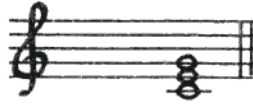
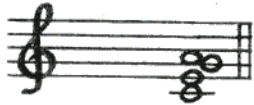
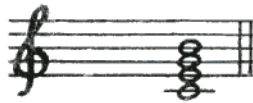

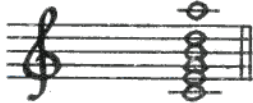
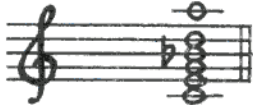
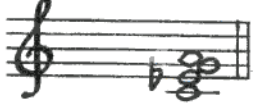

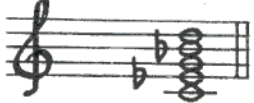
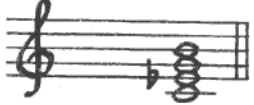
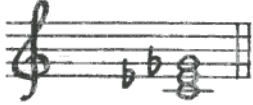
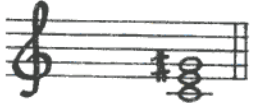
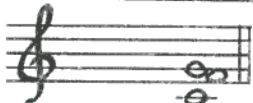
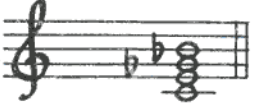
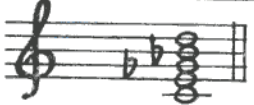
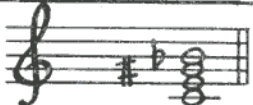
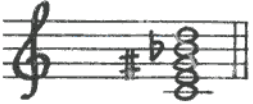
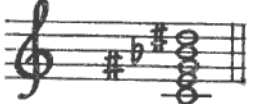


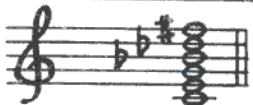
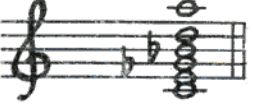



557

JAZZ STANDARDS

swing to bop

Chord Symbols

C 	C ⁶ 	C ^{6/9} 
CMA ⁷ 	CMA ⁹ 	CMA ¹³ 
C ⁷ 	C ⁹ 	C ¹³ 
CMI 	CMI ⁶ 	CMI ^{6/9} 
CMI ⁷ 	CMI ⁹ 	CMI ¹¹ 
CMI ^{7(b5)} (C ^ø) 	CMI(MA ⁷) 	CMI ^{7(add11)} 
CMI ^(b5) 	C ^o 	C ^o (MA ⁷) 
CMI+ (A ^b /C) 	C+ 	C ^{sus} 
C ^{7sus} 	C ^{9sus} 	C ^{13sus} 
C ^{7(b5)} 	C ^{9(b5)} 	C ⁺⁷ 
C ⁺⁹ 	C ^{7(b9)} 	C ^{7(#9)} 
C ^{7(b9)} 	C ^{+7(#9)} 	C ^{+7(b9)} 
C ^{7(#11)} 	C ^{9(#11)} 	C ^{7(#11)} 
C ^{13(b5)} 	C ^{13(b9)} 	C ^{13(#11)} 

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April Showers (L. Silvers)

Handwritten musical score for "April Showers" by L. Silvers. The score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The music consists of ten staves of notation with various chords and melodic lines.

Staff 1: Chords: A_{MI}^7 , D^7 , $C\#^7/D$, D^7 , GMA^7

Staff 2: Chords: G^6 , $C\#^7/G\#$, $G\#^{\circ}$, A_{MI} , F^7/A , D^7 , $C\#^7/D$, D^7 , GMA^7

Staff 3: Chords: G^6 , F^7 , E^7 , $B_{MI}^7(b5)$, $E+$, E^7 , A_{MI}
 (F# $^{\circ}$ $B_{MI}^7(b5)/F$)

Staff 4: Chords: A_{MI} , E_{MI}^7 , A^9 , D^7 , $C\#^7/D$, A_{MI}^7/D , D°

Staff 5: Chords: D^7 , A_{MI}^7 , D^7 , $C\#^7/D$, D^7 , GMA^7

Staff 6: Chords: G^6 , $G+$, G^6 , $B_{MI}^7(b5)/F$, E^7 , F^7 , E^7 , A_{MI} , $A_{MI}+$

Staff 7: Chords: A_{MI}^6 , $D\#^7/A\#$, E^7/B , CMA^7 , $A_{MI}^7(b5)$, G/D , E_{MI}^7

Staff 8: Chords: A^9 , D^7/A , B° , D^7/A , A_{MI}^7/D , $D^{13}(b9)$, G^6

Staff 9: (Empty staff)

Afternoon in Paris (J. Lewis)

Chords for the first system:
 System 1: CMA⁷, CMI⁷, F⁷, B^bMA⁷
 System 2: B^bMI⁷, E^b7, A^bMA⁷, DMI⁷(b5), G⁷(b9) (triple)
 System 3: 1. CMA⁷, AMI⁷, DMI⁷, G⁷; 2. CMA⁷, DMI⁷, G⁷
 System 4: CMA⁷, AMI⁷, DMI⁷, G⁷, D^bMI⁷, G^b7, DMI⁷, G⁷ (G pedal)
 System 5: CMA⁷, CMI⁷, F⁷, B^bMA⁷
 System 6: B^bMI⁷, E^b7, A^bMA⁷, DMI⁷(b5), G⁷(b5) (triple), CMA⁷(AMI⁷ DMI⁷ G⁷)

After You've Gone (J.T. Layton)

Chords for the first system:
 System 1: E^bMA⁷, A^b9(#11), B^bMA⁷, G⁹, C⁹
 System 2: F⁹, B^b6, B^b7, E^bMA⁷, A^b9(#11)

$B^b M A^7$ G^7 $C M I^7 G^7/D$ $E^b 6$ $A^b 9(\#11)$ $B^b M A^7$ D^7
 ($B^b M A^7 E^b 13(\#11)$) ($D M I^{11} G^9$)

$G M I^7$ C^{13} $B^b M A^7/F$ $G^7(b9)$ $C M I^7$ $F^{13}(b9)$ $B^b 6$ ($F M I^7$ $B^b 7$)

Ain't Misbehavin' (E. Waller)

$E^b M A^7$ $C M I^7$ $F M I^7$ $B^b 9$ E^b $G+7$ $A^b 6$ $A^b M I^6$
 ($E^b 6$ E^o) ($F M I^7$ $F\#^o$) ($G M I^7$ $B^b M I^7 A^9(\#11)$) ($A^b 6/9$ $D^b 9(\#11)$)

E^b $G^b 7$ $F M I^7$ $B^b 9$ | E^b E^o F^7 $B^b 7$ | $E^b 6$ A^b $E^b 6$ G^7
 (E^b/G $C^7(b9)$) (G^{13} C^9) (F^9 $B^b 13$) ($E^b 6/9$ $A^b 13$) ($D^7(b9)$ $G+7$)

$C M I$ $A^b 7/C$ F^7/C C^7
 ($C M I$) ($A^b 9$) ($C M I$) (C^7)

B^b (B^o) $C M I^7$ F^9 $B^b 7$ C^7 F^7 $B^b 7$
 ($D M I^7$ $G M I^7$) ($C M I^{11}$ F^{13}) ($B^b 13$ C^{13}) (F^9 $B^b 7 S D S$)

$E^b M A^7$ $C M I^7$ $F M I^7$ $B^b 9$ E^b $G+7$ $A^b 6$ $A^b M I^6$
 ($E^b 6$ E^o) ($F M I^7$ $F\#^o$) ($G M I^7$ $B^b M I^7 A^9(\#11)$) ($A^b 6/9$ $D^b 9(\#11)$)

E^b $G^b 7$ $F M I^7$ $B^b 7$ $E^b 6$ (C^7 $F M I^7$ $B^b 7$)
 (E^b/G $C^7(b9)$) ($F M I^7$ A^b/B^b)

Ain't She Sweet

(M. Ager)

B \flat 6 E \flat /B C \flat M \flat 7 F7 B \flat 6 E \flat /B C \flat M \flat 7 F7 B \flat 6 D7

G7 G+7 1. C7 F7 B \flat 6 F+7 2. C7 F7 B \flat 6 B \flat 7

E \flat 9 B \flat MA7 B \flat 7 E \flat 9

E \flat 9 B \flat 6 B \circ C \flat M \flat 7 F7 B \flat 6 E \flat /B C \flat M \flat 7 F7

B \flat 6 E \flat /B C \flat M \flat 7 F7 B \flat 6 D7 G7 G+7 C7 F7 B \flat 6

Alfie's Theme

(S. Rollins)

B \flat M \flat 7 B \flat M \flat 7/A \flat G \flat M \flat 7(b5) G \flat 7 B \flat M \flat 7/F G \flat M \flat 7(b5) C \flat M \flat 7(b5) F7(#9)

B \flat M \flat 7 B \flat M \flat 7/A \flat G \flat M \flat 7(b5) E \flat 7 B \flat M \flat 7/F G \flat M \flat 7(b5) 1. C \flat M \flat 7(b5) F7 B \flat M \flat 7

2. C \flat M \flat 7(b5) F7 B \flat M \flat 7 B \flat M \flat 7 D \flat 7/A \flat G \flat 7 B \flat M \flat 7 D \flat 7/A \flat G \flat 7

$B^b_{MI}7$ D^b7/A^b G^b7 $B^b_{MI}7$ D^b7/A^b G^b7 $B^b_{MI}7$ $B^b_{MI}7/A^b$
 $G_{MI}7(b5)$ G^b7 $B^b_{MI}7/F$ $G_{MI}7(b5)$ $C_{MI}7(b5)$ $F7(\#9)$ $B^b_{MI}7$ $B^b_{MI}7/A^b$
 $G_{MI}7(b5)$ E^b7 $B^b_{MI}7/F$ $G_{MI}7(b5)$ $C_{MI}7(b5)$ $F7$ $B^b_{MI}7$

Airegin (S. Rollins)

$F_{MI}7$ $C7(\#9)$ $F_{MI}7$ $F7$ $B^b_{MI}7$
 $F7(\#9)$ $B^b_{MI}7$ | 1. $B^b_{MI}7$ $D_{MI}7$ $G7$ $C_{MA}7$
 $C^{\#}_{MI}7$ $F^{\#}7$ $B_{MA}7$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $B^b_{MI}7$
 E^b7 $A^b_{MA}7$ $G_{MI}7(b5)$ $C7$ | 2. $B^b_{MI}7$ E^b7
 $C_{MI}7(b5)$ $F7$ $B^b_{MI}7$ E^b7 A^b6
 $(G_{MI}7(b5) C7)$

Alice In Wonderland (S. Fain)

Dmi7 G7 CMA7 FMA7 Bmi7(b5) E7
 Ami7 Eb7 Dmi7 G7 Emi7 Ami7
 Dmi7 G7 1. Emi7 A7 2. C6 Ami7
 Dmi7 G7 Emi7 Ami7 Dmi7 G7
 CMA7 F#mi7(b5) B7(#9) Emi7 A7
 Dmi7 A7/E Dmi7/F A7 D7 G7 Dmi7 G7
 CMA7 FMA7 Bmi7(b5) E7 Ami7
 Eb7 Dmi7 G7 Emi7 Ami7
 Dmi7 G7 C6

All Blues

(M. Davis)

Musical score for "All Blues" (M. Davis). The score is written in 6/8 time and consists of three staves. The first staff shows a melodic line with eighth and quarter notes, accompanied by a bass line of chords. The second staff continues the melody and bass line. The third staff shows a bass line with chords: D7(#9), Eb7(#9), D7(#9), and G7.

All God's Chillun Got Rhythm (Kahn-Kaper)

Musical score for "All God's Chillun Got Rhythm" (Kahn-Kaper). The score is written in 4/4 time and consists of four staves. The first two staves show a melodic line with quarter and eighth notes, accompanied by a bass line of chords. The third and fourth staves show a bass line with chords and a melodic line with quarter notes.

All Of Me

(G. Marks)

Handwritten musical score for "All Of Me" by G. Marks. The score is in 4/4 time and consists of four staves of music. The first staff starts with a CMA7 chord and features a triplet of eighth notes. The second staff has an A7 chord and another triplet. The third staff includes DMI7 and G7 chords. The fourth staff contains a first ending with an E7 chord and a second ending with F6, FMI6, CMA7, EMI7, A7, DMI7(b9), G7, and C6 chords. The piece ends with the word "FINE".

All Of You

(C. Porter)

Handwritten musical score for "All Of You" by C. Porter. The score is in 4/4 time and consists of four staves of music. The first staff starts with an Ab6/Eb chord and features a triplet of eighth notes. The second staff has EbMA7, D(b9), Eb6, C7, and FMI7 chords. The third staff includes Bb7, Bb7/Ab, GMI7, C+7(b9), FMI7, Bb7, and Ab6/Eb chords. The fourth staff has EbMA7, FMI7(b9), Bb7(b9), Ab6/Eb, EbMA7, and GMI7 chords.

C⁷ / / / EMI⁷ A^bMA⁷ A_{MI}^{7(b5)} D^{7(b9)} G⁷ D^{b9(#11)} C⁷
 FMI⁷ C^{7/G} FMI^{7/A^b} B^{b7} E^{b6} (FMI⁷ B^{b7})
 (FINE)

Almost Like Being In Love (F. Loewe)

E^bMA⁷ F^{7(b9)} B^bMA^{7/D} C^{#o}
 CMI⁷ F^{7sus} 1. B^{b6} B^{b7} 2. B^{b6}
 A_{MI}⁷ D⁷ GMA⁷ G⁶ GMI⁷
 A_{MI}^{7(b5)} D⁷ E^bMA⁷ F^{7(b9)}
 B^bMA^{7/D} C^{#o} CMI⁷ C^{#o} B^{b6/D} C^{#o}
 CMI⁷ CMI⁷ F¹³ B^{b6} (B^{b7})

All The Things You Are (J. Kern)

F_{mi}^7 $B_{mi}^{\flat 7}$ $E^{\flat 7}$ $A^{\flat}MA^7$ $D^{\flat}MA^7$

D_{mi}^7 G^7 CMA^7 C_{mi}^7 F_{mi}^7

$B^{\flat 7}$ $E^{\flat}MA^7$ $A^{\flat}MA^7$ $A_{mi}^7(\flat 5)$ D^7 GMA^7
 $(B_{mi}^7 E^7)$

GMA^7 A_{mi}^7 D^7 GMA^7

$F_{mi}^{\sharp 7}(\flat 5)$ B^7 $E_{mi}A^7$ C^+7 F_{mi}^7 $B_{mi}^{\flat 7}$

$E^{\flat 7}$ $A^{\flat}MA^7$ $D^{\flat}MA^7$ $G^{\flat 7}$ C_{mi}^7
 $(E_{mi}^7 A^7)$

B° $B_{mi}^{\flat 7}$ $E^{\flat 7}$ $A^{\flat}MA^7$ $(G_{mi}^7(\flat 5) C^7(\sharp 9))$

Alone Together

(A. Schwartz)

Dm_1^7 $E_{m_1}^7(b_5)$ $A^7(b_9)$ Dm_1^7 $E_{m_1}^7(b_5)$ $A^7(b_9)$

Dm_1^7 $A_{m_1}^7(b_5)$ $D^7(b_9)$ Gm_1^7

Bm_1^7 E^7 Gm_1^7 C^7 Fm_1^7 $(B^b M_1^7)$ $E_{m_1}^7(b_5)$ A^7

1. $D M_1^7$ $E_{m_1}^7(b_5)$ A^7 2. $D M_1^7$

$A_{m_1}^7(b_5)$ $D^7(b_9)$ Gm_1^7

$Gm_1^7(b_5)$ $C^7(b_9)$ Fm_1^7 $B^b M_1^7$ $E_{m_1}^7(b_5)$ $A^7(b_9)$

Dm_1^7 $E_{m_1}^7(b_5)$ $A^7(b_5)$ Dm_1^6 $Bm_1^7(b_5)$ $E_{m_1}^7(b_5)$ $A^7(b_9)$

Dm_1^7 $B^b 7$ A^7 Dm_1^7 $(E_{m_1}^7(b_5)$ $A^7)$

Along Came Betty (B. Golson)

Handwritten musical score for "Along Came Betty" by B. Golson. The score is written on a grand staff with treble clef and 4/4 time signature. It consists of seven staves of music with various chord annotations above the notes. The chords include Bbm7, Bm7, E7, Bbm7, Bm7, E7, Am7, Ab7, Gm7, Gb7, Gbm7, Gm7, C7, Gbm7, Gm7, C7, Fm7, A7(#9), Dm7, G7, Cm7, F7(b9), Am7(b5), D7(#9), Gm7, Gm7/F, Em7(b5), A7(#9), Fm7, Bb7, Bbm7, Bm7, E7, Bbm7, Bm7, E7, Cm7(b5), F7(#9), Bbm7(b5), Eb7(#9), Abm7, and (Bm7 E7).

Angel Eyes

(M. Dennis)

DMI⁷ E7(b9)A⁷ DMI B^b7A⁺7(b9) DMI⁷ /C BMI¹¹ EMI¹¹ A⁷

(E7 Eb7)

DMI⁷ E7(b9)A⁷ DMI B^b9 DMI/A B^b7A⁺7(b9) 1. DMI B^b13A⁺7(b9)

(B13 Bb13) (DMI/A G7) (E7(b9) A+7)

2. DMI CMI⁹ F13(b9) B^bMA⁷ DMI⁷G⁷ CMI⁹ F13(b9)

(same changes, pedal F)

B^bMA⁹ BMI⁹ E13(b9) AMA⁷ A6 E^bMI¹¹ A^b7(b9)

Pedal E

EMI¹¹ A⁺7(b9) DMI⁷ E7(b9)A⁷ DMI⁷ B^b7A⁺7(b9) DMI⁷ /C BMI¹¹ EMI¹¹ A⁷

(E7 Eb7)

DMI⁷ E7(b9)A⁷ DMI B^b9 DMI/A B^b9 A⁺7(b9) DMI

(B13 Bb13) (DMI/A G13) (E7(b9) A+7)

Always

(I. Berlin)

FMA⁷ DMI⁷ GMI⁷ C⁷
FMA⁷ F⁶ FMA⁷ AMA⁷ F#MI⁷
Bmi⁷ E⁷ A⁷ D⁷ G⁷ C⁷ FMA⁷
FMA⁷ F⁷ E⁷ Eb⁷ D⁷ GMI⁷ B^bMA⁷
Eb⁷ Ami⁷ Dmi⁷ Gmi⁷ C⁷ F⁶

Am I Blue

(Clarke Akst)

B^bMA⁷ G⁷ Cmi⁷ G^b7 F⁹ Eb⁹ Dmi⁷(b5) G⁷
(Dmi⁷ G⁷)
C⁷ F⁷ 1. B^b6 Cmi⁷ F⁷ 2. B^b6 Emi⁷(b5) A⁷(#9)
Dmi⁶ Bmi⁷(b5) Emi⁷(b5) A⁹ Emi⁷(b5)/B^b
(B^b9(#11))

A7(b9) Dmi7 G7(b9) Cmi7 F7 BbMA7 G7
 (4)

Cmi7 Gb7 F7 Eb9 Dmi7(b5) G7 C7 F7 Bb6

Are You Real (B. Golson)

Dmi7 G7(b9) Cmi7 F7 BbMA7 EbMA7
 Ami7(b5) D7(#9) Gmi7(b9) C7(b9)

Fmi7 Bb7(b9) Gmi7 C7

1. Fmi7 Bb7 EbMA7 Dmi7 G7(b9)

2. Fmi7 Bb7 Bb7/Ab Gmi7(b5) C7(#9)

Fmi7 Bb7 EbMA7 (Dmi7 G7)

Anthropology (D. Gillespie - C. Parker)

Handwritten musical score for "Anthropology" in B-flat major, 4/4 time. The score consists of six staves of music with various chord voicings and articulations.

Staff 1: B^bMA^7 G^7 CMI^7 F^7 DMI^7 G^7 CMI^7 F^7

Staff 2: B^b7 E^b7 E^bMI^6 | 1. DMI^7 G^7 CMI^7 F^7 (C^7)

Staff 3: 2. B^bMA^7 (3) D^7

Staff 4: G^7 C^7

Staff 5: F^7 B^bMA^7 CMI^7 F^7

Staff 6: B^bMA^7 G^7 CMI^7 F^7 B^b7 E^b7 B^bMA^7 (3)

April In Paris (V. Duke)

Handwritten musical score for "April In Paris" in C major, 4/4 time. The score consists of two staves of music with various chord voicings and articulations.

Staff 1: $DMI^7(b5)$ (3) Db^7 CMA^7 $DMI^7(b5)$ (3) A^b7 G^7

Staff 2: CMA^7 (3) DMI^7 E^b7 CMA^7/E AMI^7 A^bMI^7 GMI^7 C^{13} G^b9

FMA⁷ EMI⁷ AMI⁷ AMI⁷ AMI⁷/G
 (FMI⁷ B^{b7}) (CMA⁷ DMI⁷) (E^{b0} C/E FMI⁷)
 F#MI^{7(b5)} B+^{7(b9)} F7 E+⁷ B^{b9} A9 G⁰

F#MI^{7(b5)} F⁰ CMA⁷/E E^{b0} DMI^{7(b5)} D^bMA⁷ C6

BMI^{7(b5)} E7 AMI⁷ AMI⁷/G F#MI^{7(b5)} F9(#11) EMA⁷ DMI⁷ G7
 (B⁷)

DMI^{7(b5)} G+⁷ CMA⁷ EMI^{7(b5)} B^{b(b5)} A+⁷ A+⁷ E^{b9}(#11)

D7 C#9/D D9 D9 G7(b9) C6/9

Au Privave (C Parker)

FMA⁷ GMI⁷ C7 FMA⁷ GMI⁷ CMI⁷ F+⁷

B^{b7}(b9) B^bMI⁷ E^{b7} FMA⁷ GMI⁷ AMI⁷ D7

GMI⁷ GMI⁷ C7 FMA⁷ D7(b9) GMI⁷ C7

As Long As I Live

(H. Arlen)

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7$ $C7$
 $(G7 \quad D^b7)$ $(D^b7 \quad C7)$

$F_{MI}7$ B^b7 $E^b_{MA}7$ | 1. $F_{MI}7 \quad B^b7$ | 2. E^b6
 $(F7)$ $(F_{MI}7 \quad B^b7)$

$B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ D^b7 $E^b_{MA}7$ $G7$

$C_{MI}7$ $F7$ B^b7 $F_{MI}7$ B^b7

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7$ $C7$ $F_{MI}7$
 $(G7 \quad D^b7)$ $(D^b7 \quad C7)$ $(F7)$

B^b7 E^b6 $(F_{MI}7 \quad B^b7)$
 $(F_{MI}7 \quad B^b7)$

As Time Goes By

(H. Hupfeld)

$F_{MI}7$ B^b7 $G\emptyset$ $C7$ $F\emptyset$ B^b7 E^b6 $F_{MI}7$ $F\#0$ $G_{MI}7$ $C_{MI}7$
 $(B^b_{MI}7/F \quad B^b7)$

$F7$ $F\#0$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 | 1. $E^b_{MA}7$ $G_{MI}7$ $C7$ | 2. E^b6 $B^b_{MI}7$ E^b7
 $(F_{MI}7 \quad B^b7)$ $(E^b6 \quad E\circ)$ $(E^b6 \quad B^b_{MI}7/F) (F\#0 \quad E^b7/G)$

$A^{\flat}MA^7$ C^7/G FMI^7 $F\#^{\circ}$
 CMI^7/G $F\#^{\circ}$ F^7 $B^{\flat}13$ E° FMI^7 $B^{\flat}7$ E°
 FMI^7 $B^{\flat}7$ $G\emptyset$ C^7 $F\emptyset$ $B^{\flat}7$ $E^{\flat}6$ FMI^7 $F\#^{\circ}$ GMI^7 CMI^7
 ($B^{\flat}MI^7/F$ $B^{\flat}7$)
 F^7 $F\#^{\circ}$ GMI^7 C^9 $C^9(\flat 9)$ FMI^7 $B^{\flat}7$ $E^{\flat}6$ (7)

Avalon (V. Rose)

C^7 C° GMI^7 C^7 GMI^7 C^7 F^6 C^7
 F^6 C^7 GMI^7 C^7 GMI^7 C^7 GMI^7 C^7 F^6
 GMI^7 C^7 F^6 $E^7E^{\flat}7$ D^7 $AMI^7(\flat 5)$ D^7
 GMI^7 $GMI^7(MA^7)$ $GMI^7(\flat 5)$ E^7 F^6 AMI^7
 D^7 GMI^7 $C^{13}(\flat 9)$ F^6

Anything Goes

(C. Porter)

B^bMA^7 B^bMA^7 FMI^7 B^b7
 E^b6 DMI^7 CMi^7 F^7sus 1. B^b6 E^bMA^7 CMi^7 $F7$ 2. B^b6
 A^7 DMA^7 A^9/E A^7 $D7$
 ($DMI^7(b5)$ A^7) (DMA^7 E^b6) (EMI^7 A^7) (GMA^7 G^6)
 A^7/E A^7 DMI^7 G^9 C^9 F^7
 $E13$ $E^b9(\#11)$ (A^b9 G^9 G^b7 $F7$)
 B^bMA^7 B^bMA^7 FMI^7 B^b7
 E^b6 DMI^7 CMi^7 $F7$ B^b6

At Long Last Love

(C. Porter)

$G13(b9)$ $C6$ $BMI^7(b5)$ AMI^7 EMI^7/G FMA^7
 EMI^7 A^7 DMI^7 DMI^7/C $BMI^7(b5)/D$ $D^bMI^7(b5)$ DMI^7/C

BMI^{7(b5)} DMI^{7/A} G^{7sus} C⁶ G⁷
 C⁶ BMI^{7(b5)} A⁷ EMI^{7/G} C⁷ GMI^{7/D}
 E^b EMI^{7(b5)} F⁶ FMA⁷ F[#]MI^{7(b5)} DMI^{7(b5)/F}
 EMI⁷ A⁷ DMI⁷ G⁷ C⁶
 (E^b7)

Autumn Leaves (J. Kosma)

CMI⁷ F⁷ B^bMA⁷ E^bMA⁷ AMI^{7(b5)}
 (CMI⁷ F[#]13(#11)) (F^{7(b9)}) (B^bMA⁷ E⁷(#11)) (E^bMA⁷(#11)) (AMI^{7(b5)} E^b13(#11))

1. D⁷ GMI
 (D^{7(b9)}) (GMI⁷)

2. D⁷ GMI
 (D^{7(b9)}) (GMI⁷) (G⁺7(#9))

D⁷ GMI CMI⁷ F⁷
 (D⁹sus) (D⁹) (GMI/D) (F⁹sus) (F⁹)

B^bMA⁷ AMI^{7(b5)} D⁷ GMI
 (B^bMA⁷/F E⁷(b5)) (E^bMA⁷) (GMI⁷ C⁹)

GMI AMI^{7(b5)} D⁷ GMI (G⁷)
 (FMI¹³ B^b13(b9)) (E^b13(#11))

Autumn In New York (V. Duke)

Handwritten musical score for "Autumn In New York" by Vincent Youmans. The 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, each with a series of chords written above the notes. The chords are: Staff 1: Gmi7, Ami7, BbMA7, C7, FMA7, Gmi7, Ami7, Abmi7 (D7(b9)). Staff 2: Gmi7, Ami7, BbMA7, C7, Ami7, D7, Ami7(b5), D7. Staff 3: Gmi7, Ami7, Bbmi7, Eb7, AbMA7, Bbmi7, Cmi7, Dmi7(b5). Staff 4: Cmi6, Ami7(b5), Dmi7, G7(b9), CMA7, Bmi7(b5), Ami7, Ab7 (D7(b5)). Staff 5: Gmi7, Ami7, BbMA7, C7, FMA7, Gmi7, Ami7, BbMA7. Staff 6: Cmi7, Dmi7, Ebmi7, F+7, Bbmi7, Bbmi7/Ab, Gmi7(b5), C7 (Gb7). Staff 7: Fmi6, C7, Fmi7, Emi7, Ebmi7, D7, DbMA7, Ab7, DbMA7, C7, Bbmi7, Abmi7. Staff 8: Gmi7, Ami7, Bbmi7, C7(b9), Fmi6.

The Best Thing For You (I. Berlin)

$F\#M_1^7(b5)$ B^7 Em_1^7 A^+ Dm_1^7 G^7
 ($F\#m_1^7$ B^7) ($F\#$ F^7) (Em_1^7 Eb^7) (Dm_1^7 Db^7)

CMA^7 Am_1^7 | 1. Dm_1^7 G^7 CMA^7 Dm_1^7 Em_1^7 Fm_1^7

2. Dm_1^7 G^7 C^6 Am_1^7 | A^bMA^7
 (D^bMA^7)

$Gm_1^7(b5)$ $C^7(\#9)$ Fm_1^7 Fm_1^7/Eb Dm_1^7
 (G^b9) (Dm_1^7 Em_1^7)

G^7 $F\#M_1^7(b5)$ B^7 Em_1^7 A^+
 (FMA^7 G^7) ($F\#m_1^7$ B^7) ($F\#$ F^7) (Em_1^7 Eb^7)

Dm_1^7 G^7 CMA^7 CMA^7/B Am_1^7 Am_1^7/G $F\#M_1^7(b5)$ Fm_1^6
 (Dm_1^7 Db^7)

C^6/E A^7 Dm_1^7 G^7 C^6

Bags' Groove

(M. Jackson)

F7 Bb7 F7

Bb7 F7 D7(#9)

Gmi7 C7 F7

(F7) D7 (Gmi7) C7

F7 Bb7 F7

Bb7 F7 D7(#9)

Gmi7 C7 F7

(F7) D7 (Gmi7) C7

Basin Street Blues (S. Williams)

F7 Bb Cmi7 C#o Bb/D Bb/D Dbmi6 Cmi7 F7

Bb Bb7/D Eb7 Eo Bb/F7 1. F13 Bb F7

(Bb) (Bb7/Ab) (Eb6/G) Ebmi6/Gb

2. F^9_{sus} F^+7 B^b6 F^{13} B^bMA^7 D^7 G^9_{sus} G^9

(A_{mi}^{11} $A^b13(\#11)$)

G^9 C^9_{sus} C^9 F^{13} F^+7 B^b/D D^b0

(D_{mi}^7 G^{13}) (F^{13}_{sus} $F^{13}(b9)/E^b$)

C_{mi}^7 F^7 B^bMA^7 D^7 G^9_{sus} G^9

(C_{mi}^7 D_{mi}^7 E^bMA^7 F^7)

A^b7 G^7 C^{13}_{sus} F^{13}_{sus} $F^7(b9)$ B^b $E^bE^b_{mi}$ B^b

Barbados (C. Parker)

FMA^7 G_{mi}^7 C^7 FMA^7 G_{mi}^7 C^7

FMA^7 G_{mi}^7 C^7 F^7 C_{mi}^7 F^7

B^b7 FMA^7

G_{mi}^7 $C^7(\#9)$ FMA^7 G_{mi}^7 C^7

Baubles, Bangles And Beads (Wright-Forrest)

B \flat Mi 7 **E \flat 9** **A \flat MA 7** **A \flat MA 7 /C** **B $^{\circ}$** **B \flat Mi 7** **E \flat 9**
A \flat MA 7 **D \flat Mi 7** **G 9** **CMA 7** **CMA 7 /E** **E \flat 9**
D \flat Mi 7 **G 9** **CMA 7** **F \sharp Mi 7** **B 7**
E \flat MA 7 **A 7** **E \flat 7** **A \flat MA 7** **A \flat 7** **A 7**
B \flat Mi 7 **E \flat 9** **A \flat MA 7** **F 7 (9)** **B \flat Mi 7** **E \flat 9** **E \flat 7/D \flat**
C \flat Mi 7 (b5) **F 7** **B \flat Mi 7** **E \flat 7** **A \flat 6**

A Beautiful Friendship (D. Kahn)

E \flat MA 7 **A 7** **A \flat MA 7** **D \flat 7** **C 7**
C \flat Mi 7 **F 7** **1. F \flat Mi 7 /B \flat** **B \flat 7** **2. F \flat Mi 7** **B \flat 7**
(F \flat Mi 7 /B \flat)

$B^b M I^7$ $E^b 7$ $A^b M A^7$ $A^b M I^7$ $D^b 7$ $G M I^7$
 $(D^b M A^7 / E^b)$ $(E^b 13 (b9))$
 C^7 F^7 $B^b 7$ $E^b M A^7$ A^7
 $(C M I^7 F^7)$ $(B M I^7 E^7)$
 $A^b M A^7$ $G M I^7 (b5)$ C^7 $F M I^7$ $B^b 7$ $E^b M A^7$

Beautiful Love (V. Young)

$E M I^7 (b5)$ $A^+ 7$ $D M I^7$
 (D^7)
 $G M I^7$ C^7 $F M A^7$ $E M I^7 (b5)$ A^7
 $D M I^7$ $G M I^7$ $B^b 7$ A^7
 (E^7)
 1. $D M I^7$ $B^7 (b5)$ $E M I^7 (b5)$ $A^7 (b9)$
 $(G^7 (\#11))$ (E^7)
 2. $D M I^7$ $B^7 (\#9)$ $B^b 7$ A^7 $D M I^7$

Bernie's Tune

(B. Miller - M. Stoller)
J. Leiber

♩ Dmi^{6/9}

Bb7(b5)

E_{mi}^{7(b5)} A7(b9) Dmi⁶ 1. E_{mi}^{7(b5)} A7

2. Cmi F7 Bb6 Gmi⁷ Cmi⁷ F13 Bb6 Gmi⁷

Cmi⁷ F7 Bb6 Gmi⁷ Cmi⁷ F13 BbMA⁷ Gmi⁹ E_{mi}^{7(b5)} A7

Dmi^{6/9} (G7) (B°) (A7 E_{mi}⁷/B) (C° A7/C#)

Bb7(b5)

E_{mi}^{7(b5)} A7 Dmi⁶ E♭ A7 CODA A7 Dmi⁶

D.S. al Coda

Be My Love

(Brodzky)

E7 F7 BbMA⁷ E♭MA⁷ A_{mi}^{7(b5)} D+^{7(b9)} Gmi⁷

E_{mi}^{7(b5)} A7 D7 B° Cmi⁷ Cmi⁷

1. C#° DMI7 DMI7 GMI7 C7 CMI7 F7

2. C#° DMI7 GMI7 CMI7 F7 DMI7(b5) G7(b9)

CMI7 F7 Bb6 B° CMI7 F7 Bb6

⊕ CODA ⊕

D.S. al Coda

Between The Devil And The Deep Blue Sea

(H. Arlen)

FMA7 DMI7 GMI7 C7 FMA7 DMI7 GMI7 C7 F7

BbMA7 Eb7 FMA7/A Ab7 GMI7 C7

(BbMI6) (Gb7)

1. FMA7 2. F6 E7

AMA7 F#MI7 BMI7 E7 AMA7/C# C° BMI7 E7

CMA7/G AMI7 DMI7 G7 Ab7 D7(b9) D7(b5) G13 C7

FMA7 DMI7 GMI7 C7 FMA7 DMI7 GMI7 C7

CMI7 F7 BbMA7 Eb7 FMA7/A Ab7 GMI7 C7 F6

(BbMI6) (Gb7)

Bemsha Swing

(T. Monk)

$Db7(b9)$ $CMA7$ $AMI7$ A^bMA7 $Db7(b9)$ $CMA7$ E^b13 $DMI7$ $Db7(b9)$
 $CMA7$ $AMI7$ A^bMA7 $Db7(b9)$ $CMA7$ $DMI7$ $GMI7$ $F\#7(b9)$
 $FMA7$ $DMI7$ D^bMA7 $F\#7(b9)$ $FMA7$ E^b7 A^bMA7 $Db7(b9)$
 $CMA7$ $AMI7$ A^bMA7 $Db7(b9)$ $CMA7$ B^b7 $CMA7$

Bewitched, Bothered And Bewildered

(R. Rodgers)

C $C\#^o$ $DMI7$ $D\#^o$ C/E $E+7$ F $F\#^o$
 $(F B^b9)$
 C/G $AMI9$ $D7$ | 1. $G7$ $A7$ $A^b13(\#11)$ $G7sus$ $G7$ | 2. $G7$ $C9$ F $EMI11$ $A+7$
 $(AMI7 / G F\#MI11 B7)$ $(EMI7 A7)$ $(E^bMI9 A^b13)$ $(DMI7 G7)$
 $DMI7$ $/C$ $BMI7(b9)$ $E+7(b9)$ $AMI9$ B^oE7 $AMI7$ $D9$ $DMI11$ $A7$
 $DMI11$ $G9$ $/F$ $EMI7$ $A+7(b9)$ $DMI7$ $G7$ C $C\#^o$ $DMI7$ $D\#^o$
 $(E^bMI7 A^b13 DMI7 G13)$

C/E E+7 F F#° C/G A mi⁹ D⁷ G⁷_{SUS} G⁷

C

Bidin' My Time (G. Gershwin)

E^bMA⁷ E^o FMI⁷ B^b7 E^bMA⁷ E^o FMI⁷ B^b7

E^b6 C⁷ FMI⁷ A^bMI⁷ GMI⁷ C⁷ FMI⁷ B^b7 1. 2. E^b6

G⁷ C⁷ G⁷ C⁷ DMI⁷ G⁷ CMA⁷

FMI⁷ B^b7 E^bMA⁷ FMI⁷ B^b7 E^bMA⁷ CMI⁷ F⁷ FMI⁷ B^b7

E^bMA⁷ E^o FMI⁷ B^b7 E^bMA⁷ E^o FMI⁷ B^b7

E^b6 C⁷ FMI⁷ A^bMI⁷ GMI⁷ C⁷ FMI⁷ B^b7 E^b6

The Birth Of The Blues (R. Henderson)

C_{MA}^7 $C^{\#0}$ D_{MI}^7 $D^{\#0}$ E_{MI}^7 E^{+7} F_{MA}^7 $F^{\#0}$

G^7 G^7/F E_{MI}^7 E_{MI}^7 D_{MI}^7 G^7 | 1. C^6 A_{MI}^7 D_{MI}^7 G^7 | 2. C^6 $D^{\flat}_{MA}^7$

C^6 F^7 E^7 $B_{MI}^7(b5)$ E^7 $B_{MI}^7(b5)$ E^7 $F^7(b5)$ E^7

E_{MI}^7 A^7 E_{MI}^7 A^7 A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 $C^{\#0}$

D_{MI}^7 $D^{\#0}$ E_{MI}^7 E^{+7} F_{MA}^7 $F^{\#0}$ G^7 D_{MI}^7 G^7

C^6

Big Blues (Jim Hall)

$F^7(\#9)$ $B^{\flat 7}$ $F^7(\#9)$ $B^{\flat 7}$

$F^7(\#9)$ $C^7(\#9)$ | 1. $F^7(\#9)$

F^7 | 2. $C^7(\#9)$ $F^7(\#9)$

Bitter-Sweet

(C. Rouse)

Handwritten musical score for "Bitter-Sweet" by C. Rouse. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff has a first ending and a second ending. The third staff continues the melody. The fourth staff has a key signature change to two flats (Bb, Eb). The fifth staff concludes the piece with a double bar line.

Chords and annotations for the first staff: $A_{MI}^{7(b5)}$, $D7(b9)$, G_{MI}^7 , G_{MI}^7/F , $E_{MI}^{7(b5)}$

Chords and annotations for the second staff: $A_{MI}^{7(b5)}/E_b$, 1. $D7$, E° , $B^{\flat}MA^7$, 2. $D7(b9)$

Chords and annotations for the third staff: G_{MI}^7 , G^7 , C_{MI}^7 , F^7 , $B^{\flat}MA^7$, $A^{\flat7}$

Chords and annotations for the fourth staff: G^7 , C_{MI}^7 , F^7 , $B^{\flat}MA^7$, $E^{\flat}MA^7$, D^7

Chords and annotations for the fifth staff: $A_{MI}^{7(b5)}$, $D7(b9)$, G_{MI}^7 , G_{MI}^7/F , $E_{MI}^{7(b5)}$, $A_{MI}^{7(b5)}/E_b$

The Breeze And I

(E. Lecuona)

Handwritten musical score for "The Breeze And I" by E. Lecuona. The score is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff has a first ending and a second ending.

Chords and annotations for the first staff: E_b6

Chords and annotations for the second staff: $B^{\flat}MI^{7(b5)}$, 3, $E^{\flat}MA^7$, 1. F_{MI}^7 , $B^{\flat7}$, 2. $E^{\flat}MA^7$, C_{MI}^7

FMI⁷ B^{b7}SUS E^bMA⁷ CM⁷ FMI⁷ B^{b7}
 E^bMA⁷ E^o FMI⁷ B^{b7}SUS GM⁷ CM⁷
 (C7(b9))
 FMI⁷ B^{b7} E^b6 FMI⁷ B^{b7} E^b6
 (FMI⁷ B^{b7})

Black And Blue (F. Waller)

AMI DMI AMI D⁷ E^bo
 EMI⁷ A⁷ 1. DMI⁷ G⁷ CMA⁷ B^o E⁷ 2. DMI⁷ Ab⁷ G⁷
 C⁶ Ab⁷ C⁶ G⁷
 GM⁷ C⁷ Ab⁷ C⁶ F⁷ E⁷
 AMI DMI AMI D⁷ E^bo
 EMI⁷ A⁷ DMI⁷ Ab⁷ G⁷ C⁶ (B^o E⁷)

Black Orpheus (L. Bonfá)

♩: A MI B MI^{7(b5)} E^{7(b9)} A MI⁹ A MI B MI^{7(b5)} E⁷ A MI

D MI⁷ G⁷ C MA⁷ E MI^{7(b5)} A^{7(b9)} D MI⁷ G⁷ C MA⁷

F MA⁷ B MI^{7(b5)} E⁷ A MI⁹ A MI B MI^{7(b5)} E⁷ A MI

B MI^{7(b5)} E⁷ A MI⁹ A MI B MI^{7(b5)} E⁷ E MI^{7(b5)} A^{7(b9)} D MI⁹ D MI

D MI^(MA⁷) D MI⁷ B MI^{7(b5)} E^{7(b9)} A MI A MI^{7/G} F^{#MI^{7(b5)}} F⁷ B MI^{7/E}

E⁷ A MI B MI^{7(b5)} E⁷ D.S. al (LAST TIME ONLY)

A MI D MI⁷ A MI⁷ D MI⁷ A MI⁷ D MI⁷ E MI⁷
 (D⁷ G⁷) (C⁷ F⁷) (B MI^{7(b5)} E^{7(b9)})

A MI⁶

Blue Lou

(E. Sampson)

Chord progression for "Blue Lou":
Staff 1: G^b7, F⁷, G^b7, F⁷, B^b7
Staff 2: E^b7, 1. C⁷, F⁷, 2. C⁷, F⁷, B^b6
Staff 3: F, F[#]0, G^M7, C⁷, F, F[#]0
Staff 4: G^M7, C⁷, C^M7, F⁷, G^b7, F⁷, G^b7, F⁷
Staff 5: B^b7, E^b7, C⁷, F⁷, B^b6

The Blues Walk

(C. Brown)

Chord progression for "The Blues Walk":
Staff 1: B^b7
Staff 2: E^b7, B^b7, G⁷([#]9)
Staff 3: C^M7, F⁷, B^b7 (G⁷, C^M7, F⁷)

Bloomdido

(C. Parker)

B \flat B \flat 7 B \flat 7

E \flat 7 E \flat M \flat 7 B \flat 7 D \flat M \flat 7

C \flat M \flat 7 F7 B \flat 7 1. C \flat M \flat 7

2. C \flat M \flat 7 F7 B \flat (SOLO) E \flat 7 B \flat 7

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

G7(b9) C \flat M \flat 7 F7 B \flat 7 C \flat M \flat 7 F7

Blue (And Broken Hearted)

(Leslie-Handman-Clarke)

B \flat M \flat A \flat 7 D \flat 7 D+7

D7 G+7 G7 C \flat M \flat 7 1. E \flat M \flat 7

F7 B^bMA⁷/D D⁹ C_{mi}⁷ F7 | 2. C_{mi}⁷ A^b7

B^bMA⁷ G7(#9) C_{mi}⁷(b9) F7 B^b6
 (D_{mi}⁷) (D^b9) (C_{mi}⁷) (B^b6 D^b9) (C_{mi}⁷ F7)

Blues In The Closet (O. Pettiford)

Handwritten musical notation for the main body of the piece, consisting of seven staves of music. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chord symbols are written above the staff, including Ab, Ab7, Db7, Bb7, Eb7, and Ab.

Blue Bossa

(K Dorham)

Musical score for "Blue Bossa" by K Dorham. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a C minor 6 chord (Cmi6) and features a melodic line with eighth and quarter notes. The second staff continues the melody, with a G7(b9) chord at the start. The third staff shows a bass line with chords and some melodic fragments. Chord changes are indicated above the notes.

Chords: Cmi6, Fmi7, Dmi7(b5), G+7(b9), Cmi6, Ebmi7, Ab7, DbMA7, DbMA7, Dmi7(b5), G7, Cmi6.

Blue And Sentimental (C Baste)

Musical score for "Blue And Sentimental" by C Baste. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with an Eb7 chord and features a melodic line with eighth and quarter notes. The second staff continues the melody. The third staff shows a bass line with chords and some melodic fragments. The fourth and fifth staves continue the melody. Chord changes are indicated above the notes.

Chords: Eb7, Db7, C7, F7, Bb7, F7, Bb7, Bb7/Ab, Gmi7, C7, Fmi7, Bb7, Eb7, Db7, C7, F7, Bb7, F7, Bb7, EbMA7, Eb7, Ab6, A°, EbMA7, Bb7, Eb7, Ab6, A°, Gmi7/Bb, C7, Fmi7, Bb7, Eb7, Db7, C7, F7, Bb7, F7, Bb7, Eb7, Db7, C7, F7, Bb7, Eb6.

Blue'n'Boogie

(D. Gillespie)

Musical score for "Blue'n'Boogie" by D. Gillespie. The score is written in G-flat major (one flat) and common time. It consists of four staves of music. The first staff starts with a B \flat 7 chord. The second staff has E \flat 7, B \flat 7, and G7(#9) chords. The third staff has C \flat m7, F7, and B \flat 7 chords, followed by a first ending. The fourth staff is a second ending with a B \flat 7 chord.

Blues à la Mode

(McCoy Tyner)

Musical score for "Blues à la Mode" by McCoy Tyner. The score is written in G-flat major (one flat) and 4/4 time. It consists of three staves of music. The first staff has B \flat 7, E \flat 7, B \flat 7, and G \flat m7 F \flat m7 E \circ chords. The second staff has E \flat 7, A \flat 7, B \flat 7, and C \flat m7 F \flat m7 G7 chords. The third staff has D \flat m7, G \flat 7, G \flat m7, B7, B \flat 7, G7, G \flat 7, F7, and (B \flat) chords.

Blues In The Night (H. Arlen)

Coda
 B \flat 6 B \flat 7 C $^+$ 7(b9) F $^+$ 7(b9) C $^+$ 7(b9) C7 F7sus B \flat 6

Blue Room (R. Rodgers)

F6 Dmi7 Gmi7 C7 FMA7 Dmi7 Gmi7 C7

Cmi7 F7 B \flat MA7 E \flat 7 1. F6/A A \flat o Gmi7 C7

2. F6/A A \flat o Gmi7 G \flat 7 F6 C7 Gmi7 C7

F6 B \flat 7 Ami7 A \flat o C7/G E \flat 7 D7

Dmi7 G7 Gmi7 C7 F6 Dmi7 Gmi7 C7

FMA7 Dmi7 Gmi7 C7 Cmi7 F7 B \flat MA7 E \flat 7

F6/A A \flat o Gmi7 G \flat 7 F6

Blue Moon

(R. Rodgers)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7

Musical staff for the first line of 'Blue Moon'. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 . Below the staff, there is a first ending bracket over the last two measures with the chord $(G_{MI}7 C^7)$.

Musical staff for the second line of 'Blue Moon'. The melody continues with a quarter note G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is $D^b7(b5)$ $C^7(b9)$ B^+7 $F_{MI}7/B^b$. A first ending bracket covers the last two measures with the chord (C^7) . The second ending is marked with a '2.' and contains the chords E^b6 $E_{MA}7$.

Musical staff for the third line of 'Blue Moon'. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is E^b6 C^7 $F_{MI}7$ B^b7 E^b6 $C_{MI}7$ $F_{MI}7$ B^b7 . Below the staff, there are two first ending brackets: the first with $(C_{MI}7)$ and the second with (C^7) .

Musical staff for the fourth line of 'Blue Moon'. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is E^b6 $A^7(b5)$ $A^b_{MI}7$ D^b7 $G^b_{MA}7$ $B^b_{MA}7/F$ F^7 .

Musical staff for the fifth line of 'Blue Moon'. The melody starts with a quarter rest, followed by a quarter note G4, and then eighth notes: A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$. Below the staff, there is a first ending bracket with the chord $(G_{MI}7 C^7)$.

Musical staff for the sixth line of 'Blue Moon'. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is $F_{MI}7$ B^b7 $D^b7(b5)$ $C^7(b9)$ B^+7 $F_{MI}7/B^b$ E^b6 .

Blue Monk

(T. Monk)

B^b7 E^b7 B^b7 F^7 B^b7

Musical staff for the first line of 'Blue Monk'. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is B^b7 E^b7 B^b7 F^7 B^b7 .

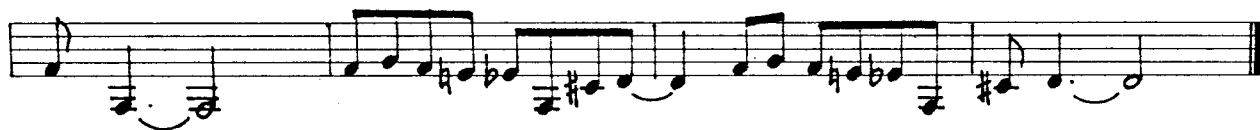
Musical staff for the second line of 'Blue Monk'. The melody continues with a quarter note G4, followed by eighth notes: A4, Bb4, C5, Bb4, A4, G4. Above the staff, the chord progression is E^b7 E^o B^b7 F^7 B^b7 . The final measure contains a triplet of eighth notes: G4, A4, Bb4.

F7

Bb7

F7

Bb7



Bluesette (T. Thielemans)

BbMA7

Ami7(b5)

D7

Gmi7

C7



Fmi7

Bb7

EbMA7

Eb6

Ebmi7

Ab7



DbMA7

Dbmi7

Gb7

BMA7



Cmi7(b5)

F7

Dmi7

Db7

Cmi7

F7



Blues For Alice (C. Parker)

FMA7

Emi7(b5)

A7(b9)

Dmi7

G7

Cmi7

F7



BbMA7

Bbmi7

Eb7

Ami7

(D7)

Abmi7

Db7



Gmi7

C7

FMA7

Dmi7

Gmi7

C7



Blues March

(B. Golson)

Handwritten musical score for "Blues March" by B. Golson. The score is in 4/4 time and consists of five staves of music. The key signature has two flats (Bb and Eb). The first staff begins with a treble clef and a key signature change to two flats. The second staff begins with a bass clef. The music features various chords and rhythmic patterns, including triplets. The final staff includes the instruction "LAST TIME ONLY" and "REPEAT & FADE".

Chords: Bb7, Eb7, Bb7, Eb7, Ab7, Db7, Gb7, Gmi7(b5) Ab7, A7, Bb7(b9), Cmi7(b5), F7, Bb7, Db7, Gb7, B7, Bb7, Db7.

Blue Skies

(I. Berlin)

Handwritten musical score for "Blue Skies" by I. Berlin. The score is in 4/4 time and consists of five staves of music. The key signature has three flats (Bb, Eb, and Ab). The first staff begins with a treble clef and a key signature change to three flats. The second staff begins with a bass clef. The music features various chords and rhythmic patterns, including first and second endings. The final staff includes the instruction "(Cmi7 F7) (Bbmi7 Eb7 Ab6 C+7)".

Chords: Fmi, C7, Fmi7/Eb, Dmi7(b5), Dbmi6, Cmi7, F7, Bbmi7, Eb7, Ab6, Gmi7(b5), C7(b9), Ab6, Ab6/C, B0, Eb7/Bb, Ab6, Ab7, (Ab7/C), Dbmi7, Ab7, Dbmi7, Cmi7, F7, Bbmi7, Eb7, Ab6, Ab7, (Ab7/C), Dbmi7, Ab7, Dbmi7, Ab7, Gmi7(b5), C+7, (Cmi7 F7) (Bbmi7 Eb7 Ab6 C+7).

F_{Mi} C⁷ F_{Mi}⁷/E^b D_{Mi}^{7(b5)} D^b_{Mi}⁶
 (F_{Mi}(MA⁷))
 C_{Mi}⁷ F⁷ B^b_{Mi}⁷ E^b₇ A^b₆ (G_{Mi}^{7(b5)} C⁷)
 (B⁷)

Born To Be Blue (M. Tormé)

C⁷ D^b₇ C⁷ G^b_{7(b5)} F⁷ E^b₇ A^b_{MA}⁷ G⁷ C_{Mi}⁷ D^b₇
 C_{Mi}⁷ F⁷ 1. F_{Mi}⁷ A^b₇ D_{Mi}⁷ G⁷ 2. F_{Mi}⁷ A^b₇ G⁷ C_{Mi}
 A^b_{Mi}⁷ D^b₇ A^b_{Mi}⁷ D^b₇ A^b_{Mi}⁷ D^b₇ G^b_{MA}⁷
 D^b_{Mi}⁷ G^b₇ B_{MA}⁷ A^b_{Mi}⁷ D^b₇ F_{Mi}⁷ B^b₇ E^b_{MA}⁷ D_{Mi}⁷ G⁷
 C⁷ D^b₇ C⁷ G^b_{7(b5)} F⁷ E^b₇ A^b_{MA}⁷ G⁷
 C_{Mi}⁷ D^b₇ C_{Mi}⁷ F⁷ F_{Mi}⁷ A^b₇ G⁷ C_{Mi}

The Boy Next Door (Martin/Blane)

B^bMA⁷ **G⁷(^{b9}/_{b5})** **CMI⁷** **F⁷(^{b9}/_{b5})**
B^bMA⁷ **GMI⁷** **C⁷**
CMI⁷ **F⁹** **B^bMA⁷** **GMI⁹**
 (F⁹ F⁹/E^b) (DMI⁷) (GMI⁹ GMI⁹/F)
EMI⁷(^{b9}) **A⁺⁷(^{b9})** **A⁷(^{#9})** **DMI⁷** **Db^o** **CMI⁷** **F⁹**
 (DMI⁷ G⁷(^{#9}))
C⁹ **B⁷(^{#9})** **B^bMA⁷** **CMI⁹**
 (GMI⁷) (C⁹)
CMI⁷ **Db/F** **F⁹** **B^b6** (CMI⁷ F⁷)
 (C⁹) (DbMI⁷ Gb⁷) (F⁷/C F⁷)

Body And Soul (J.Green)

E^bMI⁷ **B⁹(^{#11})B^{b9}** **E^bMI⁷** **D⁹** **D^bMA⁷** **G^{b7}** **FMI⁷** **E^o**
 (E^bMI⁷ B^{b7}(^{b9})) (E^bMI⁷ A^{b7}(^{b9}))
E^bMI⁷ **E^bMI⁷/Db** **CMI⁷(^{b5})** **B⁷** **B^bMI⁷** **E^bMI⁷** **D⁷** **Db⁶** **B^{b7}(^{b9})** **Db⁶** **EMI⁷A⁷**
 (CMI⁷(^{b5}) F⁷) (E^bMI⁷ A^{b7})

DMA⁷ EMI⁷ D⁶/_{F#} GMI⁷ C⁷ F#MI⁷ B⁷(b9) EMI⁷ Eb⁷ DMA⁷ Eb⁹

DMI⁷ G⁹ EMI⁷ Eb⁰ DMI⁷ G⁷ C⁷ B⁷ B⁷ E⁹(#11)

Eb⁷MI⁷ B⁹(#11) B⁹ Eb⁷MI⁷ D⁹ D^bMA⁷ G^b⁷ FMI⁷ E⁰

Eb⁷MI⁷ Eb⁷MI⁷/Db CMI⁷(b5) B⁷ B^bMI⁷ Eb⁷MI⁷ D⁹ Db⁶ (B^b⁷(b9))

But Not For Me (G. Gershwin)

F⁷ FMI⁷ B^b⁷(b9) Eb^bMA⁷ CMI⁷

F⁹ FMI⁷ B^b⁷(b9) Eb^bMA⁷ CMI⁷ B^bMI⁷ Eb⁷ Ab^bMA⁷ Db⁷

1. Eb^bMA⁷/G CMI⁷ FMI⁷(MA⁷) FMI⁷ C⁺⁷ B⁹(#11) B^b⁷

2. GMI⁷ CMI⁷ C⁺⁷ FMI⁹ B^b⁷(b9) Eb^b⁶ (FMI⁷/B^b B^b⁷(b9))

Broadway (H. Woody)

Db6 Gb7

EbMi7 Ab7 1. Db6 EbMi7 Ab7

2. Db6 Db7

Gb6 B7 E6

EbMi7 Ab7 Db6 Gb7

Gb7 EbMi7 Ab7 Db6 (Bb7 EbMi7 Ab7)

But Beautiful (Van Heusen)

GMA9 G6 Bmi7(b9) E7(b9) Ami9 C#mi7(b9) F#7(b9)

GMA7 C9 Bmi7(b9) E7 1. A9 Emi7/B Cm1(MA7) C#mi7(b9) Ami9 D7

(Bmi7) (D13 C°)

G⁶ EMI⁷ AMI⁷ D⁷ G⁶ EMI⁷ A⁷ AMI⁷/D⁷ D⁷

(B_MI⁷ EMI⁷)

2. A⁹ EMI⁷/B CMI^(MA7) C[#]MI^{7(b5)} D⁷ GMA⁷ EMI⁷ AMI⁷ B⁷

(D⁷ C^o) (B_MI⁷ EMI⁷)

EMI⁷ F⁹ B_MI⁷ B^b7 AMI⁷ A^b7 G⁶ (AMI⁷ D⁷)

(E^b F^{6/9}) (G⁶ D⁷)

Bye, Bye Blackbird (R. Henderson)

FMA⁷ GMI⁷/F FMA⁷ C13 C⁷ FMA⁷ F⁶ F⁶/A A^b0

(FMA⁷ B_ø B_MI⁷)

GMI⁷ C⁷ GMI GMI+ GMI⁶ E^b7 D⁷ D^b7 C⁷

(AMI⁷ D^{7(b9)}) (GMI) (GMI(MA7)) (GMI⁹) (C13)

GMI⁷ C13(b9) FMA⁷ F⁶ F⁷ CMI⁷ F⁷

(D^b9(#11)) (F13) (E⁷)

AMI^{7(b5)} D^{7(b9)} GMI GMI(MA7) GMI⁷ GMI^{7(b5)} C⁷

(Eb9) (D9) (Eb9 D7(#9)) (Db7(#9) C7)

FMA⁷ GMI⁷/F FMA⁷ GMI⁷ C⁷ AMI^{7(b5)} D⁷ GMI GMI⁷ GMI⁷ C^{7(b9)}

(B_MI^{7(b5)} B_bM_I¹³)

F⁶

Bye, Bye Blues (Grey-Bennett/Lowin-Hamm)

Handwritten musical score for "Bye, Bye Blues" in B-flat major, 4/4 time. The score consists of three staves of music with various chord annotations above the notes.

Staff 1: Bb , $Gb7$, Bb

Staff 2: $G7$, $C9$, $C7$, $F7$, $F7(b9)$, 1. $Bb/(D)$

Staff 3: $D00$, $Cmi7$, $F7$, $Cmi7$, $F7$, 2. $Bb6$, $Gb7$, $Bb6$

Cabin In The Sky (V. Duke)

Handwritten musical score for "Cabin In The Sky" in B-flat major, 4/4 time. The score consists of four staves of music with various chord annotations above the notes.

Staff 1: $FMA7$, $D7/F\#$, $Gmi7$, A^b0 , $Ami7(b5)$, $D7$

Staff 2: $Gmi7$, $C7$, 1. $Ami7$, $D7$, $Gmi7$, $C7$

Staff 3: 2. $F6$, $F\#MA7$, $F6$, $BbMA7$, $Emi7$, $A7$, $Dmi6$, $Bmi7(b5)$, $Emi7$, $A7$, $DMA7$

Staff 4: Dmi , $Dmi7(MA7)$, $Dmi7$, $G7$, $C7$, $BbMA7$, $Ami7$, $Gmi7$, $FMA7$, $D7/F\#$, $Gmi7$, A^b0

Staff 5: $Ami7(b5)$, $D7$, $Gmi7$, $C7$, $F6$ ($D7$, $Gmi7$, $C7$)

Can't We Be Friends (K. Swift)

G⁷ Gm⁷ C⁷ F⁶ A^bm⁷D^b7 F/C B^bMA⁷ A^m7 D^b7/A^b
 (Dm⁷ G⁷)

Gm⁷ C⁷ G⁹ C⁷ 1. F⁶ B^bm⁷ A^m7 D7(b9)

2. F⁶/A Dm⁷ D^bm⁷ C^m7 F⁷ B^b(7) B^o
 (Cm⁷ B⁷)

FMA⁷/C D^o E^o F F+ F⁶ C^m7 F⁷ B^bm⁷ E^b7 A^m7 D⁷
 (FMA⁷ Dm⁷ D^bm⁷)

A^b9 D^b7 G⁷ Gm⁷ C⁷ F⁶ A^bm⁷D^b7 F/C B^bMA⁷ A^m7 D^b7/A^b
 (Dm⁷ G⁷)

Gm⁷ C⁷ G⁹ C⁷ F⁶ E^b9 E7(b9) F⁶ (D7)

Cheek To Cheek (I. Berlin)

CMA⁷ A⁷ Dm⁷ G⁷ CMA⁷ A⁷ Dm⁷ G⁷ CMA⁷ Dm⁷

E^b E^m7 Bm⁷ E⁷ A⁷ D⁷ G⁷ FMA⁷ E^m7 Dm⁷

B \flat 7(b5) A7 Dmi7 G7 1. C6 A7

Dmi7 G7 2. C6 C6 E \flat mi7 E \flat mi7 Dmi7 G7 C6/E A7

Dmi7 G7 C6 Ami7 Dmi7 G7 C6/E A7

1. Dmi7 G7 C6 Ami7 2. Dmi7 G6 C6 Cmi7 Cmi7/B \flat

E \flat mi7 A \flat 7 Dmi7 G7 C6/E A7 Dmi7 G7

D.S.
al Coda

Coda C6

Cheryl (C. Parker)

CMA7 Dmi7 E \flat mi7 Dmi7 CMA7 Gmi7 C7

FMA7 Fmi7 B \flat 7 E \flat mi7 E \flat mi7 (E \flat 7)

Dmi7 G7 E \flat mi7 E \flat mi7 Dmi7 G7

Caravan (J. Tizol - D. Ellington)

Latin

C7(b9)

Musical staff 1: Latin style, C7(b9) chord, 4/4 time signature.

C7(b9)

Musical staff 2: Continuation of the Latin style melody.

C7(b9)

Fmi7

Fmi6

1.2.

Fmi7

Fmi6

FINE

Musical staff 3: Continuation of the Latin style melody with a triplet and first/second endings.

Swing

F7

Cmi7(b5)

F+7(b9)

Bb9

Musical staff 4: Continuation of the Latin style melody in a swing feel.

Fmi7(b5)

Bb7

Eb9

Bbmi7

Eb9

Eb7(b9)

Musical staff 5: Continuation of the Latin style melody with various chords.

(Bbmi7 A7)

Ab

Gmi7(b5)/C

C7

Musical staff 6: Continuation of the Latin style melody with Ab, Gmi7(b5)/C, and C7 chords.

D.C. al Fine

When played instrumentally, the following bridge is more often used:

Swing

F9

Bb9

Musical staff 7: Instrumental bridge melody in a swing feel.

Eb9

Ab

Gmi7(b5)/C

C7

Musical staff 8: Continuation of the instrumental bridge melody.

Chelsea Bridge (B. Strayhorn)

$E\flat 9(\#11)$ $D\flat 9(\#11)$ $E\flat 9(\#11)$ $D\flat 9(\#11)$ $B\flat 9$

$E\flat M1^9$ $A\flat 13$ $D\flat 6$ $D\flat 6$ C^7 B^7 $B\flat 7$

$D\flat 6$ B^7 $F\# M1^7$ B^7 $E M A^7$ $C\# M1^7$ $F\# M1^7$ F^9 $B M1^7$ E^7

$(G\# M1^7 G^0)$ $(B^7(D^9))$

$A M A^7$ $A M1^7$ D^7 $G M A^7$ $G M1^7$ $D\flat 7(\#11)$ C^7 B^7 $B\flat 7$

$E\flat 9(\#11)$ $D\flat 9(\#11)$ $E\flat 9(\#11)$ $D\flat 9(\#11)$ $B\flat 9$

$E\flat M1^9$ $A\flat 13$ $D\flat 6$ $D\flat 6 (C^7 B^7 B\flat 7)$

$(B\flat 7 F M1^7 / C D\flat 0 B\flat 7 / D)$

Chega De Saudade (A.C. Jobim)

Handwritten musical score for "Chega De Saudade" by A.C. Jobim. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various chords such as Dmi7, Dmi7/C, Bmi7(b5), E7(b9), A+7(b9), A7(b9), Dmi7, Emi7(b5), A7(b9), Dmi7, Dmi7/C, Bmi7(b9), E7(b9), Ami7, BbMA7, Bb6, Emi7(b5), A7(b9), Dmi7, Dmi7/C, Bmi7(b5), E7(b5), A+7(b9), A7(b9), Dmi7, Ami7(b5), D7(b9), Gmi7, A7, Dmi7, Dmi7/C, B0, A+7(b9), Dmi, Emi7, A7, DMA7, B+7/D#, Emi7, Emi7, A9sus, A7, D0, DMA7, F#mi7, F0, and Emi7. The notation includes notes, rests, and articulation marks like slurs and triplets.

