

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

**THE  
REAL  
BOOK**

Indice Generale

## A

After You .....	1
After You've Gone .....	2
Ain't Misbehavin' .....	3
Alan Juneally .....	6
All Or Nothing At All .....	4
Along Came Betty .....	7
Always And Forever .....	8
Angela .....	9
Armando's Rhumba .....	10
Autumn In 3 .....	12
Autumn Nocturne .....	13
Avalon Place .....	14

## B

Ballad For Anita .....	15
Ballad For Trane .....	16
Be My Love .....	18
Beautiful Friendship .....	17
Bernie's Tune .....	24
Beside Myself .....	20
Bess, You Is My Woman Now .....	22
Best Thing For You Is Me .....	25
Better Git It In Your Soul .....	26
Beyond The Bluebird .....	27
Blue Daniel .....	28
Bluebird .....	29
Blues Backstage .....	30
Bolivia .....	31
Bop Boy .....	34
Bop Shop .....	32
Born To Be Blue .....	35
Bossa Rokka .....	36
Boy Next Door, The .....	37
Bud Powell .....	38
Bud's Blues .....	40
Busch-Wacked .....	41
Buzzy .....	42
By Myself .....	43
Bye Bye Baby .....	44

## C

Careful .....	45
Celia .....	46
Certain Smile, A .....	48
Chariots .....	49
Cheek To Cheek .....	50
Cheryl .....	53
Close Enough For Love .....	54

## C Cont.

Compensation .....	55
Cool Eyes .....	56
Cry Me A River .....	58

## D

Dacapolypso .....	60
Day Dream .....	59
Day In, Day Out .....	62
Dig .....	64
Don't Ask Why .....	66
Don't Ever Go Away .....	67
Don't Look Back .....	68
Double Clutching .....	70
Dream Dancing .....	71

## E

East Of The Sun .....	72
Emanon .....	73
Emily .....	74
End Of A Love Affair, The .....	75
Endlessly .....	76
Estate .....	78
Eternal Triangle .....	79
Ev'ry Time We Say Good Bye .....	80
Everything Happens To Me .....	82
Everything I Love .....	83

## F

Father .....	84
Favela .....	85
Fell Like Makin' Love .....	86
For Heavens' Sake .....	87
Freight Trane .....	88
French Waltz .....	89
Friday The 13th .....	90
From Now On .....	91
From the Heart .....	92
From This Moment On .....	94
Full Moon and Empty Arms .....	95
Funkallero .....	96

## G

Gaviota .....	98
Gnu Blu .....	97
Godchild .....	100
Gone With The Wind .....	101

## G Cont.

Goodbye .....	102
Got A Match? .....	103

## H

H & H .....	112
Harlem Nocturne .....	104
Heartsong .....	106
High Hopes .....	108
High Wire The Aerialist .....	110
Hot House .....	113
How About You .....	114
How Deep Is The Ocean .....	115
How Long Has This Been Going On .....	116

## I

I Concentrate On You .....	118
I Didn't Know What Time It Was .....	117
I Fall In Love Too Easily .....	120
I Left My Heart In San Francisco .....	121
I Loves You Porgy .....	128
I Need You Here .....	122
I Wish You Love .....	124
I'll Be Around .....	126
I'll Be Seeing You .....	129
I'll Close My Eyes .....	130
I'll Take Romance .....	131
I'm Glad There Is You .....	132
I'm Old Fashioned .....	133
I'm Through With Love .....	134
I've Got A Crush On You .....	135
I've Got The World On A String .....	136
I've Got You Under My Skin .....	138
I've Grown Accustomed To Your Face .....	140
I've Never Been In Love Before .....	141
Ill Wind .....	142
In A Capricornian Way .....	143
In Her Family .....	144
In Love In Vain .....	145
In the Days of Our Love .....	146
Indian Summer .....	148
Irv's At Midnight .....	149
Isfahan .....	150
It Never Entered My Mind .....	151
It's All Right With Me .....	152
It's You Or No One .....	154

## J

Japanese Waltz, A .....	155
-------------------------	-----

## J Cont.

Jersey Bounce .....	156
Jitterbug Waltz .....	158
Jive Samba .....	157
Julian .....	162
Just One Of Those Things .....	160
Just Squeeze Me .....	163

## L

Ladies In Mercedes .....	164
Lady Is A Tramp, The .....	166
Lazy Afternoon .....	167
Leap Of Faith .....	168
Li'l Darlin' .....	169
Line For Lyons .....	170
Little Face .....	172
Little Girl Blue .....	174
Little Willie Leaps .....	171
Long View, The .....	176
Loop, The .....	178
Lotus On Irish Streams, A .....	179
Loud-Zee .....	180
Love Walked In .....	182
Lovers Rain Dance .....	181
Lullaby Of The Leaves .....	184
Lulu's Back In Town .....	185

## M

Makin' Whoopee .....	186
Mandala .....	188
Manhattan .....	189
Matrix .....	190
Mayreh .....	191
Meaning Of The Blues, The .....	192
Mi Boj A Samba .....	194
Midnight Sun .....	196
Milestones .....	193
Moment To Moment .....	198
Monster & The Flower, The .....	200
Moon And Sand .....	202
Moonlight In Vermont .....	199
Mountain Greenery .....	204
Muezzin' .....	205
My Heart Stood Still .....	208
My Man's Gone Now .....	206

## N

Neal's Blues .....	209
Never Let Me Go .....	210

## N Cont.

Nice 'N Easy	211
Night We Called It A Day, The	212
Nightingale Sang In Berkeley Square, A	213
Nobody Else But Me	214
Now He Beats The Drum-Now He Stops	215
Now He Sings, Now he Sobs	216
Number 6	217

## O

Old Folks	218
On A Clear Day	219
On The Sly	220
On The Street Where You Live	222
Only You Know	224
Our Delight	228
Out Of This World	226
Over The Rainbow	229
Ow!	230

## P

Panhandle Hook	232
Party's Over, The	231
Passport	234
Patz Blues	235
People	236
Perhaps	238
Picadilly Lilly	239
Poinciana	240
Point Of Return	241
Poor Butterfly	242
Pretty Girl Is Like A Melody, A	243
Prism	244
Pure Imagination	245

## R

Rahsaan's Run	246
Re-Re	247
Re; Person I Knew	248
Relaxin' At Carmarillo	249
Room 608	252
Rosewood	250

## S

Saint Thomas	253
Samba De Orfeu	254
Sambacide	258

## S Cont.

Santurce	256
Seabrook Revisited	259
Secret Love	260
Seems To Me	262
Serpent's Tooth	263
Shaw Nuff	264
Sister Sadie	266
Skylark	267
Sleepin' Bee, A	268
So In Love	270
Some Nerve	272
Something From Everyone	273
Song For Sisyphus	274
Sonnymoon For Two	276
Soon	277
Spirit Samba	278
Spring Can Really Hang	
You Up The Most	280
Squirrel	282
Stablemates	283
Star Eyes	284
Stars Fell On Alabama	285
Steeple Chase	286
Stormy Weather	287
Street Of Dreams	288
Sunny	289
Sunny Side Of The Street	290
Sweet Lorraine	291
Swing Dentz Swing	292
Swing Shift	294
Sy Clone	295

## T

T.J.R.C.	296
Tea For Two	298
Teach Me Tonight	297
That Old Feeling	300
That's All	301
Theme From Maxine	302
Then I'll Be Tired Of You	303
There Goes My Heart	304
They Say It's Wonderful	306
Their's Tears	307
Things Ain't What They Used To Be	308
This Can't Be Love	309
Three And One	310
Thrill Is Gone, The	311
Thyme's Time	312
Tidal Breeze	314



## T Cont.

Time For Love, A .....	315
Time Was .....	318
Times Lie .....	316
Tiny Capers .....	319
Tis' .....	320
To Kill A Brick .....	321
Too Close For Comfort .....	322
Too Marvelous For Words .....	323
Touch Of Your Lips, The .....	324
Tricotism .....	325
Tune 88 .....	326

## U

Un Poco Loco .....	327
Unforgettable .....	328

## V

Very Thought Of You, The .....	329
Violets For Your Furs .....	330

## W

Wail .....	331
Wall-Eye Blues .....	332
Watch What Happens .....	333
Watermelon Man .....	334
Wes Side Stroll .....	336
What A Difference A Day Made .....	335
What Kind Of Fool Am I .....	338
When The Sun Comes Out .....	339
When Your Lover Has Gone .....	340
Where Or When .....	341
While We're Young .....	342
Who Can I Turn To .....	343
Why Did I Choose You .....	344
Will You Still Be Mine .....	345
Witchcraft .....	346
With Every Breath I Take .....	347
Wrap Your Troubles In Dreams .....	348

## Y

You & The Night & The Music .....	349
You Do Something To Me .....	350
You Go To My Head .....	352
You Make Me Feel So Young .....	351
You Must Believe In Spring .....	354
You're Everything .....	356

You've Changed .....	355
Younger Than Springtime .....	358
Yours Is My Heart Alone .....	359

# AFTER YOU

Med. Even 8ths

MIKE STERN

The musical score for "After You" by Mike Stern is written for guitar and bass. It consists of eight staves of music, each with a treble clef and a key signature of two sharps (D major). The tempo and feel are indicated as "Med. Even 8ths".

The chords and melodic lines are as follows:

- Staff 1: G/A, F#m7, Bm7, Em, D, A/C#
- Staff 2: G/A, G/A, F#m7, Bm7, Em, D, Am7, Bm7
- Staff 3: GΔ7, F#m7, 1. F7, G/A
- Staff 4: 2. F7, 3. Dm7, Cm7, Gm7, Cm, BbΔ7, F/A
- Staff 5: Gm7, Cm7, Bm7, Gm7, Cm, Bb, A, E/G#
- Staff 6: F#m, A/F, Bm/E, G/A, G/A
- Staff 7: G/A, F#m7, Bm7, Em, D, A/C#
- Staff 8: G/A, G/A, F#m7, Bm7, Em, D, Am7, Bm7, GΔ7, F#m7, F7

# AFTER YOU'VE GONE

HENRY CREAMER

TURNER LAYTON

Medium-up Swing

Chords and chord progressions shown in the score:

- Staff 1: F#7, Bb7#11
- Staff 2: C#7, A7
- Staff 3: 1. D7, G7
- Staff 4: C7
- Staff 5: 2. Dm7, A7#9, Dm7, Bb7#11
- Staff 6: C7, Bm7, E7, Am7, D7#11
- Staff 7: C7, Am7, Dm7, G7
- Staff 8: C#7

# AIN'T MISBEHAVIN'

"FATS" WALLER  
HARRY BROOKS  
ANDY RAZAF

Medium Swing

Chord progression for the first staff (B-flat major key):

- Measures 1-2:  $E\flat\Delta 7$   $E\circ 7$
- Measures 3-4:  $Fm7$   $F\sharp\circ 7$
- Measures 5-6:  $Gm7$   $B\flat m7$   $E\flat 7$

Chord progression for the second staff (F major key):

- Measures 1-2:  $A\flat\Delta 7$   $D\flat 7$
- Measures 3-4:  $E\flat/G$   $C7\flat 9$
- Measures 5-6:  $Fm7$   $B\flat 9$

First ending (measures 1-6):

- Measures 1-2:  $G13$   $G+7$
- Measures 3-4:  $C9$   $C7\flat 9$
- Measures 5-6:  $F13$   $F+7$

Second ending (measures 1-2):

- Measures 1-2:  $B\flat 7\text{ sus }4$   $B\flat 7\flat 9$

Chord progression for the third staff (F major key):

- Measures 1-2:  $D7\flat 9$   $G+7$
- Measures 3-4:  $Cm7$   $A\flat 7$

Chord progression for the fourth staff (F major key):

- Measures 1-2:  $F7$   $C7$
- Measures 3-4:  $B\flat/F$   $F\circ 7$
- Measures 5-6:  $Cm11$   $F13$

Chord progression for the fifth staff (F major key):

- Measures 1-2:  $Gm7$   $C7$
- Measures 3-4:  $F13$   $B\flat 7$
- Measures 5-6:  $E\flat\Delta 7$   $E\circ 7$

Chord progression for the sixth staff (F major key):

- Measures 1-2:  $Fm7$   $F\sharp\circ 7$

Chord progression for the seventh staff (F major key):

- Measures 1-2:  $Gm7$   $B\flat m7$   $E\flat 7$
- Measures 3-4:  $A\flat\Delta 7$   $D\flat 7$
- Measures 5-6:  $E\flat/G$   $C7\flat 9$

Chord progression for the eighth staff (F major key):

- Measures 1-2:  $Fm7$   $B\flat 9$
- Measures 3-4:  $E\flat 6$

# ALL OR NOTHING AT ALL

Easy Swing

JACK LAWRENCE  
ARTHUR ALTMAN

Am AmΔ7 Am7 Am6

Am AmΔ7 Am7 Am6 Bb7 Bb6 Bb+ Bb7

Gm7 Gm6 Dm6 Eb°7

Dm9 G+7 C6 Bm7 E7#9

Am AmΔ7 Am7 Am6

Am AmΔ7 Am7 Am6 Bb7

Gm7 Dm6 Eb°7



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

The musical score consists of ten staves, each containing a melodic line and corresponding chord notations. The chords are as follows:

- Staff 1: D m<sup>9</sup>, G +<sup>7</sup>, C<sub>9</sub><sup>6</sup>, E<sub>b</sub><sup>7</sup>
- Staff 2: A<sub>b</sub>, A<sub>b</sub><sup>+</sup>, A<sub>b</sub><sup>6</sup>, A<sub>b</sub><sup>+</sup>, A<sub>b</sub>, A<sub>b</sub><sup>+</sup>, A<sub>b</sub><sup>6</sup>, E<sub>b</sub><sup>7</sup>
- Staff 3: A<sub>b</sub>Δ<sup>7</sup>, A/A<sub>b</sub>, A<sub>b</sub>Δ<sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, E<sub>b</sub><sup>7</sup>
- Staff 4: B<sub>b</sub>m<sup>7</sup>, E<sub>b</sub><sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, C +<sup>7</sup>
- Staff 5: F m<sup>7</sup>, D<sub>b</sub><sup>7</sup>, C<sup>7</sup>, E +<sup>7</sup>
- Staff 6: A m, A mΔ<sup>7</sup>, A m<sup>7</sup>, A m<sup>6</sup>
- Staff 7: A m, A mΔ<sup>7</sup>, A m<sup>7</sup>, A m<sup>6</sup>, B<sub>b</sub><sup>7</sup>
- Staff 8: G m<sup>7</sup>, D m<sub>9</sub><sup>6</sup>, E 7<sup>#9</sup>
- Staff 9: A m<sup>7</sup>, B<sub>b</sub><sup>9</sup>, C<sub>9</sub><sup>6</sup>

# ALAN JUNEALLY

EVEN 8ths

KENNY WERNER

INTRO E: m7 F#m7 G Δ7 A m7

G#m7 A Δ7 Bbm7b5 D#7b9

E/G# A Δ7 F#m7b5 F/B

C#m7b5 D 9 sus 4 C Δ7 Esus

E7b9 A m7 F Δ7/G F#m7b5 F Δ7

E Δ7 B m7 F#Bb A/Eb G#m7 A Δ7

A m7 Dsus B m7 E m7 C Δ7 C#m7b5 E/B

E Δ7/B A Δ7 G#7b9 C#m7

F#7 E/B E Δ7/B A/B B7b9

E m7 F#m7 C m7b5 Db sus

# ALONG CAME BETTY

BENNY GOLSON

Medium Swing

Chord symbols above the staves:

Staff 1: Bbm7, Bm7, Bbm7, Bm7 E7

Staff 2: AΔ7, Ab7, GΔ7, Gb7

Staff 3: Gbm7, Gm7, Gbm7, Gm7 C7

Staff 4: FΔ7, A+7, Dm7, G7

Staff 5: Cm7, F7, Am7b5, D7, Gm7, Gm7/F

Staff 6: Em7b5, A7#9, Fm7, Bb7

Staff 7: Bbm7, Bm7, Bbm7, Bm7 E7

Staff 8: Cm7b5, F7b9, Bbm7b5, Eb7#9, AbΔ7

# ALWAYS AND FOREVER

Straight 8th Ballad

PAT METHENY

Am7 Dm7 Am7 Dm7

Am7 3 Dm7 Em7 FΔ7 F/G E/G# Am7 Fm/Ab

C/G 3 F#m7b5 FΔ7 Eb6 D7 F/G CΔ7

FmΔ7/G E/G# Am7 3 Dm7 Em7 Fm7 Bb7

EbΔ7 Bb/D DbΔ7 3 Cm7 3 AbΔ7/C

Fm7 Gm7 Am7b5 D7b9 GΔ7 Bm7b5 E7b9

Am7 Dm7 Em7 FΔ7 F/G E/G# Am7 Fm/Ab

C/G 3 F#m7b5 FΔ7 Eb6 D7 F/G CΔ7

Fm6/G CΔ7 Fm6/G E/G# Am

# ANGELA

Bossa Nova

ANTONIO CARLOS JOBIM

The main melody of 'Angela' is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The chords are as follows:

- Staff 1:  $E m^9 \flat^5$ ,  $A + 7 \sharp^9$ ,  $D m^9 \flat^5$
- Staff 2:  $G + 7 \sharp^9$ ,  $C m^6$ ,  $F + 7 \sharp^9$
- Staff 3: 1.  $B \flat \Delta 7$ ,  $G m^7$ , 3. | 2.  $F m^7$ ,  $E 7$ ,  $E \flat \Delta 7$
- Staff 4:  $E \flat m \Delta 7$ ,  $A \flat 7 \text{ sus } 4$ ,  $D m^7$ ,  $G + 7 \sharp^9$
- Staff 5:  $E m^9 \flat^5$ ,  $C m^7$ ,  $F 7 \sharp^{11}$ ,  $B \flat \Delta 7$

## SOLO CHANGES

The solo changes section consists of three staves of music, each containing a sequence of chords indicated by slashes. The chords are as follows:

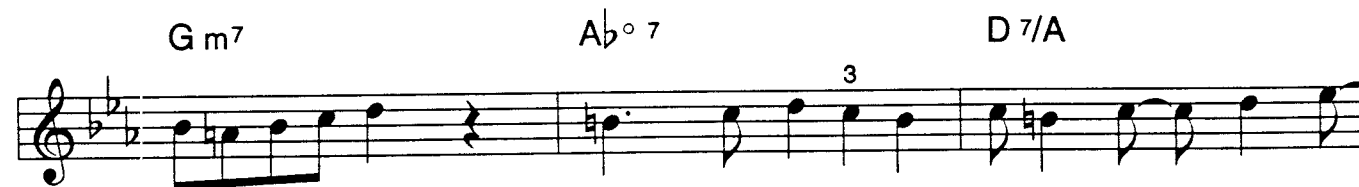
- Staff 1:  $E m^9 \flat^5$ ,  $A + 7 \sharp^9$ ,  $D m^9 \flat^5$ ,  $G + 7 \sharp^9$ ,  $C m^6$ ,  $F + 7 \sharp^9$ ,  $B \flat \Delta 7$ ,  $G m$
- Staff 2:  $E m^9 \flat^5$ ,  $A + 7 \sharp^9$ ,  $D m^9 \flat^5$ ,  $G + 7 \sharp^9$ ,  $C m^6$ ,  $F + 7 \sharp^9$ ,  $F m^7$ ,  $B \flat 7$
- Staff 3:  $E \flat \Delta 7$ ,  $A \flat 7 \sharp^{11}$ ,  $D m^7$ ,  $G + 7 \sharp^9$ ,  $E m^9 \flat^5$ ,  $C m^7$ ,  $F 7 \sharp^{11}$ ,  $B \flat \Delta 7$



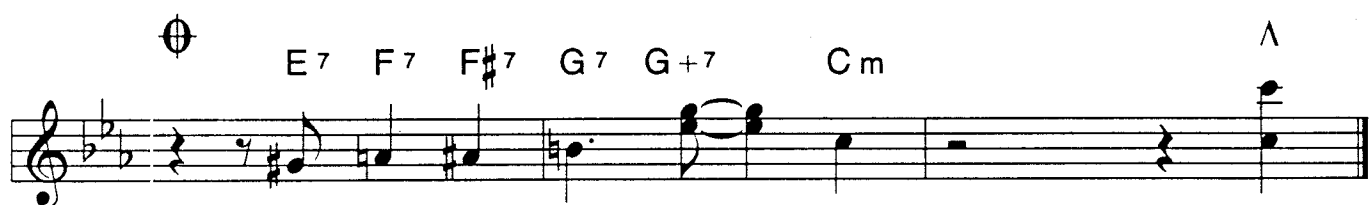
# ARMANDO'S RHUMBA

CHICK COREA

Brite 2



## ARMANDO'S RHUMBA (P. 2)



# AUTUMN IN 3

Medium 3

KENNY WERNER

G  $\Delta$  7    A m/C    D/F#    B 7 sus 4    B  
 C  $\Delta$  7    C# $^{\circ}$  7    C m7    F 7    C 7 sus 4  
 A/C#    D 7 sus 4    B/D#    E m    G 7 sus 4  
 1. A $\flat$  m7    F# 7 sus 4    2. C  $\Delta$  7    B 7 sus 4    E  $\Delta$  7  
 A/E    E  $\Delta$  7    B $\flat$  +7    A  $\Delta$  7    A $\flat$  7  
 C  $\Delta$  7    D m7/C    C 7#11    F# 7  
 F  $\Delta$  7#11    E 7 $\flat$ 9    A  $\Delta$  7    B/A  
 G 7 sus 4    C  $\Delta$  7    E triad / F  $\Delta$  7    D.S. al Coda  
 F  $\Delta$  7    E m (Phrygian)

# AUTUMN NOCTURNE

KIM GANNON

JOSEF MYROW

Swing Ballad

C<sup>6</sup><sub>9</sub> C<sup>♯</sup>°<sup>7</sup> D m<sup>7</sup> G G<sup>♯</sup>°<sup>7</sup> A m<sup>7</sup> A m<sup>7</sup>/G F<sup>♯</sup> m<sup>7</sup> b<sup>5</sup> F m<sup>Δ</sup><sup>7</sup>  
 E m<sup>7</sup> E b°<sup>7</sup> D m<sup>7</sup> G<sup>7</sup> E m<sup>7</sup> b<sup>5</sup> A<sup>7</sup> b<sup>9</sup>  
 1. D<sup>7</sup> D b<sup>7</sup> 2. D<sup>7</sup> D b<sup>7</sup>  
 C<sup>6</sup><sub>9</sub> B<sup>7</sup> <sup>♯</sup><sub>9</sub> E add<sup>9</sup> F<sup>7</sup> <sup>♯</sup><sub>11</sub> E<sup>Δ</sup><sup>7</sup> F<sup>♯</sup> m<sup>7</sup> B<sup>7</sup> <sup>♯</sup><sub>11</sub> E<sup>Δ</sup><sup>7</sup> B<sup>7</sup> <sup>♯</sup><sub>9</sub>  
 E<sup>Δ</sup><sup>7</sup> A m<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup><sup>7</sup> A b<sup>13</sup> <sup>♯</sup><sub>11</sub>  
 G<sup>Δ</sup><sup>7</sup> E b<sup>7</sup> D<sup>7</sup> G<sup>6</sup><sub>9</sub> G<sup>+</sup><sup>7</sup> C<sup>6</sup><sub>9</sub> C<sup>♯</sup>°<sup>7</sup> D m<sup>7</sup> G G<sup>♯</sup>°<sup>7</sup>  
 A m<sup>7</sup> A m<sup>7</sup>/G D<sup>7</sup> F m<sup>Δ</sup><sup>7</sup> E m<sup>7</sup> A<sup>7</sup> b<sup>9</sup>  
 D<sup>7</sup> D b<sup>7</sup> C<sup>6</sup><sub>9</sub>

# AVALON PLACE

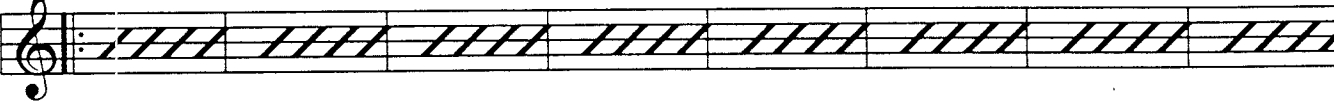
## Bright Swing

**JACK ZUCKER**

[illegible]

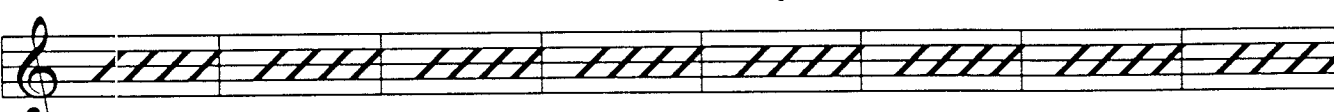
## BLOWING CHANGES

D 7  $\sharp 9$

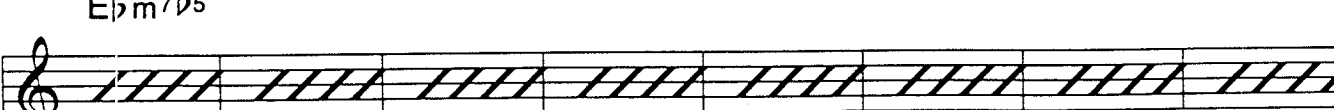


G m7

D $\flat$   $\frac{6}{9}$    E $\flat$   $\frac{6}{9}$    G $\flat$   $\frac{6}{9}$



E $\flat$  m7  $\flat 5$





# BALLAD FOR ANITA

15

Ballad

BOB FRASER

B $\flat$  $\Delta$ 7 $\sharp$ 11 A $+$ 7 D m7 C $\sharp$ +7 B $\flat$  $\Delta$ 7 A $+$ 7 D $\Delta$ 7 $\sharp$ 5 D $\Delta$ 7

C $\sharp$ m7 C $\Delta$ 7 B m7 E7 F $\Delta$ 7 B $\flat$  $\Delta$ 7 E m7 E $\flat$ 7

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

E $\flat$  $\Delta$ 7 D7 $\flat$ 9 G m C7 B $\Delta$ 7 B $\flat$ +7

E $\flat$ m7 A $\flat$ 7 C m7 $\flat$ 5 F7 $\flat$ 9 B $\flat$  $\Delta$ 7 $\sharp$ 11 A $+$ 7 D m7 C $\sharp$ +7

B $\flat$  $\Delta$ 7 A $+$ 7 D m7 G7  $\oplus$  A $\flat$  $\Delta$ 7 B7 E $\Delta$ 7 G7

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

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

# BALLAD

## FOR TRANE

Ballad

KENNY WERNER

Chord symbols and musical notation for the Ballad for Trane:

Staff 1:  $E\flat\Delta 7$   $A\flat/E\flat$   $E\flat\Delta 7$

Staff 2:  $A\flat\Delta 7/E\flat$   $G7$   $Cm7$   $C7\flat 9$

Staff 3:  $Fm7$   $D\flat 7\sharp 11$   $E\flat\Delta 7/B\flat$

Staff 4:  $A\flat/B\flat$   $E\flat\Delta 7$   $A\flat\Delta 7/E\flat$

Staff 5:  $B\Delta 7/D\flat$   $G\flat\Delta 7$   $A\flat\Delta 7/B\flat$   $E\flat\Delta 7$

Staff 6:  $G\flat\Delta 7/A\flat$   $G7\sharp 9$   $Cm7$

Staff 7:  $B+7$   $A\flat\Delta 7/B\flat$   $E\flat\Delta 7$

# BEAUTIFUL FRIENDSHIP

STANLEY STYNE  
DONALD KAHN

Swing

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

# BE MY LOVE

SAMMY CAHN  
NICHOLAS BRODSZKY

Ballad or Medium Swing

Chord symbols above the staves:

Staff 1:  $D\flat/C$   $C\Delta 7$   $Bm7\flat 5$   $E7\flat 9$

Staff 2:  $A m7$   $F\sharp m7\flat 5$   $B7\flat 9$   $E7$

Staff 3:  $A7\flat 9$   $D m7$   $E\flat^{\circ} 7$   $E m7$

Staff 4:  $A m7$   $D7$   $D m7$   $G7$

Staff 5:  $D\flat/C$   $C\Delta 7$   $Bm7\flat 5$   $E7\flat 9$

Staff 6:  $A m7$   $F\sharp m7\flat 5$   $B7\flat 9$   $E7$

Staff 7:  $A7\flat 9$   $D m7$   $E\flat^{\circ} 7$   $E m7$   $A m7$

Staff 8:  $D m7$   $G7$   $B\flat 9$   $A7$

Staff 9:  $D m7$   $G7$   $C6$

## BLOWING CHANGES

## BE MY LOVE (P. 2)

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



# BESIDE MYSELF

Med. Swing

CHIP STEPHENS

## INTRO (AD-LIB)

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

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

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

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

$B\flat7\sharp11$  SOLO  $A m7$   $D7\sharp9$   $G m7$   $G m7/A$   $B\flat\Delta7$   $B\flat7$   $G m7/C$

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

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

## BESIDE MYSELF (P. 2)

D  $\Delta$  7/A E $\flat$   $\Delta$  7/A E m7 $\flat$ 5/A A 7 $\flat$ 9 B  $\Delta$  7 C  $\Delta$  7 $\sharp$ 11 **C** A m7 D 7 $\sharp$ 11  
 3 SWING

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

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

3 3

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

## ENDING

A $\flat$  m7 G $\flat$  m7 F m7 $\flat$ 5 B $\flat$  7 $\flat$ 9 E m7 A 7 $\flat$ 9 $\sharp$ 11 D m7 G + 7 $\flat$ 9

G m7/C G $\flat$  13/C

FORM - SOLO ON B &amp; C

# *BESS, YOU IS MY WOMAN NOW*

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

The musical score is written for a single melodic line in treble clef, 2/4 time. The key signature has two flats (Bb and Eb). The score consists of six staves of music. Above each staff are chord symbols indicating the harmonic progression. The chords are as follows:

- Staff 1: Bb<sup>6</sup>, Cm<sup>7</sup>, F<sup>7</sup>#<sup>9</sup>, Bb<sup>6</sup>, Eb<sup>Δ</sup><sup>7</sup>, Eb<sup>m</sup><sup>7</sup>
- Staff 2: D<sup>m</sup>, G<sup>m</sup><sup>7</sup>, Em<sup>7</sup>b<sup>5</sup>, Eb<sup>7</sup>, D<sup>m</sup><sup>7</sup>, Ab<sup>7</sup>, Db<sup>Δ</sup><sup>7</sup>, F<sup>7</sup>
- Staff 3: Bb<sup>6</sup>, Cm<sup>7</sup>, F<sup>7</sup>#<sup>9</sup>, Bb<sup>6</sup>, Em<sup>7</sup>b<sup>5</sup>, A<sup>7</sup>b<sup>9</sup>
- Staff 4: D<sup>Δ</sup><sup>7</sup>, B<sup>m</sup><sup>7</sup>, E<sup>7</sup>b<sup>9</sup>, A<sup>7</sup>, D<sup>Δ</sup><sup>7</sup>, G#<sup>m</sup><sup>7</sup>, C#<sup>7</sup>
- Staff 5: F#<sup>Δ</sup><sup>7</sup>, B<sup>7</sup>, D<sup>7</sup>, C#<sup>7</sup>, F#<sup>6</sup><sup>9</sup>, A<sup>7</sup>
- Staff 6: D<sup>6</sup><sup>9</sup>, Em<sup>7</sup>, A<sup>7</sup>#<sup>9</sup>, D<sup>6</sup><sup>9</sup>, G<sup>Δ</sup><sup>7</sup>, G<sup>m</sup><sup>7</sup>

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

F#m7 Bm7 G#m7b5 G7#11 F#m7 C7 FΔ7 A7

D<sup>6</sup><sub>9</sub> Em7 A7#9 D<sup>6</sup><sub>9</sub> G#m7 C#7

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

Cm7b5 B7#11 Gb/Db Db7

Gb/Db Db7 Db7#9 Gb<sup>6</sup><sub>9</sub> Gb7

BΔ7 Abm7 Gb<sup>6</sup><sub>9</sub> Gb7 BΔ7 Abm7

Gb/Db Ebm/Db Db7#9 Db<sup>9</sup> GbΔ7

# BERNIE'S TUNE

BERNIE MILLER

Medium Swing

The musical score for "Bernie's Tune" is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked "Medium Swing". The score consists of eight staves of music, each with a specific chord progression indicated above the staff.

**Staff 1:** D m7, Bb7

**Staff 2:** E m7b5, A7, D m7, E m7b5, A7

**Staff 3:** D m7, Bb7

**Staff 4:** E m7b5, A7, D m7, Cm7, F7

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

**Staff 6:** Bb6, G m7, Cm7, F7, Bb6, E m7b5, A7

**Staff 7:** D m7, Bb7

**Staff 8:** E m7b5, A7, D m7

# THE BEST THING FOR YOU IS ME

25

Medium Swing

IRVING BERLIN

B7 Em7 A7 Dm7 G7

CΔ7 Am7 Dm7 G7 Em7 A7

B7 Em7 A7 Dm7 G7

CΔ7 Am7 Dm7 G7 C6

AbΔ7 Bbm7 Eb7

Fm7 Fm7/Eb Dm7 G7

B7 Em7 A7 Dm7 G7

CΔ7 Am7 Am7/G F#m7b5 Fm6

C/E A7 Dm7 G7 C6

# BETTER GIT IT IN YOUR SOUL

CHARLES MINGUS

Med. Bright 3

NO CHORD

F 6 B 7 C 9 sus 4

F 6 B 7 F 6

B 7 C 9 sus 4 B 7/F

F 7 #9 B 9 1. F 7 #9 B 9 2. F 7 #9

B 7 B 7 F B 7 B 7

F B 7 B 7 F F 7

G 7 C 7 F 7 #9 B 9 F 7 #9

D.S. al Coda

# BEYOND THE BLUEBIRD

27

Medium Swing

TOMMY FLANAGAN

Chord progression for the first staff: G7, G7#9, Db7#11, C7, F7, Bbm7, Eb7, A7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the second staff: AbΔ7, G9sus4, Cm, Ab/C, Cm6, Ab/C. The staff contains a triplet of eighth notes (Bb4, C5, Bb4) and a triplet of eighth notes (F4, G4, A4).

Chord progression for the third staff: Cm7, Bbm7, Am7b5, D+7#9, G7, F°7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the fourth staff: E°7, Eb°7, G7, F°7, E°7, Dm7, G7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the fifth staff: CΔ7, B7b9, Em7b5, A7, DΔ7, Abm7, Db7, GbΔ7, Fm7, Bb7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the sixth staff: EbΔ7, D7b9, Gm7b5, C7, FΔ7, D9sus4, D7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the seventh staff: Gi7, G7#9, Db7#11, C7, F7, Bbm7, Eb7, A7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the eighth staff: AbΔ7, G9sus4, Cm, Ab/C, Cm6, Ab/C, Cm7, Bbm7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the ninth staff: Am7b5, D+7#9, G7, F°7, E°7, Eb°7, G7, F°7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).

Chord progression for the tenth staff: E°7, Eb, G7, F°7, E°7, Eb°7, G7, F°7, E°7, Eb°7. The staff contains a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (Bb4, C5, Bb4).



# BLUE DANIEL

FRANK ROSOLINO

Medium Swing

Chords and musical notation are as follows:

Staff 1:  $D_9^6$ ,  $C^7$ ,  $Bm^7$ ,  $E^7$

Staff 2:  $Bm^7$ ,  $E^7$ ,  $Bm^7$

Staff 3:  $E^7$ ,  $Gm^7$ ,  $C^7$ ,  $D\Delta^7$  (triplets)

Staff 4:  $C^7$ ,  $Em^7$ ,  $A^7$ ,  $\emptyset$ ,  $D_9^6$

Staff 5:  $\emptyset$ ,  $D\Delta^7$ ,  $C^7$ ,  $Bm^7$ ,  $E^7$ ,  $A^7$

Staff 6:  $D_9^6$

# BLUEBIRD

Medium Swing

CHARLIE PARKER

Chords and musical notation for the first system:

- Staff 1:  $E\flat 7$  (triplet eighth notes)
- Staff 2:  $A\flat 7$  (triplet eighth notes)
- Staff 3:  $E\flat 7$  (triplet eighth notes),  $C 7 \flat 9$  (triplet eighth notes),  $F m 7$  (triplet eighth notes)
- Staff 4:  $B\flat 7$ ,  $E\flat 7$  (triplet eighth notes),  $B\flat 7$ ,  $E\flat 7$ ,  $B\flat 7$

# ***BLUES BACKSTAGE***

Easy Swing

FRANK FOSTER

Chord progression:  $B\flat 7$   $E\flat 7$   $B\flat 7$   $E\flat 7$   $B\flat 7$   $C m 7$   $F 7$   $B\flat 7$   $G 7$   $C m 7$   $F 7$

The musical score is written on three staves in 4/4 time. The key signature has two flats (B-flat major/E-flat minor). The melody is as follows:

- Staff 1:  $B\flat 7$  chord. Notes:  $B\flat$  (half note),  $A\flat$  (quarter note),  $G\flat$  (quarter note),  $F$  (half note).
- Staff 2:  $E\flat 7$  chord. Notes:  $E\flat$  (half note),  $D\flat$  (quarter note),  $C\flat$  (quarter note),  $B\flat$  (half note).
- Staff 3:  $B\flat 7$  chord. Notes:  $B\flat$  (half note),  $A\flat$  (quarter note),  $G\flat$  (quarter note),  $F$  (half note).

The piece concludes with a double bar line and repeat dots.

# BOLIVIA

CEDAR WALTON

## Intro - Latin

1. 2. 3. 4. E  $\Delta$  7

E $\flat$   $\Delta$  7 A 13 D  $\Delta$  7 A $\flat$  7  $\flat$  9

swing

G  $\Delta$  7 F# 7 B m7 C  $\Delta$  7 # 11

latin

B m7 B m7/A G# m7  $\flat$  5 G m7 C 7

3

swing

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

# BOP SHOP

Med. Bright Bop

PAUL FERGUSON

The musical score for "BOP SHOP" by Paul Ferguson is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The score consists of ten staves of music, each with specific chord labels above them. The chords are as follows:

- Staff 1: D m7<sup>b</sup>5, G +7<sup>#</sup>9
- Staff 2: C m<sup>6</sup><sub>9</sub>, A m7<sup>b</sup>5
- Staff 3: D +7<sup>#</sup>9, G Δ7
- Staff 4: D m7<sup>b</sup>5, G +7<sup>#</sup>9, C m<sup>6</sup><sub>9</sub>
- Staff 5: A m7<sup>b</sup>5, D7<sup>#</sup>9<sup>#</sup>11
- Staff 6: G Δ7, G m7
- Staff 7: C +7<sup>#</sup>9, F Δ7<sup>#</sup>11
- Staff 8: E<sup>b</sup>7, D7<sup>#</sup>11

## BOP SHOP (P. 2)

Three staves of musical notation in treble clef, key of D major (one sharp). The notation includes various chords and melodic lines.

Staff 1: Chords  $D m7\flat 5$  and  $G + 7 \sharp 9$ .

Staff 2: Chords  $C m\sharp 9$  and  $A m7\flat 5$ .

Staff 3: Chords  $D7 \sharp 9 \sharp 11$  and  $G \Delta 7$ .

# BOP BOY

Medium Up Blues

BOB MINTZER

The musical score for "BOP BOY" by Bob Mintzer is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo/style is "Medium Up Blues". The score consists of seven staves of music, each with specific chord changes indicated above the staff.

**Staff 1:** Chords: F7, Cm7. The melody starts with a quarter rest, followed by eighth and quarter notes.

**Staff 2:** Chords: F7b9, Bb7. The melody continues with eighth and quarter notes, including some triplets.

**Staff 3:** Chords: F7, D7#9, Gm7. The melody features a quarter rest followed by eighth and quarter notes.

**Staff 4:** Chords: C7, F7, Gm7, C7. The melody starts with a quarter rest, followed by eighth and quarter notes.

**Staff 5:** Chords: F7#9, Cm7, F7, Bb7#11. The melody includes a half note and quarter notes.

**Staff 6:** Chords: F7, D7#9, Gm7. The melody features a half note and quarter notes.

**Staff 7:** Chords: C7, F7, D7, Gm7, C7, F7. The melody continues with eighth and quarter notes.

# BORN TO BE BLUE

BOB WELLS  
MEL TORME

Ballad

Chord progressions for the first staff:

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

Chord progressions for the second staff:

- A<sup>b</sup>Δ<sup>7</sup> G<sup>7</sup> C m<sup>7</sup> D<sup>b</sup>7 C m<sup>7</sup><sub>3</sub> F<sup>7</sup>

Chord progressions for the third staff (first and second endings):

- 1. F m<sup>7</sup> A<sup>b</sup>7<sup>#11</sup> D m<sup>7</sup> G<sup>7</sup> | 2. F m<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup><sup>b9</sup>

Chord progressions for the fourth staff:

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

Chord progressions for the fifth staff:

- G<sup>b</sup>Δ<sup>7</sup> D<sup>b</sup> m<sup>7</sup> G<sup>b</sup>7 B Δ<sup>7</sup> A<sup>b</sup> m<sup>7</sup> A<sup>b</sup> m<sup>7</sup>/G<sup>b</sup>

Chord progressions for the sixth staff:

- F m<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> G +<sup>7</sup> C<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> G<sup>b</sup>7

Chord progressions for the seventh staff:

- F<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> G<sup>7</sup> C m<sup>7</sup> D<sup>b</sup>7

Chord progressions for the eighth staff:

- C m<sup>7</sup> F<sup>7</sup> F m<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup><sup>b9</sup> C m<sup>6</sup><sub>9</sub>



# BOSSA ROKKA

Bossa Nova

GEORGE BENSON

## Intro

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

G ADD<sup>9</sup> E $\flat$   $\Delta$  7 G ADD<sup>9</sup> E $\flat$   $\Delta$  7

G ADD<sup>9</sup> E 7 $\flat$  9 A m7 F# m7 $\flat$  5

1. B m7 E 7# 9 A 7 D 7

2. B m7 E 7

A m7 C m7 B m7 $\flat$  5 E 7 $\flat$  9

A 7 E 7 $\flat$  9 A 7 D 7 $\flat$  9

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

VAMP OUT ON INTRO

# THE BOY NEXT DOOR

HUGH MARTIN  
RALPH BLANE

Easy 3

B $\flat$  $\Delta$ 7   G7 $\sharp$ 11   C m7   F7 $\sharp$ 11

B $\flat$  $\Delta$ 7   G m7   C7 sus 4   C7

C m7   F7   B $\flat$  $\Delta$ 7   G m7   G m7/F

E m7 $\flat$ 5   A7 $\flat$ 9   D m7   C $\sharp$ °7   C m7   F7

B $\flat$  $\Delta$ 7   G7 $\sharp$ 11   C m7   F7 $\sharp$ 11

B $\flat$  $\Delta$ 7   G m7   C7   F $\sharp$ +7

B $\flat$  $\Delta$ 7/F   E m7 $\flat$ 5   C7 $\sharp$ 11

G $\flat$ 9   F7   B $\flat$ 6

# BUD POWELL

Med. Up Swing

CHICK COREA

Chord progression for "Bud Powell":

Chords:  $F \Delta 7$ ,  $B m 7 \flat 5$ ,  $B \flat 7$ ,  $A m 7$ ,  $D 7 \flat 9$ ,  $G m 7$ ,  $B \flat m 7$ ,  $E \flat 7$ ,  $D m 7$ ,  $G 7$ ,  $A \flat \circ 7$ ,  $A m 7$ ,  $D 7 \sharp 9$ ,  $G m 7$ ,  $D \flat 7$ ,  $C 7$ ,  $B 7 \sharp 11$ ,  $B \flat 7$ ,  $A 7$ ,  $A \flat 7$ ,  $G 7$ ,  $G \flat 7$ ,  $F 7$ ,  $B \flat m 7$ ,  $G m 7$ ,  $C 7 \flat 9$ ,  $E m 7 \flat 5$ ,  $A 7 \flat 9$ ,  $C \sharp m 7 \flat 5$ ,  $F \sharp 7 \flat 9$ .

## BUD POWELL (P. 2)

## LATIN

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

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

## SWING

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

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

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

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

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

# ***BUD'S BLUES***

Medium Up Swing

BUD POWELL

The musical score for "Bud's Blues" by Bud Powell is presented in three staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The melody is written in eighth and quarter notes. Above the first staff, the chord  $B\flat 7$  is marked. Above the second staff, the chord  $B\flat 7$  is marked. Above the third staff, the chord  $E\flat 7$  is marked. Above the fourth staff, the chord  $B\flat 7$  is marked. Above the fifth staff, the chord  $G 7 \sharp 9$  is marked. Above the sixth staff, the chord  $C m 7$  is marked. Above the seventh staff, the chord  $F 7$  is marked. Above the eighth staff, the chord  $B\flat 7$  is marked. Above the ninth staff, the chord  $G 7$  is marked. Above the tenth staff, the chord  $C m 7$  is marked. Above the eleventh staff, the chord  $F 7$  is marked. The score concludes with a double bar line.

# BUSCH - WACKED

Bright Bop

JACK ZUCKER

Chord progression for measures 1-16:

- Measures 1-2: B $\flat$   $\Delta$ 7, G7
- Measures 3-4: C m7, F7
- Measures 5-6: D m7, G7
- Measures 7-8: C m7, F7
- Measures 9-10: F m7, B $\flat$ 7
- Measures 11-12: E m7, A +7 $\sharp$ 9
- Measures 13-14: A $\flat$  m7, G m7
- Measures 15-16: F +7 $\sharp$ 9

Additional chord symbols appearing in the score:

- Measures 1-2: B $\flat$   $\Delta$ 7, G7
- Measures 3-4: C m7, F7
- Measures 5-6: D m7, G7
- Measures 7-8: C m7, F7
- Measures 9-10: F m7, B $\flat$ 7
- Measures 11-12: E m7, A +7 $\sharp$ 9
- Measures 13-14: A $\flat$  m7, G m7
- Measures 15-16: F +7 $\sharp$ 9
- Measures 17-18: D +7 $\sharp$ 9
- Measures 19-20: G +7 $\sharp$ 9
- Measures 21-22: C +7 $\sharp$ 9
- Measures 23-24: F +7 $\sharp$ 9
- Measures 25-26: B $\flat$   $\Delta$ 7, G7
- Measures 27-28: C m7, F7
- Measures 29-30: D m7, G7
- Measures 31-32: C m7, F7
- Measures 33-34: F m7, B $\flat$ 7
- Measures 35-36: E m7, A +7 $\sharp$ 9
- Measures 37-38: A $\flat$  m7, G m7
- Measures 39-40: F +7 $\sharp$ 9

SOLO ON RHYTHM CHANGES

# BUZZY

Medium Swing

CHARLIE PARKER

Chords indicated above the staff:

- Staff 1: B $\flat$
- Staff 2: F m $7$ , B $\flat$  7, E $\flat$  7
- Staff 3: B $\flat$  7, C m $7$
- Staff 4: F 7, B $\flat$ , F 7  $\sharp$ 9

# BY MYSELF

HUGH MARTIN  
RALPH BLANE

Medium 2

Chords and notation for the first staff:

- Staff 1:  $E m7b5$ ,  $A^7$

Chords and notation for the second staff:

- Staff 2:  $E m7b5$ ,  $A^7$ ,  $B m7$ ,  $C o7$ ,  $A^7/C\sharp$

Chords and notation for the third staff:

- Staff 3:  $C m7$ ,  $F^7$ ,  $Bb\Delta^7$ ,  $E b^7$

Chords and notation for the fourth staff:

- Staff 4:  $G m7$ ,  $C^7 \text{ sus } 4$ ,  $F \Delta^7$

Chords and notation for the fifth staff:

- Staff 5:  $B m7b5$ ,  $E^7 b9$ ,  $B m7b5$ ,  $E^7 b9$

Chords and notation for the sixth staff:

- Staff 6:  $A m7b5$ ,  $D^7 b9$

Chords and notation for the seventh staff:

- Staff 7:  $G m7$ ,  $G m7b5$ ,  $C^7 b9$ ,  $A m7$ ,  $D m7$

Chords and notation for the eighth staff:

- Staff 8:  $G^7$ ,  $C^7$ ,  $F^6$



# BYE BYE BABY

LEO ROBIN  
JULE STYNE

Medium Swing

Chords and Melody:

Measures 1-4: B $\flat$  $\Delta$ 7 A7 A $\flat$ 7#11 G7 C m7 F7

Measures 5-8: D m7 G m7 A m7 D7 $\flat$ 9

Measures 9-12: G m7 D7/F# F m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 G7 C m7

Measures 13-16: C m7 F7 D m7 G7 C m7 F7

Measures 17-20: B $\flat$  $\Delta$ 7 A7 A $\flat$ 7#11 G7 C m7 F7

Measures 21-24: D m7 G m7 A m7 D7 $\flat$ 9

Measures 25-28: G m7 G $\flat$ 7 F m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 E m7 $\flat$ 5 A7 $\flat$ 9

Measures 29-32: D m7 C# m7 C m7 F7 B $\flat$ 6

# CAREFUL

### Medium Rock

**JIM HALL**

The musical score consists of five staves of music, primarily in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The score includes various chords and musical notations:

- Staff 1:** Starts with an **A7#11** chord. The melody features a triplet of eighth notes and a 5/4 time signature change at the end.
- Staff 2:** Features **A7#11** and **D7#11** chords. The melody includes a half note and a quarter note.
- Staff 3:** Features **D7#11** and **A7#11** chords. The melody includes a half note, a quarter note, and a 3/4 time signature change at the end.
- Staff 4:** Features an **A7#11** chord. The melody includes a triplet of eighth notes and a half note.
- Staff 5:** Features **F7**, **E7#9**, and **A7#11** chords. The melody includes a half note, a quarter note, and a 3/4 time signature change at the end.

