

ALL NEW
Volume III

**THE
REAL
BOOK**

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AFTER YOU

MIKE STERN

Med. Even 8ths

The musical score consists of ten staves of music. The first two staves are in the key of G major (one sharp). The third staff begins a key change to F# minor (three sharps). The fourth staff continues in F# minor. The fifth staff changes to D minor (two flats). The sixth staff continues in D minor. The seventh staff changes to G major (one sharp). The eighth and ninth staves continue in G major. The tenth staff concludes in G major.

Chord progressions and melodic details across the staves:

- Staff 1: G/A, F#m7, Bm7, Em, D, A/C#
- Staff 2: G/A, G/A, F#m7, Bm7, Em, D, Am7, Bm7 (includes a triplet of eighth notes)
- Staff 3: GΔ7, F#m7, F7 (first ending), G/A
- Staff 4: F7 (second ending), Dm7, Cm7, Gm7, Cm, BbΔ7, F/A (includes a triplet of eighth notes)
- Staff 5: Gm7, Cm7, Bm7, Gm7, Cm, Bb, A, E/G# (includes a triplet of eighth notes)
- Staff 6: F#m, A/F, Bm/E, G/A, G/A
- Staff 7: G/A, F#m7, Bm7, Em, D, A/C#
- Staff 8: G/A, G/A, F#m7, Bm7 (includes a triplet of eighth notes)
- Staff 9: Em, D, Am7, Bm7, GΔ7, F#m7, F7

AFTER YOU'VE GONE

HENRY CREAMER
TURNER LAYTON

Medium-up Swing

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of 10 staves of music. The first staff begins with a repeat sign and a double bar line. The key signature has one flat (Bb) and the time signature is 4/4. The tempo/style is 'Medium-up Swing'. The score includes various chord symbols above the notes, such as FΔ7, Bb7#11, CΔ7, A7, D7, G7, CΔ7, C7, Dm7, A7#9, Dm7, Bb7#11, CΔ7, Bm7, E7, Am7, D7#11, CΔ7, Am7, Dm7, G7, and CΔ7. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. The piece concludes with a final whole note chord on the tenth staff.

AIN'T MISBEHAVIN'

"FATS" WALLER
HARRY BROOKS
ANDY RAZAF

Medium Swing

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a treble clef and a key signature change to two flats. Above the staff are the following chord symbols: EbΔ7, E°7, Fm7, F#°7, Gm7, Bbm7, Eb7. The second staff continues with: AbΔ7, Db7, Eb/G, C7b9, Fm7, Bb9. The third staff features a first ending (1.) with chords: G13, G+7, C9, C7b9, F13, F+7, Bb7sus4, Bb7b9, and a second ending (2.) with EbΔ7. The fourth staff has: D7b9, G+7, Cm7, Ab7. The fifth staff has: F7, C7, Bb/F, F°7, Cm11, F13. The sixth staff has: Gm7, C7, F13, Bb7, EbΔ7, E°7, Fm7, F#°7. The seventh staff has: Gm7, Bbm7, Eb7, AbΔ7, Db7, Eb/G, C7b9. The eighth staff has: Fm7, Bb9, Eb6. The score concludes with a final whole note chord on the eighth staff.

ALL OR NOTHING AT ALL

Easy Swing

JACK LAWRENCE
ARTHUR ALTMAN

The musical score consists of seven staves of music in treble clef, 4/4 time. The key signature has one flat (B-flat). The notes are as follows:

- Staff 1: A m, A m Δ 7, A m 7, A m 6. Notes: A4, B4, C5, B4, A4, G4, F4, E4.
- Staff 2: A m, A m Δ 7, A m 7, A m 6, B b 7, B b 6, B b +, B b 7. Notes: A4, B4, C5, B4, A4, G4, F4, E4.
- Staff 3: G m 7, G m 6, D m 9, E b o 7. Notes: G4, A4, B4, C5, B4, A4, G4, F4.
- Staff 4: D m 9, G + 7, C 6, B m 7, E 7 # 9. Notes: D4, E4, F4, G4, A4, B4, C5, B4.
- Staff 5: A m, A m Δ 7, A m 7, A m 6. Notes: A4, B4, C5, B4, A4, G4, F4, E4.
- Staff 6: A m, A m Δ 7, A m 7, A m 6, B b 7. Notes: A4, B4, C5, B4, A4, G4, F4, E4.
- Staff 7: G m 7, D m 6, E b o 7. Notes: G4, A4, B4, C5, B4, A4, G4, F4.

Chord symbols are placed above the notes. Triplet markings (3) are present over the notes A4, B4, C5 in the first, second, and seventh staves.

ALL OR NOTHING AT ALL (P. 2)

D m⁹ G +7 C₉⁶ E_b⁷

A_b A_b⁺ A_b⁶ A_b⁺ A_b A_b⁺ A_b⁶ E_b⁷

A_b^Δ⁷ A/A_b A_b^Δ⁷ B_b^m⁷ E_b⁷

B_b^m⁷ E_b⁷₃ B_b^m⁷ C +7

F m⁷ D_b⁷ C⁷ E +7

A m A m^Δ⁷₃ A m⁷ A m⁶

A m A m^Δ⁷ A m⁷ A m⁶₃ B_b⁷

G m⁷ D m₉⁶ E⁷₉[#]

A m⁷ B_b⁹ C₉⁶

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

ALAN JUNEALLY

EVEN 8ths

KENNY WERNER

INTRO E: m7 F#m7 G Δ7 A m7

G#m7 A Δ7 Bbm7b5 D#7b9

E/G# A Δ7 F#m7b5 F/B

C#m7b5 D9sus4 C Δ7 Esus

E7b9 A m7 F Δ7/G F#m7b5 F Δ7

E Δ7 B m7 F#/Bb A/Eb G#m7 A Δ7

A m7 Dsus B m7 E m7 C Δ7 C#m7b5 E/B

E Δ7/B A Δ7 G#7b9 C#m7

F#7 E/B E Δ7/B A/B B7b9

E m7 F#m7 Cm7b5 Dbsus

ALONG CAME BETTY

BENNY GOLSON

Medium Swing

B \flat m7 B m7 B \flat m7 B m7 E7


 A Δ 7 A \flat 7 G Δ 7 G \flat 7


 G \flat m7 G m7 G \flat m7 G m7 C7


 F Δ 7 A+7 D m7 G7


 C m7 F7 A m7 \flat 5 D7 G m7 G m7/F


 E m7 \flat 5 A7 \sharp 9 F m7 B \flat 7


 B \flat m7 B m7 B \flat m7 B m7 E7


 C m7 \flat 5 F7 \flat 9 B \flat m7 \flat 5 E \flat 7 \sharp 9 A \flat Δ 7


ALWAYS AND FOREVER

Straight 8th Ballad

PAT METHENY

Am⁷ Dm⁷ Am⁷ Dm⁷
 Am⁷ Dm⁷ Em⁷ F^Δ7 F/G E/G[♯] Am⁷ Fm/A^b
 C/G F[♯]m⁷^b5 F^Δ7 E^b₉ D7 F/G C^Δ7
 Fm^Δ7/G E/G[♯] Am⁷ Dm⁷ Em⁷ Fm⁷ B^b7
 E^b^Δ7 B^b/D D^b^Δ7 Cm⁷ A^b^Δ7/C
 Fm⁷ Gm⁷ Am⁷^b5 D⁷^b9 G^Δ7 Bm⁷^b5 E⁷^b9
 Am⁷ Dm⁷ Em⁷ F^Δ7 F/G E/G[♯] Am⁷ Fm/A^b
 C/G F[♯]m⁷^b5 F^Δ7 E^b₉ D7 F/G C^Δ7
 Fm⁶/G C^Δ7 Fm⁶/G E/G[♯] Am

ANGELA

Bossa Nova

ANTONIO CARLOS JOBIM

Em⁹b⁵ A +7[#]9 Dm⁹b⁵
 G +7[#]9 Cm⁶ F +7[#]9
 1. B \flat Δ 7 Gm7 3 | 2. Fm7 E7 E \flat Δ 7
 E \flat m Δ 7 A \flat 7 sus 4 Dm7 G +7[#]9
 Em⁹b⁵ Cm7 F7[#]11 B \flat Δ 7

SOLO CHANGES

Em⁹b⁵ A +7[#]9 Dm⁹b⁵ G +7[#]9 Cm⁶ F +7[#]9 B \flat Δ 7 Gm
 E⁹m⁹b⁵ A +7[#]9 Dm⁹b⁵ G +7[#]9 Cm⁶ F +7[#]9 Fm7 B \flat 7
 E \flat Δ 7 A \flat 7[#]11 Dm7 G +7[#]9 Em⁹b⁵ Cm: F7[#]11 B \flat Δ 7

ARMANDO'S RHUMBA

CHICK COREA

Brite 2

Unis.

C m7 D7 G7₃ C m7₃

C m7 D7 G7₃ C m7

C 7^{b9} F m7 D 7^{b9}/F#

G m7 A^b°7 D 7/A

E^b/B^b A^bm/B^b

ARMANDO'S RHUMBA (P. 2)

Abm7/Bb G7 Cm7 ⊕ E7 F7 F#7 G7 G+7

Musical staff 1: Treble clef, key signature of two flats. Notes: A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols above: Abm7/Bb, G7, Cm7 ⊕, E7, F7, F#7, G7, G+7.

Cm7 D7 G7b9

Musical staff 2: Treble clef, key signature of two flats. Notes: C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols above: Cm7, D7, G7b9. A triplet of eighth notes is marked with a '3' above it.

Cm7 Cm7 D7

Musical staff 3: Treble clef, key signature of two flats. Notes: C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols above: Cm7, Cm7, D7.

G7b9 Cm7 > > D.S. al Coda

Musical staff 4: Treble clef, key signature of two flats. Notes: C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols above: G7b9, Cm7. Performance markings: accents (>) over the final two notes. Text: D.S. al Coda.

⊕ E7 F7 F#7 G7 G+7 Cm ^

Musical staff 5: Treble clef, key signature of two flats. Notes: C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols above: ⊕, E7, F7, F#7, G7, G+7, Cm. A fermata (^) is placed over the final note.

AUTUMN IN 3

Medium 3

KENNY WERNER

G Δ7

A m/C

D/F#

B 7 sus 4

B

Musical staff 1: Treble clef, 3/4 time signature. The staff contains a series of notes corresponding to the first set of chords: G Δ7, A m/C, D/F#, B 7 sus 4, and B.

C Δ7

C# °7

C m7

F 7

C 7 sus 4

Musical staff 2: Treble clef. The staff contains notes corresponding to the second set of chords: C Δ7, C# °7, C m7, F 7, and C 7 sus 4.

A/C#

D 7 sus 4

B/D#

E m

G 7 sus 4

Musical staff 3: Treble clef. The staff contains notes corresponding to the third set of chords: A/C#, D 7 sus 4, B/D#, E m, and G 7 sus 4. The staff ends with a double bar line and a repeat sign.

1. A b m7

F# 7 sus 4

2. C Δ7

B 7 sus 4

E Δ7

Musical staff 4: Treble clef. The staff contains notes corresponding to the first part of the fourth set of chords: 1. A b m7, F# 7 sus 4, 2. C Δ7, B 7 sus 4, E Δ7.

A/E

E Δ7

B b +7

A Δ7

A b 7

Musical staff 5: Treble clef. The staff contains notes corresponding to the second part of the fourth set of chords: A/E, E Δ7, B b +7, A Δ7, and A b 7.

C Δ7

D m7/C

C 7 #11

F# 7

Musical staff 6: Treble clef. The staff contains notes corresponding to the fifth set of chords: C Δ7, D m7/C, C 7 #11, and F# 7.

F Δ7 #11

E 7 b9

A Δ7

B/A

Musical staff 7: Treble clef. The staff contains notes corresponding to the sixth set of chords: F Δ7 #11, E 7 b9, A Δ7, and B/A.

G 7 sus 4

C Δ7

E triad / F Δ7

D.S. al Coda

Musical staff 8: Treble clef. The staff contains notes corresponding to the seventh set of chords: G 7 sus 4, C Δ7, E triad / F Δ7, and D.S. al Coda.

F Δ7

E m (Phrygian)

Musical staff 9: Treble clef. The staff contains notes corresponding to the eighth set of chords: F Δ7 and E m (Phrygian). The staff ends with a double bar line and a repeat sign.

AUTUMN NOCTURNE

KIM GANNON
JOSEF MYROW

Swing Ballad

C_9^{\flat} $C^{\sharp\circ 7}$ $Dm7$ $GG^{\sharp\circ 7}$ $Am7$ $Am7/G$ $F^{\sharp}m7^{\flat 5}$ $Fm\Delta 7$

$Em7$ $E^{\flat\circ 7}$ $Dm7$ $G7$ $Em7^{\flat 5}$ $A7^{\flat 9}$

1. $D7$ $D^{\flat 7}$ | 2. $D7$ $D^{\flat 7}$

C_9^{\flat} $B7^{\sharp 9}$ $E\text{ add}9$ $F7^{\sharp 11}$ $E\Delta 7$ $F^{\sharp}m7$ $B7^{\sharp 11}$ $E\Delta 7$ $B7^{\sharp 9}$

$E\Delta 7$ $Am7$ $D7$ $G\Delta 7$ $A^{\flat}13^{\sharp 11}$

$G\Delta 7$ $E^{\flat 7}$ $D7$ G_9^{\flat} $G+7$ C_9^{\flat} $C^{\sharp\circ 7}$ $Dm7$ $GG^{\sharp\circ 7}$

$Am7$ $Am7/G$ $D7$ $Fm\Delta 7$ $Em7$ $A7^{\flat 9}$

$D7$ $D^{\flat 7}$ C_9^{\flat}

AVALON PLACE

Bright Swing

JACK ZUCKER

D 7^{#9} D 7^{#9}

D 7^{#9} D 7^{#9}

G m⁶

G m⁶ D^b 9⁶ E 9⁶ G 9⁶ *Fine*
(LAST X)

E^b m 7^{b5}

BLOWING CHANGES

D 7^{#9}

G m⁷D^b 9⁶E^b 9⁶G^b 9⁶

E^b m 7^{b5}


BALLAD FOR ANITA

15

Ballad

BOB FRASER

B \flat Δ 7 \sharp 11 A+7 Dm7 C \sharp +7 B \flat Δ 7 A+7 D Δ 7 \sharp 5 D Δ 7



C \sharp m7 C Δ 7 Bm7 E7 F Δ 7 B \flat Δ 7 Em7 E \flat 7



D Δ 7 A \flat 7 Gm7 G \flat Δ 7 F Δ 7 G \flat /A \flat A \flat /B \flat B \flat /C C/D



E \flat Δ 7 D7 \flat 9 Gm C7 B Δ 7 B \flat +7



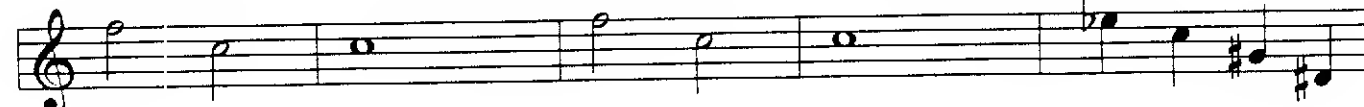
E \flat m7 A \flat 7 Cm7 \flat 5 F7 \flat 9 B \flat Δ 7 \sharp 11 A+7 Dm7 C \sharp +7




B \flat Δ 7 A+7 Dm7 G7 A \flat Δ 7 B7 E Δ 7 G7



F/C F \sharp /C F/C F \sharp /C F/C F \sharp /C F/C F \sharp /C A \flat Δ 7 E Δ 7



A7 G \flat 7 F Δ 7



BALLAD

FOR TRANE

Ballad

KENNY WERNER

$E_b\Delta 7$ A_b/E_b $E_b\Delta 7$
 $A_b\Delta 7/E_b$ $G7$ $Cm7$ $C7b9$
 $Fm7$ $D_b7\#11$ $E_b\Delta 7/B_b$
 A_b/B_b $E_b\Delta 7$ $A_b\Delta 7/E_b$
 $B\Delta 7/D_b$ $G_b\Delta 7$ $A_b\Delta 7/B_b$ $E_b\Delta 7$
 $G_b\Delta 7/A_b$ $G7\#9$ $Cm7$
 $B+7$ $A_b\Delta 7/B_b$ $E_b\Delta 7$

BEAUTIFUL FRIENDSHIP

STANLEY STYNE
DONALD KAHN

Swing

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

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

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

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

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

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

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

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

BE MY LOVE

SAMMY CAHN
NICHOLAS BRODSZKY

Ballad or Medium Swing

D \flat /C C Δ 7 B m7 \flat 5 E 7 \flat 9
 A m7 F \sharp m7 \flat 5 B 7 \flat 9 E 7
 A 7 \flat 9 D m7 E \flat o 7 E m7
 A m7 D 7 D m7 G 7
 D \flat /C C Δ 7 B m7 \flat 5 E 7 \flat 9
 A m7 F \sharp m7 \flat 5 B 7 \flat 9 E 7
 A 7 \flat 9 D m7 E \flat o 7 E m7 A m7
 D m7 G 7 B \flat 9 A 7
 D m7 G 7 C $\frac{6}{9}$

BLOWING CHANGES

BE MY LOVE (P. 2)

C Δ7 B m7b5 E 7b9



A m7 F# m7b5 B 7 E 7



A 7 D m7 Eb °7 E m7



A m7 D 7 D m7 G 7



C Δ7 B m7b5 E 7b9



A m7 F# m7b5 B 7 E 7



A 7 D m7 Eb °7 E m7 A m7



D m7 G 7 Bb 7 A 7



D m7 G 7 C Δ7 D m7 G 7



BESIDE MYSELF

Med. Swing

CHIP STEPHENS

INTRO (AD-LIB)

A Abm7 Gbm7 Fm7b5 Bb7b9 Em7 A7b9#11 Dm7 G+7b9

Gm7/C SET TEMPO Gb13/C

B Gm7 FmΔ7 Dm7/C# Dm7 Gm7 Gm7/C FΔ7#11 F6

Em7b5/A A7 DΔ7/A EbΔ7/A Em7b5/A A7b9 Dm7 Dbm7 Cm7 F7

Bb7#11 SOLO Am7 D7#9 Gm7 Gm7/A BbΔ7B°7 Gm7/C

Gb13/C Gm7 FmΔ7

Dm7/C# Dm7 Gm7 Gm7/C FΔ7#11 F6 Em7b5/A A7

BESIDE MYSELF (P. 2)

D Δ7/A E♭ Δ7/A E m7♭5/A A 7♭9 B Δ7 C Δ7♯11 **C** A m7 D 7♯11

SWING

Musical staff with notes and chords: D Δ7/A, E♭ Δ7/A, E m7♭5/A (triple), A 7♭9, B Δ7, C Δ7♯11, A m7, D 7♯11

G Δ7 F♯+7♯9 B m7 B♭ 7♭9 A m7 A♭ Δ7

Musical staff with notes and chords: G Δ7, F♯+7♯9, B m7, B♭ 7♭9, A m7, A♭ Δ7

G Δ7 F♯7♯9 F Δ7♯11 E 7♯9

Musical staff with notes and chords: G Δ7, F♯7♯9 (triple), F Δ7♯11, E 7♯9 (triple)

E♭ Δ7 D 7♯9 D+7♯9

Musical staff with notes and chords: E♭ Δ7, D 7♯9, D+7♯9

ENDING

A♭ m7 G♭ m7 F m7♭5 B♭ 7♭9 E m7 A 7♭9♯11 D m7 G+7♭9

Musical staff with notes and chords: A♭ m7, G♭ m7, F m7♭5, B♭ 7♭9, E m7, A 7♭9♯11, D m7, G+7♭9

G m7/C G♭ 13/C

Musical staff with notes and chords: G m7/C, G♭ 13/C

FORM - SOLO ON B & C

BESS, YOU IS MY WOMAN NOW

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

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

Chord symbols above the staves:

- Staff 1: Bb⁶, C m⁷, F 7^{#9}, Bb⁶, Eb^{Δ7}, Eb m⁷
- Staff 2: D m⁷, G m⁷, E m⁷b⁵, Eb⁷, D m⁷, Ab⁷, Db^{Δ7}, F⁷
- Staff 3: Bb⁶, C m⁷, F 7^{#9}, Bb⁶, E m⁷b⁵, A 7^{b9}
- Staff 4: D^{Δ7}, B m⁷, E 7^{b9}, A⁷, D^{Δ7}, G[#] m⁷, C[#] 7
- Staff 5: F[#] Δ⁷, B⁷, D⁷ C[#] 7, F[#] 6⁹, A⁷
- Staff 6: D⁶, E m⁷, A 7^{#9}, D⁶, G^{Δ7}, G m⁷

BESS...NOW (P.2)

F#m7 Bm7 G#m7b5 G7#11 F#m7 C7 FΔ7 A7

D9 Em7 A7#9 D9 G#m7 C#7

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

Cm7b5 B7#11 Gb/Db Db7

Gb/Db Db7 Db7#9 Gb9 Gb7

BΔ7 Abm7 Gb9 Gb7 BΔ7 Abm7

Gb/Db Ebm/Db Db7#9 Db9 GbΔ7

BERNIE'S TUNE

BERNIE MILLER

Medium Swing

The musical score for "Bernie's Tune" is written in a single system with ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Medium Swing". The score consists of a main melody line with various chord annotations above it. The chords are: D m7, Bb7, Em7b5, A7, D m7, Em7b5, A7, D m7, Cm7, F7, Bb6, G m7, Cm7, F7, Bb6, G m7, Cm7, F7, Bb6, Em7b5, A7, D m7, Bb7, Em7b5, A7, D m7.

Staff 1: D m7 Bb7

Staff 2: Em7b5 A7 D m7 Em7b5 A7

Staff 3: D m7 Bb7

Staff 4: Em7b5 A7 D m7 Cm7 F7

Staff 5: Bb6 G m7 Cm7 F7 Bb6 G m7 Cm7 F7

Staff 6: Bb6 G m7 Cm7 F7 Bb6 Em7b5 A7

Staff 7: D m7 Bb7

Staff 8: Em7b5 A7 D m7

THE BEST THING FOR YOU IS ME

25

Medium Swing

IRVING BERLIN

B⁷ Em⁷ A⁷ Dm⁷ G⁷

C^Δ7 Am⁷ Dm⁷ G⁷ Em⁷ A⁷

B⁷ Em⁷ A⁷ Dm⁷ G⁷

C^Δ7 Am⁷ Dm⁷ G⁷ C⁶

A^bΔ⁷ B^bm⁷ E^b7

Fm⁷ Fm⁷/E^b Dm⁷ G⁷

B⁷ Em⁷ A⁷ Dm⁷ G⁷

C^Δ7 Am⁷ Am⁷/G F[#]m⁷b⁵ Fm⁶

C/E A⁷ Dm⁷ G⁷ C⁶

BETTER GIT IT IN YOUR SOUL

CHARLES MINGUS

Med. Bright 3

NO CHORD

D.S. al Coda

BEYOND THE BLUEBIRD

27

Medium Swing

TOMMY FLANAGAN

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

AbΔ7 G9sus4 Cm Ab/C Cm6 Ab/C

Cm7 Bbm7 Am7b5 D+7#9 G7 F°7

E°7 Eb°7 G7 F°7 E°7 Dm7 G7

CΔ7 B7b9 Em7b5 A7 DΔ7 Abm7 Db7 GbΔ7 Fm7 Bb7

EbΔ7 D7b9 Gm7b5 C7 FΔ7 D9sus4 D7

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

AbΔ7 G9sus4 Cm Ab/C Cm6 Ab/C Cm7 Bbm7

Am7b5 D+7#9 G7 F°7 E°7 Eb°7 G7 F°7

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

BLUE DANIEL

FRANK ROSOLINO

Medium Swing

D₉ C⁷ B m⁷ E⁷
 B m⁷ E⁷ B m⁷
 E⁷ G m⁷ C⁷ D^Δ₇ 3 3 3 3
 C⁷ E m⁷ A⁷ ∅ D₉
 ∅ D^Δ₇ C⁷ B m⁷ E⁷ A⁷
 D₉

BLUEBIRD

Medium Swing

CHARLIE PARKER

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

Staff 1: Chord: $E\flat 7$. Contains three triplet patterns.

Staff 2: Chord: $A\flat 7$. Contains two triplet patterns.

Staff 3: Chords: $E\flat 7$, $C 7\flat 9$, $F m 7$. Contains two triplet patterns.

Staff 4: Chords: $B\flat 7$, $E\flat 7$, $B\flat 7$, $E\flat 7$, $B\flat 7$. Contains one triplet pattern.

BLUES

BACKSTAGE

Easy Swing

FRANK FOSTER

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


E \flat 7 B \flat 7


C m7 F7 B \flat 7 G7 C m7 F7


BOLIVIA

CEDAR WALTON

Intro - Latin

1. 2. 3.

4.

E Δ 7

Intro - Latin

1. 2. 3.

4.

E Δ 7

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

swing

G Δ 7 F# 7 B m7 C Δ 7#11

latin

B m7 B m7/A G# m7 \flat 5 G m7 C7

3

swing

F Δ 7 B 7 B \flat Δ 7 A 7#9

BOP SHOP

Med. Bright Bop

PAUL FERGUSON

D m7^b₅ G +7[#]₉
 C m⁶₉ A m7^b₅
 D +7[#]₉ G Δ7
 D m7^b₅ G +7[#]₉ C m⁶₉
 A m7^b₅ D7[#]₉[#]₁₁
 G Δ7 G m7
 C +7[#]₉ F Δ7[#]₁₁
 E^b₇ D7[#]₁₁

BOP SHOP (P. 2)

The image displays a musical score for 'BOP SHOP (P. 2)' on page 33. It consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a D minor 7 flat 5 chord (D m7b5) and a G major 7 sharp 9 chord (G +7#9). The second staff features a C minor 6 chord (C m6) and an A minor 7 flat 5 chord (A m7b5). The third staff starts with a D7 sharp 9 sharp 11 chord (D7 #9 #11) and a G major 7 chord (G Δ7). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

BOP BOY

Medium Up Blues

BOB MINTZER

The musical score for "BOP BOY" is written in a single system of eight staves, each containing a line of music in treble clef with a key signature of one flat (B-flat major). The tempo and mood are indicated as "Medium Up Blues". The score is annotated with various chords above the notes, including F7, Cm7, F7b9, Bb7, D7#9, Gm7, C7, F7, Gm7, C7, F7#9, Cm7, F7, Bb7#11, F7, D7#9, Gm7, C7, F7, D7, Gm7, C7, and F7.

Chord progression (from top to bottom):

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

BORN TO BE BLUE

BOB WELLS
MEL TORME

Ballad

C7 Db7 C7 Gb7 F7 Eb7

AbΔ7 G7 Cm7 Db7 Cm7₃ F7

1. Fm7 Ab7#11 Dm7 G7 | 2. Fm7 Ab7 G7b9

Cm6/9 Abm7 Db7 Abm7 Db7 Abm7 Db7

GbΔ7 Dbm7 Gb7 BΔ7 Abm7 Abm7/Gb

Fm7 Bb7 EbΔ7 G+7 C7 Db7 C7 Gb7

F7 Eb7 AbΔ7 G7 Cm7 Db7

Cm7 F7 Fm7 Ab7 G7b9 Cm6/9

BOSSA ROKKA

Bossa Nova

GEORGE BENSON

Intro

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

A m7

F \sharp m7 \flat 5

1. B m7

E7 \sharp 9

A7

D7



2.

B m7

E7



A m7

C m7

B m7 \flat 5E7 \flat 9

A7

E7 \flat 9

A7

D7 \flat 9G ADD⁹F ADD⁹G ADD⁹F ADD⁹

VAMP OUT ON INTRO

THE BOY NEXT DOOR

HUGH MARTIN
RALPH BLANE

Easy 3

Chord symbols for the first staff: $B\flat\Delta 7$, $G 7\sharp 11$, $C m7$, $F 7\sharp 11$

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

Chord symbols for the third staff: $C m7$, $F 7$, $B\flat\Delta 7$, $G m7$, $G m7/F$

Chord symbols for the fourth staff: $E m7\flat 5$, $A 7\flat 9$, $D m7$, $C\sharp\circ 7$, $C m7$, $F 7$

Chord symbols for the fifth staff: $B\flat\Delta 7$, $G 7\sharp 11$, $C m7$, $F 7\sharp 11$

Chord symbols for the sixth staff: $B\flat\Delta 7$, $G m7$, $C 7$, $F\sharp + 7$

Chord symbols for the seventh staff: $B\flat\Delta 7/F$, $E m7\flat 5$, $C 7\sharp 11$

Chord symbols for the eighth staff: $G\flat 9$, $F 7$, $B\flat 6$

BUD POWELL

Med. Up Swing

CHICK COREA

F Δ 7 B m7 \flat 5 B \flat 7 A m7

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

D m7 G7 A \flat °7 A m7 D 7 \sharp 9

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

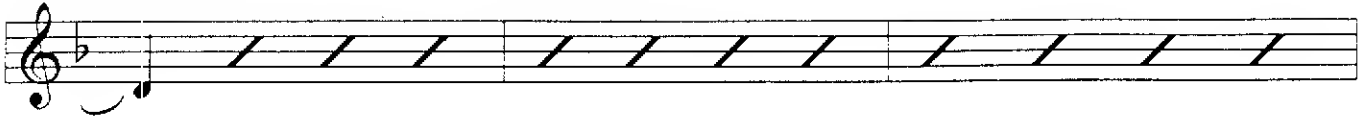
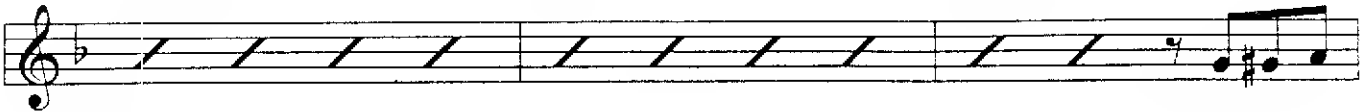
2. G7 G \flat 7 F7

B \flat m7 G m7

C 7 \flat 9 E m7 \flat 5 A 7 \flat 9 C \sharp m7 \flat 5 F \sharp 7 \flat 9

BUD POWELL (P. 2)

LATIN

B Δ 7C Δ 7/BB Δ 7C Δ 7/BB Δ 7C Δ 7/B

SWING

B \flat m7E \flat 7

A m7

D7

A \flat m7D \flat 7

G m7

C7

F Δ 7B m7 \flat 5

E7



A m7

D7 \flat 9

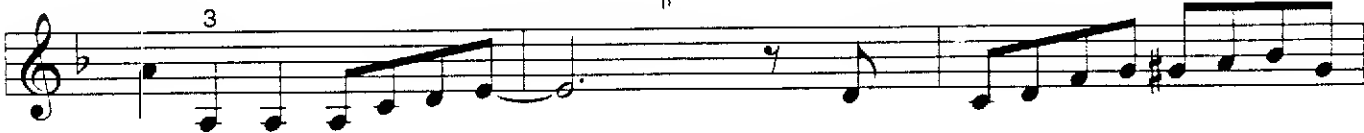
G m7

B \flat m7 E \flat 7

D m7

G7 G \sharp 7

A m7

D7 \flat 9

G m7

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

A7

A \flat 7

G7

G \flat 7

BUD'S BLUES

Medium Up Swing

BUD POWELL

The musical score for "Bud's Blues" by Bud Powell is presented in three staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The first staff begins with a $B\flat 7$ chord. The second staff features $E\flat 7$, $B\flat 7$, and $G 7 \sharp 9$ chords. The third staff includes $C m 7$, $F 7$, $B\flat 7$, $G 7$, $C m 7$, and $F 7$ chords. The music consists of a melodic line with eighth and sixteenth notes, followed by two measures of rhythmic patterns indicated by diagonal lines in the staves.

BUSCH - WACKED

Bright Bop

JACK ZUCKER

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

SOLO ON RHYTHM CHANGES

BUZZY

Medium Swing

CHARLIE PARKER

The musical score for "Buzzy" by Charlie Parker is presented in four staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The first staff begins with a B-flat chord. The second staff includes F m7, B-flat7, and E-flat7 chords. The third staff includes B-flat7 and C m7 chords. The fourth staff includes F7, B-flat, and F7 #9 chords. The music consists of eighth and sixteenth notes, with some rests and a repeat sign at the end of the fourth staff.

BY MYSELF

HUGH MARTIN
RALPH BLANE

Medium 2

E m7b5 A7

E m7b5 A7 Bm7 C°7 A7/C#

Cm7 F7 BbΔ7 Eb7

Gm7 C7sus4 FΔ7

Bm7b5 E7b9 Bm7b5 E7b9

Am7b5 D7b9

Gm7 Gm7b5 C7b9 Am7 Dm7

G7 C7 F6/9

BYE BYE BABY

LEO ROBIN

JULE STYNE

Medium Swing

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

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

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

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

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

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

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

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

CAREFUL

Medium Rock

JIM HALL

The musical score for "Careful" by Jim Hall is presented in five staves of guitar notation. The piece is in a medium rock style and features a variety of chords and techniques.

