



557
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April Showers (L. Silvers)

Ami⁷ D⁷ C^{#7}/_D D⁷ GMA⁷

G⁶ C^{#7}/_{G#} G^{#o} Ami F⁷/_A D⁷ C^{#7}/_D D⁷ GMA⁷

G⁶ F⁷ E⁷ Bmi^{7(b5)} E+ E⁷ Ami
(F^{#o} Bmi^{7(b5)}/_F)

Ami Emi⁷ A⁹ D⁷ C^{#7}/_D Ami⁷/_D D^o

D⁷ Ami⁷ D⁷ C^{#7}/_D D⁷ GMA⁷

G⁶ G+ G⁶ Bmi^{7(b5)}/_F E⁷ F⁷ E⁷ Ami Ami+

Ami⁶ D^{#7}/_{A#} E⁷/_B CMA⁷ Ami^{7(b5)} G/_D Emi⁷

A⁹ D⁷/_A B^{do} D⁷/_A Ami⁷/_D D^{15(b9)} G⁶

Afternoon in Paris (J. Lewis)

Chord symbols for the first system:

- System 1: CMA⁷, CMI⁷, F7, B^bMA⁷
- System 2: B^bMI⁷, E^b7, A^bMA⁷, DMI⁷(^b5), G7(^b9)

Chord symbols for the second system:

- System 1: CMA⁷, AMI⁷, DMI⁷, G7
- System 2: CMA⁷, DMI⁷, G7
- System 3: CMA⁷, AMI⁷, DMI⁷, G7, D^bMI⁷, G^b7, DMI⁷, G7
- System 4: CMA⁷, CMI⁷, F7, B^bMA⁷
- System 5: B^bMI⁷, E^b7, A^bMA⁷, DMI⁷(^b5), G7(^b5), CMA⁷(AMI⁷ DMI⁷ G7)

After You've Gone (J. Layton)

Chord symbols for the first system:

- System 1: E^bMA⁷, A^b9(#11), B^bMA⁷, G9, C9
- System 2: F9, B^b6, B^b7, E^bMA⁷, A^b9(#11)

$B^b_{MA}7$ $G7$ $C_{MI}7$ $G7/D$ E^b6 $A^b9(\#11)$ $B^b_{MA}7$ $D7$
 ($B^b_{MA}7$ $E^b13(\#11)$) ($D_{MI}11$ $G9$)

$G_{MI}7$ $C13$ B^b_{MA}/F $G7(b9)$ $C_{MI}7$ $F13(b9)$ B^b6 ($F_{MI}7$ B^b7)

Ain't Misbehavin' (F. Waller)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b9 E^b $G+7$ A^b6 $A^b_{MI}6$
 (E^b6 E^o) ($F_{MI}7$ $F\#^o$) ($G_{MI}7$ $B^b_{MI}7 A^b9(\#11)$) ($A^b6/9$ $D^b9(\#11)$)

E^b G^b7 $F_{MI}7$ B^b9 1. E^b E^o $F7$ B^b7 2. E^b6 A^b E^b6 $G7$
 (E^b/G $C7(b9)$) ($G13$ $C9$) ($F9$ B^b13) ($E^b6/9$ A^b13) ($D7(b9)$ $G+7$)

C_{MI} A^b7/C $F7/C$ $C7$
 (C_{MI}) (A^b9) (C_{MI}) ($C7$)

B^b (B^o) $C_{MI}7$ $F9$ B^b7 $C7$ $F7$ B^b7
 ($D_{MI}7$ $G_{MI}7$) ($C_{MI}11$ $F13$) (B^b13 $C13$) ($F9$ B^b7_{sus})

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b9 E^b $G+7$ A^b6 $A^b_{MI}6$
 (E^b6 E^o) ($F_{MI}7$ $F\#^o$) ($G_{MI}7$ $B^b_{MI}7 A^b9(\#11)$) ($A^b6/9$ $D^b9(\#11)$)

E^b G^b7 $F_{MI}7$ B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)
 (E^b/G $C7(b9)$ ($F_{MI}7$ A^b/B^b))

Ain't She Sweet (M. Ager)

B^b6 E⁹/B C_{Mi}⁷ F⁷ B^b6 E⁹/B C_{Mi}⁷ F⁷ B^b6 D⁷

G⁷ G⁺ 1. C⁷ F⁷ B^b6 F⁺ 7 | 2. C⁷ F⁷ B^b6 B^b7

E^b9 B^bMA⁷ B^b7 E^b9

E^b9 B^b6 B^o C_{Mi}⁷ F⁷ B^b6 E⁹/B C_{Mi}⁷ F⁷

B^b6 E⁹/B C_{Mi}⁷ F⁷ B^b6 D⁷ G⁷ G⁺ C⁷ F⁷ B^b6

Alfie's Theme (S. Rollins)

B^bMi⁷ B^bMi⁷/A^b G_{Mi}^{7(b5)} G^b7 B^bMi⁷/F G_{Mi}^{7(b5)} C_{Mi}^{7(b5)} F^{7(#9)}

B^bMi⁷ B^bMi⁷/A^b G_{Mi}^{7(b5)} E^b7 B^bMi⁷/F G_{Mi}^{7(b5)} 1. C_{Mi}^{7(b5)} F⁷ B^bMi⁷

2. C_{Mi}^{7(b5)} F⁷ B^bMi⁷ B^bMi⁷ D^b7/A^b G^b7 B^bMi⁷ D^b7/A^b G^b7

$B^b_{MI}7$ D^b7/A^b G^b7 $B^b_{MI}7$ D^b7/A^b G^b7 $B^b_{MI}7$ $B^b_{MI}7/A^b$

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

$G_{MI}7(b5)$ E^b7 $B^b_{MI}7/F$ $G_{MI}7(b5)$ $C_{MI}7(b5)$ $F7$ $B^b_{MI}7$

Airegin (S. Rollins)

$F_{MI}7$ $C7(\#9)$ $F_{MI}7$ $F7$ $B^b_{MI}7$

$F7(\#9)$ $B^b_{MI}7$ $B^b_{MI}7$ $D_{MI}7$ $G7$ $C_{MA}7$

$C^{\#}_{MI}7$ $F^{\#}7$ $B_{MA}7$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $B^b_{MI}7$

E^b7 $A^b_{MA}7$ $G_{MI}7(b5)$ $C7$ $B^b_{MI}7$ E^b7

$C_{MI}7(b5)$ $F7$ $B^b_{MI}7$ E^b7 A^b6

($G_{MI}7(b5)$ $C7$)

Alice In Wonderland (S. Fain)

Dmi7 G7 CMA7 FMA7 Bmi7(b5) E7

Ami7 Eb7 Dmi7 G7 Emi7 Ami7

Dmi7 G7 1. Emi7 A7 2. C6 Ami7

Dmi7 G7 Emi7 Ami7 Dmi7 G7

CMA7 F#mi7(b5) B7(#9) Emi7 A7

Dmi7 A7/E Dmi7/F A7 D7 G7 Dmi7 G7

CMA7 FMA7 Bmi7(b5) E7 Ami7

Eb7 Dmi7 G7 Emi7 Ami7

Dmi7 G7 C6

All Blues (M. Davis)

G⁷

 C⁷ G⁷
 D⁷(#9) E^b7(#9) D⁷(#9) G⁷

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

F^MA⁷ D^MI⁷ G^MI⁷ C⁷ A^MI⁷ D⁷(#9) G^MI⁷ C⁷
 F^MA⁷ D^MI⁷ G^MI⁷ C⁷ A^MI⁷(#9) D⁷(#9) B^MI⁷ E⁷ A^MI⁷ D⁷
 G^MI⁷ C⁷ 1. F^MA⁷ A⁷ D^MI⁷ G⁷ C⁷
 2. A^MI⁷(#9) D⁷ G^MI⁷ C⁷ F⁶

All Of Me (G. Marks)

CMA⁷ E⁷
 A⁷ DMI⁷ 1. E⁷
 AMI⁷ D⁷ DMI⁷ G⁷
 2. F⁶ FMI⁶ CMA⁷ EMI⁷ A⁷ DMI⁷(b5) G⁷ C⁶
 (F#°) (CMA⁷/G EMI⁷) FINE

All Of You (C. Porter)

Ab⁶/Eb Eb^bMA⁷ FMI⁷(b5) Bb⁷(b9) Ab⁶/Eb
 Eb^bMA⁷ Ab^bMI⁷ Db⁷ Eb⁶ C⁷ FMI⁷
 (Eb⁶/G) (Gb⁰)
 Bb⁷ Bb⁷/Ab GMI⁷ C+⁷(b9) FMI⁷ Bb⁷ Ab⁶/Eb
 (Bb⁷) (Eb D+⁷) (Db⁷ C7-9)
 Eb^bMA⁷ FMI⁷(b5) Bb⁷(b9) Ab⁶/Eb Eb^bMA⁷ GMI⁷

C^7 E_{MI}^7 $A^b_{MA}^7$ $A_{MI}^7(b5)$ $D^7(b9)$ G^7 $D^b9(\#11)$ C^7
 F_{MI}^7 C^7/G F_{MI}^7/A^b B^b7 E^b6 (F_{MI}^7 B^b7)
 (FINE)

Almost Like Being In Love (Loewe)

$E^b_{MA}^7$ $F^7(b9)$ $B^b_{MA}^7/D$ $C^{\#0}$
 C_{MI}^7 F^7_{sus} $1. B^b6$ B^b7 $2. B^b6$
 A_{MI}^7 D^7 G_{MA}^7 G^6 G_{MI}^7
 $A_{MI}^7(b5)$ D^7 $E^b_{MA}^7$ $F^7(b9)$
 $B^b_{MA}^7/D$ $C^{\#0}$ C_{MI}^7 $C^{\#0}$ B^b6/D $C^{\#0}$
 C_{MI}^7 C_{MI}^7 F^{13} B^b6 (B^b7)

All The Things You Are (J. Kern)

Handwritten musical score for "All The Things You Are" by J. Kern. The score is written on a grand staff with treble and bass clefs. It features a key signature of three flats (B-flat major) and a 4/4 time signature. The music is divided into several systems, each with handwritten chord symbols above the notes. The chords include Fmi7, Bbm7, Eb7, AbMA7, DbMA7, Dmi7, G7, CMA7, Cmi7, Fmi7, Bb7, EbMA7, AbMA7, Ami7(b5), D7, GMA7, GMA7, Ami7, D7, GMA7, F#mi7(b5), B7, EMA7, C+7, Fmi7, Bbm7, Eb7, AbMA7, DbMA7, Gb7, Cmi7, B0, Bbm7, Eb7, AbMA7, (Gmi7(b5)), and (F7(#9)). The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, along with dynamic markings like 'p' and 'f'. There are also some handwritten annotations like '(b)' and '3' indicating triplets.

Alone Together (A. Schwartz)

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

$Dm7$ $Am7(b5)$ $D7(b9)$ $Gm7$

$Bm7$ $E7$ $Gm7$ $C7$ $Fm7$ $(BbMA7)$ $Em7(b5)$ $A7$

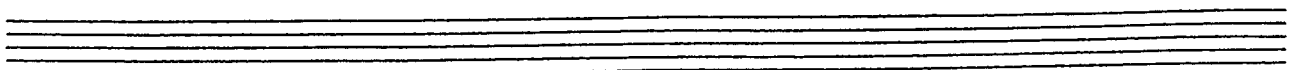
1. $DMA7$ $Em7(b5)$ $A7$ 2. $DMA7$

$Am7(b5)$ $D7(b9)$ $Gm7$

$Gm7(b5)$ $C7(b9)$ $Fm7$ $BbMA7$ $Em7(b5)$ $A7(b9)$

$Dm7$ $Em7(b5)$ $A7(b5)$ $Dm6$ $Bm7(b5)$ $Em7(b5)$ $A7(b9)$

$Dm7$ $Bb7$ $A7$ $Dm7$ $(Em7(b5)$ $A7)$



Along Came Betty (B. Golson)

Handwritten musical score for "Along Came Betty" by B. Golson. The score is written in 4/4 time and consists of eight staves of music with various chord annotations.

Staff 1: Chords: $B^{\flat}Mi^7$, Bmi^7 E^7 , $B^{\flat}Mi^7$, Bmi^7 E^7

Staff 2: Chords: $A^{\flat}MA^7$, $A^{\flat}b^7$, GMA^7 , $G^{\flat}b^7$

Staff 3: Chords: $G^{\flat}Mi^7$, Gmi^7 C^7 , $G^{\flat}Mi^7$, Gmi^7 C^7

Staff 4: Chords: FMA^7 , $A^7(\#9)$, Dmi^7 , G^7

Staff 5: Chords: Cmi^7 , $F^7(b9)$, $A^{\flat}mi^7(b5)$ $D^7(\#9)$, Gmi^7 , Gmi^7/F

Staff 6: Chords: $E^{\flat}mi^7(b5)$, $A^7(\#9)$, Fmi^7 , $B^{\flat}b^7$

Staff 7: Chords: $B^{\flat}Mi^7$, Bmi^7 E^7 , $B^{\flat}Mi^7$, Bmi^7 E^7 , $Cmi^7(b5)$

Staff 8: Chords: $F^7(\#9)$, $B^{\flat}Mi^7(b5)$, $E^{\flat}b^7(\#9)$, $A^{\flat}MA^7$, $(Bmi^7 E^7)$

Angel Eyes (M. Dennis)

$Dm7$ $E7(b9)A7$ $Dm7$ $Bb7A+7(b9)$ $Dm7$ /C $Bm11$ $Em11$ $A7$
 (E7 Eb7)

$Dm7$ $E7(b9)A7$ $Dm7$ $Bb9$ $Dm7/A$ $Bb7A+7(b9)$ $Dm7$ $Bb13A+7(b9)$
 (B13 Bb13) (Dm7/A G7) (E7(b9) A+7)

$2.$ $Dm7$ $Cm9$ $F13(b9)$ $BbMA7$ $Dm7G7$ $Cm9$ $F13(b9)$
 (same changes, pedal F)

$BbMA9$ $Bm9$ $E13(b9)$ $AMA7$ $A6$ $Ebm11$ $Ab+7(b9)$
 Pedal E

$Em11$ $A+7(b9)$ $Dm7$ $E7(b9)A7$ $Dm7$ $Bb7A+7(b9)$ $Dm7$ /C $Bm11$ $Em11$ $A7$
 (E7 Eb7)

$Dm7$ $E7(b9)A7$ $Dm7$ $Bb9$ $Dm7/A$ $Bb9$ $A+7(b9)$ $Dm7$
 (B13 Bb13) (Dm7/A G13) (E7(b9) A+7)

Always (I. Berlin)

Handwritten musical notation for the song "Always" by Irving Berlin. The piece is in 3/4 time and B-flat major. The notation consists of five staves of music with the following chord progressions:

- Staff 1: FMA⁷ DMI⁷ GMI⁷ C⁷
- Staff 2: FMA⁷ F⁶ FMA⁷ AMA⁷ F#MI⁷
- Staff 3: BMI⁷ E⁷ A⁷ D⁷ G⁷ C⁷ FMA⁷
- Staff 4: FMA⁷ F⁷ E⁷ Eb⁷ D⁷ GMI⁷ BbMA⁷
- Staff 5: Eb⁷ AMI⁷ DMI⁷ GMI⁷ C⁷ F⁶

Am I Blue (Clarke Axt)

Handwritten musical notation for the song "Am I Blue" by Clarke Axt. The piece is in 4/4 time and B-flat major. The notation consists of three staves of music with the following chord progressions:

- Staff 1: BbMA⁷ G⁷ CMI⁷ Gb⁷ F⁹ Eb⁹ DMI^{7(b5)} G⁷
- Staff 2: C⁷ F⁷ 1. Bb⁶ CMI⁷ F⁷ 2. Bb⁶ EMI^{7(b5)} A^{7(#9)}
- Staff 3: DMI⁶ BMI^{7(b5)} EMI^{7(b5)} A⁹ EMI^{7(b5)}/Bb

(Bb⁹(#11))

$A7(b9)$ $Dm7$ $G7(b9)$ $Cm7$ $F7$ $BbMA7$ $G7$
 $Cm7$ $Gb7$ $F7$ $Eb9$ $Dm7(b5)$ $G7$ $C7$ $F7$ $Bb6$

Are You Real (B. Golson)

$Dm7$ $G7(b9)$ $Cm7$ $F7$ $BbMA7$ $EbMA7$
 $Am7(b5)$ $D7(\#9)$ $Gm7(b9)$ $C7(b9)$
 $Fm7$ $Bb7(b9)$ $Gm7$ $C7$

1. $Fm7$ $Bb7$ $EbMA7$ $Dm7$ $G7(b9)$

2. $Fm7$ $Bb7$ $Bb7/Ab$ $Gm7(b5)$ $C7(\#9)$

$Fm7$ $Bb7$ $EbMA7$ $(Dm7 G7)$

Anthropology (D. Gillespie - C. Parker)

B^bMA^7 G^7 CMI^7 F^7 DMI^7 G^7 CMI^7 F^7
 Bb^7 Eb^7 E^bMI^6 (C^7) DMI^7 G^7 CMI^7 F^7
 2. B^bMA^7 D^7
 G^7 C^7
 F^7 B^bMA^7 CMI^7 F^7
 B^bMA^7 G^7 CMI^7 F^7 Bb^7 Eb^7 B^bMA^7

April in Paris (V. Duke)

$DMI^7(b5)$ D^b7 CMA^7 $DMI^7(b5)$ A^b7 G^7
 CMA^7 DMI^7 E^b7 CMA^7/E AMI^7 A^bMI^7 GMI^7 C^{13} G^b9

FMA⁷ EMI⁷ AMI⁷ AMI⁷ AMI⁷/G
 (FMI⁷ B^b7) (CMA⁷ DMI⁷) (E^b C/E FMI⁷)
 F#MI⁷(b5) B+⁷(b9) F7 E+⁷ B^b9 A9 G^o
 F#MI⁷(b5) F^o CMA⁷/E E^b DMI⁷(b5) D^bMA⁷ C⁶
 BMI⁷(b5) E7 AMI⁷ AMI⁷/G F#MI⁷(b5) F9(#11) EMA⁷ DMI⁷ G7
 (B7 |)
 DMI⁷(b5) G+⁷ CMA⁷ EMI⁷(b5) B^b(b5) A+⁷ A+⁷ E^b9(#11)
 D7 C#9/D D9 D9 G7(b9) C6/9

Au Privave (C. Parker)

FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ CMI⁷ F+⁷
 B^b7(b9) B^bMI⁷ E^b7 FMA⁷ GMI⁷ AMI⁷ D7
 GMI⁷ GMI⁷ C⁷ FMA⁷ D7(b9) GMI⁷ C⁷

As Long As I Live (H. Arlen)

$E^b MA^7$ $D_{MI} 7(b5)$ G^7 C^7
 $(G^7 D^b7)$ $(D^b7 C^7)$

$F_{MI} 7$ B^b7 $E^b MA^7$ | 1. $F_{MI} 7 B^b7$ | 2. $E^b G$
 (F^7) $(F_{MI} 7 B^b7)$

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

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

$E^b MA^7$ $D_{MI} 7(b5)$ G^7 C^7 $F_{MI} 7$
 $(G^7 D^b7)$ $(D^b7 C^7)$ (F^7)

B^b7 $E^b G$ $(F_{MI} 7 B^b7)$
 $(F_{MI} 7 B^b7)$

As Time Goes By (H. Hupfeld)

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

F^7 $F^{\#0}$ $G_{MI} 7 C^7$ $F_{MI} 7 B^b7$ | 1. $E^b MA^7$ $G_{MI} 7 C^7$ | 2. $E^b G$ $B^b_{MI} 7 E^b7$
 $(F_{MI} 7 B^b7)$ $(E^b G E^{\#0})$ $(E^b G B^b_{MI} 7/F)$ $(F^{\#0} E^b7/G)$

Handwritten musical notation with chords: $A^b MA^7$, C^7/G , FMI^7 , $F\#^o$, CMI^7/G , $F\#^o$, F^7 , B^b13 , E^o , FMI^7 , B^b7 , E^o , FMI^7 , B^b7 , $G\emptyset$, C^7 , $F\emptyset$, B^b7 , E^b6 , FMI^7 , $F\#^o$, GMI^7 , CMI^7 , $(B^b MI^7/F B^b7)$, F^7 , $F\#^o$, GMI^7 , C^9 , $C^9(r9)$, FMI^7 , B^b7 , E^b6 .

Avalon (V. Rose)

Handwritten musical notation for 'Avalon' with chords: C^7 , C^o , GMI^7 , C^7 , GMI^7 , C^7 , F^6 , C^7 , F^6 , C^7 , GMI^7 , C^7 , GMI^7 , C^7 , GMI^7 , C^7 , F^6 , GMI^7 , C^7 , F^6 , GMI^7 , C^7 , F^6 , $E^7 E^b7$, D^7 , $AMI^7(b5)$, D^7 , GMI^7 , $GMI^7(MA^7)$, $GMI^7(b5)$, E^7 , F^6 , AMI^7 , D^7 , GMI^7 , $C^{13}(r9)$, F^6 .

Anything Goes (C. Porter)

B^bMA⁷ B^bMA⁷ Fmi⁷ B^b7

E^b6 Dmi⁷ Cmi⁷ F⁷ sus 1. B^b6 E^bMA⁷ Cmi⁷ F7 2. B^b6

A⁷ DMA⁷ A⁹/E A⁷ D⁷

(Dmi⁷(b5) A⁷) (DMA⁷ Eb^o) (Emi⁷ A⁷) (GMA⁷ G⁶)

A⁷/E A⁷ Dmi⁷ G⁷ C⁹ F⁷

E13 Eb9(#11) (Ab9 # G9 Gb7 F7)

B^bMA⁷ B^bMA⁷ Fmi⁷ B^b7

E^b6 Dmi⁷ Cmi⁷ F⁷ B^b6

At Long Last Love (C. Porter)

G13(b9) C6 Bmi⁷(b5) Ami⁷ Emi⁷/G FMA⁷

Emi⁷ A⁷ Dmi⁷ Dmi⁷/C Bmi⁷(b5)/D D^bmi⁷(b5) Dmi⁷/C

BMI^{7(b5)} DMI^{7/A} G^{7sus} C⁶ G⁷
 C⁶ BMI^{7(b5)} Ami⁷ Emi^{7/G} C⁷ Gmi^{7/D}
 E^bo Emi^{7(b5)} F⁶ FMA⁷ F[#]mi^{7(b5)} Dmi^{7(b5)/F}
 Emi⁷ A⁷ (E^b7) Dmi⁷ G⁷ C⁶

Autumn Leaves (J. Kosma)

Cmi⁷ F⁷ B^bMA⁷ E^bMA⁷ Ami^{7(b5)}
 (Cmi⁷ F[#]13(#11)) (F^{7(b9)}) (B^bMA⁷ E⁷(#11)) (E^bMA⁷(#11)) (Ami^{7(b5)} E^b13(#11))

1. D⁷ Gmi
 (D^{7(b9)}) (Gmi⁷)

2. D⁷ Gmi
 (D^{7(b9)}) (Gmi⁷) (G⁷(#9))

D⁷ Gmi Cmi⁷ F⁷
 (D^{9sus}) (D⁹) (Gmi/D) (F^{9sus}) (F⁹)

B^bMA⁷ Ami^{7(b5)} D⁷ Gmi
 (B^bMA⁷/F E^{7(b5)}) (E^bMA⁷) (Gmi⁷ C⁹)

Gmi Ami^{7(b5)} D⁷ Gmi (G⁷)
 (Fmi¹³ B^b13(b9)) (E^b13(#11))

Autumn In New York (V. Duke)

Gmi⁷ Ami⁷ B^bMa⁷ C⁷ FMa⁷ Gmi⁷ Ami⁷ A^bMi⁷
 (D⁷(b9))

Gmi⁷ Ami⁷ B^bMa⁷ C⁷ Ami⁷ D⁷ Ami⁷(b5) D⁷

Gmi⁷ Ami⁷ B^bMi⁷ Eb⁷ A^bMa⁷ B^bMi⁷ Cmi⁷ Dmi⁷(b5)

Cmi⁶ Ami⁷(b5) Dmi⁷ G⁷(b9) CMa⁷ Bmi⁷(b5) Ami⁷ A^b
 (D⁷(b5))

Gmi⁷ Ami⁷ B^bMa⁷ C⁷ FMa⁷ Gmi⁷ Ami⁷ B^bMa⁷

Cmi⁷ Dmi⁷ Eb⁷Mi⁷ F⁺⁷ B^bMi⁷ B^bMi⁷/A^b Gmi⁷(b5) C⁷
 (G⁷)

Fmi⁶ C⁷ Fmi⁷ Emi⁷ Eb⁷Mi⁷ D⁷ D^bMa⁷ A^b⁷ D^bMa⁷ C⁷ B^bMi⁷ A^bMi⁷
 (E^o) (D⁷)

Gmi⁷ Ami⁷ B^bMi⁷ C⁷(b9) Fmi⁶

The Best Thing For You (I. Berlin)

$F\#_{MI}7(b5)$ $B7$ Emi^7 $A+^7$ Dmi^7 G^7

 CMA^7 Ami^7 | 1. Dmi^7 G^7 CMA^7 Dmi^7 Emi^7 Fmi^7

2. Dmi^7 G^7 C^6 Ami^7 $AbMA^7$

 $Gmi^7(b5)$ $C7(\#9)$ Fmi^7 Fmi^7/Eb Dmi^7

G^7 $F\#_{MI}7(b5)$ $B7$ Emi^7 $A+^7$

Dmi^7 G^7 CMA^7 CMA^7/B Ami^7 Ami^7/G $F\#_{MI}7(b5)$ Fmi^6

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

Bags' Groove (M. Jackson)

F7 B^b7 F7
 B^b7 F7 D7(#9)
 Gm7⁷ C7 F7
 (F7 D7) (Gm7⁷ C7)
 F7 B^b7 F7
 B^b7 F7 D7(#9)
 Gm7⁷ C7 F7
 (F7 D7) (Gm7⁷ C7)

Basin Street Blues (S. Williams)

F7 B^b Cm7 C#^o B^b/D :|| B^b/D D^bMi⁶ Cm7 F7 :||
 B^b B^b/D E^b7 E^o B^b/F⁷ [1. F13 B^b F7⁷ 3]

(B^b B^b/A^b) (E^b6/G E^bMi⁶/G^b)

2. F^{9sus} F⁷ B^{b6} F¹³ B^{bMA}⁷ D⁷ G^{9sus} G⁹

(A_{Mi}¹¹ A_b¹³(#11))

G⁹ C^{9sus} C⁹ F¹³ F⁷ B^{b/D} D^{bo}

(D_{Mi}⁷ G¹³) (F^{13sus} F¹³(b9)/E_b)

C_{Mi}⁷ F⁷ B^{bMA}⁷ D⁷ G^{9sus} G⁹

(C_{Mi}⁷ D_{Mi}⁷ E_{bMA}⁷ F⁷)

A_b⁷ G⁷ C^{13sus} F^{13sus} F⁷(b9) B^b E_bE_{Mi} B^b

Barbados (C. Parker)

F_{Mi}A⁷ G_{Mi}⁷ C⁷ F_{Mi}A⁷ G_{Mi}⁷ C⁷

F_{Mi}A⁷ G_{Mi}⁷ C⁷ F⁷ C_{Mi}⁷ F⁷

B_b⁷ F_{Mi}A⁷

G_{Mi}⁷ C⁷(#9) F_{Mi}A⁷ G_{Mi}⁷ C⁷

Baubles, Bangles And Beads (Wright-Forrest)

$B^b_{MI}7$ E^b9 A^bMA7 A^bMA7/C B^o $B^b_{MI}7$ E^b9
 A^bMA7 $DMI7$ $G9$ $CMA7$ $CMA7/E$ E^b9
 $(FMI7 EMI7 E^bMI7)$
 $DMI7$ $G9$ $CMA7$ $F^{\#}MI7$ $B7$
 $(AMI7 A^bMI7 GMI7)$
 $EMA7$ $A7$ E^b7 A^bMA7 A^b7 $A7$
 $B^b_{MI}7$ E^b9 A^bMA7 $F7(b9)$ $B^b_{MI}7$ E^b9 E^b7/Db
 $CMI7(b5)$ $F7$ $B^b_{MI}7$ E^b7 A^b6

A Beautiful Friendship (D. Kahn)

$E^b_{MA}7$ $A7$ $A^b_{MA}7$ $Db7$ $C7$
 $CMI7$ $F7$ $1. FMI7/B^b$ B^b7 $2. FMI7$ B^b7
 $(FMI7/B^b)$

$B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ D^b7 $G_{MI}7$
 ($D^b_{MA}7/E^b$) ($E^b_{13}(b9)$)
 $C7$ $F7$ B^b_+7 $E^b_{MA}7$ $A7$
 ($C_{MI}7$ $F7$) ($B_{MI}7$ $E7$)
 $A^b_{MA}7$ $G_{MI}7(b5)$ $C7$ $F_{MI}7$ B^b7 $E^b_{MA}7$

Beautiful Love (V. Young)

$E_{MI}7(b5)$ A_+7 $D_{MI}7$
 ($D7$)
 $G_{MI}7$ $C7$ $F_{MA}7$ $E_{MI}7(b5)$ $A7$
 $D_{MI}7$ $G_{MI}7$ B^b7 $A7$
 ($E7$)
 1. $D_{MI}7$ $B7(b5)$ $E_{MI}7(b5)$ $A7(b9)$
 ($G7(\sharp 11)$) ($E7$)
 2. $D_{MI}7$ $B7(\sharp 9)$ B^b7 $A7$ $D_{MI}7$

Bernie's Tune (B. Miller - M. Stoller) J. Leiber

$\frac{9}{8}$ $D_{MI}^{6/9}$ $Bb7(b5)$
 $E_{MI}^{7(b5)}$ $A7(b9)$ D_{MI}^6 $E_{MI}^{7(b5)}$ $A7$
 2. C_{MI} $F7$ $Bb6$ G_{MI}^7 C_{MI}^7 F^{13} $Bb6$ G_{MI}^7
 C_{MI}^7 $F7$ $Bb6$ G_{MI}^7 C_{MI}^7 F^{13} $BbMA^7$ G_{MI}^9 $E_{MI}^{7(b5)}$ $A7$
 $D_{MI}^{6/9}$ $Bb7(b5)$
 $E_{MI}^{7(b5)}$ $A7$ D_{MI}^6 $E_{MI}^{7(b5)}$ $A7$ CODA $A7$ D_{MI}^6
 D.S. al Coda

Be My Love (Brodzky)

E^7 F^7 $BbMA^7$ E^bMA^7 $A_{MI}^{7(b5)}$ $D_+^{7(b9)}$ G_{MI}^7
 $E_{MI}^{7(b5)}$ A^7 D^7 B° C_{MI}^7 C_{MI}^7

1. C#^o Dmi⁷ Dmi⁷ Gmi⁷ C⁷ Cmi⁷ F⁷

2. C#^o Dmi⁷ Gmi⁷ Cmi⁷ F⁷ Dmi⁷(b5) G⁷(b9)

Cmi⁷ F⁷ B^b6 B^o Cmi⁷ F⁷ B^b6

GODA

D.S. al Coda

Between The Devil And The Deep Blue Sea

(H. Arlen)

FMA⁷ Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷ Gmi⁷ C⁷ F⁷

(Cmi⁷ F⁷)

B^bMA⁷ Eb⁷ FMA⁷/A Ab⁷ Gmi⁷ C⁷ 1. FMA⁷ 2. F⁶ E⁷

(B^bMi⁶) (Gb⁷)

AMA⁷ F#mi⁷ Bmi⁷ E⁷ AMA⁷/C# C^o Bmi⁷ E⁷

CMA⁷/G Ami⁷ Dmi⁷ G⁷ Ab⁷ D⁷(b9) D⁷(b9) G¹³ C⁷

FMA⁷ Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷ Gmi⁷ C⁷

Cmi⁷ F⁷ B^bMA⁷ Eb⁷ FMA⁷/A Ab⁷ Gmi⁷ C⁷ F⁶

(B^bMi⁶) (Gb⁷)

Bemsha Swing (T. Monk)

Db7(b9) CMA7 AMI7 AbMA7 Db7(b9) CMA7 Eb13 DMI7 Db7(b9)
 CMA7 AMI7 AbMA7 Db7(b9) CMA7 DMI7 GMI7 F#7(b9)
 FMA7 DMI7 DbMA7 F#7(b9) FMA7 Eb7 AbMA7 Db7(b9)
 CMA7 AMI7 AbMA7 Db7(b9) CMA7 Bb7 CMA7

Bewitched, Bothered And Bewildered

(R. Rodgers)

C C#° DMI7 D#° C/E E+7 F F#°
 (F Bb9)
 C/G AMI9 D7 | 1. G7 A7 Ab13(#11) G7sus G7 || 2. G7 C9 F EMI11 A+7
 (AMI7 /G F#MI11 B7) (EMI7 A7) (EbMI9 Ab13)(DMI7 G7)
 DMI7 /C BMI7(b9) E7(b9) AMI9 BbE7 AMI7 D9 DMI11 A7
 DMI11 G9 /F EMI7 A7(b9) DMI7 G7 C C#° DMI7 D#°
 (EbMI7 Ab13 DMI7 G13)

C/E E+7 F F#° C/G AMI⁹ D⁷ G^{7sus} G⁷

C

Bidin' My Time (G. Gershwin)

E^bMA⁷ E^o FMI⁷ B^{b7} E^bMA⁷ E^o FMI⁷ B^{b7}

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

G⁷ C⁷ G⁷ C⁷ DMI⁷ G⁷ CMA⁷

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

E^bMA⁷ E^o FMI⁷ B^{b7} E^bMA⁷ E^o FMI⁷ B^{b7}

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

Billie's Bounce (C. Parker)

F7 Bb7 F7

Bb7 B° F7 Ami7 D7(b9)

Gmi7 Gmi7 C7 F7 Gmi7 C7

Birk's Works (D. Gillespie)

Bbmi7 Cmi7(b5) F7(#9) Bbmi7

Gb7 Bbmi7

Cmi7(b5) F7(#9) Bbmi7 G7(#9) C7(#9) F7(#9)

Bitter-Sweet (C. Rouse)

Musical score for "Bitter-Sweet" by C. Rouse. The score is written in 4/4 time and includes the following chords and musical notation:

- Staff 1: $A_{MI}^{7(b5)}$, $D7(b9)$, G_{MI}^7 , G_{MI}^7/F , $E_{MI}^{7(b5)}$
- Staff 2: $A_{MI}^{7(b5)}/E_b$, 1. $D7$, E° , B_{MA}^7 , 2. $D7(b9)$
- Staff 3: G_{MI}^7 , G^7 , C_{MI}^7 , F^7 , B_{MA}^7 , A_{b7}
- Staff 4: G^7 , C_{MI}^7 , F^7 , B_{MA}^7 , E_{bMA}^7 , D^7
- Staff 5: $A_{MI}^{7(b5)}$, $D7(b9)$, G_{MI}^7 , G_{MI}^7/F , $E_{MI}^{7(b5)}$, $A_{MI}^{7(b5)}/E_b$
- Staff 6: $D7(b9)$, G_{MI}^7

The Breeze And I (E. Lecuona)

Musical score for "The Breeze And I" by E. Lecuona. The score is written in 4/4 time and includes the following chords and musical notation:

- Staff 1: E_b^6 , E_b^6
- Staff 2: $B_{MI}^7(b5)$, E_{bMA}^7 , 1. F_{MI}^7 , B_b^7 , 2. E_{bMA}^7 , C_{MI}^7

FMI⁷ B^{b7}_{SUS} E^bMA⁷ CMI⁷ FMI⁷ B^{b7}
 E^bMA⁷ E^o (C7(b9)) FMI⁷ B^{b7}_{SUS} GMI⁷ CMI⁷
 FMI⁷ B^{b7} E^b6 FMI⁷ B^{b7} E^b6 (FMI⁷ B^{b7})

Black And Blue (F. Waller)

AMI DMI AMI D⁷ E^{bo}
 EMI⁷ A⁷ |¹ DMI⁷ G⁷ CMA⁷ B^o E⁷ |² DMI⁷ A^{b7} G⁷
 C⁶ A^{b7} C⁶ G⁷
 GMI⁷ C⁷ A^{b7} C⁶ F⁷ E⁷
 AMI DMI AMI D⁷ E^{bo}
 EMI⁷ A⁷ DMI⁷ A^{b7} G⁷ C⁶ (B^o E⁷)

Black Orpheus (L. Bonfá)

♩ AMI BMI^{7(b5)} E^{7(b9)} AMI⁹ AMI BMI^{7(b5)} E⁷ AMI

DMI⁷ G⁷ CMA⁷ EM^{7(b5)} A^{7(b9)} DMI⁷ G⁷ CMA⁷

FMA⁷ BMI^{7(b5)} E⁷ AMI⁹ AMI BMI^{7(b5)} E⁷ AMI

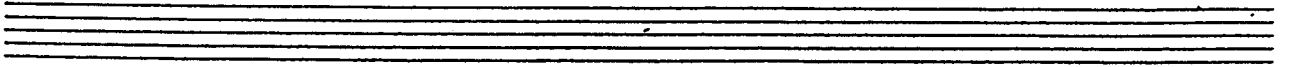
BMI^{7(b5)} E⁷ AMI⁹ AMI BMI^{7(b5)} E⁷ EM^{7(b5)} A^{7(b9)} DMI⁹ DMI

DMI^(MA⁷) DMI⁷ BMI^{7(b5)} E^{7(b9)} AMI AMI^{7/G} F^{#MI^{7(b5)}} F⁷ BMI^{7/E}

E⁷ AMI BMI^{7(b5)} E⁷ II. S. al (LAST TIME) ONLY

AMI DMI⁷ AMI⁷ DMI⁷ AMI⁷ DMI⁷ EM⁷
 (D⁷ G⁷) (C⁷ F⁷) (BMI^{7(b5)} E^{7(b9)})

AMI⁶



Blue Lou (F. Sampson)

G^b7 F⁷ G^b7 F⁷ B^b7
 (C_{Mi}7(b5)) (C_{Mi}7(b5))

E^b7 1. C⁷ F⁷ 2. C⁷ F⁷ B^b6

F F^{#0} G_{Mi}⁷ C⁷ F F^{#0}

G_{Mi}⁷ C⁷ C_{Mi}⁷ F⁷ G^b7 F⁷ G^b7 F⁷
 (C_{Mi}7(b5)) (C_{Mi}7(b5))

B^b7 E^b7 C⁷ F⁷ B^b6

The Blues Walk (C. Brown)

B^b7

E^b7 B^b7 G⁷(#9)

C_{Mi}⁷ F⁷ B^b7 (G⁷ C_{Mi}⁷ F⁷)

Bloomdido (C. Parker)

B \flat **B \flat 7** **B \flat 7**

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

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

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

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

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

Blue (And Broken Hearted) (Leslie-Handman-Clarke)

B \flat M \flat A \flat 7 **D \flat 9** **D+7**

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

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

B^bMA⁷ G7(#9) C_{Mi}⁷(b5) F7 B^b6
 (D_{Mi}⁷) (D⁹) (C_{Mi}⁷) (B^b6 D⁹) (C_{Mi}⁷ F7)

Blues In The Closet (O. Pettiford)

Chords in the score: A^b, A^b7, D^b7, A^b, B^b_{Mi}⁷, E^b7, A^b, A^b, A^b7, D^b7, A^b, B^b_{Mi}⁷, E^b7, A^b.

Blue Bossa (K. Dorham)

Cmi⁶ Fmi⁷ Dmi^{7(b5)}
 G^{7(b9)} Cmi⁶ Ebmi⁷ Ab⁷ Dbma⁷
 Dbma⁷ Dmi^{7(b5)} G⁷ Cmi⁶

The musical notation for 'Blue Bossa' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a Cmi⁶ chord, followed by a melodic line. The second staff continues the melody with chords G^{7(b9)}, Cmi⁶, Ebmi⁷, Ab⁷, and Dbma⁷. The third staff features chords Dbma⁷, Dmi^{7(b5)}, G⁷, and Cmi⁶.

Blue And Sentimental (C. Basie)

Eb⁷ Db⁷ C⁷ F⁷ Bb⁷ F⁷ Bb⁷ Bb⁷/Ab Gmi⁷ C⁷ Fmi⁷ Bb⁷
 (Fmi⁷ Bb⁷) (Fmi⁷ Bb⁷)
 Eb⁷ Db⁷ C⁷ F⁷ Bb⁷ F⁷ Bb⁷ Ebma⁷ Eb⁷
 Ab⁶ A^o Ebma⁷ Bb⁷ Eb⁷ Ab⁶ A^o Gmi⁷/Bb⁷ C⁷ Fmi⁷ Bb⁷
 Eb⁷ Db⁷ C⁷ F⁷ Bb⁷ F⁷ Bb⁷ Eb⁷ Db⁷ C⁷
 F⁷ Bb⁷ Eb⁶

The musical notation for 'Blue And Sentimental' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a melodic line and includes chords Eb⁷, Db⁷, C⁷, F⁷, Bb⁷, F⁷, Bb⁷, Bb⁷/Ab, Gmi⁷, C⁷, Fmi⁷, and Bb⁷. The second staff continues the melody with chords Eb⁷, Db⁷, C⁷, F⁷, Bb⁷, F⁷, Bb⁷, Ebma⁷, and Eb⁷. The third staff features chords Ab⁶, A^o, Ebma⁷, Bb⁷, Eb⁷, Ab⁶, A^o, Gmi⁷/Bb⁷, C⁷, Fmi⁷, and Bb⁷. The fourth staff includes chords Eb⁷, Db⁷, C⁷, F⁷, Bb⁷, F⁷, Bb⁷, Eb⁷, Db⁷, and C⁷. The fifth staff features chords F⁷, Bb⁷, and Eb⁶.

Blue'n'Boogie (D. Gillespie)

Chord markings: $Bb7$, $Eb7$, $Bb7$, $G7(\#9)$, $Cm7$, $F7$, $Bb7$, 1., 2. $Bb7$

Blues à la Mode (McCoy Tyner)

Chord markings: $Bb7$, $Eb7$, $Bb7$, $Gm7 Fm7 Eo$, $Eb7$, $Ab7$, $Bb7$, $Cm7 Fm7 G7$, $Dbm7$, $Gb7$, $Gbm7$, $B7$, $Bb7$, $G7$, $Gb7$, $F7$, (Bb)

Blue Moon (R. Rodgers)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7
 $D^b7(b5)$ $C7(b9)$ B^+7 $F_{MI}7/B^b$ | 1. E^b6 $C_{MI}7$ $F_{MI}7$ B^b7 | 2. E^b6 $E_{MA}7$
 E^b6 $C7$ $F_{MI}7$ B^b7 E^b6 $C_{MI}7$ $F_{MI}7$ B^b7
 E^b6 $A7(b5)$ $A^b_{MI}7$ D^b7 $G^b_{MA}7$ B^b_{MA}/F $F7$
 $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$
 $F_{MI}7$ B^b7 $D^b7(b5)$ $C7(b9)$ B^+7 $F_{MI}7/B^b$ E^b6

Blue Monk (T. Monk)

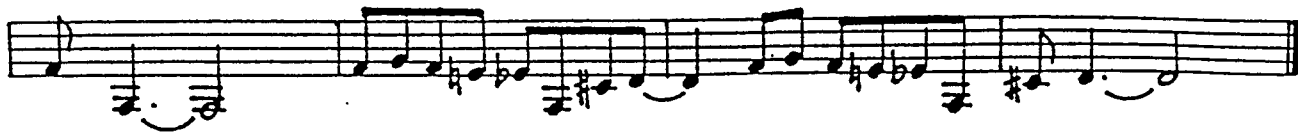
B^b7 E^b7 B^b7 $F7$ B^b7
 E^b7 E^o B^b7 $F7$ B^b7

F7

Bb7

F7

Bb7



Bluesette (T. Thielemans)

BbMA7

Ami7(b5)

D7

Gmi7

C7



Fmi7

Bb7

EbMA7

Eb6

Ebmi7

Ab7



DbMA7

Dbmi7

Gb7

BMA7



Cmi7(b5)

F7

Dmi7

Db7

Cmi7

F7



Blues For Alice (C. Parker)

FMA7

Emi7(b5)

A7(b9)

Dmi7

G7

Cmi7

F7



BbMA7

Bbmi7

Eb7

Ami7

(D7)

Abmi7

Db7



Gmi7

C7

FMA7

Dmi7

Gmi7

C7



Blues March (B. Golson)

B \flat 7 Eb7 B \flat 7
 Eb7 Ab7 Db7 G \flat 7 Gmi^{7(b5)}Ab7 A7 B \flat 7(b9)
 Cmi^{7(b5)} F7 B \flat 7 Db7 G \flat 7 B7
 LAST TIME ONLY G \flat 7 B7 B \flat 7 Db7 REPEAT & FADE

Blue Skies (I. Berlin)

Fmi C7 Fmi⁷/Eb Dmi^{7(b5)} D \flat mi⁶ Cmi⁷ F7
 (Fmi(MA7)) (B7)
 B \flat mi⁷ Eb7 |¹ Ab6 Gmi^{7(b5)} C7(b9) |² Ab6 Ab \flat /C B \flat Eb \flat /B \flat Ab6
 Ab^bMA⁷ (Ab^b/C) D \flat mi⁷ Ab^bMA⁷ D \flat mi⁷ Cmi⁷ F7 B \flat mi⁷ Eb7 Ab6
 Ab^bMA⁷ (Ab^b/C) D \flat mi⁷ Ab^bMA⁷ D \flat mi⁷ Ab^bMA⁷ Gmi^{7(b5)} C+7
 (Cmi⁷ F7) (B \flat mi⁷ Eb7 Ab6 C+7)

FMI C⁷ FMI⁷/E^b DMI^{7(b5)} D^bMI⁶
 (FMI(MA⁷))
 CMI⁷ F⁷ B^bMI⁷ E^b7 Ab⁶ (GMI^{7(b5)} C⁷)
 (B⁷)

Born To Be Blue (M. Torment)

C⁷ D^b7 C⁷ G^b7(b5) F⁷ E^b7 Ab^bMA⁷ G⁷ CMI⁷ D^b7
 CMI⁷ F⁷ 1. FMI⁷ Ab⁷ DMI⁷ G⁷ | 2. FMI⁷ Ab⁷ G⁷ CMI
 Ab^bMI⁷ D^b7 Ab^bMI⁷ D^b7 Ab^bMI⁷ D^b7 G^bMA⁷
 D^bMI⁷ G^b7 BMA⁷ Ab^bMI⁷ D^b7 FMI⁷ B^b7 Eb^bMA⁷ DMI⁷ G⁷
 C⁷ D^b7 C⁷ G^b7(b5) F⁷ E^b7 Ab^bMA⁷ G⁷
 CMI⁷ D^b7 CMI⁷ F⁷ FMI⁷ Ab⁷ G⁷ CMI

The Boy Next Door (Martin/Blanc)

B^bMA⁷ **G⁷(^b9)** **CMI⁷** **F⁷(^b9)**
B^bMA⁷ **GMI⁷** | 1. **C⁷**
CMI⁷ **F⁹** **B^bMA⁷** **GMI⁹**
 (F⁹ F⁹/E^b) (DMI⁷) (GMI⁹ GMI⁹/F)
EMI⁷(^b9) **A⁺7(^b9)** **A⁷([#]9)** **DMI⁷** **D^b°** **CMI⁷** **F⁹**
 (DMI⁷ G⁷([#]9))
 2. **C⁹** **B⁷([#]9)** **B^bMA⁷** **CMI⁹**
 (GMI⁷) (C⁹)
CMI⁷ **D^b/F** **F⁹** **B^b6** (**CMI⁷ F⁷**)
 (C⁹) (D^bMI⁷ G^b7) (F⁷/C F⁷)

Body And Soul (J. Green)

E^bMI⁷ **B⁹([#]11)** **B^b9** **E^bMI⁷** **D⁹** **D^bMA⁷** **G^b7** **FMI⁷** **E[°]**
 (E^bMI⁷ B^b7(^b9)) (E^bMI⁷ A^b7(^b9))
E^bMI⁷ **E^bMI⁷/D^b** **CMI⁷(^b5)** **B⁷** **B^bMI⁷** **E^bMI⁷** **D⁷** | 1. **D^b6** **B^b7(^b9)** | 2. **D^b6** **EMI⁷A⁷**
 (CMI⁷(^b5) F⁷) (E^bMI⁷ A^b7)

DMA⁷ EMI⁷ D⁶/F[♯] GMI⁷ C⁷ F[♯]MI⁷ B⁷(⁹) EMI⁷ Eb⁷ DMA⁷ Eb⁹
 DMI⁷ G⁹ EMI⁷ Eb⁰ DMI⁷ G⁷ C⁷ B⁷ B^{b7} E⁹(^{♯11})
 Eb^{MI}⁷ B⁹(^{♯11}) B^{b9} Eb^{MI}⁷ D⁹ D^bMA⁷ G^{b7} FMI⁷ E⁰
 (Eb^{MI}⁷ B^{b7}(⁹)) (Eb^{MI}⁷ Ab⁷(⁹))
 Eb^{MI}⁷ Eb^{MI}⁷/Db CMI⁷(^{b5}) B⁷ B^bMI⁷ Eb^{MI}⁷ D⁹ Db⁶ (B^{b7}(⁹))
 (C[∅] F⁷) (Ab⁷)

But Not For Me (G. Gershwin)

F⁷ FMI⁷ B^{b7}(⁹) Eb^{MA}⁷ CMI⁷
 (Eb⁷ CMI⁷)

F⁹ FMI⁷ B^{b7}(⁹) Eb^{MA}⁷ CMI⁷ B^bMI⁷ Eb⁷ Ab^{MA}⁷ Db⁷
 (Eb⁷) (Eb⁷ B^bMI⁷/F Eb⁷/G)

1. Eb^{MA}⁷/G CMI⁷ FMI⁷(MA⁷) FMI⁷ C⁺⁷ B⁹(^{♯11}) B^{b7}
 (GMI⁷)

2. GMI⁷ CMI⁷ C⁺⁷ FMI⁹ B^{b7}(⁹) Eb⁶ (FMI⁷/B^b B^{b7}(⁹))

Broadway (H. Woody)

Db6 Gb7

Ebm7 Ab7

1. Db6 Ebm7 Ab7

2. Db6 Db7

Gb6 B7 E6

Ebm7 Ab7 Db6 Gb7

Gb7 Ebm7 Ab7 Db6 (Bb7 Ebm7 Ab7)

But Beautiful (Van Heusen)

GMA9 G6 Bm7(b9) E7(b9) Am9 C#m7(b9) F#7(b9)

GMA7 C9 Bm7(b9) E7

1. A9 Em7/B Cm7(NA7) C#m7(b9) Am9 D7

(Bm7) (D13 C°)

G6 EMI7 AMI7 D7 G6 EMI7 A7 AMI7/D D7

(Bmi7 EMI7)

2. A9 EMI7/B CMI(MA7) C#MI7(b5) D7 GMA7 EMI7 AMI7 B7

(D7 C°) (Bmi7 EMI7)

EMI7 F9 Bmi7 Bb7 AMI7 Ab7 G6 (AMI7 D7)

(Eb F6/9) (G6 D7)

Bye, Bye Blackbird (R. Henderson)

FMA7 GMi/F FMA7 C13 C7 FMA7 F6 F6/A Ab0

(FMA7 Bb Bmi7)

GMI7 C7 GMI GMI+ GMI6 Eb7 D7 Db7 C7

(AMI7 D7(b9)) (GMI) (GMI(MA7)) (GMI9) (C13)

GMI7 C13(b9) FMA7 F6 F7 CMI7 F7

(Db9(#11)) (F13) (E7)

AMI7(b5) D7(b9) GMI GMI(MA7) GMI7 GMI7(b5) C7

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

FMA7 GMi/F FMA7 GMI7 C7 AMI7(b5) D7 GMI GMI7 GMI7 C7(b9)

(Bmi7(b5) Bbmi13)

F6

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

Handwritten musical notation for the first system of 'Bye, Bye Blues'. It consists of three staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains a melodic line with notes and rests, with chord symbols Bb, Gb7, and Bb written above. The second staff is in bass clef and contains a bass line with notes and rests, with chord symbols G7, C9, C7, F7, F7(b9), and Bb/D written below. The third staff is in bass clef and contains a bass line with notes and rests, with chord symbols Dbb, Cm7, F7, Cm7, F7, Bb6, Gb7, and Bb6 written above.

Cabin In The Sky (V Duke)

Handwritten musical notation for the second system of 'Cabin In The Sky'. It consists of four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with notes and rests, with chord symbols FMA7, D7/F#, Gm7, Abo, Am7(b5), and D7 written above. The second staff is in bass clef and contains a bass line with notes and rests, with chord symbols Gm7, C7, and a first ending bracket containing Am7, D7, Gm7, and C7 written below. The third staff is in bass clef and contains a bass line with notes and rests, with chord symbols F6, F#MA7, F6, BbMA7, Em7, A7, Dm6, Bm7(b5), Em7, A7, and DMA7 written above. The fourth staff is in bass clef and contains a bass line with notes and rests, with chord symbols Dm, Dm7(MA7), Dm7, G7, C7, BbMA7, Am7, Gm7, FMA7, D7/F#, Gm7, Abo, Am7(b5), D7, Gm7, C7, and F6 (D7, Gm7, C7) written below.

Candy

(M. David - J. Whitely)
A. Kramer

E^b_{MA7} $A^b9(\#11)$ $Dm7$ G^9_{sus} $Dm7^b$ D^b_{mi7}

 (D^b)

$Cm7$ 1. $F9$ B^b6 $Fm7$ B^b7

 ($E7(\#9)$)

2. $F7$ B^b6 E^b_{mi6} B^b6 $D7$

 (B^b6 $Cm7$) ($C\#0$ B^b/D) ($Am7$)

D^9_{sus} $D7$ $G7$ $Dm7$ G^7_{sus} C^{13}

C^{13} F^{13}_{sus} F^{13} $F9$ $F7$ $E7(\#11)$ $E7(\#9)$ E^b_{MA7}

$A^b9(\#11)$ $Dm7$ G^9_{sus} $G^{13}(b9)$ $Cm7$

 (D^b)

F^7_{sus} $F^{13}(b9)$ B^b6 ($Fm7$ $E7(\#9)$)

Can't We Be Friends (K. Swift)

G⁷ G^{mi7} C⁷ F⁶ A^{mi7} D^{b7} F/C B^{ma7} A^{mi7} D^{b7}/A^b
 (D^{mi7} G⁷)

G^{mi7} C⁷ G⁹ C⁷ 1. F⁶ B^{mi7} A^{mi7} D⁷(9)

2. F⁶/A D^{mi7} D^{mi7} C^{mi7} F⁷ B^b(7) B^o
 (C^{mi7} B⁷)

F^{ma7}/C D^o E^o F F+ F⁶ C^{mi7} F⁷ B^b^{mi7} E^{b7} A^{mi7} D⁷
 (F^{ma7} D^{mi7} D^{mi7})

A^{b9} D^{b7} G⁷ G^{mi7} C⁷ F⁶ A^{mi7} D^{b7} F/C B^{ma7} A^{mi7} D^{b7}/A^b
 (D^{mi7} G⁷)

G^{mi7} C⁷ G⁹ C⁷ F⁶ E^{b9}E⁷(9) F⁶ (D⁷)

Cheek To Cheek (I. Berlin)

8. C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} D^{mi7}

E^b^o E^{mi7} B^{mi7} E⁷ A⁷ D⁷ G⁷ F^{ma7} E^{mi7} D^{mi7}

B \flat 7(b5) A7 Dmi7 G7 | 1. C6 A7
 Dmi7 G7 | 2. C6 C6 E \flat mi7 E \flat mi7 | Dmi7 G7 C6/E A7
 Dmi7 G7 C6 Ami7 Dmi7 G7 C6/E A7
 1. Dmi7 G7 C6 Ami7 | 2. Dmi7 G6 C6 | Cmi7 Cmi7/B \flat
 E \flat mi7 A \flat 7 Dmi7 G7 C6/E A7 Dmi7 G7

D.S.
at Coda

Coda C6

A musical staff showing the Coda for the C6 chord, consisting of a single whole note C6 chord.

Cheryl (C. Parker)

CMA7 Dmi7 E \flat mi7 Dmi7 CMA7 Gmi7 C7
 FMA7 Fmi7 B \flat 7 E \flat mi7 E \flat mi7
 Dmi7 G7 E \flat mi7 E \flat mi7 Dmi7 G7

Caravan (J. Tizol / D. Ellington)

Latin $C7(b9)$

$C7(b9)$

$C7(b9)$ $Fm7$ $Fm6$ 1.2. $Fm7$ $Fm6$ FINE

Swing $F7$ $Cm7(b5)$ $F+7(b9)$ $Bb9$

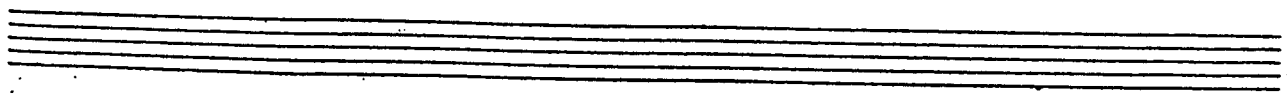
$Fm7(b5)$ $Bb7$ $Eb9$ $Bbm7$ $Eb9$ $Eb7(b9)$
($Bbm7$ $A7$)

Ab $Gm7(b5)/C$ $C7$

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

Swing $F9$ $Bb9$

$Eb9$ Ab $Gm7(b5)/C$ $C7$



Chelsea Bridge (B. Strayhorn)

Eb9(#11) Db9(#11) Eb9(#11) Db9(#11) Bb9
 EbMI9 Ab13 Db6 ^{1.} Db6 C7 B7 Bb7
^{2.} Db6 B7 F#MI7 B7 EMA7 C#MI7 F#MI7 F9 BMI7 E7
 (G#MI7 G°) (B7(b9))
 AMA7 AMI7 D7 GMA7 GMI7 Db7(#11) C7 B7 Bb7
 Eb9(#11) Db9(#11) Eb9(#11) Db9(#11) Bb9
 (Bb7 FMI7/C Dbo Bb7/D)
 EbMI9 Ab13 Db6 Db6 (C7 B7 Bb7)

Chega De Saudade (A.C. Jobim)

Staff 1: Dmi⁷ Dmi⁷/C Bmi⁷(b5) E7(b9) A+7(b9)

Staff 2: A7(b9) Dmi⁷ Emi⁷(b5) A7(b9) Dmi⁷ Dmi⁷/C Bmi⁷(b9) E7(b9)

Staff 3: Ami⁷ B^bMA⁷ B^b6 Emi⁷(b5) (A7(b9))

Staff 4: A7(b9) Dmi⁷ Dmi⁷/C Bmi⁷(b5) E7(b5)

Staff 5: A+7(b9) A7(b9) Dmi⁷ Ami⁷(b5) D7(b9) Gmi⁷ (D7(b9))

Staff 6: A⁷ Dmi⁷ Dmi⁷/C B^o A+7(b9) (Dmi⁷) (E7(b5))

Staff 7: Dmi Emi⁷ A⁷ DMA⁷ B+7/D# Emi⁷

Staff 8: Emi⁷ A⁹sus A⁷ D^o DMA⁷

Staff 9: F#mi⁷ F^o Emi⁷

BMI⁷ E⁷ EMI^{7(b9)} A^{7(b9)} DMA⁷ (DMA⁷/C[#])
 (E⁷) (GMI⁶)
 BMI⁷ (BMI⁷/A) E⁷ F^{#7}
 (E⁷ BMI⁷/F[#]) (G^o E⁷/G[#]) (F^{#7} C[#]MI⁷/G[#]) (A^o F^{#7}/A[#])
 BMI⁷ B^bMI⁷ A^{MI}⁷ D^{7(b9)} GMA⁷ C⁷
 (B^b7(b9)) (A^{7(b9)}) (GMI⁷)
 F[#]MI⁷ B⁷ E⁷ EMI⁷ A⁷/G
 F[#]MI⁷ B⁷ E⁷ EMI⁷ A⁷ D⁶ (E^o A⁷)
 (F^{#7})

Cool Blues (C. Parker)

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

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

Eb7 Db7 C7 Gb7 F7 Bb7 F7 Bb7 Eb C7 Fmi7 Bb7(b9)
 Eb7 Db7 C7 Gb7 F7 Bb7 F7 Bb7 Bbmi7 Eb7 A7
 Ab G7 Cmi7 Ab7 Gmi7(b5) C+(b9) F7 Bb7(b9)
 Eb7 Db7 C7 F7 Bb7 F7 Bb7 Gmi7 C7
 F7 Bb7 Eb6

The musical notation for 'Can't We Talk It Over' is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes, often beamed together. The accompaniment is indicated by chords written above the staff. The piece concludes with a double bar line.

Cherokee (R. Noble)

BbMA7 Fmi11 Bb13 EbMA7 Ab9(#11)
 (Gmi7 Gb7(b9)) (E+7(#9))
 Ab9 BbMA7 Gmi7 C9sus C7(b9) 1. Cmi7 Bb Cmi7
 (Gmi7) (F9sus)(G7(b9)) (Gb7(b5))
 F+7 2. Cmi7 F7 Bb6 Cmi7 C#o Bb/D C#mi9 F#13(b9)

The musical notation for 'Cherokee' is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is primarily composed of half notes and whole notes. The accompaniment is indicated by chords written above the staff. The piece features first and second endings, marked with '1.' and '2.' respectively.

