

THE NEW



BOB BOOK Eb

This fake book is a compilation of the more standard tunes (for the most part) from several sources such as the Chuck Sher Fake Books and the original Real books, as well as the Frank Mantooth series of books, Jamey Aebersold Playalong series, and several other sources. In most cases, these were used as a reference for correct melodies and chord progressions with a few exceptions. In some cases, where common practice dictated a different change here or there, or a tune is more commonly played in a different key than the original key, I chose to go with what most working musicians would use. In most cases, I also chose to not complicate the changes any more than necessary. In other words, most extensions or alterations are not indicated except where necessary such as minor sevenths with a flat five. It is expected that the more experienced players will know what to add, and the less experienced players (and others) will appreciate the simplicity and lack of clutter.

Big news - there are now page numbers! There is now a numbered index and page numbers, which should make it much easier to find what you are looking for whether you print it out or just use the PDF file. I have added 41 songs to this version as well.

All lead sheets were created using Sibelius 7. I have standardized all of the chord symbols to reflect **ma** for major, **mi** for minor, and **dim** for diminished instead of the small circle and **mi7b5** instead of the circle with a slash. This is the best approach to clearly define chord symbols with the fewest letters and the least chance of misinterpretation according to the book "Standardized Chord Symbol Notation" by Carl Brandt and Clinton Roemer.

For changes with a descending bass line, in order to save space and unclutter the look, the slash and bass note are all that is indicated in most cases.

There are no guarantees with this book as it is freely given, but revisions may be made periodically as mistakes are discovered or improvements are made. The file name for this version is **NBB Rev 6b PN.pdf**. This book is **not for sale** in hard copy or any other format. It may be possible to take it to a copy shop and have it printed, but I am providing only the PDF file at no charge.

Feel free to share this with anyone whom you think might benefit from this compilation. You can rename it, design your own cover page, write a new introduction, whatever.

Contact me with spelling errors, wrong notes, incorrect changes, or with suggestions or comments at bob@roetker.com. If you are interested in the Band in a Box or Sibelius files, let me know and I will send a free download link.

Visit me on the web at www.bobroetker.com

Check out my CDs at [CD Baby](#)

And videos at www.youtube.com/broetker

The New Bob Book Index

500 Miles High	1	Blue and Sentimental	53	Day by Day	106
After You've Gone	2	Blue and White	54	Day in the Life of a Fool	107
Afternoon in Paris	3	Blue Bossa	55	Day In, Day Out	108
Again	4	Blue Daniel	56	Daydream	109
Agua DeBeber	5	Blue in Green	57	Days of Wine & Roses	110
Airegin	6	Blue Moon	58	Dearly Beloved	111
Alice In Wonderland	7	Blue Room	59	Deed I Do	112
All About Ronnie	8	Blue Seven	60	Deep Purple	113
All My Tomorrows	9	Blue Skies	61	Desafinado	114
All of Me	10	Blues for Alice	62	Delilah	116
All of You	11	Bock to Bock	63	Detour Ahead	117
All or Nothing at All	12	Body & Soul	64	Devil May Care	118
All the Things You Are	13	Bolivia	65	Dewey Square	119
All the Way	14	Bossa Rocka	66	Dexterity	120
Alone Together	15	Bouncin' With Bud	67	Dig	121
Along Came Betty	16	Broadway	68	Dindi	122
Always	17	But Beautiful	69	Django	123
Am I Blue	18	But Not For Me	70	Django's Castle	124
Among My Souvenirs	19	By Myself	71	Do Nothing 'Til You Hear	125
And I Love Her	20	Bye Bye Blackbird	72	Do You Know What It	126
Angel Eyes	21	Café Regios	73	Dolphin Dance	127
Angela, Jobim	22	Call Me	74	Donna Lee	128
Angela, Minasi	23	Call Me Irresponsible	75	Don't Be That Way	129
Anthropology	24	Canadian Sunset	76	Don't Blame Me	130
April in Paris	25	Candy	77	Don't Get Around Much	131
Armando's Rhumba	26	Cantaloupe Island	78	Don't Take Your Love	132
As Long as I Live	28	Caravan	79	Doxy	133
As Time Goes By	29	Catch Me	80	Dreamer	134
Ask Me Now	30	Ceora	81	Dreamsville	135
At Last	31	Change Partners	82	Driftin'	136
Au Privave	32	Cheek To Cheek	83	Drive, The	137
Autumn in New York	33	Cheesecake	84	Duke, The	138
Autumn Leaves	34	Cherokee	85	Early Autumn	139
Autumn Serenade	35	Chega De Saudade	86	East of the Sun	140
Barbados	36	Child Is Born	88	Easy Living	141
Barbara	37	Chlo-e	89	Easy Time	142
Be My Love	38	Close Your Eyes	90	Easy To Love	143
Beatrice	39	Come Fly With Me	91	Ecaroh	144
Beautiful Friendship	40	Come Rain or Come Shine	92	Eclypso	146
Beautiful Love	41	Come Sunday	93	Embraceable You	147
Because of You	42	Con Alma	94	Emily	148
Before You Go	43	Confirmation	95	End of a Love Affair	149
Bernie's Tune	44	Corcovado	96	Estate (Summer)	150
Besame Mucho	45	Corner Pocket	97	Eternal Triangle	151
Bewitched	46	Cottage for Sale	98	Every Time We Say	152
Beyond the Sea	47	Cottontail	99	Everything Happens To Me	153
Big Hurt	48	Cry Me a River	100	Everything I Have Is Yours	154
Black and Blue	49	Dancing in the Dark	101	Everything I Love	155
Black Coffee	50	Daahoud	102	Exactly Like You	156
Blame It on my Youth	51	Dancing On the Ceiling	104	Face I Love	157
Bloomdido	52	Darn That Dream	105	Falling In Love with Love	158

Far Wes	159	Guilty	212	If You Never Come To me	264
Fascination	160	Half Nelson	213	I'll Be Around	265
Fascinating Rhythm.....	161	Harold's House of Jazz	214	I'll Be Seeing You	266
Favela	162	Hat Man.....	216	I'll Close My Eyes.....	267
Felicidade	163	Have You Met Miss Jones.....	217	I'll Remember April	268
Filthy McNasty	164	Heartaches	218	I'll Take Romance.....	269
Fine Romance.....	165	Here's That Rainy Day	219	I'm a Fool to Want You	270
Five Brothers.....	166	Hey There	220	I'm Beginning to See	271
Five Spot after Dark	167	Hi-Fly.....	221	I'm Confessin' That I.....	272
Flamingo.....	168	Home at Last.....	222	I'm Glad There Is You	273
Fly Me to the Moon	169	Honeysuckle Rose.....	223	I'm Just a Lucky So and So.....	274
Foggy Day.....	170	Hot House.....	224	I'm Old Fashioned	275
Folks Who Live On the Hill	171	How About You.....	225	I'm Through with Love	276
Fools Rush In	172	How Deep is the Ocean	226	Imagination	277
Footprints.....	173	How High the Moon	227	In a Mellow Tone	278
For All We Know.....	174	How Insensitive	228	In a Sentimental Mood	279
For Heaven's Sake.....	175	How Long Has This Been	229	In Love in Vain.....	280
For Minors Only	176	How My Heart Sings	230	In Walked Bud.....	281
For Sentimental Reasons	177	Humpty Dumpty	231	In Your Own Sweet Way	282
Forest Flower	178	I Believe In You	232	Incentive	283
Fotografia.....	179	I Can't Believe that You	233	Indian Summer.....	284
Four	180	I Can't Get Started	234	Invitation.....	285
Four Brothers	181	I Concentrate On You	235	Isn't It Romantic.....	286
Four on Six	182	I Could Write a Book.....	236	Isn't She Lovely	287
Freddie Freeloader.....	183	I Cover the Waterfront.....	237	It All Depends On You	288
Freedom Jazz Dance.....	184	I Didn't Know About You	238	It Could Happen To You	289
Freight Trane.....	185	I Didn't Know What Time It ...	239	It Don't Mean a Thing	290
Fried Bananas.....	186	I Fall in Love Too Easily	240	It Had To Be You.....	291
Fried Pies.....	188	I Got It Bad and That	241	It Might As Well Be Spring	292
Gee Baby, Ain't I Good.....	189	I Had the Craziest Dream.....	242	It Never Entered My Mind	293
Gentle Rain.....	190	I Hadn't Anyone Till You	243	It's a Blue World.....	294
Georgia On My Mind	191	I Hear a Rhapsody.....	244	It's All Right With Me	295
Get Out of Town	192	I Let a Song Go Out of.....	245	It's Only a Paper Moon	296
Getting Sentimental.....	193	I Love Lucy	246	It's You or No One	297
Ghost of a Chance	194	I Love Paris.....	247	I've Got The World on.....	298
Girl From Ipanema	195	I Love You	248	I've Got You Under My.....	299
Girl Next Door	196	I May Be Wrong But	249	I've Grown Accustomed	300
Girl Talk	197	I Miss You	250	I've Never Been in Love	301
Give Me the Simple Life	198	I Only Have Eyes for You.....	251	Jeannine	302
God Bless the Child	199	I Remember Clifford	252	Jeepers Creepers.....	303
Gone With the Wind	200	I Remember You.....	253	Jersey Bounce	304
Good Bait	201	I Should Care	254	Jitterbug Waltz.....	305
Good Life	202	I Thought About You.....	255	Jingles.....	306
Gravy Waltz.....	203	I Will Wait For You.....	256	Jive Samba.....	308
Gratitude.....	204	I Wish I Knew	257	Jordu	309
Great Pumpkin Waltz.....	206	I Wish You Love	258	Journey to Recife	310
Green Dolphin Street	207	Idle Moments	259	Joy Spring	311
Gregory Is Here	208	If I Had You	260	June in January.....	312
Grooveyard	209	If I Should Lose You	261	Just a Few.....	313
Groovin' High	210	If I Were a Bell	262	Just Friends	314
Groovy Samba.....	211	If You Could See Me Now	263	Just in Time	315

Just One of Those Things	316	Midnight Sun	368	Old Country	422
Just Squeeze Me	317	Mimosa.....	369	Old Devil Moon	423
Just You, Just Me.....	318	Minority	370	Old Folks.....	424
Killer Joe.....	319	Misty.....	371	Oleo.....	425
Lady Be Good	320	MJM.....	372	On a Clear Day.....	426
Lady Bird	321	Moment's Notice.....	373	On a Misty Night	427
Lament	322	Moment to Moment	374	On the Stairs	428
Last Night When We	323	Mona Lisa	375	On the Street Where.....	429
Laura	324	Montevideo	376	On the Trail	430
Lazy Bird.....	325	Mood Indigo	378	Once I Loved	431
Lean Years	326	Moon and Sand	379	Once in a While	432
Leila	327	Moon River	380	One Note Samba.....	433
Let's Cool One	328	Moonglow	381	One for My Baby	434
Let's Fall In Love.....	329	Moonlight Becomes	382	One for Rose	436
Let's Get Away From	330	Moonlight in Vermont.....	383	Only Trust Your Heart	438
Liberated Brother.....	331	Moonlight Serenade.....	384	Opus de Don	439
Like Someone in Love	332	More	385	Opus de Funk	440
Li'l Darlin'	333	More I See You	386	Opus One	441
Limehouse Blues	334	More Than You Know	387	Ornithology	442
Line for Lyons.....	335	Morning.....	388	Our Day Will Come.....	443
Little Boat.....	336	Move.....	389	Our Delight.....	444
Little Waltz	337	Mr. Lucky	390	Our Love is Here to Stay.....	445
Lollipops & Roses	338	My Cherie Amour	391	Out of Nowhere	446
Long Ago & Far Away	339	My Foolish Heart	392	Out of the Night	447
Look of Love	340	My Funny Valentine	393	Out of This World.....	448
Look To the Sky	341	My Ideal.....	394	Party's Over.....	449
Love for Sale.....	342	My Little Suede Shoes	395	Pennies from Heaven.....	450
Love Letters.....	343	My Old Flame	396	Pensativa.....	451
Love Walked In.....	344	My One and Only Love	397	Pent-up House	452
Love You Madly.....	345	My Romance.....	398	People	453
Lover	346	My Shining Hour	399	Perdido.....	454
Lover Man	347	My Ship.....	400	Pick Yourself Up	455
Lucky Southern	348	Naima	401	Poinciana.....	456
Lullaby in Rhythm	349	Namely You	402	Polka Dots & Moonbeams	457
Lullaby of Birdland	350	Nancy with the Laughing.....	403	Poor Butterfly.....	458
Lullaby of the Leaves	351	Nardis	404	Portrait of Jennie	459
Lush Life	352	Nature Boy.....	405	Prelude to a Kiss.....	460
Lyresto	354	Nearness of You.....	406	Prince Albert	461
Maiden Voyage	355	Nefertiti	407	Put Your Dreams Away	462
Make Someone Happy.....	356	Nica's Dream	408	Quicksilver.....	463
Man I Love.....	357	Nice 'N Easy	410	Ray's Idea	464
Man That Got Away	358	Nice Work If You Can.....	411	Recado Bossa Nova	465
Mahattan	359	Night & Day	412	Recordame	466
Masquerade Is Over.....	360	Night Has a Thousand.....	413	Red Clay	467
Maybe September	361	Night in Tunisia.....	414	Red Sails in the Sunset.....	468
Mean To Me.....	362	Nightingale Sang In.....	416	Relaxin' at Camarillo	469
Meditation	363	Nobody Else But Me	417	Remember	470
Mellow Mood.....	364	Nuages.....	418	Rhythm-A-Ning	471
Memories of You.....	365	Nutville	419	Road Song	472
Menina Flor.....	366	O Grande Amor	420	Robbin's Nest.....	473
Midnight Creeper.....	367	Off The Top.....	421	Room 608.....	474

