

**ALL NEW**  
**Volume III**

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# AFTER YOU

MIKE STERN

Med. Even 8ths

The musical score consists of ten staves of music. The first two staves are in the key of D major (two sharps). The third staff begins a key change to D minor (no sharps or flats). The fourth staff continues in D minor. The fifth staff returns to D major. The sixth and seventh staves are in D major. The eighth and ninth staves are in D major. The tenth staff is in D major.

Chord progressions and melodic details across the staves:

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

# AFTER YOU'VE GONE

HENRY CREAMER  
TURNER LAYTON

Medium-up Swing

The musical score consists of ten staves of music in treble clef, 4/4 time. The key signature has one sharp (F#). The score is divided into two main sections: a first ending and a second ending. The first ending starts with a repeat sign and ends with a double bar line and a sharp sign. The second ending starts with a '2.' and ends with a double bar line. Chord annotations are placed above the staves. The first ending includes chords: FΔ7, Bb7#11, CΔ7, A7, D7, G7, CΔ7, and C7. The second ending includes chords: Dm7, A7#9, Dm7, Bb7#11, CΔ7, Bm7, E7, Am7, D7#11, CΔ7, Am7, Dm7, G7, and CΔ7.

# AIN'T MISBEHAVIN'

"FATS" WALLER  
HARRY BROOKS  
ANDY RAZAF

Medium Swing

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first two staves contain the main melody. The third staff begins a first ending with a repeat sign and a first ending bracket, followed by a second ending. The remaining staves continue the melody and include various chord changes indicated above the notes.

Chord changes indicated above the staff:

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



# ALL OR NOTHING AT ALL

Easy Swing

JACK LAWRENCE  
ARTHUR ALTMAN

The musical score consists of seven staves of music in treble clef with a common time signature (C). The notes are primarily quarter and eighth notes, with some triplet markings. Chord symbols are placed above the notes to indicate the harmonic structure.

**Staff 1:** Am AmΔ7 Am7 Am6

**Staff 2:** Am AmΔ7 Am7 Am6 Bb7 Bb6 Bb+ Bb7

**Staff 3:** Gm7 Gm6 Dm9 Eb°7

**Staff 4:** Dm9 G+7 C9 Bm7 E7#9

**Staff 5:** Am AmΔ7 Am7 Am6

**Staff 6:** Am AmΔ7 Am7 Am6 Bb7

**Staff 7:** Gm7 Dm9 Eb°7

## ALL OR NOTHING AT ALL (P. 2)

D m<sup>9</sup>                      G +7                      C<sub>6</sub><sup>9</sup>                      E<sub>b</sub><sup>7</sup>

A<sub>b</sub>    A<sub>b</sub><sup>+</sup>    A<sub>b</sub><sup>6</sup>    A<sub>b</sub><sup>+</sup>    A<sub>b</sub>    A<sub>b</sub><sup>+</sup>    A<sub>b</sub><sup>6</sup>    E<sub>b</sub><sup>7</sup>

A<sub>b</sub><sup>Δ</sup><sup>7</sup>                      A/A<sub>b</sub>    A<sub>b</sub><sup>Δ</sup><sup>7</sup>                      B<sub>b</sub><sup>m</sup><sup>7</sup>                      E<sub>b</sub><sup>7</sup>

B<sub>b</sub><sup>m</sup><sup>7</sup>                      E<sub>b</sub><sup>7</sup><sub>3</sub>                      B<sub>b</sub><sup>m</sup><sup>7</sup>                      C +7

F m<sup>7</sup>                      D<sub>b</sub><sup>7</sup>                      C<sup>7</sup>                      E +7

A m                      A m<sup>Δ</sup><sup>7</sup><sub>3</sub>                      A m<sup>7</sup>                      A m<sup>6</sup>

A m    A m<sup>Δ</sup><sup>7</sup>    A m<sup>7</sup>    A m<sup>6</sup><sub>3</sub>    B<sub>b</sub><sup>7</sup>

G m<sup>7</sup>                      D m<sub>6</sub><sup>9</sup>                      E 7<sup>#</sup><sup>9</sup>

A m<sup>7</sup>                      B<sub>b</sub><sup>9</sup>                      C<sub>6</sub><sup>9</sup>

Musical score for "All or Nothing at All (P. 2)" featuring ten staves of music in treble clef. The score includes various chord progressions and melodic lines with triplets and accidentals.

# ALAN JUNEALLY

EVEN 8ths

KENNY WERNER

INTRO E: m7 F#m7 G Δ7 A m7

G#m7 A Δ7 Bb m7b5 D#7b9

E/G# A Δ7 F#m7b5 F/B

C#m7b5 D 9 sus 4 C Δ7 Esus

E 7b9 A m7 F Δ7/G F#m7b5 F Δ7

E Δ7 B m7 F#/Bb A/Eb G#m7 A Δ7

A m7 Dsus B m7 E m7 C Δ7 C#m7b5 E/B

E Δ7/B A Δ7 G#7b9 C#m7

F#7 E/B E Δ7/B A/B B 7b9

E m7 F#m7 C m7b5 Dbsus

# ALONG CAME BETTY

BENNY GOLSON

Medium Swing

Bbm7                      Bm7                      Bbm7                      Bm7 E7

AΔ7                      Ab7                      GΔ7                      Gb7

Gbm7                      Gm7                      Gbm7                      Gm7 C7

FΔ7                      A+7                      Dm7                      G7

Cm7                      F7                      Am7b5 D7                      Gm7 Gm7/F

Em7b5                      A7#9                      Fm7                      Bb7

Bbm7                      Bm7                      Bbm7                      Bm7 E7

Cm7b5                      F7b9                      Bbm7b5 Eb7#9                      AbΔ7

# ALWAYS AND FOREVER

Straight 8th Ballad

PAT METHENY

Am7 Dm7 Am7 Dm7

Am7 3 Dm7 Em7 FΔ7 F/G E/G# Am7 Fm/Ab

C/G 3 F#m7b5 FΔ7 Eb6 D7 F/G CΔ7

FmΔ7/G E/G# Am7 3 Dm7 Em7 Fm7 Bb7

EbΔ7 Bb/D DbΔ7 3 Cm7 3 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 Eb6 D7 F/G CΔ7

Fm6/G CΔ7 Fm6/G E/G# Am

# ANGELA

Bossa Nova

ANTONIO CARLOS JOBIM

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

## SOLO CHANGES

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

# ARMANDO'S RHUMBA

CHICK COREA

Brite 2

Unis.

C m7      D7      G7<sub>3</sub>      C m7<sub>3</sub>

C m7      D7      G7<sub>3</sub>      C m7

C 7<sup>b9</sup>      F m7      D 7<sup>b9</sup>/F#

G m7      A<sup>b</sup>° 7      D 7 / A

E<sup>b</sup>/B<sup>b</sup>      A<sup>b</sup> m / B<sup>b</sup>

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

G Δ7

A m/C

D/F#

B 7 sus 4

B

Musical staff 1: Treble clef, 3/4 time signature. The staff contains a series of notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords: G Δ7, A m/C, D/F#, B 7 sus 4, B.

C Δ7

C#°7

C m7

F 7

C 7 sus 4

Musical staff 2: Treble clef. The staff contains notes: C4, D4, E4, F4, G4, A4, B4, C5. Above the staff are the chords: C Δ7, C#°7, C m7, F 7, C 7 sus 4.

A/C#

D 7 sus 4

B/D#

E m

G 7 sus 4

Musical staff 3: Treble clef. The staff contains notes: A4, B4, C5, B4, A4, G4, F4, E4. Above the staff are the chords: A/C#, D 7 sus 4, B/D#, E m, G 7 sus 4. The staff ends with a double bar line and a circle with a cross symbol.

1. A b m7

F# 7 sus 4

2. C Δ7

B 7 sus 4

E Δ7

Musical staff 4: Treble clef. The staff contains notes: A4, B4, C5, B4, A4, G4, F4, E4. Above the staff are the chords: 1. A b m7, F# 7 sus 4, 2. C Δ7, B 7 sus 4, E Δ7.

A/E

E Δ7

B b +7

A Δ7

A b 7

Musical staff 5: Treble clef. The staff contains notes: A4, B4, C5, B4, A4, G4, F4, E4. Above the staff are the chords: A/E, E Δ7, B b +7, A Δ7, A b 7.

C Δ7

D m7/C

C 7 #11

F# 7

Musical staff 6: Treble clef. The staff contains notes: C4, D4, E4, F4, G4, A4, B4, C5. Above the staff are the chords: C Δ7, D m7/C, C 7 #11, F# 7.

F Δ7 #11

E 7 b9

A Δ7

B/A

Musical staff 7: Treble clef. The staff contains notes: F4, G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords: F Δ7 #11, E 7 b9, A Δ7, B/A.

G 7 sus 4

C Δ7

E triad / F Δ7

D.S. al Coda

Musical staff 8: Treble clef. The staff contains notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords: G 7 sus 4, C Δ7, E triad / F Δ7. The staff ends with a double bar line and the instruction 'D.S. al Coda'.

F Δ7

E m (Phrygian)

Musical staff 9: Treble clef. The staff contains notes: F4, G4, A4, B4, C5. Above the staff are the chords: F Δ7, E m (Phrygian). The staff ends with a double bar line and a circle with a cross symbol.

# AUTUMN NOCTURNE

KIM GANNON  
JOSEF MYROW

Swing Ballad

C<sub>9</sub> C<sup>♯</sup>°7 D m7 GG<sup>♯</sup>°7 A m7 A m7/G F<sup>♯</sup>m7<sup>b</sup>5 F mΔ7  
 E m7 E<sup>b</sup>°7 D m7 G7 E m7<sup>b</sup>5 A 7<sup>b</sup>9  
 1. D7 D<sup>b</sup>7 | 2. D7 D<sup>b</sup>7  
 C<sub>9</sub> B 7<sup>♯</sup>9 E add9 F 7<sup>♯</sup>11 E Δ7 F<sup>♯</sup>m7 B 7<sup>♯</sup>11 E Δ7 B 7<sup>♯</sup>9  
 E Δ7 A m7 D7 G Δ7 A<sup>b</sup>13<sup>♯</sup>11  
 G Δ7 E<sup>b</sup>7 D7 G<sub>9</sub> G+7 C<sub>9</sub> C<sup>♯</sup>°7 D m7 GG<sup>♯</sup>°7  
 A m7 A m7/G D7 F mΔ7 E m7 A 7<sup>b</sup>9  
 D7 D<sup>b</sup>7 C<sub>9</sub>



# BALLAD FOR ANITA

15

Ballad

BOB FRASER

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

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

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

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

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

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

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

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

# BALLAD

## FOR TRANE

Ballad

KENNY WERNER

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

# BEAUTIFUL FRIENDSHIP

STANLEY STYNE  
DONALD KAHN

Swing

$E\flat\Delta 7$        $A 7\#11$        $A\flat\Delta 7$        $D\flat 7\#11$        $C 7\flat 9$   
 $C m 7$        $F 7$        $F m 7$        $B\flat + 7$   
 $E\flat\Delta 7$        $A 7\#11$        $A\flat\Delta 7$        $D\flat 7\#11$        $C 7\flat 9$   
 $C m 7$        $F 7$        $F m 7$        $B\flat 7$        $B m 7$   
 $B\flat m 7$        $E\flat 7$        $A\flat\Delta 7$        $D\flat 7$   
 $C 7\text{ sus }4$        $C 7$        $C m 7$        $F 7$        $F m 7$        $B\flat + 7$   
 $E\flat\Delta 7$        $A 7\#11$        $A\flat\Delta 7$        $G 7$        $C 7$   
 $C m 7$        $F 7$        $F m 7$        $B\flat 7$        $E\flat 6$

# BE MY LOVE

SAMMY CAHN  
NICHOLAS BRODSZKY

Ballad or Medium Swing

$D\flat/C$   $C\Delta 7$   $Bm7\flat 5$   $E7\flat 9$   
 $A m 7$   $F\# m 7\flat 5$   $B 7\flat 9$   $E 7$   
 $A 7\flat 9$   $D m 7$   $E\flat \circ 7$   $E m 7$   
 $A m 7$   $D 7$   $D m 7$   $G 7$   
 $D\flat/C$   $C\Delta 7$   $B m 7\flat 5$   $E 7\flat 9$   
 $A m 7$   $F\# m 7\flat 5$   $B 7\flat 9$   $E 7$   
 $A 7\flat 9$   $D m 7$   $E\flat \circ 7$   $E m 7$   $A m 7$   
 $D m 7$   $G 7$   $B\flat 9$   $A 7$   
 $D m 7$   $G 7$   $C 6/9$





# BESIDE MYSELF

Med. Swing

CHIP STEPHENS

## INTRO (AD-LIB)

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

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

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

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

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

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

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

BESIDE MYSELF (P. 2)

$D \Delta 7/A$   $E \flat \Delta 7/A$   $E m 7 \flat 5/A$   $A 7 \flat 9$   $B \Delta 7$   $C \Delta 7 \sharp 11$  **C**  $A m 7$   $D 7 \sharp 11$   
 SWING

$G \Delta 7$   $F \sharp + 7 \sharp 9$   $B m 7$   $B \flat 7 \flat 9$   $A m 7$   $A \flat \Delta 7$

$G \Delta 7$   $F \sharp 7 \sharp 9$   $F \Delta 7 \sharp 11$   $E 7 \sharp 9$

$E \flat \Delta 7$   $D 7 \sharp 9$   $D + 7 \sharp 9$

ENDING

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

$G m 7/C$   $G \flat 13/C$

FORM - SOLO ON B & C

# *BESS, YOU IS MY WOMAN NOW*

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

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

Chord symbols above the staves:

- Staff 1: Bb<sup>6</sup>, Cm<sup>7</sup>, F7<sup>#9</sup>, Bb<sup>6</sup>, Eb<sup>Δ7</sup>, Ebm<sup>7</sup>
- Staff 2: Dm, Gm<sup>7</sup>, Em<sup>7b5</sup>, Eb<sup>7</sup>, Dm<sup>7</sup>, Ab<sup>7</sup>, Db<sup>Δ7</sup>, F<sup>7</sup>
- Staff 3: Bb<sup>6</sup>, Cm<sup>7</sup>, F7<sup>#9</sup>, Bb<sup>6</sup>, Em<sup>7b5</sup>, A7<sup>b9</sup>
- Staff 4: D<sup>Δ7</sup>, Bm<sup>7</sup>, E7<sup>b9</sup>, A<sup>7</sup>, D<sup>Δ7</sup>, G<sup>#m7</sup>, C<sup>#7</sup>
- Staff 5: F<sup>#Δ7</sup>, B<sup>7</sup>, D<sup>7</sup>, C<sup>#7</sup>, F<sup>#6</sup>, A<sup>7</sup>
- Staff 6: D<sup>6</sup>, Em<sup>7</sup>, A7<sup>#9</sup>, D<sup>6</sup>, G<sup>Δ7</sup>, Gm<sup>7</sup>

## BESS...NOW (P.2)

F#m7 Bm7 G#m7b5 G7#11 F#m7 C7 FΔ7 A7  
 D<sub>9</sub> Em7 A7#9 D<sub>9</sub> G#m7 C#7  
 Gb/Db Db7 Gb/Db Db7 Ebm7 Ebm7/Db  
 Cm7b5 B7#11 Gb/Db Db7  
 Gb/Db Db7 Db7#9 Gb<sub>9</sub> Gb7  
 BΔ7 Abm7 Gb<sub>9</sub> Gb7 BΔ7 Abm7  
 Gb/Db Ebm/Db Db7#9 Db<sub>9</sub> GbΔ7

# BERNIE'S TUNE

BERNIE MILLER

Medium Swing

The musical score for "Bernie's Tune" is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as "Medium Swing". The score consists of ten staves of music, each with specific chord annotations above the notes.

**Staff 1:** Chords: D m7, Bb7

**Staff 2:** Chords: Eb7b5, A7, D m7, Eb7b5, A7

**Staff 3:** Chords: D m7, Bb7

**Staff 4:** Chords: Eb7b5, A7, D m7, Cm7, F7

**Staff 5:** Chords: Bb6, G m7, Cm7, F7, Bb6, G m7, Cm7, F7

**Staff 6:** Chords: Bb6, G m7, Cm7, F7, Bb6, Eb7b5, A7

**Staff 7:** Chords: D m7, Bb7

**Staff 8:** Chords: Eb7b5, A7, D m7

# THE BEST THING FOR YOU IS ME

25

Medium Swing

IRVING BERLIN

B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

C<sup>Δ7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

C<sup>Δ7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup><sub>9</sub>

A<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup>

Fm<sup>7</sup> Fm<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup>

B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

C<sup>Δ7</sup> Am<sup>7</sup> Am<sup>7</sup>/G F<sup>#</sup>m<sup>7</sup><sup>b</sup><sub>5</sub> Fm<sup>6</sup>

C/E A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup><sub>9</sub>

# BETTER GIT IT IN YOUR SOUL

CHARLES MINGUS

Med. Bright 3

NO CHORD

F 6 B $\flat$ 7 C 9 sus 4

F 6 B $\flat$ 7 F 6

B $\flat$ 7 C 9 sus 4 B $\flat$ /F

F 7 #9 B $\flat$ 9 1. F 7 #9 B $\flat$ 9 2. F 7 #9

B $\flat$  B $\flat$ 7 F B $\flat$  B $\flat$ 7

F B $\flat$  B $\flat$ 7 F B $\flat$ 7

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

D.S. al Coda

# BEYOND THE BLUEBIRD

27

TOMMY FLANAGAN

Medium Swing

Chord progression for the first staff: G7, G7#9, Db7#11, C7, F7, Bbm7, Eb7, A7.

Chord progression for the second staff: AbΔ7, G9sus4, Cm, Ab/C, Cm6, Ab/C.

Chord progression for the third staff: Cm7, Bbm7, Am7b5, D+7#9, G7, F°7.

Chord progression for the fourth staff: E°7, Eb°7, G7, F°7, E°7, Dm7, G7.

Chord progression for the fifth staff: CΔ7, B7b9, Em7b5, A7, DΔ7, Abm7, Db7, GbΔ7, Fm7, Bb7.

Chord progression for the sixth staff: EbΔ7, D7b9, Gm7b5, C7, FΔ7, D9sus4, D7.

Chord progression for the seventh staff: G7, G7#9, Db7#11, C7, F7, Bbm7, Eb7, A7.

Chord progression for the eighth staff: AbΔ7, G9sus4, Cm, Ab/C, Cm6, Ab/C, Cm7, Bbm7.

Chord progression for the ninth staff: Am7b5, D+7#9, G7, F°7, E°7, Eb°7, G7, F°7.

Chord progression for the tenth staff: E°7, Eb, G7, F°7, E°7, Eb°7, G7, F°7, E°7, Eb°7.



# BLUE DANIEL

FRANK ROSOLINO

Medium Swing

D<sup>6/9</sup> C<sup>7</sup> B<sup>m7</sup> E<sup>7</sup>  
 B<sup>m7</sup> E<sup>7</sup> B<sup>m7</sup>  
 E<sup>7</sup> G<sup>m7</sup> C<sup>7</sup> D<sup>Δ7</sup> 3 3 3 3  
 C<sup>7</sup> E<sup>m7</sup> A<sup>7</sup> ∅ D<sup>6/9</sup>  
 ∅ D<sup>Δ7</sup> C<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> A<sup>7</sup>  
 D<sup>6/9</sup>

# BLUEBIRD

Medium Swing

CHARLIE PARKER

The musical score for "Bluebird" by Charlie Parker is presented in four staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features several triplets and rests.

**Staff 1:** Chord: E $\flat$ 7. The melody consists of a triplet of eighth notes (G $\flat$ , A $\flat$ , B $\flat$ ), followed by a quarter note (C), another triplet of eighth notes (D $\flat$ , E $\flat$ , F $\flat$ ), a quarter note (G $\flat$ ), and a final triplet of eighth notes (A $\flat$ , B $\flat$ , C).

**Staff 2:** Chord: A $\flat$ 7. The melody starts with a quarter rest, followed by a quarter note (B $\flat$ ), a triplet of eighth notes (C, D $\flat$ , E $\flat$ ), a quarter note (F $\flat$ ), another triplet of eighth notes (G $\flat$ , A $\flat$ , B $\flat$ ), and a quarter rest.

**Staff 3:** Chords: E $\flat$ 7, C7 $\flat$ 9, F m7. The melody begins with a triplet of eighth notes (G $\flat$ , A $\flat$ , B $\flat$ ), followed by a quarter note (C), a quarter rest, a quarter note (D $\flat$ ), another triplet of eighth notes (E $\flat$ , F $\flat$ , G $\flat$ ), a quarter note (A $\flat$ ), and a final triplet of eighth notes (B $\flat$ , C, D).

**Staff 4:** Chords: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, E $\flat$ 7, B $\flat$ 7. The melody starts with a quarter note (C), a quarter rest, a quarter note (D $\flat$ ), a triplet of eighth notes (E $\flat$ , F $\flat$ , G $\flat$ ), a quarter note (A $\flat$ ), a quarter note (B $\flat$ ), and a final quarter rest.

# *BLUES*

## *BACKSTAGE*

Easy Swing

FRANK FOSTER

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 and E-flat), and a common time signature (C). The first measure contains a repeat sign. The melody starts on a whole note B-flat, followed by a descending eighth-note line (A-flat, G, F, E-flat), a quarter note D, and a half note C. The second staff continues the melody with a whole note B-flat, followed by a descending eighth-note line (A-flat, G, F, E-flat), a quarter note D, and a half note C. The third staff continues the melody with a whole note B-flat, followed by a descending eighth-note line (A-flat, G, F, E-flat), a quarter note D, and a half note C. The score concludes with a double bar line and repeat dots.

Chords indicated above the staves:

- Staff 1: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7
- Staff 2: E $\flat$ 7, B $\flat$ 7
- Staff 3: C m7, F7, B $\flat$ 7, G7, C m7, F7

# BOLIVIA

CEDAR WALTON

Intro - Latin

1. 2. 3.

4.

E  $\Delta$  7

E $\flat$   $\Delta$  7

A 13

D  $\Delta$  7A $\flat$  7 $\flat$  9

G  $\Delta$  7F $\sharp$  7

B m7

C  $\Delta$  7 $\sharp$  11

B m7

B m7/A

G $\sharp$  m7 $\flat$  5

G m7 C 7

F  $\Delta$  7

B 7

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



## BOPSHOP (P. 2)

The image displays a musical score for 'BOPSHOP (P. 2)' on page 33. It consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. Above the staves, several chords are indicated:

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

The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, naturals). The score concludes with a double bar line at the end of the third staff.

# BOP BOY

Medium Up Blues

BOB MINTZER

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

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

# BORN TO BE BLUE

BOB WELLS  
MEL TORME

Ballad

C7 Db7 C7 Gb7 F7 Eb7

AbΔ7 G7 Cm7 Db7 Cm7<sub>3</sub> F7

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

Cm6 Abm7 Db7 Abm7 Db7 Abm7 Db7

GbΔ7 Dbm7 Gb7 BΔ7 Abm7 Abm7/Gb

Fm7 Bb7 EbΔ7 G+7 C7 Db7 C7 Gb7

F7 Eb7 AbΔ7 G7 Cm7 Db7

Cm7 F7 Fm7 Ab7 G7b9 Cm6



# BOSSA ROKKA

Bossa Nova

GEORGE BENSON

**Intro**

G ADD<sup>9</sup>

F ADD<sup>9</sup>

G ADD<sup>9</sup>

F ADD<sup>9</sup>

G ADD<sup>9</sup>

E<sup>b</sup>Δ<sup>7</sup>

G ADD<sup>9</sup>

E<sup>b</sup>Δ<sup>7</sup>

G ADD<sup>9</sup>

E<sup>b</sup>7<sup>b</sup>9

A m<sup>7</sup>

F<sup>#</sup>m<sup>7</sup>b<sup>5</sup>

1. B m<sup>7</sup>

E 7<sup>#</sup>9

A 7

D 7

2.

B m<sup>7</sup>

E 7

A m<sup>7</sup>

C m<sup>7</sup>

B m<sup>7</sup>b<sup>5</sup>

E 7<sup>b</sup>9

A 7

E 7<sup>b</sup>9

A 7

D 7<sup>b</sup>9

G ADD<sup>9</sup>

F ADD<sup>9</sup>

G ADD<sup>9</sup>

F ADD<sup>9</sup>

**VAMP OUT ON INTRO**

# THE BOY NEXT DOOR

HUGH MARTIN  
RALPH BLANE

Easy 3

B $\flat$  $\Delta$ 7      G7 $\sharp$ 11      C m7      F7 $\sharp$ 11  
 B $\flat$  $\Delta$ 7      G m7      C7 sus 4      C7  
 C m7      F7      B $\flat$  $\Delta$ 7      G m7      G m7/F  
 E m7 $\flat$ 5      A7 $\flat$ 9      D m7      C $\sharp$  $\circ$ 7      C m7      F7  
 B $\flat$  $\Delta$ 7      G7 $\sharp$ 11      C m7      F7 $\sharp$ 11  
 B $\flat$  $\Delta$ 7      G m7      C7      F $\sharp$ +7  
 B $\flat$  $\Delta$ 7/F      E m7 $\flat$ 5      C7 $\sharp$ 11  
 G $\flat$ 9      F7      B $\flat$ 9

# BUD POWELL

Med. Up Swing

CHICK COREA

F  $\Delta$ 7      B m7 $\flat$ 5    B $\flat$ 7    A m7

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

D m7      G7    A $\flat$ °7      A m7      D7 $\sharp$ 9

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

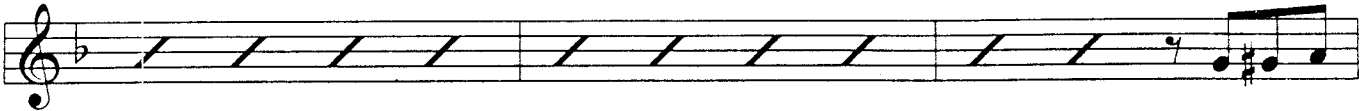
2.    G7    G $\flat$ 7    F7

B $\flat$ m7      G m7

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

## BUD POWELL (P. 2)

## LATIN

B  $\Delta$  7C  $\Delta$  7/BB  $\Delta$  7C  $\Delta$  7/BB  $\Delta$  7C  $\Delta$  7/B

## SWING

B $\flat$  m7E $\flat$  7

A m7

D 7

A $\flat$  m7D $\flat$  7

G m7

C 7

F  $\Delta$  7B m7 $\flat$ 5

E 7



A m7

D 7 $\flat$ 9

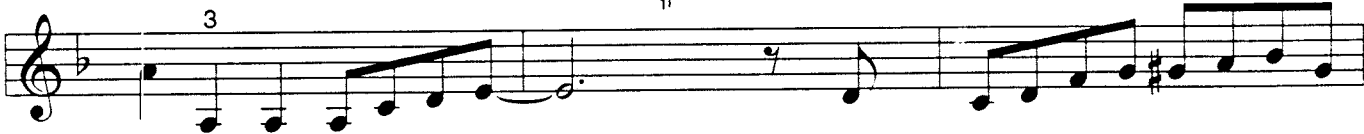
G m7

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

D m7

G 7 G $\sharp$  7

A m7

D 7 $\flat$ 9

G m7

D $\flat$  7 C 7B 7 $\sharp$ 11B $\flat$  7

A 7

A $\flat$  7

G 7

G $\flat$  7



# BUSCH - WACKED

Bright Bop

JACK ZUCKER

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

SOLO ON RHYTHM CHANGES

# BUZZY

Medium Swing

CHARLIE PARKER

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





**BYE BYE BABY**LEO ROBIN  
JULE STYNE

Medium Swing

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


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


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


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


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


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


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


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


# CAREFUL

Medium Rock

JIM HALL

The musical score for "CAREFUL" by Jim Hall is presented in five staves of guitar notation. The key signature is one flat (Bb), and the time signature is 5/4. 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 (>), Slurs (^).

# CELIA

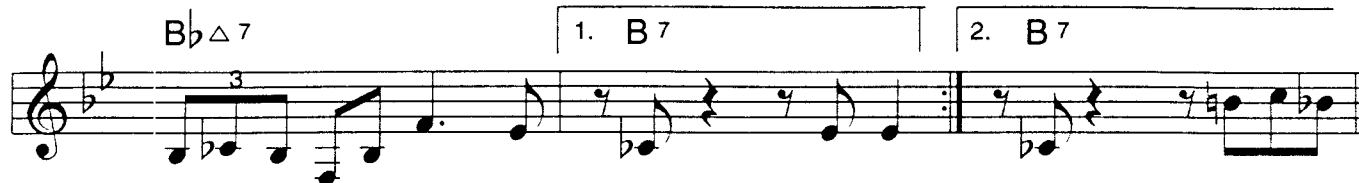
Med. Up Swing

BUD POWELL

## INTRO

B $\flat$  $\Delta$ 7

B7



B $\flat$  $\Delta$ 7 D7

G7 C7

F7

B $\flat$  $\Delta$ 7 C m7 $\flat$ 5 D m7

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

B $\flat$  $\Delta$ 7 E $\flat$ 9

INTERLUDE

E $\flat$ m7 D m7 A $\flat$ 7 G7

C m7 F7 B $\flat$  $\Delta$ 7 C m7 $\flat$ 5 F7 $\flat$ 9

SOLO BREAK

# A CERTAIN SMILE

PAUL WEBSTER  
SAMMY FAIN

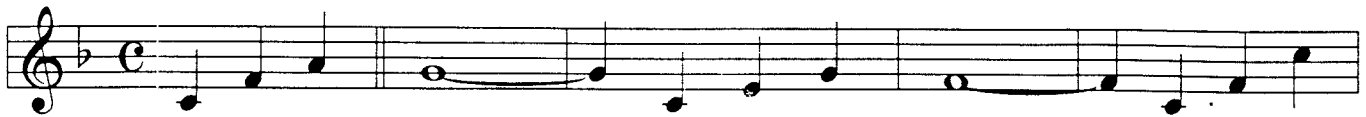
Ballad

G m7/C

C7

F Δ7

D m7



G m7

C7

F Δ7



E m7

A7

D m Δ7 D m7

G7



C Δ7

A m7

D m7

G7

G m7

C7

D m7



G m7/C

C7

F Δ7

D m7



G m7

C7

A7

D7



Bb Δ7

D7 b9

G m7

Bb m7

Eb7

Eb7/Db



F Δ7/C

D m7

G m7

C7

F 6



# CHARIOTS

Medium Rock

JOHN SCOFIELD

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

E7 A7 E7 A7

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

E/B $\flat$  A $m$  C#7#9 D7sus4 E7#9 B $\flat$ 7#11 E7

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

C#7 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 (P.2)

The musical score consists of six staves of music in treble clef. The notes are as follows:

- Staff 1: C4, C4, C4, C4 (triple), Bb4, Bb4, A4, G4, F4, E4, D4.
- Staff 2: G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 3: D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 4: E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 5: E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 6: G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

Chord annotations above the staves are: Cm7, Cm6, Ebm7, Ab7, Dm7b5, G7b9, G#o7, Am7, Dm7, G7, CΔ7, C#o7, Dm7, G7, CΔ7, Dm7, Eb°7, Em7, Bb7#11, A7, D7, G7, Dm7, Em7, F7, Bb7#11, A7, Dm7, G7, C9.