BMA⁹ Bmi⁹/E E⁹sus AMA⁷
 AMI⁹ D7 GMA⁹ Gmi⁹/C C⁷sus
 Cmi⁷ F⁷ B^bMA⁷ Fmi¹¹ B^b7 E^bMA⁹
 (F⁷sus) # (Gmi⁷G^b7(b9)) (E⁺7(b9))
 A^b9(#11) A^b9 B^bMA⁷ Gmi⁷ C⁹sus C⁷(b9) Cmi⁷ F7 B^b6
 (Gmi⁷) (F⁹sus) (F13(b9))

A Child Is Born (T. Jones)

B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁶/B^b B^bMA⁷ E^bmi⁷/B^b AMI⁷(b5) D7(#9)
 Gmi⁷ D+⁷ Gmi⁷ D+⁷ Gmi⁷ C⁷ Cmi⁷/F F7
 B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ D7(b5) E^bMA⁷ A^b7 C⁸
 B^b/F Cmi⁷(b5)/G^b Gmi⁷ C⁷ 1. Cmi⁷/F F13 B^bMA⁷ Cmi⁷ F7
 2. Cmi⁷/B^b F7(b9) B^bMA⁷ E^b7 B^bMA⁷

Come Rain Or Come Shine (H. Arlen)

$E^b_{MA}7$ E^b6 D_{MI}^{11} $G7$ $C_{MI}7$ D^b9 $C_{MI}7$

F^{13} F^{+9} B^b^{11} $B^b^{13}(b9)$ $E^b_{MA}7$ E^b7 E^b_{+7} $A9(\#11)$

A^b_{MI} B^b7 E^b_{MI} $A9(\#11)$ $A^b_{MI}7$ G^b^{13} $F_{MI}^{11}(b5)B^b7$ $A_{MI}7(b5)$ $D7(b9)$
 ($A^b_{MI}7 / G^b$) ($C\emptyset$ $F7$)

$G_{MI}7(b5)$ $C7(b9)$ $G\emptyset$ $C^{+7}(\#9)$ $G_{MI}7C7$ F^{13} B^b9 $E^b_{MA}7$ E^b6 D_{MI}^{11} $G7$
 ($B^b_{MI}7 / A^b$) ($G_{MI}7(b5) C7$) ($F_{MI}7 B^b7$)

$C_{MI}7$ D^b9 $C_{MI}7$ $A_{MI}7(b5)$ $D7$
 ($A7$ $D9$)

$G7$ $G_{MI}7$ $C7$ $F7$ C^{13}
 (G^{13} G^{+7}) ($D_{MI}^{11} G^{13}$) (C^9_{sus}) (C^7 $G^b9(\#11)$) (F^9_{sus} F^{13})

$F7$ $F_{MI}6$ $C_{MI}7$ $A_{MI}7(b5)$ $A^b9(\#11)$ $G7(b9)$ $C_{MI}(C7 F7 B^b9)$
 (B^b9_{sus} $B^b7(b9)$) ($C_{MI}7 A^{+7}(b9)$) ($D^{+7}(b9) G7(\#9)$)

Come Sunday (D. Ellington)

F13 Eb9(#11) F13 Gb7 G9 Cm7 Dm7 EbMA7 E°
 Cm7/F F7 1.2. Bb6 Ab9 Bb/A Bb6 D7 Am7(b5) D7 Gm7
 (Eb7)
 C9 F7 Cm7 F7 Eb7 D7(#9) G+7 C7 F+7
 F13 Eb9(#11) F13 Gb7 G9 Cm7 Dm7 EbMA7 E°
 Cm7/F F7 Bb6

Cousin Mary (J. Coltrane)

Ab7 Ab7
 Db7 Ab7
 D7 Db7 Ab7

Con Alma (D. Gillespie)

E \flat M \flat A \flat 7 G \sharp 7/D \sharp C \sharp M \flat I \flat 7 C \sharp M \flat I \flat 7/B B \flat 7 E \flat M \flat A \flat 7 E \flat M \flat I \flat 7 A \flat 7
 (D \flat 7(b \flat 5))

D \flat M \flat A \flat 7 F \flat 7/C B \flat M \flat I \flat 7 B \flat M \flat I \flat 7/A \flat G7 1. C \flat M \flat A \flat 7 B7 | 2. C \flat M \flat A \flat 7
 (b \flat) (b \flat)

C \flat M \flat I \flat 7(b \flat 5) F7(b \flat 9) F \sharp M \flat I \flat 7 B7

E \flat M \flat A \flat 7 F \flat M \flat I \flat 7 B \flat 7 B7 E \flat M \flat A \flat 7 G \sharp 7/D \sharp C \sharp M \flat I \flat 7 C \sharp M \flat I \flat 7/B

B \flat 7 E \flat M \flat A \flat 7 E \flat M \flat I \flat 7 A \flat 7 D \flat M \flat A \flat 7 F \flat 7/C B \flat M \flat I \flat 7 B \flat M \flat I \flat 7/A \flat G7 C \flat M \flat A \flat 7 (B7)

Confirmation (C. Parker)

F \flat M \flat A \flat 7 E \flat M \flat I \flat 7(b \flat 5) A7 D \flat M \flat I \flat 7 G7 C \flat M \flat I \flat 7 F7
 (D \flat 7(b \flat 5)) (B7(b \flat 5))

B \flat 7 B \flat A \flat M \flat I \flat 7(b \flat 5)/C D7 G7 G \flat M \flat I \flat 7 C7

F \flat M \flat A \flat 7 E \flat M \flat I \flat 7(b \flat 5) A7 D \flat M \flat I \flat 7 G7 C \flat M \flat I \flat 7 F7
 (D \flat 7(b \flat 5)) (B7(b \flat 5))

B^b7 B^o A^Mi7^{(b5)/C} D7 G^Mi7 C7 F6
 C^Mi7 F7 B^bMA7
 E^bMi7 A^b7 D^bMA7 G^Mi7 C7
 F^MA7 E^Mi7^(b5) A7 D^Mi7 G7 C^Mi7 F7
 B^b7 B^o A^Mi7^{(b5)/C} D7 G^Mi7 C7 F6

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

F6 G^Mi7 A^Mi7 G^Mi7 F6 B^b7 A^Mi7 A^b G^Mi7
 C7 F6 1. G^Mi7 C7 2. F6 C^Mi7 F7
 B^bMA7 B^b6 B^bMi6 E^b9 A^Mi7 D7 G^Mi7 C7 F6
 (A^b7 D9)(G^b7 C9) (F G^Mi7)
 D^Mi7 G7 A^b7 G7 G^Mi7/C C7 D^b7 C7 F6
 (A^Mi7 D^Mi7)

C.T.A. (J. Heath - M. Davis)

B \flat 7 A \flat 7 G \flat 7 F7 B \flat 7 A \flat 7 G \flat 7 F7
 B \flat 7 B \flat /D E \flat MA7 E $^{\circ}$ 1. B \flat /F G7 Cmi7 F7
 2. B \flat /F G7 Cmi7 F7 B \flat 6 D9(#11)
 G9(#11) C9(#11)
 F9(#11) B \flat 7 A \flat 7 G \flat 7 F7 B \flat 7 A \flat 7
 G \flat 7 F7 B \flat 7 B \flat /D E \flat MA7 E $^{\circ}$ B \flat /F G7 Cmi7 F7 B \flat 6

The musical score for 'C.T.A.' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending bracket and a second ending bracket. The third staff has a first ending bracket. The fourth staff contains a glissando marking. The fifth staff also contains a glissando marking. The sixth staff contains a first ending bracket. The seventh staff ends with a double bar line.

Dzahoud (C. BROWN)

E \flat mi7 A \flat 7 D \flat mi7 G \flat 7 C \flat MA7
 Fmi7 B \flat 7 B \flat mi7 E \flat 7 A \flat mi7 B \flat 7 E \flat MA7

The musical score for 'Dzahoud' is written in 4/4 time with a key signature of three flats (Bb, Eb, and Ab). It consists of two staves of music. The first staff begins with a repeat sign. The second staff ends with a double bar line.

1. E^b7 N.C. 2. E^bMA⁷ B^bMi⁷ E^b7

A^bMA⁷ A^bMi⁷ D^b7

G^bMA⁷ F^bMi⁷ N.C. E^bMi⁷ A^b7 D^bMi⁷ G^b7

C^bMA⁷ F^bMi⁷ B^b7 B^bMi⁷ E^b7 C^b7 B^b7

INTERLUDE

E^bMA⁷ A^bMi⁷ D^b7 G^bMA⁷ E^bMi⁷ A^b7

C^b7 B^b7 E^bMA⁷ (break) ⊕ TO SOLOS (WITHOUT INTERLUDE)

AFTER ALL SOLOS PLAY: E^bMA⁷
THEME WITH INTERLUDE + CODA

Cotton Tail (D. Ellington)

A^bMA^7 FMI^7 B^bMI^7 E^b7 CMi^7 FMI^7 B^bMI^7 E^b7

A^b7 D^bMA^7 D^o A^bG/E^b E^b7 1. F^7 B^bMI^7 E^b7

2. A^bG

A^bMA^7 FMI^7 B^bMI^7 E^b7 CMi^7 FMI^7 B^bMI^7 E^b7

A^b7 D^bMA^7 D^o A^bMA^7 E^b7 A^bG

Dancing On The Ceiling (R. Rodgers)

FMA^7 $F+^7$ B^bMA^7 E^7 Ami^7 A^b^o GMI^7 C^7

Ami^7 D^7 GMI^7 C^7 1.2. F^6 GMI^7 C^7

FMA^7 $Ami^7(rs)$ D^7 GMI^7 C^7 Ami^7 D^7 GMI^7 C^7

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

GMI⁷ C⁷ F⁶

Darn That Dream (Van Heusen)

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

AMI⁷ F⁹ BMI⁷ B^bMI⁷ E^b7 1. AMI⁷ A^b7(^b5) GMA⁷ AMI⁷ D⁷

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

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

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

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

AMI⁷ A^b7([#]9) G⁶

Dearly Beloved (J. Kern)

$Gm7$ $C7$ $Gm7$ $C7$ $Gm7$ $C7$
 $(C7sus)$ (Bb/C) $(C7sus)$ (Bb/C) $(C7sus)$ (Bb/C)

$Gm7$ $C7$ | 1. $F6$ $Dm7$ $Gm7$ $C7$ $Gm7$ $C7$
 (C) $(C9sus C+9)$ $(Gm11)$ $(C7sus C7/Bb)$

$Fm7$ $Apm7$ $Db7$ | 2. $F6$ $Dm7$
 $(Am7)$ $(Dm11)$

$G7$ $C7$ $Gm7 C7$ $F6$ $(F/A D7(\#9))$
 $(G13sus)$ $(G13(\#11 b9))$ $(C7sus)$ $(C7 C13(\#11 b9))$

Dancing In The Dark (A. Schwartz)

$BbMA7$ $Bb0$ $Cm7$

$Cm7(b5)$ $F7(b9)$ $BbMA7$ $Bbmi$ | 1. $Dm7(b5)$ $G7(b9)$
 $(Ab9)$

$Cm7(b5)$ $B7$ $B7$ $Gb9$ $F9$ | 2. $Fm7(b5)$
 $(Db9)$

$F7(b9)$ $Bb6$ $Db6$ $C7$ $BMA7$ $Bb6$

Dat Dere (B. Timmons)

Cm7 Cm7/Bb Am7(b5) AbMA7 Am7(b5) D7
 Dm7(b5) G7 Cm7 Cm7/Bb Am7(b5) AbMA7 Dm7(b5) G+7
 1. F/c 2. F/c Dm7(b5) G7 Cm7 Cm7/Bb Am7(b5) D7 G+7 Cm7
 Am7(b5) D7 Dm7(b5) G7 Dm7(b5) G7 Cm7 Cm7/Bb Am7(b5) D7 G+7 Eb7
 Dm7(b5) G+7 F/c G+7 Cm7 Cm7/Bb Am7(b5) AbMA7
 Am7(b5) D7 Dm7(b5) G7 Cm7 Cm7/Bb Am7(b5) AbMA7
 Dm7(b5) G+7 F/c

The Days Of Wine And Roses (H. Mancini)

FMA⁷ Eb9(#11) D⁷(b5) D⁹ D7(b9) Gmi⁷
 Gmi⁷ B^bmi⁷ Eb7 | 1. Ami⁷ Dmi⁷ Gmi⁷ Gmi⁷/F
 (Gmi⁷(add 11))
 Emi⁷(b5) A⁷ Dmi⁷ G⁷ Gmi⁷/C C⁷ || 2. Ami⁷
 (Gmi⁷/F) (Emi⁷(b5) A⁹) (Dmi⁷(b5) G⁹)
 Dmi⁷ Dmi⁷/C Bmi⁷(b5) Bb9(#11) Ami⁷ Dmi⁷ Gmi⁷ C⁷(b9) F6

The musical notation for 'The Days Of Wine And Roses' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a repeat sign and contains notes corresponding to the chords FMA⁷, Eb9(#11), D⁷(b5), D⁹, D7(b9), and Gmi⁷. The second staff continues with Gmi⁷, B^bmi⁷, Eb7, and then a first ending marked '1.' with notes for Ami⁷, Dmi⁷, Gmi⁷, and Gmi⁷/F. A note with a natural sign and '11' above it is indicated as (Gmi⁷(add 11)). The third staff starts with Emi⁷(b5), A⁷, Dmi⁷, G⁷, Gmi⁷/C, and C⁷, followed by a second ending marked '2.' with notes for Ami⁷. The fourth staff contains notes for Dmi⁷, Dmi⁷/C, Bmi⁷(b5), Bb9(#11), Ami⁷, Dmi⁷, Gmi⁷, C⁷(b9), and F6.

Day Dream (D. Ellington B. Strayhorn)

FMA⁷ B⁺7(b9) B^b7 A⁷ Dmi⁷ Db7 Cmi⁷ B⁷ B^bmi⁷ C⁺7(b9)
 (F⁷)
 (Ami⁷) (B^bmi⁷ A⁷) (Dmi⁷ Dmi⁷/C)
 Fmi⁶ Dmi⁷(b5) | 1. Dmi⁷/G G⁷ C⁷ Gmi⁷ C⁷
 (Db7)
 2. Gmi⁷ C⁷ FMA⁷ Cmi⁷ F⁷ B^bMA⁷ Bmi⁷ E⁷
 (F⁷) (F[#]mi⁷ B⁷)
 AMA⁷ B^bmi⁷ Eb7 AbMA⁷ Ami⁷ D⁷ GMA⁷ Gmi⁷ C⁷

The musical notation for 'Day Dream' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a repeat sign and contains notes corresponding to the chords FMA⁷, B⁺7(b9), B^b7, A⁷, Dmi⁷, Db7, Cmi⁷, B⁷, B^bmi⁷, and C⁺7(b9). A note with a natural sign and '7' above it is indicated as (F⁷). The second staff continues with notes for (Ami⁷), (B^bmi⁷ A⁷), and (Dmi⁷ Dmi⁷/C). The third staff starts with Fmi⁶, Dmi⁷(b5), and then a first ending marked '1.' with notes for Dmi⁷/G, G⁷, C⁷, Gmi⁷, and C⁷. A note with a natural sign and '7' above it is indicated as (Db7). The fourth staff starts with a second ending marked '2.' with notes for Gmi⁷, C⁷, FMA⁷, Cmi⁷, F⁷, B^bMA⁷, Bmi⁷, and E⁷. A note with a natural sign and '7' above it is indicated as (F⁷), and another as (F[#]mi⁷ B⁷). The fifth staff contains notes for AMA⁷, B^bmi⁷, Eb7, AbMA⁷, Ami⁷, D⁷, GMA⁷, Gmi⁷, and C⁷.

FMA⁷ D⁷ DMI⁷ G⁷ GMI⁷ - C⁷ FMA⁷ B⁺7(b9)
 (AMI⁷ Ab⁷(#11) (G13 (Db⁷(#11) C⁺7(b9) (AMI⁷)
 B^b7 A⁷ DMI⁷ Db⁷ CMI⁷ B7(b5) B^bMI⁷ C⁺7 FMI⁶ DMI⁷(b5)
 (B^bMI⁷ A⁷) (DMI⁷ DMI⁷/C)
 GMI⁷ C⁷ FMA⁷ (GMI⁷ C⁷)
 (Db⁷)

Deep Purple (P. De Rose)

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

Desafinado (A.C. Jobim)

A FMA⁷ G7(b5)

GMI⁷ C7 AMI⁷(b5) D7(b9)

(C7 # C7/Bb)

1. GMI⁷ A7(b9) D7 D7(b9)

(GMI⁷ GMI⁷/F) (EMI⁷(b5) A7) (DMA⁷)

* G7(b9) GbMA⁷

2. GMI⁷ BbMI⁶ FMA⁷ E7(#9)

(GMI⁷ GMI⁷/F) (EMI⁷(b5) A7) (DMI⁷) (E7(#9))

AMA⁷ Bb0 (C7) BMI⁷ E7 (Bb9(#10))

(AMA⁷) (Ab+7) (G13) (F#7 #)

B AMA⁷ Bb0 BMI⁷ E7

(F#7) (E7 E7/D)

AMA⁷ **AMI⁷ BMI⁷(b5) E7

(A/C#) (CMA⁷) (BMI⁷(b5))

CMA⁷ C#0 DMI⁷ G7

GMI⁷ F#⁰ (E^bMi⁶) G⁷ C⁷
 (CMI⁷) (D⁷(b9)) (G^b7(^b9))

C FMA⁷ G⁷(b5)

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

i:** GMI⁷ B^bMi⁶ FMA⁷ G⁷
 (B^bMA⁷) (E^b7) (AMI⁷) (D^{MI}¹¹)

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

G⁷ GMI⁷ C⁷ F⁶
 (GMI⁷ C⁷)

* Originally played: G⁹ G⁷(b9)

** In some music: F#MI⁷ B^bMI⁷

*** In some music: GMI⁷
 (B^bMA⁷)

Dear Old Stockholm (traditional)

DMI⁷ DMI⁶ DMI⁷ DMI⁶
 DMI⁶ BMI^{7(b5)/F} EMI^{7(b5)} A7(b9) GMI⁷ C7 FMA⁷ (B^bMA⁷)
 EMI^{7(b5)} A7(b9) DMI⁷ DMI^{7/C} 1. B^b7(b5) A7 Eb7(b5)
 2. E7(b5) Eb7(b5) DMI C7 F⁶ DMI⁷ GMI⁷ C7
 F⁶ DMI⁷ EMI^{7(b5)} A7(#9) DMI⁶ BMI^{7(b5)/F} EMI^{7(b5)} A7(b9)
 GMI⁷ C7 FMA⁷ (B^bMA⁷) EMI^{7(b5)} Eb7 DMI⁷ DMI^{7/C}
 B^b7(b5) A7 Eb7(b5) DMI⁷ DMI⁶
 DMI⁷ DMI⁶

The image shows a handwritten musical score for the song "Dear Old Stockholm". It consists of ten staves of music. The first staff is the melody line in treble clef, 4/4 time, with a key signature of one flat (B-flat). Above the staff are four chords: DMI⁷, DMI⁶, DMI⁷, and DMI⁶. The second staff is the bass line in bass clef, with chords: DMI⁶, BMI^{7(b5)/F}, EMI^{7(b5)}, A7(b9), GMI⁷, C7, FMA⁷ (B^bMA⁷). The third staff continues the bass line with chords: EMI^{7(b5)}, A7(b9), DMI⁷, DMI^{7/C}, and a first ending bracket containing B^b7(b5), A7, and Eb7(b5). The fourth staff is a second ending bracket containing E7(b5), Eb7(b5), DMI, C7, F⁶, DMI⁷, GMI⁷, and C7. The fifth staff continues the bass line with chords: F⁶, DMI⁷, EMI^{7(b5)}, A7(#9), DMI⁶, BMI^{7(b5)/F}, EMI^{7(b5)}, and A7(b9). The sixth staff continues with chords: GMI⁷, C7, FMA⁷ (B^bMA⁷), EMI^{7(b5)}, Eb7, DMI⁷, and DMI^{7/C}. The seventh staff continues with chords: B^b7(b5), A7, Eb7(b5), DMI⁷, and DMI⁶. The eighth staff continues with chords: DMI⁷ and DMI⁶. The final two staves are empty.

Didn't We (J. Webb)

Dmi⁷/G CMA⁷ C^{#0} Dmi⁷ Dmi⁷/G A⁷
 (E∅ A⁷) (G⁹)
 Dmi Dmi(MA⁷) Dmi⁷ G⁺⁹ CMA⁷ Bmi⁷(b5) E7(b9) Ami
 (Dmi⁷/G G⁺⁹)
 Ami(MA⁷)/G[#] Ami⁷/G F[#]Mi⁷(b5) FMA⁷ EMI⁷ Dmi⁷ EMI⁷ FMA⁷
 (Ab⁷)
 B^bMA⁷ Dmi⁷/G G⁹ CMA⁷ C^{#0} Dmi⁷
 (B^b7) (E∅ A⁷)
 Dmi⁷/G A⁷ Dmi Dmi(MA⁷) Dmi⁷ G⁺⁹ CMA⁷ Bmi⁷(b5) E7(b9)
 (G⁹) (Dmi⁷/G G⁺⁹)
 Ami Ami(MA⁷) Ami⁷/G F[#]Mi⁷(b5)
 (Ab⁹)
 FMA⁷ Ami⁷/E Dmi⁷ EMI⁷ FMA⁷ Dmi Dmi(MA⁷)
 (B^b7)
 Dmi⁷/G G⁷ C⁶
 (C⁶ Ami⁷) (Dmi⁷/G G⁹)

Django (J. Lewis)

Fmi⁶
B^bmi⁶
C7(9)
Fmi⁶
F7(9)

B^bmi⁷
E^b7
A^bMA⁷
D7(9)
D^bMA⁷
Gmi⁷⁽⁹⁾

G/F
C7/E
Fmi⁶
B^bmi⁷
C7

Fmi⁷
Fmi⁶
B^bmi⁷
C7
FINE
Fmi⁶

CHANGES

Fmi⁷
D7(9)
G7(9)
C7(9)
F7(9)
B^bmi⁷
E^b7
A^b7
D^b7
G7
C7
C7(9)

Fmi⁷
D7(9)
G7(9)
C7(9)
F7(9)
B^bmi⁷
E^b7
A^b7
D^b7
C7
Fmi⁷

F7(9)
B^bmi⁷
F7(9)
B^bmi⁷
F7(9)
B^bmi⁷
F7
C7
F7(9)

(Bass) % % % % % % %

B^bmi⁷
G7(9)
C7(9)
F7(9)
B^b7
E^bmi⁷
A^b7
D^b7

G^b7
D^b7

G^b7

1.2.
D^b7

F^{Mi}6 B^bMi7 C7 F^{Mi}6 F^{Mi}6 B^bMi7 C7 F^{Mi}6

D.S.
al Fine

Dolphin Dance (Hancock)

E^bMA7 B^bMi7 E^bMA7 D^{Mi}7(b9) G7(#9) C^{Mi}7

A^b7 C^{Mi}7 A^{Mi}7 D7 G^{MA}7 A^bMi7

F^{Mi}7 F^{Mi}7/B^b C^{Mi}7 C^{Mi}7 / 135 A^{Mi}7 D7

G^{MA}7 F^(c) / 6 D^{Mi}7/G G7(b9) / 6 A^(D) / 6 F/G(c) C^{Mi}7/G C^{Mi}7/F E^b/F(b) / F G F(c) / D/F

E^b E(b9) C^{Mi}7/F E^{Mi}7 A7 E^b7 A^{Mi}7 D7 B^{Mi}7

E7 D^{Mi}7 C[#]Mi7 F[#]7 B^{Mi}7/E A^{Mi}7/E

B^{Mi}7/E A^{Mi}7/E B^bMi7/E^b E^b+(MA7) A^b+(MA7)/E^b G7(#9)
(G/E^b)

Do Nothin' Till You Hear From Me (D. Ellington)

FMA⁷ DMI⁷ D^bMI⁷ CMI⁷ F⁷ B^bMA⁷ Eb⁹(#9)
 FMA⁷ D⁺7(b9) G7(b9) C13
 1. FF/AB^b C⁹sus C7 2. F6 B^b6 F6 A^b7
 D^bMA⁷ B^bMI⁷ Eb⁹MI¹¹ A^b13(b9) D^bMA⁷ A^b7 D^bMA⁷ B^b/C FMA⁷ B^b9
 (D^bMA⁷ Eb⁹MI¹¹) (FMI⁷ Eb⁹MI⁹) (D^bMA⁷ Eb⁹MI¹¹) (FMI⁷ GM7(b5)) (F/C B^b7))
 F/A A^b C⁷sus C/G G⁷ C⁷sus C7 FMA⁷ DMI⁷ D^bMI⁷ CMI⁷ F⁷
 (F/A D⁹)
 B^bMA⁷ Eb⁹(#11) FMA⁷ D⁺7(b9) G7(b9) C13 F6

Donna Lee (C. Parker)

AbMA⁷ F⁷ B^b7
 B^bMI⁷ Eb7 AbMA⁷ EbMI⁷ D7
 D^bMA⁷ D^bMI⁷ G^b7 AbMA⁷ F7(b9)

Handwritten musical notation consisting of five staves. The notes are primarily eighth and sixteenth notes, often grouped in triplets. Chord symbols are written above the staves:

- Staff 1: B^b7 , B^bMi7 , E^b7
- Staff 2: A^bMa7 , $F7$, B^b7
- Staff 3: $C7(b9)$, $Gmi7(b9)$, $C7(\#9)$, $Fmi7$, $C7(\#9)$
- Staff 4: $Fmi7$, $C7(\#9)$, $Fmi7$, B^o
- Staff 5: $Cmi7$, $F7$, B^bMi7 , E^b7 , A^b6

Don't Be That Way (Goodman-Simpson)

Handwritten musical notation for the song "Don't Be That Way". It consists of four staves with chord symbols and some rhythmic markings:

- Staff 1: $F+7$, B^b6 , $Gmi7$, $Cmi7$, $F+7$, B^b6 , $Gmi7$, $Cmi7$, $F+7$, B^b6 , $Gmi7$
- Staff 2: $Cmi7$, $F+7$, 1. B^b6 , $Gmi7$, $Cmi7$, $F+7$ | 2. B^b6 , $A7$
- Staff 3: $D7$, $G7$, $C7$, $F+7$, B^b6 , $Gmi7$
- Staff 4: $Cmi7$, $F+7$, B^b6 , $Gmi7$, $Cmi7$, $F+7$, B^b6 , $Gmi7$, $Cmi7$, $F+7$, B^b6

Don't Blame Me (J. McHugh)

CMA⁷ B^b7 A⁷ Dmi⁷ G⁷ CMA⁷ Ami⁷ Dmi^{7(b5)} G^{7(b9)}
 (Fmi⁷ B^b7) (Emi⁷ A⁷ E^bmi⁷ A^b7)

Emi^{7(b5)} A^{7(b9)}

1. Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷ | 2. Dmi⁷ G⁷ C⁶ Gmi⁷ C⁷

FMA⁷ E^{7(b9)} Ami⁷ Ami⁷

D⁷ Dmi⁷ A^b7 Dmi⁷/G G^{7(b9)} CMA⁷ B^b7 A⁷
 (Fmi⁷ B^b7) (Emi⁷ A⁷ E^bmi⁷ A^b7)

Dmi⁷ G⁷ CMA⁷ Ami⁷ Dmi^{7(b5)} G^{7(b9)} Emi^{7(b5)} A^{7(b9)}

Dmi⁷ G⁷ C⁶

Don't Explain (Herzog-Holiday)

Fmi⁶ Dmi^{7(b5)} Gmi^{7(b5)} C⁷ Fmi⁶ Dmi^{7(b5)} Gmi^{7(b5)} C⁷

G^b9 F⁺9 F⁺7(b9) E⁹ E^b9 | 1. A^bMA⁷ Gmi^{7(b5)} C⁷ | 2. A^b6 D^b G^{7(b9)} C^{7(b9)}

F7 B^bMi7 Eb7 A^bMA7 D^bMA7 GMI7(b5) D^b7 C7
 (FMI7)
 F7 B^bMi7 Eb7 A^bMA7 D^bMA7 GMI7(b5) D^b7 C7
 (FMI7)
 FMI6 DMI7(b5) GMI7(b5) C7 FMI6 DMI7(b5) GMI7(b5) C7 G^b7 F+7
 E9 E^b9 A^b6 (D^bMA7 GMI7(b5) C7.)

Doxy (S. Rollins)

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

Don't Get Around Much Anymore

(A^bMA⁷ A^bMA⁷ B^bMi⁷ B^bMi⁷ C^{Mi}7) F7 (F7 C^{Mi}7/G A^b0 F7/A)

F7 B^bMi⁷ E^b13_{SUS} E^b13 1. A^b6 D^bMA⁷ D⁰

E^b7 2. A^b6 A^b7 D^b6 D⁰ (G^b9)

A^bMA⁷ E^bMi⁷ A^b7 D^b6 D^{Mi}7(b5) G7(b9) C^{Mi}7 B⁰

B^bMi⁷ E^b7 A^bMA⁷ B^bMi⁷ B^bMi⁷ C^{Mi}7 F7 (F7 C^{Mi}7/G A^b0 F7/A)

F7 B^bMi⁷ E^b13_{SUS} E^b13 A^b6 (B^b7)

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

B^bMi⁷ E^b7 A^bMA⁷

B^bMi⁷ E^b7 A^b6 A^b6/C B⁰ B^bMi⁷

(A^b6 B^bMi⁷) (C^{Mi}7 F7)

Handwritten musical notation for a piece, consisting of five staves. The notes are accompanied by various chords and triplets:

- Staff 1: C_{MI}^7 (triplet), $D^b_{MI}^7$, G^b7 , F_{MI}^7 (triplet), B^b7 (triplet)
- Staff 2: $B^b_{MI}^7$, E^b7 , C_{MI}^7 , $F7$, $B^b_{MI}^7$ (triplet), E^b7 , $A^b_{MA}^7$
- Staff 3: $A^b_{MA}^7$, $E^b_{MI}^7$ (triplet), A^b7 (triplet), $D^b_{MA}^7$
- Staff 4: $D^b_{MA}^7$ (triplet), G^b7 (triplet), C_{MI}^7 , $F7$, $B^b_{MI}^7$ (triplet)
- Staff 5: E^b7 (triplet), A^b6 , $(C_{MI}^7 F7)$

Easy To Love (Porter)

Handwritten musical notation for the song "Easy To Love" by Porter, consisting of four staves. The notes are accompanied by various chords and first/second endings:

- Staff 1: F_{MI}^7 , $G_{MI}^7(b5)C^7$, F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $A^b13(\#11)$
($D^b7 C^7$) ($B_{MI}^7 E^7$) ($E^b_{MA}^7 A^7$)
- Staff 2: G_{MI}^7 , $1. C^7$, F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $G_{MI}^7 C^7$, F_{MI}^7
($G_{MI}^7 G^b_{MI}^7$)
- Staff 3: $B^b7(b9)$, B^b9/A^b , G_{MI}^7 , C^7 | $2. C^7$, F_{MI}^7 , D^b9
($A^b_{MI}^7 D^b9$)
- Staff 4: G_{MI}^7 , G^b9 , F_{MI}^7 , $B^b7(b9)$, E^b6 , $(G_{MI}^7 C^7)$
($A^b9(\#11)$) ($G_{MI}^7 G^b9$)

Early Autumn

R. BURTON WALKER

Handwritten musical score for 'Early Autumn' in 4/4 time. The score consists of eight staves of music with various guitar chords written above the notes. The chords include: B9(#11), BbMA7, EMI7(b5), A7, AbMA7, DMI7(b5), G7, GbMA7, CMI7(b5), F7, CMI7, B9(#11), BbMA7, CMI7, C#o, Bb/D, Dbo., CMI7, F#7, Bb/D, Dbo., CMI7, F7, BbMA9, BbMI7, Eb7, AbMA7, Db13, CMA7, B7(b9), CMI7(b5), F7, BbMA7, EMI7(b5), A7, AbMA7, DMI7(b5), G7, GbMA7, CMI7(b5), F7, BbMA7, Bb6.

East Of The Sun (B. Bowman)

GMA⁷ **BMI⁷** **E⁹**
AMI⁹ **CMI⁷** **F⁷** **AMI⁷**
D13 **D⁷/C** **B⁷** **B+⁷** **EMI⁷** **EMI⁹** **A13**
AMI⁷ **D⁷** **GMA⁷** **BMI⁷**
 (AMI⁷ B^bE⁷) (AMI⁹ D⁷(b9))
E⁹ **AMI⁹** **CMI⁷** **F⁷**
AMI⁷ **AMI⁷/G** **F[#]MI⁷(b5)** **B⁷** **EMI⁷** **A13** **AMI⁹**
CMI⁷ **F⁷** **BMI⁷** **E⁷** **B^bMI⁷** **E^{b7}** **AMI⁹** **AMI⁹ D13(b9)**
G⁶

Easy Living (R. Rainger)

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

C^7 | 1. F_{MI^7} B^b7 G^7 C^7 F_{MI^7} B^b7 | 2. F_{MI^7} B^b7

$D^b_{MI^7}$ G^b7 | B_{MA^7} $A^b_{MI^7}$ $D^b_{MI^7}$ G^b7 B^b6 $A^b_{MI^7}$

G^b7 B_{MA^7} $A^b_{MI^7}$ F_{MI^7}

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

D^b7 G_{MI^7} C^7 F_{MI^7} B^b7 E^b6 (F_{MI^7} B^b7)

Emily (J. Mander)

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

B^b7 A_{MA^7} $F^{\#}_{MI^7}$ B_{MI^7} E^7_{sus} A_{MI^7}

D7 Dmi7 G+7(b9) CMA7 Ami7 Dmi7 G7
 Gmi7 C7 FMA7 Bmi7(b9) E7(b9) Ami7 Ami7/G F#B B7 Emi7
 A7 Dmi7 G7 Emi7(b9) A7 A7/G F#mi7(b9) Fmi7
 Emi7 A7 Dmi7 G7 C6
 (Eb7) (Db7)

Exactly Like You (J. McHugh)

DbMA7 Db6 Eb7 Ab7 D°
 (DbMA7 Fmi7) (Bbmi7)
 Ebmi7 Ab7 Db6 Gb7 1. Db6 Ab7 2. Db6 Db7 Gb6
 Gbmi6 Cb7 Db6 (Bbmi7) Abmi7 Db7 Gb6 Cb9
 (Db6 F+7(b9) (Bbmi7) (Ebmi7) (Cb9 Ab7)
 Fmi7 Bb7 Ebmi7 Ab7 DbMA7 Db6 Eb7
 (F+7 Bb7) (Eb7 Ab7) (DbMA7 Fmi7) (Bbmi7)
 Ab7 D° Ebmi7 Ab7 Db6 Gb7 Db6

Embraceable You (G. Gershwin)

E^b6/G G^b0 F_{mi}^7 $B^b7 \cdot (C^7)$ F_{mi}^7
 $F_{mi}^7(b5)$ B^b7 E^b6 A^bMA^7 $D^7(b9)$ $G^+7(b9)$ C_{mi}^7 C_{mi}^7/B^b $A_{mi}^7(b5)$ $D^7 (A^b7)$
 G_{mi}^7 G_{mi}^7/F $E_{mi}^7(b5)$ E^b_{mi} D_{mi}^7 (D^b7) G^+7 C_{mi}^7 F^7 B^b7 F_{mi}^7 B^b7
 E^b6/G G^b0 F_{mi}^7 $B^b7 (C^7)$ F_{mi}^7
 $F_{mi}^7(b5)$ $B^b7(b9)$ E^b6 C_{mi}^7 $B^b_{mi}^7$ E^b7 A^bMA^7 $D_{mi}^7(b5)$ $G^7(b9)$
 $(E^b7 B^b_{mi}^7(add11)/F) (F^{\#0} E^b7/G)$
 C_{mi}^7 C_{mi}^7/B^b $A_{mi}^7(b5)$ $A^b_{mi}^6$ G_{mi}^7 C^7 $F_{mi}^7(b5)$ $B^b7(b9)$ $E^b6 (C^7 F_{mi}^7 B^b7)$
 $(C_{mi} C_{mi}(MA^7)) (C_{mi}^7 F^{13}) (E^b/B^b C^+7(b9)) (G^b_{mi}^7 C^b7 B^b7(b9))$

Everything I Have Is Yours (B. Lane)

B^bMA^7/D $D^b_{mi}^7$ G^b7 C_{mi}^7 F^7 B^bMA^7 C_{mi}^7 $C^{\#0}$
 B^bMA^7/D $D^b_{mi}^7$ G^b7 C_{mi}^7 F^7 B^bMA^7 $A_{mi}^7(b5)$ D^7

Gmi⁷ Ebmi Eb6 C9
 (A^{b7}) (B^{b6}/G B^{b6}/F) (Emi^{7(b5)} A^{7sus})
 Dmi⁷ G7 Gmi⁷ C7 Cmi⁷ F7 F^{7/E^b}
 B^bMA^{7/D} D^bmi⁷ G^{b7} Cmi⁷ F7 B^bMA⁷ Cmi⁷ B^{7(b5)}
 B^bMA⁷ Fmi⁷ B^{b7} EbMA⁷ Ami^{7(b5)} D^{7sus}
 Gmi⁷ Ebmi Eb6 Gmi⁷ C7 B⁷
 (A^{b7})
 B^bMA⁷ D^bmi⁷ G^{b7} Cmi⁷ F7 B^{b6}

Ease Away Walk (B. Golson)

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

Everything Happens To Me (M. Dennis)

C_{MI}^7 $F7(b9)$ D_{MI}^7 $C^\#0$ C_{MI}^7 F^7 E^b7 $D_{MI}^7(b5)$ G^7
 $(E_{MI}^7(b9))$ E^b0

C_{MI}^7 A^b7 D_{MI}^7 G^7 | 3. C_{MI}^7 F^7 D_{MI}^7 G^7
 (B^0) $C_{MI}^7(b5)$

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

F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ E_{MI}^7 $A^7(\#9)$ D_{MA}^7 D^6 G_{MI}^7 C^9

C_{MI}^7 F^7 G^7 C_{MI}^7 $F7(b9)$ D_{MI}^7 $C^\#0$ C_{MI}^7 F^7 E^b9
 $(E_{MI}^7(b9))$ E^b0

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

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

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

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

E^b/G G^b F_{mi}^7 B^b7 $B^b_{mi}^7$ E^b7 $A^b_{MA}^7$
 $A^b_{mi}^7$ D^b7 G_{mi}^7 $C7(b9)$ $F7(b9)$ B^b7 $E7$
 2. $A^b_{MA}^7$ D^b7 E^b/G G^b F_{mi}^7 B^b7 $B^b_{mi}^7$ E^b7 $A^b_{MA}^7$
 $A^b_{mi}^7$ D^b7 G_{mi}^7 $C7$ F_{mi}^7 B^b7 E^b6 (C_{mi}^7 F_{mi}^7 B^b7 $E7$)

Easy Street (H. Arlen)

C_{MA}^7 $E7$ $A7$ D_{mi}^7 $G7$ G_{mi}^7 $C7$ F_{mi}^7 B^b7 E_{mi}^7 $A7$
 $D7$ $G7$ | 1. C_{MA}^7 $A7$ $D7$ $G7$ | 2. G_{mi}^7 $C7$
 F_{MA}^7 F_{mi}^7 B^b7 C_{MA}^7 A_{mi}^7 G_{mi}^7 $C7$ F_{MA}^7
 F_{mi}^7 B^b7 A_{mi}^7 $D7$ D_{mi}^7 $G+7$ C_{MA}^7 $E7$ $A7$ D_{mi}^7 $G7$ G_{mi}^7 $C7$
 F_{mi}^7 B^b7 E_{mi}^7 $A7$ A^b7 $G7$ $C6$ ($A7$ $D7$ $G7$)

Falling in Love With Love (R. Rodgers)

FMA⁷ **D⁷** **GMI⁷** **C⁷**
 (FMA⁷ B^bMA⁷) (AMI⁷ D⁷) (GMI⁷ C⁷) (Db9(#11) C⁷)
GMI⁷ **C⁷** **FMA⁷** **GMI⁹** **C⁹** **FMA⁷**
 (FMA⁷ B^bMA⁷) (AMI⁷ GMI⁹)
EMI¹¹ **A⁷** **DMI⁷** **G⁷**
 (B^bMA⁷) (EMI¹¹ A⁷) (DMI⁷) (G⁷)
GMI⁷ **C⁷** **DMI⁷** **DMI⁷** **D⁷** **GMI⁷** **D⁷(b9)**
 (Db13(#11)) (Eb13(#11)) (D⁷SUS)
GMI⁷ **C⁷** **FMA⁷**

Fascinating Rhythm (G. Gerstwin)

FMI⁷ **B^b7** % % %
B^bMi⁷ **E^b7** % % %
A^bMA⁷ **FMI⁷** **B^b7** **E^bMA⁷** **CMI⁷**
 (DMI⁷ G⁷)

F7 B^b7 Gmi⁷(b5) C+⁷(b9) || 2. A^bMA⁷ Dmi⁷(b5) G7

Cmi⁷ F7 Fmi⁷ B^b7 Fmi⁷ B^b7 Eb6

Fine And Dandy (K. Swift)

FMA⁷/A Abo Gmi⁷ C⁷ FMA⁷/A

Abo Gmi⁷ C⁷ Cmi⁷ F7

B^bMA⁷ B^bmi⁷/Eb Eb13 A^bMA⁷

(B^b9) (B^b7(b9))

Gmi⁷ C⁷(b9) FMA⁷/A Abo Gmi⁷ C⁷

FMA⁷/A Abo Gmi⁷ C⁷ Cmi⁷

F7 B^bMA⁷ Eb9 Dmi⁷ G9 Gmi⁷/C Gb7(#9)

F6 (Gmi⁷ C⁷)

A Felicidade (A.C. Jobim)

Musical score for "A Felicidade" by A.C. Jobim. The score is written in 4/4 time and features a variety of chords and melodic lines.

Chords and Harmonic Progressions:

- Ami⁷, Ami⁷, CMA⁷
- B⁷, E⁷, Dmi⁷, G⁷, CMA⁷, C⁶
- Bmi^{7(b5)}, E7(b9), Ami⁷, D⁷, Gmi⁷, C⁷
- (Dmi⁷ #, Dmi⁷/C) (Bmi^{7(b5)} E7(b9))
- FMA⁷, Bmi^{7(b5)}, E⁷, Ami⁷
- (E⁷), (Ami⁷), (Bmi^{7(b5)} E⁷)
- Bmi^{7(b5)}, E⁷, Ami⁷, (Dmi⁷ G⁷), CMA⁷, F⁷
- CMA⁷, Gmi⁷, C⁷, F⁶
- Dmi⁷, G⁷, C⁶, F#mi^{7(b5)}
- B⁷, Emi^{7(b5)}, A⁷, Dmi^{7(b5)}, G⁷, CMA⁷
- CMA⁷, Bmi^{7(b5)}, E⁷, Ami⁷
- (FMA⁷)

Melodic and Rhythmic Features:

- Use of triplets (3) in several measures.
- Accented rhythms and syncopation.
- Handwritten annotations such as (C⁶ A+7(b9)) and (F#mi^{7(b5)}) provide additional harmonic context.

Bmi^{7(b5)} E⁷ Ami⁷

D.S. al Coda
 Bmi^{7(b5)} E⁷

1. 2. Ami⁷

3. Ami⁷ Ami^{6/9}

Flamingo (I. Grouya)

CMA⁷ Ami⁷ Dmi⁷ G⁺ Cmi⁷ F⁷ G⁺

Ab⁹ Dmi⁷ G⁷ (F) 1. Emi⁷ A⁷ Dmi⁷ G⁷

2. C⁶ F⁹ C⁶ Gmi⁷ C⁷ Fmi Fmi(MA⁷) Fmi⁷ B^{b7}

Eb⁶ Gmi^{7(b5)} C⁷ Fmi⁷ B^{b7} Fmi⁷ Fmi⁷/Eb

Dmi⁷ G⁷ CMA⁷ Ami⁷ Dmi⁷ G⁺

Cmi⁷ F⁷ G⁺ Ab⁹ Dmi⁷ G^{7sus} C⁶ (Ami⁷ Dmi⁷ G⁷)

A Fine Romance (J. Kern)

C⁶ C^{#0} G^{7/D} E^{vo} CMA^{7/E}
 Changes: (C⁶) (E^{mi7} A⁷) (D^{mi7/6}) (F[#] B⁷) (E^{mi7})
 A^{mi7} D^{mi7} G⁷ 1. C⁶ F⁷ E^{mi7} E^{vo}
 D^{mi7} G⁷ CMA⁷ F⁹ E⁷ A⁷ D^{mi7} G⁷
 2. G^{mi7} C⁷ FMA⁷ F[#]mi^{7(b5)} B⁷
 E^{mi7(b5)} A⁷ D^{mi7} G⁷ C⁶

Flying Home (B. Goodman - Hampton)

E^b E^{b7/D^b} C^{mi7} B⁷ B^{b7} E^b E^{b7/D^b}
 C^{mi7} B⁷ B^{b7} E^b E^{b7/D^b} C^{mi7} B⁷ B^{b7} 1. E^{b7}
 2. E^{b7} B^bmi⁷ E^{b7} E^{b7}

Eb7 Ab6 F7
 F7 Bb7 Eb Eb7/Db
 Cmi7 B7 Bb7 Eb Eb7/Db Cmi7 B7 Bb7 Eb Eb7/Db
 Cmi7 B7 Bb7 Eb7 Bb7(#9) Coda Eb7 Bb7(#9)
 Bb7(#9) Eb6 D.S. al Coda

Detailed description: This block contains five staves of musical notation. The first four staves are in 4/4 time and feature a variety of chords including Eb7, Ab6, F7, Bb7, Eb, Eb7/Db, Cmi7, B7, Bb7, and Bb7(#9). The fifth staff concludes with a Coda symbol and the instruction 'D.S. al Coda'. Below the staves are two empty staves with some initial notes and dynamics markings.

Frankie And Johnny (Leighton Bunch)

C6 G+7 C6 G+7 C6 G+7 C C7
 F6 C+7 F F F#0 C/G A7
 Dmi7 G7 C6 Dmi7 G7

Detailed description: This block contains three staves of musical notation for the piece 'Frankie And Johnny'. The first staff is in 4/4 time and shows the melody with chords C6, G+7, C6, G+7, C6, G+7, C, and C7. The second staff continues the melody with chords F6, C+7, F, F, F#0, C/G, and A7. The third staff shows the melody with chords Dmi7, G7, C6, Dmi7, and G7. Below the staves are two empty staves.

A Foggy Day (G. Gershwin)

FMA⁷ **D₊⁷(b9)** **Gmi⁷** **C⁷** **F⁶/A**
 (A \emptyset Ab⁷) (F⁶)

D⁷(#11) **G¹³** **C⁹** | 1. **FMA⁷** **F⁷** **B¹³(b9)**
 (D \emptyset G⁷(b9)) (Gmi⁷) (FMA⁷ Dmi⁷) (Cmi⁷ B⁷)

B^bMA⁷ **E^b9** **A^bmi⁷** **D⁷** **Gmi⁷** **C⁹**
 (FMA⁷ B^bMA⁷) (A^bmi⁷ D⁷(b9)) (G¹³)

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

FMA⁷/C **Gmi⁷/C** **A⁺7** **D₊⁷(#9)** **Gmi⁷** **C⁷** **F⁶** (Gmi⁷ C⁷)
 (FMA⁷/A B^b6¹) (A^bmi⁷ D⁷(#9))

Fly Me To The Moon (B. Howard)

Cmi⁷ **Fmi⁷** **B^b7** **E^bMA⁷** **E^b7** **A^bMA⁷**
 (A⁷)

Dmi⁷(b5) **G⁷** **Cmi⁷** **C⁷** **Fmi⁷** **B^b9_{sus}**
 (F#⁰)

| 1. **E^b** **Fmi⁷** **B^b7** **E^bMA⁷** **Dmi¹¹** **G⁷**
 (Gmi⁷) (C⁷) (Fmi⁷ B¹³(#11))

♩

2. $G_{MI}7(b5)$ C^7 $F_{MI}7$ B^b7_{sus} E^b D_{MI}^{11} G^7

(D^b13)

Coda ♩

(ONLY LAST TIME) $D^b13(\#11)$ C^7 $F_{MI}7$ B^b7_{sus} B^b7 D.S. al Coda

E^b

For All We Know (Coda) S.M. Lewis

F G^9 C^7 $G_{MI}7$ C^7

($D_{MI}7$ G^9) (C^7 $D^b9(\#11)$) (C^9 $G_{MI}7$ C^7)

F $A_{MI}7(b5)$ $D7(b9)$ $G_{MI}7$ $D^b13(\#11)$ C^7

($B^b_{MI}7$ E^b7)

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

($A_{MI}7$) (A^b) ($G_{MI}7$) (C^7)

$D_{MI}7$ G^7 $G_{MI}7$ C^7

(F F/A) (A^b) ($G_{MI}7/D$ E^b7/D^b C^7)

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

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

$G_{MI}7$ C^7 F

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

Fools Rush In (R. Bloom)

Dmi⁷ G⁷ Cma⁷ Ami⁷
 (G⁹ F⁹) (E mi⁷)
 Dmi⁷ G⁷ Cma⁷ C#⁰
 (A⁷)
 Dmi⁷ G^{7sus} C⁶ Ami⁷
 D⁷ Ami⁷ E^{vo} Dmi⁷ E mi⁷ A⁷
 Dmi⁷ G⁷ Cma⁷ Ami⁷
 (G⁹ F⁹) (E mi⁷)
 Dmi⁷ Dmi^(ma7) Dmi⁷ G⁷ Bb⁷(b5) A⁷
 Dmi⁷ E mi⁷ F mi⁷ Bb⁷ E mi⁷ Ami⁷
 Dmi⁷ G^{7sus} C⁶ (E mi⁷ A⁷)

Four Brothers (Giuffrè)

B^b7 **E^b7** **A^bMA⁷**
F7 **B^bMi⁷** **B^o** **CMI⁷** **F7**

B^bMi⁷ **E^b7** **A^bMA⁷** **F7** | **B^bMi⁷** **E^b7**

A^bG **C[#]Mi⁷** **F[#]7** **BMA⁷**
EMi⁷ **A⁷** **DMA⁷** **DMI⁷** **G7**

CMA⁷ **C[#]o** **DMI⁷** **G7** **CMI⁷** **F7**

B^b7 **E^b7** **A^bMA⁷**
F7 **B^bMi⁷** **B^o** **CMI⁷** **F7**

B^bMi⁷ **E^b7** **A^bG**

For Heaven's Sake (Meyer-Brettton Edward)

$G_{MI}^{7(b5)}$ $C7(b9)$ FMA^7 $F\sharp^{\circ}$ G_{MI}^7 $C7$ FMA^7
 $B^{\flat}MI^7$ FMA^7/A $A^{\flat\circ}$ | 1. G_{MI}^7 $C7$ $F6$
 2. G_{MI}^7 $C7$ $F6$ | $E^{\flat}MI^7$ $G^{\flat}MI^6$ $D^{\flat}MA^7$ D° $E^{\flat}MI^7$ $G^{\flat}MI^6$
 $D^{\flat}MA^7$ FMI^7 $D^{\flat}9$ FMI^7 $B^{\flat}7$ $B^{\flat}MI^7$ G_{MI}^7 $C7$
 $G_{MI}^{7(b5)}$ $C7(b9)$ FMA^7 $F\sharp^{\circ}$ G_{MI}^7 $C7$ FMA^7
 $B^{\flat}MI^7$ FMA^7/A $A^{\flat\circ}$ G_{MI}^7 $C7$ $F6$

Detailed description: This block contains the musical score for 'For Heaven's Sake'. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a 4/4 time signature. Above the first staff are the chords: GMI7(b5), C7(b9), FMA7, F#o, GMI7, C7, and FMA7. The second staff continues the melody and includes chords BbMI7, FMA7/A, Ab o, and a first ending bracket with GMI7, C7, and F6. The third staff has a second ending bracket with GMI7, C7, and F6, followed by EbMI7, GbMI6, DbMA7, D o, EbMI7, and GbMI6. The fourth staff includes DbMA7, FMI7, Db9, FMI7, Bb7, BbMI7, and GMI7 C7. The fifth staff repeats the first staff's chord sequence: GMI7(b5), C7(b9), FMA7, F#o, GMI7, C7, and FMA7. The sixth staff includes BbMI7, FMA7/A, Ab o, GMI7, C7, and F6.

FOUR (M. Davis)

A $E^{\flat}MA^7$ $E^{\flat}MI^7$ $A^{\flat}7$
 FMI^7 $A^{\flat}MI^7$ $D^{\flat}7$
 $E^{\flat}MA^7/G$ $F^{\sharp}MI^7$ $B7$ FMI^7 | 1. $D_{MI}^{7(b5)}$ $G7(b5)$
(Bb7)

Detailed description: This block contains the musical score for 'FOUR'. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music is written in a 4/4 time signature. Above the first staff is a boxed 'A' and the chords EbMA7, EbMI7, and Ab7. The second staff includes FMI7, AbMI7, and Db7. The third staff includes EbMA7/G, F#MI7, B7, FMI7, and a first ending bracket with DMI7(b5) and G7(b5). Below the first ending bracket is the chord (Bb7).

$E^b M A^7 / G$ $F^{\#} M I^7$ B^7 $F M I^7$ $B^b 7$ break
 2. $D M I^7 (P5)$ $G^7 (b5)$ $G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ $E^b 6$ solo break ($F M I^7$ $B^b 7$)
 After solos
 D.C. al Coda
 $G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ $A M I^7 (b5)$ D^7
 $G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ E^b $E^b M I^7 (M A^7)$

For Minors Only (J. Heath)

$C M I^7$ G^7 / D $C M I^7 / E^b$ G^7 / D $C M I^7$ G^7 / D $C M I^7 / E^b$ C^7
 $F M I^7$ C^7 / G $F M I^7 / A^b$ C^7 / G $F M I^7$ C^7 / G $F M I^6$
 $D M I^7$ G^7 $E^b M I^7$ $A^b 7$ $D M I^7$ G^7 $G^+ 7 (P9)$
 1. $C M I^7$ $A^b 7$ $D^b 9$ $C M I^6 / 9$ $G^+ 7$
 ($G^+ 7$)
 2. $C M I^7$ $A^b 7$ G^7 $C M I^7$ ($D M I^7 (P5)$ G^7)

Fried Bananas (D. Gordon)

Handwritten musical score for "Fried Bananas" by D. Gordon. The score is written in 4/4 time and features a variety of chords and melodic lines.

Chords: EbMA7, GM7(b9), C7, FMI7, AMI7(b9), D7, EbMA7, AbMA7, G+7, C7(b9), FMI7, AbMI7, Db7, EbMA7, DMI7, G7, CMI7, F7(#11), FMI7, Bb13, GM7(b9), C7, FMI7, FMI7, Bb7(b9), EbMA7, FMI7, Bb7, FMI7, Bb7(b9), GM7, C7(b9), FMI7, FMI7, Bb7(b9), GM7, C7, F#0, F#0, F#0, (FMI7).

Notation: The score includes treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and a "break" instruction with a dashed line. The score is divided into two main sections, labeled "1." and "2.", with repeat signs.

B \flat 7 EbMA 7 B \flat 7 EbMA 7

From This Moment On (Porter)

FMI 6 DMI $^7(b5)$ GMI $^7(b5)$ C 7 FMI+ FMI EbMI 7 Ab 7

(FMI 6 /Ab) (Db/F)

D \flat MA 7 D \flat 6 D \flat MI(MA 7) G \flat 9

1. AbMA 7 D \flat MA 7 GMI $^7(b5)$ C 7 G \flat 9(#11)

(D \flat MI 6) (G 7)

2. AbMA 7 FMI 7 EbMI 9 Ab 13 Ab $^7(b9)$ D \flat MA 7 D \flat 6 D \flat MI 7 G \flat 9

(Ab 6 Eb $^+7$) (EbMI 9 /Ab) (D \flat MI 6)

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

(GbMA 7) (Eb/Ab) (CMI 7)

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

FMI 6 DMI $^7(b5)$ GMI $^7(b5)$ C 7 FMI+ FMI EbMI 7 Ab 7

(FMI 6 /Ab) (Db/F)

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

(B \flat MI $^7(b5)$) (B \flat MI $^7(b5)$) (Ab/Eb) (Ab G 7)

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

(B \flat MI 7) (B \flat MI 7 /Eb) (Eb $^7(b9)$)

A Gal in Calico (A. Schwartz)

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

$E^b_{MA}7$ A^b7 $G_{MI}7$ G^b7 $F_{MI}7$ | 1. B^b7 $E^b_{MA}7/G$

G^b0 B^b7/F $D_{MI}7(b5)$ $G^7(b5)$ $C_{MI}7$ $C7$
(G^b7) (F^{13}) (B^b7 B^0)

$F7$ B^b7 | 2. B^b7 $B^b_{MI}7$ E^b7
($F_{MI}7$ B^b7)

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

Georgia On My Mind (H. Carmichael)

$F_{MA}7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$ $D_{MI}7/C$ $B_{MI}7(b5)$ $B^b_{MI}6$
(E^b7) (F^7/C)

$A_{MI}7$ A^b0 | 1. $G_{MI}7$ $C7$ $F_{MA}7$ $F^{\#0}$ $G_{MI}7$ $C+7$
(D^7)

2. $G_{MI}7$ $C7$ $F6$ B^b7 $F6$ $A7$ | $D_{MI}7$ $E_{MI}7(b5)$ $A7$
($F^{\#MA}7$)

DMI⁷ B^{b7} DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ G⁷ DMI DMI(MA⁷)/C[#]
 DMI⁷/C BMI^{7(b5)} E⁷ AMI⁷ D⁷ G⁷ C⁺ FMA⁷
 EMI^{7(b5)} A⁷ DMI⁷ DMI⁷/C BMI^{7(b5)} B^bMI⁶ AMI⁷ A^{b0}
 GMI⁷ C⁷ F⁶

Gee, Baby Ain't I Good To You

(Don Redman)

C⁷ A^{b7} G⁷ C⁷ F⁷ B^{b7} E^b D⁷ G⁷
 C⁷ A^{b7} G⁷ C⁷ F⁷ B^{b7} E^b E^{b7}
 A^{b7} A^o E^b/B^b E^{b7} A^{b7} D⁷ G⁷
 C⁷ A^{b7} G⁷ C⁷ F⁷ B^{b7} E^b (D⁷ G⁷)

Get Happy (H. Arlen)

FMA⁷ GMI⁷/C % % %
 FMA⁷ GMI⁷/C % F⁶ C⁹ F⁶ CMI⁷/F
 B^bMA⁷ CMI⁷/F % % %
 B^bMA⁷ CMI⁷/F % B^b6 F⁹ B^b6 C⁷
 CMI⁷ F⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ C⁷
 (FMI⁷ B^b9) (E^bMI⁷ A^b9) (D⁷ G⁹) (C⁷)
 CMI⁷ F⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ C⁷
 (FMI⁷ B^b9) (E^bMI⁷ A^b9) (D⁷ G⁹) (C⁷ GMI⁷/C)
 FMA⁷ GMI⁷/C % % %
 FMA⁷ GMI⁷/C % F⁶ C⁹ F⁶

Get Out Of Town (C. Porter)

GMI GMI⁶

GMI | 1. GMI DMI^{7(b5)} G7 CMI⁷

F7(b9) B^bMA⁷ B^b7 E^b7 EMI^{7(b5)} A7(*9)

AMI^{7(b5)} D7 | 2. DMI^{7(b5)} G7 CMI⁷

A^b7 B^bMA⁷ DMI^{7(b5)} G7 CMI⁷ E^bMI⁷ F13(b9) B^b6

(A^b7 G⁷)

Giant Steps (J. Coltrane)

BMA⁷ D7 GMA⁷ B^b7 E^bMA⁷ AMI⁷ D7 GMA⁷ B^b7 E^bMA⁷ F#7

BMA⁷ FMI⁷ B^b7 E^bMA⁷ AMI⁷ D7 GMA⁷

C#MI⁷ F#7 BMA⁷ FMI⁷ B^b7 E^bMA⁷ C#MI⁷ F#7

The Gipsy (B. Reid)

G⁺9 CMA⁷ F9(#11) EMI^{7(b5)} A⁷ D⁷ AMI⁷ D⁷
 DMI⁷ G⁷ | 1. DMI^{7(b5)} G⁷ CMA⁷/E Eb⁷ DMI⁷ Db⁷
 2. DMI⁷ G⁷ C⁶ C#MA⁷ C⁶ EMI⁷ A⁷ | DMI⁷ G⁷
 EMI⁷ A⁷ DMI⁷ G⁷ CMA⁷ F#MI^{7(b5)} B+^{7(b9)} EMI⁷
 (Eb⁷)
 AMI⁷ D7(#9) DMI⁷ A⁷ A⁷/G F#MI^{7(b5)} F9(#11) EMI^{7(b5)} A⁷ D⁷
 AMI⁷ D⁷ DMI⁷ G⁷ DMI⁷ G⁷ C⁶

Girl Of My Dreams (Clapp)

CMA⁷ GMI⁷ C⁷ FMA⁷ Bb⁷ EMI⁷ Eb⁷
 (AMI⁷)
 DMI⁷ Db⁷ CMA⁷ A⁷ DMI⁷ G⁷ CMA⁷ GMI⁷ C⁷
 (AMI⁷)

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

GIRL TALK (N. Heftli)

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

The Girl from Ipanema (A. Jobim)

Handwritten musical score for "The Girl from Ipanema" by Antonio Carlos Jobim. The score is written in 4/4 time and features a melodic line with various guitar chords. The chords are: FMA⁷, G⁷, Gmi⁷, Gb⁷, FMA⁷, Gb⁷, FMA⁷, GbMA⁷, B⁷, F#mi⁷, D⁷, Gmi⁷, Eb⁷, Ami⁷, D7(b5/b9), Gmi⁷, C7(b5/b9), FMA⁷, G⁷, Gmi⁷, Gb⁷, FMA⁷, and (Gb⁷). The melodic line includes several triplet markings (3) and a 7th fret marking (7).