Rosetta.....	475	Sophisticated Lady.....	527	Things Ain't What They	579
Rough Ridin'	476	Soul Eyes.....	528	Things We Did Last	580
'Round Midnight	477	Soultrane	529	This Can't Be Love	581
Ruby, My Dear	478	Spain	530	This I Dig of You.....	582
Saddest Thing of All	479	Speak Low.....	531	This Is New	583
Samba de Orpheu	480	Spectacular	532	This Love of Mine.....	584
Sands of Time.....	481	Spring is Here.....	533	This Masquerade.....	585
Sandu	482	Spring Can Really Hang.....	534	This Time the Dream's	586
Satin Doll	483	St. Thomas	536	Thou Swell.....	587
Save Your Love for Me	484	Stablemates.....	537	Three and One	588
Scrapple from the Apple	485	Stairway to the Stars	538	Three Little Words	589
Second Time Around.....	486	Star Eyes	539	Till There Was You	590
Secret Love.....	487	Stardust	540	Time After Time	591
September in the Rain	488	Stars Fell on Alabama	541	Time On My Hands.....	592
September Song.....	489	Stella by Starlight.....	542	'Tis Autumn	593
Serenade in Blue	490	Stolen Moments	543	Too Close For Comfort	594
Serenata.....	491	Stompin' at the Savoy	544	Too Late Now	595
Seven Steps to Heaven	492	Stormy Weather	545	Too Marvelous For Words	596
Shadow of Your Smile	493	Stranger in Paradise	546	Touch of Your Lips.....	597
Shaker Song.....	494	Street of Dreams	547	Tricotism	598
Shiny Stockings	495	Strollin'	548	Triste	599
Sidewinder	496	Summer in Central Park.....	549	Tune Up.....	600
Silver's Serenade.....	497	Summer Night	550	Two for the Road	601
Simple Waltz	498	Summertime.....	551	Undecided.....	602
Simone	500	Sunny	552	Unforgettable.....	603
Since I Fell For You	501	Sunny Side of the Street.....	553	Unit Seven.....	604
Sister Sadie.....	502	Sunshine of My Life	554	Until The Real Thing	605
Skating in Central Park.....	503	Sweet and Lovely.....	555	Up Jumped Spring	606
Skylark.....	504	Sweet Georgia Brown.....	556	Valdez in the Country.....	607
Slow Boat to China	505	Sweet Lorraine	557	Valse Hot.....	608
Slow Hot Wind	506	Swingin' the Samba	558	Very Early	609
Smoke Gets In Your Eyes.....	507	S'Wonderful.....	559	Very Thought of You	610
So in Love	508	Take Five.....	560	Violets for Your Furs	611
So Nice	509	Take the "A" Train	561	Visit, The	612
So What.....	510	Takin' a Chance on	562	Voyage	613
Soft Summer Breeze	511	Talk of the Town.....	563	Walk On By.....	614
Soft Winds.....	512	Tangerine.....	564	Walkin'	615
Softly, As In A Morning	513	Tea for Two.....	565	Waltse for Dave	616
Solar	514	Teach Me Tonight.....	566	Waltz Dark.....	617
Solitude	515	Tenderly.....	567	Waltz for Debby	618
Some Other Time	516	That Old Feeling	568	Waltz New.....	620
Someday My Prince Will	517	That's All.....	569	Watch What Happens.....	621
Someone to Watch Over.....	518	Theme for Ernie.....	570	Watermelon Man.....	622
Sometime Ago.....	519	Theme from the Fox	571	Wave	623
Somewhere in the Night	520	There Is No Greater	572	Way You Look Tonight	624
Somewhere Over the.....	521	There Will Never Be.....	573	Weaver of Dreams	625
Song for My Father	522	There's A Small Hotel	574	Webb City.....	626
Song Is Ended, The	523	There's No You	575	Wee Small Hours.....	627
Song is You	524	These Are Soulful Days	576	We'll Be Together Again	628
Soon	525	These Foolish Things	577	Well You Needn't.....	629
Soon It's Gonna Rain.....	526	They Can't Take That.....	578	Wendy.....	630

West Coast Blues	631	You've Changed.....	682
What a Difference.....	632	You've Never Been There	683
What a Wonderful World	633	Zingara	684
What Am I Here For?	634		
What Are You Doing.....	635		
What is This Thing Called	636		
What Kind of Fool Am I	637		
What the World Needs	638		
What'll I Do?	639		
What's New?.....	640		
When I Fall In Love.....	641		
When Lights Are Low	642		
When Sunny Gets Blue.....	643		
When You Wish Upon.....	644		
When Your Lover Has.....	645		
Where Are You?	646		
Where is Love.....	647		
Where is the Love	648		
Where or When	649		
While We're Young	650		
Whisper Not.....	651		
Who Can I Turn To?.....	652		
Who Knows	653		
Wild Flower	654		
Will You Still Be Mine?	655		
Willow Weep For me	656		
Windows	657		
Witchcraft	658		
Without a Song	659		
Without You (Tres Pal).....	660		
Wives and Lovers	661		
Wonder Why.....	662		
Woody'n You.....	663		
Work Song.....	664		
Yardbird Suite.....	665		
Yesterdays.....	666		
You and the Night and	667		
You Are Too Beautiful	668		
You Don't Know What.....	669		
You Go To My Head	670		
You Make Me Feel So	671		
You Must Believe in	672		
You Say You Care	673		
You Stepped Out of.....	674		
You Took Advantage	675		
You Turned the Tables	676		
You'd Be So Nice	677		
You'll Never Know.....	678		
Young and Foolish.....	679		
You're My Everything	680		
Yours is My Heart Alone.....	681		

500 MILES HIGH

LATIN

CHICK COREA/NEVILLE POTTER, 1978

Handwritten musical score for "500 Miles High" in treble clef, 4/4 time, key of A major (three sharps). The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, 30, and 34 indicated at the start of their respective staves. Chord symbols are written above the notes, and some are enclosed in boxes. Performance markings include "FREELY" and "IN TEMPO".

Measure 1: **FREELY** (boxed), **A** (boxed), $C\sharp mi^7$

Measure 2: $E mi^7$

Measure 6: $G ma^7$

Measure 7: $G\sharp mi^7 b5$

Measure 8: $C\sharp^7$

Measure 10: $F\sharp mi^7$, $F\sharp mi^7 / E$

Measure 11: $D\sharp mi^7 b5$

Measure 14: $D mi^7$

Measure 15: G^7

Measure 16: **IN TEMPO** (boxed)

Measure 17: $A mi^7$

Measure 18: $G\sharp^7$

Measure 19: **A** (boxed), $C\sharp mi^7$

Measure 22: $E mi^7$

Measure 23: $G ma^7$

Measure 26: $G\sharp mi^7 b5$

Measure 27: $C\sharp^7$

Measure 28: $F\sharp mi^7$

Measure 29: $F\sharp mi^7 / E$

Measure 30: $D\sharp mi^7 b5$

Measure 31: $D mi^7$

Measure 32: G^7

Measure 34: $A mi^7$

Measure 35: $G\sharp^7$

MEDIUM SWING

AFTER YOU'VE GONE

HENRY S. CREAMER/TURNER LAYTON, 1918

Sheet music for "After You've Gone" in G major, 4/4 time, Medium Swing. The music is written in treble clef and includes chord symbols and melodic lines.

Section A (Measures 1-12):

- Measure 1: **A** (boxed), **Cma7**
- Measure 2: **Cma7**
- Measure 3: **Cma7**
- Measure 4: **Cma7**
- Measure 5: **Cma7**
- Measure 6: **Cma7**
- Measure 7: **Cma7**
- Measure 8: **Cma7**
- Measure 9: **Cma7**
- Measure 10: **Cma7**
- Measure 11: **Cma7**
- Measure 12: **Cma7**

Section B (Measures 13-24):

- Measure 13: **G⁶**
- Measure 14: **G⁶**
- Measure 15: **G⁶**
- Measure 16: **G⁶**
- Measure 17: **G⁶**
- Measure 18: **G⁶**
- Measure 19: **G⁶**
- Measure 20: **G⁶**
- Measure 21: **G⁶**
- Measure 22: **G⁶**
- Measure 23: **G⁶**
- Measure 24: **G⁶**

Section C (Measures 25-36):

- Measure 25: **A⁷**
- Measure 26: **A⁷**
- Measure 27: **A⁷**
- Measure 28: **A⁷**
- Measure 29: **A⁷**
- Measure 30: **A⁷**
- Measure 31: **A⁷**
- Measure 32: **A⁷**
- Measure 33: **A⁷**
- Measure 34: **A⁷**
- Measure 35: **A⁷**
- Measure 36: **A⁷**

Section D (Measures 37-48):

- Measure 37: **G⁶/D**
- Measure 38: **G⁶/D**
- Measure 39: **G⁶/D**
- Measure 40: **G⁶/D**
- Measure 41: **G⁶/D**
- Measure 42: **G⁶/D**
- Measure 43: **G⁶/D**
- Measure 44: **G⁶/D**
- Measure 45: **G⁶/D**
- Measure 46: **G⁶/D**
- Measure 47: **G⁶/D**
- Measure 48: **G⁶/D**

AFTERNOON IN PARIS

MED SWING

JOHN LEWIS, 1955

Handwritten musical score for "Afternoon in Paris" by John Lewis, 1955. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo/style is marked "MED SWING".

The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, and 26 indicated. Chord progressions are written above the staff, and some sections are labeled with letters in boxes (A, B).

