁷ C⁷ F Δ ⁷

Bm⁷^{b5} B^bm⁷ Am⁷ A^b7 G^b Δ ⁷ F Δ ⁷

THE MEANING OF THE BLUES

BOBBY WORTH
BOBBY TROUP

Ballad

Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ Gm⁷/F E m⁷b⁵ A⁷b⁹

Dm Dm Δ ⁷₃ Dm⁷ Dm⁶ Gm⁷ B \flat m⁶ C⁷

F Δ ⁷ Dm⁷ Gm⁷ C⁷ F Δ ⁷₃ E m⁷b⁵ A⁷b⁹

Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ B \flat ⁷ A⁷b⁹

Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ Gm⁷/F E m⁷b⁵ A⁷b⁹

Dm Dm Δ ⁷₃ Dm⁷ Dm⁶ Gm⁷ B \flat m⁶ C⁷

Cm⁷ F⁹ sus⁴ F⁹ B \flat Δ ⁷ B \flat m⁶ E \flat ⁷

Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ B \flat ⁷ A⁷b⁹ Dm⁶

MILESTONES

Medium to Bright Bop

MILES DAVIS

G m7 A m7 B \flat Δ 7 A m7 G m7 A m7 B \flat Δ 7 A m7


G m7 A m7 B \flat Δ 7 G m7 1. A m7


2. A m7 A m7


A m7


A m7


A m7


A m7 G m7 A m7 B \flat Δ 7 A m7


G m7 A m7 B \flat Δ 7 A m7 G m7 A m7 B \flat Δ 7 G m7

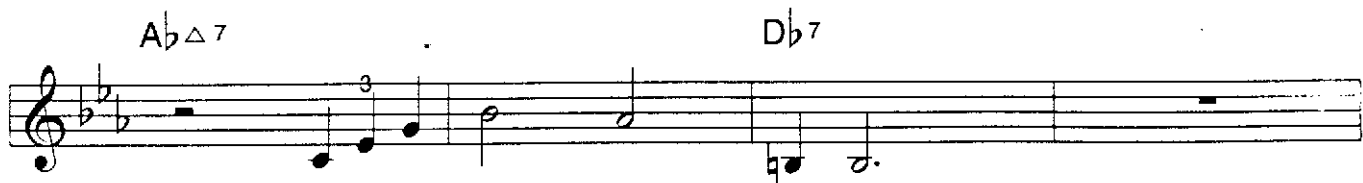
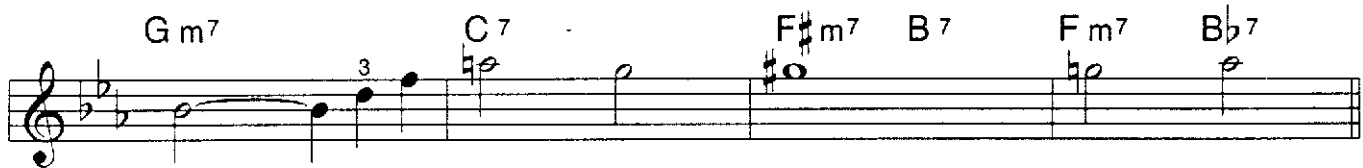

A m7


FORM G m7 A m7 G m7


MI BOJ A SAMBA

Samba

GARY APRILE



MI BOJA SAMBA (P. 2)

G m⁷ C 7^b₉

F m⁷ E⁷

D^b₇

*MIDNIGHT SUN*LIONEL HAMPTON
SONNY BURKE
JOHNNY MERCER

Ballad

C Δ 7 G+7 C Δ 7 Cm7 F9#11
 Bb Δ 7 F+7 Bb Δ 7
 Bbm7 Eb9#11 Ab Δ 7 Eb+7
 Ab Δ 7 Abm7 Db9#11 G7#9
 Em7 Eb7 Dm7 G7 C Δ 7 G+7 C Δ 7
 Cm7 F9#11 Bb Δ 7 F+7 Bb Δ 7
 Bbm7 Eb9#11 Ab Δ 7 Eb+7

MIDNIGHT SUN (P. 2)

$A\flat\Delta 7$ $A\flat m7$ $D\flat 9\sharp 11$ $G 7\sharp 9$

$C\Delta 7$ $F\sharp m7$ $B 7\flat 9$ $E\Delta 7$ $E m7$ $A 7$

$D\Delta 7$ $D m7$ $G 7$

$C 8$ $E\flat 7$ $D m7$ $D\flat 7\sharp 9$ $C\Delta 7$ $G + 7$ $C\Delta 7$

$C m7$ $F 9\sharp 11$ $B\flat\Delta 7$ $F + 7$ $B\flat\Delta 7$

$B\flat m7$ $E\flat 9\sharp 11$ $A\flat m\Delta 7$ $E\flat + 7$ $A\flat\Delta 7$

$A\flat m7$ $D\flat 9\sharp 11$ $G 7\sharp 9$ $C\Delta 7$

MOMENT TO MOMENT

JOHNNY MERCER

HENRY MANCINI

Rock Ballad

Am7 F/A Am6 Dm7

Am7 Am7/G F#m7b5 F7 E9sus4 E7b9

Am7 F/A Am6 Fm7

CΔ7 G7 Em7b5 A7

Dm7 Bm7b5 E7 Am7 Am7/G

F#m7b5 F7 E9sus4 E7b9

Am7 F/A Am6 Fm7

CΔ7 G7 Em7b5 A7

Dm7 G7 C6

MOONLIGHT IN VERMONT

JOHN BLACKBURN
KARL SUESSDORF

Ballad

$E\flat\Delta 7$ $C m7$ $F m7$ $B\flat 7$ $E\flat\Delta 7$ $C m7$ $D\flat 9\#11$

$F m7$ $B\flat 7 \text{ sus } 4$ $E\flat 6$ $E\flat\Delta 7$ $C m7$ $F m7$ $B\flat 7$

$E\flat\Delta 7$ $C m7$ $D\flat 9\#11$ $F m7$ $B\flat 7 \text{ sus } 4$ $E\flat 6$

$A m7$ $D 7$ $B m7$ $B\flat 9$ $A m7$ $D 7\#9$

$G \Delta 7$ $B\flat m7$ $E\flat 7$ $C m7$ $B 9$ $B\flat m7$ $E\flat 7$

$A\flat\Delta 7$ $B\flat + 7\flat 9$ $E\flat\Delta 7$ $C m7$ $F m7$ $B\flat 7$ $E\flat\Delta 7$ $C m7$ $D\flat 9\#11$

$F m7$ $B\flat 7 \text{ sus } 4$ $E\flat 6$ $F 7\#11$ $B\flat 7 \text{ sus } 4$ $E 9$ $E\flat\Delta 7$

THE MONSTER AND THE FLOWER

Samba

CLAUDIO RODITI

INTRO

E \flat 9

B \flat 7 sus 4

B \flat 7

A

E \flat 9

B \flat 7 sus 4

B \flat 7

E \flat 9

B \flat m7

E \flat 7

G+7

G7b9

C7

C+7

1. C m7

F7

F m7

B \flat 7

2. F m7

B \flat 7

G m7

C7

F m7

B \flat 7

B

A \flat m7/D \flat

G \flat Δ7/D \flat

A \flat m7/D \flat

MONSTER...FLOWER (P. 2)

$G\flat\Delta 7/D\flat$ $B\flat m 7\flat 5$ $E\flat 7\flat 9$

$A\flat m 7$ $A\flat m 7/G\flat$ $F m 7$ $B\flat 7$

$G m 7$ $C 7$ $F m 7$ $1. B\flat 7$

$2. B\flat 7$ $E\flat\Delta 7$ $B\flat 7\text{ sus }4$ **SOLOS: A A B B**

$A\flat m 7\flat 5$ $A\flat m 6$ $G m 7$ $G\flat\circ 7$

$F m 7$ $B\flat 7$ **UNISON** $E\flat 6$

MOON AND SAND

Latin

ALEC WILDER

Dm7 B \flat Δ 7 A \flat Δ 7
 E \flat Δ 7 A \flat Δ 7 A m7 \flat 5 D7 \flat 9
 G m7 C7 F $\frac{9}{8}$
 B m7 \flat 5 E7 \flat 9 B \flat 7 \sharp 11 A7 \flat 9
 D m7 D m7/G G7 C m7 F7
 B \flat Δ 7 E \flat 7 E m7 \flat 5 A7 \flat 9

MOON AND SAND (P. 2)

D m7 B \flat Δ 7 A \flat Δ 7

E \flat Δ 7 A \flat Δ 7 A m7 \flat 5 D7 \flat 9

G m7 C7 C7/B \flat A m7 D7 \oplus

G m7 A7 sus \flat 9 A7 \flat 9 D m7 E \flat Δ 7 D m7 E \flat Δ 7

\oplus G m7 A7 \flat 9 A \flat 7 \sharp 11 G7 G7/F

E m7 \flat 5 A7 sus 4 A7 \flat 9 D m \flat 9

MOUNTAIN GREENERY

LORENZ HART
RICHARD RODGERS

Medium Swing

C⁶₉ A m⁷ D m⁷ G⁷ C⁶₉ A m⁷ D m⁷ G⁷

C⁶₉ A m⁷ D⁷ D m⁷ G⁷

C⁶₉ A m⁷ D m⁷ G⁷ C⁶₉ A m⁷ D m⁷ G⁷

C⁶₉ A m⁷ D⁷ D m⁷ G m⁷ C⁷

F^Δ₇ D m⁷ G m⁷ C⁷ F^Δ₇ D m⁷ G m⁷ C⁷

A m⁷ D⁷ D m⁷ G⁷

C⁶₉ A m⁷ D m⁷ G⁷ C⁶₉ A m⁷ D m⁷ G⁷

C⁶₉ A m⁷ D⁷ G⁷ C⁶₉

MUEZZIN'

Medium

PEPPER ADAMS

LATIN

F m₉⁶ Ab m⁷

Db⁷ Am⁷ 1. D⁷ G Δ⁷

G m⁷b⁵ C⁷b⁹ 2. D⁷ G Δ⁷ BREAK (Swing)

D m⁷ G⁷ C Δ⁷ C m⁷ F⁷

B^b Δ⁷ Am⁷ D⁷b⁹ G m⁷b⁵ C⁷b⁹ LATIN

F m₉⁶ Ab m⁷ Db⁷

Am⁷ D⁷ ⊕ G Δ⁷ SOLO BREAK

ALL SOLOS SWING

⊕ G Δ⁷ ^

MY MAN'S GONE NOW

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

D m7 D (add 9-no 3rd) D 7 #9 A 13/D

D m7 D (add 9-no 3rd) D 7 #9 A 13/D

D 7 #9 Bb Δ7 G7 F7 Eb7 D m7

D D7 D m7 B7b9 E7 #11

Am7 A7 Ab7 Db Δ7 A7

D m7 B7 Em7 F6 Gm7 G#o7

Am7 Ab7 Db Δ7

Musical score for 'My Man's Gone Now' in 3/4 time, featuring piano accompaniment with chords and melodic lines. The score is divided into systems, each with chord symbols above the notes. The key signature has one flat (Bb), and the time signature is 3/4. The piece is a ballad.

MY MAN'S GONE NOW (P.2)

A⁷ D m⁷ B⁷ E m⁷
 G m⁷^{b5} G^bΔ⁷F⁺⁷ B^b₉⁶ G m⁷^{b5} C⁺⁷^{b9} F₆⁶
 E m⁷^{b5} A⁺⁷ D m⁷ D⁷^{#11} D m⁷ B⁷^{b9} E⁷^{b9}
 A m⁷ A⁷ D m⁷ D (add 9-no 3rd) D⁷^{#9}
 A¹³/D D⁷^{#9} B^bΔ⁷ G⁷ F⁷ E^b⁷
 D m⁷ A⁷ D⁷ A⁷
 D m⁷ A⁷ D⁷ E m⁷^{b5} A⁺⁷^{b9} D m⁷

The image displays a musical score for the piece 'My Man's Gone Now (P.2)'. It consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat). The notes are written in a rhythmic pattern, primarily using quarter and eighth notes. Above each staff, a series of chord symbols are provided, indicating the harmonic structure of the piece. The chords include major 7th, minor 7th, dominant 7th, minor 7th flat 5, and various extensions like 9th, 11th, and 13th. The score is divided into measures by vertical bar lines, with some measures containing a double bar line indicating a section change.

MY HEART STOOD STILL

LORENZ HART
RICHARD RODGERS

Medium Swing

F Δ 7 Dm7 Gm7 C7 F Δ 7 Dm7 Gm7 C7


Am7 D7b9 Gm7 C7 F Δ 7 Dm7 Gm7 C7


F Δ 7 Dm7 Gm7 C7 F Δ 7 Dm7 Gm7 C7


Am7 D7b9 Gm7 C7 F $\frac{6}{9}$


Fm7 Bb7 G7#9 Ab/C C Δ 7


Dm7b5 G7 Db7 C7


F Δ 7 Dm7 Gm7 C7 F Δ 7 A+7 Bb7 Eb7


F/C Dm7 Gm7 C7 F $\frac{6}{9}$


NEAL'S BLUES

NEAL CREQUE
BOB FRASER

Swing

The musical score for "Neal's Blues" is written in 4/4 time with a swing feel. It consists of three staves of music. The first staff begins with a repeat sign and contains the following chords: C7, C7/E, F7, B7, C7, Gm7, C7, and F#7. The second staff contains the following chords: F7, Bb7, Eb7, F7, C7, Gm7, and C7. The third staff contains the following chords: G7, F7, C7, and (Gm7) C7. The score includes various musical notations such as eighth notes, quarter notes, and triplets (indicated by a '3' over a group of notes). The piece concludes with a double bar line.

NEVER LET ME GO

JAY LIVINGSTON

RAY EVANS

Ballad

G m7 C 9 sus 4 C 9 F m7 B \flat 9 sus 4 B \flat 9

E \flat 6 A m7 D 7 D \flat Δ 7 G m7 C 7

C m7 F 7 b9 B \flat m Δ 7 E \flat 7

A \flat Δ 7 D m 7 b5 G 7 b9 C Δ 7 A m7 E \flat 7 D 7

G m7 C 9 sus 4 C 9 F m7 B \flat 9 sus 4 B \flat 9

E \flat 6 A m7 D 7 G m G m Δ 7 C 7

C m7 G \flat 7 #11 F 7 E \flat m/F B \flat 6

NICE 'N EASY

LEW SPENCE
ALAN BERGMAN
MARILYN KEITH

Easy Swing

The musical score consists of ten staves of music in treble clef, 4/4 time, with a tempo of Easy Swing. The key signature is one sharp (F#). The chord progressions are as follows:

- Staff 1: C Δ 7, C Δ 7#5, C Δ 6, C7
- Staff 2: Dm7, A7, Dm7, G7
- Staff 3: C Δ 7, C Δ 7#5, C Δ 6, C7
- Staff 4: Dm7, A7, Dm7, Bm7b5, E7
- Staff 5: Am7, C+/G#, C/G, F Δ 7, Em7
- Staff 6: Em7b5, A7, A+7, Ab7#11, G7 sus 4, G7
- Staff 7: C Δ 7, C Δ 7#5, C Δ 6, C7
- Staff 8: F Δ 7, E7, Am, Am7, D7, D# Δ 7
- Staff 9: Em7, Am7, Dm7, G7, C Δ 9
- Staff 10: (Continuation of the previous staff)

THE NIGHT WE CALLED IT A DAY

Ballad

THOMAS ADAIR

MATT DENNIS

Am⁷b⁵/D Ab/D G^Δ7 F[#]m⁷ B⁺7
 Em⁷ Em⁷/D C[#]m⁷b⁵ C⁷ Bm⁷ B^b7 Am⁷ Ab⁷[#]11
 G^Δ7 Am⁷b⁵/D Ab/D G^Δ7 F[#]m⁷ B⁺7
 Em⁷ C[#]m⁷b⁵ C⁷ Bm⁷ B^b7 Am⁷ Ab⁷[#]11 G^Δ7
 F^Δ7/G Fm/G G^Δ7 C^Δ7 Am⁷b⁵/D Ab/D G^Δ7
 F[#]m⁷b⁵ B⁺7 Em⁷ Em⁷/D C[#]m⁷b⁵ C⁷ Bm⁷ B^b7
 Am⁷b⁵/D Ab/D G^Δ7 F[#]m⁷ B⁺7 Em⁷
 Em⁷ Em⁷/D C[#]m⁷b⁵ Cm⁷ Bm⁷ B^b7 Am⁷ D⁷ G^Δ7

A NIGHTINGALE SANG IN BERKELEY SQUARE

213

ERIC MASCHWITZ
MANNING SHERWIN

Ballad

The musical score is written in 3/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody is marked with a repeat sign and includes triplet markings. The accompaniment is indicated by chords written above the staff. The score concludes with a double bar line.

Chords: $E\flat\Delta 7$ $Cm 7$ $Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $G 7$
 $Cm 7$ $D\flat 9 \text{ sus } 4$ $E\flat\Delta 7$ $A\flat\Delta 7$ $Gm 7$ $A\flat m 7$ $D\flat 9$ $G + 7$ $Cm 7$
 $B 9$ $B\flat 7$ | 1. $E\flat 9$ $Cm 7$ $Fm 7$ $B\flat 7$ | 2. $E\flat 9$ $A m 7 \flat 5$ $D 7$
 $G\Delta 7$ $Em 7$ $Am 7$ $D 7$ $Bm 7$ $B\flat 7$
 $Am 7$ $D 7$ $G\Delta 7$ $Em 7$ $Am 7$ $D 7$
 $Bm 7$ $Em 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm 7$
 $Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $G 7$ $Cm 7$ $D\flat 9 \text{ sus } 4$
 $E\flat\Delta 7$ $A\flat\Delta 7$ $Gm 7$ $A\flat m 7$ $D\flat 9$ $G + 7$ $Cm 7$
 $B 9$ $B\flat 7$ $E\flat 9$

NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN
JEROME KERN

Medium Swing

$E_b\Delta 7$ $A_b 7$ $G m 7$ $C 7$ $F m 7$ $C + 7$
 $F m 7$ $B_b 7$ $F m 7$ $B_b 7$ $E m 7$ $A 7$ $D \Delta 7$
 $A m 7$ $D 7$ $G \Delta 7$ $G \# \circ 7$ D/A $F \# 7/A \#$ $B m 7$ $D 7/A$
 $G m 7$ $C 7$ $F m 7$ $B_b 7$
 $E_b\Delta 7$ $A_b 7$ $G m 7$ $C 7$ $F m 7$ $C + 7$ $F m 7$ $B_b 7$
 $F m 7$ $B_b 7$ $B_b m 7$ $E_b 7 b 9$ $B_b m 7$ $E_b 7$
 $A_b \Delta 7$ $D_b 7$ $G m 7$ $C 7$
 $F m 7$ $B_b 7$ $G m 7$ $C 7$ $F m 7$ $B_b 7$ $G m 7$ $C 7$
 $F 7 b 9$ $B_b 7$ $E_b 9$

NOW HE BEATS THE DRUM - NOW HE STOPS

215

Med. Up Swing

CHICK COREA

$E\flat m_6^8$ $C m_7^3$ G_7 $C m_6^8$
 G/A $D_7^{\#9}$ $E m_7$ $C m_7$ $B\flat m_7$
 $G m_7$ $G\flat m_7$ $F m_7$ $B\flat_7$ $E\flat/F$ $D\flat/E\flat$
 $E\flat/F$ $D\flat/E\flat$ $D\flat/E\flat$ $B/D\flat$ $D\flat/E\flat$ $B/D\flat$
 B/C A/B $B/C\sharp$ A/B $E\flat m_7^b5$
 G_7 $C m$ $G+7$
 $C m_6^8$ G/A $D_7^{\#9}$ $B m_7$ $C m_7$ $B\flat m_7$
 $G m_7$ $G\flat m_7$ $F m_7$ $B\flat_7^b9$ $E\flat_7^{\#9}$ $D_7^{\#9}$ $D\flat_7^{\#9}$ $C_7^{\#9}$
Solo $A\flat_6^8$ $D\flat_7^{sus 4}$ $E\flat_6^8$
 F_7 $F m_7$ $B\flat_7$ $A\flat_7$ $G+7$

* *NOW HE SINGS; NOW HE SOBS*

CHICK COREA

In One

LAST X
ONLY

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The music begins with a whole rest in the treble and a quarter note in the bass. The melody in the treble features a triplet of eighth notes in the final measure, marked with a '3' above the notes.