Good Morning Heartache

(Drake-Fisher)

CMI⁷ F⁷ CMI⁷ F⁷ C⁷ FMA⁷
 B^bMI⁷ E^b7 AMI⁷ D⁷ BMI^{7(b5)} B^bMI⁶ (FMA⁷ B^bMA⁷)
 (AMI^{7(b5)} E^b7 D⁷) (GMI⁷ B^bMI⁷ E^b7)
 1. GMI⁷ C⁷(#9) FMA⁷ 2. GMI⁷ C⁷
 F⁶ EMI^{7(b5)} A⁷(#9) DMI⁶ (BMI^{7(b5)})
 EMI⁷ A⁷ DMA⁷ DMI⁷ G⁷
 CMA⁷ D^bMI⁷ G^b7 CMI⁷ F⁷
 CMI⁷ F⁷ CMI⁷ F⁷ C⁷ FMA⁷
 B^bMI⁷ E^b7 AMI⁷ D⁷ BMI^{7(b5)} B^bMI⁶ (FMA⁷ B^bMA⁷)
 (AMI^{7(b5)} E^b7 D⁷) (GMI⁷ B^bMI⁷ E^b7)
 GMI⁷ C¹³(b9) F⁶

Day By Day (Weston-Stordahl)

GMI⁷ C⁷ GMI⁷ C⁷

FMA⁷ B^{b7} Ami⁷ D⁹

GMI⁷ EMI^{7(b5)} A⁷

(GMI⁷ DMI⁷) (GMI⁷/F) (E⁷ G⁷) (#A⁷) (DMI⁹ DMI) (DMI(MA⁷) DMI⁷)

GMI⁷ C⁷ GMI⁷ C⁷

FMA⁷ B^{b9} Ami^{7(b5)} D^{7(b9)}

GMI⁷ A⁷ Eb^{9(#11)} D⁷ D^{+7(b9)}

GMI⁷ C^{7sus} C^{7(b9)} FMA⁷ (D⁷)

(GMI⁷ Ami⁷) (B^bMA⁷ C⁷)

God Bless The Child (A. Herzog)

$E^b_{MA}7 E^b7 A^b6$ $E^b_{MA}7 E^b7 A^b6$ $B^b_{MI}7 E^b13$ $B^b_{MI}7 E9(\#11) E^b9 A7(b5)$
 $(E^b_{MA}7 D^b7)$ $(E^b_{MA}7 D^b7)$
 $A^b_{MA}7$ $D^b9(\#11)$ $G_{MI}7$ $C7(b9)$ $F_{MI}^{\#11}$ B^b7

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

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(b9)$ G_{MI} $G_{MI}(MI7)$ $G7sus$ $G7(b9)$
 $(C_{MI} C_{MI+})$ $(C_{MI6} C_{MI7})$

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(b9)$ $G_{MI}7$ $C7$ $B9(\#11)$ B^b7sus
 $(C_{MI} C_{MI+})$ $(C_{MI6} A_{MI}7(b5) D7)$ $(G_{MI}7 G^b13(\#11))$ $(F^b13 F+7 B^b9sus)$

$E^b_{MA}7 E^b7 A^b6$ $E^b_{MA}7 E^b7 A^b6$ $B^b_{MI}7$ E^b13 $B^b_{MI}7 E9(\#11) E^b9 A7(b5)$
 $(E^b_{MA}7 D^b7)$ $(E^b_{MA}7 D^b7)$

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

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

Gone With The Wind (A. Wrubel)

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

Ami⁷ D⁷ G⁶ E⁷ Ami⁷ D⁷ | 1. GMA⁷
 (G⁶/B B^b0)

Gmi⁷ F^o Fmi⁷ B^b7 B^b7 E^bMA⁷ D+⁷

Db13 C⁷ Fmi⁷ B9(#11) B^b7 | 2. GMA⁷

Fmi⁷ Fmi⁶ Cmi⁷ F7(b9) B^b7 Gmi⁷(b9) C⁷
 (Cmi⁷ B⁷) (B^b7 Ab9(#11)) (Gmi⁷ C+7(#9))

Fmi⁷ B^b13 E9(#11) E^b6 (Gmi⁷ C⁷)

Good Bait (I. Dameron)

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

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

2. B^bMA^7 B^b+^7 E^b6 $C7(\#9)$ FMI^7 B^b7 B^b/A^b GMI^7 C^7

FMI^7 B^b7 E^bMA^7 E^b7/G A^bMA^7 A° GMI^7 C^7 FMI^7 B^b7

E^b6 $F9$ B^b6 $G7(\#9)$ CMI^7 $F7$ $F7/E^b$ DMI^7 G^7

CMI^7 $F7$ B^bMA^7 B^b7/D E^bMA^7 E° DMI^7/F G^7 CMI^7 $F7$

B^b6 $(F7)$ $\oplus B^b6$ G^7 DMI^7 D^b7 CMI^7 B^7 B^b6 $E^b7(\#11)$

CODA

D.S. al Coda

Green Dolphin Street (B. Kaper)

E^bMA^7 E^bMI^7 $F7/E^b$ EMA^7/E^b E^bMA^7

E^bMA^7 $C7(\#9)$ 1. FMI^7 B^b7 E^bMA^7 B^bMI^7 E^b7 A^bMI^7

$D^b7(\#9)$ G^bMA^7 FMI^7 B^b7 2. FMI^7 FMI^7/E^b $DMI^7(b5)$ $G7(\#9)$

CMI^7 CMI^7/B^b $AMI^7(b5)$ $D7(\#9)$ GMI^7 $C7(\#9)$ FMI^7 B^b7 E^bMA^7 $(FMI^7 B^b7)$

$(A^\phi A^b7(b5) GMI^7 G^b7 FMI^7 E7(b3))$

Groovin' High (D. Gillespie)

Staff 1: EbMA7, AMi7(b5), D7
Staff 2: EbMA7, GMi7(b5), C7, F7
Staff 3: F7, 1. Fmi7, Bb7, GMi7
Staff 4: Gbmi7, Fmi7, Bb7, 2. Fmi7
Staff 5: Bb7, Fmi7, Abmi7, Db7, Eb6, (Fmi7 Bb7)

Groove Yard (C. Perkins)

Staff 1: BASS (INTRO) Ebmi7 Ab7, Theme
Staff 2: Ebmi7 Ab7
Staff 3: Ebmi7 Ab7 Abmi7 Db7 Gb7 B7

E7 FMI7(b5) 1. B7 Bb7 EbMI7 2. B7 Bb7 EbMI7
 EbMI7 EbMI7
 Bb7 Eb7 AbMI7 Db7 Gb7 B7
 EbMI7/Bb B7 Bb7 EbMI7

Have You Met Miss Jones (R. Rodgers)

FMA7 F#0 GMI7 C7 AMI7
 (FMA7 Bb9) (AMI7 Ab7) (C7 Bb9) (AMI7 Eb9)
 DMI7 1. GMI7 C7 2. CMI7 F13(b9) BbMA7
 (AbMI7 Db7 GMI7 C7)
 AbMI7 Db7 GbMA7 EMI7 A7 DMA7 AbMI7 Db7
 GbMA7 GMI7 C7 FMA7 F#0 GMI7
 (FMA7 Bb9) (AMI7 Ab7)
 C7 Bb7 AMI7 D9 GMI7 C7 F6 (DMI7 GMI7 C7)
 (A13 D9)

Here's That Rainy Day (Van Heusen)

Handwritten musical score for "Here's That Rainy Day" by Van Heusen. The score is in 4/4 time and consists of six systems of music, each with a treble clef staff and a chord chart below it.

System 1: Chords: FMA⁷, Ab⁷, D^bMA⁷, G^bMA⁷.
 (FMA⁷ / E) (Ab⁷/Eb D⁷(b9)) (D^bMA⁷ / C) (B^bMI⁷ / Ab)

System 2: Chords: GMI⁷, C⁷, FMA⁷, F⁷.
 (GMI⁷ / F) (C⁷/E C⁹SUS) (F[#]MI⁷ B⁷)

System 3: Chords: B^bMI⁷, Eb⁷, A^bMA⁷, D^bMA⁷.
 (B^bMI⁷ E13(#11)) (A^bMA⁷ D13)

System 4: Chords: GMI⁷, C⁷, FMA⁷, DMI⁷, GMI⁷, C⁷.
 (Eb⁷(#11) D⁷(b9))

System 5: Chords: B^bMA⁷, AMI⁷, GMI⁷, C⁷, B^bMI⁹, AMI⁷, Ab⁰.
 (AMI⁷ DMI⁹ / C) (G/B B^{b0})

System 6: Chords: GMI⁷, C⁷, F⁶, (DMI⁷, GMI⁷, C⁷).
 (AMI⁷ Ab⁹) (GMI⁷ C⁹SUS C13(b7))

High-Fly (R. Weston)

Handwritten musical score for "High-Fly" by R. Weston. The score is in 4/4 time and consists of two systems of music, each with a treble clef staff and a chord chart below it.

System 1: Chords: DMI⁷, G⁷, CMA⁷, F⁷, EMI⁷, AMI⁷.
 (EMI⁷ A⁷ DMI⁷ G⁷)

System 2: Chords: CMI⁷, F⁷, 1. B^b13, B13, 2. DMI⁷(b5).
 (CMI⁷ F⁷) (B^b13 B13) (DMI⁷(b5))

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

Honeysuckle Rose (F. Waller)

GMI7 C13 GMI7 C13 GMI7 C13 GMI7 C13
 F6 DMI7 GMI7 C7 F6 1. AMI7(b5) D7 2. F6
 (F6 F7/A) (Bb BMI7(b5)) (F/C Bb9)
 F7 Bb6 G7
 (F7 Bb/F) (F° F7) (Bb6 F7(b9)) (Bb° Bb6) (G7 C°/G)
 G7 C11 C7(#9) GMI7 C13
 (G° G7) (AMI7 Ab7)
 GMI7 C13 GMI7 C13 GMI7 C13 F6 DMI7
 (Eb9(#11) D9) (Db+9 C13) (F6 F7/A)
 GMI7 C7 F6 (AMI7 D7)
 (Bb C13)

How About You (B. Lane)

A^b6 D^b13 A^b6/C B° $B^b_{MI}7$ E^b7

A^b6 D^b13 A^b6/C B° $C_{MI}7(b5)$ $F+7(b9)$

$(A^b6 \quad B^b_{MI}7)$ $(B^\circ \quad G_{MI}7)$ $(D^b_{MI}7 \quad G^b7)$ $(C_{MI}7(b5) \quad F+7(b9))$

$D_{MI}7(b5)$ $D^b_{MI}6$ A^b_{MA}/C $F_{MI}7 E^b_{MI}7$ $D_{MI}7(b5)$ $G7(b9)$

(B^b9) $(D^b_{MI}7 \quad G^b7)$ $(C_{MI}7 \quad B^b_{MI}7)$ $(A^b6 \quad G7(b9))$

$E_{MI}7$ $A7$ $D_{MI}7$ $G7$ $C7$ $F7$ B^b7 E^b7

$(C_{MA}7 \quad C\#^\circ)$

A^b6 D^b13 A^b6/C B° $B^b_{MI}7$ E^b7

$(B^b_{MI}7 \quad A^\circ)$ $(B^b_{MI}7 \quad E^b7)$

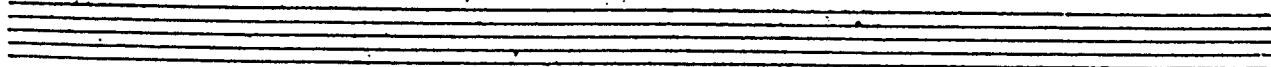
$E^b_{MI}7$ A^b7 $D^b_{MA}7$ G^b7

$A^b_{MA}7$ $D9(\#11)$ $D^b_{MA}7$ $G^b9(\#11)$

$(C_{MI}7 \quad F_{MI}7)$ $(B_{MI}7 \quad E7)$ $(B^b_{MI}7 \quad B^b_{MI}7/Ab)$ $(G_{MI}11 \quad C7)$

A^b6/C B° $B^b_{MI}7$ E^b7 A^b6 $(F_{MI}7 \quad B^b_{MI}7 \quad E^b7)$

$(F_{MI}7 \quad B^\circ)$



Heart And Soul (H. Carmichael)

F⁶ DMI⁷ GMI⁷ C⁷ AMI⁷ D⁷ GMI⁷ C⁷

FMA⁷ DMI⁷ GMI⁷ C⁷ 1. F⁶ DMI⁷ GMI⁷ C⁷

(CMI⁷ F⁷) (B^bMA C⁷) 2. F⁶ CMI⁷ F⁷ B^{b7} A⁷ D⁷ G⁷

C⁷ F⁷ B^{b7} A⁷ B^{b7} A⁷ D⁷ G⁷ C⁷ F⁷

B^{b7} A⁷ C⁷ F⁶ DMI⁷ GMI⁷ C⁷ AMI⁷ D⁷

GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷ A⁷ D⁷

GMI⁷ C⁷ F⁶ (CMI⁷ F⁷) (B^bMA⁷ C⁷)

Handful Of Stars (Lawrence Shapiro)

CMA⁷ C^{#0} DMI⁷ E^{b0} C^{6/E} GMI⁷ F^{#9}(^{#11}) F6 B^{b9}(^{#11})
 CMA⁷ B⁷ EMI⁷(^{b5}) A⁷(^{b9}) D⁹(^{#11}) G⁺⁹ 1. C⁶ A⁷ DMI⁷ G⁷
 2. C⁶ EMI⁷ F^{#MI}⁷(^{b5}) B⁷ EMI⁷
 (EMI⁷ C^{#MI}⁷(^{b5})) (EMI⁷ EMI⁷/D)
 A⁷ D⁷ GMA⁷ G^{#0} AMI⁷ B⁷(^{b9}) EMI⁷ A⁷
 (C^{#MI}⁷(^{b5}) CMI⁷(^{MA7})) (BMI⁷ E⁷_{B^{b7}}) (AMI⁷ AMI⁷/G F^{#6} B⁷(^{b9}) F⁷)
 DMI⁷ G⁷ CMA⁷ C^{#0} DMI⁷ E^{b0} C^{6/E} GMI⁷ F^{#9}(^{#11})
 F6 B^{b9}(^{#11}) CMA⁷ B⁷ EMI⁷(^{b5}) A⁷(^{b9}) D⁹(^{#11}) G⁺⁹ C⁶

How Deep Is The Ocean (Berlin)

CMI⁷ AMI⁷(^{b5})/E^b DMI⁷(^{b5}) G⁷ CMI⁷ CMI⁷/B^b AMI⁷(^{b5}) D⁷
 GMI⁷ EMI⁷(^{b5}) AMI⁷(^{b5}) D⁷ GMI⁷ C⁷ FMI⁷ B^{b7}
 (G^{b7})

1. Eb7 Ab7

(Eb7 B13) (Bbm7 Eb7)

B7 Bb7 Bb7 Dø G

2. Eb7 Bbm7 Eb7 Ab6 Db7

(Eb7) (Gm7(b5) C7) (Fm7)

EbMA7 Db9(#11) C7 Fm7 Bb7 Eb6 (Dm7(b5) G7)

(EbMA7/Bb G7/B) (Cm7 F9)

How High The Moon (W.M. Lewis)

GMA7 Gm7 C7

FMA7 Fm7 Bb7

EbMA7 / D Cm7 D7 1. Gm7

(EbMA7) (D#11 D7(b9)) (Gm7 E7(#11) (A13(b9) D9sus))

GMA7 CMA7 Bm7 Bb7 Am11 D9sus 2. GMA7

(GMA7 Db7) (GMA7 Db7)

CMA7 Bm7 Bb7 Am11 D7sus G (Am7 D7)

How Insensitive (A.C. Jobim)

DMI⁷ A⁷/C[#]
 (C[#]₀)

F⁷/C (CMI⁶) (AMI⁷(b5) D⁺⁷/C) (G/B)

B^b₆ E^bMA⁷

EMI⁷(b5) A⁷(b9) DMI⁷ D^b₇

CMI⁷ F⁹ BMI⁷(b5)

B^bMA⁷ EMI⁷(b5) A⁷ DMI⁷ DMI⁷ D^b₇

CMI⁷ F⁹ BMI¹¹ E⁷(b9)

GMI⁶/B^b (C/B^b) A⁷ A⁺⁷ DMI⁹ DMI⁶ (EMI⁷(b5) A⁷)

How Long Has This Been Going On (G. Gershwin)

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

(D^b7 G^b7)

$A^b_{MA}{}^7/C$ B° $B^b_{MI}{}^7$ A° 1. $B^b_{MI}{}^7$ E^b7 $C_{MI}{}^7$ $F7$

($B^b_{MI}{}^7$ E^b7 $E^b_{MI}{}^7/A^b$ A^b7) (D^b7 $E7$ E^b7) ($A^b_{MA}{}^7$ A^b6)

2. $B^b_{MI}{}^7$ E^b7 A^b6 A^b7 $D^b_{MA}{}^7$ G^b7 $D^b_{MA}{}^7$ G^b7

(D^b7 $E7$ E^b7) ($E^b_{MI}{}^7$ $D9(\#11)$)

$D^b_{MA}{}^7$ G^b7 $D^b_{MA}{}^7$ $D_{MI}{}^7(b5)$ $G7$ $C_{MI}{}^7$ $D_{MI}{}^7(b5)$ $G7$ $C_{MI}{}^7$ $D_{MI}{}^7(b5)$ $G7$

($F7$)

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

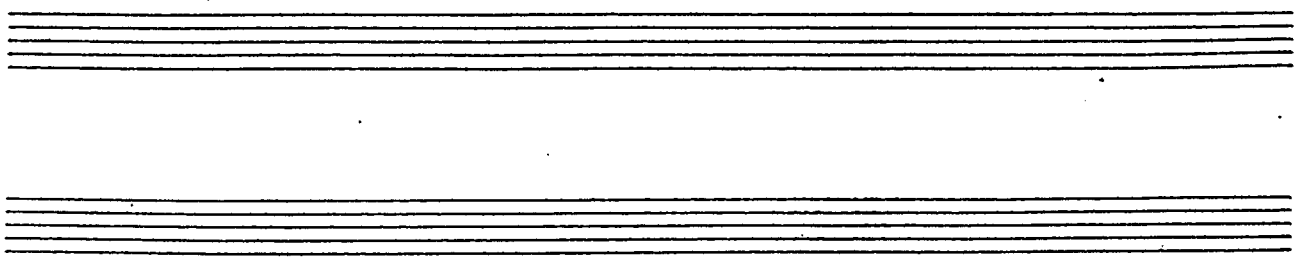
($F7$)

$E^b_{MI}{}^7$ A^b7 $D^b_{MA}{}^7$ G^b7 $A^b_{MA}{}^7/C$ B° $B^b_{MI}{}^7$ A°

($B^b_{MI}{}^7$ E^b7 $E^b_{MI}{}^7/A^b$ A^b7)

$B^b_{MI}{}^7$ E^b7 A^b6

(D^b7 $E7$ E^b7)



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

CMA⁷ AMI⁷ DMI⁷ G7(b9) CMA⁷ AMI⁷ BMI⁷ E⁷

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

AMA⁷ C#7(#9) F#MI⁷ F#7 BMI⁷ E⁷ AMA⁷

GMI⁷/C C⁷ GMI⁷/C C⁷ GMI⁷/C C⁷

FMA⁷ EMI⁷(b5) A⁷ D⁷ DMI⁷ G⁷

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

DMI⁷ DMI⁷/G G⁷sus CMA⁷ (AMI⁷ DMI⁷ G⁷)

If I Love Again (B. Oakland)

FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ C⁷
 AMI^{7(b5)} D7(#9) GMI⁷ GMI⁷ C⁷ F6
 DMI⁷ EMI^{7(b5)} A7(#9) DMI⁷ DMI^{7(b5)} G7(#9)
 CMI⁷ DMI^{7(b5)} G7(#9) GMI⁷ C⁷
 FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ C⁷
 AMI^{7(b5)} D7(#9) GMI⁷ GMI^{7(b5)} C7(b9) F6 A7(#9)
 DMI⁷ DMI^{7/C} BMI^{7(b5)} B^bMI⁷
 FMA⁷ GMI⁷ C⁷ AMI^{7(b5)} D7(b9)
 B^bMI⁷ GMI^{7(b5)} C7(#9) F6 (GMI⁷ C⁷)

I Apologise

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

Handwritten musical score for the song "I Apologise". The score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 4/4. The music consists of several lines of notation with guitar chords written above and below the notes. The chords include: EbMA7, Cmi7, Fmi7, Bb7, Gmi7, C7, Fmi7, G7, Cmi7, F7, Bb7, Gmi7, C7, Fmi7, Bb7, EbMA7, Fmi7, Bb7, Eb6, Ami7(b5), D7, Gmi6, Emi7(b5), A7, Ami7(b5), D7, Gmi7, Cmi7, F7, BbMA7, Gmi7, Cmi7, Cmi7, F7, Bb7, Bb7, EbMA7, Cmi7, Fmi7, Bb7, Gmi7, C7, Fmi7, G7, Cmi7, F7, Bb7, Gmi7, Db7, C7, Fmi7, Bb7, Eb6, Fmi7, Bb7.

I Didn't Know What Time It Was

(R. Rodgers)

Emi¹¹ A⁷ Dmi¹¹ G⁷ Emi¹¹ A⁷ Dmi¹¹ G⁷

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

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

(Gmi⁷ C⁹ /B^b) (F/A A^b) (Gmi⁷ D⁷/F#)

2. Gmi C⁷

F⁶ Emi^{7(b5)} A⁷ Emi^{7(b5)} A⁷ Dmi⁷ D^bmi⁷ Cmi⁷ B⁷

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

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

Emi¹¹ A⁷ Dmi¹¹ G⁷ Emi¹¹ A⁷ Dmi¹¹ G⁷

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

(Gmi⁷ Gmi⁶) (Dmi F⁶/C)

Ami⁷ Dmi⁷ Gmi⁷ C⁷sus F⁶

(FMA⁷/C Bmi^{7(b5)}) (B^b6 Ami⁷ Gmi⁷ Gmi⁷/C)

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

(J. McHugh)

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

The musical notation for the first piece is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a repeat sign and contains four measures with chords EbMA7, Ab7, BbMA7, and C7. The second staff has a first ending with chords CMI7, F7, BbMA7, FMI7, and Bb7, followed by a second ending with F7. The third staff starts with Bb6, followed by a measure with a whole rest, then D7, and ends with G7. The fourth staff contains C7, F7, Bb7, EbMA7, and Ab7, with a sub-alternate chord (FMI7 Bb7) indicated below the Bb7. The fifth staff contains BbMA7, C7, CMI7, F7, and Bb6.

I Can't Give You Anything But Love

(J. McHugh)

$G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$
 $G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$ $D_{MI}7$ $G7$
 (G^{13} $G9$) ($D_{MI}7$ $G7(b9)$)
 $C6$ $C6C9B9B^b9$ $A7$... $E_{MI}7$ $A7$ $D7$ $A_{MI}7$ $D9$

The musical notation for the second piece is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a repeat sign and contains five measures with chords G6, C9, BMI7, Bb0, and AMI7, followed by a measure with a whole rest and a sharp sign, and ends with D7. The second staff contains G6, C9, BMI7, Bb0, AMI7, D7, DMI7, and G7, with sub-alternate chords (G13 G9) and (DMI7 G7(b9)) indicated below. The third staff contains C6, C6C9B9Bb9, A7, followed by an ellipsis, EMI7, A7, D7, AMI7, and D9.

G⁶ C⁹ Bm⁷ B^{b0} Am⁷ D¹³ G^{7sus}

G⁷ C^{MA7} C⁶ C^{MA7} C^{#0}
 (F⁹) (C G/B) (Am⁷ B^{b0})

G^{MA7/D} E⁷ Am⁷ D⁷ G⁶ (Am⁷ D⁷)
 (Bm⁷ F¹³(#11)) (A⁹ D¹³(b9))

I Could Write A Book (R. Rodgers)

C^{MA7} Am⁷ Dm⁷ G⁷ C^{MA7} Am⁷ Dm⁷ G⁷

C^{MA7} Dm⁷ Em⁷ Am⁷ Dm¹¹ G⁷ / F
 (FMA⁷) (A⁷(#9)) (F#0 F0)

^{1.} C^{6/E} E^{b0} Dm⁷ G⁷ Am⁷ D⁷(b9) G⁶ C^{#mi7}(b5) D/C
 (Ab⁷/Eb) (F#mi⁷(b5) B⁷_{F7}) (Em⁷ B^{b0})

G/B B^{b0} Am⁷ D⁷(b9) Dm¹¹ G⁷(b9)
 (Em⁷/B Eb⁷/B⁰) (G⁷ Dm¹¹)

^{2.} C^{6/E} E^{b0} Dm⁷ G⁷ Gm⁷ C⁷ (F#7) FMA⁷ B^{b7} (Fmi⁷)
 (Ab⁷/Eb) (F#mi⁷(b5) B⁷(#9))

Em⁷ A⁷(b9) Dm⁷ G⁷(b9) C⁶ (Dm⁷ G⁷)

I Concentrate On You (C. Porter)

Handwritten musical score for "I Concentrate On You" by Cole Porter. The score is written in 4/4 time and includes the following chords and musical notation:

Chords: EbMA7, Ab9(#11), Ebmi7, Dbmi7, Gb7, B6/9, Fmi7(b9), Bb7(b9), Ebmi7, Ebmi7/Db, B7(#11), Bb7(#9), Eb6, Fmi7, Bb7, Abmi7, Db7, GbMA7, BMA7, F7(#9), Bb7, Bb7, Eb6, A7, AbMA7, Abmi7, Db7, Eb/G, C7, Fmi7, Bb7, EbMA7, A7, AbMA7, Abmi7, Db7, GbMA7, Cmi7, F7, Bb7, Fmi7, Bb7, Eb6, Ami7(b5), Ab7, (Ab9(#11)), (Gmi11), (C7), (Fmi7).

Musical Notation: The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '3' and a slur, indicating a triplet. The score includes first and second endings, with the second ending starting at the second measure of the first ending's line.

G_{MI}^7 $D^b9(\#11)$ C^7 $G_{MI}^7(b5)$ $C^+7(b9)$

$(B^b7 \quad A^b13)$ $(G13 \quad G+7)$!

F_{MI}^7 $B13(\#11)$ B^b+7 E^b6

(F^7)

I Can't Get Started (V. Duke)

CMA^7 AMI^7 DMI^7 G^7 BMI^7 E^7 B^bMI^7 E^b7 AMI^7 D^7 A^bMI^7 D^b7

CMA^7 AMI^7 DMI^7 $G^7(b9)$ 1. $E^7(b5)$ $A^7(b5)$ $D^7(b5)$ $G^7(b5)$

$(EMI^7(b5) \quad A^7(b5))$ $(DMI^7 \quad G^7)$

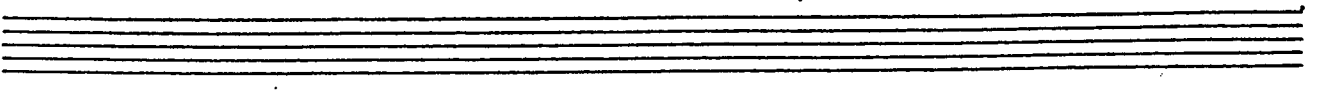
2. C^6 $C^{\#}MA^7$ C^6 EMI^7 A^7 EMI^7 A^7 $F^{\#}MI^7$ EMI^7

(B^b7)

DMA^7 DMI^7 G^7 DMI^7 G^7 EMI^7 A^7

D^7 G^7_{sus} CMA^7 AMI^7 DMI^7 G^7 BMI^7 E^7 B^bMI^7 E^b7

AMI^7 D^7 A^bMI^7 D^b7 CMA^7 A^7 DMI^7 G^7 C^6



I Cover The Waterfront (J Green)

Dmi⁷ G+⁷ Gmi⁷ C⁷ FMA⁷ Gmi⁷ Ami⁷ A^bo
 (B^bMA⁷)

Gmi⁷ C⁷ | 1. FMA⁷ Ami⁷(b5) D⁷(b9) |
 (E^b9 D⁹ D^b9 C⁹) (Ami⁷) (D⁷(b9) D⁹)

2. F⁶ F[#]MA⁷ F⁶ Dmi⁷ | Gmi⁷ C⁷ FMA⁷ Dmi⁷ (D⁷)

Gmi⁷ C⁷ FMA⁷ F⁶ Ami⁷ D⁷ GMA⁷ Emi⁷
 (Bmi⁷ B^b9(#11))

Ami⁷ D⁷ Gmi⁷ C⁷ Dmi⁷ G+⁷ Gmi⁷ C⁷

FMA⁷ Gmi⁷ Ami⁷ A^bo Gmi⁷ C⁷ F⁶(B^b7 Ami⁷ D⁷)
 (B^bMA⁷) (E^b9 D⁹ D^b9 C⁹)

I Didn't Know About You (D. Ellington)

Gmi⁷ C⁷ FMA⁷ F⁶ B^b7 A⁷ E^b7 D⁷

Dmi⁷ G⁷ | 1. Gmi⁷ C⁷ A⁷ D⁷ Gmi⁷ C⁷ E^b7 D⁷

2. G_{mi}^7 C^7 F^6 $E^{\flat 7}$ F^6 | C_{mi}^7 F^7

C_{mi}^7 F^7 $B^{\flat}MA^7$ $B^{\flat 6}$ % $B^{\flat}mi^7$ $E^{\flat 7}$ $B^{\flat}mi^7$ $E^{\flat 7}$

$A^{\flat 6}$ G^7 C^+7 G_{mi}^7 C^7 FMA^7 F^6 $B^{\flat 7}$ A^7

$E^{\flat 7}$ D^7 D_{mi}^7 G^7 G_{mi}^7 C^7 F^6 (A_{mi}^7 D^7)

If I Could Be With You One Hour Tonight

(J.P. Johnson)

F^7 C_{mi}^7 F^7 $B^{\flat 6}$ D^7 G^7 G^+7

($D^{\flat 0}$) (F^7/C F^7)

C^7 F^7 $B^{\flat 6}$ D_{mi}/A G_{mi}^7 C^7/G F^7

F^7 C_{mi}^7 F^7 $B^{\flat 6}$ D^7 G^7 G^+7 F^0

($D^{\flat 0}$) (F^7/C F^7)

$E^{\flat 6}$ E^0 $B^{\flat 6}/F$ D^7/F^{\sharp} G^7 C^7 F^7 $B^{\flat 6}$ D^7/F^{\sharp} G^7

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

Don't Stand A Ghost Of A Chance With You

(V. Young)

CMA^7 $DMI^{11} G^{13} / F$ $EMI^{7(b5)}$ $A^{7(b9)}$ $DMI^{7(b5)}$ $G^{7(b9)}$
 (G/B) $(GMI/B^b A^{7(b9)})$ (FMI/Ab)

EMI^7 AMI^7 DMI^7 G^+ | $B^b9(\#11)$ A^7 A^b7 G^7
 $(C/G AMI^7)$ $(D^9 G^+9)$ (E^7) (D^7)

C^6 $C^{\#}MA^7$ C^6 $EMI^7 A^7$ | DMI^7 G^+
 $(C^6 FMA^7)$ $(C/E E^b13)$

C^6 DMI^7 EMI^7 FMA^7 $F^{\#}MI^7(b5)$ $B^7(b9)$
 $(C/G AMI^7)$ $(D^9 G^+9)$

EMI^7 E^b0 DMI^7 $D^b9(\#11)$ CMA^7 $DMI^{11} G^{13} / F$
 (G/B)

$EMI^{7(b5)}$ $A^{7(b9)}$ $DMI^{7(b5)}$ $G^{7(b9)}$ EMI^7 AMI^7 DMI^7 G^7 C^6
 $(GMI/B^b A^{7(b9)})$ (FMI/Ab) $(C/G AMI^7)$ $(D^9 G^+9)$

If I Had You

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

B^bMA^7 GMI^7 G^bMI^7 FMI^7 B^b7 E^bMA^7 A^b7
 $(GMI^7 C^7)$

DMI^7 D^b0 | CMI^7 F^7 B^b6 G^7 CMI^7 F^7
 (B^bMA^7) $(DMI^7 G^7)$ $(CMI^7 F^7 F^7/E^b)$ $(DMI^7 G^7)$

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

E^bmi^{7(b5)} A^{7(b9)} Dmi⁷ B^bmi^{7(b5)} E^bmi^{7(b5)} A^{7(b9)} Dmi⁶ Dmi⁶/F

(Dmi⁷ Dmi⁷/C B^b) (B^b9 (#11) A⁷)

E^bmi^{7(b5)} A^{7(b9)} Dmi⁷ G⁹ Cmi⁷ F⁷ B^bMA⁷ Gmi⁷ G^bmi⁷

(Gmi⁷ C⁷)

Fmi⁷ B^b7 E^bMA⁷ A^b7 Dmi⁷ D^b9

(B^bMA⁷ Dmi⁷ G⁷)

Cmi⁷ F⁹ B^b6

I Fall In Love Too Easily (J. Styne)

Fmi⁷ B^b7 E^bMA⁷ A^bMA⁷ Dmi^{7(b5)} G⁷ Cmi⁷ Ami^{7(b5)}

Dmi^{7(b5)} G^{7(b9)} Cmi⁷ Cmi⁷/B^b Ami^{7(b5)} D⁷ G⁷

(Dmi^{7(b5)} G⁷)

Ami^{7(b5)} D⁷ G⁷ Gmi^{7(b5)} C⁷ Fmi⁷

Fmi⁷ B^b9 Gmi⁷ C⁷ Fmi⁷ B^b7

(Fmi⁷ A^bmi⁷) (G⁷ C⁷) (F⁹ B^b13)

1. E^b6 G^bC⁷ 2. E^b6

If I Should Lose You (R. Rainger)

Gmi⁷ Ami^{7(b5)} D⁷ Gmi⁷ G^{b7} Fmi⁷ E^{7(b5)}
 (C⁷) (B^{b7})

E^bMA⁷ Cmi⁷ Fmi⁷ B^{b7} E^bMA⁷ Gmi⁷
 (DMA⁷ E^bMA⁷) (G⁷)

Cmi⁷ F⁷ 1. B^bMA⁷ Ami^{7(b5)} D⁷

Gmi⁷ C⁷ Cmi⁷ G^{b9(#11)} F⁷ D⁷

2. B^bMA⁷ D⁷ Gmi⁷ Cmi⁷ Cmi⁷ F⁷

B^{b6} (Ami^{7(b5)} D⁷)

If I Were A Bell (L. Loesser)

G⁹ C^{13sus} C^{13(b9)} FMA⁷

Ami^{7(b5)} D^{7(b9)} G⁷ Gmi⁷ C⁷

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

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

2. F6 F7/A Bb B0 F6/C Bb13 Ami7(b5) D7

Gmi7 C13 F6 (Ami7 D7)

I Know That You Know (V. Youmans)

C9 Cmi9 F13(b9) Bb6

1. A7 Dmi7(b5)/Bb G+7 C9 Cmi9 F13(b9)

Bb6 Dmi7 Db9 2. Bb6 Emi7(b5)
 (Bb6 Emi7) (BbMA7) (Gmi7 Db9)

Ebmi6 Bb6/D G+7 C9 F13
 (Emi7(b5) E0) (Bb6/F)

Bb6 Cmi7 F7(b9) Bb6 (G7)

I Get A Kick Out Of You (Porter)

S. Fm7 Bb7(b9) Gm7 C7 Fm7 Bb7(b9)

1. EbMA7 Cm7 Fm7 Bb7 Gm7 C7 Fm7
 (E°) (Gm7 C7(b9)) (Bb7 Ab7)(G13 G+7)

Bb7(b9) Eb6 Cm7 2. EbMA7 Cm7 Fm7
 (Gm7 C7(b9)) (E°)

Bb7 Gm7 C7 Fm7 Bb7(b9) Eb6 (Eb7)

(Dm7 G7)(G° C7(b9))

Bbm7 Eb7 Bbm7/Ab AbMA7 Gm7(b5) C7
 (Bbm7) (Eb7)

Gm7(b5) C7 Fm6 Dm7(b5) Gm7(b5) C7
 (Fm) (Fm6) (Db13)

Fm(MA7) Fm7 Cm7 F7 Fm7(b5) Bb7
 (C7(b9)) F9

CODA EbMA7 / D Cm7 Fm7 Bb7 Gm7(b5)
 (Bb7 Ab7) (G13 G+7)

C9 Fm7 Bb7 Eb6

D.S. al CODA

If You Could See Me Now (I. Zimmerman)

$E^b_{MA}7$ A^b_{13} $E^b_{MA}7$

A^b_{13} $G_{MI}7$ $G^b_{MI}7$ B^7 $F_{MI}7$ $B^b7(b9)$ / A^b (only to 1.)

($A^b_{MI}9$ D^b7) ($G_{MI}7$ $C_{MI}7$ $G^b_{MI}7$ B^7)

1. G^+7 C^9 F^9 B^b_{13} | 2. E^b6 $A^b_{MI}7$ D^b7 E^b6 $C_{MI}7$ $C_{MI}7/B^b$

($F_{MI}9$ $E7(b9)$)

$A_{MI}7$ D^7 $G_{MA}7$ $E7(b9)$ $A_{MI}7$ $D7(b9)$

$G_{MA}7$ E^7 $A_{MI}7$ $C_{MI}7$ F^7 $B^b_{MA}7$ $G_{MI}7$

($D_{MI}7$ $G_{MI}7$)

$C_{MI}7$ F^7 $F_{MI}7/B^b$ B^b7 $E^b_{MA}7$ A^b_{13}

$E^b_{MA}7$ A^b_{13} $G_{MI}7$ $G^b_{MI}7$ B^7 $F_{MI}7$ $B^b7(b)$

($A^b_{MI}9$ D^b7) ($G_{MI}7$ $C_{MI}7$ $G^b_{MI}7$ B^7)

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

I Got Rhythm (G. Gershwin)

S. B^bMA^7 GMI^7 CMI^7 F^7 DMI^7 D^bO CMI^7 F^7

B^bMA^7 B^b7/A^b E^b6/G E^bMI^6/G^b | B^bMA^7/F F^7sus B^b6 F^7

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

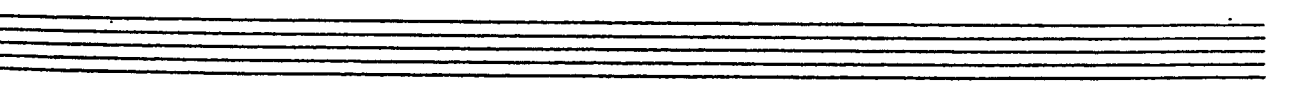
G^7 DMI^7 G^7 C^7 GMI^7 C^7

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

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

B^bMA^7/F F^7 B^b6 || D.S. al CODA

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



I Hear A Rhapsody (Fragos-Baker)

C_{MI}^9 $C_{+7}^{(\#9)}$ F_{MI}^7 Bb^7 $E^b_{MA}^7$ A^b9 G_{MI}^7 $C_{+7}^{(b9)}$

$F_{MI}^7(b5)$ Bb^7 | 1. $E^b_{MA}^7$ E^b6 $D_{MI}^7(b5)$ G^7

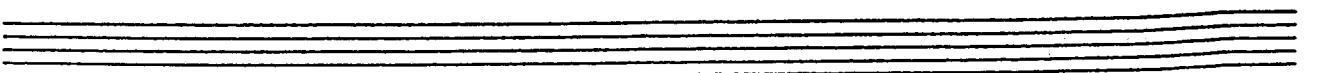
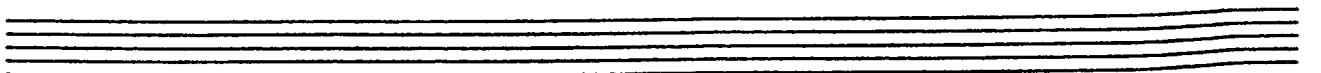
2. $E^b_{MA}^7$ $A_{MI}^7(b5)$ D_{+7} | G_{MI}^7 $A_{MI}^7(b5)$ $D^7(b9)$

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

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

$E^b_{MA}^7$ A^b9 G_{MI}^7 $C_{+7}^{(b9)}$ $F_{MI}^7(b5)$ Bb^7

$E^b_{MA}^7$ $(D_{MI}^7(b5) G^7)$



I Got It Bad (D. Ellington)

E^bMA^7 A^b7 G^7 CMI^7 F^7 CMI^7 F^7 E^b7/G

A^bMA^7 D^b7 C^7 B^7 B^b7 | E^b6 $C^7(\#9)$ FMI^7 B^b7

$(A^bMA^7 D^b7)$ $(G^7 C^7 F^7 B^b7)$

E^b6 CMI^7 B^bMI^7 E^b7 | A^b6 D^b9

D^b9 E^bMA^7 $G^7(\#9)$ CMI^7 C^7 FMI^7 B^b13

E^bMA^7 A^b7 G^7 CMI^7 F^7 CMI^7 F^7 E^b7/G

A^bMA^7 D^b7 C^7 B^7 B^b7 E^b6 $(C^7(\#9) FMI^7 B^b7)$

$(A^bMA^7 D^b7)$ $(G^7 C^7 F^7 B^b7)$

I Hear Music (B. Llane)

AmI^7 $D+^7$ G^9 C^7 AmI^7 $D+^7$ G^9 C^7

F^7 B^b6 F^7 B^b6 | C^7 F^6 C^7 F^6

CMI⁷ F⁷ B^bMA⁷ B^bMI⁷ Eb⁷
 A^bMA⁷ GMI⁷ C⁷ AMI⁷ D+⁷ G⁹ C⁷ AMI⁷ D+⁷ G⁹ C⁷
 F⁷ B^b6 F⁷ B^b6 C⁷ F6 GMI⁷ C⁷ F6

I Let A Song Go Out Of My Heart

(D. Ellington)

Eb^bMA⁷ A^bMA⁷ Eb^bMA⁷ GMI⁷ C⁷
 FMI⁷ B^b7 | 1. Eb^bMA⁷ CMI⁷ FMI⁷ B^b7 || 2. Eb^bMA⁷
 Eb^bMA⁷ GMI⁷ G^bMI⁷ | FMI⁷ B^b7 Eb^bMA⁷ Eb^bMA⁷ G⁷
 CMI⁷ D^bMI⁷ G^b7 G^bMI⁷ B⁷ FMI⁷ B^b7
 Eb^bMA⁷ A^bMA⁷ Eb^bMA⁷ GMI⁷ C⁷
 FMI⁷ B^b7 sus Eb^bMA⁷ B^b7 Eb^b6

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

$D\flat 7$ $C 7$ $D\flat 7$ $C 7$ $FMA 7$ $GMI 7$ $AMI 7$ $D 7$
 $D\flat 7$ $C 7$ $D\flat 7$ $C 7$ $FMA 7$ $GMI 7$ $AMI 7$ $DMI 7$ $D\flat 7$ $CMi 7$ $F 7$
 $CMi 7$ $F 7_{sus}$ $B\flat 6$ $F 7$ $B\flat MA 7$ $G 7$ $(DMI 7 G 7)$ $DMI 7$ $G 7$
 $C 7_{sus}$ $C 7/B\flat$ $AMI 7$ $D 7$ $D\flat 7$ $C 7$ $D\flat 7$ $C 7$ $FMA 7$ $GMI 7$ $AMI 7$ $DMI 7$ $D\flat 7$
 $CMi 7$ $F 7$ $CMi 7$ $F 7$ $B\flat 6$ $E\flat 7$ $B\flat 6$ $E\flat 7$
 $FMA 7$ $E\flat 7$ $D 7$ $D\flat 7$ $C 7$ $D\flat 7$ $C 7$ $F 6$

I'll Remember April (G. DePaul)

$GMA 7$ $G 6$ $GMA 7$ $G 6$ $GMI 7$
 $(GMA 9)$
 $GMI 6$ $GMI 7$ $GMI 6$ $AMI 7(\flat 5)$ $D 7$
 $(C 7 B\flat 13(\sharp 11)) (AMI 7 E\flat 9(\sharp 11)) (D 7 D13/C)$

Bmi^{7(b5)} E⁷ Ami⁷ D⁷ GMA⁷
 (Bmi⁷ F13) (E7(b9) Bb13(#11))

G⁶ Cmi⁷ F⁷ B^bMA⁷ Gmi⁷
 (B^bMA⁷ E^bMA⁷) (B^b/D G+⁷)

Cmi⁷ F⁷ B^bMA⁷

Ami⁷ D⁷ GMA⁷
 (CMA⁷)

F[#]mi⁷ B⁷ EMA⁷ Ami⁷ D⁷
 (F[#]mi⁷ 11/B) (B+⁷(#9)) (E^bMA⁹/B) (D¹³ sus D13(b9))

GMA⁷ G⁶ GMA⁷ G⁶

Gmi⁷ Gmi⁶ Gmi⁷ Gmi⁶
 (C⁹ Bb13(#11))

Ami^{7(b5)} D⁷ Bmi^{7(b5)} E⁷
 (Ami⁷ Eb9(#11)) (D⁷ D⁷/C) (Bmi⁷ F13) (E7(b9) Bb13(#11))

Ami⁷ D⁷ G⁶

I'll Never Smile Again (R. Lowe)

G^b0 F_{mi}⁷ B⁹(#11) B^b7 E^bMA⁷ F_{mi}⁷ G_{mi}⁷ G^b0
 (A^bMA⁷) (C⁹)

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

E^b6 C⁷(#9) F_{mi}⁷(b5) B^b7 E^bMA⁷ D⁷ G_{mi}⁷ E_{mi}⁷ A_{mi}⁷ D⁷
 (G_{mi}⁷ D⁷) (G_{mi}⁷ G^b0)

G_{mi}⁷ G_{mi}⁷ G^b0 2. E^bMA⁷ C_{mi}⁷ G/B B^bmi¹³ E^b7
 (F_{mi}⁷) (B^b7 G_{mi}⁷ G^b0)

A^bMA⁷ A^b6 A^bmi⁷ D^b7 E^bMA⁷ A^b7 G_{mi}⁷ G^b0
 (A_{mi}⁷(b5)) (E^bMA⁷ / D C_{mi}⁷ / B^b) (A_{mi}¹¹ A^b7(#11) G_{mi}⁷ G^b7(b5))

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

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

F⁶ D_{mi}⁷ G_{mi}⁷ C⁷ A_{mi}⁷ A^b7 D^bMA⁷ G_{mi}⁷(b5)
 (B^b0) (D^bMA⁷ G^bMA⁷)

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

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

(FMI7 E°)

Db0 D#6 Gb7 BMA7 FMI7(b5) DMI7/C F#0 GMI7 C7

(D#MA7 D#6) (EMA7) (AMI7 D7)

F6 DMI7 GMI7 C7 AMI7 Ab7 D#MA7 GMI7(b5)

(F6 DMI7 DMI7/C) (G9/B Bb0) (D#MA7 G#MA7)

C7sus D7(b9) GMI7 C7 F6

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

I'm Confessin' (D. Dougherty)

EbMA7 Bb+7 EbMA7 FMI7 Bb7 EbMA7 D+7 GMI7 C9

F7 B9(#11) FMI7/Bb Bb7

1. Eb6 C7 FMI7 Bb7 2. Eb6 AbMI7 Eb6

(Eb6 CMI7 BMI7)

Eb7 BbMI7 Eb9 AbMA7 Eb+7 Ab6 G7Gb7 F7

(BbMI7 Eb7)

CMI7 F7 Bb9 Bb0 Bb0 FMI7 Bb7 EbMA7 Bb+7 EbMA7 FMI7 Bb7

(Bb9 Db9 C+9) (B9(#11) Bb9 D7)

EbMA7 D+7 GMI7 C9 F7 B9(#11) FMI7/Bb Bb7(b9) Eb6

-3-

III Wind (H. Arlen)

F6
E_M7(b5)
A7(b5)
D7
B^b_M7
E^b7

A_M7
D_M7
G_M7(b5)
C7(b9)
1. F6/A
A^b7
G_M7
C7

2. F6
F[#]_MA7
F[#]6
F_MA7
B^b_MA7

A7
E_M7/B
C^o
A7/C[#]
D7
A_M7/E
F^o
D7/F[#]

A7
E_M7/B
C^o
A7/C[#]
D7
G_M7(b5)
C7

F6
E_M7(b5)
A7(b5)
D7
B^b_M7
E^b7

A_M7
D_M7
G_M7(b5)
C7(b5)
F6
B^b_M7
E^b7

F_MA7
E^b7
F_MA7

(D^b7(b5) C13)
(B7 B^b6)
(F6/A G_M9)
(F6)

I Love You (C. Porter)

GMI^{7(b5)} C^{7(b9)} FMA⁷ D⁷

GMI⁷ C⁷ FMA⁷ GMI⁷ AMI⁷ D⁷

GMI^{7(b5)} C^{7(b9)} FMA⁷ Bmi⁷ E⁷

AMA⁷ F#MI⁷ Bmi⁷ E⁷ AMA⁷ A⁶

GMI⁷ C⁷ FMA⁷

AMI^{7(b5)} D^{7(b9)} G⁷ GMI⁷ C⁷

GMI^{7(b5)} C^{7(b9)} AMI^{7(b5)} D⁷

GMI⁷ GMI⁷ C⁷ F⁶ (AMI⁷ D⁷)

(G⁷)

I'm Afraid The Masquerade Is Over

(A. Wrubel)

$E^b MA^7$ $D MI^7(95)$ G^7 $C MI^7$ F^9 $B^b MI^7$ $E^b 7$

$A^b MA^7$ $G MI^7$ C^7 $F\# MI^7$ B^7 $F MI^7$ $B^b 7$

$E^b MA^7$ $C MI^7$ $B^b MI^7$ $E^b 7$ $A^b MA^7$ $D^b 7$

(Aø D7) (F7)

(A MI7) (D7)

1. $G MI^7$ C^7 $F MI^7$ $B^b 7$

2. $G MI^7$ C^7 $F MI^7$ $B^b 7$ $E^b 6$ $G MI^7$ $G^b 0$

(C7)

$F MI^7$ $B^b 7$ $G MI^7$ C^7 $F MI^7$ $B^b 7$ $E^b MA^7$

$A MI^7(95)$ D^7 $G MI^7$ C^7 F^7 $F MI^7$ $B^b 7$

$E^b MA^7$ $D MI^7(95)$ G^7 $C MI^7$ F^9 $B^b MI^7$ $E^b 7$

$A^b MA^7$ $G MI^7$ C^7 $F\# MI^7$ B^7 $F MI^7$ $B^b 7$

(Aø D7)

(F7)

$E^b M A^7$ $C M I^7$ $B^b M I^7$ $E^b 7$ $A^b M A^7$ $D^b 7$

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

I'm Beginning To See The Light (D. Ellington)

$B^b 7$ $E^b 7$ $A^b 6$ $F 7$ $B^b 7$ $E^b 7$ $B M I^7$ $E 7$

$B^b 7$ $E^b 7$ $A^b 7$ $G^b 7$ $F 7$ $B^b 7$ $E^b 7$ $1. A^b 6$ $F 7$

$2. A^b 6$ $C 7$ $B 7$

$B 7$ $B^b 7$ $B M I^7$ $E 7$

$B^b M I^7$ $E^b 7$ $B^b 7$ $E^b 7$ $A^b 6$ $F 7$ $B^b 7$ $E^b 7$

$B M I^7$ $E 7$ $B^b 7$ $E^b 7$ $A^b 7$ $G^b 7$ $F 7$ $B^b 7$ $E^b 7$ $A^b 6$

Imagination (Van Heusen)

E^bMA^7 E° FMI^7 $F^{\#o}$ E^b/G $D^b13(\#11)$ $C7$
 $(E^bMA^7 C7)$ $(FMI^7 B^b7)$ $(E^bMA^7 A^b9)$ $(GMI^7(b5) C7)$

FMI^7 $C+^7$ FMI^7 B^b7 1. $G7$ $C7$ FMI^7 B^b7

$(FMI$ $FMI(MA7))$ (GMI^7)

2. E^bMA^7 CMI^7 B^bMI^7 E^b7 A^bMA^7 AMI^{11} $D7$

GMI^7 $C7$ B^bMA^7 GMI^7 CMI^7 $F7$

FMI^7/B^b B^b+^7 E^bMA^7 E° FMI^7 $F^{\#o}$
 (B^b7_{sus}) $(E^bMA C7(b9))$ $(FMI^7 B^b7)$

E^b/G $D^b13(\#11)$ $C7$ FMI^7 $C+^7$ FMI^7 B^b7
 $(E^bMA^7 A^b9)$ $(GMI^7(b5) C7)$ $(FMI$ $FMI(MA7))$

$G7$ $D^b7(\#11)$ $C7$ $C+^7(b9)$ FMI^7 FMI^7/B^b B^b7
 $(FMI^7$ $B9(\#11))$

E^b6 $(FMI^7 B^b7)$

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

Theme

Chord symbols: Eb7, F6, Db7, D7, Gmi7, C7, F6, 1. Gmi7 C7, 2. F6, Eb7, FMA7, Db7, Gb7, Gmi7 C7, F6, Db7, Gmi7, C7, F6, Eb7, Eb7.

2. B^b6 E^b7 B^b6 E^b13 B^bMA⁷

E^b13 B^bMA⁷ A^M7(b5) D⁷ G^M7

C⁷ C^M7 F⁷ B^b6 E^b7

B^b6 G^M7 G^bM⁷ F^M7 B^b7 E^b7 C⁷ F⁷

(D⁷ D^b7)

B^b6

Impressions (J. Coltrane)

D^M7 % % % %

D^M7 % 1.2. % E^bM⁷ % %

E^bM⁷ % % % % D^M7

D^M7 % % % % % %

In Love In Vain (J. Kern)

Eb6 Cmi7 Fmi7 Bb7 Gmi7 Cmi7 Fmi7 Bb7
 EbMA7 C7 Fmi7 Bb7 Gmi7(b5) C7 Fmi7 Fmi7/Eb
 Dmi7(b5) G7 Cmi7 F7
 (G7) (Cmi7) (F7)
 Fmi7 Bb7 Ami7(b5) Abmi7 Gmi7 Gb0
 Fmi7 Bb7 EbMA7 C7 Fmi7 Bb7 Bbmi7
 Eb7 AbMA7 Ami7(b5) D7(#9) Gmi7 C7
 (Gmi7(b5) C7)
 Fmi7 Bb7 Eb6
 (Eb6/G C7) (Fmi7 Bb7)

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

FMA⁷ BMI⁷ E⁷ AMI^{7(b5)} D⁷
 (E⁷) (Eb⁷)

G⁹ 1. GMI⁷ C⁷ F⁶ D⁷ G(MI)⁷ C⁹
 (b)

2. C+^{7(b9)} F^{6/9} BMI^{7(b5)} E⁷ AMI⁷
 (b)

AMI⁷ CMI⁷ F⁷ BMI⁷ E⁷ BMI^{7(b5)}

E^{7(b9)} AMI⁷ D⁷ GMI⁷ C⁷ FMA⁷

BMI⁷ E⁷ AMI^{7(b5)} D⁷ G⁹
 (E⁷) (Eb⁷)

GMI⁷ C⁷ F⁷ Eb⁷ D⁷ G⁹
 (b)

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

I'm In The Mood For Love (Mc Hugh)

CMA⁷ AMI⁷ DMI⁷ G⁷ DMI⁷ Db7(b9) CMA⁷ DMI⁷
 EMI⁷ Eb^o DMI DMI(MA⁷) | 1. DMI⁷ G⁷(b9) CMA⁷ A⁷ DMI⁷ G⁷
 2. DMI⁷ G⁷ C⁶ AMI⁷ | DMI⁷ G⁷ EMI⁷ A⁷ DMI⁷ G⁷
 CMA⁷ AMI⁷ F#MI⁷(b5) B⁷(b9) EMI⁷ AMI⁷(b5) D⁷ DMI⁷ G⁷
 CMA⁷ AMI⁷ DMI⁷ G⁷ DMI⁷ Db7(b9) CMA⁷ DMI⁷
 EMI⁷ Eb^o DMI DMI(MA⁷) DMI⁷ G⁷ C⁶ (G+⁷)

In A Mellow Tone (D. Ellington)

Bb⁷ Eb⁷ Ab⁶
 Eb⁷ Ab⁷ D^bMA⁷ | 1. Db⁶ Db^bMA⁷

G^b7 A^bMA^7 G^b7 $F7$ B^b7
 (D^bMI^7 G^b7) (FMI^7) (B^b7)
 E^b7 E^b7 $F7$ | 2. D^b7 D^o
 A^b6/E^b $F7$ B^b7 E^b7 A^b6 (G^7 G^b7 $F7$)
 (A^b/E^b CMI^7)

Indian Summer (V. Herbert)

GMA^7 $D+^7$ GMA^7 $D+^7$
 GMA^7 $C9(\#11)$ G/B B^b0 AMI^7 | 1. $(AMI^7 AMI^7/G)$
 $D13$ $F\#MI^7$ $B7$ EMI^7
 ($F\#MI^7(b5)$) ($B7$)
 $A13$ $A9$ $D13$
 2. AMI^7 $D7$ GMA^7 $F\#MI^7(b5)$ $B7$ EMI^7 B^bMI^7 E^b7
 B^bMI^7 E^b7 GMA^7 $E7$ AMI^7 $D7$ $G6$

In A Sentimental Mood (D. Fillingim)

DMI DMI(MA7) DMI⁷ D7(#9) GMI GMI(MA7) GMI⁷ A7
 (Bmi⁷(b5) Bb7) (FMA⁷/A Ab^o) (GMI⁷ D⁷(F#)) (GMI⁷/F Eb A7)

DMI⁷ D7 GMI⁷ C7 1. FMA⁷ A7 2. F6 Ebmi⁷ Ab7
 (Ami⁷ D7)

DbMA⁷ Bbmi⁷ Ebmi⁷ Ab7 Db6 Bb7 Eb7 Ab7
 (Fmi⁷ E7) (AmA⁷ DMA⁷)

DbMA⁷ Bbmi⁷ Ebmi⁷ Ab7 C7 C7^{||}

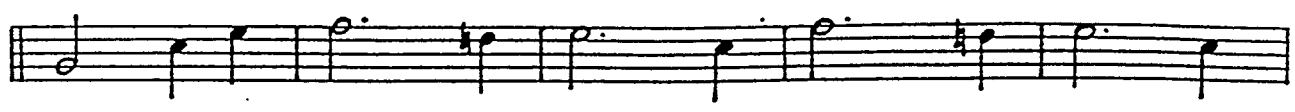
DMI DMI(MA7) DMI⁷ D7(#9) GMI GMI(MA7) GMI⁷ A7
 (Bmi⁷(b5) Bb7) (FMA⁷/A Ab^o) (GMI⁷ D⁷(F#)) (GMI⁷/F Emi⁷(b5) A7)

DMI⁷ D7 GMI⁷ C7 F6
 (Ami⁷ D7)





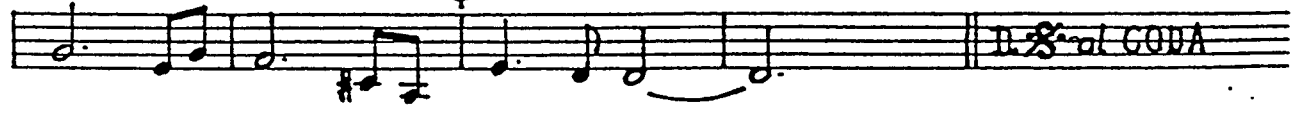

I Never Knew (I. Fiorito)

AbMA⁷ Dbmi⁶ AbMA⁷ Dbmi⁶ Cmi⁷ F7
 (Gb9) (Gb9)

Bbmi⁷ Eb7 1. Ab6 Fmi⁷ Bbmi⁷ Eb7 2. Ab6 Dmi⁷(b5) G7(b9)

Cmi7 Dmi7(b5) G7 Cmi7 Dmi7(b5) G7 Cmi7

 Dmi7(b5) G7 Cmi7 F7 Bbm7 Eb7 AbMA7 Dbm6 AbMA7
 (Cmi7 B7) (Bbm11 A9(#11)) (Gb9)
 Dbm6 Cmi7 F7 Bbm7 Eb7 Ab6
 (Gb9)

In The Sign Of Libra (D. Goykovich)

Dmi9 A7(#9) Dmi9 Bmi7(b5) Bb13(b5)

 A+7(b9) 1. Dmi9 Dmi6 Emi7(b5) A+7(b9) 2. Dmi9 Dmi6 Cmi7 F+7(b9)

 Bbm9 Eb13(b9) AbMA7 Cmi7 F+7(b9) Bbm9 Eb13(b9)

 AbMA7 Fmi9... Emi7(b5) A+7(b9) Dmi9 A7(#9) Dmi9 Bmi7(b5)

 Bb13(b5) A+7(b9) Dmi7 Dmi6 Emi7(b5) A+7(b9)

 CODA Bb13(b5) Gmi9 sus Dmi7 Dmi6/9


In Walked Bud (T. Monk)

F_MI F_MI (M_A7) F_MI⁷ B^b7 E^b7

A^bM_A⁷ F7 B^bM_I⁷ E^b7 A^b6

1. G_MI⁷(b₅) C7 | 2. A^b6

F_MI⁷ D^b7

F_MI⁷ D^b7 D^b7 (C7(b₉))

F_MI F_MI (M_A7) F_MI⁷ B^b7 E^b7

A^bM_A⁷ F7 B^bM_I⁷ E^b7 A^b6 (C7)

Indiana (J.F. Hanley)

F_MA⁷ E^b7 D⁷ G⁷

C⁷ F⁶ F⁶ G[°] A[°] B^b6 B[°]

(G_MI⁷) (B^b6)

F/C D⁷ G⁷ G¹³ Gmi⁷ C⁷
 (F Eb9(#11))
 FMA⁷ Eb⁷ D⁷ G⁷ Emi⁷ A⁷
 Dmi⁷ B^bmi⁷ FMA⁷ Emi^{7(b5)} A⁷ Dmi⁷
 (Dmi⁷ F^{7/C}) (B^bmi⁷ Eb⁹) (Dmi⁷ Dmi^{7/C})
 B⁰ FMA⁷ D⁷ Gmi⁷ C⁷ F⁶
 (Bmi^{7(b5)} B^b7(b9)) (A^{mi}⁷ D⁷)

In Your Own Sweet Way (D. Brubeck)

A^{mi}^{7(b5)} D^{7(b9)} Gmi⁷ Cmi⁷ F⁷ B^b6 Eb⁷MA⁷
 Ab⁷mi⁷ Db⁷ G^bMA⁷ BMA⁷ Cmi^{7(b5)} F^{7(b9)} 1. B^bMA⁷(#11) 2. B^bMA⁷(#11)
 Emi^{7(b5)} A^{7(b9)} DMA⁷ Emi⁷ A⁷ DMA⁷ Dmi⁷ G⁷ CMA⁷
 Eb⁷mi⁷ Ab⁷ G⁷ A^{mi}^{7(b5)} D^{7(b9)} Gmi⁷ Cmi⁷ F⁷
 B^b6 Eb⁷MA⁷ Ab⁷mi⁷ Db⁷ G^bMA⁷ BMA⁷ Cmi^{7(b5)} F^{7(b9)} B^bMA⁷(#11)

I Only Have Eyes For You (H. Warren)

DMI⁷ B^b/D G⁷ DMI⁷ B^b/D G⁷
 (DMI⁷ E^b7) (DMI⁷ G⁷) (E^mi⁷ A⁺7 E^b9) (DMI⁷ G⁷)
 CMA⁷ 1. CMA⁷ F⁷ E^mi⁷ A⁹ E^bmⁱ7 A^b9
 (CMA⁷ DMI⁶) (E^mi⁷ F⁷)
 2. CMA⁷ E⁺7(b9) A⁷ E^b9 DMI⁷ G⁷ E^mi⁷
 (E^mi⁷ B^b9)
 A⁷(b9) DMI⁷(b5) G⁷ E^mi⁷ E^bmⁱ7 A^b9 DMI⁷ B^b/D
 (E^mi⁷ A⁷) (DMI⁷ E^b9)
 G⁷ DMI⁷ B^b/D G⁷ CMA⁷ DMI⁶ D[#] C/E
 (DMI⁷ G⁷) (E^mi⁷ A⁺7 E^b9) (DMI⁷ G⁷)
 B^b9(#11) A⁹ A⁺7(b9) DMI⁷ DMI⁷(b5) G⁷(b9) C⁶

In The Chapel In The Moonlight (B. Hill)

B^bMA⁷ CMI⁷ DMI⁷ E^b7(#11) DMI⁷ E^b7(#11) DMI⁷ G⁷
 C⁹ 1. CMI⁷ F⁷ DMI⁷ D^b7 CMI⁷ F⁷ 2. CMI⁷ F⁷

$Bb6$ Ebm_i6 $Bb6$ $Cmi7 F7$ | $BbMA7$ $Gmi7$ $Fmi7/6$ $Bb7$ $EbMA7$ Ebm_i6
 $BbMA7$ $DT(\#9)$ $Gmi7$ $C7$
 $Cmi7$ $F7$ $BbMA7$ $Cmi7$ $Dmi7$ $Eb7(\#11)$ $Dmi7$ $Eb7(\#11)$
 $Dmi7$ $G7$ $C9$ $Cmi7$ $F7$ $Bb6$

Israel (J. Carisi)

$Dmi(ADD9)$ $Dmi+(ADD9)$ $Dmi6/9$ $D7(b9)$
 $Gmi7$ $Dmi7$
 $Dsus/A$ $Gsus/D$ $Csus/G$ $A7$ $Dmi7$ $Bmi7(b5)$ $Emi7(b5)$ $A7$ $Dmi7$
 $(A7(b9)/E)$ $(Dmi7/F)$
 $(E7)$

I Remember Clifford (B. Golson)

... B^bMA^7 C^7 B^7 B^b7 $A^7(b9)$ A^7/C^\sharp

Dmi^7 Cmi^7 B^bmi^7 A^bmi^7 Gmi^7 C^7_{sus} $C^7(b9)$

FMA^7 A^7 B^bMA^7 B^0 C^7 $C^\sharp0$ A^7 Dmi^7 Dmi^7/C

1. $Bmi^7(b5)$ $E^7(b9)$ Ami^7 Ami^7/G $F^\sharp mi^7(b5)$ $B^7(b9)$ Gmi^7 $C^7(b9)$

2. $Bmi^7(b5)$ $E^7(b9)$ $Ami^7(b5)$ $D^7(b9)$ Gmi^7 C^+7 C^7/b^b Ami^7 B^bMA^7

$Bmi^7(b5)$ $E^7(b9)$ Ami^7 $D^7(b9)$ Gmi^7 $C^7(b9)$ FMA^7

$E mi^7(b5)$ $A^7(b9)$ Dmi^7 Dmi^7/C $Bmi^7(b5)$ $E^7(b9)$ Ami^7 D^7 Gmi^7 C^7

FMA^7 A^7 B^bMA^7 B^0 C^7 $C^\sharp0$ A^7 Dmi^7 Dmi^7/C

$Bmi^7(b5)$ $E^7(b9)$ $Ami^7(b5)$ $D^7(b9)$ Gmi^7 C^+7 $F6$

I Remember You (V. Scherzinger)

FMA⁷ B_MI⁷ E⁷ FMA⁷ C_MI⁷ F⁷
 B^bMA⁷ B^b_MI⁷ E^{b7} | 1. A_MI⁷ D⁷ G_MI⁷ C⁷
 2. FMA⁷ C_MI⁷ B⁷ | B^bMA⁷ E_MI⁷ A⁷
 D_MA⁷ E_MI⁷ A⁷ D_MA⁷ D_MI⁷ G⁷
 C⁷ G_MI⁷ C⁷ FMA⁷ B_MI⁷ E⁷
 FMA⁷ A_MI^{7(b5)} D^{7(b9)} G_MI⁷ B^b_MI⁷ E^{b7}
 FMA⁷ G^{7(b5)} A_MI⁷ D_MI⁷ G_MI⁷ C⁷ F⁶ (D_MI⁷ G_MI⁷ C⁷)

I Should Care (P. Weston)

Dmi⁷ G⁷ Cma⁷ A⁷ Dmi⁷ G⁷ Cma⁷
 (F[#]mi⁷(b5) B⁷) (E^{mi}⁷ A⁷)

E^{mi}⁷(b5) A⁷ Dmi⁷ Fmi⁷ B^b7

1. Cma⁷ Bmi⁷(b5) E⁷ Ami⁷ C⁷ Fma⁷
 (Gmi⁷ C⁷)

Bmi⁷(b5) E⁷(b9) Ami D⁷ G⁷sus G⁷

2. Ami⁷ Gmi⁷ C⁷ Fma⁷ Bmi⁷(b5) E⁷ Ami Ami⁷/G D/F[#] G⁷(b5)/F
 (Cma⁷) (G/B E⁷(b9))

Ami⁷/E E^b Dmi⁷ G⁷ C⁶ (F⁷ E^{mi}⁷ A⁷)

Isn't He Romantic (R. Rodgers)

(B^b7) E^b6 Cmi⁷ Fmi⁷ B^b7 E^bma⁷ E^o Fmi⁷ B^b7

E^b6/G C⁷ Fmi⁷ B^b7 E^bma⁷ Cmi⁷ | 1. B^bmi⁷ E^b7
 A⁷(b5)

$A^b M A^7$ $B^b 7$ G^7 $C m i^7$ G^7/B $B^b m i^7$ $E^b 7$

$A^b M A^7$ C^7/G $D m i^7(b5)/F$ G^7 $C m i^7$ F^9 $B^b 7$ $B^b 7$

^{2.} $G m i^7(b5)$ $C^7(b9)$ $F m i^7$ $F m i^7/E^b$ $D m i^7(b5)$ G^7 $C m i^7$ $C m i^7/B^b$ $A m i^7(b5)$ $A^b m i^6$

$G m i^7$ $G^b 7$ $F m i^7$ $B^b 7$ $E^b 6$ $A^b m i^6$ $E^b 6$ ($B^b 7_{sus}$)

I Thought About You (Van Heusen)

$F m A^7$ E^7 $E^b 9$ $D^7(b9)$ G^7 $D m i^7$ G^7

$G m i^7$ $E^b 13$ $D^b 13$ $C 13$ $A^7(b9)$ $D m i^7$ $D^b 7$ $C m i^7$ F^7 ^{1.} $B^b M A^7$

($G m i^7$ $G m i^7/F$) ($E m i^7(b5)$ A^7) (B^7)

$E^b 9$ $F m A^7$ $G m i^7$ $A m i^7$ $D m i^7$ $D m i^7/C$ $B m i^7(b5)$ E^7 $B m i^7(b5)$ E^7

$A m i^7$ D^7 $G m i^7$ $C^7(b9)$ | ^{2.} $B^b M A^7$ $B^b m i^7$ $E^b 7$ $F m A^7$ $D m i^7$

($F\#^0$)

$B m i^7(b5)$ $E^7(b9)$ $A m i^7$ D^7 $G m i^7$ $C 13(b9)$ F^6 (D^7 $G m i^7$ C^7)

($G 13$) ($G m i^7$) ($G m i^7/C$ $C 13(b9)$)

If I Ain't Necessarily So (G. Gershwin)

Intro Dmi⁷ G⁷ Dmi⁷ G⁷ Theme

Intro: Bass clef, 4/4 time. Chords: Dmi⁷ G⁷ Dmi⁷ G⁷. Theme: Treble clef, 4/4 time.