Measure 1 (labeled A): A^{ma7} A^{mi7} D⁷ G^{ma7} G^{mi7} C⁷

Measure 6: F^{ma7} B^{mi7} E⁷ (triplets) 1. A^{ma7} F^{#mi7} B^{mi7} E⁷

Measure 10 (labeled B): 2. A^{ma7} B^{mi7} E⁷

Measure 14: C^{#mi7} F^{#7} B^{mi7} E⁷

Measure 18: B^{bmi7} E^{b7} B^{mi7} E⁷ A^{ma7} A^{mi7} D⁷

Measure 22: G^{ma7} G^{mi7} C⁷ F^{ma7} B^{mi7} E⁷ (triplets)

Measure 26: A^{ma7} B^{mi7} E⁷

AGAIN

BALLAD

LIONEL NEWMAN/DORCAS COCHRAN, 1948

4

A E⁶ C[#]mi7 F[#]mi7 B⁷ G[#]mi7 C[#]7 F[#]mi7 B⁷

6 G[#]mi7 C[#]7 F[#]mi7(b5) B⁷ G[#]mi7 C[#]7 F[#]mi7 B⁷

A E⁶ C[#]mi7 F[#]mi7 B⁷ G[#]mi7 C[#]7 F[#]mi7 B⁷

14 G[#]mi7 C[#]7 F[#]mi7(b5) B⁷ Ema7 Bmi7 E7

B Ama7 D⁹(SUS4) Ema7 Bmi7 E7(b9)

22 Ama7 D⁹(SUS4) G[#]mi7 C[#]7 F[#]mi7 B⁷

A E⁶ C[#]mi7 F[#]mi7 B⁷ G[#]mi7 C[#]7 F[#]mi7 B⁷

30 G[#]mi7 C[#]7 F[#]mi7(b5) B⁷ E⁶ C[#]mi7 F[#]mi7 B⁷

AGUA DE BEBER

LATIN

ANTONIO CARLOS JOBIM/NORMAN GIMBEL

VINICIUS DE MORAES, 1963

INTRO $Bm7$ $C\#7(\#9)$ $F\#7(\#5)$ $Bm7$ $C\#7(\#9)$ $F\#7(\#5)$

5 $Bm7$ $Gma7$ $Bm7$ $F\#mi7(b5)$ $Bm7$

A $C\#7(b9)$ $F\#7(b9)\#5$ $Bm7$ $E7$

$E7$ $A7$ $Dma7$

$C\#7$ $C7$ $Bmi6$ $Bbdim$ $D7/A$ $C\#7(\#9)/G\#$

$C\#7(b9)$ $F\#7(SUS4)$ $Bmi7$ $B7(b9)\#5$

B $E7$ $E7mi7$ $Bmi7$ $B7$

$E7$ $E7mi7$ $Bmi7$ $F\#mi7(b5)$

C $Bmi7$ $C\#7(\#9)$ $F\#7(\#5)$ $Bmi7$ $C\#7(\#9)$ $F\#7(\#5)$

$Bmi7$ $Gma7$ $Bmi7$ (SOLO PICKUPS 2X)

FAST SWING

AIRGIN

SONNY ROLLINS, 1963

A

1 *Dmi7* *A7#9* *Dmi7* *D7*

5 *Gmi7* *D7#9* *Gmi7*

9 *Bbma7* *Bmi7* *E7* *Ama7* *A#mi7* *D#7*

13 *G#ma7* *Ami7* *D7* *Gma7*

17 *Gmi7* *C7* *Fma7* *Emi7b5* *A7*

B

21 *Dmi7* *A7#9* *Dmi7* *D7*

25 *Gmi7* *D7#9* *Gmi7*

29 *Bbma7* *Bmi7* *E7* *Ami7b5* *D7*

33 *Gmi7* *C7* *Fma7* *Emi7b5* *A7*

ALICE IN WONDERLAND

SAMMY FAIN/BOB HILLIARD, 1951

A Bmi⁷ E⁷ Ama⁷ Dma⁷ G[#]mi^{7b5}
 6 C[#]7 F[#]mi⁷ C⁷ Bmi⁷ E⁷
 11 C[#]mi⁷ F[#]mi⁷ Bmi⁷ E⁷ 1. C[#]mi⁷
 16 F[#]7 12. A⁶ **B** B⁷ E⁷
 21 Ama⁷ F[#]mi⁷ Bmi⁷ E⁷ Ama⁷
 26 Dma⁷ D[#]mi^{7b5} G[#]7b⁹ C[#]mi⁷ F[#]7
 31 Bmi⁷ F[#]7 F⁷ E⁷ **A** Bmi⁷
 36 E⁷ Ama⁷ Dma⁷ G[#]mi^{7b5} C[#]7
 41 F[#]mi⁷ C⁷ Bmi⁷ E⁷ C[#]mi⁷
 46 F[#]mi⁷ Bmi⁷ E⁷ A⁶

BALLAD

ALL ABOUT RONNIE

JOE GREENE, 1961

Handwritten musical score for "All About Ronnie" by Joe Greene, 1961. The score is written in treble clef with a key signature of one sharp (F#). It consists of two main sections, A and B, with various chords and melodic lines.

Section A (Measures 1-17):

- Measure 1: D^7_{SUS} (chord), melodic line: F#4, A4, B4 (triplets).
- Measure 2: $C^{\#11}$ (chord), melodic line: C#5, B4, A4.
- Measure 3: $G^{\flat}/$ (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 4: D^9_{SUS} (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 5: $G^{\flat}/$ (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 6: $E^7\#5b9$ (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 7: A_{mi}^7 (chord), melodic line: F#4, A4, B4.
- Measure 8: D^7_{SUS} (chord), melodic line: C#5, B4, A4.
- Measure 9: D^7 (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 10: $G^{\flat}/$ (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 11: D^9_{SUS} (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 12: $G^{\flat}/$ (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 13: B_{mi}^7b5 (chord), melodic line: F#4, A4, B4 (triplets).
- Measure 14: E^7 (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 15: A_{mi}^7 (chord), melodic line: F#4, A4, B4 (triplets).
- Measure 16: E^7 (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 17: A_{mi}^7 (chord), melodic line: F#4, A4, B4 (triplets).

Section B (Measures 18-30):

- Measure 18: $C^{\#11}$ (chord), melodic line: C#5, B4, A4.
- Measure 19: $G^{\flat}/$ (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 20: D^9_{SUS} (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 21: $G^{\flat}/$ (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 22: $E^7\#5b9$ (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 23: A_{mi}^7 (chord), melodic line: F#4, A4, B4.
- Measure 24: D^7_{SUS} (chord), melodic line: C#5, B4, A4.
- Measure 25: D^7 (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 26: $F^{\#}_{mi}^7$ (chord), melodic line: F#4, A4, B4 (triplets).
- Measure 27: B^7 (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 28: E^7 (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 29: A_{mi}^7 (chord), melodic line: F#4, A4, B4.
- Measure 30: C_{mi}^7 (chord), melodic line: C#5, B4, A4.
- Measure 31: $G^{\flat}/$ (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 32: $E^7\#5b9$ (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 33: $A^7\#5b9$ (chord), melodic line: F#4, A4, B4 (triplets).
- Measure 34: $D^7\#5b9$ (chord), melodic line: C#5, B4, A4 (triplets).
- Measure 35: $G^{\flat}/$ (chord), melodic line: G#4, A4, B4 (triplets).
- Measure 36: $A^9\#11$ (chord), melodic line: C#5, B4, A4.
- Measure 37: D^9_{SUS} (chord), melodic line: G#4, A4, B4 (triplets).

ALL MY TOMORROWS

JAMES VAN HEUSEN/SAMMY CAHN, 1959

A F#mi7 B7b9 G#mi7 Gmi7 C7
 6 F#mi7 G#mi7 C#7b9 F#mi7 B7b9 G#mi7 C#7
A F#mi7 B7b9 G#mi7 Gmi7 C7
 14 F#mi7 G#mi7 C#7b9 F#mi7 B7b9 E9sus E7
B Ama7 D7sus Ema7 C#mi7 / B A#mi7b5 Ami6
 22 E6/G# C#mi7 F#mi7 B7 G#mi7 C#7 F#mi7 G#mi7 C#7
C F#mi7 B7b9 G#mi7 Gmi7 C7
 30 F#mi7 G#mi7 C#7b9 F#mi7 B7b9 G#mi7b5 C#7
 34 F#mi7 G#mi7 Ama7 F#mi7 B7 E6/G# G#mi7 C#7

ALL OF ME

MEDIUM SWING

SEYMOUR SIMONS/GERALD MARKS, 1931

Handwritten musical score for "All of Me" in treble clef, 4/4 time, key of F# major (three sharps). The score is divided into two systems, A and B, each containing four staves of music. Chords are written above the notes, and triplets are indicated by a '3' under a bracket.

System A:

- Staff 1: Measure 1 (Ama7), Measure 2 (C#7), Measure 3 (C#7), Measure 4 (C#7).
- Staff 2: Measure 5 (F#7), Measure 6 (Bmi7), Measure 7 (Bmi7), Measure 8 (Bmi7).
- Staff 3: Measure 9 (G#mi7), Measure 10 (C#7), Measure 11 (F#mi7), Measure 12 (F#mi7).
- Staff 4: Measure 13 (B7), Measure 14 (Bmi7), Measure 15 (E7), Measure 16 (E7).

System B:

- Staff 1: Measure 17 (Ama7), Measure 18 (C#7), Measure 19 (C#7), Measure 20 (C#7).
- Staff 2: Measure 21 (F#7), Measure 22 (Bmi7), Measure 23 (Bmi7), Measure 24 (Bmi7).
- Staff 3: Measure 25 (Dma7), Measure 26 (Dmi7), Measure 27 (C#mi7), Measure 28 (F#7).
- Staff 4: Measure 29 (Bmi7), Measure 30 (E7), Measure 31 (A6), Measure 32 (F#7), Measure 33 (Bmi7), Measure 34 (E7).

ALL OF YOU

MEDIUM SWING

COLE PORTER, 1954

A

Fmi6

Cma7

Dmi7(b5)

G7



6 Fmi6

Cma7

Dmi7(b5)

G7



10 C6/E

Eb°

Dmi7

G7



14 Cma7

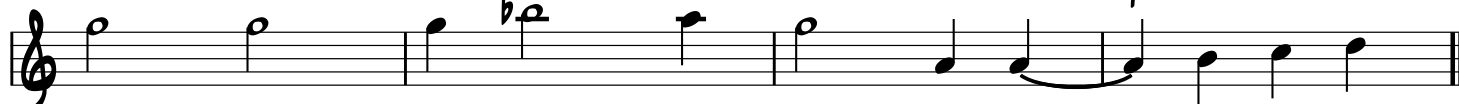
B7

Bb7

A7

Dmi7

G7



B

Fmi6

Cma7

Dmi7(b5)

G7



22 Fmi6

Cma7

E°mi7

A7



26 Fma9(#11)

F#mi7(b5)

B7

E°mi7

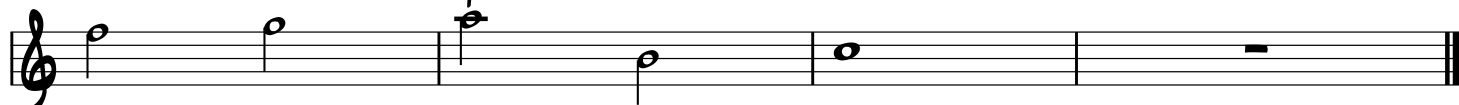
A7



30 Dmi7

G7

C6



ALL OR NOTHING AT ALL

ARTHUR ALTMAN/JACK LAWRENCE, 1939

A F#mi F#mi(ma7) F#mi7 F#mi6 F#mi7
 6 Emi7 A7 G7 Emi7 C#mi7b5 F#7b9
 11 Bmi7 B#DIM Bmi7 E7 Ama7
 16 ^{1.} G#mi7b5 C#7b9 || ^{2.} Gmi7 C7 **B** Fma7
 21 Gmi7 C7 Fma7 Gmi7 C7
 26 Gmi7 Gmi7 Emi7b5 A7b9 Dmi7
 31 Bb7 A7 G#mi7b5 C#7b9 **A** F#mi F#mi(ma7)
 36 F#mi7 F#mi6 F#mi7 Emi7 A7 G7
 41 G7 Emi7 C#mi7b5 F#7b9 Bmi7 G#mi7b5 C#7b9
 46 F#mi7 G7 A6/9 G#mi7b5 C#7b9