# CELIA

## Med. Up Swing

**BUD POWELL**

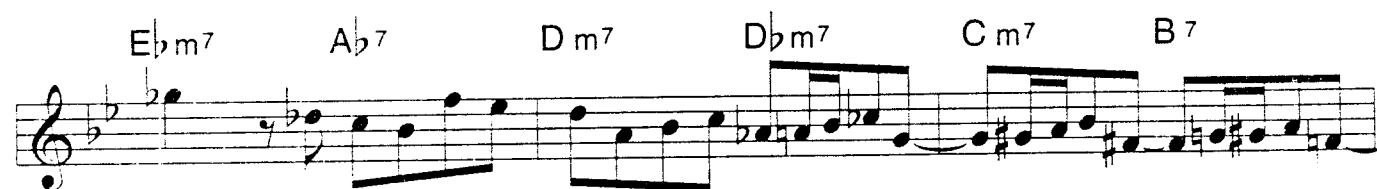
## INTRO

$$B|_{\Delta} \cong 7$$

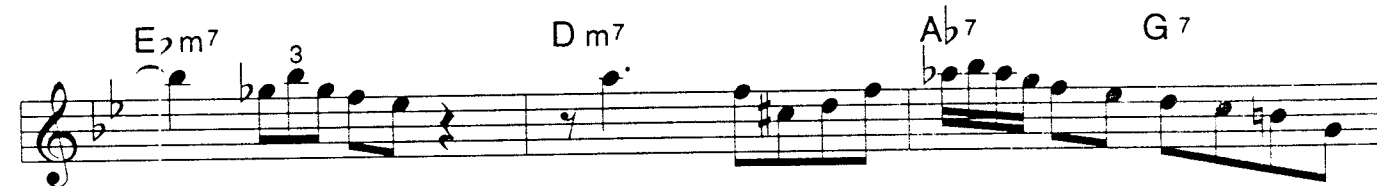
**B 7**

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The notation begins with a B-flat major triad (B-flat, D, F) followed by a triplet of eighth notes (B-flat, D, F). This is followed by a series of eighth and quarter notes, including a dotted quarter note. The system concludes with a double bar line and a repeat sign. Above the staff, there are two boxes: the first contains '1. B 7' and the second contains '2. B 7', indicating the first and second endings of the piece.

[illegible]



## INTERLUDE



## SOLO BREAK

# A CERTAIN SMILE

PAUL WEBSTER  
SAMMY FAIN

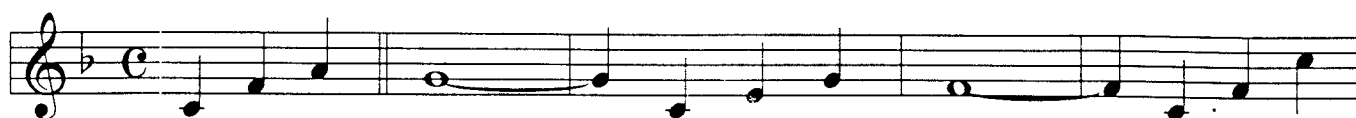
Ballad

G m7/C

C7

F Δ7

D m7



G m7

C7

F Δ7



E m7

A7

D m Δ7 D m7

G7



C Δ7

A m7

D m7

G7

G m7

C7

D m7



G m7/C

C7

F Δ7

D m7



G m7

C7

A7

D7



Bb Δ7

D7 b9

G m7

Bb m7

Eb7

Eb7/Db



F Δ7/C

D m7

G m7

C7

F 6



# CHARIOTS

Medium Rock

JOHN SCOFIELD

**INTRO** E<sup>7</sup> E<sup>7</sup>/G<sup>#</sup> A<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> E<sup>7</sup> E<sup>7</sup>/G<sup>#</sup> A<sup>7</sup> A<sup>7</sup>/C<sup>#</sup>

E<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

E<sup>7</sup> F<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/G G/G<sup>#</sup> A B<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

E/B<sup>b</sup> A<sup>m</sup> C<sup>#</sup>7<sup>#</sup>9 D<sup>7</sup> sus 4 E<sup>7</sup> <sup>#</sup>9 B<sup>b</sup>7<sup>#</sup>11 E<sup>7</sup>

A E<sup>m</sup>11/B C<sup>#</sup>7<sup>#</sup>9 D<sup>7</sup> sus 4 E<sup>7</sup> <sup>#</sup>9 C<sup>#</sup>7<sup>#</sup>9

C<sup>Δ</sup>7 E<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

E<sup>7</sup> F<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/G G/G<sup>#</sup> A B<sup>7</sup> E<sup>7</sup> ⊕ A<sup>7</sup>

E<sup>7</sup> A<sup>7</sup>

**SOLO CHANGES**

⊕ F<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>/G G/G<sup>#</sup> A B<sup>7</sup> E<sup>7</sup>

# CHEEK TO CHEEK

IRVING BERLIN

Bright Swing

Chords and musical notation for *CHEEK TO CHEEK* (Bright Swing):

Staff 1:  $C \Delta^7$   $C^\sharp \circ^7$   $D m^7$   $G^7$   $C \Delta^7$   $C^\sharp \circ^7$   $D m^7$   $G^7$

Staff 2:  $C \Delta^7$   $D m^7$   $E b \circ^7$   $E m^7$   $B b^7 \sharp^{11}$   $A^7$   $D^7$

Staff 3:  $G^7$   $D m^7$   $E m^7$   $F^7$   $B b^7 \sharp^{11}$   $A^7$

Staff 4:  $D m^7$   $G^7$  1.  $E m^7$   $A^7$   $D m^7$   $G^7$

Staff 5: 2.  $C \frac{6}{9}$   $D m^7/G$   $C/G$

Staff 6:  $D m^7/G$   $C/G$   $D m^7/G$   $C/G$

Staff 7:  $D m^7/G$  1.  $C \frac{6}{9}/G$  2.  $C \frac{6}{9}$   $C m$   $C m \Delta^7$

## CHEEK TO CHEEK (P.2)

Musical score for 'Cheek to Cheek' (P.2) in G major, 4/4 time. The score consists of six staves of music. The first staff contains measures 1-4 with chords Cm7, Cm6, Ebm7, and Ab7. The second staff contains measures 5-8 with chords G7b9, G#o7, Am7, Dm7, G7, and CΔ7 C#o7. The third staff contains measures 9-12 with chords Dm7, G7, CΔ7 C#o7, Dm7, G7, CΔ7, and Dm7. The fourth staff contains measures 13-16 with chords Eb o7, Em7, Bb7#11, A7, D7, G7, and Dm7. The fifth staff contains measures 17-20 with chords Em7, F7, Bb7#11, A7, and Dm7. The sixth staff contains measures 21-24 with chords G7 and C6/9.

Chord progression for the first staff:

Cm7 Cm6 Ebm7 Ab7 Dm7b5

Chord progression for the second staff:

G7b9 G#o7 Am7 Dm7 G7 CΔ7 C#o7

Chord progression for the third staff:

Dm7 G7 CΔ7 C#o7 Dm7 G7 CΔ7 Dm7

Chord progression for the fourth staff:

Eb o7 Em7 Bb7#11 A7 D7 G7 Dm7

Chord progression for the fifth staff:

Em7 F7 Bb7#11 A7 Dm7

Chord progression for the sixth staff:


G7 C6/9

BLOWING CHANGES NEXT PAGE




## BLOWING CHANGES

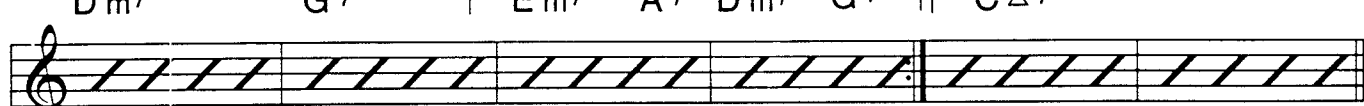
C $\Delta$ 7   Dm7   G7   C $\Delta$ 7   Dm7   G7   C $\Delta$ 7



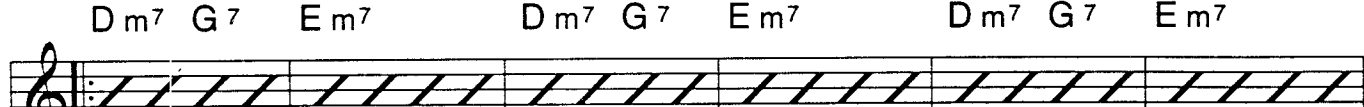
E m7 $\flat$ 5   A7   D7   G7   B $\flat$ 7 $\sharp$ 11   A7



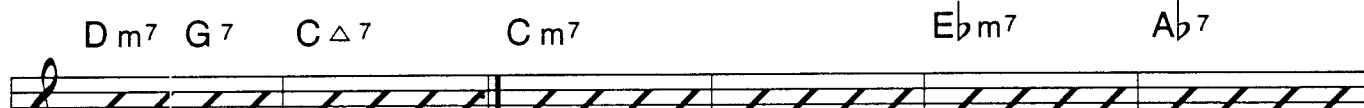
Dm7   G7   1. E m7   A7   Dm7   G7   2. C $\Delta$ 7



Dm7   G7   E m7   Dm7   G7   E m7   Dm7   G7   E m7




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



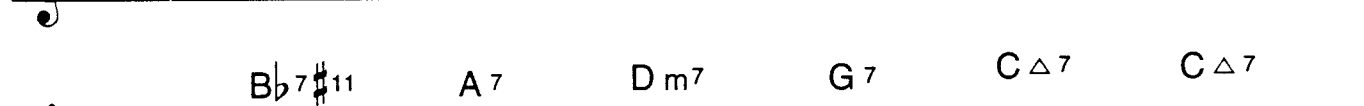
Dm7 $\flat$ 5   G7 $\flat$ 9   E7   Am7   Dm7   G7   C $\Delta$ 7   Dm7   G7



C $\Delta$ 7   Dm7   G7   C $\Delta$ 7   E m7 $\flat$ 5   A7   D7   G7



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



# CHERYL

BLUES

CHARLIE PARKER

The musical score for "CHERYL" by Charlie Parker is presented in a blues style. It consists of five staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The first staff begins with a C major chord, followed by a D minor 7 chord. The second staff features G minor 7, C7, and C minor 7 chords. The third staff includes F7, C, D minor 7, E minor 7 (triple), and A7 (triple) chords. The fourth staff contains F minor 7, Bb7, D minor 7, G7, and C chords. The fifth staff shows a first ending (1. C) and a second ending (2. C). The music is written in a single melodic line on a treble clef staff, with various rhythmic values including eighth, quarter, and half notes, as well as rests and ties.

SOLO ON BLUES

# CLOSE ENOUGH FOR LOVE

PAUL WILLIAMS  
JOHNNY MANDEL

Ballad

Chord progression for the first ending:

G m7 E m7<sup>b</sup>5 A m7<sup>b</sup>5 D 7<sup>b</sup>9 G m7 C 7 F 7 B<sup>b</sup>7

Chord progression for the second ending:

E<sup>b</sup>Δ 7 A 7 D 7 G 7 C 7 F 7 B<sup>b</sup>7

Chord progression for the third ending:

E<sup>b</sup>Δ 7 A 7 A m7<sup>b</sup>5 D 7<sup>b</sup>9 1. G m<sup>6</sup> E<sup>b</sup>7 D 7

Chord progression for the fourth ending:

2. G m<sup>6</sup> G 7 C m7 (G<sup>b</sup>7) F 9 sus 4 F 9

Chord progression for the fifth ending:

B<sup>b</sup>Δ 7 D +7 G m7 E m7<sup>b</sup>5 F # m7<sup>b</sup>5 B 7 E m7 A 7

Chord progression for the sixth ending:

D Δ 7 D 7 G m7 E m7<sup>b</sup>5 A m7<sup>b</sup>5 D 7<sup>b</sup>9 G m7 C 7

Chord progression for the seventh ending:

F 7 B<sup>b</sup>7 E<sup>b</sup>Δ 7 A 7 D 7 G 7 C 7

Chord progression for the eighth ending:

F 7 B<sup>b</sup>7 E<sup>b</sup>Δ 7 A 7 A m7<sup>b</sup>5 D +7 G m<sup>6</sup>

# COMPENSATION

Medium Swing

KENNY WERNER

The musical score for "Compensation" by Kenny Werner is written for a medium swing tempo. It consists of ten staves of music, each with a specific chord progression indicated above the staff. The key signature is one flat (B-flat major or D minor). The first staff begins with a G minor 7 chord. The second staff features a D-flat 7 chord. The third staff includes a D-flat 7 sus 4 chord. The fourth staff starts with an F major/G chord. The fifth staff begins with a G minor 7 chord. The sixth staff features a D-flat 7 chord. The seventh staff includes a D-flat 7 sus 4 chord. The eighth staff starts with a D major 7 #11 chord. The ninth staff features a D major 7 #11 chord. The tenth staff includes a D major 7 #11 chord.

Chord progressions for each staff:

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

# COOL EYES

Med. Up Bop

HORACE SILVER

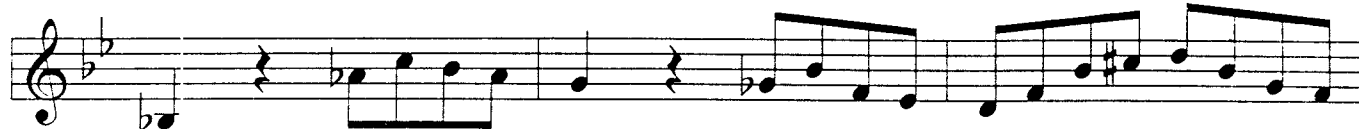
Chord symbols above the staves:

- Staff 1: B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D m7, G7
- Staff 2: F $\sharp$  m7, B7, B $\flat$ 7, E $\flat$ 7, E $\circ$ 7
- Staff 3: B $\flat$ /F, F7, B $\flat$  $\flat$ 9, B $\flat$ 7, D $\circ$ 7
- Staff 4: D $\flat$  $\circ$ 7, C $\circ$ 7, D m7, G7, F $\sharp$  m7, B7
- Staff 5: B $\flat$ 7, E $\flat$ 7, E $\circ$ 7, B $\flat$ /F
- Staff 6: F7, B $\flat$  $\flat$ 9, F m7, B $\flat$ 7 $\sharp$ 9
- Staff 7: E $\flat$  $\Delta$ 7, G m7

## COOL EYES (P. 2)

C<sup>7</sup>F<sup>+7</sup>Bb<sup>7</sup>Eb<sup>7</sup>E<sup>o7</sup>

Bb/F

G<sup>7</sup>F#m<sup>7</sup>B<sup>7</sup>Bb<sup>7</sup>Eb<sup>7</sup>E<sup>o7</sup>

⊕



Bb/F

F<sup>7</sup>Bb<sup>6</sup>

Bb/F

A/E



Ab/Eb

Ab<sup>6</sup>

HALF TIME

Eb<sup>7</sup> sus 4Ab<sup>6</sup>

# CRY ME A RIVER

ARTHUR HAMILTON

Ballad

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

# DAY DREAM

DUKE ELLINGTON  
BILLY STRAYHORN

Medium Swing

Chord progression for the first staff:  $F \Delta 7$   $B 7 \flat 9$   $B \flat 7$   $A + 7$   $D m 7$   $D m 7 / C$   $B \flat m 6$   $C + 7$

Chord progression for the second staff:  $F m 7$   $D \flat 7$   $C 7$   $A m 7$   $A \flat 7$   $G m 7$   $G \flat \Delta 7$

Chord progression for the third staff:  $F \Delta 7$   $B 7 \flat 9$   $B \flat 7$   $A + 7$   $D m 7$   $D m 7 / C$   $B \flat m 6$   $C + 7$

Chord progression for the fourth staff:  $F m 7$   $D \flat 7$   $C + 7$   $F \Delta 7$   $C m 7$   $F 7$

Chord progression for the fifth staff:  $B \flat \Delta 7$   $E 7 \text{ sus } 4$   $A \Delta 7$   $E \flat 7 \text{ sus } 4$   $A \flat \Delta 7$   $D 7 \text{ sus } 4$   $G \Delta 7$

Chord progression for the sixth staff:  $G m 7$   $C 7$   $F \Delta 7$   $D 7$   $G 7$   $D \flat 7$   $C + 7$

Chord progression for the seventh staff:  $F \Delta 7$   $B 7 \flat 9$   $B \flat 7$   $A + 7$   $D m 7$   $D m 7 / C$   $B \flat m 6$   $C + 7$

Chord progression for the eighth staff:  $F m 7$   $D \flat 7$   $C + 7$   $F \Delta 7$



# DACAPOLYPSO

Latin-Calypso

CHUCK ISRAELS

**INTRO**

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

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

$G/D$   $E^7$   $A m^7$   $D^7$   $G_9^6$   $mf$   $\Lambda$   $\Lambda$

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

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

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

$C m^7$   $F^7$   $Bb_9^6$   $D \Delta^7$   $C^7$   $B^7$   $p$

$G m^7$   $C^7$   $F_9^6$   $mf$   $\Lambda$   $\Lambda$

## DACAPOLYPSO (P. 2)

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

The musical score is written on five staves in treble clef with a key signature of one sharp (F#). The notation includes various chords (Am<sup>7</sup>, D<sup>7</sup>, G, Em<sup>7</sup>, Bm<sup>7</sup>, C, C<sup>#</sup>o<sup>7</sup>, G/D, E<sup>7</sup>, A<sup>#</sup>o<sup>7</sup>) and melodic lines. A box labeled 'D' is at the start of the first staff, and a box labeled 'E' is at the start of the third staff. The word 'INTERLUDE' is written above the third staff. Dynamics include *f* and *sfz*. Accents (^) are placed over notes in the second and third staves.

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

Am<sup>7</sup> D<sup>7</sup>  
*sfz*

The musical score is written on one staff in treble clef with a key signature of one sharp (F#). It shows a melodic line with a final note marked with an accent (^) and the dynamic *sfz*.

# DAY IN, DAY OUT

JOHNNY MERCER  
RUBEN BLOOM

Medium to Up Swing

Chord symbols above the staff:

Staff 1: G<sup>+</sup>7 C<sup>6</sup><sub>9</sub> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>+</sup>7

Staff 2: C<sup>6</sup><sub>9</sub> Dm<sup>7</sup> D<sup>#</sup>o<sup>7</sup> Em<sup>7</sup> E<sup>b</sup> o<sup>7</sup>

Staff 3: Dm<sup>6</sup> G<sup>7</sup> Dm<sup>6</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Staff 4: Dm<sup>7</sup> G<sup>7</sup> B<sup>b</sup>7<sup>#</sup>11 A<sup>7</sup> A<sup>b</sup>+<sup>7</sup> G<sup>13</sup>

Staff 5: C<sup>6</sup><sub>9</sub> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>+</sup>7

Staff 6: C<sup>6</sup><sub>9</sub> Dm<sup>7</sup> D<sup>#</sup>o<sup>7</sup> Em<sup>7</sup> D<sup>7</sup>

Staff 7: G<sup>Δ</sup>7 D<sup>7</sup><sup>#</sup>9 G<sup>Δ</sup>7 D<sup>7</sup><sup>#</sup>9

## DAY IN, DAY OUT (P. 2)

Chord progression for "DAY IN, DAY OUT (P. 2)":

Row 1: G  $\Delta$  7, A m7, D 7  $\flat$  9, D m7, G 7, G 7  $\flat$  9

Row 2: C  $\flat$  9, A 7, D m7, G 7, G + 7

Row 3: C  $\flat$  9, D m7, D  $\sharp$   $\circ$  7, C 6/E, B  $\flat$  7  $\sharp$  11, A 7

Row 4: D 7, F m6 (triplets), C  $\Delta$  7, A 7

Row 5: D 7, G 7, C  $\Delta$  7, A + 7

Row 6: D 7, F m6 (triplets), C 6, A 7

Row 7: D m7, G 7 sus 4, G 7, C  $\flat$  9

# DIG

MILES DAVIS

Up Tempo Swing

Sheet music for the song "DIG" by Miles Davis, featuring an Up Tempo Swing. The music is written in B-flat major (three flats) and 4/4 time.

The first system consists of two staves. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The second staff continues the melody. The first measure of the first staff is labeled with the chord **F 7**.

The second system also consists of two staves. The first staff continues the melody, and the second staff continues the melody. The first measure of the second staff is labeled with the chord **Bb 7**.

The third system consists of two staves. The first staff continues the melody, and the second staff continues the melody. The first measure of the second staff is labeled with the chord **Eb 7**.

The fourth system consists of two staves. The first staff continues the melody, and the second staff continues the melody. The first measure of the second staff is labeled with the chord **Ab Δ 7**. The second measure is labeled with the chord **Bb m 7**. The third measure is labeled with the chord **Eb 7**. The fourth measure is labeled with the chord **Ab 7**. The fifth measure is labeled with the chord **G m 7**. The sixth measure is labeled with the chord **C 7**.

The fifth system consists of two staves. The first staff continues the melody, and the second staff continues the melody. The first measure of the first staff is labeled with the chord **F 7**.

The sixth system consists of two staves. The first staff continues the melody, and the second staff continues the melody. The first measure of the second staff is labeled with the chord **Bb 7**.

Three staves of musical notation in treble clef, key of B-flat major (three flats). The notation includes various chords and melodic lines. The first staff starts with a B-flat 7 chord, followed by an F minor 7 with a triplet of eighth notes. The second staff includes C 7, F minor 7, E-flat 7, and A-flat Delta 7 chords. The third staff includes F 7, B-flat minor 7 with a triplet of eighth notes, E-flat 7, and A-flat Delta 7 chords. The third staff ends with a double bar line and the text "Solo break".

Chords shown: B $\flat$ 7, F m7<sub>3</sub>, C7, F m7, E $\flat$ 7, A $\flat$ Δ7, F7, B $\flat$  m7, E $\flat$ 7, A $\flat$ Δ7.

Solo break

Fourth staff of musical notation in treble clef, key of B-flat major. It starts with a B-flat minor 7 chord, followed by an E-flat 7 chord with a triplet of eighth notes, and ends with an A-flat Delta 7 chord.

Chords shown: B $\flat$  m7, E $\flat$ 7, A $\flat$ Δ7.

"Sweet Georgia Brown" changes

# DON'T ASK WHY

Jazz Ballad

ALAN BROADBENT

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

# DON'T EVER GO AWAY

A. C. JOBIM

Bossa

Chord symbols above the staves:

- Staff 1: B $\flat$ , B $\flat$ +, B $\flat$ m6, B $\flat$ 7, C7/E, C m7/E $\flat$ , A $\flat$ 7 G +7
- Staff 2: C m, A $\flat$ /C, F 9 sus 4, F 7, B $\flat$ Δ 7, F m7, B $\flat$ 7
- Staff 3: E $\flat$ Δ 7, E $\flat$ +, E m7 $\flat$ 5, A 7 $\flat$ 9, D m7, B $\flat$ /D, D m7 $\flat$ 5, G 7 $\flat$ 9
- Staff 4: C m, A $\flat$ /C, F 9 sus 4, F 7, A $\flat$ 7 $\sharp$ 11, G 7
- Staff 5: C m7, C m7/B $\flat$ , A m7 $\flat$ 5, F 7, B $\flat$ Δ 7, D m7 $\flat$ 5, G 7
- Staff 6: C m, A $\flat$ /C, F 9 sus 4, F 7, F m7, B $\flat$ 7
- Staff 7: E $\flat$ Δ 7, E $\flat$ +, E m7 $\flat$ 5, A 7 $\flat$ 9, A $\flat$ 7 $\sharp$ 11, F/G, F m/G
- Staff 8: C m7, E $\flat$ /F, E $\flat$  m/F, B $\flat$ 6



# DON'T LOOK BACK

JOHNNY MANDEL

Easy 3

Chord symbols and musical notation for "DON'T LOOK BACK" (Easy 3):

Staff 1:  $E\flat\Delta 7$ ,  $E\flat 9 \text{ sus } 4$ ,  $A\flat/E\flat$

Staff 2:  $B\flat/E\flat$ ,  $E\flat\Delta 7$

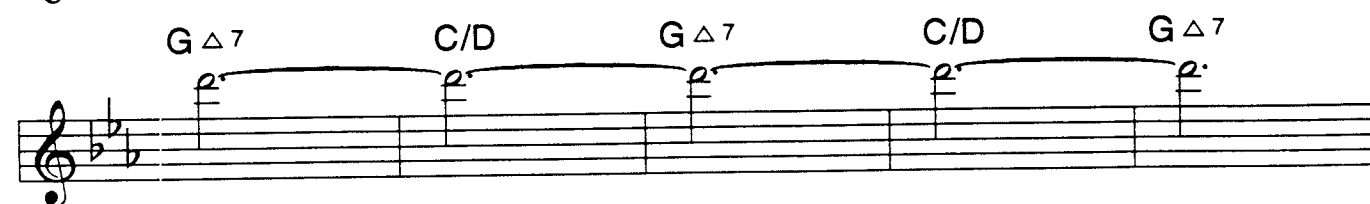
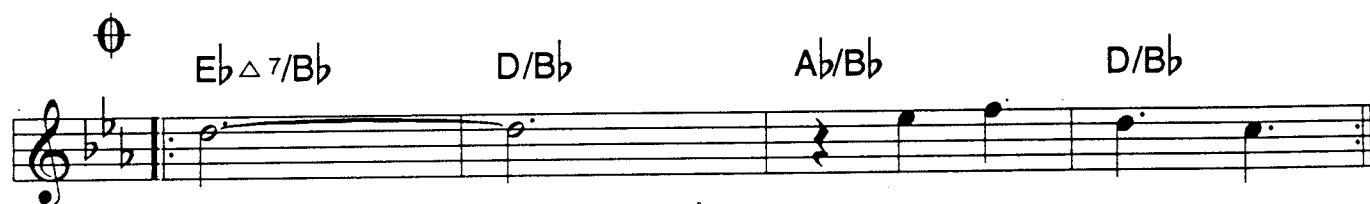
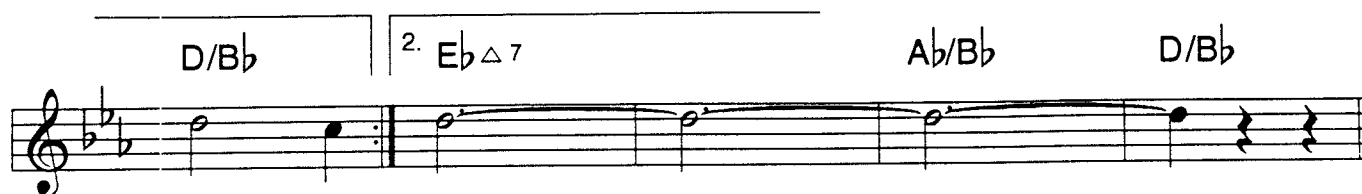
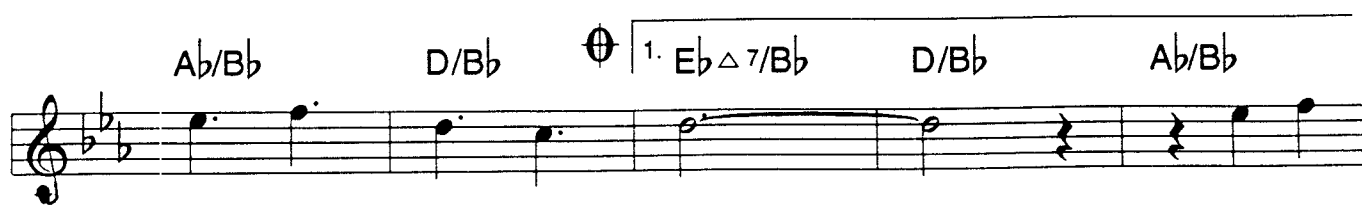
Staff 3:  $E\flat 9 \text{ sus } 4$ ,  $A\flat/E\flat$ ,  $Dm7\flat 5$

Staff 4:  $G7\flat 9$ ,  $C\Delta 7$ ,  $F7$

Staff 5:  $B\flat 7$ ,  $A7$ ,  $A\flat 7$ ,  $G7$ ,  $G\flat 7$ ,  $Fm7$ ,  $E7\sharp 9$ ,  $E\flat 7$ ,  $A\flat\Delta 7$

Staff 6:  $C7$ ,  $D\flat 7$ ,  $E\flat/B\flat$ ,  $E\flat o 7$ ,  $/B\flat$

## DON'T LOOK BACK (P. 2)



# DOUBLE CLUTCHING

Blues

CHUCK ISRAELS

Sheet music for "Double Clutching" by Chuck Israels, Blues style. The music is written in F major (one flat) and 4/4 time. It consists of four systems of two staves each, with various chords and melodic lines.

**System 1:** Chord **F7** is indicated above the first staff. The melody in the first staff begins with a sharp sign (#) on the first measure.

**System 2:** Chord **F7** is indicated above the first staff, and chord **Bb7** is indicated above the second staff. A triplet of eighth notes is marked with a "3" above the first staff.

**System 3:** Chord **F7** is indicated above the first staff, and chord **C7** is indicated above the second staff. Both staves have a "V" mark below the first measure.

**System 4:** Chord **C7** is indicated above the first staff, and chord **F7** is indicated above the second staff. Both staves have a "V" mark below the first measure.

# DREAM DANCING

71

Easy Swing

COLE PORTER

The musical score for "Dream Dancing" by Cole Porter is written for an Easy Swing style. It consists of ten staves of music. The first staff begins with a key signature of B-flat major (Bb7#11) and a common time signature. The melody is written in treble clef. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a first ending marked "1. C Δ 7". The fourth staff includes a second ending marked "2. G m7 C7 F Δ 7 Bb7 C Δ 7 G+7". The fifth staff features a triplet of eighth notes and a triplet of sixteenth notes. The sixth staff includes a key signature change to E-flat major (Eb7#11). The seventh staff includes a key signature change to F major (Fm7/G). The eighth staff includes a key signature change to B-flat major (Bb7). The ninth staff includes a key signature change to A-flat major (Ab7). The tenth staff includes a key signature change to B-flat major (Bb7) and a key signature change to A-flat major (Ab7). The score concludes with the instruction "ON CUE".

Chords and notation:

- Staff 1: Bb7#11, A Δ 7, D m7
- Staff 2: G7b9, C Δ 7, Gb7, F Δ 7, Bb7
- Staff 3: C Δ 7, F7, Em7, A7, Ebm7, Ab7, D m7, Db7, 1. C Δ 7
- Staff 4: 2. G m7, C7, F Δ 7, Bb7, C Δ 7, G+7
- Staff 5: C6, Am7, Ab7, D m7, F/G
- Staff 6: F#m7b5, F m7, C Δ 7/E, Eb7#11, Ebm7, Ab7
- Staff 7: D m7, G7, Ebm7, Ab7, Em7b5, A7b9, Ab Δ 7, F/G, F m/G
- Staff 8: C6
- Staff 9: C6, Bb7, C6, Bb7, A Δ 7
- Staff 10: ON CUE

# *EAST OF THE SUN*

## *AND WEST OF THE MOON*

BROOKS BOWMAN

Easy Swing

Chords indicated above the staff:

Staff 1: G  $\Delta^7$  3, (C7#11), Bm7 3, E7

Staff 2: Am7 3, Cm7, F7

Staff 3: Am7 3, D7, F#m7 3, B+7, Em7

Staff 4: Em7 3, A7, Em7, A7, Am7 3, D7, D7b9

Staff 5: G  $\Delta^7$  3, (C7#11), Bm7 3, E7

Staff 6: Am7 3, Cm7 3, F7

Staff 7: Am7, Am7/G, F#m7, B7, Em7, A7

Staff 8: Am7 3, F7, Bm7, Bbm7, Eb7

Staff 9: Am7 3, D7, G6

# EMANON

Medium Bop

DIZZY GILLESPIE

Chords: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, F m7, B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, C m7, F7, B $\flat$ 7, F7.

# EMILY

JOHNNY MERCER  
JOHNNY MANDEL

Easy 3

Chords indicated in the score:

Staff 1: C<sup>6</sup>/<sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>

Staff 2: C<sup>6</sup>/<sub>9</sub>, G m<sup>7</sup>, C<sup>7</sup>, F Δ<sup>7</sup>, B<sup>b</sup><sub>9</sub>

Staff 3: A Δ<sup>7</sup>, F<sup>#</sup> m<sup>7</sup>, B m<sup>7</sup>, E<sup>7</sup> sus 4

Staff 4: A m<sup>7</sup>, D<sup>7</sup>, D m<sup>7</sup>, G +<sup>7</sup>

Staff 5: C<sup>6</sup>/<sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>

Staff 6: C Δ<sup>7</sup>, C +<sup>7</sup>, F Δ<sup>7</sup>, E<sup>7</sup> b<sub>9</sub>

Staff 7: A m<sup>7</sup>, B<sup>7</sup> b<sub>9</sub>, E m<sup>7</sup>, A<sup>7</sup>

Staff 8: D m<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup> 7<sup>#</sup> 11, A<sup>7</sup>, A<sup>7</sup>/G

Staff 9: F<sup>#</sup> m<sup>7</sup> b<sub>5</sub>, F m<sup>7</sup>, E m<sup>7</sup>, A<sup>7</sup>

Staff 10: D m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>/<sub>9</sub>

# THE END OF A LOVE AFFAIR

75

Ballad

EDWARD REDDING

Chord symbols for the first staff: G m7, C 7, F Δ 7, F m7, Bb 7, Eb Δ 7.

Chord symbols for the second staff: Eb m7, Ab 7, Eb m7, Ab 7, G m7, C 7, 1. F Δ 7, D m7.

Chord symbols for the third staff: 2. F Δ 7, D m7, G 7, D m7, G 7, D m7, G 7.

Chord symbols for the fourth staff: D m7, G 7, C Δ 7, Am7, D 7, D m7, G 7.

Chord symbols for the fifth staff: G m7, C 7, G m7, C 7, F Δ 7, F m7, Bb 7.

Chord symbols for the sixth staff: Eb Δ 7, Eb m7, Ab 7, Eb m7, Ab 7, G m7, C 7.

Chord symbols for the seventh staff: Cm7, F 7, Bb Δ 7, Bb m7, Bb m6, F Δ 7.

Chord symbols for the eighth staff: Ab ° 7, G m7, F# ° 7, G m7, C 7, F 6.



# ENDLESSLY

Bossa Nova

MICHAEL ASHER

The musical score for "ENDLESSLY" is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is presented on a single staff with various chord changes indicated above the notes. The score is divided into seven lines of music.

**Line 1:** Chords:  $D\flat\Delta 7\sharp 5$ ,  $D\flat\Delta 7$ ,  $Cm7\flat 5$ ,  $F+7$ ,  $B\flat m7$ ,  $E\flat 7$ .

**Line 2:** Chords:  $A\flat m7$ ,  $D\flat 7$ ,  $G\flat\Delta 7$ ,  $C\flat 7$ ,  $Fm7$ ,  $B\flat m7$ .

**Line 3:** Chords:  $E\flat 7$ ,  $A\flat m7$ ,  $F\sharp m7$ ,  $B7$ ,  $E\Delta 7\sharp 5$ ,  $E6$ .

**Line 4:** Chords:  $E\flat m7\flat 5$ ,  $A\flat 7$ ,  $C\sharp m7$ ,  $F\sharp 7$ ,  $B7$ ,  $E7$ .

**Line 5:** Chords:  $A\Delta 7$ ,  $D7$ ,  $A\flat m7$ ,  $D\flat m7$ ,  $F\sharp 7$ ,  $C7\sharp 11$ .

**Line 6:** Chords:  $Bm7$ ,  $B\flat\Delta 7$ ,  $A m7$ ,  $A\flat 7$ ,  $G\Delta 7$ ,  $C\sharp+7\sharp 9$ .

**Line 7:** Chords:  $F\sharp m7$ ,  $B7\flat 9$ ,  $E7\text{ sus }4$ ,  $E7$ .

## ENDLESSLY (P. 2)

The musical score consists of five staves of music, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notes are primarily eighth and quarter notes, with some half notes and rests. The chords are indicated by text above the staff lines.

Staff 1:  $A^7$ ,  $A m^7/D$ ,  $A\flat^7 \sharp^{11}$

Staff 2:  $G \Delta^7$ ,  $C\sharp^7$ ,  $F\sharp m^7$

Staff 3:  $B^7$ ,  $E^7 \text{ sus } 4$ ,  $E^7$

Staff 4:  $A^7 A\flat +^7$ ,  $G^7$ ,  $F\sharp^7$ ,  $F^7$ ,  $E^7$ ,  $E\flat \Delta^7$ , 1.  $A\flat^7 \text{ sus } 4$ ,  $C \Delta^7 \text{ add } 6$

Staff 5: 2.  $D\flat \Delta^7$

# ESTATÉ

Bossa Nova

BRUNO MARTINO

JOEL E. SIEGEL

B m7 E m7 F#7b9  
 B m7 E m7 A7 A m7/D  
 D7 GΔ7 C7 1 F#7 F#+7  
 2. F#7 F#+7 BΔ7 F m7b5  
 Bb7b9 Eb m7 Ab7b9 GΔ7 F#7b9  
 A m7 D7b9 GΔ7 C7b9 F#7  
 F#+7 B m7/F# E m7 F#7b9  
 B m7 E m7 A7 A m7/D  
 D7 GΔ7 C7 F#7 F#+7 B m6/9

# ETERNAL TRIANGLE

Medium Up

SONNY STITT

$B\flat\Delta^7$   $Gm^7$   $Cm^7$   $F^7$   $Dm^7$   $G^7$   $Cm^7$   $F^7$

$Fm^7$   $B\flat^7$   $E\flat^7$  1.  $Dm^7$   $G^7$   $Cm^7$   $F^7$

2.  $Dm^7$   $G^7$   $Cm^7$   $F^7$   $B\flat\Delta^7$   $Bm^7$   $E^7$

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

$Gim^7$   $C^7$   $G\flat m^7$   $C\flat^7$   $B\flat\Delta^7$   $Gm^7$

$Cm^7$   $F^7$   $Dm^7$   $G^7$   $Cm^7$   $F^7$   $Fm^7$   $B\flat^7$

$E\flat^7$   $Dm^7$   $G^7$   $Cm^7$   $F^7$   $B\flat\Delta^7$

# EV'RY TIME WE SAY GOODBYE

Ballad

COLE PORTER

$E\flat\Delta^7$   $A/E\flat$   $A\flat\Delta^7/E\flat$   $D\flat 7^{\#11}/E\flat$   $Cm^7/E\flat$   $F^7/E\flat$   
 $A\flat/B\flat$   $B\flat/A\flat$   $E\flat/G$   $G\flat^7$   $B\Delta^7$   $E^7\#^{11}$   
 $B\flat m^7$   $E\flat^7$   $A\flat m^7$   $D\flat^7$   $E\flat/B\flat$   
 $D/B\flat$   $B\flat m^7$   $E\flat^7$   $C/A\flat$   $A\flat\Delta^7$   
 $Fm^7b^5$   $B\flat 7b^9$   $E\flat m^7$   $E\flat m^7/D\flat$   $Cm^7b^5$   $B\Delta^7$   
 $A\flat/B\flat$   $B\flat 7b^9$   $E\flat\Delta^7$   $A/E\flat$   $A\flat\Delta^7/E\flat$   $D\flat 7^{\#11}/E\flat$   
 $Cm^7/E\flat$   $F^7/E\flat$   $A\flat/B\flat$   $B\flat/A\flat$   $E\flat/G$   $G\flat^7$   
 $B\Delta^7$   $E^7\#^{11}$   $B\flat m^7$   $E\flat^7$   $A\flat\Delta^7$   $Dm^7b^5$   $G^7$

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

C m7      F m7   B♭7   B♭m7   E♭7   A♭Δ7   D♭7   D♭7/B

E♭Δ7/B♭   C 7b9   F m7   A♭/B♭   E♭6

## ALTERNATE CHANGES

E♭Δ7      E°7      F m7   B♭7   E♭Δ7

E♭7      A♭m7 D♭7   E♭6      F m7   B♭7   B♭m7 E♭7   A♭Δ7

A♭m7 D♭7   G♭Δ7      B7      B♭7      E♭Δ7

E°7      F m7   B♭7   E♭Δ7      E♭7

A♭Δ7 G7   C m7      F m7   B♭7      E♭7   A♭Δ7   A♭m7 D♭7

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

# EVERYTHING HAPPENS TO ME

TOM ADAIR

MATT DENNIS

Ballad

Chord progressions for the first section:

Staff 1: C m7 F7 D m7 C#°7 C m7 F7

Staff 2: D m7b5 G7 C m7 Eb m7 Ab7b9 D m7 G7

Staff 3: 1. C m7 F7 BbΔ7 G7 2. C m7 F7

Chord progressions for the second section:

Staff 4: Bb6 F m7 Bb7#9 EbΔ7 C7b9

Staff 5: F m7 Bb7#9 EbΔ7 E m7 A7#9

Staff 6: DΔ7 G m7 C7 C m7 F7 C m7 F7

Staff 7: D m7 C#°7 C m7 F7 D m7b5 G7

Staff 8: C m7 Eb m7 Ab7b9 D m7 G7 C m7 F7 Bb6

# EVERYTHING I LOVE

COLE PORTER

Medium Swing

Chord symbols and musical notation for "Everything I Love" by Cole Porter, Medium Swing.

Staff 1:  $F \Delta 7$   $B 7 \sharp 11$   $B \flat \Delta 7$   $A m 7$   $D 7$

Staff 2:  $G m 7$   $C 7$   $A m 7$   $D 7$   $G m 7$   $C 7$

Staff 3:  $F \frac{6}{9}$   $A \flat 7$   $G m 7$   $A m 7$   $D 7$

Staff 4:  $B \flat m 7$   $E \flat 7$   $A \flat \Delta 7$   $G m 7$   $C 7$

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

Staff 6:  $B m 7 \flat 5$   $E 7 \flat 9$   $A 7$

Staff 7:  $D m 7$   $D \flat m 7$   $C m 7$   $F 7$   $B \flat \Delta 7$   $D + 7$   $G m 7$   $G \sharp \circ 7$

Staff 8:  $A m 7$   $D 7$   $G m 7$   $C 7 \text{ sus } 4$   $F \frac{6}{9}$



# FATHER

Medium Swing

GEORGE COLEMAN

Chord progression for the first staff: C m7, A b m7, E m7, C m7, F +7, B b Δ7, C 7 b9.

Chord progression for the second staff: A 7 b9, F 7 b9, B b Δ7, A +7, A b7, G 7 b9, G b Δ7.

Chord progression for the third staff: B Δ7, B b Δ7, B m7, E 7 #11, E b Δ7.

Chord progression for the fourth staff: A b7, D m7, C # o7, C m7, B b m7.

Chord progression for the fifth staff: A m7, D 7 b9, G m7, C 7 #11, C m7, E b m7.

Chord progression for the sixth staff: C m7, F +7 #9, B b Δ7, A +7, A b7, G 7 b9, G b Δ7.

Chord progression for the seventh staff: B Δ7, B b Δ7, B m7, E 7 #11, E b Δ7, A b7.

Chord progression for the eighth staff: D m7, E b m7, A b7, B b Δ7/D, G +7 #9.

Chord progression for the ninth staff: C m7, A b m7, E m7, C m7, F +7, B b Δ7, C 7 b9, A 7 b9, F 7 b9, B b 6.

# FAVELA

Med. Bossa Nova

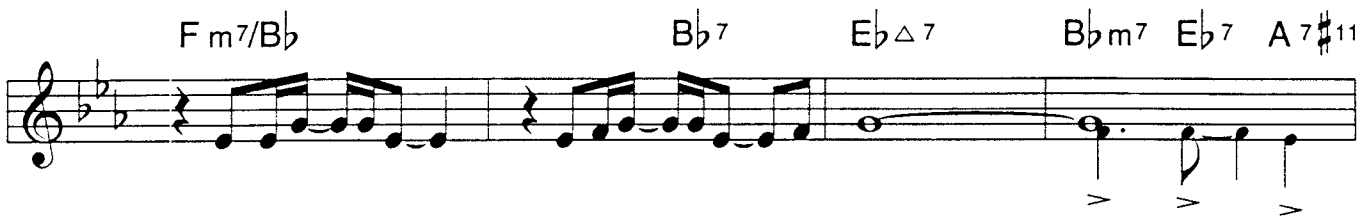
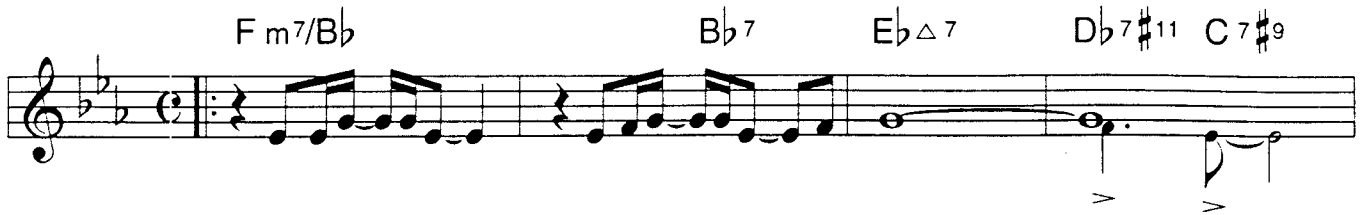
ANTONIO CARLOS JOBIM

$\text{G m}^7$  F/D  $\text{G m}^7$  F/D  
 $\text{G m}^7$  F/D  $\text{G m}^7$   $\text{G}^7 \#9$   
 $\text{C m}^7$  F $^7$  B  $\text{m}^7$  B $\flat$  $^7$  E $\flat$  $\Delta$  $^7$   
C/E E $\flat$  $\text{m}^6$  C/D D $^7 \#9$   $\text{G m}^7$   $\text{D}^{\flat} \text{m}^7 \#11$   
 $\text{C m}^7$   $\text{G m}^7$   $\text{C m}^7$   $\text{G m}^7$   
 $\text{C m}^7$   $\text{G m}^7$  E $\flat$  $^7 \#9$  D $^7 \#9$  C $^7 \#9$  NO CHORD  
D.S. al Coda  
 $\text{D}^7 \#9$

# FEEL LIKE MAKIN' LOVE

Soft Rock

EUGENE McDANIELS



# FOR HEAVENS' SAKE

87

Ballad

MEYER-BURTON-EDWARD

G m7<sup>b</sup>5 C 7<sup>b</sup>9 A m7 D 7<sup>b</sup>9 G m7<sup>b</sup>5 C 7<sup>b</sup>9 F Δ 7 B 7<sup>#</sup>11

B<sup>b</sup> m7 A m7 A<sup>b</sup> ° 7 G m7 C 7 sus 4 F 6

G m7<sup>b</sup>5 C 7<sup>b</sup>9 A m7 D 7<sup>b</sup>9 G m7<sup>b</sup>5 C 7<sup>b</sup>9 F Δ 7 B 7<sup>#</sup>11

B<sup>b</sup> m7 A m7 A<sup>b</sup> ° 7 G m7 C 7 sus 4 F 6

E<sup>b</sup> m7 A<sup>b</sup> 9 sus 4 D<sup>b</sup> Δ 7 B<sup>b</sup> 7<sup>b</sup>9 E<sup>b</sup> m7 A<sup>b</sup> 9 sus 4 D<sup>b</sup> Δ 7

F m 6 D m 7<sup>b</sup>5 G m 7 C 7<sup>b</sup>9 F m 7 B<sup>b</sup> m 7 B<sup>b</sup> m 7 / A<sup>b</sup> G m 7 C 7

B<sup>b</sup> m 7 C 7<sup>b</sup>9 A m 7 D 7<sup>b</sup>9 G m 7<sup>b</sup>5 C 7<sup>b</sup>9 F Δ 7 B 7<sup>#</sup>11

B<sup>b</sup> m 7 A m 7 A<sup>b</sup> ° 7 G m 7 C 7 sus 4 F 6

# FREIGHT TRANE

Bright Bop

TOMMY FLANAGAN

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

# FRENCH WALTZ

(WALTZ FOR SUZY)

Easy 3

DUDLEY MOORE

Chords and musical notation for the French Waltz (Waltz for Suzy) by Dudley Moore:

Measures 1-4:  $E m^7$ ,  $E m \Delta^7$ ,  $E m^7$ ,  $A m$

Measures 5-8:  $A m/G^\sharp$ ,  $A m/G$ ,  $A m/F^\sharp$ ,  $B 7 \flat 9/D^\sharp$ ,  $B 7$

Measures 9-12:  $E m^7$ ,  $C \Delta^7$ ,  $D$ ,  $G/B$ ,  $C \Delta^7$  (1.  $A m$ )

Measures 13-16: (2.  $C/B$ ),  $F^\sharp/A^\sharp$ ,  $D 7/A$ ,  $E/G^\sharp$ ,  $G \Delta^7$

Measures 17-20:  $F^\sharp + 7$ ,  $B m$ ,  $G m^7$ ,  $C m^7$ ,  $F m^7$

Measures 21-24:  $B \flat 7 \flat 9$ ,  $D m 7 \flat 5/A \flat$ ,  $G 7$ ,  $G \flat$ ,  $F 7$

Measures 25-28:  $A \flat \Delta^7/E \flat$ ,  $D m 7 \flat 5$ ,  $F 7$ ,  $G \flat 7$ ,  $C m/G$ ,  $A \flat 7$

Measures 29-32:  $C \Delta^7$ ,  $A m$ ,  $G/B$ ,  $E/G^\sharp$ ,  $A m$  (D.C. al Coda)

Measures 33-36:  $D/C$ ,  $B 7$ ,  $C 7$ ,  $F^\sharp + 7$ ,  $B 7 \flat 9$ ,  $A 13$

# FRIDAY THE 13th

Ned Bright

THELONIUS MONK

Chord symbols: G<sup>7</sup>, F<sup>7</sup>, E<sup>b</sup><sub>7</sub>, D<sup>7</sup>, G<sup>7</sup>, F<sup>7</sup>, E<sup>b</sup><sub>7</sub>, D<sup>7</sup>.