BLOWING CHANGES NEXT PAGE



## BLOWING CHANGES

C $\Delta$ 7    Dm7    G7    C $\Delta$ 7            Dm7    G7    C $\Delta$ 7



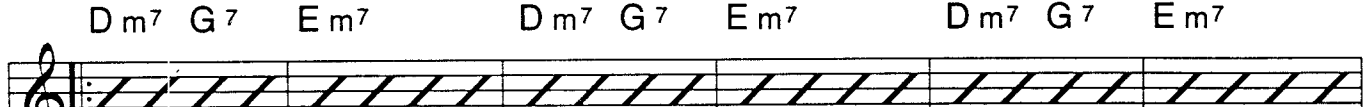
Em7 $\flat$ 5    A7    D7    G7                    B $\flat$ 7 $\sharp$ 11    A7



Dm7    G7    1. Em7    A7    Dm7    G7    | 2. C $\Delta$ 7



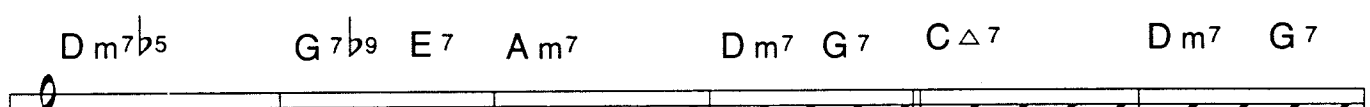
Dm7    G7    Em7            Dm7    G7    Em7            Dm7    G7    Em7




Dm7    G7    C $\Delta$ 7            Cm7                    E $\flat$ m7    A $\flat$ 7



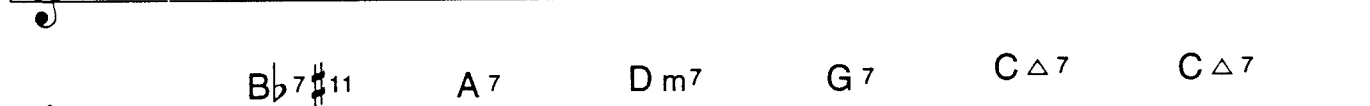
Dm7 $\flat$ 5    G7 $\flat$ 9    E7    Am7            Dm7    G7    C $\Delta$ 7            Dm7    G7



C $\Delta$ 7    Dm7    G7    C $\Delta$ 7                    Em7 $\flat$ 5    A7    D7    G7



B $\flat$ 7 $\sharp$ 11    A7    Dm7    G7    C $\Delta$ 7    C $\Delta$ 7



# CHERYL

BLUES

CHARLIE PARKER

The musical score for 'CHERYL' by Charlie Parker is presented in a blues style. It consists of five staves of music in 12/8 time, with a key signature of one flat (Bb). The first staff begins with a C major chord and a Dm7 chord. The second staff features Gm7, C7, and Cm7 chords. The third staff includes F7, C, Dm7, Em7 (triplets), and A7 (triplets) chords. The fourth staff contains Fm7, Bb7, Dm7, G7, and C chords. The fifth staff shows two first endings, both marked with a C major chord. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and triplet markings.

SOLO ON BLUES

# CLOSE ENOUGH FOR LOVE

PAUL WILLIAMS  
JOHNNY MANDEL

Ballad

G m7 E m7b5 A m7b5 D7b9 G m7 C7 F7 Bb7  
 EbΔ7 A7 D7 G7 C7 F7 Bb7  
 EbΔ7 A7 A m7b5 D7b9 1. G m9 Eb7 D7  
 2. G m9 G7 Cm7 (Gb7) F9 sus4 F9  
 BbΔ7 D+7 G m7 E m7b5 F#m7b5 B7 Em7 A7  
 DΔ7 D7 G m7 E m7b5 A m7b5 D7b9 G m7 C7  
 F7 Bb7 EbΔ7 A7 D7 G7 C7  
 F7 Bb7 EbΔ7 A7 A m7b5 D+7 G m9

# COMPENSATION

Medium Swing

KENNY WERNER

G m7 A7 E $\flat$  m7 A $\flat$ 7 D $\flat$   $\Delta$ 7 E7 A  $\Delta$ 7  
 A $\flat$  m7 D $\flat$ 7 G m7 C7 F $\sharp$  m7 B7 E  $\Delta$ 7  $\sharp$ 11  
 E $\flat$ 7 sus 4 A $\flat$   $\Delta$ 7/E $\flat$  E $\flat$ 7 sus 4 A $\flat$   $\Delta$ 7/E $\flat$  3  
 F/G C  $\Delta$ 7/G A m7 3 A $\flat$  m7 D $\flat$ 7  
 G m7 A7 E $\flat$  m7 A $\flat$ 7 D $\flat$   $\Delta$ 7 E7 A  $\Delta$ 7  
 A $\flat$  m7 D $\flat$ 7 F $\sharp$  m7 B7 sus 4 E7 sus 4 A $\flat$ 7  $\sharp$ 9/E  
 E $\flat$ 7 sus 4  
 D7  $\sharp$ 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 $\flat$  $\Delta$ 7      G m7

The musical score consists of eight staves of music in the key of B-flat major. The first staff begins with a treble clef and a common time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. Chord changes are indicated by letters above the staff. There are several triplet markings (indicated by a '3' over a group of notes) and a fermata over a note in the fourth staff. The piece concludes with a final chord change to G m7.

## COOL EYES (P. 2)

C7

F+7



Bb7

Eb7

E°7

Bb/F

G7



F#m7

B7

Bb7

Eb7

E°7



Bb/F

F7

Bb6



Bb/F

A/E



Ab/Eb

Ab6



HALF TIME

Eb7 sus 4

Ab6



**CRY ME A RIVER**

ARTHUR HAMILTON

Ballad

C m    A $\flat$ /C    C m<sup>6</sup>    C m<sup>7</sup>    F m<sup>7</sup>    B $\flat$ 7  
 E $\flat$  $\Delta$ 7    D m<sup>7</sup>    G7    G m<sup>7</sup>    C7 $\flat$ 9    C m<sup>7</sup>    F<sup>9</sup>  
 B<sup>9</sup>    B $\flat$ 7 sus 4    1. E $\flat$ <sub>9</sub><sup>6</sup>    G+7    2. E $\flat$ <sub>9</sub><sup>6</sup>    D7 $\sharp$ 9  
 G m<sup>7</sup>    E m<sup>7</sup> $\flat$ 5    E $\flat$ 7 $\sharp$ 11    D7 $\flat$ 9    G m<sup>7</sup>    E m<sup>7</sup> $\flat$ 5  
 A $\flat$ 7 $\sharp$ 9    D7 $\flat$ 9    G m<sup>7</sup>    E m<sup>7</sup> $\flat$ 5    E $\flat$ 7 $\sharp$ 11    D7 $\flat$ 9  
 G $\Delta$ 7    D m<sup>11</sup>    G7 sus 4    G7    C m    A $\flat$ /C  
 C m<sup>6</sup>    C m<sup>7</sup>    F m<sup>7</sup>    B $\flat$ 7    E $\flat$  $\Delta$ 7    D m<sup>7</sup>    G7    G m<sup>7</sup>    C7 $\flat$ 9  
 C m<sup>7</sup>    F<sup>9</sup>    B<sup>9</sup>    B $\flat$ 7 sus 4    E $\flat$ <sub>9</sub><sup>6</sup>

# DAY DREAM

DUKE ELLINGTON  
BILLY STRAYHORN

Medium Swing

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



# DACAPOLYPSO

Latin-Calypso

CHUCK ISRAELS

**INTRO**

**A** Am7 A#°7 Bm7 Em7

Am7 D7 GΔ7 C C#°7

G/D E7 Am7 D7 G<sup>6</sup><sub>9</sub> > ^ ^

**B** Am7 D7 G<sup>6</sup><sub>9</sub> Em7 Am7 D7

GΔ7 Em7 ^ ^ Am7 D7 GΔ7 E7

Am7 D7 G<sup>6</sup><sub>9</sub> **C** GΔ7 F7 E7

Cm7 F7 > B<sup>6</sup><sub>9</sub> DΔ7 C7 B7

Gm7 C7 ^ F<sup>6</sup><sub>9</sub> ^ ^

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

## DACAPOLYPSO (P. 2)

**D** Am<sup>7</sup> D<sup>7</sup> G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
 G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G E<sup>7</sup>  
 Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> INTERLUDE **E** Am<sup>7</sup> A<sup>♯</sup>o<sup>7</sup>  
 Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G  
 C C<sup>♯</sup>o<sup>7</sup> G/D E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

The musical score consists of five staves of music in a treble clef with a key signature of one sharp (F#). The first staff begins with a boxed 'D' and contains chords Am<sup>7</sup>, D<sup>7</sup>, G, Em<sup>7</sup>, Am<sup>7</sup>, and D<sup>7</sup>. The second staff has chords G, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, and E<sup>7</sup>. The third staff starts with Am<sup>7</sup>, D<sup>7</sup>, and G<sup>6</sup>, followed by an 'INTERLUDE' section marked with a boxed 'E', Am<sup>7</sup>, and A<sup>♯</sup>o<sup>7</sup>. The fourth staff contains Bm<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, and G. The fifth staff contains C, C<sup>♯</sup>o<sup>7</sup>, G/D, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, and G. Dynamics include accents (>), accents (^), and a forte (f) dynamic.

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

Am<sup>7</sup> D<sup>7</sup>

The solo section consists of a single staff of music. It begins with a circled 'D' and contains chords Am<sup>7</sup> and D<sup>7</sup>. The music ends with a forte sfz dynamic.

# DAY IN, DAY OUT

JOHNNY MERCER  
RUBEN BLOOM

Medium to Up Swing

G<sup>+7</sup> C<sup>6</sup><sub>9</sub> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> G<sup>+7</sup>  
 C<sup>6</sup><sub>9</sub> D<sup>m7</sup> D<sup>#°7</sup> E<sup>m7</sup> E<sup>b°7</sup>  
 D<sup>m6</sup> G<sup>7</sup> D<sup>m6</sup> G<sup>7</sup> D<sup>m7</sup> G<sup>7</sup>  
 D<sup>m7</sup> G<sup>7</sup> B<sup>b7#11</sup> A<sup>7</sup> A<sup>b+7</sup> G<sup>13</sup>  
 C<sup>6</sup><sub>9</sub> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> G<sup>+7</sup>  
 C<sup>6</sup><sub>9</sub> D<sup>m7</sup> D<sup>#°7</sup> E<sup>m7</sup> D<sup>7</sup>  
 G<sup>Δ7</sup> D<sup>7#9</sup> G<sup>Δ7</sup> D<sup>7#9</sup>



# DIG

MILES DAVIS

Up Tempo Swing

F7

B $\flat$ 7

E $\flat$ 7

A $\flat$  $\Delta$ 7    B $\flat$ m7    E $\flat$ 7    A $\flat$ 7    Gm7    C7

F7

B $\flat$ 7

## DIG (P.2)

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

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

"Sweet Georgia Brown" changes

# DON'T ASK WHY

Jazz Ballad

ALAN BROADBENT

F m<sup>6</sup> D m7<sup>b5</sup> G m7<sup>b5</sup> C 7<sup>b9</sup> F m<sup>6</sup> D m7<sup>b5</sup> B<sup>b</sup> m7 E<sup>b</sup> 7<sup>b9</sup>  
 E<sup>b</sup> m7 A<sup>b</sup> 7<sup>b9</sup> D<sup>b</sup> m7 B<sup>b</sup> 7<sup>b9</sup> 1. B m7 E 7<sup>b9</sup>  
 A m7 A<sup>b</sup> m7 G m7 G<sup>b</sup> m7 2. C<sup>b</sup> Δ 7 E Δ 7 F m7 B<sup>b</sup> 7<sup>b9</sup>  
 E<sup>b</sup> Δ 7 C<sup>b</sup> Δ 7 D<sup>b</sup> Δ 7 E<sup>b</sup> Δ 7 C<sup>b</sup> Δ 7 D<sup>b</sup> Δ 7 E<sup>b</sup> Δ 7 D<sup>b</sup> Δ 7 D<sup>7</sup> E<sup>b</sup> Δ 7 A<sup>b</sup> 7/D  
 D<sup>b</sup> Δ 7 A Δ 7 C<sup>b</sup> Δ 7 D<sup>b</sup> Δ 7 A<sup>b</sup> 7 sus 4 A<sup>o</sup> 7 B<sup>b</sup> m7 G<sup>b</sup> Δ 7  
 G m7<sup>b5</sup> C 7<sup>b9</sup> F Δ 7 D m7 D 7<sup>b9</sup> G m7 C 7 E<sup>b</sup> 7/B<sup>b</sup>  
 A m7 D m7 B<sup>b</sup> m7 E<sup>b</sup> 7<sup>b9</sup> E<sup>b</sup> m7 A<sup>b</sup> 7 D m7 G 7  
 D<sup>b</sup> m7 G<sup>b</sup> 7 C m7 F 7<sup>#9</sup> B<sup>b</sup> m7<sup>b5</sup> E<sup>b</sup> 7<sup>b9</sup> ⊕ G<sup>b</sup> Δ 7/A<sup>b</sup> G<sup>b</sup> m7  
 ⊕ D Δ 7/A<sup>b</sup> E Δ 7/A<sup>b</sup> A<sup>b</sup> 6

# DON'T EVER GO AWAY

A. C. JOBIM

Bossa

B $\flat$  B $\flat$ + B $\flat$ m $^6$  B $\flat$ 7 C $^7$ /E C m $^7$ /E $\flat$  A $\flat$ 7G $^+$ 7  
 C m A $\flat$ /C F $^9$  sus 4 F $^7$  B $\flat$  $\Delta$ 7 F m $^7$  B $\flat$ 7  
 E $\flat$  $\Delta$ 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 $\flat$  $\Delta$ 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 $\flat$  $\Delta$ 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 $\flat$  $_6^6$



# DON'T LOOK BACK

JOHNNY MANDEL

Easy 3

Eb $\Delta$ 7      Eb<sup>9</sup> sus 4      Ab/Eb  
 Bb/Eb      Eb $\Delta$ 7  
 Eb<sup>9</sup> sus 4      Ab/Eb      D m<sup>7</sup>b5  
 G<sup>7</sup>b9      C $\Delta$ 7      F<sup>7</sup>  
 Bb<sup>7</sup>    A<sup>7</sup>    Ab<sup>7</sup>    G<sup>7</sup>    Gb<sup>7</sup>    Fm<sup>7</sup>    E<sup>7</sup>#9    Eb<sup>7</sup>    Ab $\Delta$ 7  
 C<sup>7</sup>      Db<sup>7</sup>      Eb/Bb      Eb<sup>o</sup>7    /Bb

DON'T LOOK BACK (P. 2)

Ab/Bb      D/Bb      1. EbΔ7/Bb      D/Bb      Ab/Bb

A musical staff in G minor (one flat) with a treble clef. It contains five measures of music. The first measure has a dotted quarter note on G4 and a dotted quarter note on A4. The second measure has a dotted quarter note on Bb4 and a dotted quarter note on C5. The third measure has a half note on D5. The fourth measure has a half note on Eb5. The fifth measure has a dotted quarter note on F5 and a dotted quarter note on G5. Above the staff, the chords are labeled: Ab/Bb, D/Bb, 1. EbΔ7/Bb, D/Bb, Ab/Bb. A circled cross symbol is above the first measure.

D/Bb      2. EbΔ7      Ab/Bb      D/Bb

A musical staff in G minor with a treble clef. It contains four measures of music. The first measure has a dotted quarter note on G4 and a dotted quarter note on A4. The second measure has a dotted quarter note on Bb4 and a dotted quarter note on C5. The third measure has a half note on D5. The fourth measure has a half note on Eb5. Above the staff, the chords are labeled: D/Bb, 2. EbΔ7, Ab/Bb, D/Bb. A circled cross symbol is above the first measure.

1. EbΔ7/Bb      D/Bb      Ab/Bb      D/Bb

A musical staff in G minor with a treble clef. It contains four measures of music. The first measure has a dotted quarter note on G4 and a dotted quarter note on A4. The second measure has a dotted quarter note on Bb4 and a dotted quarter note on C5. The third measure has a half note on D5. The fourth measure has a half note on Eb5. Above the staff, the chords are labeled: 1. EbΔ7/Bb, D/Bb, Ab/Bb, D/Bb. A circled cross symbol is above the first measure.

GΔ7      C/D      GΔ7      C/D

A musical staff in G minor with a treble clef. It contains four measures of music. The first measure has a dotted quarter note on G4 and a dotted quarter note on A4. The second measure has a dotted quarter note on Bb4 and a dotted quarter note on C5. The third measure has a half note on D5. The fourth measure has a half note on Eb5. Above the staff, the chords are labeled: GΔ7, C/D, GΔ7, C/D.

GΔ7      C/D      GΔ7      C/D

A musical staff in G minor with a treble clef. It contains four measures of music. The first measure has a dotted quarter note on G4 and a dotted quarter note on A4. The second measure has a dotted quarter note on Bb4 and a dotted quarter note on C5. The third measure has a half note on D5. The fourth measure has a half note on Eb5. Above the staff, the chords are labeled: GΔ7, C/D, GΔ7, C/D.

GΔ7      C/D      GΔ7      C/D      GΔ7

A musical staff in G minor with a treble clef. It contains five measures of music. The first measure has a dotted quarter note on G4 and a dotted quarter note on A4. The second measure has a dotted quarter note on Bb4 and a dotted quarter note on C5. The third measure has a half note on D5. The fourth measure has a half note on Eb5. The fifth measure has a dotted quarter note on G5. Above the staff, the chords are labeled: GΔ7, C/D, GΔ7, C/D, GΔ7.

# DOUBLE CLUTCHING

Blues

CHUCK ISRAELS

F 7

F 7

F 7 B $\flat$  7

F 7 C 7

C 7 F 7

# DREAM DANCING

71

Easy Swing

COLE PORTER

B $\flat$ 7#11      A $\Delta$ 7      Dm7

G7 $\flat$ 9      C $\Delta$ 7      G $\flat$ 7      F $\Delta$ 7      B $\flat$ 7

C $\Delta$ 7      F7      E m7      A7      E $\flat$  m7      A $\flat$ 7      D m7      D $\flat$ 7      1. C $\Delta$ 7

2. G m7      C7      F $\Delta$ 7      B $\flat$ 7      C $\Delta$ 7      G+7

C $\flat$ 6      A m7      A $\flat$ 7      D m7      F/G

F# m7 $\flat$ 5      F m7      C $\Delta$ 7/E      E $\flat$ 7#11      E $\flat$  m7      A $\flat$ 7

D m7      G7      E $\flat$  m7      A $\flat$ 7      E m7 $\flat$ 5      A7 $\flat$ 9      A $\flat$  $\Delta$ 7      F/G      F m/G

C $\flat$ 6

C $\flat$ 6      B $\flat$ 7      C $\flat$ 6      B $\flat$ 7      A $\Delta$ 7

ON CUE

# EAST OF THE SUN

## AND WEST OF THE MOON

BROOKS BOWMAN

Easy Swing

G  $\Delta$ 7<sub>3</sub> (C7#11) B m7<sub>3</sub> E7  
 A m7<sub>3</sub> C m7 F7  
 A m7<sub>3</sub> D7 F# m7<sub>3</sub> B+7 E m7  
 E m7<sub>3</sub> A7 E m7 A7 A m7<sub>3</sub> D7 D7b9  
 G  $\Delta$ 7<sub>3</sub> (C7#11) B m7<sub>3</sub> E7  
 A m7<sub>3</sub> C m7<sub>3</sub> F7  
 A m7 A m7/G F# m7 B7 E m7 A7  
 A m7<sub>3</sub> F7 B m7 Bb m7 Eb7  
 A m7<sub>3</sub> D7 G<sub>6</sub>

# EMANON

Medium Bop

DIZZY GILLESPIE

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

Chord changes indicated above the staves:

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

Triplet markings (3) are present above the notes in the first, third, and fourth staves.

*EMILY*

JOHNNY MERCER

JOHNNY MANDEL

Easy 3

C<sup>6</sup>/<sub>9</sub>    A m<sup>7</sup>    D m<sup>7</sup>    G<sup>7</sup>  
 C<sup>6</sup>/<sub>9</sub>    G m<sup>7</sup>    C<sup>7</sup>    F Δ<sup>7</sup>    B<sup>b</sup><sub>9</sub>  
 A Δ<sup>7</sup>    F<sup>#</sup> m<sup>7</sup>    B m<sup>7</sup>    E<sup>7</sup> sus 4  
 A m<sup>7</sup>    D<sup>7</sup>    D m<sup>7</sup>    G +<sup>7</sup>  
 C<sup>6</sup>/<sub>9</sub>    A m<sup>7</sup>    D m<sup>7</sup>    G<sup>7</sup>  
 C Δ<sup>7</sup>    C +<sup>7</sup>    F Δ<sup>7</sup>    E<sup>7</sup> b<sub>9</sub>  
 A m<sup>7</sup>    B<sup>7</sup> b<sub>9</sub>    E m<sup>7</sup>    A<sup>7</sup>  
 D m<sup>7</sup>    G<sup>7</sup>    B<sup>b</sup> 7 #<sup>11</sup>    A<sup>7</sup>    A<sup>7</sup>/G  
 F<sup>#</sup> m<sup>7</sup> b<sub>5</sub>    F m<sup>7</sup>    E m<sup>7</sup>    A<sup>7</sup>  
 D m<sup>7</sup>    G<sup>7</sup>    C<sup>6</sup>/<sub>9</sub>

# THE END OF A LOVE AFFAIR

75

Ballad

EDWARD REDDING

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

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

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

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

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

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

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

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



*ENDLESSLY*

MICHAEL ASHER

Bossa Nova

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

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

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

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

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

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

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

## ENDLESSLY (P. 2)

A<sup>7</sup> A m<sup>7</sup>/D A<sup>b</sup>7<sup>#</sup>11

G<sup>Δ</sup>7 C<sup>#</sup>7 F<sup>#</sup>m7

B<sup>7</sup> E<sup>7</sup> sus 4 E<sup>7</sup>

A<sup>7</sup> A<sup>b</sup>+7 G<sup>7</sup> F<sup>#</sup>7 F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>Δ<sup>7</sup> 1. A<sup>b</sup>7 sus 4 C<sup>Δ</sup> add<sup>6</sup>

2. D<sup>b</sup>Δ<sup>7</sup>



# ETERNAL TRIANGLE

Medium Up

SONNY STITT

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

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

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

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

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

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

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

# EV'RY TIME WE SAY GOODBYE

Ballad

COLE PORTER

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

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

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

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

ALTERNATE CHANGES

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

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

A $\flat$ m7 D $\flat$ 7   G $\flat$  $\Delta$ 7      B7      B $\flat$ 7      E $\flat$  $\Delta$ 7

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

A $\flat$  $\Delta$ 7 G7   C m7      F m7   B $\flat$ 7      E $\flat$ 7   A $\flat$  $\Delta$ 7   A $\flat$ m7 D $\flat$ 7

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

# EVERYTHING HAPPENS TO ME

TOM ADAIR  
MATT DENNIS

Ballad

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. Above the notes, various chords are indicated, including Cm7, F7, Dm7, C#o7, Dm7b5, G7, Ebm7, Ab7b9, BbΔ7, Fm7, Bb7#9, Em7, A7#9, DΔ7, Gm7, C7, Cm7, F7, Dm7, C#o7, Cm7, F7, Dm7b5, G7, Cm7, Ebm7, Ab7b9, Dm7, G7, Cm7, F7, and Bb6. The score includes a first ending (1.) and a second ending (2.) marked with a double bar line and repeat dots.

# EVERYTHING I LOVE

COLE PORTER

Medium Swing

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



# FATHER

Medium Swing

GEORGE COLEMAN

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



# FEEL LIKE MAKIN' LOVE

Soft Rock

EUGENE McDANIELS

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

F m7/B $\flat$  B $\flat$ 7 E $\flat$  $\Delta$ 7 B $\flat$ m7 E $\flat$ 7 A7#11

A $\flat$  $\Delta$ 7 G m7 D $\flat$ 7 C m7 A7#11

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

F7

# FOR HEAVENS' SAKE

Ballad

MEYER-BURTON-EDWARD

G m7<sup>b5</sup> C 7<sup>b9</sup> A m7 D 7<sup>b9</sup> G m7<sup>b5</sup> C 7<sup>b9</sup> F  $\Delta$  7 B 7<sup>#11</sup>

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

G m7<sup>b5</sup> C 7<sup>b9</sup> A m7 D 7<sup>b9</sup> G m7<sup>b5</sup> C 7<sup>b9</sup> F  $\Delta$  7 B 7<sup>#11</sup>

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

E $\flat$  m7 A $\flat$   $\frac{9}{sus4}$  D $\flat$   $\Delta$  7 B $\flat$  7<sup>b9</sup> E $\flat$  m7 A $\flat$   $\frac{9}{sus4}$  D $\flat$   $\Delta$  7

F m  $\frac{6}{9}$  D m 7<sup>b5</sup> G m7 C 7<sup>b9</sup> F m7 B $\flat$  m7 B $\flat$  m7/A $\flat$  G m7 C 7

B $\flat$  m7 C 7<sup>b9</sup> A m7 D 7<sup>b9</sup> G m7<sup>b5</sup> C 7<sup>b9</sup> F  $\Delta$  7 B 7<sup>#11</sup>

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

# FREIGHT TRANE

Bright Bop

TOMMY FLANAGAN

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

$\emptyset$  NO CHORD  $E\flat 7\sharp 9$   $A\flat 7$  NO CHORD  
 $E\flat 7\sharp 9$   $A\flat 7$  N.C.  $E\flat 7\sharp 9$   $A\flat 7\sharp 11$

# FRENCH WALTZ

(WALTZ FOR SUZY)

DUDLEY MOORE

Easy 3

Em7      EmΔ7      Em7      Am  
 Am/G#      Am/G      Am/F#      B7b9/D#      B7  
 Em7      CΔ7      D      G/B      CΔ7      1. Am  
 2. C/B      F#/A#      D7/A      E/G#      GΔ7  
 F#+7      Bm      Gm7      Cm7      Fm7  
 Bb7b9      Dm7b5/Ab      G7      Gb      F7  
 AbΔ7/Eb      Dm7b5      F7      Gb7      Cm/G      Ab7  
 CΔ7      Am      G/B      E/G#      Am  
 D/C      B7      C7      F#+7      B7b9      A13  
 D.C. al Coda

# FRIDAY THE 13th

Ned Bright

THELONIUS MONK

G<sup>7</sup> F<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup>

G<sup>7</sup> F<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup> F<sup>7</sup>

E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup> F<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup>

1st X





# FROM THE HEART

Bossa Nova

GARY APRILE

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

- Staff 1:** Chords: G  $\Delta$  7, E m7, A m7, D 7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F#4, E4, D4.
- Staff 2:** Chords: G  $\Delta$  7, E m7, A m7, C m7, F 7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.
- Staff 3:** Chords: B $\flat$   $\Delta$  7, D $\flat$  7 sus 4, G $\flat$   $\Delta$  7, B 7 #11. Melody: Quarter notes B $\flat$ 4, C5, D5, E5, quarter notes F5, E5, D5, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.
- Staff 4:** Chords: B $\flat$   $\Delta$  7, D $\flat$  7 sus 4, C m7, F 7, D 7/F# (with a 3). Melody: Quarter notes B $\flat$ 4, C5, D5, E5, quarter notes F5, E5, D5, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.
- Staff 5:** Chords: G  $\Delta$  7, E m7, A m7, D 7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.
- Staff 6:** Chords: G  $\Delta$  7, E m7, D m7, G 7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4, quarter notes G4, F4, E4, D4.
- Staff 7:** Chords: C# m7  $\flat$  5, C m6, B m7, E +7. Melody: Quarter notes C#4, D4, E4, F4, quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.
- Staff 8:** Chords: A m7, D 7, B m7  $\flat$  5, E 7  $\flat$  9. Melody: Quarter notes A3, G3, F3, E3, quarter notes D4, C4, B3, A3, quarter notes G3, F3, E3, D3, quarter notes C3, B2, A2, G2.

## FROM THE HEART (P.2)

A m7                      D7                      ⊕ F#7b9

G Δ7                      F#7b9

G Δ7                      A m7    Ab7

⊕

Db7#11    C7b9                      F7    Bb7

## ON CUE

A7    Ab7                      G Δ7#11

# FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

F m6    D m7<sup>b5</sup>    G m11    C+7    Db/F    F m7  
 Eb m7    Ab7    DbΔ7    Gb7<sup>#11</sup>  
 AbΔ7    1. G m7    C7    2. F m7    Eb m7  
 Ab7    DbΔ7    Db m7    Gb13    AbΔ7  
 F7 sus4    F7    EbΔ7/Bb    Bb°7    Bb9 sus4  
 Bb9    Eb7    Bbm7    Eb7    C7<sup>#9</sup>  
 F m6    D m7<sup>b5</sup>    G m11    C+7    Db/F  
 F m7    Eb m7    Ab7    DbΔ7    Gb7<sup>#11</sup>  
 Gb7    AbΔ7    Db7    Cm7  
 F7    Eb9 sus4    Eb7    AbΔ7

# FULL MOON AND EMPTY ARMS

95

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

The musical score consists of seven staves of music in G minor (two flats). The key signature is G minor. The tempo and feel are 'Medium -Up Swing'. The score includes various chord changes, some of which are indicated in parentheses for soloists. The chords are: D7, G+7, Cm6, (A+7), D7, G+7, Cm6, (Bm7), Bbm9, Eb7, AbΔ7, Db7, Cm7, Fm7, D7, G+7, Cm6, (A+7), G+7, Cm6, Gb7, and F13#11.

CHORDS IN PARENTHESIS FOR SOLOS ONLY



# GAVIOTA

Medium Latin  
(Bolero - Guajira)

CLARE FISCHER

INTRO Cm<sup>9</sup> Eb<sup>7</sup> E<sup>7</sup> F<sup>7</sup> F<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup> Eb<sup>7</sup> E<sup>7</sup> F<sup>7</sup>

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

F<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup> Eb<sup>7</sup> E<sup>7</sup> F<sup>7</sup> F<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>

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

Eb<sup>7</sup> E<sup>7</sup> F<sup>7</sup> **A** Cm<sup>9</sup>

Third system of musical notation for the introduction, showing treble and bass staves with chords and melodic lines, ending with a 'SIMILAR' section.