(A) Dmi⁷ G⁷ Dmi⁷ G⁷ Dmi⁷ G⁷ Dmi⁷ G⁷

Section A: Bass clef, 4/4 time. Chords: Dmi⁷ G⁷ Dmi⁷ G⁷ Dmi⁷ G⁷ Dmi⁷ G⁷. Includes triplets and slurs.

Dmi⁷ G⁷ B^b7 E^bMA⁷ E⁷(^b5) A⁷ 1. Dmi⁷

First ending: Bass clef, 4/4 time. Chords: Dmi⁷ G⁷ B^b7 E^bMA⁷ E⁷(^b5) A⁷. Includes triplets and slurs.

2. Dmi⁷ (B) Fmi⁷ B^b7 E^bMA⁷ Emi⁷ A⁷([#]9)

Second ending: Bass clef, 4/4 time. Chords: Dmi⁷ Fmi⁷ B^b7 E^bMA⁷ Emi⁷ A⁷([#]9). Includes triplets and slurs.

Dmi⁷ Dmi⁷ G⁷ CMA⁷ Bmi⁷(^b5) E⁷

Third ending: Bass clef, 4/4 time. Chords: Dmi⁷ Dmi⁷ G⁷ CMA⁷ Bmi⁷(^b5) E⁷. Includes triplets and slurs.

A⁷ E^b7(^b5) (C) Dmi⁷ G⁷ %

Section C: Bass clef, 4/4 time. Chords: A⁷ E^b7(^b5) Dmi⁷ G⁷. Includes triplets and slurs.

Dmi⁷ G⁷ % B^b7 E^bMA⁷ E⁷(^b5) A⁷([#]9) Dmi⁷

Fourth ending: Bass clef, 4/4 time. Chords: Dmi⁷ G⁷ B^b7 E^bMA⁷ E⁷(^b5) A⁷([#]9) Dmi⁷. Includes triplets and slurs.

O. PETERSON'S VERSION:

(B) Gmi⁷ C⁷ FMA⁷ Emi⁷ A⁷([#]9) Dmi⁷

Peterson's version: Bass clef, 4/4 time. Chords: Gmi⁷ C⁷ FMA⁷ Emi⁷ A⁷([#]9) Dmi⁷. Includes triplets and slurs.

Dmi⁷ G⁷ CMA⁷ Bmi⁷(^b5) E⁷ A⁷

Fifth ending: Bass clef, 4/4 time. Chords: Dmi⁷ G⁷ CMA⁷ Bmi⁷(^b5) E⁷ A⁷. Includes triplets and slurs.

I Surrender, Dear (H. Barris)

Intro CMA⁷ AMI⁷ D⁹ DMI⁷ G⁷ EMI⁷ A7(b9)

Theme: DMI⁷ EMI⁷(b5) A7(b9) DMI⁷ DMI⁷/C - Bmi⁷(b5) E⁷ AMI⁷ AMI⁷/G F#mi⁷(b5) Fmi⁷

EMI⁷ AMI⁷ D⁹ 1. DMI⁷ G⁷ (F^o) EMI⁷ A⁷ (E^{b7})

2. DMI⁷ G⁷... CMA⁷... F7(#11)... E⁷... AMI⁶ (F#mi⁷(b5))

Bmi⁷(b5)/F E⁷ AMI⁶ F7(#11) E⁷ AMI⁷

D⁷ DMI⁷ B^{b7} A⁷ DMI⁷ EMI⁷(b5) A7(b9)

DMI⁷ DMI⁷/C - Bmi⁷(b5) E⁷ AMI⁷ AMI⁷/G F#mi⁷(b5) Fmi⁷ EMI⁷ AMI⁷ D⁹

DMI⁷ G⁷ CMA⁷ (B^{b7}A⁷)

If Could Happen To You (Van Heusen)

E^bMA⁷ **GMI^{7(b5)}** **C⁷** **FMI⁷** **AMI^{7(b5)}** **D⁷**
E^bMA⁷ **A^bMA⁷** **D^{b9}(#11)** **C⁹**
(E^bMA⁷ B^bMI⁷ E^b7) **(G¹³ G⁺⁷)** **(C⁹ C^{7(b9)})**
1. FMI⁹ **A^bMI^{7(MA⁷)}** **D^{b9}** **E^bMA⁷** **D^{MI^{7(b5)}}** **G⁷**
CMI⁷ **F⁷** **FMI⁷** **B^{b9}**
(CMI CMI(MA⁷)) **(CMI⁷ G^{b0})** **(FMI⁷ GMI⁷)** **(A^bMA⁷ B^{b9})**
2. FMI⁹ **A^bMI^{7(MA⁷)}** **D^{b9}** **E^bMA⁷** **D⁺⁷(#9)** **D^{b9}(#11)** **C⁷**
(E^bMA⁷ A^b13) **(GMI^{7(b5)} C⁷)**
FMI^{11/B^b} **B^{b7}** **FMI⁷** **B^{b13}** **E^b6** **(CMI⁷ A^{b/B^b} B^{b13})**
(FMI¹¹ GMI⁷) **(A^b6 B^{b13})**

If Never Entered My Mind (R. Rodgers)

F **F⁺** **F⁶** **F⁺** **F** **AMI⁷** **D⁷** **GMI⁷** **C⁷**
(FMA⁷ GMI⁹) **(AMI⁷ B^{b7}(#11))** **(F/A D⁷(b5))**
F⁶ **B^{b9}** **F/A** **D⁷(b5)** **1. G⁹sus** **D^{b9}(#11)** **C⁷**

2.

DMI⁷/G G⁹ C⁷_{sus} C⁺ F⁶ DMI⁷ GMI⁷ C⁷

(C⁷ F#⁷ B⁷) (B^bMA⁷ F/A)

FMA⁹ DMI⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ AMI⁷ A^bo

(AMI⁷ B^bE⁷)

GMI¹³ C⁷_{sus} C⁷ F F+ F⁶ F+

(AMI⁷ D⁷) (AMA⁷ F#^o) (GMI¹¹ C⁷) (FMA⁷ GMI⁹) (AMI⁷ B^b7(#11))

F AMI⁷ D⁷ GMI⁷ C⁷ F⁶ B^b9 AMI⁷(b5) D⁷

(F/A D⁷(b5)) (F⁶ GMI¹¹)

GMI⁷ C⁷_{sus} /B^b AMI⁷ D⁹ GMI⁷ C⁷_{sus} F⁶

(GMI⁷ B^b B^o) (GMI⁷ A⁺) (Eb⁹(#11) D⁹)

If Don't Mean A Thing (D. Ellington)

GMI⁷ Eb⁷ D⁺ GMI⁷ C⁷ F⁹_{sus}

B^b6 1. D⁺ 2. B^b6 FMI⁷ B^b7 Eb^{MA}7

(A^o D⁷)

C⁷ F⁷ F⁹ D⁷ GMI⁷ Eb⁷ D⁺

GMI⁷ C⁷ F⁹_{sus} B^b6 B^b6 (D⁺)

It's A Blue World (B. Wright - C. Forrest)

G⁹ C¹³ C⁺⁷ F^{MA9} C^{MI9}
 F¹³ F⁺⁷ B^bMA⁹ 1. B^bMA⁹ E^{b7}
 F^{MA7} A^bMI⁷ D^{b9} G^{MI7} D^{b9}(#11)
 C⁷ D⁷ 2. B^bMA⁹ E^{b7} A^{MI7}
 (B^bMI⁷ E^{b9})
 D⁷(b9) G⁹ G^{MI9} C¹³(b9) F⁶ (A^{MI7} D⁷)

The musical score for 'It's A Blue World' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily quarter and eighth notes. The second and third staves continue the melody with various chord changes indicated above the notes. The fourth staff features a first ending with a repeat sign and a second ending. The score includes numerous chord symbols such as G9, C13, C+7, FMA9, CMI9, F13, F+7, BbMA9, BbMA9, Eb7, FMA7, AbMI7, Db9, GMI7, Db9(#11), C7, D7, BbMA9, Eb7, AMI7, D7(b9), G9, GMI9, C13(b9), F6, and (AMI7 D7). There are also some accidentals like a sharp sign under a note in the second staff and a double sharp sign under a note in the fourth staff.

It Might As Well Be Spring (R. Rodgers)

B^bMA⁷ C^{MI7}/F B^bMA⁷ C^{MI7}/F B^bMA⁷ G^{MI7} F^{MI7} B^{b7}
 E^bMA⁷ F⁷ D^{MI7} G^{MI7} 1. C^{MI7} F⁷ F⁷/E^b D^{MI7} G⁷ C^{MI7} F⁷
 2. C^{MI7} F⁷ B^{b6} F^{MI7} B^{b7} E^{b6} C^{MI7} F^{MI7} B^{b7}

The musical score for 'It Might As Well Be Spring' is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily eighth and sixteenth notes. The second and third staves continue the melody with various chord changes indicated above the notes. The score includes numerous chord symbols such as BbMA7, CMI7/F, BbMA7, CMI7/F, BbMA7, GMI7, FMI7, Bb7, EbMA7, F7, DMI7, GMI7, CMI7, F7, F7/Eb, DMI7, G7, CMI7, F7, CMI7, F7, Bb6, FMI7, Bb7, Eb6, CMI7, FMI7, and Bb7. There are also some accidentals like a sharp sign under a note in the second staff and a double sharp sign under a note in the third staff.

FMI⁷ B^{b7} E^bMA⁷ DMI^{7(b5)}G⁷ CMI⁷ CMI^{7/Bb} AMI^{7(b5)} D⁷
 GMI⁷ C⁷ CMI⁷ F⁷ B^bMA⁷ CMI^{7/F} B^bMA⁷ CMI^{7/F}
 B^bMA⁷ GMI⁷ FMI⁷ B^{b7} E^bMA⁷ F⁷ F^{7/Eb} DMI⁷ GMI⁷
 CMI⁷ CMI^{7/Bb} AMI^{7(b5)} D⁷G⁷ C⁷ CMI⁷ F⁷
 (CMI⁷ F⁷ /Eb) (D¹³ D¹⁷ G⁷ G⁹) (F⁷)
 B^bMA⁷ /A GMI⁷ GMI^{7/F} EMI^{7(b5)} E^bMI⁶ DMI⁷ GMI⁷ CMI⁷ F^{7(b9)}
 (B^{b7}) (C⁷) (B^b/F)
 B^{b6} (GMI⁷ CMI⁷ F⁷)

Inchworm (E. Loesser)

F E^b F E^b F F⁷ B^bMA⁷ B^bMI⁶
 F G⁷ C⁷ F E^b F E^b
 F F⁷ B^bMA⁷ B^bMI⁶ F⁶ C^{7(b9)} F F¹³ E^b¹³
 (FOR SOLOS)

It's All Right With Me (C. Porter)

♩ Cmi⁷ Db7(b5) Cmi⁷ Db7(b5)

Cmi⁷ Fmi⁷ Ami⁷(b5)

(Cmi⁷ G7/D) (Cmi⁷/Eb C7/E) (Fmi⁷ C7/G) (Fmi⁷/Ab)

D7(b9) Gmi⁷(b5) C7

1. F7 F7/Eb

(Cmi⁷) (F7)

Dmi⁷(b5) G7

2. F7 Bb7 Eb6

G°/Eb F#°/Eb F°/Eb

(Gmi⁷(b5)) (C7(b9)) (F7) (Fmi⁷(b5))

F°/Eb EbMA⁷ G°/Eb F#°/Eb

(Bb7(b9)) (Gmi⁷(b5)) (C7(b9)) (F7)

F#°/Eb F°/Eb EbMA⁷ Dmi⁷(b5) G7(#9)

(F7) (Fmi⁷(b5)) (Bb7) (EbMA⁷ AbMA⁷) (Dmi⁷(b5) G7)

CODA

F9 Bb7 EbMA⁷ Bbmi⁷ Eb7

al CODA

(A7(b9))

AbMA⁷ AbMA⁷/G Ab7/Gb F7 Fmi⁷/Bb Bb7 Eb6

(Db9)

I've Got The World On A String (H. Arlen)

F6 Eb7 D7 Gmi7 A7 Dmi7 Bb7 Ami7 D7(b9)
 (A°mi7)

Gmi7 D7 Gmi7 C7 C7/Bb 1. A7 D7 G7 C7

2. F6 Eb9 F6 Emi7 A77
 (A13 A+9)

D13 D9 G13 G+9

Gmi7 Gmi7 C7 F6 D7 Gmi7 A7

Dmi7 Bb7 Ami7 D7(b9) Gmi7 D7 Gmi7 C7
 (A°mi7)

F6 (D7 Gmi7 C7)

It's Always You (Van Heusen)

A^o B^bMi⁷ E^b7 Cmi⁷ B^o B^bMi⁷ E^b7 Cmi⁷(^b5) F7
 B^bMi⁷ E^b7 Cmi⁷ Fmi⁷ | 1. B^bMi⁷ E^b7 Cmi⁷ F7 | 2. B^bMi⁷ E^b7 Ab6
 E^bMi⁷ Ab7 E^bMi⁷ Ab7 D^bMA⁷ D7(^b5) D^bMA⁷ Fmi⁷ B^b7
 Fmi⁷ B^b7 B^bMi⁷ Cmi⁷ Bmi⁷ B^bMi⁷ E^b7 Cmi⁷ B^o
 B^bMi⁷ E^b7 Cmi⁷(^b5) F7 B^bMi⁷ E^b7 Cmi⁷ Fmi⁷ B^bMi⁷ E^b7 Ab6

It's Only A Papermoon (Arlen)

GMA⁷ G^{#o} Ami⁷ D7 Ami⁷ D7(^b9) GMA⁷ G⁶
 GMA⁷ G⁷/_B C⁶ C^{#o} | 1. Ami⁷/_D D7 G⁶ D+7
 (C⁶ Ami⁷) (D7 B^bo Ami⁷ Ab7)
 2. Ami⁷/_D D7 G⁶ Db9(#11) C⁶ C^{#o} GMA⁷/_D E7 E+7
 (D7 B^bo Ami⁷ Ab7)

Am⁷ D¹³(b9) G⁶ Db⁹(#11) C⁶ C^{#0} GMA⁷/D EMI⁷
 Bmi⁷ E⁷ Am⁷ D⁹ GMA⁷ G^{#0} Am⁷ D⁷
 (F⁹(#11) E⁹) (A⁹ D⁹(#5))
 Am⁷ D⁷ GMA⁷ G⁶ GMA⁷ G⁷/B CMA⁷ C^{#0}
 (CMA⁷ Am⁷)
 Am⁷/D D⁷ G⁶
 (D⁷ B^{b0} Am⁷ A^{b7})

It's You Or No One (J. Styne)

GMI⁷ C⁷ FMA⁷ D⁷ GMI⁷
 (GMI⁷ C⁷) (Am⁷ D⁷(b9))
 C⁷ FMA⁷ 1. B^bMI⁷ Eb⁷
 (2nd time: CMI⁷ F⁷)
 AbMA⁷ CMA⁷ (Am⁷) DMI⁷ G⁷ C(7)
 (G⁷(#9))
 Am⁷ D⁷(#11) 2. B^bMA⁷ Eb⁷ FMA⁷ AbMI⁷ Db⁷
 GMI⁷ C⁷ FMA⁷ (Am⁷ D⁷(b9))
 (GMI⁷ D⁷) (GMI⁷ C⁷ F⁶)

I've Found A New Baby (S. Williams)

Dmi⁷ A⁷ Dmi⁷ D⁷
 G⁷ C⁷ 1. F⁶ A⁷ 2. F⁶
 A⁷ Dmi⁷
 G⁷ C⁷ A⁷
 Dmi⁷ A⁷ Dmi⁷ D⁷ G⁷ C⁷ F⁶

I've Got A Crush On You (G. Gershwin)

Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb
 B^bMA⁷ Gmi⁷ C⁹ Gmi⁷ C⁹ Cmi⁷ F⁹ E^b
 Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb Dmi⁷ D⁹ Cmi⁷ Am⁷(b5) D⁷

G_{mi}^7 C^{13} $C^{\#o}$ D_{mi}^7 G_{mi}^7 C_{mi}^7 $F^{13}(\flat 9)$

$B\flat 6$ (G^7 C_{mi}^7 F^7)

I've Told Ev'ry Little Star (J. Kern)

$B\flat 6$ G_{mi}^7 C_{mi}^7 F^7 $A\flat 7$ G^7 $E\flat_{mi}^7$ $A\flat 7$ D_{mi}^7 G_{mi}^7

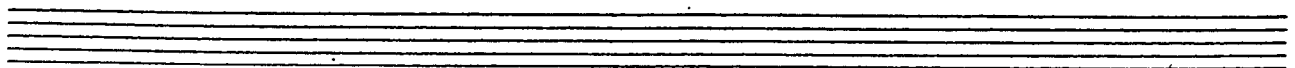
C_{mi}^7 F^7 1. $B\flat 6$ G_{mi}^7 C_{mi}^7 F^7 2. $B\flat 6$

F_{MA}^7 D_{mi}^7 G_{mi}^7 C^7 F_{MA}^7 D_{mi}^7 $A\flat_{mi}^7$ $D\flat$

G_{mi}^7 $A^7(\flat 9)$ D_{mi}^7 G_{mi}^7 C^7 C_{mi}^7 F^7

$B\flat 6$ G_{mi}^7 C_{mi}^7 F^7 $A\flat 7$ G^7 $E\flat_{mi}^7$ $A\flat 7$

D_{mi}^7 G_{mi}^7 C_{mi}^7 F^7 $B\flat 6$ (G_{mi}^7 C_{mi}^7 F^7)



I've Grown Accustomed To Her Face

(F. Loewe)

F_{MI}^7/B^b $E^b_{MA}^7$ A^{b13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^7 F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $E^b_{MA}^7$ A^{b13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $A^b_{MA}^7$ $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^+ F_{MI}^7 B^b7 G^+7 C^+
 $A_{MI}^7(b5)$ $A^b_{MI}^7$ G_{MI}^7 C^7 F_{MI}^9 B^b7 E^b6 (B^b7)

I've Got You Under My Skin (C. Porter)

F_{MI}^7 B^b7 $E^b_{MA}^7$ E^o F_{MI}^7
 B^b7 $E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 B^b7
 G_{MI}^7 G^b6 F_{MI}^7 B^b7_{sus} B^b7 $E^b_{MA}^7$

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

$F_{MI}^7(b9)$ $B^b7(b9)$ D/E^b $E^b_{MA}^7$ D_{MI}^7

G^7 B/C C_{MA}^7 F_{MI}^7 B^b7

$E^b_{MA}^7$ $G_{MI}^7(b9)$ $C^7(\#9)$ F_{MI}^7 $B^9(\#11)$ B^b7 G_{MI}^7

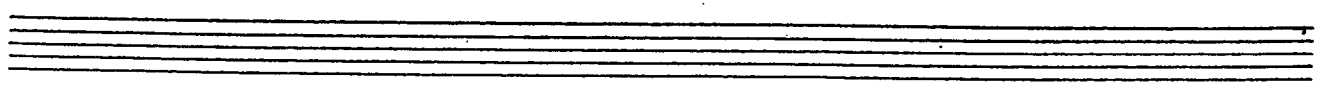
$C^7(b9)$ F_{MI}^7 $B^9(\#11)$ B^b7 A^b G_{MI}^7 G^b7

F_{MI}^7 B^b7 $A_{MI}^7(b9)$ $A^b9(\#11)$ G_{MI}^7

G_{MI}^7 C^9 F_{MI}^7 B^b7 $E^b_{MA}^7$ C_{MI}^7

$B^b_{MI}^7$ $A^7(b9)$ $A^b_{MA}^7$ D^b9 G_{MI}^7

C^7 F_{MI}^7 B^b7 E^b6



I Want To Be Happy (V. Youmans)

CMA⁷ C[#]° Dmi⁷ G⁷ Dmi⁷

G⁷ 1. C⁶ Ami⁷ Dmi⁷ G⁷ || 2. C⁶ Gmi⁷

C7(9) FMA⁷ B^b7 Emi⁷ A⁷

(Fmi⁷ B^b7) (C C/B) (Emi⁷(9)/B^b A⁷)

Dmi⁷ G⁷ CMA⁷ C[#]° Dmi⁷

G⁷ Dmi⁷ G⁷ C⁶ (A⁷ Dmi⁷ G⁷)

I Want A Little Girl (Moll)

F(7) Cmi⁷ F7 B^b(9) E^b7

F7 E^b7 D7 1. G⁷ C7 B^b7 A⁷ D7 G⁷ C7

(A⁷ D7)

2. G⁷ C7 F6 B^b7 F6 F7 Cmi⁷ F7

(F6 Dmi⁷ D^b7) (Cmi⁷) (F7)

B^b G^b7 F7 B^b6 D7 E^b7 D7 G7
 G^{Mi}7 C7 F(7) C^{Mi}7 F7 B^b(9) E^b7
 F E^b7 D7 G7 C7 F
 (A7 D7)

I Wish I Were In Love Again (R. Rodgers)

G^{Mi}7 C7 G^{Mi}7 C7
 G^{Mi}7 C7 1. B^{Mi}7 B^b0 A^{Mi}7 D7
 (D A7) (D7)
 2. B^{Mi}7 A^{Mi}7 G7 D^{Mi}7 G7 C^{#Mi}7(b5) C° G⁶/B B^b0 A^{Mi}7 D7
 G⁶ C^{Mi}7 F^{#Mi}7(b5) F7 E^{Mi}7 E⁺7(b9) E^{Mi}7 A7 D7 A^b7
 G^{Mi}7 C7 G^{Mi}7 C7
 G^{Mi}7 A^{Mi}7 B^{Mi}7 E^{Mi}7 A^{Mi}7(b5) D7 G⁶

I Wished On The Moon (R. Rainger)

CMI^{7(b5)} F⁷ B^bMA⁷ E^b7 DMI⁷ G⁷
 CMI^{7(b5)} F⁷ B^b B^bMA⁷ AMI^{7(b5)} D⁷
 G⁷ C⁷ F⁷ B^b7 | 1. E^bMA⁷ A^b7
 CMI⁷ F⁷ DMI⁷ G⁷
 | 2. E^bMA⁷ A^b7 CMI^{7(b5)} F⁷ B^b6
 (B^bmi⁶)

Jeepers Creepers (H. Warren)

Bmi^{7(b5)} B^bmi⁶ AMI⁷ A^b GMI⁷ C⁷ F⁶ DMI⁷ Bmi^{7(b5)} B^bmi⁶
 (B^bo) (B^bo)
 AMI⁷ A^b GMI⁷ C⁷ | 1. 2. F⁶ CMI⁷ F^{7(b9)} B^bMA⁷ G^{7(b9)}
 CMI⁷ F^{7(b9)} B^bMA⁷ DMI⁷ G^{7(b9)} CMA⁷ A^{7(b9)} DMI⁷ G⁷

G_{MI}^7 C^7 $B_{MI}^7(b5)$ $B^b_{MI}^6$ A_{MI}^7 A^b G_{MI}^7 C^7 F^6 D_{MI}^7 $B_{MI}^7(b5)$ $B^b_{MI}^6$
 $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^7 F^6 D^7 G_{MI}^7 C^7 F^6 ($D^7(\#9)$)
 (B^bo) (B^bo)
 (G⁷) (G⁷)

Jersey Bounce (Plater Wrist Johnson Bradshaw)

C_{MA}^7 D^7
 G^7 1. E_{MI}^7 E^b D_{MI}^7 G^7
 2. C^6 A^b7 C^6 G_{MI}^9 C^{13} F_{MI}^9
 B^b13 $E^b_{MI}^9$ A^b13 D_{MI}^7 G^+7
 C_{MA}^7 D^7
 G^7 C^6 A^b7 C^6

Joy Spring (C. BROWN)

FMA⁷ Gmi⁷ C⁷ FMA⁷
 B^bmi⁷ E^b6 A^bmi⁷ A^b7 Gmi⁷ C⁷ FMA⁷
 A^bmi⁷ D^b7 G^bMA⁷ A^bmi⁷ D^b7 G^bMA⁷
 Bmi⁷ E⁷ Bmi⁷ A⁷ A^bmi⁷ D^b7 G^bMA⁷
 Ami⁷ D⁷ GMA⁷ Gmi⁷ C⁷ FMA⁷
 Fmi⁷ B^b7 E^bMA⁷ A^bmi⁷ D^b7 G^bMA⁷
 Gmi⁷ C⁷ FMA⁷ Gmi⁷ C⁷ FMA⁷
 B^bmi⁷ E^b7 A^bmi⁷ A^b7 Gmi⁷ C⁷ FMA⁷ (Gmi⁷ C⁷)

Just You, Just Me (J. Greer)

Handwritten musical score for "Just You, Just Me" by J. Greer. The score is written on a grand staff with a treble clef and a key signature of two flats (Bb, Eb). The time signature is 4/4. The music consists of eight staves of notation with various chords and melodic lines. Chords are labeled above the notes, including EbMA7, Db7, C7, Fmi7, Bb7, Eb7, AbMA7, Abmi7, EbMA7, Bb7, Eb6, EbMA7, Db7, C7, Fmi7, Bb7, Eb7, AbMA7, Abmi7, EbMA7, Bb7, Eb6, Eb7, AbMA7, Db7, EbMA7, Cmi7, F7, Bb7, EbMA7, Db7, C7, Fmi7, Bb7, Eb7, AbMA7, Abmi7, EbMA7, Bb7, Eb6. There are also some annotations like (b) and (Bbmi7) and (Eb7) in parentheses. The score ends with a double bar line and a repeat sign.

Jeannine (D. Pearsons)

8/8 $A^{\flat}M_i7$ $A^{\flat}M_i7$

$A^{\flat}M_i7$ $A^{\flat}M_i7$

$F^{\sharp}M_i7$ $B7$ $E^{\flat}M_i7$ $A7$

$B^{\flat}M_i7$ $E^{\flat}7$ 1. $A^{\flat}M_i7$

2. $A^{\flat}M_i7$ $E^{\flat}M_i7$ $A^{\flat}7$ $D^{\flat}M_i7$ $G^{\flat}M_i7$ $C7$

$F^{\flat}M_i7$ $F^{\flat}M_i7$ $B^{\flat}7$

$B^{\flat}M_i7$ $E^{\flat}7$ D.S. al CODA

$A^{\flat}M_i7$ Solos AABA

Jordu (D. Jordan)

Handwritten musical score for the piece "Jordu" by D. Jordan. The score is written in 4/4 time and features a variety of chords and melodic lines.

Chords: D7, G7, Cmi7, F7, Bb7, EbMA7, EbMA7, D7, G7, Cmi7, Ab7, 1. Ab7, 2. Ab7, G7, C7, F7, Bb7, Eb7, Ab7, DbMA7, F7, Bb7, Eb7, Ab7, Db7, Gb7, BMA7, D7, G7, Cmi7, F7, Bb7, EbMA7, EbMA7, D7, G7, Cmi7, Ab7, Ab7, G7, C7, F7, Bb7, Eb7, Ab7, DbMA7, D7(b9), Db13(b5), Cmi9(MA7).

Structural Markings: The score includes a repeat sign at the beginning, first and second endings (1. Ab7, 2. Ab7), and a CODA section. The piece concludes with the instruction "D.S. al CODA".

Jumpin' At The Woodside (Bastie)

Musical score for "Jumpin' At The Woodside" by Bastie. The score is in 4/4 time and B-flat major. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The score includes first and second endings. Chord symbols are written above the notes.

Chord symbols: $Bb6$, $Cm7$, $F7$, $Bb6$, $Fm7$, $Bb7$, E^bMA7 , $C7$, $F7$, $Bb6$, $Cm7$, $F7$, $Bb6$.

Just In Time (J. Styne)

Musical score for "Just In Time" by J. Styne. The score is in 4/4 time and B-flat major. It consists of three systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system has a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols are written above the notes.

Chord symbols: B^bMA7 , $Am7$, $D7$, $Dm7(b9)/A^b$, $G7$, $C9$, $Gm7$, $C7$, $F13$, $Bb9$, $Fm6$, $Bb9$.

E^b9 A_{M1}7(b5) D⁷

G_{M1} G_{M1}(M_A7)/F# G_{M1}7/F E_{M1}7(b5) A⁷(#9)

B^b6 A⁷ A^b7 G⁷ (G_{M1}/E C⁹)

C⁹ F⁷ B^b6 G⁷

C⁷ C_{M1}7/F F⁷ B^b6

Jumpin' With Symphony Sid (Young)

B^b6 B^b6

B^b7 E^b7

B^b6 E^b7

E^b7 B^b6

Just One Of Those Things (C. Porter)

DMI EMI⁷ A⁷ F⁷/C F⁷ F⁷
 Bmi^{7(b5)} B^bmi⁶ F/A Ab⁷ Gmi⁷ C⁷
 F⁶ F^{#0} Gmi⁷ Gmi⁷/F E^o A^{7(b9)} DMI
 EMI⁷ A⁷ F⁷/C F⁷ F⁷ Bmi^{7(b5)} B^bmi⁶
 F/A Ab^o Gmi⁷ C⁷ F⁶ F^{#0}
 Fmi⁷ B^b7 E^bmi⁷ E^o Fmi⁷ B^b7
 E^b6 DMI⁷ G⁷ C⁶ /B /A /G
 F[#]mi^{7(b5)} Fmi^(m^a7) Fmi⁷ Fmi⁶ EMI⁷ E^bo Gmi⁷ Gmi⁷/F E^o A^{7(b9)}
 (EMI⁷) (F^{#o}) (Gmi⁷ C⁷) (E^o A⁷)
 DMI EMI⁷ A⁷ F⁷/C F⁷ F⁷

$B_{MI}7(b5)$ $B^b_{MI}6$ $A_{MI}7$ $D7$ $G_{MI}7$
 ($B^b_{MA}7$) (E^b7) ($F^{\#0}$)
 $C7$ $F6$ ($E_{MI}7(b5)$ $A7$)
 ($G_{MI}7$ $C^{13}(b9)$)

Just Friends (J. Klenner)

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

$F_{MA}9$ $A^b_{MI}7$ D^b7

1. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7(\#9)$ $D_{MI}7$

$G7$ $G_{MI}7$ $C7$ $C_{MI}7$ $F7$

2. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$

$G7$ $G_{MI}7$ $C7$ $F6$ ($C_{MI}7$ $F7$)

Just Squeeze Me (D. Ellington)

FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C B^bBMI⁷ AMI⁷ D⁷ GMI⁷

C⁷ | 1. FMA⁷ D⁷ GMI⁷ C⁷ | 2. FMA⁷

F⁷ B^bMA⁷

G⁷ GMI⁷ C⁷

FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C BMI⁷(b5) B^bBMI⁷ AMI⁷ D⁷

GMI⁷ C⁷ FMA⁷ (D⁷ GMI⁷ C⁷)

Keepin' Out Of Mischief Now (Walter)

G¹³ C⁶ G⁺⁹ C⁶

(DMI⁷ DMI⁹) (G¹³)

C⁶ G⁷ EMI⁷(b5) A⁷ DMI⁷ G⁷

G¹³ C⁶ G⁺⁹ C⁶ C¹³
 F⁶ F^{Mi6} C⁶ C¹³ F⁶ F^{Mi6} C⁶
 G¹³ E^{Mi7(b5)} A⁷ D⁷ G¹³ C⁶

Lady Bird (T. Dameron)

C^{MA7} F^{Mi7} B^{b7}
 C^{MA7} B^{bMi7} E^{b7}
 A^{bMA7} A^{Mi7} D⁷
 D^{Mi7} G⁷ E^{Mi7} E^{b7} A^{bMA7} D^{b7}

The Lady Is A Tramp (R. Rodgers)

C⁶ E^bMi⁷ A^b9 D^{Mi}7 G⁷
 (A¹³(^b9)) (G⁷ / F)

C⁶ E^bMi⁷ A^b9 D^{Mi}7 G⁷
 (C/E)

C⁶ A^{Mi}7 G^{Mi}7 C⁷ F^MA⁷ B^b9

E^{Mi}7 A⁷(^b9) D^{Mi}7 G⁷(^b9) 1. C⁶ A⁷([#]9) D^{Mi}7 G⁷

2. C⁶ C⁶ A^{Mi}7 D^{Mi}7 G⁷(^b9)

E^{Mi}7 A⁷ D^{Mi}7 G⁷

B^b13([#]11) A⁷ D^{Mi}7 G⁷ C⁶ E^bMi⁷ A^b9

D^{Mi}7 D^{Mi}7/C B^{Mi}7(^b5) E⁷ A^{Mi}7 (A¹³(^b9))
 D^{Mi}7 G⁷

C⁶

Limehouse Blues (P. Braham)

Handwritten musical score for "Limehouse Blues" by P. Braham. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is presented on a single staff with various chordal accompaniments indicated by handwritten notes above the staff.

Chord progressions and notes:

- Staff 1: Db7, Db7
- Staff 2: Bb7, Bb7
- Staff 3: AbMA7, C7, Fmi7, (DbMA7), (Gmi7(b5)), C7
- Staff 4: Bb7, Eb7, Eb7 D7
- Staff 5: Db7, Db7
- Staff 6: Bb7, Bb7
- Staff 7: Ab7, F7, Bbmi7
- Staff 8: Bbmi7(b5), Eb7, 1. Ab6, Ab6 D7, 2. Ab6

Laura (D. Rakstin)

Ami⁹ D⁺7(b9) GMA⁷ C⁷ G⁶

GMI⁹ C⁺7(b9) FMA⁷ B^b13 FMA⁹

1. FMI⁷ A^bMI⁷ D^b7 E^bMA⁷ A^b9(#11) E^bMA⁷/D CMI⁷ CMI⁷/B^b

Ami^{7(b5)} D^{7(b9)} D⁹ GMA⁷ BMI^{7(b5)} E^{7(b9)}

2. FMI⁷ FMI⁹/E^b DMI^{7(b5)} G^{7(b9)} G^{#0} Ami¹¹ D¹³

E^bMI⁷ A^b9 DMI⁹ G⁹ C⁶ (BMI^{7(b5)} E^{7(#9)})

Lester Leaps In (L. Young)

B^b6 B^b6

B^b6 B^b6 1. 2. B^b6

Handwritten musical notation consisting of three staves. The first staff contains rhythmic patterns with chords D^7 , G^7 , C^7 , and F^7 above it. The second and third staves contain melodic lines with chords B^b6 above them.

Like Someone in Love (Van Heusen)

Handwritten musical notation for the song "Like Someone in Love" by Van Heusen. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The notation includes a main melody line and a bass line with numerous handwritten chord annotations. The chords include A^bMA^7 , A^bMA^7/G , FMI^7 , FMI^7/E^b , B^b7/D , E^b7/D^b , CMi^7 , B^7 , B^bMI^7 , E^{13} , E^b7 , E^b+9 , A^bMA^7 , FMI^7 , E^bMI^7 , A^b7 , D^b6 , GMI^{11} , C^{13} , FMA^7 , $G^b9(\#11)$, FMI^7 , B^b13 , B^bMI^7/E^b , $E^b+7(b9)$, FMA^7 , B^b9 , B^0 , CMi^7 , B^7 , B^bMI^7 , $E^b7(b9)$, and A^b6 . Parenthetical annotations such as (C^7/G) , $(D^b9(\#11))$, $(DMI^7 G^7)$, (E^0) , $(FMI FMI/E)$, $(FMI/E^b B^0)$, and $(B^bMI^7 E^b9)$ are also present.

LIT DARTIN' (N. Hefti)

Chords: G⁹ D_{Mi}⁷ D^{b9}(^{b5}) G_{Mi}⁷/C G_{Mi}⁷ C⁷ C⁷/B^b A_{Mi}⁷ D⁷(^{b9})

Chords: G⁹ D_{Mi}⁷ D^{b9}(^{b5}) G_{Mi}⁷/C C⁷(^{b9}) F¹³ F⁺

Chords: B^{b6} B^b_{Mi}⁶ F⁷/C F⁷ B^{b6} B^b_{Mi}⁶ A_{Mi}⁷(^{b5}) D⁷(^{b9})

1. Chords: G⁹ D_{Mi}⁷ G⁹ D_{Mi}⁷ A^{b0} G⁷ D^{b9}(^{b5}) G_{Mi}⁷/C C⁷ A_{Mi}⁷ D⁷(^{b9})

2. Chords: G⁹ D_{Mi}⁷ D^{b9}(^{b5}) G_{Mi}⁷/C C⁷ C⁷(^{b9}) F⁶ A_{Mi}⁷ D⁺(^{b9})

Changes:

Chords: G⁷ G_{Mi}⁷ C⁷ F⁷ E⁷ E^{b7} D⁷

Chords: G⁷ G_{Mi}⁷ C⁷ F⁷ F^{#7} C_{Mi}⁷ F^{#7} F⁷ B⁷

Chords: B^{b7} B^b_{Mi}⁷ F⁷ B⁷ B^{b7} B^b_{Mi}⁷ A⁷ D⁷

1. Chords: G⁹ D_{Mi}⁷ G¹³ G_{Mi}⁷ C⁹ A_{Mi}⁷(^{b5}) D⁷(^{b9})

G⁹ G^{Mi7/C} C⁹ F⁷ E⁷ E^{b7} D⁷ AFTER SOLOS
 J.S. & L. CODA

CODA

G⁹ D^{Mi7} D^{b7} G^{Mi7/C} C⁷ C^{7(b9)} F⁶ A^{Mi7} E^{bMA7} D^{7(b9)}

G⁹ D^{Mi7} D^{b7} G^{Mi7/C} C^{7(b9)} F⁶ E^{Mi7} D^{Mi7} D^{bMA7} G^{Mi7/C} F^{MA9}

Line for Lyons (G. Mulligan)

G⁶ G^{7(b9)} C^{Mi7} F⁷ B^{Mi7} E⁷ A^{Mi7} D⁷

G^{MA7} E⁷ A^{Mi7} D⁷ 1. G⁶ E⁷ A^{Mi7} D⁷

2. G⁶ (G⁷) C^{MA7} C^{#Mi7(b5)} F^{#7(b9)}

B^{Mi7} E⁷ A^{Mi7} D⁷ G^{MA7} E⁷

A^{Mi7} D⁷ G⁶ G^{7(b9)} C^{Mi7} F⁷ B^{Mi7} E⁷

A^{Mi7} D⁷ G^{MA7} E⁷ A^{Mi7} D⁷ G⁶

Little Girl (M. Hyde - F. Henry)

E^b6 A^b7 B^bMA^7
 Dmi^7 G^7 Cmi^7 F^7
 Dmi^7 $C\#^o$ Cmi^7 F^7 B^b7 Cmi^7 D^7
 Gmi^7 G^7 C^7 F^7 B^b6 $(Fmi^7 B^b7)$

Little Girl Blue (R. Rodgers)

F^6 Dmi^7 Gmi^7 $C^7(b9)$ F^6 Dmi^7 D^b7 Cmi^7 $F^7(b9)$
 B^bMA^7 E^b9 F^6 Dmi^7 Gmi^7 Ami^7 B^b6 B^o
 R. GARLAND'S CHANGES: $(F^6, C^7sus / B^b)$ $(A^7 Dmi^7)$
 C^7 Gmi^7 Ami^7 B^bMA^7 C^7 F^6 $D^7(\#9)$ Gmi^7 C^7
 $(Gmi^7 C^7)$ $(Gmi^7 C^7)$ $(F^6 Dmi^7)$
 F^6 $F\#MA^7$ F^6 Dmi^7 D^b7 C^7 Gmi^7 $C^7(b9)$

FMA^7 GMI^7 AMI^7 B^bMA^7 EMI^7 A^7 EMI^7 A^7 $E^b9(\#11)$ $D_+^7(b9)$
 (FMA^7 $C13$) (FMA^7 B^bMA^7) (A^7) (D^7 D_+^7)
 $D^b9(\#11)$ $C13(b9)$ F^6 DMI^7 GMI^9 $C7(b9)$ F^6 (DMI^7 GMI^7 $C7$)
 (GMI^7 $C13(b9)$)

Liza (G. Gershwin)

E^bMA^7 B^b7/F $F\#^0$ E^b6/G A^bMI^6 A^0 B^bMI^7 E^b7 A^bMA^7 A^b7
 GMI^7 C^7 FMI^7 B^b7 | 1. E^b6 | 2. E^b6 G^7
 CMi^6 $AMI^7(b5)$ $DMI^7(b5)$ G^7 CMi^7 B^bMI^7 E^b7
 (CMi CMi^7/B^b) (A^b7 G^7) (A^7)
 A^bMA^7 A^b7 $GMI^7(b5)$ C^7 FMI^7 B^7 B^b7
 E^bMA^7 B^b7/F $F\#^0$ E^b6/G A^bMI^6 A^0 B^bMI^7 E^b7 A^bMA^7
 GMI^7 C^7 FMI^7 B^b7 E^b6

Love For Sale (C. Porter)

Staff 1: Eb7, Bbm7, Eb7
Staff 2: Eb7, Bbm7, Ebm7, Ab7
Staff 3: DbMA7, Gb7, Cm7(b5), F7(#9), Bbm7
 (Db9), (Cm7/F), (B9(#11))
Staff 4: Eb7, Bbm7, Eb7
Staff 5: Eb7, Bbm7, Ebm7, Ab7
 (Eb9)
Staff 6: DbMA7, Gb7, Cm7(b5), F7(#9), Bbm7, Bbm7, Eb7(#11)
 (Db9), (Cm7/F), (B9(#11))
Staff 7: Ebm7, Ab7(b9), DbMA7, Fm7, Bb7(b9)
Staff 8: Ebm7, Ab7(b9), DbMA7, Dbc, CbMA7
Staff 9: Bb7, B9, Bb9, Ebm6

$G_{MI}^{7(b5)}$ C^7 $G_{MI}^{7(b5)}$ C^7 $F\#_{MI}^7$ B^7 $F_{MI}^{7(b5)}$ B^b7
 (G^b) $E^b_{MI}^{6/G^b}$ (G^0) C^7/G
 E^b7 $B^b_{MI}^7$ E^b7
 E^b7 $B^b_{MI}^7$ $E^b_{MI}^7$ A^b7
 (E^b9)
 $D^b_{MA}^7$ G^b7 $C_{MI}^{7(b5)}$ $F^7(\#9)$ $B^b_{MI}^7$
 (D^b7) (C_{MI}^7/F) $B^9(\#11)$

Love Letters (Hayman Young)

F_{MA}^7 A^b0 G_{MI}^7
 $C^7(b9)$ $1. F_{MA}^7$ $B_{MI}^{7(b5)}$ E^7
 A_{MI}^7 D^7 G_{MI}^7 $D^7(b9)$ G_{MI}^7
 C^7 $2. F^7$ $C_{MI}^7/6$ F^7 $B^b_{MA}^7$ E^b7
 (B^7)
 F_{MA}^7 B^b7 A_{MI}^7 A^b0 G_{MI}^7 G_{MI}^7 $C^7(b9)$ F^6 $(D^7(\#9) G_{MI}^7 C^7(b9))$
 (D^9)

Love Is Here To Stay (G. Gershwin)

G⁹ D^{b9} C^{9sus} C^{7(b9)} F⁶ B^{b7} F/A A^{b9(#11)}
 G¹³ G⁺⁹ C^{9sus} C/^{B^b} A⁷ D⁷ B^{M11} E⁷ | 1. A^{M7} D⁷
 (A¹³ A⁺⁷) (D⁹ / C B^{M7} B^{M13})
 G^{M7} C⁷ F^{M7} B^{bMA9} E^{M7(b5)} A^{+7(b9)} D^{M7} G⁹
 (F⁷ B^{b7})
 G^{M7} C⁷ | 2. A^{M7} D⁷ G^{M7} C⁷ E^{b9(#11)} D⁺⁷
 (C^{9sus} / B^b) (F/A A^{b9(#11)})
 G^{M7} A^{b0} A^{M7} D⁷ G^{M7} C⁷ F⁶

Long Ago And Far Away (J. Kern)

F⁶ D^{M7} G^{M7} C⁷ F^{M7} G^{M7} C⁷
 F⁶ G^{M7} C⁷ F⁶ D⁷ | 1. G^{M7} C⁷ A^{b6} F^{M7}
 (F⁶ D^{M7} C⁰)
 B^{bM7} E^{b7} A^{bMA7} G⁷ C^{MA7} A^{M7} D⁷

GMI⁷ C⁷ | 2. GMI⁷ C⁷ . CMI⁷ F⁷_{SUS} F⁷ B^bMA⁷
 (BMI⁷(b5) B^bMI⁶) (AMI⁷(b5)) (D⁷(b9)) (GMI⁷)
 B^bMI⁶ Eb⁹(#11) F⁶/_A A^b GMI⁷ C⁷ F⁶

Love Me Or Leave Me (W. Donaldson)

FMI DMI⁷(b5) G⁷ C⁷ FMI DMI⁷(b5) G⁷ C⁷

A^b F⁷ B^b7 Eb⁷ | 1. A^b6 D^bMA⁷ GMI⁷(b5) C⁷(b9)
 (A^b G^b7 F⁷ B⁷) (G⁷(b9) C⁷(b9))

2. A^b6 B^bMI⁷/Eb A^b G⁷ G^b7 F⁷ F⁹

B^bMI⁷ F⁷(b9) B^bMI⁷ Eb⁷ Eb⁷ B^bMI⁷ A⁷(b5)

A^bMA⁷ A^b GMI⁷(b5) C⁷(b9) FMI DMI⁷(b5) G⁷ C⁷

FMI DMI⁷(b5) G⁷ C⁷ A^b F⁷ B^b7 Eb⁷
 (A^b G^b7 F⁷ B⁷)

A^b6 (D^bMA⁷ GMI⁷(b5) C⁷)

Lover, Come Back to Me (S. Romberg)

A^bMA^7 $GMI^{7(b5)}$ C^7 FMI^7
 FMI^7/E^b $DMI^{7(b5)}$ D^bMI^7 CMi^7 FMI^7 $B^b7(b5)$
 E^b7 | 1. A^b6 FMI^7 B^bMI^7 E^b7
 (A^b6 FMI^7) ($DMI^{7(b5)}$ D^bMI^7) (A^b6/c B^o) (B^bMI^7 $A^7(r5)$)
 2. A^b6 FMI^7 B^bMI^7 AMA^7 A^b6 D^bMA^7 $GMI^{7(b5)}$ C^7 FMI^6
 $DMI^{7(b5)}$ $GMI^{7(b5)}$ C^7 FMI^6 $DMI^{7(b5)}$ GMI^7 C^7
 D^b7 C^7 FMI^6 $DMI^{7(b5)}$ $GMI^{7(b5)}$ C^7 FMI^7
 B^b7 FMI^7 B^b7 B^bMI^7 E^b7 A^bMA^7
 $GMI^{7(b5)}$ C^7 $FMI^{(MA^7)}$ FMI^7 $CMi^{7(b5)}$
 F^7 B^bMI^7 E^b7 B^bMI^7 $E^b13(r9)$

Ab6 Fmi7 Bbmi7 AMA7 Ab6 (Bbmi7 Eb7)

Love Is Just Around The Corner

(L. Robin-L. Gensler)

G7 C7 F6 D7 G7 C7 F6 D7

G7 C7 F6 D7 G7 C7 1. F6 D7

(Bmi7(b5) Bbmi7) (Ami7(b5) D7)

2. F6 A7 Dmi7 A7

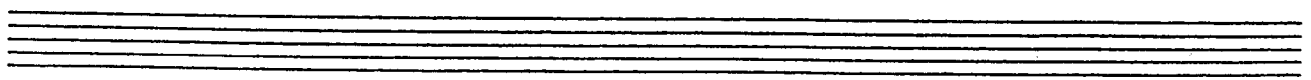
Dmi7 G7 CMA7 G7

C7 (D7) G7 C7 F6 D7 G7 C7

F6 D7 G7 C7 F6 D7 G7 C7

(Bmi7(b5) Bbmi7) (Ami7(b5) D7)

F6



Lover (R. Rodgers)

Handwritten musical score for the song "Lover" by R. Rodgers. The score is in 4/4 time and consists of ten staves of music. The chords are annotated above the notes as follows:

- Staff 1: C⁶, F^{#mi7}, B⁷
- Staff 2: F^{mi7}, B^{b7}, E^{mi7}, A⁷, E^{bmi7}, A^{b7}
- Staff 3: D^{mi7}, G⁷, C^{MA7}, 1. D^{mi7}, G⁷
- Staff 4: 2. F^{#mi7(b5)}, B⁷, E^{MA7}, F[°], F^{#mi7}, B⁷
- Staff 5: E^{MA7}, F[°], F^{#mi7}, B⁷, G^{MA7}, G^{#°}
- Staff 6: A^{mi7}, D⁷, E^{mi7}, A^{7(b9)}, D^{mi7}, G⁷
- Staff 7: C⁶, F^{#mi7}, B⁷, F^{mi7}, B^{b7}
- Staff 8: E^{mi7}, A⁷, E^{bmi7}, A^{b7}, D^{mi7}
- Staff 9: G⁷, C⁶, (A^{mi7}, D^{mi7}, G⁷)

Lover Man (R. Ramirez - J. Davis)

DMI⁷ G⁷ DMI⁷ G⁷ GMI⁷ C⁷
 (Db7(b5))
 GMI⁷ C⁷ F7(#9) Bb7
 (Gb7(b5))
 AbMI⁷ Db7 GMI⁷ C⁷ | 1. F6 EMI⁷(b5) A7 | 2. F6 GMI⁷ AbMI⁷
 AMI AMI(MA7) AMI⁷ D7 GMA⁷ AMI⁷
 BMI⁷ AMI⁷ GMI GMI(MA7) GMI⁷ C⁷
 FMA⁷ BbMA⁷ EMI⁷(b5) A7(#9) DMI⁷ G⁷
 DMI⁷ G⁷ GMI⁷ C⁷ GMI⁷ C⁷
 F7(#9) (Db7(b5)) Bb7 (Gb7(b5))
 AbMI⁷ Db7 GMI⁷ C⁷
 F6 (EMI⁷(b5) A7(#9))

Love Walked In (G. Gershwin)

$E^b MA^7$ $C MI^7$ F^7 $F MI^7 / B^b$ $B^b 7$
 ($E^b MA^7$ $A^b MA^7$) (E^b / G $C MI^7$)
 $E^b MA^7$ $C MI^7$ F^7 $B^b 7$
 ($E^b MA^7$ $A^b MA^7$) (E^b / G $C MI^7$) ($B^b 7$ E^7)
 1. $B^b MI^7 / E^b$ $E^b 7$ $A^b MA^7$ $G MI^7$ C^7
 (E^b) ($E^b 7 / G$ $E^b 7 / G$)
 $F MI^7$ $F MI^7 / E^b$ $D^b 9$ C^7 F^7 $B^b 7$
 (E^o $F MI^7$) ($A^b MI^7$ $D^b 7$) ($G MI^7$ C^7) ($F MI^7$ $B^b 7$)
 2. $B^b MI^7 / E^b$ $E^b 7$ $A^b MA^7$ $A MI^7 (b5)$ $A^b 7$
 (E^b) ($E^b 7 / G$ $E^b 7 / G$) ($F MI$)
 $G MI^7$ C^7 $F MI^7$ $B^b 7$ $E^b 6$
 (E^b / B^b E^o)

Lush Life (B. Strayhorn)

D^7 $D^b 6$ $C^b 7$ $D^b MA^7$ $C^b 7$ $D^b MA^7$ $C^b 7$
 $D^b MA^7$ $E^b MI^7$ $E MA^7$ $F^b MI^7$ | 1. $A^b MI^7$ D^9 $D^b 6 / 9$ $D^+ 7$ $D^b MA^7$ D^7
 ($F MI^7$)

2. A^bMi⁷ D9 D^b6/9 D⁺7 D^bMA⁷ C7(#9) Fmi⁷ Fmi⁶

Fmi⁷ Fmi⁶ Dmi⁷(b5) Gmi⁷ Gmi⁷ C7 Fmi⁷ Fmi⁶ Fmi⁷ Fmi⁶

D^bMA⁷/F E^o E^bmi⁷ A^b7 B7(b5) B^b7 E^bmi⁷

A7(b5) E^bmi⁷ A^b7 D^bMA⁷ D7 D^bMA⁷ D7

D^bMA⁷ F#mi⁷ B7 E^bMA⁷ E^b7 D7 D^bMA⁷ D7 D^bMA⁷ D7

D^bMA⁷ D^b7 C7 FMA⁷ B^bmi⁷ E^b7 A^bMA⁷ E^b7(#9) A^bMA⁷ E^bmi⁷ A7

DMA⁷ Dmi⁷ G7 C6 B7 B^b7 A7 A^b7 D^bMA⁷ D7 D^bMA⁷ D7

D^bMA⁷ C7 B7 B^b7 E^bmi⁷ F#mi⁷ B7 A+7 A^b7

D^bMA⁷ G^b13 Fmi⁷ B^b7 E^bmi⁷ F#mi⁷ B7 A+7 A^b7

E^bMA⁷ E^bMA⁷ DMA⁷ G7 D^b D7 D^bMA⁷

Lullaby Of Birdland (G. Shearing)

FMI⁶ DMI^{7(b5)} G^{7(b9)} C^{7(b9)} FMI⁷ (D^bMA⁷) B^bMI⁷ Eb⁷

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter and eighth notes. Chords are indicated above the staff.

AbMA⁷ FMI⁷ B^bMI⁷ Eb^{7(b9)} (Eb⁷ D^bo)

1. AbMA⁷ D^b9 GMI^{7(b5)} C⁷

Musical staff 2: Continuation of the melody. Includes a first ending bracket.

2. AbMA⁷ Eb^{7(b9)} Ab⁶ CMI^{7(b5)} F7(#9) B^bMI⁷

(CMI⁷ B⁷ B^bMI⁷ A⁷) (A^b G7 G^b7) (F9 F7(b9))

Musical staff 3: Continuation of the melody with a second ending bracket.

B^bMI^{7(b5)} Eb^{7(b9)} AbMA⁷ CMI^{7(b5)} F7(#9) B^bMI⁷

Musical staff 4: Continuation of the melody.

B^bMI^{7(b5)} Eb^{7(b9)} AbMA⁷ GMI^{7(b5)} C⁷ FMI⁶ DMI^{7(b5)} G^{7(b9)} C^{7(b9)}

Musical staff 5: Continuation of the melody.

FMI⁷ D^bMA⁷ B^bMI⁷ Eb^{7(b9)} AbMA⁷ FMI⁷ B^bMI⁷ Eb^{7(b9)}

Musical staff 6: Continuation of the melody.

AbMA⁷ Eb⁷ Ab⁶.

Musical staff 7: Final line of the melody.