- Staff 1:** Starts with a treble clef and a common time signature. The first measure is marked with the chord $A7\sharp11$. The melody includes a triplet of eighth notes in the fourth measure.
- Staff 2:** Changes to a 5/4 time signature. It begins with a whole note chord $A7\sharp11$, followed by a half note chord $D7\sharp11$.
- Staff 3:** Returns to common time. It features a half note chord $D7\sharp11$ with an accent (>) and a quarter note chord $A7\sharp11$ with an accent (>).
- Staff 4:** Changes to a 3/4 time signature. It starts with a quarter note chord $A7\sharp11$ and includes a triplet of eighth notes in the first measure.
- Staff 5:** Returns to common time. It begins with a quarter note chord $F7$, followed by a quarter note chord $E7\sharp9$, and ends with a quarter note chord $A7\sharp11$ marked with an accent (>).

CELIA

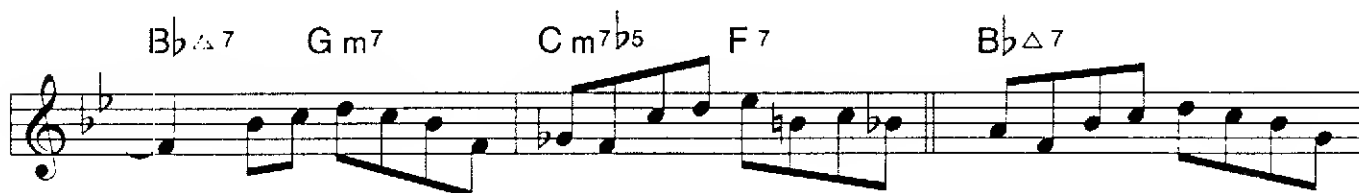
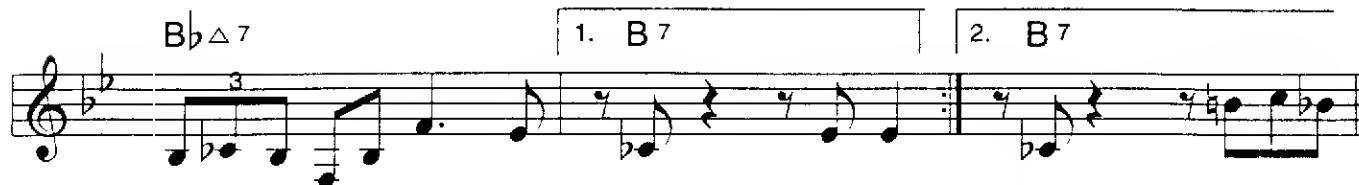
Med. Up Swing

BUD POWELL

INTRO

B \flat Δ 7

B7



B \flat Δ 7 D7

G7 C7

F7

B \flat Δ 7 C m7 \flat 5 D m7

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

B \flat Δ 7 E \flat 9

INTERLUDE

E \flat m7 D m7 A \flat 7 G7

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

SOLO BREAK

fine

A CERTAIN SMILE

PAUL WEBSTER
SAMMY FAIN

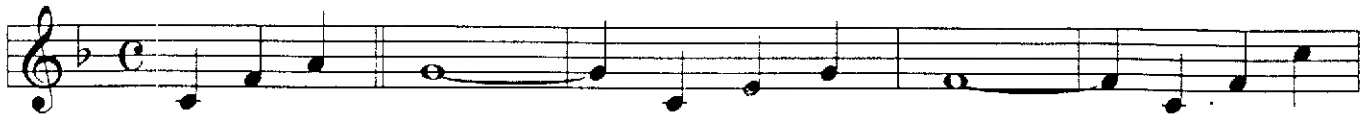
Ballad

G m7/C

C7

F Δ7

D m7



G m7

C7

F Δ7



E m7

A7

D m Δ7 D m7

G7



C Δ7

A m7

D m7

G7

G m7

C7

D m7



G m7/C

C7

F Δ7

D m7



G m7

C7

A7

D7



Bb Δ7

D7 b9

G m7

Bb m7

Eb7

Eb7/Db



F Δ7/C

D m7

G m7

C7

F 6



CHARIOTS

Medium Rock

JOHN SCOFIELD

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

E7 A7 E7 A7

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

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

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

CΔ7 E7 A7 E7 A7

E7 F#m7 F#m7/G G/G# A B7 E7 ⊕ A7

E7 A7

SOLO CHANGES

⊕ F#m7 F#m7/G G/G# A B7 E7

CHEEK TO CHEEK

IRVING BERLIN

Bright Swing

C Δ7 C#°7 D m7 G7 C Δ7 C#°7 D m7 G7

C Δ7 D m7 Eb°7 Em7 Bb7#11 A7 D7

G7 D m7 Em7 F7 Bb7#11 A7

D m7 G7 1. Em7 A7 D m7 G7

2. C₉⁶ D m7/G C/G

D m7/G C/G D m7/G C/G

D m7/G 1. C₉⁶/G 2. C₉⁶ Cm CmΔ7

CHEEK TO CHEEK (P.2)

Cm7 Cm6 Ebm7 Ab7 Dm7b5
 G7b9 G#o7 Am7 Dm7 G7 CΔ7 C#o7
 Dm7 G7 CΔ7 C#o7 Dm7 G7 CΔ7 Dm7
 Eb°7 Em7 Bb7#11 A7 D7 G7 Dm7
 Em7 F7 Bb7#11 A7 Dm7
 G7 C9

The musical score consists of six staves of music in treble clef. The first staff begins with a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), a quarter note (B4), and a quarter note (A4). The second staff starts with a dotted quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5), followed by a dotted quarter note (B4), a quarter note (A4), and a quarter note (G4). The third staff begins with a dotted quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5), followed by a dotted quarter note (B4), a quarter note (A4), and a quarter note (G4). The fourth staff starts with a dotted quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5), followed by a dotted quarter note (B4), a quarter note (A4), and a quarter note (G4). The fifth staff begins with a dotted quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5), followed by a dotted quarter note (B4), a quarter note (A4), and a quarter note (G4). The sixth staff starts with a dotted quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5), followed by a dotted quarter note (B4), a quarter note (A4), and a quarter note (G4).

BLOWING CHANGES NEXT PAGE

BLOWING CHANGES

C Δ 7 Dm7 G7 C Δ 7 Dm7 G7 C Δ 7

Em7 \flat 5 A7 D7 G7 B \flat 7 \sharp 11 A7

Dm7 G7 1. Em7 A7 Dm7 G7 | 2. C Δ 7

Dm7 G7 Em7 Dm7 G7 Em7 Dm7 G7 Em7

Dm7 G7 C Δ 7 Cm7 E \flat m7 A \flat 7

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

C Δ 7 Dm7 G7 C Δ 7 Em7 \flat 5 A7 D7 G7

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

CHERYL

BLUES

CHARLIE PARKER

The musical score for 'CHERYL' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piece is a blues in 12 bars. The first line of music starts with a C major chord and a Dm7 chord. The second line features Gm7, C7, and Cm7 chords. The third line includes F7, C, Dm7, Em7 (triplets), and A7 (triplets) chords. The fourth line contains Fm7, Bb7, Dm7, G7, and C chords. The fifth line shows two first endings, both marked with a C chord.

SOLO ON BLUES

CLOSE ENOUGH FOR LOVE

PAUL WILLIAMS
JOHNNY MANDEL

Ballad

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

COMPENSATION

Medium Swing

KENNY WERNER

G m7 A7 E b m7 A b7 D b Δ7 E7 A Δ7
 A b m7 D b7 G m7 C7 F # m7 B7 E Δ7 #11
 E b7 sus 4 A b Δ7 / E b E b7 sus 4 A b Δ7 / E b 3
 F / G C Δ7 / G A m7 3 A b m7 D b7
 G m7 A7 E b m7 A b7 D b Δ7 E7 A Δ7
 A b m7 D b7 F # m7 B7 sus 4 E7 sus 4 A b7 #9 / E
 E b7 sus 4
 D7 #11

COOL EYES

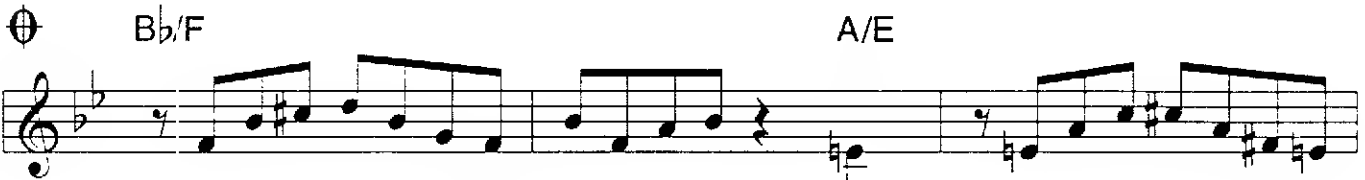
Med. Up Bop

HORACE SILVER

B \flat 7 E \flat 7 A \flat 7 D m7 G7
 F \sharp m7 B7 B \flat 7 E \flat 7 E \circ 7
 B \flat /F F7 B \flat $\overset{6}{9}$ B \flat 7 D \circ 7
 D \flat $\overset{\circ}{7}$ C \circ 7 D m7 G7 F \sharp m7 B7
 B \flat 7 E \flat 7 E \circ 7 B \flat /F
 F7 B \flat $\overset{6}{9}$ F m7 B \flat 7 \sharp 9
 E \flat Δ 7 G m7

The musical score consists of ten staves of music in a 4/4 time signature. The key signature has two flats (B \flat and E \flat). The notation includes various chord symbols such as B \flat 7, E \flat 7, A \flat 7, D m7, G7, F \sharp m7, B7, B \flat 7, E \flat 7, E \circ 7, B \flat /F, F7, B \flat $\overset{6}{9}$, B \flat 7, D \circ 7, D \flat $\overset{\circ}{7}$, C \circ 7, D m7, G7, F \sharp m7, B7, B \flat 7, E \flat 7, E \circ 7, B \flat /F, F7, B \flat $\overset{6}{9}$, F m7, B \flat 7 \sharp 9, E \flat Δ 7, and G m7. The melody is written in a single treble clef. There are several triplet markings (indicated by a '3' above the notes) and various rests throughout the piece.

COOL EYES (P. 2)

C⁷F⁺⁷B^b7E^b7E^o7B^b/FG⁷F[#]m7B⁷B^b7E^b7E^o7B^b/FF⁷B^b6A^b/E^bA^b6

HALF TIME

E^b7 sus 4A^b6

CRY ME A RIVER

ARTHUR HAMILTON

Ballad

C m A \flat /C C m⁶ C m⁷ F m⁷ B \flat 7
 E \flat Δ 7 D m⁷ G⁷ G m⁷ C⁷ \flat 9 C m⁷ F⁹
 B⁹ B \flat 7 sus 4 1. E \flat $\frac{6}{9}$ G⁺7 2. E \flat $\frac{6}{9}$ D⁷ \sharp 9
 G m⁷ E m⁷ \flat 5 E \flat 7 \sharp 11 D⁷ \flat 9 G m⁷ E m⁷ \flat 5
 A \flat 7 \sharp 9 D⁷ \flat 9 G m⁷ E m⁷ \flat 5 E \flat 7 \sharp 11 D⁷ \flat 9
 G Δ 7 D m¹¹ G⁷ sus 4 G⁷ C m A \flat /C
 C m⁶ C m⁷ F m⁷ B \flat 7 E \flat Δ 7 D m⁷ G⁷ G m⁷ C⁷ \flat 9
 C m⁷ F⁹ B⁹ B \flat 7 sus 4 E \flat $\frac{6}{9}$

*DAY DREAM*DUKE ELLINGTON
BILLY STRAYHORN

Medium Swing

F Δ 7 B7 \flat 9 B \flat 7 A+7 Dm7 Dm7/C B \flat m6 C+7

Fm7 D \flat 7 C7 Am7 A \flat 7 Gm7 G \flat Δ 7

F Δ 7 B7 \flat 9 B \flat 7 A+7 Dm7 Dm7/C B \flat m6 C+7

Fm7 D \flat 7 C+7 F Δ 7 Cm7 F7

B \flat Δ 7 E7sus4 A Δ 7 E \flat 7sus4 A \flat Δ 7 D7sus4 G Δ 7

Gm7 C7 F Δ 7 D7 G7 D \flat 7 C+7

F Δ 7 B7 \flat 9 B \flat 7 A+7 Dm7 Dm7/C B \flat m6 C+7

Fm7 D \flat 7 C+7 F Δ 7

DACAPOLYPSO

Latin-Calypso

CHUCK ISRAELS

INTRO

A $A m^7$ $A^{\# \circ 7}$ $B m^7$ $E m^7$

$A m^7$ D^7 $G \Delta^7$ C $C^{\# \circ 7}$

G/D E^7 $A m^7$ D^7 G_9^6 $>$ \wedge \wedge

mf

B $A m^7$ D^7 G_9^6 $E m^7$ $A m^7$ D^7

$G \Delta^7$ $E m^7$ \wedge \wedge $A m^7$ D^7 $G \Delta^7$ E^7

$A m^7$ D^7 G_9^6 **C** $G \Delta^7$ F^7 E^7

ff

$C m^7$ F^7 \wedge $B_b_9^6$ $D \Delta^7$ C^7 B^7

$G m^7$ C^7 \wedge F_9^6 \wedge \wedge

mf

DACAPOLYPSO (P. 2)

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

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

Am⁷ D⁷

DAY IN, DAY OUT

JOHNNY MERCER
RUBEN BLOOM

Medium to Up Swing

G⁺7 C⁶₉ A⁷ D m⁷ G⁷ G⁺7
 C⁶₉ D m⁷ D[♯]°7 E m⁷ E[♭]°7
 D m⁶ G⁷ D m⁶ G⁷ D m⁷ G⁷
 D m⁷ G⁷ B[♭]7[♯]11 A⁷ A[♭]+7 G¹³
 C⁶₉ A⁷ D m⁷ G⁷ G⁺7
 C⁶₉ D m⁷ D[♯]°7 E m⁷ D⁷
 G^Δ7 D⁷♯9 G^Δ7 D⁷♯9

DAY IN, DAY OUT (P. 2)

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

- Staff 1:** Chords: G Δ 7, Am7, D7 \flat 9, Dm7, G7, G7 \flat 9. Melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 2:** Chords: C $\frac{6}{9}$, A7, Dm7, G7, G+7. Melody: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).
- Staff 3:** Chords: C $\frac{6}{9}$, Dm7, D \sharp o7, C $\frac{6}{E}$, B \flat 7 \sharp 11, A7. Melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 4:** Chords: D7, Fm6, C Δ 7, A7. Melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Triplet markings '3' are above the notes A4, B4, and C5.
- Staff 5:** Chords: D7, G7, C Δ 7, A+7. Melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 6:** Chords: D7, Fm6, C $\frac{6}{9}$, A7. Melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Triplet markings '3' are above the notes A4, B4, and C5.
- Staff 7:** Chords: Dm7, G7 sus 4, G7, C $\frac{6}{9}$. Melody: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

DIG

MILES DAVIS

Up Tempo Swing

F7

B \flat 7

E \flat 7

A \flat Δ 7 B \flat m7 E \flat 7 A \flat 7 Gm7 C7

F7

B \flat 7

B \flat 7 F m 7 ₃
 C7 F m 7 E \flat 7 A \flat Δ7
 F7 B \flat m 7 E \flat 7 A \flat Δ7
 Solo break

B \flat m 7 E \flat 7 A \flat Δ7

"Sweet Georgia Brown" changes

DON'T ASK WHY

Jazz Ballad

ALAN BROADBENT

F m⁶ D m^{7b5} G m^{7b5} C^{7b9} F m⁶ D m^{7b5} B^b m⁷ E^b 7^{b9}
 E^b m⁷ A^b 7^{b9} D^b m⁷ B^b 7^{b9} | 1. B m⁷ E 7^{b9}
 A m⁷ A^b m⁷ G m⁷ G^b m⁷ | 2. C^b Δ⁷ E Δ⁷ F m⁷ B^b 7^{b9}
 E^b Δ⁷ C^b Δ⁷ D^b Δ⁷ E^b Δ⁷ C^b Δ⁷ D^b Δ⁷ E^b Δ⁷ D^b Δ⁷ D⁷ E^b Δ⁷ A^b 7/D
 D^b Δ⁷ A Δ⁷ C^b Δ⁷ D^b Δ⁷ A^b 7 sus 4 A^o 7 B^b m⁷ G^b Δ⁷
 G m^{7b5} C^{7b9} F Δ⁷ D m⁷ D 7^{b9} G m⁷ C⁷ E^b 7/B^b
 A m⁷ D m⁷ B^b m⁷ E^b 7^{b9} E^b m⁷ A^b 7 D m⁷ G⁷
 D^b m⁷ G^b 7 C m⁷ F 7^{#9} B^b m^{7b5} E^b 7^{b9} ⊕ G^b Δ⁷/A^b G^b m⁷
 ⊕ D Δ⁷/A^b E Δ⁷/A^b A^b 6⁹

DON'T EVER GO AWAY

A. C. JOBIM

Bossa

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

DON'T LOOK BACK

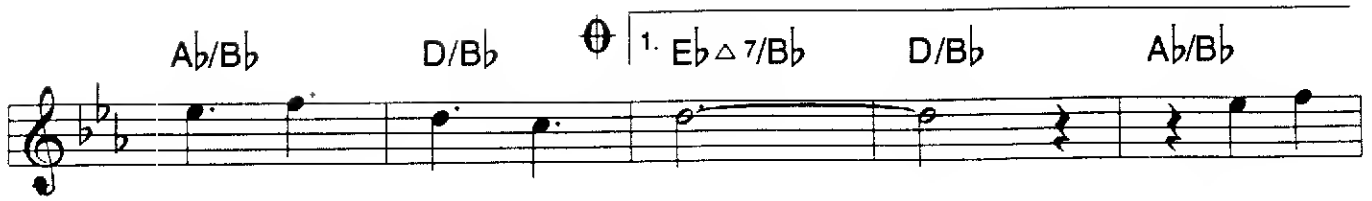
JOHNNY MANDEL

Easy 3

Eb Δ 7 Eb⁹ sus 4 Ab/Eb
 Bb/Eb Eb Δ 7
 Eb⁹ sus 4 Ab/Eb D m7b5
 G7b9 C Δ 7 F7
 Bb7 A7 Ab7 G7 Gb7 Fm7 E7#9 Eb7 Ab Δ 7
 C7 Db7 Eb/Bb Eb^o7 /Bb

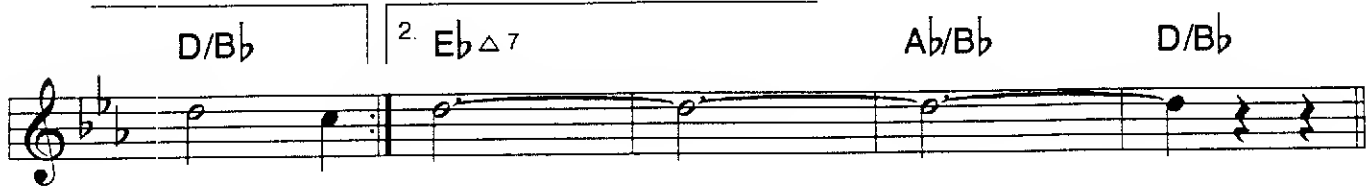
DON'T LOOK BACK (P. 2)

Ab/Bb D/Bb 1. Eb Δ7/Bb D/Bb Ab/Bb




A musical staff in treble clef with a key signature of two flats (Bb, Eb). The notes are: Ab (quarter), Bb (quarter), D (quarter), Eb (quarter), Eb (quarter), D (quarter), Ab (quarter), Bb (quarter). A first ending bracket covers the last four notes (Eb, D, Ab, Bb).

D/Bb 2. Eb Δ7 Ab/Bb D/Bb



A musical staff in treble clef with a key signature of two flats (Bb, Eb). The notes are: D (quarter), Bb (quarter), Eb (quarter), Ab (quarter), Ab (quarter), D (quarter), Ab (quarter), Bb (quarter). A second ending bracket covers the last four notes (Ab, D, Ab, Bb).

⊕ Eb Δ7/Bb D/Bb Ab/Bb D/Bb



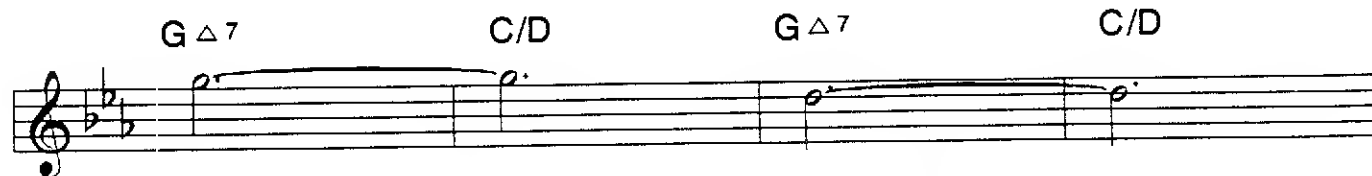
A musical staff in treble clef with a key signature of two flats (Bb, Eb). The notes are: Eb (quarter), Bb (quarter), D (quarter), Eb (quarter), Eb (quarter), D (quarter), Ab (quarter), Bb (quarter). A first ending bracket covers the last four notes (Eb, D, Ab, Bb).

G Δ7 C/D G Δ7 C/D



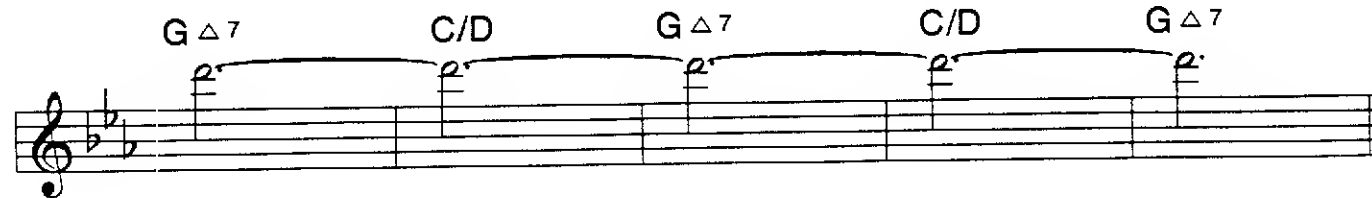
A musical staff in treble clef with a key signature of two flats (Bb, Eb). The notes are: G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), C (quarter). A first ending bracket covers the last four notes (G, C, G, C).

G Δ7 C/D G Δ7 C/D



A musical staff in treble clef with a key signature of two flats (Bb, Eb). The notes are: G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), C (quarter). A first ending bracket covers the last four notes (G, C, G, C).

G Δ7 C/D G Δ7 C/D G Δ7



A musical staff in treble clef with a key signature of two flats (Bb, Eb). The notes are: G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), C (quarter). A first ending bracket covers the last five notes (G, C, G, C, G).

DOUBLE CLUTCHING

Blues

CHUCK ISRAELS

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

DREAM DANCING

71

Easy Swing

COLE PORTER

Chord progressions for the first 16 measures:

Measure 1: $B\flat 7 \#11$ (above), $G 7 \flat 9$ (below)

Measure 2: $A \Delta 7$ (above), $C \Delta 7$ (below)

Measure 3: $D m 7$ (above), $G \flat 7$ (below)

Measure 4: $F \Delta 7$ (below)

Measure 5: $B \flat 7$ (below)

Measure 6: $C \Delta 7$ (below)

Measure 7: $F 7$ (below)

Measure 8: $E m 7$ (below)

Measure 9: $A 7$ (below)

Measure 10: $E \flat m 7$ (below)

Measure 11: $A \flat 7$ (below)

Measure 12: $D m 7$ (below)

Measure 13: $D \flat 7$ (below)

Measure 14: $1. C \Delta 7$ (above)

Measure 15: $2. G m 7$ (below)

Measure 16: $C 7$ (below)

Measure 17: $F \Delta 7$ (below)

Measure 18: $B \flat 7$ (below)

Measure 19: $C \Delta 7$ (below)

Measure 20: $G + 7$ (below)

Measure 21: $C \flat 6$ (below)

Measure 22: $A m 7$ (below)

Measure 23: $A \flat 7$ (below)

Measure 24: $D m 7$ (below)

Measure 25: F/G (below)

Measure 26: $F \# m 7 \flat 5$ (below)

Measure 27: $F m 7$ (below)

Measure 28: $C \Delta 7/E$ (below)

Measure 29: $E \flat 7 \#11$ (below)

Measure 30: $E \flat m 7$ (below)

Measure 31: $A \flat 7$ (below)

Measure 32: $D m 7$ (below)

Measure 33: $G 7$ (below)

Measure 34: $E \flat m 7$ (below)

Measure 35: $A \flat 7$ (below)

Measure 36: $E m 7 \flat 5$ (below)

Measure 37: $A 7 \flat 9$ (below)

Measure 38: $A \flat \Delta 7$ (below)

Measure 39: F/G (below)

Measure 40: $F m/G$ (below)

Measure 41: $C \flat 6$ (below)

Measure 42: $C \flat 6$ (below)

Measure 43: $B \flat 7$ (below)

Measure 44: $C \flat 6$ (below)

Measure 45: $B \flat 7$ (below)

Measure 46: $A \Delta 7$ (above)

ON CUE

EAST OF THE SUN

AND WEST OF THE MOON

BROOKS BOWMAN

Easy Swing

G Δ 7₃ (C7#11) B m7₃ E7
 A m7₃ C m7 F7
 A m7₃ D7 F#m7₃ B+7 E m7
 E m7₃ A7 E m7 A7 A m7₃ D7 D7b9
 G Δ 7₃ (C7#11) B m7₃ E7
 A m7₃ C m7₃ F7
 A m7 A m7/G F#m7 B7 E m7 A7
 A m7₃ F7 B m7 Bb m7 Eb7
 A m7₃ D7 G6

EMANON

Medium Bop

DIZZY GILLESPIE

The musical score for "EMANON" by Dizzy Gillespie is presented in four staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The music is in a medium bop style, characterized by syncopated rhythms and complex chord progressions.

Staff 1: Chords: B \flat 7, E \flat 7, B \flat 7. The melody starts with a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . There is a triplet of eighth notes (G \flat , A \flat , B \flat) in the final measure.

Staff 2: Chords: F m7, B \flat 7, E \flat 7. The melody starts with a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . There is a triplet of eighth notes (G \flat , A \flat , B \flat) in the final measure.

Staff 3: Chords: B \flat 7, C m7. The melody starts with a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . There is a triplet of eighth notes (G \flat , A \flat , B \flat) in the final measure.

Staff 4: Chords: F7, B \flat 7, F7. The melody starts with a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . There is a triplet of eighth notes (G \flat , A \flat , B \flat) in the final measure.

EMILY

JOHNNY MERCER

JOHNNY MANDEL

Easy 3

C⁶/₉ A m⁷ D m⁷ G⁷
 C⁶/₉ G m⁷ C⁷ F Δ⁷ B^b₉
 A Δ⁷ F[#] m⁷ B m⁷ E⁷ sus 4
 A m⁷ D⁷ D m⁷ G +⁷
 C⁶/₉ A m⁷ D m⁷ G⁷
 C Δ⁷ C +⁷ F Δ⁷ E⁷ b₉
 A m⁷ B⁷ b₉ E m⁷ A⁷
 D m⁷ G⁷ B^b 7 #¹¹ A⁷ A⁷/G
 F[#] m⁷ b₅ F m⁷ E m⁷ A⁷
 D m⁷ G⁷ C⁶/₉

THE END OF A LOVE AFFAIR

75

Ballad

EDWARD REDDING

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

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

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

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

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

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

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

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

ENDLESSLY

MICHAEL ASHER

Bossa Nova

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

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

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

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

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

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

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

ENDLESSLY (P. 2)

A⁷ A m⁷/D A^b7[#]11

G^Δ7 C[#]7 F[#]m7

B7 E7 sus 4 E7

A⁷A^b+7 G7 F[#]7 F7 E7 E^bΔ7

1. A^b7 sus 4 C^Δ7 add⁶

2. D^bΔ7

ESTATÉ

BRUNO MARTINO
JOEL E. SIEGEL

Bossa Nova

The musical score for "ESTATÉ" is written in G major and 4/4 time. It consists of ten staves of music. The chords are as follows:

- Staff 1: B m7, E m7, F#7b9
- Staff 2: B m7, E m7, A7, Am7/D
- Staff 3: D7, GΔ7, C7, 1. F#7, F#+7
- Staff 4: 2. F#7, F#+7, BΔ7, F m7b5
- Staff 5: Bb7b9, Eb m7, Ab7b9, GΔ7, F#7b9
- Staff 6: Am7, D7b9, GΔ7, C7b9, F#7
- Staff 7: F#+7, B m7/F#, E m7, F#7b9
- Staff 8: B m7, E m7, A7, Am7/D
- Staff 9: D7, GΔ7, C7, F#7, F#+7, B m6/9

ETERNAL TRIANGLE

Medium Up

SONNY STITT

B \flat Δ 7 G m7 C m7 F7 D m7 G7 C m7 F7

F m7 B \flat 7 E \flat 7 1. D m7 G7 C m7 F7

2. D m7 G7 C m7 F7 B \flat Δ 7 B m7 E7

B \flat m7 E \flat 7 A m7 D7 A \flat m7 D \flat 7

G m7 C7 G \flat m7 C \flat 7 B \flat Δ 7 G m7

C m7 F7 D m7 G7 C m7 F7 F m7 B \flat 7

E \flat 7 D m7 G7 C m7 F7 B \flat Δ 7

EV'RY TIME WE SAY GOODBYE

Ballad

COLE PORTER

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



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



$B_b m7$ E_b7 $A_b m7$ D_b7 E_b/B_b



D/B_b $B_b m7$ E_b7 C/A_b $A_b\Delta 7$



$Fm7b5$ B_b7b9 $E_b m7$ $E_b m7/D_b$ $Cm7b5$ $B\Delta 7$



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



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



$B\Delta 7$ $E7\#11$ $B_b m7$ E_b7 $A_b\Delta 7$ $Dm7b5$ $G7$



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

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

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

ALTERNATE CHANGES

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

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

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

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

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

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

EVERYTHING HAPPENS TO ME

TOM ADAIR
MATT DENNIS

Ballad

The musical score is written in G minor (three flats) and 3/4 time. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending bracket with two options: 1. C m7 F7 BbΔ7 G7 and 2. C m7 F7. The score includes various chord voicings such as Cm7, F7, Dm7, C#o7, Dm7b5, G7, Ebm7, Ab7b9, Bb6, Fm7, Bb7#9, EbΔ7, Em7, A7#9, DΔ7, Gm7, C7, Cm7, F7, Dm7, C#o7, Cm7, F7, Dm7b5, G7, Cm7, Ebm7, Ab7b9, Dm7, G7, Cm7, F7, and Bb6.

