

ALL NEW
Volume III

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IT NEVER ENTERED MY MIND

151

LORENZ HART
RICHARD RODGERS

Ballad

F F+ F⁶ F+ F F^{add9} F⁶ F^{add9}

F⁶₉ B^bΔ⁷ F/A D⁷ G⁷ G m⁷ C⁷

F Δ⁷ B⁷^{#11} B^bΔ⁷ C/B^b F/A A^bΔ⁷ G m⁷ C⁷

F⁶₉ B^bΔ⁷ F/A A^b⁷ G⁷ G m⁷ C⁷

F Δ⁷ D m⁷ G m⁷ C⁷ F Δ⁷/C G m⁷/C

F Δ⁷ G m⁷ A m⁷ B m⁷^{b5} E⁷ A m⁷ A^b⁷ G m⁷ C⁷

F Δ⁷ B⁷^{#11} B^bΔ⁷ C/B^b F/A A^bΔ⁷ G m⁷ C⁷

F⁶₉ B^bΔ⁷ E^b⁷ D⁷^{b9} G m⁷ C⁷_{sus4} C⁷

A m⁷ D⁷ G m⁷ C⁷ F Δ⁷

IT'S ALL RIGHT WITH ME

Medium Swing

COLE PORTER

Chord changes for the first staff: Cm, Cm Δ 7, Cm7, Cm6

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

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

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

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

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

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

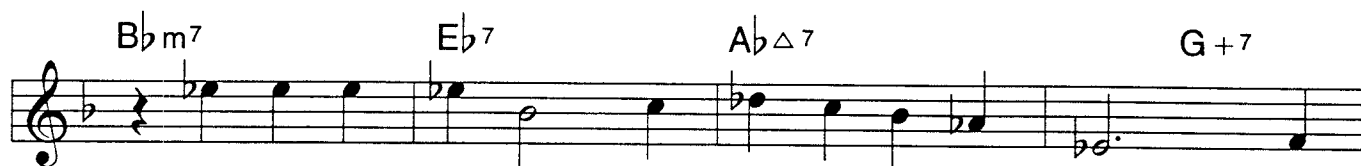
IT'S ALL RIGHT WITH ME (P. 2)

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

IT'S YOU OR NO ONE

SAMMY CAHN
JULE STYNE

Medium Swing



A JAPANESE WALTZ

Medium

CHICK COREA

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

JERSEY BOUNCE

BOBBY PLATER
TINY BRADSHAW
EDWARD JOHNSON

Medium Swing

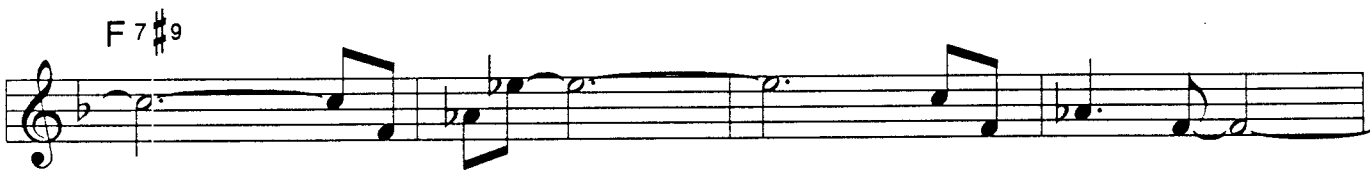
The musical score for "Jersey Bounce" consists of ten staves of music in a medium swing tempo. The key signature is one flat (B-flat major / D minor). The chord progressions are as follows:

- Staff 1: F_9^6 (measures 1-4), $G7$ (measures 5-8)
- Staff 2: $Gm7$ (measures 1-4), $C7$ (measures 5-8)
- Staff 3: F_9^6 (measures 1-4), $G7$ (measures 5-8)
- Staff 4: $Gm7$ (measures 1-4), $C7$ (measures 5-8)
- Staff 5: F_9^6 (measures 1-4), D_b7 (measures 5-8)
- Staff 6: $F7$ (measures 1-4), E_b7 (measures 5-8)
- Staff 7: D_b7 (measures 1-4), $C+7$ (measures 5-8)
- Staff 8: F_9^6 (measures 1-4), $G7$ (measures 5-8)
- Staff 9: $Gm7$ (measures 1-4), $C7$ (measures 5-8)
- Staff 10: F_9^6 (measures 1-4), D_b7 (measures 5-8)

JIVE SAMBA

Med. Rock

NAT ADDERLEY



JITTERBUG WALTZ

"FATS" WALLER

Swing 3

Eb Δ 7
 Ab7
 Eb Δ 7
 Gm7 C7 Gm7 C7
 F7
 Abm7 Db7 Bb7
 F7 Bb7
 1. Gm7 C7b9 Fm7 Bb7 | 2. Eb \natural 9 Ab Δ 7
 C7 B7 Bb7 Eb \natural 9 Ab Δ 7 Db7
 Gm7 C7b9 F7 Bb7

JITTERBUG WALTZ (P. 2)

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

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

JUST ...THINGS (P. 2)

The musical score consists of eight staves of music in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are primarily quarter and eighth notes, often beamed together. Above each staff, specific chord symbols are written, indicating the harmonic structure of the piece.

Staff 1: Chords: $E\flat\Delta 7$, $E^{\circ} 7$, $F m 7$, $B\flat 7$

Staff 2: Chords: $E\flat\Delta 7$, $D m 7$, $G 7$

Staff 3: Chords: $C\Delta 7$, $A m 7$, $F\sharp m 7\flat 5$, $F m\Delta 7$, $F m 7$

Staff 4: Chords: $E m 7$, $F\sharp^{\circ} 7$, $G m 7$, $E m 7\flat 5$, $A 7\sharp 9$

Staff 5: Chords: $D m 7$, $E m 7$, $A 7$

Staff 6: Chords: $F 7$, $B m 7\flat 5$, $B\flat m 6$

Staff 7: Chords: $A m 7$, $D 7$, $G m 7$, $C 7$

Staff 8: Chord: $F\Delta 7$

JULIAN

Ballad (Not Too Slow)

PEPPER ADAMS
GEORGE MRAZ

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

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

Chord progression for the third staff: 1. Gm7 Db7 C7 Bb7 2. Gm7 Db7

Chord progression for the fourth staff: Gm7 Db7 GbΔ7 G7

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

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

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

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

JUST SQUEEZE ME

LES GAINES
DUKE ELLINGTON

Medium Swing

F Δ 7 Gm7 Am7 Gm7 F Δ 7 Gm7 Am7 D7

Gm7 C7 F Δ 7 1. Gm7 C7

2. F Δ 7 F7₃ Cm7 F7₃ Cm7 F7

B \flat Δ 7₃ G7₃ Dm7

G7 Dm7 Gm7 C7

F Δ 7 Gm7 Am7 Gm7 F Δ 7 Gm7 Am7 D7

Gm7 C7 F Δ 7

LADIES IN MERCEDES

Salsa

STEVE SWALLOW

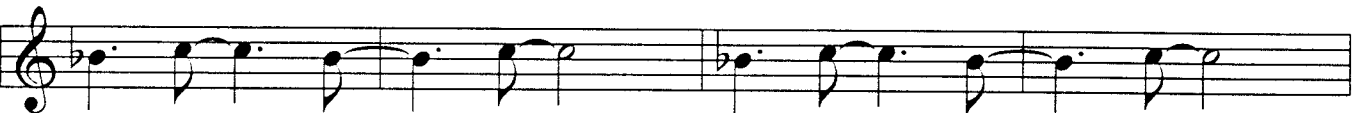
G Δ 7

C7



B m7

E7

D \flat 7G \flat m7E \flat m7 \flat 5A \flat 7 \flat 9D \flat Δ 7G \flat 7

F m7

B \flat 7

G +7

C m7

A m7 \flat 5D7 \flat 9G Δ 7

C7



LADIES IN MERCEDES (P. 2)

Piano Pattern

G⁷ C⁷

etc.

The piano pattern is written on a treble clef staff. It consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into measures: the first measure contains G4, A4, B4, C5; the second measure contains B4, A4, G4, F4; the third measure contains E4, D4, C4, and a diamond-shaped symbol. The diamond symbol is positioned above the C4 note. The pattern ends with 'etc.'.

Bass Pattern

G^{Δ7} C⁷ Bm⁷

etc.

The bass pattern is written on a bass clef staff. It consists of a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The notes are grouped into measures: the first measure contains G2, F2, E2, D2; the second measure contains C2, B1, A1, G1; the third measure contains F1, E1, D1, C1, and a diamond-shaped symbol. The diamond symbol is positioned above the C1 note. The pattern ends with 'etc.'.

THE LADY IS A TRAMP

LORENZ HART
RICHARD RODGERS

Medium to Fast Swing

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of nine staves of music. Above the staves are various chord symbols indicating the harmonic structure. The score includes first and second endings, with the second ending starting with a repeat sign. The final measure of the piece is a whole note chord.

Chord symbols above the staves:

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

LAZY AFTERNOON

JOHN LATOUCHE
JEROME MOROSS

Ballad

Am7 A7 Am7 D7

Am7 D7 Am7 D7

Dm7 D7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 C Δ 7 F7 \sharp 11 Em7 A7 Dm7 Em7

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

A7 Am7 D7 Am7

D7 Am7 D7 A \flat 6

D7 Am7 D7 A \flat 6

LEAP OF FAITH

Bright Swing

CHUCK ISRAELS

The musical score consists of five staves of music in a key signature of two flats (B-flat major/D-flat minor). The notation includes eighth and sixteenth notes, rests, and various chord symbols. The first staff begins with a repeat sign and a key signature change to two flats. The second staff continues the melody with eighth notes. The third staff features a first ending bracket over the final two measures. The fourth staff contains a double bar line and a repeat sign. The fifth staff concludes the piece with a final cadence. Chord symbols are placed above the staff lines, and some notes have accents or breath marks.

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

LI'L DARLIN'

NEAL HEFTI

Swing Ballad

G \equiv $D\flat 9 \#11$ C7 sus 4 Am7
 D7 sus 4 D7 $\flat 9$ G9 $D\flat 9 \#11$ C7 sus 4 F7
 B7 $\#11$ B $\flat 6$ B $\flat m6$ F/C Cm7 F7
 B $\flat 6$ B $\flat m6$ Am7 $\flat 5$ D7 $\flat 9$ 1. G9 $D\flat 9 \#11$
 G7 Gm7 C7 Am7 $\flat 5$ D7 $\flat 9$
 2. G9 $D\flat 9 \#11$ C7 sus 4 C7 F $\frac{6}{9}$ Am7 D7 $\flat 9$
 3. G9 $D\flat 9 \#11$ C7 sus 4 C7 F $\frac{6}{9}$
 Am7 $\flat 5$ D7 $\flat 9$ G9 $D\flat 9 \#11$ C7 sus 4 C7
 F $\frac{6}{9}$ B $\flat m7/E\flat$ Dm7 $D\flat \Delta 7$ Gm7/C F $\frac{6}{9}$

LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

G⁶₉ G⁷ C^{m7} F⁷ B^{m7} E⁷ A^{m7} D⁷
 G^{Δ7} E⁷ A^{m7} D⁷ G^{Δ7} E^{m7} A^{m7} D⁷
 G⁶₉ G⁷ C^{m7} F⁷ B^{m7} E⁷ A^{m7} D⁷
 G^{Δ7} E⁷ A^{m7} D⁷ G^{Δ7}
 C^{#m7} F^{#7} B^{m7} E⁷
 A^{m7} D⁷ B^{m7} E⁷ A^{m7} D⁷
 G⁶₉ G⁷ C^{m7} F⁷ B^{m7} E⁷ A^{m7} D⁷
 G^{Δ7} E⁷ A^{m7} D⁷ G^{Δ7}

LITTLE WILLIE LEAPS

Bright Bop

CHARLIE PARKER

Fm7 Gm7 C7 Am7 D7^{b9}
 Gm7 C7^{b9} F Δ 7 Gm7 C7
 Am7 D7^{b9} Bm7 E7
 Am7 D7 Gm7 C7 1. F Δ 7
 Em7 A7 Dm7 G7 Gm7 C7
 2. F $\frac{6}{9}$ Gm7 C7 F $\frac{6}{9}$

LITTLE FACE

ERNIE KRIVDA

Ballad

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

LITTLE FACE (P. 2)

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

LITTLE GIRL BLUE

LORENZ HART
RICHARD RODGERS

Medium Swing

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

Chord progression for the first staff: G m7, C 7 #11, F Δ 7

Chord progression for the second staff: A b 7, G m7, C 7, F Δ 7

Chord progression for the third staff: G m7, C 7 #11, F Δ 7

Chord progression for the fourth staff: A b 7, G m7, C 7, F Δ 7

Chord progression for the fifth staff: E m7, A 7, D m

Chord progression for the sixth staff: D m Δ 7, D m 7, G 7, G m 7, C 7

LITTLE GIRL BLUE (P. 2)

F₉ Dm⁻ Gm⁷ C⁷ Dm⁷ G⁷ Cm⁷ F⁷

B^bΔ⁷ B^bm⁷ E^b7 Dm⁷ Gm Am B^b6 B^o7

F/C A^b7 Gm⁷ C⁷ 1. F₉⁶ Gm⁷ C⁷

2. F₉⁶ C⁷ Gm⁷ C⁷ FΔ⁷

Em⁷ A⁷ E^b7^{#11} D⁷

D^b7^{#11} C⁷ F₉⁶ Dm⁷ Gm⁷ C⁷_{sus4} C⁷ F₉⁶

THE LONG VIEW

Slow Latin
Sempre Legato

PAUL FERGUSON

C⁶/G D^b⁶/C D⁶/C G 7^b9

C[°]7 C⁶ F^Δ7 E^b7 sus 4 D^Δ7 G^Δ7 3

B^Δ7/C C^Δ7 B7^b9 B+7 E^m7 A7^b9 3

A¹³/D D+7[#]9 G+7[#]9 C[°]7 C^m7 F7 3

D7[#]9 G7 sus 4 G¹³ G^b6 F^m7 B^b7[#]11 3

D^b/C C⁶ F+7 F^Δ7 E^b9 sus 4 D^Δ7 G^Δ7 3

B^bΔ7/C C^Δ7 B7^b9 B+7 A^bΔ7/E E^m7 A7^b9 3

A¹³/D D+7[#]9 G+7[#]9 C[°]7 C^m7 F7 3

THE LOOP

Medium

CHICK COREA

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

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

A LOTUS ON IRISH STREAMS

Ballad

JOHN McLAUGHLIN

F Δ 7E \flat Δ 7D \flat Δ 7C \flat Δ 7G \flat Δ 7A \flat \flat 9B \flat \flat 9

F m7

G \flat Δ 7B \flat m7C \flat Δ 7

C m7

B \flat \flat 9

A m7

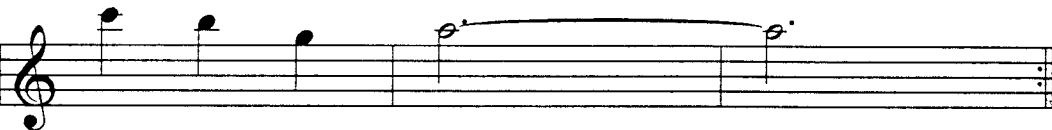
G \flat 9F \sharp m7D Δ 7A/C \sharp B Δ 7B \flat m7A \flat \flat 9

G m7



E m7

A sus



LOVERS RAIN DANCE

181

Med. Swing

CHIP STEPHENS

$B\flat\Delta 7$ $A m7b5$ $D 7b9$

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

$D m7$ $G 7\#11\flat 9$ $G\flat + 7\#9$

$C m7/F$ $F + 7\#9$ $B \Delta 7$ $F\#\Delta 7$

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

$D\flat\Delta 7$ $G m7$ $A + 7\#9$

$D \Delta 7$ *D.S. al Coda*

$E m7b5$ $E\flat m7$ $D \Delta 7$ *fill*

$B \Delta 7$ $C m7$ $F 7b9$ *rit.* $B\flat\Delta 7\#11$

SOLO ON ENTIRE FORM (fermatas on last X only)

LOVE WALKED IN

IRA GERSHWIN
GEORGE GERSHWIN

Medium Bright Swing

$E\flat\Delta 7 (A\flat\Delta 7)$ $G m7$ $C m7$ $F 7$ $F m7$ $B\flat 7$
 $E\flat\Delta 7 (A\flat\Delta 7)$ $G m7$ $C m7$ $F 7$ $B m7$ $E 7$
 $B\flat m7$ $E\flat 7$ $A\flat\Delta 7 \#11$ $G m7$ $C 7$
 $F m7$ $D\flat 7$ $E\flat/B\flat$ $C +7$ $F 7$ $B\flat 7 \text{ sus } 4$
 $E\flat\Delta 7 (A\flat\Delta 7)$ $G m7$ $C m7$ $F 7$ $F m7$ $B\flat 7$
 $E\flat\Delta 7 (A\flat\Delta 7)$ $G m7$ $C m7$ $F 7$ $B m7$ $E 7$
 $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A m7\flat 5$ $D 7 \#9$
 $G +7$ $C 7$ $F m7$ $B\flat 7$ $E\flat 9$

LOVE WALKED IN (P. 2)

BLOWING CHANGES

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

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

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

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

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

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

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

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

LULLABY OF THE LEAVES

JOE YOUNG
BERNICE PETKERE

Medium Swing

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

LULU'S BACK IN TOWN

185

AL DUBIN
HARRY WARREN

Medium Swing

C7 F7 Bb7 EbΔ7 C7 F7

Bb7 EbΔ7 G+7 AbΔ7 A°7 EbΔ7/Bb C7

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

AbΔ7 A°7 Eb/Bb Eb7 AbΔ7 A°7

Eb/Bb Eb7 Am7b5 D7b9 Eb/Bb Gb7

F7 Bb7 sus4 Bb7 C7 F7

Bb7 EbΔ7 C7 F7 Bb7 EbΔ7 G+7

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

MAKIN' WHOOPEE

GUS KAHN
WALTER DONALDSON

Medium Swing

The musical score consists of ten staves of music in the key of G major (one sharp) and 4/4 time. The tempo is marked as 'Medium Swing'. The chords are as follows:

