

FOR "C" INSTRUMENTS

THE COLORADO COOKBOOK

TASTY TUNES
FOR THE MUSICAL GOURMET

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TASTY TUNES
FOR THE MUSICAL GOURMET

*DEDICATED WITH LOVE
TO STUDENTS OF MUSIC
PAST, PRESENT AND FUTURE*

ALPHABETICAL INDEX

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HAVE YOU MET MISS JONES	F	85	MED/UP	RICHARD RODGERS
HERES THAT RAINY DAY	G	86	BALLAD	JIMMY VAN HEUSEN
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HIGH LIFE	C	90	LATIN	JEFF JENKINS
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I CANT GET STARTED	C	92	BALLAD	VERNON DUKE
I FALL IN LOVE TOO EASILY	Eb	93	BALLAD	JULE STYNE
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I MEAN YOU	F	95	MED	THELONIOUS MONK & COLEMAN HAWKINS
I REMEMBER YOU	F	97	MED	VICTOR SCHERTZINGER
I'LL CLOSE MY EYES	F	99	MED	BILLY REID
I'LL REMEMBER APRIL	G	100	MIXED	RAYE, DE PAUL, JOHNSTON
IM AN OLD COWHAND	Eb	101	MED	JOHNNY MERCER
IM OLD FASHIONED	F	102	MED	JEROME KERN
IVE GOT A CRUSH ON YOU	Bb	103	MED	GEORGE GERSHWIN
IVE GOT RHYTHM	Bb	104	UP	GEORGE GERSHWIN
IVE NEVER BEEN IN LOVE BEFORE	Bb	105	MED	FRANK LOESSER
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IN AND OUT	F	106	UP	BOB MONTGOMERY
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JINGLE BELLS	F	280	XMAS	J.S. PIERPONT
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MEDITATION	C	133	LATIN	ANTONIO CARLOS JOBIM
MILES MODE	C-	197	MED	JOHN COLTRANE
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MOONLIGHT IN VERMONT	Eb	138	BALLAD	KARL SUESSDORF
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MORNING	A-	140	LATIN	CLARE FISCHER
MR. P.C.	C-	141	BLUES	JOHN COLTRANE

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MUMBLES	Eb	144	BLUES	CLARK TERRY
MY BABY JUST CARES FOR ME	Eb	145	MED	WALTER DONALDSON
MY FUNNY VALENTINE	C-	146	BALLAD	RICHARD RODGERS
MY OLD FLAME	G	147	BALLAD	SAM COSLOW
MY ONE AND ONLY LOVE	F	148	BALLAD	GUY WOOD
MY ROMANCE	Bb	149	MED	RICHARD RODGERS
MY SHINING HOUR	Eb	150	LATIN	HAROLD ARLEN
NAIMA	Ab	151	BALLAD	JOHN COLTRANE
NARDIS	E-	152	MED	BILL EVANS
NATURE BOY	D-	153	BALLAD	EDEN AHBEZ
NEARNESS	B-	154	MED/UP	BOB GILLIS
NERFERTITI	C	155	MED	WAYNE SHORTER
NICA'S DREAM	Bb-	157	MIXED	HORACE SILVER
NIGHT TRAIN (HAPPY GO LUCKY LOCAL	Bb	83	BLUES	DUKE ELLINGTON
NOW IS THE TIME	F	156	BLUES	CHARLIE PARKER
ODE TO A FLUGELHORN	Eb	159	LATIN	CLARK TERRY
OFFSHORE	Ab	160	MED	BOOKER LITTLE
OH, LADY BE GOOD	F	161	MED/UP	GEORGE GERSHWIN
OLD DEVIL MOON	F	162	MED	BURTON LANE
OLEO	Bb	163	MED/UP	SONNY ROLLINS
ON A MISTY NIGHT	Eb	164	MED	TADD DAMERON
ON GREEN DOLPHIN STREET	C	165	MIXED	BRONISLAU KAPER
ON GREEN DOLPHIN STREET	C/Eb	166	MIXED	BRANISLAU KAPER
ON THE TRAIL	F	167	MED	FERDE GROFE
ONCE I LOVED	F	168	LATIN	ANTONIO CARLOS JOBIM
ONE FOOT IN THE GUTTER	F	169	MED	CLARK TERRY
ONE NOTE SAMBA	Bb	170	LATIN	ANTONIO CARLOS JOBIM
OUR DELIGHT	Ab	171	MED	TADD DAMERON
OW	Bb	172	MED/UP	DIZZY GILLESPIE
PEACE	Bb	173	BALLAD	HORACE SILVER
PENT UP HOUSE	G	174	MED/UP	SONNY ROLLINS
PERDIDO	Bb	175	UP	JUAN TIZOL
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RECORDA-ME	A-	178	LATIN	JOE HENDERSON
RELAXIN	Ab	179	MED	JIMMY GUINN
RHYTH-A-NING	Bb	180	MED/UP	THELONIUS MONK
ROUND MIDNIGHT	Eb-	181	BALLAD	THELONIUS MONK & COOTIE WILLIAMS
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SALT PEANUTS	Bb	185	MED/UP	DIZZY GILLESPIE
SAMANTHAS BOSSA	Eb	186	LATIN	BOB MONTGOMERY
SAMBA DE ORPHEUS	Bb	187	LATIN	LUIZ BONFA
SANDU	Eb	188	BLUES	CLIFFORD BROWN
SASCHAS TUNE	F-	189	MIXED	BOB MONTGOMERY
SATELLITE	G	190	MED/UP	JOHN COLTRANE
SATIN DOLL	C	191	MED	BILLY STRAYHORN
SCRAPPLE FROM THE APPLE	F	192	MED	CHARLIE PARKER
SECRET LOVE	Eb	195	UP	BOBBY SHERWOOD
SEVEN STEPS TO HEAVEN	F	193	UP	VICTOR FELDMAN
SHEBA	Bb	196	BALLAD	CLARK TERRY
SHIFTING DOWN	Bb	197	BLUES	KENNY DORHAM
SILVER'S SERENADE	E-	198	MED	HORACE SILVER
SIMPLE WALTZ	F	199	WALTZ	CLARK TERRY
SLOW BOAT TO CHINA	Bb	200	MED	FRANK LOESSER
SMATTER	Bb-	201	MED	KENNY WHEELER
SMILE	F	202	LATIN	CHARLES CHAPLIN
SNAPPER	Bb-	203	MED/UP	CLARK TERRY
SOCIAL CALL	Db	204	MED	GIGI GRYCE
SOFT WINDS	Bb	205	BLUES	BENNY GOODMAN
SOFTLY, AS IN A MORNING SUNRISE	C-	206	UP	SIGMUND ROMBERG
SOLAR	C-	207	MED/UP	MILES DAVIS
SOME OTHER BLUES	F	208	BLUES	JOHN COLTRANE
SOMEDAY MY PRINCE WILL COME	F	211	WALTZ	FRANK CHURCHILL
SOMEWHERE, OVER THE RAINBOW	Eb	209	BALLAD	HAROLD ARLEN
SOMEWHERE, OVER THE RAINBOW	Eb	210	LATIN	HAROLD ARLEN
SONG FOR MY FATHER	F-	212	EVEN 8	HORACE SILVER

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SOPHISTICATED LADY	Ab	213	BALLAD	DUKE ELLINGTON
SPACEMEN	Bb	214	UP	CLARK TERRY
SPEAK LOW	F	215	UP	KURT WEILL
SPEAK NO EVIL	C-	217	MED	WAYNE SHORTER
SQUEEZE ME	F	218	MED	DUKE ELLINGTON
SQUIRREL	F	93	BLUES	TADD DAMERON
ST. THOMAS	C	65	LATIN	SONNY ROLLINS
STAR DUST	Db	219	BALLAD	HOAGY CARMICHAEL
STAR EYES	Eb	220	LATIN	GENE DE PAUL
STELLA BY STARLIGHT	Bb	221	MED/UP	VICTOR YOUNG
STICKS	F	223	BLUES	CANNONBALL ADDERLY
STOLEN MOMENTS	C-	224	BLUES	OLIVER NELSON
STOMPIN' AT THE SAVOY	Db	225	MED	BENNY GOODMAN & CHICK WEBB
STRAIGHT, NO CHASER	F	156	BLUES	THELONIOUS MONK
STROLLIN'	Db	226	MED	HORACE SILVER
SUGAR	C-	227	MED	STANLEY TURRENTINE
SUMMERTIME	D-	228	MED	GEORGE GERSHWIN
SUNNY SIDE OF THE STREET	C	229	MED	JIMMY MC HUGH
T.N.T.	Bb	230	BLUES	TINY KAHN
TAKE THE "A" TRAIN	C	231	LATIN	DUKE ELLINGTON
TANGERINE	F	232	LATIN	VICTOR SCHERTZINGER
TEACH ME TONIGHT	C	233	MED	GENE DE PAUL
TEE PEE TIME	Bb	234	BLUES	CLARK TERRY
TENOR MADNESS	Bb	141	BLUES	SONNY ROLLINS
THATS WHAT IM TALKIN' BOUT	Bb	235	BLUES	SHORTY ROGERS
THE NIGHT HAS A THOUSAND EYES	G	236	MIXED	WEISMAN, GARRETT, WAYNE
THE NIGHT WE FIRST MET	F-	237	BALLAD	STEFAN KARLSSON
THE SONG IS YOU	C	238	MED/UP	JEROME KERN
THE TENDER STORM	D	239	MED/UP	EDDIE HARRIS
THE THEME	Bb	240	MED/UP	MILES DAVIS
THE THINGS WE DID LAST SUMMER	F	241	BALLAD	JULE STYNE
THERE IS NO GREATER LOVE	Bb	243	MED/UP	ISHAM JONES
THERE WILL NEVER BE ANOTHER YOU	Eb	242	MED/UP	WARREN GORDON
THINGS AINT WHAT THEY USED TO BE	Db	235	BLUES	DUKE ELLINGTON

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TITLE	KEY	PAGE	STYLE	COMPOSER
THINKING OF YOU	Eb	245	MED	HARRY RUBY
THINKING OUT LOUD	Db	246	LATIN	STEVE SWALLOW
THIS I DIG OF YOU	Ab	247	MED/UP	LEE MORGAN & HANK MOBLEY
THIS IS NEW	C-	248	MED/UP	KURT WEILL
TIDAL BREEZE	Bb	249	MED	HAROLD DANKO
TIME AFTER TIME	C	250	MED	JULE STYNE
TRISTE	Bb	251	LATIN	ANTONIO CARLOS JOBIM
TUNE UP	D	207	MED	EDDIE VINCENT
UNIT SEVEN	C	252	MIXED	SAM JONES
UP JUMPED SPRING	Bb	253	WALTZ	FREDDIE HUBBARD
VOYAGE	Ab	254	MED/UP	KENNY BARON
WALKIN'	F	255	BLUES	EDDIE VINCENT
WALTZ FOR ELLINGTON	Bb	257	WALTZ	JEFF JENKINS
WALTZING MATILDA	Eb	256	LATIN	TRADITIONAL AUSTRALIAN
WATCH WHAT HAPPENS	Eb	259	LATIN	MICHEL LEGRAND
WATERMELON MAN	F	260	EVEN 8	HERBIE HANCOCK
WAVE	D	261	LATIN	ANTONIO CARLOS JOBIM
WEAVER OF DREAMS	C	262	MED	VICTOR YOUNG
WELL YOU NEEDNT - MILES VERSION	F	264	MED	THELONIOUS MONK
WELL YOU NEEDNT - MONKS VERSION	F	263	MED	THELONIOUS MONK
WHAT IS THIS THING CALLED LOVE	C	265	MED/UP	COLE PORTER
WHAT'S NEW	C	266	BALLAD	BOB HAGGART
WHERE IS LOVE	Bb	267	BALLAD	LIONEL BART
WHERE OR WHEN	Eb	268	MED	RICHARD RODGERS
WHISPER NOT	C-	269	MED	BENNY GOLSON
WISH FOR NOW	A-	270	LATIN	BOB GILLIS
WOODYN YOU (ALGO BUENO)	Db	271	MED/UP	DIZZY GILLESPIE
WORK SONG	F-	260	MED	NAT ADDERLY
WRONG TOGETHER	F	272	BALLAD	STEVE SWALLOW
YARDBIRD SUITE	C	273	MED	CHARLIE PARKER
YOU AND I AND GEORGE	C	274	BALLAD	MATT DENNIS
YOU GO TO MY HEAD	Eb	275	BALLAD	F. COOTS
YOU'LL NEVER BELIEVE	Eb	276	MED/UP	STEFAN KARLSSON
YOURS IS MY HEART ALONE	C	277	MED	FRANZ LEHAR
ZEPHYR	D-	278	MED	JOHN MC NEIL

A NIGHT IN TUNISIA

LATIN & JAZZ

JOHN BIRKS "DIZZY" GILLESPIE

BASS INTRO

LATIN FEEL

TO [A] ON CUE

[A] **SWING FEEL**

[B] **SWING FEEL**

[C] **LATIN FEEL**

PLAY ONLY WHEN GOING TO TAG

The musical score is written in 4/4 time. The key signature has one flat (B-flat). The score is divided into several sections with different feels: Latin and Swing. The bass intro is in bass clef. The main melody is in treble clef. The score includes various chords such as Eb7, DMIN9, E07, A7#9, D7#9, G-, G07, C7#9, F, and D-. There are also repeat signs, triplets, and a section marked 'TO [A] ON CUE'. The tag section is marked 'PLAY ONLY WHEN GOING TO TAG'.

A NIGHT IN TUNISIA

TAG

PLAY TAG AT END OF HEAD
AND END OF EACH SOLO

Chords: E- Eb7 #11 D- G7 #11 C7 #11 G- / C F#7 #9 F

4 BAR SOLO BREAK

SOLOS

A A B C

PLAY TAG AT END
OF EACH SOLO

AFTER FINAL SOLO
D.S. AL CODA

Chords: F#7 #9 F

A SONG FOR NICHOLAS

BOB MONTGOMERY

MEDIUM SWING

Chord progression and notation details:

- Staff 1: **A** CΔ EbΔ AbΔ
- Staff 2: DbΔ CΔ EbΔ AbΔ
- Staff 3: DbΔ **B** CΔ
- Staff 4: GbΔ 3 CΔ 3
- Staff 5: DbΔ RHY

A SOUND FOR SORE EARS

JIMMY HEATH

LATIN & SWING

INTRO LATIN

Ab Δ G7 $^{\#9}$ C7 $^{\#5}$ F Δ E7 $^{\#9}$ A7 $^{\#5}$ D Δ C $^{\#7^{\#9}}$

F $^{\#7^{\#5}}$ B Δ Bb7 $^{\#9}$ LATIN Bbsus4

RHY

Bbsus4

PATTERN CONTINUES TO **B**

Gsus4

GSUS4

SWING **B** B-7 E7 A Δ

END PATTERN

Bb-7 Eb7 Ab Δ Ab Δ F Δ

SOLOS - **A** & **B**

D.S. (W/REPEAT) AL CODA

D Δ B Δ

Bb-7 Eb7 Ab Δ



AFRICA

JOHN COLTRANE

BRIGHT AFRO-LATIN

(INTRO)

1. START WITH BASS SOLO AS WRITTEN

3. ADD PIANO

D_{MIN}^6
E

(VAMP)

2. ADD DRUMS - BRIGHT AFRO-LATIN FEEL

ON CUE GO TO (A)



AFTERNOON IN PARIS

JOHN LEWIS

Musical score for "Afternoon in Paris" by John Lewis, featuring guitar and piano accompaniment.

Section A:

- Chords: C Δ , C-7, F7, Bb Δ , Bb-7, Eb7, Ab Δ , D Δ 7, G7 b9 (triplets).
- First ending: C Δ , A-7, D-7, G7.
- Second ending: C Δ .

Section B:

- Chords: D-7, G7, (ALTERNATE) F-7, Bb7, E-7, A7; (STANDARD) C Δ , A-7.
- Chords: D-7, G7, (ALTERNATE) Db-7, Gb7, D-7, G7; (STANDARD) D-7, G7.

Section C:

- Chords: C Δ , C-7, F7, Bb Δ , Bb-7, Eb7, Ab Δ , D Δ 7, G7 b9 (triplets), C Δ , A-7, D-7, G7.

Performance Notes:

- G PEDAL: Indicated by a dashed line under the bass line in Section B.

ALL BLUES

MILES DAVIS

BLUES

G7

G7

The first system of musical notation for 'All Blues' is in 6/8 time and G major. It consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment with eighth notes. The system is marked with a G7 chord.

C7

G

The second system of musical notation continues the piece. It features a melodic line in the treble staff with a triplet of eighth notes and a bass line in the bass staff. The system is marked with a C7/G chord.

G7

D7^{#9}

The third system of musical notation continues the piece. It features a melodic line in the treble staff with a triplet of eighth notes and a bass line in the bass staff. The system is marked with a G7 chord and a D7^{#9} chord.

E^b7^{#9} D7^{#9}

G7

The fourth system of musical notation concludes the piece. It features a melodic line in the treble staff with a triplet of eighth notes and a bass line in the bass staff. The system is marked with an E^b7^{#9} chord, a D7^{#9} chord, and a G7 chord.

ALL THE THINGS YOU ARE

JEROME KERN

DIZZY ORIGINALLY USED Db-9 TO C7#9 IN THE INTRO.

MANY FOLKS NOW USE Db7#9 TO C7#9 INSTEAD.

(INTRO) *Db-9* *Db-9* *C7#9* *C7#9*

(A) *F-7* (ALTERNATE) *B-7* *E7* *E-7* *A7 b9*
(STANDARD) *Bb-7* *Eb7 b9* *AbΔ* *DbΔ*

D-7 *G7* *CΔ* **(B)** (ALTERNATE) *F#-7* *B7*
(STANDARD) *C-7* *F-7*

B-7 *E7 b9* *Bb7 b9* *EbΔ* *AbΔ* *A-7* *D7* *GΔ*

(C) *A-7* *D7* *GΔ*

F#-7 *B7* *EΔ* *C+* **(D)** *F-7*

(ALTERNATE) *B-7* *E7* *E-7* *A7 b9*
(STANDARD) *Bb-7* *Eb7 b9* *AbΔ* *Dø7* *Db-7*

C-7 *Bø7* *Bb-7* *Eb7* *AbΔ* *Gø7* *C7 b9*

(OR) AΔ -----

ALL YOU WERE TO US

STEFAN KARLSSON

JAZZ WALTZ

The main musical score is written for a Jazz Waltz in 3/4 time, featuring a key signature of one flat (Bb). It consists of 10 staves of music. The notation includes various chords and melodic lines. Chord symbols are placed above or below the notes. Some chords are marked with a triangle (Δ) indicating a specific voicing. The score includes a first ending (1) and a second ending (2). The piece concludes with a 'SOLOS' section and a 'DC. AL CODA' instruction.

Chord symbols and markings include:

- (A) F Δ , B7+11, Bb Δ , A7-9 C \sharp , D-7
- D- C \sharp , D- C, B \flat 7, Bb-7, Eb7+11, A-7, Bb Δ , A-7
- D7ALT, G-7, E A, 1 Bb Δ B \flat 7, C \sharp sus4, C7-9, 2 Bb Δ C7
- F Δ , Db7, (B) Gb Δ Db, Eb7+9 Db, Ab-9 Db, Db7+11, Db7+11 B
- Bb-9, A7+11, Ab-7, Db7, Gb Δ Db, Gb Δ Db
- C \sharp sus4, C7+11, A-7, D7, G-11, C7
- (C) F Δ , B7+11, Bb Δ , A7-9 C \sharp , D-7, D- C \sharp , D- C
- B \flat 7, Bb-7, Eb7+11, A-7, Bb Δ , A-7, D7ALT, G-7, E A
- Bb Δ , C7, \oplus F Δ

SOLOS

DC. AL CODA

The coda section is a short melodic phrase in Bb major, consisting of five measures. It begins with a C-clef and a key signature of one flat. The notes are F, Bb, A, G, and F. Chord symbols F Δ , Bb6, A-7, G-7, and F6 are written above the notes. The section ends with a double bar line and a C-clef.

F Δ , Bb6, A-7, G-7, F6

ALONE TOGETHER

HOWARD DIETZ & ARTHUR SCHWARTZ

Sheet music for the song "ALONE TOGETHER" by Howard Dietz & Arthur Schwartz. The music is written in 4/4 time, key of B-flat major (two flats), and features various chords and melodic lines across eight staves.

Staff 1: Chords: D- (marked with a boxed 'A'), E07, A7#9, D-. Melody: Quarter rest, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.

Staff 2: Chords: E07, A7#9, D-, A07, D7#9, G-. Melody: Half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.

Staff 3: Chords: G-, B-7, E7, G-7, C7, FΔ. Melody: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.

Staff 4: Chords: E-7, A7, DΔ. Melody: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Includes first and second endings marked 1 and 2.

Staff 5: Chords: A07 (marked with a boxed 'B'), D7b9, G-. Melody: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Includes triplets.

Staff 6: Chords: G07, C7b9, FΔ, E07, A7#9. Melody: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Includes triplets.

Staff 7: Chords: D- (marked with a boxed 'C'), E07, A7#9, D-, E07, A7#9. Melody: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.

Staff 8: Chords: D-, Bb7, A7#9, D-, E07, A7#9. Melody: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.

ALONG CAME BETTY

BENNY GOLSON

Sheet music for "Along Came Betty" by Benny Golson, featuring chord progressions and melodic lines in 4/4 time.

Section A:

- Chords: Bb-7, B-7, Bb-7, B-7, E7
- Melody: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time.

Section B:

- Chords: F#-7, G-7, F#-7, G-7, C7#9
- Melody: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time.

Section C:

- Chords: G9, C-7, A07, D7#9
- Melody: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time.

Section D:

- Chords: Bb7, Bb-7, B-7, Bb-7
- Melody: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time.

Section E:

- Chords: B-7, E7, C07, F7#9, Bb07
- Melody: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time.

Section F:

- Chords: Eb7#9, AbΔ, B-7, E7
- Melody: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time.

ANGEL EYES

MATT DENNIS

[A] C- Ab7^{#11} C- C⁻_{Bb} Ab7 G7^{b9} C- C⁻_{Bb} A07

D07 G7^{b9} C- Ab7 G7 Gb7 F7 Ab7^{#11} C-7 F7 Bb-7 Eb7 Ab7 G7^{b9}

1 C- Ab7 G7^{b9} 2 C- [B] Bb-7 Eb7^{b9} Ab Δ Ab Δ Db7 C-7 F7^{b9}

Bb-7 Eb7^{b9} Ab Δ Ab Δ Bb-7 B07 C-7 A-7 D7^{b9} G Δ

Db-11 Gb7^{b9} D07 G7^{b9} [C] C- Ab7^{#11} C- C⁻_{Bb} Ab7 G7^{b9}

C- C⁻_{Bb} A07 D07 G7^{b9} C- Ab7 G7 Gb7 F7 Ab7^{#11} C-7 F7 Bb-7 Eb7

Ab7 G7^{b9} C- Ab7 G7^{#9} C-

TAG - PLAY ONLY ON HEAD
DO NOT PLAY ON SOLOS

ANTHROPOLOGY

DIZZY GILLESPIE

Staff 1: (A) BbΔ (3) C-7 F7 BbΔ C-7 F7

Staff 2: Bb7 Eb7 Ab7 1 BbΔ C-7 F7 (b)

Staff 3: 2 BbΔ (B) D7

Staff 4: G7 (b) C7

Staff 5: F7 (b) (C) BbΔ (3) C-7 F7

Staff 6: BbΔ C-7 F7 Bb7 Eb7 Ab7

Staff 7: BbΔ

ANTIGUA

ROLAND PRINCE

SAMBA

[A] D- E07 A7 D- E07 A7

D- E07 A7 D- E07 A7

² G-7 C7 FΔ C-7 F7 [B] BbΔ

B07 A-7 D7 G-7

C7 F C-7 F7 [C] BbΔ

RHY PLAY

B07 A-7 D7 G-7

RHY

C7 F E07 A7

AUTUMN LEAVES

JOSEPH KOSMA

MEDIUM SWING

CLARK TERRY'S INTRO

INTRO F- Bb7 Db7 C7 1 F- Bb7 Db7 C7

2 F- Bb7 Db7 (A) Bb-7 Eb7

AbΔ DbΔ G07 C7 b9 1

F- 2 F-

(B) G07 C7 b9 F-

Bb-7 Eb7 AbΔ

DbΔ G07 C7 b9 F-7 E7

Eb-7 D7 DbΔ G07 C7 b9 (TAG) F- Bb7

AUTUMN LEAVES

Db7 C7 | 1 F- Bb7 Db7 C7 | 2 F- Bb7 Db7

(ALTERNATE)
(2ND X ONLY IF USED)
(STANDARD)

SOLOS

B-7 E7 Bb-7 Eb7 A-7 D7 Ab-7 Db7
Bb-7 Eb7 Ab△ Db△

G07 C7 b9 F- [B] G07

C7 b9 F- (ALTERNATE) B-7 E7 Bb-7 Eb7
(STANDARD) Bb-7 Eb7

A-7 D7 Ab-7 Db7 [C] G07 C7 b9 F-7 E7
Ab△ Db△

Eb-7 D7 Db△ G07 C7 b9 F-

AFTER FINAL SOLO D. S. AL CODA

F- Bb7 Db7 C7

F- Bb7 Db7 C7 F-

RITARD

AVALON

VINCENT ROSE

UP TEMPO

UP TEMPO

[A] G-7 C7

F△ Bb7 A-7 D7

[B] C7 G-7 C7

F△

[C] A07 D7

G-7 Bb-7 Eb7

[D] F△ Bb7 A-7 D7

G-7 C7 F△

Detailed description: This is a musical score for the song 'Avalon' by Vincent Rose. The score is written in 4/4 time and features a melody in the treble clef with a key signature of one flat (Bb). The score is divided into four sections: A, B, C, and D. Section A starts with a G-7 chord and a C7 chord. Section B starts with a C7 chord and a G-7 chord. Section C starts with an A07 chord and a D7 chord. Section D starts with a F△ chord and a Bb7 chord. The score includes various guitar chords and a melody line with notes and rests.

BABY STEPS

JEFF JENKINS

INTRO

Chords: $Eb\Delta$, $D\Delta$, $G\Delta$, $F\#7$, $B\Delta$, $A\flat/B\flat$, $E\flat\Delta$, $G\flat7$, $B\Delta$, $B\flat sus4$, $E\flat\Delta$, $D\Delta$, $G\Delta$, $B\flat7$, $E\flat\Delta$, $C\#-7$, $F\#7$

[A]

Chords: $B\Delta$, $D7$, $G\Delta$, $B\flat7$, $E\flat\Delta$, $A-7$, $D7$, $G\Delta$, $B\flat7$, $E\flat\Delta$, $G\flat7$, $B\Delta$, $F-7$, $B\flat7$

[B]

Chords: $E\flat\Delta$, $A-7/D$, $D7$, $G\Delta/D$, $C\#-7$, $F\#7$ (triplet), $B\Delta$, $F-7$, $B\flat7$, $E\flat\Delta$, $C\#-7$, $F\#7$

SOLOS ON **[A]** & **[B]**

USE **INTRO** FOR ENDING

BASIN STREET BLUES

SPENCER WILLIAMS

SLOW SWING

[A] RHYTHM SECTION RESPONSE HORN CALL - NO RHYTHM SECTION

Bb△ C-7 C#-7 D-7 HORN CALL - NO RHYTHM SECTION

RHYTHM SECTION RESPONSE ALL PLAY

Bb F^{AUG} Bb Bb7 Ab Eb7 G Eb-6 Gb Bb⁶ F⁶ BREAK FINE

[B] Bb△ A-7 D7 G7 Ab7 G7

C7 F7 D-7 Db7 C-7 F7

[C] Bb△ A-7 D7 G7 Ab7 G7

C7 F7 Bb△ Db-7 Gb7 C-7 F7 C-7 F7

SOLOS ON [B] & [C]

DC. AL FINE

BAUBLES, BANGLES, AND BEADS

BORODIN, WRIGHT, AND FORREST

JAZZ WALTZ

(A) $Bb-7$ $Eb9$ $Ab\Delta$ $F-7$ $C-7$ $B\flat7$

$Bb-7$ $Eb9$ $Ab\Delta$ $Ab6$

(B) $D-7$ $G9$ $C\Delta$ $A-7$ $E-7$ $E\flat7$

$D-7$ $G9$ $C\Delta$ $C6$

(C) $F\sharp-7$ $B9$ $E\Delta$ $Bb9\sharp11$

$A\Delta$ $Bb-11$ $E\flat7$ $Ab\Delta$ $C-7$ $B-11$

(D) $Bb-7$ $Eb9$ $Ab\Delta$ $C\flat7$ $F7\sharp5^{b9}$

$Bb-7$ $Eb9$ $C\flat7$ $F7\sharp5^{b9}$

$Bb-9$ $Eb9$ $Ab\Delta$

BEATRICE

SAM RIVERS

Four staves of music in 4/4 time, key of B-flat major. The notation includes various chords and melodic lines. The first staff has chords FΔ, GbΔ, FΔ, and EbΔ. The second staff has D-, EbΔ, D-, C-, and Bb-. The third staff has A-, BbΔ, E07, A7, and D-. The fourth staff has G-, GbΔ, F-, and GbΔ, ending with a double bar line and a repeat sign.

A staff labeled "SOLOS" in a box, indicating a section for solo improvisation. The staff is empty, with a key signature of B-flat major and a common time signature.

DC. AL CODA

A staff starting with a Coda symbol (a circle with a cross) and a key signature of B-flat major. It contains a melodic line with a G- chord and a GbΔ chord.

Two staves showing first and second endings. The first ending starts with a 1 and has chords F- and GbΔ. The second ending starts with a 2 and has a chord F-. Both staves end with a double bar line.

BELOW ZERO

STEFAN KARLSSON

STRAIGHT EIGHT LATIN

Chords and musical notations visible in the score:

- Staff 1: Bb_{Δ}^{+5} , $Eb-7$ Bb , Bb_{Δ}^{+5} , $Eb-7$ Bb
- Staff 2: $E7^{+11}$, Eb_{Δ}^{+5} , $E\phi7$, $A7$
- Staff 3: 1 $D-7$ $G7$ $C-7$ $F7$; 2 D_{Δ}^{+5} $A7$ D_{Δ}^{+5} $Ab7^{+11}$
- Staff 4: G_{Δ} , $C7^{+11}$, $Bb-7$, $Eb7-9$, $A-7$, $D7$, $Eb\phi7$
- Staff 5: $E-11$, $D-11$, $Db-7$ $Gb7$, $C-7$ $F7$, Bb_{Δ}^{+5}
- Staff 6: $Eb-7$ Bb , Bb_{Δ}^{+5} , $Eb-7$ Bb , $E7^{+11}$
- Staff 7: Eb_{Δ} , $E\phi7$, $A7$, $Ab-11$
- Staff 8: $C\phi7$, $F7$

BERNIES TUNE

BERNIE MILLER

A D- Bb7

E07 A7 D- ¹ E07 A7

² **B** BbΔ G7 C-7 F7 BbΔ G7 C-7 F7

BbΔ G7 C-7 F7 BbΔ E07 A7

C D- Bb7

E07 A7 D-

BESAME MUCHO

(KISS ME MUCH)

TANGO OR SLOW LATIN

CARLOS VELAZQUEZ

The musical score is written in treble clef with 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 score includes various chords and triplets, indicated by brackets and '3' over the notes. The chords are labeled as follows:

- Staff 1: [A] C- (first measure), F- (fourth measure), and triplets in the fifth and sixth measures.
- Staff 2: Triplets in the first and second measures, G7 (second measure), C- (third measure), [B] C7 (fourth measure), and a triplet in the fifth measure.
- Staff 3: F- (first measure), C- (third measure), D7 (fourth measure), G7 (fifth measure), and C- (sixth measure).
- Staff 4: [C] F- (first measure), C- (third measure), G7 (fourth measure), and C- (sixth measure).
- Staff 5: F- (first measure), C- (third measure), D7 (fourth measure), Ab7 (fifth measure), G7 (sixth measure), [D] C- (seventh measure), and a triplet in the eighth measure.
- Staff 6: Triplets in the first and second measures, F- (third measure), and triplets in the fourth, fifth, and sixth measures, with G7 (sixth measure).
- Staff 7: C- (first measure), [E] C7 (fourth measure), and F- (sixth measure).
- Staff 8: C- (first measure), D7 (third measure), G7 (fourth measure), and C- (sixth measure).