BMI⁷ E⁷ EMI^{7(b9)} A^{7(b9)} DMA⁷ (DMA⁷/C[#])
 (E⁹) (GMI⁶)
 BMI⁷ (BMI⁷/A) E⁷ F^{#7}
 (E⁷ BMI⁷/F[#]) (G^o E⁷/G[#]) (F^{#7} C^{#MI}⁷/G[#]) (A^o F^{#7}/A[#])
 BMI⁷ B^bMI⁷ A^{MI}⁷ D^{7(b9)} GMA⁷ C⁷
 (B^b7(b9)) (A^{7(b9)}) (GMI⁷)
 F^{#MI}⁷ B⁷ E⁷ EMI⁷ A⁷/G
 F^{#MI}⁷ B⁷ E⁷ EMI⁷ A⁷ D⁶ (E^oA⁷)
 (F^{#7})

Cool Blues (C. Parker)

B^b7 E^b7 B^b7
 E^b7 B^b7 DMI⁷ D^bMI⁷
 CMI⁷ F⁷ B^b7

Can't We Talk It Over (V. Young)

Handwritten musical notation for "Can't We Talk It Over" by V. Young. The piece is in 4/4 time and B-flat major. The notation consists of five staves of music with various chords written above the notes.

Chords: Eb7, Db7, C7, Gb7, F7, Bb7, F7, Bb7, Eb, C7, Fmi7, Bb7(b9), Eb7, Db7, C7, Gb7, F7, Bb7, F7, Bb7, Bbm7, Eb7, A7, Ab, G7, Cmi7, Ab7, Gmi7(b5), C+7(b9), F7, Bb7(b9), Eb7, Db7, C7, F7, Bb7, F7, Bb7, Gmi7, C7, F7, Bb7, Eb6.

Cherokee (R. Noble)

Handwritten musical notation for "Cherokee" by R. Noble. The piece is in 4/4 time and B-flat major. The notation consists of three staves of music with various chords written above the notes.

Chords: Bbm7, Fmi11, Bb13, EbMA9, Ab9(#11), Ab9, BbMA7, Gmi7, C9sus, C7(b5), Cmi7, Bb, Cmi7, F+7, Cmi7, F7, Bb6, Cmi7, C#o, Bb/D, C#mi9, F#13(b9).

BMA⁹ Bmi⁹/E E⁹sus AMA⁷
 Ami⁹ D7 GMA⁹ Gmi⁹/C C⁷sus
 Cmi⁷ F⁺ B^bMA⁷ Fmi¹¹ B^b7 E^bMA⁹
 (F⁷sus) # (Gmi⁷ G^b7(b9)) (E⁺7(b9))
 Ab⁹(#11) A^b9 B^bMA⁷ Gmi⁷ C⁹sus C⁷(^b9/_{b5}) Cmi⁷ F7 B^b6
 (Gmi⁷) (F⁹sus) (F13(b9))

A Child Is Born (T. Jones)

B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁶/B^b B^bMA⁷ E^bmi⁷/B^b Ami⁷(^b5) D7(#9)
 Gmi⁷ D⁺7 Gmi⁷ D⁺7 Gmi⁷ C⁷ Cmi⁷/F F7
 B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ D7(^b5) E^bMA⁷ A^b7 C^ø
 B^b/F Cmi⁷(^b5)/G^b Gmi⁷ C⁷ 1. Cmi⁷/F F13 B^bMA⁷ Cmi⁷ F7
 2. Cmi⁷/B^b F7(^b9) B^bMA⁷ E^b7 B^bMA⁷

Come Rain Or Come Shine (H. Arlen)

E^bMA⁷ E^b6 DMI¹¹ G⁷ CMI⁷ D^b9 CMI⁷

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and quarter notes corresponding to the first set of chords.

F13 F+9 B^b11 B^b13(b9) E^bMA⁷ E^b7 E^b+7 A9(#11)

Musical staff 2: Continuation of the melody with eighth and quarter notes.

A^bMI B^b7 E^bMI A9(#11) A^bMI⁷ G^b13 FMI¹¹(b5) B^b7 AMI⁷(b5) D7(b9)

Musical staff 3: Continuation of the melody. Includes handwritten annotations: (A^bMI⁷ / G^b) and (C∅ F7).

GMI⁷(b5) C7(b9) G∅ C7(#9) GMI⁷C7 F13 B^b9 E^bMA⁷ E^b6 DMI¹¹ G⁷

Musical staff 4: Continuation of the melody. Includes handwritten annotations: (B^bMI⁷ / A^b) (GMI⁷(b5) C7) (FMI⁷ B^b7).

Musical staff 5: Continuation of the melody. Includes handwritten annotations: (A⁷ D9).

G⁷ GMI⁷ C⁷ F⁷ C¹³

Musical staff 6: Continuation of the melody. Includes handwritten annotations: (G¹³ G+7) (DMI¹¹ G¹³) (C9sus) (C+7 G^b9(#11)) (F9sus F13).

F⁷ FMI⁶ CMI⁷ AMI⁷(b5) A^b9(#11) G7(b9) CMI (C7 F7 B^b9)

Musical staff 7: Continuation of the melody. Includes handwritten annotations: (B^b9sus B^b7(b9)) (CMI⁷ A+7(b9)) (D+7(b9) G7(#9)).

Come Sunday

(D. Ellington)

F¹³ E^b9(#11) F¹³ G^b7 G⁹ C^{Mi}7 D^{Mi}7 E^bM^A7 E^o

C^{Mi}7/F F⁷ 1.2. B^b6 A^b9 B^bo/A B^b6 D⁷ A^{Mi}7(b5) D⁷ G^{Mi}7 (E^b7)

C⁹ F⁷ C^{Mi}7 F⁷ E^b7 D⁷(#9) G⁺7 C⁷ F⁺7

F¹³ E^b9(#11) F¹³ G^b7 G⁹ C^{Mi}7 D^{Mi}7 E^bM^A7 E^o

C^{Mi}7/F F⁷ B^b6

Cousin Mary

(J. Coltrane)

A^b7 A^b7

D^b7 A^b7

D⁷ D^b7 A^b7

Con Alma

(D. Gillespie)

EMA7 G#7/D# C#mi7 C#mi7/B Bb7 EbMA7 Ebmi7 Ab7
D^bMA7 F7/C B^bmi7 B^bmi7/Ab G7 CMA7 B7 CMA7
Cm17(b9) F7(b9) F#mi7 B7
EMA7 Fmi7 Bb7 B7 EMA7 G#7/D# C#mi7 C#mi7/B
Bb7 EbMA7 Ebmi7 Ab7 D^bMA7 F7/C B^bmi7 B^bmi7/Ab G7 CMA7 (B7)

Confirmation

(C. Parker)

FMA7 Emi7(b9) A7 Dmi7 G7 Cmi7 F7
Bb7 B⁰ Ami7(b9)/C D7 G7 Gmi7 C7
FMA7 Emi7(b9) A7 Dmi7 G7 Cmi7 F7
D7(b9) B7(b9)

B^b7 B^0 $A_{MI}7(b5)/C$ $D7$ $G_{MI}7$ $C7$ $F6$
 $C_{MI}7$ $F7$ $B^b_{MA}7$
 $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $G_{MI}7$ $C7$
 $F_{MA}7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$ $G7$ $C_{MI}7$ $F7$
 B^b7 B^0 $A_{MI}7(b5)/C$ $D7$ $G_{MI}7$ $C7$ $F6$

Crazy Rhythm (J. Meyer-R.W. Kahn)

$F6$ $G_{MI}7$ $A_{MI}7$ $G_{MI}7$ $F6$ B^b7 $A_{MI}7$ A^b7 $G_{MI}7$
 $C7$ $F6$ $G_{MI}7$ $C7$ $F6$ $C_{MI}7$ $F7$
 $B^b_{MA}7$ B^b6 $B^b_{MI}6$ E^b9 $A_{MI}7$ $D7$ $G_{MI}7$ $C7$ $F6$
 $D_{MI}7$ $G7$ A^b7 $G7$ $G_{MI}7/C$ $C7$ D^b7 $C7$ $F6$

(A⁷ D⁹) (G⁷ C⁹) (F G_{MI}⁷)
 (A_{MI}⁷ D_{MI}⁷)

C.T.A.

(J. Heath - M. Davis)

B \flat 7 A \flat 7 G \flat 7 F7 B \flat 7 A \flat 7 G \flat 7 F7

Musical staff 1: Treble clef, key signature of two flats (B \flat , E \flat), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. A first ending bracket is indicated above the staff.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes. A first ending bracket is indicated above the staff.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes. A second ending bracket is indicated above the staff.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes. A first ending bracket is indicated above the staff.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes. A first ending bracket is indicated above the staff.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and quarter notes. A first ending bracket is indicated above the staff.

Dahoud

(C. Brown)

E \flat M \flat 7 A \flat 7 D \flat M \flat 7 G \flat 7 C \flat M \flat 7

Musical staff 7: Treble clef, key signature of three flats (B \flat , E \flat , A \flat), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes. A first ending bracket is indicated above the staff.

F \flat M \flat 7 B \flat 7 B \flat M \flat 7 E \flat 7 A \flat M \flat 7 B \flat 7 E \flat M \flat 7

Musical staff 8: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and quarter notes.

1. Eb7 N.C. | 2. EbMA7 | BbMi7 | Eb7 | Eb7

AbMA7 | AbMi7 | Db7 | Db7

GbMA7 | FMi7 | N.C. | EbMi7 | Ab7 | DbMi7 | Gb7

CbMA7 | FMi7 | Bb7 | BbMi7 | Eb7 | Cb7 | Bb7

INTERLUDE

EbMA7 | AbMi7 | Db7 | GbMA7 | EbMi7 | Ab7

Cb7 | Bb7 | EbMA7 (break) | TO SOLOS (WITHOUT INTERLUDE)

AFTER ALL SOLOS PLAY: THEME WITH INTERLUDE + CODA | EbMA7

Cotton Tail (DeLillington)

A^bMA^7 Fmi^7 B^bmi^7 E^b7 Cmi^7 Fmi^7 B^bmi^7 E^b7
 A^b7 D^bMA^7 D^0 A^b6/E^b E^b7 1. $F7$ B^bmi^7 E^b7
 2. A^b6 $C7$ $F7$ B^b7 E^b7
 A^bMA^7 Fmi^7 B^bmi^7 E^b7 Cmi^7 Fmi^7 B^bmi^7 E^b7
 A^b7 D^bMA^7 D^0 A^bMA^7 E^b7 A^b6

Dancing On The Ceiling (R. Rodgers)

FMA^7 $F+7$ B^bMA^7 E^7 Ami^7 A^b0 Gmi^7 C^7
 Ami^7 D^7 Gmi^7 C^7 1.2. $F6$ Gmi^7 C^7
 FMA^7 $Ami^7(b5)$ D^7 Gmi^7 C^7 Ami^7 D^7 Gmi^7 C^7

FMA⁷ F⁺ B^bMA⁷ E⁷ AMI⁷ A^bo GMI GMI(MA⁷)

GMI⁷ C⁷ F⁶

Darn That Dream (Van Heusen)

G⁶/_B B^bMI⁷ E^b7 AMI⁷ B⁷(b5) EMI⁷ F[#]MI⁷(b5) BMI⁷(b5) E⁷

AMI⁷ F⁹ BMI⁷ B^bMI⁷ E^b7

1. AMI⁷ A^b7(b5) GMA⁷ AMI⁷ D⁷

2. AMI⁷ A^b7(#9) G⁶ FMI⁷ B^b7 E^b6 CMI⁷ FMI⁷ B^b7

E^bMA⁷/_G B⁹/_{F#} FMI⁷ B^b7(b9) E^b6 CMI⁶ GMI⁶ EMI⁷(b5)

(F[#]MI⁷ B⁷)

AMI⁷ D⁷ B^bMI⁷ E^b7 AMI⁹ D¹³ G⁶/_B B^bMI⁷ E^b7 AMI⁷ B⁷(b5)

(F⁷/_C B⁷)

EMI⁷ F[#]MI⁷(b5) BMI⁷(b5) E⁷ AMI⁷ F⁹ BMI⁷ B^bMI⁷ E^b7

(AMI/C) (CMI⁷ F⁹)

AMI⁷ A^b7(#9) G⁶

Dearly Beloved (J. Kern)

Gmi⁷ C⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 (C⁷sus) (B^b/C) (C⁷sus) (B^b/C) (C⁷sus) (B^b/C)

Gmi⁷ C⁷ | 1. F6 Dmi⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 (C) (C⁹sus C⁺⁹) (Gmi¹¹) (C⁷sus C⁷/B^b)

FMA⁷ A^bmi⁷ Db7 | 2. F6 Dmi⁷
 (Ami⁷) (Dmi¹¹)

G7 C⁷ Gmi⁷ C⁷ F6 (F/A D⁷(#9))
 (G¹³sus) (G¹³(#11)_{b9}) (C⁷sus) (C⁷ C¹³(#11)_{b9})

Dancing In The Dark (A. Schwartz)

B^bMA⁷ B^b Cm⁷

Cm⁷(b5) F7(b9) B^bMA⁷ B^bMi | 1. Dmi⁷(b5) G7(b9)
 (Ab9)

Cm⁷(b5) B⁷ B⁷ Gb⁹ F⁹ | 2. Fmi⁷(b5)
 (Db9)

F7(b9) B^b6 Db6 C⁷ BMA⁷ B^b6

Dat Dere (B. Timmons)

Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷ Ami⁷(b5) D7
 Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷ Dmi⁷(b5) G⁺7
 1. F/c | 2. F/c | Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) D7 G⁺7 Cmi⁷
 Ami⁷(b5) D7 Dmi⁷(b5) G⁷ Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) D7 G⁺7 E^b7
 Dmi⁷(b5) G⁺7 F/c G⁺7 Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷
 Ami⁷(b5) D7 Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷
 Dmi⁷(b5) G⁺7 F/c

The Days Of Wine And Roses (H. Mancini)

FMA⁷ Eb9(#11) D⁷(b⁵/_{b⁹}) D⁹ D⁷(b⁹) Gmi⁷
 Gmi⁷ B^bmi⁷ Eb⁷ | 1. Ami⁷ Dmi⁷ Gmi⁷ Gmi⁷/F
 (Gmi⁷(add 11))
 Emi⁷(b⁵) A⁷ Dmi⁷ G⁷ Gmi⁷/C C⁷ | 2. Ami⁷
 (Gmi⁷/F) (Emi⁷(b⁵) A⁹) (Dmi⁷(b⁵) G⁹)
 Dmi⁷ Dmi⁷/C Bmi⁷(b⁵) B^b9 Ami⁷ Dmi⁷ Gmi⁷ C⁷(b⁹) F6

Day Dream (D. Ellington - B. Strayhorn)

FMA⁷ B⁺7(b⁹) B^b7 A⁷ Dmi⁷ D^b7 Cmi⁷ B⁷ B^bmi⁷ C⁺7(b⁹)
 (Ami⁷) (B^bmi⁷ A⁷) (Dmi⁷ Dmi⁷/C) (F⁷)
 Fmi⁶ Dmi⁷(b⁵) | 1. Dmi⁷/G G⁷ C⁷ Gmi⁷ C⁷
 (D^b7)
 2. Gmi⁷ C⁷ FMA⁷ Cmi⁷ F⁷ B^bMA⁷ Bmi⁷ E⁷
 (F⁷) (F[#]mi⁷ B⁷)
 AMA⁷ B^bmi⁷ Eb⁷ Ab^bMA⁷ Ami⁷ D⁷ GMA⁷ Gmi⁷ C⁷

FMA⁷ D⁷ DMI⁷ G⁷ GMI⁷ C⁺⁷ FMA⁷ B⁺⁷(b9)
 (AMI⁷ A^{b7}(#11)) (G13) (Db7(#11) C⁺⁷(b9)) (AMI⁷)
 B^{b7} A⁷ DMI⁷ D^{b7} CMI⁷ B⁷(b5) B^bMI⁷ C⁺⁷ FMI⁶ DMI⁷(b5)
 (B^bMI⁷ A⁷) (DMI⁷ DMI⁷/C)
 GMI⁷ C⁷ FMA⁷ (GMI⁷ C⁷)
 (D^{b7})

Deep Purple (P. De Rose)

FMA⁷ D⁺⁷(b9) GMI⁷ C⁷
 FMA⁷ CMI⁷ F⁹ D⁷ GMI⁷
 B^bMI⁶ AMI⁷ 1. G^{#0} GMI⁷ C⁷
 (Eb⁷)
 FMA⁷ F^{#0} GMI⁷ C⁷ 2. A^{b0} GMI⁷ C⁷
 (D⁷)
 F⁶
 (F⁶ D⁷) (GMI⁷ C⁷)

Desafinado (A.C. Jobim)

A

FMA⁷ G7(b5)

GMI⁷ C⁷ AMI⁷(b5) D7(b9)

(C⁷ # C⁷/B^b)

1. GMI⁷ A7(b9) D7 D7(b9)

(GMI⁷ GMI⁷/F) (E_MI⁷(b5) A⁷) (DMA⁷)

* G7(b9) G^bMA⁷

2. GMI⁷ B^bM_I⁶ FMA⁷ E7(#9)

(GMI⁷ GMI⁷/F) (E_MI⁷(b5) A⁷) (DMI⁷) (E7(#9))

AMA⁷ B^bo (C⁷) B_MI⁷ E⁷ (B^b9(#11))

(AMA⁷) (A_b+⁷) (G13) (F#⁷ #)

B

AMA⁷ B^bo B_MI⁷ E⁷

(F#⁷) (E⁷ E⁷/D)

AMA⁷ **AMI⁷ B_MI⁷(b5) E⁷

(A/C#) (C_MA⁷) (B_MI⁷(b5))

C_MA⁷ C#o D_MI⁷ G⁷

GMI⁷ F#⁰ (E^bMI⁶) G⁷ C⁷
 (CMI⁷) (D⁷(b9)) (G^b7(b9))

C FMA⁷ G⁷(b5)

GMI⁷ C⁷ AMI⁷(b5) D⁷
 (C⁷ # C⁷/b^b) (D⁷ D⁷/C)

*** GMI⁷ B^bMI⁶ FMA⁷ G⁷
 (B^bMA⁷) (E^b7) (AMI⁷) (DMI¹¹)

GMI⁷ E^b7
 (G⁷) (G⁷) (B^bMI⁷ (G^bMA⁷)) (E^b7 (G^bMA⁷))

G⁷ GMI⁷ C⁷ F⁶
 (GMI⁷ C⁷)

* Originally played: G⁹ G⁷(b9)

** In some music: F#MI⁷ BMI⁷

*** In some music: GMI⁷
 (B^bMA⁷)

Dear Old Stockholm (traditional)

Dmi⁷

Dmi⁶

Dmi⁷

Dmi⁶



Dmi⁶

Bmi^{7(b5)/F}

E^bmi^{7(b5)}

A^{7(b9)}

Gmi⁷

C⁷

F^bMA⁷ (B^bMA⁷)



E^bmi^{7(b5)}

A^{7(b9)}

Dmi⁷

Dmi^{7/C}

1. B^b7(b5)

A⁷

E^b7(b5)



F⁶

Dmi⁷

E^bmi^{7(b5)}

A^{7(#9)}

Dmi⁶

Bmi^{7(b5)/F}

E^bmi^{7(b5)}

A^{7(b9)}



Gmi⁷

C⁷

F^bMA⁷ (B^bMA⁷)

E^bmi^{7(b5)}

E^b7

Dmi⁷

Dmi^{7/C}



B^b7(b5)

A⁷

E^b7(b5)

Dmi⁷

Dmi⁶



Dmi⁷

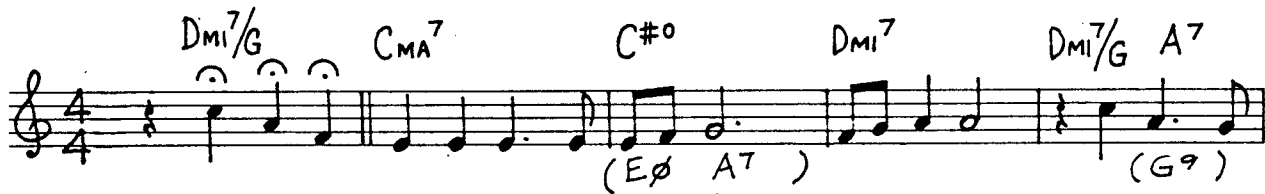
Dmi⁶



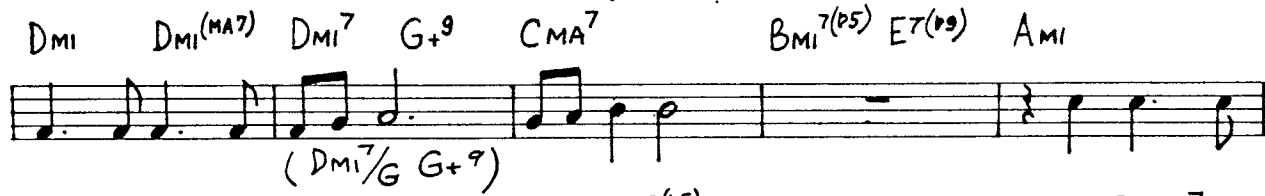
Didn't We

(J. Webb)

Dmi⁷/G CMA⁷ C#⁰ Dmi⁷ Dmi⁷/G A⁷



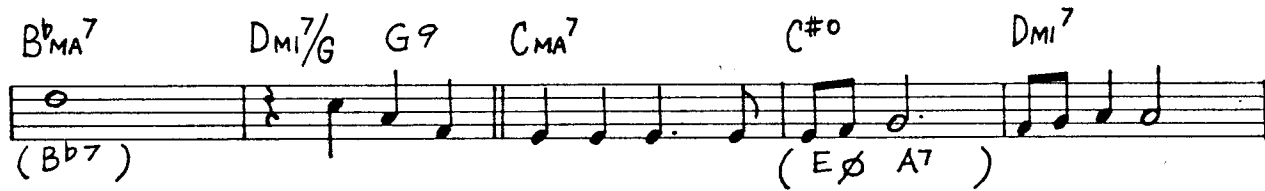
Dmi Dmi(MA7) Dmi⁷ G+⁹ CMA⁷ Bmi⁷(b5) E7(b9) Ami



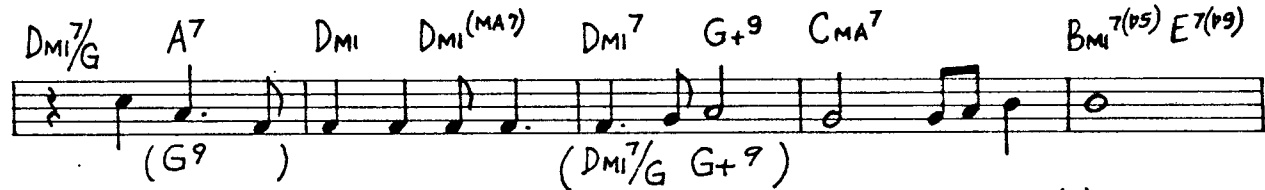
Ami(MA7)/G# Ami⁷/G F#mi⁷(b5) FMA⁷ Emi⁷ Dmi⁷ Emi⁷ FMA⁷



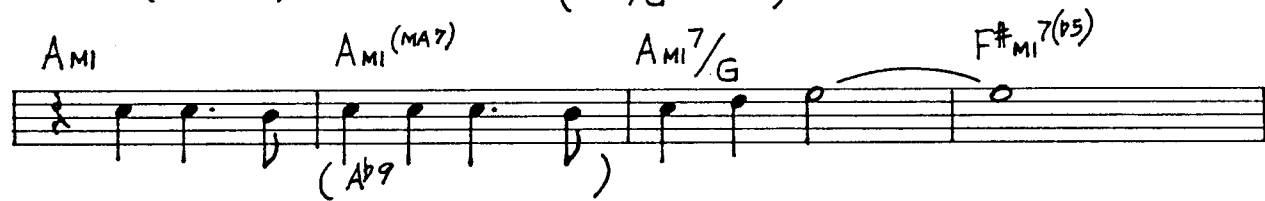
BbMA⁷ Dmi⁷/G G9 CMA⁷ C#⁰ Dmi⁷




Dmi⁷/G A⁷ Dmi Dmi(MA7) Dmi⁷ G+⁹ CMA⁷ Bmi⁷(b5) E7(b9)



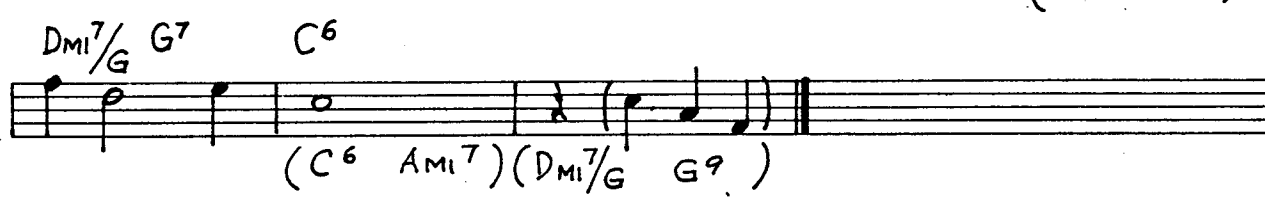
Ami Ami(MA7) Ami⁷/G F#mi⁷(b5)



FMA⁷ Ami⁷/E Dmi⁷ Emi⁷ FMA⁷ Dmi Dmi(MA7)



Dmi⁷/G G⁷ C⁶



Django

(J. Lewis)

Chords for the main melody:
F_{mi}⁶ B^b_{mi}⁶ C⁷(^b₉) F_{mi}⁶ F⁷(^b₉)
B^b_{mi}⁷ E^b₇ A^b_{MA}⁷ D⁷(^b₉) D^b_{MA}⁷ G_{mi}⁷(^b₉)
G⁷/_F C⁷/_E F_{mi}⁶ B^b_{mi}⁷ C⁷
F_{mi}⁷ F_{mi}⁶ B^b_{mi}⁷ C⁷ FINE F_{mi}⁶

CHANGES

(Bass)

Chords for the bass line:
G^b₇ D^b₇

G^{b7} 1.2. D^{b7}

Fmi⁶ B^bmi⁷ C⁷ Fmi⁶ Fmi⁶ B^bmi⁷ C⁷ Fmi⁶

D.S.
al Fine

Dolphin Dance (Hancock)

E^bMA⁷ B^bmi⁷ E^bMA⁷ Dmi⁷(b5) G⁷(#9) Cmi⁷

A^b7(#11) Cmi⁷ Ami⁷ D⁷ALT GMA⁷ A^bmi⁷

Fmi⁷ Fmi⁷/B^b Cmi⁷ Ami⁷ D⁷ALT

GMA⁷ Dmi⁷/G G⁷(b5) Cmi⁷/G Cmi⁷/F D/F

Cmi⁷/F Emi⁷ A⁷ E^b7(#11) Ami⁷ D⁷ Bmi⁷

E⁷ Dmi⁷ C[#]mi⁷ F[#]7(13) Bmi⁷/E Ami⁷/B

Bmi⁷/E Ami⁷/B B^bmi⁷/B^b E^b+ (maj7)/B^b A^b+ (maj7)/B^b G⁷(#9)
(G/E^b)

Do Nothin' Till You Hear From Me

(D. Ellington)

FMA^7 Dmi^7 D^bmi^7 Cmi^7 F^7 B^bMA^7 $E^b9(\#9)$
 FMA^7 $D^7(b9)$ $G^7(b9)$ C^{13} | F/A B^bB^o C^9sus C^7 | 2. $F6$ B^b6 $F6$ A^b7
 D^bMA^7 B^bmi^7 E^bmi^{11} $A^b13(b9)$ D^bMA^7 A^b7 D^bMA^7 B^b/C FMA^7 B^b9
 $(D^bMA^7 E^bmi^{11})$ (Fmi^7) (E^bmi^9) $(D^bMA^7 E^bmi^{11})$ (Fmi^7) $(Gmi^7(b5))$ $(F/C B^b7)$
 F/A A^b^o C/G G^7 C^7sus C^7 FMA^7 Dmi^7 D^bmi^7 Cmi^7 F^7
 $(F/A D^9)$
 B^bMA^7 $E^b9(\#11)$ FMA^7 $D^7(b9)$ $G^7(b9)$ C^{13} $F6$

Donna Lee

(C. Parker)

A^bMA^7 F^7 B^b7
 B^bmi^7 E^b7 A^bMA^7 E^bmi^7 ~~A^b7~~
 D^bMA^7 D^bmi^7 G^b7 $(A^bMA^7) C-7$ $F^7(b9)$

Handwritten musical notation consisting of five staves. The notation includes various chords and rhythmic patterns:

- Staff 1: $Bb7$, $BbMi7$, $Eb7$
- Staff 2: A^bMa7 , $F7$, $Bb7$
- Staff 3: $C7(b9)$, $Gmi7(b5)$, $C7(\#9)$, $Fmi7$, $C7(\#9)$
- Staff 4: $Fmi7$, $C7(\#9)$, $Fmi7$, B^o
- Staff 5: $Cmi7$, $F7$, $BbMi7$, $Eb7$, A^b6

Don't Be That Way (B. Goodman-E. Sampson)

Handwritten musical notation for the song "Don't Be That Way". The notation includes various chords and rhythmic patterns:

- Staff 1: $F+7$, $Bb6$, $Gmi7$, $Cmi7$, $F+7$, $Bb6$, $Gmi7$, $Cmi7$, $F+7$, $Bb6$, $Gmi7$
- Staff 2: $Cmi7$, $F+7$, 1. $Bb6$, $Gmi7$, $Cmi7$, $F+7$ | 2. $Bb6$, $A7$
- Staff 3: $D7$, $G7$, $C7$, $F+7$, $Bb6$, $Gmi7$
- Staff 4: $Cmi7$, $F+7$, $Bb6$, $Gmi7$, $Cmi7$, $F+7$, $Bb6$, $Gmi7$, $Cmi7$, $F+7$, $Bb6$

Don't Blame Me (J. McHugh)

CMA B^b7 A⁷ Dmi⁷ G⁷ CMA⁷ Ami⁷ Dmi^{7(b5)} G^{7(b9)}
 (Fmi⁷ B^b7) (Emi⁷ A⁷ Ebmi⁷ Ab⁷)
 Emi^{7(b5)} A7(b9) 1. Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷ 2. Dmi⁷ G⁷ C⁶ Gmi⁷ C⁷
 FMA⁷ E7(b9) Ami⁷ Ami⁷
 D⁷ Dmi⁷ Ab⁷ Dmi⁷/G G^{7(b9)} CMA⁷ B^b7 A⁷
 (Fmi⁷ B^b7) (Emi⁷ A⁷ Ebmi⁷ Ab⁷)
 Dmi⁷ G⁷ CMA⁷ Ami⁷ Dmi^{7(b5)} G^{7(b9)} Emi^{7(b9)} A7(b9)
 Dmi⁷ G⁷ C⁶

Don't Explain (Herzog-Holiday)

Fmi⁶ Dmi^{7(b5)} Gmi^{7(b5)} C⁷ Fmi⁶ Dmi^{7(b5)} Gmi^{7(b5)} C⁷
 Gb9 F+9 F+^{7(b9)} E9 Eb9 1. AbMA⁷ Gmi^{7(b5)} C⁷ 2. Ab6 D⁹ G^{7(b9)} C^{7(b9)}

F7 B^bMi7 E^b7 A^bMA7 D^bMA7 GMI7(b5) D^b7 C7
 (FMI7)
 F7 B^bMi7 E^b7 A^bMA7 D^bMA7 GMI7(b5) D^b7 C7
 (FMI7)
 FMI6 DMI7(b5) GMI7(b5) C7 FMI6 DMI7(b5) GMI7(b5) C7 G^b7 F+7
 E9 E^b9 A^b6 (D^bMA7 GMI7(b5) C7.)

Doxy

(S. Rollins)

B^b7 A^b7 G7(#9) C7 F7 B^b
 B^b7 A^b7 G7(#9) C7 F7
 B^b7 E^b7 E^o
 B^b7 A^b7 G7(#9) C7 F7 B^b

Don't Get Around Much Anymore

(A^bMA⁷ / A^bMA⁷ B^bMi⁷ B^bMi⁷ C^bMi⁷) F⁷ (F⁷C^bMi⁷/G A^b F⁷/A)

F⁷ B^bMi⁷ (B^b7) Eb¹³_{SUS} Eb¹³ 1. A^b6 D^bMA⁷ D^o
 Eb⁷ 2. A^b6 A^b7 Db⁶ D^o (Gb⁹)
 A^bMA⁷ Eb⁷ A^b7 Db⁶ D^bMi⁷(b5) G⁷(b9) C^bMi⁷ B^o
 B^bMi⁷ Eb⁷ A^bMA⁷ B^bMi⁷ B^bMi⁷ C^bMi⁷ F⁷ (F⁷C^bMi⁷/G A^b F⁷/A)

F⁷ B^bMi⁷ (B^b7) Eb¹³_{SUS} Eb¹³ A^b6

Don't Worry 'Bout Me (R. Bloom)

B^bMi⁷ Eb⁷ A^bMA⁷

B^bMi⁷ Eb⁷ A^b6 A^b6/C B^o B^bMi⁷

(A^b6 B^bMi⁷)(C^bMi⁷ F⁷)

Handwritten musical notation with chords: Cmi⁷, D^bmi⁷, G^b7, Fmi⁷, B^b7, B^bmi⁷, E^b7, Cmi⁷, F7, B^bmi⁷, E^b7, A^bMA⁷, A^bMA⁷, E^bmi⁷, A^b7, D^bMA⁷, D^bMA⁷, G^b7, Cmi⁷, F7, B^bmi⁷, E^b7, A^b6, (Cmi⁷ F7)

Easy To Love (C. Porter)

Handwritten musical notation for "Easy To Love" with chords: Fmi⁷, Gmi⁷(^{b5})C7, Fmi⁷, B^b7, E^bMA⁷, A^b13(#11), (D^b7 C7), (Bmi⁷ E7)(E^bMA⁷A⁷), Gmi⁷, C7, Fmi⁷, B^b7, E^bMA⁷, Gmi⁷ C7, Fmi⁷, (Gmi⁷ G^bmi⁷), B^b7(b9), B^b9/A^b, Gmi⁷, C7, 2. C7, Fmi⁷, D^b9, (A^bmi⁷ D^b9), Gmi⁷, G^b0, Fmi⁷, B^b7(b9), E^b6, (Gmi⁷ C7), (A^b Ab9(#11) (Gmi⁷ G^b0))

Early Autumn (R. Burns W. Herman)

B9(#11) **B^bMA⁷** **EMi⁷(b5)** **A⁷** **A^bMA⁷**
DMi⁷(b5) **G⁷** **G^bMA⁷** **CMi⁷(b5)** **F⁷** | 1. **DMi⁷** **D^b7**
CMi⁷ **B9(#11)** | 2. **B^bMA⁷** **CMi⁷C^{#0}** **B^b/D** **D^{b0}** | **CMi⁷** **F¹³**
B^b/D **D^{b0}** **CMi⁷** **F⁷** **B^bMA⁹** **B^bMi⁷** **E^b7**
A^bMA⁷ **D^b13** **CM^A7** **B7(b9)** **CMi⁷(b5)** **F⁹** **B^bMA⁷**
 (**CM^A7** **B⁷** **B^b9** **A⁷(#9)**) (**A^b7** **GMA⁷** **G^b13(b9)** **F⁹**)
EMi⁷(b5) **A⁷** **A^bMA⁷** **DMi⁷(b5)** **G⁷** **G^bMA⁷**
CMi⁷(b5) **F⁷** **B^bMA⁷** **B^b6**

East Of The Sun (B. Bowman)

Handwritten musical score for guitar in G major, 4/4 time. The score consists of eight staves of music with various chords and triplets.

Staff 1: GMA⁷ (triplet), BMI⁷ (triplet), E⁹

Staff 2: AMI⁹ (triplet), CMI⁷, F⁷, AMI⁷ (triplet)

Staff 3: D¹³, D^{7/c}, B⁷ (triplet), B⁺⁷, EMI⁷, EMI⁹ (triplet), A¹³

Staff 4: AMI⁷ (triplet), D⁷, GMA⁷ (triplet), BMI⁷ (triplet)
 (AMI⁷ B \emptyset E⁷) (AMI⁹ D^{7(b9)})

Staff 5: E⁹, AMI⁹ (triplet), CMI⁷ (triplet), F⁷

Staff 6: AMI⁷ (triplet), AMI^{7/G}, F^{#MI 7(b5)}, B⁷, EMI⁷ (triplet), A¹³ (triplet), AMI⁹ (triplet)

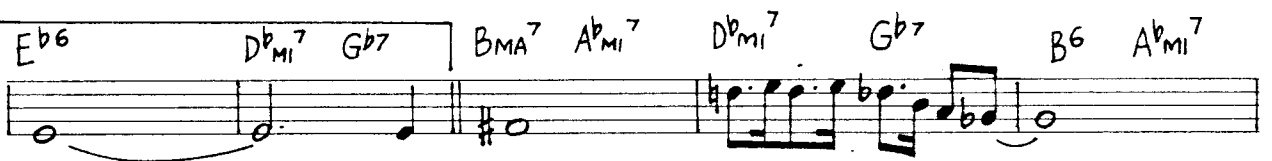
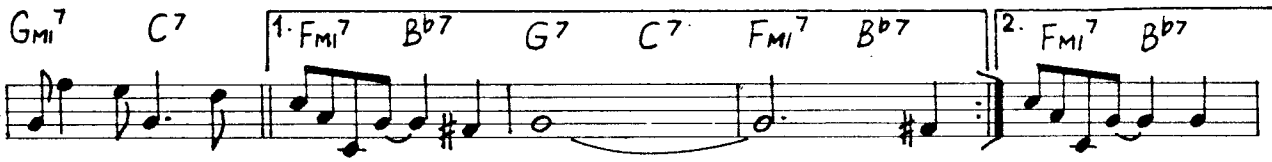
Staff 7: CMI⁷, F⁷, BMI⁷, E⁷, B^{bMI 7}, E^{b7}, AMI⁹ (triplet), AMI⁹ D^{13(b9)}

Staff 8: G⁶

Easy Living

(R. Rainger)

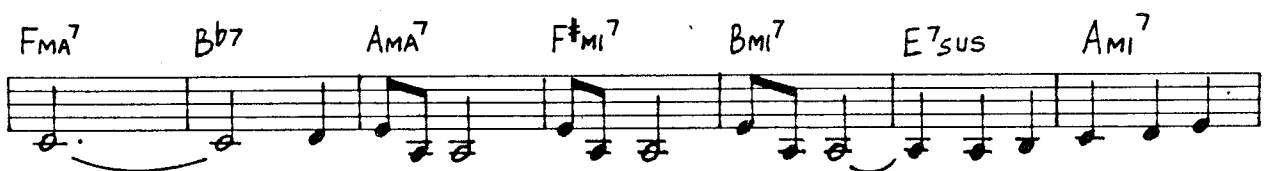
$E^b_{MA}{}^7$ E° $F_{MI}{}^7$ $F^{\#^{\circ}}$ E^b_{MA}/G $B^b_{MI}{}^7$ E^b7 $A^b_{MA}{}^7$ D^b7



Emily

(J. Mandel)

$C_{MA}{}^7$ $A_{MI}{}^7$ $D_{MI}{}^7$ G^7 $G_{MI}{}^7$ C^7



D⁷ DMI⁷ G^{7(b9)} CMA⁷ AMI⁷ DMI⁷ G⁷
 GMI⁷ C⁷ FMA⁷ Bmi^{7(b5)} E7(b9) AMI⁷ AMI⁷/G F#⁷ B⁷ EMI⁷
 A⁷ DMI⁷ G⁷ EMI^{7(b5)} A⁷ A⁷/G F#MI^{7(b5)} FMI⁷
 EMI⁷ A⁷ DMI⁷ G⁷ C⁶
 (E^{b7}) (D^{b7})

Exactly Like You (J. McHugh)

D^bMA⁷ D^b6 E^b7 A^b7 D^o
 (D^bMA⁷ FMI⁷) (B^bMI⁷)
 E^bMI⁷ A^b7 D^b6 G^b7 | 1. D^b6 A^b7 | 2. D^b6 D^b7 G^b6
 G^bMI⁶ C^b7 D^b6 (B^bMI⁷) A^bMI⁷ D^b7 G^b6 C^b9
 (D^b6 F⁺7(b9)) (B^bMI⁷) (E^bMI⁷) (C^b9 A^b7)
 FMI⁷ B^b7 E^bMI⁷ A^b7 D^bMA⁷ D^b6 E^b7
 (F⁺7 B^b9) (E^b7 A^b9) (D^bMA⁷ FMI⁷) (B^bMI⁷)
 A^b7 D^o E^bMI⁷ A^b7 D^b6 G^b7 D^b6

Embraceable You (G. Gershwin)

E^b6/G G^b0 F_{mi}^7 $B^b7 (C^7)$ F_{mi}^7

$F_{mi}^7(b5)$ B^b7 E^b6 $A^b_{MA}^7$ $D^7(b9)$ $G_+^7(b9)$ C_{mi}^7 C_{mi}^7/B^b $A_{mi}^7(b5)$ $D^7 (A^b7)$

G_{mi}^7 G_{mi}^7/F $E_{mi}^7(b5)$ E^b_{mi} D_{mi}^7 $G_+^7 (D^b7)$ C_{mi}^7 F^7 B^b7 F_{mi}^7 B^b7

E^b6/G G^b0 F_{mi}^7 $B^b7 (C^7)$ F_{mi}^7

$F_{mi}^7(b5)$ $B^b7(b9)$ E^b6 C_{mi}^7 $B^b_{mi}^7$ E^b7 $A^b_{MA}^7$ $D_{mi}^7(b5)$ $G^7(b9)$

$(E^b7 B^b_{mi}^7(add11)/F) (F^{\#0} E^b7/G)$

C_{mi}^7 C_{mi}^7/B^b $A_{mi}^7(b5)$ $A^b_{mi}^6$ G_{mi}^7 C^7 $F_{mi}^7(b5)$ $B^b7(b9)$ $E^b6 (C^7 F_{mi}^7 B^b7)$

$(C_{mi} C_{mi}(MA^7)) (C_{mi}^7 F^{13}) (E^b/B^b C_+^7(b9)) (G^b_{mi}^7 C^b7 B^b7(b9))$

Everything I Have Is Yours (B. Lane)

$B^b_{MA}^7/D$ $D^b_{mi}^7$ G^b7 C_{mi}^7 F^7 $B^b_{MA}^7$ C_{mi}^7 $C^{\#0}$

$B^b_{MA}^7/D$ $D^b_{mi}^7$ G^b7 C_{mi}^7 F^7 $B^b_{MA}^7$ $A_{mi}^7(b5)$ D^7

Gmi⁷ Ebmi Bb6 C9
 (A^{b7}) (Bb6/G Bb6/F) (Emi^{7(b5)} A^{7sus})
 Dmi⁷ G7 Gmi⁷ C7 Cmi⁷ F7 F^{7/Eb}
 BbMA⁷/D Dbmi⁷ Gb7 Cmi⁷ F7 BbMA⁷ Cmi⁷ B^{7(b5)}
 BbMA⁷ Fmi⁷ Bb7 EbMA⁷ Ami^{7(b5)} D^{7sus}
 Gmi⁷ Ebmi Bb6 Gmi⁷ C7 B⁷
 BbMA⁷ Dbmi⁷ Gb7 Cmi⁷ F7 Bb6

Ease Away Walk (B. Golson)

Cmi⁷ Ami^{7(b5)} D7(#9) G7(#9) Cmi⁷ Ami^{7(b5)}
 D7(#9) G7(#9) Cmi⁷ Ami^{7(b5)} D7(#9) G7(#9)
 Cmi⁷ Ami^{7(b5)} D7(#9) G7(#9)

Everything Happens To Me (M. Dennis)

C_{MI}^7 $F7(b9)$ D_{MI}^7 $C\#^0$ C_{MI}^7 $F7$ E^b7 $D_{MI}^7(b5)$ G^7
 ($E_{MI}^7(b9)$ E^b9)

C_{MI}^7 A^b7 D_{MI}^7 G^7 | 1. C_{MI}^7 $F7$ D_{MI}^7 G^7
 (B^0 $C_{MI}^7(b5)$)

2. C_{MI}^7 $F7$ B^b6 | F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ C^7
 (C_{MI}^7)

F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ E_{MI}^7 $A^+7(\#9)$ D_{MA}^7 $D6$ G_{MI}^7 C^9

C_{MI}^7 $F7$ G^7 C_{MI}^7 $F7(b9)$ D_{MI}^7 $C\#^0$ C_{MI}^7 $F7$ E^b9
 ($E_{MI}^7(b5)$ E^b9)

$D_{MI}^7(b5)$ G^7 C_{MI}^7 A^b7 D_{MI}^7 G^7 C_{MI}^7 $F7$ B^b6 (G^7)
 (B^0 $C_{MI}^7(b5)$)

Ev'ry Time We Say Goodbye (C. Porter)

$E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 F_{MI}^7 E^7 $E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 $B^b7(b9)$
 (B^b7)

$E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 F_{MI}^7 B^b7 $E^b_{MA}^7$ $B^b_{MI}^7$ A^7 | 1. $A^b_{MI}^7$ D^b7
 (E^b7)

E^b/G G^b F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$

$A^b_{MI}^7$ D^b7 G_{MI}^7 $C^7(b9)$ $F^7(b9)$ B^b7 E^7

(B9)

2. $A^b_{MA}^7$ D^b7 E^b/G G^b F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$

$A^b_{MI}^7$ D^b7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E^b6 (C_{MI}^7 F_{MI}^7 B^b7 E^7)

Easy Street (H. Arlen)

C_{MA}^7 E^7 A^7 D_{MI}^7 G^7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E_{MI}^7 A^7

D^7 G^7 C_{MA}^7 A^7 D^7 G^7 G_{MI}^7 C^7

1. 2.

F_{MA}^7 F_{MI}^7 B^b7 C_{MA}^7 A_{MI}^7 G_{MI}^7 C^7 F_{MA}^7

F_{MI}^7 B^b7 A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 E^7 A^7 D_{MI}^7 G^7 G_{MI}^7 C^7

F_{MI}^7 B^b7 E_{MI}^7 A^7 A^b7 G^7 C^6 (A^7 D^7 G^7)

Falling In Love With Love (R. Rodgers)

Staff 1 (Treble Clef): FMA^7 D^7 GMI^7 C^7
 (FMA^7 B^bMA^7) (AMI^7 D^7) (GMI^7 C^7) $(Db^9(\#11) C^7)$

Staff 2 (Bass Clef): GMI^7 C^7 FMA^7 GMI^9 C^9 FMA^7_3
 ($FMA^7 B^bMA^7$) ($AMI^7 GMI^9$)

Staff 3 (Treble Clef): EMI^{11} A^7 DMI^7 G^7
 (B^bMA^7) (EMI^{11}) (A^7) (DMI^7) (G^7)

Staff 4 (Bass Clef): GMI^7 C^7 DMI^7 DMI^7 D^7 GMI^7 $D^7(b9)$
 $(Db^{13}(\#11))$ ($Eb^{13}(\#11)$) (D^7sus)

Staff 5 (Bass Clef): GMI^7 C^7 FMA^7

Fascinating Rhythm (G. Gershwin)

Staff 1 (Treble Clef): FMI^7 B^b7

Staff 2 (Bass Clef): B^bMI^7 E^b7

Staff 3 (Bass Clef): 1. A^bMA^7 FMI^7 B^b7 E^bMA^7 CMI^7
 (DMI^7 G^7)

F7 B^b7 Gm⁷(b5) C⁺7(b9) || 2. A^bMA⁷ Dm⁷(b5) G⁷

Cm⁷ F7 Fm⁷ B^b7 Fm⁷ B^b7 E^b6

Fine And Dandy (K. Swift)

FMA⁷/A A^bo Gm⁷ C⁷ FMA⁷/A

A^bo Gm⁷ C⁷ Cm⁷ F7

B^bMA⁷ B^bM⁷/E^b E^b13 A^bMA⁷
 (B^b9) (B^b7(b9))

Gm⁷ C⁷(b9) FMA⁷/A A^bo Gm⁷ C⁷

FMA⁷/A A^bo Gm⁷ C⁷ Cm⁷

F7 B^bMA⁷ E^b9 Dm⁷ G9 Gm⁷/C G^b7(#9)

F6 (Gm⁷ C⁷)

A Felicidade

(A.C. Jobim)

Am⁷ Am⁷ CMA⁷

B⁷ E⁷ Dmi⁷ G⁷ CMA⁷ C⁶
(C⁶ A⁺(b9))

Bmi⁷(b5) E⁷(b9) Am⁷ D⁷ Gmi⁷ C⁷
(Dmi⁷ #Dmi⁷/C) (Bmi⁷(b5) E⁷(b9))

FMA⁷ Bmi⁷(b5) E⁷ Am⁷
(E⁷) (Am⁷) (Bmi⁷(b5) E⁷)

Bmi⁷(b5) E⁷ Am⁷ (Dmi⁷ G⁷) CMA⁷ F⁷

CMA⁷ Gmi⁷ C⁷ F⁶

Dmi⁷ G⁷ C⁶ F#mi⁷(b5)

B⁷ Emi⁷(b5) A⁷ Dmi⁷(b5) G⁷ CMA⁷

CMA⁷ Bmi⁷(b5) E⁷ Am⁷
(FMA⁷)

Bm7(b5) E7 Am7
 D.S. al Coda
 Bm7(b5) E7
 1.2. Am7
 3. Am7 Am7/9

Flamingo (T. Grouya)

CMA7 Am7 Dmi7 G+7 Cmi7 F7 G+7
 Ab9 Dmi7 G7 (F) 1. Emi7 A7 Dmi7 G7
 2. C6 F9 C6 Gmi7 C7 Fmi Fmi(MA7) Fmi7 Bb7
 Eb6 Gmi7(b5) C7 Fmi7 Bb7 Fmi7 Fmi7/Eb
 Dmi7 G7 CMA7 Am7 Dmi7 G+7
 Cmi7 F7 G+7 Ab9 Dmi7 G7sus C6 (Am7 Dmi7 G7)

A Fine Romance

(J. Kern)

C^6 $C\sharp^{\circ}$ G^7/D $E^{\flat\circ}$ CMA^7/E
 changes: (C^6) (EMI^7 A^7) ($DMI^7/6$) ($F\sharp^{\circ}$ B^7) (EMI^7)
 AMI^7 DMI^7 G^7 | 1. C^6 F^7 EMI^7 $E^{\flat\circ}$
 DMI^7 G^7 CMA^7 F^9 E^7 A^7 DMI^7 G^7
 2. GMI^7 C^7 FMA^7 $F\sharp MI^7(b5)$ B^7
 $EMI^7(b5)$ A^7 DMI^7 G^7 C^6

Flying Home (B. Goodman-L. Hampton)

E^{\flat} $E^{\flat 7/D^{\flat}}$ CMI^7 B^7 $B^{\flat 7}$ E^{\flat} $E^{\flat 7/D^{\flat}}$
 CMI^7 B^7 $B^{\flat 7}$ E^{\flat} $E^{\flat 7/D^{\flat}}$ CMI^7 B^7 $B^{\flat 7}$ | 1. $E^{\flat 7}$
 2. $E^{\flat 7}$ $B^{\flat MI^7}$ $E^{\flat 7}$ $E^{\flat 7}$

Eb7 Ab6 F7
 F7 Bb7 Eb Eb7/Db
 Cm17 B7 Bb7 Eb Eb7/Db Cm17 B7 Bb7 Eb Eb7/Db
 Cm17 B7 Bb7 Eb7 Bb7(#9) Coda Eb7 Bb7(#9)
 Bb7(#9) Eb6 D.S. al Coda

Frankie And Johnny (Leighton Bunch)

C6 G+7 C6 G+7 C6 G+7 C C7
 F6 C+7 F F F#o C/G A7
 Dmi7 G7 C6 Dmi7 G7

A Foggy Day

(G. Gershwin)

1. FMA⁷ D⁺7(b9) Gmi⁷ C⁷ F6/A
 (A∅ Ab⁷) (F⁶)

D7(#11) G¹³ C⁹ | FMA⁷ F⁷ B13(b9)
 (D∅ G7(b9)) (Gmi⁷) (FMA⁷ Dmi⁷) (Cmi⁷ B⁷)

B^bMA⁷ Eb⁹ Ami⁷ D⁷ (Ab⁷) Gmi⁷ C⁹
 (FMA⁷ B^bMA⁷) (Ami⁷ D⁷(b⁹_{b5})) (G¹³)

2. F13 Cmi⁷ F13(b9) B^bMA⁷ Eb⁹(#11) FMA⁷/C Gmi⁷/C
 (Cmi⁷) (FMA⁷ Gmi⁷)

FMA⁷/C Gmi⁷/C A⁺7 D⁺7(#9) Gmi⁷ C⁷ F6 (Gmi⁷ C⁷)
 (FMA⁷/A Bb⁶) (Ami⁷ D⁷(#9))

Fly Me To The Moon

(B. Howard)

Cmi⁷ Fmi⁷ Bb⁷ Eb^bMA⁷ Eb⁷ Ab^bMA⁷ (A⁷)

Dmi⁷(b5) G⁷ Cmi⁷ C⁷ Fmi⁷ Bb⁹_{SUS}
 (F#^o)

1. Eb Fmi⁷ Bb⁷ Eb^bMA⁷ Dmi¹¹ G⁷
 (Gmi⁷) (C⁷) (Fmi⁷ B13(#11))



2. $Gm_1^7(b5)$ C^7 Fm_1^7 Bb^7_{sus} E^b Dm_1^{11} G^7

(Db^{13})

D.S. al Coda

Coda \oplus

(ONLY LAST TIME)

$Db^{13}(\#11)$ C^7 Fm_1^7 Bb^7_{sus} Bb^7

E^b

For All We Know (COOLES - S.M. LEWIS)

F G^9 C^7 Gm_1^7 C^7

(Dm_1^7 G^9) (C^7 $Db^9(\#11)$) (C^9 Gm_1^7 C^7)

F $A_{m_1}^7(b5)$ $D^7(b9)$ Gm_1^7 $Db^{13}(\#11)$ C^7

($Bb_{m_1}^7$ E^b7)

1. F $B_{m_1}^{11}$ E^7 Gm_1^{11} Gm_1^7/F $E_{m_1}^7(b5)$ A^7 E^b7

($A_{m_1}^7$) (A^b) (Gm_1^7) (C^7)

Dm_1^7 G^7 Gm_1^7 C^7

(F F/A) (A^b) (Gm_1^7/D E^b7/D^b C^7)

2. F E^7 A^7 D^7

($B_{m_1}^{11}$ E^7) ($A_{m_1}^7(b5)/E^b$ D^7)

Gm_1^7 C^7 F

(Gm_1^7 G^{13}) ($Gm_1^7(b5)/D^b$ $C^7(b9)$)

Fools Rush In

(R. Bloom)

Handwritten musical score for "Fools Rush In" in 4/4 time. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The chords and melodic lines are as follows:

- Staff 1: $Dm7$, $G7$, $Cm7$, $A7$. Chords below: $(G9)$, $F9$, $(Em7)$.
- Staff 2: $Dm7$, $G7$, $Cm7$, $C\#0$. Chord below: $(A7)$.
- Staff 3: $Dm7$, $G7sus$, $C6$, $A7$.
- Staff 4: $D7$, $A7$, Evo , $Dm7$, $Em7$, $A7$.
- Staff 5: $Dm7$, $G7$, $Cm7$, $A7$. Chords below: $(G9)$, $F9$, $(Em7)$.
- Staff 6: $Dm7$, $Dm7(m7)$, $Dm7$, $G7$, $Bb7(b5)$, $A7$.
- Staff 7: $Dm7$, $Em7$, $Fm7$, $Bb7$, $Em7$, $A7$.
- Staff 8: $Dm7$, $G7sus$, $C6$, $(Em7 A7)$.

Four Brothers

(J. Giuffrè)

Musical notation for the first system, including a treble clef, key signature of two flats, and 4/4 time signature. Chords: B^b7, E^b7, A^bMA⁷, F7, B^bMi⁷, B^o, CMI⁷, F7.

First and second endings of the first system. Chords: B^bMi⁷, E^b7, A^bMA⁷, F7, B^bMi⁷, E^b7.

Musical notation for the second system. Chords: A^b6, C[#]Mi⁷, F[#]7, BMA⁷.

Musical notation for the third system. Chords: EMI⁷, A⁷, DMA⁷, DMI⁷, G⁷.

Musical notation for the fourth system. Chords: CMA⁷, C^{#o}, DMI⁷, G⁷, CMI⁷, F7.

Musical notation for the fifth system. Chords: B^b7, E^b7, A^bMA⁷, (B^bMi⁷), E^b7.

Musical notation for the sixth system. Chords: F7, B^bMi⁷, B^o, CMI⁷, F7.

Musical notation for the seventh system. Chords: B^bMi⁷, E^b7, A^b6.

For Heaven's Sake

(Meyer-Bretton)
-Edward

Musical score for "For Heaven's Sake" in 4/4 time, key of B-flat major. The score consists of five systems of music, each with a treble and bass staff. Chord progressions are indicated above the notes. The first system has a repeat sign. The second system has two first endings. The third system has a 7/4 time signature change. The fourth system has a repeat sign. The fifth system has a 7/4 time signature change.

Chord progressions:
System 1: Gmi7(b5) C7(b9) FMA7 F#0 Gmi7 C7 FMA7
System 2: Bbm7 FMA7/A Ab0 1. Gmi7 C7 F6
System 3: 2. Gmi7 C7 F6 Ebmi7 Gbm7 Gbm7 Dbm7 D0 Ebmi7 Gbm7
System 4: Dbm7 Fmi7 Db9 Fmi7 Bb7 Bbm7 Gmi7 C7
System 5: Gmi7(b5) C7(b9) FMA7 F#0 Gmi7 C7 FMA7
System 6: Bbm7 FMA7/A Ab0 Gmi7 C7 F6

Four

(M. Davis)

Musical score for "Four" in 3/4 time, key of B-flat major. The score consists of three systems of music, each with a treble and bass staff. Chord progressions are indicated above the notes. The first system has a boxed 'A' marking. The second system has a 7/4 time signature change. The third system has a 7/4 time signature change and a first ending.

Chord progressions:
System 1: EbMA7 Ebmi7 Ab7
System 2: Fmi7 Abmi7 Db7
System 3: EbMA7/G F#mi7 B7 Fmi7 1. Dmi7(b5) G7(b5)
(Bb7)

$E^b M A^7 / G$ $F^{\#} M I^7$ B^7 $F M I^7$ $B^b 7$ break

2. $D M I^7 (b5)$ $G^7 (b5)$ $G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ $E^b 6$ solo break ($F M I^7$ $B^b 7$)

After solos
D.C. al Coda

$G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ $A M I^7 (b5)$ D^7

$G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ E^b $E^b M I^7 (M A^7)$

For Minors Only (J. Heath)

$C M I^7$ G^7 / D $C M I^7 / E^b$ G^7 / D $C M I^7$ G^7 / D $C M I^7 / E^b$ C^7

$F M I^7$ C^7 / G $F M I^7 / A^b$ C^7 / G $F M I^7$ C^7 / G $F M I^6$

$D M I^7$ G^7 $E^b M I^7$ $A^b 7$ $D M I^7$ G^7 $G^+ 7 (b9)$

1. $C M I^7$ ($A M I^7 (b5)$) $A^b 7$ $D^b 9$ $C M I^6 / 9$ $G^+ 7$

2. $C M I^7$ $A^b 7$ G^7 $C M I^7$ ($D M I^7 (b5)$ G^7)

Fried Bananas

(D. Gordon)

E^bMA^7 $GMI^7(b5)$ C^7 FMI^7

$AMI^7(b5)$ D^7 E^bMA^7 A^bMA^7 G^+ | 1. $C^7(b9)$

FMI^7 A^bMI^7 D^b7 E^bMA^7 DMI^7 G^7

CMi^7 $F^7(\#11)$ FMI^7 B^b13 break----

2. $C^7(b9)$ FMI^7 A^bMI^7 E^bMA^7

$GMI^7(b5)$ C^7 FMI^7 FMI^7 $B^b7(b9)$ E^bMA^7 FMI^7 B^b7

FMI^7 $B^b7(b9)$ GMI^7 $C^7(b9)$ FMI^7

FMI^7 $B^b7(b9)$ GMI^7 C^7 $F\#^0$

$F\#^0$ $F\#^0$ (FMI^7)

B \flat 7 E \flat MA 7 B \flat 7 E \flat MA 7

From This Moment On (C. Porter)

FMI 6 DMI $^7(b5)$ GMI $^7(b5)$ C 7 FMI+ FMI E \flat MI 7 A \flat 7

(FMI 6 /A \flat) (D \flat /F)

D \flat MA 7 D \flat 6 D \flat MI(MA 7) G \flat 9 | 1. A \flat MA 7 D \flat MA 7 GMI $^7(b5)$ C 7 G \flat 9(#11)

(D \flat MI 6) (G 7)

2. A \flat MA 7 FMI 7 E \flat MI 9 A \flat 13 A \flat 7(b9) | D \flat MA 7 D \flat 6 D \flat MI 7 G \flat 9

(A \flat 6 E \flat 7) (E \flat MI 9 /A \flat) (D \flat MI 6)

A \flat 6 G 7 CMI $^7(b5)$ /G \flat F 7 GMI 7 C 7

(G \flat MA 7) (E \flat /B \flat) (CMI 7)

FMI 7 B \flat 7 E \flat 7 D $^7(b9)$ D \flat 9 C 7

FMI 6 DMI $^7(b5)$ GMI $^7(b5)$ C 7 FMI+ FMI E \flat MI 7 A \flat 7

(FMI 6 /A \flat) (D \flat /F)

D \flat MA 7 D \flat 6 D \flat MI 7 G \flat 9 A \flat MA 7 G $^7(b9)$

(D \flat MI $^7(b5)$) (B \flat MI $^7(b5)$) (A \flat /E \flat) (A \flat G 7)

G \flat 13(#11) F 7 B \flat 7 B \flat MI 7 E \flat 7(b9) A \flat 6 (GMI $^7(b5)$ C 7)

(B \flat MI 7) (B \flat MI 9 /E \flat E \flat 7(b9))

A Gal In Calico

(A. Schwartz)

$E^b_{MA}7$ A^b7 $G_{MI}7$ G^b7 $F_{MI}7$ B^b7
 $E^b_{MA}7$ A^b7 $G_{MI}7$ G^b7 $F_{MI}7$ | 1. B^b7 $E^b_{MA}7/G$
 G^b0 B^b7/F $D_{MI}7(b5)$ $G7(b5)$ $C_{MI}7$ $C7$
 (G^b7) (F^{13}) $(B^b7 B^0)$
 $F7$ B^b7 | 2. B^b7 $B^b_{MI}7$ E^b7
 $A^b_{MA}7$ $D^b9(\#11)$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 E^b6

Detailed description: This is a musical score for the song 'A Gal In Calico' by A. Schwartz. It is written in G major with a key signature of one flat (F major) and a common time signature. The score consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody and includes a first ending section. The third staff features a bridge section with various chords. The fourth staff continues the melody with a second ending bracket. The fifth staff concludes the piece. Chords are indicated above the notes, and some notes have accidentals or specific voicings indicated in parentheses below them.

Georgia On My Mind

(H. Carmichael)

$F_{MA}7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$ $D_{MI}7/C$ $B_{MI}7(b5)$ $B^b_{MI}6$
 $A_{MI}7$ A^b0 | 1. $G_{MI}7$ $C7$ $F_{MA}7$ $F^{\#0}$ $G_{MI}7$ $C+7$
| 2. $G_{MI}7$ $C7$ $F6$ B^b7 $F6$ $A7$ | $D_{MI}7$ $E_{MI}7(b5)$ $A7$
 $(D7)$ $(F^{\#MA}7)$

Detailed description: This is a musical score for the song 'Georgia On My Mind' by H. Carmichael. It is written in G major with a key signature of one flat (F major) and a 4/4 time signature. The score consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody and includes a first ending section. The third staff features a second ending section. Chords are indicated above the notes, and some notes have accidentals or specific voicings indicated in parentheses below them.