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

OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

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

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

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

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

B m7 \flat 5/D B \flat /D C/D F m/D E \flat /D G Δ DD⁹/D

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

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

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

MANDALA

BILL DOBBINS

Bossa Nova

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

Staff 1: Chords: E⁶, A m⁷, D⁹, C# m⁷, C m⁷ B m⁷

Staff 2: Chords: E⁷, A m⁷ b⁵, A b¹³

Staff 3: Chords: D m⁷, D b m⁷, C m⁹, F +⁷, B b Δ⁷, E m⁷ b⁵, A +⁷

Staff 4: Chords: D m⁹, E b m⁹, C m⁹, B m⁹, C m⁹, A m⁹, A b m¹¹, B b m¹¹, G m¹¹

Staff 5: Chords: F m¹¹, E b⁶₉, E⁶ #¹¹

Staff 6: Chords: E⁶ #¹¹, A m⁷, D⁹, C# m⁷, C m⁷, B m⁷

Staff 7: Chords: E⁷, A m⁹, C m⁹

Staff 8: Chords: E b m⁹, A b¹³, D b⁹

Staff 9: Chords: G b¹³ #¹¹, F⁶, B b⁶ #¹¹ (solo break)

Staff 10: Chords: B b¹³ #¹¹, A⁶, D¹³ #¹¹, D b⁶, D b Δ⁷ #¹¹

MANHATTAN

LORENZ HART
RICHARD RODGERS

Medium Swing

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

Gm7 C7 B \flat 7 Am7 D7 Gm7 C7

F Δ 7 D7 Gm7 C7 F Δ 7 Dm7

G13 Dm7 G7 Gm7 C7 Gm7 C7

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

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

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

Am7 D7 Gm7 C7 F Δ 7

MATRIX

Bright Blues

CHICK COREA

F7 * B \flat 7

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

C7 F7

Coda Dm7 D \flat m7 C+7 B Δ 7 \sharp 11 ◡

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

* This is Chick's recorded improvised solo

MAYREH

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HORACE SILVER

Medium Swing

Am⁷ D⁷ Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ C⁷

Am⁷ D⁷ Gm⁷ C⁷ Am⁷^{b5} D⁷^{#9}

Bm⁷^{b5} E⁷ Am⁷ D⁷ Gm⁷ C⁷^{b9} 1. F Δ 7

E^m⁷^{b5} A⁷ D^m⁷ G⁷^{#11} C⁷^{#11}

2. F Δ 7 G⁷^{#11} C⁷^{#11} Am⁷ D⁷

Gm⁷ C⁷ F Δ 7

Bm⁷^{b5} B^bm⁷ Am⁷ A^b7 G^b Δ 7 F Δ 7

THE MEANING OF THE BLUES

BOBBY WORTH
BOBBY TROUP

Ballad

D m B \flat /D D m⁶ D m⁷ G m⁷ G m⁷/F E m⁷ \flat 5 A 7 \flat 9
 D m D m Δ ⁷₃ D m⁷ D m⁶ G m⁷ B \flat m⁶ C 7
 F Δ ⁷ D m⁷ G m⁷ C 7 F Δ ⁷₃ E m⁷ \flat 5 A 7 \flat 9
 D m B \flat /D D m⁶ D m⁷ G m⁷ B \flat 7 A 7 \flat 9
 D m B \flat /D D m⁶ D m⁷ G m⁷ G m⁷/F E m⁷ \flat 5 A 7 \flat 9
 D m D m Δ ⁷₃ D m⁷ D m⁶ G m⁷ B \flat m⁶ C 7
 C m⁷ F 9 sus 4 F 9 B \flat Δ ⁷ B \flat m⁶ E \flat 7
 D m B \flat /D D m⁶ D m⁷ G m⁷ B \flat 7 A 7 \flat 9 D m⁶

MILESTONES

Medium to Bright Bop

MILES DAVIS

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

MI BOJ A SAMBA

Samba

GARY APRILE

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

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

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

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

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

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

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

MI BOJA SAMBA (P. 2)

G m7 C 7 b9

F m7 E 7

D b7

*MIDNIGHT SUN*LIONEL HAMPTON
SONNY BURKE
JOHNNY MERCER

Ballad

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

MIDNIGHT SUN (P. 2)

AbΔ7 Abm7 Db9#11 G7#9

MOMENT TO MOMENT

JOHNNY MERCER

HENRY MANCINI

Rock Ballad

Am⁷ F/A Am⁶ Dm⁷
 Am⁷ Am⁷/G F[#]m⁷b⁵ F⁷ E⁹ sus 4 E⁷b⁹
 Am⁷ F/A Am⁶ Fm⁷
 C^Δ7 G⁷ E^m7b⁵ A⁷
 Dm⁷ B^m7b⁵ E⁷ Am⁷ Am⁷/G
 F[#]m⁷b⁵ F⁷ E⁹ sus 4 E⁷b⁹
 Am⁷ F/A Am⁶ Fm⁷
 C^Δ7 G⁷ E^m7b⁵ A⁷
 Dm⁷ G⁷ C⁶

MOONLIGHT IN VERMONT

JOHN BLACKBURN
KARL SUESSDORF

Ballad

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

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

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

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

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

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

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

THE MONSTER AND THE FLOWER

Samba

CLAUDIO RODITI

INTRO

E \flat 9

B \flat 7 sus 4

B \flat 7

A

E \flat 9

B \flat 7 sus 4

B \flat 7

E \flat 9

B \flat m7

E \flat 7

G+7

G7b9

C7

C+7

1. C m7

F7

F m7

B \flat 7

2. F m7

B \flat 7

G m7

C7

F m7

B \flat 7

B

A \flat m7/D \flat

G \flat Δ 7/D \flat

A \flat m7/D \flat

MONSTER...FLOWER (P. 2)

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

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

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

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

SOLOS: A A B B

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

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

MOON AND SAND

Latin

ALEC WILDER

Dm7 Bb Δ 7 Ab Δ 7
 Eb Δ 7 Ab Δ 7 Am7b5 D7b9
 Gm7 C7 F $\bar{6}$
 Bm7b5 E7b9 Bb7 \sharp 11 A7b9
 Dm7 Dm7/G G7 Cm7 F7
 Bb Δ 7 Eb7 Em7b5 A7b9

MOON AND SAND (P. 2)

D m7 B \flat Δ 7 A \flat Δ 7



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



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



G m7 A7 sus \flat 9 A7 \flat 9 D m7 E \flat Δ 7 D m7 E \flat Δ 7



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



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



MOUNTAIN GREENERY

LORENZ HART
RICHARD RODGERS

Medium Swing

C₉⁶ A m⁷ D m⁷ G⁷ C₉⁶ A m⁷ D m⁷ G⁷


C₉⁶ A m⁷ D⁷ D m⁷ G⁷


C₉⁶ A m⁷ D m⁷ G⁷ C₉⁶ A m⁷ D m⁷ G⁷


C₉⁶ A m⁷ D⁷ D m⁷ G m⁷ C⁷


F₇^Δ D m⁷ G m⁷ C⁷ F₇^Δ D m⁷ G m⁷ C⁷


A m⁷ D⁷ D m⁷ G⁷


C₉⁶ A m⁷ D m⁷ G⁷ C₉⁶ A m⁷ D m⁷ G⁷


C₉⁶ A m⁷ D⁷ G⁷ C₉⁶


MUEZZIN'

Medium

PEPPER ADAMS

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

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

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

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

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

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

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

ALL SOLOS SWING

$G \Delta 7$ \wedge

MY MAN'S GONE NOW

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad

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

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

D 7 #9 Bb Δ7 G7 F7 Eb7 D m7

D D7 D m7 B7 b9 E7 #11

Am7 A7 Ab7 Db Δ7 A7

D m7 B7 Em7 F6 Gm7 G#°7

Am7 Ab7 Db Δ7

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

MY MAN'S GONE NOW (P.2)

A⁷ D m⁷ B⁷ E m⁷
 G m⁷^b₅ G^bΔ⁷F⁺⁷ B^b₉⁶ G m⁷^b₅ C⁺⁷^b₉ F₉⁶
 E m⁷^b₅ A⁺⁷ D m⁷ D⁷[#]₁₁ D m⁷ B⁷^b₉ E⁷^b₉
 A m⁷ A⁷ D m⁷ D (add 9-no 3rd) D⁷[#]₉
 A¹³/D D⁷[#]₉ B^bΔ⁷ G⁷ F⁷ E^b₇
 D m⁷ A⁷ D⁷ A⁷
 D m⁷ A⁷ D⁷ E m⁷^b₅ A⁺⁷^b₉ D m⁷

The image displays a musical score for the piece 'My Man's Gone Now (P.2)'. It consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat major or D minor). The chords are indicated above the notes. The notation includes eighth and quarter notes, rests, and various chord symbols such as A⁷, D m⁷, B⁷, E m⁷, G m⁷^b₅, G^bΔ⁷F⁺⁷, B^b₉⁶, C⁺⁷^b₉, F₉⁶, E m⁷^b₅, A⁺⁷, D m⁷, D⁷[#]₁₁, D (add 9-no 3rd), D⁷[#]₉, A¹³/D, B^bΔ⁷, G⁷, F⁷, E^b₇, and A⁷.

MY HEART STOOD STILL

LORENZ HART
RICHARD RODGERS

Medium Swing

F Δ 7 D m7 G m7 C7 F Δ 7 D m7 G m7 C7

A m7 D7 \flat 9 G m7 C7 F Δ 7 D m7 G m7 C7

F Δ 7 D m7 G m7 C7 F Δ 7 D m7 G m7 C7

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

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

D m7 \flat 5 G7 D \flat 7 C7

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

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

NEAL'S BLUES

NEAL CREQUE
BOB FRASER

Swing

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

NEVER LET ME GO

JAY LIVINGSTON

RAY EVANS

Ballad

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

E \flat 6 \flat A m7 D 7 D \flat Δ 7 G m7 C 7

C m7 F 7 b9 B \flat m Δ 7 E \flat 7

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

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

E \flat 6 \flat A m7 D 7 G m G m Δ 7 C 7

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

NICE 'N EASY

LEW SPENCE
ALAN BERGMAN
MARILYN KEITH

Easy Swing

C Δ 7 C Δ 7 \sharp 5 C⁶ C7


 D m7 A7 D m7 G7


 C Δ 7 C Δ 7 \sharp 5 C⁶ C7


 D m7 A7 D m7 B m7 \flat 5 E7


 A m7 C+/G \sharp C/G F Δ 7 E m7


 E m7 \flat 5 A7 A+7 A \flat 7 \sharp 11 G7 sus 4 G7


 C Δ 7 C Δ 7 \sharp 5 C⁶ C7


 F Δ 7 E7 A m A m7 D7 D \sharp °7


 E m7 A m7 D m7 G7 C $\frac{6}{9}$


THE NIGHT WE CALLED IT A DAY

THOMAS ADAIR
MATT DENNIS

Ballad

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

A NIGHTINGALE SANG IN BERKELEY SQUARE

213

ERIC MASCHWITZ
MANNING SHERWIN

Ballad

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a repeat sign and contains a melodic line with eighth notes and a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a first ending with a repeat sign and a second ending. The fourth staff contains a melodic line with eighth notes and a triplet of eighth notes. The fifth staff continues the melody with a triplet of eighth notes. The sixth staff contains a melodic line with eighth notes and a triplet of eighth notes. The seventh staff continues the melody with a triplet of eighth notes. The eighth staff contains a melodic line with eighth notes and a triplet of eighth notes. The ninth staff continues the melody with a triplet of eighth notes. The tenth staff concludes the piece with a final chord.

Chord progression for the first staff: $E\flat\Delta 7$ $Cm 7$ $Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $G 7$

Chord progression for the second staff: $Cm 7$ $D\flat 9 \text{ sus } 4$ $E\flat\Delta 7$ $A\flat\Delta 7$ $Gm 7$ $A\flat m 7$ $D\flat 9$ $G + 7$ $Cm 7$

Chord progression for the third staff: $B 9$ $B\flat 7$ | 1. $E\flat 9$ $Cm 7$ $Fm 7$ $B\flat 7$ | 2. $E\flat 9$ $A m 7 \flat 5$ $D 7$

Chord progression for the fourth staff: $G\Delta 7$ $Em 7$ $Am 7$ $D 7$ $Bm 7$ $B\flat 7$

Chord progression for the fifth staff: $Am 7$ $D 7$ $G\Delta 7$ $Em 7$ $Am 7$ $D 7$

Chord progression for the sixth staff: $Bm 7$ $Em 7$ $Fm 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm 7$

Chord progression for the seventh staff: $Gm 7$ $E\flat 7$ $A\flat\Delta 7$ $G 7$ $Cm 7$ $D\flat 9 \text{ sus } 4$

Chord progression for the eighth staff: $E\flat\Delta 7$ $A\flat\Delta 7$ $Gm 7$ $A\flat m 7$ $D\flat 9$ $G + 7$ $Cm 7$

Chord progression for the ninth staff: $B 9$ $B\flat 7$ $E\flat 9$

NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN
JEROME KERN

Medium Swing

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

NOW HE BEATS THE DRUM - NOW HE STOPS

215

Med. Up Swing

CHICK COREA

Chords: Ebm⁶, Cm⁷₃, G⁷, Cm⁶, G/A, D⁷^{#9}, Em⁷, Cm⁷, Bbm⁷, Gm⁷, Gbm⁷, Fm⁷, Bb⁷, Eb/F, Db/Eb, Eb/F, Db/Eb, Db/Eb, B/D^b, Db/Eb, B/D^b, B/C, A/B, B/C[#], A/B, Ebm⁷^{b5}, G⁷, Cm, G+⁷, Cm⁶, G/A, D⁷^{#9}, Bm⁷, Cm⁷, Bbm⁷, Gm⁷, Gbm⁷, Fm⁷, Bb⁷^{b9}, Eb⁷^{#9}, D⁷^{#9}, Db⁷^{#9}, C⁷^{#9}, Solo, Ab⁶, Db⁷ sus 4, Eb⁶, F⁷, Fm⁷, Bb⁷, Ab⁷, G+⁷

* *NOW HE SINGS; NOW HE SOBS*

CHICK COREA

In One

LAST X
ONLY

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

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

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

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

* From Chick's Lead Sheet

NUMBER 6

Medium Swing

LAWRENCE WILLIAMS

C Δ 7 E \flat 7
 A m7 E +7 \sharp 9 A m7 E +7 \sharp 9
 E \flat 7 A \flat m7 D \flat 7
 G \flat 7 D \flat 7 C7 B7 B \flat 7
 E \flat Δ 7 B \flat 7 \sharp 11 E Δ 7 \sharp 11 B \flat 7 \sharp 11 E \flat Δ 7
 A \flat m7 D \flat 7 G \flat Δ 7 G7
 C m7 F7
 B \flat m7 E \flat 7
 A \flat m7 G Δ 7 \sharp 11 E m7
 A m7 E +7 A m7

OLD FOLKS

Ballad

ERIC BLAU
MORT SHUMAN
JACQUE BREL

Em7b5 A+7 Dm7 Db7 Cm7 F7 BbΔ7 Eb7
 Am7 D7b9 Gm7 C7 Eb7#11 D7b9 G7
 Gm7 C7 Fm7 Bb7 Em7b5 A+7 Dm7 Db7 Cm7 F7
 BbΔ7 Eb7 Am7 D7b9 Gm7 C7 Eb7#11 D7b9
 G7 C7 F9 FΔ7 Bb/C Cm7 F7
 BbΔ7 Eb7 FΔ7 B7#11 BbΔ7 Eb7
 G7 Gm7 C7 Fm7 Bb7 Em7b5 A+7
 Dm7 Db7 Cm7 F7 BbΔ7 Eb7 Am7 D7b9
 Gm7 C7 Eb7#11 D7b9 G7 C7 F9

ON A CLEAR DAY

219

ALAN J. LERNER
BURTON LANE

Medium Swing

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

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

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

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

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

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

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

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

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

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

ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

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

$C6$ $F\Delta7$ $Bb7$

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

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

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

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

$D7$ $Dm7$ $Eo7$ $F6$ $G7$

$C6$ $F\Delta7$ $Bb7$

ON THE SLY (P. 2)

C₉⁶ A m⁷b₅ D⁷ G⁷ ^

C₉⁶ ^ G m⁷ C⁷ ^ F₇^Δ B₇^b ^ ⊕

C^Δ₇ B⁷ B₇^b A⁷ D m⁷ G⁷ C₉⁶

⊕ C^Δ₇ B⁷ B₇^b A⁺₇ D⁷ B₇^b ^

E m⁷ A⁷ D m⁷ G⁷ F m⁷ E m⁷ A⁷b₉ D m⁷ B₇^b

F[#]m⁷b₅ F m⁶ E m⁷ E₇^b D m⁷ G⁷b₉ D m⁷ G⁷ sus 4

D m⁷ G⁷b₉ C₉⁶ E₇^b E⁷ F⁷ F[#]₇ G⁷ A₇^b

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

ON THE STREET WHERE YOU LIVE

ALAN LERNER
FREDERICK LOEWE

Medium Swing

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

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

$F 7$ $C m7$ $A\flat 7 \#11$ $B\flat 6_9$

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

$C m7$ $F 7 \text{ sus } 4$ | 2. $F 7$ $B\flat 6_9$

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

$E\flat m6$ $A\flat 7$ $B\flat 6_9$

ON THE STREET... (P. 2)

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

D Δ 7 G 7 C m7 F 7

B \flat Δ 7 C m7 F 7 B \flat Δ 7 G m7 C m7 F 7 sus 4

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

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

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

ONLY YOU KNOW

CHIP STEPHENS

ECM Latin **A**
C Δ 7 \sharp 11/B



ONLY YOU KNOW (P.2)

LATIN

BREAK

The musical score is written on three staves in treble clef with a key signature of one sharp (F#). The first staff is labeled 'LATIN' and contains the following chords: D7b9, Gm7, and F#7#9. The second staff contains the following chords: Bm7, Bm7/A, Abm7b5, and GΔ7#11. The third staff contains the following chords: F#7sus4, F#7#9, Bm7, and CΔ7#11. A repeat sign with a double bar line and a colon is placed at the end of the third staff, followed by the instruction '4 TIMES' and a box containing the letter 'B'. The word 'TO' is written to the left of the box.