BESSIE'S BLUES

JOHN COLTRANE

BRIGHT BLUES



Musical score for "Bessie's Blues" in 4/4 time, key of Bb. The score consists of four staves. The first staff has a key signature of two flats and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of two flats and a 4/4 time signature. The fourth staff has a key signature of two flats and a 4/4 time signature. The score includes various chords: Eb7, Ab7, Bb7, and Eb7. The melody is written in a single line on a treble clef staff. The first staff has a key signature of two flats and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of two flats and a 4/4 time signature. The fourth staff has a key signature of two flats and a 4/4 time signature. The score includes various chords: Eb7, Ab7, Bb7, and Eb7. The melody is written in a single line on a treble clef staff.

BLUE TRANE

JOHN COLTRANE

MEDIUM BLUES



Musical score for "Blue Trane" in 4/4 time, key of Bb. The score consists of four staves. The first staff has a key signature of two flats and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of two flats and a 4/4 time signature. The fourth staff has a key signature of two flats and a 4/4 time signature. The score includes various chords: Eb7 #9, Ab7 #11, Bb7 #9, and Eb7 #9. The melody is written in a single line on a treble clef staff. The first staff has a key signature of two flats and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of two flats and a 4/4 time signature. The fourth staff has a key signature of two flats and a 4/4 time signature. The score includes various chords: Eb7 #9, Ab7 #11, Bb7 #9, and Eb7 #9. The melody is written in a single line on a treble clef staff.

BILLIES BOUNCE

CHARLIE PARKER

[illegible]

BLUE MONK

THELONIOUS MONK

The image displays three staves of musical notation for the song "The Girl on the Train" in B-flat major, 4/4 time. The notation includes various chords (Bb7, Eb7, C-7, F7) and musical symbols like triplets and repeat signs.

Staff 1: Starts with a treble clef, key signature of two flats (B-flat major), and a 4/4 time signature. The first measure is a repeat sign. The melody consists of eighth and quarter notes. Chords indicated above the staff are Bb7, Eb7, Bb7, and Bb7. A triplet of eighth notes is marked with a "3" in the fourth measure.

Staff 2: Continues the melody. Chords indicated above the staff are Eb7, Eb7, Bb7, and Bb7. A triplet of eighth notes is marked with a "3" in the fourth measure.

Staff 3: Continues the melody. Chords indicated above the staff are C-7, F7, Bb7, and F7. A triplet of eighth notes is marked with a "3" in the second measure.

BIRKS WORKS

DIZZY GILLESPIE



Musical score for "Birks Works" by Dizzy Gillespie. The score is written in treble clef, key of B-flat major (three flats), and 4/4 time. It consists of three staves. The first staff begins with a 4/4 time signature and a key signature of three flats. The second staff has a key signature change to two flats (B-flat major). The third staff has a key signature change to one flat (F major). The score includes various chords and melodic lines. Chords are indicated above the staff: F- (first staff), Db7 (second staff), F- (second staff), Ab-7, Db7, G-7, C7, and F- (third staff). A triplet of eighth notes is marked with a '3' and a bracket in the third staff.

THESE CHANGES ARE FOR THE HEAD ONLY.
USE "F" BLUES CHANGES ON SOLOS.

JEEP'S BLUES

DUKE ELLINGTON & JOHNNY HODGES



Musical score for "Jeep's Blues" by Duke Ellington & Johnny Hodges. The score is written in treble clef, key of B-flat major (three flats), and 4/4 time. It consists of three staves. The first staff begins with a 4/4 time signature and a key signature of three flats. The second staff has a key signature change to two flats (B-flat major). The third staff has a key signature change to one flat (F major). The score includes various chords and melodic lines. Chords are indicated above the staff: G-7/C (first staff), F6 (first staff), Bb6, Bb-7, F6 (first staff), F7 (second staff), B7, Bb7 (second staff), F7 (second staff), G-7, C7, F7, G-7, and G-7/C (third staff). The second and third staves contain a lot of slurs and ties, indicating a complex melodic line.

BLUE BOSSA (C MINOR)

KENNY DORHAM

BOSSA NOVA OR SAMBA

Musical score for Blue Bossa (C Minor) in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B-flat4. The second staff continues the melody with a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4. The third staff continues with a quarter note F4, a quarter note E-flat4, a quarter note D4, and a quarter note C4. The fourth staff concludes the melody with a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F4. Chord symbols are placed above the notes: C- (first staff), F- (first staff), D07 (second staff), G7*9 (second staff), C- (second staff), Eb-7 (third staff), Ab7 (third staff), DbΔ (third staff), D07 (fourth staff), G7*9 (fourth staff), C- (fourth staff), D07 (fourth staff), and G7*9 (fourth staff).

BLUE BOSSA (G MINOR)

KENNY DORHAM

BOSSA NOVA OR SAMBA

Musical score for Blue Bossa (G Minor) in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B-flat4. The second staff continues the melody with a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4. The third staff continues with a quarter note F4, a quarter note E-flat4, a quarter note D4, and a quarter note C4. The fourth staff concludes the melody with a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F4. Chord symbols are placed above the notes: G- (first staff), C- (first staff), A07 (second staff), D7*9 (second staff), G- (second staff), Bb-7 (third staff), Eb7 (third staff), AbΔ (third staff), A07 (fourth staff), D7*9 (fourth staff), G- (fourth staff), A07 (fourth staff), and D7*9 (fourth staff).

BLUE SILVER

BLUE MITCHELL

The musical score for "Blue Silver" by Blue Mitchell is presented in five systems of guitar notation. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various chords and melodic lines, with some systems featuring a bass line.

System 1: Treble clef, 4/4 time. Chords: A Δ 7, D7, G-7, C7. Melody: Quarter notes, eighth notes, and a half note.

System 2: Treble clef, 4/4 time. Chords: B Δ , C Δ 7, F7, Bb Δ . Melody: Quarter notes, eighth notes, and a triplet of eighth notes. A whole note chord is shown at the end.

System 3: Treble and Bass clefs, 4/4 time. Chords: B-7, E7, A Δ , F#-7. Melody: Quarter notes, eighth notes, and a half note. Bass line: Quarter notes and eighth notes. Text: "PEDALS ON HEAD ONLY" is written below the first measure of the bass line.

System 4: Treble clef, 4/4 time. Chords: Eb Δ 7, Ab7 b9, Db Δ . Melody: Quarter notes, eighth notes, and a triplet of eighth notes. A whole note chord is shown at the end.

System 5: Treble clef, 4/4 time. Chords: C Δ 7, F7ALT, Bb Δ . Melody: Quarter notes, eighth notes, and a half note. A whole note chord is shown at the end.

BLUES FOR JAN

MEDIUM/UP BLUES

BOB MONTGOMERY

Musical notation for "Blues for Jan" in 4/4 time, key of F major. The piece consists of four staves of music. The first three staves are marked with a circled 'A' and contain the main melody. The fourth staff is marked with a circled 'B' and contains a solo section. Chord changes are indicated above the staff: F7, Bb7, F7, Bb7, F7, G-7, C7, F7. The solo section is marked with a circled 'B' and the text "SOLOS ON F BLUES". The piece ends with a double bar line and a repeat sign.

BLUES FOR WILLIE

MEDIUM/UP BLUES

BOB MONTGOMERY

Musical notation for "Blues for Willie" in 4/4 time, key of F major. The piece consists of three staves of music. The first two staves are marked with a circled 'A' and contain the main melody. The third staff is marked with a circled 'B' and contains a solo section. Chord changes are indicated above the staff: Bb7, Eb7, Bb7, Eb7, Bb7, Db-7, Gb7, C-7, F7, B7+11. The solo section is marked with a circled 'B' and the text "SOLOS ON F BLUES". The piece ends with a double bar line and a repeat sign. Below the staff, the text "RHYTHM" and "F13" are written.

BLUES FOR L J

KEN WALKER



Musical score for "Blues for L J" by Ken Walker. The score is written in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). The melody consists of three lines of music. The first line contains measures 1-4 with chords Bb7, Eb7, Bb7, and a whole rest. The second line contains measures 5-8 with chords Eb7, Eo7, Bb7, and G7. The third line contains measures 9-12 with chords C-7, F7, Bb7, C-7, and F7. The piece ends with a double bar line.

BLUES WALK

CLIFFORD BROWN



Musical score for "Blues Walk" by Clifford Brown. The score is written in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). The melody consists of three lines of music. The first line contains measures 1-4 with chords Bb7 and a whole rest. The second line contains measures 5-8 with chords Eb7 and Bb7. The third line contains measures 9-12 with chords C-7, F7, Bb7, and a whole rest. The piece ends with a double bar line.

BLUES IN A CLOSET

(COLLARD GREENS AND BLACK EYED PEAS)

OSCAR PETTIFORD

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a repeat sign and a first ending bracket. Chord symbols are placed above the notes: F7, Bb7, and F7. The second staff continues the melody with Bb7 and F7. The third staff concludes the piece with G-7, C7, F7, and C7.

BAGS GROOVE

MILT JACKSON

Three staves of music in 4/4 time, key of B-flat major. The first staff starts with a whole rest followed by a repeat sign and a first ending bracket. Chord symbols are placed above the notes: F7, Bb7, and F7. The second staff continues the melody with Bb7 and F7. The third staff concludes the piece with G-7, C7, F7, and C7.

BODY AND SOUL

JOHNNY GREEN

BALLAD

(A) Eb- Bb7 b9 Eb-7 Ab7 Db△ Gb7

F- Eo7 Eb- Eb- Db C07 F7 b9

Bb- Eb-7 Ab7 1 Db△ Bb7 b9 2 Db△ E-7 A7

(B) D△ E-7 F# D△ G-7 C7 F#-7 B7 E-7 A7

D△ D-7 G7 E-7 Eb07

D-7 G7 C7 B7 Bb7 E7 (C) Eb- Bb7 b9

Eb-7 Ab7 Db△ Gb7 F- Eo7 Eb- Eb- Db

C07 F7 b9 Bb- Eb-7 Ab7 Db△ Bb7 b9

CEDAR WALTON

PAGE 42

BUSTIN' CHOPS

FAST SWING

STEFAN KARLSSON

INTRO

8

DRUM FILL

G PEDAL

CONTINUE G PEDAL

1 2

HORN LINE

A

G-7 A-7 A-7 G-7 A-7 G-7 G-7

A-7 A-7 G-7 A-7 G-7 F-7 WALK

G-7 A-7 A-7 G-7 A-7 G-7

BUSTIN' CHOPS

Drum fill

B \flat -7

D \flat -7

FINE

B \flat
G \flat

C
D \flat

FINE

Detailed description: This musical score is for a piece titled 'BUSTIN' CHOPS'. It consists of two systems of three staves each. The first system includes a drum fill in the bass staff, followed by chords B \flat -7 and D \flat -7. The second system concludes with a 'FINE' marking. Chords B \flat and G \flat are indicated in the bass staff, and C and D \flat are indicated in the middle staff.

SOLO CHANGES

G-7

G-7

F-7

G-7

B \flat -9

D \flat -7

B \flat
G \flat

C
D \flat

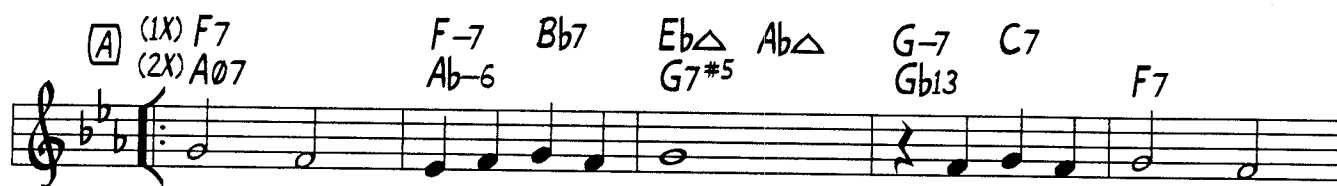
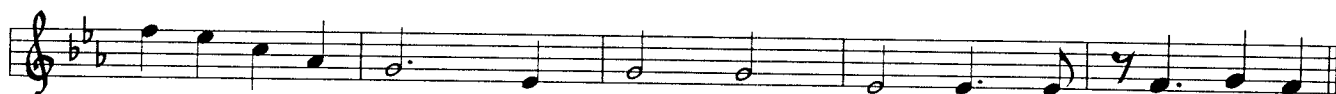
Detailed description: This musical score is for a piece titled 'SOLO CHANGES'. It consists of three systems of three staves each. The first system includes chords G-7 and G-7. The second system includes chords F-7 and G-7. The third system includes chords B \flat -9, D \flat -7, B \flat /G \flat , and C/D \flat .

D.S. AL FINE AFTER LAST SOLO

BUT NOT FOR ME

GEORGE GERSWIN

HORN INTRO



BYE BYE BLACKBIRD

RAY HENDERSON

F Δ Eb7 D7
 [A] F Δ Bb Δ A-7 D7 G-7 C7 F Δ D-7
 A

Ab Δ 7 G-7 C7 (SOLOS) G-7 Ab-
 (MELODY) [B] G- G- Δ

A- Ab-
 G-7 C7 G-7 C7 F Δ

(SOLOS) C-7 F7 B-7 E7 Bb-7 Eb7 A-7 D7
 (MELODY) [C] F7 A Δ 7 D7 b9

G- Ab-7 Db7 G-7 C7 b9 [D] F Δ

Bb Δ A Δ 7 D7 b9 G-7 C7

F Δ G-7 C7

CANTALOUPE ISLAND

JAZZ-ROCK

HERBIE HANCOCK

INTRO F- ON CUE

(A) F-

Db7

D- (OR D7#9)

F-

CARAVAN

JUAN TIZOL & DUKE ELLINGTON

LATIN & JAZZ

Musical score for "CARAVAN" by Juan Tizol & Duke Ellington, featuring Latin and Jazz styles.

The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature.

Section A: LATIN FEEL (Chorus)
Chorus melody starting with a repeat sign. Chords: C7 b9, C7 b9.

Section B: SWING FEEL (Bridge)
Bridge melody. Chords: F-, F7, Bb7, Eb7, Ab7.

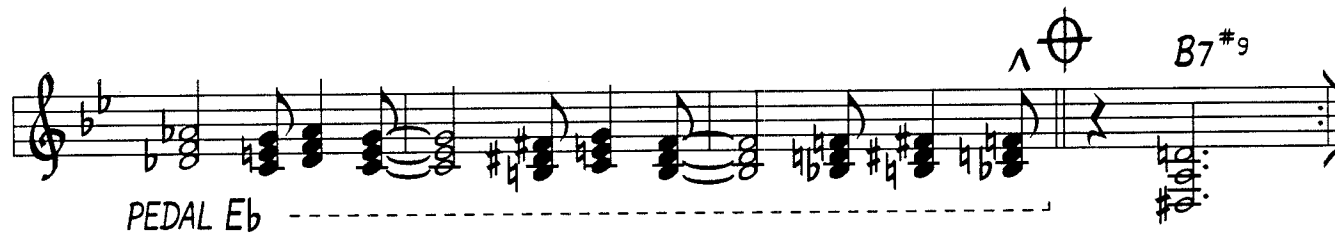
Section C: LATIN FEEL (Chorus)
Chorus melody. Chords: G7 #9, C7 b9, C7 b9.

The score concludes with a final measure marked F-.

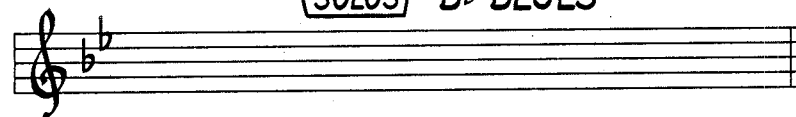
CEDAR'S BLUES

CEDAR WALTON

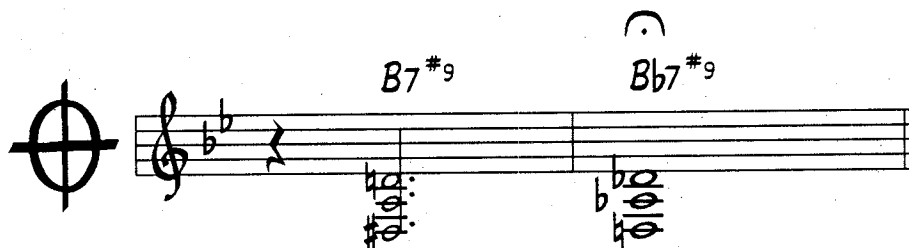
"TWO FEEL" ON MELODY



SOLOS Bb BLUES



DC. AL CODA



CENTERPIECE

(KEESTER PARADE)

HARRY "SWEETS" EDISON

Chord progression for Section A:

- Measure 1: Bb7
- Measure 2: Eb7
- Measure 3: Bb7
- Measure 4: Bb7
- Measure 5: Eb7
- Measure 6: Bb7
- Measure 7: Bb7
- Measure 8: Bb7

Chord progression for Section B:

- Measure 1: Bb7
- Measure 2: Eb7
- Measure 3: Bb7
- Measure 4: Bb7
- Measure 5: Bb7
- Measure 6: Eb7
- Measure 7: Bb7
- Measure 8: Bb7

Chord progression for the Blues section:

- Measure 1: Bb7
- Measure 2: Eb7
- Measure 3: Bb7
- Measure 4: Bb7

Section A is marked with a circled 'A' above the first measure. Section B is marked with a circled 'B' above the first measure. The word 'BLUES' is written above the final measure of the blues section.

CEORA

BOSSA NOVA

LEE MORGAN

Chord progression for Section A:

- Staff 1: $Ab\Delta$, $Bb-7$ $Eb7$, $Ab\Delta$, $Eb-7$ $Ab7$
- Staff 2: $Db\Delta$, $D\emptyset7$, $G7^{*9}$, $C-7$, $F7^{*9}$
- Staff 3: $Bb-7$, $Eb7$, $C-7$, $F7$
- Staff 4: $D-7$, $G7$, $C-7$, $F7$
- Staff 5: $Bb-7$, $Eb7$, $Ab\Delta$ (Section B), $Bb-7$, $Eb7$
- Staff 6: $Ab\Delta$, $Eb-7$ $Ab7$, $Db\Delta$, $D\emptyset7$, $G7^{*9}$
- Staff 7: $C-7$, $F7^{*9}$, $Bb-7$, $Eb7$
- Staff 8: $C\emptyset7$, $F7^{*9}$, $Bb-7$, $Eb7$
- Staff 9: $Ab\Delta$, $Bb-7$, $Eb7$

Section A is marked with a circled 'A' and Section B with a circled 'B'. The score includes various musical notations such as eighth notes, quarter notes, and triplets.

CHEROKEE

RAY NOBLE

UP TEMPO

[A] B \flat Δ F-7 B \flat 7 E \flat Δ

(ALTERNATE) B \flat Δ E \flat 7 D-7 G7 \flat 9 C7 D \flat 7
(STANDARD) B \flat Δ C7

Ab7 \sharp 11

1 D \flat 7 G7 \flat 9 G \flat 7 \sharp 11 F7_{ALT}
G7 \flat 9 C-7 F7_{ALT} 2 F7 B \flat Δ

C-7

[B] C \sharp -7 F \sharp 7 B Δ B-7 E7

A Δ A-7 D7 G Δ

G-7 C7 C-7 F7 [C] B \flat Δ

(ALTERNATE) B \flat Δ E \flat 7
(STANDARD) B \flat Δ

F-7 B \flat 7 E \flat Δ Ab7

D-7 G7 C7 D \flat 7 \sharp 11 C-7 F7 B \flat Δ

C7

CON ALMA

JOHN BIRKS "DIZZY" GILLESPIE

[A] $E\Delta$ $\overline{Ab7}$
 Eb $Db-7$ $B7$ $Bb7$ $E7$ $Eb\Delta$ $Eb-7$ $Ab7$

$Db\Delta$ $\overline{F7}$
 C $Bb-7$ $Ab7$ $G7$ $Db7$ $C\Delta$ $F\#-7$ $B7$ $C\Delta$ $J.=J$

[B] $C07$ $F7b9$ $F\#-7$ $B7$ $J.=J$

$E\Delta$ $F-7$ $Bb7$ $F\#-7$ $B7$

[C] $E\Delta$ $\overline{Ab7}$
 Eb $Db-7$ $B7$ $Bb7$ $E7$ $Eb\Delta$ $Eb-7$ $Ab7$

$Db\Delta$ $\overline{F7}$
 C $Bb-7$ $Ab7$ $G7$ $Db7$ $C\Delta$

CONFIRMATION

CHARLIE PARKER

Sheet music for the jazz standard "Confirmation" by Charlie Parker, written in 4/4 time and B-flat major. The score is organized into four systems, each containing two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features various chords and melodic lines with triplets and slurs.

System 1:

- Staff 1: Chords F Δ , E \flat 7, A7, D-7, G7.
- Staff 2: Chords C-7, F7, B \flat 7, A-7, D7.

System 2:

- Staff 1: Chords G7*11, G-7, C7, F Δ (Section B).
- Staff 2: Chords E \flat 7, A7, D-7, G7, C-7, F7.

System 3:

- Staff 1: Chords B \flat 7, A-7, D7, G-7, C7.
- Staff 2: Chords F Δ , C-7 (Section C), F7.

System 4:

- Staff 1: Chords B \flat Δ , E \flat -7, A \flat 7, D \flat Δ , G-7, C7.
- Staff 2: Chords F Δ (Section D), E \flat 7, A7, D-7, G7, C-7, F7.

System 5:

- Staff 1: Chords B \flat 7, A-7, D7, G-7, C7, F Δ .

CORNER POCKET

(UNTIL I MET YOU)

FREDDY GREENE

1. **Staff 1:** C-7 F7 C-7 F7
2. **Staff 2:** D-7 G7 D-7 G7 C-7 F7 C-7 F7
3. **Staff 3:** 1. Bb6 D-7 G7 2. Bb6
4. **Staff 4:** B F-7 Bb7 F-7 Bb7 Eb△
5. **Staff 5:** G-7 C7 G-7 C7 F7 C-7 F7
6. **Staff 6:** C C-7 F7 C-7 F7 D-7 G7 D-7 G7
7. **Staff 7:** C-7 F7 C-7 F7 Bb6 D-7 G7

COTTONTAIL

DUKE ELLINGTON

The musical score for "Cottontail" by Duke Ellington is written in B-flat major (two flats) and 4/4 time. It consists of seven staves of music. The first staff begins with a key signature change to B-flat major and a 4/4 time signature. The second staff continues the melody. The third staff features a first ending (marked '1') and a second ending (marked '2'). The fourth staff contains a repeat sign. The fifth staff continues the melody. The sixth staff features a key signature change to B-flat major and a 4/4 time signature. The seventh staff concludes the piece. Chords are indicated above the notes: Bb, C-7, F7, Bb, C-7, F7, Bb7, Eb7, Ab7, Bb, C-7, F7, Bb, D7, G7, C7, F7, Bb, C-7, F7, Bb7, Eb7, Ab7, Bb, Bb.

Staff 1: Bb $C-7$ $F7$ Bb $C-7$ $F7$

Staff 2: $Bb7$ $Eb7$ $Ab7$ Bb

Staff 3: $C-7$ $F7$ Bb $D7$

Staff 4: $G7$ $C7$

Staff 5: $F7$ Bb $C-7$ $F7$

Staff 6: Bb $C-7$ $F7$ $Bb7$ $Eb7$ $Ab7$

Staff 7: Bb Bb

DANCE CADAVEROUS

WAYNE SHORTER

[A] C-Δ Db-Δ D07

G7^{#9}₅ C-Δ Db-Δ

G- [B] AbΔ

Db7^{#9} CΔ

Gb07 Cb7^{#9}₅ B-
E

D07 G7^{b9} [C] C-Δ Db-Δ

D07 G7^{#9}₅ C-Δ

Bb-7 Eb^{b9} AbΔ⁺⁵

[D] D07 Db7^{#9}

CΔ Eb-

D07 DbΔ

DANCE OF THE INFIDELS

BUD POWELL

INTRO FAST



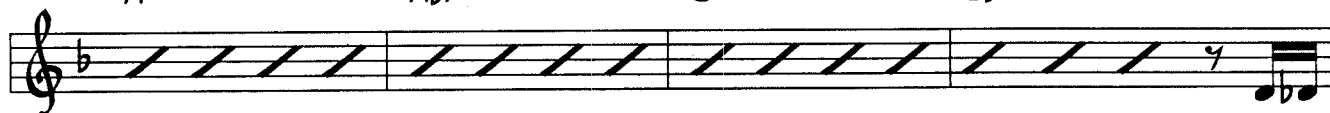
PIANO SOLO - SET TEMPO

A- (SLOWER)

Ab7

G-

Gb7



SOLOS ARE ON THE
12 BAR **(A)** SECTION

(A) F△

Bb-7 Eb7

A- 3

G-

F#-7

B7 3



F-7

Bb7

A-

Ab-



G-

Db-7

Gb7

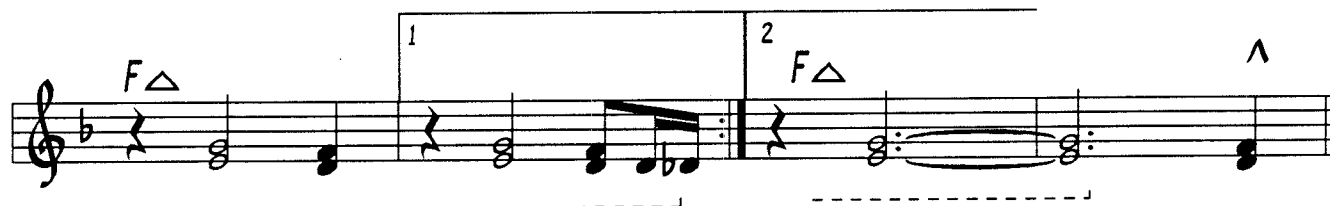
F△



"C" PEDAL

(TAG)

PLAY AFTER EACH HEAD
DO NOT PLAY DURING SOLO



DAYS OF WINE AND ROSES

HENRY MANCINI

A $F\Delta$ $E\flat 7^{*11}$ $A-7$ $D7^{*9}$

$G-$ $E\flat 7^{*11}$

$A-7$ $D-$ $G-$ $G-$ $\frac{G-}{F}$

$E\flat 7$ $A7^{*9}$ $D-7$ $G7$ $\frac{G-7}{C}$ $C7^{b9}$

B $F\Delta$ $E\flat 7^{*11}$ $A-7$ $D7^{*9}$

$G-$ $E\flat 7^{*11}$

$A-7$ $D-$ $\frac{D-}{C}$ $B\flat 7$ $E7^{*9}$

$A-$ $D-$ $G-7$ $C7$ $F\Delta$ $D7^{*9}$ $G-7$ $C7^{b9}$

DAYS OF WINE AND ROSES

HENRY MANCINI

TWO KEYS - CONCERT F & Ab

Sheet music for "Days of Wine and Roses" by Henry Mancini, featuring two keys: Concert F and Ab.

The music is written in 4/4 time and consists of two sections, A and B.

Section A (Concert F):

- Chords: F Δ , Eb7 \sharp 11, A-7, D7 \sharp 9, G-, Eb7 \sharp 11, A-7, D-, G-, G-, G-/F, E \flat 7, A7 \sharp 9, D-7, G7, G-7/C, Eb7 \flat 9.

Section B (Concert Ab):

- Chords: Ab Δ , Gb7 \sharp 11, C-7, F7 \sharp 9, Bb-, Gb7 \sharp 11, C-7, F-, F-/Eb, D \flat 7, G7 \sharp 9, C-, F-, Bb-7, Eb7, Ab Δ , C7 \flat 9.



DARN THAT DREAM

JIMMY VAN HEUSEN

[A] $G\Delta$ $Bb-7$ $Eb7$ $A-7$ $B7$ $E-$ $D\#$ $D7$ $\frac{D7}{C}$

$B07$ $E7$ $A-7$ $F9$ $B-7$ $Bb-7$

¹ $A-7$ $D7$ $B-7$ $Bb7$ $A-7$ $D7$ ² $A-7$ $D13$ $F-7$ $Bb7$

[B] $Eb\Delta$ $C-7$ $F-7$ $Bb7$ $G-7$ $F\#-7$ $B7$

$F-7$ $Bb7$ $Eb\Delta$ $C-7$ $A07$ $D7$ $G-$

$A-7$ $D7$ $Bb-7$ $Eb7$ $A-9$ $D13$ **[C]** $G\Delta$ $Bb-7$ $Eb7$

$A-7$ $B7$ $E-$ $D\#$ $D7$ $\frac{D7}{C}$ $B07$ $E7$

$A-7$ $F9$ $B-7$ $Bb-7$ $A-7$ $D13$ $G\Delta$

DEARLY BELOVED

JEROME KERN

LATIN & JAZZ

[A] *LATIN FEEL*

D-7 *G* *D-7* *G* *G9* *G9*

D-7 *G* *D-7* *G* *G9* *G9* *FILL TO SWING*

SWING FEEL

[B] *C* Δ *F7* *E-7* *A7* *D-7* *G7*

E-7 *A-7* *E \flat -7* *A \flat 7* *FILL TO LATIN*

[C] *D-7* *G* *LATIN FEEL* *D-7* *G* *G9* *G9*

D-7 *G* *D-7* *G* *G9* *G9* *FILL TO SWING*

SWING FEEL

[D] *C* Δ *F7* *E-7* *A7* *D7* *E \flat 7*

D-7 *G7* *C* Δ *E-7* *A7 \sharp 9*

DON'T TAKE YOUR LOVE FROM ME

HENRY NEMO

Chords for Staff 1: [A] C Δ D-7 E-7 E \flat 7 D-7 G7 D-7 G7

Chords for Staff 2: D-7 G7 C Δ

Chords for Staff 3: [B] C Δ E E \flat 7 D-7 A7 D-7

Chords for Staff 4: D-7 A7 D \emptyset 7 G7 C A \flat 7 G7

Chords for Staff 5: [C] C Δ D-7 E-7 E \flat 7 D-7 G7 D-7 G7

Chords for Staff 6: D-7 G7 C Δ G-7 C7

Chords for Staff 7: [D] F Δ B \flat 7 C Δ E \emptyset 7 A7 \flat 9

Chords for Staff 8: D-7 G7 C Δ

DON'T GET AROUND MUCH ANYMORE

DUKE ELLINGTON

Chord symbols and musical notation for "Don't Get Around Much Anymore" by Duke Ellington. The score is in 4/4 time and consists of six systems of two staves each.