Dmi⁷ B^b7 Dmi⁷ E^bmi⁷(^b5) A⁷ Dmi⁷ G⁷ Dmi Fmi(^{MA⁷})/C[#]

Dmi⁷/C Bmi⁷(^b5) E⁷ Ami⁷ D⁷ G⁷ C⁺7 F^{MA}7
 (A^b7) (Gmi⁷ G^b7)

E^bmi⁷(^b5) A⁷ Dmi⁷ Dmi⁷/C Bmi⁷(^b5) B^bmi⁶ Ami⁷ A^b0
 (D⁷)

Gmi⁷ C⁷ F⁶

Gee, Baby Ain't I Good To You

(Don Redman)

C⁷ A^b7 G⁷ C⁷ F⁷ B^b7 E^b D⁷ G⁷

C⁷ A^b7 G⁷ C⁷ F⁷ B^b7 E^b E^b7
 (D⁷(#9))

A^b7 A^o E^b/B^b E^b7 A^b7 D⁷ G⁷
 (4) (Dmi⁷(^b5) G⁷)

C⁷ A^b7 G⁷ C⁷ F⁷ B^b7 E^b (D⁷ G⁷)
 (D⁷(#9))

Get Happy

(H. Arlen)

FMA⁷ GMI⁷/C

FMA⁷ GMI⁷/C F⁶ C⁹ F⁶ CMI⁷/F

B^bMA⁷ CMI⁷/F

B^bMA⁷ CMI⁷/F B^b6 F⁹ B^b6 C⁷

CMI⁷ F⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ C⁷

(FMI⁷ B^b9) (E^bMI⁷ A^b9) (D⁷ G⁹) (C⁷)

CMI⁷ F⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ C⁷

(FMI⁷ B^b9) (E^bMI⁷ A^b9) (D⁷ G⁹) (C⁷ GMI⁷/C)

FMA⁷ GMI⁷/C

FMA⁷ GMI⁷/C F⁶ C⁹ F⁶

Get Out Of Town

(C. Porter)

Chords: Gmi , Gmi^6 , Gmi , $Dmi^7(b5) G^7 Cmi^7$, $F7(b9)$, $BbMA^7$, Bb^7 , Eb^7 , $Emi^7(b5)$, $A7(\#9)$, $Ami^7(b5)$, D^7 , $Dmi^7(b5)$, G^7 , Cmi^7 , Ab^7 , $BbMA^7$, $Dmi^7(b5) G^7 Cmi^7$, $Ebmi^7$, $F13(b9)$, Bb^6 , $(Ab^7 G^7)$

Giant Steps

(J. Coltrane)

Chords: BMA^7 , D^7 , GMA^7 , Bb^7 , $EbMA^7$, Ami^7 , D^7 , GMA^7 , Bb^7 , $EbMA^7$, $F\#^7$, BMA^7 , Fmi^7 , Bb^7 , $EbMA^7$, Ami^7 , D^7 , GMA^7 , $C\#mi^7$, $F\#^7$, BMA^7 , Fmi^7 , Bb^7 , $EbMA^7$, $C\#mi^7$, $F\#^7$

The Gipsy

(B. Reid)

Musical score for "The Gipsy" in G major, 4/4 time. The score consists of six staves of music with various chords and melodic lines. Chords are indicated above the notes, and some notes have fingerings or slurs. The key signature has one sharp (F#).

Chords: G^{+9} , CMA^7 , $F9(\#11)$, $Emi^7(b5)$, A^7 , D^7 , Ami^7 , D^7 , Dmi^7 , G^7 , $Dmi^7(b5)$, G^7 , CMA^7/E , Eb^7 , Dmi^7 , Db^7 , Dmi^7 , G^7 , C^6 , $C\#MA^7$, C^6 , Emi^7A^7 , Dmi^7 , G^7 , Emi^7 , A^7 , Dmi^7 , G^7 , CMA^7 , $F\#mi^7(b5)$, $B^7(b9)$, Emi^7 , Ami^7 , $D^7(\#9)$, Dmi^7 , A^7 , A^7/G , $F\#mi^7(b5)$, $F9(\#11)$, $Emi^7(b5)$, A^7 , D^7 , Ami^7 , D^7 , Dmi^7 , G^7 , Dmi^7 , G^7 , C^6 .

Girl Of My Dreams

(Clapp)

Musical score for "Girl Of My Dreams" in G major, 4/4 time. The score consists of two staves of music. Chords are indicated above the notes. The key signature has one sharp (F#).

Chords: CMA^7 , Gmi^7 , C^7 , FMA^7 , Bb^7 , Emi^7 , Eb^7 , Dmi^7 , Db^7 , CMA^7 , A^7 , Dmi^7 , G^7 , CMA^7 , Gmi^7 , C^7 .

FMA⁷ B^{b7} EMI⁷ AMI⁷ DMI⁷ G⁷ C⁶
 BMI^{7(b5)} E⁷ AMI⁷ AMI⁷ D⁷
 DMI⁷ G⁷ CMA⁷ GMI⁷ C⁷ FMA⁷ B^{b7}
 CMA⁷ AMI⁷ DMI⁷ G⁷ C⁶ (AMI⁷)

Girl Talk (N. Hefli)

E^bMA⁷ A⁷ A^bMA⁷ FMI⁷ B^{b7(b9)} GMI⁷ C^{7(b9)}
 FMI⁷ GMI⁷ A^{b6} B^{b9} E^bMI⁷ A^bMI⁷ F^{7(b5)} FMI^{7/B^b} B^{b7(b9)}
 GMI⁷ C^{7(b9)} GMI⁷ A^bMI⁶ B^bMI⁶ C⁷ CMI^{7/F} F⁹
 FMI^{7/B^b} A^bMI⁷ GMI⁷ CMI⁷ 1. FMI⁷ B^{b9}
 2. FMI⁷ B^{b9} E^{b6} (FMI⁷ B^{b7(b9)})

The Girl From Ipanema (A. Jobim)

Handwritten musical score for "The Girl From Ipanema" by Antonio Jobim. The score is written in G major and 4/4 time. It consists of ten staves of music with various chord annotations and fingering indications.

Chord annotations include: FMA⁷, G⁷, GMI⁷, G^b7, 1. FMA⁷, G^b7, 2. FMA⁷, G^bMA⁷, B⁷, F[#]MI⁷, D⁷, GMI⁷, E^b7, AMI⁷, D⁷(^b5/_b9), GMI⁷, C⁷(^b5/_b9), FMA⁷, G⁷, GMI⁷, G^b7, FMA⁷, and (G^b7).

Fingering indications (3) are present above several notes in the later staves.

Good Morning Heartache

(Drake-Fisher)

C_{MI}^7 F^7 C_{MI}^7 F^7 C^7 F_{MA}^7
 B_{MI}^7 E_{b7} A_{MI}^7 D^7 $B_{MI}^{7(b5)}$ B_{MI}^6 $(F_{MA}^7 \quad B_{MA}^7)$
 $(A_{MI}^{7(b5)} \quad E_{b7} \quad D^7)$ $(G_{MI}^7 \quad B_{MI}^7 \quad E_{b7})$ A_{MI}^7 $A_{bMI}^7 \quad D_{b7}$

G_{MI}^7 $C^7(\#9)$ F_{MA}^7 | G_{MI}^7 C^7

F^6 $E_{MI}^{7(b5)}$ $A^7(\#9)$ D_{MI}^6 $(B_{MI}^{7(b5)})$

E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7 G^7

C_{MA}^7 D_{bMI}^7 G_{b7} C_{MI}^7 F^7

C_{MI}^7 F^7 C_{MI}^7 F^7 C^7 F_{MA}^7
 B_{MI}^7 E_{b7} A_{MI}^7 D^7 $B_{MI}^{7(b5)}$ B_{MI}^6 $(F_{MA}^7 \quad B_{MA}^7)$
 $(A_{MI}^{7(b5)} \quad E_{b7} \quad D^7)$ $(G_{MI}^7 \quad B_{MI}^7 \quad E_{b7})$ A_{MI}^7 $A_{bMI}^7 \quad D_{b7}$

G_{MI}^7 $C^{13(\#9)}$ F^6

Day By Day (Weston-Stordhal)

Handwritten musical score for "Day By Day" by Weston-Stordhal. The score is written in 4/4 time and consists of eight staves of music. The key signature is one flat (B-flat major / D minor).

Staff 1: Gmi⁷ C⁷ Gmi⁷ C⁷

Staff 2: FMA⁷ B^b7 Ami⁷ D9

Staff 3: Gmi⁷ E_{mi}^{7(b5)} A⁷

Staff 4: (Gmi⁷ Dmi⁷) (Gmi⁷/F) (E⁷ G⁷) (A⁷) (Dmi⁹ Dmi) (Dmi(MA⁷) Dmi⁷) D⁺^{7(b9)}

Staff 5: (G⁷) (Dmi⁷ G⁷) (Gmi⁷/C C⁷) (E^b9 D9 D⁺^{7(b9)})

Staff 6: Gmi⁷ C⁷ Gmi⁷ C⁷

Staff 7: FMA⁷ B^b9 Ami^{7(b5)} D^{7(b9)}

Staff 8: (Gmi⁷ Ami⁷) (B^bmi⁷ E^b7) (A⁷ E^b9(#11) D⁷ D⁺^{7(b9)})

Staff 9: Gmi⁷ C⁷_{SUS} C^{7(b9)} FMA⁷ (D⁷)

Staff 10: (Gmi⁷ Ami⁷) (B^bMA⁷ C⁷)

God Bless The Child (A Herzog)

$E^b_{MA}7 E^b7 A^b6$ $E^b_{MA}7 E^b7 A^b6$ $B^b_{MI}7 E^b13$ $B^b_{MI}7 E^9(\#11) E^b9 A^7(b5)$
 $(E^b_{MA}7 D^b7)$ $(E^b_{MA}7 D^b7)$

$A^b_{MA}7$ $D^b9(\#11)$ $G_{MI}7$ $C7(b9)$ $F_{MI}11$ B^b7

1. E^b13 A^b9 E^b13 A^b11 | 2. E^b13 A^b9 E^b13 $G+7$

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(b9)$ G_{MI} $G_{MI}(MI7)$ G^7_{SUS} $G7(b9)$
 $(C_{MI} \quad C_{MI+})$ $(C_{MI}6 \quad C_{MI}7)$

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(b9)$ $G_{MI}7$ $C7$ $B^9(\#11)$ B^b7_{SUS}
 $(C_{MI} \quad C_{MI+})$ $(C_{MI}6 \quad A_{MI}7(b5) D7)$ $(G_{MI}7 \quad G^b13(\#11))$ $(F^13 \quad F+7 \quad B^b9_{SUS})$

$E^b_{MA}7 E^b7 A^b6$ $E^b_{MA}7 E^b7 A^b6$ $B^b_{MI}7$ E^b13 $B^b_{MI}7 E^9(\#11) E^b9 A^7(b5)$
 $(E^b_{MA}7 D^b7)$ $(E^b_{MA}7 D^b7)$

$A^b_{MA}7$ $D^b9(\#11)$ $G_{MI}7$ $C7(b9)$ $F_{MI}11$ B^b7

E^b6 $(F_{MI}7 \quad B^b7)$

Gone With The Wind (A. Wrubel)

Fmi⁷ B^b7 E^bMA⁷ C7(b9) Fmi⁷ B^b7 E^bMA⁷
 (G⁷ C⁷)

AMi⁷ D⁷ G⁶ E⁷ AMi⁷ D⁷ 1. GMA⁷
 (G⁶/B B^bo)

Gmi⁷ F^o Fmi⁷ B^b7 B^b7 E^bMA⁷ D⁺7

Db13 C⁷ Fmi⁷ B⁹(#11) B^b7 2. GMA⁷

Fmi⁷ Fmi⁶ Cmi⁷ F7(b9) B^b7 Gmi⁷(b5) C⁷
 (Cmi⁷ B⁷) (B^b7 A^b9(#11)) (Gmi⁷ C⁺7(#9))

Fmi⁷ B^b13 E⁹(#11) E^b6 (Gmi⁷ C⁷)

Good Bait (T. Dameron)

B^b6 G7(#9) Cmi⁷ F⁷ F⁷/E^b Dmi⁷ G⁷ Cmi⁷ F⁷

B^bMA⁷ B^b7/D E^bMA⁷ E^o Dmi⁷/F G⁷ Cmi⁷ F⁷ 1. B^b6 F⁷

2. $B^b_{MA}7$ B^b_+7 E^b6 $C7(\#9)$ $F_{MI}7$ B^b7 B^b_7/A^b $G_{MI}7$ $C7$

$F_{MI}7$ B^b7 $E^b_{MA}7$ E^b_7/G $A^b_{MA}7$ A° $G_{MI}7$ $C7$ $F_{MI}7$ B^b7

E^b6 $F9$ B^b6 $G7(\#9)$ $C_{MI}7$ $F7$ F_7/E^b $D_{MI}7$ $G7$

$C_{MI}7$ $F7$ $B^b_{MA}7$ B^b_7/D $E^b_{MA}7$ E° $D_{MI}7/F$ $G7$ $C_{MI}7$ $F7$ \oplus

B^b6 $(F7)$ \oplus B^b6 $G7$ $D_{MI}7$ D^b7 $C_{MI}7$ $B7$ B^b6 $E^b7(\#11)$

D.S. al Coda

Green Dolphin Street (B. Kaper)

$E^b_{MA}7$ $E^b_{MI}7$ F_7/E^b $E_{MA}7/E^b$ $E^b_{MA}7$

$E^b_{MA}7$ $C7(\#9)$ 1. $F_{MI}7$ B^b7 $E^b_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$

$D^b7(\#9)$ $G^b_{MA}7$ $F_{MI}7$ B^b7 2. $F_{MI}7$ $F_{MI}7/E^b$ $D_{MI}7(b5)$ $G7(\#9)$

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(\#9)$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $(F_{MI}7 B^b7)$

$(A^\phi A^b7(b5) G_{MI}7 G^b7 F_{MI}7 E7(b5))$

Groovin' High

(D. Gillespie)

Chords: E^bMA^7 , $A_{mi}7(b5)$, D^7 , E^bMA^7 , $G_{mi}7(b5)$, C^7 , F^7 , F^7 , F_{mi}^7 , B^b7 , G_{mi}^7 , $G^b_{mi}7$, F_{mi}^7 , B^b7 , F_{mi}^7 , B^b7 , $A^b_{mi}7$, D^b7 , E^b6 , $(F_{mi}^7 B^b7)$

Groove Yard

(C. Perkins)

Chords: $E^b_{mi}7$, A^b7 , $E^b_{mi}7$, A^b7 , $E^b_{mi}7$, A^b7 , $A^b_{mi}7$, D^b7 , G^b7 , B^7

Handwritten musical notation for a piece, likely a blues or jazz standard. The notation is on a single staff with a treble clef and a 7/4 time signature. The key signature has one flat (Bb).

Chord progressions and notes:

- Measure 1: E7
- Measure 2: Fmi7(b5)
- Measure 3: B7
- Measure 4: Bb7
- Measure 5: Ebmi7
- Measure 6: B7
- Measure 7: Bb7
- Measure 8: Ebmi7
- Measure 9: Ebmi7
- Measure 10: Ebmi7
- Measure 11: Bb7
- Measure 12: Eb7
- Measure 13: Abmi7
- Measure 14: Db7
- Measure 15: Gb7
- Measure 16: B7
- Measure 17: Ebmi7/Bb
- Measure 18: B7
- Measure 19: Bb7
- Measure 20: Ebmi7

There are triplets and slurs indicated throughout the piece.

Have You Met Miss Jones (R. Rodgers)

Handwritten musical notation for "Have You Met Miss Jones" by Richard Rodgers. The notation is on a single staff with a treble clef and a 4/4 time signature. The key signature has one flat (Bb).

Chord progressions and notes:

- Measure 1: FMA7
- Measure 2: F#°
- Measure 3: Gmi7
- Measure 4: C7
- Measure 5: Ami7
- Measure 6: (FMA7 Bb9)
- Measure 7: (Ami7 Ab7)
- Measure 8: (C7 Bb9)
- Measure 9: (Ami7 Eb9)
- Measure 10: Dmi7
- Measure 11: Gmi7
- Measure 12: C7
- Measure 13: (Abmi7 Db7 Gmi7 C7)
- Measure 14: Cm7
- Measure 15: F13(b9)
- Measure 16: BbMA7
- Measure 17: Abmi7
- Measure 18: Db7
- Measure 19: GbMA7
- Measure 20: Emi7
- Measure 21: A7
- Measure 22: DMA7
- Measure 23: Abmi7
- Measure 24: Db7
- Measure 25: GbMA7
- Measure 26: Gmi7
- Measure 27: C7
- Measure 28: FMA7
- Measure 29: F#°
- Measure 30: Gmi7
- Measure 31: (FMA7 Bb9)
- Measure 32: (Ami7 Ab7)
- Measure 33: C7
- Measure 34: Bb7
- Measure 35: Ami7
- Measure 36: D9
- Measure 37: Gmi7
- Measure 38: C7
- Measure 39: F6
- Measure 40: (Dmi7 Gmi7 C7)
- Measure 41: (A13 D9)

Here's That Rainy Day (Van Heusen)

FMA⁷ **Ab⁷** **D^bMA⁷** **G^bMA⁷**
 (FMA⁷ / E) (Ab⁷/Eb D⁷(b9)) (D^bMA⁷ / C) (B^bMi⁷ / Ab)
Gmi⁷ **C⁷** **FMA⁷** **F⁷**
 (Gmi¹¹ / F) (C⁷/E C⁹SUS) (F[#]Mi⁷ B⁷)
 1. **B^bMi⁷** **E^b⁷** **Ab^bMA⁷** **D^bMA⁷**
 (B^bMi⁷ E13(#11)) (Ab^bMA⁷ D13)
Gmi⁷ **C⁷** **FMA⁷** **Dmi⁷** **Gmi⁷** **C⁷**
 (Eb⁷(#11) D⁷(b9))
 2. **B^bMA⁷** **Ami⁷** **Gmi⁷** **C⁷** **B^bMi⁹** **Ami⁷** **Ab^o**
 (Ami⁷ Dmi⁹ / C) (G/B B^o)
Gmi⁷ **C⁷** **F⁶** (**Dmi⁷** **Gmi⁷** **C⁷**)
 (Ami⁷ Ab⁹) (Gmi¹¹ C⁹SUS C13(b9))

High-Fly (R. Weston)

Dmi⁷ **G⁷** **CMA⁷** **F⁷** **E^bMi⁷** **Ami⁷**
 (E^bMi⁷ A⁷ Dmi⁷ G⁷)
Cmi⁷ **F⁷** 1. **B^b13** **B13** 2. **Dmi⁷(b5)**

G7(b9) CMI7(b5) F7(b9) DMI7 G7(b9) CMI7(b5)
 F7(b9) EMI7 A7 EbMI7 Ab7 DMI7 G7
 CMA7 F7 EMI7 AMI7 CMI7 F7 Bb13 B13
 (EMI7 A7 DMI7 G7)

Honeysuckle Rose (F. Waller)

GMI7 C13 GMI7 C13 GMI7 C13 GMI7 C13
 F6 DMI7 GMI7 C7 F6 1. AMI7(b5) D7 2. F6
 (F6 F7/A) (Bb Bmi7(b5)) (F/C Bb9)
 F7 Bb6 G7
 (F7 Bb/F) (F° F7) (Bb6 F7(b9)) (Bb° Bb6) (G7 C°/G)
 G7 C11 C7(#9) GMI7 C13
 (G° G7) (AMI7 Ab7)
 GMI7 C13 GMI7 C13 GMI7 C13 F6 DMI7
 (Eb9(#11) D9) (Db+9 C13) (F6 F7/A)
 GMI7 C7 F6 (AMI7 D7)
 (Bb C13)

How About You

(B. Lane)

$A\flat 6$ $D\flat 13$ $A\flat 6/C$ B° $B\flat mi^7$ $E\flat 7$

First staff of music in treble clef with two flats and common time signature. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

$A\flat 6$ $D\flat 13$ $A\flat 6/C$ B° $Cmi^7(b5)$ $F+^7(b9)$

Second staff of music in treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

($A\flat 6$ $B\flat mi^7$) (B° Gmi^7) ($D\flat mi^7$ $G\flat 7$) ($Cmi^7(b5)$ $F+^7(b9)$)

$Dmi^7(b5)$ $D\flat mi^6$ $A\flat MA/C$ $Fmi^7 E\flat mi^7$ $Dmi^7(b5)$ $G7(b9)$
(F°)

Third staff of music in treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

($B\flat 9$) ($D\flat mi^7$ $G\flat 7$) (Cmi^7 $B\flat mi^7$) ($A\flat 6$ $G7(b9)$)

$E mi^7$ $A7$ Dmi^7 $G7$ $C7$ $F7$ $B\flat 7$ $E\flat 7$

Fourth staff of music in treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

($CMA7$ $C\sharp^\circ$)

$A\flat 6$ $D\flat 13$ $A\flat 6/C$ B° $B\flat mi^7$ $E\flat 7$

Fifth staff of music in treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

($B\flat mi^7$ A°) ($B\flat mi^7$ $E\flat 7$)

$E\flat mi^7$ $A\flat 7$ $D\flat MA^7$ $G\flat 7$

Sixth staff of music in treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

$A\flat MA^7$ $D9(\sharp 11)$ $D\flat MA^7$ $G\flat 9(\sharp 11)$

Seventh staff of music in treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

(Cmi^7 Fmi^7) (Bmi^7 $E7$) ($B\flat mi^7$ $B\flat mi^7/A\flat$) (Gmi^{11} $C7$)

$A\flat 6/C$ B° $B\flat mi^7$ $E\flat 7$ $A\flat 6$ (Fmi^7 $B\flat mi^7$ $E\flat 7$)

Eighth staff of music in treble clef. It contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

(Fmi^7 B°)

Heart And Soul (H. Carmichael)

F⁶ DMI⁷ GMI⁷ C⁷ AMI⁷ D⁷ GMI⁷ C⁷

FMA⁷ DMI⁷ GMI⁷ C⁷ 1. F⁶ DMI⁷ GMI⁷ C⁷

(CMI⁷ F⁷) (BbMA C⁷) 2. F⁶ CMI⁷ F⁷ Bb⁷ A⁷ D⁷ G⁷

C⁷ F⁷ Bb⁷ A⁷ Bb⁷ A⁷ D⁷ G⁷ C⁷ F⁷

Bb⁷ A⁷ C⁷ F⁶ DMI⁷ GMI⁷ C⁷ AMI⁷ D⁷

GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷ A⁷ D⁷

GMI⁷ C⁷ F⁶ (CMI⁷ F⁷) (BbMA⁷ C⁷)

Handful Of Stars (J. Lawrence - T. Shapiro)

CMA⁷ C^{#0} DMI⁷ E^{b0} C⁶/E GM⁷ F^{#9}(#11) F6 B^{b9}(#11)

CMA⁷ B⁷ EMI⁷(b5) A⁷(b9) D⁹(#11) G⁺⁹ [1. C⁶ A⁷ DMI⁷ G⁷]

2. C⁶ EMI⁷ F^{#MI}⁷(b5) B⁷ EMI⁷
 (EMI⁷ C^{#MI}⁷(b5)) (EMI⁷ EMI⁷/D)

A⁷ D⁷ GMA⁷ G^{#0} AMI⁷ B⁷(b9) EMI⁷ A⁷
 (C^{#MI}⁷(b5) CMI(MA⁷)) (BMI⁷ E⁷_{B^{b7}}) (AMI⁷ AMI⁷/G F^{#0} B⁷(b9) F⁷)

DMI⁷ G⁷ CMA⁷ C^{#0} DMI⁷ E^{b0} C⁶/E GM⁷ F^{#9}(#11)

F6 B^{b9}(#11) CMA⁷ B⁷ EMI⁷(b5) A⁷(b9) D⁹(#11) G⁺⁹ C⁶

How Deep Is The Ocean (I. Berlin)

CMI⁷ AMI⁷(b5)/E^b DMI⁷(b5) G⁷ CMI⁷ CMI⁷/B^b AMI⁷(b5) D⁷

GMI⁷ EMI⁷(b5) AMI⁷(b5) D⁷ GMI⁷ C⁷ FMI⁷ B^{b7}
 (G^{b7})

1. Eb7 Ab7

(Eb7 B13) (Bbmi7 Eb7)

B7 Bb7 Bb7 Dø G

2. Eb7 Bbmi7 Eb7 Ab6 Db7

(Eb7) (Bbmi7) (Eb7) (Ab6) (Db7)

(Eb7) (Gmi7(b5) C7) (Fmi7)

EbMA7 Db9(#11) C7 Fmi7 Bb7 Eb6 (Dmi7(b5) G7)

(EbMA7/Bb G7/B) (Cmi7 F9)

How High The Moon (W.M. Lewis)

GMA7 Gmi7 C7

FMA7 Fmi7 Bb7

EbMA7 /D Cmi7 D7 1. Gmi7

(EbMA7) (D11 D7(b9)) (Gmi7 E7(#11) (A13(b9) D9sus))

GMA7 CMA7 Bmi7 Bb7 Ami11 D9sus 2. GMA7

(GMA7 Db7) (GMA7 Db7)

CMA7 Bmi7 Bb7 Ami11 D7sus G (Ami7 D7)

How Insensitive (A.C. Jobim)

$Dm7$
 $A7/C\sharp$
 $(C\sharp^o)$

$F7/C$
 $G7/B$
 $(Cm6)$ $(Am7(b5)$ $D+7$ $/C)$ (G/B)

$Bb6$
 $EbmA7$

$Em7(b5)$
 $A7(b9)$
 $Dm7$
 $Db7$

$Cm7$
 $F9$
 $Bm7(b5)$

$BbMA7$
 $Em7(b5)$ $A7$
 $Dm7$
 $Dm7$ $Db7$

$Cm7$
 $F9$
 $Bm11$
 $E7(b9)$

$Gm6/Bb$
 $A7$
 $A+7$ $Dm9$ $Dm6$ $(Em7(b5) A7)$
 (C/Bb)

How Long Has This Been Going On

(G. Gershwin)

$B^{\flat}M_i^7$ A° $B^{\flat}M_i^7$ $E^{\flat}7$ $E^{\flat}M_i^7$ $A^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$

$A^{\flat}M_A^7/C$ B° $B^{\flat}M_i^7$ A° 1. $B^{\flat}M_i^7$ $E^{\flat}7$ $C^{\flat}M_i^7$ F^7

2. $B^{\flat}M_i^7$ $E^{\flat}7$ $A^{\flat}6$ $A^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$

$D^{\flat}M_A^7$ $G^{\flat}7$ $D^{\flat}M_A^7$ $D^{\flat}M_i^7(b5)G^7$ $C^{\flat}M_i^7$ $D^{\flat}M_i^7(b5)G^7$ $C^{\flat}M_i^7$ $D^{\flat}M_i^7(b5)G^7$

$C^{\flat}M_i^7$ B° $B^{\flat}M_i^7$ $E^{\flat}7$ $B^{\flat}M_i^7$ A° $B^{\flat}M_i^7$ $E^{\flat}7$

$E^{\flat}M_i^7$ $A^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$ $A^{\flat}M_A^7/C$ B° $B^{\flat}M_i^7$ A°

$B^{\flat}M_i^7$ $E^{\flat}7$ $A^{\flat}6$

I'll Never Stop Loving You (N. Brodsky)

CMA⁷ AMI⁷ DMI⁷ G7(b9) CMA⁷ AMI⁷ BMI⁷ E⁷

AMI⁷ Ab⁷ GMI⁷ Gb7(b5) FMA⁷ EMI⁷ A⁷ DMI⁷ G⁷

AMA⁷ C#7(#9) F#MI⁷ F#⁷ BMI⁷ E⁷ AMA⁷

GMI⁷/C C⁷ GMI⁷/C C⁷ GMI⁷/C C⁷

FMA⁷ EMI⁷(b5) A⁷ D⁷ DMI⁷ G⁷

CMA⁷ AMI⁷ DMI⁷ G7(b9) CMA⁷ Bb7(b5) EMI⁷(b5) A⁷

DMI⁷ DMI⁷/G G⁷sus CMA⁷ (AMI⁷ DMI⁷ G⁷)

If I Love Again (B. Oakland)

FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ C⁷
 A_{MI}^{7(b5)} D^{7(#9)} GMI⁷ GMI⁷ C⁷ F⁶
 DMI⁷ E_{MI}^{7(b5)} A^{7(#9)} DMI⁷ DMI^{7(b5)} G^{7(#9)}
 CMI⁷ DMI^{7(b5)} G^{7(#9)} GMI⁷ C⁷
 FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ C⁷
 A_{MI}^{7(b5)} D^{7(#9)} GMI⁷ GMI^{7(b5)} C^{7(b9)} F⁶ A^{7(#9)}
 DMI⁷ DMI^{7/C} B_{MI}^{7(b5)} B^b_{MI}⁷
 FMA⁷ GMI⁷ C⁷ A_{MI}^{7(b5)} D^{7(b9)}
 B^b_{MI}⁷ GMI^{7(b5)} C^{7(#9)} F⁶ (GMI⁷ C⁷)

I Apologise

(A. Hoffman - A. Goodhart)
- E. Nelson

E^bMA⁷ CMI⁷ FMI⁷ B^b7 GMI⁷ C⁷ FMI⁷ G⁷

(C⁷) (D⁷)

CMI⁷ F⁷ B^b7 GMI⁷ C⁷ | 1. FMI⁷ B^b7 E^bMA FMI⁷ B^b7 | 2. FMI⁷ B^b7

(B¹³(^b5) B^b7)

E^b6 AMI⁷(^b5) D⁷ | GMI⁶ EMI⁷(^b5) A⁷ AMI⁷(^b5) D⁷

GMI⁷ CMI⁷ F⁷ B^bMA⁷ GMI⁷ CMI⁷ CMI⁷ F⁷

(Dmi⁷)

B^b7 B^b7 E^bMA⁷ CMI⁷ FMI⁷ B^b7 GMI⁷ C⁷

(C⁷)

FMI⁷ G⁷ CMI⁷ F⁷ B^b7 GMI⁷ D^b7 C⁷

(CMI⁷ /B^b A[∅] D⁷)

FMI⁷ B^b7 E^b6 (FMI⁷ B^b7)

I Didn't Know What Time It Was

(R. Rodgers)

Emi¹¹ A⁷ Dmi¹¹ G⁷ Emi¹¹ A⁷ Dmi¹¹ G⁷

Gmi⁷ C⁹ F⁶ B⁹(#11) B^bMA⁷ Ami⁷ 1. Gmi⁷ C⁷

(Gmi⁷ Gmi⁶) (Dmi F⁶/C) (Gmi⁷ C⁷ Fmi¹¹ B^b7)

(Gmi⁷ C⁹ /B^b) (F/A A^bo) (Gmi⁷ D⁷/F#) 2. Gmi C⁷

F⁶ Emi⁷(b5) A⁷ Emi⁷(b5) A⁷ Dmi⁷ D^bmi⁷ Cmi⁷ B⁷

B^bMA⁷ C⁹/B^b Ami⁷ Dmi¹¹ Dmi⁷/G G⁷ Gmi⁷/C C⁷

(B^bMA⁷ A⁷(#9)) (Dmi¹¹) (G¹³sus G¹³(#11)) (Gmi¹¹ C⁷ Fmi⁷ B^b9)

Emi¹¹ A⁷ Dmi¹¹ G⁷ Emi¹¹ A⁷ Dmi¹¹ G⁷

Gmi⁷ C⁹ F⁶ B⁹(#11) B^bMA⁷ Ami⁷ B^bmi⁹ E^b7

(Gmi⁷ Gmi⁶) (Dmi F⁶/C)

Ami⁷ Dmi⁷ Gmi⁷ C⁷sus F⁶

(FMA⁷/C Bmi⁷(b5)) (B^b6 Ami⁷ Gmi⁷ Gmi⁷/C)

I Can't Believe That You Are In Love With Me

(J. McHugh)

$E^b_{MA}7$ A^b7 $B^b_{MA}7$ $C7$
 $C_{MI}7$ | 1. $F7$ $B^b_{MA}7$ $F_{MI}7$ B^b7 | 2. $F7$
 B^b6 $D7$ $G7$
 $C7$ $F7$ B^b7 $E^b_{MA}7$ A^b7
 ($F_{MI}7$ B^b7)
 $B^b_{MA}7$ $C7$ $C_{MI}7$ $F7$ B^b6

The musical notation is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a repeat sign and contains four measures with chords EbMA7, Ab7, BbMA7, and C7. The second staff has a first ending with four measures (F7, BbMA7, FMI7, Bb7) and a second ending with one measure (F7). The third staff has two measures (Bb6, D7) and two measures (G7). The fourth staff has four measures (C7, F7, Bb7, EbMA7, Ab7) with a sub-alternative chord (FMI7 Bb7) under the Bb7. The fifth staff has five measures (BbMA7, C7, CMI7, F7, Bb6).

I Can't Give You Anything But Love

(J. McHugh)

$G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$
 $G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$ $D_{MI}7$ $G7$
 (G^{13} G^9) ($D_{MI}7$ $G7(b9)$)
 $C6$ $C6C9B9B^b9$ $A7$ $E_{MI}7$ $A7$ $D7$ $A_{MI}7$ $D9$

The musical notation is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff has seven measures with chords G6, C9, BMI7, Bb0, AMI7, D7, and a final measure with a sharp sign. The second staff has eight measures with chords G6, C9, BMI7, Bb0, AMI7, D7, DMI7, and G7, with sub-alternative chords (G13 G9) and (DMI7 G7(b9)) under the DMI7 and G7. The third staff has seven measures with chords C6, C6C9B9Bb9, A7, EMI7, A7, D7, and AMI7 D9.

G⁶ C⁹ Bm⁷ B^bo Am⁷ D¹³ G^{7sus}
 G⁷ C^{MA7} C⁶ C^{MA7} C^{#o}
 (F⁹) (C G/B) (Am⁷ B^bo)
 G^{MA7/D} E⁷ Am⁷ D⁷ G⁶ (Am⁷ D⁷)
 (Bm⁷ F¹³(#11)) (A⁹ D¹³(b9))

I Could Write A Book (R. Rodgers)

C^{MA7} Am⁷ Dm⁷ G⁷ C^{MA7} Am⁷ Dm⁷ G⁷
 C^{MA7} Dm⁷ Em⁷ Am⁷ Dm¹¹ G⁷ /F
 (F^{MA7}) (A⁷(#9)) (F#^o F^o)
 1. C^{6/E} E^bo Dm⁷ G⁷ Am⁷ D⁷(b9) G⁶ C^{#m⁷(b5)} D/C
 (A^{b7}/E^b) (F#^{m⁷(b5)} B⁷_{F7}) (Em⁷ B^bo)
 G/B B^bo Am⁷ D⁷(b9) Dm¹¹ G⁷(b9)
 (Em⁷/B E^{b7}/B^o) (G⁷ Dm¹¹)
 2. C^{6/E} E^bo Dm⁷ G⁷ Gm⁷ C⁷ (F#7) F^{MA7} B^{b7} (Fm⁷)
 (A^{b7}/E^b) (F#^{m⁷(b5)} B⁷(#9))
 Em⁷ A⁷(b9) Dm⁷ G⁷(b9) C⁶ (Dm⁷ G⁷)

I Concentrate On You (C. Porter)

Handwritten musical score for "I Concentrate On You" by Cole Porter. The score is written in G major, 4/4 time, and consists of ten staves of music. The notation includes various chords and melodic lines.

Staff 1: $E^b MA^7$ $A^b 9 (\#11)$

Staff 2: $E^b MI^7$ $D^b MI^7$ $G^b 7$ $B^6/9$ 1. $F MI^7 (b5)$

Staff 3: $B^b 7 (b9)$ $E^b MI^7$ $E^b MI^7 / D^b$ $B^7 (\#11)$ $B^b 7 (\#9)$
 ($D^b MI^7 G^b 7$)

Staff 4: $E^b 6$ $F MI^7$ $B^b 7$ 2. $A^b MI^7$ $D^b 7$ $G^b MA^7$

Staff 5: $B MA^7$ $F^7 (\#9)$ $B^b 7$ $B^b 7$ $E^b 6$ A^7
 ($E^b MI^7$) ($F MI^7 (b5)$)

Staff 6: $A^b MA^7$ $A^b MI^7$ $D^b 7$ E^b / G C^7 $F MI^7$
 ($A MI^7 (b5)$)

Staff 7: $B^b 7$ $E^b MA^7$ A^7 $A^b MA^7$ $A^b MI^7$ $D^b 7$
 ($E^b 7$)

Staff 8: $G^b MA^7$ $C MI^7$ F^7 $B^b 7$ $F MI^7$ $B^b 7$
 ($E^b MI^7$)

Staff 9: $E^b 6$ $A MI^7 (b5)$ $A^b 7$
 ($A^b 9 (\#11)$) ($G MI^7$) (C^7) ($F MI^7$)

G_{M1}⁷ D^b9(#11) C⁷ G_{M1}^{7(b5)} C⁺7(b9)

F_{M1}⁷ B¹³(#11) B^b₊⁷ E^b6

I Can't Get Started (V. Duke)

C_MA⁷ A_{M1}⁷ D_{M1}⁷ G⁷ B_{M1}⁷ E⁷ B^b_{M1}⁷ E^b7 A_{M1}⁷ D⁷ A^b_{M1}⁷ D^b7

C_MA⁷ A_{M1}⁷ D_{M1}⁷ G^{7(b9)} | 1. E^{7(b5)} A^{7(b5)} D^{7(b5)} G^{7(b5)}

(E_{M1}^{7(b5)} A^{7(b5)}) (D_{M1}⁷ G⁷)

2. C⁶ C[#]_MA⁷ C⁶ | E_{M1}⁷ A⁷ E_{M1}⁷ A⁷ F[#]_{M1}⁷ E_{M1}⁷

(B^b7)

D_MA⁷ D_{M1}⁷ G⁷ D_{M1}⁷ G⁷ E_{M1}⁷ A⁷

D⁷ G⁷_{SUS} C_MA⁷ A_{M1}⁷ D_{M1}⁷ G⁷ B_{M1}⁷ E⁷ B^b_{M1}⁷ E^b7

A_{M1}⁷ D⁷ A^b_{M1}⁷ D^b7 C_MA⁷ A⁷ D_{M1}⁷ G⁷ C⁶

I Cover The Waterfront (J Green)

Dmi⁷ G+⁷ Gmi⁷ C⁷ FMA⁷ Gmi⁷ Ami⁷ A⁰
 (B^bMA⁷)
 Gmi⁷ C⁷ 1. FMA⁷ Ami⁷(b5) D⁷(b9)
 (Eb9 D9 Db9 C9) (Ami⁷) (D⁷(b9) D9)
 2. F6 F#MA⁷ F6 Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷
 (D⁷)
 Gmi⁷ C⁷ FMA⁷ F6 Ami⁷ D⁷ GMA⁷ Emi⁷
 (Bmi⁷ Bb9(#11))
 Ami⁷ D⁷ Gmi⁷ C⁷ Dmi⁷ G+⁷ Gmi⁷ C⁷
 (b)
 FMA⁷ Gmi⁷ Ami⁷ A⁰ Gmi⁷ C⁷ F6(B^b7 Ami⁷ D⁷)
 (B^bMA⁷) (Eb9 D9 Db9 C9)

I Didn't Know About You (D Ellington)

Gmi⁷ C⁷ FMA⁷ F6 B^b7 A⁷ Eb⁷ D⁷
 Dmi⁷ G⁷ 1. Gmi⁷ C⁷ A⁷ D⁷ Gmi⁷ C⁷ Eb⁷ D⁷
 (4)

2. G_{MI}^7 C^7 F^6 E^b7 F^6 | C_{MI}^7 F^7

C_{MI}^7 F^7 $B^b_{MA}^7$ B^b6 % $B^b_{MI}^7$ E^b7 $B^b_{MI}^7$ E^b7

A^b6 G^7 C^+7 G_{MI}^7 C^7 F_{MA}^7 F^6 B^b7 A^7

E^b7 D^7 D_{MI}^7 G^7 G_{MI}^7 C^7 F^6 (A_{MI}^7 D^7)

If I Could Be With You One Hour Tonight

(J.P. Johnson)

F^7 C_{MI}^7 F^7 B^b6 D^7 G^7 G^+7

(D^b0) (F^7/C F^7)

C^7 F^7 B^b6 D_{MI}/A G_{MI}^7 C^7/G F^7

F^7 C_{MI}^7 F^7 B^b6 D^7 G^7 G^+7 F^0

(D^b0) (F^7/C F^7)

E^b6 E^0 B^b6/F $D^7/F\#$ G^7 C^7 F^7 B^b6 $D^7/\#G^7$

C^7 F^7 B^b6

Don't Stand A Ghost Of A Chance With You

(V. Young)

CMA⁷ **Dmi¹¹ G¹³ / F** **E^{mi}7(b5)** **A7(b9)** **D^{mi}7(b5)** **G7(b9)**
 (G/B) (Gmi/Bb A7(b9)) (Fmi/Ab)

E^{mi}7 **A^{mi}7** **D^{mi}7** **G⁺7** | **B^b9(#11)** **A7** **A^b7** **G7**
 (C/G A^{mi}7) (D9 G⁺9) (E7) (D7)

C⁶ **C[#]MA⁷** **C⁶** **E^{mi}7 A7** **D^{mi}7** **G⁺7**
 (C⁶ FMA⁷) (C/E E^b13)

C⁶ **D^{mi}7** **E^{mi}7** **FMA⁷** **F[#]mi7(b5)** **B7(b9)**
 (C⁶ FMA⁷) (C/E E^b13)

E^{mi}7 **E^b0** **D^{mi}7** **D^b9(#11)** **CMA⁷** **D^{mi}11** **G¹³ / F**
 (G/B)

E^{mi}7(b5) **A7(b9)** **D^{mi}7(b5)** **G7(b9)** **E^{mi}7** **A^{mi}7** **D^{mi}7** **G7** **C⁶**
 (Gmi/Bb A7(b9)) (Fmi/Ab) (C/G A^{mi}7) (D9 G⁺9)

If I Had You

(T. Shapiro - J. Campbell - R. Conolly)

B^bMA⁷ **G^{mi}7** **G^bmi7** **F^{mi}7** **B^b7** **E^bMA⁷** **A^b7**
 (G^{mi}7 C7)

D^{mi}7 **D^b0** | **C^{mi}7** **F7** **B^b6** **G7** **C^{mi}7** **F7**
 (B^bMA⁷ D^{mi}7 G7) (C^{mi}7 F7 F⁷/E^b) (D^{mi}7 G7)

2. Cmi⁷ F⁷ B^b6 A^b7 B^b6 A⁷ Dmi⁶ Dmi⁶/F

E_{mi}^{7(b5)} A^{7(b9)} Dmi⁷ B_{mi}^{7(b5)} E_{mi}^{7(b5)} A^{7(b9)} Dmi⁶ Dmi⁶/F

(Dmi⁷ Dmi⁷/C B^ø) (B^b7(#11) A⁷)

E_{mi}^{7(b5)} A^{7(b9)} Dmi⁷ G⁹ Cmi⁷ F⁷ B_{MA}⁷ G_{mi}⁷ G_{mi}⁷

(G_{mi}⁷ C⁷)

F_{mi}⁷ B^b7 E^b_{MA}⁷ A^b7 Dmi⁷ D⁹

(B^b_{MA}⁷ Dmi⁷ G⁷)

Cmi⁷ F⁹ B^b6

I Fall In Love Too Easily (J. Styne)

F_{mi}⁷ B^b7 E^b_{MA}⁷ A^b_{MA}⁷ D_{mi}^{7(b5)} G⁷ C_{mi}⁷ A_{mi}^{7(b5)}

D_{mi}^{7(b5)} G^{7(b9)} C_{mi}⁷ C_{mi}⁷/B^b A_{mi}^{7(b5)} D⁷ G⁷

(D_{mi}^{7(b5)} G⁷)

A_{mi}^{7(b5)} D⁷ G⁷ G_{mi}^{7(b5)} C⁷ F_{mi}⁷

F_{mi}⁷ B^b9 G_{mi}⁷ C⁷ F_{mi}⁷ B^b7

(F_{mi}⁷ A^b_{mi}⁷) (G⁷ C⁷) (F⁹ B^b13)

1. E^b6 G^øC⁷ 2. E^b6

If I Should Lose You (R. Rainger)

Gmi⁷ Ami^{7(b5)} D⁷ Gmi⁷ G^{b7} Fmi⁷ E^{7(b5)}
 Eb^bMA⁷ Cmi⁷ Fmi⁷ B^{b7} Eb^bMA⁷ Gmi⁷
 (DMA⁷ Eb^bMA⁷) (G⁷)
 Cmi⁷ F⁷ 1. B^bMA⁷ Ami^{7(b5)} D⁷
 (C⁹)
 Gmi⁷ C⁷ Cmi⁷ G^{b9(#11)} F⁷ D⁷
 2. B^bMA⁷ D⁷ Gmi⁷ Cmi⁷ Cmi⁷ F⁷
 B^{b6} (Ami^{7(b5)} D⁷)

If I Were A Bell (F. Loesser)

G⁹ C^{13sus} C^{13(b9)} FMA⁷
 Ami^{7(b5)} D^{7(b9)} G⁷ Gmi⁷ C⁷

1. F6 F7/A Bb6 C13 F6 Emi7(b5) A7

Dmi7 Dmi7/C Bmi7(b5) E7 Ama7 Bb7(#11) Ama7 D7

2. F6 F7/A Bb B° F6/C Bb13 Ami7(b5) D7

Gmi7 C13 F6 (Ami7 D7)

I Know That You Know (V. Youmans)

C9 Cm19 F13(b9) Bb6

1. A7 Dmi7(b5)/Bb G+7 C9 Cm19 F13(b9)

Bb6 Dmi7 Db9 2. Bb6 Emi7(b5)

(Bb6 Emi7) (BbMA7) (Gmi7 Db9)

Ebm16 Bb6/D G+7 C9 F13

(Emi7(b5) E°) (Bb6/F)

Bb6 Cm17 F7(b9) Bb6 (G7)

I Get A Kick Out Of You (C. Porter)

8. FMI⁷ Bb7(b9) GMI⁷ C⁷ FMI⁷ Bb7(b9)

1. EbMA⁷ CMI⁷ FMI⁷ Bb7 GMI⁷ C⁷ FMI⁷

(GMI⁷ C7(b9)) (Bb7 Ab7)(G13 G+7)

Bb7(b9) Eb6 CMI⁷ 2. EbMA⁷ CMI⁷ FMI⁷

(GMI⁷ C7(b9)) (E°)

Bb7 GMI⁷ C⁷ FMI⁷ Bb7(b9) Eb6 (Eb7)

(Dmi7 G7)(G# C7(b9))

BbMI⁷ Eb7 BbMI⁷/Ab AbMA⁷ GMI⁷(b5) C⁷

(BbMI⁷) (Eb7)

GMI⁷(b5) C⁷ FMI⁶ DMI⁷(b5) GMI⁷(b5) C⁷

(FMI) (FMI6) (Db13)

FMI(MA7) FMI⁷ CMI⁷ F⁷ FMI⁷(b5) Bb7

(C7(b9)) F9

D.S. al CODA

CODA EbMA⁷ CMI⁷ FMI⁷ Bb7 GMI⁷(b5)

(Bb7 Ab7) (G13 G+7)

C⁹ FMI⁷ Bb7 Eb6

If You Could See Me Now (T. Dameron)

$E^b MA^7$ $A^b 13$ $E^b MA^7$

$A^b 13$ $G MI^7$ $G^b MI^7 B^7$ $F MI^7$ $B^b 7(b9)$ A^b (only to 1.)

($A^b MI^9$ Db^7) ($G MI^7$ $C MI^7$ $G^b MI^7$ B^7)

1. $G^+ 7$ C^9 F^9 $B^b 13$ | 2. $E^b 6$ $A^b MI^7$ Db^7 $E^b 6$ $C MI^7$ $C MI^7 / B^b$

($F MI^9$ $E7(\#9)$)

$A MI^7$ D^7 $G MA^7$ $E7(b9)$ $A MI^7$ $D7(b9)$

$G MA^7$ $E7$ $A MI^7$ $C MI^7$ F^7 $B^b MA^7$ $G MI^7$

($D MI^7$ $G MI^7$)

$C MI^7$ F^7 $F MI^7 / B^b$ $B^b 7$ $E^b MA^7$ $A^b 13$

$E^b MA^7$ $A^b 13$ $G MI^7$ $G^b MI^7 B^7$ $F MI^7$ $B^b 7(b)$

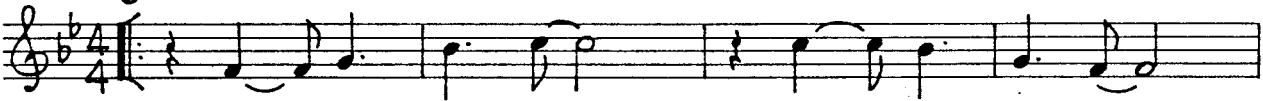
($A^b MI^9$ Db^7) ($G MI^7$ $C MI^7$ $G^b MI^7$ B^7)

$E^b 6$ (C^7 $F MI^7$ $B^b 7$)

I Got Rhythm

(G. Gershwin)

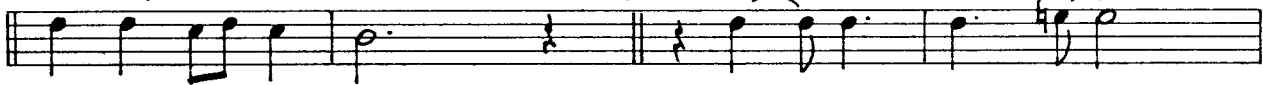
♩ B^bMA^7 GMI^7 CMI^7 F^7 DMI^7 D^bO CMI^7 F^7



B^bMA^7 B^b7/A^b E^b6/G E^bMI^6/G^b 1. B^bMA^7/F F^7_{sus} B^b6 F^7



2. B^bMA^7/F F^7 B^b6 E^b7 D^7 AMI^7 D^7



G^7 DMI^7 G^7 C^7 GMI^7 C^7



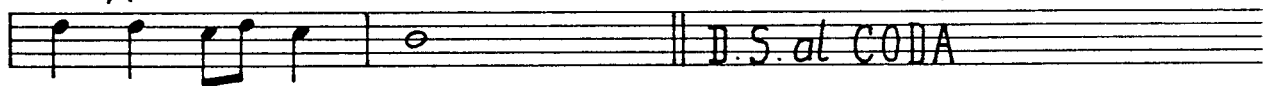
F^7 CMI^7 F^7 B^bMA^7 GMI^7 CMI^7 F^7



DMI^7 D^bO CMI^7 F^7 B^bMA^7 B^b7/A^b E^b6/G E^bMI^6/G^b \oplus



B^bMA^7/F F^7 B^b6



D.S. al CODA

\oplus B^bMA^7/F F^7/E^b $DMI^7(b5)G^7$ C^7 F^7 B^b6



CODA

I Hear A Rhapsody (Fragos-Baker)

C_{MI}^9 $C_{+7}^{(\#9)}$ F_{MI}^7 Bb^7 E_{bMA}^7 A_{b9} G_{MI}^7 $C_{+7}^{(b9)}$

$F_{MI}^7(b5)$ Bb^7 | 1. E_{bMA}^7 E_{b6} $D_{MI}^7(b5)$ G^7

2. E_{bMA}^7 $A_{MI}^7(b5)$ D_{+7} | G_{MI}^7 $A_{MI}^7(b5)$ $D_{+7}^{(b9)}$

G_{MI}^+ G_{MI}^7 C_{MI}^9 F^7 F_{MI}^7 F_{MI}^7 F_{MI}^7/E_{b}

$D_{MI}^7(b5)$ G^7 G^7 $D_{MI}^7 G^7$ C_{MI}^9 $C_{+7}^{(\#9)}$ F_{MI}^7 Bb^7

E_{bMA}^7 A_{b9} G_{MI}^7 $C_{+7}^{(b9)}$ $F_{MI}^7(b5)$ Bb^7

E_{bMA}^7 $(D_{MI}^7(b5) G^7)$

I Got It Bad

(D. Ellington)

E^b_{MA7} A^b7 $G7$ C_{MI7} $F7$ C_{MI7} $F7$ E^b7/G

A^b_{MA7} D^b7 $C7$ $B7$ B^b7 | E^b6 $C7(\#9)$ F_{MI7} B^b7

(A^b_{MA7} D^b7) ($G7$ $C7$ $F7$ B^b7)

E^b6 C_{MI7} B^b_{MI7} E^b7 | A^b6 D^b9

D^b9 E^b_{MA7} $G7(\#9)$ C_{MI7} $C7$ F_{MI7} B^b13

E^b_{MA7} A^b7 $G7$ C_{MI7} $F7$ C_{MI7} $F7$ E^b7/G

A^b_{MA7} D^b7 $C7$ $B7$ B^b7 E^b6 ($C7(\#9)$ F_{MI7} B^b7)

(A^b_{MA7} D^b7) ($G7$ $C7$ $F7$ B^b7)

I Hear Music

(B. Lane)

A_{MI7} D_+7 $G9$ $C7$ A_{MI7} D_+7 $G9$ $C7$

$F7$ B^b6 $F7$ B^b6 | $C7$ $F6$ $C7$ $F6$

Cmi⁷ F⁷ B^bMA⁷ B^bMi⁷ Eb⁷
 Ab⁷MA⁷ Gmi⁷ C⁷ Ami⁷ D+⁷ G⁹ C⁷ Ami⁷ D+⁷ G⁹ C⁷
 F⁷ B^b6 F⁷ B^b6 C⁷ F⁶ Gmi⁷ C⁷ F⁶

I Let A Song Go Out Of My Heart

(DEllington)

Eb^bMA⁷ Ab^bMA⁷ Eb^bMA⁷ Gmi⁷ C⁷
 Fmi⁷ B^b7 | 1. Eb^bMA⁷ Cmi⁷ Fmi⁷ B^b7 || 2. Eb^bMA⁷
 Eb^bMA⁷ Gmi⁷ G^bmi⁷ | Fmi⁷ B^b7 Eb^bMA⁷ Eb^bMA⁷ G⁷
 Cmi⁷ D^bmi⁷ G^b7 G^bmi⁷ B⁷ Fmi⁷ B^b7
 Eb^bMA⁷ Ab^bMA⁷ Eb^bMA⁷ Gmi⁷ C⁷
 Fmi⁷ B^b7sus Eb^bMA⁷ B^b7 Eb^b6

I'll Never Be The Same (M. Malneck - F. Signorelli)

Db7 C7 Db7 C7 FMA7 GMI7 AMI7 D7
 Db7 C7 Db7 C7 FMA7 GMI7 AMI7 DMI7 Db7 CMI7 F7
 CMI7 F7sus Bb6 F7 BbMA7 G7 DMI7 G7
 C7sus C7/Bb AMI7 D7 Db7 C7 Db7 C7 FMA7 GMI7 AMI7 DMI7 Db7
 CMI7 F7 CMI7 F7 Bb6 Eb7 Bb6 Eb7
 FMA7 Eb7 D7 Db7 C7 Db7 C7 F6

I'll Remember April (G. DePaul)

GMA7 G6 GMA7 G6 GMI7
 GMI6 GMI7 GMI6 AMI7(b5) D7
 (C9 Bb13(#11)) (AMI7 Eb9(#11)) (D7 D13/C)

BMI^{7(b5)} E⁷ Ami⁷ D⁷ GMA⁷
 (BMI⁷ F13) (E^{7(b9)} Bb13(#11))
 G⁶ Cmi⁷ F⁷ B^bMA⁷ Gmi⁷
 (B^bMA⁷ E^bMA⁷) (B^b/D G+⁷)
 Cmi⁷ F⁷ B^bMA⁷
 Ami⁷ D⁷ GMA⁷
 (CMA⁷)
 F[#]Mi⁷ B⁷ E^bMA⁷ Ami⁷ D⁷
 (F[#]Mi¹¹/B) (B+⁷(#9)) (E^bMA⁹/B) (D¹³_{SUS} D¹³(b9))
 GMA⁷ G⁶ GMA⁷ G⁶
 Gmi⁷ Gmi⁶ Gmi⁷ Gmi⁶
 (C⁹ Bb13(#11))
 Ami^{7(b5)} D⁷ Bmi^{7(b5)} E⁷
 (Ami⁷ Eb9(#11)) (D⁷ D⁷/C) (Bmi⁷ F13) (E^{7(b9)} Bb13(#11))
 Ami⁷ D⁷ G⁶

The image shows a handwritten musical score for guitar, consisting of ten staves of music. Each staff contains a melodic line with notes and rests, and a series of chords written above or below the staff. The chords are primarily triads and dyads, often with extensions like 7, 9, 11, 13, and alterations like b5, #11, and b9. Some chords are written in parentheses, indicating they are implied or secondary chords. The notation includes various accidentals (sharps, flats, naturals) and stems. There are also some rhythmic markings like '3' for triplets and '7' for a 7th fret. The bottom of the page shows empty staff lines.

I'll Never Smile Again (R. Lowe)

G^b0 F_{Mi}⁷ B⁹(#11) B^b7 E^bM_A⁷ F_{Mi}⁷ G_{Mi}⁷ G^b0
 (A^bM_A⁷) (C⁹)

F_{Mi}⁷ B⁹(#11) B^b7 1. E^b6 A^b9 G_{Mi}¹¹ G^b7(b5) F_{Mi}⁷ B^b7

E^b6 C⁷(#9) F_{Mi}⁷(b5) B^b7 E^bM_A⁷ D⁷ G_{Mi}^A⁷ E_{Mi}⁷ A_{Mi}⁷ D⁷
 (G_{Mi}^A⁷ D⁷) (G_{Mi}^A⁷ G^b0)

G_{Mi}⁷ G_{Mi}⁷ G^b0 2. E^bM_A⁷ C_{Mi}⁷ G/B B^bM_i¹³ E^b7
 (F_{Mi}⁷) (B^b7 G_{Mi}⁷ G^b0)

A^bM_A⁷ A^b6 A^bM_i⁷ D^b7 E^bM_A⁷ A^b7 G_{Mi}⁷ G^b0
 (A_{Mi}⁷(b5)) (E^bM_A⁷ / D C_{Mi}⁷ / B^b) (A_{Mi}¹¹ A^b9(#11) G_{Mi}⁷ G^b7(b5))

F_{Mi}⁷ B⁹(#11) B^b7 B^b13(b9) E^b6 (E^b6 G_{Mi}⁷ G^b0)

I'll Take Romance (M. Malneck - F. Signorelli)

F⁶ D_{Mi}⁷ G_{Mi}⁷ C⁷ A_{Mi}⁷ A^b7 D^bM_A⁷ G_{Mi}⁷(b5)
 (B^b0) (D^bM_A⁷ G^bM_A⁷)

C⁷_{sus} D⁷(b9) G_{Mi}⁷ C⁷ 1. F⁶ D_{Mi}⁷ G_{Mi}⁷ C⁷
 (A⁺7(b9) D⁷(b9))

2. F6 F#MA7 F6 DMI7 EbMI7 Ab7 DbMA7 D♭6 (B♭MI7) EbMI7 Ab7sus

D♭o D♭6 G♭7 BMA7 FMI7(b5) DMI7/C F#° GMI7 C7

F6 DMI7 GMI7 C7 AMI7 Ab7 DbMA7 GMI7(b5)

C7sus D7(b9) GMI7 C7 F6

(F6 DMI7 DMI7/C) (G9/B B♭o) (D♭MA7 G♭MA7)

(A+7(b9) D7(b9))

I'm Confessin' (D. Dougherty)

E♭MA7 B♭7 E♭MA7 FMI7 B♭7 E♭MA7 D+7 GMI7 C9

F7 B9(#11) FMI7/B♭ B♭7 | 1. E♭6 C7 FMI7 B♭7 | 2. E♭6 A♭MI7 E♭6

E♭7 B♭MI7 E♭9 A♭MA7 E♭+7 A♭6 G7G♭7 F7

CMI7 F7 B♭9 B♭/B♭ B♭o FMI7 B♭7 E♭MA7 B♭+7 E♭MA7 FMI7 B♭7

E♭MA7 D+7 GMI7 C9 F7 B9(#11) FMI7/B♭ B♭7(b9) E♭6

III Wind

(H. Arlen)

F6 EMI^{7(b5)} A^{7(b5)} D7 B^bMI⁷ Eb⁷

AMI⁷ DMI⁷ GMI^{7(b5)} C^{7(b9)} 1. F6/A Ab⁷ GMI⁷ C⁷

2. F6 F#MA⁷ F#6 FMA⁷ B^bMA⁷

A⁷ EMI^{7/B} C^o A^{7/C#} D⁷ AMI^{7/E} F^o D^{7/F#}

A⁷ EMI^{7/B} C^o A^{7/C#} D⁷ GMI^{7(b5)} C⁷

F6 EMI^{7(b5)} A^{7(b5)} D7 B^bMI⁷ Eb⁷

AMI⁷ DMI⁷ GMI^{7(b5)} C^{7(b5)} F6 B^bMI⁷ Eb⁷

FMA⁷ Eb⁷ FMA⁷

I Love You (C. Porter)

Gmi⁷(b5) C⁷(b9) FMA⁷ D⁷
 (F#^o)
 Gmi⁷ C⁷ FMA⁷ Gmi⁷ Ami⁷ D⁷
 Gmi⁷(b5) C⁷(b9) FMA⁷ Bmi⁷ E⁷
 (Bmi⁷(b5) E⁷)
 Ama⁷ F#mi⁷ Bmi⁷ E⁷ Ama⁷ A⁶
 Gmi⁷ C⁷ FMA⁷
 (FMA⁷ Gmi⁷) (A⁶ Ami⁷)
 Ami⁷(b5) D⁷(b9) G⁷ Gmi⁷ C⁷
 (Gmi⁷) (C⁷)
 Gmi⁷(b5) C⁷(b9) Ami⁷(b5) D⁷
 Gmi⁷ Gmi⁷ C⁷ F⁶ (Ami⁷ D⁷)
 (G⁷)

I'm Afraid The Masquerade Is Over

(A. Wrubel)

$E^b_{MA}7$ $D_{MI}7(b5)$ G^7 $C_{MI}7$ F^9 $B^b_{MI}7$ E^b7

$A^b_{MA}7$ $G_{MI}7$ C^7 $F^{\#}_{MI}7$ B^7 $F_{MI}7$ B^b7

$E^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b7

(Aø D7) (F7)

1. $G_{MI}7$ C^7 $F_{MI}7$ B^b7

2. $G_{MI}7$ C^7 $F_{MI}7$ B^b7 E^b6 $G_{MI}7$ G^b0

(C7)

$F_{MI}7$ B^b7 $G_{MI}7$ C^7 $F_{MI}7$ B^b7 $E^b_{MA}7$

$A_{MI}7(b5)$ D^7 $G_{MI}7$ C^7 F^7 $F_{MI}7$ B^b7

$E^b_{MA}7$ $D_{MI}7(b5)$ G^7 $C_{MI}7$ F^9 $B^b_{MI}7$ E^b7

$A^b_{MA}7$ $G_{MI}7$ C^7 $F^{\#}_{MI}7$ B^7 $F_{MI}7$ B^b7

(Aø D7)

(F7)

$E^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b7
 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)

I'm Beginning To See The Light

(D. Ellington)

B^b7 E^b7 A^b6 $F7$ B^b7 E^b7 $B_{MI}7$ $E7$
 B^b7 E^b7 A^b7 G^b7 $F7$ B^b7 E^b7 1. A^b6 $F7$
 $B7$ B^b7 $B_{MI}7$ $E7$
 $B^b_{MI}7$ E^b7 B^b7 E^b7 A^b6 $F7$ B^b7 E^b7
 $B_{MI}7$ $E7$ B^b7 E^b7 A^b7 G^b7 $F7$ B^b7 E^b7 A^b6
 2. A^b6 $C7$ $B7$
 (A^b6 D^b7) (A^b6) (A^b6 $B^b_{MI}7$ E^b7) ($B_{MI}7$ $E7$)
 (A^b6 D^b7) ($C_{MI}7(b5)$ $F7$) (B^b9 $B^b_{MI}7$ E^b7) (A^b6 $B^b_{MI}7$ E^b7)
 ($B_{MI}7$ $E7$) (A^b6 D^b7) ($C_{MI}7(b5)$ $F7$) (B^b9 $B^b_{MI}7$ E^b7)

Imagination

(Van Heusen)

Handwritten musical score for "Imagination" by Van Heusen. The score is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of seven staves of music with various chord annotations above and below the notes. The chords include E^bMA⁷, E^o, Fmi⁷, F^{#o}, Eb/G, Db13(#11), C⁷, Fmi⁷, C⁺7, Fmi⁷, Bb⁷, G⁷, C⁷, Fmi⁷, Bb⁷, EbMA⁷, Cmi⁷, Bbmi⁷, Eb⁷, AbMA⁷, Ami¹¹, D⁷, Gmi⁷, C⁷, BbMA⁷, Gmi⁷, Cmi⁷, F⁷, Fmi⁷/Bb, Bb⁺7, EbMA⁷, E^o, Fmi⁷, F^{#o}, Eb/G, Db13(#11), C⁷, Fmi⁷, C⁺7, Fmi⁷, Bb⁷, G⁷, Db7(#11), C⁷, C⁺7(b9), Fmi⁷, Fmi⁷/Bb, Bb⁷, Eb⁶, and (Fmi⁷ Bb⁷). The score includes first and second endings, triplets, and a repeat sign.

I Mean You (T. Monk - C. Hawkins)

Theme

The musical score is written in 4/4 time with a key signature of one flat (Bb). The melody consists of several lines of music with various chords and articulations. The chords are: Eb7, F6, D7, D7, Gmi7, C7, F6, Gmi7, C7, F6, Eb7, FMA7, D7, Gb7, Gmi7, C7, F6, D7, Gmi7, C7, F6, Eb7, Eb7. The score includes first and second endings for the 1st and 2nd lines of music.

