

**Realbook
randios**

Volume 3

**THE
REAL
BOOK**

AFTER YOU

Med. Even 8ths

MIKE STERN

G/A F#m7 Bm7 Em D A/C#
 G/A G/A F#/D Bm7 Em D Am7 Bm7
 G Δ7 F#m7 1. F7 G/A
 2. F7 3. Dm7 Cm7 Gm7 Cm Bb Δ7 F/A
 Gm7 Cm7 Bm7 Gm7 Cm Bb A E/G#
 F#m A/F Bm/E G/A G/A
 G/A F#m7 Bm7 Em D A/C#
 G/A G/A F#/D Bm7
 Em D Am7 Bm7 G Δ7 F#m7 F7

AFTER YOU'VE GONE

HENRY CREAMER

TURNER LAYTON

Medium-up Swing

F Δ 7B \flat 7 \sharp 11C Δ 7

A7



1. D7

G7

C Δ 7

C7



2. Dm7

A7 \sharp 9

Dm7

B \flat 7 \sharp 11C Δ 7

Bm7

E7

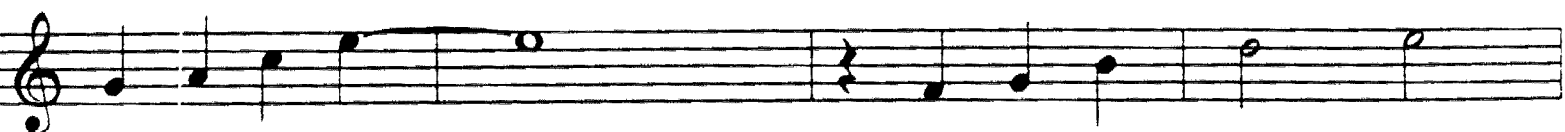
Am7

D7 \sharp 11C Δ 7

Am7

Dm7

G7

C Δ 7

AIN'T MISBEHAVIN'

"FATS" WALLER
HARRY BROOKS
ANDY RAZAF

Medium Swing

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 7-measure phrase. The second staff continues with another 7-measure phrase. The third staff features a first ending (marked '1.') of 8 measures and a second ending (marked '2.') of 1 measure. The fourth staff continues with a 7-measure phrase. The fifth staff has a 7-measure phrase. The sixth staff has a 7-measure phrase. The seventh staff has a 7-measure phrase. The eighth staff has a 7-measure phrase. The ninth staff has a 7-measure phrase. The tenth staff concludes with a 7-measure phrase.

Chord symbols are placed above the notes on each staff:

- Staff 1: EbΔ7, E°7, Fm7, F#°7, Gm7, Bbm7, Eb7
- Staff 2: AbΔ7, Db7, Eb/G, C7b9, Fm7, Bb9
- Staff 3: 1. G13, G+7, C9, C7b9, F13, F+7, Bb7sus4, Bb7b9; 2. EbΔ7
- Staff 4: D7b9, G+7, Cm7, Ab7
- Staff 5: F7, C7, Bb/F, F°7, Cm11, F13
- Staff 6: Gm7, C7, F13, Bb7, EbΔ7, E°7, Fm7, F#°7
- Staff 7: Gm7, Bbm7, Eb7, AbΔ7, Db7, Eb/G, C7b9
- Staff 8: Fm7, Bb9, Eb6

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 D 9 sus 4 C Δ7 Esus

E 7b9 A m7 F Δ7/G F#m7b5 F Δ7

E Δ7 B m7 F#m7b5 A/Eb G#m7 A Δ7

A m7 Dsus B m7 E m7 C Δ7 C#m7b5 E/B

E Δ7/B A Δ7 G#7b9 C#m7

F#7 E/B E Δ7/B A/B B 7b9

E m7 F#m7 Cm7b5 Dbsus

ALL OR NOTHING AT ALL

JACK LAWRENCE
ARTHUR ALTMAN

Easy Swing

Am Am Δ 7 Am⁷ Am⁶

Am Am Δ 7 Am⁷ Am⁶₃ B \flat 7 B \flat ⁶ B \flat + B \flat 7

Gm⁷ Gm⁶ Dm⁹ E \flat ^o7

Dm⁹ G+7 C⁹ Bm⁷ E7 \sharp 9

Am Am Δ 7 Am⁷ Am⁶

Am Am Δ 7 Am⁷ Am⁶₃ B \flat 7

Gm⁷ Dm⁹ E \flat ^o7

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_bΔ7 A/A_b A_bΔ7 B_bm7 E_b7
 B_bm7 E_b7₃ B_bm7 C+7
 F m7 D_b7 C7 E+7
 A m A mΔ7₃ A m7 A m⁶₃
 A m A mΔ7 A m7 A m⁶₃ B_b7
 G m7 D m₉⁶ E7^{#9}
 A m7 B_b⁹ C₉⁶

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 3 Dm7 Em7 FΔ7 F/G E/G# Am7 Fm/Ab
 C/G 3 F#m7b5 FΔ7 Eb9 D7 F/G CΔ7
 FmΔ7/G E/G# Am7 Dm7 Em7 Fm7 Bb7
 EbΔ7 Bb/D DbΔ7 Cm7 AbΔ7/C
 Fm7 Gm7 Am7b5 D7b9 GΔ7 Bm7b5 E7b9
 Am7 Dm7 Em7 FΔ7 F/G E/G# Am7 Fm/Ab
 C/G 3 F#m7b5 FΔ7 Eb9 D7 F/G CΔ7
 Fm6/G CΔ7 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^bΔ7 Gm7 3 2. Fm7 E7 E^bΔ7

E^bmΔ7 A^b7 sus 4 Dm7 G +7^{#9}

E^bm⁹b⁵ Cm7 F7^{#11} B^bΔ7

SOLO CHANGES

Em⁹b⁵ A +7^{#9} Dm⁹b⁵ G +7^{#9} Cm⁶ F +7^{#9} B^bΔ7 Gm

E:m⁹b⁵ A +7^{#9} Dm⁹b⁵ G +7^{#9} Cm⁶ F +7^{#9} Fm7 B^b7

E^bΔ7 A^b7^{#11} Dm7 G +7^{#9} Em⁹b⁵ Cm7 F7^{#11} B^bΔ7

ARMANDO'S RHUMBA

CHICK COREA

Brite 2

Unis.

Cm7 D7 G7₃ Cm7₃

Cm7 D7 G7₃ Cm7

C7b9 Fm7 D7b9/F#

Gm7 Ab°7 D7/A

Eb/Bb Abm/Bb

Musical score for "Armando's Rhumba" by Chick Corea, featuring a single melodic line with various chords and articulations. The score is written in 4/4 time and includes a variety of chord voicings and articulations such as accents and slurs.

ARMANDO'S RHUMBA (P. 2)

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



Cm7 D7 G7b9



Cm7 Cm7 D7



G7b9 Cm7 > > D.S. al Coda



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



AUTUMN IN 3

Medium 3

KENNY WERNER

Chord voicings for the first staff: $G \Delta 7$, $A m/C$, $D/F\sharp$, $B 7 \text{ sus } 4$, B

Chord voicings for the second staff: $C \Delta 7$, $C\sharp^{\circ}7$, $C m7$, $F 7$, $C 7 \text{ sus } 4$

Chord voicings for the third staff: $A/C\sharp$, $D 7 \text{ sus } 4$, $B/D\sharp$, $E m$, $G 7 \text{ sus } 4$

Chord voicings for the first ending (first staff of the double bar line): $A b m7$, $F\sharp 7 \text{ sus } 4$

Chord voicings for the second ending (second staff of the double bar line): $C \Delta 7$, $B 7 \text{ sus } 4$, $E \Delta 7$

Chord voicings for the fourth staff: A/E , $E \Delta 7$, $B b + 7$, $A \Delta 7$, $A b 7$

Chord voicings for the fifth staff: $C \Delta 7$, $D m7/C$, $C 7 \sharp 11$, $F\sharp 7$

Chord voicings for the sixth staff: $F \Delta 7 \sharp 11$, $E 7 b 9$, $A \Delta 7$, B/A

Chord voicings for the seventh staff: $G 7 \text{ sus } 4$, $C \Delta 7$, $E \text{ triad } / F \Delta 7$, *D.S. al Coda*

Chord voicings for the eighth staff: $F \Delta 7$, $E m$ (Phrygian)

AUTUMN NOCTURNE

KIM GANNON

JOSEF MYROW

Swing Ballad

C₉ C[♯]°7 Dm7 GG[♯]°7 Am7 Am7/G F[♯]m7^b5 FmΔ7
 Em7 E^b°7 Dm7 G7 Em7^b5 A7^b9
 1. D7 D^b7 2. D7 D^b7
 C₉ B7[♯]9 E^{add}9 F7[♯]11 EΔ7 F[♯]m7 B7[♯]11 EΔ7 B7[♯]9
 EΔ7 Am7 D7 GΔ7 A^b13[♯]11
 GΔ7 E^b7 D7 G₉ G+7 C₉ C[♯]°7 Dm7 GG[♯]°7
 Am7 Am7/G D7 FmΔ7 Em7 A7^b9
 D7 D^b7 C₉

BALLAD FOR ANITA

Ballad

BOB FRASER

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

$C\#+m7$ $C\Delta 7$ $Bm7$ $E7$ $F\Delta 7$ $B\flat\Delta 7$ $Em7$ $E\flat 7$

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

$E\flat\Delta 7$ $D7\flat 9$ Gm $C7$ $B\Delta 7$ $B\flat+7$

$E\flat m7$ $A\flat 7$ $Cm7\flat 5$ $F7\flat 9$ $B\flat\Delta 7\#11$ $A+7$ $Dm7$ $C\#+7$

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

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

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

BALLAD

FOR TRANE

Ballad

KENNY WERNER

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

BE MY LOVE

SAMMY CAHN
NICHOLAS BRODSZKY

Ballad or Medium Swing

Db/C C Δ 7 B m7 \flat 5 E7 \flat 9
 Am7 F#m7 \flat 5 B7 \flat 9 E7
 A7 \flat 9 Dm7 Eb \circ 7 Em7
 Am7 D7 Dm7 G7
 Db/C C Δ 7 B m7 \flat 5 E7 \flat 9
 Am7 F#m7 \flat 5 B7 \flat 9 E7
 A7 \flat 9 Dm7 Eb \circ 7 Em7 Am7
 Dm7 G7 B \flat 9 A7
 Dm7 G7 C $\frac{6}{9}$

BLOWING CHANGES

BE MY LOVE (P. 2)

C Δ 7B m7 \flat 5E 7 \flat 9

A m7

F# m7 \flat 5

B 7

E 7



A 7

D m7

E \flat °7

E m7



A m7

D 7

D m7

G 7

C Δ 7B m7 \flat 5E 7 \flat 9

A m7

F# m7 \flat 5

B 7

E 7



A 7

D m7

E \flat °7

E m7

A m7



D m7

G 7

B \flat 7

A 7



D m7

G 7

C Δ 7

D m7

G 7



BEAUTIFUL FRIENDSHIP

STANLEY STYNE
DONALD KAHN

Swing

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. Above the staves are various chord symbols and rhythmic markings. The chords include EbΔ7, A7#11, AbΔ7, Db7#11, C7b9, Cm7, F7, Fm7, Bb+7, Ebm7, Eb7, AbΔ7, Db7, C7sus4, C7, Cm7, F7, Fm7, Bb+7, EbΔ7, A7#11, AbΔ7, G7, C7, Cm7, F7, Fm7, Bb7, and Eb6. Rhythmic markings include the number '3' indicating triplet rhythms.

BERNIE'S TUNE

BERNIE MILLER

Medium Swing

The musical score for "Bernie's Tune" is written in G minor (one flat) and 4/4 time. It consists of eight staves of music. The first four staves feature a melodic line with eighth and quarter notes, often beamed together. The fifth and sixth staves provide a harmonic accompaniment with chords and eighth notes. The seventh and eighth staves return to the melodic line.

Chord progressions for the staves are as follows:

- Staff 1: D m7, B \flat 7
- Staff 2: E m7 \flat 5, A7, D m7, E m7 \flat 5, A7
- Staff 3: D m7, B \flat 7
- Staff 4: E m7 \flat 5, A7, D m7, C m7, F7
- Staff 5: B \flat 6, G m7, C m7, F7, B \flat 6, G m7, C m7, F7
- Staff 6: B \flat 6, G m7, C m7, F7, B \flat 6, E m7 \flat 5, A7
- Staff 7: D m7, B \flat 7
- Staff 8: E m7 \flat 5, A7, D m7

BESIDE MYSELF

Med. Swing

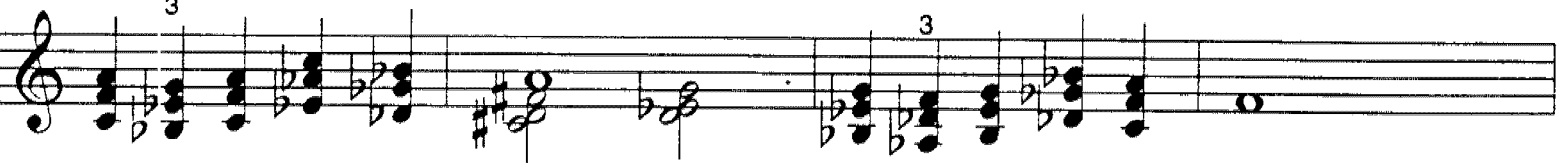
CHIP STEPHENS

INTRO (A.D-LIB)

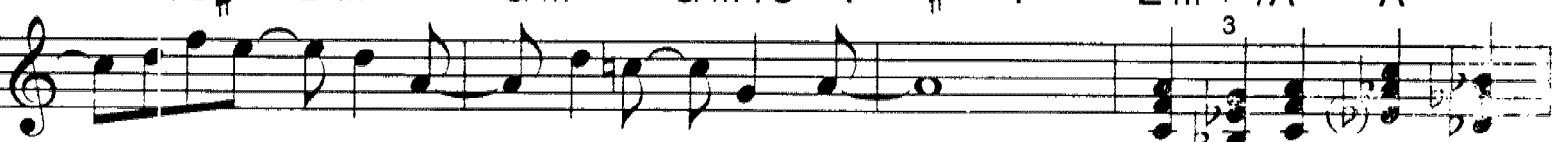
A $A\flat m7$ $G\flat m7$ $F m7\flat5$ $B\flat7\flat9$ $E m7$ $A7\flat9\sharp11$ $D m7$ $G+7\flat9$

 $G m7/C$

SET TEMPO

 $G\flat13/C$ **B** $G m7$ $F m\Delta7$ $D m7/C\sharp$ $D m7$ $G m7$ $G m7/C$ $F\Delta7\sharp11$ $F6$  $E m7\flat5/A$ $A7$ $D\Delta7/A$ $E\flat\Delta7/A$ $E m7\flat5/A$ $A7\flat9$ $D m7$ $D\flat m7$ $C m7$ $F7$  $B\flat7\sharp11$

SOLO

 $A m7$ $D7\sharp9$ $G m7$ $G m7/A$ $B\flat\Delta7B\circ7$ $G m7/C$  $G\flat13/C$ $G m7$ $F m\Delta7$  $D m7/C\sharp$ $D m7$ $G m7$ $G m7/C$ $F\Delta7\sharp11$ $F6$ $E m7\flat5/A$ $A7$ 

BESIDE MYSELF (P. 2)

D Δ7/A E_b Δ7/A E m7^b5/A A 7^b9 B Δ7 C Δ7[#]11 **C** A m7 D 7[#]11
SWING

The first staff of music shows a sequence of chords: D Δ7/A, E_b Δ7/A, E m7^b5/A (with a triplet of eighth notes), A 7^b9, B Δ7, C Δ7[#]11, A m7, and D 7[#]11. The tempo/style is marked SWING.

G Δ7 F[#] +7[#]9 B m7 B_b 7^b9 A m7 A_b Δ7

The second staff of music continues the melodic line with notes corresponding to the chords above.

G Δ7 F[#] 7[#]9 F Δ7[#]11 E 7[#]9

The third staff of music features a melodic line with triplets of eighth notes over the chords G Δ7, F[#] 7[#]9, F Δ7[#]11, and E 7[#]9.

E_b Δ7 D 7[#]9 D +7[#]9

The fourth staff of music shows the final notes of the main section, corresponding to the chords E_b Δ7, D 7[#]9, and D +7[#]9.

ENDING

A_b m7 G_b m7 F m7^b5 B_b 7^b9 E m7 A 7^b9[#]11 D m7 G +7^b9

The fifth staff of music shows the melodic line for the ending, corresponding to the chords A_b m7, G_b m7, F m7^b5, B_b 7^b9, E m7, A 7^b9[#]11, D m7, and G +7^b9.

G m7/C G_b 13/C

The sixth staff of music shows the bass line for the ending, corresponding to the chords G m7/C and G_b 13/C.

FORM - SOLO ON B & C

BESS, YOU IS MY WOMAN NOW

DuBOISE 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 chords are: Bb6, Cm7, F7#9, Bb6, EbΔ7, Ebm7, Dm, Gm7, Em7b5, Eb7, Dm7, Ab7, DbΔ7, F7, Bb6, Cm7, F7#9, Bb6, Em7b5, A7b9, DΔ7, Bm7, E7b9, A7, DΔ7, G#m7, C#7, F#Δ7, B7, D7C#7, F#6, A7, D6, Em7, A7#9, D6, GΔ7, Gm7.

BESS...NOW (P.2)

F#m7 Bm7 G#m7b5 G7#11 F#m7 C7 FΔ7 A7
 D⁶₉ Em7 A7#9 D⁶₉ G#m7 C#7
 Gb/Db Db7 Gb/Db Db7 Ebm7 Ebm7/Db
 Cm7b5 B7#11 Gb/Db Db7
 Gb/Db Db7 Db7#9 Gb⁶₉ Gb7
 BΔ7 Abm7 Gb⁶₉ Gb7 BΔ7 Abm7
 Gb/Db Ebm/Db Db7#9 Db⁹ GbΔ7

THE BEST THING FOR YOU IS ME

IRVING BERLIN

Medium Swing

B 7 **E m7** **A 7** **D m7** **G 7**
C Δ7 **A m7** **D m7** **G 7** **E m7** **A 7**
B 7 **E m7** **A 7** **D m7** **G 7**
C Δ7 **A m7** **D m7** **G 7** **C 6**
A b Δ7 **B b m7** **E b 7**
F m7 **F m7/E b** **D m7** **G 7**
B 7 **E m7** **A 7** **D m7** **G 7**
C Δ7 **A m7** **A m7/G** **F # m7 b5** **F m 6**
C/E **A 7** **D m7** **G 7** **C 6**

BETTER GIT IT IN YOUR SOUL

CHARLES MINGUS

Med. Bright 3

NO CHORD

NO CHORD

F^6 $\text{B}\flat^7$ $\text{C}^9 \text{ sus } 4$

F^6 $\text{B}\flat^7$ F^6

$\text{B}\flat^7$ $\text{C}^9 \text{ sus } 4$ $\text{B}\flat/\text{F}$ $\text{F}^7 \sharp^9$ $\text{B}\flat^9$ 1. $\text{F}^7 \sharp^9$ $\text{B}\flat^9$ 2. $\text{F}^7 \sharp^9$

$\text{B}\flat$ $\text{B}\flat^7$ F $\text{B}\flat$ $\text{B}\flat^7$

F $\text{B}\flat$ $\text{B}\flat^7$ F F^7

G^7 C^7 $\text{F}^7 \sharp^9$ $\text{B}\flat^9$ $\text{F}^7 \sharp^9$

D.S. al Coda

BEYOND THE BLUEBIRD

27

Medium Swing

TOMMY FLANAGAN

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

AbDelta7 G9sus4 Cm Ab/C Cm6 Ab/C

Cm7 Bbm7 Am7b5 D+7#9 G7 F07

E07 Eb07 G7 F07 E07 Dm7 G7

CDelta7 B7b9 Em7b5 A7 DDelta7 Abm7 Db7 GbDelta7 Fm7 Bb7

EbDelta7 D7b9 Gm7b5 C7 FDelta7 D9sus4 D7

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

AbDelta7 G9sus4 Cm Ab/C Cm6 Ab/C Cm7 Bbm7

Am7b5 D+7#9 G7 F07 E07 Eb07 G7 F07

E07 Eb G7 F07 E07 Eb07 G7 F07 E07 Eb07

BLUE DANIEL

FRANK ROSOLINO

Medium Swing

D₆⁹ C⁷ B m⁷ E⁷
 B m⁷ E⁷ B m⁷
 E⁷ G m⁷ C⁷ D Δ⁷
 C⁷ E m⁷ A⁷ ⊕ D₆⁹
 ⊕ D Δ⁷ C⁷ B m⁷ E⁷ A⁷
 D₆⁹

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 score includes various chords and triplet markings:

- Staff 1:** Chord Eb7. Contains two triplet markings (3).
- Staff 2:** Chord Ab7. Contains two triplet markings (3).
- Staff 3:** Chords Eb7, C7b9, and Fm7. Contains two triplet markings (3).
- Staff 4:** Chords Bb7, Eb7, Bb7, Eb7, and Bb7. Contains one triplet marking (3).

BLUES

BACKSTAGE

Easy Swing

FRANK FOSTER

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

C m7

F7

B \flat 7

G7

C m7

F7



BOLIVIA

CEDAR WALTON

Intro - Latin

1. 2. 3.	4.	$E \Delta 7$
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$E \flat \Delta 7$ A^{13} $D \Delta 7$ $A \flat 7 \flat 9$

swing

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

latin

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

3

swing

$F \Delta 7$ $B 7$ $B \flat \Delta 7$ $A 7 \sharp 9$

BOP BOY

Medium Up Blues

BOB MINTZER

F7 C m7
 F7 b9 B b7
 F7 D7 #9 G m7
 C7 F7 G m7 C7
 F7 #9 C m7 F7 B b7 #11
 F7 D7 #9 G m7
 C7 F7 D7 G m7 C7 F7

The musical score is written in 12/8 time and consists of eight staves of music. The key signature has one flat (B-flat). The chords are indicated above the staves: F7, C m7, F7 b9, B b7, F7, D7 #9, G m7, C7, F7, G m7, C7, F7 #9, C m7, F7, B b7 #11, F7, D7 #9, G m7, C7, F7, D7, G m7, C7, F7.

BOP SHOP

Med. Bright Bop

PAUL FERGUSON

D m7^b5 G +7[#]9
 C m⁸ A m7^b5
 D +7[#]9 G Δ7
 D m7^b5 G +7[#]9 C m⁸
 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 three staves of musical notation in treble clef, featuring a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Chord symbols are placed above the staves to indicate harmonic changes:

- Staff 1: $D m7\flat 5$ and $G +7\sharp 9$
- Staff 2: $C m\flat 6$ and $A m7\flat 5$
- Staff 3: $D7\sharp 9\sharp 11$ and $G \Delta 7$

BORN TO BE BLUE

BOB WELLS
MEL TORME

Ballad

Chord symbols and musical notation for the first ten staves:

- Staff 1: C7, D \flat 7, C7, G \flat 7, F7, E \flat 7
- Staff 2: A \flat Δ 7, G7, C m7, D \flat 7, C m7₃, F7
- Staff 3: 1. F m7, A \flat 7 \sharp 11, D m7, G7 | 2. F m7, A \flat 7, G7 \flat 9
- Staff 4: C m \flat ₉, A \flat m7, D \flat 7, A \flat m7, D \flat 7, A \flat m7, D \flat 7
- Staff 5: G \flat Δ 7, D \flat m7, G \flat 7, B Δ 7, A \flat m7, A \flat m7/G \flat
- Staff 6: F m7, B \flat 7, E \flat Δ 7, G+7, C7, D \flat 7, C7, G \flat 7
- Staff 7: F7, E \flat 7, A \flat Δ 7, G7, C m7, D \flat 7
- Staff 8: C m7, F7, F m7, A \flat 7, G7 \flat 9, C m \flat ₉
- Staff 9: C m7₃, F7, F m7, A \flat 7, G7 \flat 9, C m \flat ₉

BOSSA ROKKA

Bossa Nova

GEORGE BENSON

Intro

G ADD⁹

F ADD⁹

G ADD⁹

F ADD⁹

G ADD⁹

E \flat Δ⁷

G ADD⁹

E \flat Δ⁷

G ADD⁹

E $7\flat 9$

A m⁷

F \sharp m⁷ $\flat 5$

1. B m⁷

E $7\sharp 9$

A⁷₃

D⁷₃

2.

B m⁷

E⁷

A m⁷

C m⁷

B m⁷ $\flat 5$

E $7\flat 9$

A⁷

E $7\flat 9$

A⁷

D $7\flat 9$

G ADD⁹

F ADD⁹

G ADD⁹

F ADD⁹

VAMP OUT ON INTRO

THE BOY NEXT DOOR

HUGH MARTIN
RALPH BLANE

Easy 3

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. Above each staff, specific chords are indicated. The chords are: BbΔ7, G7#11, Cm7, F7#11, BbΔ7, Gm7, C7sus4, C7, Cm7, F7, BbΔ7, Gm7, Gm7/F, Em7b5, A7b9, Dm7, C#°7, Cm7, F7, BbΔ7, G7#11, Cm7, F7#11, BbΔ7, Gm7, C7, F#+7, BbΔ7/F, Em7b5, C7#11, Gb9, F7, Bb6.

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

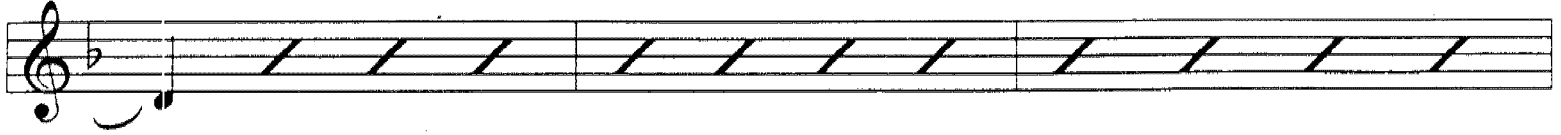
BUD POWELL (P. 2)

LATIN

B Δ7

C Δ7/B

B Δ7



C Δ7/B

B Δ7

C Δ7/B



SWING

Bb m7

Eb7

A m7

D7

Ab m7

Db7



G m7

C7

F Δ7

B m7b5

E7



A m7

D7b9

G m7

Bb m7 Eb7

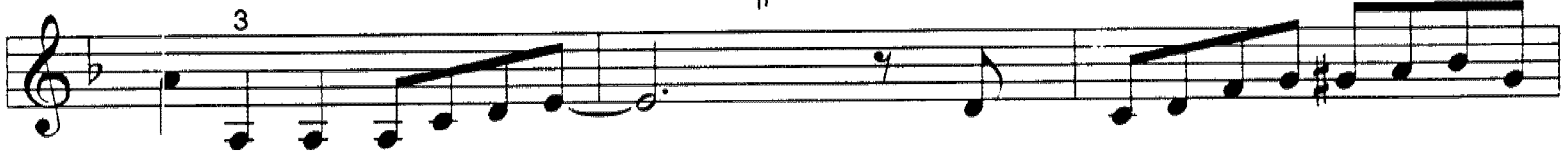


D m7

G7 G#o7

A m7

D7b9



G m7

Db7 C7

B7#11

Bb7

A7

Ab7

G7

Gb7



BUD'S BLUES

BUD POWELL

Medium Up Swing

The musical score consists of three staves of music in a 12-measure format. The first staff begins with a treble clef, a key signature of two flats (B-flat major/D minor), and a common time signature. The first two measures contain a melodic line: a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E, and a quarter note D. The next two measures contain a melodic line: a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The final two measures are marked with a repeat sign. Above the first staff, the chord $B\flat 7$ is indicated above the first measure and above the second measure. The second staff continues the melodic line with the same notes as the first staff. Above the second staff, the chord $E\flat 7$ is indicated above the first measure, $B\flat 7$ above the second measure, and $G 7 \#9$ above the third measure. The third staff continues the melodic line with the same notes as the first staff. Above the third staff, the chords $C m 7$, $F 7$, $B\flat 7$, $G 7$, $C m 7$, and $F 7$ are indicated above the first, second, third, fourth, fifth, and sixth measures respectively. The final two measures are marked with a repeat sign.

BUSCH - WACKED

JACK ZUCKER

Bright Bop

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

SOLO ON RHYTHM CHANGES

BUZZY

Medium Swing

CHARLIE PARKER

The image displays a musical score for the piece "Buzzy" by Charlie Parker. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as "Medium Swing". The score consists of four staves of music. The first staff begins with a B-flat chord annotation. The second staff includes annotations for F m7, B-flat7, and E-flat7. The third staff includes annotations for B-flat7 and C m7. The fourth staff includes annotations for F7, B-flat, and F7 #9. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

BY MYSELF

HUGH MARTIN
RALPH BLANE

Medium 2

Chord progression for the first staff: $E m7b5$ $A7$

Chord progression for the second staff: $E m7b5$ $A7$ $B m7$ $C^{\circ}7$ $A7/C\sharp$

Chord progression for the third staff: $C m7$ $F7$ $B\flat\Delta7$ $E\flat7$

Chord progression for the fourth staff: $G m7$ $C7\text{ sus }4$ $F\Delta7$

Chord progression for the fifth staff: $B m7b5$ $E7b9$ $B m7b5$ $E7b9$

Chord progression for the sixth staff: $A m7b5$ $D7b9$

Chord progression for the seventh staff: $G m7$ $G m7b5$ $C7b9$ $A m7$ $D m7$

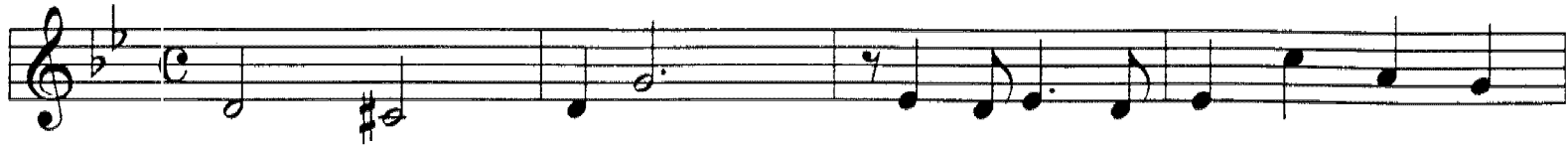
Chord progression for the eighth staff: $G7$ $C7$ $F9$

BYE BYE BABY

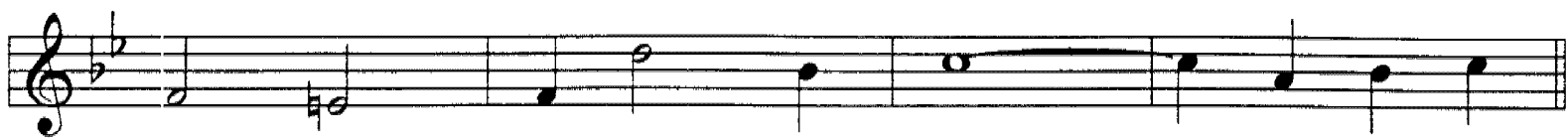
LEO ROBIN
JULE STYNE

Medium Swing

B \flat Δ 7 A7 A \flat 7#11 G7 C m7 F7



D m7 G m7 A m7 D7 \flat 9



G m7 D7/F# F m7 B \flat 7 E \flat Δ 7 G7 C m7



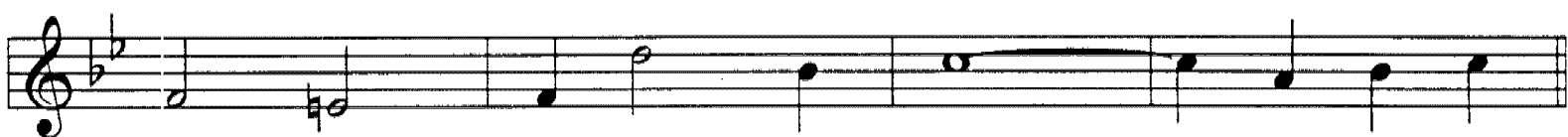
C m7 F7 D m7 G7 C m7 F7



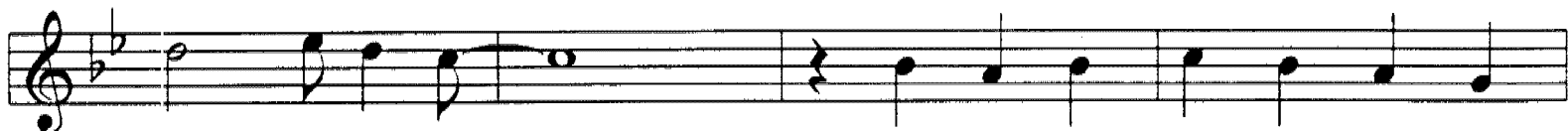
B \flat Δ 7 A7 A \flat 7#11 G7 C m7 F7



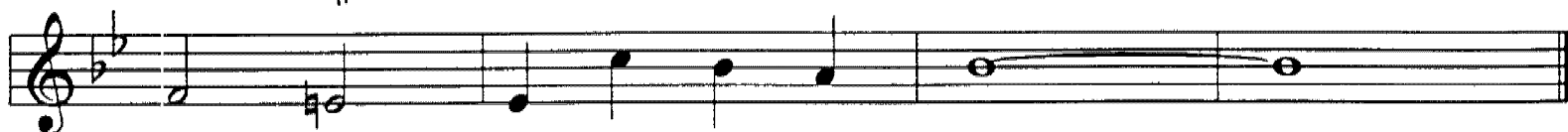
D m7 G m7 A m7 D7 \flat 9



G m7 G \flat 7 F m7 B \flat 7 E \flat Δ 7 E m7 \flat 5 A7 \flat 9



D m7 C# m7 C m7 F7 B \flat 6



CAREFUL

Medium Rock

JIM HALL

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

- Staff 1:** Chord: A7#11. Technique: Triplet (3).
- Staff 2:** Chords: A7#11, D7#11.
- Staff 3:** Chords: D7#11, A7#11. Techniques: Accents (>).
- Staff 4:** Chord: A7#11. Technique: Triplet (3).
- Staff 5:** Chords: F7, E7#9, A7#11. Techniques: Accents (>), Accent (^).

