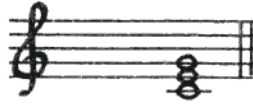
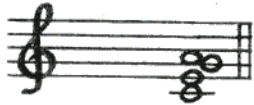
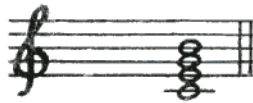

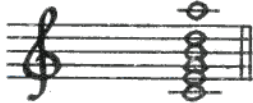
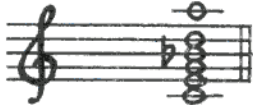
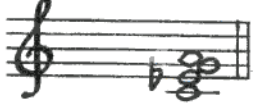

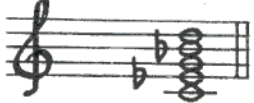
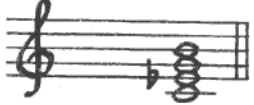
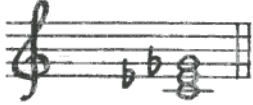
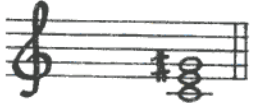
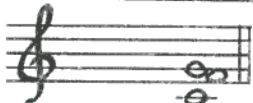
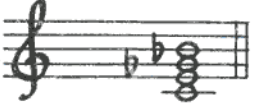
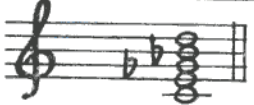
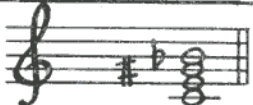
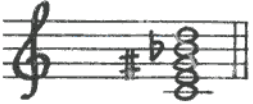
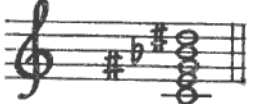


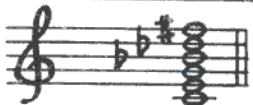
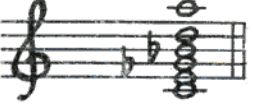



557

JAZZ STANDARDS

swing to bop

Chord Symbols

C 	C ⁶ 	C ^{6/9} 
CMA ⁷ 	CMA ⁹ 	CMA ¹³ 
C ⁷ 	C ⁹ 	C ¹³ 
CMI 	CMI ⁶ 	CMI ^{6/9} 
CMI ⁷ 	CMI ⁹ 	CMI ¹¹ 
CMI ^{7(b5)} (C \emptyset) 	CMI(MA ⁷) 	CMI ^{7(add11)} 
CMI ^(b5) 	C ^o 	C ^{o(MA7)} 
CMI ⁺ (A ^b /C) 	C ⁺ 	C ^{sus} 
C ^{7sus} 	C ^{9sus} 	C ^{13sus} 
C ^{7(b5)} 	C ^{9(b5)} 	C ⁺ ⁷ 
C ⁺ ⁹ 	C ^{7(b9)} 	C ^{7(#9)} 
C ^{7(b9)} (b ₅) 	C ⁺ ^{7(#9)} 	C ⁺ ^{7(b9)} 
C ^{7(#11)} 	C ^{9(#11)} 	C ^{7(#11)} (b ₉) 
C ^{13(b5)} 	C ^{13(b9)} 	C ^{13(#11)} 

ALPHABETICAL INDEX

of some more important composers

H. ARLEN

- 18 As Long As I Live
- 29 Between The Devil And ...
- 42 Blues In The Night
- 62 Come Rain Or Come Shine
- 93 Easy Street
- 110 Get Happy
- 154 Ill Wind
- 183 I've Got The World On A String
- 184 It's Only A Papermoon
- 278 One For My Baby
- 285 Over The Rainbow
- 345 Stormy Weather
- 374 That Old Black Magic

I. BERLIN

- 14 Always
- 23 The Best Thing For You
- 46 Blue Skies
- 54 Cheek To Cheek
- 126 How Deep Is The Ocean
- 364 Remember

C. BROWN

- 37 Blues Walk, The
- 66 Daahoud
- 194 Joy Spring
- 317 Sandu

J. COLTRANE

- 63 Cousin Mary
- 111 Giant Steps
- 161 Impressions
- 236 Moment's Notice
- 381 Trane's Blues

H. CARMICHAEL

- 108 Georgia On My Mind
- 125 Heart And Soul
- 259 Nearness Of You, The
- 299 Rockin' Chair
- 318 Stylain
- 319 Small Fry
- 338 Star Dust

T. DAMERON

- 118 Good Bait
- 144 If You Could See Me Now
- 203 Lady Bird
- 284 Our Delight

M. DAVIS

- 7 All Blues
- 104 Four
- 258 Nardis
- 324 Solar
- 383 Tune Up

M. DENNIS

- 13 Angel Eyes
- 92 Everything Happens To Me
- 398 Violets For Your Furs
- 419 Will You Still Be Mine

G. DE PAUL

- 150 I'll Remember April
- 264 Namely You
- 340 Star Eyes
- 362 Teach Me Tonight
- 432 You Don't Know What Love Is

W. DONALDSON

- 215 Love Me Or Leave Me
- 225 Makin' Whoopee
- 243 My Buddy
- 428 Yes Sir, That's My Baby
- 436 You're Driving Me Crazy

V. DUKE

- 16 April In Paris
- 22 Autumn In New York
- 52 Cabin In The Sky
- 137 I Can't Get Started
- 358 Taking A Chance On Love
- 411 What Is There To Say

D. ELLINGTON

- 56 Caravan (Tizol)
- 63 Come Sunday
- 58 Cotton Tail
- 72 Day Dream (B. Strayhorn)
- 80 Do Nothin' Till You Hear From Me
- 84 Don't Get Around Much Anymore
- 138 I Didn't Know About You
- 148 I Got It Bad
- 149 I Let A Song Go Out Of My Heart
- 157 I'm Beginning To See The Light
- 160 I'm Just A Lucky So And So
- 164 In A Mellow Tone
- 166 In A Sentimental Mood
- 179 It Don't Mean A Thing
- 202 Just Squeeze Me

237 Mood Indigo
297 Prelude To A Kiss
308 Satin Doll
326 Solitude
339 Sophisticated Lady
407 What Am I Here For

G. GERSHWIN

31 Bidin' My Time
49 But Not For Me
90 Embraceable You
94 Fascinating Rhythm
100 Foggy Day, A
129 How Long Has This Been Going On
146 I Got Rhythm
176 It Ain't Necessarily So
186 I've Got A Crush On You
211 Liza
214 Love Is Here To Stay
220 Love Walked In
228 The Man I Love
261 Nice Work If You Can Get It
272 Oh, Lady Be Good
325 Somebody Loves Me
328 Someone To Watch Over Me
332 Soon
346 Strike Up The Band
357 'S Wonderful
375 They Can't Take That Away From Me

D. GILLESPIE

16 Anthropology
32 Birk's Works
64 Con Alma
120 Groovin' High
266 Night In Tunisia
426 Woody'n You

B. GOLSON

12 Along Came Betty
15 Are You Real
46 Blues March
91 Ease Away Walk
172 I Remember Clifford
420 Whisper Not

B. GOODMAN

81 Don't Be That Way
98 Flying Home
322 A Smooth One
323 Soft Winds

J. GREEN

48 Body And Soul
138 I Cover The Waterfront
286 Out Of Nowhere

A. C. JOBIM

58 Chega De Saudade
74 Desafinado
96 A Felicidade
114 The Girl From Ipanema
128 How Insensitive
230 Meditation
276 Once I Loved
280 One Note Samba
298 Quiet Nights Of Quiet Stars
(Corcovado)
393 Triste
403 Wave

J. KERN

10 All The Things You Are
70 Dearly Beloved
98 A Fine Romance
160 I'm Old Fashioned
162 In Love In Vain
187 I've Told Ev'ry Little Star
214 Long Ago And Far Away
293 Pick Yourself Up
319 Smoke Gets In Your Eyes
330 The Song Is You
382 Till The Clouds Roll By
402 Way You Look Tonight, The
429 Yesterdays

B. LANE

90 Everything I Have Is Yours
124 How About You
148 I Hear Music
274 Old Devil Moon
275 On A Clear Day

F. LOESSER

142 If I Were A Bell
181 Inchworm
276 On A Slow Boat To China
394 Two Sleepy People

F. LOEWE

9 Almost Like Being In Love
188 I've Grown Accustomed To Her Face
282 On The Street Where You Live

J. MC HUGH

82 Don't Blame Me
89 Exactly Like You
134 I Can't Believe That
You Are In Love With Me
134 I Can't Give You
Anything But Love
164 I'm In The Mood For Love
278 On The Sunny Side Of The Street
417 Where Are You

TH. MONK

30 Bemsha Swing
44 Blue Monk
159 I Mean You
168 In Walked Bud
302 Rhythm-A-Ning
304 'Round Midnight
307 Ruby, My Dear
308 San Francisco Holiday
335 Straight No Chaser
408 Well You Needn't

R. NOBLE

60 Cherokee
391 Touch Of You Lips, The
397 Very Thought Of You, The

CH. PARKER

17 Au Privave
25 Barbados
32 Billie's Bounce
38 Bloomdido
45 Blues For Alice
55 Cheryl
59 Cool Blues
64 Confirmation
80 Donna Lee
233 Milestones
238 Moose The Mooche
270 Now Is The Time
281 Ornithology
310 Scrapple From The Apple
428 Yardbird Suite

C. PORTER

8 All Of You
20 Anything Goes
20 At Long Last Love
85 Easy To Love
92 Ev'ry Time We Say Goodbye
107 From This Moment On
111 Get Out Of Town
136 I Concentrate On You
144 I Get A Kick Out Of You
155 I Love You
182 It's All Right With Me
188 I've Got You Under My Skin
200 Just One Of Those Things
212 Love For Sale
250 My Heart Belongs To Daddy
255 Night And Day
413 What Is This Thing Called Love
431 You'd Be So Nice To Come Home To
434 You Do Something To Me

R. RAINGER

88 Easy Living
142 If I Should Lose You
192 I Wished On The Moon
365 Thanks For The Memory

R. RODGERS

30 Bewitched, Bothered And
Bewildered
43 Blue Room
44 Blue Moon
68 Dancing On The Ceiling
94 Falling In Love With Love
121 Have You Met Miss Jones
133 I Didn't Know What Time It Was
135 I Could Write A Book
174 Isn't It Romantic
178 It Never Entered My Mind
180 It Might As Well Be Spring
191 I Wish I Were In Love Again
204 Lady Is A Tramp, The
210 Little Girl Blue
218 Lover
227 Manhattan
244 Mountain Greenery
246 My Favourite Things
248 My Funny Valentine
249 My Heart Stood Still
255 My Romance
337 Spring Is Here
352 The Surrey With The Fringe On Top
372 There's Small Hotel
379 This Can't Be Love
380 Thou Swell
418 Where Or When
424 With A Song In My Heart
430 You Are Too Beautiful
439 You Took Advantage Of Me

S. ROLLINS

5 Alfie's Theme
5 Airegin
83 Doxy
272 Oleo
309 Pent Up House
332 Soonymoon For Two
347 Strobe Rode
348 St. Thomas
363 Tenor Madness
396 Valse Hot

A. SCHWARTZ

11 Alone Together
70 Dancing In The Dark
108 A Gal In Calico
441 You And The Night And The Music

H. SILVER

269 Nica's Dream
284 Peace
295 Preacher, The
317 Sister Sadie
348 Strollin'

B. STRAYHORN

57 Chelsea Bridge
220 Lush Life
362 Take The A-Train
395 Upper Manhattan Medical Group

J. STYNE

141 I Fall In Love Too Easily
185 It's You Or No One
198 Just In Time
287 Party's Over, The
292 People
378 Things We Did Last Summer
384 Time After Time

J. VAN HEUSEN

50 But Beautiful
69 Darn That Dream
122 Here's That Rainy Day
158 Imagination
175 I Thought About You
179 It Could Happen To You
184 It's Always You
207 Like Someone In Love
294 Polka Dots And Moonbeams

F. WALLER

3 Ain't Misbehavin'
35 Black And Blue
123 Honeysuckle Rose
202 Keepin' Out Of A Mischief Now

H. WARREN

172 I Only Have Eyes For You
192 Jeepers Creepers
224 Lulu's Back In Town
241 More I See You, The
312 September In The Rain
373 There Will Never Be Another You
437 You're My Everything

K. WEILL

226 Mack The Knife
255 My Ship
312 September Song
336 Speak Low

L. YOUNG

199 Jumpin' With Symphony Sid
206 Lester Leaps In
380 Tickle-Toe

V. YOUNG

27 Beautiful Love
60 Can't We Talk It Over
140 I Don't Stand A Ghost
Of A Chance With You
247 My Foolish Heart
342 Stella By Starlight
356 Sweet Sue
406 Weaver Of Dreams
414 When I Fall In Love

V. YOUMANS

143 I Know That You Know
190 I Want To Be Happy
242 More Than You Know
327 Sometimes I'm Happy
361 Tea For Two
385 Time On My Hands
424 Without A Song

A

Afternoon In Paris	2
After You've Gone	2
Ain't Misbehavin'	3
Ain't She Sweet	4
Airegin	5
Alfie's Theme	5
Alice In Wonderland	6
All Blues	7
All God's Chillun Got Rhythm ...	7
All Of Me	8
All Of You	8
All The Things You Are	10
Almost Like Being In Love	9
Alone Together	11
Along Came Betty	12
Always	14
Am I Blue	14
Angel Eyes	13
Anthropology	16
Anything Goes	20
April In Paris	16
April Showers	1
Are You Real	15
As Long As I Live	18
As Time Goes By	18
At Long Last Love	20
Au Privave	17
Autumn In New York	22
Autumn Leaves	21
Avalon	19

B

Bags' Grove	24
Barbados	25
Basin Street Blues	24
Baubles, Bangles And Beads	26
Beautiful Friendship, A	26
Beautiful Love	27
Bemsha Swing	30
Be My Love	28
Bernie's Tune	28
Best Thing For You, The	23
Between The Devil And The Deep Blue Sea	29
Bewitched	30
Bidin' My Time	31
Big Blues	33
Billie's Bounce	32
Birk's Works	32
Birth Of The Blues, The	33
Bitter-Sweet	34
Black And Blue	35
Black Orpheus	36
Bloomdido	38
Blue (And Broken Hearted)	38
Blue And Sentimental	40
Blue Bossa	40
Blue Lou	37
Blue Monk	44
Blue Moon	44

Blue 'n' Boogie	41
Blue Room	43
Blue Skies	46
Blues à La Mode	41
Blues For Alice	45
Blues In The Closet	39
Blues In The Night	42
Blues March	46
Blues Walk, The	37
Bluesette	45
Body And Soul	48
Born To Be Blue	47
Boy Next Door, The	48
Breeze And I, The	34
Broadway	50
But Beautiful	50
But Not For Me	49
Bye, Bye Blackbird	51
Bye, Bye Blues	52

C

Cabin In The Sky	52
Candy	53
Can't We Be Friends	54
Can't We Talk It Over	60
Caravan	56
Cheek To Cheek	54
Chega De Saudade	58
Chelsea Bridge	57
Cherokee	60
Cheryl	55
Child Is Born, A	61
Come Rain Or Come Shine	62
Come Sunday	63
Con Alma	64
Confirmation	64
Cool Blues	59
Cotton Tail	68
Cousin Mary	63
Crazy Rhythm	65
C.T.A.	66

D

Daahoud	66
Dancing In The Dark	70
Dancing On The Ceiling	68
Darn That Dream	69
Dat Dere	71
Day By Day	116
Day Dream	72
Days Of Wine And Roses, The ..	72
Dearly Beloved	70
Dear Old Stockholm	76
Deep Purple	73
Desafinado	74
Didn't We	77
Django	78
Dolphin Dance	79
Donna Lee	80
Do Nothin' Till You Hear From Me .	80

Don't Be That Way	81
Don't Blame Me	82
Don't Explain	82
Don't Get Around Much Anymore	84
Don't Worry 'Bout Me	84
Doxy	83

E

Early Autumn	86
Ease Away Walk	91
East Of The Sun	87
Easy Living	88
Easy Street	93
Easy To Love	85
Embraceable You	90
Emily	88
Everything Happens To Me	92
Everything I Have Is Yours	90
Ev'ry Time We Say Goodbye	92
Exactly Like You	89

F

Falling In Love With Love	94
Fascinating Rhythm	94
Felicidade, A	96
Fine And Dandy	95
Fine Romance, A	98
Flamingo	97
Flying Home	98
Fly Me To The Moon	100
Foggy Day, A	100
Fools Rush In	102
For All We Know	101
For Heaven's Sake	104
For Minors Only	105
Four	104
Four Brothers	103
Frankie And Johnny	99
Fried Bananas	106
From This Moment On	107

G

Gal In Calico, A	108
Gee, Baby Ain't I Good To You	109
Georgia	108
Get Happy	110
Get Out Of Town	111
Giant Steps	111
Girl From Ipanema, The	114
Girl Of My Dreams	112
Girl Talk	113
God Bless The Child	117
Gone With The Wind	118
Good Bait	118
Good Morning Heartache	115
Green Dolphin Street	119
Groove Yard	120
Groovin' High	120

H

Handful Of Stars	126
Have You Met Miss Jones	121
Heart And Soul	125
Here's That Rainy Day	122
High-Fly	122
<u>Honeysuckle Rose</u>	123
How About You	124
How Deep Is The Ocean	126
How High The Moon	127
How Insensitive	128
How Long Has This Been Going On	129

I

I Apologise	132
I Can't Believe That You Are In Love With Me	134
I Can't Get Started	137
I Can't Give You Anything But Love	134
I Concentrate On You	136
I Cover The Waterfront	138
I Could Write A Book	135
I Didn't Know About You	138
I Didn't Know What Time It Was	133
I Don't Stand A Ghost Of A Chance With You	140
I Fall In Love Too Easily	141
If I Could Be With You	139
If I Had You	140
If I Love Again	131
If I Should Lose You	142
If I Were A Bell	142
If You Could See Me Now	145
I Get A Kick Out Of You	144
I Got It Bad	148
I Got Rhythm	146
I Hear A Rhapsody	147
I Hear Music	148
I Know That You Know	143
I Let A Song Go Out Of My Heart	149
I'll Never Be The Same	150
I'll Never Smile Again	152
I'll Never Stop Loving You	130
I'll Remember April	150
I'll Take Romance	152
I'll Wind	154
I Love You	155
I'm Afraid The Masquerade Is Over	156
Imagination	158
I'm Beginning To See The Light	157
I'm Confessin'	153
I Mean You	159
I'm Getting Sentimental Over You	163
I'm In The Mood For Love	164
I'm Just A Lucky So And So	16c

I'm Old Fashioned	160
Impressions	161
In A Mellow Tone	164
In A Sentimental Mood	166
Inchworm	181
Indiana	168
Indian Summer	165
I Never Knew	166
In Love In Vain	162
In The Chapel In The Moonlight	170
In The Sign Of Libra	167
In Walked Bud	168
In Your Own Sweet Way	169
I Only Have Eyes For You	170
I Remember Clifford	172
I Remember You	173
I Should Care	174
Isn't It Romantic	174
Israel	171
I Surrender Dear	177
It Ain't Necessarily So	176
It Could Happen To You	178
It Don't Mean A Thing	179
I Thought About You	175
It Might As Well Be Spring ..	180
It Never Entered My Mind	178
It's A Blue World	180
It's All Right With Me	182
It's Always You	184
It's Only A Papermoon	184
It's You Or No One	185
I've Found A New Baby	186
I've Got A Crush On You	186
I've Got The World On A String ..	183
I've Got You Under My Skin ..	188
I've Grown Accustomed To Her Face	188
I've Told Ev'ry Little Star ..	187
I Want A Little Girl	190
I Want To Be Happy	190
I Wished On The Moon	192
I Wish I Were In Love Again ..	191

J

Jeannine	196
Jeepers Creepers	192
Jersey Bounce	193
Jordy	197
Joy Spring	194
Jumpin' At The Woodside	198
Jumpin' With Symphony Sid ...	199
Just Friends	201
Just In Time	198
Just One Of Those Things	200
Just Squeeze Me	202
Just You, Just Me	195

K

Keepin' Out Of Mischief Now	202
-----------------------------	-----

L

Lady Bird	203
Lady Is A Tramp, The	204
Laura	206
Lester Leaps In	206
Limehouse Blues	205
Like Someone In Love	207
Li'l Darlin'	208
Line For Lyons	209
Little Girl	210
Little Girl Blue	210
Liza	211
Long Ago And Far Away	214
Love For Sale	212
Love Is Here To Stay	214
Love Is Just Around The Corner ..	217
Love Letters	213
Love Me Or Leave Me	215
Lover	218
Lover, Come Back To Me	216
Lover Man	219
Love Walked In	220
Lullaby Of Birdland	222
Lullaby Of The Leaves	223
Lulu's Back In Town	224
Lush Life	220

M

Mack The Knife	226
Makin' Whoopee	225
Manhattan	227
Man I Love, The	228
Margie	229
Mean To Me	331
Meditation	230
Memories Of You	232
Mercy, Mercy, Mercy	226
Milestones	233
Misty	234
Moanin'	234
Moment's Notice	236
Monterey Blues	236
Mood Indigo	237
Moonglow	239
Moonlight In Vermont	240
Moon River	240
Moose The Mooche	238
More I See You, The	241
More Than You Know	242
Mountain Greenery	244
Move	244
My Buddy	243
My Favourite Things	246
My Foolish Heart	247
My Funny Valentine	248
My Heart Belongs To Daddy ...	250
My Heart Stood Still	249
My Ideal	245
My Little Boat	252

My Little Suede Shoes	252
My Melancholy Baby	253
My Old Flame	257
My One And Only Love	251
My Romance	255
My Shining Hour	242
My Ship	254
My Silent Love	256

N

Namely You	264
Nancy	263
Nardis	258
Nature Boy	258
Nearness Of You, The	259
Nica's Dream	260
Nice Work If You Can Get It ..	261
Night And Day	265
Night Has A Thousand Eyes, The	267
Nightingale Sang In Berkeley Square, A	262
Night In Tunisia, A	266
Night Train	268
Nine Twenty (9:20) Special ..	269
No Moon At All	270
Now's The Time	270
Nuages	271

O

Oh, Lady Be Good	272
Old Devil Moon	274
Old Folks	272
Oleo	273
On A Clear Day	275
On A Slow Boat To China	276
Once I Loved	276
Once In A While	277
One For My Baby	278
One Note Samba	280
On The Street Where You Live ..	282
On The Sunny Side Of The Street	278
On The Trail	283
Ornithology	281
Our Delight	284
Out Back Of The Barn	286
Out Of Nowhere	286
Over The Rainbow	283

P

Party Is Over, The	287
Peace	284
Pennies From Heaven	289
Pensativa	288
Pent Up House	309
People	292
Perdido	290
Pick Yourself Up	293
Please Don't Talk About Me When I'm Gone	294

Polka Dots And Moonbeams	294
Poor Butterfly	291
Portrait Of Jennie	296
Preacher, The	295
Prelude To A Kiss	297

Q

Quiet Nights Of Quiet Stars ..	298
--------------------------------	-----

R

Ray's Idea	300
Red Top	301
Remember	364
Rhythm-A-Ning	302
Robbin's Nest	302
Rockin' Chair	299
Rosetta	301
Rose Room	303
'Round Midnight	304
Ruby	306
Ruby, My Dear	307

S

Saint James Infirmary	339
Sandu	316
San Francisco Holiday	308
Satin Doll	308
Scrapple From The Apple	310
Secret Love	311
September In The Rain	312
September Song	312
Shadow Of Your Smile, The	313
She's Funny That Way	314
Shiny Stockings	314
Since I Feel For You	316
Sister Sadie	317
S.K.J.	315
Skylark	318
Small Fry	319
Smile	320
Smoke Gets In Your Eyes	321
Smooth One, A	322
Softly, As In A Morning Sunrise	322
Soft Winds	323
Solar	324
Solitude	324
Somebody Loves Me	325
Someday My Prince Will Come ..	326
Some Of These Days	326
Someone To Watch Over Me	328
Sometimes I'm Happy	327
Song Is You, The	330
Sonny Boy	331
Sonny Moon For Two	332
Soon	332
Sophisticated Lady	339
Soul Eyes	333
Speak Low	336
Spring Can Really Hang You Up The Most	334

Spring Is Here	337
Stairway To The Stars	329
Star Dust	338
Star Eyes	340
Stars Fell On Alabama	341
Stella By Starlight	342
St. Louis Blues	343
Stompin' At The Savoy	344
Stormy Weather	345
Straight, No Chaser	335
Strike Up The Band	346
Strode Rode	347
St. Thomas	348
Strollin'	348
Sugar	349
Summer Samba	350
Summertime	350
Sunday	351
Sunny	352
Surrey With The Fringe On Top	352
Swedish Pastry	354
Sweet And Lovely	353
Sweet Georgia Brown	356
Sweet Lorraine	354
Sweet Sue	356
Swingin' Along On Broadway ..	355
'S Wonderful	357
T	
Take Five	359
Taking A Chance On Love	358
Take The A-Train	362
Tangerine	360
Teach Me Tonight	362
Tea For Two	361
Tenderly	364
Tenor Madness	363
Thanks For The Memory	365
That Old Black Magic	366
That Old Feeling	368
That's All	369
Them There Eyes	370
There Is No Greater Love	371
There'll Be Some Changes Made	372
There's Small Hotel	372
There Will Never Be Another You	373
These Foolish Things	374
They Can't Take That Away From Me	375
Things Ain't What They Used To Be	376
Things We Did Last Summer ...	378
Thinking Of You	377
This Can't Be Love	379
Thou Swell	380
Three Little Words	382
Tickle-Toe	380
Till The Clouds Roll By	382
Till There Was You	384
Time After Time	384
Time On My Hands	385
Tin Roof Blues	387
'Tis Autumn	386

Topsy	389
Too Close For Comfort	388
Too Marvelous For Words	390
Toot, Toot, Tootsie	390
Touch Of Your Lips, The	391
Trane's Blues	381
Tricotism	392
Triste	393
Tune Up	383
Two Sleepy People	394
U	
Undecided	396
Upper Manhattan Medical Group	395
V	
Valse Hot	396
Very Thought Of You, The	397
Violets For Your Furs	398
W	
Walkin'	399
Waltz For Debby	400
Watch What Happens	402
Watermelone Man	404
Wave	403
Way You Look Tonight, The ...	404
Weaver Of Dreams	406
Wee Dot	399
We'll Be Together Again	406
Well You Needn't	408
What A Difference A Day Made	409
What Am I Here For	407
What Are You Doing For The	
Rest Of Your Life	410
What Is There To Say	411
What Is This Thing Called Love	413
What's New	412
When I Fall In Love	414
When Lights Are Low	415
When Sunny Gets Blue	414
When Your Lover Has Gone	416
When You Wish Upon A Star ...	416
Where Are You	417
Where Or When	418
Whisper Not	420
Who Can I Turn To	421
Willow Weep For Me	422
Will You Still Be Mine	419
Witchcraft	423
With A Song In My Heart	424
Without A Song	424
Woody'n You	426
Work Song	426
Wrap Your Troubles In Dreams	427
Y	
Yardbird Suite	428
Yes Sir, That's My Baby	428
Yesterdays	429
You And The Night And The Music	441

You Are My Sunshine	430
You Are Too Beautiful	430
You'd Be So Nice To Come Home To	431
You Don't Know What Love Is	432
You Do Something To Me	434
You Go To My Head	433
You Make Me Feel So Young	444
Young And Foolish	443
Young Man With The Horn, The ...	434
You're Driving Me Crazy	436
You're My Everything	437
Yours Is My Heart Alone	435
You Stepped Out Of A Dream	438
You Took Advantage Of Me	439
You Turned The Tables On Me	440
You've Changed	442

Fake Books - CD II

Master Index	
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	
100 Tunes Every Musician Should Know (100tunes)	100 More Tunes Every Musician Should Know (100motns)
557 Jazz Standards Swing To Bop (557stnds)	The World's Greatest Fake Book (Wgfakebk)
Miscellaneous Aebersold Sheets (Miscaebr)	The Ultimate Fake Book: 1200 Tunes (Ulfkbook)
Beatles Complete Guitar Version (Beatcmpl)	Old Anonymous Dance Book (Olandnbk)
The Jerome Kern Collection (Jekecoll)	Classic Soul Music (Clasomus)

April Showers (L. Silvers)

Handwritten musical score for "April Showers" by L. Silvers. The score is written in treble clef, 4/4 time, with a key signature of one sharp (F#).

The score consists of ten staves of music, each with a series of chords written above the notes. The chords are as follows:

- Staff 1: A_{MI}^7 , D^7 , $C\#^7/D$, D^7 , GMA^7
- Staff 2: G^6 , $C\#^7/G\#$, $G\#^{\circ}$, A_{MI} , F^7/A , D^7 , $C\#^7/D$, D^7 , GMA^7
- Staff 3: G^6 , F^7 , E^7 , $B_{MI}^7(b5)$, $E+$, E^7 , A_{MI}
($F\#^{\circ}$ $B_{MI}^7(b5)/F$)
- Staff 4: A_{MI} , E_{MI}^7 , A^9 , D^7 , $C\#^7/D$, A_{MI}^7/D , D°
- Staff 5: D^7 , A_{MI}^7 , D^7 , $C\#^7/D$, D^7 , GMA^7
- Staff 6: G^6 , $G+$, G^6 , $B_{MI}^7(b5)/F$, E^7 , F^7 , E^7 , A_{MI} , $A_{MI}+$
- Staff 7: A_{MI}^6 , $D\#^7/A\#$, E^7/B , CMA^7 , $A_{MI}^7(b5)$, G/D , E_{MI}^7
- Staff 8: A^9 , D^7/A , B° , D^7/A , A_{MI}^7/D , $D^{13}(b9)$, G^6
- Staff 9: (Empty staff)

Afternoon in Paris (J. Lewis)

Chords for the first system: CMA⁷, CMI⁷, F⁷, B^bMA⁷, B^bMI⁷, E^b7, A^bMA⁷, DMI⁷(b5), G⁷(b9) (trill).

Chords for the second system: 1. CMA⁷, AMI⁷, DMI⁷, G⁷; 2. CMA⁷, DMI⁷, G⁷.

Chords for the third system: CMA⁷, AMI⁷, DMI⁷, G⁷, D^bMI⁷, G^b7, DMI⁷, G⁷. (G pedal)

Chords for the fourth system: CMA⁷, CMI⁷, F⁷, B^bMA⁷, B^bMI⁷, E^b7, A^bMA⁷, DMI⁷(b5), G⁷(b5), CMA⁷(AMI⁷ DMI⁷ G⁷) (trill).

After You've Gone (J.T. Layton)

Chords for the first staff: E^bMA⁷, A^b9(#11), B^bMA⁷, G⁹, C⁹.

Chords for the second staff: F⁹, B^b6, B^b7, E^bMA⁷, A^b9(#11).

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

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

Ain't Misbehavin' (E. Waller)

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

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

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

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

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

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

Ain't She Sweet

(M. Ager)

B \flat 6 E \flat 9/B C \flat M \flat 7 F7 B \flat 6 E \flat 9/B C \flat M \flat 7 F7 B \flat 6 D7

G7 G+7 1. C7 F7 B \flat 6 F+7 2. C7 F7 B \flat 6 B \flat 7

E \flat 9 B \flat MA7 B \flat 7 E \flat 9

E \flat 9 B \flat 6 B \circ C \flat M \flat 7 F7 B \flat 6 E \flat 9/B C \flat M \flat 7 F7

B \flat 6 E \flat 9/B C \flat M \flat 7 F7 B \flat 6 D7 G7 G+7 C7 F7 B \flat 6

Alfie's Theme

(S. Rollins)

B \flat M \flat 7 B \flat M \flat 7/A \flat G \flat M \flat 7(b5) G \flat 7 B \flat M \flat 7/F G \flat M \flat 7(b5) C \flat M \flat 7(b5) F7(#9)

B \flat M \flat 7 B \flat M \flat 7/A \flat G \flat M \flat 7(b5) E \flat 7 B \flat M \flat 7/F G \flat M \flat 7(b5) 1. C \flat M \flat 7(b5) F7 B \flat M \flat 7

2. C \flat M \flat 7(b5) F7 B \flat M \flat 7 B \flat M \flat 7 D \flat 7/A \flat G \flat 7 B \flat M \flat 7 D \flat 7/A \flat G \flat 7

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

Airegin (S. Rollins)

$F_{MI}7$ $C7(\#9)$ $F_{MI}7$ $F7$ $B^b_{MI}7$
 $F7(\#9)$ $B^b_{MI}7$ 1. $B^b_{MI}7$ $D_{MI}7$ $G7$ $C_{MA}7$
 $C^{\#}_{MI}7$ $F^{\#}7$ $B_{MA}7$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $B^b_{MI}7$
 E^b7 $A^b_{MA}7$ $G_{MI}7(b5)$ $C7$ 2. $B^b_{MI}7$ E^b7
 $C_{MI}7(b5)$ $F7$ $B^b_{MI}7$ E^b7 A^b6
 $(G_{MI}7(b5) C7)$

Alice In Wonderland (S. Fain)

Handwritten musical score for guitar in 3/4 time, featuring chords and melodic lines on a single staff.

Chords and notes shown across the staves:

- Staff 1: Dmi7, G7, CMA7, FMA7, Bmi7(b5), E7
- Staff 2: Ami7, Eb7, Dmi7, G7, Emi7, Ami7
- Staff 3: Dmi7, G7, 1. Emi7, A7, 2. C6, Ami7
- Staff 4: Dmi7, G7, Emi7, Ami7, Dmi7, G7
- Staff 5: CMA7, F#mi7(b5), B7(#9), Emi7, A7
- Staff 6: Dmi7, A7/E, Dmi7/F, A7, D7, G7, Dmi7, G7
- Staff 7: CMA7, FMA7, Bmi7(b5), E7, Ami7
- Staff 8: Eb7, Dmi7, G7, Emi7, Ami7
- Staff 9: Dmi7, G7, C6

All Blues

(M. Davis)

Musical score for "All Blues" by Miles Davis. The score is written in 6/8 time and consists of three staves. The first staff shows a melodic line with eighth and quarter notes, accompanied by a bass line of chords. The second staff continues the melody and bass line. The third staff shows a bass line with chords: D7(#9), Eb7(#9), D7(#9), and G7.

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

Musical score for "All God's Chillun Got Rhythm" by Duke Ellington and John P. Koker. The score is written in 4/4 time and consists of four staves. The first two staves show a melodic line with quarter and eighth notes, accompanied by a bass line of chords. The third and fourth staves show a bass line with chords and a melodic line with quarter notes.

All Of Me

(G. Marks)

CMA⁷ E⁷

A⁷ DMI⁷ 1. E⁷

AMI⁷ D⁷ DMI⁷ G⁷

2. F⁶ FMI⁶ CMA⁷ EMI⁷ A⁷ DMI⁷(b5) G⁷ C⁶ FINE

(F#^o) (CMA⁷/G EMI⁷)

All Of You

(C. Porter)

Ab⁶/Eb Eb^bMA⁷ FMI⁷(b5) Bb⁷(b9) Ab⁶/Eb

Eb^bMA⁷ Ab^bMI⁷ Db⁷ Eb⁶ C⁷ FMI⁷

(Eb⁶/G) (Gb^o)

Bb⁷ Bb⁷/Ab GMI⁷ C+⁷(b9) FMI⁷ Bb⁷ Ab⁶/Eb

(Bb⁷) (Eb D+⁷) (Db⁷ C7-9)

Eb^bMA⁷ FMI⁷(b5) Bb⁷(b9) Ab⁶/Eb Eb^bMA⁷ GMI⁷

C⁷ / / / EMI⁷ A^bMA⁷ A_{MI}^{7(b5)} D^{7(b9)} G⁷ D^{b9(#11)} C⁷
 FMI⁷ C⁷/G FMI⁷/A^b B^{b7} E^{b6} (FMI⁷ B^{b7})
 (FINE)

Almost Like Being In Love (F. Loewe)

E^bMA⁷ F^{7(b9)} B^bMA⁷/D C^{#o}
 CMI⁷ F⁷_{sus} 1. B^{b6} B^{b7} 2. B^{b6}
 A_{MI}⁷ D⁷ GMA⁷ G⁶ GMI⁷
 A_{MI}^{7(b5)} D⁷ E^bMA⁷ F^{7(b9)}
 B^bMA⁷/D C^{#o} CMI⁷ C^{#o} B^{b6}/D C^{#o}
 CMI⁷ CMI⁷ F¹³ B^{b6} (B^{b7})

All The Things You Are (J. Kern)

F_{mi}^7 $B_{mi}^{\flat 7}$ $E^{\flat 7}$ $A^{\flat}MA^7$ $D^{\flat}MA^7$

D_{mi}^7 G^7 CMA^7 C_{mi}^7 F_{mi}^7

$B^{\flat 7}$ $E^{\flat}MA^7$ $A^{\flat}MA^7$ $A_{mi}^7(b5)$ D^7 GMA^7
 (B_{mi}^7 E^7)

GMA^7 A_{mi}^7 D^7 GMA^7

$F_{mi}^{\sharp 7}(b5)$ B^7 $E^{\flat}MA^7$ C^+7 F_{mi}^7 $B_{mi}^{\flat 7}$

$E^{\flat 7}$ $A^{\flat}MA^7$ $D^{\flat}MA^7$ $G^{\flat 7}$ C_{mi}^7
 (E_{mi}^7 A^7)

B° $B_{mi}^{\flat 7}$ $E^{\flat 7}$ $A^{\flat}MA^7$ ($G_{mi}^7(b5)$ $C^7(\sharp 9)$)

Alone Together

(A. Schwartz)

Dm_1^7 $E_{m_1}^7(b_5)$ $A^7(b_9)$ Dm_1^7 $E_{m_1}^7(b_5)$ $A^7(b_9)$

Dm_1^7 $A_{m_1}^7(b_5)$ $D^7(b_9)$ $G_{m_1}^7$

$B_{m_1}^7$ E^7 $G_{m_1}^7$ C^7 $F_{m_1}^7$ $(B^b_{m_1}A^7)$ $E_{m_1}^7(b_5)$ A^7

1. $D_{m_1}^7$ $E_{m_1}^7(b_5)$ A^7 2. $D_{m_1}^7$

$A_{m_1}^7(b_5)$ $D^7(b_9)$ $G_{m_1}^7$

$G_{m_1}^7(b_5)$ $C^7(b_9)$ $F_{m_1}^7$ $B^b_{m_1}A^7$ $E_{m_1}^7(b_5)$ $A^7(b_9)$

Dm_1^7 $E_{m_1}^7(b_5)$ $A^7(b_5)$ $D_{m_1}^6$ $B_{m_1}^7(b_5)$ $E_{m_1}^7(b_5)$ $A^7(b_9)$

Dm_1^7 B^b7 A^7 Dm_1^7 $(E_{m_1}^7(b_5)$ $A^7)$

Along Came Betty (B. Golson)

Staff 1: Bb_m7 B_m7 $E7$ Bb_m7 B_m7 $E7$
Staff 2: A_m7 A_b7 G_m7 G_b7
Staff 3: G_b_m7 G_m7 $C7$ G_b_m7 G_m7 $C7$
Staff 4: F_m7 $A7(\#9)$ D_m7 $G7$
Staff 5: C_m7 $F7(b9)$ $A_m7(b5)$ $D7(\#9)$ G_m7 G_m7/F
Staff 6: $E_m7(b5)$ $A7(\#9)$ F_m7 B_b7
Staff 7: Bb_m7 B_m7 $E7$ Bb_m7 B_m7 $E7$ $C_m7(b5)$
Staff 8: $F7(\#9)$ $Bb_m7(b5)$ $E_b7(\#9)$ A_b_m7 $(B_m7 E7)$

Angel Eyes

(M. Dennis)

Musical staff 1: Treble clef, 4/4 time signature. Chords: Dm_7^7 , $E7(b9)A^7$, Dm_7 , $Bb^7A_+^7(b9)$, Dm_7^7 / C , Bm_7^{11} , Em_7^{11} , A^7 . Pedal notes: $(E^7 Eb^7)$. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time signature. Chords: Dm_7^7 , $E7(b9)A^7$, Dm_7 , Bb^9 , Dm_7/A , $Bb^7A_+^7(b9)$, Dm_7 , $Bb^{13}A_+^7(b9)$. Pedal notes: $(B^{13} Bb^{13})$, (Dm_7/A) , G^7 , $(E7(b9) A^7)$. Includes a first ending bracket.

Musical staff 3: Treble clef, 4/4 time signature. Chords: Dm_7 , Cm_7^9 , $F^{13}(b9)$, Bb^7MA^7 , $Dm_7^7G^7$, Cm_7^9 , $F^{13}(b9)$. Pedal note: $(same\ changes, pedal\ F)$. Includes a second ending bracket.

Musical staff 4: Treble clef, 4/4 time signature. Chords: Bb^7MA^9 , Bm_7^9 , $E^{13}(b9)$, AMA^7 , A^6 , $E^b m_7^{11}$, $A^b_+^7(b9)$. Pedal note: $Pedal\ E$. Includes a dynamic marking $\#p$.

Musical staff 5: Treble clef, 4/4 time signature. Chords: Em_7^{11} , $A_+^7(b9)$, Dm_7^7 , $E7(b9)A^7$, Dm_7^7 , $Bb^7A_+^7(b9)$, Dm_7^7 / C , Bm_7^{11} , Em_7^{11} , A^7 . Pedal notes: $(E^7 Eb^7)$. Includes a triplet of eighth notes.

Musical staff 6: Treble clef, 4/4 time signature. Chords: Dm_7^7 , $E7(b9)A^7$, Dm_7 , Bb^9 , Dm_7/A , Bb^9 , $A_+^7(b9)$, Dm_7 . Pedal notes: $(B^{13} Bb^{13})$, (Dm_7/A) , G^{13} , $(E7(b9) A^7)$.

Always

(I. Berlin)

FMA⁷ DMI⁷ GMI⁷ C⁷
FMA⁷ F⁶ FMA⁷ AMA⁷ F#MI⁷
Bmi⁷ E⁷ A⁷ D⁷ G⁷ C⁷ FMA⁷
FMA⁷ F⁷ E⁷ Eb⁷ D⁷ GMI⁷ B^bMA⁷
Eb⁷ Ami⁷ Dmi⁷ Gmi⁷ C⁷ F⁶

Am I Blue

(Clarke Akst)

B^bMA⁷ G⁷ Cmi⁷ G^b7 F⁹ Eb⁹ Dmi⁷(b5) G⁷
(Dmi⁷ G⁷)
C⁷ F⁷ 1. B^b6 Cmi⁷ F⁷ 2. B^b6 Emi⁷(b5) A⁷(#9)
Dmi⁶ Bmi⁷(b5) Emi⁷(b5) A⁹ Emi⁷(b5)/B^b
(B^b9(#11))

Handwritten musical notation for the first system, including chords: A7(b9), Dmi7, G7(b9), Cmi7, F7, BbMA7, G7, Cmi7, Gb7, F7, Eb9, Dmi7(b5), G7, C7, F7, Bb6.

Are You Real (B. Golson)

Handwritten musical notation for the second system, including chords: Dmi7, G7(b9), Cmi7, F7, BbMA7, EbMA7, Ami7(b5), D7(#9), Gmi7(b9), C7(b9), Fmi7, Bb7(b9), Gmi7, C7.

Handwritten musical notation for the first ending, including chords: Fmi7, Bb7, EbMA7, Dmi7, G7(b9).

Handwritten musical notation for the second ending, including chords: Fmi7, Bb7, Bb7/Ab, Gmi7(b5), C7(#9).

Handwritten musical notation for the final ending, including chords: Fmi7, Bb7, EbMA7, (Dmi7, G7).

Anthropology (D. Gillespie - C. Parker)

Handwritten musical score for "Anthropology" in 4/4 time, featuring complex rhythmic patterns and various chord voicings.

Chord progressions include: B^bMA^7 , G^7 , CMI^7 , F^7 , DMI^7 , G^7 , CMI^7 , F^7 , B^b7 , E^b7 , E^bMI^6 , D^7 , C^7 , B^bMA^7 , G^7 , CMI^7 , F^7 , G^7 , C^7 , F^7 , B^bMA^7 , CMI^7 , F^7 , B^bMA^7 , G^7 , CMI^7 , F^7 , B^b7 , E^b7 , B^bMA^7 , D^7 .

Other markings include triplets (3), slurs, and dynamic markings like (b) .

April In Paris (V. Duke)

Handwritten musical score for "April In Paris" in 4/4 time, featuring a more melodic and harmonic approach.

Chord progressions include: $DMI^7(b5)$, D^b7 , CMA^7 , $DMI^7(b5)$, A^b7 , G^7 , CMA^7 , DMI^7 , E^b7 , CMA^7/E , AMI^7 , A^bMI^7 , GMI^7 , C^{13} , G^b9 .

Other markings include triplets (3), slurs, and dynamic markings like (b) .

FMA⁷ EMI⁷ AMI⁷ AMI⁷ AMI⁷/G
 (FMI⁷ B^{b7}) (CMA⁷ DMI⁷) (E^{b0} C/E FMI⁷)
 F#MI^{7(b5)} B+^{7(b9)} F7 E+⁷ B^{b9} A9 G⁰

F#MI^{7(b5)} F⁰ CMA⁷/E E^{b0} DMI^{7(b5)} D^bMA⁷ C6

BMI^{7(b5)} E⁷ AMI⁷ AMI⁷/G F#MI^{7(b5)} F9(#11) EMA⁷ DMI⁷ G⁷
 (B⁷)

DMI^{7(b5)} G+⁷ CMA⁷ EMI^{7(b5)} B^{b(b5)} A+⁷ A+⁷ E^{b9}(#11)

D⁷ C#9/D D9 D9 G7(b9) C6/9

Au Privave (C Parker)

FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ CMI⁷ F+⁷

B^{b7}(b9) B^bMI⁷ E^{b7} FMA⁷ GMI⁷ AMI⁷ D⁷

GMI⁷ GMI⁷ C⁷ FMA⁷ D⁷(b9) GMI⁷ C⁷

As Long As I Live

(H. Arlen)

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7$ $C7$
 $(G7 \quad D^b7)$ $(D^b7 \quad C7)$

$F_{MI}7$ B^b7 $E^b_{MA}7$ | 1. $F_{MI}7 \quad B^b7$ | 2. E^b6
 $(F7)$ $(F_{MI}7 \quad B^b7)$

$B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ D^b7 $E^b_{MA}7$ $G7$

$C_{MI}7$ $F7$ B^b7 $F_{MI}7$ B^b7

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7$ $C7$ $F_{MI}7$
 $(G7 \quad D^b7)$ $(D^b7 \quad C7)$ $(F7)$

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

As Time Goes By

(H. Hupfeld)

$F_{MI}7$ B^b7 $G\emptyset$ $C7$ $F\emptyset$ B^b7 E^b6 $F_{MI}7$ $F\#0$ $G_{MI}7$ $C_{MI}7$
 $(B^b_{MI}7/F \quad B^b7)$

$F7$ $F\#0$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 | 1. $E^b_{MA}7$ $G_{MI}7$ $C7$ | 2. E^b6 $B^b_{MI}7$ E^b7
 $(F_{MI}7 \quad B^b7)$ $(E^b6 \quad E^o)$ $(E^b6 \quad B^b_{MI}7/F) (F\#0 \quad E^b7/G)$

$A^{\flat}MA^7$ C^7/G FMI^7 $F\#^{\circ}$
 CMI^7/G $F\#^{\circ}$ F^7 $B^{\flat}13$ E° FMI^7 $B^{\flat}7$ E°
 FMI^7 $B^{\flat}7$ $G\emptyset$ C^7 $F\emptyset$ $B^{\flat}7$ $E^{\flat}6$ FMI^7 $F\#^{\circ}$ GMI^7 CMI^7
 ($B^{\flat}MI^7/F$ $B^{\flat}7$)
 F^7 $F\#^{\circ}$ GMI^7 C^9 $C^9(\flat 9)$ FMI^7 $B^{\flat}7$ $E^{\flat}6$ (7)

Avalon (V. Rose)

C^7 C° GMI^7 C^7 GMI^7 C^7 F^6 C^7
 F^6 C^7 GMI^7 C^7 GMI^7 C^7 GMI^7 C^7 F^6
 GMI^7 C^7 F^6 E^7 $E^{\flat}7$ D^7 $AMI^7(\flat 5)$ D^7
 GMI^7 $GMI^7(MA^7)$ $GMI^7(\flat 5)$ E^7 F^6 AMI^7
 D^7 GMI^7 $C^{13}(\flat 9)$ F^6

Anything Goes

(C. Porter)

B^bMA^7 B^bMA^7 FMI^7 B^b7
 E^b6 DMI^7 CMI^7 F^7sus 1. B^b6 E^bMA^7 CMI^7 $F7$ 2. B^b6
 A^7 DMA^7 A^9/E A^7 $D7$
 ($DMI^7(b5)$ A^7) (DMA^7 E^b6) (EMI^7 A^7) (GMA^7 G^6)
 A^7/E A^7 DMI^7 G^9 C^9 F^7
 $E13$ $E^b9(\#11)$ (A^b9 G^9 G^b7 $F7$)
 B^bMA^7 B^bMA^7 FMI^7 B^b7
 E^b6 DMI^7 CMI^7 $F7$ B^b6

At Long Last Love

(C. Porter)

$G13(b9)$ $C6$ $BMI^7(b5)$ AMI^7 EMI^7/G FMA^7
 EMI^7 A^7 DMI^7 DMI^7/C $BMI^7(b5)/D$ $D^bMI^7(b5)$ DMI^7/C

BMI^{7(b5)} DMI^{7/A} G^{7sus} C⁶ G⁷
 C⁶ BMI^{7(b5)} A⁷ EMI^{7/G} C⁷ GMI^{7/D}
 E^b EMI^{7(b5)} F⁶ FMA⁷ F[#]MI^{7(b5)} DMI^{7(b5)/F}
 EMI⁷ A⁷ DMI⁷ G⁷ C⁶
 (E^b7)

Autumn Leaves (J. Kosma)

CMI⁷ F⁷ B^bMA⁷ E^bMA⁷ AMI^{7(b5)}
 (CMI⁷ F[#]13(#11)) (F^{7(b9)}) (B^bMA⁷ E⁷(#11)) (E^bMA⁷(#11)) (AMI^{7(b5)} E^b13(#11))

1. D⁷ GMI
 (D^{7(b9)}) (GMI⁷)

2. D⁷ GMI
 (D^{7(b9)}) (GMI⁷) (G⁺7(#9))

D⁷ GMI CMI⁷ F⁷
 (D⁹sus) (D⁹) (GMI/D) (F⁹sus) (F⁹)

B^bMA⁷ AMI^{7(b5)} D⁷ GMI
 (B^bMA⁷/F E⁷(b5)) (E^bMA⁷) (GMI⁷ C⁹)

GMI AMI^{7(b5)} D⁷ GMI (G⁷)
 (FMI¹³ B^b13(b9)) (E^b13(#11))

Autumn In New York (V. Duke)

Handwritten musical score for "Autumn In New York" by Vincent Youmans. The score is written in G major, 4/4 time, and consists of eight staves of music with corresponding chord symbols.

Staff 1: Chords: Gmi7, Ami7, BbMA7, C7, FMA7, Gmi7, Ami7, Abmi7. Includes a measure with a whole rest and the chord symbol (D7(b9)).

Staff 2: Chords: Gmi7, Ami7, BbMA7, C7, Ami7, D7, Ami7(b5), D7.

Staff 3: Chords: Gmi7, Ami7, Bbmi7, Eb7, AbMA7, Bbmi7, Cmi7, Dmi7(b5).

Staff 4: Chords: Cmi6, Ami7(b5), Dmi7, G7(b9), CMA7, Bmi7(b5), Ami7, Ab7. Includes a measure with a whole rest and the chord symbol (D7(b5)).

Staff 5: Chords: Gmi7, Ami7, BbMA7, C7, FMA7, Gmi7, Ami7, BbMA7.

Staff 6: Chords: Cmi7, Dmi7, Ebmi7, F+7, Bbmi7, Bbmi7/Ab, Gmi7(b5), C7. Includes a measure with a whole rest and the chord symbol (Gb7).

Staff 7: Chords: Fmi6, C7, Fmi7, Emi7, Ebmi7, D7, DbMA7, Ab7, DbMA7, C7, Bbmi7, Abmi7. Includes a measure with a whole rest and the chord symbol (Eo), and another with (D7).

Staff 8: Chords: Gmi7, Ami7, Bbmi7, C7(b9), Fmi6.

The Best Thing For You (I. Berlin)

$F\#m_7(b5)$ B^7 Em_7 A^+ Dm_7 G^7

CMA^7 Am_7 | 1. Dm_7 G^7 CMA^7 Dm_7 Em_7 Fm_7 |

2. Dm_7 G^7 C^6 Am_7 | A^bMA^7

$Gm_7(b5)$ $C7(\#9)$ Fm_7 Fm_7/Eb Dm_7

G^7 $F\#m_7(b5)$ B^7 Em_7 A^+

Dm_7 G^7 CMA^7 CMA^7/B Am_7 Am_7/G $F\#m_7(b5)$ Fm_6

C^6/E A^7 Dm_7 G^7 C^6

Bags' Groove

(M. Jackson)

Handwritten musical score for "Bags' Groove" by M. Jackson. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of six staves of music, each with a series of chords written above the notes. The chords are: F7, Bb7, F7, Bb7, F7, D7(#9), Gmi7, C7, F7, F7, Bb7, F7, Bb7, F7, D7(#9), Gmi7, C7, F7, Bb7, F7, D7(#9), Gmi7, C7, F7, Bb7, F7, D7(#9), Gmi7, C7.

Basin Street Blues

(S. Williams)

Handwritten musical score for "Basin Street Blues" by S. Williams. The score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of two staves of music. The first staff has chords: F7, Bb, Cmi7, C#0, Bb/D, Bb/D, Dbmi6, Cmi7, F7. The second staff has chords: Bb, Bb7/D, Eb7, E0, Bb/F7, and a first ending with F13, Bb, F7. Below the second staff, there are additional chord notations: (Bb), (Bb7/Ab), (Eb6/G), (Ebmi6/Gb).

2. F^9_{sus} F^+7 B^b6 F^{13} B^bMA^7 D^7 G^9_{sus} G^9

G^9 C^9_{sus} C^9 F^{13} F^+7 B^b/D D^b0

CMI^7 F^7 B^bMA^7 D^7 G^9_{sus} G^9

Ab^7 G^7 C^{13}_{sus} F^{13}_{sus} $F^7(b9)$ B^b E^bEbMI^b B^b

(AMI^{11} $Ab^{13}(\#11)$)
 (DMI^7 G^{13})
 (F^{13}_{sus} $F^{13}(b9)/Eb$)
 (CMI^7 DMI^7 E^bMA^7 F^7)

Barbados (C. Parker)

FMA^7 GMI^7 C^7 FMA^7 GMI^7 C^7

FMA^7 GMI^7 C^7 F^7 CMI^7 F^7

Bb^7 FMA^7

GMI^7 $C^7(\#9)$ FMA^7 GMI^7 C^7

Baubles, Bangles And Beads (Wright-Forrest)

B \flat Mi 7 **E \flat 9** **A \flat MA 7** **A \flat MA 7 /C** **B $^{\circ}$** **B \flat Mi 7** **E \flat 9**
A \flat MA 7 **D \flat Mi 7** **G 9** **CMA 7** **CMA 7 /E** **E \flat 9**
D \flat Mi 7 **G 9** **CMA 7** **F \sharp Mi 7** **B 7**
E \flat MA 7 **A 7** **E \flat 7** **A \flat MA 7** **A \flat 7** **A 7**
B \flat Mi 7 **E \flat 9** **A \flat MA 7** **F 7 (9)** **B \flat Mi 7** **E \flat 9** **E \flat 7/D \flat**
C \flat Mi 7 (b5) **F 7** **B \flat Mi 7** **E \flat 7** **A \flat 6**

A Beautiful Friendship (D. Kahn)

E \flat MA 7 **A 7** **A \flat MA 7** **D \flat 7** **C 7**
C \flat Mi 7 **F 7** **1. F \flat Mi 7 /B \flat** **B \flat 7** **2. F \flat Mi 7** **B \flat 7**
(F \flat Mi 7 /B \flat)

$B^b M I^7$ $E^b 7$ $A^b M A^7$ $A^b M I^7$ $D^b 7$ $G M I^7$
 $(D^b M A^7 / E^b)$ $(E^b 13 (b9))$
 C^7 F^7 $B^b 7$ $E^b M A^7$ A^7
 $(C M I^7 F^7)$ $(B M I^7 E^7)$
 $A^b M A^7$ $G M I^7 (b5)$ C^7 $F M I^7$ $B^b 7$ $E^b M A^7$

Beautiful Love (V. Young)

$E M I^7 (b5)$ $A^+ 7$ $D M I^7$
 (D^7)
 $G M I^7$ C^7 $F M A^7$ $E M I^7 (b5)$ A^7
 $D M I^7$ $G M I^7$ $B^b 7$ A^7
 (E^7)
 1. $D M I^7$ $B^7 (b5)$ $E M I^7 (b5)$ $A^7 (b9)$
 $(G^7 (\#11))$ (E^7)
 2. $D M I^7$ $B^7 (\#9)$ $B^b 7$ A^7 $D M I^7$

Bernie's Tune

(B. Miller - M. Stoller)
J. Leiber

♩ Dmi^{6/9}

Bb7(b5)
EMI^{7(b5)} A7(b9) Dmi⁶ 1. EMI^{7(b5)} A7
2. Cmi F7 Bb6 Gmi⁷ Cmi⁷ F13 Bb6 Gmi⁷
Cmi⁷ F7 Bb6 Gmi⁷ Cmi⁷ F13 BbMA⁷ Gmi⁹ EMI^{7(b5)} A7
Dmi^{6/9} (G7) (B°) (A7 EMI^{7/B}) (C° A7/C#)
EMI^{7(b5)} A7 Dmi⁶ E♭ A7 CODA A7 Dmi⁶
D.S. al Coda

Be My Love

(Brodzky)

E7 F7 BbMA⁷ E♭MA⁷ Ami^{7(b5)} D+^{7(b9)} Gmi⁷

EMI^{7(b5)} A7 D7 B° Cmi⁷ Cmi⁷

1. C#° DMI7 DMI7 GMI7 C7 CMI7 F7

2. C#° DMI7 GMI7 CMI7 F7 DMI7(b5) G7(b9)

CMI7 F7 Bb6 B° CMI7 F7 Bb6

⊕ CODA

D.S. al Coda

Between The Devil And The Deep Blue Sea

(H. Arlen)

FMA7 DMI7 GMI7 C7 FMA7 DMI7 GMI7 C7 F7

BbMA7 Eb7 FMA7/A Ab7 GMI7 C7

(BbMI6) (Gb7)

1. FMA7 2. F6 E7

AMA7 F#MI7 BMI7 E7 AMA7/C# C° BMI7 E7

CMA7/G AMI7 DMI7 G7 Ab7 D7(b9) D7(b5) G13 C7

FMA7 DMI7 GMI7 C7 FMA7 DMI7 GMI7 C7

CMI7 F7 BbMA7 Eb7 FMA7/A Ab7 GMI7 C7 F6

(BbMI6) (Gb7)

Bemsha Swing

(T. Monk)

$Db7(b9)$ $CMA7$ $Ami7$ A^bMA7 $Db7(b9)$ $CMA7$ E^b13 $Dmi7$ $Db7(b9)$
 $CMA7$ $Ami7$ A^bMA7 $Db7(b9)$ $CMA7$ $Dmi7$ $Gmi7$ $F\#7(b9)$
 $FMA7$ $Dmi7$ D^bMA7 $F\#7(b9)$ $FMA7$ E^b7 A^bMA7 $Db7(b9)$
 $CMA7$ $Ami7$ A^bMA7 $Db7(b9)$ $CMA7$ B^b7 $CMA7$

Bewitched, Bothered And Bewildered

(R. Rodgers)

C $C\#^o$ $Dmi7$ $D\#^o$ C/E $E+7$ F $F\#^o$
 $(F B^b9)$
 C/G $Ami9$ $D7$ | 1. $G7$ $A7$ $A^b13(\#11)$ $G7sus$ $G7$ | 2. $G7$ $C9$ F $Emi11$ $A+7$
 $(Ami7 / G F\#mi11 B7)$ $(Emi7 A7)$ $(E^bmi9 A^b13)$ $(Dmi7 G7)$
 $Dmi7$ $/C$ $Bmi7(b9)$ $E+7(b9)$ $Ami9$ B^oE7 $Ami7$ $D9$ $Dmi11$ $A7$
 $Dmi11$ $G9$ $/F$ $Emi7$ $A+7(b9)$ $Dmi7$ $G7$ C $C\#^o$ $Dmi7$ $D\#^o$
 $(E^bmi7 A^b13 Dmi7 G13)$

C/E E+7 F F#° C/G Am⁹ D⁷ G^{7sus} G⁷

C

Bidin' My Time (G. Gershwin)

E^bMA⁷ E° FMI⁷ B^b7 E^bMA⁷ E° FMI⁷ B^b7

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

G⁷ C⁷ G⁷ C⁷ DMI⁷ G⁷ CMA⁷

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

E^bMA⁷ E° FMI⁷ B^b7 E^bMA⁷ E° FMI⁷ B^b7

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

Billie's Bounce

(C. Parker)



Musical score for "Billie's Bounce" in 4/4 time, key of B-flat major. The score consists of three staves of music. The first staff begins with a repeat sign and contains the following chords: F7, Bb7, F7. The second staff contains: Bb7, B°, F7, Ami7, D7(b9). The third staff contains: Gmi7, Gmi7, C7, F7, Gmi7, C7. The piece concludes with a double bar line.

Birk's Works

(D. Gillespie)



Musical score for "Birk's Works" in 4/4 time, key of B-flat major. The score consists of three staves of music. The first staff begins with a repeat sign and contains the following chords: Bbmi7, Cmi7(b5), F7(#9), Bbmi7. The second staff contains: Gb7, Bbmi7. The third staff contains: Cmi7(b5), F7(#9), Bbmi7, G7(#9), C7(#9), F7(#9). The piece concludes with a double bar line.