(CMI⁷ B⁷ B^bMI⁷ A⁷)

Lullaby Of The Leaves (B. Petkere)

C_{MI} $A_{MI7(b5)}$ $D_{MI7(b5)}$ $G_+7(b9)$ G_{MI11} $G_{b9(\#11)}$ F_{MI7} / E_b

$(C_{MI} / B / B_b / A)$ $(A_{b7(b5)} G_7 G_+7(b9))$
 $D_{MI11(b5)}$ G_7 $D_{MI11(b5)}$ $D_{b9(\#11)}$ 1. C_{MI} $E_{b13(b9)}$ A_{bMA7} G_+7

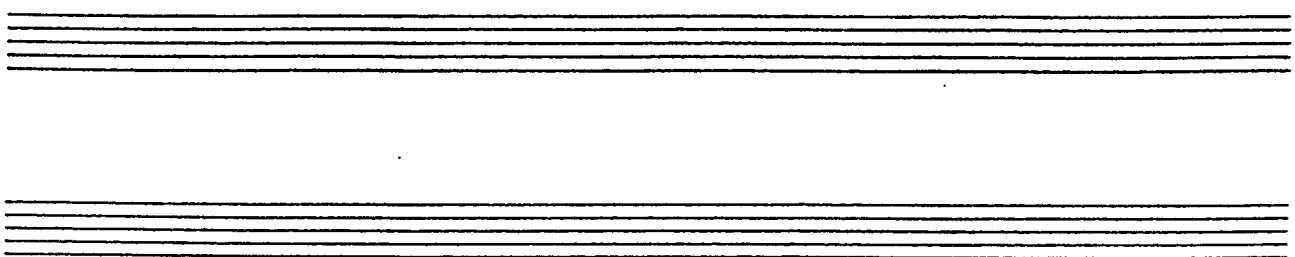
2. C_{MI} F_{MI6} C_{MI} B^7 B_b7 A^7

A_{b7} C G_{13} C_6 B^7 B_b7 A^7
 $(C_{MA7} D_{MI9}) (E_{MI7} A_{MI7})$

A_{b7} C $C^{\#0}$ D_{MI7} A_{b7} G_7
 $(E_{MI7} E_{b7}) (D_{MI7(b5)} G_+7)$

C_{MI} $A_{MI7(b5)}$ $D_{MI7(b5)}$ $G_+7(b9)$ G_{MI11} $G_{b9(\#11)}$ F_{MI7} / E_b
 $(C_{MI} / B / B_b / A)$ $(A_{b7(b5)} G_7 G_+7(b9))$

$D_{MI11(b5)}$ G_7 $D_{MI11(b5)}$ $G_+7(b9)$ C_{MI6} F_{MI6} C_{MI}



Lulu's Back in Town (H. Warren)

C7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7
 Ab A° Eb/Bb C7 | 1. F7 Bb7 Eb || 2. F7 Bb7
 Eb Eb7 Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7
 Ab7 A° Eb/Bb Db7 C7 Gb9 F9 Bb7
 (Ab7 Ami7 D7) (Gmi7 Db7 C7 Gb9) (Fmi7/Bb Bb7)
 C7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7
 Ab A° Eb/Bb C7 F7 Bb7 Eb6

Makin' Whoopee (W. Donaldson)

GMA⁷ G^{#0} AMI⁷ D⁹ DMI⁷ G⁷ CMI⁹ F⁹

(G F⁹ E⁹) (AMI⁷ E^b⁹ D⁹)

BMI⁷ EMI⁷ | 1. B^bMI⁷ E^b⁹ G⁶ EMI⁷ E^b⁹ D⁹

(G D^b⁹(#11))(C⁹ B^b⁷ A⁹ D⁹)

2. B^bMI⁷ E^b⁹ G⁶ AMI⁷ B^b⁰ G⁶/B DMI⁷(^b5) G⁷(^b9)

(G C⁷ B⁷ B^b⁷) (A⁷ A^b⁷ G) (BMI⁷(^b5) E⁷(^b9))

C⁶ CMI⁷ F⁹ GMA⁷ DMI⁷(^b5) G⁷(^b9)

(AMI⁷) (AMI⁷(^b5) D⁷(^b9)) (G AMI⁷ B^b⁰ G/B) (BMI⁷(^b5) E⁷(^b9))

C⁶ CMI⁷ F⁹ BMI⁷E⁷(^b9)AMI⁹D⁹ GMA⁷ G^{#0}

(AMI⁷) (AMI⁷(^b9) D⁷(^b9)) (G F⁹ E⁹)

AMI⁷ D⁹ DMI⁷ G⁷ CMI⁹ F⁹ BMI⁷ EMI⁷

(AMI⁷ E^b⁹ D⁹)

B^bMI⁷ E^b⁹ G (B^b⁹ A⁹ AMI⁷/D D⁹)

Mercy, Mercy, Mercy (J. Williams)

Handwritten musical score for "Mercy, Mercy, Mercy" in 4/4 time, featuring a treble clef and a key signature of two flats (Bb and Eb). The score consists of five staves of music with the following chord progressions:

- Staff 1: Bb7 Eb7 Bb7 Eb7
- Staff 2: Bb7 Eb7 Bb7 Eb7
- Staff 3: Bb7 Eb7/Bb Bb7 Eb7/Bb Bb7 Eb7/Bb Bb7 Eb7/Bb
- Staff 4: Bb7 Eb7 F7 Eb7 Bb7 Eb7 F7
- Staff 5: Cmi7 Dmi7 Gmi F Gmi F Gmi7

Mack The Knife (K. Weill)

Handwritten musical score for "Mack The Knife" in 4/4 time, featuring a treble clef and a key signature of two flats (Bb and Eb). The score consists of three staves of music with the following chord progressions:

- Staff 1: Bb6 B° Cmi7 F9 Cmi7 F9
- Staff 2: Bb6 Gmi7 Cmi7
(Bb/D) (Db°)
- Staff 3: Cmi7/F Cmi7 F7 | 1. Bb6 Bb6 F+7 | 2. Bb6

Manhattan (R. Rodgers)

FMA⁷ A^b GMI⁷ C¹³(^b9) FMA⁷ B^b13 AMI⁷ A^b
 (AMI⁷ A^b)

GMI¹¹ C¹³ B^b9(#11) AMI⁷ D7(^b9) GMI¹¹ C¹³

FMA⁷ A^b GMI⁷ C⁷ C[#] DMI¹¹ B^b9 A⁹ A^b13
 (AMI⁷ A^b)

G¹³ GMI⁷ C⁷ GMI⁷ C⁷
 (Db7(#9) C⁹)

FMA⁷ A^b GMI⁷ C¹³(^b9) FMA⁷ B^b13 AMI⁷ A^b
 (AMI⁷ A^b)

GMI¹¹ C¹³ B^b9(#11) AMI⁷(^b5) Eb13(#11) D⁷_{SUS} D7(^b9)

GMI⁷ Eb⁹ FMA⁷ DMI⁷/C BMI⁷(^b5) B^b9

AMI⁷ A^b G⁷ C¹³(^b9) F⁶

The Man I Love (G. Gershwin)

E^bMA^7 E^bMI^7 $GMI^7(b5)$ $C+^7(b9)$

$FMI^7(b5)$ 1. B^b7 FMI^7 B^b7 $G+^7$ C^9 $F+^9$ B^b13

2. B^b7 E^b6 D^b9 E^b6 $DMI^7(b5)$ $G^7(b9)$ | CMI^6 $AMI^7(b5)$

$D^7(\#9)$ G^7 CMI^6 $AMI^7(b5)$ D^7 G^7 $D\phi$ D^b7 CMI^6 $AMI^7(b5)$

$(A^o \quad B^b7/A^b \quad G^7)$ $(CMI \quad CMI/E^b \quad D^7)$ $(CMI \quad CMI^7/B^b)$

$D^7(\#9)$ G^7 GMI^7 C^7 FMI^7 B^b7 E^bMA^7

$(A^o \quad B^b7/A^b \quad G^7)$ $(CMI \quad G\phi \quad C+^7(b9))$ $(F13 \quad F+^7 \quad FMI^9/B^b \quad B^b7)$

E^bMI^7 $GMI^7(b9)$ $C+^7(b9)$ $FMI^7(b5)$

B^b7 FMI^7 B^b9 E^b6 $(D^b7 \quad E^b6 \quad B^b+^7)$

(Empty musical staves)

Margie (C. Konrad J.R. Robinson)

Handwritten musical score for the piece "Margie" by C. Konrad J.R. Robinson. The score is written in 4/4 time and consists of nine staves of music. The key signature has one flat (Bb).

The notes and chords are as follows:

- Staff 1: FMA⁷ (F4), FMA⁷ (F4), FMA⁷ (F4), F⁷ (F4), F⁷ (F4). Chordal notes: (Cm⁷ F⁷)
- Staff 2: B^bMA⁷ (Bb4), B^bMA⁷ (Bb4), B^bMA⁷ (Bb4), B^bMA⁷ (Bb4), B^bMi⁷ (Bb4)
- Staff 3: FMA⁷ (F4), E⁷ (E4), E^{b7} (Eb4), D⁷ (D4)
- Staff 4: G⁷ (G4), (Dmi⁷) (D4), (G⁷) (G4), C⁷ (C4), (Gmi⁷) (G4), (C⁷) (C4)
- Staff 5: FMA⁷ (F4), FMA⁷ (F4), FMA⁷ (F4), F⁷ (F4), F⁷ (F4). Chordal notes: (Cm⁷ F⁷)
- Staff 6: B^{b6} (Bb4), B^{b6} (Bb4), B^{b6} (Bb4), A⁷ (A4), A⁷ (A4), C⁷ (C4)
- Staff 7: FMA⁷ (F4), FMA⁷ (F4), FMA⁷ (F4), FMA⁷ (F4), D⁷ (D4). Chordal notes: (Ami⁷ D⁷)
- Staff 8: Gmi⁷ (G4), C⁷ (C4), C⁷ (C4), F⁶ (F4), F⁶ (F4). Chordal notes: (Gmi⁷ C⁷)

Meditation (A.C. Jobim)

Chord progression for the first system:

- Staff 1: C⁶, F^{#mi7/B}, B⁷
- Staff 2: C⁶, D^{mi7}, E^{b0}, E^{mi7}, A⁺⁷
- Staff 3: D^{mi7}, F^{mi7}, B^{b7}
- Staff 4: E^{mi7}, A⁺⁷, D^{mi7}, 1.2. G⁺⁹
- Staff 5: F^{MA7}, F^{mi7}, B^{b7}
- Staff 6: E^{mi7}, E^{b0}, D^{mi7}, G⁺⁷
- Staff 7: C⁶, F^{#mi7/B}, B⁷
- Staff 8: C⁶, D^{mi7}, E^{b0}, E^{mi7}, A⁺⁷
- Staff 9: D^{mi7}, F^{mi7}, B^{b7}

Emi⁷ A⁺ Dmi⁷ G7(b9) C6 (Dmi⁷/G)

Mean To Me (F. Ahlert)

FMA⁷ D⁷ Gmi⁷ C⁷ Cmi⁷ F⁷ B^bMA⁷ Eb⁷

(Gmi⁷ C⁷ B^bo) (Ami⁷ Dmi⁷ F⁷/C)

A⁷ D⁷ Gmi⁷ C⁷ | 1. F6 D7(#9) Gmi⁷ C⁷

(Ami⁷)

2. F6 Cmi⁷ F7(b9) | B^bMA⁷ Gmi⁷ Cmi⁷ F⁷ B^b6

A7(b9) D⁷ Gmi⁷ Eb⁷ D⁷ G⁷ C⁷ C⁺

(Eb7 D7) (Gmi⁷/C G^b9)

FMA⁷ D⁷ Gmi⁷ C⁷ Cmi⁷ F⁷ B^bMA⁷ Eb⁷

(Gmi⁷ C⁷ B^bo) (Ami⁷ Dmi⁷ F⁷/C)

A⁷ D⁷ Gmi⁷ C⁷ F6 (Dmi⁷ Gmi⁷ C⁷)

(Ami⁷)

Memories Of You (E Blake)

$E^b_{MA}7$ E° $F_{MI}6$ $F^\#\circ$ $E^b_{MA}7/G$ $C_{MI}7$ $/B^b$ $F7/A$ $A^b_{MI}6$

E^b/G A^b7 $G_{MI}7(b5)$ $C7$ | 1. $F7$ B^b7 E^b6 $F_{MI}7$ B^b7

2. $F7$ B^b7 E^b6 $G+7G7$ | $C_{MI}7$ $F_{MI}7$

$C_{MI}7$ $F9$ $G+7$ $C_{MI}7$ $F7$

B^b7 E° $F_{MI}7$ B^b7 $E^b_{MA}7$ E° $F_{MI}6$ $F^\#\circ$

$E^b_{MA}7/G$ $C_{MI}7$ $/B^b$ $F7/A$ $A^b_{MI}6$ E^b/G A^b7 $G_{MI}7(b5)$ $C7$

$F7$ B^b7 E^b6

Milestones (C. Parker)

CMI⁷ F⁷(^{b9}/_{b5}) B^bMA⁷ (E^{b7}) A^bMI⁷ D^{b7}

CMI⁷ C[#]MI⁷ F^{#7} BMI⁷ E⁷ CMI⁷ F⁷ 1. B^bMA⁷ G⁷

2. B^bMA⁷ B^bMI⁷ E⁷ AMA⁷ AMI⁷ D⁷ GMA⁷ C⁷

BMI⁷ E⁷(^{b5}) AMI⁷ D⁷ B^bMI⁷ E^{b7}

BMI⁷ E⁷ CMI⁷ F⁷(^{b9}/_{b5}) B^bMA⁷ (E^{b7})

A^bMI⁷ D^{b7} CMI⁷ C[#]MI⁷ F^{#7} BMI⁷ E⁷ CMI⁷ F⁷ B^bMA⁷

Empty musical staves for additional notation.

Misty (E. Garner)

Handwritten musical score for the piece "Misty" by Elmer Garner. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. Above the notes, various chords are written, including Eb6(MA7), EbMA7, BbMI7, Eb7(b9), AbMA7, Ab6, AbMI7, Db9, EbMA7, CMI7, FMI7, Bb7(b9), Eb6, Ab6, AbMI7, Eb6, BbMI7, Eb7(b9), AbMA7, Ab6, (BbMI, BbMI(MI7), BbMI7, Eb7(b9)), Ab6, AMI7, D7, CMI7, F7, Bb7, C7(b9), FMI7, Bb9, (Eo), Eb6(MA7), EbMA7, BbMI7, Eb7(b9), AbMA7, Ab6, AbMI7, Db9, EbMA7, CMI7, FMI7, Bb7(b9), Eb6, (FMI7, Bb7).

Moanin' (B. Timmons)

Handwritten musical score for the piece "Moanin'" by B. Timmons. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves of music. The first staff begins with a triplet of eighth notes. The second staff features a triplet of eighth notes and a quintuplet of eighth notes.

1. 2. B^b7 A^b7

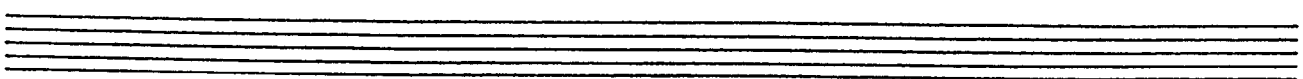
G⁷ C⁷(#9) F_{Mi}⁷ F_{Mi}⁷ B⁷(b5) B_{Mi}⁷ A^b7

G⁷(b9) C⁷

CHANGES

1.

2.



Moment's Notice (J. Coltrane)

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

D_{MI}^7 G^7 $E^b_{MI}^7$ A^b7 $D^b_{MA}^7(\#11)$ D_{MI}^7 G^7

C_{MI}^7 $B^7(\#9)$ $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ $A^b_{MI}^7$ D^b7 | 1. G_{MI}^7 $C^7(\#13)$ $A^b_{MI}^7$ D^b7

G^b6 F_{MI}^7 B^b7 | 2. G_{MI}^7 $C^7(\#9)$ F_{MI}^7 B^b7 $E^b6/9$ F_{MI}^7

G_{MI}^7 F_{MI}^7 $E^b6/9$ F_{MI}^7 G_{MI}^7 F_{MI}^7 $E^b_{MA}^7$ (F_{MI}^7 B^b7)

Monterey Blues (W. Montgomery)

B^b7 (E^b7) B^b7

B^b7 E^b7 B^b7

B^b7 F^7 E^b7 B^b7 $G^7(\#9)$

1. C7 F7 | 2. C7 F7 | CODA $\text{\textcircled{C}}$ B \flat 7

D: 8.
at CODA

Mood Indigo (D. Ellington - B. Bigard)

$A^{\flat}MA^7$ $B^{\flat}7$ $B^{\flat}mi^7$ $E^{\flat}7$ $A^{\flat}MA^7$
 $A^{\flat}MA^7$ $B^{\flat}7$ E^7 $E^{\flat}7$
 $A^{\flat}7$ $E^{\flat}mi^7$ $A^{\flat}7$ $D^{\flat}6$ $G^{\flat}7$ $E^{\flat}7$
 $A^{\flat}MA^7$ $B^{\flat}7$ $B^{\flat}mi^7$ $E^{\flat}7$ $A^{\flat}MA^7$
 $A^{\flat}MA^7$ $B^{\flat}7$ $B^{\flat}mi^7$ $E^{\flat}7$ $A^{\flat}MA^7$ F^7 $B^{\flat}7$ $E^{\flat}7$
 ($B^{\flat}mi^7$)
 $A^{\flat}MA^7$ $B^{\flat}7$ $B^{\flat}7$ $E^{\flat}7$
 $A^{\flat}7$ $E^{\flat}mi^7$ $A^{\flat}7$ $D^{\flat}6$ $D^{\flat}7$ $D^{\flat}7$ $E^{\flat}7$
 $A^{\flat}MA^7$ $B^{\flat}7$ $B^{\flat}mi^7$ $E^{\flat}7$ $A^{\flat}6$

Moose The Mooche (C. Parker)

B^bMA^7 Cmi^7 F^7 B^bMA^7
 Cmi^7 F^7 Fmi^7 Bb^7 E^b7 B^bMA^7
 Cmi^7 F^7 B^bMA^7 Cmi^7 F^7 B^bMA^7
 Cmi^7 F^7 Fmi^7 Bb^7 E^bMA^7 A^7 B^bMA^7
 B^bMA^7 Ami^7 D^7 Dmi^7
 G^7 Gmi^7 C^7 Cmi^7
 F^7 B^bMA^7 Cmi^7 F^7 B^bMA^7
 Cmi^7 F^7 Fmi^7 Bb^7 E^b7 B^bMA^7
 B^bMA^7

Moonglow (W. Hudson)

Handwritten musical score for the piece "Moonglow" by W. Hudson. The score is written in 4/4 time and consists of several staves of music with handwritten chord notations above the notes. The chords include: EbMA7, Ab9(#11), Dmi7, Gmi7, C7(b5), Cmi7, F7(b9), Bb6/D, Dbo, Cmi7 Dbo Bb6/D, Bb7, Bb7, A7, Ab7, G7, Dmi7, G7, Gmi7, C9, Cmi7, F7, Fmi7, Bb7, EbMA7, Ab9(#11), Dmi7, Gmi7, C7(b5), Cmi7, F7(b9), Bb6/D, Dbo, Cmi7 BMA7 Bb6.

Moonlight in Vermont (K. Suessdorf)

E^b6 $C_{MI}7$ $F_{MI}7$ $E7(\#9)$ E^b6 $C_{MI}7$ D^b9
 $F_{MI}7$ B^b7_{sus} | 1. E^b6 B^b9_{sus} | 2. E^b6 $A_{MI}7$ $D7$
 $B_{MI}7$ B^b7 $A_{MI}7$ $A^b9(\#11)$ $G_{MA}7$ $B^b_{MI}7$ E^b7
 $C_{MI}7$ $B7$ $B^b_{MI}7$ A^9 $A^b_{MA}7$ $B^b7(b9)$ E^b6 $C_{MI}7$
 $F_{MI}7$ $E7(\#9)$ E^b6 $C_{MI}7$ D^b9 $F_{MI}7$ B^b7_{sus} E^b6

D.S. al CODA

CODA $A_{MI}7(b5)$ $F9$ $E9$ $E^b_{MA}6/9$

Moon River (H. Mancini)

$C_{MA}7$ $A_{MI}7$ $F9(\#11)$ $C_{MA}7$ $F9(\#11)$
 $C_{MA}7$ $B_{MI}7(b5)$ $E7$ | 1. A_{MI} $C7/G$ $F_{MA}7$

B^b9(⁹5) A_Mi⁷ A_Mi⁷/G F[#]_Mi⁷(⁹5) B⁷ E_Mi⁷ A⁷ D_Mi⁷ G⁷

2. A_Mi⁷ A_Mi⁷/G F[#]_Mi⁷(⁹5) F⁹ C_MA⁷ F⁹([#]11) C_MA⁷

F⁹([#]11) E_Mi⁷ A_Mi⁷ D_Mi⁷ G⁷(⁹9) C⁶

The More I See You (H. Warren)

F_Mi⁷/B^b E^b₆ F_Mi⁷ G_Mi⁷ C⁷ F_Mi⁷ B^b₇

E^b₆ F_Mi⁷ G_Mi⁷ C⁷ F_Mi⁷ B^b₇ E^b_Mi⁷

D^b_Mi⁷ G^b₇ C^b_MA⁷ C⁷(⁹5) C^b_MA⁷ B^b₇ E^b_Mi⁷ F⁷ F_Mi⁷

B^b₇ F_Mi⁷/B^b E^b₆ F_Mi⁷ F[#]₀ G_Mi⁷ C⁷ F_Mi⁷ B^b₇ E^b₆ F_Mi⁷

G_Mi⁷ B^b₇ B^b_Mi⁷ E^b₇ A^b_MA⁷ D^b₇ G_Mi⁷

C_Mi⁷ F_Mi⁷ B^b₇ E^b₆ (C⁷([#]9) F_Mi⁷ F_Mi⁷/B^b)

My Shining Hour (H. Arlen)

E^bMA^7 CMI^7 F^9 B^b7
 (FMI^7) (GMI^7 G^7) (FMI^7 B^b7)
 E^bMA^7 CMI^7 FMI^7 $DMI^7(b5)$ G^7
 ($C^7(\#9)$)
 CMI^7 $DMI^7(b5)$ G^7
 CMI^7 F^9 FMI^7/B^b B^b7 B^bMI^7
 E^b7 A^bMA^9 D^b9
 (A^bMI^7) (D^b7)
 E^b/G $C^7(\#9)$ FMI^7 B^b7 E^bMA^7 FMI^7 $GMI^7(b5)$
 (E^bMA^7) (E^bMA^7 FMI^7)
 C^7 FMI^7 B^b7 E^b6 ($C^7(\#9)$ FMI^7 B^b7)
 ($GMI^7(b5)$ C^7)

More Than You Know (V. Youmans)

B^b7 E^b6 B^b7 B^bMI^7 E^b7 A^bMA^7 GMI^7 C^7
 (E^b6 CMI^7 BMI^7)
 FMI^7 A^bMI^6 B^b7 F^7 B^b7 E^bMA^7 C^7
 (F^7 $FMI^7(\#9)$) (FMI^7 B^b7)

Fmi7 Bb+7 | 2. Gmi7 C7 F7 Bb7 Eb6 Db7
 Eb6 D7 Gmi7 Emi7(b5) Ami7(b5) D7(#9) Gmi7
 (Ami7(b5) D7)
 Gmi7 Cmi7 F7 BbMA7 Gmi7 C7 F7 Bb7
 (Gmi7 Gb7 F7) (BbMA7/F Gmi7) (Cmi7 F7) (Fmi7/Bb)
 Fmi7 Bb+7 Eb6 Bb+7 Bbmi7 Eb7. AbMA7 Gmi7 C7
 (Bb7) (Eb6 Cmi7 Bmi7)
 Fmi7 Abmi6 Gmi7 C7 F7 Bb13(rs) Eb6
 (F7 Fmi7(rs) Bb7)

My Buddy (W. Donaldson)

FMA7 F#0 Gmi7 C7 C7/Bb F6/A
 Ab0 Gmi7 C7 F6
 (Bmi7(b9) Bbmi7)
 D7 Gmi7 | 1. Db7(b5) C7
 (Ami7(b5)) (D7)
 2. Gmi7 C7 F6

Mountain Greenery (R. Rodgers)

C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷
 C⁶ A^{mi}7 D⁷ 1. G⁷ D^{mi}7/A B^b° G⁷/B
 2. G⁷ C⁷ F⁶ F[#]° G^{mi}7 C⁷
 F⁶ B^b9 E^{mi}7 A^{mi}11 D⁷
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ (D^{mi}7 G⁷)
 (C⁶ F⁹E^b9)(D⁹ G⁷)

Move (D. Best - P. Walsh)

B^b6 E^b7 B^b6 F^o
 C^{mi}7 F⁷ B^bMA⁷ 1. B^b6
 (C^{mi}7 F⁷)

2. B^b6 B^b7 E^b6

E^b6 C7 Cmi7 F7

B^b6 E^b7 B^b6 F^o

Cmi7 F7 B^bMA7 B^b6

(Cmi7 F7)

My Ideal (Robin Whiting Chase)

B^bMA7 G7 Cmi7 G+7(b9) A^b7 G7 C7

(Cmi7 Cmi7/B^b E^b7) (D7 G7)

Cmi7 Cmi7/B^b Ami7(b9) D7 Gmi7 C7 G^b7 F7

(Cmi7 F7 E^b/B^b) (A+7 D7) (D^bmi7 G^b7 Cmi7 F7)

B^bMA7 G7 Cmi7 G+7(b9) A^b7 G7 C7

(Cmi7 Cmi7/B^b E^b7) (D7(b9) G7) (C7 Fmi7 B^b7)

Cmi7 D^bmi7 A^b7 Dmi7 Gmi7 Cmi7 F7 B^b6

(E^bMA7 A7 A^b7/G^b) (B^bMA7/F E^b7 Dmi7 Gmi7) (G^b7(b9) F7)

My Favourite Things (R. Rodgers)

EMI⁷ EMI⁷ CMA⁷
 CMA⁷ AMI⁷ D⁷ GMA⁷ CMA⁷
 GMA⁷ CMA⁷ ^{1.2.} F#MI⁷(b5) B7(b9) EMA⁷
 EMA⁷ (F#MI⁷) AMA⁷ AMA⁷
 AMI⁷ D⁷ GMA⁷ CMA⁷ GMA⁷ CMA⁷
 F#MI⁷(b5) B7(b9) EMI⁷ C#MI⁷(b5) F#MI⁷(b5) B7(b9)
 EMI⁷ EMI⁷/D CMA⁷ CMA⁷
 A⁷ GMA⁷ CMA⁷ D⁷
 (AMI⁷)
 GMA⁷ CMA⁷ GMA⁷ CMA⁷ GMA⁷ CMA⁷ F#MI⁷(b5) B7(b9)

My Foolish Heart (V. Young)

B^bMA^9 E^bMA^9 Dmi^{11} $G+^7$ Cmi^7 Cmi^7/B^b
 (B^bMA^7 $D+^7(\#9)$) (Gmi^7 $G+^7$)

A^{11} $A+^{13}$ Dmi^7 $D+^7(\#9)$ Gmi^7 $D^b13(\#11)$ | 1. Cmi^7

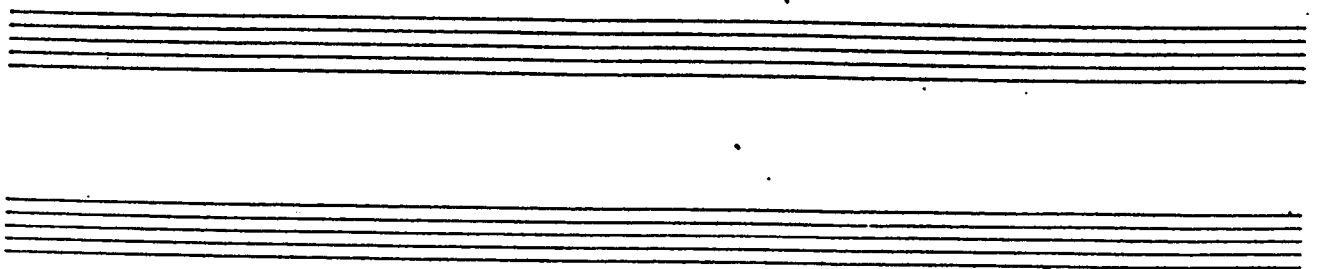
$G^b9(\#11)$ $F7(b9)$ B^bMA^7 B^b7 B^b+7 E^b6

$Ami^7(b5)$ $D+^7(b9)$ Gmi^7 $Gmi(MA^7)$ Gmi^7 C^7 FMA^7 Dmi^7 $D^b9(\#11)$
 (Gmi^7 Gmi^7/F) ($E^bmi^7(b5)$ $A^7(\#9)$) (Dmi^7 G^7)

Cmi^6 $F+9$ | 2. Cmi^7 Cmi^7/B^b Ami^7 $D+^7(\#9)$ Gmi^7

E^bmi^9 A^b7 B^bMA^7 E^bMA^7 $A^b13(\#11)$ G^7sus Cmi^7 $G+^7(\#9)$

$G^b7(\#11)$ G^b+9 F^7sus $F7(b9)$ B^b6 (Gmi^7 G^bMA^7 F^7)
 (C^{13} $C+9$ Cmi^7/F $F7(b9)$)



My Funny Valentine (R. Rodgers)

C_{MI} $C_{MI}(MA^7)/B$ C_{MI}^7/B^b C_{MI}^6/A

$A^b_{MA}{}^7$ B^b/A^b C_{MI}^7/G F_{MI}^{11} $D_{MI}^7(b5)$ G^7

($A^b_{MA}{}^7$ G_{MI}^7) (F_{MI}^7 F_{MI}^7/E^b) (D^b_7)

C_{MI} G^7/B C_{MI}^7/B^b F/A

$A^b_{MA}{}^7$ G_{MI}^7 F_{MI}^{11} D^b_9 B^b_7sus $B^b_{13}(b9)$

E^b/B^b B^b_7sus E^b_6 B^b_7sus

E^b/B^b G^+_7 G^7 C_{MI}^7 $B^b_{MI}{}^7 A^7(b5)$ $A^b_{MA}{}^7$ $D_{MI}^7(b5)$ $G^7(b9)$

($A^b_{MA}{}^7$ G_{MI}^{11} F_{MI}^7 $E^b_{MI}{}^6$)

C_{MI} $C_{MI}(MA^7)/B$ C_{MI}^7/B^b F/A

$A^b_{MA}{}^7$ $D_{MI}^7(b5)/G$ $G^7(b9)$ C_{MI}^7 B^7 $B^b_{MI}{}^{11}$ $A^9(\#11)$

$A^b_{MA}{}^7$ G_{MI}^7 F_{MI}^7 B^b_7 E^b_6 ($D_{MI}^7(b5)$ $G^7(b9)$)

My Heart Stood Still (R. Rodgers)

F6 Dmi7 Gmi7 C7 FMA7 F7/C Bbmi7 Eb7
 (Dmi7/A Abo) (FMA7 Dmi7)

Ami7 Dmi7 Gmi7 C7 1. Ami7 Ab7 Gmi7 C7
 (D7)

2. F6 BbMA7 F Fmi7 Bb7 Fmi7/C C#o Bb7/D
 (Fmi Fmi(MA7) Fmi7 Dmi7(b5))

G7(b9) G7 CMA7 C6 Dmi7(b5) G7
 (C+ C) (Db7 Db9(#11)) (C6 Ami7)

Abmi7 Db9(#11) Gmi7 C7 F6 Dmi7 Gmi7 C7
 (Dmi7/A Abo)

FMA7 F7 BbMA7 Bbmi7 Ami7 Abo Gmi7 C7
 (F A7 A+7) (BbMA7 Bb6) 2 (F/C G7/C) (Gmi7/C C7(b9))

F6 (Dmi7 Gmi7 C7)

My Heart Belongs To Daddy (C. Porter)

GMI⁷ GMI⁷ CMI⁶

D7 D7 1. GMI⁷

2. GMI⁷ GMI⁷ GMI⁷

D7 D7

GMI⁷ GMA⁷ GMA⁷ G⁷/D

CMA⁷ CMI⁷ F⁷ Bmi⁷ Bb⁷ Ami⁷(ps) D⁷

GMI⁷

My One And Only Love (Wood-Mellin)

CMA⁷ / B AMI⁷ / G F#MI^{7(b5)} F^o CMA⁷/E FMA⁷ EMI⁷ A⁷
 (BMI^{7(b5)} EMI⁷ A⁷)
 DMI⁷ / C BMI^{7(b5)} Bb7(b5) AMI⁷ D⁷ 1. DMI⁷ G⁷ / F EMI⁷ Eb⁷ DMI⁷ Db^{7(b5)}
 2. DMI⁷ G⁷ C⁶ F#MI^{7(b5)} B⁷ EMI⁷ C#MI^{7(b5)} F#MI⁷ B⁷
 EMI⁷ C#MI^{7(b5)} F#MI⁷ B⁷ EMI EMI(MA⁷)/D# EMI/D EMI⁶/C#
 DMI⁷ A⁷ DMI⁷ G⁷ CMA⁷ / B AMI⁷ / G F#MI^{7(b5)} F^o
 AMI⁷/E FMA⁷ EMI⁷ A⁷ DMI⁷ / C BMI^{7(b5)} Bb^{7(b5)} AMI⁷ D⁷
 DMI⁷ G^{7(b9)} C⁶

My Little Boat (Schmertz)

GMA⁷ C#MI⁷ F#7
 FMA⁷ Bmi⁷ E⁷
 EbMA⁷ Ami⁷ D⁷
 GMA⁷ E7(b9) Ami⁷ D7(b9)

My Little Suede Shoes (Parker)

FMI⁷ Bb7 GMI⁷ C⁷ FMI⁷ Bb7
 EbMA⁷ C⁷ FMI⁷ Bb7 GMI⁷ C7(b9) FMI⁷ Bb7
 1. EbMA⁷ C⁷ 2. EbMA⁷ Eb7 AbMA⁷ GMI⁷ C7(b9)
 FMI⁷ Bb7 EbMA⁷ Eb7 AbMA⁷ GMI⁷ C7(b9)

Fmi⁷ B^b7 E^b6/G C⁷ Fmi⁷ B^b7 E^bMA⁷ C⁷
 Fmi⁷ B^b7 E^bMA⁷ C⁷ Fmi⁷ A^bmi⁷ Gmi⁷ C⁷(#9)
 Fmi⁷ B^b7 E^bMA⁷

My Melancholy Baby (E. Burnett)

B^bMA⁷ E^b7 A^b7 G⁷ Cmi⁷
 G⁺7 Cmi⁷ G⁷ Cmi⁷ | Cmi⁷ Cmi⁷/B^b
 Ami⁷(b5) D⁷ Gmi⁷ C⁷ Cmi⁷ F⁷
 2. E^bMA⁷ E^o Dmi⁷(b5)/F G⁷
 C⁷ F⁷ B^b6 (G⁷ C⁷ F⁷)

My Ship (K. Weill)

F⁶ D⁹ Gmi⁹ C⁹ F⁶ D⁹ D⁹/C Bmi^{7(b5)} B^{b7}

F^{6/A} D⁷ Gmi⁷ Gmi⁷/F Emi⁷ A⁷ |^{1.} Dmi⁷ G⁷ Gmi⁷ C⁷

|^{2.} Dmi⁷ G⁷ Gmi⁷ C⁷ F⁶ Gmi⁷/C Cmi⁷ Gmi⁷/C Cmi⁷

Gmi⁷/C C¹¹ F F+ B^bMA⁷E⁷ Ami Ami+ Ami Ami+

Dmi⁷/A G¹³ Gmi⁷ C⁷ F⁶ D⁹ Gmi⁹ C⁹

F⁶ D⁹ D⁹/C Bmi^{7(b5)} B^{b7} F^{6/A} D⁷ Gmi⁷ Gmi⁷/F Emi⁷ A⁷

Dmi⁷ G⁷ Gmi⁷/C C^{7(b9)} FMA⁷/C F^{9(#11)} F⁷ Cmi⁷ B^{9(#11)} B^{b9(#11)} E^{b13} E^{b9}/D^b

Ami⁷/C Dmi⁷ D^{7(#9)} Gmi⁷ C^{7(b9)} F^{6/9} D^{b7} F⁶ (Gmi⁷ C⁷)

FINE

My Romance (R. Rodgers)

B^bMA^7 B^bMA^7/A GMI^7 GMI^7/F CMI^7 F^7_{sus} B^bMA^7 $D^7(\#9)$

$(B^bMA^7 CMI^7)$ $(DMI^7 D^b)$
 $(B^bMA^7 E^bMA^9)$ $(DMI^7 GMI^7)$

GMI $GMI(MA^7)$ GMI^7 $E^b7(\#11)$ CMI^7 F^7 | 1. B^bMA^7 B^b7

$(GMI^7 D^7)$ $(GMI^7 B^b/G^7)$

E^bMA^7 A^b9 B^bMA^7 B^b7 E^bMA^7 A^b9 B^bMA^7

$E MI^7(b5) A^7(b9)$ DMI^7 A^b9 GMI^9 C^9 F^7_{sus} $F^{13}(b9)$

$(EMI^{11} E^b7(b5))$ $(DMI^7 GMI^7(b5))$ C^{13}

2. B^bMA^7 B^b7 E^bMA^7 /D CMI^7 CMI^7/B^b $AMI^7(b5)$ $D^7(b9)$

$(BMI^7 E^7)$ $(E^bMA^7 G^7/D)$ $(AMI^{11} A^b7(\#11))$

GMI^7 $G^b13(\#11)$ F^{13}_{sus} F^{13}_{sus} F^7_{sus} B^b6

$(B^bMA^7/F GMI^7)$ $(CMI^7 F^9)$ $(B^b6 GMI^7)(CMI^7 F^{13})$

My Silent Love (E. Heyman D. Suesse)

E^b6 **B^b+7** **G_{M1}7(b5)** **C7(b9)**
 (E^b6 D7) (D^b7 C7(b9))

F_{M1}7 **B^b7** | 1. **G7** **C7** **F7** **B^b7**

2. **E^b6** **B^b_{M1}7** **E^b7** | **A^bMA7** **D^b7**
 (A7)

E^bMA7 **C_{M1}7** **B^b_{M1}7** **E^b7** **A^bMA7** **G_{M1}7(b5)** **C+7**

F7 **B^b7** **E^b6** **B^b+7**

G_{M1}7(b5) **C7(b9)** **F_{M1}7** **B^b7**
 (E^b6 D7) (D^b7 C7(b9))

E^b6 (C7(#9)) **F_{M1}7** **B^b7**

My Old Flame (A. Johnston)

GMA⁷ CMI⁷ F⁷ Bmi^{7(b5)} E7(b9) Ami⁷ Ami^{7(b5)} D7(#9)

G⁶ C⁷ F⁷ B^{b6} E^{b7} D⁷ E^{b7} 1. Ami⁷ D7(b9) 2. CMI⁷ F⁷

B^bMA⁷ CMI⁷ F⁷ A^{b7} G^{7(b9)} C⁷

F⁷ D⁷ EMI⁷ A⁷ Ami⁷ D⁷

GMA⁷ CMI⁷ F⁷ Bmi^{7(b5)} E7(b9) Ami⁷ Ami^{7(b5)} D7(#9)

G⁶ C⁷ F⁷ B^{b6} E^{b7} Ami⁷ D7(#9) G⁶ (Ami⁷ D⁷)

Nardis (M. Davis)

EMI FMA⁷ B⁷ CMA⁷

AMI⁷ FMA⁷ EMA⁷ |^{1.} EMI |^{2.} EMI

AMI⁷ FMA⁷ AMI⁷ FMA⁷

DMI⁷ G⁷ CMA⁷ FMA⁷

EMI⁷ FMA⁷ B⁷ CMA⁷

AMI⁷ FMA⁷ EMA⁷ EMI

Nature Boy (E. Abbezz)

AMI⁷ Bmi^{7(b5)} E7(b9) AMI⁷ Bmi^{7(b5)} E7(b9)

AMI AMI^(MA7) AMI⁷ AMI⁶ DMI⁶ AMI⁷ Bmi^{7(b5)} E7

(E7 F7(b5))

E7(b9) Ami7 1. B7(b9)

(F#mi7(b9) [#])
2nd time

E7(b9) 2. B7(b9) E+7 Ami7 (Bø E7)

The Nearness Of You (H. Carmichael)

FMA7 Cmi7 F7 BbMA7 Bbo Bbmi7

(Dmi7 C#0) (B7)

Ami7 Ab7 1. Gmi7 C7 Ami7 Ab7 Gmi7 C7

2. Gmi7 C7(b9) F6 Eb9 F6 Dmi7 Gmi7 C7

FMA7 Cmi7 Cmi7 B7(#11) BbMA7 Ami7(b5) D7(b9) Dmi7 G7

(F7)

Gmi7 C7 FMA7 Cmi7 F7 BbMA7 Bbo Bbmi7

(Dmi7 C#0)

Ami7 Ab7 Gmi7 C7 Ami7(b5) D7(b9)

Gmi7 C7 F6 (Dmi7 Gmi7 C7)

Nica's Dream (H. Silver)

Staff 1: $B^b_{MI}(MA7)$ $A^b_{MI}(MA7)$
Staff 2: $B^b_{MI}(MA7)$ $A^b_{MI}7$ D^b9 $A^b_{MI}7$
Staff 3: D^b7 G^b6 D^b9 $C7(\#9)$ $F7$ $F7(\#9)$
Staff 4: $B^b_{MI}(MA7)$ 1. $B^b_{MI}(MA7)$ $E^b_{MI}7/A^b$ A^b7
Staff 5: $D^b_{MA}7$ $B^b7(b9)$ E^b7 $E^b_{MI}7$ A^b7 $D^b_{MA}7$
Staff 6: $E_{MI}7$ $A7$ $E^b_{MI}7/A^b$ A^b7 $D^b_{MA}7$ $B^b7(b9)$
Staff 7: E^b7 $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $F7(\#9)$
Staff 8: $B^b_{MI}(MA7)$ $A^b_{MI}(MA7)$
Staff 9: $B^b_{MI}(MA7)$ $A^b_{MI}7$ D^b9

$A^{\flat}M_i^7$ $D^{\flat}7$ $G^{\flat}6$ $D^{\flat}9$ $C^7(\#9)$
 $F^7(\#9)$ $B^{\flat}M_i(MA^7)$

Nice Work If You Can Get It (G. Gershwin)

A^+7 D^9 G^+7 C^9 F^{13} $B^{\flat}9$ G^{13} $G^{\#0}$
 (G^{13} $G^{13}(\flat9)$)

$A^{\flat}M_i^7$ $A^{\flat}7$ $G^{\flat}M_i^7$ D^7 $G^{\flat}M_i^7$ C^7_{sus} 1.2. F^6
 (F/C) ($G^{\flat}M_i^7$ $A^{\flat}M_i^7$) ($B^{\flat}6$ B^{\flat}/C)
 $D^{\flat}M_i^7$ $B^{\flat}9$ $D^{\flat}M_i^7$ G^{13}
 ($F^{\flat}M_i^7$ $B^{\flat}7$)

$C^{\flat}M_i$ $D^{\flat}M_i^{11}$ G^+7 $G^{\flat}M_i^7$ C^+7
 ($C^{\flat}M_i$ A^{\flat}) ($G^{\flat}M_i^7/C$ C^{13}) ($A^{\flat}M_i^7$ $D^{\flat}7$)
 A^+7 D^9 G^+7 C^9 F^{13} $B^{\flat}9$ G^{13} $G^{\#0}$
 (G^{13} $G^{13}(\flat9)$)

$A^{\flat}M_i^7$ $A^{\flat}7$ $G^{\flat}M_i^7$ D^7 $G^{\flat}M_i^7$ C^7_{sus} F^6
 (F/C) ($G^{\flat}M_i^7$ $A^{\flat}M_i^7$) ($B^{\flat}6$ B^{\flat}/C) D.S. al CODA
 $E^{\flat}7$ D^7 $G^{\flat}M_i^7$ C^7_{sus} F^6
 CODA

A Nightingale Sang in Berkeley Square

(E. Maschwitz - M. Sherwin)

E^bMA^7 CMI^7 GMI^7 EMI^7A^7 A^bMA^7 G^7 CMI^7 A^bMI^6
 ($CMI^7 B^7$) ($B^bMI^7 E^b7 A^7$)

GMI^7/B^b FMI^7/B^b E^bMA^7/B^b $A^bMI^7 D^b7$ GMI^7 CMI^7 FMI^7 B^b7
 ($C^7(\#9)$)

1. E^b6 CMI^7 FMI^7 B^b7 | 2. E^b6 CMI^7 $/B^b$ $AMI^7(b5)$ D^7

GMA^7 EMI^7 AMI^7 D^7 BMI^7 B^b0 AMI^7 D^7

GMA^7 EMI^7 AMI^7 D^7 GMI^7 C^7 FMI^7 B^b7

E^bMA^7 CMI^7 GMI^7 EMI^7A^7 A^bMA^7 G^7 CMI^7 A^bMI^6
 ($CMI^7 B^7$) ($B^bMI^7 E^b7 A^7$)

GMI^7/B^b FMI^7/B^b E^bMA^7/B^b $A^bMI^7 D^b7$ GMI^7 CMI^7 FMI^7 B^b7
 ($C^7(\#9)$)

E^b6 (CMI^7 FMI^7 B^b7)

The musical score is written for guitar and includes the following elements:

- Staff 1:** Treble clef, 4/4 time signature. Chords: E^bMA^7 , CMI^7 , GMI^7 , EMI^7A^7 , A^bMA^7 , G^7 , CMI^7 , A^bMI^6 . Includes first and second endings for the A^bMA^7 and G^7 chords.
- Staff 2:** Treble clef. Chords: GMI^7/B^b , FMI^7/B^b , E^bMA^7/B^b , $A^bMI^7 D^b7$, GMI^7 , CMI^7 , FMI^7 , B^b7 . Includes a first ending for the B^b7 chord.
- Staff 3:** Bass clef. Chords: E^b6 , CMI^7 , FMI^7 , B^b7 . Includes a first ending for the B^b7 chord.
- Staff 4:** Bass clef. Chords: E^b6 , CMI^7 , $/B^b$, $AMI^7(b5)$, D^7 .
- Staff 5:** Treble clef. Chords: GMA^7 , EMI^7 , AMI^7 , D^7 , BMI^7 , B^b0 , AMI^7 , D^7 .
- Staff 6:** Treble clef. Chords: GMA^7 , EMI^7 , AMI^7 , D^7 , GMI^7 , C^7 , FMI^7 , B^b7 .
- Staff 7:** Treble clef. Chords: E^bMA^7 , CMI^7 , GMI^7 , EMI^7A^7 , A^bMA^7 , G^7 , CMI^7 , A^bMI^6 . Includes first and second endings for the A^bMA^7 and G^7 chords.
- Staff 8:** Treble clef. Chords: GMI^7/B^b , FMI^7/B^b , E^bMA^7/B^b , $A^bMI^7 D^b7$, GMI^7 , CMI^7 , FMI^7 , B^b7 . Includes a first ending for the B^b7 chord.
- Staff 9:** Bass clef. Chords: E^b6 , (CMI^7 FMI^7 B^b7).

Nancy (Van Heusen)

The musical score for "Nancy" consists of ten staves of music. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various chord annotations such as Fmi7, Bb7, EbMA7, Ab7, Gmi7, Gbmi7, Fmi7, Fmi7/Eb, Dmi7(b5), G7, Cmi7, F7, Bb7, C7, Cmi7, F7, Fmi7, Bb7, Eb6, Dmi7(b5), G7, Cmi7, Dmi7, G7, Cmi7, F7, Bb7, Bb7/Ab, Gmi7, Cmi7, Dmi7(b5), G7, Cmi7, F7, Fmi7, Bb7, C7, Fmi7, Bb7, EbMA7, Ab7, Gmi7, Gbmi7, Fmi7, Fmi7/Eb, Dmi7(b5), G7, Cmi7, F7, Fmi7, Bb7, Eb6, C7, and F7. Some chords are enclosed in parentheses, and there are first and second endings marked with '1.' and '2.'. The score ends with a double bar line.

Namely You (G. De Paul)

B^bMA^7 E^b7 Dmi^7 Gmi^7 Cmi^7 $F7$ B^bMA^7 $D7(\#9)$

Gmi $Gmi(MA^7)$ Gmi^7 $C7$ |^{1.} Cmi^7 $F7$ B^bMA^7 B^b7

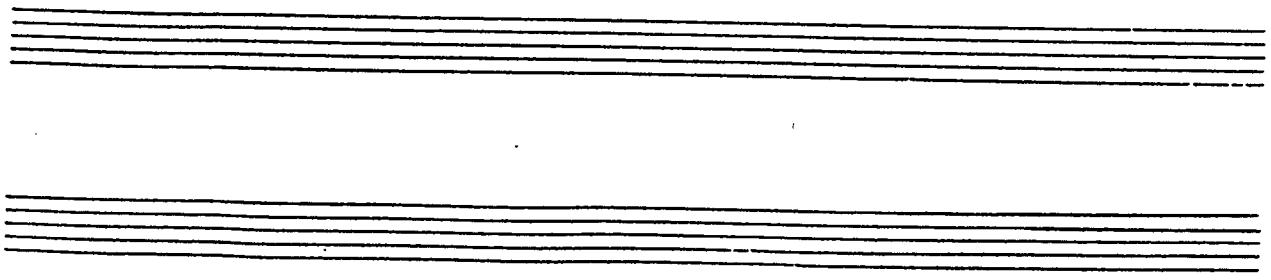
E^bMA^7 E^bMA^7/D Cmi^7 $F7$ $Ami^7(b5)$ $D7(\#9)$ Gmi^7

Gmi^7 $C7(b9)$ FMA^7 $D7$ | Gmi^7 $C7$ Cmi^7 $F7$

|^{2.} Cmi^7 $F7$ Fmi^7 B^b7 E^bMA^7 E^bMA^7/D Cmi^7 $F7$

$Ami^7(b5)$ $D7(b9)$ Gmi^7 A^b7 B^bMA^7 E^b7 Dmi^7 $D7(b9)$ Gmi^7

Cmi^7 $F7$ B^b6 (Cmi^7/F)



Night And Day (C. Porter)

A^bMA^7 G^7 CMA^7 C^6
 A^bMA^7 G^7 CMA^7 C^6 Ami^7
 $F\#mi^7(b5)$ Fmi^7 Emi^7 $E^b\circ$
 Dmi^7 G^7 $G+^7$ CMA^7 | 1. C^6 | 2. C^6
 E^bMA^7 E^b6 CMA^7 C^6
 E^bMA^7 E^b6 CMA^7 CMA^7/B Ami^7 Ami^7/G
 $F\#mi^7(b5)$ Fmi^7 Emi^7 $E^b\circ$
 Dmi^7 Dmi^7/G D^bMA^7 C^6

A NIGHT IN TUNISIA (D. Gillespie)

Handwritten musical score for "A Night in Tunisia" by D. Gillespie. The score is written in 4/4 time and consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: Eb7, Dmi6, Eb7, Dmi6, Eb7, Dmi6
- Staff 2: Eb7, Dmi6, Eb7, Dmi6
- Staff 3: Eb7, Dmi6, Emi7(b5), A7(b5), 1. Dmi6, 2. Dmi6
- Staff 4: Ami7(b5), D7(b9), Gmi7
- Staff 5: Gmi7(b5), C7(b9), Fmi7, Emi7(b5), A7(b5)
- Staff 6: Eb7, Dmi6, Eb7, Dmi6
- Staff 7: Eb7, Dmi6, Emi7(b5), A7(b5), Dmi7
- Staff 8: Emi7, Eb9(#11)
- Staff 9: Dmi7, G9(#11)

C9(#11) Gmi7/C Gb7(#9)

SOLO BREAK

The Night Has A Thousand Eyes

(J. Brainin - B. Bernier)

GMA7 Ami7 D7 GMA7

GMA7 Ami7 D7 Dmi7 G7

CMA7 F7 Bmi7 E7 Ami7 D7 GMA7

1. Ami7 D7 2. GMA7 Cmi7 F7 BbMA7

BbMA7 Bbmi7 Eb7 AbMA7

Ami7 D7 GMA7 E7

(C#mi7(b9)) (Cmi7) (Bmi7) (Bb9)

Ami7 D7 GMA7 (Ami7 D7)

Night Train (J. Forrest)

Chords: C6, C7, C9, F9, G+7, C7, C7(#9), C13, Bb9, Fmi7, Bb7, G+7, F7, C6, C9, Fmi7, C7, F7, F9, C7, C7, F7, C13

CODA

C⁹ G⁷(#9) C¹³ G⁺⁷ C¹³

Nine Twenty (9:20) Special

(E.R. Warren - B. Harding)

D⁷ F_{Mi}⁶ D⁷ F_{Mi}⁶

C⁶ A⁷ 1. D⁷ D⁷ A^{b7} G⁷

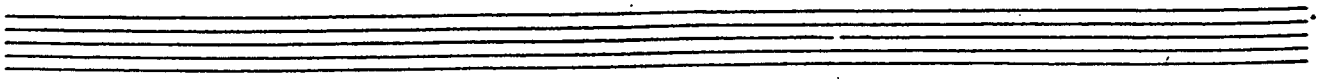
2. D⁷ G⁷ G_{Mi}⁷ C⁷ F_{Mi}⁶

G_{Mi}⁷ C⁷ F⁶ A_{Mi}⁷ D⁷ G_{Mi}⁶

A_{Mi}⁷ D⁷ G_{Mi}⁷ C⁷ D⁷ F_{Mi}⁶

D⁷ F_{Mi}⁶ C⁶ A⁷

D⁷ G⁷ C⁶



FMA⁷ B^bMA⁷ EMI^{7(b5)} A⁷ DMI A^{7/C#} C^o

E^b9(11)

G/B B^bo DMI/A A⁺7 DMI

(DMI/A B^b7 A⁷)

Nuages (R. Reinhardt)

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^bMA⁷ FMI⁷ GMI⁷

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^bMA⁷ A^bMA⁷ G⁷ DMI^{7(b5)}

G⁷ CMI⁷ G⁺7 CMI⁷ F⁷ E⁷ F⁷

B^b7 FMI⁷ B^b7 G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^bMA⁷

E^bMA⁷ BMI⁷ E⁷ B^bMI^{7(b5)} E^b7(b9) A^bMA⁷

A^bMI⁷ D^b7 E^bMA⁷ FMI⁷ GMI⁷

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^b6

Oh, Lady Be Good (G. Gershwin)

GMA⁷ C⁷ GMA⁷ GMA⁷ G^{#0} AMI⁷
 (G C⁹) (Bmi⁷ B^{b7})
 D⁷ D13(b9) | 1. G⁶ EMI⁷ AMI⁷ D⁷ | 2. G⁶ G⁷
 (Ab⁷(#9)) (Dmi⁷ D^{b7})
 CMA⁷ C^{#0} G^{6/D} G⁶ EMI EMI(MA⁷)
 EMI⁷ A⁷ AMI⁷ D⁷ GMA⁷ C⁷
 GMA⁷ GMA G^{#0} AMI⁷ D⁷ D13(b9) G⁶ (EMI⁷ AMI⁷ D⁷)
 (G C⁹) (Bmi⁷ B^{b9}(#11)) (Ab⁷(#9))

Old Folks (W. Robison)

DMI⁷(b5) G⁷ CMI⁷ B⁷ B^{b7} A⁷ AbMA⁷ D^{b7} G⁷ C⁷
 (F⁷) (Eb⁷)
 FMI⁷ B^{b7} / Ab GMI⁷(b5) C⁷ | 1. CMI⁷ F⁷ FMI⁷ B^{b7}
 (B^bmi⁷ Eb⁷ Abmi⁷ D^{b7})
 2. F⁷ B^{b7} Eb⁶ | EbMA⁷ B^{b7} B^bmi⁷ Eb⁷
 (Eb⁷)

A^bMA^7 D^b7 E^bMA^7 G^7 CMI^7
 F^7 FMI^7 B^b7 $DMI^7(b5)$ G^7 CMI^7 B^7 B^bMI^7 A^7
 (CMI^7 F^7) (B^bMI^7 E^b7 A^bMI^7 D^b7) (F^7) (E^b7)
 A^bMA^7 D^b7 G^7 C^7 FMI^7 B^b7 A^b $GMI^7(b5)$ C^7
 F^7 B^b7 E^b6

Oleo (S. Rollins)

B^b6 GMI^7 CMI^7 F^7 B^b6 G^7 CMI^7 F^7
 B^b6 B^b7 E^bMA^7 E^bMI^6 DMI^7 GMI^7 1. CMI^7 F^7
 2. CMI^7 F^7 B^b6 D^7 G^7 C^7
 F^7 B^b6 GMI^7 CMI^7 F^7 B^b6 G^7 CMI^7 F^7
 B^b6 B^b7 E^bMA^7 E^bMI^6 DMI^7 GMI^7 CMI^7 F^7 B^b6

Old Devil Moon (B. Lane)

Handwritten musical score for guitar in 4/4 time, featuring chords and melodic lines across ten staves.

Staff 1: Chords: F6, Cmi7, F6, Cmi7, FMA7

Staff 2: Chords: Cmi7, FMA7, Dmi7, Cmi7, F7, BbMA7

Staff 3: Chords: Bbmi7, Eb7, Abmi7, Db7, Gb6, C7, F6

Staff 4: Chords: F6, Cmi7, F6, Cmi7, DMA7

Staff 5: Chords: Dmi7, G7, Gmi7, C7sus, F6

Staff 6: Chords: Cmi7, F6, Cmi7, FMA7, Cmi7

Staff 7: Chords: FMA7, Dmi7, Cmi7, F7, BbMA7, Bbmi7

Staff 8: Chords: Eb7, Abmi7, Db7, Gb6, C7, F6, F6, Cmi7

Staff 9: Chords: F6, F6, Cmi7, F6, Bbmi7, (Eb7)

Ami⁷ D⁷ Gmi⁷ C⁷ F⁶

On A Clear Day (B. Lane)

B^bMA⁷ Eb⁷(#11)

B^bMA⁷ Dmi⁷ G⁷ Cmi⁷

Cmi⁷ Ab⁷(#11) Dmi⁷ D⁹

Cmi⁷ B^o Cmi⁷ F⁷ Fmi⁷ B^{b7} Fmi⁷

B^{b7} Eb^{MA}⁷ C⁹ F⁹

F⁷ B^bMA⁷ Dmi¹¹(b5)/Ab G⁷

Cmi⁷ Dmi⁷ Eb⁶ Dmi⁷ Cmi⁷ Dmi⁷ Eb⁶ Dmi⁷

Cmi⁷ F⁷ B^{b6} (G⁷(#9) Cmi⁷ F⁷)

On A Slow Boat To China (Floesser)

$B^b MA^7$ $D MI^7$ G^7 $C MI^7$ A^7 $B^b MA^7$
 $(B^b MA^7)$ (B^o) $(C^{\#o})$ (B^b/D)

D^7 $E^b MA^7$ $D MI^7(b5)$ G^7 | 1. $C MI^7$ A^7 $B^b Ab^9$
 $(C^{\#o})$ $(D MI^7 Ab^7)$

G^7 C^7 $G MI^7$ C^7 $C MI^7$ G^b9 F^7 | 2. $C MI^7$

A^b7 $B^b MA^7$ A^b7 G^7 C^7 $C MI^7$ F^7 B^b6
 $(D MI^7(b5))$ $(C MI^7)$ $(F13(b9))$

Once I Loved (A.C. Jobim)

$G MI^7$ C^+9 $F MA^7$ $F^{\#o}$

$G MI^7$ $G^{\#o}$ $A MI^7$ $F MI^7$
 $(F MA^7)$ $(F MA^7)$

B^b+9 $E^b MA^7$ $E MI^7(b5)$ A^7

1. $D MA^7$ D^7 | 2. $D MA^7$ G^7 $C MA^7$

F7 B^bMA⁷ B^o B^bMi⁶
 D⁷/A A^b7(b⁹) G⁷ Gmi⁷ A⁺7 Dmi (D⁷)

Once in A While (M. Edwards)

E^b6 A^b7 E^bMA⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 Fmi⁷ C⁷(#9) Fmi⁷ B^b7 1. Gmi⁷ C⁷(b9) Fmi⁷ B^b7
 (E^o)
 2. E^b6 A^bMi⁷ E^b6 D⁷(#9) GMA⁷ EMI⁷ AMi⁷ D⁷
 Bmi⁷ EMI⁷ AMi⁷ D⁷ GMA⁷ EMI⁷ AMi⁷ D⁷
 (E⁷)
 Gmi⁷ C⁷(b9) Fmi⁷ B^b7 E^bMA⁷ A^b7 E^bMA⁷
 Gmi⁷ C⁷ Gmi⁷ C⁷ Fmi⁷ C⁷(#9) Fmi⁷ B^b7(b9)

E^b6 (Fmi⁷ B^b7)

(J. McHugh)

On The Sunny Side Of The Street

C⁶ B^{Mi}7 E⁷ (E⁷) F⁶ G¹³ G^{#0} (B^{Mi}7(b9) E⁷(b9)) (B^b9(#11))
 A^{Mi}7 D¹³ D^{Mi}7 G⁷ | 1. C⁶ C^{#0} D^{Mi}7 G⁷ | 2. C⁶
 (C⁶) (D¹³ D^{#0}) (C⁶)
 C⁷ G^{Mi}7 C⁷ F^MA⁷ C⁹ F⁶ F⁷ E⁷ E^b7 D⁷ A^{Mi}7
 D⁷ G⁷ D^{Mi}7 G⁷ C⁶ B^{Mi}7 E⁷ (E⁷)
 F⁶ D^{Mi}9 G⁷ G^{#0} (B^{Mi}7(b9) E⁷(b9)) A^{Mi}7 D¹³ D^{Mi}7 G⁷ C⁶ (D^{Mi}7 G⁷)
 (B^b7(#11)) (C⁶) (D¹³ D^{#0})

One For My Baby (H. Arlen)

E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) E^bMA⁷ D^b(7)
 (E^bMA⁷ B^bMi⁷) (E^bMA⁷ F^{Mi}7) (E^bMA⁷ B^bMi⁷) (E^bMA⁷ B^bMi⁷)
 E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) E^bMA⁷ D^b(7) B^bMi⁷ E^b7
 (E^bMA⁷ B^bMi⁷) (E^bMA⁷ F^{Mi}7) (E^bMA⁷ B^bMi⁷) (E^b9 A⁷)
 A^bMA⁷ A^bMA⁷ D^b9 E^bMA⁷ F^{Mi}7 G^{Mi}7 C⁷
 (G^{Mi}7 F^{Mi}7 E^b6)

FMI⁹ FMI⁷ GMI⁷ A^{b6} B^{b7}_{sus} E^{b6} AMI^{7(b5)} D⁷

(G⁺ C⁷(#11)) (FMI⁷ B^{b7}_{sus}) (E^{b6} CMI⁷) (AMI^{7(b5)} Ab⁷)

GMA⁷ F(?) GMA⁷ F(?) GMA⁷ F(?) GMA⁷ F(?)

(GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (GMA⁷ DMI⁷)

GMA⁷ F(?) GMA⁷ F(?) GMA⁷ F(?) DMI⁷ G⁷

(GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (G⁹ Db⁷)

CMA⁷ CMA⁷ F⁷ GMA⁷ AMI⁷ BMI⁷ E⁷(#9)

(BMI⁷ AMI⁷ G⁶)

AMI⁷ AMI⁷ BMI⁷ C⁶ D⁷ G⁶ DMI⁷ G⁷ C⁷

(B⁺ E⁷(#11)) (AMI⁷ D⁷_{sus}) (G⁶ E^{b7}) (DMI⁷ Db⁷) (C⁷ GMI⁷)

C⁷ B⁷ E⁷ A⁷ D⁷_{sus} G⁶ Db⁹(#11) C⁷

(C⁷ GMI⁷) (BMI⁷ EMI⁷ E^{b7}) (DMI¹¹ Db⁹(#11)) (C⁷ GMI⁷)

C⁷ A⁷ E^{b7}(#11) D⁺⁷

(BMI⁷ B^{b0}) (D⁺⁷(b9)/A Ab⁹)

CODA AMI⁷ BMI⁷ C⁶ D⁷ B⁷ E⁷ A⁷ D¹³ G⁶

(AMI⁷ D⁷_{sus}) (F⁹(#11) E⁷) (AMI⁹ D¹³)

One Note Samba (A.C. Jobim)

Handwritten musical score for "One Note Samba" by A.C. Jobim. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of ten staves of music, each with a corresponding chord progression written above it.