CELIA

Med. Up Swing

BUD POWELL

INTRO

B \flat Δ 7

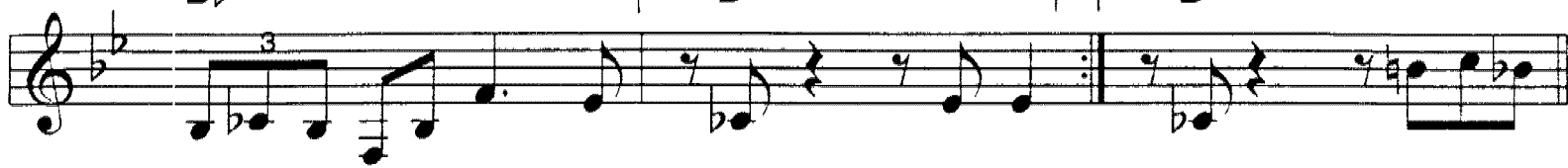
B7



B \flat Δ 7

1. B7

2. B7



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

G m7

C m7 \flat 5

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



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 \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

Chord annotations for the first staff: G m7/C, C7, F Δ7, D m7

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

Chord annotations for the third staff: E m7, A7, D mΔ7, D m7, G7

Chord annotations for the fourth staff: C Δ7, A m7, D m7, G7, G m7, C7, D m7

Chord annotations for the fifth staff: G m7/C, C7, F Δ7, D m7

Chord annotations for the sixth staff: G m7, C7, A7, D7

Chord annotations for the seventh staff: Bb Δ7, D7b9, G m7, Bb m7, Eb7, Eb7/Db

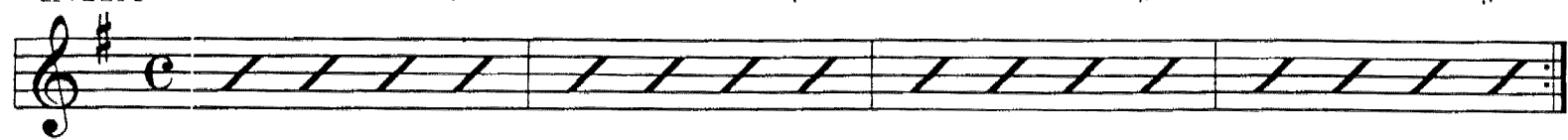
Chord annotations for the eighth staff: F Δ7/C, D m7, G m7, C7, F 9

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

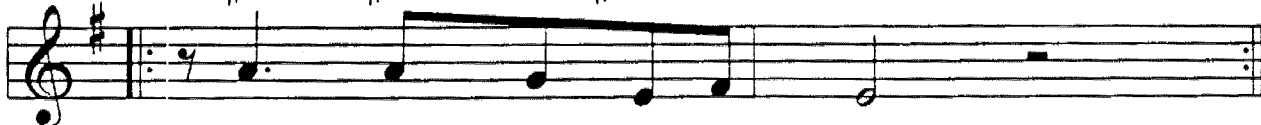


E7 A7

SOLO CHANGES



⊕ F#m7 F#m7/G G/G# A B7 E7



CHEEK TO CHEEK

IRVING BERLIN

Bright Swing

C Δ 7 C \sharp $^{\circ}$ 7 D m7 G7 C Δ 7 C \sharp $^{\circ}$ 7 D m7 G7

C Δ 7 D m7 E \flat $^{\circ}$ 7 E m7 B \flat 7 \sharp 11 A7 D7

G7 D m7 E m7 F7 B \flat 7 \sharp 11 A7

D m7 G7 1. E m7 A7 D m7 G7

2. C $\frac{6}{9}$ D m7/G C/G

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

D m7/G 1. C $\frac{6}{9}$ /G 2. C $\frac{6}{9}$ C m C m Δ 7

CHEEK TO CHEEK (P.2)

C m7 C m6 E b m7 A b 7 D m7 b5

Musical staff 1: Treble clef, 4/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. A triplet of eighth notes (D4, E4, F4) is marked above the first three notes. Chords are indicated above the staff.

G 7 b9 G # o 7 A m7 D m7 G 7 C Δ 7 C # o 7

Musical staff 2: Treble clef, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. Chords are indicated above the staff.

D m7 G 7 C Δ 7 C # o 7 D m7 G 7 C Δ 7 D m7

Musical staff 3: Treble clef, 4/4 time signature. The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, A4, G4. Chords are indicated above the staff.

E b o 7 E m7 B b 7 # 11 A 7 D 7 G 7 D m7

Musical staff 4: Treble clef, 4/4 time signature. The melody consists of quarter notes: E4, F4, G4, A4, B4, A4, G4, F4. Chords are indicated above the staff.

E m7 F 7 B b 7 # 11 A 7 D m7

Musical staff 5: Treble clef, 4/4 time signature. The melody consists of quarter notes: E4, F4, G4, A4, B4, A4, G4, F4. Chords are indicated above the staff.

G 7 C 6

Musical staff 6: Treble clef, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. Chords are indicated above the staff.

BLOWING CHANGES

C Δ 7 Dm7 G7 C Δ 7 Dm7 G7 C Δ 7



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



Dm7 G7 1. E m7 A7 Dm7 G7 2. C Δ 7



Dm7 G7 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' by Charlie Parker 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 five lines of music are the main melody, with the following chord changes: C, Dm7, Gm7, C7, Cm7, F7, C, Dm7, Em7 (triple), A7 (triple), Fm7, Bb7, Dm7, G7, and C. The sixth line shows the first and second endings, both of which conclude on a C chord. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and slurs.

SOLO ON BLUES

CLOSE ENOUGH FOR LOVE

PAUL WILLIAMS
JOHNNY MANDEL

Ballad

G m7 E m7^{b5} A m7^{b5} D 7^{b9} G m7 C7 F7 B^b7
 E^bΔ7 A7 D7 G7 C7 F7 B^b7
 E^bΔ7 A7 A m7^{b5} D 7^{b9} 1. G m⁶ E^b7 D7
 2. G m⁶ G7 C m7 (G^b7) F 9 sus 4 F 9
 B^bΔ7 D +7 G m7 E m7^{b5} F[#] m7^{b5} B7 E m7 A7
 D Δ7 D7 G m7 E m7^{b5} A m7^{b5} D 7^{b9} G m7 C7
 F7 B^b7 E^bΔ7 A7 D7 G7 C7
 F7 B^b7 E^bΔ7 A7 A m7^{b5} D +7 G m⁶

COMPENSATION

KENNY WERNER

Medium Swing

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

COOL EYES

Med. Up Bop

HORACE SILVER

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

The musical score consists of ten staves of music in a single system. The key signature is B-flat major (two flats). The tempo and style are indicated as "Med. Up Bop". The composer is Horace Silver. The score 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 \flat 9, B \flat 7, D \circ 7, D \flat \circ 7, C \circ 7, D m7, G7, F \sharp m7, B7, B \flat 7, E \flat 7, E \circ 7, B \flat /F, F7, B \flat \flat 9, F m7, B \flat 7 \sharp 9, E \flat Δ 7, and G m7. There are also articulations like slurs and accents, and a triplet of eighth notes in the fifth staff.

COOL EYES (P. 2)

C7 F+7

Bb7 Eb7 Eo7 Bb/F G7

F#m7 B7 Bb7 Eb7 Eo7 ⊕

Bb/F F7 Bb6

⊕ Bb/F A/E

Ab/Eb Ab6

HALF TIME

Eb7 sus 4 Ab6

CRY ME A RIVER

ARTHUR HAMILTON

Ballad

Chords: Cm Ab/C Cm⁶ Cm⁷ Fm⁷ B^b7

Chords: E^bΔ⁷ Dm⁷ G⁷ Gm⁷ C⁷b⁹ Cm⁷ F⁹

Chords: B⁹ B^b7 sus 4 1. E^b₉⁶ G⁺7 2. E^b₉⁶ D⁷#⁹

Chords: Gm⁷ E m⁷b⁵ E^b7#¹¹ D⁷b⁹ Gm⁷ E m⁷b⁵

Chords: A^b7#⁹ D⁷b⁹ Gm⁷ E m⁷b⁵ E^b7#¹¹ D⁷b⁹

Chords: G Δ⁷ Dm¹¹ G⁷ sus 4 G⁷ Cm Ab/C

Chords: Cm⁶ Cm⁷ Fm⁷ B^b7 E^bΔ⁷ Dm⁷ G⁷ Gm⁷ C⁷b⁹

Chords: Cm⁷ F⁹ B⁹ B^b7 sus 4 E^b₉⁶

DACAPOLYPSO

Latin-Calypso

CHUCK ISRAELS

INTRO

A Am7 A[♯]°7 Bm7 Em7

Am7 D7 G^Δ7 C C[♯]°7

G/D E7 Am7 D7 G⁶ mf

B Am7 D7 G⁶ Em7 Am7 D7

G^Δ7 Em7 Am7 D7 G^Δ7 E7

Am7 D7 G⁶ **C** G^Δ7 F7 E7

Cm7 F7 B[♭]⁶ D^Δ7 C7 B7 p

Gm7 C7 F⁶ mf

DACAPOLYPSO (P. 2)

D Am⁷ D⁷ G Em⁷ Am⁷ D⁷

G Em⁷ Am⁷ D⁷ G E⁷

Am⁷ D⁷ G⁶₉ INTERLUDE **E** Am⁷ A[#]o⁷

Bm⁷ Em⁷ Am⁷ D⁷ G

C C[#]o⁷ G/D E⁷ Am⁷ D⁷ G

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

Am⁷ D⁷

sfz

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

DAY IN, DAY OUT

JOHNNY MERCER
RUBEN BLOOM

Medium to Up Swing

G⁺7 C⁶₉ A⁷ Dm⁷ G⁷ G⁺7
 C⁶₉ Dm⁷ D[♯]°7 E m⁷ E[♭]°7
 Dm⁶ G⁷ Dm⁶ G⁷ Dm⁷ G⁷
 Dm⁷ G⁷ B[♭]7[♯]11 A⁷ A[♭]+7 G¹³
 C⁶₉ A⁷ Dm⁷ G⁷ G⁺7
 C⁶₉ Dm⁷ D[♯]°7 E m⁷ D⁷
 G^Δ7 D⁷♯9 G^Δ7 D⁷♯9

DAY IN, DAY OUT (P. 2)

G Δ 7 A m7 D 7 \flat 9 D m7 G 7 G 7 \flat 9
 C $\overset{6}{9}$ A 7 D m7 G 7 G + 7
 C $\overset{6}{9}$ D m7 D \sharp \circ 7 C 6/E B \flat 7 \sharp 11 A 7
 D 7 F m6 C Δ 7 A 7
 D 7 G 7 C Δ 7 A + 7
 D 7 F m6 C 6 A 7
 D m7 G 7 sus 4 G 7 C $\overset{6}{9}$

The musical score consists of seven staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The chords are written above the notes. The first staff has six measures with chords: G Δ 7, A m7, D 7 \flat 9, D m7, G 7, and G 7 \flat 9. The second staff has five measures: C $\overset{6}{9}$, A 7, D m7, G 7, and G + 7. The third staff has six measures: C $\overset{6}{9}$, D m7, D \sharp \circ 7, C 6/E, B \flat 7 \sharp 11, and A 7. The fourth staff has four measures: D 7, F m6 (with a triplet of eighth notes), C Δ 7, and A 7. The fifth staff has four measures: D 7, G 7, C Δ 7, and A + 7. The sixth staff has four measures: D 7, F m6 (with a triplet of eighth notes), C 6, and A 7. The seventh staff has four measures: D m7, G 7 sus 4, G 7, and C $\overset{6}{9}$.

DIG

MILES DAVIS

Up Tempo Swing

F 7

B \flat 7

E \flat 7

Ab Δ 7 B \flat m7 E \flat 7 Ab7 Gm7 C7

F 7

B \flat 7

The musical score consists of three staves of notation in a key signature of three flats (B-flat major or D-flat minor). The first staff begins with a $B\flat 7$ chord and contains a melodic line with eighth notes and a triplet of eighth notes. The second staff starts with a $C 7$ chord, followed by $F m 7$, $E\flat 7$, and $A\flat \Delta 7$. The third staff begins with an $F 7$ chord, then a $\Phi B\flat m 7$ chord, $E\flat 7$, and $A\flat \Delta 7$. The end of the third staff is marked with a double bar line and the text "Solo break". The fourth staff, which is shorter than the others, starts with a Φ symbol, followed by $B\flat m 7$, $E\flat 7$, and $A\flat \Delta 7$.

"Sweet Georgia Brown" changes

DON'T ASK WHY

Jazz Ballad

ALAN BROADBENT

F m⁶ D m⁷b⁵ G m⁷b⁵ C 7^b9 F m⁶ D m⁷b⁵ 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 m⁷b⁵ C 7^b9 F Δ⁷ D m⁷ D 7^b9 G m⁷ C 7 E^b 7/B^b
 A m⁷ D m⁷ B^b m⁷ E^b 7^b9 E^b m⁷ A^b 7 D m⁷ G 7
 D^b m⁷ G^b 7 C m⁷ F 7[#]9 B^b m⁷b⁵ 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 C7/E C m 7 /E \flat A \flat 7 G +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 \flat 5 A 7 \flat 9 D m 7 $_3$ B \flat /D $_3$ D m 7 \flat 5 G 7 \flat 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 \flat 5 F 7 B \flat Δ 7 D m 7 \flat 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 \flat 5 A 7 \flat 9 A \flat 7 \sharp 11 F/G F m/G
 C m 7 E \flat /F E \flat m/F B \flat $_6$

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)

$A\flat/B\flat$ $D/B\flat$ \oplus | 1. $E\flat\Delta 7/B\flat$ $D/B\flat$ $A\flat/B\flat$

$D/B\flat$ | 2. $E\flat\Delta 7$ $A\flat/B\flat$ $D/B\flat$

\oplus $E\flat\Delta 7/B\flat$ $D/B\flat$ $A\flat/B\flat$ $D/B\flat$

$G\Delta 7$ C/D $G\Delta 7$ C/D

$G\Delta 7$ C/D $G\Delta 7$ C/D

$G\Delta 7$ C/D $G\Delta 7$ C/D $G\Delta 7$

DOUBLE CLUTCHING

Blues

CHUCK ISRAELS

F7

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a bluesy melody with eighth and quarter notes, and a bass line with quarter and eighth notes. There are some rests and ties throughout the system.

F7

B \flat 7

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a bluesy melody with eighth and quarter notes, and a bass line with quarter and eighth notes. There is a triplet of eighth notes in the top staff and a 'V' marking in the bottom staff.

F7

C7

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a bluesy melody with eighth and quarter notes, and a bass line with quarter and eighth notes. There is a 'V' marking in the bottom staff.

C7

F7

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a bluesy melody with eighth and quarter notes, and a bass line with quarter and eighth notes. There is a 'V' marking in the bottom staff.

DREAM DANCING

Easy Swing

COLE PORTER

B \flat 7 \sharp 11

A Δ 7

D m7

G7 \flat 9

C Δ 7

G \flat 7

F Δ 7

B \flat 7

C Δ 7

F7

E m7

A7

E \flat m7

A \flat 7

D m7

D \flat 7

1. C Δ 7

2. G m7

C7

F Δ 7

B \flat 7

C Δ 7

G+7

C $\frac{6}{9}$

A m7

A \flat 7

D m7

F/G

F \sharp m7 \flat 5

F m7

C Δ 7/E

E \flat 7 \sharp 11

E \flat m7

A \flat 7

D m7

G7

E \flat m7

A \flat 7

E m7 \flat 5

A7 \flat 9

A \flat Δ7

F/G

F m/G

C $\frac{6}{9}$

C $\frac{6}{9}$

B \flat 7

C $\frac{6}{9}$

B \flat 7

A Δ 7

ON CUE

EAST OF THE SUN

AND WEST OF THE MOON

BROOKS BOWMAN

Easy Swing

G Δ 7
3

(C7#11)

Bm7
3

E7

Am7
3

Cm7

F7

Am7
3

D7

F#m7
3

B+7

Em7

Em7
3

A7

Em7 A7

Am7
3

D7

D7 \flat 9

G Δ 7
3

(C7#11)

Bm7
3

E7

Am7
3

Cm7
3

F7

Am7

Am7/G

F#m7

B7

Em7

A7

Am7
3

F7

Bm7

B \flat m7

E \flat 7

Am7
3

D7

G \flat 6/9

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 score includes various chords and articulations:

- Staff 1:** Chords: B \flat 7, E \flat 7, B \flat 7. Features a triplet of eighth notes in the final measure.
- Staff 2:** Chords: F m7, B \flat 7, E \flat 7.
- Staff 3:** Chords: B \flat 7, C m7. Features a triplet of eighth notes in the second measure.
- Staff 4:** Chords: F7, B \flat 7, F7. Features a triplet of eighth notes in the third 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^b₇ [#]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

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

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

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

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

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

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

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

The musical score is written in a single system with seven staves. The key signature is three flats (B-flat major/C minor) and the time signature is 6/4. The melody is primarily composed of eighth and quarter notes, with some longer phrases. The chord progressions are indicated above the notes, featuring a variety of complex chords including altered dominants, minor chords with altered fifths, and augmented chords. The piece concludes with a final E7 chord.

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^Δ add⁶

2. D^bΔ⁷

ESTATÉ

BRUNO MARTINO

JOEL E. SIEGEL

Bossa Nova

B m7 **E m7** **F#7b9**
B m7 **E m7** **A7** **A m7/D**
D7 **G Δ7** **C7** **1 F#7** **F#+7**
2. F#7 **F#+7** **B Δ7** **F m7b5**
Bb7b9 **Ebm7** **Ab7b9** **G Δ7** **F#7b9**
A m7 **D7b9** **G Δ7** **C7b9** **F#7**
F#+7 **B m7/F#** **E m7** **F#7b9**
B m7 **E m7** **A7** **A m7/D**
D7 **G Δ7** **C7** **F#7** **F#+7** **B m6**

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

Eb Δ 7 A/Eb Ab Δ 7/Eb Db7 \sharp 11/Eb Cm7/Eb F7/Eb
 Ab/Bb Bb/Ab Eb/G Gb7 B Δ 7 E7 \sharp 11
 Bbm7 Eb7 Abm7 Db7 Eb/Bb
 D/Bb Bbm7 Eb7 C/Ab Ab Δ 7
 Fm7b5 Bb7b9 Ebm7 Ebm7/Db Cm7b5 B Δ 7
 Ab/Bb Bb7b9 Eb Δ 7 A/Eb Ab Δ 7/Eb Db7 \sharp 11/Eb
 Cm7/Eb F7/Eb Ab/Bb Bb/Ab Eb/G Gb7
 B Δ 7 E7 \sharp 11 Bbm7 Eb7 Ab Δ 7 Dm7b5 G7

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

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



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

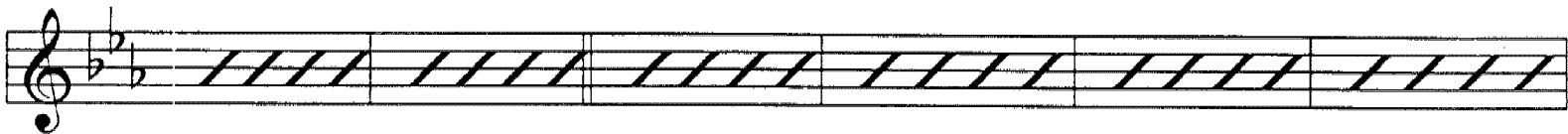


ALTERNATE CHANGES

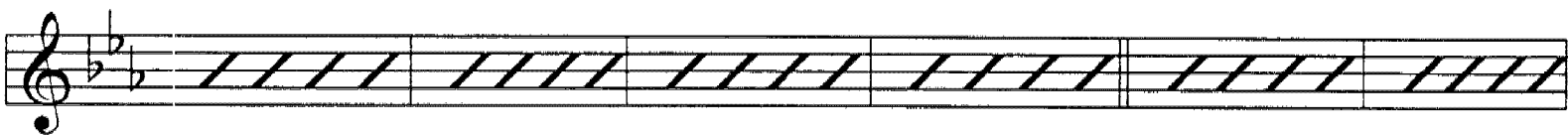
E \flat Δ 7 E \circ 7 F m7 B \flat 7 E \flat Δ 7



E \flat 7 A \flat m7 D \flat 7 E \flat \natural 9 F m7 B \flat 7 B \flat m7 E \flat 7 A \flat Δ 7



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



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



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



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



EVERYTHING HAPPENS TO ME

TOM ADAIR
MATT DENNIS

Ballad

Chord progression for the first system: Cm7 F7 Dm7 C#°7 Cm7 F7

Chord progression for the second system: Dm7b5 G7 Cm7 Ebm7 Ab7b9 Dm7 G7

First ending: 1. Cm7 F7 BbΔ7 G7

Second ending: 2. Cm7 F7

Chord progression for the third system: Bb6 Fm7 Bb7#9 EbΔ7 C7b9

Chord progression for the fourth system: Fm7 Bb7#9 EbΔ7 Em7 A7#9

Chord progression for the fifth system: DΔ7 Gm7 C7 Cm7 F7 Cm7 F7

Chord progression for the sixth system: Dm7 C#°7 Cm7 F7 Dm7b5 G7

Chord progression for the seventh system: Cm7 Ebm7 Ab7b9 Dm7 G7 Cm7 F7 Bb6

EVERYTHING I LOVE

COLE PORTER

Medium Swing

F Δ 7 B7 \sharp 11 B \flat Δ 7 A m7 D7

G m7 C7 A m7 D7 G m7 C7

F $\frac{6}{9}$ A \flat 7 G m7 A m7 D7

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

F Δ 7 B7 \sharp 11 B \flat Δ 7 A m7 D7

B m7 \flat 5 E7 \flat 9 A7

D m7 D \flat m7 C m7 F7 B \flat Δ 7 D+7 G m7 G \sharp \circ 7

A m7 D7 G m7 C7 sus 4 F $\frac{6}{9}$

FATHER

Medium Swing

GEORGE COLEMAN

Chord progressions for the first staff: Cm7, Abm7, Em7, Cm7, F+7, BbΔ7, C7b9

Chord progressions for the second staff: A7b9, F7b9, BbΔ7, A+7, Ab7, G7b9, GbΔ7

Chord progressions for the third staff: BΔ7, BbΔ7, Bm7, E7#11, EbΔ7

Chord progressions for the fourth staff: Ab7, Dm7, C#o7, Cm7, Bbm7

Chord progressions for the fifth staff: Am7, D7b9, Gm7, C7#11, Cm7, Ebm7

Chord progressions for the sixth staff: Cm7, F+7#9, BbΔ7, A+7, Ab7, G7b9, GbΔ7

Chord progressions for the seventh staff: BΔ7, BbΔ7, Bm7, E7#11, EbΔ7, Ab7

Chord progressions for the eighth staff: Dm7, Ebm7, Ab7, BbΔ7/D, G+7#9

Chord progressions for the ninth staff: Cm7, Abm7, Em7, Cm7, F+7, BbΔ7, C7b9, A7b9, F7b9, Bb6

FAVELA

Med. Bossa Nova

ANTONIO CARLOS JOBIM

Chord progression for the first staff: G m^7 F/D G m^7 F/D

Chord progression for the second staff: G m^7 F/D G m^7 $\text{G}^7 \#9$

Chord progression for the third staff: C m^7 F^7 B m^7 B^b7 $\text{E}^b \Delta 7$

Chord progression for the fourth staff: C/E $\text{E}^b \text{m}^6$ C/D $\text{D}^7 \#9$ G m^7 $\text{D}^b7 \#11$

Chord progression for the fifth staff: C m^7 G m^7 C m^7 G m^7

Chord progression for the sixth staff: C m^7 G m^7 $\text{E}^b7 \#9$ $\text{D}^7 \#9$ $\text{C}^7 \#9$ NO CHORD

Chord progression for the seventh staff: $\text{D}^7 \#9$

Accents: $\wedge \wedge \wedge \wedge >$

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

(Musical notation with chords and lyrics)

Chords: $G m7b5$ $C7b9$ $A m7$ $D7b9$ $G m7b5$ $C7b9$ $F \Delta 7$ $B7\#11$

Chords: $Bbm7$ $A m7$ $Ab^{\circ}7$ $G m7$ $C7 sus 4$ F_9^6

Chords: $G m7b5$ $C7b9$ $A m7$ $D7b9$ $G m7b5$ $C7b9$ $F \Delta 7$ $B7\#11$

Chords: $Bbm7$ $A m7$ $Ab^{\circ}7$ $G m7$ $C7 sus 4$ F_9^6

Chords: $Ebm7$ $Ab^9 sus 4$ $D b \Delta 7$ $B b 7b9$ $Ebm7$ $Ab^9 sus 4$ $D b \Delta 7$

Chords: $F m_9^6$ $D m7b5$ $G m7$ $C7b9$ $F m7$ $Bbm7$ $Bbm7/Ab$ $G m7$ $C7$

Chords: $Bbm7$ $C7b9$ $A m7$ $D7b9$ $G m7b5$ $C7b9$ $F \Delta 7$ $B7\#11$

Chords: $Bbm7$ $A m7$ $Ab^{\circ}7$ $G m7$ $C7 sus 4$ F_9^6

FREIGHT TRANE

TOMMY FLANAGAN

Bright Bop

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

Chord annotations for the first staff: E m7, E mΔ7, E m7, A m

Chord annotations for the second staff: A m/G#, A m/G, A m/F#, B 7b9/D#, B 7

Chord annotations for the third staff: E m7, C Δ7, D, G/B, C Δ7, 1. A m

Chord annotations for the fourth staff: 2. C/B, F#/A#, D 7/A, E/G#, G Δ7

Chord annotations for the fifth staff: F#+7, B m, G m7, C m7, F m7

Chord annotations for the sixth staff: Bb 7b9, D m7b5/Ab, G 7, Gb, F 7

Chord annotations for the seventh staff: Ab Δ7/Eb, D m7b5, F 7, Gb7, C m/G, Ab7

Chord annotations for the eighth staff: C Δ7, A m, G/B, E/G#, A m, D.C. al Coda

Chord annotations for the ninth staff: D/C, B 7, C 7, F#+7, B 7b9, A 13

FRIDAY THE 13th

Ned Bright

THELONIUS MONK

G7 F7 Eb7 D7

G7 F7 Eb7 D7 G7 F7

Eb7 D7 G7 F7 Eb7 D7

1st X

FROM NOW ON

TOM HARRELL

Swing

C7 \sharp 9 Fm7 Ebm7 Ab7 Db Δ 7
 Dm7b5 G7b9 C Δ 7 Gb7 F Δ 7 E7 A Δ 7
 Bm7 E7 Am7 D7 Gm7 C7 F Δ 7
 F \sharp m7b5 B7 \sharp 9 E Δ 7 A Δ 7 Em7 A7b9 Ab Δ 7 Db Δ 7
 C7 \sharp 9 Fm7 Ebm7 Ab7 Db Δ 7
 Dm7b5 G7b9 C Δ 7 Gb7 F Δ 7 E7 A Δ 7

LATIN INTERLUDE

Bb/C
 Bb/C

FROM THE HEART (P.2)

Am⁷ D⁷ F[♯]7b⁹

G^Δ7 F[♯]7b⁹

G^Δ7 Am⁷ Ab⁷

Db⁷#¹¹ C⁷b⁹ F⁷ Bb⁷

ON CUE

A⁷ Ab⁷ G^Δ7#¹¹

FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

Staff 1: F m⁶ D m⁷b⁵ G m¹¹ C +⁷ D^b/F F m⁷
Staff 2: E^b m⁷ A^b 7 D^b Δ⁷ G^b 7 #¹¹
Staff 3: A^b Δ⁷ 1. G m⁷ C 7 2. F m⁷ E^b m⁷
Staff 4: A^b 7 D^b Δ⁷ D^b m⁷ G^b 13 A^b Δ⁷
Staff 5: F 7 sus 4 F 7 E^b Δ⁷/B^b B^b ° 7 B^b 9 sus 4
Staff 6: B^b 9 E^b 7 B^b m⁷ E^b 7 C 7 #⁹
Staff 7: F m⁶ D m⁷b⁵ G m¹¹ C +⁷ D^b/F
Staff 8: F m⁷ E^b m⁷ A^b 7 D^b Δ⁷ G^b 7 #¹¹
Staff 9: G^b 7 A^b Δ⁷ D^b 7 C m⁷
Staff 10: F 7 E^b 9 sus 4 E^b 7 A^b Δ⁷

FULL MOON AND EMPTY ARMS

BUDDY KAYE
TED MOSSMAN
(RACHMANINOFF)

Ballad

$B\flat_6$ $B \Delta 7$ $B\flat \Delta 7$ $A\flat_{13}$
 $G\flat/F$ $F 7$ $B\flat \Delta 7$
 $D 7$ $G m 7$ F/A $B\flat \Delta 7$
 $G m$ $G m \Delta 7$ $G m 7$ $C 7$ $G\flat 7 \#11$ $F 7$
 $B\flat_6$ $B \Delta 7$ $B\flat \Delta 7$ $A\flat_{13}$
 $G\flat/F$ $F 7$ $B\flat \Delta 7$
 $D 7$ $G m 7$ F/A $B\flat \Delta 7$
 $C m 7$ $F 7 \text{ sus } 4$ $F 7$ $B\flat_6$

FUNKALLERO

BILL EVANS

Medium -Up Swing

D7 G+7
 Cm⁶ (A+7) D7
 G+7 Cm⁶ (Bm7)
 B^bm⁹ E^b7 A^bΔ7 D^b7 Cm7
 Fm7 D7 ⊕ G+7
 Cm⁶ (A+7)
 ⊕ G+7 Cm⁶ G^b7 F¹³#11

CHORDS IN PARENTHESIS FOR SOLOS ONLY

GAVIOTA

Medium Latin
(Bolero - Guajira)

CLARE FISCHER

INTRO C m⁹ E^b7 E7 F7 F7 G7 C m⁹ E^b7 E7 F7

First system of musical notation for the intro, showing treble and bass staves with chords and melodic lines.

F7 G7 C m⁹ E^b7 E7 F7 F7 G7 C m⁹

Second system of musical notation for the intro, showing treble and bass staves with chords and melodic lines.

E^b7 E7 F7

A C m⁹

Third system of musical notation for the intro, showing treble and bass staves with chords and melodic lines. A section is marked "SIMILAR".

C m⁹/B^b A^bΔ7 F m7 D m7^b5 G7 G7^b9/C C⁶₉

Fourth system of musical notation for the intro, showing a treble staff with chords and melodic lines.

E +7[#]9 A m7 G⁶ F[#] m7^b5 F m7 E m7

Fifth system of musical notation for the intro, showing a treble staff with chords and melodic lines.