The Birth Of The Blues (R. Henderson)

C_{MA}^7 $C^{\#0}$ D_{MI}^7 $D^{\#0}$ E_{MI}^7 E^{+7} F_{MA}^7 $F^{\#0}$

G^7 G^7/F E_{MI}^7 E_{MI}^7 D_{MI}^7 G^7 1. C^6 A_{MI}^7 D_{MI}^7 G^7 2. C^6 $D^{\flat}_{MA}^7$

C^6 F^7 E^7 $B_{MI}^7(b5)$ E^7 $B_{MI}^7(b5)$ E^7 $F^7(b5)$ E^7

E_{MI}^7 A^7 E_{MI}^7 A^7 A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 $C^{\#0}$

D_{MI}^7 $D^{\#0}$ E_{MI}^7 E^{+7} F_{MA}^7 $F^{\#0}$ G^7 D_{MI}^7 G^7

C^6

Big Blues

(Jim Hall)

$F^7(\#9)$ $B^{\flat 7}$ $F^7(\#9)$ $B^{\flat 7}$

$F^7(\#9)$ $C^7(\#9)$ 1. $F^7(\#9)$

F^7 2. $C^7(\#9)$ $F^7(\#9)$

Bitter-Sweet

(C. Rouse)

Handwritten musical score for "Bitter-Sweet" in G minor, 4/4 time. The score consists of five staves of music with various chord annotations above the notes:

- Staff 1: $A_{MI}^{7(b5)}$, $D7(b9)$, G_{MI}^7 , G_{MI}^7/F , $E_{MI}^{7(b5)}$
- Staff 2: $A_{MI}^{7(b5)}/E_b$, $D7$, E° , $B^{\flat}MA^7$, $D7(b9)$
- Staff 3: G_{MI}^7 , G^7 , C_{MI}^7 , F^7 , $B^{\flat}MA^7$, $A^{\flat 7}$
- Staff 4: G^7 , C_{MI}^7 , F^7 , $B^{\flat}MA^7$, $E^{\flat}MA^7$, D^7
- Staff 5: $A_{MI}^{7(b5)}$, $D7(b9)$, G_{MI}^7 , G_{MI}^7/F , $E_{MI}^{7(b5)}$, $A_{MI}^{7(b5)}/E_b$

The Breeze And I

(E. Lecuona)

Handwritten musical score for "The Breeze And I" in E-flat major, 4/4 time. The score consists of two staves of music with chord annotations above the notes:

- Staff 1: E_b6 , E_b6
- Staff 2: $B^{\flat}MI^{7(b5)}$, $E^{\flat}MA^7$, F_{MI}^7 , $B^{\flat 7}$, $E^{\flat}MA^7$, C_{MI}^7

FMI⁷ B^{b7}SUS E^bMA⁷ CM⁷ FMI⁷ B^{b7}
 E^bMA⁷ E^o FMI⁷ B^{b7}SUS GM⁷ CM⁷
 (C7(b9))
 FMI⁷ B^{b7} E^b6 FMI⁷ B^{b7} E^b6
 (FMI⁷ B^{b7})

Black And Blue (F. Waller)

AMI DMI AMI D⁷ E^bo
 EMI⁷ A⁷ 1. DMI⁷ G⁷ CMA⁷ B^o E⁷ 2. DMI⁷ Ab⁷ G⁷
 C⁶ Ab⁷ C⁶ G⁷
 GM⁷ C⁷ Ab⁷ C⁶ F⁷ E⁷
 AMI DMI AMI D⁷ E^bo
 EMI⁷ A⁷ DMI⁷ Ab⁷ G⁷ C⁶ (B^o E⁷)

Black Orpheus

(L. Bonfá)

♩: A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁹ A_{MI} B_{MI}^{7(b5)} E⁷ A_{MI}

D_{MI}⁷ G⁷ C_{MA}⁷ E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁷ G⁷ C_{MA}⁷

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ A_{MI}⁹ A_{MI} B_{MI}^{7(b5)} E⁷ A_{MI}

B_{MI}^{7(b5)} E⁷ A_{MI}⁹ A_{MI} B_{MI}^{7(b5)} E⁷ E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁹ D_{MI}

D_{MI}^(MA7) D_{MI}⁷ B_{MI}^{7(b5)} E^{7(b9)} A_{MI} A_{MI}^{7/G} F_{MI}^{7(b5)} F⁷ B_{MI}^{7/E}

E⁷ A_{MI} B_{MI}^{7(b5)} E⁷ D.S. al (LAST TIME ONLY)

A_{MI} D_{MI}⁷ A_{MI}⁷ D_{MI}⁷ A_{MI}⁷ D_{MI}⁷ E_{MI}⁷
(D⁷ G⁷) (C⁷ F⁷) (B_{MI}^{7(b5)} E^{7(b9)})

A_{MI}⁶

Blue Lou

(E. Sampson)

Musical score for "Blue Lou" in G-flat major, 4/4 time. The score consists of five staves of music. The first staff begins with a double bar line and a repeat sign, followed by a key signature change to two flats. The first two measures are whole notes with chords G^b7 and F⁷, and a bass line of two flats. The next two measures are whole notes with chords G^b7 and F⁷, and a bass line of two flats. The final measure is a half note with a chord B^b7 and a bass line of two flats. The second staff starts with a half note E^b7, followed by a first ending bracket containing two measures with chords C⁷ and F⁷, and a second ending bracket containing two measures with chords C⁷, F⁷, and B^b6. The third staff contains six measures of eighth notes with chords F, F[#]0, G^M7, C⁷, F, and F[#]0. The fourth staff contains seven measures of eighth notes with chords G^M7, C⁷, C^M7, F⁷, G^b7, F⁷, G^b7, and F⁷. The fifth staff contains five measures of eighth notes with chords B^b7, E^b7, C⁷, F⁷, and B^b6.

The Blues Walk

(C. Brown)

Musical score for "The Blues Walk" in G-flat major, 4/4 time. The score consists of three staves of music. The first staff begins with a double bar line and a key signature change to two flats, followed by a series of eighth notes with a B^b7 chord. The second staff continues with eighth notes and rests, with chords E^b7, B^b7, and G⁷(#9). The third staff contains eighth notes and rests, with chords C^M7, F⁷, B^b7, and a measure with chords G⁷, C^M7, and F⁷.

Bloomdido

(C. Parker)

B \flat B \flat 7 B \flat 7

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

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

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

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

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

Blue (And Broken Hearted)

(Leslie-Handman-Clarke)

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

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

F7 B^bMA⁷/D D^{oo} C_{mi}⁷ F7 | 2. C_{mi}⁷ A^b7

B^bMA⁷ G7(#9) C_{mi}⁷(b5) F7 B^b6
 (D_{mi}⁷) (D^{oo}) (C_{mi}⁷) (B^b6 D^{oo}) (C_{mi}⁷ F7)

Blues In The Closet (O. Pettiford)

Chord changes for the main body of the piece:

- Staff 1: A^b, A^b7
- Staff 2: D^b7, A^b
- Staff 3: B^b_{mi}⁷, E^b7, A^b
- Staff 4: A^b, A^b7
- Staff 5: D^b7, A^b
- Staff 6: B^b_{mi}⁷, E^b7, A^b

Blue Bossa

(K Dorham)

Musical score for "Blue Bossa" by K Dorham. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a C minor 6 chord (Cmi6) and features a melodic line with eighth and quarter notes. The second staff continues the melody, with a G7(b9) chord at the start and various other chords including Cmi6, Ebmi7, Ab7, and DbMA7. The third staff shows a DbMA7 chord, followed by a Dmi7(b9) chord, a G7 chord, and a final Cmi6 chord. The piece concludes with a whole note chord.

Blue And Sentimental

(C Baste)

Musical score for "Blue And Sentimental" by C Baste. The score 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 Eb7, Db7, and C7 chords, followed by F7, Bb7, F7, Bb7, Bb7/Ab, Gmi7, C7, Fmi7, and Bb7. The second staff continues with Eb7, Db7, C7, F7, Bb7, F7, Bb7, EbMA7, and Eb7. The third staff features Ab6, A0, EbMA7, Bb7, Eb7, Ab6, A0, Gmi7/Bb, C7, Fmi7, and Bb7. The fourth staff has Eb7, Db7, C7, F7, Bb7, F7, Bb7, and Eb7, Db7, C7. The fifth staff concludes with F7, Bb7, and Eb6 chords. The piece ends with a double bar line.

Blue'n'Boogie

(D. Gillespie)

Musical score for "Blue'n'Boogie" by D. Gillespie. The score is written in G-flat major (one flat) and 4/4 time. It consists of four staves of music. The first staff starts with a B \flat 7 chord. The second staff has E \flat 7, B \flat 7, and G7(#9) chords. The third staff has C \flat m7, F7, and B \flat 7 chords, with a first ending bracket. The fourth staff has a second ending bracket with a B \flat 7 chord.

Blues à la Mode

(McCoy Tyner)

Musical score for "Blues à la Mode" by McCoy Tyner. The score is written in G-flat major (one flat) and 4/4 time. It consists of three staves of music. The first staff has B \flat 7, E \flat 7, B \flat 7, and G \flat m7 F \flat m7 E \circ chords. The second staff has E \flat 7, A \flat 7, B \flat 7, and C \flat m7 F \flat m7 G7 chords. The third staff has D \flat m7, G \flat 7, G \flat m7, B7, B \flat 7, G7, G \flat 7, F7, and (B \flat) chords.

Blues In The Night (H. Arlen)

Coda
 B \flat 6 B \flat 7 C $^+$ 7(b9) F $^+$ 7(b9) C $^+$ 7(b9) C7 F7sus B \flat 6

Blue Room (R. Rodgers)

F6 Dmi7 Gmi7 C7 FMA7 Dmi7 Gmi7 C7

Cmi7 F7 B \flat MA7 E \flat 7 1. F6/A A \flat Gmi7 C7

2. F6/A A \flat Gmi7 G \flat 7 F6 C7 Gmi7 C7

F6 B \flat 7 Ami7 A \flat C7/G E \flat 7 D7

Dmi7 G7 Gmi7 C7 F6 Dmi7 Gmi7 C7

FMA7 Dmi7 Gmi7 C7 Cmi7 F7 B \flat MA7 E \flat 7

F6/A A \flat Gmi7 G \flat 7 F6

Blue Moon

(R. Rodgers)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7

Musical staff for the first line of 'Blue Moon'. It begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody starts with a quarter rest followed by a dotted quarter note, then a series of eighth notes. A repeat sign is present at the beginning. Chords are indicated above the staff: $E^b_{MA}7$, $C_{MI}7$, $F_{MI}7$, B^b7 , $E^b_{MA}7$, $C_{MI}7$, $F_{MI}7$, and B^b7 . A $(G_{MI}7 C^7)$ chord is written below the staff.

Musical staff for the second line of 'Blue Moon'. It continues the melody with eighth notes and quarter notes. Chords above the staff include $D^b7(b5)$, $C^7(b9)$, B^+7 , $F_{MI}7/B^b$, and E^b6 . A first ending bracket contains E^b6 , $C_{MI}7$, $F_{MI}7$, and B^b7 . A second ending bracket contains E^b6 and $E_{MA}7$. A (C^7) chord is written below the staff.

Musical staff for the third line of 'Blue Moon'. It features a melody of eighth notes. Chords above the staff are E^b6 , C^7 , $F_{MI}7$, B^b7 , E^b6 , $C_{MI}7$, $F_{MI}7$, and B^b7 . A $(C_{MI}7)$ chord is written below the staff.

Musical staff for the fourth line of 'Blue Moon'. The melody continues with eighth notes. Chords above the staff include E^b6 , $A^7(b5)$, $A^b_{MI}7$, D^b7 , $G^b_{MA}7$, $B^b_{MA}7/F$, and F^7 .

Musical staff for the fifth line of 'Blue Moon'. It features a melody of quarter notes. Chords above the staff are $F_{MI}7$, B^b7 , $E^b_{MA}7$, $C_{MI}7$, $F_{MI}7$, B^b7 , $E^b_{MA}7$, and $C_{MI}7$. A $(G_{MI}7 C^7)$ chord is written below the staff.

Musical staff for the sixth line of 'Blue Moon'. The melody continues with eighth notes. Chords above the staff include $F_{MI}7$, B^b7 , $D^b7(b5)$, $C^7(b9)$, B^+7 , $F_{MI}7/B^b$, and E^b6 .

Blue Monk

(T. Monk)

B^b7 E^b7 B^b7 F^7 B^b7

Musical staff for the first line of 'Blue Monk'. It begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody starts with a quarter note, followed by eighth notes and quarter notes. Chords above the staff are B^b7 , E^b7 , B^b7 , F^7 , and B^b7 .

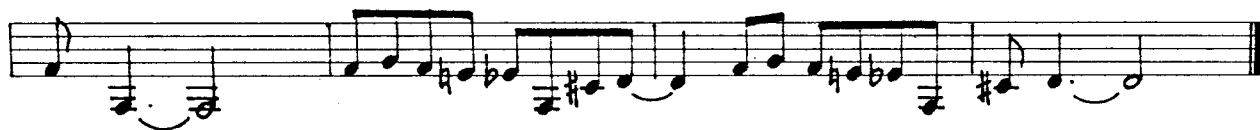
Musical staff for the second line of 'Blue Monk'. The melody continues with eighth notes and quarter notes. Chords above the staff are E^b7 , E^o , B^b7 , F^7 , and B^b7 . A triplet of eighth notes is marked with a '3' above the staff.

F7

Bb7

F7

Bb7



Bluesette

(T. Thielemans)

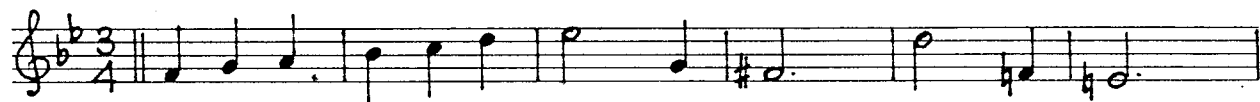
BbMA7

Ami7(b5)

D7

Gmi7

C7



Fmi7

Bb7

EbMA7

Eb6

Ebmi7

Ab7

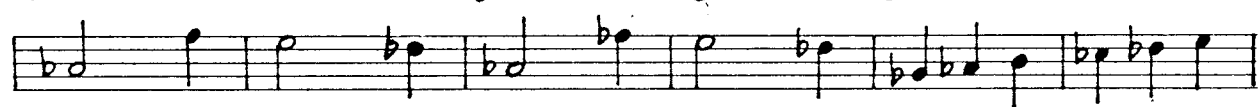


DbMA7

Dbmi7

Gb7

BMA7



Cmi7(b5)

F7

Dmi7

Db7

Cmi7

F7



Blues For Alice

(C. Parker)

FMA7

Emi7(b5)

A7(b9)

Dmi7

G7

Cmi7

F7



BbMA7

Bbmi7

Eb7

Ami7

(D7)

Abmi7

Db7



Gmi7

C7

FMA7

Dmi7

Gmi7

C7



Blues March

(B. Golson)

Handwritten musical score for "Blues March" by B. Golson. The score is in 4/4 time and consists of five staves of music. The key signature has one flat (Bb). The first staff begins with a treble clef and a key signature change to Bb. The second staff begins with a bass clef. The music features various chords and rhythmic patterns, including triplets. The final staff is marked "LAST TIME ONLY" and "REPEAT & FADE".

Chords: Bb7, Eb7, Bb7, Eb7, Ab7, Db7, Gb7, Gmi7(b5) Ab7, A7, Bb7(b9), Cmi7(b5), F7, Bb7, Db7, Gb7, B7, Gb7, B7, Bb7, Db7.

Blue Skies

(I. Berlin)

Handwritten musical score for "Blue Skies" by I. Berlin. The score is in 4/4 time and consists of four staves of music. The key signature has three flats (Bbb). The first staff begins with a treble clef and a key signature change to Bbb. The second staff begins with a bass clef. The music features various chords and rhythmic patterns, including first and second endings. The final staff includes a chord progression: (Cmi7 F7) (Bbmi7 Eb7 Ab6 C+7).

Chords: Fmi, C7, Fmi7/Eb, Dmi7(b5), Dbmi6, Cmi7, F7, Bbmi7, Eb7, Ab6, Gmi7(b5), C7(b9), Ab6, Ab6/C, B0, Eb7/Bb, Ab6, Ab7, (Ab7/C), Dbmi7, Ab7, Dbmi7, Cmi7, F7, Bbmi7, Eb7, Ab6, Ab7, (Ab7/C), Dbmi7, Ab7, Dbmi7, Ab7, Gmi7(b5), C+7, (Cmi7 F7) (Bbmi7 Eb7 Ab6 C+7).

F_{Mi} C⁷ F_{Mi}⁷/E^b D_{Mi}^{7(b5)} D^b_{Mi}⁶
 (F_{Mi}(MA⁷))
 C_{Mi}⁷ F⁷ B^b_{Mi}⁷ E^b₇ A^b₆ (G_{Mi}^{7(b5)} C⁷)
 (B⁷)

Born To Be Blue (M. Tormé)

C⁷ D^b₇ C⁷ G^b_{7(b5)} F⁷ E^b₇ A^b_{MA}⁷ G⁷ C_{Mi}⁷ D^b₇
 C_{Mi}⁷ F⁷ 1. F_{Mi}⁷ A^b₇ D_{Mi}⁷ G⁷ 2. F_{Mi}⁷ A^b₇ G⁷ C_{Mi}
 A^b_{Mi}⁷ D^b₇ A^b_{Mi}⁷ D^b₇ A^b_{Mi}⁷ D^b₇ G^b_{MA}⁷
 D^b_{Mi}⁷ G^b₇ B_{MA}⁷ A^b_{Mi}⁷ D^b₇ F_{Mi}⁷ B^b₇ E^b_{MA}⁷ D_{Mi}⁷ G⁷
 C⁷ D^b₇ C⁷ G^b_{7(b5)} F⁷ E^b₇ A^b_{MA}⁷ G⁷
 C_{Mi}⁷ D^b₇ C_{Mi}⁷ F⁷ F_{Mi}⁷ A^b₇ G⁷ C_{Mi}

The Boy Next Door (Martin/Blane)

B^bMA⁷ **G⁷(^{b9}/_{b5})** **CM⁷** **F⁷(^{b9}/_{b5})**
B^bMA⁷ **GM⁷** **C⁷**
CM⁷ **F⁹** **B^bMA⁷** **GM⁹**
 (F⁹ F⁹/E^b) (DM⁷) (GM⁹ GM⁹/F)
EM⁷(^{b9}) **A⁺⁷(^{b9})** **A⁷(^{#9})** **DM⁷** **D^b°** **CM⁷** **F⁹**
 (DM⁷ G⁷(^{#9}))
C⁹ **B⁷(^{#9})** **B^bMA⁷** **CM⁹**
 (GM⁷) (C⁹)
CM⁷ **D^b/F** **F⁹** **B^b6** (**CM⁷ F⁷**)
 (C⁹) (D^bM⁷ G^{b7}) (F⁷/C F⁷)

Body And Soul (J.Green)

E^bM⁷ **B⁹(^{#11})B^{b9}** **E^bM⁷** **D⁹** **D^bMA⁷** **G^{b7}** **F^M⁷** **E[°]**
 (E^bM⁷ B^{b7}(^{b9})) (E^bM⁷ A^{b7}(^{b9}))
E^bM⁷ **E^bM⁷/D^b** **CM⁷(^{b5})** **B⁷** **B^bM⁷** **E^bM⁷** **D⁷** **1. D^b6** **B^{b7}(^{b9})** **2. D^b6** **EM⁷A⁷**
 (CM⁷(^{b5}) F⁷) (E^bM⁷ A^{b7})

DMA⁷ EMI⁷ D⁶/_{F#} GMI⁷ C⁷ F#MI⁷ B⁷(b9) EMI⁷ Eb⁷ DMA⁷ Eb⁹

DMI⁷ G⁹ EMI⁷ Eb⁰ DMI⁷ G⁷ C⁷ B⁷ Bb⁷ E⁹(#11)

Eb⁷MI⁷ B⁹(#11) Bb⁹ Eb⁷MI⁷ D⁹ D^bMA⁷ G^{b7} FMI⁷ E⁰

Eb⁷MI⁷ Eb⁷MI⁷/_{D^b} CMI⁷(b5) B⁷ B^bMI⁷ Eb⁷MI⁷ D⁹ Db⁶ (Bb⁷(b9))

But Not For Me (G. Gershwin)

F⁷ FMI⁷ Bb⁷(b9) Eb⁷MA⁷ CMI⁷

F⁹ FMI⁷ Bb⁷(b9) Eb⁷MA⁷ CMI⁷ B^bMI⁷ Eb⁷ Ab⁷MA⁷ Db⁷

1. Eb⁷MA⁷/_G CMI⁷ FMI⁷(MA⁷) FMI⁷ C⁺⁷ B⁹(#11) Bb⁷

2. GMI⁷ CMI⁷ C⁺⁷ FMI⁹ Bb⁷(b9) Eb⁶ (FMI⁷/_{Bb} Bb⁷(b9))

Broadway (H. Woody)

Db6 Gb7

EbMi7 Ab7 1. Db6 EbMi7 Ab7

2. Db6 Db7

Gb6 B7 E6

EbMi7 Ab7 Db6 Gb7

Gb7 EbMi7 Ab7 Db6 (Bb7 EbMi7 Ab7)

But Beautiful (Van Heusen)

GMA9 G6 Bmi7(b9) E7(b9) Ami9 C#mi7(b9) F#7(b9)

GMA7 C9 Bmi7(b9) E7 1. A9 Emi7/B Cm1(MA7) C#mi7(b9) Ami9 D7

(Bmi7) (D13 C°)

G6 EMI7 AMI7 D7 G6 EMI7 A7 AMI7/D D7

(Bmi7 EMI7)

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

(D7 C°) (Bmi7 EMI7)

EMI7 F9 Bmi7 Bb7 AMI7 Ab7 G6 (AMI7 D7)

(Eb F6/9) (G6 D7)

Bye, Bye Blackbird (R. Henderson)

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

(FMA7 Bb Bmi7)

GMI7 C7 GMI GMI+ GMI6 Eb7 D7 Db7 C7

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

GMI7 C13(b9) FMA7 F6 F7 CMI7 F7

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

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

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

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

(Bmi7(b5) Bbmi13)

F6

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

Handwritten musical notation for "Bye, Bye Blues". The piece is in G-flat major (one flat) and 4/4 time. The notation consists of three staves of music with various chords and melodic lines.

Staff 1: Chords: B^b, G^b7, B^b. Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Staff 2: Chords: G7, C9, C7, F7, F7(b9), 1. B^b/(D). Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Staff 3: Chords: D^{oo}, Cmi7, F7, Cmi7, F7, 2. B^b6, G^b7, B^{oo}6. Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Cabin In The Sky (V. Duke)

Handwritten musical notation for "Cabin In The Sky". The piece is in G-flat major (one flat) and 4/4 time. The notation consists of five staves of music with various chords and melodic lines.

Staff 1: Chords: FMA7, D7/F#, Gmi7, A^{oo}, Ami7(b5), D7. Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Staff 2: Chords: Gmi7, C7, 1. Ami7, D7, Gmi7, C7. Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Staff 3: Chords: 2. F6, F#MA7, F6, B^bMA7, Emi7, A7, Dmi6, Bmi7(b5), Emi7, A7, DMA7. Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Staff 4: Chords: Dmi, Dmi7(MA7), Dmi7, G7, C7, B^bMA7, Ami7, Gmi7, FMA7, D7/F#, Gmi7, A^{oo}. Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Staff 5: Chords: Ami7(b5), D7, Gmi7, C7, F6 (D7, Gmi7, C7). Melody: G^b4, G^b4, G^b4, G^b4, G^b4, G^b4.

Candy

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

$E^b_{MA}7$ $A^b9(\#11)$ $D_{MI}7$ G^9_{sus} $D_{MI}7$ $D^b_{MI}7$

$C_{MI}7$ 1. F^9 B^b6 $F_{MI}7$ B^b7

2. F^7 B^b6 $E^b_{MI}6$ B^b6 D^7

D^9_{sus} D^7 G^7 $D_{MI}7$ G^7_{sus} C^{13}

C^{13} F^{13}_{sus} F^{13} F^9 F^7 $E^7(\#11)$ $E^7(b9)$ $E^b_{MA}7$

$A^b9(\#11)$ $D_{MI}7$ G^9_{sus} $G^{13}(b9)$ $C_{MI}7$

F^7_{sus} $F^{13}(b9)$ B^b6 $(F_{MI}7 E^7(\#9))$

Can't We Be Friends (K. Swift)

G⁷ Gm⁷ C⁷ F⁶ A^bm⁷D^b7 F/C B^bMA⁷ A^m7 D^b7/A^b
 (Dm⁷ G⁷)

Gm⁷ C⁷ G⁹ C⁷ 1. F⁶ B^bm⁷ A^m7 D7(b9)

2. F⁶/A Dm⁷ D^bm⁷ C^m7 F⁷ B^b(7) B^o
 (Cm⁷ B⁷)

FMA⁷/C D^o E^o F F+ F⁶ C^m7 F⁷ B^bm⁷ E^b7 A^m7 D7
 (FMA⁷ Dm⁷ D^bm⁷)

A^b9 D^b7 G⁷ Gm⁷ C⁷ F⁶ A^bm⁷D^b7 F/C B^bMA⁷ A^m7 D^b7/A^b
 (Dm⁷ G⁷)

Gm⁷ C⁷ G⁹ C⁷ F⁶ E^b9 E7(b9) F⁶ (D7)

Cheek To Cheek (I. Berlin)

CMA⁷ A⁷ Dm⁷ G⁷ CMA⁷ A⁷ Dm⁷ G⁷ CMA⁷ Dm⁷

E^bo Em⁷ Bm⁷ E⁷ A⁷ D⁷ G⁷ FMA⁷ Em⁷ Dm⁷

B \flat 7(b5) A7 Dmi7 G7 1. C6 A7

Dmi7 G7 2. C6 C6 E \flat mi7 E \flat mi7 Dmi7 G7 C6/E A7

Dmi7 G7 C6 Ami7 Dmi7 G7 C6/E A7

1. Dmi7 G7 C6 Ami7 2. Dmi7 G6 C6 Cmi7 Cmi7/B \flat

E \flat mi7 A \flat 7 Dmi7 G7 C6/E A7 Dmi7 G7

D.S.
al Coda

Coda C6

Cheryl (C. Parker)

CMA7 Dmi7 E \flat mi7 Dmi7 CMA7 Gmi7 C7

FMA7 Fmi7 B \flat 7 E \flat mi7 E \flat mi7 (E \flat 7)

Dmi7 G7 E \flat mi7 E \flat mi7 Dmi7 G7

Caravan (J. Tizol - D. Ellington)

Latin

C7(b9)

C7(b9)

C7(b9)

Fmi7

Fmi6

1.2.

Fmi7

Fmi6

FINE

Swing

F7

Cmi7(b5)

F+7(b9)

Bb9

Fmi7(b5)

Bb7

Eb9

Bbmi7

Eb9

Eb7(b9)

(Bbmi7 A7)

Ab

Gmi7(b5)/C

C7

D.C. al Fine

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

Swing

F9

Bb9

Eb9

Ab

Gmi7(b5)/C

C7

Chelsea Bridge (B. Strayhorn)

$E\flat 9(\#11)$ $D\flat 9(\#11)$ $E\flat 9(\#11)$ $D\flat 9(\#11)$ $B\flat 9$

$E\flat M1^9$ $A\flat 13$ $D\flat 6$ $D\flat 6$ C^7 B^7 $B\flat 7$

$D\flat 6$ B^7 $F\# M1^7$ B^7 $E M A^7$ $C\# M1^7$ $F\# M1^7$ F^9 $B M1^7$ E^7

($G\# M1^7$ G^0) ($B^7(\flat 9)$)

$A M A^7$ $A M1^7$ D^7 $G M A^7$ $G M1^7$ $D\flat 7(\#11)$ C^7 B^7 $B\flat 7$

$E\flat 9(\#11)$ $D\flat 9(\#11)$ $E\flat 9(\#11)$ $D\flat 9(\#11)$ $B\flat 9$

$E\flat M1^9$ $A\flat 13$ $D\flat 6$ $D\flat 6$ (C^7 B^7 $B\flat 7$)

($B\flat 7$ $F M1^7/C$ $D\flat 9$ $B\flat 7/D$)

Chega De Saudade (A.C. Jobim)

Handwritten musical score for "Chega De Saudade" by A.C. Jobim. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various chords such as Dmi7, Dmi7/C, Bmi7(b5), E7(b9), A+7(b9), A7(b9), Dmi7, Emi7(b5), A7(b9), Dmi7, Dmi7/C, Bmi7(b9), E7(b9), Ami7, BbMA7, Bb6, Emi7(b5), A7(b9), Dmi7, Dmi7/C, Bmi7(b5), E7(b5), A+7(b9), A7(b9), Dmi7, Ami7(b5), D7(b9), Gmi7, A7, Dmi7, Dmi7/C, B0, A+7(b9), Dmi, Emi7, A7, DMA7, B+7/D#, Emi7, Emi7, A9sus, A7, D0, DMA7, F#mi7, F0, and Emi7. The notation includes notes, rests, and articulation marks like slurs and triplets.

BMI⁷ E⁷ EMI^{7(b5)} A^{7(b9)} DMA⁷ (DMA⁷/C[#])
 (E⁹) (GMI⁶)
 BMI⁷ (BMI⁷/A) E⁷ F^{#7}
 (E⁷ BMI⁷/F[#]) (G^o E⁷/G[#]) (F^{#7} C[#]MI⁷/G[#]) (A^o F^{#7}/A[#])
 BMI⁷ B^bMI⁷ A^{MI}⁷ D^{7(b9)} GMA⁷ C⁷
 (B^b7(b5)) (A^{7(b5)}) (GMI⁷)
 F[#]MI⁷ B⁷ E⁷ EMI⁷ A⁷/G
 F[#]MI⁷ B⁷ E⁷ EMI⁷ A⁷ D⁶ (E^oA⁷)
 (F^{#7})

Cool Blues (C. Parker)

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

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

Handwritten musical notation for "Can't We Talk It Over" by V. Young. The piece is in 4/4 time and B-flat major. The notation consists of five staves of music with various chords written above the notes.

Chords listed above the staves:

- Staff 1: Eb7, Db7, C7, Gb7, F7, Bb7, F7, Bb7, Eb, C7, Fmi7, Bb7(b9)
- Staff 2: Eb7, Db7, C7, Gb7, F7, Bb7, F7, Bb7, Bbm7, Eb7, A7
- Staff 3: Ab, G7, Cmi7, Ab7, Gmi7(b5), C+7(b9), F7, Bb7(b9)
- Staff 4: Eb7, Db7, C7, F7, Bb7, F7, Bb7, Gmi7, C7
- Staff 5: F7, Bb7, Eb6

Cherokee (R. Noble)

Handwritten musical notation for "Cherokee" by R. Noble. The piece is in 4/4 time and B-flat major. The notation consists of three staves of music with various chords written above the notes.

Chords listed above the staves:

- Staff 1: BbMA7, Fmi11, Bb13, EbMA9, Ab9(#11)
- Staff 2: Ab9, BbMA7, Gmi7, C9sus, C7(b5), Cmi7, Bb, Cmi7
- Staff 3: F+7, Cmi7, F7, Bb6, Cmi7, C#o, Bb/D, C#mi9, F#13(b9)

Additional chord annotations in parentheses below the notes:

- (Gmi7 Gb7(b9))
- (E+7(#9))
- (F9sus)
- (G7(b9))
- (Gb7(b5))
- (Gmi7)
- (F7sus)
- (F13(b9))

BMA⁹ Bmi⁹/E E⁹sus AMA⁷
 Ami⁹ D7 GMA⁹ Gmi⁹/C C⁷sus
 Cmi⁷ F⁺ B^bMA⁷ Fmi¹¹ B^b7 E^bMA⁹
 (F⁷sus) # (Gmi⁷ G^b7(b9)) (E⁺7(b9))
 Ab⁹(#11) A^b9 B^bMA⁷ Gmi⁷ C⁹sus C⁷(^b9/_{b5}) Cmi⁷ F7 B^b6
 (Gmi⁷) (F⁹sus) (F13(b9))

A Child Is Born (T. Jones)

B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁶/B^b B^bMA⁷ E^bmi⁷/B^b Am⁷(^b5) D7(#9)
 Gmi⁷ D⁺7 Gmi⁷ D⁺7 Gmi⁷ C⁷ Cmi⁷/F F7
 B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ D7(^b5) E^bMA⁷ Ab⁷ C^ø
 B^b/F Cmi⁷(^b5)/G^b Gmi⁷ C⁷ 1. Cmi⁷/F F13 B^bMA⁷ Cmi⁷ F7
 2. Cmi⁷/B^b F7(^b9) B^bMA⁷ E^b7 B^bMA⁷

Come Rain Or Come Shine (H. Arlen)

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

First staff of music with notes and rests.

$F13$ $F+9$ B^b11 $B^b13(b9)$ $E^b_{MA}7$ E^b7 E^b+7 $A9(\#11)$

Second staff of music with notes and rests.

A^b_{MI} B^b7 E^b_{MI} $A9(\#11)$ $A^b_{MI}7$ G^b13 $F_{MI}^{11}(b5)$ B^b7 $A_{MI}7(b5)$ $D7(b9)$

Third staff of music with notes and rests.

($A^b_{MI}7 / G^b$) ($C\emptyset$ $F7$)

$G_{MI}7(b5)$ $C7(b9)$ $G\emptyset$ $C7(\#9)$ $G_{MI}7C7$ $F13$ B^b9 $E^b_{MA}7$ E^b6 D_{MI}^{11} $G7$

Fourth staff of music with notes and rests.

($B^b_{MI}7 / A^b$) ($G_{MI}7(b5) C7$) ($F_{MI}7 B^b7$)

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

Fifth staff of music with notes and rests.

($A7$ $D9$)

$G7$ $G_{MI}7$ $C7$ $F7$ $C13$

Sixth staff of music with notes and rests.

($G13$ $G+7$) ($D_{MI}^{11} G13$) ($C9sus$) ($C+7$ $G^b9(\#11)$) ($F9sus$ $F13$)

$F7$ $F_{MI}6$ $C_{MI}7$ $A_{MI}7(b5)$ $A^b9(\#11)$ $G7(b9)$ C_{MI} ($C7$ $F7$ B^b9)

Seventh staff of music with notes and rests.

(B^b9sus $B^b7(b9)$) ($C_{MI}7$ $A+7(b9)$) ($D+7(b9)$ $G7(\#9)$)

Come Sunday

(D. Ellington)

F¹³ E^b9(#11) F¹³ G^b7 G⁹ C^{Mi}7 D^{Mi}7 E^bM^A7 E^o

C^{Mi}7/F F⁷ 1.2. B^b6 A^b9 B^bo/A B^b6 D⁷ A^{Mi}7(b5) D⁷ G^{Mi}7 (E^b7)

C⁹ F⁷ C^{Mi}7 F⁷ E^b7 D⁷(#9) G⁺7 C⁷ F⁺7

F¹³ E^b9(#11) F¹³ G^b7 G⁹ C^{Mi}7 D^{Mi}7 E^bM^A7 E^o

C^{Mi}7/F F⁷ B^b6

Cousin Mary

(J. Coltrane)

A^b7 A^b7

D^b7 A^b7

D⁷ D^b7 A^b7

Con Alma

(D. Gillespie)

EMA7 G#7/D# C#mi7 C#mi7/B Bb7 EbMA7 Ebmi7 Ab7
DbMA7 F7/C Bbmi7 Bbmi7/Ab G7 1. CMA7 B7 2. CMA7
Cm17(b9) F7(b9) F#mi7 B7
EMA7 Fmi7 Bb7 B7 EMA7 G#7/D# C#mi7 C#mi7/B
Bb7 EbMA7 Ebmi7 Ab7 DbMA7 F7/C Bbmi7 Bbmi7/Ab G7 CMA7 (B7)

Confirmation

(C. Parker)

FMA7 Emi7(b9) A7 Dmi7 G7 Cmi7 F7
Bb7 B0 Ami7(b9)/C D7 G7 Gmi7 C7
FMA7 Emi7(b9) A7 Dmi7 G7 Cmi7 F7
D(b7(b9)) B7(b9)

$Bb7$ B^o $A_{MI}7(b5)/C$ $D7$ $G_{MI}7$ $C7$ $F6$
 $C_{MI}7$ $F7$ $Bb_{MA}7$
 $Eb_{MI}7$ A^b7 $D_{MA}7$ $G_{MI}7$ $C7$
 $F_{MA}7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$ $G7$ $C_{MI}7$ $F7$
 $Bb7$ B^o $A_{MI}7(b5)/C$ $D7$ $G_{MI}7$ $C7$ $F6$

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

$F6$ $G_{MI}7$ $A_{MI}7$ $G_{MI}7$ $F6$ $Bb7$ $A_{MI}7$ A^b7 $G_{MI}7$
 $C7$ $F6$ $G_{MI}7$ $C7$ $F6$ $C_{MI}7$ $F7$
 $Bb_{MA}7$ $Bb6$ $Bb_{MI}6$ E^b9 $A_{MI}7$ $D7$ $G_{MI}7$ $C7$ $F6$
 $D_{MI}7$ $G7$ A^b7 $G7$ $G_{MI}7/C$ $C7$ D^b7 $C7$ $F6$

(A⁷ D⁹) (G⁷ C⁹) (F G_{MI}⁷)
 (A_{MI}⁷ D_{MI}⁷)

C.T.A.

(J. Heath - M. Davis)

Bb7 Ab7 Gb7 F7 Bb7 Ab7 Gb7 F7

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. A first ending bracket is indicated above the staff.

Bb7 Bb7/D EbMA7 E°

Musical staff 2: Continuation of the melodic line. A first ending bracket is shown above the staff with the notation "1. Bb/F G7 Cm7 F7".

2. Bb/F G7 Cm7 F7 Bb6 D9(#11)

Musical staff 3: Continuation of the melodic line. A second ending bracket is shown above the staff with the notation "2. Bb/F G7 Cm7 F7 Bb6".

G9(#11) C9(#11)

Musical staff 4: Continuation of the melodic line. A slur and "gliss." are written above the first two notes.

F9(#11) Bb7 Ab7 Gb7 F7 Bb7 Ab7

Musical staff 5: Continuation of the melodic line. A slur and "gliss." are written above the first two notes.

Gb7 F7 Bb7 Bb7/D EbMA7 E° Bb/F G7 Cm7 F7 Bb6

Musical staff 6: Continuation of the melodic line, ending with a quarter rest.

Dahoud

(C. Brown)

Ebm7 Ab7 Dbm7 Gb7 CbMA7

Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes.

Fm7 Bb7 Bbm7 Eb7 Abm7 Bb7 EbMA7

Musical staff 2: Continuation of the melodic line.

1. Eb7 N.C. | 2. EbMA7 BbMi7 Eb7

AbMA7 AbMi7 Db7

GbMA7 Fmi7 N.C. EbMi7 Ab7 DbMi7 Gb7

CbMA7 Fmi7 Bb7 BbMi7 Eb7 Cb7 Bb7

INTERLUDE

EbMA7 AbMi7 Db7 GbMA7 EbMi7 Ab7

Cb7 Bb7 EbMA7 (break) ⊕ TO SOLOS (WITHOUT INTERLUDE)

AFTER ALL SOLOS PLAY: EbMA7
THEME WITH INTERLUDE + CODA

Cotton Tail (DeLillington)

A^bMA^7 FMI^7 B^bMI^7 E^b7 CMI^7 FMI^7 B^bMI^7 E^b7
 A^b7 D^bMA^7 D^0 A^b6/E^b E^b7 1. $F7$ B^bMI^7 E^b7
 2. A^b6 $C7$ $F7$ B^b7 E^b7
 A^bMA^7 FMI^7 B^bMI^7 E^b7 CMI^7 FMI^7 B^bMI^7 E^b7
 A^b7 D^bMA^7 D^0 A^bMA^7 E^b7 A^b6

Dancing On The Ceiling (R. Rodgers)

FMA^7 $F+7$ B^bMA^7 E^7 Ami^7 A^b0 Gmi^7 C^7
 Ami^7 D^7 Gmi^7 C^7 1.2. $F6$ Gmi^7 C^7
 FMA^7 $Ami^7(b5)$ D^7 Gmi^7 C^7 Ami^7 D^7 Gmi^7 C^7

FMA⁷ F⁺ B^bMA⁷ E⁷ AMI⁷ A^bo GMI GMI(MA⁷)
 (A^bMI⁷)
 GMI⁷ C⁷ F⁶

Darn That Dream (Van Heusen)

G⁶/_B B^bMI⁷ E^b7 AMI⁷ B⁷(^b5) EMI⁷ F[#]MI⁷(^b5) BMI⁷(^b5) E⁷
 (F⁷/C B⁷) (AMI/C)
 AMI⁷ F⁹ BMI⁷ B^bMI⁷ E^b7 | 1. AMI⁷ A^b7(^b5) GMA⁷ AMI⁷ D⁷
 (CMI⁷ F⁹)
 2. AMI⁷ A^b7([#]9) G⁶ FMI⁷ B^b7 | E^b6 CMI⁷ FMI⁷ B^b7
 E^bMA⁷/_G B⁹/F[#] FMI⁷ B^b7(^b9) E^b6 CMI⁶ GMI⁶ EMI⁷(^b5)
 (F[#]MI⁷ B⁷)
 AMI⁷ D⁷ B^bMI⁷ E^b7 AMI⁹ D¹³ G⁶/_B B^bMI⁷ E^b7 AMI⁷ B⁷(^b5)
 (F⁷/C B⁷)
 EMI⁷ F[#]MI⁷(^b5) BMI⁷(^b5) E⁷ AMI⁷ F⁹ BMI⁷ B^bMI⁷ E^b7
 (AMI/C) (CMI⁷ F⁹)
 AMI⁷ A^b7([#]9) G⁶

Dearly Beloved (J. Kern)

Gmi⁷ C⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 (C⁷sus) (B^b/C) (C⁷sus) (B^b/C) (C⁷sus) (B^b/C)

Gmi⁷ C⁷ | 1. F6 Dmi⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 (C) (C⁹sus C⁺⁹) (Gmi¹¹) (C⁷sus C⁷/B^b)

FMA⁷ A^bmi⁷ Db7 | 2. F6 Dmi⁷
 (Ami⁷) (Dmi¹¹)

G7 C⁷ Gmi⁷ C⁷ F6 (F/A D⁷(#9))
 (G¹³sus) (G¹³(#11)_{b9}) (C⁷sus) (C⁷ C¹³(#11)_{b9})

Dancing In The Dark (A. Schwartz)

B^bMA⁷ B^b Cm⁷

Cm⁷(b5) F7(b9) B^bMA⁷ B^bMi | 1. Dmi⁷(b5) G7(b9)
 (Ab9)

Cm⁷(b5) B⁷ B⁷ Gb⁹ F⁹ | 2. Fmi⁷(b5)
 (Db9)

F7(b9) B^b6 Db6 C⁷ BMA⁷ B^b6

Dat Dere (B. Timmons)

Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷ Ami⁷(b5) D7
 Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷ Dmi⁷(b5) G⁺7
 1. F/c 2. F/c Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) D7 G⁺7 Cmi⁷
 Ami⁷(b5) D7 Dmi⁷(b5) G⁷ Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) D7 G⁺7 E^b7
 Dmi⁷(b5) G⁺7 F/c G⁺7 Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷
 Ami⁷(b5) D7 Dmi⁷(b5) G⁷ Cmi⁷ Cmi⁷/B^b Ami⁷(b5) A^bMA⁷
 Dmi⁷(b5) G⁺7 F/c

The Days Of Wine And Roses (H. Mancini)

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

Day Dream (D. Ellington - B. Strayhorn)

FMA⁷ B⁺7(b9) Bb7 A⁷ Dmi⁷ Db7 Cmi⁷ B⁷ B^bmi⁷ C⁺7(b9)
 (F⁷)
 (Ami⁷) (B^bmi⁷ A⁷) (Dmi⁷ Dmi⁷/C)
 Fmi⁶ Dmi⁷(b5) | 1. Dmi⁷/G G⁷ C⁷ Gmi⁷ C⁷
 (Db7)
 2. Gmi⁷ C⁷ FMA⁷ Cmi⁷ F⁷ B^bMA⁷ Bmi⁷ E⁷
 (F⁷) (F[#]mi⁷ B⁷)
 AMA⁷ B^bmi⁷ Eb7 AbMA⁷ Ami⁷ D⁷ GMA⁷ Gmi⁷ C⁷

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

Deep Purple (P. De Rose)

FMA⁷ D⁺⁷(b9) GMI⁷ C⁷
 FMA⁷ CMI⁷ F⁹ D⁷ GMI⁷
 B^bMI⁶ AMI⁷ 1. G^{#0} GMI⁷ C⁷
 (Eb⁷)
 FMA⁷ F^{#0} GMI⁷ C⁷ 2. A^{b0} GMI⁷ C⁷
 (D⁷)
 F⁶
 (F⁶ D⁷) (GMI⁷ C⁷)

Desafinado (A.C. Jobim)

A

FMA⁷ G7(b5)

GMI⁷ C⁷ AMI⁷(b5) D7(b9)

(C⁷ # C⁷/B^b)

1. GMI⁷ A7(b9) D7 D7(b9)

(GMI⁷ GMI⁷/F) (E_MI⁷(b5) A⁷) (DMA⁷)

* G7(b9) G^bMA⁷

2. GMI⁷ B^bM_I6 FMA⁷ E7(#9)

(GMI⁷ GMI⁷/F) (E_MI⁷(b5) A⁷) (DMI⁷) (E7(#9))

AMA⁷ B^b0 (C⁷) BMI⁷ E7 (B^b9(#11))

(AMA⁷) (A_b+⁷) (G13) (F#⁷ #)

B

AMA⁷ B^b0 BMI⁷ E7

(F#⁷) (E7 E7/D)

AMA⁷ **AMI⁷ BMI⁷(b5) E7

(A/C#) (CMA⁷) (BMI⁷(b5))

CMA⁷ C#0 DMI⁷ G⁷

GMI⁷ F#⁰ (E^bMI⁶) G⁷ C⁷
 (CMI⁷) (D⁷(b9)) (G^b7(b9))

C FMA⁷ G⁷(b5)

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

*** GMI⁷ B^bMI⁶ FMA⁷ G⁷
 (B^bMA⁷) (E^b7) (AMI⁷) (DMI¹¹)

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

G⁷ GMI⁷ C⁷ F⁶
 (GMI⁷ C⁷)

* Originally played: G⁹ G⁷(b9)

** In some music: F#MI⁷ BMI⁷

*** In some music: GMI⁷
 (B^bMA⁷)

Dear Old Stockholm (traditional)

Dmi⁷

Dmi⁶

Dmi⁷

Dmi⁶



Dmi⁶

Bmi^{7(b5)/F}

Emi^{7(b5)}

A7(b9)

Gmi⁷

C7

FMA⁷ (B^bMA⁷)



E_{MI}^{7(b5)}

A7(b9)

Dmi⁷

Dmi⁷/C

1. B^b7(b5)

A7

E^b7(b5)



F⁶

Dmi⁷

E_{MI}^{7(b5)}

A7(#9)

Dmi⁶

Bmi^{7(b5)/F}

E_{MI}^{7(b5)}

A7(b9)



Gmi⁷

C7

FMA⁷ (B^bMA⁷)

E_{MI}^{7(b5)}

E^b7

Dmi⁷

Dmi⁷/C



B^b7(b5)

A7

E^b7(b5)

Dmi⁷

Dmi⁶



Dmi⁷

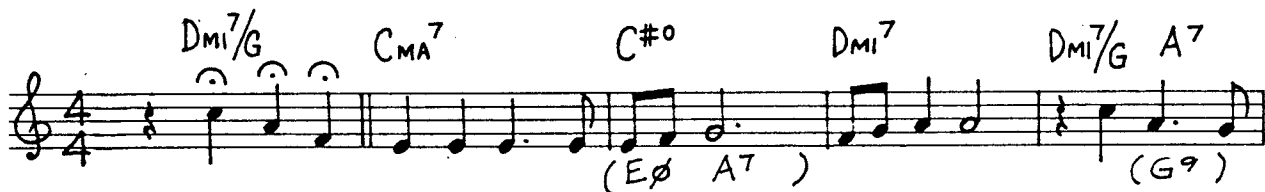
Dmi⁶



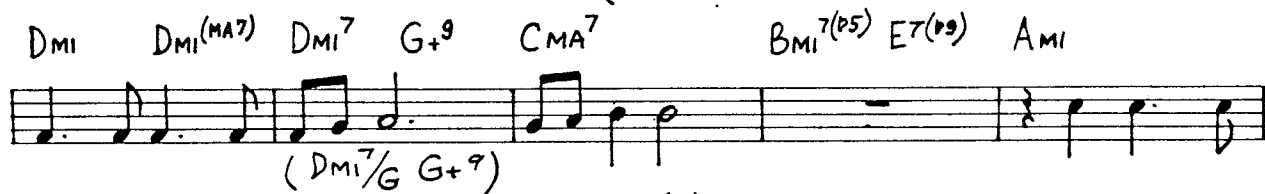
Didn't We

(J. Webb)

Dmi⁷/G CMA⁷ C#⁰ Dmi⁷ Dmi⁷/G A⁷



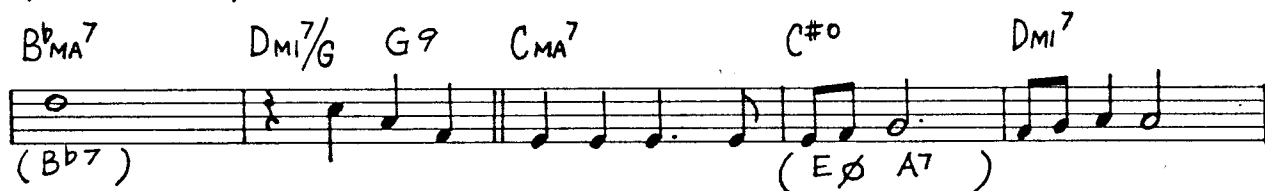
Dmi Dmi(MA7) Dmi⁷ G+⁹ CMA⁷ Bmi⁷(b5) E7(b9) Ami



Ami(MA7)/G# Ami⁷/G F#mi⁷(b5) FMA⁷ Emi⁷ Dmi⁷ Emi⁷ FMA⁷



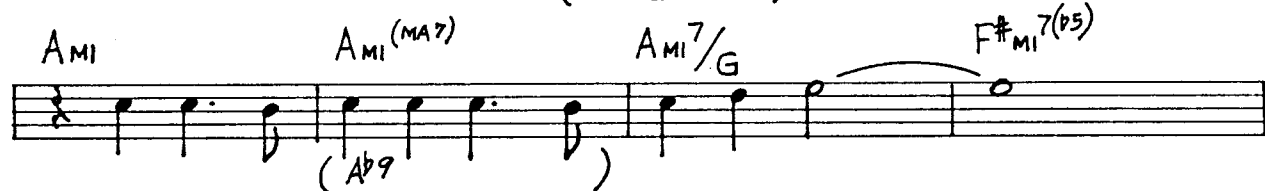
BbMA⁷ Dmi⁷/G G9 CMA⁷ C#⁰ Dmi⁷



Dmi⁷/G A⁷ Dmi Dmi(MA7) Dmi⁷ G+⁹ CMA⁷ Bmi⁷(b5) E7(b9)



Ami Ami(MA7) Ami⁷/G F#mi⁷(b5)



FMA⁷ Ami⁷/E Dmi⁷ Emi⁷ FMA⁷ Dmi Dmi(MA7)



Dmi⁷/G G⁷ C⁶



Django

(J. Lewis)

Handwritten musical notation for the main melody of "Django". The staff is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of several measures with various chords written above. The chords are: Fmi6, Bbm6, C7(b9), Fmi6, F7(b9), Bbm7, Eb7, AbMA7, D7(b9), DbmA7, Gmi7(b9), G7/F, C7/E, Fmi6, Bbm7, C7, Fmi7, Fmi6, Bbm7, C7, and FINE Fmi6.

CHANGES

First line of changes: Fmi7, D7(#9), G7(#9), C7(#9), F7(b9), Bbm7, Eb7, Ab7, Db7, G7, C7, C7(#9).

Second line of changes: Fmi7, D7(#9), G7(#9), C7(#9), F7(b9), Bbm7, Eb7, Ab7, Db7, C7, Fmi7.

Third line of changes: F7(b9), Bbm7, F7(b9), Bbm7, F7(b9), Bbm7, F7, C7, F7(#9). Below the staff are rhythmic slash marks: /, /, /, /, /, /, /, /.

Fourth line of changes: Bbm7, G7(#9), C7(#9), F7(#9), Bb7, Ebmi7, Ab7, Db7.

Fifth line of changes: Gb7, Db7. Below the staff are rhythmic slash marks: /, /.

G^{b7} 1.2. D^{b7}

Fmi⁶ B^bmi⁷ C⁷ Fmi⁶ Fmi⁶ B^bmi⁷ C⁷ Fmi⁶

D.S.
al Fine

Dolphin Dance (Hancock)

E^bMA⁷ B^bmi⁷ E^bMA⁷ Dmi⁷(^{b5}) G⁷(^{#9}) Cmi⁷

A^b7^{#11} Cmi⁷ Ami⁷ D⁷ALT GMA⁷ A^bmi⁷

Fmi⁷ Fmi⁷/B^b Cmi⁷ Ami⁷ D⁷ALT

GMA⁷ Dmi⁷/G G⁷(^{b5}) Cmi⁷/G Cmi⁷/F D/F

Cmi⁷/F E^bmi⁷ A⁷ E^b7^{#11} Ami⁷ D⁷ Bmi⁷

E⁷ Dmi⁷ C[#]mi⁷ F[#]7¹³ Bmi⁷/E Ami⁷/B

Bmi⁷/E Ami⁷/B B^bmi⁷/B^b E^b_{B^b}(MA⁷) A^b_{B^b}(MA⁷) G⁷(^{#9})
(G/E^b)

Do Nothin' Till You Hear From Me

(D. Ellington)

FMA^7 D_{MI}^7 $D_{MI}^{\flat 7}$ C_{MI}^7 F^7 $B^{\flat}MA^7$ $E^{\flat 9}(\#9)$
 FMA^7 $D_+^{7(b9)}$ $G^{7(b9)}$ C^{13} | F/A $B^{\flat}B^{\circ}$ C^9_{sus} C^7 | 2. F^6 $B^{\flat 6}$ F^6 $A^{\flat 7}$
 $D^{\flat}MA^7$ $B^{\flat}MI^7$ $E^{\flat}MI^{11}$ $A^{\flat 13}(b9)$ $D^{\flat}MA^7$ $A^{\flat 7}$ $D^{\flat}MA^7$ B^{\flat}/C FMA^7 $B^{\flat 9}$
 $(D^{\flat}MA^7 E^{\flat}MI^{11})$ (FMI^7) $(E^{\flat}MI^9)$ $(D^{\flat}MA^7 E^{\flat}MI^{11})$ (FMI^7) $(GMI^7(b5))$ $(F/C B^{\flat 7})$
 F/A $A^{\flat \circ}$ C/G G^7 C^7_{sus} C^7 FMA^7 D_{MI}^7 $D_{MI}^{\flat 7}$ C_{MI}^7 F^7
 $(F/A D^9)$
 $B^{\flat}MA^7$ $E^{\flat 9}(\#11)$ FMA^7 $D_+^{7(b9)}$ $G^{7(b9)}$ C^{13} F^6

Donna Lee

(C. Parker)

$A^{\flat}MA^7$ F^7 $B^{\flat 7}$
 $B^{\flat}MI^7$ $E^{\flat 7}$ $A^{\flat}MA^7$ $E^{\flat}MI^7$ ~~$A^{\flat 7}$~~
 $D^{\flat}MA^7$ $D^{\flat}MI^7$ $G^{\flat 7}$ $(A^{\flat}MA^7) C-7$ $F^7(b9)$

Handwritten musical notation with chords and triplets:

B^b7 B^bMi7 E^b7
 A^bMa7 F7 B^b7
 C7(b9) Gmi7(b5) C7(#9) Fmi7 C7(#9)
 Fmi7 C7(#9) Fmi7(3) B^o
 Cmi7 F7 B^bMi7 E^b7 A^b6

Don't Be That Way (B. Goodman-E. Sampson)

Handwritten musical notation for the song "Don't Be That Way":

F+7 B^b6 Gmi7 Cmi7 F+7 B^b6 Gmi7 Cmi7 F+7 B^b6 Gmi7
 Cmi7 F+7 1. B^b6 Gmi7 Cmi7 F+7 2. B^b6 A7
 D7 G7 C7 F+7 B^b6 Gmi7
 Cmi7 F+7 B^b6 Gmi7 Cmi7 F+7 B^b6 Gmi7 Cmi7 F+7 B^b6

Don't Blame Me (J. McHugh)

CMA B^b7 A⁷ Dmi⁷ G⁷ CMA⁷ Ami⁷ Dmi^{7(b5)} G^{7(b9)}
 (Fmi⁷ B^b7) (Emi⁷ A⁷ Ebmi⁷ Ab⁷)
 Emi^{7(b5)} A7(b9)
 1. Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷ | 2. Dmi⁷ G⁷ C⁶ Gmi⁷ C⁷
 FMA⁷ E7(b9) Ami⁷ Ami⁷
 D⁷ Dmi⁷ Ab⁷ Dmi⁷/G G^{7(b9)} CMA⁷ B^b7 A⁷
 (Fmi⁷ B^b7) (Emi⁷ A⁷ Ebmi⁷ Ab⁷)
 Dmi⁷ G⁷ CMA⁷ Ami⁷ Dmi^{7(b5)} G^{7(b9)} Emi^{7(b9)} A7(b9)
 Dmi⁷ G⁷ C⁶

Don't Explain (Herzog-Holiday)

Fmi⁶ Dmi^{7(b5)} Gmi^{7(b5)} C⁷ Fmi⁶ Dmi^{7(b5)} Gmi^{7(b5)} C⁷
 Gb9 F+9 F+^{7(b9)} E9 Eb9
 1. AbMA⁷ Gmi^{7(b5)} C⁷ | 2. Ab6 D⁹ G^{7(b9)} C^{7(b9)}

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

Doxy (S. Rollins)

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

Don't Get Around Much Anymore

(A^bMA⁷ / A^bMA⁷ B^bMi⁷ B^bMi⁷ CMI⁷) F7 (F⁷ CMI⁷ / G A^b F⁷ / A)

F7 B^bMi⁷ (B^b7) Eb¹³_{SUS} Eb¹³ 1. Ab⁶ D^bMA⁷ D^o
 Eb7 2. Ab⁶ Ab⁷ Db⁶ D^o (Gb⁹)
 Ab⁷MA⁷ Eb⁷MI⁷ Ab⁷ Db⁶ DMI⁷(b5) G⁷(b9) CMI⁷ B^o
 B^bMI⁷ Eb⁷ A^bMA⁷ B^bMI⁷ B^bMI⁷ CMI⁷ F7 (F⁷ CMI⁷ / G A^b F⁷ / A)
 F7 B^bMI⁷ (B^b7) Eb¹³_{SUS} Eb¹³ Ab⁶

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

B^bMI⁷ Eb⁷ A^bMA⁷
 B^bMI⁷ Eb⁷ Ab⁶ Ab⁶/C B^o B^bMI⁷
 (Ab⁶ B^bMI⁷) (CMI⁷ F7)

Handwritten musical notation with chords: Cmi⁷, D^bmi⁷, G^b7, Fmi⁷, B^b7, B^bmi⁷, E^b7, Cmi⁷, F7, B^bmi⁷, E^b7, A^bMA⁷, A^bMA⁷, E^bmi⁷, A^b7, D^bMA⁷, D^bMA⁷, G^b7, Cmi⁷, F7, B^bmi⁷, E^b7, A^b6, (Cmi⁷ F7)

Easy To Love (C. Porter)

Handwritten musical notation for "Easy To Love" with chords: Fmi⁷, Gmi⁷(^{b5})C7, Fmi⁷, B^b7, E^bMA⁷, A^b13(#11), Gmi⁷, C7, Fmi⁷, B^b7, E^bMA⁷, Gmi⁷ C7, Fmi⁷, B^b7(b9), B^b9/A^b, Gmi⁷, C7, C7, Fmi⁷, D^b9, Gmi⁷, G^b0, Fmi⁷, B^b7(b9), E^b6, (A^b MA⁷ D^b9), (Gmi⁷ C7), (A^b MA⁷ D^b9), (Gmi⁷ G^b0)

Early Autumn (R. Burns W. Herman)

B9(#11) **B^bMA⁷** **EMi⁷(b5)** **A⁷** **A^bMA⁷**
DMi⁷(b5) **G⁷** **G^bMA⁷** **CMi⁷(b5)** **F⁷** | 1. **DMi⁷** **D^b7**
CMi⁷ **B9(#11)** | 2. **B^bMA⁷** **CMi⁷C^{#0}** **B^b/D** **D^{b0}** | **CMi⁷** **F¹³**
B^b/D **D^{b0}** **CMi⁷** **F⁷** **B^bMA⁹** **B^bMi⁷** **E^b7**
A^bMA⁷ **D^b13** **CMA⁷** **B7(b9)** **CMi⁷(b5)** **F⁹** **B^bMA⁷**
 (**CMA⁷** **B⁷** **B^b9** **A⁷(#9)**) (**A^b7** **GMA⁷** **G^b13(b9)** **F⁹**)
EMi⁷(b5) **A⁷** **A^bMA⁷** **DMi⁷(b5)** **G⁷** **G^bMA⁷**
CMi⁷(b5) **F⁷** **B^bMA⁷** **B^b6**

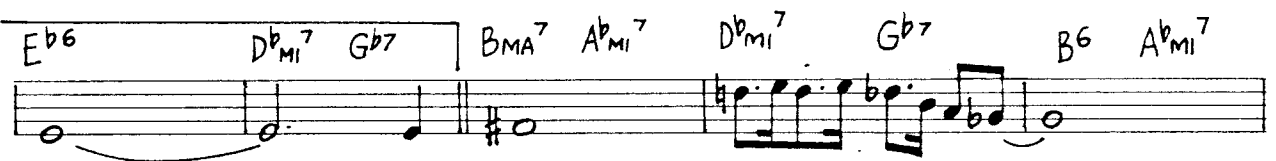
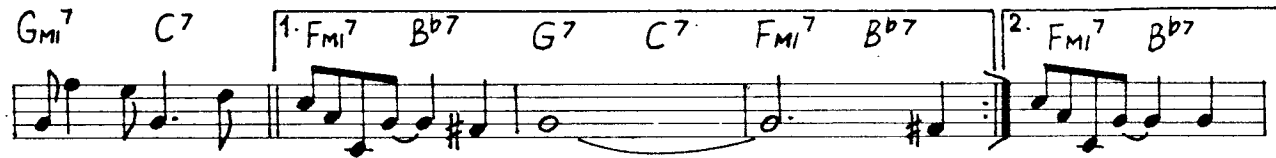
East Of The Sun (B. Bowman)

GMA⁷ **BMI⁷** **E⁹**
AMI⁹ **AMI⁷** **F⁷** **AMI⁷**
D13 **D7/c** **B⁷** **B+⁷** **EMI⁷** **EMI⁹** **A13**
AMI⁷ **D⁷** **GMA⁷** **BMI⁷**
(AMI⁷ B \emptyset E⁷) (AMI⁹ D7(b9))
E⁹ **AMI⁹** **AMI⁷** **F⁷**
AMI⁷ **AMI⁷/G** **F#MI⁷(b5)** **B⁷** **EMI⁷** **A13** **AMI⁹**
AMI⁷ **F⁷** **BMI⁷** **E⁷** **BbMI⁷** **E^{b7}** **AMI⁹** **AMI⁹ D13(b9)**
G⁶

Easy Living

(R. Rainger)

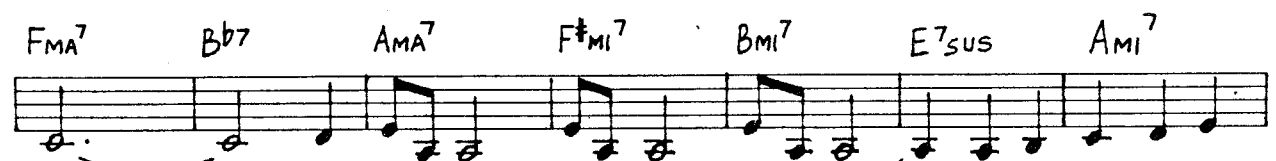
E^bM^a7 E° F^mi7 F#° E^bM^a/G B^bmⁱ7 E^b7 A^bM^a7 D^b7



Emily

(J. Mandel)

C^mA⁷ A^mi⁷ D^mi⁷ G⁷ G^mi⁷ C⁷



D⁷ DMI⁷ G^{7(b9)} CMA⁷ AMI⁷ DMI⁷ G⁷
 GMI⁷ C⁷ FMA⁷ Bmi^{7(b5)} E7(b9) AMI⁷ AMI⁷/G F#⁷ B⁷ EMI⁷
 A⁷ DMI⁷ G⁷ EMI^{7(b5)} A⁷ A⁷/G F#MI^{7(b5)} FMI⁷
 EMI⁷ A⁷ DMI⁷ G⁷ C⁶
 (E^{b7}) (D^{b7})

Exactly Like You (J. McHugh)

D^bMA⁷ D^b6 E^b7 A^b7 D^o
 (D^bMA⁷ FMI⁷) (B^bMI⁷)
 E^bMI⁷ A^b7 D^b6 G^b7 | 1. D^b6 A^b7 | 2. D^b6 D^b7 G^b6
 G^bMI⁶ C^b7 D^b6 (B^bMI⁷) A^bMI⁷ D^b7 G^b6 C^b9
 (D^b6 F⁺7(b9)) (B^bMI⁷) (E^bMI⁷) (C^b9 A^b7)
 FMI⁷ B^b7 E^bMI⁷ A^b7 D^bMA⁷ D^b6 E^b7
 (F⁺7 B^b9) (E^b7 A^b9) (D^bMA⁷ FMI⁷) (B^bMI⁷)
 A^b7 D^o E^bMI⁷ A^b7 D^b6 G^b7 D^b6

Embraceable You (G. Gershwin)

E^b6/G G^b0 $Fm7$ $B^b7 (C7)$ $Fm7$

$Fm7(b5)$ B^b7 E^b6 A^bMA7 $D7(b9)$ $G+7(b9)$ $Cm7$ $Cm7/B^b$ $Am7(b5)$ $D7 (A^b7)$

$Gm7$ $Gm7/F$ $Em7(b5)$ E^bmi $Dm7$ $G+7 (D^b7)$ $Cm7$ $F7$ B^b7 $Fm7$ B^b7

E^b6/G G^b0 $Fm7$ $B^b7 (C7)$ $Fm7$

$Fm7(b5)$ $B^b7(b9)$ E^b6 $Cm7$ B^bmi7 E^b7 A^bMA7 $Dm7(b5)$ $G7(b9)$

$(E^b7 B^bmi7(add11)/F) (F\#0 E^b7/G)$

$Cm7$ $Cm7/B^b$ $Am7(b5)$ A^bmi6 $Gm7$ $C7$ $Fm7(b5)$ $B^b7(b9)$ E^b6 $(C7 Fm7 B^b7)$