EVERYTHING I LOVE

COLE PORTER

Medium Swing

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

FATHER

Medium Swing

GEORGE COLEMAN

C m7 A b m7 E m7 C m7 F +7 B b Δ7 C 7 b9
 A 7 b9 F 7 b9 B b Δ7 A +7 A b7 G 7 b9 G b Δ7
 B Δ7 B b Δ7 B m7 E 7 #11 E b Δ7
 A b7 D m7 C # o7 C m7 B b m7
 A m7 D 7 b9 G m7 C 7 #11 C m7 E b m7
 C m7 F +7 #9 B b Δ7 A +7 A b7 G 7 b9 G b Δ7
 B Δ7 B b Δ7 B m7 E 7 #11 E b Δ7 A b7
 D m7 E b m7 A b7 B b Δ7/D G +7 #9
 C m7 A b m7 E m7 C m7 F +7 B b Δ7 C 7 b9 A 7 b9 F 7 b9 B b 9

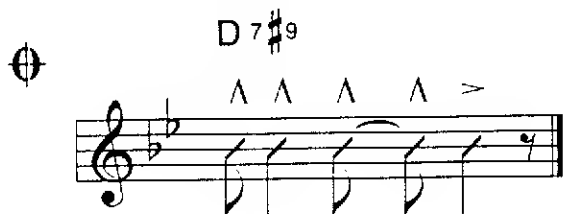
FAVELA

Med. Bossa Nova

ANTONIO CARLOS JOBIM



D.S. al Coda



FEEL LIKE MAKIN' LOVE

Soft Rock

EUGENE McDANIELS

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

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

A \flat Δ 7 G m7 D \flat 7 C m7 A7#11

A \flat Δ 7 G m7 D \flat 7 C m7

F7

FOR HEAVENS' SAKE

Ballad

MEYER-BURTON-EDWARD

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


B^bm7 A m7 A^b°7 G m7 C 7 sus 4 F 6₉


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


B^bm7 A m7 A^b°7 G m7 C 7 sus 4 F 6₉


E^bm7 A^b 9 sus 4 D^b Δ 7 B^b 7^{b9} E^bm7 A^b 9 sus 4 D^b Δ 7


F m 6₉ D m 7^{b5} G m 7 C 7^{b9} F m 7 B^bm7 B^bm7/A^b G m 7 C 7


B^bm7 C 7^{b9} A m7 D 7^{b9} G m7^{b5} C 7^{b9} F Δ 7 B 7^{#11}


B^bm7 A m7 A^b°7 G m7 C 7 sus 4 F 6₉


FREIGHT TRANE

Bright Bop

TOMMY FLANAGAN

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

FRENCH WALTZ

(WALTZ FOR SUZY)

DUDLEY MOORE

Easy 3

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

D.C. al Coda

FRIDAY THE 13th

Ned Bright

THELONIUS MONK

The musical score consists of three staves of music in the key of D major (one sharp) and 4/4 time. The first staff begins with a first-measure rest and a first-measure pickup. The second staff contains a first-measure rest and a first-measure pickup. The third staff concludes with a first-measure rest and a first-measure pickup. Chord diagrams are placed above the staves: G7, F7, Eb7, D7 above the first staff; G7, F7, Eb7, D7, G7, F7 above the second staff; and Eb7, D7, G7, F7, Eb7, D7 above the third staff. A '1st X' marking is located at the end of the third staff.

FROM NOW ON

TOM HARRELL

Swing

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

LATIN INTERLUDE

Bb/C
 Bb/C

FROM THE HEART

Bossa Nova

GARY APRILE

The musical score consists of eight staves of music in G major, 4/4 time. Each staff contains a melodic line with various chords and rhythmic markings. The chords are as follows:

- Staff 1: G Δ 7, E m7, A m7, D 7
- Staff 2: G Δ 7, E m7, A m7, C m7, F 7
- Staff 3: B \flat Δ 7, D \flat 7 sus 4, G \flat Δ 7, B 7 #11
- Staff 4: B \flat Δ 7, D \flat 7 sus 4, C m7, F 7, D 7/F#
- Staff 5: G Δ 7, E m7, A m7, D 7
- Staff 6: G Δ 7, E m7, D m7, G 7
- Staff 7: C# m7 \flat 5, C m6, B m7, E +7
- Staff 8: A m7, D 7, B m7 \flat 5, E 7 \flat 9

Triplet markings (3) are present above the first three notes of the first six staves. A triplet of eighth notes is also present in the fourth measure of the eighth staff.

FROM THE HEART (P.2)

A m7 D7 ⊕ F#7b9

G Δ7 F#7b9

G Δ7 A m7 Ab7

⊕

Db7#11 C7b9 F7 Bb7

ON CUE

A7 Ab7 G Δ7#11

FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

F m6 D m7^b5 G m11 C +7 D^b/F F m7
 E^bm7 A^b7 D^bΔ7 G^b7[#]11
 A^bΔ7 1. G m7 C7 2. F m7 E^bm7
 A^b7 D^bΔ7 D^bm7 G^b13 A^bΔ7
 F 7 sus 4 F 7 E^bΔ7/B^b B^b°7 B^b9 sus 4
 B^b9 E^b7 B^bm7 E^b7 C 7[#]9
 F m6 D m7^b5 G m11 C +7 D^b/F
 F m7 E^bm7 A^b7 D^bΔ7 G^b7[#]11
 G^b7 A^bΔ7 D^b7 C m7
 F 7 E^b9 sus 4 E^b7 A^bΔ7

FULL MOON AND EMPTY ARMS

95

BUDDY KAYE
TED MOSSMAN
(RACHMANINOFF)

Ballad

$B\flat_9$ $B\Delta 7$ $B\flat\Delta 7$ $A\flat_{13}$

$G\flat/F$ $F 7$ $B\flat\Delta 7$

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

$G m$ $G m\Delta 7$ $G m 7$ $C 7$ $G\flat 7\#11$ $F 7$

$B\flat_9$ $B\Delta 7$ $B\flat\Delta 7$ $A\flat_{13}$

$G\flat/F$ $F 7$ $B\flat\Delta 7$

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

$C m 7$ $F 7 \text{ sus } 4$ $F 7$ $B\flat_9$

FUNKALLERO

BILL EVANS

Medium -Up Swing

The musical score consists of seven staves of music in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The notes are written in a treble clef. Chord notations are placed above the staff lines to indicate the harmonic structure. Some chords are enclosed in parentheses, indicating they are for soloists only. The score includes repeat signs at the end of the first and sixth staves.

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

CHORDS IN PARENTHESIS FOR SOLOS ONLY

GNU BLU

Bright Swing

RON BUSCH

C7 D \flat 7 C7 F \sharp 7 F7



F7

B \flat 7

E \flat 7



E7

G7

C7

A7 \sharp 11



A \flat 7

G7 sus 4

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



G7 \flat 9

2. A \flat Δ 7 B7

G7 \sharp 11

C13 \sharp 11/F \sharp



GAVIOTA

Medium Latin
(Bolero - Guajira)

CLARE FISCHER

INTRO Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷

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

F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹

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

Eb⁷ E⁷ F⁷ **A** Cm⁹

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

Cm⁹/B^b Ab^Δ7 Fm⁷ Dm⁷b⁵ G⁷ G⁷b⁹/C C⁶

Musical notation for the fourth system of the intro, featuring a treble staff with chords Cm⁹/B^b, Ab^Δ7, Fm⁷, Dm⁷b⁵, G⁷, G⁷b⁹/C, C⁶.

E+⁷♯⁹ Am⁷ G⁶ F[♯]m⁷b⁵ Fm⁷ Em⁷

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

GAVIOTA (P. 2)

A 7 \flat 9 D 7 \sharp 9 G 7 \flat 9 F 7 \sharp 9 E m7 \flat 5
 A +7 D m7 G 7 \sharp 9 G 7 \flat 9
B C m7 C m7/B \flat A \flat Δ 7 F m7 D m7 \flat 5 G 7
 G 7 \flat 9/C C 6 \flat E +7 \sharp 9 A m7 A m7/G F \sharp m7 \flat 5 F 7
 E m7 A +7 D 7 G +7
 E +7 \sharp 9 A +7 D 7
 G +7 **C** C m9 E \flat 7 E 7 F 7 F 7 G 7 C m9

The musical score consists of seven staves of music in a key signature of two flats (B-flat and E-flat). The first six staves are single-line melodic lines with guitar chords indicated above. The seventh staff is a two-line system (treble and bass clefs) with a double bar line and repeat signs at both ends. The chords are: A 7 \flat 9, D 7 \sharp 9, G 7 \flat 9, F 7 \sharp 9, E m7 \flat 5, A +7, D m7, G 7 \sharp 9, G 7 \flat 9, C m7, C m7/B \flat , A \flat Δ 7, F m7, D m7 \flat 5 G 7, G 7 \flat 9/C, C 6 \flat , E +7 \sharp 9, A m7, A m7/G, F \sharp m7 \flat 5, F 7, E m7, A +7, D 7, G +7, E +7 \sharp 9, A +7, D 7, G +7, C m9, E \flat 7, E 7, F 7, F 7, G 7, C m9.

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

GODCHILD

Medium Bop

GEORGE WALLINGTON

AbΔ7 Bbm7 B°7 Ebm7 Ab7₃

Dbm7 Gb7 Cm7₃ Bm7₃ Bbm7 Eb7

AbΔ7 1. Bbm7 Eb7 2. AbΔ7 G7#9

CΔ7 Dm7 G7 CΔ7 Dm7 G7

EbΔ7 Fm7 Bb7 EbΔ7 Bbm7 Eb7

AbΔ7 Bbm7 B°7 Ebm7 Ab7₃

Dbm7 Gb7 Cm7₃ Bm7₃ Bbm7 Eb7

AbΔ7

GONE WITH THE WIND

HERB MAGIDSON
ALLIE WRUBEL

Medium Swing

F m7 B \flat +7 E \flat Δ 7 C7 \flat 9 F m7 B \flat +7 E \flat Δ 7
 A m7 D7 G Δ 7 B \flat \circ 7 A m7 D7 G Δ 7
 G m7 F \sharp \circ 7 F m7 B \flat 7
 E \flat \flat 8 A \flat 7 G m7 \flat 5 C7 \flat 9 F m7 B9 \sharp 11 B \flat 9
 F m7 B \flat +7 E \flat Δ 7 C7 \flat 9 F m7 B \flat +7 E \flat Δ 7
 A m7 D7 G Δ 7 B \flat \circ 7 A m7 D7 G Δ 7
 F m7 C m7 A \flat Δ 7 \sharp 11 G m7 C7
 F m7 B9 \sharp 11 B \flat +7 E \flat Δ 7

The musical score consists of ten staves of music in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The notation includes various chord symbols such as F m7, B \flat +7, E \flat Δ 7, C7 \flat 9, A m7, D7, G Δ 7, B \flat \circ 7, G m7, F \sharp \circ 7, B \flat 7, E \flat \flat 8, A \flat 7, G m7 \flat 5, B9 \sharp 11, B \flat 9, and C7. The melody is written in a single treble clef. There are several triplet markings (indicated by a '3' above the notes) and a final double bar line at the end of the piece.

GOODBYE

GORDON JENKINS

Ballad

$A\flat 7$
 $G + 7$

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

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

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

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

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

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

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

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

GOT A MATCH?

CHICK COREA

Bright Swing

The musical score consists of five staves of music in a 4/4 time signature with a key signature of one flat (B-flat major). The chords and melodic lines are as follows:

- Staff 1:** Chords: D m7, A 7/C#, D m7/C. Melody: Quarter notes D4, E4, F4, G4, quarter rest, quarter notes G4, A4, B4, C5, quarter rest, quarter notes D5, C5, B4, A4, G4.
- Staff 2:** Chords: G/B, G m7, D 7/F#. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4, quarter notes D4, C4, B3, A3, quarter notes A3, G3, F3, E3.
- Staff 3:** Chords: G m7/F, G m7/E, E m7, A 7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4, quarter notes D4, C4, B3, A3, quarter notes A3, G3, F3, E3.
- Staff 4:** Chords: F m7, Bb 7, Eb Δ 7, E m7, A 7. Melody: Quarter notes F4, G4, A4, B4, quarter notes C5, B4, A4, G4, quarter notes F4, E4, D4, C4, quarter notes C4, B3, A3, G3, quarter notes G3, F3, E3, D3.
- Staff 5:** Chords: D m7, E m7, A 7, D m7, Λ, >. Melody: Quarter notes D4, E4, F4, G4, quarter notes A4, B4, C5, B4, quarter notes A4, G4, F4, E4, quarter notes D4, C4, B3, A3, quarter notes A3, G3, F3, E3. The final measure contains a double bar line.

HARLEM NOCTURNE

DICK ROGERS
EARLE HAGEN

Ballad

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

HARLEM NOCTURNE (P. 2)

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

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

NO CHORD G m6

G m Δ 7

C m7 C m Δ 7

E \flat 7 A7 D7 G m6

HEARTSONG

Med. 2 Even 8ths

FRED HERSCH

D/F# G ADD⁹ D/F# G ADD⁹

D/F# G ADD⁹ A

G/B G m/Bb F#/A#

B m7 E7 A F#+7 B m7

E m7 A7 1. D/F# G ADD⁹

D/F# G ADD⁹ 2 2

2. B/D# E ADD⁹ B/D# E ADD⁹

HEARTSONG (P. 2)

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

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

C Δ 7 B m 7 E 7

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

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

⊕ E/G# A ADD 9 E/G# A ADD 9

VAMP

HIGH HOPES

Medium Latin

BOB FRASER

D m F 7 B \flat Δ 7 A + 7

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

D Δ 7 F \sharp 7 \flat 9 B m 7 D 7

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

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

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

B m G/B A/C \sharp D Δ 7

HIGHWIRE

THE AERIALIST

CHICK COREA

Medium Up

F Δ 7 A +7 /E E \flat Δ 7

D m7 D \flat 7 C m7 G/B B \flat m7

D \flat /E \flat A \flat \natural 6 G7 C Δ 7

F Δ 7 E7 \flat 9 A m7

G \flat Δ 7 E \flat \natural 6

F Δ 7 A +7 B \flat Δ 7

E7/B F/C B \flat m7/D \flat

HIGHWIRE (P.2)

D m7 G7 G#°7 F/A Bb F/C Eb7/Db



D m7 Ab7 G7#11 Bb/C Eb7/Bb



D m7 G7 F#m7



B m7 Bb7



A+7 Ab7 G7



CHICK'S CODA

G7 Eb7 Am7



Ab7 Gm7 GbΔ7#11 Fm7



H & H

Free Swing

PAT METHENY

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

SOLO OVER B \flat BLUES

HOT HOUSE

Med. Up Bop

TADD DAMERON

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

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a common time signature (C) and a 7/8 time signature. The music features various chords and melodic lines, including triplets and slurs. The chords listed above the staves are: G m7b5, C+7, F m7b5, Bb+7, D m7b5, G+7, CΔ7, G m7b5, C+7, F m7b5, Bb+7, D m7b5, G+7, CΔ7, Cm7, F7, BbΔ7, BbΔ7, Ab7, G7, G7, G m7b5, C+7, F m7b5, Bb+7, D m7b5, G+7, CΔ7.

HOW ABOUT YOU

RALPH FREED

BURTON LANE

Easy Swing

C Δ 7 F7 E m7 E \flat \circ 7 D m7 G7
 C Δ 7 F7 E m7 E \flat \circ 7 E m7 \flat 5 A +7
 D m7 F m6 E m7 A m7 F \sharp m7 \flat 5 B7 \sharp 9
 E Δ 7 C \sharp m7 F \sharp m7 B +7 E Δ 7 D m7 G7
 C Δ 7 F7 E m7 E \flat \circ 7 D m7 G7
 G m7 C9 sus4 F Δ 7 B \flat 7
 C/E E \flat m7 A \flat 7 D m7 C m7 B m7 E7 \flat 9
 A m7 D7 D m7 G7 C \flat 9

HOW DEEP IS THE OCEAN

115

IRVING BERLIN

Easy Swing

The musical score consists of ten staves of music in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Easy Swing'. The chords and melodic lines are as follows:

- Staff 1: Chords: C m7, B°7, Eb6/Bb, A m7b5 (D7). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4. Triplet markings (3) are above the first and second measures.
- Staff 2: Chords: G m7, A m7b5 D7b9, G m7, D7/F# (3), F m7, Bb7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4. Triplet markings (3) are above the first and second measures.
- Staff 3: Chords: Bbm7, Eb7, Ebm7, Ab7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4.
- Staff 4: Chords: C m7b5, F7, B7, Bb7, D m7b5, G7b9. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4.
- Staff 5: Chords: C m7, B°7, Eb6/Bb, A m7b5 (D7). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4. Triplet markings (3) are above the first and second measures.
- Staff 6: Chords: G m7, A m7b5 D7, G m7, D7/F# (3), F m7, Bb7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4. Triplet markings (3) are above the first and second measures.
- Staff 7: Chords: Bbm7, Abm7, G m7b5, C7b9, F m7, Db7 (3). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4. Triplet marking (3) is above the fifth measure.
- Staff 8: Chords: Eb/Bb, G7/B (3), C m7, F7, Bb9 sus4, Bb7 (3), Eb6. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes Bb4, A4, G4, quarter notes F4, E4, D4. Triplet markings (3) are above the second and sixth measures.

HOW LONG HAS THIS BEEN GOING ON

IRA GERSHWIN
GEORGE GERSHWIN

Ballad

Am7 Ab°7 G⁹ sus 4 G⁷ b9

C^Δ7 F7 G/B Bb°7 Am7 Ab°7

1. Am7 Eb⁹ D⁹ Bm7 E⁷ b9 | 2. Am7 Eb⁹ D⁹

G^Δ7 G+7 C^Δ7 F7 C^Δ7 F7

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

Bm7 F[♯]7b9 Bm7 F[♯]7b9 Bm7 Bb¹³ Am7

Ab°7 G⁹ sus 4 G⁷ b9 C^Δ7 F7 G/B Bb°7

Am7 Ab°7 Am7 Eb⁹ D⁹ G⁶

I DIDN'T KNOW WHAT TIME IT WAS

LORENZ HART
RICHARD RODGERS

Medium Swing

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



Am7 D7 Em Em7/D CΔ7 Bm7 1. Am7 Gm7



2. Am7 D7 G6 (Em7) F#m7b5 B7



Em7 Dm7 G7 CΔ7 B+7 Em7 A9sus4 A13



Am7 Gm7 F#m7 B7 Em7 C#m7b5 F#m7 B7



Em7 A7 Am7 D7 Em Em7/D CΔ7 Bm7



Cm7 F7 Bm7 E7 Am7 D7sus4 G6



I CONCENTRATE ON YOU

COLE PORTER

Medium Swing

The musical score is written in treble clef with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. It consists of eight staves of music. Above the staves, various chords are indicated, including triads, dyads, and complex chords with extensions and alterations. Some notes are marked with a '3' for triplets. The score ends with a double bar line and repeat dots.

Chords indicated above the staves:

- Staff 1: $E\flat\Delta 7$, $A\flat 7\#\text{11}$
- Staff 2: $E\flat m 7$, 3 , $D\flat m 7$, $G\flat 7$, $B\Delta 7$
- Staff 3: $F m 7$, 3 , $B\flat 7\text{b}9$, $E\flat m 7$, $G\flat 7$
- Staff 4: $B 7\#\text{11}$, $B\flat + 7$, $B\flat 7$, $E\flat 9$
- Staff 5: $E\flat\Delta 7$, $A\flat 7\#\text{11}$
- Staff 6: $E\flat m 7$, 3 , $D\flat m 7$, $G\flat 7$, $B\Delta 7$
- Staff 7: $A\flat m 7$, 3 , $D\flat 7$, $G\flat\Delta 7$, $C 7$
- Staff 8: $F 7$, $B\flat + 7$, $B\flat 7$, $E\flat 9$, $E\flat 7$

I CONCENTRATE (P.2)

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

I FALL IN LOVE TOO EASILY

SAMMY CAHN
JULE STYNE

Ballad

F m7 B \flat 7 E \flat Δ 7 C m7 D m7 \flat 5 G 7 \flat 9 C m7


D m7 \flat 5 G 7 \flat 9 C m7 D7 A \flat 7 \sharp 11 G Δ 7


A m7 \flat 5 D7 \sharp 9 G7 G m7 C7 F m7 C+7


F m7 B \flat 9 D \flat 7 \sharp 11 C7 F m7 B \flat 13 E \flat \circ ₉


I LEFT MY HEART IN SAN FRANCISCO

DOUGLAS CROSS
GEORGE CORY

Swing Ballad

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

The musical score is written in a single system with eight staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music is a swing ballad. The notes are as follows:
 Staff 1: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
 Staff 2: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
 Staff 3: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
 Staff 4: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
 Staff 5: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
 Staff 6: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
 Staff 7: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
 Staff 8: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

I NEED YOU HERE

Ballad

MAKOTO OZONE

$\text{Db}\Delta 7$ $\text{Db}\Delta 7/\text{C}$ $\text{Bbm}7$ $\text{Bbm}7/\text{Ab}$ $\text{Gbm}7$

Gb/Ab $\text{Gb}^\circ 7/\text{Ab}$ Db/F $\text{Fb}\Delta 7\#11$ $\text{D}\Delta 7\#11/\text{A}$

$\text{Bbm}7\text{b}5$ Dbm/Eb $\text{Ab}\Delta 7$ $\text{Gm}7\text{b}5$ $\text{C}7\#9$ Abm $\text{Abm}\Delta 7$

$\text{Abm}7\text{b}5$ $\text{Db}7\text{b}9$ $\text{Gb}\Delta 7$ $\text{F}7\text{b}9$ Bbm $\text{F}\#m7$

$\text{Db}\Delta 7\#5$ $\text{Db}\Delta 7$ $\text{Gm}7$ $\text{C}7$ $\text{C}7/\text{Bb}$ $\text{Am}7$ $\text{D}7\#9$ $\text{Gm}7$ $\text{C}7$

$\text{F}\Delta 7$ $\text{B}7\text{b}9$ $\text{Bb}\Delta 7$ Gb/Ab Db/Ab $\text{G}7\#11$

$\text{Gb}\Delta 7$ $\text{F}7\text{b}9$ $\text{Bbm}7$ $\text{F}+7$ Bbm $\text{Eb}7$ $\text{E}^\circ 7$

I NEED YOU HERE (P. 2)

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

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

$F m7$ $F7/A$ $B\flat m7$ $B\flat m\Delta 7$ $E\flat 7\sharp 11$ A/E

$F7\sharp 9$ $B\flat m7$ $E\flat 7$ $G\flat\circ 7/A\flat$ $D\flat ADD9$ $(G\flat/A\flat G\flat\circ 7/A\flat)$

I WISH YOU LOVE (P. 2)

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

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

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

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

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

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

I'LL BE AROUND

ALEC WILDER

Medium Swing

C Δ 7 F Δ 7 E m7 A m7 D m7 A \flat 7 \sharp 11 G 7sus4 G 7

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

C Δ 7 F Δ 7 E m7 A m7 D m7 A \flat 7 \sharp 11 G 7sus4 G 7

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

A \flat m7 G m7 C 13 A \flat m7 G m7 C 7sus4 C 7 F Δ 7

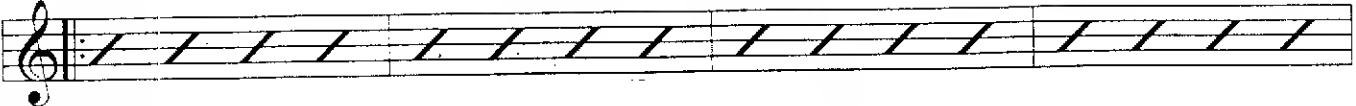
E \flat m7 D m7 G 13 E m7 E \flat 7 D m7 G 13

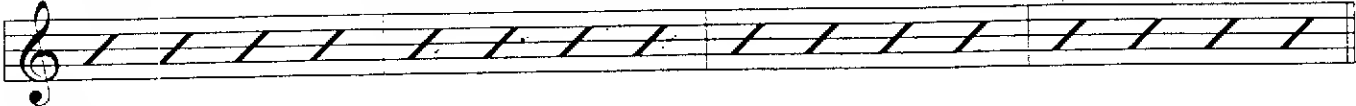
C Δ 7 F Δ 7 E m7 A m7 D m7 A \flat 7 \sharp 11 G 7

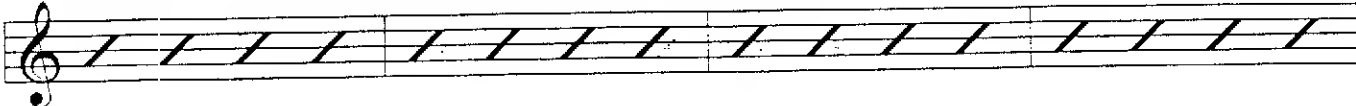
E m7 A m7 D m7 G 13 C \flat 9


I'LL BE AROUND (P. 2)


BLOWING CHANGES


C Δ 7 E m7 A m7 D m7 G7



C Δ 7 D m7 G¹³ C $\frac{6}{9}$ A m7 D m7 G7


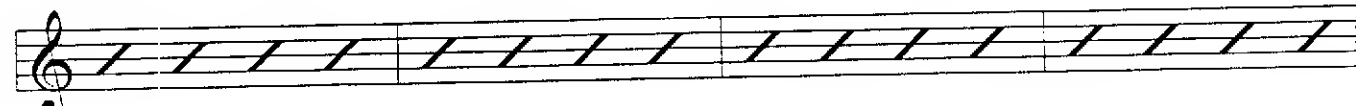
C Δ 7 E m7 A m7 D m7 G7


C Δ 7 A m7 D m7 G¹³ C Δ 7


G m7 C¹³ G m7 C7 F Δ 7


D m7 G7 E m7 A m7 D m7 G7


C Δ 7 E m7 A m7 D m7 G7


E m7 A m7 D m7 G¹³ C Δ 7 A m7 D m7 G7


I LOVES YOU PORGY

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

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

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

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

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

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

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

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

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

I'LL BE SEEING YOU

129

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

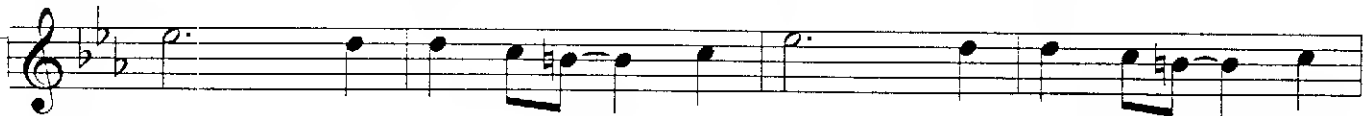
$E\flat\Delta 7$ $G+7$ $Fm7$ $C7\flat 9$ $Fm7$



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



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



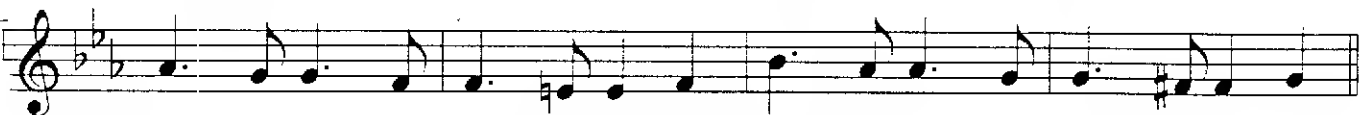
$Fm7$ $B\flat+7$ $E\flat\Delta 7$ $C7$ $B\flat+7$



$E\flat\Delta 7$ $G+7$ $Fm7$ $C7\flat 9$ $Fm7$



$Fm7/B\flat$ $B\flat 7$ $Gm7\flat 5$ $C7\flat 9$



$Fm7$ $Dm7\flat 5$ $G7\flat 9$ $Cm7$ $F13$



$Fm7\flat 5$ $B\flat 7\flat 9$ $E\flat 6$



I'LL CLOSE MY EYES

BUDDY KAYE

BILLY REID

Medium Swing

F Δ 7 E m7 A7
 D m7 G7 C m7 F7
 B \flat Δ 7 E \flat 7 F Δ 7
 B m7 \flat 5 E7 \flat 9 A m7 A \flat $^{\circ}$ 7 G m7 G \flat 7/C
 F Δ 7 E m7 A7
 D m7 G7 C m7 F7
 B \flat Δ 7 E \flat 7 A m7 \flat 5 D7 \flat 9
 G7 G m7 C7 F $\frac{6}{9}$

I'LL TAKE ROMANCE

OSCAR HAMMERSTEIN II
BEN OAKLAND

Medium Swing

F $\frac{6}{9}$ Dm 7 Gm 7 C 7 Am 7 Ab 7 Db Δ^7 Gb 7
 A+ $7b_9$ D $7b_9$ Gm 7 C 7 F $\frac{6}{9}$ Dm 7 Gm 7 C 7
 F $\frac{6}{9}$ Dm 7 Gm 7 C 7 Am 7 Ab 7 Db Δ^7 Gb 7
 A+ $7b_9$ D $7b_9$ Gm 7 C 7 F $\frac{6}{9}$
 Eb m^7 Ab 7 Db Δ^7 Bbm 7 Eb m^7 Ab 7 Db $^{\circ}7$ Db Δ^7
 F# 7 B Δ^7 E 7 A+ $7b_9$ D $7b_9$ Gm 7 C 7
 F $\frac{6}{9}$ Dm 7 Gm 7 C 7 Am 7 Ab 7 Db Δ^7 Gb 7
 A+ $7b_9$ D $7b_9$ Gm 7 C 7 F $\frac{6}{9}$

I'M GLAD THERE IS YOU

PAUL MADEIRA
JIMMY DORSEY

Ballad

F Δ7

F m7



G m7

C 7 sus 4

C 7

F Δ7

G m7

C 7



F Δ7

A m7

A b 7

G m7

C 7

B b 7



A 7

A +7

D 9

D 7 b 9

G 7 G +7

C 9

F 7 sus 4



B b Δ7

B b m7

E b 7

F Δ7

E m7

A +7



D m

D m Δ7

D m7

G 7

G m7

C 7



F Δ7

F m7



G m7

C 7 sus 4

C 7

F 7 sus 4

F 7



B b Δ7

G m7

C 7 sus 4

C 7

F 6 9



I'M OLD FASHIONED

133

JOHNNY MERCER

JEROME KERN

Medium Swing

F Δ 7 D+7 G m7 C7 F Δ 7 D+7 G m7 C7

F Δ 7 E m7 \flat 5 A7

D m7 G 13 D m7 G7

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

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

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

F Δ 7 D+7 G m7 C7 F Δ 7 D+7 G m7 C7

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

F Δ 7/C D m7 G m7 C7 F Δ 7

I'M THROUGH WITH LOVE

GUS KAHN
MATT MALNECK
FUD LIVINGSTON

Ballad

Eb Δ 7 C m7 F m7 B \flat 7 B \flat m7 Eb7
 Ab Δ 7 D \flat 7 G m7 C7 \flat 9 F m7 C+7
 1. F m7 B \flat 7 Eb Δ 7 F m7 B \flat 7 | 2. F m7 B \flat 7
 Am7 \flat 5 D7 \flat 9 G m G m+5 G m6 G m+5 G m G m+5
 G m6 G m+5 B \flat /F G m7 C m7 F7
 G m7 C7 \flat 9 F m7 B \flat 7 Eb Δ 7 C m7
 F m7 B \flat 7 B \flat m7 Eb7 Ab Δ 7 D \flat 7
 G m7 C7 \flat 9 F m7 C+7 F m7 B \flat 7 Eb \flat 9

The musical score is written in G minor (three flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a double bar line and repeat sign. The second staff contains two triplet markings. The third staff includes a first and second ending bracket. The fourth staff contains several triplet markings. The fifth staff contains several triplet markings. The sixth staff contains several triplet markings. The seventh staff contains several triplet markings. The eighth staff contains several triplet markings. The ninth staff contains several triplet markings. The tenth staff ends with a double bar line.

I'VE GOT A CRUSH ON YOU

IRA GERSHWIN
GEORGE GERSHWIN

Ballad

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

I'VE GOT THE WORLD ON A STRING

TED KOEHLER
HAROLD ARLEN

Medium Swing

F Δ 7 E \flat 7 D7 G m7 E \flat 7 \sharp 11 F Δ 7 B \flat 7 \sharp 11
 A m7 A \flat m7 G m7 C7 F \sharp 7 G m7 C7
 F $\frac{6}{9}$ 1. G m7 C7 2. F $\frac{6}{9}$
 E m7 A7 A m7 D7
 D m7 G7 G m7 C7
 F Δ 7 E \flat 7 D7 G m7 E \flat 7 \sharp 11 F Δ 7 B \flat Δ 7
 A m7 A \flat m7 G m7 D7 G m7 C7 F $\frac{6}{9}$

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a repeat sign. The second staff contains a series of eighth notes. The third staff features a first ending with a repeat sign and a second ending. The fourth staff contains eighth notes with a fermata over the final note. The fifth staff contains eighth notes. The sixth staff contains eighth notes. The seventh staff contains eighth notes. The eighth staff contains eighth notes and ends with a double bar line.

BLOWING CHANGES

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

F Δ 7 D7 G m7 C7 F Δ 7 A m7 A \flat m7


G m7 C7 F Δ 7 G m7 C7


F Δ 7 D7 G m7 C7 F Δ 7 A m7 A \flat m7


G m7 C7 F Δ 7


E m7 A7 A m7 D7


D m7 G7 G m7 C7


F Δ 7 D7 G m7 C7 F Δ 7 A m7 A \flat m7


G m7 C7 F Δ 7 D7 G m7 C7


I'VE GOT YOU UNDER MY SKIN

COLE PORTER

Medium Swing

F m⁷ B^b7 E^bΔ7 C7

F m⁷ B^b7 E^bΔ7 C7

F m⁷ B^b7 E^bΔ7 C7

F m⁷ B^b7 E^bΔ7 C7

F m⁷ B^b7 E^bΔ7 C7

F m⁷₃ B^b7₉ E^bΔ7

D m⁷₃ G7 C Δ7

F m7 B \flat 7 E \flat Δ 7

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

3 3 3 3 3 3 3 3

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

3 3 3 3 3 3

C m7 F m7 B \flat 7 E \flat Δ 7 C m7

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

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

F m7 B \flat 7 E \flat Δ 7

I'VE GROWN ACCUSTOMED TO YOUR FACE

ALAN J. LERNER
FREDERICK LOEWE

Ballad

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of eight staves of music. Above the notes, various chords are indicated, including EbΔ7, Ab7#11, Gm7, Cm7, Fm7, B7, Bb7, AbΔ7#11, Am7b5, D7b9, Gm7, C7b9, Fm7, C7b9, Fm7, Bb7, EbΔ7, Ab7#11, Gm7, Cm7, Fm7, B7, Bb7, AbΔ7, Am7, D7b9, Gm7, C7, Fm7, Bb7, G+7, C+7, C7/Bb, Am7b5, Abm7, Db7, Gm7, C7b9, Fm7, Fm7/Bb, and Eb6.