OUT OF THIS WORLD (P. 2)

C m Δ 7C m Δ 7

Ab7#11

G7



C m7

Ab/C

C m6

Ab/C



C m9

Ab7#11

D m7b5

G7



Bbm

Gb/Bb

Bbm6

Gb/Bb



Bbm

Gb/Bb

Bbm6

Bbm7



Eb m7

Ab7

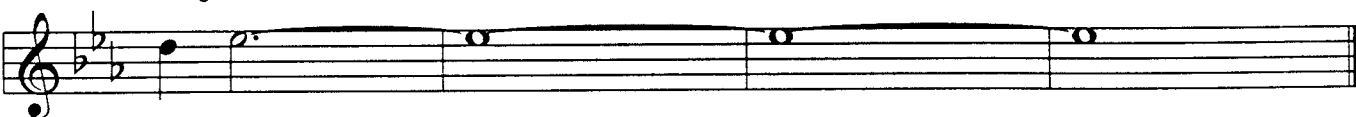
B7

Bb+7

Eb Δ 7E \circ 7

F m7

Bb+7

Eb \natural 9

OUR DELIGHT

Medium Swing

TADD DAMERON

B 7^{#11} B^b13 E^b7^{#9} A^bΔ7 F7

B^b7 B^bm7 B^o7 A^b/C B^o7 B^bm7 E^b13 B 7^{#11}

B^b13 E^b7^{#9} A^bΔ7 F7

B^b7 B^bm7 B^o7 A^b/C B^o7 E^b7^{sus4} A^bΔ7

E^bm7 A^b+7^{b9} D^bΔ7

D^bm7 G^b7 C m7 F7 B m7 E7 E^b7 B 7^{#11}

B^b13 E^b7^{#9} A^bΔ7 F7

B^b7 B^bm7 B^o7 A^b/C B^o7 E^b7^{sus4} A^bΔ7

OVER THE RAINBOW

E. Y. HARBURG
HAROLD ARLEN

Ballad

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

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

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

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

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

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

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

OW!

Bright Bop

DIZZY GILLESPIE

The musical score for "OW!" by Dizzy Gillespie is written in 4/4 time and consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various chord symbols and first/second endings.

Staff 1: Chords: F7, B \flat Δ 7, C m7, F7, B \flat Δ 7.

Staff 2: Chords: C m7, F7, B \flat Δ 7, C m7, F7, G \flat 7, F7.

Staff 3: 1. B \flat Δ 7, F7; 2. B \flat Δ 7, D7.

Staff 4: Chords: A m7, D7, G7, D m7, G7. Includes a triplet of eighth notes.

Staff 5: Chords: C7, G m7, C7, F7. Includes a triplet of eighth notes.

Staff 6: Chords: C m7, F7, B \flat Δ 7, C m7, F7.

Staff 7: Chords: B \flat Δ 7, C m7, F7, B \flat Δ 7.

Staff 8: Chords: C m7, F7, G \flat 7, F7, B \flat Δ 7.

THE PARTY'S OVER

231
BETTY COMDEN
ADOLPH GREEN
JULIE STYNE

Medium Swing

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

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

PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA

D m (LAST X)

D m

D m

B \flat 7 A7

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

PANHANDLE HOOK (P. 2)

G m7 C7 B m7b5 E +7#9 E m7b5/A A 7#9/Eb

D m E +7#9/Bb D 7/Bb E +7#9/Bb

D +7#9/Bb A +7#9 D +7#9

(3 X) G m7 C7 B m7b5 E +7#9 1.2. E m7b5/A A 7#9/Eb

D m 3. E m7b5/A A 7#9/Eb ⊕ D m

A +7#9

TACET ON SOLOS

⊕ D m

PATZ BLUES

(CRAZY BLUES)

Funk

PAT METHENY

F7 Cm7 F7 Cm7

F7 Cm7 F7 B \flat 7 F/A F7

B \flat 7

F7 C+7 F7 E7 E \flat 7 D7

Db7 C7

F7 B \flat 7 F/A A \flat °7 Gm7 C7sus4 F7

PEOPLE

BOB MERRILL

JULIE STYNE

Ballad

$B\flat\Delta 7$ $C m7$ $F7$ $B\flat\Delta 7$ $C m7$ $F7 \text{ sus } 4$

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

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

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

$G m7$ $C7 \text{ sus } 4$ $C7$ $E7$ $F\Delta 7$ $C m7$ $F7$

$B\flat\Delta 7$ $C m7$ $F7$ $B\flat\Delta 7$ $C m7$ $F7 \text{ sus } 4$

PEOPLE (P. 2)

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

$E\flat\Delta 7$ $C m7$ $F 7 \text{ sus } 4$ $B\flat 6_9$ $F m7$ $B\flat 7$

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

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

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

$B\flat / F$ $F 7 \text{ sus } 4$ $B\flat 6_9$

PERHAPS

Medium Bop Blues

CHARLIE PARKER

The musical score for 'Perhaps' by Charlie Parker is presented in four staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score includes various chord symbols and melodic lines.

Chord symbols above the staves:

- Staff 1: C Δ 7, D m7, G7, C Δ 7
- Staff 2: G m7, C7, F Δ 7, F7
- Staff 3: C Δ 7, E m7, A7 b 9, D m7
- Staff 4: G7 b 9, C Δ 7

The first staff begins with a repeat sign and a fermata over the first measure. The second staff starts with a whole rest in the first measure. The fourth staff concludes with a double bar line and repeat dots.

POINCIANA

BUDDY BERNIER

NAT SIMON

Latin

D 9 sus 4

D 9 sus 4 D 9 G 6/9 1.

2. G 6/9 D 9 sus 4 G Δ 7 G 9 sus 4

G 9 F 9 sus 4 F 9 G Δ 7

1. D 9 sus 4 2. G Δ 7 E b Δ 7

D Δ 7 C m 7

A m 7 D 7 G Δ 7

G 9 sus 4 G 9 F 9 sus 4 F 9

G Δ 7 D 9 sus 4

D 9 sus 4 D 9 G 6/9

POINT OF RETURN

Latin

PAUL FERGUSON

C Δ 7 C $\frac{6}{9}$ Fm7 B \flat 7 \sharp 11 B \flat 7
 A m7 A \flat m7 D \flat 7 \flat 9 D \flat 7
 G \flat Δ 7 \sharp 5 G \flat $\frac{6}{9}$ F7 \sharp 9 \sharp 11 B7
 B \flat m7 A \flat m7 D \flat 9 sus 4
 C Δ 7 C $\frac{6}{9}$ Fm7 B \flat 7 \sharp 11 B \flat 7
 A m7 A \flat m7 D \flat 7 \flat 9 D \flat 7
 G \flat Δ 7 \sharp 5 G \flat $\frac{6}{9}$ F+7 \sharp 9 B7 \sharp 11
 E Δ 7 E \flat 9 sus 4 A \flat Δ 7 G13 C $\frac{6}{9}$

POOR BUTTERFLY

JOHN GOLDEN
RAYMOND HUBBLE

Ballad

B \flat m7 E \flat 7 sus 4 E \flat 7 \flat 9 A \flat \circ 7 A \flat Δ 7
 C +7 \sharp 9 F7 C m7 F7
 B \flat m7 E \flat 7 G m7 \flat 5 C7 \sharp 9 F m7
 B \flat 7 B \flat m7/E \flat C m7 \flat 5 F7 \flat 9
 B \flat m7 E \flat 7 sus 4 E \flat 7 \flat 9 A \flat \circ 7 A \flat Δ 7
 C +7 \sharp 9 F7 C m7 F7
 B \flat m7 D \flat m7 G \flat 7 C m7 D \flat 7 \sharp 11 C m7 B \circ 7
 B \flat m7 E \flat 7 A \flat Δ 7

A PRETTY GIRL IS LIKE A MELODY

243

IRVING BERLIN

Easy Swing

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

PRISM

Ballad

KEITH JARRETT

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

PURE IMAGINATION

245

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

F m7 B \flat 9 sus 4 E \flat Δ 7 F m7 F \sharp $^{\circ}$ 7

E \flat /G C m7 F m7 B \flat 9 sus 4 E \flat $^{\circ}$ 7 E \flat Δ 7

F m7 B \flat 9 sus 4 E \flat Δ 7 F m7 F \sharp $^{\circ}$ 7

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

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

E \flat Δ 7 A m7 \flat 5 D7 G m7 C7 F7

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

E \flat Δ 7 F m7 F \sharp $^{\circ}$ 7 E \flat /G C m7 F m7 B \flat 9 sus 4

G Δ 7 D \flat 7 D7 E \flat $^{\flat}$ 9

RAHSAAN'S RUN

Bright

WOODY SHAW

A m7



D m7

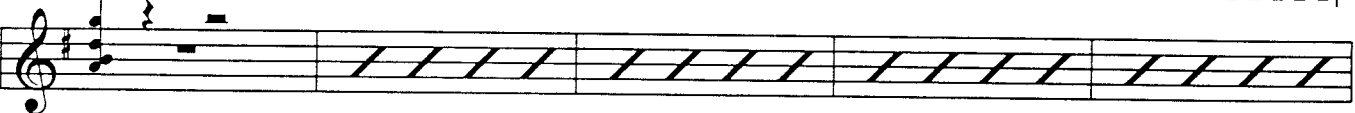


A m7



B +7#9

drum solo



1. B m7b5

E 7#9

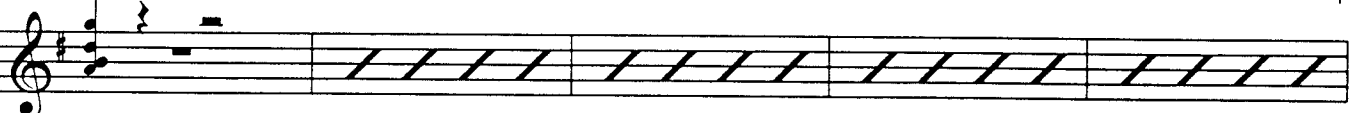
2. B m7b5 E +7#9

A m7



B +7#9

drum solo



B m7b5

E +7#9

A m7

A m7



RE-RE

"Back Home in Indiana" changes

BOB MINTZER

Med. Up Swing

$A\flat\Delta 7$

$F+7$

$B\flat 7\#\text{11}$



RE: PERSON I KNEW

BILL EVANS

Medium Swing

Staff 1: C_6 $C+^9$ $F\#+/C$ $B\flat\Delta 7/C$
Staff 2: $Fm7/C$ Cm^9
Staff 3: $Fm\Delta 7/C$ Cm^9 $Fm7/C$ $B\flat\Delta 7\#5/C$
Staff 4: $Fm\Delta 7/C$ $B\flat\Delta 7/C$ $Fm7/C$ $D\flat/C$
Staff 5: $Fm\Delta 7/C$ $B\flat\Delta 7/C$ $Fm7/C$
Staff 6: $D\flat/C$ *tr* $D\flat/C$
Staff 7: $D\flat/C$ *va* $D\flat/C$

RELAXIN' AT CAMARILLO

249

Bop Blues

CHARLIE PARKER

C7



F7



C7

A7

Dm7



G7

Em7

A+7

Dm7

G7



ROSEWOOD

Latin-Rock

WOODY SHAW

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B^bΔ⁷ A^bΔ⁷

Am⁷ Gm⁷ Am⁷ Gm⁷ Dm⁷ Cm⁷ B^bΔ⁷ A^bΔ⁷

B^bΔ⁷ B^bm⁷ E^b7 A7#11

A^bΔ⁷ A^bΔ⁷

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E^b EΔ7#11

Dm⁷ Cm⁷ Dm⁷ Cm⁷ Fm⁷ E^b EΔ7#11

A^bm⁷ G^bm⁷ A^bm⁷ G^bm⁷ Am⁷ Gm⁷ Am⁷ Gm⁷ Gm⁷/C

B pedal

B pedal

CΔ7

BbΔ7

Am7

Ab/Bb

ROOM 608

Medium Bop

HORACE SILVER

C m7/F D m7/F C m7/F F 7 #11
 D m7 G 7 b9 C m7 F 7 B b Δ 7 F 7 #9
 B b Δ 7 G 7 C m7 F 7 D m7 G 7 C m7 F 7
 F m7 B b 7 E b Δ 7 E o 7 1. B b/F G 7 C m7 F 7
 2. B b/F B b Δ 7 F m7 b5 B b 7 #9
 E b Δ 7 A b m7 b5
 D b 7 #9 G b Δ 7 F 7 #9 B b Δ 7 G 7
 C m7 F 7 D m7 G 7 C m7 F 7 F m7 B b 7
 E b Δ 7 E o 7 B b/F G 7 C m7 F 7 B b 6

ST. THOMAS

Medium Swing Latin

SONNY ROLLINS


C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



C⁶ F⁷ E^{m7} A⁷ D^{m7} G⁷ C⁶



C^{Δ7} B^{b7} A⁷ D^{m7} A^{b7#11} G⁷

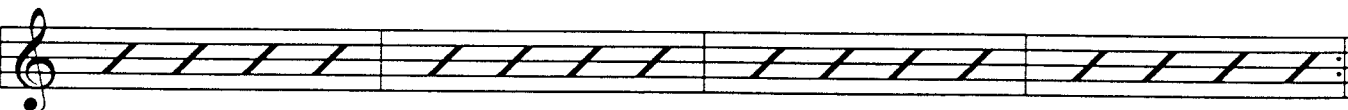

C⁷ C^{7/E} F⁶ F^{#o7} C^{6/G} G⁷ C⁶


SOLO CHANGES

C⁶ A⁷ D^{m7} G⁷ C⁶


C⁶ A⁷ D^{m7} G⁷ C⁶


E^{m7b5} A⁷ D^{m7} G⁷


C⁷ C^{7/E} F⁶ C^{6/G} G⁷ C⁶


SAMBA DE ORFEU

Bright Samba

ANTONIO MARIA

LUIZ BONFA

C Δ 7C Δ 7F7 \sharp 11

Em7

A7

Dm7



G7

Dm7

G7

Dm7



G7

Dm7

1. G7

B \flat 7 \sharp 11

A7

Dm7

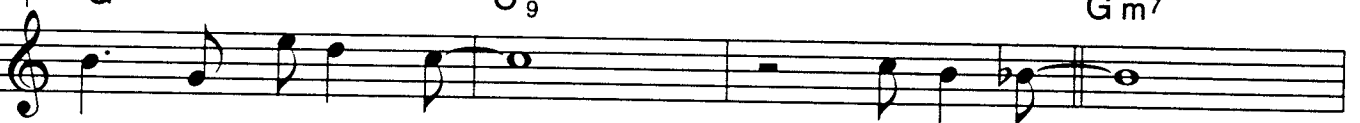
G7



2. G7

C \flat 9

Gm7



C7

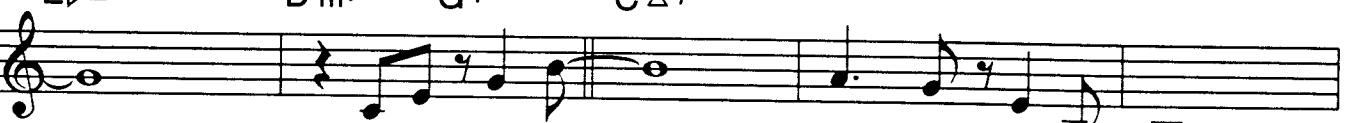
F Δ 7

Fm7

B \flat 7E \flat Δ 7

Dm7

G7

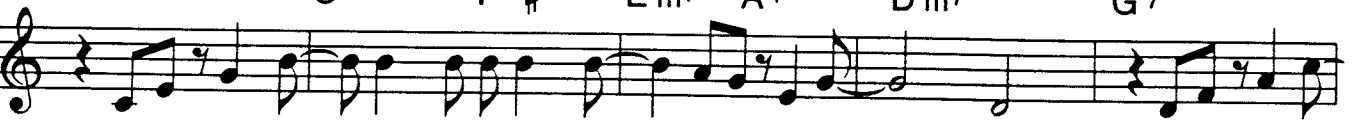
C Δ 7C Δ 7F7 \sharp 11

Em7

A7

Dm7

G7



SAMBA DE ORFEU (P.2)

Musical notation for the first system of 'SAMBA DE ORFEU (P.2)'. It consists of two staves of music. The first staff has four measures with chords D m7, G7, D m7, and G7. The second staff has three measures with chords D m7, G7, and C 6/9.