The second system continues the piece with two staves. The treble staff has a melodic line with a long note in the second measure. The bass staff provides a steady accompaniment with quarter notes.

The first ending is marked with a bracket and the number '1.' above the treble staff. It spans two staves. The treble staff contains a melodic phrase that ends with a triplet of eighth notes, marked with a '3' above. The bass staff features a chordal accompaniment.

The second ending is marked with a bracket and the number '2.' above the treble staff. It spans two staves. The treble staff has a melodic line that concludes with a sustained chord. The bass staff has a corresponding chordal accompaniment.

* From Chick's Lead Sheet

NUMBER 6

Medium Swing

LAWRENCE WILLIAMS

The musical score for "NUMBER 6" by Lawrence Williams is presented in ten staves of music. The tempo is marked as "Medium Swing". The key signature is one flat (Bb), and the time signature is 4/4. The score includes various chord markings above the notes, such as CΔ7, Eb7, Am7, E+7#9, Abm7, Db7, Gb7, Db7, C7, B7, Bb7, EbΔ7, Bb7#11, EΔ7#11, Bb7#11, EbΔ7, Abm7, Db7, GbΔ7, G7, Cm7, F7, Bbm7, Eb7, Abm7, GΔ7#11, Em7, Am7, E+7, and Am7. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some triplet markings (3) over certain notes.

OLD FOLKS

Ballad

ERIC BLAU
MORT SHUMAN
JACQUE BREL

E m7^{b5} A⁺7 D m7 D^b7 C m7 F7 B^bΔ7 E^b7
 A m7 D7^{b9} G m7 C7 E^b7^{#11} D7^{b9} G7
 G m7 C7 F m7 B^b7 E m7^{b5} A⁺7 D m7 D^b7 C m7 F7
 B^bΔ7 E^b7 A m7 D7^{b9} G m7 C7 E^b7^{#11} D7^{b9}
 G7 C7 F⁶₉ FΔ7 B^b/C C m7 F7
 B^bΔ7 E^b7 FΔ7 B7^{#11} B^bΔ7 E^b7
 G7 G m7 C7 F m7 B^b7 E m7^{b5} A⁺7
 D m7 D^b7 C m7 F7 B^bΔ7 E^b7 A m7 D7^{b9}
 G m7 C7 E^b7^{#11} D7^{b9} G7 C7 F⁶₉

ON A CLEAR DAY

219

ALAN J. LERNER
BURTON LANE

Medium Swing

Chord annotations for the first staff: $G \Delta 7$, $C 7 \# 11$

Chord annotations for the second staff: $G \Delta 7$, $B m 7$, $E 7$

Chord annotations for the third staff: $A m 7$, $C m \Delta 7$, $F 7 \# 11$

Chord annotations for the fourth staff: $B m 7$, $B b \circ 7$, $A m 7$, $(E 7 b 9)$, $A m 7$, $D 7$

Chord annotations for the fifth staff: $G \# \circ 7$

Chord annotations for the sixth staff: $D m 7$, $G 7$, $D m 7$, $G 7 \text{ sus } 4$, $G 7$

Chord annotations for the seventh staff: $C \Delta 7$, $A 7$, $A m 7$, $D 7$

Chord annotations for the eighth staff: $G \circ 7$, $G \Delta 7$, $B m 7$, $E 7 b 9$

Chord annotations for the ninth staff: $A m 7$, $B m 7$, $C \Delta 7$, $B m 7$, $A m 7$, $B m 7$, $C \Delta 7$, $B m 7$

Chord annotations for the tenth staff: $D 9 \text{ sus } 4$, $D 9$, $G 6$

ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

INTRO F#m7b5 Fm6 Em7 A7 Dm7 G7b9 C6 G7b9



C6

FΔ7

Bb7



C6

A m7b5

D7

G7



C6

Gm7

C7

FΔ7

Bb7



CΔ7

B7

Bb7

A7

Dm7

G7b9

C6



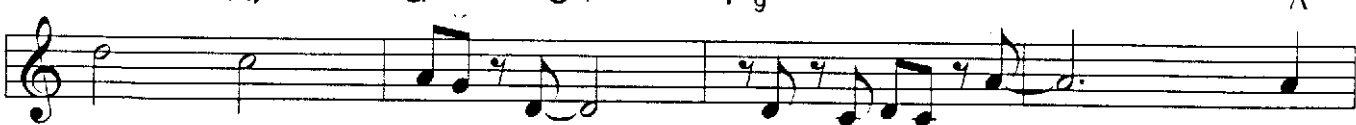
Gm7

Ab7

G7

C+7

F6



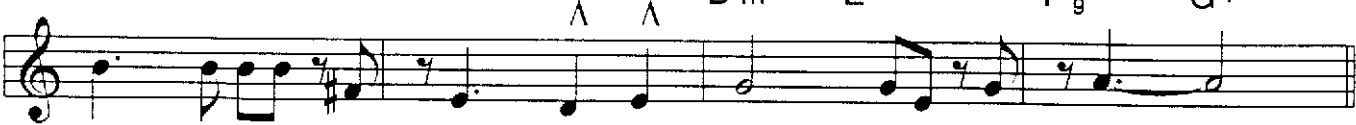
D7

Dm7

Eo7

F6

G7



C6

FΔ7

Bb7



ON THE SLY (P. 2)

C₆ Am⁷b₅ D⁷ G⁷ \wedge
 C₆ \wedge G^{m7} C⁷ \wedge F Δ ⁷ B^{b7} \wedge Θ
 C Δ ⁷ B⁷ B^{b7} A⁷ D^{m7} G⁷ C₆
 Θ C Δ ⁷ B⁷ B^{b7} A⁺⁷ D⁷ B^{b7} \wedge
 E^{m7} A⁷ D^{m7} G⁷ F^{m7} E^{m7} A⁷b⁹ D^{m7} B^{b7}
 F[#]m⁷b₅ F^{m6} E^{m7} E^{b7} D^{m7} G⁷b⁹ D^{m7} G⁷ sus 4
 D^{m7} G⁷b⁹ C₆ E^{b7} E⁷ F⁷ F^{#7} G⁷ A^{b7}
p f p f p f

ON THE STREET WHERE YOU LIVE

ALAN LERNER
FREDERICK LOEWE

Medium Swing

$B\flat\Delta 7$ $Cm7$ $F7$ $B\flat\Delta 7$ $Gm7$

$Cm7$ $F7sus4$ $B\flat\Delta 7$ $E\flat 7\#11$ $Dm7$ $D\flat\circ 7$ $Cm7$

$F7$ $Cm7$ $A\flat 7\#11$ $B\flat\flat 9$

$Gm7$ $Cm7$ 1. $F7$ $Dm7$ $G7$

$Cm7$ $F7sus4$ 2. $F7$ $B\flat\flat 9$

$A\flat m7$ $D7$ $E\flat\Delta 7$

$E\flat m6$ $A\flat 7$ $B\flat\flat 9$

Musical notation for the seventh staff, including a triplet of eighth notes.

ON THE STREET... (P. 2)

G \flat 7 E m7 A 7 sus 4 A 7
 D Δ 7 G 7 C m7 F 7
 B \flat Δ 7 C m7 F 7 B \flat Δ 7 G m7 C m7 F 7 sus 4
 B \flat Δ 7 E \flat 7 \sharp 11 D m7 D \flat $^{\circ}$ 7 C m7 F 7
 C m7 A \flat 7 \sharp 11 B \flat $\frac{6}{9}$ G m7
 C 7 F 7 B \flat $\frac{6}{9}$

The musical score consists of seven staves of music in a single system. The key signature has two flats (B \flat and E \flat). The first staff begins with a G \flat 7 chord and contains a triplet of eighth notes. The second staff features a D Δ 7 chord. The third staff includes a B \flat Δ 7 chord and a F 7 sus 4 chord. The fourth staff contains an E \flat 7 \sharp 11 chord and a D \flat $^{\circ}$ 7 chord. The fifth staff has an A \flat 7 \sharp 11 chord and a B \flat $\frac{6}{9}$ chord. The sixth staff features a C 7 chord and a B \flat $\frac{6}{9}$ chord. The seventh staff concludes with a B \flat $\frac{6}{9}$ chord.

ONLY YOU KNOW

CHIP STEPHENS

ECM Latin

A

C Δ 7 \sharp 11/B



B m7

1. C Δ 7 \sharp 11/B

B m7

C Δ 7 \sharp 11/B

2. C Δ 7 \sharp 11/B

B m7



BREAK C Δ 7 \sharp 11/B

B

F Δ 7 \sharp 11

F \sharp m7

B 7 \sharp 9

E \flat m7

A \flat 7 \flat 9



D \flat Δ 7 \sharp 5

D \flat 6

D m7 \flat 5

G7 \flat 9 \sharp 11

A \flat Δ 7



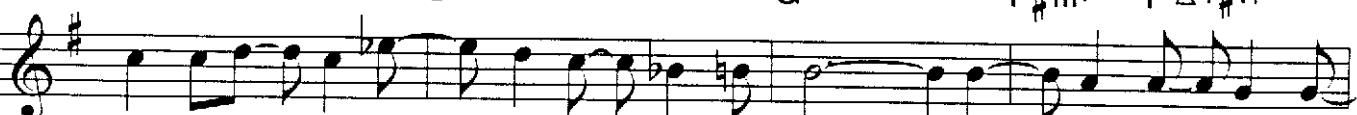
A m7 \flat 5

D 7 \flat 9

G Δ 7

F \sharp m7

F Δ 7 \sharp 11



FUNK E m7

E \flat Δ 7

A \flat Δ 7

A m7 \flat 5

E \flat 7



ONLY YOU KNOW (P.2)

LATIN

BREAK

The musical score consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with the word "LATIN" and contains the following chords: D7b9, Gm7, and F#7#9. The second staff contains the chords: Bm7, Bm7/A, Abm7b5, and GΔ7#11. The third staff contains the chords: F#7sus4, F#7#9, Bm7, and CΔ7#11. At the end of the third staff, there is a double bar line, a repeat sign, and a bracketed section labeled "4 TIMES" with a circled "8" above it. This is followed by the text "TO B" with a circled "B" in a box.

OUT OF THIS WORLD

JOHNNY MERCER
HAROLD ARLEN

Latin or Med. Swing

Chord progression for the first staff: $B\flat m$, $G\flat/B\flat$, $B\flat m^6$, $G\flat/B\flat$

Chord progression for the second staff: $B\flat m$, $G\flat/B\flat$, $B\flat m^6$, $B\flat m^7$

Chord progression for the third staff: $E\flat m^7$, $A\flat^7$, B^7 , $B\flat +7$

Chord progression for the fourth staff: $E\flat \Delta^7$, $E^{\circ}7$, $F m^7$, $B\flat +7$

Chord progression for the fifth staff: $B\flat m$, $G\flat/B\flat$, $B\flat m^6$, $G\flat/B\flat$

Chord progression for the sixth staff: $B\flat m$, $G\flat/B\flat$, $B\flat m^6$, $B\flat m^7$

Chord progression for the seventh staff: $E\flat m^7$, $A\flat^7$, B^7 , $B\flat +7$

Chord progression for the eighth staff: $E\flat \Delta^7$, $E^{\circ}7$, $F m^7$, $B\flat +7$

Chord progression for the ninth staff: $E\flat^6$, $G +7$

OUT OF THIS WORLD (P. 2)

C m Δ 7C m Δ 7A \flat 7 \sharp 11

G7



C m7

A \flat /C

C m6

A \flat /C

C m9

A \flat 7 \sharp 11D m7 \flat 5

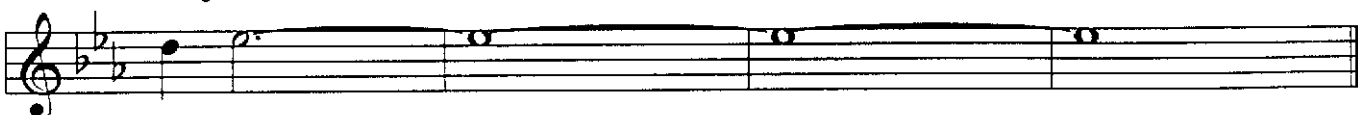
G7

B \flat mG \flat /B \flat B \flat m6G \flat /B \flat B \flat mG \flat /B \flat B \flat m6B \flat m7E \flat m7A \flat 7

B7

B \flat +7E \flat Δ 7E \circ 7

F m7

B \flat +7E \flat \natural 6

OUR DELIGHT

Medium Swing

TADD DAMERON

B 7^{#11} B^{b13} E^{b7#9} A^{bΔ7} F 7
 B^{b7} B^bm7 B^{o7} A^{b/C} B^{o7} B^bm7 E^{b13} B 7^{#11}
 B^{b13} E^{b7#9} A^{bΔ7} F 7
 B^{b7} B^bm7 B^{o7} A^{b/C} B^{o7} E^{b7sus4} A^{bΔ7}
 E^bm7 A^{b+7b9} D^{bΔ7}
 D^bm7 G^{b7} C m7 F 7 B m7 E 7 E^{b7} B 7^{#11}
 B^{b13} E^{b7#9} A^{bΔ7} F 7
 B^{b7} B^bm7 B^{o7} A^{b/C} B^{o7} E^{b7sus4} A^{bΔ7}

OVER THE RAINBOW

E. Y. HARBURG
HAROLD ARLEN

Ballad

$E\flat\Delta 7$ $Cm 7$ $Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $D 7$ $Gm 7$ $C 7$

$Fm 7$ $D\flat 7$ $E\flat\Delta 7$ $Gm 7$ $C 7$ $Fm 7$ $B\flat 7$ 1. $E\flat\Delta 7$ $Fm 7/B\flat$

2. $E\flat\Delta 7$ $E\flat\Delta 7$ $Fm 7$ $B\flat 7$

$Gm 7$ $C 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$

$A m 7\flat 5$ $D 7\flat 9$ $Gm 7$ $C 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm 7$

$Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $D 7$ $Gm 7$ $C 7$

$Fm 7$ $D\flat 7$ $E\flat\Delta 7$ $Gm 7$ $C 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$

OW!

Bright Bop

DIZZY GILLESPIE

F7 B \flat Δ 7 C m7 F7 B \flat Δ 7
 C m7 F7 B \flat Δ 7 C m7 F7 G \flat 7 F7
 1. B \flat Δ 7 F7 2. B \flat Δ 7 D7
 A m7 D7 G7 D m7 G7
 C7 G m7 C7 F7
 C m7 F7 B \flat Δ 7 C m7 F7
 B \flat Δ 7 C m7 F7 B \flat Δ 7
 C m7 F7 G \flat 7 F7 B \flat Δ 7

The musical score consists of ten staves of music in 4/4 time, written in the key of B-flat major (two flats). The first staff begins with a half note B-flat, followed by a repeat sign and a series of eighth notes. The second staff continues with eighth notes and rests. The third staff features a first ending (1.) and a second ending (2.), both marked with first and second endings. The fourth staff includes a triplet of eighth notes. The fifth staff also features a triplet of eighth notes. The sixth staff continues with eighth notes and rests. The seventh staff has eighth notes and rests. The eighth staff continues with eighth notes and rests. The ninth staff has eighth notes and rests. The tenth staff concludes with eighth notes and rests.

THE PARTY'S OVER

231
BETTY COMDEN
ADOLPH GREEN
JULIE STYNE

Medium Swing

Chord progression for the first staff: $E\flat\Delta 7$ $F m7$ $B\flat 7 \text{ sus } 4$ $E\flat\Delta 7$ $F m7$ $B\flat 7 \text{ sus } 4$

Chord progression for the second staff: $E\flat\Delta 7$ $F m7$ $G m7$ $A\flat\Delta 7$ $B\flat m7$ $E\flat 7$

Chord progression for the third staff: $A\flat\Delta 7$ $A\flat m6$ $D\flat 7$ $E\flat\Delta 7$

Chord progression for the fourth staff: $D m7$ $G 7$ $C 7$ $F 7$ $B\flat 7$

Chord progression for the fifth staff: $E\flat\Delta 7$ $F m7$ $B\flat 7 \text{ sus } 4$ $E\flat\Delta 7$ $F m7$ $B\flat 7 \text{ sus } 4$

Chord progression for the sixth staff: $E\flat\Delta 7$ $F m7$ $G m7$ $A\flat\Delta 7$ $B\flat m7$ $E\flat 7$

Chord progression for the seventh staff: $A\flat\Delta 7$ $B\flat 7$ $B\flat +7$ $D\flat 7 \#11$ $C 7$

Chord progression for the eighth staff: $F m7$ $B\flat 7$ $E\flat\Delta 7$ $C m7$

Chord progression for the ninth staff: $F m7$ $B\flat 7$ $E\flat\Delta 7$

PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA



PANHANDLE HOOK (P. 2)

G m7 C7 B m7b5 E +7#9 E m7b5/A A 7#9/Eb

D m E +7#9/Bb D 7/Bb E +7#9/Bb

D +7#9/Bb A +7#9 D +7#9

(3 X) G m7 C7 B m7b5 E +7#9 1.2. E m7b5/A A 7#9/Eb

D m 3. E m7b5/A A 7#9/Eb ⊕ D m

A +7#9

TACET ON SOLOS

⊕ D m

PASSPORT

Med. Up Bop

CHARLIE PARKER

The musical score consists of ten staves of music in the key of B-flat major (two flats). The first staff begins with a double bar line and a repeat sign. The chords for each staff are as follows:

- Staff 1: $B\flat\Delta 7$, $Gm7$, $Cm7$, $F7$, $B\flat\Delta 7$
- Staff 2: $Cm7$, $F7$, $Fm7$, $B\flat 7$, $E\flat\Delta 7$
- Staff 3: 1. $B\flat\Delta 7$, $G7$, $Cm7$, $F7$; 2. $B\flat\Delta 7$
- Staff 4: $D7$, $G7$
- Staff 5: $G7$, $C7$
- Staff 6: $F7$, $B\flat\Delta 7$, $Gm7$
- Staff 7: $Cm7$, $F7$, $B\flat\Delta 7$, $Cm7$, $F7$
- Staff 8: $Fm7$, $B\flat 7$, $E\flat\Delta 7$, $B\flat\Delta 7$, $G7$, $Cm7$, $F7$

The score includes various musical notations such as eighth and sixteenth notes, rests, and triplet markings (indicated by the number '3').