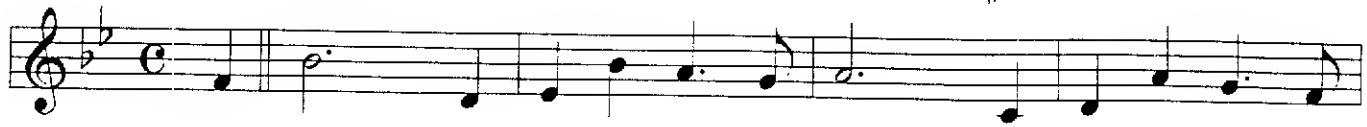
I'VE NEVER BEEN IN LOVE BEFORE

141

FRANK LOESSER

Ballad

B \flat ₉⁶ G m⁷ C m⁷ F⁷ B \flat Δ ⁷ E \flat ⁷ \sharp ¹¹ D m⁷ G⁺⁷



C m⁷ C m⁷ F⁷ B \flat Δ ⁷ C m⁷ F⁷



B \flat ₉⁶ G m⁷ C m⁷ F⁷ B \flat Δ ⁷ E \flat ⁷ \sharp ¹¹ D m⁷ G⁷



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



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



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



B \flat ₉⁶ G m⁷ C m⁷ F⁷ B \flat Δ ⁷ E \flat ⁷ \sharp ¹¹ D m⁷ G⁷



C m⁷ C m⁷ F⁷ B \flat ₉⁶



ILL WIND

TED KOEHLER
HAROLD ARLEN

Ballad

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

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

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

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

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

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

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

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

$B\flat \Delta 7$

IN A CAPRICORNIAN WAY

Bright 3

WOODY SHAW

Musical score for "IN A CAPRICORNIAN WAY" by Woody Shaw. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The music features various chords and triplet patterns. The chords are: *Em7*, *Am⁶*, *Em7*, *F#m7*, *Em7*, *F7#11*, *Em7*, *B7*, *G7sus4*, *F7sus4*, *G7sus4*, *F7sus4*, *G7sus4*, *F7sus4*, *Abm7*, *Db7*, *Am7*, *Bbm7*, *Am7*, *F7sus4*, *C#7sus4*, *F7sus4*, *F#7sus4/A*, *Eb+7#9*, *D+7#9*, *Em7*, *Am⁶*, *Em7*, *F#m7*, *Em7*, *F7#11*, *Em7*, *B7b9*, *G7sus4*, *F7sus4*, *G7sus4*, *F7sus4*, *G7sus4*, *F7sus4*, *Abm7*, *D+7*.

IN HER FAMILY

Ballad

PAT METHENY
LYLE MAYS

A m7

G m7

F Δ7

E m7



D m

F

G no 3rd F

D m7

A m

G/B

B♭.



F/A

B/E

F

B

F

B

1. F

Fine



2. F

D♭

E♭/D♭

B Δ7



D♭/C♭

A Δ7

F/E♭

G m7



E m7

B m7

E♭ m7



B♭ m7

D m7

A m7

F Δ7 #11/A

D.C. al Fine



ENDING

F



IN LOVE IN VAIN

145

LEO ROBIN
JEROME KERN

Easy Swing

$B\flat_9^6$ Gm^7 Cm^7 F^7 Dm^7 Gm^7

Cm^7 F^7 $B\flat_7$ Cm^7 F^7 Dm^7 G^7

Cm^7 $Cm^7/B\flat$ A^7b_5 D^7b_9 Gm Gm^7 Gm^7 Gm^6

Gm^7 C^7 Cm^7 $F^7\text{ sus }4$

$B\flat_9^6$ Gm^7 Cm^7 F^7 Dm^7 Gm^7 Cm^7 F^7

$B\flat_7$ Cm^7 F^7 Fm^7 $B\flat_7$

$E\flat_7$ $E^7m^7b_5$ A^7b_9 Dm^7 $A\flat^7\#_{11}$ G^7

Cm^7 F^7 $B\flat_9^6$

IN THE DAYS OF OUR LOVE

Ballad

MARIAN McPARTLAND

Am E7 \flat 9 Am⁷ Dm⁷ G⁷ C Δ 7

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

E7 \flat 9 Am sus Am F Δ 7 D⁷ Dm⁷ F/G

C Δ 7 F Δ 7 C \sharp m Dm⁷ Esus

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

Am⁷ F/A Am⁶ D7 \sharp 11

IN THE DAYS... (P. 2)

F/G G⁷ C^{Δ7} F^{Δ7} Bm^{7b5} B^bΔ^{7#11} Am⁷ F/A

Am⁷ D⁷ F/G C^{Δ7} F^{Δ7} Bm⁷ B^bΔ^{7#11} Am^{sus}

Am F^{Δ7} C^{#m} Dm⁷ Dm⁷/C

Bm^{7b5} E^{7b9} Am⁷ E^{7b9}/A Am⁷ D⁷

Dm⁷ G⁷ C^{Δ7} F^{Δ7} Bm^{7b5} E^{7#9} Am ⊕ Bm^{7b5} D/E

⊕ F^{Δ7}/A C^{#m} C^{Δ7} Bm⁷ B^bΔ^{7#11} A^{Δ7}

INDIAN SUMMER

AL DUBIN
VICTOR HERBERT

Easy Swing

G Δ 7 Am7 D7₃ G Δ 7 C7 \sharp 11
 B m7 B \flat ^o7 Am7 D7
 F \sharp m7 \flat 5 B7 \sharp 9 Em7 A7
 Em7 A7 Am7 D7
 G Δ 7 Am7 D7₃ G Δ 7 C7 \sharp 11
 B m7 B \flat ^o7 Am7 F7
 G Δ 7 B7 \sharp 11 Em7 E \flat 7 B \flat m7 E \flat
 B m7 B \flat 7 Am7 D7₃ G \flat 9

IRV'S AT MIDNIGHT

149

ERNIE KRIVDA

Med. Swing

Cm7 Ab7

Dm7b5 G+7 1. Cm7 Eb7 Ab7 G7

2. Cm7 C+7 3. Fm7 Bb+7

Eb7 G7 Cm7 Db7 B7

Bb7 Ab7 G+7 Ab7 G+7 Ab7

G+7 Ab7 G7 Cm7

Ab7 Dm7b5

G+7 Cm7 Eb7 Ab7 G7

Cm7

Cm7

ISFAHAN

Ballad or Medium Swing

BILLY STRAYHORN

The musical score for "Isfahan" by Billy Strayhorn is presented in ten staves of music. The key signature is three flats (B-flat major/C minor), and the time signature is common time (C). The score includes various chord symbols and triplet markings:

- Staff 1: $D\flat\Delta 7$, $B\flat\Delta 7$, $B\flat+7$, $E\flat 9$ (with triplet)
- Staff 2: $A\Delta 7$, $A\flat+7$, $D\flat\Delta 7$ (with triplet), $Gm7\flat 5$ (with sharp sign)
- Staff 3: $C7\flat 9$, $Fm6$ (with triplet)
- Staff 4: $A m7\flat 5$, $D7\flat 9$, $Gm6$, $Gm7\flat 5$ (with triplet)
- Staff 5: $C+7\flat 9$, $F\Delta 7$, $E\Delta 7$, $E\flat\Delta 7$, $D7$ (with triplet)
- Staff 6: $D\flat\Delta 7$, $B\flat\Delta 7$, $B\flat+7$, $E\flat 9$ (with triplet)
- Staff 7: $A\Delta 7$, $A\flat+7$, $D\flat 7\sharp 11$
- Staff 8: $G\flat\Delta 7$ (with sharp sign), $C+7\flat 9$, $F7\sharp 11$, $B\flat 7$ (with triplet)
- Staff 9: $E\flat 9$, $A\flat 7\flat 9$, $A\flat+7$, $D\flat\Delta 7$

IT NEVER ENTERED MY MIND

151

LORENZ HART
RICHARD RODGERS

Ballad

F F+ F⁶ F+ F F^{add9} F⁶ F^{add9}

F⁶₉ B^bΔ⁷ F/A D⁷ G⁷ G m⁷ C⁷

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

F⁶₉ B^bΔ⁷ F/A A^b7 G⁷ G m⁷ C⁷

F Δ⁷ D m⁷ G m⁷ C⁷ F Δ⁷/C G m⁷/C

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

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

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

A m⁷ D⁷ G m⁷ C⁷ F Δ⁷

IT'S ALL RIGHT WITH ME

Medium Swing

COLE PORTER

Chord changes for the first staff: Cm, Cm Δ 7, Cm7, Cm 6

Chord changes for the second staff: Cm7, Cm 6 , Fm7

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

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

Chord changes for the second ending (2.): Fm7, B \flat 7, E \flat 6_9

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

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

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

G m7b5 C 7b9 F 7
 F m7b5 Bb 7b9 D m7b5 G 7
 C m C mΔ7 C m7 C m6
 C m7 C m6 F m7
 Bb 7 G m7b5 C 7b9
 F 7 F m7 Bb 7
 EbΔ7 Eb7 AbΔ7
 F m7 Bb 9 sus 4 Eb 6

The musical score consists of ten staves of piano accompaniment for the second part of the song "It's All Right With Me". The key signature is three flats (B-flat major/C minor). The chords are:

- Staff 1: G m7b5, C 7b9, F 7
- Staff 2: F m7b5, Bb 7b9, D m7b5, G 7
- Staff 3: C m, C mΔ7, C m7, C m6
- Staff 4: C m7, C m6, F m7
- Staff 5: Bb 7, G m7b5, C 7b9
- Staff 6: F 7, F m7, Bb 7
- Staff 7: EbΔ7, Eb7, AbΔ7
- Staff 8: F m7, Bb 9 sus 4, Eb 6

IT'S YOU OR NO ONE

SAMMY CAHN
JULE STYNE

Medium Swing

G m7 C7 F Δ7 B♭7 A m7 D7

G m7 C7 F Δ7

B♭ m7 E♭7 A♭ Δ7 G +7

C/G D m7 G7 G m7 C7

G m7 C7 F Δ7 B♭7 A m7 D7

G m7 C7 C m7 F7

B m7♭5 B♭ m7 E♭7 A m7 D m7 B♭ m7 E♭7

G m7 C7 F 6

A JAPANESE WALTZ

Medium

CHICK COREA

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

JERSEY BOUNCE

BOBBY PLATER
TINY BRADSHAW
EDWARD JOHNSON

Medium Swing

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

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

JIVE SAMBA

Med. Rock

NAT ADDERLEY

The musical score for "Jive Samba" by Nat Adderley is presented in six staves of music. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various chord markings and first/second endings.

Staff 1: Chord marking $F7\sharp9$ above the staff.

Staff 2: Chord marking $F7\sharp9$ above the staff. First ending bracket labeled "1." spans the final two measures.

Staff 3: Second ending bracket labeled "2." spans the first two measures. Chord markings $F7\sharp9$, $B\flat7$, and $F7\sharp9$ are placed above the staff.

Staff 4: Chord marking $F7\sharp9$ above the staff.

Staff 5: Chord markings $B\flat7$ and $F7\sharp9$ are placed above the staff.

Staff 6: Chord marking $F7\sharp9$ above the staff.

JITTERBUG WALTZ

"FATS" WALLER

Swing 3

The musical score for "Jitterbug Waltz" is written in 3/4 time and the key of E-flat major. It consists of 12 measures. The melody line is written in treble clef, and the bass line is written in bass clef. The score includes various chords and triplets. The first measure is marked with a repeat sign and a first ending bracket. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes. The seventh measure has a triplet of eighth notes. The eighth measure has a triplet of eighth notes. The ninth measure has a triplet of eighth notes. The tenth measure has a triplet of eighth notes. The eleventh measure has a triplet of eighth notes. The twelfth measure has a triplet of eighth notes.

Chords and markings:

- Measure 1: $E\flat\Delta 7$
- Measure 2: $A\flat 7$
- Measure 3: $E\flat\Delta 7$
- Measure 4: $G m 7$, $C 7$, $G m 7$, $C 7$
- Measure 5: $F 7$
- Measure 6: $A\flat m 7$, $D\flat 7$, $B\flat 7$
- Measure 7: $F 7$, $B\flat 7$
- Measure 8: $G m 7$, $C 7\flat 9$, $F m 7$, $B\flat 7$
- Measure 9: $E\flat 6$, $A\flat\Delta 7$
- Measure 10: $C 7$, $B 7$, $B\flat 7$, $E\flat 6$, $A\flat\Delta 7$, $D\flat 7$
- Measure 11: $G m 7$, $C 7\flat 9$, $F 7$, $B\flat 7$
- Measure 12: $G m 7$

JITTERBUG WALTZ (P. 2)

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

The musical score consists of ten staves of music in 3/4 time, written in the key of B-flat major (two flats). The notation includes various chords and melodic lines. The first two staves show a sequence of chords: Eb Δ 7, Ab Δ 7, Db7, Gm7, C7, F7, Bb7, Eb \flat 9, and Bb9 sus 4. The third staff begins with Eb Δ 7 and features a descending eighth-note melody. The fourth staff starts with Ab7 and includes a triplet of eighth notes. The fifth staff continues with Eb Δ 7 and another descending eighth-note melody. The sixth staff begins with Gm7, C7, a triplet of eighth notes, Gm7, and C7. The seventh staff starts with F7 and features a descending eighth-note melody. The eighth staff begins with Abm7, Db7, and Bb7. The ninth staff starts with F7 and Bb7. The tenth and final staff contains the chords Eb \flat 9, Ab \flat 9, C7, B7, Bb7, and Eb \flat 9.

JUST ONE OF THOSE THINGS

COLE PORTER

Bright Swing

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

JUST ...THINGS (P. 2)

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

JULIAN

Ballad (Not Too Slow)

PEPPER ADAMS
GEORGE MRAZ

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

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

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

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

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

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

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

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

Chord progression for the ninth staff: Gm7, C7, Fm7, Bb7b9, Eb6

JUST SQUEEZE ME

LES GAINES
DUKE ELLINGTON

Medium Swing

F Δ 7 Gm7 Am7 Gm7 F Δ 7 Gm7 Am7 D7

Gm7 C7 F Δ 7 1. Gm7 C7

2. F Δ 7 F7₃ Cm7 F7₃ Cm7 F7

B \flat Δ 7₃ G7₃ Dm7

G7₃ Dm7 Gm7 C7

F Δ 7 Gm7 Am7 Gm7 F Δ 7 Gm7 Am7 D7

Gm7 C7 F Δ 7

LADIES IN MERCEDES

Salsa

STEVE SWALLOW

G Δ 7

C7



B m7

E7

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

F m7

B \flat 7

G +7

C m7

A m7 \flat 5D7 \flat 9G Δ 7


C7



LADIES IN MERCEDES (P. 2)

Piano Pattern

G⁷ C⁷



etc.

The piano pattern is written on a treble clef staff. It consists of a sequence of chords: G7, C7, G7, C7, G7, C7, G7, C7. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The first and third measures are marked with G7, and the second and fourth measures are marked with C7. The pattern ends with 'etc.'.

Bass Pattern

G^{Δ7} C⁷ Bm⁷



etc.

The bass pattern is written on a bass clef staff. It consists of a sequence of chords: GΔ7, C7, Bm7. The notes are: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). The first measure is marked with GΔ7, the second with C7, and the third with Bm7. The pattern ends with 'etc.'.

THE LADY IS A TRAMP

LORENZ HART
RICHARD RODGERS

Medium to Fast Swing

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. Above the staves are various chord symbols indicating the harmonic structure. The score includes first and second endings, with the second ending starting with a repeat sign. The final measure of the piece is a whole note chord.

Chord symbols above the staves:

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

LAZY AFTERNOON

JOHN LATOUCHE
JEROME MOROSS

Ballad

Am A7 Am7 D7

Am7 D7 Am7 D7

Dm7 D7 Dm7 G7

Dm7 G7 Dm7 G7

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

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

A7 Am7 D7 Am7

D7 Am7 D7 A \flat 6

D7 Am7 D7 A \flat 6

LEAP OF FAITH

Bright Swing

CHUCK ISRAELS

The musical score for "Leap of Faith" 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 C-clef and a key signature change to two flats. The second staff continues the melody. The third staff includes a first ending bracket. The fourth staff includes a double bar line and a repeat sign. The fifth staff concludes the piece with a final cadence. Chord annotations include Eb7, Db7, A, Eb7#11, Eb+7#9, A7, Ab7, A7, Eb7, D7, Db7, C7, B7, Bb+7#9, Eb7, Db7, B7, F7, Bb+7#9, LAST B7, Bb+7#9, Eb7, Db7, B7, E+7#9, and Ab7#11.

LI'L DARLIN'

NEAL HEFTI

Swing Ballad

G⁹ D_b9^{#11} C⁷ sus 4 A m⁷
 D⁷ sus 4 D⁷ b⁹ G⁹ D_b9^{#11} C⁷ sus 4 F⁷
 B⁷ #¹¹ B_b⁶ B_bm⁶ F/C C m⁷ F⁷
 B_b⁶ B_bm⁶ A m⁷ b⁵ D⁷ b⁹ 1. G⁹ D_b9^{#11}
 G⁷ G m⁷ C⁷ A m⁷ b⁵ D⁷ b⁹
 2. G⁹ D_b9^{#11} C⁷ sus 4 C⁷ F⁹ A m⁷ D⁷ b⁹
 3. G⁹ D_b9^{#11} C⁷ sus 4 C⁷ F⁹
 A m⁷ b⁵ D⁷ b⁹ G⁹ D_b9^{#11} C⁷ sus 4 C⁷
 F⁹ B_bm⁷/E_b D m⁷ D_bΔ⁷ G m⁷/C F⁹

LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

G⁶₉ G⁷ C^{m7} F⁷ B^{m7} E⁷ A^{m7} D⁷
 G^{Δ7} E⁷ A^{m7} D⁷ G^{Δ7} E^{m7} A^{m7} D⁷
 G⁶₉ G⁷ C^{m7} F⁷ B^{m7} E⁷ A^{m7} D⁷
 G^{Δ7} E⁷ A^{m7} D⁷ G^{Δ7}
 C^{#m7} F^{#7} B^{m7} E⁷
 A^{m7} D⁷ B^{m7} E⁷ A^{m7} D⁷
 G⁶₉ G⁷ C^{m7} F⁷ B^{m7} E⁷ A^{m7} D⁷
 G^{Δ7} E⁷ A^{m7} D⁷ G^{Δ7}

LITTLE WILLIE LEAPS

Bright Pop

CHARLIE PARKER

F Δ 7 G m7 C7 A m7 D7 \flat 9
 G m7 C7 \flat 9 F Δ 7 G m7 C7
 A m7 D7 \flat 9 B m7 E7
 A m7 D7 G m7 C7 1. F Δ 7
 E m7 A7 D m7 G7 G m7 C7
 2. F \flat 9 G m7 C7 F \flat 9

LITTLE FACE

ERNIE KRIVDA

Ballad

$E_b \Delta 7$ $D_b 7$ $D m 7 b 5$ $G + 7 \# 9$
 $C m 7$ $F 7$ $B_b m 7$ $E_b 7$ $A_b \Delta 7$
 $A m 7 b 5$ $D + 7 \# 9$ $G m 7$ $A_b 7$
 $D_b 7$ $C 7$ $C 7 / B_b$ $A m 7 b 5$ $D + 7 \# 9$ $G \Delta 7$
 $G m 7 b 5 / C$ $G_b 7 \# 11$ $F \Delta 7$
 $D m 7 b 5$ $G 7 b 9$ $C m 7$ $F 7$
 $F m 7 / B_b$ $B_b 7$ $B 7$ $E 7 \# 11$
 $E_b \Delta 7$ $D_b 7$ $D m 7 b 5$ $G + 7 \# 9$ $C m 7$

LITTLE FACE (P. 2)

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

LITTLE GIRL BLUE

LORENZ HART
RICHARD RODGERS

Medium Swing

The musical score for "Little Girl Blue" is written in 3/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The first staff begins with a treble clef and a 3/4 time signature. The melody is written on a single staff with a treble clef. The chords are indicated above the staff: G m7, C 7 #11, and F Δ 7. The second staff continues the melody with chords: A b 7, G m7, C 7, and F Δ 7. The third staff continues the melody with chords: G m7, C 7 #11, and F Δ 7. The fourth staff continues the melody with chords: A b 7, G m7, C 7, and F Δ 7. The fifth staff continues the melody with chords: E m7, A 7, and D m. The sixth staff continues the melody with chords: D m Δ 7, D m 7, G 7, G m 7, and C 7. The seventh staff concludes the piece with a double bar line and a common time signature (C).

Chord progression for the first staff: G m7, C 7 #11, F Δ 7

Chord progression for the second staff: A b 7, G m7, C 7, F Δ 7

Chord progression for the third staff: G m7, C 7 #11, F Δ 7

Chord progression for the fourth staff: A b 7, G m7, C 7, F Δ 7

Chord progression for the fifth staff: E m7, A 7, D m

Chord progression for the sixth staff: D m Δ 7, D m 7, G 7, G m 7, C 7

LITTLE GIRL BLUE (P. 2)

F₉ D_m G_{m7} C₇ D_{m7} G₇ C_{m7} F₇

B₇Δ₇ B₇^b_{m7} E₇^b D_{m7} G_m A_m B_b^b₆ B^o₇

F/C A_b^b₇ G_{m7} C₇ 1. F₉⁶ G_{m7} C₇

2. F₉⁶ C₇ G_{m7} C₇ F_Δ⁷

E_{m7} A₇ E_b^b₇[#]₁₁ D₇

D_b^b₇[#]₁₁ C₇ F₉⁶ D_{m7} G_{m7} C₇^{sus4} C₇ F₉⁶

THE LONG VIEW

Slow Latin
Sempre Legato

PAUL FERGUSON

C⁶/G D^b₉/C D⁶/C G⁷b₉

C⁷ C⁶ F^Δ7 E^b7 sus 4 D^Δ7 G^Δ7 3

B^Δ7/C C^Δ7 B⁷b₉ B⁺7 E^m7 A⁷b₉ 3

A¹³/D D⁺7#₉ G⁺7#₉ C⁷ C^m7 F⁷ 3

D⁷#₉ G⁷ sus 4 G¹³ G^b6 F^m7 B^b7#₁₁ 3

D^b/C C⁶ F⁺7 F^Δ7 E^b9 sus 4 D^Δ7 G^Δ7 3

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

A¹³/D D⁺7#₉ G⁺7#₉ C⁷ C^m7 F⁷ 3

THE LONG VIEW (P. 2)

D 7^{#9} G 7 sus 4 G + 7^{#9} C $\frac{6}{G}$ F[#]m7^{b5} F 13

B m7^{b5}/E E + 7^{#9} A Δ 7/E E^o ADD F[#]
A

F Δ 7/E B^b 13/E A^o 7/E A Δ 7/E B^b Δ 7/E A Δ 7/E

B^bm7/E^b B m7/E^b B^bm7/E^b E + 7^{#9} A^b 7^o/E^b D/E^b E^bm7^{b5}

B^bm7^{b5}/E^b B m7^{b5}/E^b E^b7^{#9} E^b + 7^{b9} D 7^{#11} G 7^{b9}

F[#] 7^o F[#]m7^{b5} F Δ 7^{#5} F Δ 7 E Δ 7^{#5} E^b7^{#11}

D + 7^{#9} D^b 9/G C $\frac{6}{G}$ D^b $\frac{6}{G}$

D $\frac{6}{G}$ 1. G 7^{b9} 2. C $\frac{6}{G}$

THE LOOP

Medium

CHICK COREA

The musical score for "The Loop" by Chick Corea is written in 3/4 time and consists of ten staves of music. The key signature is one flat (B-flat major/D minor). The score includes various chord notations such as triads, dyads, and complex chords with extensions and alterations. The melody is primarily composed of eighth and quarter notes, with some rests and ties. The chord progressions are as follows:

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

A LOTUS ON IRISH STREAMS

Ballad

JOHN McLAUGHLIN

F Δ 7 E \flat Δ 7 D \flat Δ 7 C \flat Δ 7

G \flat Δ 7 A \flat \flat 9 B \flat \flat 9

F m7 G \flat Δ 7 B \flat m7 C \flat Δ 7

C m7 B \flat \flat 9 A m7 G \flat 9

F \sharp m7 D Δ 7 A/C \sharp

B Δ 7 B \flat m7 A \flat \flat 9 G m7

E m7 A sus

LOUD-ZEE

Even 8ths

JERRY BERGONZI

The musical score for "LOUD-ZEE" is written in treble clef with a common time signature (C). The tempo and feel are indicated as "Even 8ths". The score consists of eight staves of music. The first seven staves contain melodic lines with various chords and ornaments. The eighth staff is a whole rest.

Staff 1: Chords: G m7, A m7, B \flat Δ 7 \sharp 11, A 7 \flat 9. Includes a triplet of eighth notes.

Staff 2: Chords: A \flat Δ 7, G 7 \flat 9, G \flat Δ 7, A m7 \flat 5, D 7 \flat 9. Includes a triplet of eighth notes.

Staff 3: Chords: G m7, A m7, B \flat Δ 7 \sharp 11, A 7 \flat 9. Includes a triplet of eighth notes.

Staff 4: Chords: A \flat Δ 7, G 7 \flat 9, G \flat Δ 7, A m7 \flat 5, D 7 \flat 9. Includes a triplet of eighth notes.

Staff 5: Chords: G m7, G \flat Δ 7, F m7, E m7 \flat 5.

Staff 6: Chords: E \flat Δ 7, D m7, C 7 \sharp 11, C m, C m7, A m7 \flat 5, D 7 \flat 9.

Staff 7: Chord: G Δ 7. This staff contains a whole rest.

LOVERS RAIN DANCE

Med. Swing

CHIP STEPHENS

Chord symbols and performance markings:

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

SOLO ON ENTIRE FORM (fermatas on last X only)

LOVE WALKED IN

IRA GERSHWIN
GEORGE GERSHWIN

Medium Bright Swing

$E\flat\Delta^7$ ($A\flat\Delta^7$) Gm^7 Cm^7 F^7 Fm^7 $B\flat^7$
 $E\flat\Delta^7$ ($A\flat\Delta^7$) Gm^7 Cm^7 F^7 Bm^7 E^7
 $B\flat m^7$ $E\flat^7$ $A\flat\Delta^7\#11$ Gm^7 C^7
 Fm^7 $D\flat^7$ $E\flat/B\flat$ $C+^7$ F^7 $B\flat^7$ sus 4
 $E\flat\Delta^7$ ($A\flat\Delta^7$) Gm^7 Cm^7 F^7 Fm^7 $B\flat^7$
 $E\flat\Delta^7$ ($A\flat\Delta^7$) Gm^7 Cm^7 F^7 Bm^7 E^7
 $B\flat m^7$ $E\flat^7$ $A\flat\Delta^7$ $A m^7\flat 5$ $D^7\#9$
 $G+^7$ C^7 Fm^7 $B\flat^7$ $E\flat^{\flat 8}$

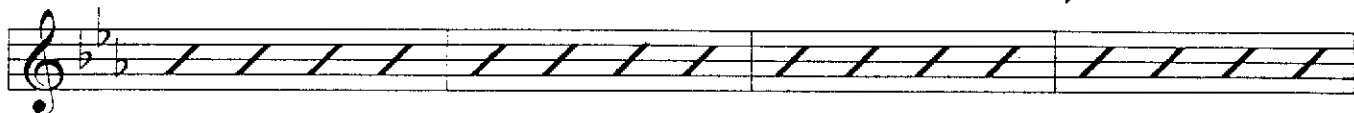
LOVE WALKED IN (P. 2)

BLOWING CHANGES

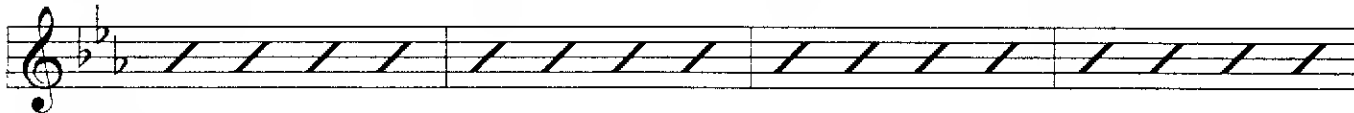
$E\flat\Delta 7$ $Cm 7$ $F 7$ $Fm 7$ $B\flat 7$



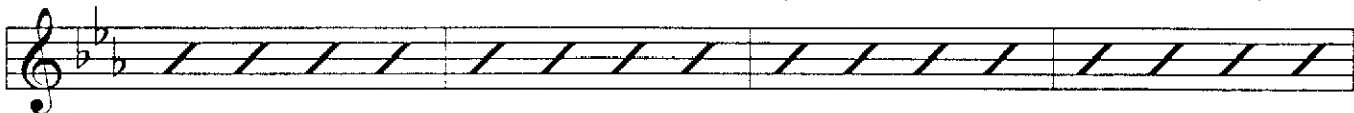
$E\flat\Delta 7$ $Cm 7$ $F 7$ $B\flat+7$



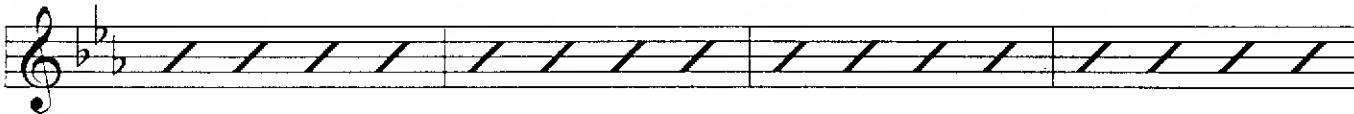
$B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $Gm 7$ $C 7$



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



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



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



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



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



LULLABY OF THE LEAVES

JOE YOUNG
BERNICE PETKERE

Medium Swing

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

LULU'S BACK IN TOWN

185

AL DUBIN
HARRY WARREN

Medium Swing

C7 F7 Bb7 EbΔ7 C7 F7

Bb7 EbΔ7 G+7 AbΔ7 A°7 EbΔ7/Bb C7

F7 Bb7 sus 4 Bb7 1. Eb6 2. Eb6

AbΔ7 A°7 Eb/Bb Eb7 AbΔ7 A°7

Eb/Bb Eb7 Am7b5 D7b9 Eb/Bb Gb7

F7 Bb7 sus 4 Bb7 C7 F7

Bb7 EbΔ7 C7 F7 Bb7 EbΔ7 G+7

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

MAKIN' WHOOPÉE

GUS KAHN
WALTER DONALDSON

Medium Swing

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

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

OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

B/D# E m7 A b/F B b7 #11 G 7 sus 4 G 7/B C Δ7 C m7

F 7 #11 E 7 E b7 D 7 C Δ7 G/B A m7 D 7 sus 4 D 7

B/D# E m7 A b/F B b7 #11 G 7 sus 4 G 7/B C Δ7 C m7

F 7 #11 E 7 E b7 D 7 C Δ7 G/B A m7 G Δ7

B m7 b5/D B b/D C/D F m/D E b/D G ADD 9/D

B m7 b5/F B b/F C/F F m7/B b E b/C G/D D 7

B/D# E m7 A b/F B b7 #11 G 7 sus 4 G 7/B C Δ7 C m7

F 7 #11 E 7 E b7 D 7 C Δ7 G/B A m7 G Δ7

MANDALA

BILL DOBBINS

Bossa Nova

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

Staff 1: Chords: E⁶, A m⁷, D⁹, C[#]m⁷, C m⁷ B m⁷

Staff 2: Chords: E⁷, A m⁷b⁵, A^b13

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

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

Staff 5: Chords: F m¹¹, E^b₉⁶, E₉[#]11

Staff 6: Chords: E₉[#]11, A m⁷, D⁹, C[#]m⁷, C m⁷ B m⁷

Staff 7: Chords: E⁷, A m⁹, C m⁹

Staff 8: Chords: E^bm⁹, A^b13, D^b₉⁶

Staff 9: Chords: G^b13[#]11, F₉⁶, B^b₉[#]11 (solo break)