System 1 (A):
Measure 1: C Δ
Measure 2: C Δ B \flat 7

System 2:
Measure 1: A7 D-7 G7
Measure 2: C Δ G7

System 3 (B):
Measure 1: C Δ C7
Measure 2: F Δ B \flat 7 C Δ

System 4:
Measure 1: C7 F Δ F \sharp 7 B7 E-7 E \flat 7 D-7 G7
Measure 2: C Δ B7 B \flat 7 A7

System 5 (C):
Measure 1: C Δ D-7 E \flat 7 E-7
Measure 2: C Δ B7 B \flat 7 A7

System 6:
Measure 1: D-7 G7 C Δ

DOXY

SONNY ROLLINS

SLOW TO MEDIUM SWING

Musical score for "DOXY" by Sonny Rollins. The score is in 4/4 time, key of Bb major. It consists of four staves of music. The first staff starts with a treble clef, key signature of two flats, and a 4/4 time signature. The music begins with a whole note Bb, followed by a quarter rest, then a quarter note Bb, a quarter note Eb, a quarter note D, and a quarter note G. This is followed by a first ending bracket containing a quarter note C, a quarter note F, and a quarter note Bb. The second staff continues with a quarter note Bb, a quarter rest, a quarter note Bb, a quarter note C, a quarter note Eb, a quarter note F, and a quarter note Bb. The third staff starts with a quarter note Bb, a quarter note Eb, a quarter note E, and a quarter note Bb. The fourth staff continues with a quarter note D, a quarter note G, a quarter note C, a quarter note F, a quarter note Bb, and a quarter note Bb. Chord symbols are written above the notes: Bb7, Eb7, D7, G7, C7, F7, Bb7, Eb7, E07, D7, G7, C7, F7, Bb.

ST. THOMAS

SONNY ROLLINS

LATIN

Musical score for "ST. THOMAS" by Sonny Rollins. The score is in 4/4 time, key of C major. It consists of three staves of music. The first staff starts with a treble clef, key signature of one flat, and a 4/4 time signature. The music begins with a whole note C, followed by a quarter rest, then a quarter note F, a quarter note E, a quarter note A, a quarter note D, a quarter note G, and a quarter note C. The second staff continues with a quarter note E, a quarter note Bb, a quarter note A, a quarter note Ab, a quarter note D, and a quarter note G. The third staff starts with a quarter note C, a quarter note C, a quarter note F, a quarter note F#, a quarter note C, a quarter note G, and a quarter note C. Chord symbols are written above the notes: C9, F7, E-7, A7, D-7, G7, C9, E07, Bb7 #11, A7 #9, Ab7 #11, D-7, G7, C9, C7/E, F, F#07, C/G, G7, C9.

DWELLINGS

BOB GILLIS

SLOW GROOVE - EVEN SIXTEENTHS

HEAD AND SOLO FORM [A] [A] [B]

[A]

First system of musical notation (measures 1-4) in 4/4 time. The treble clef staff has a whole rest in measure 1, followed by eighth notes in measures 2-4. The bass clef staff has eighth notes in measures 2-4. Chords are indicated as E- in measure 2 and Dsus4 in measure 4.

Second system of musical notation (measures 5-8). The treble clef staff has a whole note in measure 5, followed by eighth notes in measures 6-8. The bass clef staff has eighth notes in measures 6-8. Chords are indicated as Dsus4 in measure 6 and E- in measure 8. The word "SIMILE" is written above the bass staff in measure 5.

1 2 [B]

Third system of musical notation (measures 9-12). The treble clef staff has a whole note in measure 9, followed by eighth notes in measures 10-12. The bass clef staff has eighth notes in measures 10-12. Chords are indicated as A- in measure 10, A- over G in measure 11, and FΔ*11 in measure 12. The section is marked with a [B] box.

Fourth system of musical notation (measures 13-16). The treble clef staff has eighth notes in measures 13-16. The bass clef staff has eighth notes in measures 13-16. Chords are indicated as D- in measure 13, D- over C in measure 14, BbΔ*11 in measure 15, G- over F in measure 16, and EbΔ*11 in measure 17.

Fifth system of musical notation (measures 17-20). The treble clef staff has a whole note in measure 17, followed by a whole rest in measure 18, and then a series of slanted lines in measures 19-20. The bass clef staff has a whole note in measure 17, followed by a whole rest in measure 18, and then a series of slanted lines in measures 19-20. Chords are indicated as DbΔ*11 in measure 17 and BΔ*11 in measure 18.

EDDA

WAYNE SHORTER

The musical score for "EDDA" by Wayne Shorter is written in 3/4 time and consists of seven staves of music. The key signature is one flat (Bb).

Staff 1: Chords: G_9^6 , F_9^6 , G_9^6 , F_9^6 , G_9^6 (tr). Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

Staff 2: Chords: F_9^6 , G_9^6 , F_9^6 , F_Δ , E^- . Melody: Half note G4, half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.

Staff 3: Chords: F_Δ , E^- , F_Δ (tr), E^- , F_Δ . Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

Staff 4: Chords: E^- , $E_b\Delta$, $E_b\Delta$. Melody: Half note G4, half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.

Staff 5: Chords: $E_b\Delta$, $E_b\Delta$, $E07$ (D). Melody: Half note G4, half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.

Staff 6: Chords: $A7^{b9}$, $E07$, $A7^{b9}$, $E07$, $A7^{b9}$. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

Staff 7: Chords: E_b-7 , A_b7 . Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

EL OTONÑO

STEFAN KARLSSON

LATIN

A-9 A-9/G FΔ E7+9

A-9 A-9/G F#ø7 B7

E-9 E-9/D C#-7 F#7 BΔ C-7 F7-9

BbΔ Dø7 G7 C-7 C sus7-9

C-7 C sus7-9 C-7 C sus7-9

C-11 Bø7 E7+9 CΔ A-7 A-7/G

F#ø7 F-7 Bb7 E-7 A7

D-7 Ab7+5 Gsus G7ALT CΔ Db/C

CΔ Db/C CΔ Db/C CΔ Bø7 E7-9

EPISTROPHY

THELONIOUS MONK & KENNY CLARKE

[A] Db7 D7 Db7 D7 Db7 D7 Db7 D7

Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

[B] Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

Db7 D7 Db7 D7 Db7 D7 Db7 D7

[C] F#-6 F#-6

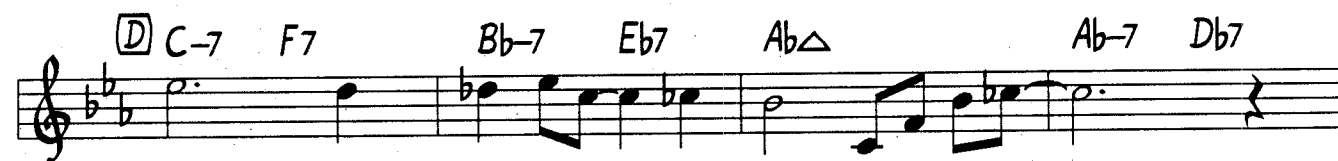
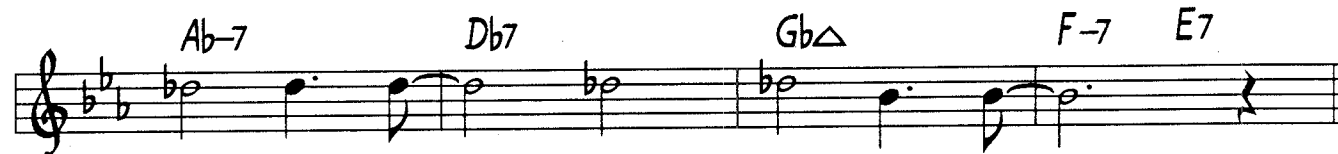
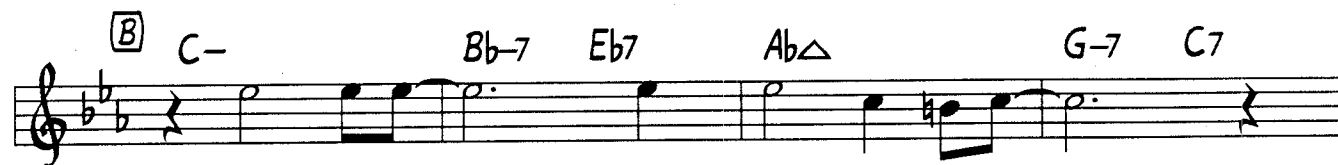
B7 Db7 D7

[D] Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

Db7 D7 Db7 D7 Db7 D7 Db7 D7

EVERYTHING I LOVE

COLE PORTER



FINGERS

THAD JONES

Sheet music for the song "FINGERS" by Thad Jones, featuring ten staves of music in 4/4 time. The key signature is B-flat major (two flats). The music is divided into four sections: A, B, C, and D.

Section A: Measures 1-8. Chords: BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7.

Section B: Measures 9-16. Chords: BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7, BbΔ, C-7, F7.

Section C: Measures 17-24. Chords: Bb7, Eb7, Ab7, BbΔ, C7, D7, G7.

Section D: Measures 25-32. Chords: F7, BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7, BbΔ.

FLINTSTONES

HOYT CURTAIN

(HANNAH - BARBERA)

Chord progression and melody for the song "FLINTSTONES" by Hoyt Curtain. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of seven staves of music.

Staff 1: Chords: B \flat , C-7, F7, B \flat , C-7, F7. The melody starts with a quarter rest, followed by a half note G \flat (4th line), a quarter note A \flat (5th line), and a quarter note B \flat (5th line).

Staff 2: Chords: B \flat 7, E \flat 7, A \flat 7, B \flat , C-7, F7. The melody continues with a quarter note C \flat (3rd space), a quarter note D \flat (4th line), a quarter note E \flat (5th line), and a quarter note F \flat (5th line).

Staff 3: Chords: B \flat , D7. The melody continues with a quarter note G \flat (4th line), a quarter note A \flat (5th line), and a quarter note B \flat (5th line).

Staff 4: Chords: G7, C7. The melody continues with a quarter note C \flat (3rd space), a quarter note D \flat (4th line), a quarter note E \flat (5th line), and a quarter note F \flat (5th line).

Staff 5: Chords: F7, B \flat , C-7, F7. The melody continues with a quarter note G \flat (4th line), a quarter note A \flat (5th line), a quarter note B \flat (5th line), and a quarter note C \flat (3rd space).

Staff 6: Chords: B \flat , C-7, F7, B \flat 7, E \flat 7, A \flat 7. The melody continues with a quarter note D \flat (4th line), a quarter note E \flat (5th line), a quarter note F \flat (5th line), and a quarter note G \flat (4th line).

Staff 7: Chord: B \flat . The melody continues with a quarter note A \flat (5th line), a quarter note B \flat (5th line), and a quarter note C \flat (3rd space).

FLUGELIN' THE BLUES

CLARK TERRY

Musical score for "FLUGELIN' THE BLUES" by Clark Terry. The score is written in 4/4 time and B-flat major. It consists of three staves of music. The first staff has a key signature of one flat and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of three flats and a 4/4 time signature. The score includes various chords and a solo section.

Chords: Bb7, Eb7, Eo7, Bb7, Eb7, Eo7, Bb7, G7, C-7, F7, Bb7, F7, SOLOS, F7, Bb7, F7, Bb7 #11.

DC. AL CODA

COTÉ D' AZUR

CLARK TERRY

Musical score for "COTÉ D' AZUR" by Clark Terry. The score is written in 4/4 time and B-flat major. It consists of three staves of music. The first staff has a key signature of one flat and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of three flats and a 4/4 time signature. The score includes various chords and a solo section.

Chords: Bb-, Eb-, Bb-, C07, F7, Bb-, C07, F7.

FOOTPRINTS

WAYNE SHORTER

6/4 C-

F- C-

(STANDARD) Gb07 F7#11 E7#9 A7ALT C-

DbSUS Csus Bsus Bbsus Asus Absus GSus Gbsus

(ALTERNATE) Ab Db F# B E A D G

4 4

CORAL

KEITH JARRETT

C-7 F7 D/Bb BbΔ9 A07 D7b9

G-7 C7 CbΔ GbΔ/Bb Ab-7 CbΔ/Gb

GbΔ#11 Gbsus F-11 (D07 G7b9)

FOUR

MILES DAVIS

HORN INTRO

PLAY

F-9 E7^{#9}

[A] Eb Δ

Ab-7 Ab7 F-

Ab-7 Db7 G-7 Gb-7

F-7 Bb7¹ G-7 Gb-7

F-7 Bb7² G-7 Gb-7

F-7 Bb7 Eb Δ F-7 Bb7

END HERE ON
FINAL CHORUS

GENTLE RAIN

LUIZ BONFA

Musical score for "Gentle Rain" by Luiz Bonfá, featuring guitar chords and melody in 4/4 time.

Section A

Chords: A-7, B07, E7 b9, A-7, D7, G-7, C7 b9, F6.

Section B

Chords: F#07, B7 b9, E07, A7 b9, D07, B07, E7 b9, A-7, Bb7 #11.

Section C

Chords: A-7, D7, G-7, C7 b9, F6, C9, F6, E-7, A-.

GEORGIA ON MY MIND

HOAGY CARMICHAEL

Sheet music for "Georgia on My Mind" by Hoagy Carmichael, featuring guitar chords and melodic lines.

Chord Progression:

[A] F Δ E \emptyset 7 A7^{b9} D- $\frac{D-}{C}$ B \emptyset 7 B \flat -7 E \flat 7

1 A-7 D7 G-7 C7 A-7 D7 G-7 C7^{b9}₅

2 G-7 C7 F Δ E \emptyset 7 A7^{*9} **[B]** D- B \flat 7 A7

D- D-7 G7 D- $\frac{D-}{C\#}$ $\frac{D-}{C}$ B \emptyset 7 E7^{ALT}

A-7 D7 G-7 C7 **[C]** F Δ E \emptyset 7 A7^{b9}

D- $\frac{D-}{C}$ B \emptyset 7 B \flat -7 E \flat 7 A-7 D7 G-7 C7

F Δ G-7 C7

GIANT STEPS

JOHN COLTRANE

Chord progression for the main melody:

- Staff 1: B Δ , D7, G Δ , Bb7, Eb Δ , A-7, D7
- Staff 2: G Δ , Bb7, Eb Δ , F#7, B Δ , F-7, Bb7
- Staff 3: Eb Δ , A-7, D7, G Δ , C#-7, F#7
- Staff 4: B Δ , F-7, Bb7, Eb Δ , C#-7, F#7

SOLOS

DC. AL CODA

Chord progression for the coda:

- F-7, Bb7, Eb Δ

THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

BOSSA NOVA

ANTONIO CARLOS JOBIM

Sheet music for "The Girl from Ipanema" (Garôta de Ipanema) by Antonio Carlos Jobim, in 4/4 time, featuring chords and melodic lines.

Section A

Chords: F Δ , G7, G-7, Gb7, F Δ , Gb7, F Δ .

Section B

Chords: Gb Δ , B7 \sharp 11, F \sharp -, A-7/D, D7, G-, Bb-/Eb, Eb7, A-3, D7 \sharp 9, G-3, C7 \sharp 9.

Section C

Chords: F Δ , G7, G-7, Gb7, F Δ , Gb7.

GIVE THANKS

STEFAN KARLSSON

ROCK/BALLAD

INTRO

A C-11 C-11 Bb E A Ab^{o7} G-7 Gb^{o7}

F-7 Bb7 B^{o7} C-7 Bb E A Ab^{o7}

G-7 C7⁺⁹ Bb-7 Eb7 **B** Ab^Δ

E A Ab^{o7} F-7 C7 F-7 Bb7 B^{o7}

C-11 C-11 Bb E A Ab^{o7} G-7 C-7 F-7 Bb7

Eb6 Bbsus (B^{o7})

GOT EYES FOR YOU

BOSSA NOVA

BOB MONTGOMERY

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a boxed 'A' and a repeat sign. The second staff ends with a double bar line and repeat dots. The third staff begins with a boxed 'B' and a repeat sign. The fourth staff continues the melody. The fifth staff begins with a boxed 'C' and a repeat sign. The sixth staff concludes the piece. Chords are indicated by letters and symbols above the staff lines.

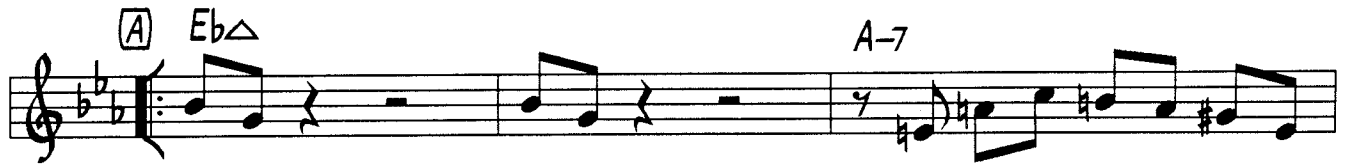
Chords and musical notation details:

- Staff 1: $E_b\Delta$, $A_b\Delta$
- Staff 2: $G-7$, $C7^{b9}$, $F-7$, $Bb7^{b9}$ (first ending)
- Staff 3: $G7^{b9}$ (second ending), $C\Delta$ (boxed B), $F\Delta$ (third ending)
- Staff 4: $D-7$, $G9$, $E-7$, $A-7$, $F\Delta$
- Staff 5: $E-7$, $E_b\Delta$ (boxed C), $A_b\Delta$, $F-7$ (third ending)
- Staff 6: $Bb7^{b9}$, $E_b\Delta$, $F-7$, $Bb7^{b9}$

GROOVIN' HIGH

JOHN BIRKS "DIZZY" GILLESPIE

HORN INTRO



HAPPY GO LUCKY LOCAL

(NIGHT TRAIN)

BLUES SHUFFLE

DUKE ELLINGTON

The musical score is written in treble clef, Bb major (two flats), and 4/4 time. It consists of two main sections, A and B, and a final ending.

Section A: This section is marked with a circled 'A' and a Bb7 chord. It spans the first three staves. The first staff begins with a 4-measure rest, followed by a melodic line. The second and third staves continue the melody with various chord changes: Eb7, Bb7, and F7.

Section B: This section is marked with a circled 'B' and a Bb7 chord. It spans the next three staves. The melody continues with a consistent rhythmic pattern, primarily using Eb7 and Bb7 chords.


Final Ending: The final ending is marked with a circled 'C' and a Bb7 chord. It spans the last staff. The melody concludes with a final chord of Bb7 and a sharp sign indicating the end of the piece.

Chord Changes: The chords are indicated above the staff: Bb7, Eb7, Bb7, F7, Bb7, Eb7, Bb7, Bb7, Eb7, Bb7, Eb7, Bb7, and Bb7.

Other Markings: The score includes a 'FINAL X ONLY' marking and a 'FINE' marking at the end of the piece.

HAPPY GO LUCKY LOCAL
(NIGHT TRAIN)

SOLOS *B \flat BLUES*



A hand-drawn musical staff with a treble clef and a key signature of one flat (B-flat). The staff is empty, with only the first few lines showing. To the right of the staff, the text "DC. AL FINE" is written.

DC. AL FINE

HAVE YOU MET MISS JONES

RICHARD RODGERS

Chord progression for "Have You Met Miss Jones" (Richard Rodgers).

Key: B-flat major (3 flats). Time signature: 4/4.

Section A:

Chords: F Δ , B \flat 7, A-7, D7 \flat 9, G-7, C7, A-

Section B:

Chords: B \flat Δ , A7 ALT , A \flat -7, D \flat 7, G \flat Δ , F7 ALT , E-7, A7

Section C:

Chords: F Δ , B \flat 7, A-7, D7 \flat 9, G-7, B \flat 7, B \flat 7, A-7, D7

Section D:

Chords: G-7, C7, F Δ , G-7, C7

HERE'S THAT RAINY DAY

JIMMY VAN HEUSEN

BOSSA NOVA

Musical score for "HERE'S THAT RAINY DAY" by Jimmy Van Heusen, featuring Bossa Nova style.

The score is written in treble clef, key of D major (one sharp), and 4/4 time. It consists of four sections: A, B, C, and D.

Section A:

- Chords: G Δ , Gb7_{ALT}, F-7, Bb7, Eb Δ , Ab Δ

Section B:

- Chords: C-7, F7, Bb Δ , Eb Δ

Section C:

- Chords: G Δ , Gb7_{ALT}, F-7, Bb7, Eb Δ , Ab Δ

Section D:

- Chords: C Δ , A-7, D7, B-7, E-7, A7*11, Bb Δ

HIDE AND SEEK

BOB GILLIS

RHYTHM SECTION VAMP 7 EVEN EIGHTHS - BROKEN TIME

F PHRYGIAN

7

(A)

F PHRYGIAN

D
F7

Bb-11 Absus4 C#-11 Bsus4 Bb-11

F PHRYGIAN

D
F7

Bb-11 Absus4 C#-11 Bsus4

HIGH FLY

RANDY WESTON

4/4

A D- G7 C-7 F7

E-7 A7 D-7 G7 (SOLOS) Db-7 Gb7 C-7 F7
(HEAD) C-7 F7

¹ Bb7 B7 ² D07 G7#9

B C07 F7b9 D- G7b9

C07 F7b9 E- A7 Eb- Ab7

C D- G7 C-7 F7

E-7 A7 D-7 G7 (SOLOS) Db-7 Gb7 C-7 F7
(HEAD) C-7 F7

Bb6 B7

HIGH LIFE

SOUTH AFRICAN
(CALYPSO LIKE)

JEFF JENKINS

[A] C PEDAL

[B] Bb7 #11 A- Ab7 #11 Gsus4

Gb07 F-7 C E F D C

[C]

[D] C PEDAL

C

SOLOS ON [A] [A] [B] [B]

HONEYSUCKLE ROSE

FATS WALLER

(A) G-7 C7 G-7 C7 G-7 C7 C7
 F6 G07 F6 G7 C7 1 F6 A-7 D7
 2 F6 G07 F6 G07 C7^{b9} (B) F7
 Bb7 G7
 C7 (C) G-7 C7 Ab-7 Db7
 G-7 C7 C7 F6 G07 F6 G7 C7
 F6 G07 F6

OPTIONAL MELODY -----

NOTE: IF OPTIONAL MELODY AT (C) IS NOT DESIRED, USE ORIGINAL MELODY AT (A)

I CAN'T GET STARTED

VERNON DUKE

BALLAD

Chords and musical notation for the first staff:

[A] F#⁰7 B7 E-7 A7
C Δ D-7 G7

Chords and musical notation for the second staff:

B-7 E7 Bb-7 Eb7 A-7 D7 Ab-7 Db7 C Δ A-7

Chords and musical notation for the third staff:

D-7 G7^{b9} 1 E⁰7 A7^{#9} D-7 G7

Chords and musical notation for the fourth staff:

2 C Δ Bb7 C Δ [B] E-7 A7 E-7 A7

Chords and musical notation for the fifth staff:

D Δ G Δ 9 F#-7 B7 E-7 A7
D Δ G Δ 9 D-7 G7 D-7 G7

Chords and musical notation for the sixth staff:

E-7 A7 D-7 G7 [C] F#⁰7 B7 E-7 A7
C Δ A-7

Chords and musical notation for the seventh staff:

D-7 G7 B-7 E7 Bb-7 Eb7 A-7 D7 Ab-7 Db7

Chords and musical notation for the eighth staff:

C Δ A7^{b9}5 D-7 G7 C Δ D-7 G7

I FALL IN LOVE TOO EASILY

JULE STYNE

[A] F-7 Bb7 Eb Δ D \emptyset 7 G7^{b9} C-7

D \emptyset 7 G7^{b9} C-7 D7 Ab7^{#11} G7

[B] A \emptyset 7 D7^{b9} G7 G-7 C7 F-7 C7

F-7 Bb9 Db7^{#11} C7 F-7 Bb13 Eb⁶₉

Musical notation for the song 'I Fall in Love Too Easily' by Jule Styne. It consists of four staves of music in 4/4 time, key of Bb major. The first staff contains measures 1-4 with chords F-7, Bb7, EbΔ, Dø7, G7b9, and C-7. The second staff contains measures 5-6 with chords Dø7, G7b9, C-7, D7, Ab7#11, and G7. The third staff contains measures 7-8 with chords Aø7, D7b9, G7, G-7, C7, F-7, and C7. The fourth staff contains measures 9-10 with chords F-7, Bb9, Db7#11, C7, F-7, Bb13, and Eb6/9.

SQUIRREL

TADD DAMERON

F7 Bb7 F7

Bb7 F7

G-7 C7 F7

Musical notation for the song 'Squirrel' by Tadd Dameron. It consists of three staves of music in 4/4 time, key of Bb major. The first staff contains measures 1-4 with chords F7, Bb7, F7, and a final Bb7. The second staff contains measures 5-6 with chords Bb7 and F7. The third staff contains measures 7-8 with chords G-7, C7, and F7.

I LOVE YOU

COLE PORTER

The musical score for "I Love You" by Cole Porter is presented in seven staves of music. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various chords and section markers:

- Staff 1:** Chords: G07, C7^{b9}, FΔ, BbΔ, A-7, D7^{#9}.
- Staff 2:** Chords: G-7, C7, FΔ, BbΔ, A07, D7, [B] G07.
- Staff 3:** Chords: C7^{b9}, FΔ, B07, E7^{#9}, AΔ, F#-7, B-7, E7.
- Staff 4:** Chords: AΔ, A-7, D7, [C] G-7, C7, FΔ.
- Staff 5:** Chords: A07, D7^{#9}, G-7, C7^{b9}.
- Staff 6:** Chords: [D] G07, C7^{b9}, A07, D7^{#9}, G7.
- Staff 7:** Chords: G-7, C7, FΔ, BbΔ, A-7, D7.

I MEAN YOU

TAG Eb7

FINE

SOLOS

(A) FΔ

Db7 D7

G-7 C7

1 FΔ D7 G-7 C7

2 FΔ

(B) Eb7

FΔ

Db7

C7

(C) FΔ

Db7 D7 G-7 C7

FΔ G-7 C7

AFTER FINAL SOLO
D.S. AL FINE

VICTOR SCHERTZINGER

The first system of the musical score consists of two staves. The top staff is in treble clef, key of B-flat major (one flat), and 4/4 time. It contains the melody for the first line of the song. The bottom staff is also in treble clef, key of B-flat major, and 4/4 time. It contains the accompaniment for the first line of the song.

PLAY $A\flat-7$ $G-7$ $G\flat 7 \flat 9$ A $F\triangle$ $B-7$ $E7$

[illegible]

First staff of music: Treble clef, key signature of one flat (B-flat). The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B. Above the staff, the following chords are indicated: B (boxed), B-flat, E-7, A7, D, E-7, A7. The staff ends with a double bar line.

[illegible]

I REMEMBER YOU

Musical notation for the first system of the song. It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: Bb (half note), G- (quarter note), Bb-7 (quarter note), Eb7 (quarter note), F (quarter note), B07 (quarter note), and Bb-7 (quarter note). There is a triplet of eighth notes under the Bb-7, Eb7, and F notes. The second staff has a treble clef and a key signature of one flat. The notes are: A-7 (quarter note), Ab7 (quarter note), a whole rest, G-7 (quarter note), C7b9 (quarter note), and F (quarter note).

[SOLOS]

Musical notation for the solo section, consisting of a single staff with a treble clef and a key signature of one flat. The staff is empty, indicating a solo for the instrument.

D.S. **[A]** AL CODA

Musical notation for the standard ending section. It starts with a treble clef and a key signature of one flat. The notes are: G-7 (quarter note), C7 (quarter note), C-7 (quarter note), B7 (quarter note), Bb-7 (quarter note), Eb7 (quarter note), A-7 (quarter note), and Ab7 (quarter note).

STANDARD ENDING

A-7 Ab7

Musical notation for the extended ending section. It starts with a treble clef and a key signature of one flat. The notes are: G-7 (quarter note), C7 (quarter note), F (quarter note), a whole rest, Eb-7 (quarter note), D7 (quarter note), Db-7 (quarter note), and Gb7 (quarter note).

EXTENDED ENDING

Eb-7 D7 Db-7 Gb7

Musical notation for the final section of the song. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The notes are: F#-7 (quarter note), F7 (quarter note), E-7 (quarter note), A7 (quarter note), A-7 (quarter note), Ab7 (quarter note), G-7 (quarter note), C7 (quarter note), and F (quarter note). The second staff has a treble clef and a key signature of one flat. The notes are: F#-7 (quarter note), F7 (quarter note), E-7 (quarter note), A7 (quarter note), A-7 (quarter note), Ab7 (quarter note), G-7 (quarter note), C7 (quarter note), and F (quarter note).

I'LL CLOSE MY EYES

BILLY REID

4/4

F Δ E-7 A7

D-7 G7 C-7 F7

Bb Δ Eb7 1 F Δ 3

B07 E7^{b9} A-7 Ab07 G-7 Gb7/C

2 A07 D7^{b9} G7 G-7 C7

F⁹

I'LL REMEMBER APRIL

DON RAYE, GENE DE PAUL, PAT JOHNSON

LATIN & JAZZ

[A] LATIN FEEL
G△

SWING FEEL
A07 D7#9 B07 E7#9

A-7 D7 G△ **[B] C-7 F7**

Bb△ C-7 F7 Bb△

A-7 D7#9 G△ F#-7 B7 3

LATIN FEEL
E△ A-7 D7 **[C] G△**

SWING FEEL
A07 D7#9

B07 E7#9 A-7 D7 G△

I'M AN OLD COWHAND

JOHNNY MERCER

4/4

A F-7 Bb7 EbΔ Ab7

G-7 C7#9 F-7 Bb7 EbΔ

D07 G7ALT **B** C-7 G-7 C-7

G-7 C-7 G-7 C7#9 F-7 Bb7

EbΔ C7#9 F-7 Bb7 ¹ EbΔ ² EbΔ

I'M OLD FASHIONED

JEROME KERN

[A] F Δ D-7 G-7 C7^{b9} F Δ D-7 G-7 C7^{b9}

F Δ F Δ D-7 E \emptyset 7 A7^{#9}

[B] D-11 G7^{#11} D-11 G7^{#11}

G-7 A7^{#9} D-7 G7^{b9} G-7 C7^{b9}

[C] F Δ D-7 G-7 C7 F Δ D-7 B \emptyset 7 E7^{#9}

A Δ B-7 C \sharp -7 D Δ E7 F \sharp \emptyset 7 G-7 C7^{b9}

[D] F Δ D-7 G-7 C7 F Δ D-7 G-7 C7

C-7 F7 B \flat Δ E \flat 7 A-7 D-7 B \emptyset 7 B \flat -6

A-7 A \flat 7 G-7 C7 F Δ G-7 C7

I'VE GOT A CRUSH ON YOU

GEORGE GERSHWIN

4/4

[A] D-7 Db7 C-7 F7 D-7 Db7

C-7 F7 BbΔ G-7 C7 G-7 C7

C-7 F7 [B] D-7 Db7 C-7 F7 D-7 Db7

C-7 Eb-7 Ab7 D-7 G-7 C7 Bb/F G-7

C7 F7 BbΔ

I'VE GOT RHYTHM

GEORGE GERSHWIN

4/4

A B \flat C-7 F7 B \flat C-7 F7

B \flat 7 E \flat 7 A \flat 7 B \flat C-7 F7

¹ B \flat C-7 F7

² B \flat **B** D7

G7 C7

F7 **C** B \flat C-7 F7

B \flat C-7 F7 B \flat 7 E \flat 7 A \flat 7

B \flat C-7 F7

I'VE NEVER BEEN IN LOVE BEFORE

FRANK LOESSER

Chords: Bb Δ , G-7, C-7, F7, Bb Δ , Eb7, D-7, G7^{b9}, C-7, F7, Bb Δ , C-7, F7, F-7, Bb7^{b9}, Eb Δ , C-7, F7, Bb Δ , A-7, D7, G-7, E \emptyset 7, A7^{b9}, D Δ , C-7, F7, Bb Δ , G-7, C-7, F7, Bb Δ , Eb7, D-7, G7^{b9}, C-7, F7, Bb Δ , C-7, F7.