Cm<sup>9</sup>/B<sup>b</sup> Ab<sup>Δ7</sup> Fm<sup>7</sup> Dm<sup>7</sup>b<sup>5</sup> G<sup>7</sup> G<sup>7</sup>b<sup>9</sup>/C C<sup>6</sup><sub>9</sub>

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

E+<sup>7</sup>♯<sup>9</sup> Am<sup>7</sup> G<sup>6</sup><sub>9</sub> F<sup>♯</sup>m<sup>7</sup>b<sup>5</sup> Fm<sup>7</sup> Em<sup>7</sup>

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

## GAVIOTA (P. 2)

A7<sup>b</sup>9    D7<sup>#</sup>9    G7<sup>b</sup>9    F7<sup>#</sup>9    E m7<sup>b</sup>5  
 A+7    D m7    G7<sup>#</sup>9    G7<sup>b</sup>9  
**B**    C m7    C m7/B<sup>b</sup>    A<sup>b</sup>Δ7    F m7    D m7<sup>b</sup>5    G7  
 G7<sup>b</sup>9/C    C<sub>6</sub>    E+7<sup>#</sup>9    A m7    A m7/G    F<sup>#</sup>m7<sup>b</sup>5    F7  
 E m7    A+7    D7    G+7  
 E+7<sup>#</sup>9    A+7    D7  
 G+7    **C**    C m9    E<sup>b</sup>7    E7    F7    F7    G7    C m9

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



# GODCHILD

Medium Bop

GEORGE WALLINGTON

AbΔ7      Bbm7      B°7      Ebm7      Ab7<sub>3</sub>

Dbm7      Gb7      Cm7<sub>3</sub>      Bm7<sub>3</sub>      Bbm7      Eb7

AbΔ7      1. Bbm7      Eb7      2. AbΔ7      G7#9

CΔ7      Dm7      G7      CΔ7      Dm7      G7

EbΔ7      Fm7      Bb7      EbΔ7      Bbm7      Eb7

AbΔ7      Bbm7      B°7      Ebm7      Ab7<sub>3</sub>

Dbm7      Gb7      Cm7<sub>3</sub>      Bm7<sub>3</sub>      Bbm7      Eb7

AbΔ7

# GONE WITH THE WIND

HERB MAGIDSON  
ALLIE WRUBEL

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 progressions are as follows:

- Staff 1:  $F m7$   $B\flat+7$   $E\flat\Delta 7$   $C 7\flat 9$   $F m7$   $B\flat+7$   $E\flat\Delta 7$
- Staff 2:  $A m7$   $D 7$   $G \Delta 7 B\flat\circ 7$   $A m7$   $D 7$   $G \Delta 7$
- Staff 3:  $G m7$   $F\#\circ 7$   $F m7$   $B\flat 7$
- Staff 4:  $E\flat 6$   $A\flat 7$   $G m 7\flat 5$   $C 7\flat 9$   $F m7$   $B 9\#\flat 11$   $B\flat 9$
- Staff 5:  $F m7$   $B\flat+7$   $E\flat\Delta 7$   $C 7\flat 9$   $F m7$   $B\flat+7$   $E\flat\Delta 7$
- Staff 6:  $A m7$   $D 7$   $G \Delta 7 B\flat\circ 7$   $A m7$   $D 7$   $G \Delta 7$
- Staff 7:  $F m7$   $C m7$   $A\flat\Delta 7\#\flat 11$   $G m7$   $C 7$
- Staff 8:  $F m7$   $B 9\#\flat 11$   $B\flat+7$   $E\flat\Delta 7$

The score includes various melodic lines with notes, rests, and triplets. The final staff concludes with a double bar line.

# 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.  $B\flat 7$   $A 7 \sharp 9$   $D m 7$   $G 7$

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

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

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

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

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

# GOT A MATCH?

CHICK COREA

Bright Swing

The musical score consists of five staves of music in a 4/4 time signature with a key signature of one flat (Bb). The tempo and mood are indicated as 'Bright Swing'. The score includes the following chord annotations above the staves:

- 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, Bb 7, Eb Δ 7, E m7, A 7
- Staff 5: D m7, E m7, A 7, D m7, Λ >

The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (Λ) and accents (>).

# HARLEM NOCTURNE

DICK ROGERS  
EARLE HAGEN

Ballad

The musical score is written in G minor, 3/4 time, and consists of seven staves. The first staff begins with a treble clef and a common time signature, followed by a key signature of two flats. The melody is marked with a 'Ballad' tempo. The first staff contains the notes G4, A4, Bb4, C5, Bb4, A4, G4, with a repeat sign and a fermata over the final G4. Above this staff are the chords GmΔ7 and Cm6. The second staff continues the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. Above this staff are the chords CmΔ7, Eb7, a triplet of G4, A4, Bb4, A7, D7, and a first ending bracket labeled '1. Gm6'. The third staff contains notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. Above this staff are a second ending bracket labeled '2. Gm6' and the chord F7. The fourth staff contains notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. Above this staff are the chords Bb7, Fm7, Bb7, Fm7, Bb7, and Fm7. The fifth staff contains notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. Above this staff are the chords Bb7, Eb7, Bbm7, Eb7, and Bbm7. The sixth staff is labeled 'NO CHORD' and contains notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. The seventh staff contains notes G4, A4, Bb4, C5, Bb4, A4, G4, with a fermata over the final G4. Above this staff is the 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 m6

G m $\Delta$ 7

C m7 C m $\Delta$ 7

E $\flat$ 7 A7 D7 G m6

# HEARTSONG

Med. 2 Even 8ths

FRED HERSCH

D/F# G ADD<sup>9</sup> D/F# G ADD<sup>9</sup>

D/F# G ADD<sup>9</sup> A

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

B m7 E7 A F#+7 B m7

E m7 A7 1. D/F# G ADD<sup>9</sup>

D/F# G ADD<sup>9</sup> 2

2. B/D# E ADD<sup>9</sup> B/D# E ADD<sup>9</sup>

HEARTSONG (P. 2)

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

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

C Δ 7                      B m 7                      E 7

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

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

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

VAMP



# HIGH HOPES

Medium Latin

BOB FRASER

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

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

D  $\Delta$  7                      F $\sharp$  7 $\flat$  9                      B m 7                      D 7

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

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

D m 7 $\flat$  5                      G 7 $\flat$  9                      C  $\Delta$  7                      F $\sharp$  7

B m                      G/B                      A/C $\sharp$                       D  $\Delta$  7

## HIGH HOPES (P. 2)

F  $\Delta$ 7

E m

A +7



D m

F 7

Bb  $\Delta$ 7

A +7



D m

Ab 7

G m

A 7b9

D  $\Delta$ 7

F# 7b9

B m7

D 7

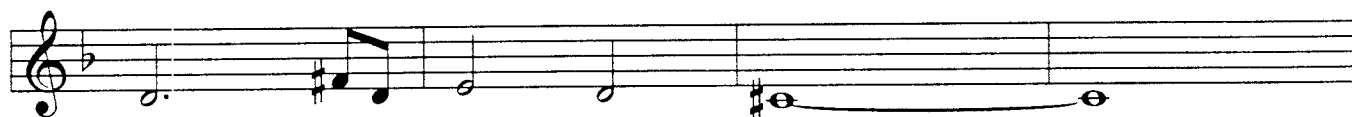


Ab m7b5

Db 7#9

Gb  $\Delta$ 7

F +7

Bb  $\Delta$ 7

C/Bb

F/A

Ab 7

Db  $\Delta$ 7

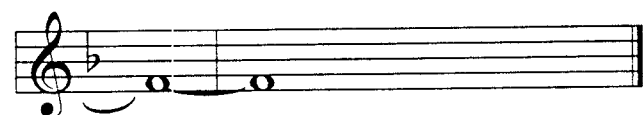
C +7

F m

⊕ A +7



⊕ A +7



# HIGHWIRE

## THE AERIALIST

CHICK COREA

Medium Up

F  $\Delta$ 7                      A +7 /E                      E $\flat$   $\Delta$ 7

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

D $\flat$ /E $\flat$                       A $\flat$   $\natural$ 6                      G7                      C  $\Delta$ 7

F  $\Delta$ 7                      E7  $\flat$ 9                      A m7

G $\flat$   $\Delta$ 7                      E $\flat$   $\natural$ 6

F  $\Delta$ 7                      A +7                      B $\flat$   $\Delta$ 7

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

HIGHWIRE (P.2)

D m7 G7 G#°7 F/A Bb F/C Eb7/Db



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



D m7 G7 F#m7



B m7 Bb7



A+7 Ab7 G7

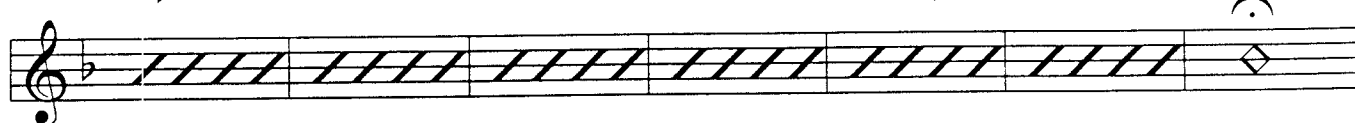


CHICK'S CODA

G7 Eb7 Am7



Ab7 Gm7 GbΔ7#11 Fm7



# H & H

Free Swing

PAT METHENY

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

- Staff 1: B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, G7, C7, F $\sharp$ 7
- Staff 2: B7, D $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D $\flat$ 7, G $\flat$ 7
- Staff 3: F7, B $\flat$ 7, B7, E7, B7, F $\sharp$ 7, C $\sharp$ 7
- Staff 4: F $\sharp$ 7, G7, D7, D $\flat$ 7, E $\flat$ 7, D $\flat$ 7, A $\flat$ 7, F7

The final measure of the fourth staff ends with a 2/4 time signature and a double bar line with repeat dots.

SOLO OVER B $\flat$  BLUES

# HOT HOUSE

Med. Up Bop

TADD DAMERON

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

# HOW ABOUT YOU

RALPH FREED  
BURTON LANE

Easy Swing

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

The musical score consists of ten staves of music in treble clef. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The music is written in a simple, rhythmic style consistent with the 'Easy Swing' tempo. Chords are indicated above the notes. The score concludes with a double bar line at the end of the tenth staff.

# HOW DEEP IS THE OCEAN

115

IRVING BERLIN

Easy Swing

The musical score consists of ten staves of piano accompaniment in 4/4 time, marked 'Easy Swing'. The key signature is B-flat major (two flats). The score includes various chords and rhythmic patterns:

- Staff 1: Chords: C m7, B°7, Eb6/Bb, A m7b5 (D7). Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Triplet markings (3) are present over the first and fifth measures.
- Staff 2: Chords: G m7, A m7b5 D7b9, G m7, D7/F# (triplet), F m7, Bb7. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Triplet markings (3) are present over the first and fifth measures.
- Staff 3: Chords: Bbm7, Eb7, Ebm7, Ab7. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 4: Chords: C m7b5, F7, B7, Bb7, D m7b5, G7b9. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 5: Chords: C m7, B°7, Eb6/Bb, A m7b5 (D7). Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Triplet markings (3) are present over the first and fifth measures.
- Staff 6: Chords: G m7, A m7b5 D7, G m7, D7/F# (triplet), F m7, Bb7. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Triplet markings (3) are present over the first and fifth measures.
- Staff 7: Chords: Bbm7, Abm7, G m7b5, C7b9, F m7, Db7. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Triplet markings (3) are present over the fifth measure.
- Staff 8: Chords: Eb6/Bb, G7/B (triplet), C m7, F7, Bb9 sus4, Bb7 (triplet), Eb6. Rhythmic pattern: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Triplet markings (3) are present over the second and seventh measures.



# HOW LONG HAS THIS BEEN GOING ON

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Am7                      Ab°7                      G<sup>9</sup> sus 4                      G<sup>7</sup>b9

C<sup>Δ</sup>7                      F7                      G/B                      Bb°7                      Am7                      Ab°7

1. Am7                      Eb<sup>9</sup>                      D<sup>9</sup>                      Bm7                      E<sup>7</sup>b9                      2. Am7                      Eb<sup>9</sup>                      D<sup>9</sup>

G<sup>Δ</sup>7                      G<sup>+</sup>7                      C<sup>Δ</sup>7                      F7                      C<sup>Δ</sup>7                      F7

C<sup>Δ</sup>7                      F7                      C<sup>Δ</sup>7                      C<sup>♯</sup>m7b5                      F<sup>♯</sup>7b9                      Bm7                      F<sup>♯</sup>7b9

Bm7                      F<sup>♯</sup>7b9                      Bm7                      F<sup>♯</sup>7b9                      Bm7                      Bb<sup>13</sup>                      Am7

Ab°7                      G<sup>9</sup> sus 4                      G<sup>7</sup>b9                      C<sup>Δ</sup>7                      F7                      G/B                      Bb°7

Am7                      Ab°7                      Am7                      Eb<sup>9</sup>                      D<sup>9</sup>                      G<sup>6</sup>

# 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 G6/9



# I CONCENTRATE ON YOU

COLE PORTER

Medium Swing

$E\flat\Delta 7$   $A\flat 7\#\text{11}$   
 $E\flat m7$   $\text{3}$   $D\flat m7$   $G\flat 7$   $B\Delta 7$   
 $F m7$   $\text{3}$   $B\flat 7\flat 9$   $E\flat m7$   $G\flat 7$   
 $B 7\#\text{11}$   $B\flat +7$   $B\flat 7$   $E\flat 9$   
 $E\flat\Delta 7$   $A\flat 7\#\text{11}$   
 $E\flat m7$   $\text{3}$   $D\flat m7$   $G\flat 7$   $B\Delta 7$   
 $A\flat m7$   $\text{3}$   $D\flat 7$   $G\flat\Delta 7$   $C 7$   
 $F 7$   $B\flat +7$   $B\flat 7$   $E\flat 9$   $E\flat 7$

## I CONCENTRATE (P.2)

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

# I FALL IN LOVE TOO EASILY

SAMMY CAHN  
JULE STYNE

Ballad

F m7   B $\flat$ 7   E $\flat$  $\Delta$ 7   C m7   D m7 $\flat$ 5   G 7 $\flat$ 9   C m7  
 D m7 $\flat$ 5   G 7 $\flat$ 9   C m7   D7   A $\flat$ 7 $\sharp$ 11   G $\Delta$ 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 $\flat$  $\flat$ 9

# I LEFT MY HEART IN SAN FRANCISCO

DOUGLAS CROSS  
GEORGE CORY

Swing Ballad

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

The musical score is written in 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 treble clef, a key signature of two flats, and a common time signature. The music is a swing ballad. The chords are indicated above the notes. The score ends with a double bar line on the eighth staff.

# I NEED YOU HERE

Ballad

MAKOTO OZONE

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

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

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

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

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

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

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







## I WISH YOU LOVE (P. 2)

F m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7 G m7 G $\flat$  $\circ$ 7

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

A $\flat$  $\Delta$ 7 A $\flat$ m7 D $\flat$ 7 E $\flat$  $\flat$ 9 D $\flat$ 9 C7 $\flat$ 9

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

F m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7 G m7 G $\flat$  $\circ$ 7

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

# I'LL BE AROUND

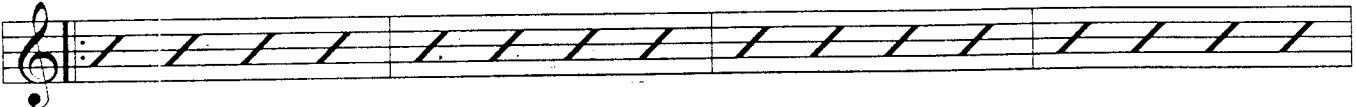
ALEC WILDER

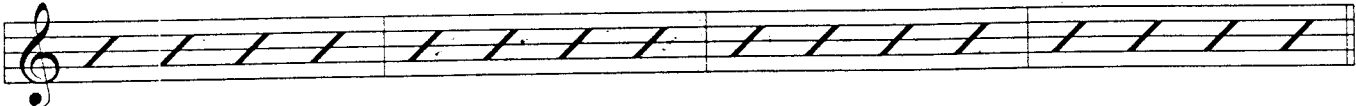
Medium Swing

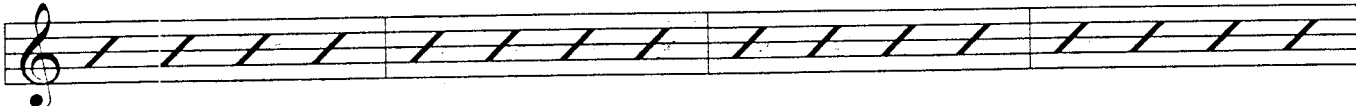
C $\Delta$ 7 F $\Delta$ 7    E m7 A m7    D m7 A $\flat$ 7 $\sharp$ 11    G7 sus4 G7  
 C $\Delta$ 7 A m7    D m7 G13    C $\flat$ 9 A m7    D m7 G7  
 C $\Delta$ 7 F $\Delta$ 7    E m7 A m7    D m7 A $\flat$ 7 $\sharp$ 11    G7 sus4 G7  
 C $\Delta$ 7 A m7    D m7 G13    C $\Delta$ 7 D m7 E $\flat$ 7 C/E  
 A $\flat$ m7 G m7 C13    A $\flat$ m7 G m7 C7 sus4 C7    F $\Delta$ 7  
 E $\flat$ m7 D m7 G13    E m7 E $\flat$ 7    D m7 G13  
 C $\Delta$ 7 F $\Delta$ 7    E m7 A m7    D m7    A $\flat$ 7 $\sharp$ 11 G7  
 E m7 A m7    D m7 G13    C $\flat$ 9

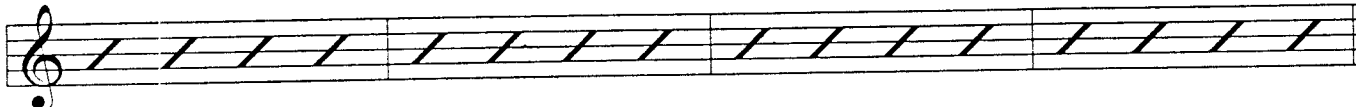
## I'LL BE AROUND (P. 2)

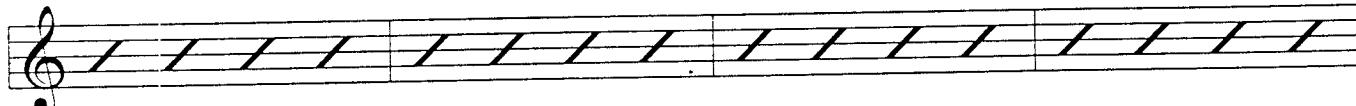
## BLOWING CHANGES


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



C  $\Delta$ 7      D m7    G 13    C 9    A m7    D m7    G 7  



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


C  $\Delta$ 7    A m7    D m7    G 13    C  $\Delta$ 7  


G m7      C 13      G m7    C 7    F  $\Delta$ 7  


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


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


E m7    A m7    D m7    G 13    C  $\Delta$ 7    A m7    D m7    G 7  


# I LOVES YOU

## PORGY

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

The musical score is written in G major, 4/4 time, and consists of ten staves of music. Each staff begins with a set of chords. The chords are: C<sup>9</sup> sus<sup>4</sup>, F<sup>Δ</sup>7, D m<sup>7</sup>, B<sup>b</sup>Δ<sup>7</sup>, G m<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>7, A m<sup>7</sup>, D<sup>7</sup>, G m<sup>7</sup>, D<sup>7</sup> #<sup>9</sup>, G m<sup>7</sup>, C<sup>9</sup> sus<sup>4</sup>, F<sup>6</sup>/<sub>9</sub>, B m<sup>7</sup> b<sup>5</sup>, E<sup>7</sup> b<sup>9</sup>, A m<sup>7</sup>, F<sup>#</sup> m<sup>7</sup> b<sup>5</sup>, B m<sup>7</sup> b<sup>5</sup>, E<sup>7</sup> b<sup>9</sup>, A m<sup>7</sup>, F<sup>#</sup> m<sup>7</sup> b<sup>5</sup>, D m<sup>7</sup>, G +<sup>7</sup>, C m<sup>7</sup>, A m<sup>7</sup> b<sup>5</sup>, A<sup>b</sup>7, G +<sup>7</sup>, B<sup>b</sup>7 #<sup>11</sup>, A +<sup>7</sup>, A<sup>b</sup>7 #<sup>11</sup>, G +<sup>7</sup>, C<sup>9</sup> sus<sup>4</sup>, F<sup>Δ</sup>7, D m<sup>7</sup>, B<sup>b</sup>Δ<sup>7</sup>, G m<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>7, A m<sup>7</sup>, D<sup>7</sup>, G m<sup>7</sup>, D<sup>7</sup> #<sup>9</sup>, G m<sup>7</sup>, C<sup>9</sup> sus<sup>4</sup>, F<sup>6</sup>/<sub>9</sub>.

# I'LL BE SEEING YOU

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

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



# I'LL CLOSE MY EYES

BUDDY KAYE  
BILLY REID

Medium Swing

Chord progression for the first staff: F $\Delta$ 7, E m7, A7

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

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

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

Chord progression for the fifth staff: F $\Delta$ 7, E m7, A7

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

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

Chord progression for the eighth staff: G7, G m7, C7, F $\flat$  $\circ$ 6

Additional notation: A triplet of eighth notes is marked with a '3' above the staff in the fourth measure of the third staff.

# I'LL TAKE ROMANCE

131

OSCAR HAMMERSTEIN II  
BEN OAKLAND

Medium Swing

Chord symbols for the first staff:  $F_9^{\flat}$   $Dm^7$   $Gm^7$   $C^7$   $Am^7$   $A\flat^7$   $D\flat\Delta^7$   $G\flat^7$

Chord symbols for the second staff:  $A+7\flat^9$   $D7\flat^9$   $Gm^7$   $C^7$   $F_9^{\flat}$   $Dm^7$   $Gm^7$   $C^7$

Chord symbols for the third staff:  $F_9^{\flat}$   $Dm^7$   $Gm^7$   $C^7$   $Am^7$   $A\flat^7$   $D\flat\Delta^7$   $G\flat^7$

Chord symbols for the fourth staff:  $A+7\flat^9$   $D7\flat^9$   $Gm^7$   $C^7$   $F_9^{\flat}$

Chord symbols for the fifth staff:  $E\flat m^7$   $A\flat^7$   $D\flat\Delta^7$   $B\flat m^7$   $E\flat m^7$   $A\flat^7$   $D\flat^{\circ}7$   $D\flat\Delta^7$

Chord symbols for the sixth staff:  $F\sharp^7$   $B\Delta^7$   $E^7$   $A+7\flat^9$   $D7\flat^9$   $Gm^7$   $C^7$

Chord symbols for the seventh staff:  $F_9^{\flat}$   $Dm^7$   $Gm^7$   $C^7$   $Am^7$   $A\flat^7$   $D\flat\Delta^7$   $G\flat^7$

Chord symbols for the eighth staff:  $A+7\flat^9$   $D7\flat^9$   $Gm^7$   $C^7$   $F_9^{\flat}$



# I'M GLAD THERE IS YOU

PAUL MADEIRA  
JIMMY DORSEY

Ballad

F Δ7 F m7

G m7 C 7 sus 4 C 7 F Δ7 G m7 C 7

F Δ7 A m7 A b o 7 G m7 C 7 B b 7

A 7 A +7 D 9 D 7 b 9 G 7 G +7 C 9 F 7 sus 4

B b 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 6 9

# I'M OLD FASHIONED

133

JOHNNY MERCER

JEROME KERN

Medium Swing

F  $\Delta$ 7 D+7 G m7 C7 F  $\Delta$ 7 D+7 G m7 C7

F  $\Delta$ 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  $\Delta$ 7 D m7 G m7 C7 F  $\Delta$ 7 B m7 $\flat$ 5 E7

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

F  $\Delta$ 7 D+7 G m7 C7 F  $\Delta$ 7 D+7 G m7 C7

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

F  $\Delta$ 7/C D m7 G m7 C7 F  $\Delta$ 7

# I'M THROUGH WITH LOVE

GUS KAHN  
MATT MALNECK  
FUD LIVINGSTON

Ballad

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

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

1.  $F m7$   $B\flat 7$   $E\flat\Delta 7$   $F m7$   $B\flat 7$  | 2.  $F m7$   $B\flat 7$

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

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

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

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

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

Detailed description: This is a sheet music page for the ballad 'I'm Through with Love'. It features ten staves of music in a single system, all in the key of B-flat major (three flats) and 4/4 time. The notation includes treble clefs, a common time signature, and various musical symbols such as repeat signs, first and second endings, and triplet markings. The chord progression is indicated by letters and numbers above the notes, including complex chords like  $E\flat\Delta 7$ ,  $A\flat\Delta 7$ ,  $A m 7\flat 5$ , and  $E\flat 6$ . The piece concludes with a final whole note chord on the tenth staff.

# I'VE GOT A CRUSH ON YOU

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

D m<sup>7</sup> D<sup>b</sup>°<sup>7</sup> C m<sup>7</sup> F<sup>7</sup> D m<sup>7</sup> D<sup>b</sup>°<sup>7</sup>  
 C m<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ<sup>7</sup> G m<sup>7</sup> C<sup>7</sup>  
 G m<sup>7</sup> C<sup>7</sup> C m<sup>7</sup> F<sup>7</sup> D m<sup>7</sup> D<sup>b</sup>°<sup>7</sup>  
 C m<sup>7</sup> F<sup>7</sup> D m<sup>7</sup> D<sup>b</sup>°<sup>7</sup> C m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup><sup>7</sup>  
 D m<sup>7</sup> G m<sup>7</sup> C<sup>7</sup> B<sup>b</sup>/F G m<sup>7</sup>  
 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>9</sub>

# I'VE GOT THE WORLD ON A STRING

TED KOEHLER  
HAROLD ARLEN

Medium Swing

F $\Delta$ 7 E $\flat$ 7 D7 Gm7 E $\flat$ 7 $\sharp$ 11 F $\Delta$ 7 B $\flat$ 7 $\sharp$ 11  
 Am7 A $\flat$ m7 Gm7 C7 F $\sharp$ 7 Gm7 C7  
 F $\flat$ 9 1. Gm7 C7 2. F $\flat$ 9  
 Em7 A7 Am7 D7  
 Dm7 G7 Gm7 C7  
 F $\Delta$ 7 E $\flat$ 7 D7 Gm7 E $\flat$ 7 $\sharp$ 11 F $\Delta$ 7 B $\flat$  $\Delta$ 7  
 Am7 A $\flat$ m7 Gm7 D7 Gm7 C7 F $\flat$ 9

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of eight staves of music. The first staff begins with a repeat sign and contains the first two measures. The second staff contains the next four measures. The third staff features a first ending (1. Gm7 C7) and a second ending (2. F $\flat$ 9). The fourth staff contains the next four measures. The fifth staff contains the next four measures. The sixth staff contains the next four measures. The seventh staff contains the next four measures. The eighth staff concludes the piece with a final measure.

## BLOWING CHANGES

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

F $\Delta$ 7 D7 G m7 C7 F $\Delta$ 7 A m7 A $\flat$ m7  
 G m7 C7 F $\Delta$ 7 G m7 C7  
 F $\Delta$ 7 D7 G m7 C7 F $\Delta$ 7 A m7 A $\flat$ m7  
 G m7 C7 F $\Delta$ 7  
 E m7 A7 A m7 D7  
 D m7 G7 G m7 C7  
 F $\Delta$ 7 D7 G m7 C7 F $\Delta$ 7 A m7 A $\flat$ m7  
 G m7 C7 F $\Delta$ 7 D7 G m7 C7

# I'VE GOT YOU UNDER MY SKIN

COLE PORTER

Medium Swing

F m<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  $\Delta$ <sup>7</sup> C<sup>7</sup>

F m<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  $\Delta$ <sup>7</sup> C<sup>7</sup>

F m<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  $\Delta$ <sup>7</sup> C<sup>7</sup>

F m<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  $\Delta$ <sup>7</sup> C<sup>7</sup>

F m<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$  $\Delta$ <sup>7</sup> C<sup>7</sup>

F m<sup>7</sup> $\flat$ <sup>5</sup> B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup> E $\flat$  $\Delta$ <sup>7</sup>

D m<sup>7</sup> G<sup>7</sup> C $\Delta$ <sup>7</sup>

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

F m7                      F m7/B $\flat$    B $\flat$ 7                      E $\flat$  $\Delta$ 7                      C7 $\flat$ 9

3                      3                      3                      3                      3                      3                      3

F m7                      F m7/B $\flat$    B $\flat$ 7                      E $\flat$  $\Delta$ 7                      G7

3                      3                      3                      3                      3                      3

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

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

A $\flat$  $\Delta$ 7                      D $\flat$ 7                      E $\flat$  $\Delta$ 7                      G m7 $\flat$ 5   C7 $\flat$ 9

F m7                      B $\flat$ 7                      E $\flat$  $\Delta$ 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 to indicate the harmonic accompaniment. The chords are as follows:

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

# I'VE NEVER BEEN IN LOVE BEFORE

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FRANK LOESSER

Ballad

B $\flat$ <sub>9</sub><sup>6</sup> G m7 C m7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7 $\sharp$ 11 D m7 G+7



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



B $\flat$ <sub>9</sub><sup>6</sup> G m7 C m7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7 $\sharp$ 11 D m7 G7



C m7 C m7 F7 B $\flat$  $\Delta$ 7 F m7 B $\flat$ +7



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



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



B $\flat$ <sub>9</sub><sup>6</sup> G m7 C m7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7 $\sharp$ 11 D m7 G7



C m7 C m7 F7 B $\flat$ <sub>9</sub><sup>6</sup>



*ILL WIND*TED KOEHLER  
HAROLD ARLEN

## Ballad

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

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

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

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

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

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

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

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

$B\flat\Delta 7$

# IN A CAPRICORNIAN WAY

Bright 3

WOODY SHAW

Em7 Am<sup>6</sup> Em7 F<sup>#</sup>m<sup>7</sup>  
 Em7 F<sup>7</sup><sup>#</sup>11 Em7 B<sup>7</sup>  
 G<sup>7</sup> sus 4 F<sup>7</sup> sus 4 G<sup>7</sup> sus 4 F<sup>7</sup> sus 4  
 G<sup>7</sup> sus 4 F<sup>7</sup> sus 4 A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7  
 A<sup>m</sup>7 B<sup>b</sup>m<sup>7</sup> A<sup>m</sup>7 F<sup>7</sup> sus 4  
 C<sup>#</sup>7 sus 4 F<sup>7</sup> sus 4 F<sup>#</sup>7 sus 4/A E<sup>b</sup>+7<sup>#</sup>9 D+7<sup>#</sup>9  
 Em7 Am<sup>6</sup> Em7 F<sup>#</sup>m<sup>7</sup>  
 Em7 F<sup>7</sup><sup>#</sup>11 Em7 B<sup>7</sup>b<sup>9</sup>  
 G<sup>7</sup> sus 4 F<sup>7</sup> sus 4 G<sup>7</sup> sus 4 F<sup>7</sup> sus 4  
 G<sup>7</sup> sus 4 F<sup>7</sup> sus 4 A<sup>b</sup>m<sup>7</sup> D+7

# IN HER FAMILY

Ballad

PAT METHENY  
LYLE MAYS

A m7 G m7 F Δ7 E m7

Musical staff 1: Treble clef, key signature of two flats, common time. The staff contains the first line of the melody with notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4.