Staff 10: Chords: B^b13[#]11, A₉⁶, D 13[#]11, D^b₉⁶, D^bΔ⁷[#]11

MANHATTAN

LORENZ HART
RICHARD RODGERS

Medium Swing

F Δ 7 D7 Gm7 C7 F Δ 7 B \flat 7 Am7 A \flat $^{\circ}$ 7

Gm7 C7 B \flat 7 Am7 D7 Gm7 C7

F Δ 7 D7 Gm7 C7 F Δ 7 Dm7

G13 Dm7 G7 Gm7 C7 Gm7 C7

F Δ 7 D7 Gm7 C7 F Δ 7 B \flat 7 Am7 A \flat $^{\circ}$ 7

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

Gm7 B \flat m7 E \flat 7 F Δ 7 Dm7 G7 G \sharp $^{\circ}$ 7

Am7 D7 Gm7 C7 F Δ 7

MATRIX

Bright Blues

CHICK COREA

F7 * B \flat 7

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

C7 F7

Coda D m 7 D \flat m7 C+7 B Δ 7#11 ◯

* This is Chick's recorded improvised solo

MAYREH

191

HORACE SILVER

Medium Swing

Am⁷ D⁷ Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ C⁷

Am⁷ D⁷ Gm⁷ C⁷ Am⁷_{b5} D⁷_{#9}

Bm⁷_{b5} E⁷ Am⁷ D⁷ Gm⁷ C⁷_{b9} 1. F Δ ⁷

E⁷_{m7b5} A⁷ D⁷_{m7} G⁷_{#11} C⁷_{#11}

2. F Δ ⁷ G⁷_{#11} C⁷_{#11} Am⁷ D⁷

Gm⁷ C⁷ F Δ ⁷

Bm⁷_{b5} B^bm⁷ Am⁷ A^b7 G^b Δ ⁷ F Δ ⁷

THE MEANING OF THE BLUES

BOBBY WORTH
BOBBY TROUP

Ballad

Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ Gm⁷/F E m⁷ \flat 5 A⁷ \flat 9
 Dm Dm Δ ⁷₃ Dm⁷ Dm⁶ Gm⁷ B \flat m⁶ C⁷
 F Δ ⁷ Dm⁷ Gm⁷ C⁷ F Δ ⁷₃ E m⁷ \flat 5 A⁷ \flat 9
 Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ B \flat 7 A⁷ \flat 9
 Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ Gm⁷/F E m⁷ \flat 5 A⁷ \flat 9
 Dm Dm Δ ⁷₃ Dm⁷ Dm⁶ Gm⁷ B \flat m⁶ C⁷
 Cm⁷ F⁹ sus 4 F⁹ B \flat Δ ⁷ B \flat m⁶ E \flat 7
 Dm B \flat /D Dm⁶ Dm⁷ Gm⁷ B \flat 7 A⁷ \flat 9 Dm⁶

MILESTONES

Medium to Bright Bop

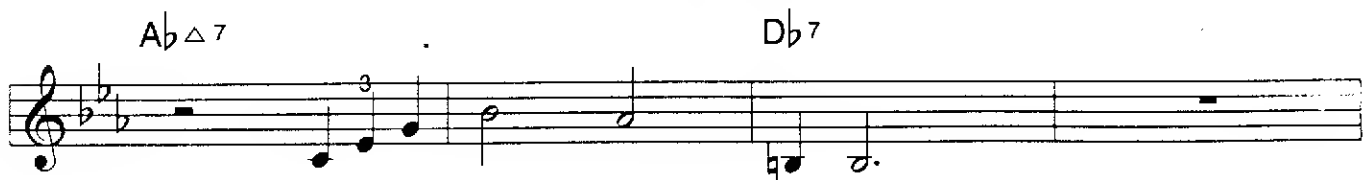
MILES DAVIS

G m7 A m7 B \flat Δ 7 A m7 G m7 A m7 B \flat Δ 7 A m7
 G m7 A m7 B \flat Δ 7 G m7 1. A m7
 2. A m7 A m7
 A m7
 A m7
 A m7
 A m7
 A m7
 A m7 G m7 A m7 B \flat Δ 7 A m7
 G m7 A m7 B \flat Δ 7 A m7 G m7 A m7 B \flat Δ 7 G m7
 A m7
 FORM G m7 A m7 G m7
 16 BARS 16 BARS 8 BARS

MI BOJ A SAMBA

Samba

GARY APRILE



MI BOJA SAMBA (P. 2)

G m⁷ C 7^b₉



F m⁷ E 7



D^b7



*MIDNIGHT SUN*LIONEL HAMPTON
SONNY BURKE
JOHNNY MERCER

Ballad

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

MIDNIGHT SUN (P. 2)

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

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

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

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

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

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

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

MOMENT TO MOMENT

JOHNNY MERCER

HENRY MANCINI

Rock Ballad

Am7 F/A Am6 Dm7

Am7 Am7/G F#m7b5 F7 E9sus4 E7b9

Am7 F/A Am6 Fm7

CΔ7 G7 Em7b5 A7

Dm7 Bm7b5 E7 Am7 Am7/G

F#m7b5 F7 E9sus4 E7b9

Am7 F/A Am6 Fm7

CΔ7 G7 Em7b5 A7

Dm7 G7 C6

MOONLIGHT IN VERMONT

JOHN BLACKBURN
KARL SUESSDORF

Ballad

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

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

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

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

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

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

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

THE MONSTER AND THE FLOWER

Samba

CLAUDIO RODITI

INTRO

E \flat 9

B \flat 7 sus 4

B \flat 7

A

E \flat 9

B \flat 7 sus 4

B \flat 7

E \flat 9

B \flat m7

E \flat 7

G+7

G7b9

C7

C+7

1. C m7

F7

F m7

B \flat 7

2. F m7

B \flat 7

G m7

C7

F m7

B \flat 7

B

A \flat m7/D \flat

G \flat Δ 7/D \flat

A \flat m7/D \flat

MONSTER...FLOWER (P. 2)

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

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

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

2. $B\flat 7$ $E\flat\Delta 7$ $B\flat 7\text{ sus }4$

SOLOS: A A B B

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

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

MOON AND SAND

Latin

ALEC WILDER

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

MOON AND SAND (P. 2)

D m⁷ B^bΔ⁷ A^bΔ⁷

E^bΔ⁷ A^bΔ⁷ A m⁷b⁵ D 7^b9

G m⁷ C⁷ C⁷/B^b A m⁷ D⁷ ⊕

G m⁷ A⁷ sus^b9 A⁷ b⁹ D m⁷ E^bΔ⁷ D m⁷ E^bΔ⁷

⊕ G m⁷ A⁷ b⁹ A^b7[#]11 G⁷ G⁷/F

E m⁷b⁵ A⁷ sus⁴ A⁷ b⁹ D m⁶₉

MOUNTAIN GREENERY

LORENZ HART
RICHARD RODGERS

Medium Swing

C⁶₉ A m⁷ D m⁷ G⁷ C⁶₉ A m⁷ D m⁷ G⁷


C⁶₉ A m⁷ D⁷ D m⁷ G⁷


C⁶₉ A m⁷ D m⁷ G⁷ C⁶₉ A m⁷ D m⁷ G⁷


C⁶₉ A m⁷ D⁷ D m⁷ G m⁷ C⁷


F^Δ₇ D m⁷ G m⁷ C⁷ F^Δ₇ D m⁷ G m⁷ C⁷


A m⁷ D⁷ D m⁷ G⁷


C⁶₉ A m⁷ D m⁷ G⁷ C⁶₉ A m⁷ D m⁷ G⁷


C⁶₉ A m⁷ D⁷ G⁷ C⁶₉


MUEZZIN'

Medium

PEPPER ADAMS

LATIN

F m₉⁶ Ab m⁷

Db⁷ Am⁷ 1. D⁷ G Δ⁷

G m⁷b⁵ C⁷b⁹ 2. D⁷ G Δ⁷ BREAK (Swing)

D m⁷ G⁷ C Δ⁷ Cm⁷ F⁷

B^b Δ⁷ Am⁷ D⁷b⁹ G m⁷b⁵ C⁷b⁹ LATIN

F m₉⁶ Ab m⁷ Db⁷

Am⁷ D⁷ ⊕ G Δ⁷ SOLO BREAK

ALL SOLOS SWING

⊕ G Δ⁷ ^

MY MAN'S GONE NOW

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

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

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

D 7 #9 Bb Δ7 G7 F7 Eb7 D m7

D D7 D m7 B7b9 E7 #11

Am7 A7 Ab7 Db Δ7 A7

D m7 B7 Em7 F6 Gm7 G#o7

Am7 Ab7 Db Δ7

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

MY MAN'S GONE NOW (P.2)

A⁷ Dm⁷ B⁷ Em⁷
 Gm⁷^{b5} G^bΔ⁷F⁺⁷ B^b₉⁶ Gm⁷^{b5} C⁺⁷^{b9} F₉⁶
 Em⁷^{b5} A⁺⁷ Dm⁷ D⁷^{#11} Dm⁷ B⁷^{b9} E⁷^{b9}
 Am⁷ A⁷ Dm⁷ D (add 9-no 3rd) D⁷^{#9}
 A¹³/D D⁷^{#9} B^bΔ⁷ G⁷ F⁷ E^b⁷
 Dm⁷ A⁷ D⁷ A⁷
 Dm⁷ A⁷ D⁷ Em⁷^{b5} A⁺⁷^{b9} Dm⁷

The image displays a musical score for the piece 'My Man's Gone Now (P.2)'. It consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat). The notes are written in a rhythmic pattern, primarily using quarter and eighth notes. Above each staff, a series of chord symbols are provided, indicating the harmonic structure of the piece. The chords include major 7th, minor 7th, dominant 7th, minor 7th flat 5, and various extensions like 9th, 11th, and 13th. The notation is clear and professional, typical of a music book or sheet music.

MY HEART STOOD STILL

LORENZ HART
RICHARD RODGERS

Medium Swing

F Δ 7 D m7 G m7 C7 F Δ 7 D m7 G m7 C7

A m7 D7 \flat 9 G m7 C7 F Δ 7 D m7 G m7 C7

F Δ 7 D m7 G m7 C7 F Δ 7 D m7 G m7 C7

A m7 D7 \flat 9 G m7 C7 F $\frac{6}{9}$

F m7 B \flat 7 G7 \sharp 9 A \flat /C C Δ 7

D m7 \flat 5 G7 D \flat 7 C7

F Δ 7 D m7 G m7 C7 F Δ 7 A+7 B \flat 7 E \flat 7

F/C D m7 G m7 C7 F $\frac{6}{9}$

NEAL'S BLUES

NEAL CREQUE
BOB FRASER

Swing

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

NEVER LET ME GO

JAY LIVINGSTON

RAY EVANS

Ballad

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

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

C m7 F 7 \flat 9 B \flat m Δ 7 E \flat 7

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

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

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

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

NICE 'N EASY

LEW SPENCE
ALAN BERGMAN
MARILYN KEITH

Easy Swing

The musical score consists of ten staves of music in 4/4 time, featuring an 'Easy Swing' feel. The key signature is one sharp (F#), and the time signature is 4/4. The chords are as follows:

- Staff 1: C Δ 7, C Δ 7#5, C Δ 6, C7
- Staff 2: Dm7, A7, Dm7, G7
- Staff 3: C Δ 7, C Δ 7#5, C Δ 6, C7
- Staff 4: Dm7, A7, Dm7, Bm7b5, E7
- Staff 5: Am7, C+/G#, C/G, F Δ 7, Em7
- Staff 6: Em7b5, A7, A+7, Ab7#11, G7 sus 4, G7
- Staff 7: C Δ 7, C Δ 7#5, C Δ 6, C7
- Staff 8: F Δ 7, E7, Am, Am7, D7, D# Δ 7
- Staff 9: Em7, Am7, Dm7, G7, C Δ 6
- Staff 10: (No chords explicitly labeled, but continues the melodic line)

THE NIGHT WE CALLED IT A DAY

Ballad

THOMAS ADAIR

MATT DENNIS

Am⁷b⁵/D Ab/D G^Δ7 F[#]m⁷ B⁺7
 Em⁷ Em⁷/D C[#]m⁷b⁵ C⁷ Bm⁷ B^b7 Am⁷ Ab⁷[#]11
 G^Δ7 Am⁷b⁵/D Ab/D G^Δ7 F[#]m⁷ B⁺7
 Em⁷ C[#]m⁷b⁵ C⁷ Bm⁷ B^b7 Am⁷ Ab⁷[#]11 G^Δ7
 F^Δ7/G Fm/G G^Δ7 C^Δ7 Am⁷b⁵/D Ab/D G^Δ7
 F[#]m⁷b⁵B⁺7 Em⁷ Em⁷/D C[#]m⁷b⁵ C⁷ Bm⁷ B^b7
 Am⁷b⁵/D Ab/D G^Δ7 F[#]m⁷ B⁺7 Em⁷
 Em⁷ Em⁷/D C[#]m⁷b⁵ Cm⁷ Bm⁷ B^b7 Am⁷ D⁷ G^Δ7

A NIGHTINGALE SANG IN BERKELEY SQUARE

213

ERIC MASCHWITZ
MANNING SHERWIN

Ballad

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

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

NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN
JEROME KERN

Medium Swing

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

NOW HE BEATS THE DRUM - NOW HE STOPS

Med. Up Swing

CHICK COREA

$E\flat m_6^6$ $C m_7^3$ G_7 $C m_6^6$
 G/A $D_7^{\#9}$ $E m_7$ $C m_7$ $B\flat m_7$
 $G m_7$ $G\flat m_7$ $F m_7$ $B\flat_7$ $E\flat/F$ $D\flat/E\flat$
 $E\flat/F$ $D\flat/E\flat$ $D\flat/E\flat$ $B/D\flat$ $D\flat/E\flat$ $B/D\flat$
 B/C A/B $B/C\sharp$ A/B $E\flat m_7^b5$
 G_7 $C m$ $G+7$
 $C m_6^6$ G/A $D_7^{\#9}$ $B m_7$ $C m_7$ $B\flat m_7$
 $G m_7$ $G\flat m_7$ $F m_7$ $B\flat_7^b9$ $E\flat_7^{\#9}$ $D_7^{\#9}$ $D\flat_7^{\#9}$ $C_7^{\#9}$
Solo $A\flat_6^6$ $D\flat_7 \text{ sus } 4$ $E\flat_6^6$
 F_7 $F m_7$ $B\flat_7$ $A\flat_7$ $G+7$

* *NOW HE SINGS; NOW HE SOBS*

CHICK COREA

In One

LAST X
ONLY

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two sharps (D major) and a 3/4 time signature. The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note D3, followed by a quarter note E3, and a quarter note F3. The system concludes with a triplet of eighth notes (G4, A4, B4) in the treble clef and a quarter note D3 in the bass clef.

The second system of musical notation continues the piece. The treble clef melody features a half note G4, a half note A4, and a quarter note B4. The bass clef accompaniment consists of a quarter note D3, a quarter note E3, and a quarter note F3. The system ends with a quarter note G4 in the treble clef and a quarter note D3 in the bass clef.

The third system of musical notation is marked with a first ending bracket labeled '1.'. The treble clef melody includes a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment features a quarter note D3, a quarter note E3, and a quarter note F3. The system concludes with a triplet of eighth notes (G4, A4, B4) in the treble clef and a quarter note D3 in the bass clef.

The fourth system of musical notation is marked with a second ending bracket labeled '2.'. The treble clef melody includes a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment features a quarter note D3, a quarter note E3, and a quarter note F3. The system concludes with a quarter note G4 in the treble clef and a quarter note D3 in the bass clef.

* From Chick's Lead Sheet

NUMBER 6

Medium Swing

LAWRENCE WILLIAMS

The musical score for "NUMBER 6" by Lawrence Williams is written in treble clef with a common time signature (C). The tempo is marked as "Medium Swing". The score consists of ten staves of music, each with a specific chord progression indicated above the notes. The chords are as follows:

- Staff 1: C Δ 7, E \flat 7
- Staff 2: A m7, E +7 \sharp 9, A m7, E +7 \sharp 9
- Staff 3: E \flat 7, A \flat m7, D \flat 7
- Staff 4: G \flat 7, D \flat 7, C7, B7, B \flat 7 (with a triplet of eighth notes)
- Staff 5: E \flat Δ 7, B \flat 7 \sharp 11, E Δ 7 \sharp 11, B \flat 7 \sharp 11, E \flat Δ 7
- Staff 6: A \flat m7, D \flat 7, G \flat Δ 7 (with a triplet of eighth notes), G7
- Staff 7: C m7, F7
- Staff 8: B \flat m7, E \flat 7
- Staff 9: A \flat m7, G Δ 7 \sharp 11, E m7 (with a 2/4 time signature change), E m7 (with a 3/4 time signature change)
- Staff 10: A m7, E +7, A m7

OLD FOLKS

Ballad

ERIC BLAU
MORT SHUMAN
JACQUE BREL

Em7^{b5} A⁺7 Dm7 D^b7 Cm7 F7 B^bΔ7 E^b7
 Am7 D7^{b9} Gm7 C7 E^b7^{#11} D7^{b9} G7
 Gm7 C7 Fm7 B^b7 E^b7^{b5} A⁺7 Dm7 D^b7 Cm7 F7
 B^bΔ7 E^b7 Am7 D7^{b9} Gm7 C7 E^b7^{#11} D7^{b9}
 G7 C7 F⁶ FΔ7 B^b/C Cm7 F7
 B^bΔ7 E^b7 FΔ7 B7^{#11} B^bΔ7 E^b7
 G7 Gm7 C7 Fm7 B^b7 E^b7^{b5} A⁺7
 Dm7 D^b7 Cm7 F7 B^bΔ7 E^b7 Am7 D7^{b9}
 Gm7 C7 E^b7^{#11} D7^{b9} G7 C7 F⁶

ON A CLEAR DAY

219

ALAN J. LERNER
BURTON LANE

Medium Swing

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

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

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

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

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

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

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

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

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

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

ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

INTRO $F\sharp m7b5$ $F m6$ $E m7$ $A7$ $D m7$ $G7b9$ $C6$ $G7b9$

$C6$ $F\Delta7$ $Bb7$

$C6$ $A m7b5$ $D7$ $G7$

$C6$ $G m7$ $C7$ $F\Delta7$ $Bb7$

$C\Delta7$ $B7$ $Bb7$ $A7$ $D m7$ $G7b9$ $C6$

$G m7$ $A b7$ $G7$ $C+7$ $F6$

$D7$ $D m7$ $E o7$ $F6$ $G7$

$C6$ $F\Delta7$ $Bb7$

ON THE SLY (P. 2)

C₆ Am⁷b₅ D⁷ G⁷ \wedge
 C₆ \wedge Gm⁷ C⁷ \wedge F Δ ⁷ B \flat ⁷ \wedge Θ
 C Δ ⁷ B⁷ B \flat ⁷ A⁷ Dm⁷ G⁷ C₆

Θ C Δ ⁷ B⁷ B \flat ⁷ A⁺⁷ D⁷ B \flat ⁷ \wedge
 Em⁷ A⁷ Dm⁷ G⁷ Fm⁷ Em⁷ A⁷b₉ Dm⁷ B \flat ⁷
 F \sharp m⁷b₅ Fm⁶ Em⁷ E \flat ⁷ Dm⁷ G⁷b₉ Dm⁷ G⁷ sus 4
 Dm⁷ G⁷b₉ C₆ E \flat ⁷ E⁷ F⁷ F \sharp ⁷ G⁷ A \flat ⁷
p f p f p f

ON THE STREET WHERE YOU LIVE

ALAN LERNER
FREDERICK LOEWE

Medium Swing

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

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

$F 7$ $C m7$ $A\flat 7 \#11$ $B\flat 6$

$G m7$ $C m7$ 1. $F 7$ $D m7$ $G 7$

$C m7$ $F 7 \text{ sus } 4$ 2. $F 7$ $B\flat 6$

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

$E\flat m6$ $A\flat 7$ $B\flat 6$

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

ON THE STREET... (P. 2)

G \flat 7 E m7 A 7 sus 4 A 7

D Δ 7 G 7 C m7 F 7

B \flat Δ 7 C m7 F 7 B \flat Δ 7 G m7 C m7 F 7 sus 4

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

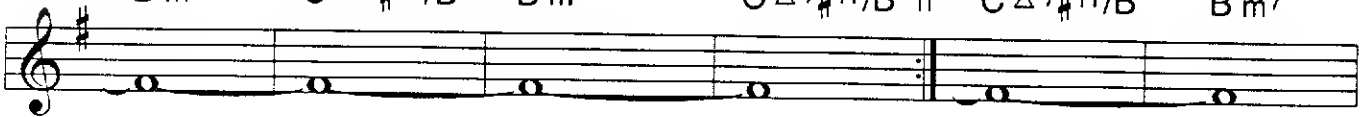
C m7 A \flat 7 \sharp 11 B \flat 9 G m7

C 7 F 7 B \flat 9

ONLY YOU KNOW

CHIP STEPHENS

ECM Latin

AC Δ 7 \sharp 11/BB m7 1. C Δ 7 \sharp 11/B B m7 C Δ 7 \sharp 11/B 2. C Δ 7 \sharp 11/B B m7BREAK C Δ 7 \sharp 11/B**B**F Δ 7 \sharp 11F \sharp m7B 7 \sharp 9E \flat m7A \flat 7 \flat 9D \flat Δ 7 \sharp 5D \flat 6D m7 \flat 5G 7 \flat 9 \sharp 11A \flat Δ 7A m7 \flat 5D 7 \flat 9G Δ 7F \sharp m7F Δ 7 \sharp 11

FUNK E m7

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

ONLY YOU KNOW (P.2)

LATIN

BREAK

D 7^b9 G m7 F # 7 # 9
 B m7 B m7/A A b m 7 b 5 G Δ 7 # 11
 F # 7 sus 4 F # 7 # 9 B m7 C Δ 7 # 11

4 TIMES TO **B**

OUT OF THIS WORLD

JOHNNY MERCER
HAROLD ARLEN

Latin or Med. Swing

B \flat m G \flat /B \flat B \flat m⁶ G \flat /B \flat
 B \flat m G \flat /B \flat B \flat m⁶ B \flat m⁷
 E \flat m⁷ A \flat ⁷ B⁷ B \flat +⁷
 E \flat Δ⁷ E[°]⁷ Fm⁷ B \flat +⁷
 B \flat m G \flat /B \flat B \flat m⁶ G \flat /B \flat
 B \flat m G \flat /B \flat B \flat m⁶ B \flat m⁷
 E \flat m⁷ A \flat ⁷ B⁷ B \flat +⁷
 E \flat Δ⁷ E[°]⁷ Fm⁷ B \flat +⁷
 E \flat ⁶ G+⁷

OUT OF THIS WORLD (P. 2)

C m Δ 7C m Δ 7

Ab7#11

G7



C m7

Ab/C

C m6

Ab/C



C m9

Ab7#11

D m7b5

G7



Bbm

Gb/Bb

Bbm6

Gb/Bb



Bbm

Gb/Bb

Bbm6

Bbm7



Eb m7

Ab7

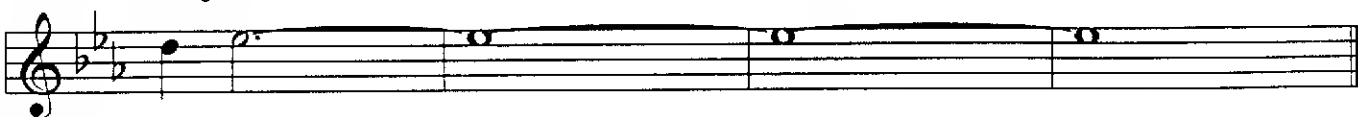
B7

Bb+7

Eb Δ 7E \circ 7

F m7

Bb+7

Eb \flat 9

OUR DELIGHT

Medium Swing

TADD DAMERON

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

OVER THE RAINBOW

E. Y. HARBURG
HAROLD ARLEN

Ballad

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

$F m 7$ $D\flat 7$ $E\flat\Delta 7$ $G m 7$ $C 7$ $F m 7$ $B\flat 7$ 1. $E\flat\Delta 7$ $F m 7/B\flat$

2. $E\flat\Delta 7$ $E\flat\Delta 7$ $F m 7$ $B\flat 7$

$G m 7$ $C 7$ $F m 7$ $B\flat 7$ $E\flat\Delta 7$

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

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

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

OW!

Bright Bop

DIZZY GILLESPIE

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

The musical score consists of ten staves of music in 4/4 time, written in the key of B-flat major (two flats). The melody is primarily composed of eighth and sixteenth notes, often with triplet markings. Chord progressions are indicated above the staff lines. The piece begins with a repeat sign and a first ending bracket. The final staff concludes with a double bar line.

THE PARTY'S OVER

231
BETTY COMDEN
ADOLPH GREEN
JULIE STYNE

Medium Swing

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

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

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

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

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

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

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

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

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

PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA

D m (LAST X)



Musical notation for the first staff, bass clef, 4/4 time signature. It begins with a D minor chord (D m) and a repeat sign. The melody consists of eighth and quarter notes. A double bar line with a '2' above it indicates a second ending.

D m



Musical notation for the second staff, treble clef, 4/4 time signature. It begins with a D minor chord (D m) and a repeat sign. The melody consists of eighth and quarter notes.



Musical notation for the third staff, treble clef, 4/4 time signature. The melody continues with eighth and quarter notes.

D m



Musical notation for the fourth staff, treble clef, 4/4 time signature. It begins with a D minor chord (D m) and a repeat sign. The melody continues with eighth and quarter notes.



Musical notation for the fifth staff, treble clef, 4/4 time signature. The melody continues with eighth and quarter notes.

B \flat 7 A7



Musical notation for the sixth staff, treble clef, 4/4 time signature. It features a B \flat 7 chord and an A7 chord. The melody continues with eighth and quarter notes.

B \flat 7 A +7 \sharp 9 D +7 \sharp 9



Musical notation for the seventh staff, treble clef, 4/4 time signature. It features B \flat 7, A +7 \sharp 9, and D +7 \sharp 9 chords. The melody continues with eighth and quarter notes.

PANHANDLE HOOK (P. 2)

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

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

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

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

D m 3. E m7b5/A A 7#9/Eb ⊕ D m

A +7#9

TACET ON SOLOS

⊕ D m

PASSPORT

Med. Up Bop

CHARLIE PARKER

B \flat Δ 7 G m7 C m7 F7 B \flat Δ 7

C m7 F7 F m7 B \flat 7 E \flat Δ 7

1. B \flat Δ 7 G7 C m7 F7 || 2. B \flat Δ 7

D7 G7

G7 C7

F7 B \flat Δ 7 G m7

C m7 F7 B \flat Δ 7 C m7 F7

F m7 B \flat 7 E \flat Δ 7 B \flat Δ 7 G7 C m7 F7

PATZ BLUES

235

(CRAZY BLUES)

Funk

PAT METHENY

F7 Cm7 F7 Cm7

F7 Cm7 F7 Bb7 F/A F7

Bb7

F7 C+7 F7 E7 Eb7 D7

Db7 C7

F7 Bb7 F/A Ab°7 Gm7 C7sus4 F7

PEOPLE

BOB MERRILL
JULIE STYNE

Ballad

$B\flat\Delta 7$ $C m7$ $F7$ $B\flat\Delta 7$ $C m7$ $F7 \text{ sus } 4$

$B\flat\Delta 7$
3 $A m7$ $D7\sharp 9$ $A\flat 13\sharp 11$

$G m\Delta 7$ $C7\sharp 11$ $G m\Delta 7$ $C7\sharp 11$

$G m7$ $C7\flat 9$ $F\Delta 7$ G/B $B\flat m6$ F/A $A\flat\circ 7$

$G m7$ $C7 \text{ sus } 4$ $C7$ $E7$ $F\Delta 7$ $C m7$ $F7$

$B\flat\Delta 7$ $C m7$ $F7$ $B\flat\Delta 7$ $C m7$ $F7 \text{ sus } 4$

PEOPLE (P. 2)

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

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

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

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

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

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

PERHAPS

Medium Bop Blues

CHARLIE PARKER

The musical score for 'Perhaps' by Charlie Parker is presented in four staves of music. The key signature is one flat (Bb) and the time signature is common time (C). The score includes the following chord symbols above the staves:

- Staff 1: C Δ 7, D m7, G7, C Δ 7
- Staff 2: G m7, C7, F Δ 7, F7
- Staff 3: C Δ 7, E m7, A7 b 9, D m7
- Staff 4: G7 b 9, C Δ 7

The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs, indicating a complex melodic line characteristic of Charlie Parker's style.

PICADILLY LILLY

DAVE LIEBMAN

Medium Swing

The musical score for "Picadilly Lilly" by Dave Liebman is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Medium Swing". The score consists of ten staves of music, each with a specific chord progression indicated above the staff.