Section A: Bb Δ G-7 C-7 F7 Bb Δ Eb7

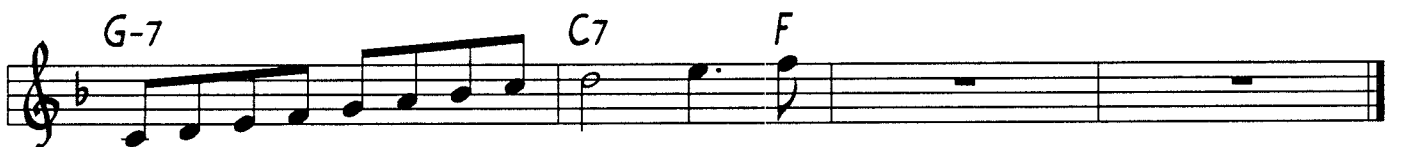
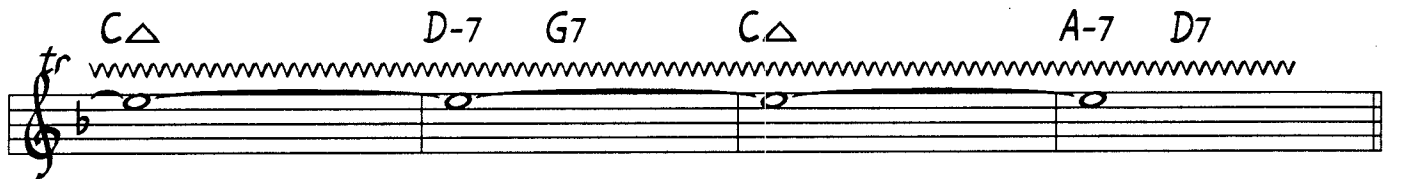
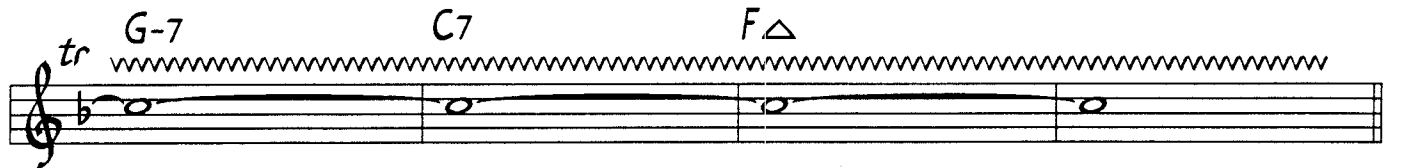
Section B: Eb Δ C-7 F7

Section C: Bb Δ G-7 C-7 F7

IN AND OUT

BOB MONTGOMERY

UP TEMPO



IN A MELLOW TONE

DUKE ELLINGTON

(TOMMY FLANAGAN) F#-9 B7 E7 A7ALT D7ALT G7b9
(TRADITIONAL) (A) Bb7 Eb7 AbΔ

C7ALT F7ALT Bb-7 Eb7 Eb-7
AbΔ Eb-7 Ab7 DbΔ

Ab7 DbΔ (B) DbΔ Db-7 Gb7 C7
DbΔ AbΔ

F7ALT F7 Bb7 Eb7 Bb-7
F7 Eb7 Bb-7

Eb7 D7ALT Db7#9 C7ALT
(C) Bb7 Eb7 AbΔ

B7 Bb-7 A7 Eb-7
AbΔ Eb-7 Ab7 DbΔ

Ab7 G7ALT AbΔ
DbΔ Dø7

(D) DbΔ

F7 Bb7 Eb7 D7#11 AbΔ G7 Gb7 F7

IN A SENTIMENTAL MOOD

DUKE ELLINGTON

Staff 1: [A] D- D-Δ D-7 G7 G- G-Δ
Staff 2: G-7 C7 D-7 A-7 D7 G-7 C7
Staff 3: 1 FΔ9 2 FΔ Eb-7 Ab7 [B] DbΔ Bb-7 Eb-7 Ab7
Staff 4: DbΔ Bb7 Eb7 Ab7 DbΔ Bb-7 Eb-7 Ab7
Staff 5: G-7 C7 BREAK [C] B07 Bb-13 A-7 Ab07
Staff 6: G- G-Δ G-7 C7 B07 Eb7 D-7 Bb A-7 D7
Staff 7: G-7 C7 F9

IN WALKED BUD

THELONIOUS MONK

1 $Ab6$ $C7\#9$ 2 $Ab6$ [B] $F-$ 3 3

$Db7$ [C] $F-$ $F-\triangle$

$F-7$ $Bb7$ $Eb7$ $Ab6$ $Bb7$ $Eb7\#11$

$Ab6$

INVITATION

BRONISLAU KAPER

(A) LATIN FEEL

C- C- C-

F7 Bb7*11

(B) Eb-

Eb- Eb- Ab7 Db7*11

SWING FEEL

FILL TO SWING **(C) C#-7** F#7 F#7*9 B-Δ

B-7 E7 E7*9 A-Δ

(D) A-7

D7 D7*9 G-Δ E07 A7ALT

D7*9 G7*9 FILL TO LATIN **(E) LATIN FEEL** C- C-

C- F7 Bb7*11

(F) Eb- B7*11 F7ALT

Bb7*9 Eb-Δ D7*9 G7*9

IT'S YOU OR NO ONE

JULE STYNE

HORN INTRO

Two staves of music in 4/4 time, key of Bb. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music consists of eighth and quarter notes. Above the second staff, the word "PLAY" is written, followed by the chords Bb-7, A-7, and D7.

First staff of section A, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords G-7, C7, FΔ, Bb7, A-7, D7, G-7, and C7 are written.

Second staff of section B, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords FΔ, Bb-7, Eb7, AbΔ, and G7 are written.

Third staff of section C, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords CΔ, D-7, G7, CΔ, A-7, D7, G-7, and C7 are written.

Fourth staff of section D, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords FΔ, D7, G-7, C7, C-7, and F7 are written.

Fifth staff of section E, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords Bø7, E7ALT, Bb-7, Eb7, A-7, D7, Ab-7, Db7, G-7, and C7 are written. The staff ends with a double bar line and a repeat sign.

Sixth staff of section SOLOS, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chord FΔ is written. The staff ends with a double bar line and a repeat sign.

D.S. [A] AL CODA

Seventh staff of the final section, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords Ab-7, Db7, G-7, C7, and F are written. The staff ends with a double bar line and a repeat sign.

JAMMIN' AT THE JAZZWORKS

BOB MONTGOMERY

[A]

HORNS

RHYTHM

Bb7

F7

[B]

Bb7

F7

[C]

Eb7 Bb7 C-7

⊕ SOLOS

F7 Bb7 F7 FILL Bb BLUES

DC. AL CODA

⊕

JEANNINE

DUKE PEARSON

Musical score for "JEANNINE" by Duke Pearson, featuring 10 staves of music in 4/4 time, key of B-flat major (three flats).

Staff 1: Chords: Ab- (twice), Ab- (twice). Measure 4 contains a first ending bracket.

Staff 2: Chords: Ab-, F#-7.

Staff 3: Chords: B7, EΔ, A7#11, Bb-7.

Staff 4: Chords: Eb7, 1 AbΔ, 2 AbΔ, 3 Eb-7, Ab7. Includes a first ending bracket.

Staff 5: Chords: B DbΔ, G-7, C7, FΔ, FΔ, 3 F-7, 3. Includes a first ending bracket.

Staff 6: Chords: Bb7, Bb-7, Eb7, C Ab-.

Staff 7: Chords: Ab- (twice), Ab- (twice).

Staff 8: Chords: F#-7, B7, EΔ.

Staff 9: Chords: A7#11, Bb-7, Eb7, AbΔ. Includes a first ending bracket.

JIVE AT FIVE

HARRY EDISON & WILLIAM BASIE

"SWEETS" & "COUNT"



JOY SPRING

CLIFFORD BROWN

HORN INTRO

The musical score is written for a single horn in B-flat major, 4/4 time. It begins with a 'HORN INTRO' section consisting of two staves of music. The first staff starts with a whole rest, followed by a triplet of eighth notes (B-flat, A, G) and then a series of eighth and sixteenth notes. The second staff continues the melodic line. Section A, marked 'PLAY', begins with a double bar line and a key signature change to B-flat major. It features a variety of chords: G-7, Gb7, FΔ (marked with a box A), G-7, C7, FΔ, Bb-7, Eb7, A-7, D7#9, G-7, C7, FΔ, Ab-7, and Db7. Section B, also marked with a box B, contains chords: GbΔ, Ab-7, Db7, GbΔ, B-7, E7, Bb-7, Eb7#9, Ab-7, and Db7. Section C, marked with a box C, includes GbΔ, A-7, D7, and GΔ. The score uses standard musical notation including eighth, sixteenth, and triplet notes, as well as various chord symbols and accidentals.

JOY SPRING

Main musical score for 'JOY SPRING' in B-flat major, 4/4 time. The score consists of five staves of music. Chord symbols are placed above the notes: G-7, C7, FΔ, F-7, Bb7, EbΔ, Ab-7, Db7, GbΔ, G-7, C7, FΔ, Bb-7, Eb7, A-7, D7*9, G-7, C7, FΔ, G-7, C7. There are two triplet markings (3) under the notes in the second and fourth staves. A double bar line with a repeat sign is present at the end of the fifth staff.

SOLOS

D.S. AL CODA

Solo section musical score. It begins with a Coda symbol (a circle with a cross). The first staff has chord symbols A-7, D7*9, G-7, and C7. The second staff has chord symbols A-7, D7*9, G-7, C7, F, and a final A-7. The section ends with a double bar line.

JUST AROUND THE CORNER

JOHN MC NEIL

UP BLUES

The musical score is written for guitar and consists of five staves. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The first four staves contain the main melody with various chords indicated above the notes: B7, Bb7, Ab7, A7, B7, Bb7, Eb7, F7, Gb7, Ab7, E-7, and A. The fifth staff is a rhythm section, starting with E-7 and A chords, followed by a 'RHYTHM' section with a series of 'x' marks indicating a specific rhythmic pattern. The piece concludes with a double bar line and a final chord of B7.

JUST FRIENDS

JOHN KLENNER & SAM LEWIS

HORN INTRO

The musical score for the Horn Intro of "Just Friends" is written in 4/4 time and B-flat major. It consists of eight staves of music. The first staff is a melodic line for the horn. The second staff is a bass line with chords: FΔ, C-7, and F7. The third staff is a melodic line with a first ending bracket and chords: BbΔ, Bb-7, and Eb7. The fourth staff is a melodic line with a first ending bracket and chords: FΔ, Ab-7, and Db7. The fifth staff is a melodic line with a first ending bracket and chords: G-7, C7, E07, A7#9, and D-7. The sixth staff is a melodic line with a first ending bracket and chords: G7#11, G-7, C7, C-7, and F7. The seventh staff is a melodic line with a second ending bracket and chords: E07, A7#9, D-7, G7, G-7, and C7. The eighth staff is a melodic line with chords: FΔ, C-7, and F7.

4/4

PLAY FΔ C-7 F7

A BbΔ Bb-7 Eb7

FΔ Ab-7 Db7

G-7 C7 1 E07 A7#9 D-7

G7#11 G-7 C7 C-7 F7

2 E07 A7#9 D-7 G7 G-7 C7

FΔ C-7 F7

KILLER JOE

BENNY GOLSON

Musical score for "Killer Joe" by Benny Golson, featuring chord progressions and melodic lines in 4/4 time.

Section A:

- Chord progression: C7, Bb7, C7, Bb7
- Melodic line: Starts on C4, moves to D4, E4, F4, G4, A4, Bb4, C5.

Section B:

- Chord progression: E07, A7 b9, Eb-7, Ab7
- Melodic line: Starts on E3, moves to F3, G3, A3, Bb3, C4, D4, E4.

Section C:

- Chord progression: C7, Bb7, C7, Bb7
- Melodic line: Starts on C4, moves to D4, E4, F4, G4, A4, Bb4, C5.

LADY BIRD

TAD DAMERON

Musical score for "Lady Bird" by Tad Dameron, 4/4 time signature. The score consists of four staves. The first staff has a key signature of one flat (Bb) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C). The third staff has a key signature of one flat (Bb) and a common time signature (C). The fourth staff has a key signature of one flat (Bb) and a common time signature (C). The score includes various chords and melodic lines.

Chords: C Δ , F-7, Bb7, Bb-7, Eb7, Ab Δ , A-7, D7, D-7, G7, E-7, Eb7, Ab Δ , Db7.

LITTLE BOAT

(O BARQUINO)

ROBERTO MENESCAL

Musical score for "Little Boat" by Roberto Menescal, 4/4 time signature. The score consists of four staves. The first staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The second staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The third staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The fourth staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The score includes various chords and melodic lines.

Chords: Bb Δ , E-7, A7, Ab Δ , D-7, G7, Gb Δ , C-7, F7, D-7, G7 b9, C-7, F7 b9.

LAND OF MAKE BELIEVE

CHUCK MANGIONE

SAMBA

(A) $Bb\Delta$ $C-7/Bb$ $Bb\Delta$ $C-7/Bb$ $Bb\Delta$

1 2 (B) $Eb\Delta$ $D-7$ $Db\Delta$

$C-7$ (C) $Bb\Delta$ $C-7/Bb$ $Bb\Delta$ $C-7/Bb$ $Bb\Delta$

LAURA

DAVID RASKIN

[A] A-9 D7^{b9} G^Δ C7 B-7 E7 A-7 D7 G^Δ

G-9 C7^{b9} F^Δ Bb7 A-7 D7 G-7 C7 F^Δ

[B] F-7 Bb7^{b9} Eb^Δ C-7 A07 D7^{b9} G^Δ B-7 E7^{b9}

[C] A-9 D7^{b9} G^Δ C7 B-7 E7 A-7 D7 G^Δ

G-9 C7^{b9} F^Δ Bb7 A-7 D7 G-7 C7 F^Δ

[D] F-7 G7^{b9} C^Δ D7 Eb-7 Ab7^{b9} D-7 G9

TO SOLOS C⁶ B-7 E7^{b9}

TO ENDING F#07 B7^{b9} E07 A7^{#9} D-7 Db^Δ C^Δ

LIKE NO OTHER

BOB GILLIS

LOOSE LATIN FEEL

(PSEUDO-CALYPSO)

Chord symbols: D Δ , B7, B \flat 7, E \flat Δ , C7 \sharp 9, F $-$, F \sharp 7, B7, Esus4, C \sharp 7, C7, F Δ , D7 \sharp 9, G $-$, G $-$ 7/F, E07, A7 \sharp 9, D Δ , A7, F \sharp 7 \flat 9/A \sharp , B $-$, B $-$ /A, G \sharp 07, C7 \sharp 9, F \sharp , A7, D Δ , C7 \sharp 11, B7, B \flat 7, E07, A7 TO ENDING ONLY.

ENDING ONLY

Chord symbols: D Δ , C7 \sharp 11, B7, E7, C \sharp 7 \sharp 9.

RITARD

LIMEHOUSE BLUES

PHILLIP BRAHAM

Sheet music for **LIMEHOUSE BLUES** by Phillip Braham, featuring 12 measures of music in 4/4 time, organized into four systems (A, B, C, D) with various chord changes.

System A:

- Measure 1: $\text{Db}7$
- Measure 2: $(\text{D}7)$
- Measure 3: $\text{Db}7$
- Measure 4: $\text{Bb}7$
- Measure 5: $(\text{B}7)$
- Measure 6: $\text{Bb}7$
- Measure 7: $\text{Ab}\Delta$
- Measure 8: $\text{Db}\Delta$
- Measure 9: $\text{G}-7$ $\text{C}7$
- Measure 10: $\text{F}-6$
- Measure 11: $\text{Bb}7$
- Measure 12: $\text{Eb}7$

System B:

- Measure 1: $\text{Bb}7$
- Measure 2: $(\text{B}7)$
- Measure 3: $\text{Bb}7$
- Measure 4: $\text{Db}-7$ $\text{Gb}7$
- Measure 5: $\text{Ab}7$
- Measure 6: $\text{G}7$
- Measure 7: $\text{Gb}7$
- Measure 8: $\text{F}7$
- Measure 9: $\text{Bb}-7$
- Measure 10: $\text{Bb}-7$
- Measure 11: $\text{Eb}7$
- Measure 12: $\text{Ab}7$

System C:

- Measure 1: $\text{Bb}7$
- Measure 2: $(\text{B}7)$
- Measure 3: $\text{Bb}7$
- Measure 4: $\text{Db}-7$ $\text{Gb}7$
- Measure 5: $\text{Ab}7$
- Measure 6: $\text{G}7$
- Measure 7: $\text{Gb}7$
- Measure 8: $\text{F}7$
- Measure 9: $\text{Bb}-7$
- Measure 10: $\text{Bb}-7$
- Measure 11: $\text{Eb}7$
- Measure 12: $\text{Ab}7$

System D:

- Measure 1: $\text{Bb}7$
- Measure 2: $(\text{B}7)$
- Measure 3: $\text{Bb}7$
- Measure 4: $\text{Db}-7$ $\text{Gb}7$
- Measure 5: $\text{Ab}7$
- Measure 6: $\text{G}7$
- Measure 7: $\text{Gb}7$
- Measure 8: $\text{F}7$
- Measure 9: $\text{Bb}-7$
- Measure 10: $\text{Bb}-7$
- Measure 11: $\text{Eb}7$
- Measure 12: $\text{Ab}7$

LITTLE SUNFLOWER

FREDDIE HUBBARD

Musical notation for "Little Sunflower" in 4/4 time, key of Bb. The piece consists of a head and two solo sections.

Section A: D- (D-flat)

Section B: EbΔ (E-flat major)

Section C: DΔ (D major)

The notation includes first and second endings for sections A and B.

HEAD - [A] [A] [B] [B] [A] [A] SOLOS - [A] [A] [B] [B]

PFRANCING

MILES DAVIS

Musical notation for "Pfrancing" in 4/4 time, key of Bb. The piece is a blues in F major (Bb minor).

The notation includes various chords and triplets:

- Chords: F7, Bb7, Ab7, Db7, C7#9, F7
- Triplets: 3

The piece includes first and second endings for the solo section.

SOLOS ON "F" BLUES

LOCOMOTION

JOHN COLTRANE

Sheet music for "LOCOMOTION" by John Coltrane, featuring a 4/4 time signature and a key signature of two flats (Bb and Eb).

The music is organized into measures across eight staves. Chord changes are indicated above the staff lines. The notation includes eighth notes, quarter notes, and rests, with some measures containing slurs or repeat signs.

Chord changes and section markers:

- Staff 1: (A) Bb7
- Staff 2: Eb7, Bb7
- Staff 3: C-7, F7, Bb7
- Staff 4: 1 C-7 F7, 2 Bb7 (B) Ab7
- Staff 5: G7, Gb7
- Staff 6: F7 (C) Bb7
- Staff 7: Eb7, Bb7, C-7, F7
- Staff 8: Bb7

LONG AGO AND FAR AWAY

JEROME KERN

Musical score for "Long Ago and Far Away" by Jerome Kern, featuring guitar chords and melody lines.

Chord Progressions:

- Section A:** F Δ D-7 G-7 C7 F Δ D-7 G-7 C7 F Δ D-7
- Section B:** G-7 C7 A-7 D7 G-7 C7 Ab Δ F-7 Bb-7 Eb7
- Section C:** Ab Δ D-7 G7 C Δ A-7 D7^{#9} G-7
- Section D:** C7 F Δ D-7 G-7 C7 F Δ D-7 G-7 C7
- Section E:** F Δ D-7 G-7 C7 A-7 D7 G-7 C7 C-7
- Section F:** F7 Bb Δ Eb7 A-7 D7 G-7 C7
- Section G:** F Δ G-7 C7

The score is written in 4/4 time, key of Bb major. The melody is primarily composed of quarter and eighth notes, with some rests and ties. The guitar chords are indicated above the staff lines.

LOVE FOR SALE

CHOOSE CHORDS IN OR OUT OF
PARENTHESIS BEFORE STARTING.

COLE PORTER

LATIN FEEL (A)

$E\flat\Delta$ (OR $E\flat7$) $B\flat-$ (OR $B\flat7$) $E\flat\Delta$ (OR $E\flat7$)

$B\flat-$ (OR $B\flat7$) $E\flat-7$ $A\flat7$

$D\flat\Delta$ $G\flat7$ $C\flat7$ $F7^{*9}$ $B\flat-$

SWING FEEL

$B\flat\Delta$ (OR $B\flat-$) $F-7$ $B\flat7$ **(B)** $E\flat-7$ $A\flat7^{b9}$

$D\flat\Delta$ $F-7$ $B\flat7$ $E\flat-7$ $A\flat7$ $D\flat\Delta$

$F-7$ $B\flat7^{b9}$ $E\flat-$ $E\flat-$ $E\flat-$

(ALTERNATE) $A7^{ALT}$ $D7^{ALT}$ $G\flat7$ $C7^{b9}$ $F\sharp-7$ $B7$ $F\flat7$ $B\flat7^{b9}$ **(C)** $E\flat\Delta$ (OR $E\flat7$)

(STANDARD) $E\flat$ $A\flat$ $G\flat7$ $C7^{b9}$ $F\sharp-7$ $B7$ $F\flat7$ $B\flat7^{b9}$ $E\flat\Delta$ (OR $E\flat7$)

$B\flat-$ (OR $B\flat7$) $E\flat\Delta$ (OR $E\flat7$)

$B\flat-$ (OR $B\flat7$) $E\flat-7$ $A\flat7$ $D\flat7$

$G\flat7$ $C\flat7$ $F7^{*9}$ $B\flat-$

MAMACITA

LATIN JAZZ

JOE HENDERSON

INTRO $F9_{sus4}$ TO **A** ON CUE

A $F9_{sus4}$ $F9$

$Bb9$ $F9_{sus4}$

$C7^{\#9}$ $Bb7^{\#9}$ $F9_{sus4}$ FINE
FINAL X ONLY $C7^{\#9}$

SOLOS ON BLUES IN "F"

AFTER FINAL SOLO
D.S. AL FINE

MARIE ANTOINETTE

WAYNE SHORTER

The musical score is written for guitar and piano in 4/4 time. It consists of several staves of music with various chords and musical notations.

Staff 1: Starts with a 4-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Chords: $G7$ (over A4), $C7$ (over B4).

Staff 2: Starts with a quarter note C#5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. Chords: $F\#-7$ (over C#5), $B7$ (over D5), $C-7$ (over E5), $F7$ (over G5), $Bb7$ (over A5).

Staff 3: Starts with a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Chords: $B-7$ (over B4), $E7$ (over C5), $Eb\Delta$ (over D5), $D\flat 7$ (over E5), $G7\flat 9$ (over F5). There are triplets over the last two measures.

Staff 4: Starts with a 4-measure rest, followed by a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Chords: $C-$ (SOLOS) (over B4), $A\flat 7$ (HEAD) (over C5), $Ab7$ (over D5), $C-$ (over E5). There are triplets over the last two measures.

Staff 5: Starts with a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Chords: $Ab7$ (over B4), $C-$ (over C5), $Ab7$ (over D5), $C-$ (over E5).

Staff 6: Starts with a 4-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Chords: $A-7$ (over G4), $D7$ (over A4). There are two endings: 1. $A-7$ $D7$ and 2. $A-7$ $D7$.

MEAN TO ME

FATS WALLER

TWO BEAT FEEL ON HEAD

Chords and notation for the first staff:

- Staff 1: Gb9, A F Δ , Ab7 \sharp 11, G-7, C7

Chords and notation for the second staff:

- Staff 2: F Δ , B7 \sharp 11, Bb Δ , Eb7 (triplet), A-7, Ab7, G-7, Gb7 ALT

Chords and notation for the third staff:

- Staff 3: 1 F Δ , D7 \sharp 9, G-7, Gb9; 2 F Δ , C-7, F7 \flat 9

Chords and notation for the fourth staff:

- Staff 4: B Bb Δ , A-7, D7, G-7, C7, F-7, Bb7; C7, F7 \flat 9, Bb Δ , Eb7, D7

Chords and notation for the fifth staff:

- Staff 5: G-7, E7 \sharp 11, A7 \sharp 11, D7, G7, G-7, Gb9; Eb7, D7, G7

Chords and notation for the sixth staff:

- Staff 6: C F Δ , Ab7 \sharp 11, G-7, C7, F Δ , B7 \sharp 11, Bb Δ , Eb7 (triplet); A-7, Ab7, G-7, Gb7 ALT , F Δ , G-7, C7

MEDITATION

(MEDITAÇÃO)

BOSSA NOVA

ANTONIO CARLOS JOBIM

Sheet music for "Meditation" (Meditação) by Antonio Carlos Jobim, Bossa Nova style. The music is written in 4/4 time and consists of four sections (A, B, C, D) with various chords and melodic lines.

Section A:

- Chords: C Δ , E \sharp -7/B, B7 \flat 9, C Δ , D-7, E \flat 7, E-7, A7+5, D-, F-7, B \flat 7, E-7, A7+5, D-7, G7+5.

Section B:

- Chords: F \sharp 7, F-7, B \flat 7, E-7, E \flat 7, D-7, G7+5.

Section C:

- Chords: C Δ , E \sharp -7/B, B7 \flat 9, C Δ , D-7, E \flat 7, E-7, A7+5.

Section D:

- Chords: D-, F-7, B \flat 7, E-7, A7+5, D-7, G7 \flat 9, C Δ .

MINORITY

GIGI GRyce

Chord progression for the main melody:

- Staff 1: F- (first measure), D07 (second measure), G-7 (third measure), C7^{b9} (fourth measure).
- Staff 2: F- (first measure), D07 (second measure), C-7 (third measure), F7 (fourth measure).
- Staff 3: Bb-7 (first measure), Eb7 (second measure), Ab-7 (third measure), Db7 (fourth measure).
- Staff 4: Gb-7 (first measure), Cb7 (second measure, with a triplet of eighth notes), G-7 (third measure), C7 (fourth measure).

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

SOLOS

DC. AL CODA

The CODA section consists of a single staff with a treble clef and a key signature of three flats, ending with a final chord marked with a triangle and a fermata.

MISS PREMISE

BOB GILLIS

IN ONE

The musical score for "Miss Premise" by Bob Gillis is written in 3/4 time and consists of 12 staves. The notation includes various chords and melodic lines with specific chord changes indicated above the staff.

Staff 1: $E\flat\Delta^{*11}$, $G\flat\Delta^{*11}_5$, $F-11$, $C\sharp-7$, $F\sharp7$

Staff 2: $A7^{*11}$, $F\sharp7$, $G\flat7$, $A\flat-7$, $A\flat-7/B\flat$

Staff 3: $B-7$, $B\flat7^{*9}_{b9}$, $F-7$, $F-7/E\flat$, $D-11$, $D\flat7$

Staff 4: $C-7$, $C-7/B\flat$, $A\flat7$, $D7/F\sharp$, $F-7$, $F-7/E\flat$, $D\flat13^{*11}$

Staff 5: $E\flat\Delta^{*11}$, $G\flat\Delta^{*11}_5$, $F-11$, $C\sharp-7$, $F\sharp7$

Staff 6: $A7^{*11}$, $F\sharp7$, $G\flat7$, $A\flat-7$, $A-7$, $D7$

Staff 7: $G\Delta^{*11}$, $E\flat7^{*9}_{b9}$, $D\Delta^{*11}$, $B\flat7^{*9}_{b9}$

Staff 8: $F-7$, $G-7$, $A\flat\Delta$, $D\flat\Delta^{*11}$, $E\Delta^{*11}$

MOMENTS NOTICE

JOHN COLTRANE

(A) E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7
 D-7 G7 Eb-7 Ab7 DbΔ D-7 G7 C-
 Bb-7 Eb7 AbΔ ¹ Ab-7 Db7 G- Ab-7 Db7
 GbΔ F-7 Bb7 ² Ab-7 Db7 G-7 C7 ⊕
 F-7 Bb7 **(TAG)** EbΔ F-7 G-7 F-7 EbΔ F-7
 G-7 F-7 Eb **(SOLOS)**
 DC. AL CODA

F-7 Bb7 EbΔ F-7
 G-7 F-7 EbΔ F-7 G-7 F-7 Eb7#9

MOOD INDIGO

DUKE ELLINGTON & BARNEY BIGARD

[A] $A\flat$ $B\flat 7$ $B\flat - 7$ $E\flat 7$ $A\flat$

$A\flat$ $B\flat 7$ $E 7$ $E\flat 7$

[B] $A\flat 7$ $E\flat - 7$ $A\flat 7$ $D\flat$ $G\flat 7$ $E\flat 7$

$A\flat$ $B\flat 7$ $B\flat - 7$ $E\flat 7$ $A\flat$

[C] $A\flat$ $B\flat 7$ $B\flat - 7$ $E\flat 7$ $A\flat F 7$ $B\flat - 7$ $E\flat 7$

$A\flat$ $B\flat 7$ $B\flat 7$ $E\flat 7$

[D] $A\flat 7$ $E\flat - 7$ $A\flat 7$ $D\flat \Delta$ $D\flat 7$ $D\flat 7$ $E\flat 7$

$A\flat$ $B\flat 7$ $B\flat - 7$ $E\flat 7$ $A\flat F 7$ $B\flat - 7$ $E\flat 7$

MOONLIGHT IN VERMONT

KARL SUESSDORF

BALLAD

[A] Eb Δ C-7 F-7 Bb7^{b9} Eb Δ C-7 Db7^{#11}

F-7 Bb7^{b9} Eb Δ [B] A-7 D7 ALTERNATE B-7 Bb7
STANDARD G Δ E-7

Eb Δ Ab7 A-7 D7 G Δ Bb-7 Eb7 ALTERNATE C-7 B7
STANDARD Ab Δ F-7

E Δ A7 Bb-7 Eb7 Ab Δ Bb7^{b9} [C] Eb Δ C-7 F-7 Bb7^{b9}

Eb Δ C-7 Db7^{#11} F-7 Bb7 Eb⁶

[TAG] USE AT END OF HEAD
DO NOT USE IN SOLOS

F7^{#11} F-7 E7 Eb Δ

MOONTRANE

WOODY SHAW

INTRO

MORNING

CLARE FISCHER

LATIN

Handwritten musical score for "Morning" by Clare Fischer, Latin style. The score is written in 4/4 time and consists of seven staves of music. It includes various chords and musical notations such as rests, eighth notes, and quarter notes. The score is divided into sections A, B, and C.