1st X

# FROM NOW ON

TOM HARRELL

Swing

Chords: C7 $\sharp$ 9, Fm7, Ebm7, Ab7, Db $\Delta$ 7, Dm7b5, G7b9, C $\Delta$ 7, Gb7, F $\Delta$ 7, E7, A $\Delta$ 7, Bm7, E7, Am7, D7, Gm7, C7, F $\Delta$ 7, F $\sharp$ m7b5, B7 $\sharp$ 9, E $\Delta$ 7, A $\Delta$ 7, Em7, A7b9, Ab $\Delta$ 7, Db $\Delta$ 7, C7 $\sharp$ 9, Fm7, Ebm7, Ab7, Db $\Delta$ 7, Dm7b5, G7b9, C $\Delta$ 7, Gb7, F $\Delta$ 7, E7, A $\Delta$ 7.

## LATIN INTERLUDE

Chords: Bb/C, Bb/C.



# FROM THE HEART

Bossa Nova

GARY APRILE

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


- Staff 1:** Chords: G  $\Delta$  7, E m7, A m7, D 7. Melody: Quarter rest, eighth triplet (G4, A4, B4), quarter (C5), eighth triplet (B4, A4, G4), quarter (F#4), eighth triplet (E4, D4, C4), quarter (B3).
- Staff 2:** Chords: G  $\Delta$  7, E m7, A m7, C m7, F 7. Melody: Quarter rest, eighth triplet (G4, A4, B4), quarter (C5), eighth triplet (B4, A4, G4), quarter (F#4), eighth triplet (E4, D4, C4), quarter (B3).
- Staff 3:** Chords: B $\flat$   $\Delta$  7, D $\flat$  7 sus 4, G $\flat$   $\Delta$  7, B 7 #11. Melody: Quarter rest, eighth triplet (B3, A3, G3), quarter (F#3), eighth triplet (E3, D3, C3), quarter (B2), eighth triplet (A2, G2, F#2), quarter (E2).
- Staff 4:** Chords: B $\flat$   $\Delta$  7, D $\flat$  7 sus 4, C m7, F 7, D 7/F#. Melody: Quarter rest, eighth triplet (B3, A3, G3), quarter (F#3), eighth triplet (E3, D3, C3), quarter (B2), eighth triplet (A2, G2, F#2), quarter (E2).
- Staff 5:** Chords: G  $\Delta$  7, E m7, A m7, D 7. Melody: Quarter rest, eighth triplet (G4, A4, B4), quarter (C5), eighth triplet (B4, A4, G4), quarter (F#4), eighth triplet (E4, D4, C4), quarter (B3).
- Staff 6:** Chords: G  $\Delta$  7, E m7, D m7, G 7. Melody: Quarter rest, eighth triplet (G4, A4, B4), quarter (C5), eighth triplet (B4, A4, G4), quarter (F#4), eighth triplet (E4, D4, C4), quarter (B3).
- Staff 7:** Chords: C# m7  $\flat$  5, C m6, B m7, E +7. Melody: Quarter rest, eighth triplet (C#5, B#4, A#4), quarter (G#4), eighth triplet (F#4, E4, D4), quarter (C4), eighth triplet (B3, A3, G3), quarter (F#3).
- Staff 8:** Chords: A m7, D 7, B m7  $\flat$  5, E 7  $\flat$  9. Melody: Quarter rest, eighth triplet (A4, G4, F#4), quarter (E4), eighth triplet (D4, C4, B3), quarter (A3), eighth triplet (G3, F#3, E3), quarter (D3).

## FROM THE HEART (P.2)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4. The second measure contains a quarter rest, followed by an eighth note A4, and then a quarter note G4. The third measure contains a half note F#4. The fourth measure contains a half note E4. The fifth measure contains a half note D4. The sixth measure contains a half note C4. The seventh measure contains a half note B3. The eighth measure contains a half note A3. The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains a half note G3. The second measure contains a half note F#3. The third measure contains a half note E3. The fourth measure contains a half note D3. The fifth measure contains a half note C3. The sixth measure contains a half note B2. The seventh measure contains a half note A2. The eighth measure contains a half note G2. The system is divided into two measures by a double bar line. Above the treble staff, the chords A m7, D 7, and F# 7 b9 are indicated. The time signature is 4/4.

Musical notation for the bass line of "The Sound of Silence". The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The first measure is labeled "G Δ7" and the second measure is labeled "F#7b9". The melody consists of eighth and quarter notes, with rests in the first and third measures.

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



The musical score is for a piece titled "The Girl on the Train" by Rachel Watson. It is in the key of D major (one sharp) and 4/4 time. The score is written for piano (p) and features a treble and bass staff. The melody is simple, with a few notes in the treble staff and a more active line in the bass staff. The bass staff includes a complex rhythmic pattern of eighth and sixteenth notes. The score is divided into four measures, with a repeat sign at the beginning and end. The first measure contains a whole note chord of D major (D, F#, A) and a half note chord of C major (C, E, G). The second measure contains a whole note chord of F major (F, A, C) and a half note chord of Bb major (Bb, D, F). The third measure contains a whole note chord of D major (D, F#, A) and a half note chord of C major (C, E, G). The fourth measure contains a whole note chord of F major (F, A, C) and a half note chord of Bb major (Bb, D, F). The score is marked with a piano (p) dynamic and a tempo of 120 beats per minute.

## ON CUE

# FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

Chord symbols above the staves:

Staff 1: F m6, D m7<sup>b</sup>5, G m11, C +7, D<sup>b</sup>/F, F m7

Staff 2: E<sup>b</sup> m7, A<sup>b</sup> 7, D<sup>b</sup> Δ 7, G<sup>b</sup> 7 #11

Staff 3: A<sup>b</sup> Δ 7, 1. G m7, C 7, 2. F m7, E<sup>b</sup> m7

Staff 4: A<sup>b</sup> 7, D<sup>b</sup> Δ 7, D<sup>b</sup> m7, G<sup>b</sup> 13, A<sup>b</sup> Δ 7

Staff 5: F 7 sus 4, F 7, E<sup>b</sup> Δ 7/B<sup>b</sup>, B<sup>b</sup> o 7, B<sup>b</sup> 9 sus 4

Staff 6: B<sup>b</sup> 9, E<sup>b</sup> 7, B<sup>b</sup> m7, E<sup>b</sup> 7, C 7 #9

Staff 7: F m6, D m7<sup>b</sup>5, G m11, C +7, D<sup>b</sup>/F

Staff 8: F m7, E<sup>b</sup> m7, A<sup>b</sup> 7, D<sup>b</sup> Δ 7, G<sup>b</sup> 7 #11

Staff 9: G<sup>b</sup> 7, A<sup>b</sup> Δ 7, D<sup>b</sup> 7, C m7

Staff 10: F 7, E<sup>b</sup> 9 sus 4, E<sup>b</sup> 7, A<sup>b</sup> Δ 7

# FULL MOON AND EMPTY ARMS

95

BUDDY KAYE  
TED MOSSMAN  
(RACHMANINOFF)

Ballad

The musical score is written in G minor (three flats) and 4/4 time. It consists of 16 measures, organized into four systems of four measures each. The melody is written on a single staff. Chords are indicated by letters and symbols above or below the staff.

Chord progression (measures 1-16):

- Measure 1:  $B\flat_9$
- Measure 2:  $B\Delta 7$
- Measure 3:  $B\flat\Delta 7$
- Measure 4:  $A\flat_{13}$
- Measure 5:  $G\flat/F$
- Measure 6:  $F 7$
- Measure 7:  $B\flat\Delta 7$
- Measure 8:  $D 7$
- Measure 9:  $G m 7$
- Measure 10:  $F/A$
- Measure 11:  $B\flat\Delta 7$
- Measure 12:  $G m$
- Measure 13:  $G m\Delta 7$
- Measure 14:  $G m 7$
- Measure 15:  $C 7$
- Measure 16:  $G\flat 7 \#11$
- Measure 17:  $F 7$
- Measure 18:  $B\flat_9$
- Measure 19:  $B\Delta 7$
- Measure 20:  $B\flat\Delta 7$
- Measure 21:  $A\flat_{13}$
- Measure 22:  $G\flat/F$
- Measure 23:  $F 7$
- Measure 24:  $B\flat\Delta 7$
- Measure 25:  $D 7$
- Measure 26:  $G m 7$
- Measure 27:  $F/A$
- Measure 28:  $B\flat\Delta 7$
- Measure 29:  $C m 7$
- Measure 30:  $F 7 \text{ sus } 4$
- Measure 31:  $F 7$
- Measure 32:  $B\flat_9$

# FUNKALLERO

BILL EVANS

Medium -Up Swing

Chords indicated in the score:

- Staff 1: D7, G+7
- Staff 2: Cm6, (A+7), D7
- Staff 3: G+7, Cm6, (Bm7)
- Staff 4: Bbm9, Eb7, AbΔ7, Db7, Cm7
- Staff 5: Fm7, D7, G+7
- Staff 6: Cm6, (A+7)
- Staff 7: G+7, Cm6, Gb7, F13#11

Chords in parentheses are for solos only.

CHORDS IN PARENTHESIS FOR SOLOS ONLY

# GNU BLU

— Bright Swing

RON BUSCH

Chord progression for the first line: C<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> F<sup>#</sup>7 F<sup>7</sup>

Chord progression for the second line: F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7

Chord progression for the third line: E<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> <sup>#</sup>11

Chord progression for the fourth line: A<sup>b</sup>7 G<sup>7</sup> sus 4 1. B<sup>b</sup>7 <sup>#</sup>11 D<sup>b</sup>7 <sup>#</sup>11 E<sup>7</sup> <sup>#</sup>9

Chord progression for the fifth line: G<sup>7</sup> <sup>b</sup>9 2. A<sup>b</sup>  $\Delta$ 7 B<sup>7</sup> G<sup>7</sup> <sup>#</sup>11 C<sup>13</sup> <sup>#</sup>11/F<sup>#</sup>

Medium Latin  
(Bolero - Guajira)

# GAVIOTA

CLARE FISCHER

INTRO C m<sup>9</sup> E<sup>b</sup>7 E7 F7

F7 G7 C m<sup>9</sup> E<sup>b</sup>7 E7 F7

F7 G7 C m<sup>9</sup> E<sup>b</sup>7 E7 F7

F7 G7 C m<sup>9</sup>

E<sup>b</sup>7 E7 F7

**A** C m<sup>9</sup>

C m<sup>9</sup>/B<sup>b</sup>

A<sup>b</sup>Δ7 F m7 D m7<sup>b</sup>5

G7

G7<sup>b</sup>9/C C<sup>6</sup><sub>9</sub>

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

A m7 G<sup>6</sup><sub>9</sub>

F<sup>#</sup> m7<sup>b</sup>5 F m7

E m7

## GAVIOTA (P. 2)

A 7 $\flat$ 9    D 7 $\sharp$ 9    G 7 $\flat$ 9    F 7 $\sharp$ 9<sub>3</sub>    E m7 $\flat$ 5  
 A +7    D m7    G 7 $\sharp$ 9    G 7 $\flat$ 9  
**[B]** C m7    C m7/B $\flat$     A $\flat$   $\Delta$ 7    F m7    D m7 $\flat$ 5 G 7  
 G 7 $\flat$ 9/C    C  $\flat$ 9    E +7 $\sharp$ 9    A m7    A m7/G    F $\sharp$  m7 $\flat$ 5 F 7  
 E m7    A +7    D 7    G +7  
 E +7 $\sharp$ 9    A +7    D 7  
 G +7    **[C]** C m9    E $\flat$ 7    E 7    F 7    F 7    G 7    C m9

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



# GODCHILD

Medium Bop

GEORGE WALLINGTON

Chord progression for the first system:

$A\flat\Delta^7$   $B\flat m^7$   $B^\circ 7$   $E\flat m^7$   $A\flat^7_3$

Chord progression for the second system:

$D\flat m^7$   $G\flat^7$   $C m^7$   $B m^7$   $B\flat m^7$   $E\flat^7$

Chord progression for the third system:

$A\flat\Delta^7$  1.  $B\flat m^7$   $E\flat^7$  2.  $A\flat\Delta^7$   $G^7\sharp_9$

Chord progression for the fourth system:

$C\Delta^7$   $D m^7$   $G^7$   $C\Delta^7$   $D m^7$   $G^7$

Chord progression for the fifth system:

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

Chord progression for the sixth system:

$A\flat\Delta^7$   $B\flat m^7$   $B^\circ 7$   $E\flat m^7$   $A\flat^7_3$

Chord progression for the seventh system:

$D\flat m^7$   $G\flat^7$   $C m^7$   $B m^7$   $B\flat m^7$   $E\flat^7$

Chord progression for the eighth system:

$A\flat\Delta^7$

# GONE WITH THE WIND

HERB MAGIDSON  
ALLIE WRUBEL

Medium Swing

Chords and notation for the first staff:

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

Chords and notation for the second staff:

A m7 D7 G  $\Delta$ 7 B $\flat$  $\circ$ 7 A m7 D7 G  $\Delta$ 7

Chords and notation for the third staff:

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

Chords and notation for the fourth staff:

E $\flat$  $\flat$ 9 A $\flat$ 7 G m7 $\flat$ 5 C7 $\flat$ 9 F m7 B9 $\sharp$ 11 B $\flat$ 9

Chords and notation for the fifth staff:

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

Chords and notation for the sixth staff:

A m7 D7 G  $\Delta$ 7 B $\flat$  $\circ$ 7 A m7 D7 G  $\Delta$ 7

Chords and notation for the seventh staff:

F m7 C m7 A $\flat$  $\Delta$ 7 $\sharp$ 11 G m7 C7

Chords and notation for the eighth staff:

F m7 B9 $\sharp$ 11 B $\flat$ +7 E $\flat$  $\Delta$ 7

# GOODBYE

GORDON JENKINS

Ballad

Chords and musical notation for "GOODBYE":

Staff 1:  $A\flat 7$   $G + 7$

Staff 2:  $C m 7$   $C m 7 / B\flat$   $A m 7 \flat 5$   $A\flat 7$   $C m / G$   $A\flat 7 / G\flat$

Staff 3:  $G 7 / F$   $C m / E\flat$   $D m 7 \flat 5$   $A\flat 7$   $G + 7$   $D\flat 7 \sharp 11$   $C \Delta 7$

Staff 4: 1.  $D m 7 \flat 5$   $G 7$  2.  $B\flat 7$   $A 7 \sharp 9$   $D m 7$   $G 7$

Staff 5:  $C 6_9$   $F m 7$   $B\flat 7$

Staff 6:  $E\flat \Delta 7$   $D m 7 \flat 5$   $G 7$   $A\flat 7$

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

Staff 8:  $C m / G$   $A\flat 7 / G\flat$   $G 7 / F$   $C m / E\flat$   $D m 7 \flat 5$   $A\flat 7$

Staff 9:  $G + 7$   $D\flat 7 \sharp 11$   $C \Delta 7$

# GOT A MATCH?

CHICK COREA

Bright Swing

The musical score for "Got a Match?" by Chick Corea is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, with rests. The second staff continues the melody, featuring a G/B chord. The third staff includes chords G m7/F, G m7/E, E m7, and A 7. The fourth staff features F m7, Bb 7, Eb Δ 7, E m7, and A 7. The fifth staff begins with D m7, E m7, A 7, and D m7, followed by a final double bar line. The score is marked with various chords and a final double bar line.

Chords and notation above the staves:

- Staff 1: D m7, A 7/C#, D m7/C
- Staff 2: G/B, G m7, D 7/F#
- Staff 3: G m7/F, G m7/E, E m7, A 7
- Staff 4: F m7, Bb 7, Eb Δ 7, E m7, A 7
- Staff 5: D m7, E m7, A 7, D m7, Λ >

# HARLEM NOCTURNE

DICK ROGERS  
EARLE HAGEN

Ballad

Chords and musical notation for the first staff:

$G m \Delta 7$   $C m^6$

Chords and musical notation for the second staff:

$C m \Delta 7$   $E b 7$   $A 7$   $D 7$  1.  $G m^6$

Chords and musical notation for the third staff:

2.  $G m^6$   $F 7$

Chords and musical notation for the fourth staff:

$B b 7$   $F m 7$   $B b 7$   $F m 7$   $B b 7$   $F m 7$

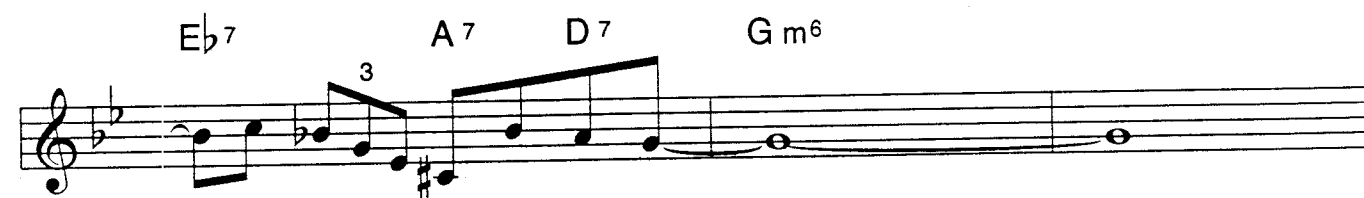
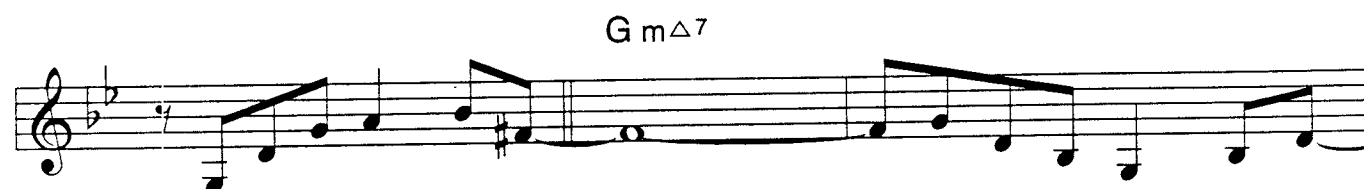
Chords and musical notation for the fifth staff:

$B b 7$   $E b 7$   $B b m 7$   $E b 7$   $B b m 7$

Chords and musical notation for the sixth staff:

NO CHORD  $F 7$

## HARLEM NOCTURNE (P. 2)



# HEARTSONG

Med. 2 Even 8ths

FRED HERSCH

The musical score for "Heart Song" by Fred Hersch is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo/mood is marked "Med. 2 Even 8ths". The score consists of eight staves of music, each with various chords and articulations.

**Staff 1:** Chords: D/F#, G ADD 9, D/F#, G ADD 9. The melody starts with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note.

**Staff 2:** Chords: D/F#, G ADD 9, A. The melody continues with a quarter note, a dotted quarter note, a half note, and a quarter note.

**Staff 3:** Chords: G/B, G m/Bb, F#/A#. The melody includes a triplet of eighth notes.

**Staff 4:** Chords: B m7, E 7, A, F# + 7, B m7. The melody continues with a quarter note, a dotted quarter note, a half note, and a quarter note.

**Staff 5:** Chords: E m7, A 7, 1. D/F#, G ADD 9. The melody includes a quarter rest, a quarter note, a dotted quarter note, a half note, and a quarter note.

**Staff 6:** Chords: D/F#, G ADD 9. The melody includes a quarter rest, a quarter note, a dotted quarter note, a half note, and a quarter note.

**Staff 7:** Chords: 2. B/D#, E ADD 9, B/D#, E ADD 9. The melody includes a quarter rest, a quarter note, a dotted quarter note, a half note, and a quarter note.

**Staff 8:** Chords: B/D#, E ADD 9. The melody includes a quarter rest, a quarter note, a dotted quarter note, a half note, and a quarter note.

## HEARTSONG (P. 2)

Musical score for HEARTSONG (P. 2), page 107. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff has two measures with chords B/D# and E ADD 9. The second staff has four measures with chords B, E m/B, B/A, and E m/G. The third staff has three measures with chords C Δ 7, B m7, and E 7. The fourth staff has three measures with chords A m7, D 7, and E/G# A ADD 9. The fifth staff has three measures with chords E/G# A ADD 9, E/G# A ADD 9, and E/G# A ADD 9. The sixth staff has two measures with chords E/G# A ADD 9 and E/G# A ADD 9. The score ends with a double bar line.

B/D# E ADD 9      B/D# E ADD 9

B      E m/B      B/A      E m/G

C Δ 7      B m7      E 7

A m7      D 7      E/G# A ADD 9

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

E/G# A ADD 9      E/G# A ADD 9

VAMP



# HIGH HOPES

Medioum Latin

BOB FRASER

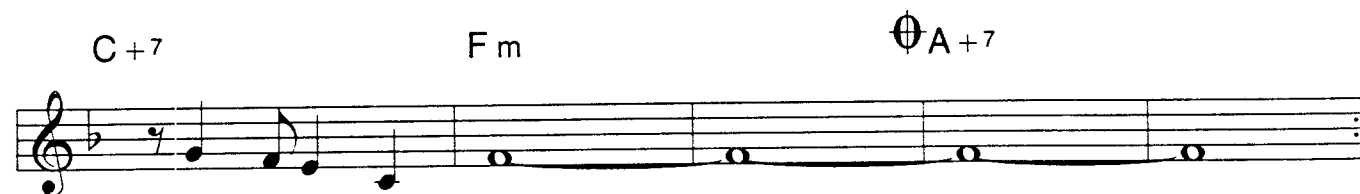
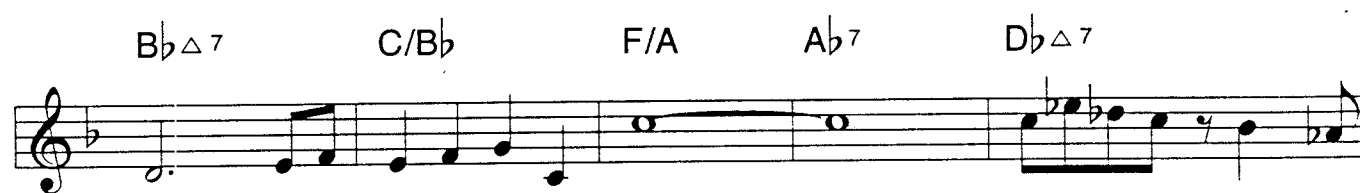
Musical score for "HIGH HOPES" by Bob Fraser, Medioum Latin. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is presented in a single staff across eight lines of music. Chord progressions are indicated above the staff.

Chord progressions (from left to right, grouped by line):

- Line 1: D m, F 7, Bb Δ 7, A + 7
- Line 2: D m, Ab 7, G m, A 7b9
- Line 3: D Δ 7, F# 7b9, B m7, D 7
- Line 4: Ab m7b5, Db 7#9, Gb Δ 7, F + 7
- Line 5: Bb m, Gb/Bb, Ab/C, Db Δ 7
- Line 6: D m7b5, G 7b9, C Δ 7, F# 7
- Line 7: B m, G/B, A/C#, D Δ 7



## HIGH HOPES (P. 2)



# HIGHWIRE

## THE AERIALIST

Medium Up

CHICK COREA

Chord progression for "Highwire" by Chick Corea:

Chords:  $F \Delta 7$ ,  $A + 7$  /  $E$ ,  $E_b \Delta 7$ ,  $D m 7$ ,  $D b 7$ ,  $C m 7$ ,  $G/B$ ,  $B b m 7$ ,  $D b/E b$ ,  $A b 6$ ,  $G 7$ ,  $C \Delta 7$ ,  $F \Delta 7$ ,  $E 7 b 9$ ,  $A m 7$ ,  $G b \Delta 7$ ,  $E b 6$ ,  $F \Delta 7$ ,  $A + 7$ ,  $B b \Delta 7$ ,  $E 7/B$ ,  $F/C$ ,  $B b m 7/D b$

## HIGHWIRE (P.2)

D m7                      G 7    G<sup>#</sup>°7            F/A    B $\flat$             F/C    E $\flat$ 7/D $\flat$

# H & H

Free Swing

PAT METHENY

B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 G7 C7 F $\sharp$ 7

B7 D $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7

F7 B $\flat$ 7 B7 E7 B7 F $\sharp$ 7 C $\sharp$ 7

F $\sharp$ 7 G7 D7 D $\flat$ 7 E $\flat$ 7 D $\flat$ 7 A $\flat$ 7 F7

SOLO OVER B $\flat$  BLUES

# HOT HOUSE

Med. Up Bop

TADD DAMERON

Chord changes for the first staff: G m7 $\flat$ 5, C +7, F m7 $\flat$ 5.

Chord changes for the second staff: B $\flat$  +7, D m7 $\flat$ 5, G +7, C  $\Delta$ 7.

Chord changes for the third staff: G m7 $\flat$ 5, C +7, F m7 $\flat$ 5.

Chord changes for the fourth staff: B $\flat$  +7, D m7 $\flat$ 5, G +7, C  $\Delta$ 7.

Chord changes for the fifth staff: C m7, F7, B $\flat$   $\Delta$ 7.

Chord changes for the sixth staff: B $\flat$   $\Delta$ 7, A $\flat$ 7, G7.

Chord changes for the seventh staff: G7, G m7 $\flat$ 5, C +7, F m7 $\flat$ 5.

Chord changes for the eighth staff: B $\flat$  +7, D m7 $\flat$ 5, G +7, C  $\Delta$ 7.

# HOW ABOUT YOU

RALPH FREED

BURTON LANE

Easy Swing

C  $\Delta$ 7 F7 E m7 E $\flat$  $^{\circ}$ 7 D m7 G7  
 C  $\Delta$ 7 F7 E m7 E $\flat$  $^{\circ}$ 7 E m7 $\flat$ 5 A +7  
 D m7 F m6 E m7 A m7 F $\sharp$  m7 $\flat$ 5 B7 $\sharp$ 9  
 E  $\Delta$ 7 C $\sharp$  m7 F $\sharp$  m7 B +7 E  $\Delta$ 7 D m7 G7  
 C  $\Delta$ 7 F7 E m7 E $\flat$  $^{\circ}$ 7 D m7 G7  
 G m7 C9 sus 4 F  $\Delta$ 7 B $\flat$ 7  
 C/E E $\flat$  m7 A $\flat$ 7 D m7 C m7 B m7 E7 $\flat$ 9  
 A m7 D7 D m7 G7 C $\flat$ 9

# HOW DEEP IS THE OCEAN

115

IRVING BERLIN

Easy Swing

The musical score is written for piano accompaniment in a key of three flats (B-flat major or D-flat minor) and a common time signature. It consists of eight staves of music. The first staff begins with a C major 7 chord (C m7) and a triplet of eighth notes. The second staff continues with a B diminished 7 chord (B ° 7) and a triplet of eighth notes. The third staff features an E-flat major 6/B-flat chord (E♭ 6/B♭) and a triplet of eighth notes. The fourth staff has an A minor 7 flat 5 chord (A m7♭5) and a D 7 chord (D 7). The fifth staff has a G minor 7 chord (G m7) and a D 7/F# chord (D 7/F#). The sixth staff has an F minor 7 chord (F m7) and a B-flat 7 chord (B♭ 7). The seventh staff has a B-flat minor 7 chord (B♭ m7) and an E-flat 7 chord (E♭ 7). The eighth staff has an E-flat minor 7 chord (E♭ m7) and an A-flat 7 chord (A♭ 7). The ninth staff has a C minor 7 flat 5 chord (C m7♭5) and an F 7 chord (F 7). The tenth staff has a B 7 chord (B 7) and a B-flat 7 chord (B♭ 7). The eleventh staff has a D minor 7 flat 5 chord (D m7♭5) and a G 7 flat 9 chord (G 7♭9). The twelfth staff has a C major 7 chord (C m7) and a B diminished 7 chord (B ° 7). The thirteenth staff has an E-flat major 6/B-flat chord (E♭ 6/B♭) and a triplet of eighth notes. The fourteenth staff has an A minor 7 flat 5 chord (A m7♭5) and a D 7 chord (D 7). The fifteenth staff has a G minor 7 chord (G m7) and a D 7/F# chord (D 7/F#). The sixteenth staff has an F minor 7 chord (F m7) and a B-flat 7 chord (B♭ 7). The seventeenth staff has a B-flat minor 7 chord (B♭ m7) and an A-flat minor 7 chord (A♭ m7). The eighteenth staff has a G minor 7 flat 5 chord (G m7♭5) and a C 7 flat 9 chord (C 7♭9). The nineteenth staff has an F minor 7 chord (F m7) and a triplet of eighth notes. The twentieth staff has a D-flat 7 chord (D♭ 7). The twenty-first staff has an E-flat/B-flat chord (E♭/B♭) and a triplet of eighth notes. The twenty-second staff has a G 7/B chord (G 7/B) and a C major 7 chord (C m7). The twenty-third staff has an F 7 chord (F 7) and a B-flat 9 sus 4 chord (B♭ 9 sus 4). The twenty-fourth staff has a B-flat 7 chord (B♭ 7) and a triplet of eighth notes. The twenty-fifth staff has an E-flat 6 chord (E♭ 6).



# HOW LONG HAS THIS BEEN GOING ON

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Am7      Ab°7      G9sus4      G7b9

C△7      F7      G/B      Bb°7      Am7      Ab°7

1. Am7      Eb9      D9      Bm7      E7b9      2. Am7      Eb9      D9

G△7      G+7      C△7      F7      C△7      F7

C△7      F7      C△7      C#m7b5      F#7b9      Bm7      F#7b9

Bm7      F#7b9      Bm7      F#7b9      Bm7      Bb13      Am7

Ab°7      G9sus4      G7b9      C△7      F7      G/B      Bb°7

Am7      Ab°7      Am7      Eb9      D9      G6

# I DIDN'T KNOW WHAT TIME IT WAS

117

LORENZ HART  
RICHARD RODGERS

Medium Swing



# *I CONCENTRATE ON YOU*

COLE PORTER

Medium Swing

Chord progression for the first staff:  $E\flat\Delta 7$   $A\flat 7\sharp 11$

Chord progression for the second staff:  $E\flat m7$   $3$   $D\flat m7$   $G\flat 7$   $B\Delta 7$

Chord progression for the third staff:  $F m7$   $3$   $B\flat 7\flat 9$   $E\flat m7$   $G\flat 7$

Chord progression for the fourth staff:  $B 7\sharp 11$   $B\flat +7$   $B\flat 7$   $E\flat 6$

Chord progression for the fifth staff:  $E\flat\Delta 7$   $A\flat 7\sharp 11$

Chord progression for the sixth staff:  $E\flat m7$   $3$   $D\flat m7$   $G\flat 7$   $B\Delta 7$

Chord progression for the seventh staff:  $A\flat m7$   $3$   $D\flat 7$   $G\flat\Delta 7$   $C 7$

Chord progression for the eighth staff:  $F 7$   $B\flat +7$   $B\flat 7$   $E\flat 6$   $E\flat 7$

## I CONCENTRATE (P.2)

$A\flat\Delta 7$      $A\flat m7$  ·  $D\flat 7$      $E\flat\Delta 7$      $C 7\sharp 9$   
 $F m7$      $B\flat 7$      $E\flat\Delta 7$      $A 7\sharp 11$   
 $A\flat\Delta 7$      $A\flat m7$      $G\flat\Delta 7$   
 $C m7$      $F 7$      $B\flat 13$      $B\flat +7$   
 $E\flat 6$      $A\flat 7\sharp 11$      $G m7$      $G\flat 13\sharp 11$   
 $F m7$      $B\flat 7$      $A\flat 7$      $G 13$      $G +7$      $C 9 \text{ sus } 4$      $C 7\sharp 9$   
 $F m7$      $D\flat 9$      $C 9$      $F m7$      $F\sharp 7$   
 $B 7\sharp 11$      $B\flat +7$      $B\flat 7$      $E\flat 6$

# *I FALL IN LOVE TOO EASILY*

SAMMY CAHN  
JULE STYNE

Ballad

Chords for the first staff: F m7, B $\flat$ 7, E $\flat$  $\Delta$ 7, C m7, D m7 $\flat$ 5, G 7 $\flat$ 9, C m7.

Chords for the second staff: D m7 $\flat$ 5, G 7 $\flat$ 9, C m7, D 7, A $\flat$  7 $\sharp$ 11, G  $\Delta$ 7.

Chords for the third staff: A m7 $\flat$ 5, D 7 $\sharp$ 9, G 7, G m7, C 7, F m7, C +7.

Chords for the fourth staff: F m7, B $\flat$ 9, D $\flat$  7 $\sharp$ 11, C 7, F m7, B $\flat$ 13, E $\flat$  $\frac{6}{9}$ .

# *I LEFT MY HEART IN SAN FRANCISCO*

DOUGLAS CROSS  
GEORGE CORY

Swing Ballad

$B\flat\Delta^7$   $E\flat^7$   $Dm^7$   $D\flat^{\circ 7}$   $Cm^7$   $F^7$   
 $Cm^7$   $F^+7$   $B\flat\Delta^7$   $G^7$   $Cm^7$   $F^7$   
 $B\flat\Delta^7$   $A^7$   $Dm^7$   $E\flat^7\#11$   $Dm^7$   
 $Gm$   $Gm\Delta^7$   $Gm^7$   $C^7$   $Cm^7$   $F^7$   
 $B\flat\Delta^7$   $E\flat^7$   $Dm^7$   $D\flat^{\circ 7}$   $Cm^7$   $F^7$   
 $F^7$   $Am^7$   $D^7$   
 $G^+7$   $G^7$   $C^7$   $Gm^7$   $C^7$   
 $Cm^7$   $F^9$   $F^7\flat^9$   $B\flat\Delta^7$

# I NEED YOU HERE

Ballad

MAKOTO OZONE

D $\flat$  $\Delta$ 7 D $\flat$  $\Delta$ 7/C B $\flat$ m7 B $\flat$ m7/A $\flat$  G $\flat$ m7  
 G $\flat$ /A $\flat$  G $\flat$  $\circ$ 7/A $\flat$  D $\flat$ /F F $\flat$  $\Delta$ 7 $\sharp$ 11 D $\Delta$ 7 $\sharp$ 11/A  
 B $\flat$ m7 $\flat$ 5 D $\flat$ m/E $\flat$  A $\flat$  $\Delta$ 7 G m7 $\flat$ 5 C7 $\sharp$ 9 A $\flat$ m A $\flat$ m $\Delta$ 7  
 A $\flat$ m7 $\flat$ 5 D $\flat$ 7 $\flat$ 9 G $\flat$  $\Delta$ 7 F7 $\flat$ 9 B $\flat$ m F $\sharp$ m7  
 D $\flat$  $\Delta$ 7 $\sharp$ 5 D $\flat$  $\Delta$ 7 G m7 C7 C7/B $\flat$  A m7 D7 $\sharp$ 9 G m7 C7  
 F $\Delta$ 7 B7 $\flat$ 9 B $\flat$  $\Delta$ 7 G $\flat$ /A $\flat$  D $\flat$ /A $\flat$  G7 $\sharp$ 11  
 G $\flat$  $\Delta$ 7 F7 $\flat$ 9 B $\flat$ m7 F+7 B $\flat$ m E $\flat$ 7 E $\circ$ 7

## I NEED YOU HERE (P. 2)

Musical score for "I NEED YOU HERE (P. 2)" in B-flat major, 4/4 time. The score consists of four staves of music. The first staff contains measures 1-4 with chords D $\flat$  $\Delta$ 7/F, B $\flat$ m7, G $\flat$ m7, and G $\flat$ /A $\flat$  G $\flat$  $\circ$ 7 /A $\flat$ . The second staff contains measures 5-8 with chords D $\flat$  $\Delta$ 7, B $\flat$ m7, B $\flat$ m7/A $\flat$ , G $\flat$  $\Delta$ 7, B $\flat$ m7/C, and C7 $\flat$ 9. The third staff contains measures 9-12 with chords Fm7, F7/A, B $\flat$ m7, B $\flat$ m $\Delta$ 7, E $\flat$ 7 $\sharp$ 11, and A/E. The fourth staff contains measures 13-16 with chords F7 $\sharp$ 9, B $\flat$ m7<sub>3</sub>, E $\flat$ 7, G $\flat$  $\circ$ 7/A $\flat$ , D $\flat$ ADD9, and (G $\flat$ /A $\flat$  G $\flat$  $\circ$ 7/A $\flat$ ). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Chords and notation for each staff:

- Staff 1: D $\flat$  $\Delta$ 7/F, B $\flat$ m7, G $\flat$ m7, G $\flat$ /A $\flat$  G $\flat$  $\circ$ 7 /A $\flat$
- Staff 2: D $\flat$  $\Delta$ 7, B $\flat$ m7, B $\flat$ m7/A $\flat$ , G $\flat$  $\Delta$ 7, B $\flat$ m7/C, C7 $\flat$ 9
- Staff 3: Fm7, F7/A, B $\flat$ m7, B $\flat$ m $\Delta$ 7, E $\flat$ 7 $\sharp$ 11, A/E
- Staff 4: F7 $\sharp$ 9, B $\flat$ m7<sub>3</sub>, E $\flat$ 7, G $\flat$  $\circ$ 7/A $\flat$ , D $\flat$ ADD9, (G $\flat$ /A $\flat$  G $\flat$  $\circ$ 7/A $\flat$ )



# *I WISH YOU LOVE*

**CHARLES TRENET**

## Ballad

E $\flat$ m E $\flat$ m $\Delta$ 7 E $\flat$ m7 E $\flat$ m6 F m7 $\flat$ 5 B $\flat$ +7

E♭m E♭mΔ7 E♭m7 E♭m6 F m7♭5 B♭7♭9

Ebm EbmΔ7 Ebm7 Ebm6 Fm7b5 Bb7b9

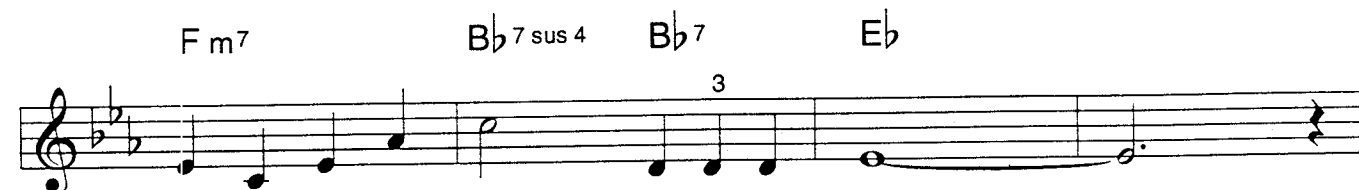
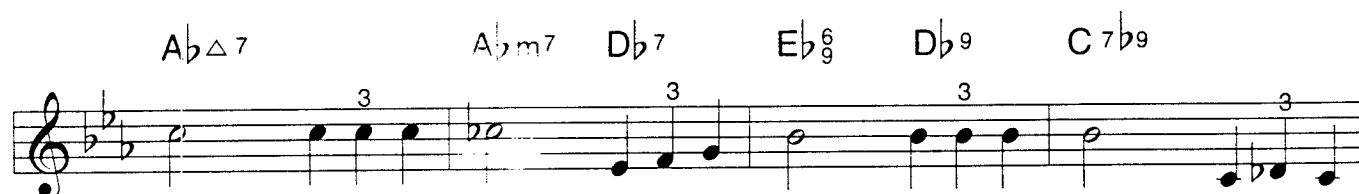
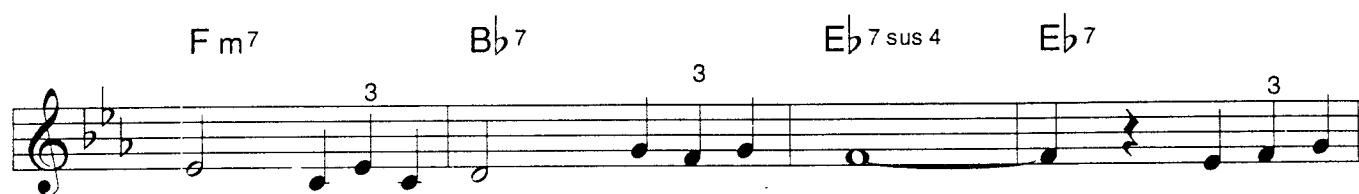
E $\flat$   $\Delta$  7      C m7 $\flat$ 5      B 7 $\sharp$ 11      B $\flat$  7 sus 4      B $\flat$  9



F m7 Bb7 EbΔ7 Ab7 G m7 Gb°7

[illegible]

## I WISH YOU LOVE (P. 2)



# I'LL BE AROUND

ALEC WILDER

Medium Swing

C  $\Delta$ 7 F  $\Delta$ 7 E m7 A m7 D m7 A  $\flat$ 7  $\sharp$ 11 G 7 sus 4 G 7  
 C  $\Delta$ 7 A m7 D m7 G 13 C  $\flat$ 9 A m7 D m7 G 7  
 C  $\Delta$ 7 F  $\Delta$ 7 E m7 A m7 D m7 A  $\flat$ 7  $\sharp$ 11 G 7 sus 4 G 7  
 C  $\Delta$ 7 A m7 D m7 G 13 C  $\Delta$ 7 D m7 E  $\flat$ 7 C/E  
 A  $\flat$  m7 G m7 C 13 A  $\flat$  m7 G m7 C 7 sus 4 C 7 F  $\Delta$ 7  
 E  $\flat$  m7 D m7 G 13 E m7 E  $\flat$ 7 D m7 G 13  
 C  $\Delta$ 7 F  $\Delta$ 7 E m7 A m7 D m7 A  $\flat$ 7  $\sharp$ 11 G 7  
 E m7 A m7 D m7 G 13 C  $\flat$ 9

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

## BLOWING CHANGES

Chord progression for "I'LL BE AROUND (P. 2)" - BLOWING CHANGES.

The progression is written across eight staves, each containing five measures of music. The chords are indicated above the staves.