OPTIONAL SOLO CHANGES

Optional solo changes for 'SAMBA DE ORFEU (P.2)'. The changes are presented in eight staves, each containing six measures of music with diagonal hatching. The chords for each staff are as follows:

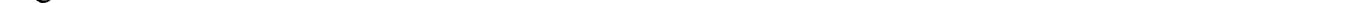
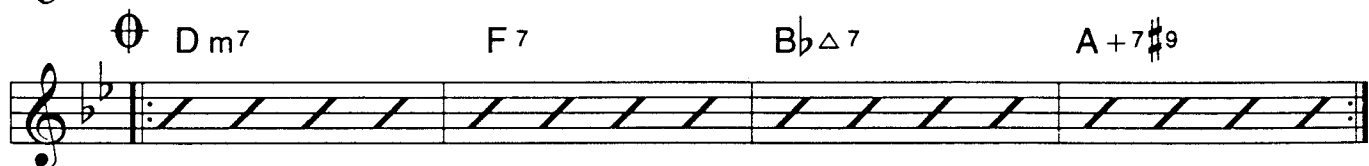
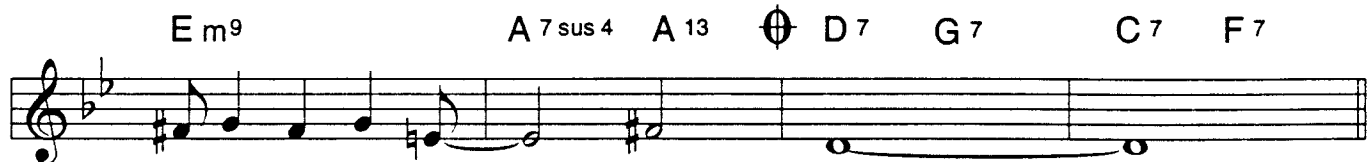
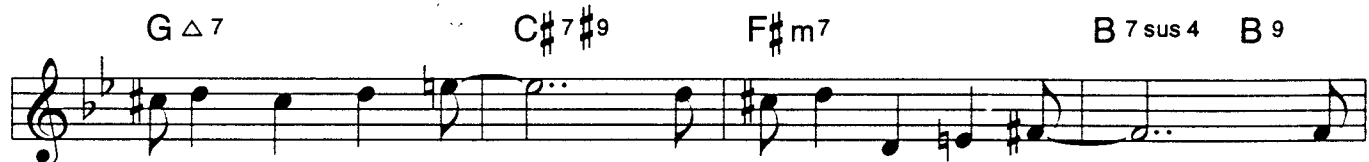
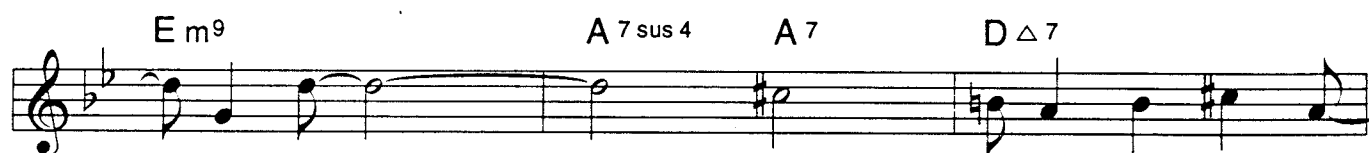
- Staff 1: C Δ7, C Δ7 F7#11, Em7, A7
- Staff 2: D m7, G7, Eb m7, Ab7, Eb m7, Ab7
- Staff 3: D m7, G7, 1. Bb7#11, A7, D m7, G7, 2. C Δ7
- Staff 4: G m7, C7, F Δ7, F m7, Bb7
- Staff 5: Eb Δ7, D m7, G7, C Δ7
- Staff 6: C Δ7, F7#11, Em7, A7, D m7, G7, Eb m7, Ab7
- Staff 7: Eb m7, Ab7, D m7, G7, C Δ7

SANTURCE

EDDIE GOMEZ

Latin

B \flat Δ 7 B \flat Δ 7 \sharp 5 Gm7 Gm7/F
 E m7 \flat 5 A+7 D m7 D m7/C
 G/B B \flat m7
 B \flat m7 E \flat 7 sus 4 E \flat 7 \flat 9
 A \flat Δ 7 G+7 Cm7 F \sharp +7
 B Δ 7 B \flat +7 Em9
 A 7 sus 4 A7 D Δ 7 F \sharp +7 \sharp 9
 B m7 B \flat 9 E \flat Δ 7
 D+7 \sharp 9 Gm7 C7 \flat 9 Fm7
 B \flat 13 E \flat Δ 7 G+7 Cm7 B7 \sharp 11



SAMBACIDE

Afro-Latin

BILL DOBBINS

D7#9 G7#9
 C7#9 BΔ7
 E9 AΔ7 D9 DbΔ7#11
 GbΔ7#11 DbΔ7#11 GbΔ7#11 Cm9 Bbm9
 Cm9 Bm9 Bbm9 Abm9 Bbm9 Abm9 AΔ7#11
 GΔ7#11 AΔ7#11 GΔ7#11 AΔ7#11
 GΔ7#11 AΔ7#11 Eb7#9 1. 2. Eb7#9
 solo break
 AΔ7#11 FΔ7#11

SEABROOK REVISITED

Samba

JACK ZUCKER



6/8 Feel (Melody Only)

*D.C. al Fine*

SECRET LOVE

MITCHELL PARISH
BOBBY SHERWOOD

Bright Swing

$E_b\Delta 7$ $F m 7/B_b$ $E_b\Delta 7$ $F m 7/B_b$
 $E_b 7$ $A_b 7$ $G m 7$ $C 7$ $F m 7$ $B_b 7$
 $F m 7$ $B_b 7$ $F m 7$ $B_b 7$
 $F m 7$ $B_b 7$ 1. $E_b\Delta 7$ $F m 7$ $B_b 7$
 2. $E_b\Delta 7$ $D m 7 b 5$ $G 7$ $C m 7$ $F 7$ $B_b\Delta 7$
 $B_b m 7$ $E_b 7$ $A_b\Delta 7$
 $A_b m 7$ $D_b 7$ $E_b\Delta 7$ $F m 7/B_b$ $G m 7 b 5$ $C 7 \# 9$
 $F m 7$ $B_b 7$ $E_b\Delta 7$

OPTIONAL SOLO CHANGES

SECRET LOVE (P. 2)

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

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

$F\sharp m7$ $B 7$ $F\sharp m7$ $B 7$

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

2. $E\flat\Delta 7$ $D m7\flat 5$ $G 7$ $C m7$ $F 7$

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

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

$C 7\sharp 9$ $F m7$ $B\flat 7$ $E\Delta 7$

SEEMS TO ME

Medium Swing

PAT SCOTT
PAT PACE

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

- Staff 1: B \flat Δ 7, G m7, C m7, F7
- Staff 2: B \flat Δ 7, G m7, C m7, F7, D7
- Staff 3: G m7, G \flat +7, F m7, B \flat 7, E \flat Δ 7, A \flat 7#11
- Staff 4: D \flat Δ 7, G \flat 7#11, C m7, F7
- Staff 5: B \flat Δ 7, G m7, C m7, F7
- Staff 6: B \flat Δ 7, G m7, C m7, F7, D7
- Staff 7: G m7, G \flat +7, F m7, B \flat 7, E \flat m7, A \flat 7
- Staff 8: D \flat Δ 7, B \flat 7, E \flat m7, A \flat 7, D \flat 8

SERPENT'S TOOTH

Medium Up Tempo

MILES DAVIS

Measures 1-2: $B\flat\Delta 7$ $B^{\circ}7$ $Cm7$ $C\sharp^{\circ}7$ $Dm7$ $D+7$
Measures 3-4: $E\flat m\Delta 7$ $A\flat 7\sharp 11$ $B\flat\Delta 7$ $E9$ $E\flat\Delta 7$ $A\flat 7$

Measures 5-6: 1. $Dm7$ $G7$ $Cm7$ $F7$ | 2. $B\flat\Delta 7$

Measures 7-8: $B\flat 7$ $E\flat\Delta 7$

Measures 9-10: $C7$ $F7$

Measures 11-12: $B\flat\Delta 7$ $B^{\circ}7$ $Cm7$ $C\sharp^{\circ}7$ $Dm7$ $D+7$
Measures 13-14: $E\flat m\Delta 7$ $A\flat 7\sharp 11$ $B\flat\Delta 7$ $E9$ $E\flat\Delta 7$ $A\flat 7$

Measures 15-16: $B\flat\Delta 7$

F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 1. FΔ7 F7 BbΔ7 B°7

Am7 D7 Gm7 C7 2. FΔ7 F7

BbΔ7 B°7 F/C C7 F A+7

D+7 3 G7#11

Gm7 3 C7

F7 D7 Gm7 C7 FΔ7 D+7

Gm7 C+7 3 FΔ7 F7 BbΔ7 B°7

F/C C7 FΔ7 *fine*

INTERLUDE - use between each solo
3 TIMES

SOLO BREAK
FΔ7

SISTER SADIE

HORACE SILVER

Bright Swing

G⁷ Ab⁷ G⁷ Ab⁷
 G⁷ G⁷/B C⁷ C[#]o⁷ G/D
 D⁷#⁹ G⁷ C⁷ G⁷
 C⁷ B^b⁷
 A⁷ D⁷#⁹ Ab⁷ G⁷
 G⁷ Ab⁷ G⁷ Ab⁷ G⁷ G⁷/B
 C⁷ C[#]o⁷ G/D D⁷#⁹ G⁷

SKYLARK

267
HOAGY CARMICHAEL
JOHNNY MERCER

Ballad

F Δ 7 G m7 A m7 B \flat 7 \sharp 11 F Δ 7 B 7 \sharp 11

B \flat Δ 7 A m7 D m7 G 7 G m7 C 7

1. F Δ 7 D m7 G m7 C 7 2. F Δ 7 C +7 F Δ 7 B 7 \sharp 11

B \flat Δ 7 G 7 \sharp 11 C m7 F 7 B \flat Δ 7

A m7 \flat 5 D +7 G m7 C m7 F 7 B \flat Δ 7

A Δ 7 F \sharp m7 B m7 E 7 A \flat 9 C 7 F Δ 7 G m7

A m7 B \flat 7 \sharp 11 F Δ 7 B 7 \sharp 11 B \flat Δ 7 A m7 D m7 G 7

G m7 C 7 F \flat 6 D \flat 9 C 7 F \flat 6

A SLEEPIN' BEE

TRUMAN CAPOTE
HAROLD ARLEN

Medium Swing

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 ten staves of music. The first five staves represent the first system, and the last five staves represent the second system. Each staff contains a melodic line with notes and rests, and a series of chord symbols above it. Some notes are marked with a '3' above them, indicating triplets. The chord symbols include various triads, dyads, and extended chords such as 7sus4, 9sus4, 11, 13, +7b9, and 6/9.

Chord symbols for the first system (staves 1-5):
 Staff 1: $A\flat\Delta 7$ $E\flat 7\text{ sus }4$ $A\flat\Delta 7$ $E\flat 7\text{ sus }4$ $A\flat\Delta 7$ $D 7\#\text{ 11}$ $D\flat\Delta 7$ $G\flat 9\text{ sus }4$
 Staff 2: $A\flat\Delta 7$ $D\flat 7$ $C 7$ $F 7\text{ b}9$ $B\flat m 7$ $E 9\#\text{ 11}$ $E\flat 7$ $D\flat 7$
 Staff 3: $C 13$ $C + 7\text{ b}9$ $F 7\text{ b}9$ $F + 7\text{ b}9$ $B\flat 13$ $B\flat + 7\text{ b}9$ $E\flat 13$ $E\flat 7\text{ b}9$
 Staff 4: $A\flat 13$ $A\flat + 7$ $D\flat 7$ $B\flat m 7$ $C m 7$ $D\flat 6^\circ 7$ $E\flat 9\text{ sus }4$ $E\flat 9$

Chord symbols for the second system (staves 6-10):
 Staff 6: $A\flat\Delta 7$ $E\flat 7\text{ sus }4$ $A\flat\Delta 7$ $E\flat 7\text{ sus }4$ $A\flat\Delta 7$ $D 7\#\text{ 11}$ $D\flat\Delta 7$ $G\flat 9\text{ sus }4$
 Staff 7: $A\flat\Delta 7$ $D\flat 7$ $C 7$ $F 7\text{ b}9$ $B\flat m 7$ $E 9\#\text{ 11}$ $E\flat 7$ $D\flat 7$
 Staff 8: $C 13$ $C + 7\text{ b}9$ $F 7\text{ b}9$ $F + 7\text{ b}9$ $B\flat 13$ $B\flat + 7\text{ b}9$ $E\flat 13$ $E\flat 7\text{ b}9$
 Staff 9: $A\flat\Delta 7$ $D\flat\Delta 7$ $C 7$ $F 7$ $B\flat 7$ $E\flat 7$ $C 7$ $F 7\text{ b}9$
 Staff 10: $B\flat 7$ $B\flat + 7$ $E\flat 9\text{ sus }4$ $E\flat 13$ $A\flat 6$

BLOWING CHANGES

SLEEPIN' BEE (P. 2)

Musical score for "Blowing Changes" in the key of E-flat major (three flats). The score consists of ten staves of music, each containing four measures of rhythmic patterns (diagonal lines) and chord changes. The chords are labeled above the staves.

Staff 1: $A\flat\Delta 7$ | $E\flat 7 \text{ sus } 4$ | $A\flat\Delta 7$ | $E\flat 7 \text{ sus } 4$

Staff 2: $A\flat\Delta 7$ | $F 7$ | $B\flat m 7$ | $E\flat 7$

Staff 3: $C 7$ | $F 7$ | $B\flat 7$ | $E\flat 7$

Staff 4: $A\flat 7$ | $D\flat 7$ | $B\flat m 7$ | $E\flat 7$

Staff 5: $A\flat\Delta 7$ | $E\flat 7 \text{ sus } 4$ | $A\flat\Delta 7$ | $E\flat 7 \text{ sus } 4$

Staff 6: $A\flat\Delta 7$ | $F 7$ | $B\flat m 7$ | $E\flat 7$

Staff 7: $C 7$ | $F 7$ | $B\flat 7$ | $E\flat 7$

Staff 8: $A\flat\Delta 7$ | $F 7$ | $B\flat 7$ | $E\flat 7$ | $C 7$ | $F 7$

Staff 9: $B\flat 7$ | $E\flat 7$ | $A\flat\Delta 7$ | $F 7$ | $B\flat m 7$ | $E\flat 7$

SO IN LOVE

COLE PORTER

Medium Swing

F m7 F m+5 G m7b5 C 7b9
 F m7 Bb m7
 Eb7 1. Eb7b9 AbΔ7
 DbΔ7 D m7b5 G 7b9 CΔ7 C7
 2. Eb7 Dbm7 Gb7 Cm7 F7b9
 Bb m7 Eb7 Ab6 Bb m7
 Eb7 AbΔ7 F m7 Bb m7
 Eb7 AbΔ7 Bb m7

SO IN LOVE (P. 2)

$E\flat 7\flat 9$ $A\flat \Delta 7$ $G m7$ $C7$ $F m7$

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

$F m+5$ $G m7\flat 5$ $C7\flat 9$ $F m6$

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

$E\flat 7/D\flat$ $C m7\flat 5$ $F 7\flat 9$ $B\flat m7$

$G\flat 7$ $C m7$ $F m7$ $F m7\flat 5$

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

$(A\flat 6)$

SOME NERVE

fin

JOHN SCOFIELD

The musical score is written for guitar in standard notation. It consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The music is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staffs: F, C, G7, C, F7, C, G7, D7, G7, and C. A double bar line with repeat dots appears at the end of the first staff. A first and second ending bracket is shown above the final staff, with '1. C' and '2. C' written inside the boxes. The piece concludes with a double bar line.

SONG FOR SISYPHUS

Med. Up Swing

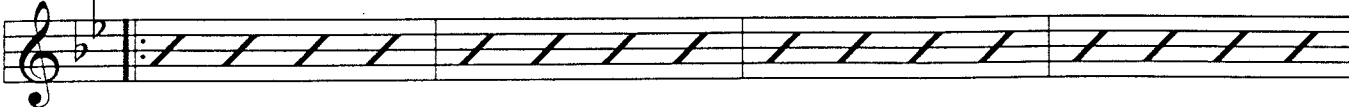
PHIL WOODS

A+7 A \flat 7 G7 \flat 9 F \sharp m7 \flat 5 B+7 \flat 9
 B \flat 6 E m7 A7 D Δ 7
 C m7 F7 B \flat Δ 7 E \flat 7 D7 D \flat 7
 C Δ 7 B+7 \flat 9 B \flat 6
 E m7 A7 D Δ 7 F m7 B \flat 7 E \flat Δ 7
 E \flat 7 \sharp 11 D+7 D \flat Δ 7 C7 \flat 9 F7 \sharp 11
 B \flat 7 \sharp 9 E \flat +7 \flat 9 A \flat m7 A m7
 A \flat m7 D \flat 7 G \flat Δ 7 A+7 A \flat 7 G7 \flat 9
 F \sharp m7 \flat 5 B+7 \flat 9 C7 D \flat 7
 D7 \flat 9 E \flat 7 F m7 B \flat 7

SONG FOR SISYPHUS (P. 2)

BLOWING CHANGES

F#m7b5 B +7b9 Bb6 Em7 A7



DΔ7 Cm7 F7 BbΔ7



CΔ7 B +7b9 Bb6 Em7 A7



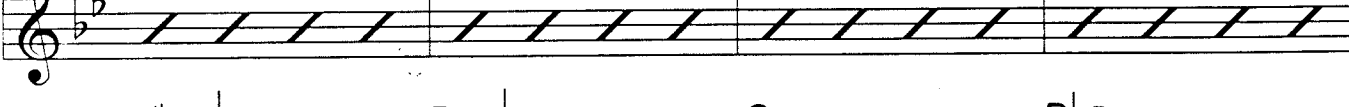
DΔ7 Fm7 Bb7 EbΔ7



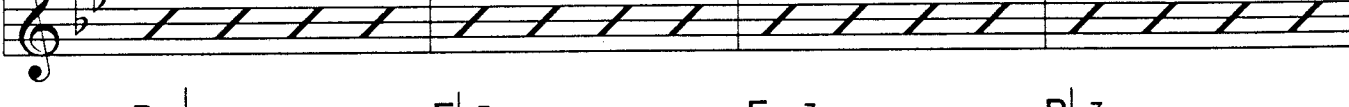
C7b9 F7#11 Bb7#9 Eb+7b9



Abm7 Am7 Abm7 Db7 GbΔ7



F#m7b5 B +7b9 C7 Db7



D7b9 Eb7 Fm7 Bb7



SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

The musical score is written for two instruments in a medium bop style. It consists of three staves of music in 4/4 time, featuring a melodic line with various chords and a repeat sign at the end.

Chord progressions above the staves:

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

The melody is written in a key signature of two flats (B \flat major / D \flat minor) and includes a repeat sign at the end of the third staff.