Section A (first staff): B-7 E7 A-7 D7 B-7 E7

Section A (second staff): A-7 D7 D-7 G7 ~~E-7~~ A7 ~~B-7~~ E7

Section A (third staff): 1 A-7 D7 2 A- [B] D-7 Gsus4

Section A (fourth staff): C6 F7 E-7 A7ALT D-7 Gsus4

Section A (fifth staff): ~~B-7~~ ~~E-7~~ E7 [C] B-7 E7 A-7 D7

Section A (sixth staff): B-7 E7 A-7 D7 D-7 G7 E-7 A7

Section A (seventh staff): ~~B-7~~ E7 A-

MR. P.C.

JOHN COLTRANE

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a C-7 chord. The second staff has F-7 and C-7 chords. The third staff has D07, G7ALT, and C-7 chords. The melody consists of eighth and quarter notes, with some rests and a repeat sign at the end of the third staff.

TENOR MADNESS

SONNY ROLLINS

Four staves of music in 4/4 time, key of B-flat major. The first staff has Bb7, Eb7, and Bb7 chords. The second staff has Bb7, Eb7, and Bb7 chords. The third staff has C-7 and F7 chords. The fourth staff has Bb7 and F7 chords. The melody features eighth and quarter notes, with some rests and a repeat sign at the end of the fourth staff.

MS. P & P

KEN WALKER

INTRO Eb13sus

Db13sus

A Eb13sus
BASS LINE CONTINUES

Db13sus

B Eb13sus

Db13sus

SWING **C** B-7 D-7 G7 A-7

WALKING BASS

C-7 F7 G-7 Bb-7 Eb7

1 Ab-7 Db7 2 Ab-7 Db7

SOLO FORM - **A** **B** **C**

FINAL X ONLY

MUDDY IN THE BANK

STEVE SWALLOW

MEDIUM UP

Musical score for "Muddy in the Bank" by Steve Swallow. The score is written in 4/4 time and features six staves of music. The key signature is B-flat major (two flats). The score includes various chords and musical notation, including a solo section marked "SOLOS".

Chords and notation across the staves:

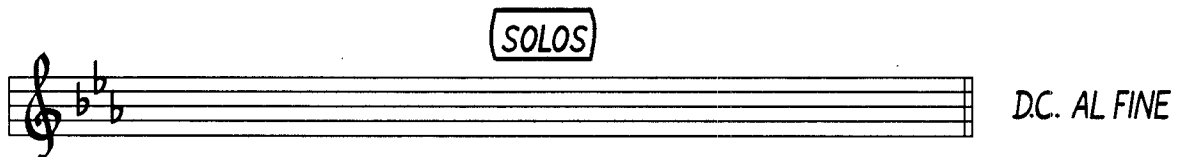
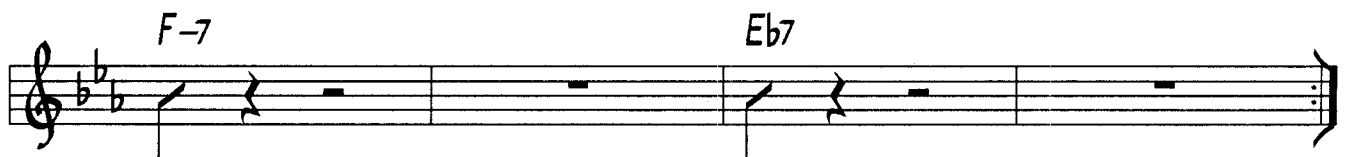
- Staff 1: [A] Ab Δ , G \emptyset 7, C7ALT, F-7, Bb7, Eb Δ
- Staff 2: D \emptyset 7, G7ALT, C-7, A \emptyset 7, Ab7 \sharp 11, G7b9, [B] C-
- Staff 3: D \emptyset 7, G7ALT, Ab Δ \sharp 11, G \emptyset 7, C7ALT, F-, F-/Eb, D \emptyset 7, G7ALT
- Staff 4: C-7, A \emptyset 7, Ab7 \sharp 11, [C] G7b13, Gb Δ , F7b13
- Staff 5: Bb-, Bb-/Ab, G \emptyset 7, C7ALT, F-7, Bb7, Eb Δ , D \emptyset 7, G7ALT
- Staff 6: C-7, B7, Bb-7, Eb7, \oplus , [SOLOS]

DC. AL CODA

Musical score for the Coda section, marked with a circle containing a cross. The key signature is B-flat major. The notation includes a treble clef, a key signature of two flats, and a series of notes and rests. Chords are indicated above the staff: Ab Δ , G \emptyset 7, C7ALT, F-7, Bb7, and (NO CHORD).

MUMBLES

CLARK TERRY



MY BABY JUST CARES FOR ME

WALTER DONALDSON

[A] Eb△ Ab7*11 Eb△ Ab7*11

[B] D07 G7 C- D07 G7

[C] Eb△ Ab7*11 Eb△ Ab7*11

[D] Ab△ A07 D7 Ab-7 Db7 G-7 C7

F-7 Bb7 E△ (Eb FINAL X ONLY)

MY FUNNY VALENTINE

RICHARD RODGERS

[A] C- $\frac{C-7}{B}$ $\frac{C-7}{Bb}$ A07 $Ab\Delta^{*11}$

(ALTERNATE) F- $F\#-7$ B07 $Bb-7$ Eb7 D07 $G7^{b9}$ C- $\frac{C-7}{B}$
 (STANDARD) F- D07 $G7^{b9}$ [B] C- $\frac{C-7}{B}$

$\frac{C-7}{Bb}$ A07 $Ab\Delta^{*11}$ (ALTERNATE) A07 D7 $G-7$ C7 $F\#-7$ B7
 (STANDARD) F- $F07$

F-7 $Bb7^{b9}$ [C] Eb Δ $\frac{F-}{Eb}$ Eb Δ $\frac{F-}{Eb}$ Eb Δ $\frac{F-}{Eb}$ Eb Δ $\frac{F-}{Eb}$

Eb Δ $G7^{*9}$ C- Bb- $Ab\Delta$ D07 $G7^{*9}$ [D] C-

$\frac{C-7}{B}$ $\frac{C-7}{Bb}$ A07 $Ab\Delta^{*11}$ D07 $G7^{*9}$

C-7 $F7^{b9}$ $Bb-7$ Eb7 $b9$ $Ab\Delta$ F-7 $Bb7$ Eb Δ

D07 G7

MY OLD FLAME

SAM COSLOW

BALLAD

[A] G Δ C13 B \flat 7 E7 \flat 9 A-
 C-7 F7 \flat 9 G Δ C-7 F7 B \flat Δ B \flat -7 \flat 3 Eb7
 (1X) E-11 A13
 (2X) A-11 D9 1 A-7 D7 \flat 9 2 C-6 B7
[B] B \flat Δ G-7 A \flat 7 D7 \flat 9 G+7 D \flat 9
 C7 \sharp 11 C-7 C-7 F A \flat 7 D7 \flat 9
 E-11 A13 A-11 D7 \flat 9 D7 \sharp 5 \flat 9 **[C]** G Δ C13
 B \flat 7 E7 \flat 9 A- C-7 F7 A \flat 7 D7 \flat 9
 G Δ C7 F7 B \flat Δ B \flat -7 \flat 3 Eb7 A-11 D7 \sharp 5 \flat 9
 G Δ

MY ONE AND ONLY LOVE

GUY WOOD

BALLAD

Musical score for "My One and Only Love" by Guy Wood, Ballad style. The score is written in 4/4 time and B-flat major. It consists of two systems of staves, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

System 1:

- Staff 1 (Treble): **(A)** F Δ D-7 G-7 C7 C \sharp 07 D-7 B \flat Δ
- Staff 2 (Bass): B07 E7 A-7 D7 \flat 9 G-7 E07 A7 \sharp 9 D-7 G7 \sharp 11
- Staff 3 (Treble): 1 G-7 C7 A-7 D7 G-7 C7 2 G-7 C7 F B07 E7 \flat 9
- Staff 4 (Bass): **(B)** A-7 $\overbrace{\text{3}}$ F \sharp 07 $\overbrace{\text{3}}$ B07 E7 \flat 9 A-7 $\overbrace{\text{3}}$ F \sharp 07 $\overbrace{\text{3}}$
- Staff 5 (Treble): F Δ B07 E7 \flat 9 A- $\overbrace{\text{3}}$ A- Δ A-7 $\overbrace{\text{3}}$ D9
- Staff 6 (Bass): G-7 A \flat Δ D \flat 7 \sharp 11 C7 \flat 9 **(C)** F Δ D-7
- Staff 7 (Treble): G-7 C7 C \sharp 07 D-7 B \flat Δ B07 E7 A-7 D7 \flat 9
- Staff 8 (Bass): G-7 E07 A7 \sharp 9 D-7 G7 \sharp 11 G-7 C7 \flat 9 F

System 2:

- Staff 9 (Treble): G-7 C7 C \sharp 07 D-7 B \flat Δ B07 E7 A-7 D7 \flat 9
- Staff 10 (Bass): G-7 E07 A7 \sharp 9 D-7 G7 \sharp 11 G-7 C7 \flat 9 F

MY ROMANCE

RICHARD RODGERS

BALLAD OR MEDIUM SWING

A $E\flat\Delta$
 $B\flat\Delta$ $C-7$ $D-7$ $D\flat7$ $C-7$ $F7$ $B\flat\Delta$ $A\flat7$ $D7\flat9$

$G-$ $G-\Delta$ $G-7$ $G7$ $C-7$ $F7$ $B\flat\Delta$ $B\flat7$

B $E\flat\Delta$ $A\flat7$ $B\flat\Delta$ $B\flat7$ $E\flat\Delta$ $A\flat7$ $B\flat\Delta$

$E\flat7$ $A7\flat9$ (SOLOS) $D-7$ $G7$ $D\flat-7$ $G\flat7$
 (HEAD) $D-7$ $D\flat7$ $C\text{sus}4$ $C7$ $C-7$ $F7$

C $E\flat\Delta$
 $B\flat\Delta$ $C-7$ $D-7$ $D\flat7$ $C-7$ $F7$ $B\flat\Delta$ $A\flat7$ $D7\flat9$

$G-$ $G-\Delta$ $G-7$ $G7$ $C-7$ $F7$ $F-7$ $B\flat7$

D $E\flat\Delta$ $G7$ $C-7$ $C-7$
 $B\flat$ $A\flat7$ $D7\flat9$ $G-$ $E\flat-7$ $A\flat7$

$B\flat\Delta$ F $C-7$ $F7$ $B\flat\Delta$ $C-7$ $F7$

MY SHINING HOUR

SAMBA

HAROLD ARLEN

The musical score for "My Shining Hour" is written in G major (one sharp) and 4/4 time. The melody is presented on a single staff with a treble clef. The key signature has one sharp (F#). The score consists of eight lines of music, each with a specific chord indicated above it. The chords are: EbΔ, C-7, F-7, Bb7, EbΔ, D07, G7#9, C-, A07, D07, G7#9, C-7, F7, F-7/Bb, Bb7, Bb-7, Eb7, AbΔ, Ab-7, Db7, Eb/G, Gb07, F-7, Bb7, EbΔ, Ab7, G07, C7#9, F-7, Bb7, and EbΔ. The melody is composed of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line.

Chords: EbΔ, C-7, F-7, Bb7, EbΔ, D07, G7#9, C-, A07, D07, G7#9, C-7, F7, F-7/Bb, Bb7, Bb-7, Eb7, AbΔ, Ab-7, Db7, Eb/G, Gb07, F-7, Bb7, EbΔ, Ab7, G07, C7#9, F-7, Bb7, EbΔ.

NAIMA

JOHN COLTRANE

(A) Bb^- Eb^- $B7^{*11}$ $A7^{*11}$ $Ab\Delta$

PEDAL Eb

(B) $B\Delta$ $Bb7^{*11}$ $B\Delta$ $Bb7^{b9}$

PEDAL Bb

$E7^{*11}$ $B\Delta$ F^- $Gb7^{*11}$

PEDAL Bb

(C) Bb^- Eb^- $B7^{*11}$ $A7^{*11}$ $Ab\Delta$

PEDAL Eb

(SOLOS)

DC. AL CODA

Bb^- $A7^{*11}$ $Ab\Delta$ $B7^{*11}$ $A7^{*11}$

PEDAL Eb

$Ab\Delta$ $Db\Delta$ $Ab\Delta$ $Db\Delta$ $Ab\Delta$ $Db\Delta$ $Ab\Delta$

NARDIS

MILES DAVIS

The musical score for "Nardis" by Miles Davis is presented on page 152. The piece is in 4/4 time. The notation includes various chords and melodic lines with specific annotations.

Staff 1: Chords: E- (A), FΔ, E07, B7. Annotation: RHY X.

Staff 2: Chords: CΔ, A-, FΔ, EΔ, E-. Annotation: 3.

Staff 3: Chords: E- (1), E- (2), A- (B), FΔ#11.

Staff 4: Chords: A-, FΔ#11, D-, G7.

Staff 5: Chords: CΔ, FΔ#11, E- (C), FΔ. Annotation: RHY X.

Staff 6: Chords: B7, CΔ, A-, FΔ.

Staff 7: Chords: EΔ, E-. Annotation: 3.

NATURE BOY

EDEN AHBEZ

BALLAD

1 $E7^{b9}$ $A7^{b9}$

2 $E7^{b9}$ $A7^{ALT}$ $D-$

NEARNESS

BRIGHT SWING

BOB GILLIS

The musical score for "Nearness" is written in 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a key signature change to two flats (Bb and Eb). The third staff has a key signature change to one flat (Bb). The fourth staff has a key signature change to one sharp (F#). The fifth staff has a key signature change to two flats (Bb and Eb). The sixth staff has a key signature change to one flat (Bb). The seventh staff has a key signature change to one sharp (F#). The eighth staff has a key signature change to one flat (Bb). The score includes various chord notations such as B-7, BbΔ#11, AbΔ#11, Gb7#11, Bb-7, B-7, A-7, BbΔ#11, A-7, Bb-7, B-7, Bb-7, B-7, BbΔ#11, D-7, Eb7#11, Eb7, Db, FΔC, G-7C, A-7C, BbΔ#11C, Bb-7, and F sus4.

FOR HEAD, FIRST 16 BARS CAN BE PLAYED 2-BEAT, BROKEN TIME. LAST 16 MORE STRAIGHT AHEAD.

NEFERTITI

WAYNE SHORTER


The main musical score consists of four staves of music in 4/4 time. The first staff begins with a double bar line and a repeat sign. The chords and notes are as follows:

- Staff 1: $Ab\Delta^{*11}$, $Db\Delta$, $G\emptyset7$, $C7$
- Staff 2: $B\Delta$, $B\Delta^{*11}$, $Bb\emptyset7$, $Eb7^{*11}$
- Staff 3: $E\Delta$, $E-\overline{A}$, Ab^{13} / Bb , E / $F\#$
- Staff 4: $E-7$, $Eb7^{*11}$, \oplus , $A7^{13}_{b9}$

A musical staff with a treble clef, a whole note Eb , and a circled A TRIAD annotation above it.

NOW IS THE TIME

CHARLIE PARKER



Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a whole rest followed by a quarter rest, then a repeat sign. The second staff continues the melody. The third staff concludes the phrase. Chord symbols are placed above the notes: F7, Bb7, F7, F7, Bb7, Bb7, F7, F7, G-7, C7, F7, C7.

STRAIGHT, NO CHASER

THELONIOUS MONK



Four staves of music in 4/4 time, key of B-flat major. The first staff begins with a whole rest followed by a quarter rest, then a repeat sign. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the phrase. Chord symbols are placed above the notes: F7, Bb7, F7, F7, Bb7, Bb7, F7, F7, G-7, C7, F7, C7.

NICA'S DREAM

LATIN & JAZZ

HORACE SILVER

TAG USE AS INTRO, BETWEEN SOLOS, AND FOR ENDING

Chord symbols: $Bb-\Delta$, $Ab-\Delta$, $Gb\Delta$, $C07$, $F7\#11$, $F7\#9$, Bb , $DRUM FILL$, $END HERE FINAL TIME$

Chord symbols: $Bb-\Delta$, $Ab-\Delta$

Chord symbols: $Bb-\Delta$, $Eb-7$, $Ab7$

Chord symbols: $Ab-7$, $Db7$, $Gb\Delta$, $Db9$, $C7\#9$

Chord symbols: $C07$, $F7\#9$, $Bb-\Delta$, 1

Chord symbols: $Eb-7$, Ab , $Ab7$, $Db\Delta$, 2, **B**

NICA'S DREAM

$Bb7^{b9}$ $Eb7$ $Eb-7$ $Ab7$ 1 $Db\Delta 9$
 $E-7$ $A7$ 2 $Db\Delta 9$ $F7^{*9}$ C $Bb-\Delta$
 $Ab-\Delta$ $Bb-\Delta$
 $Eb-7$ $Ab7$ $Ab-7$
 $Db7$ $Gb\Delta$ $Db9$ $C7^{*9}$ $C07$
 $F7^{*9}$ $Bb-\Delta$ *PLAY ONLY WHEN GOING TO TAG*

SOLOS

A A B B C

PLAY TAG AT END OF SOLO

D.S AFTER FINAL SOLO

ODE TO A FLUGELHORN

MEDIUM UP TEMPO
LATIN AND SWING

CLARK TERRY

Musical score for "ODE TO A FLUGELHORN" by Clark Terry. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of seven staves of music. The first staff is labeled "LATIN" and "A Bb7 EbΔ". The second staff is labeled "Bb7 EbΔ" and "FILL TO SWING B F-7". The third staff is labeled "Bb7 EbΔ C-7 F7". The fourth staff is labeled "Bb7 FILL TO LATIN C Bb7 EbΔ". The fifth staff is labeled "Eb7 AbΔ FILL TO SWING". The sixth staff is labeled "D Ab7 EbΔ C7 F-7". The seventh staff is labeled "Bb7 EbΔ FILL TO LATIN". The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents and slurs.

OFFSHORE

BOOKER LITTLE

The musical score for "OFFSHORE" by Booker Little is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of seven staves of music, each containing various chord notations and musical symbols.

Staff 1: Chords: $A\flat\Delta$, $G\flat\Delta$, $A\flat\Delta$. A first ending bracket is present at the end of the staff.

Staff 2: Chords: $D\flat 9^{\#11}$, $G\flat\Delta$ (with a triplet), $E 9^{\#11}$, $B\flat-7$ (first ending). A second ending bracket is present at the end of the staff.

Staff 3: Chords: $E\flat 7$, $B\flat-7$, $E\flat 7$, $A\flat\Delta$, $A\flat 7_{ALT}$, $B\flat-$ (second ending). A triplet is present at the end of the staff.

Staff 4: Chords: $A\flat 7_{ALT}$, $D\flat-7$, $G\flat 7$, $A\flat\Delta$, $D\flat-7$, $G\flat 7$. A triplet is present at the end of the staff.

Staff 5: Chords: $A\flat\Delta$, $B-7$, $E 7$, $B\flat-7$, $E\flat 7$, $A\flat\Delta$ (third ending). A triplet is present at the end of the staff.

Staff 6: Chords: $G\flat\Delta$, $A\flat\Delta$, $D\flat 9^{\#11}$, $G\flat\Delta$ (with a triplet).

Staff 7: Chords: $E 9^{\#11}$, $B\flat-7$, $E\flat 7$, $A\flat\Delta$.

OH, LADY BE GOOD

GEORGE GERSHWIN

Musical score for "Oh, Lady Be Good" by George Gershwin, featuring piano accompaniment with chords and triplets.

Key: B-flat major (two flats). Time signature: 4/4.

Section A (First Ending):

- Chords: F Δ , B \flat 7, F Δ 3, B \flat 7, A-7, D7.

Section A (Second Ending):

- Chords: G-7 3, C7, F Δ , D7, G-7, C7.

Section B:

- Chords: F Δ , C-7, F7, B \flat Δ , B \flat 7.

Section C:

- Chords: F Δ , E \emptyset 7, A7 \sharp 9, D-, D- Δ , D-7, G7.

Section D:

- Chords: G-7, C7, F Δ , B \flat 7.

Section E:

- Chords: F Δ 3, B \flat 7, A-7, D7, G-7 3, C7.

Section F:

- Chords: F Δ , D7, G-7, C7.

OLD DEVIL MOON

BURTON LANE

INTRO (KILLER JOE FEEL)



OLEO

SONNY ROLLINS

Sheet music for the jazz standard "Oleo" by Sonny Rollins, written in B-flat major (two flats) and 4/4 time.

The music is organized into systems, with measures grouped by chords and section markers.

System 1:

- Measure 1: Chord **Bb**, marked with a circled **A**.
- Measure 2: Chord **C-7**.
- Measure 3: Chord **F7**.
- Measure 4: Chord **Bb**.

System 2:

- Measure 5: Chord **C-7**.
- Measure 6: Chord **F7**.
- Measure 7: Chord **Bb7**.
- Measure 8: Chord **Eb7**.
- Measure 9: Chord **E07**.
- Measure 10: Chord **Bb**.

System 3:

- Measure 11: Chord **C-7**, marked with a circled **1**.
- Measure 12: Chord **F7**.
- Measure 13: Chord **Bb**, marked with a circled **2**.
- Measure 14: Chord **D7**, marked with a circled **B**.

System 4:

- Measure 15: Chord **G7**.
- Measure 16: Chord **C7**.

System 5:

- Measure 17: Chord **F7**.
- Measure 18: Chord **Bb**, marked with a circled **C**.
- Measure 19: Chord **C-7**.
- Measure 20: Chord **F7**.

System 6:

- Measure 21: Chord **Bb**.
- Measure 22: Chord **C-7**.
- Measure 23: Chord **F7**.
- Measure 24: Chord **Bb7**.
- Measure 25: Chord **Eb7**.
- Measure 26: Chord **E07**.

System 7:

- Measure 27: Chord **Bb**.

ON A MISTY NIGHT

TADD DAMERON

(A) Eb Δ B Δ Ab Δ G-7 Gb-7
Eb Δ G7ALT C-7 F-9

Ab-9 1 Db7*11 G-7 C7ALT F-9 Bb7 b9

2 Db7*11 Eb Δ (B) B-9 E9

Bb-9 Eb9 Ab Δ Db-9 Gb9

C-9 F9 Bb13 E7*11 (C) Eb Δ B Δ
Eb Δ G7ALT

Ab Δ G-7 F-7
C-7 F-9 Ab-9

Db7*11 Eb Δ \oplus (SOLOS)

D.C. AL CODA

\oplus Ab-7 Db7*11 Eb Δ 9

ON GREEN DOLPHIN STREET

BRONISLAW KAPER

LATIN FEEL

(A) C Δ Eb Δ

D Δ Db Δ C Δ F7 E \emptyset 7 A7^{b9}

SWING FEEL

(B) D-7 G7^{b9} C Δ

F-7 Bb7^{b9} Eb Δ D-7 G7

LATIN FEEL

(C) C Δ Eb Δ

D Δ Db Δ C Δ F7 E \emptyset 7 A7^{b9}

SWING FEEL

(D) D- $\frac{D-}{C}$ B \emptyset 7 E7^{b9} A- $\frac{A-}{G}$ F \sharp \emptyset 7 B7

E-7 A7^{\#9} D-7 G7^{\#9} C Δ A7 D-7 G7

ON GREEN DOLPHIN STREET

TWO KEYS - CONCERT C & E \flat

BRONISLAU KAPER

LATIN FEEL

(A) C Δ E $\flat\Delta$

D Δ D $\flat\Delta$ C Δ F7 E \flat 7 A7 \flat 9

SWING FEEL

(B) D-7 G7 \flat 9 C Δ

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

LATIN FEEL

(C) E $\flat\Delta$ G $\flat\Delta$

F Δ F $\flat\Delta$ E $\flat\Delta$ A \flat 7 G \flat 7 C7 \flat 9

SWING FEEL

(D) F- F-
E \flat D \flat 7 G7 \flat 9 C- C-
B \flat A \flat 7 D7

G-7 C7 \sharp 9 F-7 B \flat 7 \sharp 9 E $\flat\Delta$ D \flat 7 G7 \flat 9

ON THE TRAIL

FERDE GROFE

HORN INTRO

4/4

3 3 3 3

2

[A] FΔ D-7 G-7 C7 FΔ D-7 G-7 C7

FΔ BbΔ A-7 D-7 G- G-Δ E07 A7^{b9}

[B] Ab-7 Db7 Ab-7 Db7

G-7 C7 3 FΔ G-7 C7

ONLY USE CODA FOR ENDING

3 3 3 3

2

FΔ^{#11}

ONCE I LOVED

(O AMOR EN PAZ)

BOSSA NOVA

ANTONIO CARLOS JOBIM

Chord progression and melodic notation for "ONCE I LOVED" (O AMOR EN PAZ) by Antonio Carlos Jobim. The score is in 4/4 time, key of B-flat major.

Measures 1-4: [A] G-7, C7, FΔ, A07, D7ALT₃

Measures 5-8: G-7, B07, E7ALT₃, A-7₃, D7, G-7, C7

Measures 9-12: F-7, Bb7, EbΔ, E07₃, A7b9₃, DΔ¹, D7b9

Measures 13-16: DΔ², D-7, G7, [B] CΔ, C-7, F7, BbΔ, B07, Bb-6, A-7, Ab7#11, G7, G-7, A7b9, DMIN6, D7#9

ONE FOOT IN THE GUTTER

CLARK TERRY

MEDIUM FAT-BACK SHUFFLE

Section A: F7, Bb7, B07, F7, D7, G7, C7, Bb7, B07, A-7, D7, G-7, C7, F7, Bb7, F7, Bb7.

Section B: F7, Bb7, B07, F7, D7, G7, C7, Bb7, B07, A-7, D7, G-7, C7, F7, Bb7, F7, Bb7.

Section C: F7, Bb7, B07, F7, D7, G7, C7, Bb7, B07, A-7, D7, G-7, C7, F7, Bb7, F7, Bb7.

Section D: F7, Bb7, B07, F7, D7, G7, C7, Bb7, B07, A-7, D7, G-7, C7, F7, Bb7, F7, Bb7.

FOR ENDING ONLY

ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

ANTONIO CARLOS JOBIM

SAMBA

Section A

1 D-7 Db7 C-7 B7#11

2 B7#11 F-7 Bb7 EbΔ

Ab7 D-7 Db7 C-7 B7#11 BbΔ

Section B

Eb-7 Ab7 DbΔ DbΔ

Db-7 Gb7 CbΔ C07 F7

Section C

1 D-7 Db7 C-7 B7#11

2 B7#11 F-7 Bb7 EbΔ

Ab7 DbΔ C7 CbΔ Bb

OUR DELIGHT

TADD DAMERON

Chords and notation for the first staff:

$B7\#11$ $Bb13$ $Eb7\#9$ $Ab\Delta$

Chords and notation for the second staff:

$F7$ $Bb7$ $Bb-7$ $B07$ $\frac{Ab}{C}$ $B07$

Chords and notation for the third staff:

1 $Bb-7$ $Eb13$ $B7\#11$ 2 $Ebsus4$ $Ab\Delta$ B $Eb-7$ $Ab7ALT$

Chords and notation for the fourth staff:

$Db\Delta$ $Db-7$ $Gb7$ $C-7$ $F7$

Chords and notation for the fifth staff:

$B-7$ $E7$ $Eb7$ $B7\#11$ $Bb13$ $Eb7\#9$

Chords and notation for the sixth staff:

$Ab\Delta$ $F7$ $Bb7$ $Bb-7$ $B07$

Chords and notation for the seventh staff:

$\frac{Ab}{C}$ $B07$ $Ebsus4$ $Ab\Delta$

OW

JOHN BIRKS (DIZZY) GILLESPIE

Musical score for the song "OW" by John Birks (Dizzy) Gillespie. The score is written in 4/4 time and features a key signature of two flats (Bb and Eb).

The score is divided into two main sections, A and B.

Section A: This section consists of the first three staves. It begins with a BbΔ chord. The melody features eighth and sixteenth notes, with triplet markings (3) indicating specific rhythmic patterns. Chord changes include C-7 and F7. The section concludes with a double bar line.

Section B: This section consists of the remaining four staves. It begins with a D7 chord. The melody continues with eighth and sixteenth notes, including triplet markings. Chord changes include G7, C7, F7, and BbΔ. The section concludes with a double bar line.

The score includes various musical notations such as eighth notes, sixteenth notes, triplet markings (3), and chord symbols (BbΔ, C-7, F7, Gb7, D7, G7, C7).

PEACE

HORACE SILVER

JAZZ BALLAD

The musical score for "PEACE" by Horace Silver is presented in four staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various chords and melodic lines with triplets and slurs.

Staff 1: Chords: A07, D7 b9, G-7, C7. Melodic line: A triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a quarter note (E), a quarter note (D), a quarter note (C), and a quarter note (Bb).

Staff 2: Chords: CbΔ, C07, F7 b9, BbΔ, B-7, E9. Melodic line: A triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a quarter note (E), a quarter note (D), a quarter note (C), and a quarter note (Bb).

Staff 3: Chords: AΔ, F#-7, Eb07, D7 b9 5, DbΔ. Melodic line: A quarter note (Bb), a quarter note (A), a quarter note (G), a quarter note (F), a quarter note (E), a quarter note (D), a quarter note (C), and a quarter note (Bb).

Staff 4: Chords: C07, Cb7 b9 5, BbΔ. Melodic line: A quarter note (Bb), a quarter note (A), a quarter note (G), a quarter note (F), a quarter note (E), a quarter note (D), a quarter note (C), and a quarter note (Bb).

PENT UP HOUSE

SONNY ROLLINS

Musical notation for the main body of the piece, featuring treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various chords and melodic lines across six staves.

Chords and markings include:

- Staff 1: [A] A-7, Ab7, A-7, Ab7
- Staff 2: G△, Ab7, G△, BREAK, A-7, Ab7
- Staff 3: A-7, D7, G△, Ab7, G△, BREAK
- Staff 4: [B] D-7, Db7, D-7, Db7, C-7
- Staff 5: F7, E7, [C] A-7, Ab7, A-7, Ab7
- Staff 6: G△, Ab7, G△, 1 BREAK, 2

SOLOS

Musical notation for the solo section, featuring treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various chords and melodic lines across three staves, with diagonal lines indicating improvisation.

Chords and markings include:

- Staff 1: [A] A-7, D7, G△
- Staff 2: [B] D-7, G7, C-7, F7
- Staff 3: [C] A-7, D7, G△

PERDIDO

JUAN TIZOL

HORN INTRO



POLKA DOTS AND MOONBEAMS

JIMMY VAN HEUSEN

[A] Eb Δ C-7 F-7 A \emptyset 7 D7 G-7 C7 \sharp 9
 Bb7 Eb Δ C-7

F-7 D \emptyset 7 G7 \flat 9 C-7 Ab-7
 Db Eb Δ Ab7 G-7 Gb-7

1 F-7 Bb7 G-7 C7 \flat 9 F-7 Bb7 \flat 9 2 F-7 Bb7 \flat 9 A \emptyset 7 D7 \sharp 9

[B] G Δ G \sharp 07 A-7 D7 B-7 E-7₃ A-7 D7

G Δ G \sharp 07 A-7 D7 \flat 9 G7 C7 \flat 9 F-7 Bb7 \flat 9

[C] Eb Δ C-7 F-7 A \emptyset 7 D7 G-7 C7 \sharp 9
 Bb7 Eb Δ C-7

F-7 D \emptyset 7 G7 \flat 9 C-7 Ab-7
 Db Eb Δ Ab7 G-7 Gb-7

F-7 Bb7 \flat 9 Eb Δ

RECADO BOSSA NOVA

DJALMA FERREIRA

Sheet music for "Recado Bossa Nova" by Djalma Ferreira. The music is written in 4/4 time, key of B-flat major (two flats), and consists of three staves of music.