I'm Old Fashioned (J. Kern)

F6 Dmi7 Gmi7 C7 FMA7 Dmi7 Gmi7 C7 FMA7 FMA7 (BbMA7)
 (Ami7 D7)
 Emi7(b5) A7 Dmi7 G7 Dmi7 G7
 Eb7(b5)
 Gmi7 Db7(#11) Gmi7 C7 F6 Dmi7 Gmi7 C7
 (Dmi7 G7)
 FMA7 Bmi7(b5) E7 AMA7 Bmi7 C#mi7 DMA7 C#7 F#mi7 Gmi7 C7
 (Dmi7 Dmi7/C) (Bb7)
 F6 Dmi7 Gmi7 C7 FMA7 Dmi7 Gmi7 C7 Cmi7 F7 BbMA7 Eb7
 Ami7 Dmi7 Dmi7/C Bmi7(b5) Bbmi6 Ami7 Ab7 Gmi7 C7 F6 (Dmi7 Gmi7 C7)
 Gb7(b5)

I'm Just A Lucky So And So (D. Ellington)

Bb6 Eb7 Bb6 Gmi7 Fmi7 Bb7
 Eb7 C7 F7 1. Bb6 G7 Cmi7 F7
 (D7 Db7)

2. B \flat 6 E \flat 7 B \flat 6 E \flat 13 B \flat MA7

E \flat 13 B \flat MA7 A \flat Mi7(65) D7 G \flat Mi7

C7 C \flat Mi7 F7 B \flat 6 E \flat 7

B \flat 6 G \flat Mi7 G \flat Mi7 F \flat Mi7 B \flat 7 E \flat 7 C7 F7

B \flat 6 (D7 D \flat 7)

Impressions (J. Coltrane)

D \flat Mi7 % % % %

D \flat Mi7 % 1.2. % E \flat Mi7 % %

E \flat Mi7 % % % % D \flat Mi7

D \flat Mi7 % % % % % %

In Love In Vain (J. Kern)

E^b6 C_{mi}^7 F_{mi}^7 B^b7 G_{mi}^7 C_{mi}^7 F_{mi}^7 B^b7

$E^b_{MA}^7$ C^7 F_{mi}^7 B^b7 $G_{mi}^7(b5)$ C^7 F_{mi}^7 F_{mi}^7/E^b

$D_{mi}^7(b5)$ G^7 C_{mi}^7 F^7

(G^7) (C_{mi}^7) (F^7)

F_{mi}^7 B^b7 $A_{mi}^7(b5)$ $A^b_{mi}^7$ G_{mi}^7 G^b0

F_{mi}^7 B^b7 $E^b_{MA}^7$ C^7 F_{mi}^7 B^b7 $B^b_{mi}^7$

E^b7 $A^b_{MA}^7$ $A_{mi}^7(b5)$ $D^7(\#9)$ G_{mi}^7 C^7

$(G_{mi}^7(b5) C^7)$

F_{mi}^7 B^b7 E^b6

$(E^b/G C^7)$ $(F_{mi}^7 B^b7)$

I'm Getting Sentimental Over You (G. Bassman)

FMA⁷
Bmi⁷ E⁷
Ami^{7(b5)}
D⁷

G⁹
1. Gmi⁷ C⁷ F⁶ D⁷ G(mi)⁷ C⁹

2. C+^{7(b9)}
F^{6/9}
Bmi^{7(b5)} E⁷
Ami⁷

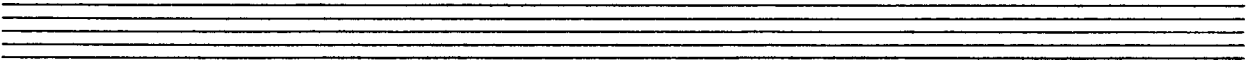
Ami⁷
Cmi⁷ F⁷
Bmi⁷ E⁷ Bmi^{7(b5)}

E^{7(b9)}
Ami⁷ D⁷
Gmi⁷ C⁷ FMA⁷

Bmi⁷ E⁷
Ami^{7(b5)} D⁷
G⁹

Gmi⁷ C⁷
F⁷ Eb⁷ D⁷
G⁹

C+^{7(b9)}
F^{6/9}



I'm In The Mood For Love (McHugh)

CMA⁷ Ami⁷ Dmi⁷ G⁷ Dmi⁷ Db⁷(b5) CMA⁷ Dmi⁷

Musical staff 1: Treble clef, 4/4 time signature. The melody starts with a repeat sign. Notes include quarter and eighth notes, ending with a half note. A chord symbol (F⁷) is written below the final note.

Emi⁷ Eb^o Dmi Dmi(MA⁷) | 1. Dmi⁷ G⁷(b9) CMA⁷ A⁷ Dmi⁷ G⁷

Musical staff 2: Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes. Chord symbols (F^o) and (Emi⁷ Eb⁷ Dmi⁷ Db⁷) are written below the staff.

2. Dmi⁷ G⁷ C⁶ Ami⁷ | Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷

Musical staff 3: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes. A 7/8 time signature change is indicated at the end of the staff.

CMA⁷ Ami⁷ F#mi⁷(b5) B⁷(b9) Emi⁷ Ami⁷(b5) D⁷ Dmi⁷ G⁷

Musical staff 4: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes. A sharp sign is present under the first note.

CMA⁷ Ami⁷ Dmi⁷ G⁷ Dmi⁷ Db⁷(b5) CMA⁷ Dmi⁷

Musical staff 5: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

Emi⁷ Eb^o Dmi Dmi(MA⁷) Dmi⁷ G⁷ C⁶ (G+⁷)

Musical staff 6: Treble clef, 4/4 time signature. The melody concludes with a quarter note and a half note. A sharp sign is present under the final note.

In A Mellow Tone (D. Ellington)

Bb⁷ Eb⁷ Ab⁶

Musical staff 1: Treble clef, 4/4 time signature. The melody starts with a repeat sign. Notes include quarter and eighth notes.

E^bmi⁷ Ab⁷ D^bMA⁷ | 1. Db⁶ D^bMA⁷

Musical staff 2: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

G^b7 $A^bMA^7 G^b7$ F^7 B^b7
 $(D^bMI^7 G^b7)$ (FMI^7) (B^b7)

E^b7 E^b7 F^7 | 2. D^b7 D^o

A^b6/E^b F^7 B^b7 E^b7 $A^b6 (G^7 G^b7 F^7)$
 $(A^b/E^b CMI^7)$

Indian Summer (V. Herbert)

GMA^7 $D+^7$ GMA^7 $D+^7$

GMA^7 $C9(\#11)$ G/B B^b0 AMI^7 | 1. $(AMI^7 AMI^7/G)$

$D13$ $F\#MI^7$ B^7 EMI^7

$(F\#MI^7(b5))$ (B^7)

$A13$ A^9 $D13$

2. AMI^7 $D7$ GMA^7 $F\#MI^7(b5)$ B^7 EMI^7 B^bMI^7 E^b7

B^bMI^7 E^b7 GMA^7 E^7 AMI^7 $D7$ G^6

In A Sentimental Mood (D. Ellington)

DMI DMI(MA7) DMI7 D7(#9) GMI GMI(MA7) GMI7 A7
 (Bmi7(b5) Bb7) (FMA7/A Ab0) (GMI7 D7(F#)) (GMI7/F Eb7 A7)

DMI7 D7 GMI7 C7 | 1. FMA7 A7 | 2. F6 Ebmi7 Ab7
 (Ami7 D7)

DbMA7 Bbmi7 Ebmi7 Ab7 Db6 Bb7 Eb7 Ab7
 (Fmi7 E7) (AmA7 DMA7)

DbMA7 Bbmi7 Ebmi7 Ab7 C7 C7 ||

DMI DMI(MA7) DMI7 D7(#9) GMI GMI(MA7) GMI7 A7
 (Bmi7(b5) Bb7) (FMA7/A Ab0) (GMI7 D7(F#)) (GMI7/F Ebmi7(b5) A7)

DMI7 D7 GMI7 C7 F6
 (Ami7 D7)

I Never Knew (T. Fiorito)

AbMA7 Dbmi6 AbMA7 Dbmi6 Cmi7 F7
 (Gb9) (Gb9)

Bbmi7 Eb7 | 1. Ab6 Fmi7 Bbmi7 Eb7 | 2. Ab6 Dmi7(b5) G7(b9)

C_MI⁷ D_MI^{7(b5)} G⁷ C_MI⁷ D_MI^{7(b5)} G⁷ C_MI⁷

D_MI^{7(b5)} G⁷ C_MI⁷ F⁷ B^b_MI⁷ E^b7 A^b_MA⁷ D^b_MI⁶ A^b_MA⁷

(C_MI⁷ B⁷) (B^b_MI⁷ A⁹(#11)) (G^b9)

D^b_MI⁶ C_MI⁷ F⁷ B^b_MI⁷ E^b7 A^b6

(G^b9)

In The Sign Of Libra (D. Goykovich)

S. D_MI⁹ A⁷(#⁹/_b13) D_MI⁹ B_MI^{7(b5)} B^b13(b₅)

A⁺7(b₉) 1. D_MI⁹ D_MI⁶ E_MI^{7(b5)} A⁺7(b₉) 2. D_MI⁹ D_MI⁶ C_MI⁷ F⁺7(b₉)

B^b_MI⁹ E^b13(b₉) A^b_MA⁷ C_MI⁷ F⁺7(b₉) B^b_MI⁹ E^b13(b₉)

A^b_MA⁷ F_MI⁹ E_MI^{7(b5)} A⁺7(b₉) D_MI⁹ A⁷(#⁹/_b13) D_MI⁹ B_MI^{7(b5)}

B^b13(b₅) A⁺7(b₉) ⊕ D_MI⁷ D_MI⁶ E_MI^{7(b5)} A⁺7(b₉)

⊕ B^b13(b₅) G_MI⁹ sus D_MI⁷ D_MI^{6/9}

CODA D. S. al CODA

In Walked Bud

(T. Monk)

Chord symbols for 'In Walked Bud':
Staff 1: FMI, FMI(MA7), FMI7, Bb7, Eb7
Staff 2: AbMA7, F7, BbMI7, Eb7, Ab6, 1. GMI7(b5) C7, 2. Ab6
Staff 3: FMI7, Db7
Staff 4: FMI7, Db7, Db7 (C7(b9))
Staff 5: FMI, FMI(MA7), FMI7, Bb7, Eb7
Staff 6: AbMA7, F7, BbMI7, Eb7, Ab6, (C7)

Indiana

(J.F. Hanley)

Chord symbols for 'Indiana':
Staff 1: FMA7, Eb7, D7, G7
Staff 2: C7, F6, F6, G° A° Bb6, B°
(GMI7) (Bb6)

F/C D7 G7 G13 Gmi7 C7
 (F Eb9(#11))
 FMA7 Eb7 D7 G7 EMI7 A7
 DMI7 BbMI7 FMA7 EMI7(b5) A7 DMI7
 (DMI7 F7/C) (BbMI7 Eb9) (DMI7 DMI7/C)
 B0 FMA7 D7 GMI7 C7 F6
 (BMI7(b5) Bb7(b5) (AMI7 D7))

In Your Own Sweet Way (D. Brubeck)

AMI7(b5) D7(b9) GMI7 CMI7 F7 Bb6 EbMA7
 AbMI7 Db7 GbMA7 BMA7 CMI7(b5) F7(b9) 1. BbMA7(#11) 2. BbMA7(#11)
 EMI7(b5) A7(b9) DMA7 EMI7 A7 DMA7 DMI7 G7 CMA7
 EbMI7 Ab7 G7 AMI7(b5) D7(b9) GMI7 CMI7 F7
 Bb6 EbMA7 AbMI7 Db7 GbMA7 BMA7 CMI7(b5) F7(b9) BbMA7(#11)

I Only Have Eyes For You (H. Warren)

DMI⁷ B^b/D G⁷ DMI⁷ B^b/D G⁷
 (DMI⁷ E^b7) (DMI⁷ G⁷) (E_{MI}⁷ A⁺7 E^b9) (DMI⁷ G⁷)

CMA⁷ F⁷ E_{MI}⁷ A⁹ E^b_{MI}⁷ A^b9
 (CMA⁷ DMI⁶) (E_{MI}⁷ F⁷)

² CMA⁷ E⁺7(b9) A⁷ E^b9 DMI⁷ G⁷ E_{MI}⁷

A⁷(b9) DMI⁷(b5) G⁷ E_{MI}⁷ E^b_{MI}⁷ A^b9 DMI⁷ B^b/D
 (E_{MI}⁷ A⁷) (DMI⁷ E^b9)

G⁷ DMI⁷ B^b/D G⁷ CMA⁷ DMI⁶ D[#] C/E
 (DMI⁷ G⁷) (E_{MI}⁷ A⁺7 E^b9) (DMI⁷ G⁷)

B^b9(#11) A⁹ A⁺7(b9) DMI⁷ DMI⁷(b5) G⁷(b9) C⁶

In The Chapel In The Moonlight (B. Hill)

B^bMA⁷ C_{MI}⁷ DMI⁷ E^b7(#11) DMI⁷ E^b7(#11) DMI⁷ G⁷

C⁹ ^{1.} C_{MI}⁷ F⁷ DMI⁷ D^b7 C_{MI}⁷ F⁷ ^{2.} C_{MI}⁷ F⁷

$Bb6$ $Eb_{MI}6$ $Bb6$ $C_{MI}7 F7$ | $Bb_{MA}7 G_{MI}7$ $F_{MI}7/6$ $Bb7$ $Eb_{MA}7$ $Eb_{MI}6$

$Bb_{MA}7$ $DT(\#9)$ $G_{MI}7$ $C7$

$C_{MI}7$ $F7$ $Bb_{MA}7$ $C_{MI}7$ $D_{MI}7$ $Eb7(\#11)$ $D_{MI}7$ $Eb7(\#11)$

$D_{MI}7$ $G7$ $C9$ $C_{MI}7$ $F7$ $Bb6$

Israel (J. Carisi)

$D_{MI}(ADD9)$ $D_{MI}+(ADD9)$ $D_{MI}6/9$ $D7(b9)$

$G_{MI}7$ $D_{MI}7$

$D_{MI}7$ $B_{MI}7(b5)$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$

$Dsus/A$ $Gsus/D$ $Csus/G$ $A7$ $(A7(b9)/E)$ $(D_{MI}7/F)$ $(E7)$

I Remember Clifford (B. Golson)

B^bMA⁷ C⁷ B⁷ B^{b7} A^{7(b9)} A^{7/C#}

D^MI⁷ C^MI⁷ B^bM^I⁷ A^bM^I⁷ G^MI⁷ C^{7sus} C^{7(b9)}

F^MA⁷ A⁷ B^bM^A⁷ B^o C⁷ C^{#o} A⁷ D^MI⁷ D^MI⁷/C

1. B^MI^{7(b5)} E^{7(b9)} A^MI⁷ A^MI⁷/G F[#]M^I^{7(b5)} B^{7(b9)} G^MI⁷ C^{7(b9)}

2. B^MI^{7(b5)} E^{7(b9)} A^MI^{7(b5)} D^{7(b9)} G^MI⁷ C⁺ C^{7/Bb} A^MI⁷ B^bM^A⁷

B^MI^{7(b5)} E^{7(b9)} A^MI⁷ D^{7(b9)} G^MI⁷ C^{7(b9)} F^MA⁷

E^MI^{7(b5)} A^{7(b9)} D^MI⁷ D^MI⁷/C B^MI^{7(b5)} E^{7(b9)} A^MI⁷ D⁷ G^MI⁷ C⁷

F^MA⁷ A⁷ B^bM^A⁷ B^o C⁷ C^{#o} A⁷ D^MI⁷ D^MI⁷/C

B^MI^{7(b5)} E^{7(b9)} A^MI^{7(b5)} D^{7(b9)} G^MI⁷ C⁺ F⁶

I Remember You (V. Schertzinger)

FMA⁷ Bmi⁷ E⁷ FMA⁷ Cmi⁷ F⁷

B^bMA⁷ B^bmi⁷ E^{b7} 1. A^bmi⁷ D⁷ Gmi⁷ C⁷

2. FMA⁷ Cmi⁷ B⁷ B^bMA⁷ E^bmi⁷ A⁷

DMA⁷ E^bmi⁷ A⁷ DMA⁷ Dmi⁷ G⁷

C⁷ Gmi⁷ C⁷ FMA⁷ Bmi⁷ E⁷

FMA⁷ A^bmi^{7(b5)} D^{7(b9)} Gmi⁷ B^bmi⁷ E^{b7}

FMA⁷ G^{7(b5)} A^bmi⁷ Dmi⁷ Gmi⁷ C⁷ F6 (Dmi⁷ Gmi⁷ C⁷)

I Should Care (P. Weston)

4/4

$Dm7^7$ G^7 CMA^7 A^7 $Dm7^7$ G^7 CMA^7
 (F#m7(b9) B7) (Em7 A7)

$Em7(b9)$ A^7 $Dm7^7$ $Fm7^7$ $Bb7$

1. CMA^7 $Bm7(b9)$ E^7 $Am7^7$ C^7 FMA^7
 (Gm7 C7)

$Bm7(b9)$ $E7(b9)$ Am D^7 G^7sus G^7

2. $Am7^7$ $Gm7^7$ C^7 FMA^7 $Bm7(b9)$ E^7 Am $Am7/G$ $D/F\#$ $G^7(b9)/F$
 (CMA7) (G/B E7(b9))

$Am7/E$ E^b $Dm7^7$ G^7 C^6 (F7 Em7 A7)

Isn't It Romantic (R. Rodgers)

4/4

$(Bb7)$ E^b6 $Cm7^7$ $Fm7^7$ $Bb7$ E^bMA^7 E^o $Fm7^7$ $Bb7$

E^b6/G C^7 $Fm7^7$ $Bb7$ E^bMA^7 $Cm7^7$ | 1. $Bbmi7^7$ E^b7
 A7(b9)

$A^b_{MA}7$ B^b7 $G7$ $C_{MI}7$ G^7/B $B^b_{MI}7$ E^b7 (A⁷)
 $A^b_{MA}7$ C^7/G $D_{MI}7(b5)/F$ $G7$ $C_{MI}7$ $F9$ B^b_+7 B^b7
² $G_{MI}7(b5)$ $C^7(b9)$ $F_{MI}7$ $F_{MI}7/E^b$ $D_{MI}7(b5)$ $G7$ $C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $A^b_{MI}6$
 $G_{MI}7$ G^b7 $F_{MI}7$ B^b7 E^b6 $A^b_{MI}6$ E^b6 (B⁷_{SUS})

I Thought About You (Van Heusen)

$F_{MA}7$ $E7$ E^b9 $D^7(b9)$ $G7$ $D_{MI}7$ $G7$
 $G_{MI}7$ E^b13 D^b13 $C13$ $A^7(b9)$ $D_{MI}7$ D^b7 $C_{MI}7$ $F7$ 1. $B^b_{MA}7$
 ($G_{MI}7$ $G_{MI}7/F$) ($E_{MI}7(b5)$ $A7$) (B⁷)
 E^b9 $F_{MA}7$ $G_{MI}7$ $A_{MI}7$ $D_{MI}7$ $D_{MI}7/C$ $B_{MI}7(b5)$ $E7$ $B_{MI}7(b5)$ $E7$
 $A_{MI}7$ $D7$ $G_{MI}7$ $C^7(b9)$ 2. $B^b_{MA}7$ $B^b_{MI}7$ E^b7 $F_{MA}7$ $D_{MI}7$
 (F#^o)
 $B_{MI}7(b5)$ $E7(#9)$ $A_{MI}7$ $D7$ $G_{MI}7$ $C^13(b9)$ $F6$ ($D7$ $G_{MI}7$ $C7$)
 ($G13$) ($G_{MI}7$) ($G_{MI}7/C$ $C^13(b9)$)

If Ain't Necessarily So (G. Gershwin)

Intro $Dm7$ $G7$ $Dm7$ $G7$ \therefore \therefore Theme

(A) $Dm7$ $G7$ $Dm7$ $G7$ $Dm7$ $G7$ $Dm7$ $G7$

$Dm7$ $G7$ $Bb7$ $Ebm7$ $E7(b9)$ $A7$ 1. $Dm7$

($Eb7$) $Em7(b9)$

2. $Dm7$ (B) $Fm7$ $Bb7$ $Ebm7$ $Em7$ $A7(\#9)$

($Eb7(b9)$)

$Dm7$ $Dm7$ $G7$ $Cm7$ $Bm7(b9)$ $E7$

($Bb7(b9)$)

$A7$ $Eb7(b9)$ (C) $Dm7$ $G7$ \therefore \therefore

$Dm7$ $G7$ \therefore $Bb7$ $Ebm7$ $E7(b9)$ $A7(\#9)$ $Dm7$

($Eb7$)

O. PETERSON'S VERSION:

(B) $Gm7$ $C7$ $Fm7$ $Em7$ $A7(\#9)$ $Dm7$

$Dm7$ $G7$ $Cm7$ $Bm7(b9)$ $E7$ $A7$

($Bb7(b9)$)

I Surrender, Dear (H. Barris)

Intro CMA⁷ A^{mi}⁷ D⁹ D^{mi}⁷ G⁷ E^{mi}⁷ A⁷(b⁹)

Theme: D^{mi}⁷ E^{mi}⁷(b⁵) A⁷(b⁹) D^{mi}⁷ D^{mi}⁷/C B^{mi}⁷(b⁵) E⁷ A^{mi}⁷ A^{mi}⁷/G F^{#mi}⁷(b⁵) F^{mi}⁷

E^{mi}⁷ A^{mi}⁷ D⁹ 1. D^{mi}⁷ G⁷ E^{mi}⁷ A⁷ (E^{b7})

2. D^{mi}⁷ G⁷ CMA⁷ F⁷(#11) E⁷ A^{mi}⁶ (F^{#mi}⁷(b⁵))

B^{mi}⁷(b⁵)/F E⁷ A^{mi}⁶ F⁷(#11) E⁷ A^{mi}⁷

D⁷ D^{mi}⁷ B^{b7} A⁷ D^{mi}⁷ E^{mi}⁷(b⁵) A⁷(b⁹)

D^{mi}⁷ D^{mi}⁷/C B^{mi}⁷(b⁵) E⁷ A^{mi}⁷ A^{mi}⁷/G F^{#mi}⁷(b⁵) F^{mi}⁷ E^{mi}⁷ A^{mi}⁷ D⁹

D^{mi}⁷ G⁷ CMA⁷ (B^{b7}A⁷)

If Could Happen To You (Van Heusen)

Handwritten musical score for "If Could Happen To You" by Van Heusen. The score is in 4/4 time and B-flat major. It consists of several staves of music with various chord voicings and first/second endings.

Staff 1: EbMA7, GMi7(b5), C7, Fmi7, Ami7(b5), D7

Staff 2: EbMA7, AbMA7, Db9(#11), C9
 (EbMA7 Bbmi7 Eb7) (G13 G+7) (C9 C7(b9))

Staff 3 (1. Ending): Fmi9, Abmi(MA7), Db9, EbMA7, Dmi7(b5), G7

Staff 4: Cmi7, F7, Fmi7, Bb9
 (Cmi Cmi(MA7)) (Cmi7 Gb0) (Fmi7 Gmi7) (AbMA7 Bb9)

Staff 5 (2. Ending): Fmi9, Abmi(MA7), Db9, EbMA7, D+7(#9), Db9(#11), C7
 (EbMA7 Ab13) (Gmi7(b5) C7)

Staff 6: Fmi11/Bb, Bb7, Fmi7, Bb13, Eb6, (Cmi7, Ab/Bb, Bb13)
 (Fmi11 Gmi7) (Ab6 Bb13)

If Never Entered My Mind (R. Rodgers)

(R. Rodgers)

Handwritten musical score for "If Never Entered My Mind" by R. Rodgers. The score is in 4/4 time and B-flat major. It consists of two staves of music with various chord voicings and first/second endings.

Staff 1: F, F+, F6, F+, F, Ami7, D7, Gmi7, C7
 (FMA7 Gmi9) (Ami7 Bb7(#11) (F/A D7(b9))

Staff 2: F6, Bb9, F/A, D7(b9), 1. G9sus, Db9(#11), C7

2.

DMI⁷/G G⁹ C⁷_{sus} C⁺⁷ F⁶ DMI⁷ GMI⁷ C⁷
 (C⁷ F#⁷ B⁷) (B^bMA⁷ F/A)

FMA⁹ DMI⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ AMI⁷ A^b_o
 (AMI⁷ B^bE⁷)

GMI¹³ C⁷_{sus} C⁷ F F⁺ F⁶ F⁺
 (AMI⁷ D⁷) (GMI¹¹ C⁷) (FMA⁷ GMI⁹) (AMI⁷ B^b7(#11))
 (AMA⁷ F#^o)

F AMI⁷ D⁷ GMI⁷ C⁷ F⁶ B^b⁹ AMI⁷(^b5) D⁷
 (F/A D⁷(^b5)) (F⁶ GMI¹¹)

GMI⁷ C⁷_{sus} /B^b AMI⁷ D⁹ GMI⁷ C⁷_{sus} F⁶
 (GMI⁷ B^b B^o)
 (GMI⁷ A⁺) (E^b9(#11) D⁹)

If Don't Mean A Thing (D. Ellington)

GMI⁷ E^b⁷ D⁺⁷ GMI⁷ C⁷ F⁹_{sus}

B^b₆ 1. D⁺₇ 2. B^b₆ FMI⁷ B^b₇ E^bMA⁷
 (A^b D⁷)

C⁷ F⁷ F⁹ D⁷ GMI⁷ E^b⁷ D⁺⁷

GMI⁷ C⁷ F⁹_{sus} B^b₆ B^b₆ (D⁺₇)

It's A Blue World (B. Wright - C. Forrest)

G⁹ C¹³ C⁺⁷ F^{MA9} C^{Mi9}
 F¹³ F⁺⁷ B^bMA⁹ 1. B^bMA⁹ E^b7
 F^{MA7} A^bMi⁷ D^b9. G^{Mi7} D^b9(#11)
 C⁷ D⁷ 2. B^bMA⁹ E^b7 A^{Mi7}
 (B^bMi⁷ E^b9) D^{7(b9)} G⁹ G^{Mi9} C^{13(b9)} F⁶ (A^{Mi7} D⁷)

It Might As Well Be Spring (R. Rodgers)

B^bMA⁷ C^{Mi7/F} B^bMA⁷ C^{Mi7/F} B^bMA⁷ G^{Mi7} F^{Mi7} B^b7
 E^bMA⁷ F⁷ D^{Mi7} G^{Mi7} 1. C^{Mi7} F⁷ F^{7/Eb} D^{Mi7} G⁷ C^{Mi7} F⁷
 2. C^{Mi7} F⁷ B^b6 F^{Mi7} B^b7 E^b6 C^{Mi7} F^{Mi7} B^b7

FMI⁷ B^b7 E^bMA⁷ DMI^{7(b5)}G⁷ CMI⁷ CMI^{7/B^b} AMI^{7(b5)} D⁷
 GMI⁷ C⁷ CMI⁷ F⁷ B^bMA⁷ CMI^{7/F} B^bMA⁷ CMI^{7/F}
 B^bMA⁷ GMI⁷ FMI⁷ B^b7 E^bMA⁷ F⁷ F^{7/E^b} DMI⁷ GMI⁷
 CMI⁷ CMI^{7/B^b} AMI^{7(b5)} D⁷G⁷ C⁷ CMI⁷ F⁷
 (CMI⁷ F⁷ /E^b) (D¹³ D⁷ G⁷ G⁹) (F⁷)
 B^bMA⁷ /A GMI⁷ GMI^{7/F} EMI^{7(b5)} E^bMI⁶ DMI⁷ GMI⁷ CMI⁷ F^{7(b9)}
 (B^b7) (C⁷) (B^b/F)
 B^b6 (GMI⁷ CMI⁷ F⁷)

Inchworm (F. Loesser)

F E^b F E^b F F⁷ B^bMA⁷ B^bMI⁶
 F G⁷ C⁷ F E^b F E^b
 F F⁷ B^bMA⁷ B^bMI⁶ F⁶ C^{7(b9)} F F¹³ E^b¹³
 (FOR SOLOS)

It's All Right With Me (C. Porter)

8. Cmi7 Db7(b5) Cmi7 Db7(b5)

Cmi7 Fmi7 Ami7(b5)

(Cmi7 G7/D) (Cmi7/Eb C7/E) (Fmi7 C7/G) (Fmi7/Ab)

D7(b9) Gmi7(b5) C7 F7 F7/Eb7

(Cmi7) (F7)

Dmi7(b5) G7 2. F7 Bb7 Eb6

G°/Eb F#°/Eb F°/Eb

(Gmi7(b5)) (C7(b9)) (F7) (Fmi7(b5))

F°/Eb EbMA7 G°/Eb F#°/Eb

(Bb7(b9)) (Gmi7(b5)) (C7(b9)) (F7)

F#°/Eb F°/Eb EbMA7 Dmi7(b5) G7(#9)

(F7) (Fmi7(b5)) (Bb7) (EbMA7 AbMA7) (Dmi7(b5) G7)

CODA

F9 Bb7 EbMA7 Bbmi7 Eb7 al CODA

(A7(b9))

AbMA7 AbMA7/G Ab7/Gb F7 Fmi7/Bb Bb7 Eb6

(Db9)

I've Got The World On A String (H. Arlen)

F6 E^b7 D7 Gmi⁷ A7 Dmi⁷ B^b7 Ami⁷ D7(b9)
 (A^bmi⁷)
 Gmi⁷ D7 Gmi⁷ C7 C7/B^b 1. A7 D7 G7 C7
 2. F6 E^b9 F6 Emi⁷ A7
 (A13 A+9)
 D13 D9 G13 G+9
 Gmi⁷ Gmi⁷ C7 F6 D7 Gmi⁷ A7
 Dmi⁷ B^b7 Ami⁷ D7(b9) Gmi⁷ D7 Gmi⁷ C7
 (A^bmi⁷)
 F6 (D7 Gmi⁷ C7)

It's Always You (Van Heusen)

A° $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 B° $B^{\flat}mi^7$ $E^{\flat}7$ $Cmi^7(b5)$ $F7$

$B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 Fmi^7 | 1. $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 $F7$ | 2. $B^{\flat}mi^7$ $E^{\flat}7$ $Ab6$

$E^{\flat}mi^7$ $Ab7$ $E^{\flat}mi^7$ $Ab7$ $D^{\flat}MA^7$ $D7(b5)$ $D^{\flat}MA^7$ Fmi^7 $B^{\flat}7$

Fmi^7 $B^{\flat}7$ $B^{\flat}mi^7$ Cmi^7 Bmi^7 $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 B°

$B^{\flat}mi^7$ $E^{\flat}7$ $Cmi^7(b5)$ $F7$ $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 Fmi^7 $B^{\flat}mi^7$ $E^{\flat}7$ $Ab6$

It's Only A Papermoon (H. Arlen)

GMA^7 $G^{\#0}$ Ami^7 $D7$ Ami^7 $D7(b9)$ GMA^7 $G6$

GMA^7 $G7/B$ $C6$ $C^{\#0}$ | 1. Ami^7/D $D7$ $G6$ $D+7$

($C6$ Ami^7) ($D7$ $B^{\flat}0$ Ami^7 $Ab7$)

2. Ami^7/D $D7$ $G6$ $D^{\flat}9(\#11)$ | $C6$ $C^{\#0}$ GMA^7/D $E7$ $E+7$

($D7$ $B^{\flat}0$ Ami^7 $Ab7$)

AMI⁷ D¹³(b9) G⁶ Db9(#11) C⁶ C^{#0} GMA⁷/D EMI⁷
 (G/D G G/F#)
 Bmi⁷ E⁷ AMI⁷ D⁹ GMA⁷ G^{#0} AMI⁷ D⁷
 (F9(#11) E9) (A9 D9(#5))
 AMI⁷ D⁷ GMA⁷ G⁶ GMA⁷ G⁷/B CMA⁷ C^{#0}
 (CMA⁷ AMI⁷)
 AMI⁷/D D⁷ G⁶
 (D⁷ B⁰⁰ AMI⁷ A^{b7})

It's You Or No One (J. Styne)

GMI⁷ C⁷ FMA⁷ D⁷ GMI⁷
 (GMI⁷ C⁷) (AMI⁷ D7(b9))
 C⁷ FMA⁷ 1. B^bMI⁷ E^{b7}
 (2nd time: CMI⁷ F⁷)
 A^bMA⁷ CMA⁷ (AMI⁷) DMI⁷ G⁷ C(7)
 (G⁷(#9))
 AMI⁷ D7(#11) 2. B^bMA⁷ E^{b7} FMA⁷ A^bMI⁷ D^{b7}
 GMI⁷ C⁷ FMA⁷ (AMI⁷ D7(b9))
 (GMI⁷ D⁷) (GMI⁷ C⁷ F⁶)

I've Found A New Baby (S. Williams)

Dmi⁷ A⁷ Dmi⁷ D⁷
 G⁷ C⁷ 1. F⁶ A⁷ 2. F⁶
 A⁷ Dmi⁷
 G⁷ C⁷ A⁷
 Dmi⁷ A⁷ Dmi⁷ D⁷ G⁷ C⁷ F⁶

I've Got A Crush On You (G. Gershwin)

Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb
 B^bMA⁷ Gmi⁷ C⁹ Gmi⁷ C⁹ Cmi⁷ F⁹ E^b
 Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb Dmi⁷ D⁹ Cmi⁷ A^{mi}⁷(b5) D⁷

Gmi⁷ C13 C#^o Dmi⁷ Gmi⁷ Cmi⁷ F13(b9)

Bb6 (G7 Cmi⁷ F7)

I've Told Ev'ry Little Star (J. Kern)

Bb6 Gmi⁷ Cmi⁷ F7 Ab⁷ G7 Ebmi⁷ Ab⁷ Dmi⁷ Gmi⁷

Cmi⁷ F7 | 1. Bb6 Gmi⁷ Cmi⁷ F7 | 2. Bb6

FMA⁷ Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷ Abmi⁷ Db⁷

Gmi⁷ A7(b9) Dmi⁷ Gmi⁷ C⁷ Cmi⁷ F7

Bb6 Gmi⁷ Cmi⁷ F7 Ab⁷ G7 Ebmi⁷ Ab⁷

Dmi⁷ Gmi⁷ Cmi⁷ F7 Bb6 (Gmi⁷ Cmi⁷ F7)

I've Grown Accustomed To Her Face

(F. Loewe)

F_{MI}^7/B^b $E^b_{MA}^7$ A^b_{13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^7 F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $E^b_{MA}^7$ A^b_{13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $A^b_{MA}^7$ $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^+ F_{MI}^7 B^b7 G^+7 C^+
 $A_{MI}^7(b5)$ $A^b_{MI}^7$ G_{MI}^7 C^7 F_{MI}^9 B^b7 E^b6 (B^b7)

I've Got You Under My Skin (C. Porter)

F_{MI}^7 B^b7 $E^b_{MA}^7$ E^o F_{MI}^7
 B^b7 $E^b_{MA}^9$ C_{MI}^7 F_{MI}^7 B^b7
 G_{MI}^7 G^b6 F_{MI}^7 B^b_{SUS} B^b7 $E^b_{MA}^7$

GMI⁷ C⁷ FMI⁷ B^{b7} E^bMA⁷ E^o

FMI^{7(b9)} B^{b7(b9)} D/E^b E^bMA⁷ DMI⁷

G⁷ B/C CMA⁷ FMI⁷ B^{b7}

E^bMA⁷ GMI^{7(b9)} C^{7(#9)} FMI⁷ B^{9(#11)} B^{b7} GMI⁷

C^{7(b9)} FMI⁷ B^{9(#11)} B^{b7} /A^b GMI⁷ G^{b7}

FMI⁷ B^{b7} A^bMI^{7(b9)} A^b9(#11) GMI⁷

GMI⁷ C⁹ FMI⁷ B^{b7} E^bMA⁷ CMI⁷

B^bMI⁷ A^{7(b9)} A^bMA⁷ D^{b9} GMI⁷

C⁷ FMI⁷ B^{b7} E^b6

I Want To Be Happy (V. Youmans)

CMA⁷ C#^o Dmi⁷ G⁷ Dmi⁷
 G⁷ | 1. C⁶ Ami⁷ Dmi⁷ G⁷ | 2. C⁶ | Gmi⁷
 C⁷(b9) FMA⁷ Bb⁷ Emi⁷ A⁷
 (Fmi⁷ Bb⁷) (C C/B) (Emi⁷(b9)/Bb A⁷)
 Dmi⁷ G⁷ CMA⁷ C#^o Dmi⁷
 G⁷ Dmi⁷ G⁷ C⁶ (A⁷ Dmi⁷ G⁷)

I Want A Little Girl (Moll)

F(7) Cmi⁷ F⁷ Bb(9) Eb⁷
 F⁷ Eb⁷ D⁷ | 1. G⁷ C⁷ Bb⁷ A⁷ D⁷ G⁷ C⁷ |
 (A⁷ D⁷)
 2. G⁷ C⁷ F⁶ Bb⁷ F⁶ | F⁷ Cmi⁷ F⁷
 (F⁶ Dmi⁷ Db⁷) (Cmi⁷) (F⁷)

B^b G^b7 $F7$ B^b6 $D7$ E^b7 $D7$ $G7$
 G^{mi7} $C7$ $F(7)$ C^{mi7} $F7$ $B^b(9)$ E^b7
 F E^b7 $D7$ $G7$ $C7$ F
 ($A7$ $D7$)

I Wish I Were In Love Again (R. Rodgers)

G^{MA7} $C7$ G^{MA7} $C7$
 G^{MA7} $C7$ 1. B^{mi7} B^b A^{mi7} $D7$
 (D $A7$) ($D7$)
 2. B^{mi7} A^{mi7} $G7$ $D^{mi7}G7$ $C^{\#mi7(b5)}$ C^o G^6/B B^b A^{mi7} $D7$
 G^6 C^{MA7} $F^{\#mi7(b5)}$ $F7$ E^{mi7} $E^+7(b9)$ E^{mi7} $A7$ $D7$ A^b7
 ($B7$)
 G^{MA7} $C7$ G^{MA7} $C7$
 G^{MA7} A^{mi7} B^{mi7} E^{mi7} $A^{mi7(b5)}$ $D7$ G^6

I Wished On The Moon (R. Rainger)

$C_{MI}^{7(b5)}$ F^7 $B^b_{MA}{}^7$ E^b7 $D_{MI}{}^7$ G^7
 $C_{MI}^{7(b5)}$ F^7 B^b_0 $B^b_{MA}{}^7$ $A_{MI}{}^{7(b5)}$ D^7
 G^7 C^7 F^7 B^b7 $E^b_{MA}{}^7$ A^b7
 $C_{MI}{}^7$ F^7 $D_{MI}{}^7$ G^7
 $E^b_{MA}{}^7$ A^b7 $C_{MI}^{7(b5)}$ F^7 B^b6
 (B^b_0) $(B^b_{mi}6)$

Jeepers Creepers (H. Warren)

$B_{MI}{}^{7(b5)}$ $B^b_{MI}{}^6$ $A_{MI}{}^7$ A^b_0 $G_{MI}{}^7$ C^7 F^6 $D_{MI}{}^7$ $B_{MI}{}^{7(b5)}$ $B^b_{MI}{}^6$
 (B^b_0) (B^b_0)
 $A_{MI}{}^7$ A^b_0 $G_{MI}{}^7$ C^7 F^6 $C_{MI}{}^7$ $F^{7(b9)}$ $B^b_{MA}{}^7$ $G^{7(b9)}$
 $C_{MI}{}^7$ $F^{7(b9)}$ $B^b_{MA}{}^7$ $D_{MI}{}^7$ $G^{7(b9)}$ $C_{MA}{}^7$ $A^{7(b9)}$ $D_{MI}{}^7$ G^7

Gmi⁷ C⁷ Bmi^{7(b5)} B^bmi⁶ Ami⁷ A^bo Gmi⁷ C⁷ F⁶ Dmi⁷ Bmi^{7(b5)} B^bmi⁶
 (B^bo) (B^bo)
 Ami^{7(b5)} D⁷ Gmi⁷ C⁷ F⁶ D⁷ Gmi⁷ C⁷ F⁶ (D⁷(#9))
 (G⁷) (G⁷)

Jersey Bounce (Plater Wright Johnson Bradshaw)

CMA⁷ D⁷
 G⁷ 1. E^bmi⁷ E^bo Dmi⁷ G⁷
 (4) (Dmi⁷) (G⁷)
 2. C⁶ A^b7 C⁶ Gmi⁹ C¹³ Fmi⁹
 B^b13 E^bmi⁹ A^b13 Dmi⁷ G⁺7
 CMA⁷ D⁷
 G⁷ C⁶ A^b7 C⁶
 (4) (Dmi⁷) G⁷

Joy Spring

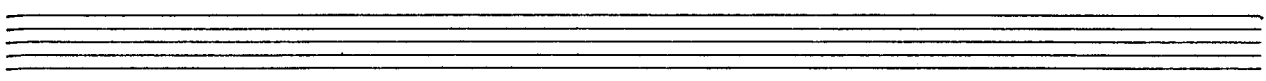
(C. BROWN)

Handwritten musical score for "Joy Spring" by C. Brown. The score consists of eight staves of music in 4/4 time, featuring various chords and melodic lines. The chords are: FMA⁷, Gmi⁷, C⁷, FMA⁷, B^bmi⁷, E^b6, Ami⁷, A^b7, Gmi⁷, C⁷, FMA⁷, A^bmi⁷, D^b7, G^bMA⁷, A^bmi⁷, D^b7, G^bMA⁷, Bmi⁷, E⁷, Bmi⁷, A⁷, A^bmi⁷, D^b7, G^bMA⁷, Ami⁷, D⁷, GMA⁷, Gmi⁷, C⁷, FMA⁷, Fmi⁷, B^b7, E^bMA⁷, A^bmi⁷, D^b7, G^bMA⁷, Gmi⁷, C⁷, FMA⁷, Gmi⁷, C⁷, FMA⁷, B^bmi⁷, E^b7, Ami⁷, A^b7, Gmi⁷, C⁷, FMA⁷, (Gmi⁷ C⁷)

Just You, Just Me

(J. Greer)

Handwritten musical score for "Just You, Just Me" by J. Greer. The score is written on a grand staff with a treble clef and a 4/4 time signature. It consists of eight staves of music with various chords and melodic lines. The chords are: Eb MA7, D b7, C7, F MI7, B b7, Eb7, Ab MA7, Ab MI7, Eb MA7, B b7, Eb6, Eb MA7, D b7, C7, F MI7, B b7, Eb7, Ab MA7, Ab MI7, Eb MA7, B b7, Eb6, Eb7, Ab MA7, D b7, Eb MA7, C MI7, F7, B b7, Eb MA7, D b7, C7, F MI7, B b7, Eb7, Ab MA7, Ab MI7, Eb MA7, B b7, Eb6.



Jeannine

(D. Pearsons)

Handwritten musical notation on a single staff. Chords: $A^b M_i^7$ (twice).

Handwritten musical notation on a single staff. Chords: $A^b M_i^7$ (twice).

Handwritten musical notation on a single staff. Chords: $F\# M_i^7$, B^7 , $E M A^7$, A^7 .

Handwritten musical notation on a single staff. Chords: $B^b M_i^7$, $E^b 7$, $1. A^b M A^7$. Includes a repeat sign.

Handwritten musical notation on a single staff. Chords: $2. A^b M A^7$, $E^b M_i^7$, $A^b 7$, $D^b M A^7$, $G M_i^7$, C^7 . Includes a triplet.

Handwritten musical notation on a single staff. Chords: $F M A^7$, $F M_i^7$, $B^b 7$. Includes a triplet.

Handwritten musical notation on a single staff. Chords: $B^b M_i^7$, $E^b 7$. Includes the instruction "D.S. al CODA".

Handwritten musical notation on a single staff. Chord: $A^b M A^7$. Includes the instruction "Solos: AABA".

Jordu

(DJordan)

Handwritten musical score for "Jordu" by DJordan. The score is written on a grand staff with a treble clef and a key signature of two flats (Bb, Eb). The time signature is 4/4. The music consists of several staves of notation with various chords and melodic lines. The chords are labeled with letters and numbers, such as D7, G7, Cmi7, F7, Bb7, EbMA7, Ab7, G7, C7, F7, Bb7, Eb7, Ab7, DbMA7, BMA7, D7, G7, Cmi7, F7, Bb7, EbMA7, EbMA7, D7, G7, Cmi7, Ab7, Ab7, G7, C7, F7, Bb7, Eb7, Ab7, DbMA7, D7(b9), CODA, Db13(b9), and Cmi9(MA7). The score includes first and second endings, a double bar line with a repeat sign, and a CODA section. The notation includes eighth notes, quarter notes, and rests, with some triplets and slurs. The piece concludes with a final chord and a double bar line.

Jumpin' At The Woodside (C. Basie)

Chords: Bb6, Bb6, Cm7, F7, Bb6, Bb6, Fmi7, Bb7, EbMA7, C7, F7, F7, Bb6, Bb6, Cm7, F7, Bb6.

Just In Time (J. Styne)

Chords: BbMA7, Ami11, D7, Dmi7(b5)/Ab, G7, C9, Gmi7, C7, F13, Bb9, Fmi6, Bb9, Cm7.

Five staves of musical notation with various chord symbols: E_b^9 , $A_{mi}7(b5)$, D^7 , G_{mi} , $G_{mi}(MA^7)/F^\#$, G_{mi}^7/F , $E_{mi}^7(b5)$, $A^7(\#9)$, B_b^6 , A^7 , A_b^7 , G^7 (G_{mi}/E C^9), C^9 , F^7 , B_b^6 , G^7 , C^7 , C_{mi}^7/F , F^7 , B_b^6 .

Jumpin' With Symphony Sid (L. YOUNG)

Four staves of musical notation for the piece "Jumpin' With Symphony Sid" by Louis Young. The key signature is B-flat major and the time signature is 4/4. Chord symbols include B_b^6 , E_b^7 , and B_b^6 .

Just One Of Those Things (C. Porter)

DMi EMI⁷ A⁷ F⁷/C F⁷ F⁷

BMI^{7(b5)} B^bMi⁶ F/A A^b7 GMI⁷ C⁷

F6 F#^o GMI⁷ GMI⁷/F E^o A^{7(b9)} DMi

EMI⁷ A⁷ F⁷/C F⁷ F⁷ BMI^{7(b5)} B^bMi⁶

F/A A^bo GMI⁷ C⁷ F6 F#^o

FMI⁷ B^b7 E^bMA⁷ E^o FMI⁷ B^b7

E^b6 DMi⁷ G⁷ C⁶ /B /A /G

F#MI^{7(b5)} FMI^(MA⁷) FMI⁷ FMI⁶ EMI⁷ E^bo GMI⁷ GMI⁷/F E^o A^{7(b9)}

(EMI⁷) (F#^o) (GMI⁷ C⁷) (E^o A⁷)

DMi EMI⁷ A⁷ F⁷/C F⁷ F⁷

$B_{MI}7(b5)$ $B^b_{MI}6$ $A_{MI}7$ $D7$ $G_{MI}7$
 ($B^b_{MA}7$) (E^b7) ($F\#^o$)
 $C7$ $F6$ ($E_{MI}7(b5)$) $A7$
 ($G_{MI}7$ $C^{13}(b9)$)

Just Friends (J. Klenner)

$B^b_{MA}7$ $B^b_{MI}7$ E^b7
 $F_{MA}9$ $A^b_{MI}7$ D^b7
 1. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7(\#9)$ $D_{MI}7$
 $G7$ $G_{MI}7$ $C7$ $C_{MI}7$ $F7$
 2. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$
 $G7$ $G_{MI}7$ $C7$ $F6$ ($C_{MI}7$ $F7$)

Just Squeeze Me (D. Ellington)

FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C B^bBMI⁷ AMI⁷ D⁷ GMI⁷

C⁷ | 1. FMA⁷ D⁷ GMI⁷ C⁷ | 2. FMA⁷

F⁷ B^bMA⁷

G⁷ GMI⁷ C⁷

FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C BMI⁷(^{b5}) B^bMI⁷ AMI⁷ D⁷

GMI⁷ C⁷ FMA⁷ (D⁷ GMI⁷ C⁷)

Keepin' Out Of Mischief Now (F. Waller)

G¹³ C⁶ G⁺⁹ C⁶

(DMI⁷ DMI⁹) (G¹³)

C⁶ G⁷ EMI⁷(^{b5}) A⁷ DMI⁷ G⁷

G¹³ C⁶ G⁺⁹ C⁶ C¹³
 F⁶ F^{Mi}⁶ C⁶ C¹³ F⁶ F^{Mi}⁶ C⁶
 G¹³ E^{Mi}^{7(b5)} A⁷ D⁷ G¹³ C⁶

Lady Bird (T. Dameron)

C^{MA}⁷ F^{Mi}⁷ B^{b7}
 C^{MA}⁷ B^b^{Mi}⁷ E^{b7}
 A^b^{MA}⁷ A^{Mi}⁷ D⁷
 D^{Mi}⁷ G⁷ E^{Mi}⁷ E^{b7} A^b^{MA}⁷ D^{b7}

The Lady Is A Tramp

(R. Rodgers)

Chord symbols: C⁶, E^bMi⁷, A^b9, Dmi⁷, G⁷, (A13(b9)), (G⁷ / F), (C/E), AMi⁷, Gmi⁷, C⁷, FMA⁷, B^b9, Emi⁷, A⁷(b9), Dmi⁷, G⁷(b9), C⁶, A⁷(#9), Dmi⁷, G⁷, C⁶, AMi⁷, Dmi⁷, G⁷(b9), Emi⁷, A⁷, Dmi⁷, G⁷, B^b13(#11), A⁷, Dmi⁷, G⁷, C⁶, E^bMi⁷, A^b9, Dmi⁷, Dmi⁷/C, Bmi⁷(b9), E⁷, AMi⁷, (A13(b9)), Dmi⁷, G⁷, C⁶.

Limehouse Blues

(P. Braham)

The musical score for "Limehouse Blues" is written in 4/4 time and consists of ten staves of music. The key signature is three flats (B-flat major/D-flat minor). The score includes various chord annotations above the notes:

- Staff 1: Db7, Db7
- Staff 2: Bb7, Bb7
- Staff 3: AbMA7, (DbMA7), C7, (Gmi7(b5)), C7, Fmi7
- Staff 4: Bb7, Eb7, Eb7, D7
- Staff 5: Db7, Db7
- Staff 6: Bb7, Bb7
- Staff 7: Ab7, F7, Bmi7
- Staff 8: Bbmi7(b5), Eb7, 1. Ab6, Ab6 D7, 2. Ab6

The score concludes with three empty staves at the bottom of the page.

Laura

(D. Raksmi)

Ami9 D+7(b9) GMA7 C7 G6

GMI9 C+7(b9) FMA7 Bb13 FMA9

1. FMI7 AbMI7 Db7 EbMA7 Ab9(#11) EbMA7 /D CMI7 CMI7/Bb

Ami7(b5) D7(b9) D9 GMA7 Bmi7(b5) E7(b9)

2. FMI7 FMI9/Eb Dmi7(b5) G7(b9) G#0 Ami11 D13

Ebmi7 Ab9 Dmi9 G9 C6 (Bmi7(b5) E7(#9))

Lester Leaps In

(L. Young)

Bb6 Bb6

Bb6 Bb6 1. 2. Bb6

D⁷ G⁷ C⁷ F⁷

B^b6 B^b6

B^b6 B^b6

Like Someone In Love (Van Heusen)

A^bM^a7 A^bM^a7/G F^Mi7 F^Mi7/E^b B^b7/D E^b7/D^b C^Mi7 B⁷

B^bMⁱ7 E¹³ E^b7 E^b+9 A^bM^a7 F^Mi7 (F^Mi7 E^o) E^bMⁱ7 A^b7 D^b6

(C⁷/G) (Db9(#11)) (Dmi7 G7) (E^o)

G^Mi¹¹ C¹³ |^{1.} F^MA⁷ G^b9(#11) F^Mi7 B^b13

(F^Mi F^Mi/E) (F^Mi/E^b B^o)

B^bMⁱ7/E^b E^b+7(b9) |^{2.} F^MA⁷ B^b9 B^o C^Mi7 B⁷

(B^bMⁱ7 Eb9) (Emi7 A9) (Bmi7 E13)

B^bMⁱ7 E^b7(b9) A^b6

Li'l Darlin'

(N. Hefti)

G⁹ D_{mi}⁷ D^{b9}(^{b5}) G_{mi}⁷/C G_{mi}⁷ C⁷ C⁷/B^b A_{mi}⁷ D⁷(^{b9})

G⁹ D_{mi}⁷ D^{b9}(^{b5}) G_{mi}⁷/C C⁷(^{b9}) F¹³ F⁺⁷

B^b6 B^b_{mi}6 F⁷/C F⁷ B^b6 B^b_{mi}6 A_{mi}⁷(^{b5}) D⁷(^{b9})

1. G⁹ D_{mi}⁷ G⁹ D_{mi}⁷ A^{b9} G⁷ D^{b9}(^{b5}) G_{mi}⁷/C C⁷ A_{mi}⁷ D⁷(^{b9})

2. G⁹ D_{mi}⁷ D^{b9}(^{b5}) G_{mi}⁷/C C⁷ C⁷(^{b9}) F⁶ A_{mi}⁷ D⁷(^{b9})

Changes:

G⁷ G_{mi}⁷ C⁷ F⁷ E⁷ E^{b7} D⁷

G⁷ G_{mi}⁷ C⁷ F⁷ F^{#7} C_{mi}⁷ F^{#7} F⁷ B⁷

B^{b7} B^b_{mi}⁷ F⁷ B⁷ B^{b7} B^b_{mi}⁷ A⁷ D⁷

1. G⁹ D_{mi}⁷ G¹³ G_{mi}⁷ C⁹ A_{mi}⁷(^{b5}) D⁷(^{b9})

G⁹ G^{Mi7/C} C⁹ F⁷ E⁷ E^{b7} D⁷ AFTER SOLOS
 D. S. al CODA

CODA

G⁹ D^{Mi7} D^{b7} G^{Mi7/C} C⁷ C^{7(b9)} F⁶ A^{Mi7} E^b MA⁷ D^{7(b9/b5)}

G⁹ D^{Mi7} D^{b7} G^{Mi7/C} C^{7(b9)} F⁶ E^b MA⁷ D^{Mi7} D^b MA⁷ G^{Mi7/C} F^{MA9}

Line for Lyons (G. Mulligan)

G⁶ G^{7(b9)} C^{Mi7} F⁷ B^{Mi7} E⁷ A^{Mi7} D⁷

G^{MA7} E⁷ A^{Mi7} D⁷ 1. G⁶ E⁷ A^{Mi7} D⁷

2. G⁶ (G⁷) C^{MA7} C^{#Mi7(b5)} F^{#7(b9)}

B^{Mi7} E⁷ A^{Mi7} D⁷ G^{MA7} E⁷

A^{Mi7} D⁷ G⁶ G^{7(b9)} C^{Mi7} F⁷ B^{Mi7} E⁷

A^{Mi7} D⁷ G^{MA7} E⁷ A^{Mi7} D⁷ G⁶

Little Girl

(M. Hyde - F. Henry)

E^b6 A^b7 B^bMA^7
 DMI^7 G^7 CMI^7 F^7
 $(C\#^o)$
 DMI^7 $C\#^o$ CMI^7 F^7 B^b7 $2. CMI^7$ D^7
 GMI^7 G^7 C^7 F^7 B^b6 $(FMI^7 B^b7)$

Little Girl Blue

(R. Rodgers)

F^6 DMI^7 GMI^7 $C^7(b9)$ F^6 DMI^7 D^b7 CMI^7 $F^7(b9)$
 B^bMA^7 E^b9 F^6 DMI^7 GMI^7 AMI^7 B^b6 B^o
 R. GARLAND'S CHANGES: $(F^6 C^7sus / B^b)$ $(A^7 DMI^7)$
 C^7 GMI^7 AMI^7 B^bMA^7 C^7 $1. F^6$ $D^7(\#9)$ GMI^7 C^7
 $(GMI^7 C^7)$ $(GMI^7 C^7)$ $(F^6 DMI^7)$
 $2. F^6$ $F\#MA^7$ F^6 DMI^7 D^b7 C^7 GMI^7 $C^7(b9)$

FMA⁷ GMI⁷ A MI⁷ B^bMA⁷ EMI⁷ A⁷ EMI⁷ A⁷ Eb9(#11) D+7(b9)
 (FMA⁷ C13) (FMA⁷ B^bMA⁷) (A⁷) (D⁷ D+7)

Db9(#11) C13(b9) F6 DMI⁷ GMI⁹ C7(b9) F6 (DMI⁷ GMI⁷ C7)
 (GMI⁷ C13(b9))

Liza (G. Gershwin)

EbMA⁷ B^b7/F F#0 Eb6/G AbMI⁶ A^o B^bMI⁷ Eb7 AbMA⁷ Ab7

GMI⁷ C7 FMI⁷ B^b7 1. Eb6 || 2. Eb6 G7

CMI⁶ AMI^{7(b5)} DMI^{7(b5)} G7 CMI⁷ B^bMI⁷ Eb7
 (CMI CMI^{7/Bb}) (Ab7 G7) (A7)

AbMA⁷ Ab7 GMI^{7(b5)} C7 FMI⁷ B7 B^b7

EbMA⁷ B^b7/F F#0 Eb6/G AbMI⁶ A^o B^bMI⁷ Eb7 AbMA⁷

GMI⁷ C7 FMI⁷ B^b7 Eb6

Love For Sale

(C. Porter)

E^b7 B^bM_i7 E^b7

E^b7 B^bM_i7 E^bM_i7 A^b7

D^bMA7 G^b7 $C_{M_i}7(b5)$ $F7(\#9)$ B^bM_i7

(D^b9) $(C_{M_i}7/F)$ $(B9(\#11))$

E^b7 B^bM_i7 E^b7

E^b7 B^bM_i7 E^bM_i7 A^b7

D^bMA7 G^b7 $C_{M_i}7(b5)$ $F7(\#9)$ B^bM_i7 B^bM_i7 $E9(\#11)$

(D^b9) $(C_{M_i}7/F)$ $(B9(\#11))$

E^bM_i7 $A^b7(b9)$ D^bMA7 $F_{M_i}7$ $B^b7(b9)$

E^bM_i7 $A^b7(b9)$ D^bMA7 D^b6 C^bMA7

B^b7 $B9$ B^b9 E^bM_i6

G_{M1}^{7(b5)} C⁷ G_{M1}^{7(b5)} C⁷ F[#]M₁⁷ B⁷ F_{M1}^{7(b5)} B^{b7}

Love Letters (Hayman-Young)

Love Is Here To Stay (G. Gershwin)

G⁹ D^{b9} C^{9sus} C^{7(b9)} F⁶ B^{b7} F/A A^{b9(#11)}
 (D⁷)

G¹³ G⁺⁹ C^{9sus} C/B^b A⁷ D⁷ B^{M11} E⁷ | 1. A^{M7} D⁷
 (A¹³ A⁺⁷) (D⁹ / C B^{M7} B^{b13})

G^{M7} C⁷ F^{M7} B^{bMA9} E^{M7(b5)} A^{7(b9)} D^{M7} G⁹
 (F⁷ B^{b7})

G^{M7} C⁷ | 2. A^{M7} D⁷ G^{M7} C⁷ E^{b9(#11)} D⁺⁷
 (C^{9sus} / B^b) (F/A A^{b9(#11)})

G^{M7} A^{b0} A^{M7} D⁷ G^{M7} C⁷ F⁶

Long Ago And Far Away (J. Kern)

F⁶ D^{M7} G^{M7} C⁷ F^{M7} G^{M7} C⁷

F⁶ G^{M7} C⁷ F⁶ D⁷ | 1. G^{M7} C⁷ A^{b6} F^{M7}

B^{bM7} E^{b7} A^{bMA7} G⁷ C^{MA7} A^{M7} D⁷

(F⁶ D^{M7} C⁰)

GMI⁷ C7 | 2. GMI⁷ C7 CMI⁷ F⁷SUS F⁷B^bMA⁷
 (B^bMI⁷(b5) B^bMI⁶) (AMI⁷(b5)) (D⁷(b9)) (GMI⁷)
 B^bMI⁶ Eb9(#11) F⁶/A A^bo GMI⁷ C7 F⁶

Love Me Or Leave Me (W. Donaldson)

FMI DMI⁷(b5) G⁷ C⁷ FMI DMI⁷(b5) G⁷ C⁷

A^b F⁷ B^b7 Eb⁷ | 1. A^b6 D^bMA⁷ GMI⁷(b5) C⁷(b9)
 (A^b G^b7 F⁷ B⁷) (G⁷(b9) C⁷(b9))

2. A^b6 B^bMI⁷/Eb A^b G⁷G^b7 F⁷ F⁹

B^bMI⁷ F⁷(b9) B^bMI⁷ Eb⁷ B^bMI⁷ A⁷(b5)

A^bMA⁷ A^bo GMI⁷(b5) C⁷(b9) FMI DMI⁷(b5) G⁷ C⁷

FMI DMI⁷(b5) G⁷ C⁷ A^b F⁷ B^b7 Eb⁷
 (A^b G^b7 F⁷ B⁷)

A^b6 (D^bMA⁷ GMI⁷(b5) C⁷)

Lover, Come Back To Me (S. Romberg)

A^bMA^7
 $GMI^7(b5)$
 C^7
 FMI^7

FMI^7/Eb
 $DMI^7(b5)$
 D^bMI^7
 CMi^7
 FMI^7
 $B^b7(b5)$

E^b7
1. A^b6
 FMI^7
 B^bMI^7
 E^b7

(A^b6 FMI^7)
($DMI^7(b5)$ D^bMI^7)
(A^b6/C B^o)
 $(B^bMI^7$ $A^7(b5))$

2. A^b6
 FMI^7
 B^bMI^7
 AMA^7
 A^b6
 D^bMA^7
 $GMI^7(b5)$
 C^7
 FMI^6

$DMI^7(b5)$
 $GMI^7(b5)$
 C^7
 FMI^6
 $DMI^7(b5)$
 GMI^7
 C^7

D^b7
 C^7
 FMI^6
 $DMI^7(b5)$
 $GMI^7(b5)$
 C^7
 FMI^7

B^b7
 FMI^7
 B^b7
 B^bMI^7
 E^b7
 A^bMA^7

$GMI^7(b5)$
 C^7
 $FMI(MA^7)$
 FMI^7
 $CMi^7(b5)$

F^7
 B^bMI^7
 E^b7
 B^bMI^7 $E^b13(b9)$

Ab6 Fmi7 Bbmi7 Ama7 Ab6 (Bbmi7 Eb7)

Love Is Just Around The Corner

(L. Robin-L. Gensler)

G7 C7 F6 D7 G7 C7 F6 D7

G7 C7 F6 D7 G7 C7 1. F6 D7

(Bmi7(b5) Bbmi7) (Ami7(b5) D7)

2. F6 A7 Dmi7 A7

Dmi7 G7 CMA7 G7

C7 (D7) G7 C7 F6 D7 G7 C7

F6 D7 G7 C7 F6 D7 G7 C7

(Bmi7(b5) Bbmi7) (Ami7(b5) D7)

F6

Lover

(R. Rodgers)

Handwritten musical score for "Lover" by R. Rodgers. The score is written on ten staves in 4/4 time. The chords and their positions are as follows:

- Staff 1: C6, F#mi7, B7
- Staff 2: Fmi7, Bb7, Emi7, A7, Ebmi7, Ab7
- Staff 3: Dmi7, G7, Cma7, 1. Dmi7, G7
- Staff 4: 2. F#mi7(b5), B7, EMA7, F0, F#mi7, B7
- Staff 5: EMA7, F0, F#mi7, B7, Gma7, G#0
- Staff 6: Ami7, D7, Emi7, A7(b9), Dmi7, G7
- Staff 7: C6, F#mi7, B7, Fmi7, Bb7
- Staff 8: Emi7, A7, Ebmi7, Ab7, Dmi7
- Staff 9: G7, C6, (Ami7), Dmi7, G7

Lover Man

(R. Ramirez - J. Davis)

Handwritten musical score for "Lover Man" in 4/4 time. The score consists of ten staves of music with guitar chords and melodic lines. The key signature has one flat (Bb) and the time signature is 4/4. The chords are written above the notes, and some notes are marked with a '7' indicating a seventh chord. The score includes a double bar line with first and second endings. The first ending leads to a final chord, and the second ending leads to a different chord. The score ends with a double bar line and a final chord.