GAVIOTA (P. 2)

A $A7b9$ $D7\#9$ $G7b9$ $F7\#9$ $E7m7b5$
 $A+7$ $Dm7$ $G7\#9$ $G7b9$

B $Cm7$ $Cm7/Bb$ $Ab\Delta7$ $Fm7$ $Dm7b5$ $G7$
 $G7b9/C$ $C\flat_9$ $E+7\#9$ $Am7$ $Am7/G$ $F\#m7b5$ $F7$
 $Em7$ $A+7$ $D7$ $G+7$
 $E+7\#9$ $A+7$ $D7$

C $G+7$ $Cm9$ $Eb7$ $E7$ $F7$ $F7$ $G7$ $Cm9$

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

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

GODCHILD

Medium Bop

GEORGE WALLINGTON

$A\flat\Delta 7$ $B\flat m7$ $B\circ 7$ $E\flat m7$ $A\flat 7_3$

$D\flat m7$ $G\flat 7$ $C m7$ $B m7$ $B\flat m7$ $E\flat 7$

$A\flat\Delta 7$ 1. $B\flat m7$ $E\flat 7$ 2. $A\flat\Delta 7$ $G 7\sharp 9$

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

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

$A\flat\Delta 7$ $B\flat m7$ $B\circ 7$ $E\flat m7$ $A\flat 7_3$

$D\flat m7$ $G\flat 7$ $C m7$ $B m7$ $B\flat m7$ $E\flat 7$

$A\flat\Delta 7$

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
 Am7 D7 G Δ 7 B \flat \circ 7 Am7 D7 G Δ 7
 G m7 F \sharp \circ 7 F m7 B \flat 7
 E \flat \flat 9 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
 Am7 D7 G Δ 7 B \flat \circ 7 Am7 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 G-flat major. The first staff begins with a treble clef and a key signature of two flats. The music is written in a 4/4 time signature with a medium swing feel. The chord progressions are indicated above the notes. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) on the second, third, and seventh staves. The score concludes with a final chord of E-flat major.

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. $B\flat 7$ $A 7\sharp 9$ $D m 7$ $G 7$
 $C 6$ $F m 7$ $B\flat 7$
 $E\flat \Delta 7$ $D m 7\flat 5$ $G 7$ $A\flat 7$
 $G + 7$ $C m 7$ $C m 7/B\flat$ $A m 7\flat 5$ $A\flat 7$
 $C m/G$ $A\flat 7/G\flat$ $G 7/F$ $C m/E\flat$ $D m 7\flat 5$ $A\flat 7$
 $G + 7$ $D\flat 7\sharp 11$ $C \Delta 7$

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 notes are as follows:

- Staff 1:** D m7, A 7/C#, D m7/C
- Staff 2:** G/B, G m7, D 7/F#
- Staff 3:** G m7/F, G m7/E, E m7, A 7
- Staff 4:** F m7, Bb7, EbΔ7, E m7, A 7
- Staff 5:** D m7, E m7, A 7, D m7, Λ >

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

HARLEM NOCTURNE

DICK ROGERS
EARLE HAGEN

Ballad

G m Δ 7
 C m Δ 7
 E \flat 7
 A7
 D7
 1. G m Δ 6
 2. G m Δ 6
 F7
 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
 F7

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 m Δ 7
 G m Δ 7
 C m7 C m Δ 7
 E \flat 7 A7 D7 G m Δ 7

The musical score consists of seven staves of music in a key signature of two flats (B \flat and E \flat). The first staff contains six measures with chords B \flat 7, F m7, B \flat 7, F m7, B \flat 7, and F m7. The second staff contains five measures with chords B \flat 7, E \flat 7, B \flat m7, E \flat 7, and B \flat m7. The third staff begins with a measure labeled "NO CHORD" and ends with a measure labeled "G m Δ 7". The fourth staff contains a measure labeled "G m Δ 7". The fifth staff contains two measures labeled "C m7" and "C m Δ 7". The sixth staff contains four measures labeled "E \flat 7", "A7", "D7", and "G m Δ 7". The seventh staff contains a triplet of eighth notes in the first measure, followed by a half note and a whole note.

HEARTSONG

Med. 2 Even 8ths

FRED HERSCH

The musical score for "Heart Song" is written in G major (one sharp) and 2/4 time. The tempo is marked "Med." and the rhythm is "2 Even 8ths". The score consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melodic line. The third staff features a triplet of eighth notes. The fourth staff includes a measure with a fermata. The fifth staff contains a first ending bracket. The sixth staff contains a second ending bracket. The seventh and eighth staves provide alternative chordal textures for the first ending.

Chords and markings above the staves:

- Staff 1: D/F# G ADD⁹ D/F# G ADD⁹
- Staff 2: D/F# G ADD⁹ A
- Staff 3: G/B G m/B^b F# / A# (with triplet 3)
- Staff 4: B m⁷ E⁷ A F# +⁷ B m⁷
- Staff 5: E m⁷ A⁷ 1. D/F# G ADD⁹
- Staff 6: D/F# G ADD⁹ 2. B/D# E ADD⁹
- Staff 7: B/D# E ADD⁹

HEARTSONG (P. 2)

B/D# E ADD⁹ B/D# E ADD⁹
 B E m/B B/A E m/G
 C Δ7 B m7 E7
 A m7 D7 E/G# A ADD⁹
 E/G# A ADD⁹ E/G# A ADD⁹ E/G# A ADD⁹
 E/G# A ADD⁹ E/G# A ADD⁹

VAMP

HIGH HOPES

Medium Latin

BOB FRASER

D m

F 7

B \flat Δ 7

A + 7



D m

A \flat 7

G m

A 7 \flat 9



D Δ 7

F \sharp 7 \flat 9

B m 7

D 7



A \flat m 7 \flat 5

D \flat 7 \sharp 9

G \flat Δ 7

F + 7



B \flat m

G \flat /B \flat

A \flat /C

D \flat Δ 7



D m 7 \flat 5

G 7 \flat 9

C Δ 7

F \sharp 7



B m

G/B

A/C \sharp

D Δ 7



HIGH HOPES (P. 2)

F Δ7

E m

A +7



D m

F 7

Bb Δ7

A +7



D m

Ab 7

G m

A 7b9



D Δ7

F# 7b9

B m7

D 7

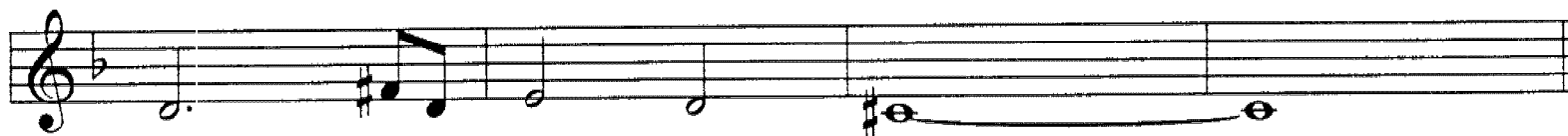


Ab m7b5

Db 7#9

Gb Δ7

F +7



Bb Δ7

C/Bb

F/A

Ab 7

Db Δ7



C +7

F m

⊕ A +7



⊕ A +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 $\frac{6}{9}$ G 7 C Δ 7

F Δ 7 E 7 \flat 9 A m7

G \flat Δ 7 E \flat $\frac{6}{9}$

F Δ 7 A + 7 B \flat Δ 7

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

HIGHWIRE (P.2)

D m7

G 7 G#°7

F/A

Bb

F/C

Eb7/Db



D m7

Ab7

G 7#11

Bb/C

Eb7/Bb



D m7

G 7

F#m7



B m7

Bb7



A+7

Ab7

G 7



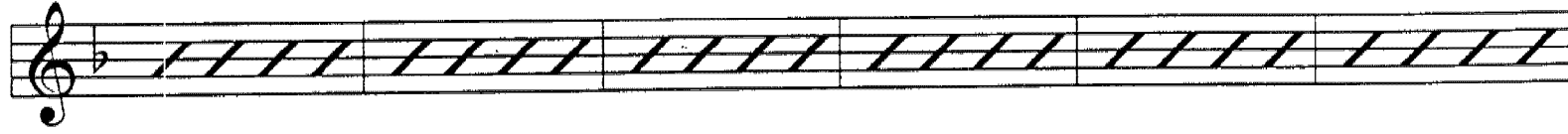
CHICK'S CODA

⊕

G 7

Eb7

A m7



Ab7

G m7

GbΔ7#11

F m7



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
 C m7 F7 BbΔ7
 BbΔ7 Ab7 G7
 G7 G m7b5 C+7 F m7b5
 Bb+7 D m7b5 G+7 CΔ7

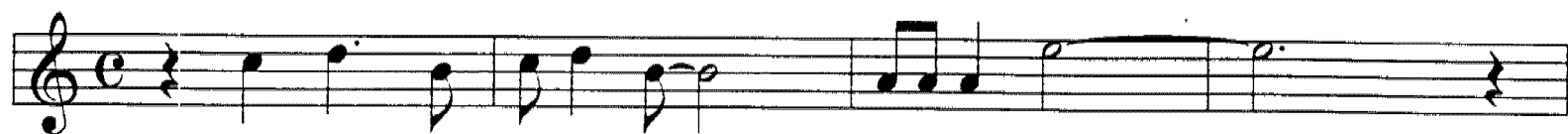
HOW ABOUT YOU

RALPH FREED

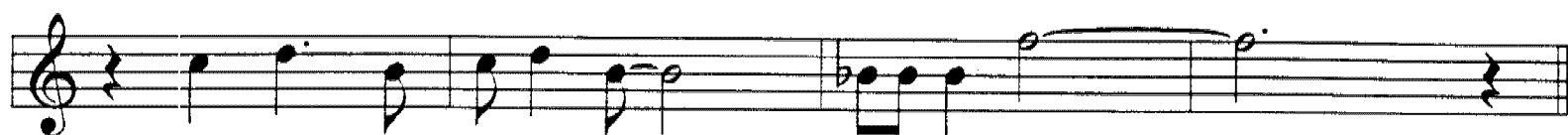
BURTON LANE

Easy Swing

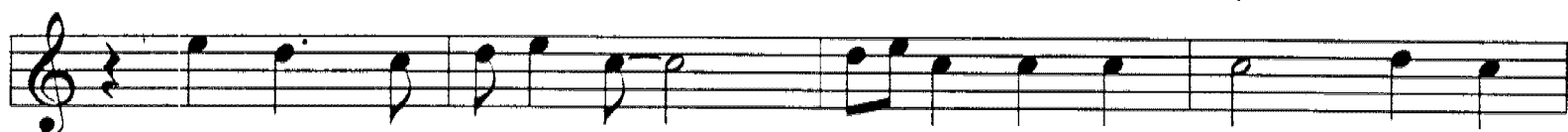
C Δ 7 F7 E m7 E \flat \circ 7 D m7 G7



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



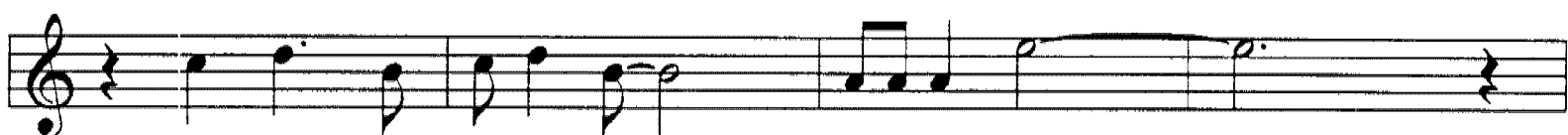
D m7 F m6 E m7 A m7 F \sharp m7 \flat 5 B7 \sharp 9



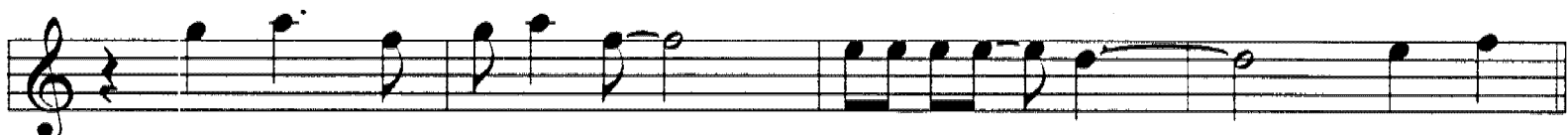
E Δ 7 C \sharp m7 F \sharp m7 B+7 E Δ 7 D m7 G7



C Δ 7 F7 E m7 E \flat \circ 7 D m7 G7



G m7 C9 sus 4 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 6



HOW DEEP IS THE OCEAN

115

IRVING BERLIN

Easy Swing

The musical score consists of ten staves of piano accompaniment in the key of B-flat major (two flats). The tempo is marked 'Easy Swing'. The score includes various chord symbols and triplet markings. The first staff begins with a C m7 chord and a triplet of eighth notes. The second staff features a G m7 chord and a triplet of eighth notes. The third staff starts with a Bb m7 chord. The fourth staff begins with a Cm7b5 chord. The fifth staff starts with a Cm7 chord and a triplet of eighth notes. The sixth staff begins with a G m7 chord and a triplet of eighth notes. The seventh staff starts with a Bb m7 chord. The eighth staff begins with an Eb/Bb chord. The ninth staff starts with an Eb/Bb chord and a triplet of eighth notes. The tenth staff begins with an Eb/Bb chord and a triplet of eighth notes.

Chord symbols and triplet markings are as follows:

- Staff 1: C m7, B° 7, Eb 6/Bb, A m7b5 (D 7)
- Staff 2: G m7, A m7b5 D 7b9, G m7, D 7/F# 3, F m7, Bb 7
- Staff 3: Bb m7, Eb 7, Eb m7, Ab 7
- Staff 4: Cm7b5, F 7, B 7, Bb 7, D m7b5, G 7b9
- Staff 5: Cm7, B° 7, Eb 6/Bb, A m7b5 (D 7)
- Staff 6: G m7, A m7b5 D 7, G m7, D 7/F# 3, F m7, Bb 7
- Staff 7: Bb m7, Ab m7, G m7b5, C 7b9, F m7, Db 7
- Staff 8: Eb/Bb, G 7/B 3, Cm7, F 7, Bb 9 sus 4, Bb 7 3, Eb 6

HOW LONG HAS THIS BEEN GOING ON

IRA GERSHWIN
GEORGE GERSHWIN

Ballad

A m7

A \flat ^o7

G⁹ sus 4

G \flat 7^{b9}



C Δ 7

F7

G/B

B \flat ^o7

A m7

A \flat ^o7



1. A m7

E \flat 9

D9

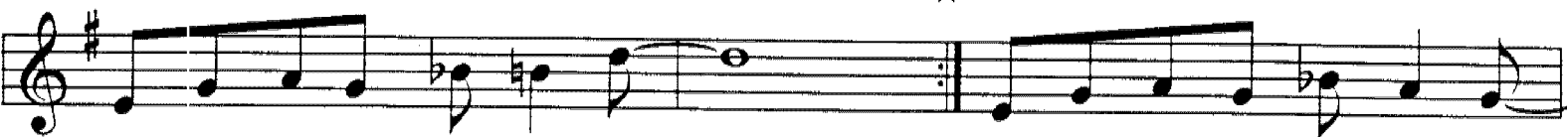
B m7

E7 \flat 9

2. A m7

E \flat 9

D9



G Δ 7 G+7

C Δ 7

F7

C Δ 7

F7



C Δ 7

F7

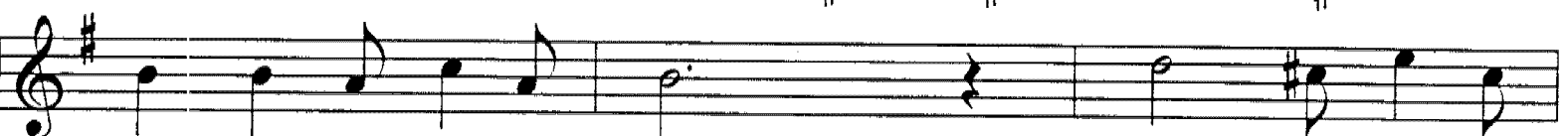
C Δ 7

C \sharp m7 \flat 5

F \sharp 7 \flat 9

B m7

F \sharp 7 \flat 9



B m7

F \sharp 7 \flat 9

B m7

F \sharp 7 \flat 9

B m7

B \flat 13

A m7



A \flat ^o7

G⁹ sus 4

G \flat 7^{b9}

C Δ 7

F7

G/B

B \flat ^o7



A m7

A \flat ^o7

A m7

E \flat 9

D9

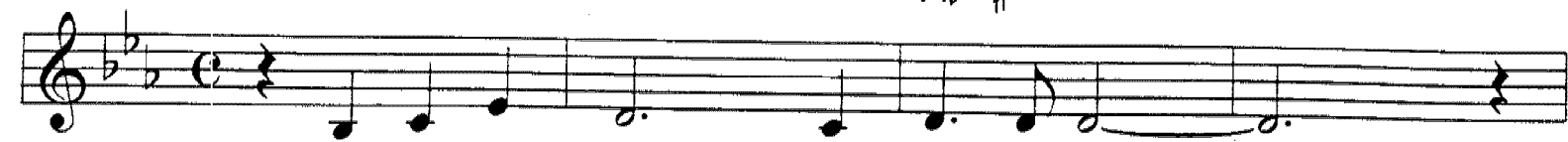
G \flat 6



I CONCENTRATE ON YOU

COLE PORTER

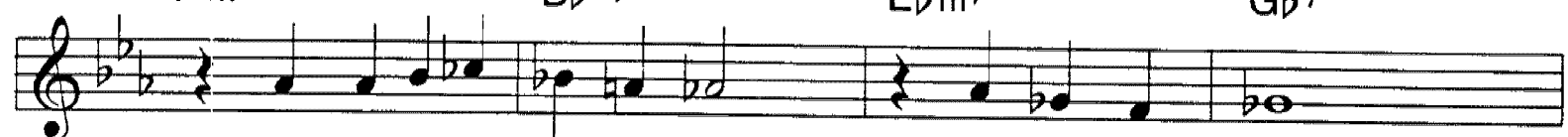
Medium Swing

 $E\flat\Delta 7$ $A\flat 7\#\text{11}$  $E\flat m7$

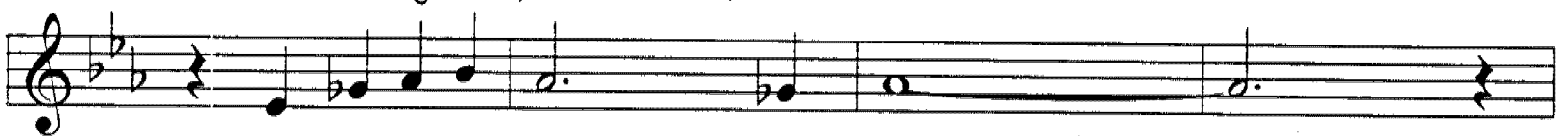
3

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

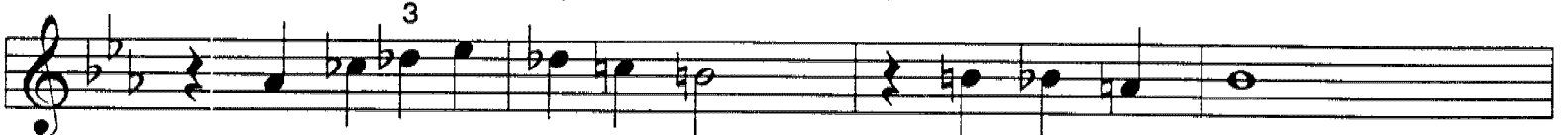
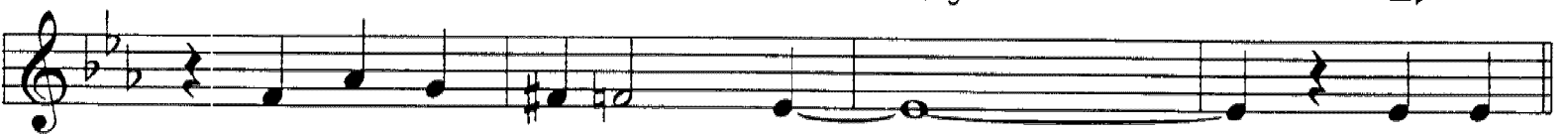
3

 $B\flat 7\flat 9$ $E\flat m7$ $G\flat 7$  $B 7\#\text{11}$ $B\flat + 7$ $B\flat 7$ $E\flat 6$  $E\flat\Delta 7$ $A\flat 7\#\text{11}$  $E\flat m7$

3

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

3

 $D\flat 7$ $G\flat\Delta 7$ $C 7$  $F 7$ $B\flat + 7$ $B\flat 7$ $E\flat 6$ $E\flat 7$ 

I CONCENTRATE (P.2)

$A\flat\Delta 7$ $A\flat m7 \cdot D\flat 7$ $E\flat\Delta 7$ $C 7\sharp 9$

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

$A\flat\Delta 7$ $A\flat m7$ $G\flat\Delta 7$

$C m7$ $F 7$ $B\flat 13$ $B\flat +7$

$E\flat 9$ $A\flat 7\sharp 11$ $G m7$ $G\flat 13\sharp 11$

$F m7$ $B\flat 7$ $A\flat 7$ $G 13$ $G +7$ $C 9 \text{ sus } 4$ $C 7\flat 9$

$F m7$ $D\flat 9$ $C 9$ $F m7$ $F\sharp 7$

$B 7\sharp 11$ $B\flat +7$ $B\flat 7$ $E\flat 9$

Detailed description: The image shows a musical score for a piece titled 'I CONCENTRATE (P.2)'. It consists of ten staves of music, each with a treble clef and a key signature of three flats (B-flat major/C minor). Above each staff are chord symbols. The notes are written in a rhythmic style, often using dotted rhythms and slurs. Some notes have a '3' above them, indicating a triplet. The chord symbols include various extensions and alterations, such as 7#9, 13, +7, 9, sus 4, and 7#11. The notation is clean and professional, typical of a music book or sheet music.

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 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 G7 \flat 9 C m7
 D m7 \flat 5 G7 \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 $\frac{6}{9}$

I LEFT MY HEART IN SAN FRANCISCO

DOUGLAS CROSS
GEORGE CORY

Swing Ballad

The musical score is written in G minor (one flat) and 4/4 time. 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 is primarily composed of eighth and quarter notes, with some rests. The accompaniment is indicated by chord symbols placed above the staff lines. The piece concludes with a final whole note chord on the tenth staff.

Chord symbols for the first staff: $B\flat\Delta 7$ $E\flat 7$ $D m7$ $D\flat^{\circ} 7$ $C m7$ $F 7$

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

Chord symbols for the third staff: $B\flat\Delta 7$ $A 7$ $D m7$ $E\flat 7 \#11$ $D m7$

Chord symbols for the fourth staff: $G m$ $G m\Delta 7$ $G m7$ $C 7$ $C m7$ $F 7$

Chord symbols for the fifth staff: $B\flat\Delta 7$ $E\flat 7$ $D m7$ $D\flat^{\circ} 7$ $C m7$ $F 7$

Chord symbols for the sixth staff: $F 7$ $A m7$ $D 7$

Chord symbols for the seventh staff: $G +7$ $G 7$ $C 7$ $G m7$ $C 7$

Chord symbols for the eighth staff: $C m7$ $F 9$ $F 7\flat 9$ $B\flat\Delta 7$

Chord symbols for the ninth staff: $C m7$ $F 9$ $F 7\flat 9$ $B\flat\Delta 7$

I LOVES YOU

PORGY

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music. Above each staff, various chords are indicated, such as C 9 sus 4, F Δ 7, D m7, Bb Δ 7, G m7, C 7, F Δ 7, A m7, D 7, D 7 #9, G m7, C 9 sus 4, F 6/9, B m7 b5, E 7 b9, A m7, F# m7 b5, B m7 b5, E 7 b9, A m7, F# m7 b5, D m7, G +7, C m7, A m7 b5, Ab 7, G +7, Bb 7 #11, A +7, Ab 7 #11, G +7, C 9 sus 4, F Δ 7, D m7, Bb Δ 7, G m7, C 7, F Δ 7, A m7, D 7, G m7, D 7 #9, G m7, C 9 sus 4, and F 6/9.

I NEED YOU HERE

MAKOTO OZONE

Ballad

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



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



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



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



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



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



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



I NEED YOU HERE (P. 2)

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

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

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

$F 7\sharp 9$ $B\flat m7$ ₃ $E\flat 7$ $G\flat\circ 7/A\flat$ $D\flat ADD9$ $(G\flat/A\flat G\flat\circ 7/A\flat)$

The image displays a musical score for the second part of the song 'I NEED YOU HERE'. It consists of four staves of music, each with a treble clef and a key signature of three flats (B-flat major). The notes are primarily quarter and eighth notes, with some rests. Above each staff, a series of chords are indicated, including triads, dyads, and more complex structures like $F 7\sharp 9$ and $E\flat 7\sharp 11$. The final staff concludes with a double bar line.

I WISH YOU LOVE

CHARLES TRENET

Ballad

E \flat m E \flat m Δ 7 E \flat m7 E \flat m \flat 6 F m7 \flat 5 B \flat +7



E \flat m E \flat m Δ 7 E \flat m7 E \flat m \flat 6 F m7 \flat 5 B \flat 7 \flat 9



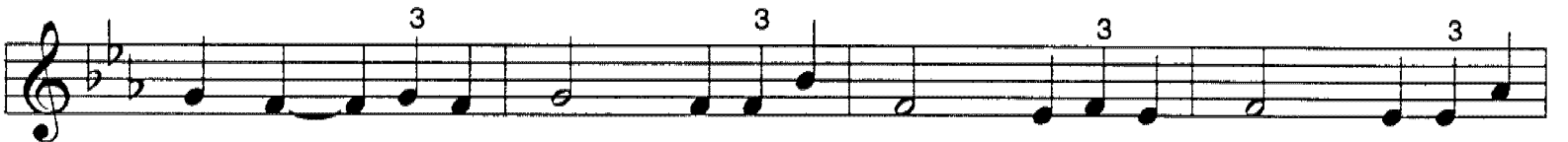
E \flat m E \flat m Δ 7 E \flat m7 E \flat m \flat 6 F m7 \flat 5 B \flat 7 \flat 9



E \flat Δ 7 C m7 \flat 5 B 7 \sharp 11 B \flat 7 sus 4 B \flat 9



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 Δ 7 A \flat 9 G m7 C7



I'LL BE AROUND

ALEC WILDER

Medium Swing

C Δ 7 F Δ 7 Em7 Am7 Dm7 Ab7#11 G7sus4 G7
 C Δ 7 Am7 Dm7 G13 C $\frac{6}{9}$ Am7 Dm7 G7
 C Δ 7 F Δ 7 Em7 Am7 Dm7 Ab7#11 G7sus4 G7
 C Δ 7 Am7 Dm7 G13 C Δ 7 Dm7 Eb $^{\circ}$ 7 C/E
 Abm7 Gm7 C13 Abm7 Gm7 C7sus4 C7 F Δ 7
 Ebm7 Dm7 G13 Em7 Eb $^{\circ}$ 7 Dm7 G13
 C Δ 7 F Δ 7 Em7 Am7 Dm7 Ab7#11 G7
 Em7 Am7 Dm7 G13 C $\frac{6}{9}$

BLOWING CHANGES

C Δ 7 E m7 A m7 D m7 G7

C Δ 7 D m7 G 13 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 G 13 C Δ 7

G m7 C 13 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 G 13 C Δ 7 A m7 D m7 G7

I'LL BE SEEING YOU

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

Eb Δ 7 G+7 Fm7 C7b9 Fm7
 Fm7/Bb Bb7 Eb Δ 7 Fm7 F#o7 Gm7
 Cm Cm Δ 7 Fm7 Bb7
 Fm7 Bb+7 Eb Δ 7 C7 Bb+7
 Eb Δ 7 G+7 Fm7 C7b9 Fm7
 Fm7/Bb Bb7 Gm7b5 C7b9
 Fm7 Dm7b5 G7b9 Cm7 F13
 Fm7b5 Bb7b9 Eb \flat 9

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 3
 B m7 \flat 5 E7 \flat 9 A m7 A \flat °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 \flat 9

I'LL TAKE ROMANCE

OSCAR HAMMERSTEIN II
BEN OAKLAND

Medium Swing

F $\frac{6}{9}$ D m7 G m7 C7 A m7 A \flat 7 D \flat Δ 7 G \flat 7
 A +7 \flat 9 D 7 \flat 9 G m7 C7 F $\frac{6}{9}$ D m7 G m7 C7
 F $\frac{6}{9}$ D m7 G m7 C7 A m7 A \flat 7 D \flat Δ 7 G \flat 7
 A +7 \flat 9 D 7 \flat 9 G m7 C7 F $\frac{6}{9}$
 E \flat m7 A \flat 7 D \flat Δ 7 B \flat m7 E \flat m7 A \flat 7 D \flat \circ 7 D \flat Δ 7
 F \sharp 7 B Δ 7 E7 A +7 \flat 9 D 7 \flat 9 G m7 C7
 F $\frac{6}{9}$ D m7 G m7 C7 A m7 A \flat 7 D \flat Δ 7 G \flat 7
 A +7 \flat 9 D 7 \flat 9 G m7 C7 F $\frac{6}{9}$

I'M GLAD THERE IS YOU

PAUL MADEIRA
JIMMY DORSEY

Ballad

F Δ 7

F m7

G m7 C 7 sus 4 C 7 F Δ 7 G m 7 C 7
 F Δ 7 A m 7 A b $^{\circ}$ 7 G m 7 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 Δ 7 B b m 7 E b 7 F Δ 7 E m 7 A + 7
 D m D m Δ 7 D m 7 G 7 G m 7 C 7
 F Δ 7 F m 7
 G m 7 C 7 sus 4 C 7 F 7 sus 4 F 7
 B b Δ 7 G m 7 C 7 sus 4 C 7 F $^{\flat}$ 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# m7 D Δ 7 E7 F# \circ 7 G m7 C7

F Δ 7 D+7 G m7 C7 F Δ 7 D+7 G m7 C7

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

F Δ 7/C D m7 G m7 C7 F Δ 7

I'M THROUGH WITH LOVE

GUS KAHN
MATT MALNECK
FUD LIVINGSTON

Ballad

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

$A\flat\Delta 7$ $D\flat 7$ $G m 7$ $C 7\flat 9$ $F m 7$ $C + 7$

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

$A m 7\flat 5$ $D 7\flat 9$ $G m$ $G m + 5$ $G m 6$ $G m + 5$ $G m$ $G m + 5$

$G m 6$ $G m + 5$ $B\flat/F$ $G m 7$ $C m 7$ $F 7$

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

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

$G m 7$ $C 7\flat 9$ $F m 7$ $C + 7$ $F m 7$ $B\flat 7$ $E\flat 6$

Musical score for "I'm Through with Love" in B-flat major, 4/4 time. The score consists of ten staves of music. The first staff begins with a double bar line and a repeat sign. The second staff contains a first ending marked "1." and a second ending marked "2.". The score includes various chord voicings such as $E\flat\Delta 7$, $C m 7$, $F m 7$, $B\flat 7$, $B\flat m 7$, $E\flat 7$, $A\flat\Delta 7$, $D\flat 7$, $G m 7$, $C 7\flat 9$, $F m 7$, $C + 7$, $F m 7$, $B\flat 7$, $E\flat\Delta 7$, $F m 7$, $B\flat 7$, $A m 7\flat 5$, $D 7\flat 9$, $G m$, $G m + 5$, $G m 6$, $G m + 5$, $G m$, $G m + 5$, $G m 6$, $G m + 5$, $B\flat/F$, $G m 7$, $C m 7$, $F 7$, $G m 7$, $C 7\flat 9$, $F m 7$, $B\flat 7$, $E\flat\Delta 7$, $C m 7$, $F m 7$, $B\flat 7$, $B\flat m 7$, $E\flat 7$, $A\flat\Delta 7$, $D\flat 7$, $G m 7$, $C 7\flat 9$, $F m 7$, $C + 7$, $F m 7$, $B\flat 7$, and $E\flat 6$. The score features several triplet markings (indicated by a "3" above the notes) and first/second ending brackets. The piece concludes with a final double bar line.

I'VE GOT A CRUSH ON YOU

IRA GERSHWIN
GEORGE GERSHWIN

Ballad

Chord symbols for the first staff: D m7, D \flat $^{\circ}$ 7, C m7, F7, D m7, D \flat $^{\circ}$ 7

Chord symbols for the second staff: C m7, F7, B \flat Δ 7, G m7, C7

Chord symbols for the third staff: G m7, C7, C m7, F7, D m7, D \flat $^{\circ}$ 7

Chord symbols for the fourth staff: C m7, F7, D m7, D \flat $^{\circ}$ 7, C m7, E \flat m7, A \flat 7

Chord symbols for the fifth staff: D m7, G m7, C7, B \flat /F, G m7

Chord symbols for the sixth staff: C7, F7, B \flat $^{\flat}$ $^{\flat}$ 9

I'VE GOT THE WORLD ON A STRING

TED KOEHLER
HAROLD ARLEN

Medium Swing

F Δ 7 Eb7 D7 Gm7 Eb7#11 F Δ 7 B \flat 7#11
 Am7 Abm7 Gm7 C7 F# \circ 7 Gm7 C7
 F \circ ₉ 1. Gm7 C7 2. F \circ ₉
 Em7 A7 Am7 D7
 Dm7 G7 Gm7 C7
 F Δ 7 Eb7 D7 Gm7 Eb7#11 F Δ 7 B \flat Δ 7
 Am7 Abm7 Gm7 D7 Gm7 C7 F \circ ₉

The musical score is written for a single melodic line in a 4/4 time signature with a key signature of one flat (Bb). 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 second ending bracket. The third staff features a first ending bracket and a second ending bracket. The fourth staff contains a first ending bracket. The fifth staff contains a first ending bracket. The sixth staff contains a first ending bracket. The seventh staff contains a first ending bracket. The eighth staff contains a first ending bracket. The score is annotated with various chords and chord symbols above the notes.