Staff 1: Chords: D- (boxed A), D-6, A7 b9.

Staff 2: Chords: A07, D7 b9, G-, G-7, G-7/F, E07.

Staff 3: Chords: A7 #9/5, D-sus 4, 1 D-, D-7/C, B07, E7 b9. The staff ends with a double bar line and a "2" below it, indicating a second ending.

LATIN JAZZ

RECORDA-ME

JOE HENDERSON

INTRO ADD PIANO 2ND X
A-

BASS SOLO - BOTH TIMES

C7 FΔ BbΔ A-

1

2

A- A-

A- C-

C- C-7 F7

B BbΔ Bb-7 Eb7 AbΔ Ab-7 Db7

GbΔ G-7 C7 FΔ E7^{#9}

1 2
E7^{#9}

RELAXIN'

JIMMY GUINN

Chords and notation for the first staff:

- Staff 1: \boxed{A} $Bb7$ $Eb7$ $Ab\Delta$

Chords and notation for the second staff:

- Staff 2: $Eb-7$ $Ab7$ $Db\Delta$

Chords and notation for the third staff:

- Staff 3: $Db\Delta$ $Db-7$ $Ab\Delta$ $F7$

Chords and notation for the fourth staff:

- Staff 4: $Bb7$ $Eb7$ $F7$

Chords and notation for the fifth staff:

- Staff 5: \boxed{B} $Bb7$ $Eb7$ $Ab\Delta$

Chords and notation for the sixth staff:

- Staff 6: $Eb-7$ $Ab7$ $Db\Delta$

Chords and notation for the seventh staff:

- Staff 7: $Db\Delta$ $D^{\circ}7$ $Ab\Delta$ $F7$

Chords and notation for the eighth staff:

- Staff 8: $Bb7$ $Bb-7$ $Eb7$ $Ab6$ **2**

RHYTHM-A-NING

THELONIUS MONK

Sheet music for "RHYTHM-A-NING" by Thelonius Monk, featuring three sections (A, B, and C) in 4/4 time, key of B-flat major.

Section A: Chords: Bb, Bb7/D, Eb7, Eo7, Bb/F, G7, C-7, F7.

Section B: Chords: Bb, Bb7/D, Eb7, Eo7, Bb7, D7, G7, C7, F7.

Section C: Chords: Bb, Bb7/D, Eb7, Eo7, Bb/F, G7, C-7, F7.

'ROUND MIDNIGHT

COOTIE WILLIAMS & THELONIOUS MONK

INTRO

RHYTHM

TRIAD

A

B

Chord progressions and musical notation for the introduction and main sections of the piece.

Chord progressions include: A07, D7 b9, Ab7 b9, G07, C7 b9, Gb7 b9, F07, Bb7 b9, E7 b9, EbΔ, Bb7 b9, Eb- D, Eb- Db, C07, Ab-7, Db7, C07, F7, B-7, E7, Bb-7, Eb7, Ab-7, Db7, GbΔ, G7, Ab7 *11, C07, F7, Bb7 *11, C07, F7, Bb7 *11, EbΔ, C07, F7 b9, Bb7 *11, C07, F7 b9, Bb7 *11.

ROUND MIDNIGHT

Ab-7 F07 C07 F7b9 Bb-7 Eb7 Ab-7 Db7

Gb-7 Cb7 F07 Bb7b9 [C] Eb- Eb- D Eb- Db C07 Ab-7 Db7

C07 F7 B-7 E7 Bb-7 Eb7 Ab-7 Db7

Gb△ G7 Ab7*11 C07 F7 F07 Bb Bb7 ⊕ Eb-△ TO TAG AFTER HEAD
(NO TAG AFTER SOLOS)

USE TAG FOLLOWING HEAD DOUBLE TIME FEEL
DO NOT USE AFTER SOLOS

F07 DRUM FILL ----- Bb7*9 DRUM FILL ----- Bb7*9

[TAG]

SOLOS - AABC

D.S. AL CODA

BREAK

RHYTHM - DOUBLE TIME LATIN FEEL

⊕ Eb- C07 F7b9 3

F#-7 B7b9 3 B-7 E7

F07 Bb7*11 CADENZA Eb-△

SACK OF WOE

JULIAN "CANNONBALL" ADDERLY

ROCK & SWING

INTRO ROCK FEEL ON CUE GO TO (A)

The musical score is written for piano in 4/4 time, B-flat major. It begins with an 8-measure introduction marked 'ROCK FEEL'. The melody is in the treble clef, and the bass line is in the bass clef. The introduction features a steady eighth-note bass line and a melody of quarter notes. Chord changes from F7 to Bb7 occur at measure 4. The first 8-measure section, labeled '(A)', continues the melody and bass line, with a triplet of eighth notes in measure 3. The second 8-measure section, also labeled '(A)', follows a similar pattern with a triplet in measure 3. The final 8-measure section, labeled 'FILL TO SWING', includes a C7 chord in measure 1 and a triplet in measure 3. The score concludes with a double bar line.

SACK OF WOE

[B] SWING

NOTE: EACH SOLO TYPICALLY STARTS IN A ROCK FEEL, AND ON CUE FROM THE SOLOIST MOVES TO A SWING FEEL. EACH NEW SOLOIST STARTS WITH A ROCK FEEL.

SALT PEANUTS

JOHN BIRKS "DIZZY" GILLESPIE

The musical score for "Salt Peanuts" is written in 4/4 time and the key of Bb major. It consists of 16 measures, divided into three sections: A (measures 1-8), B (measures 9-12), and C (measures 13-16).

Section A (Measures 1-8):

- Measure 1: Rest
- Measure 2: Rest
- Measure 3: Rest
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest
- Measure 7: Rest
- Measure 8: Rest

Section B (Measures 9-12):

- Measure 9: Rest
- Measure 10: Rest
- Measure 11: Rest
- Measure 12: Rest

Section C (Measures 13-16):

- Measure 13: Rest
- Measure 14: Rest
- Measure 15: Rest
- Measure 16: Rest

Chords and Harmonization:

- Measures 1-4: Bb, C-7, F7
- Measures 5-8: Bb, C-7, F7, Bb7, Eb7, Eo7
- Measures 9-12: Bb, C-7, F7, Bb, G7
- Measures 13-16: Bb, C-7, F7, Bb, C-7, F7, Bb7, Eb7, Eo7, Bb

Rhythmic Accompaniment:

- Measures 1-4: Bb, C-7, F7
- Measures 5-8: Bb, C-7, F7
- Measures 9-12: Bb, C-7, F7
- Measures 13-16: Bb, C-7, F7

SAMANTHA'S BOSSA

BOB MONTGOMERY

BOSSA NOVA



DC. AL CODA
(REPEAT IS GOOD)



SAMBA DE ORPHEUS

(SAMBA DE ORFEU)

LUIZ BONFA

SAMBA

Sheet music for Samba de Orpheus, featuring musical notation and chord symbols.

Section A

Chord symbols: BbΔ, Eb7, D-7, G7b9, C-7, F7, C-, C-Δ/B, C-7/Bb, F7/A, C-7, 1 F7, D7, G7ALT, C7, F7, 2 F7, BbΔ.

Section B

Chord symbols: F-7, Bb7, EbΔ, Eb-7, Ab7, DbΔ, F7, C BbΔ.

Section C

Chord symbols: BbΔ, Eb7, D-7, G7b9, C-7, F7, C-, C-Δ/B, C-7/Bb, F7/A, C-7, F7, BbΔ.

SANDU

CLIFFORD BROWN

BLUES SHUFFLE

4/4

3

E_b7

A_b7

E_b7

E_b7

A_b7

A_b7

E_b7

E_b7

$F-7$

B_b7

E_b7

B_b7

3

1

2

2

SASCHA'S TUNE

BOB MONTGOMERY

MEDIUM UP BE-BOP & LATIN

BE-BOP

[A] F- Δ C7 b_9

F- Δ

F7 b_9 FILL TO LATIN [B] LATIN B b -7

E b 7 A b -7 D b 7

G b -7 C b 7 G \emptyset 7 C7 b_9 FILL TO BE-BOP

SATELLITE

JOHN COLTRANE

A G Δ B \flat 7 E \flat Δ F \sharp 7 B Δ D7 G-7 C7
 F Δ A \flat 7 D \flat Δ E7 A Δ C7 F-7 B \flat 7 B E \flat Δ
 A \flat 7 D7 G- G Δ F-7 B \flat 7
 E \flat Δ G \flat 7 B Δ D7 C G Δ B \flat 7 E \flat Δ F \sharp 7 B Δ D7
 G-7 C7 F Δ A \flat 7 D \flat Δ E7 A Δ C7 F-7 B \flat 7
D E \flat Δ A \flat 7 D7 G C-7 F7 D9sus4
 TO SOLOS
 D9sus4
 TO END
 D9sus4
 A \flat Δ \sharp 11 // G Δ

SATIN DOLL

DUKE ELLINGTON & BILLY STRAYHORN

INTRO

A D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 1 C7 B7 Bb7 A7

2 CΔ

B G-7 C7

FΔ A-7 D7

D-7 G7 **C** D-7 G7 D-7 G7

E-7 A7 E-7 A7 A-7 D7 Ab-7 Db7

CΔ D-7 G7

SCRAPPLE FROM THE APPLE

CHARLIE PARKER

Chord progression and melodic lines for "Scrapple from the Apple":

Line 1: **[A]** G-7 C7 G-7 (3) C7^{b9}

Line 2: F Δ (3) B \flat Δ B \flat 7 (3) ¹ F Δ G-7 A-7 D7

Line 3: ² F Δ C7 F Δ **[B]** E-7 A7

Line 4: A-7 D7 D-7 G7

Line 5: G-7 C7 **[C]** G-7 C7

Line 6: G-7 (3) C7^{b9} F Δ (3) B \flat Δ B \flat 7 (3)

Line 7: F Δ C7 F Δ

SEVEN STEPS TO HEAVEN

MILES DAVIS & VICTOR FELDMAN

UP TEMPO

INTRO

1 F¹³ E^b1³ F¹³ E^b1³

2 F^Δ DRUM FILL

DRUM FILL

A F^Δ B^bΔ E^o7 A7^{#9} D-7 A^b7 G7

DRUM FILL

B C^Δ D-7 G7 C^Δ F-7 B^b7

E^bΔ A^b-7 D^b7 G^bΔ G-7 C7

C F^Δ B^bΔ E^o7 A7^{#9} D-7 A^b7 G7 DRUM FILL

DRUM FILL

D F¹³

E^b1³ F¹³ E^b1³ F^Δ SOLOIST FILL

SEVEN STEPS TO HEAVEN

SOLOS

[A] F Δ E \emptyset 7 A7^{*9} D-7 G7 G-7
 C7 A-7 D7 G-7 C7 **[B]** C Δ D-7 G7
 C Δ F-7 B \flat 7 E \flat Δ A \flat -7 D \flat 7 G \flat Δ
 G-7 C7 **[C]** F Δ E \emptyset 7 A7^{*9} D-7 G7
 G-7 C7 E \flat δ E7 ^{\flat 9} F6

AFTER FINAL SOLO
DC. AL CODA

VAMP - END ON CUE

E \flat δ E7 ^{\flat 9} F6

(ONCE I HAD A) SECRET LOVE

BOBBY SHERWOOD

4/4

[A] Eb Δ F-7/Bb Eb Δ F-7/Bb

Eb Δ Ab7 G-7 C7^{b9} B7^{ALT} Bb7^{b9}

F-7 Bb7 SOLOS F#-7 B7 HEAD F-7 Bb7

F-7 Bb7^{b9} 1 G-7 C7^{b9} F-7 Bb7^{b9}

2 Eb Δ D \emptyset 7 G7^{b9} [B] C-7 F7

Bb Δ Bb-7 Eb7

Ab Δ Ab-7 Db7 [C] Eb Δ F-7

G \emptyset 7 C7^{b9} F-7 Bb7^{b9}

Eb Δ F-7 Bb7^{b9}

SHEBA

CLARK TERRY

BALLAD

Chords and musical notation:

- Staff 1: $Bb\Delta$, $F-7$, $Bb7$
- Staff 2: $Eb\Delta$, $Ab7$, $Bb\Delta$, $G-7$, $C-7$, $F7$
- Staff 3: $D-7$, $G7$, $C-7$, $F7$, $D-7$, $G7$, $C-7$, $D-7$, $Eb\Delta$, $F7$
- Staff 4: $Bb\Delta$, $Ab7$, $Bb\Delta$, $F-7$, $Bb7$
- Staff 5: $Eb\Delta$, $G-7$, $C7$
- Staff 6: $F7$, $Gb7$, $F7$, $Bb\Delta$, $F-7$, $Bb7$
- Staff 7: $Eb\Delta$, $Eb-7$, $Ab7$, $D-7$, $G-7$, $C-7$, $D-7$, $Eb\Delta$, $F7$
- Staff 8: $Bb\Delta$, $Ab7$, $Bb\Delta$

SHIFTING DOWN

KENNY DORHAM

4/4 time signature. Key signature: Bb, Eb. Chords: Bb7, Eb7, Bb7, Eb7, Eb-, D-, Db-, C-7, F7, Bb7. Includes triplet markings and a repeat sign with first and second endings.

MILE'S MODE

JOHN COLTRANE

SOLOS ON
B MINOR

4/4 time signature. Key signature: F#, C#, G#. Chords: B-. Includes triplet markings and a repeat sign.

SILVER'S SERENADE

HORACE SILVER

First system (measures 1-4): Treble clef, key of D major (F#), 4/4 time. Measure 1: D4 quarter note, E4 quarter note, F#4 quarter note, G4 quarter note. Measure 2: A4 quarter note, B4 quarter note, C5 quarter note, D5 quarter note. Measure 3: E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note. Measure 4: B5 quarter note, C6 quarter note, D6 quarter note, E6 quarter note. Chords: E- (measure 2), Bb- (measure 4).

Second system (measures 5-8): Treble clef, key of D major (F#), 4/4 time. Measure 5: A4 quarter note, B4 quarter note, C5 quarter note, D5 quarter note. Measure 6: E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note. Measure 7: B5 quarter note, C6 quarter note, D6 quarter note, E6 quarter note. Measure 8: F#6 quarter note, G6 quarter note, A6 quarter note, B6 quarter note. Chords: A- (measure 5), Eb- (measure 7).

Third system (measures 9-12): Treble clef, key of D major (F#), 4/4 time. Measure 9: A4 quarter note, B4 quarter note, C5 quarter note, D5 quarter note. Measure 10: E5 quarter note, F#5 quarter note, G5 quarter note, A5 quarter note. Measure 11: B5 quarter note, C6 quarter note, D6 quarter note, E6 quarter note. Measure 12: F#6 quarter note, G6 quarter note, A6 quarter note, B6 quarter note. Chords: A- (measure 9), C-7 (measure 10), F7 (measure 11).

Fourth system (measures 13-16): Treble clef, key of D major (F#), 4/4 time. Measure 13: Bb4 quarter note, C5 quarter note, D5 quarter note, E5 quarter note. Measure 14: F#5 quarter note, G5 quarter note, A5 quarter note, B5 quarter note. Measure 15: C6 quarter note, D6 quarter note, E6 quarter note, F#6 quarter note. Measure 16: G6 quarter note, A6 quarter note, B6 quarter note, C7 quarter note. Chords: BbΔ (measure 13), C-7 (measure 14), D-7 (measure 15), EbΔ (measure 16), A-7 (measure 17).

Fifth system (measures 17-20): Treble clef, key of D major (F#), 4/4 time. Measure 17: D7 chord. Measure 18: D7 chord. Measure 19: D7 chord. Measure 20: D7 chord. Chords: BbΔ (measure 13), C-7 (measure 14), D-7 (measure 15), EbΔ (measure 16), A-7 (measure 17), D7 (measure 18), D7 (measure 19), D7 (measure 20).

Sixth system (measures 21-24): Treble clef, key of D major (F#), 4/4 time. Measure 21: D7 chord. Measure 22: D7 chord. Measure 23: D7 chord. Measure 24: D7 chord. Chords: D7 (measure 21), D7 (measure 22), D7 (measure 23), D7 (measure 24).

AFTER FINAL SOLO
D.C. AL CODA

Cadenza section (measures 25-28): Treble clef, key of D major (F#), 4/4 time. Measure 25: D7 chord. Measure 26: D7 chord. Measure 27: D7 chord. Measure 28: D7 chord. Chords: D7 (measure 25), D7 (measure 26), D7 (measure 27), D7 (measure 28).

SIMPLE WALTZ

CLARK TERRY

Chord symbols for 'SIMPLE WALTZ': F7, Bb7, F7, Bb7, F7, G-7, C7, F, Bb, F, C7.

SAINT JAMES INFIRMARY

Chord symbols for 'SAINT JAMES INFIRMARY': D-, A7/E, D-/F, A7/E, D-, Eø7, A7, E-7/B, Eø7/C, A7/C#, D-, A7/C#, D-/C, G/B, Bb7, A7, D-.

(ON A) SLOW BOAT TO CHINA

FRANK LOESSER

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four sections, each with two staves of music. The chords are indicated above the notes.

Section A:

- Staff 1: BbΔ, D07/B07, G7, C-7, Db07
- Staff 2: BbΔ/D, A07, D7b9, EbΔ, D07, G7

Section B:

- Staff 1: C-7, E07, A7b9, BbΔ, Ab7#11, G7
- Staff 2: C7, C-7, F9

Section C:

- Staff 1: BbΔ, D07/B07, G7, C-7, Db07
- Staff 2: BbΔ/D, A07, D7b9, EbΔ, D07, G7

Section D:

- Staff 1: C-7, Ab7#11, BbΔ, D07, G7
- Staff 2: C7, F7, BbΔ

SMATTER

KENNY WHEELER

Musical score for the main piece, featuring two systems of staves with various chords and melodic lines.

System 1:

- Staff 1: Chords $E\Delta^{*11}$, $Eb-$, $Ab-$
- Staff 2: Chords $Bb-$, $B\Delta^{*11}$, $Bb-$

System 2:

- Staff 1: Chords $Gb\Delta^{*11}$, $C-$, $A7^{*9}$, $Ab\Delta^{*11}$
- Staff 2: Chords $D7^{*9}$, $G-$, C , $D-$, $E-$, $F\Delta^{*11}$

System 3:

- Staff 1: Chords $Bb\Delta$, $A7$, $Ab\Delta$, $G-$, $Gb\Delta$, $F7$, $Bb-$ (1), $Bb-$ (2), **FINE**

MAY USE AS AN INTRO

SOLOS

Musical score for the solo section, featuring four staves with various chords and melodic lines.

Staff 1: Chords $E\Delta^{*11}$, $Eb-$, $B\Delta^{*11}$

Staff 2: Chords $Bb-$, $C-$

Staff 3: Chords $Ab\Delta^{*11}$, $G-$, $D-$

Staff 4: Chords $Bb\Delta$, $A7$, $Ab\Delta$, $G-$, $Gb\Delta$, $F7$, $Bb-$

SMILE

SAMBA

CHARLES CHAPLIN

(A) $F\Delta$

$F\Delta$ $A\flat^{\circ}7$ $G-7$ $D7^{\flat 9}$

(B) $G-$ $B\flat-7$ $E\flat 7$

$F\Delta$ $G-7$ $C7^{\flat 9}$ $G\flat 7$

(C) $F\Delta$

$F\Delta$ $A\flat^{\circ}7$ $G-7$ $D7^{\flat 9}$

(D) $G-7$ $C7^{\flat 9}$ $A\flat-7$ $D\flat 7^{\flat 9}$

$G-7$ $C7^{\flat 9}$ F

SNAPPER

CLARK TERRY

Musical score for "SNAPPER" by Clark Terry, featuring three sections: A, B, and C.

Section A: 4/4 time signature. Chords: F- (first measure), Bb- (second measure), F- (third measure), G07 (fourth measure), C7 (fifth measure), F- (sixth measure).

Section B: 4/4 time signature. Chords: Bb- (first measure), F- (second measure), G07 (third measure), C7 (fourth measure).

Section C: 4/4 time signature. Chords: F- (first measure), Bb- (second measure), F- (third measure), G07 (fourth measure), C7 (fifth measure), F- (sixth measure).

SOCIAL CALL

GIGI GRyce

(A) F \emptyset 7 Bb7 \flat 9 Eb-7 Eb-7 Ab7 \flat 13 Db Δ

F-7 E-7 Eb-7 Eb7 D7 1 Db Δ

2 Db Δ (B) Ab-7 Db7 Gb Δ Ab-7

Bb-7 F#-7 B7 E Δ

Eb-7 Ab7 \flat 9 (C) F \emptyset 7 Bb7 \flat 9 Eb-7 Eb-7 Ab7 \flat 13

Db Δ F-7 E-7 Eb-7 Eb7 D7

Db Δ Eb-7 Ab7 Db

DRUM TAG

(A) F \emptyset 7 Bb7 \flat 9 Eb-7 Eb-7 Ab7 \flat 13

Db Δ DRUM SOLO

1 2 (B)

D.S. TO BRIDGE

SOFT WINDS

BENNY GOODMAN

Musical score for "Soft Winds" by Benny Goodman. The score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and a first ending bracket. Chords are indicated above the staff: Bb7, Eb7, and Bb7. The second staff continues the melody with chords Eb7 and Bb7. The third staff concludes the piece with chords C-7, F7, Bb7, and F7.

SONNY MOON FOR TWO

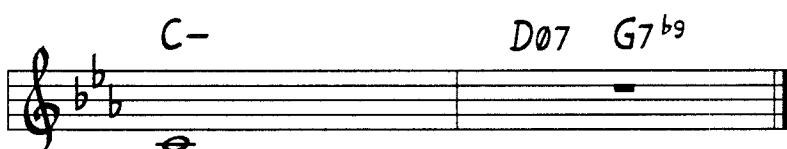
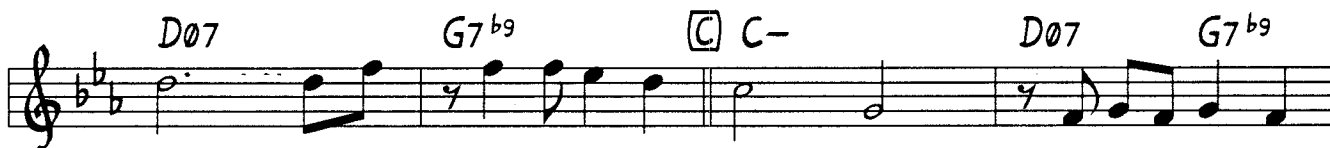
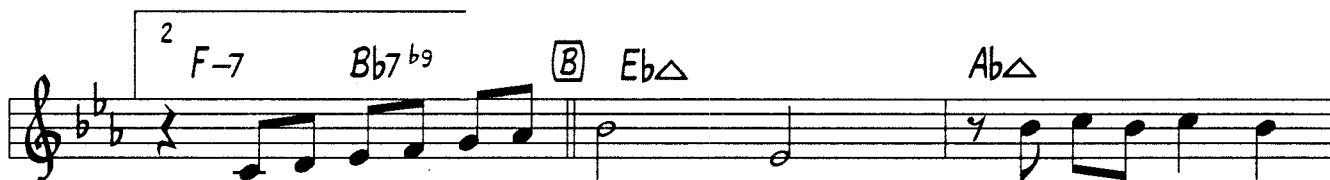
SONNY ROLLINS

Musical score for "Sonny Moon for Two" by Sonny Rollins. The score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and a first ending bracket. Chords are indicated above the staff: Bb7, Eb7, and Bb7. The second staff continues the melody with chords Eb7 and Bb7. The third staff concludes the piece with chords C-7, F7, Bb7, and F7.

SOFTLY, AS IN A MORNING SUNRISE

SIGMUND ROMBERG

HORN INTRO



SOLAR

MILES DAVIS

First system of the musical score for 'SOLAR'. It consists of three staves of music in 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature of 4/4. The second staff has a key signature of two flats (Bb, Eb) and a common time signature of 4/4. The third staff has a key signature of three flats (Bb, Eb, Ab) and a common time signature of 4/4. The music is written in treble clef. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-9. The measures are marked with the following chords: C- (measure 1), G-7 (measure 2), C7#9 (measure 3), FΔ (measure 4), F-7 (measure 5), Bb7#9 (measure 6), EbΔ (measure 7), Eb-7 (measure 8), Ab7#9 (measure 9), DbΔ (measure 10), D07 (measure 11), and G7#9 (measure 12).

TUNE UP

MILES DAVIS

First system of the musical score for 'TUNE UP'. It consists of four staves of music in 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature of 4/4. The second staff has a key signature of two flats (Bb, Eb) and a common time signature of 4/4. The third staff has a key signature of three flats (Bb, Eb, Ab) and a common time signature of 4/4. The fourth staff has a key signature of three flats (Bb, Eb, Ab) and a common time signature of 4/4. The music is written in treble clef. The first staff contains measures 1-3, the second staff contains measures 4-6, the third staff contains measures 7-9, and the fourth staff contains measures 10-12. The measures are marked with the following chords: E-7 (measure 1), A7 (measure 2), DΔ (measure 3), D-7 (measure 4), G7 (measure 5), CΔ (measure 6), C-7 (measure 7), F7 (measure 8), BbΔ (measure 9), E-7 (measure 10), F7 (measure 11), BbΔ (measure 12), and Eb7 (measure 13).

SOME OTHER BLUES

JOHN COLTRANE

First system: Treble clef, 4/4 time. Chords: F7, Bb7, F7.

Second system: Treble clef, 4/4 time. Chords: Bb7, Eb7, Ab7.

Third system: Treble clef, 4/4 time. Chords: Db7, C7, Bb7, F7 (first ending).

Fourth system: Treble clef, 4/4 time. Chords: F7 (second ending).

SOLOS

First staff: Treble clef, 4/4 time. Chords: F7, Bb7, F7.

Second staff: Treble clef, 4/4 time. Chords: Bb7, F7, D7.

Third staff: Treble clef, 4/4 time. Chords: G-7, C7, F7, C7.

SOMEWHERE, OVER THE RAINBOW

HAROLD ARLEN

BALLAD

4/4

[A] A \emptyset 7 D7 b 9 G-7 A7 b 5 Ab Δ A \emptyset 7 D7 b 9

G-7 C7 b 9 F-7 Ab-7 G-7 C7 b 9 F-7 Bb7 b 9

1 Eb Δ F-7 Bb7 b 9 2 Eb Δ F-7 Bb7 b 9 [B] Eb Δ

F-7 Bb7 b 9 G-7 C7 b 9 F-7 Bb7 b 9

Eb Δ A \emptyset 7 D7 b 9 G-7 C9

F-7 Bb7 b 9 [C] A \emptyset 7 D7 b 9 G-7 A7 b 5

Ab Δ A \emptyset 7 D7 b 9 G-7 C7 b 9 F-7 Ab-7 G-7 C7 b 9

F-7 Bb7 b 9 Eb Δ F-7 Bb7 b 9

SOMEWHERE, OVER THE RAINBOW

HAROLD ARLEN

SAMBA

Musical score for "Somewhere, Over the Rainbow" in G-flat major, 4/4 time, Samba style. The score consists of ten staves of music with various chords and melodic lines.

Staff 1: Chords: A07, D7 b9, G-7, A7 b5, AbΔ. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 2: Chords: A07, D7 b9, G-7, C7 b9, F-7, Ab-7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 3: Chords: G-7, C7 b9, F-7, Bb7 b9, EbΔ. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 4: Chords: F-7, Bb7 b9, F-7, Bb7 b9, EbΔ, F-7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 5: Chords: Bb7 b9, G-7, C7 b9, F-7, Bb7 b9. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 6: Chords: EbΔ, A07, D7 b9, G-7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 7: Chords: C7, F-7, Bb7, A07, D7 b9. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 8: Chords: G-7, A7 b5, AbΔ, A07, D7 b9, G-7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 9: Chords: C7 b9, F-7, Ab-7, G-7, C7 b9. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Staff 10: Chords: F-7, Bb7 b9, EbΔ, F-7, Bb7 b9. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

SOMEDAY MY PRINCE WILL COME

FRANK CHURCHILL

JAZZ WALTZ

Chords and notation for the first system:

- Staff 1: $F\Delta$, $B7^{*11}$, $Bb\Delta$, $D7^{*9}_5$, $G-7$
- Staff 2: $D7^{*9}_5$, $G9$, $C7$, $A-7$ (first ending), Ab^b7
- Staff 3: $G-7$, $C7^{b9}$, $A-7$, Ab^b7 , $G-7$
- Staff 4: $C7^{b9}$ (second ending), $C-7$, $F9$, $Bb\Delta$, B^b7
- Staff 5: $F^{\#9}_C$, $G-7_C$, $C7$, $F^{\#9}$

SONG FOR MY FATHER

HORACE SILVER

LATIN - ROCK

NOTE: SOLO FORM IS
ALWAYS **A** **A** **B**

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves of music. The first staff begins with a triplet of eighth notes (F, G, A) marked with a bracket and the number '3', followed by another triplet of eighth notes (B-flat, C, D) also marked with a bracket and the number '3'. The second staff continues with a triplet of eighth notes (E-flat, F, G) marked with a bracket and the number '3', followed by a triplet of eighth notes (A-flat, B-flat, C) marked with a bracket and the number '3'. The third staff features a G7 chord over a C note, followed by an F- chord, and then a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff starts with a B box labeled 'B' and an Eb7 chord, followed by an F- chord. The fifth staff begins with an Eb7 chord, followed by a Db7 chord, a C7#9 chord, and an F- chord.

A F- 3 3

Eb7 **Db7**

G7 **C** **F-** 1 2

B **Eb7** **F-**

Eb7 **Db7** **C7#9** **F-**

SOPHISTICATED LADY

DUKE ELLINGTON

The musical score for "Sophisticated Lady" is written in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The music is written in a single melodic line. The chords are indicated above the notes. The first staff contains the following chords: F7 b9, [A] Bb-, Gb7, F7, E7, Eb7. The second staff contains: AbΔ, Ab7 G7 Gb7 F7, Bb7, Bb-7 3, Eb7. The third staff contains: 1 AbΔ Db7, C07 F7 b9, 2 AbΔ, A-7 D7. The fourth staff contains: [B] GΔ, E-7, A-7, D7, B07, E7 b9. The fifth staff contains: A-7, D7 b9, GΔ, E-7, A-7, D7. The sixth staff contains: GΔ, G7ALT Db, C-7, Eb7, Db7, C07, F7 b9, [C] Bb-. The seventh staff contains: Gb7, F7, E7, Eb7, AbΔ, Ab7, G7, Gb7, F7. The eighth staff contains: Bb7, Bb-7 3, Eb7, AbΔ9, Db7, C-7, F7 b9. The score ends with a double bar line.