$(Cm7 Cm7(ma7)) (Cm7 F13) (E^b/B^b C+7(b9)) (G^bmi7 C^b7 B^b7(b9))$

Everything I Have Is Yours (B. Lane)

B^bMA7/D D^bmi7 G^b7 $Cm7$ $F7$ B^bMA7 $Cm7$ $C\#0$

B^bMA7/D D^bmi7 G^b7 $Cm7$ $F7$ B^bMA7 $Am7(b5)$ $D7$

Gmi⁷ Ebmi Bb6 C9
 (A^{b7}) (Bb6/G Bb6/F) (Emi^{7(b5)} A^{7sus})
 Dmi⁷ G7 Gmi⁷ C7 Cmi⁷ F7 F^{7/Eb}
 BbMA⁷/D Dbmi⁷ Gb7 Cmi⁷ F7 BbMA⁷ Cmi⁷ B^{7(b5)}
 BbMA⁷ Fmi⁷ Bb7 EbMA⁷ Ami^{7(b5)} D^{7sus}
 Gmi⁷ Ebmi Bb6 Gmi⁷ C7 B⁷
 BbMA⁷ Dbmi⁷ Gb7 Cmi⁷ F7 Bb6

Ease Away Walk (B. Golson)

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

Everything Happens To Me (M. Dennis)

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

C_{MI}^7 A^b7 D_{MI}^7 G^7 | 1. C_{MI}^7 $F7$ D_{MI}^7 G^7
 (B^0) $C_{MI}^7(b5)$

2. C_{MI}^7 $F7$ B^b6 | F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ C^7
 (C_{MI}^7)

F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ E_{MI}^7 $A^+7(\#9)$ D_{MA}^7 $D6$ G_{MI}^7 C^9

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

$D_{MI}^7(b5)$ G^7 C_{MI}^7 A^b7 D_{MI}^7 G^7 C_{MI}^7 $F7$ B^b6 (G^7)
 (B^0) $C_{MI}^7(b5)$

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

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

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

E^b/G G^b F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$
 $A^b_{MI}^7$ D^b7 G_{MI}^7 $C^7(b9)$ $F^7(b9)$ B^b7 E^7
 2. $A^b_{MA}^7$ D^b7 E^b/G G^b F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$
 $A^b_{MI}^7$ D^b7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E^b6 (C_{MI}^7 F_{MI}^7 B^b7 E^7)

Easy Street (H. Arlen)

C_{MA}^7 E^7 A^7 D_{MI}^7 G^7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E_{MI}^7 A^7
 D^7 G^7 C_{MA}^7 A^7 D^7 G^7 G_{MI}^7 C^7
 F_{MA}^7 F_{MI}^7 B^b7 C_{MA}^7 A_{MI}^7 G_{MI}^7 C^7 F_{MA}^7
 F_{MI}^7 B^b7 A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 E^7 A^7 D_{MI}^7 G^7 G_{MI}^7 C^7
 F_{MI}^7 B^b7 E_{MI}^7 A^7 A^b7 G^7 C^6 (A^7 D^7 G^7)

Falling In Love With Love (R. Rodgers)

Staff 1 (Treble Clef): FMA^7 D^7 GMI^7 C^7
 (FMA^7 B^bMA^7) (AMI^7 D^7) (GMI^7 C^7) $(Db^9(\#11) C^7)$

Staff 2 (Bass Clef): GMI^7 C^7 FMA^7 GMI^9 C^9 FMA^7_3
 ($FMA^7 B^bMA^7$) ($AMI^7 GMI^9$)

Staff 3 (Treble Clef): EMI^{11} A^7 DMI^7 G^7
 (B^bMA^7) (EMI^{11}) (A^7) (DMI^7) (G^7)

Staff 4 (Bass Clef): GMI^7 C^7 DMI^7 DMI^7 D^7 GMI^7 $D^7(b9)$
 $(Db^{13}(\#11))$ ($Eb^{13}(\#11)$) (D^7sus)

Staff 5 (Bass Clef): GMI^7 C^7 FMA^7

Fascinating Rhythm (G. Gershwin)

Staff 1 (Treble Clef): FMI^7 B^b7

Staff 2 (Bass Clef): B^bMI^7 E^b7

Staff 3 (Bass Clef): 1. A^bMA^7 FMI^7 B^b7 E^bMA^7 CMI^7
 (DMI^7 G^7)

F7 B^b7 Gm⁷(b5) C⁺7(b9) || 2. A^bMA⁷ Dm⁷(b5) G⁷
 Cm⁷ F7 Fm⁷ B^b7 Fm⁷ B^b7 E^b6

Fine And Dandy (K. Swift)

FMA⁷/A A^bo Gm⁷ C⁷ FMA⁷/A
 A^bo Gm⁷ C⁷ Cm⁷ F⁷
 B^bMA⁷ B^bM⁷/E^b E^b13 A^bMA⁷
 (B^b9) (B^b7(b9))
 Gm⁷ C⁷(b9) FMA⁷/A A^bo Gm⁷ C⁷
 FMA⁷/A A^bo Gm⁷ C⁷ Cm⁷
 F7 B^bMA⁷ E^b9 Dm⁷ G⁹ Gm⁷/C G^b7(#9)
 F6 (Gm⁷ C⁷)

A Felicidade

(A.C. Jobim)

Am⁷ Am⁷ CMA⁷

B⁷ E⁷ Dmi⁷ G⁷ CMA⁷ C⁶
(C⁶ A⁺(b9))

Bmi⁷(b5) E⁷(b9) Am⁷ D⁷ Gmi⁷ C⁷
(Dmi⁷ #Dmi⁷/C) (Bmi⁷(b5) E⁷(b9))

FMA⁷ Bmi⁷(b5) E⁷ Am⁷
(E⁷) (Am⁷) (Bmi⁷(b5) E⁷)

Bmi⁷(b5) E⁷ Am⁷ (Dmi⁷ G⁷) CMA⁷ F⁷

CMA⁷ Gmi⁷ C⁷ F⁶

Dmi⁷ G⁷ C⁶ F#mi⁷(b5)

B⁷ Emi⁷(b5) A⁷ Dmi⁷(b5) G⁷ CMA⁷

CMA⁷ Bmi⁷(b5) E⁷ Am⁷
(FMA⁷)

Bm7(b5) E7 Am7
 D.S. al Coda
 Bm7(b5) E7
 1.2. Am7
 3. Am7 Am7/9

Flamingo (T. Grouya)

CMA7 Am7 Dmi7 G+7 Cmi7 F7 G+7
 Ab9 Dmi7 G7 (F) 1. Emi7 A7 Dmi7 G7
 2. C6 F9 C6 Gmi7 C7 Fmi Fmi(MA7) Fmi7 Bb7
 Eb6 Gmi7(b5) C7 Fmi7 Bb7 Fmi7 Fmi7/Eb
 Dmi7 G7 CMA7 Am7 Dmi7 G+7
 Cmi7 F7 G+7 Ab9 Dmi7 G7sus C6 (Am7 Dmi7 G7)

A Fine Romance

(J. Kern)

Handwritten chord changes for "A Fine Romance":

Chord progression: C⁶ C^{#0} G^{7/D} E^{b0} C^{M A⁷/E}

changes: (C⁶) (E^{M i⁷} A⁷) (D^{M i⁷/6}) (F[#] B⁷) (E^{M i⁷})

1. C⁶ F⁷ E^{M i⁷} E^{b0}

2. G^{M i⁷} C⁷ F^{M A⁷} F[#] M^{i⁷(b5)} B⁷

E^{M i⁷(b5)} A⁷ D^{M i⁷} G⁷ C⁶

Flying Home (B. Goodman-L. Hampton)

Handwritten chord changes for "Flying Home":

Chord progression: E^b E^{b7/D^b} C^{M i⁷} B⁷ B^{b7} E^b E^{b7/D^b}

1. E^{b7}

2. E^{b7} B^b M^{i⁷} E^{b7} E^{b7}

Eb7 Ab6 F7

F7 Bb7 Eb Eb7/Db

Cmi7 B7 Bb7 Eb Eb7/Db Cmi7 B7 Bb7 Eb Eb7/Db

Cmi7 B7 Bb7 Eb7 Bb7(#9) Coda Eb7 Bb7(#9)

Bb7(#9) Eb6

Frankie And Johnny (Leighton Bunch)

C6 G+7 C6 G+7 C6 G+7 C C7

F6 C+7 F F F#o C/G A7

Dmi7 G7 C6 Dmi7 G7

A Foggy Day

(G. Gershwin)

1. FMA⁷ D⁺7(b9) Gmi⁷ C⁷ F6/A
 (A∅ Ab⁷) (F⁶)
 D7(#11) G¹³ C⁹ | FMA⁷ F⁷ B13(b9)
 (D∅ G7(b9)) (Gmi⁷) (FMA⁷ Dmi⁷) (Cmi⁷ B⁷)
 B^bMA⁷ Eb⁹ Ami⁷ D⁷ (Ab⁷) Gmi⁷ C⁹
 (FMA⁷ B^bMA⁷) (Ami⁷ D⁷(b⁹_{b5})) (G¹³)
2. F13 Cmi⁷ F13(b9) B^bMA⁷ Eb⁹(#11) FMA⁷/C Gmi⁷/C
 (Cmi⁷) (FMA⁷ Gmi⁷)
 FMA⁷/C Gmi⁷/C A⁺7 D⁺7(#9) Gmi⁷ C⁷ F6 (Gmi⁷ C⁷)
 (FMA⁷/A Bb⁶) (Ami⁷ D⁷(#9))

Fly Me To The Moon

(B. Howard)

Cmi⁷ Fmi⁷ Bb⁷ Eb^bMA⁷ Eb⁷ Ab^bMA⁷
 (A⁷)
 Dmi⁷(b5) G⁷ Cmi⁷ C⁷ Fmi⁷ Bb⁹_{SUS}
 (F#⁰)
1. Eb Fmi⁷ Bb⁷ Eb^bMA⁷ Dmi¹¹ G⁷
 (Gmi⁷) (C⁷) (Fmi⁷ B13(#11))



2. $Gm_1^{7(b5)}$ C^7 Fm_1^7 Bb^7_{sus} E^b Dm_1^{11} G^7

(D^b13)

D.S. al Coda

Coda \oplus

(ONLY LAST TIME)

$D^b13(\#11)$ C^7 Fm_1^7 Bb^7_{sus} B^b7

E^b

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

F G^9 C^7 Gm_1^7 C^7

(Dm_1^7 G^9) (C^7 $D^b9(\#11)$) (C^9 Gm_1^7 C^7)

F $A_{m_1}^{7(b5)}$ $D7(b9)$ Gm_1^7 $D^b13(\#11)$ C^7

($B^b m_1^7$ E^b7)

1. F Bm_1^{11} E^7 Gm_1^{11} Gm_1^7/F $Em_1^{7(b5)}$ A^7 E^b7

($A_{m_1}^7$) (A^b) (Gm_1^7) (C^7)

Dm_1^7 G^7 Gm_1^7 C^7

(F F/A) (A^b) (Gm_1^7/D E^b7/D^b C^7)

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

(Bm_1^{11} E^7) ($A_{m_1}^{7(b5)}/E^b$ D^7)

Gm_1^7 C^7 F

(Gm_1^7 G^{13}) ($Gm_1^{7(b5)}/D^b$ $C^7(b9)$)

Fools Rush In

(R. Bloom)

Handwritten musical score for "Fools Rush In" by R. Bloom. The score is written on ten staves in 4/4 time. It includes a key signature of one sharp (F#) and a variety of chords such as Dmi7, G7, CMA7, Ami7, G7sus, C6, D7, Ebo, Dmi7, EMI7, A7, DMI, DMI(MA7), DMI7, G7, Bb7(b5), A7, DMI7, EMI7, FMI7, Bb7, EMI7, Ami7, DMI7, G7sus, C6, and (EMI7 A7). The notation includes eighth and quarter notes, rests, and slurs.

Four Brothers

(J. Giuffrè)

Musical notation for the first system, including a treble clef, key signature of two flats, and 4/4 time signature. Chords: B^b7, E^b7, A^bMA⁷, F7, B^bMi⁷, B^o, Cmi⁷, F7.

First and second endings of the first system. Chords: B^bMi⁷, E^b7, A^bMA⁷, F7, B^bMi⁷, E^b7.

Musical notation for the second system. Chords: A^b6, C[#]Mi⁷, F[#]7, BMA⁷.

Musical notation for the third system. Chords: EMI⁷, A⁷, DMA⁷, DMI⁷, G⁷.

Musical notation for the fourth system. Chords: CMA⁷, C^{#o}, DMI⁷, G⁷, CMI⁷, F7.

Musical notation for the fifth system. Chords: B^b7, E^b7, A^bMA⁷, (B^bMi⁷), E^b7.

Musical notation for the sixth system. Chords: F7, B^bMi⁷, B^o, CMI⁷, F7.

Musical notation for the seventh system. Chords: B^bMi⁷, E^b7, A^b6.

For Heaven's Sake

(Meyer-Bretton)
-Edward

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

Detailed description: This block contains the musical score for 'For Heaven's Sake'. It consists of five staves of music in 4/4 time, with a key signature of one flat (Bb). The notation includes various chord types such as dominant 7th, altered 7th, and triads. The first staff begins with a repeat sign. The second and fourth staves contain first and second endings, respectively. The music features a mix of eighth and quarter notes, with some rests and ties.

Four

(M. Davis)

A $E^{\flat}MA^7$ $E^{\flat}MI^7$ $Ab7$
 FMI^7 $AbMI^7$ $D^{\flat}7$
 $E^{\flat}MA^7/G$ $F\#MI^7$ $B7$ FMI^7 1. $DMI^7(b5)$ $G7(b5)$
 ($B^{\flat}7$)

Detailed description: This block contains the musical score for 'Four'. It consists of three staves of music in 3/4 time, with a key signature of two flats (Bb, Eb). The notation includes various chord types such as dominant 7th, altered 7th, and triads. The first staff begins with a boxed 'A' indicating the start of a section. The music features a mix of eighth and quarter notes, with some rests and ties.

$E^b M A^7 / G$ $F^{\#} M I^7$ B^7 $F M I^7$ $B^b 7$ break

2. $D M I^7 (b5)$ $G^7 (b5)$ $G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ $E^b 6$ solo break ($F M I^7$ $B^b 7$)

After solos
D.C. al Coda

$G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ $A M I^7 (b5)$ D^7

$G M I^7$ $F^{\#} M I^7$ $F M I^7$ $B^b 7$ E^b $E^b M I^7 (M A^7)$

For Minors Only (J. Heath)

$C M I^7$ G^7 / D $C M I^7 / E^b$ G^7 / D $C M I^7$ G^7 / D $C M I^7 / E^b$ C^7

$F M I^7$ C^7 / G $F M I^7 / A^b$ C^7 / G $F M I^7$ C^7 / G $F M I^6$

$D M I^7$ G^7 $E^b M I^7$ $A^b 7$ $D M I^7$ G^7 $G^+ 7 (b9)$

1. $C M I^7$ ($A M I^7 (b5)$) $A^b 7$ $D^b 9$ $C M I^6 / 9$ $G^+ 7$

2. $C M I^7$ $A^b 7$ G^7 $C M I^7$ ($D M I^7 (b5)$ G^7)

Fried Bananas

(D. Gordon)

E^bMA^7 $GMI^7(b5)$ C^7 FMI^7

$AMI^7(b5)$ D^7 E^bMA^7 A^bMA^7 G^+ | 1. $C^7(b9)$

FMI^7 A^bMI^7 D^b7 E^bMA^7 DMI^7 G^7

CMi^7 $F^7(\#11)$ FMI^7 B^b13 break----

2. $C^7(b9)$ FMI^7 A^bMI^7 E^bMA^7

$GMI^7(b5)$ C^7 FMI^7 FMI^7 $B^b7(b9)$ E^bMA^7 FMI^7 B^b7

FMI^7 $B^b7(b9)$ GMI^7 $C^7(b9)$ FMI^7

FMI^7 $B^b7(b9)$ GMI^7 C^7 $F\#^0$

$F\#^0$ $F\#^0$ (FMI^7)

B \flat 7 E \flat MA 7 B \flat 7 E \flat MA 7

From This Moment On (C. Porter)

FMI 6 DMI $^7(b5)$ GMI $^7(b5)$ C 7 FMI+ FMI E \flat MI 7 A \flat 7

(FMI 6 /A \flat) (D \flat /F)

D \flat MA 7 D \flat 6 D \flat MI(MA 7) G \flat 9 | 1. A \flat MA 7 D \flat MA 7 GMI $^7(b5)$ C 7 G \flat 9(#11)

(D \flat MI 6) (G 7)

2. A \flat MA 7 FMI 7 E \flat MI 9 A \flat 13 A \flat 7(b9) | D \flat MA 7 D \flat 6 D \flat MI 7 G \flat 9

(A \flat 6 E \flat 7) (E \flat MI 9 /A \flat) (D \flat MI 6)

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

(G \flat MA 7) (E \flat /B \flat) (CMI 7)

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

FMI 6 DMI $^7(b5)$ GMI $^7(b5)$ C 7 FMI+ FMI E \flat MI 7 A \flat 7

(FMI 6 /A \flat) (D \flat /F)

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

(D \flat MI $^7(b5)$) (B \flat MI $^7(b5)$) (A \flat /E \flat) (A \flat G 7)

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

(B \flat MI 7) (B \flat MI 9 /E \flat E \flat 7(b9))

A Gal In Calico

(A. Schwartz)

$E^b_{MA}7$ A^b7 $G_{Mi}7$ G^b7 $F_{Mi}7$ B^b7
 $E^b_{MA}7$ A^b7 $G_{Mi}7$ G^b7 $F_{Mi}7$ | 1. B^b7 $E^b_{MA}7/G$
 G^b0 B^b7/F $D_{Mi}7(b5)$ $G7(b5)$ $C_{Mi}7$ $C7$
 (G^b7) (F^{13}) $(B^b7 B^0)$
 $F7$ B^b7 | 2. B^b7 $B^b_{Mi}7$ E^b7
 $A^b_{MA}7$ $D^b9(\#11)$ $E^b_{MA}7$ $C_{Mi}7$ $F_{Mi}7$ B^b7 E^b6

The musical score for 'A Gal In Calico' is written in G major with a key signature of two flats (Bb and Eb) and a common time signature. It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody and includes a first ending section. The third staff features a complex chord progression with some chords in parentheses below the staff. The fourth staff includes a second ending section. The fifth staff concludes the piece with a final chord.

Georgia On My Mind

(H. Carmichael)

$F_{MA}7$ $E_{Mi}7(b5)$ $A7$ $D_{Mi}7$ $D_{Mi}7/C$ $B_{Mi}7(b5)$ $B^b_{Mi}6$
 $A_{Mi}7$ A^b0 | 1. $G_{Mi}7$ $C7$ $F_{MA}7$ $F^{\#0}$ $G_{Mi}7$ $C+7$
| 2. $G_{Mi}7$ $C7$ $F6$ B^b7 $F6$ $A7$ | $D_{Mi}7$ $E_{Mi}7(b5)$ $A7$
 $(D7)$ $(F^{\#MA}7)$

The musical score for 'Georgia On My Mind' is written in G major with a key signature of one flat (F) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody and includes a first ending section. The third staff features a second ending section.

Dmi⁷ B^b7 Dmi⁷ E^bmi⁷(^b5) A⁷ Dmi⁷ G⁷ Dmi Fmi(^{MA}7)/C[#]
 Dmi⁷/C Bmi⁷(^b5) E⁷ Ami⁷ D⁷ G⁷ C⁺7 Fmi⁷
 E^bmi⁷(^b5) A⁷ Dmi⁷ Dmi⁷/C Bmi⁷(^b5) B^bmi⁶ Ami⁷ A^b0
 Gmi⁷ C⁷ F⁶

Gee, Baby Ain't I Good To You

(Don Redman)

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

Get Happy

(H. Arlen)

FMA⁷ GMI⁷/C

FMA⁷ GMI⁷/C F⁶ C⁹ F⁶ CMI⁷/F

B^bMA⁷ CMI⁷/F

B^bMA⁷ CMI⁷/F B^b6 F⁹ B^b6 C⁷

CMI⁷ F⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ C⁷

(FMI⁷ B^b9) (E^bMI⁷ A^b9) (D⁷ G⁹) (C⁷)

CMI⁷ F⁷ B^bMI⁷ E^b7 AMI⁷ D⁷ GMI⁷ C⁷

(FMI⁷ B^b9) (E^bMI⁷ A^b9) (D⁷ G⁹) (C⁷ GMI⁷/C)

FMA⁷ GMI⁷/C

FMA⁷ GMI⁷/C F⁶ C⁹ F⁶

Get Out Of Town

(C. Porter)

GMI GMI⁶
 GMI 1. GMI DMI^{7(b5)} G⁷ CMI⁷
 F7(b9) B^bMA⁷ B^b7 E^b7 EMI^{7(b5)} A7(#9)
 AMI^{7(b5)} D⁷ 2. DMI^{7(b5)} G⁷ CMI⁷
 A^b7 B^bMA⁷ DMI^{7(b5)} G⁷ CMI⁷ E^bMI⁷ F13(b9) B^b6
 (A^b7 G⁷)

Giant Steps

(J. Coltrane)

BMA⁷ D⁷ GMA⁷ B^b7 E^bMA⁷ AMI⁷ D⁷ GMA⁷ B^b7 E^bMA⁷ F#7
 BMA⁷ FMI⁷ B^b7 E^bMA⁷ AMI⁷ D⁷ GMA⁷
 C#MI⁷ F#7 BMA⁷ FMI⁷ B^b7 E^bMA⁷ C#MI⁷ F#7

The Gipsy

(B. Reid)

Musical score for "The Gipsy" in G major, 4/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes, with some triplets. Chords are indicated above the staff: G+9, CMA7, F9(#11), EMI7(b5), A7, D7, AMI7, D7. The second staff continues the melody with chords: DMI7, G7, DMI7(b5), G7, CMA7/E, Eb7, DMI7, Db7. The third staff starts with a first ending bracket and contains chords: DMI7, G7, C6, C#MA7, C6, EMI7A7, DMI7, G7. The fourth staff continues with chords: EMI7, A7, DMI7, G7, CMA7, F#MI7(b5), B+7(b9), EMI7. The fifth staff has chords: AMI7, D7(#9), DMI7, A7, A7/G, F#MI7(b5), F9(#11), EMI7(b5), A7, D7. The sixth staff concludes with chords: AMI7, D7, DMI7, G7, DMI7, G7, C6.

Girl Of My Dreams

(Clapp)

Musical score for "Girl Of My Dreams" in G major, 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in quarter and eighth notes. Chords are indicated above the staff: CMA7, GMI7, C7, FMA7, Bb7, EMI7, Eb7. The second staff continues the melody with chords: DMI7, Db7, CMA7, A7, DMI7, G7, CMA7, GMI7, C7. There is a handwritten "(AMI7)" below the first measure of the second staff and another "(AMI7)" below the final measure of the second staff.

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

Girl Talk (N. Hefli)

E^bMA⁷ A⁷ A^bMA⁷ FMI⁷ B^{b7(b9)} GMI⁷ C^{7(b9)}
 FMI⁷ GMI⁷ A^{b6} B^{b9} E^bMI⁷ A^bMI⁷ F^{7(b5)} FMI^{7/B^b} B^{b7(b9)}
 GMI⁷ C^{7(b9)} GMI⁷ A^bMI⁶ B^bMI⁶ C⁷ CMI^{7/F} F⁹
 FMI^{7/B^b} A^bMI⁷ GMI⁷ CMI⁷ 1. FMI⁷ B^{b9}
 2. FMI⁷ B^{b9} E^{b6} (FMI⁷ B^{b7(b9)})

The Girl From Ipanema (A. Jobim)

Handwritten musical score for "The Girl From Ipanema" by Antonio Jobim. The score is written in G major and 4/4 time. It consists of ten staves of music with various chord annotations and fingering indications.

Chord annotations include: FMA⁷, G⁷, GMI⁷, G^b7, 1. FMA⁷, G^b7, 2. FMA⁷, G^bMA⁷, B⁷, F[#]MI⁷, D⁷, GMI⁷, E^b7, AMI⁷, D⁷(^b5/_b9), GMI⁷, C⁷(^b5/_b9), FMA⁷, G⁷, GMI⁷, G^b7, FMA⁷, (G^b7).

Fingering indications (3) are present above several notes in the later staves.

Good Morning Heartache

(Drake-Fisher)

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

The image shows a musical score for the song 'Good Morning Heartache' by Drake-Fisher. The score is written in 4/4 time and features a complex harmonic structure with various chords and melodic lines. The chords are labeled with letters and superscripts, such as CMI⁷, F⁷, B^bMI⁷, E^b7, AMI⁷, D⁷, BMI^{7(b5)}, B^bMI⁶, FMA⁷, B^bMA⁷, GMI⁷, C7(#9), C⁷, FMA⁷, F⁶, EMI^{7(b5)}, A7(#9), DMI⁶, BMI^{7(b5)}, EMI⁷, A⁷, DMA⁷, DMI⁷, G⁷, CMA⁷, D^bMI⁷, G^b7, CMI⁷, F⁷, CMI⁷, F⁷, C⁷, FMA⁷, B^bMI⁷, E^b7, AMI⁷, D⁷, BMI^{7(b5)}, B^bMI⁶, (FMA⁷ B^bMA⁷), (AMI^{7(b5)} E^b7 D⁷), (GMI⁷ B^bMI⁷ E^b7), GMI⁷, C13(b9), and F⁶. The melodic lines are written on a grand staff with a treble clef and a key signature of one flat. There are several triplets and slurs throughout the piece. The score is divided into two systems, with a first and second ending marked.

Day By Day (Weston-Stordhal)

Handwritten musical score for "Day By Day" by Weston-Stordhal. The score is written in 4/4 time and consists of eight staves of music. The notation includes various chords and melodic lines.

Staff 1: Gmi⁷ C⁷ Gmi⁷ C⁷

Staff 2: FMA⁷ B^b7 Ami⁷ D9

Staff 3: Gmi⁷ Emi^{7(b5)} A⁷

Staff 4: (Gmi⁷ Dmi⁷) (Gmi⁷/F) (E⁷ G⁷) (A⁷) (Dmi⁹ Dmi) (Dmi(ma⁷) Dmi⁷) D⁺7(b9)

Staff 5: (G⁷) (Dmi⁷ G⁷) (Gmi⁷/C C⁷) (Eb9 D9 D⁺7(b9))

Staff 6: Gmi⁷ C⁷ Gmi⁷ C⁷

Staff 7: FMA⁷ B^b9 Ami^{7(b5)} D7(b9)

Staff 8: (Gmi⁷ Ami⁷) (B^bmi⁷ Eb⁷) A⁷ Eb9(#11) D7 D⁺7(b9)

Staff 9: Gmi⁷ C⁷_{SUS} C⁷(b9) FMA⁷ (D⁷)

Staff 10: (Gmi⁷ Ami⁷) (B^bMA⁷ C⁷)

God Bless The Child (A Herzog)

$E^b_{MA}7 E^b7 A^b6$ $E^b_{MA}7 E^b7 A^b6$ $B^b_{MI}7 E^b13$ $B^b_{MI}7 E^9(\#11) E^b9 A^7(b5)$
 $(E^b_{MA}7 D^b7)$ $(E^b_{MA}7 D^b7)$

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

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

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(b9)$ G_{MI} $G_{MI}(MI7)$ G^7_{SUS} $G7(b9)$
 $(C_{MI} \quad C_{MI+})$ $(C_{MI}6 \quad C_{MI}7)$

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(b9)$ $G_{MI}7$ $C7$ $B9(\#11)$ B^b7_{SUS}
 $(C_{MI} \quad C_{MI+})$ $(C_{MI}6 \quad A_{MI}7(b5) D7)$ $(G_{MI}7 \quad G^b13(\#11))$ $(F13 \quad F+7 \quad B^b9_{SUS})$

$E^b_{MA}7 E^b7 A^b6$ $E^b_{MA}7 E^b7 A^b6$ $B^b_{MI}7$ E^b13 $B^b_{MI}7 E^9(\#11) E^b9 A^7(b5)$
 $(E^b_{MA}7 D^b7)$ $(E^b_{MA}7 D^b7)$

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

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

Gone With The Wind (A. Wrubel)

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

AMi⁷ D⁷ G⁶ E⁷ AMi⁷ D⁷ 1. GMA⁷
 (G⁶/B B^bo)

Gmi⁷ F⁷o Fmi⁷ B^b7 B^b7 Eb^bMA⁷ D⁺7

Db¹³ C⁷ Fmi⁷ B⁹(#11) B^b7 2. GMA⁷

Fmi⁷ Fmi⁶ Cmi⁷ F⁷(b9) B^b7 Gmi⁷(b5) C⁷
 (Cmi⁷ B⁷) (B^b7 Ab⁹(#11)) (Gmi⁷ C⁺7(#9))

Fmi⁷ B^b13 E⁹(#11) Eb⁶ (Gmi⁷ C⁷)

Good Bait (T. Dameron)

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

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

2. $B^b_{MA}7$ B^b_+7 E^b6 $C7(\#9)$ $F_{MI}7$ B^b7 B^b_7/A^b $G_{MI}7$ $C7$

$F_{MI}7$ B^b7 $E^b_{MA}7$ E^b_7/G $A^b_{MA}7$ A° $G_{MI}7$ $C7$ $F_{MI}7$ B^b7

E^b6 $F9$ B^b6 $G7(\#9)$ $C_{MI}7$ $F7$ F_7/E^b $D_{MI}7$ $G7$

$C_{MI}7$ $F7$ $B^b_{MA}7$ B^b_7/D $E^b_{MA}7$ E° $D_{MI}7/F$ $G7$ $C_{MI}7$ $F7$ \oplus

B^b6 $(F7)$ \oplus B^b6 $G7$ $D_{MI}7$ D^b7 $C_{MI}7$ $B7$ B^b6 $E^b7(\#11)$

D.S. al Coda

Green Dolphin Street (B. Kaper)

$E^b_{MA}7$ $E^b_{MI}7$ F_7/E^b $E_{MA}7/E^b$ $E^b_{MA}7$

$E^b_{MA}7$ $C7(\#9)$ 1. $F_{MI}7$ B^b7 $E^b_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$

$D^b7(\#9)$ $G^b_{MA}7$ $F_{MI}7$ B^b7 2. $F_{MI}7$ $F_{MI}7/E^b$ $D_{MI}7(b5)$ $G7(\#9)$

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(\#9)$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $(F_{MI}7 B^b7)$

$(A^\phi A^b7(b5) G_{MI}7 G^b7 F_{MI}7 E7(b5))$

Groovin' High

(D. Gillespie)

Chords: E^bMA^7 , $A_{mi}7(b5)$, D^7 , E^bMA^7 , $G_{mi}7(b5)$, C^7 , F^7 , F^7 , F_{mi}^7 , B^b7 , G_{mi}^7 , $G^b_{mi}7$, F_{mi}^7 , B^b7 , F_{mi}^7 , B^b7 , F_{mi}^7 , $A^b_{mi}7$, D^b7 , E^b6 , $(F_{mi}^7 B^b7)$

Groove Yard

(C. Perkins)

Chords: $E^b_{mi}7$, A^b7 , $E^b_{mi}7$, A^b7 , $E^b_{mi}7$, A^b7 , $A^b_{mi}7$, D^b7 , G^b7 , B^7

E7 Fmi7(b5) | 1. B7 Bb7 Ebmi7 | 2. B7 Bb7 Ebmi7
 Ebmi7 Ebmi7
 Bb7 Eb7 Abmi7 Db7 Gb7 B7
 Ebmi7/Bb B7 Bb7 Ebmi7

Have You Met Miss Jones (R. Rodgers)

FMA7 F#° Gmi7 C7 Ami7
 (FMA7 Bb9) (Ami7 Ab7) (C7 Bb9) (Ami7 Eb9)
 Dmi7 | 1. Gmi7 C7 | 2. Cmi7 F13(b9) BbMA7
 (Abmi7 Db7 Gmi7 C7)
 Abmi7 Db7 GbMA7 Emi7 A7 DMA7 Abmi7 Db7
 GbMA7 Gmi7 C7 FMA7 F#° Gmi7
 (FMA7 Bb9) (Ami7 Ab7)
 C7 Bb7 Ami7 D9 Gmi7 C7 F6 (Dmi7 Gmi7 C7)
 (A13 D9)

Here's That Rainy Day (Van Heusen)

FMA⁷ **Ab⁷** **D^bMA⁷** **G^bMA⁷**
 (FMA⁷ / E) (Ab⁷/Eb D⁷(b9)) (D^bMA⁷ / C) (B^bMi⁷ / Ab)
Gmi⁷ **C⁷** **FMA⁷** **F⁷**
 (Gmi¹¹ / F) (C⁷/E C⁹SUS) (F[#]Mi⁷ B⁷)
 1. **B^bMi⁷** **E^b⁷** **Ab^bMA⁷** **D^bMA⁷**
 (B^bMi⁷ E13(#11)) (Ab^bMA⁷ D13)
Gmi⁷ **C⁷** **FMA⁷** **Dmi⁷** **Gmi⁷** **C⁷**
 (Eb⁷(#11) D⁷(b9))
 2. **B^bMA⁷** **Ami⁷** **Gmi⁷** **C⁷** **B^bMi⁹** **Ami⁷** **Ab^o**
 (Ami⁷ Dmi⁹ / C) (G/B B^o)
Gmi⁷ **C⁷** **F⁶** (**Dmi⁷** **Gmi⁷** **C⁷**)
 (Ami⁷ Ab⁹) (Gmi¹¹ C⁹SUS C13(b9))

High-Fly (R. Weston)

Dmi⁷ **G⁷** **CMA⁷** **F⁷** **E^bMi⁷** **Ami⁷**
 (E^bMi⁷ A⁷ Dmi⁷ G⁷)
Cmi⁷ **F⁷** 1. **B^b13** **B13** 2. **Dmi⁷(b5)**

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

Honeysuckle Rose (F. Waller)

GMI7 C13 GMI7 C13 GMI7 C13 GMI7 C13
 F6 DMI7 GMI7 C7 F6 1. AMI7(b5) D7 2. F6
 (F6 F7/A) (Bb Bmi7(b5)) (F/C Bb9)
 F7 Bb6 G7
 (F7 Bb/F) (F° F7) (Bb6 F7(b9)) (Bb° Bb6) (G7 C°/G)
 G7 C11 C7(#9) GMI7 C13
 (G° G7) (AMI7 Ab7)
 GMI7 C13 GMI7 C13 GMI7 C13 F6 DMI7
 (Eb9(#11) D9) (Db+9 C13) (F6 F7/A)
 GMI7 C7 F6 (AMI7 D7)
 (Bb C13)

How About You

(B. Lane)

Ab6 Db13 Ab/C B° Bbm7 Eb7

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), common time. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

Ab6 Db13 Ab/C B° Cmi7(b5) F+7(b9)

Musical staff 2: Treble clef, key signature of two flats. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

(Ab6 Bbm7) (B° Gmi7) (Dbmi7 Gb7) (Cmi7(b5) F+7(b9))

Dmi7(b5) Dbmi6 AbMA/C Fmi7 Ebmi7 Dmi7(b5) G7(b9) (F°)

Musical staff 3: Treble clef, key signature of two flats. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

(Bb9) (Dbmi7 Gb7) (Cmi7 Bbm7) (Ab6 G7(b9))

Emi7 A7 Dmi7 G7 C7 F7 Bb7 Eb7

Musical staff 4: Treble clef, key signature of two flats. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

(CMA7 C#°)

Ab6 Db13 Ab/C B° Bbm7 Eb7

Musical staff 5: Treble clef, key signature of two flats. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

(Bbm7 A°) (Bbm7 Eb7)

Ebm7 Ab7 DbMA7 Gb7

Musical staff 6: Treble clef, key signature of two flats. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

AbMA7 D9(#11) DMA7 Gb9(#11)

Musical staff 7: Treble clef, key signature of two flats. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

(Cmi7 Fmi7) (Bmi7 E7) (Bbm7 Bbm7/Ab) (Gmi11 C7)

Ab/C B° Bbm7 Eb7 Ab6 (Fmi7 Bbm7 Eb7)

Musical staff 8: Treble clef, key signature of two flats. Notes: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half).

(Fmi7 B°)

Heart And Soul (H. Carmichael)

F⁶ DMI⁷ GMI⁷ C⁷ AMI⁷ D⁷ GMI⁷ C⁷

FMA⁷ DMI⁷ GMI⁷ C⁷ 1. F⁶ DMI⁷ GMI⁷ C⁷

(CMI⁷ F⁷) (BbMA C⁷) 2. F⁶ CMI⁷ F⁷ Bb⁷ A⁷ D⁷ G⁷

C⁷ F⁷ Bb⁷ A⁷ Bb⁷ A⁷ D⁷ G⁷ C⁷ F⁷

Bb⁷ A⁷ C⁷ F⁶ DMI⁷ GMI⁷ C⁷ AMI⁷ D⁷

GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷ A⁷ D⁷

GMI⁷ C⁷ F⁶ (CMI⁷ F⁷) (BbMA⁷ C⁷)

Handful Of Stars (J. Lawrence - T. Shapiro)

CMA⁷ C^{#0} DMI⁷ E^{b0} C⁶/E GM⁷ F^{#9}(#11) F6 B^{b9}(#11)

CMA⁷ B⁷ EMI⁷(b5) A⁷(b9) D⁹(#11) G⁺⁹ [1. C⁶ A⁷ DMI⁷ G⁷]

2. C⁶ EMI⁷ F^{#MI}⁷(b5) B⁷ EMI⁷
 (EMI⁷ C^{#MI}⁷(b5)) (EMI⁷ EMI⁷/D)

A⁷ D⁷ GMA⁷ G^{#0} AMI⁷ B⁷(b9) EMI⁷ A⁷
 (C^{#MI}⁷(b5) CMI⁷(MA⁷)) (BMI⁷ E⁷_{B^{b7}}) (AMI⁷ AMI⁷/G F^{#0} B⁷(b9) F⁷)

DMI⁷ G⁷ CMA⁷ C^{#0} DMI⁷ E^{b0} C⁶/E GM⁷ F^{#9}(#11)

F6 B^{b9}(#11) CMA⁷ B⁷ EMI⁷(b5) A⁷(b9) D⁹(#11) G⁺⁹ C⁶

How Deep Is The Ocean (I. Berlin)

CMI⁷ AMI⁷(b5)/E^b DMI⁷(b5) G⁷ CMI⁷ CMI⁷/B^b AMI⁷(b5) D⁷

GMI⁷ EMI⁷(b5) AMI⁷(b5) D⁷ GMI⁷ C⁷ FMI⁷ B^{b7}
 (G^{b7})

1. Eb7 Ab7

(Eb7 B13) (Bbm7 Eb7)

B7 Bb7 Bb7 Dø G

2. Eb7 Bbm7 Eb7 Ab6 Db7

(Eb7) (Bbm7 Eb7) (Eb7) (Ab6) (Db7)

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

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

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

How High The Moon (W.M. Lewis)

GMA7 Gm7 C7

FMA7 Fm7 Bb7

1. EbMA7 /D Cm7 D7 Gm7

(EbMA7) (D11 D7(b9)) (Gm7 E7(#11) (A13(b9) D9sus))

GMA7 CMA7 Bm7 Bb7 Ami11 D9sus 2. GMA7

(GMA7 Db7) (GMA7 Db7)

CMA7 Bm7 Bb7 Ami11 D7sus G (Am7 D7)

How Insensitive (A.C. Jobim)

$Dm7$ $A7/C\sharp$
 $(C\sharp^o)$

$F7/C$ $G7/B$
 $(Cm6)$ $(Am7(b5) D+7 / C)$ (G/B)

$Bb6$ $EbMA7$

$Em7(b5)$ $A7(b9)$ $Dm7$ $Db7$

$Cm7$ $F9$ $Bm7(b5)$

$BbMA7$ $Em7(b5)$ $A7$ $Dm7$ $Dm7$ $Db7$

$Cm7$ $F9$ $Bm11$ $E7(b9)$

$Gm6/Bb$ $A7$ $A+7$ $Dm9$ $Dm6$ $(Em7(b5) A7)$
 (C/Bb)

How Long Has This Been Going On

(G. Gershwin)

$B^{\flat}M_i^7$ A° $B^{\flat}M_i^7$ $E^{\flat}7$ $E^{\flat}M_i^7$ $A^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$

$A^{\flat}M_A^7/C$ B° $B^{\flat}M_i^7$ A° 1. $B^{\flat}M_i^7$ $E^{\flat}7$ $C M_i^7$ F^7

2. $B^{\flat}M_i^7$ $E^{\flat}7$ $A^{\flat}6$ $A^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$

$D^{\flat}M_A^7$ $G^{\flat}7$ $D^{\flat}M_A^7$ $D M_i^7(b5) G^7$ $C M_i^7$ $D M_i^7(b5) G^7$ $C M_i^7$ $D M_i^7(b5) G^7$

$C M_i^7$ B° $B^{\flat}M_i^7$ $E^{\flat}7$ $B^{\flat}M_i^7$ A° $B^{\flat}M_i^7$ $E^{\flat}7$

$E^{\flat}M_i^7$ $A^{\flat}7$ $D^{\flat}M_A^7$ $G^{\flat}7$ $A^{\flat}M_A^7/C$ B° $B^{\flat}M_i^7$ A°

$B^{\flat}M_i^7$ $E^{\flat}7$ $A^{\flat}6$

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

CMA⁷ AMI⁷ DMI⁷ G7(b9) CMA⁷ AMI⁷ BMI⁷ E⁷

(FMA⁷)

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

AMA⁷ C#7(#9) F#MI⁷ F#⁷ BMI⁷ E⁷ AMA⁷

GMI⁷/C C⁷ GMI⁷/C C⁷ GMI⁷/C C⁷ C⁷

(Gb⁷)

FMA⁷ EMI⁷(b5) A⁷ D⁷ DMI⁷ G⁷

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

(CMA⁷ F#⁷) (FMA⁷ Eø A⁷)

DMI⁷ DMI⁷/G G⁷sus CMA⁷ (AMI⁷ DMI⁷ G⁷)

If I Love Again (B. Oakland)

FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ C⁷

AMI^{7(b5)} D7(#9) GMI⁷ GMI⁷ C⁷ F6

DMI⁷ EMI^{7(b5)} A7(#9) DMI⁷ DMI^{7(b5)} G7(#9)

CMI⁷ DMI^{7(b5)} G7(#9) GMI⁷ C⁷

FMA⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ C⁷

AMI^{7(b5)} D7(#9) GMI⁷ GMI^{7(b5)} C7(b9) F6 A7(#9)

DMI⁷ DMI^{7/C} BMI^{7(b5)} B^bMI⁷

FMA⁷ GMI⁷ C⁷ AMI^{7(b5)} D7(b9)

B^bMI⁷ GMI^{7(b5)} C7(#9) F6 (GMI⁷ C⁷)

I Apologise

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

E^bMA⁷ CMI⁷ FMI⁷ B^b7 GMI⁷ C⁷ FMI⁷ G⁷

(C⁷) (D⁷)

CMI⁷ F⁷ B^b7 GMI⁷ C⁷ | 1. FMI⁷ B^b7 E^bMA FMI⁷ B^b7 | 2. FMI⁷ B^b7

(B¹³(^b5) B^b7)

E^b6 AMI⁷(^b5) D⁷ | GMI⁶ EMI⁷(^b5) A⁷ AMI⁷(^b5) D⁷

GMI⁷ CMI⁷ F⁷ B^bMA⁷ GMI⁷ CMI⁷ CMI⁷ F⁷

(Dmi⁷)

B^b7 B^b7 E^bMA⁷ CMI⁷ FMI⁷ B^b7 GMI⁷ C⁷

(C⁷)

FMI⁷ G⁷ CMI⁷ F⁷ B^b7 GMI⁷ D^b7 C⁷

(CMI⁷ /B^b A[∅] D⁷)

FMI⁷ B^b7 E^b6 (FMI⁷ B^b7)

I Didn't Know What Time It Was

(R. Rodgers)

Emi¹¹ A⁷ Dmi¹¹ G⁷ Emi¹¹ A⁷ Dmi¹¹ G⁷

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

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

(Gmi⁷ C⁹ /B^b) (F/A A^bo) (Gmi⁷ D⁷/F#) 2. Gmi C⁷

F⁶ Emi⁷(b5) A⁷ Emi⁷(b5) A⁷ Dmi⁷ D^bmi⁷ Cmi⁷ B⁷

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

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

Emi¹¹ A⁷ Dmi¹¹ G⁷ Emi¹¹ A⁷ Dmi¹¹ G⁷

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

(Gmi⁷ Gmi⁶) (Dmi F⁶/C)

Ami⁷ Dmi⁷ Gmi⁷ C⁷sus F⁶

(FMA⁷/C Bmi⁷(b5)) (B^b6 Ami⁷ Gmi⁷ Gmi⁷/C)

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

(J. McHugh)

$E^b_{MA}7$ A^b7 $B^b_{MA}7$ $C7$

$C_{MI}7$ 1. $F7$ $B^b_{MA}7$ $F_{MI}7$ B^b7 2. $F7$

B^b6 $D7$ $G7$

$C7$ $F7$ B^b7 $E^b_{MA}7$ A^b7

$B^b_{MA}7$ $C7$ $C_{MI}7$ $F7$ B^b6

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

I Can't Give You Anything But Love

(J. McHugh)

$G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$

$G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$ $D_{MI}7$ $G7$

(G^{13} G^9) ($D_{MI}7$ $G7(b9)$)

$C6$ $C6C9B9B^b9$ $A7$ $E_{MI}7$ $A7$ $D7$ $A_{MI}7$ $D9$

G⁶ C⁹ Bm⁷ B^bo Am⁷ D¹³ G^{7sus}
 G⁷ C^{MA7} C⁶ C^{MA7} C^{#o}
 (F⁹) (C G/B) (Am⁷ B^bo)
 G^{MA7/D} E⁷ Am⁷ D⁷ G⁶ (Am⁷ D⁷)
 (Bm⁷ F¹³(#11)) (A⁹ D¹³(b9))

I Could Write A Book (R. Rodgers)

C^{MA7} Am⁷ Dm⁷ G⁷ C^{MA7} Am⁷ Dm⁷ G⁷
 C^{MA7} Dm⁷ Em⁷ Am⁷ Dm¹¹ G⁷ /F
 (F^{MA7}) (A⁷(#9)) (F#^o F^o)
^{1.} C^{6/E} E^bo Dm⁷ G⁷ Am⁷ D⁷(b9) G⁶ C^{#m⁷}(b5) D/C
 (A^{b7}/E^b) (F#^{m⁷}(b5) B⁷_{F7}) (Em⁷ B^bo)
 G/B B^bo Am⁷ D⁷(b9) Dm¹¹ G⁷(b9)
 (Em⁷/B E^{b7}/B^o) (G⁷ Dm¹¹)
^{2.} C^{6/E} E^bo Dm⁷ G⁷ Gm⁷ C⁷ (F#7) F^{MA7} B^{b7} (Fm⁷)
 (A^{b7}/E^b) (F#^{m⁷}(b5) B⁷(#9))
 Em⁷ A⁷(b9) Dm⁷ G⁷(b9) C⁶ (Dm⁷ G⁷)

I Concentrate On You (C. Porter)

Handwritten musical score for "I Concentrate On You" by Cole Porter. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music is divided into two systems, each containing five staves. The first system includes a repeat sign with first and second endings. Chord symbols are written above the notes, and some are enclosed in parentheses below the staff. Fingerings are indicated by numbers 1-3 above notes.

Chord Symbols:

- Staff 1: EbMA7, Ab9(#11)
- Staff 2: Ebmi7, Dbmi7, Gb7, B6/9, 1. Fmi7(b5)
- Staff 3: Bb7(b9), Ebmi7, Ebmi7/Db, B7(#11), Bb7(#9)
- Staff 4: Eb6, Fmi7, Bb7, 2. Abmi7, Db7, GbMA7
- Staff 5: BMA7, F7(#9), Bb7, Bb7, Eb6, A7
- Staff 6: AbMA7, Abmi7, Db7, Eb/G, C7, Fmi7
- Staff 7: Bb7, EbMA7, A7, AbMA7, Abmi7, Db7
- Staff 8: GbMA7, Cmi7, F7, Bb7, Fmi7, Bb7
- Staff 9: Eb6, Ami7(b5), Ab7

Additional Notations:

- Staff 2: Triplet (3) over notes G, Ab, Bb
- Staff 4: Triplet (3) over notes Ab, Bb, C
- Staff 7: Triplet (3) over notes Ab, Bb, C
- Staff 9: Chord substitutions: (Ab9(#11)), (Gmi7), (C7), (Fmi7)

G_{M1}⁷ D^b9(#11) C⁷ G_{M1}^{7(b5)} C⁺7(b9)

F_{M1}⁷ B13(#11) B^b₊7 E^b6

I Can't Get Started (V. Duke)

C_MA⁷ A_{M1}⁷ D_{M1}⁷ G⁷ B_{M1}⁷ E⁷ B^b_{M1}⁷ E^b7 A_{M1}⁷ D⁷ A^b_{M1}⁷ D^b7

C_MA⁷ A_{M1}⁷ D_{M1}⁷ G^{7(b9)} 1. E^{7(b5)} A^{7(b5)} D^{7(b5)} G^{7(b5)}

(E_{M1}^{7(b5)} A^{7(b5)}) (D_{M1}⁷ G⁷)

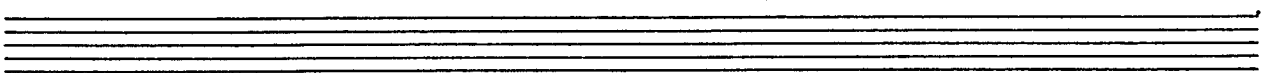
2. C⁶ C[#]_MA⁷ C⁶ E_{M1}⁷ A⁷ E_{M1}⁷ A⁷ F[#]_{M1}⁷ E_{M1}⁷

(B^b7)

D_MA⁷ D_{M1}⁷ G⁷ D_{M1}⁷ G⁷ E_{M1}⁷ A⁷

D⁷ G⁷_{SUS} C_MA⁷ A_{M1}⁷ D_{M1}⁷ G⁷ B_{M1}⁷ E⁷ B^b_{M1}⁷ E^b7

A_{M1}⁷ D⁷ A^b_{M1}⁷ D^b7 C_MA⁷ A⁷ D_{M1}⁷ G⁷ C⁶



I Cover The Waterfront (J. Green)

Dmi⁷ G+⁷ Gmi⁷ C⁷ FMA⁷ Gmi⁷ Ami⁷ A⁰
 (B^bMA⁷)
 Gmi⁷ C⁷ 1. FMA⁷ Ami⁷(b5) D⁷(b9)
 (Eb9 D9 Db9 C9) (Ami⁷) (D⁷(b9) D9)
 2. F6 F#MA⁷ F6 Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷
 (D⁷)
 Gmi⁷ C⁷ FMA⁷ F6 Ami⁷ D⁷ GMA⁷ Emi⁷
 (Bmi⁷ Bb9(#11))
 Ami⁷ D⁷ Gmi⁷ C⁷ Dmi⁷ G+⁷ Gmi⁷ C⁷
 (b)
 FMA⁷ Gmi⁷ Ami⁷ A⁰ Gmi⁷ C⁷ F6(B^b7 Ami⁷ D⁷)
 (B^bMA⁷) (Eb9 D9 Db9 C9)

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

Gmi⁷ C⁷ FMA⁷ F6 B^b7 A⁷ Eb⁷ D⁷
 Dmi⁷ G⁷ 1. Gmi⁷ C⁷ A⁷ D⁷ Gmi⁷ C⁷ Eb⁷ D⁷
 (4)

2. G_{MI}^7 C^7 F^6 E^b7 F^6 | C_{MI}^7 F^7

C_{MI}^7 F^7 $B^b_{MA}^7$ B^b6 % $B^b_{MI}^7$ E^b7 $B^b_{MI}^7$ E^b7

A^b6 G^7 C^+7 G_{MI}^7 C^7 F_{MA}^7 F^6 B^b7 A^7

E^b7 D^7 D_{MI}^7 G^7 G_{MI}^7 C^7 F^6 (A_{MI}^7 D^7)

If I Could Be With You One Hour Tonight

(J.P. Johnson)

F^7 C_{MI}^7 F^7 B^b6 D^7 G^7 G^+7

(D^b0) (F^7/C F^7)

C^7 F^7 B^b6 D_{MI}/A G_{MI}^7 C^7/G F^7

F^7 C_{MI}^7 F^7 B^b6 D^7 G^7 G^+7 F^0

(D^b0) (F^7/C F^7)

E^b6 E^0 B^b6/F $D^7/F\#$ G^7 C^7 F^7 B^b6 $D^7/\#G^7$

C^7 F^7 B^b6

Don't Stand A Ghost Of A Chance With You

(V. Young)

CMA⁷ **Dmi¹¹ G¹³ / F** **E⁷(b5)** **A⁷(b9)** **D⁷(b5)** **G⁷(b9)**

E⁷ **A⁷** **D⁷** **G⁷** | **B^b9(#11)** **A⁷** **A^b7** **G⁷**

C⁶ **C[#]MA⁷** **C⁶** **E⁷A⁷** **D⁷** **G⁷**

C⁶ **D⁷** **E⁷** **FMA⁷** **F[#]Mi⁷(b5)** **B⁷(b9)**

E⁷ **E^b0** **D⁷** **D^b9(#11)** **CMA⁷** **Dmi¹¹ G¹³ / F**

E⁷(b5) **A⁷(b9)** **D⁷(b5)** **G⁷(b9)** **E⁷** **A⁷** **D⁷** **G⁷** **C⁶**

If I Had You

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

B^bMA⁷ **G⁷** **G^bMi⁷** **F⁷** **B^b7** **E^bMA⁷** **A^b7**

D⁷ **D^b0** | **C⁷** **F⁷** **B^b6** **G⁷** **C⁷** **F⁷**

B^bMA⁷ **D⁷** **G⁷** | **C⁷** **F⁷** **F⁷/E^b** **D⁷** **G⁷**

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

E_{mi}^{7(b5)} A^{7(b9)} Dmi⁷ B_{mi}^{7(b5)} E_{mi}^{7(b5)} A^{7(b9)} Dmi⁶ Dmi⁶/F

(Dmi⁷ Dmi⁷/C B^ø) (B^b9(#11) A⁷)

E_{mi}^{7(b5)} A^{7(b9)} Dmi⁷ G⁹ Cmi⁷ F⁷ B_{ma}⁷ G_{mi}⁷ G_{mi}⁷

(G_{mi}⁷ C⁷)

F_{mi}⁷ B^b7 E^b_{ma}⁷ A^b7 Dmi⁷ D⁹

(B^b_{ma}⁷ Dmi⁷ G⁷)

Cmi⁷ F⁹ B^b6

I Fall In Love Too Easily (J. Styne)

F_{mi}⁷ B^b7 E^b_{ma}⁷ A^b_{ma}⁷ D_{mi}^{7(b5)} G⁷ C_{mi}⁷ A_{mi}^{7(b5)}

D_{mi}^{7(b5)} G^{7(b9)} C_{mi}⁷ C_{mi}⁷/B^b A_{mi}^{7(b5)} D⁷ G⁷

(D_{mi}^{7(b5)} G⁷)

A_{mi}^{7(b5)} D⁷ G⁷ G_{mi}^{7(b5)} C⁷ F_{mi}⁷

F_{mi}⁷ B^b9 G_{mi}⁷ C⁷ F_{mi}⁷ B^b7

(F_{mi}⁷ A^b_{mi}⁷) (G⁷ C⁷) (F⁹ B^b13)

1. E^b6 G^øC⁷ 2. E^b6

If I Should Lose You (R. Rainger)

Gmi⁷ Ami^{7(b5)} D⁷ Gmi⁷ G^{b7} Fmi⁷ E^{7(b5)}
 Eb^bMA⁷ Cmi⁷ Fmi⁷ B^{b7} Eb^bMA⁷ Gmi⁷
 (DMA⁷ Eb^bMA⁷) (G⁷)
 Cmi⁷ F⁷ 1. B^bMA⁷ Ami^{7(b5)} D⁷
 (C⁹)
 Gmi⁷ C⁷ Cmi⁷ G^{b9(#11)} F⁷ D⁷
 2. B^bMA⁷ D⁷ Gmi⁷ Cmi⁷ Cmi⁷ F⁷
 B^{b6} (Ami^{7(b5)} D⁷)

If I Were A Bell (F. Loesser)

G⁹ C^{13sus} C^{13(b9)} FMA⁷
 Ami^{7(b5)} D^{7(b9)} G⁷ Gmi⁷ C⁷

1. F6 F7/A Bb6 C13 F6 EMI7(b5) A7

DMI7 DMI7/C BMI7(b5) E7 AMA7 Bb7(#11) AMA7 D7

2. F6 F7/A Bb B° F6/C Bb13 AMI7(b5) D7

GMI7 C13 F6 (AMI7 D7)

I Know That You Know (V. Youmans)

C9 CMi9 F13(b9) Bb6

1. A7 DMI7(b5)/Bb G+7 C9 CMi9 F13(b9)

Bb6 DMI7 Db9 2. Bb6 EMI7(b5)

(Bb6 EMI7) (BbMA7) (GMI7 Db9)

EbMI6 Bb6/D G+7 C9 F13

(EMI7(b5) E°) (Bb6/F)

Bb6 CMi7 F7(b9) Bb6 (G7)

I Get A Kick Out Of You (C. Porter)

♩ FMI⁷ Bb7(b9) GMI⁷ C⁷ FMI⁷ Bb7(b9)

1. EbMA⁷ CMI⁷ FMI⁷ Bb7 GMI⁷ C⁷ FMI⁷

(GMI⁷ C7(b9)) (Bb7 Ab7)(G13 G+7)

Bb7(b9) Eb6 CMI⁷ 2. EbMA⁷ CMI⁷ FMI⁷

(GMI⁷ C7(b9)) (E°)

Bb7 GMI⁷ C⁷ FMI⁷ Bb7(b9) Eb6 (Eb7)

(Dmi7 G7)(G♭ C7(b9))

BbMI⁷ Eb7 BbMI⁷/Ab AbMA⁷ GMI⁷(b5) C⁷

(BbMI⁷) (Eb7)

GMI⁷(b5) C⁷ FMI⁶ DMI⁷(b5) GMI⁷(b5) C⁷

(FMI) (FMI6) (Db13)

FMI(MA⁷) FMI⁷ CMI⁷ F⁷ FMI⁷(b5) Bb7

(C7(b9)) F9

D.S. al CODA

CODA EbMA⁷ CMI⁷ FMI⁷ Bb7 GMI⁷(b5)

(Bb7 Ab7) (G13 G+7)

C⁹ FMI⁷ Bb7 Eb6

If You Could See Me Now (T. Dameron)

$E^b MA^7$ $A^b 13$ $E^b MA^7$

$A^b 13$ $G MI^7$ $G^b MI^7 B^7$ $F MI^7$ $B^b 7(b9)$ A^b (only to 1.)