Staff 1: Chords: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)

Staff 2: Chords: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)

Staff 3: Chords: Fmi⁷, Bb⁷, Eb^bMA⁷, Ab⁷

Staff 4: Chords: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5), Bb⁶

Staff 5: Chords: Eb^bmi⁷, Ab⁷, Db^bMA⁷

Staff 6: Chords: Db^bmi⁷, Gb⁷, BMA⁷, Cmi⁷(b5), B⁷(b5)

Staff 7: Chords: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)

Staff 8: Chords: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)

Staff 9: Chords: Fmi⁷, Bb⁷, Eb^bMA⁷, Ab⁷

Db6 C7 BMA7 Bb6

Ornithology (C. Parker)

GMA7 GMi7 C7

FMA7 Fmi7 Bb7

Eb7 AMi7(b5) D7(#9) 1. GMi7 D7(#9)

Bmi7 E7(#9) AMi7 D7(#9)

2. GMA7 CMi7 F7 Bmi7 E7(#9) AMi7 D7(#9)

GMA7 SOLO BREAK

On The Street Where You Live (J. Loewe)

B^b6 $Gm7$ $Cm7$ $F7$ B^b6 $Gm7$ $Cm7$ $F7sus$
 B^bMA7 $Cm6$ D^b9 $Dm7$ D^b9 $Cm7$ $F7$ $G7$ $Cm9$
 $(B^b6 EbMA7)$ $(Dm7 Cm7 F7)$ $(B^b Eb)$ $(B^b/D Cm7 F7)$
 $(B^bMA7 Eb9(\#11))$ $(Cm9 Cm9/B^b)$
 $A^b9(\#11)$ B^b6 $C7$ $Cm7$ 1. $F7$ / Eb
 $(Am7(b5) D7)$ $(Gm7)$
 $Dm7$ $G7$ $Cm7$ $F7sus$ 2. $F7$ B^b6 A^b9 B^b6
 $Am7$ $D7$ E^b6 E^bMA7 A^b7
 $(E^b6 B^b13(b9))$ $(A^b13 E^bM13)$
 A^b7 B^b6 $Em7(b5)$ $A7$
 $(E7(\#11))$ $(A13(p9))$
 $Em7$ $A7$ $DMA7$ $Em7$ $A+7$ $Dm7$ $G9$
 $(Em7 B^b9(\#11))$ $(A7sus A13/G)$ $(F^bM7 B7(b5))$
 $Cm6$ $F7sus$ B^b6 $Gm7$ $Cm7$ $F7$ B^b6 $Gm7$ $Cm7$ $F7sus$
 B^bMA7 $Cm6$ D^b9 $Dm7$ D^b9 $Cm7$ $F7$ $G7$ $Cm9$
 $(B^b6 EbMA7)$ $(Dm7 Cm7 F7)$ $(B^b Eb)$ $(B^b/D Cm7 F7)$
 $(B^bMA7 Eb9(\#11))$ $(Cm9 Cm9/B^b)$

$A^{\flat}9(\#11)$ $B^{\flat}6$ $C7$ $Cm7$
 $(Am7(b5) D7)$ $(Gm7)$
 $F7$ $B^{\flat}6$ $(G7(\#9) Cm7 F7)$

On The Trail (F. Grofe)

$F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$
 $(Gm7 C7)$ $(Gm7 C7)$
 $FMA7$ $Gm7 C7$ $FMA7$ $Gm7 C7$
 $FMA7$ $B^{\flat}7$ $Am7$ $D7(\#9)$ $Gm7$ $C7$
 $(Gm7)$
 $A^{\flat}m7$ $A^{\flat}m7$
 $Gm7$ $C7$ $F6$ $(D7(b9) Gm7 C7)$

Our Delight (I. Dameron)

B7(#11) **Bb7(#11)** **A7** **AbMA7** **Cmi7** **F7**
Bb7 **Bbmi7/Db** **D°** **Ab6/Eb** **D°** | 1. **Db Eb7 Ab6 F7** | 2. **Eb7sus AbMA7**
 (to sec. **Ab6/Eb** **F7(#9)**) (**Bbmi7** **Eb7** **AbMA7**)
Ebmi7 **Ab7** **DbMA7**
 (**Ami7** **D7**)
Dbmi7 **Gb7** **Cmi7** **F7** **Bmi7** **E7** **Bbmi7** **Eb7** **B7** **Bb7(#11)**
A7 **AbMA7** **Cmi7** **F7** **Bb7** **Bbmi7/Db** **D°**
Ab6/Eb **F7(#9)** **Bbmi7** **Eb7** **Ab6** **F7(#9)** **Bbmi7** **Eb7** **AbMA7**
 CODA **D.S. al f**

Peace (H. Silver)

Ami7(b5) **D7(b9)** **Gmi7** **C7** **BMA7** **CbF7(b9)** **BbMA7** **Bmi7** **E7**
AMA7 **F#mi7** **Ebmi7(b5)** **Ab7(b9)** **DbMA7** **C7(#9)** **B7(b5)** **BbMA7**

Over The Rainbow (H. Arlen)

$E^b_{MA}7$ $A_{MI}7(b5) D7(b9)$ $G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7(b5)$ $A^b_{MA}7$ $A_{MI}7(b5) D7(b9)$

$G_{MI}7$ $C7(\#9)$ $F_{MI}7$ $A^b_{MI}7$ D^b7 $E^b_{MA}7$ $G_{MI}7$ $C7$

1. $F7$ B^b7 $E^b_{MA}7$ $F_{MI}7/B^b$ | 2. $F7$ B^b7 $E^b_{MA}7$

$E^b_{MA}7$ $F_{MI}7/B^b$ $G_{MI}7$ $C7$

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

$G_{MI}7$ G^b0 $F_{MI}7$ B^b7 $A_{MI}7(b5)$ $D7(b9)$

$G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7(b5)$ $A^b_{MA}7$ $A_{MI}7(b5) D7(b9)$ $G_{MI}7$ $C7(\#9)$

$F_{MI}7$ $A^b_{MI}7$ D^b7 $E^b_{MA}7$ $C7$ $F7$ B^b7

$E^b_{MA}7$ $(F_{MI}7/B^b)$

Out Back Of The Barn (G. Mulligan)

C7 F7 Eb7 D7 G7.
 C7 F#0 G7 C7 F7 Eb7
 D7 G7 C7
 (Dmi7 G7)
 C7 F7 Ab7
 C7 Emi7(b5) A7 D7 G7
 C7 Bb7 A7 D7 G7 C7 (G7)

Out Of Nowhere (J. Green)

GMA7 Bbmi7 Eb7 Bbmi7 Eb7 GMA7
 GMA7 Bmi7 E7 Bmi7 E7 1. Ami7 Bmi7(b5) E7(#9)

Ami⁷ Eb⁷ Ami⁷

D⁷ | 2. Ami⁷ Bmi⁷(b5) E⁷ Ami⁷ F⁷(b5)

Bmi⁷ B^{bb} Ami⁷ D⁷ G⁶ (Ami⁷ D⁷)

The Party's Over (J. S. Payne)

E^bMA⁷ Cmi⁷ Fmi⁷ B^{b7} E^bMA⁷ Cmi⁷ Fmi⁷ B^{b7}

E^bMA⁷ Cmi⁷ | 1. B^bmi⁷ Eb⁷ Ab⁶/9
 (E^bMA⁷ Fmi⁷) (Gmi¹¹ Ab^bMA⁷)

D^{b7} E^bMA⁷ Cmi⁷ Dmi⁷ G⁷

C⁷ F⁷ B^{b7} | 2. B^bmi⁷ E¹³(#11) Eb⁷ Ab^bMA⁷

Fmi⁷ B^{b7} G⁷ C⁷ Fmi⁷ B^{b7}

E^bMA⁷ Cmi⁷ Fmi⁷ B^{b7} Eb⁶
 (E^bMA⁷ A⁷(b5)) (Ab^bMA⁷ Gmi⁷ G^b13)

Pensativa (C. Fisher)

$G^7(\#11)$
 $G^b_{MA}7$ $G^7(\#11)$ $G^b_{MA}7$

$G^b_{MA}7$ $D^b_+7(b9)/G$ $G^b_{MA}7$ $D^b_+7(b9)/G$ $G^b_{MA}7$
 $(G^7(\#11))$ $(G^7(\#11))$ (E^9)

$E^b7(\#9)$ $D_{MA}7$ $A^b_+7(b9)$ $G_{MA}7(\#11)/F\#$ $F\#_{MI}7$ $B^7/F\#$

$E_{MI}7/D$ A^7/D $D_{MA}7$ $A^b_{MI}7$ D^b7 G^7 $G^b_{MA}7$
 $(A^b_{MI}7(b5)/D^b)$ $(D^b_+7(b9) G^9)$

G^7/F G^7 $G^b_{MA}7$ $D^b_{MI}7$ G^7
 $(C^7 F^7)$ $(D^b_+7(b9) G^9)$

$C_{MA}7$ E^7/B $A_{MI}7$ $A_{MI}7/G$ $F_{MA}7$ E^7 $D_{MI}7$

G^13 $G^7(b9)$ $C_{MA}7$ $B_{MI}7(b5)$ B^7/E $A_{MA}7$ $A_{MA}7/G\#$ $F\#_{MI}7$ $F\#_{MI}7/E$

$B_{MI}7(b5)$ $E^7(b9)$ $A_{MA}7$ $A^b_+7(b9)$ $D_{MI}7$

G^7 $G^b_{MA}7$ $D^b_+7(b9)/G$ $G^b_{MA}7$ $D^b_+7(b9)/G$
 $(G^7(\#11))$ $(G^7(\#11))$

G^bMA^7 $E^b7(\#9)$ DMA^7 $A^b7(\#9)$
 $GMA^7(\#11)/(F\#)$ $F\#mi^7$ $B7/(F\#)$ $E mi^7/(D)$ $A7/(D)$ DMA^7
 A^bmi^7 D^b7 $G7$ G^bMA^7 $(G7(\#9))$
 $(A^bmi^7(b5)/D^b)$ $(D^b7(\#9) G^9)$

Pennies From Heaven (A. Johnston)

C^6 $F7$ $E mi^7$ A^9 $D mi^7$ $G7$ C^6 $F7$
 $(E^b\circ)$
 $E mi^7$ A^9 $D mi^7$ $G7$ $C7$
 $(E^b\circ)$ $(G mi^7 C7)$
 FMA^7 $F^9 E^9 E^b9$ $D9$ $G7$ $D mi^7$ $G9$
 $(A mi^7 D^7)$
 C^6 $F7$ $E mi^7$ A^9 $D mi^7$ $G7$ $C7$ $C9$
 $(F\#\emptyset F mi^7)$ $(E mi^7 E^b\circ)$
 FMA^7 $F6$ FMA^7 $B^b9(\#11)$ $F mi^7$ $E mi^7$
 A^9 $D mi^7$ $D13$ $G13(\#9)$ $C6$
 (F/G) $(D mi^7/G)$

Perdido (J. Tizol)

Cmi⁷ F⁷ Cmi⁷ F⁷ B^bMA⁷
 (B^bMA⁷ Eb⁷) (Dmi⁷ G⁷)

Cmi⁷ F⁷ Cmi⁷ F⁷ 1. B^b6 Eb⁷ Dmi⁷ G⁺⁷

2. B^b6 Eb⁹ B^b6 D⁷ G⁷

G⁷ C⁷ F⁷

Cmi⁷ F⁷ Cmi⁷ F⁷ B^bMA⁷
 (B^bMA⁷ Eb⁷) (Dmi⁷ G⁺⁷)

Cmi⁷ F⁷ Cmi⁷ F⁷ B^b6

RIFF Cmi⁷ Cmi⁷ Ebmi⁷ Dmi⁷ Dmi⁷ D^bmi⁷

Cmi⁷ Cmi⁷ F⁺⁷ B^b6 D^bo. 1. Cmi⁷ B^o

2. Cmi⁷ F⁷ B^b6 Eb⁷ BRIDGE: 8 bars

Cmi⁷ Cmi⁷ Ebmi⁷ Dmi⁷ Dmi⁷ Dbmi⁷
 Cmi⁷ Cmi⁷ F+⁷ Bb⁶ D⁶ Cmi⁷ BMA⁷ Bb⁶/9
 rit.

Poor Butterfly (R. Hubbell)

Bbmi⁷ F+⁷(b9) Bbmi⁷ Eb⁷(b9) AbMA⁷
 (Bbmi Bbmi(MA7)) (AbMA⁷ Db13)
 Ab⁶ C+⁷ F7
 (G+⁷(b9) G⁷(b9) (C+⁷(b9) C+⁷) (Cmi⁷/F)
 F7 Bb⁷ Bbmi⁷/Eb Eb⁷ Gmi⁷(b5) C⁷
 Fmi⁷ Bb⁷ Fmi⁷ Bb⁷ Bbmi⁷/Eb

Eb⁷ Db⁹ C⁷ B9(#11) | 2. F7 Bbmi⁷ Db⁹
 (Eb⁷ Cmi⁷ Bmi⁷ F⁷) (Bbmi⁷(b5))
 AbMA⁷ Db⁹(#11) Cmi⁷ B⁰ Bbmi⁷ Eb⁷
 (Cmi⁷ F⁷) (Bbmi⁷ Bbmi⁷/Eb Eb⁷(b9))
 AbMA⁷ (Db⁷ Cmi⁷ F⁷)

People (J. Styne)

$B^b MA^7 (GMi^7)$ CMI^7/F $F7$ $B^b MA^7 (GMi^7)$ CMI^7/F F^7_{sus} F^7

B^b_{sus} $B^b MA^7$ | 1. AMi^7 $D7$ $GMi^7 (MA^7)$

$GMi^7 (MA^7)$ $D7$ $GMi^7 (MA^7)$ $C13(\#11)$ $GMi^7(b5)$ $C7$

FMA^7 G^7/B $B^b Mi^7$ F/A $A^b o$ GMi^7 $C7$

CMI^{11} $F7$ | 2. FMI^7/B^b B^b7

$E^b MA^7$ CMI^7 $F7$ B^b6 FMI^7/B^b B^b7

$E^b MA^7$ CMI^7 $F7$ F^7/E^b B^b6/D $D^b o$

CMI^7 $F7$ $B^b MA^7 (GMi^7)$ CMI^7 B^b7

CODA $B^b MA^7$ FMI^7/B^b B^b7 $E^b MA^7$ $A^b13(\#11)$ **D.S. al CODA**

$(E^b MA^7 DMI^{11})$ $(E F)$ $(CMI^7 F^7)$ $(E^b6 B^b/D)$ $(CMI^7 F7)$ (B^b6) $(C7 D^b o)$ $(B^b6/D GMi^7)$ $(CMI^7 F7)$ $(E^b MA^7 DMI^{11})$ $(CMI^7 F^7_{sus})$

B^bMA^7 G^+7 CMI^7 B^b6/D E^bMA^7 $F9sus$ $B^b6/9$

Pick Yourself Up (J. Kern)

GMI^7 C^7 FMA^7 B^bMA^7 $EMI^7(b5)$ $A^7(b9)$ DMI^7 G^7

C^7 B^bMA^7 AMI^7 A^b7 GMI^7 C^7 FMA^7

AMI^7 D^7 GMA^7 CMA^7 $F^{\#}MI^7(b5)$ $B^7(b9)$ EMI^7 A^7

D^7 CMA^7 BMI^7 B^b7 AMI^7 D^7 GMA^7

A^bMA^7 B^bMI^7 CMI^7 FMI^7 E^7 E^b7 A^bMA^7

C^6/G G^9/F EMI^7 DMI^7 C^7 B^bMA^7 AMI^7 A^b7

GMI^7 C^7 FMA^7 B^bMA^7 $EMI^7(b5)$ $A^7(b9)$ DMI^7 G^7

C^7 B^bMA^7 AMI^7 A^b7 GMI^7 C^7 F^6

Please Don't Talk About Me When I'm Gone

(S. Stept)

E^b6 $G7$ $C7$ D^b13 $C7$
 $F9$ B^b13 E^b6 $C7(b9)$ $Fmi7$ B^b9
 $F9$ B^b13 E^b6 $G7$
 A^b7 $G7$ $C7$ $C7$ $G^b7(\#11)$ $F9$
 B^b7 G^b0 $Fmi7$ B^b7 E^b6 $G7$ $C7$
 D^b13 $C7$ $F9$ $Fmi7/B^b$ B^b7 E^b6

Polka Dots And Moonbeams

(Van Heusen)

$FMA7$ $Dmi7A^b13(b9)$ $Gmi7$ $C7$ $C7/B^b$ $Ami7$ $Dmi7F7/C$ B^bMA7 $Emi7A7$
 ($Gmi7$ $C9sus$) ($FMA7$ $Cmi7$ $B7(b9)$)
 $Dmi7$ B^bmi7E^b7 $FMA7$ B^b7 $Ami7$ A^bmi7 | $Gmi7$ $C7$ $C7/B^b$ $Ami7$ $D7$ $Gmi7$ $C7$
 ($Dmi7$ B^bmi7/D^b) ($FMA7/C$ B^b7 $Ami7$ A^bmi7) ($Ami7$ A^b7 $Gmi7$ $G7(\#11)$)

2. GMI^7 $C7$ $F6$ $BMI^7 E^7$ $AMA^7 F\sharp(MI)^7$ BMI^7 $E^7 E^7/D$
 ($B\flat MI^7(b5)$ $E^7(b9)$) ($AMA^7 C7(b9)$)
 $C\sharp MI^7$ $F\sharp MI^7$ BMI^7 E^7 $AMA^7 F\sharp(MI)^7$ BMI^7 E^7
 (BMI^{11} $B\flat 9(\sharp 11)$) ($AMA^7 C7(b9)$)
 AMI^7 $D^7(b9)$ GMI^7 $C^7(b9)$ FMA^7 $DMI^7 Ab^7$ GMI^7 $C^7 C^7/B\flat$
 (A^7) ($GMI^7 C^9sus$)
 AMI^7 $DMI^7 F^7/C$ $B\flat MA^7$ $EMI^7 A^7$ DMI^7 $B\flat MI^7 Eb^7$ $FMA^7 B\flat^7$ $AMI^7 AbMI^7$
 ($FMA^7 CMI^{11} B^7(b9)$) ($DMI^7 B\flat MI^7/D\flat$) ($FMA^7/C B\flat^7 AMI^7 AbMI^7$)
 GMI^7 $C7$ $F6$ ($GMI^7 C^7(b9)$)

The Preacher (H. Silver)

$F6$ F° $F6$ $F7$ $B\flat^7$ B° $F6$ $F6$ F°
 ($B\flat MI$)
 $F6$ $G7$ $C7$ $F6$ F° $F7$ $B\flat^7$
 A^7 $B\flat^7$ B° $F6/C$ D^7 G^7 C^7 F
 ($F7$) ($AMI^7(b5)/C D^7$)
 2. $F6$
 $B\flat^7$ B° $AMI^7(b5)/C$ D^7 G^7 C^7 F^7

Portrait Of Jennie (R. Robinson)

Eb0 EbMA7 BbMi7 Eb7(b9) AbMA7 AbMi7 Db7
 Gmi7 Cmi7 Fmi7 Bb7 Gmi7 Cmi7 Fmi7 Bb7
 Eb0 EbMA7 BbMi7 Eb7(b9) AbMA7 AbMi7 Db7
 Gmi7 Cmi7 Fmi7 Bb7 Eb6 Ami7 D7
 GMA7 Cmi7 F7 BbMA7 Dmi7(b5) G7(b9)
 Cmi7 F7 Fmi7 Bb7
 Eb0 EbMA7 BbMi7 Eb7(b9) AbMA7 AbMi7 Db7
 Gmi7 Cmi7 Fmi7 Bb7sus Bb7 Eb6

Prelude To A Kiss (Dellington)

D⁷ G⁺ C⁷ FMA⁷ B⁷ E⁷ A⁷ Dmi⁷
 Dmi⁷ G⁷ CMA⁷ D⁷ 1. Dmi⁷ G7(b9) C⁶ A⁺
 (Dmi⁷ G⁷ G#^o) (Ami⁷ D13)
 2. Dmi⁷ G7(b9) C⁶ B7(#9) | EMA⁷ C#mi⁷ F#mi⁷(b5) B7(b9)
 (F#ø B7(b9))
 EMA⁷ C#mi⁷ F#mi⁷(b5) B7(b9) EMA⁷ C#mi⁷ F#mi⁷(b5) B7(b9)
 (G#mi⁷ G^o) (F#mi⁷ B7(b9))
 Emi⁷ A⁷ Dmi⁷ Ebmi⁷ Emi⁷ A7(b9) D⁷ G⁺ C⁷ FMA⁷
 (E⁷ A⁷)
 B⁷ E⁷ A⁷ Dmi⁷ Dmi⁷ G⁺ CMA⁷ D⁷
 (Dmi⁷ G⁷ G#^o) (Ami⁷ D13)
 Dmi⁷ G7(b9) C⁶

Quiet Nights Of Quiet Stars (Corcovado) (A.C. Jobim)

D⁷/A
 (Ami⁶)

Ab⁰

Gmi⁷ C⁷ Fmi⁷ F⁶

Fmi⁷ (Bb⁷) Emi⁷ A⁺7

Ami⁷ D⁷ Dmi⁷ G⁷(b⁹)
 (Ab⁰)

D⁷/A Ab⁰

(Ami⁶)

Gmi⁷ C⁷ Fmi⁷ F⁶

Fmi⁷ (Bb⁷) Emi⁷ Ami⁷

Dmi⁷ G⁷(b⁹) Emi⁷(b⁵) (A⁷(b⁹))
 (D⁷) (Ab¹³(b⁵)) A⁷

Dmi⁷ G⁷ C⁶

(D⁷) (Ab¹³(b⁵))

Fine

Rockin' Chair (H. Carmichael)

Staff 1: $E^b_{MA}7$ E^b7 $A^b_{MA}7$ D^b7
 ($E^b_{MA}7$ $C_{MI}7$) | ($B^b_{MI}7$ E^b7)

Staff 2: $E^b_{MA}7$ D^b7 $C7$ $F7$ B^b7

Staff 3: $E^b_{MA}7$ $C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$ $C7$

Staff 4: $F7$ $F_{MI}7$ B^b7 E^b6

Staff 5: A^b7 $E^b_{MA}7$

Staff 6: $A_{MI}7(b5)$ $D7$ $G_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b7

Staff 7: $E^b_{MA}7$ E^b7 $A^b_{MA}7$ D^b7
 ($E^b_{MA}7$ $C_{MI}7$) | ($B^b_{MI}7$ E^b7)

Staff 8: $G_{MI}7$ $C+7$ $F_{MI}7$ B^b7_{sus} E^b6 ($C_{MI}7$ $F_{MI}7$ B^b7)

Ray's Idea

(R. Brown)

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

D^b7 G^b7 G^o | 1. D^b7 B^b7 $E^b_{MI}7$ A^b7

2. D^b7 $A^b_{MI}7$ $D^b7(b9)$

$F^{\#}_{MI}7$ $B^+7(b9)$ $E_{MI}7$ $A^+7(b9)$

$E^b_{MI}7$ $A^b7(\#9)$ $D^b_{MA}7$ $B^b_{MI}7$ $E^b_{MI}7$ A^b7

$F_{MI}7$ B^b7 $E^b_{MI}7$ A^b7 D^b7 G^b7 G^o

D^b7 (B^b7 $E^b_{MI}7$ A^b7)

Red Top (L. Hampton)

F7 Bb7 F7

Bb7 FMA7 GMI7 AMI7 AbMI7

GMI7 C7 F7 D7(#9) G7 C7sus (GMI7)

2. GMI7 C7sus F7

Rosetta (E. Hines)

F6 E+7 Eb9(#11) D9 G9

1. C7 F6 C7 2. C7 F6 E7 AMI7

E7 AMI7 DMI7(b5)/Ab G7 C G7 C7 GMI7 C7

F6 E+7 Eb9(#11) D9 G9 C13 F6 (C7)

Rhythm-A-Ning (T. Monk)

B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7 CMI^7 F^7 B^b7

CHANGES: $(B^b6 \ B^{\circ})$ $(CMI^7 \ C^{\#o})$ $(DMI^7 \ G^7)$ $(CMI^7 \ F^7)$

B^b7 B^b7 1. B^b7

$(B^b6 \ B^b7/D)$ $(E^b7 \ E^{\circ})$ $(B^b/F \ G^7)$ $(CMI^7 \ F^7)$

2. B^b7 D^7 G^7

$(CMI^7 \ F^7 \ B^b6)$ (AMI^7) (D^7) (DMI^7)

G^7 C^7 CMI^7

(G^7) (GMI^7) (C^7) (CMI^7)

$F^7(b5)$ B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7

(F^7) $(B^b6 \ B^{\circ})$ $(CMI^7 \ C^{\#o})$ $(DMI^7 \ G^7)$

CMI^7 F^7 B^b7 B^b7 $B^b7(\#11)$

$(CMI^7 \ F^7)$ $(B^b6 \ B^b7/D)$ $(E^b7 \ E^{\circ})$ $(B^b/F \ G^7)$ $(CMI^7 \ F^7 \ B^b6)$

Robbin's Nest (C. Thompson - Jacques)

D^b6 A^7

A^7 FMI^7 E° E^bMI^7 A^b7 $(EMI^7 \ A^7)$

$(EMI^7 \ A^7)$ D^b6 $B^b7(b9)$

$E^b_{MI}7$ $A^b7(b9)$ || 2. D^b6 $F7$
 $F7$ B^b7 E^b7
 E^b7 $E^b_{MI}7$ A^b7 D^b6
 D^b6 $A9$ $F_{MI}7$ E^0
 $(E_{MI}7 \#A7)$ $(E_{MI}7 A7)$
 $E^b_{MI}7$ A^b7 D^b6 $(B^b7(b9) E^b_{MI}7 A^b7(b9))$

Rose Room (A. Hickman)

B^b13 E^b9 $A^b_{MA}9$ A^b6 $E^b_{MI}11$ A^b7
 $(B^b_{MI}7 E^b9)$ $(A^b7 D7(\#9))$
 $D^b_{MA}9$ D^b6 $D^b_{MI}7$ G^b9 $A^b_{MA}7 G^b9(\#11)$ $F7$ B^b7
 (D^b6) $(C_{MI}7 G^b9(\#11))$
 B^b7 $B^b_{MI}7$ $E^b9(\#11)$ E^b9 $F7$ || 2. $A^b_{MA}7 G^b9(\#11)$ $F7$ B^b7
 $(C_{MI}7)$
 $B^b_{MI}7$ $E^b13(b9)$ A^b6 $(G7(b9) G^b9 F7)$

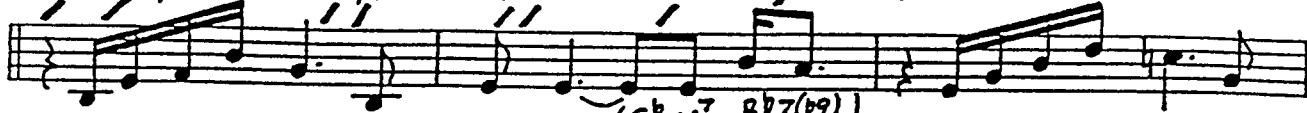
'Round Midnight (C. Williams / Th. Monk)

A_M7(b5) **D7(#9)**
G_M7(b5) **C7(#9)**
F_M7(b5) **B^b7(#9)**
E^b_{MA}7(#9) **E^b_{MA}7(#9)** **B^b7(b5)**
E^b_M7 **E^b_M/D** **E^b_M/D^b** **C_M7(b5)** **A^b_M7** **D^b7** **E^b_M7** **A^b7**
B_M7 **E7** **B^b_M7** **E^b7** **A^b_M7** **D^b7** **G^b_{MA}7** **G7(#9)** **A^b9**
1. C_M7(b5) **B7(b5)** **B^b7** **B^b7(b9)** **2. C_M7(b5)** **B7(b5)** **F_M7/B** **E_{MA}7(b5)**
E^b_{MA}9/OMIT 7 **E^b_M/D^b** **C_M7(b5)** **F7(b5)** **B^b7**
C_M7(b5) **F7(b5)** **B^b7** **A^b_M7** **A^b_M7/G^b** **F_M7(b5)** **B^b7(b9)**
(B7(b5).) **(E7(b5))**

$E^b_{MI}7$ $E^b_{MI}7/D^b$ $C_{MI}7(b5)$ $F7(\#9)$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$ D^b7 $F^{\#}_{MI}7$ $B7$ $F_{MI}7(b5)$ $B^b7(\#9)$



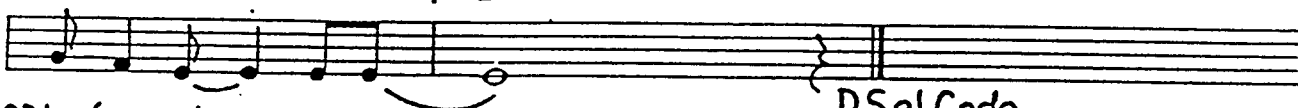
$E^b_{MI}7$ E^b_{MI}/D E^b_{MI}/D^b $C_{MI}7(b5)$ $A^b_{MI}7$ D^b7 $E^b_{MI}7$ A^b7



$B_{MI}7$ $E7$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$ D^b7 $G^b_{MA}7$ $G7(\#9)$ $A^b7(b5)$



$C_{MI}7(b5)$ $F7(\#9)$ $F_{MI}7(b5)$ B^b7_{sus} \oplus $E^b_{MA}7$

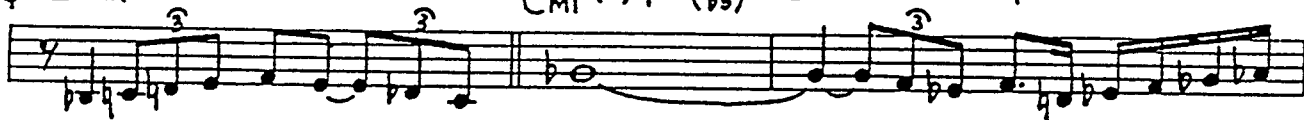


CODA (BREAK)

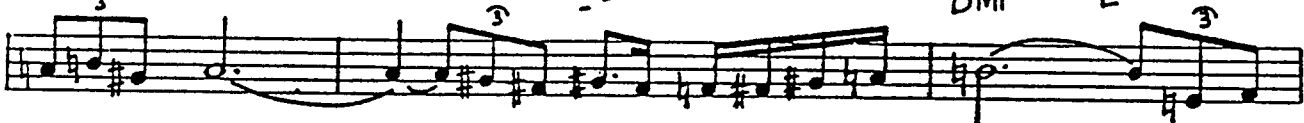
D.S.al Coda

\oplus $E^b_{MA}7$

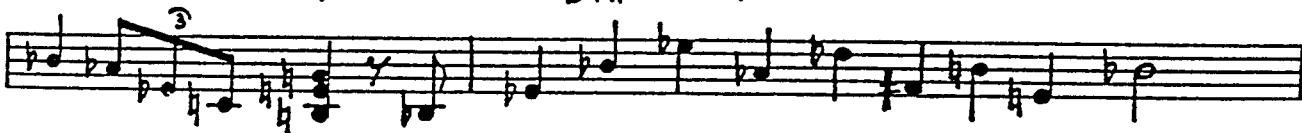
$C_{MI}7(b5)$ $F7(b9)$ $C_{MI}7(b5)$ $F7(b9)$



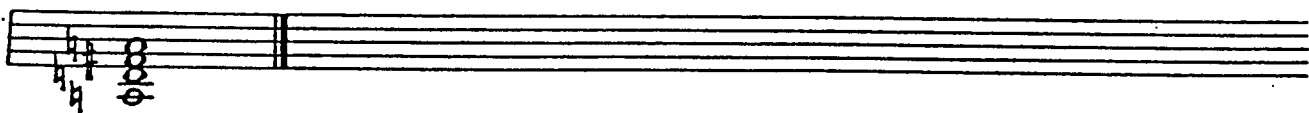
$F^{\#}_{MI}7$ $B7$ $F^{\#}_{MI}7$ $B7$ $B_{MI}7$ $E7$



$F_{MI}7(b5)$ $B^b7(\#11)$ $B^b_{MI}7$ $E^b7(b9)$ $A^b_{MI}7$ D^b7 $F^{\#}_{MI}7$ $B7$ $F_{MI}7(b5)$ $B^b7(\#9)$



$E^b_{MA}7(\#11)$



Ruby (H. Roemheld)

C⁶ C⁶ C^{#0} B^b/D B^b/D G⁷(#9)/D CMA⁷/E

Ami⁷ Ami⁷/G FMA⁷ B^b9(#11) C+/G CMA⁷/G

1. Dmi⁷(b5) Fmi⁷(b5) Emi⁷ Eb⁷ Dmi⁷ Db⁷(#11) | 2. Dmi⁷(b5) Db⁷ C⁶ G^b9(#11)

Fmi⁷ B^b7 CMA⁷ Ami⁷ Gmi⁷ G^b9(#11) Fmi⁷

B^b7 Emi⁷ Eb⁷ Dmi⁷ Db C⁶ C⁶ C^{#0}

B^b/D B^b/D G⁷(#9)/D CMA⁷/E Ami⁷ Ami⁷/G FMA⁷

B^b9(#11) Ami(MA⁷)/G# Ami⁷/G Dmi⁷(b5) Db⁷ C⁶ (Eb⁷ AbMA⁷ DbMA⁷)

Ruby, My Dear (T. Monk)

S. F_{MI}^7 $B^b7(b9)$ $E^b_{MA}^7$ F_{MI}^7 $F^{\#}_{MI}^7$ G_{MI}^7 A^b6 G_{MI}^9 $C7(b9)$ F_{MA} G_{MI}^7 $A^b_{MI}^7$ A_{MI}^7

$B^b_{MI}^7$ $E^b7(b9)$ $A^b_{MA}^7$ C_{MI}^7 $F7$ $B^b_{MI}^7$ A^6 [1. B_{MI}^7 $E7$ $B^b7(b5)$]

2. B_{MI}^7 $E7$ | A_{MA}^7 $F^{\#}_{MI}^7$ B_{MI}^7 $E7(b9)$ $A^{6/9}$ A_{MA}^7

B^b6 B° C_{MI}^7 $C_{MI}(MA^7)$ C_{MI}^7 D_{MI}^7 $E^b_{MI}^7$

$A^b13(b5)$ $E^b7(\#9)$ F_{MI}^7 $B^b7(b9)$ $E^b_{MA}^7$ F_{MI}^7 $F^{\#}_{MI}^7$ G_{MI}^7 A^b6 G_{MI}^7 $C7(b9)$

F_{MA}^7 G_{MI}^7 $A^b_{MI}^7$ A_{MI}^7 $B^b_{MI}^7$ $E^b7(b9)$ $A^b_{MA}^7$ C_{MI}^7 $F7$ \oplus $B^b_{MI}^7$ A^6/E

$F^{\#}_{MA}^9$ $B7(b9)$ $B^b7(b9)$ \oplus CODA

\oplus $B^b_{MI}^7$ A^6 $F^{\#}_{MA}^9$ $B7(b9)$ $B^b7(b9)$ $E^b_{MA}^7$

CODA

San Francisco Holiday (T. Monk)

(Worry Later)

$A_{MI}7(b5) D7$ $G_{MI}7(b5) C7$ $F_{MI}7(b5) Bb7$ $E^b_{MA}7/Bb$
 $(G^b7(b5) C7)$ $(F7(b5) Bb7)$

$A_{MI}7(b5) D7$ $G_{MI}7(b5) C7$ $F_{MI}7(b5) C7$ | $E7(b5)/Bb$ | $E^b_{MA}7/Bb$

$C_{MI}7(b5)$ $C_{MI}7(b5) F7$ $C_{MI}7(b5)$ $F7(b9)$

$C_{MI}7(b5)$ $C_{MI}7(b5) F7$ $C_{MI}7(b5)$ $F7(b5)$

$A_{MI}7(b5) D7$ $G_{MI}7(b5) C7$ $F_{MI}7(b5) Bb7$ $E^b_{MA}7/Bb$
 $(G7(b5) C7)$ $(F7(b5) Bb7)$

$A_{MI}7(b5) D7$ $G_{MI}7(b5) C7$ $F_{MI}7(b5) Bb7$ $E7(b5)/Bb$

Satin Doll (D. Ellington)

$D_{MI}7$ $G7$ $D_{MI}7$ $G7$ $E_{MI}7$ $A7$ $E_{MI}7$ $A7$

$A_{MI}7(b5)/E^b$ $D7$ $A^b_{MI}7$ D^b7 | $C_{MA}7$ $Bb7$ $A7$
 $(C_{MA}7)$ $(E_{MI}7(b5) A7)$

2. CMA⁷ | Gmi⁷ C⁷ Gmi⁷ C⁷ FMA⁷

FMA⁷ Ami⁷ D⁷ Ami⁷ D⁷ Dmi⁷/D A⁷(b9)

Dmi⁷ G⁷ Dmi⁷ G⁷ Emi⁷ A⁷ Emi⁷ A⁷

Ami⁷(b5)/Eb D⁷ Abmi⁷ Db⁷ CMA⁷ (A⁷)

Pent Up House (S. Rollins)

Ami⁹/D D⁷(b9) Ami⁹/D D⁷(b9) GMA⁹ Ab⁹ GMA⁹

break - - - - - Ami⁹/D D⁷(b9) Ami⁹/D D⁷(b9) GMA⁹ Ab⁹ GMA⁹

break - - - - - Dmi⁷ G⁷(b9) Dmi⁷ G⁷(b9) Cmi⁹

F13 Ami⁹/D D⁷(b9) Ami⁹/D D⁷(b9) GMA⁹ Ab⁹ GMA⁹

4. break - - - - - | 2. GMA⁹ Solos:

Ami⁷ D⁷ GMA⁷ / Ami⁷ D⁷

GMA⁷ / Dmi⁷ G⁷ Cmi⁷ F⁷ Ami⁷ D⁷ GMA⁷ /

Scrapple From The Apple

(C. Parker)

Chord progression: $Gm7$ $C7$ $Gm7$ $C7(b9)$

Chord progression: $Fm7$ $F7/A$ $BbMA7$ B^0 | 1. $Fm7$ $Gm7$ $Am7$ A^b7

Chord progression: 2. $Fm7$ $Gm7$ $C7(b9)$ $Fm7$ | $A7$
($Em7$ $A7$)

Chord progression: $D7$ $G7$
($Dm7$ $G7$)

Chord progression: $Gm7$ $C7$ $Gm7$ $C7$

Chord progression: $Gm7$ $C7(b9)$ $Fm7$ $F7/A$ $BbMA7$ B^0

Chord progression: $Fm7$ $Gm7$ $C7(b9)$ $Fm7$

Secret Love (S. Fain)

$E^b_{MA}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $F_{MI}7$ $B^b7(b9)$
 $E^b_{MA}7$ A^b7 $G_{MI}7$ $C7(b9)$ $F_{MI}7$ B^b7 $F_{MI}7$
 B^b7 $F_{MI}7$ B^b7 $F_{MI}7$ B^b7
 E^b6 $\begin{matrix} 1. \\ F_{MI}7 \end{matrix}$ B^b7 $\begin{matrix} 2. \\ G+7(b9) \end{matrix}$ $C_{MI}7$ $F7$ $B^b_{MA}7$
 $B^b_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ D^b7
 $E^b_{MA}7$ $F_{MI}7$ $G_{MI}7$ $A^b_{MA}7$ D^b13 C^9 $F_{MI}7$
 B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)

September In The Rain (H. Warren)

Eb6 Ab7 Gmi7 C7 Fmi7
 (Eb Gmi7) (Cmi7 B0 Bbmi7 A7(b5)) (Ab6) (AbMA7)
 Db9 Fmi7 Bb7(b9) | 1. Eb6 C7(b9) Fmi7 Bb7 || 2. Eb6
 Eb6 Bbmi7 Eb7 Bbmi7 Eb7 AbMA7 Ab6
 Cmi7 F7 Cmi7 F7 Bb7 Gb7 Fmi7 Bb7 Eb6 Ab7 Gmi7 C7
 (Fmi7 E9(b11)) (Eb Gmi7) (Cmi7 B0 Bbmi7 A7-5)
 Fmi7 Db9 Fmi7 Bb7(b9) Eb6 (C7 Fmi7 Bb7)
 (Ab6) (Ab6 AbMA7)

September Song (K. Weill)

Eb7 Ebmi7 Gb7 BbMA7 C7
 (Ebmi7 Ab7)
 1. Cmi7(b5) F7(b9) BbMA7 7 | 2. Cmi7(b5) F7(b9) BbMA7
 BbMA7 Bb7 Ebmi7 E0

$E^b_{MI}7$ E° 7 E^b7 $E^b_{MI}7$ G^b7
 $B^b_{MA}7$ $C7$ $C_{MI}7(b5)C_{MI}7/F$ B^b6
 ($E^b_{MI}7$ A^b7)
 ($B_{MA}7$)

The Shadow Of Your Smile (J. Mandel)

$F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$ $A9$
 $A_{MI}7$ $E^b9(\#11)$ $D7$ $G_{MA}7$ $D^b7(b5)$ $C_{MA}7$ $F^{\#}_{MI}7(b5)$
 $B^+7(\#9)$ $E_{MI}7$ $E_{MI}7/D$ $C^{\#}_{MI}7(b5)$ $F^{\#}7(\#9)$
 $F^{\#}_{MI}7$ $C9(\#11)$ $B9$ $F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$
 $A7$ $A_{MI}7$ $E^b13(\#9)$ $D7(b9)$ $B_{MI}7(b5)$ $F13(\#11)$ $E7$
 $A_{MI}7$ $C_{MI}7$ $F9$ $B_{MI}7$ $F9(\#11)$ $E9$ $E^+7(b9)$
 $A13$ $E^b9(\#11)$ $D9_{sus}$ $D13(b9)$ $G6$ ($C7$ $B9$)

Shiny Stockings (F. Foster)

Gmi⁷ C⁷ Gmi⁷ C⁷
 FMA⁷ B^{b7} Ami⁷ A^{b0}
 Gmi⁷ C⁷ Ami⁷ 1. D⁷
 Bmi⁷ E⁷ A⁷ D⁷(#9)
 2. D⁷ Gmi⁷/C C⁷_{sus} C⁷(b9) F⁶ (Ami⁷ D⁷)

The musical score for 'Shiny Stockings' is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a repeat sign and contains the first two measures. The second staff continues the melody. The third staff has a first ending bracket over the last two measures, marked '1. D7'. The fourth staff has a second ending bracket over the last two measures, marked '2. D7'. The fifth staff continues the melody and ends with a double bar line.

She's Funny That Way (N. More)

Eb⁶ B^{b7} Eb⁶ B^{b7} Eb⁶ D⁷ D^{b7} C⁷
 (Eb¹³ D⁷) (Gmi⁷(b9) C⁷)
 Fmi⁷ D^{b9}(#11) 1. F⁷ B^{b7}
 (F⁷) (Eb⁶ F⁹) (Fmi⁷ B^{b7})
 2. F⁷ B^{b7} Eb⁶ Eb⁷ Abmi⁷ Db¹³ Db⁹
 (Eb⁶ Fmi⁷ B^{b7}) (Abmi⁹ Db⁹)

The musical score for 'She's Funny That Way' is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of three staves of music. The first staff begins with a repeat sign and contains the first four measures. The second staff has a first ending bracket over the last two measures, marked '1. F7 Bb7'. The third staff has a second ending bracket over the last two measures, marked '2. F7 Bb7 Eb6 Eb7 Abmi7 Db13 Db9'. The score ends with a double bar line.

E^b6 B^b7 E^bMA^7 $D_{MI}^7(b5)G^7$ C_{MI} $C_{MI}(MA^7)/B$ C_{MI}^7/B^b C_{MI}^6/A

F^7 B^b7 E^b6 B^b+7 E^b6 B^b+7

(F_{MI}^7 B^b7)

E^b6 D^7 D^b7 C^7 F_{MI}^7 $D^b9(\#11)$

(E^b13 D^7) ($G_{MI}^7(b5)$ C^7)

F^7 B^b7 E^b6 (B^b+7)

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

S.K.J. (M. Jackson)

B^b7 B^b7

E^b7 B^b7 $G^7(b9)$

C_{MI}^7 $F^7(\#9)$ B^b7 $F^7(\#9)$ B^b7

Since I Feel For You (B. Johnson)

(based on S. Turrentine's version)

E^bMA^7 CMI^7 FMI^7 $Bb^7(\#9)$ E^bMA^7 CMI^7 FMI^7 Bb^7
 (A^b7) (Db^7)

A^b7 G^b7 F^7 Bb^7 | E^b6 C^7 FMI^7 Bb^7 | E^b6 B^bMI^7 E^b7
 (E^b6/G) $C^7(\#9)$ (G^7) C^7 (F^7) Bb^7 (E^b6) A^b7A^o E^b6/B^b E^b7

A^b7 A^bMI^7 Db^7 E^b6 CMI^7 B^7 B^bMI^7 E^b7
 (A^b7) (A^o) (E^b6) CMI^7 FMI^7 Bb^7 (E^b7)

A^b7 A^bMI^7 Db^7 E^b6 C^7 FMI^7 Bb^7
 (A^b7) (A^o) (E^b6/G) C^7 (F^9) Bb^7

E^bMA^7 CMI^7 FMI^7 $Bb^7(\#9)$ E^bMA^7 CMI^7 FMI^7 Bb^7
 A^b7 Db^7

A^b7 G^b7 F^7 Bb^7 E^b6 (C^7) FMI^7 Bb^7
 (E^b6/G) $C^7(\#9)$

Sandu (C. Brown)

E^b7 A^b7 E^b7

A^b7 E^b6 C^7 B^b Pedal
 $(trp.)$ $(ten.)$

E^b6 | FMI^7 $E^7(\#9)$ break --- | E^b6 solo break ---

Sister Sadie (H. Silver)

G⁷ G⁷

G⁷ G⁷ 1.2.

C⁷ G⁷

C⁷ B^{b7} A⁷ A^{b7}

G⁷ G⁷

G⁷ G⁷

CHANGES:

1. G G⁷/B C⁷C^{#o} G/D E⁷ A⁷ D⁷ G G⁷/B C⁷C^{#o} G/D E⁷ A⁷ D⁷

(G⁶ E⁷) (A^{Mi}⁷ D⁷) (B^{Mi}⁷ E⁷) (D^{Mi}⁷ G⁷)

2. G/D D⁷ G⁶ C⁷ G⁷ C⁷ B^{b7} A⁷ A^{b7}

3. G G⁷/B C⁷C^{#o} G/D E⁷ A⁷ D⁷ G G⁷/B C⁷C^{#o} G/D D⁷ G⁶ A^{Mi}⁷ D⁷

(G⁶ E⁷) (A^{Mi}⁷ D⁷) (B^{Mi}⁷ E⁷) (D^{Mi}⁷ G⁷)

Skylark (H. Carmichael)

E^b6 $Fm7$ E^b/G A^bMA^7 $Gm7/B^b$ A^7 A^bMA^7 $Gm7$ $Cm7$

$F7$ $Fm7$ B^b7 1. E^b6 $Cm7$ $Fm7$ B^b7

2. E^bMA^7 B^b+7 E^bMA^7 $Cm7$ $B7$ B^bmi7 E^b7
 (E^bMA^7 $Bmi7$) (B^bmi7 E^b7) (A^bMA^7 $F7/A^b$)

A^bMA^7 (D^bMA^7) $Gm7(b5)$ $C7$ $Fm7$ B^bmi7 E^b7 A^bMA^7

GMA^7 $Em7$ $A7$ $D7$ $G6$ B^b7 E^b6 $Fm7$ E^b/G A^bMA^7

$Gm7/B^b$ A^7 A^bMA^7 $Gm7$ $Cm7$ $F7$ $Fm7$ B^b7
 (G^b13)

E^bMA^7 B^bmi7 $B^b7(b7)$ E^b6
 (D^b7 $D7$)

Small Fry (H. Carmichael)

$E^b_{MA}7$ $C9$ $F9$ B^b13 $E^b_{MA}7$ $C9$ $F9$ B^b13

E^b7 $A9(\#11)$ $A^b7(b5)$ $G_{MI}7$ 1. $C_{MI}7$ $F9$ $F_{MI}11$ B^b7

(E^b6)

2. $F_{MI}7$ B^b13_{sus} E^b6 $A9(\#11)$ $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$

$F7$ B^b13 E^b6 $A9(\#11)$ $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$

$F13$ $F_{MI}7/B^b$ B^b_+9 $E^b_{MA}7$ $C9$ $F9$ B^b13

($C_{MI}11$ $F13$)

$E^b_{MA}7$ $C9$ $F9$ B^b13 E^b7 $A9(\#11)$ $A^b7(b5)$ $G_{MI}7$

(E^b6)

$F_{MI}7$ B^b13_{sus} E^b6

D.S. al CODA

CODA E^b6 $A9(\#11)$ $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b6/9$

Smile (Ch. Chaplin)

FMA⁷
FMA⁷
F⁶

A^{b0}
GMI⁷
D⁷
GMI⁷

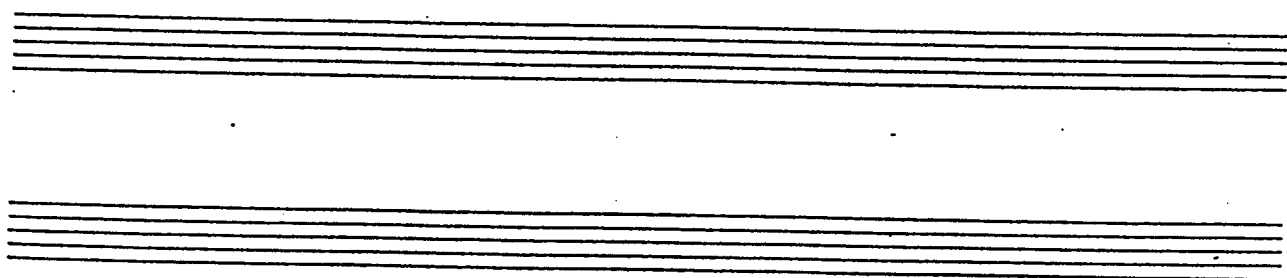
B^bMI⁷
E^b7
AMI⁷
DMI⁷
GMI⁷

C13(b9)
FMA⁷
FMA⁷

F⁶
A^{b0}
GMI⁷
D⁷
GMI⁷

GMI⁷
B^bMI⁷
E^b7
AMI⁷
D⁺7(b9)

GMI⁷
C13(b9)
F⁶
(D⁷ GMI⁷ C⁷)



Smoke Gets In Your Eyes (J. Kern)

E^b6 G^b0 $Fm7$ B^b7 B^bmi7 E^b7 A^bMA7 A^0
 ($Gmi7$ G^b0) ($A9(\#11)$)

E^bMA7/B^b $Cmi7$ $Fmi7$ B^b7 1. $D^b9(\#11)$ $C9$ $B9(\#11)$ B^b9
 ($G7$ $C7$) ($Fmi7$ B^b7)

2. E^b6 $D7(b9)$ D^bmi9 G^b7 $BMA7$ $C\#mi7$ D^0 $D\#mi7$ D^0

$F\#7/C\#$ C^0 $C\#mi7$ $F\#7$ $BMA7$ $F\emptyset$ $Emi7$ E^bmi7 $Fmi7$ B^b7
 ($C9(\#11)$) (E^bmi7 $F\emptyset$ $Fmi7$ A^b0)

E^bMA7 $Cmi7$ $Fmi7$ B^b7 E^b6 G^b0 $Fmi7$ B^b7
 ($Gmi7$ $Cmi7$) ($Gmi7$ G^b0) ($Fmi7$ B^0)

B^bmi7 E^b7 A^bMA7 A^0 E^bMA7/B^b $Cmi7$ $Fmi7$ B^b7

($A9(\#11)$)

E^b6 ($Cmi7$ $Fmi7$ B^b7)

A Smooth One (B Goodman)

$B_{MI}^{7(b5)}$ B_{MI}^7 F^6/A F^7/C $B_{MI}^{7(b5)}$ B_{MI}^7 F^6/A F^7/C
 (B_{b7}) (B_{b7})

$B_{MI}^{7(b5)}$ B_{MI}^7 F^6/A D^7 G^7 C^9 1. F^6
 (B_{b7})

2. F^6 F^7 B_{b7} B° F_{MA}^7 F^6
 (D_{MI}^7)

F^7 B_{b7} B° F^6/C D_{MI}^7
 $(C_{MI}^7 F^7)$

G_{MI}^7 $C^{13(b9)}$ $B_{MI}^{7(b5)}$ B_{MI}^7 F^6/A F^7/C $B_{MI}^{7(b5)}$ B_{MI}^7
 (B_{b7}) (B_{b7})

F^6/A F^7/C $B_{MI}^{7(b5)}$ B_{MI}^7 F^6/A D^7 G^7 C^9 F^6

Softly As In A Morning Sunrise

(S. Romberg)

C_{MI}^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^7 $D_{MI}^{7(b5)}$ G^7
 $(C_{MI}^7 E_{b7}/B_{b})$ $(A_{b7} G^7)$

C_{MI}^7 E_{b7} $D_{MI}^{7(b5)}$ G^7 1. C_{MI}^7 $D_{MI}^{7(b5)}$ G^7
 $(C_{MI}^7 E_{b7}/B_{b})$ $(A_{b7} G^7)$

2. C_{MI}^7 C_{MI}^7 Bb^7 $E^b_{MA}^7$ $G_{MI}^7(b5)/Db$

C^7 F_{MI}^7 F_{MI}^7/Bb C^7 $A^b9(\#11)$

G^7 $D_{MI}^7(b5)/Ab$ G^7 C_{MI}^7 $D_{MI}^7(b5)$ G^7

C_{MI}^7 $D_{MI}^7(b5)$ G^7 C_{MI}^7 $A^b_{MA}^7$ $D_{MI}^7(b5)$ G^7

(C_{MI}^7 E^b7/Bb) (A^b7 G^7)
 C_{MI}^7 ($D_{MI}^7(b5)$ G^7)

Soft Winds (B. Goodman)

$Bb6$ $Bb6$ $Bb7$

E^b7 E^b7

$Bb6$ $Bb6$ G^7

G^b7 F^7 G^b7 F^7 $C^7(b9)$ F^7 $Bb6$

Solar (M. Davis)

CMI^(MA7) GMI⁷ C⁷
 (CMI⁷) (GMI⁷ C⁷)
 FMA⁷ FMI⁷ B^{b7}
 E^bMA⁷ E^bMI⁷ A^{b7} D^bMA⁷ DMI^{7(b5)} G^{7(b9)}

The musical notation for 'Solar' is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The notes are: Bb4, G4, F4, E4, D4, C4. The second staff continues with: Bb4, A4, G4, F4, E4, D4. The third staff continues with: C4, Bb4, A4, G4, F4, E4, D4, C4. Chord symbols are placed above and below the notes to indicate harmonic structure.

Solitude (D. Ellington)

E^bMA⁷ FMI⁶ GMI⁷ CMI⁷ FMI⁷ FMI⁹ FMI⁷/B^b GMI⁷/B^b
 FMI⁷/B^b B^{b7} 1. E^bMA⁷ CMI⁷ FMI⁷ B^{b7} 2. E^bMA⁷ E^{b7}
 A^{b6} A^o E^{b6}/B^b B^{b13} B^bMI⁷/E^b E^{b7}
 A^{b6} A^o E^{b6}/B^b CMI⁷ F⁷ B^{b7}
 E^bMA⁷ FMI⁶ GMI⁷ CMI⁷ FMI⁷ FMI⁹
 (F⁹) (F⁹)

The musical notation for 'Solitude' is written in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The notes are: Eb4, D4, C4, Bb4, Ab4, G4. The second staff continues with: F4, E4, D4, C4, Bb4, Ab4, G4. The third staff continues with: F4, E4, D4, C4, Bb4, Ab4, G4. The fourth staff continues with: F4, E4, D4, C4, Bb4, Ab4, G4. The fifth staff continues with: F4, E4, D4, C4, Bb4, Ab4, G4. Chord symbols are placed above and below the notes to indicate harmonic structure.

Fmi⁷/B^b Gmi⁷/B^b Fmi⁷ B^b7 E^bMA⁷ (C⁷ Fmi⁷ B^b7)

Somebody Loves Me (G. Gershwin)

FMA Dmi⁷ Gmi⁷ C⁷(b9) FMA⁷ Dmi⁷ A^bmi⁷ D^b9

Ami⁷ D7(#9) G7(b9) C7(b9) F6 Dmi⁷ Gmi⁷ C⁷
 (FMA⁷ F6) (D^b9 C7(b9))

FMA⁷ B^bMA⁷ E7(b9) A⁷ Dmi⁷ Dmi⁷/C Bmi⁷(b5) E⁷
 (FMA⁷ Dmi⁷) (Gmi⁷ C7(b9)) (FMA⁷ F6) (Bmi⁷(b5))

Ami⁶ F[#]mi⁷(b5) B7(b9) E⁷ Ami⁷ D⁺
 (Ami Ami⁷/G) (F⁷ E⁷) (Ami⁷ E^b7) (D7 A^b7)

Gmi⁷ D⁷ Gmi⁷ D⁷ Gmi⁷ Ami⁷ A^b7
 (Gmi Gmi⁺) (Gmi⁶ Gmi⁷) (Gmi(MA⁷)) (Gmi⁷)

Dmi⁷/G G⁷ Dmi⁷ G⁷ Gmi⁷ C⁷
 (G^b9(#11))

FMA⁷ Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷ A^bmi⁷ D^b9

Ami⁷ D⁷ Gmi⁷ C⁷(b9) F6 (Dmi⁷ Gmi⁷ C⁷)
 (Dmi⁷)

Someday My Prince Will Come (Churchill)

B^bMA^7 D^+7 E^bMA^7 G^+7 CMI^7
 $(DMI^7 G^7)$
 G^+7 C^9 $F^9 E^{\circ} E^b$ | 1. DMI^7 $C^{\#0}$ CMI^7
 F^7 DMI^7 $C^{\#0}$ CMI^7 F^7 | 2. B^bMA^7
 D^+7 E^bMA^7 E° B^b/F G^7 CMI^7 F^7
 (B^b9) $(EMI^7 A^7)$ $(DMI^7 G^7)$ $(CMI^7 F^7)$ $(B^bMA^7 B^bMA^7)$

Some Of These Days (S. Brooks)

D^7 GMI^7
 (AMI^7) (D^7)
 D^7 GMI^7
 (AMI^7) (D^7)
 G^+7 G^7 C^7
 GMI^7 C^7 F^7

Someone to Watch Over Me (G. Gershwin)

$E^b_{MA}7$ $A_{MI}7(b5)$ $A^b\circ$ E^b6/G $G^b\circ$ B^b7/F $E\circ$

$F_{MI}7$ $G\circ$ A^b6 | 1. $A_{MI}7(b5)$ B^b7_{sus} B^b7 $G+7$ $C9$ $F+7$ B^b9

2. $A_{MI}7(b5)$ B^b7_{sus} E^b6 $A^b_{MI}6$ E^b6 E^b7 $A^b_{MA}7$

E^b6/G $F\#\circ$ $F_{MI}7$ B^b7 E^b6 $A_{MI}7(b5)$ $D7$

$A^b7(b5)$ $G7$ $C7$ $C7(b9)$ $F9$ $B^b7(b9)$ $E^b_{MA}7$

$A_{MI}7(b5)$ $A^b\circ$ E^b6/G $G^b\circ$ B^b7/F $E\circ$ $F_{MI}7$ $G\circ$ A^b6

$A_{MI}7(b5)$ B^b7_{sus} E^b6

Stairway To The Stars (F. Signorelli)

CMA⁷ G⁺7(b9) Gmi¹¹ C¹³ FMA⁷ B^b13 B^b9(#11)
 C⁶/E Ami⁷ Dmi¹¹ G⁹ 1. CMA⁷ A⁺7 Dmi⁷ G7(b9) (Db7)
 2. C⁶ FMA⁷ C⁶ F#mi¹¹ B⁷ Emi⁷ C#mi^{7(b5)}/G F#mi^{7(b5)} B7(#9)
 Emi Emi(MA7) Emi⁷ A⁷ Dmi⁷ Bmi^{7(b5)}/F Emi^{7(b5)} A⁷
 Ami⁷ D7 Dmi⁷ G⁷ CMA⁷ G⁺7(b9) Gmi¹¹ C¹³
 FMA⁷ B^b13 B^b9(#11) C⁶/E Ami⁷ Dmi¹¹ G⁹
 C⁶

The Song Is You (J. Kern)

5/4 CMA⁷ E^bo Dmi⁷ G⁷ CMA⁷
 (Emi⁷)
 A⁷ Dmi⁷ G⁷ | 1. Emi⁷ A⁷ Dmi⁷
 G⁷ Fmi⁷ B^b7 Dmi⁷ G⁷ | 2. Emi⁷
 (E7(b9)) (Ami⁷) (Emi⁷ A⁷) (Dmi⁷ G⁷)
 A⁷ Dmi⁷ G⁷ C⁶ F#mi⁷(b5)
 C⁶ F⁷ C⁶
 B⁷(b9) Ema⁷ F#mi⁷ B⁷ Ema⁷
 (F#ø B7)
 Ema⁷ A#mi⁷(b5) D#7 G#mi⁶
 (A⁷)
 C#9 F#13 B13
 (C9(#10))
 B13 Cma⁷ E^bo Dmi⁷ G⁷
 (G⁷)
 Cma⁷ Gmi⁷ C⁷ Fma⁷ B^b7 Emi⁷

A⁷ D_{Mi}⁷ G⁷ ⊕ C⁶ (A_{Mi}⁷ D_{Mi}⁷ G⁷)

(E^{b7})

D.S. al-⊕
CODA

⊕ C⁶ A_{Mi}⁷ D_{Mi}⁷ G^{7sus} C_{MA}⁷

CODA

Sonny Boy

(B.C. DeSilva - L. Brown
R. Henderson - A. Johnson)

E^{b6} D^{b7} C⁷ F_{Mi}⁷ B⁷ B^{b7} E^b_{MA}⁷

(C_{Mi}⁷)

A_{Mi}^{7(b5)} D⁷ G_{Mi}⁷ C⁷ F_{Mi}⁷ B^{b7} E^{b6} D^{b7} C⁷

G^{b7} (E^{7(b5)})

F_{Mi}⁷ B⁷ B^{b7} E^{b6} C_{Mi}⁷ F_{Mi}⁷ B^{b7} E^{b6}

D^{b9} E^{b6} D_{Mi}^{7(b5)} G^{7(b9)} G_{Mi}^{7(b5)} C⁷

(D⁷)

F⁷ B^{b7} E^{b6}

(C_{Mi}⁷) (F⁷) (F_{Mi}⁷) (B^{b7})

D^{b7} C⁷ F_{Mi}⁷ B⁷ B^{b7} E^{b6} C_{Mi}⁷

F_{Mi}⁷ B^{b7} E^{b6} (C⁷ F_{Mi}⁷ B^{b7})

Sonnymoon For Two (S. Rollins)

Handwritten musical notation for "Sonnymoon For Two" in 4/4 time. The piece features a melody with triplets and a bass line with chords. The chords are: C7, C7, F7, C7, Dmi7, G7, C7.