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

Staff 2: C  $\Delta$  7, D m 7, G 13, C  $\frac{6}{9}$ , A m 7, D m 7, G 7

Staff 3: C  $\Delta$  7, E m 7, A m 7, D m 7, G 7

Staff 4: C  $\Delta$  7, A m 7, D m 7, G 13, C  $\Delta$  7

Staff 5: G m 7, C 13, G m 7, C 7, F  $\Delta$  7

Staff 6: D m 7, G 7, E m 7, A m 7, D m 7, G 7

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

Staff 8: E m 7, A m 7, D m 7, G 13, C  $\Delta$  7, A m 7, D m 7, G 7

# *I LOVES YOU*

## *PORGY*

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Chord progression for the ballad:

Row 1: C<sup>9</sup> sus 4, F<sup>Δ</sup> 7, D m7, B<sup>b</sup> Δ 7

Row 2: G m7, C 7, F Δ 7, A m7, D 7

Row 3: G m7, D 7 #9, G m7, C<sup>9</sup> sus 4, F<sup>6</sup><sub>9</sub>, B m7 b5, E 7 b9

Row 4: A m7, F# m7 b5, B m7 b5, E 7 b9, A m7, F# m7 b5

Row 5: D m7, G +7, C m7, A m7 b5, A<sup>b</sup> 7, G +7

Row 6: B<sup>b</sup> 7 #11, A +7, A<sup>b</sup> 7 #11, G +7, C<sup>9</sup> sus 4, F Δ 7, D m7

Row 7: B<sup>b</sup> Δ 7, G m7, C 7, F Δ 7, A m7, D 7

Row 8: G m7, D 7 #9, G m7, C<sup>9</sup> sus 4, F<sup>6</sup><sub>9</sub>

# I'LL BE SEEING YOU

129

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

$E\flat\Delta 7$

$G+7$

$Fm7$

$C7\flat 9$

$Fm7$

$Fm7/B\flat$

$B\flat 7$

$E\flat\Delta 7$

$Fm7$

$F\sharp\circ 7$

$Gm7$

$Cm$

$Cm\Delta 7$

$Fm7$

$B\flat 7$

$Fm7$

$B\flat+7$

$E\flat\Delta 7$

$C7$

$B\flat+7$

$E\flat\Delta 7$

$G+7$

$Fm7$

$C7\flat 9$

$Fm7$

$Fm7/B\flat$

$B\flat 7$

$Gm7\flat 5$

$C7\flat 9$

$Fm7$

$Dm7\flat 5$

$G7\flat 9$

$Cm7$

$F13$

$Fm7\flat 5$

$B\flat 7\flat 9$

$E\flat\flat 9$

# I'LL CLOSE MY EYES

Medium Swing

BUDDY KAYE

BILLY REID

The musical score is written in 4/4 time with a medium swing feel. It consists of eight staves of music. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

Staff 1:  $F \Delta 7$   $E m7$   $A 7$

Staff 2:  $D m7$   $G 7$   $C m7$   $F 7$

Staff 3:  $B \flat \Delta 7$   $E \flat 7$   $F \Delta 7$   $3$

Staff 4:  $B m7 \flat 5$   $E 7 \flat 9$   $A m7$   $A \flat \circ 7$   $G m7$   $G \flat 7/C$

Staff 5:  $F \Delta 7$   $E m7$   $A 7$

Staff 6:  $D m7$   $G 7$   $C m7$   $F 7$

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

Staff 8:  $G 7$   $G m7$   $C 7$   $F 9$

# I'LL TAKE ROMANCE

131

OSCAR HAMMERSTEIN II  
BEN OAKLAND

Medium Swing

Chord symbols for the first staff:  $F_9^6$   $Dm^7$   $Gm^7$   $C^7$   $Am^7$   $A\flat^7$   $D\flat\Delta^7$   $G\flat^7$

Chord symbols for the second staff:  $A+7\flat^9$   $D7\flat^9$   $Gm^7$   $C^7$   $F_9^6$   $Dm^7$   $Gm^7$   $C^7$

Chord symbols for the third staff:  $F_9^6$   $Dm^7$   $Gm^7$   $C^7$   $Am^7$   $A\flat^7$   $D\flat\Delta^7$   $G\flat^7$

Chord symbols for the fourth staff:  $A+7\flat^9$   $D7\flat^9$   $Gm^7$   $C^7$   $F_9^6$

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

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

Chord symbols for the seventh staff:  $F_9^6$   $Dm^7$   $Gm^7$   $C^7$   $Am^7$   $A\flat^7$   $D\flat\Delta^7$   $G\flat^7$

Chord symbols for the eighth staff:  $A+7\flat^9$   $D7\flat^9$   $Gm^7$   $C^7$   $F_9^6$



# I'M GLAD THERE IS YOU

PAUL MADEIRA  
JIMMY DORSEY

Ballad

Chord progressions and melodic lines for the ballad "I'm Glad There Is You":

- Measure 1:  $F \Delta 7$
- Measure 2:  $F m7$
- Measure 3:  $G m7$
- Measure 4:  $C 7 \text{ sus } 4$
- Measure 5:  $C 7$
- Measure 6:  $F \Delta 7$
- Measure 7:  $G m7$
- Measure 8:  $C 7$
- Measure 9:  $F \Delta 7$
- Measure 10:  $A m7$
- Measure 11:  $A b \circ 7$
- Measure 12:  $G m7$
- Measure 13:  $C 7$
- Measure 14:  $B b 7$
- Measure 15:  $A 7$
- Measure 16:  $A + 7$
- Measure 17:  $D 9$
- Measure 18:  $D 7 b 9$
- Measure 19:  $G 7$
- Measure 20:  $G + 7$
- Measure 21:  $C 9$
- Measure 22:  $F 7 \text{ sus } 4$
- Measure 23:  $B b \Delta 7$
- Measure 24:  $B b m7$
- Measure 25:  $E b 7$
- Measure 26:  $F \Delta 7$
- Measure 27:  $E m7$
- Measure 28:  $A + 7$
- Measure 29:  $D m$
- Measure 30:  $D m \Delta 7$
- Measure 31:  $D m7$
- Measure 32:  $G 7$
- Measure 33:  $G m7$
- Measure 34:  $C 7$
- Measure 35:  $F \Delta 7$
- Measure 36:  $F m7$
- Measure 37:  $G m7$
- Measure 38:  $C 7 \text{ sus } 4$
- Measure 39:  $C 7$
- Measure 40:  $F 7 \text{ sus } 4$
- Measure 41:  $F 7$
- Measure 42:  $B b \Delta 7$
- Measure 43:  $G m7$
- Measure 44:  $C 7 \text{ sus } 4$
- Measure 45:  $C 7$
- Measure 46:  $F 6$

# I'M OLD FASHIONED

133

JOHNNY MERCER

JEROME KERN

Medium Swing

F#7 D+7 Gm7 C7 F#7 D+7 Gm7 C7

F#7 Em7b5 A7

Dm7 G13 Dm7 G7

Gm7 Am7 Bb6 B°7 C7sus4 C7

F#7 Dm7 Gm7 C7 F#7 Bm7b5 E7

A#7 Bm7 C#m7 D#7 E7 F#°7 Gm7 C7

F#7 D+7 Gm7 C7 F#7 D+7 Gm7 C7

Cm7 F7 Bm7b5 Bbm6 Am7 Dm7 G13

F#7/C Dm7 Gm7 C7 F#7

# I'M THROUGH WITH LOVE

GUS KAHN  
MATT MALNECK  
FUD LIVINGSTON

Ballad

Chords:  $E\flat\Delta 7$   $Cm7$   $Fm7$   $B\flat 7$   $B\flat m7$   $E\flat 7$

Chords:  $A\flat\Delta 7$   $D\flat 7$   $Gm7$   $C7\flat 9$   $Fm7$   $C+7$

1.  $Fm7$   $B\flat 7$   $E\flat\Delta 7$   $Fm7$   $B\flat 7$  | 2.  $Fm7$   $B\flat 7$

Chords:  $A m7\flat 5$   $D 7\flat 9$   $Gm$   $Gm+5$   $Gm6$   $Gm+5$   $Gm$   $Gm+5$

Chords:  $Gm6$   $Gm+5$   $B\flat/F$   $Gm7$   $Cm7$   $F7$

Chords:  $Gm7$   $C7\flat 9$   $Fm7$   $B\flat 7$   $E\flat\Delta 7$   $Cm7$

Chords:  $Fm7$   $B\flat 7$   $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$   $D\flat 7$

Chords:  $Gm7$   $C7\flat 9$   $Fm7$   $C+7$   $Fm7$   $B\flat 7$   $E\flat 6$

# I'VE GOT A CRUSH ON YOU

IRA GERSHWIN  
GEORGE GERSHWIN

## Ballad

Chord symbols above the staff:

Staff 1: D m7 D $\flat$  $^{\circ}$ 7 C m7 F 7 D m7 D $\flat$  $^{\circ}$ 7

Staff 2: C m7 F 7 B $\flat$  $\Delta$ 7 G m7 C 7

Staff 3: G m7 C 7 C m7 F 7 D m7 D $\flat$  $^{\circ}$ 7

Staff 4: C m7 F 7 D m7 D $\flat$  $^{\circ}$ 7 C m7 E $\flat$  m7 A $\flat$  7

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

Staff 6: C 7 F 7 B $\flat$  $^{\flat}$  $_9$

# I'VE GOT THE WORLD ON A STRING

TED KOEHLER  
HAROLD ARLEN

Medium Swing

F $\Delta$ 7 E $\flat$ 7 D7 Gm7 E $\flat$ 7 $\sharp$ 11 F $\Delta$ 7 B $\flat$ 7 $\sharp$ 11



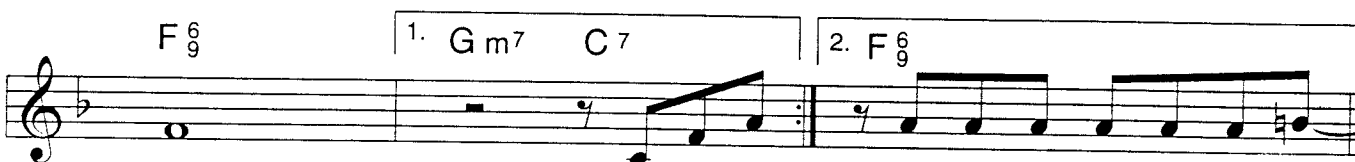
Am7 A $\flat$ m7 Gm7 C7 F $\sharp$ 7 Gm7 C7



F $\frac{6}{9}$

1. Gm7 C7

2. F $\frac{6}{9}$



Em7 A7 Am7 D7



Dm7 G7 Gm7 C7



F $\Delta$ 7 E $\flat$ 7 D7 Gm7 E $\flat$ 7 $\sharp$ 11 F $\Delta$ 7 B $\flat$ 7 $\sharp$ 11



Am7 A $\flat$ m7 Gm7 D7 Gm7 C7 F $\frac{6}{9}$



## BLOWING CHANGES

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

Chord progression for "I'VE GOT ... STRING (P. 2)" in B-flat major, 4/4 time. The progression is written across eight staves, each containing four measures of music indicated by diagonal lines. Chord changes are marked above the staves.

Staff 1: F $\Delta$ 7, D7, Gm7, C7, F $\Delta$ 7, Am7, A $\flat$ m7

Staff 2: Gm7, C7, F $\Delta$ 7, Gm7, C7

Staff 3: F $\Delta$ 7, D7, Gm7, C7, F $\Delta$ 7, Am7, A $\flat$ m7

Staff 4: Gm7, C7, F $\Delta$ 7

Staff 5: Em7, A7, Am7, D7

Staff 6: Dm7, G7, Gm7, C7

Staff 7: F $\Delta$ 7, D7, Gm7, C7, F $\Delta$ 7, Am7, A $\flat$ m7

Staff 8: Gm7, C7, F $\Delta$ 7, D7, Gm7, C7

# I'VE GOT YOU UNDER MY SKIN

COLE PORTER

Medium Swing

Chord progression for "I've Got You Under My Skin" (Medium Swing):

Chords: F m7, Bb7, EbΔ7, C7

Chord progression for "I've Got You Under My Skin" (Medium Swing):

Chords: F m7, Bb7, EbΔ7, C7

Chord progression for "I've Got You Under My Skin" (Medium Swing):

Chords: F m7, Bb7, EbΔ7, C7

Chord progression for "I've Got You Under My Skin" (Medium Swing):

Chords: F m7, Bb7, EbΔ7, C7

Chord progression for "I've Got You Under My Skin" (Medium Swing):

Chords: F m7, Bb7, EbΔ7, C7

Chord progression for "I've Got You Under My Skin" (Medium Swing):

Chords: F m7b5, Bb7b9, EbΔ7

Chord progression for "I've Got You Under My Skin" (Medium Swing):

Chords: D m7, G7, CΔ7





# *I'VE GROWN ACCUSTOMED TO YOUR FACE*

ALAN J. LERNER  
FREDERICK LOEWE

Ballad

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

Chord symbols for the second staff:  $F m7$ ,  $B 7$ ,  $B\flat 7$ ,  $A\flat\Delta 7\sharp 11$ ,  $A m7\flat 5$ ,  $D 7\flat 9$

Chord symbols for the third staff:  $G m7$ ,  $C 7\flat 9$ ,  $F m7$ ,  $C 7\flat 9$ ,  $F m7$ ,  $B\flat 7$

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

Chord symbols for the fifth staff:  $B\flat 7$ ,  $A\flat\Delta 7$ ,  $A m7$ ,  $D 7\flat 9$ ,  $G m7$ ,  $C 7$

Chord symbols for the sixth staff:  $F m7$ ,  $B\flat 7$ ,  $G +7$ ,  $C +7$ ,  $C 7/B\flat$ ,  $A m7\flat 5$ ,  $A\flat m7$ ,  $D\flat 7$

Chord symbols for the seventh staff:  $G m7$ ,  $C 7\flat 9$ ,  $F m7$ ,  $F m7/B\flat$ ,  $E\flat 6$

# I'VE NEVER BEEN IN LOVE BEFORE

141

FRANK LOESSER

Ballad

Chord progression for the song "I've Never Been in Love Before" by Frank Loesser. The key signature is B-flat major (two flats).

Chords:  $B\flat_9^6$   $Gm7$   $Cm7$   $F7$   $B\flat\Delta7$   $E\flat7\sharp11$   $Dm7$   $G+7$

Chords:  $Cm7$   $Cm7$   $F7$   $B\flat\Delta7$   $Cm7$   $F7$

Chords:  $B\flat_9^6$   $Gm7$   $Cm7$   $F7$   $B\flat\Delta7$   $E\flat7\sharp11$   $Dm7$   $G7$

Chords:  $Cm7$   $Cm7$   $F7$   $B\flat\Delta7$   $Fm7$   $B\flat+7$

Chords:  $E\flat\Delta7$   $E\flat\Delta7/D$   $Cm7$   $F7$   $B\flat\Delta7$   $A m7\flat5$   $D7\flat9$

Chords:  $Gm7$   $Gm7/F$   $E m7\flat5$   $A7$   $D\Delta7$   $Cm7$   $F+7$

Chords:  $B\flat_9^6$   $Gm7$   $Cm7$   $F7$   $B\flat\Delta7$   $E\flat7\sharp11$   $Dm7$   $G7$

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

# ILL WIND

TED KOEHLER  
HAROLD ARLEN

Ballad

**Chord Progression:**

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

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

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

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

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

D m $^7$  / G C m $^7$   $\flat$ 5 F 7 B $\flat$  $\Delta$  $\frac{6}{9}$  A m $^7$  D 7  $\flat$ 9

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

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

B $\flat$  $\Delta$  7

# IN A CAPRICORNIAN WAY

Bright 3

WOODY SHAW

E m7 A m6 E m7 F# m7  
 E m7 F 7#11 E m7 B 7  
 G 7 sus 4 F 7 sus 4 G 7 sus 4 F 7 sus 4  
 G 7 sus 4 F 7 sus 4 A b m7 D b 7  
 A m7 B b m7 A m7 F 7 sus 4  
 C# 7 sus 4 F 7 sus 4 F# 7 sus 4/A E b +7#9 D +7#9  
 E m7 A m6 E m7 F# m7  
 E m7 F 7#11 E m7 B 7 b9  
 G 7 sus 4 F 7 sus 4 G 7 sus 4 F 7 sus 4  
 G 7 sus 4 F 7 sus 4 A b m7 D +7

# IN HER FAMILY

Ballad

PAT METHENY  
LYLE MAYS

The main body of the musical score consists of eight staves of music in G minor, 4/4 time. The key signature has two flats (Bb and Eb). The score includes various musical notations such as eighth notes, quarter notes, half notes, and triplets. Chord symbols are placed above the staff lines. The first staff begins with a repeat sign. The second staff contains a triplet of eighth notes. The third staff has a first ending bracket labeled '1. F' and 'Fine'. The fourth staff has a second ending bracket labeled '2. F'. The fifth staff contains a triplet of eighth notes. The sixth staff contains a triplet of eighth notes. The seventh staff contains a triplet of eighth notes. The eighth staff ends with a double bar line and the instruction 'D.C. al Fine'.

Chord symbols: A m7, G m7, F Δ7, E m7, D m, F, G no 3rd, F, D m7, A m, G/B, Bb., F/A, B/E, F, B, F, B, 1. F, Fine, 2. F, Db, Eb/Db, B Δ7, Db/Cb, A Δ7, F/Eb, G m7, E m7, B m7, Eb m7, Bbm7, D m7, A m7, F Δ7 #11/A, D.C. al Fine.

## ENDING

The ending section consists of a single staff of music in G minor, 4/4 time. It begins with a half rest followed by a quarter note G, then a quarter note F, then a quarter note Eb, then a quarter note D, then a quarter note C, then a quarter note Bb, then a quarter note Ab, then a quarter note G. The staff ends with a double bar line.

Chord symbol: F.

# IN LOVE IN VAIN

145

LEO ROBIN  
JEROME KERN

Easy Swing

Chord symbols for the first staff:  $B\flat_9^6$ ,  $G m^7$ ,  $C m^7$ ,  $F^7$ ,  $D m^7$ ,  $G m^7$ .

Chord symbols for the second staff:  $C m^7$ ,  $F^7$ ,  $B\flat\Delta^7$ ,  $C m^7$ ,  $F^7$ ,  $D m^7$ ,  $G^7$ .

Chord symbols for the third staff:  $C m^7$ ,  $C m^7/B\flat$ ,  $A m^7\flat^5$ ,  $D^7\flat^9$ ,  $G m$ ,  $G m\Delta^7$ ,  $G m^7$ ,  $G m^6$ .

Chord symbols for the fourth staff:  $G m^7$ ,  $C^7$ ,  $C m^7$ ,  $F^7 \text{ sus } 4$ .

Chord symbols for the fifth staff:  $B\flat_9^6$ ,  $G m^7$ ,  $C m^7$ ,  $F^7$ ,  $D m^7$ ,  $G m^7$ ,  $C m^7$ ,  $F^7$ .

Chord symbols for the sixth staff:  $B\flat\Delta^7$ ,  $C m^7$ ,  $F^7$ ,  $F m^7$ ,  $B\flat^7$ .

Chord symbols for the seventh staff:  $E\flat\Delta^7$ ,  $E m^7\flat^5$ ,  $A^7\flat^9$ ,  $D m^7$ ,  $A\flat^7\sharp^{11}$ ,  $G^7$ .

Chord symbols for the eighth staff:  $C m^7$ ,  $F^7$ ,  $B\flat_9^6$ .

# IN THE DAYS OF OUR LOVE

Ballad

MARIAN McPARTLAND

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

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

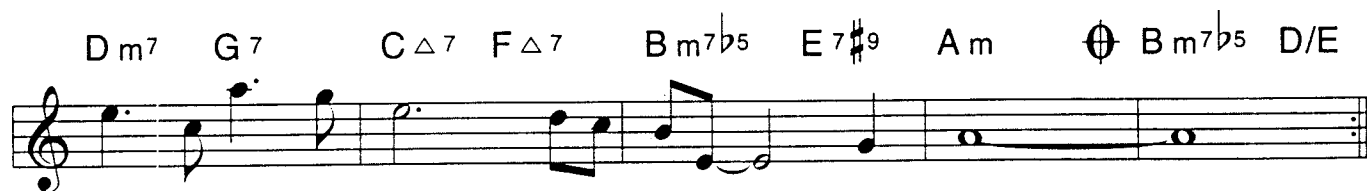
E<sup>7</sup>b<sup>9</sup> Am<sup>sus</sup> Am F<sup>Δ</sup>7 D<sup>7</sup> Dm<sup>7</sup> F/G

C<sup>Δ</sup>7 F<sup>Δ</sup>7 C<sup>♯</sup>m Dm<sup>7</sup> E<sup>sus</sup>

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

Am<sup>7</sup> F/A Am<sup>6</sup> D<sup>7</sup>♯11

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





# INDIAN SUMMER

AL DUBIN  
VICTOR HERBERT

Easy Swing

Chords and musical notations for the first staff:

- G  $\Delta$  7
- A m7
- D 7<sub>3</sub>
- G  $\Delta$  7
- C 7 $\sharp$ 11

Chords and musical notations for the second staff:

- B m7
- B $\flat$  7 $\circ$
- A m7
- D 7

Chords and musical notations for the third staff:

- F $\sharp$  m7 $\flat$ 5
- B 7 $\sharp$ 9
- E m7
- A 7

Chords and musical notations for the fourth staff:

- E m7
- A 7
- A m7
- D 7

Chords and musical notations for the fifth staff:

- G  $\Delta$  7
- A m7
- D 7<sub>3</sub>
- G  $\Delta$  7
- C 7 $\sharp$ 11

Chords and musical notations for the sixth staff:

- B m7
- B $\flat$  7 $\circ$
- A m7
- F 7

Chords and musical notations for the seventh staff:

- G  $\Delta$  7
- B 7 $\sharp$ 11
- E m7
- E $\flat$  7
- B $\flat$  m7
- E $\flat$

Chords and musical notations for the eighth staff:

- B m7
- B $\flat$  7
- A m7
- D 7<sub>3</sub>
- G 6<sub>9</sub>

# IRV'S AT MIDNIGHT

149

ERNIE KRIVDA

Med. Swing

Chords and musical notation for "IRV'S AT MIDNIGHT":

Staff 1:  $Cm7$   $A\flat7$

Staff 2:  $Dm7\flat5$   $G+7$  1.  $Cm7$   $E\flat7$   $A\flat\Delta7$   $G7$

Staff 3: 2.  $Cm7$   $C+7$  3.  $Fm7$   $B\flat+7$

Staff 4:  $E\flat\Delta7$   $G7$   $Cm7$   $D\flat7$   $B7$

Staff 5:  $B\flat7$   $A\flat7$   $G+7$   $A\flat7$   $G+7$   $A\flat7$

Staff 6:  $G+7$   $A\flat7$   $G7$   $Cm7$

Staff 7:  $A\flat7$   $Dm7\flat5$

Staff 8:  $G+7$   $\Phi$   $Cm7$   $E\flat7$   $A\flat\Delta7$   $G7$

Staff 9:  $\Phi$   $Cm7$

# ISFAHAN

Ballad or Medium Swing

BILLY STRAYHORN

The musical score for "ISFAHAN" by Billy Strayhorn is presented in ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score includes various chords and musical notations:

- Staff 1:  $D\flat\Delta 7$ ,  $B\flat\Delta 7$ ,  $B\flat+7$ ,  $E\flat 9$  (with triplet 3).
- Staff 2:  $A\Delta 7$ ,  $A\flat+7$  (with triplet 3),  $D\flat\Delta 7$ .
- Staff 3:  $G m7\flat 5$ ,  $C7\flat 9$  (with triplet 3),  $F m6$ .
- Staff 4:  $A m7\flat 5$ ,  $D7\flat 9$  (with triplet 3),  $G m6$ ,  $G m7\flat 5$  (with triplet 3).
- Staff 5:  $C+7\flat 9$ ,  $F\Delta 7$ ,  $E\Delta 7$ ,  $E\flat\Delta 7$ ,  $D7$  (with triplet 3).
- Staff 6:  $D\flat\Delta 7$ ,  $B\flat\Delta 7$ ,  $B\flat+7$ ,  $E\flat 9$  (with triplet 3).
- Staff 7:  $A\Delta 7$ ,  $A\flat+7$ ,  $D\flat 7\sharp 11$ .
- Staff 8:  $G\flat\Delta 7$  (with sharp sign),  $C+7\flat 9$ ,  $F7\sharp 11$ ,  $B\flat 7$  (with triplet 3).
- Staff 9:  $E\flat 9$ ,  $A\flat 7\flat 9$ ,  $A\flat+7$ ,  $D\flat\Delta 7$ .

# IT NEVER ENTERED MY MIND

151

LORENZ HART  
RICHARD RODGERS

Ballad

F F+ F<sup>6</sup> F+ F F add 9 F<sup>6</sup> F add 9

F<sup>6</sup><sub>9</sub> B $\flat$  $\Delta$ 7 F/A D7 G7 G m7 C7

F $\Delta$ 7 B7 $\sharp$ 11 B $\flat$  $\Delta$ 7 C/B $\flat$  F/A A $\flat$  $\Delta$ 7 G m7 C7

F<sup>6</sup><sub>9</sub> B $\flat$  $\Delta$ 7 F/A A $\flat$ 7 G7 G m7 C7

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

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

F $\Delta$ 7 B7 $\sharp$ 11 B $\flat$  $\Delta$ 7 C/B $\flat$  F/A A $\flat$  $\Delta$ 7 G m7 C7

F<sup>6</sup><sub>9</sub> B $\flat$  $\Delta$ 7 E $\flat$ 7 D7 $\flat$ 9 G m7 C7 sus 4 C7

A m7 D7 G m7 C7 F $\Delta$ 7

# IT'S ALL RIGHT WITH ME

Medium Swing

COLE PORTER

Chord symbols above the staves:

Staff 1: Cm Cm $\Delta$ 7 Cm7 Cm6

Staff 2: Cm7 Cm6 Fm7

Staff 3: B $\flat$ 7 Gm7 $\flat$ 5 C7 $\flat$ 9

Staff 4: 1. F7 Dm7 $\flat$ 5 G7 $\flat$ 9

Staff 5: 2. Fm7 B $\flat$ 7 E $\flat$ 9

Staff 6: Gm7 $\flat$ 5 C7 $\flat$ 9 F7

Staff 7: Fm7 $\flat$ 5 B $\flat$ 7 $\flat$ 9 E $\flat$  $\Delta$ 7

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

The musical score consists of eight staves of music, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notes are primarily quarter and eighth notes, with some rests and ties. Above each staff, specific chords are annotated. The staves are organized as follows:

- Staff 1:  $G m7\flat5$ ,  $C 7\flat9$ ,  $F 7$
- Staff 2:  $F m7\flat5$ ,  $B\flat 7\flat9$ ,  $D m7\flat5$ ,  $G 7$
- Staff 3:  $C m$ ,  $C m\Delta 7$ ,  $C m7$ ,  $C m6$
- Staff 4:  $C m7$ ,  $C m6$ ,  $F m7$
- Staff 5:  $B\flat 7$ ,  $G m7\flat5$ ,  $C 7\flat9$
- Staff 6:  $F 7$ ,  $F m7$ ,  $B\flat 7$
- Staff 7:  $E\flat\Delta 7$ ,  $E\flat 7$ ,  $A\flat\Delta 7$
- Staff 8:  $F m7$ ,  $B\flat 9 \text{ sus } 4$ ,  $E\flat 6_9$

# IT'S YOU OR NO ONE

SAMMY CAHN  
JULE STYNE

Medium Swing

Chord symbols and musical notation for the piece:

Staff 1: G m7 C 7 F Δ 7 B b 7 A m 7 D 7

Staff 2: G m 7 C 7 F Δ 7

Staff 3: B b m 7 E b 7 A b Δ 7 G + 7

Staff 4: C / G D m 7 G 7 G m 7 C 7

Staff 5: G m 7 C 7 F Δ 7 B b 7 A m 7 D 7

Staff 6: G m 7 C 7 C m 7 F 7

Staff 7: B m 7 b 5 B b m 7 E b 7 A m 7 D m 7 B b m 7 E b 7

Staff 8: G m 7 C 7 F 6 9

# A JAPANESE WALTZ

Medium

CHICK COREA

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



# JERSEY BOUNCE

**BOBBY PLATER**  
**TINY BRADSHAW**  
**EDWARD JOHNSON**

### Medium Swing

The image displays a musical score for guitar, consisting of ten staves of music. The key signature is G minor (one flat). The score is written in a single melodic line with a bass line, typical of a guitar solo. The chords are indicated above the staff, and the music is written in a single melodic line with a bass line, typical of a guitar solo.

The chords are as follows:

- Staff 1: F<sub>9</sub>, G<sub>7</sub>
- Staff 2: G<sub>m7</sub>, C<sub>7</sub>, F<sub>Δ7</sub>, A<sub>b°7</sub>, G<sub>m7</sub>, C<sub>7</sub>
- Staff 3: F<sub>6</sub>, G<sub>7</sub>
- Staff 4: G<sub>m7</sub>, C<sub>7</sub>, F<sub>Δ7</sub>, D<sub>b7</sub>, F<sub>6</sub>
- Staff 5: F<sub>7</sub>, E<sub>b7</sub>
- Staff 6: D<sub>b7</sub>, C<sub>+7</sub>
- Staff 7: F<sub>6</sub>, G<sub>7</sub>
- Staff 8: G<sub>m7</sub>, C<sub>7</sub>, F<sub>Δ7</sub>, D<sub>b7</sub>, F<sub>6</sub>

# ***JIVE SAMBA***

Med. Rock

NAT ADDERLEY

The musical score for "Jive Samba" is written in F major (one flat) and 4/4 time. It consists of six staves of music. The first staff begins with an F7#9 chord and contains a melodic line with eighth and quarter notes. The second staff continues the melody and includes a first ending bracket labeled "1." leading to a repeat sign. The third staff features a second ending bracket labeled "2." and contains two measures of music, with F7#9 and Bb7 chords indicated above. The fourth staff continues the melodic line with an F7#9 chord. The fifth staff contains two measures of music with Bb7 and F7#9 chords indicated. The sixth staff concludes the piece with a final melodic line and an F7#9 chord.

# JITTERBUG WALTZ

"FATS" WALLER

Swing 3

Chord symbols and musical notation are present throughout the score, including:

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

## JITTERBUG WALTZ (P. 2)

Chord progression for Jitterbug Waltz (P. 2):

Row 1:  $E\flat\Delta^7$ ,  $A\flat\Delta^7$ ,  $D\flat^7$ ,  $Gm^7$

Row 2:  $C^7$ ,  $F^7$ ,  $B\flat^7$ ,  $E\flat_9^6$ ,  $B\flat^9 \text{ sus } 4$

Row 3:  $E\flat\Delta^7$

Row 4:  $A\flat^7$ , 3

Row 5:  $E\flat\Delta^7$

Row 6:  $Gm^7$ ,  $C^7$ , 3,  $Gm^7$ ,  $C^7$

Row 7:  $F^7$

Row 8:  $A\flat m^7$ ,  $D\flat^7$ ,  $B\flat^7$

Row 9:  $F^7$ ,  $B\flat^7$

Row 10:  $E\flat_9^6$ ,  $A\flat_9^6$ ,  $C^7$ ,  $B^7$ ,  $B\flat^7$ ,  $E\flat_9^6$

# JUST ONE OF THOSE THINGS

COLE PORTER

Bright Swing

Chord symbols and musical notation for the piece:

Measures 1-4: D m7, E m7, A 7, F 7

Measures 5-8: B m7 b5, B b m6, F/A, D m7

Measures 9-12: G m7, C 7, F Δ 7, F # ° 7

Measures 13-16: G m7, E m7 b5, A 7 #9, D m7, E m7, A 7

Measures 17-20: F 7, B m7 b5, B b m6, F/A, D m7

Measures 21-24: G m7, C 7, F Δ 7, F # ° 7

Measures 25-28: F m7, B b 7, F/A, D m7

Measures 29-32: G m7, C 7, F Δ 7, F # ° 7

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

Chord progressions for each staff:

- Staff 1:  $E\flat\Delta^7$ ,  $E^\circ 7$ ,  $Fm^7$ ,  $B\flat 7$
- Staff 2:  $E\flat\Delta^7$ ,  $Dm^7$ ,  $G^7$
- Staff 3:  $C\Delta^7$ ,  $A m^7$ ,  $F\sharp m^7\flat 5$ ,  $F m\Delta^7$ ,  $F m^7$
- Staff 4:  $E m^7$ ,  $F\sharp^\circ 7$ ,  $G m^7$ ,  $E m^7\flat 5$ ,  $A 7\sharp 9$
- Staff 5:  $D m^7$ ,  $E m^7$ ,  $A 7$
- Staff 6:  $F 7$ ,  $B m^7\flat 5$ ,  $B\flat m^6$
- Staff 7:  $A m^7$ ,  $D 7$ ,  $G m^7$ ,  $C 7$
- Staff 8:  $F\Delta^7$

# JULIAN

Ballad (Not Too Slow)

PEPPER ADAMS

GEORGE MRAZ

Chord symbols and musical notation for the piece "Julian":

Staff 1:  $E\flat\Delta 7\sharp 11$   $D 7$   $F m 7$   $B\flat 7$

Staff 2:  $E\flat m 7$   $B 7\sharp 11$   $F m 7$   $B\flat 7$   $A m 7\flat 5$   $A\flat m 7$   $D\flat 7$

Staff 3: 1.  $G m 7$   $D\flat 7$   $C 7$   $B\flat 7$  2.  $G m 7$   $D\flat 7$

Staff 4:  $G m 7$   $D\flat 7$   $G\flat\Delta 7$   $G 7$

Staff 5:  $A\flat\Delta 7$   $A\Delta 7$   $D 7\sharp 11$   $G\flat\Delta 7$   $G 7$

Staff 6:  $A\flat\Delta 7$   $F m 7\flat 5$   $B\flat 7$   $E\flat\Delta 7\sharp 11$   $D 7$

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

Staff 8:  $A\flat m 7$   $D\flat 7$   $G m 7$   $C 7$   $F m 7$   $B\flat 7\flat 9$   $E\flat 6$

Staff 9: 3

# JUST SQUEEZE ME

LES GAINES  
DUKE ELLINGTON

Medium Swing

The musical score for "Just Squeeze Me" is written in B-flat major and 4/4 time, marked "Medium Swing". It consists of eight staves of music. The chords and melodic lines are as follows:

Staff 1: F  $\Delta$ 7 G m7 A m7 G m7 F  $\Delta$ 7 G m7 A m7 D7

Staff 2: G m7 C7 F  $\Delta$ 7 1. G m7 C7

Staff 3: 2. F  $\Delta$ 7 F7<sub>3</sub> C m7 F7<sub>3</sub> C m7 F7

Staff 4: B $\flat$   $\Delta$ 7<sub>3</sub> G7<sub>3</sub> D m7

Staff 5: G7<sub>3</sub> D m7 G m7 C7

Staff 6: F  $\Delta$ 7 G m7 A m7 G m7 F  $\Delta$ 7 G m7 A m7 D7

Staff 7: G m7 C7 F  $\Delta$ 7



# LADIES IN MERCEDES

Salsa

STEVE SWALLOW

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The piece consists of 10 staves of music, each with a specific chord indicated above it. The chords are: G  $\Delta$  7, C 7, B m7, E 7, D $\flat$  7, G $\flat$  m7, E $\flat$  m7 $\flat$ 5, A $\flat$  7 $\flat$ 9, D $\flat$   $\Delta$  7, G $\flat$  7, F m7, B $\flat$  7, G +7, C m7, A m7 $\flat$ 5, D 7 $\flat$ 9, and G  $\Delta$  7, C 7. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and accidentals. The piece concludes with a final double bar line and a repeat sign.


Chords indicated above the staves:

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

## LADIES IN MERCEDES (P. 2)

## Piano Pattern

G<sup>7</sup> C<sup>7</sup>



etc.

The Piano Pattern is written on a single staff with a treble clef. It consists of five measures. The first measure is marked with a G<sup>7</sup> chord. The second measure contains a dotted quarter note followed by an eighth rest. The third measure contains a dotted quarter note followed by an eighth rest. The fourth measure contains a dotted quarter note followed by an eighth rest. The fifth measure is marked with a C<sup>7</sup> chord and contains a dotted quarter note followed by an eighth rest. The pattern ends with a double bar line and the word 'etc.'.

## Bass Pattern

G<sup>Δ</sup>7 C<sup>7</sup> B m<sup>7</sup>



etc.

The Bass Pattern is written on a single staff with a bass clef. It consists of five measures. The first measure is marked with a G<sup>Δ</sup>7 chord and contains a dotted quarter note followed by an eighth rest. The second measure contains a dotted quarter note followed by an eighth rest. The third measure is marked with a C<sup>7</sup> chord and contains a dotted quarter note followed by an eighth rest. The fourth measure contains a dotted quarter note followed by an eighth rest. The fifth measure is marked with a B m<sup>7</sup> chord and contains a dotted quarter note followed by an eighth rest. The pattern ends with a double bar line and the word 'etc.'.

# THE LADY IS A TRAMP

LORENZ HART  
RICHARD RODGERS

Medium to Fast Swing

The musical score for "The Lady Is a Tramp" is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "Medium to Fast Swing". The score consists of ten staves of music, each with corresponding chord symbols written above the notes. The chords are as follows:

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

The score includes first and second endings, indicated by "1." and "2." above the staff lines. The first ending leads back to the beginning of the first staff, and the second ending leads to the final measure of the piece.

# LAZY AFTERNOON

JOHN LATOUCHE  
JEROME MOROSS

Ballad

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

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

Dm<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>7</sup><sup>#11</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>

F<sup>Δ</sup> G<sup>7</sup> B<sup>b</sup> A<sup>7</sup> Dm<sup>7</sup> A<sup>b</sup> F<sup>7</sup><sup>#11</sup> G<sup>7</sup> Am<sup>7</sup>

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

D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> A<sup>6</sup>

# LEAP OF FAITH

Bright Swing

CHUCK ISRAELS

The musical score for "Leap of Faith" by Chuck Israels is written for a single melodic line in E-flat major, 4/4 time, with a bright swing feel. The score consists of five staves of music. The first staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is composed of eighth and quarter notes, with a repeat sign at the beginning. The second staff continues the melody, featuring a variety of chord changes. The third staff includes a first ending bracket labeled "1. B 7" and a second ending bracket labeled "LAST B 7". The fourth staff features a key signature change to one flat (B-flat) and a common time signature. The fifth staff concludes the piece with a final chord and a repeat sign. The score is annotated with numerous chord notations, including E-flat 7, D-flat 7, A 7, A-flat 7, C 7, B 7, F 7, B-flat 7, E-flat 7, D-flat 7, B 7, E 7, A-flat 7, and B-flat 7. The score also includes various musical symbols such as accidentals, dynamics, and articulation marks.

Chord notations and musical symbols visible in the score include:

- Staff 1: E $\flat$  7, D $\flat$  7,  $\wedge$ , E $\flat$  7 #11, E $\flat$  +7 #9
- Staff 2: A 7, A $\flat$  7, A 7, E $\flat$  7, D 7
- Staff 3: D $\flat$  7, C 7, 1. B 7, B $\flat$  +7 #9
- Staff 4: E $\flat$  7, D $\flat$  7, B 7, F 7, B $\flat$  +7 #9, LAST B 7
- Staff 5: B $\flat$  +7 #9, E $\flat$  7, D $\flat$  7, B 7, E +7 #9, A $\flat$  7 #11

# LI'L DARLIN'

NEAL HEFTI

Swing Ballad

Chords and musical notation for *LI'L DARLIN'* by Neal Hefti:

Staff 1: G, D $\flat$ 9#11, C7 sus 4, A m7

Staff 2: D7 sus 4, D7 $\flat$ 9, G9, D $\flat$ 9#11, C7 sus 4, F7

Staff 3: B7#11, B $\flat$ 6, B $\flat$ m6, F/C, C m7, F7

Staff 4: B $\flat$ 6, B $\flat$ m6, A m7 $\flat$ 5, D7 $\flat$ 9, 1. G9, D $\flat$ 9#11

Staff 5: G7, G m7, C7, A m7 $\flat$ 5, D7 $\flat$ 9

Staff 6: 2. G9, D $\flat$ 9#11, C7 sus 4, C7, F $\flat$ 9, A m7, D7 $\flat$ 9

Staff 7: 3. G9, D $\flat$ 9#11, C7 sus 4, C7, F $\flat$ 9

Staff 8: A m7 $\flat$ 5, D7 $\flat$ 9, G9, D $\flat$ 9#11, C7 sus 4, C7

Staff 9: F $\flat$ 9, B $\flat$ m7/E $\flat$ , D m7, D $\flat$  $\Delta$ 7, G m7/C, F $\flat$ 9

# LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

The musical score for "Line for Lyons" by Gerry Mulligan is presented in a single system with ten staves. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a single melodic line. Above the staves, various chord notations are provided, indicating the harmonic structure of the piece. The chords are as follows:

- Staff 1: G<sup>6</sup><sub>9</sub>, G<sup>7</sup>, C m<sup>7</sup>, F<sup>7</sup>, B m<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>
- Staff 2: G Δ<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>, G Δ<sup>7</sup>, E m<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>
- Staff 3: G<sup>6</sup><sub>9</sub>, G<sup>7</sup>, C m<sup>7</sup>, F<sup>7</sup>, B m<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>
- Staff 4: G Δ<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>, G Δ<sup>7</sup>
- Staff 5: C# m<sup>7</sup>, F#<sup>7</sup>, B m<sup>7</sup>, E<sup>7</sup>
- Staff 6: A m<sup>7</sup>, D<sup>7</sup>, B m<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>
- Staff 7: G<sup>6</sup><sub>9</sub>, G<sup>7</sup>, C m<sup>7</sup>, F<sup>7</sup>, B m<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>
- Staff 8: G Δ<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>, G Δ<sup>7</sup>

# *LITTLE WILLIE LEAPS*

### Bright Bop

## CHARLIE PARKER

The musical score is written for guitar in G minor, indicated by one flat (Bb) in the key signature. The music is organized into 12 measures across six staves. The chords and melodic lines are as follows:

- Measure 1:** F major 7 (FΔ7) chord. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter).
- Measure 2:** G minor 7 (Gm7) chord. Melody: D4 (quarter), E4-F4 (beamed eighth notes), G4 (quarter).
- Measure 3:** C7 chord. Melody: A4 (quarter), B4-C5 (beamed eighth notes), D5 (quarter).
- Measure 4:** A minor 7 (Am7) chord. Melody: E4 (quarter), F4-G4 (beamed eighth notes), A4 (quarter).
- Measure 5:** D7b9 chord. Melody: Bb4 (quarter), C5-D5 (beamed eighth notes), Eb5 (quarter).
- Measure 6:** G minor 7 (Gm7) chord. Melody: D4 (quarter), E4-F4 (beamed eighth notes), G4 (quarter).
- Measure 7:** C7b9 chord. Melody: A4 (quarter), B4-C5 (beamed eighth notes), Db5 (quarter).
- Measure 8:** FΔ7 chord. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter).
- Measure 9:** G minor 7 (Gm7) chord. Melody: D4 (quarter), E4-F4 (beamed eighth notes), G4 (quarter).
- Measure 10:** C7 chord. Melody: A4 (quarter), B4-C5 (beamed eighth notes), D5 (quarter).
- Measure 11:** A minor 7 (Am7) chord. Melody: E4 (quarter), F4-G4 (beamed eighth notes), A4 (quarter).
- Measure 12:** D7 chord. Melody: B4 (quarter), C5-D5 (beamed eighth notes), E5 (quarter).

The score includes various musical notations such as beamed eighth notes, quarter notes, and rests. The key signature remains one flat throughout the piece.



# LITTLE FACE

ERNIE KRIVDA

Ballad

Eb  $\Delta 7$  Db 7 D m7 $\flat 5$  G +7 $\sharp 9$   
 Cm7 F 7 B $\flat$  m7 Eb 7 Ab  $\Delta 7$   
 Am7 $\flat 5$  D +7 $\sharp 9$  G m7 Ab 7  
 Db 7 C 7 C 7/B $\flat$  Am7 $\flat 5$  D +7 $\sharp 9$  G  $\Delta 7$   
 G m7 $\flat 5$ /C G $\flat$  7 $\sharp 11$  F  $\Delta 7$   
 D m7 $\flat 5$  G 7 $\flat 9$  Cm7 F 7  
 F m7/B $\flat$  B $\flat$  7 B 7 E 7 $\sharp 11$   
 Eb  $\Delta 7$  Db 7 D m7 $\flat 5$  G +7 $\sharp 9$  Cm7

## LITTLE FACE (P. 2)

F<sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup>  
 A m<sup>7</sup> $\flat$ <sup>5</sup> D + 7 $\sharp$ <sup>9</sup> G m<sup>7</sup> A $\flat$ <sup>7</sup> D $\flat$ <sup>7</sup>  
 C<sup>7</sup> C 7/B $\flat$  A m<sup>7</sup> $\flat$ <sup>5</sup> D + 7 $\sharp$ <sup>9</sup> G m<sup>7</sup> $\flat$ <sup>5</sup>  
 C + 7 F m<sup>7</sup> $\flat$ <sup>5</sup> B $\flat$  + 7 $\sharp$ <sup>9</sup> E $\flat$  $\Delta$ <sup>7</sup> C + 7 $\sharp$ <sup>9</sup>  
 A $\flat$  $\Delta$ <sup>7</sup> A m<sup>7</sup> $\flat$ <sup>5</sup> F m<sup>7</sup>/B $\flat$  B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup>  
 E $\flat$  $\Delta$ <sup>7</sup> A $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup> E $\flat$  $\Delta$ <sup>7</sup> A $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup> G m<sup>7</sup>  
 C + 7 F m<sup>7</sup> B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup> E $\flat$  $\Delta$ <sup>7</sup> D $\flat$ <sup>7</sup>  
 B<sup>7</sup> $\sharp$ <sup>11</sup> B $\flat$ <sup>7</sup> E $\flat$  $\Delta$ <sup>7</sup>

Musical score for "Little Face (P. 2)" in B-flat major (three flats). The score consists of eight staves of music. The first staff contains four measures with chords F<sup>7</sup>, B $\flat$ m<sup>7</sup>, E $\flat$ <sup>7</sup>, and A $\flat$  $\Delta$ <sup>7</sup>. The second staff contains five measures with chords A m<sup>7</sup> $\flat$ <sup>5</sup>, D + 7 $\sharp$ <sup>9</sup>, G m<sup>7</sup>, A $\flat$ <sup>7</sup>, and D $\flat$ <sup>7</sup>. The third staff contains five measures with chords C<sup>7</sup>, C 7/B $\flat$ , A m<sup>7</sup> $\flat$ <sup>5</sup>, D + 7 $\sharp$ <sup>9</sup>, and G m<sup>7</sup> $\flat$ <sup>5</sup>. The fourth staff contains five measures with chords C + 7, F m<sup>7</sup> $\flat$ <sup>5</sup>, B $\flat$  + 7 $\sharp$ <sup>9</sup>, E $\flat$  $\Delta$ <sup>7</sup>, and C + 7 $\sharp$ <sup>9</sup>. The fifth staff contains four measures with chords A $\flat$  $\Delta$ <sup>7</sup>, A m<sup>7</sup> $\flat$ <sup>5</sup>, F m<sup>7</sup>/B $\flat$ , and B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup>. The sixth staff contains five measures with chords E $\flat$  $\Delta$ <sup>7</sup>, A $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup>, E $\flat$  $\Delta$ <sup>7</sup>, A $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup>, and G m<sup>7</sup>. The seventh staff contains five measures with chords C + 7, F m<sup>7</sup>, B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup>, E $\flat$  $\Delta$ <sup>7</sup>, and D $\flat$ <sup>7</sup>. The eighth staff contains four measures with chords B<sup>7</sup> $\sharp$ <sup>11</sup>, B $\flat$ <sup>7</sup>, E $\flat$  $\Delta$ <sup>7</sup>, and a final measure with a double bar line.

# *LITTLE GIRL BLUE*

**LORENZ HART**  
**RICHARD RODGERS**

## Medium Swing

[illegible]

## LITTLE GIRL BLUE (P. 2)

Musical score for "Little Girl Blue (P. 2)" in B-flat major, 4/4 time. The score consists of six staves of music with various chords and melodic lines.

**Staff 1:** Chords:  $F_9^b$ ,  $Dm^7$ ,  $Gm^7$ ,  $C^7$ ,  $Dm^7$ ,  $G^7$ ,  $Cm^7$ ,  $F^7$ .

**Staff 2:** Chords:  $B_7^b \Delta^7$ ,  $B_7^b m^7$ ,  $E_7^b$ ,  $Dm^7$ ,  $Gm$ ,  $Am$ ,  $B_7^b 6$ ,  $B^{\circ} 7$ .

**Staff 3:** Chords:  $F/C$ ,  $A_7^b$ ,  $Gm^7$ ,  $C^7$ . First ending:  $1. F_9^6$ ,  $Gm^7$ ,  $C^7$ .

**Staff 4:** Second ending:  $2. F_9^6$ . Chords:  $C^7$ ,  $Gm^7$ ,  $C^7$ ,  $F \Delta^7$ .

**Staff 5:** Chords:  $Em^7$ ,  $A^7$ ,  $E_7^b \#11$ ,  $D^7$ .

**Staff 6:** Chords:  $D_7^b \#11$ ,  $C^7$ ,  $F_9^6$ ,  $Dm^7$ ,  $Gm^7$ ,  $C^7_{sus4}$ ,  $C^7$ ,  $F_9^6$ .

# THE LONG VIEW

Slow Latin  
Sempre Legato

PAUL FERGUSON

C  $\frac{6}{9}$ /G      D $\flat$   $\frac{6}{9}$ /C      D  $\frac{6}{9}$ /C      G 7 $\flat$ 9

C $\circ$ 7    C  $\frac{6}{9}$     F  $\Delta$ 7    E $\flat$  7 sus 4    D  $\Delta$ 7    G  $\Delta$ 7    3

B  $\Delta$ 7/C    C  $\Delta$ 7    B 7 $\flat$ 9    B +7    E m7    A 7 $\flat$ 9    3

A 13/D    D +7 $\sharp$ 9    G +7 $\sharp$ 9    C $\circ$ 7    C m7    F 7    3

D 7 $\sharp$ 9    G 7 sus 4    G 13    G $\flat$   $\frac{6}{9}$     F m7    B $\flat$  7 $\sharp$ 11    3

D $\flat$ /C    C  $\frac{6}{9}$     F +7    F  $\Delta$ 7    E $\flat$  9 sus 4    D  $\Delta$ 7    G  $\Delta$ 7    3

B $\flat$   $\Delta$ 7/C    C  $\Delta$ 7    B 7 $\flat$ 9    B +7    A $\flat$   $\Delta$ 7/E    E m7    A 7 $\flat$ 9    3

A 13/D    D +7 $\sharp$ 9    G +7 $\sharp$ 9    C $\circ$ 7    C m7    F 7    3

## THE LONG VIEW (P. 2)

D 7<sup>#9</sup>      G 7 sus 4      G + 7<sup>#9</sup>      C 6/G      F<sup>#</sup>m7<sup>b5</sup>      F 13

B m7<sup>b5</sup>/E      E + 7<sup>#9</sup>      A Δ 7/E      E° ADD  $\begin{matrix} F\# \\ A \end{matrix}$

F  $\Delta$  7/E      B $\flat$  13/E      A  $\circ$  7/E      A  $\Delta$  7/E      B $\flat$   $\Delta$  7/E      A  $\Delta$  7/E



B $\flat$ m $^7$ /E $\flat$  B m $^7$ /E $\flat$  B $\flat$ m $^7$ /E $\flat$  E + 7 $\sharp$ <sup>9</sup> A $\flat$  $^{\circ}$ 7/E $\flat$  D/E $\flat$  E $\flat$  m $^7$  $\flat$ <sup>5</sup>

[illegible]

F#°7    F#m7b5    FΔ7#5    FΔ7    EΔ7#5    Eb7#11



The first line of musical notation is on a treble clef staff. It begins with a whole note chord F#°7. This is followed by an eighth note F# and a dotted quarter note G, which are beamed together. Then, there is a half note A. This is followed by a quarter note B, which is marked with a '3' above it, indicating a triplet. The next chord is EΔ7#5, followed by a quarter note F. Then, there is a quarter note G, which is also marked with a '3' above it, indicating a triplet. The line ends with a quarter note A.

[illegible]

D  $\frac{6}{9}/G$       1. G  $7b9$       2. C  $\frac{6}{9}$

3

# THE LOOP

Medium

CHICK COREA

F  $\Delta$  7    D m7    G m7    C 7 C#  $\circ$  7    D m7  
 D m7/C    B m7  $\flat$  5    B  $\flat$  m  $\Delta$  7    B  $\flat$   $\Delta$  7/A    A  $\flat$   $\circ$  7    G m7  
 A 7    D m7    E 7    A m7    D 7    G m7    C 7  
 F  $\Delta$  7    D m7    G m7    C 7 C#  $\circ$  7    D m7  
 D m7/C    B m7  $\flat$  5    B  $\flat$  m  $\Delta$  7    F/A    A  $\flat$   $\circ$  7  
 G m7    A 7    D m7    G 7    G m7  
 C 7    B 7 #11    B  $\flat$   $\Delta$  7    B  $\circ$  7    F/C    B  $\flat$  m7/D  $\flat$   
 D m7    B  $\flat$  m7/D  $\flat$     F/C    4    B  $\circ$  7  
 B  $\flat$   $\Delta$  7    E  $\flat$  7    A m7    D 7  
 A  $\flat$  m7    D  $\flat$  7    G m7    C 7

# A LOTUS ON IRISH STREAMS

Ballad

JOHN McLAUGHLIN

Chord symbols for the first staff: F  $\Delta$  7, E $\flat$   $\Delta$  7, D $\flat$   $\Delta$  7, C $\flat$   $\Delta$  7.

Chord symbols for the second staff: G $\flat$   $\Delta$  7, A $\flat$   $\frac{6}{9}$ , B $\flat$   $\frac{6}{9}$ .

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

Chord symbols for the fourth staff: C m7, B $\flat$   $\frac{6}{9}$ , A m7, G  $\frac{6}{9}$ .