Staff 1: E Δ 7, Am7

Staff 2: Cm7, B7b9, E Δ 7, F7b9

Staff 3: E Δ 7, Am7

Staff 4: Cm7, B7b9, E Δ 7

Staff 5: Am7, G+7 (with a triplet of eighth notes marked "3")

Staff 6: Am7, G+7 (with a triplet of eighth notes marked "3")

Staff 7: Cm/F, Ebm/Ab, B+7

Staff 8: E Δ 7, Am7, Ab Δ 7, B7b9

Staff 9: E Δ 7, G Δ 7, Bb Δ 7, Ab Δ 7, E Δ 7, A7#11

POINCIANA

BUDDY BERNIER

NAT SIMON

Latin

D 9 sus 4

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

2. G 6/9 D 9 sus 4 G Δ 7 G 9 sus 4

G 9 F 9 sus 4 F 9 G Δ 7

1. D 9 sus 4 2. G Δ 7 E b Δ 7

D Δ 7 C m 7

A m 7 D 7 G Δ 7

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

G Δ 7 D 9 sus 4

D 9 sus 4 D 9 G 6/9

POINT OF RETURN

Latin

PAUL FERGUSON

C Δ 7 C $\frac{6}{9}$ Fm7 B \flat 7 \sharp 11 B \flat 7

A m7 A \flat m7 D \flat 7 \flat 9 D \flat 7

G \flat Δ 7 \sharp 5 G \flat $\frac{6}{9}$ F7 \sharp 9 \sharp 11 B7

B \flat m7 A \flat m7 D \flat 9 sus 4

C Δ 7 C $\frac{6}{9}$ Fm7 B \flat 7 \sharp 11 B \flat 7

A m7 A \flat m7 D \flat 7 \flat 9 D \flat 7

G \flat Δ 7 \sharp 5 G \flat $\frac{6}{9}$ F+7 \sharp 9 B7 \sharp 11

E Δ 7 E \flat 9 sus 4 A \flat Δ 7 G13 C $\frac{6}{9}$

POOR BUTTERFLY

JOHN GOLDEN
RAYMOND HUBBLE

Ballad

$B\flat m7$ $E\flat 7 \text{ sus } 4$ $E\flat 7 \flat 9$ $A\flat \circ 7$ $A\flat \Delta 7$
 $C + 7 \sharp 9$ $F 7$ $C m 7$ $F 7$
 $B\flat m 7$ $E\flat 7$ $G m 7 \flat 5$ $C 7 \sharp 9$ $F m 7$
 $B\flat 7$ $B\flat m 7 / E\flat$ $C m 7 \flat 5$ $F 7 \flat 9$
 $B\flat m 7$ $E\flat 7 \text{ sus } 4$ $E\flat 7 \flat 9$ $A\flat \circ 7$ $A\flat \Delta 7$
 $C + 7 \sharp 9$ $F 7$ $C m 7$ $F 7$
 $B\flat m 7$ $D\flat m 7$ $G\flat 7$ $C m 7$ $D\flat 7 \sharp 11$ $C m 7$ $B \circ 7$
 $B\flat m 7$ $E\flat 7$ $A\flat \Delta 7$

A PRETTY GIRL IS LIKE A MELODY

IRVING BERLIN

Easy Swing

A 7 B \flat 7 A 7 A m7 D 7

F \sharp /G G Δ 7 F \sharp /D G Δ 7/D G Δ 7

D m7 G 7 C $\overset{6}{9}$ C m7 F 7 G Δ 7

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

A 7 B \flat 7 A 7 A m7 D 7

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

F \sharp 7 B 7 E 7 A m7

A m7 E \flat 9 D 9 A m7 D 7 G $\overset{6}{9}$

PRISM

Ballad

KEITH JARRETT

G m7 G m+5 F Δ7 E m7 C# m7b5 F 7b9
 B m7 D m7 A 7b9 Bb Δ7 D m7 D 7 sus 4 D 7
 C m7 G m7 E m7b5 D m7/E A m A m Δ7
 F Δ7 C Δ7 C m7 A m Δ7 /B B m7 E 7
 F# m7 A m/B F# 7b9 A/B A m/B B/A
 G Δ7#5 E m/G F# m7b5 C Δ7 B m7 E 7
 F# m7 F Δ7 E 7b9 F# m7b5 E/D E/C F 7 sus 4 F 7
 C Δ7/E A/E A 6/E Bb/E B/E D 7 sus 4 E 6

PURE IMAGINATION

245

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

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

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

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

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

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

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

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

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

Chord symbols for the ninth staff: $G^{\Delta 7}$ $D\flat^7$ D^7 $E\flat^{\flat 9}$

RAHSAAN'S RUN

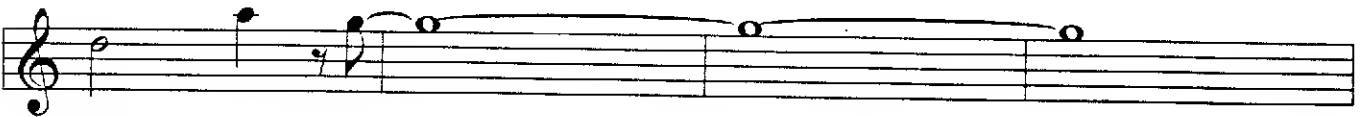
Bright

WOODY SHAW

A m7



D m7

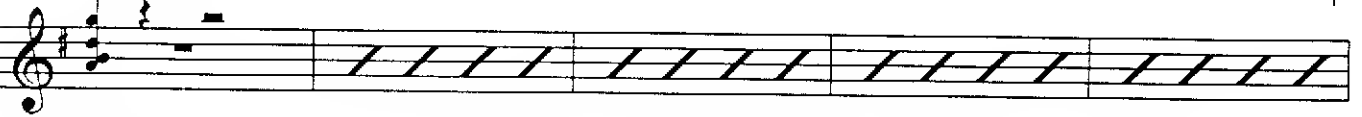


A m7



B +7#9

drum solo



1. B m7b5

E 7#9

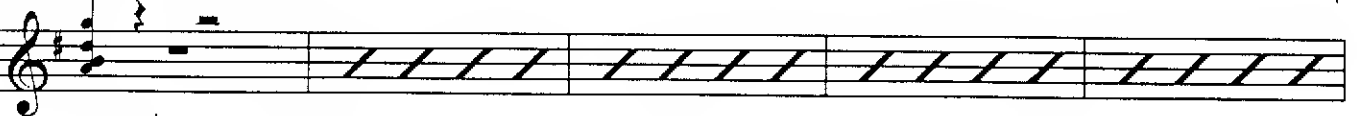
2. B m7b5 E +7#9

A m7



B +7#9

drum solo

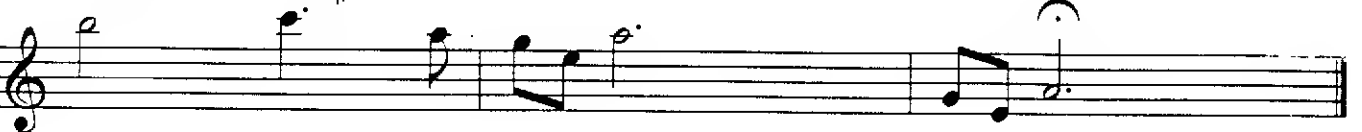


B m7b5

E +7#9

A m7

A m7



RE-RE

"Back Home in Indiana" changes

BOB MINTZER

Med. Up Swing

Ab Δ 7

F+7

Bb7#11



Bbm7

Eb7

Ab Δ 7

Ebm7

Ab7

Db Δ 7

Dbm7

Gb7

Ab Δ 7

F7b9

Bb7#11



Bbm7

Eb7

Ab Δ 7

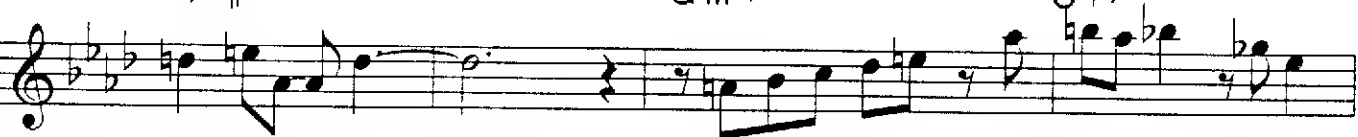
F+7



Bb7#11

Gm7b5

C+7



Fm7

C+7

Fm7

C+7



Fm7

Ab \circ 7

Cm7

F+7



Bbm7

Eb7

Ab Δ 7

3



RE: PERSON I KNEW

BILL EVANS

Medium Swing

C₆⁹ C₊⁹ F_#⁺/C B_bΔ⁷/C
 F m⁷/C Cm⁹
 F m^Δ⁷/C Cm⁹ F m⁷/C B_bΔ⁷₅/C
 F m^Δ⁷/C B_bΔ⁷/C F m⁷/C Db/C
 F m^Δ⁷/C B_bΔ⁷/C F m⁷/C Db/C

RELAXIN' AT CAMARILLO

249

Bop Blues

CHARLIE PARKER

The musical score consists of four staves of music in 4/4 time. The first staff begins with a C7 chord. The second staff features an F7 chord and includes a triplet of eighth notes. The third staff contains C7, A7, and Dm7 chords, with another triplet of eighth notes. The fourth staff includes G7, Em7, A+7, Dm7, and G7 chords. The melody is characterized by eighth and sixteenth notes, often with slurs and ties.

ROSEWOOD

Latin-Rock

WOODY SHAW

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B^bΔ⁷ A^bΔ⁷

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B^bΔ⁷ A^bΔ⁷

B^bΔ⁷ B^bm⁷ E^b7 A7^{#11}

A^bΔ⁷ A^bΔ⁷

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E^b EΔ⁷#11

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E^b EΔ⁷#11

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

B pedal

B pedal -----

C Δ 7 B \flat Δ 7 A m7 Ab/B \flat

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

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

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

Ab Δ 7

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

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

ROOM 608

Medium Bop


HORACE SILVER


Cm7/F Dm7/F Cm7/F F7#11
 Dm7 G7b9 Cm7 F7 BbΔ7 F7#9
 BbΔ7 G7 Cm7 F7 Dm7 G7 Cm7 F7
 Fm7 Bb7 EbΔ7 Eo7 1. Bb/F G7 Cm7 F7
 2. Bb/F BbΔ7 Fm7b5 Bb7#9
 EbΔ7 Abm7b5
 Db7#9 GbΔ7 F7#9 BbΔ7 G7
 Cm7 F7 Dm7 G7 Cm7 F7 Fm7 Bb7
 EbΔ7 Eo7 Bb/F G7 Cm7 F7 Bb9


ST. THOMAS

Medium Swing Latin

SONNY ROLLINS


C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



C^{Δ7} B^{b7} A⁷ D^{m7} A^{b7} #11 G⁷



C⁷ C⁷/E F⁶ F[♯]°7 C⁶/G G⁷ C⁶


SOLO CHANGES

C⁶ A⁷ D^{m7} G⁷ C⁶


C⁶ A⁷ D^{m7} G⁷ C⁶


E^{m7} b5 A⁷ D^{m7} G⁷


C⁷ C⁷/E F⁶ C⁶/G G⁷ C⁶


SAMBA DE ORFEU

Bright Samba

ANTONIO MARIA

LUIZ BONFA

C Δ 7C Δ 7F7 \sharp 11

Em7

A7

Dm7



G7

Dm7

G7

Dm7



G7

Dm7

1. G7

B \flat 7 \sharp 11

A7

Dm7

G7



2. G7

C \flat 6

Gm7



C7

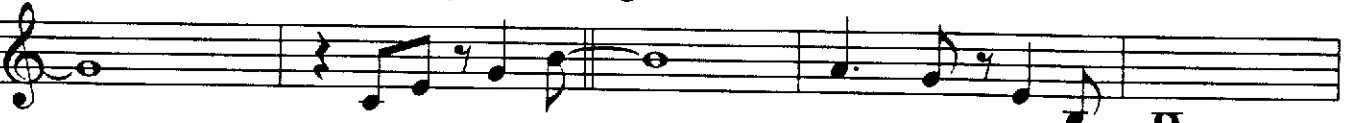
F Δ 7

Fm7

B \flat 7E \flat Δ 7

Dm7

G7

C Δ 7C Δ 7F7 \sharp 11

Em7

A7

Dm7

G7



SAMBA DE ORFEU (P.2)

Chord progression for the first system:

Staff 1: D m7 G7 D m7 G7

Staff 2: D m7 G7 C $\frac{6}{9}$

OPTIONAL SOLO CHANGES

Chord progression for the optional solo changes:

Staff 1: C Δ 7 C Δ 7 F7 \sharp 11 E m7 A7

Staff 2: D m7 G7 E b m7 A b7 E b m7 A b7

Staff 3: D m7 G7 1. B b7 \sharp 11 A7 D m7 G7 2. C Δ 7

Staff 4: G m7 C7 F Δ 7 F m7 B b7

Staff 5: E b Δ 7 D m7 G7 C Δ 7

Staff 6: C Δ 7 F7 \sharp 11 E m7 A7 D m7 G7 E b m7 A b7

Staff 7: E b m7 A b7 D m7 G7 C Δ 7

SANTURCE

EDDIE GOMEZ

Latin

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

$B\flat\Delta 7$ $B\flat\Delta 7\sharp 5$ $Gm7$ $Gm7/F$ $Em7\flat 5$ $A+7$

$Dm7$ $Dm7/C$ G/B

$B\flat m7$

$E\flat 7\text{ sus }4$ $E\flat 7\flat 9$ $A\flat\Delta 7$ $G+7$

$Cm7$ $F\sharp+7$ $B\Delta 7$ $B\flat+7$

$Em9$ $A7\text{ sus }4$ $A7$ $D\Delta 7$

$F\sharp+7\sharp 9$ $Bm7$ $Am7$ $D7$

$G\Delta 7$ $C\sharp 7\sharp 9$ $F\sharp m7$ $B7\text{ sus }4$ $B9$

$Em9$ $A7\text{ sus }4$ $A13$ $D7$ $G7$ $C7$ $F7$

$Dm7$ $F7$ $B\flat\Delta 7$ $A+7\sharp 9$

SAMBACIDE

Afro-Latin

BILL DOBBINS

The musical score for "Sambacide" is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a repeat sign and a key signature change to one sharp. The chord progression across the staves is as follows:

- Staff 1: D7#9, G7#9
- Staff 2: C7#9, BΔ7
- Staff 3: E9, AΔ7, D9, DbΔ7#11
- Staff 4: GbΔ7#11, DbΔ7#11, GbΔ7#11, Cm9, Bbm9
- Staff 5: Cm9, Bm9, Bbm9, Abm9, Bbm9, Abm9, AΔ7#11
- Staff 6: GΔ7#11, AΔ7#11, GΔ7#11, AΔ7#11
- Staff 7: GΔ7#11, AΔ7#11, Eb7#9 (1. ending), Eb7#9 (2. ending)
- Staff 8: AΔ7#11, FΔ7#11

The score includes various musical notations such as accents (^), slurs, and dynamic markings. A "solo break" section is indicated at the end of the 7th staff.

SEABROOK REVISITED

Samba

JACK ZUCKER

*D.C. al Fine*

SECRET LOVE

MITCHELL PARISH
BOBBY SHERWOOD

Bright Swing

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

OPTIONAL SOLO CHANGES

SECRET LOVE (P. 2)

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

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

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

$F m7$ $B\flat 7$ ^{1.} $G 7$ $C 7$ $F m7$ $B\flat 7$

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

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

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

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

SEEMS TO ME

Medium Swing

PAT SCOTT
PAT PACE

The musical score for "SEEMS TO ME" is written in B-flat major and 4/4 time. It consists of nine staves of music. The chord progressions are as follows:

- Staff 1: B \flat Δ 7, G m7, C m7, F7
- Staff 2: B \flat Δ 7, G m7, C m7, F7, D7
- Staff 3: G m7, G \flat +7, F m7, B \flat 7, E \flat Δ 7, A \flat 7#11
- Staff 4: D \flat Δ 7, G \flat 7#11, C m7, F7
- Staff 5: B \flat Δ 7, G m7, C m7, F7
- Staff 6: B \flat Δ 7, G m7, C m7, F7, D7
- Staff 7: G m7, G \flat +7, F m7, B \flat 7, E \flat m7, A \flat 7
- Staff 8: D \flat Δ 7, B \flat 7, E \flat m7, A \flat 7, D \flat 8

SERPENT'S TOOTH

Medium Up Tempo

MILES DAVIS

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

SHAW NUFF

DIZZY GILESPIE

Bright Swing

First staff of music, bass clef, featuring eighth notes and accents.

Second system of music, treble and bass clefs, with chords $Fm7$ and $G\flat\Delta7$.

Third system of music, treble and bass clefs, with chords $Fm7$ and $G\flat\Delta7$.

Fourth system of music, treble and bass clefs, with chord $Fm7$.

SOLO FILL

Solo fill section, treble and bass clefs, with chord $C7\#\text{11}$.

SKYLARK

267
HOAGY CARMICHAEL
JOHNNY MERCER

Ballad

Chord progressions for the first staff: F Δ 7, G m7, A m7, B \flat 7 \sharp 11, F Δ 7, B7 \sharp 11

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

Chord progressions for the third staff: 1. F Δ 7, D m7, G m7, C7 | 2. F Δ 7, C+7, F Δ 7, B7 \sharp 11

Chord progressions for the fourth staff: B \flat Δ 7, G7 \sharp 11, C m7, F7, B \flat Δ 7

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

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

Chord progressions for the seventh staff: A m7, B \flat 7 \sharp 11, F Δ 7, B7 \sharp 11, B \flat Δ 7, A m7, D m7, G7

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

A SLEEPIN' BEE

TRUMAN CAPOTE
HAROLD ARLEN

Medium Swing

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

$A\flat\Delta 7$ $D\flat 7$ $C 7$ $F 7_{\flat 9}$ $B\flat m 7$ $E 9^{\#11}$ $E\flat 7$ $D\flat 7$

$C 13$ $C + 7_{\flat 9}$ $F 7_{\flat 9}$ $F + 7_{\flat 9}$ $B\flat 13$ $B\flat + 7_{\flat 9}$ $E\flat 13$ $E\flat 7_{\flat 9}$

$A\flat 13$ $A\flat + 7$ $D\flat 7$ $B\flat m 7$ $C m 7$ $D\flat D^{\circ} 7$ $E\flat 9_{sus 4}$ $E\flat 9$

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

$A\flat\Delta 7$ $D\flat 7$ $C 7$ $F 7_{\flat 9}$ $B\flat m 7$ $E 9^{\#11}$ $E\flat 7$ $D\flat 7$

$C 13$ $C + 7_{\flat 9}$ $F 7_{\flat 9}$ $F + 7_{\flat 9}$ $B\flat 13$ $B\flat + 7_{\flat 9}$ $E\flat 13$ $E\flat 7_{\flat 9}$

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

$B\flat 7$ $B\flat + 7$ $E\flat 9_{sus 4}$ $E\flat 13$ $A\flat 6_9$

BLOWING CHANGES

SLEEPIN' BEE (P. 2)

$A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$ $A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$

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

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

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

$A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$ $A\flat\Delta 7$ $E\flat 7 \text{ sus } 4$

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

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

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

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

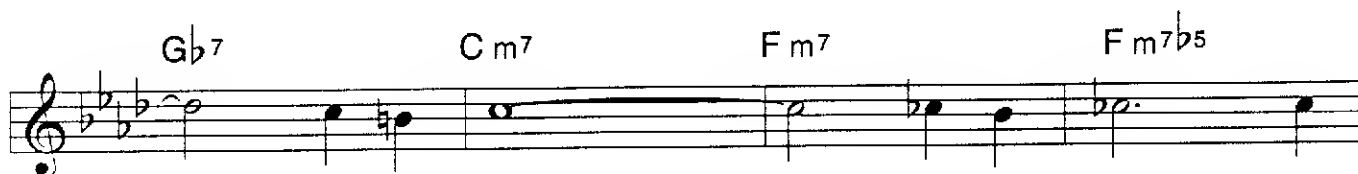
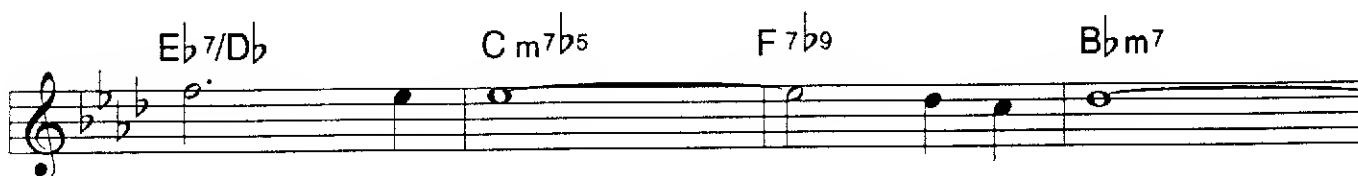
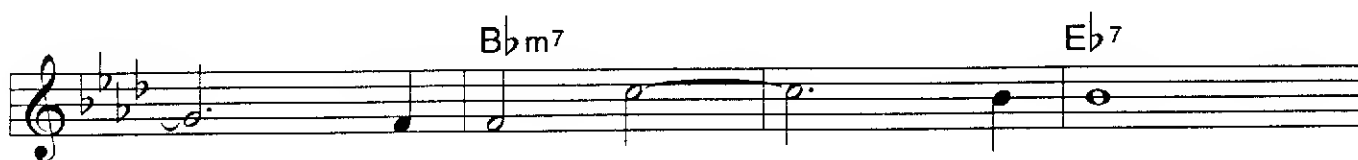
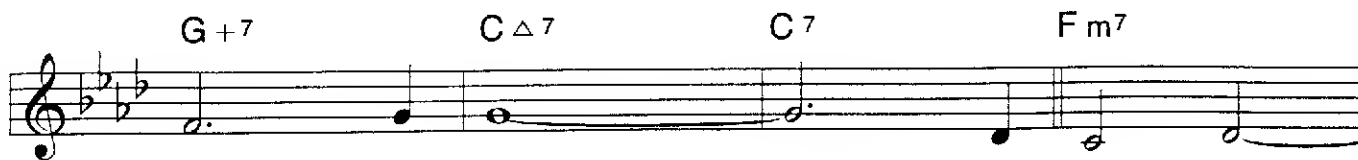
SO IN LOVE

COLE PORTER

Medium Swing

F m7 F m+5 G m7b5 C 7b9
 F m7 Bb m7
 Eb7 1. Eb7b9 AbΔ7
 DbΔ7 D m7b5 G 7b9 C Δ7 C7
 2. Eb7 Dbm7 Gb7 Cm7 F7b9
 Bbm7 Eb7 Ab6 Bbm7
 Eb7 AbΔ7 Fm7 Bbm7
 Eb7 AbΔ7 Bbm7

SO IN LOVE (P. 2)



SOME NERVE

tin

JOHN SCOFIELD

The musical score is written for guitar and bass in 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The first measure is a whole rest, followed by a quarter rest, then a series of eighth notes: Bb, A, G, F, E, D, C, Bb. This sequence is repeated in the third measure. The second measure is a double bar line with repeat dots, followed by a whole note chord: F major (F, A, C). The second staff starts with a whole note chord: C major (C, E, G). The third measure is a whole note chord: G7 (G, B, D, F). The third staff begins with a whole rest, followed by a quarter rest, then eighth notes: Bb, A, G, F, E, D, C, Bb. The fourth measure is a whole note chord: C major (C, E, G). The fifth staff starts with a whole note chord: F7 (F, Ab, C, Eb). The sixth measure is a whole note chord: C major (C, E, G). The seventh staff begins with a whole note chord: G7 (G, B, D, F). The eighth measure is a whole note chord: D7 (D, F, Ab, C). The ninth measure is a whole note chord: G7 (G, B, D, F). The final staff starts with a whole note chord: C major (C, E, G). The first measure is a whole note chord: C major (C, E, G). The second measure is a first ending bracket containing eighth notes: Bb, A, G, F, E, D, C, Bb. The third measure is a second ending bracket containing eighth notes: Bb, A, G, F, E, D, C, Bb. The piece concludes with a whole note chord: C major (C, E, G).

SOMETHING FROM EVERYONE

PAUL FERGUSON

INTRO

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

A^b₉ sus/F G^b₉ sus/F G⁹ sus/F A^b₉ sus/F D^m7/F E⁺7[#]9 E^b+7[#]9

G/A^b A^b₉ D⁺7[#]9 F[#]/G G^Δ7 C[#]+7[#]9 F/F[#] F[#]m¹¹ E^bm¹¹

A^b+7 G⁺7[#]9 G⁹/C C7[#]9 F[#]+7[#]9 F[#]9/B B7[#]9

F⁺7[#]9 F⁹/B B^b7[#]9 A^Δ7 A^b+7[#]9 D^b₉

C⁹/B B¹³ E₉ A^b₁₃/G G¹³ C₉ G7/F[#] F[#]+7[#]9

B^Δ7 B^b+7[#]9 A¹³[#]11 G/A^b A^b₉ D⁺7[#]9

G7[#]11 C⁹ F⁹ sus F7[#]9 D^m7/F E7

SONG FOR SISYPHUS

Med. Up Swing

PHIL WOODS

A+7 A \flat 7 G7 \flat 9 F \sharp m7 \flat 5 B+7 \flat 9
 B \flat \flat 6 Em7 A7 D Δ 7
 C m7 F7 B \flat Δ 7 E \flat 7 D7 D \flat 7
 C Δ 7 B+7 \flat 9 B \flat \flat 6
 Em7 A7 D Δ 7 F m7 B \flat 7 E \flat Δ 7
 E \flat 7 \sharp 11 D+7 D \flat Δ 7 C7 \flat 9 F7 \sharp 11
 B \flat 7 \sharp 9 E \flat +7 \flat 9 A \flat m7 A m7
 A \flat m7 D \flat 7 G \flat Δ 7 A+7 A \flat 7 G7 \flat 9
 F \sharp m7 \flat 5 B+7 \flat 9 C7 D \flat 7
 D7 \flat 9 E \flat 7 F m7 B \flat 7

SONG FOR SISYPHUS (P. 2)

BLOWING CHANGES

F#m7b5 B +7b9 Bb6/9 Em7 A7


DΔ7 Cm7 F7 BbΔ7


CΔ7 B +7b9 Bb6/9 Em7 A7


DΔ7 Fm7 Bb7 EbΔ7


C7b9 F7#11 Bb7#9 Eb+7b9


Abm7 Am7 Abm7 Db7 GbΔ7


F#m7b5 B +7b9 C7 Db7


D7b9 Eb7 Fm7 Bb7


SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

The musical score is written for two instruments in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note A4. The second staff continues the melody with a quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The third staff concludes the phrase with a quarter note C4, an eighth note B-flat3, a quarter note A3, and a quarter note G3. The score includes several chords: B-flat7, E-flat7, B-flat7, E-flat7, B-flat7, C m7, F7, B-flat7, G7, C m7, and F7.

SOON

IRA GERSHWIN
GEORGE GERSHWIN

Medium Swing

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

SPIRIT SAMBA

RON ESCHETE

Samba

$\text{♩} = 132$

Cm

D7

G7

C7



Fm7

Bb7

EbΔ7

EΔ7#11



Eb

F7

Bb7

Eb



Ab

Db

G+7



RHY. TACIT

SWING

C

Am7

Dm7

G7

AbΔ7
LATIN



GΔ7

C7

CbΔ7

F7



BbΔ7

E7

AΔ7

Em7 A7



SPIRIT SAMBA (P. 2)

D B A \flat F D \flat ⁶

D m7 G7 C Δ 7 E \flat m7 A \flat 7

D \flat ⁶ D m7 \flat 5 G7

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

Φ E \flat ⁶ drum fill A \flat ⁶ drum fill

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

SPRING CAN REALLY HANG YOU UP THE MOST

FRAN LANDESMAN
TOMMY WOLF

Ballad

Chord progression for the first staff: C Δ 7 B \flat 7 C Δ 7 B \flat 7 C Δ 7 B \flat 7 C Δ 7

Chord progression for the second staff: E \flat 7sus4 A \flat Δ 7 A7sus4 E Δ 7 G7sus4 C Δ 7 Am7

Chord progression for the third staff: Dm7 G7 C/E E \flat 7 Dm7 A+7 Dm7 G7

Chord progression for the fourth staff: C Δ 7 B \flat 7 C Δ 7 B \flat 7 Em7 Am7 Dm7 G7 Em7 A7

Chord progression for the fifth staff: F \sharp m7 \flat 5 Fm7 Em7 Am7 D7 1. Dm7 G7 C Δ 7 G7sus4

Chord progression for the sixth staff: 2. Dm7 G7 C Δ 7 Gm7 C Δ 7 Gm7 C Δ 7

Chord progression for the seventh staff: Gm7 C Δ 7 Gm7 C Δ 7 Cm7 F Δ 7

SPRING CAN REALLY...(P. 2)

Cm7 FΔ7 F#m7 B7 EΔ7 Am7 D7 GΔ7 FΔ7

3 3 3



CΔ7 BbΔ7 CΔ7 Am7 Dm7 G7 Em7 A7 F#m7b5 Fm7



Ebm7 Ab7 Dm7 G7 Em7 A7 FΔ7 Em7



Dm7 CΔ7 Bm7b5 E7 Am7 D7 FΔ7 Bb7



Em7 A7 G9sus4 Db/Eb G7#9 CΔ7



SQUIRREL

Medium Swing

TADD DAMERON

The musical score for "Squirrel" by Tadd Dameron is presented in three staves of music. The key signature is one flat (Bb) and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. It contains a repeat sign followed by a melodic line. Above the staff, the chords F7, Bb7, and F7 are indicated. Below the staff, the chord Bb7 is written under the first measure, and F7 is written under the fourth measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff also continues the melodic line. Above the third staff, the chords G m7, C 7 sus 4, and F7 are indicated. Below the third staff, the chord G m7 is written under the first measure, C 7 sus 4 is written under the second measure, and F7 is written under the fourth measure. The piece concludes with a double bar line and repeat dots.

STABLEMATES

BENNY GOLSON

Medium Swing

The musical score for "Stablemates" by Benny Golson is presented in ten staves of music. The tempo is marked "Medium Swing". The key signature is one flat (B-flat major / D-flat minor). The score includes various chords and rhythmic patterns, including triplets. The chords are: E m7, A 7, E b m7, A b 7, D b Δ 7, C 7 # 9, A b m7, D b 7, G b Δ 7, G m 7 b 5, C 7, F m7, B b 7, E b m7, A b 7 b 9, D b Δ 7, F m7, G b 7, G 7 # 9, C 7, B 7, B b 7, A 7, A b 7, E m7, A 7, E b m7, A b 7, D b Δ 7, C 7 # 9, A b m7, D b 7, G b Δ 7, G m 7 b 5, C 7, F m7, B b 7, E b m7, A b 7 b 9, D b Δ 7.

STAR EYES

DON RAYE
GENE DePAUL

Medium Swing

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

STARS FELL ON ALABAMA

MITCHELL PARISH
FRANK PERKINS

Ballad

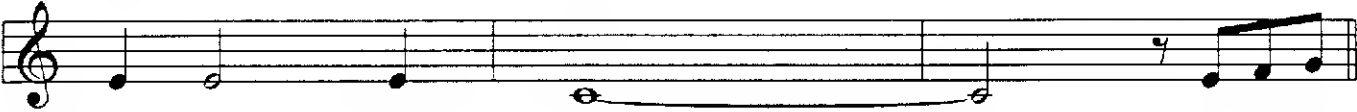
C Δ 7 A7 Dm7 G7 C Δ 7 F Δ 7 Em7 Eb \circ 7



Dm7 1. G7 G7/F Em7 A7 Dm7 G7



2. G7 C Δ 7 F7 Em7 A7



Dm7 G7 Em7 Am7 Dm7 G7



C Δ 7 A7 Dm7 Bm7 \flat 5 E7 Am7 Am7/G



F \sharp m7 B7 E Δ 7 G7 C Δ 7 A7



Dm7 G7 C Δ 7 F Δ 7 Em7 Eb \circ 7



Dm7 G7 C Δ 7



STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

Staff 1: $B\flat\Delta 7$ $G m7$ $C m7$ $F 7\#11$ $B\flat\Delta 7$ $G 7\flat 9$

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

Staff 3: $B\flat\Delta 7$ $G 7\flat 9$ $C m7$ $F 7$ $B\flat\Delta 7$ $D 7$

Staff 4: $D 7$ $G 7$

Staff 5: $C 7$ $F 7$

Staff 6: $F 7$ $B\flat\Delta 7$ $G m7$ $C m7$ $F 7\#11$

Staff 7: $B\flat\Delta 7$ $G 7\flat 9$ $C m7$ $F 7$ $B\flat\Delta 7$ $G m7$

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

STORMY WEATHER

287
TED KOEHLER
HAROLD ARLEN

Ballad

The musical score for "Stormy Weather" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various chord annotations above the notes, such as EbΔ7, C7b9, Fm7, Bb7, Gm7, Fm7/Bb, Gm7, F#7, Bb+7, C7#9, Bb7b9, EbΔ7, Fm7, Bb7, Gm7, C7b9, Fm7, Fm7/Bb, Gm7, F#7, Fm7, Bb+7, EbΔ7, A7b9, AbΔ7, A°7, Eb/Bb, AbΔ7, A°7, Eb/Bb, Eb7, AbΔ7, A°7, Eb/G, Cm7, Gm7, Cm7, F7, Bb7b9, EbΔ7, C7b9, Fm7, Bb7, Gm7, C7b9, Fm7, Fm7/Bb, Gm7, F#7, Fm7, Bb+7, and EbΔ7. The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the beginning of the first staff.

STREET OF DREAMS

SAM LEWIS
VICTOR YOUNG

Ballad

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of four staves of music. The first staff begins with a whole note chord F7, followed by a triplet of eighth notes (G4, Ab4, Bb4), a whole note chord Bb7, a quarter note Eb4, a quarter note Ab4, a quarter note Bb4, and a whole note chord Gm7. The second staff continues with a whole note chord F7, a triplet of eighth notes (G4, Ab4, Bb4), a whole note chord Bb7, a quarter note Eb4, a quarter note Ab4, a quarter note Bb4, a whole note chord Bbm7, and a whole note chord Eb7. The third staff starts with a whole note chord AbΔ7, a triplet of eighth notes (G4, Ab4, Bb4), a whole note chord Db7, a quarter note Eb4, a quarter note Ab4, a quarter note Bb4, a whole note chord Db7, and a whole note chord C7. The fourth staff begins with a whole note chord F7, a triplet of eighth notes (G4, Ab4, Bb4), a whole note chord Db7, a quarter note Fm7, a quarter note Bb7sus4, and a whole note chord Eb6.

Chord progression for the first staff: F7, Bb7, EbΔ7, AbΔ7, Gm7, C7.

Chord progression for the second staff: F7, Bb7, EbΔ7, Bb+7, Bbm7, Eb7.

Chord progression for the third staff: AbΔ7, Db7, EbΔ7, Db7, C7.

Chord progression for the fourth staff: F7, Db7, Fm7, Bb7sus4, Eb6.

SUNNY

BOBBY HEBB

Light Rock

Am⁷ Gm⁷ C⁷ F Δ ⁷ Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F Δ ⁷ Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F Δ ⁷ B \flat ⁷

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

Detailed description: This block contains four staves of musical notation for the song 'Sunny' by Bobby Hebb. Each staff is in treble clef with a common time signature (C). The first two staves begin with a repeat sign. The first staff has a key signature of one flat (Bb) and a tempo/style marking of 'Light Rock'. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff has the same notes. The third staff has notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The fourth staff has notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chord symbols are placed above the notes: Am7, Gm7, C7, FΔ7, Bm7, E7 on the first two staves; Am7, Gm7, C7, FΔ7, Bb7 on the third staff; Bm7b5, E7#9, Am7, E7#9 on the fourth staff.

SUNNY SIDE OF THE STREET

DOROTHY FIELDS
JIMMY McHUGH

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of eight staves of music. Above the staves are various chord symbols indicating the harmonic structure. The first staff begins with a repeat sign. The second staff includes first and second endings. The key signature is one flat (B-flat major / D minor).

Chord symbols above the staves:

- Staff 1: C Δ 7, B m7 E7, F Δ 7, B \flat 7 \sharp 11
- Staff 2: A m7, D7, D m7, G7, 1. E m7, D m7 G7
- Staff 3: 2. C Δ 7, G m7, C7
- Staff 4: F Δ 7, A m7, D7
- Staff 5: G7, D m7, G7, C Δ 7, B m7, E7
- Staff 6: F Δ 7, B \flat 7 \sharp 11, A m7
- Staff 7: D7, D m7, G7, C Δ 7

SWEET LORRAINE

MITCHELL PARISH

CLIFF BURWELL

Ballad or Medium Swing

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp °7 Am7 Gm7 C7 F7 E7

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

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp °7 Am7 Gm7 C7 F7 E7

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

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

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

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp °7 Am7 Gm7 C7 F7 E7

E \flat 7 \sharp 11 D7 Dm7 G7 C Δ 7

SWING

DENTZ SWING

Medium Swing

CHICK COREA

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

The musical score consists of eight staves of music in treble clef, 4/4 time. The key signature has one sharp (F#). The piece is a medium swing. The first staff begins with a D minor 7 chord. The second staff continues with D minor 7, E7, and A minor 7. The third staff features A7 and D minor 7. The fourth staff includes Bb delta 7, A minor 7, F# minor 7 flat 5, and a first ending F minor 7. The fifth staff shows E7, a second ending F minor 7, E7, and G minor 7. The sixth staff contains G minor 7, Ab minor 7, Db7, and F#7 flat 9. The seventh staff concludes with B7 flat 9, E minor 7, C7, and B minor 7.