PATZ BLUES

235

(CRAZY BLUES)

Funk

PAT METHENY

F7 Cm7 F7 Cm7

F7 Cm7 F7 Bb7 F/A F7

Bb7

F7 C+7 F7 E7 Eb7 D7

Db7 C7

F7 Bb7 F/A Ab°7 Gm7 C7sus4 F7

PEOPLE

BOB MERRILL
JULIE STYNE

Ballad

$B\flat\Delta 7$ $Cm7$ $F7$ $B\flat\Delta 7$ $Cm7$ $F7\text{ sus }4$

$B\flat\Delta 7$
3 $Am7$ $D7\sharp 9$ $A\flat 13\sharp 11$

$Gm\Delta 7$ $C7\sharp 11$ $Gm\Delta 7$ $C7\sharp 11$

$Gm7$ $C7\flat 9$ $F\Delta 7$ G/B $B\flat m6$ F/A $A\flat\circ 7$

$Gm7$ $C7\text{ sus }4$ $C7$ $E7$ $F\Delta 7$ $Cm7$ $F7$

$B\flat\Delta 7$ $Cm7$ $F7$ $B\flat\Delta 7$ $Cm7$ $F7\text{ sus }4$

PEOPLE (P. 2)

$B\flat\Delta 7$ $F m7$ $B\flat 7$

$E\flat\Delta 7$ $C m7$ $F 7 \text{ sus } 4$ $B\flat 6_9$ $F m7$ $B\flat 7$

$E\flat\Delta 7$ $C m7$ $F 7 \text{ sus } 4$ $G m7$ $C 7$ $F 7$

$B\flat$ $G m7$ $C m7$ $F 7$ $B\flat\Delta 7$

$F m7$ $B\flat 7$ $E\flat\Delta 7$ $A\flat 7 \#11$ $A\flat 7 \#11 / G\flat$

$B\flat / F$ $F 7 \text{ sus } 4$ $B\flat 6_9$

PERHAPS

Medium Bop Blues

CHARLIE PARKER

C Δ 7 D m7 G7 C Δ 7

G m7 C7 F Δ 7 F7

C Δ 7 E m7 A7 b 9 D m7

G7 b 9 C Δ 7

PICADILLY LILLY

DAVE LIEBMAN

Medium Swing

E Δ 7 A m7

C m7 B 7b9 E Δ 7 F 7b9

E Δ 7 A m7

C m7 B 7b9 E Δ 7

A m7 3 G +7

A m7 3 G +7

C m/F E b m/A b B +7

E Δ 7 A m7 A b Δ 7 B 7b9

E Δ 7 G Δ 7 B b Δ 7 A b Δ 7 E Δ 7 A 7#11

POINCIANA

BUDDY BERNIER

NAT SIMON

Latin

D 9 sus 4

D 9 sus 4 D 9 G 6/9 1.

2. G 6/9 D 9 sus 4 G Δ 7 G 9 sus 4

G 9 F 9 sus 4 F 9 G Δ 7

1. D 9 sus 4 2. G Δ 7 E b Δ 7

D Δ 7 C m 7

A m 7 D 7 G Δ 7

G 9 sus 4 G 9 F 9 sus 4 F 9

G Δ 7 D 9 sus 4

D 9 sus 4 D 9 G 6/9

POINT OF RETURN

Latin

PAUL FERGUSON

C Δ 7 C $\frac{6}{9}$ Fm7 B \flat 7 \sharp 11 B \flat 7
 A m7 A \flat m7 D \flat 7 \flat 9 D \flat 7
 G \flat Δ 7 \sharp 5 G \flat $\frac{6}{9}$ F7 \sharp 9 \sharp 11 B7
 B \flat m7 A \flat m7 D \flat 9 sus 4
 C Δ 7 C $\frac{6}{9}$ Fm7 B \flat 7 \sharp 11 B \flat 7
 A m7 A \flat m7 D \flat 7 \flat 9 D \flat 7
 G \flat Δ 7 \sharp 5 G \flat $\frac{6}{9}$ F+7 \sharp 9 B7 \sharp 11
 E Δ 7 E \flat 9 sus 4 A \flat Δ 7 G13 C $\frac{6}{9}$

POOR BUTTERFLY

JOHN GOLDEN
RAYMOND HUBBLE

Ballad

B \flat m7 E \flat 7sus4 E \flat 7 \flat 9 A \flat \circ 7 A \flat Δ 7
 C+7 \sharp 9 F7 C m7 F7
 B \flat m7 E \flat 7 G m7 \flat 5 C7 \sharp 9 F m7
 B \flat 7 B \flat m7/E \flat C m7 \flat 5 F7 \flat 9
 B \flat m7 E \flat 7sus4 E \flat 7 \flat 9 A \flat \circ 7 A \flat Δ 7
 C+7 \sharp 9 F7 C m7 F7
 B \flat m7 D \flat m7 G \flat 7 C m7 D \flat 7 \sharp 11 C m7 B \circ 7
 B \flat m7 E \flat 7 A \flat Δ 7

A PRETTY GIRL IS LIKE A MELODY

IRVING BERLIN

Easy Swing

A 7 B \flat 7 A 7 A m7 D 7
F \sharp /G G Δ 7 F \sharp /D G Δ 7/D G Δ 7
D m7 G 7 C \flat 9 C m7 F 7 G Δ 7
A 7 E m7 A 7 D 7 A m7 D 7 C 7 B 7 B \flat 7
A 7 B \flat 7 A 7 A m7 D 7
F \sharp /G G Δ 7 D m7 G 7 B \flat 7 \sharp 11 A 7 A 7/G
F \sharp 7 B 7 E 7 A m7
A m7 E \flat 9 D 9 A m7 D 7 G \flat 9

PRISM

Ballad

KEITH JARRETT

G m⁷ G m⁺⁵ F Δ⁷ E m⁷ C[♯]m⁷b⁵ F 7^b₉

B m⁷ D m⁷ A 7^b₉ B^bΔ⁷ D m⁷ D 7 sus 4 D 7

C m⁷₃ G m⁷ E m⁷b⁵ D m⁷/E₃ A m A m Δ⁷

F Δ⁷₃ C Δ⁷₃ C m⁷₃ A m Δ⁷ /B B m⁷ E 7

F[♯]m⁷ A m/B F[♯]7^b₉ A/B A m/B B/A

G Δ⁷[♯]₅ E m/G F[♯]m⁷b⁵ C Δ⁷ B m⁷ E 7

F[♯]m⁷ F Δ⁷ E 7^b₉ F[♯]m⁷b⁵ E/D E/C F 7 sus 4 F 7

C Δ⁷/E A/E A 6/E ⊕ B^b/E B/E D 7 sus 4 ⊕ E 6₉

PURE IMAGINATION

245

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

Chord symbols for the first staff: $F m7$, $B\flat 9 \text{ sus } 4$, $E\flat \Delta 7$, $F m7 F\sharp \circ 7$

Chord symbols for the second staff: $E\flat/G$, $C m7$, $F m7$, $B\flat 9 \text{ sus } 4$, $E\flat \circ 7$, $E\flat \Delta 7$

Chord symbols for the third staff: $F m7$, $B\flat 9 \text{ sus } 4$, $E\flat \Delta 7$, $F m7$, $F\sharp \circ 7$

Chord symbols for the fourth staff: $E\flat/G$, $C m7$, $F m7$, $B\flat 9 \text{ sus } 4$, $G \Delta 7$

Chord symbols for the fifth staff: $G \Delta 7$, $A\flat \Delta 7$, $G m7$, $C 7 \flat 9$, $F m7$, $B\flat 9 \text{ sus } 4$

Chord symbols for the sixth staff: $E\flat \Delta 7$, $A m 7 \flat 5$, $D 7$, $G m7$, $C 7$, $F 7$

Chord symbols for the seventh staff: $B\flat 7$, $F m7$, $B\flat 9 \text{ sus } 4$

Chord symbols for the eighth staff: $E\flat \Delta 7$, $F m7$, $F\sharp \circ 7$, $E\flat/G$, $C m7$, $F m7$, $B\flat 9 \text{ sus } 4$

Chord symbols for the ninth staff: $G \Delta 7$, $D\flat 7$, $D 7$, $E\flat 6$

RAHSAAN'S RUN

Bright

WOODY SHAW

A m7



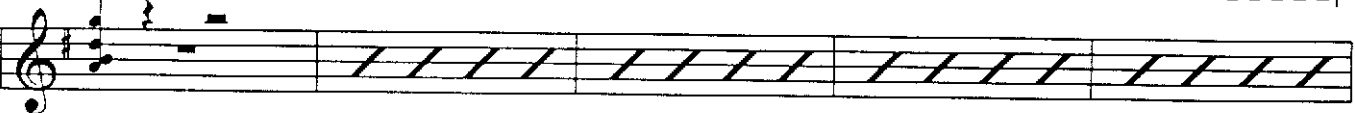
D m7



A m7



B +7#9 drum solo



1. B m7b5

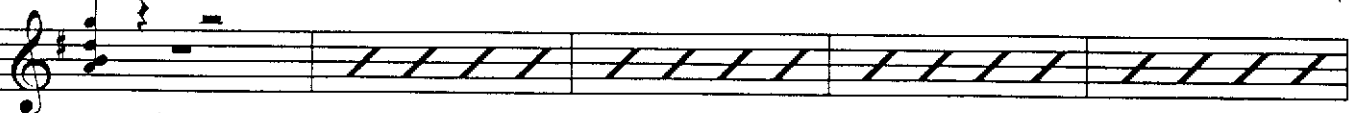
E 7#9

2. B m7b5 E +7#9

A m7



B +7#9 drum solo

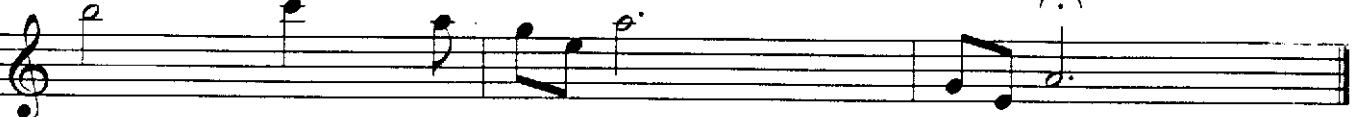


B m7b5

E +7#9

A m7

A m7



RE-RE

"Back Home in Indiana" changes

BOB MINTZER

Med. Up Swing

Ab Δ 7

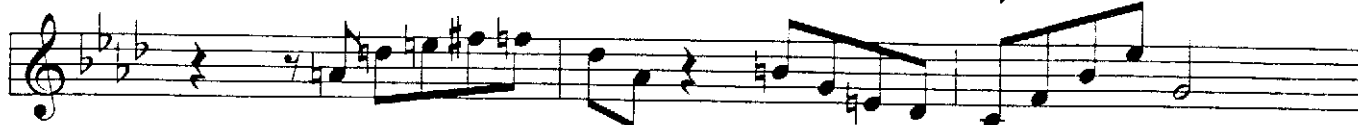
F+7

Bb7#11



Bbm7

Eb7

Ab Δ 7

Ebm7

Ab7

Db Δ 7

Dbm7

Gb7

Ab Δ 7

F7b9

Bb7#11



Bbm7

Eb7

Ab Δ 7

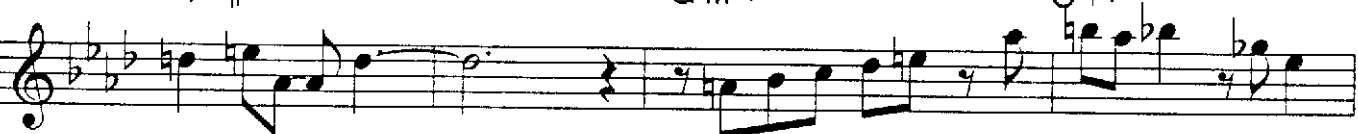
F+7



Bb7#11

Gm7b5

C+7



Fm7

C+7

Fm7

C+7



Fm7

Ab \circ 7

Cm7

F+7



Bbm7

Eb7

Ab Δ 7

RE: PERSON I KNEW

BILL EVANS

Medium Swing

C₆⁹ C₆⁹ F₇^{#+/C} B₇^{Δ/C}
 F₇^{m/C} C₉^m
 F₇^{mΔ/C} C₉^m F₇^{m/C} B₇^{Δ7#5/C} ⊕
 F₇^{mΔ/C} B₇^{Δ/C} F₇^{m/C} D₇^{b/C}
 ⊕ F₇^{mΔ/C} B₇^{Δ/C} F₇^{m/C}
 D₇^{b/C} Solo D₇^{b/C}

RELAXIN' AT CAMARILLO

249

Bop Blues

CHARLIE PARKER

The musical score consists of four staves of music in 4/4 time. The first staff begins with a C7 chord. The second staff features an F7 chord and includes two triplet markings. The third staff contains C7, A7, and Dm7 chords, with a triplet marking. The fourth staff includes G7, Em7, A+7, Dm7, and G7 chords.

C7

F7

C7 A7 Dm7

G7 Em7 A+7 Dm7 G7

ROSEWOOD

Latin-Rock

WOODY SHAW

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B^bΔ⁷ A^bΔ⁷

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B^bΔ⁷ A^bΔ⁷

B^bΔ⁷ B^bm⁷ E^b7 A7^{#11}

A^bΔ⁷ A^bΔ⁷

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E^b EΔ^{7#11}

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E^b EΔ^{7#11}

A^bm⁷ G^bm⁷ A^bm⁷ G^bm⁷ Am⁷ Gm⁷ Am⁷ Gm⁷ Gm⁷/C

B pedal

B pedal -----

C Δ 7 B \flat Δ 7 A m7 A \flat /B \flat

A m7 G m7 A m7 G m7 D m7 C m7 B \flat Δ 7 A \flat Δ 7

A m7 G m7 A m7 G m7 D m7 C m7 B \flat Δ 7 A \flat Δ 7

B \flat Δ 7 B \flat m7 E \flat 7 A7 \sharp 11

A \flat Δ 7

D m7 C m7 D m7 C m7 F m7 E \flat E Δ 7 \sharp 11

D m7 C m7 D m7 C m7 F m7 E \flat E Δ 7 \sharp 11

ROOM 608

Medium Bop

HORACE SILVER

The musical score for "Room 608" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various chord annotations above the notes, such as Cm7/F, Dm7/F, Cm7/F, F7#11, Dm7, G7b9, Cm7, F7, BbΔ7, F7#9, BbΔ7, G7, Cm7, F7, Dm7, G7, Cm7, F7, Fm7, Bb7, EbΔ7, E°7, 1. Bb/F, G7, Cm7, F7, 2. Bb/F, BbΔ7, Fm7b5, Bb7#9, EbΔ7, Abm7b5, Db7#9, GbΔ7, F7#9, BbΔ7, G7, Cm7, F7, Dm7, G7, Cm7, F7, Fm7, Bb7, EbΔ7, E°7, Bb/F, G7, Cm7, F7, Bb9.


ST. THOMAS

Medium Swing Latin

SONNY ROLLINS


C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



C^{Δ7} B^{b7} A⁷ D^{m7} A^{b7#11} G⁷


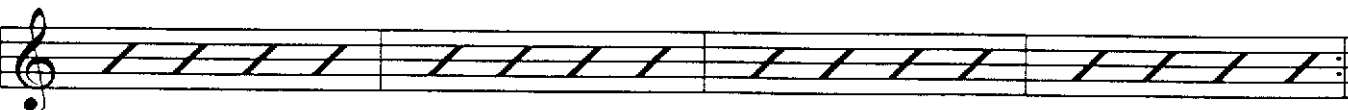
C⁷ C^{7/E} F⁶ F^{#o7} C^{6/G} G⁷ C⁶


SOLO CHANGES

C⁶ A⁷ D^{m7} G⁷ C⁶


C⁶ A⁷ D^{m7} G⁷ C⁶


E^{m7b5} A⁷ D^{m7} G⁷


C⁷ C^{7/E} F⁶ C^{6/G} G⁷ C⁶


SAMBA DE ORFEU

Bright Samba

ANTONIO MARIA

LUIZ BONFA

C Δ 7

C Δ 7 F7 \sharp 11 Em7 A7 Dm7

G7 Dm7 G7 Dm7

G7 Dm7 1. G7 B \flat 7 \sharp 11 A7 Dm7 G7

2. G7 C \flat 6 Gm7

C7 F Δ 7 Fm7 B \flat 7

E \flat Δ 7 Dm7 G7 C Δ 7

C Δ 7 F7 \sharp 11 Em7 A7 Dm7 G7

Detailed description: This is a musical score for a Samba piece. It consists of ten staves of music in treble clef with a common time signature (C). The music is characterized by syncopated rhythms and a variety of chords. The first staff begins with a C Δ 7 chord. The second staff contains a sequence of chords: C Δ 7, F7 \sharp 11, Em7, A7, and Dm7. The third staff has G7, Dm7, G7, and Dm7. The fourth staff starts with G7 and Dm7, followed by a first ending marked '1.' containing G7, B \flat 7 \sharp 11, A7, Dm7, and G7. The fifth staff has a second ending marked '2.' with G7, C \flat 6, and Gm7. The sixth staff features C7, F Δ 7, Fm7, and B \flat 7. The seventh staff contains E \flat Δ 7, Dm7, G7, and C Δ 7. The eighth and final staff returns to the sequence: C Δ 7, F7 \sharp 11, Em7, A7, Dm7, and G7.