SOON

IRA GERSHWIN
GEORGE GERSHWIN

Medium Swing

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

SPIRIT SAMBA

RON ESCHETE

Samba

$\text{♩} = 132$

Cm

D7

G7

C7



Fm7

Bb7

EbΔ7

EΔ7#11



Eb

F7

Bb7

Eb



Ab

Db

G+7



RHY. TACIT

SWING

C

Am7

Dm7

G7

AbΔ7
LATIN



GΔ7

C7

CbΔ7

F7



BbΔ7

E7

AΔ7

Em7 A7



SPIRIT SAMBA (P. 2)

D B A \flat F D \flat $\frac{6}{9}$

D m 7 G 7 C Δ 7 E \flat m 7 A \flat 7

D \flat $\frac{6}{9}$ D m $7\flat$ 5 G 7

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

\emptyset E \flat $\frac{6}{9}$ drum fill A \flat $\frac{6}{9}$ drum fill

G \flat Δ $7\sharp$ 11 drum fill F/G drum fill C

SPRING CAN REALLY HANG YOU UP THE MOST

FRAN LANDESMAN
TOMMY WOLF

Ballad

The musical score is written in treble clef with a common time signature (C). It consists of eight staves of music. The first staff begins with a C major triad (CΔ7) and a B-flat major triad (B♭7). The second staff starts with an E-flat major triad with a suspended fourth (E♭7sus4), followed by an A-flat major triad (A♭Δ7), an A major triad with a suspended fourth (A7sus4), an E major triad (EΔ7), a G major triad with a suspended fourth (G7sus4), a C major triad (CΔ7), and an A minor triad (Am7). The third staff contains a D minor triad (Dm7), a G major triad (G7), a C major triad with an E in the bass (C/E), an E-flat major triad (E♭7), a D minor triad (Dm7), an A major triad with a sharp seventh (A+7), a D minor triad (Dm7), and a G major triad (G7). The fourth staff starts with a C major triad (CΔ7), a B-flat major triad (B♭7), a C major triad (CΔ7), a B-flat major triad (B♭7), an E minor triad (Em7), an A minor triad (Am7), a D minor triad (Dm7), a G major triad (G7), an E minor triad (Em7), and an A major triad (A7). The fifth staff begins with an F# minor triad with a flat fifth (F#m7b5), an F minor triad (Fm7), an E minor triad (Em7), an A minor triad (Am7), and a D major triad (D7). It then features a first ending bracket containing a D minor triad (Dm7), a G major triad (G7), a C major triad (CΔ7), and a G major triad with a suspended fourth (G7sus4). The sixth staff starts with a second ending bracket containing a D minor triad (Dm7), a G major triad (G7), a C major triad (CΔ7), a G minor triad (Gm7), a C major triad (CΔ7), a G minor triad (Gm7), and a C major triad (CΔ7). The seventh staff contains a G minor triad (Gm7), a C major triad (CΔ7), a G minor triad (Gm7), a C major triad (CΔ7), a C minor triad (Cm7), and an F major triad (FΔ7). The eighth staff continues with the F major triad (FΔ7) and concludes the piece.

SPRING CAN REALLY...(P. 2)

Cm7 FΔ7 F#m7 B7 EΔ7 Am7 D7 GΔ7 FΔ7



CΔ7 BbΔ7 CΔ7 Am7 Dm7 G7 Em7 A7 F#m7b5 Fm7



Ebm7 Ab7 Dm7 G7 Em7 A7 FΔ7 Em7



Dm7 CΔ7 Bm7b5 E7 Am7 D7 FΔ7 Bb7



Em7 A7 G9sus4 Db/Eb G7#9 CΔ7



SQUIRREL

Medium Swing

TADD DAMERON

The image shows a musical score for the piece "Squirrel" by Tadd Dameron. It consists of three staves of music in the key of B-flat major (one flat), 4/4 time, and a Medium Swing tempo. The first staff begins with a repeat sign and contains the following notes: B-flat, C, D, E, F, G, A, B-flat. Above the staff, the chords F7, Bb7, and F7 are indicated. The second staff contains the notes: B-flat, C, D, E, F, G, A, B-flat. Below the staff, the chords Bb7 and F7 are indicated. The third staff contains the notes: B-flat, C, D, E, F, G, A, B-flat. Below the staff, the chords Gm7, C7sus4, and F7 are indicated. The score ends with a double bar line.

STAR EYES

DON RAYE
GENE DePAUL

Medium Swing

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

STARS FELL ON ALABAMA

MITCHELL PARISH
FRANK PERKINS

Ballad

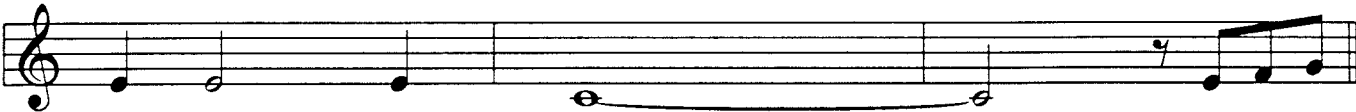
C Δ 7 A7 Dm7 G7 C Δ 7 F Δ 7 E m7 E \flat \circ 7



Dm7 1. G7 G7/F E m7 A7 Dm7 G7



2. G7 C Δ 7 F7 E m7 A7



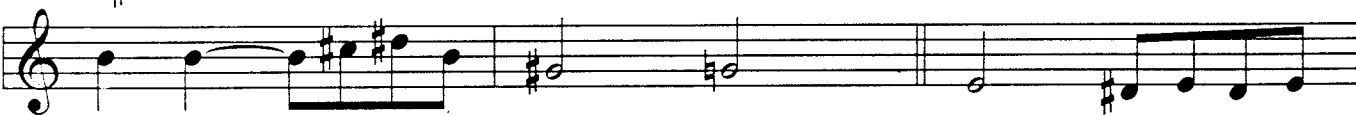
Dm7 G7 E m7 Am7 Dm7 G7



C Δ 7 A7 Dm7 Bm7 \flat 5 E7 Am7 Am7/G



F#m7 B7 E Δ 7 G7 C Δ 7 A7



Dm7 G7 C Δ 7 F Δ 7 E m7 E \flat \circ 7



Dm7 G7 C Δ 7



STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

B \flat Δ 7 G m7 C m7 F7 \sharp 11 B \flat Δ 7 G7 \flat 9
 C m7 F7 B \flat Δ 7 G m7 C m7 F7 \sharp 11
 B \flat Δ 7 G7 \flat 9 C m7 F7 B \flat Δ 7 D7
 D7 G7
 C7 F7
 F7 B \flat Δ 7 G m7 C m7 F7 \sharp 11
 B \flat Δ 7 G7 \flat 9 C m7 F7 B \flat Δ 7 G m7
 C m7 F7 \sharp 11 B \flat Δ 7 G7 \flat 9 C m7 F7 B \flat Δ 7

STORMY WEATHER

287
TED KOEHLER
HAROLD ARLEN

Ballad

The musical score for "Stormy Weather" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various chord annotations above the notes, such as EbΔ7, C7b9, Fm7, Bb7, Gm7, Fm7/Bb, Gm7, F#7, Bb+7, C7#9, Bb7b9, A7b9, AbΔ7, A°7, Eb/Bb, Eb7, Eb/G, Cm7, F7, and Fm7/Bb. The music features a mix of eighth and quarter notes, with some triplets and rests. The piece concludes with a final chord of EbΔ7.

STREET OF DREAMS

SAM LEWIS
VICTOR YOUNG

Ballad

F⁷

3

B^b7

E^bΔ⁷

A^bΔ⁷

G m⁷

C⁷



F⁷

3

B^b7

E^bΔ⁷

B^b+⁷

B^bm⁷

E^b7



A^bΔ⁷

3

D^b7

E^bΔ⁷

D^b7

C⁷



F⁷

3

D^b7

F m⁷

B^b7 sus 4

E^b₉⁶



SUNNY

BOBBY HEBB

Light Rock

Am⁷ Gm⁷ C⁷ F^{Δ7} Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F^{Δ7} Bm⁷ E⁷

Am⁷ Gm⁷ C⁷ F^{Δ7} B^b7

Bm⁷^b5 E7[#]9 Am⁷ E7[#]9

Detailed description: This block contains four staves of musical notation for the song 'Sunny' by Bobby Hebb. The music is written in treble clef with a common time signature (C). The first two staves each begin with a double bar line and repeat sign. The first staff has a key signature of one flat (F major/D minor). The second staff continues the melody. The third staff introduces a key change to two flats (Bb major/D minor). The fourth staff concludes the piece with a double bar line and repeat sign. Chord symbols are placed above the notes: Am⁷, Gm⁷, C⁷, F^{Δ7}, Bm⁷, E⁷, B^b7, Bm⁷^b5, E7[#]9, Am⁷, and E7[#]9.

SUNNY SIDE OF THE STREET

DOROTHY FIELDS
JIMMY McHUGH

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of eight staves of music. Above the notes are various chord symbols: CΔ7, Bm7 E7 FΔ7, Bb7#11, Am7 D7 Dm7 G7, 1. Em7 Dm7 G7, 2. CΔ7 Gm7 C7, FΔ7 Am7 D7, G7 Dm7 G7 CΔ7 Bm7 E7, FΔ7 Bb7#11 Am7, and D7 Dm7 G7 CΔ7. The score includes repeat signs and first/second endings.

Chord symbols: CΔ7, Bm7 E7 FΔ7, Bb7#11, Am7 D7 Dm7 G7, 1. Em7 Dm7 G7, 2. CΔ7 Gm7 C7, FΔ7 Am7 D7, G7 Dm7 G7 CΔ7 Bm7 E7, FΔ7 Bb7#11 Am7, D7 Dm7 G7 CΔ7.

SWEET LORRAINE

MITCHELL PARISH

CLIFF BURWELL

Ballad or Medium Swing

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp $^{\circ}$ 7 Am7 Gm7 C7 F7 E7

E \flat 7 \sharp 11 D7 Dm7 G7 Em7 A7 Dm7 G7

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp $^{\circ}$ 7 Am7 Gm7 C7 F7 E7

E \flat 7 \sharp 11 D7 Dm7 G7 C Δ 7 Gm7 C7

F Δ 7 Em7 A7 Dm7 Cm7 F7 B \flat Δ 7 Em7 A7 Dm7 Cm7 F7

B \flat 7 A+7 A \flat 7 \sharp 11 G7 B \flat 7 A+7 A \flat 7 \sharp 11 G+7

C Δ 7 B \flat 7 A7 Dm7 G7 G \sharp $^{\circ}$ 7 Am7 Gm7 C7 F7 E7

E \flat 7 \sharp 11 D7 Dm7 G7 C Δ 7

SWING

DENTZ SWING

Medium Swing

CHICK COREA

D m7 E7 A m7
 D m7 E7 A m7
 A7 D m7
 B \flat Δ 7 A m7 F \sharp m7 \flat 5 1. F m7
 E7 2. F m7 E7 G m7
 G m7 A \flat m7 D \flat 7 F \sharp 7 \flat 9
 B7 \flat 9 E m7 C7 B m7

SWING DENTZ SWING (P. 2)

Ab7 G7

G7 CΔ7 F7 CΔ7#11

B7 Em7

CΔ7 F7 C7 B7 Em

Ritard

SWING SHIFT

Med. Swing

CHUCK ISRAELS

B \flat 7

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B \flat major/D \flat minor) and a common time signature. The music is in a 4/4 swing feel. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a steady accompaniment with eighth notes and quarter notes. The system concludes with a double bar line.

E \flat 7

B \flat 7

The second system of musical notation continues the piece with two staves. It features a change in the bass line melody, with more active eighth-note patterns. The treble staff continues with a similar melodic style. The system ends with a double bar line.

F7

E \flat 7

A \flat 7

The third system of musical notation is the final system on the page, consisting of two staves. It features a more complex melodic line in the treble staff, including a sharp sign (F \sharp) and a quarter rest. The bass staff includes a section labeled "fill" with a slur over several notes. The system concludes with a double bar line.

SY CLONE

Fast Swing

JACK ZUCKER

F7 B \flat 7 F7 G7 \flat 9 C+7 \sharp 9 F+7 \sharp 9

The first line of musical notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a repeat sign. The melody consists of eighth and quarter notes, with a dotted quarter note on the second measure. A slur covers the final two measures, which end with a double bar line.

B \flat 7 F7 D+7 \sharp 9

The second line of musical notation continues the melody from the first line. It features a key signature change to two flats (Bb and Eb) in the first measure. The melody continues with eighth and quarter notes, ending with a double bar line.

D \flat 7 C+7 \sharp 9 F+7 \sharp 9 G7 \flat 9 C+7 \sharp 9

The third line of musical notation continues the melody. It features a key signature change to three flats (Bb, Eb, and Fb) in the first measure. The melody continues with eighth and quarter notes, ending with a double bar line. There are accent marks (>) under the first, second, and third measures.

SOLO ON BLUES

T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

$A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat+7\sharp_9$ $A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat 7\flat_9$

$E\flat m7$ $A\flat 7$ $D\flat_9^6$ $D\circ 7$ $C m7$ $F 7\sharp_9$ $B\flat m7$ $E\flat 7\sharp_9$

$A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat+7\sharp_9$ $A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat 7\flat_9$

$E\flat m7$ $A\flat 7$ $D\flat_9^6$ $D\circ 7$ $C m7$ $F 7$ $B\flat m7$ $E\flat 7\flat_9$ $A\flat_9^6$

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

$F m7$ $B\flat 7$ $B\flat m7$ $F 7\flat_9$ $B\flat m7$ $E\flat 7$

$A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat+7\sharp_9$ $A\flat_9^6$ $F+7$ $B\flat m7$ $E\flat 7\flat_9$

$E\flat m7$ $A\flat 7$ $D\flat_9^6$ $D\circ 7$ $C m7$ $F+7\flat_9$ $B\flat m7$ $E\flat 7\flat_9$ $A\flat_9^6$

TEACH ME TONIGHT

SAMMY CAHN
GENE DePAUL

Swing Ballad

F m7 B \flat 7 B \flat +7 E \flat Δ 7 A \flat 7 G m7 C7 C+7
 F m7 B \flat 7 G m7 \flat 5 C7 \flat 9 F m7
 1. B \flat 7 sus 4 B \flat 7 E \flat Δ 7 C7 F m7 B \flat 7 B \flat +7 2. B \flat 7 sus 4 B \flat 7
 E \flat \flat 6 G m7 F \sharp m7 F m7 B \flat 7 E \flat Δ 7 C7 \flat 9
 F m7 B \flat 7 E \flat Δ 7 A m7 \flat 5 D7 \flat 9 G m7 C7
 C m7 F7 F m7 B \flat 7 B \flat +7 E \flat Δ 7 A \flat 7
 G m7 C7 C+7 F m7 B \flat 7 G m7 \flat 5 C7 \flat 9
 F m7 B \flat 7 sus 4 B \flat 7 E \flat \flat 6

TEA FOR TWO

IRVING CAESAR
VINCERT YOUMANS

Medium Swing

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



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



D m⁷ G⁷ D m⁷ G⁷ C Δ ⁷ F⁷ E m⁷ A⁷



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



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



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



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



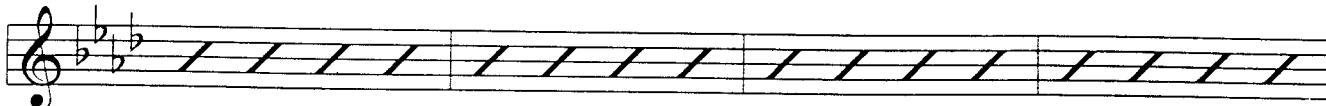
A \flat /C B \circ ⁷ B \flat m⁷ E \flat ⁷ A \flat Δ ⁷



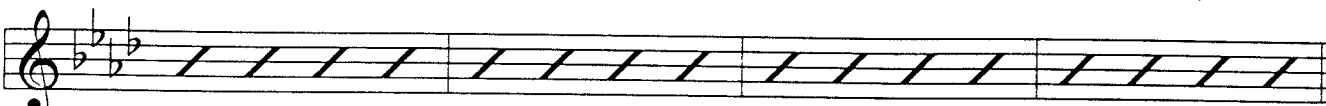
TEA FOR TWO (P. 2)

OPTIONAL CHORDS

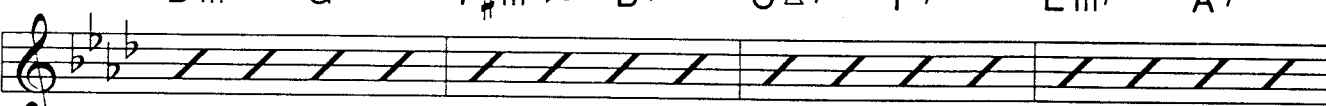
$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $A\flat\Delta7$ $D\flat7$ $C m7$ $F7$



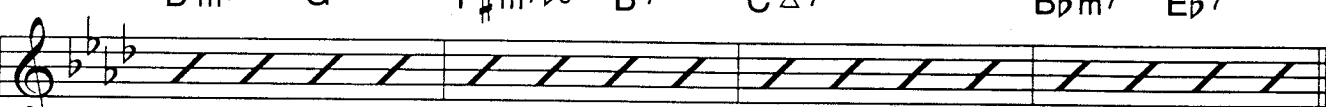
$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $A\flat\Delta7$ $B\flat m7$ $C m7$ $D\flat\Delta7$



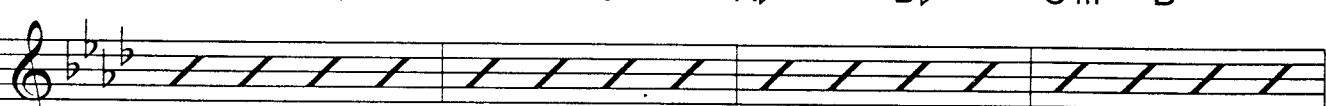
$D m7$ $G7$ $F\sharp m7\flat5$ $B7$ $C\Delta7$ $F7$ $E m7$ $A7$



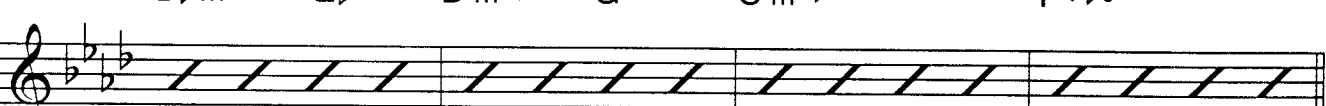
$D m7$ $G7$ $F\sharp m7\flat5$ $B7$ $C\Delta7$ $B\flat m7$ $E\flat7$



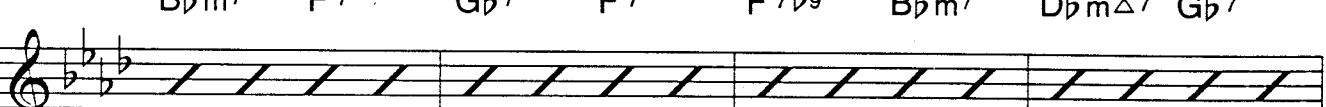
$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $A\flat\Delta7$ $D\flat7$ $C m7$ $B\circ7$



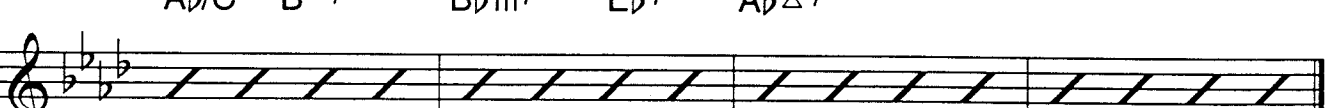
$B\flat m7$ $E\flat7$ $D m7\flat5$ $G7$ $C m7\flat5$ $F7\flat9$