SWING DENTZ SWING (P. 2)

$A\flat 7$ $G 7$

$G 7$ $C \Delta 7$ $F 7$ $C \Delta 7 \#11$

$B 7$ $E m 7$

$C \Delta 7$ $F 7$ $C 7$ $B 7$ $E m$

Ritard

SWING SHIFT

Med. Swing

CHUCK ISRAELS

B \flat 7

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B \flat major/D \flat minor) and a common time signature (C). The melody in the treble clef starts with a quarter rest, followed by a dotted quarter note G \flat , an eighth note A \flat , and a quarter note B \flat . The bass clef accompaniment starts with a quarter rest, followed by a dotted quarter note B \flat , an eighth note A \flat , and a quarter note G \flat . The system contains four measures of music.

E \flat 7

B \flat 7

The second system of musical notation continues the piece with two staves. The treble clef melody has a quarter rest, followed by a dotted quarter note G \flat , an eighth note A \flat , and a quarter note B \flat . The bass clef accompaniment has a quarter rest, followed by a dotted quarter note B \flat , an eighth note A \flat , and a quarter note G \flat . The system contains four measures of music.

F7

E \flat 7

A \flat 7

The third system of musical notation concludes the piece with two staves. The treble clef melody features a quarter rest, followed by an eighth note G \sharp , an eighth note A \flat , a quarter note B \flat , and a dotted quarter note C \flat . The bass clef accompaniment includes a quarter rest, followed by a dotted quarter note B \flat , an eighth note A \flat , and a quarter note G \flat . A 'fill' instruction is written above the bass line in the third measure. The system contains four measures of music.

SY CLONE

Fast Swing

JACK ZUCKER

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

The first line of musical notation is in 4/4 time, starting with a repeat sign. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures with various chord symbols above them: F7, B \flat 7, F7, G7 \flat 9, C+7 \sharp 9, and F+7 \sharp 9.

B \flat 7 F7 D+7 \sharp 9

The second line of musical notation continues the melody. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures with various chord symbols above them: B \flat 7, F7, and D+7 \sharp 9.

D \flat 7 C+7 \sharp 9 F+7 \sharp 9 G7 \flat 9 C+7 \sharp 9

The third line of musical notation concludes the piece. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures with various chord symbols above them: D \flat 7, C+7 \sharp 9, F+7 \sharp 9, G7 \flat 9, and C+7 \sharp 9. The line ends with a double bar line.

SOLO ON BLUES

T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

$A\flat_9$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_9$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_9$ $D\circ 7$ $C m7$ $F 7\sharp 9$ $B\flat m7$ $E\flat 7\sharp 9$

$A\flat_9$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_9$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_9$ $D\circ 7$ $C m7$ $F 7$ $B\flat m7$ $E\flat 7\flat 9$ $A\flat_9$

$G m7$ $C 7$ $C m7$ $F 7$

$F m7$ $B\flat 7$ $B\flat m7$ $F 7\flat 9$ $B\flat m7$ $E\flat 7$

$A\flat_9$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_9$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_9$ $D\circ 7$ $C m7$ $F+7\flat 9$ $B\flat m7$ $E\flat 7\flat 9$ $A\flat_9$

TEACH ME TONIGHT

SAMMY CAHN
GENE DePAUL

Swing Ballad

F m7 B \flat 7 B \flat +7 E \flat Δ 7 A \flat 7 G m7 C7 C+7
 F m7 B \flat 7 G m7 \flat 5 C7 \flat 9 F m7
 1. B \flat 7 sus 4 B \flat 7 E \flat Δ 7 C7 F m7 B \flat 7 B \flat +7 2. B \flat 7 sus 4 B \flat 7
 E \flat \flat 6 G m7 F \sharp m7 F m7 B \flat 7 E \flat Δ 7 C7 \flat 9
 F m7 B \flat 7 E \flat Δ 7 A m7 \flat 5 D7 \flat 9 G m7 C7
 C m7 F7 F m7 B \flat 7 B \flat +7 E \flat Δ 7 A \flat 7
 G m7 C7 C+7 F m7 B \flat 7 G m7 \flat 5 C7 \flat 9
 F m7 B \flat 7 sus 4 B \flat 7 E \flat \flat 6

TEA FOR TWO

IRVING CAESAR
VINCENT YOUMANS

Medium Swing

B \flat m⁷ E \flat ⁷ B \flat m⁷ E \flat ⁷ A \flat Δ ⁷ D \flat ⁷ C m⁷ B \circ ⁷



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



D m⁷ G⁷ D m⁷ G⁷ C Δ ⁷ F⁷ E m⁷ A⁷



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



B \flat m⁷ E \flat ⁷ B \flat m⁷ E \flat ⁷ A \flat Δ ⁷ D \flat ⁷ C m⁷ B \circ ⁷



B \flat m⁷ E \flat ⁷ B \flat m⁷ E \flat ⁷ C m⁷ \flat ⁵ F \flat ⁹



B \flat m⁷ F⁷ G \flat ⁷ F⁷ A \circ ⁷ B \flat m⁷ D \flat m Δ ⁷ G \flat ⁷



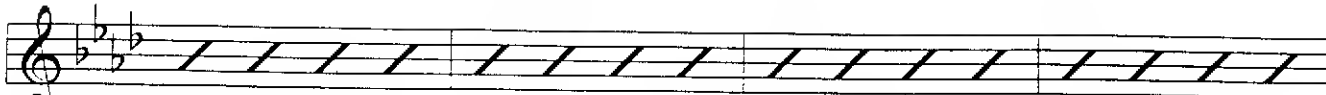
A \flat /C B \circ ⁷ B \flat m⁷ E \flat ⁷ A \flat Δ ⁷



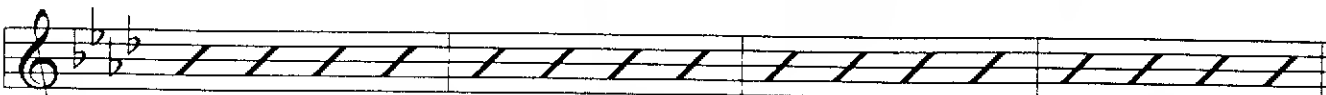
TEA FOR TWO (P. 2)

OPTIONAL CHORDS

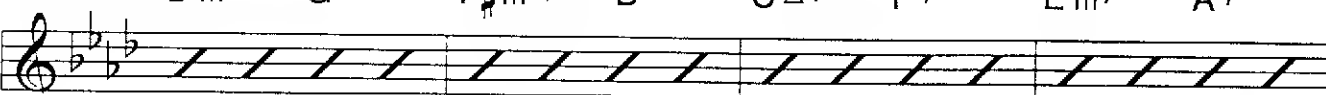
$B\flat m^7$ $E\flat^7$ $D m^7 \flat^5$ G^7 $A\flat \Delta^7$ $D\flat^7$ $C m^7$ F^7



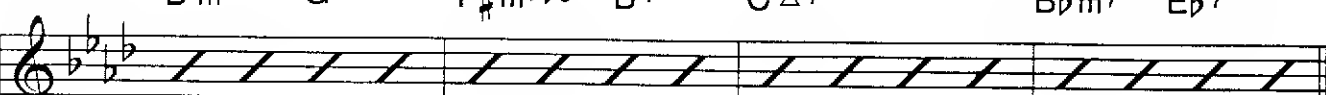
$B\flat m^7$ $E\flat^7$ $D m^7 \flat^5$ G^7 $A\flat \Delta^7$ $B\flat m^7$ $C m^7$ $D\flat \Delta^7$



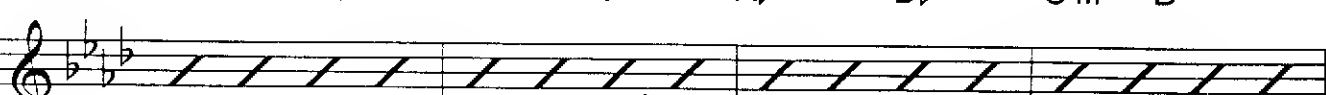
$D m^7$ G^7 $F\sharp m^7 \flat^5$ B^7 $C \Delta^7$ F^7 $E m^7$ A^7



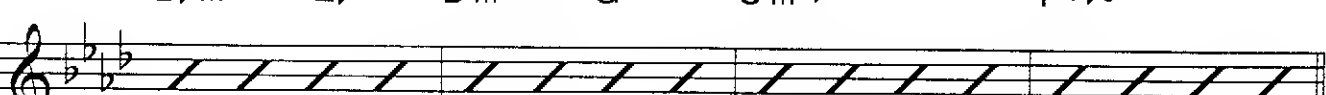
$D m^7$ G^7 $F\sharp m^7 \flat^5$ B^7 $C \Delta^7$ $B\flat m^7$ $E\flat^7$



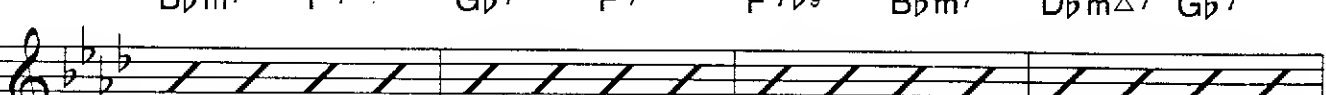
$B\flat m^7$ $E\flat^7$ $D m^7 \flat^5$ G^7 $A\flat \Delta^7$ $D\flat^7$ $C m^7$ $B^{\circ}7$



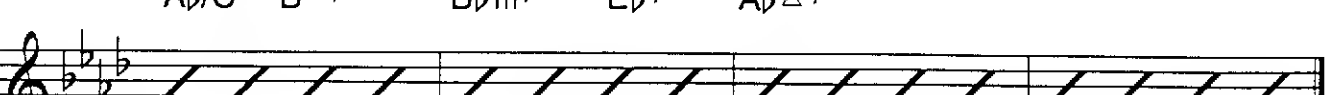
$B\flat m^7$ $E\flat^7$ $D m^7 \flat^5$ G^7 $C m^7 \flat^5$ $F^7 \flat^9$



$B\flat m^7$ F^7 $G\flat^7$ F^7 $F^7 \flat^9$ $B\flat m^7$ $D\flat m \Delta^7$ $G\flat^7$



$A\flat/C$ $B^{\circ}7$ $B\flat m^7$ $E\flat^7$ $A\flat \Delta^7$



THAT OLD FEELING

LEW BROWN
SAMMY FAIN

Ballad or Easy Swing

$E\flat_9$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$

$F m7$ $C+7$ $F m7$ $F\sharp m7$ $B7$ $B\flat7$ $G7$

$C m7$ $G7/B$ $E\flat/B\flat$ $A7$ $A\flat\Delta7$

$C m7$ $F7$ $F m7$ $B7\sharp11$ $B\flat7$

$E\flat_9$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$

$F m7$ $C+7$ $F m7$ $F m7/E\flat$ $A m7\flat5$ $D7\flat9$

$G m7\flat5$ $C7\flat9$ $F m7$ $A\flat m7$ $D\flat7$

$E\flat/B\flat$ $G7/B$ $C m7$ $G\flat7$ $F m7$ $B\flat7\text{ sus }4$ $B\flat7$ $E\flat_9$

THAT'S ALL

ALAN BRANDT
BOB HAYMES

Ballad

$B\flat\Delta 7$ $Cm 7$ $Dm 7$ $Cm 7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$

$Dm 7$ $G 7$ $Em 7\flat 5$ $E\flat m 7$ $Dm 7$ $D\flat^{\circ} 7$ 1. $Dm 7$ $G 7$

$Cm 7$ $F 7$ 2. $Cm 7$ $F 7$ $B\flat 9$ $Fm 7$ $B\flat 7\flat 9$

$E\flat\Delta 7$ $C 7\flat 9$ $Fm 7$ $B\flat 7\flat 9$ $E\flat\Delta 7$ $A\flat 7$ $Gm 7$ $C 7\flat 9$

$F\Delta 7$ $D 7\flat 9$ $Gm 7$ $C 7\flat 9$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $Cm 7$ $Dm 7$ $Cm 7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$ $Dm 7$ $G 7$

$Em 7\flat 5$ $E\flat m 7$ $Dm 7$ $D\flat^{\circ} 7$ $Cm 7$ $F 7$ $B\flat 9$

THEME FOR MAXINE

Medium 3

WOODY SHAW

Em7 3 F#m7 3 D7 3 C7 3

Musical staff 1: Treble clef, 3/4 time signature. Chords: Em7, F#m7, D7, C7. Rhythmic patterns with triplets.

Gm7 Cm 3 1. Gm Cm 3 2. Gm Cm

Musical staff 2: Treble clef, 3/4 time signature. Chords: Gm7, Cm. First ending: Gm, Cm. Second ending: Gm, Cm.

AΔ7 3 GΔ7 3 FΔ7 3 Am7

Musical staff 3: Treble clef, 3/4 time signature. Chords: AΔ7, GΔ7, FΔ7, Am7. Rhythmic patterns with triplets.

AΔ7 3 GΔ7 3 FΔ7 3 Am7

Musical staff 4: Treble clef, 3/4 time signature. Chords: AΔ7, GΔ7, FΔ7, Am7. Rhythmic patterns with triplets.

THEN I'LL BE TIRED OF YOU

E. Y. HAEBURG
ARTHUR SCHWARTZ

Ballad

C Δ 7 A7 \sharp 11 Dm7 G⁹ sus 4 C Δ 7 A7 \sharp 11 Dm7 G⁹ sus 4 G7

B \flat 7 \sharp 11 A7 Dm7 G7 G7/F Em7 A7 Dm7 G7

C Δ 7 A7 \sharp 11 Dm7 G⁹ sus 4 C Δ 7 A7 \sharp 11 Dm7 G⁹ sus 4 G7

B \flat 7 \sharp 11 A7 Dm7 G7 C \flat 9 B \flat m7 E \flat 7

A \flat Δ 7 Fm7 B \flat m7 E \flat 7 A \flat Δ 7 B7 B \flat m7 E \flat 7

A \flat Δ 7 Fm7 B \flat m7 E \flat 7 Cm7 F7 Dm7 G7

C Δ 7 A7 \sharp 11 Dm7 G⁹ sus 4 C Δ 7 A7 \sharp 11 Dm7 G⁹ sus 4 G7

B \flat 7 \sharp 11 A7 Dm7 G7 C \flat 9

THERE GOES MY HEART

BENNY DAVIS
ABNER SILVER

Ballad or Swing

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

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

$D m 7\flat 5$ $G + 7$ $C m 7$

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

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

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

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

$B\flat\Delta 7/F$ $C m 7/F$ $E\flat m/F$ $B\flat 9$

THERE GOES MY HEART (P. 2)

BLOWING CHANGES

B \flat Δ 7 D m7 G7 C m7 F7


C m7 F7 B \flat Δ 7


D m7 \flat 5 G7 C m7


G m7 C7 C m7 F7


B \flat Δ 7 D m7 G7 C m7 F7


C m7 F7 B \flat Δ 7


D m7 \flat 5 G7 C m7 A \flat 7


B \flat Δ 7 C m7 F7 B \flat 6/8 C m7 F7


THEY SAY IT'S WONDERFUL

Medium Swing

IRVING BERLIN

G m7

G m7b5 C7b9 FΔ7

A m7 Ab°7



G m7

G m7b5 C7b9

FΔ7

A m7 D7



G m7

G m7b5 C7b9 FΔ7

A m7 Ab°7



G m7

G m7b5 C7b9

C m7

F7



BbΔ7

Eb7#11

D m7

A m7

E7



A m7

B m7b5 E7b9

A m7 D7

Ab m7 Db7



G m7

G m7b5 C7b9 A m7b5

D7b9



G m7

C7

F6/9



THIER'S TEARS

Bossa

CLARE FISCHER

F m F m/E \flat 3 D \flat Δ 7 \sharp 11 C 7 \sharp 9
 D \flat Δ 7 \sharp 11 C 7 3 F m
 F 7 \sharp 9 B \flat m7 E \flat 7
 A 7 \sharp 9 D 7 \flat 9 A \flat Δ 7 \sharp 11 G 7 C 6 \flat G \flat 7 \sharp 11
 F m F m/E \flat 3 D \flat Δ 7 \sharp 11 C 7 \sharp 9
 D \flat Δ 7 \sharp 11 C 7 3 F m
 F 7 \sharp 9 B \flat m7 E \flat 7
 D \flat Δ 7 G + 7 \sharp 9 C + 7 F m 6 \flat

THINGS AIN'T WHAT THEY USED TO BE

Medium Swing

DUKE ELLINGTON

F7 F7
 B \flat 7
 F7 Gm7
 C7 \sharp 9 C7 F7 A \flat 7 Gm7 C7

THIS CAN'T BE LOVE

LORENZ HART
RICHARD RODGERS

Medium Swing

The musical 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 begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody with a dotted quarter note and a half note. The third staff repeats the first staff's melody. The fourth staff continues the melody with a dotted quarter note and a half note. The fifth staff continues the melody with a quarter note and a half note. The sixth staff continues the melody with a quarter note and a half note. The seventh staff continues the melody with a quarter note and a half note. The eighth staff continues the melody with a quarter note and a half note. The ninth staff continues the melody with a quarter note and a half note. The tenth staff continues the melody with a quarter note and a half note.

Chord progressions are indicated above the staves:

- Staff 1: F⁶ (measures 1-2), B^b7 (measures 3-4)
- Staff 2: F^Δ7 (measures 1-2), D m7 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8)
- Staff 3: F⁶ (measures 1-2), B^b7 (measures 3-4)
- Staff 4: A m7 (measures 1-2), D m7 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8), F⁶ (measures 9-10)
- Staff 5: E m7 (measures 1-2), A7 (measures 3-4), D m7 (measures 5-6)
- Staff 6: A m7^b5 (measures 1-2), D7^b9 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8)
- Staff 7: F⁶ (measures 1-2), B^b7 (measures 3-4)
- Staff 8: A m7 (measures 1-2), D m7 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8), F⁶ (measures 9-10)

THREE AND ONE

Med. Swing

THAD JONES

E \flat Δ 7E \flat Δ 7 D \flat 7 C7

F m7

A m7

D7



G7

C7 \flat 9

F7

B \flat 71. E \flat 7A \flat Δ 7

A m7

D7

G m7

C7

F m7

B \flat 7

2.

E \flat 7 \sharp 9E \flat 7 \sharp 9/GA \flat 7A \circ 7E \flat 6/B \flat

C7

F m7

B \flat 7

⊕

B7 E7 E \flat 7 \sharp 9

THE THRILL IS GONE

311

B. DeSILVA

LEW BROWN

RAY HENDERSON

Ballad

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/C minor). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody is primarily composed of quarter and eighth notes. Chord progressions are indicated by letters above and below the staff lines. The progression starts with Cm7, G+7, Cm7, and F7. The second staff continues with Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, and Cm7. The third staff has Dm7b5, G7b9, Cm7, Gb7#11, Fm7, and Dm7b5 G7. The fourth staff repeats the first four chords: Cm7, G+7, Cm7, and F7. The fifth staff continues with Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, and Cm7. The sixth staff has Dm7b5, G7b9, Cm7, Gb7#11, Fm7, and Dm7b5 G7b9. The seventh staff has Cm7, Cm7/Bb, Am7b5, Ab7#11, and Cm7. The eighth staff has Fm7, Fm7/Eb, Dm7b5, and G7. The ninth staff has AbΔ7, Dm7b5, G7b9, and Cm6. The final staff concludes the piece with a double bar line.

Chord progressions shown above the staff lines:

Cm7 G+7 Cm7 F7

Fm7 Bb7 E7#11 EbΔ7 Dm7b5 G+7b9 Db7#11 Cm7

Dm7b5 G7b9 Cm7 Gb7#11 Fm7 Dm7b5 G7

Cm7 G+7 Cm7 F7

Fm7 Bb7 E7#11 EbΔ7 Dm7b5 G+7b9 Db7#11 Cm7

Dm7b5 G7b9 Cm7 Gb7#11 Fm7 Dm7b5 G7b9

Cm7 Cm7/Bb Am7b5 Ab7#11 Cm7

Fm7 Fm7/Eb Dm7b5 G7

AbΔ7 Dm7b5 G7b9 Cm6

THYME'S TIME

Medium Swing

DEAN NEWTON

INTRO $B\flat\Delta 7$ $A\flat\Delta 7$ $G\flat\Delta 7$ $F+7$
(VAMP ON D.C.)

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

$E\flat 7\sharp 11$ $C\sharp 7$ $D m 7$ $G 7$

$E 7$ $A 7$ $D 7$ $G 7$


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


2. $B\flat\Delta 7$ $F\sharp m 7\flat 5$ $F 7\text{ sus}$ $F 7$ $B m 7$ $E m 7$ $A 7\flat 9$


$C\sharp m 7\flat 5$ $F\sharp 7$ $B m 7\flat 5$ $B 7$ $C\Delta 7$ $C 6$


$C m 7$ $F 7$ $B\flat\Delta 7$ $A m 7$ $D 7$

THYME'S TIME (P 2)

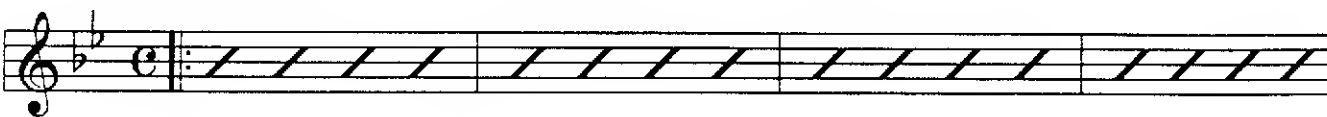
G m7 G \flat m7 F m7 B \flat 7 \flat 9 E \flat 7 \sharp 11 C \sharp \circ 7



D m7 G 7 E m7 A 7 D m7 G 7 \flat 9


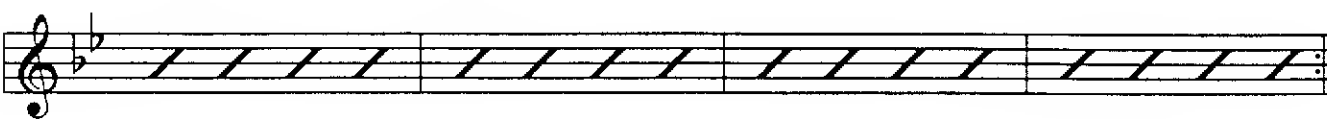
C m7 F 7 B \flat $\frac{6}{9}$


G \flat Δ 7 \sharp 11 E Δ 7 \sharp 11 D Δ 7 \sharp 11 D \flat Δ 7


SOLO CHANGES

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


E \flat 7 E \circ 7 B \flat /F G 7


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


D.C. al Coda

TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score for "Tidal Breeze" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Medium Swing". The score includes the following chord annotations above the staves:

- Staff 1: Bb_9^6 and $Ab7\#11$
- Staff 2: Bb_9^6 , $Ab7$, and $Gb7$
- Staff 3: $F7\#9$, $Gb7$, $F7\#9$, and $Gb7$
- Staff 4: $G+7\#9$, $Ab7\#11$, and $A7b9$
- Staff 5: Bb_9^6 and $Ab7\#11$
- Staff 6: Bb_9^6 , $Ab7$, and $Gb7$
- Staff 7: $F7\#9$, $Gb7$, $F7\#9$, and $Gb7$
- Staff 8: $G+7\#9$, $Ab7\#11$, and $Ab7\#9$

A TIME FOR LOVE

315

PAUL FRANCIS WEBSTER
JOHNNY MANDEL

Ballad

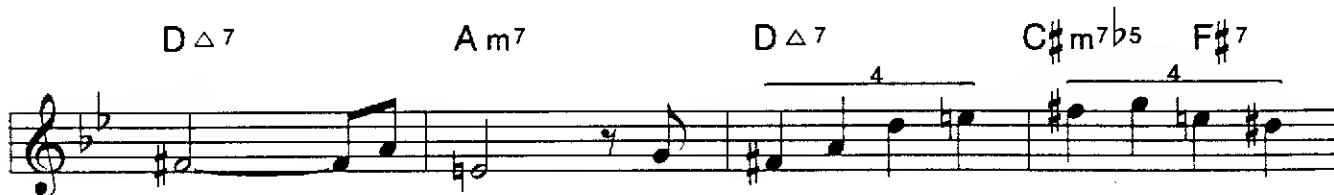
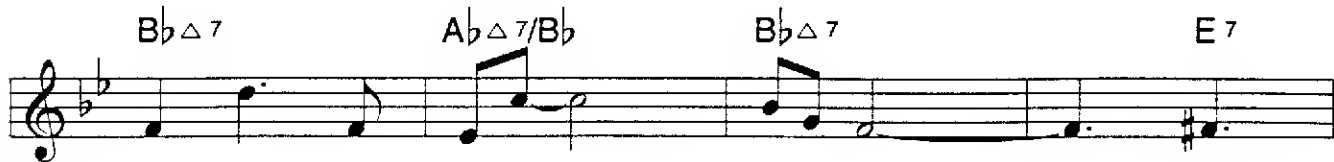
The musical score for "A Time for Love" is presented in ten staves. The key signature is G minor (two flats) and the time signature is 4/4. The tempo/style is marked as "Ballad". The score includes the following chord annotations:

- Staff 1: B \flat Δ 7, A \flat 7 \sharp 11, B \flat Δ 7, C7 \sharp 11
- Staff 2: C m 7, E \flat Δ 7/B \flat , A m 7, D7, A m 7 \flat 5, D7 \flat 9
- Staff 3: G m 7, A \flat 7/G \flat , B \flat \flat 8/F, C7 \flat 9
- Staff 4: C m 7, E \flat Δ 7/B \flat , A m 7 \flat 5, D7 \flat 9
- Staff 5: G m 7, A m 7 \flat 5, D7 \flat 9, G m 7, C7 \flat 9, F Δ 7, A7 \sharp 9
- Staff 6: D m 7, D7 \flat 9, G m 7, G m 7/F, E m 7 \flat 5, A7 \sharp 11
- Staff 7: D Δ 7, B m 7, C m 7, F7, B \flat \circ 7, B \flat Δ 7, A m 7 \flat 5, D7 \flat 9
- Staff 8: G m 7, C7 \flat 9, C m 7, E \flat Δ 7/B \flat
- Staff 9: A m 7, D7, D7 \flat 9, G m 7, C7 \sharp 11
- Staff 10: C m 7, C m 7/F, F7 \flat 9, B \flat \flat 8

TIMES LIE

CHICK COREA

Easy 3



TIMES LIE (P. 2)

B Δ 7 F#m7 B Δ 7 F#m7

B Δ 7 F#m7 B Δ 7 F#m7

B Δ 7 F#m7 F7 E Δ 7 G/A \flat A/G

D/B \flat E/A C/A \flat A/G F#m7 E/C *TO SOLOS* A/B B7 E Δ 7

TO ENDING D Δ 7 C m7 \flat 5 B7 #11 A/B B7 E Δ 7 D/E

VAMP

TIME WAS

Easy 3

(DREAMING)

SIDNEY KEITH
MIGUEL PRADO

B m7 B \flat 7 A m7 D7 G Δ 7
 D \flat 7 C Δ 7 F7 G $\frac{6}{9}$ E m7
 A m7 D7 1. G Δ 7 E m7 A m7
 D7 2. G $\frac{6}{9}$ C \sharp m7 \flat 5 F \sharp 7 \flat 9
 B Δ 7 G \sharp m7 C \sharp m7 F \sharp 7 B Δ 7
 G \sharp m7 C \sharp m7 E m7 A7 D Δ 7 E m7
 F \sharp m7 E m7 A7 D Δ 7 A m7 D7 sus 4
 D7 \flat 9 B m7 B \flat 7 A m7 D7 G Δ 7
 D \flat 7 C Δ 7 F7 G $\frac{6}{9}$ E m7
 A m7 D7 G Δ 7

TINY CAPERS

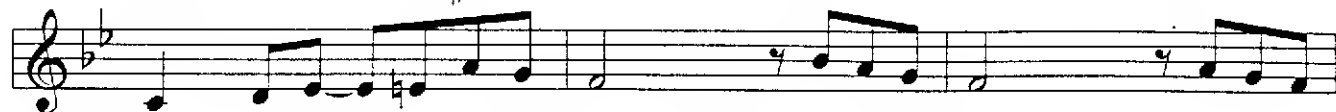
CLIFFORD BROWN

Medium Swing

B \flat Δ 7 D7 G m7 B \flat 7 E \flat Δ 7 G+7



C m7 C \sharp °7 D m7 E \flat Δ 7 D m7 G m7



C7 C m7 F7 B \flat Δ 7 D7



G m7 B \flat 7 E \flat Δ 7 G+7 C m7 C \sharp °7



D m7 E \flat Δ 7 D m7 G m7 C m7 F7 B \flat \flat 7



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



E \flat 7 \flat 9 E \flat 7 D m7 G7 C m7 F7



B \flat Δ 7 D7 G m7 B \flat 7 E \flat Δ 7 G+7 C m7 C \sharp °7



D m7 E \flat Δ 7 D m7 G m7 C m7 F7 B \flat \flat 7



TIS'

Swing Blues

THAD JONES

The musical score consists of three staves of music in a 12-measure blues format. The key signature is B-flat major (two flats). The first staff begins with the chord Eb7#9 and contains two measures of music, each with an accent (>) over the first eighth note. The second staff begins with Ab7#9 and contains two measures of music, each with an accent (>) over the first eighth note. The third staff begins with Fm7 and contains three measures of music, with accents (>) over the first eighth notes of the first and third measures. The final measure of the third staff ends with a double bar line and repeat dots.

TO KILLA BRICK

Fast Blues

WOODY SHAW

C7#11 F7 C7
 F7 Em7
 A7 Dm7 G7
 C7 Eb7 1. D7 G7 2. Dm7 G7

TOO CLOSE FOR COMFORT

JERRY BOCK
LARRY HOLOFCENER
GEORGE WEISS

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains two first endings, with the first ending leading to a double bar line and the second ending leading to a double bar line. The third staff begins with a second ending, marked with a '2.' and a double bar line. The score includes various chords and melodic lines across the staves.

Chords and markings above the staves:

- Staff 1: C Δ 7, B+7, E m7 \flat 5, A7
- Staff 2: D m7 \flat 5, G7, 1. C Δ 7, D m7, G7
- Staff 3: 2. C Δ 7, G m7, C7, F7, F \sharp o7
- Staff 4: C/G, G m7, C7, F7, F \sharp o7
- Staff 5: A \flat 7, D m7, G7, C Δ 7, B+7
- Staff 6: E m7 \flat 5, A7, D m7 \flat 5, G7
- Staff 7: C Δ 7, G m7, C7, F7, F \sharp o7
- Staff 8: A m7 \flat 5, D7 \flat 9, A \flat 7
- Staff 9: G7, C Δ 7

TOO MARVELOUS FOR WORDS

JOHNNY MERCER
RICHARD WHITING

Medium Swing

Am⁷ D⁷ Am⁷ D⁷

G^{Δ7} C⁷#¹¹ 1. Bm⁷ Em⁷

2. B^{Δ7} C#m⁷ F#⁷ B^{Δ7} Dm⁷ G⁷ sus 4

Dm⁷ G⁷ sus 4 C^{Δ7} F⁷#¹¹

Em⁷ A⁷ Am⁷ D⁷ Am⁷ D⁷

G^{Δ7} C^{Δ7} Bm⁷b⁵ E⁷b⁹ Am⁷ F⁷

Am⁷ D⁷ sus 4 G⁶

THE TOUCH OF YOUR LIPS

RAY NOBLE

Easy Swing

C Δ 7₃ Am7 Dm7 G7 Em11 A+7 Dm11 G13
 C $\frac{6}{9}$ ₃ F9 Em7b5 A7b9 A7
 Dm7b5 G7 C $\frac{6}{9}$ Bb7#11 Am7 B+7
 E Δ 7/B B7sus4 B7 E Δ 7 G13 G7sus4
 C Δ 7₃ Am7 Dm7 G7 Em11 A+7 Dm11 G13
 C $\frac{6}{9}$ ₃ F9 Em7b5 A7b9 A7
 Fm6 Bb9 Am7 D7
 Dm7₃ G7sus4 G7 C $\frac{6}{9}$

TRICROTISM

Med. Swing

Bass Solo

OSCAR PETTIFORD

Eb Δ 7 F7
 F7 Ab Δ 7 A \circ 7 Eb/Bb₃ C7
 B7 Bb7 Σ Eb Δ 7
 F7 F7
 Ab Δ 7 A \circ 7 Eb/Bb₃ C7 Fm7 Bb7
 Eb $\frac{6}{8}$ *Fine* B7
 Eb Δ 7 ₃ G7 Cm Cm Δ 7
 Cm7 F7 Fm7 ₃ Bb7 *D.S. al Fine*

TUNE 88

Medium Rock

JEFF LORBER

First system of musical notation. The treble clef staff contains a melody in 4/4 time with a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The bass clef staff contains a bass line with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. Chord symbols G 13, C 13, and G 13 are placed below the bass staff. Accents (^) are placed above the notes G4, A4, B4, C5, D5, E5, and F#5.