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



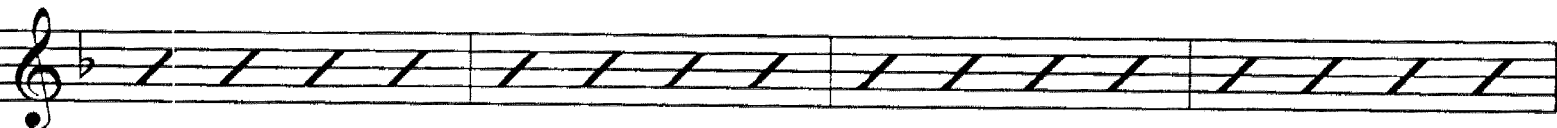
F Δ 7 D7 G m7 C7 F Δ 7 A m7 A \flat m7



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



F m7

B \flat 7

E \flat Δ 7



F m7

F m7/B \flat B \flat 7

E \flat Δ 7

C 7 \flat 9



F m7

F m7/B \flat B \flat 7

E \flat Δ 7

G 7



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 C 7 \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). The melody is presented in a single staff across eight lines of music. Chord symbols are placed above the staff, indicating the harmonic structure. The chords are as follows:

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

I'VE NEVER BEEN IN LOVE BEFORE

141

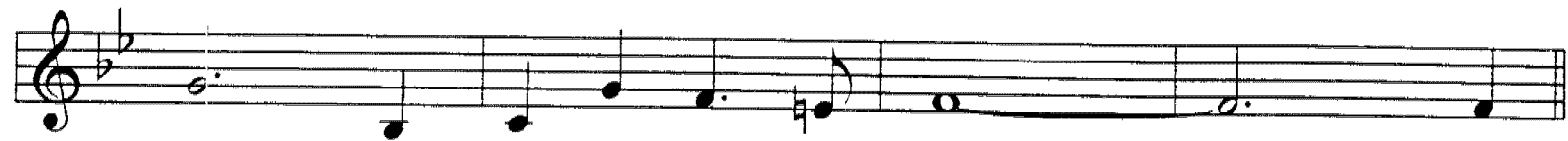
FRANK LOESSER

Ballad

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



C m7 C m7 F7 B \flat Δ 7 C m7 F7



B \flat $\frac{6}{9}$ G m7 C m7 F7 B \flat Δ 7 E \flat 7#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 m7b5 D7b9



G m7 G m7/F E m7b5 A7 D Δ 7 C m7 F+7



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



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



*ILL WIND*TED KOEHLER
HAROLD ARLEN

Ballad

B \flat Δ \flat \flat 6 A m \flat 7 D 7 \flat 9 G 7 sus 4 G 7 E \flat m \flat 7 A \flat 7

B \flat Δ 7 G m \flat 7 C m \flat 7 F 7 \flat 9 1. B \flat Δ 7 G 7 \flat 9 C m \flat 7 F 7 \flat 9

B \flat Δ 7 G 7 \flat 9 C m \flat 7 F 7 2. B \flat Δ 7 F 7 \sharp 9

B \flat Δ 7 D 7 E m \flat 7 F \circ 7 D 7/F \sharp

D m \flat 7/G D 7 E m \flat 7 F \circ 7 D 7/F \sharp

D m \flat 7/G C m \flat 7 \flat 5 F 7 B \flat Δ 7 A m \flat 7 D 7 \flat 9

G 7 sus 4 G 7 E \flat m \flat 7 A \flat 7 B \flat Δ 7 G m \flat 7 C m \flat 7 F 7 \flat 9

B \flat Δ 7 G 7 \flat 9 C 7 F 7 \flat 9 B \flat Δ 7 G 7 \flat 9 C 7 F 7 \flat 9

B \flat Δ 7

IN A CAPRICORNIAN WAY

Bright 3

WOODY SHAW

The musical score is written for a single melodic line in 3/4 time. It features a variety of chords and rhythmic patterns, including triplets. The chord progressions are as follows:

- Staff 1: E m7, A m⁶, E m7, F# m7
- Staff 2: E m7, F 7 #11, E m7, B 7
- Staff 3: G 7 sus 4, F 7 sus 4, G 7 sus 4, F 7 sus 4
- Staff 4: G 7 sus 4, F 7 sus 4, A b m7, D b 7
- Staff 5: A m7, B b m7, A m7, F 7 sus 4
- Staff 6: C # 7 sus 4, F 7 sus 4, F # 7 sus 4/A, E b +7 #9, D +7 #9
- Staff 7: E m7, A m⁶, E m7, F# m7
- Staff 8: E m7, F 7 #11, E m7, B 7 b9
- Staff 9: G 7 sus 4, F 7 sus 4, G 7 sus 4, F 7 sus 4
- Staff 10: G 7 sus 4, F 7 sus 4, A b m7, D +7

IN HER FAMILY

PAT METHENY
LYLE MAYS

Ballad

Am7 Gm7 FΔ7 Em7

Dm F Gno 3rd F Dm7 Am G/B Bb.

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

2. F Db Eb/Db BΔ7

Db/Cb AΔ7 F/Eb Gm7

Em7 Bm7 Ebm7

Bbm7 Dm7 Am7 FΔ7#11/A *D.C. al Fine*

ENDING

F

IN LOVE IN VAIN

LEO ROBIN
JEROME KERN

Easy Swing

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

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

$Cm7$ $Cm7/B\flat$ $A7\flat5$ $D7\flat9$ Gm $Gm\Delta7$ $Gm7$ $Gm6$

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

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

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

$E\flat\Delta7$ $E7\flat5$ $A7\flat9$ $Dm7$ $A\flat7\sharp11$ $G7$

$Cm7$ $F7$ $B\flat_9$

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 CΔ7 FΔ7 Bm7b5 BbΔ7#11 Am7 F/A

Am7 D7 F/G CΔ7 FΔ7 Bm7 BbΔ7#11 Am sus

Am FΔ7 C#m Dm7 Dm7/C

Bm7b5 E7b9 Am7 E7b9/A Am7 D7

Dm7 G7 CΔ7 FΔ7 Bm7b5 E7#9 Am ⊕ Bm7b5 D/E

⊕ FΔ7/A C#m CΔ7 Bm7 BbΔ7#11 AΔ7

INDIAN SUMMER

AL DUBIN
VICTOR HERBERT

Easy Swing

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

IRV'S AT MIDNIGHT

ERNIE KRIVDA

Med. Swing

Chord progression: Cm7, Ab7

Chord progression: Dm7b5, G+7

1. Cm7 Eb7 AbΔ7 G7

2. Cm7 C+7

3. Fm7 Bb+7

Chord progression: EbΔ7, G7, Cm7, Db7, B7

Chord progression: Bb7, Ab7, G+7, Ab7, G+7, Ab7

Chord progression: G+7, Ab7, G7, Cm7

Chord progression: Ab7, Dm7b5

Chord progression: G+7, Cm7, Eb7, AbΔ7, G7

Chord progression: Cm7

ISFAHAN

BILLY STRAYHORN

Ballad or Medium Swing

The musical score for "ISFAHAN" by Billy Strayhorn is presented in ten staves of music. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The score includes various chord symbols and triplet markings.

Staff 1: Chords: $D\flat\Delta 7$, $B\flat\Delta 7$, $B\flat+7$, $E\flat 9$. Triplet markings are present over the first and last measures.

Staff 2: Chords: $A\Delta 7$, $A\flat+7$, $D\flat\Delta 7$. Triplet markings are present over the first and last measures.

Staff 3: Chords: $G m7\flat 5$, $C 7\flat 9$, $F m6$. Triplet markings are present over the second and fourth measures.

Staff 4: Chords: $A m7\flat 5$, $D 7\flat 9$, $G m6$, $G m7\flat 5$. Triplet markings are present over the first, second, and fourth measures.

Staff 5: Chords: $C +7\flat 9$, $F\Delta 7$, $E\Delta 7$, $E\flat\Delta 7$, $D 7$. Triplet markings are present over the last measure.

Staff 6: Chords: $D\flat\Delta 7$, $B\flat\Delta 7$, $B\flat+7$, $E\flat 9$. Triplet markings are present over the last measure.

Staff 7: Chords: $A\Delta 7$, $A\flat+7$, $D\flat 7\sharp 11$. Triplet markings are present over the last measure.

Staff 8: Chords: $G\flat\Delta 7$, $C +7\flat 9$, $F 7\sharp 11$, $B\flat 7$. Triplet markings are present over the last measure.

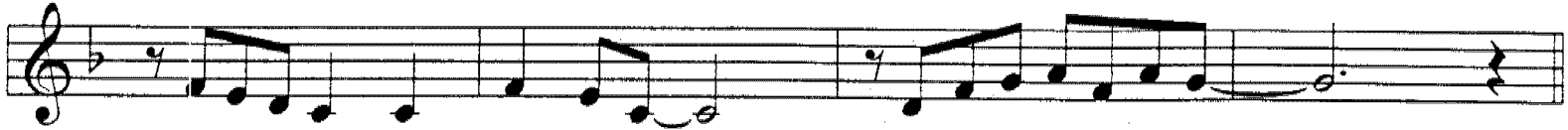
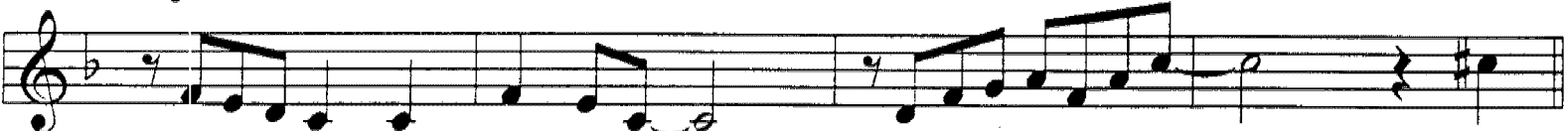
Staff 9: Chords: $E\flat 9$, $A\flat 7\flat 9$, $A\flat+7$, $D\flat\Delta 7$. Triplet markings are present over the last measure.

IT NEVER ENTERED MY MIND

151

LORENZ HART
RICHARD RODGERS

Ballad

F F+ F⁶ F+ F F add9 F⁶ F add9F⁶ B \flat Δ 7 F/A D7 G7 G m7 C7F Δ 7 B7 \sharp 11 B \flat Δ 7 C/B \flat F/A A \flat Δ 7 G m7 C7F⁶ B \flat Δ 7 F/A A \flat 7 G7 G m7 C7F Δ 7 D m7 G m7 C7 F Δ 7/C G m7/CF Δ 7 G m7 A m7 B m7 \flat 5 E7 A m7 A \flat 7 G m7 C7F Δ 7 B7 \sharp 11 B \flat Δ 7 C/B \flat F/A A \flat Δ 7 G m7 C7F⁶ B \flat Δ 7 E \flat 7 D7 \flat 9 G m7 C7 sus4 C7A m7 D7 G m7 C7 F Δ 7

IT'S ALL RIGHT WITH ME

Medium Swing

COLE PORTER

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

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

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

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

Chord symbols for the second ending (2.): Fm7, B \flat 7, E \flat 9

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

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

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

G m7^b5 C 7^b9 F 7
 F m7^b5 B^b 7^b9 D m7^b5 G 7
 C m C m^Δ7 C m7 C m⁶
 C m7 C m⁶ F m7
 B^b 7 G m7^b5 C 7^b9
 F 7 F m7 B^b 7
 E^b ^Δ7 E^b 7 A^b ^Δ7
 F m7 B^b 9 sus 4 E^b ₉

IT'S YOU OR NO ONE

SAMMY CAHN
JULE STYNE

Medium Swing

G m⁷ C⁷ F^{Δ7} B^{b7} A m⁷ D⁷
 G m⁷ C⁷ F^{Δ7}
 B^b m⁷ E^{b7} A^b Δ⁷ G +⁷
 C/G D m⁷ G⁷ G m⁷ C⁷
 G m⁷ C⁷ F^{Δ7} B^{b7} A m⁷ D⁷
 G m⁷ C⁷ C m⁷ F⁷
 B m⁷ ^b5 B^b m⁷ E^{b7} A m⁷ D m⁷ B^b m⁷ E^{b7}
 G m⁷ C⁷ F^{6/9}

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

F⁹ G⁷
 G^{m7} C⁷ F^{Δ7} A^{b°7} G^{m7} C⁷
 F⁹ G⁷
 G^{m7} C⁷ F^{Δ7} D^{b7} F⁶
 F⁷ E^{b7}
 D^{b7} C⁺⁷
 F⁶ G⁷
 G^{m7} C⁷ F^{Δ7} D^{b7} F⁶

JITTERBUG WALTZ

"FATS" WALLER

Swing 3

Chord progression for the first system:

- Measure 1: $E\flat\Delta 7$
- Measure 2: $A\flat 7$
- Measure 3: $E\flat\Delta 7$
- Measure 4: $G m 7$
- Measure 5: $C 7$
- Measure 6: $G m 7$
- Measure 7: $C 7$
- Measure 8: $F 7$
- Measure 9: $A\flat m 7$
- Measure 10: $D\flat 7$
- Measure 11: $B\flat 7$
- Measure 12: $F 7$
- Measure 13: $B\flat 7$

Chord progression for the second system (Measures 13-16):

- Measure 13: $G m 7$
- Measure 14: $C 7\flat 9$
- Measure 15: $F m 7$
- Measure 16: $B\flat 7$

Chord progression for the third system (Measures 17-20):

- Measure 17: $E\flat 9$
- Measure 18: $A\flat\Delta 7$
- Measure 19: $D\flat 7$
- Measure 20: $G m 7$
- Measure 21: $C 7\flat 9$
- Measure 22: $F 7$
- Measure 23: $B\flat 7$

JITTERBUG WALTZ (P. 2)

The musical score consists of ten staves of music in a 3/4 time signature, with a key signature of two flats (B-flat major or D-flat minor). The notation includes various chord symbols and melodic lines with slurs and accents.

Staff 1: $E\flat\Delta 7$, $A\flat\Delta 7$, $D\flat 7$, $G m 7$

Staff 2: $C 7$, $F 7$, $B\flat 7$, $E\flat 9$, $B\flat 9 \text{ sus } 4$

Staff 3: $E\flat\Delta 7$

Staff 4: $A\flat 7$, 3

Staff 5: $E\flat\Delta 7$

Staff 6: $G m 7$, $C 7$, 3 , $G m 7$, $C 7$

Staff 7: $F 7$

Staff 8: $A\flat m 7$, $D\flat 7$, $B\flat 7$

Staff 9: $F 7$, $B\flat 7$

Staff 10: $E\flat 9$, $A\flat 9$, $C 7$, $B 7$, $B\flat 7$, $E\flat 9$

JIVE SAMBA

Med. Rock

NAT ADDERLEY

The musical score for "Jive Samba" is written in 4/4 time and consists of six staves of music. The key signature has one flat (Bb). The score includes the following elements:

- Staff 1:** Starts with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first ending is marked with the chord **F 7#9**.
- Staff 2:** Continues the melody. It features a first ending bracket labeled "1." and a second ending bracket labeled "2.".
- Staff 3:** The second ending is marked with the chord **F 7#9**. The first ending is marked with the chord **Bb7**. The second ending concludes with the chord **F 7#9**.
- Staff 4:** Continues the melody with the chord **F 7#9** indicated above the staff.
- Staff 5:** Continues the melody with the chord **Bb7** indicated above the staff, followed by the chord **F 7#9** at the end of the staff.
- Staff 6:** Continues the melody with the chord **F 7#9** indicated above the staff.

JULIAN

PEPPER ADAMS

GEORGE MRAZ

Ballad (Not Too Slow)

$E\flat\Delta 7\sharp 11$ $D 7$ $F m 7$ $B\flat 7$
 $E\flat m 7$ $B 7\sharp 11$ $F m 7$ $B\flat 7$ $A m 7\flat 5$ $A\flat m 7$ $D\flat 7$

1. $G m 7$ $D\flat 7$ $C 7$ $B\flat 7$ | 2. $G m 7$ $D\flat 7$
 $G m 7$ $D\flat 7$ $G\flat\Delta 7$ $G 7$

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

$A\flat\Delta 7$ $F m 7\flat 5$ $B\flat 7$ $E\flat\Delta 7\sharp 11$ $D 7$

$F m 7$ $B\flat 7$ $E\flat m 7$ $B 7\sharp 11$ $F m 7$ $B\flat 7$ $A m 7\flat 5$

$A\flat m 7$ $D\flat 7$ $G m 7$ $C 7$ $F m 7$ $B\flat 7\flat 9$ $E\flat 8$

3

JUST ONE OF THOSE THINGS

COLE PORTER

Bright Swing

D m⁷ E m⁷ A⁷
 F⁷ B m⁷_{b5} B_b m⁶
 F/A D m⁷ G m⁷ C⁷
 F^Δ7 F[#]°7 G m⁷ E m⁷_{b5} A⁷_{#9}
 D m⁷ E m⁷ A⁷
 F⁷ B m⁷_{b5} B_b m⁶
 F/A D m⁷ G m⁷ C⁷
 F^Δ7 F[#]°7 F m⁷ B_b7

JUST ...THINGS (P. 2)

Eb Δ 7 E \circ 7 F m7 B \flat 7
 Eb Δ 7 D m7 G7
 C Δ 7 A m7 F \sharp m7 \flat 5 F m Δ 7 F m7
 E m7 F \sharp \circ 7 G m7 E m7 \flat 5 A7 \sharp 9
 D m7 E m7 A7
 F7 B m7 \flat 5 B \flat m6
 A m7 D7 G m7 C7
 F Δ 7

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

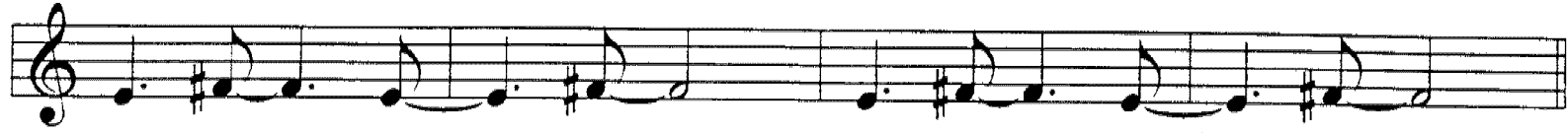
G Δ7

C7



B m7

E7



D♭7

G♭m7



E♭m7♭5

A♭7♭9



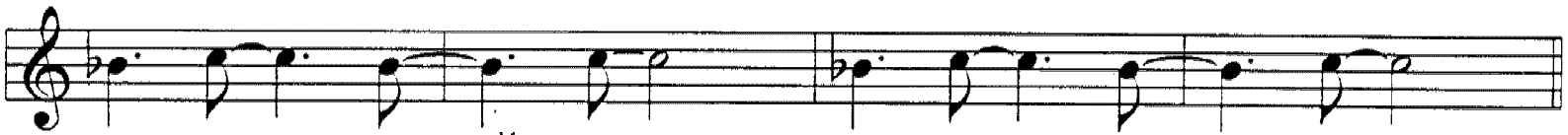
D♭Δ7

G♭7



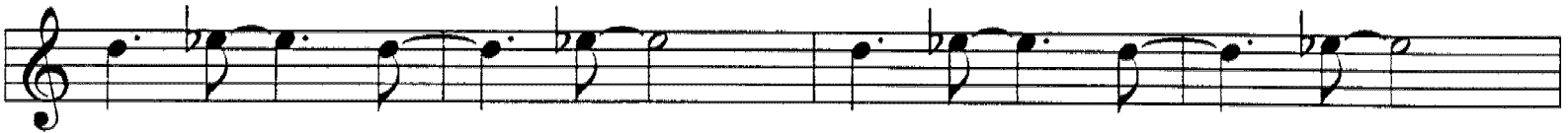
F m7

B♭7



G +7

C m7



A m7♭5

D7♭9



G Δ7


C7



LADIES IN MERCEDES (P. 2)

Piano Pattern

G⁷ C⁷



etc.

Detailed description: This musical staff is written on a grand staff (treble and bass clefs). The treble clef staff contains a piano accompaniment pattern. It starts with a G⁷ chord and continues with a C⁷ chord. The notation includes quarter notes, eighth notes, and diamond-shaped symbols. The pattern ends with 'etc.'.

Bass Pattern

G^{Δ7} C⁷ B^{m7}



etc.

Detailed description: This musical staff is written on a bass clef staff. It contains a bass line pattern. The notation includes quarter notes, eighth notes, and quarter rests. The pattern is divided into three measures corresponding to the chords G^{Δ7}, C⁷, and B^{m7}. 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 (B-flat) and a 4/4 time signature. It consists of ten staves of music. Above the staves are various chord symbols. The first staff has a repeat sign at the beginning. The second staff has a repeat sign at the beginning. The third staff has a repeat sign at the beginning. The fourth staff has a repeat sign at the beginning. The fifth staff has a repeat sign at the beginning. The sixth staff has a repeat sign at the beginning. The seventh staff has a repeat sign at the beginning. The eighth staff has a repeat sign at the beginning. The ninth staff has a repeat sign at the beginning. The tenth staff has a repeat sign at the beginning.

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: C7sus4, Gm7, C7, F Δ 7, B \flat 7sus4, B \flat 7
- Staff 4: Em7, A7, Dm7, G7, 1. C \flat 9, A+7, Dm7, G7
- Staff 5: 2. C \flat 9, 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

Am⁷ A⁷ Am⁷ D⁷

Am⁷ D⁷ Am⁷ D⁷

Dm⁷ D⁷ Dm⁷ G⁷

Dm⁷ G⁷ Dm⁷ G⁷

Dm⁷ G⁷ C^Δ7 F⁷#¹¹ Em⁷ A⁷ Dm⁷ Em⁷

F^Δ7 G⁷ B^b7 A⁷ Dm⁷ A^b7#¹¹ G⁷ Am⁷

A⁷ Am⁷ D⁷ Am⁷

D⁷ Am⁷ D⁷ A⁶₉

LEAP OF FAITH

CHUCK ISRAELS

Bright Swing

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

LET'S FALL IN LOVE

TED KOEHLER
HAROLD ARLEN

Medium Swing

C⁶₉ Am⁷ Dm⁷ G⁷ C⁶₉ Am⁷ Dm⁷ G⁷

Em⁷ Am⁷ Dm⁷ G⁷ B^b7^{#11} A⁷ A^b7^{#11} G⁷

C⁶₉ Am⁷ Dm⁷ G⁷ C⁶₉ Am⁷ Dm⁷ G⁷

Em⁷ Am⁷ Dm⁷ G⁷ Bm⁷ E⁷

Am⁷ D⁷

G^Δ7/D Am⁷ Em⁷ E^b7 Dm⁷ G⁷

Em⁷ Am⁷ Dm⁷ G⁷ C⁶₉ Am⁷ Dm⁷ G⁷

C⁶₉ Am⁷ Dm⁷ G⁷ C⁶₉

The musical score is written for a single melodic line in treble clef with a common time signature. It consists of ten staves of music. The first staff begins with a C⁶₉ chord and contains a sequence of eighth and quarter notes. The second staff continues the melody, featuring a B^b7^{#11} chord. The third and fourth staves repeat the initial melodic phrase. The fifth staff introduces a D⁷ chord and includes two triplet markings over eighth notes. The sixth staff features a G^Δ7/D chord and another triplet. The seventh and eighth staves return to the initial melodic pattern. The final staff concludes with a C⁶₉ chord and a final note.

LI'L DARLIN'

NEAL HEFTI

Swing Ballad

G 9 D \flat 9#11 C7 sus 4 A m7
 D7 sus 4 D7 \flat 9 G9 D \flat 9#11 C7 sus 4 F7
 B7#11 B \flat 6 B \flat m6 F/C C m7 F7
 B \flat 6 B \flat m6 A m7 \flat 5 D7 \flat 9 1. G9 D \flat 9#11
 G7 G m7 C7 A m7 \flat 5 D7 \flat 9
 2. G9 D \flat 9#11 C7 sus 4 C7 F \flat 9 A m7 D7 \flat 9
 3. G9 D \flat 9#11 C7 sus 4 C7 F \flat 9
 A m7 \flat 5 D7 \flat 9 G9 D \flat 9#11 C7 sus 4 C7
 F \flat 9 B \flat m7/E \flat D m7 D \flat Δ 7 G m7/C F \flat 9

LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

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

ERNIE KRIVDA

Ballad

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

LITTLE FACE (P. 2)

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

LITTLE GIRL BLUE

LORENZ HART
RICHARD RODGERS

Medium Swing

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. A double bar line follows. The second staff continues with a half note G4, a quarter rest, a quarter note Bb4, and a quarter note C5. The third staff continues with a quarter note Bb4, a quarter note C5, a quarter note D5, and a quarter note E5. The fourth staff continues with a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The fifth staff continues with a quarter note A5, a quarter note Bb5, a quarter note C6, and a quarter note D6. The sixth staff continues with a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. The seventh staff continues with a quarter note G6, a quarter note A6, a quarter note Bb6, and a quarter note C7. The score concludes with a double bar line and a common time signature 'C'.

Chord progressions for the first six staves:

- Staff 1: G m7, C 7 #11, F Δ 7
- Staff 2: A b 7, G m7, C 7, F Δ 7
- Staff 3: G m7, C 7 #11, F Δ 7
- Staff 4: A b 7, G m7, C 7, F Δ 7
- Staff 5: E m7, A 7, D m
- Staff 6: D m Δ 7, D m 7, G 7, G m 7, C 7

LITTLE GIRL BLUE (P. 2)

F⁶ Dm⁷ Gm⁷ C⁷ Dm⁷ G⁷ Cm⁷ F⁷

B^bΔ⁷ B^bm⁷ E^b7 Dm⁷ Gm Am B^b6 B^o7

F/C A^b7 Gm⁷ C⁷ 1. F⁶ Gm⁷ C⁷

2. F⁶ C⁷ Gm⁷ C⁷ FΔ⁷

E^m7 A⁷ E^b7#11 D⁷

D^b7#11 C⁷ F⁶ Dm⁷ Gm⁷ C⁷ sus 4 C⁷ F⁶

LITTLE WILLIE LEAPS

Bright Bop

CHARLIE PARKER

F⁷ G m⁷ C⁷ A m⁷ D⁷_{b9}
 G m⁷ C⁷_{b9} F^Δ⁷ G m⁷ C⁷
 A m⁷ D⁷_{b9} B m⁷ E⁷
 A m⁷ D⁷ G m⁷ C⁷ 1. F^Δ⁷
 E m⁷ A⁷ D m⁷ G⁷ G m⁷ C⁷
 2. F⁶₉ G m⁷ C⁷ F⁶₉

THE LONG VIEW

Slow Latin
Sempre Legato

PAUL FERGUSON

C⁶/G D^b⁹/C D⁶/C G⁷^b9

C⁰7 C⁶ F^Δ7 E^b7^{sus}4 D^Δ7 G^Δ7 3

B^Δ7/C C^Δ7 B7^b9 B⁺7 E^m7 A7^b9 3

A¹³/D D⁺7[#]9 G⁺7[#]9 C⁰7 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^b^Δ7/C C^Δ7 B7^b9 B⁺7 A^b^Δ7/E E^m7 A7^b9 3

A¹³/D D⁺7[#]9 G⁺7[#]9 C⁰7 C^m7 F7 3

THE LONG VIEW (P. 2)

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

B m7b5/E E + 7#9 A Δ 7/E E° ADD F#
A

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

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

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

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

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

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

THE LOOP

CHICK COREA

Medium

F Δ 7 Dm7 Gm7 C7C \sharp °7 Dm7
 Dm7/C Bm7 \flat 5 B \flat m Δ 7 B \flat Δ 7/A A \flat °7 Gm7
 A7 Dm7 E7 Am7 D7 Gm7 C7
 F Δ 7 Dm7 Gm7 C7C \sharp °7 Dm7
 Dm7/C Bm7 \flat 5 B \flat m Δ 7 F/A A \flat °7
 Gm7 A7 Dm7 G7 Gm7
 C7 B7 \sharp 11 B \flat Δ 7 B°7 F/C B \flat m7/D \flat
 Dm7 B \flat m7/D \flat F/C 4 B°7
 B \flat Δ 7 E \flat 7 Am7 D7
 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 $\text{\textcircled{6}}$ B \flat $\text{\textcircled{6}}$

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

C m7 B \flat $\text{\textcircled{6}}$ A m7 G $\text{\textcircled{6}}$

F \sharp m7 D Δ 7 A/C \sharp

B Δ 7 B \flat m7 A \flat $\text{\textcircled{6}}$ G m7

E m7 A sus

LOUD-ZEE

JERRY BERGONZI

Even 8ths

G m7 A m7 B \flat Δ 7 #11 A 7 \flat 9

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

G m7 A m7 B \flat Δ 7 #11 A 7 \flat 9

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

G m7 G \flat Δ 7 F m7 E m7 \flat 5

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

G Δ 7

LOVE WALKED IN

IRA GERSHWIN

GEORGE GERSHWIN

Medium Bright Swing

$E\flat\Delta 7$ ($A\flat\Delta 7$) $G m7$ $C m7$ $F 7$ $F m7$ $B\flat 7$

$E\flat\Delta 7$ ($A\flat\Delta 7$) $G m7$ $C m7$ $F 7$ $B m7$ $E 7$

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

$F m7$ $D\flat 7$ $E\flat/B\flat$ $C +7$ $F 7$ $B\flat 7 \text{ sus } 4$

$E\flat\Delta 7$ ($A\flat\Delta 7$) $G m7$ $C m7$ $F 7$ $F m7$ $B\flat 7$

$E\flat\Delta 7$ ($A\flat\Delta 7$) $G m7$ $C m7$ $F 7$ $B m7$ $E 7$

$B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A m7 \flat 5$ $D 7 \#9$

$G +7$ $C 7$ $F m7$ $B\flat 7$ $E\flat 6$

LOVE WALKED IN (P. 2)

BLOWING CHANGES

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

$E\flat\Delta 7$ $C m7$ $F 7$ $B\flat+7$

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

$F m7$ $D\flat 7$ $E\flat\Delta 7$ $C+7$ $F 7$ $B\flat 7$

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

$E\flat\Delta 7$ $C m7$ $F 7$ $B\flat+7$

$B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A m7\flat 5$ $D 7\sharp 9$

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

LOVERS RAIN DANCE

CHIP STEPHENS

Med. Swing

Chord progressions and musical notations:

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

SOLO ON ENTIRE FORM (fermatas on last X only)

LULLABY OF THE LEAVES

JOE YOUNG
BERNICE PETKERE

Medium Swing

Cm7 A7#11 D7 G+7 C9 sus 4 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 C9 sus 4 C9
 Fm7 Fm7/Eb Dm7b5 G+7 Cm6

LULU'S BACK IN TOWN

AL DUBIN
HARRY WARREN

Medium Swing

C⁷ F⁷ B^b7 E^bΔ⁷ C⁷ F⁷
 B^b7 E^bΔ⁷ G⁺⁷ A^bΔ⁷ A^o7 E^bΔ⁷/B^b C⁷
 F⁷ B^b7^{sus4} B^b7 1. E^b6₉ 2. E^b6₉
 A^bΔ⁷ A^o7 E^b/B^b E^b7 A^bΔ⁷ A^o7
 E^b/B^b E^b7 A^m7^b5 D⁷^b9 E^b/B^b G^b7
 F⁷ B^b7^{sus4} B^b7 C⁷ F⁷
 B^b7 E^bΔ⁷ C⁷ F⁷ B^b7 E^bΔ⁷ G⁺⁷
 A^bΔ⁷ A^o7 E^bΔ⁷/B^b C⁷ F⁷ B^b7^{sus4} B^b7 E^b6₉