Soon (G. Gershwin)

Handwritten musical notation for "Soon" in 4/4 time. The piece features a melody with various chords and two alternative bass lines. The chords are: EbMA7, Eb6, Gmi7(b5)/Bb, C+7(b9) C7(b9), Fmi7, Fmi6, Abmi7 (Fmi7(b5)), Bb+7(b9) Bb7(b9), 1. EbMA7, Bbmi7, Eb+7(b9), Ab6, Gmi7(b5) C7, Fmi7, Bb7, Gmi7, Cmi7, Fmi7, Bb7(b9), 2. EbMA7, Bbmi7, Eb7, Ab6, Db7 (Fmi7(b5)).

GMI^7 CMI^7 FMI^7 Bb^7 E^b6
 (E^b/B^b CMI^7) $Bb13(b9)$

Soul Eyes (M. Waldron)

$CMI^{(MA^7)}$ $G7(b9)/D$ $G7(b9)$ CMI^7 $F7(b5)$

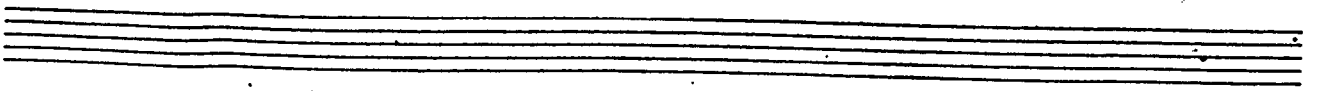
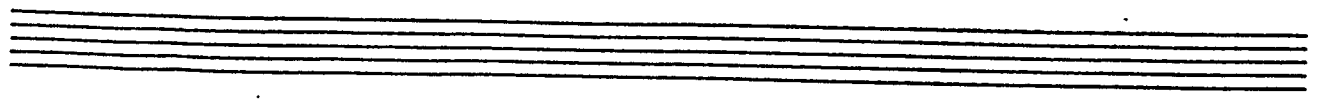
FMI^7 $Bb^7(\#9)$ $GMI^7(b5)$ $C+^7(b9)$

A^bMA^7 $AMI^7(b5)$ $D7(b9)$ 1. GMA^7 $D^b7(\#11)$

G^bMA^7 FMI^7 Bb^7 E^bMA^7 $DMI^7(b5)$ $G7(\#9)$

2. $GMI^7(b5)$ $C7(b9)$ FMI^7 $Bb^7(\#9)$

E^bMA^7 ($DMI^7(b5)$ $G7(b9)$)



Spring Can Really Hang You Up The Most

(Wolf-Landesman)

Verse

B^bMA^7 A^b7 B^bMA^7 B^bMA^7 A^b7 B^bMA^7
 A^bMI^7 $D^b7(b9)$ G^bMA^7 EMI^7 A^7 DMA^7 CMI^7 F^7 B^bMA^7 GMI^7
 CMI^7 F^7 $G^7(\#9)$ CMI^7 $G^7(b9)$ C^9 F^9 $F^7(b9)$

Theme

B^bMA^7 A^b7 B^bMA^7 A^b7 B^bMA^7 GMI^7 CMI^7 F^7 $DMI^7(b5)$ $G^7(b9)$
 $EMI^7(b5)$ E^bMI^7 B^bMA^7/D D^b0 1. CMI^7 F^7 B^bMA^7 G^7 CMI^7 F^7
 2. CMI^7 F^7 B^bMA^7 FMI^7 B^b7 FMI^7 B^b7
 FMI^7 B^b7 FMI^7 B^b7 B^bMI^7 E^b7 B^bMI^7 E^b7
 EMI^7 A^7 DMA^7 GMI^7 C^7 FMA^7 E^b7 B^bMA^7 A^b7
 B^bMA^7 CMI^7 $DMI^7(b5)$ G^7 / F $EMI^7(b5)$ E^bMI^7 B^bMA^7/D D^b0

Cmi⁷ F⁷ Dmi⁷(b5) G⁷ Cmi⁷ F⁷ B⁷(b5) B^bMA⁷ Ab⁷

CODA D^bmi⁷ G^b7 Cmi⁷ F⁷ Dmi⁷(b5) G⁷ Cmi⁷ F⁷ B^bMA⁷

Cmi⁷ F⁷ B^bMA⁷ A^bmi⁷(b5) D⁷(b9) Gmi⁷ C⁷ Cmi⁷ E^bmi⁷ Ab⁷

Dmi⁷ G⁷ Cmi⁷ B⁷ F⁷(b9) B^bMA⁷

D.S. al CODA

Straight, No Chaser (T. Monk)

F⁷ B^b7 F⁷

F⁷ B^b7

F⁷ A^bmi⁷ D⁷ Gmi⁷

C⁷ F⁷

Speak Low (K. Weill)

Gmi⁹ C¹³ Gmi⁹ C¹³
 Gmi⁹ C¹³ F⁶ D¹³ B^bmi⁹
 (C⁹ /B^b) (Ami⁴)
 Eb¹³ B^bmi⁹ Eb¹³ Ami⁷ D⁷ Gmi⁷ C⁷
 1. F⁶ Ami⁷ D⁷ 2. F⁶ Fmi⁷
 Fmi⁷ Db⁹(#11) Db⁷ Eb^{MA}⁷
 Db⁷ C⁷ Gmi⁹ C¹³ Gmi⁹
 (Bmi⁷(b5) E⁷) (Ami⁷ D⁷)
 C¹³ Gmi⁹ C¹³ F⁶ D¹³
 (C⁹ /B^b) (Ami⁴)
 B^bmi⁹ Eb¹³ Ami⁷ Eb⁹(#11) D⁷sus D⁷(b9) G⁹
 Gmi⁷ C⁹ F⁶ (Ami⁴ D¹³)

Spring Is Here (R. Rodgers)

Ab^o Ab⁶ Ab^o Ab⁶

C_{Mi}^{7(b5)} F⁷ B_{Mi}⁷ E_b⁷ E_b/D_b C_{Mi}^{7(b5)} F⁷ B_{Mi}⁷ E_b⁷

1. A^bMA⁷ A^bMA⁷ E^b_{Mi}⁷ A^b₇ D^bMA⁷ C⁺⁷

(A^bMA⁷ C⁷/G F_{Mi}⁷) (E⁷ A^b₇/E^b D₇) (G⁷(D⁹) C⁺⁷)

F_{Mi} F_{Mi}(MA⁷) F_{Mi}⁷/E_b D_{Mi}^{7(b5)} C^o B_{Mi}⁷ E⁷ B_{Mi}⁷ E_b⁷

2. A^bMA⁷ A^bMA⁷ F_{Mi}⁷ B_{Mi}⁷ E⁷ B_{Mi}⁷ E_b⁷ E_b/D_b

(A^b6 B_{Mi}⁷ C_{Mi}⁷ D^b6) (E^b₇ F_{Mi}⁷ E_b/G A^b6) (B_{Mi}⁷ D_{Mi}⁹ G^b₇)

C_{Mi}⁷ F_{Mi}⁷ B_{Mi}⁷ E_b⁷(D⁹) ⊕ A^b6

|| D.S. al || CODA

⊕ C_{Mi}⁷ F⁷ F⁷/E_b D_{Mi}^{7(b5)} D_{Mi}⁶ C_{Mi}⁷ F_{Mi}⁷ B_{Mi}⁷ E_b⁷

CODA

A^b6

Star Dust (H. Carmichael)

C6 F9(#11) E+7(b9) A9
 (Bm17(b5) E+7(b9)) #0

Dmi7 G9 1. CMA7 Ami7 Ami7/G F#mi11 B7/F# B7 Emi7 E+7 Dmi7 Db9(#11)
 (G7 G7/F) (Emi7) (A7) (G7)

2. Emi7 Ami7 Dmi7 G7 C6 E+7 F6
 (Eb9) (Dmi7 A+7(b9))

F6 Fmi(MA7) Bb7 B7(#9) CMA7 F7
 (Dmi7) (Bb9(#11)) (C6 B+7(b9))

Emi7 A7 Dmi7 Bb7 A7 Dmi7 Dmi7(b5)/Ab 1. G7 C#0
 (Emi7 Bb9(#11) A9) (Dmi7 Bbmi6 A7(b9)) (Dmi7) (G7 G0)

Dmi7 G7 CMA7 Ami7 D7 Ami7
 (Dmi7 Db9 #) (CMA7 FMA7) (Emi7 Ami7) (D7 Ami7/D D7)

Bmi7 Bb7 Ami7 D7 G7 Dmi7 G13 G+7 G7 F#9(#11) 2. FMA7 F6
 (D9 Bbmi6 Ami7 D7) (G7 FMA7 Emi7 Eb0)

Bb9 C C/B C6/A C/G F#mi11 F9(#11) Emi7 Eb0 Dmi7 A7
 (CMA7 Emi7 Ami7 Ami7/G) (B7/F# B7(b5)/F E7E+7) (F6 A7/E Eb0)

Dmi7 G7 C6

Sophisticated Lady (D. Ellington)

$B^b M_i^7$ G^b7 F^7 E^7 E^b7 $A^b M A^7$ A^b7 G^7 G^b7 F^7

B^b7 $B^b M_i^7$ E^b7 | 1. $A^b M A^7$ A° | 2. A^b6

$A M_i^7(b5)$ $D^7(\#9)$ $G M A^7$ $E M_i^7$ $A M_i^7$ D^7 $B M_i^7(b5)$ $E^7(b9)$

$A M_i^7(b5)$ $D^7(b9)$ $G M A^7$ $E M_i^7$ $A M_i^7$ D^7 G^7 $B^\circ C M_i^7$

E^b7 F^7 $B^b M_i^7$ G^b7 F^7 E^7 E^b7 $A^b M A^7$

$(B^b M_i^7 G^\circ C^\circ F^7)$

A^b7 G^7 G^b7 F^7 B^b7 $B^b M_i^7$ E^b7 A^b6 (A°)

Saint James Infirmary (traditional - Port Redman)

$D M_i^7$ A^7 $D M_i^7$ $D M_i^7$ $G M_i^7$

A^7 $E M_i^7/B$ C° $A^7/C^\#$ $D M_i^7$ A^7/E $D M_i^7$ G^7 B^b7 A^+7 $D M_i^7$ A^7

Star Eyes (G. De Paul)

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

$D^b_{MA}7$ $G_{MI}7(b5)$ $C7(\#9)$ $F_{MA}7$

1. $F_{MI}7(b5)$ B^b7

2. $F_{MI}7(b5)$ B^b7 $A7(b9)$ $A^b_{MA}7$ $A^b_{MI}7$

D^b7 $G^b_{MA}7$ $F_{MI}7(b5)$ B^b7

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

$D^b_{MA}7$ $G_{MI}7(b5)$ $C7(\#9)$ $F_{MA}7$ $F_{MI}7(b9)$ B^b7

E^b7 $D7$ D^b7 $C7(b9)$ $F_{MI}7$ $F_{MI}7/B^b$ E^b6

Stars Fell On Alabama (F. Perkins)

CMA⁷ A⁷ Dmi⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁺(b9)

Dmi⁷ 1. G⁷ /F EMI⁷ Eb⁷ Dmi⁷ Db9(#11)

2. G⁷ C⁶ Bb9 C⁶ C#^o Dmi⁷ G⁷

EMI⁷ AMI⁷ Dmi⁷ G⁷ CMA⁷ A⁷ Dmi⁷ /C Bø Bb⁷(b5)

(A⁷(#9)) (Dmi⁷ G⁷ G#^o)

AMI⁷ AMI⁷/G F#MI⁷(b5) B⁷ EMA⁷ G⁷ CMA⁷ A⁷

Dmi⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁺(b9) Dmi⁷

G⁷ C⁶ (Dmi⁷ G⁺)

Stella By Starlight (V. Young)

Staff 1: $E_{MI}7(b5)$ A^7 C_{MI}^{11} F^{13}

Staff 2: F_{MI}^9 B^b13 $E^b_{MA}7$ A^b9

Staff 3: $B^b_{MA}7$ $E_{MI}7(b5)$ A^7 $D_{MI}7$ $G_{MI}7$ C^7
 ($B^b_{MA}7$ $G_{MI}7$ $G_{MI}7/F$) ($D_{MI}7$ $D_{MI}7/C$) ($B_{MI}7(b5)$ $B^b_{MI}6$)

Staff 4: $F_{MA}7$ $G_{MI}7$ C^7 $A_{MI}7(b5)$ D^7
 (F/A $D_{MI}7$) ($G_{MI}7$ C^{13} B^b13)

Staff 5: $G^+7(b9)$ C_{MI}^9
 ($C_{MI}7$ $D_{MI}7$)

Staff 6: $E^b_{MI}(MA7)$ $A^b9(\#11)$ $B^b_{MA}9$

Staff 7: $E_{MI}7(b5)$ A^7 $D_{MI}7(b5)$

Staff 8: $C_{MI}7(b5)$ $F7(b9)$ $B^b_{MA}7$
 ($D^b_{MI}^{11}$ G^b7) ($C_{MI}7(b5)$ $F7(b9)$)

St. Louis Blues (W.C. Handy)

The musical score for "St. Louis Blues" is written in 4/4 time with a key signature of one sharp (F#). The melody is presented on a single staff with guitar chords indicated above the notes. The score is organized into several systems, with some systems containing first and second endings. The chords used include G7, C7, D7, G, A7, Gmi, and Cm.

System 1: G7 C7 D7 G G7
System 2: C7 D7 G D7
System 3: A7 D7 | 1. G D7 | 2. G D7
System 4: Gmi D7
(Cmi)
System 5: D7 | 1. Gmi Gmi D7
System 6: | 2. Gmi A7 D7 | G
System 7: G G7 C7 C7 D7
System 8: G D7 A7 D7
System 9: | 1. G D7 | 2. G G7

Stompin' At The Savoy (E. Sampson - C. Webb) - B. Goodman

$A^{\flat}7$ $D^{\flat}MA^7$ $D^{\flat}MA^7$ $A^{\flat}7$ $D^{\flat}MA^7$ ($G^{\flat}7$)
 $(F^{\flat}MI^7)$ $B^{\flat}7(b9)$ $E^{\flat}MI^7$ $A^{\flat}7$ 1. $D^{\flat}6$ $B^{\flat}7$
 $E^{\flat}MI^7$ $A^{\flat}7$ 2. $D^{\flat}6$ $D^{\flat}6$ $D^{\flat}7$ $G^{\flat}7$ G^7 $G^{\flat}7$
 B^7 D^7 B^7 E^7 F^7 E^7
 (B^7) $F^{\sharp}MI^7(b5)$
 $E^{\flat}MI^7$ A^7 $E^{\flat}MI^7$ $A^{\flat}7$ $D^{\flat}MA^7$ $D^{\flat}MA^7$ $A^{\flat}7$
 $D^{\flat}MA^7$ ($G^{\flat}7$) ($F^{\flat}MI^7$) $B^{\flat}7(b9)$ $E^{\flat}MI^7$ $A^{\flat}7$
 $D^{\flat}6$ ($B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$)
 (E^7) ($A^{\flat}MA^7$ $A^{\flat}7$)

Stormy Weather (H. Arlen)

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

E^b6 $C7$ $F_{MI}7$ $B^b7(b9)$ 1. $E^b_{MA}7$ $C7(\#9)$ $F_{MI}7$ B^b7
 (E^b6/B^b $C7$) ($E^b_{MA}7/G$ $C7(\#9)$)

2. E^b6 A^b9 $G_{MI}7$ E° $F_{MI}7$ $B^b7(b9)$ E^b6 E^b7
 (E^b6 E°)

$A^b_{MA}7$ A° E^b6/B^b E^b7 $A^b_{MA}7$ A° E^b6/B^b E^b7

$A^b_{MA}7$ A° E^b6/B^b $C_{MI}7$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ B^b7
 ($F7$)

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

E^b6 $C7$ $F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $C7(\#9)$ $F_{MI}7$ $B^b7(b9)$
 (E^b6/B^b $C7$)

E^b6 ($C7(\#9)$ $F_{MI}7$ B^b7)

Strike Up The Band (G. Gershwin)

The musical score consists of ten staves of music in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The notes are primarily eighth and quarter notes, often beamed together. Chords are indicated by letters above the notes, with some including superscripts (7) and subscripts (b5, #11). The chords are: Bb6, B0, Cm7, F7, Bb6, Fm7, E7, Eb6, E0, Fm7, Bb7, Eb6, Cm7, B7, Bb6, Am7(b5), D7, Gm7, C7, Cm7, F7, B9(#11), Bb6, Dm7(b5), G7, Cm7, F7, BbMA7.

Strode Rode (S. Rollins)

F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷

F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷

D_b⁷ D_b⁷ C⁺⁷ 1. F_{Mi}⁷

2. F_{Mi}⁷ F_{Mi}⁷ F⁷ B_b^{Mi⁷ E_b⁷}

A_b^{Mi⁷ D_b⁷ F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷}

F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷

F_{Mi}⁷ G_{Mi}^{7(b5)} C⁷ D_b⁷ D_b⁷ C⁷

F_{Mi}⁷

St. Thomas (S. Rollins)

CMA⁷ EMI⁷ A⁷ DMI⁷ G⁷ CMA⁷
 CMA⁷ EMI⁷ A⁷ DMI⁷ G⁷ CMA⁷
 EMI^{7(b5)} A^{7(#9)} DMI⁷ G⁷
 (C⁷ B^{b7}) (A⁷)
 CMA⁷ C⁷ FMA⁷ F^{#0} CMA⁷/G G⁷ CMA⁷

Strollin' (H. Silver)

D^bMA⁷ EMI⁷ A⁷ E^bMI⁷ A^{b7}
 D^bMA⁷ A^bMI⁷ D^{b7} GMI^{7(b5)} C⁷
 1. FMI⁷ B^{b7}(#9) E^bMI⁷ A^{b7}
 D^bMA⁷ B^bMI⁷ E^b7(b5) D7(#9)
 (EMI⁷ A⁷) (E^bMI⁷ A^{b7})

2. FMI⁷ B^bMI⁷ Eb⁷(b5) F[#]MI⁷ B⁷

FMI⁷ B^b7 Eb^{MI}⁷ Ab⁷(b9) D^bMA⁷ B^bMI⁷ Eb^{MI}⁷ Ab⁷(b9)

D^bMA⁷ G^b7(b5) FMI⁷ B^b7(F⁹ b5) Eb^{MI}⁷ Ab⁷(F⁹) D^bMA⁷(b5) al CODA

CODA

D. S. al CODA

SUGAR (S. Turrentine)

CMI⁷ AMI⁷(b5) DMI⁷(b5) G+⁷ CMI⁷

G+⁷ CMI⁷ Eb⁷/B^b Ab¹³ Db¹³(b5) DMI⁷(b5)

G+⁷ CMI⁷ B⁷ B^bMI⁷ A⁷ Ab^{MA}⁷

(E⁹)

Db⁹(#11) DMI⁷(b5) G+⁷ 1. Ab⁹

2. CMI⁷

Summer Samba (M. Valle - S. Valle)

FMA⁷ Bmi^{7(b5)} E7(#9)
 B^bMA⁷ Eb7
 Ami⁷ D7(b9) 1. Gmi⁷ Emi^{7(b5)} A7(#9)
 Dmi⁷ G⁷ Gmi⁷ Db7 C7
 2. Gmi⁷ C7(b9) FMA⁷ Bb7 FMA⁷ (Gmi⁷/C)

Summertime (G. Gershwin)

Gmi⁷ C⁹ Gmi⁷ C⁹ Gmi⁷ C⁹ Gmi⁷ G⁷
 (Gmi⁶ D⁷/A) (Gmi⁶ D⁷(b9)) (Gmi⁶ D⁷) (Gmi⁷ G⁷)
 Cmi⁷ F⁷ Bb⁷ Eb⁷ Ami^{7(b5)} D^{7(b9)}
 (B^bmi⁷ Eb⁷) (Ami^{7(b5)} Eb⁹(#11)) (D⁷ Ab⁹(#11))
 Gmi⁷ C⁹ Gmi⁷ C⁹ Gmi⁷ C⁹ Cmi⁹ F^{7(b9)}
 (Gmi⁶ D⁷/A) (Gmi⁶ D⁷) (Gmi⁷ D⁷/A) (Gmi⁶ Cmi⁷ F⁷)

B^bM^a7 GMI7 Eb13 D+7

1. GMI7 C9 GMI7 C7

(B^b7 Eb7) (Ami7(b9) D+7) (GMI7 F7) (Eb7 D+7)

2. GMI7 C9 GMI7 C9

Ballad Changes
by The M.J.Q.

GMI7 B^b7/A Eb7 D7 GMI7 C7

F7 B^b7 Eb7 A7(#9) D7 A7 D7(#9) Ab7 GMI7 B^b7/A Eb7 D7

GMI7 GMI7/F EMI7(b9) EMI7 B^bM^a/D GMI7 C7 D7 GMI7 B^b7/F Eb7 D7

(DMI7 G7)

Sunday (Miller-Cohn-Stein-Krueger)

CMA7 F7 EMI7 E^b0 DMI7 G7 B^b7 A7 D7

1. G7 C6 A7 DMI7 G7 2. G7 C6

E7 A7 D7

DMI7 G7 CMA7 F7 EMI7 E^b0 DMI7 G7

B^b7 A7 D7 G7 C6

Sunny (B. Hebb)

Ami⁷ Gmi⁷ C⁷ Fma⁷ Bmi⁷ E⁷

Ami⁷ Gmi⁷ C⁷ Fma⁷ Bmi⁷ E⁷

Ami⁷ C⁷/G Fma⁷ B^b9(#11)

Bmi⁷(add11) E⁷ Ami⁷ (C¹³/G) F⁷ E⁺7(b9)

(B^b7)

The musical notation for 'Sunny' consists of four staves of music in 4/4 time. The first two staves show the main melody with chords Ami⁷, Gmi⁷, C⁷, Fma⁷, Bmi⁷, and E⁷. The third staff continues the melody with Ami⁷, C⁷/G, Fma⁷, and B^b9(#11). The fourth staff concludes the piece with Bmi⁷(add11), E⁷, Ami⁷ (C¹³/G), F⁷, and E⁺7(b9). A (B^b7) chord is also indicated below the E⁷ chord.

The Surrey With The Fringe On Top (R. Rodgers)

GMA⁷ Ami⁷ Bmi⁷ Ami⁷ GMA⁷ Ami⁷ Bmi⁷ Ami⁷

(CMA⁹) (Bmi⁷ B^b7) (Ami⁷ D⁹)

GMA⁷ C⁹ B7(#9) Emi⁷ A⁷ D⁷

2. A⁷ D⁷ Dmi⁷ G⁷ C⁶ A⁷

Dmi⁷ G⁷ CMA⁷ Emi⁷ A⁷ D⁶ B⁷

The musical notation for 'The Surrey With The Fringe On Top' is in 4/4 time. The first staff shows the main melody with chords GMA⁷, Ami⁷, Bmi⁷, Ami⁷, GMA⁷, Ami⁷, Bmi⁷, and Ami⁷. The second staff continues with (CMA⁹), (Bmi⁷ B^b7), and (Ami⁷ D⁹). The third staff shows GMA⁷, C⁹, B7(#9), Emi⁷, A⁷, and D⁷. The fourth staff shows a second ending (2.) with chords A⁷, D⁷, Dmi⁷, G⁷, C⁶, and A⁷. The fifth staff shows Dmi⁷, G⁷, CMA⁷, Emi⁷, A⁷, D⁶, and B⁷.

EMI⁷ A⁷ AMI⁷ D⁷ CODA A⁷ CMI⁷ F⁷
 (AMI⁷ Bmi⁷)
 D.S.al CODA
 Bmi⁷ E⁷ AMI⁷ D⁷ G⁶ (EMI⁷ AMI⁷ v.)
 (Bb⁷)

Sweet And Lovely (G. Aronheim J. Lemare)

Gmi⁷ C⁷ Gmi⁷ C⁷
 F⁷ BbMA⁷ (Eb9) CMA⁷ Dmi⁷ G⁷ 1.2. C6/9
 Fmi⁷ Bb⁷ CMA⁷ Fmi⁷ Bb⁷ CMA⁷
 Abmi⁷ Db⁷ EbMA⁷ Ebmi⁷ Ab⁷ Dmi⁷ G⁷
 (Ab⁷) (G⁷)
 Gmi⁷ C⁷ Gmi⁷ C⁷
 F⁷ BbMA⁷ (Eb9) CMA⁷ Dmi⁷ G⁷ C6/9

Swedish Pastry (B. Kessel)

FMA⁷ F_{sus} F⁷
 (B^b7)

B^b7(b⁵)₃ B^bMi⁷ FMA⁷ GMi⁷ AMi⁷ A^bMi⁷

GMi⁷ C7(b⁵) FMA⁷ F7(b⁵)
 (F⁷)

The musical notation for 'Swedish Pastry' is written in 4/4 time with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody with various chords and triplets. The chords are: FMA⁷, F_{sus}, F⁷, B^b7(b⁵)₃, B^bMi⁷, FMA⁷, GMi⁷, AMi⁷, A^bMi⁷, GMi⁷, C7(b⁵), FMA⁷, and F7(b⁵) (labeled as F⁷).

Sweet Lorraine (C. Burwell)

GMA⁷ F⁷ E⁷ AMi⁷ D⁷ D^{#0} EMi⁷ DMi⁷ G⁷ C⁷ B⁷

E⁷ A⁷ AMi⁷/D D⁷ 1. GMA⁷ F⁷ E⁷ A⁷ D⁷

2. G⁶ C⁷ C^{#0} G⁶/D G⁷ D^{b7} CMA⁷ B^ø E⁷ AMi⁷ A^{b7} GMi⁷ C⁷

F⁷ E⁷ AMi⁷ A^{b7} GMi⁷ C⁷ F⁷ E⁷ E^{b9}(#11) D⁷

F⁷ E⁷ E^{b9}(#11) D⁷ GMA⁷ F⁷ E⁷ AMi⁷ D⁷ D^{#0}

The musical notation for 'Sweet Lorraine' is written in 4/4 time with a key signature of two sharps (D major). It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody with various chords and first/second endings. The chords are: GMA⁷, F⁷, E⁷, AMi⁷, D⁷, D^{#0}, EMi⁷, DMi⁷, G⁷, C⁷, B⁷, E⁷, A⁷, AMi⁷/D, D⁷, GMA⁷, F⁷, E⁷, A⁷, D⁷, G⁶, C⁷, C^{#0}, G⁶/D, G⁷, D^{b7}, CMA⁷, B^ø, E⁷, AMi⁷, A^{b7}, GMi⁷, C⁷, F⁷, E⁷, AMi⁷, A^{b7}, GMi⁷, C⁷, F⁷, E⁷, E^{b9}(#11), D⁷, F⁷, E⁷, E^{b9}(#11), D⁷, GMA⁷, F⁷, E⁷, AMi⁷, D⁷, D^{#0}.

EMI⁷ DMI⁷G⁷ C⁷ B⁷ E⁷ A⁷ Ami⁷/D D⁷
 G⁶(F⁷ E⁷ A⁷ D⁷)

Swingin' Along On Broadway (B. Clayton)

S. AbMA⁷ F⁷ BbMI⁷ Eb⁷
 AbMA⁷ Ab⁷ DbMA⁷ Gb⁷ E⁷ Eb⁷ 1.2. Ab⁶
 CMA⁷ AMI⁷ DMI⁷ G⁷ C⁶
 EbMA⁷ CMI⁷ FMI⁷ Bb⁷ BbMI⁷ Eb⁷ BbMI⁷ Db⁷(b9)
 AbMA⁷ F⁷ BbMI⁷ Eb⁷
 AbMA⁷ Ab⁷ DbMA⁷ Gb⁷ E⁷ Eb⁷ Ab⁶
 Eb⁷ Ab⁶

D.S. al CODA

CODA

Sweet Sue (V. Young)

Gmi⁷ C⁷ Gmi⁷ C⁷ F⁶
 F⁶ C13(b9) | 1. F⁶ (D⁷) | 2. F⁶ FMA⁷
 FMA⁷/E F⁷/Eb D⁷ Gmi⁷ Bbmi⁶
 C⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 F⁶ F⁶ C⁹ F⁶

The musical notation for 'Sweet Sue' is written in 4/4 time. It consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. The second staff contains a first ending with a repeat sign and a first ending bracket, leading to a second ending. The third and fourth staves are bass lines with various chords. The fifth staff is a bass line with fewer notes, ending with a double bar line.

Sweet Georgia Brown (M. Pinkard, B. Bernie)

D⁷ D⁷
 G⁷ G⁷ | 1.
 C⁷ C⁷

The musical notation for 'Sweet Georgia Brown' is written in 4/4 time. It consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of one flat. The second and third staves are bass lines with various chords. The second staff has a first ending bracket.

Taking A Chance On Love (V Duke)

$B^b_{MA}7$ B° C_{MI} $C_{MI}(MA7)$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $D7$

G_{MI} $G_{MI}(MA7)$ $G_{MI}7$ $C7$ | 1. $C_{MI}7$ $F7$ $B^b_{MA}7$ $F7$

2. $C_{MI}7$ $F7$ B^b6 B^b7 | $F_{MI}7$ B^b7 $E^b_{MA}7$ $C7$

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

$D^b_{MI}7$ G^b7 $C_{MI}7$ $F7$ $B^b_{MA}7$ B° C_{MI} $C_{MI}(MA7)$

$C_{MI}7$ $F7$ $B^b_{MA}7$ $D7$ G_{MI} $G_{MI}(MA7)$ $G_{MI}7$ $C7$

$C_{MI}7$ $F7$ B^b6

Take Five (P. Desmond)

$E^b_{MI}7$ $B^b_{MI}7$ $E^b_{MI}7$ $B^b_{MI}7$ $E^b_{MI}7$ $B^b_{MI}7$

$E^b_{MI}7$ $B^b_{MI}7$ $E^b_{MI}7$ $B^b_{MI}7$ $E^b_{MI}7$ $B^b_{MI}7$ $E^b_{MI}7$ $B^b_{MI}7$

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

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

$F_{MI}7(b5)$ B^b7 $E^b_{MI}7$ $B^b_{MI}7$ $\%$ $\%$

$\%$ $\%$ $\%$

$\%$ $E^b_{MI}7$

Tangerine (V. Schertzinger)

GMI⁹ C¹³ F⁶ B^{b7} AMI⁷ A^{b0}
 (D7(#9))

GMI⁷ C⁷ GMI⁷ C⁷ | 1. FMA⁷ AMI^{7(b5)} D7 D+7(b9)
 (FMA⁷ Eb9(#11))

GMI⁹ C¹³ F⁶ B^{b7} AMI^{7(b5)} E7(b9)

AMA⁷ F#MI⁷ B^{b7} E7 A7 Eb9(#11) D7 D+7(b9)

2. AMI^{7(b5)} Eb9(#11) D7 GMI⁷ GMI⁷/F EMI^{7(b5)} A7(#9)
 (GMI⁷) (B^{b7}MI(MA7) Eb7)

DMI⁷ DMI⁷/C B^{b7}MI(add11) B^{b7} F6/A D+7(#9) GMI⁷ C⁷
 (F6 B^{b7}) (AMI⁷ A^{b0}) (GMI⁷) (C⁷)

F6 (AMI^{7(b5)} D7(#9))

Tea For Two (V. Youmans)

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

$B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7 1. $A^b_{MA}7$ $B^b_{MI}7$ $C_{MI}7$ $D^b_{MA}7$

$D_{MI}7$ $G7$ $D_{MI}7$ $G7$ $C_{MA}7$ $F7$ $E_{MI}7$ E^b°

$D_{MI}7$ $G7$ $D_{MI}7$ $G7$ $C_{MA}7$ $B^b_{MI}7$ E^b7

2. $C_{MI}7(b5)$ $F7$ $B^b_{MI}7$ $C_{MI}7(b5)$ G^b7 $F7$

A° $B^b_{MI}7$ $C_{MI}7$ $D^b_{MI}6$ A^b6/C B° $B^b_{MI}7$ E^b7

A^b6

Take The A-Train (B. Strayhorn)

CMA⁷ D9(#11) Dmi⁷
 G⁷ | 1. CMA⁷ Dmi⁷ G⁷ | 2. CMA⁷ Gmi C⁷
 FMA⁷ FMA⁷ D⁷
 D⁷ Dmi⁷ G⁹ G⁷(b9) CMA⁷
 D9(#11) Dmi⁷ G⁷ C⁶

Teach Me Tonight (G. De Paul)

B^b₇+9 E^bMA⁷ Fmi⁷ Gmi⁷ C⁷ Fmi⁷ B^b₇
 Gmi⁷(b5) C⁷(b9) Fmi⁷ B^b₇ | 1. Gmi⁷ C⁷
 Fmi⁷ B^b₇ | 2. E^b6 A^b₇ E^b6 Gmi⁷ G^bmi⁷ Fmi⁷ B^b₇

$E^b_{MA}7$ $C7(b9)$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A_{MI}7(b5)$ $D7(b9)$
 $G_{MI}7$ $C7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b+9 $E^b_{MA}7$ $F_{MI}7$
 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 $G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$
 B^b7 E^b6 ($C7(b9)$ $F_{MI}7$ B^b7)

Tenor Madness (S. Rollins)

B^b7
 B^b7 E^b7
 B^b7 $G7(\#9)$ $C_{MI}7$
 $F7$ B^b7 $G7(\#9)$ $C_{MI}7$ $F7$

Tenderly (W. Gross)

B \flat 7_{SUS} **E \flat MA⁷** **A \flat 9(#11)** **E \flat MI⁹** **A \flat 13**
FMI⁹ **D \flat 9(#11)** **E \flat MA⁷** **GMI⁷ C⁷**
1. FMI^{7(b5)} **B \flat 13** **FMI^{7(b5)}** **B \flat 13 B^o**
CMI⁷ **F13** **FMI⁷** **B \flat 7**
2. FMI^{7(b5)} **B \flat 13 B^o** **CMI⁷** **F13 F \sharp ^o**
GMI⁷ C⁺ **FMI⁹** **B \flat 7** **E \flat 6**

Remember (I. Berlin)

E \flat MA⁷ **D⁷** **GMI⁷** **C⁹** **CMI⁷** **F7(b9)** **B \flat MA⁷** **1. FMI⁷B \flat 7**
(A ϕ D⁷)
2. B \flat 7 **E \flat MA⁷** **E \flat MA⁷** **A \flat 7** **DMI⁷** **G⁷** **CMI⁷** **B \flat A ϕ D⁷**
E \flat MA⁷ **D⁷** **GMI⁷** **C⁹** **CMI⁷** **CMI⁷/F F⁷** **B \flat 6** **(A ϕ D⁷)**

Thanks For The Memory (R. Rainiger)

G_{mi}^7 C^7 F^6 F^6 $F\#^{\circ}$ C^7/G F^6/A

D^7 $E_{mi}^7(b5)$ D^7 G_{mi}^7 1. D_{mi}^7 G^7 G_{mi}^7 $D^{\flat 7}$ C^7
 (A_{mi}^7 D^7)

2. D_{mi}^7 G^7 G_{mi}^7 $B_{mi}^{\flat 7}$ $E^{\flat 7}$ $A^{\flat 6}$ C_{mi}^7 F_{mi}^7 B° $B_{mi}^{\flat 7}$ $E^{\flat 7}$

$A^{\flat 6}$ F_{mi}^7 A° C_{MA}^7/G A_{mi}^7 D_{mi}^7 G^7
 (E_{mi}^7/G A_{mi}^7)

G_{mi}^7 C^7 $A_{mi}^{\flat 7}$ $D^{\flat 7}$ C^7 G_{mi}^7 C^7 F^6

F^6 $F\#^{\circ}$ C^7/G F^6/A D^7 $E_{mi}^7(b5)$ D^7 G_{mi}^7 D^7
 (A_{mi}^7 D^7)

G_{mi}^7 $C^{13(b9)}$ F^6

That Old Black Magic (H. A. Blum)

$E^b MA^7$ $E7(\#9)$ $E^b MA^7$ $E7(\#9)$

$E^b MA^7$ CMI^7 FMI^7 B^b7

D^b7 $G^b MA^7$ $B9(\#11)$ B^b7

$A MI^7(b5)$ B^b7/A^b $G MI^7$ C^7 $F MI^7$ B^b7

$E^b MA^7$ $E7(\#9)$ $E^b MA^7$ $E7(\#9)$

$E^b MA^7$ CMI^7 FMI^7 B^b7 A^7

$A^b MA^9$ $A^b MI^9$ $A^b MI^6$ $G MI^7$ $F\#0$

$F MI^7$ $E MA^7$ E^b6

$A MI^7(b5)$ $A^b9(\#11)$

G7 C13 Fmi7
 (DMI7) (G13 G+9) (Gmi9) (C7)
 Fmi7/Eb Abmi7 Db7 Abmi7 Db7
 Fmi9 Bb13(b9) EbMA7 E7(#9) EbMA7
 (Fmi9 Bb13)
 E7(#9) Bbmi Bbmi(MA7) Bbmi7 Eb7
 (Fmi9 Bb13)
 AbMA7 Abmi6
 (Db7)
 Fmi11 Gmi7 Abmi9 Db7 Gmi7 F#o
 Fmi7 Db9
 (Abmi7) (Db9)
 Fmi7 Bb7sus Eb6
 (EMA7)

Detailed description of the musical score: The score consists of ten staves of music. The first staff begins with a whole note chord G7, followed by a melodic line with eighth notes. The second staff continues the melody with a triplet of eighth notes and a half note. The third staff features a whole note chord Fmi9, followed by a melodic line. The fourth staff continues the melody with a half note. The fifth staff features a whole note chord AbMA7, followed by a melodic line. The sixth staff continues the melody with a half note. The seventh staff features a whole note chord Fmi11, followed by a melodic line. The eighth staff continues the melody with a half note. The ninth staff features a whole note chord Fmi7, followed by a melodic line. The tenth staff continues the melody with a half note. The score ends with a double bar line.

That Old Feeling (S. Fain)

INTRO EbMA7 CMI7 FMI7 Bb7 EbMA7 AbMA7 DMI7(b5) G7

CMI7 CMI7/Bb AMI7(b5) Ab7 GMI7 D7 GMI7 C9 C9/Bb

AMI7(b5) D7 GMI7(b5) C7 FMI7 FMI7/Eb DMI7(b5) G7

CMI7 Db9(#11) F7 F#o GMI7 D7 GMI7 C7 FMI7 Bb7

EbMA7 Db13(#11) C7

FMI7 B13(#11) Bb7 G7
(FMI7(b5)) (Bb7 B°)

CMI7 G7 GMI7(b5) C7 CMI7
(DMI7 G7) (F7)

F7 B7 Bb7 EbMA7
(FMI7 Bb7)

Db13(#11) C7 FMI7 FMI7/Eb D7(b9)
(Ab7)

G⁷ G^{Mi7(b5)} C^{7(b9)} F^{Mi7} A^{bMi7} D^{b7}

E^{bMA7} C⁷ F^{Mi7} B^{b7} 1. E^{b6} B^{b7+} 2. E^{b6}

(G^{Mi7} D^{b9}(#11)) (B⁷ B^{b13sus})

That's All (A. Brandt - B. Haymes)

B^{bMA7} C^{Mi7/F} B^{bMA7} C^{Mi7/F} B^{bMA7} A⁺⁷ A^{b7} G⁷

(B^{bMA7} C^{Mi7}) (D^{Mi7} D^{b7} C^{Mi7} B⁷) (B^{bMA7} E^{b7}(#11) C^{Mi7}) (D^{Mi7} G⁷ G⁷/F)

E^{Mi7(b5)} E^{bMi7} A^{b7} B^{bMA7/D} D^{b0} 1. D^{Mi7} G⁷ C^{Mi7} F⁷

(G^{b7}(#11))

2. D^{Mi7} G⁷ C^{Mi7} F⁷ B^{b6} G^{Mi7} G^{b13} F^{Mi7} B^{b7} E^{bMA7} C^{Mi7}

(C^{Mi7} F⁷)

F^{Mi7} B^{b7} E^{bMA7} G^{Mi7} C⁷ F^{MA7} E^{b9}(#11) D⁹ A^{b9}

(G^{Mi7}/C G^{b7}(#9)) (F^{MA7} D^{Mi7})

G^{Mi7} C⁷ C^{Mi7} F⁷ B^{bMA7} C^{Mi7}/F B^{bMA7} C^{Mi7}/F

(B^{bMA7} C^{Mi7}) (D^{Mi7} D^{b7} C^{Mi7} B⁷)

B^{bMA7} A⁺⁷ A^{b7} G⁷ E^{Mi7(b5)} E^{bMi7} B^{b6/D} D^{b0}

(B^{bMA7} E^{b7}(#11)) (D^{Mi7} G⁷ G⁷/F)

D^{Mi7} G⁷ C^{Mi7} F⁷ B^{b6} (C^{Mi7}/F)

(C^{Mi7} F¹³(b9))

Them There Eyes (M. Pinkard)

Handwritten musical score for "Them There Eyes" by M. Pinkard. The score consists of eight staves of music in 4/4 time, featuring various chords and melodic lines. The chords are: Eb, Eb/D, Eb/C, Eb/Bb, Eb6, Bb+9, Eb6, Eb, Eb/D, Cmi7, F9, Gb9(#11), F9, Fmi7, Bb7, Eb6, Gmi7/D, Cmi7, F7, Cmi7, F7, Bb7, Fmi7, Bb7, Eb, Eb/D, Eb/C, Eb/Bb, Eb6, Bb+9, Eb6, Eb7, Ab6, Eb+9, Ab6, (Bbmi7), (Eb7), Ab6, A°, Eb/Bb, Cmi7, F9, Bb7, Eb, Eb/D, Cmi7, F9, Bb7, Eb6.

There Is No Greater Love (Jones)

B^b7 **E^b7** **D7** **A^b9(#11)** **G7**
C7 **Cm⁷** **G^b9(#11)** **F7**
B^b7 **E^b7** **D7** **A^b9(#11)** **G7**
C7 **Cm⁷/F** **F7** **B^b6** **E^b7** **B^b6**
D7/A **D7** **Gm⁷** **D7/A** **D7** **Gm⁷**
 (Gm⁶ Em⁷(b9)) (Gm⁶ Em⁷(b9))
D7/A **D7** **Gm⁷** **C7** **G^b9(#11)** **F7**
B^b7 **E^b7** **D7** **A^b9(#11)** **G7**
C7 **Cm⁷/F** **F7** **B^b6**

There'll Be Some Changes Made

(B. J. Siree)

Musical score for "There'll Be Some Changes Made" in G major, 4/4 time. The score consists of five staves of music with various chords and melodic lines. The chords are: G9, C9, C9, Am11, D7, G7, C9, F7, Bb7, A7, Ab7(b5), G9, C9, C9, Am11, D7, G7, C9, F7, Bb, Ab7, G7, C9, F7, Bb6 (D7).

There's A Small Hotel

(R. Rodgers)

Musical score for "There's A Small Hotel" in G major, 4/4 time. The score consists of three staves of music with various chords and melodic lines. The chords are: FMA7, GMI7, AMI7, BbMA7, FMA7/C, BbMA7, AMI7, Ab0, (FMA7 Bb/C), (FMA7 Bb/C), (FMA7 Bb7), C7/G, Gb0, GMI7, C7, 1. FMA7, DMI7, GMI7, C7sus, 2. FMA7, GbMI7, B7, BbMA7, GMI7, CMI7, F7, Bb6, (Bb6 Bb0).

Gmi⁹ Ami⁷ D⁷ Eb⁷ D⁷ Db⁷ C⁷
 (B^bmi¹¹ Eb⁷ Ami¹¹ D⁷) (Abmi¹¹ Db⁷ Gmi¹¹ C⁷)
 FMA⁷ Gmi⁷ Ami⁷ B^bMA⁷ FMA⁷/C B^bMA⁷ Ami⁷ Ab^o
 (FMA⁷ B^b/C) (FMA⁷ B^b/C) (FMA⁷ B^b⁷)
 C⁷/G G^{bo} Gmi⁷ C13(b9) FMA⁷ F⁶ (Gmi⁷ C⁷so^s)

There Will Never Be Another You (H. Warren)

Eb^bMA⁷ Dmi⁷(b5) G⁷
 Cmi⁷ B⁺7(b9) B^bmi⁹ Eb13 A⁺7(#9)
 Ab^bMA⁷ Db9(#11) 1. Eb^bMA⁷ Cmi¹¹
 F13 F9 Fmi⁷ B^b7
 (C^b13(#11))
 2. Eb^bMA⁷ Ami⁷(b5) D⁷ Eb^bMA⁷ Ab9(#11) Gmi⁷ C⁷
 (Ami¹¹ Ab13(#11)) (Gmi⁷ Ab9(#11)) (Db13(#11) C+7)
 Fmi⁷ B^b13(b9) Eb⁶
 (F⁷)

These Foolish Things (J. Strachey - Link)

E^b C_{MI}^7 F_{MI}^9 $B^b7(b9)$ E^b C_{MI}^7 F^9 B^b_{+7}
 (F_{MI}^9 B^b13 A^b0) (E^b/G C_{MI}^7) (E^9)
 $B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7 | 1. F^9 F_{MI}^7/B^b $B^b7(b9)$
 (E^b7 $B^b_{MI}^7$ $A^9(\#11)$) ($A^b6/9$ $D^b7(b5)$ C_{+7})
 2. F^9 $B^b7(b9)$ E^b $D^7(b9)$ | G_{MI} $A_{MI}^7(b5)$ D^7
 (G_{MI} $E_{MI}^7(b5)$)
 G_{MI} $G_{MI}(MA7)$ G_{MI}^7 $E_{MI}^7(b5)$ $E^b_{MI}(MA7)$ D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7
 (C^9 $E^b_{MI}(MA7)$) ($B^b_{MA}^7/B^b$ G_{MI}^7)
 B^b7 E^o F_{MI}^7 B^b7 E^b C_{MI}^7 F_{MI}^9 $B^b7(b9)$
 (B^b7 G_{MI}^7 $G^b_{MI}^7$) (E^7) (F_{MI}^9 B^b13 A^b0)
 E^b C_{MI}^7 F^9 B^b_{+7} $B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7
 (E^b/G C_{MI}^7) (E^9) (E^b7 $B^b_{MI}^7$ $A^9(\#11)$) ($A^b6/9$ $D^b7(b5)$ C_{+7})
 F^9 $B^b7(b9)$ E^b

They Can't Take That Away From Me

(G. Gershwin)

Fmi7/Bb EbMA7 Fmi7 Eb/G Gb0 Bb7/F E°
 (EbMA7 AbMA7)

Fmi7 Fmi7/Bb Bbmi7 Eb7 1. AbMA7 Gmi7 C7F7
 (Eb9sus Cmi7Bmi7) (Bbmi7 A7(#9))

Fmi7/Bb 2. AbMA7 Bb7 Eb6 Ami7(b5) D7 Gmi7 Ami11

Gmi7/Bb Ami11 Gmi7 A7 Ami11 D7 Gmi7 Ami11
 (Gmi7 C7)

Gmi7/Bb C13 F7sus B9(#11) Fmi7/Bb EbMA7 Fmi7
 (Ami7(b5) Ab0)

Eb/G Gb0 Fmi11 Fmi7/Bb Bb9sus DbMA7/Eb Cmi7Bmi7

Bbmi11 A7(#11) AbMA7 Bb7 EbMA7 Abmi6 G7 C7
 (AbMA7 G7(#9) C7F13) (Db13) (Eb/Bb Eb/Bb Bb0)

F13 Bb13(b9) Eb6 (Fmi7/Bb)

(Fmi7/Bb Bb13)

Things Ain't What They Used to Be

(M. Ellington)

Db7 Gb7 G° Db7

Db7 Gb7 Gbmi7 Ab7 Db7 C7

B7 Bb7 Ebmi7 Ab7 Db7 Bb7

Ebmi7 Ab7 2. Db7 Bb7 Ebmi7 Ab7 Db7

Db7 Gb7

Gb7 Db7 Ab7 (Ebmi7)

Ab7 Db7

Thinking Of You (H. RUDY)

$B\flat 6$ $D M_1 7(b5)$ $G 7$

$C M_1 7$ $F 7$ $B\flat 6$ $G 7(\#9)$ $C M_1 7$ $F 7$

$B\flat 6$ $A M_1 7(b5)$ $D 7$ $G M_1 7$ $G M_1 7/F$ $E M_1 7(b5)$ $A 7$

$D M_1 7$ $F M_1 7$ $B\flat 7$ $E\flat M A 7$

$A\flat 9(\#11)$ $G 7$ $C M_1 7(b5)/G\flat$ $F 7$ $B\flat 6$

$D M_1 7(b5)$ $G 7$ $C M_1 7$ $F 7$

$B\flat 6$ $(G 7(\#9) C M_1 7 B\flat 7)$

Things We Did Last Summer (J. Styne)

FMA⁷ D⁷ GMI⁷ C⁷(b9) FMA⁷

B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ B^bMI⁷(MA⁷) AMI⁷ D⁷ GMI⁷ C⁷
 (AMI⁷(b5) D⁷(b9)) (B^bMI⁷ E^b7)

1. AMI⁷ D⁷ GMI⁷ C⁷ | 2. F⁶ | CMI⁷ F⁷ CMI⁷ F⁷

B^bMA⁷ F⁷ B^bMA⁷ DMI⁷ G⁷ DMI⁷ G⁷

C/G G⁷ C⁷ FMA⁷ D⁷ GMI⁷ C⁷

FMA⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ B^bMI⁷(MA⁷) AMI⁷ D⁷
 (AMI⁷(b5) D⁷(b9)) (B^bMI⁷ E^b7)

GMI⁷ C⁷ F⁶

This Can't Be Love (R. Rodgers)

G⁶ C⁹
 (C⁹ C^{#9}(^{#11}) C⁹)

GMA⁷ Bmi⁷ Emi⁷ Ami⁷ D7(b9)

(GMA⁷ Ami⁷) (Bmi⁷ Emi⁷) (A13 A+⁷) (D9sus D7(b9))

G⁶ C⁹
 (C⁹ C^{#9}(^{#11}) C⁹)

Bmi⁷ Emi⁷ Ami⁷ D7(b9) G⁶ Ami⁷ B^{bb} G/B

(G/B B^{bb})

F[#]mi⁷ B⁷ F9(^{#11}) Emi⁷

F13 E+7(b9) A9 D7(b9)

(Cmi⁹) (F9) (Ami⁹) (D7(b9))

G⁶ C⁹
 (C⁹ C^{#9}(^{#11}) C⁹)

Bmi⁷ Emi⁷ Ami⁷ D7(b9) G⁶

(Bmi¹¹ E7(^{#9}))

Thou Swell (R. Rodgers)

FMI⁷ B^b7 FMI⁷ B^b13 B^b7⁺
 E^bMA⁷ FMI⁷ E^b/G A^bMA⁷ B^bMI⁷ E^b7 AMI⁷(^b5) D7
 (E^bMA⁷/B^b A^bMA⁷) (E^b/G G^b0)
 GMI⁷ C7 FMI⁷ B^b7 1. E^bMA⁷ A^bMA⁷
 (B^b7/F C7/E) (B^bMI⁷ E^b7)
 DMI⁷ G7 CMI⁷ F7 B^b7 A^bMA⁷ GMI⁷ C7
 (A^b6 G7)
 2. D^b7(^b5) C7 F7 B^b7
 E^b6

Tickle-Toe (L. Young)

B^bMI⁷ F7 B^bMI⁷ F7 B^bMI⁷ FMI⁷ B^b7
 E^bMI⁷ B^b7 E^bMI⁷ B^b7 E^bMI⁷ A^bMI⁷ D^b7

G^b D^b D^bMA⁷ FMI⁷ B^b7
 Eb⁷ B^bMI⁷ Eb⁷ Ab⁷ F7
 B^bMI⁷ F7 B^bMI⁷ F7 B^bMI⁷ FMI⁷ B^b7
 Eb^{MI}⁷ B^b7 Eb^{MI}⁷ B^b7 Eb^{MI}⁷ Ab^{MI}⁷ D^b7
 G^b D^b D^bMA⁷ B^b7
 Eb⁷ Ab⁷ D^bMA⁷ (CMI^{7(b5)} F7)

Trane's Blues (J. Coltrane)

B^b7 Eb⁷ B^b7
 Eb⁷ CMI^{7(b5)} F7(b9) B^b7 EMI^{7(b5)} A7(b9)
 DMI^{7(b5)} G7(b9) CMI^{7(b5)} F7(b9) B^b7

Three Little Words (H. Ruby)

C⁶/9 C⁶/9 DMI⁷ EMI⁷ A⁷ E^bMI⁷ E^bMI⁶ DMI⁷

G⁷ 1.2. DMI⁷ G⁷ C⁷ GMI⁷ C⁷
 (DMI⁷ E^b9) (D9 D^b9)

GMI⁷ C⁷ FMA⁷ F⁶ B^b7 A⁷
 (G^b7)

A^b7 G⁷ C⁶/9 C⁶/9 DMI⁷ EMI⁷ A⁷ E^bMI⁷ E^bMI⁶

DMI⁷ G⁷ C⁶ (DMI⁷ G⁷)
 (DMI⁷ G⁷(9))

Till The Clouds Roll By (J. Kern)

(as played by P. Desmond)

E^bMA⁷ / B^b FMI⁷ B^b7 E^bMA⁷ / B^b FMI⁷ B^b7
 CHANGES (E^bMA⁷ CMI⁷) (FMI⁷ B^b7) (GMI⁷ C⁷) (FMI⁷ B^b7)

E^bMA⁷ / B^b FMI⁷ B^b7 E^bMA⁷ A⁷ B^bMI⁷ A⁷
 (E^bMA⁷ CMI⁷) (FMI⁷ B^b7) (B^bMI⁷) (E^b7)

A^bMA⁷ / G FMI⁷ B^b7 E^bMA⁷ A^b7 E^b6/G C⁹
 (A^bMA⁷) (FMI⁷ B^b7) (E^bMA⁷) (C⁷)

FMI⁷ F#° Eb/G CMI⁷ F⁷ FMI⁷ FMI⁷/B^b B^b7

CHANGES: (CMI⁷) (F⁷) (FMI⁷) (B^b7)

Db9(#11) C⁷ B⁷ B^b7 EbMA⁷ CMI⁷ FMI⁷ B^b7

(EbMA⁷ CMI⁷) (FMI⁷ B^b7) (GMI⁷ C⁷) (FMI⁷ B^b7)

GMI⁷ C⁷ FMI⁷ B^b7 Eb⁷/B^b Eb⁷

(EbMA⁷ CMI⁷) (FMI⁷ B^b7) (B^bMI⁶) (Eb⁷)

A^bMA⁷ A^b6 AMI⁷(b5) D⁷ EbMA⁷ Db13 C⁷

(A^bMA⁷) (AMI⁷(b5) D⁷) (EbMA⁷ Db13) (C⁷)

F⁹ FMI⁷/B^b B^b7 Eb⁶ (C⁷(#9) FMI⁷ B^b7)

(FMI⁷) (B^b7) (EbMA⁷ C⁷) (FMI⁷ B^b7)

Tune Up (M. Davis)

EMI⁷ A⁷ DMA⁷ DMI⁷ G⁷ CMA⁷

CMA⁷ CMI⁷ F⁷ B^bMA⁷ GMI⁷ 1. EMI⁷ F⁷

B^bMA⁷ A⁷ 2. EMI⁷ A⁷ DMA⁷ After solos D.S. al Coda

3. DMA⁹(#11) DMA⁹(#11)

4. EMI⁷ A⁷

CODA

Till There Was You (M. Wilson)

E^b_{MA7} E° F_{MI7} A^b_{MI7} D^b7
 G_{MI7} G^b° F_{MI7} $B^b7(b9)$ | 1. G_{MI7} G^b7 F_{MI7} $E7(b5)$ | 2. E^b6 A^b_{MI6}
 E^b_{MA7} A^b_{MA7} A° E^b_{MA7/B^b} $C7(b9)$
 F_{MI7} C_{MI7} $F7$ F_{MI7} B^b_+7 E^b_{MA7}
 E° F_{MI7} A^b_{MI7} D^b7 G_{MI7} G^b° F_{MI7} B^b7 E^b6

Time After Time (J. Styne)

E^b_{MA7} C_{MI7} F_{MI7} B^b7 E^b_{MA} C_{MI7} F_{MI7} B^b7 E^b_{MA7}
 1. C_{MI7} $D_{MI7}(b5)$ $G7$ C_{MI7} C_{MI7}/B^b $A_{MI7}(b5)$ $D7$ G_{MI7}
 $G_{MI7}(b5)/D^b$ $C7(b9)$ F_{MI7} D^b13 $C^b_+7(b9)$ $B7(b5)$ B^b7

2. B^bMi⁷ E^b7 A^bMA⁷ A^bMi⁷ A^bMi⁶ E^b/B^b A^bMi⁷(b5) A^bMi⁶

G^bMi⁷ C^bMi⁷ F⁷ F^bMi⁷(b5) E^b/B^b C^bMi⁷ F^bMi⁷ B^b7(b9) E^b6

(G^bMi⁷ C^bMi⁷ /B^b) (A^bMi⁷(b5) A^bMi⁷) (G^bMi⁷ C^bMi⁷)
 (G^bMi⁷ C^bMi⁷) (F⁷ F^{#0}) (G^bMi⁷ C^bMi⁷)

Time On My Hands (V. Youmans)

F^bMA⁷ A^b6

G^bMi⁷ C13(b9) G^bMi⁷ B^bMi⁷ C13(b9) G^bMi⁷ B^b7

(G^bMi⁷ D7) (G^bMi⁷ B^bMi⁷) (G^bMi⁷) (C13(b9)) (G^bMi⁷ B^b7)

A⁷ D⁺7(b9) G9(#11)

(A⁷ E^bMi⁷/B) (C^o A⁷/C[#]) (D⁺7(b9)) (G9(#11))

C13 C[#]0 D^bMi⁷ G⁷ G^bMi⁷ C⁷

(D^bMi⁷ G⁷) (D^bMi⁷ G13) (G^bMi⁷ C⁷)

F^bMA⁷ F^bMA⁷ E^b7 D⁺7(b9) G9(#11)

G^bMi⁷ C⁷(b9) F^bMA⁷ (A^b13 G^bMi⁷ C13(b9))

Tis Autumn (H. Nemo)

Handwritten musical score for "Tis Autumn" (H. Nemo). The score is written on a grand staff with treble and bass clefs. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of several lines of notes with various chords and ornaments. Chords are labeled with letters and numbers, such as Fmi7, Bb+9, EbMA7, Ab7, Gmi7, C7, Fmi7/Eb, Dmi7(b9), G7, Cmi7, F7, Bb7, Eb6, Bbmi7, Eb7, Ab6, Eb+7, Cmi7, F7, Bb7, C7, Fmi7, Bb+9, Gmi7, C7, Fmi7/Eb, D7, G7, Cmi7, F7, Fmi7, Bb7, and Eb6. There are also first and second endings marked with "1." and "2.".

Tin Roof Blues (New Orleans Rhythm Kings)

B \flat
B \flat 7
E \flat 7
B \flat
F7
B \flat 7

E \flat 7
B \flat
F7
B \flat
D \flat o

Cm17
F7
Cm17
F7
B \flat
B \flat 7/D
E \flat 7
F7
B \flat
A \flat 7
F7

B \flat
B \flat
B \flat 7

E \flat 7
B \flat
B \flat
Fm16
G7

1. C7
F+7
B \flat
B \flat 7/D
D \flat o
F7/C
B \flat
F7

2. C7
F7
B \flat
E \flat 7
B \flat
F7
B \flat 9

Too Close For Comfort (J. BOCK)

CMA⁷ B⁺7 EMI⁷(b5) A⁷ DMI⁷(b5)
 (FMI⁷ Bb⁷) #6 (EbMI⁷ Ab⁷)

G⁷ 1. CMA⁷ A⁷ DMI⁷ G⁷ 2. CMA⁷ GMI⁷ C⁷
 (C⁷)

F⁷ F⁷ F#^o C⁶/G GMI⁷ C⁷ F⁷

F⁷ G⁷_{sus} C⁶ Ab⁷ DMI⁷ G⁷ CMA⁷ B⁺7

EMI⁷(b5) A⁷ DMI⁷(b5) G⁷ CMA⁷ AMI⁷
 (FMI⁷ Bb⁷) #6 (EbMI⁷ Ab⁷)

GMI⁷ C⁷ F⁷ FMI⁷ B^b7 CMI⁷ CMI⁷/Bb
 (CMA⁷ CMI⁷) (CMI⁷/Bb A⁷(#9))

Ab⁷(#11) G⁺7 G⁷_{sus} C⁶ (A⁷(#9) D⁷ G⁷)
 (D⁷(b9)) (G⁺7(b9) G⁷_{sus})

Topsy (E. DUPONT)

$Dm7$
 $Dm7/C$
 $Bb7_3$
 $A7$
 $Dm7$
 $Bm7(b5)/F$
 $Em7(b5)$
 $A7$

$Dm7$
 $Dm7/C$
 $Bb7_3$
 $A7$
 $Dm7$
 $A7/E$
 $Dm7/F$
 $D7/F\#$

$Gm7$
 $Gm7/F$
 $Eb7_3$
 $D7$
 $Gm7$
 $Em7(b5)/Bb$
 $Am7(b5)$
 $D7$
 $A7$

$Dm7$
 $Dm7/C$
 $Bb7_3$
 $A7$
 $Dm7$
 $A7/E$
 $Dm7/F$
 $Eb9(\#11)$

$D7$
 $G7$

$C7$
 $Fm7$
 $Bbma9$
 $A7/E$
 $A7$

$Dm7$
 $Dm7/C$
 $Bb7_3$
 $A7$
 $Dm7$
 $Bm7(b5)/F$
 $Em7(b5)$
 $A7$

$Dm7$
 $Dm7/C$
 $Bb7_3$
 $A7$
 $Dm7$
 $Bm7(b5)$
 $Em7(b5)$
 $A7$

Too Marvelous For Words (R.A. Whitting)

AMI⁷ D⁷ AMI⁷ D⁷
 GMA⁷ C⁷ | 1. BMI⁷ E⁷ | 2. BMA⁷ C^{#7} MI⁷ F^{#7}
 (G C⁷) (BMI⁷ EMI⁷)
 BMA⁷ DMI⁷ G^{7sus} DMI⁷ G^{7sus}
 CMA⁷ F⁷ EMI⁷ A⁷ AMI⁷ D⁷ AMI⁷ D⁷
 GMA⁷ C⁷ BMI^{7(b5)} E^{7(b9)} AMI⁷ F⁷ A⁷ D⁷ GMA⁷
 (GMA⁷ F⁷) (E⁹ E^{7(b9)}) (AMI^{7(b5)}) (AMI^{7/D} D^{7(b9)})

Too, Too, Tootsie (T. Fiorito)

B^b6 C⁷ CMI⁹
 (F13)
 F13 | 1. B^b6⁹ B^bMA⁷ DMI⁷ D^{b7} CMI⁷
 (G⁷)
 F⁷ CMI⁷ F⁹ B^b6 D^{b9} CMI⁷ F⁷ || 2. B^b6
 (FMI⁷ D^{b9})

Handwritten musical notation with chords: $E^b MA^7$, $E^b MA^7$, $B^b MA^7$, $B^b MA^7$, F^7 , $B^b MA^7$, $B^b 6$, C^7 , $C MI^9$, F^{13} , $B^b 6$.