ALL THE THINGS YOU ARE

GEROME KERN/OSCAR HAMMERSTEIN II, 1939

INTRO

$B^b7\#9$ $A7\#9$

A

Dmi^7 Gmi^7 C^7 Fma^7

B^bma^7 Bmi^7 E^7 Ama^7

Ami^7 Dmi^7 G^7 Cma^7

Fma^7 $F\#mi^7$ B^7 Ema^7 $(C\#^7)$

B

$F\#mi^7$ B^7 Ema^7

$D\#mi^7$ $G\#^7$ $C\#ma^7$ $A7\#5$

C

Dmi^7 Gmi^7 C^7 Fma^7

B^bma^7 E^b7 Ami^7 $(G\#mi^7 C\#^7)$ $G\#DIM$

Gmi^7 C^7 Fma^7 Emi^7b5 A^7

ALL THE WAY

BALLAD

JAMES VAN HEUSEN/SAMMY CAHN, 1929

A

C^{ma}7 E⁷ A^{mi}7 D⁷

5 G⁷ D^{mi}7/A B^bmi⁶ G⁷/B C^{ma}7 (A^{mi}7) G^{mi}7 C⁷

9 E^{ma}7 G⁷ B^{mi}7^{b5} E⁷ A^{mi}7 G^{mi}7 C⁷

13 E^{ma}7 G⁷ E⁷ A^{mi}7 D⁷ (G^{#13}) F^{mi}6 G⁷

B

17 C^{ma}7 E⁷ A^{mi}7 D⁷

21 G⁷ D^{mi}7/A B^bmi⁶ G⁷/B C^{ma}7 (A^{mi}7) G^{mi}7 C⁷

25 E^{ma}7 G⁷ B^{mi}7^{b5} E⁷ A^{mi}7 F^{mi}6

29 C^{ma}7/G B^b7 A⁷ F[#]mi^{7b5} B⁷ E^{mi}7^{b5} A⁷

33 D^{mi}7 G⁷ C⁶ D^{mi}7 G⁷

ALONE TOGETHER

HOWARD DIETZ/ARTHUR SCHWARTZ, 1932

A

Chords: Bmi7, C#mi7b5, F#7, Bmi7, C#mi7b5F#7

6 Bmi7, F#mi7b5 B7, Emi7, B7, Emi7

10 G#mi7, C#7, Emi7, A7, Dma7, D7, C#mi7b5, F#7

14 1. Bma7, 2. Bma7

B

18 F#mi7b5, B7, Emi7

22 Emi7b5, A7, Dma7, C#mi7b5, F#7

C

26 Bmi7, C#mi7b5, F#7, Bmi7, C#mi7b5F#7

30 Bmi7, G7, F#7, Bmi7, C#mi7b5, F#7

ALONG CAME BETTY

BENNY GOLSON, 1957

A Gmi^7 $G\#mi^7$ $C\#^7$ Gmi^7 $G\#mi^7$ $C\#^7$

5 $F\#ma^7$ $E\#^7$ Ema^7 $D\#^7$

9 $D\#mi^7$ Emi^7 A^7 $D\#mi^7$ Emi^7 A^7

13 Dma^7 $F\#^7$ Bmi^7 E^7

B

17 Ami^7 D^7 $F\#mi^7b5$ B^7 Emi^7 Emi^7/D

21 $G\#mi^7b5$ $F\#^7$ Dmi^7 G^7

C

25 Gmi^7 $G\#mi^7$ $C\#^7$ Gmi^7 $G\#mi^7$ $C\#^7$

29 $A\#mi^7b5$ D^7 Gmi^7b5 $C^7\#9$

33 Fma^7 $G\#mi^7$ $C\#^7$

ALWAYS

IRVING BERLIN, 1925

Sheet music for the song "Always" by Irving Berlin, 1925. The music is in 3/4 time, key of D major (two sharps), and consists of 32 measures.

The notation includes treble clef, key signature (two sharps), and time signature (3/4). The melody is written on a single staff. Chord symbols are provided above the staff, indicating the harmonic structure. The piece is divided into two sections, A and B, marked with boxed letters.

Section A (Measures 1-16):

- Measure 1: **A** Dmaj7
- Measure 2: A7
- Measure 3: Dmaj7
- Measure 4: B7
- Measure 5: E mi7
- Measure 6: A7
- Measure 7: D6
- Measure 8: A7
- Measure 9: Dmaj7
- Measure 10: F#maj7
- Measure 11: D#mi7
- Measure 12: G#mi7
- Measure 13: C#7
- Measure 14: F#maj7
- Measure 15: A7
- Measure 16: A7

Section B (Measures 17-32):

- Measure 17: **B** Dmaj7
- Measure 18: A7
- Measure 19: Dmaj7
- Measure 20: D7 C#7 C7
- Measure 21: B7
- Measure 22: E mi7
- Measure 23: Gmaj7
- Measure 24: C7
- Measure 25: D6
- Measure 26: E7
- Measure 27: E mi7
- Measure 28: A7
- Measure 29: D6
- Measure 30: A7
- Measure 31: A7
- Measure 32: A7

The page number 17 is located at the bottom center.

AM I BLUE?

BALLAD OR MED SWING

HARRY AKST/GRANT CLARKE, 1929

Handwritten musical score for "Am I Blue?" in G major, 4/4 time. The score is divided into sections A, B, and C.

Section A (Measures 1-17):

- Measures 1-4: Dma7, F#mi7, B7, Emi7, A7
- Measures 5-8: F#mi7, B7, E7, A7, D6, Bmi7, Emi7, A7
- Measures 9-12: Dma7, F#mi7, B7, Emi7, A7
- Measures 13-17: F#mi7, B7, E7, A7, D6, G#mi7(b5), C#7

Section B (Measures 18-21):

- Measures 18-21: F#mi7, D#mi7(b5), G#mi7(b5), C#7

Section C (Measures 22-32):

- Measures 22-25: G#mi7(b5), C#7, F#mi7, B7, Emi7, A7
- Measures 26-29: Dma7, F#mi7, B7, Emi7, A7
- Measures 30-32: F#mi7, B7, E7, A7, D6, B7, Emi7, A7

18

AMONG MY SOUVENIRS

BALLAD

HORATIO NICHOLIS, 1927

Musical score for "Among My Souvenirs" in 4/4 time, featuring piano accompaniment with chords and melody.

Section A (Measures 1-8):

- Chords: C^{ma7}, A^{7b9}, D^{mi7}, G⁷, D^{mi7}, G⁷, C^{ma7}, F⁷

Section A (Measures 9-16):

- Chords: E^{mi7}, E^{b7}, D^{mi7}, G⁷, C^{ma7}, D^{mi7}, G⁷

Section B (Measures 17-24):

- Chords: G^{mi7}, C⁷, F^{ma7}, B^{b7}, G⁷, C^{ma7}, A^{mi7}

Section C (Measures 25-32):

- Chords: D⁷, G⁷, C^{ma7}, A^{7b9}, D^{mi7}, G⁷, D^{mi7}, G⁷

Section C (Measures 33-36):

- Chords: C^{ma7}, F⁷, E^{mi7}, E^{b7}, D^{mi7}, G⁷

Section C (Measures 37-40):

- Chords: C^{ma7}, D^{mi7}, G⁷

AND I LOVE HER

JOHN LENNON/PAUL MCCARTNEY, 1964

LATIN

INTRO

8mi7 F#mi7

A 8mi7 F#mi7 8mi7 F#mi7

10 8mi7 F#mi7 Dma7 E7

14 1. Ama7 2. Ama7

B F#mi7 C#mi7 F#mi7 C#mi7

22 F#mi7 C#mi7 E7

C 8mi7 F#mi7 8mi7 F#mi7

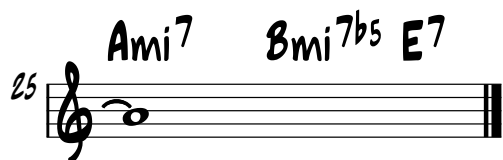
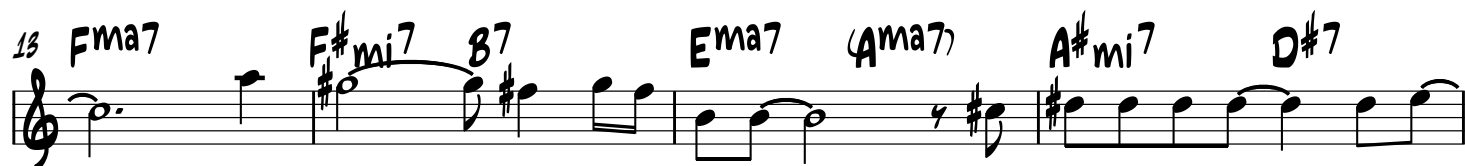
30 8mi7 F#mi7 Dma7 E7

34 Ama7

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, often beamed together. Chords are indicated by letters (A, B, C) and chord symbols (8mi7, F#mi7, Dma7, E7, C#mi7, Ama7). The score includes an intro, a main section with first and second endings, and a final section. Measure numbers 6, 10, 14, 18, 22, 26, 30, and 34 are marked at the beginning of their respective staves.

ANGEL EYES

MATT DENNIS/EARL BRENT, 1946



CODA LAST TIME ONLY



ANGELA

BALLAD OR SLOW LATIN

ANTONIO CARLOS JOBIM, 1976

Musical score for the song "ANGELA" by Antonio Carlos Jobim, 1976. The score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, and 21 indicated. Chords are written above the staff, and some are boxed to indicate specific sections (A, B, C).

Measure 1: Chords: **A** C#mi9(b5), F#7 ALT., Bmi9(b5), E7 ALT.

Measure 5: Chords: Ami9(b5), D7 ALT., Gma7, Emi7, **B** C#mi9(b5)

Measure 9: Chords: F#7 ALT., Bmi9(b5), E7 ALT., Ami9(b5)

Measure 13: Chords: D7 ALT., Dmi7, C#7, **C** Cma7

Measure 17: Chords: Cmi7, F7(SUS4), Bmi7, E7 ALT., C#mi9(b5)

Measure 21: Chords: Ami7, D9(#11), Gma7

ANGELA

BOSSA

DOM MINASI, 1984

Handwritten musical score for the song "ANGELA" in G major, 4/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

The score is divided into sections A and B, with measures numbered 1 through 30.

Section A (Measures 1-17):

- Measures 1-4: **A** (boxed), $Bm7$, $E7$, $F\#7$, $Bm7$
- Measures 5-8: $G\#m7(b5)$, $G7$, $F\#7$, $(C\#m7(b5) F\#7)$
- Measures 9-12: **A** (boxed), $Bm7$, $E7$, $F\#7$, $Bm7$
- Measures 13-16: $G\#m7(b5)$, $G7$, $F\#7$, $Bm7$, $B7$

Section B (Measures 18-30):

- Measures 18-21: **B** (boxed), $E7$, $A7$, $Dma7$
- Measures 22-25: $Gm7$, $C7$, $C\#m7$, $F\#7$
- Measures 26-29: **A** (boxed), $Bm7$, $E7$, $F\#7$, $Bm7$
- Measures 30-31: $G\#m7(b5)$, $G7$, $F\#7$, $Bm7$, $C\#m7(b5) F\#7$

The score includes various musical notations such as notes, rests, and accidentals. The final measure (31) is marked with a double bar line.

23

ANTHROPOLOGY

CHARLIE PARKER, 1946

Handwritten musical score for the jazz standard "Anthropology" by Charlie Parker, 1946. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music, each with a box letter (A or B) indicating a section. The notation includes eighth and sixteenth notes, rests, and various chords. The chords are written above the staff lines.

Staff 1: Section A. Chords: G⁶, E⁷, A^{mi}⁷, D⁷, G⁶, E⁷, A^{mi}⁷, D⁷.

Staff 2: Chords: G⁷, C⁶, C^{mi}⁶, B^{mi}⁷, E⁷, A^{mi}⁷, D⁷.