MAKIN' WHOOPEE

GUS KAHN
WALTER DONALDSON

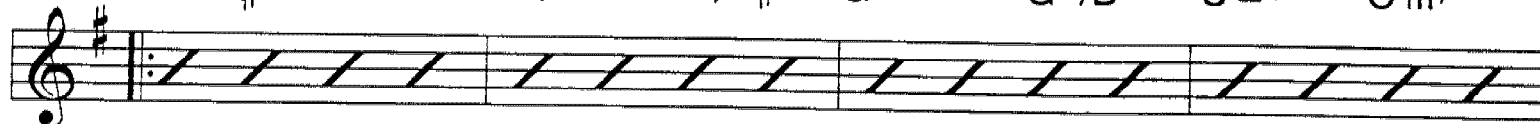
Medium Swing

G Δ 7 G \sharp $^{\circ}$ 7 A m7 D7 G Δ 7 G7
 C Δ 7 F7 G/D E m7 E \flat 7 D7 G Δ 7 E m7
 A m7 D7 G Δ 7 G \sharp $^{\circ}$ 7 A m7 D7 G Δ 7 G7
 C Δ 7 F7 G/D E m7 E \flat 7 D7 G Δ 7
 A m7 B \flat $^{\circ}$ 7 B m7 \flat 5 E7 \flat 9 A m7 \flat 5 A m7 \flat 5 D7 \flat 9
 G Δ 7 B m7 \flat 5 E7 \flat 9 A m7 \flat 5 A m7 \flat 5 D7 \flat 9
 B m7 E7 \flat 9 A m7 D7 G Δ 7 G \sharp $^{\circ}$ 7 A m7 D7
 G Δ 7 G7 C Δ 7 F7 G/D E m7
 E \flat 7 D7 G Δ 7

OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

B/D# E m7 A \flat /F B \flat 7#11 G⁷ sus 4 G⁷/B C Δ 7 C m7



F 7#11 E7 E \flat 7 D7 C Δ 7 G/B A m7 D⁷ sus 4 D7



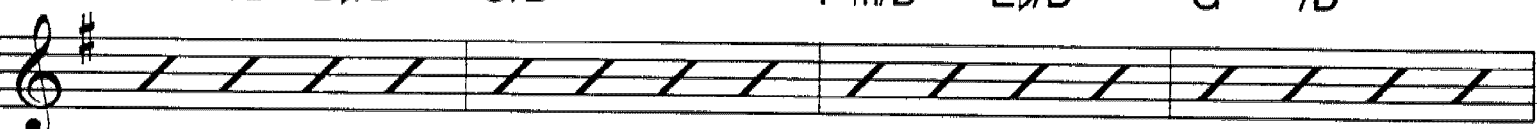
B/D# E m7 A \flat /F B \flat 7#11 G⁷ sus 4 G⁷/B C Δ 7 C m7



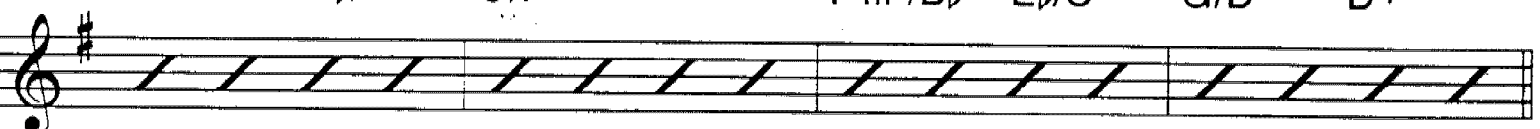
F 7#11 E7 E \flat 7 D7 C Δ 7 G/B A m7 G Δ 7



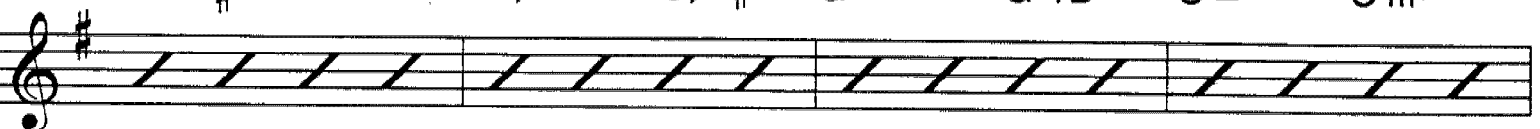
B m7 \flat 5/D B \flat /D C/D F m/D E \flat /D G^{ADD}9/D



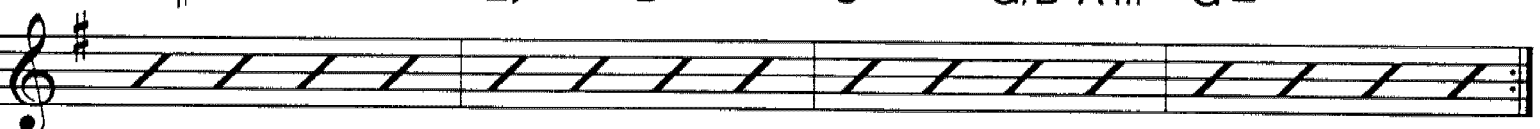
B m7 \flat 5/F B \flat /F C/F F m7/B \flat E \flat /C G/D D7



B/D# E m7 A \flat /F B \flat 7#11 G⁷ sus 4 G⁷/B C Δ 7 C m7



F 7#11 E7 E \flat 7 D7 C Δ 7 G/B A m7 G Δ 7



MANDALA

BILL DOBBINS

Bossa Nova

E⁶ A m⁷ D⁹ C# m⁷ C m⁷ B m⁷
 E⁷ A m⁷b⁵ A^b13
 D m⁷ D^b m⁷ C m⁹ F +⁷ B^bΔ⁷ E m⁷b⁵ A +⁷
 D m⁹ E^b m⁹ C m⁹ B m⁹ C m⁹ A m⁹ A^b m¹¹ B^b m¹¹ G m¹¹
 F m¹¹ E^b₉ E⁶#¹¹
 E⁶#¹¹ A m⁷ D⁹ C# m⁷ C m⁷ B m⁷
 E⁷ A m⁹ C m⁹
 E^b m⁹ A^b13 A A D^b₉
 G^b13#¹¹ F₉ B^b₉#¹¹ solo break
 B^b13#¹¹ A₉ D 13#¹¹ 8va D^b₉ 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 °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 °7
 Gm7 C7 B \flat 13 Am7 E \flat 7#11 D7sus4 D7 \flat 9
 Gm7 B \flat m7 E \flat 7 F Δ 7 Dm7 G7 G#°7
 Am7 D7 Gm7 C7 F Δ 7

MATRIX

Bright Blues

CHICK COREA

F 7 * B \flat 7

improvise ----- F 7 drum solo -----

C 7 F 7

Coda D m 7 D \flat m 7 C + 7 B Δ 7 # 11

Detailed description: The image shows the musical score for 'MATRIX' by Chick Corea. It consists of four staves of music in 12/8 time. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). The first measure is marked with a repeat sign and a double bar line. The first staff contains a melodic line with various notes and rests, ending with a measure marked with an asterisk and a Bb7 chord. The second staff starts with the word 'improvise' followed by a dashed line, then continues with a melodic line. A '3' above a note indicates a triplet. The staff ends with a measure marked with an asterisk and a Bb7 chord. The third staff begins with a C7 chord and continues with a melodic line. The fourth staff is the Coda, starting with Dm7 and Dbm7 chords, followed by C+7 and BΔ7#11 chords, and ending with a whole note chord.

* This is Chick's recorded improvised solo

MAYREH

HORACE SILVER

Medium Swing

Am7 D7 Gm7 C7 Am7 D7 Gm7 C7

Am7 D7 Gm7 C7 Am7b5 D7#9

Bm7b5 E7 Am7 D7 Gm7 C7b9 1. FΔ7

Em7b5 A7 Dm7 G7#11 C7#11

2. FΔ7 G7#11 C7#11 Am7 D7

Gm7 C7 ⊕ FΔ7

⊕ Bm7b5 Bbm7 Am7 Ab7 GbΔ7 FΔ7

THE MEANING OF THE BLUES

BOBBY WORTH
BOBBY TROUP

Ballad

D m B \flat /D D m 6 D m 7 G m 7 G m 7 /F E m 7 b 5 A 7 \flat 9
 D m D m Δ 7 D m 7 D m 6 G m 7 B \flat m 6 C 7
 F Δ 7 D m 7 G m 7 C 7 F Δ 7 E m 7 b 5 A 7 \flat 9
 D m B \flat /D D m 6 D m 7 G m 7 B \flat 7 A 7 \flat 9
 D m B \flat /D D m 6 D m 7 G m 7 G m 7 /F E m 7 b 5 A 7 \flat 9
 D m D m Δ 7 D m 7 D m 6 G m 7 B \flat m 6 C 7
 C m 7 F 9 sus 4 F 9 B \flat Δ 7 B \flat m 6 E \flat 7
 D m B \flat /D D m 6 D m 7 G m 7 B \flat 7 A 7 \flat 9 D m 6 / 9

MI BOJ A SAMBA

Samba

GARY APRILE

Eb Δ 7 Db Δ 7 Eb Δ 7 Db Δ 7
 Eb Δ 7 Db Δ 7 Bbm7 Eb7
 D Δ 7 C Δ 7 D Δ 7 C Δ 7
 Gm7 C7 F#m7 B7 Fm7 Bb7
 Eb Δ 7 Db Δ 7 Eb Δ 7 Db Δ 7
 Eb Δ 7 Db Δ 7 Bbm7 Eb7 Em7 A7
 Ab Δ 7 Db7

MI BOJ A SAMBA (P. 2)

Musical score for "MI BOJ A SAMBA (P. 2)" in G minor, 3/4 time. The score consists of three staves. The first staff begins with a G m7 chord and contains a triplet of eighth notes (Bb, A, G) followed by a quarter note (F) and a half note (E). The second staff begins with an F m7 chord and contains a triplet of eighth notes (Eb, D, C) followed by a quarter note (Bb) and a half note (A). The third staff begins with a Db7 chord and contains a whole note (Db) followed by three measures of a tremolo effect. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

Chords: G m7, C 7^b9, F m7, E 7, Db7

Triplet markings: 3

MIDNIGHT SUN

LIONEL HAMPTON
SONNY BURKE
JOHNNY MERCER

Ballad

C Δ 7 G+7 C Δ 7 Cm7 F9#11
 B \flat Δ 7 F+7 B \flat Δ 7
 B \flat m7 E \flat 9#11 A \flat Δ 7 E \flat +7
 A \flat Δ 7 A \flat m7 D \flat 9#11 G7#9
 E m7 E \flat 7 D m7 G7 C Δ 7 G+7 C Δ 7
 C m7 F9#11 B \flat Δ 7 F+7 B \flat Δ 7
 B \flat m7 E \flat 9#11 A \flat Δ 7 E \flat +7

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

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

$D\Delta 7$ $D m 7$ $G 7$

$C 6_9$ $E\flat 7$ $D m 7$ $D\flat 7\#9$ $C\Delta 7$ $G + 7$ $C\Delta 7$

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

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

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

Detailed description: This image shows the second page of a musical score for the piece 'Midnight Sun'. It consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat major or D minor). The music is written in a style typical of jazz or blues, featuring complex chord progressions and melodic lines. Above each staff, specific chord symbols are provided, such as $A\flat\Delta 7$, $A\flat m 7$, $D\flat 9\#11$, $G 7\#9$, $C\Delta 7$, $F\# m 7$, $B 7\flat 9$, $E\Delta 7$, $E m 7$, $A 7$, $D\Delta 7$, $D m 7$, $G 7$, $C 6_9$, $E\flat 7$, $D m 7$, $D\flat 7\#9$, $C\Delta 7$, $G + 7$, $C\Delta 7$, $C m 7$, $F 9\#11$, $B\flat\Delta 7$, $F + 7$, $B\flat\Delta 7$, $B\flat m 7$, $E\flat 9\#11$, $A\flat m\Delta 7$, $E\flat + 7$, $A\flat\Delta 7$, $A\flat m 7$, $D\flat 9\#11$, $G 7\#9$, and $C\Delta 7$. The melodic lines are written on a five-line staff, with various note values, rests, and accidentals. The overall structure is a continuous sequence of chords and melody across the eight staves.

MILESTONES

Medium to Bright Bop

MILES DAVIS

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



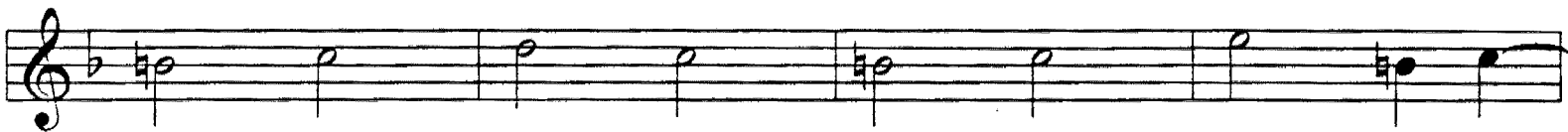
G m7 A m7 B \flat Δ 7 G m7 1. A m7



2. A m7 A m7



A m7



A m7



A m7



A m7

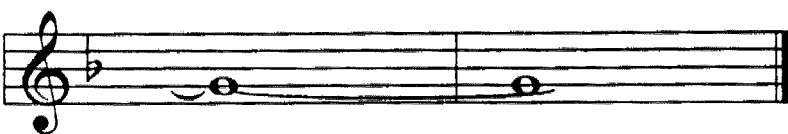
G m7 A m7 B \flat Δ 7 A m7



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



A m7



FORM G m7 A m7 G m7



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 C6/9

THE MONSTER AND THE FLOWER

Samba

CLAUDIO RODITI

INTRO

 $E\flat_9$ $B\flat_7 \text{ sus } 4$ $B\flat_7$
A $E\flat_9$ $B\flat_7 \text{ sus } 4$ $B\flat_7$
 $E\flat_9$ $B\flat m_7$ $E\flat_7$
 $G +7$ $G 7\flat_9$ $C 7$ $C +7$

1. $C m_7$ $F 7$ $F m_7$ $B\flat_7$

2. $F m_7$ $B\flat_7$ $G m_7$ $C 7$
 $F m_7$ $B\flat_7$ **B** $A\flat m_7/D\flat$
 $G\flat \Delta 7/D\flat$ $A\flat m_7/D\flat$

MONSTER...FLOWER (P. 2)

$G\flat\Delta 7/D\flat$ $B\flat m7\flat 5$ $E\flat 7\flat 9$

$A\flat m7$ $A\flat m7/G\flat$ $F m7$ $B\flat 7$

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

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

SOLOS: A A B B

$A\flat m7\flat 5$ $A\flat m\flat 6$ $G m7$ $G\flat\circ 7$

$F m7$ $B\flat 7$ **UNISON** $E\flat\flat 6$

\wedge

MOON AND SAND

Latin

ALEC WILDER

D m7

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

G m7

C7

F \flat 9B m7 \flat 5E7 \flat 9B \flat 7 \sharp 11A7 \flat 9

D m7

D m7/G G7

C m7

F7

B \flat Δ 7E \flat 7E m7 \flat 5A7 \flat 9

MOON AND SAND (P. 2)

D m7

B \flat Δ 7A \flat Δ 7E \flat Δ 7A \flat Δ 7A m7 \flat 5D 7 \flat 9

G m7

C7

C7/B \flat

A m7

D7



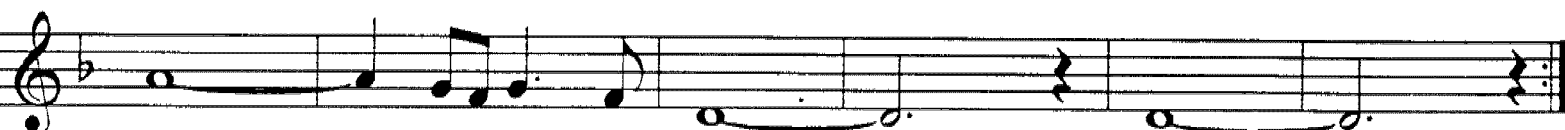
G m7

A7 sus \flat 9A 7 \flat 9

D m7

E \flat Δ 7

D m7

E \flat Δ 7

G m7

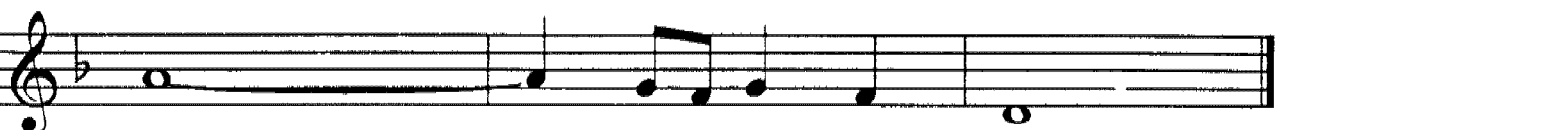
A 7 \flat 9A \flat 7 \sharp 11

G7

G7/F

E m7 \flat 5

A 7 sus 4

A 7 \flat 9D m \flat 9

MOONLIGHT IN VERMONT

JOHN BLACKBURN
KARL SUESSDORF

Ballad

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

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

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

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

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

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

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

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 A_bm⁷

D_b⁷ A m⁷ 1. D⁷ G Δ⁷

G m⁷_{b5} C⁷_{b9} 2. D⁷ G Δ⁷ BREAK (Swing)

D m⁷ G⁷ C Δ⁷ C m⁷ F⁷

B_b Δ⁷ A m⁷ D⁷_{b9} G m⁷_{b5} C⁷_{b9} LATIN

F m₉⁶ A_bm⁷ D_b⁷

A m⁷ D⁷ ⊕ G Δ⁷ SOLO BREAK

ALL SOLOS SWING

⊕ G Δ⁷ Λ

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 D 7 \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 D 7 \flat 9 G m7 C7 F \flat 9

F m7 B \flat 7 G 7 \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 \flat 9

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Medium Swing'. The score consists of ten staves of music. Above each staff, chord symbols are provided for harmonic reference. The chords are: Staff 1: FΔ7, Dm7, Gm7, C7, FΔ7, Dm7, Gm7, C7; Staff 2: Am7, D7b9, Gm7, C7, FΔ7, Dm7, Gm7, C7; Staff 3: FΔ7, Dm7, Gm7, C7, FΔ7, Dm7, Gm7, C7; Staff 4: Am7, D7b9, Gm7, C7, Fb9; Staff 5: Fm7, Bb7, G7#9, Ab/C, CΔ7; Staff 6: Dm7b5, G7, Db7, C7; Staff 7: FΔ7, Dm7, Gm7, C7, FΔ7, A+7, Bb7, Eb7; Staff 8: F/C, Dm7, Gm7, C7, Fb9.

MY MAN'S GONE NOW

DuBOISE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

D m7

D (add 9-no 3rd)

D 7#9

A 13/D

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The treble staff contains a melody of quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. Chord diagrams are shown above the treble staff for each measure.

D m7

D (add 9-no 3rd)

D 7#9

A 13/D

The second system of musical notation continues the melody and bass line. The treble staff melody is: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. Chord diagrams are shown above the treble staff.

D 7#9

BbΔ7

G7

F7

Eb7

D m7

The third system of musical notation continues the melody and bass line. The treble staff melody is: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. Chord diagrams are shown above the treble staff.

D

D7

D m7

B7b9

E7#11

The fourth system of musical notation continues the melody and bass line. The treble staff melody is: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. Chord diagrams are shown above the treble staff.

A m7

A7

Ab7

DbbΔ7

A7

The fifth system of musical notation continues the melody and bass line. The treble staff melody is: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. Chord diagrams are shown above the treble staff.

D m7

B7

E m7

F6

G m7

G#o7

The sixth system of musical notation continues the melody and bass line. The treble staff melody is: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. Chord diagrams are shown above the treble staff.

A m7

Ab7

DbbΔ7

The seventh system of musical notation continues the melody and bass line. The treble staff melody is: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. Chord diagrams are shown above the treble staff.

A⁷ D m⁷ B⁷ E m⁷
 G m⁷^b₅ G^bΔ⁷F⁺⁷ B^b₉ G m⁷^b₅ C⁺⁷^b₉ F₉
 E m⁷^b₅ A⁺⁷ D m⁷ D 7[#]₁₁ D m⁷ B 7^b₉ E 7^b₉
 A m⁷ A⁷ D m⁷ D (add 9-no 3rd) D 7[#]₉
 A¹³/D D 7[#]₉ B^bΔ⁷ G⁷ F⁷ E^b₇
 D m⁷ A⁷ D⁷ A⁷
 D m⁷ A⁷ D⁷ E m⁷^b₅ A⁺⁷^b₉ D m⁷

The image displays a musical score for the piece "My Man's Gone Now (P.2)". It consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat major or D minor). The chords are indicated above the notes. The first staff contains four measures with chords A⁷, D m⁷, B⁷, and E m⁷. The second staff contains six measures with chords G m⁷^b₅, G^bΔ⁷F⁺⁷, B^b₉, G m⁷^b₅, C⁺⁷^b₉, and F₉. The third staff contains seven measures with chords E m⁷^b₅, A⁺⁷, D m⁷, D 7[#]₁₁, D m⁷, B 7^b₉, and E 7^b₉. The fourth staff contains four measures with chords A m⁷, A⁷, D m⁷, and D (add 9-no 3rd) D 7[#]₉. The fifth staff contains five measures with chords A¹³/D, D 7[#]₉, B^bΔ⁷, G⁷, F⁷, and E^b₇. The sixth staff contains four measures with chords D m⁷, A⁷, D⁷, and A⁷. The seventh staff contains six measures with chords D m⁷, A⁷, D⁷, E m⁷^b₅, A⁺⁷^b₉, and D m⁷. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

NEAL'S BLUES

NEAL CREQUE
BOB FRASER

Swing

The musical score for "Neal's Blues" is written in 4/4 time with a swing feel. It consists of three staves of music. The first staff begins with a repeat sign and contains the following chords: C7, C7/E, F7, B7, C7, Gm7, C7, and F#7. The second staff contains the following chords: F7, Bb7, Eb7, F7, C7, Gm7, and C7. The third staff contains the following chords: G7, F7, C7, and (Gm7) C7. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes two triplet markings over the F7 chords in the third staff. 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 6/8 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 6/8 A m7 D 7 G m G m Δ 7 C 7

C m7 G \flat 7 #11 F 7 E \flat m/F B \flat 6/8

NICE 'N EASY

LEW SPENCE
ALAN BERGMAN
MARILYN KEITH

Easy Swing

Chord changes for the first system:

Staff 1: C Δ 7, C Δ 7 \sharp 5, C Δ 6, C7

Staff 2: Dm7, A7, Dm7, G7

Staff 3: C Δ 7, C Δ 7 \sharp 5, C Δ 6, C7

Staff 4: Dm7, A7, Dm7, Bm7 \flat 5, E7

Staff 5: Am7, C+/G \sharp , C/G, F Δ 7, Em7

Staff 6: Em7 \flat 5, A7, A+7, Ab7 \sharp 11, G7 sus 4, G7

Staff 7: C Δ 7, C Δ 7 \sharp 5, C Δ 6, C7

Staff 8: F Δ 7, E7, Am, Am7, D7, D \sharp o7

Staff 9: Em7, Am7, Dm7, G7, C Δ 6

Staff 10: (Final chord: C Δ 6)

THE NIGHT WE CALLED IT A DAY

THOMAS ADAIR

MATT DENNIS

Ballad

A m7^b5/D A^b/D G Δ7 F[♯]m7 B +7
 E m7 E m7/D C[♯]m7^b5 C7 B m7 B^b7 A m7 A^b7[♯]11
 G Δ7 A m7^b5/D A^b/D G Δ7 F[♯]m7 B +7
 E m7 C[♯]m7^b5 C7 B m7 B^b7 A m7 A^b7[♯]11 G Δ7
 F Δ7/G F m/G G Δ7 C Δ7 A m7^b5/D A^b/D G Δ7
 F[♯]m7^b5 B +7 E m7 E m7/D C[♯]m7^b5 C7 B m7 B^b7
 A m7^b5/D A^b/D G Δ7 F[♯]m7 B +7 E m7
 E m7 E m7/D C[♯]m7^b5 C m7 B m7 B^b7 A m7 D7 G Δ7

A NIGHTINGALE SANG IN BERKELEY SQUARE

213

ERIC MASCHWITZ
MANNING SHERWIN

Ballad

$E\flat\Delta 7$ $Cm 7$ $Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $G 7$
 $Cm 7$ $D\flat 9 \text{ sus } 4$ $E\flat\Delta 7$ $A\flat\Delta 7$ $Gm 7$ $A\flat m 7$ $D\flat 9$ $G+ 7$ $Cm 7$
 $B 9$ $B\flat 7$ 1. $E\flat 6$ $Cm 7$ $Fm 7$ $B\flat 7$ | 2. $E\flat 6$ $A m 7 \flat 5$ $D 7$
 $G\Delta 7$ $Em 7$ $Am 7$ $D 7$ $Bm 7$ $B\flat 7$
 $Am 7$ $D 7$ $G\Delta 7$ $Em 7$ $Am 7$ $D 7$
 $Bm 7$ $Em 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm 7$
 $Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $G 7$ $Cm 7$ $D\flat 9 \text{ sus } 4$
 $E\flat\Delta 7$ $A\flat\Delta 7$ $Gm 7$ $A\flat m 7$ $D\flat 9$ $G+ 7$ $Cm 7$
 $B 9$ $B\flat 7$ $E\flat 6$

NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN
JEROME KERN

Medium Swing

Eb Δ 7 Ab7 Gm7 C7 Fm7 C+7
 Fm7 Bb7 Fm7 Bb7 Em7 A7 D Δ 7
 Am7 D7 G Δ 7 G# \circ 7 D/A F#7/A# Bm7 D7/A
 Gm7 C7 Fm7 Bb7
 Eb Δ 7 Ab7 Gm7 C7 Fm7 C+7 Fm7 Bb7
 Fm7 Bb7 Bbm7 Eb7b9 Bbm7 Eb7
 Ab Δ 7 Db7 Gm7 C7
 Fm7 Bb7 Gm7 C7 Fm7 Bb7 Gm7 C7
 F7b9 Bb7 Eb \flat

* *NOW HE SINGS;
NOW HE SOBS*

CHICK COREA

In One

LAST X
ONLY

3

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 starts 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 steady eighth-note bass line: D3, E3, F3, G3, A3, B3, C4, D4.

1.

The third system of musical notation is marked with a first ending bracket. The treble clef melody includes a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment features a series of chords: D3-F3-A3, E3-G3-B3, and F3-A3-C4. The system ends with a triplet of eighth notes (G4, A4, B4) in the treble clef and a quarter note D3 in the bass clef.

2.

The fourth system of musical notation is marked with a second ending bracket. The treble clef melody includes a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment features a series of chords: D3-F3-A3, E3-G3-B3, and F3-A3-C4. 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.

* From Chick's Lead Sheet

NOW HE BEATS THE DRUM - 215

NOW HE STOPS

CHICK COREA

Med. Up Swing

Staff 1: Eb m⁶ C m⁷₃ G⁷ C m⁶₉

Staff 2: G/A D⁷₉[#] E m⁷ C m⁷ Bb m⁷

Staff 3: G m⁷ Gb m⁷ F m⁷ Bb⁷ Eb/F Db/Eb

Staff 4: Eb/F Db/Eb Db/Eb B/Db Db/Eb B/Db

Staff 5: B/C A/B B/C[#] A/B Eb m⁷_{b5}

Staff 6: G⁷ C m G⁺₇

Staff 7: C m⁶₉ G/A D⁷₉[#] B m⁷ C m⁷ Bb m⁷

Staff 8: G m⁷ Gb m⁷ F m⁷ Bb⁷_{b9} Eb⁷₉[#] D⁷₉[#] Db⁷₉[#] C⁷₉[#]

Staff 9 (Solo): Ab⁶₉ Db⁷_{sus 4} Eb⁶₉

Staff 10: F⁷ F m⁷ Bb⁷ Ab⁷ G⁺₇

NUMBER 6

217

Medium Swing

LAWRENCE WILLIAMS

The musical score consists of ten staves of music. The first staff begins with a treble clef and a common time signature (C). The second staff changes to a 3/4 time signature. The score includes various chord progressions such as C Δ 7, E \flat 7, A m7, E +7 \sharp 9, A \flat m7, D \flat 7, G \flat 7, D \flat 7, C7, B7, B \flat 7, E \flat Δ 7, B \flat 7 \sharp 11, E Δ 7 \sharp 11, B \flat 7 \sharp 11, A \flat m7, D \flat 7, G \flat Δ 7, G7, C m7, F7, B \flat m7, E \flat 7, A \flat m7, G Δ 7 \sharp 11, E m7, A m7, E +7, and A m7. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings (3).

OLD FOLKS

ERIC BLAU
MORT SHUMAN
JACQUE BREL

Ballad

E m7^b5 A +7 D m7 D^b7 C m7 F7 B^bΔ7 E^b7
 A m7 D7^b9 G m7 C7 E^b7[#]11 D7^b9 G7
 G m7 C7 F m7 B^b7 E m7^b5 A +7 D m7 D^b7 C m7 F7
 B^bΔ7 E^b7 A m7 D7^b9 G m7 C7 E^b7[#]11 D7^b9
 G7 C7 F₉ FΔ7 B^b/C C m7 F7
 B^bΔ7 E^b7 FΔ7 B7[#]11 B^bΔ7 E^b7
 G7 G m7 C7 F m7 B^b7 E m7^b5 A +7
 D m7 D^b7 C m7 F7 B^bΔ7 E^b7 A m7 D7^b9
 G m7 C7 E^b7[#]11 D7^b9 G7 C7 F₉

ON A CLEAR DAY

ALAN J. LERNER

BURTON LANE

Medium Swing

G Δ 7 C 7 \sharp 11
 G Δ 7 B m7 E 7
 A m7 C m Δ 7 F 7 \sharp 11
 B m7 B \flat 0 7 A m7 (E 7 \flat 9) G \sharp 0 7 A m7 D 7
 D m7 G 7 D m7 G 7 sus 4 G 7
 C Δ 7 A 7 A m7 D 7
 G 0 7 G Δ 7 B m7 E 7 \flat 9
 A m7 B m7 C Δ 7 B m7 A m7 B m7 C Δ 7 B m7
 D 9 sus 4 D 9 G \flat 9

ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

INTRO $F\#m7b5$ $Fm6$ $Em7$ $A7$ $Dm7$ $G7b9$ $C6$ $G7b9$

$C6$ $F\Delta7$ $Bb7$

$C6$ $Am7b5$ $D7$ $G7$

$C6$ $Gm7$ $C7$ $F\Delta7$ $Bb7$

$C\Delta7$ $B7$ $Bb7$ $A7$ $Dm7$ $G7b9$ $C6$

$Gm7$ $Ab7$ $G7$ $C+7$ $F6$

$D7$ $Dm7$ $E\circ7$ $F6$ $G7$

$C6$ $F\Delta7$ $Bb7$

ON THE SLY (P. 2)

C_9^6
 $A m7b5$
 $D7$
 $G7$
^

C_9^6
^
 $G m7$
 $C7$
^
 F_7^{Δ}
 $Bb7$
^
⊕

C_7^{Δ}
 $B7$
 $Bb7$
 $A7$
 $D m7$
 $G7$
 C_9^6

⊕
 C_7^{Δ}
 $B7$
 $Bb7$
 $A+7$
 $D7$
 $Bb7$

$E m7$
 $A7$
 $D m7$
 $G7$
 $F m7$
 $E m7$
 $A7b9$
 $D m7$
 $Bb7$

$F\# m7b5$
 $F m6$
 $E m7$
 $Eb7$
 $D m7$
 $G7b9$
 $D m7$
 $G7sus4$

$D m7$
 $G7b9$
 C_9^6
 $Eb7$
 $E7$
 $F7$
 $F\#7$
 $G7$
 $Ab7$

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. $F 7$ $B\flat 6$

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

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

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. The first staff begins with a repeat sign. The second staff contains a triplet of eighth notes. The third staff contains a triplet of eighth notes. The fourth staff contains a first ending bracket. The fifth staff contains a second ending bracket. The sixth staff contains a triplet of eighth notes. The seventh staff contains a triplet of eighth notes. The eighth staff contains a triplet of eighth notes. The score is annotated with various chord symbols above the notes.