Chords: $Dm7$, $G7$, $Dm7$, $G7$, $Gm7$, $C7$, $Gm7$, $C7$, $F7(\#9)$, $Bb7$, $Gm7(b5)$, $Abm7$, $Db7$, $Gm7$, $C7$, $F6$, $Em7(b5)A7$, $F6$, $Gm7$, $Abm7$, Am , $Am(MA7)$, $Am7$, $D7$, $GMA7$, $Am7$, $Bm7$, $Am7$, Gm , $Gm(MA7)$, $Gm7$, $C7$, $FMA7$, $BbMA7$, $Em7(b5)$, $A7(\#9)$, $Dm7$, $G7$, $Dm7$, $G7$, $Gm7$, $C7$, $Gm7$, $C7$, $F7(\#9)$, $(Db7(b5))$, $Bb7$, $(Gb7(b5))$, $F6$, $(Em7(b5) A7(\#9))$

Love Walked In

(G. Gershwin)

$E^b MA^7$ $C MI^7$ F^7 $F MI^7 / B^b$ $B^b 7$
 $(E^b MA^7 A^b MA^7)$ $(E^b / G C MI^7)$

$E^b MA^7$ $C MI^7$ F^7 $B^b 7$
 $(E^b MA^7 A^b MA^7)$ $(E^b / G C MI^7)$ $(B^b 7 E^7)$

1. $B^b MI^7 / E^b$ $E^b 7$ $A^b MA^7$ $G MI^7$ C^7
 (E^b) $(E^b / G E^b 7 / G)$

$F MI^7$ $F MI^7 / E^b$ $D^b 9$ C^7 F^7 $B^b 7$
 $(E^o F MI^7)$ $(A^b MI^7 D^b 7)$ $(G MI^7 C^7)$ $(F MI^7 B^b 7)$

2. $B^b MI^7 / E^b$ $E^b 7$ $A^b MA^7$ $A MI^7 (b5)$ $A^b 7$
 (E^b) $(E^b / G E^b 7 / G)$ $(F MI)$

$G MI^7$ C^7 $F MI^7$ $B^b 7$ $E^b 6$
 $(E^b / B^b E^o)$

Lush Life

(B. Strayhorn)

D^7 $D^b 6$ $C^b 7$ $D^b MA^7$ $C^b 7$ $D^b MA^7$ $C^b 7$
 $(F MI^7)$

1. $A^b MI^7$ D^9 $D^b 6 / 9$ $D^+ 7$ $D^b MA^7$ D^7

2. A^bM1⁷ D⁹ D^b6/9 D⁺ D^bMA⁷ C⁷(#9) FMI⁷ FMI⁶

FMI⁷ FMI⁶ DMI⁷(b5) GMI⁷ GMI⁷ C⁷ FMI⁷ FMI⁶ FMI⁷ FMI⁶

D^bMA⁷/F E^o E^bM1⁷ A^b7 B⁷(b5) B^b7 E^bM1⁷

A⁷(b5) E^bM1⁷ A^b7 D^bMA⁷ D⁷ D^bMA⁷ D⁷

D^bMA⁷ F[#]M1⁷ B⁷ E^bMA⁷ E^b7 D⁷ D^bMA⁷ D⁷ D^bMA⁷ D⁷

D^bMA⁷ D^b7 C⁷ F^bMA⁷ B^bM1⁷ E^b7 A^bMA⁷ E^b7(#9) A^bMA⁷ E^bM1⁷ A⁷

D^bMA⁷ DMI⁷ G⁷ C⁶ B⁷ B^b7 A⁷ A^b7 D^bMA⁷ D⁷ D^bMA⁷ D⁷

D^bMA⁷ C⁷ B⁷ B^b7 E^bM1⁷ F[#]M1⁷ B⁷ A⁺7 A^b7

D^bMA⁷ G^b13 FMI⁷ B^b7 E^bM1⁷ F[#]M1⁷ B⁷ A⁺7 A^b7

E^bMA⁷ E^bMA⁷ D^bMA⁷ G⁷ D^b D⁷ D^bMA⁷

Lullaby Of Birdland (G. Shearing)

F_{Mi}⁶ D_{Mi}^{7(b5)} G^{7(b9)} C^{7(b9)} F_{Mi}⁷ (D^b_{MA}⁷) B^b_{Mi}⁷ E^b₇

(E^b₇ D^b₀)

A^b_{MA}⁷ F_{Mi}⁷ B^b_{Mi}⁷ E^b_{7(b9)} 1. A^b_{MA}⁷ D^b₉ G_{Mi}^{7(b5)} C⁷

(C_{Mi}⁷)

2. A^b_{MA}⁷ E^b_{7(b9)} A^b₆ C_{Mi}^{7(b5)} F^{7(#9)} B^b_{Mi}⁷

(C_{Mi}⁷ B⁷ B^b_{Mi}⁷ A⁷) (A^b G⁷ G^b₇) (F⁹ F^{7(b9)})

B^b_{Mi}^{7(b5)} E^b_{7(b9)} A^b_{MA}⁷ C_{Mi}^{7(b5)} F^{7(#9)} B^b_{Mi}⁷

(A^b G^b_{9(#11)}) (F⁹ F^{7(b9)})

B^b_{Mi}^{7(b5)} E^b_{7(b9)} A^b_{MA}⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}⁶ D_{Mi}^{7(b5)} G^{7(b9)} C^{7(b9)}

(E^b₉)

F_{Mi}⁷ D^b_{MA}⁷ B^b_{Mi}⁷ E^b_{7(b9)} A^b_{MA}⁷ F_{Mi}⁷ B^b_{Mi}⁷ E^b_{7(b9)}

(E^b₇ D^b₀) (C_{Mi}⁷)

A^b_{MA}⁷ E^b₇ A^b₆

(C_{Mi}⁷ B⁷ B^b_{Mi}⁷ A⁷)

Lullaby Of The Leaves (B. Petkere)

C_M A_M7(b5) D_M7(b5) G₊7(b9) G_M11 G_b9(#11) F_M7 /E_b
 (C_M /B /B_b /A) (A_b7(b5) G₇ G₊7(b9))
 D_M11(b5) G₇ D_M11(b5) D_b9(#11) 1. C_M E_b13(b9) A_bM_A7 G₊7

2. C_M F_M6 C_M B₇ B_b7 A₇

A_b7 C G13 C6 B₇ B_b7 A₇
 (C_MA₇ D_M9) (E_M7 A_M7)

A_b7 C C#^o D_M7 A_b7 G₇
 (E_M7 E_b7) (D_M7(b5) G₊7)

C_M A_M7(b5) D_M7(b5) G₊7(b9) G_M11 G_b9(#11) F_M7 /E_b
 (C_M /B /B_b /A) (A_b7(b5) G₇ G₊7(b9))
 D_M11(b5) G₇ D_M11(b5) G₊7(b9) C_M6 F_M6 C_M

Lulu's Back In Town

(H Warren)

C7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7



Ab A° Eb/Bb C7 | 1. F7 Bb7 Eb || 2. F7 Bb7

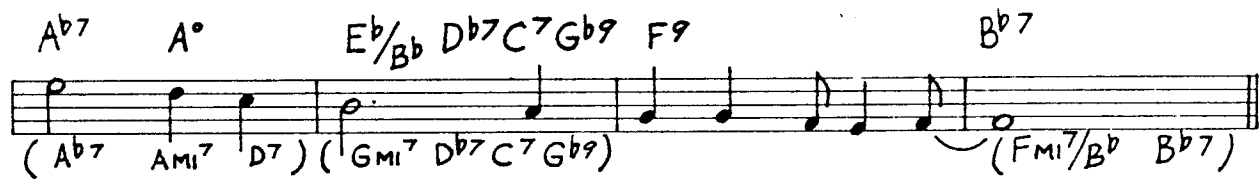


Eb Eb7 Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7



Ab7 A° Eb/Bb Db7 C7 Gb9 F9 Bb7

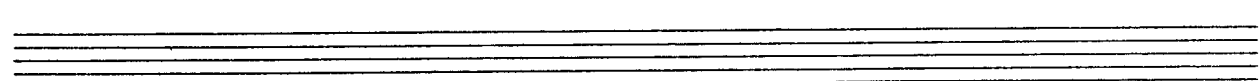
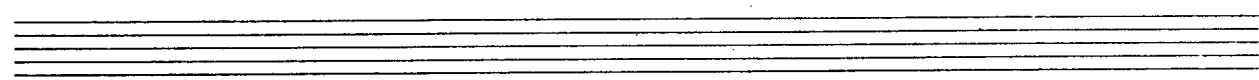
(Ab7 Ami7 D7) (Gmi7 Db7 C7 Gb9) (Fmi7/Bb Bb7)



G7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7



Ab A° Eb/Bb C7 F7 Bb7 Eb6



Makin' Whoopee

(W. Donaldson)

GMA^7 $G\#^0$ Ami^7 D^9 Dmi^7 G^7 Cmi^9 F^9

Bmi^7 Emi^7 | 1. B^bmi^7 Eb^9 G^6 Emi^7 Eb^9 D^9

2. B^bmi^7 Eb^9 G^6 Ami^7 B^b0 G^6/B | $Dmi^7(b5)$ $G^7(b9)$

C^6 Cmi^7 F^9 GMA^7 $Dmi^7(b5)$ $G^7(b9)$

C^6 Cmi^7 F^9 $Bmi^7 E7(b9)$ $Ami^9 D^9$ GMA^7 $G\#^0$

Ami^7 D^9 Dmi^7 G^7 Cmi^9 F^9 Bmi^7 Emi^7

B^bmi^7 Eb^9 G (B^b9 A^9 Ami^7/D D^9)

Mercy, Mercy, Mercy (J. Javini)

Chords: B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat 7, E \flat 7/B \flat , B \flat 7, E \flat 7/B \flat , B \flat 7, E \flat 7/B \flat , B \flat 7, E \flat 7, F7, E \flat 7, B \flat 7, E \flat 7, F7, Cmi7


Mack The Knife (K. Weill)

Chords: B \flat 6, B $^{\circ}$, Cmi7, F9, Cmi7, F9, B \flat 6, Gmi7, Cmi7, Cmi7/F, Cmi7, F7, 1. B \flat 6, B \flat 6, F+7, 2. B \flat 6

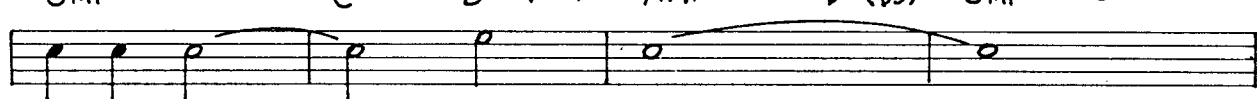
Manhattan

(R. Rodgers)


FMA⁷ A^b GMI⁷ C¹³(^b9) FMA⁷ B^b13 AMI⁷ A^b



GMI¹¹ C¹³ B^b9(#11) AMI⁷ D7(^b9/^b5) GMI¹¹ C¹³



FMA⁷ A^b GMI⁷ C⁷ C[#] DMI¹¹ B^b9 A⁹ A^b13



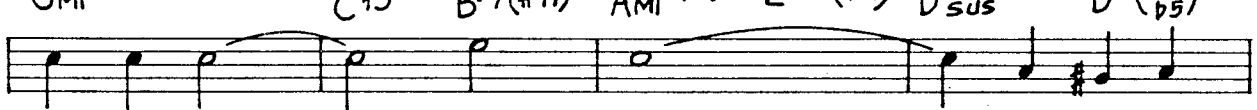
G¹³ GMI⁷ C⁷ GMI⁷ C⁷ (D^b7(#9) C⁹)



FMA⁷ A^b GMI⁷ C¹³(^b9) FMA⁷ B^b13 AMI⁷ A^b



GMI¹¹ C¹³ B^b9(#11) AMI⁷(^b5) E^b13(#11) D⁷_{Sus} D7(^b9/^b5)



GMI⁷ E^b9 FMA⁷ DMI⁷/C BMI⁷(^b5) B^b9



AMI⁷ A^b G⁷ C¹³(^b9) F⁶



The Man I Love

(G. Gershwin)

Handwritten musical notation for the first staff. Chords: $E^b MA^7$, $E^b MI^7$, $G MI^7(b5)$, $C+^7(b9)$.

Handwritten musical notation for the second staff. Chords: $F MI^7(b5)$, B^b7 , $F MI^7$, B^b7 , $G+^7$, C^9 , $F+^9$, B^b13 .

Handwritten musical notation for the third staff. Chords: B^b7 , E^b6 , D^b9 , E^b6 , $D MI^7(b5)$, $G^7(b9)$, $C MI^6$, $A MI^7(b5)$.
($A^7(b5)$) (A^b7 $G+^7$) ($C MI$ $C MI^7/B^b$)

Handwritten musical notation for the fourth staff. Chords: $D^7(\#9)$, G^7 , $C MI^6$, $A MI^7(b5)$, D^7 , G^7 , D^7 , D^b7 , $C MI^6$, $A MI^7(b5)$.
(A^o B^b7/A^b G^7) ($C MI$ $C MI/E^b$ D^7) ($C MI$ $C MI^7/B^b$)

Handwritten musical notation for the fifth staff. Chords: $D^7(\#9)$, G^7 , $G MI^7$, C^7 , $F MI^7$, B^b7 , $E^b MA^7$.
(A^o B^b7/A^b G^7) ($C MI$ G^7 $C+^7(b9)$) ($F13$ $F+^7$ $F MI^9/B^b$ B^b7)

Handwritten musical notation for the sixth staff. Chords: $E^b MI^7$, $G MI^7(b9)$, $C+^7(b9)$, $F MI^7(b5)$.

Handwritten musical notation for the seventh staff. Chords: B^b7 , $F MI^7$, B^b9 , E^b6 , $(D^b7$, E^b6 , $B^b+^7)$.

Margie

(C. Konrad-J.R. Robinson)

The musical score for "Margie" is written in 4/4 time and consists of ten staves of music. The key signature has one flat (Bb). The chords and melodic lines are as follows:

- Staff 1: F_{MA}^7 (half note), F^7 (half note), $(C_{mi}^7 F^7)$ (quarter notes).
- Staff 2: $B^b_{MA}^7$ (half note), $B^b_{MA}^7$ (half note), $B^b_{MA}^7$ (quarter notes), $B^b_{mi}^7$ (quarter notes).
- Staff 3: F_{MA}^7 (quarter note), E^7 (quarter note), E^b7 (quarter note), D^7 (quarter note), (D^7) (quarter note).
- Staff 4: G^7 (quarter note), (D_{mi}^7) (quarter note), (G^7) (quarter note), C^7 (quarter note), (G_{mi}^7) (quarter note), (C^7) (quarter note), (C^7) (quarter note), (C^7) (quarter note).
- Staff 5: F_{MA}^7 (half note), F^7 (half note), $(C_{mi}^7 F^7)$ (quarter notes).
- Staff 6: B^b6 (quarter note), A^7 (quarter note), A^7 (quarter note), C^7 (quarter note).
- Staff 7: F_{MA}^7 (quarter notes), D^7 (quarter note), $(A_{mi}^7 D^7)$ (quarter notes).
- Staff 8: G_{mi}^7 (quarter note), C^7 (quarter note), $(G_{mi}^7 C^7)$ (quarter notes), F^6 (half note), (F^6) (quarter notes).

Meditation

(A. Jobim)

Handwritten musical score for "Meditation" by Antonio Jobim. The score is written in 4/4 time and consists of ten staves of music. Each staff contains a melodic line with various chords indicated above or below the notes. The chords include C6, F#mi7/B, B7, Dmi7, Ebo, Emi7, A+7, F7, Fmi7, Bb7, Emi7, A+7, Dmi7, G+9, FMA7, Fmi7, Bb7, Emi7, Ebo, Dmi7, G+7, C6, F#mi7/B, B7, C6, Dmi7, Ebo, Emi7, A+7, F7, Fmi7, Bb7, and Dmi7.

E_{mi}^7 A^7 D_{mi}^7 $G^7(b9)$ C^6 (D_{mi}^7/G)

Mean To Me (F. Ahlert)

F_{MA}^7 D^7 G_{mi}^7 C^7 C_{mi}^7 F^7 $B^b_{MA}^7$ E^b7

(G_{mi}^7 C^7 B^b0) (A_{mi}^7 D_{mi}^7 F^7/C)

A^7 D^7 G_{mi}^7 C^7 | 1. F^6 $D^7(\#9)$ G_{mi}^7 C^7

(A_{mi}^7)

2. F^6 C_{mi}^7 $F^7(b9)$ | $B^b_{MA}^7$ G_{mi}^7 C_{mi}^7 F^7 B^b6

$A^7(b9)$ D^7 G_{mi}^7 E^b7 D^7 G^7 C^7 C^+7

(E^b7 D^7) (G_{mi}^7/C G^b9)

F_{MA}^7 D^7 G_{mi}^7 C^7 C_{mi}^7 F^7 $B^b_{MA}^7$ E^b7

(G_{mi}^7 C^7 B^b0) (A_{mi}^7 D_{mi}^7 F^7/C)

A^7 D^7 G_{mi}^7 C^7 F^6 (D_{mi}^7 G_{mi}^7 C^7)

(A_{mi}^7)

Memories Of You

(E. Blake)

$E^b_{MA^7}$ E° F_{MI^6} $F^{\#^{\circ}}$ $E^b_{MA^7/G}$ C_{MI^7} $/B^b$ F^7/A $A^b_{MI^6}$
 $(E^b/G \ C_{MI^7}) (F^7 \ E^7)$

E^b/G A^b7 $G_{MI^7(b5)}$ C^7 | 1. F^7 B^b7 E^b6 F_{MI^7} B^b7
 $(E^b \ D^7) (G_{MI^7(b5)}/D^b \ C^7)$

2. F^7 B^b7 E^b6 G^+7G^7 | C_{MI^7} F_{MI^7}

C_{MI^7} F^9 G^+7 C_{MI^7} F^7

B^b7 E° F_{MI^7} B^b7 $E^b_{MA^7}$ E° F_{MI^6} $F^{\#^{\circ}}$

$E^b_{MA^7/G}$ C_{MI^7} $/B^b$ F^7/A $A^b_{MI^6}$ E^b/G A^b7 $G_{MI^7(b5)}$ C^7
 $(E^b/G \ C_{MI^7}) (F^7 \ E^7) (E^b \ D^7) (G_{MI^7(b5)}/D^b \ C^7)$

F^7 B^b7 E^b6

Milestones

(C. Parker)

Chord symbols and markings in the score:

- Line 1: C_{mi}^7 , $F^7(\flat 9 \flat 5)$, $B^{\flat}MA^7 (E^{\flat}7)$, $A^{\flat}mi^7 D^{\flat}7$
- Line 2: C_{mi}^7 , $C^{\sharp}mi^7 F^{\sharp}7 B_{mi}^7$, E^7 , C_{mi}^7 , F^7 , 1. $B^{\flat}MA^7 G^7$
- Line 3: 2. $B^{\flat}MA^7 B_{mi}^7 E^7$, A_{MA}^7 , A_{mi}^7 , D^7 , $G_{MA}^7 C^7$
- Line 4: B_{mi}^7 , $E^7(\flat 5)$, A_{mi}^7 , D^7 , $B^{\flat}mi^7$, $E^{\flat}7$
- Line 5: B_{mi}^7 , E^7 , C_{mi}^7 , $F^7(\flat 9 \flat 5)$, $B^{\flat}MA^7 (E^{\flat}7)$
- Line 6: $A^{\flat}mi^7 D^{\flat}7$, C_{mi}^7 , $C^{\sharp}mi^7 F^{\sharp}7 B_{mi}^7$, E^7 , C_{mi}^7 , F^7 , $B^{\flat}MA^7$

Misty

(E. Garner)

Handwritten musical score for "Misty" by Erroll Garner. The score is written on six staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are written above the notes, including Eb(MA)7, Eb(MA)7, BbMi7, Eb7(b9), Ab(MA)7, Ab6, Ab(Mi)7, Db9, Eb(MA)7, C(Mi)7, F(Mi)7, Bb7(b9), G7(b5), C9, F7(b5), Bb9, Eb6, Ab(Mi)7, Eb6, Bb(Mi)7, Eb7(b9), Ab(MA)7, Ab6, (Bb(Mi)7, Bb(Mi)(Mi)7, Bb(Mi)7, Eb7(b9)), Ab6, A(Mi)7, D7, C(Mi)7, F7, Bb7, C7(b9), F(Mi)7, Bb9, (Eo), Eb(MA)7, Eb(MA)7, Bb(Mi)7, Eb7(b9), Ab(MA)7, Ab6, Ab(Mi)7, Db9, Eb(MA)7, C(Mi)7, F(Mi)7, Bb7(b9), Eb6, (F(Mi)7, Bb7).

Moanin'

(B. Timmons)

Handwritten musical score for "Moanin'" by Billie Holiday. The score is written on two staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes musical notations such as triplets, slurs, and dynamic markings. The first staff starts with a triplet of eighth notes. The second staff features a triplet of eighth notes and a triplet of quarter notes.

1. B^b7 A^b7

G⁷ C⁷(#9) F_{Mi}⁷ F_{Mi}⁷ B⁷(b5) B^bMi⁷ A^b7

G⁷(b9) C⁷

CHANGES

1.

2.

Moment's Notice (J. Coltrane)

E_MI⁷ A⁷ F_MI⁷ B^b7 E^bMA⁷ A^bM_I⁷ D^b7

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G^b, A^b, B^b, and C^b. The next measure contains quarter notes D^b, E^b, and F^b, followed by a quarter rest. The final measure contains quarter notes G^b, A^b, and B^b.

D_MI⁷ G⁷ E^bM_I⁷ A^b7 D^bMA⁷(#11) D_MI⁷ G⁷

Musical staff 2: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G^b, A^b, and B^b. The next measure contains quarter notes C^b, D^b, and E^b, followed by a quarter rest. The final measure contains quarter notes F^b, G^b, and A^b.

C_MI⁷ B⁷(b9) B^bM_I⁷ E^b7 A^bMA⁷ A^bM_I⁷ D^b7 | 1. G_MI⁷ C⁷(b13) A^bM_I⁷ D^b7

Musical staff 3: Treble clef, 4/4 time signature. The melody consists of a whole note G^b in the first measure, followed by a whole note A^b in the second measure, and a whole note B^b in the third measure.

G^b6 F_MI⁷ B^b7 | 2. G_MI⁷ C⁷(#9) F_MI⁷ B^b7 E^b6/9 F_MI⁷

Musical staff 4: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G^b, A^b, and B^b. The next measure contains quarter notes C^b, D^b, and E^b, followed by a quarter rest. The final measure contains quarter notes F^b, G^b, and A^b.

G_MI⁷ F_MI⁷ E^b6/9 F_MI⁷ G_MI⁷ F_MI⁷ E^bMA⁷ (F_MI⁷ B^b7)

Musical staff 5: Treble clef, 4/4 time signature. The melody consists of a whole note G^b in the first measure, followed by a whole note A^b in the second measure, and a whole note B^b in the third measure.

Monterey Blues (W. Montgomery)

B^b7 (E^b7) B^b7

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G^b, A^b, and B^b. The next measure contains quarter notes C^b, D^b, and E^b, followed by a quarter rest. The final measure contains quarter notes F^b, G^b, and A^b.

B^b7 E^b7 B^b7

Musical staff 2: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G^b, A^b, and B^b. The next measure contains quarter notes C^b, D^b, and E^b, followed by a quarter rest. The final measure contains quarter notes F^b, G^b, and A^b.

B^b7 F⁷ E^b7 B^b7 G⁷(#9) ♯

Musical staff 3: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G^b, A^b, and B^b. The next measure contains quarter notes C^b, D^b, and E^b, followed by a quarter rest. The final measure contains quarter notes F^b, G^b, and A^b.

1. C7 F7 | 2. C7 F7 Bb7

CODA

D:8.
al CODA

Mood Indigo (D. Ellington - B. Bigard)

AbMA7 Bb7 Bbmi7 Eb7 AbMA7

AbMA7 Bb7 E7 Eb7

Ab7 Ebmi7 Ab7 Db6 Gb7 Eb7

AbMA7 Bb7 Bbmi7 Eb7 AbMA7

AbMA7 Bb7 Bbmi7 Eb7 AbMA7 F7 Bb7 Eb7 (Bbmi7)

AbMA7 Bb7 Bb7 Eb7

Ab7 Ebmi7 Ab7 Db6 Db7 Db7 Eb7

AbMA7 Bb7 Bbmi7 Eb7 Ab6

Moose The Mooche (C Parker)

Handwritten musical score for "Moose The Mooche" by Charlie Parker. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The music features a mix of eighth and sixteenth notes, often beamed together, and includes triplet markings. Chord symbols are written above the notes, including BbMA7, Cmi7, F7, Fmi7, Bb7, Eb7, BbMA7, Cmi7, F7, BbMA7, Cmi7, F7, Fmi7, Bb7, EbMA7, Ab7, BbMA7, BbMA7, Ami7, D7, Dmi7, G7, Gmi7, C7, Cmi7, F7, BbMA7, Cmi7, F7, BbMA7, Cmi7, F7, Fmi7, Bb7, Eb7, BbMA7, and BbMA7. The piece concludes with a final triplet of eighth notes on the tenth staff.

Moonglow

(W. Hudson)

Chord progression: $E^b_{MA}7$ $A^b_9(\#11)$ $D_{MI}7$ $G_{MI}7$ $C7(b5)$

Chord progression: $C_{MI}7$ $F7(b9)$ 1. B^b_6/D D^b_9 $C_{MI}7$ D^b_9 B^b_6/D

Chord progression: 2. B^b_6/D D^b_9 $C_{MI}7$ D^b_9 B^b_6/D B^b7 B^b7 $A7$ A^b7

Chord progression: $G7$ $D_{MI}7$ $G7$ $G_{MI}7$ $C9$

Chord progression: $C_{MI}7$ $F7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_9(\#11)$

Chord progression: $D_{MI}7$ $G_{MI}7$ $C7(b5)$ $C_{MI}7$ $F7(b9)$

Chord progression: B^b_6/D D^b_9 $C_{MI}7$ $B_{MA}7$ B^b_6

Moonlight In Vermont (K. Suessdorf)

♩ E^b6 C_{Mi}⁷ F_{Mi}⁷ E7(#9) E^b6 C_{Mi}⁷ D^b9

F_{Mi}⁷ B^b7_{sus} | 1. E^b6 B^b9_{sus} | 2. E^b6 A_{Mi}⁷ D⁷

B_{Mi}⁷ B^b7 A_{Mi}⁷ A^b9(#11) G_MA⁷ B^b_{Mi}⁷ E^b7

C_{Mi}⁷ B⁷ B^b_{Mi}⁷ A⁹ A^b_MA⁷ B^b7^(b9) E^b6 C_{Mi}⁷
(E⁷)

F_{Mj}⁷ E7(#9) E^b6 C_{Mi}⁷ D^b9 F_{Mi}⁷ B^b7_{sus} E^b6

D.S. al CODA

⊕ A_{Mi}^{7(b5)} F⁹ E⁹ E^b_MA^{6/9}
CODA

Moon River (H. Mancini)

C_MA⁷ A_{Mi}⁷ F⁹(#11) C_MA⁷ F⁹(#11)

C_MA⁷ B_{Mi}^{7(b5)} E⁷ | 1. A_{Mi} C⁷/G F_MA⁷

B^b9(b5) A^Mi7 A^Mi7/G F[#]Mi7(b5) B7 E^Mi7 A7 D^Mi7 G7

2. A^Mi7 A^Mi7/G F[#]Mi7(b5) F9 C^MA7 F9(#11) C^MA7

F9(#11) E^Mi7 A^Mi7 D^Mi7 G7(b9) C6

The More I See You (H. Warren)

F^Mi7/B^b E^b6 F^Mi7 G^Mi7 C7 F^Mi7 B^b7

E^b6 F^Mi7 G^Mi7 C7 F^Mi7 B^b7 E^bMi7

D^bMi7 G^b7 C^bMA7 C7(b5) C^bMA7 B^b7 E^bMi7 F7 F^Mi7

B^b7 F^Mi7/B^b E^b6 F^Mi7 F[#]0 G^Mi7 C7 F^Mi7 B^b7 E^b6 F^Mi7

G^Mi7 B^b9 B^bMi7 E^b7 A^bMA7 D^b7 G^Mi7

C^Mi7 F^Mi7 B^b7 E^b6 (C7(#9) F^Mi7 F^Mi7/B^b)

My Shining Hour

(H. Arlen)

Handwritten musical score for "My Shining Hour" (H. Arlen). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music with various chord annotations above and below the notes.

Staff 1: EbMA7, CMI7, F9, Bb7
 (FMI7) (GMI7 G7) (FMI7 Bb7)

Staff 2: EbMA7, CMI7, FMI7, DMI7(b5) G7
 (C+7(#9))

Staff 3: CMI7, DMI7(b5), G7

Staff 4: CMI7, F9, FMI7/Bb, Bb7, BbMI7

Staff 5: Eb7, AbMA9, Db9
 (AbMI7) (Db7)

Staff 6: Eb/G, C7(#9), FMI7, Bb7, EbMA7, FMI7, GMI7(b5)
 (EbMA7) (EbMA7 FMI7)

Staff 7: C7, FMI7, Bb7, EbG (C7(#9) FMI7 Bb7)
 (GMI7(b5) C7)

More Than You Know

(V. Youmans)

Handwritten musical score for "More Than You Know" (V. Youmans). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two staves of music with various chord annotations and triplets.

Staff 1: Bb7, Eb6, Bb7, BbMI7, Eb7, AbMA7, GMI7, C7
 (Eb6 CMI7 BbMI7)

Staff 2: FMI7, AbMI6, Bb7, F7, Bb7, EbMA7, C7
 (F7 FMI7(b5)) (FMI7 Bb7)

FMI⁷ B^b₊⁷ | 2. GMI⁷ C⁷ F⁷ B^b⁷ E^b₆ D^b⁷
 E^b₆ D⁷ GMI⁷ EMI^{7(b5)} AMI^{7(b5)} D^{7(#9)} GMI⁷
 (AMI^{7(b5)} D⁷)
 GMI⁷ CMI⁷ F⁷ B^bMA⁷ GMI⁷ C⁷ F⁷ B^b⁷
 (GMI⁷ G^b⁷ F⁷) (B^bMA⁷/F GMI⁷) (CMI⁷ F⁷) (FMI⁷/B^b)
 FMI⁷ B^b₊⁷ E^b₆ B^b₊⁷ B^bMI⁷ E^b⁷ A^bMA⁷ GMI⁷ C⁷
 (B^b⁷) (E^b₆ CMI⁷ BMI⁷)
 FMI⁷ A^bMI⁶ GMI⁷ C⁷ F⁷ B^b13(#9) E^b₆
 (F⁷ FMI^{7(b5)} B^b⁷)

My Buddy (W. Donaldson)

FMA⁷ F^{#0} GMI⁷ C⁷ C⁷/B^b F⁶/A
 A^b₀ GMI⁷ C⁷ F⁶
 (BMI^{7(b5)} B^bMI⁷)
 D⁷ GMI⁷ | 1. D^b^{7(b5)} C⁷
 (AMI^{7(b5)}) (D⁷)
 2. GMI⁷ C⁷ F⁶

Mountain Greenery (R. Rodgers)

C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷
 C⁶ A^{mi}7 D⁷ 1. G⁷ D^{mi}7/A B^b° G⁷/B
 2. G⁷ C⁷ F⁶ F[#]° G^{mi}7 C⁷
 F⁶ B^b9 E^{mi}7 A^{mi}11 D⁷
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ (D^{mi}7 G⁷)
 (C⁶ F⁹E^b9)(D⁹ G⁷)

Move (D. Best - P. Walsh)

B^b6 E^b7 B^b6 F[°]
 C^{mi}7 F⁷ B^bMA⁷ 1. B^b6
 (C^{mi}7 F⁷)

2. B^b6 B^b7 E^b6

E^b6 C7 Cmi7 F7

B^b6 E^b7 B^b6 F^o

Cmi7 F7 B^bMA7 B^b6

(Cmi7 F7)

My Ideal (Robin Whiting - Chase)

B^bMA7 G7 Cmi7 G+7(b9) A^b7 G7 C7

(Cmi7 Cmi7/B^b E^b7) (D7 G7)

Cmi7 Cmi7/B^b Ami7(b9) D7 Gmi7 C7 G^b7 F7

(Cmi7 F7 E^b/B^b) (A+7 D7) (D^bmi7 G^b7 Cmi7 F7)

B^bMA7 G7 Cmi7 G+7(b9) A^b7 G7 C7

(Cmi7 Cmi7/B^b E^b7) (D7(b9) G7) (C7 Fmi7 B^b7)

Cmi7 D^bmi7 A^b7 Dmi7 Gmi7 Cmi7 F7 B^b6

(E^bMA7 A^b7 A^b/G^b) (B^bMA7/F E^b7 Dmi7 Gmi7) (G^b7(b9) F7)

My Favourite Things (R. Rodgers)

Handwritten musical score for "My Favourite Things" by Rodgers and Hammerstein. The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The melody is accompanied by a series of chords. The notation includes a repeat sign with first and second endings.

Chords and their positions in the score:

- Line 1: EMI⁷, EMI⁷, CMA⁷
- Line 2: CMA⁷, AMI⁷, D⁷, GMA⁷, CMA⁷
- Line 3: GMA⁷, CMA⁷, 1.2. F#MI⁷(b5), B⁷(b9), EMA⁷, (F#MI⁷)
- Line 4: EMA⁷, (F#MI⁷), AMA⁷, AMA⁷
- Line 5: AMI⁷, D⁷, GMA⁷, CMA⁷, GMA⁷, CMA⁷
- Line 6: F#MI⁷(b5), B⁷(b9), EMI⁷, C#MI⁷(b5), F#MI⁷(b5), B⁷(b9)
- Line 7: EMI⁷, EMI⁷/D, CMA⁷, CMA⁷
- Line 8: A⁷, GMA⁷, CMA⁷, (AMI⁷), D⁷
- Line 9: GMA⁷, CMA⁷, GMA⁷, CMA⁷, GMA⁷, CMA⁷, F#MI⁷(b5), B⁷(b9)

My Foolish Heart

(V. Young)

Handwritten musical score for "My Foolish Heart" by V. Young. The score is written in G major, 4/4 time, and consists of seven staves of music with various chord annotations.

Staff 1: B^bMA^9 E^bMA^9 DMI^{11} $G+^7$ CMI^7 CMI^7/B^b
(B^bMA^7 $D+^7(\#9)$) (GMI^7 $G+^7$)

Staff 2: A^{11} $A+^{13}$ DMI^7 $D+^7(\#9)$ GMI^7 $D^b13(\#11)$ | 1. CMI^7

Staff 3: $G^b9(\#11)$ $F7(b9)$ B^bMA^7 B^b7 B^b+^7 E^b6 (3)

Staff 4: $AMI^7(b5)$ $D+^7(b9)$ GMI^7 $GMI(MA^7)$ GMI^7 C^7 FMA^7 DMI^7 $D^b9(\#11)$
(GMI^7 GMI^7/F) ($EMI^7(b5)$ $A^7(\#9)$) (DMI^7 G^7)

Staff 5: CMI^6 $F+^9$ | 2. CMI^7 CMI^7/B^b AMI^7 $D+^7(\#9)$ GMI^7

Staff 6: E^bMI^9 A^b7 B^bMA^7 E^bMA^7 $A^b13(\#11)$ G^7sus CMI^7 $G+^7(\#9)$

Staff 7: $G^b7(\#11)$ G^b+^9 F^7sus $F7(b9)$ B^b6 (GMI^7 G^bMA^7 F^7)
($C13$ $C+^9$ CMI^7/F $F7(b9)$)

My Funny Valentine (R. Rodgers)

CMI

CMI(MA7)/B

CMI7/Bb

CMI6/A

Musical staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: CMI, CMI(MA7)/B, CMI7/Bb, CMI6/A.

A^bMA⁷ B^b/A^b CMI⁷/G FMI¹¹

DMI⁷(b5)

G7

Musical staff 2: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: A^bMA⁷, B^b/A^b, CMI⁷/G, FMI¹¹, DMI⁷(b5), G7. Includes performance markings: (A^bMA⁷ GMI⁷) (FMI⁷ FMI⁷/E^b) (Db7).

CMI

G⁷/B

CMI⁷/Bb

F/A

Musical staff 3: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: CMI, G⁷/B, CMI⁷/Bb, F/A.

A^bMA⁷

GMI⁷

FMI¹¹

Db9

B^b7sus B^b13(b9)

Musical staff 4: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: A^bMA⁷, GMI⁷, FMI¹¹, Db9, B^b7sus, B^b13(b9).

E^b/B^b

B^b7sus

E^b6

B^b7sus

Musical staff 5: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: E^b/B^b, B^b7sus, E^b6, B^b7sus.

E^b/B^b

G⁺7

G7

CMI⁷

B^bMI⁷A⁷(b5)

A^bMA⁷

DMI⁷(b5) G7(b9)

Musical staff 6: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: E^b/B^b, G⁺7, G7, CMI⁷, B^bMI⁷A⁷(b5), A^bMA⁷, DMI⁷(b5), G7(b9). Includes performance marking: (A^bMA⁷ GMI¹¹ FMI⁷ E^bMI⁶).

CMI

CMI(MA7)/B

CMI⁷/Bb

F/A

Musical staff 7: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: CMI, CMI(MA7)/B, CMI⁷/Bb, F/A.

A^bMA⁷

DMI⁷(b5)/G

CMI⁷

B7

B^bMI¹¹

A⁹(#11)

Musical staff 8: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: A^bMA⁷, DMI⁷(b5)/G, G7(b9), CMI⁷, B7, B^bMI¹¹, A⁹(#11).

A^bMA⁷

GMI⁷

FMI⁷

(B^b7)

E^b6

(DMI⁷(b5) G7(b9))

Musical staff 9: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords: A^bMA⁷, GMI⁷, FMI⁷, (B^b7), E^b6, (DMI⁷(b5) G7(b9)).

My Heart Stood Still (R Rodgers)

F6 DMI⁷ GMI⁷ C⁷ FMA⁷ F⁷/C B^bMI⁷ E^b7

(DMI⁷/A A^bo) (FMA⁷ DMI⁷)

AMI⁷ DMI⁷ GMI⁷ C⁷ | 1. AMI⁷ A^b7 GMI⁷ C⁷

(D⁷)

2. F6 B^bMA⁷ F FMI⁷ B^b7 FMI⁷/C C[#]o B^b7/D

(FMI FMI(MA⁷) FMI⁷ DMI⁷(b5))

G⁷(b9) G⁷ CMA⁷ C6 DMI⁷(b5) G⁷

(C+ C) (Db7 Db9(#11) (C6 AMI⁷))

A^bMI⁷ Db9(#11) GMI⁷ C⁷ F6 DMI⁷ GMI⁷ C⁷

(DMI⁷/A A^bo)

FMA⁷ F⁷ B^bMA⁷ B^bMI⁷ AMI⁷ A^bo GMI⁷ C⁷

(F A⁷ A⁺7) (B^bMA⁷ B^b6) (F/C G⁷/C) (GMI⁷/c C⁷(b9))

F6 (DMI⁷ GMI⁷ C⁷)

My Heart Belongs To Daddy (C. Porter)

Musical score for "My Heart Belongs To Daddy" by Cole Porter. The score is written in 4/4 time and features a melody with various chords and triplets.

Chords and Musical Elements:

- Staff 1:** GMI⁷, GMI⁷ (triplet), CMI⁶
- Staff 2:** D7, D7, 1. GMI⁷
- Staff 3:** 2. GMI⁷, GMI⁷, GMI⁷
- Staff 4:** D7, D7, triplet
- Staff 5:** GMI⁷, GMA⁷, GMA⁷, G⁷/D (triplet)
- Staff 6:** CMA⁷, CMI⁷, F⁷, Bmi⁷, Bb⁷, Ami⁷(b5), D⁷ (triplet)
- Staff 7:** GMI⁷

The score includes a double bar line after the first staff and a repeat sign at the end of the sixth staff. There are also several empty staves at the bottom of the page.

My One And Only Love (Wood-Mellin)

CMA⁷ / B AMI⁷ / G F#MI^{7(b5)} F^o CMA⁷ / E FMA⁷ EMI⁷ A⁷
 (B MI^{7(b5)} EMI⁷ A⁷)
 DMI⁷ / C B MI^{7(b5)} Bb^{7(b5)} AMI⁷ D⁷ | 1. DMI⁷ G⁷ / F EMI⁷ Eb⁷ DMI⁷ Db^{7(b5)} |
 2. DMI⁷ G⁷ C⁶ F#MI^{7(b5)} B⁷ | EMI⁷ C#MI^{7(b5)} F#MI⁷ B⁷
 EMI⁷ C#MI^{7(b5)} F#MI⁷ B⁷ EMI EMI(MA⁷) / D# EMI / D EMI⁶ / C#
 DMI⁷ A⁺⁷ DMI⁷ G⁷ CMA⁷ / B AMI⁷ / G F#MI^{7(b5)} F^o
 AMI⁷ / E FMA⁷ EMI⁷ A⁷ DMI⁷ / C B MI^{7(b5)} Bb^{7(b5)} AMI⁷ D⁷
 DMI⁷ G^{7(b9)} C⁶

My Little Boat (I. Schmertz)

Handwritten musical notation for "My Little Boat" by I. Schmertz. The piece is in G major, 4/4 time, and consists of four staves of music. The notes are primarily eighth and quarter notes, with some beamed eighth notes. The key signature has one sharp (F#).

Chord progressions for the first staff: GMA^7 , $C\#mi^7$, $F\#^7$.

Chord progressions for the second staff: FMA^7 , Bmi^7 , E^7 .

Chord progressions for the third staff: E^bMA^7 , Ami^7 , D^7 .

Chord progressions for the fourth staff: GMA^7 , $E^7(b9)$, Ami^7 , $D^7(b9)$.

My Little Suede Shoes (C. Parker)

Handwritten musical notation for "My Little Suede Shoes" by C. Parker. The piece is in F major, 4/4 time, and consists of four staves of music. The notes are primarily eighth and quarter notes, with some beamed eighth notes. The key signature has two flats (Bb, Eb).

Chord progressions for the first staff: Fmi^7 , Bb^7 , Gmi^7 , C^7 , Fmi^7 , Bb^7 .

Chord progressions for the second staff: E^bMA^7 , C^7 , Fmi^7 , Bb^7 , Gmi^7 , $C^7(b9)$, Fmi^7 , Bb^7 .

Chord progressions for the third staff: 1. E^bMA^7 , C^7 ; 2. E^bMA^7 , E^b^7 ; A^bMA^7 , Gmi^7 , $C^7(b9)$.

Chord progressions for the fourth staff: Fmi^7 , Bb^7 , E^bMA^7 , E^b^7 , A^bMA^7 , Gmi^7 , $C^7(b9)$.

FMI⁷ B^b7 E^b6/G C⁷ FMI⁷ B^b7 E^bMA⁷ C⁷
 FMI⁷ B^b7 E^bMA⁷ C⁷ FMI⁷ A^bMI⁷ GMI⁷ C⁷(#9)
 FMI⁷ B^b7 E^bMA⁷

My Melancholy Baby (E. Burnett)

B^bMA⁷ E^b7 A^b7 G⁷ CMI⁷
 G⁷ CMI⁷ G⁷ CMI⁷ | 1. CMI⁷ CMI⁷/B^b
 A^bMI⁷(b5) D⁷ GMI⁷ C⁷ CMI⁷ F⁷
 2. E^bMA⁷ E^o DMI⁷(b5)/F G⁷
 C⁷ F⁷ B^b6 (G⁷ C⁷ F⁷)

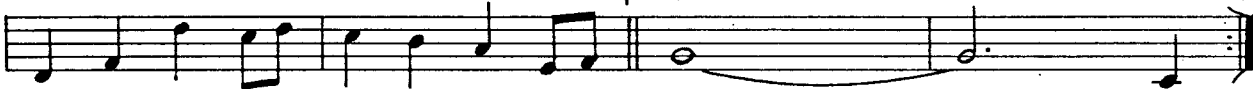
My Ship

(K. Weill)

F6 D7 Gmi7 C7 F6 D9 D9/C Bmi7(b9) Bb7



F6/A D7 Gmi7 Gmi7/F Emi7 A7 1. Dmi7 G7 Gmi7 C7



2. Dmi7 G7 Gmi7 C7 F6 Gmi7/C Cmi7 Gmi7/C Cmi7



Gmi7/C C11 F F+ BbMA7E7 Ami Ami+ Ami Ami+



Dmi7/A G13 Gmi7 C7 F6 D9 Gmi9 C9



F6 D9 D9/C Bmi7(b9) Bb7 F6/A D7 Gmi7 Gmi7/F Emi7 A7



Dmi7 G7 Gmi7/C C7(b9) FMA7/C F9(#11) F7 Cmi7 B9(#11) Bb9(#11) Eb13 Eb9/D



Ami7/C Dmi7 D7(#9) Gmi7 C7(b9) F6/9 Db7 F6 (Gmi7 C7)



FINE

My Romance

(R. Rodgers)

B^bMA^7 B^bMA^7/A GMI^7 GMI^7/F CMi^7 F^7_{sus} B^bMA^7 $D_+^7(\#9)$

Musical staff with notes and chords. Chords above the staff: B^bMA^7 B^bMA^7/A GMI^7 GMI^7/F CMi^7 F^7_{sus} B^bMA^7 $D_+^7(\#9)$. Chords below the staff: $(B^bMA^7 CMi^7)$ $(DMI^7 D^b9)$ $(B^bMA^7 EbMA^9)$ $(DMI^7 GMI^7)$

GMI $GMI(MA^7)$ GMI^7 $E^b7(\#11)$ CMi^7 F^7 | 1. B^bMA^7 B^b7

Musical staff with notes and chords. Chords above the staff: GMI $GMI(MA^7)$ GMI^7 $E^b7(\#11)$ CMi^7 F^7 | 1. B^bMA^7 B^b7 . Chords below the staff: $(GMI^7 D^7)$ $(GMI^7 B^b7)$

E^bMA^7 A^b9 B^bMA^7 B^b7 E^bMA^7 A^b9 B^bMA^7

Musical staff with notes and chords. Chords above the staff: E^bMA^7 A^b9 B^bMA^7 B^b7 E^bMA^7 A^b9 B^bMA^7

$EMI^7(b5)$ $A^7(b9)$ DMI^7 A^b9 GMI^9 C^9 F^7_{sus} $F^{13}(b9)$

Musical staff with notes and chords. Chords above the staff: $EMI^7(b5)$ $A^7(b9)$ DMI^7 A^b9 GMI^9 C^9 F^7_{sus} $F^{13}(b9)$. Chords below the staff: $(EMI^{11} E^b7(b5))$ $(DMI^7 GMI^7(b5))$ C^{13}

2. B^bMA^7 B^b7 E^bMA^7 /D CMi^7 CMi^7/B^b $AMI^7(b5)$ $D^7(b9)$

Musical staff with notes and chords. Chords above the staff: B^bMA^7 B^b7 E^bMA^7 /D CMi^7 CMi^7/B^b $AMI^7(b5)$ $D^7(b9)$. Chords below the staff: $(B^bMA^7 E^7)$ $(E^bMA^7 G^7/D)$ $(AMI^{11} A^b7(\#11))$

GMI^7 $G^b13(\#11)$ F^{13}_{sus} F^{13}_{sus} F^7_{sus} B^b6

Musical staff with notes and chords. Chords above the staff: GMI^7 $G^b13(\#11)$ F^{13}_{sus} F^{13}_{sus} F^7_{sus} B^b6 . Chords below the staff: $(B^bMA^7/F GMI^7)$ $(CMi^7 F^9)$ $(B^b6 GMI^7)(CMi^7 F^{13})$

My Silent Love (E. Heyman - D. Suesse)

E^b6 B^b+7 $G_{MI}7(b5)$ $C7(b9)$
 $F_{MI}7$ B^b7 1. $G7$ $C7$ $F7$ B^b7

2. E^b6 $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b7
 ($A7$)

$E^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $G_{MI}7(b5)$ $C+7$

$F7$ B^b7 E^b6 B^b+7

$G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$ B^b7
 (E^b6 $D7$) (D^b7 $C7(b9)$)

E^b6 ($C7(\#9)$ $F_{MI}7$ B^b7)

My Old Flame

(A. Johnston)

G^{MA}7 C^M7 F7 B^M7(b5) E7(b9) A^M7 A^M7(b5) D7(#9)

G⁶ C⁷ F⁷ B^b6 E^b7 D7 E^b7 1. A^M7 D7(b9) 2. C^M7 F7

B^bMA⁷ C^M7 F7 A^b7 G7(b9) C7

F7 D7 E^M7 A7 A^M7 D7

G^{MA}7 C^M7 F7 B^M7(b5) E7(b9) A^M7 A^M7(b5) D7(#9)

G⁶ C⁷ F⁷ B^b6 E^b7 A^M7 D7(#9) G⁶ (A^M7 D7)

Nardis

(M. Davis)

EMI FMA⁷ B⁷ CMA⁷

Ami⁷ FMA⁷ EMA⁷ 1. EMI 2. EMI

Ami⁷ FMA⁷ Ami⁷ FMA⁷

Dmi⁷ G⁷ CMA⁷ FMA⁷

EMI⁷ FMA⁷ B⁷ CMA⁷

Ami⁷ FMA⁷ EMA⁷ EMI

Nature Boy

(E. Abbezz)

Ami⁷ Bmi^{7(b5)} E7(b9) Ami⁷ Bmi^{7(b5)} E7(b9)

Ami Ami(MA⁷) Ami⁷ Amic⁶ Dmi⁶ Ami⁷ Bmi^{7(b5)} E⁷

(E⁷ F7(b5))

E7(b9) Ami⁷ | 1. B7(b9)

(F#mi⁷(b5) #)
2nd time

E7(b9) | 2. B7(b9) E+7 Ami⁷ (Bø E7)

The Nearness Of You (H. Carmichael)

FMA⁷ Cmi⁷ F7 B^bMA⁷ B^bo B^bmi⁷

(Dmi⁷ C#o) (B7)

Ami⁷ Ab7 | 1. Gmi⁷ C7 Ami⁷ Gmi⁷ C7

| 2. Gmi⁷ C7(b9) F6 Eb9 F6 Dmi⁷ Gmi⁷ C7

FMA⁷ Cmi⁷ Cmi⁷ B7(#11) B^bMA⁷ Ami⁷(b5) D+7(b9) Dmi⁷ G7

(F7)

Gmi⁷ C7 FMA⁷ Cmi⁷ F7 B^bMA⁷ B^bo B^bmi⁷

(Dmi⁷ C#o)

Ami⁷ Ab7 Gmi⁷ C7 Ami⁷(b5) D7(b9)

Gmi⁷ C7 F6 (Dmi⁷ Gmi⁷ C7)

Nica's Dream

(H. Silver)

Handwritten musical score for "Nica's Dream" by H. Silver. The score is written on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are written above the notes, including BbMI(MA7), AbMI(MA7), BbMI(MA7), AbMI7, Db9, AbMI7, Db7, Gb6, Db9, C7(#9), F7, F7(#9), BbMI(MA7), EbMI7/Ab, Ab7, DbMA7, Bb7(b9), Eb7, EbMI7, Ab7, DbMA7, Eb7, Emi7, A7, EbMI7/Ab, Ab7, DbMA7, Bb7(b9), Eb7, EbMI7, Ab7, DbMA7, F7(#9), BbMI(MA7), AbMI(MA7), BbMI(MA7), AbMI7, and Db9.

Ab^bMi⁷ D^b7 G^b6 D^b9 C7(#9)

F7(#9) B^bMi(MA⁷)

Nice Work If You Can Get It (G. Gershwin)

A⁺7 D9 G⁺7 C9 F13 B^b9 G13 G#0

Ami⁷ Ab7 Gmi⁷ D7 Gmi⁷ C7sus 1.2. F6

(F/C Dmi⁷) (Gmi⁷ Ami⁷) (B^b6 B^b/C)

(Fmi⁷ B^b9) Dmi⁷ G13

Cmi Dmi¹¹ G⁺7 Gmi⁷ C⁺7

(Cmi A∅) (Gmi⁷/C C13) (Abmi⁷ Db7)

A⁺7 D9 G⁺7 C9 F13 B^b9 G13 G#0

(G13 G13(b9))

Ami⁷ Ab7 Gmi⁷ D7 Gmi⁷ C7sus F6

(F/C) (Gmi⁷ Ami⁷) (B^b6 B^b/C)

E^b7 D7 Gmi⁷ C7sus F6

CODA D.S. al CODA

A Nightingale Sang In Berkeley Square

(E. Maschwitz - M. Sherwin)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of several systems of music, each with a melody line and a corresponding chord line. The chords are written in a shorthand notation, often including slash notation for slash chords. The melody is primarily composed of eighth and quarter notes, with some triplet markings. The score includes first and second endings, indicated by '1.' and '2.' above the staff. The final system shows a long note on the staff with a chord of Eb6 above it, followed by a double bar line.

Chords: E^bMA^7 CMI^7 GMI^7 EMI^7A^7 A^bMA^7 G^7 CMI^7 A^bMI^6
($CMI^7 B^7$) (B^bMI^7 $E^b7 A^7$)

Chords: GMI^7/B^b FMI^7/B^b E^bMA^7/B^b $A^bMI^7 D^b7$ GMI^7 CMI^7 FMI^7 B^b7
($C^7(\#9)$)

1. E^b6 CMI^7 FMI^7 B^b7 | 2. E^b6 CMI^7 B^b $AMI^7(v5)$ D^7

Chords: GMA^7 EMI^7 AMI^7 D^7 BMI^7 B^b0 AMI^7 D^7

Chords: GMA^7 EMI^7 AMI^7 D^7 GMI^7 C^7 FMI^7 B^b7
(b)

Chords: E^bMA^7 CMI^7 GMI^7 EMI^7A^7 A^bMA^7 G^7 CMI^7 A^bMI^6
($CMI^7 B^7$) (B^bMI^7 $E^b7 A^7$)

Chords: GMI^7/B^b FMI^7/B^b E^bMA^7/B^b $A^bMI^7 D^b7$ GMI^7 CMI^7 FMI^7 B^b7
($C^7(\#9)$)

Chords: E^b6 (CMI^7 FMI^7 B^b7)

Nancy

(Van Heusen)

FMI⁷ B^{b7} E^bMA⁷ A^{b7}

GMI⁷ G^bMI⁷ FMI⁷ FMI⁷/E^b DMI⁷(^{b5}) G⁷ |^{1.} CMI⁷ F⁷

(C⁷(^{b9}))

FMI⁷ B^{b7} C⁷ |^{2.} CMI⁷ F⁷ FMI⁷ B^{b7} E^b6 DMI⁷(^{b5}) G⁷

CMI⁷ DMI⁷ G⁷ CMI⁷

F⁷ B^{b7} B^{b7}/A^b GMI⁷ CMI⁷ DMI⁷(^{b5}) G⁷

CMI⁷ F⁷ FMI⁷ B^{b7} C⁷ FMI⁷

B^{b7} E^bMA⁷ A^{b7} GMI⁷ G^bMI⁷

(C⁷(^{b9}))

FMI⁷ FMI⁷/E^b DMI⁷(^{b5}) G⁷ CMI⁷ F⁷ FMI⁷ B^{b7}

E^b6 C⁷

Namely You (G. De Paul)

$B^b_{MA}7$ E^b7 $D_{MI}7$ $G_{MI}7$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $D7(\#9)$

G_{MI} $G_{MI}(MA7)$ $G_{MI}7$ $C7$ | ^{1.} $C_{MI}7$ $F7$ $B^b_{MA}7$ B^b7

$E^b_{MA}7$ E^b_{MA}/D $C_{MI}7$ $F7$ $A_{MI}7(b5)$ $D7(\#9)$ $G_{MI}7$

$G_{MI}7$ $C7(b9)$ $F_{MA}7$ $D7$ | $G_{MI}7$ $C7$ $C_{MI}7$ $F7$

^{2.} $C_{MI}7$ $F7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ E^b_{MA}/D $C_{MI}7$ $F7$

$A_{MI}7(b5)$ $D7(b9)$ $G_{MI}7$ A^b7 $B^b_{MA}7$ E^b7 $D_{MI}7$ $D7(b9)$ $G_{MI}7$

$C_{MI}7$ $F7$ B^b6 ($C_{MI}7/F$)

Night And Day

(C. Porter)

Chords and ornaments for the first staff:
A^bMA⁷ G⁷ CMA⁷ C⁶

Chords and ornaments for the second staff:
A^bMA⁷ G⁷ CMA⁷ C⁶ AMI⁷

Chords and ornaments for the third staff:
F[♯]MI⁷(b5) FMI⁷ EMI⁷ E^{bo}

Chords and ornaments for the fourth staff:
DMI⁷ G⁷ G⁺ CMA⁷ 1. C⁶ 2. C⁶

Chords and ornaments for the fifth staff:
E^bMA⁷ E^b6 CMA⁷ C⁶

Chords and ornaments for the sixth staff:
E^bMA⁷ E^b6 CMA⁷ CMA⁷/B AMI⁷ AMI⁷/G

Chords and ornaments for the seventh staff:
F[♯]MI⁷(b5) FMI⁷ EMI⁷ E^{bo}

Chords and ornaments for the eighth staff:
DMI⁷ DMI⁷/G D^bMA⁷ C⁶

A Night In Tunisia (D. Gillespie)

Handwritten musical score for "A Night In Tunisia" by D. Gillespie. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff is in bass clef, and the remaining nine are in treble clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Chord symbols are written above the notes, including Eb7, DMI6, EMI7(b5), A7(b9), AMI7(b5), D7(b9), GMI7, GMI7(b5), C7(b9), FMA7, EMI7(b5), A7(b9), DMI7, EMI7, Eb9(#11), DMI7, and G9(#11). Some chords are repeated in first and second endings.

C9(#11) Gmi7/C Gb7(#9)

SOLO BREAK

(F#MA7) (7/C) (Emi7(b5)) (A7(b9))

The Night Has A Thousand Eyes

(J. Brainin - B. Bernier)

GMA7 Ami7 D7 GMA7

GMA7 Ami7 D7 Dmi7 G7

CMA7 F7 Bmi7 E7 Ami7 D7 GMA7

(Bb7)

1. Ami7 D7 2. GMA7 Cmi7 F7 BbMA7

BbMA7 Bbmi7 Eb7 AbMA7

Ami7 D7 GMA7 E7

(C#mi7(b5)) (Cmi7) (Bmi7) (Bb7)

Ami7 D7 GMA7 (Ami7 D7)

Night Train

(J. Forrest)

Chords: C6, C7, C9, F9, G+7, C7, C9, C7(#9), C13, F9, Bb9, C13, (Fmi7 Bb7), G+7, F7, C6, 2. C9, C7, Fmi7, C9, C7, F7, F9, C7, C7, F7, C13

CODA

C9 G7(#9) C13 G+7 C13

Nine Twenty (9:20) Special

(E.R. Warren - B. Harding)

D7 Fmi6 D7 Fmi6

C6 A7 | 1. D7 D7 Ab7 G7

2. D7 G7 Gmi7 C7 FMA7

Gmi7 C7 F6 Ami7 D7 GMA7

Ami7 D7 Gmi7 C7 D7 Fmi6

D7 Fmi6 C6 A7

D7 G7 C6

Now's The Time (C. Parker)

F7 Bb7 F7

F7 Bb7 B°

F7/C D7 GMI7

C7 Ami7 D7 GMI7 C7

No Moon At All (R. Evans - D. Mann)

DMI A7/C# C° G/B

Bb° DMI/A A+7 1. DMI6 F7/C Bb7 A7

2. DMI % D9

G9 C13

FMA⁷ B^bMA⁷ EMI^{7(b5)} A⁷ DMI C^o
 Eb9(11)

G/B B^bo DMI/A A⁺7 DMI
 (DMI/A B^b7A⁷)

Nuages (R. Reinhardt)

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^bMA⁷ FMI⁷ GMI⁷

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^bMA⁷ A^bMA⁷ G⁷ DMI^{7(b5)}

G⁷ CMI⁷ G⁺7 CMI⁷ F⁷ E⁷ F⁷

B^b7 FMI⁷ B^b7 G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^bMA⁷

E^bMA⁷ BMI⁷ E⁷ B^bMI^{7(b5)} E^b7(9) A^bMA⁷

A^bMI⁷ D^b7 E^bMA⁷ FMI⁷ GMI⁷

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^b6

Oh, Lady Be Good (G. Gershwin)

GMA⁷ C⁷ GMA⁷ GMA⁷ G^{#0} Ami⁷
 (G C⁹) (Bmi⁷ B^{b7})
 D⁷ D^{13(b9)} | 1. G⁶ E^{mi7} Ami⁷ D⁷ | 2. G⁶ G⁷
 Ab⁷(#9) (Dmi⁷ D^{b7})
 CMA⁷ C^{#0} G^{6/D} G⁶ E^{mi} E^{mi}(MA⁷)
 E^{mi7} A⁷ Ami⁷ D⁷ GMA⁷ C⁷
 GMA⁷ GMA G^{#0} Ami⁷ D⁷ D^{13(b9)} G⁶ (E^{mi7} Ami⁷ D⁷)
 (G C⁹) (Bmi⁷ B^{b9}(#11)) Ab⁷(#9)

Old Folks (W. Robinson)

Dmi⁷(b5) G⁷ Cmi⁷ B⁷ B^{b7} A⁷ Ab^{MA7} D^{b7} G⁷ C⁷
 (F⁷) (E^{b7})
 F^{mi7} B^{b7} / Ab Gmi⁷(b5) C⁷ | 1. Cmi⁷ F⁷ F^{mi7} B^{b7}
 (B^bmi⁷ E^{b7} Ab^{mi7} D^{b7})
 2. F⁷ B^{b7} E^{b6} | E^bMA⁷ B^{b7} B^bmi⁷ E^{b7}
 (E^{b7})

Handwritten musical notation with chords: A^bMA^7 , D^b7 , E^bMA^7 , G^7 , CMI^7 , F^7 , FMI^7 , B^b7 , $DMI^7(b5)$, G^7 , CMI^7 , B^7 , B^bMI^7 , A^7 , $(CMI^7 F^7)$, $(B^bMI^7 E^b7 A^bMI^7 D^b7)$, (F^7) , (E^b7) , A^bMA^7 , D^b7 , G^7 , C^7 , FMI^7 , B^b7 , A^b , $GMI^7(b5)$, C^7 , F^7 , B^b7 , E^b6 , $(\#)$.

Oleo (S. Rollins)

Handwritten musical notation for the song "Oleo" with chords: B^b6 , GMI^7 , CMI^7 , F^7 , B^b6 , G^7 , CMI^7 , F^7 , B^b6 , B^b7 , E^bMA^7 , E^bMI^6 , DMI^7 , GMI^7 , $1. CMI^7 F^7$, $2. CMI^7 F^7 B^b6$, D^7 , G^7 , C^7 , F^7 , B^b6 , GMI^7 , CMI^7 , F^7 , B^b6 , G^7 , CMI^7 , F^7 , B^b6 , B^b7 , E^bMA^7 , E^bMI^6 , DMI^7 , GMI^7 , CMI^7 , F^7 , B^b6 .

Old Devil Moon

(B. Lane)

Handwritten musical score for "Old Devil Moon" in 4/4 time. The score consists of ten staves of music. The key signature is one flat (Bb) and the time signature is 4/4. The chords and melodic lines are as follows:

- Staff 1: F6, Cmi7, F6, Cmi7, FMA7
- Staff 2: Cmi7, FMA7, Dmi7, Cmi7, F7, BbMA7
- Staff 3: Bbmi7, Eb7, Abmi7, Db7, Gb6, C7, F6 (with G7 below)
- Staff 4: F6, Cmi7, F6, Cmi7, DMA7
- Staff 5: Dmi7, G7, Gmi7, C7sus, F6
- Staff 6: Cmi7, F6, Cmi7, FMA7, Cmi7
- Staff 7: FMA7, Dmi7, Cmi7, F7, BbMA7, Bbmi7
- Staff 8: Eb7, Abmi7, Db7, Gb6, C7, F6, F6, Cmi7
- Staff 9: F6, F6, Cmi7, F6, Bbmi7, (Eb7) with a triplet of notes.

A_{MI}^7 D^7 G_{MI}^7 C^7 F^6
 (Ab7)

A musical staff showing a sequence of chords: A_{MI}^7 , D^7 , G_{MI}^7 , C^7 , and F^6 . The D^7 and C^7 chords are marked with a triplet of eighth notes. A handwritten chord $(Ab7)$ is written below the first measure.

On A Clear Day (B. Lane)

$B^b_{MA}^7$ $E^b7(\#11)$

A musical staff in 4/4 time with a key signature of two flats. It begins with a double bar line. The first measure contains a whole note chord $B^b_{MA}^7$. The second measure contains a half note chord $E^b7(\#11)$. The rest of the staff contains a melodic line of eighth and quarter notes.

$B^b_{MA}^7$ D_{MI}^7 G^7 C_{MI}^7

A musical staff with a melodic line of eighth and quarter notes. Chords are written above the staff: $B^b_{MA}^7$, D_{MI}^7 , G^7 , and C_{MI}^7 .

C_{MI}^7 $A^b7(\#11)$ D_{MI}^7 $D^b o$

A musical staff with a melodic line of eighth and quarter notes. Chords are written above the staff: C_{MI}^7 , $A^b7(\#11)$, D_{MI}^7 , and $D^b o$.

C_{MI}^7 B^o C_{MI}^7 F^7 F_{MI}^7 B^b7 F_{MI}^7

A musical staff with a melodic line of eighth and quarter notes. Chords are written above the staff: C_{MI}^7 , B^o , C_{MI}^7 , F^7 , F_{MI}^7 , B^b7 , and F_{MI}^7 .

B^b7 $E^b_{MA}^7$ C^9 F^9

A musical staff with a melodic line of eighth and quarter notes. Chords are written above the staff: B^b7 , $E^b_{MA}^7$, C^9 , and F^9 .