The Touch Of Your Lips (R. Noble)

Handwritten musical notation for "The Touch Of Your Lips" with chords: $B^b MA^7$, $F^+ 7$, $B^b 6$, $C MI^7$, $F^+ 7$, $B^b MA^7$, $D MI^7(b5)$, $G^7(b9)$, G^7 , $C MI^7(b5)$, F^7 , $B^b 6$, $E MI^7(b5)$, $A^7(b9)$, $D MA^7$, $B MI^7$, $E MI^7$, A^7 , $D MA^7$, F^7 , $F^7 sus$, $C MI^7(b5)$, $F^7(b9)$, $B^b 6$, $G MI^7$, C^9 , $C MI^9/F$, F^7 , $B^b 6$.

Tricotism (O. Peterson)

S. CMA⁷ D7(#11)
 F⁷ F#^o 1. CMA⁷/G A7(b9) D7(#9) G⁷
 2. CMA⁷/G A7(b9) DMI⁷ G⁷ CMA⁷ Ab⁷
 (Db⁷)
 Ab⁷ CMA⁷ FMA⁷ BMI⁷(b5) E⁷ AMI AMI(MA⁷)/G#
 (Bb⁷)
 AMI⁷/G D7(#9) DMI⁷ G⁷ CMA⁷
 CMA⁷ D7(#9) F⁷ F#^o
 CMA⁷/G A7(b9) DMI⁷ G7(b9) CMA⁷
 D.S. al CODA
 CODA CMA⁷ A7(#9) DMI⁷ G7(b9) CMA⁷ A7(#9)
 DMI⁷ G⁷ CMA⁷

Triste (A.C. Jobim)

Staff 1: B^bMA⁷ G^bMA⁷
 (B^bmi⁷) (B^bmi⁶)

Staff 2: B^bMA⁷ Dmi⁷ G⁷

Staff 3: Cmi⁷ Cmi⁷/B^b Ami⁷(b5) D⁷ Gmi⁷ A⁺7(#9)

Staff 4: DMA⁷ A¹³ DMA⁷ G⁷ Cmi⁷ F⁷

Staff 5: B^bMA⁷ B^bmi⁷ B^bmi⁶

Staff 6: B^bMA⁷ Fmi⁷ B^b7

Staff 7: E^bMA⁷ E^bmi⁶ Dmi⁷ D^{bo}

Staff 8: Cmi⁷ F⁹_{sus} F⁷_{sus}(#9) B^bmi⁷ B^bmi⁶ B^bmi⁷ B^bmi⁶

Two Sleepy People (Floesser-Carmichael)

E^bMA^7 GMI^7 FMI^7 Bb^7 E^b6 C^7 FMI^7 Bb^7

GMI^7 C^7 FMI^7 $D^b9(\#11)$ | 1. GMI^7 CMI^7 FMI^7 $B^9(\#11)/Bb^7$
(A^bMI^6)

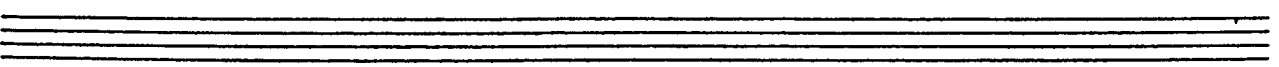
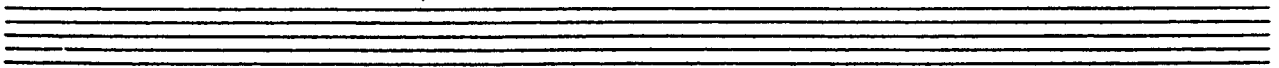
2. GMI^7 $C+^7$ FMI^7 Bb^7 E^b6 B^bMI^7 E^b7 | A^bMA^7 Bb^7 E^b6 CMI^7

$DMI^7(b9)$ D^b7 CMI^7 CMI^7/B^b A^bMA^7 Bb^7 E^bMA^7 Bb^7 / A^b $GMI^7(b9)$ C^7

CMI^7 F^7 FMI^7 Bb^7 E^bMA^7 GMI^7 FMI^7 Bb^7

E^b6 C^7 FMI^7 Bb^7 GMI^7 C^7 FMI^7 $D^b9(\#11)$
(A^bMI^6)

GMI^7 $C+^7$ FMI^7 Bb^7 E^bMA^7



Upper Manhattan Medical Group

(B. Strayhorn)

$F_{MI}7(b5)$ $Bb7(b9)$ $Eb_{MI}7$ $Ab7$

Dbo $D\flat6$ $D\flat MA7$ $D\flat_{MI}7$ $G\flat7$

$D\flat MA7$ $A\flat_{MI}7$ $D\flat7$ $G_{MI}7(b5)$

$C7(b9)$ $FMA7$ $A\flat_{MI}7(b5)$

$D\flat7(b9)$ $G\flat_{MI}7$ $Ab7$ $F_{MI}7(b5)$

$Bb7(b9)$ $Eb_{MI}7$ $Ab7$ Dbo

$D\flat6$ Dbo $D\flat6$ $(A7/G)$

$(D\flat6/Ab)$ Dbo $(A7/G)$ $(D\flat6/Ab)$

Dbo $D\flat6$ Dbo $D\flat6$

CODA $(A7/G)$ $(D\flat6/Ab)$ $A7/G$ $(D\flat6/Ab D\flat6)$

D.S. al CODA

Undecided (C. Stravers)

C⁶ F⁹
 D⁹ Dmi⁷/G A^{b9} G⁹ |¹ C⁶ A⁷(#9) Dmi⁷ G⁷ |² C⁶.
 C⁶ Gmi⁷ C⁷ Gmi⁷ C⁷ F⁶
 F⁶ Ami⁷ D⁷ Ami⁷ D⁷ G⁷
 Dmi⁷ G⁷ C⁶ F⁹
 F⁹ D⁹ Dmi⁷/G A^{b9} G⁹ C⁶ (A¹³(b9) Dmi⁷ G¹³(b9))

Valse Hot (S. Rollins)

B^bmi⁷ E^b7 A^bMA⁷ % % A^bMA⁷ E^bmi⁷ A^b7 D^bMA⁷
 % % D^bMA⁷ A^bMA⁷

CMI⁷ F⁷ B^bMI⁷ E^b7 A^bMA⁷
 F⁷(#9) B^bMI⁷ D^bMI⁷ CMI⁷ F⁷(#9)
 B^bMI⁷ E^b7 A^bMA⁷ (E^b7)

The Very Thought Of You (R. Noble)

E^b7 A^bMA⁷ B^bMI⁷ E^b7 A^b6 (D^o)
 B^bMI⁷ E^b7 A^b6 B^bMI⁷ B^o A^b/C B^b7
 (G⁷(#9)) (FMI⁷ B^b7)
 B^b7 B^bMI⁷ B^bMI⁷/A^b GMI⁷(b5) C⁺7(b9) FMI⁷ FMI⁷/E^b
 (FMI⁷ B^b7) (FMI⁷)
 1. DMI⁷(b5) G⁷ CMI⁷ FMI⁷(b5) FMI⁷/B^b B^b7 B^bMI⁷
 (CMI⁷ B⁷) FMI⁷ B^b7
 E^b7 2. D^o CMI⁷ F⁷(b9) B^bMI⁷ E^b7
 (B^b7 B^o)
 A^bMA⁷ (FMI⁷ B^bMI⁷ E^b7)

Violets for Your Furs (M. Dennis)

GMI⁷ C7(b9)₃ FMA⁷ B^bMI⁷ C7(#9) FMA⁷ D7(#9)
 GMI⁷ C7(b9)₃ FMA⁷ AMI⁷ D7(#9) |¹ GMI⁷ D7(#9)
 GMI⁷ C7 FMA⁷ D7(b9) GMI⁷ C7(b9)₃ FMA⁷ D7(#9)
 GMI⁷ C7(#9)₃ FMA⁷ D7(#9) G7(b5) | GMI⁷ AMI⁷(b5) D7
² GMI⁷ B^bMA⁷ B^bMI⁶ E^b7 FMA⁷
 AMI⁷ D7 B^bMI⁷ C7(b9)₃ FMA⁷ D7(#9) G7 C7(b9)₃
 (E^b7 C7)
 FMA⁷ (D7)

Walkin' (Carpenter)

F7(#9)/C

F9(#11) Bb7 G+7 C+7 F7

Bb9(#11) Bb9 F9(#11) FMA7

Eb9 D9 Db9 C9 B9 Bb9 C+7 F7(#9)

Wee-Do! (J.J. Johnson - L. Parker)

F7 Bb (Cmi7 F7) Bb Bb7

Eb7 Bb

Cmi7 F7 Bb (Cmi7 F7)

E7 Ami7 F7 BbMA7 A7sus ⊕ Dmi7 G7sus

FMA7/C Abo Gmi7/C Abo FMA7 Abo Gmi7 Abo

FMA7 Abo Gmi7 Abo FMA7 Abo Gmi7 C7(#9)

CHANGES:

Ami7 Dmi7 Gmi7 C7 A7 D7 G7 C7 F7 Bb6 Gmi7 (b9) C7 Ami7 D7 Gmi7 C7

Ami7 Dmi7 Gmi7 C7 A7 D7 G7 C7 A7 Dmi7 B7 E7 AMA7 %

Gmi7 C7 Ami7 D7 Gmi7 A7 Dmi7 Cmi7 BbMA7 A7 Dmi7 G7 AbMA7 DbMA7 Gmi7 C7

Ami7 Dmi7 Gmi7 C7 A7 D7 G7 C7 F7 Bb6 Gmi7 (b9) C7 Ami7 D7 Bmi7 E7

Ami7 F7 BbMA7 A7 Dmi7 G7 Abo Ami7 Abo Gmi7 C7 F6 Dmi7 Gmi7 C7

(After solos - D.C. al Coda)

CODA

⊕ Dmi7 G7 G#o Ami7/C Abo Gmi7/C C7

2. Abo/C 3. C7(#9) GbMA7 AMA7 GMA7 C7(#9) FMA7

Watch What Happens (M. Legrand)

Handwritten musical score for "Watch What Happens" by M. Legrand. The score is written in 4/4 time and features a variety of chords and melodic lines.

Chords and Harmonic Progressions:

- Staff 1: EbMA7, F9, (C9)
- Staff 2: FMI9, Bb13, 1. EbMA7, EMA7, FMA7, EMA7
- Staff 3: 2. EbMA7, EMA7, FMA7, F#MA7, GMA7, G6
- Staff 4: GMI7, C7, FMA7, F6
- Staff 5: FMI7, Bb7, EbMA7, F9
- Staff 6: F9, (C9), FMI9, Bb13, Eb6
- Staff 7: E6, D6, Eb6, E6, D6, Eb6, FMI7 Bb7
- Staff 8: E6, D6, Eb6, E6, D6, Eb6 (D.S.al CODA)
- Staff 9: Eb6, EbMA7

The score includes melodic lines with triplets and rests, and a final section marked "D.S.al CODA".

Wave (A.C. Jobim)

Musical score for "Wave" by A.C. Jobim. The score is written in G major, 4/4 time, and consists of 16 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various chordal accompaniment indicated by chord symbols above the notes.

Chord Progression:

 Measure 1: Dmi7 G13

 Measure 2: DMA7 Bb0

 Measure 3: Ami7

 Measure 4: D7(b9)

 Measure 5: GMA7

 Measure 6: Gmi6 (C#7(#9) b5)

 Measure 7: F#13 F#+7

 Measure 8: B9sus B7(b9) (F#mi7 B7(b9))

 Measure 9: E9

 Measure 10: Bb7

 Measure 11: A7

 Measure 12: Dmi7 G7

 Measure 13: 1. Dmi7 G7

 Measure 14: 2. Dmi7 G7

 Measure 15: Gmi7 C7 (C9/Bb)

 Measure 16: FMA7 (Ami7)

Additional Chord Symbols:

 Measure 1: (Bb9sus)

 Measure 2: (Bb9/Ab)

 Measure 3: (EbmA7) (Gmi7)

 Measure 4: (Dmi7(b5) A7(b9)) (A+7(b9))

 Measure 6: (C#7(#9) b5)

 Measure 8: (F#mi7 B7(b9))

 Measure 12: (G7)

 Measure 16: (G7)

Watermelon Man (H. Hancock)

Musical notation for "Watermelon Man" in 4/4 time. The piece features a melodic line in the right hand and a bass line in the left hand. The key signature has one flat (Bb). The notation includes various chords and rhythmic patterns:

- Staff 1: Treble clef, 4/4 time. Chords: F7, Bb7, F7. Includes a triplet of eighth notes.
- Staff 2: Bass clef, 4/4 time. Chords: Bb7, F7. Includes a triplet of eighth notes.
- Staff 3: Treble clef, 4/4 time. Chords: C7, Bb7, C7, Bb7. Includes an accent (^) over a note.
- Staff 4: Bass clef, 4/4 time. Chords: C7, B7, Bb7, F7. Includes a triplet of eighth notes.

The Way You Look Tonight (J. Kern)

Musical notation for "The Way You Look Tonight" in 4/4 time. The piece features a melodic line in the right hand and a bass line in the left hand. The key signature has three flats (Bbb). The notation includes various chords and rhythmic patterns:

- Staff 1: Treble clef, 4/4 time. Chords: EbMA7, Cmi7, Fmi7, Bb7, EbMA7, Db13. Includes a parenthesis (Gmi7) under the final measure.
- Staff 2: Bass clef, 4/4 time. Chords: C7, Fmi7, Bb7, Bbmi7, Eb7. Includes a parenthesis (A7(#11)) under the final measure.
- Staff 3: Treble clef, 4/4 time. Chords: AbMA7, Gmi7, Gb7, Fmi7, Bb7, Eb6, Cmi7, Fmi7, Bb7, Gmi7, Cmi7. Includes parentheses (Gmi7 Gb7), (E7), and (EbMA7 Gb7) under the first, second, and last measures respectively.
- Staff 4: Bass clef, 4/4 time. First ending: 1. Fmi7, Bb7. Second ending: 2. Fmi7, Bb7, /Ab, GbMA7, Eb7, Abmi7. Includes parentheses (Abmi7 Db7) and (Gb7) under the first and second endings respectively.

Db7 GbMA7 Ebmi7 Abmi7 Db7
 (Db7 Cb0) (Bbmi7) (A°) (Db7 Cb0)
 GbMA7 G° Abmi7 Db7 GbMA7
 (Bbmi7) (A7 Eb7)
 CbMA7 Fmi7 Bb7 EbMA7 Cmi7
 (Ebmi7 Cm7(b9)) (E7(#11))
 Fmi7 Bb7 EbMA7 Db13 C7 Fmi7
 (Gmi7)
 Bb7 Bbmi7 Eb7 Ab6 Gmi7 Gb7 Fmi7 Bb7
 (A7(#11)) E7
 Eb6 Cm7 Fmi7 Bb7 Eb6 Cm7 Fmi7 Bb7 Fmi7/Ab Gmi7 Gb7
 Fmi7 Bb7 Eb6 E(b5) Eb6
 (E7)

Weaver Of Dreams (V. Young)

E^bMA⁷ **D^M1⁷(b5)** **G⁷(b9)**
C^M1⁷ **G⁷** **C^M1⁷** **B^M1⁷** **B^bM¹7** **E^b7**
A^bMA⁷ **A^bM¹7** **D^b7** | 1. **E^bMA⁷** **C^M1⁷**
 (D^b9(#11)) (G^M1⁷) (C⁹)
F⁷ **F^M1⁷** **B^b7**
 2. **G^M1⁷** **G^bM¹7** **C^b7** **F^M1⁷** **B^b13**
E^b6 (F^M1⁷ B^b7)

We'll Be Together Again (Fisher)

G⁷ **C⁶** **A^b9** **D^M1⁷** **G⁷** **A^M1⁷** **D⁹(#11)**
B^bM¹7 **E^b7** **A^bMA⁷** | 1. **D^M1⁷(b5)** **A^b9** **D^M1⁷/G** **G¹³**

2. Dmi7(b5) G13 C6 Dmi7(b5) G+7(#9) Cmi6 Ami7(b5)

Fmi7 Bb7(b9) EbMA7 Dmi7(b5) G7 Cmi7 Cmi7/bb Ami7(b5) Ab13

(Ab9 G+7) (Cmi6) (Ab13 G7) (G13 F7) (D7(b5) Ab13)

Dmi7/G G13 C6 Ab9 Dmi7 G7 Ami(MA7) Ami7 D9(#11)

Bbmi7 Eb7 AbMA7 Dmi7(b5) G13 C6

What Am I Here For (D. Livingston)

CMA7 A7/C# Dmi7 G7(#11)

(C#°)

CMA7 A7/C# Dmi7 G7(#11) 1. Gmi7

(C#°)

F#7 FMA7 Bmi7(b5) E7 Ami7 D7

Dmi7 G7(#9) 2. Gmi7 Dmi7 Gb7 FMA7

E7 CMA7 A7/C# Dmi7 G7 CMA7

Well You Needn't (T. Monk)

F6 Gb6 F6 Gb6

F6 Gb6 1. F6

2. F6 G7

Ab7 A7 Bb7 B7 Bb7

A7 Ab7 G7 C7 F6 Gb6

(Gb7)

F6 Gb6 F6 Gb6

F6

What A Difference A Day Made (M. Grever)

Abo Gmi7 C7 FMA7 F6
 F6/A Abo Gmi7 C7 1. FMA7
 FMA7 EMI7 A7 DMI7
 DMI7 G7 DMI7 G7 Gmi7
 C7 2. Cmi7 F7 BbMA7
 Eb9(#11) AMI7 Abo Gmi7
 C7 F6 (FMA7 Gmi7) (AMI7 Abo)
 (F6/A Abo)

What Are You Doing For The Rest Of Your Life

(M. Legrand)

Am⁷ Am⁷/G F⁶ E⁷

Am⁷ Am^(MA7)/G# Am⁷ F#m^{7(b5)} FMA⁷

Dm⁷ Dm^(MA7)/C# Dm⁷/C Bm^{7(b5)} 1. Bm⁷/E E⁷

2. A^{MA7} Bm⁷ E⁷ A^{MA7} F#m⁷

Bm⁷ E⁷ A^{MA7} A^bm⁷ D^b7(b9) G^bMA⁷
(F#m⁷) (E^bm⁷)

Gm⁷ C^{7(b9)} FMA⁷ Am⁷ Am^(MA7)/G# Am⁷/G F#m^{7(b5)}

FMA⁷ Dm⁷ Dm^(MA7)/C# Dm⁷/C Bm^{7(b5)}

Bm⁷/E E⁷ F⁶ Bm^{7(b5)}/D E⁷ FMA⁷

F^{7(b5)} Am⁷/E Bm⁷/E E⁷ Am⁷

What Is There To Say -- (V. Duke)

$E^b MA^7$ $C MI^7$ $F MI^9$ $B^b 7(b9)$ E^b $G MI^7 C^7$ $F MI^7$ $B^b 9$
 ($F MI^9$ $B^b 7$ $A^b 0$) (E^b / G C^7) ($F MI^7$ $B^b 7$ / A^b)

$E^b 6$ $C MI^7$ $F MI^7$ $B^b 7 sus$ | 1. $E^b MA^7$ $C MI^7$ $F MI^7$ $B^b 7$
 ($E^b 6$ C^7) ($A^b MI^7$ $B^b 7$)

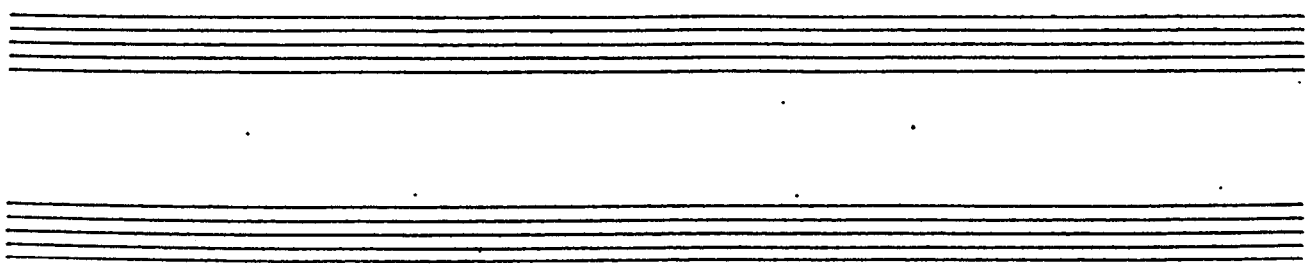
2. E^b $F MI^7 F^{\# 0}$ E^b / G $F^{\# 0}$ | $F MI^7$ $F^{\# 0}$ E^b / G $F^{\# 0}$

$F MI^7$ $F^{\# 0}$ E^b / G $A MI^7(b5) D^7$ $G MI^7$ $D^b 7(b5)$ $C^7(b9)$ $G \phi C^7(b9)$
 ($F MI^7$ $B^b 9 sus$) ($E^b 6$ $A \phi D^7(b9)$) ($G MI^7$ $A \phi D^7$) ($G MI^7$ C^7)

$F MI^7$ $B^b 7(b9)$ E^9 $E^b MA^7$ $C MI^7$ $F MI^9$ $B^b 7(b9)$
 ($F^7(b5)$) ($F MI^9$ $B^b 7$ $A^b 0$)

E^b $C MI^7 G^b 13$ $F 13$ $F^{\# 0}$ E^b / G $C MI^7$ $F MI^7$ $B^b 7 sus$
 (E^b / G C^7)

$E^b 6$ ($C MI^7$ $F MI^7$ $B^b 7(b9)$)



What's New (B. Haggart)

Handwritten musical score for "What's New" by B. Haggart. The score is written in 4/4 time and consists of several staves of music with various chord annotations.

Staff 1: $G_+7(b9)$ C_6 $B^b_{MI}7$ E^b7 $A^b_{MA}7$

Staff 2: $D_{MI}7(b5)/G$ $G_7(b5)$ $C_{MI}7$ $A_{MI}7(b5)$ $D_{MI}7(b5)$ G_+7 C_6
 ($C_{MI}7$ E^b7/B^b) ($A^b_{MA}7$ G_+7)

Staff 3: 1. $D_{MI}7$ $G_+7(b9)$ | 2. $G_{MI}7$ $C_+7(b9)$ F_6 $E^b_{MI}7$ A^b7
 (D^b9) (G^b9)

Staff 4: $D^b_{MA}7$ $G_{MI}7(b5)/C$ $C_7(b5)$ $F_{MI}7$ $D_{MI}7(b5)$ $G_{MI}7(b5)$ C_+7
 ($F_{MI}7$ A^b7/E^b) ($D^b_{MA}7$ C_+7)

Staff 5: $F_{MI}7$ $D_{MI}7(b5)$ $G_+7(b9)$ C_6 $B^b_{MI}7$ A^7
 (D^b9)

Staff 6: $A^b_{MA}7$ $D_{MI}7(b5)/G$ $G_7(b5)$ $C_{MI}7$ $A_{MI}7(b5)$ $D_{MI}7(b5)$ G_+7
 ($C_{MI}7$ E^b7/B^b) ($A^b_{MA}7$ G_+7)

Staff 7: C_6 ($A_{MI}7$ $D_{MI}7$ G_+7)

What Is This Thing Called Love (Porter)

Staff 1: $G_{mi}7(b5)$ $C7(b9)$ $F_{mi}7$
 ($F_{mi}(MA7)$) ($F_{mi}7/Eb$)

Staff 2: $D_{mi}7(b5)$ $G7(\#9)$ $CMA7$
 ($Db7$) $\#0$

Staff 3: $G_{mi}7(b5)$ $C7(b9)$ $F_{mi}7$
 ($F_{mi}(MA7)$) ($F_{mi}7/Eb$)

Staff 4: $D_{mi}7(b5)$ $G7(\#9)$ $CMA7$
 ($Db7$)

Staff 5: $C_{mi}7$ $F7$ B^bMA7
 3

Staff 6: $A^b7(\#11)$ $G7(\#11)$
 ($D_{mi}7$) ($G7$)

Staff 7: $G_{mi}7(b5)$ $C7(b5)$ $F_{mi}7$
 ($F_{mi}(MA7)$) ($F_{mi}7/Eb$)

Staff 8: $D_{mi}7(b5)$ $G7(\#11)$ $CMA7$
 ($Db7$) ($b9$)

When I Fall In Love (V. Young)

E^bMA^7 $C+7(\#9)$ FMI^7 B^b7_{SUS} E^bMA^7 $C+7(\#9)$ FMI^7 B^b7
 E^bMA^7 $D7(\#9)$ D^b9 $C+7(\#9)$ $F7$ $(E^bMA^7 A^b9 G^7(b9) C7(b9))$ $(B9(\#11) B^b7_{SUS})$ $B9(\#11)$ B^b7
 $(F13$ $F+7)$ $(B^b9_{SUS} B^b7(b9))$
 1. E^bMA^7 $A7(b5)$ A^bMA^7 D^b7 E^bMA^7 $D+7(\#9)$ D^b13 $C9$
 $(E^bMA^7 C7(\#9))$ $(FMI^9 B^b7_{SUS})$
 FMI^7 D^b7 $C7$ FMI^7 B^b9_{SUS} $E7(\#11)$
 (FMI^7, A^b13) $(G13(b9) C7(b9))$
 2. E^bMA^7 $A7(b5)$ A^bMA^7 $Ami^7(b5)$ $D7$ GMI^7 $C7(\#9)$ FMI^7 D^b9
 E^bMA^7 $C+7$ FMI^7 B^b7 E^b
 $(E^b/B^b C+7/B^b)$ $(B^b7_{SUS} B^b7(b9))$

When Sunny Gets Blue (M. Fisher - J. Segal)

GMI^9 $C7$ $F7$ B^bMI^7 E^b7 $C7(b9)$ FMA^7 $BMI^7(b5)$ B^bMI^6
 Ami^7 $D7$ $D7/C$ $BMI^7(b5)$ B^bMI^7 E^b7 $F6/A$ A^bMI^7 D^b7 GMI^7 $C7$ B^b7

1. A⁷ D⁷ | 2. E^mi⁷ A⁷ | D^mA⁷ E^mi⁷ G⁷ F[#]mⁱ⁷ F[#]7([#]9)/A[#] B^mi⁷ B⁷

E^mi⁷ E^mi⁷/A A⁷ D^mA⁷ E^b9([#]11) D^mi⁷ G⁷ G⁷/F E^mi⁷ E⁷([#]9) A^mi⁷

D^mi⁷ D^mi⁷/G G⁷ G^mi⁷ C⁷ D⁷ G^mi⁷ C⁷ F⁷ B^bmⁱ⁷ E^b7 C⁷(^b9)

F^mA⁷ B^mi⁷(^b5) B^bmⁱ⁶ A^mi⁷ D⁷ D⁷/C B^mi⁷(^b5) B^bmⁱ⁷ E^b7 F⁶/A A^bmⁱ⁷ D^b7

G^mi⁷ C⁺7([#]9) F^mA⁷ ⊕ ⊕ G^mi⁷ G^b7 F^mA⁷

D.S. al Coda

When Lights Are Low (B. Carter)

F^mA⁷ G^mi⁷ A^mi⁷ G^mi⁷ F^mA⁷ G^mi⁷ A^mi⁷ D⁷

G^mi⁷ E^b9([#]11) D⁷ | 1. 2. G⁷ C⁷ FINE F^mA⁷

(G^mi⁷)

B^bmⁱ⁷ E^b7 A^bmⁱ⁷ D^bmⁱ⁷ G^b7 C^bmⁱ⁷A⁷

E^mi⁷ A⁷ D^mA⁷ D^mi⁷ G⁷ G^mi⁷ C⁷

D.C.
al Fine

When Your Lover Has Gone (L.A. Swan)

GMA⁷ G⁶ C⁹(#11) C⁹
 A¹³ F⁹(#11) F⁹ GMA⁷ B⁷(b9)
 1. EMI⁷ A⁹ B^{b0} Bmi⁷ E⁷ AMI⁷ D⁷
 (C#MI⁷(b5) F#⁷(b9)) (Bmi⁷ B^{b9} A⁹) A^{b9}(#11)
 GMA⁷ E⁷ AMI⁷ D⁷ || 2. EMI⁷ CMI⁶/Eb GMA⁷/D CMI⁷ Bmi⁷ E⁷(b9)
 (A^{b9}(#11)) (B^{b9}(#11))
 AMI⁷ Eb⁹ D⁷(b9) GMA⁷ (AMI⁷ D⁷)

When You Wish Upon A Star (Washington Hartline)

CMA⁷ A⁷(b9) DMI DMI⁷ G⁷ C^o C C/E Eb^o
 (CMA⁷ C#^o) # (G⁷ B⁷(b9)) (EMI⁷ A⁷)
 DMI⁷ G⁹ F^o | 1. EMI⁷ AMI⁷ DMI⁷ G⁷ | 2. C⁶ | DMI⁷ G¹³(b9)
 CMA⁷ C⁶ DMI⁷ G⁷(b9) C^o CMA⁷ AMI AMI⁷ D⁹(#11) D⁹

DMI⁷(b5) G⁷ DMI⁷G⁷(b9) CMA⁷ A⁷(b9) DMI⁷ DMI⁷ G⁷

C^o C C/E E^bo (CMA⁷ C#^o) # (G⁷ B⁷(b9))

(EMI⁷ A⁷)

Where Are You (J. McHugh)

AbMA⁷ DbMI⁷G^{b7} CMI⁷ B^o BbMI⁷ Eb⁷sus AbMA⁷ DbMA⁷ G^oG^{b7}

FMI⁷ Bb⁷ AbMA⁷/Eb FMI⁷ 1. BbMI⁷ Eb⁷ CMI⁷ B⁷ BbMI⁷ A⁷

2. BbMI⁷ Eb⁷ Ab⁶ EbMI⁷D⁷ DbMA⁷ BbMI⁷ GMI⁷(b5) C⁷

(Gb⁷(#11))

FMI⁷ BbMI⁷A⁷ AbMA⁷FMI⁷EbMI⁷Ab⁷ DbMA⁷ BbMI⁷ GMI⁷ C⁷

FMI⁷ Bb⁷ BbMI⁷ Eb⁷ AbMA DbMI⁷G^{b7} CMI⁷ B^o

BbMI⁷ Eb⁷sus AbMA⁷DbMA⁷G^oG^{b7} FMI⁷ Bb⁷ AbMA⁷/Eb FMI⁷

BbMI⁷ Eb⁷ Ab⁶

Where Or When (R. Rodgers)

A. TATUM: A^bMA^7 A^bG A^bMA^7 A^bMA^7 A^b7

C. BROWN: D^bMA^7 A^b7 D^bMA^7 $D7(\#9)$ D^bMA^7 A^b7_{sus} D^bMA^7 G^b9

(D^bMA^7 FMI^7/C) (B^bMI^7 A^b13) (D^bMA^7 FMI^7/C) (B^bMI^7 D^bMI^7)

1. A^bMA^7 FMI^7 B^bMI^7 E^b7 | 2. A^bMA^7 $GMI^7(b5)$ $C7(\#9)$

(CMI^7 $F7$) ($G\emptyset$ $G^b9(\#11)$)

FMI^7 $F7/A$ B^bMI^7 D^bMA^7 $C7$ GMI^7/D $E^b\emptyset$ $C7/E$

(FMI^7) (B^bMI^7) (GMI^7 $C7$) (GMI^7 $C7$)

FMI^7 $F7(b5)$ $F+7$ $B7(b5)$ B^b7 $E9(\#11)$ E^b7 $A7(b9)$

(FMI^7) (B^bMI^7) (FMI^7 B^b7) (B^bMI^7 E^b7)

A^bMA^7 A^bG A^bMA^7 A^bG A^b7

($G7$ $C7$) (FMI^7 A^b7/E^b)

D^bG $CMI^7(b5)$ $F7$ B^bMI^7 CMI^7 $F7$

($C7$ $F7$) (G^b7 $F7$)

B^bMI^7 $A7$ A^bG (B^bMI^7 E^b7)

(E^b7)

Will You Still Be Mine (M. Dennis)

Staff 1: B^bMA^7 $G^7(\#9)$ CMI^7 F^7 B^bMA^7
 (B^o) (D MI^7)

Staff 2: $G^7(\#9)$ CMI^7 F^7 $D^7(\#9)$ GMI^7

Staff 3: C^{13} $CMI^7(b5)$ $F^7(\#9)$ B^bMA^7

Staff 4: CMI^7 F^7 B^bMA^7 $G^7(\#9)$ CMI^7 F^7

Staff 5: D^7 GMI^7 GMI^7

Staff 6: GMI^7 C^{13} $CMI^7(b5)$

Staff 7: $F^7(\#9)$ B^bMA^7 FMI^7 B^b7 E^bMA^7

Staff 8: $A^b7(b5)$ B^bMA^7 GMI^7 G^b7

Staff 9: F^7 CODA C^{13} CMI^7 $F^{13}(b9)$ B^bMA^7 (CMI^7 F^7)
 D.C. al Coda

Whisper Not (B. Golson)

Cmi⁷ Cmi⁷/Bb Ami⁷(b5) D7(b9) Gmi⁷ Gmi⁷/F Emi⁷(b5) A7(b9)
 Dmi⁷ Bmi⁷(b5) 1. Emi⁷ A7(b9) Dmi⁷ Emi⁷ Fmi⁷ G7(b9)
 2. Emi⁷ A7(b9) Dmi⁷ Emi⁷ Fmi⁷ Bb7 ~~Ami⁷(b5)~~
 D7(b9) Gmi⁷ Gmi⁷/F Emi⁷(b5)
 A7(b9) Dmi⁷(b5) G7(b9) Cmi⁷ Cmi⁷/Bb
 Ami⁷(b5) D7(b9) Gmi⁷ Gmi⁷/F Emi⁷(b5) A7(b9) Dmi⁷ Bmi⁷(b5)
 Emi⁷ A7(b9) Dmi⁷ Dmi⁷/C Ab7 G7(#9) Cmi⁷ Cmi⁷/Bb
 Ami⁷(b5) D7(b9) Gmi⁷ Gmi⁷/F Emi⁷(b5) A7(b9) Dmi⁷ Bmi⁷(b5)
 Emi⁷ A7(b9) Dmi⁷ Emi⁷ 1. Fmi⁷ G7 2. Fmi⁷ Bb7

AFTER ALL SOLOS
PLAY:

D.S. AL CODA

♩ Dmi⁷

CODA

Who Can I Turn To (Bricusse Newby)

CMA⁷ F¹³ EMI⁷ A⁷(b9) DMI⁷ G⁷ DMI⁷ G⁷

(DMI⁷ A⁷(b9) G⁷_{sus})

CMA⁷ DMI⁷ EMI⁷ FMA⁷ GMI⁷ A^b¹³ GMI⁷ C⁹

1. FMA⁷ B¹³(b9) EMI⁷ AMI⁷ GMI⁷ C⁷

FMA⁷ F[#] B⁷(#11) EMI⁷ A⁷ DMI⁷ /C B^b⁷ G⁷

(AMI⁷ A^b⁷ GMI¹¹ G^b⁷)

2. FMA⁷ Bmi⁷(b5)/E E⁷ AMI⁷ D⁷(b9) D[#]⁰

C/E AMI⁷ G¹³_{sus} G¹³(b9) C

Willow Weep for Me (A. Ronne)

G⁶ C⁷ G⁶ C⁷ G⁶ G^{#0} A^{Mi7} B^{b0} B^{Mi7} E^{Mi7} D^{Mi7} D^{b7}
 (B^{Mi7} A^{Mi7}/C G⁷/D D^{b7})

C⁷ G⁷ | 1. C⁷ A[∅] D⁷ G⁶ C⁷ G⁶ D⁺⁷ |
 (D^{b7}(b5))

2. C⁷ A[∅] D⁷ G⁶ C⁷ G⁶ D^{b7} C^{Mi7} C^{Mi7}/B^b A[∅] D⁷
 (G⁷)

G^{Mi7} G⁷ G^{Mi7} C⁷ F^{Mi7} B^{b7} E^bMⁱ⁷ A^{b7} D^{Mi7} G⁷

C^{Mi7} C^{Mi7}/B^b A^{Mi7}(b5) D⁷ G^{Mi7} G⁷ G^{Mi7} C⁷ F^{Mi7} B^{b7}

E^bMⁱ⁷ A^{b7} A^{Mi7} D⁷ G⁶ C⁷ G⁶ C⁷.

G⁶ G^{#0} A^{Mi7} B^{b0} B^{Mi7} E^{Mi7} D^{Mi7} D^{b7} C⁷ G⁷
 (B^{Mi7} A^{Mi7}/C G⁷/D D^{b7}) (D^{b7}(b5))

C⁷ A^{Mi7}(b5) D⁷ G⁶

Witchcraft (Coleman Leigh)

F⁶ A^b G^{Mi}⁷

- C⁹_{sus} F^MA⁷ F⁶ C^{Mi}⁹ F¹³ B^bM^A⁷

E^b⁹ A^b⁶ G⁺⁷ C⁷

(D^{Mi}^{7(b9)}) (G^{7(b9)})

C⁷ F^MA⁹ B^b¹³

F^MA⁹ B^{Mi}^{7(b5)} E⁷ A^{Mi}

A^{Mi}⁺ A^{Mi}⁶ A^{Mi}⁺ G^{Mi} G^{Mi}⁺

(F/A) (F/A) (Eb/G)

G^{Mi}⁷ C⁷ F⁶ A^b

(A^bMi⁷ D^b7) (G^{Mi}⁷ C⁷)
 (D^b9(#11)) (C⁷)

A^b G^{Mi}⁷ C⁹_{sus} F⁶ (G^{Mi}⁷ C⁷)

With A Song In My Heart (R. Rodgers)

E^bMA^7 FMI^7 B^b7 E^bMA^7 FMI^7 B^b7 B^o


 (E^bMA^7) CMi^7 (E^bMA^7) A^bMA^7 $(Dmi^7(b5))$ G^7
 CMi^6 $AMi^7(b5)/E^b$ $Dmi^7(b5)$ G^7 CMi^6 $AMi^7(b5)/E^b$ $Dmi^7(b5)$ G^7

1. CMi^7 CMi^7/B^b $AMi^7(b5)$ A^b7 CMi/G CMi CMi^7/B^b


 (b) $(CMi^6/G \dots)$

$AMi^7(b5)$ $AMi^7(b5)/D$ D^7 G^7 $C^7(b9)$ FMI^7 B^b7


 (G^b) $(AMi^7 D^7)$

2. CMi^7 CMi^7/B^b $AMi^7(b5)$ E^b/B^b $AMi^7(b5)$ A^bMi^6


E^b/G G^b FMI^7 $B^b7(b9)$ E^b6 $(FMI^7/B^b B^b7)$


Without A Song (V. Youmans)

E^bMA^7 B^bMi^7 E^b7 A^bMA^7 $D^b9(\#11)$


E^bMA^7 B^bMi^7 E^b7 A^bMA^7 $D^b9(\#11)$ GMI^7


Cm7 Fm7 Bb7 | 1. EbMA7 C7(#9) Fm7
 Bb7 | 2. EbMA7 AbMI7 EbMA7 BbMI7 Bb7
 AbMA7 BbMI7 Eb7 AbMA7 Bb7 EbMA7 D7(#9) GMI7
 AMI7(b5) D7(#9) GMI7 C7(#9) Fm7 Bb7 EbMA7 BbMI7 Eb7
 AbMA7 Db9(#11) EbMA7 BbMI7 Eb7 AbMA7
 Db9(#11) GMI7 Cm7 Fm7 Bb7
 EbMA7 (C7(#9) Fm7 Bb7)

The image shows a handwritten musical score on a single staff. The notation includes various chords and melodic lines. A first ending bracket is present, indicating a repeat section. The chords are written in a shorthand notation, such as Cm7, Fm7, Bb7, EbMA7, C7(#9), Fm7, Bb7, AbMI7, EbMA7, BbMI7, Bb7, AbMA7, BbMI7, Eb7, AbMA7, Bb7, EbMA7, D7(#9), GMI7, AMI7(b5), D7(#9), GMI7, C7(#9), Fm7, Bb7, EbMA7, BbMI7, Eb7, AbMA7, Db9(#11), EbMA7, BbMI7, Eb7, AbMA7, Db9(#11), GMI7, Cm7, Fm7, Bb7, and EbMA7 (C7(#9) Fm7 Bb7). The melodic lines consist of eighth and quarter notes, some with slurs and ties.

Three empty musical staves are provided at the bottom of the page, consisting of three sets of five-line staves.

Woody'n You (D. Gillespie)

• $GMI^7(b5)$ $C7(\#9)$ $FMI^7(b5)$ $Bb7(\#9)$

$E^bMI^7(b5)$ $A^b7(\#9)$ D^bMA^7 E^bMI^7 1. D^b/F G^bMA^7

2. D^bMA^7/F ($GMI^7(b5)$) A^bMI^7 D^b7 % A^bMI^7 G^7

G^bMA^7 B^bMI^7 E^b7 % B^bMI^7 A^7

A^b7 $GMI^7(b5)$ $C7(\#9)$ $FMI^7(b5)$

$Bb7(\#9)$ $E^bMI^7(b5)$ $A^b7(\#9)$ D^bMA^7 E^bMI^7 D^bMA^7 (G^bMA^7)

Work Song (N. Adderley)

FMI^7 FMI^7

FMI^7 $C7$

bass

Musical notation for two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Chord symbols are placed above the notes.

Chord symbols: Fm_i^7 , F^7 , F^7 , B^b7 , D^b7 , C^7 , Fm_i^7 .

Wrap Your Troubles In Dreams (H. Barris)

Musical notation for ten staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. Chord symbols are placed above the notes.

Chord symbols: E^bMA^7 , B^b13 , E^b6 , B^b9 , E^b6 , G^7 , Cm_i^7 , F^9 , Cm_i^7 , F^7 , Fm_i^7 , B^b7 , E^b , B^b7 , $(F^9 F\#9)$, $(Gm_i^7 C^7 Fm_i^7 B^b7)$, Fm_i^7 , B^b7 , E^b6 , $Dm_i^7 G^7$, Cm_i , D^7 , G^7 , C^7 , $(Am_i^7(b5) D^7)$, F^7 , B^b7 , E^b , G^7 , Cm_i , D^7 , G^7 , C^7 , (Fm_i^7) , $(DM^7 G^7)(Am_i^7(b5) D^7)$, F^7 , B^b7 , E^b , B^b7 , E^bMA^7 , B^b13 , E^b6 , B^b9 , (Fm_i^7) , E^b6 , G^7 , Cm_i^7 , F^9 , Cm_i^7 , F^7 , $(A^b7 G^7)$, $(F^9 F\#9)$, Fm_i^7 , B^b7 , E^b6 , (B^b7) .

Yes Sir, That's My Baby (W. Donaldson)

Eb Bb7 Fmi7
 Bb7 Eb 1. Bb7 2. Eb Eb7
 Eb7 Ab F7
 Bb7 Eb Bb7
 Bb7 Fmi7 Bb7 Eb (G° Fmi7 Bb7)

The musical score for 'Yes Sir, That's My Baby' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes. The second staff features a first ending (1. Bb7) and a second ending (2. Eb) marked with repeat signs. The third staff continues the melody with various chord changes. The fourth and fifth staves complete the piece with a final cadence.

Yardbird Suite (C. Parker)

CMA7 Fmi7 Bb7 C7 Bb7 A7
 D7 1. G7 Emi7 A7 Dmi7 G7
 (Dmi7 G7)
 2. Dmi7 G7 CMA7 F#mi7(b5) B7(#9) 3 Emi7

The musical score for 'Yardbird Suite' is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is characterized by eighth and sixteenth notes, typical of bebop style. The second staff features a first ending (1.) and a second ending (2.) marked with repeat signs. The third staff continues the melody with various chord changes, including a tritone substitution (F#mi7(b5)).

Handwritten musical notation with chords:

F#MI7(b5) B7 EMI7 A7 DMI7
 EMI7(b5) A7(#9) D7 DMI7 G7 CMA7
 FMI7 Bb7 C7 Bb7 A7 D7
 DMI7 G7 CMA7

Yesterdays (J. Kern)

Handwritten musical notation for "Yesterdays" with chords:

DMI7 (BMI7(b5)) EMI7(b5) A7 DMI7(BMI7(b5)) EMI7(b5) A7
 DMI DMI/C# DMI7/C BMI7(b5) E7
 (DMI A7/C# DMI7/C G/B) (Bb7 DMI/A G#o C7/G) (F7 Bø)
 A+7 D9 G13 C9
 F13 BbMA9 GMI7 1. EMI7(b5) A7
 (CMI9 F9) (Eb9) (Eb9(#11))
 2. EMI7(b5) A7 D6/9 G9 BbMA7 Eb9(#11) D6/9

You Are Too Beautiful (R. Rodgers)

DMI⁷ G⁹ F⁹ EMI⁷ A^{+7(b9)} DMI⁷ G^{+7(b9)} CMA⁷ G^{b7}

FMA⁷ B^{b7} CMA⁷/E AMI⁷ |^{1.} DMI⁷ G⁷ F⁹ EMI⁷ A^{7(b9)}

^{2.} DMI⁷ G^{7(b9)} C⁶ G^{b9(#11)} | FMA⁷ F^{#0} CMA⁷/G A^{7(b9)} DMI⁷ G^{7(b9)}

CMA⁷ FMA⁷ BMI^{7(b5)} E^{7(b9)} AMI AMI^(MA7) AMI⁷ D⁷ G⁹ F⁹ EMI⁷ E^bMI⁶

DMI⁷ G⁹ F⁹ EMI⁷ A^{+7(b9)} DMI⁷ G^{+7(b9)} CMA⁷ G^{b7}

FMA⁷ B^{b7} CMA⁷/E AMI⁷ DMI⁷ G^{7(b9)} C⁶

You Are My Sunshine (Davis Mitchell)

F F C7 F (C7)

You'd Be So Nice To Come Home To

(C. Porter)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9

(GMI Bb7) (F#° #)

FMI⁹ Bb7 EbMA⁷ /D CMI⁷ /Bb

AMI^{7(b5)} D7 AMI^{7(b5)} D7 GMI⁷ /F

EMI^{7(b5)} BbMI⁷ Eb7 AMI^{7(b5)} Eb9(#11) D7

(A7)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9

(GMI Bb7) (F#° . .)

FMI⁹ Bb7 Eb6

(Eb6 Eb/D) (CMI⁷)

E° BbMA⁷/F F#° (AMI^{7(b5)} D7) GMI⁷

(C#°) (Bb/D) (Eb7) (E°)

C9 C7(b9) Gb7 F7 Bb6 (Bb6 D7)

(Bb/F Gb7) (. F+7 F7)

You Don't Know What Love Is (G. De Paul)

F_{Mi}⁷ D_{Mi}^{7(b5)} D^{b7} C⁺⁷ F_{Mi}⁷ G^{b7(#11)} D^{b7}

G_{Mi}^{7(b5)} C^{7(#9)} F_{Mi}⁷ B^{b7} E^b_{Mi}⁷ A^{b7} |. D^{b13} G_{Mi}^{7(b5)} C⁷

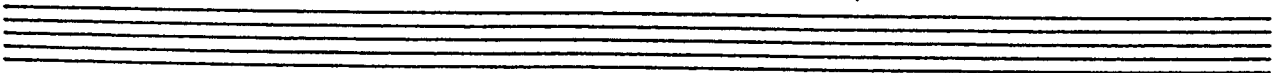
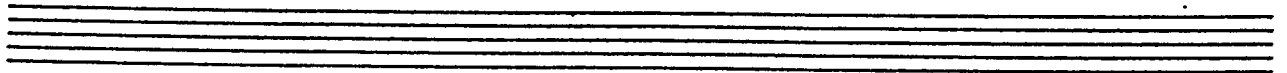
2. D^{b13} C⁷ F_{Mi}⁷ B^{9(#11)} | B^b_{Mi}⁷ E^{b7} A^b_{MA}⁷ D^b_{MA}⁷ C^ø F⁷
(C_{Mi}⁷)

B^b_{Mi}⁷ E^{b7} A^b_{MA}⁷ D_{Mi}⁹ G⁷ C_{MA}⁷

D^{b9(#11)} C⁷ F_{Mi}⁷ D_{Mi}^{7(b5)} D^{b7} C⁺⁷

F_{Mi}⁷ G^{b7(#11)} D^{b7} G_{Mi}^{7(b5)} C^{7(#9)} F_{Mi}⁷ B^{b7} E^b_{Mi}⁷ A^{b7}
(F_{Mi}⁷ E⁺⁷ E^b_{Mi}⁷ D⁷)

D^{b13} C⁷ F_{Mi}⁷



You Go To My Head (J.F. COOFS)

♩ EbMA7 AbMI7 Db7 GbMA7

F+7 Bb7(b9) EbMI9 CM17(b5) F7 Bb7(b9) Eb6 CM17
(Ab13)

1. FMI7 Bb7 2. BbMI7 Eb7 AbMA7 A°

EbMA7/Bb FMI7/Bb Eb6 AMI11 D7 D7/C BMI7 E7(#11)
(Bb7)

AMI7 D7(b9) GM17 Gb° FMI7 Bb7 D.S. al Coda
(Ab7(#11))

♩ Coda EbMA7 BbMI7 Eb7(b9) AbMA7 Db9
(AMI7(b5) AbMI7 Db7)

EbMA7 CM17/Bb Aø D7 FMI7/Bb C7(b9)/Bb FMI7 Bb7
(GM17 F#0) (FMI7) (Bb7 Bb7)

EbMA7 C7 FMI7 Bb7 EbMA7
(GM17 Gb7) (E9(#11))

You Do Something To Me (C. Porter)

E^b6 A_{MI}^7 D^7 E^b6 $E^b_{MA}^7$ E^b6 $E^b_{MA}^7$
 E^b6 E° F_{MI}^7 B^b7 F_{MI}^7 C^7 F_{MI}^7
 C^7 C_{MI}^7/F F^7 F_{MI}^7 B^b7
 $E^b_{MA}^7/G$ $G^b\circ$ B^b7/F C^7/E $B^7/D^{\#}$ B^b7/D $D^b\circ$
 C^7 B^7 B^b7 E^b6 A_{MI}^7 D^7 E^b6 G_{MI}^7
 C^7 F^7 F_{MI}^7/B^b $B^b7(b9)$ E^b6 $(F_{MI}^7 B^b7)$

($D^b9(\#11) C^9$)
 ($F_{MI} F_{MI}/E^b$) ($D^b9(\#11) C^9$) ($F_{MI} F_{MI}/E^b$)
 ($D^b9(\#11) C^9$)
 (G_{MI}^7)
 (A^b/C) ($D^b7(b9) C^7 B^+7 B^b7$) ($A^b_{MI}^7 D^b7$)
 ($G_{MI}^7 C^7$) ($F^{\#}_{MI}^7 B^7$) ($F_{MI}^7 B^b7$)

The Young Man With The Horn (R. Anthony)

B^b7_{SUS} $E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 F_{MI}^7 E^b6 F_{MI}^7
 G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7 | G_{MI}^7 $G^b\circ$ F_{MI}^7 B^b7_{SUS}

(C_{MI}^7)

2. $B^b M1^7$ $E^b 7$ $A^b M A^7$ $A^b M1^7$ $D^b 7$ $G^b M A^7$

$G^b M A^7$ $C M1^7$ F^7 $C M1^7$ F^7 $F M1^7$ $F M1^7 / B^b$ $B^b 7_{sus}$

$E^b M A^7$ $F M1^7$ $G M1^7$ $C M1^7$ F^7 $G^b 7$ F^7 $F M1^7$

$B^b 7$ E^7 $E^b 6$

Yours Is My Heart Alone (F. Lehar)

$F^{\#} M1^7(b5)$ $B^7(b9)$ $E M1^7$ $A^7(b9)$ $D M1^7$ G^7

$C M A^7$ $F^{\#} M1^7(b5)$ $B^7(b9)$ $E M1^7$ $A M1^7$

$(A M1^7 A M1^7 / G)$ $(F^{\#} 6 B^7 - 9)$ $(C M1^6 / E^b)$ (D^7)

D^7 $D M1^7 / G$ G^7 $E M1^7(b5)$ $A^7(b9)$ $D M1^7$

$F M1^7$ $B^b 7$ $C M A^7$ $/ B$ $A M1^7$ $/ G$ $F^{\#} M1^7(b5)$ $B^7(b9)$

$(D M1^7(b5))$ $(G^7(b9))$

$E M1^7$ $A^7(b9)$ $D M1^7$ $D M1^7 / G$ $G^7(b9)$ C^6 $(A M1^7)$

You're Driving Me Crazy (W. Donaldson)

Staff 1: FMA⁷ F⁶ Gmi⁷ C⁷ Eb⁷ D⁷
 (FMA⁷ Gmi⁷) (Ami⁷ Abo)

Staff 2: G⁷ Gmi⁷ C⁷ F⁶ Gmi⁷ C⁷

Staff 3: FMA⁷ F⁶ Gmi⁷ C⁷ Eb⁷ D⁷
 (FMA⁷ Gmi⁷) (Ami⁷ Abo)

Staff 4: G⁷ C⁷ F⁶ Bmi⁷(b5) E⁷

Staff 5: Ama⁷ F#mi⁷ Bmi⁷ E⁷ Ama⁷ C#mi⁷ Cm⁷ Bmi⁷ E⁷

Staff 6: Ama⁷ F#mi⁷ Bmi⁷ E⁷ Ami⁷ D⁷ Gmi⁷ C⁷

Staff 7: FMA⁷ F⁶ Gmi⁷ C⁷ Eb⁷ D⁷
 (FMA⁷ Gmi⁷) (Ami⁷ Abo)

Staff 8: G⁷ C⁷ F⁶

Staff 9-10: (Empty staves)

You're My Everything (H. Warren)

G13(b9) CMA7 F9(#11) Emi7 A7
 (B7sus B7) (E7 A7)

Dmi7 A+7 Dmi7 G13 CMA7

Ebm7 Ab7 Dmi7 Dmi7/C Bmi7(b5) E7(b9) Ami7 D7

Dmi7/G G7 G13(b9) CMA7 F9(#11)
 (B7sus B7)

Emi7 A7 Dmi7 A+7 Dmi7 Dmi7/C Bmi7(b5) E7(b9)
 (E7 A7) (Dmi7) (E7 F9(#11)) (E7)

Ami7 Ab7 Gmi7 C7 FMA7 Bb7 Emi7 A7(b9)

Dmi7 G7(b9) C6 (Dmi7 G7(b9))

You Stepped Out Of A Dream (N.H. Brown)

Staff 1: CMA7, D^bMA7
Staff 2: B^bMI⁶, E^b7, A^bMA7
Staff 3: GMI7, C7, FMA7
Staff 4: AMI7, D7, E^bMI7, A^b7, DMI7, G7
Staff 5: CMA7, D^bMA7
Staff 6: B^bMI⁶, E^b7, G^b9(#11), F7, E^b7
Staff 7: DMI7(b5), G7, CMA7, F9(#11), EMI7, A7
Staff 8: DMI7, G7, CMA7

You Took Advantage Of Me (R. Rodgers)

E^b_{MA7} E° F_{MI7} $B^b7_{A^b\circ}$ G_{MI7} G° F_{MI7} B^b7

B^b_{MI7/E^b} E^b7 A^b_{MA7} D^b7 G_{MI7} $C7$ F_{MI7} B^b7 1. E^b6 B^b+7

2. E^b6 $G7$ C_{MI7} $D7$ $G7$ $C7$ $F7$ B^b7

E^b_{MA7} C_{MI7} $D7$ $G7$ $C7$ $F7$ B^b7

G_{MI7} $C7$ F_{MI7} B^b7 E^b_{MA7} E° F_{MI7} $B^b7_{A^b\circ}$ G_{MI7} G°

F_{MI7} B^b7 B^b_{MI7/E^b} E^b7 A^b_{MA7} D^b7 E^b_{MA7} B^b7 E^b6

(C9 B+9 Bb9 Bb7(b9))

You Turned The Tables On Me (S. Mitchell)

Staff 1: GMI^7 C^7 FMA^7 GMI^7
 (C^7 $F\#^o$) (GMI^7 $F\#^o$) (GMI^7 C^7)

Staff 2: AMI^7 $D7(b9)$ GMI^7 C^7 FMA^7
 (GMI^7 $F\#^o$) (GMI^7 C^7)

Staff 3: CMi^7 F^7 B^bMA^7 E^b9 AMI^7

Staff 4: A^b0 GMI^7 A^b0 AMI^7 $D7(b9)$

Staff 5: GMI^7 C^7 $F\#^o$ GMI^7 C^7 FMA^7
 (GMI^7 $F\#^o$) (GMI^7 C^7)

Staff 6: DMI^7 G^7 CMi^7 F^7 B^bMA^7
 (CMi^7 B^o) (CMi^7 F^7)

Staff 7: B^bMA^7 B^bMI^7 E^b7 FMA^7
 (B^bMI^6) (F/C)

Staff 8: A^b0 GMI^7 D^7 GMI^7 C^7 F^6 AMI^7 D^7
 (G^7 A^b0)
 CHANGES (GMI^7 $F\#^o$)

Staff 9: GMI^7 D^7 GMI^7 D^b7C^7 F^6 B^b7 AMI^7 D^7 GMI^7 D^7 GMI^7 D^b7C^7

Dmi⁷ G⁷ Cmi⁷ F⁷ B^bMA⁷ Eb⁷ A⁷ D⁷ Abmi⁷ Db⁷

Gmi⁷ C⁷ Bmi^{7(b5)} E⁷ Ami⁷ D⁷ Gmi⁷ C⁷ Gmi⁷ D⁷ Gmi⁷ C⁷

F⁶ Emi^{7(b5)} A⁷ Dmi⁷ G⁷ Cmi⁷ F⁷ B^bMA⁷ Eb⁷ Dmi⁷ F⁷/C

B^bmi⁷ Eb⁷ F⁶ Dmi⁷ Dmi⁷/C Bmi^{7(b5)} E⁷ Ami⁷ D⁷ Gmi⁷ C⁷

F⁶ B^b7 Ami⁷ Ab⁷

You And The Night And The Music

(A. Schwartz)

S. Cmi⁷ Dmi^{7(b5)} G⁷ Gmi^{7(b5)}/C C^{7(b9)} Fmi⁷ Dmi^{7(b5)}

G⁷ CMA⁷ C⁶ C⁶ Ab⁷

G⁷ Dmi⁷ G⁷ Ab⁷ Ami⁷ D⁷ G⁷ Dmi^{7(b5)} G⁷

CODA Dmi^{7(b5)} G^{7(b9)} Cmi⁶ Ami^{7(b5)} D^{7(b9)} G^{7(b9)} Cmi⁷

D.S. al Coda

You've Changed (C. Fisher)

Bb_7 Eb_{MA7} $D7$ Db_{13} $C7$

(A_{MI7} $D7$) ($G_{MI7(b5)}$)

$F9$ 1. $B7$ $Bb7$ $Eb6$ $C7$ F_{MI7} $Bb7$

2. $B7$ $Bb7$ $Eb9$ Bb_{MI7} $Eb7$ Ab_{MA7}

Ab_{MI7} Eb_{MA7} C_{MI7} Bb_{MI7} $Eb7$ Ab_{MA7}

Ab_{MI7} G_{MI7} $C7(b9)$ F_{MI7} $Bb7$ Eb_{MA7}

(G_{b7})

$D7$ Db_{13} $C7$ $F9$

(A_{MI7} $D7$) ($G_{MI7(b5)}$)

$B7$ $Bb7$ $Eb6$ (C_{MI7} F_{MI7} $Bb7$)

Young And Foolish (Allegro)

CMA⁷ AMI⁷ A^b7(#11) (DMI⁷) G⁷ CMA⁷ AMI⁷ GMI⁷ C⁷
 FMA⁷ F⁶ EMI⁷(^b5)/^bB A⁷(^b9) DMI⁷ DMI⁷ E^bo
 C/E E+⁷ AMI⁷ E⁷ AMI⁷
 AMI⁷ AMI⁷ D⁷ DMI⁷ G⁷
 (A^b7(#11)) (DMI⁷/G G⁷(^b9))
 CMA⁷ AMI⁷ A^b7(#11) (DMI⁷) G⁷ CMA⁷ E⁷ AMI⁷ GMI⁷ C⁷
 FMA⁷ F⁶ EMI⁷(^b5)/^bB A⁷(^b9) DMI⁷ A+⁷ DMI⁷ E^bo
 C/E E+⁷ AMI⁷ D⁹ A^b7(^b9)/
 (D⁹/E^b)
 CMA⁷/E A+⁷ DMI⁷ G⁷ C⁶ (A⁷(#9)) DMI⁷ G⁷

You Make Me Feel So Young (J. Myrow)

Chords: B^bMA^7 , $FMI^{7(b5)}/B$, B° , CMI^7 , $F7$, B^bMA^7 , B° , FMI^7/C , $F7$, B^bMA^7 , B^b7 , B^b_+7 , E^bMA^7 , CMI^7 , DMI^7 , $D^b\circ$, $F7/C$, $F7$, DMI^7 , B^bMI/D^b , $D^b\circ$, $F7/C$, $B7(b5)$, B^b7 , E° , FMI^7 , $F^\#\circ$, FMI^7 , B^b7/F , E° , FMI^7 , B^b7 , $AMI^{7(b5)}$, $D7(b9)$, GMI^7 , CMI , D° , E^b6 , E° , $F7$, CMI^7/G , $G^\#\circ A^\circ$, B^bMA^7 , $FMI^{7(b5)}/B$, B° , CMI^7 , $F7$, B^bMA^7 , B° , FMI^7/C , $F7$, B^b/D , B^b_+7 , E^bMA^7 , $CMI^{7(b5)}$, DMI^7 , $G7(b9)$, CMI^7 , $F7$, DMI^7 , $G7(b9)$, CMI^7 , $F7$, CMI^6/E^b , D^+7 , $A^b9(\#11)$, $G9$, $G7(b9)$, CMI , D° , CMI/E^b , E° , $F7$, B^b6

Annotations: $(G^+7(b9) G7(b7))$, $(E7(b5))$, $(E^bMA^7 E^\circ)$, $(B7(b5))$, (B^b) , (D^+7)

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