($A^b MI^9$ Db^7) ($G MI^7$ $C MI^7$ $G^b MI^7$ B^7)

1. $G^+ 7$ C^9 F^9 $B^b 13$ | 2. $E^b 6$ $A^b MI^7$ Db^7 $E^b 6$ $C MI^7$ $C MI^7 / B^b$

($F MI^9$ $E7(\#9)$)

$A MI^7$ D^7 $G MA^7$ $E7(b9)$ $A MI^7$ $D7(b9)$

$G MA^7$ $E7$ $A MI^7$ $C MI^7$ F^7 $B^b MA^7$ $G MI^7$

($D MI^7$ $G MI^7$)

$C MI^7$ F^7 $F MI^7 / B^b$ $B^b 7$ $E^b MA^7$ $A^b 13$

$E^b MA^7$ $A^b 13$ $G MI^7$ $G^b MI^7 B^7$ $F MI^7$ $B^b 7(b)$

($A^b MI^9$ Db^7) ($G MI^7$ $C MI^7$ $G^b MI^7$ B^7)

$E^b 6$ (C^7 $F MI^7$ $B^b 7$)

I Got Rhythm

(G. Gershwin)

♩ $\text{B}^{\flat}\text{MA}^7$ GMI^7 CMI^7 F^7 DMI^7 D^{\flat}o CMI^7 F^7

$\text{B}^{\flat}\text{MA}^7$ $\text{B}^{\flat}7/\text{Ab}$ $\text{Eb}^{\flat}/\text{G}$ $\text{EbMI}^{\flat}/\text{Gb}$ 1. $\text{B}^{\flat}\text{MA}^7/\text{F}$ F^7_{sus} $\text{B}^{\flat}6$ F^7

2. $\text{B}^{\flat}\text{MA}^7/\text{F}$ F^7 $\text{B}^{\flat}6$ $\text{Eb}^{\flat}7$ D^7 AmI^7 D^7

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

F^7 CMI^7 F^7 $\text{B}^{\flat}\text{MA}^7$ GMI^7 CMI^7 F^7

DMI^7 D^{\flat}o CMI^7 F^7 $\text{B}^{\flat}\text{MA}^7$ $\text{B}^{\flat}7/\text{Ab}$ $\text{Eb}^{\flat}/\text{G}$ $\text{EbMI}^{\flat}/\text{Gb}$ C^{\sharp}

$\text{B}^{\flat}\text{MA}^7/\text{F}$ F^7 $\text{B}^{\flat}6$

D.S. al CODA

C^{\sharp} $\text{B}^{\flat}\text{MA}^7/\text{F}$ F^7/Eb $\text{DMI}^7(\text{b}5)\text{G}^7$ C^7 F^7 $\text{B}^{\flat}6$

CODA

I Hear A Rhapsody (Fragos-Baker)

C_{MI}^9 $C_{+7}^{(\#9)}$ F_{MI}^7 Bb^7 E_{bMA}^7 A_{b9} G_{MI}^7 $C_{+7}^{(b9)}$

$F_{MI}^7(b5)$ Bb^7 | 1. E_{bMA}^7 E_{b6} $D_{MI}^7(b5)$ G^7

2. E_{bMA}^7 $A_{MI}^7(b5)$ D_{+7} | G_{MI}^7 $A_{MI}^7(b5)$ $D_{+7}^{(b9)}$

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

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

E_{bMA}^7 A_{b9} G_{MI}^7 $C_{+7}^{(b9)}$ $F_{MI}^7(b5)$ Bb^7

E_{bMA}^7 $(D_{MI}^7(b5) G^7)$

I Got It Bad

(D. Ellington)

E^b_{MA7} A^b7 $G7$ C_{MI7} $F7$ C_{MI7} $F7$ E^b7/G

A^b_{MA7} D^b7 $C7$ $B7$ B^b7 | E^b6 $C7(\#9)$ F_{MI7} B^b7

(A^b_{MA7} D^b7) ($G7$ $C7$ $F7$ B^b7)

E^b6 C_{MI7} B^b_{MI7} E^b7 | A^b6 D^b9

D^b9 E^b_{MA7} $G7(\#9)$ C_{MI7} $C7$ F_{MI7} B^b13

E^b_{MA7} A^b7 $G7$ C_{MI7} $F7$ C_{MI7} $F7$ E^b7/G

A^b_{MA7} D^b7 $C7$ $B7$ B^b7 E^b6 ($C7(\#9)$ F_{MI7} B^b7)

(A^b_{MA7} D^b7) ($G7$ $C7$ $F7$ B^b7)

I Hear Music

(B. Lane)

A_{MI7} D_+7 $G9$ $C7$ A_{MI7} D_+7 $G9$ $C7$

$F7$ B^b6 $F7$ B^b6 | $C7$ $F6$ $C7$ $F6$

Cmi⁷ F⁷ B^bMA⁷ B^bMi⁷ Eb⁷
 Ab⁷MA⁷ Gmi⁷ C⁷ Ami⁷ D+⁷ G⁹ C⁷ Ami⁷ D+⁷ G⁹ C⁷
 F⁷ B^b6 F⁷ B^b6 C⁷ F⁶ Gmi⁷ C⁷ F⁶

I Let A Song Go Out Of My Heart

(DEllington)

Eb^bMA⁷ Ab^bMA⁷ Eb^bMA⁷ Gmi⁷ C⁷
 Fmi⁷ B^b7 | 1. Eb^bMA⁷ Cmi⁷ Fmi⁷ B^b7 || 2. Eb^bMA⁷
 Eb^bMA⁷ Gmi⁷ G^bmi⁷ | Fmi⁷ B^b7 Eb^bMA⁷ Eb^bMA⁷ G⁷
 Cmi⁷ D^bmi⁷ G^b7 G^bmi⁷ B⁷ Fmi⁷ B^b7
 Eb^bMA⁷ Ab^bMA⁷ Eb^bMA⁷ Gmi⁷ C⁷
 Fmi⁷ B^b7sus Eb^bMA⁷ B^b7 Eb^b6

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

Db7 C7 Db7 C7 FMA7 GMI7 AMI7 D7
 Db7 C7 Db7 C7 FMA7 GMI7 AMI7 DMI7 Db7 CMI7 F7
 CMI7 F7sus Bb6 F7 BbMA7 G7 DMI7 G7
 C7sus C7/Bb AMI7 D7 Db7 C7 Db7 C7 FMA7 GMI7 AMI7 DMI7 Db7
 CMI7 F7 CMI7 F7 Bb6 Eb7 Bb6 Eb7
 FMA7 Eb7 D7 Db7 C7 Db7 C7 F6

I'll Remember April (G. DePaul)

GMA7 G6 GMA7 G6 GMI7
 GMI6 GMI7 GMI6 AMI7(b5) D7
 (C9 Bb13(#11)) (AMI7 Eb9(#11)) (D7 D13/C)

BMI^{7(b5)} E⁷ Ami⁷ D⁷ GMA⁷
 (BMI⁷ F13) (E^{7(b9)} Bb13(#11))
 G⁶ Cmi⁷ F⁷ B^bMA⁷ Gmi⁷
 (B^bMA⁷ E^bMA⁷) (B^b/D G+⁷)
 Cmi⁷ F⁷ B^bMA⁷
 Ami⁷ D⁷ GMA⁷
 (CMA⁷)
 F[#]Mi⁷ B⁷ E^bMA⁷ Ami⁷ D⁷
 (F[#]Mi¹¹/B) (B+⁷(#9)) (E^bMA⁹/B) (D¹³_{SUS} D¹³(b9))
 GMA⁷ G⁶ GMA⁷ G⁶
 Gmi⁷ Gmi⁶ Gmi⁷ Gmi⁶
 (C⁹ Bb13(#11))
 Ami^{7(b5)} D⁷ Bmi^{7(b5)} E⁷
 (Ami⁷ Eb9(#11)) (D⁷ D⁷/C) (Bmi⁷ F13) (E^{7(b9)} Bb13(#11))
 Ami⁷ D⁷ G⁶

I'll Never Smile Again (R. Lowe)

G^{b0} **F_{Mi}⁷** **B⁹(#11)** **B^{b7}** **E^b_{MA}⁷** **F_{Mi}⁷** **G_{Mi}⁷** **G^{b0}**
 (A^b_{MA}⁷) (C⁹)

F_{Mi}⁷ **B⁹(#11)** **B^{b7}** **E^b₆** **A^b₉** **G_{Mi}¹¹** **G^{b7}(b5)** **F_{Mi}⁷** **B^{b7}**

E^b₆ **C⁷(#9)** **F_{Mi}⁷(b5)** **B^{b7}₊** **E^b_{MA}⁷** **D⁷** **G_{MA}⁷** **E_{Mi}⁷** **A_{Mi}⁷** **D⁷**
 (G_{MA}⁷ D⁷) (G_{MA}⁷ G^{b0})

G_{Mi}⁷ **G_{Mi}⁷** **G^{b0}** **E^b_{MA}⁷** **C_{Mi}⁷** **G/B** **B^b_{Mi}¹³** **E^{b7}**
 (F_{Mi}⁷) (B^{b7}) (G_{Mi}⁷ G^{b0})

A^b_{MA}⁷ **A^b₆** **A^b_{Mi}⁷** **D^{b7}** **E^b_{MA}⁷** **A^{b7}** **G_{Mi}⁷** **G^{b0}**
 (A_{Mi}⁷(b5)) (E^b_{MA}⁷ / D C_{Mi}⁷ / B^b) (A_{Mi}¹¹ A^{b9}(#11) G_{Mi}⁷ G^{b7}(b5))

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

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

F⁶ **D_{Mi}⁷** **G_{Mi}⁷** **C⁷** **A_{Mi}⁷** **A^{b7}** **D^b_{MA}⁷** **G_{Mi}⁷(b5)**
 (B^{b0}) (D^b_{MA}⁷ G^b_{MA}⁷)

C⁷_{SUS} **D⁷(b9)** **G_{Mi}⁷** **C⁷** **F⁶** **D_{Mi}⁷** **G_{Mi}⁷** **C⁷**
 (A⁺₇(b9) D⁷(b9))

2. F6 F#MA7 F6 DMI7 EbMI7 Ab7 DbMA7 D♭6 (B♭MI7) EbMI7 Ab7sus

(FMI7 E°)

D♭o D♭6 G♭7 BMA7 FMI7(b5) DMI7/C F#° GMI7 C7

(D♭MA7 D♭6) (EMA7) (AMI7 D7)

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

(F6 DMI7 DMI7/C) (G9/B B♭o) (D♭MA7 G♭MA7)

C7sus D7(b9) GMI7 C7 F6

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

I'm Confessin' (D. Dougherty)

E♭MA7 B♭7 E♭MA7 FMI7 B♭7 E♭MA7 D+7 GMI7 C9

F7 B9(#11) FMI7/B♭ B♭7

1. E♭6 C7 FMI7 B♭7 2. E♭6 A♭MI7 E♭6

(E♭6 CMI7 BMI7)

E♭7 B♭MI7 E♭9 A♭MA7 E♭+7 A♭6 G7G♭7 F7

(B♭MI7 E♭7)

CMI7 F7 B♭9 B♭/ B♭o FMI7 B♭7 E♭MA7 B♭+7 E♭MA7 FMI7 B♭7

(B♭9 D♭9 C+9) (B9(#11) B♭9 D7)

E♭MA7 D+7 GMI7 C9 F7 B9(#11) FMI7/B♭ B♭7(b9) E♭6

(B♭9 D♭9 C+9) (B9(#11) B♭9 D7)

III Wind

(H. Arlen)

F6 Emi7(b5) A7(b5) D7 Bbm7 Eb7

Ami7 Dmi7 Gmi7(b5) C7(b9) 1. F6/A Ab7 Gmi7 C7

2. F6 F#m7 F#6 Fm7 Bbm7

A7 Emi7/B C° A7/C# D7 Ami7/E F° D7/F#

A7 Emi7/B C° A7/C# D7 Gmi7(b5) C7

F6 Emi7(b5) A7(b5) D7 Bbm7 Eb7

Ami7 Dmi7 Gmi7(b5) C7(b5) F6 Bbm7 Eb7

Fm7 Eb7 Fm7

(Db7(b5) C13) (B7 Bb6) (F6/A Gmi9) (F6)

I Love You (C. Porter)

Chords and notes for each line:

- Line 1: $G_{mi}^7(b5)$, $C^7(b9)$, FMA^7 , D^7 (with $(F\#^o)$ below)
- Line 2: G_{mi}^7 , C^7 , FMA^7 , G_{mi}^7 , A_{mi}^7 , D^7 (with a triplet of eighth notes)
- Line 3: $G_{mi}^7(b5)$, $C^7(b9)$, FMA^7 , B_{mi}^7 , E^7 (with $(B_{mi}^7(b5) E^7)$ below)
- Line 4: A_{MA}^7 , $F\#_{mi}^7$, B_{mi}^7 , E^7 , A_{MA}^7 , A^6
- Line 5: G_{mi}^7 , C^7 , FMA^7 (with (FMA^7) , G_{mi}^7 , (A^o) , A_{mi}^7 below)
- Line 6: $A_{mi}^7(b5)$, $D^7(b9)$, G^7 , G_{mi}^7 , C^7 (with (G_{mi}^7) , (C^7) below)
- Line 7: $G_{mi}^7(b5)$, $C^7(b9)$, $A_{mi}^7(b5)$, D^7
- Line 8: G_{mi}^7 , G_{mi}^7 , C^7 , F^6 , $(A_{mi}^7 D^7)$ (with (G^7) below)

I'm Afraid The Masquerade Is Over

(A. Wrubel)

$E^b_{MA}7$ $D_{MI}7(b5)$ G^7 $C_{MI}7$ F^9 $B^b_{MI}7$ E^b7

$A^b_{MA}7$ $G_{MI}7$ C^7 $F^{\#}_{MI}7$ B^7 $F_{MI}7$ B^b7

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

(Aø D7) (F7)

1. $G_{MI}7$ C^7 $F_{MI}7$ B^b7

2. $G_{MI}7$ C^7 $F_{MI}7$ B^b7 E^b6 $G_{MI}7$ G^b0

(C7)

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

$A_{MI}7(b5)$ D^7 $G_{MI}7$ C^7 F^7 $F_{MI}7$ B^b7

$E^b_{MA}7$ $D_{MI}7(b5)$ G^7 $C_{MI}7$ F^9 $B^b_{MI}7$ E^b7

$A^b_{MA}7$ $G_{MI}7$ C^7 $F^{\#}_{MI}7$ B^7 $F_{MI}7$ B^b7

(Aø D7) (F7)

$E^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b7
 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)

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

B^b7 E^b7 A^b6 $F7$ B^b7 E^b7 $B_{MI}7$ $E7$
 B^b7 E^b7 A^b7 G^b7 $F7$ B^b7 E^b7 1. A^b6 $F7$
 2. A^b6 $C7$ $B7$
 $B7$ B^b7 $B_{MI}7$ $E7$
 $B^b_{MI}7$ E^b7 B^b7 E^b7 A^b6 $F7$ B^b7 E^b7
 $B_{MI}7$ $E7$ B^b7 E^b7 A^b7 G^b7 $F7$ B^b7 E^b7 A^b6

Imagination

(Van Heusen)

Handwritten musical score for "Imagination" by Van Heusen. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music with various chord notations and performance markings.

Staff 1: $E^b_{MA}{}^7$ E° $F_{MI}{}^7$ $F^{\#0}$ E^b/G $D^b_{13}(\#11)$ C^7
($E^b_{MA}{}^7 C^7$) ($F_{MI}{}^7 B^b7$) ($E^b_{MA}{}^7 A^b9$) ($G_{MI}{}^7(b5) C^7$)

Staff 2: $F_{MI}{}^7$ C^+7 $F_{MI}{}^7$ B^b7 1. G^7 C^7 $F_{MI}{}^7$ B^b7
(F_{MI} $F_{MI}(MA7)$) ($G_{MI}{}^7$)

Staff 3: 2. $E^b_{MA}{}^7$ $C_{MI}{}^7$ $B^b_{MI}{}^7$ E^b7 $A^b_{MA}{}^7$ $A_{MI}{}^{11}$ D^7

Staff 4: $G_{MI}{}^7$ C^7 $B^b_{MA}{}^7$ $G_{MI}{}^7$ $C_{MI}{}^7$ F^7

Staff 5: $F_{MI}{}^7/B^b$ B^b_+7 $E^b_{MA}{}^7$ E° $F_{MI}{}^7$ $F^{\#0}$
(B^b_7 sus) ($E^b_{MA} C^7(b9)$) ($F_{MI}{}^7 B^b7$)

Staff 6: E^b/G $D^b_{13}(\#11)$ C^7 $F_{MI}{}^7$ C^+7 $F_{MI}{}^7$ B^b7
($E^b_{MA}{}^7 A^b9$) ($G_{MI}{}^7(b5) C^7$) (F_{MI} $F_{MI}(MA7)$)

Staff 7: G^7 $D^b7(\#11)$ C^7 $C^+7(b9)$ $F_{MI}{}^7$ $F_{MI}{}^7/B^b$ B^b7
($F_{MI}{}^7$ $B^b9(\#11)$)

Staff 8: E^b6 ($F_{MI}{}^7$ B^b7)

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

Theme

The musical score is written in 4/4 time with a key signature of one flat (Bb). The melody consists of several lines of music with various chords and articulations. The chords are: Eb7, F6, D7, D7, Gmi7, C7, F6, Gmi7, C7, F6, Eb7, FMA7, D7, Gb7, Gmi7, C7, F6, D7, Gmi7, C7, F6, Eb7, Eb7. The score includes first and second endings, with the first ending leading to a repeat of the first ending and the second ending leading to a different part of the melody. The melody is marked with a 'Theme' label.

I'm Old Fashioned (J. Kern)

F6 Dmi7 Gmi7 C7 FMA7 Dmi7 Gmi7 C7 FMA7 FMA7 (BbMA7)
 (Ami7 D7)
 EMI7(b5) A7 Dmi7 G7 Dmi7 G7
 Eb7(b5)
 Gmi7 Db7(#11) Gmi7 C7 F6 Dmi7 Gmi7 C7
 (Dmi7 G7)
 FMA7 Bmi7(b5) E7 AMA7 Bmi7 C#mi7 DMA7 C#7 F#mi7 Gmi7 C7
 (Dmi7 Dmi7/C) (Bb7)
 F6 Dmi7 Gmi7 C7 FMA7 Dmi7 Gmi7 C7 Cmi7 F7 BbMA7 Eb7
 Ami7 Dmi7 Dmi7/C Bmi7(b5) Bbmi6 Ami7 Ab7 Gmi7 C7 F6 (Dmi7 Gmi7 C7)
 Gb7(b5)

I'm Just A Lucky So And So (D. Ellington)

Bb6 Eb7 Bb6 Gmi7 Fmi7 Bb7
 Eb7 C7 F7 1. Bb6 G7 Cmi7 F7
 (D7 Db7)

2. B \flat 6 Eb7 B \flat 6 Eb13 B \flat MA7

Eb13 B \flat MA7 A \flat Mi7(65) D7 G \flat Mi7

C7 C \flat Mi7 F7 B \flat 6 Eb7

B \flat 6 G \flat Mi7 G \flat Mi7 F \flat Mi7 B \flat 7 Eb7 C7 F7

B \flat 6 (D7 D \flat 7)

Impressions (J. Coltrane)

D \flat Mi7 % % % %

D \flat Mi7 % 1.2. % Eb \flat Mi7 % %

E \flat Mi7 % % % % D \flat Mi7

D \flat Mi7 % % % % % %

In Love In Vain (J. Kern)

E^b6 C_{mi}^7 F_{mi}^7 B^b7 G_{mi}^7 C_{mi}^7 F_{mi}^7 B^b7

$E^b_{MA}^7$ C^7 F_{mi}^7 B^b7 $G_{mi}^7(b5)$ C^7 F_{mi}^7 F_{mi}^7/E^b

$D_{mi}^7(b5)$ G^7 C_{mi}^7 F^7

(G^7) (C_{mi}^7) (F^7)

F_{mi}^7 B^b7 $A_{mi}^7(b5)$ $A^b_{mi}^7$ G_{mi}^7 G^b0

F_{mi}^7 B^b7 $E^b_{MA}^7$ C^7 F_{mi}^7 B^b7 $B^b_{mi}^7$

E^b7 $A^b_{MA}^7$ $A_{mi}^7(b5)$ $D^7(\#9)$ G_{mi}^7 C^7

$(G_{mi}^7(b5) C^7)$

F_{mi}^7 B^b7 E^b6

$(E^b6/G C^7)$ $(F_{mi}^7 B^b7)$

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

FMA⁷
Bmi⁷ E⁷
Ami^{7(b5)}
D⁷

G⁹
1. Gmi⁷ C⁷ F⁶ D⁷ G(mi)⁷ C⁹

2. C+^{7(b9)}
F^{6/9}
Bmi^{7(b5)} E⁷
Ami⁷

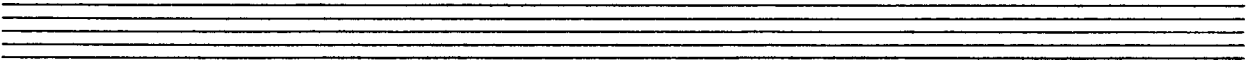
Ami⁷
Cmi⁷ F⁷
Bmi⁷ E⁷ Bmi^{7(b5)}

E^{7(b9)}
Ami⁷ D⁷
Gmi⁷ C⁷ FMA⁷

Bmi⁷ E⁷
Ami^{7(b5)}
D⁷
G⁹

Gmi⁷ C⁷
F⁷ Eb⁷ D⁷
G⁹

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



I'm In The Mood For Love (McHugh)

CMA⁷ Ami⁷ Dmi⁷ G⁷ Dmi⁷ Db⁷(b5) CMA⁷ Dmi⁷

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a repeat sign. Chords are indicated above the staff: CMA⁷, Ami⁷, Dmi⁷, G⁷, Dmi⁷, Db⁷(b5), CMA⁷, Dmi⁷. A fermata is placed over the final note, with an (F⁷) chord indicated below it.

Emi⁷ Eb^o Dmi Dmi(MA⁷) | 1. Dmi⁷ G⁷(b9) CMA⁷ A⁷ Dmi⁷ G⁷

Musical staff 2: Treble clef, 4/4 time signature. Chords are indicated above the staff: Emi⁷, Eb^o, Dmi, Dmi(MA⁷). The first ending is marked with a '1.' and contains Dmi⁷, G⁷(b9), CMA⁷, A⁷, Dmi⁷, G⁷. A fermata is placed over the final note, with (F^o) and (Emi⁷ Eb⁷ Dmi⁷ Db⁷) chords indicated below it.

2. Dmi⁷ G⁷ C⁶ Ami⁷ | Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷

Musical staff 3: Treble clef, 4/4 time signature. Chords are indicated above the staff: Dmi⁷, G⁷, C⁶, Ami⁷, Dmi⁷, G⁷, Emi⁷, A⁷, Dmi⁷, G⁷. The staff ends with a double bar line.

CMA⁷ Ami⁷ F#mi⁷(b5) B⁷(b9) Emi⁷ Ami⁷(b5) D⁷ Dmi⁷ G⁷

Musical staff 4: Treble clef, 4/4 time signature. Chords are indicated above the staff: CMA⁷, Ami⁷, F#mi⁷(b5), B⁷(b9), Emi⁷, Ami⁷(b5), D⁷, Dmi⁷, G⁷. The staff ends with a double bar line.

CMA⁷ Ami⁷ Dmi⁷ G⁷ Dmi⁷ Db⁷(b5) CMA⁷ Dmi⁷

Musical staff 5: Treble clef, 4/4 time signature. Chords are indicated above the staff: CMA⁷, Ami⁷, Dmi⁷, G⁷, Dmi⁷, Db⁷(b5), CMA⁷, Dmi⁷. The staff ends with a double bar line.

Emi⁷ Eb^o Dmi Dmi(MA⁷) Dmi⁷ G⁷ C⁶ (G+⁷)

Musical staff 6: Treble clef, 4/4 time signature. Chords are indicated above the staff: Emi⁷, Eb^o, Dmi, Dmi(MA⁷), Dmi⁷, G⁷, C⁶, (G+⁷). The staff ends with a double bar line.

In A Mellow Tone (D. Ellington)

Bb⁷ Eb⁷ Ab⁶

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a repeat sign. Chords are indicated above the staff: Bb⁷, Eb⁷, Ab⁶. The staff ends with a double bar line.

E^bmi⁷ Ab⁷ D^bMA⁷ | 1. Db⁶ D^bMA⁷

Musical staff 2: Treble clef, 4/4 time signature. Chords are indicated above the staff: E^bmi⁷, Ab⁷, D^bMA⁷. The first ending is marked with a '1.' and contains Db⁶, D^bMA⁷. The staff ends with a double bar line.

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

E^b7 E^b7 F^7 | 2. D^b7 D^o

A^b6/E^b F^7 B^b7 E^b7 $A^b6 (G^7 G^b7 F^7)$
 $(A^b/E^b CMI^7)$

Indian Summer (V. Herbert)

GMA^7 $D+^7$ GMA^7 $D+^7$

GMA^7 $C9(\#11)$ G/B B^b0 AMI^7 | 1. $(AMI^7 AMI^7/G)$

$D13$ $F\#MI^7$ B^7 EMI^7

$(F\#MI^7(b5))$ (B^7)

$A13$ $A9$ $D13$

2. AMI^7 $D7$ GMA^7 $F\#MI^7(b5)$ B^7 EMI^7 B^bMI^7 E^b7

B^bMI^7 E^b7 GMA^7 E^7 AMI^7 $D7$ $G6$

In A Sentimental Mood (D. Ellington)

DMI DMI(MA7) DMI7 D7(#9) GMI GMI(MA7) GMI7 A7
 (Bmi7(b5) Bb7) (FMA7/A Ab0) (GMI7 D7(F#)) (GMI7/F Eb A7)

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

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

DbMA7 Bbmi7 Ebmi7 Ab7 C7 C7 ||

DMI DMI(MA7) DMI7 D7(#9) GMI GMI(MA7) GMI7 A7
 (Bmi7(b5) Bb7) (FMA7/A Ab0) (GMI7 D7(F#)) (GMI7/F Ebmi7(b5) A7)

DMI7 D7 GMI7 C7 F6
 (Ami7 D7)

I Never Knew (T. Fiorito)

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

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

C_MI⁷ D_MI^{7(b5)} G⁷ C_MI⁷ D_MI^{7(b5)} G⁷ C_MI⁷

D_MI^{7(b5)} G⁷ C_MI⁷ F⁷ B^b_MI⁷ E^b7 A^b_MA⁷ D^b_MI⁶ A^b_MA⁷

(C_MI⁷ B⁷) (B^b_MI⁷ A⁹(#11)) (G^b9)

D^b_MI⁶ C_MI⁷ F⁷ B^b_MI⁷ E^b7 A^b6

(G^b9)

In The Sign Of Libra (D. Goykovich)

S. D_MI⁹ A⁷(#9/b13) D_MI⁹ B_MI^{7(b5)} B^b13(b5)

A⁺7(b9) 1. D_MI⁹ D_MI⁶ E_MI^{7(b5)} A⁺7(b9) 2. D_MI⁹ D_MI⁶ C_MI⁷ F⁺7(b9)

B^b_MI⁹ E^b13(b9) A^b_MA⁷ C_MI⁷ F⁺7(b9) B^b_MI⁹ E^b13(b9)

A^b_MA⁷ F_MI⁹ E_MI^{7(b5)} A⁺7(b9) D_MI⁹ A⁷(#9/b13) D_MI⁹ B_MI^{7(b5)}

B^b13(b5) A⁺7(b9) ⊕ D_MI⁷ D_MI⁶ E_MI^{7(b5)} A⁺7(b9)

⊕ B^b13(b5) G_MI⁹ sus D_MI⁷ D_MI⁶/9

CODA D. S. al CODA

In Walked Bud

(T. Monk)

Staff 1: Fmi, Fmi(MA7), Fmi7, Bb7, Eb7
Staff 2: AbMA7, F7, Bbmi7, Eb7, Ab6, 1. Gmi7(b9) C7, 2. Ab6
Staff 3: Fmi7, Db7
Staff 4: Fmi7, Db7, Db7 (C7(b9))
Staff 5: Fmi, Fmi(MA7), Fmi7, Bb7, Eb7
Staff 6: AbMA7, F7, Bbmi7, Eb7, Ab6, (C7)

Indiana

(J.F. Hanley)

Staff 1: FMA7, Eb7, D7, G7
Staff 2: C7, F6, F6, G° A° Bb6, B°
 (Gmi7) (Bb6)

F/C D7 G7 G13 Gmi7 C7
 (F Eb9(#11))
 FMA7 Eb7 D7 G7 Emi7 A7
 Dmi7 Bbmi7 FMA7 Emi7(b5) A7 Dmi7
 (Dmi7 F7/C) (Bbmi7 Eb9) (Dmi7 Dmi7/C)
 B0 FMA7 D7 Gmi7 C7 F6
 (Bmi7(b5) Bb7(b5) (Ami7 D7))

In Your Own Sweet Way (D. Brubeck)

Ami7(b5) D7(b9) Gmi7 Cmi7 F7 Bb6 EbMA7
 Abmi7 Db7 GbMA7 BMA7 Cmi7(b5) F7(b9) 1. BbMA7(#11) 2. BbMA7(#11)
 Emi7(b5) A7(b9) DMA7 Emi7 A7 DMA7 Dmi7 G7 CMA7
 Ebmi7 Ab7 G7 Ami7(b5) D7(b9) Gmi7 Cmi7 F7
 Bb6 EbMA7 Abmi7 Db7 GbMA7 BMA7 Cmi7(b5) F7(b9) BbMA7(#11)

I Only Have Eyes For You (H. Warren)

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

In The Chapel In The Moonlight (B. Hill)

B^bMA⁷ C^mi⁷ D^mi⁷ E^b7(#11) D^mi⁷ E^b7(#11) D^mi⁷ G⁷
 C⁹ 1. C^mi⁷ F⁷ DMI⁷ D^b7 C^mi⁷ F⁷ 2. C^mi⁷ F⁷

$Bb6$ $Eb_{MI}6$ $Bb6$ $C_{MI}7 F7$ | $Bb_{MA}7 G_{MI}7$ $F_{MI}7/6$ $Bb7$ $Eb_{MA}7$ $Eb_{MI}6$
 $Bb_{MA}7$ $DT(\#9)$ $G_{MI}7$ $C7$
 $C_{MI}7$ $F7$ $Bb_{MA}7$ $C_{MI}7$ $D_{MI}7$ $Eb7(\#11)$ $D_{MI}7$ $Eb7(\#11)$
 $D_{MI}7$ $G7$ $C9$ $C_{MI}7$ $F7$ $Bb6$

Israel (J. Carisi)

$D_{MI}(ADD9)$ $D_{MI}+(ADD9)$ $D_{MI}6/9$ $D7(b9)$
 $G_{MI}7$ $D_{MI}7$
 $Dsus/A$ $Gsus/D$ $Csus/G$ $A7$ $D_{MI}7$ $B_{MI}7(b5)$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$
 $(A7(b9)/E)$ $(D_{MI}7/F)$
 $(E7)$

I Remember Clifford (B. Golson)

B^bMA⁷ C⁷ B⁷ B^{b7} A^{7(b9)} A^{7/C#}

DMI⁷ CMI⁷ B^bMI⁷ A^bMI⁷ GMI⁷ C^{7sus} C^{7(b9)}

FMA⁷ A⁷ B^bMA⁷ B^o C⁷ C^{#o} A⁷ DMI⁷ DMI⁷/C

1. B^bMI^{7(b5)} E^{7(b9)} A^bMI⁷ A^bMI⁷/G F[#]MI^{7(b5)} B^{7(b9)} GMI⁷ C^{7(b9)}

2. B^bMI^{7(b5)} E^{7(b9)} A^bMI^{7(b5)} D^{7(b9)} GMI⁷ C⁺⁷ C^{7/Bb} A^bMI⁷ B^bMA⁷

B^bMI^{7(b5)} E^{7(b9)} A^bMI⁷ D^{7(b9)} GMI⁷ C^{7(b9)} FMA⁷

E^bMI^{7(b5)} A^{7(b9)} DMI⁷ DMI⁷/C B^bMI^{7(b5)} E^{7(b9)} A^bMI⁷ D⁷ GMI⁷ C⁷

FMA⁷ A⁷ B^bMA⁷ B^o C⁷ C^{#o} A⁷ DMI⁷ DMI⁷/C

B^bMI^{7(b5)} E^{7(b9)} A^bMI^{7(b5)} D^{7(b9)} GMI⁷ C⁺⁷ F⁶

I Remember You (V. Schertzinger)

FMA⁷ Bmi⁷ E⁷ FMA⁷ Cmi⁷ F⁷

B^bMA⁷ B^bmi⁷ E^{b7} 1. A^bmi⁷ D⁷ Gmi⁷ C⁷

2. FMA⁷ Cmi⁷ B⁷ B^bMA⁷ E^bmi⁷ A⁷

DMA⁷ E^bmi⁷ A⁷ DMA⁷ Dmi⁷ G⁷

C⁷ Gmi⁷ C⁷ FMA⁷ Bmi⁷ E⁷

FMA⁷ A^bmi^{7(b5)} D^{7(b9)} Gmi⁷ B^bmi⁷ E^{b7}

FMA⁷ G^{7(b5)} A^bmi⁷ Dmi⁷ Gmi⁷ C⁷ F6 (Dmi⁷ Gmi⁷ C⁷)

I Should Care (P. Weston)

4/4

$Dm7^7$ G^7 CMA^7 A^7 $Dm7^7$ G^7 CMA^7
 (F#m7(b5) B7) (Em7 A7)

$Em7(b5)$ A^7 $Dm7^7$ $Fm7^7$ $Bb7$

1. CMA^7 $Bm7(b5)$ E^7 $Am7^7$ C^7 FMA^7
 (Gm7 C7)

$Bm7(b5)$ $E^7(b9)$ Am D^7 G^7sus G^7

2. $Am7^7$ $Gm7^7$ C^7 FMA^7 $Bm7(b5)$ E^7 Am $Am7/G$ $D/F\#$ $G^7(b9)/F$
 (CMA7) (G/B E7(b9))

$Am7/E$ E^b $Dm7^7$ G^7 C^6 (F7 Em7 A7)

Isn't It Romantic (R. Rodgers)

4/4

$(Bb7)$ E^b6 $Cm7^7$ $Fm7^7$ $Bb7$ E^bMA^7 E^o $Fm7^7$ $Bb7$

E^b6/G C^7 $Fm7^7$ $Bb7$ E^bMA^7 $Cm7^7$ | 1. $Bbmi7^7$ E^b7
 A7(b5)

$A^b_{MA}7$ B^b7 $G7$ $C_{MI}7$ G^7/B $B^b_{MI}7$ E^b7 (A⁷)
 $A^b_{MA}7$ C^7/G $D_{MI}7(b5)/F$ $G7$ $C_{MI}7$ $F9$ B^b_+7 B^b7
² $G_{MI}7(b5)$ $C^7(b9)$ $F_{MI}7$ $F_{MI}7/E^b$ $D_{MI}7(b5)$ $G7$ $C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $A^b_{MI}6$
 $G_{MI}7$ G^b7 $F_{MI}7$ B^b7 E^b6 $A^b_{MI}6$ E^b6 (B⁷_{SUS})

I Thought About You (Van Heusen)

$F_{MA}7$ $E7$ E^b9 $D^7(b9)$ $G7$ $D_{MI}7$ $G7$
 $G_{MI}7$ E^b13 D^b13 $C13$ $A^7(b9)$ $D_{MI}7$ D^b7 $C_{MI}7$ $F7$ 1. $B^b_{MA}7$
 ($G_{MI}7$ $G_{MI}7/F$) ($E_{MI}7(b5)$ $A7$) (B⁷)
 E^b9 $F_{MA}7$ $G_{MI}7$ $A_{MI}7$ $D_{MI}7$ $D_{MI}7/C$ $B_{MI}7(b5)$ $E7$ $B_{MI}7(b5)$ $E7$
 $A_{MI}7$ $D7$ $G_{MI}7$ $C^7(b9)$ 2. $B^b_{MA}7$ $B^b_{MI}7$ E^b7 $F_{MA}7$ $D_{MI}7$
 (F#^o)
 $B_{MI}7(b5)$ $E7(#9)$ $A_{MI}7$ $D7$ $G_{MI}7$ $C^13(b9)$ $F6$ ($D7$ $G_{MI}7$ $C7$)
 ($G13$) ($G_{MI}7$) ($G_{MI}7/C$ $C^13(b9)$)

If Ain't Necessarily So (G. Gershwin)

Intro $Dm7$ $G7$ $Dm7$ $G7$ \therefore \therefore Theme

(A) $Dm7$ $G7$ $Dm7$ $G7$ $Dm7$ $G7$ $Dm7$ $G7$

$Dm7$ $G7$ $Bb7$ $Ebm7$ $E7(b9)$ $A7$ 1. $Dm7$

($Eb7$) $Em7(b9)$

2. $Dm7$ (B) $Fm7$ $Bb7$ $Ebm7$ $Em7$ $A7(\#9)$

($Eb7(b9)$)

$Dm7$ $Dm7$ $G7$ $Cm7$ $Bm7(b9)$ $E7$

($Bb7(b9)$)

$A7$ $Eb7(b9)$ (C) $Dm7$ $G7$ \therefore \therefore

$Dm7$ $G7$ \therefore $Bb7$ $Ebm7$ $E7(b9)$ $A7(\#9)$ $Dm7$

($Eb7$)

O. PETERSON'S VERSION:

(B) $Gm7$ $C7$ $Fm7$ $Em7$ $A7(\#9)$ $Dm7$

$Dm7$ $G7$ $Cm7$ $Bm7(b9)$ $E7$ $A7$

($Bb7(b9)$)

I Surrender, Dear (H. Barris)

Intro CMA⁷ A^{mi}⁷ D⁹ D^{mi}⁷ G⁷ E^{mi}⁷ A⁷(b⁹)

Theme: D^{mi}⁷ E^{mi}⁷(b⁵) A⁷(b⁹) D^{mi}⁷ D^{mi}⁷/C B^{mi}⁷(b⁵) E⁷ A^{mi}⁷ A^{mi}⁷/G F^{#mi}⁷(b⁵) F^{mi}⁷

E^{mi}⁷ A^{mi}⁷ D⁹ 1. D^{mi}⁷ G⁷ E^{mi}⁷ A⁷ (E^{b7})

2. D^{mi}⁷ G⁷ CMA⁷ F⁷(#11) E⁷ A^{mi}⁶ (F^{#mi}⁷(b⁵))

B^{mi}⁷(b⁵)/F E⁷ A^{mi}⁶ F⁷(#11) E⁷ A^{mi}⁷

D⁷ D^{mi}⁷ B^{b7} A⁷ D^{mi}⁷ E^{mi}⁷(b⁵) A⁷(b⁹)

D^{mi}⁷ D^{mi}⁷/C B^{mi}⁷(b⁵) E⁷ A^{mi}⁷ A^{mi}⁷/G F^{#mi}⁷(b⁵) F^{mi}⁷ E^{mi}⁷ A^{mi}⁷ D⁹

D^{mi}⁷ G⁷ CMA⁷ (B^{b7}A⁷)

If Could Happen To You (Van Heusen)

Handwritten musical score for "If Could Happen To You" by Van Heusen. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of several staves of music with various chord annotations above and below the notes.

Staff 1: EbMA7, Gmi7(b5), C7, Fmi7, Ami7(b5), D7

Staff 2: EbMA7, AbMA7, Db9(#11), C9
 (EbMA7 Bbmi7 Eb7) (G13 G+7) (C9 C7(b9))

Staff 3 (1. Fmi9): Fmi9, Abmi(MA7), Db9, EbMA7, Dmi7(b5), G7

Staff 4: Cmi7, F7, Fmi7, Bb9
 (Cmi Cmi(MA7)) (Cmi7 Gb0) (Fmi7 Gmi7) (AbMA7 Bb9)

Staff 5 (2. Fmi9): Fmi9, Abmi(MA7), Db9, EbMA7, D+7(#9), Db9(#11), C7
 (EbMA7 Ab13) (Gmi7(b5) C7)

Staff 6: Fmi11/Bb, Bb7, Fmi7, Bb13, Eb6, (Cmi7, Ab/Bb, Bb13)
 (Fmi11 Gmi7) (Ab6 Bb13)

If Never Entered My Mind (R. Rodgers)

Handwritten musical score for "If Never Entered My Mind" by R. Rodgers. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two staves of music with various chord annotations above and below the notes.

Staff 1: F, F+, F6, F+, F, Ami7, D7, Gmi7, C7
 (FMA7 Gmi9) (Ami7 Bb7(#11) (F/A D7(b9))

Staff 2: F6, Bb9, F/A, D7(b9), 1. G9sus, Db9(#11), C7

2.

DMI⁷/G G⁹ C⁷_{sus} C⁺⁷ F⁶ DMI⁷ GMI⁷ C⁷
 (C⁷ F#⁷ B⁷) (B^bMA⁷ F/A)

FMA⁹ DMI⁷ GMI⁷ C⁷ FMA⁷ GMI⁷ AMI⁷ A^b_o
 (AMI⁷ B^oE⁷)

GMI¹³ C⁷_{sus} C⁷ F F⁺ F⁶ F⁺
 (AMI⁷ D⁷) (GMI¹¹ C⁷) (FMA⁷ GMI⁹) (AMI⁷ B^b7(#11))
 (AMA⁷ F#^o)

F AMI⁷ D⁷ GMI⁷ C⁷ F⁶ B^b⁹ AMI⁷(^b5) D⁷
 (F/A D⁷(^b5)) (F⁶ GMI¹¹)

GMI⁷ C⁷_{sus} /B^b AMI⁷ D⁹ GMI⁷ C⁷_{sus} F⁶
 (GMI⁷ B^o B^o)
 (GMI⁷ A⁺) (E^b9(#11) D⁹)

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

GMI⁷ E^b⁷ D⁺⁷ GMI⁷ C⁷ F⁹_{sus}

B^b₆ 1. D⁺₇ 2. B^b₆ FMI⁷ B^b₇ E^bMA⁷
 (A^o D⁷)

C⁷ F⁷ F⁹ D⁷ GMI⁷ E^b⁷ D⁺⁷

GMI⁷ C⁷ F⁹_{sus} B^b₆ B^b₆ (D⁺₇)

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

G⁹ C¹³ C⁺⁷ F^{MA9} C^{Mi9}
 F¹³ F⁺⁷ B^bMA⁹ | 1. B^bMA⁹ E^{b7}
 F^{MA7} A^bMi⁷ D^{b9} G^{Mi7} D^{b9}(#11)
 C⁷ D⁷ | 2. B^bMA⁹ E^{b7} A^{Mi7}
 (B^bMi⁷ E^{b9})
 D⁷(b9) G⁹ G^{Mi9} C¹³(b9) F⁶ (A^{Mi7} D⁷)

It Might As Well Be Spring (R. Rodgers)

B^bMA⁷ C^{Mi7}/F B^bMA⁷ C^{Mi7}/F B^bMA⁷ G^{Mi7} F^{Mi7} B^{b7}
 E^bMA⁷ F⁷ D^{Mi7} G^{Mi7} | 1. C^{Mi7} F⁷ F⁷/E^b D^{Mi7} G⁷ C^{Mi7} F⁷
 2. C^{Mi7} F⁷ B^{b6} F^{Mi7} B^{b7} E^{b6} C^{Mi7} F^{Mi7} B^{b7}

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

Inchworm (F. Loesser)

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

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

8. Cmi7 Db7(b5) Cmi7 Db7(b5)

Cmi7 Fmi7 Ami7(b5)

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

D7(b9) Gmi7(b5) C7 F7 F7/Eb7

(Cmi7) (F7)

Dmi7(b5) G7 2. F7 Bb7 Eb6

G°/Eb F#°/Eb F°/Eb

(Gmi7(b5)) (C7(b9)) (F7) (Fmi7(b5))

F°/Eb EbMA7 G°/Eb F#°/Eb

(Bb7(b9)) (Gmi7(b5)) (C7(b9)) (F7)

F#°/Eb F°/Eb EbMA7 Dmi7(b5) G7(#9)

(F7) (Fmi7(b5)) (Bb7) (EbMA7 AbMA7) (Dmi7(b5) G7)

CODA

F9 Bb7 EbMA7 Bbmi7 Eb7 al CODA

AbMA7 AbMA7/G Ab7/Gb F7 Fmi7/Bb Bb7 Eb6

(Db9)

I've Got The World On A String (H. Arlen)

F6 Eb7 D7 Gmi7 A7 Dmi7 Bb7 Ami7 D7(b9)
(A^bmi7)
Gmi7 D7 Gmi7 C7 C7/Bb 1. A7 D7 G7 C7
2. F6 Eb9 F6 Emi7 A7
(A13 A+9)
D13 D9 G13 G+9
Gmi7 Gmi7 C7 F6 D7 Gmi7 A7
Dmi7 Bb7 Ami7 D7(b9) Gmi7 D7 Gmi7 C7
F6 (D7 Gmi7 C7)

It's Always You (Van Heusen)

A° $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 B° $B^{\flat}mi^7$ $E^{\flat}7$ $Cmi^7(b5)$ $F7$
 $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 Fmi^7 | 1. $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 $F7$ | 2. $B^{\flat}mi^7$ $E^{\flat}7$ $Ab6$
 $E^{\flat}mi^7$ $Ab7$ $E^{\flat}mi^7$ $Ab7$ $D^{\flat}MA^7$ $D7(b5)$ $D^{\flat}MA^7$ Fmi^7 $B^{\flat}7$
 Fmi^7 $B^{\flat}7$ $B^{\flat}mi^7$ Cmi^7 Bmi^7 $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 B°
 $B^{\flat}mi^7$ $E^{\flat}7$ $Cmi^7(b5)$ $F7$ $B^{\flat}mi^7$ $E^{\flat}7$ Cmi^7 Fmi^7 $B^{\flat}mi^7$ $E^{\flat}7$ $Ab6$

It's Only A Papermoon (H. Arlen)

GMA^7 $G^{\#0}$ Ami^7 $D7$ Ami^7 $D7(b9)$ GMA^7 $G6$
 GMA^7 $G7/B$ $C6$ $C^{\#0}$ | 1. Ami^7/D $D7$ $G6$ $D+7$
 ($C6$ Ami^7) ($D7$ $B^{\flat}0$ Ami^7 $Ab7$)
 2. Ami^7/D $D7$ $G6$ $D^{\flat}9(\#11)$ | $C6$ $C^{\#0}$ GMA^7/D $E7$ $E+7$
 ($D7$ $B^{\flat}0$ Ami^7 $Ab7$)

AMI⁷ D¹³(b9) G⁶ Db9(#11) C⁶ C^{#0} GMA⁷/D EMI⁷
 (G/D G G/F#)
 Bmi⁷ E⁷ AMI⁷ D⁹ GMA⁷ G^{#0} AMI⁷ D⁷
 (F9(#11) E9) (A9 D9(#5))
 AMI⁷ D⁷ GMA⁷ G⁶ GMA⁷ G⁷/B CMA⁷ C^{#0}
 (CMA⁷ AMI⁷)
 AMI⁷/D D⁷ G⁶
 (D⁷ B⁰⁰ AMI⁷ A^{b7})

It's You Or No One (J. Styne)

GMI⁷ C⁷ FMA⁷ D⁷ GMI⁷
 (GMI⁷ C⁷) (AMI⁷ D7(b9))
 C⁷ FMA⁷ 1. B^bMI⁷ E^{b7}
 (2nd time: CMI⁷ F⁷)
 A^bMA⁷ CMA⁷ (AMI⁷) DMI⁷ G⁷ C(7)
 (G⁷(#9))
 AMI⁷ D⁷(#11) 2. B^bMA⁷ E^{b7} FMA⁷ A^bMI⁷ D^{b7}
 GMI⁷ C⁷ FMA⁷ (AMI⁷ D7(b9))
 (GMI⁷ D⁷) (GMI⁷ C⁷ F⁶)

I've Found A New Baby (S. Williams)

Dmi⁷ A⁷ Dmi⁷ D⁷
 G⁷ C⁷ 1. F⁶ A⁷ 2. F⁶
 A⁷ Dmi⁷
 G⁷ C⁷ A⁷
 Dmi⁷ A⁷ Dmi⁷ D⁷ G⁷ C⁷ F⁶

I've Got A Crush On You (G. Gershwin)

Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb
 B^bMA⁷ Gmi⁷ C⁹ Gmi⁷ C⁹ Cmi⁷ F⁹ E^b
 Dmi⁷ D⁹ Cmi⁷ F¹³(b9) /Eb Dmi⁷ D⁹ Cmi⁷ A^{mi}⁷(b5) D⁷

G_{MI}^7 C^{13} $C^{\#0}$ D_{MI}^7 G_{MI}^7 C_{MI}^7 $F^{13}(b9)$

B^b6 (G^7 C_{MI}^7 F^7)

I've Told Ev'ry Little Star (J. Kern)

B^b6 G_{MI}^7 C_{MI}^7 F^7 A^b7 G^7 $E^b_{MI}^7$ A^b7 D_{MI}^7 G_{MI}^7

C_{MI}^7 F^7 | 1. B^b6 G_{MI}^7 C_{MI}^7 F^7 | 2. B^b6

F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 $A^b_{MI}^7$ D^b7

G_{MI}^7 $A^7(b9)$ D_{MI}^7 G_{MI}^7 C^7 C_{MI}^7 F^7

B^b6 G_{MI}^7 C_{MI}^7 F^7 A^b7 G^7 $E^b_{MI}^7$ A^b7

D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7 B^b6 (G_{MI}^7 C_{MI}^7 F^7)

I've Grown Accustomed To Her Face

(F. Loewe)

F_{MI}^7/B^b $E^b_{MA}^7$ A^b_{13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^7 F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $E^b_{MA}^7$ A^b_{13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b7
 $A^b_{MA}^7$ $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^+ F_{MI}^7 B^b7 G^+ C^+
 $A_{MI}^7(b5)$ $A^b_{MI}^7$ G_{MI}^7 C^7 F_{MI}^9 B^b7 E^b6 (B^b7)

I've Got You Under My Skin (C. Porter)

F_{MI}^7 B^b7 $E^b_{MA}^7$ E^o F_{MI}^7
 B^b7 $E^b_{MA}^9$ C_{MI}^7 F_{MI}^7 B^b7
 G_{MI}^7 G^b6 F_{MI}^7 B^b_{SUS} B^b7 $E^b_{MA}^7$

GMI⁷ C⁷ FMI⁷ B^{b7} E^bMA⁷ E^o

FMI^{7(b9)} B^{b7(b9)} D/E^b E^bMA⁷ DMI⁷

G⁷ B/C CMA⁷ FMI⁷ B^{b7}

E^bMA⁷ GMI^{7(b9)} C^{7(#9)} FMI⁷ B^{9(#11)} B^{b7} GMI⁷

C^{7(b9)} FMI⁷ B^{9(#11)} B^{b7} /A^b GMI⁷ G^{b7}

FMI⁷ B^{b7} A^bMI^{7(b9)} A^b9(#11) GMI⁷

GMI⁷ C⁹ FMI⁷ B^{b7} E^bMA⁷ CMI⁷

B^bMI⁷ A^{7(b9)} A^bMA⁷ D^{b9} GMI⁷

C⁷ FMI⁷ B^{b7} E^b6

I Want To Be Happy (V. Youmans)

CMA⁷ **C[#]°** **Dmi⁷** **G⁷** **Dmi⁷**

G⁷ | 1. **C6** **Ami⁷** **Dmi⁷** **G⁷** | 2. **C6** | **Gmi⁷**

C7(b9) **FMA⁷** **Bb7** **Emi⁷** **A⁷**
(Fmi⁷ Bb7) (C C/B) (Emi^{7(b9)}/Bb A⁷)

Dmi⁷ **G⁷** **CMA⁷** **C[#]°** **Dmi⁷**

G⁷ **Dmi⁷** **G⁷** **C6** (**A⁷** **Dmi⁷** **G⁷**)

I Want A Little Girl (Moll)

F(7) **Cmi⁷** **F7** **Bb(9)** **Eb7**

F7 **Eb7** **D7** | 1. **G7** **C7** **Bb7** **A7** **D7** **G7** **C7** |
(A7 D7)

 2. **G7** **C7** **F6** **Bb7** **F6** | **F7** **Cmi⁷** **F7** |
(F6 Dmi⁷ Db7) (Cmi⁷) (F7)

B^b G^b7 $F7$ B^b6 $D7$ E^b7 $D7$ $G7$
 G^{mi7} $C7$ $F(7)$ C^{mi7} $F7$ $B^b(9)$ E^b7
 F E^b7 $D7$ $G7$ $C7$ F
 ($A7$ $D7$)

I Wish I Were In Love Again (R. Rodgers)

G^{MA7} $C7$ G^{MA7} $C7$
 G^{MA7} $C7$ 1. B^{mi7} B^b A^{mi7} $D7$
 (D $A7$) ($D7$)
 2. B^{mi7} A^{mi7} $G7$ $D^{mi7}G7$ $C^{\#mi7(b5)}$ C^o G^6/B B^b A^{mi7} $D7$
 G^6 C^{MA7} $F^{\#mi7(b5)}$ $F7$ E^{mi7} $E^+7(b9)$ E^{mi7} $A7$ $D7$ A^b7
 ($B7$)
 G^{MA7} $C7$ G^{MA7} $C7$
 G^{MA7} A^{mi7} B^{mi7} E^{mi7} $A^{mi7(b5)}$ $D7$ G^6

I Wished On The Moon (R. Rainger)

$C_{MI}^{7(b5)}$ F^7 $B^b_{MA}^7$ E^b7 D_{MI}^7 G^7
 $C_{MI}^{7(b5)}$ F^7 B^b_0 $B^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7
 G^7 C^7 F^7 B^b7 $E^b_{MA}^7$ A^b7
 C_{MI}^7 F^7 D_{MI}^7 G^7
 $E^b_{MA}^7$ A^b7 $C_{MI}^{7(b5)}$ F^7 B^b6
 (B^b_0) $(B^b_{mi}6)$

Jeepers Creepers (H. Warren)

$B_{MI}^{7(b5)}$ $B^b_{MI}^6$ A_{MI}^7 A^b_0 G_{MI}^7 C^7 F^6 D_{MI}^7 $B_{MI}^{7(b5)}$ $B^b_{MI}^6$
 (B^b_0) (B^b_0)
 A_{MI}^7 A^b_0 G_{MI}^7 C^7 F^6 C_{MI}^7 $F^{7(b9)}$ $B^b_{MA}^7$ $G^{7(b9)}$
 C_{MI}^7 $F^{7(b9)}$ $B^b_{MA}^7$ D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 $A^{7(b9)}$ D_{MI}^7 G^7

Gmi⁷ C⁷ Bmi^{7(b5)} B^bmi⁶ Ami⁷ A^bo Gmi⁷ C⁷ F⁶ Dmi⁷ Bmi^{7(b5)} B^bmi⁶
 (B^bo) (B^bo)
 Ami^{7(b5)} D⁷ Gmi⁷ C⁷ F⁶ D⁷ Gmi⁷ C⁷ F⁶ (D⁷(#9))
 (G⁷) (G⁷)

Jersey Bounce (Plater Wright Johnson Bradshaw)

CMA⁷ D⁷
 G⁷ 1. Emi⁷ E^bo Dmi⁷ G⁷
 (4) (Dmi⁷) (G⁷)
 2. C⁶ A^b7 C⁶ Gmi⁹ C¹³ Fmi⁹
 B^b13 E^bmi⁹ A^b13 Dmi⁷ G⁺7
 CMA⁷ D⁷
 G⁷ C⁶ A^b7 C⁶
 (4) (Dmi⁷) G⁷

Joy Spring

(C. BROWN)

Handwritten musical score for "Joy Spring" by C. Brown. The score consists of eight staves of music in 4/4 time, featuring various chords and melodic lines. The chords are: FMA⁷, Gmi⁷, C⁷, FMA⁷, B^bmi⁷, E^b6, Ami⁷, A^b7, Gmi⁷, C⁷, FMA⁷, A^bmi⁷, D^b7, G^bMA⁷, A^bmi⁷, D^b7, G^bMA⁷, Bmi⁷, E⁷, Bmi⁷, A⁷, A^bmi⁷, D^b7, G^bMA⁷, Ami⁷, D⁷, GMA⁷, Gmi⁷, C⁷, FMA⁷, Fmi⁷, B^b7, E^bMA⁷, A^bmi⁷, D^b7, G^bMA⁷, Gmi⁷, C⁷, FMA⁷, Gmi⁷, C⁷, FMA⁷, B^bmi⁷, E^b7, Ami⁷, A^b7, Gmi⁷, C⁷, FMA⁷, (Gmi⁷ C⁷)

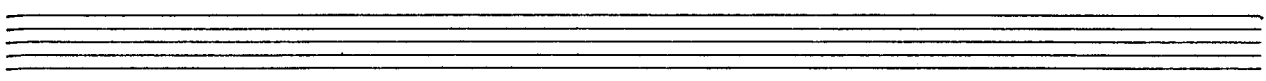
Just You, Just Me

(J. Greer)

Handwritten musical score for "Just You, Just Me" by J. Greer. The score is written on a grand staff with a key signature of two flats and a 4/4 time signature. It consists of eight staves of music with various chords and melodic lines.

Chords and notes are as follows:

- Staff 1: $E^b_{MA}7$, D^b7 , $C7$, $F_{MI}7$, B^b7 , E^b7 (triplets)
- Staff 2: $A^b_{MA}7$, $A^b_{MI}7$, $E^b_{MA}7$, B^b7 , E^b6 , $E^b_{MA}7$, D^b7 , $C7$ (triplets)
- Staff 3: $F_{MI}7$, B^b7 , E^b7 , $A^b_{MA}7$, $A^b_{MI}7$
- Staff 4: $E^b_{MA}7$, B^b7 , E^b6 , E^b7 , $(B^b_{MI}7)$, (E^b7)
- Staff 5: $A^b_{MA}7$ (triplets), D^b7 , $E^b_{MA}7$ (triplets), $C_{MI}7$
- Staff 6: $F7$, B^b7 , $E^b_{MA}7$, D^b7 (triplets), $C7$
- Staff 7: $F_{MI}7$, B^b7 , E^b7 , $A^b_{MA}7$, $A^b_{MI}7$
- Staff 8: $E^b_{MA}7$, B^b7 , E^b6



Jeannine

(D. Pearsons)

Handwritten musical notation on a single staff. Chords: $A^b_{MI}7$ (twice).

Handwritten musical notation on a single staff. Chords: $A^b_{MI}7$ (twice).

Handwritten musical notation on a single staff. Chords: $F\#_{MI}7$, $B7$, $E_{MA}7$, $A7$. Includes a double bar line with a circle containing a cross.

Handwritten musical notation on a single staff. Chords: $B^b_{MI}7$, E^b7 , $A^b_{MA}7$ (first ending). Includes a triplet of eighth notes.

Handwritten musical notation on a single staff. Chords: $A^b_{MA}7$ (second ending), $E^b_{MI}7$, A^b7 , $D^b_{MA}7$, $G_{MI}7$, $C7$. Includes a triplet of eighth notes.

Handwritten musical notation on a single staff. Chords: $F_{MA}7$, $F_{MI}7$, B^b7 . Includes a triplet of eighth notes.

Handwritten musical notation on a single staff. Chords: $B^b_{MI}7$, E^b7 . Ends with a double bar line and the text "D.S. al CODA".

Handwritten musical notation on a single staff. Chord: $A^b_{MA}7$. Ends with a double bar line and the text "Solos: AABA".

Jordu

(DJordan)

Handwritten musical score for "Jordu" by DJordan. The score is written on a grand staff with a key signature of two flats and a 4/4 time signature. It consists of nine staves of music with various chord annotations above the notes. The chords include D7, G7, Cmi7, F7, Bb7, EbMA7, Ab7, G7, C7, F7, Bb7, Eb7, Ab7, DbMA7, BMA7, D7, G7, Cmi7, F7, Bb7, EbMA7, EbMA7, D7, G7, Cmi7, Ab7, Ab7, G7, C7, F7, Bb7, Eb7, Ab7, DbMA7, D7(b9), CODA, Db13(b9), and Cmi9(MA7). The score includes first and second endings, a double bar line with repeat dots, and a CODA section. The notation includes eighth notes, quarter notes, and triplet markings.

Jumpin' At The Woodside (C. Basie)

Just In Time (J. Styne)

Just One Of Those Things (C. Porter)

DMi EMI⁷ A⁷ F⁷/C F⁷ F⁷

BMI^{7(b5)} B^bMi⁶ F/A Ab⁷ GMI⁷ C⁷

F⁶ F^{#0} GMI⁷ GMI⁷/F E^o A^{7(b9)} DMi

EMI⁷ A⁷ F⁷/C F⁷ F⁷ BMI^{7(b5)} B^bMi⁶

F/A Ab^o GMI⁷ C⁷ F⁶ F^{#0}

FMI⁷ B^b7 Eb⁷MA⁷ E^o FMI⁷ B^b7

E^b6 DMi⁷ G⁷ C⁶ /B /A /G

F[#]Mi^{7(b5)} FMI^(MA⁷) FMI⁷ FMI⁶ EMI⁷ E^bo GMI⁷ GMI⁷/F E^o A^{7(b9)}

(EMI⁷) (F^{#o}) (GMI⁷ C⁷) (E^o A⁷)

DMi EMI⁷ A⁷ F⁷/C F⁷ F⁷

$B_{MI}7(b5)$ $B^b_{MI}6$ $A_{MI}7$ $D7$ $G_{MI}7$
 ($B^b_{MA}7$) (E^b7) ($F^{\#0}$)
 $C7$ $F6$ ($E_{MI}7(b5)$) $A7$)
 ($G_{MI}7$ $C^{13}(b9)$)

Just Friends (J. Klenner)

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

$F_{MA}9$ $A^b_{MI}7$ D^b7
 (triplets)

1. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7(\#9)$ $D_{MI}7$

$G7$ $G_{MI}7$ $C7$ $C_{MI}7$ $F7$
 (triplets)

2. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$

$G7$ $G_{MI}7$ $C7$ $F6$ ($C_{MI}7$ $F7$)

Just Squeeze Me (D. Ellington)

FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C B^bBMI⁷ AMI⁷ D⁷ GMI⁷

C⁷ | 1. FMA⁷ D⁷ GMI⁷ C⁷ | 2. FMA⁷

F⁷ B^bMA⁷

G⁷ GMI⁷ C⁷

FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C BMI⁷(^{b5}) B^bMI⁷ AMI⁷ D⁷

GMI⁷ C⁷ FMA⁷ (D⁷ GMI⁷ C⁷)

Keepin' Out Of Mischief Now (F. Waller)

G¹³ C⁶ G⁺⁹ C⁶

(DMI⁷ DMI⁹) (G¹³)

C⁶ G⁷ EMI⁷(^{b5}) A⁷ DMI⁷ G⁷

G¹³ C⁶ G⁺⁹ C⁶ C¹³
 F⁶ F^{Mi6} C⁶ C¹³ F⁶ F^{Mi6} C⁶
 G¹³ E^{Mi7(b5)} A⁷ D⁷ G¹³ C⁶

Lady Bird (T. Dameron)

C^{MA7} F^{Mi7} B^{b7}
 C^{MA7} B^{bMi7} E^{b7}
 A^{bMA7} A^{Mi7} D⁷
 D^{Mi7} G⁷ E^{Mi7} E^{b7} A^{bMA7} D^{b7}

The Lady Is A Tramp

(R. Rodgers)

C⁶ Eb^bmi⁷ Ab⁹ Dmi⁷ G⁷
(A¹³(b⁹)) (G⁷ / F)

C⁶ Eb^bmi⁷ Ab⁹ Dmi⁷ G⁷
(C/E)

C⁶ Amⁱ7 Gmⁱ7 C⁷ Fm^a7 B^b9

Emⁱ7 A⁷(b⁹) Dmi⁷ G⁷(b⁹) | 1. C⁶ A⁷(#⁹) Dmi⁷ G⁷

2. C⁶ C⁶ Amⁱ7 Dmi⁷ G⁷(b⁹)

Emⁱ7 A⁷ Dmi⁷ G⁷

B^b13(#11) A⁷ Dmi⁷ G⁷ C⁶ Eb^bmi⁷ Ab⁹

Dmi⁷ Dmi⁷/C Bmi⁷(b⁹) E⁷ Amⁱ7 (A¹³(b⁹)) Dmi⁷ G⁷

C⁶

Limehouse Blues

(P. Braham)

The musical score for "Limehouse Blues" is written in 4/4 time and consists of ten staves of music. The key signature is three flats (B-flat major/D-flat minor). The score includes various chord annotations above the notes:

- Staff 1: $Db7$ (twice)
- Staff 2: $Bb7$ (twice)
- Staff 3: $AbMA^7$, $(DbMA^7)$, $C7$, $(Gmi^7(b9))$, $C7$, Fmi^7
- Staff 4: $Bb7$, $Eb7$, $Eb7$, $D7$
- Staff 5: $Db7$ (twice)
- Staff 6: $Bb7$ (twice)
- Staff 7: $Ab7$, $F7$, Bmi^7
- Staff 8: $Bbmi^7(b9)$, $Eb7$, $1. Ab6$, $Ab6$, $D7$, $2. Ab6$

Laura

(D. Raksmi)

Ami9 D+7(b9) GMA7 C7 G6
GMI9 C+7(b9) FMA7 Bb13 FMA9
1. FMI7 Abmi7 Db7 EbMA7 Ab9(#11) EbMA7 /D CMI7 CMI7/Bb
Ami7(b5) D7(b9) D9 GMA7 Bmi7(b5) E7(b9)
2. FMI7 FMI9/Eb Dmi7(b5) G7(b9) G#0 Ami11 D13
Ebmi7 Ab9 Dmi9 G9 C6 (Bmi7(b5) E7(#9))

Lester Leaps In

(L. Young)

Bb6 Bb6
Bb6 Bb6 1. 2. Bb6

D⁷ G⁷ C⁷ F⁷

B^b6 B^b6

B^b6 B^b6

Like Someone In Love (Van Heusen)

A^bM^a7 A^bM^a7/G F^Mi7 F^Mi7/E^b B^b7/D E^b7/D^b C^Mi7 B⁷

B^bMⁱ7 E¹³ E^b7 E^b+9 A^bM^a7 F^Mi7 (F^Mi7 E^o) E^bMⁱ7 A^b7 D^b6

G^Mi¹¹ C¹³ 1. F^MA⁷ G^b9(#11) F^Mi7 B^b13

B^bMⁱ7/E^b E^b+7(b9) 2. F^MA⁷ B^b9 B^o C^Mi7 B⁷

B^bMⁱ7 E^b7(b9) A^b6

Li'l Darlin'

(N. Hefti)

G⁹ Dmi⁷ D^{b9}(^{b5}) Gmi⁷/C Gmi⁷ C⁷ C⁷/B^b Ami⁷ D⁷(^{b9})

G⁹ Dmi⁷ D^{b9}(^{b5}) Gmi⁷/C C⁷(^{b9}) F13 F⁺⁷

B^b6 B^bmi⁶ F⁷/C F⁷ B^b6 B^bmi⁶ Ami⁷(^{b5}) D⁷(^{b9})

1. G⁹ Dmi⁷ G⁹ Dmi⁷ A^b G⁷ D^{b9}(^{b5}) Gmi⁷/C C⁷ Ami⁷ D⁷(^{b9})

2. G⁹ Dmi⁷ D^{b9}(^{b5}) Gmi⁷/C C⁷ C⁷(^{b9}) F6 Ami⁷ D⁷(^{b9})

Changes:

G⁷ Gmi⁷ C⁷ F⁷ E⁷ E^b7 D⁷

G⁷ Gmi⁷ C⁷ F⁷ F[#]7 Cmi⁷ F[#]7 F⁷ B⁷

B^b7 B^bmi⁷ F⁷ B⁷ B^b7 B^bmi⁷ A⁷ D⁷

1. G⁹ Dmi⁷ G13 Gmi⁷ C⁹ Ami⁷(^{b5}) D⁷(^{b9})

G⁹ Gmi⁷/C C⁹ F⁷ E⁷ E^{b7} D⁷ AFTER SOLOS
 D.S. al CODA

CODA

G⁹ Dmi⁷ D^{b7} Gmi⁷/C C⁷ C⁷(b9) F⁶ Ami⁷ E^bMA⁷ D⁷(b9/b5)

G⁹ Dmi⁷ D^{b7} Gmi⁷/C C⁷(b9) F⁶ E^bMI⁷ DMI⁷ D^bMA⁷ Gmi⁷/C FMA⁹

Line for Lyons (G. Mulligan)

G⁶ G⁷(b9) Cmi⁷ F⁷ Bmi⁷ E⁷ Ami⁷ D⁷

GMA⁷ E⁷ Ami⁷ D⁷ 1. G⁶ E⁷ Ami⁷ D⁷

2. G⁶ (G⁷) CMA⁷ C[#]MI⁷(b5) F[#]7(b9)

Bmi⁷ E⁷ Ami⁷ D⁷ GMA⁷ E⁷

Ami⁷ D⁷ G⁶ G⁷(b9) Cmi⁷ F⁷ Bmi⁷ E⁷

Ami⁷ D⁷ GMA⁷ E⁷ Ami⁷ D⁷ G⁶

Little Girl

(M. Hyde - F. Henry)

E^b6 A^b7 B^bMA^7
 DMI^7 G^7 CMI^7 F^7
 $(C\#^o)$
 DMI^7 $C\#^o$ CMI^7 F^7 B^b7 $2. CMI^7$ D^7
 GMI^7 G^7 C^7 F^7 B^b6 $(FMI^7 B^b7)$

Little Girl Blue

(R. Rodgers)

F^6 DMI^7 GMI^7 $C^7(b9)$ F^6 DMI^7 D^b7 CMI^7 $F^7(b9)$
 B^bMA^7 E^b9 F^6 DMI^7 GMI^7 AMI^7 B^b6 B^o
 R. GARLAND'S CHANGES: $(F^6 C^7sus / B^b)$ $(A^7 DMI^7)$
 C^7 GMI^7 AMI^7 B^bMA^7 C^7 $1. F^6$ $D^7(\#9)$ GMI^7 C^7
 $(GMI^7 C^7)$ $(GMI^7 C^7)$ $(F^6 DMI^7)$
 $2. F^6$ $F\#MA^7$ F^6 DMI^7 D^b7 C^7 GMI^7 $C^7(b9)$

FMA⁷ GMI⁷ A MI⁷ B^bMA⁷ EMI⁷ A⁷ EMI⁷ A⁷ Eb9(#11) D+7(b9)
 (FMA⁷ C13) (FMA⁷ B^bMA⁷) (A⁷) (D⁷ D+7)

Db9(#11) C13(b9) F6 DMI⁷ GMI⁹ C7(b9) F6 (DMI⁷ GMI⁷ C7)
 (GMI⁷ C13(b9))

Liza (G. Gershwin)

EbMA⁷ B^b7/F F#0 Eb6/G AbMI⁶ A^o B^bMI⁷ Eb7 AbMA⁷ Ab7

GMI⁷ C7 FMI⁷ B^b7 1. Eb6 || 2. Eb6 G7

CMI⁶ AMI^{7(b5)} DMI^{7(b5)} G7 CMI⁷ B^bMI⁷ Eb7
 (CMI CMI^{7/Bb}) (Ab7 G7) (A7)

AbMA⁷ Ab7 GMI^{7(b5)} C7 FMI⁷ B7 B^b7

EbMA⁷ B^b7/F F#0 Eb6/G AbMI⁶ A^o B^bMI⁷ Eb7 AbMA⁷

GMI⁷ C7 FMI⁷ B^b7 Eb6

Love For Sale

(C. Porter)

Chords: Eb7, BbMi7, Eb7

Chords: Eb7, BbMi7, EbMi7, Ab7

Chords: DbMA7, Gb7, CMi7(b5), F7(#9), BbMi7

Chords: Eb7, BbMi7, Eb7

Chords: Eb7, BbMi7, EbMi7, Ab7

Chords: DbMA7, Gb7, CMi7(b5), F7(#9), BbMi7, BbMi7, E9(#11)

Chords: EbMi7, Ab7(b9), DbMA7, Fmi7, Bb7(b9)

Chords: EbMi7, Ab7(b9), DbMA7, Db6, CbMA7

Chords: Bb7, B9, Bb9, EbMi6

G_{M1}^{7(b5)} C⁷ G_{M1}^{7(b5)} C⁷ F[#]M₁⁷ B⁷ F_{M1}^{7(b5)} B^{b7}

(G^b E^bM₁⁶/G^b) (G⁰ C⁷/G)

E^{b7} B^bM₁⁷ E^{b7}

E^{b7} B^bM₁⁷ E^bM₁⁷ A^{b7}

(E^{b9})

D^bM_A⁷ G^{b7} C_{M1}^{7(b5)} F⁷(#9) B^bM₁⁷

(D^{b7}) (C_{M1}⁷/F) B⁹(#11)

Love Letters (Hayman-Young)

F_MA⁷ A^{b0} G_{M1}⁷

C⁷(b⁹) 1. F_MA⁷ B^bM₁^{7(b5)} E⁷

A_{M1}⁷ D⁷ G_{M1}⁷ D⁷(b⁹) G_{M1}⁷

C⁷ 2. F⁷ C_{M1}⁷/6 F⁷ B^bM_A⁷ E^{b7}

(B⁷)

F_MA⁷ B^{b7} A_{M1}⁷ A^{b0} G_{M1}⁷ G_{M1}⁷ C⁷(b⁹) F⁶ (D⁷(#9) G_{M1}⁷ C⁷(b⁹))

(D⁹)

Love Is Here To Stay (G. Gershwin)

G⁹ D^{b9} C^{9sus} C^{7(b9)} F⁶ B^{b7} F/A A^{b9(#11)}
 (D⁷)

G¹³ G⁺⁹ C^{9sus} C/B^b A⁷ D⁷ B^{M11} E⁷ | 1. A^{M7} D⁷
 (A¹³ A⁺⁷) (D⁹ / C B^{M7} B^{b13})

G^{M7} C⁷ F^{M7} B^{bMA9} E^{M7(b5)} A^{7(b9)} D^{M7} G⁹
 (F⁷ B^{b7})

G^{M7} C⁷ | 2. A^{M7} D⁷ G^{M7} C⁷ E^{b9(#11)} D⁺⁷
 (C^{9sus} / B^b) (F/A A^{b9(#11)})

G^{M7} A^{b0} A^{M7} D⁷ G^{M7} C⁷ F⁶

Long Ago And Far Away (J. Kern)

F⁶ D^{M7} G^{M7} C⁷ F^{M7} G^{M7} C⁷

F⁶ G^{M7} C⁷ F⁶ D⁷ | 1. G^{M7} C⁷ A^{b6} F^{M7}

B^{bM7} E^{b7} A^{bMA7} G⁷ C^{MA7} A^{M7} D⁷

(F⁶ D^{M7} C⁰)

GMI⁷ C7 | 2. GMI⁷ C7 CMI⁷ F⁷SUS F⁷B^bMA⁷
 (B^bMI⁷(b5) B^bMI⁶) (AMI⁷(b5)) (D⁷(b9)) (GMI⁷)
 B^bMI⁶ Eb9(#11) F⁶/A A^bo GMI⁷ C7 F6

Love Me Or Leave Me (W. Donaldson)

FMI DMI⁷(b5) G⁷ C⁷ FMI DMI⁷(b5) G⁷ C⁷

A^b F⁷ B^b7 Eb⁷ | 1. A^b6 D^bMA⁷ GMI⁷(b5) C⁷(b9)
 (A^b G^b7 F⁷ B⁷) (G⁷(b9) C⁷(b9))

2. A^b6 B^bMI⁷/Eb A^b G⁷G^b7 F⁷ F9

B^bMI⁷ F⁷(b9) B^bMI⁷ Eb⁷ B^bMI⁷ A⁷(b5)

A^bMA⁷ A^bo GMI⁷(b5) C⁷(b9) FMI DMI⁷(b5) G⁷ C⁷

FMI DMI⁷(b5) G⁷ C⁷ A^b F⁷ B^b7 Eb⁷
 (A^b G^b7 F⁷ B⁷)

A^b6 (D^bMA⁷ GMI⁷(b5) C⁷)

Lover, Come Back To Me (S. Romberg)

Musical score for "Lover, Come Back To Me" (S. Romberg). The score is written in 4/4 time and consists of ten staves of music with corresponding chord annotations.