Staff 3: Section A. Chords: G⁶, E⁷, A^{mi}⁷, D⁷, G⁶, E⁷, A^{mi}⁷, D⁷.

Staff 4: Chords: G⁷, C⁶, C^{mi}⁶, B^{mi}⁷, E⁷, A^{mi}⁷, D⁷, G⁶.

Staff 5: Section B. Chords: B⁷, E⁷.

Staff 6: Chords: A⁷, D⁷.

Staff 7: Section A. Chords: G⁶, E⁷, A^{mi}⁷, D⁷, G⁶, E⁷, A^{mi}⁷, D⁷.

Staff 8: Chords: G⁷, C⁶, C^{mi}⁶, B^{mi}⁷, E⁷, A^{mi}⁷, D⁷, G⁶.

APRIL IN PARIS

MED SWING

EDGAR YIPSEL "YIP" HARBURG/VERNON DUKE, 1932

A Dmi6/E Ama7 Bmi7(b5) E7

5 Ama7 Emi7 A7

B Dma7 G#mi7(b5) C#7 F#mi7 F#mi7/E

13 D#mi7(b5) G#7 G#mi7 C#7 C#mi7(b5) F#7

C D#mi7(b5) Dmi6 Ama/C# Cdim Bmi7(b5) Dmi6 A%9

21 G#mi7(b5) C#7 F#mi7 F#mi7/E D#mi7(b5) G#7 C#ma7 Bmi7 E7

D Dmi6/E Ama7 C#mi7(b5) F#7

29 B7 Bmi7(b5) E7 A%9

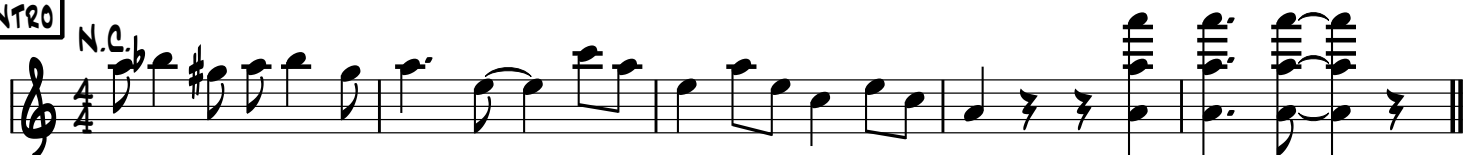
25

SAMBA

ARMANDO'S RHUMBA

CHICK COREA, 1976

INTRO



A

First system of musical notation for section A, measures 6-9. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. The melody is written in 4/4 time. Chords are indicated below the staff: Am7, B7, E7, and Am7. There are triplets in measures 7 and 8.

B

Second system of musical notation for section B, measures 14-25. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. The melody is written in 4/4 time. Chords are indicated below the staff: A7, Dmi7, B7/D#, E7, F#dim7, F#dim7, Cma/G, C7(b9sus4), C#7(#9), C% (C major with a circle), and E7(#5). There are triplets in measures 18 and 19.

C SOLOS

Solo section musical notation for section C, measures 26-33. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. The melody is written in 4/4 time. Chords are indicated below the staff: Am7, B7, E7, and Am7. The notation consists of diagonal lines representing a solo.

B

34

A7

Dmi7

B7/D#

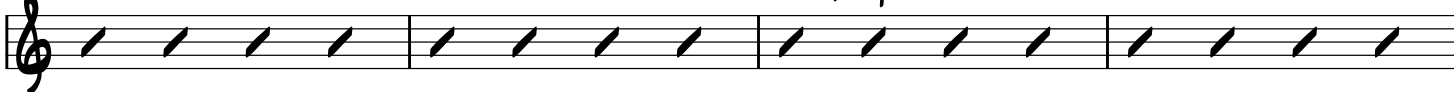
E^{mi}7



38 Fdim7

F#dim7

C^{ma}/G



42 G7(b9SUS4)

C#7(#9) C6/9

E7(#5)



E

46

A^{mi}7

B7

E7

A^{mi}7

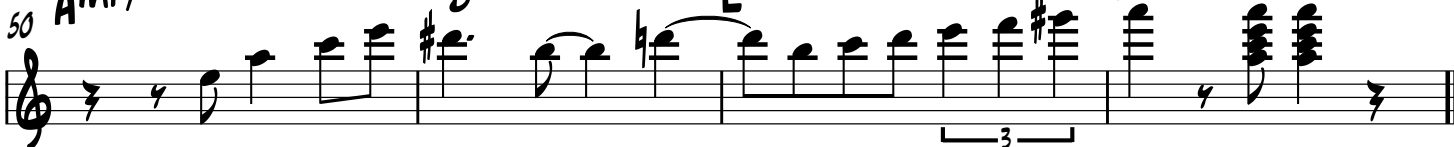


50 A^{mi}7

B7

E7

A^{mi}7



F

54

A7

Dmi7

B7/D#

E^{mi}7



58 Fdim7

F#dim7

C^{ma}/G

G7(b9SUS4)



62 C#7(#9) C6/9

E7(#5)



SOLO ON CDEF, AFTER SOLO, D.S. PLAY ABEB (CODA)

C

65

E7(#5)

A^{mi}



AS LONG AS I LIVE

MED SWING OR BOSSA

TED KOEHLER/HAROLD ARLEN, 1934

A C^{ma}7 B^{mi}7^b5 E⁷ A⁷

5 D⁷ G⁷ C^{ma}7 A^{mi}7 D^{mi}7 G⁷

A C^{ma}7 B^{mi}7^b5 E⁷ A⁷

9 D⁷ G⁷ C^{ma}7 F⁷ C⁶

B G^{mi}7 C⁷ F^{ma}7 F⁶ F^{mi}7 B^b7 C^{ma}7 E⁷

17 A^{mi}7 D⁷ E^{mi}7 A⁷ D^{mi}7 G⁷

A C^{ma}7 B^{mi}7^b5 E⁷ A⁷

25 D⁷ G⁷ C^{ma}7 B^b7 C⁶ D^{mi}7 G⁷

AS TIME GOES BY

FROM THE MOVIE "CASABLANCA"

HERMAN HUPFELD, 1931

BALLAD

A Dmi⁷ G⁷ Emi^{7b5} A^{7b9} Dmi⁷ G⁷ C^{ma7} Dmi⁷ Emi⁷ Ami⁷

6 D⁷ (D[#] DIM⁷) Dmi⁷ G⁷ C^{ma7} F⁷ Emi⁷ A⁷

A Dmi⁷ G⁷ Emi^{7b5} A^{7b9} Dmi⁷ G⁷ C^{ma7} Dmi⁷ Emi⁷ Ami⁷

10

14 D⁷ (D[#] DIM⁷) Dmi⁷ G⁷ C⁶ Gmi⁷ C⁷

B F^{ma7} Emi^{7b5} A⁷ Dmi⁷ D[#] DIM⁷

18

22 Emi⁷ Ami⁷ (F[#] mi^{7b5} D⁷) B⁷ (Emi⁷ Dmi⁷) A⁷ Dmi⁷ G⁷ A⁷

C Dmi⁷ G⁷ Emi^{7b5} A^{7b9} Dmi⁷ G⁷ C^{ma7} Dmi⁷ Emi⁷ Ami⁷

26

30 D⁷ D[#] DIM⁷ Emi⁷ A⁷ Dmi⁷ G⁷ C⁶ Emi⁷ A⁷

ASK ME NOW

BALLAD

THELONIOUS MONK, 1978

Sheet music for the ballad "Ask Me Now" by Thelonious Monk, 1978. The music is in 4/4 time and key of A major (three sharps). The score is divided into two main sections, A and B.

Section A (Measures 1-16):

- Measures 1-4: E^{mi}7 A7 D^{#mi}7 G^{#7} D^{mi}7 G7 C^{#mi}7 F^{#7} C^{mi}7 F7 G^{#7b5} G7
- Measures 5-8: C7 B7 B^bma7 C7 C^{mi}7 F7 D^{mi}7 C^{#7} C^{mi}7 B7
- Measures 9-12: E^{mi}7 A7 D^{#mi}7 G^{#7} D^{mi}7 G7 C^{#mi}7 F^{#7} C^{mi}7 F7 G^{#7b5} G7
- Measures 13-16: C7 B7 B^bma7 C7 C^{mi}7 F7 B^b6

Section B (Measures 17-30):

- Measures 17-20: C^{mi}7 F7 B^bma7 D^{mi}7 C^{#mi}7 C^{mi}7 F7 B^bma7
- Measures 21-24: C^{mi}7 C7 G^{mi}7 C7 C^{mi}7 F7 B^bmi7 E^b7
- Measures 25-28: E^{mi}7 A7 D^{#mi}7 G^{#7} D^{mi}7 G7 C^{#mi}7 F^{#7} C^{mi}7 F7 G^{#7b5} G7
- Measures 29-30: C7 B7 B^bma7 C7 C^{mi}7 F7 B^b6

AT LAST

HARRY WARREN/MACK GORDON, 1942

Handwritten musical score for the song "At Last" in G major (three sharps). The score is written in treble clef and includes chord symbols and measure numbers.

Section A (Measures 1-13):

- Measure 1: **A** (boxed), A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 2: A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 3: C[#]mi⁷ F[#]7 Bmi⁷ E⁷
- Measure 4: A⁶ F[#]mi⁷ Bmi⁷ E⁷
- Measure 5: **A** (boxed), A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 6: A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 7: C[#]mi⁷ F[#]7 Bmi⁷ E⁷
- Measure 8: A⁶ Dmi⁶ A⁶ F[#]mi⁷
- Measure 9: C[#]mi⁷ F[#]7 Bmi⁷ E⁷
- Measure 10: A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 11: A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 12: C[#]mi⁷ F[#]7 Bmi⁷ E⁷
- Measure 13: A⁶ Dmi⁶ A⁶ F[#]mi⁷

Section B (Measures 14-21):

- Measure 14: **B** (boxed), Bmi⁷ E⁷ A^{ma}7
- Measure 15: D[#]mi^{7b5} G[#]7 C[#]mi⁷
- Measure 16: F[#]mi^{7b5} B⁷ E^{ma}7 C[#]7
- Measure 17: F[#]mi⁷ B⁷ Bmi⁷ E⁷
- Measure 18: F[#]mi^{7b5} B⁷ E^{ma}7 C[#]7
- Measure 19: F[#]mi⁷ B⁷ Bmi⁷ E⁷
- Measure 20: F[#]mi^{7b5} B⁷ E^{ma}7 C[#]7
- Measure 21: F[#]mi⁷ B⁷ Bmi⁷ E⁷

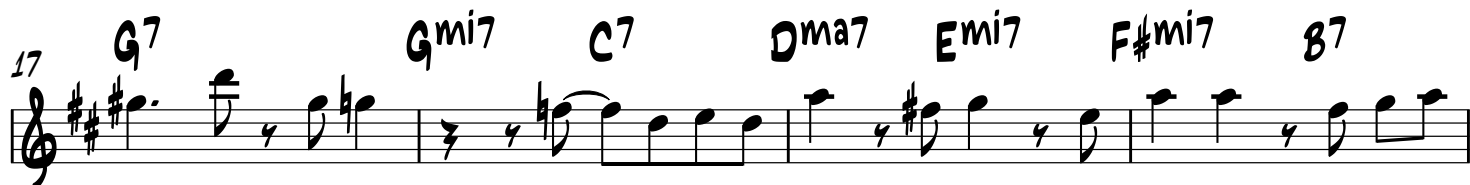
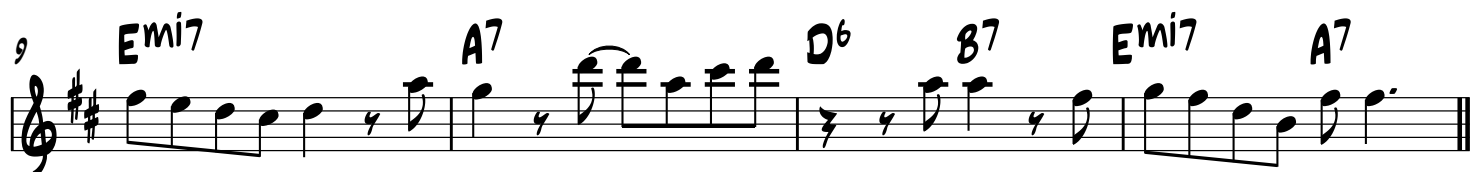
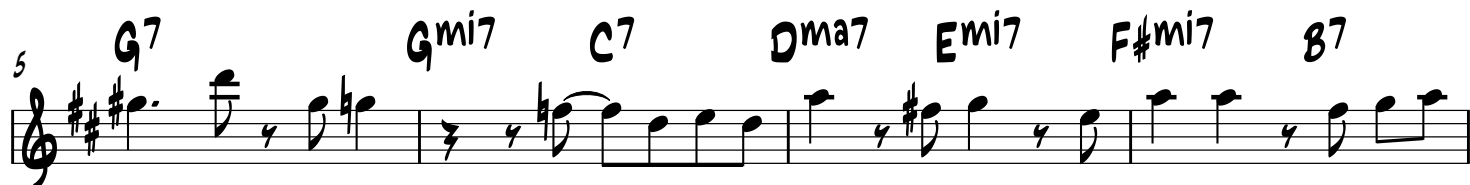
Section C (Measures 22-30):