ON THE STREET... (P. 2)

The musical score consists of seven staves of music in a single system, all in treble clef and a key signature of two flats (B-flat major or D-flat minor). The notes are primarily quarter and eighth notes, with some slurs and a triplet. The chord annotations are as follows:

- Staff 1: $G\flat 7$, $E m7$, $A 7 \text{ sus } 4$, $A 7$
- Staff 2: $D \Delta 7$, $G 7$, $C m7$, $F 7$
- Staff 3: $B\flat \Delta 7$, $C m7$, $F 7$, $B\flat \Delta 7$, $G m7$, $C m7$, $F 7 \text{ sus } 4$
- Staff 4: $B\flat \Delta 7$, $E\flat 7 \#11$, $D m7$, $D\flat \circ 7$, $C m7$, $F 7$
- Staff 5: $C m7$, $A\flat 7 \#11$, $B\flat \text{ } \textcircled{6}$, $G m7$
- Staff 6: $C 7$, $F 7$, $B\flat \text{ } \textcircled{6}$

ONLY YOU KNOW

CHIP STEPHENS

ECM Latin

AC Δ 7 \sharp 11/B

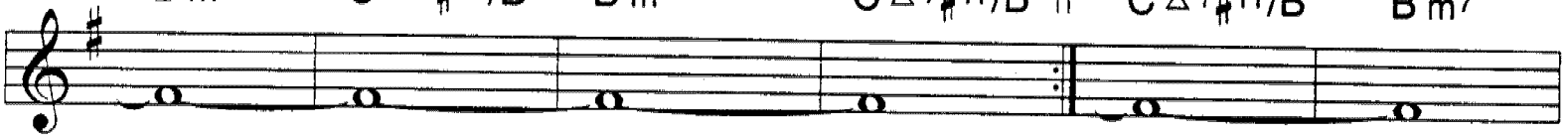
B m7

1. C Δ 7 \sharp 11/B

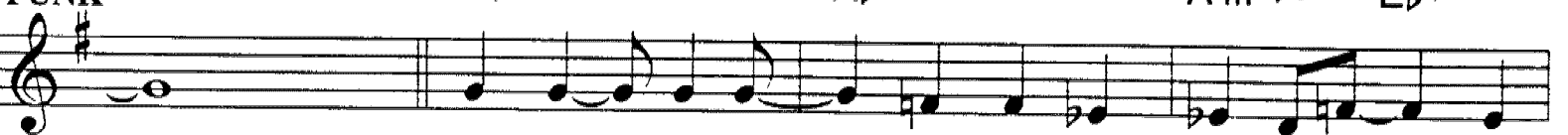
B m7

C Δ 7 \sharp 11/B2. C Δ 7 \sharp 11/B

B m7

BREAK C Δ 7 \sharp 11/B**B**F Δ 7 \sharp 11F \sharp m7B7 \sharp 9E \flat m7A \flat 7 \flat 9D \flat Δ 7 \sharp 5D \flat 6D m7 \flat 5G7 \flat 9 \sharp 11A \flat Δ 7A m7 \flat 5D7 \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

$D 7 \flat 9$ $G m 7$ $F \# 7 \# 9$

$B m 7$ $B m 7/A$ $A \flat m 7 \flat 5$ $G \Delta 7 \# 11$

$F \# 7 \text{ sus } 4$ $F \# 7 \# 9$ $B m 7$ $C \Delta 7 \# 11$

8 8
4 TIMES TO **B**

The musical score is written on three staves in treble clef with a key signature of one sharp (F#). The first staff is labeled 'LATIN' and contains a melodic line with a bar line. Above the staff are chords: D 7 b 9, G m 7, and F # 7 # 9. The second staff is labeled 'BREAK' and contains a melodic line with a bar line. Above the staff are chords: B m 7, B m 7/A, A b m 7 b 5, and G Δ 7 # 11. The third staff contains a melodic line with a bar line. Above the staff are chords: F # 7 sus 4, F # 7 # 9, B m 7, and C Δ 7 # 11. At the end of the third staff, there are two '8' symbols under a bracket, followed by the text '4 TIMES' and 'TO B' where 'B' is in a square box.

OUR DELIGHT

Medium Swing

TADD DAMERON

B7^{#11} B^b13E^b7^{#9}A^bΔ7

F7

B^b7B^bm7 B^o7A^b/C B^o7B^bm7E^b13 B7^{#11}B^b13E^b7^{#9}A^bΔ7

F7

B^b7B^bm7 B^o7A^b/C B^o7E^b7^{sus4} A^bΔ7E^bm7A^b+7^{b9}D^bΔ7D^bm7G^b7

Cm7

F7

Bm7

E7

E^b7B7^{#11}B^b13E^b7^{#9}A^bΔ7

F7

B^b7B^bm7 B^o7A^b/C B^o7E^b7^{sus4} A^bΔ7

OUT OF THIS WORLD

JOHNNY MERCER
HAROLD ARLEN

Latin or Med. Swing

The musical score is written in 4/4 time and features ten staves of music. The key signature consists of two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1:** Chords: Bb m, Gb/Bb, Bb m6, Gb/Bb. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 2:** Chords: Bb m, Gb/Bb, Bb m6, Bb m7. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 3:** Chords: Eb m7, Ab7, B7, Bb+7. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 4:** Chords: Eb Δ7, E°7, F m7, Bb+7. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 5:** Chords: Bb m, Gb/Bb, Bb m6, Gb/Bb. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 6:** Chords: Bb m, Gb/Bb, Bb m6, Bb m7. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 7:** Chords: Eb m7, Ab7, B7, Bb+7. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 8:** Chords: Eb Δ7, E°7, F m7, Bb+7. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.
- Staff 9:** Chords: Eb 6, G+7. Melody: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5.

OUT OF THIS WORLD (P. 2)

Cm Δ 7
 Cm Δ 7
 Cm Δ 7 Ab7 \sharp 11 G7
 Cm7 Ab/C Cm6 Ab/C
 Cm9 Ab7 \sharp 11 Dm7 \flat 5 G7
 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 Ab7 B7 B \flat +7
 E \flat Δ 7 E \circ 7 Fm7 B \flat +7
 E \flat 6

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, Eb5, and E5, then a half note F5. The third staff has a half note G5, followed by quarter notes Ab5, Bb5, and C6. The fourth staff continues with quarter notes D6, Eb6, and E6, then a half note F6. The fifth staff has a half note G6, followed by quarter notes Ab6, Bb6, and C7. The sixth staff continues with quarter notes D7, Eb7, and E7, then a half note F7. The seventh staff has a half note G7, followed by quarter notes Ab7, Bb7, and C8. The eighth staff continues with quarter notes D8, Eb8, and E8, then a half note F8. The ninth staff has a half note G8, followed by quarter notes Ab8, Bb8, and C9. The tenth staff continues with quarter notes D9, Eb9, and E9, then a half note F9.

OVER THE RAINBOW

E. Y. HARBURG
HAROLD ARLEN

Ballad

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

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

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

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

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

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

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

OW!

Bright Bop

DIZZY GILLESPIE

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

The musical score is written in 4/4 time with a key signature of two flats (B \flat and E \flat). It consists of ten staves of music. The first staff begins with a repeat sign. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.). The fourth staff includes a triplet of eighth notes. The fifth staff also features a triplet. The sixth staff continues the melodic line. The seventh staff has a repeat sign. The eighth staff continues the melody. The ninth staff has a repeat sign. The tenth staff concludes the piece with a final chord.

PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA

D m (LAST X)

2

D m

D m

B \flat 7 A7

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

PANHANDLE HOOK (P. 2)

G m7 C7 B m7^b5 E +7[#]9 E m7^b5/A A 7[#]9/E^b

D m E +7[#]9/B^b D 7/B^b E +7[#]9/B^b

D +7[#]9/B^b A +7[#]9 D +7[#]9

(3 X) G m7 C7 B m7^b5 E +7[#]9 1.2. E m7^b5/A A 7[#]9/E^b

D m 3. E m7^b5/A A 7[#]9/E^b ⊕ D m

A +7[#]9

TACET ON SOLOS

⊕ D m

THE PARTY'S OVER

231
BETTY COMDEN
ADOLPH GREEN
JULIE STYNE

Medium Swing

The musical score consists of ten staves of music in a medium swing tempo. The key signature is B-flat major (two flats). The chord symbols above the staves are as follows:

- Staff 1: EbΔ7, Fm7, Bb7sus4, EbΔ7, Fm7, Bb7sus4
- Staff 2: EbΔ7, Fm7, Gm7, AbΔ7, Bbm7, Eb7
- Staff 3: AbΔ7, Abm6, Db7, EbΔ7
- Staff 4: Dm7, G7, C7, F7, Bb7
- Staff 5: EbΔ7, Fm7, Bb7sus4, EbΔ7, Fm7, Bb7sus4
- Staff 6: EbΔ7, Fm7, Gm7, AbΔ7, Bbm7, Eb7
- Staff 7: AbΔ7, Bb7, Bb+7, Db7#11, C7
- Staff 8: Fm7, Bb7, EbΔ7, Cm7
- Staff 9: Fm7, Bb7, EbΔ7

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

(CRAZY BLUES)

Funk

PAT METHENY

F7 Cm7 F7 Cm7

F7 Cm7 F7 B \flat 7 F/A F7

B \flat 7

F7 C+7 F7 E7 E \flat 7 D7

D \flat 7 C7

F7 B \flat 7 F/A A \flat °7 Gm7 C7 sus 4 F7

PEOPLE

BOB MERRILL
JULIE STYNE

Ballad

B \flat Δ 7 C m7 F7 B \flat Δ 7 C m7 F7 sus 4

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

G m Δ 7 C7 \sharp 11 G m Δ 7 C7 \sharp 11

G m7 C7 \flat 9 F Δ 7 G/B B \flat m6 F/A A \flat °7

G m7 C7 sus 4 C7 E7 F Δ 7 C m7 F7

B \flat Δ 7 C m7 F7 B \flat Δ 7 C m7 F7 sus 4

PEOPLE (P. 2)

The musical score consists of six staves of music, each with a treble clef and a key signature of two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1:** Chords: BbΔ7, Fm7, Bb7. Melody: A triplet of eighth notes (Bb4, Bb4, Bb4) followed by a quarter note (Bb4), a dotted quarter note (Bb4), and a quarter note (Bb4).
- Staff 2:** Chords: EbΔ7, Cm7, F7sus4, Bb6, Fm7, Bb7. Melody: A quarter note (Eb4), a dotted quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4).
- Staff 3:** Chords: EbΔ7, Cm7, F7sus4, Gm7, C7, F7. Melody: A quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4), a quarter note (Eb4).
- Staff 4:** Chords: Bb, Gm7, Cm7, F7, BbΔ7. Melody: A triplet of eighth notes (Bb4, Bb4, Bb4) followed by a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4).
- Staff 5:** Chords: Fm7, Bb7, EbΔ7, Ab7#11, Ab7#11/Gb. Melody: A quarter note (Fb4), a quarter note (Fb4), a quarter note (Fb4), a quarter note (Fb4), a quarter note (Fb4), a quarter note (Fb4), a quarter note (Fb4), a quarter note (Fb4).
- Staff 6:** Chords: Bb/F, F7sus4, Bb6. Melody: A triplet of eighth notes (Bb4, Bb4, Bb4) followed by a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4), a quarter note (Bb4).

PERHAPS

Medium Bop Blues

CHARLIE PARKER

C Δ 7 D m7 G7 C Δ 7

G m7 C7 F Δ 7 F7

C Δ 7 E m7 A7 \flat 9 D m7

G7 \flat 9 C Δ 7

This block contains the musical notation for the piece 'Perhaps' by Charlie Parker. It consists of four staves of music in 4/4 time, written in the key of C major. The notation includes various chord symbols and melodic lines. The first staff starts with a repeat sign and a first ending bracket. The second staff has a whole rest in the first measure. The third staff has a sharp sign in the fourth measure. The fourth staff ends with a double bar line and repeat dots.

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

243

IRVING BERLIN

Easy Swing

A7 B \flat 7 A7 A m7 D7

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

D m7 G7 C \flat 9 C m7 F7 G Δ 7

A7 E m7 A7 D7 A m7 D7 C7 B7 B \flat 7

A7 B \flat 7 A7 A m7 D7

F \sharp /G G Δ 7 D m7 G7 B \flat 7 \sharp 11 A7 A7/G

F \sharp 7 B7 E7 A m7

A m7 E \flat 9 D9 A m7 D7 G \flat 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
3 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
 3 3 3
 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
 3
 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
 9

PURE IMAGINATION

245

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

F m7 Bb 9 sus 4 Eb Δ7 F m7 F# 7

Eb/G Cm7 F m7 Bb 9 sus 4 Eb 7 Eb Δ7

F m7 Bb 9 sus 4 Eb Δ7 F m7 F# 7

Eb/G Cm7 F m7 Bb 9 sus 4 G Δ7

G Δ7 Ab Δ7 G m7 C 7b9 F m7 Bb 9 sus 4

Eb Δ7 Am7b5 D7 G m7 C7 F7

Bb7 F m7 Bb 9 sus 4

Eb Δ7 F m7 F# 7 Eb/G Cm7 F m7 Bb 9 sus 4

G Δ7 Db7 D7 Eb 6

RAHSAAN'S RUN

Bright

WOODY SHAW

A m7



D m7



A m7



B +7#9

drum solo



1. B m7b5

E 7#9

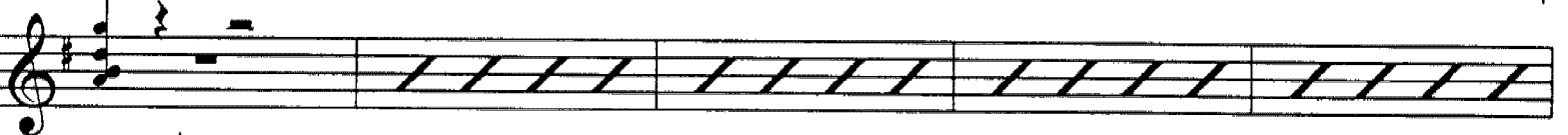
2. B m7b5 E +7#9

A m7



B +7#9

drum solo

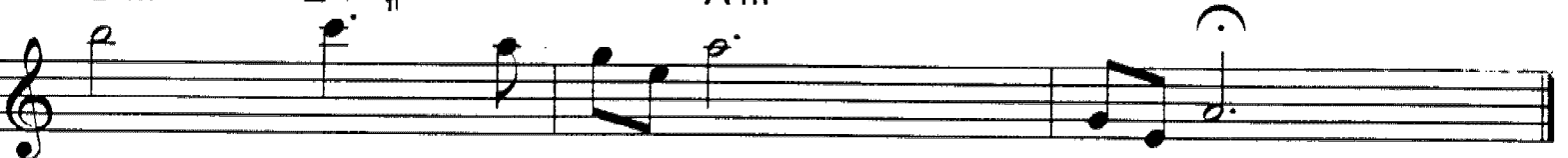


B m7b5

E +7#9

A m7

A m7



RE-RE

247

"Back Home in Indiana" changes

BOB MINTZER

Med. Up Swing

Ab Δ 7 F+7 B \flat 7 \sharp 11

B \flat m7 Eb7 Ab Δ 7

E \flat m7 Ab7 D \flat Δ 7 D \flat m7 G \flat 7 Ab Δ 7

F7 \flat 9 B \flat 7 \sharp 11

B \flat m7 Eb7 Ab Δ 7 F+7

B \flat 7 \sharp 11 G m7 \flat 5 C+7

F m7 C+7 F m7 C+7

F m7 Ab \circ 7 C m7 F+7

B \flat m7 Eb7 Ab Δ 7

3

RE: PERSON I KNEW

BILL EVANS

Medium Swing

Chord progression for the first four staves:

- Staff 1: $C \frac{6}{9}$, $C+^9$, $F\sharp+/C$, $B\flat \Delta 7/C$
- Staff 2: $F m7/C$, $C m^9$
- Staff 3: $F m \Delta 7/C$, $C m^9$, $F m7/C$, $B\flat \Delta 7 \sharp 5/C$
- Staff 4: $F m \Delta 7/C$, $B\flat \Delta 7/C$, $F m7/C$, $D\flat/C$

Chord progression for the last two staves:

- Staff 7: $F m \Delta 7/C$, $B\flat \Delta 7/C$, $F m7/C$
- Staff 8: $D\flat/C$, $D\flat/C$ (with $8va$ marking)

RELAXIN' AT CAMARILLO

Bop Blues

CHARLIE PARKER

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

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 E°7 1. Bb/F G7 Cm7 F7
 2. Bb/F BbΔ7 Fm7b5 Bb7#9
 EbΔ7 Abm7b5
 Db7#9 GbΔ7 F7#9 BbΔ7 G7
 Cm7 F7 Dm7 G7 Cm7 F7 Fm7 Bb7
 EbΔ7 E°7 Bb/F G7 Cm7 F7 Bb6

ROSEWOOD

Latin-Rock

WOODY SHAW

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B \flat Δ ⁷ A \flat Δ ⁷

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B \flat Δ ⁷ A \flat Δ ⁷

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

A \flat Δ ⁷ A \flat Δ ⁷

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E \flat E Δ ⁷ \sharp ¹¹

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E \flat E Δ ⁷ \sharp ¹¹

A \flat m⁷ G \flat m⁷ A \flat m⁷ G \flat m⁷ Am⁷ Gm⁷ Am⁷ Gm⁷ Gm⁷/C

B pedal

B pedal -----

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

Am7 Gm7 Am7 Gm7 Dm7 Cm7 B \flat Δ 7 A \flat Δ 7

Am7 Gm7 Am7 Gm7 Dm7 Cm7 B \flat Δ 7 A \flat Δ 7

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

A \flat Δ 7

Dm7 Cm7 Dm7 Cm7 Fm7 E \flat E Δ 7 \sharp 11

Dm7 Cm7 Dm7 Cm7 Fm7 E \flat E Δ 7 \sharp 11

ST. THOMAS

Medium Swing Latin

SONNY ROLLINS

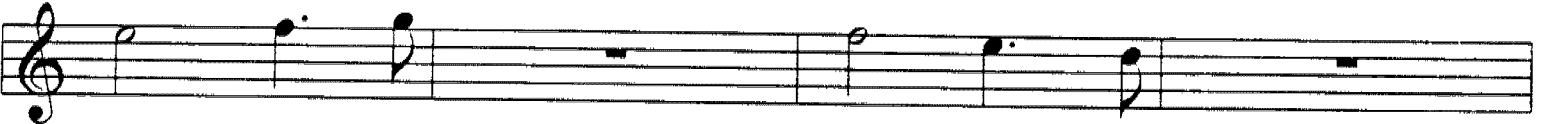
C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



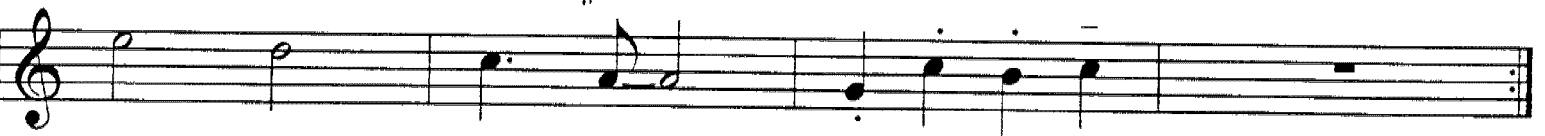
C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



C^{Δ7} B^{b7} A⁷ D^{m7} A^{b7#11} G⁷

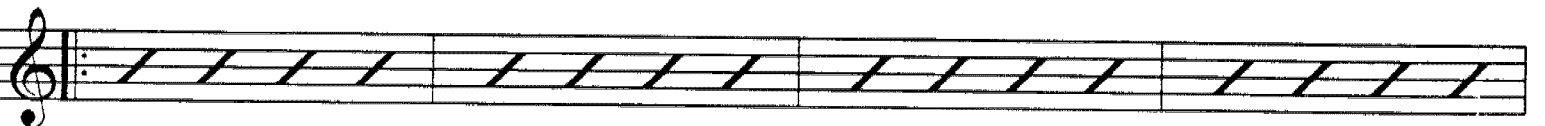


C⁷ C^{7/E} F⁶ F^{#o7} C^{6/G} G⁷ C⁶

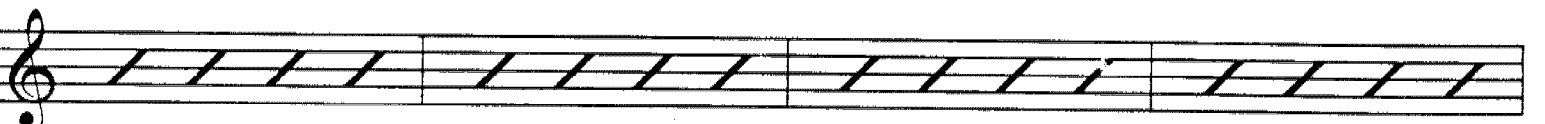


SOLO CHANGES

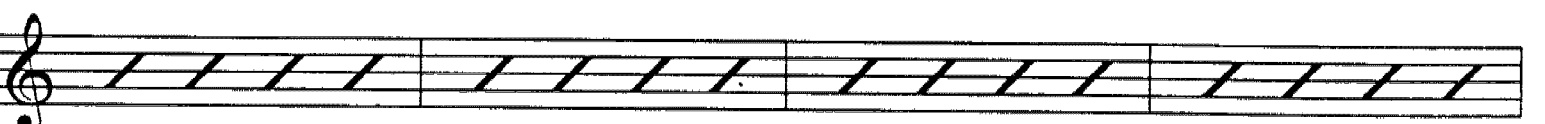
C⁶ A⁷ D^{m7} G⁷ C⁶



C⁶ A⁷ D^{m7} G⁷ C⁶



E^{m7b5} A⁷ D^{m7} G⁷



C⁷ C^{7/E} F⁶ C^{6/G} G⁷ C⁶



SAMBA DE ORFEU

ANTONIO MARIA

LUIZ BONFA

Bright Samba

C Δ 7

C Δ 7 F7 \sharp 11 Em7 A7 Dm7

G7 Dm7 G7 Dm7

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

2. G7 C \flat 6 Gm7

C7 F Δ 7 Fm7 B \flat 7

E \flat Δ 7 Dm7 G7 C Δ 7

C Δ 7 F7 \sharp 11 Em7 A7 Dm7 G7

SAMBA DE ORFEU (P.2)

D m7 G7 D m7 G7
 D m7 G7 C9

OPTIONAL SOLO CHANGES

C Δ7 C Δ7 F7#11 Em7 A7
 D m7 G7 Eb m7 Ab7 Eb m7 Ab7
 D m7 G7 1. Bb7#11 A7 D m7 G7 2. C Δ7
 G m7 C7 F Δ7 F m7 Bb7
 Eb Δ7 D m7 G7 C Δ7
 C Δ7 F7#11 Em7 A7 D m7 G7 Eb m7 Ab7
 Eb m7 Ab7 D m7 G7 C Δ7

SAMBACIDE

BILL DOBBINS

Afro-Latin

D7#9 G7#9
 C7#9 BΔ7
 E6 AΔ7 D6 DbΔ7#11
 GbΔ7#11 DbΔ7#11 GbΔ7#11 Cm9 Bbm9
 Cm9 Bm9 Bbm9 Abm9 Bbm9 Abm9 AΔ7#11
 GΔ7#11 AΔ7#11 GΔ7#11 AΔ7#11
 GΔ7#11 AΔ7#11 Eb7#9 1. Eb7#9 2. Eb7#9
 AΔ7#11 FΔ7#11
 solo break

SANTURCE

EDDIE GOMEZ

Latin

B \flat Δ 7 B \flat Δ 7 \sharp 5 G m7 G m7/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 C m7 F \sharp +7
 B Δ 7 B \flat +7 E m9
 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 C m7 B7 \sharp 11

B \flat Δ 7 B \flat Δ 7 \sharp 5 G m7 G m7/F E m7 \flat 5 A+7
 D m7 D m7/C G/B
 B \flat m7
 E \flat 7 sus 4 E \flat 7 \flat 9 A \flat Δ 7 G+7
 C m7 F \sharp +7 B Δ 7 B \flat +7
 E m9 A7 sus 4 A7 D Δ 7
 F \sharp +7 \sharp 9 B m7 A m7 D7
 G Δ 7 C \sharp 7 \sharp 9 F \sharp m7 B7 sus 4 B9
 E m9 A7 sus 4 A13 D7 G7 C7 F7
 D m7 F7 B \flat Δ 7 A+7 \sharp 9

SEABROOK REVISITED

Samba

JACK ZUCKER

Musical score for "SEABROOK REVISITED" by Jack Zucker, Samba style. The score consists of 10 staves of music in G major, 6/8 time. The melody is written in treble clef. Chords are indicated by letters above the notes. The piece ends with "D.C. al Fine".

Staff 1: $A \Delta 7$ $F \Delta 7$

Staff 2: $A \Delta 7$ $E m 7$ $A + 7 \sharp 9$

Staff 3: $D \Delta 7$ $C \sharp 7 \flat 9$ $F \sharp m 7$ $B 7 \flat 9 \sharp 11$

Staff 4: $G \Delta 7 \sharp 11$ $F \Delta 7 \sharp 11$ *Fine*

Staff 5: $A m 7 \flat 5$ $D 7 \flat 9$ $G m 7$ $G m 7 / F$

Staff 6: $B \Delta 7$ $E 7$ $E \flat m 7$ $D m 7$ $G 7$

Staff 7: *6/8 Feel (Melody Only)* $F \sharp \Delta 7$ $E \Delta 7$ $D \Delta 7$ $C \Delta 7$

Staff 8: A / B $B \flat \Delta 7 \sharp 11$

Staff 9: *D.C. al Fine*

SECRET LOVE

MITCHELL PARISH
BOBBY SHERWOOD

Bright Swing

$E\flat\Delta 7$ $F m7/B\flat$ $E\flat\Delta 7$ $F m7/B\flat$
 $E\flat 7$ $A\flat 7$ $G m7$ $C 7$ $F m7$ $B\flat 7$
 $F m7$ $B\flat 7$ $F m7$ $B\flat 7$
 $F m7$ $B\flat 7$ 1. $E\flat\Delta 7$ $F m7$ $B\flat 7$
 2. $E\flat\Delta 7$ $D m7\flat 5$ $G 7$ $C m7$ $F 7$ $B\flat\Delta 7$
 $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$
 $A\flat m7$ $D\flat 7$ $E\flat\Delta 7$ $F m7/B\flat$ $G m7\flat 5$ $C 7\sharp 9$
 $F m7$ $B\flat 7$ $E\flat\Delta 7$

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

PAT SCOTT
PAT PACE

Medium Swing

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

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

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

$D\flat\Delta 7$ $G\flat 7\#11$ $C m7$ $F 7$

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

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

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

$D\flat\Delta 7$ $B\flat 7$ $E\flat m7$ $A\flat 7$ $D\flat 6$

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 system of music: Bass clef staff with a repeat sign and accents.

Second system of music: Treble and bass clef staves with chords $Fm7$ and $G\flat\Delta7$.

Third system of music: Treble and bass clef staves with chords $Fm7$ and $G\flat\Delta7$.

Fourth system of music: Treble and bass clef staves with a chord $Fm7$ and accents.

SOLO FILL

Solo fill system: Treble and bass clef staves with a chord $C7\#\text{11}$ and a hatched area.

F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 1. FΔ7 F7 BbΔ7 B°7

Am7 D7 Gm7 C7 2. FΔ7 F7

BbΔ7 B°7 F/C C7 F A+7

D+7 3 G7#11

Gm7 3 C7

F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 FΔ7 F7 BbΔ7 B°7

F/C C7 FΔ7 *fine*

The main musical score consists of ten staves of music in G minor. It features various chord progressions and melodic lines. Chords include F7, D7, Gm7, C7, FΔ7, D+7, Gm7, C+7, Am7, BbΔ7, B°7, F/C, A+7, D+7, G7#11, and FΔ7. There are two first endings and one second ending. The piece concludes with a 'fine' marking.

INTERLUDE - use between each solo
3 TIMES

SOLO BREAK
FΔ7

The interlude consists of a short melodic phrase in G minor, repeated three times. The solo break is a rhythmic pattern of eighth notes, starting on the F4 chord.

SISTER SADIE

HORACE SILVER

Bright Swing

Chord progressions for the first staff: G7, Ab7, G7, Ab7

Chord progressions for the second staff: G7, G7/B, C7, C[♯]°7, G/D

Chord progressions for the third staff: D7[♯]9, G7, C7, G7

Chord progressions for the fourth staff: C7, B[♭]7

Chord progressions for the fifth staff: A7, D7[♯]9, Ab7, G7

Chord progressions for the sixth staff: G7, Ab7, G7, Ab7, G7, G7/B

Chord progressions for the seventh staff: C7, C[♯]°7, G/D, D7[♯]9, G7

SKYLARK

HOAGY CARMICHAEL
JOHNNY MERCER

Ballad

F Δ 7 G m7 A m7 B \flat 7 \sharp 11 F Δ 7 B7 \sharp 11
 B \flat Δ 7 A m7 D m7 G7 G m7 C7
 1. F Δ 7 D m7 G m7 C7 2. F Δ 7 C+7 F Δ 7 B7 \sharp 11
 B \flat Δ 7 G7 \sharp 11 C m7 F7 B \flat Δ 7
 A m7 \flat 5 D+7 G m7 C m7 F7 B \flat Δ 7
 A Δ 7 F \sharp m7 B m7 E7 A \flat C7 F Δ 7 G m7
 A m7 B \flat 7 \sharp 11 F Δ 7 B7 \sharp 11 B \flat Δ 7 A m7 D m7 G7
 G m7 C7 F \flat D \flat 9 C7 F \flat

A SLEEPIN' BEE

TRUMAN CAPOTE
HAROLD ARLEN

Medium Swing

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

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

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

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

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

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

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

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

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

SLEEPIN' BEE (P. 2)

BLOWING CHANGES

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

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

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

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

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

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

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

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

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

SO IN LOVE

COLE PORTER

Medium Swing

F m⁷ F m⁺⁵ G m⁷ b⁵ C 7 b⁹

F m⁷ B b m⁷

E b 7 1. E b 7 b⁹ A b Δ 7

D b Δ 7 D m 7 b⁵ G 7 b⁹ C Δ 7 C 7

2. E b 7 D b m 7 G b 7 C m 7 F 7 b⁹

B b m 7 E b 7 A b 6 B b m 7

E b 7 A b Δ 7 F m 7 B b m 7

E b 7 A b Δ 7 B b m 7

SO IN LOVE (P. 2)

Eb7b9 AbΔ7 Gm7 C7 Fm7
 G+7 CΔ7 C7 Fm7
 Fm+5 Gm7b5 C7b9 Fm6
 Bbm7 Eb7
 Eb7/Db Cm7b5 F7b9 Bbm7
 Gb7 Cm7 Fm7 Fm7b5
 Bb7b9 Eb9sus4 Eb7b9 Ab6
 (Ab6)

SOME NERVE

tin

JOHN SCOFIELD

The musical score is written for guitar in standard notation. It consists of seven staves of music. The first staff begins with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The first staff has a chord symbol 'F' above it. The second staff has 'C' and 'G7' above it. The third staff has 'C' above it. The fourth staff has 'F7' and 'C' above it. The fifth staff has 'G7' and 'D7 G7' above it. The sixth staff has 'C' above it. The seventh staff has '1. C' and '2. C' above it, indicating a first and second ending. The music features a mix of eighth and quarter notes, with some rests and ties. The first ending is marked with a double bar line and repeat dots, and the second ending is a shorter phrase that concludes the piece.