Second system of musical notation. The treble clef staff continues the melody with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The bass clef staff continues the bass line with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. Chord symbols G 13 and C 13 are placed below the bass staff. An accent (^) is placed above the final note G5.

Third system of musical notation. The treble clef staff has a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The bass clef staff has a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. Chord symbols G 13 and Eb 13 are placed below the bass staff.

Fourth system of musical notation. The treble clef staff contains a melody with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The bass clef staff contains a bass line with eighth notes G2, A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. Chord symbols E 13, F 13, F# 13, G 13, Ab 13, and G 13 are placed below the bass staff. Accents (^) are placed above the notes G4, A4, B4, C5, D5, E5, and F#5. A triplet '3' is written above the notes E5, F#5, and G5.

UN POCO LOCO

327

Bright Latin

BUD POWELL

INTRO Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CΔ7#11

Musical staff 1: Treble clef, 4/4 time signature. Intro melody with eighth and quarter notes, ending with a triplet of eighth notes.

Musical staff 2: Bass clef, 4/4 time signature. Intro bass line with eighth and quarter notes, ending with a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time signature. First line of the main melody with eighth and quarter notes.

Musical staff 4: Bass clef, 4/4 time signature. First line of the bass line with eighth and quarter notes.

Musical staff 5: Treble clef, 4/4 time signature. Second line of the main melody with eighth notes and triplets.

Musical staff 6: Bass clef, 4/4 time signature. Second line of the bass line with eighth notes and triplets.

Musical staff 7: Treble clef, 4/4 time signature. Third line of the main melody with eighth notes and triplets.

Musical staff 8: Bass clef, 4/4 time signature. Third line of the bass line with eighth notes and triplets.

Musical staff 9: Treble clef, 4/4 time signature. Fourth line of the main melody with eighth notes and triplets.

Musical staff 10: Bass clef, 4/4 time signature. Fourth line of the bass line with eighth notes and triplets.

D.S. al Coda

UNFORGETTABLE

IRVING GORDON

Ballad

G Δ 7 F#7/G F#7
 C Δ 7 Em7 A7
 F Δ 7 Fm7 B \flat 7 C Δ 7 F7 Em7 A7
 Am7 D7 Am7 D7 D7 Am7 E \flat m7 A \flat 7
 G Δ 7 F#7/G F#7
 C Δ 7 Em7 A7
 F Δ 7 Fm6 B \flat 7#11 C Δ 7 F7 Em7 A7
 Am7 D7 Dm7 G7 C $\overset{6}{\underset{8}{}}$

THE VERY THOUGHT OF YOU

329

RAY NOBLE

Ballad

$E\flat 7$ $A\flat \Delta 7$ $D\flat \Delta 7$ $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $D\flat \Delta 7$



$C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $B\flat m 7$ $B \circ 7$ $A\flat / C$ $B\flat 9$



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



$D m 7$ $G 7$ $C m 7$ $F m 7 \flat 5$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $B\flat m 7$ $F + 7$



$E 7 \sharp 11$ $E\flat 7$ $A\flat \Delta 7$ $D\flat \Delta 7$ $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $D\flat \Delta 7$



$C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $B\flat m 7$ $B \circ 7$ $A\flat / C$ $B\flat 9$



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



$D m 7 \flat 5$ $A \circ 7$ $B\flat m 7$ $A \circ 7$ $B\flat m 7$ $E\flat 7 \flat 9$ $A\flat 6$



VIOLETS FOR YOUR FURS

Ballad

TOM ADAIR
MATT DENNIS

G m7 C7b9 FΔ7 Bbm7 Eb7
 FΔ7 D7b9 Gm7 C7b9 FΔ7 Am7 D7#9
 Gm7 D7#9 Gm7 C7 FΔ7 D7b9 Gm7 C7
 FΔ7 D7b9 Gm7 C7 FΔ7 D7#9 G7#11
 Gm7 Am7 D7 Gm7 C7b9 FΔ7 Bbm7 Eb7
 FΔ7 D7b9 Gm7 C7b9 FΔ7 Am7 D7#9 Gm7
 BbΔ7 Eb7 FΔ7 Am7 D7
 Bbm7 C+7b9 FΔ7 Dm7 G7 C7b9 FΔ7

WAIL

Med. Up Bop

BUD POWELL

$E\flat\Delta 7$ $E\circ 7$ $Fm 7$ $F\sharp m 7$ $Gm 7\flat 5$ $C 7$
 $Fm 7$ $B\flat 7$ $B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$
 $Gm 7/B\flat$ $C 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $E\circ 7$
 $Fm 7$ $F\sharp m 7$ $Gm 7\flat 5$ $C 7$ $Fm 7$ $B\flat 7$
 $B\flat m 7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$ $Gm 7/B\flat$ $C 7$ $Fm 7$ $B\flat 7$
 $E\flat\Delta 7$ *Fine* $G + 7\sharp 9$
 $C 7\sharp 11$ $F + 7\sharp 9$
 $B\flat 7\sharp 11$ $E\flat\Delta 7$ $E\circ 7$ *D.S. al Fine*

WALL-EYE BLUES

Medium Swing

ARNOLD LOUPACCI

B \flat 7 E \flat 7 B \flat 7 B7
 B \flat +7 E7 E \flat 7 A \flat 7
 B \flat 7 A \flat 7 G7 \sharp 11 D \flat 7 \sharp 11 Cm7
 F7 \sharp 9 B \flat 7 G7 \sharp 11 C7 \sharp 9 F7
 B \flat 7 F+7 B \flat 7

WATCH WHAT HAPPENS

333

Med. Bossa

MICHEL LEGRAND

Staff 1: $E\flat\Delta 7$ $F 7$

Staff 2: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat\Delta 7$ $E \Delta 7$ $F \Delta 7$ $E \Delta 7$

Staff 3: $E\flat\Delta 7$ $F 7$

Staff 4: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat\Delta 7$ $E \Delta 7$ $F \Delta 7$ $G\flat\Delta 7$

Staff 5: $G \Delta 7$ $G m 7$ $C 7$

Staff 6: $F \Delta 7$ $F m 7$ $B\flat 7$

Staff 7: $E\flat\Delta 7$ $F 7$

Staff 8: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat 6$ $E 6$ $D 6$

Staff 9: $E\flat 6$ $E 6$ $D 6$ $E\flat 6$

WATERMELON MAN

HERBIE HANCOCK

Medium, Rock

The main musical notation consists of four staves in 4/4 time. The first staff begins with a repeat sign and an F7#9 chord. The second staff features a Bb9 chord followed by an F7#9 chord. The third staff contains four measures with chords C9, Bb9, C9, and Bb9. The fourth staff contains four measures with chords C9, Bb9, a whole rest, and F7#9.

ALTERNATE CHANGES

The alternate changes section consists of a single staff. It begins with a whole rest, followed by a measure with an Ab13 chord, and then three measures of whole rests.

WHAT A DIFFERENCE A DAY MADE

335

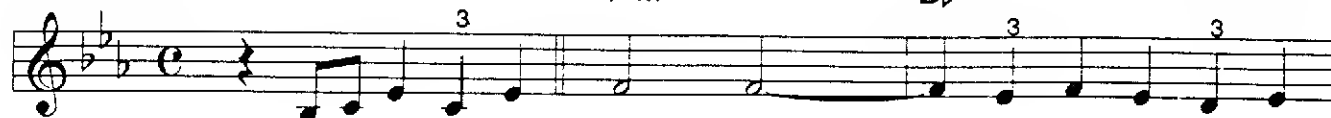
STANLEY ADAMS

MARIA GREVER

Medium Swing

F m7

B \flat 7 sus 4



E \flat Δ 7

A \flat 7

G m7

C7 \sharp 9

F m7

B \flat 7 sus 4

B \flat 7



E \flat Δ 7

D m7

G7



C madd9

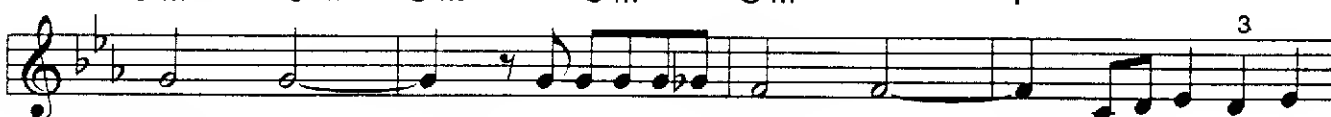
C m

C m Δ 7

C m7

C m7

F7



B \flat 7 sus 4

B \flat 7

F m7

B \flat 7 sus 4



E \flat Δ 7

A \flat 7

G m7

C7 \sharp 9

F m7

B \flat 7 sus 4

B \flat 7



B \flat m7

E \flat 7

A \flat Δ 7



D \flat 7 \sharp 11

G m7

F \sharp 7



F m7

B \flat 7

E \flat 9



WES SIDE STROLL

Montuno

GARY APRILE

First system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The music consists of two measures, each with a repeat sign. The first measure contains a quarter rest in the treble and a half note in the bass. The second measure contains a quarter note in the treble and a half note in the bass. The chord progression is Dm7 G7 for both measures.

Second system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The music consists of two measures, each with a repeat sign. The first measure contains a quarter rest in the treble and a half note in the bass. The second measure contains a quarter note in the treble and a half note in the bass. The chord progression is Dm7 G7 for both measures.

Third system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The music consists of two measures, each with a repeat sign. The first measure contains a quarter rest in the treble and a half note in the bass. The second measure contains a quarter note in the treble and a half note in the bass. The chord progression is Dm7 G7 for the first measure and G7 F#7 F7 for the second measure.

Fourth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The music consists of two measures, each with a repeat sign. The first measure contains a quarter rest in the treble and a half note in the bass. The second measure contains a quarter note in the treble and a half note in the bass. The chord progression is Bb7 A7 Ab7 for the first measure and E7#9 Bb7 A7 for the second measure.

WES SIDE STROLL (P. 2)

D7^{#9} A^b7 G7 Fm7 B^b7 Fm7 B^b7

Fm7 B^b7 Fm7 B^b7 Em7 A7

Perc. Dm7

SOLO CHANGES

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7 Dm7 G7 Cm7 F7 Cm7 F7

Cm7 F7 Cm7 F7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Fm7 B^b7 Fm7 B^b7 Em7 A7 Em7 A7

WHAT KIND OF FOOL AM I

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

Eb Δ 7 Cm7 Fm7
 Bb7 Eb Δ 7 C7 Fm7
 Bb7 Eb Δ 7 Cm7 F7
 F7/Eb Dm7 Gm7 Cm7 F7 Fm7
 Bb7 Eb Δ 7 Cm7 Fm7
 Bb7 Eb Δ 7 Bbm7
 Eb7 Ab Δ 7 Db7 Cm7
 F7 Fm7 Bb7 sus 4 Eb $\frac{9}{8}$

WHEN THE SUN COMES OUT

TED KOEHLER
HAROLD ARLEN

Ballad

C⁷ B^{b7} A^{m7} D⁷ C⁷ C^{#°7}
 D^{7 sus 4} D⁷ D^{m7} G⁷ C^{Δ7} F⁷ B^{m7} B^{b7}
 A^{m7} D⁷ (B^{b°7}) B^{m7} E^{m7}
 B^{m7b5} E⁷ A^{m7}
 B^{b°7} B^{m7} E⁷ A⁷ D^{7 sus 4} D⁷
 C⁷ B^{b7} A^{m7} D⁷ C⁷ C^{#°7}
 D^{7 sus 4} D⁷ D^{m7} G⁷ C^{Δ7} F⁷ B^{m7} B^{b7}
 A^{m7} B^{b°7} B^{m7} B⁷ E^{m7} F⁷
 B¹³ E^{7#9} A^{m7} D^{7 sus 4} D^{7b9} G⁶

WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

$A\flat\Delta^7$ $A\flat^7$ $A\flat^6$ $D\flat^7\#11$ $A\flat m^7$ $D\flat^9$
 $B\flat^7$ B^7 $B\flat^7$ $G\flat^7\#11$ $D\flat m^7$ $G\flat^7$
 $A\flat\Delta^7$ $C+^7$ $F m^7$ $B\flat^7$ $D m^7 b^5$ $G^7 b^9$
 $C m^7$ $B\flat m^7$ $E\flat^7$ $A\flat\Delta^7$ $B\flat m^7$ $E\flat^7$
 $A\flat\Delta^7$ $A\flat^7$ $A\flat^6$ $D\flat^7\#11$ $A\flat m^7$ $D\flat^9$
 $B\flat^7$ B^7 $B\flat^7$ $G\flat^7\#11$ $D\flat m^7$ $G\flat^7$
 $A\flat\Delta^7$ $C+^7$ $F m^7$ $E\Delta^7$ $A\flat\Delta^7/E\flat$ $D\flat m^7$ $C+^7$ $C m^7$ F^7
 $B\flat m^7$ E^9 $E\flat^7 b^9$ $A\flat^6$

WHERE OR WHEN

LORENZ HART
RICHARD RODGERS

Easy Swing

$E\flat\Delta 7$ $E\flat\circ 7$ $E\flat\Delta 7$
 $A\flat\Delta 7$ $Fm 7$ $B\flat 9 \text{ sus } 4$
 1. $G 7$ $C 7$ $F 7$ $B\flat 7$ 2. $Dm 7$ $G 7$
 $Cm 7$ $Fm 7$ $Dm 7$ $G 7$
 $Cm 7$ $Fm 7$ $F 7$ $B 7 \# 11$ $B\flat 7$
 $E\flat\Delta 7$ $Am 7$ $D 7$ $A\flat 7 \# 11$ $G 7$ $Cm 7$
 $Fm 7$ $Gm 7$ $C 7$ $Fm 7$ $C 7$
 $Fm 7$ $(Bm 7 \quad E 7)$ $B\flat 7$ $E\flat 6$

WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

Eb⁶ Ab^Δ7 Gm⁷ Gb⁷#¹¹ Fm⁷
 Bb⁷ Eb⁶ Ab^Δ7
 Gm⁷ Gb⁷#¹¹ Fm⁷ B⁷#¹¹ Bb⁷ Ab⁷
 G⁷ 1. Cm⁷ F⁷
 Cm⁷ Ab^m7 Db⁷ Cm⁷
 F⁷ Fm⁷
 Bb⁷ sus 4 Bb⁷ 2. Cm⁷ Bbm⁷
 Eb⁷ Ab^Δ7 Db⁷ Gm⁷/Bb
 Gb[°]7 /Bb Fm⁷/Bb Bb⁷ Eb⁶

WHO CAN I TURN TO

LESLIE BRICUSSE
ANTHONY NEWLEY

Medium Swing

$E\flat\Delta 7$ $F m7$ $B\flat 7$ $F m7$ $B\flat 7$
 $E\flat\Delta 7$ $F m7$ $G m7$ $A\flat\Delta 7$ $B\flat m7$ $E\flat 7$
 $A\flat\Delta 7$ $D 7\flat 9$ $G m7$ $C m7$
 $F m7$ $F\sharp\circ 7$ $G m7$ $C 7$ $F m7$ $A\flat m7$ $D\flat 7$
 $E\flat\Delta 7$ $F m7$ $B\flat 7$ $F m7$ $B\flat 7$
 $E\flat\Delta 7$ $F m7$ $G m7$ $A\flat\Delta 7$ $B\flat m7$ $E\flat 7$
 $A\flat\Delta 7$ $D m7\flat 5$ $G 7\flat 9$ $C m7$ $F 7\flat 9$
 $A\flat\Delta 7$ $G m6$ $F m7$ $(B m7 E 7)$ $E\flat 6$
 $B\flat 7$

WHY DID I CHOOSE YOU

HERBERT MARTIN
MICHAEL LEONARD

Ballad

$B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Dm7\flat 5$ $G 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $C/B\flat$ $Am 7$ $D 7$ $D 7\flat 9$

$Gm\Delta 7$ $Gm 7$ $C 7$ $C 7\flat 9$ $F\Delta 7$ $Dm 7$ $Gm 7$

$F\Delta 7/C$ $A\flat 7/C$ $C 9\text{ sus } 4$ $C 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Dm7\flat 5$ $G 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $C/B\flat$ $Am 7$ $D 7$ $D 7\flat 9$

$Gm\Delta 7$ $Gm 7$ $C 7$ $C 7\flat 9$ E/F $F\Delta 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $Am 7$ $Gm 7$ $C 9\text{ sus } 4$ $A 13$ $A 7\sharp 11$ $D 9\text{ sus } 4$ $D 7\flat 9$

$Gm 7$ $C 7\text{ sus } 4$ $C 7\flat 9$ $F 9$

WILL YOU STILL BE MINE

345
TOM ADAIR
MATT DENNIS

Medium Swing

The musical score is written in G minor (one flat) and 4/4 time. It consists of 12 staves of music. The chords are annotated above the notes as follows:

Staff 1: B \flat Δ 7, B \circ 7, C m7, F7, B \flat Δ 7

Staff 2: B \circ 7, C m7, F7, F \sharp \circ 7, G m7, F m7

Staff 3: E m7, A7, E \flat m7, A \flat 7, D m7, G7, C m7, F7

Staff 4: B \flat Δ 7, B \circ 7, C m7, F7, D7, A m7, D7

Staff 5: G m7, G m7, G m7/F, E m7, A7

Staff 6: E \flat m7, A \flat 7, B \flat Δ 7, B \flat 7, E \flat Δ 7

Staff 7: A \flat 7 \sharp 11, G m7

Staff 8: D \flat m7, G \flat 7, C m7, F7, B \flat Δ 7, B \circ 7, C m7

Staff 9: F7, B \flat Δ 7, B \circ 7, C m7, F7, F \sharp \circ 7

Staff 10: G m7, F m7, E m7, A7

Staff 11: C m7, F13, B \flat 9

WITCHCRAFT

CAROLYN LEIGH
CY COLEMAN

Medium Swing

Chord Progression:

Staff 1: F Δ 7 (measures 1-4), A \flat $^{\circ}$ 7 (measures 5-8)

Staff 2: G m7 (measures 1-2), C7 (measures 3-4), F Δ 7 (measures 5-6), C m7 (measures 7-8), F7 (measures 9-10)

Staff 3: B \flat Δ 7 (measures 1-2), B \flat m7 (measures 3-4)

Staff 4: A \flat Δ 7 (measures 1-2), G7 \sharp 9 (measures 3-4), C7 (measures 5-6), G m7 (measures 7-8), C7 (measures 9-10)

Staff 5: F Δ 7 (measures 1-2), B \flat 9 (measures 3-4)

Staff 6: F Δ 7 (measures 1-2), B m7 \flat 5 (measures 3-4), E7 \flat 9 (measures 5-6)

Staff 7: A m (measures 1-2), A m+5 (measures 3-4), A m6 (measures 5-6), A m+5 (measures 7-8)

Staff 8: G m (measures 1-2), G m+5 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8)

Staff 9: F Δ 7 (measures 1-2), A \flat $^{\circ}$ 7 (measures 3-4)

Staff 10: G m7 (measures 1-2), C7 (measures 3-4), F Δ 7 (measures 5-8)

WITH EVERY BREATH I TAKE

347

Ballad

CY COLEMAN

Chord progression for the first staff: G m7, C m7, F7, D 7b9, G m7.

Chord progression for the second staff: G 9 sus 4, G 7b9, C m7, Eb/Bb, F7/A, Eb7, D 7b9.

Chord progression for the third staff: G m7, C7, G m7, C7.

Chord progression for the fourth staff: C m7, C m7/Bb, A m7b5, D 7b9, G m7, G m7/F, EbΔ7.

Chord progression for the fifth staff: A+7, D 7b9, G m7, C7.

Chord progression for the sixth staff: EbΔ7, G m7/D, AbΔ7, DbΔ7, D7, Ab/D.

Chord progression for the seventh staff: G m7, C m7, F7, D 7b9, G m7.

Chord progression for the eighth staff: G 9 sus 4, G 7b9, C m7, Eb/F, F/Eb, Bb/D, F m7, E7.

Chord progression for the ninth staff: EbΔ7, Bb/D, B/D, D7#11, Ab7, G m7, C7.

WRAP YOUR TROUBLES IN DREAMS

TED KOEHLER
HARRY BARRIS
BILLY MOLL

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign. The third staff contains two first endings, separated by a double bar line and a repeat sign. The fourth staff begins with a repeat sign. The fifth staff begins with a repeat sign. The sixth staff begins with a repeat sign. The seventh staff begins with a repeat sign. The eighth staff begins with a repeat sign. The ninth staff begins with a repeat sign. The tenth staff begins with a repeat sign.

Chord progressions for each staff:

- Staff 1: C Δ 7, F7, B m7 \flat 5, E7
- Staff 2: A m7, D7
- Staff 3: 1. D m7, G7, C Δ 7, G7; 2. D m7, G7
- Staff 4: C Δ 7, E7, A m7, B7, E7, A7
- Staff 5: D7, G7, C Δ 7, E7, A m7, B7
- Staff 6: E7, A7, D7, G7, C Δ 7, G+7
- Staff 7: C Δ 7, F7, B m7 \flat 5, E7, A m7
- Staff 8: D7, D m7, G7, C \natural

YOU AND THE NIGHT AND THE MUSIC

HOWARD DIETZ
ARTHUR SCHWARTZ

Medium Swing

Chord progression for the first staff: $C m_6^8$ $D m_7^b5$ $G 7$ $G m_7^b5$ $C 7^b9$

Chord progression for the second staff: $F m_6$ $D m_7^b5$ $G 7^b9$

Chord progression for the third staff: $C \Delta 7$ 1. $D m_7^b5$ $G 7$ 2. $C 7$

Chord progression for the fourth staff: $A b_7$ $A m_7^b5$ $D 7^b9$ $G 7$

Chord progression for the fifth staff: $A b_7$ $A m_7^b5$ $D 7^b9$

Chord progression for the sixth staff: $G 7$ $A b_7$ $G 7$ $D b_7^{\#11}$ $C m_6^8$

Chord progression for the seventh staff: $D m_7^b5$ $G 7$ $G m_7^b5$ $C 7^b9$ $F m_6$

Chord progression for the eighth staff: $D m_7^b5$ $G 7^b9$ $C m_7$ $A m_7^b5$ $A b_7$ $G 7$ $C m_6^8$

YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

Eb⁶₉ A m⁷ D⁷ Eb⁶₉ Ab⁷
 G m⁷ C⁷_{b9} F m⁷ Bb⁷
 F m⁷ C⁷ F m⁷ Db⁷^{#11} C⁷
 C m⁷ F⁷ F m⁷ Bb⁷
 G m⁷ F[#]₇ Bb⁷/F C⁷/E
 B⁷ Bb⁷ F m⁷ Bb⁷
 Eb⁶₉ A m⁷ D⁷ Eb⁶₉ Ab⁷ G m⁷ C⁷
 F⁹ F m⁷ Bb⁷ Eb⁶₉

YOU MAKE ME FEEL SO YOUNG

351

MACK GORDON
JOSEF MYRON

Medium Swing

The musical score is written in G minor (one flat) and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is primarily eighth and quarter notes. Above the staff, the following chords are indicated: B \flat Δ 7, G+7, C m7, F7, B \flat Δ 7, B \circ 7, A \flat /C, and F7. The second staff continues the melody and includes a first ending bracket over the notes D4, E4, F4, G4, A4, B4, C5, with the chord sequence B \flat Δ 7, B \flat 7, E \flat Δ 7, C m7, D m7, G m7, C m7, and F7. The third staff includes a second ending bracket over the notes D4, E4, F4, G4, A4, B4, C5, with the chord sequence D m7, G m7, G \flat 7, F7, F m7, and B \flat 7. The fourth staff continues with F m7, B \flat 7, A m7 \flat 5, D7 \flat 9, and G m7. The fifth staff includes C m7, F7, B \flat Δ 7, G+7, and C m7, F7. The sixth staff includes B \flat Δ 7, B \circ 7, A \flat /C, F7, B \flat Δ 7, B \flat +7, E \flat Δ 7, and C m7 \flat 5. The seventh staff includes D m7, G7 \flat 9, C m7, F7, D m7, G7 \flat 9, C m7, F7, B \flat Δ 7, and A \flat 7 \sharp 11. The eighth staff includes G7, C m7, F7 sus4, F7, and B \flat 6. The final staff concludes with a whole note chord of B \flat 6.

YOU GO TO MY HEAD

HAVEN GILLESPIE

J. FRED COOTS

Medium Swing

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

$F + 7$ $B\flat + 7$ $E\flat m 7$ $C m 7\flat 5$ $F + 7$ $B\flat + 7$

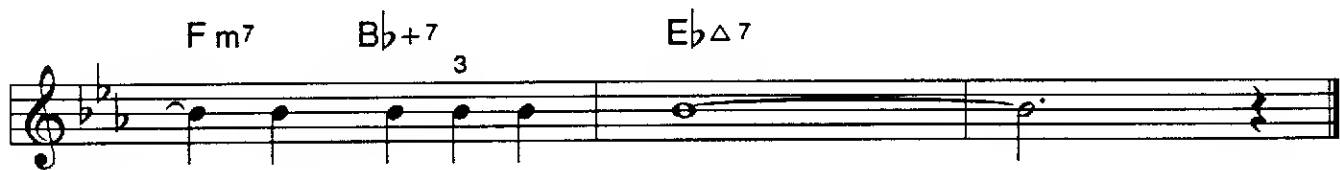
$E\flat\Delta 7$ $^1 F m 7$ $B\flat 7$ $^2 B\flat m 7$ $E\flat 7$

$A\flat\Delta 7$ $A \circ 7$ $E\flat\Delta 7/B\flat$ $F m 7/B\flat$

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

3 3 3 3

YOU GO TO MY HEAD (P. 2)



354 **YOU MUST BELIEVE IN SPRING**

MICHEL LEGRAND

Ballad

Em7b5 Bb7 A7 DmΔ7 Dm7/C BbΔ7 Gm7 C7

Eo7 /F FΔ7 Bm7b5 F7 E7 Am7b5 Eb7 D7

Gm7 C7sus4 C7 Eo7/C FΔ7 B+7 Em7b5 Bb7 A7

DmΔ7 Dm7/C BbΔ7 Gm7 C7 Eo7/F FΔ7

Bm7b5 F7 E7 Bbm7b5 E7 Eb7 Abm7 Db7sus4 Db7

GbΔ7 C+7#9 Fm7b5 B7 Bb7 EbmΔ7 Ebm7/Db

BΔ7 Abm7 Db7 Fo7/Gb GbΔ7 Cm7b5 Gb7 F7

Bbm7b5 E7 Eb7 Abm7 Db9sus4 Db9 GbΔ7 BΔ7#11

Fm7b5 Bb9sus4 Bb7b9 Ebm6

YOU'VE CHANGED

355

CARL FISCHER
BILL CAREY

Ballad

Chord annotations for the first staff: $E\flat^{\circ}7$, $E\flat\Delta7$, $A m7$, $D7\flat9$, $G m7$

Chord annotations for the second staff: $G m7\flat5$, $C+7$, $F9$, 1. $B7$, $B\flat7$

Chord annotations for the third staff: $G m7$, $C7$, $F m7$, $B\flat7$, 2. $B7$, $B\flat7$

Chord annotations for the fourth staff: $B\flat m7$, $E\flat7$, $A\flat\Delta7$

Chord annotations for the fifth staff: $A\flat m7$, $G m7$, $F m7$, $B\flat m7$, $E\flat7$

Chord annotations for the sixth staff: $A\flat\Delta7$, $A\flat m7$, $D\flat7\sharp11$, $G m7$, $G\flat m7$

Chord annotations for the seventh staff: $F m7$, $B\flat7$, $E\flat^{\circ}7$, $E\flat\Delta7$, $A m7$, $D7\flat9$

Chord annotations for the eighth staff: $G m7$, $G m7\flat5$, $C+7$, $F9$

Chord annotations for the ninth staff: $B7$, $B\flat7$, $E\flat\flat$

YOU'RE EVERYTHING

CHICK COREA

Medium 2 Swing

A Δ 7 A \flat m7 G Δ 7 F \sharp 7 \flat 9
 E m7 G Δ 7 \sharp 11 A \flat 7 G m7
 F \sharp m7 F m7 B \flat 7 E m7
 A7 D Δ 7 D m7 \otimes A Δ 7
 A \flat m6 G Δ 7 \sharp 5 F \sharp 7 \flat 9 B m7
 E \flat /B \flat A Δ 7 \sharp 5 A \flat 7 G7
 F \sharp 7 \sharp 11 F7 E7 \sharp 9 \oplus A Δ 7
 E m7 A Δ 7 F Δ 7 E Δ 7
 E \flat Δ 7 A \flat m7 C \sharp 7 A \flat m7

YOU'RE EVERYTHING (P. 2)

357

G7#9 CΔ7 F7 Em7

Am7 A7b9 D6 Dm7 AΔ7

Abm6 GΔ7#5 F#7b9 Bm7

Bb/Eb AΔ7#5 Ab7 G7

F#+7 F7 E7#9 AΔ7

Em7 AΔ7 Em7 AΔ7

D.S. al Coda

AΔ7 Em7 AΔ7 Em7

AΔ7 Em7 AΔ7 Em7

AΔ7 Em7 AΔ7 Em7

YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

C Δ 7 Dm7 G7 sus 4 C Δ 7 Dm7 G7 Dm7 G7
 C Δ 7 Am7 Am7 D7 Abm7 Db7
 C Δ 7 Dm7 G7 sus 4 C Δ 7 Dm7 G7 Dm7 G7
 C Δ 7 Am7 Am7 D7 G $\frac{6}{9}$ Em7
 Am7 D7 Bm7 Em7 Am7 D7 G Δ 7 Em7 Am7 D7
 Bm7 Em7 Dm7 G7 C Δ 7 Dm7 G7 sus 4 C Δ 7
 Dm7 G7 Dm7 G7 C Δ 7 Am7
 D7 D+7 G $\frac{9}{9}$ G7b9 C $\frac{6}{9}$

The musical score consists of eight staves of music in treble clef with a common time signature (C). The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staff lines, indicating the harmonic structure. The key signature is one flat (B-flat major or D minor). The piece is in a medium swing tempo.

YOURS IS MY HEART ALONE

HARRY SMITH
FRANZ LEHAR

EASY SWING

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat major). The chords and melodic lines are as follows:

- Staff 1:** Chords: $B m7b5$, $E 7b9$, $A m7$, $D 7$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.
- Staff 2:** Chords: $G m7$, $C 7$, $F \Delta 7$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.
- Staff 3:** Chords: $B m7b5$, $E 7b9$, $A m7$, $D 7$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.
- Staff 4:** Chords: $G 7$, $G m7$, $C 7$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.
- Staff 5:** Chords: $A m7b5$, $D 7\#11$, $G m7$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.
- Staff 6:** Chords: $Bb m6$, $Eb 7\#11$, $F \Delta 7$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.
- Staff 7:** Chords: $B m7b5$, $E 7b9$, $A m7$, $D 7$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.
- Staff 8:** Chords: $G m7$, $C 9 sus 4$, $F 6$. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4.

LET'S FALL IN LOVE

TED KOEHLER
HAROLD ARLEN

Medium Swing

C⁶/₉ Am⁷ Dm⁷ G⁷ C⁶/₉ Am⁷ Dm⁷ G⁷
 Em⁷ Am⁷ Dm⁷ G⁷ B^b7[#]11 A⁷ A^b7[#]11 G⁷
 C⁶/₉ Am⁷ Dm⁷ G⁷ C⁶/₉ Am⁷ Dm⁷ G⁷
 Em⁷ Am⁷ Dm⁷ G⁷ Bm⁷ E⁷
 Am⁷ D⁷
 G^Δ7/D Am⁷ Em⁷ E^b7 Dm⁷ G⁷
 Em⁷ Am⁷ Dm⁷ G⁷ C⁶/₉ Am⁷ Dm⁷ G⁷
 C⁶/₉ Am⁷ Dm⁷ G⁷ C⁶/₉