SAMBA DE ORFEU (P.2)

D m⁷ G⁷ D m⁷ G⁷
 D m⁷ G⁷ C⁶/₉

OPTIONAL SOLO CHANGES

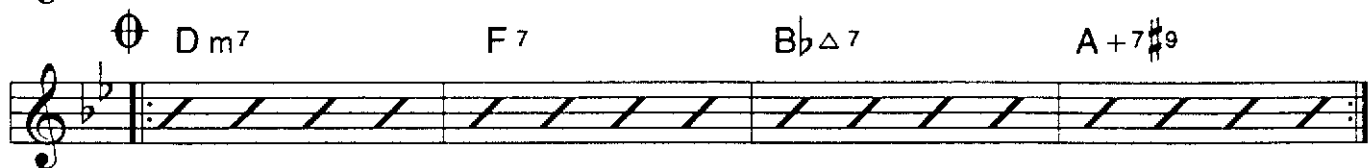
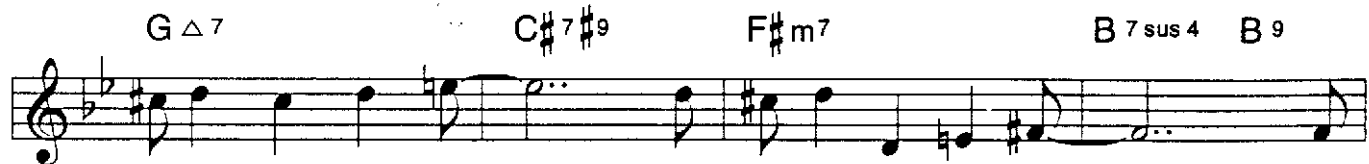
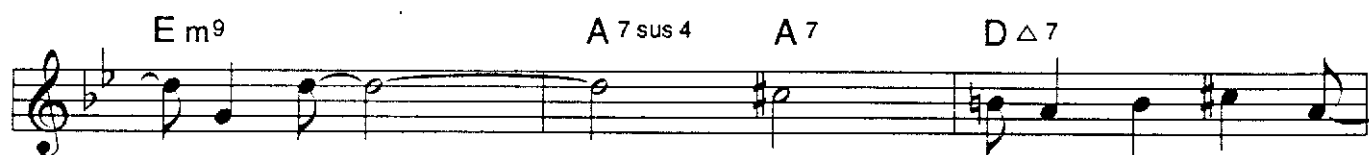
C^Δ7 C^Δ7 F⁷#11 E^m7 A⁷
 D m⁷ G⁷ E^bm⁷ A^b7 E^bm⁷ A^b7
 D m⁷ G⁷ 1. B^b7#11 A⁷ D m⁷ G⁷ 2. C^Δ7
 G m⁷ C⁷ F^Δ7 F m⁷ B^b7
 E^bΔ⁷ D m⁷ G⁷ C^Δ7
 C^Δ7 F⁷#11 E^m7 A⁷ D m⁷ G⁷ E^bm⁷ A^b7
 E^bm⁷ A^b7 D m⁷ G⁷ C^Δ7

SANTURCE

EDDIE GOMEZ

Latin

B \flat Δ 7 B \flat Δ 7 \sharp 5 Gm7 Gm7/F
 E m7 \flat 5 A+7 Dm7 Dm7/C
 G/B B \flat m7
 B \flat m7 E \flat 7 sus 4 E \flat 7 \flat 9
 A \flat Δ 7 G+7 Cm7 F \sharp +7
 B Δ 7 B \flat +7 Em9
 A7 sus 4 A7 D Δ 7 F \sharp +7 \sharp 9
 Bm7 B \flat 9 E \flat Δ 7
 D+7 \sharp 9 Gm7 C7 \flat 9 Fm7
 B \flat 13 E \flat Δ 7 G+7 Cm7 B7 \sharp 11



SAMBACIDE

Afro-Latin

BILL DOBBINS

Staff 1: $D7\#9$ $G7\#9$
Staff 2: $C7\#9$ $B\Delta7$
Staff 3: $E\flat9$ $A\Delta7$ $D\flat9$ $D\flat\Delta7\#11$
Staff 4: $G\flat\Delta7\#11$ $D\flat\Delta7\#11$ $G\flat\Delta7\#11$ $Cm\flat9$ $B\flat m\flat9$
Staff 5: $Cm\flat9$ $Bm\flat9$ $B\flat m\flat9$ $A\flat m\flat9$ $B\flat m\flat9$ $A\flat m\flat9$ $A\Delta7\#11$
Staff 6: $G\Delta7\#11$ $A\Delta7\#11$ $G\Delta7\#11$ $A\Delta7\#11$
Staff 7: $G\Delta7\#11$ $A\Delta7\#11$ $E\flat7\#9$ 1. $E\flat7\#9$ 2.
Staff 8: solo break
Staff 9: $A\Delta7\#11$ $F\Delta7\#11$

SEABROOK REVISITED

Samba

JACK ZUCKER



6/8 Feel (Melody Only)

*D.C. al Fine*

SECRET LOVE

MITCHELL PARISH
BOBBY SHERWOOD

Bright Swing

$E\flat\Delta 7$ $F m 7/B\flat$ $E\flat\Delta 7$ $F m 7/B\flat$
 $E\flat 7$ $A\flat 7$ $G m 7$ $C 7$ $F m 7$ $B\flat 7$
 $F m 7$ $B\flat 7$ $F m 7$ $B\flat 7$
 $F m 7$ $B\flat 7$ 1. $E\flat\Delta 7$ $F m 7$ $B\flat 7$
 2. $E\flat\Delta 7$ $D m 7\flat 5$ $G 7$ $C m 7$ $F 7$ $B\flat\Delta 7$
 $B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$
 $A\flat m 7$ $D\flat 7$ $E\flat\Delta 7$ $F m 7/B\flat$ $G m 7\flat 5$ $C 7\sharp 9$
 $F m 7$ $B\flat 7$ $E\flat\Delta 7$

OPTIONAL SOLO CHANGES

SECRET LOVE (P. 2)

$E\flat\Delta 7$ $F m7/B\flat$ $E\flat\Delta 7$ $F m7/B\flat$

$E\flat 7$ $A\flat 7$ $G m7$ $C 7$ $F m7$ $B\flat 7$

$F\sharp m7$ $B 7$ $F\sharp m7$ $B 7$

$F m7$ $B\flat 7$ 1. $G 7$ $C 7$ $F m7$ $B\flat 7$

2. $E\flat\Delta 7$ $D m7\flat 5$ $G 7$ $C m7$ $F 7$

$B\flat\Delta 7$ $B\flat m7$ $E\flat 7$

$A\flat\Delta 7$ $A\flat m7$ $D\flat 7$ $E\flat\Delta 7$ $F m7/B\flat$ $G m7\flat 5$

$C 7\sharp 9$ $F m7$ $B\flat 7$ $E\Delta 7$

SEEMS TO ME

Medium Swing

PAT SCOTT
PAT PACE

B \flat Δ 7 Gm7 Cm7 F7

B \flat Δ 7 Gm7 Cm7 F7 D7

Gm7 G \flat +7 Fm7 B \flat 7 E \flat Δ 7 A \flat 7#11

D \flat Δ 7 G \flat 7#11 Cm7 F7

B \flat Δ 7 Gm7 Cm7 F7

B \flat Δ 7 Gm7 Cm7 F7 D7

Gm7 G \flat +7 Fm7 B \flat 7 E \flat m7 A \flat 7

D \flat Δ 7 B \flat 7 E \flat m7 A \flat 7 D \flat 8

SERPENT'S TOOTH

Medium Up Tempo

MILES DAVIS

$B\flat\Delta 7$ $B^{\circ}7$ $Cm7$ $C\sharp^{\circ}7$ $Dm7$ $D+7$
 $E\flat m\Delta 7$ $A\flat 7\sharp 11$ $B\flat\Delta 7$ $E9$ $E\flat\Delta 7$ $A\flat 7$
 1. $Dm7$ $G7$ $Cm7$ $F7$ 2. $B\flat\Delta 7$
 $B\flat 7$ $E\flat\Delta 7$
 $C7$ $F7$
 $B\flat\Delta 7$ $B^{\circ}7$ $Cm7$ $C\sharp^{\circ}7$ $Dm7$ $D+7$
 $E\flat m\Delta 7$ $A\flat 7\sharp 11$ $B\flat\Delta 7$ $E9$ $E\flat\Delta 7$ $A\flat 7$
 $B\flat\Delta 7$

SHAW NUFF

DIZZY GILESPIE

Bright Swing

F m7

G \flat Δ7

F m7

G \flat Δ7

F m7

SOLO FILL

C7#11

F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 1. FΔ7 F7 BbΔ7 B°7

Am7 D7 Gm7 C7 2. FΔ7 F7

BbΔ7 B°7 F/C C7 F A+7

D+7 3 G7#11

Gm7 3 C7

F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 FΔ7 F7 BbΔ7 B°7

F/C C7 FΔ7 fine

INTERLUDE - use between each solo
3 TIMES

SOLO BREAK
FΔ7

SISTER SADIE

HORACE SILVER

Bright Swing

Chord progression for the first staff: G7, Ab7, G7, Ab7.

Chord progression for the second staff: G7, G7/B, C7, C#o7, G/D.

Chord progression for the third staff: D7#9, G7, C7, G7.

Chord progression for the fourth staff: C7, Bb7.

Chord progression for the fifth staff: A7, D7#9, Ab7, G7.

Chord progression for the sixth staff: G7, Ab7, G7, Ab7, G7, G7/B.

Chord progression for the seventh staff: C7, C#o7, G/D, D7#9, G7.

SKYLARK

267
HOAGY CARMICHAEL
JOHNNY MERCER

Ballad

Chord progression for the first staff: F Δ 7 G m7 A m7 B \flat 7 \sharp 11 F Δ 7 B 7 \sharp 11

Chord progression for the second staff: B \flat Δ 7 A m7 D m7 G7 G m7 C7

Chord progression for the third staff: 1. F Δ 7 D m7 G m7 C7 | 2. F Δ 7 C+7 F Δ 7 B 7 \sharp 11

Chord progression for the fourth staff: B \flat Δ 7 G 7 \sharp 11 C m7 F7 B \flat Δ 7

Chord progression for the fifth staff: A m7 \flat 5 D+7 G m7 C m7 F7 B \flat Δ 7

Chord progression for the sixth staff: A Δ 7 F \sharp m7 B m7 E7 A \flat 9 C7 F Δ 7 G m7

Chord progression for the seventh staff: A m7 B \flat 7 \sharp 11 F Δ 7 B 7 \sharp 11 B \flat Δ 7 A m7 D m7 G7

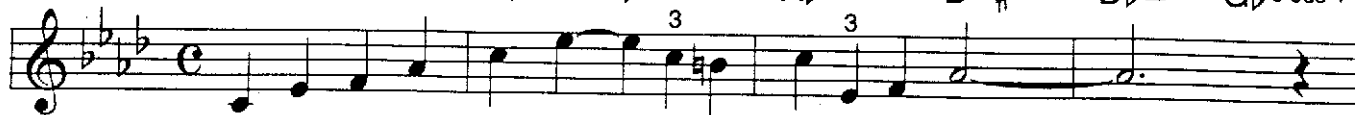
Chord progression for the eighth staff: G m7 C7 F \flat 9 D \flat 9 C7 F \flat 9

A SLEEPIN' BEE

TRUMAN CAPOTE
HAROLD ARLEN

Medium Swing

$A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$ $A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$ $A\flat\Delta 7$ $D 7 \#11$ $D\flat\Delta 7$ $G\flat 9 \text{ sus } 4$



$A\flat\Delta 7$ $D\flat 7$ $C 7$ $F 7\flat 9$ $B\flat m 7$ $E 9 \#11$ $E\flat 7$ $D\flat 7$



$C 13$ $C + 7\flat 9$ $F 7\flat 9$ $F + 7\flat 9$ $B\flat 13$ $B\flat + 7\flat 9$ $E\flat 13$ $E\flat 7\flat 9$



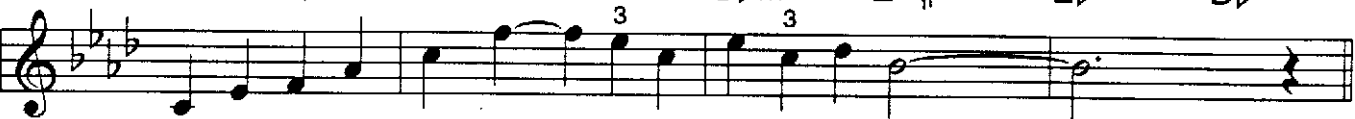
$A\flat 13$ $A\flat + 7$ $D\flat 7$ $B\flat m 7$ $C m 7$ $D\flat \text{ dim } 7$ $E\flat 9 \text{ sus } 4$ $E\flat 9$



$A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$ $A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$ $A\flat\Delta 7$ $D 7 \#11$ $D\flat\Delta 7$ $G\flat 9 \text{ sus } 4$



$A\flat\Delta 7$ $D\flat 7$ $C 7$ $F 7\flat 9$ $B\flat m 7$ $E 9 \#11$ $E\flat 7$ $D\flat 7$



$C 13$ $C + 7\flat 9$ $F 7\flat 9$ $F + 7\flat 9$ $B\flat 13$ $B\flat + 7\flat 9$ $E\flat 13$ $E\flat 7\flat 9$



$A\flat\Delta 7$ $D\flat\Delta 7$ $C 7$ $F 7$ $B\flat 7$ $E\flat 7$ $C 7$ $F 7\flat 9$



$B\flat 7$ $B\flat + 7$ $E\flat 9 \text{ sus } 4$ $E\flat 13$ $A\flat 6$



BLOWING CHANGES

SLEEPIN' BEE (P. 2)

The following table summarizes the chords and their positions across the ten staves of the 'Blowing Changes' section. Each staff contains four measures of music, with chords indicated above the staff lines.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	A \flat Δ 7	E \flat 7 sus 4	A \flat Δ 7	E \flat 7 sus 4
2	A \flat Δ 7	F7	B \flat m7	E \flat 7
3	C7	F7	B \flat 7	E \flat 7
4	A \flat 7	D \flat 7	B \flat m7	E \flat 7
5	A \flat Δ 7	E \flat 7 sus 4	A \flat Δ 7	E \flat 7 sus 4
6	A \flat Δ 7	F7	B \flat m7	E \flat 7
7	C7	F7	B \flat 7	E \flat 7
8	A \flat Δ 7	F7	B \flat 7	E \flat 7
9	A \flat Δ 7	F7	B \flat 7	E \flat 7
10	B \flat 7	E \flat 7	A \flat Δ 7	F7
11	B \flat m7	E \flat 7	C7	F7

SO IN LOVE

COLE PORTER

Medium Swing

The musical score for "So in Love" by Cole Porter is presented in a medium swing tempo. The key signature is B-flat major (two flats). The score consists of eight staves of music, each with a treble clef and a common time signature (C). The chords are indicated above the notes.

Staff 1: F m7, F m+5, G m7b5, C 7b9

Staff 2: F m7, Bb m7

Staff 3: Eb 7, 1. Eb 7b9, Ab Δ 7

Staff 4: Db Δ 7, D m7b5, G 7b9, C Δ 7, C 7

Staff 5: 2. Eb 7, Db m7, Gb 7, Cm 7, F 7b9

Staff 6: Bb m7, Eb 7, Ab 6, Bb m7

Staff 7: Eb 7, Ab Δ 7, F m7, Bb m7

Staff 8: Eb 7, Ab Δ 7, Bb m7

SO IN LOVE (P. 2)

$E\flat 7\flat 9$ $A\flat \Delta 7$ $G m 7$ $C 7$ $F m 7$

$G + 7$ $C \Delta 7$ $C 7$ $F m 7$

$F m + 5$ $G m 7\flat 5$ $C 7\flat 9$ $F m 6$

$B\flat m 7$ $E\flat 7$

$E\flat 7/D\flat$ $C m 7\flat 5$ $F 7\flat 9$ $B\flat m 7$

$G\flat 7$ $C m 7$ $F m 7$ $F m 7\flat 5$

$B\flat 7\flat 9$ $E\flat 9 \text{ sus } 4$ $E\flat 7\flat 9$ $A\flat 6$

$(A\flat 6)$

SOME NERVE

fin

JOHN SCOFIELD

The musical score is written for guitar in standard notation. It consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The second staff has a bass clef. The music is primarily in a 4/4 time signature. Chord diagrams are placed above the staves: F (first staff), C (second staff), G7 (second staff), C (third staff), F7 (fourth staff), C (fourth staff), G7 (fifth staff), D7 (fifth staff), G7 (fifth staff), C (sixth staff), 1. C (seventh staff), and 2. C (seventh staff). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots appears at the end of the first staff and at the end of the seventh staff.

SOMETHING FROM EVERYONE

PAUL FERGUSON

INTRO

G⁹ sus/F A^b₉ sus/F G^b₉ sus/F G⁹ sus/F B/F G⁹ sus/F

A^b₉ sus/F G^b₉ sus/F G⁹ sus/F A^b₉ sus/F D^m7/F E⁺7#9 E^b_{+7#9}

G/A^b A^b₉ D⁺7#9 F#9/G G^Δ7 C#9 F/F# F#^m11 E^b_{m11}

A^b_{+7 G⁺7#9 G⁹/C C⁷#9 F#9 F#⁹/B B⁷#9}

F⁺7#9 F⁹/B B^b7#9 A^Δ7 A^b_{+7#9 D^b₉}

C⁹/B B¹³ E⁶₉ A^b₁₃/G G¹³ C⁶₉ G⁷/F# F#⁺7#9

B^Δ7 B^b_{+7#9 A¹³#11 G/A^b A^b₉ D⁺7#9}

G⁷#11 C⁹ F⁹ sus F⁷#9 D^m7/F E⁷

SONG FOR SISYPHUS

Med. Up Swing

PHIL WOODS

A+7 A \flat 7 G7 \flat 9 F \sharp m7 \flat 5 B+7 \flat 9
 B \flat \flat 9 E m7 A7 D Δ 7
 C m7 F7 B \flat Δ 7 E \flat 7 D7 D \flat 7
 C Δ 7 B+7 \flat 9 B \flat \flat 9
 E m7 A7 D Δ 7 F m7 B \flat 7 E \flat Δ 7
 E \flat 7 \sharp 11 D+7 D \flat Δ 7 C7 \flat 9 F7 \sharp 11
 B \flat 7 \sharp 9 E \flat +7 \flat 9 A \flat m7 A m7
 A \flat m7 D \flat 7 G \flat Δ 7 A+7 A \flat 7 G7 \flat 9
 F \sharp m7 \flat 5 B+7 \flat 9 C7 D \flat 7
 D7 \flat 9 E \flat 7 F m7 B \flat 7

SONG FOR SISYPHUS (P. 2)

BLOWING CHANGES

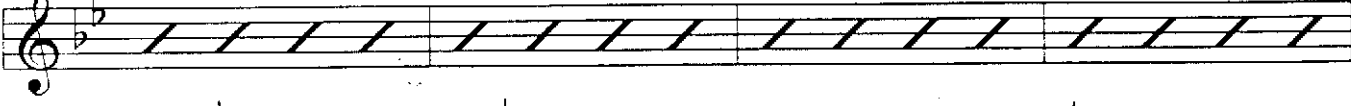
F#m7b5 B +7b9 Bb6 Em7 A7

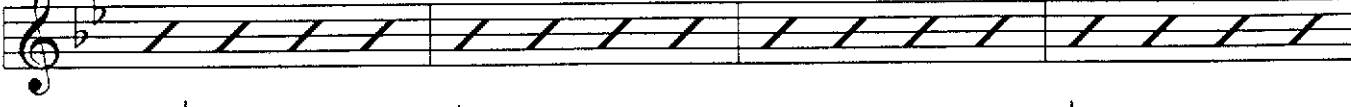

DΔ7 Cm7 F7 BbΔ7


CΔ7 B +7b9 Bb6 Em7 A7


DΔ7 Fm7 Bb7 EbΔ7


C7b9 F7#11 Bb7#9 Eb+7b9


Abm7 Am7 Abm7 Db7 GbΔ7


F#m7b5 B +7b9 C7 Db7


D7b9 Eb7 Fm7 Bb7


SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

The musical score is written for two instruments in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a dotted quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The second staff continues the melody with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The third staff concludes the melody with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The score includes several chords: Bb7, Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7, G7, Cm7, and F7.