Chord symbols for the fifth staff: F $\sharp$  m7, D  $\Delta$  7, A/C $\sharp$ .

Chord symbols for the sixth staff: B  $\Delta$  7, B $\flat$  m7, A $\flat$   $\frac{6}{9}$ , G m7.

Chord symbols for the seventh staff: E m7, A sus.



# LOUD-ZEE

Even 8ths

JERRY BERGONZI

The musical score for "LOUD-ZEE" by Jerry Bergonzi is written in treble clef with a common time signature (C). The tempo/style is marked "Even 8ths". The score consists of eight staves of music, each with a specific chord progression indicated above the staff. The chords are as follows:

- Staff 1: G m7, A m7, B $\flat$   $\Delta$  7 $\sharp$ 11, A 7 $\flat$ 9
- Staff 2: A $\flat$   $\Delta$  7, G 7 $\flat$ 9, G $\flat$   $\Delta$  7, A m7 $\flat$ 5, D 7 $\flat$ 9
- Staff 3: G m7, A m7, B $\flat$   $\Delta$  7 $\sharp$ 11, A 7 $\flat$ 9
- Staff 4: A $\flat$   $\Delta$  7, G 7 $\flat$ 9, G $\flat$   $\Delta$  7, A m7 $\flat$ 5, D 7 $\flat$ 9
- Staff 5: G m7, G $\flat$   $\Delta$  7, F m7, E m7 $\flat$ 5
- Staff 6: E $\flat$   $\Delta$  7, D m7, C 7 $\sharp$ 11, C m, C m7, A m7 $\flat$ 5, D 7 $\flat$ 9
- Staff 7: G  $\Delta$  7
- Staff 8: A whole note, B $\flat$  whole note, C whole note, D whole note

# LOVERS RAIN DANCE

181

Med. Swing

CHIP STEPHENS

Chord symbols and musical notation are as follows:

- Staff 1:  $B\flat \Delta 7$  (4 measures),  $A m7b5$ ,  $D 7b9$
- Staff 2:  $G m7$  (4 measures),  $D\flat/G\flat$ ,  $F m7$ ,  $B\flat + 7\sharp 9$ ,  $E\flat \Delta 7\sharp 11$  (3 measures)
- Staff 3:  $D m7$ ,  $G 7\sharp 11b9$ ,  $G\flat + 7\sharp 9$
- Staff 4:  $C m7/F$ ,  $F + 7\sharp 9$  (fermata),  $B \Delta 7$ ,  $F\sharp \Delta 7$
- Staff 5:  $E \Delta 7$ ,  $E\flat \Delta 7$
- Staff 6:  $D\flat \Delta 7$ ,  $G m7$ ,  $A + 7\sharp 9$
- Staff 7:  $D \Delta 7$ ,  $D.S. al Coda$
- Staff 8:  $E m7b5$  (fermata),  $E\flat m7$  (4 measures),  $D \Delta 7$ , *fill*
- Staff 9:  $B \Delta 7$  (fermata),  $C m7$  (fermata),  $F 7b9$  (fermata), *rit.*,  $B\flat \Delta 7\sharp 11$  (fermata)

SOLO ON ENTIRE FORM (fermatas on last X only)

# LOVE WALKED IN

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Bright Swing

Chord symbols for the first staff:  $E\flat\Delta^7$  ( $A\flat\Delta^7$ )  $Gm^7$   $Cm^7$   $F^7$   $Fm^7$   $B\flat^7$

Chord symbols for the second staff:  $E\flat\Delta^7$  ( $A\flat\Delta^7$ )  $Gm^7$   $Cm^7$   $F^7$   $Bm^7$   $E^7$

Chord symbols for the third staff:  $B\flat m^7$   $E\flat^7$   $A\flat\Delta^7\sharp^{11}$   $Gm^7$   $C^7$

Chord symbols for the fourth staff:  $Fm^7$   $D\flat^7$   $E\flat/B\flat$   $C+^7$   $F^7$   $B\flat^7$  sus 4

Chord symbols for the fifth staff:  $E\flat\Delta^7$  ( $A\flat\Delta^7$ )  $Gm^7$   $Cm^7$   $F^7$   $Fm^7$   $B\flat^7$

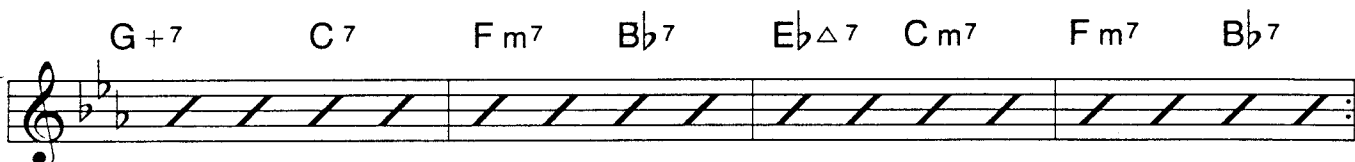
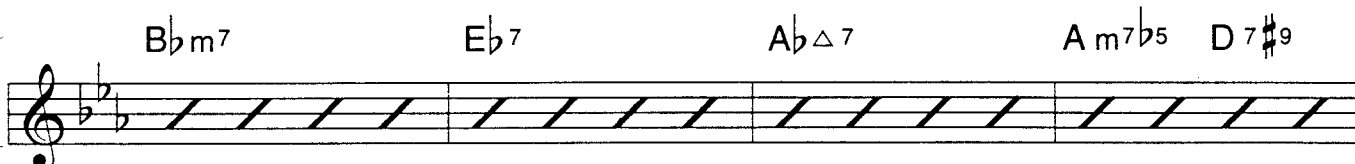
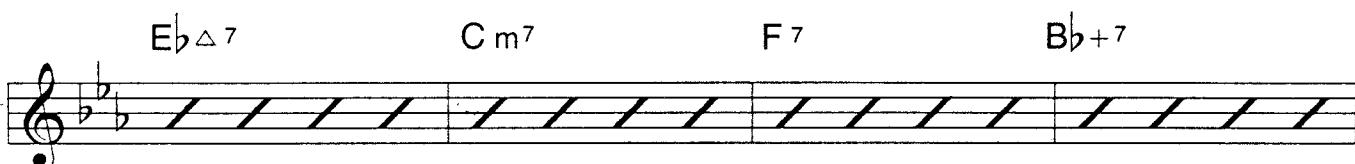
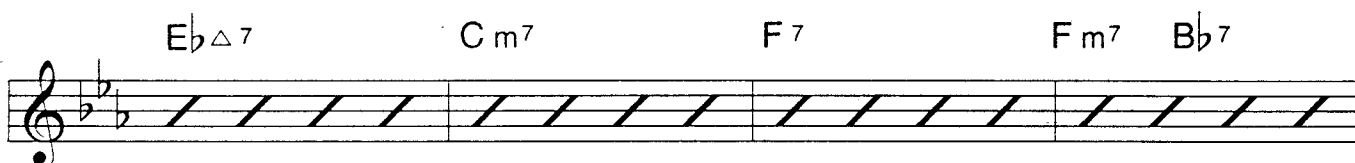
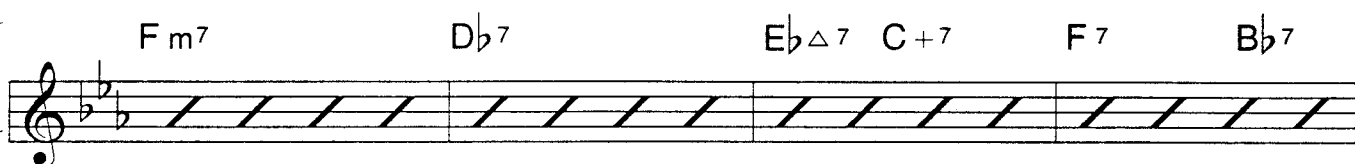
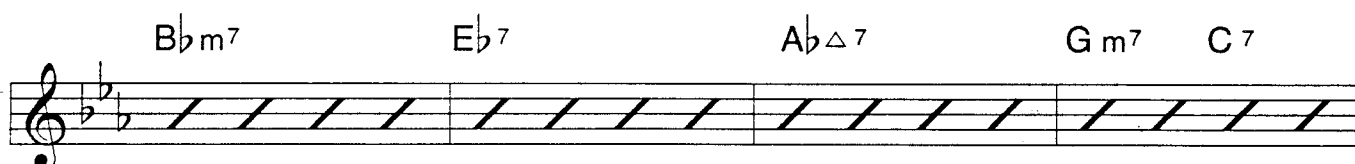
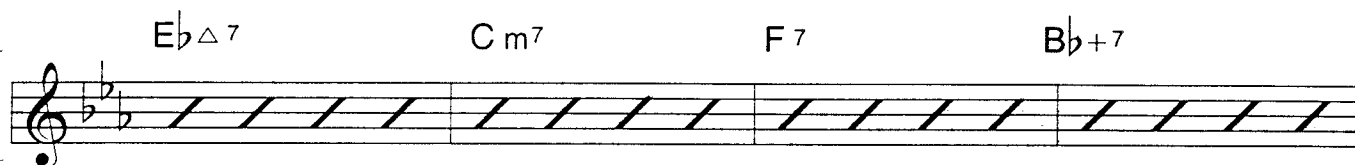
Chord symbols for the sixth staff:  $E\flat\Delta^7$  ( $A\flat\Delta^7$ )  $Gm^7$   $Cm^7$   $F^7$   $Bm^7$   $E^7$

Chord symbols for the seventh staff:  $B\flat m^7$   $E\flat^7$   $A\flat\Delta^7$   $A m^7\flat^5$   $D^7\sharp^9$

Chord symbols for the eighth staff:  $G+^7$   $C^7$   $Fm^7$   $B\flat^7$   $E\flat^{\circ}$

## LOVE WALKED IN (P. 2)

## BLOWING CHANGES



# LULLABY OF THE LEAVES

JOE YOUNG  
BERNICE PETKERE

Medium Swing

Chords:  $Cm7$   $A7\sharp11$   $D7$   $G+7$   $C9\text{ sus }4$   $C9$   $Fm7$   $Fm7/E\flat$

Chords:  $Dm7\flat5$   $G+7$  1.  $Cm7$   $E\flat9$   $D7\sharp9$   $G+7$

Chords: 2.  $Cm7$   $A\flat7$

Chords:  $A\flat7$   $C\Delta7$

Chords:  $A\flat7$   $Em7$   $E\flat7$

Chords:  $A\flat\Delta7$   $G+7$   $Cm7$   $A7\sharp11$   $D7$   $G+7$   $C9\text{ sus }4$   $C9$

Chords:  $Fm7$   $Fm7/E\flat$   $Dm7\flat5$   $G+7$   $Cm\flat9$

# LULU'S BACK IN TOWN

185

AL DUBIN  
HARRY WARREN

Medium Swing

Chords: C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>Δ<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>Δ<sup>7</sup> G<sup>+</sup><sup>7</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>o</sup><sup>7</sup> E<sup>b</sup>Δ<sup>7</sup>/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> sus 4 B<sup>b</sup><sup>7</sup> 1. E<sup>b</sup><sub>9</sub><sup>6</sup> 2. E<sup>b</sup><sub>9</sub><sup>6</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>o</sup><sup>7</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>o</sup><sup>7</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup><sup>7</sup> A m<sup>7</sup><sup>b</sup><sub>5</sub> D<sup>7</sup><sup>b</sup><sub>9</sub> E<sup>b</sup>/B<sup>b</sup> G<sup>b</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> sus 4 B<sup>b</sup><sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>Δ<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>Δ<sup>7</sup> G<sup>+</sup><sup>7</sup> A<sup>b</sup>Δ<sup>7</sup> A<sup>o</sup><sup>7</sup> E<sup>b</sup>Δ<sup>7</sup>/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> sus 4 B<sup>b</sup><sup>7</sup> E<sup>b</sup><sub>9</sub><sup>6</sup>

# MAKIN' WHOOPEE

GUS KAHN  
WALTER DONALDSON

Medium Swing

Chord symbols for the first staff: G  $\Delta$  7, G  $\sharp$   $\circ$  7, A m 7, D 7, G  $\Delta$  7, G 7.

Chord symbols for the second staff: C  $\Delta$  7, F 7, G/D, E m 7, E  $\flat$  7, D 7, G  $\Delta$  7, E m 7.

Chord symbols for the third staff: A m 7, D 7, G  $\Delta$  7, G  $\sharp$   $\circ$  7, A m 7, D 7, G  $\Delta$  7, G 7.

Chord symbols for the fourth staff: C  $\Delta$  7, F 7, G/D, E m 7, E  $\flat$  7, D 7, G  $\Delta$  7.

Chord symbols for the fifth staff: A m 7, B  $\flat$   $\circ$  7, B m 7  $\flat$  5, E 7  $\flat$  9, A m 7  $\flat$  5, A m 7  $\flat$  5, D 7  $\flat$  9.

Chord symbols for the sixth staff: G  $\Delta$  7, B m 7  $\flat$  5, E 7  $\flat$  9, A m 7  $\flat$  5, A m 7  $\flat$  5, D 7  $\flat$  9.

Chord symbols for the seventh staff: B m 7, E 7  $\flat$  9, A m 7, D 7, G  $\Delta$  7, G  $\sharp$   $\circ$  7, A m 7, D 7.

Chord symbols for the eighth staff: G  $\Delta$  7, G 7, C  $\Delta$  7, F 7, G/D, E m 7.

Chord symbols for the ninth staff: E  $\flat$  7, D 7, G  $\Delta$  7.

# OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

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

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

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

F 7 #11 E 7 E b 7 D 7 C Δ 7 G/B A m7 G Δ 7

B m 7 b5/D B b/D C/D F m/D E b/D G A D D 9/D

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

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

F 7 #11 E 7 E b 7 D 7 C Δ 7 G/B A m7 G Δ 7



# MANDALA

BILL DOBBINS

Bossa Nova

E<sub>9</sub><sup>6</sup> A m<sup>7</sup> D<sup>9</sup> C<sup>♯</sup>m<sup>7</sup> C m<sup>7</sup> B m<sup>7</sup>  
 E<sup>7</sup> A m<sup>7</sup><sub>b5</sub> A<sub>b</sub><sup>13</sup>  
 D m<sup>7</sup> D<sub>b</sub> m<sup>7</sup> C m<sup>9</sup> F +<sup>7</sup> B<sub>b</sub> Δ<sup>7</sup> E m<sup>7</sup><sub>b5</sub> A +<sup>7</sup>  
 D m<sup>9</sup> E<sub>b</sub> m<sup>9</sup> C m<sup>9</sup> B m<sup>9</sup> C m<sup>9</sup> A m<sup>9</sup> A<sub>b</sub> m<sup>11</sup> B<sub>b</sub> m<sup>11</sup> G m<sup>11</sup>  
 F m<sup>11</sup> E<sub>b</sub><sup>6</sup><sub>9</sub> E<sub>9</sub><sup>6</sup> <sup>♯11</sup>  
 E<sub>9</sub><sup>6</sup> <sup>♯11</sup> A m<sup>7</sup> D<sup>9</sup> C<sup>♯</sup>m<sup>7</sup> C m<sup>7</sup> B m<sup>7</sup>  
 E<sup>7</sup> A m<sup>9</sup> C m<sup>9</sup>  
 E<sub>b</sub> m<sup>9</sup> A<sub>b</sub><sup>13</sup> D<sub>b</sub><sup>6</sup><sub>9</sub>  
 G<sub>b</sub><sup>13</sup> <sup>♯11</sup> F<sup>6</sup><sub>9</sub> B<sub>b</sub><sup>6</sup> <sup>♯11</sup>  
 B<sub>b</sub><sup>13</sup> <sup>♯11</sup> A<sup>6</sup><sub>9</sub> D<sup>13</sup> <sup>♯11</sup> 8va D<sub>b</sub><sup>6</sup><sub>9</sub> D<sub>b</sub> Δ<sup>7</sup> <sup>♯11</sup>  
 solo break

# MANHATTAN

189

LORENZ HART  
RICHARD RODGERS

Medium Swing

Chord progression for the first staff: F $\Delta$ 7 D7 Gm7 C7 F $\Delta$ 7 B $\flat$ 7 Am7 A $\flat$  $^{\circ}$ 7

Chord progression for the second staff: Gm7 C7 B $\flat$ 7 Am7 D7 Gm7 C7

Chord progression for the third staff: F $\Delta$ 7 D7 Gm7 C7 F $\Delta$ 7 Dm7

Chord progression for the fourth staff: G13 Dm7 G7 Gm7 C7 Gm7 C7

Chord progression for the fifth staff: F $\Delta$ 7 D7 Gm7 C7 F $\Delta$ 7 B $\flat$ 7 Am7 A $\flat$  $^{\circ}$ 7

Chord progression for the sixth staff: Gm7 C7 B $\flat$ 13 Am7 E $\flat$ 7 $\sharp$ 11 D7sus4 D7 $\flat$ 9

Chord progression for the seventh staff: Gm7 B $\flat$ m7 E $\flat$ 7 F $\Delta$ 7 Dm7 G7 G $\sharp$  $^{\circ}$ 7

Chord progression for the eighth staff: Am7 D7 Gm7 C7 F $\Delta$ 7

# MATRIX

Bright Blues

CHICK COREA

F 7 \* B $\flat$  7

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

C 7 F 7

**Coda** D m 7 D $\flat$  m 7 C + 7 B  $\Delta$  7 $\sharp$  11

\* This is Chick's recorded improvised solo

# MAYREH

191

HORACE SILVER

Medium Swing

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

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

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

Em<sup>7</sup><sup>b5</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup><sup>#11</sup> C<sup>7</sup><sup>#11</sup>

2. F<sup>Δ</sup><sup>7</sup> G<sup>7</sup><sup>#11</sup> C<sup>7</sup><sup>#11</sup> Am<sup>7</sup> D<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> ⊕ F<sup>Δ</sup><sup>7</sup>

⊕ Bm<sup>7</sup><sup>b5</sup> B<sup>b</sup>m<sup>7</sup> Am<sup>7</sup> A<sup>b</sup><sup>7</sup> G<sup>b</sup><sup>Δ</sup><sup>7</sup> F<sup>Δ</sup><sup>7</sup>

# THE MEANING OF THE BLUES

BOBBY WORTH  
BOBBY TROUP

Ballad

Chord symbols for the first staff: D m, B $\flat$ /D, D m $^6$ , D m $^7$ , G m $^7$ , G m $^7$ /F, E m $^7$  $\flat$  $^5$ , A 7 $\flat$  $^9$

Chord symbols for the second staff: D m, D m $\Delta$  $^7$  (3), D m $^7$ , D m $^6$ , G m $^7$ , B $\flat$  m $^6$ , C 7

Chord symbols for the third staff: F  $\Delta$  $^7$ , D m $^7$ , G m $^7$ , C 7, F  $\Delta$  $^7$  (3), E m $^7$  $\flat$  $^5$ , A 7 $\flat$  $^9$

Chord symbols for the fourth staff: D m, B $\flat$ /D, D m $^6$ , D m $^7$ , G m $^7$ , B $\flat$  7, A 7 $\flat$  $^9$

Chord symbols for the fifth staff: D m, B $\flat$ /D, D m $^6$ , D m $^7$ , G m $^7$ , G m $^7$ /F, E m $^7$  $\flat$  $^5$ , A 7 $\flat$  $^9$

Chord symbols for the sixth staff: D m, D m $\Delta$  $^7$  (3), D m $^7$ , D m $^6$ , G m $^7$ , B $\flat$  m $^6$ , C 7

Chord symbols for the seventh staff: C m $^7$ , F 9 sus 4, F 9, B $\flat$   $\Delta$  $^7$ , B $\flat$  m $^6$ , E $\flat$  7

Chord symbols for the eighth staff: D m, B $\flat$ /D, D m $^6$ , D m $^7$ , G m $^7$ , B $\flat$  7, A 7 $\flat$  $^9$ , D m $^6$

# MILESTONES

Medium to Bright Bop

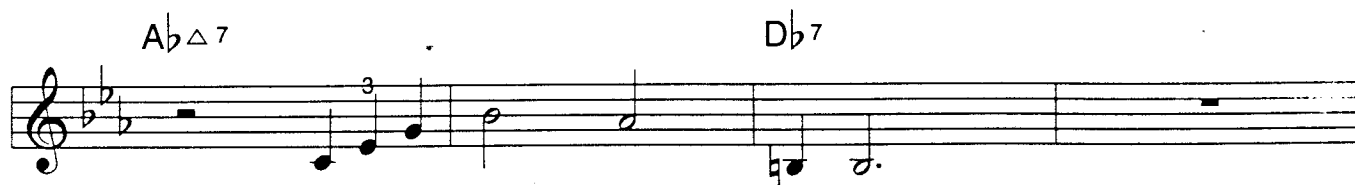
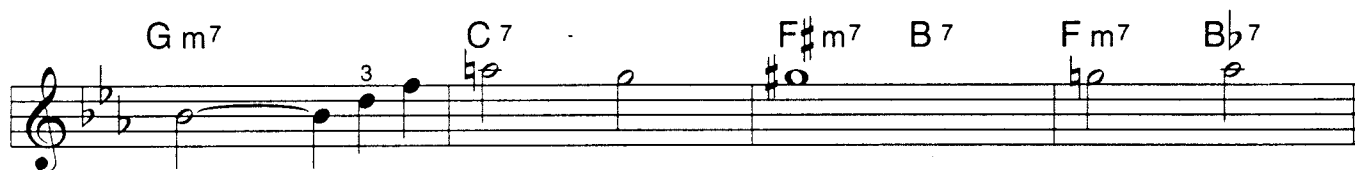
MILES DAVIS

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

# MI BOJ A SAMBA

Samba

GARY APRILE



## MI BOJ A SAMBA (P. 2)

Three staves of musical notation in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various chords, triplets, and a final section with a repeat sign and a fermata.

**Staff 1:** Chords: G m<sup>7</sup>, C 7 b<sup>9</sup>. Notes: A triplet of eighth notes (B-flat, C, D) followed by a quarter note (E-flat), a half note (F), and a whole note (G). The staff ends with a whole rest.

**Staff 2:** Chords: F m<sup>7</sup>, E 7. Notes: A triplet of eighth notes (B-flat, C, D) followed by a quarter note (E-flat), a half note (F), and a whole note (G). The staff ends with a triplet of eighth notes (B-flat, C, D) followed by a quarter note (E-flat), a half note (F), and a whole note (G).

**Staff 3:** Chord: D b<sup>7</sup>. Notes: A whole note (B-flat), followed by a section of four measures with a repeat sign and a fermata, indicated by diagonal lines.



# MIDNIGHT SUN

LIONEL HAMPTON  
SONNY BURKE  
JOHNNY MERCER

Ballad

C  $\Delta$ 7   G +7   C  $\Delta$ 7   C m7   F 9  $\sharp$ 11

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

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

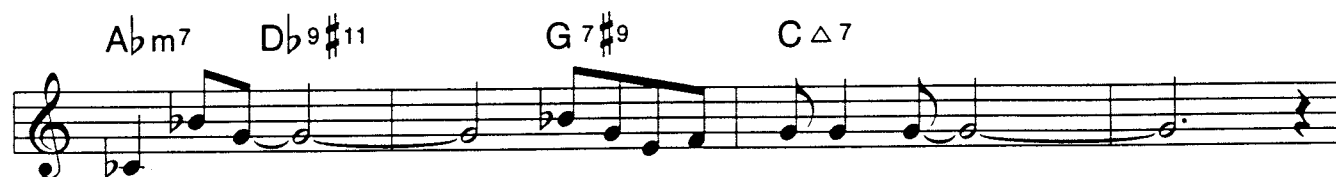
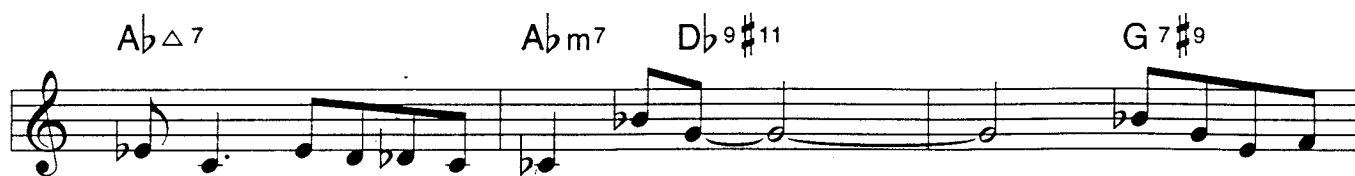
A  $\flat$   $\Delta$ 7   A  $\flat$  m7   D  $\flat$  9  $\sharp$ 11   G 7  $\sharp$ 9

E m7   E  $\flat$  7   D m7   G 7   C  $\Delta$ 7   G +7   C  $\Delta$ 7

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

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

## MIDNIGHT SUN (P. 2)



# MOMENT TO MOMENT

JOHNNY MERCER

HENRY MANCINI

Rock Ballad

Chord symbols for the first system:

- Measure 1: A m7
- Measure 2: F/A
- Measure 3: A m6
- Measure 4: D m7

Chord symbols for the second system:

- Measure 5: A m7
- Measure 6: A m7/G
- Measure 7: F# m7 b5
- Measure 8: F 7
- Measure 9: E 9 sus 4
- Measure 10: E 7 b9

Chord symbols for the third system:

- Measure 11: A m7
- Measure 12: F/A
- Measure 13: A m6
- Measure 14: F m7

Chord symbols for the fourth system:

- Measure 15: C Δ 7
- Measure 16: G 7
- Measure 17: E m7 b5
- Measure 18: A 7

Chord symbols for the fifth system:

- Measure 19: D m7
- Measure 20: B m7 b5
- Measure 21: E 7
- Measure 22: A m7
- Measure 23: A m7/G

Chord symbols for the sixth system:

- Measure 24: F# m7 b5
- Measure 25: F 7
- Measure 26: E 9 sus 4
- Measure 27: E 7 b9

Chord symbols for the seventh system:

- Measure 28: A m7
- Measure 29: F/A
- Measure 30: A m6
- Measure 31: F m7

Chord symbols for the eighth system:

- Measure 32: C Δ 7
- Measure 33: G 7
- Measure 34: E m7 b5
- Measure 35: A 7

Chord symbols for the ninth system:

- Measure 36: D m7
- Measure 37: G 7
- Measure 38: C 6

# MOONLIGHT IN VERMONT

JOHN BLACKBURN  
KARL SUESSDORF

## Ballad

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

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

$E\flat\Delta 7$   $C m7$   $D\flat 9\sharp 11$   $F m7$   $B\flat 7 \text{ sus } 4$   $E\flat 6_9$

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

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

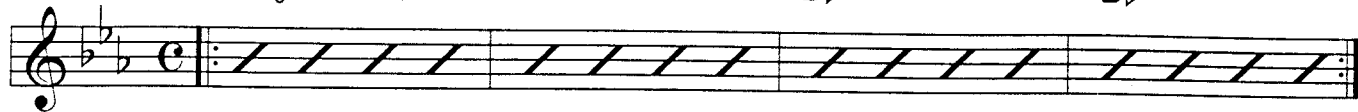
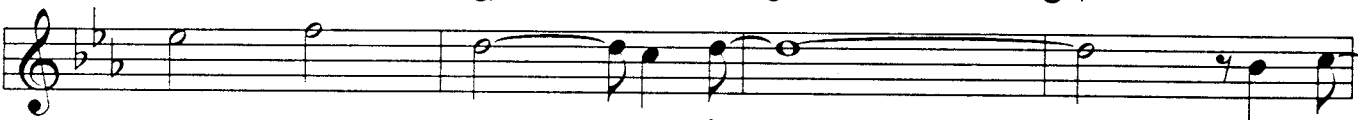
$A\flat\Delta 7$   $B\flat + 7\flat 9$   $E\flat\Delta 7$   $C m7$   $F m7$   $B\flat 7$   $E\flat\Delta 7$   $C m7$   $D\flat 9\sharp 11$

$F m7$   $B\flat 7 \text{ sus } 4$   $E\flat 6_9$   $F 7\sharp 11$   $B\flat 7 \text{ sus } 4$   $E 9$   $E\flat\Delta 7$

# THE MONSTER AND THE FLOWER

Samba

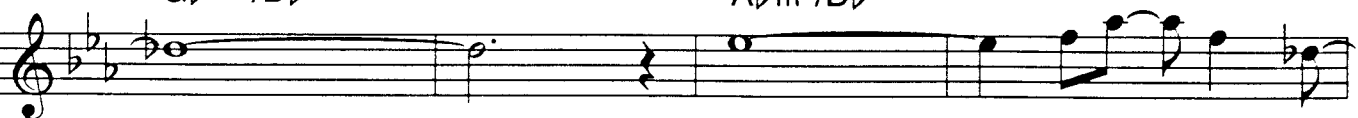
CLAUDIO RODITI

**INTRO** $E\flat_9^6$  $B\flat_7 \text{ sus } 4$  $B\flat_7$ **A** $E\flat_9^6$  $B\flat_7 \text{ sus } 4$  $B\flat_7$  $E\flat_9^6$  $B\flat m_7$  $E\flat_7$  $G + 7$  $G 7\flat_9$  $C 7$  $C + 7$ 

1.

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

2.

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

## MONSTER...FLOWER (P. 2)

SOLOS: A A B B

UNISON

# MOON AND SAND

Latin

ALEC WILDER

Chords for the first staff: D m7, B $\flat$   $\Delta$  7, A $\flat$   $\Delta$  7

Chords for the second staff: E $\flat$   $\Delta$  7, A $\flat$   $\Delta$  7, A m7 $\flat$ 5, D 7 $\flat$ 9

Chords for the third staff: G m7, C 7, F  $\sharp$  9

Chords for the fourth staff: B m7 $\flat$ 5, E 7 $\flat$ 9, B $\flat$  7 $\sharp$ 11, A 7 $\flat$ 9

Chords for the fifth staff: D m7, D m7/G, G 7, C m7, F 7

Chords for the sixth staff: B $\flat$   $\Delta$  7, E $\flat$  7, E m7 $\flat$ 5, A 7 $\flat$ 9

## MOON AND SAND (P. 2)

The musical score for "Moon and Sand" (Part 2) consists of seven staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The chords and melodic lines are as follows:

- Staff 1:** Chords: D m7, B $\flat$   $\Delta$  7, A $\flat$   $\Delta$  7. Melody: A half note B $\flat$ 4, followed by a quarter note G4, eighth notes F4 and E4, a quarter note D4, a half note C4, and a quarter note B $\flat$ 3.
- Staff 2:** Chords: E $\flat$   $\Delta$  7, A $\flat$   $\Delta$  7, A m7 $\flat$ 5, D 7 $\flat$ 9. Melody: A half note B $\flat$ 4, followed by a quarter note G4, eighth notes F4 and E4, a quarter note D4, a half note C4, and a quarter note B $\flat$ 3.
- Staff 3:** Chords: G m7, C 7, C 7/B $\flat$ , A m7, D 7, and a final whole note chord (indicated by a circle with a cross). Melody: A half note B $\flat$ 4, followed by a quarter note G4, eighth notes F4 and E4, a quarter note D4, a half note C4, and a quarter note B $\flat$ 3.
- Staff 4:** Chords: G m7, A 7 sus  $\flat$ 9, A 7 $\flat$ 9, D m7, E $\flat$   $\Delta$  7, D m7, and E $\flat$   $\Delta$  7. Melody: A half note B $\flat$ 4, followed by a quarter note G4, eighth notes F4 and E4, a quarter note D4, a half note C4, and a quarter note B $\flat$ 3.
- Staff 5:** Chords: G m7, A 7 $\flat$ 9, A $\flat$  7 $\sharp$ 11, G 7, and G 7/F. Melody: A half note B $\flat$ 4, followed by a quarter note G4, eighth notes F4 and E4, a quarter note D4, a half note C4, and a quarter note B $\flat$ 3.
- Staff 6:** Chords: E m7 $\flat$ 5, A 7 sus 4, A 7 $\flat$ 9, and D m $\flat$ 9. Melody: A half note B $\flat$ 4, followed by a quarter note G4, eighth notes F4 and E4, a quarter note D4, a half note C4, and a quarter note B $\flat$ 3.
- Staff 7:** Chords: E m7 $\flat$ 5, A 7 sus 4, A 7 $\flat$ 9, and D m $\flat$ 9. Melody: A half note B $\flat$ 4, followed by a quarter note G4, eighth notes F4 and E4, a quarter note D4, a half note C4, and a quarter note B $\flat$ 3.



# MOUNTAIN GREENERY

LORENZ HART  
RICHARD RODGERS

Medium Swing

Chord symbols for the first staff:  $C_9^6$   $A m^7$   $D m^7$   $G^7$   $C_9^6$   $A m^7$   $D m^7$   $G^7$

Chord symbols for the second staff:  $C_9^6$   $A m^7$   $D^7$   $D m^7$   $G^7$

Chord symbols for the third staff:  $C_9^6$   $A m^7$   $D m^7$   $G^7$   $C_9^6$   $A m^7$   $D m^7$   $G^7$

Chord symbols for the fourth staff:  $C_9^6$   $A m^7$   $D^7$   $D m^7$   $G m^7$   $C^7$

Chord symbols for the fifth staff:  $F \Delta^7$   $D m^7$   $G m^7$   $C^7$   $F \Delta^7$   $D m^7$   $G m^7$   $C^7$

Chord symbols for the sixth staff:  $A m^7$   $D^7$   $D m^7$   $G^7$

Chord symbols for the seventh staff:  $C_9^6$   $A m^7$   $D m^7$   $G^7$   $C_9^6$   $A m^7$   $D m^7$   $G^7$

Chord symbols for the eighth staff:  $C_9^6$   $A m^7$   $D^7$   $G^7$   $C_9^6$

# MUEZZIN'

Medium

PEPPER ADAMS

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

$D b_7$   $A m_7$  1.  $D_7$   $G \Delta_7$

$G m_7 b_5$   $C_7 b_9$  2.  $D_7$   $G \Delta_7$  **BREAK (Swing)**

$D m_7$   $G_7$   $C \Delta_7$   $C m_7$   $F_7$

$B b \Delta_7$   $A m_7$   $D_7 b_9$   $G m_7 b_5$   $C_7 b_9$  **LATIN**

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

$A m_7$   $D_7$   $G \Delta_7$  **SOLO BREAK**

ALL SOLOS SWING

$G \Delta_7$   $\Lambda$

# MY MAN'S GONE NOW

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

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

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

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

D      D 7      D m7      B 7  $\flat$  9      E 7 #11

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

D m7      B 7      E m7      F 6      G m7      G $\sharp$   $\circ$  7

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

The image shows the piano accompaniment for the song 'My Man's Gone Now'. It consists of eight systems of music, each with a treble and bass staff. The key signature is one flat (Bb) and the time signature is 3/4. The music is a ballad. Above the staves, various chords are indicated, such as D m7, D (add 9-no 3rd), D 7 #9, A 13/D, Bb Delta 7, G 7, F 7, Eb 7, D m7, D, D 7, D m7, B 7 flat 9, E 7 sharp 11, A m7, A 7, Ab 7, Db Delta 7, A 7, D m7, B 7, E m7, F 6, G m7, G sharp circle 7, A m7, Ab 7, and Db Delta 7. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests or specific articulation marks like 'y'.

207  
MY MAN'S GONE NOW (P.2)

The musical score consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1:** Chords: A<sup>7</sup>, D m<sup>7</sup>, B<sup>7</sup>, E m<sup>7</sup>. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 2:** Chords: G m<sup>7</sup> b<sup>5</sup>, Gb Δ<sup>7</sup> F +<sup>7</sup>, Bb<sup>6</sup><sub>9</sub>, G m<sup>7</sup> b<sup>5</sup>, C +<sup>7</sup> b<sup>9</sup>, F<sup>6</sup><sub>9</sub>. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 3:** Chords: E m<sup>7</sup> b<sup>5</sup>, A +<sup>7</sup>, D m<sup>7</sup>, D 7<sup>#</sup><sub>11</sub>, D m<sup>7</sup>, B 7<sup>b</sup><sub>9</sub>, E 7<sup>b</sup><sub>9</sub>. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 4:** Chords: A m<sup>7</sup>, A<sup>7</sup>, D m<sup>7</sup>, D (add 9-no 3rd), D 7<sup>#</sup><sub>9</sub>. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 5:** Chords: A<sup>13</sup>/D, D 7<sup>#</sup><sub>9</sub>, Bb Δ<sup>7</sup>, G<sup>7</sup>, F<sup>7</sup>, Eb<sup>7</sup>. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 6:** Chords: D m<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 7:** Chords: D m<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, E m<sup>7</sup> b<sup>5</sup>, A +<sup>7</sup> b<sup>9</sup>, D m<sup>7</sup>. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

# MY HEART STOOD STILL

LORENZ HART  
RICHARD RODGERS

Medium Swing

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

A m7   D7b9   G m7   C7   F  $\Delta$ 7   D m7   G m7   C7

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

A m7   D7b9   G m7   C7   F6

F m7   Bb7   G7#9   Ab/C   C  $\Delta$ 7

D m7b5   G7   Db7   C7

F  $\Delta$ 7   D m7   G m7   C7   F  $\Delta$ 7   A+7   Bb7   Eb7

F/C   D m7   G m7   C7   F6

# NEAL'S BLUES

Swing

NEAL CREQUE

BOB FRASER

The musical score for "Neal's Blues" is written for a single melodic line in treble clef, 4/4 time, with a swing feel. The key signature has one flat (B-flat). The score consists of three staves. The first staff begins with a repeat sign and contains the following chords: C7, C7/E, F7, B7, C7, Gm7, C7, and F#7. The second staff contains the following chords: F7, Bb7, Eb7, F7, C7, Gm7, and C7. The third staff contains the following chords: G7, F7, C7, and (Gm7) C7. The melody includes several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line and repeat dots.

# NEVER LET ME GO

JAY LIVINGSTON

RAY EVANS

Ballad

G m7      C 9 sus 4    C 9      F m7      B♭ 9 sus 4    B♭ 9  
 E♭ 6      A m7    D 7      D♭ Δ 7      G m7    C 7  
 C m7      F 7♭9      B♭ m Δ 7      E♭ 7  
 A♭ Δ 7      D m 7♭5    G 7♭9      C Δ 7      A m7    E♭ 7    D 7  
 G m7      C 9 sus 4    C 9      F m7      B♭ 9 sus 4    B♭ 9  
 E♭ 6      A m7    D 7      G m      G m Δ 7    C 7  
 C m7      G♭ 7♯11    F 7      E♭ m/F    B♭ 6

# NICE 'N EASY

LEW SPENCE  
ALAN BERGMAN  
MARILYN KEITH

Easy Swing

Chords and notes for each staff:

- Staff 1: C  $\Delta$  7, C  $\Delta$  7  $\sharp$  5, C 6, C 7
- Staff 2: D m7, A 7, D m7, G 7
- Staff 3: C  $\Delta$  7, C  $\Delta$  7  $\sharp$  5, C 6, C 7
- Staff 4: D m7, A 7, D m7, B m7  $\flat$  5, E 7
- Staff 5: A m7, C+/G  $\sharp$ , C/G, F  $\Delta$  7, E m7
- Staff 6: E m7  $\flat$  5, A 7, A +7, A  $\flat$  7  $\sharp$  11, G 7 sus 4, G 7
- Staff 7: C  $\Delta$  7, C  $\Delta$  7  $\sharp$  5, C 6, C 7
- Staff 8: F  $\Delta$  7, E 7, A m, A m7, D 7, D  $\sharp$   $\circ$  7
- Staff 9: E m7, A m7, D m7, G 7, C  $\flat$  9
- Staff 10: (Melodic line with notes and rests)



# THE NIGHT WE CALLED IT A DAY

Ballad

THOMAS ADAIR

MATT DENNIS

Chord progression and notation details:

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

Triplets (3) are indicated above the following notes: Staff 1 (measures 1-2), Staff 2 (measures 3-4), Staff 3 (measures 1-2), Staff 4 (measures 3-4), Staff 5 (measures 1-2), Staff 6 (measures 3-4), Staff 7 (measures 1-2), and Staff 8 (measures 1-2).

# A NIGHTINGALE SANG IN BERKELEY SQUARE

213

ERIC MASCHWITZ  
MANNING SHERWIN

Ballad

Chord progression for the melody:

Measures 1-2:  $E\flat\Delta 7$   $C m7$   $G m7$   $E\flat 7$   $A\flat\Delta 7$   $G 7$

Measures 3-4:  $C m7$   $D\flat 9 \text{ sus } 4$   $E\flat\Delta 7$   $A\flat\Delta 7$   $G m7$   $A\flat m7$   $D\flat 9$   $G +7$   $C m7$

Measures 5-6:  $B 9$   $B\flat 7$  1.  $E\flat 9$   $C m7$   $F m7$   $B\flat 7$  2.  $E\flat 9$   $A m7\flat 5$   $D 7$

Measures 7-8:  $G \Delta 7$   $E m7$   $A m7$   $D 7$   $B m7$   $B\flat 7$

Measures 9-10:  $A m7$   $D 7$   $G \Delta 7$   $E m7$   $A m7$   $D 7$

Measures 11-12:  $B m7$   $E m7$   $F m7$   $B\flat 7$   $E\flat\Delta 7$   $C m7$

Measures 13-14:  $G m7$   $E\flat 7$   $A\flat\Delta 7$   $G 7$   $C m7$   $D\flat 9 \text{ sus } 4$

Measures 15-16:  $E\flat\Delta 7$   $A\flat\Delta 7$   $G m7$   $A\flat m7$   $D\flat 9$   $G +7$   $C m7$

Measures 17-18:  $B 9$   $B\flat 7$   $E\flat 9$

# NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN  
JEROME KERN

Medium Swing

Chords for the first staff:  $E\flat\Delta^7$ ,  $A\flat^7$ ,  $Gm^7$ ,  $C^7$ ,  $Fm^7$ ,  $C+^7$

Chords for the second staff:  $Fm^7$ ,  $B\flat^7$ ,  $Fm^7$ ,  $B\flat^7$ ,  $Em^7$ ,  $A^7$ ,  $D\Delta^7$

Chords for the third staff:  $Am^7$ ,  $D^7$ ,  $G\Delta^7$ ,  $G\sharp^{\circ}7$ ,  $D/A$ ,  $F\sharp^7/A\sharp$ ,  $Bm^7$ ,  $D^7/A$

Chords for the fourth staff:  $Gm^7$ ,  $C^7$ ,  $Fm^7$ ,  $B\flat^7$

Chords for the fifth staff:  $E\flat\Delta^7$ ,  $A\flat^7$ ,  $Gm^7$ ,  $C^7$ ,  $Fm^7$ ,  $C+^7$ ,  $Fm^7$ ,  $B\flat^7$

Chords for the sixth staff:  $Fm^7$ ,  $B\flat^7$ ,  $B\flat m^7$ ,  $E\flat^7\flat^9$ ,  $B\flat m^7$ ,  $E\flat^7$

Chords for the seventh staff:  $A\flat\Delta^7$ ,  $D\flat^7$ ,  $Gm^7$ ,  $C^7$

Chords for the eighth staff:  $Fm^7$ ,  $B\flat^7$ ,  $Gm^7$ ,  $C^7$ ,  $Fm^7$ ,  $B\flat^7$ ,  $Gm^7$ ,  $C^7$

Chords for the ninth staff:  $F^7\flat^9$ ,  $B\flat^7$ ,  $E\flat^{\flat}_9$

# NOW HE BEATS THE DRUM - NOW HE STOPS

215

Med. Up Swing

CHICK COREA

Chord progression and melodic notation for "Now He Beats the Drum - Now He Stops" by Chick Corea.

Key signature: E-flat major (three flats). Time signature: 4/4.

Chords and notation across staves:

- Staff 1:  $E\flat m_9^6$ ,  $C m_7^3$ ,  $G 7$ ,  $C m_9^6$
- Staff 2:  $G/A$ ,  $D 7 \sharp_9$ ,  $E m_7$ ,  $C m_7$ ,  $B\flat m_7$
- Staff 3:  $G m_7$ ,  $G\flat m_7$ ,  $F m_7$ ,  $B\flat 7$ ,  $E\flat/F$ ,  $D\flat/E\flat$
- Staff 4:  $E\flat/F$ ,  $D\flat/E\flat$ ,  $D\flat/E\flat$ ,  $B/D\flat$ ,  $D\flat/E\flat$ ,  $B/D\flat$
- Staff 5:  $B/C$ ,  $A/B$ ,  $B/C\sharp$ ,  $A/B$ ,  $E\flat m_7 \flat_5$
- Staff 6:  $G 7$ ,  $C m$ ,  $G + 7$
- Staff 7:  $C m_9^6$ ,  $G/A$ ,  $D 7 \sharp_9$ ,  $B m_7$ ,  $C m_7$ ,  $B\flat m_7$
- Staff 8:  $G m_7$ ,  $G\flat m_7$ ,  $F m_7$ ,  $B\flat 7 \flat_9$ ,  $E\flat 7 \sharp_9$ ,  $D 7 \sharp_9$ ,  $D\flat 7 \sharp_9$ ,  $C 7 \sharp_9$
- Staff 9: Solo  $A\flat_9^6$ ,  $D\flat 7 \text{ sus } 4$ ,  $E\flat_9^6$
- Staff 10:  $F 7$ ,  $F m_7$ ,  $B\flat 7$ ,  $A\flat 7$ ,  $G + 7$

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

CHICK COREA

In One

LAST X  
ONLY

\* From Chick's Lead Sheet

# NUMBER 6

Medium Swing

LAWRENCE WILLIAMS

Chord changes and musical notations for "NUMBER 6":

- Staff 1:  $C \Delta 7$ ,  $E\flat 7$
- Staff 2:  $A m 7$ ,  $E + 7 \sharp 9$ ,  $A m 7$ ,  $E + 7 \sharp 9$
- Staff 3:  $E\flat 7$ ,  $A\flat m 7$ ,  $D\flat 7$
- Staff 4:  $G\flat 7$ ,  $D\flat 7$ ,  $C 7$ ,  $B 7$ ,  $B\flat 7$  (with triplet 3)
- Staff 5:  $E\flat \Delta 7$ ,  $B\flat 7 \sharp 11$ ,  $E \Delta 7 \sharp 11$ ,  $B\flat 7 \sharp 11$ ,  $E\flat \Delta 7$
- Staff 6:  $A\flat m 7$ ,  $D\flat 7$ ,  $G\flat \Delta 7$  (with triplet 3),  $G 7$
- Staff 7:  $C m 7$ ,  $F 7$
- Staff 8:  $B\flat m 7$ ,  $E\flat 7$
- Staff 9:  $A\flat m 7$ ,  $G \Delta 7 \sharp 11$ ,  $E m 7$
- Staff 10:  $A m 7$ ,  $E + 7$ ,  $A m 7$

# OLD FOLKS

Ballad

ERIC BLAU  
MORT SHUMAN  
JACQUE BREL

Em7<sup>b5</sup> A<sup>+</sup>7 Dm7 D<sup>b</sup>7 Cm7 F7 B<sup>b</sup>Δ7 E<sup>b</sup>7

Am7 D7<sup>b9</sup> Gm7 C7 E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup> G7

Gm7 C7 Fm7 B<sup>b</sup>7 Em7<sup>b5</sup> A<sup>+</sup>7 Dm7 D<sup>b</sup>7 Cm7 F7

B<sup>b</sup>Δ7 E<sup>b</sup>7 Am7 D7<sup>b9</sup> Gm7 C7 E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup>

G7 C7 F<sup>6</sup> FΔ7 B<sup>b</sup>/C Cm7 F7

B<sup>b</sup>Δ7 E<sup>b</sup>7 FΔ7 B7<sup>#11</sup> B<sup>b</sup>Δ7 E<sup>b</sup>7

G7 Gm7 C7 Fm7 B<sup>b</sup>7 Em7<sup>b5</sup> A<sup>+</sup>7

Dm7 D<sup>b</sup>7 Cm7 F7 B<sup>b</sup>Δ7 E<sup>b</sup>7 Am7 D7<sup>b9</sup>

Gm7 C7 E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup> G7 C7 F<sup>6</sup>

# ON A CLEAR DAY

219

ALAN J. LERNER

BURTON LANE

Medium Swing

The musical score for "On a Clear Day" is written in G major (one sharp) and 4/4 time. The tempo is marked "Medium Swing". The score consists of 10 staves of music. The chords and melodic lines are as follows:

Staff 1: G  $\Delta$  7, C 7  $\sharp$  11

Staff 2: G  $\Delta$  7, B m 7, E 7

Staff 3: A m 7, C m  $\Delta$  7, F 7  $\sharp$  11

Staff 4: B m 7, B  $\flat$  7, A m 7, (E 7  $\flat$  9), G  $\sharp$  7, A m 7, D 7

Staff 5: D m 7, G 7, D m 7, G 7 sus 4, G 7

Staff 6: C  $\Delta$  7, A 7, A m 7, D 7

Staff 7: G  $\circ$  7, G  $\Delta$  7, B m 7, E 7  $\flat$  9

Staff 8: A m 7, B m 7, C  $\Delta$  7, B m 7, A m 7, B m 7, C  $\Delta$  7, B m 7

Staff 9: D 9 sus 4, D 9, G  $\flat$  9



# ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

INTRO  $F\sharp m7\flat5$   $F m6$   $E m7$   $A7$   $D m7$   $G7\flat9$   $C6$   $G7\flat9$

$C6$   $F\Delta7$   $B\flat7$

$C6$   $A m7\flat5$   $D7$   $G7$

$C6$   $G m7$   $C7$   $F\Delta7$   $B\flat7$

$C\Delta7$   $B7$   $B\flat7$   $A7$   $D m7$   $G7\flat9$   $C6$

$G m7$   $A\flat7$   $G7$   $C+7$   $F6$

$D7$   $D m7$   $E\circ7$   $F6$   $G7$

$C6$   $F\Delta7$   $B\flat7$

## ON THE SLY (P. 2)

C<sup>6</sup><sub>9</sub>      A m<sup>7</sup><sub>b5</sub>      D<sup>7</sup>      G<sup>7</sup>       $\wedge$   
 C<sup>6</sup><sub>9</sub>       $\wedge$       G m<sup>7</sup>      C<sup>7</sup>       $\wedge$       F <sup>$\Delta$</sup> <sub>7</sub>      B<sup>b</sup><sub>7</sub>       $\wedge$        $\Theta$   
 C <sup>$\Delta$</sup> <sub>7</sub>      B<sup>7</sup>      B<sup>b</sup><sub>7</sub>      A<sup>7</sup>      D m<sup>7</sup>      G<sup>7</sup>      C<sup>6</sup><sub>9</sub>

$\Theta$  C <sup>$\Delta$</sup> <sub>7</sub>      B<sup>7</sup>      B<sup>b</sup><sub>7</sub>      A<sup>+</sup><sub>7</sub>      D<sup>7</sup>      B<sup>b</sup><sub>7</sub>       $\wedge$   
 E m<sup>7</sup>      A<sup>7</sup>      D m<sup>7</sup>      G<sup>7</sup>      F m<sup>7</sup>      E m<sup>7</sup>      A<sup>7</sup><sub>b9</sub>      D m<sup>7</sup>      B<sup>b</sup><sub>7</sub>  
 F<sup>#</sup> m<sup>7</sup><sub>b5</sub>      F m<sup>6</sup>      E m<sup>7</sup>      E<sup>b</sup><sub>7</sub>      D m<sup>7</sup>      G<sup>7</sup><sub>b9</sub>      D m<sup>7</sup>      G<sup>7</sup> sus 4  
 D m<sup>7</sup>      G<sup>7</sup><sub>b9</sub>      C<sup>6</sup><sub>9</sub>      E<sup>b</sup><sub>7</sub> E<sup>7</sup>      F<sup>7</sup>      F<sup>#</sup><sub>7</sub>      G<sup>7</sup>      A<sup>b</sup><sub>7</sub>

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

# ON THE STREET WHERE YOU LIVE

ALAN LERNER  
FREDERICK LOEWE

Medium Swing

The musical score is written in B-flat major (two flats) and 4/4 time. The tempo is marked 'Medium Swing'. The score consists of eight staves of music, each with a treble clef and a key signature of two flats. The chords and melodic lines are as follows:

- Staff 1:** Chords: B $\flat$  $\Delta$ 7, C m7, F7, B $\flat$  $\Delta$ 7, G m7. Melody: Quarter notes B $\flat$ , A, G, F, E, D, C, B $\flat$ .
- Staff 2:** Chords: C m7, F7 sus 4, B $\flat$  $\Delta$ 7, E $\flat$ 7 $\sharp$ 11, D m7, D $\flat$ °7, C m7. Melody: Quarter notes B $\flat$ , A, G, F, E, D, C, B $\flat$ .
- Staff 3:** Chords: F7, C m7, A $\flat$ 7 $\sharp$ 11, B $\flat$ 6. Melody: Quarter notes B $\flat$ , A, G, F, E, D, C, B $\flat$ .
- Staff 4:** Chords: G m7, C m7, 1. F7, D m7, G7. Melody: Quarter notes B $\flat$ , A, G, F, E, D, C, B $\flat$ .
- Staff 5:** Chords: C m7, F7 sus 4, 2. F7, B $\flat$ 6. Melody: Quarter notes B $\flat$ , A, G, F, E, D, C, B $\flat$ .
- Staff 6:** Chords: A m7, D7, E $\flat$  $\Delta$ 7. Melody: Quarter notes B $\flat$ , A, G, F, E, D, C, B $\flat$ . A triplet of eighth notes (G, F, E) is marked with a '3' above it.
- Staff 7:** Chords: E $\flat$ m6, A $\flat$ 7, B $\flat$ 6. Melody: Quarter notes B $\flat$ , A, G, F, E, D, C, B $\flat$ . A triplet of eighth notes (G, F, E) is marked with a '3' above it.