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^b7[#]9

G/A^b A^b₆ D⁺7[#]9 F[#]/G G^Δ7 C[#]7[#]9 F/F[#] F[#]_m11 E^b_m11

A^b7⁺ 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^b7⁺9 D^b₆

C⁹/B B¹³ E₆ A^b13/G G¹³ C₆ G⁷/F[#] F[#]7⁺9

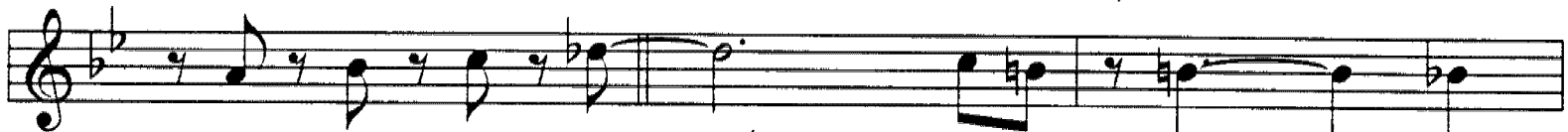
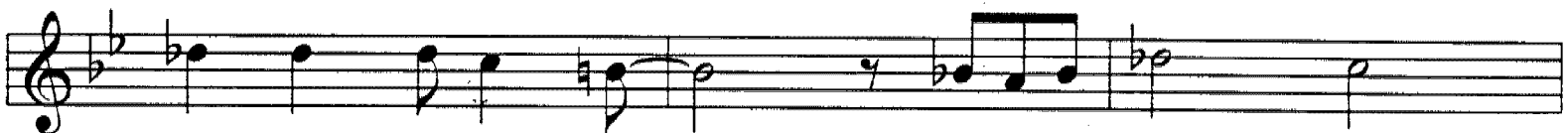
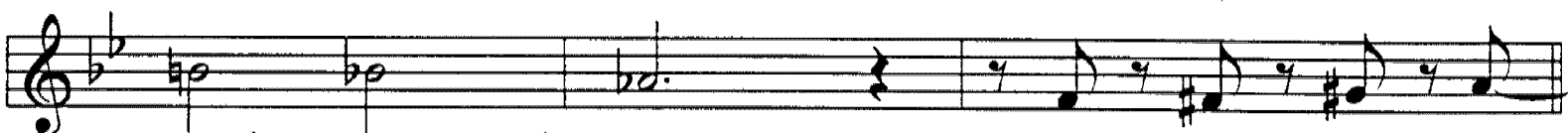
B^Δ7 B^b7⁺9 A¹³[#]11 G/A^b A^b₆ D⁺7[#]9

G⁷[#]11 C⁹ F⁹ sus F⁷[#]9 D^m7/F E⁷

SONG FOR SISYPHUS

Med. Up Swing

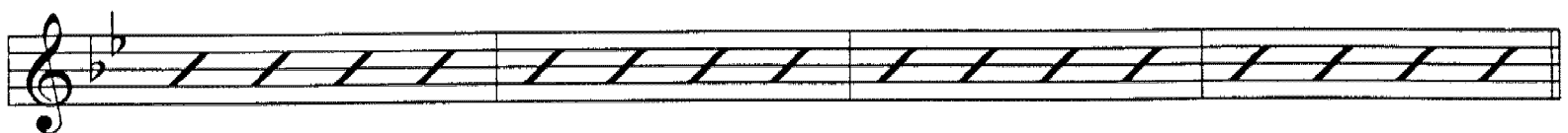
PHIL WOODS


A+7 A \flat 7 G7 \flat 9 F \sharp m7 \flat 5 B+7 \flat 9B \flat 6 Em7 A7 D Δ 7Cm7 F7 B \flat Δ 7 Eb7 D7 D \flat 7C Δ 7 B+7 \flat 9 B \flat 6Em7 A7 D Δ 7 Fm7 B \flat 7 Eb Δ 7Eb7 \sharp 11 D+7 D \flat Δ 7 C7 \flat 9 F7 \sharp 11B \flat 7 \sharp 9 Eb+7 \flat 9 Abm7 Am7Abm7 D \flat 7 G \flat Δ 7 A+7 A \flat 7 G7 \flat 9F \sharp m7 \flat 5 B+7 \flat 9 C7 D \flat 7D7 \flat 9 Eb7 Fm7 B \flat 7

SONG FOR SISYPHUS (P. 2)

BLOWING CHANGES

F#m7b5 B +7b9 Bb6/8 Em7 A7


DΔ7 Cm7 F7 BbΔ7


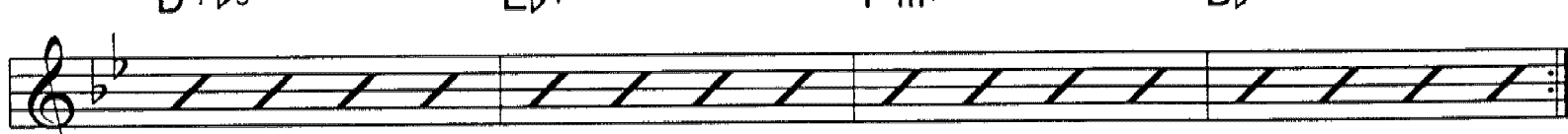
CΔ7 B +7b9 Bb6/8 Em7 A7


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


276

SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

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

E \flat 7 B \flat 7

Cm7 F7 B \flat 7 G7 Cm7 F7

SOON

IRA GERSHWIN
GEORGE GERSHWIN

Medium Swing

$E\flat\Delta 7$ $G m7\flat 5$ $C +7$
 $F m7$ $A\flat m7$ $B\flat +7$ $B\flat 7$
 $E\flat\Delta 7$ $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $G m7\flat 5$ $C 7\flat 9$
 $F m7$ $B\flat 7$ $G m7$ $C m7$ $F m7$ $B\flat 7$
 $E\flat\Delta 7$ $G m7\flat 5$ $C +7$
 $F m7$ $A\flat m7$ $B\flat +7$ $B\flat 7$
 $E\flat\Delta 7$ $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A\flat m7$ $D\flat 7$
 $G m7$ $C m7$ $F m7$ $B\flat 7$ $E\flat\Delta 7$

SPIRIT SAMBA

RON ESCHETE

Samba

♩ = 132

Cm

D7

G7

C7

Fm7

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

F7

B \flat 7E \flat A \flat D \flat G \sharp 7
^

RHY. TACIT

SWING

C

A m7

D m7

G7

A \flat Δ 7
LATING Δ 7

C7

C \flat Δ 7

F7

B \flat Δ 7

E7

A Δ 7

E m7 A7

SPIRIT SAMBA (P. 2)

D B A \flat F D \flat \flat ₉
 132
 D m \flat 7 G7 C Δ 7 E \flat m \flat 7 A \flat 7
 D \flat \flat ₉ D m \flat 7 \flat 5 G7

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

E \flat \flat ₉ drum fill A \flat \flat ₉ drum fill
 G \flat Δ 7 \sharp 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 7 sus 4 A \flat Δ 7 A7 sus 4 E Δ 7 G7 sus 4 C Δ 7 A m7

Chord progression for the third staff: D m7 G7 C/E E \flat 7 D m7 A+7 D m7 G7

Chord progression for the fourth staff: C Δ 7 B \flat 7 C Δ 7 B \flat 7 E m7 A m7 D m7 G7 E m7 A7

Chord progression for the fifth staff: F \sharp m7 \flat 5 F m7 E m7 A m7 D7 1. D m7 G7 C Δ 7 G7 sus 4

Chord progression for the sixth staff: 2. D m7 G7 C Δ 7 G m7 C Δ 7 G m7 C Δ 7

Chord progression for the seventh staff: G m7 C Δ 7 G m7 C Δ 7 C m7 F Δ 7

SPRING CAN REALLY...(P. 2)

Cm7 FΔ7 F#m7 B7 EΔ7 Am7 D7 GΔ7 FΔ7



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. 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. The music consists of a series of eighth and quarter notes, with a repeat sign at the beginning. Above the staff, the chords F7, Bb7, and F7 are indicated. Below the staff, the chords Bb7 and F7 are indicated. The second staff continues the melody with similar rhythmic patterns. Above the staff, the chords Bb7 and F7 are indicated. Below the staff, the chords Bb7 and F7 are indicated. The third staff concludes the piece. Above the staff, the chords Gm7, C7 sus 4, and F7 are indicated. Below the staff, the chords Gm7, C7 sus 4, and F7 are indicated. Dynamics such as accents (>) and hairpins are used throughout the score.

STABLEMATES

BENNY GOLSON

Medium Swing

The musical score for "Stablemates" by Benny Golson is presented in a single system with ten staves. The tempo is marked "Medium Swing". The key signature is one flat (B-flat major / D minor). The score includes various chord progressions and melodic lines, with some measures containing triplets.

Staff 1: Chords: E m7, A 7, E b m7, A b 7, D b Δ 7, C 7 #9.

Staff 2: Chords: A b m7, D b 7, G b Δ 7, G m 7 b5, C 7. Includes a triplet of eighth notes.

Staff 3: Chords: F m7, B b 7, E b m7, A b 7 b9. Includes a triplet of eighth notes.

Staff 4: Chords: D b Δ 7, F m7, G b 7.

Staff 5: Chords: G 7 #9, C 7, B 7, B b 7.

Staff 6: Chords: A 7, A b 7, E m7, A 7, E b m7, A b 7.

Staff 7: Chords: D b Δ 7, C 7 #9, A b m7, D b 7. Includes a triplet of eighth notes.

Staff 8: Chords: G b Δ 7, G m 7 b5, C 7, F m7, B b 7. Includes a triplet of eighth notes.

Staff 9: Chords: E b m7, A b 7 b9, D b Δ 7. Includes a triplet of eighth notes.

STAR EYES

DON RAYE
GENE DePAUL

Medium Swing

$E\flat\Delta 7$ $F m 7$ $B\flat 7$ $E\flat\Delta 7$
 $E\flat m 7$ $A\flat 7$ $D\flat\Delta 7$ $G m 7\flat 5$ $C 7\flat 9$
 $F \Delta 7$ 1. $F m 7\flat 5$ $B\flat 7$ 2. $F m 7\flat 5$ $B\flat 7$ $E\flat 7\flat 9$
 $A\flat\Delta 7$ $B\flat m 7$ $E\flat 7$ $A\flat m 7$
 $D\flat 7$ $G\flat\Delta 7$
 $F m 7$ $B\flat 7$ $E\flat\Delta 7$ $F m 7$ $B\flat 7$
 $E\flat\Delta 7$ $E\flat m 7$ $A\flat 7$ $D\flat\Delta 7$
 $G m 7\flat 5$ $C 7\flat 9$ $F \Delta 7$ $F m 7\flat 5$ $B\flat 7$
 $E\flat 7$ $D + 7$ $D\flat 7$ $C 7$ $F m 7$ $F m 7/B\flat$ $E\flat\Delta 7$
 3

STARS FELL ON ALABAMA

MITCHELL PARISH
FRANK PERKINS

Ballad

C Δ 7 A7 Dm7 G7 C Δ 7 F Δ 7 E m7 E \flat 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 B m7 \flat 5 E7 Am7 Am7/G

F#m7 B7 E Δ 7 G7 C Δ 7 A7

Dm7 G7 C Δ 7 F Δ 7 Em7 E \flat 7

Dm7 G7 C Δ 7

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of ten staves of music. The first staff begins with a repeat sign. The second staff contains two first endings, with the first ending leading to a double bar line and the second ending leading to the start of the third staff. The third staff continues with a second ending. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a double bar line.

STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

The musical score for "Steeple Chase" is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a key signature change from two flats to one flat (B-flat major to F major). The score includes various chords such as B \flat Δ 7, Gm7, Cm7, F7 \sharp 11, B \flat Δ 7, G7 \flat 9, Cm7, F7, B \flat Δ 7, Gm7, Cm7, F7 \sharp 11, B \flat Δ 7, G7 \flat 9, Cm7, F7, B \flat Δ 7, D7, D7, G7, C7, F7, F7, B \flat Δ 7, Gm7, Cm7, F7 \sharp 11, B \flat Δ 7, G7 \flat 9, Cm7, F7, B \flat Δ 7, Gm7, Cm7, F7 \sharp 11, B \flat Δ 7, G7 \flat 9, Cm7, F7, B \flat Δ 7. The melody features several triplet figures and a double bar line with repeat dots.

STORMY WEATHER

287
TED KOEHLER
HAROLD ARLEN

Ballad

The musical score for "Stormy Weather" is presented in a ballad style. It consists of ten staves of music, each with chord annotations above the notes. The key signature is B-flat major (two flats), and the time signature is common time (C). The chords used throughout the piece include: EbΔ7, C7b9, Fm7, Bb7, Gm7, C7b9, Fm7, Fm7/Bb, Gm7, F#7, Fm7, Bb+7, EbΔ7, C7#9, Fm7, Bb7b9, EbΔ7, C7b9, 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, Cm7, Gm7, Cm7, F7, Bb7b9, EbΔ7, C7b9, Fm7, Bb7, Gm7, C7b9, Fm7, Fm7/Bb, Gm7, F#7, Fm7, Bb+7, and EbΔ7.

STREET OF DREAMS

SAM LEWIS
VICTOR YOUNG

Ballad

The musical score for 'Street of Dreams' is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The piece is a ballad. The notation consists of four staves of music. Above the first staff, the chord progression is F7, Bb7, EbΔ7, AbΔ7, Gm7, and C7. Above the second staff, the chords are F7, Bb7, EbΔ7, Bb+7, Bbm7, and Eb7. Above the third staff, the chords are AbΔ7, Db7, EbΔ7, Db7, and C7. Above the fourth staff, the chords are F7, Db7, Fm7, Bb7 sus 4, and Eb6/9. The music features a melodic line with eighth and quarter notes, including a triplet of eighth notes in the first measure of each staff. The piece concludes with a double bar line.

Chord progression for the first staff: F7, B \flat 7, E \flat Δ 7, A \flat Δ 7, G m7, C7

Chord progression for the second staff: F7, B \flat 7, E \flat Δ 7, B \flat +7, B \flat m7, E \flat 7

Chord progression for the third staff: A \flat Δ 7, D \flat 7, E \flat Δ 7, D \flat 7, C7

Chord progression for the fourth staff: F7, D \flat 7, F m7, B \flat 7 sus 4, E \flat $\frac{6}{9}$

SUNNY

BOBBY HEBB

Light Rock

Am⁷ Gm⁷ C⁷ F^{Δ7} Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F^{Δ7} Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F^{Δ7} B^b7

Bm⁷^b5 E⁷[#]9 Am⁷ E⁷[#]9

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: CΔ7, Bm7 E7, FΔ7, Bb7#11, Am7, D7, Dm7, G7, 1. Em7 Dm7 G7, 2. CΔ7, Gm7, C7, FΔ7, Am7, D7, G7, Dm7, G7, CΔ7, Bm7 E7, FΔ7, Bb7#11, Am7, D7, Dm7, G7, and CΔ7. The score includes a repeat sign at the beginning of the first staff and first/second endings for the second staff.

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 4/4 time, written in treble clef. The key signature has one sharp (F#). The tempo is marked 'Medium Swing'. The score includes various chord annotations above the notes, such as D m7, E7, A m7, A7, B \flat Δ 7, F \sharp m7 \flat 5, E7, G m7, G m7, A \flat m7, D \flat 7, F \sharp 7 \flat 9, B7 \flat 9, E m7, C7, and B m7. There are first and second endings indicated by brackets and numbers 1 and 2.

SWING DENTZ SWING (P. 2)


Ab7 G7



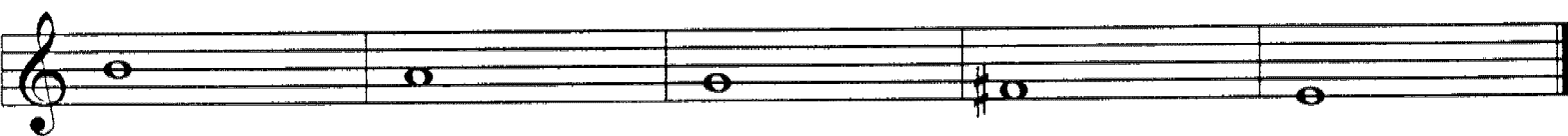
G7 CΔ7 F7 CΔ7#11



B7 Em7



CΔ7 F7 C7 B7 Em



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 music is written in a swing style. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a steady accompaniment with eighth and quarter notes. The system concludes with a double bar line.

E \flat 7

B \flat 7

The second system of musical notation continues the piece with two staves. The treble staff has a melody with some chromaticism, including a sharp sign. The bass staff continues the accompaniment. The system ends with a double bar line.

F7

E \flat 7

A \flat 7

The third system of musical notation is the final system on the page, consisting of two staves. The treble staff features a melodic line with a sharp sign and a dotted quarter note. The bass staff includes a section labeled "fill" with a slur over several notes. The system concludes with a double bar line.

SY CLONE

JACK ZUCKER

Fast Swing

The musical score consists of three staves of music in 4/4 time, marked 'Fast Swing'. The key signature has one flat (B-flat). The first staff begins with a repeat sign and contains the following chord symbols: F7, Bb7, F7, G7b9, C+7#9, and F+7#9. The second staff contains the following chord symbols: Bb7, F7, and D+7#9. The third staff contains the following chord symbols: Db7, C+7#9, F+7#9, G7b9, and C+7#9. The score concludes with a double bar line and repeat dots. The instruction 'SOLO ON BLUES' is written below the third staff.

SOLO ON BLUES

T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

$A\flat_6$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_6$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_6$ $D\circ 7$ $C m7$ $F 7\sharp 9$ $B\flat m7$ $E\flat 7\sharp 9$

$A\flat_6$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_6$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_6$ $D\circ 7$ $C m7$ $F 7$ $B\flat m7$ $E\flat 7\flat 9$ $A\flat_6$

$G m7$ $C 7$ $C m7$ $F 7$

$F m7$ $B\flat 7$ $B\flat m7$ $F 7\flat 9$ $B\flat m7$ $E\flat 7$

$A\flat_6$ $F+7$ $B\flat m7$ $E\flat+7\sharp 9$ $A\flat_6$ $F+7$ $B\flat m7$ $E\flat 7\flat 9$

$E\flat m7$ $A\flat 7$ $D\flat_6$ $D\circ 7$ $C m7$ $F+7\flat 9$ $B\flat m7$ $E\flat 7\flat 9$ $A\flat_6$

TEA FOR TWO

IRVING CAESAR

VINCERT YOUMANS

Medium Swing

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



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



D m7 G7 D m7 G7 C Δ 7 F7 E m7 A7



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



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



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



B \flat m7 F7 G \flat 7 F7 A \circ 7 B \flat m7 D \flat m Δ 7 G \flat 7



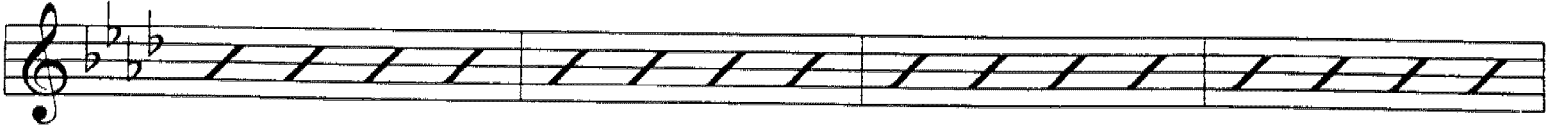
A \flat /C B \circ 7 B \flat m7 E \flat 7 A \flat Δ 7



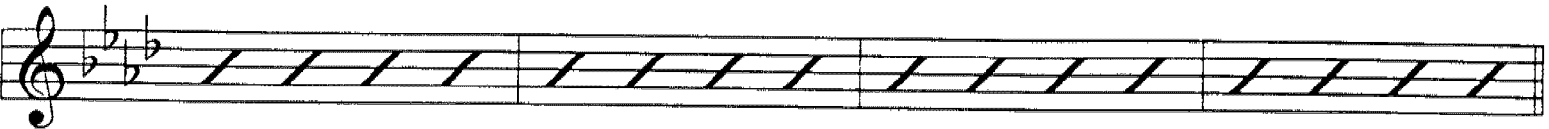
TEA FOR TWO (P. 2)

OPTIONAL CHORDS

B \flat m7 E \flat 7 D m7 \flat 5 G7 A \flat Δ 7 D \flat 7 C m7 F7



B \flat m7 E \flat 7 D m7 \flat 5 G7 A \flat Δ 7 B \flat m7 C m7 D \flat Δ 7



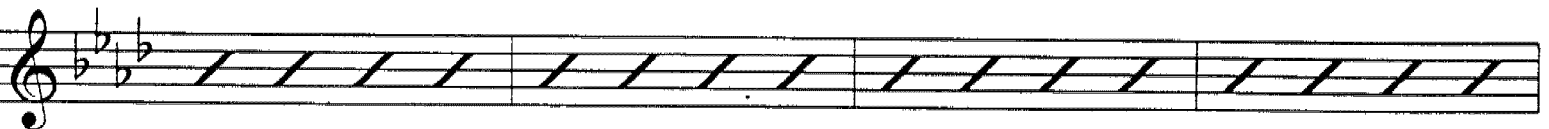
D m7 G7 F \sharp m7 \flat 5 B7 C Δ 7 F7 E m7 A7



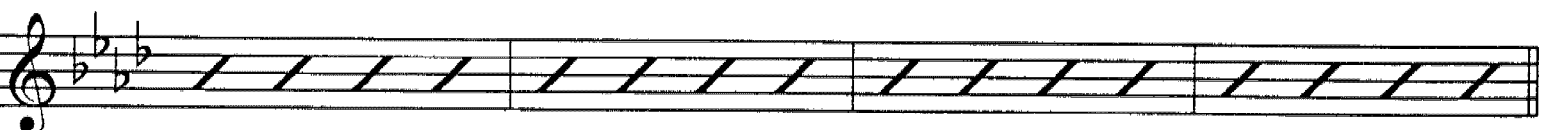
D m7 G7 F \sharp m7 \flat 5 B7 C Δ 7 B \flat m7 E \flat 7



B \flat m7 E \flat 7 D m7 \flat 5 G7 A \flat Δ 7 D \flat 7 C m7 B \circ 7



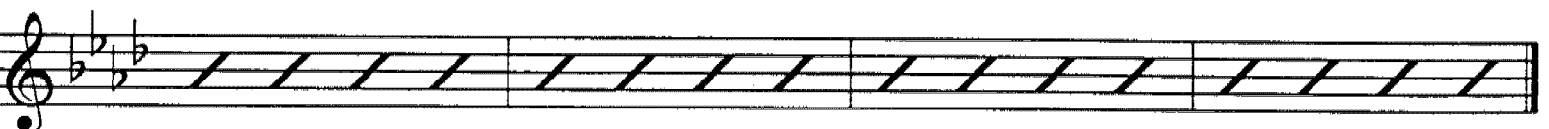
B \flat m7 E \flat 7 D m7 \flat 5 G7 C m7 \flat 5 F7 \flat 9



B \flat m7 F7 G \flat 7 F7 F7 \flat 9 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



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 9 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 9

THAT OLD FEELING

LEW BROWN
SAMMY FAIN

Ballad or Easy Swing

$E\flat_6$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$

$F m7$ $C+7$ $F m7$ $F\sharp m7$ $B7$ $B\flat7$ $G7$

$C m7$ $G7/B$ $E\flat/B\flat$ $A7$ $A\flat\Delta7$

$C m7$ $F7$ $F m7$ $B7\sharp11$ $B\flat7$

$E\flat_6$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$

$F m7$ $C+7$ $F m7$ $F m7/E\flat$ $A m7\flat5$ $D7\flat9$

$G m7\flat5$ $C7\flat9$ $F m7$ $A\flat m7$ $D\flat7$

$E\flat/B\flat$ $G7/B$ $C m7$ $G\flat7$ $F m7$ $B\flat7$ sus 4 $B\flat7$ $E\flat_6$

The image shows a musical score for the song "That Old Feeling" by Lew Brown and Sammy Fain. The score is written in a single system with ten staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The music is a ballad or easy swing. The score includes various chords and melodic lines. The chords are: Eb6, Eb/D, Eb/C, Eb/Bb, Abm7, Db7, Gm7b5, C7b9, Fm7, C+7, Fm7, F#m7, B7, Bb7, G7, Cm7, G7/B, Eb/Bb, A7, AbDelta7, Cm7, F7, Fm7, B7#11, Bb7, Eb6, Eb/D, Eb/C, Eb/Bb, Abm7, Db7, Gm7b5, C7b9, Fm7, C+7, Fm7, Fm7/Eb, Am7b5, D7b9, Gm7b5, C7b9, Fm7, Abm7, Db7, Eb/Bb, G7/B, Cm7, Gb7, Fm7, Bb7 sus 4, Bb7, Eb6. The melody is written on a treble clef staff with a key signature of two flats. The first staff has a common time signature. The music is a ballad or easy swing.

THAT'S ALL

ALAN BRANDT
BOB HAYMES

Ballad

$B\flat\Delta 7$ $Cm7$ $Dm7$ $Cm7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$

$Dm7$ $G7$ $Em7\flat 5$ $E\flat m7$ $Dm7$ $D\flat^{\circ}7$ 1. $Dm7$ $G7$

$Cm7$ $F7$ 2. $Cm7$ $F7$ $B\flat 6$ $Fm7$ $B\flat 7\flat 9$

$E\flat\Delta 7$ $C7\flat 9$ $Fm7$ $B\flat 7\flat 9$ $E\flat\Delta 7$ $A\flat 7$ $Gm7$ $C7\flat 9$

$F\Delta 7$ $D7\flat 9$ $Gm7$ $C7\flat 9$ $Cm7$ $F7$

$B\flat\Delta 7$ $Cm7$ $Dm7$ $Cm7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$ $Dm7$ $G7$

$Em7\flat 5$ $E\flat m7$ $Dm7$ $D\flat^{\circ}7$ $Cm7$ $F7$ $B\flat 6$

THEME FOR MAXINE

Medium 3

WOODY SHAW

Em7 F#m7 D7 C7

Gm7 Cm 1. Gm Cm 2. Gm Cm

AΔ7 GΔ7 FΔ7 Am7

AΔ7 GΔ7 FΔ7 Am7

THEN I'LL BE TIRED OF YOU

E. Y. HAEBURG
ARTHUR SCHWARTZ

Ballad

C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m 7 G 7 G 7/F E m 7 A 7 D m 7 G 7

C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m 7 G 7 C \flat 9 B \flat m 7 E \flat 7

A \flat Δ 7 F m 7 B \flat m 7 E \flat 7 A \flat Δ 7 B 7 B \flat m 7 E \flat 7

A \flat Δ 7 F m 7 B \flat m 7 E \flat 7 C m 7 F 7 D m 7 G 7

C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m 7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m 7 G 7 C \flat 9

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first four staves represent the first system, and the last six staves represent the second system. Each staff contains a melodic line with notes and rests, and a series of chord symbols above it. The chords are: C Δ 7, A 7 \sharp 11, D m 7, G 9 sus 4, C Δ 7, A 7 \sharp 11, D m 7, G 9 sus 4, G 7, B \flat 7 \sharp 11, A 7, D m 7, G 7, G 7/F, E m 7, A 7, D m 7, G 7, C Δ 7, A 7 \sharp 11, D m 7, G 9 sus 4, G 7, B \flat 7 \sharp 11, A 7, D m 7, G 7, C \flat 9, B \flat m 7, E \flat 7, A \flat Δ 7, F m 7, B \flat m 7, E \flat 7, A \flat Δ 7, B 7, B \flat m 7, E \flat 7, A \flat Δ 7, F m 7, B \flat m 7, E \flat 7, C m 7, F 7, D m 7, G 7, C Δ 7, A 7 \sharp 11, D m 7, G 9 sus 4, C Δ 7, A 7 \sharp 11, D m 7, G 9 sus 4, G 7, B \flat 7 \sharp 11, A 7, D m 7, G 7, C \flat 9.

THERE GOES MY HEART

BENNY DAVIS
ABNER SILVER

Ballad or Swing

$B\flat\Delta 7$ $E\flat 7$ $D m7$ $C\sharp\circ 7$ $C m7$ $F 7$

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

$D m7\flat 5$ $G +7$ $C m7$

$G m7$ $C 7$ $C m7$ $F 7$

$B\flat\Delta 7$ $E\flat 7$ $D m7$ $C\sharp\circ 7$ $C m7$ $F 7$

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

$D m7\flat 5$ $G +7$ $C m7$ $E\flat m7$ $A\flat 7\sharp 11$

$B\flat\Delta 7/F$ $C m7/F$ $E\flat m/F$ $B\flat 6$

THERE GOES MY HEART (P. 2)

BLOWING CHANGES

B \flat Δ 7

D m7

G7

C m7

F7

C m7

F7

B \flat Δ 7D 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 7D m7 \flat 5

G7

C m7

A \flat 7B \flat Δ 7

C m7

F7

B \flat 9

C m7

F7

THEY SAY IT'S WONDERFUL

IRVING BERLIN

Medium Swing

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 F9


THIER'S TEARS

Bossa

CLARE FISCHER

F m F m/E \flat 3 D \flat Δ 7#11 C 7#9
 D \flat Δ 7#11 C 7 3 F m
 F 7#9 B \flat m7 E \flat 7
 A 7#9 D 7b9 A \flat Δ 7#11 G 7 C \flat 9 G \flat 7#11
 F m F m/E \flat 3 D \flat Δ 7#11 C 7#9
 D \flat Δ 7#11 C 7 3 F m
 F 7#9 B \flat m7 E \flat 7
 D \flat Δ 7 G + 7#9 C + 7 F m \flat 6

THINGS AIN'T WHAT THEY USED TO BE

Medium Swing

DUKE ELLINGTON

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

Chord progression for the first system:

- Staff 1: F_9^6 | B_b7
- Staff 2: $F_{\Delta}7$ | $Dm7$ | $Gm7$ | $C7$
- Staff 3: F_9^6 | B_b7
- Staff 4: $Am7$ | $Dm7$ | $Gm7$ | $C7$ | F_9^6
- Staff 5: $Em7$ | $A7$ | $Dm7$
- Staff 6: $Am7b5$ | $D7b9$ | $Gm7$ | $C7$
- Staff 7: F_9^6 | B_b7
- Staff 8: $Am7$ | $Dm7$ | $Gm7$ | $C7$ | F_9^6

THREE AND ONE

Med. Swing

THAD JONES

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

$F m 7$ $A m 7$ $D 7$

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

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

2. $E\flat 7\sharp 9$ $E\flat 7\sharp 9/G$ $A\flat 7$ $A\circ 7$ $E\flat 6/B\flat$ $C 7$ $F m 7$ $B\flat 7$

$B 7$ $E 7$ $E\flat 7\sharp 9$

THE THRILL IS GONE

B. DeSILVA
LEW BROWN
RAY HENDERSON

Ballad

Chord progression for the first system:

Cm7 G+7 Cm7 F7

Chord progression for the second system:

Fm7 Bb7 E7#11 EbΔ7 Dm7b5 G+7b9 Db7#11 Cm7

Chord progression for the third system:

Dm7b5 G7b9 Cm7 Gb7#11 Fm7 Dm7b5 G7

Chord progression for the fourth system:

Cm7 G+7 Cm7 F7

Chord progression for the fifth system:

Fm7 Bb7 E7#11 EbΔ7 Dm7b5 G+7b9 Db7#11 Cm7

Chord progression for the sixth system:

Dm7b5 G7b9 Cm7 Gb7#11 Fm7 Dm7b5 G7b9

Chord progression for the seventh system:

Cm7 Cm7/Bb Am7b5 Ab7#11 Cm7

Chord progression for the eighth system:

Fm7 Fm7/Eb Dm7b5 G7

Chord progression for the ninth system:

AbΔ7 Dm7b5 G7b9 Cm8

THYME'S TIME

Medium Swing

DEAN NEWTON

INTRO $B\flat\Delta 7$ (VAMP ON D.C.) $A\flat\Delta 7$ $G\flat\Delta 7$ $F+7$

$B\flat\Delta 7$ $A m7$ $D7$ $G m7$ $G\flat m7$ $F m7$ $B\flat 7b9$

$E\flat 7\#11$ $C\#^{\circ}7$ $D m7$ $G7$

$E7$ $A7$ $D7$ $G7$

$C7$ $F7$ 1. $B\flat\Delta 7$ $C m7$ $F7b9$

2. $B\flat\Delta 7$ $F\# m7b5$ $F7sus$ $F7$ $B m7$ $E m7$ $A7b9$

$C\# m7b5$ $F\#7$ $B m7b5$ $B7$ $C\Delta 7$ $C6$

$C m7$ $F7$ $B\flat\Delta 7$ $A m7$ $D7$

THYME'S TIME (P 2)

G m7 G \flat m7 F m7 B \flat 7 \flat 9 E \flat 7 \sharp 11 C \sharp \circ 7

D m7 G⁷ E m7 A⁷ D m7 G⁷ \flat 9

C m7 F⁷ \oplus B \flat ⁶₉

\oplus G \flat Δ 7 \sharp 11 E Δ 7 \sharp 11 D Δ 7 \sharp 11 D \flat Δ 7

SOLO CHANGES

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

E \flat 7 E \circ 7 B \flat /F G⁷

E m7 A⁷ D m7 G⁷ C m7 F⁷ B \flat Δ 7 F⁷

D.C. al Coda

TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score for "Tidal Breeze" consists of eight staves of music. The key signature is B-flat major (two flats). The tempo is marked "Medium Swing". The chord progressions are as follows:

- Staff 1: $B\flat_9$ (measures 1-4), $A\flat_7\#11$ (measures 5-8)
- Staff 2: $B\flat_9$ (measures 1-4), $A\flat_7$ (measures 5-6), $G\flat_7$ (measures 7-8)
- Staff 3: $F_7\#9$ (measures 1-2), $G\flat_7$ (measures 3-4), $F_7\#9$ (measures 5-6), $G\flat_7$ (measures 7-8)
- Staff 4: $G+7\#9$ (measures 1-4), $A\flat_7\#11$ (measures 5-6), $A_7\flat_9$ (measures 7-8)
- Staff 5: $B\flat_9$ (measures 1-4), $A\flat_7\#11$ (measures 5-8)
- Staff 6: $B\flat_9$ (measures 1-4), $A\flat_7$ (measures 5-6), $G\flat_7$ (measures 7-8)
- Staff 7: $F_7\#9$ (measures 1-2), $G\flat_7$ (measures 3-4), $F_7\#9$ (measures 5-6), $G\flat_7$ (measures 7-8)
- Staff 8: $G+7\#9$ (measures 1-4), $A\flat_7\#11$ (measures 5-6), $A\flat_7\#9$ (measures 7-8)

A TIME FOR LOVE

Ballad

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

TIMES LIE

CHICK COREA

Easy 3

B \flat Δ 7 A \flat Δ 7/B \flat B \flat Δ 7 A \flat Δ 7/B \flat
 B \flat Δ 7 A \flat Δ 7/B \flat B \flat Δ 7 E7
 E \flat Δ 7 A \flat 7 E \flat Δ 7 Dm7 \flat 5 G7
 C m7 G \flat 7 C m7 F7
 B \flat Δ 7 A \flat Δ 7/B \flat B \flat Δ 7 A \flat Δ 7/B \flat
 B \flat Δ 7 A \flat Δ 7/B \flat E m7 \flat 5 A7
 D Δ 7 A m7 D Δ 7 C \sharp m7 \flat 5 F \sharp 7

TIMES LIE (P. 2)

B Δ 7 F \sharp m7 B Δ 7 F \sharp m7

B Δ 7 F \sharp m7 B Δ 7 F \sharp m7

B Δ 7 F \sharp m7 F7 E Δ 7 G/A \flat A/G

D/B \flat E/A C/A \flat A/G F \sharp m7 E/C *TO SOLOS* A/B B7 E Δ 7

D Δ 7 C m7 \flat 5 B7 \sharp 11 *TO ENDING* A/B B7 E Δ 7 D/E

VAMP

TIME WAS

SIDNEY KEITH
MIGUEL PRADO*(DREAMING)*

Easy 3

B m7 B \flat 7 A m7 D7 G Δ 7
 D \flat 7 C Δ 7 F7 G \flat 9 E m7
 A m7 D7 1. G Δ 7 E m7 A m7
 D7 2. G \flat 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 \flat 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 $^{\circ}$ 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 $^{\circ}$ 7
 D m7 E \flat Δ 7 D m7 G m7 C m7 F7 B \flat \flat 9
 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 $^{\circ}$ 7
 D m7 E \flat Δ 7 D m7 G m7 C m7 F7 B \flat \flat 9

TIS'

THAD JONES

Swing Blues

The musical score consists of three staves of music in a 12-measure blues format. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The notes are as follows:

- Staff 1:** Measures 1-4: Eb7#9 (with accents on measures 2 and 4); Measures 5-8: Eb7#9 (with accents on measures 6 and 8).
- Staff 2:** Measures 1-4: Ab7#9 (with accents on measures 2 and 4); Measures 5-8: Eb7#9 (with accents on measures 6 and 8).
- Staff 3:** Measures 1-4: Fm7; Measures 5-8: Bb7#9 (with accents on measures 6 and 8); Measures 9-12: Eb7#9 (with accents on measures 10 and 12).