SOON

IRA GERSHWIN
GEORGE GERSHWIN

Medium Swing

$E\flat\Delta 7$ $Gm7\flat 5$ $C+7$
 $Fm7$ $A\flat m7$ $B\flat+7$ $B\flat 7$
 $E\flat\Delta 7$ $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $Gm7\flat 5$ $C7\flat 9$
 $Fm7$ $B\flat 7$ $Gm7$ $Cm7$ $Fm7$ $B\flat 7$
 $E\flat\Delta 7$ $Gm7\flat 5$ $C+7$
 $Fm7$ $A\flat m7$ $B\flat+7$ $B\flat 7$
 $E\flat\Delta 7$ $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A\flat m7$ $D\flat 7$
 $Gm7$ $Cm7$ $Fm7$ $B\flat 7$ $E\flat\Delta 7$

SPIRIT SAMBA

RON ESCHETE

Samba

$\text{♩} = 132$

Cm

D7

G7

C7



Fm7

Bb7

EbΔ7

EΔ7#11



Eb

F7

Bb7

Eb



Ab

Db

G+7



RHY. TACIT

SWING

C

Am7

Dm7

G7

AbΔ7
LATIN



GΔ7

C7

CbΔ7

F7



BbΔ7

E7

AΔ7

Em7 A7



SPIRIT SAMBA (P. 2)

D B A \flat F D \flat

D m 7 G 7 C Δ 7 E \flat m 7 A \flat 7

D \flat 9 D m 7 \flat 5 G 7

SOLO ON CHANGES, THEN *D.C. al Coda*

Φ E \flat 9 drum fill A \flat 9 drum fill

G \flat Δ 7 #11 drum fill F/G drum fill C

SPRING CAN REALLY HANG YOU UP THE MOST

FRAN LANDESMAN
TOMMY WOLF

Ballad

The musical score is written in treble clef with a common time signature (C). It consists of eight staves of music. The first staff begins with a C major triad (CΔ7) and a B-flat major triad (B♭7). The second staff starts with an E-flat major triad with a suspended fourth (E♭7sus4), followed by an A-flat major triad (A♭Δ7), an A major triad with a suspended fourth (A7sus4), an E major triad (EΔ7), a G major triad with a suspended fourth (G7sus4), a C major triad (CΔ7), and an A minor triad (Am7). The third staff begins with a D minor triad (Dm7), a G major triad (G7), a C major triad with an E in the bass (C/E), an E-flat major triad (E♭7), a D minor triad (Dm7), an A major triad with a sharp seventh (A+7), a D minor triad (Dm7), and a G major triad (G7). The fourth staff starts with a C major triad (CΔ7), a B-flat major triad (B♭7), a C major triad (CΔ7), a B-flat major triad (B♭7), an E minor triad (Em7), an A minor triad (Am7), a D minor triad (Dm7), a G major triad (G7), an E minor triad (Em7), and an A major triad (A7). The fifth staff begins with an F# minor triad with a flat fifth (F#m7b5), an F minor triad (Fm7), an E minor triad (Em7), an A minor triad (Am7), and a D major triad (D7). It then branches into two first endings: the first ending consists of a D minor triad (Dm7), a G major triad (G7), a C major triad (CΔ7), and a G major triad with a suspended fourth (G7sus4); the second ending consists of a D minor triad (Dm7), a G major triad (G7), a C major triad (CΔ7), a G minor triad (Gm7), a C major triad (CΔ7), a G minor triad (Gm7), and a C major triad (CΔ7). The sixth staff starts with a D minor triad (Dm7), a G major triad (G7), a C major triad (CΔ7), a G minor triad (Gm7), a C major triad (CΔ7), a G minor triad (Gm7), and a C major triad (CΔ7). The seventh staff begins with a G minor triad (Gm7), a C major triad (CΔ7), a G minor triad (Gm7), a C major triad (CΔ7), a C minor triad (Cm7), and an F major triad (FΔ7). The eighth staff continues with a G minor triad (Gm7), a C major triad (CΔ7), a G minor triad (Gm7), a C major triad (CΔ7), a C minor triad (Cm7), and an F major triad (FΔ7).

SPRING CAN REALLY...(P. 2)

Cm7 F Δ 7 F \sharp m7 B7 E Δ 7 Am7 D7 G Δ 7 F Δ 7

3 3 3



C Δ 7 B \flat Δ 7 C Δ 7 Am7 Dm7 G7 Em7 A7 F \sharp m7 \flat 5 Fm7



E \flat m7 A \flat 7 Dm7 G7 Em7 A7 F Δ 7 Em7



Dm7 C Δ 7 Bm7 \flat 5 E7 Am7 D7 F Δ 7 B \flat 7



Em7 A7 G⁹ sus 4 Db/E \flat G7 \sharp 9 C Δ 7



SQUIRREL

Medium Swing

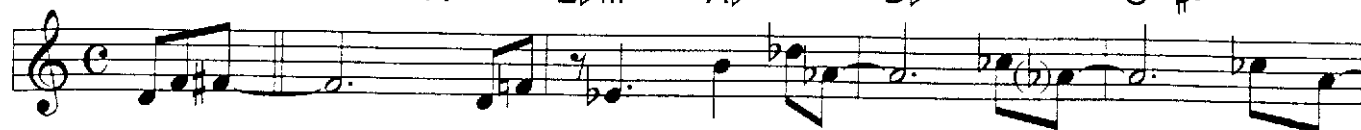
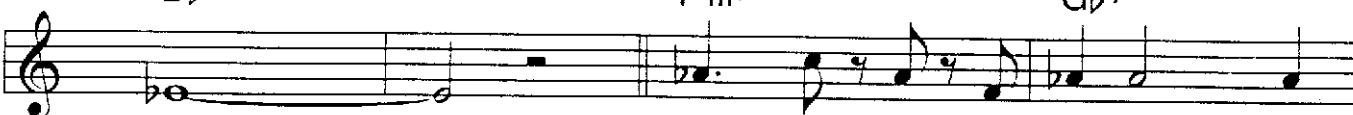
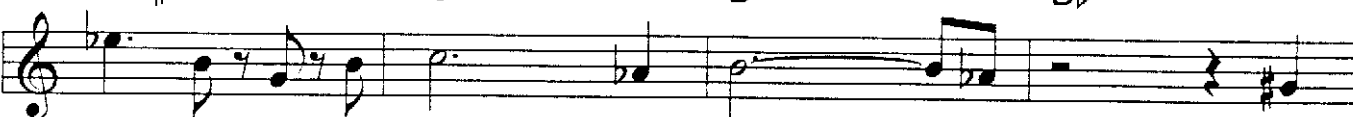
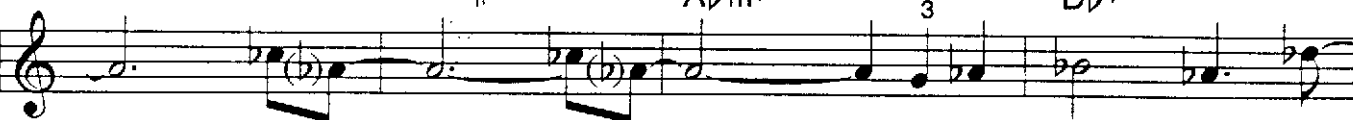
TADD DAMERON

The musical score for "Squirrel" by Tadd Dameron is presented in three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It starts with a whole note chord of F7, followed by a repeat sign. The melody consists of quarter notes: F4, A4, Bb4, G4, F4, E4, D4, C4. The second staff continues the melody with quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4. The third staff continues with quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4. Chord changes are indicated above and below the staves: F7, Bb7, F7, Bb7, F7, Gm7, C7 sus 4, and F7. The piece concludes with a double bar line.

STABLEMATES

BENNY GOLSON

Medium Swing

E m7 A7 E \flat m7 A \flat 7 D \flat Δ 7 C7 \sharp 9A \flat m7 3 D \flat 7 G \flat Δ 7 3 G m7 \flat 5 C7F m7 B \flat 7 E \flat m7 3 A \flat 7 \flat 9D \flat Δ 7 F m7 G \flat 7G7 \sharp 9 C7 B7 B \flat 7A7 A \flat 7 E m7 A7 E \flat m7 A \flat 7D \flat Δ 7 C7 \sharp 9 A \flat m7 3 D \flat 7G \flat Δ 7 3 G m7 \flat 5 C7 F m7 B \flat 7E \flat m7 3 A \flat 7 \flat 9 D \flat Δ 7

STAR EYES

DON RAYE
GENE DePAUL

Medium Swing

$E_b\Delta 7$ $F m 7$ $B_b 7$ $E_b\Delta 7$
 $E_b m 7$ $A_b 7$ $D_b\Delta 7$ $G m 7 b 5$ $C 7 b 9$
 $F \Delta 7$ | 1. $F m 7 b 5$ $B_b 7$ | 2. $F m 7 b 5$ $B_b 7$ $E_b 7 b 9$
 $A_b\Delta 7$ $B_b m 7$ $E_b 7$ $A_b m 7$
 $D_b 7$ $G_b\Delta 7$
 $F m 7$ $B_b 7$ $E_b\Delta 7$ $F m 7$ $B_b 7$
 $E_b\Delta 7$ $E_b m 7$ $A_b 7$ $D_b\Delta 7$
 $G m 7 b 5$ $C 7 b 9$ $F \Delta 7$ $F m 7 b 5$ $B_b 7$
 $E_b 7$ $D + 7$ $D_b 7$ $C 7$ $F m 7$ $F m 7 / B_b$ $E_b\Delta 7$
 3

STARS FELL ON ALABAMA

MITCHELL PARISH
FRANK PERKINS

Ballad

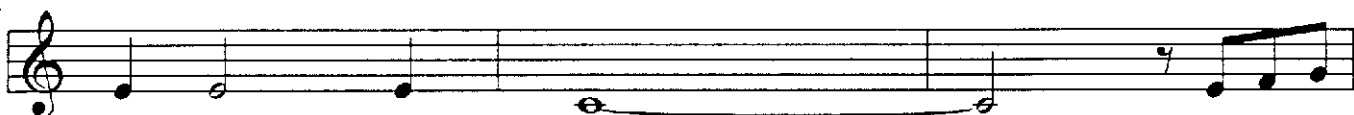
C Δ 7 A7 Dm7 G7 C Δ 7 F Δ 7 Em7 Eb \circ 7



Dm7 1. G7 G7/F Em7 A7 Dm7 G7



2. G7 C Δ 7 F7 Em7 A7



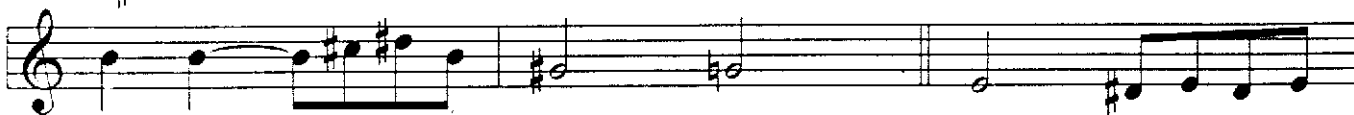
Dm7 G7 Em7 Am7 Dm7 G7



C Δ 7 A7 Dm7 Bm7 \flat 5 E7 Am7 Am7/G



F \sharp m7 B7 E Δ 7 G7 C Δ 7 A7



Dm7 G7 C Δ 7 F Δ 7 Em7 Eb \circ 7



Dm7 G7 C Δ 7



STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

The musical score for "Steeple Chase" by Charlie Parker is presented in ten staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various chords and melodic lines with articulation marks.

Staff 1: Chords: $B\flat\Delta 7$, $G m7$, $C m7$, $F 7\#11$, $B\flat\Delta 7$, $G 7\flat 9$. Includes a fermata and a second ending bracket.

Staff 2: Chords: $C m7$, $F 7$, $B\flat\Delta 7$, $G m7$, $C m7$, $F 7\#11$.

Staff 3: Chords: $B\flat\Delta 7$, $G 7\flat 9$, $C m7$, $F 7$, $B\flat\Delta 7$, $D 7$. Includes a triplet.

Staff 4: Chords: $D 7$, $G 7$.

Staff 5: Chords: $C 7$, $F 7$. Includes triplets.

Staff 6: Chords: $F 7$, $B\flat\Delta 7$, $G m7$, $C m7$, $F 7\#11$. Includes a triplet.

Staff 7: Chords: $B\flat\Delta 7$, $G 7\flat 9$, $C m7$, $F 7$, $B\flat\Delta 7$, $G m7$. Includes a fermata.

Staff 8: Chords: $C m7$, $F 7\#11$, $B\flat\Delta 7$, $G 7\flat 9$, $C m7$, $F 7$, $B\flat\Delta 7$.

STORMY WEATHER

287
TED KOEHLER
HAROLD ARLEN

Ballad

The musical score for "Stormy Weather" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The music is a ballad. The chord annotations above the staves are as follows:

- Staff 1: EbΔ7, C7b9, Fm7, Bb7, Gm7, C7b9
- Staff 2: Fm7, Fm7/Bb, Gm7, F#7, Fm7, Bb+7
- Staff 3: EbΔ7, C7#9, Fm7, Bb7b9, EbΔ7, C7b9
- Staff 4: Fm7, Bb7, Gm7, C7b9, Fm7, Fm7/Bb, Gm7, F#7
- Staff 5: Fm7, Bb+7, EbΔ7, A7b9
- Staff 6: AbΔ7, A°7, Eb/Bb, AbΔ7, A°7
- Staff 7: Eb/Bb, Eb7, AbΔ7, A°7, Eb/G, Cm7
- Staff 8: Gm7, Cm7, F7, Bb7b9, EbΔ7, C7b9
- Staff 9: Fm7, Bb7, Gm7, C7b9, Fm7, Fm7/Bb
- Staff 10: Gm7, F#7, Fm7, Bb+7, EbΔ7

STREET OF DREAMS

SAM LEWIS
VICTOR YOUNG

Ballad

The musical score for 'Street of Dreams' is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The piece is a ballad. The notation consists of four staves of music. Above the first staff, the chord progression is: F7, Bb7, EbΔ7, AbΔ7, Gm7, C7. Above the second staff: F7, Bb7, EbΔ7, Bb+7, Bbm7, Eb7. Above the third staff: AbΔ7, Db7, EbΔ7, Db7, C7. Above the fourth staff: F7, Db7, Fm7, Bb7sus4, Eb9. The melody features several triplet markings (indicated by a '3' above the notes) and various rhythmic patterns including eighth and sixteenth notes, and rests.

SUNNY

BOBBY HEBB

Light Rock

Am⁷ Gm⁷ C⁷ F Δ ⁷ Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F Δ ⁷ Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F Δ ⁷ B \flat ⁷

Bm⁷ \flat ⁵ E7 \sharp ⁹ Am⁷ E7 \sharp ⁹

Detailed description: The image shows the musical score for the song 'Sunny' by Bobby Hebb. It consists of four staves of music in treble clef, 4/4 time. The first staff begins with a repeat sign. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff has the same notes. The third staff has notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The fourth staff has notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chord symbols are placed above and below the staves.

SUNNY SIDE OF THE STREET

DOROTHY FIELDS
JIMMY McHUGH

Medium Swing

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of eight staves of music. Above the staves are various chord symbols: CΔ7, Bm7 E7 FΔ7, Bb7#11, Am7 D7 Dm7 G7, 1. Em7 Dm7 G7, 2. CΔ7 Gm7 C7, FΔ7 Am7 D7, G7 Dm7 G7 CΔ7 Bm7 E7, FΔ7 Bb7#11 Am7, and D7 Dm7 G7 CΔ7. The score includes repeat signs and first/second endings.

Chord symbols above the staves:

- Staff 1: CΔ7, Bm7 E7 FΔ7, Bb7#11
- Staff 2: Am7, D7, Dm7 G7, 1. Em7 Dm7 G7
- Staff 3: 2. CΔ7, Gm7, C7
- Staff 4: FΔ7, Am7, D7
- Staff 5: G7, Dm7 G7, CΔ7, Bm7 E7
- Staff 6: FΔ7, Bb7#11, Am7
- Staff 7: D7, Dm7 G7, CΔ7

SWEET LORRAINE

MITCHELL PARISH

CLIFF BURWELL

— Ballad or Medium Swing

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp $^{\circ}$ 7 Am7 Gm7 C7 F7 E7

E \flat 7 \sharp 11 D7 Dm7 G7 Em7 A7 Dm7 G7

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp $^{\circ}$ 7 Am7 Gm7 C7 F7 E7

E \flat 7 \sharp 11 D7 Dm7 G7 C Δ 7 Gm7 C7

F Δ 7 Em7 A7 Dm7 Cm7 F7 B \flat Δ 7 Em7 A7 Dm7 Cm7 F7

B \flat 7 A+7 A \flat 7 \sharp 11 G7 B \flat 7 A+7 A \flat 7 \sharp 11 G+7

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp $^{\circ}$ 7 Am7 Gm7 C7 F7 E7

E \flat 7 \sharp 11 D7 Dm7 G7 C Δ 7

SWING

DENTZ SWING

Medium Swing

CHICK COREA

D m7 E7 A m7
 D m7 E7 A m7
 A7 D m7
 B \flat Δ 7 A m7 F \sharp m7 \flat 5 1. F m7
 E7 2. F m7 E7 G m7
 G m7 A \flat m7 D \flat 7 F \sharp 7 \flat 9
 B7 \flat 9 E m7 C7 B m7

The musical score consists of eight staves of music in treble clef, 4/4 time. The key signature has one sharp (F#). The piece is in a medium swing tempo. The chord progressions are as follows:

- Staff 1: D m7, E7, A m7
- Staff 2: D m7, E7, A m7
- Staff 3: A7, D m7
- Staff 4: B \flat Δ 7, A m7, F \sharp m7 \flat 5, 1. F m7
- Staff 5: E7, 2. F m7, E7, G m7
- Staff 6: G m7, A \flat m7, D \flat 7, F \sharp 7 \flat 9
- Staff 7: B7 \flat 9, E m7, C7, B m7

SWING DENTZ SWING (P. 2)

Musical score for 'Swing Dentz Swing (P. 2)'. The score consists of four staves of music in treble clef. The first staff has a key signature of one flat (B-flat) and a common time signature. It contains four measures of music with notes and rests. Above the first two measures is the chord symbol $A\flat 7$, and above the last two measures is $G 7$. The second staff has four measures of music. Above the first measure is $G 7$, above the second is $C \Delta 7$, above the third is $F 7$, and above the fourth is $C \Delta 7 \sharp 11$. The third staff has two measures of music. Above the first measure is $B 7$, and above the second is $E m 7$. The fourth staff has five measures of music. Above the first measure is $C \Delta 7$, above the second is $F 7$, above the third is $C 7$, above the fourth is $B 7$, and above the fifth is $E m$. The word *Ritard* is written below the first measure of the fourth staff.

$A\flat 7$ $G 7$
 $G 7$ $C \Delta 7$ $F 7$ $C \Delta 7 \sharp 11$
 $B 7$ $E m 7$
 $C \Delta 7$ $F 7$ $C 7$ $B 7$ $E m$
Ritard

SWING SHIFT

Med. Swing

CHUCK ISRAELS

B \flat 7

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has two flats (B \flat and E \flat). The music begins with a whole note chord in the bass clef, followed by a series of eighth and quarter notes in the treble clef. The bass line features a walking bass pattern with eighth notes and quarter notes.

E \flat 7

B \flat 7

The second system of musical notation continues the piece. It features two staves. The bass clef staff shows a walking bass line with eighth and quarter notes. The treble clef staff contains a melody of eighth and quarter notes. Chord changes are indicated above the staff.

F7

E \flat 7

A \flat 7

The third system of musical notation concludes the piece. It features two staves. The bass clef staff shows a walking bass line with eighth and quarter notes. The treble clef staff contains a melody of eighth and quarter notes. A 'fill' is indicated in the bass line. The system ends with a double bar line.