$B\flat m7$ $F7$ $G\flat7$ $F7$ $F7\flat9$ $B\flat m7$ $D\flat m\Delta7$ $G\flat7$



$A\flat/C$ $B\circ7$ $B\flat m7$ $E\flat7$ $A\flat\Delta7$



THAT OLD FEELING

LEW BROWN
SAMMY FAIN

Ballad or Easy Swing

$E\flat_9$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$
 $F m7$ $C+7$ $F m7$ $F\sharp m7$ $B7$ $B\flat7$ $G7$
 $C m7$ $G7/B$ $E\flat/B\flat$ $A7$ $A\flat\Delta7$
 $C m7$ $F7$ $F m7$ $B7\sharp11$ $B\flat7$
 $E\flat_9$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ $A\flat m7$ $D\flat7$ $G m7\flat5$ $C7\flat9$
 $F m7$ $C+7$ $F m7$ $F m7/E\flat$ $A m7\flat5$ $D7\flat9$
 $G m7\flat5$ $C7\flat9$ $F m7$ $A\flat m7$ $D\flat7$
 $E\flat/B\flat$ $G7/B$ $C m7$ $G\flat7$ $F m7$ $B\flat7\text{ sus }4$ $B\flat7$ $E\flat_9$

THAT'S ALL

ALAN BRANDT
BOB HAYMES

Ballad

$B\flat\Delta 7$ $Cm 7$ $Dm 7$ $Cm 7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$

$Dm 7$ $G 7$ $Em 7\flat 5$ $E\flat m 7$ $Dm 7$ $D\flat^{\circ} 7$ 1. $Dm 7$ $G 7$

$Cm 7$ $F 7$ 2. $Cm 7$ $F 7$ $B\flat 9$ $Fm 7$ $B\flat 7\flat 9$

$E\flat\Delta 7$ $C 7\flat 9$ $Fm 7$ $B\flat 7\flat 9$ $E\flat\Delta 7$ $A\flat 7$ $Gm 7$ $C 7\flat 9$

$F\Delta 7$ $D 7\flat 9$ $Gm 7$ $C 7\flat 9$ $Cm 7$ $F 7$

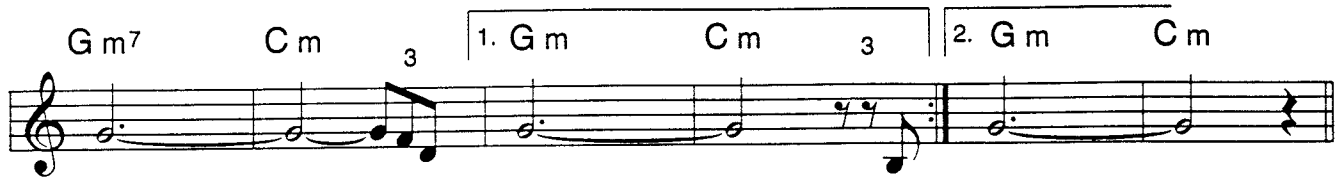
$B\flat\Delta 7$ $Cm 7$ $Dm 7$ $Cm 7$ $B\flat\Delta 7$ $E\flat\Delta 7\sharp 11$ $Dm 7$ $G 7$

$Em 7\flat 5$ $E\flat m 7$ $Dm 7$ $D\flat^{\circ} 7$ $Cm 7$ $F 7$ $B\flat 9$

THEME FOR MAXINE

Medium 3

WOODY SHAW



THEN I'LL BE TIRED OF YOU

E. Y. HAEBURG
ARTHUR SCHWARTZ

Ballad

C Δ 7 A 7 \sharp 11 D m7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m7 G 7 G 7/F E m7 A 7 D m7 G 7

C Δ 7 A 7 \sharp 11 D m7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m7 G 7 C 6/9 B \flat m7 E \flat 7

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

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

C Δ 7 A 7 \sharp 11 D m7 G 9 sus 4 C Δ 7 A 7 \sharp 11 D m7 G 9 sus 4 G 7

B \flat 7 \sharp 11 A 7 D m7 G 7 C 6/9

THERE GOES MY HEART

BENNY DAVIS
ABNER SILVER

Ballad or Swing

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

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

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

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

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

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

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

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

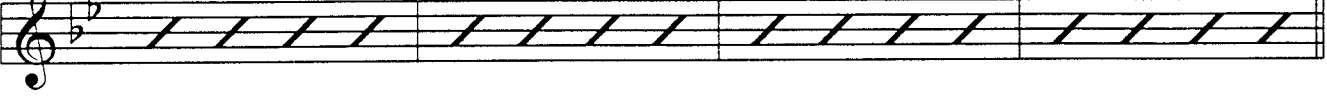
THERE GOES MY HEART (P. 2)

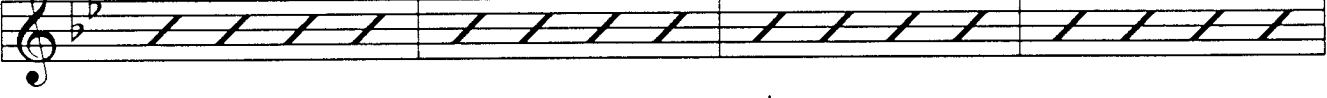
BLOWING CHANGES

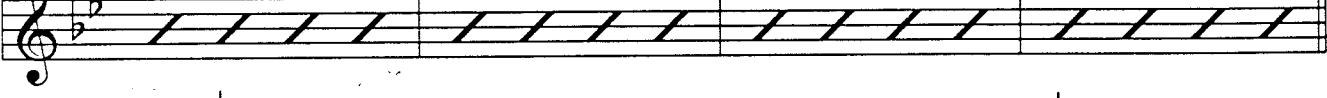
B \flat Δ 7 D m7 G7 C m7 F7

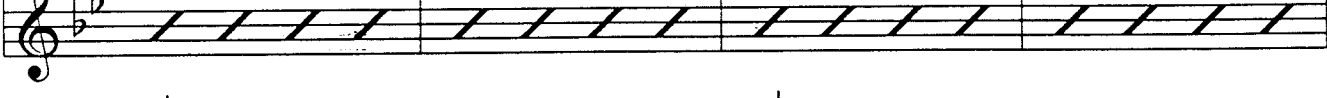

C m7 F7 B \flat Δ 7


D m7 \flat 5 G7 C m7


G m7 C7 C m7 F7


B \flat Δ 7 D m7 G7 C m7 F7


C m7 F7 B \flat Δ 7


D m7 \flat 5 G7 C m7 A \flat 7


B \flat Δ 7 C m7 F7 B \flat 6/9 C m7 F7


THEY SAY IT'S WONDERFUL

Medium Swing

IRVING BERLIN

G m7

G m7b5 C7b9 FΔ7

A m7 Ab°7



G m7

G m7b5

C7b9

FΔ7

A m7

D7



G m7

G m7b5

C7b9

FΔ7

A m7

Ab°7



G m7

G m7b5

C7b9

C m7

F7



BbΔ7

Eb7#11

D m7

A m7

E7



A m7

B m7b5

E7b9

A m7

D7

Abm7

Db7



G m7

G m7b5

C7b9

A m7b5

D7b9



G m7

C7

F6



THIER'S TEARS

Bossa

CLARE FISCHER

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

THINGS AIN'T WHAT THEY USED TO BE

Medium Swing

DUKE ELLINGTON

F7 F7

B \flat 7

F7 Gm7

C7 \sharp 9 C7 F7 A \flat 7 Gm7 C7

THIS CAN'T BE LOVE

LORENZ HART
RICHARD RODGERS

Medium Swing

The musical score is written in G major, 4/4 time, with a medium swing feel. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The melody starts on a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody with a dotted quarter note and a half note. The third staff repeats the first staff's melody. The fourth staff continues the melody with a dotted quarter note and a half note. The fifth staff continues the melody with a quarter note, a dotted quarter note, and a half note. The sixth staff continues the melody with a quarter note, a dotted quarter note, and a half note. The seventh staff continues the melody with a quarter note, a dotted quarter note, and a half note. The eighth staff continues the melody with a quarter note, a dotted quarter note, and a half note. The ninth staff continues the melody with a quarter note, a dotted quarter note, and a half note. The tenth staff continues the melody with a quarter note, a dotted quarter note, and a half note.

Chord progressions are indicated above the staves:

- Staff 1: F_9^6 $B\flat 7$
- Staff 2: $F_{\Delta 7}$ $D m 7$ $G m 7$ $C 7$
- Staff 3: F_9^6 $B\flat 7$
- Staff 4: $A m 7$ $D m 7$ $G m 7$ $C 7$ F_9^6
- Staff 5: $E m 7$ $A 7$ $D m 7$
- Staff 6: $A m 7\flat 5$ $D 7\flat 9$ $G m 7$ $C 7$
- Staff 7: F_9^6 $B\flat 7$
- Staff 8: $A m 7$ $D m 7$ $G m 7$ $C 7$ F_9^6

THREE AND ONE

Med. Swing

THAD JONES

E \flat Δ 7E \flat Δ 7 D \flat 7 C7

F m7

A m7

D7



G7

C7 \flat 9

F7

B \flat 71. E \flat 7A \flat Δ 7

A m7

D7

G m7

C7

F m7

B \flat 7

2.

E \flat 7 \sharp 9E \flat 7 \sharp 9/GA \flat 7A \circ 7E \flat 6/B \flat

C7

F m7

B \flat 7

⊕

B7 E7 E \flat 7 \sharp 9

THE THRILL IS GONE

311

B. DeSILVA
LEW BROWN
RAY HENDERSON

Ballad

The musical score consists of ten staves of music in a ballad style. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is annotated with various chords throughout. The first staff has chords Cm7, G+7, Cm7, and F7. The second staff has Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, and Cm7. The third staff has Dm7b5, G7b9, Cm7, Gb7#11, Fm7, and Dm7b5 G7. The fourth staff has Cm7, G+7, Cm7, and F7. The fifth staff has Fm7, Bb7, E7#11, EbΔ7, Dm7b5, G+7b9, Db7#11, and Cm7. The sixth staff has Dm7b5, G7b9, Cm7, Gb7#11, Fm7, and Dm7b5 G7b9. The seventh staff has Cm7, Cm7/Bb, Am7b5, Ab7#11, and Cm7. The eighth staff has Fm7, Fm7/Eb, Dm7b5, and G7. The ninth staff has AbΔ7, Dm7b5, G7b9, and Cm6. The tenth staff contains a single melodic line with a double bar line at the end.

THYME'S TIME

Medium Swing

DEAN NEWTON

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

$B\flat\Delta 7$ $A m 7$ $D 7$ $G m 7$ $G\flat m 7$ $F m 7$ $B\flat 7\flat 9$
 $E\flat 7\sharp 11$ $C\sharp\circ 7$ $D m 7$ $G 7$
 $E 7$ $A 7$ $D 7$ $G 7$
 $C 7$ $F 7$ 1. $B\flat\Delta 7$ $C m 7$ $F 7\flat 9$
 2. $B\flat\Delta 7$ $F\sharp m 7\flat 5$ $F 7\text{ sus}$ $F 7$ $B m 7$ $E m 7$ $A 7\flat 9$
 $C\sharp m 7\flat 5$ $F\sharp 7$ $B m 7\flat 5$ $B 7$ $C\Delta 7$ $C 6$
 $C m 7$ $F 7$ $B\flat\Delta 7$ $A m 7$ $D 7$

THYME'S TIME (P2)

G m7 G b m7 F m7 B b 7 b9 E b 7 #11 C # o7

D m7 G7 E m7 A7 D m7 G 7 b9

C m7 F7 B b 6

G b Δ 7 #11 E Δ 7 #11 D Δ 7 #11 D b Δ 7

SOLO CHANGES

B b Δ 7 A m7 D7 G m7 G b m7 F m7 B b 7

E b 7 E o7 B b / F G7

E m7 A7 D m7 G7 C m7 F7 B b Δ 7 F7

D.C. al Coda

TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score for "Tidal Breeze" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Medium Swing". The score includes the following chord annotations above the staves:

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

A TIME FOR LOVE

315

PAUL FRANCIS WEBSTER
JOHNNY MANDEL

Ballad

Chord annotations for the first staff: $B\flat\Delta 7$, $A\flat 7\#11$, $B\flat\Delta 7$, $C 7\#11$

Chord annotations for the second staff: $C m7$, $E\flat\Delta 7/B\flat$, $A m7$, $D 7$, $A m7\flat 5$, $D 7\flat 9$

Chord annotations for the third staff: $G m7$, $A\flat 7/G\flat$, $B\flat 6/F$, $C 7\flat 9$

Chord annotations for the fourth staff: $C m7$, $E\flat\Delta 7/B\flat$, $A m7\flat 5$, $D 7\flat 9$

Chord annotations for the fifth staff: $G m7$, $A m7\flat 5$, $D 7\flat 9$, $G m7$, $C 7\flat 9$, $F\Delta 7$, $A 7\#9$

Chord annotations for the sixth staff: $D m7$, $D 7\flat 9$, $G m7$, $G m7/F$, $E m7\flat 5$, $A 7\#11$

Chord annotations for the seventh staff: $D\Delta 7$, $B m7$, $C m7$, $F 7$, $B\flat\circ 7$, $B\flat\Delta 7$, $A m7\flat 5$, $D 7\flat 9$

Chord annotations for the eighth staff: $G m7$, $C 7\flat 9$, $C m7$, $E\flat\Delta 7/B\flat$

Chord annotations for the ninth staff: $A m7$, $D 7$, $D 7\flat 9$, $G m7$, $C 7\#11$

Chord annotations for the tenth staff: $C m7$, $C m7/F$, $F 7\flat 9$, $B\flat 6$

TIMES LIE

CHICK COREA

Easy 3

$B\flat\Delta 7$ $A\flat\Delta 7/B\flat$ $B\flat\Delta 7$ $A\flat\Delta 7/B\flat$

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

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

$C m 7$ $G\flat 7$ $C m 7$ $F 7$

$B\flat\Delta 7$ $A\flat\Delta 7/B\flat$ $B\flat\Delta 7$ $A\flat\Delta 7/B\flat$

$B\flat\Delta 7$ $A\flat\Delta 7/B\flat$ $E m 7\flat 5$ $A 7$

$D \Delta 7$ $A m 7$ $D \Delta 7$ $C\sharp m 7\flat 5$ $F\sharp 7$

TIMES LIE (P. 2)

B Δ 7 F \sharp m7 B Δ 7 F \sharp m7

B Δ 7 F \sharp m7 B Δ 7 F \sharp m7

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

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

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

VAMP

TIME WAS

Easy 3

*(DREAMING)*SIDNEY KEITH
MIGUEL PRADO

B m7 B \flat 7 A m7 D7 G Δ 7
 D \flat 7 C Δ 7 F7 G $\frac{6}{9}$ E m7
 A m7 D7 1. G Δ 7 E m7 A m7
 D7 2. G $\frac{6}{9}$ C \sharp m7 \flat 5 F \sharp 7 \flat 9
 B Δ 7 G \sharp m7 C \sharp m7 F \sharp 7 B Δ 7
 G \sharp m7 C \sharp m7 E m7 A7 D Δ 7 E m7
 F \sharp m7 E m7 A7 D Δ 7 A m7 D7 sus 4
 D7 \flat 9 B m7 B \flat 7 A m7 D7 G Δ 7
 D \flat 7 C Δ 7 F7 G $\frac{6}{9}$ E m7
 A m7 D7 G Δ 7

TINY CAPERS

CLIFFORD BROWN

Medium Swing

$B\flat\Delta 7$ $D 7$ $G m 7$ $B\flat 7$ $E\flat\Delta 7$ $G + 7$
 $C m 7$ $C\sharp^{\circ} 7$ $D m 7$ $E\flat\Delta 7$ $D m 7$ $G m 7$
 $C 7$ $C m 7$ $F 7$ $B\flat\Delta 7$ $D 7$
 $G m 7$ $B\flat 7$ $E\flat\Delta 7$ $G + 7$ $C m 7$ $C\sharp^{\circ} 7$
 $D m 7$ $E\flat\Delta 7$ $D m 7$ $G m 7$ $C m 7$ $F 7$ $B\flat 9$
 $E\flat 7\flat 9$ $E\flat 7$ $B\flat 7$
 $E\flat 7\flat 9$ $E\flat 7$ $D m 7$ $G 7$ $C m 7$ $F 7$
 $B\flat\Delta 7$ $D 7$ $G m 7$ $B\flat 7$ $E\flat\Delta 7$ $G + 7$ $C m 7$ $C\sharp^{\circ} 7$
 $D m 7$ $E\flat\Delta 7$ $D m 7$ $G m 7$ $C m 7$ $F 7$ $B\flat 9$

TIS'

Swing Blues

THAD JONES

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

- Staff 1:** Measures 1-4: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, Eb4, Eb3. Measures 5-8: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, Eb4, Eb3.
- Staff 2:** Measures 1-4: Ab7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, Eb4, Eb3. Measures 5-8: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, Eb4, Eb3.
- Staff 3:** Measures 1-4: Fm7, notes G4, Ab4, Bb4, C5, D5, Eb5, Eb4, Eb3. Measures 5-8: Bb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, Eb4, Eb3. Measures 9-12: Eb7#9, notes G4, Ab4, Bb4, C5, D5, Eb5, Eb4, Eb3.

Chord annotations are placed above the staves: Eb7#9 (measures 1-4), Ab7#9 (measures 1-4), Eb7#9 (measures 5-8), Fm7 (measures 1-4), Bb7#9 (measures 5-8), and Eb7#9 (measures 9-12). Accents (>) are placed over the notes G4, Ab4, Bb4, and C5 in measures 1, 5, 9, and 10.

TO KILLA BRICK

Fast Blues

WOODY SHAW

C7#11 F7 C7
 F7 Em7
 A7 Dm7 G7
 C7 Eb7 1. D7 G7 2. Dm7 G7

TOO CLOSE FOR COMFORT

JERRY BOCK
LARRY HOLOFCENER
GEORGE WEISS

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a repeat sign and a key signature change to one flat (Bb). The score is annotated with various chords above the notes. The first two staves contain the first ending, which concludes with a double bar line and repeat dots. The second ending starts on the third staff and includes a key signature change to two flats (Bb, Eb). The score concludes on the tenth staff with a final chord and a double bar line.

Chord annotations for the first staff: C Δ 7, B+7, E m7 \flat 5, A7.

Chord annotations for the second staff: D m7 \flat 5, G7, 1. C Δ 7, D m7, G7.