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

Musical staff 2: Treble clef, key signature of two flats, common time. The staff contains the second line of the melody with notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. There are triplets over the last two notes of the line.

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

Musical staff 3: Treble clef, key signature of two flats, common time. The staff contains the third line of the melody with notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The first ending is marked with a box and '1. F Fine'.

2. F Db Eb/Db B Δ7

Musical staff 4: Treble clef, key signature of two flats, common time. The staff contains the fourth line of the melody with notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The second ending is marked with a box and '2. F'.

Db/Cb A Δ7 F/Eb G m7

Musical staff 5: Treble clef, key signature of two flats, common time. The staff contains the fifth line of the melody with notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4.

E m7 B m7 Eb m7

Musical staff 6: Treble clef, key signature of two flats, common time. The staff contains the sixth line of the melody with notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4.

Bb m7 D m7 A m7 F Δ7 #11/A

Musical staff 7: Treble clef, key signature of two flats, common time. The staff contains the seventh line of the melody with notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line and the instruction 'D.C. al Fine'.

## ENDING

F

Musical staff 8: Treble clef, key signature of two flats, common time. The staff contains the ending melody with notes: D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line and a fermata over the final note.

# IN LOVE IN VAIN

145

LEO ROBIN  
JEROME KERN

Easy Swing

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

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

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

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

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

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

$E\flat\Delta7$   $Em7\flat5$   $A7\flat9$   $Dm7$   $A\flat7\sharp11$   $G7$

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

# IN THE DAYS OF OUR LOVE

Ballad

MARIAN McPARTLAND

Am E7<sup>b</sup>9 Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>7

E7<sup>b</sup>9 Am E7<sup>b</sup>9 Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>7 F<sup>Δ</sup>7

E7<sup>b</sup>9 Am sus Am F<sup>Δ</sup>7 D<sup>7</sup> Dm<sup>7</sup> F/G

C<sup>Δ</sup>7 F<sup>Δ</sup>7 C<sup>#</sup>m Dm<sup>7</sup> Esus

Am<sup>7</sup> E7<sup>b</sup>9 Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>7 E7<sup>b</sup>9

Am<sup>7</sup> F/A Am<sup>6</sup> D7<sup>#</sup>11

## IN THE DAYS... (P. 2)

F/G G<sup>7</sup> C<sup>Δ7</sup> F<sup>Δ7</sup> B<sup>m7b5</sup> B<sup>bΔ7#11</sup> A<sup>m7</sup> F/A

A<sup>m7</sup> D<sup>7</sup> F/G C<sup>Δ7</sup> F<sup>Δ7</sup> B<sup>m7</sup> B<sup>bΔ7#11</sup> A<sup>m sus</sup>

A<sup>m</sup> F<sup>Δ7</sup> C<sup>#m</sup> D<sup>m7</sup> D<sup>m7/C</sup>

B<sup>m7b5</sup> E<sup>7b9</sup> A<sup>m7</sup> E<sup>7b9/A</sup> A<sup>m7</sup> D<sup>7</sup>

D<sup>m7</sup> G<sup>7</sup> C<sup>Δ7</sup> F<sup>Δ7</sup> B<sup>m7b5</sup> E<sup>7#9</sup> A<sup>m</sup> ⊕ B<sup>m7b5</sup> D/E

⊕ F<sup>Δ7/A</sup> C<sup>#m</sup> C<sup>Δ7</sup> B<sup>m7</sup> B<sup>bΔ7#11</sup> A<sup>Δ7</sup>



# INDIAN SUMMER

AL DUBIN  
VICTOR HERBERT

Easy Swing

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

- Staff 1: G Δ7, Am7, D7<sub>3</sub>, G Δ7, C7#11, 3
- Staff 2: Bm7, Bb°7, Am7, D7, 3
- Staff 3: F#m7b5, B7#9, Em7, A7, 3, 3
- Staff 4: Em7, A7, Am7, D7, 3, 3
- Staff 5: G Δ7, Am7, D7<sub>3</sub>, G Δ7, C7#11, 3
- Staff 6: Bm7, Bb°7, Am7, F7, 3, 3
- Staff 7: G Δ7, B7#11, Em7, Eb7, Bbm7, Eb, 3, 3, 3, 3
- Staff 8: Bm7, Bb7, Am7, D7<sub>3</sub>, G<sub>9</sub>

# IRV'S AT MIDNIGHT

ERNIE KRIVDA

Med. Swing

Cm7 Ab7

Dm7b5 G+7 1. Cm7 Eb7 Ab7 G7

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

Eb7 G7 Cm7 Db7 B7

Bb7 Ab7 G+7 Ab7 G+7 Ab7

G+7 Ab7 G7 Cm7

Ab7 Dm7b5

G+7 Cm7 Eb7 Ab7 G7

Cm7

Cm7

# ISFAHAN

Ballad or Medium Swing

BILLY STRAYHORN

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

- Staff 1:  $D\flat\Delta 7$ ,  $B\flat\Delta 7$ ,  $B\flat+7$ ,  $E\flat 9$  (with triplet 3)
- Staff 2:  $A\Delta 7$ ,  $A\flat+7$ ,  $D\flat\Delta 7$  (with triplet 3)
- Staff 3:  $G m 7\flat 5$ ,  $C 7\flat 9$ ,  $F m 6$  (with triplet 3)
- Staff 4:  $A m 7\flat 5$ ,  $D 7\flat 9$ ,  $G m 6$ ,  $G m 7\flat 5$  (with triplet 3)
- Staff 5:  $C + 7\flat 9$ ,  $F\Delta 7$ ,  $E\Delta 7$ ,  $E\flat\Delta 7$ ,  $D 7$  (with triplet 3)
- Staff 6:  $D\flat\Delta 7$ ,  $B\flat\Delta 7$ ,  $B\flat+7$ ,  $E\flat 9$  (with triplet 3)
- Staff 7:  $A\Delta 7$ ,  $A\flat+7$ ,  $D\flat 7\sharp 11$
- Staff 8:  $G\flat\Delta 7$ ,  $C + 7\flat 9$ ,  $F 7\sharp 11$ ,  $B\flat 7$  (with triplet 3)
- Staff 9:  $E\flat 9$ ,  $A\flat 7\flat 9$ ,  $A\flat+7$ ,  $D\flat\Delta 7$

# IT NEVER ENTERED MY MIND

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LORENZ HART  
RICHARD RODGERS

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 the first staff, the following chords are indicated: F, F+, F6, F+, F, F add9, F6, F add9. Above the second staff: F6, BbΔ7, F/A, D7, G7, Gm7 C7. Above the third staff: FΔ7, B7#11, BbΔ7, C/Bb, F/A, AbΔ7, Gm7, C7. Above the fourth staff: F6, BbΔ7, F/A, Ab7, G7, Gm7, C7. Above the fifth staff: FΔ7, Dm7, Gm7, C7, FΔ7/C, Gm7/C. Above the sixth staff: FΔ7, Gm7, Am7, Bm7b5, E7, Am7, Ab7, Gm7, C7. Above the seventh staff: FΔ7, B7#11, BbΔ7, C/Bb, F/A, AbΔ7, Gm7, C7. Above the eighth staff: F6, BbΔ7, Eb7, D7b9, Gm7, C7 sus4, C7. Above the ninth staff: Am7, D7, Gm7, C7, FΔ7. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes marked with a '7' indicating a specific fingering or articulation.

# IT'S ALL RIGHT WITH ME

Medium Swing

COLE PORTER

Chord changes for the first staff: Cm, Cm $\Delta$ 7, Cm7, Cm6

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

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

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

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

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

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

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

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

# IT'S YOU OR NO ONE

SAMMY CAHN  
JULE STYNE

Medium Swing

G m7 C7 F Δ7 B♭7 A m7 D7

G m7 C7 F Δ7

B♭ m7 E♭7 A♭ Δ7 G +7

C/G D m7 G7 G m7 C7

G m7 C7 F Δ7 B♭7 A m7 D7

G m7 C7 C m7 F7

B m7♭5 B♭ m7 E♭7 A m7 D m7 B♭ m7 E♭7

G m7 C7 F 6

# A JAPANESE WALTZ

Medium

CHICK COREA

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



# JERSEY BOUNCE

BOBBY PLATER  
TINY BRADSHAW  
EDWARD JOHNSON

Medium Swing

The musical score for "Jersey Bounce" is presented in ten staves of music. The key signature is one flat (B-flat major / F minor) and the time signature is 4/4. The tempo is marked as "Medium Swing".

The chord progressions for each staff are as follows:

- Staff 1:  $F_9^6$  (measures 1-4),  $G7$  (measures 5-8)
- Staff 2:  $Gm7$  (measures 1-4),  $C7$  (measures 5-8)
- Staff 3:  $F_9^6$  (measures 1-4),  $G7$  (measures 5-8)
- Staff 4:  $Gm7$  (measures 1-4),  $C7$  (measures 5-8)
- Staff 5:  $F_9^6$  (measures 1-4),  $D\flat7$  (measures 5-8)
- Staff 6:  $F7$  (measures 1-4),  $E\flat7$  (measures 5-8)
- Staff 7:  $D\flat7$  (measures 1-4),  $C+7$  (measures 5-8)
- Staff 8:  $F_9^6$  (measures 1-4),  $G7$  (measures 5-8)
- Staff 9:  $Gm7$  (measures 1-4),  $C7$  (measures 5-8)
- Staff 10:  $F_9^6$  (measures 1-4),  $D\flat7$  (measures 5-8)

# JIVE SAMBA

Med. Rock

NAT ADDERLEY

The musical score for "Jive Samba" by Nat Adderley is presented in six staves of music. The key signature is G minor (one flat) and the time signature is 4/4. The score includes the following elements:

- Staff 1:** Starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure contains a repeat sign. The second measure is marked with the chord  $F7\sharp9$ . The staff continues with a melodic line of eighth and quarter notes.
- Staff 2:** Continues the melodic line. A first ending bracket labeled "1." spans the final two measures of the staff.
- Staff 3:** A second ending bracket labeled "2." spans the first two measures. The first measure is marked with  $F7\sharp9$ , the second with  $B\flat7$ , and the third with  $F7\sharp9$ . The staff continues with a melodic line.
- Staff 4:** Continues the melodic line, marked with  $F7\sharp9$  at the beginning.
- Staff 5:** Continues the melodic line, marked with  $B\flat7$  and  $F7\sharp9$  at the beginning.
- Staff 6:** Continues the melodic line, marked with  $F7\sharp9$  at the beginning.

# JITTERBUG WALTZ

"FATS" WALLER

Swing 3

Eb $\Delta$ 7  
 Ab7  
 Eb $\Delta$ 7  
 Gm7 C7 Gm7 C7  
 F7  
 Abm7 Db7 Bb7  
 F7 Bb7  
 1. Gm7 C7b9 Fm7 Bb7 | 2. Eb $\flat$ 6 Ab $\Delta$ 7  
 C7 B7 Bb7 Eb $\flat$ 6 Ab $\Delta$ 7 Db7  
 Gm7 C7b9 F7 Bb7

## JITTERBUG WALTZ (P. 2)

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

The musical score consists of ten staves of music in 3/4 time, written in the key of E-flat major (three flats). The notation includes various chord symbols such as Eb $\Delta$ 7, Ab $\Delta$ 7, Db7, Gm7, C7, F7, Bb7, Eb $\flat$ 9, Bb9 sus 4, Ab7, Eb $\Delta$ 7, Gm7, C7, F7, Abm7, Db7, Bb7, F7, Bb7, Eb $\flat$ 9, Ab $\flat$ 9, C7, B7, and Bb7. The score features eighth-note patterns, triplet markings (indicated by a '3' over a group of notes), and a final double bar line.



## JUST ...THINGS (P. 2)

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

# JULIAN

Ballad (Not Too Slow)

PEPPER ADAMS  
GEORGE MRAZ

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

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

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

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

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

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

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

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

# JUST SQUEEZE ME

LES GAINES  
DUKE ELLINGTON

Medium Swing

F $\Delta$ 7 Gm7 Am7 Gm7 F $\Delta$ 7 Gm7 Am7 D7

Gm7 C7 F $\Delta$ 7 1. Gm7 C7

2. F $\Delta$ 7 F7<sub>3</sub> Cm7 F7<sub>3</sub> Cm7 F7

B $\flat$  $\Delta$ 7<sub>3</sub> G7<sub>3</sub> Dm7

G7 Dm7 Gm7 C7

F $\Delta$ 7 Gm7 Am7 Gm7 F $\Delta$ 7 Gm7 Am7 D7

Gm7 C7 F $\Delta$ 7







# THE LADY IS A TRAMP

LORENZ HART  
RICHARD RODGERS

Medium to Fast Swing

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

Chord symbols above the staves:

- Staff 1: C $\Delta$ 7, A7 $\flat$ 9, Dm7, G7
- Staff 2: C $\Delta$ 7, A7 $\flat$ 9, Dm7, G7
- Staff 3: C7 sus 4, Gm7, C7, F $\Delta$ 7, B $\flat$ 7 sus 4, B $\flat$ 7
- Staff 4: Em7, A7, Dm7, G7, 1. C $\flat$ 6, A+7, Dm7, G7
- Staff 5: 2. C $\flat$ 6, Dm7, (F $\sharp$ m7 B7), G7, Em7
- Staff 6: A7, Dm7, G7, B $\flat$ 7 $\sharp$ 11, A7, Dm7, G7
- Staff 7: C $\Delta$ 7, A7 $\flat$ 9, Dm7, Bm7 $\flat$ 5, E7
- Staff 8: Am7, Dm7, G7, C $\Delta$ 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 $\Delta$ 7 F7 $\sharp$ 11 Em7 A7 Dm7 Em7

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

A7 Am7 D7 Am7

D7 Am7 D7 A $\flat$ 6

# LEAP OF FAITH

Bright Swing

CHUCK ISRAELS

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

# LI'L DARLIN'

NEAL HEFTI

Swing Ballad

G  $\dot{=}$   $D\flat 9 \#11$   $C 7 \text{ sus } 4$   $A m 7$   
 $D 7 \text{ sus } 4$   $D 7 \flat 9$   $G 9$   $D\flat 9 \#11$   $C 7 \text{ sus } 4$   $F 7$   
 $B 7 \#11$   $B\flat 6$   $B\flat m 6$   $F/C$   $C m 7$   $F 7$   
 $B\flat 6$   $B\flat m 6$   $A m 7 \flat 5$   $D 7 \flat 9$  1.  $G 9$   $D\flat 9 \#11$   
 $G 7$   $G m 7$   $C 7$   $A m 7 \flat 5$   $D 7 \flat 9$   
 2.  $G 9$   $D\flat 9 \#11$   $C 7 \text{ sus } 4$   $C 7$   $F 9$   $A m 7$   $D 7 \flat 9$   
 3.  $G 9$   $D\flat 9 \#11$   $C 7 \text{ sus } 4$   $C 7$   $F 9$   
 $A m 7 \flat 5$   $D 7 \flat 9$   $G 9$   $D\flat 9 \#11$   $C 7 \text{ sus } 4$   $C 7$   
 $F 9$   $B\flat m 7 / E\flat$   $D m 7$   $D\flat \Delta 7$   $G m 7 / C$   $F 9$

# LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

G<sup>6</sup><sub>9</sub> G<sup>7</sup> C<sup>m7</sup> F<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup>  
 G<sup>Δ7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>Δ7</sup> E<sup>m7</sup> A<sup>m7</sup> D<sup>7</sup>  
 G<sup>6</sup><sub>9</sub> G<sup>7</sup> C<sup>m7</sup> F<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup>  
 G<sup>Δ7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>Δ7</sup>  
 C<sup>#m7</sup> F<sup>#7</sup> B<sup>m7</sup> E<sup>7</sup>  
 A<sup>m7</sup> D<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup>  
 G<sup>6</sup><sub>9</sub> G<sup>7</sup> C<sup>m7</sup> F<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup>  
 G<sup>Δ7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>Δ7</sup>

# LITTLE WILLIE LEAPS

Bright Bop

CHARLIE PARKER

Fm7 Gm7 C7 Am7 D7<sup>b9</sup>  
 Gm7 C7<sup>b9</sup> F $\Delta$ 7 Gm7 C7  
 Am7 D7<sup>b9</sup> Bm7 E7  
 Am7 D7 Gm7 C7 1. F $\Delta$ 7  
 Em7 A7 Dm7 G7 Gm7 C7  
 2. F $\frac{6}{9}$  Gm7 C7 F $\frac{6}{9}$



# LITTLE FACE

ERNIE KRIVDA

Ballad

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

## LITTLE FACE (P. 2)

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

# LITTLE GIRL BLUE

LORENZ HART  
RICHARD RODGERS

Medium Swing

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

## LITTLE GIRL BLUE (P. 2)

F<sub>9</sub> Dm<sup>-</sup> Gm<sup>7</sup> C<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> Gm Am B<sup>b</sup>6 B<sup>o</sup>7

F/C A<sup>b</sup>7 Gm<sup>7</sup> C<sup>7</sup> 1. F<sub>9</sub><sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

2. F<sub>9</sub><sup>6</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> FΔ<sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> E<sup>b</sup>7<sup>#11</sup> D<sup>7</sup>

D<sup>b</sup>7<sup>#11</sup> C<sup>7</sup> F<sub>9</sub><sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup><sub>sus4</sub> C<sup>7</sup> F<sub>9</sub><sup>6</sup>

# THE LONG VIEW

Slow Latin  
Sempre Legato

PAUL FERGUSON

C<sup>6</sup>/G      D<sup>b</sup><sup>6</sup>/C      D<sup>6</sup>/C      G 7<sup>b</sup>9

C<sup>°</sup>7    C<sup>6</sup>    F<sup>Δ</sup>7    E<sup>b</sup>7 sus 4    D<sup>Δ</sup>7    G<sup>Δ</sup>7    3

B<sup>Δ</sup>7/C    C<sup>Δ</sup>7    B7<sup>b</sup>9    B+7    E<sup>m</sup>7    A7<sup>b</sup>9    3

A<sup>13</sup>/D    D+7<sup>#</sup>9    G+7<sup>#</sup>9    C<sup>°</sup>7    C<sup>m</sup>7    F7    3

D7<sup>#</sup>9    G7 sus 4    G<sup>13</sup>    G<sup>b</sup>6    F<sup>m</sup>7    B<sup>b</sup>7<sup>#</sup>11    3

D<sup>b</sup>/C    C<sup>6</sup>    F+7    F<sup>Δ</sup>7    E<sup>b</sup>9 sus 4    D<sup>Δ</sup>7    G<sup>Δ</sup>7    3

B<sup>b</sup>Δ7/C    C<sup>Δ</sup>7    B7<sup>b</sup>9    B+7    A<sup>b</sup>Δ7/E    E<sup>m</sup>7    A7<sup>b</sup>9    3

A<sup>13</sup>/D    D+7<sup>#</sup>9    G+7<sup>#</sup>9    C<sup>°</sup>7    C<sup>m</sup>7    F7    3



# THE LOOP

Medium

CHICK COREA

The musical score for "The Loop" is written in 3/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The chord symbols are as follows:

- Staff 1: F $\Delta$ 7, D m7, G m7, C7C $\sharp$  $^{\circ}$ 7, D m7
- Staff 2: D m7/C, B m7 $\flat$ 5, B $\flat$  m $\Delta$ 7, B $\flat$   $\Delta$ 7/A, A $\flat$  $^{\circ}$ 7, G m7
- Staff 3: A7, D m7, E7, A m7, D7, G m7, C7
- Staff 4: F $\Delta$ 7, D m7, G m7, C7C $\sharp$  $^{\circ}$ 7, D m7
- Staff 5: D m7/C, B m7 $\flat$ 5, B $\flat$  m $\Delta$ 7, F/A, A $\flat$  $^{\circ}$ 7
- Staff 6: G m7, A7, D m7, G7, G m7
- Staff 7: C7, B7 $\sharp$ 11, B $\flat$   $\Delta$ 7, B $^{\circ}$ 7, F/C, B $\flat$  m7/D $\flat$
- Staff 8: D m7, B $\flat$  m7/D $\flat$ , F/C (4), B $^{\circ}$ 7
- Staff 9: B $\flat$   $\Delta$ 7, E $\flat$ 7, A m7, D7
- Staff 10: A $\flat$  m7, D $\flat$ 7, G m7, C7







# LOVERS RAIN DANCE

181

Med. Swing

CHIP STEPHENS

Chord symbols and performance markings in the score include:  $B\flat\Delta 7$ ,  $A m 7 b 5$ ,  $D 7 b 9$ ,  $G m 7$ ,  $D\flat/G\flat$ ,  $F m 7$ ,  $B\flat + 7 \# 9$ ,  $E\flat\Delta 7 \# 11$ ,  $D m 7$ ,  $G 7 \# 11 \flat 9$ ,  $G\flat + 7 \# 9$ ,  $C m 7 / F$ ,  $F + 7 \# 9$ ,  $B \Delta 7$ ,  $F \# \Delta 7$ ,  $E \Delta 7$ ,  $E\flat \Delta 7$ ,  $D\flat \Delta 7$ ,  $G m 7$ ,  $A + 7 \# 9$ ,  $D \Delta 7$ ,  $D.S. al Coda$ ,  $E m 7 b 5$ ,  $E\flat m 7$ ,  $D \Delta 7$ ,  $B \Delta 7$ ,  $C m 7$ ,  $F 7 b 9$ ,  $B\flat \Delta 7 \# 11$ , *rit.*, and *fill*.

SOLO ON ENTIRE FORM (fermatas on last X only)

# LOVE WALKED IN

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Bright Swing

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

## LOVE WALKED IN (P. 2)

## BLOWING CHANGES

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

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

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

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

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

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

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

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

# LULLABY OF THE LEAVES

JOE YOUNG  
BERNICE PETKERE

Medium Swing

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

# LULU'S BACK IN TOWN

185

AL DUBIN  
HARRY WARREN

Medium Swing

C7 F7 Bb7 EbΔ7 C7 F7

Bb7 EbΔ7 G+7 AbΔ7 A°7 EbΔ7/Bb C7

F7 Bb7 sus4 Bb7 1. Eb6/9 2. Eb6/9

AbΔ7 A°7 Eb/Bb Eb7 AbΔ7 A°7

Eb/Bb Eb7 Am7b5 D7b9 Eb/Bb Gb7

F7 Bb7 sus4 Bb7 C7 F7

Bb7 EbΔ7 C7 F7 Bb7 EbΔ7 G+7

AbΔ7 A°7 EbΔ7/Bb C7 F7 Bb7 sus4 Bb7 Eb6/9

# MAKIN' WHOOPEE

GUS KAHN  
WALTER DONALDSON

Medium Swing

The musical score consists of ten staves of music in G major, 4/4 time, with a medium swing feel. The notes are primarily eighth and quarter notes, often beamed together. Chord notations are placed above the staves to indicate the harmonic structure. The chords used include major triads (G, C, D), minor triads (Am, Em), minor 7th chords (Am7, Em7, Bm7, Dm7), dominant 7th chords (D7, G7, F7, Eb7), and more complex chords like Bm7b5, E7b9, Am7b5, and D7b9. Some staves begin with a rest, indicating a pickup or a specific rhythmic pattern.

Chord progressions across the staves:

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

# OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

B/D# E m7 A $\flat$ /F B $\flat$ 7#11 G 7 sus 4 G 7/B C $\Delta$ 7 C m7

F 7#11 E 7 E $\flat$ 7 D 7 C $\Delta$ 7 G/B A m7 D 7 sus 4 D 7

B/D# E m7 A $\flat$ /F B $\flat$ 7#11 G 7 sus 4 G 7/B C $\Delta$ 7 C m7

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

B m7 $\flat$ 5/D B $\flat$ /D C/D F m/D E $\flat$ /D G $\Delta$ DD<sup>9</sup>/D

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

B/D# E m7 A $\flat$ /F B $\flat$ 7#11 G 7 sus 4 G 7/B C $\Delta$ 7 C m7

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



# MANDALA

BILL DOBBINS

Bossa Nova

The musical score for "MANDALA" is written in 3/4 time and consists of 12 staves of music. The key signature is one sharp (F#), and the tempo/style is Bossa Nova. The score includes a variety of chords and melodic lines with triplets and slurs.

**Staff 1:** Chords: E<sup>6</sup>, A m<sup>7</sup>, D<sup>9</sup>, C# m<sup>7</sup>, C m<sup>7</sup> B m<sup>7</sup>

**Staff 2:** Chords: E<sup>7</sup>, A m<sup>7</sup> b<sup>5</sup>, A b<sup>13</sup>

**Staff 3:** Chords: D m<sup>7</sup>, D b m<sup>7</sup>, C m<sup>9</sup>, F +<sup>7</sup>, B b Δ<sup>7</sup>, E m<sup>7</sup> b<sup>5</sup>, A +<sup>7</sup>

**Staff 4:** Chords: D m<sup>9</sup>, E b m<sup>9</sup>, C m<sup>9</sup>, B m<sup>9</sup>, C m<sup>9</sup>, A m<sup>9</sup>, A b m<sup>11</sup>, B b m<sup>11</sup>, G m<sup>11</sup>

**Staff 5:** Chords: F m<sup>11</sup>, E b<sup>6</sup>, E<sup>6</sup> #<sup>11</sup>

**Staff 6:** Chords: E<sup>6</sup> #<sup>11</sup>, A m<sup>7</sup>, D<sup>9</sup>, C# m<sup>7</sup>, C m<sup>7</sup>, B m<sup>7</sup>

**Staff 7:** Chords: E<sup>7</sup>, A m<sup>9</sup>, C m<sup>9</sup>

**Staff 8:** Chords: E b m<sup>9</sup>, A b<sup>13</sup>, D b<sup>9</sup>

**Staff 9:** Chords: G b<sup>13</sup> #<sup>11</sup>, F<sup>6</sup>, B b<sup>6</sup> #<sup>11</sup> (solo break)

**Staff 10:** Chords: B b<sup>13</sup> #<sup>11</sup>, A<sup>6</sup>, D<sup>13</sup> #<sup>11</sup>, D b<sup>6</sup>, D b Δ<sup>7</sup> #<sup>11</sup>

# MANHATTAN

LORENZ HART  
RICHARD RODGERS

Medium Swing

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

Gm7 C7 B $\flat$ 7 Am7 D7 Gm7 C7

F $\Delta$ 7 D7 Gm7 C7 F $\Delta$ 7 Dm7

G13 Dm7 G7 Gm7 C7 Gm7 C7

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

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

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

Am7 D7 Gm7 C7 F $\Delta$ 7

# MATRIX

Bright Blues

CHICK COREA

F7 \* B $\flat$ 7

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

C7 F7

**Coda** Dm7 D $\flat$ m7 C+7 B $\Delta$ 7 $\sharp$ 11 ◡

Detailed description: The image shows four staves of musical notation for the song 'MATRIX' by Chick Corea. The first staff is in 4/4 time, starting with an F7 chord and ending with a B $\flat$ 7 chord marked with an asterisk. The second staff begins with an 'improvise' section indicated by a dashed line, followed by a drum solo section also indicated by a dashed line. The third staff continues the melody with C7 and F7 chords. The fourth staff is the coda, featuring chords Dm7, D $\flat$ m7, C+7, and B $\Delta$ 7 $\sharp$ 11, ending with a fermata symbol.