F^7 $B^b_{MA}^7$ $D_{MI}^{11(b5)/Ab}$ G^7

A musical staff with a melodic line of eighth and quarter notes. Chords are written above the staff: F^7 , $B^b_{MA}^7$, $D_{MI}^{11(b5)/Ab}$, and G^7 .

C_{MI}^7 D_{MI}^7 E^b6 D_{MI}^7 C_{MI}^7 D_{MI}^7 E^b6 D_{MI}^7

A musical staff with a melodic line of eighth and quarter notes. Chords are written above the staff: C_{MI}^7 , D_{MI}^7 , E^b6 , D_{MI}^7 , C_{MI}^7 , D_{MI}^7 , E^b6 , and D_{MI}^7 .

C_{MI}^7 F^7 B^b6 ($G^7(\#9)$ C_{MI}^7 F^7)

A musical staff with a melodic line of eighth and quarter notes. Chords are written above the staff: C_{MI}^7 , F^7 , B^b6 , ($G^7(\#9)$ C_{MI}^7 F^7).

On A Slow Boat To China (F. Loesser)

B^bMA^7 DMI^7 G^7 CMi^7 A^7 B^bMA^7
 (B^bMA^7) (B^o) ($C\#^o$) (B^b/D)
 D^7 E^bMA^7 $DMI^7(b5)$ G^7 | 1. CMi^7 A^7 B^b Ab^9
 ($C\#^o$) (DMI^7Ab^7)
 G^7 C^7 GMI^7 C^7 CMi^7 G^b9 F^9 | 2. CMi^7
 Ab^7 B^bMA^7 Ab^7 G^7 C^7 CMi^7F^7 B^b6
 ($DMI^7(b5)$) (CMi^7) ($F13(b9)$)

Once I Loved (A.C. Jobim)

GMI^7 C^+9 FMA^7 $F\#^o$
 GMI^7 $G\#^o$ AMI^7 FMI^7
 (FMA^7) (FMA^7)
 B^b+9 E^bMA^7 $EMI^7(b5)$ A^7
 1. DMA^7 D^7 | 2. DMA^7 G^7 CMA^7

F7 B^bMA⁷ B^o B^bMi⁶
 D⁷/A A^b7(b5) G⁷ Gmi⁷ A⁺7 Dmi (D⁷)

Once In A While (M. Edwards)

E^bG A^b7 E^bMA⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 Fmi⁷ C⁷(#9) Fmi⁷ B^b7 1. Gmi⁷ C⁷(b9) Fmi⁷ B^b7

2. E^bG A^bMi⁷ E^bG D⁷(#9) GMA⁷ Emi⁷ Ami⁷ D⁷

Bmi⁷ Emi⁷ Ami⁷ D⁷ GMA⁷ Emi⁷ Ami⁷ D⁷

Gmi⁷ C⁷(b9) Fmi⁷ B^b7 E^bMA⁷ A^b7 E^bMA⁷

Gmi⁷ C⁷ Gmi⁷ C⁷ Fmi⁷ C⁷(#9) Fmi⁷ B^b7(b9)

E^bG (Fmi⁷ B^b7)

(J. McHugh)

On The Sunny Side Of The Street

C⁶ Bm⁷ E⁷ (E⁷) F⁶ G¹³ G^{#0} (Bm⁷(b5) E⁷(b9)) (B^b9(#11))
 Am⁷ D¹³ Dm⁷ G⁷ 1. C⁶ C^{#0} Dm⁷ G⁷ 2. C⁶
 (C⁶) (D¹³ D^{#0})
 C⁷ Gm⁷ C⁷ Fm⁷ C⁹ F⁶ F⁷ E⁷ E^{b7} D⁷ Am⁷
 D⁷ G⁷ Dm⁷ G⁷ C⁶ Bm⁷ E⁷ (E⁷)
 F⁶ Dm⁹ G⁷ G^{#0} (Bm⁷(b5) E⁷(b9)) Am⁷ D¹³ Dm⁷ G⁷ C⁶ (Dm⁷ G⁷)
 (B^b7(#11)) (C⁶) (D¹³ D^{#0})

One For My Baby (H. Arlen)

E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) E^bMA⁷ D^b(7)
 (E^bMA⁷ B^bMi⁷) (E^bMA⁷ Fmi⁷) (E^bMA⁷ B^bMi⁷) (E^bMA⁷ B^bMi⁷)
 E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) B^bMi⁷ E^b7
 (E^bMA⁷ B^bMi⁷) (E^bMA⁷ Fmi⁷) (E^bMA⁷ B^bMi⁷) (E^b9 A⁷)
 A^bMA⁷ A^bMA⁷ D^b9 E^bMA⁷ Fmi⁷ Gmi⁷ C⁷
 (Gmi⁷ Fmi⁷ E^b6)

FMI⁹ FMI⁷GMI⁷A^{b6}B^{b7}_{sus}E^{b6} AMI^{7(b5)}D⁷

(G⁺⁷ C⁷(#11)) (FMI⁷ B^{b7}_{sus}) (E^{b6} CMI⁷) (AMI^{7(b5)} A^{b7})

GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾

(GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (GMA⁷ DMI⁷)

GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ DMI⁷ G⁷

(GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (G⁹ D^{b7})

CMA⁷ CMA⁷ F⁷ GMA⁷ AMI⁷ BMI⁷ E⁷(#9)

(BMI⁷AMI⁷G⁶)

AMI⁷ AMI⁷BMI⁷C⁶D⁷G⁶ DMI⁷G⁷ C⁷

(B⁺⁷ E⁷(#11)) (AMI⁷ D⁷_{sus}) (G⁶ E^{b7}) (DMI⁷ D^{b7}) (C⁷ GMI⁷)

C⁷ B⁷ E⁷ A⁷ D⁷_{sus} G⁶ D^{b9}(#11) C⁷

(C⁷ GMI⁷) (BMI⁷ EMI⁷E^{b7}) (DMI¹¹ D^{b9}(#11)) (C⁷ GMI⁷)

C⁷ A⁷ E^{b7}(#11) D⁺⁷

(BMI⁷ B^{b0}) (D⁺⁷(b9)/A A^{b9})

AMI⁷BMI⁷C⁶D⁷B⁷E⁷A⁷D¹³G⁶

CODA (AMI⁷ D⁷_{sus}) (F⁹(#11) E⁷) (AMI⁹ D¹³)

One Note Samba

(A. Jobim)

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(\flat 5)$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(\flat 5)$

Chords: Fm_7 $B\flat_7$ $E\flat_{MA}7$ $A\flat_7$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(\flat 5)$ $B\flat_6$

Chords: $E\flat_{m_7}$ $A\flat_7$ $D\flat_{MA}7$

Chords: $D\flat_{m_7}$ $G\flat_7$ $B_{MA}7$ $Cm_7(\flat 5)$ $B_7(\flat 5)$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(\flat 5)$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(\flat 5)$

Chords: Fm_7 $B\flat_7$ $E\flat_{MA}7$ $A\flat_7$

Db6

C7

BMA7

Bb6



Ornithology (C. Parker)

GMA7

Gmi7

C7



FMA7

Fmi7

Bb7



Eb7

Ami7(b5)

D7(#9)

1. Gmi7

D7(#9)



Bmi7

E7(#9)

Ami7

D7(#9)



2. GMA7

Cmi7

F7

Bmi7

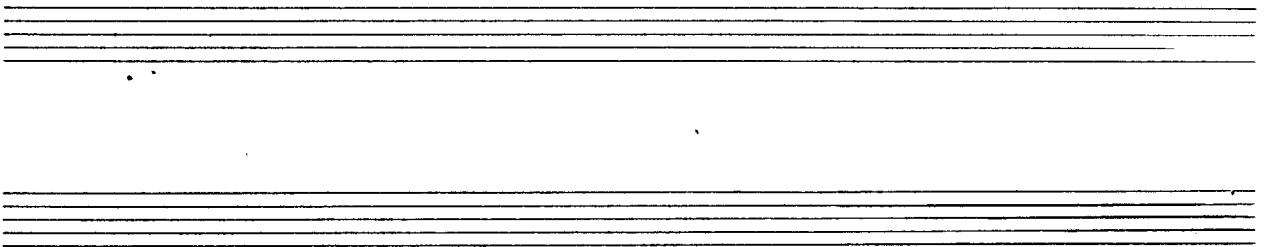
E7(#9)

Ami7

D7(#9)



GMA7 SOLO BREAK



On The Street Where You Live (F. Loewe)

B^b6 GMI⁷ CMI⁷ F⁷ B^b6 GMI⁷ CMI⁷ F⁷SUS
 (B^b6 E^bMA⁷) (DMI⁷ CMI⁷ F⁷) (B^b E^b) (B^b/D CMI⁷ F⁷)
 B^bMA⁷ CMI⁶ D^b DMI⁷ D^b CMI⁷ F⁷ G⁷ CMI⁹
 (B^bMA⁷ E^b9(#11)) (CMI⁹ CMI⁹/B^b)
 A^b9(#11) B^b6 C⁷ CMI⁷ 1. F⁷ /E^b
 (AMI⁷(b5) D⁷) (GMI⁷)
 DMI¹¹ G⁷ CMI⁷ F⁷SUS 2. F⁷ B^b6 A^b9 B^b6
 AMI¹¹ D⁷ E^b6 E^bMA⁷ A^b7
 (E^b6 B^b13(b9)) (A^b13 E^bMI¹³)
 A^b7 B^b6 EMI⁷(b5) A⁷
 (E⁷(#11)) (A¹³(b9))
 EMI⁷ A⁷ DMA⁷ EMI⁷ A⁺7 DMI⁷ G⁹
 (EMI¹¹ B^b9(#11)) (A⁷SUS A¹³/G) (F[#]MI⁷ B⁷(b5))
 CMI⁶ F⁷SUS B^b6 GMI⁷ CMI⁷ F⁷ B^b6 GMI⁷ CMI⁷ F⁷SUS
 (B^b6 E^bMA⁷) (DMI⁷ CMI⁷ F⁷) (B^b E^b) (B^b/D CMI⁷ F⁷)
 B^bMA⁷ CMI⁶ D^b DMI⁷ D^b CMI⁷ F⁷ G⁷ CMI⁹
 (B^bMA⁷ E^b9(#11)) (CMI⁹ CMI⁹/B^b)

$A^{\flat}9(\#11)$ $B^{\flat}6$ $C7$ $Cm7$
 $(Am7(b5) D7)$ $(Gm7)$
 $F7$ $B^{\flat}6$ $(G7(\#9) Cm7 F7)$

On The Trail (F. Grofe)

$F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$
 $(Gm7 C7)$ $(Gm7 C7)$
 $FMA7$ $Gm7 C7$ $FMA7$ $Gm7 C7$
 $FMA7$ $B^{\flat}7$ $Am7$ $D7(\#9)$ $Gm7$ $C7$
 $(Gm7)$
 $A^{\flat}m7$ $A^{\flat}m7$
 $Gm7$ $C7$ $F6$ $(D7(b9) Gm7 C7)$

Our Delight

(T. Pameron)

$B7(\#11)$ $Bb7(\#11)$ $A7$ $AbMA7$ $CMI7$ $F7$
 $Bb7$ $BbMi7/Db$ D^o $Ab6/Eb$ D^o 1. Db $Eb7$ $Ab6$ $F7$ 2. $Eb7sus$ $AbMA7$
 (to SEC. $Ab6/Eb$ $F7(\#9)$) ($BbMi7$ $Eb7$ $AbMA7$)
 $EbMi7$ $Ab7$ $DbMA7$
 ($Ami7$ $D7$)
 $DbMi7$ $Gb7$ $CMI7$ $F7$ $BMI7$ $E7$ $BbMi7$ $Eb7$ $B7$ $Bb7(\#11)$
 $A7$ $AbMA7$ $CMI7$ $F7$ $Bb7$ $BbMi7/Db$ D^o
 $Ab6/Eb$ $F7(\#9)$ $BbMi7$ $Eb7$ $Ab6$ $F7(\#9)$ $BbMi7$ $Eb7$ $AbMA7$
 CODA $D.S. alz$

Peace

(H. Silver)

$Ami7(b5)$ $D7(b9)$ $Gmi7$ $C7$ $BMA7$ $C7F7(b9)$ $BbMA7$ $BMI7$ $E7$
 $AMA7$ $F\#MI7$ $EbMi7(b5)$ $Ab7(b9)$ $DbMA7$ $C7(\#9)$ $B7(b5)$ $BbMA7$
 (7)

Over The Rainbow (H. Arlen)

E^bMA^7 $Ami^7(b5) D^7(b9)$ Gmi^7 Fmi^7 Emi^7 $A^7(b5)$ A^bMA^7 $Ami^7(b5) D^7(b9)$
 $(A^7(b5) A^b7)$

Gmi^7 $C^7(\#9)$ Fmi^7 $A^bmi^7 D^b7$ E^bMA^7 $Gmi^7 C^7$
 $(E^bMA^7 D^b7 C^7)$

1. F^7 B^b7 E^bMA^7 Fmi^7/B^b | 2. F^7 B^b7 E^bMA^7
 $(B^7(b5) B^b7)$ $(B^7(b5) B^b7)$

E^bMA^7 Fmi^7/B^b $Gmi^7 C^7$

Fmi^7 B^b7 E^bMA^7 $Cmi^7 Cmi^7/B^b$ $Ami^7(b5)$ $D^7(\#9)$
 $(F\#mi^7 B^7 Fmi^7 B^b7)$

Gmi^7 G^b0 Fmi^7 B^b7 $Ami^7(b5)$ $D^7(b9)$
 $A^7(b5)$ A^b7

Gmi^7 Fmi^7 Emi^7 $A^7(b5)$ A^bMA^7 $Ami^7(b5) D^7(b9)$ Gmi^7 $C^7(\#9)$

Fmi^7 $A^bmi^7 D^b7$ E^bMA^7 C^7 F^7 B^b7
 $(E^bMA^7 D^b7 C^7)$ $(B^7(b5) B^b7)$

E^bMA^7 (Fmi^7/B^b)

Out Back Of The Barn (G. Mulligan)

Handwritten musical score for "Out Back Of The Barn" by G. Mulligan. The score is written in 4/4 time and consists of seven staves of music. The key signature is one flat (B-flat major / D minor). The score includes various chords and musical notations such as triplets and accents.

Chords and notations across the staves:

- Staff 1: C7, F7, Eb7, D7, G7
- Staff 2: C7, F#0, G7, C7, F7, Eb7
- Staff 3: D7, G7, C7, (Dmi7 G7)
- Staff 4: C7, F7, Ab7
- Staff 5: C7, EMI7(b5), A7, D7, G7
- Staff 6: C7, Bb7, A7, D7, G7, C7, (G7)

Out Of Nowhere (J. Green)

Handwritten musical score for "Out Of Nowhere" by J. Green. The score is written in 4/4 time and consists of two staves of music. The key signature is two sharps (D major / F# minor). The score includes various chords and musical notations such as triplets and first endings.

Chords and notations across the staves:

- Staff 1: GMA7, BbMI7, Eb7, BbMI7, Eb7, GMA7
- Staff 2: GMA7, BMI7, E7, BMI7, E7, 1. AMI7, BMI7(b5), E7(#9)

Handwritten musical notation for guitar, consisting of three staves. The first staff begins with an A_{MI}^7 chord and features a melodic line with triplets. The second staff includes chords D^7 , A_{MI}^7 , $B_{MI}^7(b5)$, E^7 , A_{MI}^7 , and $F^7(b5)$. The third staff contains B_{MI}^7 , B^b , A_{MI}^7 , D^7 , G^6 , and $(A_{MI}^7 D^7)$. The notation includes various chord symbols and melodic lines with triplets.

The Party's Over (J. Styne)

Handwritten musical notation for guitar, first staff. Chords above the staff include $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , B^b^7 , $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , and B^b^7 . The staff shows a melodic line in 4/4 time.

Handwritten musical notation for guitar, second staff. Chords above the staff include $E^b_{MA}^7$, C_{MI}^7 , $B^b_{MI}^7$, E^b^7 , and $A^b G^6/9$. Below the staff, there are additional chord markings: $(E^b_{MA}^7 F_{MI}^7)$, $(G_{MI}^{11} A^b_{MA}^7)$.

Handwritten musical notation for guitar, third staff. Chords above the staff include D^b^7 , $E^b_{MA}^7$, C_{MI}^7 , D_{MI}^7 , and G^7 .

Handwritten musical notation for guitar, fourth staff. Chords above the staff include C^7 , F^7 , B^b^7 , $B^b_{MI}^7$, $E^{13}(\#11)$, E^b^7 , and $A^b_{MA}^7$.

Handwritten musical notation for guitar, fifth staff. Chords above the staff include F_{MI}^7 , B^b^7 , G^7 , C^7 , F_{MI}^7 , and B^b^7 .

Handwritten musical notation for guitar, sixth staff. Chords above the staff include $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , B^b^7 , and $E^b G^6$. Below the staff, there are additional chord markings: $(E^b_{MA}^7 A^7(b5))$, $(A^b_{MA}^7 G_{MI}^7 G^b^{13})$.

Pensativa

(Fisher)

Handwritten musical score for "Pensativa" by Fisher. The score is written on a grand staff with treble and bass clefs. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music consists of several lines of notes with various chord symbols written above and below. The chords include G^bMA^7 , $G^7(\#11)$, G^bMA^7 , $G^7(\#11)$, $E^b7(\#9)$, DMA^7 , $A^b+7(b9)$, $GMA^7(\#11)/(F\#)$, $F\#MI^7$, $B^7/(F\#)$, $E^m i^7(D)$, $A^7(D)$, DMA^7 , $A^b m i^7$, D^b7 , G^7 , G^bMA^7 , G^7/F , G^7 , G^bMA^7 , $D^b m i^7$, G^7 , CMA^7 , E^7/B , $A m i^7$, $A m i^7/G$, FMA^7 , E^7 , $D m i^7$, G^{13} , $G^+7(b9)$, CMA^7 , $B m i^7(b5)$, B^b7/E , AMA^7 , $AMA^7/G\#$, $F\# m i^7$, $F\# m i^7/E$, $B m i^7(b5)$, $E^+7(b9)$, AMA^7 , $A^b+7(b9)$, $D m i^7$, G^7 , G^bMA^7 , $D^b+7(b9)/G$, G^bMA^7 , $D^b+7(b9)/G$, and $G^7(\#11)$. The score includes first and second endings and concludes with a double bar line.

$G^b MA^7$ $E^b 7(\#9)$ $D MA^7$ $A^b 7(b9)$
 $G MA^7(\#11)/(F\#)$ $F\# MI^7$ $B 7(F\#)$ $E MI^7(D)$ $A 7(D)$ $D MA^7$
 $A^b MI^7$ $D^b 7$ $G 7$ $G^b MA^7$ $(G 7(\#9))$
 $(A^b MI^7(b5)/D^b)$ $(D^b 7(b9) G^9)$

Pennies From Heaven (A. Johnston)

C^6 $F 7$ $E MI^7$ $A 9$ $D MI^7$ $G 7$ C^6 $F 7$
 $(E^b o)$
 $E MI^7$ $A 9$ $D MI^7$ $G 7$ $C 7$
 $(E^b o)$ $(G MI^7 C 7)$
 $F MA^7$ $F 9 E 9 E^b 9$ $D 9$ $G 7$ $D MI^7$ $G 9$
 $(A MI^7 D 7)$
 C^6 $F 7$ $E MI^7$ $A 9$ $D MI^7$ $G 7$ $C 7$ $C 9$
 $(F\# \emptyset F MI^7)$ $(E MI^7 E^b o)$
 $F MA^7$ $F 6$ $F MA^7$ $B^b 9(\#11)$ $F MI^7$ $E MI^7$
 $A 9$ $D MI^7$ $D 13$ $G 13(b9)$ C^6
 (F/G) $(D MI^7/G)$

Perdido

(J. Tizol)

Cmi⁷ F⁷ Cmi⁷ F⁷ B^bMA⁷
(B^bMA⁷ Eb⁷) (Dmi⁷ G⁷)

Cmi⁷ F⁷ Cmi⁷ F⁷ 1. B^b6 Eb⁷ Dmi⁷ G⁺⁷

2. B^b6 Eb⁹ B^b6 D⁷ G⁷

G⁷ C⁷ F⁷

Cmi⁷ F⁷ Cmi⁷ F⁷ B^bMA⁷
(B^bMA⁷ Eb⁷) (Dmi⁷ G⁺⁷)

Cmi⁷ F⁷ Cmi⁷ F⁷ B^b6

RIFF Cmi⁷ Cmi⁷ Eb^{mi}⁷ Dmi⁷ Dmi⁷ D^bmi⁷

Cmi⁷ Cmi⁷ F⁺⁷ B^b6 D^b6 1. Cmi⁷ B^o

2. Cmi⁷ F⁷ B^b6 Eb⁷

BRIDGE: 8 bars

Cmi⁷ Cmi⁷ E^bmi⁷ Dmi⁷ Dmi⁷ D^bmi⁷
 Cmi⁷ Cmi⁷ F+⁷ B^b6 D^b0 Cmi⁷ BMA⁷ B^b6/9
 rit.

Poor Butterfly (R. Hubbell)

B^bmi⁷ F+⁷(b9) B^bmi⁷ E^b7(b9) A^bMA⁷
 (B^bmi B^bmi(MA7)) (A^bMA⁷ D^b13)

A^b6 C+⁷ 1. F7
 (G+7(b9) G7(b9)(C+7(b9)) C+⁷) (Cmi⁷/F)

F7 B^b7 B^bmi⁷/E^b E^b7 Gmi⁷(b5) C7

Fmi⁷ B^b7 Fmi⁷ B^b7 B^bmi⁷/E^b

E^b7 D^b9 C7 B9(#11) || 2. F7 B^bmi⁷ D^b9
 (E^b7 Cmi⁷ Bmi⁷ F7) (B^bmi⁷(b5))

A^bMA⁷ D^b9(#11) Cmi⁷ B^o B^bmi⁷ E^b7
 (Cmi⁷ F7) (B^bmi⁷ B^bmi⁷/E^b E^b7(b9))

A^bMA⁷ (D^b7 Cmi⁷ F7)

People

(J. Styne)

$B^b MA^7 (GMI^7)$ CMI^7/F F^7 $B^b MA^7 (GMI^7)$ CMI^7/F $F^7 sus$ F^7

$B^b sus$ $B^b MA^7$ 1. AMI^7 D^7 $GMI (MA^7)$

$GMI (MA^7)$ D^7 $GMI (MA^7)$ $C13 (\#11)$ $GMI^7 (b5)$ C^7

FMA^7 G^7/B $B^b MI^7$ F/A A^b0 GMI^7 C^7

CMI^{11} F^7 2. FMI^7/B^b B^b7

$E^b MA^7$ CMI^7 F^7 B^b6 FMI^7/B^b B^b7

$E^b MA^7$ CMI^7 F^7 F^7/E^b B^b6/D D^b0

CMI^7 F^7 $B^b MA^7 (GMI^7)$ CMI^7 B^b7

$B^b MA^7$ FMI^7/B^b B^b7 $E^b MA^7$ $A^b13 (\#11)$

CODA $E^b MA^7$ DMI^7 CMI^7 $F^7 sus$

D.S. al CODA

B^bMA⁷ G⁺ CMI⁷ B^b/D E^bMA⁷ F⁹SUS B^b6/9



Pick Yourself Up (J. Kern)

GMI⁷ C⁷ FMA⁷ B^bMA⁷ EMI⁷(b5) A⁷(b9) DMI⁷ G⁷



C⁷ B^bMA⁷ AMI⁷ A^b7 GMI⁷ C⁷ FMA⁷



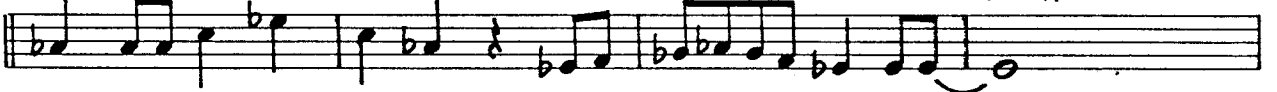
AMI⁷ D⁷ GMA⁷ CMA⁷ F[#]MI⁷(b5) B⁷(b9) EMI⁷ A⁷



D⁷ CMA⁷ BMI⁷ B^b7 AMI⁷ D⁷ GMA⁷



A^bMA⁷ B^bMI⁷ CMI⁷ FMI⁷ E⁷ E^b7 A^bMA⁷



C⁶/G G⁹/F EMI⁷ DMI⁷ C⁷ B^bMA⁷ AMI⁷ A^b7



GMI⁷ C⁷ FMA⁷ B^bMA⁷ EMI⁷(b5) A⁷(b9) DMI⁷ G⁷



C⁷ B^bMA⁷ AMI⁷ A^b7 GMI⁷ C⁷ F⁶



Please Don't Talk About Me When I'm Gone

(S. Stept)

E^b6
G⁷
C⁷
D^b13
C⁷

1. F⁹ B^b13 E^b6 C⁷(^{b9}) F^{Mi}7 B^b9

2. F⁹ B^b13 E^b6 G⁷

A^b7 G⁷ C⁷ C⁷ G^b7(#11) F⁹

B^b7 G^b0 F^{Mi}7 B^b7 E^b6 G⁷ C⁷

D^b13 C⁷ F⁹ F^{Mi}7/B^b B^b7 E^b6

Polka Dots And Moonbeams

(Van Heusen)

F^{Mi}A⁷ D^{Mi}7 A^b13(^{b9}) G^{Mi}7 C⁷ C⁷/_{B^b} A^{Mi}7 D^{Mi}7 F⁷/_C B^bM^A7 E^{Mi}7 A⁷

(G^{Mi}7 C⁹_{sus}) (F^{Mi}A⁷ C^{Mi}11 B⁷(^{b9}))

D^{Mi}7 B^bMⁱ7 E^b7 F^{Mi}A⁷ B^b7 A^{Mi}7 A^bMⁱ7 | 1. G^{Mi}7 C⁷ C⁷/_{B^b} A^{Mi}7 D⁷ G^{Mi}7 C⁷

(D^{Mi}7 B^bMⁱ7/D^b) (F^{Mi}A⁷/C B^b7 A^{Mi}7 A^bMⁱ7) (A^{Mi}7 A^b7 G^{Mi}11 G⁹(#11))

2. $Gm7$ $C7$ $F6$ $Bm7$ $E7$ $A7$ $F\#(m)7$ $Bm7$ $E7$ $E7/D$
 $(Bbm7(b5)$ $E7(b9)$ $(Am7$ $C7(b9)$ (Bbm))
 $C\#m7$ $F\#m7$ $Bm7$ $E7$ $A7$ $F\#(m)7$ $Bm7$ $E7$
 $(Bm11$ $Bb9(\#11)$ $(Am7$ $C7(b9)$ (Bbm))
 $Am7$ $D7(b9)$ $Gm7$ $C7(b9)$ $Fm7$ $Dm7Ab7$ $Gm7$ $C7$ $C7/bb$
 $(A7)$ $(Gm7$ $C9sus)$
 $Am7$ $Dm7F7/C$ $BbMA7$ $Em7$ $A7$ $Dm7$ $Bbm7Eb7$ $Fm7Bb7$ $Am7$ $Abm7$
 $(Fm7$ $Cm11$ $B7(b9)$ $(Dm7$ $Bbm7/Db)$ $(Fm7/C$ $Bb7$ $Am7$ $Abm7)$
 $Gm7$ $C7$ $F6$ $(Gm7$ $C7(b9)$

The Preacher (H. Silver)

$F6$ $F\circ$ $F6$ $F7$ $Bb7$ $B\circ$ $F6$ $F6$ $F\circ$
 (Bbm)
 $F6$ $G7$ $C7$ $F6$ $F\circ$ $F7$ $Bb7$
 $A7$ $Bb7$ $B\circ$ $F6/C$ $D7$ $G7$ $C7$ F
 $(F7)$ $(Am7(b5)/C$ $D7)$
 2. $F6$
 $Bb7$ $B\circ$ $Am7(b5)/C$ $D7$ $G7$ $C7$ $F7$

Portrait Of Jennie (R. Robinson)

E^b0 E^bMA⁷ B^bMi⁷ E^b7(b9) A^bMA⁷ A^bMi⁷ D^b7
 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7
 E^b0 E^bMA⁷ B^bMi⁷ E^b7(b9) A^bMA⁷ A^bMi⁷ D^b7
 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7 E^b6 A^bMi⁷ D⁷
 G^bMA⁷ C^bMi⁷ F⁷ B^bMA⁷ D^bMi⁷(b5) G⁷(b9)
 C^bMi⁷ F⁷ F^bMi⁷ B^b7
 E^b0 E^bMA⁷ B^bMi⁷ E^b7(b9) A^bMA⁷ A^bMi⁷ D^b7
 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7sus B^b7 E^b6

Prelude To A Kiss (D. Ellington)

D⁷ G⁺ C⁷ F^MA⁷ B⁷ E⁷ A⁷ D^Mi⁷
 D^Mi⁷ G⁷ C^MA⁷ D⁷ | 1. D^Mi⁷ G⁷(b9) C⁶ A⁺7
 (D^Mi⁷ G⁷ G[♯]°) (A^Mi⁷ D¹³)
 2. D^Mi⁷ G⁷(b9) C⁶ B⁷(♯9) | E^MA⁷ C[♯]Mⁱ7 F[♯]Mⁱ7(b5) B⁷(b9)
 (F[♯]∅ B⁷(b9))
 E^MA⁷ C[♯]Mⁱ7 F[♯]Mⁱ7(b5) B⁷(b9) E^MA⁷ C[♯]Mⁱ7 F[♯]Mⁱ7(b5) B⁷(b9)
 (G[♯]Mⁱ7 G[°]) (F[♯]Mⁱ7 B⁷(b9))
 E^Mi⁷ A⁷ D^Mi⁷ E[♭]Mⁱ7 E^Mi⁷ A⁷(b9) D⁷ G⁺ C⁷ F^MA⁷
 (E⁷ A⁷)
 B⁷ E⁷ A⁷ D^Mi⁷ D^Mi⁷ G⁺ C^MA⁷ D⁷
 (D^Mi⁷ G⁷ G[♯]°) (A^Mi⁷ D¹³)
 D^Mi⁷ G⁷(b9) C⁶

Quiet Nights Of Quiet Stars

(Corcovado) (A.C. Jobim)

The musical score is written in 4/4 time and consists of ten staves of music. The notes are primarily eighth and quarter notes, often beamed together in groups. Chord symbols are placed above the staves to indicate the harmonic structure. The key signature is one flat (B-flat major or D minor).

Chord symbols and their positions:

- Staff 1: D^7/A (above), $A^{\flat 0}$ (above), (Ami^6) (below)
- Staff 2: Gmi^7 , C^7 , FMA^7 , F^6
- Staff 3: Fmi^7 , $(B^{\flat 7})$, $E mi^7$, A^+7
- Staff 4: Ami^7 , D^7 , Dmi^7 , $G^7(b9)$ (with $(A^{\flat 0})$ below)
- Staff 5: D^7/A (above), $A^{\flat 0}$ (above), (Ami^6) (below)
- Staff 6: Gmi^7 , C^7 , FMA^7 , F^6 (with a triplet '3' over the first three notes)
- Staff 7: Fmi^7 , $(B^{\flat 7})$, $E mi^7$, Ami^7
- Staff 8: Dmi^7 , $G^7(b9)$, $E mi^7(b5)$, $(A^7(\sharp 9))$ (with A^7 below)
- Staff 9: (D^7) (below), $(A^{\flat 13}(b5))$ (below), Dmi^7 , G^7 , C^6
- Staff 10: (D^7) (below), $(A^{\flat 13}(b5))$ (below), $Fine$

Rockin' Chair

(H. Carmichael)

Handwritten musical score for "Rockin' Chair" by H. Carmichael. The score is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of eight staves of music with various chord annotations above and below the notes.

Staff 1: $E^b_{MA}7$ E^b7 $A^b_{MA}7$ D^b7
($E^b_{MA}7$ $C_{MI}7$) ($B^b_{MI}7$ E^b7)

Staff 2: $E^b_{MA}7$ D^b7 $C7$ $F7$ B^b7

Staff 3: $E^b_{MA}7$ $C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$ $C7$

Staff 4: $F7$ $F_{MI}7$ B^b7 E^b6

Staff 5: A^b7 $E^b_{MA}7$

Staff 6: $A_{MI}7(b5)$ $D7$ $G_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b7

Staff 7: $E^b_{MA}7$ E^b7 $A^b_{MA}7$ D^b7
($E^b_{MA}7$ $C_{MI}7$) ($B^b_{MI}7$ E^b7)

Staff 8: $G_{MI}7$ $C+7$ $F_{MI}7$ B^b7_{sus} E^b6 ($C_{MI}7$ $F_{MI}7$ B^b7)

Ray's Idea

(R. BROWN)

$D^{\flat}MA^7$ $B^{\flat}MI^7$ $E^{\flat}MI^7$ $A^{\flat}7$ FMI^7 $B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$

Musical staff 1: Treble clef, 4/4 time signature. Chords: $D^{\flat}MA^7$, $B^{\flat}MI^7$, $E^{\flat}MI^7$, $A^{\flat}7$, FMI^7 , $B^{\flat}7$, $E^{\flat}MI^7$, $A^{\flat}7$. Includes triplets and a (b) marking.

$D^{\flat}7$ $G^{\flat}7$ G° | $D^{\flat}7$ $B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$

Musical staff 2: Bass clef. Chords: $D^{\flat}7$, $G^{\flat}7$, G° , $D^{\flat}7$, $B^{\flat}7$, $E^{\flat}MI^7$, $A^{\flat}7$. Includes triplets and a first ending bracket.

2. $D^{\flat}7$ $A^{\flat}MI^7$ $D^{\flat}7(b9)$

$F^{\sharp}MI^7$ $B^+7(b9)$ $E MI^7$ $A^+7(b9)$

$E^{\flat}MI^7$ $A^{\flat}7(\#9)$ $D^{\flat}MA^7$ $B^{\flat}MI^7$ $E^{\flat}MI^7$ $A^{\flat}7$

Musical staff 5: Treble clef. Chords: $E^{\flat}MI^7$, $A^{\flat}7(\#9)$, $D^{\flat}MA^7$, $B^{\flat}MI^7$, $E^{\flat}MI^7$, $A^{\flat}7$. Includes triplets and a (b) marking.

FMI^7 $B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$ $D^{\flat}7$ $G^{\flat}7$ G°

Musical staff 6: Bass clef. Chords: FMI^7 , $B^{\flat}7$, $E^{\flat}MI^7$, $A^{\flat}7$, $D^{\flat}7$, $G^{\flat}7$, G° . Includes triplets.

$D^{\flat}7$ ($B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$)

Musical staff 7: Treble clef. Chords: $D^{\flat}7$, ($B^{\flat}7$, $E^{\flat}MI^7$, $A^{\flat}7$). Ends with a double bar line.

Red Top

(L. Hampton)

F⁷ B^{b7} F⁷

B^{b7} F^MA⁷ G^MI⁷ A^MI⁷ A^bM^I⁷

G^MI⁷ C⁷ F⁷ D⁷(#9) 1. G⁷ C⁷_{sus} (G^MI⁷)

2. G^MI⁷ C⁷_{sus} F⁷

Rosetta

(E. Hines)

F⁶ E⁺⁷ E^b9(#11) D⁹ G⁹

1. C⁷ F⁶ C⁷ 2. C⁷ F⁶ E⁷ A^MI⁷

E⁷ A^MI⁷ D^MI⁷(b5)/A^b G⁷ C G⁷ C⁷ G^MI⁷ C⁷

F⁶ E⁺⁷ E^b9(#11) D⁹ G⁹ C¹³ F⁶ (C⁷)

Rhythm-A-Ning (T. Monk)

B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7 Cmi^7 F^7 B^b7

CHANGES: $(B^b6$ B° Gmi^7) $(Cmi^7$ $C^\#^\circ$ F^7) $(Dmi^7$ $G^7)$ $(Cmi^7$ $F^7)$

B^b7 B^b7 1. B^b7

$(B^b6$ $B^b7/D)$ $(E^b7$ $E^\circ)$ $(B^b/F$ $G^7)$ $(Cmi^7$ $F^7)$

2. B^b7 D^7 G^7

$(Cmi^7$ F^7 B^b6) (Ami^7) (D^7) (Dmi^7)

G^7 C^7 Cmi^7

(G^7) (Gmi^7) (C^7) (Cmi^7)

$F^7(b5)$ B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7

(F^7) $(B^b6$ $B^\circ)$ $(Cmi^7$ $C^\#^\circ)$ $(Dmi^7$ $G^7)$

Cmi^7 F^7 B^b7 B^b7 $B^b7(\#11)$

$(Cmi^7$ $F^7)$ $(B^b6$ $B^b7/D)$ $(E^b7$ $E^\circ)$ $(B^b/F$ $G^7)$ $(Cmi^7$ F^7 $B^b6)$

Robbin's Nest (C. Thompson - Jacquet)

$Db6$ A^9

A^9 Fmi^7 E° E^bmi^7 Ab^7 1. $Db6$ $B^b7(b9)$

$(Emi^7$ $A^7)$

$E^b_{MI}7$ $A^b7(b9)$ || 2. D^b6 $F7$
 $F7$ B^b7 E^b7
 E^b7 $E^b_{MI}7$ A^b7 D^b6
 (A^7 A^b7)
 D^b6 A^9 $F_{MI}7$ E°
 ($E_{MI}7$ $\#A^7$) ($E_{MI}7$ A^7)
 $E^b_{MI}7$ A^b7 D^b6 ($B^b7(b9)$ $E^b_{MI}7$ $A^b7(b9)$)

Rose Room (A. Hickman)

B^b13 E^b9 $A^b_{MA}9$ A^b6 $E^b_{MI}11$ A^b7
 ($B^b_{MI}7$ E^b9) (A^b7 $D7(\#9)$)
 $D^b_{MA}9$ D^b6 $D^b_{MI}7$ G^b9 $A^b_{MA}7$ $G^b9(\#11)$ $F7$ B^b7
 (D^b6) ($C_{MI}7$ $G^b9(\#11)$)
 B^b7 $B^b_{MI}7$ $E^9(\#11)$ E^b9 $F7$ || 2. $A^b_{MA}7$ $G^b9(\#11)$ $F7$ B^b7
 ($C_{MI}7$)
 $B^b_{MI}7$ $E^b13(b9)$ A^b6 ($G7(b9)$ G^b9 $F7$)

'Round Midnight (C. Williams - Th. Monk)

A_{MI} 7(b5)

D7(#9)

G_{MI} 7(b5)

C7(#9)

F_{MI} 7(b5)

B^b7(#9)

E^b_{MA} 7(#11) (#9)

E^b_{MA} 7(#11) (#9)

B^b7(b5)

E^b_{MI}

E^b_{MI}/D

E^b_{MI}/D^b

C_{MI} 7(b5)

A^b_{MI} 7

D^b7

E^b_{MI} 7

A^b7

B_{MI} 7

E7

B^b_{MI} 7

E^b7

A^b_{MI} 7

D^b7

G^b_{MA} 7

G7(#9)

A^b9

1. C_{MI} 7(b5)

B7(b5)

B^b7

B^b7(b9)

2. C_{MI} 7(b5)

B7(b5)

F_{MI} 7/B

E_{MA} 7(b5)

E^b_{MA} 9/omit 7

E^b_{MI}/D^b

C_{MI} 7(b5)

F7(b5)

B^b7

C_{MI} 7(b5)

F7(b5)

B^b7

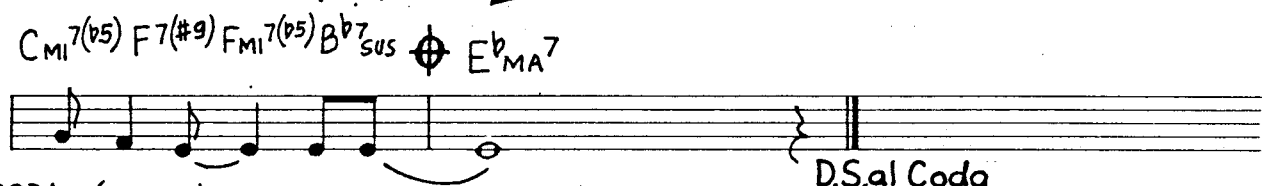
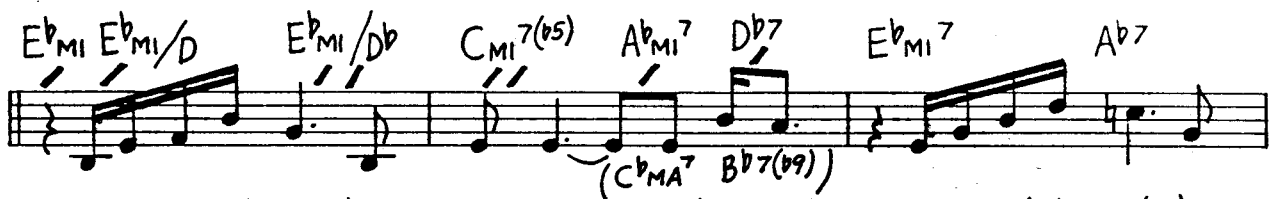
A^b_{MI} 7

A^b_{MI} 7/G^b

F_{MI} 7(b5)

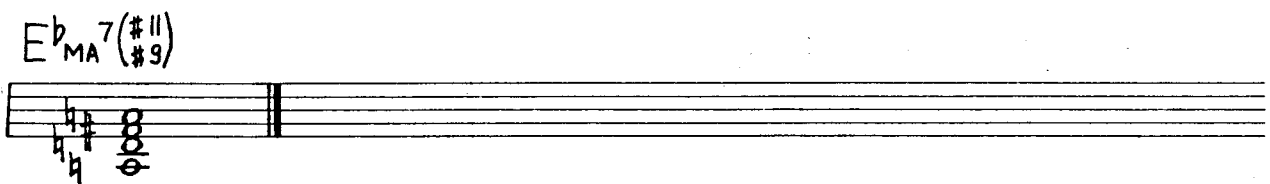
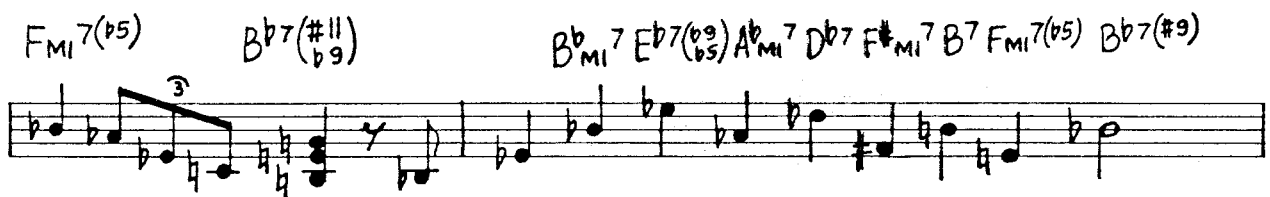
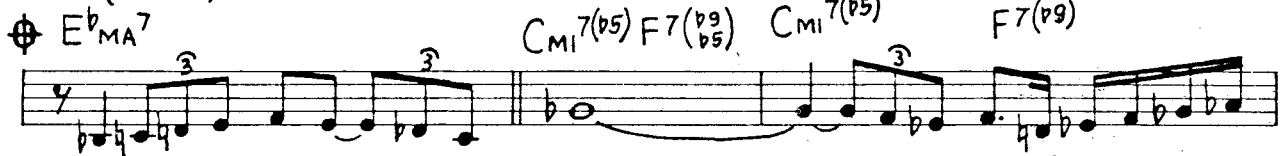
B^b7(#9)

$E^b_{MI}7$ E^b_{MI}/D^b $C_{MI}7(b5)$ $F7(\#9)$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$ D^b7 $F^{\#}_{MI}7$ $B7$ $F_{MI}7(b5)$ $B^b7(\#9)$



CODA (BREAK)

D.S.al Coda



Ruby, My Dear

(T. Monk)

S. F_{MI}^7 $Bb7(b9)$ Eb_{MA}^7 F_{MI}^7 $F\#_{MI}^7$ G_{MI}^7 A_{b6} G_{MI}^9 $C7(b9)$ F_{MA} G_{MI}^7 A_{bMI}^7 A_{MI}^7

Bb_{MI}^7 $E7(b9)$ A_{bMA}^7 C_{MI}^7 F^7 Bb_{MI}^7 A^6 B_{MI}^7 E^7 $Bb7(b5)$

B_{MI}^7 E^7 A_{MA}^7 $F\#_{MI}^7$ B_{MI}^7 $E7(b9)$ $A^{6/9}$ A_{MA}^7

Bb^6 B° C_{MI}^7 $C_{MI}(MA^7)$ C_{MI}^7 D_{MI}^7 E_{bMI}^7

$A_{b13(b5)}$ $E7(\#9)$ F_{MI}^7 $Bb7(b9)$ Eb_{MA}^7 F_{MI}^7 $F\#_{MI}^7$ G_{MI}^7 A_{b6} G_{MI}^7 $C7(b9)$

F_{MA}^7 G_{MI}^7 A_{bMI}^7 A_{MI}^7 Bb_{MI}^7 $E7(b9)$ A_{bMA}^7 C_{MI}^7 F^7 Bb_{MI}^7 A^6/E

$F\#_{MA}^9$ $B7(b9)$ $Bb7(b9)$ $D.S. al$ $CODA$

Bb_{MI}^7 A^6 $F\#_{MA}^9$ $B7(b9)$ $Bb7(b9)$ E_{bMA}^7

San Francisco Holiday (T. Monk)

Handwritten musical score for "San Francisco Holiday" by Thelonious Monk. The score is written in G major, 4/4 time, and consists of seven staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various chord voicings and melodic lines.

Chord voicings shown above the staves:

- Staff 1: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $F_{MI} 7(b5) Bb7$, $E^b_{MA} 7/B^b$
- Staff 2: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $(G^b7(b9) C7)$, $(F7(b5) Bb7)$, $E7(b5)/B^b$, $E^b_{MA} 7/B^b$
- Staff 3: $C_{MI} 7(b5)$, $C_{MI} 7(b5) F7$, $C_{MI} 7(b5)$, $F7(b9)$
- Staff 4: $C_{MI} 7(b5)$, $C_{MI} 7(b5) F7$, $C_{MI} 7(b5)$, $F7(b5)$
- Staff 5: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $F_{MI} 7(b5) Bb7$, $E^b_{MA} 7/B^b$
- Staff 6: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $(G7(b5) C7)$, $(F7(b5) Bb7)$, $F_{MI} 7(b5) Bb7$, $E7(b5)/B^b$

Satin Doll (D. Ellington)

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written in G major, 4/4 time, and consists of two staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various chord voicings and melodic lines.

Chord voicings shown above the staves:

- Staff 1: $D_{MI} 7$, $G7$, $D_{MI} 7$, $G7$, $E_{MI} 7$, $A7$, $E_{MI} 7$, $A7$
- Staff 2: $A_{MI} 7(b5)/E^b D7$, $A^b_{MI} 7$, D^b7 , $C_{MA} 7$, B^b7 , $A7$

Additional chord voicings shown below the second staff:

- $(C_{MA} 7)$
- $(E_{MI} 7(b5) A7)$

2. CMA⁷ | Gmi⁷ C⁷ | Gmi⁷ C⁷ | FMA⁷

FMA⁷ | Ami⁷ D⁷ | Ami⁷ D⁷ | Dmi⁷/D | A+^{7(b9)}

Dmi⁷ G⁷ | Dmi⁷ G⁷ | Emi⁷ A⁷ | Emi⁷ A⁷

Ami^{7(b5)}/Eb D⁷ | Abmi⁷ Db⁷ | CMA⁷ | (A⁷)

Pent Up House (S. Rollins)

Ami⁹/D D+^{7(b9)} | Ami⁹/D D+^{7(b9)} | GMA⁹ Ab⁹ GMA⁹

break - Ami⁹/D D+^{7(b9)} | Ami⁹/D D+^{7(b9)} | GMA⁹ Ab⁹ GMA⁹

break - Dmi⁷ G+^{7(b9)} | Dmi⁷ G+^{7(b9)} | Cmi⁹

F13 | Ami⁹/D D+^{7(b9)} | Ami⁹/D D+^{7(b9)} | GMA⁹ Ab⁹ GMA⁹

4. break - | 2. GMA⁹ | Solos: | Ami⁷ D⁷ | GMA⁷ | Ami⁷ D⁷

GMA⁷ | Dmi⁷ G⁷ | Cmi⁷ F⁷ | Ami⁷ D⁷ | GMA⁷ |

Scrapple From The Apple

(C. Parker)

Gmi⁷

C⁷

Gmi⁷

C⁷(b9)



FMA⁷

F⁷/A

B^bMA⁷

B^o

1. FMA⁷ Gmi⁷ Ami⁷ Ab⁷



2. FMA⁷ Gmi⁷ C⁷(b9) FMA⁷

A⁷



D⁷

G⁷

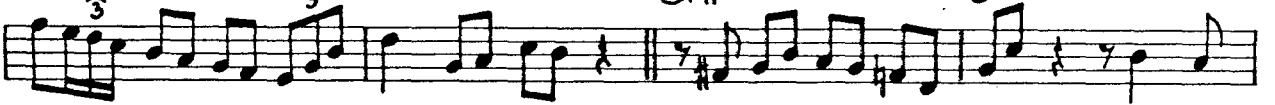


Gmi⁷

C⁷

Gmi⁷

C⁷



Gmi⁷

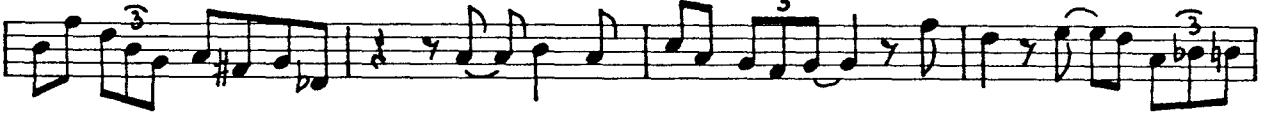
C⁷(b9)

FMA⁷

F⁷/A

B^bMA⁷

B^o



FMA⁷

Gmi⁷

C⁷(b9)

FMA⁷



Secret Love

(S. Fain)

Handwritten musical score for "Secret Love" in E-flat major, 4/4 time. The score consists of seven staves of music with various chord annotations above the notes.

Staff 1: $E^b_{MA}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $F_{MI}7$ $B^b7(b9)$

Staff 2: $E^b_{MA}7$ A^b7 $G_{MI}7$ $C7(b9)$ $F_{MI}7$ B^b7 $F_{MI}7$

Staff 3: B^b7 $F_{MI}7$ B^b7 $F_{MI}7$ B^b7

Staff 4: E^b6 $F_{MI}7$ B^b7 $G+7(b9)$ $C_{MI}7$ $F7$ $B^b_{MA}7$

Staff 5: $B^b_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ D^b7

Staff 6: $E^b_{MA}7$ $F_{MI}7$ $G_{MI}7$ $A^b_{MA}7$ D^b13 C^9 $F_{MI}7$

Staff 7: B^b7 E^b6 $(C7 F_{MI}7 B^b7)$

September In The Rain (H. Warren)

Eb6 Ab7 Gmi7 C7 Fmi7
 (Eb Gmi7) (Cmi7 Bb Bbmi7 A7(b5)) (Ab6) (AbMA7)

Db9 Fmi7 Bb7(b9) 1. Eb6 C7(b9) Fmi7 Bb7 2. Eb6

Eb6 Bbmi7 Eb7 Bbmi7 Eb7 AbMA7 Ab6

Cmi7 F7 Cmi7 F7 Bb7 Gb7 Fmi7 Bb7 Eb6 Ab7 Gmi7 C7
 (Fmi7 E9(#11)) (Eb Gmi7) (Cmi Bb Bbmi A7-5)

Fmi7 Db9 Fmi7 Bb7(b9) Eb6 (C7 Fmi7 Bb7)
 (Ab6) (Ab6 AbMA7)

September Song (K. Weill)

Eb7 Ebmi7 Gb7 BbMA7 C7
 (Ebmi7 Ab7)

1. Cmi7(b5) F7(b9) BbMA7 7 2. Cmi7(b5) F7(b9) BbMA7

BbMA7 Bb7 Ebmi7 Eo

$E^b_{MI}7$ E° 7 E^b7 $E^b_{MI}7$ G^b7
 $B^b_{MA}7$ $C7$ $C_{MI}7(b5)$ $C_{MI}7/F$ B^b6
 ($E^b_{MI}7$ A^b7)
 ($B_{MA}7$)

The Shadow Of Your Smile (J. Mandel)

$F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$ $A9$
 $A_{MI}7$ $E^b9(\#11)$ $D7$ $G_{MA}7$ $D^b7(b5)$ $C_{MA}7$ $F^{\#}_{MI}7(b5)$
 $B^+7(\#9)$ $E_{MI}7$ $E_{MI}7/D$ $C^{\#}_{MI}7(b5)$ $F^{\#}7(\#9)$
 $F^{\#}_{MI}7$ $C9(\#11)$ $B9$ $F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$
 $A7$ $A_{MI}7$ $E^b13(b9)$ $D7(b9)$ $B_{MI}7(b5)$ $F13(\#11)$ $E7$
 $A_{MI}7$ $C_{MI}7$ $F9$ $B_{MI}7$ $F9(\#11)$ $E9$ $E^+7(b9)$
 $A13$ $E^b9(\#11)$ D^9_{sus} $D13(b9)$ $G6$ ($C7$ $B7$)

Shiny Stockings

(F. Foster)

Gmi⁷ C⁷ Gmi⁷ C⁷
 FMA⁷ Bb⁷ Ami⁷ Ab^o
 Gmi⁷ C⁷ Ami⁷ 1. D⁷
 Bmi⁷ E⁷ A⁷ D⁷(#9)
 2. D⁷ Gmi⁷/C C⁷_{sus} C⁷(b9) F⁶ (Ami⁷ D⁷)

Detailed description: This block contains the musical notation for the first system of 'Shiny Stockings'. It consists of five staves of music in 4/4 time with a key signature of one sharp (F#). The notation includes various chords and melodic lines. The first staff starts with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth staff has a second ending bracket. The fifth staff concludes the system with a double bar line.

She's Funny That Way

(N. Moré)

Eb⁶ Bb⁺7 Eb⁶ Bb⁺7 Eb⁶ D⁷ Db⁷ C⁷
 (Eb¹³ D⁷) (Gmi⁷(b9) C⁷)
 Fmi⁷ Db⁹(#11) 1. F⁷ Bb⁷
 (F⁷) (Eb⁶ F⁹) (Fmi⁷ Bb⁷)
 2. F⁷ Bb⁷ Eb⁶ Eb⁷ Ab⁺mi⁷ Db¹³ Db⁹
 (Eb⁶ Fmi⁷ Bb⁷) (Ab⁺mi⁹ Db⁹)

Detailed description: This block contains the musical notation for the first system of 'She's Funny That Way'. It consists of four staves of music in 4/4 time with a key signature of two flats (Bb, Eb). The notation includes various chords and melodic lines. The first staff starts with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth staff has a second ending bracket.

Eb6 Bb7 EbMA7 DMI7(b5)G7 CMI CMI(MA7)/B CMI7/Bb CMI6/A
 F7 Bb7 Eb6 Bb+7 Eb6 Bb+7
 Eb6 D7 Db7 C7 FMI7 Db9(#11)
 (Eb13 D7) (GMI7(b5) C7)
 F7 Bb7 Eb6 (Bb+7)
 (Eb6 FMI7 Bb7)

S.K.J. (M. Jackson)

Bb7 Bb7
 Eb7 Bb7 G7(b9)
 CMI7 F7(#9) Bb7 F7(#9) Bb7

Since I Feel For You (B. Johnson)

(based on S. Turrentine's version)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(\#9)$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7
 A^b7 G^b7 $F7$ B^b7 | E^b6 $C7$ $F_{MI}7$ B^b7 | E^b6 $B^b_{MI}7$ E^b7
 A^b7 $A^b_{MI}7$ D^b7 E^b6 $C_{MI}7$ B^b7 $B^b_{MI}7$ E^b7
 A^b7 $A^b_{MI}7$ D^b7 E^b6 $C7$ $F_{MI}7$ B^b7
 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(\#9)$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7
 A^b7 G^b7 $F7$ B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)
 $(E^b6/G$ $C7(\#9))$

Sandu (C. Brown)

E^b7 A^b7 E^b7
 A^b7 E^b6 $C7$ B^b Pedal
 E^b6 | $F_{MI}7$ $E7(\#11)$ break | E^b6 solo break

Sister Sadie

(H. Silver)

G7 G7
 G7 G7 1.2.
 C7 G7
 C7 Bb7 A7 Ab7
 G7 G7
 G7 G7

CHANGES:

1.			
G G7/B	C7 C#°	G/D E7	A7 D7
(G6 E7)	(Ami7 D7)	(Bmi7 E7)	(Dmi7 G7)

2.									
G/D D7	G6	C7	×	G7	×	C7	Bb7	A7	Ab7

3.							
G G7/B	C7 C#°	G/D E7	A7 D7	G G7/B	C7 C#°	G/D D7	G6 Ami D7
(G6 E7)	(Ami7 D7)	(Bmi7 E7)	(Dmi7 G7)				/ / / /

Skylark

(H. Carmichael)

$E^b G$ $F M I^7$ E^b / G $A^b M A^7$ $G M I^7 / B^b$ A^7 $A^b M A^7$ $G M I^7 C M I^7$

(G^b13)

F^7 $F M I^7$ $B^b 7$ | 1. $E^b G$ $C M I^7$ $F M I^7$ $B^b 7$

2. $E^b M A^7$ $B^b 7$ $E^b M A^7$ $C M I^7$ B^7 $B^b M I^7$ $E^b 7$
 ($E^b M A^7$ $B M I^7$) ($B^b M I^7$ $E^b 7$) ($A^b M A^7$ F^7 / A^o)

$A^b M A^7$ ($D^b M A^7$) $G M I^7 (b5)$ C^7 $F M I^7$ $B^b M I^7$ $E^b 7$ $A^b M A^7$

$G M A^7$ $E M I^7$ A^7 D^7 G^6 $B^b 7$ $E^b G$ $F M I^7$ E^b / G $A^b M A^7$

$G M I^7 / B^b$ A^7 $A^b M A^7$ $G M I^7 C M I^7$ F^7 $F M I^7$ $B^b 7$

(G^b13)

$E^b M A^7$ $B^b M I^7$ $B^b 7 (b9)$ $E^b G$
 ($D^b 7$ D^7)

Small Fry

(H. Carmichael)

$E^b_{MA}7$ $C9$ $F9$ B^b13 $E^b_{MA}7$ $C9$ $F9$ B^b13

E^b7 $A9(\#11)$ $A^b7(b5)$ $G_{MI}7$ | 1. $C_{MI}7$ $F9$ $F_{MI}11$ B^b7

(E^b6)

2. $F_{MI}7$ B^b13_{sus} E^b6 $A9(\#11)$ | $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$

$F7$ B^b13 E^b6 $A9(\#11)$ $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$

$F13$ $F_{MI}7/B^b$ B^b+9 $E^b_{MA}7$ $C9$ $F9$ B^b13

($C_{MI}11$ $F13$)

$E^b_{MA}7$ $C9$ $F9$ B^b13 E^b7 $A9(\#11)$ $A^b7(b5)$ $G_{MI}7$

(E^b6)

$F_{MI}7$ B^b13_{sus} E^b6 | D.S. al CODA

CODA
 E^b6 $A9(\#11)$ $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b6/9$

Smile

(Ch. Chaplin)

Handwritten musical score for the song "Smile" by Charles Chaplin. The score is written in G major and 4/4 time. It consists of seven staves of music. The chords and their positions are as follows:

- Staff 1: FMA⁷, FMA⁷, F⁶
- Staff 2: A^bo, GMI⁷, D⁷, GMI⁷
- Staff 3: B^bMI⁷, E^b7, AMI⁷ (FMA⁷), DMI⁷, GMI⁷
- Staff 4: C13(^b9), FMA⁷, FMA⁷
- Staff 5: F⁶, A^bo, GMI⁷, D⁷, GMI⁷
- Staff 6: GMI⁷, B^bMI⁷, E^b7, AMI⁷, D⁺7(^b9)
- Staff 7: GMI⁷, C13(^b9), F⁶ (D⁷ GMI⁷ C⁷)

Smoke Gets In Your Eyes (J. Kern)

E^b6 G^b0 F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ A^0

$E^b_{MA}^7/B^b$ C_{MI}^7 F_{MI}^7 B^b7 $D^b9(\#11)$ C^9 $B^9(\#11)$ B^b9

2. E^b6 $D7(b9)$ $D^b_{MI}^9$ G^b7 B_{MA}^7 $C^{\#}_{MI}^7$ D^0 $D^{\#}_{MI}^7$ D^0

$F^{\#7}/C^{\#}$ C^0 $C^{\#}_{MI}^7$ $F^{\#7}$ B_{MA}^7 F° E_{MI}^7 $E^b_{MI}^7$ F_{MI}^7 B^b7

$E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 B^b7 E^b6 G^b0 F_{MI}^7 B^b7

$B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ A^0 $E^b_{MA}^7/B^b$ C_{MI}^7 F_{MI}^7 B^b7

E^b6 $(C_{MI}^7 F_{MI}^7 B^b7)$

A Smooth One

(B. Goodman)

Bm7(b5) Bbm7 F6/A F7/C Bm7(b5) Bbm7 F6/A F7/C
(Bb7) (Bb7)
Bm7(b5) Bbm7 F6/A D7 G7 C9 1. F6
(Bb7)
2. F6 F7 Bb7 B0 Fm7 F6 (Dm7)
F7 Bb7 B0 F6/C Dm7
(Cm7 F7)
Gm7 C13(b9) Bm7(b5) Bbm7 F6/A F7/C Bm7(b5) Bbm7 (Bb7)
F6/A F7/C Bm7(b5) Bbm7 F6/A D7 G7 C9 F6
(Bb7)

Softly As In A Morning Sunrise

(S. Romberg)

Cm7 Dm7(b5) G7 Cm7 Dm7(b5) G7
(Cm7 Eb7/Bb) (Ab7 G7)
Cm7 Eb7 Dm7(b5) G7 1. Cm7 Dm7(b5) G7
(Cm7 Eb7/Bb) (Ab7 G7)

2. C_{MI}^7 C_{MI}^7 $B^{\flat}7$ $E^{\flat}MA^7$ $G_{MI}^7(b5)/D^{\flat}$

C^7 F_{MI}^7 F_{MI}^7/B^{\flat} C^7 $A^{\flat}9(\#11)$

G^7 $D_{MI}^7(b5)/A^{\flat}$ G^7 C_{MI}^7 $D_{MI}^7(b5)$ G^7

C_{MI}^7 $D_{MI}^7(b5)$ G^7 C_{MI}^7 $A^{\flat}MA^7$ $D_{MI}^7(b5)$ G^7

(C_{MI}^7 $E^{\flat}7/B^{\flat}$) ($A^{\flat}7$ G^7)
 C_{MI}^7 ($D_{MI}^7(b5)$ G^7)

Soft Winds (B. Goodman)

$B^{\flat}6$ $B^{\flat}6$ $B^{\flat}7$

$E^{\flat}7$ $E^{\flat}7$

$B^{\flat}6$ $B^{\flat}6$ G^7

$G^{\flat}7$ F^7 $G^{\flat}7$ F^7 $C^7(b9)$ F^7 $B^{\flat}6$

Solar

(M. Davis)

$C_{MI}^{(MA7)}$ G_{MI}^7 C^7
 F_{MA}^7 F_{MI}^7 Bb^7
 $E^b_{MA}^7$ $E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7(b9)$

The first system of 'Solar' consists of three staves of music in 4/4 time. The first staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords $C_{MI}^{(MA7)}$, G_{MI}^7 , and C^7 . Below the staff are the chords (C_{MI}^7) and $(G_{MI}^7 C^7)$. The second staff is in bass clef and contains a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Above the staff are the chords F_{MA}^7 , F_{MI}^7 , and Bb^7 . The third staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords $E^b_{MA}^7$, $E^b_{MI}^7$, A^b7 , $D^b_{MA}^7$, $D_{MI}^7(b5)$, and $G^7(b9)$.

Solitude

(D. Ellington)

$E^b_{MA}^7$ F_{MI}^6 G_{MI}^7 C_{MI}^7 F_{MI}^7 F_{MI}^9 F_{MI}^7/B^b G_{MI}^7/B^b
 F_{MI}^7/B^b Bb^7 $E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 Bb^7 $E^b_{MA}^7$ E^b7
 A^b6 A° E^b6/B^b Bb^{13} Bb_{MI}^7/E^b E^b7
 A^b6 A° E^b6/B^b C_{MI}^7 F^7 Bb^7
 $E^b_{MA}^7$ F_{MI}^6 G_{MI}^7 C_{MI}^7 F_{MI}^7 F_{MI}^9

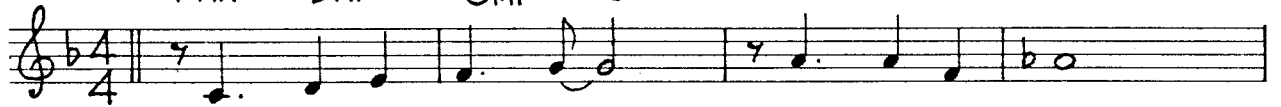
The first system of 'Solitude' consists of five staves of music in 4/4 time. The first staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords $E^b_{MA}^7$, F_{MI}^6 , G_{MI}^7 , C_{MI}^7 , F_{MI}^7 , F_{MI}^9 , F_{MI}^7/B^b , and G_{MI}^7/B^b . The second staff is in bass clef and contains a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Above the staff are the chords F_{MI}^7/B^b , Bb^7 , $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , Bb^7 , $E^b_{MA}^7$, and E^b7 . The third staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords A^b6 , A° , E^b6/B^b , Bb^{13} , Bb_{MI}^7/E^b , and E^b7 . The fourth staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords A^b6 , A° , E^b6/B^b , C_{MI}^7 , F^7 , and Bb^7 . The fifth staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords $E^b_{MA}^7$, F_{MI}^6 , G_{MI}^7 , C_{MI}^7 , F_{MI}^7 , and F_{MI}^9 . Below the staff are the chords (F^9) and (F^9) .