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

This musical score is for the second part of the piece 'ON THE STREET...'. It is written for a single melodic line in B-flat major, indicated by two flats in the key signature. The score consists of six staves of music, each with a series of chords written above it. The chords are as follows:

- Staff 1: G $\flat$ 7, E m7, A 7 sus 4, A 7
- Staff 2: D  $\Delta$ 7, G 7, C m7, F 7
- Staff 3: B $\flat$   $\Delta$ 7, C m7, F 7, B $\flat$   $\Delta$ 7, G m7, C m7, F 7 sus 4
- Staff 4: B $\flat$   $\Delta$ 7, E $\flat$  7  $\sharp$ 11, D m7, D $\flat$   $\circ$  7, C m7, F 7
- Staff 5: C m7, A $\flat$  7  $\sharp$ 11, B $\flat$   $\frac{6}{9}$ , G m7
- Staff 6: C 7, F 7, B $\flat$   $\frac{6}{9}$

The notation includes various chord symbols such as G $\flat$ 7, E m7, A 7 sus 4, A 7, D  $\Delta$ 7, G 7, C m7, F 7, B $\flat$   $\Delta$ 7, C m7, F 7, B $\flat$   $\Delta$ 7, G m7, C m7, F 7 sus 4, B $\flat$   $\Delta$ 7, E $\flat$  7  $\sharp$ 11, D m7, D $\flat$   $\circ$  7, C m7, F 7, C m7, A $\flat$  7  $\sharp$ 11, B $\flat$   $\frac{6}{9}$ , G m7, C 7, F 7, and B $\flat$   $\frac{6}{9}$ . The melody is written in a treble clef with a key signature of two flats. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals. A triplet of eighth notes is marked with a '3' over it in the first staff.

# ONLY YOU KNOW

CHIP STEPHENS

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

FUNK E m7

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

## ONLY YOU KNOW (P.2)

**LATIN** **BREAK**

Chords and measures shown:

- Staff 1 (LATIN): D 7 $\flat$ 9, G m7, F # 7 # 9
- Staff 2 (BREAK): B m7, B m7/A, A $\flat$  m 7 $\flat$ 5, G  $\Delta$  7 # 11
- Staff 3 (BREAK): F # 7 sus 4, F # 7 # 9, B m7, C  $\Delta$  7 # 11

4 TIMES TO **B**

# OUT OF THIS WORLD

JOHNNY MERCER  
HAROLD ARLEN

Latin or Med. Swing

**Staff 1:** Bbm Gb/Bb Bbm6 Gb/Bb

**Staff 2:** Bbm Gb/Bb Bbm6 Bbm7

**Staff 3:** Ebm7 Ab7 B7 Bb+7

**Staff 4:** EbDelta7 Eo7 Fm7 Bb+7

**Staff 5:** Bbm Gb/Bb Bbm6 Gb/Bb

**Staff 6:** Bbm Gb/Bb Bbm6 Bbm7

**Staff 7:** Ebm7 Ab7 B7 Bb+7

**Staff 8:** EbDelta7 Eo7 Fm7 Bb+7

**Staff 9:** Eb9 G+7

## OUT OF THIS WORLD (P. 2)

C m $\Delta$ 7



# OUR DELIGHT

Medium Swing

TADD DAMERON

B 7<sup>#11</sup> B<sup>b</sup>13 E<sup>b</sup>7<sup>#9</sup> A<sup>b</sup>Δ7 F7  
 B<sup>b</sup>7 B<sup>b</sup>m7 B<sup>o</sup>7 A<sup>b</sup>/C B<sup>o</sup>7 B<sup>b</sup>m7 E<sup>b</sup>13 B 7<sup>#11</sup>  
 B<sup>b</sup>13 E<sup>b</sup>7<sup>#9</sup> A<sup>b</sup>Δ7 F7  
 B<sup>b</sup>7 B<sup>b</sup>m7 B<sup>o</sup>7 A<sup>b</sup>/C B<sup>o</sup>7 E<sup>b</sup>7 sus 4 A<sup>b</sup>Δ7  
 E<sup>b</sup>m7 A<sup>b</sup>+7<sup>b9</sup> D<sup>b</sup>Δ7  
 D<sup>b</sup>m7 G<sup>b</sup>7 C m7 F7 B m7 E7 E<sup>b</sup>7 B 7<sup>#11</sup>  
 B<sup>b</sup>13 E<sup>b</sup>7<sup>#9</sup> A<sup>b</sup>Δ7 F7  
 B<sup>b</sup>7 B<sup>b</sup>m7 B<sup>o</sup>7 A<sup>b</sup>/C B<sup>o</sup>7 E<sup>b</sup>7 sus 4 A<sup>b</sup>Δ7

# OVER THE RAINBOW

E. Y. HARBURG  
HAROLD ARLEN

Ballad

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

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

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

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

$A m^7\flat_5$   $D^7\flat_9$   $Gm^7$   $C^7$   $Fm^7$   $B\flat^7$   $E\flat\Delta^7$   $Cm^7$

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

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

# OW!

Bright Bop

DIZZY GILLESPIE

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

1. B $\flat$  $\Delta$ 7 F7 2. B $\flat$  $\Delta$ 7 D7

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

# THE PARTY'S OVER

231  
BETTY COMDEN  
ADOLPH GREEN  
JULIE STYNE

Medium Swing

The musical score for "The Party's Over" is written in 4/4 time with a medium swing feel. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, each with a corresponding chord progression written above it. The chords are as follows:

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

# PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA



## PANHANDLE HOOK (P. 2)

G m7 C7 B m7 $\flat$ 5 E +7 $\sharp$ 9 E m7 $\flat$ 5/A A 7 $\sharp$ 9/E $\flat$

D m E +7 $\sharp$ 9/B $\flat$  D 7/B $\flat$  E +7 $\sharp$ 9/B $\flat$

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

(3 X) G m7 C7 B m7 $\flat$ 5 E +7 $\sharp$ 9 1.2. E m7 $\flat$ 5/A A 7 $\sharp$ 9/E $\flat$

D m 3. E m7 $\flat$ 5/A A 7 $\sharp$ 9/E $\flat$   $\oplus$  D m

A +7 $\sharp$ 9

TACET ON SOLOS

$\oplus$  D m

# PASSPORT

Med. Up Bop

CHARLIE PARKER

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

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

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

$D 7$   $G 7$

$G 7$   $C 7$

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

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

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

# PATZ BLUES

235

(CRAZY BLUES)

Funk

PAT METHENY

Chord symbols and musical notation for *Patz Blues* (Crazy Blues) by Pat Metheny.

System 1 (Measures 1-4):

- Measure 1:  $F^7$
- Measure 2:  $Cm^7$
- Measure 3:  $F^7$
- Measure 4:  $Cm^7$

System 2 (Measures 5-8):

- Measure 5:  $F^7$
- Measure 6:  $Cm^7$
- Measure 7:  $F^7$
- Measure 8:  $Bb^7$ ,  $F/A$ ,  $F^7$

System 3 (Measures 9-12):

- Measure 9:  $Bb^7$
- Measure 10:  $F^7$
- Measure 11:  $C+^7$
- Measure 12:  $F^7$

System 4 (Measures 13-16):

- Measure 13:  $E^7$
- Measure 14:  $Eb^7$
- Measure 15:  $D^7$
- Measure 16:  $D^7$

System 5 (Measures 17-20):

- Measure 17:  $Db^7$
- Measure 18:  $C^7$
- Measure 19:  $C^7$
- Measure 20:  $C^7$

System 6 (Measures 21-24):

- Measure 21:  $F^7$
- Measure 22:  $Bb^7$
- Measure 23:  $F/A$ ,  $A^b\circ^7$
- Measure 24:  $Gm^7$ ,  $C^7$  sus 4

System 7 (Measures 25-28):

- Measure 25:  $F^7$
- Measure 26:  $F^7$
- Measure 27:  $F^7$
- Measure 28:  $F^7$



# PEOPLE

BOB MERRILL  
JULIE STYNE

## Ballad

Chords and notation for the first staff:

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

Chords and notation for the second staff:

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

Chords and notation for the third staff:

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

Chords and notation for the fourth staff:

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

Chords and notation for the fifth staff:

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

Chords and notation for the sixth staff:

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

## PEOPLE (P. 2)

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

- Staff 1:** Chords:  $B\flat\Delta 7$ ,  $F m7$ ,  $B\flat 7$ . Melody: A melodic line starting with a triplet of eighth notes (B-flat, A, G) and ending with a half note (F).
- Staff 2:** Chords:  $E\flat\Delta 7$ ,  $C m7$ ,  $F 7 \text{ sus } 4$ ,  $B\flat 6_9$ ,  $F m7$ ,  $B\flat 7$ . Melody: A melodic line starting with a half note (B-flat) and ending with a half note (F).
- Staff 3:** Chords:  $E\flat\Delta 7$ ,  $C m7$ ,  $F 7 \text{ sus } 4$ ,  $G m7$ ,  $C 7$ ,  $F 7$ . Melody: A melodic line starting with a half note (B-flat) and ending with a half note (F).
- Staff 4:** Chords:  $B\flat$ ,  $G m7$ ,  $C m7$ ,  $F 7$ ,  $B\flat\Delta 7$ . Melody: A melodic line starting with a triplet of eighth notes (B-flat, A, G) and ending with a half note (F).
- Staff 5:** Chords:  $F m7$ ,  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $A\flat 7 \sharp 11$ ,  $A\flat 7 \sharp 11 / G\flat$ . Melody: A melodic line starting with a half note (B-flat) and ending with a half note (F).
- Staff 6:** Chords:  $B\flat / F$ ,  $F 7 \text{ sus } 4$ ,  $B\flat 6_9$ . Melody: A melodic line starting with a triplet of eighth notes (B-flat, A, G) and ending with a half note (F).

# PERHAPS

Medium Bop Blues

CHARLIE PARKER

Chord symbols: C  $\Delta$ 7, D m7, G7, C  $\Delta$ 7, G m7, C7, F  $\Delta$ 7, F7, C  $\Delta$ 7, E m7, A 7  $b$ 9, D m7, G 7  $b$ 9, C  $\Delta$ 7.

# PICADILLY LILLY

DAVE LIEBMAN

Medium Swing

The musical score for "Picadilly Lilly" by Dave Liebman is written for a single melodic line in treble clef, 4/4 time, with a medium swing feel. The key signature has one sharp (F#), indicating the key of D major or B minor. The score consists of ten staves of music, each with specific chord annotations above the notes.

**Staff 1:** E  $\Delta$  7, A m7

**Staff 2:** C m7, B 7 $\flat$ 9, E  $\Delta$  7, F 7 $\flat$ 9

**Staff 3:** E  $\Delta$  7, A m7

**Staff 4:** C m7, B 7 $\flat$ 9, E  $\Delta$  7

**Staff 5:** A m7, 3, G +7

**Staff 6:** A m7, 3, G +7

**Staff 7:** C m/F, E $\flat$  m/A $\flat$ , B +7

**Staff 8:** E  $\Delta$  7, A m7, A $\flat$   $\Delta$  7, B 7 $\flat$ 9

**Staff 9:** E  $\Delta$  7, G  $\Delta$  7, B $\flat$   $\Delta$  7, A $\flat$   $\Delta$  7, E  $\Delta$  7, A 7 $\sharp$ 11

# POINCIANA

BUDDY BERNIER

NAT SIMON

Latin

D 9 sus 4

D 9 sus 4 D 9 G  $\frac{6}{9}$  1.

2. G  $\frac{6}{9}$  D 9 sus 4 G  $\Delta$  7 G 9 sus 4

G 9 F 9 sus 4 F 9 G  $\Delta$  7

1. D 9 sus 4 2. G  $\Delta$  7 E  $\flat$   $\Delta$  7

D  $\Delta$  7 C m 7

A m 7 D 7 G  $\Delta$  7

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

G  $\Delta$  7 D 9 sus 4

D 9 sus 4 D 9 G  $\frac{6}{9}$

# POINT OF RETURN

Latin

PAUL FERGUSON

Chord symbols for the first system:

- C  $\Delta$  7
- C  $\flat_9$
- F m7
- B $\flat$  7 #11
- B $\flat$  7

Chord symbols for the second system:

- A m7
- A $\flat$  m7
- D $\flat$  7  $\flat$ 9
- D $\flat$  7

Chord symbols for the third system:

- G $\flat$   $\Delta$  7 #5
- G $\flat$   $\flat_9$
- F 7 #9 #11
- B 7

Chord symbols for the fourth system:

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

Chord symbols for the fifth system:

- C  $\Delta$  7
- C  $\flat_9$
- F m7
- B $\flat$  7 #11
- B $\flat$  7

Chord symbols for the sixth system:

- A m7
- A $\flat$  m7
- D $\flat$  7  $\flat$ 9
- D $\flat$  7

Chord symbols for the seventh system:

- G $\flat$   $\Delta$  7 #5
- G $\flat$   $\flat_9$
- F + 7 #9
- B 7 #11

Chord symbols for the eighth system:

- E  $\Delta$  7
- E $\flat$  9 sus 4
- A $\flat$   $\Delta$  7
- G 13
- C  $\flat_9$

# POOR BUTTERFLY

JOHN GOLDEN  
RAYMOND HUBBLE

Ballad

Chords indicated above the staves:

- Staff 1: B $\flat$ m7, E $\flat$ 7 sus 4, E $\flat$ 7 $\flat$ 9, A $\flat$  $\circ$ 7, A $\flat$  $\Delta$ 7
- Staff 2: C +7 $\sharp$ 9, F7, C m7, F7
- Staff 3: B $\flat$ m7, E $\flat$ 7, G m7 $\flat$ 5, C7 $\sharp$ 9, F m7
- Staff 4: B $\flat$ 7, B $\flat$ m7/E $\flat$ , C m7 $\flat$ 5, F7 $\flat$ 9
- Staff 5: B $\flat$ m7, E $\flat$ 7 sus 4, E $\flat$ 7 $\flat$ 9, A $\flat$  $\circ$ 7, A $\flat$  $\Delta$ 7
- Staff 6: C +7 $\sharp$ 9, F7, C m7, F7
- Staff 7: B $\flat$ m7, D $\flat$ m7, G $\flat$ 7, C m7, D $\flat$ 7 $\sharp$ 11, C m7, B $\circ$ 7
- Staff 8: B $\flat$ m7, E $\flat$ 7, A $\flat$  $\Delta$ 7

# A PRETTY GIRL IS LIKE A MELODY

243

IRVING BERLIN

Easy Swing

Chord symbols above the staves:

Staff 1: A<sup>7</sup> B<sup>b</sup><sub>7</sub> A<sup>7</sup> A m<sup>7</sup> D<sup>7</sup>

Staff 2: F<sup>#</sup>/G G Δ<sup>7</sup> F<sup>#</sup>/D G Δ<sup>7</sup>/D G Δ<sup>7</sup>

Staff 3: D m<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C m<sup>7</sup> F<sup>7</sup> G Δ<sup>7</sup>

Staff 4: A<sup>7</sup> E m<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A m<sup>7</sup> D<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b</sup><sub>7</sub>

Staff 5: A<sup>7</sup> B<sup>b</sup><sub>7</sub> A<sup>7</sup> A m<sup>7</sup> D<sup>7</sup>

Staff 6: F<sup>#</sup>/G G Δ<sup>7</sup> D m<sup>7</sup> G<sup>7</sup> B<sup>b</sup><sub>7</sub> #<sup>11</sup> A<sup>7</sup> A<sup>7</sup>/G

Staff 7: F<sup>#</sup><sub>7</sub> B<sup>7</sup> E<sup>7</sup> A m<sup>7</sup>

Staff 8: A m<sup>7</sup> E<sup>b</sup><sub>9</sub> D<sup>9</sup> A m<sup>7</sup> D<sup>7</sup> G<sup>6</sup>/<sub>9</sub>



# PRISM

Ballad

KEITH JARRETT

G m7      G m+5      F Δ7      E m7      C# m7 b5      F 7 b9  
 B m7      D m7      A 7 b9      Bb Δ7      D m7      D 7 sus 4      D 7  
 C m7 3      G m7      E m7 b5      D m7/E 3      A m      A m Δ7  
 F Δ7 3      C Δ7 3      C m7 3      A m Δ7 /B      B m7      E 7  
 F# m7      A m/B      F# 7 b9      A/B      A m/B      B/A  
 G Δ7 #5      E m/G 3      F# m7 b5      C Δ7      B m7      E 7  
 F# m7      F Δ7      E 7 b9      F# m7 b5      E/D      E/C      F 7 sus 4      F 7  
 C Δ7/E      A/E      A 6/E      Bb/E      B/E      D 7 sus 4      E 6 9

# PURE IMAGINATION

245

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

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

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

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

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

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

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

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

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

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

# RAHSAAN'S RUN

Bright

WOODY SHAW

A m7



D m7

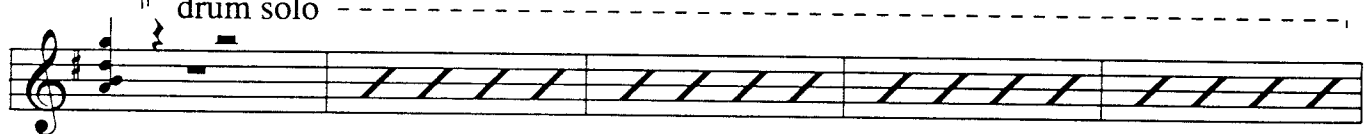


A m7



B + 7#9

drum solo



1. B m7b5

E 7#9

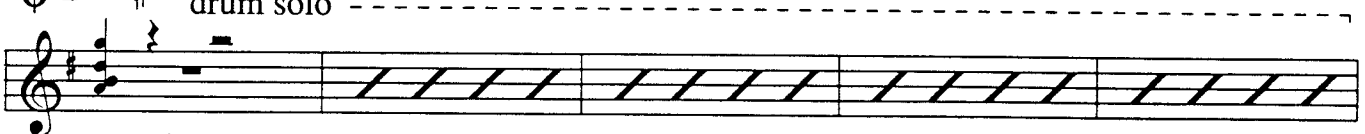
2. B m7b5 E + 7#9

A m7



B + 7#9

drum solo

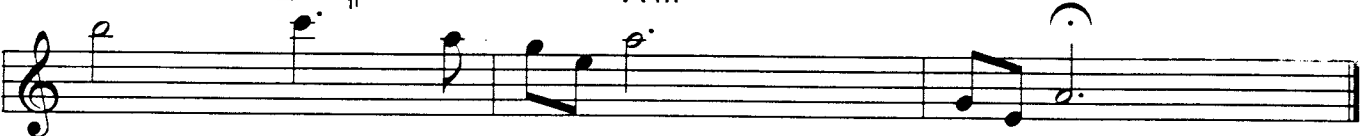


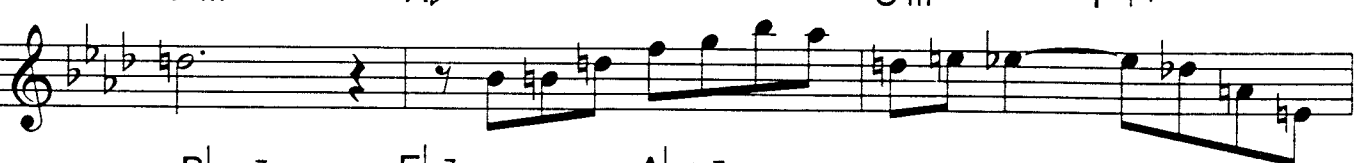
B m7b5

E + 7#9

A m7

A m7



**RE-RE****"Back Home in Indiana" changes****BOB MINTZER****Med. Up Swing** $A\flat\Delta 7$  $F + 7$  $B\flat 7 \sharp 11$  $B\flat m 7$  $E\flat 7$  $A\flat\Delta 7$  $E\flat m 7$  $A\flat 7$  $D\flat\Delta 7$  $D\flat m 7$  $G\flat 7$  $A\flat\Delta 7$  $F 7\flat 9$  $B\flat 7 \sharp 11$  $B\flat m 7$  $E\flat 7$  $A\flat\Delta 7$  $F + 7$  $B\flat 7 \sharp 11$  $G m 7\flat 5$  $C + 7$  $F m 7$  $C + 7$  $F m 7$  $C + 7$  $F m 7$  $A\flat\circ 7$  $C m 7$  $F + 7$  $B\flat m 7$  $E\flat 7$  $A\flat\Delta 7$ 

3



# RE: PERSON I KNEW

BILL EVANS

Medium Swing

Chord symbols and musical notation for "RE: PERSON I KNEW" by Bill Evans, Medium Swing.

Chord symbols (from left to right):

- $C_6^9$
- $C+^9$
- $F\sharp+/C$
- $B\flat\Delta 7/C$
- $Fm7/C$
- $Cm^9$
- $Fm\Delta 7/C$
- $Cm^9$
- $Fm7/C$
- $B\flat\Delta 7\sharp 5/C$
- $Fm\Delta 7/C$
- $B\flat\Delta 7/C$
- $Fm7/C$
- $D\flat/C$

# RELAXIN' AT CAMARILLO

249

Bop Blues

CHARLIE PARKER

C<sup>7</sup>

F<sup>7</sup>

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

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

Detailed description: The image shows the first four staves of a musical score for 'Relaxin' at Camarillo' by Charlie Parker. The music is in 4/4 time and B-flat major. The first staff begins with a C<sup>7</sup> chord and contains a melodic line with eighth and quarter notes. The second staff features an F<sup>7</sup> chord and includes a triplet of eighth notes. The third staff has a key signature change to two flats (B-flat major) and contains chords C<sup>7</sup>, A<sup>7</sup>, and D m<sup>7</sup>, with another triplet. The fourth staff continues with G<sup>7</sup>, E m<sup>7</sup>, A +<sup>7</sup>, D m<sup>7</sup>, and G<sup>7</sup> chords. The notation includes various note values, rests, and articulation marks.

# ROSEWOOD

Latin-Rock

WOODY SHAW

Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>Δ<sup>7</sup>

Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>Δ<sup>7</sup>

B<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A7<sup>#11</sup>

A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>Δ<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> E<sup>b</sup> EΔ7<sup>#11</sup>

Dm<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> E<sup>b</sup> EΔ7<sup>#11</sup>

A<sup>b</sup>m<sup>7</sup> G<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> G<sup>b</sup>m<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/C

B pedal

B pedal -----

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

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

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

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

$A\flat \Delta 7$

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

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

$\wedge$   $\smile$

$\wedge$   $>$



# ROOM 608

Medium Bop

HORACE SILVER

Chord progression for the first staff: C m7/F, D m7/F, C m7/F, F 7 #11

Chord progression for the second staff: D m7, G 7 b9, C m7, F 7, B b Δ 7, F 7 #9

Chord progression for the third staff: B b Δ 7, G 7, C m7, F 7, D m7, G 7, C m7, F 7

Chord progression for the fourth staff: F m7, B b 7, E b Δ 7, E ° 7, 1. B b/F, G 7, C m7, F 7

Chord progression for the fifth staff: 2. B b/F, B b Δ 7, F m7 b5, B b 7 #9

Chord progression for the sixth staff: E b Δ 7, A b m7 b5

Chord progression for the seventh staff: D b 7 #9, G b Δ 7, F 7 #9, B b Δ 7, G 7

Chord progression for the eighth staff: C m7, F 7, D m7, G 7, C m7, F 7, F m7, B b 7

Chord progression for the ninth staff: E b Δ 7, E ° 7, B b/F, G 7, C m7, F 7, B b 6

# ST. THOMAS

Medium Swing Latin

SONNY ROLLINS

Chord progression for the main melody:

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

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

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

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

## SOLO CHANGES

Chord progression for the solo changes:

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

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

E<sup>m7</sup><sup>b5</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>7</sup>

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

# SAMBA DE ORFEU

Bright Samba

ANTONIO MARIA  
LUIZ BONFA

C  $\Delta$ 7

C  $\Delta$ 7 F7 $\sharp$ 11 E m7 A7 D m7

G7 D m7 G7 D m7

G7 D m7 1. G7 B $\flat$ 7 $\sharp$ 11 A7 D m7 G7

2. G7 C $\flat$ 6 G m7

C7 F  $\Delta$ 7 F m7 B $\flat$ 7

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

C  $\Delta$ 7 F7 $\sharp$ 11 E m7 A7 D m7 G7

## SAMBA DE ORFEU (P.2)

Chords: D m7, G 7, D m7, G 7, D m7, G 7, C  $\Delta$  7, F 7  $\sharp$  11, E m7, A 7.

## OPTIONAL SOLO CHANGES

Chords: C  $\Delta$  7, C  $\Delta$  7, F 7  $\sharp$  11, E m7, A 7, D m7, G 7, E b m7, A b 7, E b m7, A b 7, D m7, G 7, 1. B b 7  $\sharp$  11, A 7, D m7, G 7, 2. C  $\Delta$  7, G m7, C 7, F  $\Delta$  7, F m7, B b 7, E b  $\Delta$  7, D m7, G 7, C  $\Delta$  7, C  $\Delta$  7, F 7  $\sharp$  11, E m7, A 7, D m7, G 7, E b m7, A b 7, E b m7, A b 7, D m7, G 7, C  $\Delta$  7.

# SANTURCE

EDDIE GOMEZ

Latin

The musical score for "SANTURCE" by Eddie Gomez is presented in ten staves, each containing a melodic line and a series of chords. The key signature is B-flat major (two flats). The chords are as follows:

- Staff 1: B $\flat$   $\Delta$  7, B $\flat$   $\Delta$  7 #5, G m7, G m7/F
- Staff 2: E m7  $\flat$ 5, A +7, D m7, D m7/C
- Staff 3: G/B, B $\flat$  m7
- Staff 4: B $\flat$  m7, E $\flat$  7 sus 4, E $\flat$  7  $\flat$ 9
- Staff 5: A $\flat$   $\Delta$  7, G +7, C m7, F# +7
- Staff 6: B  $\Delta$  7, B $\flat$  +7, E m9
- Staff 7: A 7 sus 4, A 7, D  $\Delta$  7, F# +7 #9
- Staff 8: B m7, B $\flat$  9, E $\flat$   $\Delta$  7
- Staff 9: D +7 #9, G m7, C 7  $\flat$ 9, F m7
- Staff 10: B $\flat$  13, E $\flat$   $\Delta$  7, G +7, C m7, B 7 #11

$B\flat\Delta 7$   $B\flat\Delta 7\sharp 5$   $Gm7$   $Gm7/F$   $Em7\flat 5$   $A+7$   
 $Dm7$   $Dm7/C$   $G/B$   
 $B\flat m7$   
 $E\flat 7\text{ sus }4$   $E\flat 7\flat 9$   $A\flat\Delta 7$   $G+7$   
 $Cm7$   $F\sharp+7$   $B\Delta 7$   $B\flat+7$   
 $Em9$   $A7\text{ sus }4$   $A7$   $D\Delta 7$   
 $F\sharp+7\sharp 9$   $Bm7$   $Am7$   $D7$   
 $G\Delta 7$   $C\sharp 7\sharp 9$   $F\sharp m7$   $B7\text{ sus }4$   $B9$   
 $Em9$   $A7\text{ sus }4$   $A13$   $\text{C}$   $D7$   $G7$   $C7$   $F7$   
 $\text{C}$   $Dm7$   $F7$   $B\flat\Delta 7$   $A+7\sharp 9$

# SAMBACIDE

Afro-Latin

BILL DOBBINS

D 7 $\sharp$ 9    G 7 $\sharp$ 9  
 C 7 $\sharp$ 9    B  $\Delta$  7  
 E 6    A  $\Delta$  7    D 6    Db  $\Delta$  7 $\sharp$ 11  
 Gb  $\Delta$  7 $\sharp$ 11    Db  $\Delta$  7 $\sharp$ 11    Gb  $\Delta$  7 $\sharp$ 11    Cm9    Bbm9  
 Cm9    Bm9    Bbm9    Abm9    Bbm9    Abm9    A  $\Delta$  7 $\sharp$ 11  
 G  $\Delta$  7 $\sharp$ 11    A  $\Delta$  7 $\sharp$ 11    G  $\Delta$  7 $\sharp$ 11    A  $\Delta$  7 $\sharp$ 11  
 G  $\Delta$  7 $\sharp$ 11    A  $\Delta$  7 $\sharp$ 11    Eb 7 $\sharp$ 9 1.  
 2. Eb 7 $\sharp$ 9  
 solo break  
 A  $\Delta$  7 $\sharp$ 11    F  $\Delta$  7 $\sharp$ 11

# SEABROOK REVISITED

Samba

JACK ZUCKER

**Staff 1:**  $A \Delta 7$   $F \Delta 7$   
**Staff 2:**  $A \Delta 7$   $E m7$   $A +7 \sharp 9$   
**Staff 3:**  $D \Delta 7$   $C \sharp 7 \flat 9$   $F \sharp m7$   $B7 \flat 9 \sharp 11$   
**Staff 4:**  $G \Delta 7 \sharp 11$   $F \Delta 7 \sharp 11$  *Fine*  
**Staff 5:**  $A m7 \flat 5$   $D 7 \flat 9$   $G m7$   $G m7 / F$   
**Staff 6:**  $B \Delta 7$   $E 7$   $E \flat m7$   $D m7$   $G 7$   
**Staff 7:** 6/8 Feel (Melody Only)  $F \sharp \Delta 7$   $E \Delta 7$   $D \Delta 7$   $C \Delta 7$   
**Staff 8:** A/B  $B \flat \Delta 7 \sharp 11$  *D.C. al Fine*



# SECRET LOVE

MITCHELL PARISH  
BOBBY SHERWOOD

Bright Swing

Chord progression for *Secret Love* (Bright Swing):

Staff 1:  $E\flat\Delta 7$   $F m7/B\flat$   $E\flat\Delta 7$   $F m7/B\flat$

Staff 2:  $E\flat 7$   $A\flat 7$   $G m7$   $C 7$   $F m7$   $B\flat 7$

Staff 3:  $F m7$   $B\flat 7$   $F m7$   $B\flat 7$

Staff 4:  $F m7$   $B\flat 7$  1.  $E\flat\Delta 7$   $F m7$   $B\flat 7$

Staff 5: 2.  $E\flat\Delta 7$   $D m7\flat 5$   $G 7$   $C m7$   $F 7$   $B\flat\Delta 7$

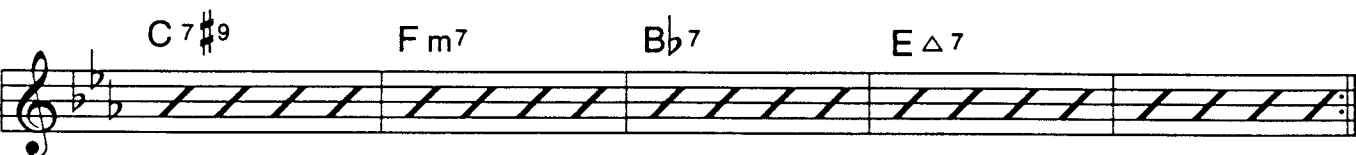
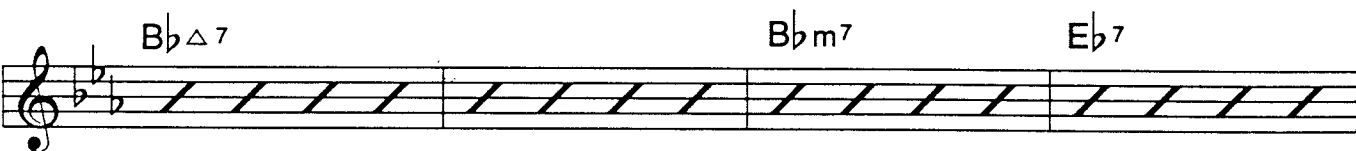
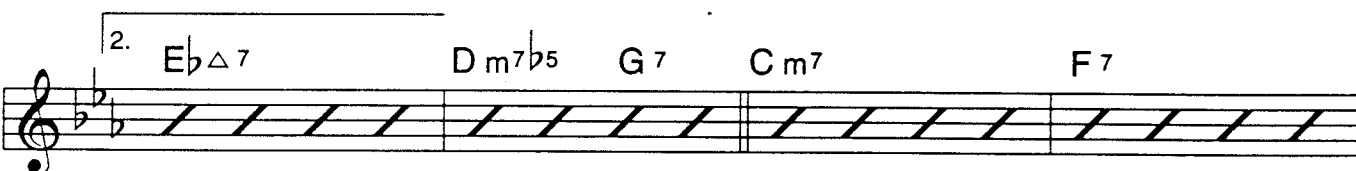
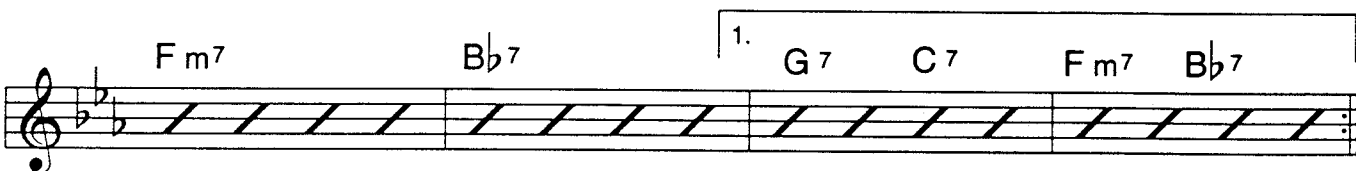
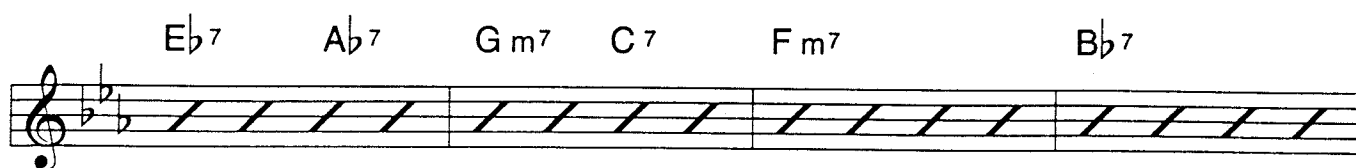
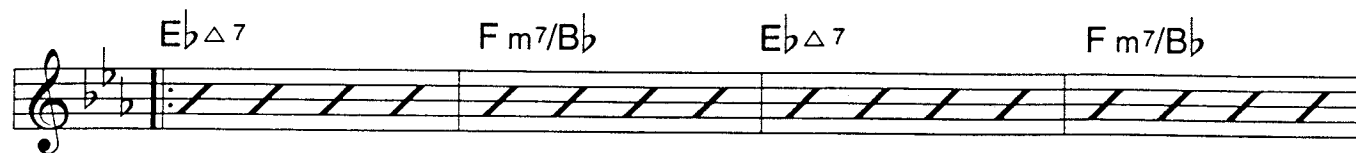
Staff 6:  $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$

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

Staff 8:  $F m7$   $B\flat 7$   $E\flat\Delta 7$

## OPTIONAL SOLO CHANGES

## SECRET LOVE (P. 2)



# SEEMS TO ME

### Medium Swing

**PAT SCOTT**

## PAT PACE

# SERPENT'S TOOTH

Medium Up Tempo

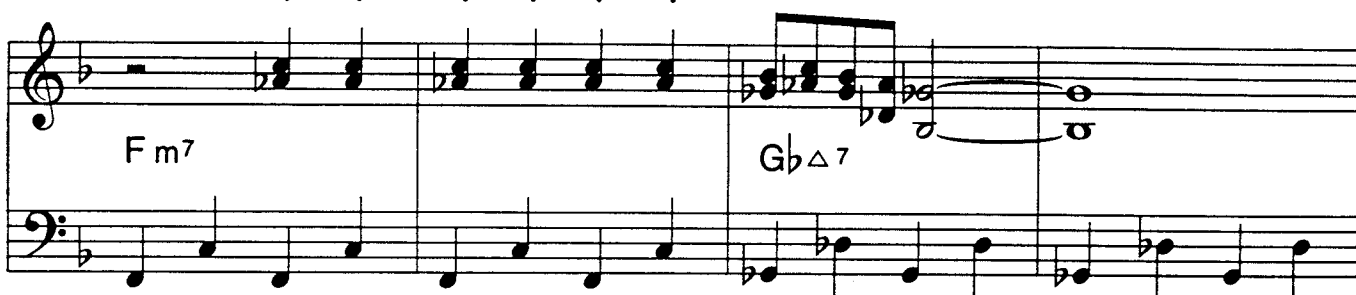
MILES DAVIS

$B\flat\Delta 7$   $B^{\circ}7$   $Cm7$   $C^{\sharp\circ}7$   $Dm7$   $D+7$   
 $E\flat m\Delta 7$   $A\flat 7^{\sharp 11}$   $B\flat\Delta 7$   $E^9$   $E\flat\Delta 7$   $A\flat 7$   
 1.  $Dm7$   $G7$   $Cm7$   $F7$  2.  $B\flat\Delta 7$   
 $B\flat 7$   $E\flat\Delta 7$   
 $C7$   $F7$   
 $B\flat\Delta 7$   $B^{\circ}7$   $Cm7$   $C^{\sharp\circ}7$   $Dm7$   $D+7$   
 $E\flat m\Delta 7$   $A\flat 7^{\sharp 11}$   $B\flat\Delta 7$   $E^9$   $E\flat\Delta 7$   $A\flat 7$   
 $B\flat\Delta 7$

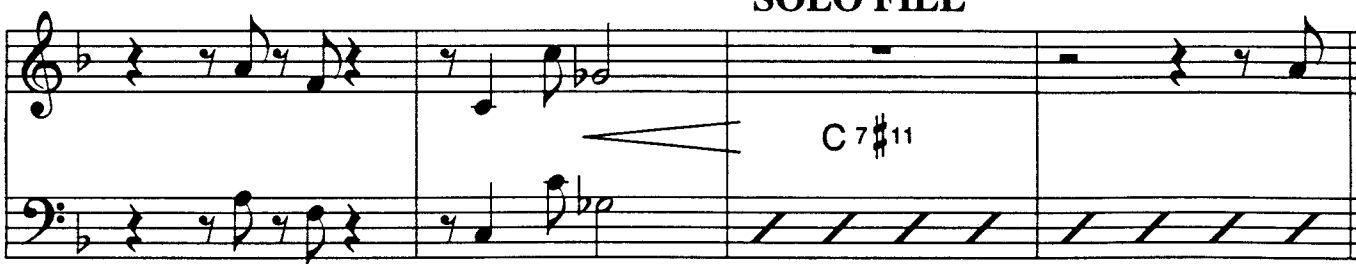
# SHAW NUFF

DIZZY GILESPIE

Bright Swing



## SOLO FILL



F7 D7 Gm7 C7 FΔ7 D+7  
 Gm7 C+7 3 1. FΔ7 F7 BbΔ7 B°7  
 Am7 D7 Gm7 C7 2. FΔ7 F7  
 BbΔ7 B°7 F/C C7 F A+7  
 D+7 3 G7#11  
 Gm7 C7  
 F7 D7 Gm7 C7 FΔ7 D+7  
 Gm7 C+7 3 FΔ7 F7 BbΔ7 B°7  
 F/C C7 FΔ7 *fine*

INTERLUDE - use between each solo  
3 TIMES

SOLO BREAK  
FΔ7

# SISTER SADIE

HORACE SILVER

Bright Swing

Chord symbols: G7, Ab7, G7, Ab7, G7, G7/B, C7, C#°7, G/D, D7#9, G7, C7, G7, C7, Bb7, A7, D7#9, Ab7, G7, G7, Ab7, G7, G7/B, C7, C#°7, G/D, D7#9, G7.

# SKYLARK

267  
HOAGY CARMICHAEL  
JOHNNY MERCER

## Ballad

Chord progression for the ballad "Skylark":

Chords:  $F \Delta 7$ ,  $G m7$ ,  $A m7$ ,  $B \flat 7 \sharp 11$ ,  $F \Delta 7$ ,  $B 7 \sharp 11$

Chords:  $B \flat \Delta 7$ ,  $A m7$ ,  $D m7$ ,  $G 7$ ,  $G m7$ ,  $C 7$

1.  $F \Delta 7$ ,  $D m7$ ,  $G m7$ ,  $C 7$  | 2.  $F \Delta 7$ ,  $C +7$ ,  $F \Delta 7$ ,  $B 7 \sharp 11$

Chords:  $B \flat \Delta 7$ ,  $G 7 \sharp 11$ ,  $C m7$ ,  $F 7$ ,  $B \flat \Delta 7$

Chords:  $A m7 \flat 5$ ,  $D +7$ ,  $G m7$ ,  $C m7$ ,  $F 7$ ,  $B \flat \Delta 7$

Chords:  $A \Delta 7$ ,  $F \sharp m7$ ,  $B m7$ ,  $E 7$ ,  $A 6$ ,  $C 7$ ,  $F \Delta 7$ ,  $G m7$

Chords:  $A m7$ ,  $B \flat 7 \sharp 11$ ,  $F \Delta 7$ ,  $B 7 \sharp 11$ ,  $B \flat \Delta 7$ ,  $A m7$ ,  $D m7$ ,  $G 7$

Chords:  $G m7$ ,  $C 7$ ,  $F 6$ ,  $D \flat 9$ ,  $C 7$ ,  $F 6$



# A SLEEPIN' BEE

TRUMAN CAPOTE  
HAROLD ARLEN

Medium Swing

$A\flat\Delta 7$   $E\flat 7 \text{ sus } 4$   $A\flat\Delta 7$   $E\flat 7 \text{ sus } 4$   $A\flat\Delta 7$   $D 7 \# 11$   $D\flat\Delta 7$   $G\flat 9 \text{ sus } 4$   
 $A\flat\Delta 7$   $D\flat 7$   $C 7$   $F 7 \flat 9$   $B\flat m 7$   $E 9 \# 11$   $E\flat 7$   $D\flat 7$   
 $C 13$   $C + 7 \flat 9$   $F 7 \flat 9$   $F + 7 \flat 9$   $B\flat 13$   $B\flat + 7 \flat 9$   $E\flat 13$   $E\flat 7 \flat 9$   
 $A\flat 13$   $A\flat + 7$   $D\flat 7$   $B\flat m 7$   $C m 7$   $D\flat 6$   $E\flat 9 \text{ sus } 4$   $E\flat 9$   
 $A\flat\Delta 7$   $E\flat 7 \text{ sus } 4$   $A\flat\Delta 7$   $E\flat 7 \text{ sus } 4$   $A\flat\Delta 7$   $D 7 \# 11$   $D\flat\Delta 7$   $G\flat 9 \text{ sus } 4$   
 $A\flat\Delta 7$   $D\flat 7$   $C 7$   $F 7 \flat 9$   $B\flat m 7$   $E 9 \# 11$   $E\flat 7$   $D\flat 7$   
 $C 13$   $C + 7 \flat 9$   $F 7 \flat 9$   $F + 7 \flat 9$   $B\flat 13$   $B\flat + 7 \flat 9$   $E\flat 13$   $E\flat 7 \flat 9$   
 $A\flat\Delta 7$   $D\flat\Delta 7$   $C 7$   $F 7$   $B\flat 7$   $E\flat 7$   $C 7$   $F 7 \flat 9$   
 $B\flat 7$   $B\flat + 7$   $E\flat 9 \text{ sus } 4$   $E\flat 13$   $A\flat 6$

## BLOWING CHANGES

## SLEEPIN' BEE (P. 2)

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

# SO IN LOVE

COLE PORTER

Medium Swing

Chord changes for the first staff: F m7, F m+5, G m7b5, C 7b9.

Chord changes for the second staff: F m7, Bbm7.

Chord changes for the third staff: Eb7, 1. Eb7b9, AbΔ7.

Chord changes for the fourth staff: DbΔ7, D m7b5, G 7b9, C Δ7, C 7.