\* This is Chick's recorded improvised solo

# MAYREH

191

HORACE SILVER

Medium Swing

Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup><sup>b5</sup> D<sup>7</sup><sup>#9</sup>

Bm<sup>7</sup><sup>b5</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup><sup>b9</sup> 1. F $\Delta$ 7

E<sup>m</sup><sup>7</sup><sup>b5</sup> A<sup>7</sup> D<sup>m</sup><sup>7</sup> G<sup>7</sup><sup>#11</sup> C<sup>7</sup><sup>#11</sup>

2. F $\Delta$ 7 G<sup>7</sup><sup>#11</sup> C<sup>7</sup><sup>#11</sup> Am<sup>7</sup> D<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> F $\Delta$ 7

Bm<sup>7</sup><sup>b5</sup> B<sup>b</sup>m<sup>7</sup> Am<sup>7</sup> A<sup>b</sup>7 G<sup>b</sup> $\Delta$ 7 F $\Delta$ 7

# THE MEANING OF THE BLUES

BOBBY WORTH  
BOBBY TROUP

Ballad

D m    B $\flat$ /D    D m<sup>6</sup> D m<sup>7</sup>    G m<sup>7</sup>    G m<sup>7</sup>/F    E m<sup>7</sup> $\flat$ 5    A<sup>7</sup> $\flat$ 9  
 D m    D m $\Delta$ <sup>7</sup><sub>3</sub>    D m<sup>7</sup>    D m<sup>6</sup>    G m<sup>7</sup>    B $\flat$  m<sup>6</sup>    C<sup>7</sup>  
 F $\Delta$ <sup>7</sup>    D m<sup>7</sup>    G m<sup>7</sup>    C<sup>7</sup>    F $\Delta$ <sup>7</sup>    <sub>3</sub>    E m<sup>7</sup> $\flat$ 5    A<sup>7</sup> $\flat$ 9  
 D m    B $\flat$ /D    D m<sup>6</sup> D m<sup>7</sup>    G m<sup>7</sup>    B $\flat$ 7    A<sup>7</sup> $\flat$ 9  
 D m    B $\flat$ /D    D m<sup>6</sup> D m<sup>7</sup>    G m<sup>7</sup>    G m<sup>7</sup>/F    E m<sup>7</sup> $\flat$ 5    A<sup>7</sup> $\flat$ 9  
 D m    D m $\Delta$ <sup>7</sup><sub>3</sub>    D m<sup>7</sup>    D m<sup>6</sup>    G m<sup>7</sup>    B $\flat$  m<sup>6</sup>    C<sup>7</sup>  
 C m<sup>7</sup>    F<sup>9</sup> sus 4    F<sup>9</sup>    B $\flat$  $\Delta$ <sup>7</sup>    B $\flat$  m<sup>6</sup> E $\flat$ 7  
 D m    B $\flat$ /D    D m<sup>6</sup> D m<sup>7</sup>    G m<sup>7</sup>    B $\flat$ 7    A<sup>7</sup> $\flat$ 9    D m<sup>6</sup>

# MILESTONES

Medium to Bright Bop

MILES DAVIS

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

# MI BOJ A SAMBA

Samba

GARY APRILE

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

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

$D\Delta 7$   $C\Delta 7$   $D\Delta 7$   $C\Delta 7$

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

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

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

$A\flat\Delta 7$   $D\flat 7$

MI BOJA SAMBA (P. 2)

G m7 C 7 b9

3

F m7 E 7

3 3

D b7

3



*MIDNIGHT SUN*LIONEL HAMPTON  
SONNY BURKE  
JOHNNY MERCER

Ballad

C $\Delta$ 7   G+7   C $\Delta$ 7   Cm7   F9 $\sharp$ 11  
 B $\flat$  $\Delta$ 7   F+7   B $\flat$  $\Delta$ 7  
 B $\flat$ m7   E $\flat$ 9 $\sharp$ 11   A $\flat$  $\Delta$ 7   E $\flat$ +7  
 A $\flat$  $\Delta$ 7   A $\flat$ m7   D $\flat$ 9 $\sharp$ 11   G7 $\sharp$ 9  
 E m7   E $\flat$ 7   D m7   G7   C $\Delta$ 7   G+7   C $\Delta$ 7  
 C m7   F9 $\sharp$ 11   B $\flat$  $\Delta$ 7   F+7   B $\flat$  $\Delta$ 7  
 B $\flat$ m7   E $\flat$ 9 $\sharp$ 11   A $\flat$  $\Delta$ 7   E $\flat$ +7



# MOMENT TO MOMENT

JOHNNY MERCER

HENRY MANCINI

Rock Ballad

Am<sup>7</sup> F/A Am<sup>6</sup> Dm<sup>7</sup>  
 Am<sup>7</sup> Am<sup>7</sup>/G F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> F<sup>7</sup> E<sup>9</sup> sus 4 E<sup>7</sup>b<sup>9</sup>  
 Am<sup>7</sup> F/A Am<sup>6</sup> Fm<sup>7</sup>  
 C<sup>Δ</sup>7 G<sup>7</sup> E<sup>m</sup>7b<sup>5</sup> A<sup>7</sup>  
 Dm<sup>7</sup> B<sup>m</sup>7b<sup>5</sup> E<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/G  
 F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> F<sup>7</sup> E<sup>9</sup> sus 4 E<sup>7</sup>b<sup>9</sup>  
 Am<sup>7</sup> F/A Am<sup>6</sup> Fm<sup>7</sup>  
 C<sup>Δ</sup>7 G<sup>7</sup> E<sup>m</sup>7b<sup>5</sup> A<sup>7</sup>  
 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

# MOONLIGHT IN VERMONT

JOHN BLACKBURN  
KARL SUESSDORF

Ballad

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

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

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

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

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

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

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

# THE MONSTER AND THE FLOWER

Samba

CLAUDIO RODITI

## INTRO

E $\flat$ 9

B $\flat$ 7 sus 4

B $\flat$ 7

## A

E $\flat$ 9

B $\flat$ 7 sus 4

B $\flat$ 7

E $\flat$ 9

B $\flat$ m7

E $\flat$ 7

G+7

G7b9

C7

C+7

1. C m7

F7

F m7

B $\flat$ 7

2. F m7

B $\flat$ 7

G m7

C7

F m7

B $\flat$ 7

**B** A $\flat$ m7/D $\flat$

G $\flat$  $\Delta$ 7/D $\flat$

A $\flat$ m7/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**  $E\flat\flat 6$

# MOON AND SAND

Latin

ALEC WILDER

D m7      Bb Δ7      Ab Δ7  
 Eb Δ7      Ab Δ7      A m7b5      D7b9  
 G m7      C7      F 6  
 B m7b5      E7b9      Bb7#11      A7b9  
 D m7      D m7/G      G7      C m7      F7  
 Bb Δ7      Eb7      E m7b5      A7b9

## MOON AND SAND (P. 2)

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




E $\flat$   $\Delta$ 7      A $\flat$   $\Delta$ 7      A m7 $\flat$ 5      D7 $\flat$ 9



G m7      C7      C7/B $\flat$       A m7      D7       $\emptyset$



G m7      A7 sus  $\flat$ 9      A7 $\flat$ 9      D m7      E $\flat$   $\Delta$ 7      D m7      E $\flat$   $\Delta$ 7



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



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





# MOUNTAIN GREENERY

LORENZ HART  
RICHARD RODGERS

Medium Swing

C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D m<sup>7</sup> G<sup>7</sup> C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D m<sup>7</sup> G<sup>7</sup>  


C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D<sup>7</sup> D m<sup>7</sup> G<sup>7</sup>  


C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D m<sup>7</sup> G<sup>7</sup> C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D m<sup>7</sup> G<sup>7</sup>  


C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D<sup>7</sup> D m<sup>7</sup> G m<sup>7</sup> C<sup>7</sup>  


F<sup>Δ</sup><sub>7</sub> D m<sup>7</sup> G m<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup><sub>7</sub> D m<sup>7</sup> G m<sup>7</sup> C<sup>7</sup>  


A m<sup>7</sup> D<sup>7</sup> D m<sup>7</sup> G<sup>7</sup>  


C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D m<sup>7</sup> G<sup>7</sup> C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D m<sup>7</sup> G<sup>7</sup>  


C<sup>6</sup><sub>9</sub> A m<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup><sub>9</sub>  


# MUEZZIN'

Medium

PEPPER ADAMS

**LATIN**  $F m_9^6$   $A b m_7$

$D b_7$   $A m_7$  1.  $D 7$   $G \Delta 7$

$G m_7 b_5$   $C 7 b_9$  2.  $D 7$   $G \Delta 7$  **BREAK (Swing)**

$D m_7$   $G 7$   $C \Delta 7$   $C m_7$   $F 7$

$B b \Delta 7$   $A m_7$   $D 7 b_9$   $G m_7 b_5$   $C 7 b_9$  **LATIN**

$F m_9^6$   $A b m_7$   $D b_7$

$A m_7$   $D 7$   $G \Delta 7$  **SOLO BREAK**

**ALL SOLOS SWING**

$G \Delta 7$   $\wedge$

# MY MAN'S GONE NOW

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

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

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

D 7 #9                      Bb Δ7                      G7                      F7                      Eb7                      D m7

D                      D7                      D m7                      B7b9                      E7 #11

Am7                      A7                      Ab7                      Db Δ7                      A7

D m7                      B7                      Em7                      F6                      Gm7                      G#°7

Am7                      Ab7                      Db Δ7

Musical score for 'My Man's Gone Now' in 3/4 time, featuring piano accompaniment with chords and melodic lines in both treble and bass clefs. The score is divided into systems, with chord changes indicated above the notes.

## MY MAN'S GONE NOW (P.2)

A<sup>7</sup> D m<sup>7</sup> B<sup>7</sup> E m<sup>7</sup>  
 G m<sup>7</sup><sup>b</sup><sub>5</sub> G<sup>b</sup>Δ<sup>7</sup>F<sup>+</sup><sup>7</sup> B<sup>b</sup><sub>9</sub><sup>6</sup> G m<sup>7</sup><sup>b</sup><sub>5</sub> C<sup>+</sup><sup>7</sup><sup>b</sup><sub>9</sub> F<sub>9</sub><sup>6</sup>  
 E m<sup>7</sup><sup>b</sup><sub>5</sub> A<sup>+</sup><sup>7</sup> D m<sup>7</sup> D<sup>7</sup><sup>#</sup><sub>11</sub> D m<sup>7</sup> B<sup>7</sup><sup>b</sup><sub>9</sub> E<sup>7</sup><sup>b</sup><sub>9</sub>  
 A m<sup>7</sup> A<sup>7</sup> D m<sup>7</sup> D (add 9-no 3rd) D<sup>7</sup><sup>#</sup><sub>9</sub>  
 A<sup>13</sup>/D D<sup>7</sup><sup>#</sup><sub>9</sub> B<sup>b</sup>Δ<sup>7</sup> G<sup>7</sup> F<sup>7</sup> E<sup>b</sup><sub>7</sub>  
 D m<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup>  
 D m<sup>7</sup> A<sup>7</sup> D<sup>7</sup> E m<sup>7</sup><sup>b</sup><sub>5</sub> A<sup>+</sup><sup>7</sup><sup>b</sup><sub>9</sub> D m<sup>7</sup>

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 notation includes eighth and quarter notes, rests, and various chord symbols such as A<sup>7</sup>, D m<sup>7</sup>, B<sup>7</sup>, E m<sup>7</sup>, G m<sup>7</sup><sup>b</sup><sub>5</sub>, G<sup>b</sup>Δ<sup>7</sup>F<sup>+</sup><sup>7</sup>, B<sup>b</sup><sub>9</sub><sup>6</sup>, C<sup>+</sup><sup>7</sup><sup>b</sup><sub>9</sub>, F<sub>9</sub><sup>6</sup>, E m<sup>7</sup><sup>b</sup><sub>5</sub>, A<sup>+</sup><sup>7</sup>, D m<sup>7</sup>, D<sup>7</sup><sup>#</sup><sub>11</sub>, D (add 9-no 3rd), D<sup>7</sup><sup>#</sup><sub>9</sub>, A<sup>13</sup>/D, B<sup>b</sup>Δ<sup>7</sup>, G<sup>7</sup>, F<sup>7</sup>, E<sup>b</sup><sub>7</sub>, and A<sup>7</sup>.

# MY HEART STOOD STILL

LORENZ HART  
RICHARD RODGERS

Medium Swing

F  $\Delta$ 7   D m7   G m7   C7   F  $\Delta$ 7   D m7   G m7   C7

A m7   D7 $\flat$ 9   G m7   C7   F  $\Delta$ 7   D m7   G m7   C7

F  $\Delta$ 7   D m7   G m7   C7   F  $\Delta$ 7   D m7   G m7   C7

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

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

D m7 $\flat$ 5   G7   D $\flat$ 7   C7

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

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

# NEAL'S BLUES

NEAL CREQUE  
BOB FRASER

Swing

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

# NEVER LET ME GO

JAY LIVINGSTON

Ballad

RAY EVANS

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

E $\flat$  6 $\flat$       A m7    D 7      D $\flat$   $\Delta$  7      G m7    C 7

C m7      F 7 b9      B $\flat$  m  $\Delta$  7      E $\flat$  7

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

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

E $\flat$  6 $\flat$       A m7    D 7      G m      G m  $\Delta$  7    C 7

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

# NICE 'N EASY

LEW SPENCE  
ALAN BERGMAN  
MARILYN KEITH

Easy Swing

C  $\Delta$  7      C  $\Delta$  7  $\sharp$  5      C 6      C 7  

  
 D m7      A 7      D m7      G 7  

  
 C  $\Delta$  7      C  $\Delta$  7  $\sharp$  5      C 6      C 7  

  
 D m7      A 7      D m7      B m7  $\flat$  5      E 7  

  
 A m7      C + / G  $\sharp$       C / G      F  $\Delta$  7      E m7  

  
 E m7  $\flat$  5      A 7      A + 7      A  $\flat$  7  $\sharp$  11      G 7 sus 4      G 7  

  
 C  $\Delta$  7      C  $\Delta$  7  $\sharp$  5      C 6      C 7  

  
 F  $\Delta$  7      E 7      A m      A m 7      D 7      D  $\sharp$  7  

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




# THE NIGHT WE CALLED IT A DAY

THOMAS ADAIR  
MATT DENNIS

Ballad

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. Above each staff, there are chord symbols and some have a '3' above them indicating a triplet. The chords are: Am7b5/D, Ab/D, GΔ7, F#m7, B+7, Em7, Em7/D, C#m7b5, C7, Bm7, Bb7, Am7, Ab7#11, GΔ7, F#m7, B+7, Em7, C#m7b5, C7, Bm7, Bb7, Am7, Ab7#11, GΔ7, FΔ7/G, Fm/G, GΔ7, CΔ7, Am7b5/D, Ab/D, GΔ7, F#m7b5, B+7, Em7, Em7/D, C#m7b5, C7, Bm7, Bb7, Am7b5/D, Ab/D, GΔ7, F#m7, B+7, Em7, Em7, Em7/D, C#m7b5, Cm7, Bm7, Bb7, Am7, D7, GΔ7.

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

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of three flats (B-flat major/C minor). It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a double bar line. The third staff has a first ending bracket and a second ending bracket. The fourth staff contains a double bar line. The fifth staff contains a double bar line. The sixth staff contains a double bar line. The seventh staff contains a double bar line. The eighth staff contains a double bar line. The ninth staff contains a double bar line. The tenth staff ends with a double bar line. The score includes various chord symbols and melodic lines with triplets and slurs.

# NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN  
JEROME KERN

Medium Swing

$E_b\Delta 7$   $A_b 7$   $G m 7$   $C 7$   $F m 7$   $C + 7$   
 $F m 7$   $B_b 7$   $F m 7$   $B_b 7$   $E m 7$   $A 7$   $D \Delta 7$   
 $A m 7$   $D 7$   $G \Delta 7$   $G \# \circ 7$   $D/A$   $F \# 7/A \#$   $B m 7$   $D 7/A$   
 $G m 7$   $C 7$   $F m 7$   $B_b 7$   
 $E_b\Delta 7$   $A_b 7$   $G m 7$   $C 7$   $F m 7$   $C + 7$   $F m 7$   $B_b 7$   
 $F m 7$   $B_b 7$   $B_b m 7$   $E_b 7 b 9$   $B_b m 7$   $E_b 7$   
 $A_b \Delta 7$   $D b 7$   $G m 7$   $C 7$   
 $F m 7$   $B_b 7$   $G m 7$   $C 7$   $F m 7$   $B_b 7$   $G m 7$   $C 7$   
 $F 7 b 9$   $B_b 7$   $E_b 6$

# NOW HE BEATS THE DRUM - NOW HE STOPS

215

Med. Up Swing

CHICK COREA

**Chord Progression:**

Staff 1: Eb m<sup>6</sup> C m<sup>7</sup> G<sup>7</sup> C m<sup>6</sup>

Staff 2: G/A D<sup>7</sup> #<sup>9</sup> E m<sup>7</sup> C m<sup>7</sup> B<sup>b</sup> m<sup>7</sup>

Staff 3: G m<sup>7</sup> G<sup>b</sup> m<sup>7</sup> F m<sup>7</sup> B<sup>b</sup> E<sup>b</sup>/F D<sup>b</sup>/E<sup>b</sup>

Staff 4: E<sup>b</sup>/F D<sup>b</sup>/E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> B/D<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> B/D<sup>b</sup>

Staff 5: B/C A/B B/C<sup>#</sup> A/B E<sup>b</sup> m<sup>7</sup> b<sup>5</sup>

Staff 6: G<sup>7</sup> C m G +<sup>7</sup>

Staff 7: C m<sup>6</sup> G/A D<sup>7</sup> #<sup>9</sup> B m<sup>7</sup> C m<sup>7</sup> B<sup>b</sup> m<sup>7</sup>

Staff 8: G m<sup>7</sup> G<sup>b</sup> m<sup>7</sup> F m<sup>7</sup> B<sup>b</sup> 7<sup>b</sup> 9 E<sup>b</sup> 7<sup>#</sup> 9 D<sup>7</sup> #<sup>9</sup> D<sup>b</sup> 7<sup>#</sup> 9 C<sup>7</sup> #<sup>9</sup>

**Solo Section:**

Staff 8: Solo A<sup>b</sup> 6 D<sup>b</sup> 7 sus 4 E<sup>b</sup> 6

Staff 9: F<sup>7</sup> F m<sup>7</sup> B<sup>b</sup> 7 A<sup>b</sup> 7 G +<sup>7</sup>

# \* *NOW HE SINGS; NOW HE SOBS*

CHICK COREA

In One

LAST X  
ONLY

The first system of music consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a 3-measure rest, followed by a series of chords and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and quarter notes.

The second system continues the piece. The top staff features a melodic line with quarter and eighth notes, including a long note with a slur. The bottom staff continues the bass line with eighth and quarter notes.

The first ending is marked with a '1.' in a box. It consists of two staves. The top staff has a melodic line ending with a triplet of eighth notes. The bottom staff has a bass line with chords and eighth notes.

The second ending is marked with a '2.' in a box. It consists of two staves. The top staff has a melodic line that concludes with a final cadence. The bottom staff has a bass line with chords and eighth notes.

\* From Chick's Lead Sheet

# NUMBER 6

Medium Swing

LAWRENCE WILLIAMS

The musical score for "NUMBER 6" by Lawrence Williams is written in treble clef with a common time signature (C) for most of the piece, which changes to 3/4 time in the final two staves. The score consists of ten staves of music, each with a specific chord progression indicated above the notes. The chords are as follows:

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

# OLD FOLKS

Ballad

ERIC BLAU  
MORT SHUMAN  
JACQUE BREL

Em7<sup>b5</sup> A<sup>+</sup>7 Dm7 D<sup>b</sup>7 Cm7 F7 B<sup>b</sup>Δ7 E<sup>b</sup>7  
 Am7 D7<sup>b9</sup> Gm7 C7 E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup> G7  
 Gm7 C7 Fm7 B<sup>b</sup>7 E<sup>m7b5</sup> A<sup>+</sup>7 Dm7 D<sup>b</sup>7 Cm7 F7  
 B<sup>b</sup>Δ7 E<sup>b</sup>7 Am7 D7<sup>b9</sup> Gm7 C7 E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup>  
 G7 C7 F<sup>#9</sup> FΔ7 B<sup>b</sup>/C Cm7 F7  
 B<sup>b</sup>Δ7 E<sup>b</sup>7 FΔ7 B7<sup>#11</sup> B<sup>b</sup>Δ7 E<sup>b</sup>7  
 G7 Gm7 C7 Fm7 B<sup>b</sup>7 E<sup>m7b5</sup> A<sup>+</sup>7  
 Dm7 D<sup>b</sup>7 Cm7 F7 B<sup>b</sup>Δ7 E<sup>b</sup>7 Am7 D7<sup>b9</sup>  
 Gm7 C7 E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup> G7 C7 F<sup>#9</sup>

# ON A CLEAR DAY

219

ALAN J. LERNER  
BURTON LANE

Medium Swing

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

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

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

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

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

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

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

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

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

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



# ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

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



$C6$

$F\Delta7$

$Bb7$



$C6$

$Am7b5$

$D7$

$G7$



$C6$

$Gm7$

$C7$

$F\Delta7$

$Bb7$



$C\Delta7$

$B7$

$Bb7$

$A7$

$Dm7$

$G7b9$

$C6$



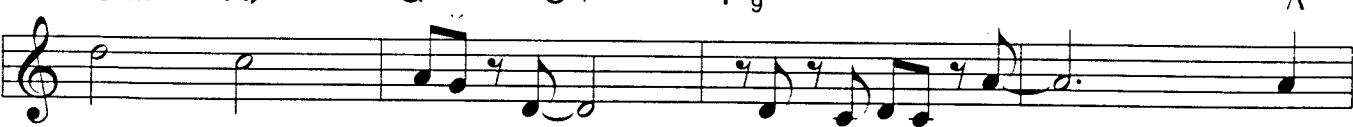
$Gm7$

$Ab7$

$G7$

$C+7$

$F6$



$D7$

$Dm7$

$E\circ7$

$F6$

$G7$



$C6$

$F\Delta7$

$Bb7$



## ON THE SLY (P. 2)

C<sub>9</sub><sup>6</sup>                      A m<sup>7</sup>b<sub>5</sub>                      D<sup>7</sup>                      G<sup>7</sup>                      ^

C<sub>9</sub><sup>6</sup>                      ^                      G m<sup>7</sup>                      C<sup>7</sup>                      ^                      F<sub>7</sub><sup>Δ</sup>                      B<sub>7</sub><sup>b</sup>                      ^                      ⊕

C<sup>Δ</sup><sub>7</sub>                      B<sup>7</sup>                      B<sub>7</sub><sup>b</sup>                      A<sup>7</sup>                      D m<sup>7</sup>                      G<sup>7</sup>                      C<sub>9</sub><sup>6</sup>

⊕ C<sup>Δ</sup><sub>7</sub>                      B<sup>7</sup>                      B<sub>7</sub><sup>b</sup>                      A<sup>+</sup><sub>7</sub>                      D<sup>7</sup>                      B<sub>7</sub><sup>b</sup>                      ^

E m<sup>7</sup>                      A<sup>7</sup>                      D m<sup>7</sup>                      G<sup>7</sup>                      F m<sup>7</sup>                      E m<sup>7</sup>                      ^                      A<sup>7</sup>b<sub>9</sub>                      D m<sup>7</sup>                      B<sub>7</sub><sup>b</sup>

F<sup>#</sup>m<sup>7</sup>b<sub>5</sub>                      F m<sup>6</sup>                      E m<sup>7</sup>                      E<sub>7</sub><sup>b</sup>                      D m<sup>7</sup>                      G<sup>7</sup>b<sub>9</sub>                      D m<sup>7</sup>                      G<sup>7</sup> sus 4

D m<sup>7</sup>                      G<sup>7</sup>b<sub>9</sub>                      C<sub>9</sub><sup>6</sup>                      E<sub>7</sub><sup>b</sup> E<sup>7</sup>                      F<sup>7</sup>                      F<sup>#</sup><sub>7</sub>                      G<sup>7</sup>                      A<sub>7</sub><sup>b</sup>

*p*                      *f*                      *p*                      *f*                      *p*                      *f*

# ON THE STREET WHERE YOU LIVE

ALAN LERNER  
FREDERICK LOEWE

Medium Swing

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

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

$F 7$                        $C m7$                        $A\flat 7 \#11$                        $B\flat\flat 9$

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

$C m7$      $F 7 \text{ sus } 4$     | 2.  $F 7$                        $B\flat\flat 9$

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

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

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

## ON THE STREET... (P. 2)

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

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

B $\flat$  $\Delta$ 7      C m7      F 7      B $\flat$  $\Delta$ 7      G m7      C m7      F 7 sus 4

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

C m7      A $\flat$ 7 $\sharp$ 11      B $\flat$  $\frac{6}{9}$       G m7

C 7      F 7      B $\flat$  $\frac{6}{9}$

# ONLY YOU KNOW

CHIP STEPHENS

ECM Latin **A**  
C  $\Delta$  7 $\sharp$ 11/B



ONLY YOU KNOW (P.2)

LATIN

BREAK

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 the following chords: D7b9, Gm7, and F#7#9. The second staff contains the following chords: Bm7, Bm7/A, Abm7b5, and GΔ7#11. The third staff contains the following chords: F#7sus4, F#7#9, Bm7, and CΔ7#11. A repeat sign with a double bar line and a colon is placed at the end of the third staff, followed by a bracket containing the number '8' and the text '4 TIMES'. Below the bracket, the text 'TO B' is written, with the letter 'B' enclosed in a square box.

# OUT OF THIS WORLD

JOHNNY MERCER  
HAROLD ARLEN

Latin or Med. Swing

**Staff 1:**  $B\flat m$   $G\flat/B\flat$   $B\flat m^6$   $G\flat/B\flat$

**Staff 2:**  $B\flat m$   $G\flat/B\flat$   $B\flat m^6$   $B\flat m^7$

**Staff 3:**  $E\flat m^7$   $A\flat^7$   $B^7$   $B\flat+7$

**Staff 4:**  $E\flat\Delta^7$   $E^\circ^7$   $F m^7$   $B\flat+7$

**Staff 5:**  $B\flat m$   $G\flat/B\flat$   $B\flat m^6$   $G\flat/B\flat$

**Staff 6:**  $B\flat m$   $G\flat/B\flat$   $B\flat m^6$   $B\flat m^7$

**Staff 7:**  $E\flat m^7$   $A\flat^7$   $B^7$   $B\flat+7$

**Staff 8:**  $E\flat\Delta^7$   $E^\circ^7$   $F m^7$   $B\flat+7$

**Staff 9:**  $E\flat^6_9$   $G+7$

## OUT OF THIS WORLD (P. 2)

C m $\Delta$ 7C m $\Delta$ 7A $\flat$ 7 $\sharp$ 11

G7



C m7

A $\flat$ /C

C m6

A $\flat$ /C

C m9

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

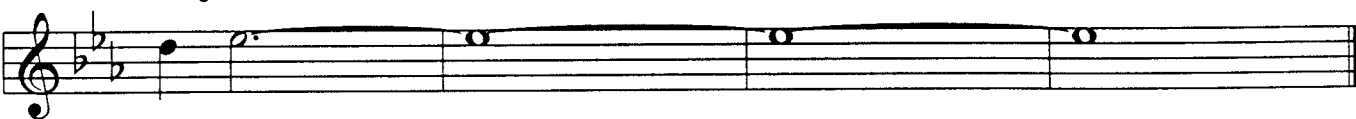
G7

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

B7

B $\flat$ +7E $\flat$  $\Delta$ 7E $\circ$ 7

F m7

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



# OUR DELIGHT

Medium Swing

TADD DAMERON

B 7<sup>#11</sup> B<sup>b</sup>13      E<sup>b</sup>7<sup>#9</sup>      A<sup>b</sup>Δ7      F7

B<sup>b</sup>7      B<sup>b</sup>m7 B<sup>o</sup>7      A<sup>b</sup>/C      B<sup>o</sup>7      B<sup>b</sup>m7      E<sup>b</sup>13      B 7<sup>#11</sup>

B<sup>b</sup>13      E<sup>b</sup>7<sup>#9</sup>      A<sup>b</sup>Δ7      F7

B<sup>b</sup>7      B<sup>b</sup>m7 B<sup>o</sup>7      A<sup>b</sup>/C      B<sup>o</sup>7      E<sup>b</sup>7 sus 4      A<sup>b</sup>Δ7

E<sup>b</sup>m7      A<sup>b</sup>+7<sup>b9</sup>      D<sup>b</sup>Δ7

D<sup>b</sup>m7      G<sup>b</sup>7      C m7      F7      B m7      E7      E<sup>b</sup>7      B 7<sup>#11</sup>

B<sup>b</sup>13      E<sup>b</sup>7<sup>#9</sup>      A<sup>b</sup>Δ7      F7

B<sup>b</sup>7      B<sup>b</sup>m7 B<sup>o</sup>7      A<sup>b</sup>/C      B<sup>o</sup>7      E<sup>b</sup>7 sus 4      A<sup>b</sup>Δ7

# OVER THE RAINBOW

E. Y. HARBURG  
HAROLD ARLEN

Ballad

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

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

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

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

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

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

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

# OW!

Bright Bop

DIZZY GILLESPIE

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

# THE PARTY'S OVER

231  
BETTY COMDEN  
ADOLPH GREEN  
JULIE STYNE

Medium Swing

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

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

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

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

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

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

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

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

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

# PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA



PANHANDLE HOOK (P. 2)

G m7 C7 B m7<sup>b</sup>5 E +7<sup>#</sup>9 E m7<sup>b</sup>5/A A 7<sup>#</sup>9/E<sup>b</sup>

D m E +7<sup>#</sup>9/B<sup>b</sup> D 7/B<sup>b</sup> E +7<sup>#</sup>9/B<sup>b</sup>

D +7<sup>#</sup>9/B<sup>b</sup> A +7<sup>#</sup>9 D +7<sup>#</sup>9

(3 X) G m7 C7 B m7<sup>b</sup>5 E +7<sup>#</sup>9 1.2. E m7<sup>b</sup>5/A A 7<sup>#</sup>9/E<sup>b</sup>

D m 3. E m7<sup>b</sup>5/A A 7<sup>#</sup>9/E<sup>b</sup> ⊕ D m

A +7<sup>#</sup>9

TACET ON SOLOS

⊕ D m

# PASSPORT

Med. Up Bop

CHARLIE PARKER

The musical score for "PASSPORT" by Charlie Parker is presented in ten staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes various chord symbols and articulations:

- Staff 1: Chords: B $\flat$  $\Delta$ 7, G m7, C m7, F7, B $\flat$  $\Delta$ 7. Includes a triplet of eighth notes.
- Staff 2: Chords: C m7, F7, F m7, B $\flat$ 7, E $\flat$  $\Delta$ 7.
- Staff 3: First ending: 1. B $\flat$  $\Delta$ 7, G7, C m7, F7. Second ending: 2. B $\flat$  $\Delta$ 7.
- Staff 4: Chords: D7, G7.
- Staff 5: Chords: G7, C7. Includes a triplet of eighth notes.
- Staff 6: Chords: F7, B $\flat$  $\Delta$ 7, G m7.
- Staff 7: Chords: C m7, F7, B $\flat$  $\Delta$ 7, C m7, F7. Includes a triplet of eighth notes.
- Staff 8: Chords: F m7, B $\flat$ 7, E $\flat$  $\Delta$ 7, B $\flat$  $\Delta$ 7, G7, C m7, F7.