SY CLONE

Fast Swing

JACK ZUCKER

F7 B \flat 7 F7 G7 \flat 9 C+7 \sharp 9 F+7 \sharp 9

B \flat 7 F7 D+7 \sharp 9

D \flat 7 C+7 \sharp 9 F+7 \sharp 9 G7 \flat 9 C+7 \sharp 9

SOLO ON BLUES

T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

$A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_9^6$ $D\circ 7$ $C m7$ $F 7\sharp 9$ $B\flat m7$ $E\flat 7\sharp 9$

$A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_9^6$ $D\circ 7$ $C m7$ $F 7$ $B\flat m7$ $E\flat 7\flat 9$ $A\flat_9^6$

$G m7$ $C 7$ $C m7$ $F 7$

$F m7$ $B\flat 7$ $B\flat m7$ $F 7\flat 9$ $B\flat m7$ $E\flat 7$

$A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_9^6$ $D\circ 7$ $C m7$ $F+7\flat 9$ $B\flat m7$ $E\flat 7\flat 9$ $A\flat_9^6$

TEACH ME TONIGHT

SAMMY CAHN
GENE DePAUL

Swing Ballad

F m7 B \flat 7 B \flat +7 E \flat Δ 7 A \flat 7 G m7 C7 C+7
 F m7 B \flat 7 G m7 \flat 5 C7 \flat 9 F m7
 1. B \flat 7 sus 4 B \flat 7 E \flat Δ 7 C7 F m7 B \flat 7 B \flat +7 2. B \flat 7 sus 4 B \flat 7
 E \flat \flat G m7 F \sharp m7 F m7 B \flat 7 E \flat Δ 7 C7 \flat 9
 F m7 B \flat 7 E \flat Δ 7 A m7 \flat 5 D7 \flat 9 G m7 C7
 C m7 F7 F m7 B \flat 7 B \flat +7 E \flat Δ 7 A \flat 7
 G m7 C7 C+7 F m7 B \flat 7 G m7 \flat 5 C7 \flat 9
 F m7 B \flat 7 sus 4 B \flat 7 E \flat \flat

TEA FOR TWO

IRVING CAESAR

VINCERT YOUMANS

Medium Swing

B \flat m7 E \flat 7 B \flat m7 E \flat 7 A \flat Δ 7 D \flat 7 C m7 B \circ 7



B \flat m7 E \flat 7 B \flat m7 E \flat 7 A \flat Δ 7 B \flat m7 C m7 D \flat Δ 7



D m7 G7 D m7 G7 C Δ 7 F7 E m7 A7



D m7 G7 D m7 G7 C Δ 7 B \flat m7 E \flat 7



B \flat m7 E \flat 7 B \flat m7 E \flat 7 A \flat Δ 7 D \flat 7 C m7 B \circ 7



B \flat m7 E \flat 7 B \flat m7 E \flat 7 C m7 \flat 5 F7 \flat 9



B \flat m7 F7 G \flat 7 F7 A \circ 7 B \flat m7 D \flat m Δ 7 G \flat 7



A \flat /C B \circ 7 B \flat m7 E \flat 7 A \flat Δ 7



TEA FOR TWO (P. 2)

OPTIONAL CHORDS

$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $A\flat\Delta7$ $D\flat7$ $C m7$ $F7$

$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $A\flat\Delta7$ $B\flat m7$ $C m7$ $D\flat\Delta7$

$D m7$ $G7$ $F\sharp m7\flat5$ $B7$ $C\Delta7$ $F7$ $E m7$ $A7$

$D m7$ $G7$ $F\sharp m7\flat5$ $B7$ $C\Delta7$ $B\flat m7$ $E\flat7$

$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $A\flat\Delta7$ $D\flat7$ $C m7$ $B\circ7$

$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $C m7\flat5$ $F7\flat9$

$B\flat m7$ $F7$ $G\flat7$ $F7$ $F7\flat9$ $B\flat m7$ $D\flat m\Delta7$ $G\flat7$

$A\flat/C$ $B\circ7$ $B\flat m7$ $E\flat7$ $A\flat\Delta7$

THAT OLD FEELING

LEW BROWN
SAMMY FAIN

Ballad or Easy Swing

$E\flat_9$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$
 $F m7$ $C+7$ $F m7$ $F\sharp m7$ $B7$ $B\flat7$ $G7$
 $C m7$ $G7/B$ $E\flat/B\flat$ $A7$ $A\flat\Delta7$
 $C m7$ $F7$ $F m7$ $B7\sharp11$ $B\flat7$
 $E\flat_9$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$
 $F m7$ $C+7$ $F m7$ $F m7/E\flat$ $A m7\flat5$ $D7\flat9$
 $G m7\flat5$ $C7\flat9$ $F m7$ $A\flat m7$ $D\flat7$
 $E\flat/B\flat$ $G7/B$ $C m7$ $G\flat7$ $F m7$ $B\flat7\text{ sus }4$ $B\flat7$ $E\flat_9$

THAT'S ALL

ALAN BRANDT
BOB HAYMES

Ballad

$B\flat\Delta 7$ $Cm 7$ $Dm 7$ $Cm 7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$

$Dm 7$ $G 7$ $Em 7\flat 5$ $E\flat m 7$ $Dm 7$ $D\flat\circ 7$ 1. $Dm 7$ $G 7$

$Cm 7$ $F 7$ 2. $Cm 7$ $F 7$ $B\flat 9$ $Fm 7$ $B\flat 7\flat 9$

$E\flat\Delta 7$ $C 7\flat 9$ $Fm 7$ $B\flat 7\flat 9$ $E\flat\Delta 7$ $A\flat 7$ $Gm 7$ $C 7\flat 9$

$F\Delta 7$ $D 7\flat 9$ $Gm 7$ $C 7\flat 9$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $Cm 7$ $Dm 7$ $Cm 7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$ $Dm 7$ $G 7$

$Em 7\flat 5$ $E\flat m 7$ $Dm 7$ $D\flat\circ 7$ $Cm 7$ $F 7$ $B\flat 9$

THEME FOR MAXINE

Medium 3

WOODY SHAW

Em7 F#m7 D7 C7

Musical staff 1: Treble clef, 3/4 time signature. Chords: Em7, F#m7, D7, C7. Rhythmic patterns with triplets.

Gm7 Cm 1. Gm Cm 2. Gm Cm

Musical staff 2: Treble clef, 3/4 time signature. Chords: Gm7, Cm, Gm, Cm, Gm, Cm. Rhythmic patterns with triplets.

AΔ7 GΔ7 FΔ7 Am7

Musical staff 3: Treble clef, 3/4 time signature. Chords: AΔ7, GΔ7, FΔ7, Am7. Rhythmic patterns with triplets.

AΔ7 GΔ7 FΔ7 Am7

Musical staff 4: Treble clef, 3/4 time signature. Chords: AΔ7, GΔ7, FΔ7, Am7. Rhythmic patterns with triplets.

THEN I'LL BE TIRED OF YOU

E. Y. HAEBURG
ARTHUR SCHWARTZ

Ballad

C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m 7 G 7 G 7/F E m 7 A 7 D m 7 G 7

C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m 7 G 7 C \natural 6/9 B \flat m 7 E \flat 7

A \flat Δ 7 F m 7 B \flat m 7 E \flat 7 A \flat Δ 7 B 7 B \flat m 7 E \flat 7

A \flat Δ 7 F m 7 B \flat m 7 E \flat 7 C m 7 F 7 D m 7 G 7

C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m 7 G 7 C \natural 6/9

THERE GOES MY HEART

BENNY DAVIS
ABNER SILVER

Ballad or Swing

$B\flat\Delta 7$ $E\flat 7$ $D m 7$ $C\sharp\circ 7$ $C m 7$ $F 7$

$C m 7$ $F 7$ $B\flat\Delta 7$

$D m 7\flat 5$ $G + 7$ $C m 7$

$G m 7$ $C 7$ $C m 7$ $F 7$

$B\flat\Delta 7$ $E\flat 7$ $D m 7$ $C\sharp\circ 7$ $C m 7$ $F 7$

$C m 7$ $F 7$ $B\flat\Delta 7$

$D m 7\flat 5$ $G + 7$ $C m 7$ $E\flat m 7$ $A\flat 7\sharp 11$

$B\flat\Delta 7/F$ $C m 7/F$ $E\flat m/F$ $B\flat 9$

THERE GOES MY HEART (P. 2)

BLOWING CHANGES

$B\flat\Delta 7$ $D m7$ $G7$ $C m7$ $F7$

$C m7$ $F7$ $B\flat\Delta 7$

$D m7\flat 5$ $G7$ $C m7$

$G m7$ $C7$ $C m7$ $F7$

$B\flat\Delta 7$ $D m7$ $G7$ $C m7$ $F7$

$C m7$ $F7$ $B\flat\Delta 7$

$D m7\flat 5$ $G7$ $C m7$ $A\flat 7$

$B\flat\Delta 7$ $C m7$ $F7$ $B\flat 6$ $C m7$ $F7$

THEY SAY IT'S WONDERFUL

Medium Swing

IRVING BERLIN

G m7

G m7b5 C7b9 FΔ7

A m7 Ab°7



G m7

G m7b5

C7b9

FΔ7

A m7

D7



G m7

G m7b5

C7b9

FΔ7

A m7

Ab°7



G m7

G m7b5

C7b9

C m7

F7



BbΔ7

Eb7#11

D m7

A m7

E7



A m7

B m7b5

E7b9

A m7

D7

Ab m7

Db7



G m7

G m7b5

C7b9

A m7b5

D7b9



G m7

C7

F6



THIER'S TEARS

Bossa

CLARE FISCHER

F m F m/Eb 3 DbΔ7#11 C7#9
 DbΔ7#11 C7 3 F m
 F7#9 Bbm7 Eb7
 A7#9 D7b9 AbΔ7#11 G7 C6/9 Gb7#11
 F m F m/Eb 3 DbΔ7#11 C7#9
 DbΔ7#11 C7 3 F m
 F7#9 Bbm7 Eb7
 DbΔ7 G+7#9 C+7 Fm6/9

THINGS AIN'T WHAT THEY USED TO BE

Medium Swing

DUKE ELLINGTON

F7 F7

B \flat 7

F7 Gm7

C7 \sharp 9 C7 F7 A \flat 7 Gm7 C7

THIS CAN'T BE LOVE

LORENZ HART
RICHARD RODGERS

Medium Swing

F $\frac{6}{9}$ B \flat 7
 F Δ 7 D m7 G m7 C7
 F $\frac{6}{9}$ B \flat 7
 A m7 D m7 G m7 C7 F $\frac{6}{9}$
 E m7 A7 D m7
 A m7 \flat 5 D7 \flat 9 G m7 C7
 F $\frac{6}{9}$ B \flat 7
 A m7 D m7 G m7 C7 F $\frac{6}{9}$

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music. The first staff begins with a whole rest followed by a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The second staff continues with a half note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note Bb3. The third staff repeats the first staff's melody. The fourth staff begins with a half note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note Bb3. The fifth staff continues with a half note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note Bb3. The sixth staff begins with a half note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note Bb3. The seventh staff continues with a half note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note Bb3. The eighth staff repeats the first staff's melody. The ninth staff begins with a half note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note Bb3. The tenth staff continues with a half note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note Bb3.

THREE AND ONE

Med. Swing

THAD JONES

E \flat Δ 7E \flat Δ 7 D \flat 7 C7

F m7

A m7

D7



G7

C7 \flat 9

F7

B \flat 71. E \flat 7A \flat Δ 7

A m7

D7

G m7

C7

F m7

B \flat 7

2.

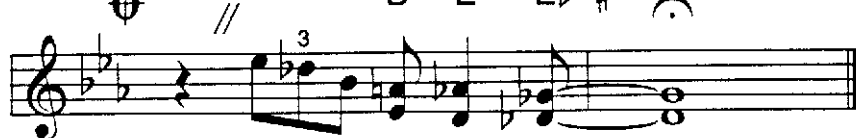
E \flat 7 \sharp 9E \flat 7 \sharp 9/GA \flat 7A \circ 7E \flat 6/B \flat

C7

F m7

B \flat 7

⊕

B7 E7 E \flat 7 \sharp 9

THE THRILL IS GONE

311

B. DeSILVA
LEW BROWN
RAY HENDERSON

Ballad

The musical score consists of ten staves of music in a ballad style. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation includes eighth and quarter notes, rests, and ties. Chord annotations are placed above the staves, often with vertical lines connecting them to specific notes. The chords include: Cm7, G+7, F7, Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, Dm7b5 G7b9, Cm7, Gb7#11, Fm7, Dm7b5 G7, Cm7, G+7, Cm7, F7, Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, Cm7, Dm7b5 G7b9, Cm7, Cm7/Bb, Am7b5, Ab7#11, Cm7, Fm7, Fm7/Eb, Dm7b5, G7, AbΔ7, Dm7b5, G7b9, Cm6.

THYME'S TIME

Medium Swing

DEAN NEWTON

INTRO $B\flat\Delta 7$ $A\flat\Delta 7$ $G\flat\Delta 7$ $F+7$
(VAMP ON D.C.)

$B\flat\Delta 7$ $A m 7$ $D 7$ $G m 7$ $G\flat m 7$ $F m 7$ $B\flat 7\flat 9$
 $E\flat 7\sharp 11$ $C\sharp 7$ $D m 7$ $G 7$
 $E 7$ $A 7$ $D 7$ $G 7$
 $C 7$ $F 7$ 1. $B\flat\Delta 7$ $C m 7$ $F 7\flat 9$
 2. $B\flat\Delta 7$ $F\sharp m 7\flat 5$ $F 7 sus$ $F 7$ $B m 7$ $E m 7$ $A 7\flat 9$
 $C\sharp m 7\flat 5$ $F\sharp 7$ $B m 7\flat 5$ $B 7$ $C\Delta 7$ $C 6$
 $C m 7$ $F 7$ $B\flat\Delta 7$ $A m 7$ $D 7$

THYME'S TIME (P 2)

G m7 G \flat m7 F m7 B \flat 7 \flat 9 E \flat 7 \sharp 11 C \sharp \circ 7
 D m7 G7 E m7 A7 D m7 G7 \flat 9
 C m7 F7 \emptyset B \flat $\frac{6}{9}$
 \emptyset G \flat Δ 7 \sharp 11 E Δ 7 \sharp 11 D Δ 7 \sharp 11 D \flat Δ 7

SOLO CHANGES

B \flat Δ 7 A m7 D7 G m7 G \flat m7 F m7 B \flat 7
 E \flat 7 E \circ 7 B \flat /F G7
 E m7 A7 D m7 G7 C m7 F7 B \flat Δ 7 F7

D.C. al Coda

TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score for "Tidal Breeze" consists of ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Medium Swing". The score includes the following chord annotations:

- Staff 1: $B\flat_9^6$, $A\flat_7\#11$
- Staff 2: $B\flat_9^6$, $A\flat_7$, $G\flat_7$
- Staff 3: $F_7\#9$, $G\flat_7$, $F_7\#9$, $G\flat_7$
- Staff 4: $G+7\#9$, $A\flat_7\#11$, $A_7\flat_9$
- Staff 5: $B\flat_9^6$, $A\flat_7\#11$
- Staff 6: $B\flat_9^6$, $A\flat_7$, $G\flat_7$
- Staff 7: $F_7\#9$, $G\flat_7$, $F_7\#9$, $G\flat_7$
- Staff 8: $G+7\#9$, $A\flat_7\#11$, $A\flat_7\#9$

A TIME FOR LOVE

315

PAUL FRANCIS WEBSTER
JOHNNY MANDEL

Ballad

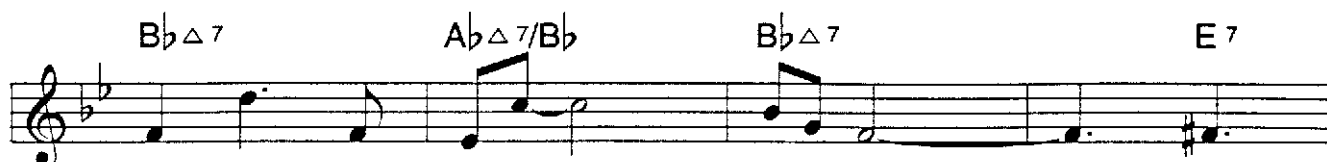
The musical score for "A Time for Love" is written in G minor (three flats) and 4/4 time. It consists of ten staves of music. The chord progressions are as follows:

- Staff 1: B \flat Δ 7, A \flat 7 \sharp 11, B \flat Δ 7, C7 \sharp 11
- Staff 2: C m7, E \flat Δ 7/B \flat , A m7, D7, A m7 \flat 5, D7 \flat 9
- Staff 3: G m7, A \flat 7/G \flat , B \flat \flat 6/F, C7 \flat 9
- Staff 4: C m7, E \flat Δ 7/B \flat , A m7 \flat 5, D7 \flat 9
- Staff 5: G m7, A m7 \flat 5, D7 \flat 9, G m7, C7 \flat 9, F Δ 7, A7 \sharp 9
- Staff 6: D m7, D7 \flat 9, G m7, G m7/F, E m7 \flat 5, A7 \sharp 11
- Staff 7: D Δ 7, B m7, C m7, F7, B \flat \circ 7, B \flat Δ 7, A m7 \flat 5, D7 \flat 9
- Staff 8: G m7, C7 \flat 9, C m7, E \flat Δ 7/B \flat
- Staff 9: A m7, D7, D7 \flat 9, G m7, C7 \sharp 11
- Staff 10: C m7, C m7/F, F7 \flat 9, B \flat \flat 6

TIMES LIE

CHICK COREA

Easy 3



TIMES LIE (P. 2)

B Δ 7 F \sharp m7 B Δ 7 F \sharp m7

B Δ 7 F \sharp m7 B Δ 7 F \sharp m7

B Δ 7 F \sharp m7 F7 E Δ 7 G/A \flat A/G

D/B \flat E/A C/A \flat A/G F \sharp m7 E/C *TO SOLOS* A/B B7 E Δ 7

D Δ 7 C m7 \flat 5 B7 \sharp 11 *TO ENDING* A/B B7 E Δ 7 D/E

VAMP

TIME WAS

Easy 3

(DREAMING)

SIDNEY KEITH
MIGUEL PRADO

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. Above the notes, various chords are indicated, such as Bm7, Bb7, Am7, D7, GΔ7, Db7, CΔ7, F7, G6/9, Em7, D7sus4, and others. The score includes first and second endings, marked with '1.' and '2.' respectively. The notation includes quarter notes, eighth notes, and rests.