- Measure 22: **C** (boxed), A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 23: A^{ma}7 F[#]mi⁷ Bmi⁷ E⁷
- Measure 24: C[#]mi⁷ F[#]mi⁷ Bmi⁷ E⁷
- Measure 25: A⁶ F[#]mi⁷ Bmi⁷ E⁷
- Measure 26: C[#]mi⁷ F[#]mi⁷ Bmi⁷ E⁷
- Measure 27: C[#]mi⁷ F[#]mi⁷ Bmi⁷ E⁷
- Measure 28: C[#]mi⁷ F[#]mi⁷ Bmi⁷ E⁷
- Measure 29: C[#]mi⁷ F[#]mi⁷ Bmi⁷ E⁷
- Measure 30: C[#]mi⁷ F[#]mi⁷ Bmi⁷ E⁷

AU PRIVAVE

MED SWING

CHARLIE "YARDBIRD" PARKER, 1956



AUTUMN IN NEW YORK

BALLAD

VERNON DUKE, 1934

A E^{mi}7 F^{#mi}7 G^{ma}7 A⁷ D^{ma}7 E^{mi}7 F^{#mi}7 B⁷

5 E^{mi}7 F^{#mi}7 G^{ma}7 A⁷ F^{#mi}7^{b5} B⁷

B E^{mi}7 G^{mi}7 C⁷ F^{ma}7 C⁷ F^{ma}7 E⁷

13 A^{mi}7 (F^{#mi}7^{b5}) B^{mi}7 E⁷ A^{ma}7 F^{#mi}7 B⁷

C E^{mi}7 F^{#mi}7 G^{ma}7 A⁷ D^{ma}7 E^{mi}7 F^{#mi}7 B⁷ B^{b7}

17 A^{mi}7 B^{mi}7 C^{mi}7 D⁷ G^{mi}7 / F E^{mi}7^{b5} A⁷

D D^{mi}7 A⁷ D^{mi}7 C^{mi}7 F⁷ B^{bma}7 F⁷ B^{bma}7 B^{b7}

25 E^{mi}7 F^{#mi}7 G^{mi}7 A⁷ D^{mi}7 F^{#mi}7^{b5} B⁷

29

AUTUMN LEAVES

JOSEPH KOSMA/JOHNNY MERCER, 1947

MED SWING

Handwritten musical score for "Autumn Leaves" in G major, 3/4 time, Med Swing.

Section A (Measures 1-8):

- Measure 1: Treble clef, key signature of one sharp (F#), quarter note G4.
- Measure 2: Quarter note A4.
- Measure 3: Quarter note B4.
- Measure 4: Quarter note C5.
- Measure 5: Quarter note B4.
- Measure 6: Quarter note A4.
- Measure 7: Quarter note G4.
- Measure 8: Quarter note F#4.

Section B (Measures 9-16):

- Measure 9: Treble clef, key signature of one sharp (F#), quarter note F#4.
- Measure 10: Quarter note E4.
- Measure 11: Quarter note D4.
- Measure 12: Quarter note C4.
- Measure 13: Quarter note B3.
- Measure 14: Quarter note A3.
- Measure 15: Quarter note G3.
- Measure 16: Quarter note F#3.

Section A (Measures 17-24):

- Measure 17: Treble clef, key signature of one sharp (F#), quarter note G4.
- Measure 18: Quarter note A4.
- Measure 19: Quarter note B4.
- Measure 20: Quarter note C5.
- Measure 21: Quarter note B4.
- Measure 22: Quarter note A4.
- Measure 23: Quarter note G4.
- Measure 24: Quarter note F#4.

Section B (Measures 25-32):

- Measure 25: Treble clef, key signature of one sharp (F#), quarter note F#4.
- Measure 26: Quarter note E4.
- Measure 27: Quarter note D4.
- Measure 28: Quarter note C4.
- Measure 29: Quarter note B3.
- Measure 30: Quarter note A3.
- Measure 31: Quarter note G3.
- Measure 32: Quarter note F#3.

Section A (Measures 33-40):

- Measure 33: Treble clef, key signature of one sharp (F#), quarter note G4.
- Measure 34: Quarter note A4.
- Measure 35: Quarter note B4.
- Measure 36: Quarter note C5.
- Measure 37: Quarter note B4.
- Measure 38: Quarter note A4.
- Measure 39: Quarter note G4.
- Measure 40: Quarter note F#4.

Section B (Measures 41-48):

- Measure 41: Treble clef, key signature of one sharp (F#), quarter note F#4.
- Measure 42: Quarter note E4.
- Measure 43: Quarter note D4.
- Measure 44: Quarter note C4.
- Measure 45: Quarter note B3.
- Measure 46: Quarter note A3.
- Measure 47: Quarter note G3.
- Measure 48: Quarter note F#3.

Handwritten chord symbols above the staff:

- Measures 1-4: A, Ami7, D7, Dmi7/Gma7
- Measures 5-8: G7, Cma7
- Measures 9-16: F#mi7b5, B7b9, Emi7, Bb7
- Measures 17-24: A, Ami7, D7, Dmi7/Gma7, G7, Cma7
- Measures 25-32: F#mi7b5, B7b9, Emi7, Bb7
- Measures 33-40: A, Ami7, D7, Dmi7/Gma7, G7, Cma7
- Measures 41-48: F#mi7b5, B7b9, Emi7, A7, Dmi7, G7
- Measures 49-56: C7, B7b9, Emi7, Bb7

AUTUMN SERENADE

BALLAD

SAMMY GALOP/PETER DE ROSE, 1945

Handwritten musical score for "Autumn Serenade" in treble clef, 4/4 time. The score is divided into two systems, A and B, each containing four staves of music. Chords are written above the notes, and triplets are indicated by a '3' under a bracket.

System A:

- Staff 1: Measure 1 (A), Measure 2 (Cmi(ma7)), Measure 3 (G7#5#9).
- Staff 2: Measure 4 (Cmi(ma7)), Measure 5 (F13#11).
- Staff 3: Measure 6 (Dmi7), Measure 7 (G7), Measure 8 (Cma7), Measure 9 (A mi7).
- Staff 4: Measure 10 (bEmi7b5), Measure 11 (A7ALT), Measure 12 (Dmi7), Measure 13 (G7).

System B:

- Staff 5: Measure 14 (Cmi(ma7)), Measure 15 (G7#5#9).
- Staff 6: Measure 16 (Cmi(ma7)), Measure 17 (F13#11).
- Staff 7: Measure 18 (Dmi7), Measure 19 (G7), Measure 20 (Emi7), Measure 21 (A7).
- Staff 8: Measure 22 (A mi7), Measure 23 (D7), Measure 24 (G#7), Measure 25 (G7), Measure 26 (C6), Measure 27 (G13b9).

BARBADOS

CHARLIE PARKER, 1948

INTRO D^{ma}7 E^{mi}7 A⁷ D^{ma}7 E^{mi}7 A⁷

A D^{ma}7 E^{mi}7₃ A⁷ D^{ma}7 A^{mi}7 D⁷

9 G⁷ D^{ma}7 E^{mi}7 F^{#mi}7 B⁷

13 E^{mi}7 A⁷ D^{ma}7 E^{mi}7 A⁷

A D^{ma}7 E^{mi}7₃ A⁷ D^{ma}7 A^{mi}7 D⁷

17 G⁷ D^{ma}7 E^{mi}7 F^{#mi}7 B⁷

21 E^{mi}7 A⁷ D^{ma}7 E^{mi}7 A⁷

BARBARA

HORACE SILVER, 1974

Musical score for "Barbara" by Horace Silver, 1974. The score is in 3/4 time and consists of 50 measures. The key signature is one flat (B-flat major / D minor). The score is written for a single melodic line in treble clef.

Chords and articulations shown in the score:

- Measures 1-6: G^{13b9}
- Measures 7-12: G^{13b9}
- Measures 13-18: G^{mi7}/C , F^{mi7}
- Measures 19-24: E^{mi7} , B^b7 , E^bma7
- Measures 25-30: D^{mi7} , G^7 , E^{mi7} , A^7
- Measures 31-36: D^{mi7} , G^7 (first ending), D^{mi7} , G^7 (second ending)
- Measures 37-42: E^{mi7} , A^7 , $D^{\#mi7}$, $G^{\#7}$
- Measures 43-48: D^{mi7} , G^7 , C^{ma9} , B^bma9 , $G^{\#ma9}$, B^bma9
- Measures 49-50: C^{ma9} , B^bma9 , $G^{\#ma9}$, B^bma9

BE MY LOVE

MED SWING

SAMMY CAHN/NICHOLAS BRODSKY, 1950

Sheet music for "Be My Love" (Med Swing), composed by Sammy Cahn and Nicholas Brodsky, 1950. The key signature is three sharps (F#, C#, G#).

The music is divided into two main sections, A and B, each consisting of 8 measures.