# PATZ BLUES

(CRAZY BLUES)

Funk

PAT METHENY

F7 Cm7 F7 Cm7

F7 Cm7 F7 Bb7 F/A F7

Bb7

F7 C+7 F7 E7 Eb7 D7

Db7 C7

F7 Bb7 F/A Ab°7 Gm7 C7sus4 F7



# PEOPLE

BOB MERRILL

JULIE STYNE

## Ballad

B $\flat$  $\Delta$ 7      C m7    F7      B $\flat$  $\Delta$ 7      C m7    F7 sus4

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

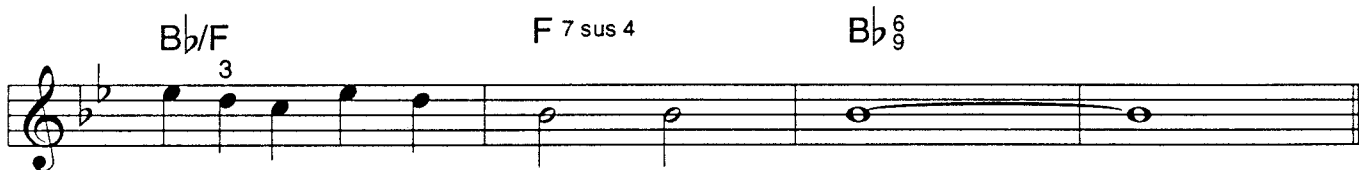
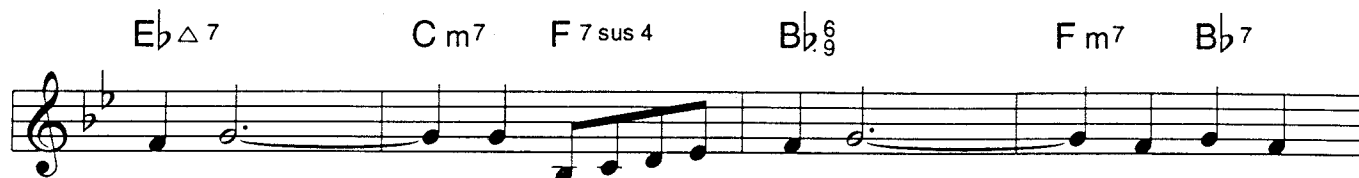
G m $\Delta$ 7      C7 $\sharp$ 11      G m $\Delta$ 7      C7 $\sharp$ 11

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

G m7      C7 sus4    C7      E7    F $\Delta$ 7      C m7    F7

B $\flat$  $\Delta$ 7      C m7    F7      B $\flat$  $\Delta$ 7      C m7    F7 sus4

## PEOPLE (P. 2)



# PERHAPS

Medium Bop Blues

CHARLIE PARKER

C $\Delta$ 7                      D m7                      G7                      C $\Delta$ 7

G m7                      C7                      F $\Delta$ 7                      F7

C $\Delta$ 7                      E m7                      A7 $\flat$ 9                      D m7

G7 $\flat$ 9                      C $\Delta$ 7



# 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 $\Delta$ 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 $\flat$  $\Delta$ 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 $\Delta$ 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 $\flat$  $\Delta$ 7 $\sharp$ 5    G $\flat$  $\frac{6}{9}$     F+7 $\sharp$ 9    B7 $\sharp$ 11  
 E $\Delta$ 7    E $\flat$ 9 sus 4    A $\flat$  $\Delta$ 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

A 7 B $\flat$ 7 A 7 A m7 D 7  
F $\sharp$ /G G  $\Delta$ 7 F $\sharp$ /D G  $\Delta$ 7/D G  $\Delta$ 7  
D m7 G 7 C  $\overset{6}{9}$  C m7 F 7 G  $\Delta$ 7  
A 7 E m7 A 7 D 7 A m7 D 7 C 7 B 7 B $\flat$ 7  
A 7 B $\flat$ 7 A 7 A m7 D 7  
F $\sharp$ /G G  $\Delta$ 7 D m7 G 7 B $\flat$ 7  $\sharp$ 11 A 7 A 7/G  
F $\sharp$ 7 B 7 E 7 A m7  
A m7 E $\flat$ 9 D 9 A m7 D 7 G  $\overset{6}{9}$



# PRISM

Ballad

KEITH JARRETT

G m7      G m+5      F Δ7      E m7      C# m7 b5      F 7 b9  
 B m7      D m7      A 7 b9      B b Δ7      D m7      D 7 sus 4      D 7  
 C m7      G m7      E m7 b5      D m7 / E      A m      A m Δ7  
 F Δ7      C Δ7      C m7      A m Δ7 / B      B m7      E 7  
 F# m7      A m / B      F# 7 b9      A / B      A m / B      B / A  
 G Δ 7 #5      E m / G      F# m7 b5      C Δ 7      B m7      E 7  
 F# m7      F Δ 7      E 7 b9      F# m7 b5      E / D      E / C      F 7 sus 4      F 7  
 C Δ 7 / E      A / E      A 6 / E      B b / E      B / E      D 7 sus 4      E 6 / 9

# PURE IMAGINATION

245

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

F m7 B $\flat$ 9 sus 4 E $\flat$  $\Delta$ 7 F m7 F $\sharp$  $\circ$ 7

E $\flat$ /G C m7 F m7 B $\flat$ 9 sus 4 E $\flat$  $\circ$ 7 E $\flat$  $\Delta$ 7

F m7 B $\flat$ 9 sus 4 E $\flat$  $\Delta$ 7 F m7 F $\sharp$  $\circ$ 7

E $\flat$ /G C m7 F m7 B $\flat$ 9 sus 4 G  $\Delta$ 7

G  $\Delta$ 7 A $\flat$  $\Delta$ 7 G m7 C7 $\flat$ 9 F m7 B $\flat$ 9 sus 4

E $\flat$  $\Delta$ 7 A m7 $\flat$ 5 D7 G m7 C7 F7

B $\flat$ 7 F m7 B $\flat$ 9 sus 4

E $\flat$  $\Delta$ 7 F m7 F $\sharp$  $\circ$ 7 E $\flat$ /G C m7 F m7 B $\flat$ 9 sus 4

G  $\Delta$ 7 D $\flat$ 7 D7 E $\flat$  $\flat$ 9





# RE: PERSON I KNEW

BILL EVANS

Medium Swing

C<sub>6</sub><sup>9</sup> C<sub>6</sub><sup>9</sup> F<sub>7</sub><sup>#+/C</sup> B<sub>7</sub><sup>Δ/C</sup>  
 F<sub>7</sub><sup>m/C</sup> C<sub>9</sub><sup>m</sup>  
 F<sub>7</sub><sup>mΔ/C</sup> C<sub>9</sub><sup>m</sup> F<sub>7</sub><sup>m/C</sup> B<sub>7</sub><sup>Δ7#5/C</sup> ⊕  
 F<sub>7</sub><sup>mΔ/C</sup> B<sub>7</sub><sup>Δ/C</sup> F<sub>7</sub><sup>m/C</sup> D<sub>7</sub><sup>b/C</sup>  
 ⊕ F<sub>7</sub><sup>mΔ/C</sup> B<sub>7</sub><sup>Δ/C</sup> F<sub>7</sub><sup>m/C</sup>  
 D<sub>7</sub><sup>b/C</sup> *8va* D<sub>7</sub><sup>b/C</sup>

# RELAXIN' AT CAMARILLO

249

Bop Blues

CHARLIE PARKER

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

# ROSEWOOD

Latin-Rock

WOODY SHAW

Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup>

Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup>

B $\flat$  $\Delta$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A7 $\sharp$ <sup>11</sup>

A $\flat$  $\Delta$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> E $\flat$  E $\Delta$ <sup>7</sup> $\sharp$ <sup>11</sup>

Dm<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> E $\flat$  E $\Delta$ <sup>7</sup> $\sharp$ <sup>11</sup>

A $\flat$ m<sup>7</sup> G $\flat$ m<sup>7</sup> A $\flat$ m<sup>7</sup> G $\flat$ m<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/C

B pedal

B pedal

CΔ7 BbΔ7 Am7 Ab/Bb

Am7 Gm7 Am7 Gm7 Dm7 Cm7 BbΔ7 AbΔ7

Am7 Gm7 Am7 Gm7 Dm7 Cm7 BbΔ7 AbΔ7

BbΔ7 Bbm7 Eb7 A7#11

AbΔ7

Dm7 Cm7 Dm7 Cm7 Fm7 Eb EΔ7#11

Dm7 Cm7 Dm7 Cm7 Fm7 Eb EΔ7#11

Dm7 Cm7 Dm7 Cm7 Fm7 Eb EΔ7#11

Dm7 Cm7 Dm7 Cm7 Fm7 Eb EΔ7#11



# ROOM 608

Medium Bop

HORACE SILVER

Cm7/F Dm7/F Cm7/F F7#11  
 Dm7 G7b9 Cm7 F7 BbΔ7 F7#9  
 BbΔ7 G7 Cm7 F7 Dm7 G7 Cm7 F7  
 Fm7 Bb7 EbΔ7 E°7 1. Bb/F G7 Cm7 F7  
 2. Bb/F BbΔ7 Fm7b5 Bb7#9  
 EbΔ7 Abm7b5  
 Db7#9 GbΔ7 F7#9 BbΔ7 G7  
 Cm7 F7 Dm7 G7 Cm7 F7 Fm7 Bb7  
 EbΔ7 E°7 Bb/F G7 Cm7 F7 Bb9


# ST. THOMAS

Medium Swing Latin

SONNY ROLLINS


C<sup>6</sup> F<sup>7</sup> E<sup>m7</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup>  



C<sup>6</sup> F<sup>7</sup> E<sup>m7</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup>  



C<sup>Δ7</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>m7</sup> A<sup>b7#11</sup> G<sup>7</sup>  


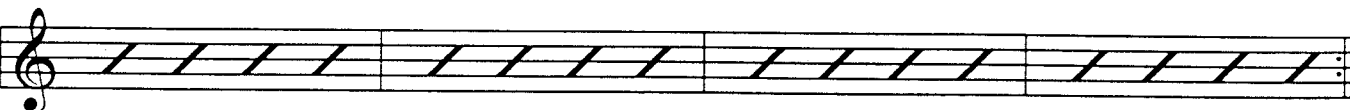
C<sup>7</sup> C<sup>7/E</sup> F<sup>6</sup> F<sup>#o7</sup> C<sup>6/G</sup> G<sup>7</sup> C<sup>6</sup>  


## SOLO CHANGES

C<sup>6</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup>  


C<sup>6</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup>  


E<sup>m7b5</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup>  


C<sup>7</sup> C<sup>7/E</sup> F<sup>6</sup> C<sup>6/G</sup> G<sup>7</sup> C<sup>6</sup>  


# SAMBA DE ORFEU

Bright Samba

ANTONIO MARIA

LUIZ BONFA

C $\Delta$ 7C $\Delta$ 7F7 $\sharp$ 11

Em7

A7

Dm7



G7

Dm7

G7

Dm7



G7

Dm7

1. G7

B $\flat$ 7 $\sharp$ 11

A7

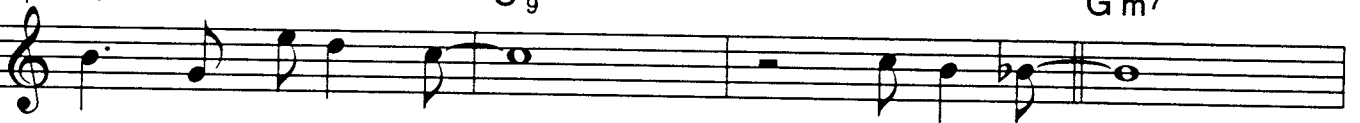
Dm7 G7



2. G7

C $\flat$ 6

Gm7



C7

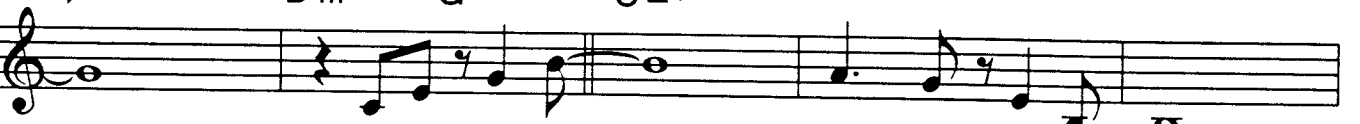
F $\Delta$ 7

Fm7

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

Dm7

G7

C $\Delta$ 7C $\Delta$ 7F7 $\sharp$ 11

Em7

A7

Dm7

G7



SAMBA DE ORFEU (P.2)

Musical notation for the first system of 'SAMBA DE ORFEU (P.2)'. It consists of two staves of music. The first staff has a treble clef and contains a melodic line with notes and rests. Above the staff are the chord symbols: D m7, G7, D m7, G7. The second staff also has a treble clef and contains a bass line with notes and rests. Above the staff are the chord symbols: D m7, G7, C 6/9.

OPTIONAL SOLO CHANGES

Musical notation for 'OPTIONAL SOLO CHANGES'. It consists of eight staves of music, each containing a treble clef and a staff filled with diagonal hatching. Above each staff are chord symbols. The first staff has C Δ7 and C Δ7 F7#11 Em7 A7. The second staff has D m7 G7 Ebm7 Ab7 Ebm7 Ab7. The third staff has D m7 G7, followed by a first ending bracket containing Bb7#11 A7 Dm7 G7, and a second ending bracket containing C Δ7. The fourth staff has G m7 C7 F Δ7 F m7 Bb7. The fifth staff has Eb Δ7 D m7 G7 C Δ7. The sixth staff has C Δ7 F7#11 Em7 A7 D m7 G7 Ebm7 Ab7. The seventh staff has Ebm7 Ab7 D m7 G7 C Δ7. The eighth staff is empty.

# SANTURCE

EDDIE GOMEZ

Latin

B $\flat$  $\Delta$ 7      B $\flat$  $\Delta$ 7 $\sharp$ 5      Gm7      Gm7/F  
 Em7 $\flat$ 5      A+7      Dm7      Dm7/C  
 G/B      B $\flat$ m7  
 B $\flat$ m7      E $\flat$ 7sus4      E $\flat$ 7 $\flat$ 9  
 A $\flat$  $\Delta$ 7      G+7      Cm7      F $\sharp$ +7  
 B $\Delta$ 7      B $\flat$ +7      Em9  
 A7sus4      A7      D $\Delta$ 7      F $\sharp$ +7 $\sharp$ 9  
 Bm7      B $\flat$ 9      E $\flat$  $\Delta$ 7  
 D+7 $\sharp$ 9      Gm7      C7 $\flat$ 9      Fm7  
 B $\flat$ 13      E $\flat$  $\Delta$ 7      G+7      Cm7      B7 $\sharp$ 11

B $\flat$  $\Delta$ 7      B $\flat$  $\Delta$ 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 $\flat$  $\Delta$ 7      G+7

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

E m9      A7 sus 4      A7      D  $\Delta$ 7

F $\sharp$ +7 $\sharp$ 9      B m7      A m7      D7

G  $\Delta$ 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 $\flat$  $\Delta$ 7      A+7 $\sharp$ 9

# SAMBACIDE

Afro-Latin

BILL DOBBINS

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





# SECRET LOVE

MITCHELL PARISH  
BOBBY SHERWOOD

Bright Swing

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

## OPTIONAL SOLO CHANGES

## SECRET LOVE (P. 2)

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

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

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

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

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

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

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

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

# SEEMS TO ME

Medium Swing

PAT SCOTT  
PAT PACE

The musical score consists of ten staves of music in a 4/4 time signature, with a key signature of two flats (Bb and Eb). The notes are primarily eighth and quarter notes, with some half notes and rests. The chord symbols above the staves are as follows:

- Staff 1: BbΔ7, Gm7, Cm7, F7
- Staff 2: BbΔ7, Gm7, Cm7, F7, D7
- Staff 3: Gm7, Gb+7, Fm7, Bb7, EbΔ7, Ab7#11
- Staff 4: DbΔ7, Gb7#11, Cm7, F7
- Staff 5: BbΔ7, Gm7, Cm7, F7
- Staff 6: BbΔ7, Gm7, Cm7, F7, D7
- Staff 7: Gm7, Gb+7, Fm7, Bb7, Ebm7, Ab7
- Staff 8: DbΔ7, Bb7, Ebm7, Ab7, Db9

# SERPENT'S TOOTH

Medium Up Tempo

MILES DAVIS

$B\flat\Delta 7$   $B^\circ 7$   $Cm 7$   $C^\#\circ 7$   $Dm 7$   $D+ 7$   
 $E\flat m\Delta 7$   $A\flat 7\#11$   $B\flat\Delta 7$   $E 9$   $E\flat\Delta 7$   $A\flat 7$   
 1.  $Dm 7$   $G 7$   $Cm 7$   $F 7$  2.  $B\flat\Delta 7$   
 $B\flat 7$   $E\flat\Delta 7$   
 $C 7$   $F 7$   
 $B\flat\Delta 7$   $B^\circ 7$   $Cm 7$   $C^\#\circ 7$   $Dm 7$   $D+ 7$   
 $E\flat m\Delta 7$   $A\flat 7\#11$   $B\flat\Delta 7$   $E 9$   $E\flat\Delta 7$   $A\flat 7$   
 $B\flat\Delta 7$



F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 1. FΔ7 F7 BbΔ7 B°7

Am7 D7 Gm7 C7 2. FΔ7 F7

BbΔ7 B°7 F/C C7 F A+7

D+7 3 G7#11

Gm7 3 C7

F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 FΔ7 F7 BbΔ7 B°7

F/C C7 FΔ7 fine

INTERLUDE - use between each solo  
3 TIMES

SOLO BREAK  
FΔ7

# SISTER SADIE

HORACE SILVER

Bright Swing

G<sup>7</sup>

A<sup>b</sup>7

G<sup>7</sup>

A<sup>b</sup>7



G<sup>7</sup>

G<sup>7</sup>/B

C<sup>7</sup>

C<sup>#</sup>°7

G/D



D<sup>7</sup><sup>#</sup>9

G<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup>



3

C<sup>7</sup>

B<sup>b</sup>7



A<sup>7</sup>

D<sup>7</sup><sup>#</sup>9

A<sup>b</sup>7

G<sup>7</sup>



G<sup>7</sup>

A<sup>b</sup>7

G<sup>7</sup>

A<sup>b</sup>7

G<sup>7</sup>

G<sup>7</sup>/B



C<sup>7</sup>

C<sup>#</sup>°7

G/D

D<sup>7</sup><sup>#</sup>9

G<sup>7</sup>



# SKYLARK

267  
HOAGY CARMICHAEL  
JOHNNY MERCER

Ballad

F $\Delta$ 7 G m7 A m7 B $\flat$ 7 $\sharp$ 11 F $\Delta$ 7 B7 $\sharp$ 11

B $\flat$  $\Delta$ 7 A m7 D m7 G7 G m7 C7

1. F $\Delta$ 7 D m7 G m7 C7 2. F $\Delta$ 7 C+7 F $\Delta$ 7 B7 $\sharp$ 11

B $\flat$  $\Delta$ 7 G7 $\sharp$ 11 C m7 F7 B $\flat$  $\Delta$ 7

A m7 $\flat$ 5 D+7 G m7 C m7 F7 B $\flat$  $\Delta$ 7

A $\Delta$ 7 F $\sharp$  m7 B m7 E7 A $\flat$ 9 C7 F $\Delta$ 7 G m7

A m7 B $\flat$ 7 $\sharp$ 11 F $\Delta$ 7 B7 $\sharp$ 11 B $\flat$  $\Delta$ 7 A m7 D m7 G7

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







# SO IN LOVE

COLE PORTER

Medium Swing

The musical score for "So in Love" by Cole Porter is presented 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 tempo is marked "Medium Swing".

The chords for each staff are as follows:

- Staff 1: F m7, F m+5, G m7b5, C 7b9
- Staff 2: F m7, Bb m7
- Staff 3: Eb 7, 1. Eb 7b9, Ab Δ 7
- Staff 4: Db Δ 7, D m7b5, G 7b9, C Δ 7, C 7
- Staff 5: 2. Eb 7, Db m7, Gb 7, Cm 7, F 7b9
- Staff 6: Bb m7, Eb 7, Ab 6, Bb m7
- Staff 7: Eb 7, Ab Δ 7, F m7, Bb m7
- Staff 8: Eb 7, Ab Δ 7, Bb m7



# SOME NERVE

tin

JOHN SCOFIELD

The musical score is written in 4/4 time and consists of seven staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef. Chord diagrams are placed above the staves: F (first staff), C (second staff), G7 (second staff), C (third staff), F7 (fourth staff), C (fourth staff), G7 (fifth staff), D7 (fifth staff), G7 (fifth staff), C (sixth staff), 1. C (seventh staff), and 2. C (seventh staff). The notation includes eighth and sixteenth notes, rests, and repeat signs.

# SOMETHING FROM EVERYONE

PAUL FERGUSON

## INTRO

G<sup>9</sup> sus/F    A<sup>b</sup><sub>9</sub> sus/F    G<sup>b</sup><sub>9</sub> sus/F    G<sup>9</sup> sus/F    B/F    G<sup>9</sup> sus/F

A<sup>b</sup><sub>9</sub> sus/F    G<sup>b</sup><sub>9</sub> sus/F    G<sup>9</sup> sus/F    A<sup>b</sup><sub>9</sub> sus/F    D<sup>m</sup>7/F    E<sup>+</sup>7<sup>#</sup>9    E<sup>b</sup><sub>+7<sup>#</sup>9</sub>

G/A<sup>b</sup>    A<sup>b</sup><sub>9</sub>    D<sup>+</sup>7<sup>#</sup>9    F<sup>#</sup>/G    G<sup>Δ</sup>7    C<sup>#</sup><sub>+7<sup>#</sup>9    F/F<sup>#</sup>    F<sup>#</sup><sub>m</sub>11    E<sup>b</sup><sub>m</sub>11</sub>

A<sup>b</sup><sub>+7    G<sup>+</sup>7<sup>#</sup>9    G<sup>9</sup>/C    C<sup>7</sup><sup>#</sup>9    F<sup>#</sup><sub>+7<sup>#</sup>9    F<sup>#</sup><sub>9</sub>/B    B<sup>7</sup><sup>#</sup>9</sub></sub>

F<sup>+</sup>7<sup>#</sup>9    F<sup>9</sup>/B    B<sup>b</sup><sub>7</sub><sup>#</sup>9    A<sup>Δ</sup>7    A<sup>b</sup><sub>+7<sup>#</sup>9    D<sup>b</sup><sub>9</sub></sub>

C<sup>9</sup>/B    B<sup>13</sup>    E<sup>6</sup><sub>9</sub>    A<sup>b</sup><sub>13</sub>/G    G<sup>13</sup>    C<sup>6</sup><sub>9</sub>    G<sup>7</sup>/F<sup>#</sup>    F<sup>#</sup><sub>+7<sup>#</sup>9</sub>

B<sup>Δ</sup>7    B<sup>b</sup><sub>+7<sup>#</sup>9    A<sup>13</sup><sup>#</sup>11    G/A<sup>b</sup>    A<sup>b</sup><sub>9</sub>    D<sup>+</sup>7<sup>#</sup>9</sub>

G<sup>7</sup><sup>#</sup>11    C<sup>9</sup>    F<sup>9</sup> sus    F<sup>7</sup><sup>#</sup>9    D<sup>m</sup>7/F    E<sup>7</sup>

**SONG FOR SISYPHUS**

Med. Up Swing

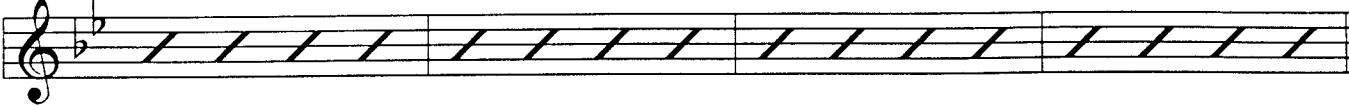
PHIL WOODS

A+7    Ab7    G7b9    F#m7b5    B+7b9  
 Bb6    Em7    A7    DΔ7  
 Cm7    F7    BbΔ7    Eb7    D7    Db7  
 CΔ7    B+7b9    Bb6  
 Em7    A7    DΔ7    Fm7    Bb7    EbΔ7  
 Eb7#11    D+7    DbΔ7    C7b9    F7#11  
 Bb7#9    Eb+7b9    Abm7    Am7  
 Abm7    Db7    GbΔ7    A+7    Ab7    G7b9  
 F#m7b5    B+7b9    C7    Db7  
 D7b9    Eb7    Fm7    Bb7

## SONG FOR SISYPHUS (P. 2)

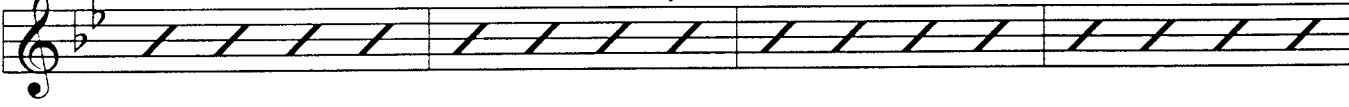
## BLOWING CHANGES

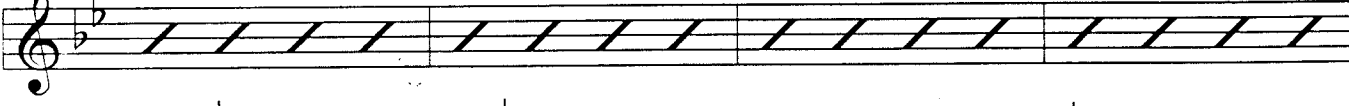
F#m7b5      B +7b9      Bb6      Em7      A7  

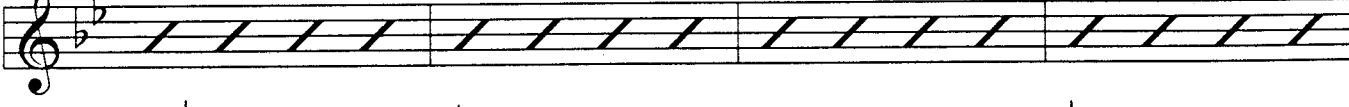

DΔ7      Cm7      F7      BbΔ7  


CΔ7      B +7b9      Bb6      Em7      A7  


DΔ7      Fm7      Bb7      EbΔ7  


C7b9      F7#11      Bb7#9      Eb+7b9  


Abm7      Am7      Abm7      Db7      GbΔ7  


F#m7b5      B +7b9      C7      Db7  


D7b9      Eb7      Fm7      Bb7  




# SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

The musical score is written for two instruments in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major/D minor), and a common time signature. The melody starts with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B-flat4, and a quarter note on C5. The second staff continues the melody with a quarter note on B-flat4, an eighth note on A4, a quarter note on G4, and a quarter note on F4. The third staff concludes the phrase with a quarter note on E4, an eighth note on D4, a quarter note on C4, and a quarter note on B3. The score includes several chords: Bb7, Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7, G7, Cm7, and F7. The piece ends with a double bar line and repeat dots.

# SOON

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Swing

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

# SPIRIT SAMBA

RON ESCHETE

Samba

$\text{♩} = 132$

Cm

D7

G7

C7



Fm7

Bb7

EbΔ7

EΔ7#11



Eb

F7

Bb7

Eb



Ab

Db

G+7



RHY. TACIT

SWING

C

Am7

Dm7

G7

AbΔ7  
LATIN



GΔ7

C7

CbΔ7

F7



BbΔ7

E7

AΔ7

Em7 A7



SPIRIT SAMBA (P. 2)

D B A $\flat$  F D $\flat$  $\frac{6}{9}$

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

D $\flat$  $\frac{6}{9}$  D m $^7$  $\flat$  $^5$  G $^7$

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

$\emptyset$  E $\flat$  $\frac{6}{9}$  drum fill ..... A $\flat$  $\frac{6}{9}$  drum fill .....

G $\flat$  $\Delta$  $^7$  $\sharp$  $^{11}$  drum fill ..... F/G drum fill ..... C

# SPRING CAN REALLY HANG YOU UP THE MOST

FRAN LANDESMAN  
TOMMY WOLF

Ballad

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

## 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

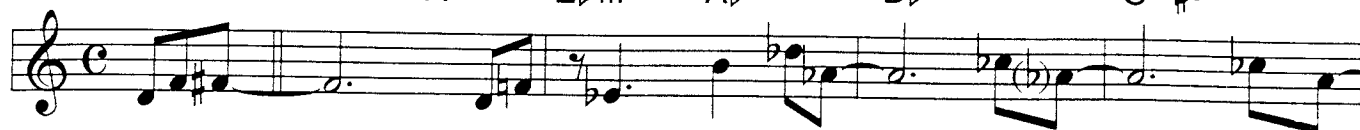
The musical score for "Squirrel" by Tadd Dameron is presented in three staves. The key signature is one flat (Bb) and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The first measure is a whole note chord, followed by a repeat sign. The second staff continues the melody with eighth notes and rests. The third staff concludes the piece with a double bar line. Chord annotations are placed above and below the staves: F7, Bb7, and F7 above the first staff; Bb7 and F7 below the first staff; Gm7, C7 sus 4, and F7 above the second staff; and Gm7, C7 sus 4, and F7 above the third staff. A dynamic marking of > is placed above the first note of the second measure in each staff.

# STABLEMATES

BENNY GOLSON

Medium Swing

E m7 A7 E♭m7 A♭7 D♭Δ7 C7#9



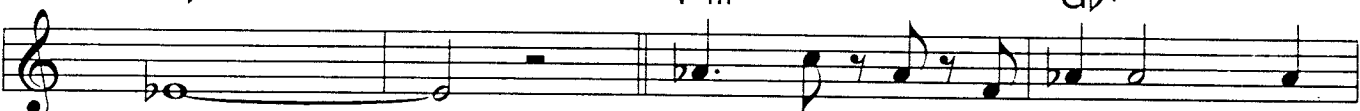
A♭m7 3 D♭7 G♭Δ7 3 G m7♭5 C7



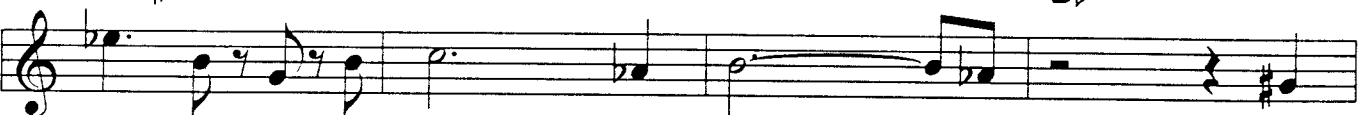
F m7 B♭7 E♭m7 3 A♭7♭9



D♭Δ7 F m7 G♭7



G7#9 C7 B7 B♭7



A7 A♭7 E m7 A7 E♭m7 A♭7



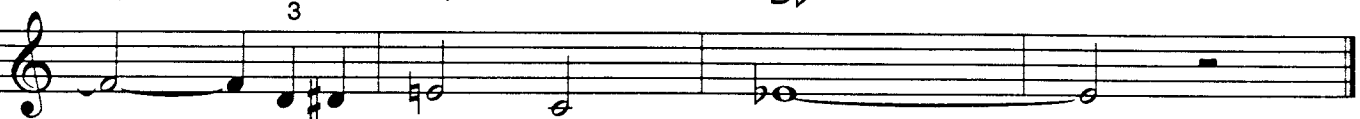
D♭Δ7 C7#9 A♭m7 3 D♭7



G♭Δ7 3 G m7♭5 C7 F m7 B♭7



E♭m7 3 A♭7♭9 D♭Δ7





# 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 $\Delta$ 7 A7 Dm7 G7 C $\Delta$ 7 F $\Delta$ 7 Em7 Eb $\circ$ 7

Musical staff 1: Treble clef, C major key signature, 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, eighth notes A4-B4-C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Dm7 1. G7 G7/F Em7 A7 Dm7 G7

Musical staff 2: Treble clef, C major key signature, 4/4 time signature. The melody continues with a quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

2. G7 C $\Delta$ 7 F7 Em7 A7

Musical staff 3: Treble clef, C major key signature, 4/4 time signature. The melody continues with a quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

Dm7 G7 Em7 Am7 Dm7 G7

Musical staff 4: Treble clef, C major key signature, 4/4 time signature. The melody continues with a quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

C $\Delta$ 7 A7 Dm7 Bm7 $\flat$ 5 E7 Am7 Am7/G

Musical staff 5: Treble clef, C major key signature, 4/4 time signature. The melody continues with a quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

F#m7 B7 E $\Delta$ 7 G7 C $\Delta$ 7 A7

Musical staff 6: Treble clef, C major key signature, 4/4 time signature. The melody continues with a quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

Dm7 G7 C $\Delta$ 7 F $\Delta$ 7 Em7 Eb $\circ$ 7

Musical staff 7: Treble clef, C major key signature, 4/4 time signature. The melody continues with a quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

Dm7 G7 C $\Delta$ 7

Musical staff 8: Treble clef, C major key signature, 4/4 time signature. The melody continues with a quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

# STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

The musical score for "Steeple Chase" by Charlie Parker is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The key signature is B-flat major, and the tempo/style is "Med Up Bop". The score includes various chords and articulations:

- Staff 1:** Chords: B $\flat$  $\Delta$ 7, G m7, C m7, F7 $\sharp$ 11, B $\flat$  $\Delta$ 7, G7 $\flat$ 9. Articulation: 2.
- Staff 2:** Chords: C m7, F7, B $\flat$  $\Delta$ 7, G m7, C m7, F7 $\sharp$ 11.
- Staff 3:** Chords: B $\flat$  $\Delta$ 7, G7 $\flat$ 9, C m7, F7, B $\flat$  $\Delta$ 7, D7. Articulation: 3.
- Staff 4:** Chords: D7, G7.
- Staff 5:** Chords: C7, F7. Articulation: 3.
- Staff 6:** Chords: F7, B $\flat$  $\Delta$ 7, G m7, C m7, F7 $\sharp$ 11. Articulation: 3.
- Staff 7:** Chords: B $\flat$  $\Delta$ 7, G7 $\flat$ 9, C m7, F7, B $\flat$  $\Delta$ 7, G m7. Articulation: 2.
- Staff 8:** Chords: C m7, F7 $\sharp$ 11, B $\flat$  $\Delta$ 7, G7 $\flat$ 9, C m7, F7, B $\flat$  $\Delta$ 7.