SPACEMEN

CLARK TERRY

Musical score for "SPACEMEN" by Clark Terry, featuring a 4/4 time signature and a key signature of two flats (Bb and Eb).

Section A:

- Measures 1-4: Treble clef, key signature of two flats. Chords: BbΔ (measures 1-2), C-7 (measure 3), F7 (measure 4). Rhythm: (x) 7 (x) 7.
- Measures 5-8: Treble clef, key signature of two flats. Chords: BbΔ (measures 5-6), C-7 (measure 7), F7 (measure 8). Rhythm: (x) 7 (x) 7.
- Measures 9-12: Treble clef, key signature of two flats. Chords: C-7 (measures 9-10), F7 (measures 11-12). Rhythm: (x) 7 (x) 7.
- Measures 13-14: Treble clef, key signature of two flats. Chords: Bb7 (measure 13), F7 (measure 14). Rhythm: (x) 7 (x) 7.
- Measures 15-16: Treble clef, key signature of two flats. Chords: BbΔ (measure 15), BbΔ (measure 16). Rhythm: (x) 7 (x) 7.

Section B:

- Measures 17-20: Treble clef, key signature of two flats. Chords: D7 (measures 17-18), G7 (measures 19-20). Rhythm: (x) 7 (x) 7.

Section C:

- Measures 21-24: Treble clef, key signature of two flats. Chords: BbΔ (measures 21-22), C-7 (measure 23), F7 (measure 24). Rhythm: (x) 7 (x) 7.
- Measures 25-28: Treble clef, key signature of two flats. Chords: BbΔ (measures 25-26), C-7 (measure 27), F7 (measure 28). Rhythm: (x) 7 (x) 7.
- Measures 29-32: Treble clef, key signature of two flats. Chords: Bb7 (measures 29-30), F7 (measures 31-32). Rhythm: (x) 7 (x) 7.

SPEAK LOW

KURT WEILL

UP TEMPO

The musical score for "Speak Low" by Kurt Weill is written in 4/4 time and consists of ten staves. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and triplet markings. Chord symbols are placed above the staves, including G-7, C7, A-7, D7, Bb-7, Eb7, Bb7, E7ALT, A-7, D7, C7, Bb-7Eb7, and FΔ. Section markers A, B, C, and D are enclosed in boxes. A "SOLO BREAK" section is indicated at the end of the score.

Chord symbols and section markers:

- Staff 1: G-7 C7, G-7 C7
- Staff 2: G-7, C7, A-7, D7
- Staff 3: Bb-7 Eb7, Bb-7 Eb7
- Staff 4: A-7 D7, G-7 C7, FΔ
- Staff 5: FΔ, B AbΔ, Db7 #11
- Staff 6: EbΔ, Bb7 Eb7, E7ALT, A-7 D7, C7
- Staff 7: G-7 C7, G-7 C7, G-7
- Staff 8: C7, A-7, D7, Bb-7 Eb7
- Staff 9: Bb-7Eb7, A-7 D7, G-7 C7 FΔ SOLO BREAK

SPEAK LOW

SOLOS

Staff 1: (A) G-7 C7 G-7 C7

Staff 2: G-7 C7 A-7 D7

Staff 3: Bb-7 Eb7 Bb-7 Eb7

Staff 4: A-7 D7 G-7 C7 ¹ F△ A-7 D7

Staff 5: ² F△ (B) Ab△

Staff 6: Db7*11 Eb△

Staff 7: Bb7 Db7 E7ALT A-7 C7 D7 (C) G-7 C7

Staff 8: G-7 C7 G-7 C7

Staff 9: A-7 D7 Bb-7 Eb7 A-7

Staff 10: D7 b9 G-7 C7 F△ A-7 D7

SPEAK NO EVIL

WAYNE SHORTER

Chord progression for Section A:

(A) C- Db Δ ^{#11} C- Db Δ ^{#11} C-

Chord progression for Section B:

(B) A Δ 7 Ab7 G- Gb7

Chord progression for Section C:

(C) C- Db Δ ^{#11} C- Db Δ ^{#11} C-

Chord progression for Section D:

(D) Db Δ ^{#11} C- Db Δ ^{#11} Eb- E- C- D- Bb-

Chord progression for Section E:

(E) A7^{#11} Bb- A7^{#11} Bb- Bb-

Chord progression for Section F:

(F) F- Bb7^{ALT} D Eb Db Δ ^{#11}

Chord progression for Section G:

(G) D- Bb- A7^{#11} Bb- A7^{#11} Bb-

(JUST) SQUEEZE ME

DUKE ELLINGTON

Chords and musical notations for (Just) Squeeze Me:

Section A: F Δ G-7 A-7 G-7 F Δ G-7 A-7 D7

Section B: F Δ G-7 C7 F Δ G-7 C7

Section C: F Δ G-7 A-7 G-7 F Δ G-7 A-7 D7

Other chords and notations: Bb Δ , G7, D-7, C7, F7, C-7, Bb Δ , G7, D-7, C7, F Δ , G-7, A-7, D7.

STAR DUST

HOAGY CARMICHAEL

INTRO $D\flat\Delta$ $G\flat 7 \#11$ $F 7 \flat 9$

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

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

A $G\flat\Delta$ $G\flat 7$ $C\flat 7 \flat 9$

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

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

$E\flat 9$ $B\flat 7$ $E\flat 7$ $A\flat 7$ $E\flat 7$ $A\flat 7$ $D\flat 7$ $G 7$ **BACK TO A**

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

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

STAR EYES

GENE DE PAUL

LATIN

4/4 VAMP

Chorus:

1. EbΔ Eb-7 Ab7 DbΔ G07 C7#9 FΔ

2. F07 Bb7 Bb7 A7 B AbΔ

Verse:

Ab-7 Db7 GbΔ F-7

Bridge:

Bb7 C EbΔ F-7 Bb7 EbΔ Eb-7 Ab7

Chorus:

DbΔ G07 C7#9 FΔ F07 Bb7 Eb7 D7

Bridge:

Db7 C7b9 F-7 E-7/Bb EbΔ

SOLOS

D.S. AL CODA

3

4/4 VAMP

Coda:

^

STELLA BY STARLIGHT

VICTOR YOUNG

MEDIUM TO UP TEMPO

Chords and notation for the first staff (A):

- Measure 1: E-7, A7 ^{b9}
- Measure 2: C-7, F7

Chords and notation for the second staff:

- Measure 5: F-7, Bb7
- Measure 6: EbΔ, Ab7 ^{#11}

Chords and notation for the third staff (B):

- Measure 9: BbΔ
- Measure 10: E07, A7 ^{b9}
- Measure 11: D-7
- Measure 12: Bb-7, Eb7

Chords and notation for the fourth staff:

- Measure 13: A7 ^{b9}, D-11
- Measure 14: FΔ
- Measure 15: G-7, C7
- Measure 16: A07
- Measure 17: D7 ^{b9}

Chords and notation for the fifth staff (C):

- Measure 17: G7 ^{#9}
- Measure 18: C-

Chords and notation for the sixth staff:

- Measure 21: Ab7 ^{#11}
- Measure 22: BbΔ

Chords and notation for the seventh staff (D):

- Measure 25: E-7, A7 ^{b9}
- Measure 26: D07, G7 ^{b9}

Chords and notation for the eighth staff:

- Measure 29: C07, F7 ^{b9}
- Measure 30: Bb

STELLA BY STARLIGHT

SOLOS

A E-7 A7^{b9} C-7 F7
 F-7 Bb7 Eb Δ Ab7^{#11}
B Bb Δ E \emptyset 7 A7^{b9} D-7 Bb-7 Eb7
 F Δ G-7 C7 A \emptyset 7 D7^{b9}
C G7^{#9} C-
 Ab7^{#11} Bb Δ
D E-7 A7^{b9} Eb-7 Ab7 D-7 G7
 Db-7 Gb7 C-7 F7 Bb

CANNONBALL ADDERLY

[illegible]

PAGE 223

STOLEN MOMENTS

OLIVER NELSON

INTRO

C-7 D-7 / C Eb△ / C 1 D-7 / C 2 D-7 / C

A C-7 C-6 C-7 C-6

F-7 F-6 C-7 C-6

B Dsus Ebsus Esus Fsus Gbsus Fsus Esus Ebsus

D- Eb- E- F- BREAK RHYTHM G7ALT

SOLOS ON 12 BAR C MINOR BLUES

STOMPIN' AT THE SAVOY

BENNY GOODMAN & CHICK WEBB

Sheet music for "Stompin' at the Savoy" by Benny Goodman & Chick Webb. The music is in 4/4 time, key of B-flat major (three flats), and consists of several systems of staves with chords and melodic lines.

System 1: Treble and Bass staves. Chords: A \flat 7, D \flat Δ , D \flat Δ , A \flat 7. A first ending bracket labeled (A) is shown above the staff.

System 2: Treble and Bass staves. Chords: D \flat Δ , G \flat 7, F-7, B \flat 7 \flat 9, E \flat -7, A \flat 7.

System 3: Treble and Bass staves. First ending bracket labeled 1, second ending bracket labeled 2. Chords: D \flat Δ , B \flat 7, E \flat -7, A \flat 7, D \flat Δ , D \flat Δ , D \flat 7.

System 4: Treble and Bass staves. Chords: G \flat 7, G7, G \flat 7, B7, D7, B7, E7, F7, E7, E-7, A7, E \flat -7, A \flat 7.

System 5: Treble and Bass staves. Chords: D \flat Δ , D \flat Δ , A \flat 7, D \flat Δ , G \flat 7, F-7, B \flat 7.

System 6: Treble and Bass staves. Chords: E \flat -7, A \flat 7, D \flat Δ .

STROLLIN'

HORACE SILVER

AFTER FINAL SOLO
D.C. AL CODA

SUGAR

STANLEY TURRENTINE

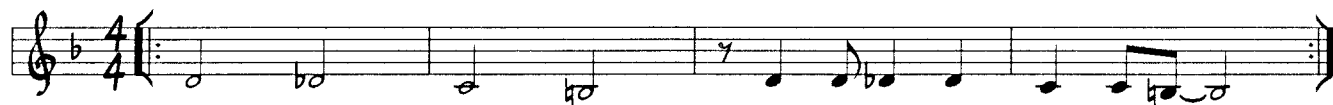
JAZZ SHUFFLE

The musical score for "SUGAR" by Stanley Turrentine is written in 4/4 time with a jazz shuffle feel. The key signature has two flats (Bb and Eb). The score consists of five staves of music. The first staff begins with a boxed letter 'A' above the first measure. Chords are indicated above the notes: C- (first staff), D07 and G7#9 (second staff), C- (third staff), G7#9 (fourth staff), C- (fifth staff), Gb7 (sixth staff), F-7 (seventh staff), Eb7 (eighth staff), D7#9 (ninth staff), G7#9 (tenth staff), Ab7#11 (eleventh staff), and Ab7#11 (twelfth staff). The score includes several triplet markings (indicated by a '3' over a bracket) and a double bar line with a repeat sign. The final measure of the piece is marked with a double bar line.

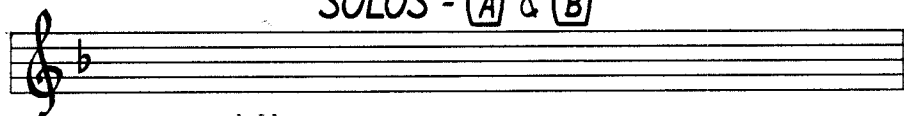
SUMMERTIME

GEORGE GERSHWIN

HORN INTRO



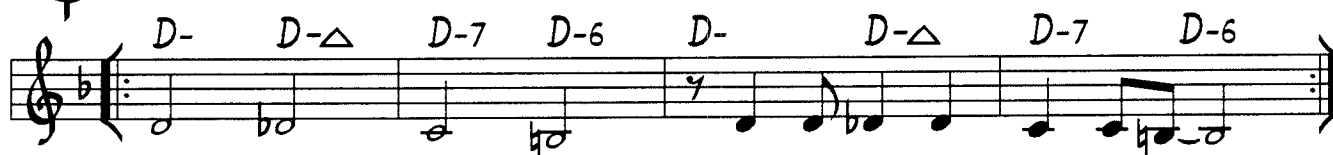
SOLOS - (A) & (B)



D.S. AL CODA



VAMP TO FADE



(ON THE) SUNNY SIDE OF THE STREET

JIMMY MC HUGH

MEDIUM SWING

The musical score is written in 4/4 time and consists of six staves of music. The key signature is one flat (Bb). The score includes various chords and musical notations such as treble clef, notes, rests, and bar lines.

Staff 1: **[A]** C⁶ B-7 E7 F^Δ B⁰7 E7

Staff 2: A-7 D7 D-7 G7 ¹ E-7 A7 D-7 G7

Staff 3: ² C⁶ **[B]** G-7 C7 F^Δ C7 F⁶ ^{F7} ^{E7} ^{E^b7} _{C B B^b}

Staff 4: A-7 D7 D-7 G^{sus} G7 **[C]** C⁶

Staff 5: B-7 E7 F^Δ B⁰7 E7 A-7 D7

Staff 6: D-7 G7 C⁶

TAKE THE "A" TRAIN

DUKE ELLINGTON

INTRO PLAY 4 TIMES

The musical score is written for guitar in 4/4 time. It begins with a 4-measure introduction marked 'INTRO' and 'PLAY 4 TIMES'. The first staff shows a melodic line starting on G4, moving to F#4, E4, and D4, with a D7ALT chord indicated. The second staff continues the melody with a D7ALT chord, then a D-7 chord, and a G7 chord. The third staff features a CΔ chord, followed by a first ending (1) with D-7 and G7 chords, and a second ending (2) with G-7 and C7 chords. The fourth staff starts with a B section marked 'B' and an FΔ chord. The fifth staff continues the melody with a D7 chord. The sixth staff features a D-7 chord, a G7b9 chord, and a C section marked 'C' with a CΔ chord. The seventh staff shows a D7ALT chord and a D-7 chord. The eighth staff concludes with a G7 chord, a CΔ chord, a D-7 chord, and a G7 chord.

TANGERINE

VICTOR SCHERTZINGER

SAMBA

(HORN INTRO)

PLAY A-7 D7^{b9} [A] G-9 C7

F Δ B \flat Δ A-7 D7^{b9} G-7 C7 G-7 C7 F Δ

A \emptyset 7 D7^{#9} [B] G-9 C7 F Δ B \emptyset 7 E7^{#9}

A Δ B-7 E7 A7 D7^{b9} [C] G-9

C7 F Δ B \flat Δ A-7 D7^{b9} G-7 C7 G-7 C7

E \flat 7 D7^{#9} [D] G-9 —3— E \emptyset 7 A7^{#9} D-7 —3—

G7 G-7 C7 F Δ D7^{#9}

TEACH ME TONIGHT

GENE DE PAUL

SLOW SWING

The musical score is written for guitar in 4/4 time, marked "SLOW SWING". It consists of eight staves of music. The key signature is one flat (B-flat major or D minor). The score includes various guitar chords and melodic lines. The first staff begins with a key signature change from one flat to no flats. The score is divided into sections A, B, and C. Section A is the first 8 measures. Section B is the next 8 measures. Section C is the final 8 measures. The chords are as follows:

Staff 1: D-7, G7, G7+5, [A] C△, F9, E-7, A7, D-7, G7

Staff 2: Eø7, A7-9, D-7, 1 D-7/G, G7, C△, A7

Staff 3: D-7, G7, G7+5, 2 D-7/G, G7, C△, F7, C, E-7, Eb-7

Staff 4: [B] D-7, G7, C△, A7-9, D-7, G7, C△

Staff 5: F#ø7, B7-9, E-7, A7, A-7, D7, D-7, G7, G7+5

Staff 6: [C] C△, F9, E-7, A7, D-7, G7, Eø7, A7-9

Staff 7: D-7, D-7/G, G7, C△, A7-9, D-7, G7

TEE PEE TIME

CLARK TERRY

Musical score for "TEE PEE TIME" by Clark Terry, featuring ten staves of music in 4/4 time with a key signature of two flats (Bb and Eb).

Staff 1: Treble clef. Chords: Bb7, Eb7, Bb7. Includes a first ending bracket labeled (A).

Staff 2: Treble clef. Chords: Eb7, Bb7.

Staff 3: Treble clef. Chords: C-7, F7, Bb7. Includes a first ending bracket labeled 1.

Staff 4: Treble clef. Chords: C-7, F7, Bb7. Includes a second ending bracket labeled 2.

Staff 5: Treble clef. Chords: D7, G7. Contains a section of music with diagonal lines.

Staff 6: Treble clef. Chords: C7, F7. Contains a section of music with diagonal lines.

Staff 7: Treble clef. Chords: Bb7, Eb7, Bb7. Includes a first ending bracket labeled (C).

Staff 8: Treble clef. Chords: Eb7, Bb7.

Staff 9: Treble clef. Chords: C-7, F7, Bb7, C-7, F7.

THAT'S WHAT I'M TALKIN' 'BOUT

SHORTY ROGERS



Musical score for "That's What I'm Talkin' 'Bout" by Shorty Rogers. The score is written in 4/4 time and B-flat major. It consists of three staves. The first staff has a key signature change from two flats to one flat (B-flat major) and contains a repeat sign. The second staff continues the melody. The third staff includes a solo section marked "(HEAD) Gb7 (SOLOS) F7" and ends with a double bar line. Chord changes are indicated above the staff: Bb7, Eb7, Bb7, Eb7, Bb7, C-7, F7, Bb7, C-7, F7.

THINGS AIN'T WHAT THEY USED TO BE

DUKE ELLINGTON



Musical score for "Things Ain't What They Used to Be" by Duke Ellington. The score is written in 4/4 time and B-flat major. It consists of four staves. The first staff has a key signature change from two flats to one flat (B-flat major) and contains a repeat sign. The second staff continues the melody. The third staff includes a solo section marked "(HEAD) Gb7 (SOLOS) F7" and ends with a double bar line. Chord changes are indicated above the staff: Db7, Eb7, Bb7, C-7, F7, Bb7, C-7, F7, Bb7, C-7, F7.

THE NIGHT HAS A THOUSAND EYES

WEISMAN, GARRETT, WAYNE

LATIN & SWING

The musical score is written in 4/4 time and consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections: Latin and Swing.

Staff 1: Starts with a rest, followed by a melodic line. Chords: *LATIN*, *A* $G\Delta$ D , *Dsus4*.

Staff 2: Continues the melodic line. Chords: $G\Delta$ D , *Dsus4*, *D7*, *FILL TO SWING*.

Staff 3: Continues the melodic line. Chords: *B* *D-7*, *G7*, *C#07*, *C-6*.

Staff 4: Continues the melodic line. Chords: *B-7*, *Bb7*, *A-7*, *D7*, $G\Delta$ D , *1 Dsus4 FILL TO LATIN*.

Staff 5: Continues the melodic line. Chords: *2* $G\Delta$ *D* $D\flat7$, *C* *C-7*, *F7*, *Bb* Δ .

Staff 6: Continues the melodic line. Chords: *Bb-7*, *Eb7*, *Ab* Δ .

Staff 7: Continues the melodic line. Chords: *D* *A-7*, *Dsus4*, $G\Delta$.

Staff 8: Continues the melodic line. Chords: *E-7*, $A-7$ D , *Dsus4*, $G\Delta$.

THE NIGHT WE FIRST MET

STEFAN KARLSSON

BALLAD

Musical score for "THE NIGHT WE FIRST MET" by Stefan Karlsson, Ballad. The score is written in 4/4 time and features various chords and melodic lines.

Section A:

- Chords: F-7, Bb-7, Eb-7, D7+11, DbΔ, Gb7+11.
- Chords: F-7, Eb, DbΔ, Db7.
- Chords: Gø7, C7ALT, Db7, C7, F-.

Section B:

- Chords: D-7, G7, CΔ, A-7, D-7, G7.
- Chords: CΔ, Gb7-9, FΔ, EΔ, FΔ, DΔ, CΔ, Bø7, E7-13.

Section C:

- Chords: A-7, Abø7, G-7, C7+11, F-7, Bb-7.
- Chords: Eb-7, D7+11, DbΔ, Gb7+11, F-7, Eb, F-7, Eb.
- Chords: DbΔ, Db7, C7, F-.

THE SONG IS YOU

JEROME KERN

C Δ F7 E-7 Eb Δ 7
 (A) C Δ Eb Δ 7 D-7 G7 C Δ

A7 D-7 G7 Bb7 A7 1 D-7

G7 (SOLOS) F-7 Bb7 E-7 A7 Eb-7 Ab7 D-7 G7 2 D-7
 (HEAD) Bb7 A7 D7 G7

G7 C Δ F7 Bb7 Eb7 Ab7 Db7 Gb7 B7
 C Δ F# Δ 7 B7*9 (B) E Δ C#7 b9

F#-7 B7 E Δ C#-7 Bb Δ 7 Eb7*9

Ab- Ab- Δ Ab-7 Db7 Gb7

Gb7 B7 C Δ F7 E-7 Eb Δ 7
 (C) C Δ Eb Δ 7 D-7

G7 G-7 C7 F Δ Bb7 E-7

A7*9 D-7 G7 C Δ A7*9 D-7 G7

THE TENDER STORM

EDDIE HARRIS

BE-BOP - MEDIUM UP

The musical score for "The Tender Storm" by Eddie Harris is written in treble clef, key of D major (two sharps), and 4/4 time. The tempo/style is "BE-BOP - MEDIUM UP". The score consists of six staves of music, with various chord annotations above the notes. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff includes a double bar line and a key signature change to D minor (two flats). The fourth staff continues the melody. The fifth staff includes a first ending bracket. The sixth staff includes a second ending bracket. The chords are as follows:

- Staff 1: E-7, Bb-7, Eb7, DΔ
- Staff 2: Eb-7, Ab7, D-7, Ab-7, Db7
- Staff 3: CΔ, C#-7, F#7, C-7
- Staff 4: F#-7, B7, BbΔ, EbΔ
- Staff 5: E-11, F9, BbΔ, Eb9
- Staff 6: DΔ

MILES DAVIS

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THE THINGS WE DID LAST SUMMER

JULE STYNE

[A] F Δ D7 G-7 C7 A-7 Bb Δ
 A07 D7 G-7 Eb7#11 A- Ab- G-7 C7
 1 A-7 D7 G-7 C7 2 F Δ D-7 Db- [B] C-7 F7 C-7 F7
 Bb Δ Eb7#11 Bb Δ E07 A7 D-7 G7 D-7 G7
 G-7 C Ab- Db G-7 C7 [C] F Δ D7 G-7 C7
 A-7 Bb Δ A07 D7 G-7 Eb7#11 A- Ab-
 G-7 C7 F Δ

THERE WILL NEVER BE ANOTHER YOU

HARRY WARREN

[A] Eb△ (ALTERNATE) Eb-7 Ab7 D-7 G7 (STANDARD) D07 G7 b9

C- Bb-7 Eb7

Ab△ Db7 #11 Eb△ C-7

F7 #11 (ALTERNATE) Db7 #11 F#-7 B7 F-7 Bb7 (STANDARD) F7 #11 F-7 Bb7 b9

[B] Eb△ D07 G7 b9

C- Bb-7 Eb7

Ab△ Db7 #11 Eb△ A-7 D7

G-7 Ab7 G-7 C7 b9 F-7 Bb7 b9 Eb△

THERE IS NO GREATER LOVE

ISHAM JONES

HORN ONLY **[A]** *RHYTHM* $\text{Ab}7$ $\text{G}7$

$\text{G}-7$ $\text{C}7$ $\text{C}-7$ $\text{F}7$

[B] $\text{Ab}7$ $\text{G}7$

TIME $\text{G}-7$ $\text{C}7$ $\text{C}-7$ $\text{F}7$ $\text{Bb}\Delta$

$\text{Bb}\Delta$ **[C]** $\text{A}07$ $\text{D}7$ $\text{G}-$ $\text{A}07$ $\text{D}7$

$\text{G}-$ $\text{A}07$ $\text{D}7$ $\text{G}-7$ $\text{C}7$

$\text{F}7$ *HORN ONLY* **[D]** *RHYTHM* $\text{Ab}7$ $\text{G}7$

TIME $\text{G}-7$ $\text{C}7$ $\text{C}-7$ $\text{F}7$ $\text{Bb}\Delta$

SOLOS

THERE IS NO GREATER LOVE

(A)

ALTERNATE
STANDARD

F-7
Bb△

Bb7

E-7
Eb7

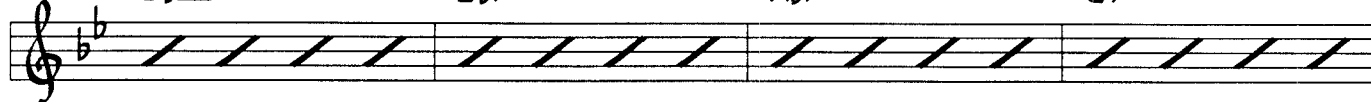
A7

Eb-7
Ab7

Ab7

D-7
G7

G7

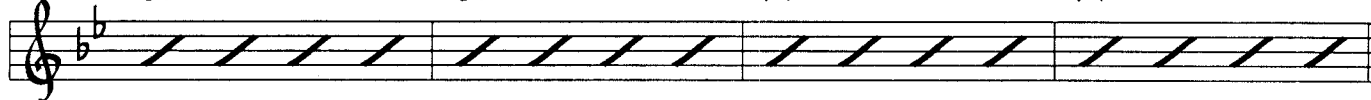


C7

C7

F7

F7



(B)

F-7
Bb△

Bb7

E-7
Eb7

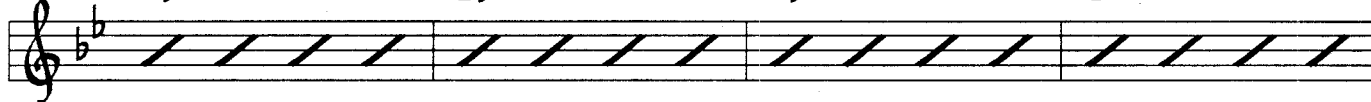
A7

Eb-7
Ab7

Ab7

D-7
G7

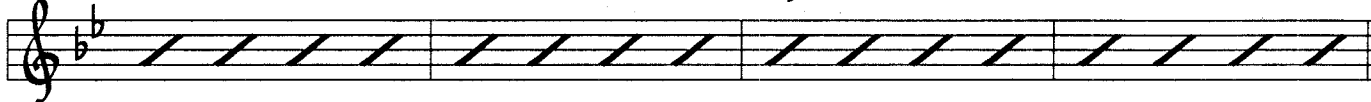
G7



C7

F7

Bb△



(C)

A07

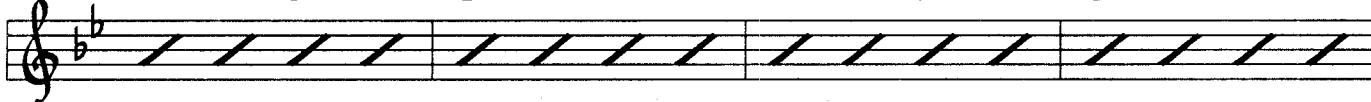
D7

G-

A07

D7

G-



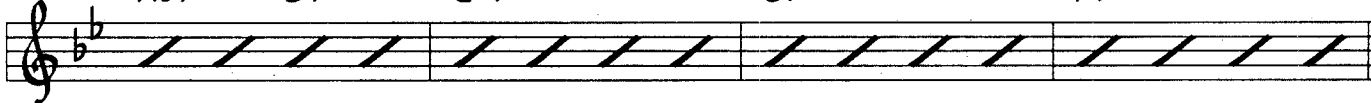
A07

D7

G-7

C7

F7



(D)

F-7
Bb△

Bb7

E-7
Eb7

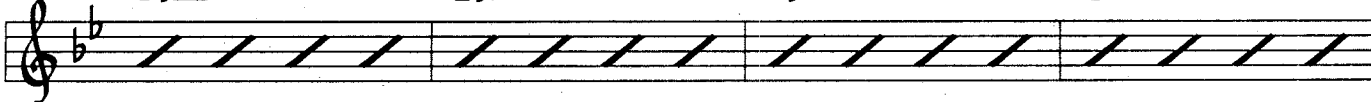
A7

Eb-7
Ab7

Ab7

D-7
G7

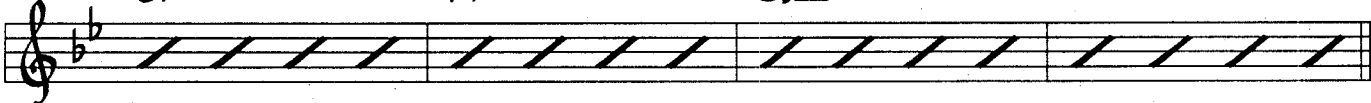
G7



C7

F7

Bb△



THINKING OF YOU

HARRY RUBY

Musical score for "Thinking of You" by Harry Ruby, featuring chord progressions and melodic lines in 4/4 time.

Section A

Chord progressions: EbΔ, A07 D7b9, Ab-7 Db7, G-7 C7b9, F#-7 B7b9, F-7 Bb7b9, G-7 C7b9, F-7 Bb7b9, F-7 Bb7b9, EbΔ, D07 G7#9, C-.

Section B

Chord progressions: G-, Bb-7 Eb7, AbΔ, D07 G7b9, Db7#11, EbΔ.

Section C

Chord progressions: A07 D7b9, Ab-7 Db7, G-7 C7b9, F#-7 B7b9, F-7 Bb7b9, EbΔ.

The score includes melodic lines in treble clef with various chord symbols and time signatures (4/4). It features several triplet markings (3) and repeat signs.

THINKING OUT LOUD

LATIN

STEVE SWALLOW

A Eb-7 Ab-7 F7ALT Bb-7 GbΔ Eb7ALT Ab-7
 F7ALT BbΔ G7b9 B C-7 AbΔ G7ALT
 GbΔ Bb-7 Eb7ALT Ab-7 F7ALT BbΔ
 E7ALT C EbΔ A07 D7ALT G-11 C-7 A7ALT
 D-11 G7 G7ALT GbΔ CbΔ Bb-7 G7ALT D C-7
 A7ALT D-7 Ab7 DbΔ C7ALT
 F-7 Bb7ALT ⊕ SOLOS DC. AL CODA

⊕ Eb-7 Ab7ALT DbΔ

THIS I DIG OF YOU

LEE MORGAN & HANK MOBLEY

PEDAL F TO **[B]**

[A] Bb△ C- Bb△ C-

Bb△ C- Bb△ F-7 Bb7 END PEDAL

[B] Eb△ E07 A7#9 D-7 G7

Db-7 Gb7 C-7 F7

PEDAL F TO **[D]**

[C] Bb△ C- Bb△ C-

Bb△ C- Bb△ F-7 Bb7 END PEDAL

[D] Eb△ E07 A7#9 D-7 G7

C-7 F7 Bb△

3

THIS IS NEW

KURT WEILL

Musical score for "THIS IS NEW" by Kurt Weill, featuring various chords and melodic lines.