Section A (Measures 1-8):

- Measure 1: Ema7
- Measure 2: D#mi7(b5)
- Measure 3: G#7
- Measure 4: C#mi7
- Measure 5: A#mi7(b5)
- Measure 6: D#7
- Measure 7: G#7
- Measure 8: C#7

Section B (Measures 9-16):

- Measure 9: F#mi7
- Measure 10: Gdim
- Measure 11: G#mi7
- Measure 12: C#mi7
- Measure 13: F#7
- Measure 14: F#mi7
- Measure 15: B7
- Measure 16: Ema7

Section A (Measures 17-24):

- Measure 17: Ema7
- Measure 18: D#mi7(b5)
- Measure 19: G#7
- Measure 20: C#mi7
- Measure 21: A#mi7(b5)
- Measure 22: D#7
- Measure 23: G#7
- Measure 24: C#mi7

Section B (Measures 25-32):

- Measure 25: F#mi7
- Measure 26: B7
- Measure 27: G#mi7(b5)
- Measure 28: C#7
- Measure 29: F#mi7
- Measure 30: B7
- Measure 31: Ema7
- Measure 32: F#mi7

Section A (Measures 33-40):

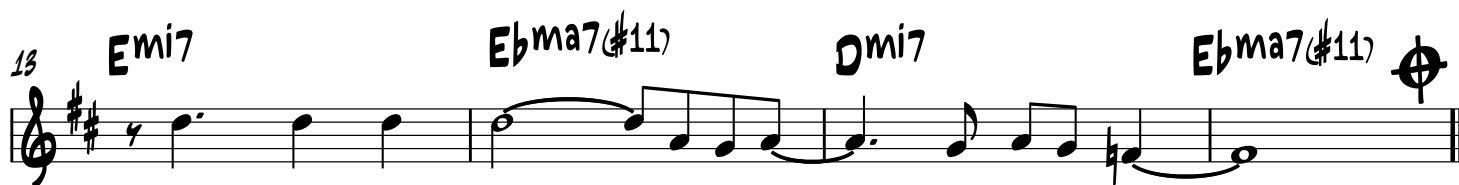
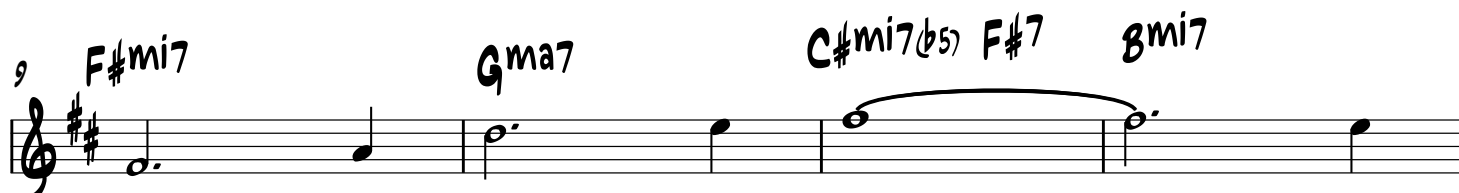
- Measure 33: B7
- Measure 34: Ema7
- Measure 35: F#mi7
- Measure 36: B7
- Measure 37: F#mi7
- Measure 38: B7
- Measure 39: F#mi7
- Measure 40: B7

38

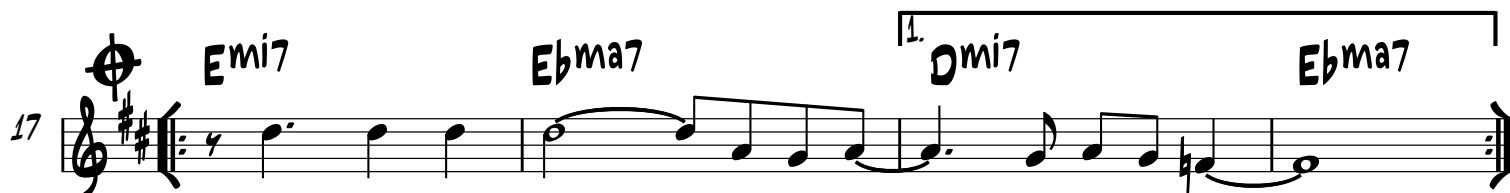
BEATRICE

MED SWING

SAM RIVERS, 1965



CODA LAST X ONLY



BEAUTIFUL FRIENDSHIP

MED SWING

DONALD KAHN/STANLEY STYNE, 1956

A Ama7 Eb9(#11) Dma7 C#mi7 F#7

5 F#mi7 B7 Bmi7 E7

9 Ama7 Eb9(#11) Dma7 C#mi7 F#7

13 F#mi7 B7 Bmi7 E7

B Emi7 A7 Dma9 G7

17

21 C#mi7 F#7 B7 E9(SUS4) E7

C Ama7 Eb9(#11) Dma7 C#mi7 F#7

25

29 Bmi7 E7 A6 F#7 Bmi7 E7

40

BEAUTIFUL LOVE

VICTOR YOUNG/HAVEN GILLESPIE, 1931

MED SWING

Handwritten musical score for "Beautiful Love" in G major, 4/4 time, Med Swing.

Section A (Measures 1-17):

- Measure 1: $C\sharp mi7(b5)$
- Measure 2: $F\sharp 7$
- Measure 3: $B mi7$
- Measure 4: $B 7$
- Measure 5: $E mi7$
- Measure 6: $A 7$
- Measure 7: $D ma7$
- Measure 8: $C\sharp mi7(b5)$
- Measure 9: $F\sharp 7$
- Measure 10: $B mi7$
- Measure 11: $E mi7$
- Measure 12: $G 7(b5)$
- Measure 13: $F\sharp 7$
- Measure 14: $B mi7$
- Measure 15: $E 7(b5)$
- Measure 16: $C\sharp mi7(b5)$
- Measure 17: $F\sharp 7$

Section B (Measures 18-31):

- Measure 18: $C\sharp mi7(b5)$
- Measure 19: $F\sharp 7$
- Measure 20: $B mi7$
- Measure 21: $B 7$
- Measure 22: $E mi7$
- Measure 23: $A 7$
- Measure 24: $D ma7$
- Measure 25: $C\sharp mi7(b5)$
- Measure 26: $F\sharp 7$
- Measure 27: $B mi7$
- Measure 28: $E mi7$
- Measure 29: $G 7(b5)$
- Measure 30: $F\sharp 7$
- Measure 31: $B mi7$

Chord symbols are handwritten in black ink above the staff. The score includes measure numbers 6, 10, 14, 18, 22, 26, and 30. The key signature is one sharp (F#), and the time signature is 4/4.

BECAUSE OF YOU

ART HAMMERSTEIN/DOOLEY WILKINSON, 1951

MED SWING

Sheet music for "Because of You" in G major, 4/4 time, Med Swing.

Section A

Measures 1-17:

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter) ||
- Measure 2: E4 (half), D4 (half) |
- Measure 3: C#4 (half), B3 (half) |
- Measure 4: A3 (half), G3 (half) |
- Measure 5: F#3 (half), E3 (half) |
- Measure 6: D3 (half), C#3 (half) |
- Measure 7: B2 (half), A2 (half) |
- Measure 8: G2 (half), F#2 (half) |
- Measure 9: E2 (half), D2 (half) |
- Measure 10: C#2 (half), B1 (half) |
- Measure 11: A1 (half), G1 (half) |
- Measure 12: F#1 (half), E1 (half) |
- Measure 13: D1 (half), C#1 (half) |
- Measure 14: B1 (half), A1 (half) |
- Measure 15: G1 (half), F#1 (half) |
- Measure 16: E1 (half), D1 (half) |
- Measure 17: C#1 (half), B1 (half) ||

Section B

Measures 18-31:

- Measure 18: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter) ||
- Measure 19: E4 (half), D4 (half) |
- Measure 20: C#4 (half), B3 (half) |
- Measure 21: A3 (half), G3 (half) |
- Measure 22: F#3 (half), E3 (half) |
- Measure 23: D3 (half), C#3 (half) |
- Measure 24: B2 (half), A2 (half) |
- Measure 25: G2 (half), F#2 (half) |
- Measure 26: E2 (half), D2 (half) |
- Measure 27: C#2 (half), B1 (half) |
- Measure 28: A1 (half), G1 (half) |
- Measure 29: F#1 (half), E1 (half) |
- Measure 30: D1 (half), C#1 (half) |
- Measure 31: B1 (half), A1 (half) ||

BEFORE YOU GO

LATIN/POP

GEORGE BENSON, 1979

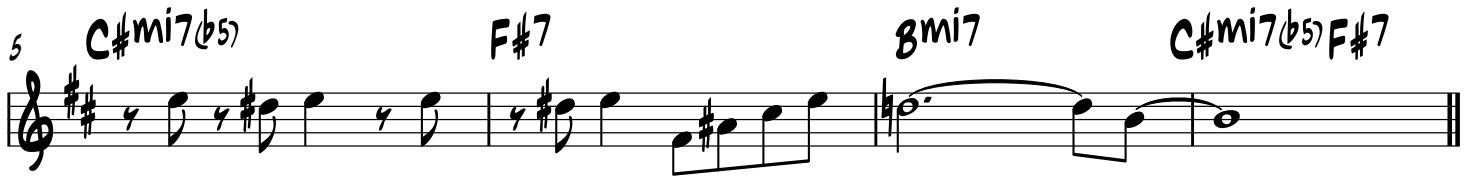
Chords: A, Bmi7, E7, Ama9, F#mi7, Bmi7, E7, Ama7, A7, Dmi7, G7, C#mi7, F#mi7, Cmi7, F7, Bmi7, E7, Ama9, F#7, A, Bmi7, E7, Ama9, F#mi7, Bmi7, E7, Ama7, A7, Dmi7, G7, C#mi7, F#mi7, Cmi7, F7, Bmi7, E7, Ama9, F#7.

MED SWING

BERNIE'S TUNE

BERNIE MILLER, 1953

A Bmi7



A Bmi7



B G6 Emi7 Ami7 D7 G6 Emi7 Ami7 D7



A Bmi7



29 C#mi7(b5) F#7 Bmi7 C#mi7(b5) F#7



SLOW BOLEERO

BESAME MUCHO

KISS ME MUCH

CONSUELO VELAZQUEZ, 1941

A *Bmi7* *Emi7*

5 *Emi7* *B7* *C#mi7b5* *F#7* *Bmi7* *C#mi7b5F#7*

9 *F#mi7b5* *B7* *Emi7*

13 *Bmi7* *(G#mi7b5)* *C#mi7b5* *F#7* *Bmi7*

B *Emi7* *Bmi7* *F#7* *Bmi7*

17 *Emi7* *Bmi7* *C#7* *F#7*

21 *Emi7* *Bmi7* *C#7* *F#7*

C *Bmi7* *Emi7*

25 *Emi7* *B7* *C#mi7b5* *F#7* *Bmi7* *C#mi7b5F#7*

29 *F#mi7b5* *B7* *Emi7*

33 *Bmi7* *(G#mi7b5)* *C#mi7b5* *F#7* *Bmi7* *C#mi7b5F#7*

37 *Bmi7* *(G#mi7b5)* *C#mi7b5* *F#7* *Bmi7* *C#mi7b5F#7*

45

BEWITCHED

BALLAD

RICHARD RODGERS/LORENZ HART, 1941

Handwritten musical score for the song "Bewitched". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is divided into sections A, B, and C, each with its own set of chords.

Section A: Measures 1-17. Chords: A^{ma7}, A^{#dim}, B^{mi7}, B^{#dim}, A^{ma7}/C[#], C^{#7}, D^{ma7}, D^{#dim}. Measure 6 includes A^{ma7}/E and B⁷. Measure 14 includes E^{mi7} and A⁷.

Section B: Measures 18-25. Chords: B^{mi7}, G^{#mi7}(b5) C^{#7}, F^{#mi7}. Measure 22 includes C^{#mi7} and C^{dim7}.

Section C: Measures 26-33. Chords: A^{ma7}, A^{#dim}, B^{mi7}, B^{#dim}, A^{ma7}/C[#], C^{#7}, D^{ma7}, D^{#dim}. Measure 30 includes A⁶.

The score ends with a double bar line at measure 33.

BEYOND THE SEA

MEDIUM SWING

JACK LAWRENCE/CHARLES TRENET, 1945

A Dma7 Bmi7 Emi7 A7 Dma7 Bmi7 Emi7 A7

6 Dma7 F#7 Bmi7 Emi7 A7 Dma7 G#7b5 Gma7 F#mi7

10 Emi7 A7b9 Bmi7 1. E7 Emi7 A7

12. Emi7 A7 D6 G#mi7b5 C#7 **B** F#ma7 D#mi7 G#mi7 C#7

F#ma7 D#mi7 G#mi7 C#7 F#ma7 Bmi7 E7

Ama7 F#mi7 Bmi7 E7 Ama7 F#mi7 Bmi7 E7

Ama7 F#13 Emi7 A7 **A** Dma7 Bmi7 Emi7 A7

Dma7 Bmi7 Emi7 A7 Dma7 F#7 Bmi7 Emi7 A7

Dma7 G#7b5 Gma7 F#mi7 Emi7 A7b9 Bmi7

Emi7 A7 D6 Emi7 A7

THE BIG HURT

WAYNE SHANKLIN, 1959

A G^{ma7} $G^{\#ma7}$

5 G^{ma7} $G^{\#ma7}$

9 G^{ma7} $G^{\#DIM}$ A^{mi7} F^7

13 B^{mi7} B^bDIM A^{mi7} D^7

B

17 F^7 B^bma7

21 E^b7 A^{mi7} D^7

A G^{ma7} $G^{\#ma7}$

25 G^{ma7} $G^{\#ma7}$

29 G^{ma7} $G^{\#ma7}$

33 G^{ma7} $G^{\#DIM}$ A^{mi7} F^7

37 B^{mi7} B^bDIM A^{mi7} D^7

BLACK AND BLUE

MED BALLAD

FATS WALLER/HARRY BROOKS

ANDY RAZAF, 1929

Handwritten musical score for "Black and Blue" (Med Ballad). The score is written in treble clef, key of A major (three sharps), and 4/4 time. It consists of three systems of staves, each with a key signature change to A major (three sharps) indicated by a box around the letter A.