# STORMY WEATHER

287  
TED KOEHLER  
HAROLD ARLEN

Ballad

The musical score for "Stormy Weather" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various chord annotations above the notes, such as EbΔ7, C7b9, Fm7, Bb7, Gm7, Fm7/Bb, Gm7, F#7, Bb+7, C7#9, Bb7b9, A7b9, AbΔ7, A°7, Eb/Bb, Eb7, Eb/G, Cm7, F7, and Fm7/Bb. The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the beginning of the first staff.

# STREET OF DREAMS

SAM LEWIS  
VICTOR YOUNG

Ballad

The musical score for "Street of Dreams" is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The piece is a ballad. The notation consists of four staves of music. Above the first staff, the chord progression is: F7, Bb7, EbΔ7, AbΔ7, Gm7, C7. Above the second staff: F7, Bb7, EbΔ7, Bb+7, Bbm7, Eb7. Above the third staff: AbΔ7, Db7, EbΔ7, Db7, C7. Above the fourth staff: F7, Db7, Fm7, Bb7sus4, Eb6. The melody features several triplet markings (indicated by a '3' above the notes) and various rhythmic patterns including eighth and sixteenth notes, as well as rests.

# SUNNY

BOBBY HEBB

Light Rock

Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup> B<sup>b</sup>7

Bm<sup>7b5</sup> E7<sup>#9</sup> Am<sup>7</sup> E7<sup>#9</sup>

Detailed description: The image shows the first four staves of the musical score for 'Sunny' by Bobby Hebb. The music is written in treble clef with a common time signature (C). The first two staves are identical and feature a melodic line starting with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on B4, a dotted quarter note on C5, an eighth note on B4, a quarter note on A4, a dotted quarter note on G4, and a quarter note on F4. The third staff continues the melody with a quarter note on E4, a dotted quarter note on D4, an eighth note on C4, a quarter note on B3, a dotted quarter note on A3, an eighth note on G3, a quarter note on F3, a dotted quarter note on E3, and a quarter note on D3. The fourth staff concludes the phrase with a quarter note on C3, a dotted quarter note on B2, an eighth note on A2, a quarter note on G2, a dotted quarter note on F2, and a quarter note on E2. Chord symbols are placed above the notes: Am<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ7</sup>, Bm<sup>7</sup>, E<sup>7</sup> on the first two staves; Am<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ7</sup>, B<sup>b</sup>7 on the third staff; and Bm<sup>7b5</sup>, E7<sup>#9</sup>, Am<sup>7</sup>, E7<sup>#9</sup> on the fourth staff. The piece ends with a double bar line and repeat dots.

# 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 notes, various chords are indicated, including CΔ7, Bm7, E7, FΔ7, Bb7#11, Am7, D7, Dm7, G7, Em7, Dm7, G7, CΔ7, Gm7, C7, FΔ7, Am7, D7, G7, Dm7, G7, CΔ7, Bm7, E7, FΔ7, Bb7#11, Am7, D7, Dm7, G7, and CΔ7. The score includes first and second endings, with the first ending leading back to the beginning of the piece and the second ending leading to a final cadence.

Chords indicated above the staff:

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





# SWING

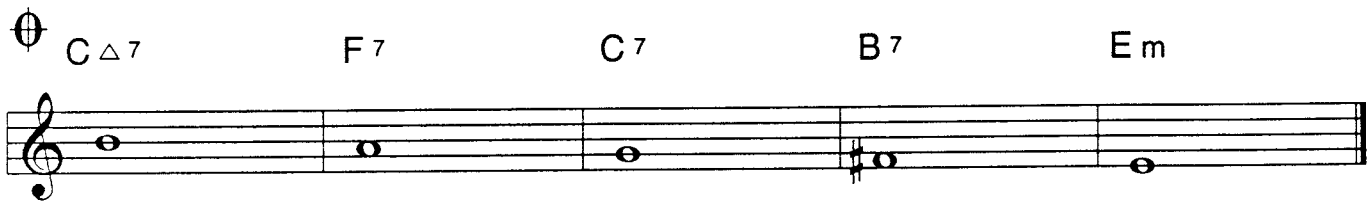
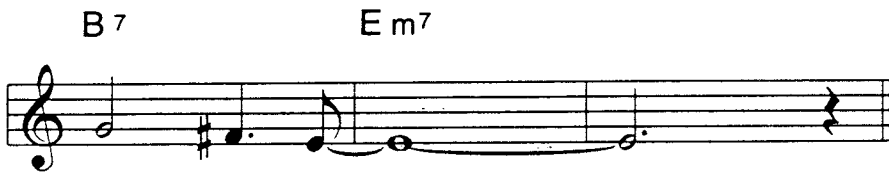
## DENTZ SWING

Medium Swing

CHICK COREA

D m<sup>7</sup> E<sup>7</sup> A m<sup>7</sup>  
 D m<sup>7</sup> E<sup>7</sup> A m<sup>7</sup>  
 A<sup>7</sup> D m<sup>7</sup>  
 B<sup>b</sup>Δ<sup>7</sup> A m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> 1. F m<sup>7</sup>  
 E<sup>7</sup> 2. F m<sup>7</sup> E<sup>7</sup> G m<sup>7</sup>  
 G m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7 F<sup>#</sup>7<sup>b</sup>9  
 B 7<sup>b</sup>9 E m<sup>7</sup> C<sup>7</sup> B m<sup>7</sup>

## SWING DENTZ SWING (P. 2)

*Ritard*



# SY CLONE

Fast Swing

JACK ZUCKER

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

The first line of musical notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a repeat sign. The melody consists of eighth and quarter notes, with a dotted quarter note on the second measure. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The final measure contains a whole note chord.

B $\flat$ 7 F7 D+7 $\sharp$ 9

The second line of musical notation continues the melody. It starts with a sharp sign (F#) above the staff. The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The final measure contains a whole note chord.

D $\flat$ 7 C+7 $\sharp$ 9 F+7 $\sharp$ 9 G7 $\flat$ 9 C+7 $\sharp$ 9

The third line of musical notation continues the melody. It starts with a sharp sign (F#) above the staff. The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The final measure contains a whole note chord. There are accents (>) under the first three notes of the line.

SOLO ON BLUES

# T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

$A\flat_9^6$   $F+7$        $B\flat m7$   $E\flat+7\sharp 9$        $A\flat_9^6$   $F+7$        $B\flat m7$   $E\flat 7\flat 9$

$E\flat m7$        $A\flat 7$   $D\flat_9^6$        $D\circ 7$        $C m7$        $F 7\sharp 9$        $B\flat m7$        $E\flat 7\sharp 9$

$A\flat_9^6$   $F+7$        $B\flat m7$   $E\flat+7\sharp 9$        $A\flat_9^6$   $F+7$        $B\flat m7$   $E\flat 7\flat 9$

$E\flat m7$        $A\flat 7$   $D\flat_9^6$        $D\circ 7$        $C m7$   $F 7$   $B\flat m7$   $E\flat 7\flat 9$   $A\flat_9^6$

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

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

$A\flat_9^6$   $F+7$        $B\flat m7$   $E\flat+7\sharp 9$        $A\flat_9^6$   $F+7$        $B\flat m7$   $E\flat 7\flat 9$

$E\flat m7$        $A\flat 7$   $D\flat_9^6$        $D\circ 7$        $C m7$   $F+7\flat 9$   $B\flat m7$   $E\flat 7\flat 9$   $A\flat_9^6$

# TEACH ME TONIGHT

SAMMY CAHN  
GENE DePAUL

Swing Ballad

F m<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>+7 E<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>7 G m<sup>7</sup> C<sup>7</sup> C<sup>+7</sup>  
 F m<sup>7</sup> B<sup>b</sup>7 G m<sup>7</sup>b<sup>5</sup> C<sup>7</sup>b<sup>9</sup> F m<sup>7</sup>  
 1. B<sup>b</sup>7 sus 4 B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> C<sup>7</sup> F m<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>+7 2. B<sup>b</sup>7 sus 4 B<sup>b</sup>7  
 E<sup>b</sup>6 G m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> F m<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> C<sup>7</sup>b<sup>9</sup>  
 F m<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> A m<sup>7</sup>b<sup>5</sup> D<sup>7</sup>b<sup>9</sup> G m<sup>7</sup> C<sup>7</sup>  
 C m<sup>7</sup> F<sup>7</sup> F m<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>+7 E<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>7  
 G m<sup>7</sup> C<sup>7</sup> C<sup>+7</sup> F m<sup>7</sup> B<sup>b</sup>7 G m<sup>7</sup>b<sup>5</sup> C<sup>7</sup>b<sup>9</sup>  
 F m<sup>7</sup> B<sup>b</sup>7 sus 4 B<sup>b</sup>7 E<sup>b</sup>6



## TEA FOR TWO (P. 2)

## OPTIONAL CHORDS

$B\flat m7$   $E\flat7$   $D m7\flat5$   $G7$   $A\flat\Delta7$   $D\flat7$   $C m7$   $F7$

$B\flat m7$   $E\flat7$   $D m7\flat5$   $G7$   $A\flat\Delta7$   $B\flat m7$   $C m7$   $D\flat\Delta7$

$D m7$   $G7$   $F\sharp m7\flat5$   $B7$   $C\Delta7$   $F7$   $E m7$   $A7$

$D m7$   $G7$   $F\sharp m7\flat5$   $B7$   $C\Delta7$   $B\flat m7$   $E\flat7$

$B\flat m7$   $E\flat7$   $D m7\flat5$   $G7$   $A\flat\Delta7$   $D\flat7$   $C m7$   $B\circ7$

$B\flat m7$   $E\flat7$   $D m7\flat5$   $G7$   $C m7\flat5$   $F7\flat9$

$B\flat m7$   $F7$   $G\flat7$   $F7$   $F7\flat9$   $B\flat m7$   $D\flat m\Delta7$   $G\flat7$

$A\flat/C$   $B\circ7$   $B\flat m7$   $E\flat7$   $A\flat\Delta7$



# THAT OLD FEELING

LEW BROWN  
SAMMY FAIN

Ballad or Easy Swing

$E\flat_9$   $E\flat/D$   $E\flat/C$   $E\flat/B\flat$   $A\flat m7$   $D\flat7$   $G m7\flat5$   $C7\flat9$   
 $F m7$   $C+7$   $F m7$   $F\sharp m7$   $B7$   $B\flat7$   $G7$   
 $C m7$   $G7/B$   $E\flat/B\flat$   $A7$   $A\flat\Delta7$   
 $C m7$   $F7$   $F m7$   $B7\sharp11$   $B\flat7$   
 $E\flat_9$   $E\flat/D$   $E\flat/C$   $E\flat/B\flat$   $A\flat m7$   $D\flat7$   $G m7\flat5$   $C7\flat9$   
 $F m7$   $C+7$   $F m7$   $F m7/E\flat$   $A m7\flat5$   $D7\flat9$   
 $G m7\flat5$   $C7\flat9$   $F m7$   $A\flat m7$   $D\flat7$   
 $E\flat/B\flat$   $G7/B$   $C m7$   $G\flat7$   $F m7$   $B\flat7\text{ sus }4$   $B\flat7$   $E\flat_9$

# THAT'S ALL

ALAN BRANDT  
BOB HAYMES

Ballad

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

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

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

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

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

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

$Em7\flat 5$   $E\flat m7$   $Dm7$   $D\flat^{\circ}7$   $Cm7$   $F7$   $B\flat 9$



# THEN I'LL BE TIRED OF YOU

E. Y. HAEBURG  
ARTHUR SCHWARTZ

Ballad

C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    G 7

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

C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    G 7

B $\flat$  7  $\sharp$  11    A 7    D m7    G 7    C 6/9    B $\flat$  m7    E $\flat$  7

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

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

C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    G 7

B $\flat$  7  $\sharp$  11    A 7    D m7    G 7    C 6/9

# THERE GOES MY HEART

BENNY DAVIS  
ABNER SILVER

Ballad or Swing

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

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

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

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

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

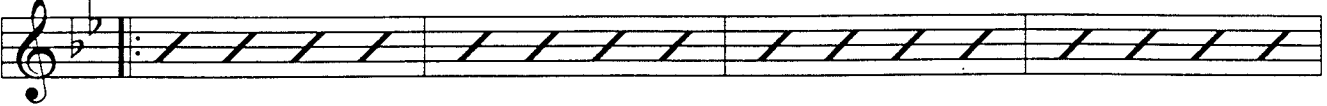
$C m 7$   $F 7$   $B\flat\Delta 7$

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

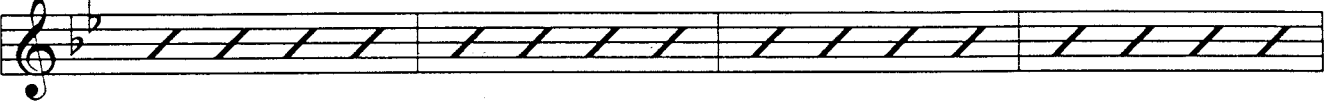
$B\flat\Delta 7/F$   $C m 7/F$   $E\flat m/F$   $B\flat 9$

## THERE GOES MY HEART (P. 2)

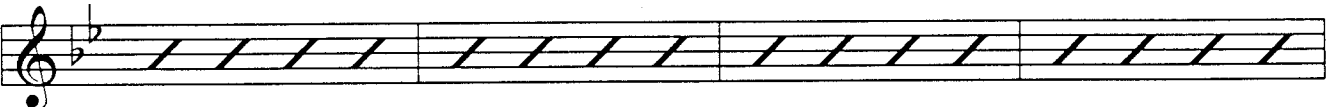
## BLOWING CHANGES

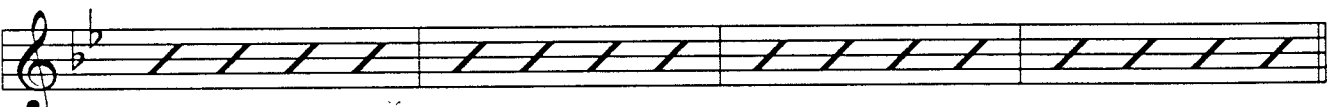
B $\flat$  $\Delta$ 7      D m7    G7      C m7      F7  


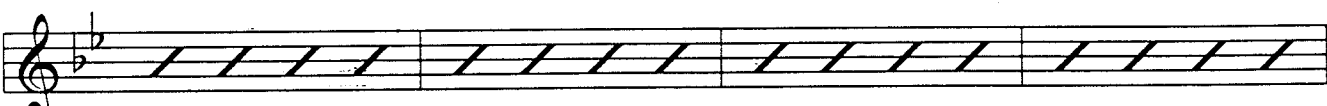
C m7      F7      B $\flat$  $\Delta$ 7  


D m7 $\flat$ 5      G7      C m7  


G m7      C7      C m7      F7  


B $\flat$  $\Delta$ 7      D m7    G7      C m7      F7  


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


D m7 $\flat$ 5      G7      C m7      A $\flat$ 7  


B $\flat$  $\Delta$ 7      C m7    F7      B $\flat$ 6/9      C m7    F7  


# THEY SAY IT'S WONDERFUL

Medium Swing

IRVING BERLIN

G m7

G m7b5 C7b9 FΔ7

A m7 Ab°7



G m7

G m7b5

C7b9

FΔ7

A m7 D7



G m7

G m7b5

C7b9

FΔ7

A m7 Ab°7



G m7

G m7b5

C7b9

C m7

F7



BbΔ7

Eb7#11

D m7

A m7

E7



A m7

B m7b5

E7b9

A m7 D7

Abm7 Db7



G m7

G m7b5

C7b9

A m7b5

D7b9



G m7

C7

F6



# THIER'S TEARS

Bossa

CLARE FISCHER

F m      F m/E $\flat$       3      D $\flat$   $\Delta$  7 $\sharp$  11      C 7 $\sharp$  9  
 D $\flat$   $\Delta$  7 $\sharp$  11      C 7      3      F m  
 F 7 $\sharp$  9      B $\flat$  m 7      E $\flat$  7  
 A 7 $\sharp$  9      D 7 $\flat$  9      A $\flat$   $\Delta$  7 $\sharp$  11      G 7      C 6      G $\flat$  7 $\sharp$  11  
 F m      F m/E $\flat$       3      D $\flat$   $\Delta$  7 $\sharp$  11      C 7 $\sharp$  9  
 D $\flat$   $\Delta$  7 $\sharp$  11      C 7      3      F m  
 F 7 $\sharp$  9      B $\flat$  m 7      E $\flat$  7  
 D $\flat$   $\Delta$  7      G + 7 $\sharp$  9      C + 7      F m 6



# THINGS AIN'T WHAT THEY USED TO BE

Medium Swing

DUKE ELLINGTON

F7 F7

B $\flat$ 7

F7 G m7

C7 $\sharp$ 9 C7 F7 A $\flat$ 7 G m7 C7

# THIS CAN'T BE LOVE

LORENZ HART  
RICHARD RODGERS

Medium Swing

The musical score is written in G major, 4/4 time, with a medium swing feel. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts on a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody with a dotted quarter note and a half note. The third staff repeats the first staff's melody. The fourth staff continues the melody with a dotted quarter note and a half note. The fifth staff continues the melody with a quarter note and a half note. The sixth staff continues the melody with a quarter note and a half note. The seventh staff continues the melody with a quarter note and a half note. The eighth staff continues the melody with a quarter note and a half note. The ninth staff continues the melody with a quarter note and a half note. The tenth staff continues the melody with a quarter note and a half note.

Chord progressions are indicated above the staves:

- Staff 1: F<sup>6</sup> (measures 1-2), B<sup>b</sup>7 (measures 3-4)
- Staff 2: F<sup>Δ</sup>7 (measures 1-2), D m7 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8)
- Staff 3: F<sup>6</sup> (measures 1-2), B<sup>b</sup>7 (measures 3-4)
- Staff 4: A m7 (measures 1-2), D m7 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8), F<sup>6</sup> (measures 9-10)
- Staff 5: E m7 (measures 1-2), A7 (measures 3-4), D m7 (measures 5-6)
- Staff 6: A m7<sup>b</sup>5 (measures 1-2), D7<sup>b</sup>9 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8)
- Staff 7: F<sup>6</sup> (measures 1-2), B<sup>b</sup>7 (measures 3-4)
- Staff 8: A m7 (measures 1-2), D m7 (measures 3-4), G m7 (measures 5-6), C7 (measures 7-8), F<sup>6</sup> (measures 9-10)

# THREE AND ONE

Med. Swing

THAD JONES

E $\flat$  $\Delta$ 7E $\flat$  $\Delta$ 7 D $\flat$ 7 C7

F m7

A m7

D7



G7

C7 $\flat$ 9

F7

B $\flat$ 71. E $\flat$ 7A $\flat$  $\Delta$ 7

A m7

D7

G m7

C7

F m7

B $\flat$ 7

2.

E $\flat$ 7 $\sharp$ 9E $\flat$ 7 $\sharp$ 9/GA $\flat$ 7A $\circ$ 7E $\flat$ 6/B $\flat$ 

C7

F m7

B $\flat$ 7

⊕

//

B7 E7 E $\flat$ 7 $\sharp$ 9

# THE THRILL IS GONE

311

B. DeSILVA

LEW BROWN

RAY HENDERSON

Ballad

The musical score is written in a single system with a treble clef and a key signature of three flats (B-flat major/C minor). The tempo is marked as a ballad. The melody is primarily composed of quarter and eighth notes, with some rests. The piano accompaniment is indicated by a series of chords written below the staff. The chords are as follows:

Chords: Cm7, G+7, Cm7, F7, Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, Cm7, Dm7b5, G7b9, Cm7, Gb7#11, Fm7, Dm7b5, G7, Cm7, G+7, Cm7, F7, Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, Cm7, Dm7b5, G7b9, Cm7, Gb7#11, Fm7, Dm7b5, G7b9, Cm7, Cm7/Bb, Am7b5, Ab7#11, Cm7, Fm7, Fm7/Eb, Dm7b5, G7, AbΔ7, Dm7b5, G7b9, Cm6.

# THYME'S TIME

Medium Swing

DEAN NEWTON

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

$B\flat\Delta 7$   $A m 7$   $D 7$   $G m 7$   $G\flat m 7$   $F m 7$   $B\flat 7\flat 9$   
 $E\flat 7\sharp 11$   $C\sharp\circ 7$   $D m 7$   $G 7$   
 $E 7$   $A 7$   $D 7$   $G 7$   
 $C 7$   $F 7$  1.  $B\flat\Delta 7$   $C m 7$   $F 7\flat 9$   
 2.  $B\flat\Delta 7$   $F\sharp m 7\flat 5$   $F 7\text{ sus}$   $F 7$   $B m 7$   $E m 7$   $A 7\flat 9$   
 $C\sharp m 7\flat 5$   $F\sharp 7$   $B m 7\flat 5$   $B 7$   $C\Delta 7$   $C 6$   
 $C m 7$   $F 7$   $B\flat\Delta 7$   $A m 7$   $D 7$

THYME'S TIME (P2)

G m7 G b m7 F m7 B b 7 b9 E b 7 #11 C # o7

D m7 G 7 E m7 A 7 D m7 G 7 b9

C m7 F 7 B b 6

G b Δ 7 #11 E Δ 7 #11 D Δ 7 #11 D b Δ 7

SOLO CHANGES

B b Δ 7 A m7 D 7 G m7 G b m7 F m7 B b 7

E b 7 E o7 B b / F G 7

E m7 A 7 D m7 G 7 C m7 F 7 B b Δ 7 F 7

D.C. al Coda

# TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score for "Tidal Breeze" consists of ten staves of music in a medium swing tempo. The key signature is B-flat major (two flats). The chord progressions are as follows:

- Staff 1:  $B\flat_9^6$  (measures 1-4),  $A\flat_7\#11$  (measures 5-8)
- Staff 2:  $B\flat_9^6$  (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:  $B\flat_9^6$  (measures 1-4),  $A\flat_7\#11$  (measures 5-8)
- Staff 6:  $B\flat_9^6$  (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

315

PAUL FRANCIS WEBSTER  
JOHNNY MANDEL

Ballad

The musical score for "A Time for Love" is written in G minor (three flats) and 4/4 time. It consists of ten staves of music. The chord annotations are as follows:

- Staff 1:  $B\flat\Delta 7$ ,  $A\flat 7\#11$ ,  $B\flat\Delta 7$ ,  $C 7\#11$
- Staff 2:  $C m7$ ,  $E\flat\Delta 7/B\flat$ ,  $A m7$ ,  $D 7$ ,  $A m7\flat 5$ ,  $D 7\flat 9$
- Staff 3:  $G m7$ ,  $A\flat 7/G\flat$ ,  $B\flat 6/F$ ,  $C 7\flat 9$
- Staff 4:  $C m7$ ,  $E\flat\Delta 7/B\flat$ ,  $A m7\flat 5$ ,  $D 7\flat 9$
- Staff 5:  $G m7$ ,  $A m7\flat 5$ ,  $D 7\flat 9$ ,  $G m7$ ,  $C 7\flat 9$ ,  $F\Delta 7$ ,  $A 7\#9$
- Staff 6:  $D m7$ ,  $D 7\flat 9$ ,  $G m7$ ,  $G m7/F$ ,  $E m7\flat 5$ ,  $A 7\#11$
- Staff 7:  $D\Delta 7$ ,  $B m7$ ,  $C m7$ ,  $F 7$ ,  $B\flat\circ 7$ ,  $B\flat\Delta 7$ ,  $A m7\flat 5$ ,  $D 7\flat 9$
- Staff 8:  $G m7$ ,  $C 7\flat 9$ ,  $C m7$ ,  $E\flat\Delta 7/B\flat$
- Staff 9:  $A m7$ ,  $D 7$ ,  $D 7\flat 9$ ,  $G m7$ ,  $C 7\#11$
- Staff 10:  $C m7$ ,  $C m7/F$ ,  $F 7\flat 9$ ,  $B\flat 6$



*TIMES LIE*

CHICK COREA

Easy 3

$B\flat\Delta 7$   $A\flat\Delta 7/B\flat$   $B\flat\Delta 7$   $A\flat\Delta 7/B\flat$

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

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

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

$B\flat\Delta 7$   $A\flat\Delta 7/B\flat$   $B\flat\Delta 7$   $A\flat\Delta 7/B\flat$

$B\flat\Delta 7$   $A\flat\Delta 7/B\flat$   $E m 7\flat 5$   $A 7$

$D \Delta 7$   $A m 7$   $D \Delta 7$   $C\sharp m 7\flat 5$   $F\sharp 7$

## TIMES LIE (P. 2)

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

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

B $\Delta$ 7 F $\sharp$ m7 F7 E $\Delta$ 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 $\Delta$ 7

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

VAMP

# TIME WAS

Easy 3

*(DREAMING)*SIDNEY KEITH  
MIGUEL PRADO

B m7      B $\flat$ 7      A m7      D7      G $\Delta$ 7  
 D $\flat$ 7      C $\Delta$ 7      F7      G $\overset{\flat}{6}$       E m7  
 A m7      D7      1. G $\Delta$ 7      E m7      A m7  
 D7      2. G $\overset{\flat}{6}$       C $\sharp$ m7 $\flat$ 5      F $\sharp$ 7 $\flat$ 9  
 B $\Delta$ 7      G $\sharp$ m7      C $\sharp$ m7      F $\sharp$ 7      B $\Delta$ 7  
 G $\sharp$ m7      C $\sharp$ m7      E m7      A7      D $\Delta$ 7      E m7  
 F $\sharp$ m7      E m7      A7      D $\Delta$ 7      A m7      D7 sus 4  
 D7 $\flat$ 9      B m7      B $\flat$ 7      A m7      D7      G $\Delta$ 7  
 D $\flat$ 7      C $\Delta$ 7      F7      G $\overset{\flat}{6}$       E m7  
 A m7      D7      G $\Delta$ 7

# TINY CAPERS

CLIFFORD BROWN

Medium Swing

B $\flat$  $\Delta$ 7 D7 G m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 G+7  
 C m7 C $\sharp$  $^{\circ}$ 7 D m7 E $\flat$  $\Delta$ 7 D m7 G m7  
 C7 C m7 F7 B $\flat$  $\Delta$ 7 D7  
 G m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 G+7 C m7 C $\sharp$  $^{\circ}$ 7  
 D m7 E $\flat$  $\Delta$ 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 $\flat$  $\Delta$ 7 D7 G m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 G+7 C m7 C $\sharp$  $^{\circ}$ 7  
 D m7 E $\flat$  $\Delta$ 7 D m7 G m7 C m7 F7 B $\flat$  $\flat$ 9

# TIS'

Swing Blues

THAD JONES

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

- Staff 1:** Measures 1-4: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. Measures 5-8: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.
- Staff 2:** Measures 1-4: Ab7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. Measures 5-8: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.
- Staff 3:** Measures 1-4: Fm7, notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. Measures 5-8: Bb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. Measures 9-12: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.

Accents (>) are placed above the notes in measures 2, 4, 6, 8, 10, and 12 of each staff.

# TO KILLA BRICK

Fast Blues

WOODY SHAW

C7#11      F7      C7  
 F7      Em7  
 A7      Dm7      G7  
 C7      Eb7      1. D7      G7      2. Dm7      G7

# TOO CLOSE FOR COMFORT

JERRY BOCK  
LARRY HOLOFCENER  
GEORGE WEISS

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a repeat sign and a key signature change to one flat (Bb). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords above are CΔ7, B+7, Em7b5, and A7. The second staff continues with notes: F4, E4, D4, C4, B3, A3, G3. Chords are Dm7b5, G7, and a first ending box containing CΔ7, Dm7, and G7. The third staff has notes: G3, F3, E3, D3, C3, B2, A2. Chords are CΔ7, Gm7, C7, F7, and F#°7. The fourth staff has notes: G3, F3, E3, D3, C3, B2, A2. Chords are C/G, Gm7, C7, F7, and F#°7. The fifth staff has notes: G3, F3, E3, D3, C3, B2, A2. Chords are Ab7, Dm7, G7, CΔ7, and B+7. The sixth staff has notes: G3, F3, E3, D3, C3, B2, A2. Chords are Em7b5, A7, Dm7b5, and G7. The seventh staff has notes: G3, F3, E3, D3, C3, B2, A2. Chords are CΔ7, Gm7, C7, F7, and F#°7. The eighth staff has notes: G3, F3, E3, D3, C3, B2, A2. Chords are Am7b5, D7b9, and Ab7. The ninth staff has notes: G3, F3, E3, D3, C3, B2, A2. Chords are G7 and CΔ7. The final staff ends with a double bar line.

# TOO MARVELOUS FOR WORDS

JOHNNY MERCER  
RICHARD WHITING

Medium Swing

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

G<sup>Δ</sup>7 C<sup>7</sup>♯11 1. Bm<sup>7</sup> Em<sup>7</sup>

2. B<sup>Δ</sup>7 C<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>7 B<sup>Δ</sup>7 Dm<sup>7</sup> G<sup>7</sup> sus 4

Dm<sup>7</sup> G<sup>7</sup> sus 4 C<sup>Δ</sup>7 F<sup>7</sup>♯11

Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

G<sup>Δ</sup>7 C<sup>Δ</sup>7 Bm<sup>7</sup>♭5 E<sup>7</sup>♭9 Am<sup>7</sup> F<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> sus 4 G<sup>6</sup>/<sub>9</sub>



# THE TOUCH OF YOUR LIPS

RAY NOBLE

Easy Swing

C $\Delta$ 7<sub>3</sub> Am7 Dm7 G7 Em11 A+7 Dm11 G13  
 C $\overset{6}{9}$ <sub>3</sub> F<sup>9</sup> Em7b5 A7b9 A7  
 Dm7b5 G7 C $\overset{6}{9}$  B $\flat$ 7#11 Am7 B+7  
 E $\Delta$ 7/B B7sus4 B7 E $\Delta$ 7 G13 G7sus4  
 C $\Delta$ 7<sub>3</sub> Am7 Dm7 G7 Em11 A+7 Dm11 G13  
 C $\overset{6}{9}$ <sub>3</sub> F<sup>9</sup> Em7b5 A7b9 A7  
 Fm<sup>6</sup> B $\flat$ 9 Am7 D7  
 Dm7<sub>3</sub> G7sus4 G7 C $\overset{6}{9}$

# TRICROTISM

Med. Swing

Bass Solo

OSCAR PETTIFORD

Eb $\Delta$ 7 F7  
 F7 Ab $\Delta$ 7 A $\circ$ 7 Eb/Bb<sub>3</sub> C7  
 B7 Bb7  $\Sigma$  Eb $\Delta$ 7  
 F7 F7  
 Ab $\Delta$ 7 A $\circ$ 7 Eb/Bb<sub>3</sub> C7 Fm7 Bb7  
 Eb $\flat$ 6 *Fine* B7  
 Eb $\Delta$ 7<sub>3</sub> G7 Cm Cm $\Delta$ 7  
 Cm7 F7 Fm7<sub>3</sub> Bb7 *D.S. al Fine*

# TUNE 88

Medium Rock

JEFF LORBER

First system of musical notation. The treble clef staff contains a melody in 4/4 time with a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes: B4, A4, G4, F#4, E4, D4, C4. Above the first four notes are accents (^). The melody continues with eighth notes: B3, A3, G3, F#3, E3, D3, C3. Above the last two notes are accents (^). The bass clef staff shows a bass line with a quarter rest, followed by a series of slanted lines representing a rhythmic pattern. Chord symbols G 13, C 13, and G 13 are placed below the treble staff.