Fmi⁷/B^b Gmi⁷/B^b Fmi⁷ B^b7 E^bMA⁷ (C⁷ Fmi⁷ B^b7)

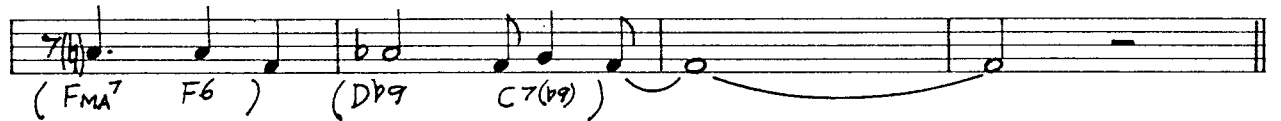


Somebody Loves Me (G. Gershwin)

FMA Dmi⁷ Gmi⁷ C⁷(b9) FMA⁷ Dmi⁷ A^bmi⁷ Db9



Ami⁷ D7(#9) G7(b9) C7(b9) F6 Dmi⁷ Gmi⁷ C⁷



(FMA⁷ F6) (Db9 C7(b9))

FMA⁷ B^bMA⁷ E7(b9) A⁷ Dmi⁷ Dmi⁷/C Bmi⁷(b5) E⁷



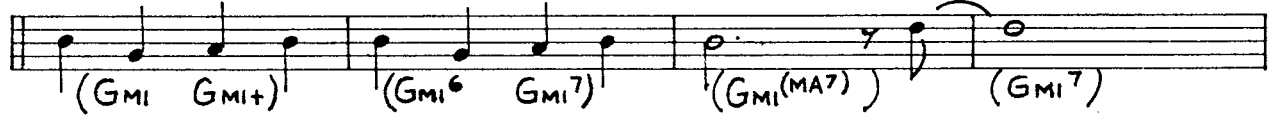
(FMA⁷ Dmi⁷) (Gmi⁷ C7(b9)) (FMA⁷ F6) (Bmi⁷(b5))

Ami⁶ F#mi⁷(b5) B7(p9) E⁷ Ami⁷ D+⁷



(Ami Ami⁷/G) (F7 E7) (Ami⁷ Eb7) (D7 Ab7)

Gmi⁷ D7 Gmi⁷ D7 Gmi⁷ Ami⁷ Ab7



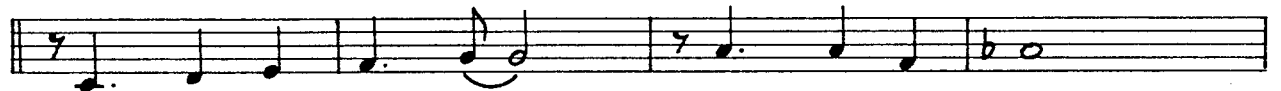
(Gmi Gmi+)(Gmi⁶ Gmi⁷) (Gmi(MA7)) (Gmi⁷)

Dmi⁷/G G7 Dmi⁷ G7 Gmi⁷ C⁷

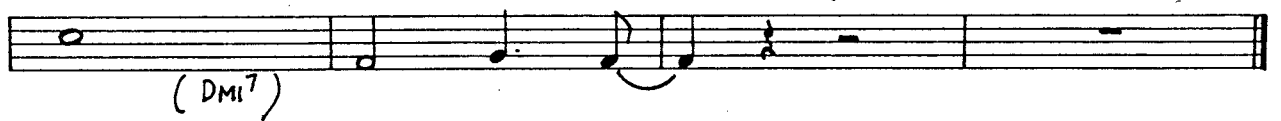


(Gb9(#11))

FMA⁷ Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷ A^bmi⁷ Db9



Ami⁷ D7 Gmi⁷ C⁷(b9) F6 (Dmi⁷ Gmi⁷ C⁷)



(Dmi⁷)

Someday My Prince Will Come (Churchill)

B^bMA^7 D^+7 E^bMA^7 G^+7 CMI^7
 G^+7 C^9 $F^9 E^{\circ} E^b$ | 1. DMI^7 $C^{\#o}$ CMI^7
 F^7 DMI^7 $C^{\#o}$ CMI^7 F^7 | 2. B^bMA^7
 D^+7 E^bMA^7 E° B^b/F G^7 CMI^7 F^7
(B^b9) ($EMI^7 A^7$) ($DMI^7 G^7$) ($CMI^7 F^7$) ($B^bMA^7 B^bMA^7$)

Some Of These Days (S. Brooks)

D^7 GMI^7
(AMI^7) (D^7)
 D^7 GMI^7
(AMI^7) (D^7)
 G^+7 G^7 C^7
 GMI^7 C^7 F^7

B^{b7} E^{b6}
 D⁷ G⁷ C^{M17}
 E^{b7} E^o D^{M17/F} G⁷
 C⁹ F⁷ B^{b6}

Sometimes I'm Happy (V. Youmans)

F^{M7} D^{7(b9)} G^{M7} C^{7(b9)} A^{M7} D^{7(b9)} G^{M7} C^{7(b9)}
 F^{M7} D^{7(b9)} G^{M7} C^{7(b9)} A^{M7} D^{7(b9)} G^{M7} C^{7(b9)}
 F^{M7} D^{M7} C^{M7} B⁷ B^{bM7} B^{bM7} E^{b9}
 1. F^{M7/A} E^{b9+11} D⁷ D^{7(b9)} G^{M7} C^{7(b9)}
 2. A^{M7} D⁷ G^{M7} C⁷ F⁶

Someone To Watch Over Me (G. Gershwin)

E^bMA⁷

A_{MI}^{7(b5)} A^{b0} E^b6/G G^{b0} B^b7/F E^o

F_{MI}⁷ G^o A^b6 | 1. A_{MI}^{7(b5)} B^b7_{SUS} B^b7 G⁺7 C⁹ F⁺7 B^b9

2. A_{MI}^{7(b5)} B^b7_{SUS} E^b6 A^bMI⁶ E^b6 E^b7 A^bMA⁷

E^b6/G F^{#o} F_{MI}⁷ B^b7 E^b6 A_{MI}^{7(b5)} D⁷

A^b7(b5) G⁷ C⁷ C^{7(b9)} F⁹ B^b7(b9) E^bMA⁷

A_{MI}^{7(b5)} A^{b0} E^b6/G G^{b0} B^b7/F E^o F_{MI}⁷ G^o A^b6

A_{MI}^{7(b5)} B^b7_{SUS} E^b6

Stairway To The Stars (E. Signorelli)

CMA⁷ G⁺7(b9) Gmi¹¹ C¹³ FMA⁷ B^b13 B^b9(#11)

C⁶/E Ami⁷ Dmi¹¹ G⁹ 1. CMA⁷ A⁺7 Dmi⁷ G7(b9) (Db7)

2. C⁶ FMA⁷ C⁶ F#mi¹¹ B⁷ Emi⁷ C#mi^{7(b5)}/G F#mi^{7(b5)} B7(#9)

Emi Emi(MA⁷) Emi⁷ A⁷ Dmi⁷ Bmi^{7(b5)}/F Emi^{7(b5)} A⁷

Ami⁷ D7 Dmi⁷ G⁷ CMA⁷ G⁺7(b9) Gmi¹¹ C¹³

FMA⁷ B^b13 B^b9(#11) C⁶/E Ami⁷ Dmi¹¹ G⁹

C⁶


The Song Is You

(J. Kern)

Handwritten musical score for "The Song Is You" by J. Kern. The score is written on ten staves in 4/4 time with a key signature of one sharp (F#). It includes various chords such as CMA7, Eb0, Dmi7, G7, CMA7, A7, Dmi7, G7, EMI7, A7, Dmi7, G7, FMI7, Bb7, Dmi7, G7, EMI7, A7, Dmi7, G7, A7, Dmi7, G7, C6, F#MI7(b5), C6, F7, C6, B7(b9), EMA7, F#MI7, B7, EMA7, EMA7, A#MI7(b5), D#7, G#MI6, C#9, F#13, B13, C9(#11), B13, CMA7, Eb0, Dmi7, G7, CMA7, Gmi7, C7, FMA7, Bb7, EMI7. The score features melodic lines with eighth and quarter notes, rests, and various ornaments like slurs and ties. There are also some handwritten annotations in parentheses.

A⁷ D_{M1}⁷ G⁷ C⁶ (A_{M1}⁷ D_{M1}⁷ G⁷)

(E^{b7})

D.S. al- CODA

C⁶ A_{M1}⁷ D_{M1}⁷ G^{7sus} C_{M1}⁷

CODA

Sonny Boy

(B.C. DeSilva - L. Brown
R. Henderson - A. Johnson)

E^{b6} D^{b7} C⁷ F_{M1}⁷ B⁷ B^{b7} E^bM_A⁷

(C_{M1}⁷)

A_{M1}^{7(b5)} D⁷ G_{M1}⁷ C⁷ F_{M1}⁷ B^{b7} E^{b6} D^{b7} C⁷

G^{b7} (E^{7(b5)})

F_{M1}⁷ B⁷ B^{b7} E^{b6} C_{M1}⁷ F_{M1}⁷ B^{b7} E^{b6}

D^{b9} E^{b6} D_{M1}^{7(b5)} G^{7(b9)} G_{M1}^{7(b5)} C⁷

(D⁷)

F⁷ B^{b7} E^{b6}

(C_{M1}⁷) (F⁷) (F_{M1}⁷) (B^{b7})

D^{b7} C⁷ F_{M1}⁷ B⁷ B^{b7} E^{b6} C_{M1}⁷

F_{M1}⁷ B^{b7} E^{b6} (C⁷ F_{M1}⁷ B^{b7})

Sonnymoon For Two (S. Rollins)

Handwritten musical notation for "Sonnymoon For Two" in 4/4 time. The piece consists of three staves of music. The first staff begins with a C7 chord and features a melody with eighth and sixteenth notes, including triplet markings. The second staff starts with an F7 chord and continues the melodic line. The third staff begins with a Dmi7 chord, followed by G7 and C7 chords, and concludes with a double bar line.

Soon (G. Gershwin)

Handwritten musical notation for "Soon" in 4/4 time, featuring two first endings. The first staff starts with EbMA7, Eb6, Gmi7(b5)/Bb, and C+7(b9) C7(b9) chords. The second staff includes Fmi7, Fmi6, Abmi7 (with a note in parentheses: Fmi7(b5)), Bb+7(b9), and Bb7(b9) chords. The first ending (1.) contains EbMA7, Bbmi7, Eb+7(b9), Ab6, Gmi7(b5), and C7 chords. The second staff of the first ending includes Fmi7, Bb7, Gmi7, Cmi7, Fmi7, and Bb7(b9) chords, with notes in parentheses: (D+7), (C7(b9)), and (Cmi7). The second ending (2.) contains EbMA7, Bbmi7, Eb7, Ab6, and Db7 chords, with a note in parentheses: (Fmi7(b5)).

G_{MI}^7 C_{MI}^7 F_{MI}^7 Bb^7 E^b6

(E^b/B^b) C_{MI}⁷ B^b13(b⁹) E^b6

Soul Eyes (M. Waldron)

$C_{MI}^{(MA^7)}$ $G^7(b9)/D$ $G^7(b9)$ C_{MI}^7 $F^7(b5)$

F_{MI}^7 $Bb^7(\#9)$ $G_{MI}^7(b5)$ $C_+^7(b9)$

$A^b_{MA^7}$ $A_{MI}^7(b5)$ $D^7(b9)$ | 1. G_{MA}^7 $D^b^7(\#11)$

$G^b_{MA^7}$ F_{MI}^7 Bb^7 $E^b_{MA^7}$ $D_{MI}^7(b5)$ $G^7(\#9)$

2. $G_{MI}^7(b5)$ $C^7(b9)$ F_{MI}^7 $Bb^7(\#9)$

$E^b_{MA^7}$ ($D_{MI}^7(b5)$ $G^7(b9)$)

Spring Can Really Hang You Up The Most

(Wolft-Landesman)

Verse

$B^b_{MA}7$ A^b7 $B^b_{MA}7$ $B^b_{MA}7$ A^b7 $B^b_{MA}7$

$A^b_{MI}7$ $D^b7(b9)$ $G^b_{MA}7$ $E_{MI}7$ A^7 $D_{MA}7$ $C_{MI}7$ F^7 $B^b_{MA}7$ $G_{MI}7$

$C_{MI}7$ F^7 $G^7(\#9)$ $C_{MI}7$ $G^7(b9)$ C^9 F^9 $F^7(b9)$

Theme

$B^b_{MA}7$ A^b7 $B^b_{MA}7$ A^b7 $B^b_{MA}7$ $G_{MI}7$ $C_{MI}7$ F^7 $D_{MI}7(b5)$ $G^7(b9)$

$E_{MI}7(b5)$ $E^b_{MI}7$ $B^b_{MA}7/D$ D^b0 | 1. $C_{MI}7$ F^7 $B^b_{MA}7$ G^7 $C_{MI}7$ F^7 |

2. $C_{MI}7$ F^7 $B^b_{MA}7$ | $F_{MI}7$ B^b7 $F_{MI}7$ B^b7

$F_{MI}7$ B^b7 $F_{MI}7$ B^b7 $B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7

$E_{MI}7$ A^7 $D_{MA}7$ $G_{MI}7$ C^7 $F_{MA}7$ E^b7 $B^b_{MA}7$ A^b7

$B^b_{MA}7$ $C_{MI}7$ $D_{MI}7(b5)$ G^7 / F $E_{MI}7(b5)$ $E^b_{MI}7$ $B^b_{MA}7/D$ D^b0

C_{Mi}⁷ F⁷ D_{Mi}^{7(b5)} G⁷ C_{Mi}⁷ F⁷ B^{7(b5)} B^b_{MA}⁷ A^b₇

CODA

D^b_{Mi}⁷ G^b₇ C_{Mi}⁷ F⁷ D_{Mi}^{7(b5)} G⁷ C_{Mi}⁷ F⁷ B^b_{MA}⁷

C_{Mi}⁷ F B^b_{MA}⁷ A_{Mi}^{7(b5)} D^{7(b9)} G_{Mi}⁷ C⁷ C_{Mi}⁷ E^b_{Mi}⁷ A^b₇

D_{Mi}⁷ G⁷ C_{Mi}⁷ B⁷ F^{7(b9)} B^b_{MA}⁷

Straight, No Chaser (T. Monk)

F⁷ B^b₇ F⁷

F⁷ B^b₇

F⁷ A_{Mi}⁷ D⁷ G_{Mi}⁷

C⁷ F⁷

Speak Low

(K. Weill)

Handwritten musical score for "Speak Low" by Kurt Weill. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various chords such as Gmi9, C13, F6, D13, Bbmi9, Eb13, Ami7, D7, Gmi7, C7, Fmi7, Db9(#11), Db7, Ebma7, C7, Gmi9, C13, Gmi9, C13, F6, D13, Bbmi9, Eb13, Ami7, Eb9(#11), D7sus, D+(b9), G9, Gmi7, C9, F6, and (Ami11 D13). The score features triplets, slurs, and first/second endings.

Spring Is Here

(R. Rodgers)

Chords: $A^{\flat 0}$ $A^{\flat 6}$ $A^{\flat 0}$ $A^{\flat 6}$

Chords: $C_{MI}^{7(b5)}$ F^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$ $E^{\flat 7}/D^{\flat}$ $C_{MI}^{7(b5)}$ F^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$

1. $A^{\flat}MA^7$ $A^{\flat}MA^7$ $E^{\flat}_{MI}{}^7$ $A^{\flat 7}$ $D^{\flat}MA^7$ $C+^7$

($A^{\flat}MA^7$ C^7/G $F_{MI}{}^7$) (E^7 $A^{\flat 7}/E^{\flat}$ $D^{\flat 7}$) ($G^7(b9)$ $C+^7$)

F_{MI} $F_{MI}(MA^7)$ $F_{MI}{}^7/E^{\flat}$ $D_{MI}^{7(b5)}$ C^0 $B_{MI}{}^7$ E^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$

2. $A^{\flat}MA^7$ $A^{\flat}MA^7$ $F_{MI}{}^7$ $B_{MI}{}^7$ E^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$ $E^{\flat 7}/D^{\flat}$

($A^{\flat 6}$ $B^{\flat}_{MI}{}^7$ $C_{MI}{}^7$ $D^{\flat 6}$) ($E^{\flat 7}$ $F_{MI}{}^7$ $E^{\flat 7}/G$ $A^{\flat 6}$) ($B^{\flat}_{MI}{}^7$ $D^{\flat}_{MI}{}^9$ $G^{\flat 7}$)

$C_{MI}{}^7$ $F_{MI}{}^7$ $B^{\flat}_{MI}{}^7$ $E^{\flat 7(b9)}$ $A^{\flat 6}$

CODA

$C_{MI}{}^7$ F^7 F^7/E^{\flat} $D_{MI}^{7(b5)}$ $D^{\flat}_{MI}{}^6$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$

CODA

$A^{\flat 6}$

Star Dust

(H. Carmichael)

Handwritten musical score for guitar in 4/4 time, featuring various chords and melodic lines.

Chords and Harmonic Progressions:

- Line 1: C6, F9(#11), E+7(b9), A9
- Line 2: Dmi7, G9, CMA7, Ami7, Ami7/G, F#mi11, B7/F#, B7, Emi7, Eb7, Dmi11, Db9(#11)
- Line 3: (G7 G7/F), (Emi7), (A7), (G7)
- Line 4: 2. Emi7, Ami7, Dmi7, G7, C6, E+7, F6
- Line 5: (Eb9), (Dmi7 A+7(b9))
- Line 6: F6, Fmi(MA7), Bb7, B7(#9), CMA7, F7
- Line 7: (Dmi7), (Bb9(#11)), (C6 B+7(b9))
- Line 8: Emi7, A7, Dmi7, Bb7, A7, Dmi7, Dmi7(b5)/Ab
- Line 9: (Emi7 Bb9(#11) A9), (Dmi7 Bbmi6 A7(b9)), (Dmi7), (G7 C#0), (G7 G0)
- Line 10: Dmi7, G7, CMA7, Ami7, D7, Ami7
- Line 11: (Dmi7 Db9 #), (CMA7 FMA7), (Emi7 Ami7), (D7 Ami7/D D7)
- Line 12: Bmi7, Bb7, Ami7, D7, G7, Dmi7, G13, G+7, G7, F#9(#11)
- Line 13: (D9 Bbmi6 Ami7 D7), (G7 FMA7 Emi7 Ebo)
- Line 14: Bb9, C, C/B, C6/A, C/G, F#mi11, F9(#11), Emi7, Ebo, Dmi7, A7
- Line 15: (CMA7 Emi7 Ami7 Ami7/G), (B7/F# B7(b5)/F E7 E+7), (F6 A7/E Ebo)
- Line 16: Dmi7, G7, C6

Sophisticated Lady (D. Ellington)

Handwritten musical score for "Sophisticated Lady" by Duke Ellington. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music is divided into several systems, each with handwritten chord symbols above the notes. The first system includes chords like Bbm7, Gb7, F7, Eb7, AbMA7, and Ab7. The second system features Bb7, Bbm7, Eb7, and a first ending with AbMA7 and A° chords, followed by a second ending with Ab6. The third system has Am7(b5), D7(#9), GMA7, Em7, Am7, D7, Bm7(b5), and E7(b9). The fourth system contains Am7(b5), D7(b9), GMA7, Em7, Am7, D7, G7, and B° Cm7. The fifth system includes Eb7, F7, Bbm7, Gb7, F7, Eb7, and AbMA7. The sixth system has Ab7, G7, Gb7, F7, Bb7, Bbm7, Eb7, and Ab6. The score concludes with a final chord of F7.

Saint James Infirmary (traditional - Don Redman)

Handwritten musical score for "Saint James Infirmary" (traditional, Don Redman). The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The first system includes chords Dm7, A7, Dm7, Dm7, and Gm7. The second system features A7, Em7/B, C° A7/C#, Dm7, A7/E, Dm7, G7, Bb7, A+7, Dm7, and A7. The music consists of a single melodic line with a repeat sign at the beginning.

Star Eyes

(G. De Paul)

Handwritten musical score for "Star Eyes" by G. De Paul. The score is written on a grand staff with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It consists of seven staves of music with various chord annotations above the notes.

Chord annotations include: EbMA7, FMI7, Bb7, EbMA7, EbMI7, Ab7, DbMA7, GMi7(b5), C7(#9), FMA7, FMI7(b5), Bb7, 1. FMI7(b5) Bb7, 2. FMI7(b5) Bb7 A7(b9), AbMA7, AbMI7, Db7, GbMA7, FMI7(b5), Bb7, EbMA7, FMI7, Bb7, EbMA7, EbMI7, Ab7, DbMA7, GMi7(b5), C7(#9), FMA7, FMI7(b9), Bb7, Eb7, D7, Db7, C7(b9), FMI7, FMI7/Bb, Eb6, and a triplet of notes.

Stars Fell On Alabama (F. Perkins)

CMA⁷ A⁷ DMI⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁷(b9)

DMI⁷ 1. G⁷ /F EMI⁷ Eb⁷ DMI⁷ Db⁹(#11)

2. G⁷ C⁶ Bb⁹ C⁶ C#^o DMI⁷ G⁷

EMI⁷ AMI⁷ DMI⁷ G⁷ CMA⁷ A⁷ DMI⁷ /C B^o Bb⁷(b5)

(A⁷(#9)) (DMI⁷ G⁷ G#^o)

AMI⁷ AMI⁷/G F#MI⁷(b5) B⁷ EMA⁷ G⁷ CMA⁷ A⁷

DMI⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁷(b9) DMI⁷

G⁷ C⁶ (DMI⁷ G⁷)

Stella By Starlight (V. Young)

Handwritten musical score for guitar in 4/4 time, featuring various chords and melodic lines.

Staff 1: $E_{MI}^{7(b5)}$ A^7 C_{MI}^{11} F^{13}

Staff 2: F_{MI}^9 B^b13 $E^b_{MA}^7$ A^b9

Staff 3: $B^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7 D_{MI}^7 G_{MI}^7 C^7
 ($B^b_{MA}^7$ G_{MI}^7 G_{MI}^7/F) (D_{MI}^7 D_{MI}^7/C) ($B_{MI}^{7(b5)}$ $B^b_{MI}^6$)

Staff 4: F_{MA}^7 G_{MI}^7 C^7 $A_{MI}^{7(b5)}$ D^7
 (F/A D_{MI}^7) (G_{MI}^7 C^{13} B^b13)

Staff 5: $G_{+}^{7(b9)}$ C_{MI}^9 (C_{MI}^7 D_{MI}^7)

Staff 6: $E^b_{MI} (MA^7)$ $A^b9(\#10)$ $B^b_{MA}^9$

Staff 7: $E_{MI}^{7(b5)}$ A^7 $D_{MI}^{7(b5)}$

Staff 8: $C_{MI}^{7(b5)}$ $F^7(b9)$ $B^b_{MA}^7$
 ($D^b_{MI}^{11}$ G^b7) ($C_{MI}^{7(b5)}$ $F^7(b9)$)

St. Louis Blues

(W.C. Handy)

G⁷ C⁷ D⁷ G G⁷

C⁷ D⁷ G D⁷

A⁷ D⁷ | 1. G D⁷ | 2. G D⁷

Gm1 D⁷

(Cm1)

D⁷ | 1. Gm1 Gm1 D⁷

2. Gm1 A⁷ D⁷ G

G G⁷ C⁷ C⁷ D⁷

G D⁷ A⁷ D⁷

1. G D⁷ | 2. G G⁷

Stompin' At The Savoy (E. Sampson - (Webb) - B Goodman)

$A\flat 7$ $D\flat MA 7$ $D\flat MA 7$ $A\flat 7$ $D\flat MA 7$ ($G\flat 7$)
 $(F M\flat 7)$ $B\flat 7(b9)$ $E\flat M\flat 7$ $A\flat 7$ 1. $D\flat 6$ $B\flat 7$
 $E\flat M\flat 7$ $A\flat 7$ | 2. $D\flat 6$ $D\flat 6$ $D\flat 7$ | $G\flat 7$ $G 7$ $G\flat 7$
 $B 7$ $D 7$ $B 7$ $E 7$ $F 7$ $E 7$
 $(B 7)$ $F\sharp M\flat 7(b5)$
 $E M\flat 7$ $A 7$ $E\flat M\flat 7$ $A\flat 7$ $D\flat MA 7$ $D\flat MA 7$ $A\flat 7$
 $D\flat MA 7$ ($G\flat 7$) ($F M\flat 7$) $B\flat 7(b9)$ $E\flat M\flat 7$ $A\flat 7$
 $D\flat 6$ ($B\flat 7$ $E\flat M\flat 7$ $A\flat 7$)
 $(E 7)$ ($A M\flat 7$ $A\flat 7$)

Stormy Weather

(H Arlen)

$E^b_{MA}7$ E° $F_{MI}7$ B^b7 $E^b_{MA}7$ $C7$ $F_{MI}7$ B^b7
($E^b_{MA}7$ $C7$) ($E^b_{MA}7$ E^b7) (A^b6 A°)

E^b6 $C7$ $F_{MI}7$ $B^b7(b9)$ 1. $E^b_{MA}7$ $C7(\#9)$ $F_{MI}7$ B^b7
(E^b6/B^b $C7$) ($E^b_{MA}7/G$ $C7(\#9)$)

2. E^b6 A^b9 $G_{MI}7$ E° $F_{MI}7$ $B^b7(b9)$ E^b6 E^b7
(E^b6 E°)

$A^b_{MA}7$ A° E^b6/B^b E^b7 $A^b_{MA}7$ A° E^b6/B^b E^b7

$A^b_{MA}7$ A° E^b6/B^b $C_{MI}7$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ B^b7
($F7$)

$E^b_{MA}7$ E° $F_{MI}7$ B^b7 $E^b_{MA}7$ $C7$ $F_{MI}7$ B^b7
($E^b_{MA}7$ $C7$) ($E^b_{MA}7$ E^b7) (A^b6 A°)

E^b6 $C7$ $F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $C7(\#9)$ $F_{MI}7$ $B^b7(b9)$
(E^b6/B^b $C7$)

E^b6 $(C7(\#9))$ $F_{MI}7$ B^b7

Strike Up The Band

(G. Gershwin)

The musical score consists of ten staves of music in 4/4 time, written in B-flat major. The key signature has two flats (B-flat and E-flat). The score includes various chord annotations above the notes:

- Staff 1: $Bb6$ and B°
- Staff 2: $Cm1^7$, $F7$, $Bb6$, $Fm1^7$, $E7$
- Staff 3: $Eb6$ and E°
- Staff 4: $Fm1^7$, $Bb7$, $Eb6$, $Cm1^7$, $B7$
($Cm1^7(b5)$)
- Staff 5: $Bb6$, $Am1^7(b5)$, $D7$
- Staff 6: $Gm1^7$, $C7$, $Cm1^7$, $F7$, $B9(\#11)$
- Staff 7: $Bb6$, $Dm1^7(b5)$, $G9$
($Ab9$)
- Staff 8: $Cm1^7$, $F7$, $BbMA^7$

Stroke Rode

(S. Rollins)

Handwritten musical score for "Stroke Rode" by S. Rollins. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a treble clef and a repeat sign. The second staff is a bass line with rests. The third staff contains a melodic line with triplets and a first ending bracket. The fourth staff contains a second ending bracket with rests. The fifth staff has rests and a melodic line. The sixth staff has rests and a melodic line. The seventh staff has rests and a melodic line with triplets. The eighth staff has rests and a melodic line. Chord symbols are written above the staves: FMI7, GMi7(b5) C7, FMI7, GMi7(b5) C7, Db7, Db7, C+7, FMI7, FMI7, F7, BbMI7, Eb7, AbMI7, Db7, FMI7, GMi7(b5) C7, FMI7, GMi7(b5) C7, FMI7, GMi7(b5) C7, FMI7, GMi7(b5) C7, Db7, Db7, C7, FMI7.

St. Thomas

(S. Rollins)

Handwritten musical score for "St. Thomas" in 4/4 time. The score consists of four staves of music with various chord annotations above and below the notes.

Staff 1: CMA^7 EMI^7 A^7 Dmi^7 G^7 CMA^7

Staff 2: CMA^7 EMI^7 A^7 Dmi^7 G^7 CMA^7

Staff 3: $EMI^7(b5)$ $A^7(\#9)$ Dmi^7 G^7
 (C⁷ B^{b7}) (A⁷)

Staff 4: CMA^7 C^7 FMA^7 $F\#^o$ CMA^7/G G^7 CMA^7

Strollin'

(H. Silver)

Handwritten musical score for "Strollin'" in 4/4 time. The score consists of four staves of music with various chord annotations above and below the notes.

Staff 1: D^bMA^7 EMI^7 A^7 E^bMi^7 Ab^7

Staff 2: D^bMA^7 A^bMi^7 D^b7 $GMI^7(b5)$ C^7

Staff 3: 1. FMI^7 $B^b7(\#9)$ E^bMi^7 Ab^7

Staff 4: D^bMA^7 B^bMi^7 $E^b7(b5)$ $D7(\#9)$
 (EMI^7 A^7) (E^bMi^7 Ab^7)

2. F_{Mi}7 B^b_{Mi}7 E^b7(b5) F[#]_{Mi}7 B7

F_{Mi}7 B^b7 E^b_{Mi}7 A^b7(b9) D^b_{MA}7 B^b_{Mi}7 E^b_{Mi}7 A^b7(b9)

D^b_{MA}7 G^b7(b5) F_{Mi}7 B^b7([#]9 / _{b5}) E^b_{Mi}7 A^b7([#]9) D^b_{MA}7(b5) al CODA

CODA

Sugar (S. Turrentine)

C_{Mi}7 A_{Mi}7(b5) D_{Mi}7(b5) G+7 C_{Mi}7

G+7 C_{Mi}7 E^b7/B^b A^b13 D^b13(b5) D_{Mi}7(b5)

G+7 C_{Mi}7 B7 B^b_{Mi}7 A7 A^b_{MA}7

D^b9([#]11) D_{Mi}7(b5) G+7 A^b9

2. C_{Mi}7

Summer Samba

(M. Valle - S. Valle)

FMA⁷ **Bmi⁷(b5)** **E7(#9)**
B^bMA⁷ **E^b7**
Ami⁷ **D7(b9)** 1. **Gmi⁷** **Emi⁷(b5)** **A7(#9)**
Dmi⁷ **G⁷** **Gmi⁷** **D^b7** **C⁷**
 2. **Gmi⁷** **C7(b9)** **FMA⁷** **B^b7** **FMA⁷** (**Gmi⁷/C**)

Summertime

(G. Gershwin)

Gmi⁷ **C⁹** **Gmi⁷** **C⁹** **Gmi⁷** **C⁹** **Gmi⁷** **G⁷**
 (**Gmi⁶** **D⁷/A**) (**Gmi⁶** **D⁷(b9)**) (**Gmi⁶** **D⁷**) (**Gmi⁷** **G⁷**)
Cmi⁷ **F⁷** **B^b7** **E^b7** **Ami⁷(b5)** **D⁷(b9)**
 (**B^bmi⁷** **E^b7**) (**Ami⁷(b5)** **E^b9(#11)**) (**D⁷** **A^b9(#11)**)
Gmi⁷ **C⁹** **Gmi⁷** **C⁹** **Gmi⁷** **C⁹** **Cmi⁹** **F⁷(b9)**
 (**Gmi⁶** **D⁷/A**) (**Gmi⁶** **D⁷**) (**Gmi⁷** **D⁷/A**) (**Gmi⁶** **Cmi⁷** **F⁷**)

B^bMA⁷ GMI⁷ Eb13 D+⁷ | 1. GMI⁷ C9 GMI⁷ C⁷
 (B^b7 Eb7) (AMI⁷(b5) D+⁷) (GMI⁷ F7) (Eb7 D+⁷)

2. GMI⁷ C9 GMI⁷ C9 | **Ballad Changes**
 by The M.J.Q:
 GMI⁷ B^b7(F) | Eb7 D7 | GMI⁷ C7

F7 B^b7 | Eb7 | A7(#9) | D7 A7 | D7(#9) A^b7 | GMI⁷ B^b7(F) | Eb7 D7

GMI⁷ GMI⁷/F | EMI⁷(b5) EbMI⁷ | B^bMA⁷/D GMI⁷ | C7 D7 | GMI⁷ B^b7(F) | Eb7 D7
 (DMI⁷ G7)

Sunday (Miller-Cohn-Stein-Krueger)

CMA⁷ F7 EMI⁷ Eb0 DMI⁷ G7 B^b7 A7 D7

1. G7 C6 A7 DMI⁷ G7 | 2. G7 C6

E7 A7 D7

DMI⁷ G7 CMA⁷ F7 EMI⁷ Eb0 DMI⁷ G7

B^b7 A7 D7 G7 C6

Sunny

(B. Hebb)

The Surrey With The Fringe On Top (R. Rodgers)

EMI⁷ A⁷ Ami⁷ D⁷ \oplus A⁷ CMI⁷ F⁷
 CODA (Ami⁷ Bmi⁷)
 D.S.al CODA
 Bmi⁷ E⁷ Ami⁷ D⁷ G⁶ (Emi⁷ Ami⁷)
 (Bb⁷)

Sweet And Lovely (G. Arnheim-J. Lemare)

GMI⁷ C⁷ GMI⁷ C⁷
 F⁷ B^bMA⁷ (Eb⁹) CMA⁷ DMI⁷ G⁷ 1.2. C6/9
 FMI⁷ B^b7 CMA⁷ FMI⁷ B^b7 CMA⁷
 AbMI⁷ Db⁷ EbMA⁷ EbMI⁷ Ab⁷ DMI⁷ G⁷
 (Ab⁷) (G⁷)
 GMI⁷ C⁷ GMI⁷ C⁷
 F⁷ B^bMA⁷ (Eb⁹) CMA⁷ DMI⁷ G⁷ C6/9

Swedish Pastry

(B. Kessel)

FMA⁷ F^{sus} F⁷
 (B^{b7})
 B^{b7}(^{b5})₃ B^bMⁱ⁷ FMA⁷ G^Mⁱ⁷ A^Mⁱ⁷ A^bMⁱ⁷
 G^Mⁱ⁷ C⁷(^{b5}) FMA⁷ F⁷(^{b5})
 (F⁷)

Sweet Lorraine

(C. Burwell)

G^M^A⁷ F⁷ E⁷ A^Mⁱ⁷ D⁷ D^{#0} E^Mⁱ⁷ D^Mⁱ⁷ G⁷ C⁷ B⁷
 E⁷ A⁷ A^Mⁱ⁷/D D⁷ 1. G^M^A⁷ F⁷ E⁷ A⁷ D⁷
 2. G⁶ C⁷ C^{#0} G⁶/D G⁷ D^{b7} C^M^A⁷ B^ø E⁷ A^Mⁱ⁷ A^{b7} G^Mⁱ⁷ C⁷
 F⁷ E⁷ A^Mⁱ⁷ A^{b7} G^Mⁱ⁷ C⁷ F⁷ E⁷ E^{b9}(^{#11}) D⁷
 F⁷ E⁷ E^{b9}(^{#11}) D⁷ G^M^A⁷ F⁷ E⁷ A^Mⁱ⁷ D⁷ D^{#0}

EMI⁷ DMI⁷G⁷ C⁷ B⁷ E⁷ A⁷ Ami⁷/D D⁷
 G⁶(F⁷ E⁷) A⁷ D⁷

Swingin' Along On Broadway (B. Clayton)

S. AbMA⁷ F⁷ B^bMI⁷ Eb⁷
 AbMA⁷ Ab⁷ DbMA⁷ Gb⁷ E⁷ Eb⁷ 1.2. Ab6
 CMA⁷ AMI⁷ DMI⁷ G⁷ C⁶
 EbMA⁷ CMI⁷ FMI⁷ B^b7 B^bMI⁷ Eb⁷ B^bMI⁷ Db7(b9)
 AbMA⁷ F⁷ B^bMI⁷ Eb⁷
 AbMA⁷ Ab⁷ DbMA⁷ Gb⁷ E⁷ Eb⁷ Ab6
 Eb⁷ Ab6
 CODA

D.S. al CODA

Sweet Sue

(V. Young)

Chords: $Gm7$, $C7$, $Gm7$, $C7$, $F6$, $F6$, $C13(b9)$, $F6$, $(D7)$, $F6$, $FMA7$, $FMA7/E$, $F7/Eb$, $D7$, $Gm7$, $Bbmi6$, $C7$, $Gm7$, $C7$, $Gm7$, $C7$, $F6$, $F6$, $C9$, $F6$.

Sweet Georgia Brown

(M. Pinkard - B. Bernie)

Chords: $D7$, $D7$, $G7$, $G7$, $C7$, $C7$.

FMA⁷ EMI⁷ A⁷

2. G⁷ DMI⁷ A⁷ DMI⁷ A⁷

F⁷ E⁷ E^{b7} D⁷ G⁷ C⁷ F⁶

's Wonderful (G. Gerstwin)

E^bMA⁷ E^o FMI⁷

B^{b7} 1. E^b6 C⁺7(b9) F⁹ B^b7(b9) 2. E^b6 D⁺7(b9)

GMA⁷ AMI⁷ D⁷ BMI⁷ E⁷ AMI⁷ D⁷

G⁹ C¹³ F⁹ B^b13 B^b7(b9) (E⁹)

E^bMA⁷ C^o

FMI⁷ C⁷(b9) FMI⁷ B^b13(b9) E^b6 (C⁷(#9) FMI⁷ B^b7)

Taking A Chance On Love (V Duke)

B^bMA⁷ B^o CMI CMI(MA⁷) CMI⁷ F⁷ B^bMA⁷ D⁷

GMI GMI(MA⁷) GMI⁷ C⁷ 1. CMI⁷ F⁷ B^bMA⁷ F⁷

2. CMI⁷ F⁷ B^b6 B^b7 FMI⁷ B^b7 E^bMA⁷ C⁷

FMI⁷ B^b7 E^bMA⁷ E^bMI⁷ A^b7 D^bMA⁷

D^bMI⁷ G^b7 CMI⁷ F⁷ B^bMA⁷ B^o CMI CMI(MA⁷)

CMI⁷ F⁷ B^bMA⁷ D⁷ GMI GMI(MA⁷) GMI⁷ C⁷

CMI⁷ F⁷ B^b6

Take Five

(P. Desmond)

Handwritten musical notation for the piece "Take Five" by P. Desmond. The score is written on a grand staff (treble and bass clefs) in 5/4 time with a key signature of three flats (B-flat major / D-flat minor). The notation includes various chords and melodic lines with slurs and repeat signs.

Chord progression (from top to bottom):

- Line 1: EbMi7, BbMi7, EbMi7, BbMi7, EbMi7, BbMi7
- Line 2: EbMi7, BbMi7, EbMi7, BbMi7, EbMi7, BbMi7, EbMi7, BbMi7
- Line 3: EbMi7, BbMi7, CbMA7, Db7, BbMi7, EbMi7, AbMi7, Db7
- Line 4: GbMA7, CbMA7, Db7, BbMi7, EbMi7, AbMi7, Db7 (with handwritten note: (AbMi7, AbMi7/Gb))
- Line 5: FMI7(p5), Bb7, EbMi7, BbMi7, /, /
- Line 6: /, /, /
- Line 7: /, EbMi7

Tangerine

(V. Scherzinger)

Gmi⁹ C¹³ F⁶ Bb⁷ Ami⁷ Ab^o
 (D7(#9))

Gmi⁷ C⁷ Gmi⁷ C⁷ | 1. FMA⁷ Ami^{7(b5)} D⁷ D+^{7(b9)}
 (FMA⁷ Eb9(#11))

Gmi⁹ C¹³ F⁶ Bmi^{7(b5)} E^{7(b9)}

AMA⁷ F#mi⁷ Bmi⁷ E⁷ A⁷ Eb9(#11) D⁷ D+^{7(b9)}

2. Ami^{7(b5)} Eb9(#11) D⁷ Gmi⁷ Gmi^{7/F} Emi^{7(b5)} A^{7(#9)}
 (Gmi⁷) (Bbmi(MA7) Eb7)

Dmi⁷ Dmi^{7/C} Bmi^{7(add11)} Bb⁷ F^{6/A} D+^{7(#9)} Gmi⁷ C⁷
 (F⁶ Bb⁷) (Ami⁷ Ab^o) (Gmi⁷) (C⁷)

F⁶ (Ami^{7(b5)} D7(#9))

Tea For Two

(V. Youmans)

$B^b_{MI}{}^7$ E^b7 $B^b_{MI}{}^7$ E^b7 $A^b_{MA}{}^7$ D^b7 $C_{MI}{}^7$ B°

($B^b_{MI}{}^7$)

$B^b_{MI}{}^7$ E^b7 $B^b_{MI}{}^7$ E^b7 | 1. $A^b_{MA}{}^7$ $B^b_{MI}{}^7$ $C_{MI}{}^7$ $D^b_{MA}{}^7$

$D_{MI}{}^7$ G^7 $D_{MI}{}^7$ G^7 $C_{MA}{}^7$ F^7 $E_{MI}{}^7$ E°

($D_{MI}{}^7$)

$D_{MI}{}^7$ G^7 $D_{MI}{}^7$ G^7 $C_{MA}{}^7$ $B^b_{MI}{}^7$ E^b7

2. $C_{MI}{}^7(b5)$ F^7 $B^b_{MI}{}^7$ $C_{MI}{}^7(b5)$ G^b7 F^7

A° $B^b_{MI}{}^7$ $C_{MI}{}^7$ $D^b_{MI}{}^6$ $A^b_{6/C}$ B° $B^b_{MI}{}^7$ E^b7

(A^b_{6/E^b} B°)

A^b_6

Take The A-Train (B. Strayhorn)

Handwritten musical notation for "Take The A-Train" in 4/4 time, featuring the following chords and melodic lines:

- Staff 1: CMA^7 , $D9(\#11)$, Dmi^7
- Staff 2: G^7 , CMA^7 , $Dmi^7 G^7$, CMA^7 , $Gmi C^7$
- Staff 3: FMA^7 , FMA^7 , D^7
- Staff 4: D^7 , Dmi^7 , G^9 , $G^7(b9)$, CMA^7
- Staff 5: $D9(\#11)$, Dmi^7 , G^7 , C^6

Teach Me Tonight (G. De Paul)

Handwritten musical notation for "Teach Me Tonight" in 4/4 time, featuring the following chords and melodic lines:

- Staff 1: Bb^+9 , $EbmA^7$, Fmi^7 , Gmi^7 , C^7 , Fmi^7 , Bb^7
- Staff 2: $Gmi^7(b9)$, $C^7(b9)$, Fmi^7 , Bb^7 , Gmi^7 , C^7
- Staff 3: Fmi^7 , Bb^+9 , Ebm^6 , Ab^7 , Ebm^6 , Gmi^7 , Gbm^7 , Fmi^7 , Bb^7

$E^b_{MA}7$ $C7(b9)$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A_{MI}7(b5)$ $D7(b9)$
 $G_{MI}7$ $C7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b_+9 $E^b_{MA}7$ $F_{MI}7$
 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 $G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$
 B^b7 E^b6 ($C7(b9)$ $F_{MI}7$ B^b7)

Tenor Madness (S. Rollins)

B^b7
 B^b7 E^b7
 B^b7 $G7(\#9)$ $C_{MI}7$
 $F7$ B^b7 $G7(\#9)$ $C_{MI}7$ $F7$

Tenderly

(W. Gross)

B \flat 7_{SUS} E \flat MA7 A \flat 9(#11) E \flat Mi9 A \flat 13
 F \flat Mi9 D \flat 9(#11) E \flat MA7 G \flat Mi7 C7
 1. F \flat Mi7(b5) B \flat 13 F \flat Mi7(b5) B \flat 13 B \circ
 C \flat Mi7 F13 F \flat Mi7 B \flat 7
 2. F \flat Mi7(b5) B \flat 13 B \circ C \flat Mi7 F13 F \sharp \circ
 G \flat Mi7 C \sharp 7 F \flat Mi9 B \flat 7 E \flat 6

Remember

(I. Berlin)

E \flat MA7 D7 G \flat Mi7 C9 C \flat Mi7 F7(b9) B \flat MA7 1. F \flat Mi7 B \flat 7
 (A ϕ D7)
 2. B \flat 7 E \flat MA7 E \flat MA7 A \flat 7 D \flat Mi7 G7 C \flat Mi7 / B \flat A ϕ D7
 E \flat MA7 D7 G \flat Mi7 C9 C \flat Mi7 C \flat Mi7/F F7 B \flat 6 (A ϕ D7)

Thanks For The Memory (R. Rainger)

G_{mi}^7 C^7 F^6 F^6 $F\#^{\circ}$ C^7/G F^6/A

D^7 $E_{mi}^7(b5)$ D^7 G_{mi}^7 1. D_{mi}^7 G^7 G_{mi}^7 $D^{\flat 7}$ C^7
 (A_{mi}^7 D^7)

2. D_{mi}^7 G^7 G_{mi}^7 $B^{\flat}_{mi}^7$ $E^{\flat 7}$ $A^{\flat 6}$ C_{mi}^7 F_{mi}^7 B° $B^{\flat}_{mi}^7$ $E^{\flat 7}$

$A^{\flat 6}$ F_{mi}^7 A° C_{MA}^7/G A_{mi}^7 D_{mi}^7 G^7
 (E_{mi}^7/G A_{mi}^7)

G_{mi}^7 C^7 $A^{\flat}_{mi}^7$ $D^{\flat 7}$ C^7 G_{mi}^7 C^7 F^6

F^6 $F\#^{\circ}$ C^7/G F^6/A D^7 $E_{mi}^7(b5)$ D^7 G_{mi}^7 D^7
 (A_{mi}^7 D^7)

G_{mi}^7 $C^{13}(b9)$ F^6

That Old Black Magic (H. Arnold)

Handwritten musical score for "That Old Black Magic" in 4/4 time, featuring a treble clef and a key signature of two flats (Bb and Eb). The score consists of ten staves of music with various chord annotations above and below the notes.

Staff 1: EbMA7, E7(#9), EbMA7, E7(#9)
 (Fmi9 Bb15), (Fmi9 Bb13)

Staff 2: EbMA7, Cmi7, Fmi7, Bb7
 (EbMA7 Cmi7)

Staff 3: Db7, GbMA7, B9(#11), Bb7
 (Fmi7), (Bb7), (Fmi7), (Bb7)

Staff 4: Ami7(b5), Bb7/Ab, Gmi7, C7, Fmi7, Bb7
 (Fmi7), (Bb7), (Ebg C7)

Staff 5: EbMA7, E7(#9), EbMA7, E7(#9)
 (Fmi9 Bb7(#9)), (Fmi9 Bb7)

Staff 6: EbMA7, Cmi7, Fmi7, Bb7, A7

Staff 7: AbMA9, Abmi9, Abmi6, Gmi7, F#0

Staff 8: Fmi7, EMA7, Eb6
 (3)

Staff 9: Ami7(b5), Ab9(#11)
 (Cmi7), (3)

Handwritten musical notation on a page with ten staves. The notation includes various chords and melodic lines with fingerings and slurs.

Staff 1: Chords: G7, C13, FMI7. Notes: (DMI7), (G13 G+9), (GMI9), (C7).

Staff 2: Chords: FMI7/Eb, AbMI7, Db7, AbMI7, Db7. Notes: (3), (3).

Staff 3: Chords: FMI9, Bb13(b9), EbMA7, E7(#9), EbMA7. Notes: (FMI9 Bb13).

Staff 4: Chords: E7(#9), BbMI, BbMI(MA7), BbMI7, Eb7. Notes: (FMI9 Bb13).

Staff 5: Chords: AbMA7, AbMI6. Notes: (Db7).

Staff 6: Chords: FMI11, GMI7, AbMI9, Db7, GMI7, F#0.

Staff 7: Chords: FMI7, Db9. Notes: (3), (AbMI7), (Db9), (3).

Staff 8: Chords: FMI7, Bb7sus, Eb6. Notes: (EMA7).

Staff 9 & 10: Empty staves.

That Old Feeling

(S. Fain)

INTRO

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_{MA}7$ $D_{MI}7(b5)$ $G7$

Musical staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: $E^b_{MA}7$, $C_{MI}7$, $F_{MI}7$, B^b7 , $E^b_{MA}7$, $A^b_{MA}7$, $D_{MI}7(b5)$, $G7$. A circled $(E7(b5))$ is written below the staff.

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ A^b7 $G_{MI}7$ $D7$ $G_{MI}7$ $C9$ $C9/B^b$

Musical staff 2: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: $C_{MI}7$, $C_{MI}7/B^b$, $A_{MI}7(b5)$, A^b7 , $G_{MI}7$, $D7$, $G_{MI}7$, $C9$, $C9/B^b$. Triplet markings are present over the first three notes of the first two measures.

$A_{MI}7(b5)$ $D7$ $G_{MI}7(b5)$ $C7$ $F_{MI}7$ $F_{MI}7/E^b$ $D_{MI}7(b5)$ $G7$

Musical staff 3: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: $A_{MI}7(b5)$, $D7$, $G_{MI}7(b5)$, $C7$, $F_{MI}7$, $F_{MI}7/E^b$, $D_{MI}7(b5)$, $G7$. Triplet markings are present over the first three notes of the first two measures.

$C_{MI}7$ $D^b9(\#11)$ $F7$ $F\#0$ $G_{MI}7$ $D7$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7

Musical staff 4: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: $C_{MI}7$, $D^b9(\#11)$, $F7$, $F\#0$, $G_{MI}7$, $D7$, $G_{MI}7$, $C7$, $F_{MI}7$, B^b7 . Triplet markings are present over the first three notes of the first two measures.

$E^b_{MA}7$

$D^b13(\#11)$

$C7$

Musical staff 5: Bass clef. Notes: G2, A2, B2, C3, B2, A2, G2. Chords: $E^b_{MA}7$, $D^b13(\#11)$, $C7$.

$F_{MI}7$

$B13(\#11)$

B^b7 $G7$

Musical staff 6: Bass clef. Notes: G2, A2, B2, C3, B2, A2, G2. Chords: $F_{MI}7$, $B13(\#11)$, B^b7 , $G7$. A circled $(F_{MI}7(b5))$ is written below the staff.

$C_{MI}7$

$G7$

$G_{MI}7(b5)$

$C7$

$C_{MI}7$

Musical staff 7: Bass clef. Notes: G2, A2, B2, C3, B2, A2, G2. Chords: $C_{MI}7$, $G7$, $G_{MI}7(b5)$, $C7$, $C_{MI}7$. A circled $(D_{MI}11)$ is written below the staff.

$F7$

$B7$

B^b7

$E^b_{MA}7$

Musical staff 8: Bass clef. Notes: G2, A2, B2, C3, B2, A2, G2. Chords: $F7$, $B7$, B^b7 , $E^b_{MA}7$. A circled $(F_{MI}7)$ is written below the staff.

$D^b13(\#11)$

$C7$

$F_{MI}7$

$F_{MI}7$ $F_{MI}7/E^b$

$D7(b9)$

Musical staff 9: Bass clef. Notes: G2, A2, B2, C3, B2, A2, G2. Chords: $D^b13(\#11)$, $C7$, $F_{MI}7$, $F_{MI}7/E^b$, $D7(b9)$. A circled (A^b7) is written below the staff.

G7 Gmi7(b5) C7(b9) Fmi7 A°mi7 Db7

E°MA7 C7 Fmi7 Bb7 | 1. Eb6 Bb+7 | 2. Eb6

(Gmi7 Db9(#11)) (B7 Bb13sus)

That's All (A. Brandt - B. Haymes)

B°MA7 Cmi7/F B°MA7 Cmi7/F B°MA7 A+7 A°7 G7

(B°MA7 Cmi7) (Dmi7 Db7 Cmi7 B7) (B°MA7 Eb7(#11) Cmi7) (Dmi7 G7 G7/F)

Emi7(b5) Ebmi7 Ab7 B°MA7/D D°0 | 1. Dmi7 G7 Cmi7 F7

(G°7(#11))

2. Dmi7 G7 Cmi7 F7 Bb6 Gmi7 Gb13 Fmi9 Bb7 E°MA7 Cmi7

(Cmi7 F7)

Fmi9 Bb7 E°MA7 Gmi7 C7 FMA7 Eb9(#11) D9 Ab9

(Gmi7/C Gb7(#9)) (FMA7 Dmi7)

Gmi7 C7 Cmi7 F7 B°MA7 Cmi7/F B°MA7 Cmi7/F

(B°MA7 Cmi7) (Dmi7 Db7 Cmi7 B7)

B°MA7 A+7 A°7 G7 Emi7(b5) Ebmi7 Bb6/D D°0

(B°MA7 Eb7(#11)) (Dmi7 G7 G7/F)

Dmi7 G7 Cmi7 F7 Bb6 (Cmi7/F)

(Cmi7 F13(b9))

Them There Eyes

(M. Pinkard)

Handwritten musical score for "Them There Eyes" by M. Pinkard. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The melody is primarily in the treble clef, with some bass clef staves. Chord symbols are written above the notes. The piece concludes with two empty staves at the bottom.

Chord symbols and notes are as follows:

- Staff 1: Eb Eb/D Eb/C Eb/Bb Eb6 Bb+9 Eb6
- Staff 2: Eb Eb/D Cmi7 F9 Gb9(#11) F9
- Staff 3: Fmi7 Bb7 Eb6 Gmi7/D Cmi7
- Staff 4: F7 Cmi7 F7 Bb7 Fmi7 Bb7
- Staff 5: Eb Eb/D Eb/C Eb/Bb Eb6 Bb+9 Eb6
- Staff 6: Eb7 Ab6 Eb+9 Ab6
(Bbmi7) (Eb7)
- Staff 7: Ab6 A° Eb/Bb Cmi7 F9 Bb7
- Staff 8: Eb Eb/D Cmi7 F9 Bb7 Eb6

There Is No Greater Love (I. Jones)

Handwritten musical score for "There Is No Greater Love" by I. Jones. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music with various chord annotations above the notes.

Staff 1: B^b7, E^b7, D7, Ab9(#11), G7

Staff 2: C7, Cm17, Gb9(#11), F7

Staff 3: B^b7, E^b7, D7, Ab9(#11), G7

Staff 4: C7, Cm17/F, F7, B^b6, E^b7, B^b6

Staff 5: D7/A, D7, Gm17, D7/A, D7, Gm17
 (Gm16, Em17(b9)) (Gm16, Em17(b9))

Staff 6: D7/A, D7, Gm17, C7, Gb9(#11), F7

Staff 7: B^b7, E^b7, D7, Ab9(#11), G7

Staff 8: C7, Cm17/F, F7, B^b6

There'll Be Some Changes Made

(B. Oldstreet)

Handwritten musical score for "There'll Be Some Changes Made" in G major, 4/4 time. The score consists of five staves of music with various chords and melodic lines.

Chords and notes shown in the score:

- Staff 1: G⁹, C⁹
- Staff 2: C⁹, A^{Mi}¹¹, D⁷, G⁷, C⁹
- Staff 3: F⁷, B^{b7} A⁷ A^{b7} (b5), G⁹, C⁹
- Staff 4: C⁹, A^{Mi}¹¹, D⁷, G⁷, C⁹, F⁷
- Staff 5: B^b, A^{b7}, G⁷, C⁹, F⁷, B^{b6} (D⁷)

There's A Small Hotel

(R. Rodgers)

Handwritten musical score for "There's A Small Hotel" in F major, 4/4 time. The score consists of three staves of music with various chords and melodic lines.

Chords and notes shown in the score:

- Staff 1: F^{MA7}, G^{Mi7}, A^{Mi7}, B^bMA⁷, F^{MA7/C}, B^bMA⁷, A^{Mi7}, A^bo
- Staff 2: C^{7/G}, G^bo, G^{Mi7}, C⁷, 1. F^{MA7}, D^{Mi7}, G^{Mi7}, C^{7sus}, 2. F^{MA7}
- Staff 3: G^bMi⁷, B⁷, B^bMA⁷, G^{Mi7}, C^{Mi7}, F⁷, B^{b6}, G^{Mi7}, A^{Mi7}, D⁷

GMI⁷ AMI⁷ D⁷ Eb⁷ D⁷ Db⁷ C⁷
 (B^bMi¹¹ Eb⁷ AMi¹¹ D⁷) (AbMi¹¹ Db⁷ GMI¹¹ C⁷)
 FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C B^bMA⁷ AMI⁷ A^bo
 (FMA⁷ B^b/C) (FMA⁷ B^b/C) (FMA⁷ B^b⁷)
 C⁷/G G^bo GMI⁷ C13(b9) FMA⁷ F⁶ (GMI⁷ C⁷ sus)

There Will Never Be Another You (H. Warren)

EbMA⁷ DMI⁷(b5) G⁷
 CMI⁷ B⁺7(b9) B^bMI⁹ Eb13 A⁺7(#9)
 AbMA⁷ Db9(#11) 1. EbMA⁷ CMI¹¹
 F13 F9 FMI⁷ B^b7
 (Cb13(#11))
 2. EbMA⁷ AMI⁷(b5) D⁷ EbMA⁷ D⁷ Ab9(#11) GMI⁷ C⁷
 (AMi¹¹ Ab13(#11)) (GMI⁷ Ab9(#11)) (Db13(#11) C+7)
 FMI⁷ B^b13(b9) Eb6
 (F⁷)

These Foolish Things (J. Strachey - film)

E^b C_{MI}^7 F_{MI}^9 $B^b7(b9)$ E^b C_{MI}^7 F^9 B^b_+7
 $(F_{MI}^9 B^b13 A^b_0)$ $(E^b/G C_{MI}^7)$ (E^9)

$B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7 1. F^9 F_{MI}^7/B^b $B^b7(b9)$
 $(E^b7 B^b_{MI}^7 A^9(\#11))$ $(A^b6/9 D^b7(b5) C^+7)$ $(G_{MI}^7 E_{MI}^7(b5))$

2. F^9 $B^b7(b9)$ E^b $D^7(b9)$ G_{MI} $A_{MI}^7(b5)$ D^7
 $(C^9 E^b_{MI}(MA^7))$ $(B^b_{MA}^7/B^b G_{MI}^7)$

G_{MI} $G_{MI}(MA^7)$ G_{MI}^7 $E_{MI}^7(b5)$ $E^b_{MI}(MA^7)$ D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7
 $(C^9 E^b_{MI}(MA^7))$ $(B^b_{MA}^7/B^b G_{MI}^7)$

B^b7 E^0 F_{MI}^7 B^b7 E^b C_{MI}^7 F_{MI}^9 $B^b7(b9)$
 $(B^b7 G_{MI}^7 G^b_{MI}^7)$ (E^7) $(F_{MI}^9 B^b13 A^b_0)$

E^b C_{MI}^7 F^9 B^b_+7 $B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7
 $(E^b/G C_{MI}^7)$ (E^9) $(E^b7 B^b_{MI}^7 A^9(\#11))$ $(A^b6/9 D^b7(b5) C^+7)$

F^9 $B^b7(b9)$ E^b
 $(E^b7 B^b_{MI}^7 A^9(\#11))$

They Can't Take That Away From Me

(G. Gershwin)

FMI⁷/B^b E^bMA⁷ FMI⁷ E^b/G G^bo B^b7/F E^o

FMI⁷ FMI⁷/B^b B^bMI⁷ E^b7 1. A^bMA⁷ GMI⁷ C⁷F⁷

FMI⁷/B^b 2. A^bMA⁷ B^b7 E^b6 AMI⁷(b5) D⁷ GMI⁷ AMI¹¹

GMI⁷/B^b AMI¹¹ GMI⁷ A⁷ AMI¹¹ D⁷ GMI⁷ AMI¹¹

GMI⁷/B^b C¹³ F⁷sus B⁹(#11) FMI⁷/B^b E^bMA⁷ FMI⁷

E^b/G G^bo FMI¹¹ FMI⁷/B^b B^b9sus D^bMA⁷/E^b CMI⁷BMI⁷

B^bMI¹¹ A⁷(#11) A^bMA⁷ B^b7 E^bMA⁷ A^bMI⁶ G⁷ C⁷

F¹³ B^b13(b9) E^b6 (FMI⁷/B^b)

(E^bMA⁷ G⁷(#9) C⁷F¹³) (D^b13) (E^b/B^b E^b/B^b E^b/B^b B^bo)

(FMI⁷/B^b B^b13)

Things Ain't What They Used to Be

(M. Ellington)

Db7 Gb7 G° Db7

Db7 Gb7 Gbmi7 Ab7 Db7 C7

B7 Bb7 Ebmi7 Ab7

Ebmi7 Ab7 1. Db7 Bb7 Ebmi7 Ab7 2. Db7 Bb7 Ebmi7 Ab7 Db7

Db7 Gb7

Gb7 Db7 Ab7 (Ebmi7)

Ab7 Db7

Thinking Of You

(H. RUDY)

B \flat 6 DMI $^7(\flat 5)$ G 7

CMI 7 F 7 1. B \flat 6 G $^7(\#9)$ CMI 7 F 7

2. B \flat 6 AMI $^7(\flat 5)$ D 7 GMI 7 GMI $^7/F$ EMI $^7(\flat 5)$ A 7

DMI 7 FMI 7 B $\flat 7$ E \flat MA 7 (A $\flat 7$)

A $\flat 9(\#11)$ G 7 CMI $^7(\flat 5)/G\flat$ F 7 B $\flat 6$

DMI $^7(\flat 5)$ G 7 CMI 7 F 7

B $\flat 6$ (G $^7(\#9)$ CMI 7 B $\flat 7$)

Things We Did Last Summer (J. Styne)

FMA⁷
D⁷
GMI⁷
C⁷(b9)
FMA⁷

B^bMI⁷ Eb⁷ AMI⁷ D⁷
GMI⁷
B^bMI⁷(MA⁷)
AMI⁷ D⁷
GMI⁷ C⁷

(AMI⁷(b5) D⁷(b9))
(B^bMI⁷ Eb⁷)

1. AMI⁷ D⁷ GMI⁷ C⁷
2. F⁶
CMI⁷ F⁷
CMI⁷ F⁷

B^bMA⁷ F⁷
B^bMA⁷
DMI⁷
G⁷
DMI⁷ G⁷

C/G
G⁷
C⁷
FMA⁷ D⁷
GMI⁷ C⁷

FMA⁷
B^bMI⁷ Eb⁷ AMI⁷ D⁷
GMI⁷
B^bMI⁷(MA⁷)
AMI⁷ D⁷

(AMI⁷(b5) D⁷(b9))
(B^bMI⁷ Eb⁷)

GMI⁷ C⁷
F⁶

Empty musical staff

Empty musical staff

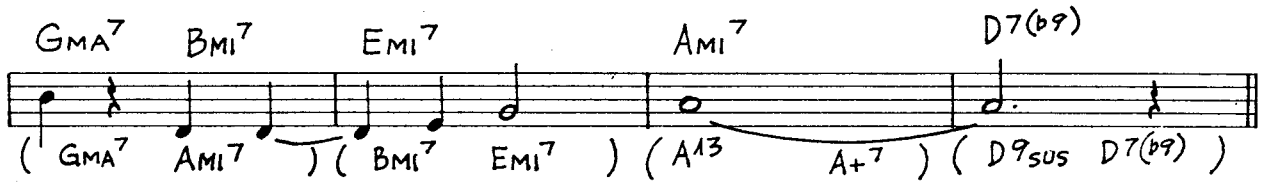
This Can't Be Love

(R. Rodgers)

G⁶ C⁹



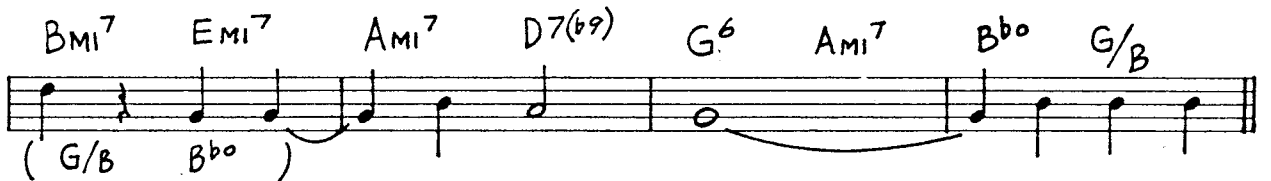
GMA⁷ Bmi⁷ EMI⁷ Ami⁷ D7(b9)



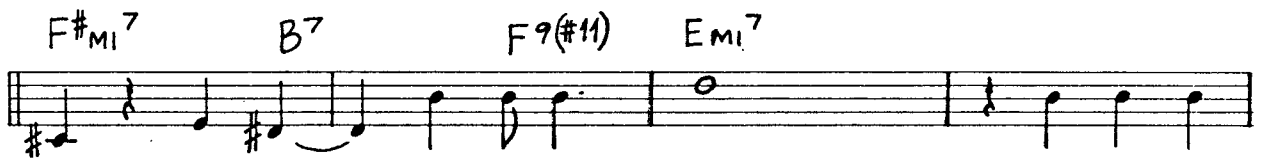
G⁶ C⁹



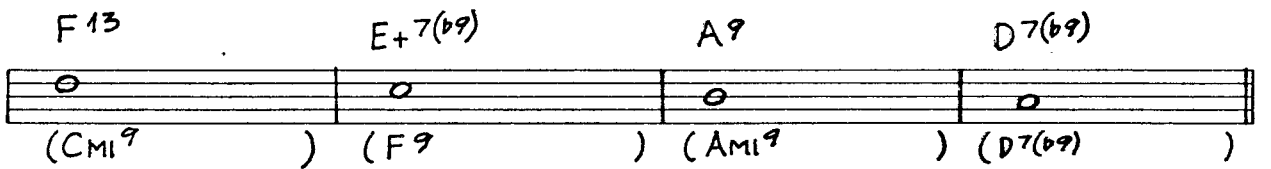
Bmi⁷ EMI⁷ Ami⁷ D7(b9) G⁶ Ami⁷ B^b G/B



F#mi⁷ B⁷ F9(#11) EMI⁷



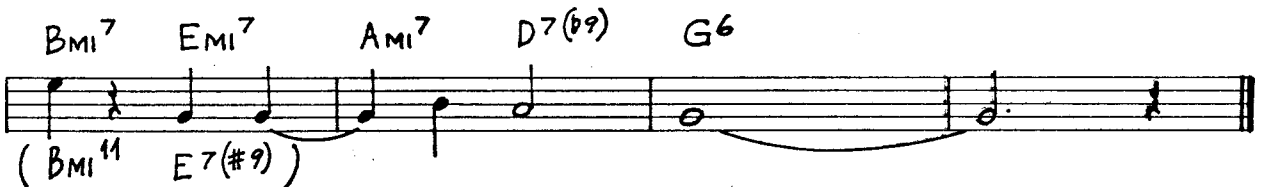
F¹³ E+7(b9) A⁹ D7(b9)



G⁶ C⁹



Bmi⁷ EMI⁷ Ami⁷ D7(b9) G⁶



Thou Swell

(R. Rodgers)

Handwritten musical score for "Thou Swell" by R. Rodgers. The score is written on five staves in 4/4 time with a key signature of two flats. It includes various chords such as Fmi7, Bb7, Fmi7, Bb13, Bb+, EbMA7, Fmi7, Eb/G, AbMA7, Bbmi7, Eb7, Ami7(b5), D7, Gmi7, C7, Fmi7, Bb7, EbMA7, AbMA7, Bbmi7, Eb7, Dmi7, G7, Cmi7, F7, Bb7, AbMA7, Gmi7, C7, D7(b5), C7, F7, Bb7, Eb6, and a double bar line.