Chord annotations for the third staff: 2. C Δ 7, G m7, C7, F7, F \sharp °7.

Chord annotations for the fourth staff: C/G, G m7, C7, F7, F \sharp °7.

Chord annotations for the fifth staff: A \flat 7, D m7, G7, C Δ 7, B+7.

Chord annotations for the sixth staff: E m7 \flat 5, A7, D m7 \flat 5, G7.

Chord annotations for the seventh staff: C Δ 7, G m7, C7, F7, F \sharp °7.

Chord annotations for the eighth staff: A m7 \flat 5, D7 \flat 9, A \flat 7.

Chord annotations for the ninth staff: G7, C Δ 7.

TOO MARVELOUS FOR WORDS

JOHNNY MERCER
RICHARD WHITING

Medium Swing

Am⁷ D⁷ Am⁷ D⁷

G^Δ7 C⁷#¹¹ 1. Bm⁷ Em⁷

2. B^Δ7 C#m⁷ F#⁷ B^Δ7 Dm⁷ G⁷sus⁴

Dm⁷ G⁷sus⁴ C^Δ7 F⁷#¹¹

Em⁷ A⁷ Am⁷ D⁷ Am⁷ D⁷

G^Δ7 C^Δ7 Bm⁷b⁵ E⁷b⁹ Am⁷ F⁷

Am⁷ D⁷sus⁴ G⁶₉

THE TOUCH OF YOUR LIPS

RAY NOBLE

Easy Swing

C Δ 7₃ A m7 D m7 G7 E m11 A +7 D m11 G 13
 C $\overset{6}{9}$ ₃ F 9 E m7b5 A 7b9 A 7
 D m7b5 G7 C $\overset{6}{9}$ ₃ B \flat 7#11 A m7 B +7
 E Δ 7/B B 7 sus 4 B7 E Δ 7 G 13 G 7 sus 4
 C Δ 7₃ A m7 D m7 G7 E m11 A +7 D m11 G 13
 C $\overset{6}{9}$ ₃ F 9 E m7b5 A 7b9 A 7
 F m6 B \flat 9 A m7 D7
 D m7₃ G 7 sus 4 G7 C $\overset{6}{9}$

TRICROTISM

Med. Swing

Bass Solo

OSCAR PETTIFORD

Eb Δ 7 F7
 F7 Ab Δ 7 A \circ 7 Eb/Bb₃ C7
 B7 Bb7 Σ Eb Δ 7
 F7 F7
 Ab Δ 7 A \circ 7 Eb/Bb₃ C7 Fm7 Bb7
 Eb \flat 6 *Fine* B7
 Eb Δ 7₃ G7 Cm Cm Δ 7
 Cm7 F7 Fm7₃ Bb7 *D.S. al Fine*

TUNE 88

Medium Rock

JEFF LORBER

First system of musical notation. The treble clef staff contains a melody in 4/4 time with a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes: B4, A4, G4, F#4, E4, D4, C4. There are four accents (^) above the first four notes. The melody continues with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. There are two accents (^) above the 11th and 12th notes. The bass clef staff shows a bass line with a quarter rest, followed by a series of slanted lines representing a rhythmic pattern. Chord symbols G 13, C 13, and G 13 are placed below the treble staff.

Second system of musical notation. The treble clef staff continues the melody from the first system. It starts with a quarter rest, followed by eighth notes: B4, A4, G4, F#4, E4, D4, C4. The melody continues with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. There is one accent (^) above the final note. The bass clef staff shows a bass line with a series of slanted lines. Chord symbols G 13 and C 13 are placed below the treble staff.

Third system of musical notation. The treble clef staff continues the melody. It starts with a quarter rest, followed by a quarter rest, then eighth notes: B4, A4, G4, F#4, E4, D4, C4. The melody continues with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff shows a bass line with a series of slanted lines. Chord symbols G 13 and Eb 13 are placed below the treble staff.

Fourth system of musical notation. The treble clef staff continues the melody. It starts with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. There are seven accents (^) above the first seven notes. The melody continues with eighth notes: B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. There is a triplet (3) over the 11th, 12th, and 13th notes. The melody ends with a quarter rest. The bass clef staff shows a bass line with eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Chord symbols E 13, F 13, F# 13, G 13, Ab 13, and G 13 are placed below the treble staff.

UN POCO LOCO

327

Bright Latin

BUD POWELL

INTRO Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CΔ7#11

Chords and markings in the score include: Dm7, G7#9, CΔ7#11, EbΔ7#11, DbΔ7#11, D7, Db7, Fm7, Bb7, EbΔ7, Ebm7, Ab7, DbΔ7, D°7, G7, CΔ7, Bm7/A, E7/B, Bb7, Am7, D7, G7, G+7#9, and CΔ7#11. The score also features triplet markings (3) and dynamic markings such as accents (>) and slurs (Λ).

UNFORGETTABLE

IRVING GORDON

Ballad

The musical score for "Unforgettable" is written in G major and 3/4 time. It consists of ten staves of music. The first staff begins with a G Δ 7 chord and features a triplet of eighth notes. The second staff continues with C Δ 7, Em7, and A7. The third staff includes F Δ 7, Fm7, B \flat 7, F7, Em7, and A7. The fourth staff has Am7, D7, Am7, D7, D7, Am7, Ebm7, and Ab7. The fifth staff returns to G Δ 7 and F#/G. The sixth staff has C Δ 7, Em7, and A7. The seventh staff includes F Δ 7, Fm6, B \flat 7#11, F7, Em7, and A7. The eighth staff has Am7, D7, Dm7, G7, and C6. The ninth staff concludes with a C6 chord with a 9th. The score includes various chord progressions and melodic lines with triplets and a final C6 chord with a 9th.

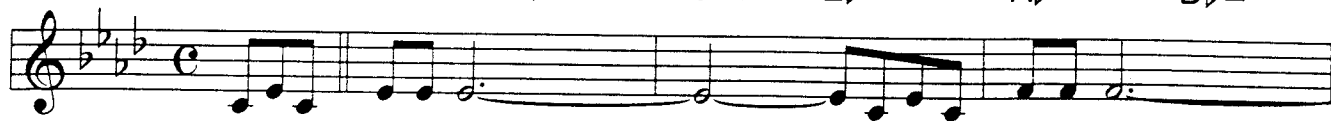
THE VERY THOUGHT OF YOU

329

RAY NOBLE

Ballad

$E\flat 7$ $A\flat \Delta 7$ $D\flat \Delta 7$ $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $D\flat \Delta 7$



$C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $B\flat m 7$ $B^\circ 7$ $A\flat/C$ $B\flat 9$



$B\flat m 7$ $E\flat 7$ $G m 7 \flat 5$ $C 7 \flat 9$ $F m 7$ $F m 7/E\flat$



$D m 7$ $G 7$ $C m 7$ $F m 7 \flat 5$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $B\flat m 7$ $F + 7$



$E 7 \sharp 11$ $E\flat 7$ $A\flat \Delta 7$ $D\flat \Delta 7$ $C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $D\flat \Delta 7$



$C m 7$ $E\flat 7 \text{ sus } 4$ $A\flat 6$ $B\flat m 7$ $B^\circ 7$ $A\flat/C$ $B\flat 9$



$B\flat m 7$ $E\flat 7$ $G m 7 \flat 5$ $C 7 \flat 9$ $F m 7$ $F m 7/E\flat$



$D m 7 \flat 5$ $A^\circ 7$ $B\flat m 7$ $A^\circ 7$ $B\flat m 7$ $E\flat 7 \flat 9$ $A\flat 6$



VIOLETS FOR YOUR FURS

TOM ADAIR
MATT DENNIS

Ballad

G m7 C7b9 FΔ7 Bbm7 Eb7
 FΔ7 D7b9 Gm7 C7b9 FΔ7 Am7 D7#9
 Gm7 D7#9 Gm7 C7 FΔ7 D7b9 Gm7 C7
 FΔ7 D7b9 Gm7 C7 FΔ7 D7#9 G7#11
 Gm7 Am7 D7 Gm7 C7b9 FΔ7 Bbm7 Eb7
 FΔ7 D7b9 Gm7 C7b9 FΔ7 Am7 D7#9 Gm7
 BbΔ7 Eb7 FΔ7 Am7 D7
 Bbm7 C+7b9 FΔ7 Dm7 G7 C7b9 FΔ7

WAIL

Med. Up Bop

BUD POWELL

$E\flat\Delta 7$ $E\circ 7$ $Fm7$ $F\sharp m7$ $Gm7\flat 5$ $C7$
 $Fm7$ $B\flat 7$ $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$
 $Gm7/B\flat$ $C7$ $Fm7$ $B\flat 7$ $E\flat\Delta 7$ $E\circ 7$
 $Fm7$ $F\sharp m7$ $Gm7\flat 5$ $C7$ $Fm7$ $B\flat 7$
 $B\flat m7$ $E\flat 7$ $A\flat\Delta 7$ $A\circ 7$ $Gm7/B\flat$ $C7$ $Fm7$ $B\flat 7$
 $E\flat\Delta 7$ *Fine* $G+7\sharp 9$
 $C7\sharp 11$ $F+7\sharp 9$
 $B\flat 7\sharp 11$ $E\flat\Delta 7$ $E\circ 7$ *D.S. al Fine*

WALL-EYE BLUES

Medium Swing

ARNOLD LOUPACCI

The musical score for "Wall-Eye Blues" is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a Bb7 chord and contains a melodic line with a triplet of eighth notes. The second staff continues the melody with chords Bb+7, E7, Eb7, and Ab7. The third staff features chords Bb7, Ab7, G7#11, Db7#11, and Cm7. The fourth staff includes chords F7#9, Bb7, G7#11, C7#9, and F7. The fifth staff concludes with chords Bb7, F+7, and Bb7. The score includes various musical notations such as slurs, ties, and triplet markings.

WATCH WHAT HAPPENS

333

Med. Bossa

MICHEL LEGRAND

Staff 1: $E\flat\Delta 7$ $F 7$

Staff 2: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat\Delta 7$ $E \Delta 7$ $F \Delta 7$ $E \Delta 7$

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

Staff 4: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat\Delta 7$ $E \Delta 7$ $F \Delta 7$ $G\flat\Delta 7$

Staff 5: $G \Delta 7$ $G m 7$ $C 7$

Staff 6: $F \Delta 7$ $F m 7$ $B\flat 7$

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

Staff 8: $F m 7$ $B\flat 7 \text{ sus } 4$ $B\flat 7$ $E\flat 6$ $E 6$ $D 6$

Staff 9: $E\flat 6$ $E 6$ $D 6$ $E\flat 6$

WATERMELON MAN

HERBIE HANCOCK

Medium, Rock

The main musical score consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature (C), followed by a repeat sign and a key signature change to one flat (Bb). The first measure is marked with the chord F7#9. The melody consists of eighth and quarter notes. The second staff continues the melody, with a Bb9 chord above the first measure and an F7#9 chord above the fourth measure. The third staff features a more rhythmic pattern with eighth notes and rests, marked with C9, Bb9, C9, and Bb9 chords. The fourth staff concludes the piece with a C9 chord, a Bb9 chord, a whole rest with a circled cross symbol, and an F7#9 chord.

ALTERNATE CHANGES

The 'ALTERNATE CHANGES' section shows a single staff of music. It begins with a circled cross symbol (⊕) above the first measure. The second measure is marked with the chord Ab13. The staff contains four measures, each with a whole note, ending with a double bar line.

WHAT A DIFFERENCE A DAY MADE

335

STANLEY ADAMS
MARIA GREVER

Medium Swing

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a whole rest followed by a triplet of eighth notes. The second staff contains a triplet of eighth notes. The third staff contains a quarter note followed by a triplet of eighth notes. The fourth staff contains a quarter note followed by a triplet of eighth notes. The fifth staff contains a quarter note followed by a triplet of eighth notes. The sixth staff contains a quarter note followed by a triplet of eighth notes. The seventh staff contains a quarter note followed by a triplet of eighth notes. The eighth staff contains a quarter note followed by a triplet of eighth notes. The ninth staff contains a quarter note followed by a triplet of eighth notes. The tenth staff contains a quarter note followed by a triplet of eighth notes. The score is heavily annotated with chord symbols and triplet markings.

Chord symbols and triplet markings are as follows:

- Staff 1: F m7, Bb7 sus 4
- Staff 2: EbΔ7, Ab7, G m7, C7#9, F m7, Bb7 sus 4, Bb7
- Staff 3: EbΔ7, D m7, G7
- Staff 4: Cmadd9, Cm, CmΔ7, Cm7, Cm7, F7
- Staff 5: Bb7 sus 4, Bb7, F m7, Bb7 sus 4
- Staff 6: EbΔ7, Ab7, G m7, C7#9, F m7, Bb7 sus 4, Bb7
- Staff 7: Bbm7, Eb7, AbΔ7
- Staff 8: Db7#11, G m7, F#o7
- Staff 9: F m7, Bb7, Eb9

WES SIDE STROLL

Montuno

GARY APRILE

First system of musical notation. The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4. The bass clef staff contains a bass line starting with a quarter rest, followed by eighth notes G3, F3, E3, D3, and a dotted quarter note C3. The key signature has one flat (Bb), and the time signature is common time (C). The system is divided into four measures, each with a chord pair: Dm7 G7, Dm7 G7, Dm7 G7, and Dm7 G7.

Second system of musical notation. The treble clef staff continues the melody with eighth notes C5, B4, A4, G4, and a dotted quarter note F4. The bass clef staff continues the bass line with eighth notes B2, A2, G2, F2, and a dotted quarter note E2. The system is divided into four measures, each with a chord pair: Dm7 G7, Dm7 G7, Dm7 G7, and Dm7 G7.

Third system of musical notation. The treble clef staff has two first endings. The first ending consists of eighth notes G4, A4, B4, C5, and a dotted quarter note B4. The second ending consists of eighth notes B4, A4, G4, F4, and a dotted quarter note E4. The bass clef staff continues the bass line with eighth notes D3, C3, B2, A2, and a dotted quarter note G2. The system is divided into three measures. The first measure has a chord pair Dm7 G7. The second measure has a chord pair G7 F#7. The third measure has a chord pair F7.

Fourth system of musical notation. The treble clef staff continues the melody with eighth notes D4, E4, F4, G4, and a dotted quarter note F4. The bass clef staff continues the bass line with eighth notes F2, E2, D2, C2, and a dotted quarter note B1. The system is divided into three measures. The first measure has a chord pair Bb7 A7 Ab7. The second measure has a chord pair E7#9 Bb7 A7. The third measure has a chord pair A7.

WES SIDE STROLL (P. 2)

D7#9 Ab7 G7 Fm7 Bb7 Fm7 Bb7

Fm7 Bb7 Fm7 Bb7 Em7 A7

Perc. Dm7

SOLO CHANGES

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Dm7 G7 Dm7 G7 Cm7 F7 Cm7 F7

Cm7 F7 Cm7 F7 Dm7 G7 Dm7 G7 Dm7 G7

Dm7 G7 Fm7 Bb7 Fm7 Bb7 Em7 A7 Em7 A7

WHAT KIND OF FOOL AM I

LESLIE BRICUSSE
ANTHONY NEWLEY

Easy Swing

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo/style is 'Easy Swing'. The score consists of eight staves of music, each with a corresponding chord symbol above it. The chords are: EbΔ7, Cm7, Fm7, Bb7, EbΔ7, C7, Fm7, Bb7, EbΔ7, Cm7, F7, F7/Eb, Dm7, Gm7, Cm7, F7, Fm7, Bb7, EbΔ7, Cm7, Fm7, Bb7, EbΔ7, Bbm7, Eb7, AbΔ7, Db7, Cm7, F7, Fm7, Bb7 sus 4, and Eb6.

Chord progression: Eb Δ 7 Cm7 Fm7 Bb7 Eb Δ 7 C7 Fm7 Bb7 Eb Δ 7 Cm7 F7 F7/Eb Dm7 Gm7 Cm7 F7 Fm7 Bb7 Eb Δ 7 Cm7 Fm7 Bb7 Eb Δ 7 Bbm7 Eb7 Ab Δ 7 Db7 Cm7 F7 Fm7 Bb7 sus 4 Eb \flat 6

WHEN THE SUN COMES OUT

TED KOEHLER
HAROLD ARLEN

Ballad

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. Above the staves, various chords are indicated, including C7, Bb7, Am7, D7, C#o7, D7sus4, Dm7, G7, CΔ7, F7, Bm7, Bb7, Am7, D7 (Bbo7), Bm7, Em7, Bm7b5, E7, Am7, Bbo7, Bm7, E7, A7, D7sus4, D7, C7, Bb7, Am7, D7, C7, C#o7, D7sus4, D7, Dm7, G7, CΔ7, F7, Bm7, Bb7, Am7, Bbo7, Bm7, B7, Em7, F7, B13, E7#9, Am7, D7sus4, D7b9, and G6. The notation includes quarter notes, eighth notes, and sixteenth notes, with some measures containing rests and dynamic markings like 'y'.

WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

$A\flat\Delta 7$ $A\flat 7$ $A\flat 6$ $D\flat 7\#11$ $A\flat m 7$ $D\flat 9$

$B\flat 7$ $B 7$ $B\flat 7$ $G\flat 7\#11$ $D\flat m 7$ $G\flat 7$

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

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

$A\flat\Delta 7$ $A\flat 7$ $A\flat 6$ $D\flat 7\#11$ $A\flat m 7$ $D\flat 9$

$B\flat 7$ $B 7$ $B\flat 7$ $G\flat 7\#11$ $D\flat m 7$ $G\flat 7$

$A\flat\Delta 7$ $C+7$ $F m 7$ $E\Delta 7$ $A\flat\Delta 7/E\flat$ $D\flat m 7$ $C+7$ $C m 7$ $F 7$

$B\flat m 7$ $E 9$ $E\flat 7\flat 9$ $A\flat 6$

WHERE OR WHEN

LORENZ HART
RICHARD RODGERS

Easy Swing

$E\flat\Delta 7$ $E\flat^{\circ}7$ $E\flat\Delta 7$
 $A\flat\Delta 7$ $Fm7$ $B\flat 9 \text{ sus } 4$
 1. $G7$ $C7$ $F7$ $B\flat 7$ | 2. $Dm7$ $G7$
 $Cm7$ $Fm7$ $Dm7$ $G7$
 $Cm7$ $Fm7$ $F7$ $B7\#11$ $B\flat 7$
 $E\flat\Delta 7$ $Am7$ $D7$ $A\flat 7\#11$ $G7$ $Cm7$
 $Fm7$ $Gm7$ $C7$ $Fm7$ $C7$
 $Fm7$ $(Bm7 \ E7)$ $B\flat 7$ $E\flat 9$

WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

Eb⁶ Ab^Δ7 Gm7 Gb7[#]11 Fm7
 Bb7 Eb⁶ Ab^Δ7
 Gm7 Gb7[#]11 Fm7 B7[#]11 Bb7 Ab7
 G7 1. Cm7 F7
 Cm7 Abm7 Db7 Cm7
 F7 Fm7
 Bb7^{sus}4 Bb7 2. Cm7 Bbm7
 Eb7 Ab^Δ7 Db7 Gm7/Bb
 Gb^o7 /Bb Fm7/Bb Bb7 Eb⁶

WHO CAN I TURN TO

LESLIE BRICUSSE
ANTHONY NEWLEY

Medium Swing

$E\flat\Delta 7$ $F m 7$ $B\flat 7$ $F m 7$ $B\flat 7$
 $E\flat\Delta 7$ $F m 7$ $G m 7$ $A\flat\Delta 7$ $B\flat m 7$ $E\flat 7$
 $A\flat\Delta 7$ $D 7\flat 9$ $G m 7$ $C m 7$
 $F m 7$ $F\sharp 7$ $G m 7$ $C 7$ $F m 7$ $A\flat m 7$ $D\flat 7$
 $E\flat\Delta 7$ $F m 7$ $B\flat 7$ $F m 7$ $B\flat 7$
 $E\flat\Delta 7$ $F m 7$ $G m 7$ $A\flat\Delta 7$ $B\flat m 7$ $E\flat 7$
 $A\flat\Delta 7$ $D m 7\flat 5$ $G 7\flat 9$ $C m 7$ $F 7\flat 9$
 $A\flat\Delta 7$ $G m 6$ $F m 7$ $(B m 7 E 7)$ $E\flat 6$
 $B\flat 7$

WHY DID I CHOOSE YOU

HERBERT MARTIN
MICHAEL LEONARD

Ballad

$B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Dm7\flat 5$ $G 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $C/B\flat$ $Am 7$ $D 7$ $D 7\flat 9$

$Gm\Delta 7$ $Gm 7$ $C 7$ $C 7\flat 9$ $F\Delta 7$ $Dm 7$ $Gm 7$

$F\Delta 7/C$ $A\flat 7/C$ $C 9\text{ sus } 4$ $C 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Dm7\flat 5$ $G 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $C/B\flat$ $Am 7$ $D 7$ $D 7\flat 9$

$Gm\Delta 7$ $Gm 7$ $C 7$ $C 7\flat 9$ E/F $F\Delta 7$ $Cm 7$ $F 7$

$B\flat\Delta 7$ $Am 7$ $Gm 7$ $C 9\text{ sus } 4$ $A 13$ $A 7\sharp 11$ $D 9\text{ sus } 4$ $D 7\flat 9$

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

WILL YOU STILL BE MINE

345
TOM ADAIR
MATT DENNIS

Medium Swing

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

- Staff 1: B \flat Δ 7, B \circ 7, C m7, F7, B \flat Δ 7
- Staff 2: B \circ 7, C m7, F7, F \sharp \circ 7, G m7, F m7
- Staff 3: E m7, A7, E \flat m7, A \flat 7, D m7, G7, C m7, F7
- Staff 4: B \flat Δ 7, B \circ 7, C m7, F7, D7, A m7, D7
- Staff 5: G m7, G m7, G m7/F, E m7, A7
- Staff 6: E \flat m7, A \flat 7, B \flat Δ 7, B \flat 7, E \flat Δ 7
- Staff 7: A \flat 7 \sharp 11, G m7
- Staff 8: D \flat m7, G \flat 7, C m7, F7, B \flat Δ 7, B \circ 7, C m7
- Staff 9: F7, B \flat Δ 7, B \circ 7, C m7, F7, F \sharp \circ 7
- Staff 10: G m7, F m7, E m7, A7
- Staff 11: C m7, F13, B \flat \flat 9

WITCHCRAFT

CAROLYN LEIGH
CY COLEMAN

Medium Swing

Chord progression for the first staff: F Δ7, Ab°7

Chord progression for the second staff: G m7, C7, F Δ7, C m7, F7

Chord progression for the third staff: Bb Δ7, Bb m7

Chord progression for the fourth staff: Ab Δ7, G7#9, C7, G m7, C7

Chord progression for the fifth staff: F Δ7, Bb9

Chord progression for the sixth staff: F Δ7, B m7b5, E7b9

Chord progression for the seventh staff: A m, A m+5, A m6, A m+5

Chord progression for the eighth staff: G m, G m+5, G m7, C7

Chord progression for the ninth staff: F Δ7, Ab°7

Chord progression for the tenth staff: G m7, C7, F Δ7

WITH EVERY BREATH I TAKE

347

Ballad.

CY COLEMAN

Chord progression for the first staff: G m7, C m7, F7, D7b9, G m7.

Chord progression for the second staff: G9 sus4, G7b9, C m7, Eb/Bb, F7/A, Eb7, D7b9.

Chord progression for the third staff: G m7, C7, G m7, C7.

Chord progression for the fourth staff: C m7, C m7/Bb, Am7b5, D7b9, G m7, G m7/F, EbΔ7.

Chord progression for the fifth staff: A+7, D7b9, G m7, C7.

Chord progression for the sixth staff: EbΔ7, G m7/D, AbΔ7, DbΔ7, D7, Ab/D.

Chord progression for the seventh staff: G m7, C m7, F7, D7b9, G m7.

Chord progression for the eighth staff: G9 sus4, G7b9, C m7, Eb/F, F/Eb, Bb/D, F m7, E7.

Chord progression for the ninth staff: EbΔ7, Bb/D, B/D, D7#11, Ab7, G m7, C7.

WRAP YOUR TROUBLES IN DREAMS

TED KOEHLER
HARRY BARRIS
BILLY MOLL

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign. The third staff contains two first endings, separated by a double bar line with first and second endings indicated. The fourth staff begins with a repeat sign. The fifth staff begins with a repeat sign. The sixth staff begins with a repeat sign. The seventh staff begins with a repeat sign. The eighth staff begins with a repeat sign. The ninth staff begins with a repeat sign. The tenth staff begins with a repeat sign.

Chord symbols are placed above the notes on each staff:

- Staff 1: C Δ 7, F7, B m7 \flat 5, E7
- Staff 2: A m7, D7
- Staff 3: 1. D m7, G7, C Δ 7, G7; 2. D m7, G7
- Staff 4: C Δ 7, E7, A m7, B7, E7, A7
- Staff 5: D7, G7, C Δ 7, E7, A m7, B7
- Staff 6: E7, A7, D7, G7, C Δ 7, G+7
- Staff 7: C Δ 7, F7, B m7 \flat 5, E7, A m7
- Staff 8: D7, D m7, G7, C \natural 6

YOU AND THE NIGHT AND THE MUSIC

HOWARD DIETZ
ARTHUR SCHWARTZ

Medium Swing

Staff 1: Cm^6 $Dm7b5$ $G7$ $Gm7b5$ $C7b9$

Staff 2: $Fm6$ $Dm7b5$ $G7b9$

Staff 3: $C\Delta7$ 1. $Dm7b5$ $G7$ 2. $C7$

Staff 4: $Ab7$ $Am7b5$ $D7b9$ $G7$

Staff 5: $Ab7$ $Am7b5$ $D7b9$

Staff 6: $G7$ $Ab7$ $G7$ $Db7\#11$ Cm^6

Staff 7: $Dm7b5$ $G7$ $Gm7b5$ $C7b9$ $Fm6$

Staff 8: $Dm7b5$ $G7b9$ $Cm7$ $Am7b5$ $Ab7$ $G7$ Cm^6

YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

Eb⁶₉ Am⁷ D⁷ Eb⁶₉ Ab⁷
 Gm⁷ C⁷_{b9} Fm⁷ Bb⁷
 Fm⁷ C⁷ Fm⁷ Db⁷^{#11} C⁷
 Cm⁷ F⁷ Fm⁷ Bb⁷
 Gm⁷ F[#]₇ Bb⁷/F C⁷/E
 B⁷ Bb⁷ Fm⁷ Bb⁷
 Eb⁶₉ Am⁷ D⁷ Eb⁶₉ Ab⁷ Gm⁷ C⁷
 F⁹ Fm⁷ Bb⁷ Eb⁶₉

YOU MAKE ME FEEL SO YOUNG

351

MACK GORDON

JOSEF MYRON

Medium Swing

$B\flat\Delta 7$ $G+7$ $Cm7$ $F7$ $B\flat\Delta 7$ $B\circ 7$ $A\flat/C$ $F7$

$B\flat\Delta 7$ $B\flat 7$ $E\flat\Delta 7$ $Cm7$ 1. $Dm7$ $Gm7$ $Cm7$ $F7$

2. $Dm7$ $Gm7$ $G\flat 7$ $F7$ $Fm7$ $B\flat 7$

$Fm7$ $B\flat 7$ $A m7\flat 5$ $D 7\flat 9$ $Gm7$

$Cm7$ $F7$ $B\flat\Delta 7$ $G+7$ $Cm7$ $F7$

$B\flat\Delta 7$ $B\circ 7$ $A\flat/C$ $F7$ $B\flat\Delta 7$ $B\flat+7$ $E\flat\Delta 7$ $Cm7\flat 5$

$Dm7$ $G 7\flat 9$ $Cm7$ $F7$ $Dm7$ $G 7\flat 9$ $Cm7$ $F7$ $B\flat\Delta 7$ $A\flat 7\sharp 11$

$G7$ $Cm7$ $F7$ $\text{sus} 4$ $F7$ $B\flat 9$

YOU GO TO MY HEAD

HAVEN GILLESPIE
J. FRED COOTS

Medium Swing

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

$F + 7$ $B\flat + 7$ $E\flat m 7$ $C m 7\flat 5$ $F + 7$ $B\flat + 7$

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

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

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

3 3 3 3

YOU GO TO MY HEAD (P. 2)

Am⁷ 3 D⁷ 3 G^{Δ7} B^{b7} E^{bΔ7}




Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab). The staff contains a sequence of notes: G⁴, A⁴, Bb⁴, C⁵, D⁵, Eb⁵, F⁵, G⁵. There are triplets over the first three notes and the next three notes.

A^bm⁷ D^{b7} G^{bΔ7} F⁺⁷ B^{b+7}



Musical staff 2: Treble clef, key signature of three flats. The staff contains a sequence of notes: F⁴, G⁴, A⁴, Bb⁴, C⁵, D⁵, Eb⁵, F⁵. There are rests at the beginning and end of the staff.

E^bm⁷ C^{m7b5} F⁺⁷ B^{b+7} E^{bΔ7}




Musical staff 3: Treble clef, key signature of three flats. The staff contains a sequence of notes: G⁴, A⁴, Bb⁴, C⁵, D⁵, Eb⁵, F⁵, G⁵. There are rests at the beginning and end of the staff.

B^bm⁷ E^{b7} A^{bΔ7} D^{b7#11}



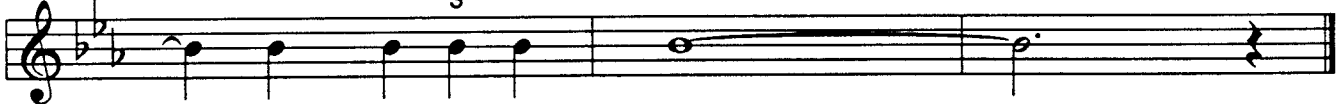
Musical staff 4: Treble clef, key signature of three flats. The staff contains a sequence of notes: Bb⁴, C⁵, D⁵, Eb⁵, F⁵, G⁵. There are rests at the beginning and end of the staff.

E^{bΔ7} 3 G^{m7} 3 A^{m7b5} 3 D^{7b9} 3 G^{m7} C^{7b9}



Musical staff 5: Treble clef, key signature of three flats. The staff contains a sequence of notes: G⁴, A⁴, Bb⁴, C⁵, D⁵, Eb⁵, F⁵, G⁵. There are rests at the beginning and end of the staff.

F^{m7} B^{b+7} 3 E^{bΔ7}



Musical staff 6: Treble clef, key signature of three flats. The staff contains a sequence of notes: F⁴, G⁴, Ab⁴, Bb⁴, C⁵. There are rests at the beginning and end of the staff.

354 **YOU MUST BELIEVE IN SPRING**

MICHEL LEGRAND

Ballad

Em7b5 Bb7 A7 DmΔ7 Dm7/C BbΔ7 Gm7 C7
Eo7 /F FΔ7 Bm7b5 F7 E7 Am7b5 Eb7 D7
Gm7 C7sus4 C7 Eo7/C FΔ7 B+7 Em7b5 Bb7 A7
DmΔ7 Dm7/C BbΔ7 Gm7 C7 Eo7/F FΔ7
Bm7b5 F7 E7 Bbm7b5 E7 Eb7 Abm7 Db7sus4 Db7
GbΔ7 C+7#9 Fm7b5 B7 Bb7 EbmΔ7 Ebm7/Db
BΔ7 Abm7 Db7 Fo7/Gb GbΔ7 Cm7b5 Gb7 F7
Bbm7b5 E7 Eb7 Abm7 Db9sus4 Db9 GbΔ7 BΔ7#11
Fm7b5 Bb9sus4 Bb7b9 Ebm6

YOU'VE CHANGED

355

CARL FISCHER
BILL CAREY

Ballad

Chord progressions for the first staff: $E\flat^{\circ}7$, $E\flat\Delta7$, $A m7$, $D 7\flat9$, $G m7$

Chord progressions for the second staff: $G m7\flat5$, $C +7$, $F 9$, 1. $B 7$, $B\flat7$

Chord progressions for the third staff: $G m7$, $C 7$, $F m7$, $B\flat7$, 2. $B 7$, $B\flat7$

Chord progressions for the fourth staff: $B\flat m7$, $E\flat7$, $A\flat\Delta7$

Chord progressions for the fifth staff: $A\flat m7$, $G m7$, $F m7$, $B\flat m7$, $E\flat7$

Chord progressions for the sixth staff: $A\flat\Delta7$, $A\flat m7$, $D\flat7\sharp11$, $G m7$, $G\flat m7$

Chord progressions for the seventh staff: $F m7$, $B\flat7$, $E\flat^{\circ}7$, $E\flat\Delta7$, $A m7$, $D 7\flat9$

Chord progressions for the eighth staff: $G m7$, $G m7\flat5$, $C +7$, $F 9$

Chord progressions for the ninth staff: $B 7$, $B\flat7$, $E\flat 6$

YOU'RE EVERYTHING

CHICK COREA

Medium 2 Swing

A Δ 7 A \flat m7 G Δ 7 F \sharp 7 \flat 9
 E m7 G Δ 7 \sharp 11 A \flat 7 G m7
 F \sharp m7 F m7 B \flat 7 E m7
 A 7 D Δ 7 D m7 A Δ 7
 A \flat m6 G Δ 7 \sharp 5 F \sharp 7 \flat 9 B m7
 E \flat /B \flat A Δ 7 \sharp 5 A \flat 7 G 7
 F \sharp 7 \sharp 11 F 7 E 7 \sharp 9 A Δ 7
 E m7 A Δ 7 F Δ 7 E Δ 7
 E \flat Δ 7 A \flat m7 C \sharp 7 A \flat m7

YOU'RE EVERYTHING (P. 2)

G7#9 CΔ7 F7 Em7

Am7 A7b9 D6 Dm7 AΔ7

Abm6 GΔ7#5 F#7b9 Bm7

Bb/Eb AΔ7#5 Ab7 G7

F#+7 F7 E7#9 AΔ7

Em7 AΔ7 Em7 AΔ7

D.S. al Coda

AΔ7 Em7 AΔ7 Em7

AΔ7 Em7 AΔ7 Em7

AΔ7 Em7 AΔ7 Em7

YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

C Δ 7 D m7 G 7 sus 4 C Δ 7 D m7 G 7 D m7 G 7

C Δ 7 A m7 A m7 D 7 A b m7 D b 7

C Δ 7 D m7 G 7 sus 4 C Δ 7 D m7 G 7 D m7 G 7

C Δ 7 A m7 A m7 D 7 G 6/8 E m7

A m7 D 7 B m7 E m7 A m7 D 7 G Δ 7 E m7 A m7 D 7

B m7 E m7 D m7 G 7 C Δ 7 D m7 G 7 sus 4 C Δ 7

D m7 G 7 D m7 G 7 C Δ 7 A m7

D 7 D +7 G 9 G 7 b9 C 6/8

YOURS IS MY HEART ALONE

HARRY SMITH
FRANZ LEHAR

EASY SWING

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat major). The chords and melodic lines are as follows:

- Staff 1:** Chords: B m7b5, E 7b9, A m7, D7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 2:** Chords: G m7, C7, F Δ7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 3:** Chords: B m7b5, E 7b9, A m7, D7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 4:** Chords: G7, G m7, C7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 5:** Chords: A m7b5, D7#11, G m7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 6:** Chords: Bb m6, Eb7#11, F Δ7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 7:** Chords: B m7b5, E 7b9, A m7, D7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 8:** Chords: G m7, C9 sus4, F 6. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

LET'S FALL IN LOVE

TED KOEHLER
HAROLD ARLEN

Medium Swing

C $\frac{6}{9}$ Am 7 Dm 7 G 7 C $\frac{6}{9}$ Am 7 Dm 7 G 7
 Em 7 Am 7 Dm 7 G 7 B $\flat 7$ # 11 A 7 A $\flat 7$ # 11 G 7
 C $\frac{6}{9}$ Am 7 Dm 7 G 7 C $\frac{6}{9}$ Am 7 Dm 7 G 7
 Em 7 Am 7 Dm 7 G 7 Bm 7 E 7
 Am 7 D 7
 G $\Delta 7/D$ Am 7 Em 7 E $\flat 7$ Dm 7 G 7
 Em 7 Am 7 Dm 7 G 7 C $\frac{6}{9}$ Am 7 Dm 7 G 7
 C $\frac{6}{9}$ Am 7 Dm 7 G 7 C $\frac{6}{9}$