Chord progression for the first staff: Bm7, Bb7, Am7, D7, GΔ7

Chord progression for the second staff: Db7, CΔ7, F7, G6/9, Em7

Chord progression for the third staff: Am7, D7, 1. GΔ7, Em7, Am7

Chord progression for the fourth staff: D7, 2. G6/9, C#m7b5, F#7b9

Chord progression for the fifth staff: BΔ7, G#m7, C#m7, F#7, BΔ7

Chord progression for the sixth staff: G#m7, C#m7, Em7, A7, DΔ7, Em7

Chord progression for the seventh staff: F#m7, Em7, A7, DΔ7, Am7, D7sus4

Chord progression for the eighth staff: D7b9, Bm7, Bb7, Am7, D7, GΔ7

Chord progression for the ninth staff: Db7, CΔ7, F7, G6/9, Em7

Chord progression for the tenth staff: Am7, D7, GΔ7

TINY CAPERS

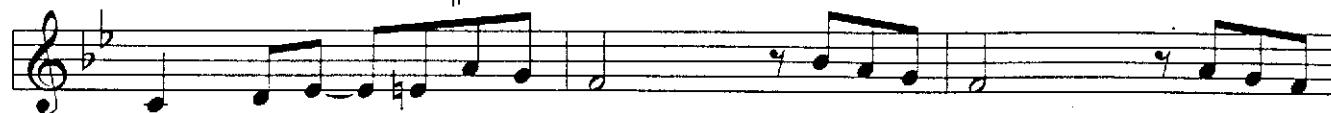
CLIFFORD BROWN

Medium Swing

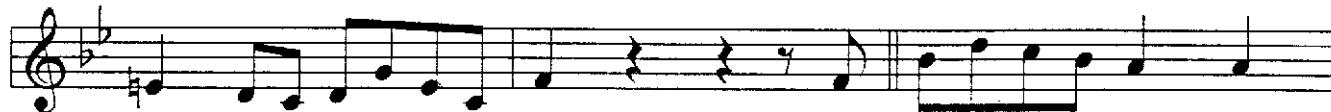
B \flat Δ 7 D7 Gm7 B \flat 7 E \flat Δ 7 G+7



Cm7 C \sharp °7 Dm7 E \flat Δ 7 Dm7 Gm7



C7 Cm7 F7 B \flat Δ 7 D7



Gm7 B \flat 7 E \flat Δ 7 G+7 Cm7 C \sharp °7



Dm7 E \flat Δ 7 Dm7 Gm7 Cm7 F7 B \flat 6



E \flat 7b9 E \flat 7 B \flat 7



E \flat 7b9 E \flat 7 Dm7 G7 Cm7 F7



B \flat Δ 7 D7 Gm7 B \flat 7 E \flat Δ 7 G+7 Cm7 C \sharp °7



Dm7 E \flat Δ 7 Dm7 Gm7 Cm7 F7 B \flat 6



TIS'

Swing Blues

THAD JONES

The musical score consists of three staves of music in a 12-measure blues format. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notes are as follows:

- Staff 1:** Measures 1-4: Eb7#9, Eb7#9, Eb7#9, Eb7#9. Notes: Eb4, Gb4, Bb4, Eb5, Eb4, Gb4, Bb4, Eb5. Measures 5-8: Eb7#9, Eb7#9, Eb7#9, Eb7#9. Notes: Eb4, Gb4, Bb4, Eb5, Eb4, Gb4, Bb4, Eb5.
- Staff 2:** Measures 1-4: Ab7#9, Ab7#9, Ab7#9, Ab7#9. Notes: Ab4, Cb5, Eb5, Ab5, Ab4, Cb5, Eb5, Ab5. Measures 5-8: Eb7#9, Eb7#9, Eb7#9, Eb7#9. Notes: Eb4, Gb4, Bb4, Eb5, Eb4, Gb4, Bb4, Eb5.
- Staff 3:** Measures 1-4: Fm7, Fm7, Fm7, Fm7. Notes: F4, Ab4, Cb5, F5, F4, Ab4, Cb5, F5. Measures 5-8: Bb7#9, Bb7#9, Bb7#9, Bb7#9. Notes: Bb4, D5, F5, Bb5, Bb4, D5, F5, Bb5. Measure 9: Eb7#9, Eb7#9. Notes: Eb4, Gb4, Bb4, Eb5. Measure 10: Eb7#9, Eb7#9. Notes: Eb4, Gb4, Bb4, Eb5. Measure 11: Eb7#9, Eb7#9. Notes: Eb4, Gb4, Bb4, Eb5. Measure 12: Eb7#9, Eb7#9. Notes: Eb4, Gb4, Bb4, Eb5.

TO KILLA BRICK

Fast Blues

WOODY SHAW

C7#11 F7 C7
 F7 Em7
 A7 Dm7 G7
 C7 Eb7 1. D7 G7 2. Dm7 G7

TOO CLOSE FOR COMFORT

JERRY BOCK
LARRY HOLOFCENER
GEORGE WEISS

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains two first endings, with the first ending leading back to the beginning of the piece. The second ending leads to the start of the second system. The third and fourth staves contain the second system of music. The fifth and sixth staves contain the third system. The seventh and eighth staves contain the fourth system. The ninth and tenth staves contain the fifth system, which concludes with a double bar line.

Chord progressions for each staff:

- Staff 1: C Δ 7, B+7, E m7 \flat 5, A7
- Staff 2: D m7 \flat 5, G7, 1. C Δ 7, D m7, G7
- Staff 3: 2. C Δ 7, G m7, C7, F7, F \sharp o7
- Staff 4: C/G, G m7, C7, F7, F \sharp o7
- Staff 5: A \flat 7, D m7, G7, C Δ 7, B+7
- Staff 6: E m7 \flat 5, A7, D m7 \flat 5, G7
- Staff 7: C Δ 7, G m7, C7, F7, F \sharp o7
- Staff 8: A m7 \flat 5, D7 \flat 9, A \flat 7
- Staff 9: G7, C Δ 7

TOO MARVELOUS FOR WORDS

JOHNNY MERCER
RICHARD WHITING

Medium Swing

Am⁷ D⁷ Am⁷ D⁷

G^Δ7 C⁷#11 1. Bm⁷ Em⁷

2. B^Δ7 C#m⁷ F#⁷ B^Δ7 Dm⁷ G⁷ sus 4

Dm⁷ G⁷ sus 4 C^Δ7 F⁷#11

Em⁷ A⁷ Am⁷ D⁷ Am⁷ D⁷

G^Δ7 C^Δ7 Bm⁷b5 E⁷b9 Am⁷ F⁷

Am⁷ D⁷ sus 4 G⁶/₉

THE TOUCH OF YOUR LIPS

RAY NOBLE

Easy Swing

C Δ 7₃ Am7 Dm7 G7 Em11 A+7 Dm11 G13
 C₉⁶₃ F9 Em7b5 A7b9 A7
 Dm7b5 G7 C₉⁶ B \flat 7#11 Am7 B+7
 E Δ 7/B B7sus4 B7 E Δ 7 G13 G7sus4
 C Δ 7₃ Am7 Dm7 G7 Em11 A+7 Dm11 G13
 C₉⁶₃ F9 Em7b5 A7b9 A7
 Fm⁶ B \flat 9 Am7 D7
 Dm7₃ G7sus4 G7 C₉⁶

TRICROTISM

Med. Swing

Bass Solo

OSCAR PETTIFORD

Eb Δ 7 F7
 F7 Ab Δ 7 A \circ 7 Eb/Bb₃ C7
 B7 Bb7 Σ Eb Δ 7
 F7 F7
 Ab Δ 7 A \circ 7 Eb/Bb₃ C7 Fm7 Bb7
 Eb \flat 6 *Fine* B7
 Eb Δ 7 ₃ G7 Cm Cm Δ 7
 Cm7 F7 Fm7 ₃ Bb7 *D.S. al Fine*

TUNE 88

Medium Rock

JEFF LORBER

First system of musical notation. The treble clef staff contains a melody in 4/4 time with accents (^) over the notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The bass clef staff contains a simple bass line with chords G13, C13, and G13. The time signature is 4/4.

Second system of musical notation. The treble clef staff continues the melody with accents (^) over the notes G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7. The bass clef staff contains a simple bass line with chords G13 and C13. The time signature is 4/4.

Third system of musical notation. The treble clef staff has a rest for the first two measures, followed by a melodic phrase with accents (^) over the notes G5, A5, B5, C6, D6, E6, F6, G6. The bass clef staff contains a simple bass line with chords G13 and Eb13. The time signature is 4/4.

Fourth system of musical notation. The treble clef staff contains a melodic phrase with accents (^) over the notes G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7. A triplet of notes (G6, A6, B6) is marked with a '3' above it. The bass clef staff contains a simple bass line with chords E13, F13, F#13, G13, Ab13, and G13. The time signature is 4/4.

UN POCO LOCO

327

Bright Latin

BUD POWELL

INTRO Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CΔ7#11

Chords and musical notation for the piece "Un Poco Loco" by Bud Powell. The score includes various chords and musical notations such as triplets and dynamics.

Chords: Dm7, G7#9, Dm7, G7#9, Dm7, G7#9, CΔ7#11, EbΔ7#11, DbΔ7#11, CΔ7#11, EbΔ7#11, DbΔ7#11, CΔ7#11, D7, Db7, CΔ7#11, CΔ7#11, Fm7, Bb7, EbΔ7, Ebm7, Ab7, DbΔ7, D°7, G7, CΔ7, Bm7/A, E7/B, Bb7, Am7, D7, G7, G+7#9, CΔ7#11.

Musical notation includes triplets, dynamics (>, Λ), and a Coda section marked "D.S. al Coda".

UNFORGETTABLE

IRVING GORDON

Ballad

G Δ 7 F#/G F#7
 C Δ 7 Em7 A7
 F Δ 7 Fm7 B \flat 7 C Δ 7 F7 Em7 A7
 Am7 D7 Am7 D7 D7 Am7 E \flat m7 A \flat 7
 G Δ 7 F#/G F#7
 C Δ 7 Em7 A7
 F Δ 7 Fm6 B \flat 7#11 C Δ 7 F7 Em7 A7
 Am7 D7 Dm7 G7 C \flat 6

THE VERY THOUGHT OF YOU

329

RAY NOBLE

Ballad

Chord symbols for the first staff: $E\flat 7$ $A\flat \Delta 7$ $D\flat \Delta 7$ $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $D\flat \Delta 7$

Chord symbols for the second staff: $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $B\flat m 7$ $B^\circ 7$ $A\flat / C$ $B\flat 9$

Chord symbols for the third staff: $B\flat m 7$ $E\flat 7$ $G m 7 b 5$ $C 7 b 9$ $F m 7$ $F m 7 / E\flat$

Chord symbols for the fourth staff: $D m 7$ $G 7$ $C m 7$ $F m 7 b 5$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $B\flat m 7$ $F + 7$

Chord symbols for the fifth staff: $E 7 \# 11$ $E\flat 7$ $A\flat \Delta 7$ $D\flat \Delta 7$ $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $D\flat \Delta 7$

Chord symbols for the sixth staff: $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $B\flat m 7$ $B^\circ 7$ $A\flat / C$ $B\flat 9$

Chord symbols for the seventh staff: $B\flat m 7$ $E\flat 7$ $G m 7 b 5$ $C 7 b 9$ $F m 7$ $F m 7 / E\flat$

Chord symbols for the eighth staff: $D m 7 b 5$ $A^\circ 7$ $B\flat m 7$ $A^\circ 7$ $B\flat m 7$ $E\flat 7 b 9$ $A\flat 6$

VIOLETS FOR YOUR FURS

Ballad

TOM ADAIR
MATT DENNIS

G m7 C 7^b9 F Δ7 B^bm7 E^b7
 F Δ7 D 7^b9 G m7 C 7^b9 F Δ7 A m7 D 7[#]9
 G m7 D 7[#]9 G m7 C 7 F Δ7 D 7^b9 G m7 C 7
 F Δ7 D 7^b9 G m7 C 7 F Δ7 D 7[#]9 G 7[#]11
 G m7 A m7 D 7 G m7 C 7^b9 F Δ7 B^bm7 E^b7
 F Δ7 D 7^b9 G m7 C 7^b9 F Δ7 A m7 D 7[#]9 G m7
 B^bΔ7 E^b7 F Δ7 A m7 D 7
 B^bm7 C + 7^b9 F Δ7 D m7 G 7 C 7^b9 F Δ7

WAIL

Med. Up Bop

BUD POWELL

$E\flat\Delta 7$ $E\circ 7$ $Fm 7$ $F\sharp m 7$ $Gm 7\flat 5$ $C 7$
 $Fm 7$ $B\flat 7$ $B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$
 $Gm 7/B\flat$ $C 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $E\circ 7$
 $Fm 7$ $F\sharp m 7$ $Gm 7\flat 5$ $C 7$ $Fm 7$ $B\flat 7$
 $B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$ $Gm 7/B\flat$ $C 7$ $Fm 7$ $B\flat 7$
 $E\flat\Delta 7$ *Fine* $G + 7\sharp 9$
 $C 7\sharp 11$ $F + 7\sharp 9$
 $B\flat 7\sharp 11$ $E\flat\Delta 7$ $E\circ 7$ *D.S. al Fine*

WALL-EYE BLUES

Medium Swing

ARNOLD LOUPACCI

B \flat 7 E \flat 7 B \flat 7 B7
 B \flat +7 E7 E \flat 7 A \flat 7
 B \flat 7 A \flat 7 G7#11 D \flat 7#11 Cm7
 F7#9 B \flat 7 G7#11 C7#9 F7
 B \flat 7 F+7 B \flat 7

WATCH WHAT HAPPENS

333

Med. Bossa

MICHEL LEGRAND

Chord progression for the first staff: $E\flat\Delta 7$ $F 7$

Chord progression for the second staff: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat\Delta 7$ $E \Delta 7$ $F \Delta 7$ $E \Delta 7$

Chord progression for the third staff: $E\flat\Delta 7$ $F 7$

Chord progression for the fourth staff: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat\Delta 7$ $E \Delta 7$ $F \Delta 7$ $G\flat\Delta 7$

Chord progression for the fifth staff: $G \Delta 7$ $G m 7$ $C 7$

Chord progression for the sixth staff: $F \Delta 7$ $F m 7$ $B\flat 7$

Chord progression for the seventh staff: $E\flat\Delta 7$ $F 7$

Chord progression for the eighth staff: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat 6$ $E 6$ $D 6$

Chord progression for the ninth staff: $E\flat 6$ $E 6$ $D 6$ $E\flat 6$

WATERMELON MAN

HERBIE HANCOCK

Medium, Rock

The main musical notation consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb), with a chord marking of F7#9. The second staff continues the melody with a Bb9 chord marking. The third staff features a rhythmic accompaniment with chord markings C9, Bb9, C9, and Bb9. The fourth staff concludes the section with chord markings C9, Bb9, and F7#9.

ALTERNATE CHANGES

The alternate changes section consists of a single staff of music in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It begins with a chord marking of Ab13 and contains four measures of sustained notes.

WHAT A DIFFERENCE A DAY MADE

335

STANLEY ADAMS

MARIA GREVER

Medium Swing

3 F m7 B \flat 7 sus 4 3 3

E \flat Δ 7 A \flat 7 G m7 C7 \sharp 9 F m7 B \flat 7 sus 4 B \flat 7 3

E \flat Δ 7 D m7 G7

C m add9 C m C m Δ 7 C m7 C m7 F7 3

B \flat 7 sus 4 B \flat 7 F m7 B \flat 7 sus 4 3 3 3

E \flat Δ 7 A \flat 7 G m7 C7 \sharp 9 F m7 B \flat 7 sus 4 B \flat 7 3

B \flat m7 E \flat 7 A \flat Δ 7 3

D \flat 7 \sharp 11 G m7 F \sharp o7 3 3

F m7 B \flat 7 E \flat $\frac{6}{9}$ 3

WES SIDE STROLL

Montuno

GARY APRILE

First system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The key signature has one flat (Bb). The music consists of two measures, each repeated. The first measure contains a quarter rest in the treble and a quarter note in the bass. The second measure contains a quarter note in the treble and a quarter note in the bass. The notes in the bass line are D, G, Bb, and F. The notes in the treble line are G, Bb, D, and F. The chord symbols are Dm7 G7.

Second system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The key signature has one flat (Bb). The music consists of two measures, each repeated. The first measure contains a quarter rest in the treble and a quarter note in the bass. The second measure contains a quarter note in the treble and a quarter note in the bass. The notes in the bass line are D, G, Bb, and F. The notes in the treble line are G, Bb, D, and F. The chord symbols are Dm7 G7.

Third system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The key signature has one flat (Bb). The music consists of two measures, each repeated. The first measure contains a quarter rest in the treble and a quarter note in the bass. The second measure contains a quarter note in the treble and a quarter note in the bass. The notes in the bass line are D, G, Bb, and F. The notes in the treble line are G, Bb, D, and F. The chord symbols are Dm7 G7. The second measure of the second system has a first ending (1.) and a second ending (2.). The first ending contains a quarter rest in the treble and a quarter note in the bass. The second ending contains a quarter note in the treble and a quarter note in the bass. The notes in the bass line are G, Bb, and F. The notes in the treble line are G, Bb, and F. The chord symbols are G7 F#7 F7.

Fourth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The key signature has one flat (Bb). The music consists of two measures, each repeated. The first measure contains a quarter rest in the treble and a quarter note in the bass. The second measure contains a quarter note in the treble and a quarter note in the bass. The notes in the bass line are Bb, A, and G. The notes in the treble line are Bb, A, and G. The chord symbols are Bb7 A7 Ab7. The second measure of the second system has a first ending (1.) and a second ending (2.). The first ending contains a quarter rest in the treble and a quarter note in the bass. The second ending contains a quarter note in the treble and a quarter note in the bass. The notes in the bass line are E, Bb, and A. The notes in the treble line are E, Bb, and A. The chord symbols are E7#9 Bb7 A7.

WES SIDE STROLL (P. 2)

D7#9 Ab7 G7 Fm7 Bb7 Fm7 Bb7

Fm7 Bb7 Fm7 Bb7 Em7 A7

Perc. Dm7

SOLO CHANGES

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7 Dm7 G7 Cm7 F7 Cm7 F7

Cm7 F7 Cm7 F7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Fm7 Bb7 Fm7 Bb7 Em7 A7 Em7 A7

WHAT KIND OF FOOL AM I

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

Eb Δ 7 Cm7 Fm7
 Bb7 Eb Δ 7 C7 Fm7
 Bb7 Eb Δ 7 Cm7 F7
 F7/Eb Dm7 Gm7 Cm7 F7 Fm7
 Bb7 Eb Δ 7 Cm7 Fm7
 Bb7 Eb Δ 7 Bbm7
 Eb7 Ab Δ 7 Db7 Cm7
 F7 Fm7 Bb7 sus 4 Eb $\frac{9}{8}$

WHEN THE SUN COMES OUT

TED KOEHLER
HAROLD ARLEN

Ballad

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. Above the first staff are the chords C7, Bb7, Am7, D7, C7, and C#o7. Above the second staff are D7sus4, D7, Dm7, G7, CΔ7, F7, Bm7, and Bb7. Above the third staff are Am7, D7 (Bb°7), Bm7, and Em7. Above the fourth staff are Bm7b5, E7, and Am7. Above the fifth staff are Bb°7, Bm7, E7, A7, D7sus4, and D7. Above the sixth staff are C7, Bb7, Am7, D7, C7, and C#o7. Above the seventh staff are D7sus4, D7, Dm7, G7, CΔ7, F7, Bm7, and Bb7. Above the eighth staff are Am7, Bb°7, Bm7, B7, Em7, and F7. Above the ninth staff are B13, E7#9, Am7, D7sus4, D7b9, and G6. The notation includes various note values, rests, and dynamic markings.

WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

$A\flat\Delta^7$ $A\flat^7$ $A\flat^6$ $D\flat^7\sharp^{11}$ $A\flat m^7$ $D\flat^9$
 $B\flat^7$ B^7 $B\flat^7$ $G\flat^7\sharp^{11}$ $D\flat m^7$ $G\flat^7$
 $A\flat\Delta^7$ $C+^7$ $F m^7$ $B\flat^7$ $D m^7\flat^5$ $G^7\flat^9$
 $C m^7$ $B\flat m^7$ $E\flat^7$ $A\flat\Delta^7$ $B\flat m^7$ $E\flat^7$
 $A\flat\Delta^7$ $A\flat^7$ $A\flat^6$ $D\flat^7\sharp^{11}$ $A\flat m^7$ $D\flat^9$
 $B\flat^7$ B^7 $B\flat^7$ $G\flat^7\sharp^{11}$ $D\flat m^7$ $G\flat^7$
 $A\flat\Delta^7$ $C+^7$ $F m^7$ $E\Delta^7$ $A\flat\Delta^7/E\flat$ $D\flat m^7$ $C+^7$ $C m^7$ F^7
 $B\flat m^7$ E^9 $E\flat^7\flat^9$ $A\flat^6$

WHERE OR WHEN

LORENZ HART
RICHARD RODGERS

Easy Swing

$E\flat\Delta 7$ $E\flat^{\circ}7$ $E\flat\Delta 7$
 $A\flat\Delta 7$ $Fm7$ $B\flat 9 \text{ sus } 4$
 1. $G7$ $C7$ $F7$ $B\flat 7$ | 2. $Dm7$ $G7$
 $Cm7$ $Fm7$ $Dm7$ $G7$
 $Cm7$ $Fm7$ $F7$ $B7\#11$ $B\flat 7$
 $E\flat\Delta 7$ $A m7$ $D7$ $A\flat 7\#11$ $G7$ $Cm7$
 $Fm7$ $Gm7$ $C7$ $Fm7$ $C7$
 $Fm7$ $(Bm7 \ E7)$ $B\flat 7$ $E\flat 6$

WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

Eb⁶ Ab^Δ7 Gm⁷ Gb⁷#11 Fm⁷
 Bb⁷ Eb⁶ Ab^Δ7
 Gm⁷ Gb⁷#11 Fm⁷ B⁷#11 Bb⁷ Ab⁷
 G⁷ 1. Cm⁷ F⁷
 Cm⁷ Abm⁷ Db⁷ Cm⁷
 F⁷ Fm⁷
 Bb⁷ sus 4 Bb⁷ 2. Cm⁷ Bbm⁷
 Eb⁷ Ab^Δ7 Db⁷ Gm⁷/Bb
 Gb^o7 /Bb Fm⁷/Bb Bb⁷ Eb⁶

WHO CAN I TURN TO

LESLIE BRICUSSE
ANTHONY NEWLEY

Medium Swing

$E\flat\Delta 7$ $F m 7$ $B\flat 7$ $F m 7$ $B\flat 7$
 $E\flat\Delta 7$ $F m 7$ $G m 7$ $A\flat\Delta 7$ $B\flat m 7$ $E\flat 7$
 $A\flat\Delta 7$ $D 7\flat 9$ $G m 7$ $C m 7$
 $F m 7$ $F\sharp o 7$ $G m 7$ $C 7$ $F m 7$ $A\flat m 7$ $D\flat 7$
 $E\flat\Delta 7$ $F m 7$ $B\flat 7$ $F m 7$ $B\flat 7$
 $E\flat\Delta 7$ $F m 7$ $G m 7$ $A\flat\Delta 7$ $B\flat m 7$ $E\flat 7$
 $A\flat\Delta 7$ $D m 7\flat 5$ $G 7\flat 9$ $C m 7$ $F 7\flat 9$
 $A\flat\Delta 7$ $G m 6$ $F m 7$ $(B m 7 E 7)$ $E\flat 6$
 $B\flat 7$

WHY DID I CHOOSE YOU

HERBERT MARTIN
MICHAEL LEONARD

Ballad

$B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Dm7\flat 5$ $G 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $C/B\flat$ $Am 7$ $D 7$ $D 7\flat 9$

$Gm\Delta 7$ $Gm 7$ $C 7$ $C 7\flat 9$ $F\Delta 7$ $Dm 7$ $Gm 7$

$F\Delta 7/C$ $A\flat 7/C$ $C 9\text{ sus } 4$ $C 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Dm7\flat 5$ $G 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $C/B\flat$ $Am 7$ $D 7$ $D 7\flat 9$

$Gm\Delta 7$ $Gm 7$ $C 7$ $C 7\flat 9$ E/F $F\Delta 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $Am 7$ $Gm 7$ $C 9\text{ sus } 4$ $A 13$ $A 7\sharp 11$ $D 9\text{ sus } 4$ $D 7\flat 9$

$Gm 7$ $C 7\text{ sus } 4$ $C 7\flat 9$ $F 9$

WILL YOU STILL BE MINE

345
TOM ADAIR
MATT DENNIS

Medium Swing

B \flat Δ 7 B $^{\circ}$ 7 C m7 F7 B \flat Δ 7
B $^{\circ}$ 7 C m7 F7 F \sharp $^{\circ}$ 7 G m7 F m7
E m7 A7 E \flat m7 A \flat 7 D m7 G7 C m7 F7
B \flat Δ 7 B $^{\circ}$ 7 C m7 F7 D7 A m7 D7
G m7 G m7 G m7/F E m7 A7
E \flat m7 A \flat 7 B \flat Δ 7 B \flat 7 E \flat Δ 7
A \flat 7 \sharp 11 G m7
D \flat m7 G \flat 7 C m7 F7 B \flat Δ 7 B $^{\circ}$ 7 C m7
F7 B \flat Δ 7 B $^{\circ}$ 7 C m7 F7 F \sharp $^{\circ}$ 7
G m7 F m7 E m7 A7
C m7 F13 B \flat 9

WITCHCRAFT

CAROLYN LEIGH
CY COLEMAN

Medium Swing

The musical score for "Witchcraft" is written in a single system with ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Medium Swing". The chord progression across the staves is as follows:

- Staff 1: FΔ7, Ab°7
- Staff 2: Gm7, C7, FΔ7, Cm7, F7
- Staff 3: BbΔ7, Bbm7
- Staff 4: AbΔ7, G7#9, C7, Gm7, C7
- Staff 5: FΔ7, Bb9
- Staff 6: FΔ7, Bm7b5, E7b9
- Staff 7: Am, Am+5, Am6, Am+5
- Staff 8: Gm, Gm+5, Gm7, C7
- Staff 9: FΔ7, Ab°7
- Staff 10: Gm7, C7, FΔ7

WITH EVERY BREATH I TAKE

347

Ballad.

CY COLEMAN

Chord progression for the first staff: G m7, C m7, F7, D7b9, G m7.

Chord progression for the second staff: G9 sus4, G7b9, C m7, Eb/Bb, F7/A, Eb7, D7b9.

Chord progression for the third staff: G m7, C7, G m7, C7.

Chord progression for the fourth staff: C m7, C m7/Bb, Am7b5, D7b9, G m7, G m7/F, EbΔ7.

Chord progression for the fifth staff: A+7, D7b9, G m7, C7.

Chord progression for the sixth staff: EbΔ7, G m7/D, AbΔ7, DbΔ7, D7, Ab/D.

Chord progression for the seventh staff: G m7, C m7, F7, D7b9, G m7.

Chord progression for the eighth staff: G9 sus4, G7b9, C m7, Eb/F, F/Eb, Bb/D, F m7, E7.

Chord progression for the ninth staff: EbΔ7, Bb/D, B/D, D7#11, Ab7, G m7, C7.

WRAP YOUR TROUBLES IN DREAMS

TED KOEHLER
HARRY BARRIS
BILLY MOLL

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign. The third staff contains two first endings, separated by a double bar line and a repeat sign. The fourth staff begins with a repeat sign. The fifth staff begins with a repeat sign. The sixth staff begins with a repeat sign. The seventh staff begins with a repeat sign. The eighth staff begins with a repeat sign. The ninth staff begins with a repeat sign. The tenth staff begins with a repeat sign.

Chord progressions for each staff:

- Staff 1: C Δ 7, F7, B m7 \flat 5, E7
- Staff 2: A m7, D7
- Staff 3: 1. D m7, G7, C Δ 7, G7; 2. D m7, G7
- Staff 4: C Δ 7, E7, A m7, B7, E7, A7
- Staff 5: D7, G7, C Δ 7, E7, A m7, B7
- Staff 6: E7, A7, D7, G7, C Δ 7, G+7
- Staff 7: C Δ 7, F7, B m7 \flat 5, E7, A m7
- Staff 8: D7, D m7, G7, C \natural 6

YOU AND THE NIGHT AND THE MUSIC

349

HOWARD DIETZ
ARTHUR SCHWARTZ

Medium Swing

The musical score consists of ten staves of music in 3/4 time, medium swing. The key signature has two flats (B-flat and E-flat). The chords and their positions are as follows:

- Staff 1: $C m_6^{\flat}$ (with triplet), $D m_7^{\flat 5}$, G_7 , $G m_7^{\flat 5}$ (with triplet), $C_7^{\flat 9}$ (with triplet).
- Staff 2: $F m_6$, $D m_7^{\flat 5}$ (with triplet), $G_7^{\flat 9}$ (with triplet).
- Staff 3: $C \Delta_7$, 1. $D m_7^{\flat 5}$ G_7 , 2. C_7 .
- Staff 4: $A b_7$ (with triplet), $A m_7^{\flat 5}$, $D_7^{\flat 9}$, G_7 (with triplet).
- Staff 5: $A b_7$ (with triplet), $A m_7^{\flat 5}$, $D_7^{\flat 9}$ (with triplet).
- Staff 6: G_7 , $A b_7$, G_7 , $D b_7^{\sharp 11}$, $C m_6^{\flat}$ (with triplet).
- Staff 7: $D m_7^{\flat 5}$, G_7 , $G m_7^{\flat 5}$ (with triplet), $C_7^{\flat 9}$ (with triplet), $F m_6$.
- Staff 8: $D m_7^{\flat 5}$ (with triplet), $G_7^{\flat 9}$ (with triplet), $C m_7$, $A m_7^{\flat 5}$, $A b_7$, G_7 , $C m_6^{\flat}$.

YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

$E\flat_6^9$ $A\ m7$ $D7$ $E\flat_6^9$ $A\flat7$
 $G\ m7$ $C7\flat9$ $F\ m7$ $B\flat7$
 $F\ m7$ $C7$ $F\ m7$ $D\flat7\sharp11$ $C7$
 $C\ m7$ $F7$ $F\ m7$ $B\flat7$
 $G\ m7$ $F\sharp^o7$ $B\flat7/F$ $C7/E$
 $B7$ $B\flat7$ $F\ m7$ $B\flat7$
 $E\flat_6^9$ $A\ m7$ $D7$ $E\flat_6^9$ $A\flat7$ $G\ m7$ $C7$
 $F9$ $F\ m7$ $B\flat7$ $E\flat_6^9$

YOU MAKE ME FEEL SO YOUNG

351

MACK GORDON

JOSEF MYRON

Medium Swing

Staff 1: $B\flat\Delta 7$ $G+7$ $Cm7$ $F7$ $B\flat\Delta 7$ $B\circ 7$ $A\flat/C$ $F7$

Staff 2: $B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm7$ 1. $Dm7$ $Gm7$ $Cm7$ $F7$

Staff 3: 2. $Dm7$ $Gm7$ $G\flat 7$ $F7$ $Fm7$ $B\flat 7$

Staff 4: $Fm7$ $B\flat 7$ $A m7\flat 5$ $D 7\flat 9$ $Gm7$

Staff 5: $Cm7$ $F7$ $B\flat\Delta 7$ $G+7$ $Cm7$ $F7$

Staff 6: $B\flat\Delta 7$ $B\circ 7$ $A\flat/C$ $F7$ $B\flat\Delta 7$ $B\flat+7$ $E\flat\Delta 7$ $Cm7\flat 5$

Staff 7: $Dm7$ $G 7\flat 9$ $Cm7$ $F7$ $Dm7$ $G 7\flat 9$ $Cm7$ $F7$ $B\flat\Delta 7$ $A\flat 7\sharp 11$

Staff 8: $G7$ $Cm7$ $F7$ $\text{sus} 4$ $F7$ $B\flat 6$

YOU GO TO MY HEAD

HAVEN GILLESPIE
J. FRED COOTS

Medium Swing

$E_b\Delta 7$ $A_b m 7$ $D_b 7$ $G_b\Delta 7$

$F + 7$ $B_b + 7$ $E_b m 7$ $C m 7 b 5$ $F + 7$ $B_b + 7$

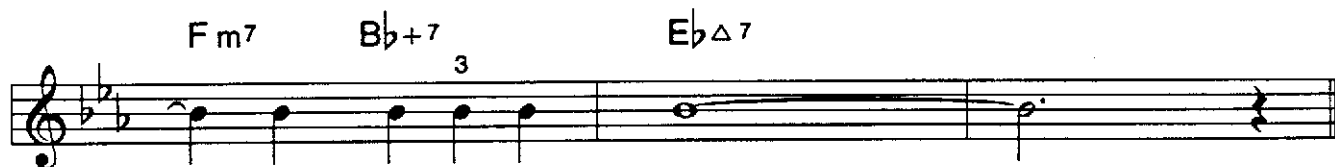
$E_b\Delta 7$ 1 $F m 7$ $B_b 7$ 2 $B_b m 7$ $E_b 7$

$A_b\Delta 7$ $A^\circ 7$ $E_b\Delta 7 / B_b$ $F m 7 / B_b$

$E_b\Delta 7$ $A m 7$ $D 7$ $B m 7$ $E 7 b 9$

3 3 3 3

YOU GO TO MY HEAD (P. 2)



354 **YOU MUST BELIEVE IN SPRING**

MICHEL LEGRAND

Ballad

Em7b5 Bb7 A7 DmΔ7 Dm7/C BbΔ7 Gm7 C7
Eo7 /F FΔ7 Bm7b5 F7 E7 Am7b5 Eb7 D7
Gm7 C7sus4 C7 Eo7/C FΔ7 B+7 Em7b5 Bb7 A7
DmΔ7 Dm7/C BbΔ7 Gm7 C7 Eo7/F FΔ7
Bm7b5 F7 E7 Bbm7b5 E7 Eb7 Abm7 Db7sus4 Db7
GbΔ7 C+7#9 Fm7b5 B7 Bb7 EbmΔ7 Ebm7/Db
BΔ7 Abm7 Db7 Fo7/Gb GbΔ7 Cm7b5 Gb7 F7
Bbm7b5 E7 Eb7 Abm7 Db9sus4 Db9 GbΔ7 BΔ7#11
Fm7b5 Bb9sus4 Bb7b9 Ebm6

YOU'VE CHANGED

355

CARL FISCHER
BILL CAREY

Ballad

Chord changes for the first staff: $E\flat^{\circ}7$, $E\flat\Delta7$, $A m7$, $D7\flat9$, $G m7$

Chord changes for the second staff: $G m7\flat5$, $C+7$, $F9$, 1. $B7$, $B\flat7$

Chord changes for the third staff: $G m7$, $C7$, $F m7$, $B\flat7$, 2. $B7$, $B\flat7$

Chord changes for the fourth staff: $B\flat m7$, $E\flat7$, $A\flat\Delta7$

Chord changes for the fifth staff: $A\flat m7$, $G m7$, $F m7$, $B\flat m7$, $E\flat7$

Chord changes for the sixth staff: $A\flat\Delta7$, $A\flat m7$, $D\flat7\sharp11$, $G m7$, $G\flat m7$

Chord changes for the seventh staff: $F m7$, $B\flat7$, $E\flat^{\circ}7$, $E\flat\Delta7$, $A m7$, $D7\flat9$

Chord changes for the eighth staff: $G m7$, $G m7\flat5$, $C+7$, $F9$

Chord changes for the ninth staff: $B7$, $B\flat7$, $E\flat^{\flat}9$

YOU'RE EVERYTHING

CHICK COREA

Medium 2 Swing

A Δ 7 Abm7 G Δ 7 F#7b9
 Em7 G Δ 7#11 Ab7 Gm7
 F#m7 Fm7 Bb7 Em7
 A7 D Δ 7 Dm7 A Δ 7
 Abm6 G Δ 7#5 F#7b9 Bm7
 Eb/Bb A Δ 7#5 Ab7 G7
 F#7#11 F7 E7#9 A Δ 7
 Em7 A Δ 7 F Δ 7 E Δ 7
 Eb Δ 7 Abm7 C#7 Abm7

YOU'RE EVERYTHING (P. 2)

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G7#9 CΔ7 F7 Em7

Am7 A7b9 D6 Dm7 AΔ7

Abm6 GΔ7#5 F#7b9 Bm7

Bb/Eb AΔ7#5 Ab7 G7

F#+7 F7 E7#9 AΔ7

Em7 AΔ7 Em7 AΔ7

D.S. al Coda

AΔ7 Em7 AΔ7 Em7

AΔ7 Em7 AΔ7 Em7

AΔ7 Em7 AΔ7 Em7

YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

C Δ 7 Dm7 G7 sus 4 C Δ 7 Dm7 G7 Dm7 G7
 C Δ 7 Am7 Am7 D7 A \flat m7 D \flat 7
 C Δ 7 Dm7 G7 sus 4 C Δ 7 Dm7 G7 Dm7 G7
 C Δ 7 Am7 Am7 D7 G \flat Em7
 Am7 D7 Bm7 Em7 Am7 D7 G Δ 7 Em7 Am7 D7
 Bm7 Em7 Dm7 G7 C Δ 7 Dm7 G7 sus 4 C Δ 7
 Dm7 G7 Dm7 G7 C Δ 7 Am7
 D7 D+7 G9 G7 \flat 9 C \flat

The musical score consists of eight staves of music in treble clef with a common time signature. The first seven staves contain a melody with eighth and quarter notes, often beamed together. The eighth staff contains sustained chords. Chord symbols are placed above the notes they apply to. The key signature has one flat (B-flat).

YOURS IS MY HEART ALONE

HARRY SMITH
FRANZ LEHAR

EASY SWING

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat major). The chords and melodic lines are as follows:

- Staff 1:** Chords: B m7^b5, E 7^b9, A m7, D7. Melody: Quarter notes G4, A4, B4, A4, G4.
- Staff 2:** Chords: G m7, C7, F Δ7. Melody: Quarter notes G4, A4, B4, A4, G4.
- Staff 3:** Chords: B m7^b5, E 7^b9, A m7, D7. Melody: Quarter notes G4, A4, B4, A4, G4.
- Staff 4:** Chords: G7, G m7, C7. Melody: Quarter notes G4, A4, B4, A4, G4.
- Staff 5:** Chords: A m7^b5, D 7[#]11, G m7. Melody: Quarter notes G4, A4, B4, A4, G4.
- Staff 6:** Chords: B^b m6, E^b 7[#]11, F Δ7. Melody: Quarter notes G4, A4, B4, A4, G4.
- Staff 7:** Chords: B m7^b5, E 7^b9, A m7, D7. Melody: Quarter notes G4, A4, B4, A4, G4.
- Staff 8:** Chords: G m7, C 9 sus 4, F 6. Melody: Quarter notes G4, A4, B4, A4, G4.

LET'S FALL IN LOVE

TED KOEHLER
HAROLD ARLEN

Medium Swing

C⁶/₉ Am⁷ Dm⁷ G⁷ C⁶/₉ Am⁷ Dm⁷ G⁷
 Em⁷ Am⁷ Dm⁷ G⁷ B^b7[#]11 A⁷ A^b7[#]11 G⁷
 C⁶/₉ Am⁷ Dm⁷ G⁷ C⁶/₉ Am⁷ Dm⁷ G⁷
 Em⁷ Am⁷ Dm⁷ G⁷ Bm⁷ E⁷
 Am⁷ D⁷
 G^Δ7/D Am⁷ Em⁷ E^b7 Dm⁷ G⁷
 Em⁷ Am⁷ Dm⁷ G⁷ C⁶/₉ Am⁷ Dm⁷ G⁷
 C⁶/₉ Am⁷ Dm⁷ G⁷ C⁶/₉