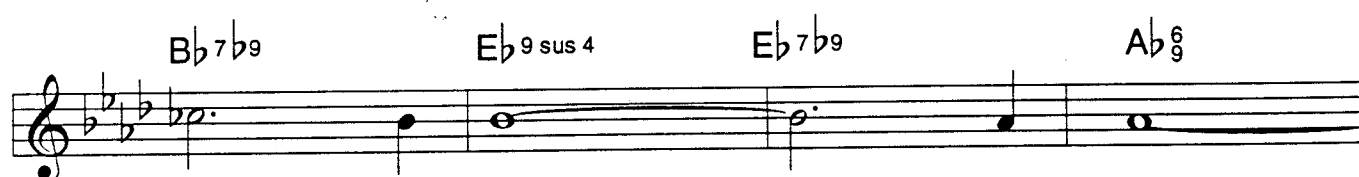
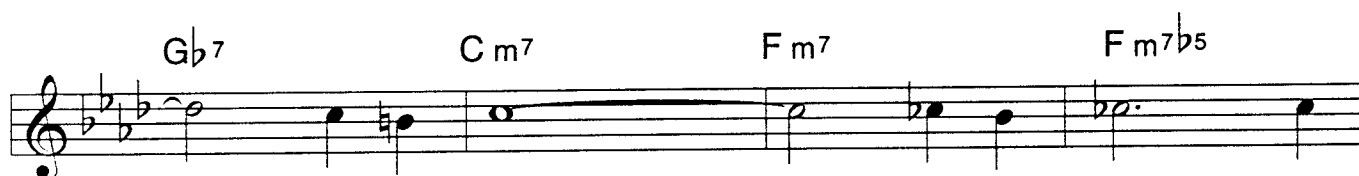
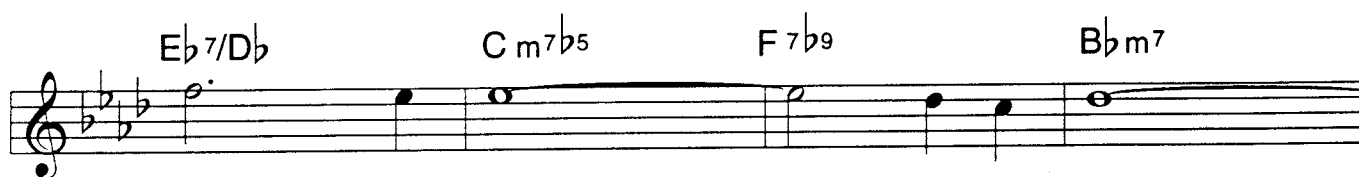
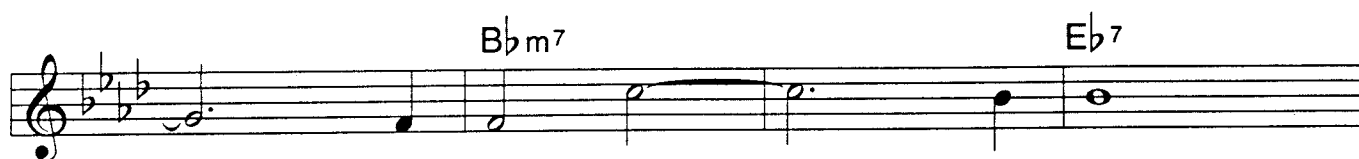
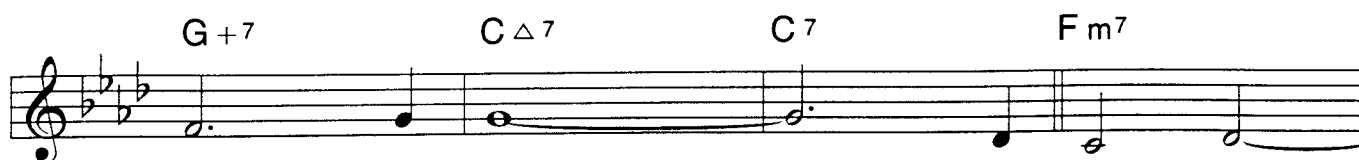
Chord changes for the fifth staff: 2. Eb7, Dbm7, Gb7, Cm7, F 7b9.

Chord changes for the sixth staff: Bbm7, Eb7, Ab6, Bbm7.

Chord changes for the seventh staff: Eb7, AbΔ7, F m7, Bbm7.

Chord changes for the eighth staff: Eb7, AbΔ7, Bbm7.

## SO IN LOVE (P. 2)



# SOME NERVE

**tin**

**JOHN SCOFIELD**

The image displays a page of musical notation for guitar, consisting of six staves of music. The notation is written in a style typical of guitar sheet music, featuring various chords and melodic lines. The chords are labeled as F, C, G7, F7, D7, and C. The music is written in a key of C major, as indicated by the absence of sharps or flats. The notation includes a repeat sign with first and second endings, suggesting a loop or a variation in the melody. The overall style is clean and professional, with clear chord markings and a well-organized layout.

# SOMETHING FROM EVERYONE

273

PAUL FERGUSON

## INTRO

G 9 sus/F   A $\flat$  9 sus/F   G $\flat$  9 sus/F   G 9 sus/F   B/F   G 9 sus/F  
  
 A $\flat$  9 sus/F   G $\flat$  9 sus/F   G 9 sus/F   A $\flat$  9 sus/F   D m7/F   E +7 $\sharp$ 9   E $\flat$  +7 $\sharp$ 9  
  
 G/A $\flat$    A $\flat$  6 $\flat$    D +7 $\sharp$ 9   F $\sharp$ /G   G  $\Delta$  7   C $\sharp$  +7 $\sharp$ 9   F/F $\sharp$    F $\sharp$  m11   E $\flat$  m11  
  
 A $\flat$  +7   G +7 $\sharp$ 9   G 9/C   C 7 $\sharp$ 9   F $\sharp$  +7 $\sharp$ 9   F $\sharp$  9/B   B 7 $\sharp$ 9  
  
 F +7 $\sharp$ 9   F 9/B   B $\flat$  7 $\sharp$ 9   A  $\Delta$  7   A $\flat$  +7 $\sharp$ 9   D $\flat$  6 $\flat$   
  
 C 9/B   B 13   E 6 $\flat$    A $\flat$  13/G   G 13   C 6 $\flat$    G 7/F $\sharp$    F $\sharp$  +7 $\sharp$ 9  
  
 B  $\Delta$  7   B $\flat$  +7 $\sharp$ 9   A 13 $\sharp$ 11   G/A $\flat$    A $\flat$  6 $\flat$    D +7 $\sharp$ 9  
  
 G 7 $\sharp$ 11   C 9   F 9 sus   F 7 $\sharp$ 9   D m7/F   E 7  
  


# SONG FOR SISYPHUS

Med. Up Swing

PHIL WOODS

Chord progressions for the first ten staves:

- Staff 1: A+7, A $\flat$ 7, G7 $\flat$ 9, F $\sharp$ m7 $\flat$ 5, B+7 $\flat$ 9
- Staff 2: B $\flat$ 6, E m7, A7, D $\Delta$ 7
- Staff 3: C m7, F7, B $\flat$  $\Delta$ 7, E $\flat$ 7, D7, D $\flat$ 7
- Staff 4: C $\Delta$ 7, B+7 $\flat$ 9, B $\flat$ 6
- Staff 5: E m7, A7, D $\Delta$ 7, F m7, B $\flat$ 7, E $\flat$  $\Delta$ 7
- Staff 6: E $\flat$ 7 $\sharp$ 11, D+7, D $\flat$  $\Delta$ 7, C7 $\flat$ 9, F7 $\sharp$ 11
- Staff 7: B $\flat$ 7 $\sharp$ 9, E $\flat$ +7 $\flat$ 9, A $\flat$ m7, A m7
- Staff 8: A $\flat$ m7, D $\flat$ 7, G $\flat$  $\Delta$ 7, A+7, A $\flat$ 7, G7 $\flat$ 9
- Staff 9: F $\sharp$ m7 $\flat$ 5, B+7 $\flat$ 9, C7, D $\flat$ 7
- Staff 10: D7 $\flat$ 9, E $\flat$ 7, F m7, B $\flat$ 7

## SONG FOR SISYPHUS (P. 2)

## BLOWING CHANGES

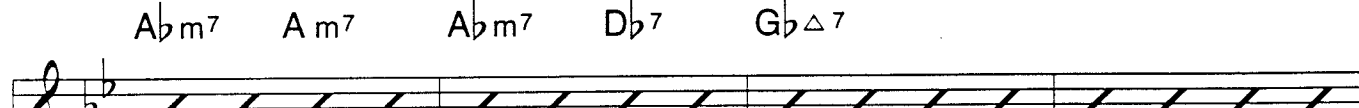
F $\sharp$ m7 $\flat$ 5      B + 7 $\flat$ 9      B $\flat$ 6 $\flat$       E m7      A 7  


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



C  $\Delta$  7      B + 7 $\flat$ 9      B $\flat$ 6 $\flat$       E m7      A 7  


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


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


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


F $\sharp$ m7 $\flat$ 5      B + 7 $\flat$ 9      C 7      D $\flat$  7  


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




# SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

The musical score is written for two staves, with a third staff at the bottom. The key signature is B-flat major (two flats). The time signature is 4/4. The music is in a medium bop style. The first staff begins with a repeat sign and a B-flat 7 chord. The second staff begins with an E-flat 7 chord. The third staff begins with a C minor 7 chord. The music consists of eighth and sixteenth notes, with some rests. The chords are: B-flat 7, E-flat 7, B-flat 7, E-flat 7, B-flat 7, C minor 7, F 7, B-flat 7, G 7, C minor 7, F 7.

# SOON

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Swing

The musical score for "Soon" is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of eight staves of music. The chords are annotated above the notes as follows:

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

# SPIRIT SAMBA

RON ESCHETE

Samba

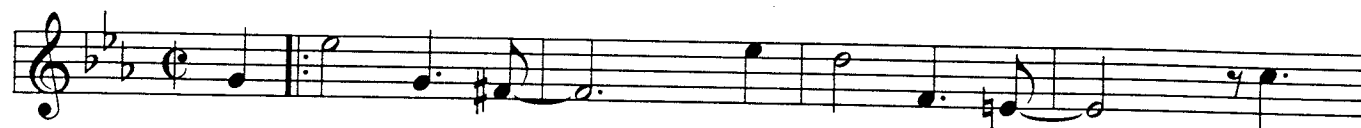
♩ = 132

C m

D 7

G 7

C 7



F m 7

Bb 7

Eb Δ 7

E Δ 7 #11



Eb

F 7

Bb 7

Eb



Ab

Db

G + 7



RHY. TACIT

SWING

C

A m 7

D m 7

G 7

Ab Δ 7  
LATIN

G Δ 7

C 7

Cb Δ 7

F 7



Bb Δ 7

E 7

A Δ 7

Em 7 A 7



## SPIRIT SAMBA (P. 2)

D B A $\flat$  F D $\flat$ <sup>6</sup><sub>9</sub>  
 132  
 D m<sup>7</sup> G<sup>7</sup> C $\Delta$ <sup>7</sup> E $\flat$  m<sup>7</sup> A $\flat$ <sup>7</sup>  
 D $\flat$ <sup>6</sup><sub>9</sub> D m<sup>7</sup> $\flat$ <sup>5</sup> G<sup>7</sup>

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

E $\flat$ <sup>6</sup><sub>9</sub> drum fill ..... A $\flat$ <sup>6</sup><sub>9</sub> drum fill .....  
 G $\flat$  $\Delta$ <sup>7</sup> $\sharp$ <sup>11</sup> drum fill ..... F/G drum fill ..... C $\Delta$

# SPRING CAN REALLY HANG YOU UP THE MOST

FRAN LANDESMAN  
TOMMY WOLF

Ballad

C  $\Delta$  7 B $\flat$  7 C  $\Delta$  7 B $\flat$  7 C  $\Delta$  7 B $\flat$  7 C  $\Delta$  7

E $\flat$  7 sus 4 A $\flat$   $\Delta$  7 A 7 sus 4 E  $\Delta$  7 G 7 sus 4 C  $\Delta$  7 A m 7

D m 7 G 7 C/E E $\flat$  7 D m 7 A + 7 D m 7 G 7

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

F# m 7  $\flat$  5 F m 7 E m 7 A m 7 D 7 1. D m 7 G 7 C  $\Delta$  7 G 7 sus 4

2. D m 7 G 7 C  $\Delta$  7 G m 7 C  $\Delta$  7 G m 7 C  $\Delta$  7

G m 7 C  $\Delta$  7 G m 7 C  $\Delta$  7 C m 7 F  $\Delta$  7

## SPRING CAN REALLY...(P. 2)

Cm7 FΔ7 F#m7 B7 EΔ7 Am7 D7 GΔ7 FΔ7  
 CΔ7 BbΔ7 CΔ7 Am7 Dm7 G7 Em7 A7 F#m7b5 Fm7  
 Ebm7 Ab7 Dm7 G7 Em7 A7 FΔ7 Em7  
 Dm7 CΔ7 Bm7b5 E7 Am7 D7 FΔ7 Bb7  
 Em7 A7 G9 sus 4 Db/Eb G7#9 CΔ7

***SQUIRREL***

### Medium Swing

**TADD DAMERON**

[illegible]

# STABLEMATES

BENNY GOLSON

Medium Swing

Chord progression and melodic notation for *Stablemates* by Benny Golson, Medium Swing.

Chords and melodic lines across the staves:

- Staff 1: E m7 A7 Eb m7 Ab7 Db Δ7 C7 #9
- Staff 2: Ab m7 3 Db7 Gb Δ7 3 G m7 b5 C7
- Staff 3: F m7 Bb7 Eb m7 3 Ab7 b9
- Staff 4: Db Δ7 F m7 Gb7
- Staff 5: G7 #9 C7 B7 Bb7
- Staff 6: A7 Ab7 Em7 A7 Eb m7 Ab7
- Staff 7: Db Δ7 C7 #9 Ab m7 3 Db7
- Staff 8: Gb Δ7 3 G m7 b5 C7 F m7 Bb7
- Staff 9: Eb m7 3 Ab7 b9 Db Δ7



# STAR EYES

DON RAYE  
GENE DePAUL

Medium Swing

Chord symbols and musical notation for *Star Eyes*:

Staff 1:  $E\flat\Delta 7$   $F m 7$   $B\flat 7$   $E\flat\Delta 7$

Staff 2:  $E\flat m 7$   $A\flat 7$   $D\flat\Delta 7$   $G m 7\flat 5$   $C 7\flat 9$

Staff 3:  $F \Delta 7$  | 1.  $F m 7\flat 5$   $B\flat 7$  | 2.  $F m 7\flat 5$   $B\flat 7$   $E\flat 7\flat 9$

Staff 4:  $A\flat\Delta 7$   $B\flat m 7$   $E\flat 7$   $A\flat m 7$

Staff 5:  $D\flat 7$   $G\flat\Delta 7$

Staff 6:  $F m 7$   $B\flat 7$   $E\flat\Delta 7$   $F m 7$   $B\flat 7$

Staff 7:  $E\flat\Delta 7$   $E\flat m 7$   $A\flat 7$   $D\flat\Delta 7$

Staff 8:  $G m 7\flat 5$   $C 7\flat 9$   $F \Delta 7$   $F m 7\flat 5$   $B\flat 7$

Staff 9:  $E\flat 7$   $D + 7$   $D\flat 7$   $C 7$   $F m 7$   $F m 7/B\flat$   $E\flat\Delta 7$

Staff 10: Triplet of eighth notes

## Ballad

$C_{\Delta}^7$     $A^7$     $D_m^7$     $G^7$     $C_{\Delta}^7$     $F_{\Delta}^7$     $E_m^7$     $E_b^{\circ 7}$

D m<sup>7</sup> | 1. G<sup>7</sup> G<sup>7</sup>/F E m<sup>7</sup> A<sup>7</sup> D m<sup>7</sup> G<sup>7</sup>

The first staff of music is written on a five-line staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of the following notes: a quarter note on G4, an eighth note on A4, a beamed eighth note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a half note on F#4, and a whole note on E4. The staff ends with a double bar line.

2.  $G^7$        $C\Delta^7$        $F^7$        $E_m^7$        $A^7$

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

C $\Delta$ <sup>7</sup>      A<sup>7</sup>      Dm<sup>7</sup>      Bm<sup>7</sup><sup>b5</sup>      E<sup>7</sup>      Am<sup>7</sup>      Am<sup>7</sup>/G

$$F_{\text{m}}^7 \quad B^7 \quad E_{\Delta}^7 \quad G^7 \quad C_{\Delta}^7 \quad A^7$$

$D_m^7$        $G^7$        $C_{\Delta}^7$        $F_{\Delta}^7$        $E_m^7$        $E_b^{o7}$

[illegible]

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

# STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

Chords and musical notation for *Steeple Chase* by Charlie Parker:

Staff 1:  $B\flat\Delta 7$   $G m7$   $C m7$   $F 7\sharp 11$   $B\flat\Delta 7$   $G 7\flat 9$

Staff 2:  $C m7$   $F 7$   $B\flat\Delta 7$   $G m7$   $C m7$   $F 7\sharp 11$

Staff 3:  $B\flat\Delta 7$   $G 7\flat 9$   $C m7$   $F 7$   $B\flat\Delta 7$   $D 7$

Staff 4:  $D 7$   $G 7$

Staff 5:  $C 7$   $F 7$

Staff 6:  $F 7$   $B\flat\Delta 7$   $G m7$   $C m7$   $F 7\sharp 11$

Staff 7:  $B\flat\Delta 7$   $G 7\flat 9$   $C m7$   $F 7$   $B\flat\Delta 7$   $G m7$

Staff 8:  $C m7$   $F 7\sharp 11$   $B\flat\Delta 7$   $G 7\flat 9$   $C m7$   $F 7$   $B\flat\Delta 7$

# STORMY WEATHER

287  
TED KOEHLER  
HAROLD ARLEN

Ballad

Chord symbols and musical notation for the song "Stormy Weather":

Staff 1:  $E\flat\Delta 7$   $C7\flat 9$   $Fm7$   $B\flat 7$   $Gm7$   $C7\flat 9$

Staff 2:  $Fm7$   $Fm7/B\flat$   $Gm7$   $F\sharp 7$   $Fm7$   $B\flat+7$

Staff 3:  $E\flat\Delta 7$   $C7\sharp 9$   $Fm7$   $B\flat 7\flat 9$   $E\flat\Delta 7$   $C7\flat 9$

Staff 4:  $Fm7$   $B\flat 7$   $Gm7$   $C7\flat 9$   $Fm7$   $Fm7/B\flat$   $Gm7$   $F\sharp 7$

Staff 5:  $Fm7$   $B\flat+7$   $E\flat\Delta 7$   $A7\flat 9$

Staff 6:  $A\flat\Delta 7$   $3$   $A\circ 7$   $E\flat/B\flat$   $A\flat\Delta 7$   $3$   $A\circ 7$

Staff 7:  $E\flat/B\flat$   $E\flat 7$   $A\flat\Delta 7$   $3$   $A\circ 7$   $E\flat/G$   $Cm7$

Staff 8:  $Gm7$   $Cm7$   $F7$   $B\flat 7\flat 9$   $E\flat\Delta 7$   $C7\flat 9$

Staff 9:  $Fm7$   $B\flat 7$   $Gm7$   $C7\flat 9$   $Fm7$   $Fm7/B\flat$

Staff 10:  $Gm7$   $F\sharp 7$   $Fm7$   $B\flat+7$   $E\flat\Delta 7$

# STREET OF DREAMS

SAM LEWIS  
VICTOR YOUNG

Ballad

Chord symbols for the first staff: F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>Δ<sup>7</sup>, A<sup>b</sup>Δ<sup>7</sup>, G m<sup>7</sup>, C<sup>7</sup>.

Chord symbols for the second staff: F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>Δ<sup>7</sup>, B<sup>b</sup>+<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7.

Chord symbols for the third staff: A<sup>b</sup>Δ<sup>7</sup>, D<sup>b</sup>7, E<sup>b</sup>Δ<sup>7</sup>, D<sup>b</sup>7, C<sup>7</sup>.

Chord symbols for the fourth staff: F<sup>7</sup>, D<sup>b</sup>7, F m<sup>7</sup>, B<sup>b</sup>7 sus 4, E<sup>b</sup><sub>9</sub>.

# SUNNY

BOBBY HEBB

Light Rock

Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup> B<sup>♭7</sup>

Bm<sup>7</sup><sup>♭5</sup> E<sup>7</sup><sup>♯9</sup> Am<sup>7</sup> E<sup>7</sup><sup>♯9</sup>

# SUNNY SIDE OF THE STREET

DOROTHY FIELDS  
JIMMY McHUGH

Medium Swing

Chord symbols and musical notation for the first system:

- Staff 1:  $C \Delta 7$ ,  $B m 7$   $E 7$ ,  $F \Delta 7$ ,  $B b 7 \# 11$
- Staff 2:  $A m 7$ ,  $D 7$ ,  $D m 7$ ,  $G 7$ , 1.  $E m 7$   $D m 7 G 7$
- Staff 3: 2.  $C \Delta 7$ ,  $G m 7$ ,  $C 7$
- Staff 4:  $F \Delta 7$ ,  $A m 7$ ,  $D 7$

Chord symbols and musical notation for the second system:

- Staff 5:  $G 7$ ,  $D m 7$ ,  $G 7$ ,  $C \Delta 7$ ,  $B m 7$   $E 7$
- Staff 6:  $F \Delta 7$ ,  $B b 7 \# 11$ ,  $A m 7$
- Staff 7:  $D 7$ ,  $D m 7$ ,  $G 7$ ,  $C \Delta 7$

# SWEET LORRAINE

MITCHELL PARISH

CLIFF BURWELL

Ballad or Medium Swing

Chords for measures 1-12:

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

Chords for measures 13-24:

- Measure 13: D m 7
- Measure 14: G 7
- Measure 15: E m 7
- Measure 16: A 7
- Measure 17: D m 7
- Measure 18: G 7
- Measure 19: C  $\Delta$  7
- Measure 20: G m 7
- Measure 21: C 7
- Measure 22: F  $\Delta$  7
- Measure 23: E m 7
- Measure 24: A 7

Chords for measures 25-36:

- Measure 25: D m 7
- Measure 26: C m 7 F 7
- Measure 27: B $\flat$   $\Delta$  7
- Measure 28: E m 7
- Measure 29: A 7
- Measure 30: D m 7
- Measure 31: C m 7 F 7
- Measure 32: B $\flat$  7
- Measure 33: A + 7
- Measure 34: A $\flat$  7  $\sharp$  11
- Measure 35: G 7
- Measure 36: B $\flat$  7
- Measure 37: A + 7
- Measure 38: A $\flat$  7  $\sharp$  11
- Measure 39: G + 7

Chords for measures 41-52:

- Measure 41: C  $\Delta$  7
- Measure 42: B $\flat$  7
- Measure 43: A 7
- Measure 44: D m 7
- Measure 45: G 7
- Measure 46: G $\sharp$   $\circ$  7
- Measure 47: A m 7
- Measure 48: G m 7 C 7
- Measure 49: F 7
- Measure 50: E 7
- Measure 51: E $\flat$  7  $\sharp$  11
- Measure 52: D 7

Chords for measures 53-64:

- Measure 53: D m 7
- Measure 54: G 7
- Measure 55: C  $\Delta$  7



# SWING

## DENTZ SWING

Medium Swing

CHICK COREA

D m7 E 7 A m7

D m7 E 7 A m7

A 7 D m7

B $\flat$   $\Delta$  7 A m7 F $\sharp$  m7 $\flat$  5 1. F m7

E 7 2. F m7 E 7 G m7

G m7 A $\flat$  m7 D $\flat$  7 F $\sharp$  7 $\flat$  9

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

## SWING DENTZ SWING (P. 2)

Chord progression and musical notation for "SWING DENTZ SWING (P. 2)".

The notation is organized into three systems, each with a treble clef staff and a series of chords above it.

**System 1:**

- Chords:  $A\flat 7$ ,  $G 7$
- Staff: Treble clef, 8 measures of music.

**System 2:**

- Chords:  $G 7$ ,  $C \Delta 7$ ,  $F 7$ ,  $C \Delta 7 \#11$
- Staff: Treble clef, 8 measures of music.

**System 3:**

- Chords:  $B 7$ ,  $E m 7$
- Staff: Treble clef, 4 measures of music.

**System 4:**

- Chords:  $C \Delta 7$ ,  $F 7$ ,  $C 7$ ,  $B 7$ ,  $E m$
- Staff: Treble clef, 5 measures of music.

*Ritard*

# SWING SHIFT

Med. Swing

CHUCK ISRAELS

B $\flat$ 7

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

F7 E $\flat$ 7 A $\flat$ 7

fill

# SY CLONE

Fast Swing

JACK ZUCKER

The musical score for "SY CLONE" by Jack Zucker is written for a single melodic line in treble clef, 4/4 time, with a key signature of one flat (Bb). The tempo/style is "Fast Swing". The score consists of three staves of music, each with a series of chords written above the notes.

**Staff 1:** The first staff begins with a repeat sign. The chords are F7, Bb7, F7, G7b9, C+7#9, and F+7#9. The melody features eighth and quarter notes, with a half note in the final measure.

**Staff 2:** The second staff continues the melody. The chords are Bb7, F7, and D+7#9. The melody includes eighth, quarter, and half notes.

**Staff 3:** The third staff concludes the piece. The chords are Db7, C+7#9, F+7#9, G7b9, and C+7#9. The melody features eighth, quarter, and half notes, ending with a double bar line. There are accent marks (>) under the first, third, and fifth measures of this staff.

**SOLO ON BLUES**

# T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

$A\flat_9$   $F+7$      $B\flat m7$   $E\flat+7\sharp 9$      $A\flat_9$   $F+7$      $B\flat m7$   $E\flat 7\flat 9$

$E\flat m7$      $A\flat 7$   $D\flat_9$   $D\circ 7$      $C m7$   $F 7\sharp 9$      $B\flat m7$   $E\flat 7\sharp 9$

$A\flat_9$   $F+7$      $B\flat m7$   $E\flat+7\sharp 9$      $A\flat_9$   $F+7$      $B\flat m7$   $E\flat 7\flat 9$

$E\flat m7$      $A\flat 7$   $D\flat_9$   $D\circ 7$      $C m7$   $F 7$   $B\flat m7$   $E\flat 7\flat 9$   $A\flat_9$

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

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

$A\flat_9$   $F+7$      $B\flat m7$   $E\flat+7\sharp 9$      $A\flat_9$   $F+7$      $B\flat m7$   $E\flat 7\flat 9$

$E\flat m7$      $A\flat 7$   $D\flat_9$   $D\circ 7$      $C m7$   $F+7\flat 9$   $B\flat m7$   $E\flat 7\flat 9$   $A\flat_9$

# TEACH ME TONIGHT

SAMMY CAHN  
GENE DePAUL

Swing Ballad

F m7 B $\flat$ 7 B $\flat$ +7 E $\flat$ Δ7 A $\flat$ 7 G m7 C7 C+7  
 F m7 B $\flat$ 7 G m7 $\flat$ 5 C7 $\flat$ 9 F m7  
 1. B $\flat$ 7 sus 4 B $\flat$ 7 E $\flat$ Δ7 C7 F m7 B $\flat$ 7 B $\flat$ +7 2. B $\flat$ 7 sus 4 B $\flat$ 7  
 E $\flat$ 6 G m7 F $\sharp$ m7 F m7 B $\flat$ 7 E $\flat$ Δ7 C7 $\flat$ 9  
 F m7 B $\flat$ 7 E $\flat$ Δ7 A m7 $\flat$ 5 D7 $\flat$ 9 G m7 C7  
 C m7 F7 F m7 B $\flat$ 7 B $\flat$ +7 E $\flat$ Δ7 A $\flat$ 7  
 G m7 C7 C+7 F m7 B $\flat$ 7 G m7 $\flat$ 5 C7 $\flat$ 9  
 F m7 B $\flat$ 7 sus 4 B $\flat$ 7 E $\flat$ 6

# TEA FOR TWO

IRVING CAESAR

VINCENT YOUMANS

Medium Swing

B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup> D $\flat$ <sup>7</sup> C m<sup>7</sup> B $\circ$ <sup>7</sup>

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

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

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

B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup> D $\flat$ <sup>7</sup> C m<sup>7</sup> B $\circ$ <sup>7</sup>

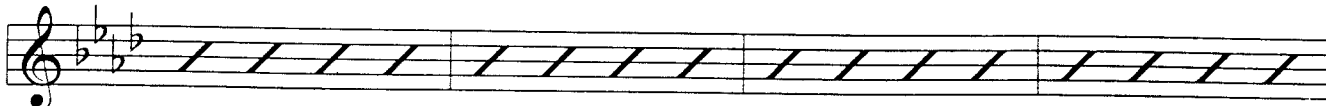
B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> C m<sup>7</sup> $\flat$ 5 F $\flat$ 9

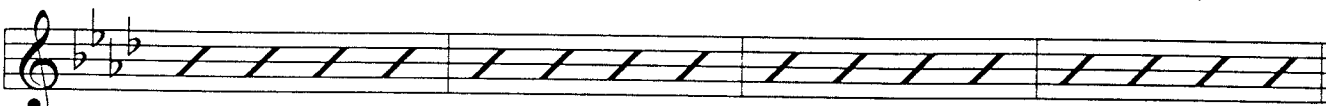
B $\flat$ m<sup>7</sup> F<sup>7</sup> G $\flat$ <sup>7</sup> F<sup>7</sup> A $\circ$ <sup>7</sup> B $\flat$ m<sup>7</sup> D $\flat$ m $\Delta$ <sup>7</sup> G $\flat$ <sup>7</sup>

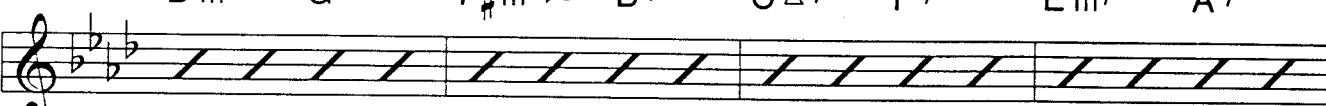
A $\flat$ /C B $\circ$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup> A $\flat$  $\Delta$ <sup>7</sup>

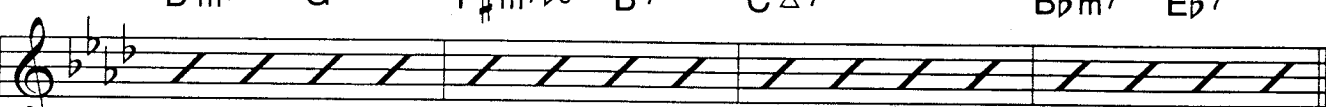
## TEA FOR TWO (P. 2)

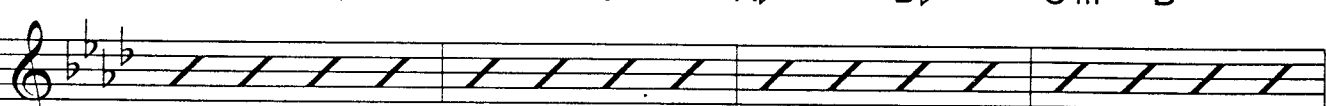
## OPTIONAL CHORDS

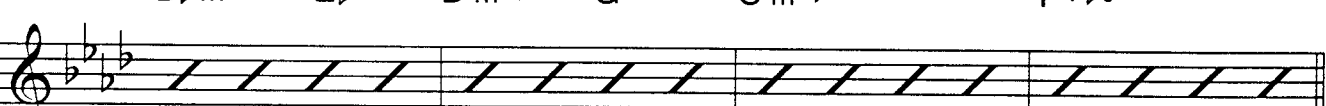
B $\flat$ m7 E $\flat$ 7 D m7 $\flat$ 5 G7 A $\flat$  $\Delta$ 7 D $\flat$ 7 C m7 F7  


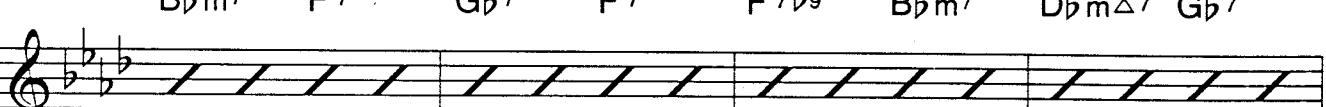
B $\flat$ m7 E $\flat$ 7 D m7 $\flat$ 5 G7 A $\flat$  $\Delta$ 7 B $\flat$ m7 C m7 D $\flat$  $\Delta$ 7  


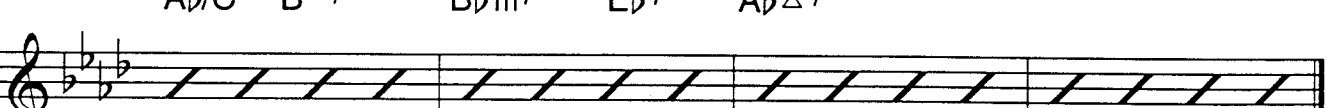
D m7 G7 F $\sharp$  m7 $\flat$ 5 B7 C $\Delta$ 7 F7 E m7 A7  


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


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


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


B $\flat$ m7 F7 G $\flat$ 7 F7 F7 $\flat$ 9 B $\flat$ m7 D $\flat$  m $\Delta$ 7 G $\flat$ 7  


A $\flat$ /C B $\circ$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$  $\Delta$ 7  




# THAT OLD FEELING

LEW BROWN  
SAMMY FAIN

Ballad or Easy Swing

$E\flat_6^9$   $E\flat/D$   $E\flat/C$   $E\flat/B\flat$   $A\flat m7$   $D\flat 7$   $G m7\flat 5$   $C 7\flat 9$   
 $F m7$   $C +7$   $F m7$   $F\sharp m7$   $B 7$   $B\flat 7$   $G 7$   
 $C m7$   $G 7/B$   $E\flat/B\flat$   $A 7$   $A\flat \Delta 7$   
 $C m7$   $F 7$   $F m7$   $B 7\sharp 11$   $B\flat 7$   
 $E\flat_6^9$   $E\flat/D$   $E\flat/C$   $E\flat/B\flat$   $A\flat m7$   $D\flat 7$   $G m7\flat 5$   $C 7\flat 9$   
 $F m7$   $C +7$   $F m7$   $F m7/E\flat$   $A m7\flat 5$   $D 7\flat 9$   
 $G m7\flat 5$   $C 7\flat 9$   $F m7$   $A\flat m7$   $D\flat 7$   
 $E\flat/B\flat$   $G 7/B$   $C m7$   $G\flat 7$   $F m7$   $B\flat 7 \text{ sus } 4$   $B\flat 7$   $E\flat_6^9$

# THAT'S ALL

ALAN BRANDT  
BOB HAYMES

Ballad

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

$Dm7$   $G7$   $E m7\flat 5$   $E\flat m7$   $Dm7$   $D\flat\circ 7$  1.  $Dm7$   $G7$

$Cm7$   $F7$  2.  $Cm7$   $F7$   $B\flat_9^6$   $Fm7$   $B\flat 7\flat 9$

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

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

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

$E m7\flat 5$   $E\flat m7$   $Dm7$   $D\flat\circ 7$   $Cm7$   $F7$   $B\flat_9^6$

# THEME FOR MAXINE

Medium 3

WOODY SHAW

Em7 F#m7 D7 C7

Gm7 Cm 1. Gm Cm 2. Gm Cm

AΔ7 GΔ7 FΔ7 Am7

AΔ7 GΔ7 FΔ7 Am7

# THEN I'LL BE TIRED OF YOU

E. Y. HAEBURG  
ARTHUR SCHWARTZ

Ballad

Chords and notation for the first staff:

C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    G 7

Chords and notation for the second staff:

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

Chords and notation for the third staff:

C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    G 7

Chords and notation for the fourth staff:

B $\flat$  7  $\sharp$  11    A 7    D m7    G 7    C  $\natural$  9    B $\flat$  m7    E $\flat$  7

Chords and notation for the fifth staff:

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

Chords and notation for the sixth staff:

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

Chords and notation for the seventh staff:

C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 9 sus 4    G 7

Chords and notation for the eighth staff:

B $\flat$  7  $\sharp$  11    A 7    D m7    G 7    C  $\natural$  9

# THERE GOES MY HEART

Ballad or Swing

BENNY DAVIS  
ABNER SILVER

Chord progression for "There Goes My Heart":

Chords:  $B\flat\Delta^7$   $E\flat^7$   $Dm^7$   $C\sharp^{\circ 7}$   $Cm^7$   $F^7$

Chords:  $Cm^7$   $F^7$   $B\flat\Delta^7$

Chords:  $Dm^7\flat^5$   $G+^7$   $Cm^7$

Chords:  $Gm^7$   $C^7$   $Cm^7$   $F^7$

Chords:  $B\flat\Delta^7$   $E\flat^7$   $Dm^7$   $C\sharp^{\circ 7}$   $Cm^7$   $F^7$

Chords:  $Cm^7$   $F^7$   $B\flat\Delta^7$

Chords:  $Dm^7\flat^5$   $G+^7$   $Cm^7$   $E\flat m^7$   $A\flat^7\sharp^{11}$

Chords:  $B\flat\Delta^7/F$   $Cm^7/F$   $E\flat m/F$   $B\flat^{\circ 9}$

## THERE GOES MY HEART (P. 2)

## BLOWING CHANGES

Blowing changes for the song "There Goes My Heart" (Part 2). The changes are presented in eight staves, each containing four measures of music with a treble clef and a key signature of two flats (Bb and Eb). The notes in the staves are represented by diagonal lines, indicating a focus on rhythm and phrasing over specific pitch content.

The changes are as follows:

- Staff 1: BbΔ7, Dm7, G7, Cm7, F7
- Staff 2: Cm7, F7, BbΔ7
- Staff 3: Dm7b5, G7, Cm7
- Staff 4: Gm7, C7, Cm7, F7
- Staff 5: BbΔ7, Dm7, G7, Cm7, F7
- Staff 6: Cm7, F7, BbΔ7
- Staff 7: Dm7b5, G7, Cm7, Ab7
- Staff 8: BbΔ7, Cm7, F7, Bb6, Cm7, F7

# THEY SAY IT'S WONDERFUL

Medium Swing

IRVING BERLIN

G m7 G m7<sup>b</sup>5 C 7<sup>b</sup>9 F Δ 7 A m7 A<sup>b</sup> o 7

G m7 G m7<sup>b</sup>5 C 7<sup>b</sup>9 F Δ 7 A m7 D 7

G m7 G m7<sup>b</sup>5 C 7<sup>b</sup>9 F Δ 7 A m7 A<sup>b</sup> o 7

G m7 G m7<sup>b</sup>5 C 7<sup>b</sup>9 C m7 F 7

B<sup>b</sup> Δ 7 E<sup>b</sup> 7<sup>#</sup>11 D m7 A m7 E 7

A m7 B m7<sup>b</sup>5 E 7<sup>b</sup>9 A m7 D 7 A<sup>b</sup> m7 D<sup>b</sup> 7

G m7 G m7<sup>b</sup>5 C 7<sup>b</sup>9 A m7<sup>b</sup>5 D 7<sup>b</sup>9

G m7 C 7 F 6

# THIER'S TEARS

Bossa

CLARE FISCHER

The musical score for "Thier's Tears" is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is composed of eighth and quarter notes, with several triplet markings (indicated by a '3' over the notes). The chords are indicated above the staff, including F m, F m/Eb, Db Δ 7#11, C 7#9, Db Δ 7#11, C 7, F m, F 7#9, Bbm7, Eb7, A 7#9, D 7b9, Ab Δ 7#11, G 7, C 6, Gb 7#11, F m, F m/Eb, Db Δ 7#11, C 7#9, Db Δ 7#11, C 7, F m, F 7#9, Bbm7, Eb7, Db Δ 7, G + 7#9, C + 7, and F m 6.

Chords: F m, F m/Eb,  $\text{Db} \Delta 7^{\#11}$ ,  $\text{C} 7^{\#9}$ ,  $\text{Db} \Delta 7^{\#11}$ ,  $\text{C} 7$ ,  $\text{F m}$ ,  $\text{F} 7^{\#9}$ ,  $\text{Bbm}7$ ,  $\text{Eb}7$ ,  $\text{A} 7^{\#9}$ ,  $\text{D} 7^{\flat 9}$ ,  $\text{Ab} \Delta 7^{\#11}$ ,  $\text{G} 7$ ,  $\text{C} 6$ ,  $\text{Gb} 7^{\#11}$ ,  $\text{F m}$ ,  $\text{F m/Eb}$ ,  $\text{Db} \Delta 7^{\#11}$ ,  $\text{C} 7^{\#9}$ ,  $\text{Db} \Delta 7^{\#11}$ ,  $\text{C} 7$ ,  $\text{F m}$ ,  $\text{F} 7^{\#9}$ ,  $\text{Bbm}7$ ,  $\text{Eb}7$ ,  $\text{Db} \Delta 7$ ,  $\text{G} + 7^{\#9}$ ,  $\text{C} + 7$ ,  $\text{F m}^6$ .



# THINGS AIN'T WHAT THEY USED TO BE

Medium Swing

DUKE ELLINGTON

Chords and musical notation for the first four staves:

- Staff 1:  $F^7$  (triplet),  $F^7$  (triplet)
- Staff 2:  $B\flat^7$  (triplet)
- Staff 3:  $F^7$  (triplet),  $Gm^7$
- Staff 4:  $C^7\sharp^9$ ,  $C^7$ ,  $F^7$ ,  $A\flat^7$ ,  $Gm^7$ ,  $C^7$

# THIS CAN'T BE LOVE

LORENZ HART  
RICHARD RODGERS

Medium Swing

The musical score for "This Can't Be Love" is written in F major, 4/4 time, and Medium Swing. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:  $F_9^6$  (chord),  $B\flat^7$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 2:  $F_{\Delta}^7$  (chord),  $Dm^7$  (chord),  $Gm^7$  (chord),  $C^7$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 3:  $F_9^6$  (chord),  $B\flat^7$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 4:  $Am^7$  (chord),  $Dm^7$  (chord),  $Gm^7$  (chord),  $C^7$  (chord),  $F_9^6$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 5:  $Em^7$  (chord),  $A^7$  (chord),  $Dm^7$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 6:  $Am^7\flat^5$  (chord),  $D^7\flat^9$  (chord),  $Gm^7$  (chord),  $C^7$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 7:  $F_9^6$  (chord),  $B\flat^7$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 8:  $Am^7$  (chord),  $Dm^7$  (chord),  $Gm^7$  (chord),  $C^7$  (chord),  $F_9^6$  (chord). Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

# THREE AND ONE

Med. Swing

THAD JONES

Eb $\Delta$ 7      Eb $\Delta$ 7 Db7      C7

Fm7      Am7      D7

G7      C7b9      F7      Bb7

1. Eb7      Ab $\Delta$ 7 Am7 D7 Gm7 C7 Fm7 Bb7

2. Eb7#9 Eb7#9/G Ab7 A $\circ$ 7  $\oplus$  Eb6/Bb C7 Fm7 Bb7

$\oplus$  // B7 E7 Eb7#9

# THE THRILL IS GONE

311

B. DeSILVA

LEW BROWN

RAY HENDERSON

Ballad

C m7 G +7 C m7 F 7

F m7 Bb 7 E 7 #11 Eb Δ 7 D m7 b5 G +7 b9 Db 7 #11 C m7

D m7 b5 G 7 b9 C m7 Gb 7 #11 F m7 D m7 b5 G 7

C m7 G +7 C m7 F 7

F m7 Bb 7 E 7 #11 Eb Δ 7 D m7 b5 G +7 b9 Db 7 #11 C m7

D m7 b5 G 7 b9 C m7 Gb 7 #11 F m7 D m7 b5 G 7 b9

C m7 C m7/Bb A m7 b5 Ab 7 #11 C m7

F m7 F m7/Eb D m7 b5 G 7

Ab Δ 7 D m7 b5 G 7 b9 C m6

# THYME'S TIME

Medium Swing

DEAN NEWTON

## INTRO

B $\flat$  $\Delta$ 7

(VAMP ON D.C.)