Staff 1: A^bMA^7 $GMI^7(b5)$ C^7 FMI^7

Staff 2: FMI^7/E^b $DMI^7(b5)$ D^bMI^7 CMI^7 FMI^7 $B^b7(b5)$

Staff 3: E^b7 | 1. A^b6 FMI^7 B^bMI^7 E^b7
 (A^b6 FMI^7) ($DMI^7(b5)$ D^bMI^7) (A^b6/C B^0) (B^bMI^7 $A^7(b5)$)

Staff 4: 2. A^b6 FMI^7 B^bMI^7 AMA^7 A^b6 D^bMA^7 $GMI^7(b5)$ C^7 FMI^6

Staff 5: $DMI^7(b5)$ $GMI^7(b5)$ C^7 FMI^6 $DMI^7(b5)$ GMI^7 C^7

Staff 6: D^b7 C^7 FMI^6 $DMI^7(b5)$ $GMI^7(b5)$ C^7 FMI^7

Staff 7: B^b7 FMI^7 B^b7 B^bMI^7 E^b7 A^bMA^7

Staff 8: $GMI^7(b5)$ C^7 $FMI^7(MA^7)$ FMI^7 $CMI^7(b5)$

Staff 9: F^7 B^bMI^7 E^b7 B^bMI^7 $E^b13(b9)$

Ab6 Fmi7 Bbmi7 Ama7 Ab6 (Bbmi7 Eb7)

Love Is Just Around The Corner

(L. Robin-L. Gensler)

G7 C7 F6 D7 G7 C7 F6 D7

G7 C7 F6 D7 G7 C7 1. F6 D7

(Bmi7(b5) Bbmi7) (Ami7(b5) D7)

2. F6 A7 Dmi7 A7

Dmi7 G7 Cma7 G7

C7 (D7) G7 C7 F6 D7 G7 C7

F6 D7 G7 C7 F6 D7 G7 C7

(Bmi7(b5) Bbmi7) (Ami7(b5) D7)

F6

Lover

(R. Rodgers)

Handwritten musical score for "Lover" by R. Rodgers. The score is written on ten staves in 4/4 time. It includes various chords such as C6, F#mi7, B7, Fmi7, Bb7, Emi7, A7, Ebmi7, Ab7, Dmi7, G7, Cma7, F#mi7(b5), B7, EMA7, F0, F#mi7, B7, EMA7, F0, F#mi7, B7, Gma7, G#0, Ami7, D7, Emi7, A7(b9), Dmi7, G7, C6, F#mi7, B7, Fmi7, Bb7, Emi7, A7, Ebmi7, Ab7, Dmi7, G7, C6, (Ami7), Dmi7, G7.

Lover Man

(R. Ramirez - J. Davis)

Handwritten musical score for "Lover Man" in 4/4 time. The score consists of ten staves of music with guitar chords and melodic lines. The key signature has one flat (Bb) and the time signature is 4/4. The chords are written above the notes, and some notes are marked with a '7' indicating a seventh chord. The score includes a double bar line with first and second endings. The first ending leads to a final chord, and the second ending leads to a different final chord. The melody is written in a single line, and the chords are written in a single line above it. The score is written in a clear, legible hand.

Chords: $Dm7$, $G7$, $Dm7$, $G7$, $Gm7$, $C7$, $Gm7$, $C7$, $F7(\#9)$, $Bb7$, $Gm7(b5)$, $Abm7$, $Db7$, $Gm7$, $C7$, $F6$, $Em7(b5)A7$, $F6$, $Gm7$, $Abm7$, Am , $Am(MA7)$, $Am7$, $D7$, $GMA7$, $Am7$, $Bm7$, $Am7$, Gm , $Gm(MA7)$, $Gm7$, $C7$, $FMA7$, $BbMA7$, $Em7(b5)$, $A7(\#9)$, $Dm7$, $G7$, $Dm7$, $G7$, $Gm7$, $C7$, $Gm7$, $C7$, $F7(\#9)$, $(Db7(b5))$, $Bb7$, $(Gb7(b5))$, $F6$, $(Em7(b5) A7(\#9))$

Love Walked In

(G. Gershwin)

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

$E^b_{MA^7}$ C_{MI^7} F^7 B^b7
 $(E^b_{MA^7} A^b_{MA^7})$ $(E^b/G C_{MI^7})$ $(B^b7 E^7)$

1. $B^b_{MI^7}/E^b$ E^b7 $A^b_{MA^7}$ G_{MI^7} C^7
 (E^b) $(E^b7/G E^b7/G)$

F_{MI^7} F_{MI^7}/E^b D^b9 C^7 F^7 B^b7
 $(E^o F_{MI^7})$ $(A^b_{MI^7} D^b7)$ $(G_{MI^7} C^7)$ $(F_{MI^7} B^b7)$

2. $B^b_{MI^7}/E^b$ E^b7 $A^b_{MA^7}$ $A_{MI^7}(b5)$ A^b7
 (E^b) $(E^b7/G E^b7/G)$ (F_{MI^7})

G_{MI^7} C^7 F_{MI^7} B^b7 E^b6
 $(E^b/B^b E^o)$

Lush Life

(B. Strayhorn)

D^7 D^b6 C^b7 $D^b_{MA^7}$ C^b7 $D^b_{MA^7}$ C^b7
 (F_{MI^7})

1. $A^b_{MI^7}$ D^9 $D^b6/9$ D^+7 $D^b_{MA^7}$ D^7

2. A^bM⁷ D⁹ D^b6/9 D⁺ D^bM⁷ C⁷(#9) F^M F^M⁶

F^M F^M⁶ D^M⁷(b5) G^M⁷ G^M⁷ C⁷ F^M F^M⁶ F^M⁷ F^M⁶

D^bM⁷/F E^o E^bM⁷ A^b7 B⁷(b5) B^b7 E^bM⁷

A⁷(b5) E^bM⁷ A^b7 D^bM⁷ D⁷ D^bM⁷ D⁷

D^bM⁷ F[#]M⁷ B⁷ E^MA⁷ E^b7 D⁷ D^bM⁷ D⁷ D^bM⁷ D⁷

D^bM⁷ D^b7 C⁷ F^MA⁷ B^bM⁷ E^b7 A^bM⁷ E^b7(#9) A^bM⁷ E^M⁷ A⁷

D^MA⁷ D^M⁷ G⁷ C⁶ B⁷ B^b7 A⁷ A^b7 D^bM⁷ D⁷ D^bM⁷ D⁷

D^bM⁷ C⁷ B⁷ B^b7 E^bM⁷ F[#]M⁷ B⁷ A⁺ A^b7

D^bM⁷ G^b13 F^M⁷ B^b7 E^bM⁷ F[#]M⁷ B⁷ A⁺ A^b7

E^MA⁷ E^bM⁷ D^MA⁷ G⁷ D^b D⁷ D^bM⁷

Lullaby Of Birdland (G. Shearing)

F_{Mi}⁶ D_{Mi}^{7(b5)} G^{7(b9)} C^{7(b9)} F_{Mi}⁷ (D^b_{MA}⁷) B^b_{Mi}⁷ E^b₇

Musical staff 1: Treble clef, 4/4 time signature. Chords: F_{Mi}⁶, D_{Mi}^{7(b5)}, G^{7(b9)}, C^{7(b9)}, F_{Mi}⁷, (D^b_{MA}⁷), B^b_{Mi}⁷, E^b_{7. Ending chord: (E^b₇ D^b₉).}

Musical staff 2: Treble clef, 4/4 time signature. Chords: A^b_{MA}⁷, F_{Mi}⁷, B^b_{Mi}⁷, E^b_{7(b9)}. First ending: A^b_{MA}⁷, D^b₉, G_{Mi}^{7(b5)}, C⁷. Second ending: (C_{Mi}⁷).

Musical staff 3: Treble clef, 4/4 time signature. Chords: A^b_{MA}⁷, E^b_{7(b9)}, A^b₆. First ending: C_{Mi}^{7(b5)}, F^{7(#9)}, B^b_{Mi}⁷. Second ending: (C_{Mi}⁷ B⁷ B^b_{Mi}⁷ A⁷) (A^b G⁷ G^b₇) (F⁹ F^{7(b9)}).

Musical staff 4: Treble clef, 4/4 time signature. Chords: B^b_{Mi}^{7(b5)}, E^b_{7(b9)}, A^b_{MA}⁷, C_{Mi}^{7(b5)}, F^{7(#9)}, B^b_{Mi}⁷. First ending: (A^b G^b₉(#11)) (F⁹ F^{7(b9)}).

Musical staff 5: Treble clef, 4/4 time signature. Chords: B^b_{Mi}^{7(b5)}, E^b_{7(b9)}, A^b_{MA}⁷, G_{Mi}^{7(b5)}, C⁷, F_{Mi}⁶, D_{Mi}^{7(b5)}, G^{7(b9)}, C^{7(b9)}. First ending: (E^b₉).

Musical staff 6: Treble clef, 4/4 time signature. Chords: F_{Mi}⁷, D^b_{MA}⁷, B^b_{Mi}⁷, E^b_{7(b9)}, A^b_{MA}⁷, F_{Mi}⁷, B^b_{Mi}⁷, E^b_{7(b9)}. First ending: (E^b₇ D^b₉). Second ending: (C_{Mi}⁷).

Musical staff 7: Treble clef, 4/4 time signature. Chords: A^b_{MA}⁷, E^b₇, A^b₆. First ending: (C_{Mi}⁷ B⁷ B^b_{Mi}⁷ A⁷).

Lullaby Of The Leaves (B. Petkere)

C_M A_M7(b5) D_M7(b5) G₊7(b9) G_M11 G_b9(#11) F_M7 /E_b
 (C_M /B /B^b /A) (A_b7(b5) G⁷ G₊7(b9))
 D_M11(b5) G₇ D_M11(b5) D_b9(#11) 1. C_M E_b13(b9) A_bM_A7 G₊7

2. C_M F_M6 C_M B⁷ B^b7 A₇

A_b7 C G13 C6 B⁷ B^b7 A₇
 (C_MA₇ D_M9) (E_M7 A_M7)

A_b7 C C#^o D_M7 A_b7 G₇
 (E_M7 E_b7) (D_M7(b5) G₊7)

C_M A_M7(b5) D_M7(b5) G₊7(b9) G_M11 G_b9(#11) F_M7 /E_b
 (C_M /B /B^b /A) (A_b7(b5) G⁷ G₊7(b9))
 D_M11(b5) G₇ D_M11(b5) G₊7(b9) C_M6 F_M6 C_M

Lulu's Back In Town

(H Warren)

C7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7

Ab A° Eb/Bb C7 | 1. F7 Bb7 Eb || 2. F7 Bb7

Eb Eb7 Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

Ab7 A° Eb/Bb Db7 C7 Gb9 F9 Bb7

(Ab7 Ami7 D7) (Gmi7 Db7 C7 Gb9) (Fmi7/Bb Bb7)

G7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7

Ab A° Eb/Bb C7 F7 Bb7 Eb6

Makin' Whoopee (W. Donaldson)

GMA⁷ G#⁰ AMI⁷ D⁹ DMI⁷ G⁷ CMI⁹ F⁹

(G F⁹ E⁹) (AMI⁷ Eb⁹ D⁹)

BMI⁷ EMI⁷ 1. B^bMI⁷ Eb⁹ G⁶ EMI⁷ Eb⁹ D⁹

(G D^b9(#11)) (C⁹ B^b7 A⁹ D⁹)

2. B^bMI⁷ Eb⁹ G⁶ AMI⁷ B^b0 G⁶/B DMI⁷(b5) G⁷(b9)

(G C⁷ B⁷ B^b7) (A⁷ A^b7 G) (B^bMI⁷(b5) E⁷(b9))

C⁶ CMI⁷ F⁹ GMA⁷ DMI⁷(b5) G⁷(b9)

(AMI⁷) (AMI⁷(b5) D⁷(b9)) (G AMI⁷ B^b0 G/B) (B^bMI⁷(b5) E⁷(b9))

C⁶ CMI⁷ F⁹ B^bMI⁷ E⁷(b9) AMI⁹ D⁹ GMA⁷ G#⁰

(AMI⁷) (AMI⁷(b9) D⁷(b9)) (G F⁹ E⁹)

AMI⁷ D⁹ DMI⁷ G⁷ CMI⁹ F⁹ BMI⁷ EMI⁷

(AMI⁷ Eb⁹ D⁹)

B^bMI⁷ Eb⁹ G (B^b9 A⁹ AMI⁷/D D⁹)

Mercy, Mercy, Mercy (J. Javini)

Handwritten musical score for "Mercy, Mercy, Mercy" by J. Javini. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music with the following chord progressions:

- Staff 1: Bb7 Eb7 Bb7 Eb7
- Staff 2: Bb7 Eb7 Bb7 Eb7
- Staff 3: Bb7 Eb7/Bb Bb7 Eb7/Bb Bb7 Eb7/Bb Bb7 Eb7/Bb
- Staff 4: Bb7 Eb7 F7 Eb7 Bb7 Eb7 F7
- Staff 5: Cm7 Dm7 Gm7 F Gm7 F Gm7

Mack The Knife (K. Weill)

Handwritten musical score for "Mack The Knife" by K. Weill. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music with the following chord progressions:

- Staff 1: Bb6 B° Cm7 F9 Cm7 F9
- Staff 2: Bb6 Gm7 Cm7
(Bb/D) (Db°)
- Staff 3: Cm7/F Cm7 F7 | 1. Bb6 Bb6 F+7 | 2. Bb6

Manhattan

(R. Rodgers)

Chord progression for the first staff: FMA^7 $A^{\flat 0}$ GMI^7 $C^{13}(\flat 9)$ FMA^7 $B^{\flat}13$ AMI^7 $A^{\flat 0}$

Chord progression for the second staff: GMI^{11} C^{13} $B^{\flat}9(\#11)$ AMI^7 $D7(\flat 9 \flat 5)$ GMI^{11} C^{13}

Chord progression for the third staff: FMA^7 $A^{\flat 0}$ GMI^7 C^7 $C^{\# 0}$ DMI^{11} $B^{\flat}9$ A^9 $A^{\flat}13$

Chord progression for the fourth staff: G^{13} GMI^7 C^7 GMI^7 C^7 $(Db7(\#9) C^9)$

Chord progression for the fifth staff: FMA^7 $A^{\flat 0}$ GMI^7 $C^{13}(\flat 9)$ FMA^7 $B^{\flat}13$ AMI^7 $A^{\flat 0}$

Chord progression for the sixth staff: GMI^{11} C^{13} $B^{\flat}9(\#11)$ $AMI^7(\flat 5)$ $E^{\flat}13(\#11)$ D^7_{sus} $D7(\flat 9 \flat 5)$

Chord progression for the seventh staff: GMI^7 $E^{\flat}9$ FMA^7 DMI^7 / C $BMI^7(\flat 5)$ $B^{\flat}9$

Chord progression for the eighth staff: AMI^7 $A^{\flat 0}$ G^7 $C^{13}(\flat 9)$ F^6

The Man I Love

(G. Gershwin)

$E^b_{MA}7$ $E^b_{MI}7$ $G_{MI}7(b5)$ $C+7(b9)$

$F_{MI}7(b5)$ 1. B^b7 $F_{MI}7$ B^b7 $G+7$ $C9$ $F+9$ B^b13

2. B^b7 E^b6 D^b9 E^b6 $D_{MI}7(b5)$ $G7(b9)$ | $C_{MI}6$ $A_{MI}7(b5)$

($A7(b5)$) (A^b7 $G+7$) (C_{MI} $C_{MI}7/B^b$)

$D7(\#9)$ $G7$ $C_{MI}6$ $A_{MI}7(b5)$ $D7$ $G7$ $D\phi$ D^b7 $C_{MI}6$ $A_{MI}7(b5)$

(A° B^b7/A^b $G7$) (C_{MI} C_{MI}/E^b $D7$) (C_{MI} $C_{MI}7/B^b$)

$D7(\#9)$ $G7$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 $E^b_{MA}7$

(A° B^b7/A^b $G7$) (C_{MI} $G\phi$ $C+7(b9)$) ($F13$ $F+7$ $F_{MI}9/B^b$ B^b7)

$E^b_{MI}7$ $G_{MI}7(b9)$ $C+7(b9)$ $F_{MI}7(b5)$

B^b7 $F_{MI}7$ B^b9 E^b6 (D^b7 E^b6 B^b+7)

Margie

(C. Konrad-J.R. Robinson)

The musical score for "Margie" is written in 4/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: F_{MA}^7 (half note), F^7 (half note), $(C_{mi}^7 F^7)$ (quarter notes).
- Staff 2: $B^b_{MA}^7$ (half note), $B^b_{MA}^7$ (half note), $B^b_{MA}^7$ (quarter notes), $B^b_{mi}^7$ (quarter notes).
- Staff 3: F_{MA}^7 (quarter note), E^7 (quarter note), E^b7 (quarter note), D^7 (quarter note), (D^7) (quarter note).
- Staff 4: G^7 (quarter note), (D_{mi}^7) (quarter note), (G^7) (quarter note), C^7 (quarter note), (G_{mi}^7) (quarter note), (C^7) (quarter note), (C^7) (quarter note), (C^7) (quarter note).
- Staff 5: F_{MA}^7 (half note), F^7 (half note), $(C_{mi}^7 F^7)$ (quarter notes).
- Staff 6: B^b6 (quarter note), A^7 (quarter note), A^7 (quarter note), C^7 (quarter note).
- Staff 7: F_{MA}^7 (quarter notes), D^7 (quarter note), $(A_{mi}^7 D^7)$ (quarter notes).
- Staff 8: G_{mi}^7 (quarter note), C^7 (quarter note), $(G_{mi}^7 C^7)$ (quarter notes), F^6 (half note), (F^6) (quarter notes).

Meditation

(A. Jobim)

Chords: C⁶, F^{#mi7/B}, B⁷, D^{mi7}, E^{bo}, E^{mi7}, A⁺⁷, (F⁷), F^{mi7}, B^{b7}, E^{mi7}, A⁺⁷, D^{mi7}, G⁺⁹ (1.2.), F^{MA7}, F^{mi7}, B^{b7}, E^{mi7}, E^{bo}, D^{mi7}, G⁺⁷, C⁶, F^{#mi7/B}, B⁷, C⁶, D^{mi7}, E^{bo}, E^{mi7}, A⁺⁷, (F⁷), F^{mi7}, B^{b7}, D^{mi7}.

E_{mi}^7 A^+ D_{mi}^7 $G^7(b9)$ C^6 (D_{mi}^7/G)

Mean To Me (F. Ahlert)

F_{MA}^7 D^7 G_{mi}^7 C^7 C_{mi}^7 F^7 $B^b_{MA}^7$ E^b7

(G_{mi}^7 C^7 B^b) (A_{mi}^7 D_{mi}^7 F^7/C)

A^7 D^7 G_{mi}^7 C^7 | 1. F^6 $D^7(\#9)$ G_{mi}^7 C^7

(A_{mi}^7)

2. F^6 C_{mi}^7 $F^7(b9)$ | $B^b_{MA}^7$ G_{mi}^7 C_{mi}^7 F^7 B^b6

$A^7(b9)$ D^7 G_{mi}^7 E^b7 D^7 G^7 C^7 C^+

(E^b7 D^7) (G_{mi}^7/C G^b9)

F_{MA}^7 D^7 G_{mi}^7 C^7 C_{mi}^7 F^7 $B^b_{MA}^7$ E^b7

(G_{mi}^7 C^7 B^b) (A_{mi}^7 D_{mi}^7 F^7/C)

A^7 D^7 G_{mi}^7 C^7 F^6 (D_{mi}^7 G_{mi}^7 C^7)

(A_{mi}^7)

Memories Of You

(E. Blake)

$E^b_{MA^7}$ E° F_{MI^6} $F^{\#0}$ $E^b_{MA^7}/G$ C_{MI^7} $/B^b$ F^7/A $A^b_{MI^6}$

E^b/G A^b7 $G_{MI^7(b5)}$ C^7 | 1. F^7 B^b7 E^b6 F_{MI^7} B^b7

$(E^b D^7)$ $(G_{MI^7(b5)}/D^b C^7)$

2. F^7 B^b7 E^b6 G^+7G^7 | C_{MI^7} F_{MI^7}

C_{MI^7} F^9 G^+7 C_{MI^7} F^7

B^b7 E° F_{MI^7} B^b7 $E^b_{MA^7}$ E° F_{MI^6} $F^{\#0}$

$E^b_{MA^7}/G$ C_{MI^7} $/B^b$ F^7/A $A^b_{MI^6}$ E^b/G A^b7 $G_{MI^7(b5)}$ C^7

$(E^b/G C_{MI^7})$ $(F^7 E^7)$ $(E^b D^7)$ $(G_{MI^7(b5)}/D^b C^7)$

F^7 B^b7 E^b6

Milestones

(C. Parker)

Chords: C_{mi}^7 , $F^7(\flat 9 \flat 5)$, $B^{\flat}MA^7 (E^{\flat}7)$, $A^{\flat}mi^7 D^{\flat}7$, C_{mi}^7 , $C^{\sharp}mi^7 F^{\sharp}7$, Bmi^7 , E^7 , C_{mi}^7 , F^7 , $B^{\flat}MA^7$, G^7 , $B^{\flat}MA^7$, $Bmi^7 E^7$, $A^{\flat}MA^7$, A_{mi}^7 , D^7 , GMA^7 , C^7 , Bmi^7 , $E^7(\flat 5)$, A_{mi}^7 , D^7 , $B^{\flat}mi^7$, $E^{\flat}7$, Bmi^7 , E^7 , C_{mi}^7 , $F^7(\flat 9 \flat 5)$, $B^{\flat}MA^7 (E^{\flat}7)$, $A^{\flat}mi^7$, $D^{\flat}7$, C_{mi}^7 , $C^{\sharp}mi^7 F^{\sharp}7$, Bmi^7 , E^7 , C_{mi}^7 , F^7 , $B^{\flat}MA^7$

Misty

(E. Garner)

Handwritten musical score for "Misty" by Elmer G. Garner. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a repeat sign and contains chords $E_b0(MA7)$, E_bMA7 , B_bMi7 , $E_b7(b9)$, A_bMA7 , A_b6 , A_bMi7 , and D_b9 . The second staff has chords E_bMA7 , $Cmi7$, $Fmi7$, $B_b7(b9)$, and a first ending with $G7(b5)$, $C9$, $F7(b5)$, B_b9 , and a second ending with E_b6 and A_bMi7 . The third staff includes E_b6 , B_bMi7 , $E_b7(b9)$, A_bMA7 , and A_b6 . The fourth staff features A_b6 , A_mi7 , $D7$, $Cmi7$, $F7$, B_b7 , $C7(b9)$, $Fmi7$, and B_b9 . The fifth staff contains $E_b0(MA7)$, E_bMA7 , B_bMi7 , $E_b7(b9)$, A_bMA7 , A_b6 , A_bMi7 , and D_b9 . The sixth staff has E_bMA7 , $Cmi7$, $Fmi7$, $B_b7(b9)$, E_b6 , and $(Fmi7 B_b7)$.

Moanin'

(B. Timmons)

Handwritten musical score for "Moanin'" by Billie Holiday. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two staves of music. The first staff begins with a repeat sign and contains triplets and chords. The second staff continues with triplets and chords. The number 234 is written below the second staff.

1. 2. B^b7 A^b7

G⁷ C⁷(#9) F^{Mi}7 F^{Mi}7 B⁷(b5) B^bMi⁷ A^b7

G⁷(b9) C⁷

CHANGES

F^{Mi}7 A^b7 G⁷ C⁷

1.

F^{Mi}7 A^b7 G⁷ C⁷ F^{Mi}7 A^b7 G⁷ C⁷ F^{Mi}7 A^b7 G⁷ C⁷

2.

F^{Mi}7 G^{Mi}7 F⁷/A B⁷(b5) B^b7 A^b7 G⁷ C⁷ F^{Mi}7 G^{Mi}7 A^bMi⁷ F⁷/A (A^b0)

B^bMi⁷ A^b7 G⁷(b9) G^{Mi}7(b5) C⁷ F^{Mi}7 A^b7 G⁷ C⁷

F^{Mi}7 A^b7 G⁷ C⁷ F^{Mi}7 A^b7 G⁷ C⁷ F^{Mi}7 (G⁷ C⁷)

Moment's Notice (J. Coltrane)

E_MI⁷ A⁷ F_MI⁷ B^b7 E^bMA⁷ A^bM_I⁷ D^b7

Handwritten musical notation for the first staff of 'Moment's Notice'. It features a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of quarter and eighth notes.

D_MI⁷ G⁷ E^bM_I⁷ A^b7 D^bMA⁷(#11) D_MI⁷ G⁷

Handwritten musical notation for the second staff of 'Moment's Notice'. It continues the melody with quarter and eighth notes.

C_MI⁷ B⁷(b9) B^bM_I⁷ E^b7 A^bMA⁷ A^bM_I⁷ D^b7 | 1. G_MI⁷ C⁷(b13) A^bM_I⁷ D^b7

Handwritten musical notation for the third staff of 'Moment's Notice'. It includes a first ending bracket over the final two measures.

G^b6 F_MI⁷ B^b7 | 2. G_MI⁷ C⁷(#9) F_MI⁷ B^b7 E^b6/9 F_MI⁷

Handwritten musical notation for the fourth staff of 'Moment's Notice'. It features a second ending bracket over the final two measures.

G_MI⁷ F_MI⁷ E^b6/9 F_MI⁷ G_MI⁷ F_MI⁷ E^bMA⁷ (F_MI⁷ B^b7)

Handwritten musical notation for the fifth staff of 'Moment's Notice'. It concludes the piece with a double bar line.

Monterey Blues (W. Montgomery)

Handwritten musical notation for the first staff of 'Monterey Blues'. It features a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody includes triplets and a fermata.

Handwritten musical notation for the second staff of 'Monterey Blues'. It continues the melody with eighth and quarter notes.

Handwritten musical notation for the third staff of 'Monterey Blues'. It concludes the piece with a double bar line and a repeat sign.

1. C7 F7 | 2. C7 F7 Bb7

CODA

D:8.
al CODA

Mood Indigo (D. Ellington - B. Bigard)

AbMA7 Bb7 Bbmi7 Eb7 AbMA7

AbMA7 Bb7 E7 Eb7

Ab7 Ebmi7 Ab7 Db6 Gb7 Eb7

AbMA7 Bb7 Bbmi7 Eb7 AbMA7

AbMA7 Bb7 Bbmi7 Eb7 AbMA7 F7 Bb7 Eb7 (Bbmi7)

AbMA7 Bb7 Bb7 Eb7

Ab7 Ebmi7 Ab7 Db6 Db7 Db7 Eb7

AbMA7 Bb7 Bbmi7 Eb7 Ab6

Moose The Mooche (C Parker)

Handwritten musical score for "Moose The Mooche" by Charlie Parker. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The music features a mix of eighth and sixteenth notes, often beamed together, and includes triplet markings. Chord symbols are written above the notes, including BbMA7, Cmi7, F7, Fmi7, Bb7, Eb7, BbMA7, Cmi7, F7, BbMA7, Cmi7, F7, BbMA7, Cmi7, F7, BbMA7, Cmi7, F7, Fmi7, Bb7, EbMA7, Ab7, BbMA7, BbMA7, Ami7, D7, Dmi7, G7, Gmi7, C7, Cmi7, F7, BbMA7, Cmi7, F7, BbMA7, Cmi7, F7, Fmi7, Bb7, Eb7, BbMA7, and BbMA7. The piece concludes with a final triplet of eighth notes on the tenth staff.

Moonglow

(W. Hudson)

Chord progression: $E^b_{MA}7$ $A^b_9(\#11)$ $D_{MI}7$ $G_{MI}7$ $C7(b5)$

Chord progression: $C_{MI}7$ $F7(b9)$ 1. B^b_6/D D^b_9 $C_{MI}7$ D^b_9 B^b_6/D

Chord progression: 2. B^b_6/D D^b_9 $C_{MI}7$ D^b_9 B^b_6/D B^b7 B^b7 $A7$ A^b7

Chord progression: $G7$ $D_{MI}7$ $G7$ $G_{MI}7$ $C9$

Chord progression: $C_{MI}7$ $F7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_9(\#11)$

Chord progression: $D_{MI}7$ $G_{MI}7$ $C7(b5)$ $C_{MI}7$ $F7(b9)$

Chord progression: B^b_6/D D^b_9 $C_{MI}7$ $B_{MA}7$ B^b_6

Moonlight In Vermont (K. Süssdorf)

♩ E^b6 C_{Mi}⁷ F_{Mi}⁷ E7(#9) E^b6 C_{Mi}⁷ D^b9

F_{Mi}⁷ B^b7_{sus} | 1. E^b6 B^b9_{sus} | 2. E^b6 A_{Mi}⁷ D⁷

B_{Mi}⁷ B^b7 A_{Mi}⁷ A^b9(#11) G_MA⁷ B^b_{Mi}⁷ E^b7

C_{Mi}⁷ B⁷ B^b_{Mi}⁷ A⁹ A^b_MA⁷ B^b7^(b9) E^b6 C_{Mi}⁷
(E⁷)

F_{Mj}⁷ E7(#9) E^b6 C_{Mi}⁷ D^b9 F_{Mi}⁷ B^b7_{sus} E^b6

⊕ D.S. al CODA

⊕ CODA A_{Mi}^{7(b5)} F⁹ E⁹ E^b_MA^{6/9} (b) ⊕

Moon River (H. Mancini)

C_MA⁷ A_{Mi}⁷ F⁹(#11) C_MA⁷ F⁹(#11)

C_MA⁷ B_{Mi}^{7(b5)} E⁷ | 1. A_{Mi} C⁷/G F_MA⁷

B^b9(b5) A^Mi7 A^Mi7/G F[#]Mi7(b5) B7 E^Mi7 A7 D^Mi7 G7

2. A^Mi7 A^Mi7/G F[#]Mi7(b5) F9 C^MA7 F9(#11) C^MA7

F9(#11) E^Mi7 A^Mi7 D^Mi7 G7(b9) C6

The More I See You (H. Warren)

F^Mi7/B^b E^b6 F^Mi7 G^Mi7 C7 F^Mi7 B^b7

E^b6 F^Mi7 G^Mi7 C7 F^Mi7 B^b7 E^bMi7

D^bMi7 G^b7 C^bMA7 C7(b5) C^bMA7 B^b7 E^bMi7 F7 F^Mi7

B^b7 F^Mi7/B^b E^b6 F^Mi7 F[#]0 G^Mi7 C7 F^Mi7 B^b7 E^b6 F^Mi7

G^Mi7 B^b9 B^bMi7 E^b7 A^bMA7 D^b7 G^Mi7

C^Mi7 F^Mi7 B^b7 E^b6 (C7(#9) F^Mi7 F^Mi7/B^b)

My Shining Hour

(H. Arlen)

Handwritten musical score for "My Shining Hour" by H. Arlen. The score is written in G major with a key signature of one flat (F major) and a 4/4 time signature. It consists of six staves of music with various chord annotations above and below the notes.

Staff 1: E^bMA^7 , CMI^7 , $F9$, B^b7
 (FMI^7) (GMI^7 $G7$) (FMI^7 B^b7)

Staff 2: E^bMA^7 , CMI^7 , FMI^7 , $DMI^7(b5)$, $G7$
 ($C+7(\#9)$)

Staff 3: CMI^7 , $DMI^7(b5)$, $G7$

Staff 4: CMI^7 , $F9$, FMI^7/B^b , B^b7 , B^bMI^7

Staff 5: E^b7 , A^bMA^9 , D^b9
 (A^bMI^7) (D^b7)

Staff 6: E^b/G , $C7(\#9)$, FMI^7 , B^b7 , E^bMA^7 , FMI^7 , $GMI^7(b5)$
 (E^bMA^7) (E^bMA^7 FMI^7)

Staff 7: $C7$, FMI^7 , B^b7 , E^bG , $(C7(\#9)$, FMI^7 , $B^b7)$
 ($GMI^7(b5)$ $C7$)

More Than You Know

(V. Youmans)

Handwritten musical score for "More Than You Know" by V. Youmans. The score is written in G major with a key signature of one flat (F major) and a 4/4 time signature. It consists of two staves of music with various chord annotations and triplets.

Staff 1: B^b7 , E^b6 , B^b7 , B^bMI^7 , E^b7 , A^bMA^7 , GMI^7 , $C7$
 (E^b6 CMI^7 BMI^7)

Staff 2: FMI^7 , A^bMI^6 , B^b7 , $F7$, B^b7 , E^bMA^7 , $C7$
 ($F7$ $FMI^7(b5)$) (FMI^7 B^b7)

FMI⁷ B^b₊⁷ | 2. GMI⁷ C⁷ F⁷ B^b⁷ E^b₆ D^b⁷
 E^b₆ D⁷ GMI⁷ EMI^{7(b5)} AMI^{7(b5)} D^{7(#9)} GMI⁷
 (AMI^{7(b5)} D⁷)
 GMI⁷ CMI⁷ F⁷ B^bMA⁷ GMI⁷ C⁷ F⁷ B^b⁷
 (GMI⁷ G^b⁷ F⁷) (B^bMA⁷/F GMI⁷) (CMI⁷ F⁷) (FMI⁷/B^b)
 FMI⁷ B^b₊⁷ E^b₆ B^b₊⁷ B^bMI⁷ E^b⁷ A^bMA⁷ GMI⁷ C⁷
 (B^b⁷) (E^b₆ CMI⁷ BMI⁷)
 FMI⁷ A^bMI⁶ GMI⁷ C⁷ F⁷ B^b13(#9) E^b₆
 (F⁷ FMI^{7(b5)} B^b⁷)

My Buddy (W. Donaldson)

FMA⁷ F^{#0} GMI⁷ C⁷ C⁷/B^b F⁶/A
 A^b₀ GMI⁷ C⁷ F⁶
 (BMI^{7(b5)} B^bMI⁷)
 D⁷ GMI⁷ | 1. D^b^{7(b5)} C⁷
 (AMI^{7(b5)}) (D⁷)
 2. GMI⁷ C⁷ F⁶

Mountain Greenery (R. Rodgers)

C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷
 C⁶ A^{mi}7 D⁷ 1. G⁷ D^{mi}7/A B^b° G⁷/B
 2. G⁷ C⁷ F⁶ F[#]° G^{mi}7 C⁷
 F⁶ B^b9 E^{mi}7 A^{mi}11 D⁷
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ (D^{mi}7 G⁷)
 (C⁶ F⁹E^b9)(D⁹ G⁷)

Move (D. Best - P. Walsh)

B^b6 E^b7 B^b6 F[°]
 C^{mi}7 F⁷ B^bMA⁷ 1. B^b6
 (C^{mi}7 F⁷)

2. B^b6 B^b7 E^b6

E^b6 C7 Cmi⁷ F7

B^b6 E^b7 B^b6 F^o

Cmi⁷ F7 B^bMA⁷ B^b6

(Cmi⁷ F7)

My Ideal (Robin Whiting - Chase)

B^bMA⁷ G7 Cmi⁷ G⁺7(b9) A^b7 G7 C7

(Cmi⁷ Cmi⁷/B^b E^b7) (D7 G7)

Cmi⁷ Cmi⁷/B^b Ami⁷(b9) D7 Gmi⁷ C7 G^b7 F7

(Cmi⁷ F7 E^b7/B^b) (A⁺7 D7) (D^bmi⁷ G^b7 Cmi⁷ F7)

B^bMA⁷ G7 Cmi⁷ G⁺7(b9) A^b7 G7 C7

(Cmi⁷ Cmi⁷/B^b E^b7) (D7(b9) G7) (C7 Fmi⁷ B^b7)

Cmi⁷ D^bmi⁷ A^b7 Dmi⁷ Gmi⁷ Cmi⁷ F7 B^b6

(E^bMA⁷ A^b7 A^b7/G^b) (B^bMA⁷/F E^b7 Dmi⁷ Gmi⁷) (G^b7(b9) F7)

My Favourite Things (R. Rodgers)

Handwritten musical score for "My Favourite Things" by Rodgers and Hammerstein. The score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The music consists of ten staves of notation with various chords and a repeat sign.

Chords and notation details:

- Staff 1: EMI⁷, EMI⁷, CMA⁷
- Staff 2: CMA⁷, AMI⁷, D⁷, GMA⁷, CMA⁷
- Staff 3: GMA⁷, CMA⁷, 1.2. F#MI⁷(b5), B⁷(b9), EMA⁷, (F#MI⁷)
- Staff 4: EMA⁷, (F#MI⁷), AMA⁷, AMA⁷
- Staff 5: AMI⁷, D⁷, GMA⁷, CMA⁷, GMA⁷, CMA⁷
- Staff 6: F#MI⁷(b5), B⁷(b9), EMI⁷, C#MI⁷(b5), F#MI⁷(b5), B⁷(b9)
- Staff 7: EMI⁷, EMI⁷/D, CMA⁷, CMA⁷
- Staff 8: A⁷, GMA⁷, CMA⁷, (AMI⁷), D⁷
- Staff 9: GMA⁷, CMA⁷, GMA⁷, CMA⁷, GMA⁷, CMA⁷, F#MI⁷(b5), B⁷(b9)

My Foolish Heart

(V. Young)

Handwritten musical score for "My Foolish Heart" by V. Young. The score is written in G major, 4/4 time, and consists of seven staves of music with various chord annotations above and below the notes.

Staff 1: B^bMA^9 E^bMA^9 DMI^{11} $G+^7$ CMI^7 CMI^7/B^b
(B^bMA^7 $D+^7(\#9)$) (GMI^7 $G+^7$)

Staff 2: A^{11} $A+^{13}$ DMI^7 $D+^7(\#9)$ GMI^7 $D^b13(\#11)$ | 1. CMI^7

Staff 3: $G^b9(\#11)$ $F7(b9)$ B^bMA^7 B^b7 B^b+^7 E^b6 (3)

Staff 4: $AMI^7(b5)$ $D+^7(b9)$ GMI^7 $GMI(MA^7)$ GMI^7 C^7 FMA^7 DMI^7 $D^b9(\#11)$
(GMI^7 GMI^7/F) ($EMI^7(b5)$ $A^7(\#9)$) (DMI^7 G^7)

Staff 5: CMI^6 $F+^9$ | 2. CMI^7 CMI^7/B^b AMI^7 $D+^7(\#9)$ GMI^7

Staff 6: E^bMI^9 A^b7 B^bMA^7 E^bMA^7 $A^b13(\#11)$ G^7sus CMI^7 $G+^7(\#9)$

Staff 7: $G^b7(\#11)$ G^b+^9 F^7sus $F7(b9)$ B^b6 (GMI^7 G^bMA^7 F^7)
($C13$ $C+^9$ CMI^7/F $F7(b9)$)

My Funny Valentine (R. Rodgers)

CMI CMI(MA7)/B CMI7/Bb CMI6/A

AbMA7 Bb/Ab CMI7/G FMI11 DMI7(b5) G7

(AbMA7 GMI7) (FMI7 FMI7/Eb) (Db7)

CMI G7/B CMI7/Bb F/A

AbMA7 GMI7 FMI11 Db9 Bb7sus Bb13(b9)

Eb/Bb Bb7sus Eb6 Bb7sus

Eb/Bb G+7 G7 CMI7 BbMI7A7(b5) AbMA7 DMI7(b5) G7(b9)

(AbMA7 GMI11 FMI7 EbMI6)

CMI CMI(MA7)/B CMI7/Bb F/A

AbMA7 DMI7(b5)/G G7(b9) CMI7 B7 BbMI11 A9(#11)

AbMA7 GMI7 FMI7 (Bb7) Eb6 (DMI7(b5) G7(b9))

My Heart Stood Still (R. Rodgers)

F6 DMI⁷ GMI⁷ C⁷ FMA⁷ F⁷/C B^bMI⁷ E^b7
 (DMI⁷/A A^bo) (FMA⁷ DMI⁷)

AMI⁷ DMI⁷ GMI⁷ C⁷ | 1. AMI⁷ A^b7 GMI⁷ C⁷ |
 (D⁷)

2. F6 B^bMA⁷ F FMI⁷ B^b7 FMI⁷/C C[#]o B^b7/D
 (FMI FMI(MA⁷) FMI⁷ DMI⁷(b5))

G⁷(b9) G⁷ CMA⁷ C6 DMI⁷(b5) G⁷
 (C+ C) (D^b7 D^b9(#11)) (C6 AMI⁷)

A^bMI⁷ D^b9(#11) GMI⁷ C⁷ F6 DMI⁷ GMI⁷ C⁷
 (DMI⁷/A A^bo)

FMA⁷ F⁷ B^bMA⁷ B^bMI⁷ AMI⁷ A^bo GMI⁷ C⁷
 (F A⁷ A⁺7) (B^bMA⁷ B^b6) (F/C G⁷/C) (GMI⁷/C C⁷(b9))

F6 (DMI⁷ GMI⁷ C⁷)

My Heart Belongs To Daddy (C. Porter)

Musical staff 1: Treble clef, 4/4 time signature. Chords: Gmi7, Gmi7, Cmi6. Includes triplet markings.

Musical staff 2: Treble clef. Chords: D7, D7, Gmi7. Includes first ending bracket.

Musical staff 3: Treble clef. Chords: Gmi7, Gmi7, Gmi7. Includes second ending bracket.

Musical staff 4: Treble clef. Chords: D7, D7. Includes triplet markings.

Musical staff 5: Treble clef. Chords: Gmi7, GMA7, GMA7, G7/D. Includes triplet markings.

Musical staff 6: Treble clef. Chords: CMA7, Cmi7, F7, Bmi7, Bb7, Ami7(b5), D7. Includes triplet markings and a (E7) chord.

Musical staff 7: Treble clef. Chord: Gmi7. Ends with a double bar line.

Empty musical staves for bass clef accompaniment.

My One And Only Love (Wood-Mellin)

CMA^7 / B Ami^7 / G $F\#mi^7(b5) F^0$ CMA^7 / E FMA^7 Emi^7 A^7
 $(Bmi^7(b5) Emi^7 A^7)$

Dmi^7 / C $Bmi^7(b5) Bb7(b5)$ Ami^7 D^7 | 1. Dmi^7 G^7 / F $Emi^7 Eb^7$ $Dmi^7 Db^7(b5)$

2. Dmi^7 G^7 C^6 $F\#mi^7(b5) B^7$ | Emi^7 $C\#mi^7(b5)$ $F\#mi^7$ B^7

Emi^7 $C\#mi^7(b5)$ $F\#mi^7$ B^7 Emi^7 $Emi^7(ma^7)/D\#$ Emi^7/D $Emi^7/C\#$

Dmi^7 $A+^7$ Dmi^7 G^7 CMA^7 / B Ami^7 / G $F\#mi^7(b5) F^0$

Ami^7/E FMA^7 Emi^7 A^7 Dmi^7 / C $Bmi^7(b5) Bb7(b5)$ Ami^7 D^7

Dmi^7 $G^7(b9)$ C^6

Empty musical staves for additional notation.

My Little Boat (I. Schmertz)

Handwritten musical notation for "My Little Boat" by I. Schmertz. The piece is in G major, 4/4 time, and consists of four staves of music. The notes are primarily eighth and quarter notes, with some beamed eighth notes. The key signature has one sharp (F#).

Chord progressions for the first four staves:

- Staff 1: GMA⁷, C#mi⁷, F#⁷
- Staff 2: FMA⁷, Bmi⁷, E⁷
- Staff 3: E^bMA⁷, Ami⁷, D⁷
- Staff 4: GMA⁷, E7(b9), Ami⁷, D7(b9)

My Little Suede Shoes (C. Parker)

Handwritten musical notation for "My Little Suede Shoes" by C. Parker. The piece is in F major, 4/4 time, and consists of four staves of music. The notes are primarily eighth and quarter notes, with some beamed eighth notes. The key signature has two flats (Bb, Eb).

Chord progressions for the first four staves:

- Staff 1: Fmi⁷, Bb⁷, Gmi⁷, C⁷, Fmi⁷, Bb⁷
- Staff 2: EbMA⁷, C⁷, Fmi⁷, Bb⁷, Gmi⁷, C7(b9), Fmi⁷, Bb⁷
- Staff 3: 1. EbMA⁷, C⁷ | 2. EbMA⁷, Eb⁷ | AbMA⁷, Gmi⁷, C7(b9)
- Staff 4: Fmi⁷, Bb⁷, EbMA⁷, Eb⁷, AbMA⁷, Gmi⁷, C7(b9)

FMI⁷ B^{b7} E^{b6}/G C⁷ FMI⁷ B^{b7} E^bMA⁷ C⁷
 FMI⁷ B^{b7} E^bMA⁷ C⁷ FMI⁷ A^bMI⁷ GMI⁷ C⁷(#9)
 FMI⁷ B^{b7} E^bMA⁷

My Melancholy Baby (E. Burnett)

B^bMA⁷ E^{b7} A^{b7} G⁷ CMI⁷
 G⁷ CMI⁷ G⁷ CMI⁷ 1. CMI⁷ CMI⁷/B^b
 A^bMI⁷(b5) D⁷ GMI⁷ C⁷ CMI⁷ F⁷
 2. E^bMA⁷ E^o DMI⁷(b5)/F G⁷
 C⁷ F⁷ B^{b6} (G⁷ C⁷ F⁷)

My Ship

(K. Weill)

F⁶ D⁹ Gmi⁷ C⁹ F⁶ D⁹ D⁹/C Bmi⁷(^{b5}) B^{b7}

F⁶/A D⁷ Gmi⁷ Gmi⁷/F Emi⁷ A⁷ 1. Dmi⁷ G⁷ Gmi⁷ C⁷

2. Dmi⁷ G⁷ Gmi⁷ C⁷ F⁶ Gmi⁷/C Cmi⁷ Gmi⁷/C Cmi⁷

Gmi⁷/C C¹¹ F F+ B^bMA⁷E⁷ Ami Ami+ Ami Ami+

Dmi⁷/A G¹³ Gmi⁷ C⁷ F⁶ D⁹ Gmi⁹ C⁹

F⁶ D⁹ D⁹/C Bmi⁷(^{b5}) B^{b7} F⁶/A D⁷ Gmi⁷ Gmi⁷/F Emi⁷ A⁷

Dmi⁷ G⁷ Gmi⁷/C C⁷(^{b9}) FMA⁷/C F⁹(^{#11}) F⁷ Cmi⁷ B⁹(^{#11}) B^{b9}(^{#11}) E^{b13} E^{b9}/D^b

Ami⁷/C Dmi⁷ D⁷(^{#9}) Gmi⁷ C⁷(^{b9}) F⁶/9 D^{b7} F⁶ (Gmi⁷ C⁷)

FINE

My Romance

(R. Rodgers)

B^bMA^7 B^bMA^7/A GMI^7 GMI^7/F CMi^7 F^7_{sus} B^bMA^7 $D_+^7(\#9)$

Musical staff with notes and chords. Chords above the staff: B^bMA^7 B^bMA^7/A GMI^7 GMI^7/F CMi^7 F^7_{sus} B^bMA^7 $D_+^7(\#9)$. Chords below the staff: $(B^bMA^7 CMi^7)$ $(DMI^7 D^b9)$ $(B^bMA^7 EbMA^7)$ $(DMI^7 GMI^7)$

GMI $GMI(MA^7)$ GMI^7 $E^b7(\#11)$ CMi^7 F^7 | 1. B^bMA^7 B^b7

Musical staff with notes and chords. Chords above the staff: GMI $GMI(MA^7)$ GMI^7 $E^b7(\#11)$ CMi^7 F^7 | 1. B^bMA^7 B^b7 . Chords below the staff: $(GMI^7 D^7)$ $(GMI^7 B^b7)$

E^bMA^7 A^b9 B^bMA^7 B^b7 E^bMA^7 A^b9 B^bMA^7

Musical staff with notes and chords. Chords above the staff: E^bMA^7 A^b9 B^bMA^7 B^b7 E^bMA^7 A^b9 B^bMA^7

$EMI^7(b5)$ $A^7(b9)$ DMI^7 A^b9 GMI^9 C^9 F^7_{sus} $F^{13}(b9)$

Musical staff with notes and chords. Chords above the staff: $EMI^7(b5)$ $A^7(b9)$ DMI^7 A^b9 GMI^9 C^9 F^7_{sus} $F^{13}(b9)$. Chords below the staff: $(EMI^{11} E^b7(b5))$ $(DMI^7 GMI^7(b5))$ C^{13}

2. B^bMA^7 B^b7 E^bMA^7 /D CMi^7 CMi^7/B^b $AMI^7(b5)$ $D^7(b9)$

Musical staff with notes and chords. Chords above the staff: 2. B^bMA^7 B^b7 E^bMA^7 /D CMi^7 CMi^7/B^b $AMI^7(b5)$ $D^7(b9)$. Chords below the staff: $(B^bMA^7 E^7)$ $(E^bMA^7 G^7/D)$ $(AMI^{11} A^b7(\#11))$

GMI^7 $G^b13(\#11)$ F^{13}_{sus} F^{13}_{sus} F^7_{sus} B^b6

Musical staff with notes and chords. Chords above the staff: GMI^7 $G^b13(\#11)$ F^{13}_{sus} F^{13}_{sus} F^7_{sus} B^b6 . Chords below the staff: $(B^bMA^7/F GMI^7)$ $(CMi^7 F^9)$ $(B^b6 GMI^7)(CMi^7 F^{13})$

My Silent Love (E. Heyman - D. Suesse)

E^b6 B^b+7 $G_{MI}7(b5)$ $C7(b9)$
 $F_{MI}7$ B^b7 1. $G7$ $C7$ $F7$ B^b7

2. E^b6 $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b7
 ($A7$)

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

$F7$ B^b7 E^b6 B^b+7

$G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$ B^b7
 (E^b6 $D7$) (D^b7 $C7(b9)$)

E^b6 ($C7(\#9)$ $F_{MI}7$ B^b7)

My Old Flame

(A. Johnston)

G^{MA}7 C^M7 F7 B^M7(b5) E7(b9) A^M7 A^M7(b5) D7(#9)

G⁶ C⁷ F⁷ B^b6 E^b7 D7 E^b7 1. A^M7 D7(b9) 2. C^M7 F7

B^bMA⁷ C^M7 F7 A^b7 G7(b9) C7

F7 D7 E^M7 A7 A^M7 D7

G^{MA}7 C^M7 F7 B^M7(b5) E7(b9) A^M7 A^M7(b5) D7(#9)

G⁶ C⁷ F⁷ B^b6 E^b7 A^M7 D7(#9) G⁶ (A^M7 D7)

Nardis

(M. Davis)

EMI FMA⁷ B⁷ CMA⁷

AMI⁷ FMA⁷ EMA⁷ 1. EMI 2. EMI

AMI⁷ FMA⁷ AMI⁷ FMA⁷

DMI⁷ G⁷ CMA⁷ FMA⁷

EMI⁷ FMA⁷ B⁷ CMA⁷

AMI⁷ FMA⁷ EMA⁷ EMI

Nature Boy

(E. Abhez)

AMI⁷ Bmi^{7(b5)} E7(b9) AMI⁷ Bmi^{7(b5)} E7(b9)

AMI AMI(MA⁷) AMI⁷ AMI⁶ DMI⁶ AMI⁷ Bmi^{7(b5)} E⁷

(E⁷) F7(b5)

E7(b9) Ami⁷ | 1. B7(b9)

(F#mi⁷(b5) #)
2nd time

E7(b9) | 2. B7(b9) E+7 Ami⁷ (Bø E7)

The Nearness Of You (H. Carmichael)

FMA⁷ Cmi⁷ F7 B^bMA⁷ B^bo B^bmi⁷

(Dmi⁷ C#o) (B7)

Ami⁷ Ab7 | 1. Gmi⁷ C7 Ami⁷ Gmi⁷ C7

| 2. Gmi⁷ C7(b9) F6 Eb9 F6 Dmi⁷ Gmi⁷ C7

FMA⁷ Cmi⁷ Cmi⁷ B7(#11) B^bMA⁷ Ami⁷(b5) D+7(b9) Dmi⁷ G7

(F7)

Gmi⁷ C7 FMA⁷ Cmi⁷ F7 B^bMA⁷ B^bo B^bmi⁷

(Dmi⁷ C#o)

Ami⁷ Ab7 Gmi⁷ C7 Ami⁷(b5) D7(b9)

Gmi⁷ C7 F6 (Dmi⁷ Gmi⁷ C7)

Nica's Dream

(H. Silver)

Handwritten musical score for "Nica's Dream" by H. Silver. The score is written on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are written above the notes, including BbMI(MA7), AbMI(MA7), BbMI(MA7), AbMI7, Db9, AbMI7, Db7, Gb6, Db9, C7(#9), F7, F7(#9), BbMI(MA7), EbMI7/Ab, Ab7, DbMA7, Bb7(b9), Eb7, EbMI7, Ab7, DbMA7, Eb7, Emi7, A7, EbMI7/Ab, Ab7, DbMA7, Bb7(b9), Eb7, EbMI7, Ab7, DbMA7, F7(#9), BbMI(MA7), AbMI(MA7), BbMI(MA7), AbMI7, and Db9.

Ab^bMi⁷ D^b7 G^b6 D^b9 C7(#9)

F7(#9) B^bMi(MA⁷)

Nice Work If You Can Get It (G. Gershwin)

A⁺7 D9 G⁺7 C9 F13 B^b9 G13 G#0

Ami⁷ Ab7 Gmi⁷ D7 Gmi⁷ C7sus 1.2. F6

(F/C Dmi⁷) (Gmi⁷ Ami⁷) (B^b6 B^b/C)

(Fmi⁷ B^b9) Dmi⁷ G13

Cmi Dmi¹¹ G⁺7 Gmi⁷ C⁺7

(Cmi A∅) (Gmi⁷/C C13) (Abmi⁷ Db7)

A⁺7 D9 G⁺7 C9 F13 B^b9 G13 G#0

(G13 G13(b9))

Ami⁷ Ab7 Gmi⁷ D7 Gmi⁷ C7sus F6

(F/C) (Gmi⁷ Ami⁷) (B^b6 B^b/C)

E^b7 D7 Gmi⁷ C7sus F6

CODA D.S. al CODA

A Nightingale Sang In Berkeley Square

(E. Maschwitz - M. Sherwin)

Chords: $E^b MA^7$ $C MI^7$ $G MI^7$ $E MI^7 A^7$ $A^b MA^7$ G^7 $C MI^7$ $A^b MI^6$

($C MI^7 B^7$) ($B^b MI^7$ $E^b A^7$)

Chords: $G MI^7/B^b$ $F MI^7/B^b$ $E^b MA^7/B^b$ $A^b MI^7 D^b$ $G MI^7$ $C MI^7$ $F MI^7$ $B^b 7$

($C^7(\#9)$)

1. $E^b 6$ $C MI^7$ $F MI^7$ $B^b 7$ | 2. $E^b 6$ $C MI^7$ B^b $A MI^7(v5)$ D^7

Chords: $G MA^7$ $E MI^7$ $A MI^7$ D^7 $B MI^7$ $B^b 0$ $A MI^7$ D^7

Chords: $G MA^7$ $E MI^7$ $A MI^7$ D^7 $G MI^7$ C^7 $F MI^7$ $B^b 7$

(b)

Chords: $E^b MA^7$ $C MI^7$ $G MI^7$ $E MI^7 A^7$ $A^b MA^7$ G^7 $C MI^7$ $A^b MI^6$

($C MI^7 B^7$) ($B^b MI^7$ $E^b A^7$)

Chords: $G MI^7/B^b$ $F MI^7/B^b$ $E^b MA^7/B^b$ $A^b MI^7 D^b$ $G MI^7$ $C MI^7$ $F MI^7$ $B^b 7$

($C^7(\#9)$)

Chords: $E^b 6$ ($C MI^7$ $F MI^7$ $B^b 7$)

Nancy

(Van Heusen)

FMI⁷ B^{b7} E^bMA⁷ A^{b7}

GMI⁷ G^bMI⁷ FMI⁷ FMI⁷/E^b DMI⁷(^{b5}) G⁷ |^{1.} CMI⁷ F⁷

(C⁷(^{b9}))

FMI⁷ B^{b7} C⁷ |^{2.} CMI⁷ F⁷ FMI⁷ B^{b7} E^b6 DMI⁷(^{b5}) G⁷

CMI⁷ DMI⁷ G⁷ CMI⁷

F⁷ B^{b7} B^{b7}/A^b GMI⁷ CMI⁷ DMI⁷(^{b5}) G⁷

CMI⁷ F⁷ FMI⁷ B^{b7} C⁷ FMI⁷

B^{b7} E^bMA⁷ A^{b7} GMI⁷ G^bMI⁷

(C⁷(^{b9}))

FMI⁷ FMI⁷/E^b DMI⁷(^{b5}) G⁷ CMI⁷ F⁷ FMI⁷ B^{b7}

E^b6 C⁷

Namely You (G. De Paul)

$B^b_{MA}7$ E^b7 $D_{MI}7$ $G_{MI}7$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $D7(\#9)$

G_{MI} $G_{MI}(MA7)$ $G_{MI}7$ $C7$ | ^{1.} $C_{MI}7$ $F7$ $B^b_{MA}7$ B^b7

$E^b_{MA}7$ E^b_{MA}/D $C_{MI}7$ $F7$ $A_{MI}7(b5)$ $D7(\#9)$ $G_{MI}7$

$G_{MI}7$ $C7(b9)$ $F_{MA}7$ $D7$ | $G_{MI}7$ $C7$ $C_{MI}7$ $F7$

^{2.} $C_{MI}7$ $F7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ E^b_{MA}/D $C_{MI}7$ $F7$

$A_{MI}7(b5)$ $D7(b9)$ $G_{MI}7$ A^b7 $B^b_{MA}7$ E^b7 $D_{MI}7$ $D7(b9)$ $G_{MI}7$

$C_{MI}7$ $F7$ B^b6 ($C_{MI}7/F$)

Night And Day

(C. Porter)

Musical score for "Night And Day" by Cole Porter, featuring guitar chords and a treble clef staff. The score is written in 4/4 time and includes the following chords and musical notation:

Chords: A^bMA^7 , G^7 , CMA^7 , C^6 , A^bMA^7 , G^7 , CMA^7 , C^6 , Ami^7 , $F\#mi^7(b5)$, Fmi^7 , Emi^7 , E^b0 , Dmi^7 , G^7 , $G+^7$, CMA^7 , C^6 (1st ending), C^6 (2nd ending), E^bMA^7 , E^b6 , CMA^7 , C^6 , E^bMA^7 , E^b6 , CMA^7 , CMA^7/B , Ami^7 , Ami^7/G , $F\#mi^7(b5)$, Fmi^7 , Emi^7 , E^b0 , Dmi^7 , Dmi^7/G , D^bMA^7 , C^6 .