Second system of musical notation. The treble clef staff continues the melody with a quarter rest, followed by eighth notes: B3, A3, G3, F#3, E3, D3, C3. Above the last note is an accent (^). The melody continues with eighth notes: B2, A2, G2, F#2, E2, D2, C2. Above the last note is an accent (^). The bass clef staff shows a bass line with a series of slanted lines. Chord symbols G 13 and C 13 are placed below the treble staff.

Third system of musical notation. The treble clef staff has a quarter rest, followed by a quarter rest, and then eighth notes: B2, A2, G2, F#2, E2, D2, C2. Above the last note is an accent (^). The melody continues with eighth notes: B1, A1, G1, F#1, E1, D1, C1. Above the last note is an accent (^). The bass clef staff shows a bass line with a series of slanted lines. Chord symbols G 13 and Eb 13 are placed below the treble staff.

Fourth system of musical notation. The treble clef staff has a quarter rest, followed by eighth notes: B1, A1, G1, F#1, E1, D1, C1. Above the first four notes are accents (^). The melody continues with eighth notes: B0, A0, G0, F#0, E0, D0, C0. Above the last note is an accent (^). The melody ends with a triplet of eighth notes: B0, A0, G0. Above the triplet is a '3' and an accent (^). The bass clef staff shows a bass line with eighth notes: B1, A1, G1, F#1, E1, D1, C1. Chord symbols E 13, F 13, F# 13, G 13, Ab 13, and G 13 are placed below the treble staff.

# UN POCO LOCO

327

Bright Latin

BUD POWELL

INTRO Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CΔ7#11

Chords: Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CΔ7#11  
EbΔ7#11 DbΔ7#11 CΔ7#11  
EbΔ7#11 DbΔ7#11 CΔ7#11  
D7 Db7  
CΔ7#11  
CΔ7#11 Fm7 Bb7 EbΔ7  
Ebm7 Ab7 DbΔ7  
D°7 G7 CΔ7 Bm7/A E7/B Bb7  
Am7 D7 G7 G+7#9  
CΔ7#11  
D.S. al Coda

# UNFORGETTABLE

IRVING GORDON

Ballad

G  $\Delta$ 7 F $\sharp$ /G F $\sharp$ 7  
 C  $\Delta$ 7 E m7 A7  
 F  $\Delta$ 7 F m7 B $\flat$ 7 C  $\Delta$ 7 F7 E m7 A7  
 A m7 D7 A m7 D7 D7 A m7 E $\flat$  m7 A $\flat$ 7  
 G  $\Delta$ 7 F $\sharp$ /G F $\sharp$ 7  
 C  $\Delta$ 7 E m7 A7  
 F  $\Delta$ 7 F m6 B $\flat$ 7 $\sharp$ 11 C  $\Delta$ 7 F7 E m7 A7  
 A m7 D7 D m7 G7 C $\flat$ 6

# THE VERY THOUGHT OF YOU

329

RAY NOBLE

Ballad

$E\flat 7$   $A\flat \Delta 7$   $D\flat \Delta 7$   $C m 7$   $E\flat 7 \text{ sus } 4$   $A\flat 6$   $D\flat \Delta 7$

$C m 7$   $E\flat 7 \text{ sus } 4$   $A\flat 6$   $B\flat m 7$   $B^\circ 7$   $A\flat/C$   $B\flat 9$

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

$D m 7$   $G 7$   $C m 7$   $F m 7 \flat 5$   $B\flat 7 \text{ sus } 4$   $B\flat 7$   $B\flat m 7$   $F + 7$

$E 7 \# 11$   $E\flat 7$   $A\flat \Delta 7$   $D\flat \Delta 7$   $C m 7$   $E\flat 7 \text{ sus } 4$   $A\flat 6$   $D\flat \Delta 7$

$C m 7$   $E\flat 7 \text{ sus } 4$   $A\flat 6$   $B\flat m 7$   $B^\circ 7$   $A\flat/C$   $B\flat 9$

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

$D m 7 \flat 5$   $A^\circ 7$   $B\flat m 7$   $A^\circ 7$   $B\flat m 7$   $E\flat 7 \flat 9$   $A\flat 6$

# VIOLETS FOR YOUR FURS

Ballad

TOM ADAIR  
MATT DENNIS

G m7 C7b9 FΔ7 Bbm7 Eb7  
 FΔ7 D7b9 Gm7 C7b9 FΔ7 Am7 D7#9  
 Gm7 D7#9 Gm7 C7 FΔ7 D7b9 Gm7 C7  
 FΔ7 D7b9 Gm7 C7 FΔ7 D7#9 G7#11  
 Gm7 Am7 D7 Gm7 C7b9 FΔ7 Bbm7 Eb7  
 FΔ7 D7b9 Gm7 C7b9 FΔ7 Am7 D7#9 Gm7  
 BbΔ7 Eb7 FΔ7 Am7 D7  
 Bbm7 C+7b9 FΔ7 Dm7 G7 C7b9 FΔ7

# WAIL

Med. Up Bop

BUD POWELL

$E\flat\Delta 7$   $E\circ 7$   $Fm7$   $F\sharp m7$   $Gm7\flat 5$   $C7$   
 $Fm7$   $B\flat 7$   $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$   $A\circ 7$   
 $Gm7/B\flat$   $C7$   $Fm7$   $B\flat 7$   $E\flat\Delta 7$   $E\circ 7$   
 $Fm7$   $F\sharp m7$   $Gm7\flat 5$   $C7$   $Fm7$   $B\flat 7$   
 $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$   $A\circ 7$   $Gm7/B\flat$   $C7$   $Fm7$   $B\flat 7$   
 $E\flat\Delta 7$  *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

Medium Swing

ARNOLD LOUPACCI

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B7  
 B $\flat$ +7 E7 E $\flat$ 7 A $\flat$ 7  
 B $\flat$ 7 A $\flat$ 7 G7 $\sharp$ 11 D $\flat$ 7 $\sharp$ 11 C m7  
 F7 $\sharp$ 9 B $\flat$ 7 G7 $\sharp$ 11 C7 $\sharp$ 9 F7  
 B $\flat$ 7 F+7 B $\flat$ 7



# 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, a common time signature, and a repeat sign. The first measure is marked with the chord **F 7#9**. The melody consists of eighth and quarter notes. The second staff continues the melody, with a **Bb9** chord above the first measure and an **F 7#9** chord above the fifth measure. The third staff features a rhythmic pattern of eighth notes with rests, marked with **C9**, **Bb9**, **C9**, and **Bb9** chords. The fourth staff continues this pattern, marked with **C9**, **Bb9**, a whole rest symbol (⊕), and **F 7#9**.

## ALTERNATE CHANGES

The alternate changes section consists of a single staff of music. It begins with a whole rest symbol (⊕) above the first measure, followed by the chord **Ab13** above the second measure. The staff contains four measures, each with a whole note.

# WHAT A DIFFERENCE A DAY MADE

335

STANLEY ADAMS

MARIA GREVER

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 whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The second staff continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. The third staff has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth staff has a quarter note D4, a quarter note C4, and a quarter note Bb3. The fifth staff has a quarter note Ab3, a quarter note G3, and a quarter note F3. The sixth staff has a quarter note E3, a quarter note D3, and a quarter note C3. The seventh staff has a quarter note Bb2, a quarter note Ab2, and a quarter note G2. The eighth staff has a quarter note F2, a quarter note E2, and a quarter note D2. The ninth staff has a quarter note C2, a quarter note Bb1, and a quarter note Ab1. The tenth staff has a quarter note G1, a quarter note F1, and a quarter note E1. The score includes various chords and melodic lines with triplets. The chords are: F m7, Bb7 sus 4, EbΔ7, Ab7, G m7, C7#9, F m7, Bb7 sus 4, Bb7, EbΔ7, D m7, G7, Cmadd9, Cm, CmΔ7, Cm7, Cm7, F7, Bb7 sus 4, Bb7, F m7, Bb7 sus 4, EbΔ7, Ab7, G m7, C7#9, F m7, Bb7 sus 4, Bb7, Bbm7, Eb7, AbΔ7, Db7#11, G m7, F#o7, F m7, Bb7, Eb9.

# 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 key signature has one flat (Bb), and the time signature is common time (C). The system is divided into four measures by vertical bar lines. The first measure contains a quarter rest in the treble and a dotted quarter note G3 in the bass. The second measure contains a quarter note G4 in the treble and a dotted quarter note F3 in the bass. The third measure contains a quarter note A4 in the treble and a dotted quarter note E3 in the bass. The fourth measure contains a quarter note B4 in the treble and a dotted quarter note D3 in the bass. Chord symbols are placed below the bass staff: Dm7 G7 in the first measure, Dm7 G7 in the second, Dm7 G7 in the third, and Dm7 G7 in the fourth.

Second system of musical notation. The treble clef staff continues the melody with eighth notes C5, B4, A4, G4, and a dotted quarter note F4. The bass clef staff continues the bass line with eighth notes C3, B2, A2, G2, and a dotted quarter note F2. The system is divided into four measures. The first measure contains a quarter note G4 in the treble and a dotted quarter note E3 in the bass. The second measure contains a quarter note A4 in the treble and a dotted quarter note D3 in the bass. The third measure contains a quarter note B4 in the treble and a dotted quarter note C3 in the bass. The fourth measure contains a quarter note C5 in the treble and a dotted quarter note B2 in the bass. Chord symbols are Dm7 G7 in all four measures.

Third system of musical notation. The treble clef staff has two first endings. The first ending consists of two measures: a quarter note G4 in the first measure and a dotted quarter note F4 in the second. The second ending consists of two measures: a quarter note G4 in the first measure and a dotted quarter note F4 in the second. 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. The first measure contains a quarter note G4 in the treble and a dotted quarter note E3 in the bass. The second measure contains a quarter note A4 in the treble and a dotted quarter note D3 in the bass. The third measure contains a quarter note B4 in the treble and a dotted quarter note C3 in the bass. The fourth measure contains a quarter note C5 in the treble and a dotted quarter note B2 in the bass. Chord symbols are Dm7 G7 in the first two measures, and G7 F#7 F7 in the last two measures.

Fourth system of musical notation. The treble clef staff continues the melody with eighth notes B4, A4, G4, F4, and a dotted quarter note E4. 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 three measures. The first measure contains a quarter note G4 in the treble and a dotted quarter note E3 in the bass. The second measure contains a quarter note A4 in the treble and a dotted quarter note D3 in the bass. The third measure contains a quarter note B4 in the treble and a dotted quarter note C3 in the bass. Chord symbols are Bb7 A7 Ab7 in the first measure, E7#9 Bb7 A7 in the second, and A7 in the third.

WES SIDE STROLL (P. 2)

D7#9 Ab7 G7 Fm7 Bb7 Fm7 Bb7

Fm7 Bb7 Fm7 Bb7 Em7 A7

Perc. Dm7

SOLO CHANGES

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7 Dm7 G7 Cm7 F7 Cm7 F7

Cm7 F7 Cm7 F7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Fm7 Bb7 Fm7 Bb7 Em7 A7 Em7 A7

# WHAT KIND OF FOOL AM I

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

Chord symbols for the first staff:  $E\flat\Delta 7$ ,  $C m 7$ ,  $F m 7$

Chord symbols for the second staff:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $C 7$ ,  $F m 7$

Chord symbols for the third staff:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $C m 7$ ,  $F 7$

Chord symbols for the fourth staff:  $F 7/E\flat$ ,  $D m 7$ ,  $G m 7$ ,  $C m 7$ ,  $F 7$ ,  $F m 7$

Chord symbols for the fifth staff:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $C m 7$ ,  $F m 7$

Chord symbols for the sixth staff:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $B\flat m 7$

Chord symbols for the seventh staff:  $E\flat 7$ ,  $A\flat\Delta 7$ ,  $D\flat 7$ ,  $C m 7$

Chord symbols for the eighth staff:  $F 7$ ,  $F m 7$ ,  $B\flat 7 \text{ sus } 4$ ,  $E\flat 6$

# WHEN THE SUN COMES OUT

339

TED KOEHLER  
HAROLD ARLEN

Ballad

The musical score consists of ten staves of music in the key of D major (one sharp). The tempo and mood are indicated as 'Ballad'. The score includes various chord annotations above the notes, such as C7, Bb7, Am7, D7, C7, C#o7, D7sus4, D7, Dm7, G7, CΔ7, F7, Bm7, Bb7, Am7, D7 (Bb°7), Bm7, Em7, Bm7b5, E7, Am7, Bb°7, Bm7, E7, A7, D7sus4, D7, C7, Bb7, Am7, D7, C7, C#o7, D7sus4, D7, Dm7, G7, CΔ7, F7, Bm7, Bb7, Am7, Bb°7, Bm7, B7, Em7, F7, B13, E7#9, Am7, D7sus4, D7b9, and G6.



# WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

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

# 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.  $Dm7$   $G7$   
 $Cm7$   $Fm7$   $Dm7$   $G7$   
 $Cm7$   $Fm7$   $F7$   $B7\#11$   $B\flat 7$   
 $E\flat\Delta 7$   $Am7$   $D7$   $A\flat 7\#11$   $G7$   $Cm7$   
 $Fm7$   $Gm7$   $C7$   $Fm7$   $C7$   
 $Fm7$   $(Bm7 \ E7)$   $B\flat 7$   $E\flat 9$

# WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

Eb<sup>6</sup>    Ab<sup>Δ</sup>7    Gm7    Gb7<sup>#11</sup>    Fm7  
 Bb7    Eb<sup>6</sup>    Ab<sup>Δ</sup>7  
 Gm7    Gb7<sup>#11</sup>    Fm7    B7<sup>#11</sup>    Bb7    Ab7  
 G7    1. Cm7    F7  
 Cm7    Abm7    Db7    Cm7  
 F7    Fm7  
 Bb7<sup>sus 4</sup>    Bb7    2. Cm7    Bbm7  
 Eb7    Ab<sup>Δ</sup>7    Db7    Gm7/Bb  
 Gb<sup>o</sup>7 /Bb    Fm7/Bb    Bb7    Eb<sup>6</sup>

# WHO CAN I TURN TO

LESLIE BRICUSSE  
ANTHONY NEWLEY

Medium Swing

$E\flat\Delta 7$   $F m 7$   $B\flat 7$   $F m 7$   $B\flat 7$   
 $E\flat\Delta 7$   $F m 7$   $G m 7$   $A\flat\Delta 7$   $B\flat m 7$   $E\flat 7$   
 $A\flat\Delta 7$   $D 7\flat 9$   $G m 7$   $C m 7$   
 $F m 7$   $F\sharp 7$   $G m 7$   $C 7$   $F m 7$   $A\flat m 7$   $D\flat 7$   
 $E\flat\Delta 7$   $F m 7$   $B\flat 7$   $F m 7$   $B\flat 7$   
 $E\flat\Delta 7$   $F m 7$   $G m 7$   $A\flat\Delta 7$   $B\flat m 7$   $E\flat 7$   
 $A\flat\Delta 7$   $D m 7\flat 5$   $G 7\flat 9$   $C m 7$   $F 7\flat 9$   
 $A\flat\Delta 7$   $G m 6$   $F m 7$   $(B m 7 E 7)$   $B\flat 7$   $E\flat 6$

# WHY DID I CHOOSE YOU

HERBERT MARTIN  
MICHAEL LEONARD

Ballad

$B\flat\Delta 7$   $B\flat 7$   $E\flat\Delta 7$   $Dm7\flat 5$   $G 7$   $Cm 7$   $F 7$

$B\flat\Delta 7$   $C/B\flat$   $A m 7$   $D 7$   $D 7\flat 9$

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

$F\Delta 7/C$   $A\flat\circ 7/C$   $C 9\text{ sus } 4$   $C 7$   $C m 7$   $F 7$

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

$B\flat\Delta 7$   $C/B\flat$   $A m 7$   $D 7$   $D 7\flat 9$

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

$B\flat\Delta 7$   $A m 7$   $G m 7$   $C 9\text{ sus } 4$   $A 13$   $A 7\sharp 11$   $D 9\text{ sus } 4$   $D 7\flat 9$

$G m 7$   $C 7\text{ sus } 4$   $C 7\flat 9$   $F 6$

# WILL YOU STILL BE MINE

345  
TOM ADAIR  
MATT DENNIS

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: B $\flat$  $\Delta$ 7, B $\circ$ 7, C m7, F7, B $\flat$  $\Delta$ 7
- Staff 2: B $\circ$ 7, C m7, F7, F $\sharp$  $\circ$ 7, G m7, F m7
- Staff 3: E m7, A7, E $\flat$  m7, A $\flat$ 7, D m7, G7, C m7, F7
- Staff 4: B $\flat$  $\Delta$ 7, B $\circ$ 7, C m7, F7, D7, A m7, D7
- Staff 5: G m7, G m7, G m7/F, E m7, A7
- Staff 6: E $\flat$  m7, A $\flat$ 7, B $\flat$  $\Delta$ 7, B $\flat$ 7, E $\flat$  $\Delta$ 7
- Staff 7: A $\flat$ 7 $\sharp$ 11, G m7
- Staff 8: D $\flat$  m7, G $\flat$ 7, C m7, F7, B $\flat$  $\Delta$ 7, B $\circ$ 7, C m7
- Staff 9: F7, B $\flat$  $\Delta$ 7, B $\circ$ 7, C m7, F7, F $\sharp$  $\circ$ 7
- Staff 10: G m7, F m7, E m7, A7
- Staff 11: C m7, F13, B $\flat$  $\flat$ 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, C m7/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, F m7, E7

Chord annotations for the ninth staff: EbΔ7, Bb/D, B/D, D7#11, Ab7, G m7, C7



# WRAP YOUR TROUBLES IN DREAMS

TED KOEHLER  
HARRY BARRIS  
BILLY MOLL

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a repeat sign and a key signature change to one flat (Bb). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: CΔ7, F7, Bm7b5, and E7. The second staff continues with notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: Am7 and D7. The third staff has two first endings. The first ending notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: Dm7, G7, CΔ7, and G7. The second ending notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: Dm7 and G7. The fourth staff notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: CΔ7, E7, Am7, B7, E7, and A7. The fifth staff notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: D7, G7, CΔ7, E7, Am7, and B7. The sixth staff notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: E7, A7, D7, G7, CΔ7, and G+7. The seventh staff notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: CΔ7, F7, Bm7b5, E7, and Am7. The eighth staff notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: D7, Dm7, G7, and C6. The ninth staff notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: D7, Dm7, G7, and C6. The tenth staff notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Above the staff are the chords: D7, Dm7, G7, and C6.

# YOU AND THE NIGHT AND THE MUSIC

HOWARD DIETZ  
ARTHUR SCHWARTZ

Medium Swing

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 and a double bar line. The second staff contains a double bar line. The third staff includes a first ending bracket and a second ending. The fourth staff contains a double bar line. The fifth staff contains a double bar line. The sixth staff contains a double bar line. The seventh staff contains a double bar line. The eighth staff contains a double bar line. The score is annotated with various chords and triplets.

Chords and annotations:

- Staff 1:  $C m_6^6$  (with triplet),  $D m_7^b5$ ,  $G_7$ ,  $G m_7^b5$  (with triplet),  $C_7^b9$  (with triplet)
- Staff 2:  $F m_6$ ,  $D m_7^b5$  (with triplet),  $G_7^b9$  (with triplet)
- Staff 3:  $C \Delta_7$ , 1.  $D m_7^b5$   $G_7$ , 2.  $C_7$
- Staff 4:  $A^b_7$  (with triplet),  $A m_7^b5$ ,  $D_7^b9$ ,  $G_7$  (with triplet)
- Staff 5:  $A^b_7$  (with triplet),  $A m_7^b5$ ,  $D_7^b9$  (with triplet)
- Staff 6:  $G_7$ ,  $A^b_7$ ,  $G_7$ ,  $D_7^b \#11$ ,  $C m_6^6$  (with triplet)
- Staff 7:  $D m_7^b5$ ,  $G_7$ ,  $G m_7^b5$  (with triplet),  $C_7^b9$  (with triplet),  $F m_6$
- Staff 8:  $D m_7^b5$  (with triplet),  $G_7^b9$  (with triplet),  $C m_7$ ,  $A m_7^b5$ ,  $A^b_7$ ,  $G_7$ ,  $C m_6^6$

# YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

Eb<sup>6</sup><sub>9</sub>    Am<sup>7</sup>    D<sup>7</sup>    Eb<sup>6</sup><sub>9</sub>    Ab<sup>7</sup>  
 Gm<sup>7</sup>    C<sup>7</sup><sub>b9</sub>    Fm<sup>7</sup>    Bb<sup>7</sup>  
 Fm<sup>7</sup>    C<sup>7</sup>    Fm<sup>7</sup>    Db<sup>7</sup><sup>#11</sup>    C<sup>7</sup>  
 Cm<sup>7</sup>    F<sup>7</sup>    Fm<sup>7</sup>    Bb<sup>7</sup>  
 Gm<sup>7</sup>    F<sup>#</sup><sub>7</sub>    Bb<sup>7</sup>/F    C<sup>7</sup>/E  
 B<sup>7</sup>    Bb<sup>7</sup>    Fm<sup>7</sup>    Bb<sup>7</sup>  
 Eb<sup>6</sup><sub>9</sub>    Am<sup>7</sup>    D<sup>7</sup>    Eb<sup>6</sup><sub>9</sub>    Ab<sup>7</sup>    Gm<sup>7</sup>    C<sup>7</sup>  
 F<sup>9</sup>    Fm<sup>7</sup>    Bb<sup>7</sup>    Eb<sup>6</sup><sub>9</sub>

# YOU MAKE ME FEEL SO YOUNG

351

MACK GORDON  
JOSEF MYRON

Medium Swing

**Staff 1:**  $B\flat\Delta 7$   $G+7$   $Cm7$   $F7$   $B\flat\Delta 7$   $B\circ 7$   $A\flat/C$   $F7$

**Staff 2:**  $B\flat\Delta 7$   $B\flat 7$   $E\flat\Delta 7$   $Cm7$  1.  $Dm7$   $Gm7$   $Cm7$   $F7$

**Staff 3:** 2.  $Dm7$   $Gm7$   $G\flat 7$   $F7$   $Fm7$   $B\flat 7$

**Staff 4:**  $Fm7$   $B\flat 7$   $A m7\flat 5$   $D 7\flat 9$   $Gm7$

**Staff 5:**  $Cm7$   $F7$   $B\flat\Delta 7$   $G+7$   $Cm7$   $F7$

**Staff 6:**  $B\flat\Delta 7$   $B\circ 7$   $A\flat/C$   $F7$   $B\flat\Delta 7$   $B\flat+7$   $E\flat\Delta 7$   $Cm7\flat 5$

**Staff 7:**  $Dm7$   $G 7\flat 9$   $Cm7$   $F7$   $Dm7$   $G 7\flat 9$   $Cm7$   $F7$   $B\flat\Delta 7$   $A\flat 7\sharp 11$

**Staff 8:**  $G7$   $Cm7$   $F7$   $\text{sus} 4$   $F7$   $B\flat 9$

# YOU GO TO MY HEAD

HAVEN GILLESPIE  
J. FRED COOTS

Medium Swing

$E_b\Delta 7$        $A_b m 7$        $D_b 7$        $G_b\Delta 7$

$F + 7$        $B_b + 7$        $E_b m 7$        $C m 7 b 5$        $F + 7$        $B_b + 7$

$E_b\Delta 7$       1  $F m 7$        $B_b 7$       2  $B_b m 7$        $E_b 7$

$A_b\Delta 7$        $A^\circ 7$        $E_b\Delta 7 / B_b$        $F m 7 / B_b$

$E_b\Delta 7$        $A m 7$        $D 7$        $B m 7$        $E 7 b 9$

3      3      3      3

## YOU GO TO MY HEAD (P. 2)

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ7</sup> B<sup>b7</sup> E<sup>bΔ7</sup>

A<sup>b</sup>m<sup>7</sup> D<sup>b7</sup> G<sup>bΔ7</sup> F<sup>+7</sup> B<sup>b+7</sup>

E<sup>b</sup>m<sup>7</sup> C<sup>m7b5</sup> F<sup>+7</sup> B<sup>b+7</sup> E<sup>bΔ7</sup>

B<sup>b</sup>m<sup>7</sup> E<sup>b7</sup> A<sup>bΔ7</sup> D<sup>b7#11</sup>

E<sup>bΔ7</sup> G<sup>m7</sup> A<sup>m7b5</sup> D<sup>7b9</sup> G<sup>m7</sup> C<sup>7b9</sup>

F<sup>m7</sup> B<sup>b+7</sup> E<sup>bΔ7</sup>

354 **YOU MUST BELIEVE IN SPRING**

MICHEL LEGRAND

Ballad

Chords: E m7b5 Bb7 A7 DmΔ7 Dm7/C BbΔ7 Gm7 C7  
Eo7 /F FΔ7 Bm7b5 F7 E7 Am7b5 Eb7 D7  
Gm7 C7sus4 C7 Eo7/C FΔ7 B+7 Em7b5 Bb7 A7  
DmΔ7 Dm7/C BbΔ7 Gm7 C7 Eo7/F FΔ7  
Bm7b5 F7 E7 Bbm7b5 E7 Eb7 Abm7 Db7sus4 Db7  
GbΔ7 C+7#9 Fm7b5 B7 Bb7 EbmΔ7 Ebm7/Db  
BΔ7 Abm7 Db7 Fo7/Gb GbΔ7 Cm7b5 Gb7 F7  
Bbm7b5 E7 Eb7 Abm7 Db9sus4 Db9 GbΔ7 BΔ7#11  
Fm7b5 Bb9sus4 Bb7b9 Ebm6

# YOU'VE CHANGED

355

CARL FISCHER  
BILL CAREY

Ballad

Chord progression for the first staff:  $E\flat^{\circ}7$   $E\flat\Delta7$   $A m7$   $D7\flat9$   $G m7$

Chord progression for the second staff:  $G m7\flat5$   $C+7$   $F9$  1.  $B7$   $B\flat7$

Chord progression for the third staff:  $G m7$   $C7$   $F m7$   $B\flat7$  2.  $B7$   $B\flat7$

Chord progression for the fourth staff:  $B\flat m7$   $E\flat7$   $A\flat\Delta7$

Chord progression for the fifth staff:  $A\flat m7$   $G m7$   $F m7$   $B\flat m7$   $E\flat7$

Chord progression for the sixth staff:  $A\flat\Delta7$   $A\flat m7$   $D\flat7\sharp11$   $G m7$   $G\flat m7$

Chord progression for the seventh staff:  $F m7$   $B\flat7$   $E\flat^{\circ}7$   $E\flat\Delta7$   $A m7$   $D7\flat9$

Chord progression for the eighth staff:  $G m7$   $G m7\flat5$   $C+7$   $F9$

Chord progression for the ninth staff:  $B7$   $B\flat7$   $E\flat^{\flat}6$



# YOU'RE EVERYTHING

CHICK COREA

Medium 2 Swing

A  $\Delta$ 7    A $\flat$ m7    G  $\Delta$ 7    F $\sharp$ 7 $\flat$ 9  
 E m7    G  $\Delta$ 7 $\sharp$ 11    A $\flat$ 7    G m7  
 F $\sharp$ m7    F m7    B $\flat$ 7    E m7  
 A 7    D  $\Delta$ 7    D m7    A  $\Delta$ 7  
 A $\flat$ m6    G  $\Delta$ 7 $\sharp$ 5    F $\sharp$ 7 $\flat$ 9    B m7  
 E $\flat$ /B $\flat$     A  $\Delta$ 7 $\sharp$ 5    A $\flat$ 7    G 7  
 F $\sharp$ 7 $\sharp$ 11    F 7    E 7 $\sharp$ 9    A  $\Delta$ 7  
 E m7    A  $\Delta$ 7    F  $\Delta$ 7    E  $\Delta$ 7  
 E $\flat$  $\Delta$ 7    A $\flat$ m7    C $\sharp$ 7    A $\flat$ m7

YOU'RE EVERYTHING (P. 2)

357

Musical notation for the first system, consisting of six staves. The key signature is three sharps (F#, C#, G#). The notation includes various chords and melodic lines. The chords are: 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, and AΔ7.

*D.S. al Coda*

Musical notation for the second system, consisting of four staves. The key signature is three sharps (F#, C#, G#). The notation includes various chords and melodic lines. The chords are: AΔ7, Em7, AΔ7, Em7, AΔ7, Em7, AΔ7, Em7, AΔ7, Em7, AΔ7, and Em7.

# YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

C  $\Delta$ 7   D m7   G 7 sus 4   C  $\Delta$ 7   D m7   G 7   D m7   G 7

C  $\Delta$ 7   A m7   A m7   D 7   A b m7   D b 7

C  $\Delta$ 7   D m7   G 7 sus 4   C  $\Delta$ 7   D m7   G 7   D m7   G 7

C  $\Delta$ 7   A m7   A m7   D 7   G 6/8   E m7

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

B m7   E m7   D m7   G 7   C  $\Delta$ 7   D m7   G 7 sus 4   C  $\Delta$ 7

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

D 7   D +7   G 9   G 7 b9   C 6/8

# YOURS IS MY HEART ALONE

HARRY SMITH  
FRANZ LEHAR

EASY SWING

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat major). The chords and melodic lines are as follows:

- Staff 1:** Chords: B m7b5, E 7b9, A m7, D7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 2:** Chords: G m7, C7, F Δ7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 3:** Chords: B m7b5, E 7b9, A m7, D7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 4:** Chords: G7, G m7, C7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 5:** Chords: A m7b5, D7#11, G m7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 6:** Chords: Bb m6, Eb7#11, F Δ7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 7:** Chords: B m7b5, E 7b9, A m7, D7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 8:** Chords: G m7, C9 sus4, F 6. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

# LET'S FALL IN LOVE

TED KOEHLER  
HAROLD ARLEN

Medium Swing

C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> B<sup>b</sup>7<sup>#</sup>11 A<sup>7</sup> A<sup>b</sup>7<sup>#</sup>11 G<sup>7</sup>  
 C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>  
 Am<sup>7</sup> D<sup>7</sup>  
 G<sup>Δ</sup>7/D Am<sup>7</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> G<sup>7</sup>  
 Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