Chords and Sections:

- Section A:** C- G7ALT C- F7 Bb-
- Section B:** F7b9 Bb- F07 Bb7ALT Eb-
- Section C:** G7ALT C- G7ALT C- Eb-11 Ab7
- Section D:** DbΔ C7ALT F- F7ALT Bb-7 Eb7ALT
- TAG:** Ab-

The score consists of eight staves. The first seven staves contain melodic lines with corresponding chords. The eighth staff is a blank staff with a treble clef. The TAG section is marked with a box and contains a single note (Ab) followed by a series of diagonal lines indicating a continuation or a specific musical effect.

TIDAL BREEZE

HAROLD DANKO

MEDIUM SWING

Chord symbols: Bb^9 , $Ab7$, Bb^9 , $Ab7$, $F7$, $Gb7$, $F7$, $Gb7$, $G7$, $Ab7$.

TIME AFTER TIME

JULE STYNE

Sheet music for the song "Time After Time" by Julie Styne, featuring guitar chords and a 4/4 time signature.

Section A

Chords: C Δ , D-7, G7, C Δ , D-7, G7

Section B

Chords: C Δ , A-7, B \emptyset 7, E7 $^{\#9}$, A-7, $\frac{A-7}{G}$, F $\#$ \emptyset 7, B7 $^{\#9}$, E-7, A7 b9 , D-7, E \emptyset 7, A7 $^{\#9}$, A b 7 $^{\#11}$, G7

Section C

Chords: C Δ , D-7, G7, C Δ , D-7, G7

Section D

Chords: C Δ , G-7, C7, F Δ , B b 7, C Δ , G b \emptyset 7, F-6, E-7, $\frac{A-7}{G}$, G b \emptyset 7, F-7, E-7, A7 $^{\#9}$, $\frac{D-7}{G}$, G7, C Δ

TRISTE

ANTONIO CARLOS JOBIM

BOSSA NOVA

Sheet music for the song "TRISTE" by Antonio Carlos Jobim, featuring Bossa Nova style notation and chord progressions.

Section A

Chords: $Bb\Delta$, $Gb\Delta$, $B7^{*11}$

Section B

Chords: $C-$, $C-\overline{Bb}$, $A07$, $D7^{\#9}_5$, $G-$, $G-\overline{F}$, $E07$, $A7^{\#9}_5$

Section C

Chords: $Bb\Delta$, $Gb\Delta$, $B7^{*11}$

Section D

Chords: $Bb\Delta$, $F-7$, $Bb7^{b9}$

Chords: $Eb\Delta$, $Ab7^{*11}$, $G-7$, $C7^{*11}$

Chords: $C-7$, $F7$, $Bb-7$, $Eb7$

Chords: $Bb-7$, $Eb7$

UNIT SEVEN

SAM JONES

JAZZ/LATIN

SWING FEEL

[A] C7

F7 C7 A7^{#9} Ab Δ

¹ G7^{#9} C7 A7 D7 G7^{#9} ² G7^{#9}

C7 A7^{#9} LATIN FEEL [B] D-7 G7

E-7 A7^{#9} D-7 G7

E-7 A7 D-7 G7 [C] C7 SWING FEEL C7

F7 C7 A7^{#9}

Ab Δ G7^{#9} C7 A7^{#9} D7

UP JUMPED SPRING

FREDDIE HUBBARD

JAZZ WALTZ

The musical score is written for a Jazz Waltz in 3/4 time, featuring ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various jazz chords and melodic lines. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The first measure of the first staff has a chord of F7-9. The second measure has a chord of BbΔ. The third measure has a chord of G7+9. The fourth measure has a chord of C-7. The fifth measure has a chord of F7. The sixth measure has a chord of F#07. The second staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The first measure of the second staff has a chord of G-7. The second measure has a chord of F-7. The third measure has a chord of E-7. The fourth measure has a chord of A7. The fifth measure has a chord of D-7. The sixth measure has a chord of Eb-7. The third staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The first measure of the third staff has a chord of D-7. The second measure has a chord of Eb-7. The third measure has a chord of B07. The fourth measure has a chord of E7+9. The fifth measure has a chord of C07. The sixth measure has a chord of F7+9. The fourth staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The first measure of the fourth staff has a chord of C-7. The second measure has a chord of F7. The third measure has a chord of BbΔ. The fourth measure has a chord of A-7. The fifth measure has a chord of D7. The sixth measure has a chord of G-7. The fifth staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The first measure of the fifth staff has a chord of FΔ. The second measure has a chord of D-7. The third measure has a chord of Ab-7. The fourth measure has a chord of Db7. The fifth measure has a chord of C-7. The sixth measure has a chord of F7. The sixth staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The first measure of the sixth staff has a chord of BbΔ. The second measure has a chord of G7+9. The third measure has a chord of C-7. The fourth measure has a chord of F7. The fifth measure has a chord of F#07. The sixth measure has a chord of G-7. The seventh staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The first measure of the seventh staff has a chord of F-7. The second measure has a chord of E-7. The third measure has a chord of A7. The fourth measure has a chord of D-7. The fifth measure has a chord of Eb-7. The sixth measure has a chord of D-7. The eighth staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The first measure of the eighth staff has a chord of Eb-7. The second measure has a chord of C-7. The third measure has a chord of F7. The fourth measure has a chord of BΔ. The fifth measure has a chord of BΔ. The sixth measure has a chord of BbΔ.

VOYAGE

KENNY BARRON

Musical score for "VOYAGE" by Kenny Barron, featuring guitar chords and melodic lines in 4/4 time.

Section A:

- Chords: $F-9$, $G\flat-9$, $F7\flat9$, $B\flat-7$, $G\flat7$, $C7$.
- Structure: First line (4 measures), second line (4 measures), third line (4 measures, including a repeat sign and a second ending).

Section B:

- Chords: $D\flat\Delta$, $E-7$, $A7$, $D\Delta$, $F-7$, $B\flat7$, $E\flat\Delta$, $F\sharp-7$, $B7$.
- Structure: First line (4 measures), second line (4 measures), third line (4 measures).

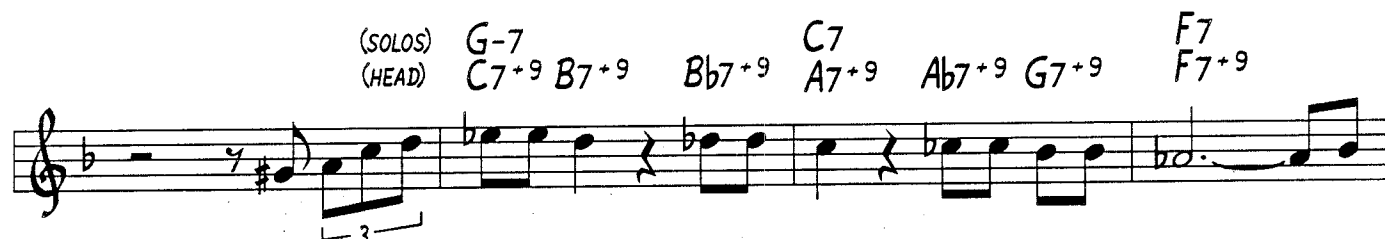
Section C:

- Chords: $E\Delta$, $G\flat7$, $C7$, $F-9$.
- Structure: First line (4 measures), second line (4 measures).

WALKIN'

MILES DAVIS

INTRO



SOLOS ON BLUES IN "F"
INTRO MAY BE USED AS ENDING

WALTZING MATILDA

TRADITIONAL AUSTRALIAN

MEDIUM/SLOW SAMBA
OR AFRO CUBAN FEEL

[A] Eb△ D07 G7 C-7 C-7/Bb A07 D7b9
 G-7 1 C7 F-7 Bb7
 2 C7 F-7 Bb7 Eb△ [B] Eb△
 Bb-7 Eb7 Ab△ A07 D7 G-7
 C7 F-7 Bb7 [C] Eb△
 D07 G7 C-7 C-7/Bb A07 D7 G-7
 C7 F-7 Bb7 Eb ⊕ SOLOS

DC. AL CODA

⊕ G-7 C7 F-7 Bb7 Eb△
 G-7 C7 F-7 Bb7 Eb

WALTZ FOR ELLINGTON

JEFF JENKINS

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation includes various chords and melodic phrases across ten staves. The chords are as follows:

- Staff 1: G-7, C7, C-7/F, F7
- Staff 2: F-7, Bb7, EbΔ, AbΔ
- Staff 3: D07, G7ALT, C-7, C-7/Bb
- Staff 4: E/A, D7ALT, GΔ, E-7
- Staff 5: A-7, D7, GΔ, E-7
- Staff 6: F#-7, B7#11, EΔ
- Staff 7: F#-7, B7, EΔ, AΔ
- Staff 8: D#07, G#7ALT, C#-7, C#-7/B

Melodic features include triplet markings (indicated by a '3' over a bracket) on the first, third, and eighth staves, and a four-measure phrase (indicated by a '4' over a bracket) on the fourth, fifth, and sixth staves. The notation uses eighth and sixteenth notes, as well as rests.

WALTZ FOR ELLINGTON

The musical score for "Waltz for Ellington" consists of seven staves of music, each with specific chords and melodic lines. The chords are as follows:

- Staff 1: $Bb07$, $Eb7_{ALT}$, $Ab\Delta$, $F7_{ALT}$
- Staff 2: $Bb-7$, $Eb7$, $Ab\Delta$, $F-7$, $F-7$ over Eb
- Staff 3: $D07$, $Db-7$, $Gb7^{*11}$, $C-7$, $F7_{ALT}$
- Staff 4: $Bb-7$, $Eb7$, $C-7$, $F-7$
- Staff 5: $Db-7$, $Gb7^{*11}$, $C-7$, $B\Delta$
- Staff 6: $E\Delta$, $A\Delta$, $Ab\Delta9$
- Staff 7: $A07$, $D7_{ALT}$

The melodic lines are written in treble clef with a key signature of two flats. The notation includes various note values, rests, and articulation marks such as slurs and ties.

WATCH WHAT HAPPENS

MICHEL LEGRAND

BOSSA NOVA

[A] Eb△ F9#11

F-7 Bb7 Eb△ E△ 1 F△ E△ 2 F△ F#△

[B] G△ G-7 C7

F△ F-7 Bb7

[C] Eb△ F9#11

F-7 Bb7 Eb△ E9 D9

Eb△ E9 D9 Eb△ F-7 Bb7

WATERMELON MAN

LATIN - ROCK

HERBIE HANCOCK

Musical score for 'Watermelon Man' by Herbie Hancock. The score is written in treble clef, key of B-flat major (two flats), and 4/4 time. It consists of four staves. The first staff begins with a repeat sign and a key signature change to B-flat major. The second staff continues the melody. The third and fourth staves feature a rhythmic pattern of eighth and sixteenth notes. Chord symbols are placed above the notes: F7, Bb7, C7, and Bb7. A 'BREAK' symbol is located below the third staff, and 'RESUME TIME' is written below the fourth staff.

WORK SONG

NAT ADDERLY

Musical score for 'Work Song' by Nat Adderly. The score is written in treble clef, key of F major (one flat), and 4/4 time. It consists of four staves. The first staff begins with a repeat sign. The second staff continues the melody. The third and fourth staves feature a rhythmic pattern of eighth and sixteenth notes. Chord symbols are placed above the notes: F-, C7, F-, Bb7, Db7, C7, and F-. A triplet of eighth notes is marked with a '3' above it in the third staff.

WAVE

(VOU TE CONTAR)

ANTONIO CARLOS JOBIM

BOSSA NOVA

The musical score for "WAVE" is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket labeled [A]. The second staff continues the melody with various chords. The third staff includes a second ending bracket labeled [B]. The fourth staff has a first ending bracket labeled [C]. The fifth staff continues the melody. The sixth staff includes a first ending bracket labeled [D]. The seventh staff continues the melody. The eighth staff concludes the piece with a final chord.

Chords and musical notation are as follows:

- Staff 1: $D\Delta$, $Bb7$, $A-7$
- Staff 2: $D7$, $G\Delta$, $G-7$, $F\#7$
- Staff 3: $B7$, $B-7$, $E7$, $Bb7$, $A7\#9$, $D-7$, $G7$
- Staff 4: $D-7$, $G7$, $D-7$, $G7$, $[B]$ $G-7$, $C7$
- Staff 5: $F\Delta$, $F\Delta$, $F-7$, $Bb7$
- Staff 6: $Eb\Delta$, $E7$, $A7b9$, $[C]$ $D\Delta$, $Bb7$
- Staff 7: $A-7$, $D7$, $G\Delta$, $G-7$
- Staff 8: $F\#7$, $B7$, $B-7$, $E7$, $Bb7$, $A7\#9$
- Staff 9: $D-7$, $G7$, $D-7$, $G7$

A WEAVER OF DREAMS

VICTOR YOUNG

4/4

C△ *B*07 *E*7 ^b9

(ALTERNATIVE) *B*b-7 *E*b7 *A*-7 *D*7 *A*b-7 *D*b7 *G*-7 *C*7
 (STANDARD) *A*-7 *D*7 *G*-7 *C*7

F△ *B*b7 [#]11 *E*-7 *A*7

A-7 *D*7 *D*-7 *G*7

² *E*-7 *A*7 *E*b-7 *A*b7 *D*-7 *G*7

C△ *D*-7 *G*7

WELL YOU NEEDN'T

THELONIOUS MONK

(MONK'S VERSION)

MEDIUM UP TEMPO

The musical score is written for a single melodic line in 4/4 time, key of Bb. It consists of 12 staves of music. The key signature has two flats (Bb and Eb). The tempo is marked 'MEDIUM UP TEMPO'. The score includes several sections marked with letters in boxes: A, B, and C. Chord symbols are placed above the staff at various points, indicating the harmonic structure. The notation includes eighth and sixteenth notes, rests, and repeat signs.

Section A: Measures 1-8. Chords: FΔ, GbΔ, FΔ, GbΔ, FΔ, GbΔ, FΔ, GbΔ.

Section B: Measures 9-16. Chords: 1 FΔ, 2 FΔ, Db7, D7, Eb7, E7, Eb7, D7, Db7, C7, B7, C7.

Section C: Measures 17-24. Chords: FΔ, GbΔ, FΔ, GbΔ, FΔ, GbΔ, FΔ, GbΔ.

WELL YOU NEEDN'T

THELONIOUS MONK

(MILES' VERSION)

MEDIUM UP TEMPO

The musical score is written in 4/4 time, key of B-flat major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is written in a single melodic line. The first staff contains a repeat sign with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second staff continues the melody. The third staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff continues the melody. The fifth staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The sixth staff continues the melody. The seventh staff concludes the piece with a double bar line.

Chords and musical notations include:

- Staff 1: $F\Delta$, $G\flat\Delta$, $F\Delta$
- Staff 2: $G\flat\Delta$, $F\Delta$, $G\flat\Delta$, $F\Delta$
- Staff 3: $F\Delta$, $F\Delta$, $G7$
- Staff 4: $A\flat7$, $A7$, $B\flat7$
- Staff 5: $B7$, $B\flat7$, $A7$, $A\flat7$, $G7$, $G\flat7$
- Staff 6: $F\Delta$, $G\flat\Delta$, $F\Delta$, $G\flat\Delta$
- Staff 7: $F\Delta$, $G\flat\Delta$, $F\Delta$

WHAT IS THIS THING CALLED LOVE

COLE PORTER

Musical score for "What Is This Thing Called Love" by Cole Porter, featuring guitar chords and musical notation. The score is written in 4/4 time and consists of seven staves of music.

Staff 1: Chords: G07, C7^{b9}, F-. Musical notation: Treble clef, 4/4 time, starting with a whole rest, followed by a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 2: Chords: D07, G7^{#9}, CΔ. Musical notation: Treble clef, 4/4 time, starting with a whole rest, followed by a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 3: Chords: CΔ, C-7. Musical notation: Treble clef, 4/4 time, starting with a whole rest, followed by a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 4: Chords: F7, BbΔ, Ab7^{#11}. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 5: Chords: G7^{#9}, G07. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 6: Chords: C7^{b9}, F-, D07. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 7: Chords: G7^{#9}, CΔ. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

WHAT'S NEW

BOB HAGGART

BALLAD

4/4

G7^{b9} [A] C Δ F13 Bb-9 ³ Eb7 Ab Δ Db Δ

D07 G7^{#11} C- A07 D07 G7^{#9} C Δ A-7

¹ D-7 G7^{b9} ² G-7 C7^{b9} [B] F Δ Bb13 Eb-9 ³ Ab7

Db Δ Gb Δ G07 C7^{#11} F- D07 G07 C7^{#9}

F Δ F6 D07 G7^{#9} [C] C Δ F13 Bb-9 ³ Eb7

Ab Δ Db Δ D07 G7^{#11} C- A07 D07 G7^{#9}

C Δ A-7 D-7 G7^{b9}

WHERE IS LOVE

LIONEL BART

SOLO FORM IS A A B

WHERE OR WHEN

RICHARD RODGERS

[A] Eb Δ C-7 A \emptyset 7 Ab7 G-7 F-7 Eb Δ Eb7

Ab Δ Ab Δ Ab-7 Db7

¹ G-7 C7 F-7 Bb7 ² Eb Δ D \emptyset 7 G7^{#5}

[B] C- F-7 D \emptyset 7 G7^{b9}

C- F-7 C-11 F9 F-7 Bb7^{b9}

[C] Eb Δ C-7 A \emptyset 7 Ab7 G-7 Bb-9 Eb7^{#5}

Ab Δ 9 G \emptyset 7 C7^{b9} F-7 G \emptyset 7 C7^{b9}

C-7 F7 F-7 Bb7 Eb Δ F-7 Bb7

WHISPER NOT

BENNY GOLSON

The musical score for "Whisper Not" by Benny Golson is presented in ten staves, all in 4/4 time. The notation includes various chords and melodic lines with articulation marks.

Staff 1: Chords: \boxed{A} C-, $\frac{C-}{Bb}$, A \emptyset 7, D7-9, G-, $\frac{G-}{F}$.
Melody: Quarter rest, eighth note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Staff 2: Chords: E \emptyset 7, A7-9, D-, B \emptyset 7, E-, A7-9, D-, E-.
Melody: Quarter note B3, eighth note A3, eighth note G3, eighth note F3, eighth note E3, quarter note D4, quarter note C4, quarter note B3.

Staff 3: Chords: ¹ F-, G7-9, ² F-, Bb7, \boxed{B} A \emptyset 7, D7-9.
Melody: Quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D4, quarter note C4, quarter note B3.

Staff 4: Chords: G-, $\frac{G-}{F}$, E \emptyset 7, A7-9.
Melody: Quarter note B3, eighth note A3, eighth note G3, eighth note F3, eighth note E3, quarter note D4, quarter note C4, quarter note B3.

Staff 5: Chords: D \emptyset 7, G7-9, \boxed{C} C-, $\frac{C-}{Bb}$, A \emptyset 7, D7-9.
Melody: Quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D4, quarter note C4, quarter note B3.

Staff 6: Chords: G-, $\frac{G-}{F}$, E \emptyset 7, A7-9, D-, B \emptyset 7, E-, A7-9.
Melody: Quarter note B3, eighth note A3, eighth note G3, eighth note F3, eighth note E3, quarter note D4, quarter note C4, quarter note B3.

Staff 7: Chords: D-, $\frac{D-}{C}$, Ab7, G7+9.
Melody: Quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D4, quarter note C4, quarter note B3.

WISH FOR NOW

LOOSE BOSSA

BOB GILLIS

The musical score for "Wish for Now" by Bob Gillis is written in 4/4 time and consists of 11 staves. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: D-7, E7, F#07, F-11
- Staff 2: E-7, D-9, Bb7#11, B-7, C#7ALT
- Staff 3: DΔ#11, B7/D#, A/E, C#7ALT/E#, F#
- Staff 4: F#-, GΔ#11, F#-, G7#11
- Staff 5: F#-7, E#-7, B13b9/D#, D-11, G7b9
- Staff 6: AbΔ#11, Bbsus4, CΔ, FΔ#11
- Staff 7: F#-11, F#-11/E, Eb07, D-7, D-11
- Staff 8: A-9

WOODY'N YOU

(ALGO BUENO)

JOHN BIRKS (DIZZY) GILLESPIE

Sheet music for "Woody'n You" (Algo Bueno) by John Birks (Dizzy) Gillespie. The music is in 4/4 time and B-flat major (three flats). It consists of three main sections: A, B, and C.

Section A: Four measures. Chords: G \emptyset 7, C7 \sharp 9, F \emptyset 7, B \flat 7 \sharp 9. The melody starts with a quarter rest, followed by a half note G \flat 4, a quarter note A \flat 4, and a quarter note B \flat 4.

Section B: Four measures. Chords: E \flat \emptyset 7, A \flat 7 \sharp 9, D \flat Δ . The melody starts with a quarter rest, followed by a half note G \flat 4, a quarter note A \flat 4, and a quarter note B \flat 4.

Section C: Four measures. Chords: G \emptyset 7, C7 \sharp 9, F \emptyset 7, B \flat 7 \sharp 9. The melody starts with a quarter rest, followed by a half note G \flat 4, a quarter note A \flat 4, and a quarter note B \flat 4.

Opt-on Solos:

(OPT-ON SOLOS) A-7 D7: Four measures. Chords: A \flat -7, D \flat 7, A \flat -7, D \flat 7. The melody starts with a quarter rest, followed by a half note G \flat 4, a quarter note A \flat 4, and a quarter note B \flat 4.

(OPT-ON SOLOS) B-7 E7: Four measures. Chords: B \flat -7, E \flat 7, B \flat -7, E \flat 7. The melody starts with a quarter rest, followed by a half note G \flat 4, a quarter note A \flat 4, and a quarter note B \flat 4.

(OPT-ON SOLOS) C-7 F7: Four measures. Chords: C \flat -7, F \flat 7, C \flat -7, F \flat 7. The melody starts with a quarter rest, followed by a half note G \flat 4, a quarter note A \flat 4, and a quarter note B \flat 4.

WRONG TOGETHER

STEVE SWALLOW

WALKING BALLAD

Main musical notation for 'Wrong Together' in 4/4 time, key of B-flat major. The piece consists of six staves of music. Chord symbols are placed above the notes. Trills and triplets are indicated with '3' and a bracket. The notation includes various chord types such as major triads (triangle), minor triads (no symbol), dominant 7th (7), minor 7th (7-), major 7th (7#), minor 9th (9), major 9th (9#), minor 11th (11b), major 11th (11#), and altered chords (ALT). The piece ends with a double bar line and repeat dots.

Chord symbols: E-9, A7#11, G-9, C7#11, FΔ, Bb7, A-7, D7, G-9, C7#11, Bb-9, Eb7#11, AbΔ, G7ALT, C-9, F7#11, BbΔ, A7ALT, D-9, G7#11, CΔ, F7#11, E-9, A7#11, G-9, C7#11, FΔ, Bb7#11, A7b13, D7b9, G-9, Csus4, C7, FΔ, B7#11.

SOLOS

SOLOS section with a treble clef and a B-flat key signature. The staff is empty, indicating a space for improvisation.

DC. AL CODA

CODA section with a treble clef and a B-flat key signature. The notation includes a Coda symbol (a circle with a cross) and a fermata over the final note. Chord symbols are placed above the notes.

Chord symbols: A-7, D7#11, DbΔ, C7ALT, FΔ.

YARDBIRD SUITE

CHARLIE PARKER

HORN INTRO



YOU AND I AND GEORGE

MATT DENNIS

[A] C C△ C7 F F#°7

YOU AND I AND GEORGE WENT STROLL-ING THRU THE

C△ G D-7 G7 C△ C#°7

PARK ONE DAY, AND YOU HELD MY HAND AS IF TO

D7 D-7 G7-9 [B] C C△

SAY I LOVE YOU. THEN WE PASS'D A

C7 F F#°7 C△ G

BROOK AND GEORGE FELL IN AND DROWN'D HIM - SELF AND

D-7 G7 C△ C#°7 D7

FLOAT - ED OUT TO SEA, LEAV - ING YOU A -

D-7 G7-9 Csus4 C Gsus4 C

LONE WITH ME.

YOU GO TO MY HEAD

J. FRED COOTS

(A) EbΔ Ab-7 Db7 GbΔ

F7 Bb7 Eb- F7 Bb7 b9 EbΔ

¹ F-7 Bb7 b9 ² Bb-7 Eb7 (B) AbΔ D7 b9

EbΔ F-7 Bb7 EbΔ A-7 D7 b9 GΔ G#07

A-7 D7 #9 G-7 Gb-7 F-7 Bb7 (C) EbΔ Ab-7 Db7

GbΔ F7 Bb7 Eb- F7 Bb7

EbΔ Bb-7 Eb7 b9 (D) AbΔ Db7

EbΔ C-7 Gb7 F-7 Bb7 b9

EbΔ

YOU'LL NEVER BELIEVE . . .

MEDIUM - UP SWING

STEFAN KARLSSON

Chord progression and section markers:

- Measure 1: (A) Eb△
- Measure 2: A7+11
- Measure 3: Ab△
- Measure 4: Db7
- Measure 5: Eb△
- Measure 6: A7+11
- Measure 7: Ab△
- Measure 8: Dø7
- Measure 9: G7
- Measure 10: C-7
- Measure 11: C-7 / Bb
- Measure 12: A-7
- Measure 13: Ab-7
- Measure 14: Db7
- Measure 15: (B) Gb△
- Measure 16: C7+11
- Measure 17: Cb△
- Measure 18: Fø7
- Measure 19: Bb7
- Measure 20: Eb-7
- Measure 21: Eb-7 / Db
- Measure 22: C-7
- Measure 23: F7
- Measure 24: (C) Bb△
- Measure 25: G7
- Measure 26: C-7
- Measure 27: Aø7
- Measure 28: D7-9
- Measure 29: G-7
- Measure 30: C7+11
- Measure 31: F-7
- Measure 32: Bb7
- Measure 33: (D) Eb△
- Measure 34: A7+11
- Measure 35: Ab△
- Measure 36: Db7
- Measure 37: Eb△
- Measure 38: A7+11
- Measure 39: Ab△
- Measure 40: Dø7
- Measure 41: G7
- Measure 42: C-7
- Measure 43: C-7 / Bb
- Measure 44: Aø7
- Measure 45: D7
- Measure 46: Ab-7
- Measure 47: Db7
- Measure 48: G7
- Measure 49: C7
- Measure 50: F-7
- Measure 51: Bb7
- Measure 52: E△

YOUR'S IS MY HEART ALONE

FRANZ LEHAR

Musical score for "YOUR'S IS MY HEART ALONE" by Franz Lehar, featuring chord progressions and melodic lines.

Section A

Chord progression: F#07, B7^{b9}, E-7, A7, D-7, G7, E-7, A7, D-7, G7.

Section B

Chord progression: F#07, B7^{b9}, E-7, A7, A-7, D7, D-7, G7.

Section C

Chord progression: E07, A7^{b9}, D-, Bb7, CΔ (triple), D-.

Section D

Chord progression: F#07, B7^{b9}, E-7, A7, D-7, G7, CΔ.

ZEPHYR

JOHN MC NEIL

MODERATELY SLOW

Musical score for 'ZEPHYR' by John Mc Neil. The score is written in 4/4 time and consists of four staves. The first staff contains measures 1-4, with a triplet of eighth notes in measure 1, a half note in measure 2, a half note in measure 3, and a triplet of eighth notes in measure 4. The second staff contains measures 5-8, with a half note in measure 5, a half note in measure 6, a half note in measure 7, and a half note in measure 8. The third staff contains measures 9-12, with a half note in measure 9, a half note in measure 10, a half note in measure 11, and a half note in measure 12. The fourth staff contains measures 13-16, with a half note in measure 13, a half note in measure 14, a half note in measure 15, and a half note in measure 16. The score includes various musical notations such as triplets, slurs, and accidentals. Chord symbols are provided above the staff: A- (measure 1), F- (measure 2), GbΔ (measure 3), GbΔ (measure 4), E- (measure 5), A (measure 6), G07 (measure 7), Ab- (measure 9), BbΔ#5 (measure 10), C- (measure 11), DΔ (measure 12), DΔ (measure 13), G- (measure 14), C (measure 15), and D- (measure 16). The right hand (RHY) is indicated by 'x' marks on the staff.

BLUES MINOR

JOHN COLTRANE

Musical score for 'BLUES MINOR' by John Coltrane. The score is written in 4/4 time and consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The score includes various musical notations such as slurs, accidentals, and repeat signs. Chord symbols are provided above the staff: F- (measure 1), Bb- (measure 5), and F- (measure 9). The right hand (RHY) is indicated by 'x' marks on the staff.

CHRISTMAS SONG

MEL TORME

Chords and musical notation for "CHRISTMAS SONG" by MEL TORME:

Staff 1: (A) Eb Δ F-7 G-7 C7 F-7 Bb7 Eb Δ Bb-7 Eb7

Staff 2: Ab Δ Db7 C-7 Db7 C-7 C-7 Bb Δ A-7 D7 1 G Δ Ab-7 Db7

Staff 3: Gb Δ F-7 Bb7 2 G-7 C7 F-7 Bb7 Eb Δ (B) Bb-7 Eb7

Staff 4: Ab Δ C-7 F7 Bb-7 Eb7 Ab Δ Ab-7 Db7

Staff 5: Gb Δ B7 C-7 F7 F-7 Bb7 (C) Eb Δ F-7

Staff 6: G-7 C7 F-7 Bb7 Eb Δ Bb-7 Eb7 Ab Δ Db7 C-7 Db7

Staff 7: C-7 C-7 Bb Δ A-7 D7 G-7 C7 F-7 Bb7 Eb Δ

JINGLE BELLS

J.S. PIERPONT

[A] F B \flat

B \flat C7 F

F B \flat

B \flat 7 E \flat 7 A-7 D7 G-7 C7 F Δ

[B] F Δ E \flat 7 D7 D \flat 7 F \sharp -7 B7

¹ B \flat Δ E \flat 7 D7 G7 D \flat 7 G \flat 7

² B \flat Δ E \flat 7 D7 G7 G-7 C7 F Δ

[C] G-7 C F Δ C G-7 C ¹ F Δ C ² G \flat 7 C

FINE

[SOLOS] ON **[B]** & **[C]**

DC. AL FINE

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LATIN	TRISTE	Bb	251	ANTONIO CARLOS JOBIM
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MED	DAYS OF WINE AND ROSES	F/Ab	60	HENRY MANCINI
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MED	IVE NEVER BEEN IN LOVE BEFORE	Bb	105	FRANK LOESSER
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MED	STROLLIN'	Db	226	HORACE SILVER
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MED	WELL YOU NEEDNT - MONKS VERSION	F	263	THELONIOUS MONK
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MED/UP	BABY STEPS	Eb	26	JEFF JENKINS
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MED/UP	BLUES MINOR	F-	278	JOHN COLTRANE
MED/UP	BUT NOT FOR ME	Eb	45	GEORGE GERSHWIN
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MED/UP	DANCE OF THE INFIDELS	F	58	BUD POWELL
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MED/UP	LADYBIRD	C	120	TAD DAMERON
MED/UP	LIMEHOUSE BLUES	Ab	125	PHILLIP BRAHAM
MED/UP	MINORITY	F-	134	GIGI GRyce
MED/UP	MOMENTS NOTICE	Eb	136	JOHN COLTRANE
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MED/UP	THIS IS NEW	C-	248	KURT WEILL
MED/UP	VOYAGE	Ab	254	KENNY BARON
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