Musical notation includes a treble clef, a 4/4 time signature, a repeat sign with first and second endings, and various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

A Night In Tunisia (D. Gillespie)

Handwritten musical score for "A Night In Tunisia" by D. Gillespie. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff is in bass clef, and the remaining nine are in treble clef. The music features various chords and melodic lines with triplets and slurs. Chords are labeled above the notes, including Eb7, DMI6, EMI7(b5), A7(b9), AMI7(b5), D7(b9), GMI7, GMI7(b5), C7(b9), FMA7, EMI7(b5), A7(b9), DMI7, EMI7, Eb9(#11), DMI7, and G9(#11). Some chords have first and second endings indicated by "1." and "2."

C9(#11) Gmi7/C Gb7(#9)

SOLO BREAK

(F#MA7) (F#) (E#MI7(b9)) (A7(b9))

The Night Has A Thousand Eyes

(J. Brainin - B. Bernier)

GMA7 Ami7 D7 GMA7

GMA7 Ami7 D7 Dmi7 G7

CMA7 F7 Bmi7 E7 Ami7 D7 GMA7

(Bb7)

1. Ami7 D7 2. GMA7 Cmi7 F7 BbMA7

BbMA7 Bbmi7 Eb7 AbMA7

Ami7 D7 GMA7 E7

(C#mi7(b9)) (Cmi7) (Bmi7) (Bb9)

Ami7 D7 GMA7 (Ami7 D7)

Night Train

(J. Forrest)

Chords: C6, C7, C9, F9, G+7, C7, C9, C7(#9), C13, F9, Bb9, C13, (Fmi7 Bb7), G+7, F7, C6, 2. C9, C7, Fmi7, C9, C7, F7, F9, C7, C7, F7, C13

CODA

C⁹ G⁷(#9) C¹³ G⁺⁷ C¹³

Nine Twenty (9:20) Special

(E.R. Warren - B. Harding)

D⁷ F_{Mi}⁶ D⁷ F_{Mi}⁶

C⁶ A⁷ 1. D⁷ D⁷ A^{b7} G⁷

2. D⁷ G⁷ G_{Mi}⁷ C⁷ F_{Mi}A⁷

G_{Mi}⁷ C⁷ F⁶ A_{Mi}⁷ D⁷ G_{Mi}A⁷

A_{Mi}⁷ D⁷ G_{Mi}⁷ C⁷ D⁷ F_{Mi}⁶

D⁷ F_{Mi}⁶ C⁶ A⁷

D⁷ G⁷ C⁶

Now's The Time (C. Parker)

F7 Bb7 F7

F7 Bb7 B°

F7/C D7 GMI7

C7 Ami7 D7 GMI7 C7

No Moon At All (R. Evans - D. Mann)

DMI A7/C# C° G/B

Bb° DMI/A A+7 1. DMI6 F7/C Bb7 A7

2. DMI % D9

G9 C13

FMA⁷ B^bMA⁷ EMI^{7(b5)} A⁷ DMI C^o
 Eb9(11)

G/B B^bo DMI/A A⁺7 DMI
 (DMI/A B^b7A⁷)

Nuages (R. Reinhardt)

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^bMA⁷ FMI⁷ GMI⁷

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^bMA⁷ A^bMA⁷ G⁷ DMI^{7(b5)}

G⁷ CMI⁷ G⁺7 CMI⁷ F⁷ E⁷ F⁷

B^b7 FMI⁷ B^b7 G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^bMA⁷

E^bMA⁷ BMI⁷ E⁷ B^bMI^{7(b5)} E^b7(9) A^bMA⁷

A^bMI⁷ D^b7 E^bMA⁷ FMI⁷ GMI⁷

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(9) E^b6

Oh, Lady Be Good (G. Gershwin)

GMA^7 C^7 GMA^7 GMA^7 $G\#^0$ Ami^7
 $(G$ C^9 $)$ $(Bmi^7 B^b7)$
 $D7$ $D13(b9)$ | 1. G^6 Emi^7 Ami^7 $D7$ | 2. G^6 G^7
 $Ab7(\#9)$ $(Dmi^7 D^b7)$
 CMA^7 $C\#^0$ G^6/D G^6 Emi $Emi(MA^7)$
 Emi^7 A^7 Ami^7 $D7$ GMA^7 C^7
 GMA^7 GMA $G\#^0$ Ami^7 $D7$ $D13(b9)$ G^6 $(Emi^7 Ami^7 D7)$
 $(G$ C^9 $)$ $(Bmi^7 B^b9(\#11))$ $Ab7(\#9)$

Old Folks (W. Robison)

$Dmi^7(b5)$ G^7 $Cmi^7 B^7 B^bmi^7 A^7$ $AbMA^7$ D^b7 G^7 C^7
 (F^7) (E^b7)
 Fmi^7 B^b7 Ab $Gmi^7(b5)$ C^7 | 1. Cmi^7 F^7 Fmi^7 B^b7
 $(B^bmi^7 E^b7 Abmi^7 D^b7)$
 2. F^7 B^b7 E^b6 | E^bMA^7 B^b7 B^bmi^7 E^b7
 (E^b7)

Handwritten musical notation with chords: A^bMA^7 , D^b7 , E^bMA^7 , G^7 , CMI^7 , F^7 , FMI^7 , B^b7 , $DMI^7(b5)$, G^7 , CMI^7 , B^7 , B^bMI^7 , A^7 , $(CMI^7 F^7)$, $(B^bMI^7 E^b7 A^bMI^7 D^b7)$, (F^7) , (E^b7) , A^bMA^7 , D^b7 , G^7 , C^7 , FMI^7 , B^b7 , A^b , $GMI^7(b5)$, C^7 , F^7 , B^b7 , E^b6 , $(\#)$.

Oleo (S. Rollins)

Handwritten musical notation for the song "Oleo" with chords: B^b6 , GMI^7 , CMI^7 , F^7 , B^b6 , G^7 , CMI^7 , F^7 , B^b6 , B^b7 , E^bMA^7 , E^bMI^6 , DMI^7 , GMI^7 , $1. CMI^7 F^7$, $2. CMI^7 F^7 B^b6$, D^7 , G^7 , C^7 , F^7 , B^b6 , GMI^7 , CMI^7 , F^7 , B^b6 , G^7 , CMI^7 , F^7 , B^b6 , B^b7 , E^bMA^7 , E^bMI^6 , DMI^7 , GMI^7 , CMI^7 , F^7 , B^b6 .

Old Devil Moon

(B. Lane)

Handwritten musical score for "Old Devil Moon" in 4/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a 4/4 time signature. The chords are written above the notes, and the melody is written on a single treble clef staff. The chords are: F6, Cmi7, F6, Cmi7, FMA7, Cmi7, FMA7, Dmi7, Cmi7, F7, BbMA7, Bbmi7, Eb7, Abmi7, Db7, Gb6, C7, F6, F6, Cmi7, F6, Cmi7, DMA7, Dmi7, G7, Gmi7, C7sus, F6, Cmi7, F6, Cmi7, FMA7, Cmi7, FMA7, Dmi7, Cmi7, F7, BbMA7, Bbmi7, Eb7, Abmi7, Db7, Gb6, C7, F6, F6, Cmi7, F6, F6, Cmi7, F6, Bbmi7, (Eb7).

A_{MI}^7 D^7 G_{MI}^7 C^7 F^6
 (Ab7)

On A Clear Day (B. Lane)

$B^b_{MA}^7$ $E^b7(\#11)$

$B^b_{MA}^7$ D_{MI}^7 G^7 C_{MI}^7

C_{MI}^7 $A^b7(\#11)$ D_{MI}^7 $D^b o$

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

B^b7 $E^b_{MA}^7$ C^9 F^9

F^7 $B^b_{MA}^7$ $D_{MI}^{11(b5)/Ab}$ G^7

C_{MI}^7 D_{MI}^7 E^b6 D_{MI}^7 C_{MI}^7 D_{MI}^7 E^b6 D_{MI}^7

C_{MI}^7 F^7 B^b6 ($G^7(\#9)$ C_{MI}^7 F^7)

On A Slow Boat To China (F. Loesser)

B^bMA^7 DMI^7 G^7 CMi^7 A^7 B^bMA^7
 (B^bMA^7) (B^o) ($C\#^o$) (B^b/D)
 D^7 E^bMA^7 $DMI^7(b5)$ G^7 | 1. CMi^7 A^7 B^b Ab^9
 ($C\#^o$) (DMI^7Ab^7)
 G^7 C^7 GMI^7 C^7 CMi^7 G^b9 F^9 | 2. CMi^7
 Ab^7 B^bMA^7 Ab^7 G^7 C^7 CMi^7F^7 B^b6
 ($DMI^7(b5)$) (CMi^7) ($F13(b9)$)

Once I Loved (A.C. Jobim)

GMI^7 C^+9 FMA^7 $F\#^o$
 GMI^7 $G\#^o$ AMI^7 FMI^7
 (FMA^7) (FMA^7)
 B^b+9 E^bMA^7 $EMI^7(b5)$ A^7
 1. DMA^7 D^7 | 2. DMA^7 G^7 CMA^7

F7 B^bMA⁷ B^o B^bMi⁶
 D⁷/A A^b7(b5) G⁷ Gmi⁷ A⁺7 Dmi (D⁷)

Once In A While (M. Edwards)

E^bG A^b7 E^bMA⁷ Gmi⁷ C⁷ Gmi⁷ C⁷
 Fmi⁷ C⁷(#9) Fmi⁷ B^b7 1. Gmi⁷ C⁷(b9) Fmi⁷ B^b7

2. E^bG A^bMi⁷ E^bG D⁷(#9) GMA⁷ Emi⁷ Ami⁷ D⁷

Bmi⁷ Emi⁷ Ami⁷ D⁷ GMA⁷ Emi⁷ Ami⁷ D⁷

Gmi⁷ C⁷(b9) Fmi⁷ B^b7 E^bMA⁷ A^b7 E^bMA⁷

Gmi⁷ C⁷ Gmi⁷ C⁷ Fmi⁷ C⁷(#9) Fmi⁷ B^b7(b9)

E^bG (Fmi⁷ B^b7)

(J. McHugh)

On The Sunny Side Of The Street

C⁶ B^M1⁷ E⁷ (E⁷) F⁶ G¹³ G^{#0} (B^M7(b5) E⁷(b9)) (B^b9(#11))
 A^M1⁷ D¹³ D^M1⁷ G⁷ 1. C⁶ C^{#0} D^M1⁷ G⁷ 2. C⁶
 (C⁶) (D¹³ D^{#0}) (C⁶)
 C⁷ G^M1⁷ C⁷ F^MA⁷ C⁹ F⁶ F⁷ E⁷ E^b7 D⁷ A^M1⁷
 D⁷ G⁷ D^M1⁷ G⁷ C⁶ B^M1⁷ E⁷ (E⁷)
 F⁶ D^M1⁹ G⁷ G^{#0} (B^M7(b5) E⁷(b9)) A^M1⁷ D¹³ D^M1⁷ G⁷ C⁶ (D^M1⁷ G⁷)
 (B^b7(#11)) (C⁶) (D¹³ D^{#0})

One For My Baby (H. Arlen)

E^bM^A7 D^b(7) E^bM^A7 D^b(7) E^bM^A7 D^b(7) E^bM^A7 D^b(7)
 (E^bM^A7 B^bMⁱ7) (E^bM^A7 F^Mi7) (E^bM^A7 B^bMⁱ7) (E^bM^A7 B^bMⁱ7)
 E^bM^A7 D^b(7) E^bM^A7 D^b(7) E^bM^A7 D^b(7) B^bMⁱ7 E^b7
 (E^bM^A7 B^bMⁱ7) (E^bM^A7 F^Mi7) (E^bM^A7 B^bMⁱ7) (E^b9 A⁷)
 A^bM^A7 A^bM^A7 D^b9 E^bM^A7 F^Mi7 G^M1⁷ C⁷
 (G^M1⁷ F^Mi7 E^b6)

FMI⁹ FMI⁷GMI⁷A^{b6}B^{b7}_{sus}E^{b6} AMI^{7(b5)} D⁷

(G⁺⁷ C⁷(#11)) (FMI⁷ B^{b7}_{sus}) (E^{b6} CMI⁷) (AMI^{7(b5)} A^{b7})

GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾

(GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (GMA⁷ DMI⁷)

GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ DMI⁷ G⁷

(GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (G⁹ D^{b7})

CMA⁷ CMA⁷ F⁷ GMA⁷ AMI⁷ BMI⁷ E⁷(#9)

(BMI⁷AMI⁷G⁶)

AMI⁷ AMI⁷BMI⁷C⁶D⁷G⁶ DMI⁷G⁷ C⁷

(B⁺⁷ E⁷(#11)) (AMI⁷ D⁷_{sus}) (G⁶ E^{b7}) (DMI⁷ D^{b7}) (C⁷ GMI⁷)

C⁷ B⁷ E⁷ A⁷ D⁷_{sus} G⁶ D^{b9}(#11) C⁷

(C⁷ GMI⁷) (BMI⁷ EMI⁷E^{b7}) (DMI¹¹ D^{b9}(#11)) (C⁷ GMI⁷)

C⁷ A⁷ E^{b7}(#11) D⁺⁷

(BMI⁷ B^{b0}) (D⁺⁷(b9)/A A^{b9})

AMI⁷BMI⁷C⁶D⁷B⁷E⁷A⁷D¹³G⁶

CODA (AMI⁷ D⁷_{sus}) (F⁹(#11) E⁷) (AMI⁹ D¹³)

One Note Samba

(A. Jobim)

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(b_5)$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(b_5)$

Chords: Fm_7 $B\flat_7$ $E\flat_{MA}7$ $A\flat_7$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(b_5)$ $B\flat_6$

Chords: $E\flat_{m_7}$ $A\flat_7$ $D\flat_{MA}7$

Chords: $D\flat_{m_7}$ $G\flat_7$ $B_{MA}7$ $Cm_7(b_5)$ $B_7(b_5)$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(b_5)$

Chords: Dm_7 $D\flat_7$ Cm_7 $B_7(b_5)$

Chords: Fm_7 $B\flat_7$ $E\flat_{MA}7$ $A\flat_7$

Db6

C7

BMA7

Bb6

Ornithology (C. Parker)

GMA7

Gmi7

C7

FMA7

Fmi7

Bb7

Eb7

Ami7(b5)

D7(#9)

1. Gmi7

D7(#9)

Bmi7

E7(#9)

Ami7

D7(#9)

2. GMA7

Cmi7

F7

Bmi7

E7(#9)

Ami7

D7(#9)

GMA7 SOLO BREAK

On The Street Where You Live (F. Loewe)

B^b6 GMI⁷ CMI⁷ F⁷ B^b6 GMI⁷ CMI⁷ F⁷SUS
 (B^b6 E^bMA⁷) (DMI⁷ CMI⁷ F⁷) (B^b E^b) (B^b/D CMI⁷ F⁷)
 B^bMA⁷ CMI⁶ D^b DMI⁷ D^b CMI⁷ F⁷ G⁷ CMI⁹
 (B^bMA⁷ E^b9(#11)) (CMI⁹ CMI⁹/B^b)
 A^b9(#11) B^b6 C⁷ CMI⁷ 1. F⁷ /E^b
 (AMI⁷(b5) D⁷) (GMI⁷)
 DMI¹¹ G⁷ CMI⁷ F⁷SUS 2. F⁷ B^b6 A^b9 B^b6
 AMI¹¹ D⁷ E^b6 E^bMA⁷ A^b7
 (E^b6 B^b13(b9)) (A^b13 E^bMI¹³)
 A^b7 B^b6 EMI⁷(b5) A⁷
 (E⁷(#11)) (A¹³(b9))
 EMI⁷ A⁷ DMA⁷ EMI⁷ A⁺7 DMI⁷ G⁹
 (EMI¹¹ B^b9(#11)) (A⁷SUS A¹³/G) (F[#]MI⁷ B⁷(b5))
 CMI⁶ F⁷SUS B^b6 GMI⁷ CMI⁷ F⁷ B^b6 GMI⁷ CMI⁷ F⁷SUS
 (B^b6 E^bMA⁷) (DMI⁷ CMI⁷ F⁷) (B^b E^b) (B^b/D CMI⁷ F⁷)
 B^bMA⁷ CMI⁶ D^b DMI⁷ D^b CMI⁷ F⁷ G⁷ CMI⁹
 (B^bMA⁷ E^b9(#11)) (CMI⁹ CMI⁹/B^b)

$A^{\flat}9(\#11)$ $B^{\flat}6$ $C7$ $Cm7$
 $(Am7(b5) D7)$ $(Gm7)$
 $F7$ $B^{\flat}6$ $(G7(\#9) Cm7 F7)$

On The Trail (F. Grofe)

$F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$
 $(Gm7 C7)$ $(Gm7 C7)$
 $FMA7$ $Gm7 C7$ $FMA7$ $Gm7 C7$
 $FMA7$ $B^{\flat}7$ $Am7$ $D7(\#9)$ $Gm7$ $C7$
 $(Gm7)$
 $A^{\flat}m7$ $A^{\flat}m7$
 $Gm7$ $C7$ $F6$ $(D7(b9) Gm7 C7)$

Our Delight

(T. Pameron)

$B7(\#11)$ $Bb7(\#11)$ $A7$ $AbMA7$ $CMI7$ $F7$

$Bb7$ $BbMi7/Db$ D^o $Ab6/Eb$ D^o

1. $Db Eb7 Ab6 F7$ 2. $Eb7sus AbMA7$
 (to SEC. $Ab6/Eb$ $F7(\#9)$) ($BbMi7$ $Eb7$ $AbMA7$)

$EbMi7$ $Ab7$ $DbMA7$

($Ami7$ $D7$)

$DbMi7$ $Gb7$ $CMI7$ $F7$ $BMI7$ $E7$ $BbMi7$ $Eb7$ $B7$ $Bb7(\#11)$

$A7$ $AbMA7$ $CMI7$ $F7$ $Bb7$ $BbMi7/Db$ D^o

$Ab6/Eb$ $F7(\#9)$ $BbMi7$ $Eb7$ $Ab6$ $F7(\#9)$ $BbMi7$ $Eb7$ $AbMA7$

CODA $D.S. alz$

Peace

(H. Silver)

$Ami7(b5)$ $D7(b9)$ $Gmi7$ $C7$ $BMA7$ $C7F7(b9)$ $BbMA7$ $BMI7$ $E7$

$AMA7$ $F\#MI7$ $EbMi7(b5)$ $Ab7(b9)$ $DbMA7$ $C7(\#9)$ $B7(b5)$ $BbMA7$

Over The Rainbow (H. Arlen)

E^bMA^7 $Ami^7(b5) D^7(b9)$ Gmi^7 Fmi^7 Emi^7 $A^7(b5)$ A^bMA^7 $Ami^7(b5) D^7(b9)$
 $(A^7(b5) A^b7)$

Gmi^7 $C^7(\#9)$ Fmi^7 $A^bmi^7 D^b7$ E^bMA^7 $Gmi^7 C^7$
 $(E^bMA^7 D^b7 C^7)$

1. F^7 B^b7 E^bMA^7 Fmi^7/B^b | 2. F^7 B^b7 E^bMA^7
 $(B^7(b5) B^b7)$ $(B^7(b5) B^b7)$

E^bMA^7 Fmi^7/B^b $Gmi^7 C^7$

Fmi^7 B^b7 E^bMA^7 $Cmi^7 Cmi^7/B^b$ $Ami^7(b5)$ $D^7(\#9)$
 $(F^\#mi^7 B^7 Fmi^7 B^b7)$

Gmi^7 G^b0 Fmi^7 B^b7 $Ami^7(b5)$ $D^7(b9)$
 $A^7(b5)$ A^b7

Gmi^7 Fmi^7 Emi^7 $A^7(b5)$ A^bMA^7 $Ami^7(b5) D^7(b9)$ Gmi^7 $C^7(\#9)$

Fmi^7 $A^bmi^7 D^b7$ E^bMA^7 C^7 F^7 B^b7
 $(E^bMA^7 D^b7 C^7)$ $(B^7(b5) B^b7)$

E^bMA^7 (Fmi^7/B^b)

Out Back Of The Barn (G. Mulligan)

Handwritten musical score for "Out Back Of The Barn" by G. Mulligan. The score is written in 4/4 time and consists of seven staves of music. The key signature is one flat (Bb). The notation includes various chords and melodic lines with triplets and accents.

Chords and markings across the staves:

- Staff 1: C7, F7, Eb7, D7, G7
- Staff 2: C7, F#0, G7, C7, F7, Eb7
- Staff 3: D7, G7, C7, (Dmi7 G7)
- Staff 4: C7, F7, Ab7
- Staff 5: C7, EMI7(b5), A7, D7, G7
- Staff 6: C7, Bb7, A7, D7, G7, C7, (G7)

Out Of Nowhere (J. Green)

Handwritten musical score for "Out Of Nowhere" by J. Green. The score is written in 4/4 time and consists of two staves of music. The key signature is one sharp (F#). The notation includes various chords and melodic lines with triplets and accents.

Chords and markings across the staves:

- Staff 1: GMA7, BbMI7, Eb7, BbMI7, Eb7, GMA7
- Staff 2: GMA7, BMI7, E7, BMI7, E7, 1. AMI7, BMI7(b5), E7(#9)

Handwritten musical notation for a piece, featuring several staves with notes and chords. The chords are: A_{MI}^7 , E^b7 , A_{MI}^7 , $D7$, A_{MI}^7 , $B_{MI}^7(b5)$, $E7$, A_{MI}^7 , $F7(b5)$, B_{MI}^7 , B^b , A_{MI}^7 , $D7$, $G6$, and $(A_{MI}^7 D7)$. There are also triplets indicated by a '3' over a bracket.

The Party's Over (J. Styne)

Handwritten musical notation for "The Party's Over" by J. Styne. The piece is in 4/4 time with a key signature of two flats. The chords are: $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$, C_{MI}^7 , $B^b_{MI}^7$, E^b7 , $A^b6/9$, $(E^b_{MA}^7 F_{MI}^7)$, $(G_{MI}^{11} A^b_{MA}^7)$, D^b7 , $E^b_{MA}^7$, C_{MI}^7 , D_{MI}^7 , $G7$, $C7$, $F7$, B^b7 , $B^b_{MI}^7$, $E^{13}(\#11)$, E^b7 , $A^b_{MA}^7$, F_{MI}^7 , B^b7 , $G7$, $C7$, F_{MI}^7 , B^b7 , $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , B^b7 , E^b6 , and $(E^b_{MA}^7 A^7(b5))$, $(A^b_{MA}^7 G_{MI}^7 G^b13)$.

Pensativa

(C. Fisher)

Handwritten musical score for "Pensativa" by C. Fisher. The score is written on a grand staff with treble and bass clefs. It features a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The music consists of several lines of notes with various chord symbols written above and below. The chords include G^bMA^7 , $G^7(\#11)$, G^bMA^7 , $G^7(\#11)$, $E^b7(\#9)$, DMA^7 , $A^b+7(b9)$, $GMA^7(\#11)/(F\#)$, $F\#MI^7$, $B^7/(F\#)$, $Emi^7/(D)$, $A^7/(D)$, DMA^7 , A^bMI^7 , Db^7 , G^7 , G^bMA^7 , G^7/F , $(C^7 F^7)$, $(D^b+7(b9) G^9)$, CMA^7 , E^7/B , AMI^7 , AMI^7/G , FMA^7 , E^7 , DMI^7 , G^{13} , $G^+7(b9)$, CMA^7 , $Bmi^7(b5)$, B^b7/E , AMA^7 , $AMA^7/G\#$, $F\#MI^7$, $F\#MI^7/E$, $Bmi^7(b5)$, $E^+7(b9)$, AMA^7 , $A^b+7(b9)$, DMI^7 , G^7 , G^bMA^7 , $D^b+7(b9)/G$, G^bMA^7 , $D^b+7(b9)/G$, and $(G^7(\#11))$. The score includes first and second endings and concludes with a double bar line.

$G^b_{MA}7$ $E^b7(\#9)$ $D_{MA}7$ $A^b7(b9)$
 $G_{MA}7(\#11)/(F\#)$ $F\#_{MI}7$ $B7(F\#)$ $E_{MI}7(D)$ $A7(D)$ $D_{MA}7$
 $A^b_{MI}7$ D^b7 $G7$ $G^b_{MA}7$ $(G7(\#9))$
 $(A^b_{MI}7(b5)/D^b)$ $(D^b7(b9) G^9)$

Pennies From Heaven (A. Johnston)

C^6 $F7$ $E_{MI}7$ A^9 $D_{MI}7$ $G7$ C^6 $F7$
 (E^b0)
 $E_{MI}7$ A^9 $D_{MI}7$ $G7$ $C7$ $(G_{MI}7 C7)$
 $F_{MA}7$ $F^9 E^9 E^b9$ D^9 $G7$ $D_{MI}7 G^9$ $(A_{MI}7 D^7)$
 C^6 $F7$ $E_{MI}7$ A^9 $D_{MI}7$ $G7$ $C7$ C^9 $(F\# \emptyset F_{MI}7)$ $(E_{MI}7 E^b0)$
 $F_{MA}7$ F^6 $F_{MA}7$ $B^b9(\#11)$ $F_{MI}7$ $E_{MI}7$
 A^9 $D_{MI}7$ D^{13} $G^{13}(b9)$ C^6 (F/G) $(D_{MI}7/G)$

Perdido

(J. Tizol)

Cmi⁷ F⁷ Cmi⁷ F⁷ B^bMA⁷
(B^bMA⁷ Eb⁷) (Dmi⁷ G⁷)

Cmi⁷ F⁷ Cmi⁷ F⁷ 1. B^b6 Eb⁷ Dmi⁷ G⁺⁷

2. B^b6 Eb⁹ B^b6 D⁷ G⁷

G⁷ C⁷ F⁷

Cmi⁷ F⁷ Cmi⁷ F⁷ B^bMA⁷
(B^bMA⁷ Eb⁷) (Dmi⁷ G⁺⁷)

Cmi⁷ F⁷ Cmi⁷ F⁷ B^b6

RIFF Cmi⁷ Cmi⁷ Ebmi⁷ Dmi⁷ Dmi⁷ D^bmi⁷

Cmi⁷ Cmi⁷ F⁺⁷ B^b6 D^b6 1. Cmi⁷ B^o

2. Cmi⁷ F⁷ B^b6 Eb⁷

BRIDGE: 8 bars

Cmi⁷ Cmi⁷ E^bmi⁷ Dmi⁷ Dmi⁷ D^bmi⁷
 Cmi⁷ Cmi⁷ F+⁷ B^b6 D^b0 Cmi⁷ BMA⁷ B^b6/9
 rit.

Poor Butterfly (R. Hubbell)

B^bmi⁷ F+⁷(b9) B^bmi⁷ E^b7(b9) A^bMA⁷
 (B^bmi B^bmi(MA7)) (A^bMA⁷ D^b13)

A^b6 C+⁷ 1. F7
 (G+7(b9) G7(b9)(C+7(b9)) C+⁷) (Cmi⁷/F)

F7 B^b7 B^bmi⁷/E^b E^b7 Gmi⁷(b5) C7

Fmi⁷ B^b7 Fmi⁷ B^b7 B^bmi⁷/E^b

E^b7 D^b9 C7 B9(#11) || 2. F7 B^bmi⁷ D^b9
 (E^b7 Cmi⁷ Bmi⁷ F7) (B^bmi⁷(b5))

A^bMA⁷ D^b9(#11) Cmi⁷ B^o B^bmi⁷ E^b7
 (Cmi⁷ F7) (B^bmi⁷ B^bmi⁷/E^b E^b7(b9))

A^bMA⁷ (D^b7 Cmi⁷ F7)

People

(J. Styne)

$B^b MA^7 (GMI^7)$ CMI^7/F F^7 $B^b MA^7 (GMI^7)$ CMI^7/F F^7_{sus} F^7

B^b_{sus} $B^b MA^7$ | 1. AMI^7 D^7 $GMI^7 (MA^7)$

$GMI^7 (MA^7)$ D^7 $GMI^7 (MA^7)$ $C^{13}(\#11)$ $GMI^7(b5)$ C^7

FMA^7 G^7/B $B^b MI^7$ F/A $A^b o$ GMI^7 C^7

CMI^{11} F^7 | 2. FMI^7/Bb $B^b 7$

$E^b MA^7$ CMI^7 F^7 $B^b 6$ FMI^7/Bb $B^b 7$

$E^b MA^7$ CMI^7 F^7 F^7/Eb $B^b 6/D$ $D^b o$

CMI^7 F^7 $B^b MA^7 (GMI^7)$ CMI^7 $B^b 7$

D.S. al CODA

$B^b MA^7$ FMI^7/Bb $B^b 7$ $E^b MA^7$ $A^b 13(\#11)$

($E^b MA^7$ DMI^7) (CMI^7 F^7_{sus})

B^bMA⁷ G⁺ CMI⁷ B^b/D E^bMA⁷ F⁹SUS B^b6/9



Pick Yourself Up (J. Kern)

GMI⁷ C⁷ FMA⁷ B^bMA⁷ EMI⁷(b5) A⁷(b9) DMI⁷ G⁷



C⁷ B^bMA⁷ AMI⁷ A^b7 GMI⁷ C⁷ FMA⁷



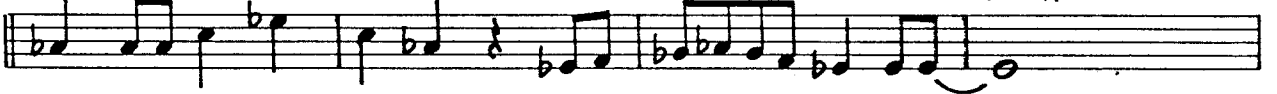
AMI⁷ D⁷ GMA⁷ CMA⁷ F[#]MI⁷(b5) B⁷(b9) EMI⁷ A⁷



D⁷ CMA⁷ BMI⁷ B^b7 AMI⁷ D⁷ GMA⁷



A^bMA⁷ B^bMI⁷ CMI⁷ FMI⁷ E⁷ E^b7 A^bMA⁷



C⁶/G G⁹/F EMI⁷ DMI⁷ C⁷ B^bMA⁷ AMI⁷ A^b7



GMI⁷ C⁷ FMA⁷ B^bMA⁷ EMI⁷(b5) A⁷(b9) DMI⁷ G⁷



C⁷ B^bMA⁷ AMI⁷ A^b7 GMI⁷ C⁷ F⁶



Please Don't Talk About Me When I'm Gone

(S. Stept)

E^b6
 G^7
 C^7
 D^b13
 C^7

1. F^9
 B^b13
 E^b6
 $C^7(b9)$
 Fm^7
 B^b9

2. F^9
 B^b13
 E^b6
 G^7

A^b7
 G^7
 C^7
 C^7
 $G^7(\#11)$
 F^9

B^b7
 G^b0
 Fm^7
 B^b7
 E^b6
 G^7
 C^7

D^b13
 C^7
 F^9
 Fm^7/B^b
 B^b7
 E^b6

Polka Dots And Moonbeams

(Van Heusen)

FMA^7
 $Dm^7 A^b13(b9)$
 Gm^7
 C^7
 C^7/B^b
 Am^7
 $Dm^7 F^7/C$
 B^bMA^7
 $Em^7 A^7$

$(Gm^7$
 $C^9sus)$
 $(FMA^7$
 Cm^11
 $B^7(b9)$

Dm^7
 $B^bmi^7 E^b7$
 FMA^7
 B^b7
 Am^7
 A^bmi^7
1. Gm^7
 C^7
 C^7/B^b
 Am^7
 D^7
 Gm^7
 C^7

$(Dm^7$
 $B^bmi^7/D^b)$
 $(FMA^7/C$
 B^b7
 Am^7
 $A^bmi^7)$
 $(Am^7 A^b7$
 Gm^11
 $G^9(\#11)$

2. $Gm7$ $C7$ $F6$ $Bm7$ $E7$ $A7$ $F\#(m)7$ $Bm7$ $E7$ $E7/D$
 $(Bbm7(b5)$ $E7(b9)$ $(Am7$ $C7(b9)$ (Bbm))
 $C\#m7$ $F\#m7$ $Bm7$ $E7$ $A7$ $F\#(m)7$ $Bm7$ $E7$
 $(Bm11$ $Bb9(\#11)$ $(Am7$ $C7(b9)$ (Bbm))
 $Am7$ $D7(b9)$ $Gm7$ $C7(b9)$ $Fm7$ $Dm7Ab7$ $Gm7$ $C7$ $C7/bb$
 $(A7)$ $(Gm7$ $C9sus)$
 $Am7$ $Dm7F7/C$ $BbMA7$ $Em7$ $A7$ $Dm7$ $Bbm7Eb7$ $Fm7Bb7$ $Am7$ $Abm7$
 $(Fm7$ $Cm11$ $B7(b9)$ $(Dm7$ $Bbm7/Db)$ $(Fm7/C$ $Bb7$ $Am7$ $Abm7)$
 $Gm7$ $C7$ $F6$ $(Gm7$ $C7(b9)$

The Preacher (H. Silver)

$F6$ F° $F6$ $F7$ $Bb7$ B° $F6$ $F6$ F°
 (Bbm)
 $F6$ $G7$ $C7$ $F6$ F° $F7$ $Bb7$
 $A7$ $Bb7$ B° $F6/C$ $D7$ $G7$ $C7$ F
 $(F7)$ $(Am7(b5)/C$ $D7)$
 2. $F6$
 $Bb7$ B° $Am7(b5)/C$ $D7$ $G7$ $C7$ $F7$

Portrait Of Jennie (R. Robinson)

E^b0 E^bMA⁷ B^bMi⁷ E^b7(b9) A^bMA⁷ A^bMi⁷ D^b7
 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7
 E^b0 E^bMA⁷ B^bMi⁷ E^b7(b9) A^bMA⁷ A^bMi⁷ D^b7
 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7 E^b6 A^bMi⁷ D⁷
 G^bMA⁷ C^bMi⁷ F⁷ B^bMA⁷ D^bMi⁷(b5) G⁷(b9)
 C^bMi⁷ F⁷ F^bMi⁷ B^b7
 E^b0 E^bMA⁷ B^bMi⁷ E^b7(b9) A^bMA⁷ A^bMi⁷ D^b7
 G^bMi⁷ C^bMi⁷ F^bMi⁷ B^b7sus B^b7 E^b6

Prelude To A Kiss (D. Ellington)

D⁷ G⁺ C⁷ F^MA⁷ B⁷ E⁷ A⁷ D^Mi⁷
 D^Mi⁷ G⁷ C^MA⁷ D⁷ | 1. D^Mi⁷ G⁷(b9) C⁶ A⁺
 (D^Mi⁷ G⁷ G[°]) (A^Mi⁷ D¹³)
 2. D^Mi⁷ G⁷(b9) C⁶ B⁷(#9) | E^MA⁷ C[#]Mⁱ⁷ F[#]Mⁱ⁷(b5) B⁷(b9)
 (F[#] B⁷(b9))
 E^MA⁷ C[#]Mⁱ⁷ F[#]Mⁱ⁷(b5) B⁷(b9) E^MA⁷ C[#]Mⁱ⁷ F[#]Mⁱ⁷(b5) B⁷(b9)
 (G[#]Mⁱ⁷ G[°]) (F[#]Mⁱ⁷ B⁷(b9))
 E^Mi⁷ A⁷ D^Mi⁷ E^bMⁱ⁷ E^Mi⁷ A⁷(b9) D⁷ G⁺ C⁷ F^MA⁷
 (E⁷ A⁷)
 B⁷ E⁷ A⁷ D^Mi⁷ D^Mi⁷ G⁺ C^MA⁷ D⁷
 (D^Mi⁷ G⁷ G[°]) (A^Mi⁷ D¹³)
 D^Mi⁷ G⁷(b9) C⁶

Quiet Nights Of Quiet Stars

(Corcovado) (A.C. Jobim)

The musical score is written in 4/4 time and consists of ten staves of music. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staves to indicate the harmonic structure. The piece concludes with a 'Fine' marking.

Chord symbols and their positions in the score:

- Staff 1: D^7/A , $A^{\flat 0}$
- Staff 2: Gm^7 , C^7 , Fm^7 , F^6
- Staff 3: Fm^7 , $(B^{\flat 7})$, E^m^7 , A^+7
- Staff 4: A^m^7 , D^7 , D^m^7 , $G^7(b^9)$, $(A^{\flat 0})$
- Staff 5: D^7/A , $A^{\flat 0}$
- Staff 6: Gm^7 , C^7 , Fm^7 , F^6
- Staff 7: Fm^7 , $(B^{\flat 7})$, E^m^7 , A^m^7
- Staff 8: D^m^7 , $G^7(b^9)$, $E^m^7(b^5)$, $(A^7(\sharp 9))$, A^7
- Staff 9: (D^7) , $(A^{\flat 13}(b^5))$
- Staff 10: D^m^7 , G^7 , C^6 , (D^7) , $(A^{\flat 13}(b^5))$, $Fine$

Rockin' Chair

(H. Carmichael)

Handwritten musical score for "Rockin' Chair" by H. Carmichael. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music with various chord annotations above and below the notes.

Staff 1: EbMA7 Eb7 AbMA7 Db7
(EbMA7 Cmi7) (Bbmi7 Eb7)

Staff 2: EbMA7 Db7 C7 F7 Bb7

Staff 3: EbMA7 Cmi7 Cmi7/Bb Ami7(b5) D7 Gmi7 C7

Staff 4: F7 Fmi7 Bb7 Eb6

Staff 5: Ab7 EbMA7

Staff 6: Ami7(b5) D7 Gmi7 Cmi7 F7 Fmi7 Bb7

Staff 7: EbMA7 Eb7 AbMA7 Db7
(EbMA7 Cmi7) (Bbmi7 Eb7)

Staff 8: Gmi7 C+7 Fmi7 Bb7sus Eb6 (Cmi7 Fmi7 Bb7)

Ray's Idea

(R. BROWN)

$D^{\flat}MA^7$ $B^{\flat}MI^7$ $E^{\flat}MI^7$ $A^{\flat}7$ FMI^7 $B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$

$D^{\flat}7$ $G^{\flat}7$ G° | $D^{\flat}7$ $B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$

2. $D^{\flat}7$ $A^{\flat}MI^7$ $D^{\flat}7(b9)$

$F^{\sharp}MI^7$ $B^{\sharp}7(b9)$ EMI^7 $A^{\sharp}7(b9)$

$E^{\flat}MI^7$ $A^{\flat}7(\sharp 9)$ $D^{\flat}MA^7$ $B^{\flat}MI^7$ $E^{\flat}MI^7$ $A^{\flat}7$

FMI^7 $B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$ $D^{\flat}7$ $G^{\flat}7$ G°

$D^{\flat}7$ ($B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$)

Red Top

(L. Hampton)

F⁷ B^{b7} F⁷

B^{b7} F^MA⁷ G^MI⁷ A^MI⁷ A^bM^I⁷

G^MI⁷ C⁷ F⁷ D⁷(#9) 1. G⁷ C⁷_{sus} (G^MI⁷)

2. G^MI⁷ C⁷_{sus} F⁷

Rosetta

(E. Hines)

F⁶ E⁺⁷ E^b9(#11) D⁹ G⁹

1. C⁷ F⁶ C⁷ 2. C⁷ F⁶ E⁷ A^MI⁷

E⁷ A^MI⁷ D^MI⁷(b5)/A^b G⁷ C G⁷ C⁷ G^MI⁷ C⁷

F⁶ E⁺⁷ E^b9(#11) D⁹ G⁹ C¹³ F⁶ (C⁷)

Rhythm-A-Ning (T. Monk)

B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7 Cmi^7 F^7 B^b7

CHANGES: $(B^b6 \ B^b0 \ Gmi^7)$ $(Cmi^7 \ C\#^0 \ F^7)$ $(Dmi^7 \ G^7)$ $(Cmi^7 \ F^7)$

B^b7 B^b7 1. B^b7

$(B^b6 \ B^b7/D)$ $(E^b7 \ E^\circ)$ $(B^b/F \ G^7)$ $(Cmi^7 \ F^7)$

2. B^b7 D^7 G^7

$(Cmi^7 \ F^7 \ B^b6)$ (Ami^7) (D^7) (Dmi^7)

G^7 C^7 Cmi^7

(G^7) (Gmi^7) (C^7) (Cmi^7)

$F^7(b5)$ B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7

(F^7) $(B^b6 \ B^b0)$ $(Cmi^7 \ C\#^0)$ $(Dmi^7 \ G^7)$

Cmi^7 F^7 B^b7 B^b7 $B^b7(\#11)$

$(Cmi^7 \ F^7)$ $(B^b6 \ B^b7/D)$ $(E^b7 \ E^\circ)$ $(B^b/F \ G^7)$ $(Cmi^7 \ F^7 \ B^b6)$

Robbin's Nest (C. Thompson - Jacquet)

$Db6$ A^9

A^9 Fmi^7 E° E^bmi^7 Ab^7 1. $Db6 \ B^b7(b9)$

$(Emi^7 \ A^7)$

$E^b_{MI}7$ $A^b7(b9)$ || 2. D^b6 $F7$
 $F7$ B^b7 E^b7
 E^b7 $E^b_{MI}7$ A^b7 D^b6
 (A^7 A^b7)
 D^b6 A^9 $F_{MI}7$ E°
 ($E_{MI}7$ $\#A^7$) ($E_{MI}7$ A^7)
 $E^b_{MI}7$ A^b7 D^b6 ($B^b7(b9)$ $E^b_{MI}7$ $A^b7(b9)$)

Rose Room (A. Hickman)

B^b13 E^b9 $A^b_{MA}9$ A^b6 $E^b_{MI}11$ A^b7
 ($B^b_{MI}7$ E^b9) (A^b7 $D7(\#9)$)
 $D^b_{MA}9$ D^b6 $D^b_{MI}7$ G^b9 $A^b_{MA}7$ $G^b9(\#11)$ $F7$ B^b7
 (D^b6) ($C_{MI}7$ $G^b9(\#11)$)
 B^b7 $B^b_{MI}7$ $E^9(\#11)$ E^b9 $F7$ || 2. $A^b_{MA}7$ $G^b9(\#11)$ $F7$ B^b7
 ($C_{MI}7$)
 $B^b_{MI}7$ $E^b13(b9)$ A^b6 ($G7(b9)$ G^b9 $F7$)

'Round Midnight (C. Williams - Th. Monk)

A_{MI} 7(b5)

D7(#9)

G_{MI} 7(b5)

C7(#9)

F_{MI} 7(b5)

B^b7(#9)

E^b_{MA} 7(#11)
(#9)

E^b_{MA} 7(#11)
(#9)

B^b7(b5)

E^b_{MI} E^b_{MI}/D

E^b_{MI}/D^b

C_{MI} 7(b5)

A^b_{MI} 7

D^b7

E^b_{MI} 7

A^b7

B_{MI} 7

E7

B^b_{MI} 7

E^b7

A^b_{MI} 7

D^b7

G^b_{MA} 7

G7(#9)

A^b9

1. C_{MI} 7(b5)

B7(b5)

B^b7

B^b7(b9)

2. C_{MI} 7(b5)

B7(b5)

F_{MI} 7/B

E_{MA} 7(b5)

E^b_{MA} 9/omit 7

E^b_{MI}/D^b

C_{MI} 7(b5)

F7(b5)

B^b7

C_{MI} 7(b5)

F7(b5)

B^b7

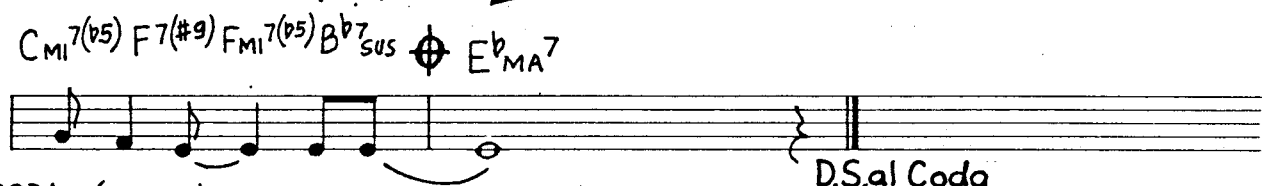
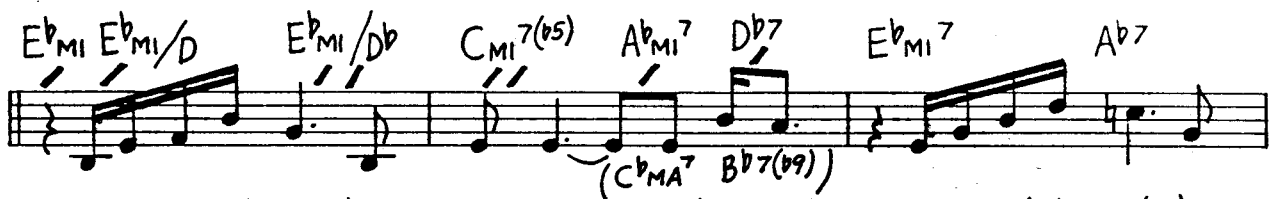
A^b_{MI} 7

A^b_{MI}/G^b

F_{MI} 7(b5)

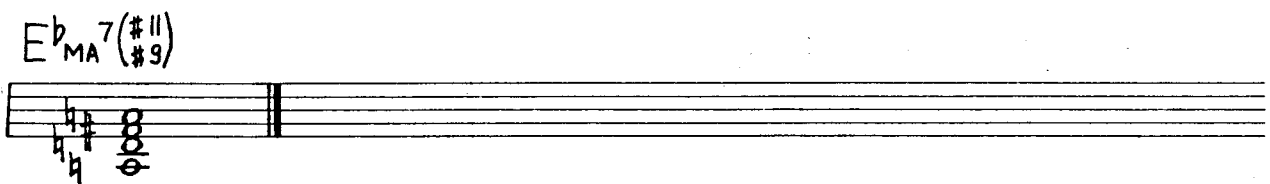
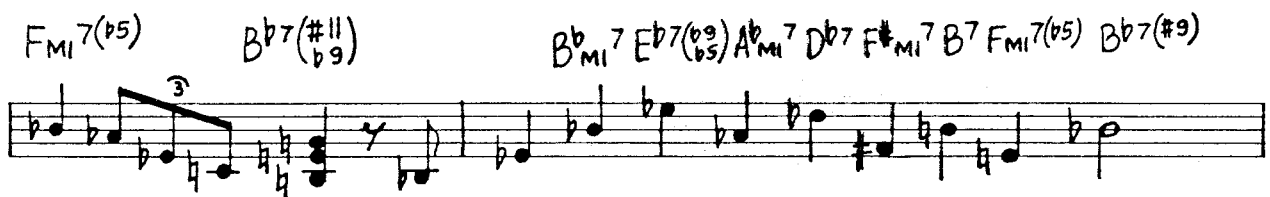
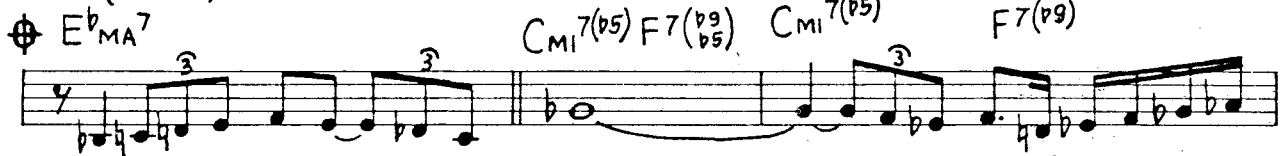
B^b7(#9)

$E^b_{MI}7$ E^b_{MI}/D^b $C_{MI}7(b5)$ $F7(\#9)$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$ D^b7 $F^{\#}_{MI}7$ $B7$ $F_{MI}7(b5)$ $B^b7(\#9)$



CODA (BREAK)

D.S.al Coda



Ruby

(H. Roemheld)

C⁶ C⁶ C^{#0} B^b/D B^b/D G⁷(#9)/D CMA⁷/E

Ami⁷ Ami⁷/G FMA⁷ B^b9(#11) C+/G CMA⁷/G

1. Dmi⁷(b5) Fmi⁷(b5) Emi⁷ Eb7 Dmi⁷ Db9(#11) | 2. Dmi⁷(b5) Db7 C6 Gb9(#11)

Fmi⁷ B^b7 CMA⁷ Ami⁷ Gmi⁷ Gb9(#11) Fmi⁷

B^b7 Emi⁷ Eb7 Dmi⁷ Db C6 C6 C#0

B^b/D B^b/D G⁷(#9)/D CMA⁷/E Ami⁷ Ami⁷/G FMA⁷

B^b9(#11) Ami⁷(MA⁷)/G# Ami⁷/G Dmi⁷(b5) Db7 C6 (Eb7 AbMA⁷ D^bMA⁷)

Ruby, My Dear

(T. Monk)

S. F_{MI}^7 $Bb7(b9)$ E_{bMA}^7 F_{MI}^7 $F\#_{MI}^7$ G_{MI}^7 A_{b6} G_{MI}^9 $C7(b9)$ F_{MA} G_{MI}^7 A_{bMI}^7 A_{MI}^7

B_{bMI}^7 $E_{b7(b9)}$ A_{bMA}^7 C_{MI}^7 F^7 B_{bMI}^7 A^6 B_{MI}^7 E^7 $B_{b7(b5)}$

B_{MI}^7 E^7 A_{MA}^7 $F\#_{MI}^7$ B_{MI}^7 $E7(b9)$ $A^{6/9}$ A_{MA}^7

B_{b6} B° C_{MI}^7 $C_{MI}(MA^7)$ C_{MI}^7 D_{MI}^7 E_{bMI}^7

$A_{b13(b5)}$ $E_{b7(\#9)}$ F_{MI}^7 $B_{b7(b9)}$ E_{bMA}^7 F_{MI}^7 $F\#_{MI}^7$ G_{MI}^7 A_{b6} G_{MI}^7 $C7(b9)$

F_{MA}^7 G_{MI}^7 A_{bMI}^7 A_{MI}^7 B_{bMI}^7 $E_{b7(b9)}$ A_{bMA}^7 C_{MI}^7 F^7 B_{bMI}^7 A^6/E

$F\#_{MA}^9$ $B7(b9)$ $B_{b7(b9)}$ $D.S. al$ $CODA$

B_{bMI}^7 A^6 $F\#_{MA}^9$ $B7(b9)$ $B_{b7(b9)}$ E_{bMA}^7 $CODA$

San Francisco Holiday (T. Monk)

Handwritten musical score for "San Francisco Holiday" by Thelonious Monk. The score is written in G major, 4/4 time, and consists of seven staves of music. The key signature has one flat (F major), and the time signature is 4/4. The notation includes various chords and melodic lines.

Chords and annotations for the first staff:

- Staff 1: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $F_{MI} 7(b5) Bb7$, $E^b_{MA} 7/B^b$
- Staff 2: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $(G^b7(b9) C7)$, $(F7(b5) Bb7)$, $E7(b5)/B^b$ (1.), $E^b_{MA} 7/B^b$ (2.)
- Staff 3: $C_{MI} 7(b5)$, $C_{MI} 7(b5) F7$, $C_{MI} 7(b5)$, $F7(b9)$
- Staff 4: $C_{MI} 7(b5)$, $C_{MI} 7(b5) F7$, $C_{MI} 7(b5)$, $F7(b5)$
- Staff 5: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $F_{MI} 7(b5) Bb7$, $E^b_{MA} 7/B^b$
- Staff 6: $A_{MI} 7(b5) D7$, $G_{MI} 7(b5) C7$, $(G7(b5) C7)$, $(F7(b5) Bb7)$, $F_{MI} 7(b5) Bb7$, $E7(b5)/B^b$

Satin Doll (D. Ellington)

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written in G major, 4/4 time, and consists of two staves of music. The key signature has one flat (F major), and the time signature is 4/4. The notation includes various chords and melodic lines.

Chords and annotations for the first staff:

- Staff 1: $D_{MI} 7$, $G7$, $D_{MI} 7$, $G7$, $E_{MI} 7$, $A7$, $E_{MI} 7$, $A7$

Chords and annotations for the second staff:

- Staff 2: $A_{MI} 7(b5)/E^b D7$, $A^b_{MI} 7$, D^b7 , $C_{MA} 7$, B^b7 , $A7$
- Staff 3: $(C_{MA} 7)$, $(E_{MI} 7(b5) A7)$

2. CMA⁷ | Gmi⁷ C⁷ | Gmi⁷ C⁷ | FMA⁷

FMA⁷ | Ami⁷ D⁷ | Ami⁷ D⁷ | Dmi⁷/D | A+^{7(b9)}

Dmi⁷ G⁷ | Dmi⁷ G⁷ | Emi⁷ A⁷ | Emi⁷ A⁷

Ami^{7(b5)}/Eb D⁷ | Abmi⁷ Db⁷ | CMA⁷ | (A⁷)

Pent Up House (S. Rollins)

Ami⁹/D D+^{7(b9)} | Ami⁹/D D+^{7(b9)} | GMA⁹ Ab⁹ GMA⁹

break — Ami⁹/D D+^{7(b9)} | Ami⁹/D D+^{7(b9)} | GMA⁹ Ab⁹ GMA⁹

break — Dmi⁷ G+^{7(b9)} | Dmi⁷ G+^{7(b9)} | Cmi⁹

F13 | Ami⁹/D D+^{7(b9)} | Ami⁹/D D+^{7(b9)} | GMA⁹ Ab⁹ GMA⁹

4. break — | 2. GMA⁹ | Solos:

GMA⁷ /- | Dmi⁷ G⁷ | Cmi⁷ F⁷ | Ami⁷ D⁷ | GMA⁷ /- | Ami⁷ D⁷

GMA⁷ /- | Dmi⁷ G⁷ | Cmi⁷ F⁷ | Ami⁷ D⁷ | GMA⁷ /-

Scrapple From The Apple

(C. Parker)

Gmi⁷

C⁷

Gmi⁷

C⁷(b9)



FMA⁷

F⁷/A

BbMA⁷

B^o

1. FMA⁷ Gmi⁷ Ami⁷ Ab⁷



2. FMA⁷ Gmi⁷ C⁷(b9) FMA⁷

A⁷



(Emi⁷)

A⁷)

D⁷

G⁷



(Dmi⁷)

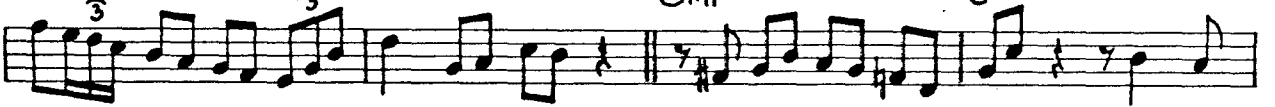
(G⁷)

Gmi⁷

C⁷

Gmi⁷

C⁷



Gmi⁷

C⁷(b9)

FMA⁷

F⁷/A

BbMA⁷

B^o



FMA⁷

Gmi⁷ C⁷(b9) FMA⁷



Secret Love

(S. Fain)

Handwritten musical score for "Secret Love" by S. Fain. The score is written in G major with a key signature of one flat (F major) and a 4/4 time signature. It consists of seven staves of music with various chords and melodic lines. The chords are: Eb MA7, F MI7, Bb7, Eb MA7, F MI7, Bb7(b9), Eb MA7, Ab7, G MI7, C7(b9), F MI7, Bb7, F MI7, Bb7, F MI7, Bb7, Eb6, F MI7, Bb7, G+7(b9), C MI7, F7, Bb MA7, Bb MA7, Bb MI7, Eb7, Ab MA7, Ab MI7, Db7, Eb MA7, F MI7, G MI7, Ab MA7, Db13, C9, F MI7, Bb7, Eb6, (C7, F MI7, Bb7).

September In The Rain (H. Warren)

Eb6 Ab7 Gmi7 C7 Fmi7
 (Eb Gmi7) (Cmi7 B0 Bbmi7 A7(b5)) (Ab6) (AbMA7)

Db9 Fmi7 Bb7(b9) 1. Eb6 C7(b9) Fmi7 Bb7 2. Eb6

Eb6 Bbmi7 Eb7 Bbmi7 Eb7 AbMA7 Ab6

Cmi7 F7 Cmi7 F7 Bb7 Gb7 Fmi7 Bb7 Eb6 Ab7 Gmi7 C7
 (Fmi7 E9(#11)) (Eb Gmi7) (Cmi B0 Bbmi A7-5)

Fmi7 Db9 Fmi7 Bb7(b9) Eb6 (C7 Fmi7 Bb7)
 (Ab6) (Ab6 AbMA7)

September Song (K. Weill)

Eb7 Ebmi7 Gb7 BbMA7 C7
 (Ebmi7 Ab7)

1. Cmi7(b5) F7(b9) BbMA7 7 2. Cmi7(b5) F7(b9) BbMA7

BbMA7 Bb7 Ebmi7 E0

$E^b_{MI}7$ E° 7 E^b7 $E^b_{MI}7$ G^b7
 $B^b_{MA}7$ $C7$ $C_{MI}7(b5)$ $C_{MI}7/F$ B^b6
 ($E^b_{MI}7$ A^b7)
 ($B_{MA}7$)

The Shadow Of Your Smile (J. Mandel)

$F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$ $A9$
 $A_{MI}7$ $E^b9(\#11)$ $D7$ $G_{MA}7$ $D^b7(b5)$ $C_{MA}7$ $F^{\#}_{MI}7(b5)$
 $B^+7(\#9)$ $E_{MI}7$ $E_{MI}7/D$ $C^{\#}_{MI}7(b5)$ $F^{\#}7(\#9)$
 $F^{\#}_{MI}7$ $C9(\#11)$ $B9$ $F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$
 $A7$ $A_{MI}7$ $E^b13(b9)$ $D7(b9)$ $B_{MI}7(b5)$ $F13(\#11)$ $E7$
 $A_{MI}7$ $C_{MI}7$ $F9$ $B_{MI}7$ $F9(\#11)$ $E9$ $E^+7(b9)$
 $A13$ $E^b9(\#11)$ D^9_{sus} $D13(b9)$ $G6$ ($C7$ $B7$)

Shiny Stockings (F. Foster)

Gmi⁷ C⁷ Gmi⁷ C⁷
 FMA⁷ Bb⁷ AMi⁷ Ab^o
 Gmi⁷ C⁷ AMi⁷ 1. D⁷
 Bmi⁷ E⁷ A⁷ D⁷(#9)
 2. D⁷ Gmi⁷/C C⁷_{sus} C⁷(b9) F⁶ (AMi⁷ D⁷)

The musical score for 'Shiny Stockings' is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket. Chord symbols are written above the notes.

She's Funny That Way (N. Moré)

Eb⁶ Bb⁺7 Eb⁶ Bb⁺7 Eb⁶ D⁷ Db⁷ C⁷
 (Eb¹³ D⁷) (Gmi⁷(b9) C⁷)
 Fmi⁷ Db⁹(#11) 1. F⁷ Bb⁷
 (F⁷) (Eb⁶ F⁹) (Fmi⁷ Bb⁷)
 2. F⁷ Bb⁷ Eb⁶ Eb⁷ Ab⁺mi⁷ Db¹³ Db⁹
 (Eb⁶ Fmi⁷ Bb⁷) (Ab⁺mi⁹ Db⁹)

The musical score for 'She's Funny That Way' is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket. The fourth staff has a second ending bracket. Chord symbols are written above the notes.

Eb6 Bb7 EbMA7 DMI7(b5)G7 CMI CMI(MA7)/B CMI7/Bb CMI6/A
 F7 Bb7 Eb6 Bb+7 Eb6 Bb+7
 Eb6 D7 Db7 C7 FMI7 Db9(#11)
 (Eb13 D7) (GMI7(b5) C7)
 F7 Bb7 Eb6 (Bb+7)
 (Eb6 FMI7 Bb7)

S.K.J. (M. Jackson)

Bb7 Bb7
 Eb7 Bb7 G7(b9)
 CMI7 F7(#9) Bb7 F7(#9) Bb7

Since I Feel For You (B. Johnson)

(based on S. Turrentine's version)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(\#9)$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7
 A^b7 G^b7 $F7$ B^b7 | E^b6 $C7$ $F_{MI}7$ B^b7 | E^b6 $B^b_{MI}7$ E^b7
 A^b7 $A^b_{MI}7$ D^b7 E^b6 $C_{MI}7$ B^b7 $B^b_{MI}7$ E^b7
 A^b7 $A^b_{MI}7$ D^b7 E^b6 $C7$ $F_{MI}7$ B^b7
 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(\#9)$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7
 A^b7 G^b7 $F7$ B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)
 $(E^b6/G$ $C7(\#9))$

Sandu (C. Brown)

E^b7 A^b7 E^b7
 A^b7 E^b6 $C7$ B^b Pedal
 E^b6 | $F_{MI}7$ $E7(\#11)$ break | E^b6 solo break

Sister Sadie

(H. Silver)

G7 G7
 G7 G7 1.2.
 C7 G7
 C7 Bb7 A7 Ab7
 G7 G7
 G7 G7

CHANGES:

1.	
G G7/B	C7 C#°
G/D E7	A7 D7
G G7/B	C7 C#°
G/D E7	A7 D7

(G6 E7) (Ami7 D7) (Bmi7 E7) (Dmi7 G7)

2.	
G/D D7	G6
C7	G7
C7	Bb7
A7	Ab7

G G7/B	C7 C#°
G/D E7	A7 D7
G G7/B	C7 C#°
G/D D7	G6 Ami D7

(G6 E7) (Ami7 D7) (Bmi7 E7) (Dmi7 G7)

Skylark

(H. Carmichael)

$E^b G$ $F M I^7$ E^b / G $A^b M A^7$ $G M I^7 / B^b$ A^7 $A^b M A^7$ $G M I^7 C M I^7$

F^7 $F M I^7$ $B^b 7$ | 1. $E^b G$ $C M I^7$ $F M I^7$ $B^b 7$

2. $E^b M A^7$ $B^b 7$ $E^b M A^7$ $C M I^7$ B^7 $B^b M I^7$ $E^b 7$
 ($E^b M A^7$ $B M I^7$) ($B^b M I^7$ $E^b 7$) ($A^b M A^7$ F^7 / A^o)

$A^b M A^7$ ($D^b M A^7$) $G M I^7 (b5)$ C^7 $F M I^7$ $B^b M I^7$ $E^b 7$ $A^b M A^7$

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

$G M I^7 / B^b$ A^7 $A^b M A^7$ $G M I^7 C M I^7$ F^7 $F M I^7$ $B^b 7$
 ($G^b 13$)

$E^b M A^7$ $B^b M I^7$ $B^b 7 (b9)$ $E^b G$
 ($D^b 7$ D^7)

Small Fry

(H. Carmichael)

$E^b_{MA}7$ $C9$ $F9$ B^b13 $E^b_{MA}7$ $C9$ $F9$ B^b13

E^b7 $A9(\#11)$ $A^b7(b5)$ $G_{MI}7$ | 1. $C_{MI}7$ $F9$ $F_{MI}11$ B^b7

(E^b6)

2. $F_{MI}7$ B^b13_{sus} E^b6 $A9(\#11)$ | $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$

$F7$ B^b13 E^b6 $A9(\#11)$ $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$

$F13$ $F_{MI}7/B^b$ B^b+9 $E^b_{MA}7$ $C9$ $F9$ B^b13

($C_{MI}11$ $F13$)

$E^b_{MA}7$ $C9$ $F9$ B^b13 E^b7 $A9(\#11)$ $A^b7(b5)$ $G_{MI}7$

(E^b6)

$F_{MI}7$ B^b13_{sus} E^b6

D.S. al CODA

CODA

E^b6 $A9(\#11)$ $A^b7(b5)$ $E^b_{MA}7$ $G7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b6/9$

Smile

(Ch. Chaplin)

Handwritten musical score for the song "Smile" by Charles Chaplin. The score is written in 4/4 time and consists of seven staves of music. The key signature has one flat (Bb). The chords and their positions are as follows:

- Staff 1: FMA⁷, FMA⁷, F⁶
- Staff 2: A^bo, GMI⁷, D⁷, GMI⁷
- Staff 3: B^bMI⁷, E^b7, AMI⁷ (FMA⁷), DMI⁷, GMI⁷
- Staff 4: C13(b9), FMA⁷, FMA⁷
- Staff 5: F⁶, A^bo, GMI⁷, D⁷, GMI⁷
- Staff 6: GMI⁷, B^bMI⁷, E^b7, AMI⁷, D⁺7(b9)
- Staff 7: GMI⁷, C13(b9), F⁶ (D⁷ GMI⁷ C⁷)

The score ends with a double bar line on the seventh staff. Below the seventh staff are two empty staves.