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

F+7

B $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 7 G $\flat$  $\Delta$ 7 F+7  
 B $\flat$  $\Delta$ 7 A m7 D7 G m7 G $\flat$  m7 F m7 B $\flat$ 7 $\flat$ 9  
 E $\flat$ 7 $\sharp$ 11 C $\sharp$ °7 D m7 G7  
 E7 A7 D7 G7  
 C7 F7 1. B $\flat$  $\Delta$ 7 C m7 F7 $\flat$ 9  
 2. B $\flat$  $\Delta$ 7 F $\sharp$  m7 $\flat$ 5 F7 sus F7 B m7 E m7 A7 $\flat$ 9  
 C $\sharp$  m7 $\flat$ 5 F $\sharp$ 7 B m7 $\flat$ 5 B7 C $\Delta$ 7 C $\flat$ 6  
 C m7 F7 B $\flat$  $\Delta$ 7 A m7 D7

## THYME'S TIME (P2)

G m7    G $\flat$  m7    F m7    B $\flat$  7 $\flat$ 9    E $\flat$  7 $\sharp$ 11    C $\sharp$   $\circ$ 7  
 D m7    G 7    E m7    A 7    D m7    G 7 $\flat$ 9  
 C m7    F 7     $\emptyset$  B $\flat$   $\frac{6}{9}$

$\emptyset$  G $\flat$   $\Delta$  7 $\sharp$ 11    E  $\Delta$  7 $\sharp$ 11    D  $\Delta$  7 $\sharp$ 11    D $\flat$   $\Delta$  7

## SOLO CHANGES

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

*D.C. al Coda*

# TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score for "Tidal Breeze" by Harold Danko is written in B-flat major (two flats) and 4/4 time. It is marked "Medium Swing". The score consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:  $B\flat_9^6$  (Chord),  $A\flat_7^{\#11}$  (Chord)
- Staff 2:  $B\flat_9^6$  (Chord),  $A\flat_7$  (Chord),  $G\flat_7$  (Chord)
- Staff 3:  $F_7^{\#9}$  (Chord),  $G\flat_7$  (Chord),  $F_7^{\#9}$  (Chord),  $G\flat_7$  (Chord)
- Staff 4:  $G_+7^{\#9}$  (Chord),  $A\flat_7^{\#11}$  (Chord),  $A_7^{\flat 9}$  (Chord)
- Staff 5:  $B\flat_9^6$  (Chord),  $A\flat_7^{\#11}$  (Chord)
- Staff 6:  $B\flat_9^6$  (Chord),  $A\flat_7$  (Chord),  $G\flat_7$  (Chord)
- Staff 7:  $F_7^{\#9}$  (Chord),  $G\flat_7$  (Chord),  $F_7^{\#9}$  (Chord),  $G\flat_7$  (Chord)
- Staff 8:  $G_+7^{\#9}$  (Chord),  $A\flat_7^{\#11}$  (Chord),  $A\flat_7^{\#9}$  (Chord)

# A TIME FOR LOVE

315

PAUL FRANCIS WEBSTER  
JOHNNY MANDEL

Ballad

Chord progression for "A Time for Love":

Staff 1: B $\flat$  $\Delta$ 7, A $\flat$ 7 $\sharp$ 11, B $\flat$  $\Delta$ 7, C7 $\sharp$ 11

Staff 2: C m7, E $\flat$  $\Delta$ 7/B $\flat$ , A m7, D7, A m7 $\flat$ 5, D7 $\flat$ 9

Staff 3: G m7, A $\flat$ 7/G $\flat$ , B $\flat$ 6/F, C7 $\flat$ 9

Staff 4: C m7, E $\flat$  $\Delta$ 7/B $\flat$ , A m7 $\flat$ 5, D7 $\flat$ 9

Staff 5: G m7, A m7 $\flat$ 5, D7 $\flat$ 9, G m7, C7 $\flat$ 9, F $\Delta$ 7, A7 $\sharp$ 9

Staff 6: D m7, D7 $\flat$ 9, G m7, G m7/F, E m7 $\flat$ 5, A7 $\sharp$ 11

Staff 7: D $\Delta$ 7, B m7, C m7, F7, B $\flat$ °7, B $\flat$  $\Delta$ 7, A m7 $\flat$ 5, D7 $\flat$ 9

Staff 8: G m7, C7 $\flat$ 9, C m7, E $\flat$  $\Delta$ 7/B $\flat$

Staff 9: A m7, D7, D7 $\flat$ 9, G m7, C7 $\sharp$ 11

Staff 10: C m7, C m7/F, F7 $\flat$ 9, B $\flat$ 6



# ***TIMES LIE***

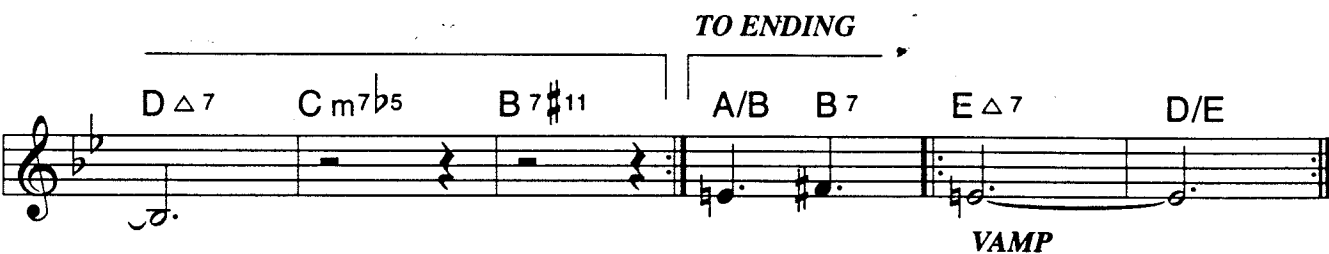
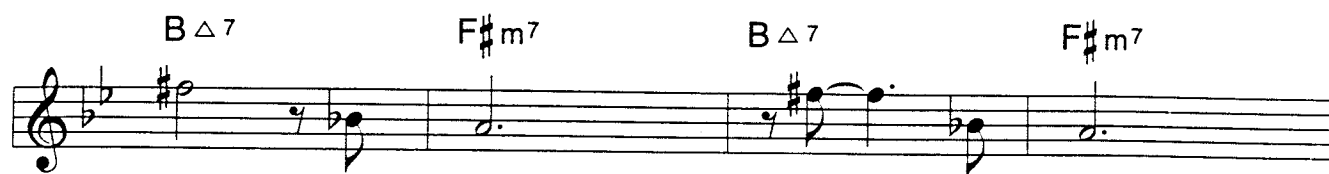
CHICK COREA

Easy 3

The musical score for "Times Lie" by Chick Corea is presented in eight staves, each containing a melodic line and a series of chords. The time signature is 3/4. The chords are as follows:

- Staff 1:  $B\flat\Delta 7$ ,  $A\flat\Delta 7/B\flat$ ,  $B\flat\Delta 7$  (4),  $A\flat\Delta 7/B\flat$
- Staff 2:  $B\flat\Delta 7$ ,  $A\flat\Delta 7/B\flat$ ,  $B\flat\Delta 7$ ,  $E 7$
- Staff 3:  $E\flat\Delta 7$ ,  $A\flat 7$ ,  $E\flat\Delta 7$  (4),  $D m7\flat 5$ ,  $G 7$
- Staff 4:  $C m7$ ,  $G\flat 7$ ,  $C m7$ ,  $F 7$
- Staff 5:  $B\flat\Delta 7$ ,  $A\flat\Delta 7/B\flat$ ,  $B\flat\Delta 7$  (4),  $A\flat\Delta 7/B\flat$
- Staff 6:  $B\flat\Delta 7$ ,  $A\flat\Delta 7/B\flat$ ,  $E m7\flat 5$ ,  $A 7$
- Staff 7:  $D\Delta 7$ ,  $A m7$ ,  $D\Delta 7$  (4),  $C\sharp m7\flat 5$  (4),  $F\sharp 7$

## TIMES LIE (P. 2)



# TIME WAS

Easy 3

(DREAMING)

SIDNEY KEITH  
MIGUEL PRADO

Chord symbols and musical notation for the piece "Time Was (Dreaming)":

Staff 1: B m7, B $\flat$ 7, A m7, D7, G $\Delta$ 7

Staff 2: D $\flat$ 7, C $\Delta$ 7, F7, G $\frac{6}{9}$ , E m7

Staff 3: A m7, D7, 1. G $\Delta$ 7, E m7, A m7

Staff 4: D7, 2. G $\frac{6}{9}$ , C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9

Staff 5: B $\Delta$ 7, G $\sharp$ m7, C $\sharp$ m7, F $\sharp$ 7, B $\Delta$ 7

Staff 6: G $\sharp$ m7, C $\sharp$ m7, E m7, A7, D $\Delta$ 7, E m7

Staff 7: F $\sharp$ m7, E m7, A7, D $\Delta$ 7, A m7, D7 sus 4

Staff 8: D7 $\flat$ 9, B m7, B $\flat$ 7, A m7, D7, G $\Delta$ 7

Staff 9: D $\flat$ 7, C $\Delta$ 7, F7, G $\frac{6}{9}$ , E m7

Staff 10: A m7, D7, G $\Delta$ 7

# TINY CAPERS

CLIFFORD BROWN

Medium Swing

B $\flat$  $\Delta$ 7 D7 G m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 G+7  
 C m7 C $\sharp$  $\circ$ 7 D m7 E $\flat$  $\Delta$ 7 D m7 G m7  
 C7 C m7 F7 B $\flat$  $\Delta$ 7 D7  
 G m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 G+7 C m7 C $\sharp$  $\circ$ 7  
 D m7 E $\flat$  $\Delta$ 7 D m7 G m7 C m7 F7 B $\flat$  $\flat$ 9  
 E $\flat$ 7 $\flat$ 9 E $\flat$ 7 B $\flat$ 7  
 E $\flat$ 7 $\flat$ 9 E $\flat$ 7 D m7 G7 C m7 F7  
 B $\flat$  $\Delta$ 7 D7 G m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 G+7 C m7 C $\sharp$  $\circ$ 7  
 D m7 E $\flat$  $\Delta$ 7 D m7 G m7 C m7 F7 B $\flat$  $\flat$ 9

# TIS'

Swing Blues

THAD JONES

Chord progression and melodic lines for the first three staves:

- Staff 1:  $E\flat 7 \sharp 9$  (measures 1-4)
- Staff 2:  $A\flat 7 \sharp 9$  (measures 1-4),  $E\flat 7 \sharp 9$  (measures 5-8)
- Staff 3:  $F m7$  (measures 1-4),  $B\flat 7 \sharp 9$  (measures 5-8),  $E\flat 7 \sharp 9$  (measures 9-12)

# TO KILL A BRICK

Fast Blues

WOODY SHAW

The musical score for "To Kill a Brick" by Woody Shaw is presented in four staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The first staff begins with a C7#11 chord, followed by an F7 chord, and ends with a C7 chord. The second staff features an F7 chord and an Em7 chord. The third staff includes an A7 chord, a Dm7 chord, and a G7 chord. The fourth staff starts with a C7 chord and an Eb7 chord, followed by a first ending (1. D7 G7) and a second ending (2. Dm7 G7). The score concludes with a double bar line.

Chords: C7#11, F7, C7, F7, Em7, A7, Dm7, G7, C7, Eb7, 1. D7 G7, 2. Dm7 G7.

# TOO CLOSE FOR COMFORT

JERRY BOCK  
LARRY HOLOFCENER  
GEORGE WEISS

Medium Swing

Musical score for the song "Too Close for Comfort" by Jerry Bock, Larry Holofcener, and George Weiss. The tempo is Medium Swing. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is presented in a single staff with various chords indicated above the notes. The score consists of 10 lines of music, with a repeat sign at the end of the first line and a double bar line at the end of the tenth line. The chords are as follows:

- Line 1: CΔ7, B+7, Em7b5, A7
- Line 2: Dm7b5, G7, 1. CΔ7, Dm7, G7
- Line 3: 2. CΔ7, Gm7, C7, F7, F#°7
- Line 4: C/G, Gm7, C7, F7, F#°7
- Line 5: Ab7, Dm7, G7, CΔ7, B+7
- Line 6: Em7b5, A7, Dm7b5, G7
- Line 7: CΔ7, Gm7, C7, F7, F#°7
- Line 8: Am7b5, D7b9, Ab7
- Line 9: G7, CΔ7
- Line 10: (Empty staff)

# TOO MARVELOUS FOR WORDS

JOHNNY MERCER  
RICHARD WHITING

Medium Swing

The musical score is written in G major (one sharp) and 4/4 time. The tempo is Medium Swing. The key signature is G major. The score consists of seven staves of music. The chords and melodic lines are as follows:

Staff 1: A m7 D7 A m7 D7

Staff 2: G Δ7 C7 #11 1. B m7 E m7

Staff 3: 2. B Δ7 C# m7 F#7 B Δ7 D m7 G7 sus 4

Staff 4: D m7 G7 sus 4 C Δ7 F7 #11

Staff 5: E m7 A7 A m7 D7 A m7 D7

Staff 6: G Δ7 C Δ7 B m7 b5 E7 b9 A m7 F7

Staff 7: A m7 D7 sus 4 G6



# THE TOUCH OF YOUR LIPS

RAY NOBLE

Easy Swing

The musical score is written for a single melodic line in treble clef, 4/4 time, with a tempo/style of 'Easy Swing'. The key signature is one flat (Bb). The score consists of ten staves of music, each with specific chords and rhythmic markings above it.

**Staff 1:** Chords: C  $\Delta$   $\frac{7}{3}$ , A m7, D m7, G 7, E m11, A +7, D m11, G 13. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**Staff 2:** Chords: C  $\frac{6}{9}$   $\frac{3}{3}$ , F 9, E m7  $\flat$ 5, A 7  $\flat$ 9, A 7. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**Staff 3:** Chords: D m7  $\flat$ 5, G 7, C  $\frac{6}{9}$ , B  $\flat$ 7  $\sharp$ 11, A m7, B +7. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**Staff 4:** Chords: E  $\Delta$  7/B, B 7 sus 4, B 7, E  $\Delta$  7, G 13, G 7 sus 4. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**Staff 5:** Chords: C  $\Delta$   $\frac{7}{3}$ , A m7, D m7, G 7, E m11, A +7, D m11, G 13. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**Staff 6:** Chords: C  $\frac{6}{9}$   $\frac{3}{3}$ , F 9, E m7  $\flat$ 5, A 7  $\flat$ 9, A 7. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**Staff 7:** Chords: F m6, B  $\flat$ 9, A m7, D 7. Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

**Staff 8:** Chords: D m7  $\frac{3}{3}$ , G 7 sus 4, G 7, C  $\frac{6}{9}$ . Rhythm: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

# TRICROTISM

Med. Swing

Bass Solo

OSCAR PETTIFORD

EbΔ7 F7  
 F7 AbΔ7 A°7 Eb/Bb 3 C7  
 B7 Bb7 S EbΔ7  
 F7 F7  
 AbΔ7 A°7 Eb/Bb 3 C7 Fm7 Bb7  
 Eb6 *Fine* B7  
 EbΔ7 3 G7 Cm CmΔ7  
 Cm7 F7 Fm7 3 Bb7 *D.S. al Fine*

# TUNE 88

Medium Rock

JEFF LORBER

First system of musical notation. Treble clef, key of D major (F#), common time (C). The melody consists of eighth and quarter notes. Above the staff are four accents (^) over the first four notes and two accents (^) over the last two notes. The bass line is a simple eighth-note pattern. Chord labels: G 13, C 13, G 13.

Second system of musical notation. Treble clef, key of D major (F#), common time (C). The melody continues with eighth and quarter notes. Above the staff is one accent (^) over the final note. The bass line continues with eighth notes. Chord labels: G 13, C 13.

Third system of musical notation. Treble clef, key of D major (F#), common time (C). The melody continues with eighth and quarter notes. The bass line continues with eighth notes. Chord labels: G 13, Eb 13.

Fourth system of musical notation. Treble clef, key of D major (F#), common time (C). The melody consists of eighth and quarter notes, including a triplet of eighth notes. Above the staff are seven accents (^) over the first seven notes. The bass line consists of eighth notes. Chord labels: E 13, F 13, F# 13, G 13, Ab 13, G 13.

# UN POCO LOCO

327

Bright Latin

BUD POWELL

INTRO D m7 G 7<sup>#9</sup> D m7 G 7<sup>#9</sup> D m7 G 7<sup>#9</sup> C Δ 7<sup>#11</sup>

INTRO D m7 G 7<sup>#9</sup> D m7 G 7<sup>#9</sup> D m7 G 7<sup>#9</sup> C Δ 7<sup>#11</sup>

E<sup>b</sup> Δ 7<sup>#11</sup> D<sup>b</sup> Δ 7<sup>#11</sup> C Δ 7<sup>#11</sup>

E<sup>b</sup> Δ 7<sup>#11</sup> D<sup>b</sup> Δ 7<sup>#11</sup> C Δ 7<sup>#11</sup>

D 7 D<sup>b</sup> 7

C Δ 7<sup>#11</sup>

C Δ 7<sup>#11</sup> F m7 B<sup>b</sup> 7<sup>3</sup> E<sup>b</sup> Δ 7

E<sup>b</sup> m7 A<sup>b</sup> 7<sup>3</sup> D<sup>b</sup> Δ 7<sup>3</sup>

D ° 7 G 7 C Δ 7 B m7/A E 7/B B<sup>b</sup> 7

A m7 D 7 G 7 G + 7<sup>#9</sup>

C Δ 7<sup>#11</sup>

D.S. al Coda

# UNFORGETTABLE

IRVING GORDON

Ballad

The musical score for "Unforgettable" by Irving Gordon is presented in a single system with eight staves. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in treble clef. The chords are indicated above the staff, and the melody includes triplets marked with a '3'.

Chords and Melody:

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

# THE VERY THOUGHT OF YOU

329

RAY NOBLE

Ballad

Chord symbols for the first staff:  $E\flat 7$ ,  $A\flat \Delta 7$ ,  $D\flat \Delta 7$ ,  $C m 7$ ,  $E\flat 7 \text{ sus } 4$ ,  $A\flat 6$ ,  $D\flat \Delta 7$

Chord symbols for the second staff:  $C m 7$ ,  $E\flat 7 \text{ sus } 4$ ,  $A\flat 6$ ,  $B\flat m 7$ ,  $B^\circ 7$ ,  $A\flat / C$ ,  $B\flat 9$

Chord symbols for the third staff:  $B\flat m 7$ ,  $E\flat 7$ ,  $G m 7 b 5$ ,  $C 7 b 9$ ,  $F m 7$ ,  $F m 7 / E\flat$

Chord symbols for the fourth staff:  $D m 7$ ,  $G 7$ ,  $C m 7$ ,  $F m 7 b 5$ ,  $B\flat 7 \text{ sus } 4$ ,  $B\flat 7$ ,  $B\flat m 7$ ,  $F + 7$

Chord symbols for the fifth staff:  $E 7 \# 11$ ,  $E\flat 7$ ,  $A\flat \Delta 7$ ,  $D\flat \Delta 7$ ,  $C m 7$ ,  $E\flat 7 \text{ sus } 4$ ,  $A\flat 6$ ,  $D\flat \Delta 7$

Chord symbols for the sixth staff:  $C m 7$ ,  $E\flat 7 \text{ sus } 4$ ,  $A\flat 6$ ,  $B\flat m 7$ ,  $B^\circ 7$ ,  $A\flat / C$ ,  $B\flat 9$

Chord symbols for the seventh staff:  $B\flat m 7$ ,  $E\flat 7$ ,  $G m 7 b 5$ ,  $C 7 b 9$ ,  $F m 7$ ,  $F m 7 / E\flat$

Chord symbols for the eighth staff:  $D m 7 b 5$ ,  $A^\circ 7$ ,  $B\flat m 7$ ,  $A^\circ 7$ ,  $B\flat m 7$ ,  $E\flat 7 b 9$ ,  $A\flat 6$

# VIOLETS FOR YOUR FURS

Ballad

TOM ADAIR  
MATT DENNIS

Chord symbols and musical notation for "Violets for Your Furs":

Staff 1: G m7 C 7<sup>b</sup>9 F Δ7 B<sup>b</sup>m7 E<sup>b</sup>7

Staff 2: F Δ7 D 7<sup>b</sup>9 G m7 C 7<sup>b</sup>9 F Δ7 A m7 D 7<sup>#</sup>9

Staff 3: G m7 D 7<sup>#</sup>9 G m7 C 7 F Δ7 D 7<sup>b</sup>9 G m7 C 7

Staff 4: F Δ7 D 7<sup>b</sup>9 G m7 C 7 F Δ7 D 7<sup>#</sup>9 G 7<sup>#</sup>11

Staff 5: G m7 A m7 D 7 G m7 C 7<sup>b</sup>9 F Δ7 B<sup>b</sup>m7 E<sup>b</sup>7

Staff 6: F Δ7 D 7<sup>b</sup>9 G m7 C 7<sup>b</sup>9 F Δ7 A m7 D 7<sup>#</sup>9 G m7

Staff 7: B<sup>b</sup>Δ7 E<sup>b</sup>7 F Δ7 A m7 D 7

Staff 8: B<sup>b</sup>m7 C + 7<sup>b</sup>9 F Δ7 D m7 G 7 C 7<sup>b</sup>9 F Δ7

# WAIL

Med. Up Bop

BUD POWELL

EbΔ7 E°7 Fm7 F#m7 Gm7b5 C7  
 Fm7 Bb7 Bbm7 Eb7 AbΔ7 A°7  
 Gm7/Bb C7 Fm7 Bb7 EbΔ7 E°7  
 Fm7 F#m7 Gm7b5 C7 Fm7 Bb7  
 Bbm7 Eb7 AbΔ7 A°7 Gm7/Bb C7 Fm7 Bb7  
 EbΔ7 Fine G+7#9  
 C7#11 F+7#9  
 Bb7#11 EbΔ7 E°7 D.S. al Fine

The musical score for "Wail" by Bud Powell is written in B-flat major (three flats) and 4/4 time. It consists of ten staves of piano music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with some triplets indicated by a '3' over the notes. Chord changes are written above the staff, including EbΔ7, E°7, Fm7, F#m7, Gm7b5, C7, Fm7, Bb7, Bbm7, Eb7, AbΔ7, A°7, Gm7/Bb, C7, Fm7, Bb7, EbΔ7, E°7, Fm7, Bb7, Bbm7, Eb7, AbΔ7, A°7, Gm7/Bb, C7, Fm7, Bb7, EbΔ7, and E°7. The score includes a repeat sign (double bar line with dots) after the fourth staff. The word "Fine" appears above the sixth staff, followed by a double bar line and the chord G+7#9. The score continues with C7#11, F+7#9, Bb7#11, EbΔ7, and E°7, ending with the instruction "D.S. al Fine".



# WALL-EYE BLUES

Medium Swing

ARNOLD LOUPACCI

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B7

B $\flat$ +7 E7 E $\flat$ 7 A $\flat$ 7

B $\flat$ 7 A $\flat$ 7 G7 $\sharp$ 11 D $\flat$ 7 $\sharp$ 11 C m7

F7 $\sharp$ 9 B $\flat$ 7 G7 $\sharp$ 11 C7 $\sharp$ 9 F7

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

# WATCH WHAT HAPPENS

333

Med. Bossa

MICHEL LEGRAND

The musical score for "Watch What Happens" by Michel Legrand is written in E-flat major (three flats) and common time. It consists of ten staves of music. The tempo is marked "Med. Bossa". The score includes various chords and triplets.

**Staff 1:**  $E\flat\Delta 7$   $F 7$

**Staff 2:**  $F m 7$   $B\flat 7 \text{ sus } 4$   $B\flat 7$   $E\flat\Delta 7$   $E\Delta 7$   $F\Delta 7$   $E\Delta 7$

**Staff 3:**  $E\flat\Delta 7$   $F 7$

**Staff 4:**  $F m 7$   $B\flat 7 \text{ sus } 4$   $B\flat 7$   $E\flat\Delta 7$   $E\Delta 7$   $F\Delta 7$   $G\flat\Delta 7$

**Staff 5:**  $G\Delta 7$   $G m 7$   $C 7$

**Staff 6:**  $F\Delta 7$   $F m 7$   $B\flat 7$

**Staff 7:**  $E\flat\Delta 7$   $F 7$

**Staff 8:**  $F m 7$   $B\flat 7 \text{ sus } 4$   $B\flat 7$   $E\flat 6$   $E 6$   $D 6$

**Staff 9:**  $E\flat 6$   $E 6$   $D 6$   $E\flat 6$

**Staff 10:** (Continuation of the previous staff)

# WATERMELON MAN

HERBIE HANCOCK

Medium, Rock

Four staves of musical notation in treble clef, 4/4 time. The first staff begins with a repeat sign and a key signature change to one flat (Bb), indicated by a flat symbol on the B line. The notation includes various chords and melodic lines. Chord changes are indicated by symbols above the staff: F 7 #9, Bb 9, F 7 #9, C 9, Bb 9, C 9, Bb 9, C 9, Bb 9, and F 7 #9. The notation includes eighth and sixteenth notes, as well as rests.

## ALTERNATE CHANGES

One staff of musical notation in treble clef, 4/4 time. It begins with a key signature change to two flats (Bb and Eb), indicated by a circle with a cross symbol. The notation includes a single note (Ab) and a chord change to Ab 13, indicated by a flat symbol on the B line and the number 13. The notation includes eighth and sixteenth notes, as well as rests.

# WHAT A DIFFERENCE A DAY MADE

335

STANLEY ADAMS

MARIA GREVER

Medium Swing

The musical score is written for a single melodic line in 3/4 time, medium swing. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various chords and triplets, indicated by the number '3' above the notes. The chords are as follows:

- Staff 1: F m7, Bb 7 sus 4
- Staff 2: Eb Δ 7, Ab 7, G m7, C 7 #9, F m7, Bb 7 sus 4, Bb 7
- Staff 3: Eb Δ 7, D m7, G 7
- Staff 4: C madd9, C m, C m Δ 7, C m7, C m7, F 7
- Staff 5: Bb 7 sus 4, Bb 7, F m7, Bb 7 sus 4
- Staff 6: Eb Δ 7, Ab 7, G m7, C 7 #9, F m7, Bb 7 sus 4, Bb 7
- Staff 7: Bb m7, Eb 7, Ab Δ 7
- Staff 8: Db 7 #11, G m7, F # ° 7
- Staff 9: F m7, Bb 7, Eb 9

# WES SIDE STROLL

Montuno

GARY APRILE

The musical score is written for piano and bass in 4/4 time. It consists of four systems of staves. The first two systems each have a piano staff (treble clef) and a bass staff (bass clef). The third system has a piano staff with two first endings (1. and 2.) and a bass staff. The fourth system has a piano staff and a bass staff. Chord symbols are placed below the staves. The key signature has one flat (Bb).

**System 1:**

Piano: Dm7 G7 | Dm7 G7 | Dm7 G7 | Dm7 G7

Bass: Dm7 G7 | Dm7 G7 | Dm7 G7 | Dm7 G7

**System 2:**

Piano: Dm7 G7 | Dm7 G7 | Dm7 G7 | Dm7 G7

Bass: Dm7 G7 | Dm7 G7 | Dm7 G7 | Dm7 G7

**System 3:**

Piano: 1. Dm7 G7 | 2. G7 F#7 F7

Bass: Dm7 G7 | G7 F#7 F7

**System 4:**

Piano: Bb7 A7 Ab7 | E7#9 Bb7 A7

Bass: Bb7 A7 Ab7 | E7#9 Bb7 A7

## WES SIDE STROLL (P. 2)

D7<sup>#9</sup> A<sup>b</sup>7 G7 Fm7 B<sup>b</sup>7 Fm7 B<sup>b</sup>7  
 Fm7 B<sup>b</sup>7 Fm7 B<sup>b</sup>7 Em7 A7  
 Perc. Dm7

The score consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a bass line. The second system continues the bass line. The third system shows a percussion part in the bass staff and a final chord in the treble staff.

## SOLO CHANGES

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7  
 Dm7 G7 Dm7 G7 Dm7 G7 Cm7 F7 Cm7 F7  
 Cm7 F7 Cm7 F7 Dm7 G7 Dm7 G7 Dm7 G7  
 Dm7 G7 Fm7 B<sup>b</sup>7 Fm7 B<sup>b</sup>7 Em7 A7 Em7 A7

The score consists of four staves, each with a treble clef and a series of diagonal lines representing a solo. The chords are written above each staff.

# WHAT KIND OF FOOL AM I

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

Chords indicated above the staves:

- Staff 1:  $E\flat\Delta 7$ ,  $Cm7$ ,  $Fm7$
- Staff 2:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $C7$ ,  $Fm7$
- Staff 3:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $Cm7$ ,  $F7$
- Staff 4:  $F7/E\flat$ ,  $Dm7$ ,  $Gm7$ ,  $Cm7$ ,  $F7$ ,  $Fm7$
- Staff 5:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $Cm7$ ,  $Fm7$
- Staff 6:  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $B\flat m7$
- Staff 7:  $E\flat 7$ ,  $A\flat\Delta 7$ ,  $D\flat 7$ ,  $Cm7$
- Staff 8:  $F7$ ,  $Fm7$ ,  $B\flat 7 \text{ sus } 4$ ,  $E\flat 6$

# WHEN THE SUN COMES OUT

339

TED KOEHLER  
HAROLD ARLEN

Ballad

Chord symbols above the staves:

Staff 1: C7 B $\flat$ 7 A m7 D7 C7 C $\sharp$ °7

Staff 2: D7 sus 4 D7 D m7 G7 C $\Delta$ 7 F7 B m7 B $\flat$ 7

Staff 3: A m7 D7 (B $\flat$ °7) B m7 E m7

Staff 4: B m7 $\flat$ 5 E7 A m7

Staff 5: B $\flat$ °7 B m7 E7 A7 D7 sus 4 D7

Staff 6: C7 B $\flat$ 7 A m7 D7 C7 C $\sharp$ °7

Staff 7: D7 sus 4 D7 D m7 G7 C $\Delta$ 7 F7 B m7 B $\flat$ 7

Staff 8: A m7 B $\flat$ °7 B m7 B7 E m7 F7

Staff 9: B13 E7 $\sharp$ 9 A m7 D7 sus 4 D7 $\flat$ 9 G $\frac{6}{9}$



# WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

$A\flat\Delta^7$   $A\flat^7$   $A\flat^6$   $D\flat^7\sharp^{11}$   $A\flat m^7$   $D\flat^9$

$B\flat^7$   $B^7$   $B\flat^7$   $G\flat^7\sharp^{11}$   $D\flat m^7$   $G\flat^7$

$A\flat\Delta^7$   $C+^7$   $F m^7$   $B\flat^7$   $D m^7 b^5$   $G^7 b^9$

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

$A\flat\Delta^7$   $A\flat^7$   $A\flat^6$   $D\flat^7\sharp^{11}$   $A\flat m^7$   $D\flat^9$

$B\flat^7$   $B^7$   $B\flat^7$   $G\flat^7\sharp^{11}$   $D\flat m^7$   $G\flat^7$

$A\flat\Delta^7$   $C+^7$   $F m^7$   $E\Delta^7$   $A\flat\Delta^7/E\flat$   $D\flat m^7$   $C+^7$   $C m^7$   $F^7$

$B\flat m^7$   $E^9$   $E\flat^7 b^9$   $A\flat^6$

# WHERE OR WHEN

LORENZ HART  
RICHARD RODGERS

Easy Swing

Chords and notation for the first staff:

- Staff 1:  $E\flat\Delta 7$ ,  $E\flat^{\circ} 7$ ,  $E\flat\Delta 7$

Chords and notation for the second staff:

- Staff 2:  $A\flat\Delta 7$ ,  $F m 7$ ,  $B\flat 9 \text{ sus } 4$

Chords and notation for the third staff (First and Second Endings):

- Staff 3: 1.  $G 7$   $C 7$   $F 7$   $B\flat 7$  | 2.  $D m 7$   $G 7$

Chords and notation for the fourth staff:

- Staff 4:  $C m 7$ ,  $F m 7$ ,  $D m 7$ ,  $G 7$

Chords and notation for the fifth staff:

- Staff 5:  $C m 7$ ,  $F m 7$ ,  $F 7$ ,  $B 7^{\sharp} 11$ ,  $B\flat 7$

Chords and notation for the sixth staff:

- Staff 6:  $E\flat\Delta 7$ ,  $A m 7$ ,  $D 7$ ,  $A\flat 7^{\sharp} 11$ ,  $G 7$ ,  $C m 7$

Chords and notation for the seventh staff:

- Staff 7:  $F m 7$ ,  $G m 7$ ,  $C 7$ ,  $F m 7$ ,  $C 7$

Chords and notation for the eighth staff:

- Staff 8:  $F m 7$ ,  $(B m 7 \ B\flat 7)$ ,  $E 7$ ,  $E\flat 9$

# WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

Chords and musical notation for the piece:

Staff 1:  $E\flat_6$ ,  $A\flat\Delta 7$ ,  $G m7$ ,  $G\flat 7 \#11$ ,  $F m7$

Staff 2:  $B\flat 7$ ,  $E\flat_6$ ,  $A\flat\Delta 7$

Staff 3:  $G m7$ ,  $G\flat 7 \#11$ ,  $F m7$ ,  $B 7 \#11$ ,  $B\flat 7$ ,  $A\flat 7$

Staff 4:  $G 7$ , 1.  $C m7$ ,  $F 7$

Staff 5:  $C m7$ ,  $A\flat m7$ ,  $D\flat 7$ ,  $C m7$

Staff 6:  $F 7$ ,  $F m7$

Staff 7:  $B\flat 7 \text{ sus } 4$ ,  $B\flat 7$ , 2.  $C m7$ ,  $B\flat m7$

Staff 8:  $E\flat 7$ ,  $A\flat\Delta 7$ ,  $D\flat 7$ ,  $G m7/B\flat$

Staff 9:  $G\flat^\circ 7 /B\flat$ ,  $F m7/B\flat$ ,  $B\flat 7$ ,  $E\flat_6$

# WHO CAN I TURN TO

LESLIE BRICUSSE  
ANTHONY NEWLEY

Medium Swing

Chord changes for the first staff:  $E\flat\Delta^7$ ,  $Fm^7$   $B\flat^7$ ,  $Fm^7$   $B\flat^7$

Chord changes for the second staff:  $E\flat\Delta^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $A\flat\Delta^7$ ,  $B\flat m^7$ ,  $E\flat^7$

Chord changes for the third staff:  $A\flat\Delta^7$ ,  $D^7\flat^9$ ,  $Gm^7$ ,  $Cm^7$

Chord changes for the fourth staff:  $Fm^7$ ,  $F\sharp^{\circ 7}$ ,  $Gm^7$ ,  $C^7$ ,  $Fm^7$ ,  $A\flat m^7$ ,  $D\flat^7$

Chord changes for the fifth staff:  $E\flat\Delta^7$ ,  $Fm^7$   $B\flat^7$ ,  $Fm^7$   $B\flat^7$

Chord changes for the sixth staff:  $E\flat\Delta^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $A\flat\Delta^7$ ,  $B\flat m^7$ ,  $E\flat^7$

Chord changes for the seventh staff:  $A\flat\Delta^7$ ,  $Dm^7\flat^5$ ,  $G^7\flat^9$ ,  $Cm^7$ ,  $F^7\flat^9$

Chord changes for the eighth staff:  $A\flat\Delta^7$ ,  $Gm^6$ ,  $Fm^7$ ,  $(Bm^7 E^7)$   $B\flat^7$ ,  $E\flat^6_9$

# WHY DID I CHOOSE YOU

HERBERT MARTIN  
MICHAEL LEONARD

Ballad

B $\flat$  $\Delta$ 7 B $\flat$ 7 E $\flat$  $\Delta$ 7 Dm7 $\flat$ 5 G7 Cm7 F7  
 B $\flat$  $\Delta$ 7 C/B $\flat$  Am7 D7 D7 $\flat$ 9  
 Gm $\Delta$ 7 Gm7 C7 C7 $\flat$ 9 F $\Delta$ 7 Dm7 Gm7  
 F $\Delta$ 7/C A $\flat$ °7/C C9sus4 C7 Cm7 F7  
 B $\flat$  $\Delta$ 7 B $\flat$ 7 E $\flat$  $\Delta$ 7 Dm7 $\flat$ 5 G7 Cm7 F7  
 B $\flat$  $\Delta$ 7 C/B $\flat$  Am7 D7 D7 $\flat$ 9  
 Gm $\Delta$ 7 Gm7 C7 C7 $\flat$ 9 E/F F $\Delta$ 7 Cm7 F7  
 B $\flat$  $\Delta$ 7 Am7 Gm7 C9sus4 A13 A7 $\sharp$ 11 D9sus4 D7 $\flat$ 9  
 Gm7 C7sus4 C7 $\flat$ 9 F $\flat$

# WILL YOU STILL BE MINE

345

TOM ADAIR  
MATT DENNIS

Medium Swing

B $\flat$  $\Delta$ 7 B $^{\circ}$ 7 C m7 F 7 B $\flat$  $\Delta$ 7

B $^{\circ}$ 7 C m7 F 7 F $\sharp$  $^{\circ}$ 7 G m7 F m7

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

B $\flat$  $\Delta$ 7 B $^{\circ}$ 7 C m7 F 7 D 7 A m7 D 7

G m7 G m7 G m7/F E m7 A 7

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

A $\flat$  7  $\sharp$ 11 G m7

D $\flat$  m7 G $\flat$  7 C m7 F 7 B $\flat$  $\Delta$ 7 B $^{\circ}$ 7 C m7

F 7 B $\flat$  $\Delta$ 7 B $^{\circ}$ 7 C m7 F 7 F $\sharp$  $^{\circ}$ 7

G m7 F m7 E m7 A 7

C m7 F 13 B $\flat$  9

# WITCHCRAFT

CAROLYN LEIGH  
CY COLEMAN

Medium Swing

Chord symbols and musical notation for the piece "Witchcraft":

Staff 1:  $F \Delta 7$ ,  $A\flat^{\circ}7$

Staff 2:  $G m7$ ,  $C7$ ,  $F \Delta 7$ ,  $C m7$ ,  $F7$

Staff 3:  $B\flat \Delta 7$ ,  $B\flat m7$

Staff 4:  $A\flat \Delta 7$ ,  $G7\sharp 9$ ,  $C7$ ,  $G m7$ ,  $C7$

Staff 5:  $F \Delta 7$ ,  $B\flat 9$

Staff 6:  $F \Delta 7$ ,  $B m7\flat 5$ ,  $E7\flat 9$

Staff 7:  $A m$ ,  $A m+5$ ,  $A m6$ ,  $A m+5$

Staff 8:  $G m$ ,  $G m+5$ ,  $G m7$ ,  $C7$

Staff 9:  $F \Delta 7$ ,  $A\flat^{\circ}7$

Staff 10:  $G m7$ ,  $C7$ ,  $F \Delta 7$

# WITH EVERY BREATH I TAKE

347

Ballad.

CY COLEMAN

Chord progression for the first system:

G m7 C m7 F7 D7b9 G m7

Chord progression for the second system:

G 9 sus 4 G 7b9 C m7 Eb/Bb F7/A Eb7 D7b9

Chord progression for the third system:

G m7 C7 G m7 C7

Chord progression for the fourth system:

C m7 C m7/Bb Am7b5 D7b9 G m7 G m7/F EbΔ7

Chord progression for the fifth system:

A+7 D7b9 G m7 C7

Chord progression for the sixth system:

EbΔ7 G m7/D AbΔ7 DbΔ7 D7 Ab/D

Chord progression for the seventh system:

G m7 C m7 F7 D7b9 G m7

Chord progression for the eighth system:

G 9 sus 4 G 7b9 C m7 Eb/F F/Eb Bb/D F m7 E7

Chord progression for the ninth system:

EbΔ7 Bb/D B/D D7#11 Ab7 G m7 C7



# WRAP YOUR TROUBLES IN DREAMS

TED KOEHLER  
HARRY BARRIS  
BILLY MOLL

Medium Swing

Chord progression for the song "Wrap Your Troubles in Dreams" in Medium Swing. The score is written in treble clef with a key signature of one flat (Bb). The chords are indicated above the staff.

Chord progression:

C  $\Delta$ 7 F7 B m7 $\flat$ 5 E7

A m7 D7

1. D m7 G7 C  $\Delta$ 7 G7 2. D m7 G7

C  $\Delta$ 7 E7 A m7 B7 E7 A7

D7 G7 C  $\Delta$ 7 E7 A m7 B7

E7 A7 D7 G7 C  $\Delta$ 7 G+7

C  $\Delta$ 7 F7 B m7 $\flat$ 5 E7 A m7

D7 D m7 G7 C  $\natural$ 7

# YOU AND THE NIGHT AND THE MUSIC

349

HOWARD DIETZ  
ARTHUR SCHWARTZ

Medium Swing

Chord symbols and musical notation for the piece:

Staff 1:  $C m_6^6$  (triplet),  $D m_7^b5$ ,  $G 7$ ,  $G m_7^b5$  (triplet),  $C 7^b9$  (triplet)

Staff 2:  $F m_6$ ,  $D m_7^b5$  (triplet),  $G 7^b9$  (triplet)

Staff 3:  $C \Delta 7$ , 1.  $D m_7^b5$   $G 7$ , 2.  $C 7$

Staff 4:  $A^b7$  (triplet),  $A m_7^b5$ ,  $D 7^b9$ ,  $G 7$  (triplet)

Staff 5:  $A^b7$  (triplet),  $A m_7^b5$ ,  $D 7^b9$

Staff 6:  $G 7$ ,  $A^b7$ ,  $G 7$ ,  $D^b 7^{\sharp 11}$ ,  $C m_6^6$  (triplet)

Staff 7:  $D m_7^b5$ ,  $G 7$ ,  $G m_7^b5$  (triplet),  $C 7^b9$  (triplet),  $F m_6$

Staff 8:  $D m_7^b5$  (triplet),  $G 7^b9$  (triplet),  $C m_7$ ,  $A m_7^b5$ ,  $A^b7$ ,  $G 7$ ,  $C m_6^6$

# YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

Chord progression for "You Do Something to Me":

Staff 1:  $E\flat_6$   $A m7$   $D7$   $E\flat_6$   $A\flat7$

Staff 2:  $G m7$   $C7\flat9$   $F m7$   $B\flat7$

Staff 3:  $F m7$   $C7$   $F m7$   $D\flat7\sharp11$   $C7$

Staff 4:  $C m7$   $F7$   $F m7$   $B\flat7$

Staff 5:  $G m7$   $F\sharp^o7$   $B\flat7/F$   $C7/E$

Staff 6:  $B7$   $B\flat7$   $F m7$   $B\flat7$

Staff 7:  $E\flat_6$   $A m7$   $D7$   $E\flat_6$   $A\flat7$   $G m7$   $C7$

Staff 8:  $F9$   $F m7$   $B\flat7$   $E\flat_6$

# YOU MAKE ME FEEL SO YOUNG

351

MACK GORDON

JOSEF MYRON

Medium Swing

The musical score is written for a single melodic line in G major, 4/4 time. The tempo is marked as 'Medium Swing'. The key signature has one sharp (F#). The score consists of eight staves of music. The chords are indicated above the notes. The first staff contains the following chords: B $\flat$  $\Delta$ 7, G+7, C m7 F7, B $\flat$  $\Delta$ 7, B $\circ$ 7, A $\flat$ /C, F7. The second staff contains: B $\flat$  $\Delta$ 7, B $\flat$ 7, E $\flat$  $\Delta$ 7, C m7, 1. D m7, G m7, C m7, F7. The third staff contains: 2. D m7, G m7, G $\flat$ 7, F7, F m7, B $\flat$ 7. The fourth staff contains: F m7, B $\flat$ 7, A m7 $\flat$ 5, D7 $\flat$ 9, G m7. The fifth staff contains: C m7, F7, B $\flat$  $\Delta$ 7, G+7, C m7 F7. The sixth staff contains: B $\flat$  $\Delta$ 7, B $\circ$ 7, A $\flat$ /C, F7, B $\flat$  $\Delta$ 7 B $\flat$ +7, E $\flat$  $\Delta$ 7, C m7 $\flat$ 5. The seventh staff contains: D m7, G7 $\flat$ 9, C m7, F7, D m7, G7 $\flat$ 9, C m7, F7, B $\flat$  $\Delta$ 7, A $\flat$ 7 $\sharp$ 11. The eighth staff contains: G7, C m7, F7 sus4, F7, B $\flat$ 9.

# YOU GO TO MY HEAD

HAVEN GILLESPIE  
J. FRED COOTS

Medium Swing

Chord changes for the first staff:  $E\flat\Delta 7$ ,  $A\flat m7$ ,  $D\flat 7$ ,  $G\flat\Delta 7$ .

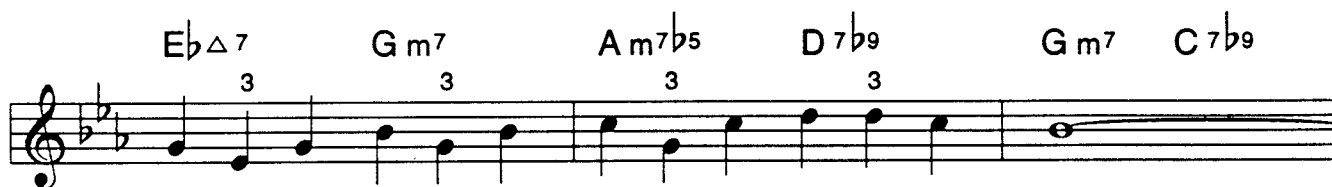
Chord changes for the second staff:  $F +7$ ,  $B\flat +7$ ,  $E\flat m7$ ,  $C m7\flat 5$ ,  $F +7$ ,  $B\flat +7$ .

Chord changes for the third staff (First Ending):  $E\flat\Delta 7$ ,  $1\ F m7$ ,  $B\flat 7$ ,  $2\ B\flat m7$ ,  $E\flat 7$ .

Chord changes for the fourth staff:  $A\flat\Delta 7$ ,  $A^{\circ} 7$ ,  $E\flat\Delta 7/B\flat$ ,  $F m7/B\flat$ .

Chord changes for the fifth staff:  $E\flat\Delta 7$ ,  $A m7$ ,  $D 7$ ,  $B m7$ ,  $E 7\flat 9$ .

## YOU GO TO MY HEAD (P. 2)



# YOU MUST BELIEVE IN SPRING

MICHEL LEGRAND

Ballad

E m7<sup>b</sup>5   B<sup>b</sup>7   A7   D mΔ7   D m7/C   B<sup>b</sup>Δ7   G m7   C7  
 E°7 /F   FΔ7   B m7<sup>b</sup>5   F7   E7   A m7<sup>b</sup>5   E<sup>b</sup>7   D7  
 G m7   C7 sus 4   C7   E°7/C   FΔ7   B+7   E m7<sup>b</sup>5   B<sup>b</sup>7   A7  
 D mΔ7   D m7/C   B<sup>b</sup>Δ7   G m7   C7   E°7/F   FΔ7  
 B m7<sup>b</sup>5   F7   E7   B<sup>b</sup>m7<sup>b</sup>5   E7   E<sup>b</sup>7   A<sup>b</sup>m7   D<sup>b</sup>7 sus 4   D<sup>b</sup>7  
 G<sup>b</sup>Δ7   C+7#9   F m7<sup>b</sup>5   B7   B<sup>b</sup>7   E<sup>b</sup>mΔ7   E<sup>b</sup>m7/D<sup>b</sup>  
 BΔ7   A<sup>b</sup>m7   D<sup>b</sup>7   F°7/G<sup>b</sup>   G<sup>b</sup>Δ7   C m7<sup>b</sup>5   G<sup>b</sup>7   F7  
 B<sup>b</sup>m7<sup>b</sup>5   E7   E<sup>b</sup>7   A<sup>b</sup>m7   D<sup>b</sup>9 sus 4   D<sup>b</sup>9   G<sup>b</sup>Δ7   BΔ7#11  
 F m7<sup>b</sup>5   B<sup>b</sup>9 sus 4   B<sup>b</sup>7<sup>b</sup>9   E<sup>b</sup>m<sup>6</sup>

# YOU'VE CHANGED

355

CARL FISCHER  
BILL CAREY

Ballad

Chord progressions for the first staff:  $E\flat^{\circ}7$ ,  $E\flat\Delta7$ ,  $A m7$ ,  $D 7\flat9$ ,  $G m7$ .

Chord progressions for the second staff:  $G m7\flat5$ ,  $C +7$ ,  $F 9$ , 1.  $B 7$ ,  $B\flat7$ .

Chord progressions for the third staff:  $G m7$ ,  $C 7$ ,  $F m7$ ,  $B\flat7$ , 2.  $B 7$ ,  $B\flat7$ .

Chord progressions for the fourth staff:  $B\flat m7$ ,  $E\flat7$ ,  $A\flat\Delta7$ .

Chord progressions for the fifth staff:  $A\flat m7$ ,  $G m7$ ,  $F m7$ ,  $B\flat m7$ ,  $E\flat7$ .

Chord progressions for the sixth staff:  $A\flat\Delta7$ ,  $A\flat m7$ ,  $D\flat7\sharp11$ ,  $G m7$ ,  $G\flat m7$ .

Chord progressions for the seventh staff:  $F m7$ ,  $B\flat7$ ,  $E\flat^{\circ}7$ ,  $E\flat\Delta7$ ,  $A m7$ ,  $D 7\flat9$ .

Chord progressions for the eighth staff:  $G m7$ ,  $G m7\flat5$ ,  $C +7$ ,  $F 9$ .

Chord progressions for the ninth staff:  $B 7$ ,  $B\flat7$ ,  $E\flat 6$ .



# YOU'RE EVERYTHING

CHICK COREA

Medium 2 Swing

Chord progression for the first system:

- Staff 1: A  $\Delta$  7, A $\flat$  m 7, G  $\Delta$  7, F $\sharp$  7  $\flat$  9
- Staff 2: E m 7, G  $\Delta$  7  $\sharp$  11, A $\flat$  7, G m 7
- Staff 3: F $\sharp$  m 7, F m 7, B $\flat$  7, E m 7
- Staff 4: A 7, D  $\Delta$  7, D m 7,  $\Sigma$  A  $\Delta$  7
- Staff 5: A $\flat$  m 6, G  $\Delta$  7  $\sharp$  5, F $\sharp$  7  $\flat$  9, B m 7
- Staff 6: E $\flat$ /B $\flat$ , A  $\Delta$  7  $\sharp$  5, A $\flat$  7, G 7
- Staff 7: F $\sharp$  7  $\sharp$  11, F 7, E 7  $\sharp$  9,  $\oplus$  A  $\Delta$  7
- Staff 8: E m 7, A  $\Delta$  7, F  $\Delta$  7, E  $\Delta$  7
- Staff 9: E $\flat$   $\Delta$  7, A $\flat$  m 7, C $\sharp$  7, A $\flat$  m 7

YOU'RE EVERYTHING (P. 2)

357

First system of musical notation (6 staves) for the piece "YOU'RE EVERYTHING (P. 2)". The key signature is three sharps (F#, C#, G#). The notation includes various chords and melodic lines. The chords are: G7#9, CΔ7, F7, Em7, Am7, A7b9, D6, Dm7, AΔ7, Abm6, GΔ7#5, F#7b9, Bm7, Bb/Eb, AΔ7#5, Ab7, G7, F#+7, F7, E7#9, AΔ7, Em7, AΔ7, Em7, and AΔ7.

*D.S. al Coda*

Second system of musical notation (3 staves) for the piece "YOU'RE EVERYTHING (P. 2)". The notation includes various chords and melodic lines. The chords are: AΔ7, Em7, AΔ7, Em7, AΔ7, Em7, AΔ7, Em7, AΔ7, Em7, AΔ7, and Em7.

# YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

Chord progression for the first staff: C  $\Delta$  7, D m7, G 7 sus 4, C  $\Delta$  7, D m7, G 7, D m7, G 7.

Chord progression for the second staff: C  $\Delta$  7, A m7, A m7, D 7, A $\flat$  m7, D $\flat$  7.

Chord progression for the third staff: C  $\Delta$  7, D m7, G 7 sus 4, C  $\Delta$  7, D m7, G 7, D m7, G 7.

Chord progression for the fourth staff: C  $\Delta$  7, A m7, A m7, D 7, G  $\flat$  6, E m7.

Chord progression for the fifth staff: A m7, D 7, B m7, E m7, A m7, D 7, G  $\Delta$  7, E m7, A m7, D 7.

Chord progression for the sixth staff: B m7, E m7, D m7, G 7, C  $\Delta$  7, D m7, G 7 sus 4, C  $\Delta$  7.

Chord progression for the seventh staff: D m7, G 7, D m7, G 7, C  $\Delta$  7, A m7.

Chord progression for the eighth staff: D 7, D + 7, G 9, G 7  $\flat$  9, C  $\flat$  6.

# YOURS IS MY HEART ALONE

HARRY SMITH  
FRANZ LEHAR

EASY SWING

B m7<sup>b</sup>5    E 7<sup>b</sup>9    A m7    D 7

G m7    C 7    F Δ 7

B m7<sup>b</sup>5    E 7<sup>b</sup>9    A m7    D 7

G 7    G m7    C 7

A m7<sup>b</sup>5    D 7<sup>#</sup>11    G m7<sub>3</sub>

B<sup>b</sup> m6    E<sup>b</sup> 7<sup>#</sup>11    F Δ 7<sub>3</sub>

B m7<sup>b</sup>5    E 7<sup>b</sup>9    A m7    D 7

G m7    C 9 sus 4    F 6

# LET'S FALL IN LOVE

TED KOEHLER  
HAROLD ARLEN

Medium Swing

Chords: C<sup>6</sup><sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, E m<sup>7</sup>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup>7<sup>#</sup>11, A<sup>7</sup>, A<sup>b</sup>7<sup>#</sup>11, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, E m<sup>7</sup>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, B m<sup>7</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>7/D, A m<sup>7</sup>, E m<sup>7</sup>, E<sup>b</sup>7, D m<sup>7</sup>, G<sup>7</sup>, E m<sup>7</sup>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>, A m<sup>7</sup>, D m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>.

Triplets: 3, 3, 3, 3.

Slurs: (4), (5).