Tickle-Toe

(L. Young)

Handwritten musical score for "Tickle-Toe" by L. Young. The score is written on two staves in 4/4 time with a key signature of three flats. It includes various chords such as Bbmi7, F7, Bbmi7, F7, Bbmi7, Fmi7, Bb7, Ebmi7, Bb7, Ebmi7, Abmi7, and Db7.

G^b D^bo D^bMA⁷ FMI⁷ B^b7
 Eb⁷ B^bMI⁷ Eb⁷ Ab⁷ F7
 B^bMI⁷ F7 B^bMI⁷ F7 B^bMI⁷ FMI⁷ B^b7
 Eb^bMI⁷ B^b7 Eb^bMI⁷ B^b7 Eb^bMI⁷ Ab^bMI⁷ D^b7
 G^b D^bo D^bMA⁷ B^b7
 Eb⁷ Ab⁷ D^bMA⁷ (CMI^{7(b5)} F7)

Trane's Blues (J. Coltrane)

B^b7 Eb⁷ B^b7
 Eb⁷ CMI^{7(b5)} F7(b9) B^b7 EMI^{7(b5)} A7(b9)
 DMI^{7(b5)} G7(b9) CMI^{7(b5)} F7(b9) B^b7

Three Little Words

(H. Ruby)

C6/9 C6/9 DMI7 EMI7 A7 EbMI7 EbMI6 DMI7
 G7 1.2. DMI7 G7 C7 GMI7 C7
 (DMI7 Eb9) (D9 Db9)
 GMI7 C7 FMA7 F6 Bb7 A7
 (Gb7)
 Ab7 G7 C6/9 C6/9 DMI7 EMI7 A7 EbMI7 EbMI6
 DMI7 G7 C6 (DMI7 G7)

Till The Clouds Roll By

(J. Kern)

(as played by P. Desmond)

EbMA7 / Bb FMI7 Bb7 EbMA7 / Bb FMI7 Bb7
 CHANGES (EbMA7 CMI7) (FMI7 Bb7) (GMI7 C7) (FMI7 Bb7)
 EbMA7 / Bb FMI7 Bb7 EbMA7 A7 BbMI7 A7
 (EbMA7 CMI7) (FMI7 Bb7) (BbMI7) (Eb7)
 AbMA7 / G FMI7 Bb7 EbMA7 Ab7 Eb6/G C9
 (AbMA7) (FMI7 Bb7) (EbMA7) (C7)

FMI⁷ F#° Eb/G CMI⁷ F⁷ FMI⁷ FMI⁷/Bb Bb⁷
 CHANGES: (CMI⁷) (F⁷) (FMI⁷) (Bb⁷)
 Db9(#11) C⁷ B⁷ Bb⁷ EbMA⁷ CMI⁷ FMI⁷ Bb⁷
 (EbMA⁷ CMI⁷) (FMI⁷ Bb⁷) (GMI⁷ C⁷) (FMI⁷ Bb⁷)
 GMI⁷ C⁷ FMI⁷ Bb⁷ Eb⁷/Bb Eb⁷
 (EbMA⁷ CMI⁷) (FMI⁷ Bb⁷) (BbMI⁶) (Eb⁷)
 AbMA⁷ Ab⁶ AMI⁷(b5) D⁷ EbMA⁷ Db13 C⁷
 (AbMA⁷) (AMI⁷(b5) D⁷) (EbMA⁷ Db13) (C⁷)
 F⁹ FMI⁷/Bb Bb⁷ Eb⁶ (C⁷(#9) FMI⁷ Bb⁷)
 (FMI⁷) (Bb⁷) (EbMA⁷ C⁷) (FMI⁷ Bb⁷)

Tune Up (M. Davis)

EMI⁷ A⁷ DMA⁷ DMI⁷ G⁷ CMA⁷
 CMA⁷ CMI⁷ F⁷ BbMA⁷ GMI⁷ 1. EMI⁷ F⁷
 BbMA⁷ A⁷ 2. EMI⁷ A⁷ DMA⁷ After solos D.S. al Coda
 DMA⁹(#11) DMA⁹(#11)
 CODA EMI⁷ A⁷

Till There Was You (M. Wilson)

$E^b_{MA}7$ E° $F_{MI}7$ $A^b_{MI}7$ D^b7
 $G_{MI}7$ $G^b\circ$ $F_{MI}7$ $B^b7(b9)$ | 1. $G_{MI}7$ G^b7 $F_{MI}7$ $E7(b5)$ | 2. E^b6 $A^b_{MI}6$
 $E^b_{MA}7$ $A^b_{MA}7$ A° $E^b_{MA}7/B^b$ $C7(b9)$
 $F_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b+ $E^b_{MA}7$
 E° $F_{MI}7$ $A^b_{MI}7$ D^b7 $G_{MI}7$ $G^b\circ$ $F_{MI}7$ B^b7 E^b6

Time After Time (J. Styne)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 E^b_{MA} $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$
 1. $C_{MI}7$ $D_{MI}7(b5)$ $G7$ $C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$
 $G_{MI}7(b5)/D^b$ $C7(b9)$ $F_{MI}7$ D^b13 $C+7(b9)$ $B7(b5)$ B^b7

2. $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ $A^b_{MI}6$ E^b/B^b $A_{MI}7(b5)$ $A^b_{MI}6$
 $(E^b_{MA}7 C_{MI}7 /B^b)$
 $G_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7(b5)$ E^b/B^b $C_{MI}7$ $F_{MI}7$ $B^b7(b9)$ E^b6
 $(G_{MI}7 C_{MI}7 /B^b)$ $(A_{MI}7(b5)A^b_{MI}7)$ $(G_{MI}7 C_{MI}7)$
 $(G_{MI}7 C_{MI}7)$ $(F7 F\#0)$ $(G_{MI}7 C_{MI}7)$

Time On My Hands (V. Youmans)

$F_{MA}7$ A^b0
 $(B_{MI}7 E7)$ $(E7 D7(b9))$
 1. $G_{MI}7$ $C13(b9)$ 2. $G_{MI}7$ B^b7
 $(G_{MI}7 D7)$ $(G_{MI}7 B^b_{MI}7)$ $(G_{MI}9)$ $(C13(b9))$
 $A7$ $D+7(b9)$ $G9(\#11)$
 $(A7 E_{MI}7/B)$ $(C0 A7/C\#)$
 $C13$ $C\#0$ $D_{MI}7$ $G7$ $G_{MI}7$ $C7$
 $(D_{MI}7 G7)$ $(D_{MI}7 G13)$
 $F_{MA}7$ $F_{MA}7$ E^b9 $D+7(b9)$ $G9(\#11)$
 $G_{MI}7$ $C7(b9)$ $F_{MA}7$ $(A^b13 G_{MI}7 C13(b9))$

'Tis Autumn

(H. Nemo)

Handwritten musical score for 'Tis Autumn in G minor, 4/4 time. The score consists of seven staves of music with various chords and ornaments.

Staff 1: $Fm7$, $Bb+9$, $EbMA7$, $Ab7$

Staff 2: $Gm7$, $C7$, $Fm7$, $Fm7/Eb$, $Dm7(b9)$, $G7$, $Cm7$, $F7$, $Fm7$, $Bb7$

Staff 3: 1. $Eb6$, $C7$; 2. $Eb6$, $Bbm7$, $Eb7$, $Bbm7$, $Eb7$

Staff 4: $Ab6$, $Eb+7$, $Ab6$, $Cm7$, $F7$, $Cm7$, $F7$

Staff 5: $Bb7$, $F7$, $F7$, $Bb7$, $C7$, $Fm7$, $Bb+9$

Staff 6: $EbMA7$, $Ab7$, $Gm7$, $C7$, $Fm7/Eb$, $D\emptyset$, $G7$, $Cm7$, $F7$

Staff 7: $Fm7$, $Bb7$, $Eb6$

Tin Roof Blues (New Orleans Rhythm Kings)

B \flat **B \flat 7** **E \flat 7** **B \flat** **F7** **B \flat 7**
E \flat 7 **B \flat** **F7** **B \flat** **D \flat 9**
C \flat 7 **F7** **C \flat 7** **F7** **B \flat** **B \flat 7/D** **E \flat 7** **F7** **B \flat** **A \flat 7** **F7**
B \flat **B \flat** **B \flat 7**
E \flat 7 **B \flat** **B \flat** **F \flat M \flat 6** **G7**
(B \flat A \flat 7 G7)
1. C7 **F+7** **B \flat** **B \flat 7/D** **D \flat 9** **F7/C** **B \flat** **F7**
2. C7 **F7** **B \flat** **E \flat 7** **B \flat** **F7** **B \flat 9**

Too Close For Comfort (J. Bock)

CMA⁷
B⁺7
E_M7(b5)
A⁷
D_M7(b5)

G⁷
1. CMA⁷ A⁷ D_M7 G⁷
2. CMA⁷ G_M7 C⁷

F⁷
F⁷
F⁷°
C⁶/G
G_M7 C⁷
F⁷

F⁷
G⁷_{SUS}
C⁶
A^b7
D_M7 G⁷
CMA⁷
B⁺7

E_M7(b5)
A⁷
D_M7(b5)
G⁷
CMA⁷ A_M7

G_M7 C⁷
F⁷
F_M7
B^b7
C_M7
C_M7/B^b

A^b7(#11)
G⁺7
G⁷_{SUS}
C⁶
(A⁷(#9) D⁷ G⁷)

Topsy

(E. Dufham)

Chords: $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $Bm7(b5)/F$ $Em7(b5)$ $A7$

Chords: $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $A7/E$ $Dm7/F$ $D7/F\#$

Chords: $Gm7$ $Gm7/F$ $Eb7_3$ $D7$ $Gm7$ $Em7(b5)/Bb$ $Am7(b5)$ $D7$ $A7$

Chords: $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $A7/E$ $Dm7/F$ $Eb9(\#11)$

Chords: $D7$ $G7$

Chords: $C7$ $Fm7$ $Bb7$ $A7/E$ $A7$

Chords: $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $Bm7(b5)/F$ $Em7(b5)$ $A7$

Chords: $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $Bm7(b5)$ $Em7(b5)$ $A7$

Too Marvelous For Words (R.A. Whiting)

Ami⁷ D⁷ Ami⁷ D⁷

GMA⁷ C⁷ 1. Bmi⁷ E⁷ 2. BMA⁷ C^{#mi}⁷ F^{#7}

(G C⁷) (Bmi⁷ Emi⁷)

BMA⁷ Dmi⁷ G^{7sus} Dmi⁷ G^{7sus}

CMA⁷ F⁷ Emi⁷ A⁷ Ami⁷ D⁷ Ami⁷ D⁷

GMA⁷ C⁷ Bmi^{7(b5)} E^{7(b9)} Ami⁷ F⁷ A⁷ D⁷ GMA⁷

(GMA⁷ F⁷) (E⁹ E^{7(b9)}) (Ami^{7(b5)}) (Ami⁷/D D^{7(b9)})

Toot, Toot, Tootsie (T. Fiorito)

Bb⁶ C⁷ Cmi⁹

(F13)

F13 1. Bb^{6/9} Bb^{ma}⁷ Dmi⁷ Db⁷ Cmi⁷

(G⁷)

F⁷ Cmi⁷ F⁹ Bb⁶ Dbo Cmi⁷ F⁷ 2. Bb⁹

(Fmi⁷ Dbo)

Handwritten musical notation with chords: $E^b MA^7$, $E^b MA^7$, $B^b MA^7$, $B^b MA^7$, F^7 , $B^b MA^7$, $B^b 6$, C^7 , $C MI^9$, F^{13} , $B^b 6$.

The Touch Of Your Lips (R. Noble)

Handwritten musical notation for "The Touch Of Your Lips" with various chords and annotations:

- $B^b MA^7$, F^+7 , $B^b 6$, $C MI^7$, F^+7
- $(B^b MA^7)$, $G MI^7$, $(D MI^7 F^+7)$, $(B^b 6 G^+7)$
- $B^b MA^7$, $D MI^7(b5)$, $G^7(b9)$, G^7
- $(B^b MA^7)$, $C MI^7 C^{\#0}$, (B^b/D) , C^{13}/E , $E^b 9(\#11)$
- $(B^b MA^7)$, $G MI^7 /F$, $(E MI^7(b5)$, $E^b 9(\#11)$
- $C MI^7(b5)$, F^7 , $B^b 6$, $E MI^7(b5)$, $A^7(b9)$
- $(F^7 F^7/E^b)$, $(D MI^7 G MI^7 /F)$
- $D MA^7$, $B MI^7$, $E MI^7$, A^7 , $D MA^7$, F^7 , $F^7 sus$
- $(D MI^7 G^9 D^b 9)$, $(C^{13} F^7 sus)$
- $2. C MI^7(b5)$, $F^7(b9)$, $B^b 6$, $G MI^7$
- $(C^{\flat} /B^b A^{\flat} D^7(b9))$, $(G MI^7 /F)$, $(E MI^7(b5) B^b /F)$
- C^9 , $C MI^9 /F$, F^7 , $B^b 6$
- $(C MI^9)$

Tricotism

(O. Peterson)

Handwritten musical score for "Tricotism" by O. Peterson. The score is written in 4/4 time and consists of 11 staves of music. The key signature is one sharp (F#). The score includes various chords and musical notations:

- Staff 1: CMA^7 , $D7(\#11)$
- Staff 2: $F7$, $F\#0$, 1. CMA^7/G , $A7(b9)$, $D7(\#9)$, $G7$
- Staff 3: 2. CMA^7/G , $A7(b9)$, DMI^7 , $G7$, CMA^7 , $Ab7$
- Staff 4: $Ab7$, CMA^7 , FMA^7 , $Bmi^7(b5)$, $E7$, Ami , $Ami(MA^7)/G\#$
- Staff 5: Ami^7/G , $D7(\#9)$, DMI^7 , $G7$, CMA^7
- Staff 6: CMA^7 , $D7(\#9)$, $F7$, $F\#0$
- Staff 7: CMA^7/G , $A7(b9)$, DMI^7 , $G7(b9)$, CMA^7 , D.S. al CODA
- Staff 8: CODA, CMA^7 , $A7(\#9)$, DMI^7 , $G7(b9)$, CMA^7 , $A7(\#9)$
- Staff 9: CODA, DMI^7 , $G7$, CMA^7

Triste

(A. Jobim)

Handwritten musical score for "Triste" by A. Jobim. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef. Chord symbols are written above the notes. The chords include: BbMA7, GbMA7, (Bbmi7), (Bbmi6), BbMA7, Dmi7, G7, Cmi7, Cmi7/Bb, Ami7(b5), D7, Gmi7, A+7(#9), DMA7, A13, DMA7, G7, Cmi7, F7, BbMA7, Bbmi7, Bbmi6, BbMA7, Fmi7, Bb7, EbMA7, Ebmi6, Dmi7, Dbo, Cmi7, F9sus, F7sus(b9), Bbmi7, Bbmi6, Bbmi7, Bbmi6.

Two Sleepy People (Floesser-H. Carmichael)

Chords: EbMA7, GMI7, FMI7, Bb7, Eb6, C7, FMI7, Bb7

Chords: GMI7, C7, FMI7, Db9(#11) (AbMI6), GMI7, CMI7, FMI7, B9(#11), Bb7

Chords: GMI7, C+7, FMI7, Bb7, Eb6, BbMI7, Eb7, AbMA7, Bb7, Eb6, CMI7

Chords: DMI7(b5), Db7, CMI7, CMI7/Bb, AbMA7, Bb7, EbMA7, Bb7, /Ab, GMI7(b5), C7

Chords: CMI7, F7, FMI7, Bb7, EbMA7, GMI7, FMI7, Bb7

Chords: Eb6, C7, FMI7, Bb7, GMI7, C7, FMI7, Db9(#11) (AbMI6)

Chords: GMI7, C+7, FMI7, Bb7, EbMA7

Upper Manhattan Medical Group

(B. Strayhorn)

$\text{F}_{\text{MI}}7(\text{b}5)$

$\text{Bb}7(\text{b}9)$

$\text{Eb}_{\text{MI}}7$

$\text{Ab}7$

$\text{Db}0$ $\text{Db}6$

1. $\text{Db}_{\text{MA}}7$

$\text{Db}_{\text{MI}}7$

$\text{Gb}7$

2. $\text{Db}_{\text{MA}}7$

$\text{Ab}_{\text{MI}}7$ $\text{Db}7$

$\text{G}_{\text{MI}}7(\text{b}5)$

$\text{C}7(\text{b}9)$

$\text{F}_{\text{MA}}7$

$\text{Ab}_{\text{MI}}7(\text{b}5)$

$\text{Db}7(\text{b}9)$

$\text{Gb}_{\text{MI}}7$

$\text{Ab}7$

$\text{F}_{\text{MI}}7(\text{b}5)$

$\text{Bb}7(\text{b}9)$

$\text{Eb}_{\text{MI}}7$

$\text{Ab}7$

$\text{Db}0$

$\text{Db}6$

$\text{Db}0$

$\text{Db}6$

($\text{A}7/\text{G}$)

($\text{Db}6/\text{Ab}$)

($\text{A}7/\text{G}$)

($\text{Db}6/\text{Ab}$)

CODA

($\text{A}7/\text{G}$)

($\text{Db}6/\text{Ab}$)

$\text{A}7/\text{G}$

($\text{Db}6/\text{Ab}$ $\text{Db}6$)

Undecided

(Shavers)

Handwritten musical score for "Undecided" by Shavers. The score is in 4/4 time and consists of six staves of music with various chord annotations.

Staff 1: C^6 F^9

Staff 2: D^9 Dm^7/G A^b9 G^9 | C^6 $A^7(\#9)$ Dm^7 G^7 | C^6

Staff 3: C^6 | Gm^7 C^7 | Gm^7 C^7 | F^6

Staff 4: F^6 | A^m^7 D^7 | A^m^7 D^7 | G^7

Staff 5: Dm^7 G^7 | C^6 | F^9

Staff 6: F^9 | D^9 | Dm^7/G A^b9 G^9 | C^6 ($A^{13}(b9)$ Dm^7 $G^{13}(b9)$)

Valse Hot

(S. Rollins)

Handwritten musical score for "Valse Hot" by S. Rollins. The score is in 3/4 time and consists of two staves of music with various chord annotations.

Staff 1: $B^b m^7$ $E^b 7$ $A^b m^7$ $A^b m^7$ | $A^b m^7$ | $E^b m^7$ $A^b 7$ $D^b m^7$ $A^b m^7$

Staff 2: $D^b m^7$ $A^b m^7$

CMI⁷ F⁷ B^bM₁⁷ E^b7 A^bMA⁷
 F⁷(#9) B^bM₁⁷ D^bM₁⁷ CMI⁷ F⁷(#9)
 B^bM₁⁷ E^b7 A^bMA⁷ (E^b7)

The Very Thought Of You (R. Noble)

E^b7 A^bMA⁷ B^bM₁⁷ E^b7 A^bG
 (D^o)
 B^bM₁⁷ E^b7 A^bG B^bM₁⁷ B^o A^b/C B^b7
 (G⁷(#9)) (F_{M1}⁷ B^b7)
 B^b7 B^bM₁⁷ B^bM₁⁷/A^b G_{M1}⁷(b5) C₊⁷(b9) F_{M1}⁷ F_{M1}⁷/E^b
 (F_{M1}⁷ B^b7) (F_{M1}⁷)
 1. D_{M1}⁷(b5) G⁷ C_{M1}⁷ F_{M1}⁷(b5) F_{M1}⁷/B^b B^b7 B^bM₁⁷
 (C_{M1}⁷ B⁷) F_{M1}⁷ B^b7
 E^b7 2. D^o C_{M1}⁷ F⁷(b9) B^bM₁⁷ E^b7
 (B^b7 B^o)
 A^bMA⁷ (F_{M1}⁷ B^bM₁⁷ E^b7)

Violets For Your Furs

(M. Dennis)

G_{MI}^7 $C^7(b9)$ FMA^7 $B^b_{MI}^7$ $C^7(\#9)$ FMA^7 $D^7(\#9)$

G_{MI}^7 $C^7(b9)$ FMA^7 A_{MI}^7 $D^7(\#9)$ | G_{MI}^7 $D^7(\#9)$

G_{MI}^7 C^7 FMA^7 $D^7(b9)$ G_{MI}^7 $C^7(b9)$ FMA^7 $D^7(\#9)$

G_{MI}^7 $C^7(\#9)$ FMA^7 $D^7(\#9)$ $G^7(b5)$ | G_{MI}^7 $A_{MI}^7(b5)$ D^7

2. G_{MI}^7 $B^b_{MA}^7$ $B^b_{MI}^6$ E^b7 FMA^7

A_{MI}^7 D^7 $B^b_{MI}^7$ $C^7(b9)$ FMA^7 $D^7(\#9)$ G^7 $C^7(b9)$

(E^b7 C^7)

FMA^7 (D^7)

Walkin'

(Carpenter)

F7(#9)/C

F9(#11) Bb7 G+7 C+7 F7

Bb9(#11) Bb9 F9(#11) FMA7

Eb9 D9 Db9 C9 B9 Bb9 C+7 F7(#9)

Wee-Do!

(J.J. Johnson - L. Parker)

F7 Bb (Cmi7 F7) Bb Bb7

Eb7 Bb

Cmi7 F7 Bb (Cmi7 F7)

Waltz For Debby (B. EVANS)

Handwritten musical score for "Waltz For Debby" by Bill Evans. The score is written on a grand staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The music consists of ten staves of notation, each with a series of chords written above the notes. The chords are:
 Staff 1: A_{mi}^7 , D_{mi}^7 , G_{mi}^7 , C^7 , A^7/G , $D^7/F^\#$, G^7/F
 Staff 2: C^7/E , F^7/E^b , $B^b_{MA}^7/D$, $G_{mi}^7(b5)/D^b$, C^7 , C^7/B^b , A_{mi}^7 , D^7
 Staff 3: G_{mi}^7 , C^7 , A_{mi}^7 , D_{mi}^7 , G_{mi}^7 , C^7 , $A^7/C^\#$
 Staff 4: D^7/C , G^7/B , C^7/B^b , A^7 , D_{mi}^7/C , B^7 , E^7/D
 Staff 5: $A_{MA}^7/C^\#$, B_{mi}^7 , A_{MA}^7 , $A_{MA}^7/G^\#$, G_{mi}^7 , C^7 , A_{mi}^7
 Staff 6: D^7 , G_{mi}^7 , A^7 , D_{mi}^7 , C_{mi}^7 , $B^b_{MA}^7$, A^7
 Staff 7: D_{mi}^7 , G^7 , $A^b_{MA}^7$, $D^b_{MA}^7$, G_{mi}^7 , C^7 , A_{mi}^7
 Staff 8: D_{mi}^7 , G_{mi}^7 , C^7 , A^7/G , $D^7/F^\#$, G^7/F , C^7/E
 Staff 9: F^7/E^b , $B^b_{MA}^7/D$, $G_{mi}^7(b5)/D^b$, C^7 , A_{mi}^7 , D^7 , B_{mi}^7

E7 Ami7 F7 B^bMA7 A7sus ⊕ Dmi7 G7sus

FMA7/C A^bo Gmi7/C A^bo FMA7 A^bo Gmi7 A^bo

FMA7 A^bo Gmi7 A^bo FMA7 A^bo Gmi7 C7(b9)

CHANGES:

: Ami7 Dmi7 | Gmi7 C7 | A7 D7 | G7 C7 | F7 B^b6 | Gmi7(b9) C7 | Ami7 D7 | Gmi7 C7

Ami7 Dmi7 | Gmi7 C7 | A7 D7 | G7 C7 | A7 Dmi7 | B7 E7 | AMA7 | %

Gmi7 C7 | Ami7 D7 | Gmi7 A7 | Dmi7 Cmi7 | B^bMA7 A7 | Dmi7 G7 | A^bMA7 D^bMA7 | Gmi7 C7 ||

Ami7 Dmi7 | Gmi7 C7 | A7 D7 | G7 C7 | F7 B^b6 | Gmi7(b9) C7 | Ami7 D7 | Bmi7 E7

Ami7 F7 | B^bMA7 A7 | Dmi7 | G7 A^bo | Ami7 A^bo | Gmi7 C7 | F6 Dmi7 | Gmi7 C7 :

(After solos - D.C. al Coda)

CODA ⊕ Dmi7 G7 G^o Ami7/C A^bo Gmi7/C | C7

^{2.} A^bo/C | ^{3.} C7(b9) | G^bMA7 AMA7 GMA7 C7(#9) FMA7

Watch What Happens (M. Legrand)

Chords and musical notation for "Watch What Happens":

- Staff 1: E^bMA^7 , F^9 , (C^9)
- Staff 2: FMI^9 , Bb^{13} , 1. E^bMA^7 , EMA^7 , FMA^7 , EMA^7
- Staff 3: 2. E^bMA^7 , EMA^7 , FMA^7 , $F\#MA^7$, GMA^7 , G^6
- Staff 4: GMI^7 , C^7 , FMA^7 , F^6
- Staff 5: FMI^7 , Bb^7 , E^bMA^7 , F^9 , (C^9)
- Staff 6: F^9 , FMI^9 , Bb^{13} , E^b6
- Staff 7: E^6 , D^6 , E^b6 , E^6 , D^6 , E^b6 , FMI^7Bb^7
- Staff 8: E^6 , D^6 , E^b6 , E^6 , D^6 , E^b6
- Staff 9: E^b6 , E^bMA^7

D.S. al CODA

Wave

(A. Jobim)

Handwritten musical score for "Wave" by A. Jobim. The score is in G major, 4/4 time, and consists of eight staves of music with various chord annotations.

Staff 1: $Dm7$ $G13$ $Dm7$ $G13$ $Dm7$ $G13$

Staff 2: $Dm7$ $Bb0$ $A7$ $D7(b9)$

Staff 3: $Gm7$ $Gm6$ $F\#13$ $F\#+7$ $B9sus$ $B7(b9)$
($C\#7(\#9)$) ($F\#m7$ $B7(b9)$)

Staff 4: $E9$ $Bb7$ $A7$ $Dm7$ $G7$ 1. $Dm7$ $G7$

Staff 5: 2. $Dm7$ $G7$ $Gm7$ $C7$ $Fm7$
($C9/Bb$) ($A7$)

Staff 6: $Fm7$ $Bb7$ $Ebm7$ $Dm7(b5)$ $A7(b9)$
($Bb9sus$) ($Bb9/Ab$) ($Gm7$) ($A+7(b9)$)

Staff 7: $Dm7$ $Bb0$ $A7$ $D7(b9)$

Staff 8: $Gm7$ $Gm6$ $F\#13$ $F\#+7$ $B9sus$ $B7(b9)$
($C\#7(\#9)$) ($F\#m7$ $Bb7(b9)$)

Staff 9: $E9$ $Bb7$ $A7$ $Dm7$ ($G7$ $Dm7$ $G7$)

Watermelon Man

(H. Hancock)

Handwritten musical score for "Watermelon Man" in 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one flat (Bb). The second staff continues the melody. The third staff uses a bass clef and contains a triplet of eighth notes. The fourth staff concludes the piece with a double bar line. Chord symbols are written above the notes: F7, Bb7, C7, Bb7, C7, Bb7, C7, B7, Bb7, F7.

The Way You Look Tonight

(J. Kern)

Handwritten musical score for "The Way You Look Tonight" in 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of two flats (Bb, Eb). The second staff continues the melody. The third staff uses a bass clef and contains a triplet of eighth notes. The fourth staff concludes the piece with a double bar line. Chord symbols are written above the notes: EbMA7, CMi7, FMi7, Bb7, EbMA7, Db13, C7, FMi7, Bb7, BbMi7, Eb7, AbMA7, Gmi7, Gb7, FMi7, Bb7, Eb6, CMi7, FMi7, Bb7, Gmi7, CMi7, 1. FMi7, Bb7, 2. FMi7, Bb7, /Ab, GbMA7, Eb7, AbMi7.

Db7 G^bMA⁷ E^bMi⁷ A^bMi⁷ Db7
 (Db7 Cb0) (B^bMi⁷) (A^o) (Db7 Cb0)

G^bMA⁷ G^o A^bMi⁷ Db7 G^bMA⁷
 (B^bMi⁷) (A⁷ E^b)

C^bMA⁷ F^bMi⁷ B^b7 E^bMA⁷ C^bMi⁷
 (E^bMi⁷ C^bMi⁷(b5)) (E⁷(#11))

F^bMi⁷ B^b7 E^bMA⁷ Db13 C7 F^bMi⁷
 (G^bMi⁷)

B^b7 B^bMi⁷ E^b7 A^b6 G^bMi⁷ G^b7 F^bMi⁷ B^b7
 (A⁷(#11)) E⁷

E^b6 C^bMi⁷ F^bMi⁷ B^b7 E^b6 C^bMi⁷ F^bMi⁷ B^b7 F^bMi⁷/A^b G^bMi⁷ G^b7

F^bMi⁷ B^b7 E^b6 E(b5) E^b6
 (E⁷)

Weaver Of Dreams

(V. Young)

Musical score for "Weaver Of Dreams" in 4/4 time, key of E-flat major. The score consists of six staves of music with various chords and articulations.

Staff 1: $E^b_{MA}7$ $D_{MI}7(b5)$ $G7(b9)$

Staff 2: $C_{MI}7$ $G7$ $C_{MI}7$ $B_{MI}7$ $B^b_{MI}7$ E^b7

Staff 3: $A^b_{MA}7$ $A^b_{MI}7$ D^b7 1. $E^b_{MA}7$ $C_{MI}7$

Staff 4: $F7$ $F_{MI}7$ B^b7

Staff 5: 2. $G_{MI}7$ $G^b_{MI}7$ C^b7 $F_{MI}7$ B^b13

Staff 6: E^b6 $(F_{MI}7 B^b7)$

We'll Be Together Again

(C. Fisher)

Musical score for "We'll Be Together Again" in 4/4 time, key of G major. The score consists of two staves of music with various chords and articulations.

Staff 1: $G7$ $C6$ A^b9 $D_{MI}7$ $G7$ $A_{MI}7$ $D9(\#11)$

Staff 2: $B^b_{MI}7$ E^b7 $A^b_{MA}7$ 1. $D_{MI}7(b5)$ A^b9 $D_{MI}7/G$ $G13$

2. $D_{MI}7(b5)$ G^{13} C^6 $D_{MI}7(b5)$ $G+7(\#9)$ $C_{MI}6$ $A_{MI}7(b5)$

$F_{MI}7$ $Bb7(b9)$ $E^b_{MA}7$ $D_{MI}7(b5)$ G^7 $C_{MI}7$ $C_{MI}7/Bb$ $A_{MI}7(b5)$ A^b13

$(Ab9)$ $(G+7)$ $(C_{MI}6)$ $(Ab13)$ (G^7) $(Gb13)$ (F^7) $(D^7(b5)$ $(Ab13)$

$D_{MI}7/G$ G^{13} C^6 A^b9 $D_{MI}7$ G^7 $A_{MI}(MA^7)$ $A_{MI}7$ $D^9(\#11)$

$B^b_{MI}7$ E^b7 $A^b_{MA}7$ $D_{MI}7(b5)$ G^{13} C^6

What Am I Here For (D. Ellington)

$C_{MA}7$ $A^7/C\#$ $D_{MI}7$ $G^7(\#11)$

$(C\#^o)$

$C_{MA}7$ $A^7/C\#$ $D_{MI}7$ $G^7(\#11)$ 1. $G_{MI}7$

$(C\#^o)$

$F\#^7$ $F_{MA}7$ $B_{MI}7(b5)$ E^7 $A_{MI}7$ D^7

$D_{MI}7$ $G^7(\#9)$ 2. $G_{MI}7$ $D^b_{MI}7$ G^b7 $F_{MA}7$

E^7 $C_{MA}7$ $A^7/C\#$ $D_{MI}7$ G^7 $C_{MA}7$

Well You Needn't

(T. Monk)

F6 G \flat 6 F6 G \flat 6

F6 G \flat 6 1. F6

2. F6 G7

A \flat 7 A7 B \flat 7 B7 B \flat 7

A7 A \flat 7 G7 C7 F6 G \flat 6

(G \flat 7)

F6 G \flat 6 F6 G \flat 6

F6

What A Difference A Day Made (M. Grever)

Musical score for "What A Difference A Day Made" (M. Grever). The score is written in 4/4 time and includes the following chords and musical notations:

Chords: A^bo, Gmi⁷, C⁷, FMA⁷, F⁶, F⁶/A, Gmi⁷, C⁷, FMA⁷, FMA⁷, Emi⁷, A⁷, Dmi⁷, Dmi⁷, G⁷, Dmi⁷, G⁷, Gmi⁷, C⁷, Cmi⁷, F⁷, B^bMA⁷, Eb⁹(#11), Ami⁷, A^bo, Gmi⁷, (FMA⁷ Gmi⁷), (Ami⁷ A^bo), C⁷, F⁶, (F⁶/A A^bo)

Musical Notations: The score features several triplet markings (indicated by a '3' over a group of notes) and first/second ending brackets. The first ending leads to a FMA⁷ chord, while the second ending leads to Cmi⁷ and F⁷ chords. The piece concludes with a final triplet in the bass clef.

What Are You Doing For The Rest Of Your Life

(M. Legrand)

AMI⁷ AMI⁷/G F⁶ E⁷

AMI AMI(MA⁷)/G# AMI⁷ F#MI⁷(b5) FMA⁷

DMI DMI(MA⁷)/C# DMI⁷/C BMI⁷(b5) BMI⁷/E E⁷

AMA⁷ BMI⁷ E⁷ AMA⁷ F#MI⁷

BMI⁷ E⁷ AMA⁷ A^bMI⁷ Db⁷(b9) G^bMA⁷ (F#MI⁷) (EbMI⁷)

GMI⁷ C⁷(b9) FMA⁷ AMI AMI(MA⁷)/G# AMI⁷/G F#MI⁷(b5)

FMA⁷ DMI DMI(MA⁷)/C# DMI⁷/C BMI⁷(b5)

BMI⁷/E E⁷ F⁶ BMI⁷(b5)/D E⁷ FMA⁷

F⁷(b5) AMI/E BMI⁷/E E⁷ AMI⁷

What Is There To Say (V. Duke)

$E^b MA^7$ $C MI^7$ $F MI^9$ $Bb^7(b9)$ E^b $G MI^7$ C^7 $F MI^7$ Bb^9
 ($F MI^9$ Bb^7 A^b) (E^b/G C^7) ($F MI^7$ Bb^7 / A^b)

E^b $C MI^7$ $F MI^7$ Bb^7sus | 1. $E^b MA^7$ $C MI^7$ $F MI^7$ Bb^7
 (E^b C^7) ($A^b MI^7$ Bb^7)

2. E^b $F MI^7$ $F\#^0$ E^b/G $F\#^0$ | $F MI^7$ $F\#^0$ E^b/G $F\#^0$

$F MI^7$ $F\#^0$ E^b/G $A MI^7(b5) D^7$ $G MI^7$ $D^b7(b5)$ $C^7(b9)$ $G \phi$ $C^7(b9)$
 ($F MI^7$ Bb^9sus) (E^b $A \phi$ $D^7(b9)$) ($G MI^7$ $A \phi$ D^7) ($G MI^7$ C^7)

$F MI^7$ $Bb^7(b9)$ E^9 $E^b MA^7$ $C MI^7$ $F MI^9$ $Bb^7(b9)$
 ($F^7(b5)$) $\#^0$ ($F MI^9$ Bb^7 A^b)

E^b $C MI^7$ G^b13 $F13$ $F\#^0$ E^b/G $C MI^7$ $F MI^7$ Bb^7sus
 (E^b/G C^7)

E^b ($C MI^7$ $F MI^7$ $Bb^7(b9)$)

What's New

(B. Haggart)

Handwritten musical score for "What's New" by B. Haggart. The score is written in 4/4 time and consists of seven staves of music with various chord annotations and fingering indications.

Staff 1: $G_+^{7(b9)}$ C^6 $B^b M_1^7$ $E^b 7$ $A^b M_1 A^7$

Staff 2: $D M_1^{7(b5)}/G$ $G_+^{7(b5)}$ $C M_1^7$ $A M_1^{7(b5)}$ $D M_1^{7(b5)}$ G_+^7 C^6
($C M_1^7$ $E^b 7/B^b$) ($A^b M_1 A^7$ G_+^7)

Staff 3: 1. $D M_1^7$ $G_+^{7(b9)}$ 2. $G M_1^7$ $C_+^{7(b9)}$ F^6 $E^b M_1^7$ $A^b 7$
($D^b 9$) ($G^b 9$)

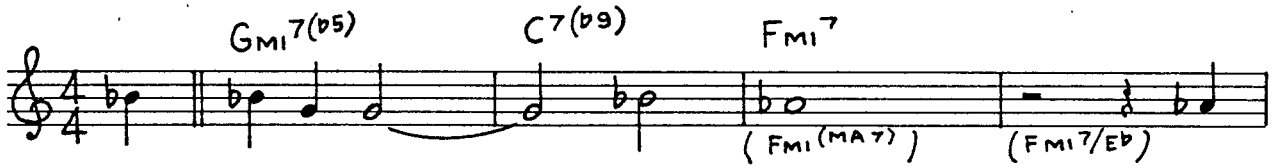
Staff 4: $D^b M_1 A^7$ $G M_1^{7(b5)}/C$ $C_+^{7(b5)}$ $F M_1^7$ $D M_1^{7(b5)}$ $G M_1^{7(b5)}$ C_+^7
($F M_1^7$ $A^b 7/E^b$) ($D^b M_1 A^7$ C_+^7)


Staff 5: $F M_1^7$ $D M_1^{7(b5)}$ $G_+^{7(b9)}$ C^6 $B^b M_1^7$ A^7
($D^b 9$)

Staff 6: $A^b M_1 A^7$ $D M_1^{7(b5)}/G$ $G_+^{7(b5)}$ $C M_1^7$ $A M_1^{7(b5)}$ $D M_1^{7(b5)}$ G_+^7
($C M_1^7$ $E^b 7/B^b$) ($A^b M_1 A^7$ G_+^7)

Staff 7: C^6 ($A M_1^7$ $D M_1^7$ G_+^7)

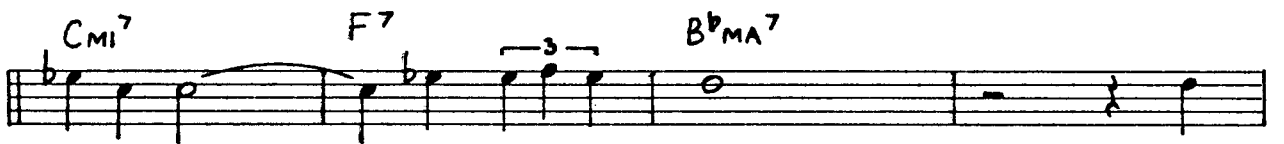
What Is This Thing Called Love (Porter)

$G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$


$D_{MI}7(b5)$ $G7(\#9)$ $CMA7$


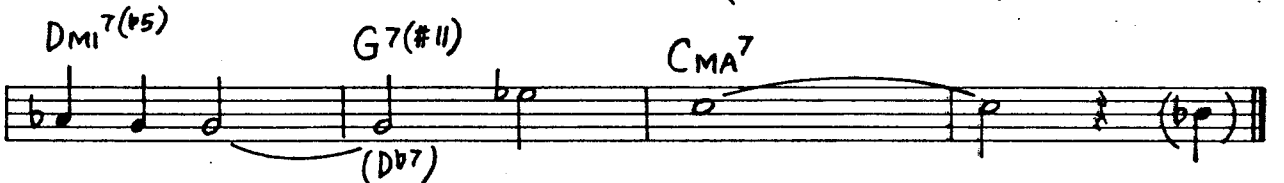
$G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$


$D_{MI}7(b5)$ $G7(\#9)$ $CMA7$


$C_{MI}7$ $F7$ B^bMA7


$A^b7(\#11)$ $G7(\#11)$


$G_{MI}7(b5)$ $C7(b5)$ $F_{MI}7$


$D_{MI}7(b5)$ $G7(\#11)$ $CMA7$


When I Fall In Love (V. Young)

$E^b_{MA}7$ $C+7(\#9)$ $F_{MI}7$ B^b7_{SUS} $E^b_{MA}7$ $C+7(\#9)$ $F_{MI}7$ B^b7
 $E^b_{MA}7$ $D7(\#9)$ D^b9 $C+7(\#9)$ $F7$ $B9(\#11)$ B^b9
 $(E^b_{MA}7 A^b9 G+7(b9) C7(b9)) (B9(\#11) B^b7_{SUS})$
 $(F13 F+7) (B^b9_{SUS} B^b7(b9))$
 1. $E^b_{MA}7$ $A7(b5)$ $A^b_{MA}7$ D^b7 $E^b_{MA}7$ $D+7(\#9)$ D^b13 $C9$
 $(E^b_{MA}7 C7(\#9)) (F_{MI}9 B^b7_{SUS})$
 $F_{MI}7$ D^b7 $C7$ $F_{MI}7$ B^b9_{SUS} $E7(\#11)$
 $(F_{MI}7 A^b13) (G13(b9) C7(b9))$
 2. $E^b_{MA}7$ $A7(b5)$ $A^b_{MA}7$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ D^b9
 $E^b_{MA}7$ $C+7$ $F_{MI}7$ B^b7 E^b
 $(E^b/B^b C+7/B^b) (B^b7_{SUS} B^b7(b9))$

When Sunny Gets Blue (M. Fisher - J. Segal)

$G_{MI}9$ $C7$ $F7$ $B^b_{MI}7$ $E^b7 C7(b9)$ $F_{MA}7$ $B_{MI}7(b5)$ $B^b_{MI}6$
 $A_{MI}7$ $D7$ $D7/C$ $B_{MI}7(b5)$ $B^b_{MI}7$ E^b7 $F6/A$ $A^b_{MI}7 D^b7$ $G_{MI}7$ $C7$ B^b7

1. A⁷ D⁷ | 2. E_{MI}⁷ A⁷ | DMA⁷ E_{MI}⁷G⁷ F_{MI}⁷F_{MI}⁷(#9)/A[#] B_{MI}⁷B⁷

E_{MI}⁷ E_{MI}⁷/A A⁷ DMA⁷ E_b9(#11) D_{MI}⁷ G⁷ G⁷/F E_{MI}⁷E₇(#9) A_{MI}⁷

D_{MI}⁷ D_{MI}⁷/G G⁷ G_{MI}⁷ C⁷ D⁷ G_{MI}⁷ C⁷ F⁷ B_{MI}⁷ E_b⁷ C⁷(b9)

F_{MA}⁷ B_{MI}⁷(b5) B_{MI}⁶ A_{MI}⁷ D⁷ D⁷/C B_{MI}⁷(b5) B_{MI}⁷E_b⁷ F₆/A A_{MI}⁷D_b⁷

G_{MI}⁷ C₊⁷(#9) F_{MA}⁷ ⊕ ⊕ G_{MI}⁷ G^b⁷ F_{MA}⁷

D.S. al Coda

CODA

When Lights Are Low (B. Carter)

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ G_{MI}⁷ F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ D⁷

G_{MI}⁷ E_b9(#11) D⁷ | 1.2. G⁷ C⁷ FINE F_{MA}⁷

(G_{MI}⁷)

B_{MI}⁷ E_b⁷ A_{MI}⁷ D_{MI}⁷ G^b⁷ C_{MI}⁷

E_{MI}⁷ A⁷ DMA⁷ D_{MI}⁷ G⁷ G_{MI}⁷ C⁷

y(a) (h) # (h) (h)

D.C. al Fine

When Your Lover Has Gone (E.A. Swan)

GMA⁷ G⁶ C⁹(#11) C⁹
 A¹³ F⁹(#11) F⁹ GMA⁷ B⁷(b9)
 1. EMI⁷ A⁹ B^{b0} Bmi⁷ E⁷ AMI⁷ D⁷
 (C#MI⁷(b5) F#7(b9)) (Bmi⁷ Bb9 A9) Ab9(#11)
 GMA⁷ E⁷ AMI⁷ D⁷ || 2. EMI⁷ CMI⁶/Eb GMA⁷/D CMI⁷ Bmi⁷ E⁷(b9)
 (Ab9(#11)) (Bb9(#11))
 AMI⁷ Eb9 D⁷(b9) GMA⁷ (AMI⁷ D⁷)

When You Wish Upon A Star (Washington L. Harline)

CMA⁷ A⁷(b9) DMI DMI⁷ G⁷ C^o C C/E Eb^o
 (CMA⁷ C#^o) # (G⁷ B⁷(b9)) (EMI⁷ A⁷)
 DMI⁷ G⁹ F^o || 1. EMI⁷ AMI⁷ DMI⁷ G⁷ || 2. C⁶ DMI⁷ G¹³(b9)
 CMA⁷ C⁶ DMI⁷ G⁷(b9) C^o CMA⁷ AMI AMI⁷ D⁹(#11) D⁹

DMI⁷(b5) G⁷ DMI⁷G⁷(b9) CMA⁷ A⁷(b9) DMI DMI⁷ G⁷
 C^o C C/E E^b DMI⁷ (A⁷) DMI⁷ G⁷(b9) C⁶
 (EMI⁷ A⁷)

Where Are You (J. McHugh)

AbMA⁷ DbMI⁷G^b7 CMI⁷ B^o B^bMI⁷ Eb⁷sus AbMA⁷ DbMA⁷ G^oG^b7
 FMI⁷ B^b7 AbMA⁷/Eb FMI⁷ 1. B^bMI⁷ Eb⁷ CMI⁷ B⁷ B^bMI⁷ A⁷
 2. B^bMI⁷ Eb⁷ Ab⁶ EbMI⁷ D⁷ DbMA⁷ B^bMI⁷ GMI⁷(b5) C⁷
 (Gb⁷(#11))
 FMI⁷ B^bMI⁷A⁷ AbMA⁷FMI⁷E^bMI⁷Ab⁷ DbMA⁷ B^bMI⁷ GMI⁷ C⁷
 FMI⁷ B^b7 B^bMI⁷ Eb⁷ AbMA DbMI⁷G^b7 CMI⁷ B^o
 B^bMI⁷ Eb⁷sus AbMA⁷DbMA⁷G^oG^b7 FMI⁷ B^b7 AbMA⁷/Eb FMI⁷
 B^bMI⁷ Eb⁷ Ab⁶

Where Or When

(R. Rodgers)

A. TATUM:

A^bMA^7 A^b6 A^bMA^7 A^bMA^7 A^b7

Musical staff for A. Tatum, showing a melodic line in 4/4 time with a key signature of two flats. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

C. BROWN:

D^bMA^7 A^b7 D^bMA^7 $D7(\#9)$ D^bMA^7 A^b7_{sus} D^bMA^7 G^b9

Musical staff for C. Brown, showing a melodic line in 4/4 time with a key signature of two flats. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written above the staff.

1. A^bMA^7 FMI^7 B^bMI^7 E^b7 2. A^bMA^7 $GMI^{7(b5)}$ $C7(\#9)$

Musical staff showing first and second endings. The first ending consists of two whole notes: G3 and F3. The second ending consists of two whole notes: G3 and F3. Chord symbols are written below the staff.

FMI^7 $F7/A$ B^bMI^7 D^bMA^7 $C7$ GMI^7/D E^b9 $C7/E$

Musical staff for the first ending, showing a melodic line in 4/4 time with a key signature of two flats. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written below the staff.

FMI^7 $F7(b5)$ $F+7$ $B7(b5)$ B^b7 $E9(\#11)$ E^b7 $A7(b9)$

Musical staff for the second ending, showing a melodic line in 4/4 time with a key signature of two flats. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written below the staff.

A^bMA^7 A^b6 A^bMA^7 A^b6 A^b7

Musical staff for the final ending, showing a melodic line in 4/4 time with a key signature of two flats. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written below the staff.

D^b6 $CMI^{7(b5)}$ $F7$ B^bMI^7 CMI^7 $F7$

Musical staff for the final ending, showing a melodic line in 4/4 time with a key signature of two flats. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written below the staff.

B^bMI^7 $A7$ A^b6 $(B^bMI^7 E^b7)$

Musical staff for the final ending, showing a melodic line in 4/4 time with a key signature of two flats. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chord symbols are written below the staff.

Will You Still Be Mine (M. Dennis)

Staff 1: B^bMA^7 $G7(\#9)$ CMI^7 F^7 B^bMA^7
 (B^o) (D MI^7)

Staff 2: $G7(\#9)$ CMI^7 F^7 $D7(\#9)$ GMI^7

Staff 3: C^{13} $CMI^7(b5)$ $F7(\#9)$ B^bMA^7

Staff 4: CMI^7 F^7 B^bMA^7 $G7(\#9)$ CMI^7 F^7

Staff 5: D^7 GMI^7 GMI^7

Staff 6: GMI^7 C^{13} $CMI^7(b5)$

Staff 7: $F7(\#9)$ B^bMA^7 FMI^7 B^b7 E^bMA^7

Staff 8: $A^b7(b5)$ B^bMA^7 GMI^7 G^b7

Staff 9: F^7 **CODA** C^{13} CMI^7 $F^{13}(b9)$ B^bMA^7 (CMI^7 F^7)
 D.C. al Coda

Whisper Not

(B. Golson)

Chords: $Cm7$, $Cm7/Bb$, $Am7(b5)$, $D7(b9)$, $Gm7$, $Gm7/F$, $Em7(b5)$, $A7(b9)$, $Dm7$, $Bm7(b5)$, $Em7$, $A7(b9)$, $Dm7$, $Em7$, $Fm7$, $G7(b9)$, $Em7$, $A7(b9)$, $Dm7$, $Em7$, $Fm7$, $Bb7$, $Am7(b5)$, $D7(b9)$, $Gm7$, $Gm7/F$, $Em7(b5)$, $A7(b9)$, $Dm7$, $Bm7(b5)$, $Em7$, $A7(b9)$, $Dm7$, $Dm7/C$, $Ab7$, $G7(\#9)$, $Cm7$, $Cm7/Bb$, $Am7(b5)$, $D7(b9)$, $Gm7$, $Gm7/F$, $Em7(b5)$, $A7(b9)$, $Dm7$, $Bm7(b5)$, $Em7$, $A7(b9)$, $Dm7$, $Em7$, $Fm7$, $G7$, $Fm7$, $Bb7$

AFTER ALL SOLOS PLAY:

(TO SOLOS)

D.S. AL CODA

Dmi⁷

CODA

Who Can I Turn To (Bricusse-Newly)

CMA⁷ F¹³ EMI⁷ A7(b9) DMI⁷ G⁷ DMI⁷ G⁷

(DMI⁷ Ab7(b5)) (G⁷_{SUS})

CMA⁷ DMI⁷ EMI⁷ FMA⁷ GMI⁷ Ab¹³ GMI⁷ C⁹

1. FMA⁷ B¹³(b9) EMI⁷ AMI⁷ GMI⁷ C⁷

FMA⁷ F#⁷(#H) B⁷(#H) EMI⁷ A⁷ DMI⁷ /C (AMI⁷ Ab⁷ GMI¹¹ Gb⁷) Bb⁷ G⁷

2. FMA⁷ Bmi⁷(b5)/E E⁷ AMI⁷ D7(b9) D#⁰

C/E AMI⁷ G¹³_{SUS} G¹³(b9) C

Willow Weep For Me (A. Ronnel)

G⁶ C⁷ G⁶ C⁷ G⁶ G^{#0} A^{Mi7} B^{b0} B^{Mi7} E^{Mi7} D^{Mi7} D^{b7}
 (B^{Mi7} A^{Mi7}/C G⁷/D D^{b7})

C⁷ G⁷ | 1. C⁷ A[∅] D⁷ G⁶ C⁷ G⁶ D⁺⁷
 (D^{b7}(b5))

2. C⁷ A[∅] D⁷ G⁶ C⁷ G⁶ D^{b7} C^{Mi7} C^{Mi7}/B^b A[∅] D⁷
 (G⁷)

G^{Mi7} G⁷ G^{Mi7} C⁷ F^{Mi7} B^{b7} E^bMi⁷ A^{b7} D^{Mi7} G⁷

C^{Mi7} C^{Mi7}/B^b A^{Mi7}(b5) D⁷ G^{Mi7} G⁷ G^{Mi7} C⁷ F^{Mi7} B^{b7}

E^bMi⁷ A^{b7} A^{Mi7} D⁷ G⁶ C⁷ G⁶ C⁷

G⁶ G^{#0} A^{Mi7} B^{b0} B^{Mi7} E^{Mi7} D^{Mi7} D^{b7} C⁷ G⁷
 (B^{Mi7} A^{Mi7}/C G⁷/D D^{b7}) (D^{b7}(b5))

C⁷ A^{Mi7}(b5) D⁷ G⁶

Witchcraft (Coleman Leigh)

F⁶ **A^b0 **G^m1⁷**
C⁹sus **F^mA⁷** **F⁶** **C^m1⁹** **F¹³** **B^bMA⁷**
E^b9 **A^b6** **G⁺7** **C⁷**
C⁷ **F^mA⁹** **B^b13**
F^mA⁹ **B^m1⁷(b5)** **E⁷** **A^m1**
A^m1+ **A^m1⁶** **A^m1+** **G^m1** **G^m1+**
(F/A) **(F/A)** **(E^b/G)**
G^m1⁷ **C⁷** **F⁶** **A^b0
(A^bm¹7 D^b7) **(G^m1⁷ C⁷)**
(D^b9(#11)) **(C⁷)**
A^b0 **G^m1⁷ **C⁹sus** **F⁶** **(G^m1⁷ C⁷)********

With A Song In My Heart (R. Rodgers)

E^bMA^7 FMI^7 B^b7 E^bMA^7 FMI^7 B^b7 B^o
 (E^bMA^7 | CMI^7) (E^bMA^7 A^bMA^7) ($DMI^7(b5)$ G^7)
 CMI^6 $AMI^7(b5)/E^b$ $DMI^7(b5)$ G^7 CMI^6 $AMI^7(b5)/E^b$ $DMI^7(b5)$ G^7

1. CMI^7 CMI^7/B^b $AMI^7(b5)$ A^b7 CMI/G CMI CMI^7/B^b
 (b) (CMI^6/G / / /)

$AMI^7(b5)$ $AMI^7(b5)/D$ D^7 G^7 $C^7(b9)$ FMI^7 B^b7
 (G^b) (AMI^7 D^7)

2. CMI^7 CMI^7/B^b $AMI^7(b5)$ E^b/B^b $AMI^7(b5)$ A^bMI^6

E^b/G G^b FMI^7 $B^b7(b9)$ E^b6 (FMI^7/B^b B^b7)

Without A Song (V. Youmans)

E^bMA^7 B^bMI^7 E^b7 A^bMA^7 $D^b9(\#11)$

E^bMA^7 B^bMI^7 E^b7 A^bMA^7 $D^b9(\#11)$ GMI^7

Cmi⁷ Fmi⁷ Bb⁷ | 1. Eb^bMA⁷ C7(#9) Fmi⁷

Bb⁷ | 2. Eb^bMA⁷ Ab^bmi⁷ Eb^bMA⁷ Bb^bmi⁷ Bb⁷

Ab^bMA⁷ Bb^bmi⁷ Eb⁷ Ab^bMA⁷ Bb⁷ Eb^bMA⁷ D7(#9) Gmi⁷

A^bmi^{7(b5)} D7(#9) Gmi⁷ C7(#9) Fmi⁷ Bb⁷ Eb^bMA⁷ Bb^bmi⁷ Eb⁷

Ab^bMA⁷ Db⁹(#11) Eb^bMA⁷ Bb^bmi⁷ Eb⁷ Ab^bMA⁷

Db⁹(#11) Gmi⁷ Cmi⁷ Fmi⁷ Bb⁷

Eb^bMA⁷ (C7(#9) Fmi⁷ Bb⁷)

Woody'n You

(D. Gillespie)

Chord symbols: $G_{MI} 7(b5)$, $C 7(\#9)$, $F_{MI} 7(b5)$, $Bb 7(\#9)$, $E_{bMI} 7(b5)$, $A b 7(\#9)$, $D_{bMA} 7$, $E_{bMI} 7$, $D_{bMA} 7$, $G_{bMA} 7$, $2. D_{bMA} 7/F$, $(G_{MI} 7(b5))$, $A b_{MI} 7$, $D b 7$, $A b_{MI} 7$, $G 7$, $G_{bMA} 7$, $B_{bMI} 7$, $E b 7$, $B_{bMI} 7$, $A 7$, $A b 7$, $G_{MI} 7(b5)$, $C 7(\#9)$, $F_{MI} 7(b5)$, $B_{b 7(\#9)}$, $E_{bMI} 7(b5)$, $A b 7(\#9)$, $D_{bMA} 7$, $E_{bMI} 7$, $D_{bMA} 7(G_{bMA} 7)$

Work Song

(N. Adderley)

Chord symbols: $F_{MI} 7$, $F_{MI} 7$, $F_{MI} 7$, $C 7$

FMI⁷ F⁷
 F⁷ B^b7 D^b7 C⁷ FMI⁷

Wrap Your Troubles In Dreams (H. Warren)

E^bMA⁷ B^b13 E^b6 B^b9 E^b6 G⁷ CMI⁷
 (A^b7 G⁷)

F⁹ CMI⁷ F⁷ FMI⁷ B^b7 E^b B^b7
 (F⁹ F[#]9) (GMI⁷ C⁷ FMI⁷ B^b7)

^{2.} FMI⁷ B^b7 E^b6 DMI⁷ G⁷ CMI D⁷ G⁷ C⁷
 (AMI⁷(b5) D⁷)

F⁷ B^b7 E^b G⁷ CMI D⁷ G⁷ C⁷
 (FMI⁷) (DM⁷G⁷) (AMI⁷(b5) D⁷)

F⁷ B^b7 E^b B^b7 E^bMA⁷ B^b13 E^b6 B^b9
 (FMI⁷)

E^b6 G⁷ CMI⁷ F⁹ CMI⁷ F⁷
 (A^b7 G⁷) (F⁹ F[#]9)

FMI⁷ B^b7 E^b6 (B^b7)

Yes Sir, That's My Baby (W. Donaldson)

Eb Bb7 Fmi7
 Bb7 Eb 1. Bb7 2. Eb Eb7
 Eb7 Ab F7
 Bb7 Eb Bb7
 Bb7 Fmi7 Bb7 Eb (Go Fmi7 Bb7)

Yardbird Suite (C. Parker)

CMA7 Fmi7 Bb7 C7 Bb7 A7
 D7 1. G7 Emi7 A7 Dmi7 G7
 (Dmi7 G7)
 2. Dmi7 G7 CMA7 F#mi7(b5) B7(#9) Emi7

F#m7(b5) B7 E m7 A7 D m7
 E m7(b5) A7(#9) D7 D m7 G7 C m A7
 F m7 B b7 C7 B b7 A7 D7
 D m7 G7 C m A7

Yesterdays (J. Kern)

D m7 (B m7(b5)) E m7(b5) A7 D m7 (B m7(b5)) E m7(b5) A7
 D m D m / C# D m / C B m7(b5) E7
 (D m A7 / C# D m / C G / B) (B b7 D m / A G# o C7 / G) (F7 B o)
 A+7 D9 G13 C9
 F13 B b m A9 G m7 1. E m7(b5) A7
 (C m9 F9) (E b9) (E b9(#11))
 2. E m7(b5) A7 D6/9 G9 B b m A7 E b9(#11) D6/9

You Are Too Beautiful (R. Rodgers)

DMI⁷ G⁹ F⁹ EMI⁷ A^{+7(b9)} DMI⁷ G^{+7(b9)} CMA⁷ G^{b7}

FMA⁷ B^{b7} CMA⁷/E AMI⁷ | 1. DMI⁷ G⁷ F⁹ EMI⁷ A^{7(b9)}

2. DMI⁷ G^{7(b9)} C⁶ G^{b9(#11)} | FMA⁷ F^{#0} CMA⁷/G A^{7(b9)} DMI⁷ G^{7(b9)}

CMA⁷ FMA⁷ BMI^{7(b5)} E^{7(b9)} AMI AMI^(MA7) AMI⁷ D⁷ G⁹ F⁹ EMI⁷ E^bMI⁶

DMI⁷ G⁹ F⁹ EMI⁷ A^{+7(b9)} DMI⁷ G^{+7(b9)} CMA⁷ G^{b7}

FMA⁷ B^{b7} CMA⁷/E AMI⁷ DMI⁷ G^{7(b9)} C⁶

You Are My Sunshine (J. Davis - C. Mitchell)

F F F⁷

B^b F F⁷ B^b

F F C7 F (C7)

You'd Be So Nice To Come Home To

(C. Porter)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9

(GMI Bb7) (F#° #)

FMI⁹ Bb7 EbMA⁷ /D CMI⁷ /Bb

AMI^{7(b5)} D7 AMI^{7(b5)} D7 GMI⁷ /F

EMI^{7(b5)} BbMI⁷ Eb7 AMI^{7(b5)} Eb9(#11) D7

(A7)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9

(GMI Bb7) (F#°)

FMI⁹ Bb7 Eb6

(Eb6 Eb/D) (CMI⁷)

E° BbMA⁷/F F#° (AMI^{7(b5)} D7) GMI⁷

(C#°) (Bb/D) (Eb7) (E°)

C9 C7(b9) Gb7 F7 Bb6 (Bb6 D7)

(Bb/F Gb7) (F+7 F7)

You Don't Know What Love Is (G. De Paul)

F_{Mi}⁷ D_{Mi}^{7(b5)} D^{b7} C⁺⁷ F_{Mi}⁷ G^{b7(#11)} D^{b7}

G_{Mi}^{7(b5)} C^{7(#9)} F_{Mi}⁷ B^{b7} E^b_{Mi}⁷ A^{b7} 1. D^{b13} G_{Mi}^{7(b5)} C⁷

2. D^{b13} C⁷ F_{Mi}⁷ B^{9(#11)} B^b_{Mi}⁷ E^{b7} A^b_{MA}⁷ D^b_{MA}⁷ C^ø F⁷
(C_{Mi}⁷)

B^b_{Mi}⁷ E^{b7} A^b_{MA}⁷ D_{Mi}⁹ G⁷ C_{MA}⁷

D^{b9(#11)} C⁷ F_{Mi}⁷ D_{Mi}^{7(b5)} D^{b7} C⁺⁷

F_{Mi}⁷ G^{b7(#11)} D^{b7} G_{Mi}^{7(b5)} C^{7(#9)} F_{Mi}⁷ B^{b7} E^b_{Mi}⁷ A^{b7}
(F_{Mi}⁷ E⁺⁷ E^b_{Mi}⁷ D⁷)

D^{b13} C⁷ F_{Mi}⁷