Smoke Gets In Your Eyes (J. Kern)

E^b6 G^b0 F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ A^0

$E^b_{MA}^7/B^b$ C_{MI}^7 F_{MI}^7 B^b7 $D^b9(\#11)$ $C9$ $B9(\#11)$ B^b9

2. E^b6 $D7(b9)$ $D^b_{MI}^9$ G^b7 B_{MA}^7 $C^{\#}_{MI}^7$ D^0 $D^{\#}_{MI}^7$ D^0

$F^{\#7}/C^{\#}$ C^0 $C^{\#}_{MI}^7$ $F^{\#7}$ B_{MA}^7 F° E_{MI}^7 $E^b_{MI}^7$ F_{MI}^7 B^b7

$E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 B^b7 E^b6 G^b0 F_{MI}^7 B^b7

$B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ A^0 $E^b_{MA}^7/B^b$ C_{MI}^7 F_{MI}^7 B^b7

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

A Smooth One

(B. Goodman)

Bm7(b5) Bbm7 F6/A F7/C Bm7(b5) Bbm7 F6/A F7/C
(Bb7) (Bb7)
Bm7(b5) Bbm7 F6/A D7 G7 C9 1. F6
(Bb7)
2. F6 F7 Bb7 B0 Fm7 F6 (Dm7)
F7 Bb7 B0 F6/C Dm7
(Cm7 F7)
Gm7 C13(b9) Bm7(b5) Bbm7 F6/A F7/C Bm7(b5) Bbm7 (Bb7)
F6/A F7/C Bm7(b5) Bbm7 F6/A D7 G7 C9 F6
(Bb7)

Softly As In A Morning Sunrise

(S. Romberg)

Cm7 Dm7(b5) G7 Cm7 Dm7(b5) G7
(Cm7 Eb7/Bb) (Ab7 G7)
Cm7 Eb7 Dm7(b5) G7 1. Cm7 Dm7(b5) G7
(Cm7 Eb7/Bb) (Ab7 G7)

2. C_{MI}^7 C_{MI}^7 $B^{\flat}7$ $E^{\flat}MA^7$ $G_{MI}^7(b5)/D^{\flat}$

C^7 F_{MI}^7 F_{MI}^7/B^{\flat} C^7 $A^{\flat}9(\#11)$

G^7 $D_{MI}^7(b5)/A^{\flat}$ G^7 C_{MI}^7 $D_{MI}^7(b5)$ G^7

C_{MI}^7 $D_{MI}^7(b5)$ G^7 C_{MI}^7 $A^{\flat}MA^7$ $D_{MI}^7(b5)$ G^7

(C_{MI}^7 $E^{\flat}7/B^{\flat}$) ($A^{\flat}7$ G^7)
 C_{MI}^7 ($D_{MI}^7(b5)$ G^7)

Soft Winds (B. Goodman)

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

$E^{\flat}7$ $E^{\flat}7$

$B^{\flat}6$ $B^{\flat}6$ G^7

$G^{\flat}7$ F^7 $G^{\flat}7$ F^7 $C^7(b9)$ F^7 $B^{\flat}6$

Solar

(M. Davis)

$C_{MI}^{(MA7)}$ G_{MI}^7 C^7
 F_{MA}^7 F_{MI}^7 Bb^7
 $E^b_{MA}^7$ $E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7(b9)$

The first system of 'Solar' consists of three staves of music in 4/4 time. The first staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords $C_{MI}^{(MA7)}$, G_{MI}^7 , and C^7 . Below the staff are the chords (C_{MI}^7) and $(G_{MI}^7 C^7)$. The second staff is in bass clef and contains a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Above the staff are the chords F_{MA}^7 , F_{MI}^7 , and Bb^7 . The third staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords $E^b_{MA}^7$, $E^b_{MI}^7$, A^b7 , $D^b_{MA}^7$, $D_{MI}^7(b5)$, and $G^7(b9)$.

Solitude

(D. Ellington)

$E^b_{MA}^7$ F_{MI}^6 G_{MI}^7 C_{MI}^7 F_{MI}^7 F_{MI}^9 F_{MI}^7/B^b G_{MI}^7/B^b
 F_{MI}^7/B^b Bb^7 1. $E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 Bb^7 2. $E^b_{MA}^7$ E^b7
 A^b6 A° E^b6/B^b Bb^{13} Bb_{MI}^7/E^b E^b7
 A^b6 A° E^b6/B^b C_{MI}^7 F^7 Bb^7
 $E^b_{MA}^7$ F_{MI}^6 G_{MI}^7 C_{MI}^7 F_{MI}^7 F_{MI}^9

The first system of 'Solitude' consists of five staves of music in 4/4 time. The first staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords $E^b_{MA}^7$, F_{MI}^6 , G_{MI}^7 , C_{MI}^7 , F_{MI}^7 , F_{MI}^9 , F_{MI}^7/B^b , and G_{MI}^7/B^b . The second staff is in bass clef and contains a bass line with notes F3, G3, A3, B3, C4, B3, A3, G3. Above the staff are the chords F_{MI}^7/B^b , Bb^7 , and (E^7) . The third staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords A^b6 , A° , E^b6/B^b , Bb^{13} , Bb_{MI}^7/E^b , and E^b7 . The fourth staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords A^b6 , A° , E^b6/B^b , C_{MI}^7 , F^7 , and Bb^7 . The fifth staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords $E^b_{MA}^7$, F_{MI}^6 , G_{MI}^7 , C_{MI}^7 , F_{MI}^7 , and F_{MI}^9 . Below the staff are the chords (F^9) and (F^9) .

Fmi7/Bb Gmi7/Bb Fmi7 Bb7 EbMA7 (C7 Fmi7 Bb7)

Somebody Loves Me (G. Gershwin)

FMA Dmi7 Gmi7 C7(b9) FMA7 Dmi7 Abmi7 Db9

Ami7 D7(#9) G7(b9) C7(b9) F6 Dmi7 Gmi7 C7

(FMA7 F6) (Db9 C7(b9))

FMA7 BbMA7 E7(b9) A7 Dmi7 Dmi7/C Bmi7(b5) E7

(FMA7 Dmi7) (Gmi7 C7(b9)) (FMA7 F6) (Bmi7(b5))

Ami6 F#mi7(b5) B7(p9) E7 Ami7 D+7

(Ami Ami7/G) (F7 E7) (Ami7 Eb7) (D7 Ab7)

Gmi7 D7 Gmi7 D7 Gmi7 Ami7 Ab7

(Gmi Gmi+) (Gmi6 Gmi7) (Gmi(MA7)) (Gmi7)

Dmi7/G G7 Dmi7 G7 Gmi7 C7

(Gb9(#11))

FMA7 Dmi7 Gmi7 C7 FMA7 Dmi7 Abmi7 Db9

Ami7 D7 Gmi7 C7(b9) F6 (Dmi7 Gmi7 C7)

(Dmi7)

Someday My Prince Will Come

(Churchill)

B^bMA^7 D^+7 E^bMA^7 G^+7 CMI^7
 G^+7 C^9 $F^9 E^{\circ} E^b$ | 1. DMI^7 $C^{\#o}$ CMI^7
 F^7 DMI^7 $C^{\#o}$ CMI^7 F^7 | 2. B^bMA^7
 D^+7 E^bMA^7 E° B^b/F G^7 CMI^7 F^7
 (B^b9) $(EMI^7 A^7)$ $(DMI^7 G^7)$ $(CMI^7 F^7)$ $(B^bMA^7 B^bMA^7)$

Some Of These Days

(S. Brooks)

D^7 GMI^7
 (Ami^7) (D^7)
 D^7 GMI^7
 (Ami^7) (D^7)
 G^+7 G^7 C^7
 GMI^7 C^7 F^7

B^{b7} E^{b6}
 D⁷ G⁷ C^{M17}
 E^{b7} E^o D^{M17/F} G⁷
 C⁹ F⁷ B^{b6}

Sometimes I'm Happy (V. Youmans)

F^{M7} D^{7(b9)} G^{M7} C^{7(b9)} A^{M7} D^{7(b9)} G^{M7} C^{7(b9)}
 F^{M7} D^{7(b9)} G^{M7} C^{7(b9)} A^{M7} D^{7(b9)} G^{M7} C^{7(b9)}
 F^{M7} D^{M7} C^{M7} B⁷ B^{bM7} B^{bM7} E^{b9}
 1. F^{M7/A} E^{b9+11} D⁷ D^{7(b9)} G^{M7} C^{7(b9)}
 2. A^{M7} D⁷ G^{M7} C⁷ F⁶

Someone To Watch Over Me (G. Gershwin)

E^bMA⁷

A_{MI}^{7(b5)} A^{b0} E^b6/G G^{b0} B^b7/F E^o

F_{MI}⁷ G^o A^b6 | 1. A_{MI}^{7(b5)} B^b7_{SUS} B^b7 G⁺7 C⁹ F⁺7 B^b9

2. A_{MI}^{7(b5)} B^b7_{SUS} E^b6 A^bMI⁶ E^b6 E^b7 A^bMA⁷

E^b6/G F^{#0} F_{MI}⁷ B^b7 E^b6 A_{MI}^{7(b5)} D⁷

A^b7(b5) G⁷ C⁷ C^{7(b9)} F⁹ B^b7(b9) E^bMA⁷

A_{MI}^{7(b5)} A^{b0} E^b6/G G^{b0} B^b7/F E^o F_{MI}⁷ G^o A^b6

A_{MI}^{7(b5)} B^b7_{SUS} E^b6

Stairway To The Stars (E. Signorelli)

CMA⁷ G⁺7(b9) G_{Mi}¹¹ C¹³ FMA⁷ B^b13 B^b9(#11)

C⁶/E A_{Mi}⁷ D_{Mi}¹¹ G⁹ 1. CMA⁷ A⁺7 D_{Mi}⁷ G⁷(b9) (D^b7)

2. C⁶ FMA⁷ C⁶ F_{Mi}¹¹ B⁷ E_{Mi}⁷ C_{Mi}⁷(b5)/G F_{Mi}⁷(b5) B⁷(#9)

E_{Mi} E_{Mi}(MA⁷) E_{Mi}⁷ A⁷ D_{Mi}⁷ B_{Mi}⁷(b5)/F E_{Mi}⁷(b5) A⁷

A_{Mi}⁷ D⁷ D_{Mi}⁷ G⁷ CMA⁷ G⁺7(b9) G_{Mi}¹¹ C¹³

FMA⁷ B^b13 B^b9(#11) C⁶/E A_{Mi}⁷ D_{Mi}¹¹ G⁹

C⁶

The Song Is You

(J. Kern)

Handwritten musical score for "The Song Is You" by J. Kern. The score is written on ten staves in 4/4 time with a treble clef. It includes various chords such as CMA7, Eb0, Dmi7, G7, CMA7, A7, Dmi7, G7, EMI7, A7, Dmi7, G7, Fmi7, Bb7, Dmi7, G7, EMI7, A7, Dmi7, G7, A7, Dmi7, G7, C6, F#mi7(b5), C6, F7, C6, B7(b9), Ema7, F#mi7, B7, Ema7, Ema7, A#mi7(b5), D#7, G#mi6, C#9, F#13, B13, C9(#11), B13, CMA7, Eb0, Dmi7, G7, CMA7, Gmi7, C7, FMA7, Bb7, EMI7. The score also features first and second endings and various fingerings like 2, 3, and 3.

A⁷ D_{M1}⁷ G⁷ ⊕ C⁶ (A_{M1}⁷ D_{M1}⁷ G⁷)

(Eb⁷)

D.S. al-⊕
CODA

⊕ C⁶ A_{M1}⁷ D_{M1}⁷ G^{7sus} C_{M1}⁷

CODA

Sonny Boy

(B.C. DeSilva - L. Brown
R. Henderson - A. Johnson)

E^b6 D^b7 C⁷ F_{M1}⁷ B⁷ B^b7 E^bM₁⁷

(C_{M1}⁷)

A_{M1}^{7(b5)} D⁷ G_{M1}⁷ C⁷ F_{M1}⁷ B^b7 E^b6 D^b7 C⁷

G^b7 (E^{7(b5)})

F_{M1}⁷ B⁷ B^b7 E^b6 C_{M1}⁷ F_{M1}⁷ B^b7 E^b6

D^b9 E^b6 D_{M1}^{7(b5)} G^{7(b9)} G_{M1}^{7(b5)} C⁷

(D⁷)

F⁷ B^b7 E^b6

(C_{M1}⁷) (F⁷) (F_{M1}⁷) (B^b7)

D^b7 C⁷ F_{M1}⁷ B⁷ B^b7 E^b6 C_{M1}⁷

F_{M1}⁷ B^b7 E^b6 (C⁷ F_{M1}⁷ B^b7)

Sonnymoon For Two (S. Rollins)

C⁷ C⁷
 F⁷ C⁷
 Dm⁷ G⁷ C⁷

Handwritten musical notation for 'Sonnymoon For Two' in 4/4 time. The piece consists of three staves of music. The first staff begins with a repeat sign and a double bar line. The melody features eighth and sixteenth notes, with triplets in the final measure. Chord symbols are placed above the staff: C⁷ (twice), F⁷, C⁷, Dm⁷, G⁷, and C⁷.

Soon (G. Gershwin)

E^bMA⁷ E^b6 Gm⁷(b5)/B^b C⁺7(b9) C⁷(b9)
 Fm⁷ Fm⁶ A^bm⁷ B^b7(b9) B^b7(b9)
 1. E^bMA⁷ B^bm⁷ E^b7(b9) A^b6 Gm⁷(b5) C⁷
 Fm⁷ B^b7 Gm⁷ Cm⁷ Fm⁷ B^b7(b9)
 2. E^bMA⁷ B^bm⁷ E^b7 A^b6 D^b7
 (Fm⁷(b5))

Handwritten musical notation for 'Soon' in 4/4 time. The piece consists of four staves of music. The first staff begins with a repeat sign and a double bar line. The melody features quarter and eighth notes. Chord symbols are placed above the staff: E^bMA⁷, E^b6, Gm⁷(b5)/B^b, C⁺7(b9), C⁷(b9), Fm⁷, Fm⁶, A^bm⁷, B^b7(b9), B^b7(b9), E^bMA⁷, B^bm⁷, E^b7(b9), A^b6, Gm⁷(b5), C⁷, Fm⁷, B^b7, Gm⁷, Cm⁷, Fm⁷, B^b7(b9), E^bMA⁷, B^bm⁷, E^b7, A^b6, D^b7, and (Fm⁷(b5)).

G_{MI}^7 C_{MI}^7 F_{MI}^7 Bb^7 E^b6

(E^b/B^b) C_{MI}⁷ B^b13(b⁹) E^b6

Soul Eyes (M. Waldron)

$C_{MI}^{(MA^7)}$ $G^7(b9)/D$ $G^7(b9)$ C_{MI}^7 $F^7(b5)$

F_{MI}^7 $Bb^7(\#9)$ $G_{MI}^7(b5)$ $C_+^7(b9)$

$A^b_{MA^7}$ $A_{MI}^7(b5)$ $D^7(b9)$ | 1. G_{MA}^7 $D^b^7(\#11)$

$G^b_{MA^7}$ F_{MI}^7 Bb^7 $E^b_{MA^7}$ $D_{MI}^7(b5)$ $G^7(\#9)$

2. $G_{MI}^7(b5)$ $C^7(b9)$ F_{MI}^7 $Bb^7(\#9)$

$E^b_{MA^7}$ ($D_{MI}^7(b5)$ $G^7(b9)$)

Spring Can Really Hang You Up The Most

(Wolt-Landesman)

Verse

$B^b_{MA}7$ A^b7 $B^b_{MA}7$ $B^b_{MA}7$ A^b7 $B^b_{MA}7$

$A^b_{MI}7$ $D^b7(b9)$ $G^b_{MA}7$ $E_{MI}7$ A^7 $D_{MA}7$ $C_{MI}7$ F^7 $B^b_{MA}7$ $G_{MI}7$

$C_{MI}7$ F^7 $G^7(\#9)$ $C_{MI}7$ $G^7(b9)$ C^9 F^9 $F^7(b9)$

Theme

$B^b_{MA}7$ A^b7 $B^b_{MA}7$ A^b7 $B^b_{MA}7$ $G_{MI}7$ $C_{MI}7$ F^7 $D_{MI}7(b5)$ $G^7(b9)$

$E_{MI}7(b5)$ $E^b_{MI}7$ $B^b_{MA}7/D$ D^b0 | 1. $C_{MI}7$ F^7 $B^b_{MA}7$ G^7 $C_{MI}7$ F^7 |

2. $C_{MI}7$ F^7 $B^b_{MA}7$ | $F_{MI}7$ B^b7 $F_{MI}7$ B^b7

$F_{MI}7$ B^b7 $F_{MI}7$ B^b7 $B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7

$E_{MI}7$ A^7 $D_{MA}7$ $G_{MI}7$ C^7 $F_{MA}7$ E^b7 $B^b_{MA}7$ A^b7

$B^b_{MA}7$ $C_{MI}7$ $D_{MI}7(b5)$ G^7 / F $E_{MI}7(b5)$ $E^b_{MI}7$ $B^b_{MA}7/D$ D^b0

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

D.S. al CODA

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

C_{MI}^7 F $B^b_{MA}^7$ $A_{MI}^{7(b5)}$ $D^7(b9)$ G_{MI}^7 C^7 C_{MI}^7 $E^b_{MI}^7$ A^b7

D_{MI}^7 G^7 C_{MI}^7 B^7 $F^7(b9)$ $B^b_{MA}^7$

Straight, No Chaser (T. Monk)

F^7 B^b7 F^7

F^7 B^b7

F^7 A_{MI}^7 D^7 G_{MI}^7

C^7 F^7

Speak Low

(K. Weill)

Handwritten musical score for "Speak Low" by Kurt Weill. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various chords such as Gmi9, C13, F6, D13, Bbmi9, Eb13, Ami7, D7, Gmi7, C7, Fmi7, Db9(#11), Db7, Ebma7, C7, Gmi9, C13, Gmi9, C13, F6, D13, Bbmi9, Eb13, Ami7, Eb9(#11), D7sus, D+(b9), G9, Gmi7, C9, F6, and (Ami11 D13). The score features triplets, slurs, and first/second endings.

Spring Is Here

(R. Rodgers)

Chords: $A^{\flat 0}$ $A^{\flat 6}$ $A^{\flat 0}$ $A^{\flat 6}$

Chords: $C_{MI}^{7(b5)}$ F^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$ $E^{\flat 7}/D^{\flat}$ $C_{MI}^{7(b5)}$ F^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$

1. $A^{\flat}_{MA}{}^7$ $A^{\flat}_{MA}{}^7$ $E^{\flat}_{MI}{}^7 A^{\flat 7}$ $D^{\flat}_{MA}{}^7$ C^{+7}

($A^{\flat}_{MA}{}^7 C^{\flat}/G$ $F_{MI}{}^7$) ($E^7 A^{\flat 7}/E^{\flat} D^7$) ($G^7(b9)$ C^{+7})

F_{MI} $F_{MI}(MA^7)/E$ $F_{MI}{}^7/E^{\flat}$ $D_{MI}^{7(b5)}$ C^0 $B_{MI}{}^7$ E^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$

2. $A^{\flat}_{MA}{}^7$ $A^{\flat}_{MA}{}^7$ $F_{MI}{}^7$ $B_{MI}{}^7$ E^7 $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$ $E^{\flat 7}/D^{\flat}$

($A^{\flat 6}$ $B^{\flat}_{MI}{}^7 C_{MI}{}^7 D^{\flat 6}$) ($E^{\flat 7} F_{MI}{}^7 E^{\flat 7}/G A^{\flat 6}$) ($B^{\flat}_{MI}{}^7 D^{\flat}_{MI}{}^9 G^{\flat 7}$)

$C_{MI}{}^7$ $F_{MI}{}^7$ $B^{\flat}_{MI}{}^7$ $E^{\flat 7(b9)}$ $A^{\flat 6}$

\oplus $A^{\flat 6}$ \oplus $D.S. al$ \oplus $CODA$

\oplus $C_{MI}{}^7$ F^7 F^7/E^{\flat} $D_{MI}^{7(b5)}$ $D^{\flat}_{MI}{}^6$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^{\flat}_{MI}{}^7$ $E^{\flat 7}$

\oplus $CODA$

$A^{\flat 6}$

Star Dust

(H. Carmichael)

System 1:

Chords: C6, F9(#11), E+7(b9), A9
(Bmi7(b5) E7(b9)) #

Chords: Dmi7, G9, CMA7, Ami7, Ami7/G, F#mi11, B7/F#, B7, Emi7, Eb7, Dmi11, Db9(#11)
(G7 G7/F) (Emi7) (A7) (G7)

System 2:

Chords: Emi7, Ami7, Dmi7, G7, C6, E+7, F6
(Eb9) (Dmi7 A7(b9))

Chords: F6, Fmi(MA7), Bb7, B7(#9), CMA7, F7
(Dmi7) (Bb9(#11)) (C6 B7(b9))

Chords: Emi7, A7, Dmi7, Bb7, A7, Dmi7, Dmi7(b5)/Ab, G7, C#o
(Emi7 Bb9(#11) A9) (Dmi7 Bbmi6 A7(b9)) (Dmi7) (G7 G°)

Chords: Dmi7, G7, CMA7, Ami7, D7, Ami7
(Dmi7 Db9 #) (CMA7 FMA7) (Emi7 Ami7) (D7 Ami7/D D7)

Chords: Bmi7, Bb7, Ami7, D7, G7, Dmi7, G13, G+7, G7, F#9(#11), FMA7, F6
(D9 Bbmi6 Ami7 D7) (G7 FMA7 Emi7 Ebo)

Chords: Bb9, C, C/B, C6/A, C/G, F#mi11, F9(#11), Emi7, Ebo, Dmi7, A7
(CMA7 Emi7 Ami7 Ami7/G) (B7/F# B7(b5)/F E7E7) (F6 A7/E Ebo)

Chords: Dmi7, G7, C6

Sophisticated Lady (D. Ellington)

Handwritten musical score for "Sophisticated Lady" by Duke Ellington. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music consists of several lines of notation with various chords and melodic lines. Chords are written above the staff, and some are circled or annotated with handwritten notes. The score includes a first ending and a second ending.

Chords and annotations include: $B^b M_i^7$, G^b7 , F^7 , E^7 , E^b7 , $A^b M_A^7$, A^b7 , G^7 , G^b7 , F^7 , B^b7 , $B^b M_i^7$, E^b7 , $A^b M_A^7$, A^o , F^7 , A^b6 , $A M_i^7(b5)$, $D7(\#9)$, $G M_A^7$, $E M_i^7$, $A M_i^7$, D^7 , $B M_i^7(b5)$, $E^7(b9)$, $A M_i^7(b5)$, $D7(b9)$, $G M_A^7$, $E M_i^7$, $A M_i^7$, D^7 , G^7 , $B^o C M_i^7$, E^b7 , F^7 , $B^b M_i^7$, G^b7 , F^7 , E^7 , E^b7 , $A^b M_A^7$, $(B^b M_i^7 G^o C^o F^7)$, A^b7 , G^7 , G^b7 , F^7 , B^b7 , $B^b M_i^7$, E^b7 , A^b6 , $(A^o) F^7$.

Saint James Infirmary (traditional - Don Redman)

Handwritten musical score for "Saint James Infirmary" by Don Redman. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The music consists of two lines of notation with various chords and melodic lines. Chords are written above the staff.

Chords include: $D M_i^7$, A^7 , $D M_i^7$, $D M_i^7$, $G M_i^7$, A^7 , $E M_i^7/B$, C^o , $A^7/C\#$, $D M_i^7$, A^7/E , $D M_i^7$, G^7 , B^b7 , A^+7 , $D M_i^7$, A^7 .

Star Eyes

(G. De Paul)

Handwritten musical score for "Star Eyes" by G. De Paul. The score is written on a grand staff with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It consists of seven staves of music with various chord annotations above the notes.

Chord annotations include: EbMA7, FMI7, Bb7, EbMA7, EbMI7, Ab7, DbMA7, GMi7(b5), C7(#9), FMA7, FMI7(b5), Bb7, 1. FMI7(b5) Bb7, 2. FMI7(b5) Bb7 A7(b9) AbMA7, AbMI7, Db7, GbMA7, FMI7(b5), Bb7, EbMA7, FMI7, Bb7, EbMA7, EbMI7, Ab7, DbMA7, GMi7(b5), C7(#9), FMA7, FMI7(b9), Bb7, Eb7, D7, Db7, C7(b9), FMI7, FMI7/Bb, Eb6, and a final Eb6 chord with a triplet of eighth notes.

Stars Fell On Alabama (F. Perkins)

CMA⁷ A⁷ DMI⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁷(b9)

DMI⁷ 1. G⁷ /F EMI⁷ Eb⁷ DMI⁷ Db9(#11)

2. G⁷ C⁶ Bb9 C⁶ C#o DMI⁷ G⁷

EMI⁷ AMI⁷ DMI⁷ G⁷ CMA⁷ A⁷ DMI⁷ /C Bø Bb7(b9)

(A7(#9)) (DMI⁷ G⁷ G#o)

AMI⁷ AMI⁷/G F#MI⁷(b5) B⁷ EMA⁷ G⁷ CMA⁷ A⁷

DMI⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁷(b9) DMI⁷

G⁷ C⁶ (DMI⁷ G⁷)

Stella By Starlight (V. Young)

Handwritten musical score for guitar, featuring chords and melodic lines across ten staves. The key signature is one flat (Bb) and the time signature is 4/4.

Staff 1: Chords: $E_{MI}^{7(b5)}$, A^7 , C_{MI}^{11} , F^{13}

Staff 2: Chords: F_{MI}^9 , B^b13 , $E^b_{MA}^7$, A^b9

Staff 3: Chords: $B^b_{MA}^7$, $E_{MI}^{7(b5)}$, A^7 , D_{MI}^7 , G_{MI}^7 , C^7
 ($B^b_{MA}^7$ G_{MI}^7 G_{MI}^7/F) (D_{MI}^7 D_{MI}^7/C) ($B_{MI}^{7(b5)}$ $B^b_{MI}^6$)

Staff 4: Chords: F_{MA}^7 , G_{MI}^7 , C^7 , $A_{MI}^{7(b5)}$, D^7
 (F/A D_{MI}^7) (G_{MI}^7 C^{13} B^b13)

Staff 5: Chords: $G_{+}^{7(b9)}$, C_{MI}^9
 (C_{MI}^7 D_{MI}^7)

Staff 6: Chords: $E^b_{MI} (MA^7)$, $A^b9(\#10)$, $B^b_{MA}^9$

Staff 7: Chords: $E_{MI}^{7(b5)}$, A^7 , $D_{MI}^{7(b5)}$

Staff 8: Chords: $C_{MI}^{7(b5)}$, $F^7(b9)$, $B^b_{MA}^7$
 ($D^b_{MI}^{11}$ G^b7) ($C_{MI}^{7(b5)}$ $F^7(b9)$)

St. Louis Blues

(W.C. Handy)

The musical score for "St. Louis Blues" is written in 4/4 time with a key signature of one sharp (F#). The melody is presented on a single staff with various chords and repeat signs. The chords are: G7, C7, D7, G, G7, C7, D7, G, D7, A7, D7, G, D7, G, D7, Gmi, D7, D7, Gmi, Gmi, D7, 2. Gmi, A7, D7, G, G, G7, C7, C7, D7, G, D7, A7, D7, 1. G, D7, 2. G, G7.

Stompin' At The Savoy (E. Sampson - (Webb) - B Goodman)

$A\flat 7$ $D\flat MA 7$ $D\flat MA 7$ $A\flat 7$ $D\flat MA 7$ ($G\flat 7$)
 $(F M\flat 7)$ $B\flat 7(b9)$ $E\flat M\flat 7$ $A\flat 7$ 1. $D\flat 6$ $B\flat 7$
 $E\flat M\flat 7$ $A\flat 7$ | 2. $D\flat 6$ $D\flat 6$ $D\flat 7$ | $G\flat 7$ $G 7$ $G\flat 7$
 $B 7$ $D 7$ $B 7$ $E 7$ $F 7$ $E 7$
 $(B 7)$ $F\sharp M\flat 7(b5)$
 $E M\flat 7$ $A 7$ $E\flat M\flat 7$ $A\flat 7$ $D\flat MA 7$ $D\flat MA 7$ $A\flat 7$
 $D\flat MA 7$ ($G\flat 7$) ($F M\flat 7$) $B\flat 7(b9)$ $E\flat M\flat 7$ $A\flat 7$
 $D\flat 6$ ($B\flat 7$ $E\flat M\flat 7$ $A\flat 7$)
 $(E 7)$ ($A M\flat 7$ $A\flat 7$)

Stormy Weather

(H Arlen)

$E^b_{MA}7$ E° $F_{MI}7$ B^b7 $E^b_{MA}7$ $C7$ $F_{MI}7$ B^b7
 ($E^b_{MA}7$ $C7$) ($E^b_{MA}7$ E^b7) (A^b6 A°)

E^b6 $C7$ $F_{MI}7$ $B^b7(b9)$ 1. $E^b_{MA}7$ $C7(\#9)$ $F_{MI}7$ B^b7
 (E^b6/B^b $C7$) ($E^b_{MA}7/G$ $C7(\#9)$)

2. E^b6 A^b9 $G_{MI}7$ E° $F_{MI}7$ $B^b7(b9)$ E^b6 E^b7
 (E^b6 E°)

$A^b_{MA}7$ A° E^b6/B^b E^b7 $A^b_{MA}7$ A° E^b6/B^b E^b7

$A^b_{MA}7$ A° E^b6/B^b $C_{MI}7$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ B^b7
 ($F7$)

$E^b_{MA}7$ E° $F_{MI}7$ B^b7 $E^b_{MA}7$ $C7$ $F_{MI}7$ B^b7
 ($E^b_{MA}7$ $C7$) ($E^b_{MA}7$ E^b7) (A^b6 A°)

E^b6 $C7$ $F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $C7(\#9)$ $F_{MI}7$ $B^b7(b9)$
 (E^b6/B^b $C7$)

E^b6 ($C7(\#9)$) $F_{MI}7$ B^b7

Strike Up The Band

(G. Gershwin)

The musical score consists of ten staves of music in a key signature of one flat (Bb) and a 4/4 time signature. The notes are primarily eighth and quarter notes, often beamed together. Chords are indicated by letters above the notes, with some including superscripts for 7th chords and subscripts for alterations. The chords are: Bb6, B0, Cm17, F7, Bb6, Fm17, E7, Eb6, E0, Fm17, Bb7, Eb6, Cm17, B7, Bb6, Am17(b5), D7, Gm17, C7, Cm17, F7, B9(#11), Bb6, Dm17(b5), G9, Cm17, F7, BbMA7.

Stroke Rode

(S. Rollins)

Handwritten musical score for "Stroke Rode" by S. Rollins. The score is written on ten staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music consists of a series of chords and melodic lines. Chords are labeled with letters and superscripts, such as F_{MI}^7 , $G_{MI}^{7(b5)} C^7$, and Db^7 . Some chords have "3" written above them, indicating triplets. The score includes first and second endings, indicated by "1." and "2." above the staves. The final staff is empty.

St. Thomas

(S. Rollins)

Handwritten musical score for "St. Thomas" in 4/4 time. The score consists of four staves of music with various chord annotations above and below the notes.

Staff 1: CMA^7 EMI^7 A^7 Dmi^7 G^7 CMA^7

Staff 2: CMA^7 EMI^7 A^7 Dmi^7 G^7 CMA^7

Staff 3: $EMI^7(b5)$ $A^7(\#9)$ Dmi^7 G^7
 (C⁷ B^{b7}) (A⁷)

Staff 4: CMA^7 C^7 FMA^7 $F\#^o$ CMA^7/G G^7 CMA^7

Strollin'

(H. Silver)

Handwritten musical score for "Strollin'" in 4/4 time. The score consists of four staves of music with various chord annotations above and below the notes.

Staff 1: D^bMA^7 EMI^7 A^7 E^bMi^7 Ab^7

Staff 2: D^bMA^7 A^bMi^7 D^b7 $GMI^7(b5)$ C^7

Staff 3: 1. FMI^7 $B^b7(\#9)$ E^bMi^7 Ab^7

Staff 4: D^bMA^7 B^bMi^7 $E^b7(b5)$ $D7(\#9)$
 (EMI^7 A^7) (E^bMi^7 Ab^7)

2. F_{Mi}7 B^b_{Mi}7 E^b7(b5) F[#]_{Mi}7 B7

F_{Mi}7 B^b7 E^b_{Mi}7 A^b7(b9) D^b_{MA}7 B^b_{Mi}7 E^b_{Mi}7 A^b7(b9)

D^b_{MA}7 G^b7(b5) F_{Mi}7 B^b7([#]9 / _{b5}) E^b_{Mi}7 A^b7([#]9) D^b_{MA}7(b5) al CODA

CODA

Sugar (S. Turrentine)

C_{Mi}7 A_{Mi}7(b5) D_{Mi}7(b5) G⁺7 C_{Mi}7

G⁺7 C_{Mi}7 E^b7/B^b A^b13 D^b13(b5) D_{Mi}7(b5)

G⁺7 C_{Mi}7 B7 B^b_{Mi}7 A7 A^b_{MA}7

D^b9([#]11) D_{Mi}7(b5) G⁺7 A^b9

G⁺7 C_{Mi}7

Summer Samba

(M. Valle - S. Valle)

FMA⁷ **Bmi⁷(b5)** **E7(#9)**
B^bMA⁷ **E^b7**
Ami⁷ **D7(b9)** 1. **Gmi⁷** **Emi⁷(b5)** **A7(#9)**
Dmi⁷ **G⁷** **Gmi⁷** **D^b7** **C⁷**
 2. **Gmi⁷** **C7(b9)** **FMA⁷** **B^b7** **FMA⁷** (**Gmi⁷/C**)

Summertime

(G. Gershwin)

Gmi⁷ **C⁹** **Gmi⁷** **C⁹** **Gmi⁷** **C⁹** **Gmi⁷** **G⁷**
 (**Gmi⁶** **D⁷/A**) (**Gmi⁶** **D⁷(b9)**) (**Gmi⁶** **D⁷**) (**Gmi⁷** **G⁷**)
Cmi⁷ **F⁷** **B^b7** **E^b7** **Ami⁷(b5)** **D⁷(b9)**
 (**B^bmi⁷** **E^b7**) (**Ami⁷(b5)** **E^b9(#11)**) (**D⁷** **A^b9(#11)**)
Gmi⁷ **C⁹** **Gmi⁷** **C⁹** **Gmi⁷** **C⁹** **Cmi⁹** **F⁷(b9)**
 (**Gmi⁶** **D⁷/A**) (**Gmi⁶** **D⁷**) (**Gmi⁷** **D⁷/A**) (**Gmi⁶** **Cmi⁷** **F⁷**)

B^bMA⁷ GMI⁷ Eb13 D+⁷ | 1. GMI⁷ C9 GMI⁷ C⁷
 (B^b7 Eb7) (AMI⁷(b5) D+⁷) (GMI⁷ F7) (Eb7 D+⁷)

2. GMI⁷ C9 GMI⁷ C9 | Ballad Changes
 by The M.J.Q:
 GMI⁷ B^b7(F) Eb7 D7 GMI⁷ C7

F7 B^b7 Eb7 | A7(#9) D7 A7 D7(#9) A^b7 GMI⁷ B^b7(F) Eb7 D7

GMI⁷ GMI⁷/F EMI⁷(b5) EbMI⁷ B^bMA⁷/D GMI⁷ C7 D7 GMI⁷ B^b7(F) Eb7 D7
 (DMI⁷ G7)

Sunday (Miller-Cohn-Stein-Krueger)

CMA⁷ F7 EMI⁷ Eb0 DMI⁷ G7 B^b7 A7 D7

1. G7 C6 A7 DMI⁷ G7 | 2. G7 C6

E7 A7 D7

DMI⁷ G7 CMA⁷ F7 EMI⁷ Eb0 DMI⁷ G7

B^b7 A7 D7 G7 C6

Sunny

(B. Hebb)

Am⁷ Gm⁷ C⁷ Fm⁷ Bm⁷ E⁷
 Am⁷ Gm⁷ C⁷ Fm⁷ Bm⁷ E⁷
 Am⁷ C⁷/G Fm⁷ B^b9(#11)
 Bm⁷(add11) E⁷ Am⁷ (C¹³/G) F⁷ E⁷(b9)

The Surrey With The Fringe On Top (R. Rodgers)

GMA⁷ Am⁷ Bm⁷ Am⁷ GMA⁷ Am⁷ Bm⁷ Am⁷
 (CMA⁹) (Bm⁷ B^b7) (Am⁷ D⁹)
 GMA⁷ C⁹ B⁷(#9) Em⁷ A⁷ D⁷
 2. A⁷ D⁷ Dm⁷ G⁷ C⁶ A⁷
 Dm⁷ G⁷ CMA⁷ Em⁷ A⁷ D⁶ B⁷

EMI⁷ A⁷ Ami⁷ D⁷ \oplus A⁷ CMI⁷ F⁷
 CODA (Ami⁷ Bmi⁷)
 D.S.al CODA
 Bmi⁷ E⁷ Ami⁷ D⁷ G⁶ (Emi⁷ Ami⁷)
 (Bb⁷)

Sweet And Lovely (G. Arnheim-J. Lemare)

GMI⁷ C⁷ GMI⁷ C⁷
 F⁷ B^bMA⁷ (Eb⁹) CMA⁷ DMI⁷ G⁷ 1.2. C6/9
 FMI⁷ Bb⁷ CMA⁷ FMI⁷ Bb⁷ CMA⁷
 Abmi⁷ Db⁷ EbMA⁷ Ebmi⁷ Ab⁷ DMI⁷ G⁷
 (Ab⁷) (G⁷)
 GMI⁷ C⁷ GMI⁷ C⁷
 F⁷ B^bMA⁷ (Eb⁹) CMA⁷ DMI⁷ G⁷ C6/9

Swedish Pastry

(B. Kessel)

FMA⁷ F^{sus} F⁷
 (B^{b7})
 B^{b7}(^{b5})₃ B^bMⁱ⁷ FMA⁷ G^Mⁱ⁷ A^Mⁱ⁷ A^bMⁱ⁷
 G^Mⁱ⁷ C⁷(^{b5}) FMA⁷ F⁷(^{b5})
 (F⁷)

Sweet Lorraine

(C. Burwell)

G^M^A⁷ F⁷ E⁷ A^Mⁱ⁷ D⁷ D^{#0} E^Mⁱ⁷ D^Mⁱ⁷ G⁷ C⁷ B⁷
 E⁷ A⁷ A^Mⁱ⁷/D D⁷ 1. G^M^A⁷ F⁷ E⁷ A⁷ D⁷
 2. G⁶ C⁷ C^{#0} G⁶/D G⁷ D^{b7} C^M^A⁷ B^ø E⁷ A^Mⁱ⁷ A^{b7} G^Mⁱ⁷ C⁷
 F⁷ E⁷ A^Mⁱ⁷ A^{b7} G^Mⁱ⁷ C⁷ F⁷ E⁷ E^{b9}(^{#11}) D⁷
 F⁷ E⁷ E^{b9}(^{#11}) D⁷ G^M^A⁷ F⁷ E⁷ A^Mⁱ⁷ D⁷ D^{#0}

EMI⁷ DMI⁷G⁷ C⁷ B⁷ E⁷ A⁷ Ami⁷/D D⁷
 G⁶(F⁷ E⁷) A⁷ D⁷

Swingin' Along On Broadway (B. Clayton)

S. AbMA⁷ F⁷ B^bMI⁷ Eb⁷
 AbMA⁷ Ab⁷ DbMA⁷ Gb⁷ E⁷ Eb⁷ 1.2. Ab6
 CMA⁷ AMI⁷ DMI⁷ G⁷ C⁶
 EbMA⁷ CMI⁷ FMI⁷ B^b7 B^bMI⁷ Eb⁷ B^bMI⁷ Db7(b9)
 AbMA⁷ F⁷ B^bMI⁷ Eb⁷
 AbMA⁷ Ab⁷ DbMA⁷ Gb⁷ E⁷ Eb⁷ Ab6
 Eb⁷ Ab6
 CODA

D.S. al CODA

Sweet Sue

(V. Young)

Chords: Gmi^7 , C^7 , Gmi^7 , C^7 , F^6 , F^6 , $C^{13}(b9)$, F^6 , (D^7) , F^6 , FMA^7 , FMA^7/E , F^7/E^b , D^7 , Gmi^7 , B^bmi^6 , C^7 , Gmi^7 , C^7 , Gmi^7 , C^7 , F^6 , F^6 , C^9 , F^6

Sweet Georgia Brown

(M. Pinkard - B. Bernie)

Chords: D^7 , D^7 , G^7 , G^7 , C^7 , C^7

FMA⁷ EMI⁷ A⁷

2. G⁷ DMI⁷ A⁷ DMI⁷ A⁷

F⁷ E⁷ E^{b7} D⁷ G⁷ C⁷ F⁶

's Wonderful (G. Gerstwin)

E^bMA⁷ E^o FMI⁷

B^b7 1. E^b6 C⁺7(b9) F9 B^b+7(b9) 2. E^b6 D⁺7(b9)

GMA⁷ AMI⁷ D⁷ BMI⁷ E⁷ AMI⁷ D⁷

G⁹ C¹³ F⁹ B^b13 B^b+7(b9) (E⁹)

E^bMA⁷ C^o

FMI⁷ C⁷(b9) FMI⁷ B^b13(b9) E^b6 (C⁷(#9) FMI⁷ B^b7)

Taking A Chance On Love (V Duke)

B^bMA⁷ B^o CMI CMI(MA⁷) CMI⁷ F⁷ B^bMA⁷ D⁷

GMI GMI(MA⁷) GMI⁷ C⁷ 1. CMI⁷ F⁷ B^bMA⁷ F⁷

2. CMI⁷ F⁷ B^b6 B^b7 FMI⁷ B^b7 E^bMA⁷ C⁷

FMI⁷ B^b7 E^bMA⁷ E^bMI⁷ A^b7 D^bMA⁷

D^bMI⁷ G^b7 CMI⁷ F⁷ B^bMA⁷ B^o CMI CMI(MA⁷)

CMI⁷ F⁷ B^bMA⁷ D⁷ GMI GMI(MA⁷) GMI⁷ C⁷

CMI⁷ F⁷ B^b6

Tangerine

(V. Schertzinger)

Staff 1: Gm_i^9 C^{13} F^6 Bb^7 A_{mi}^7 A_{b0} ($D7(\#9)$)

Staff 2: Gm_i^7 C^7 Gm_i^7 C^7 | 1. FMA^7 $A_{mi}^7(b5)$ D^7 $D_+^7(b9)$
 (FMA^7 $Eb^9(\#11)$)

Staff 3: Gm_i^9 C^{13} F^6 $B_{mi}^7(b5)$ $E^7(b9)$

Staff 4: A_{MA}^7 $F\#_{mi}^7$ B_{mi}^7 E^7 A^7 $Eb^9(\#11)$ D^7 $D_+^7(b9)$

Staff 5: 2. $A_{mi}^7(b5)$ $Eb^9(\#11)$ D^7 Gm_i^7 Gm_i^7/F $E_{mi}^7(b5)$ $A^7(\#9)$
 (Gm_i^7) ($Bb_{mi}(MA^7)$ Eb^7)

Staff 6: D_{mi}^7 D_{mi}^7/C $B_{mi}^7(add11)$ Bb^7 F^6/A $D_+^7(\#9)$ Gm_i^7 C^7
 (F^6 Bb^7) (A_{mi}^7 A_{b0}) (Gm_i^7) (C^7)

Staff 7: F^6 ($A_{mi}^7(b5)$ $D^7(\#9)$)

Tea For Two

(V. Youmans)

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

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

$B^b_{MI}{}^7$ E^b7 $B^b_{MI}{}^7$ E^b7 | 1. $A^b_{MA}{}^7$ $B^b_{MI}{}^7$ $C_{MI}{}^7$ $D^b_{MA}{}^7$

$D_{MI}{}^7$ G^7 $D_{MI}{}^7$ G^7 $C_{MA}{}^7$ F^7 $E_{MI}{}^7$ E°

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

$D_{MI}{}^7$ G^7 $D_{MI}{}^7$ G^7 $C_{MA}{}^7$ $B^b_{MI}{}^7$ E^b7

2. $C_{MI}{}^7(b5)$ F^7 $B^b_{MI}{}^7$ $C_{MI}{}^7(b5)$ G^b7 F^7

A° $B^b_{MI}{}^7$ $C_{MI}{}^7$ $D^b_{MI}{}^6$ $A^b_{6/C}$ B° $B^b_{MI}{}^7$ E^b7

(A^b_{6/E^b} B°)

A^b_6

Take The A-Train (B. Strayhorn)

Handwritten musical notation for "Take The A-Train" in 4/4 time, featuring the following chords:

- Line 1: CMA⁷, D9(#11), Dmi⁷
- Line 2: G⁷, CMA⁷, Dmi⁷ G⁷, CMA⁷, Gmi C⁷
- Line 3: FMA⁷, FMA⁷, D⁷
- Line 4: D⁷, Dmi⁷, G⁹, G⁷(b9), CMA⁷
- Line 5: D9(#11), Dmi⁷, G⁷, C⁶

Teach Me Tonight (G. De Paul)

Handwritten musical notation for "Teach Me Tonight" in 4/4 time, featuring the following chords:

- Line 1: B^b₇+9, E^bMA⁷, Fmi⁷, Gmi⁷, C⁷, Fmi⁷, B^b₇
- Line 2: Gmi⁷(b5), C⁷(b9), Fmi⁷, B^b₇, Gmi⁷, C⁷
- Line 3: Fmi⁷, B^b₇+9, E^b₆, A^b₇, E^b₆, Gmi⁷, G^bmi⁷, Fmi⁷, B^b₇

$E^b_{MA}7$ $C7(b9)$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A_{MI}7(b5)$ $D7(b9)$
 $G_{MI}7$ $C7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b_+9 $E^b_{MA}7$ $F_{MI}7$
 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 $G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$
 B^b7 E^b6 ($C7(b9)$ $F_{MI}7$ B^b7)

Tenor Madness (S. Rollins)

B^b7
 B^b7 E^b7
 B^b7 $G7(\#9)$ $C_{MI}7$
 $F7$ B^b7 $G7(\#9)$ $C_{MI}7$ $F7$

Tenderly

(W. Gross)

B \flat 7_{SUS} E \flat MA7 A \flat 9(#11) E \flat Mi9 A \flat 13
 F \flat Mi9 D \flat 9(#11) E \flat MA7 G \flat Mi7 C7
 1. F \flat Mi7(b5) B \flat 13 F \flat Mi7(b5) B \flat 13 B \circ
 C \flat Mi7 F13 F \flat Mi7 B \flat 7
 2. F \flat Mi7(b5) B \flat 13 B \circ C \flat Mi7 F13 F \sharp \circ
 G \flat Mi7 C \sharp 7 F \flat Mi9 B \flat 7 E \flat 6

Remember

(I. Berlin)

E \flat MA7 D7 G \flat Mi7 C9 C \flat Mi7 F7(b9) B \flat MA7 1. F \flat Mi7 B \flat 7
 (A ϕ D7)
 2. B \flat 7 E \flat MA7 E \flat MA7 A \flat 7 D \flat Mi7 G7 C \flat Mi7 / B \flat A ϕ D7
 E \flat MA7 D7 G \flat Mi7 C9 C \flat Mi7 C \flat Mi7/F F7 B \flat 6 (A ϕ D7)

Thanks For The Memory (R. Rainger)

G_{mi}^7 C^7 F^6 F^6 $F\#^{\circ}$ C^7/G F^6/A

D^7 $E_{mi}^7(b5)$ D^7 G_{mi}^7 | 1. D_{mi}^7 G^7 G_{mi}^7 $D^{\flat 7}$ C^7

(A_{mi}^7 D^7)

2. D_{mi}^7 G^7 G_{mi}^7 $B^{\flat}_{mi}^7$ $E^{\flat 7}$ | $A^{\flat 6}$ C_{mi}^7 F_{mi}^7 B° $B^{\flat}_{mi}^7$ $E^{\flat 7}$

$A^{\flat 6}$ F_{mi}^7 A° C_{MA}^7/G A_{mi}^7 D_{mi}^7 G^7

(E_{mi}^7/G A_{mi}^7)

G_{mi}^7 C^7 $A^{\flat}_{mi}^7$ $D^{\flat 7}$ C^7 G_{mi}^7 C^7 F^6

F^6 $F\#^{\circ}$ C^7/G F^6/A D^7 $E_{mi}^7(b5)$ D^7 G_{mi}^7 D^7

(A_{mi}^7 D^7)

G_{mi}^7 $C^{13}(b9)$ F^6

That Old Black Magic (H. Arnold)

Handwritten musical score for "That Old Black Magic" in 4/4 time, featuring ten staves of music with various chord annotations.

Staff 1: EbMA7, E7(#9), EbMA7, E7(#9)
 (Fmi9 Bb15), (Fmi9 Bb13)

Staff 2: EbMA7, Cmi7, Fmi7, Bb7
 (EbMA7 Cmi7)

Staff 3: Db7, GbMA7, B9(#11), Bb7
 (Fmi7), (Bb7), (Fmi7), (Bb7)

Staff 4: Ami7(b5), Bb7/Ab, Gmi7, C7, Fmi7, Bb7
 (Fmi7), (Bb7), (Eb6 C7)

Staff 5: EbMA7, E7(#9), EbMA7, E7(#9)
 (Fmi9 Bb7(#9)), (Fmi9 Bb7)

Staff 6: EbMA7, Cmi7, Fmi7, Bb7, A7

Staff 7: AbMA9, Abmi9, Abmi6, Gmi7, F#0

Staff 8: Fmi7, EMA7, Eb6
 (3)

Staff 9: Ami7(b5), Ab9(#11)
 (Cmi7), (3)

Handwritten musical score with ten staves of music and various chord annotations.

Staff 1: G^7 C^{13} F_{MI}^7
 (D_{MI}^7) (G^{13} G_{+9}) (G_{MI}^9) (C^7)

Staff 2: F_{MI}^7/E^b $A^b_{MI}^7$ D^b_7 $A^b_{MI}^7$ D^b_7
 (F_{MI}^9 B^b_{13})

Staff 3: F_{MI}^9 $B^b_{13}(b9)$ $E^b_{MA}^7$ $E^7(\#9)$ $E^b_{MA}^7$
 (F_{MI}^9 B^b_{13})

Staff 4: $E^7(\#9)$ B^b_{MI} $B^b_{MI}(MA^7)$ $B^b_{MI}^7$ E^b_7
 (F_{MI}^9 B^b_{13})

Staff 5: $A^b_{MA}^7$ $A^b_{MI}^6$
 (D^b_7)

Staff 6: F_{MI}^{11} G_{MI}^7 $A^b_{MI}^9$ D^b_7 G_{MI}^7 $F^\#_0$

Staff 7: F_{MI}^7 D^b_9
 ($A^b_{MI}^7$) (D^b_9)

Staff 8: F_{MI}^7 $B^b_7_{SUS}$ E^b_6
 (E_{MA}^7)

That Old Feeling

(S. Fain)

INTRO

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_{MA}7$ $D_{MI}7(b5)$ $G7$

$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ A^b7 $G_{MI}7$ $D7$ $G_{MI}7$ $C9$ $C9/B^b$

$A_{MI}7(b5)$ $D7$ $G_{MI}7(b5)$ $C7$ $F_{MI}7$ $F_{MI}7/E^b$ $D_{MI}7(b5)$ $G7$

$C_{MI}7$ $D^b9(\#11)$ $F7$ $F\#0$ $G_{MI}7$ $D7$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7

$E^b_{MA}7$

$D^b13(\#11)$

$C7$

$F_{MI}7$

$B13(\#11)$

B^b7 $G7$

$C_{MI}7$

$G7$

$G_{MI}7(b5)$

$C7$

$C_{MI}7$

$F7$

$B7$

B^b7

$E^b_{MA}7$

$D^b13(\#11)$

$C7$

$F_{MI}7$

$F_{MI}7$ $F_{MI}7/E^b$

$D7(b9)$

G7 Gmi7(b5) C7(b9) Fmi7 Abmi7Db7

EbMA7 C7 Fmi7 Bb7 | 1. Eb6 Bb+7 | 2. Eb6

(Gmi7 Db9(#11)) (B7 Bb13sus)

That's All (A. Brandt - B. Haymes)

BbMA7 Cmi7/F BbMA7 Cmi7/F BbMA7 A+7 Ab7 G7

(BbMA7 Cmi7) (Dmi7 Db7 Cmi7 B7) (BbMA7 Eb7(#11) Cmi7) (Dmi7 G7 G7/F)

Emi7(b5) Ebmi7 Ab7 BbMA7/D Dbo | 1. Dmi7 G7 Cmi7 F7

(G7(#11))

2. Dmi7 G7 Cmi7 F7 Bb6 Gmi7 Gb13 Fmi9 Bb7 EbMA7 Cmi7

(Cmi7 F7)

Fmi9 Bb7 EbMA7 Gmi7 C7 FMA7 Eb9(#11) D9 Ab9

(Gmi7/C Gb7(#9)) (FMA7 Dmi7)

Gmi7 C7 Cmi7 F7 BbMA7 Cmi7/F BbMA7 Cmi7/F

(BbMA7 Cmi7) (Dmi7 Db7 Cmi7 B7)

BbMA7 A+7 Ab7 G7 Emi7(b5) Ebmi7 Bb6/D Dbo

(BbMA7 Eb7(#11)) (Dmi7 G7 G7/F)

Dmi7 G7 Cmi7 F7 Bb6 (Cmi7/F)

(Cmi7 F13(b9))

Them There Eyes

(M. Pinkard)

Handwritten musical score for "Them There Eyes" by M. Pinkard. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb, Eb). The melody is primarily in the treble clef, with some bass clef staves. Chord symbols are written above the notes. The piece concludes with two empty staves at the bottom.

Chord symbols and notes are as follows:

- Staff 1: Eb Eb/D Eb/C Eb/Bb Eb6 Bb+9 Eb6
- Staff 2: Eb Eb/D Cmi7 F9 Gb9(#11) F9
- Staff 3: Fmi7 Bb7 Eb6 Gmi7/D Cmi7
- Staff 4: F7 Cmi7 F7 Bb7 Fmi7 Bb7
- Staff 5: Eb Eb/D Eb/C Eb/Bb Eb6 Bb+9 Eb6
- Staff 6: Eb7 Ab6 Eb+9 Ab6
(Bbmi7) (Eb7)
- Staff 7: Ab6 A° Eb/Bb Cmi7 F9 Bb7
- Staff 8: Eb Eb/D Cmi7 F9 Bb7 Eb6

There Is No Greater Love (I. Jones)

Handwritten musical score for "There Is No Greater Love" by I. Jones. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The piece consists of 16 measures, with a repeat sign at the beginning of the second measure.

Chord progressions for the first system (measures 1-4):
 Measure 1: Bb7
 Measure 2: Eb7
 Measure 3: D7 Ab9(#11)
 Measure 4: G7

Chord progressions for the second system (measures 5-8):
 Measure 5: C7
 Measure 6: Cmi7
 Measure 7: Gb9(#11)
 Measure 8: F7

Chord progressions for the third system (measures 9-12):
 Measure 9: Bb7
 Measure 10: Eb7
 Measure 11: D7 Ab9(#11)
 Measure 12: G7

Chord progressions for the fourth system (measures 13-16):
 Measure 13: C7
 Measure 14: Cmi7/F
 Measure 15: F7
 Measure 16: Bb6 Eb7 Bb6

Chord progressions for the fifth system (measures 17-20):
 Measure 17: D7/A
 Measure 18: D7
 Measure 19: Gmi7
 Measure 20: D7/A
 Measure 21: D7
 Measure 22: Gmi7
 Measure 23: (Gmi6 Emi7(b9))
 Measure 24: (Gmi6 Emi7(b9))

Chord progressions for the sixth system (measures 25-28):
 Measure 25: D7/A
 Measure 26: D7
 Measure 27: Gmi7
 Measure 28: C7
 Measure 29: Gb9(#11)
 Measure 30: F7

Chord progressions for the seventh system (measures 31-34):
 Measure 31: Bb7
 Measure 32: Eb7
 Measure 33: D7
 Measure 34: Ab9(#11)
 Measure 35: G7

Chord progressions for the eighth system (measures 35-38):
 Measure 35: C7
 Measure 36: Cmi7/F
 Measure 37: F7
 Measure 38: Bb6

There'll Be Some Changes Made

(B. Overstreet)

Handwritten musical score for "There'll Be Some Changes Made" in G major, 4/4 time. The score consists of five staves of music with various chords and melodic lines.

Chords and notes shown in the score:

- Staff 1: G⁹, C⁹
- Staff 2: C⁹, A^{Mi}, D⁷, G⁷, C⁹
- Staff 3: F⁷, B^{b7} A⁷ A^{b7} (b5), G⁹, C⁹
- Staff 4: C⁹, A^{Mi}, D⁷, G⁷, C⁹, F⁷
- Staff 5: B^b, A^{b7}, G⁷, C⁹, F⁷, B^{b6} (D⁷)

There's A Small Hotel

(R. Rodgers)

Handwritten musical score for "There's A Small Hotel" in F major, 4/4 time. The score includes chord progressions and melodic lines for the first part of the song.

Chords and notes shown in the score:

- Staff 1: F^{MA7}, G^{Mi7}, A^{Mi7}, B^bMA⁷, F^{MA7/C}, B^bMA⁷, A^{Mi7}, A^{b0}
- Staff 2: (F^{MA7} B^{b/C}), (F^{MA7} B^{b/C}), (F^{MA7} B^{b7})
- Staff 3: C^{7/G}, G^{b0}, G^{Mi7}, C⁷, 1. F^{MA7} D^{Mi7} G^{Mi7} C^{7sus} | 2. F^{MA7}
- Staff 4: G^bMi⁷ B⁷, B^bMA⁷ G^{Mi7} C^{Mi7} F⁷, B^{b6} G^{Mi7} A^{Mi7} D⁷
- Staff 5: (F⁷) (B^{b6} B^{b0})

GMI⁷ AMI⁷ D⁷ Eb⁷ D⁷ Db⁷ C⁷
 (B^bMi¹¹ Eb⁷ AMi¹¹ D⁷) (AbMi¹¹ Db⁷ GMI¹¹ C⁷)
 FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ FMA⁷/C B^bMA⁷ AMI⁷ A^bo
 (FMA⁷ B^b/C) (FMA⁷ B^b/C) (FMA⁷ B^b7)
 C⁷/G G^bo GMI⁷ C13(b9) FMA⁷ F⁶ (GMI⁷ C⁷ sus)

There Will Never Be Another You (H. Warren)

EbMA⁷ DMI⁷(b5) G⁷
 CMI⁷ B⁺7(b9) B^bMI⁹ Eb13 A⁺7(#9)
 AbMA⁷ Db9(#11) 1. EbMA⁷ CMI¹¹
 F13 F9 FMI⁷ B^b7
 (C^b13(#11))
 2. EbMA⁷ AMI⁷(b5) D⁷ EbMA⁷ D⁷ Ab9(#11) GMI⁷ C⁷
 (AMi¹¹ Ab13(#11)) (GMI⁷ Ab9(#11)) (Db13(#11) C+7)
 FMI⁷ B^b13(b9) Eb6
 (F⁷

These Foolish Things (J. Strachey film)

E^b C_{MI}^7 F_{MI}^9 $B^b7(b9)$ E^b C_{MI}^7 F^9 B^b_+7
 $(F_{MI}^9 B^b13 A^b_0)$ $(E^b/G C_{MI}^7)$ (E^9)

$B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7 1. F^9 F_{MI}^7/B^b $B^b7(b9)$
 $(E^b7 B^b_{MI}^7 A^9(\#11))$ $(A^b6/9 D^b7(b5) C^+7)$

2. F^9 $B^b7(b9)$ E^b $D^7(b9)$ G_{MI} $A_{MI}^7(b5)$ D^7
 $(G_{MI} E_{MI}^7(b5))$

G_{MI} $G_{MI}(MA^7)$ G_{MI}^7 $E_{MI}^7(b5)$ $E^b_{MI}(MA^7)$ D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7
 $(C^9 E^b_{MI}(MA^7))$ $(B^bMA^7/B^b G_{MI}^7)$

B^b7 E^0 F_{MI}^7 B^b7 E^b C_{MI}^7 F_{MI}^9 $B^b7(b9)$
 $(B^b7 G_{MI}^7 G^b_{MI}^7)$ (E^7) $(F_{MI}^9 B^b13 A^b_0)$

E^b C_{MI}^7 F^9 B^b_+7 $B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7
 $(E^b/G C_{MI}^7)$ (E^9) $(E^b7 B^b_{MI}^7 A^9(\#11))$ $(A^b6/9 D^b7(b5) C^+7)$

F^9 $B^b7(b9)$ E^b
 $(F^9 B^b7(b9) E^b)$

They Can't Take That Away From Me

(G. Gershwin)

FMI⁷/B^b E^bMA⁷ FMI⁷ E^b/G G^b B^b⁷/F E^o
 (E^bMA⁷ A^bMA⁷)

FMI⁷ FMI⁷/B^b B^bMI⁷ E^b⁷ 1. A^bMA⁷ GMI⁷ C⁷ F⁷
 (E^b₉sus CMI⁷BMI⁷) (B^bMI⁷ A⁷(#9))

FMI⁷/B^b 2. A^bMA⁷ B^b⁷ E^b₆ AMI⁷(b5) D⁷ GMI⁷ AMI¹¹

GMI⁷/B^b AMI¹¹ GMI⁷ A⁷ AMI¹¹ D⁷ GMI⁷ AMI¹¹
 (GMI⁷ C⁷)

GMI⁷/B^b C¹³ F⁷sus B⁹(#11) FMI⁷/B^b E^bMA⁷ FMI⁷
 (AMI⁷(b5) A^bo)

E^b/G G^b FMI¹¹ FMI⁷/B^b B^b₉sus D^bMA⁷/E^b CMI⁷BMI⁷

B^bMI¹¹ A⁷(#11) A^bMA⁷ B^b⁷ E^bMA⁷ A^bMI⁶ G⁷ C⁷
 (A^bMA⁷ G⁷(#9) C⁷F13) (D^b13) (E^b/B^b E^b/B^b E^b/B^b B^bo)

F¹³ B^b13(b9) E^b₆ (FMI⁷/B^b)

(FMI⁷/B^b B^b13)

Things Ain't What They Used to Be

(M. Ellington)

Chord symbols and musical notation details:

- Staff 1: $Db7$, $Gb7$, G^0 , $Db7$, $C7$
- Staff 2: $Db7$, $Gb7$, $Gb_{mi}7$, $Ab7$, $Db7$, $C7$
- Staff 3: $B7$, $Bb7$, $Eb_{mi}7$, $Ab7$, 1. $Db7$, $Bb7$
- Staff 4: $Eb_{mi}7$, $Ab7$, 2. $Db7$, $Bb7$, $Eb_{mi}7$, $Ab7$, $Db7$
- Staff 5: $Db7$, $Gb7$
- Staff 6: $Gb7$, $Db7$, $Ab7$
- Staff 7: $Ab7$, $(Eb_{mi}7)$
- Staff 8: $Ab7$, $Db7$

Thinking Of You

(H. RUDY)

B \flat 6 DMI $^7(\flat 5)$ G 7

CMI 7 F 7 1. B \flat 6 G $^7(\#9)$ CMI 7 F 7

2. B \flat 6 AMI $^7(\flat 5)$ D 7 GMI 7 GMI $^7/F$ EMI $^7(\flat 5)$ A 7

DMI 7 FMI 7 B \flat 7 EbMA 7 (Ab7)

Ab9(#11) G 7 CMI $^7(\flat 5)/G\flat$ F 7 B \flat 6 (DMI 7 G 7) (CMI 7 F 7)

DMI $^7(\flat 5)$ G 7 CMI 7 F 7 (CMI $^7(\flat 5)$)

B \flat 6 (G $^7(\#9)$ CMI 7 B \flat 7)

Things We Did Last Summer (J. Styne)

FMA⁷
D⁷
GMI⁷
C⁷(b9)
FMA⁷

B^bMI⁷ Eb⁷ AMI⁷ D⁷
GMI⁷
B^bMI⁷(MA⁷)
AMI⁷ D⁷
GMI⁷ C⁷

(AMI⁷(b5) D7(b9))
(B^bMI⁷ Eb⁷)

1. AMI⁷ D⁷ GMI⁷ C⁷
2. F⁶
CMI⁷ F⁷
CMI⁷ F⁷

B^bMA⁷
F⁷
B^bMA⁷
DMI⁷
G⁷
DMI⁷
G⁷

C/G
G⁷
C⁷
FMA⁷
D⁷
GMI⁷
C⁷

FMA⁷
B^bMI⁷ Eb⁷ AMI⁷ D⁷
GMI⁷
B^bMI⁷(MA⁷)
AMI⁷ D⁷

(AMI⁷(b5) D7(b9))
(B^bMI⁷ Eb⁷)

GMI⁷
C⁷
F⁶

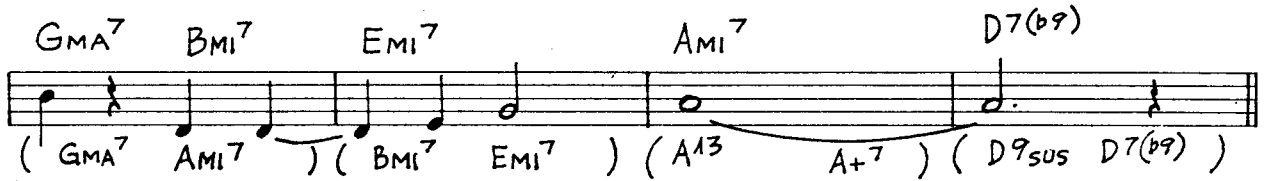
This Can't Be Love

(R. Rodgers)

G⁶ C⁹



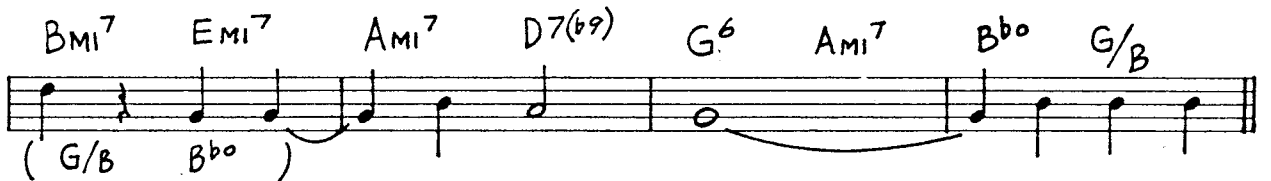
GMA⁷ Bmi⁷ EMI⁷ Ami⁷ D7(b9)



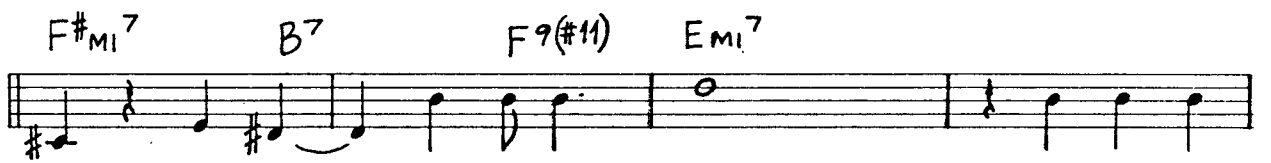
G⁶ C⁹



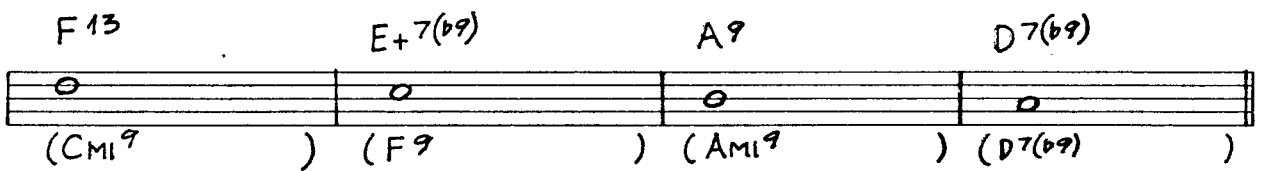
Bmi⁷ EMI⁷ Ami⁷ D7(b9) G⁶ Ami⁷ B^{bb} G/B



F#mi⁷ B⁷ F9(#11) EMI⁷



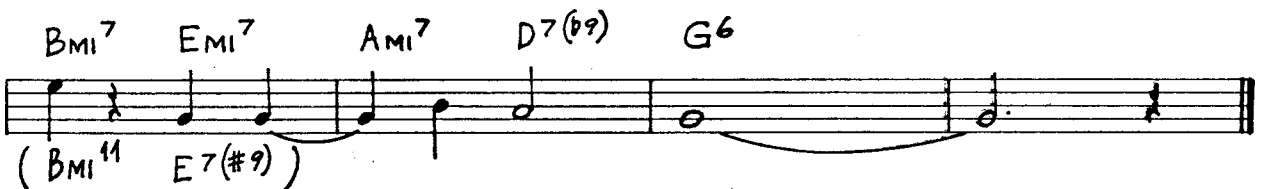
F13 E+7(b9) A9 D7(b9)



G⁶ C⁹



Bmi⁷ EMI⁷ Ami⁷ D7(b9) G⁶



Thou Swell

(R. Rodgers)

Handwritten musical score for "Thou Swell" by R. Rodgers. The score is written on five staves in 4/4 time with a key signature of two flats (Bb and Eb). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features various chords and chord progressions, including Fmi7, Bb7, Fmi7, Bb13, Bb+, EbMA7, Fmi7, Eb/G, AbMA7, Bbmi7, Eb7, Ami7(b5), D7, Gmi7, C7, Fmi7, Bb7, EbMA7, AbMA7, Bbmi7, Eb7, Dmi7, G7, Cmi7, F7, Bb7, AbMA7, Gmi7, C7, D7(b5), C7, F7, Bb7, and Eb6. The score includes first and second endings, with the first ending leading to a double bar line and the second ending continuing the melody.