TO KILLA BRICK

Fast Blues

WOODY SHAW

The musical score consists of four staves of music in 12/8 time, written in treble clef. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The second staff continues the melody. The third staff features a key signature change to one flat (Bb). The fourth staff concludes the piece with a double bar line and repeat sign. Chord annotations are placed above the notes: C7#11, F7, C7, F7, Em7, A7, Dm7, G7, C7, Eb7, 1. D7 G7, and 2. Dm7 G7.

TOO CLOSE FOR COMFORT

JERRY BOCK
LARRY HOLOFCENER
GEORGE WEISS

Medium Swing

The musical score is written for a single melodic line in treble clef, 4/4 time, with a medium swing feel. It consists of ten staves of music. The key signature is one flat (B-flat major or D minor). The score includes various chord symbols above the notes, such as CΔ7, B+7, Em7b5, A7, Dm7b5, G7, CΔ7, Dm7, G7, CΔ7, Gm7, C7, F7, F#°7, C/G, Gm7, C7, F7, F#°7, Ab7, Dm7, G7, CΔ7, B+7, Em7b5, A7, Dm7b5, G7, CΔ7, Gm7, C7, F7, F#°7, Am7b5, D7b9, Ab7, G7, and CΔ7. The score features a repeat sign at the beginning of the first staff, a first ending bracket (1.) at the end of the second staff, and a second ending bracket (2.) at the beginning of the third staff. The piece concludes with a double bar line at the end of the tenth staff.

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 $\overset{6}{9}$ ₃ F⁹ Em^{7b5} A^{7b9} A7

Dm^{7b5} G7 C $\overset{6}{9}$ B \flat 7 \sharp 11 Am7 B+7

E Δ 7/B B7 sus 4 B7 E Δ 7 G¹³ G7 sus 4

C Δ 7₃ Am7 Dm7 G7 Em¹¹ A+7 Dm¹¹ G¹³

C $\overset{6}{9}$ ₃ F⁹ Em^{7b5} A^{7b9} A7

Fm⁶ B \flat 9 Am7 D7

Dm7₃ G7 sus 4 G7 C $\overset{6}{9}$

TRICROTISM

Med. Swing

Bass Solo

OSCAR PETTIFORD

Eb Δ 7 F7
 F7 Ab Δ 7 A \circ 7 Eb/Bb 3 C7
 B7 Bb7 Σ Eb Δ 7
 F7 F7
 Ab Δ 7 A \circ 7 Eb/Bb 3 C7 Fm7 Bb7
 Eb \flat 6 *Fine* B7
 Eb Δ 7 3 G7 Cm Cm Δ 7
 Cm7 F7 Fm7 3 Bb7 *D.S. al Fine*

TUNE 88

Medium Rock

JEFF LORBER

First system of musical notation. The treble clef staff contains a melodic line with four accents (^) over the first four measures and two accents (^) over the last two measures. The bass clef staff contains a rhythmic pattern of eighth notes. Chord symbols are G 13, C 13, and G 13.

Second system of musical notation. The treble clef staff continues the melodic line with an accent (^) over the final measure. The bass clef staff continues the rhythmic pattern. Chord symbols are G 13 and C 13.

Third system of musical notation. The treble clef staff has a melodic line starting in the third measure. The bass clef staff continues the rhythmic pattern. Chord symbols are G 13 and E \flat 13.

Fourth system of musical notation. The treble clef staff features a melodic line with seven accents (^) and a triplet (3) over the fifth measure. The bass clef staff has a rhythmic pattern. Chord symbols are E 13, F 13, F \sharp 13, G 13, A \flat 13, and G 13.

UN POCO LOCO

327

Bright Latin

BUD POWELL

INTRO Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CΔ7#11

INTRO Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CΔ7#11

$E_b\Delta 7\#11$ $D_b\Delta 7\#11$ CΔ7#11

$E_b\Delta 7\#11$ $D_b\Delta 7\#11$ CΔ7#11

D7 D_b7

CΔ7#11

CΔ7#11 Fm7 B_b7 $E_b\Delta 7$

E_bm7 A_b7 $D_b\Delta 7$

D°7 G7 CΔ7 $Bm7/A$ $E7/B$ B_b7

Am7 D7 G7 $G+7\#9$

CΔ7#11

D.S. al Coda

UNFORGETTABLE

IRVING GORDON

Ballad

G Δ 7 F \sharp /G F \sharp 7
 C Δ 7 E m7 A7
 F Δ 7 F m7 B \flat 7 C Δ 7 F7 E m7 A7
 A m7 D7 A m7 D7 D7 A m7 E \flat m7 A \flat 7
 G Δ 7 F \sharp /G F \sharp 7
 C Δ 7 E m7 A7
 F Δ 7 F m6 B \flat 7 \sharp 11 C Δ 7 F7 E m7 A7
 A m7 D7 D m7 G7 C \flat

THE VERY THOUGHT OF YOU

329

RAY NOBLE

Ballad

Chord symbols for the first staff: E_b7 $A_b\Delta7$ $D_b\Delta7$ $Cm7$ $E_b7\text{ sus }4$ A_b6 $D_b\Delta7$

Chord symbols for the second staff: $Cm7$ $E_b7\text{ sus }4$ A_b6 $B_b m7$ $B^\circ7$ A_b/C B_b9

Chord symbols for the third staff: $B_b m7$ E_b7 $G m7b5$ $C7b9$ $F m7$ $F m7/E_b$

Chord symbols for the fourth staff: $D m7$ $G7$ $Cm7$ $F m7b5$ $B_b7\text{ sus }4$ B_b7 $B_b m7$ $F+7$

Chord symbols for the fifth staff: $E7\#11$ E_b7 $A_b\Delta7$ $D_b\Delta7$ $Cm7$ $E_b7\text{ sus }4$ A_b6 $D_b\Delta7$

Chord symbols for the sixth staff: $Cm7$ $E_b7\text{ sus }4$ A_b6 $B_b m7$ $B^\circ7$ A_b/C B_b9

Chord symbols for the seventh staff: $B_b m7$ E_b7 $G m7b5$ $C7b9$ $F m7$ $F m7/E_b$

Chord symbols for the eighth staff: $D m7b5$ $A^\circ7$ $B_b m7$ $A^\circ7$ $B_b m7$ E_b7b9 A_b6

VIOLETS FOR YOUR FURS

TOM ADAIR
MATT DENNIS

Ballad

G m7 C 7^b9 F Δ7 B^bm7 E^b7
 F Δ7 D 7^b9 G m7 C 7^b9 F Δ7 A m7 D 7[#]9
 G m7 D 7[#]9 G m7 C 7 F Δ7 D 7^b9 G m7 C 7
 F Δ7 D 7^b9 G m7 C 7 F Δ7 D 7[#]9 G 7[#]11
 G m7 A m7 D 7 G m7 C 7^b9 F Δ7 B^bm7 E^b7
 F Δ7 D 7^b9 G m7 C 7^b9 F Δ7 A m7 D 7[#]9 G m7
 B^bΔ7 E^b7 F Δ7 A m7 D 7
 B^bm7 C + 7^b9 F Δ7 D m7 G 7 C 7^b9 F Δ7

WAIL

Med. Up Bop

BUD POWELL

$E\flat\Delta 7$ $E\circ 7$ $Fm7$ $F\sharp m7$ $Gm7\flat 5$ $C7$

$Fm7$ $B\flat 7$ $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$

$Gm7/B\flat$ $C7$ $Fm7$ $B\flat 7$ $E\flat\Delta 7$ $E\circ 7$

$Fm7$ $F\sharp m7$ $Gm7\flat 5$ $C7$ $Fm7$ $B\flat 7$

$B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$ $Gm7/B\flat$ $C7$ $Fm7$ $B\flat 7$

$E\flat\Delta 7$ *Fine* $G+7\sharp 9$

$C7\sharp 11$ $F+7\sharp 9$

$B\flat 7\sharp 11$ $E\flat\Delta 7$ $E\circ 7$

D.S. al Fine

WALL-EYE BLUES

ARNOLD LOUPACCI

Medium Swing

B \flat 7 E \flat 7 B \flat 7 B7
 B \flat +7 E7 E \flat 7 A \flat 7
 B \flat 7 A \flat 7 G7#11 D \flat 7#11 C m7
 F7#9 B \flat 7 G7#11 C7#9 F7
 B \flat 7 F+7 B \flat 7

WATCH WHAT HAPPENS

333

Med. Bossa

MICHEL LEGRAND

The musical score is written in G-flat major (two flats) and 4/4 time. It consists of ten staves of music. The chords and their positions are as follows:

- Staff 1: EbΔ7, F7
- Staff 2: Fm7, Bb7sus4, Bb7, EbΔ7, EΔ7, FΔ7, EΔ7
- Staff 3: EbΔ7, F7
- Staff 4: Fm7, Bb7sus4, Bb7, EbΔ7, EΔ7, FΔ7, GbΔ7
- Staff 5: GΔ7, Gm7, C7
- Staff 6: FΔ7, Fm7, Bb7
- Staff 7: EbΔ7, F7
- Staff 8: Fm7, Bb7sus4, Bb7, Eb6, E6, D6
- Staff 9: Eb6, E6, D6, Eb6
- Staff 10: (continuation of the previous staff)

Triplets are indicated by a '3' above the notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 of each staff.

334

WATERMELON MAN

HERBIE HANCOCK

Medium, Rock

The main musical score consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb), with a chord marking of F7#9 above the first measure. The second staff continues the melody with a Bb9 chord marking above the first measure and an F7#9 marking above the eighth measure. The third staff features a rhythmic accompaniment with a C9 chord marking above the first measure, a Bb9 marking above the fourth measure, a C9 marking above the seventh measure, and a Bb9 marking above the tenth measure. The fourth staff continues the accompaniment with a C9 marking above the first measure, a Bb9 marking above the fourth measure, a whole rest symbol (⊕) above the seventh measure, and an F7#9 marking above the tenth measure. The piece concludes with a double bar line and repeat dots.

ALTERNATE CHANGES

The alternate changes section consists of a single staff of music in 4/4 time. It begins with a whole rest symbol (⊕) above the first measure, followed by a chord marking of Ab13 above the second measure. The staff contains four measures, each with a whole note chord, and ends with a double bar line and repeat dots.

WES SIDE STROLL

Montuno

GARY APRILE

First system of musical notation. The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4. The bass clef staff contains a bass line starting with a quarter rest, followed by eighth notes G3, F3, E3, D3, and a dotted quarter note C3. The system is divided into four measures, each with a chord label: Dm7 G7, Dm7 G7, Dm7 G7, and Dm7 G7.

Second system of musical notation. The treble clef staff continues the melody with eighth notes G4, A4, B4, C5, and a dotted quarter note B4. The bass clef staff continues the bass line with eighth notes G3, F3, E3, D3, and a dotted quarter note C3. The system is divided into four measures, each with a chord label: Dm7 G7, Dm7 G7, Dm7 G7, and Dm7 G7.

Third system of musical notation. The treble clef staff continues the melody with eighth notes G4, A4, B4, C5, and a dotted quarter note B4. The bass clef staff continues the bass line with eighth notes G3, F3, E3, D3, and a dotted quarter note C3. The system is divided into two measures, each with a first ending (1.) and a second ending (2.). The first ending has a chord label Dm7 G7. The second ending has a chord label G7 F#7 F7.

Fourth system of musical notation. The treble clef staff continues the melody with eighth notes G4, A4, B4, C5, and a dotted quarter note B4. The bass clef staff continues the bass line with eighth notes G3, F3, E3, D3, and a dotted quarter note C3. The system is divided into two measures, each with a chord label: Bb7 A7 Ab7 and E7#9 Bb7 A7.

WES SIDE STROLL (P. 2)

D7 \sharp 9 Ab7 G7 Fm7 B \flat 7 Fm7 B \flat 7
 Fm7 B \flat 7 Fm7 B \flat 7 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 \flat 7 Fm7 B \flat 7 Em7 A7 Em7 A7

WHAT A DIFFERENCE A DAY MADE

335

STANLEY ADAMS

MARIA GREVER

Medium Swing

Chords: $F m 7$, $B\flat 7 \text{ sus } 4$, $E\flat \Delta 7$, $A\flat 7$, $G m 7$, $C 7 \#9$, $F m 7$, $B\flat 7 \text{ sus } 4$, $B\flat 7$, $E\flat \Delta 7$, $D m 7$, $G 7$, $C m \text{ add } 9$, $C m$, $C m \Delta 7$, $C m 7$, $C m 7$, $F 7$, $B\flat 7 \text{ sus } 4$, $B\flat 7$, $F m 7$, $B\flat 7 \text{ sus } 4$, $E\flat \Delta 7$, $A\flat 7$, $G m 7$, $C 7 \#9$, $F m 7$, $B\flat 7 \text{ sus } 4$, $B\flat 7$, $B\flat m 7$, $E\flat 7$, $A\flat \Delta 7$, $D\flat 7 \#11$, $G m 7$, $F \# 0 7$, $F m 7$, $B\flat 7$, $E\flat 6$

WHAT KIND OF FOOL AM I

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. Above each staff are chord symbols indicating the harmonic structure. The chords are: EbΔ7, Cm7, Fm7, Bb7, EbΔ7, C7, Fm7, Bb7, EbΔ7, Cm7, F7, F7/Eb, Dm7, Gm7, Cm7, F7, Fm7, Bb7, EbΔ7, Cm7, Fm7, Bb7, EbΔ7, Bbm7, Eb7, AbΔ7, Db7, Cm7, F7, Fm7, Bb7 sus 4, and Eb6.

WHEN THE SUN COMES OUT

TED KOEHLER
HAROLD ARLEN

Ballad

C7 B \flat 7 Am7 D7 C7 C \sharp °7

D7 sus 4 D7 Dm7 G7 C Δ 7 F7 Bm7 B \flat 7

Am7 D7 (B \flat °7) Bm7 Em7

Bm7 \flat 5 E7 Am7

B \flat °7 Bm7 E7 A7 D7 sus 4 D7

C7 B \flat 7 Am7 D7 C7 C \sharp °7

D7 sus 4 D7 Dm7 G7 C Δ 7 F7 Bm7 B \flat 7

Am7 B \flat °7 Bm7 B7 Em7 F7

B13 E7 \sharp 9 Am7 D7 sus 4 D7 \flat 9 G \flat

The image shows a musical score for the song 'When the Sun Comes Out'. It consists of ten staves of music in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. Above the staves, there are numerous chord symbols including C7, Bb7, Am7, D7, C7, C#°7, D7 sus 4, D7, Dm7, G7, CΔ7, F7, Bm7, Bb7, Am7, D7 (Bb°7), Bm7, Em7, Bm7b5, E7, Am7, Bb°7, Bm7, E7, A7, D7 sus 4, D7, C7, Bb7, Am7, D7, C7, C#°7, D7 sus 4, D7, Dm7, G7, CΔ7, F7, Bm7, Bb7, Am7, Bb°7, Bm7, B7, Em7, F7, B13, E7#9, Am7, D7 sus 4, D7b9, and Gb. The score is labeled as a 'Ballad' and credits the composers as Ted Koehler and Harold Arlen.

WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

The musical score is written in a ballad style with a key signature of three flats (B-flat major/C minor) and a common time signature. It consists of ten staves of music. The chords and melodic lines are as follows:

Staff 1: Chords: $A\flat\Delta 7$, $A\flat 7$, $A\flat 6$, $D\flat 7 \#11$, $A\flat m 7$, $D\flat 9$.

Staff 2: Chords: $B\flat 7$, $B 7$, $B\flat 7$, $G\flat 7 \#11$, $D\flat m 7$, $G\flat 7$.

Staff 3: Chords: $A\flat\Delta 7$, $C +7$, $F m 7$, $B\flat 7$, $D m 7 \flat 5$, $G 7 \flat 9$.

Staff 4: Chords: $C m 7$, $B\flat m 7$, $E\flat 7$, $A\flat\Delta 7$, $B\flat m 7$, $E\flat 7$.

Staff 5: Chords: $A\flat\Delta 7$, $A\flat 7$, $A\flat 6$, $D\flat 7 \#11$, $A\flat m 7$, $D\flat 9$.

Staff 6: Chords: $B\flat 7$, $B 7$, $B\flat 7$, $G\flat 7 \#11$, $D\flat m 7$, $G\flat 7$.

Staff 7: Chords: $A\flat\Delta 7$, $C +7$, $F m 7$, $E\Delta 7$, $A\flat\Delta 7/E\flat$, $D\flat m 7$, $C +7$, $C m 7$, $F 7$.

Staff 8: Chords: $B\flat m 7$, $E 9$, $E\flat 7 \flat 9$, $A\flat 6$.

WHERE OR WHEN

LORENZ HART
RICHARD RODGERS

Easy Swing

$E\flat\Delta 7$ $E\flat^{\circ}7$ $E\flat\Delta 7$
 $A\flat\Delta 7$ $Fm7$ $B\flat 9 \text{ sus } 4$
 1. $G7$ $C7$ $F7$ $B\flat 7$ | 2. $Dm7$ $G7$
 $Cm7$ $Fm7$ $Dm7$ $G7$
 $Cm7$ $Fm7$ $F7$ $B7\#11$ $B\flat 7$
 $E\flat\Delta 7$ $Am7$ $D7$ $A\flat 7\#11$ $G7$ $Cm7$
 $Fm7$ $Gm7$ $C7$ $Fm7$ $C7$
 $Fm7$ $(Bm7 \ B\flat 7)$ $E7$ $E\flat 6/9$

WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

Eb⁶ Ab^Δ7 Gm⁷ Gb⁷#¹¹ Fm⁷
 Bb⁷ Eb⁶ Ab^Δ7
 Gm⁷ Gb⁷#¹¹ Fm⁷ B⁷#¹¹ Bb⁷ Ab⁷
 G⁷ 1. Cm⁷ F⁷
 Cm⁷ Abm⁷ Db⁷ Cm⁷
 F⁷ Fm⁷
 Bb⁷ sus 4 Bb⁷ 2. Cm⁷ Bbm⁷
 Eb⁷ Ab^Δ7 Db⁷ Gm⁷/Bb
 Gb[°]7 /Bb Fm⁷/Bb Bb⁷ Eb⁶

WHO CAN I TURN TO

LESLIE BRICUSSE
ANTHONY NEWLEY

Medium Swing

$E_b\Delta 7$ $F m 7$ $B_b 7$ $F m 7$ $B_b 7$
 $E_b\Delta 7$ $F m 7$ $G m 7$ $A_b\Delta 7$ $B_b m 7$ $E_b 7$
 $A_b\Delta 7$ $D 7 b 9$ $G m 7$ $C m 7$
 $F m 7$ $F\# 7$ $G m 7$ $C 7$ $F m 7$ $A_b m 7$ $D_b 7$
 $E_b\Delta 7$ $F m 7$ $B_b 7$ $F m 7$ $B_b 7$
 $E_b\Delta 7$ $F m 7$ $G m 7$ $A_b\Delta 7$ $B_b m 7$ $E_b 7$
 $A_b\Delta 7$ $D m 7 b 5$ $G 7 b 9$ $C m 7$ $F 7 b 9$
 $A_b\Delta 7$ $G m 6$ $F m 7$ $(B m 7 E 7)$ $B_b 7$ $E_b 8$

WHY DID I CHOOSE YOU

HERBERT MARTIN
MICHAEL LEONARD

Ballad

B \flat Δ 7 B \flat 7 E \flat Δ 7 D m7 \flat 5 G7 C m7 F7
 B \flat Δ 7 C/B \flat A m7 D7 D7 \flat 9
 G m Δ 7 G m7 C7 C7 \flat 9 F Δ 7 D m7 G m7
 F Δ 7/C A \flat $^{\circ}$ 7/C C9 sus4 C7 C m7 F7
 B \flat Δ 7 B \flat 7 E \flat Δ 7 D m7 \flat 5 G7 C m7 F7
 B \flat Δ 7 C/B \flat A m7 D7 D7 \flat 9
 G m Δ 7 G m7 C7 C7 \flat 9 E/F F Δ 7 C m7 F7
 B \flat Δ 7 A m7 G m7 C9 sus4 A13 A7 \sharp 11 D9 sus4 D7 \flat 9
 G m7 C7 sus4 C7 \flat 9 F $\frac{6}{9}$

WILL YOU STILL BE MINE

345
TOM ADAIR
MATT DENNIS

Medium Swing

B \flat Δ 7 B \circ 7 Cm7 F7 B \flat Δ 7

B \circ 7 Cm7 F7 F \sharp \circ 7 Gm7 Fm7

Em7 A7 E \flat m7 A \flat 7 Dm7 G7 Cm7 F7

B \flat Δ 7 B \circ 7 Cm7 F7 D7 Am7 D7

Gm7 Gm7 Gm7/F Em7 A7

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

A \flat 7 \sharp 11 Gm7

D \flat m7 G \flat 7 Cm7 F7 B \flat Δ 7 B \circ 7 Cm7

F7 B \flat Δ 7 B \circ 7 Cm7 F7 F \sharp \circ 7

Gm7 Fm7 Em7 A7

Cm7 F13 B \flat 9

WITH EVERY BREATH I TAKE

347

Ballad.

CY COLEMAN

Chord annotations for the first staff: G m7, C m7, F7, D7b9, G m7.

Chord annotations for the second staff: G9 sus4, G7b9, C m7, Eb/Bb, F7/A, Eb7, D7b9.

Chord annotations for the third staff: G m7, C7, G m7, C7.

Chord annotations for the fourth staff: C m7, Cm7/Bb, Am7b5, D7b9, G m7, G m7/F, EbΔ7.

Chord annotations for the fifth staff: A+7, D7b9, G m7, C7.

Chord annotations for the sixth staff: EbΔ7, G m7/D, AbΔ7, DbΔ7, D7, Ab/D.

Chord annotations for the seventh staff: G m7, C m7, F7, D7b9, G m7.

Chord annotations for the eighth staff: G9 sus4, G7b9, C m7, Eb/F, F/Eb, Bb/D, Fm7, E7.

Chord annotations for the ninth staff: EbΔ7, Bb/D, B/D, D7#11, Ab7, G m7, C7.

WRAP YOUR TROUBLES IN DREAMS

348

TED KOEHLER
HARRY BARRIS
BILLY MOLL

Medium Swing

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a repeat sign. The third staff contains two first ending brackets. The fourth staff contains a repeat sign. The fifth staff contains a repeat sign. The sixth staff contains a repeat sign. The seventh staff contains a repeat sign. The eighth staff contains a repeat sign. The ninth staff contains a repeat sign. The tenth staff contains a repeat sign.

Chord progressions for each staff:

- Staff 1: C Δ 7, F7, Bm7 \flat 5, E7
- Staff 2: Am7, D7
- Staff 3: 1. Dm7, G7, C Δ 7, G7; 2. Dm7, G7
- Staff 4: C Δ 7, E7, Am7, B7, E7, A7
- Staff 5: D7, G7, C Δ 7, E7, Am7, B7
- Staff 6: E7, A7, D7, G7, C Δ 7, G+7
- Staff 7: C Δ 7, F7, Bm7 \flat 5, E7, Am7
- Staff 8: D7, Dm7, G7, C \natural

YOU AND THE NIGHT AND THE MUSIC

HOWARD DIETZ
ARTHUR SCHWARTZ

Medium Swing

Cm⁶ Dm^{7b5} G⁷ Gm^{7b5} C^{7b9}
 Fm⁶ Dm^{7b5} G^{7b9}
 C^{Δ7} 1. Dm^{7b5} G⁷ 2. C⁷
 Ab⁷ Am^{7b5} D^{7b9} G⁷
 Ab⁷ Am^{7b5} D^{7b9}
 G⁷ Ab⁷ G⁷ Db^{7#11} Cm⁶
 Dm^{7b5} G⁷ Gm^{7b5} C^{7b9} Fm⁶
 Dm^{7b5} G^{7b9} Cm⁷ Am^{7b5} Ab⁷ G⁷ Cm⁶

YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

Eb⁶₉ Am⁷ D⁷ Eb⁶₉ Ab⁷
 Gm⁷ C⁷_{b9} Fm⁷ Bb⁷
 Fm⁷ C⁷ Fm⁷ Db⁷^{#11} C⁷
 Cm⁷ F⁷ Fm⁷ Bb⁷
 Gm⁷ F[#]^{o7} Bb⁷/F C⁷/E
 B⁷ Bb⁷ Fm⁷ Bb⁷
 Eb⁶₉ Am⁷ D⁷ Eb⁶₉ Ab⁷ Gm⁷ C⁷
 F⁹ Fm⁷ Bb⁷ Eb⁶₉

YOU GO TO MY HEAD

HAVEN GILLESPIE

J. FRED COOTS

Medium Swing

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of five staves of music with various chords and articulations.

Staff 1: Chords: $E\flat\Delta 7$, $A\flat m7$, $D\flat 7$, $G\flat\Delta 7$

Staff 2: Chords: $F +7$, $B\flat +7$, $E\flat m7$, $C m7\flat 5$, $F +7$, $B\flat +7$

Staff 3: Chords: $E\flat\Delta 7$, $F m7$, $B\flat 7$, $B\flat m7$, $E\flat 7$

Staff 4: Chords: $A\flat\Delta 7$, $A\circ 7$, $E\flat\Delta 7/B\flat$, $F m7/B\flat$

Staff 5: Chords: $E\flat\Delta 7$, $A m7$, $D 7$, $B m7$, $E 7\flat 9$. Triplet markings (3) are placed under the notes for $A m7$, $D 7$, $B m7$, and $E 7\flat 9$.

YOU GO TO MY HEAD (P. 2)

A m7 3 D7 3 G Δ7 B♭7 E♭Δ7

A♭m7 D♭7 G♭Δ7 F+7 B♭+7

E♭m7 C m7b5 F+7 B♭+7 E♭Δ7

B♭m7 E♭7 A♭Δ7 D♭7#11

E♭Δ7 3 G m7 3 A m7b5 3 D7b9 3 G m7 C7b9

F m7 B♭+7 3 E♭Δ7

YOU MAKE ME FEEL SO YOUNG

MACK GORDON

JOSEF MYRON

Medium Swing

B \flat Δ 7 G+7 Cm7 F7 B \flat Δ 7 B \circ 7 A \flat /C F7
 B \flat Δ 7 B \flat 7 E \flat Δ 7 Cm7 1. Dm7 Gm7 Cm7 F7
 2. Dm7 Gm7 G \flat 7 F7 Fm7 B \flat 7
 Fm7 B \flat 7 A m7 \flat 5 D7 \flat 9 Gm7
 Cm7 F7 B \flat Δ 7 G+7 Cm7 F7
 B \flat Δ 7 B \circ 7 A \flat /C F7 B \flat Δ 7 B \flat +7 E \flat Δ 7 Cm7 \flat 5
 Dm7 G7 \flat 9 Cm7 F7 Dm7 G7 \flat 9 Cm7 F7 B \flat Δ 7 A \flat 7 \sharp 11
 G7 Cm7 F7 sus 4 F7 B \flat \flat 6

YOU MUST BELIEVE IN SPRING

MICHEL LEGRAND

Ballad

E m7^b5 B^b7 A7 D m^Δ7 D m7/C B^bΔ7 G m7 C7
 E^o7 /F F^Δ7 B m7^b5 F7 E7 A m7^b5 E^b7 D7
 G m7 C7 sus 4 C7 E^o7/C F^Δ7 B+7 E m7^b5 B^b7 A7
 D m^Δ7 D m7/C B^bΔ7 G m7 C7 E^o7/F F^Δ7
 B m7^b5 F7 E7 B^bm7^b5 E7 E^b7 A^bm7 D^b7 sus 4 D^b7
 G^bΔ7 C+7#9 F m7^b5 B7 B^b7 E^bm^Δ7 E^bm7/D^b
 B^Δ7 A^bm7 D^b7 F^o7/G^b G^bΔ7 C m7^b5 G^b7 F7
 B^bm7^b5 E7 E^b7 A^bm7 D^b9 sus 4 D^b9 G^bΔ7 B^Δ7#11
 F m7^b5 B^b9 sus 4 B^b7^b9 E^bm⁶

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 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 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

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

YOU'VE CHANGED

CARL FISCHER
BILL CAREY

Ballad

$E\flat^{\circ}7$ $E\flat\Delta 7$ $A m7$ $D 7\flat 9$ $G m7$

$G m7\flat 5$ $C +7$ $F 9$ 1. $B 7$ $B\flat 7$

$G m7$ $C 7$ $F m7$ $B\flat 7$ 2. $B 7$ $B\flat 7$

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

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

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

$F m7$ $B\flat 7$ $E\flat^{\circ}7$ $E\flat\Delta 7$ $A m7$ $D 7\flat 9$

$G m7$ $G m7\flat 5$ $C +7$ $F 9$

$B 7$ $B\flat 7$ $E\flat 9$

YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

C Δ 7 Dm7 G7sus4 C Δ 7 Dm7 G7 Dm7 G7
 C Δ 7 Am7 Am7 D7 Abm7 Db7
 C Δ 7 Dm7 G7sus4 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 G7sus4 C Δ 7
 Dm7 G7 Dm7 G7 C Δ 7 Am7
 D7 D+7 G $\frac{9}{9}$ G7b9 C $\frac{6}{9}$

The image shows a musical score for the song 'Younger Than Springtime'. It consists of ten staves of music in treble clef with a common time signature (C). The music is written in a medium swing style. Above the staves, various chords are indicated, including C Δ 7, Dm7, G7sus4, G7, Am7, D7, Abm7, Db7, Bm7, Em7, G $\frac{6}{9}$, D+7, G $\frac{9}{9}$, G7b9, and C $\frac{6}{9}$. The notation includes eighth and quarter notes, rests, and bar lines. The key signature has one sharp (F#).

YOURS IS MY HEART ALONE

359

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). The time signature is common time (C). The chords and melodic lines are as follows:

- Staff 1: Chords: B m7^b5, E 7^b9, A m7, D 7. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 2: Chords: G m7, C 7, F Δ 7. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 3: Chords: B m7^b5, E 7^b9, A m7, D 7. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 4: Chords: G 7, G m7, C 7. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 5: Chords: A m7^b5, D 7[#]11, G m7₃. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 6: Chords: B^b m6, E^b 7[#]11, F Δ 7₃. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 7: Chords: B m7^b5, E 7^b9, A m7, D 7. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 8: Chords: G m7, C 9 sus 4, F 6₉. Melody: Quarter note B-flat, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.