Tickle-Toe

(L. Young)

Handwritten musical score for "Tickle-Toe" by L. Young. The score is written on two staves in 4/4 time with a key signature of three flats (Bb, Eb, and Ab). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features various chords and chord progressions, including Bbmi7, F7, Bbmi7, F7, Bbmi7, Fmi7, Bb7, Ebmi7, Bb7, Ebmi7, Abmi7, and Db7.

G^b $D^b o$ $D^b M A^7$ $F M I^7$ $B^b 7$
 $E^b 7$ $B^b M I^7$ $E^b 7$ $A^b 7$ $F 7$
 $B^b M I^7$ $F 7$ $B^b M I^7$ $F 7$ $B^b M I^7$ $F M I^7$ $B^b 7$
 $E^b M I^7$ $B^b 7$ $E^b M I^7$ $B^b 7$ $E^b M I^7$ $A^b M I^7$ $D^b 7$
 G^b $D^b o$ $D^b M A^7$ $B^b 7$
 $E^b 7$ $A^b 7$ $D^b M A^7$ $(C M I^7(b5) F 7)$

Trane's Blues (J. Coltrane)

$B^b 7$ $E^b 7$ $B^b 7$
 $E^b 7$ $C M I^7(b5)$ $F 7(b9)$ $B^b 7$ $E M I^7(b5)$ $A 7(b9)$
 $D M I^7(b5)$ $G 7(b9)$ $C M I^7(b5)$ $F 7(b9)$ $B^b 7$

Three Little Words

(H. Ruby)

Handwritten musical score for "Three Little Words" in 4/4 time. The score consists of five staves of music with various chord annotations above and below the notes.

Staff 1: $C6/9$ $C6/9$ Dmi^7 Emi^7 A^7 E^bmi^7 E^bmi^6 Dmi^7

Staff 2: G^7 | 1.2. Dmi^7 G^7 | C^7 Gmi^7 C^7
 (Dmi^7 E^b9) ($D9$ D^b9)

Staff 3: Gmi^7 C^7 FMA^7 F^6 B^b7 A^7
 (G^b7)

Staff 4: A^b7 G^7 $C6/9$ $C6/9$ Dmi^7 Emi^7 A^7 E^bmi^7 E^bmi^6

Staff 5: Dmi^7 G^7 C^6 (Dmi^7 G^7)
 (Dmi^7 $G^7(b9)$)

Till The Clouds Roll By

(J. Kern)

(as played by P. Desmond)

Handwritten musical score for "Till The Clouds Roll By" in 4/4 time. The score consists of three staves of music with various chord annotations above and below the notes.

Staff 1: E^bMA^7 / B^b Fmi^7 B^b7 E^bMA^7 / B^b Fmi^7 B^b7
 CHANGES (E^bMA^7 Cmi^7) (Fmi^7 B^b7) (Gmi^7 C^7) (Fmi^7 B^b7)

Staff 2: E^bMA^7 / B^b Fmi^7 B^b7 E^bMA^7 A^7 B^bmi^7 A^7
 (E^bMA^7 Cmi^7) (Fmi^7 B^b7) (B^bmi^7) (E^b7)

Staff 3: A^bMA^7 / G Fmi^7 B^b7 E^bMA^7 A^b7 E^b6/G C^9
 (A^bMA^7) (Fmi^7 B^b7) (E^bMA^7) (C^7)

FMI⁷ F#° Eb/G CMI⁷ F⁷ FMI⁷ FMI⁷/Bb Bb⁷
 CHANGES: (CMI⁷) (F⁷) (FMI⁷) (Bb⁷)
 Db9(#11) C⁷ B⁷ Bb⁷ EbMA⁷ CMI⁷ FMI⁷ Bb⁷
 (EbMA⁷ CMI⁷) (FMI⁷ Bb⁷) (GMI⁷ C⁷) (FMI⁷ Bb⁷)
 GMI⁷ C⁷ FMI⁷ Bb⁷ Eb⁷/Bb Eb⁷
 (EbMA⁷ CMI⁷) (FMI⁷ Bb⁷) (BbMI⁶) (Eb⁷)
 AbMA⁷ Ab⁶ AMI⁷(b5) D⁷ EbMA⁷ Db13 C⁷
 (AbMA⁷) (AMI⁷(b5) D⁷) (EbMA⁷ Db13) (C⁷)
 F⁹ FMI⁷/Bb Bb⁷ Eb⁶ (C⁷(#9) FMI⁷ Bb⁷)
 (FMI⁷) (Bb⁷) (EbMA⁷ C⁷) (FMI⁷ Bb⁷)

Tune Up (M. Davis)

EMI⁷ A⁷ DMA⁷ DMI⁷ G⁷ CMA⁷
 CMA⁷ CMI⁷ F⁷ BbMA⁷ GMI⁷ 1. EMI⁷ F⁷
 BbMA⁷ A⁷ 2. EMI⁷ A⁷ DMA⁷ After solos
 D.S. al Coda
 CODA EMI⁷ A⁷ DMA⁹(#11) DMA⁹(#11)

Till There Was You (M. Wilson)

$E^b_{MA}7$ E° $F_{MI}7$ $A^b_{MI}7$ D^b7
 $G_{MI}7$ G^b_{\circ} $F_{MI}7$ $B^b7(b9)$ | 1. $G_{MI}7$ G^b7 $F_{MI}7$ $E7(b5)$ | 2. E^b6 $A^b_{MI}6$
 $E^b_{MA}7$ $A^b_{MA}7$ A° $E^b_{MA}7/B^b$ $C7(b9)$
 $F_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b+ $E^b_{MA}7$
 E° $F_{MI}7$ $A^b_{MI}7$ D^b7 $G_{MI}7$ G^b_{\circ} $F_{MI}7$ B^b7 E^b6

Time After Time (J. Styne)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 E^b_{MA} $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$
 1. $C_{MI}7$ $D_{MI}7(b5)$ $G7$ $C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$
 $G_{MI}7(b5)/D^b$ $C7(b9)$ $F_{MI}7$ D^b13 $C7(b9)$ $B7(b5)$ B^b7

2. $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ $A^b_{MI}6$ E^b/B^b $A_{MI}7(b5)$ $A^b_{MI}6$
 $(E^b_{MA}7 C_{MI}7 /B^b)$
 $G_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7(b5)$ E^b/B^b $C_{MI}7$ $F_{MI}7$ $B^b7(b9)$ E^b6
 $(G_{MI}7 C_{MI}7 /B^b)$ $(A_{MI}7(b5)A^b_{MI}7)$ $(G_{MI}7 C_{MI}7)$
 $(G_{MI}7 C_{MI}7)$ $(F7 F\#0)$ $(G_{MI}7 C_{MI}7)$

Time On My Hands (V. Youmans)

$F_{MA}7$ A^b0
 $(B_{MI}7 E7)$ $(E7 D7(b9))$
 $G_{MI}7$ 1. $C13(b9)$ 2. $G_{MI}7 B^b7$
 $(G_{MI}7 D7)$ $(G_{MI}7 B^b_{MI}7)$ $(G_{MI}9)$ $(C13(b9))$
 $A7$ $D+7(b9)$ $G9(\#11)$
 $(A7 E_{MI}7/B)$ $(C0 A7/C\#)$
 $C13$ $C\#0$ $D_{MI}7$ $G7$ $G_{MI}7$ $C7$
 $(D_{MI}7 G7)$ $(D_{MI}7 G13)$
 $F_{MA}7$ $F_{MA}7$ E^b9 $D+7(b9)$ $G9(\#11)$
 $G_{MI}7$ $C7(b9)$ $F_{MA}7$ $(A^b13 G_{MI}7 C13(b9))$

'Tis Autumn

(H. Nemo)

Handwritten musical score for 'Tis Autumn by H. Nemo. The score is written in G major, 4/4 time, and consists of seven staves of music with various chords and triplets.

Staff 1: $Fm7$, $Bb+9$, $EbMA7$, $Ab7$

Staff 2: $Gm7$, $C7$, $Fm7$, $Fm7/Eb$, $Dm7(b9)$, $G7$, $Cm7$, $F7$, $Fm7$, $Bb7$

Staff 3: 1. $Eb6$, $C7$; 2. $Eb6$, $Bbm7$, $Eb7$, $Bbm7$, $Eb7$

Staff 4: $Ab6$, $Eb+7$, $Ab6$, $Cm7$, $F7$, $Cm7$, $F7$

Staff 5: $Bb7$, $F7$, $F7$, $Bb7$, $C7$, $Fm7$, $Bb+9$

Staff 6: $EbMA7$, $Ab7$, $Gm7$, $C7$, $Fm7/Eb$, $D\emptyset$, $G7$, $Cm7$, $F7$

Staff 7: $Fm7$, $Bb7$, $Eb6$

Tin Roof Blues (New Orleans Rhythm Kings)

B \flat **B \flat 7** **E \flat 7** **B \flat** **F7** **B \flat 7**
E \flat 7 **B \flat** **F7** **B \flat** **D \flat 9**
C \flat 7 **F7** **C \flat 7** **F7** **B \flat** **B \flat /D** **E \flat 7** **F7** **B \flat** **A \flat 7** **F7**
B \flat **B \flat** **B \flat 7**
E \flat 7 **B \flat** **B \flat** **F \flat M \flat 6** **G7**
(B \flat A \flat 7 G7)
1. C7 **F+7** **B \flat** **B \flat /D** **D \flat 9** **F7/C** **B \flat** **F7**
2. C7 **F7** **B \flat** **E \flat 7** **B \flat** **F7** **B \flat 9**

Too Close For Comfort (J. Bock)

CMA⁷
B⁺7
E_M7(b5)
A⁷
D_M7(b5)

G⁷
1. CMA⁷ A⁷ D_M7 G⁷
2. CMA⁷ G_M7 C⁷

F⁷
F⁷
F⁷°
C⁶/G
G_M7 C⁷
F⁷

F⁷
G⁷_{SUS}
C⁶
A^b7
D_M7 G⁷
CMA⁷
B⁺7

E_M7(b5)
A⁷
D_M7(b5)
G⁷
CMA⁷ A_M7

G_M7 C⁷
F⁷
F_M7
B^b7
C_M7
C_M7/B^b

A^b7(#11)
G⁺7
G⁷_{SUS}
C⁶
(A⁷(#9) D⁷ G⁷)

Topsy

(E. Dufham)

Chords: Dmi⁷ Dmi⁷/C B^b7₃ A⁷ Dmi⁷ Bmi⁷(b5)/F Emi⁷(b5) A⁷

Chords: Dmi⁷ Dmi⁷/C B^b7₃ A⁷ Dmi⁷ A⁷/E Dmi⁷/F D⁷/F#

Chords: Gmi⁷ Gmi⁷/F Eb⁷₃ D⁷ Gmi⁷ Emi⁷(b5)/B^b Ami⁷(b5) D⁷ A⁷

Chords: Dmi⁷ Dmi⁷/C B^b7 A⁷ Dmi⁷ A⁷/E Dmi⁷/F Eb9(#11)

Chords: D⁷ G⁷

Chords: C⁷ Fma⁷ B^bma⁹ A⁷/E A⁷

Chords: Dmi⁷ Dmi⁷/C B^b7 A⁷ Dmi⁷ Bmi⁷(b5)/F Emi⁷(b5) A⁷

Chords: Dmi⁷ Dmi⁷/C B^b7 A⁷ Dmi⁷ Bmi⁷(b5) Emi⁷(b5) A⁷

Too Marvelous For Words (R.A. Whiting)

Ami⁷ D⁷ Ami⁷ D⁷

GMA⁷ C⁷ 1. Bmi⁷ E⁷ 2. BMA⁷ C^{#mi} F^{#7}

(G C⁷) (Bmi⁷ Emi⁷)

BMA⁷ Dmi⁷ G^{7sus} Dmi⁷ G^{7sus}

CMA⁷ F⁷ Emi⁷ A⁷ Ami⁷ D⁷ Ami⁷ D⁷

GMA⁷ C⁷ Bmi^{7(b5)} E^{7(b9)} Ami⁷ F⁷ A⁷ D⁷ GMA⁷

(GMA⁷ F⁷) (E⁹ E^{7(b9)}) (Ami^{7(b5)}) (Ami⁷/D D^{7(b9)})

Toot, Toot, Tootsie (T. Fiorito)

Bb⁶ C⁷ Cmi⁹

(F13)

F13 1. Bb^{6/9} Bb^{ma} Dmi⁷ Db⁷ Cmi⁷

(G⁷)

F⁷ Cmi⁷ F⁹ Bb⁶ Dbo Cmi⁷ F⁷ 2. Bb⁹

(Fmi⁷ Dbo)

$E^b MA^7$ $E^b MA^7$ $B^b MA^7$

$B^b MA^7$ $B^b MA^7 F^7$ $B^b MA^7$ $B^b 6$

C^7 $C MI^9$ F^{13} $B^b 6$

The Touch Of Your Lips (R. Noble)

$B^b MA^7$ F^+7 $B^b 6$ $C MI^7$ F^+7

$B^b MA^7$ $D MI^7(b5)$ $G^7(b9)$ G^7

$C MI^7(b5)$ F^7 $B^b 6$ $E MI^7(b5)$ $A^7(b9)$

$D MA^7$ $B MI^7$ $E MI^7$ A^7 $D MA^7$ F^7 $F^7 sus$

$C MI^7(b5)$ $F^7(b9)$ $B^b 6$ $G MI^7$

C^9 $C MI^9/F$ F^7 $B^b 6$

Tricotism

(O. Peterson)

Handwritten musical score for "Tricotism" by O. Peterson. The score is written in 4/4 time and consists of 11 staves of music. The key signature is one sharp (F#). The score includes various chords and musical notations:

- Staff 1: CMA^7 , $D7(\#11)$
- Staff 2: F^7 , $F\#^0$, 1. CMA^7/G , $A7(b9)$, $D7(\#9)$, G^7
- Staff 3: 2. CMA^7/G , $A7(b9)$, DMI^7 , G^7 , CMA^7 , Ab^7
- Staff 4: Ab^7 , CMA^7 , FMA^7 , $Bmi^7(b5)$, E^7 , Ami , $Ami(MA^7)/G\#$
- Staff 5: Ami^7/G , $D7(\#9)$, DMI^7 , G^7 , CMA^7
- Staff 6: CMA^7 , $D7(\#9)$, F^7 , $F\#^0$
- Staff 7: CMA^7/G , $A7(b9)$, DMI^7 , $G7(b9)$, CMA^7 , D.S. al CODA
- Staff 8: CODA, CMA^7 , $A7(\#9)$, DMI^7 , $G7(b9)$, CMA^7 , $A7(\#9)$
- Staff 9: CODA, DMI^7 , G^7 , CMA^7

Triste

(A. Jobim)

Handwritten musical score for "Triste" by A. Jobim. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef. Chord symbols are written above the notes. The chords include: BbMA7, GbMA7, (Bbmi7), (Bbmi6), BbMA7, Dmi7, G7, Cmi7, Cmi7/Bb, Ami7(b5), D7, Gmi7, A+7(#9), DMA7, A13, DMA7, G7, Cmi7, F7, BbMA7, Bbmi7, Bbmi6, BbMA7, Fmi7, Bb7, EbMA7, Ebmi6, Dmi7, Dbo, Cmi7, F9sus, F7sus(b9), Bbmi7, Bbmi6, Bbmi7, Bbmi6.

Two Sleepy People (Floesser-H. Carmichael)

Chords: EbMA7, GMI7, FMI7, Bb7, Eb6, C7, FMI7, Bb7

Chords: GMI7, C7, FMI7, Db9(#11), GMI7, CMI7, FMI7, B9(#11), Bb7

(AbMI6)

Chords: GMI7, C+7, FMI7, Bb7, Eb6, BbMI7, Eb7, AbMA7, Bb7, Eb6, CMI7

(b)

Chords: DMI7(b5), Db7, CMI7, CMI7/Bb, AbMA7, Bb7, EbMA7, Bb7, /Ab, GMI7(b5), C7

Chords: CMI7, F7, FMI7, Bb7, EbMA7, GMI7, FMI7, Bb7

Chords: Eb6, C7, FMI7, Bb7, GMI7, C7, FMI7, Db9(#11)

(AbMI6)

Chords: GMI7, C+7, FMI7, Bb7, EbMA7

Empty musical staff

Empty musical staff

Upper Manhattan Medical Group

(B. Strayhorn)

$\text{F}_{\text{MI}}7(\text{b}5)$

$\text{Bb}7(\text{b}9)$

$\text{Eb}_{\text{MI}}7$

$\text{Ab}7$

$\text{Db}0$ $\text{Db}6$

1. $\text{Db}_{\text{MA}}7$

$\text{Db}_{\text{MI}}7$

$\text{Gb}7$

2. $\text{Db}_{\text{MA}}7$

$\text{Ab}_{\text{MI}}7$ $\text{Db}7$

$\text{G}_{\text{MI}}7(\text{b}5)$

$\text{C}7(\text{b}9)$

$\text{F}_{\text{MA}}7$

$\text{Ab}_{\text{MI}}7(\text{b}5)$

$\text{Db}7(\text{b}9)$

$\text{Gb}_{\text{MI}}7$

$\text{Ab}7$

$\text{F}_{\text{MI}}7(\text{b}5)$

$\text{Bb}7(\text{b}9)$

$\text{Eb}_{\text{MI}}7$

$\text{Ab}7$

$\text{Db}0$

$\text{Db}6$

$\text{Db}0$

$\text{Db}6$

($\text{A}7/\text{G}$)

($\text{Db}6/\text{Ab}$)

($\text{A}7/\text{G}$)

($\text{Db}6/\text{Ab}$)

$\text{Db}0$

$\text{Db}6$

$\text{Db}0$

$\text{Db}6$

CODA

($\text{A}7/\text{G}$)

($\text{Db}6/\text{Ab}$)

$\text{A}7/\text{G}$

($\text{Db}6/\text{Ab}$ $\text{Db}6$)

D.S. al CODA

Undecided

(Shavers)

Handwritten musical score for "Undecided" in 4/4 time. The score consists of six staves of music with various chords and melodic lines.

Staff 1: C^6 F^9

Staff 2: D^9 Dm^7/G A^b9 G^9 | C^6 $A^7(\#9)$ Dm^7 G^7 | C^6

Staff 3: C^6 | Gm^7 C^7 | Gm^7 C^7 | F^6

Staff 4: F^6 | A^m^7 D^7 | A^m^7 D^7 | G^7

Staff 5: Dm^7 G^7 | C^6 | F^9

Staff 6: F^9 | D^9 | Dm^7/G A^b9 G^9 | C^6 ($A^{13}(b9)$ Dm^7 $G^{13}(b9)$)

Valse Hot

(S. Rollins)

Handwritten musical score for "Valse Hot" in 3/4 time. The score consists of two staves of music with various chords and melodic lines.

Staff 1: $B^b m^7$ $E^b 7$ $A^b m^7$ $A^b m^7$ | $A^b m^7$ | $E^b m^7$ $A^b 7$ $D^b m^7$ $A^b m^7$

Staff 2: $D^b m^7$ $A^b m^7$

CMI⁷ F⁷ B^bM₁⁷ E^b7 A^bMA⁷
 F⁷(#9) B^bM₁⁷ D^bM₁⁷ CMI⁷ F⁷(#9)
 B^bM₁⁷ E^b7 A^bMA⁷ (E^b7)

The Very Thought Of You (R. Noble)

E^b7 A^bMA⁷ B^bM₁⁷ E^b7 A^b6 (D^o)
 B^bM₁⁷ E^b7 A^b6 B^bM₁⁷ B^o A^b/C³ B^b7
 (G⁷(#9)) (F_{M1}⁷ B^b7)
 B^b7 B^bM₁⁷ B^bM₁⁷/A^b G_{M1}⁷(b5) C₊⁷(b9) F_{M1}⁷ F_{M1}⁷/E^b
 (F_{M1}⁷ B^b7) (F_{M1}⁷)
 1. D_{M1}⁷(b5) G⁷ C_{M1}⁷ F_{M1}⁷(b5) F_{M1}⁷/B^b B^b7 B^bM₁⁷
 (C_{M1}⁷ B⁷) F_{M1}⁷ B^b7
 E^b7 2. D^o C_{M1}⁷ F⁷(b9) B^bM₁⁷ E^b7
 (B^b7 B^o)
 A^bMA⁷ (F_{M1}⁷ B^bM₁⁷ E^b7)

Violets For Your Furs

(M. Dennis)

G_{MI}^7 $C^7(b9)$ FMA^7 $B^b_{MI}^7$ $C^7(\#9)$ FMA^7 $D^7(\#9)$

G_{MI}^7 $C^7(b9)$ FMA^7 A_{MI}^7 $D^7(\#9)$ | G_{MI}^7 $D^7(\#9)$

G_{MI}^7 C^7 FMA^7 $D^7(b9)$ G_{MI}^7 $C^7(b9)$ FMA^7 $D^7(\#9)$

G_{MI}^7 $C^7(\#9)$ FMA^7 $D^7(\#9)$ $G^7(b5)$ | G_{MI}^7 $A_{MI}^7(b5)$ D^7

G_{MI}^7 $B^b_{MA}^7$ $B^b_{MI}^6$ E^b7 FMA^7

A_{MI}^7 D^7 $B^b_{MI}^7$ $C^7(b9)$ FMA^7 $D^7(\#9)$ G^7 $C^7(b9)$

(E^b7 C^7)

FMA^7 (D^7)

Walkin'

(Carpenter)

F7(#9)/C

F9(#11) Bb7 G+7 C+7 F7

Bb9(#11) Bb9 F9(#11) FMA7

Eb9 D9 Db9 C9 B9 Bb9 C+7 F7(#9)

Wee-Do!

(J.J. Johnson - L. Parker)

F7 Bb (Cmi7 F7) Bb Bb7

Eb7 Bb

Cmi7 F7 Bb (Cmi7 F7)

Waltz For Debby (B. EVANS)

Handwritten musical score for "Waltz For Debby" by Bill Evans. The score is written on a grand staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The music consists of ten staves of notation, each with a series of chords written above the notes. The chords are:
 Staff 1: A_{mi}^7 , D_{mi}^7 , G_{mi}^7 , C^7 , A^7/G , $D^7/F\#$, G^7/F
 Staff 2: C^7/E , F^7/Eb , $B^b_{MA}^7/D$, $G_{mi}^7(b5)/D^b$, C^7 , C^7/B^b , A_{mi}^7 , D^7
 Staff 3: G_{mi}^7 , C^7 , A_{mi}^7 , D_{mi}^7 , G_{mi}^7 , C^7 , $A^7/C\#$
 Staff 4: D^7/C , G^7/B , C^7/B^b , A^7 , D_{mi}^7/C , B^7 , E^7/D
 Staff 5: $A_{MA}^7/C\#$, B_{mi}^7 , A_{MA}^7 , $A_{MA}^7/G\#$, G_{mi}^7 , C^7 , A_{mi}^7
 Staff 6: D^7 , G_{mi}^7 , A^7 , D_{mi}^7 , C_{mi}^7 , $B^b_{MA}^7$, A^7
 Staff 7: D_{mi}^7 , G^7 , $A^b_{MA}^7$, $D^b_{MA}^7$, G_{mi}^7 , C^7 , A_{mi}^7
 Staff 8: D_{mi}^7 , G_{mi}^7 , C^7 , A^7/G , $D^7/F\#$, G^7/F , C^7/E
 Staff 9: F^7/Eb , $B^b_{MA}^7/D$, $G_{mi}^7(b5)/D^b$, C^7 , A_{mi}^7 , D^7 , B_{mi}^7

E7 Ami7 F7 B^bMA7 A7sus ⊕ Dmi7 G7sus

FMA7/C A^bo Gmi7/C A^bo FMA7 A^bo Gmi7 A^bo

FMA7 A^bo Gmi7 A^bo FMA7 A^bo Gmi7 C7(b9)

CHANGES:

: Ami7 Dmi7 | Gmi7 C7 | A7 D7 | G7 C7 | F7 B^b6 | Gmi7(b9) C7 | Ami7 D7 | Gmi7 C7

Ami7 Dmi7 | Gmi7 C7 | A7 D7 | G7 C7 | A7 Dmi7 | B7 E7 | AMA7 | %

Gmi7 C7 | Ami7 D7 | Gmi7 A7 | Dmi7 Cmi7 | B^bMA7 A7 | Dmi7 G7 | A^bMA7 D^bMA7 | Gmi7 C7 ||

Ami7 Dmi7 | Gmi7 C7 | A7 D7 | G7 C7 | F7 B^b6 | Gmi7(b9) C7 | Ami7 D7 | Bmi7 E7

Ami7 F7 | B^bMA7 A7 | Dmi7 | G7 A^bo | Ami7 A^bo | Gmi7 C7 | F6 Dmi7 | Gmi7 C7 :

(After solos - D.C. al Coda)

CODA ⊕ Dmi7 G7 G#o Ami7/C A^bo Gmi7/C | C7

2. A^bo/C | 3. C7(b9) | G^bMA7 AMA7 GMA7 C7(#9) FMA7

Watch What Happens (M. Legrand)

Chords and musical notation for "Watch What Happens":

- Staff 1: E^bMA^7 , F^9 , (C^9)
- Staff 2: FMI^9 , B^b13 , 1. E^bMA^7 , EMA^7 , FMA^7 , EMA^7
- Staff 3: 2. E^bMA^7 , EMA^7 , FMA^7 , $F\#MA^7$, GMA^7 , G^6
- Staff 4: GMI^7 , C^7 , FMA^7 , F^6
- Staff 5: FMI^7 , B^b7 , E^bMA^7 , F^9 , (C^9)
- Staff 6: F^9 , FMI^9 , B^b13 , E^b6
- Staff 7: E^6 , D^6 , E^b6 , E^6 , D^6 , E^b6 , FMI^7B^b7
- Staff 8: E^6 , D^6 , E^b6 , E^6 , D^6 , E^b6
- Staff 9: E^b6 , E^bMA^7

D.S.al CODA

Wave

(A. Jobim)

Handwritten musical score for "Wave" by A. Jobim. The score is in G major, 4/4 time, and consists of 10 staves of music. The notation includes treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music features a variety of chords and melodic lines. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 4/4. The first measure is marked with a double bar line and a repeat sign. The score includes various chord annotations such as Dmi7, G13, DMA7, Bb0, Ami7, D7(b9), GMA7, Gmi6, F#13, F#+7, B9sus, B7(b9), E9, Bb7, A7, Dmi7, G7, Fmi7, Bb7, EbMA7, Dmi7(b5), A7(b9), and D7(b9). Some chords are written in parentheses, indicating alternative voicings or substitutions. The score is divided into two systems, with the first system containing staves 1-5 and the second system containing staves 6-10. The music concludes with a double bar line and repeat sign.

Db7 G^bMA⁷ E^bMi⁷ A^bMi⁷ Db7
 (Db7 Cb0) (B^bMi⁷) (A^o) (Db7 Cb0)

G^bMA⁷ G^o A^bMi⁷ Db7 G^bMA⁷
 (B^bMi⁷) (A⁷ E^b)

C^bMA⁷ F^bMi⁷ B^b7 E^bMA⁷ C^bMi⁷
 (E^bMi⁷ C^bMi⁷(b5)) (E⁷(#11))

F^bMi⁷ B^b7 E^bMA⁷ Db13 C7 F^bMi⁷
 (G^bMi⁷)

B^b7 B^bMi⁷ E^b7 A^b6 G^bMi⁷ G^b7 F^bMi⁷ B^b7
 (A⁷(#11)) E⁷

E^b6 C^bMi⁷ F^bMi⁷ B^b7 E^b6 C^bMi⁷ F^bMi⁷ B^b7 F^bMi⁷/A^b G^bMi⁷ G^b7

F^bMi⁷ B^b7 E^b6 E(b5) E^b6
 (E⁷)

Weaver Of Dreams

(V. Young)

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7(b9)$
 $C_{MI}7$ $G7$ $C_{MI}7$ $B_{MI}7$ $B^b_{MI}7$ E^b7
 $A^b_{MA}7$ $A^b_{MI}7$ D^b7 1. $E^b_{MA}7$ $C_{MI}7$
 ($D^b9(\#11)$) ($G_{MI}7$) ($C9$)
 $F7$ $F_{MI}7$ B^b7
 2. $G_{MI}7$ $G^b_{MI}7$ C^b7 $F_{MI}7$ B^b13
 E^b6 ($F_{MI}7$ B^b7)

We'll Be Together Again

(C. Fisher)

$G7$ $C6$ A^b9 $D_{MI}7$ $G7$ $A_{MI}7$ $D9(\#11)$
 $B^b_{MI}7$ E^b7 $A^b_{MA}7$ 1. $D_{MI}7(b5)$ A^b9 $D_{MI}7/G$ $G13$

2. $D_{MI}7(b5)$ G^{13} C^6 $D_{MI}7(b5)$ $G_+7(\#9)$ $C_{MI}6$ $A_{MI}7(b5)$

$F_{MI}7$ $Bb7(b9)$ $E_{bMA}7$ $D_{MI}7(b5)$ G^7 $C_{MI}7$ $C_{MI}7/Bb$ $A_{MI}7(b5)$ A_{b13}

$(Ab9)$ (G_+7) $(C_{MI}6)$ $(Ab13)$ (G^7) $(Gb13)$ (F^7) $(D^7(b5)$ $(Ab13)$

$D_{MI}7/G$ G^{13} C^6 A_{b9} $D_{MI}7$ G^7 $A_{MI}(MA^7)$ $A_{MI}7$ $D^9(\#11)$

$Bb_{MI}7$ E_{b7} $A_{bMA}7$ $D_{MI}7(b5)$ G^{13} C^6

What Am I Here For (D. Ellington)

$C_{MA}7$ $A^7/C\#$ $D_{MI}7$ $G^7(\#11)$

$(C\#^o)$

$C_{MA}7$ $A^7/C\#$ $D_{MI}7$ $G^7(\#11)$ 1. $G_{MI}7$

$(C\#^o)$

$F\#^7$ $F_{MA}7$ $B_{MI}7(b5)$ E^7 $A_{MI}7$ D^7

$D_{MI}7$ $G^7(\#9)$ 2. $G_{MI}7$ $D_{bMI}7$ G^b7 $F_{MA}7$

E^7 $C_{MA}7$ $A^7/C\#$ $D_{MI}7$ G^7 $C_{MA}7$

Well You Needn't

(T. Monk)

F6 Gb6 F6 Gb6

F6 Gb6 1. F6

2. F6 G7

Ab7 A7 Bb7 B7 Bb7

A7 Ab7 G7 C7 F6 Gb6
(Gb7)

F6 Gb6 F6 Gb6

F6

What A Difference A Day Made (M. Grever)

Musical score for "What A Difference A Day Made" (M. Grever). The score is in 4/4 time and features a melody with various chords and triplets. The chords are:

- Line 1: A^{b0} , G_{mi}^7 , C^7 , FMA^7 , F^6
- Line 2: F^6/A , A^{b0} , G_{mi}^7 , C^7 , FMA^7
- Line 3: FMA^7 , E_{mi}^7 , A^7 , D_{mi}^7
- Line 4: D_{mi}^7 , G^7 , D_{mi}^7 , G^7 , G_{mi}^7
- Line 5: C^7 , C_{mi}^7 , F^7 , B^bMA^7
- Line 6: $E^b9(\#11)$, A_{mi}^7 , A^{b0} , G_{mi}^7
- Line 7: C^7 , F^6 , $(FMA^7 G_{mi}^7)$, $(A_{mi}^7 A^{b0})$
- Line 8: $(F^6/A A^{b0})$

What Are You Doing For The Rest Of Your Life

(M. Legrand)

AMI⁷ AMI⁷/G F⁶ E⁷

AMI AMI^(MA7)/G# AMI⁷ F#MI^{7(b5)} FMA⁷

DMI DMI^(MA7)/C# DMI⁷/C BMI^{7(b5)} 1. BMI⁷/E E⁷

2. AMA⁷ BMI⁷ E⁷ AMA⁷ F#MI⁷

BMI⁷ E⁷ AMA⁷ A^bMI⁷ D^b7(b9) G^bMA⁷
(F#MI⁷) (E^bMI⁷)

GMI⁷ C7(b9) FMA⁷ AMI AMI^(MA7)/G# AMI⁷/G F#MI^{7(b5)}

FMA⁷ DMI DMI^(MA7)/C# DMI⁷/C BMI^{7(b5)}

BMI⁷/E E⁷ F⁶ BMI^{7(b5)}/D E⁷ FMA⁷

F7(b5) AMI/E BMI⁷/E E⁷ AMI⁷

What Is There To Say (V. Duke)

$E^b MA^7$ $C MI^7$ $F MI^9$ $Bb^7(b9)$ E^b $G MI^7$ C^7 $F MI^7$ Bb^9
 ($F MI^9$ Bb^7 A^b) (E^b/G C^7) ($F MI^7$ Bb^7 / A^b)

E^b $C MI^7$ $F MI^7$ Bb^7sus | 1. $E^b MA^7$ $C MI^7$ $F MI^7$ Bb^7
 (E^b C^7) ($A^b MI^7$ Bb^7)

2. E^b $F MI^7$ $F\#^0$ E^b/G $F\#^0$ | $F MI^7$ $F\#^0$ E^b/G $F\#^0$

$F MI^7$ $F\#^0$ E^b/G $A MI^7(b5) D^7$ $G MI^7$ $D^b7(b5)$ $C^7(b9)$ $G \emptyset$ $C^7(b9)$
 ($F MI^7$ Bb^9sus) (E^b $A \emptyset$ $D^7(b9)$) ($G MI^7$ $A \emptyset$ D^7) ($G MI^7$ C^7)

$F MI^7$ $Bb^7(b9)$ E^9 $E^b MA^7$ $C MI^7$ $F MI^9$ $Bb^7(b9)$
 ($F^7(b5)$) $\#^0$ ($F MI^9$ Bb^7 A^b)

E^b $C MI^7$ G^b13 $F13$ $F\#^0$ E^b/G $C MI^7$ $F MI^7$ Bb^7sus
 (E^b/G C^7)

E^b ($C MI^7$ $F MI^7$ $Bb^7(b9)$)

What's New

(B. Haggart)

Handwritten musical score for "What's New" by B. Haggart. The score is written in 4/4 time and consists of seven staves of music. Each staff includes chord symbols and melodic lines. The chords are: G⁺7(b9), C⁶, B^bMi⁷, E^b7, A^bMA⁷, Dmi⁷(b5)/G, G⁷(b5), Cmi⁷, Ami⁷(b5), Dmi⁷(b5), G⁺7, C⁶, Dmi⁷, G⁺7(b9), Gmi⁷, C⁺7(b9), F⁶, E^bmi⁷, A^b7, D^bMA⁷, Gmi⁷(b5)/C, C⁷(b5), Fmi⁷, Dmi⁷(b5), Gmi⁷(b5), C⁺7, Fmi⁷, Dmi⁷(b5), G⁺7(b9), C⁶, B^bmi⁷, A⁷, A^bMA⁷, Dmi⁷(b5)/G, G⁷(b5), Cmi⁷, Ami⁷(b5), Dmi⁷(b5), G⁺7, C⁶, (Ami⁷, Dmi⁷, G⁺7).

What Is This Thing Called Love (Porter)

Staff 1: $G_{mi}7(b5)$ $C7(b9)$ $F_{mi}7$
 ($F_{mi}(MA7)$) ($F_{mi}7/Eb$)

Staff 2: $D_{mi}7(b5)$ $G7(\#9)$ $CMA7$
 ($D\flat7$) $\#$

Staff 3: $G_{mi}7(b5)$ $C7(b9)$ $F_{mi}7$
 ($F_{mi}(MA7)$) ($F_{mi}7/Eb$)

Staff 4: $D_{mi}7(b5)$ $G7(\#9)$ $CMA7$
 ($D\flat7$)

Staff 5: $Cm7$ $F7$ $B\flat MA7$

Staff 6: $A\flat7(\#11)$ $G7(\#11)$
 ($D_{mi}7$) ($G7$)

Staff 7: $G_{mi}7(b5)$ $C7(b5)$ $F_{mi}7$
 ($F_{mi}(MA7)$) ($F_{mi}7/Eb$)

Staff 8: $D_{mi}7(b5)$ $G7(\#11)$ $CMA7$
 ($D\flat7$) (bb)

When I Fall In Love (V. Young)

$E^b_{MA}7$ $C+7(\#9)$ $F_{MI}7$ B^b7_{SUS} $E^b_{MA}7$ $C+7(\#9)$ $F_{MI}7$ B^b7
 $E^b_{MA}7$ $D7(\#9)$ D^b9 $C+7(\#9)$ $F7$ $B9(\#11)$ B^b9
 $(E^b_{MA}7 A^b9 G+7(b9) C7(b9)) (B9(\#11) B^b7_{SUS})$
 $(F13 F+7) (B^b9_{SUS} B^b7(b9))$
 1. $E^b_{MA}7$ $A7(b5)$ $A^b_{MA}7$ D^b7 $E^b_{MA}7$ $D+7(\#9)$ D^b13 $C9$
 $(E^b_{MA}7 C7(\#9)) (F_{MI}9 B^b7_{SUS})$
 $F_{MI}7$ D^b7 $C7$ $F_{MI}7$ B^b9_{SUS} $E7(\#11)$
 $(F_{MI}7 A^b13) (G13(b9) C7(b9))$
 2. $E^b_{MA}7$ $A7(b5)$ $A^b_{MA}7$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ D^b9
 $E^b_{MA}7$ $C+7$ $F_{MI}7$ B^b7 E^b
 $(E^b/B^b C+7/B^b) (B^b7_{SUS} B^b7(b9))$

When Sunny Gets Blue (M. Fisher - J. Segal)

$G_{MI}9$ $C7$ $F7$ $B^b_{MI}7$ E^b7 $C7(b9)$ $F_{MA}7$ $B_{MI}7(b5)$ $B^b_{MI}6$
 $A_{MI}7$ $D7$ $D7/C$ $B_{MI}7(b5)$ $B^b_{MI}7$ E^b7 $F6/A$ $A^b_{MI}7$ D^b7 $G_{MI}7$ $C7$ B^b7

1. A⁷ D⁷ | 2. E_MI⁷ A⁷ | D_MA⁷ E_MI⁷G⁷ F_MI⁷F_M⁷(#9)/A_M⁷B_MI⁷B⁷

E_MI⁷ E_MI⁷/A⁷ A⁷ D_MA⁷ E_b9(#11) D_MI⁷ G⁷ G⁷/F E_MI⁷E₇(#9)A_MI⁷

D_MI⁷ D_MI⁷/G G⁷ G_MI⁷ C⁷ D⁷ G_MI⁷ C⁷ F⁷ B_MI⁷ E_b7 C⁷(b9)

F_MA⁷ B_MI⁷(b5) B_MI⁶ A_MI⁷ D⁷ D⁷/C B_MI⁷(b5) B_MI⁷E_b7 F_M/A A_MI⁷D_b7

G_MI⁷ C₊⁷(#9) F_MA⁷ ⊕ ⊕ G_MI⁷ G^b7 F_MA⁷

D.S. al Coda

When Lights Are Low (B. Carter)

F_MA⁷ G_MI⁷ A_MI⁷ G_MI⁷ F_MA⁷ G_MI⁷ A_MI⁷ D⁷

G_MI⁷ E_b9(#11) D⁷ | 1.2. G⁷ C⁷ FINE F_MA⁷

(G_MI⁷)

B_MI⁷ E_b7 A_MI⁷ D_MI⁷ G^b7 C_MA⁷

E_MI⁷ A⁷ D_MA⁷ D_MI⁷ G⁷ G_MI⁷ C⁷

y(a) (h) # (h) (h)

D.C. al Fine

When Your Lover Has Gone (E.A. Swan)

GMA⁷ G⁶ C⁹(#11) C⁹
 A¹³ F⁹(#11) F⁹ GMA⁷ B⁷(b9)
 1. EMI⁷ A⁹ B^{b0} Bmi⁷ E⁷ AMI⁷ D⁷
 (C#MI⁷(b5) F#7(b9)) (Bmi⁷ Bb9 A9) Ab9(#11)
 GMA⁷ E⁷ AMI⁷ D⁷ || 2. EMI⁷ CMI⁶/Eb GMA⁷/D CMI⁷ Bmi⁷ E⁷(b9)
 (Ab9(#11)) (Bb9(#11))
 AMI⁷ Eb9 D⁷(b9) GMA⁷ (AMI⁷ D⁷)

When You Wish Upon A Star (Washington L. Harline)

CMA⁷ A⁷(b9) DMI DMI⁷ G⁷ C^o C C/E Eb^o
 (CMA⁷ C#^o) # (G⁷ B⁷(b9)) (EMI⁷ A⁷)
 DMI⁷ G⁹ F^o | 1. EMI⁷ AMI⁷ DMI⁷ G⁷ | 2. C⁶ DMI⁷ G¹³(b9)
 CMA⁷ C⁶ DMI⁷ G⁷(b9) C^o CMA⁷ AMI AMI⁷ D⁹(#11) D⁹

DMI^{7(b5)} G⁷ DMI⁷ G^{7(b9)} CMA⁷ A^{7(b9)} DMI DMI⁷ G⁷
 C^o C C/E E^b DMI⁷ (A⁷) DMI⁷ G^{7(b9)} C⁶
 (EMI⁷ A⁷)

Where Are You (J. McHugh)

AbMA⁷ DbMI⁷ G^b7 CMI⁷ B^o B^bMI⁷ Eb⁷sus AbMA⁷ DbMA⁷ G^o G^b7
 FMI⁷ B^b7 AbMA⁷/Eb FMI⁷ 1. B^bMI⁷ Eb⁷ CMI⁷ B⁷ B^bMI⁷ A⁷
 2. B^bMI⁷ Eb⁷ Ab⁶ EbMI⁷ D⁷ DbMA⁷ B^bMI⁷ GMI^{7(b5)} C⁷
 (Gb⁷(#11))
 FMI⁷ B^bMI⁷ A⁷ AbMA⁷ FMI⁷ EbMI⁷ Ab⁷ DbMA⁷ B^bMI⁷ GMI⁷ C⁷
 FMI⁷ B^b7 B^bMI⁷ Eb⁷ AbMA DbMI⁷ G^b7 CMI⁷ B^o
 B^bMI⁷ Eb⁷sus AbMA⁷ DbMA⁷ G^o G^b7 FMI⁷ B^b7 AbMA⁷/Eb FMI⁷
 B^bMI⁷ Eb⁷ Ab⁶

Where Or When

(R. Rodgers)

A. TATUM:

A^bMA^7

A^bG

A^bMA^7

A^bMA^7

A^b7

Musical staff for A. Tatum, first line of notes.

C. BROWN:

$(D^b9(\#11))$

(A^bMA^7)

$(E^bMI^7 A^b7)$

D^bMA^7

A^b7

D^bMA^7

$D7(\#9)$

D^bMA^7

A^b7_{sus}

D^bMA^7

G^b9

Musical staff for C. Brown, first line of notes.

(D^bMA^7)

(FMI^7/C)

(B^bMI^7)

(A^b13)

(D^bMA^7)

(FMI^7/C)

(B^bMI^7)

(D^bMI^7)

Musical staff for C. Brown, second line of notes.

1. A^bMA^7

FMI^7

B^bMI^7

E^b7

2. A^bMA^7

$GMI^7(b5)$

$C7(\#9)$

Musical staff for C. Brown, third line of notes.

(CMI^7)

$(F7)$

$(G\emptyset)$

$(G^b9(\#11))$

FMI^7

$F7/A$

B^bMI^7

D^bMA^7

$C7$

GMI^7/D

$E^b\emptyset$

$C7/E$

Musical staff for C. Brown, fourth line of notes.

(FMI^7)

(B^bMI^7)

(GMI^7)

$(C7)$

(GMI^7)

$(C7)$

FMI^7

$F7(b5)$

$F+7$

$B7(b5)$

B^b7

$E9(\#11)$

E^b7

$A7(b9)$

Musical staff for C. Brown, fifth line of notes.

(FMI^7)

(B^bMI^7)

(FMI^7)

(B^b7)

(B^bMI^7)

(E^b7)

A^bMA^7

A^bG

A^bMA^7

A^bG

A^b7

Musical staff for C. Brown, sixth line of notes.

$(G7)$

$(C7)$

(FMI^7)

(A^b7/E^b)

D^bG

$CMI^7(b5)$

$F7$

B^bMI^7

CMI^7

$F7$

Musical staff for C. Brown, seventh line of notes.

$(C7)$

$(F7)$

(G^b7)

$(F7)$

B^bMI^7

$A7$

A^bG

(B^bMI^7)

(E^b7)

Musical staff for C. Brown, eighth line of notes.

(E^b7)

$()$

Will You Still Be Mine (M. Dennis)

Staff 1: B^bMA^7 $G7(\#9)$ CMI^7 F^7 B^bMA^7
 (B^o) (D MI^7)

Staff 2: $G7(\#9)$ CMI^7 F^7 $D7(\#9)$ GMI^7

Staff 3: C^{13} $CMI^7(b5)$ $F7(\#9)$ B^bMA^7

Staff 4: CMI^7 F^7 B^bMA^7 $G7(\#9)$ CMI^7 F^7

Staff 5: D^7 GMI^7 GMI^7

Staff 6: GMI^7 C^{13} $CMI^7(b5)$

Staff 7: $F7(\#9)$ B^bMA^7 FMI^7 B^b7 E^bMA^7

Staff 8: $A^b7(b5)$ B^bMA^7 GMI^7 G^b7

Staff 9: F^7 **CODA** C^{13} CMI^7 $F^{13}(b9)$ B^bMA^7 (CMI^7 F^7)
 D.C. al Coda

Whisper Not

(B. Golson)

Chords: $Cm7$, $Cm7/Bb$, $Am7(b5)$, $D7(b9)$, $Gm7$, $Gm7/F$, $Em7(b5)$, $A7(b9)$

Chords: $Dm7$, $Bm7(b5)$

1. $Em7$, $A7(b9)$, $Dm7$, $Em7$, $Fm7$, $G7(b9)$

2. $Em7$, $A7(b9)$, $Dm7$, $Em7$, $Fm7$, $Bb7$, $Am7(b5)$

Chords: $D7(b9)$, $Gm7$, $Gm7/F$, $Em7(b5)$

Chords: $A7(b9)$, $Dm7(b5)$, $G7(b9)$, $Cm7$, $Cm7/Bb$

Chords: $Am7(b5)$, $D7(b9)$, $Gm7$, $Gm7/F$, $Em7(b5)$, $A7(b9)$, $Dm7$, $Bm7(b5)$

AFTER ALL SOLOS PLAY:

Chords: $Em7$, $A7(b9)$, $Dm7$, $Dm7/C$, $Ab7$, $G7(\#9)$, $Cm7$, $Cm7/Bb$

(TO SOLOS)

Chords: $Am7(b5)$, $D7(b9)$, $Gm7$, $Gm7/F$, $Em7(b5)$, $A7(b9)$, $Dm7$, $Bm7(b5)$

Chords: $Em7$, $A7(b9)$, $Dm7$, $Em7$, 1. $Fm7$, $G7$, 2. $Fm7$, $Bb7$

D.S. AL CODA

Dmi⁷

CODA

Who Can I Turn To (Bricusse-Newly)

CMA⁷ F¹³ EMI⁷ A7(b9) DMI⁷ G⁷ DMI⁷ G⁷

(DMI⁷ Ab7(b5)) (G⁷_{SUS})

CMA⁷ DMI⁷ EMI⁷ FMA⁷ GMI⁷ Ab¹³ GMI⁷ C⁹

1. FMA⁷ B¹³(b9) EMI⁷ AMI⁷ GMI⁷ C⁷

FMA⁷ F#⁷(#H) B⁷(#H) EMI⁷ A⁷ DMI⁷ /C (AMI⁷ Ab⁷ GMI¹¹ Gb⁷) Bb⁷ G⁷

2. FMA⁷ Bmi⁷(b5)/E E⁷ AMI⁷ D7(b9) D#⁰

C/E AMI⁷ G¹³_{SUS} G¹³(b9) C

Willow Weep For Me (A. Ronnel)

G⁶ C⁷ G⁶ C⁷ G⁶ G^{#0} A^{Mi7} B^{b0} B^{Mi7} E^{Mi7} D^{Mi7} D^{b7}
 (B^{Mi7} A^{Mi7}/C G⁷/D D^{b7})

C⁷ G⁷ | 1. C⁷ A[∅] D⁷ G⁶ C⁷ G⁶ D⁺⁷
 (D^{b7}(b5))

2. C⁷ A[∅] D⁷ G⁶ C⁷ G⁶ D^{b7} C^{Mi7} C^{Mi7}/B^b A[∅] D⁷
 (G⁷)

G^{Mi7} G⁷ G^{Mi7} C⁷ F^{Mi7} B^{b7} E^bMi⁷ A^{b7} D^{Mi7} G⁷

C^{Mi7} C^{Mi7}/B^b A^{Mi7}(b5) D⁷ G^{Mi7} G⁷ G^{Mi7} C⁷ F^{Mi7} B^{b7}

E^bMi⁷ A^{b7} A^{Mi7} D⁷ G⁶ C⁷ G⁶ C⁷

G⁶ G^{#0} A^{Mi7} B^{b0} B^{Mi7} E^{Mi7} D^{Mi7} D^{b7} C⁷ G⁷
 (B^{Mi7} A^{Mi7}/C G⁷/D D^{b7}) (D^{b7}(b5))

C⁷ A^{Mi7}(b5) D⁷ G⁶

Witchcraft (Coleman Leigh)

F⁶ **A^b0** **G^M1⁷**
C⁹sus **F^MA⁷** **F⁶** **C^M1⁹** **F¹³** **B^bM^A7**
E^b9 **A^b6** **G⁺7** **C7**
C7 **F^MA⁹** **B^b13**
F^MA⁹ **B^M1⁷(b5)** **E7** **A^M1**
A^M1+ **A^M1⁶** **A^M1+** **G^M1** **G^M1+**
(F/A) **(F/A)** **(E^b/G)**
G^M1⁷ **C7** **F6** **A^b0**
(A^bM¹7 D^b7) **(G^M1⁷ C7)**
(D^b9(#11)) **(C7)**
A^b0 **G^M1⁷** **C⁹sus** **F6** **(G^M1⁷ C7)**

With A Song In My Heart (R. Rodgers)

E^bMA^7 FMI^7 B^b7 E^bMA^7 FMI^7 B^b7 B^o
 (E^bMA^7 | CMI^7) (E^bMA^7 A^bMA^7) ($DMI^7(b5)$ G^7)
 CMI^6 $AMI^7(b5)/E^b$ $DMI^7(b5)$ G^7 CMI^6 $AMI^7(b5)/E^b$ $DMI^7(b5)$ G^7

1. CMI^7 CMI^7/B^b $AMI^7(b5)$ A^b7 CMI/G CMI CMI^7/B^b
 (b) (CMI^6/G / / /)

$AMI^7(b5)$ $AMI^7(b5)/D$ D^7 G^7 $C^7(b9)$ FMI^7 B^b7
 (G^b) (AMI^7 D^7)

2. CMI^7 CMI^7/B^b $AMI^7(b5)$ E^b/B^b $AMI^7(b5)$ A^bMI^6

E^b/G G^b FMI^7 $B^b7(b9)$ E^b6 (FMI^7/B^b B^b7)

Without A Song (V. Youmans)

E^bMA^7 B^bMI^7 E^b7 A^bMA^7 $Db9(\#11)$

E^bMA^7 B^bMI^7 E^b7 A^bMA^7 $Db9(\#11)$ GMI^7

Cmi⁷ Fmi⁷ Bb⁷ | 1. Eb^bMA⁷ C7(#9) Fmi⁷

Bb⁷ | 2. Eb^bMA⁷ Ab^bMi⁷ Eb^bMA⁷ Bb^bMi⁷ Bb⁷

Ab^bMA⁷ Bb^bMi⁷ Eb⁷ Ab^bMA⁷ Bb⁷ Eb^bMA⁷ D7(#9) Gmi⁷

A^bMi^{7(b5)} D7(#9) Gmi⁷ C7(#9) Fmi⁷ Bb⁷ Eb^bMA⁷ Bb^bMi⁷ Eb⁷

Ab^bMA⁷ Db^b9(#11) Eb^bMA⁷ Bb^bMi⁷ Eb⁷ Ab^bMA⁷

Db^b9(#11) Gmi⁷ Cmi⁷ Fmi⁷ Bb⁷

Eb^bMA⁷ (C7(#9) Fmi⁷ Bb⁷)

Woody'n You

(D. Gillespie)

Chord symbols: $G_{MI}7(b5)$, $C7(\#9)$, $F_{MI}7(b5)$, $Bb7(\#9)$, $E_{bMI}7(b5)$, $A_{b7}(\#9)$, $D_{bMA}7$, $E_{bMI}7$, $D_{bMA}7/F$, $G_{bMA}7$, $2. D_{bMA}7/F$, $(G_{MI}7(b5))$, $A_{bMI}7$, D_{b7} , $A_{bMI}7$, $G7$, $G_{bMA}7$, $B_{bMI}7$, E_{b7} , $B_{bMI}7$, $A7$, A_{b7} , $G_{MI}7(b5)$, $C7(\#9)$, $F_{MI}7(b5)$, $B_{b7}(\#9)$, $E_{bMI}7(b5)$, $A_{b7}(\#9)$, $D_{bMA}7$, $E_{bMI}7$, $D_{bMA}7(G_{bMA}7)$

Work Song

(N. Adderley)

Chord symbols: $F_{MI}7$, $F_{MI}7$, $F_{MI}7$, $C7$

FMI⁷ F⁷
 F⁷ B^b7 D^b7 C⁷ FMI⁷

Wrap Your Troubles In Dreams (H. Warren)

E^bMA⁷ B^b13 E^b6 B^b9 E^b6 G⁷ CMI⁷
 (A^b7 G⁷)

F⁹ CMI⁷ F⁷ FMI⁷ B^b7 E^b B^b7
 (F⁹ F[#]9) (GMI⁷ C⁷ FMI⁷ B^b7)

^{2.} FMI⁷ B^b7 E^b6 DMI⁷ G⁷ CMI D⁷ G⁷ C⁷
 (AMI⁷(b5) D⁷)

F⁷ B^b7 E^b G⁷ CMI D⁷ G⁷ C⁷
 (FMI⁷) (DM⁷G⁷) (AMI⁷(b5) D⁷)

F⁷ B^b7 E^b B^b7 E^bMA⁷ B^b13 E^b6 B^b9
 (FMI⁷)

E^b6 G⁷ CMI⁷ F⁹ CMI⁷ F⁷
 (A^b7 G⁷) (F⁹ F[#]9)

FMI⁷ B^b7 E^b6 (B^b7)

Yes Sir, That's My Baby (W. Donaldson)

Handwritten musical notation for "Yes Sir, That's My Baby" in E-flat major, 4/4 time. The score consists of five staves of music with the following chord progressions:

- Staff 1: Eb, Bb7, Fmi7
- Staff 2: Bb7, Eb, 1. Bb7, 2. Eb, Eb7
- Staff 3: Eb7, Ab, F7
- Staff 4: Bb7, Eb, Bb7
- Staff 5: Bb7, Fmi7, Bb7, Eb (Go Fmi7 Bb7)

Yardbird Suite (C. Parker)

Handwritten musical notation for "Yardbird Suite" in C major, 4/4 time. The score consists of three staves of music with the following chord progressions:

- Staff 1: CMA7, Fmi7, Bb7, C7, Bb7, A7
- Staff 2: D7, 1. G7, Emi7, A7, Dmi7, G7 (Dmi7 G7)
- Staff 3: 2. Dmi7, G7, CMA7, F#mi7(b5), B7(#9)3, Emi7

F#mi7(b5) B7 EMI7 A7 DMI7
 EMI7(b5) A7(#9) D7 DMI7 G7 CMA7
 FMI7 Bb7 C7 Bb7 A7 D7
 DMI7 G7 CMA7

Yesterdays (J. Kern)

DMI7 (Bmi7(b5)) EMI7(b5) A7 DMI7 (Bmi7(b5)) EMI7(b5) A7
 DMI DMI/C# DMI7/C Bmi7(b5) E7
 (DMI A7/C# Dmi7/C G/B) (Bb7 Dmi/A G#o C7/G) (F7 Bø)
 A+7 D9 G13 C9
 F13 BbMA9 GMI7 1. EMI7(b5) A7
 (CMI9 F9) (Eb9) (Eb9(#11))
 2. EMI7(b5) A7 D6/9 G9 BbMA7 Eb9(#11) D6/9

You Are Too Beautiful (R. Rodgers)

DMI⁷ G⁹ F⁹ EMI⁷ A^{+7(b9)} DMI⁷ G^{+7(b9)} CMA⁷ G^{b7}

FMA⁷ B^{b7} CMA⁷/E AMI⁷ | 1. DMI⁷ G⁷ F⁹ EMI⁷ A^{7(b9)}

2. DMI⁷ G^{7(b9)} C⁶ G^{b9(#11)} | FMA⁷ F^{#0} CMA⁷/G A^{7(b9)} DMI⁷ G^{7(b9)}

CMA⁷ FMA⁷ BMI^{7(b5)} E^{7(b9)} AMI AMI^(MA7) AMI⁷ D⁷ G⁹ F⁹ EMI⁷ E^bMI⁶

DMI⁷ G⁹ F⁹ EMI⁷ A^{+7(b9)} DMI⁷ G^{+7(b9)} CMA⁷ G^{b7}

FMA⁷ B^{b7} CMA⁷/E AMI⁷ DMI⁷ G^{7(b9)} C⁶

You Are My Sunshine (J. Davis - C. Mitchell)

F F F⁷

B^b F F⁷ B^b

F F C7 F (C7)

You'd Be So Nice To Come Home To

(C. Porter)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9

(GMI Bb7) (F#° #)

FMI⁹ Bb7 EbMA⁷ /D CMI⁷ /Bb

AMI^{7(b5)} D7 AMI^{7(b5)} D7 GMI⁷ /F

EMI^{7(b5)} BbMI⁷ Eb7 AMI^{7(b5)} Eb9(#11) D7

(A7)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9

(GMI Bb7) (F#°)

FMI⁹ Bb7 Eb6

(Eb6 Eb/D) (CMI⁷)

E° BbMA⁷/F F#° (AMI^{7(b5)} D7) GMI⁷

(C#°) (Bb/D) (Eb7) (E°)

C9 C7(b9) Gb7 F7 Bb6 (Bb6 D7)

(Bb/F Gb7) (F+7 F7)

You Don't Know What Love Is (G. De Paul)

F_{mi}^7 $D_{mi}^7(b5)$ $D\flat 7$ $C+^7$ F_{mi}^7 $G\flat 7(\#11)$ $D\flat 7$

$G_{mi}^7(b5)$ $C7(\#9)$ $F_{mi}^7 B\flat 7$ $E\flat_{mi}^7 A\flat 7$ 1. $D\flat 13$ $G_{mi}^7(b5)$ $C7$

2. $D\flat 13$ $C7$ F_{mi}^7 $B9(\#11)$ $B\flat_{mi}^7$ $E\flat 7$ $A\flat_{MA}^7$ $D\flat_{MA}^7$ $C\phi F7$
(C_{mi}^7)

$B\flat_{mi}^7$ $E\flat 7$ $A\flat_{MA}^7$ D_{mi}^9 G^7 C_{MA}^7

$D\flat 9(\#11)$ $C7$ F_{mi}^7 $D_{mi}^7(b5)$ $D\flat 7$ $C+^7$

F_{mi}^7 $G\flat 7(\#11)$ $D\flat 7$ $G_{mi}^7(b5)$ $C7(\#9)$ $F_{mi}^7 B\flat 7$ $E\flat_{mi}^7 A\flat 7$
($F_{mi}^7 E+^7 E\flat_{mi}^7 D^7$)

$D\flat 13$ $C7$ F_{mi}^7