System 1 (Measures 1-8):

- Measure 1: **A** F#mi7
- Measure 2: Bmi7
- Measure 3: F#mi7
- Measure 4: B7
- Measure 5: A6
- Measure 6: F#mi7
- Measure 7: Bmi7
- Measure 8: E7

System 2 (Measures 9-16):

- Measure 9: **A** F#mi7
- Measure 10: Bmi7
- Measure 11: F#mi7
- Measure 12: B7
- Measure 13: A6
- Measure 14: D7
- Measure 15: A6
- Measure 16: (End of system)

System 3 (Measures 17-24):

- Measure 17: **B** F7
- Measure 18: A6
- Measure 19: Bmi7
- Measure 20: C#mi7
- Measure 21: A6
- Measure 22: F7
- Measure 23: A6
- Measure 24: D7

System 4 (Measures 25-32):

- Measure 25: **C** F#mi7
- Measure 26: Bmi7
- Measure 27: F#mi7
- Measure 28: B7
- Measure 29: A6
- Measure 30: F#mi7
- Measure 31: Bmi7
- Measure 32: E7

System 5 (Measures 33-40):

- Measure 33: A6
- Measure 34: D7
- Measure 35: A6
- Measure 36: G#mi7(b5)
- Measure 37: C#7
- Measure 38: (End of system)
- Measure 39: (End of system)
- Measure 40: (End of system)

49

SLOW SWING

BLACK COFFEE

PAUL FRANCIS WEBSTER/SONNY BURKE, 1948

A $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $E7(add13)$

6 $Eb7$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $G7$ $Cmi7$

11 $F7(SUS4)$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $E9(\#11)$

B $D\#mi7$ $G\#7$ $Bbmi7$ $Cmi7(b5)$ $F7$ $Bbma7$

15 $C\#mi7$ $F\#7$ $Bma7$ $G\#mi7$ $C\#mi7$ $F\#7$ $Cmi7$ $F7$

A $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $E7(add13)$

23 $Eb7$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $G7$

27 $Cmi7$ $F7(SUS4)$ $Bb7(\#9)$ $B7(\#9)$ $Bb7(\#9)$ $B7(\#9)$

31

50

BLAME IT ON MY YOUTH

BALLAD

OSCAR LEVANT/EDWARD HEYMAN, 1934

A C^{ma7} D^{mi7} E^{mi7} A^{mi7} D^{mi7} A⁷ D^{mi7} G⁷

5 D^{mi7} A⁷ D^{mi7} G⁷ C^{ma7} D^{mi7} G⁷ G^{mi7} C⁷

9 F^{ma7} G⁷ E^{mi7} A^{mi7} D^{mi7} G⁷ C^{ma7}

13 B^{mi7b5} E⁷ A^{mi7} D^{9sus} D^{mi7} G⁷

B C^{ma7} D^{mi7} E^{mi7} A^{mi7} D^{mi7} A⁷ D^{mi7} G⁷

21 D^{mi7} A⁷ D^{mi7} G⁷ C^{ma7} D^{mi7} G⁷ G^{mi7} C⁷

25 F^{ma7} G⁷ E^{mi7} A^{mi7} D^{mi7} /C B^{b9#11} A⁷

29 D^{mi7} A⁷ D^{mi7} G⁷ C⁶ A^{mi7} D^{mi7} G⁷

BLOOMING

MED SWING

CHARLIE PARKER, 1953

Sheet music for the song "BLOOMING" by Charlie Parker, 1953. The music is in 4/4 time and G major. The key signature has one sharp (F#).

The score is divided into two systems, each containing four staves of music. The first system starts with a boxed 'A' indicating the beginning of the main melody.

Staff 1 (Measures 1-4): Chords: G7, C7, G7. The melody starts on G4, moves to A4, B4, C5, then descends through B4, A4, G4, F#4, E4, D4, C4.

Staff 2 (Measures 5-8): Chords: C7, Cmi7, G7, Bbm7. The melody continues from C4, moves to D4, E4, F#4, G4, A4, B4, C5, then descends through B4, A4, G4, F#4, E4, D4, C4.

Staff 3 (Measures 9-12): Chords: Ami7, D7, G7, Ami7, D7. The melody continues from C4, moves to D4, E4, F#4, G4, A4, B4, C5, then descends through B4, A4, G4, F#4, E4, D4, C4.

Staff 4 (Measures 13-16): Chords: G7, C7, G7. The melody continues from C4, moves to D4, E4, F#4, G4, A4, B4, C5, then descends through B4, A4, G4, F#4, E4, D4, C4.

Staff 5 (Measures 17-20): Chords: C7, Cmi7, G7, Bbm7. The melody continues from C4, moves to D4, E4, F#4, G4, A4, B4, C5, then descends through B4, A4, G4, F#4, E4, D4, C4.

Staff 6 (Measures 21-24): Chords: Ami7, D7, G7, Ami7, D7. The melody continues from C4, moves to D4, E4, F#4, G4, A4, B4, C5, then descends through B4, A4, G4, F#4, E4, D4, C4.

BLUE AND SENTIMENTAL

BALLAD

COUNT BASIE/JERRY LIVINGSTON

MAK DAVID, 1938



BLUE AND WHITE

MED SWING

SANDSTRÖM, 1984

A

C^{ma}7 E^b7 G^{#ma}7 G⁷([#]5) G^{mi}7 C⁷ F^{ma}7 E⁷

5 A^{mi}7 C⁷ F^{ma}7 E⁷ A^{mi}7 D⁷

9 D^{mi}7 G⁷ E^{mi}7 F^{#mi}7 B⁷

13 E^{ma}7 F⁷(^b5) E⁷ A⁷ D⁷ G⁷

B

C^{ma}7 E^b7 G^{#ma}7 G⁷([#]5) G^{mi}7 C⁷ F^{ma}7 E⁷

17 A^{mi}7 C⁷ F^{ma}7 E⁷ A^{mi}7 D⁷

21 D^{mi}7 G⁷ E^{mi}7 D^{#mi}7 G^{#7}

25 D^{mi}7 G⁷ G^{#ma}7 C^{#ma}7 C^{ma}7 G⁷

BLUE BOSSA

AS PLAYED BY JOE HENDERSON

KENNY DORHAM, 1965

A A_{mi}^7 D_{mi}^7

6 B_{mi}^7b5 E^7 A_{mi}^7

10 C_{mi}^7 F^7 g^bma^7

14 B_{mi}^7b5 E^7 A_{mi}^7 E^7

OPTIONAL SHOUT CHORUS AFTER ALL SOLOS

B A_{mi}^7 D_{mi}^7

22 B_{mi}^7b5 E^7 A_{mi}^7

26 C_{mi}^7 F^7 g^bma^7

30 B_{mi}^7b5 E^7 A_{mi}^7 1. E^7 2. E^7

BLUE DANIEL

JAZZ WALTZ

FRANK ROSOLINO, 1959

Sheet music for "Blue Daniel" (Jazz Waltz) by Frank Rosolino, 1959. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written in treble clef.

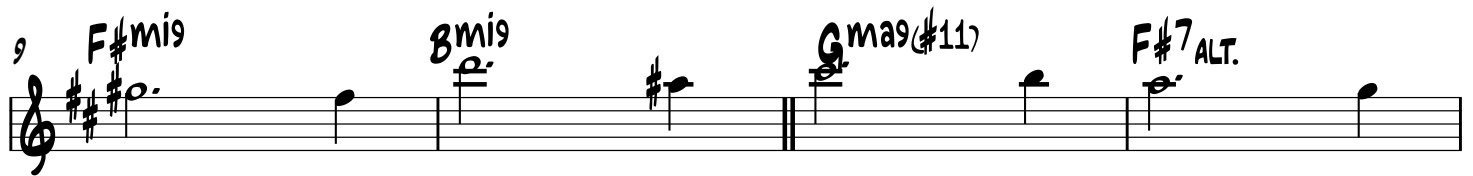
Chord progression and notation details:

- Measures 1-5: Chords A, B⁶, A⁷, G#mi⁷, C#⁷. Measure 1 contains a boxed "A".
- Measures 6-9: Chords G#mi⁷, C#⁷, G#mi⁷, C#⁷. Measure 9 includes a triplet of eighth notes.
- Measures 10-13: Chords Emi⁷, A⁷, Bma⁷, A¹³#¹¹. Measures 11-13 include triplets of eighth notes.
- Measures 14-17: Chords C#mi⁹, F#¹³_{SUS}, F#¹³, A, B⁶, A⁷. Measure 15 contains a boxed "A".
- Measures 18-21: Chords G#mi⁷, C#⁷, G#mi⁷, C#⁷. Measure 21 includes a triplet of eighth notes.
- Measures 22-25: Chords G#mi⁷, C#⁷, Emi⁷, A⁷. Measure 25 includes a triplet of eighth notes.
- Measures 26-29: Chords Bma⁷, A¹³#¹¹, C#mi⁹, F#¹³_{SUS}, F#¹³. Measures 26-28 include triplets of eighth notes.

BLUE IN GREEN

BALLAD

MILES DAVIS, 1959



BLUE MOON

MED OR BALLAD

LORENZ HART/RICHARD RODGERS, 1934

Sheet music for "Blue Moon" in 4/4 time, featuring guitar chords and a melody line.

Section A (Measures 1-13):

- Measures 1-4: C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} A⁷ D^{mi7} G⁷
- Measures 5-8: B^{b9}(#11) A⁷ D^{mi7} G⁷ C⁶ A⁷ D^{mi7} G⁷

Section A (Measures 10-17):

- Measures 10-13: C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} A⁷ D^{mi7} G⁷
- Measures 14-17: B^{b9}(#11) A⁷ D^{mi7} G⁷ C⁶ B^{b7} C⁶ A⁷

Section B (Measures 18-25):

- Measures 18-21: D^{mi7} G⁷ C⁶ A^{mi7} D^{mi7} G⁷ C⁶ F^{#7}(b5)
- Measures 22-25: F^{mi7} B^{b7} E^{bma7} G^{ma/D} D⁷ G⁷(SUS4) G⁷

Section A (Measures 26-33):

- Measures 26-29: C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} A⁷ D^{mi7} G⁷
- Measures 30-33: B^{b9}(#11) A⁷ D^{mi7} G⁷ C⁶ A⁷ D^{mi7} G⁷

58

BLUE ROOM

MED SWING

LORENZ HART/RICHARD RODGERS, 1926

Sheet music for "Blue Room" in G major, 4/4 time, Med Swing. The music is organized into systems, each with a key signature of one sharp (F#) and a 4/4 time signature. The key signature is indicated by a box containing the letter 'A'.

System 1 (Measures 1-4): Chords: D⁶, E^{mi}7, A⁷, D^{ma}7, E^{mi}7, A⁷.

System 2 (Measures 5-8): Chords: A^{mi}7, D⁷, G^{ma}7, C⁷, B^{mi}7, E⁷, E^{mi}7, A⁷.

System 3 (Measures 9-12): Chords: D⁶, E^{mi}7, A⁷, D^{ma}7, E^{mi}7, A⁷.

System 4 (Measures 13-16): Chords: A^{mi}7, D⁷, G^{ma}7, C⁷, E^{mi}7, A⁷, D⁶.

System 5 (Measures 17-20): Chords: E^{mi}7, A⁷, D⁶, G⁷, F#^{mi}7, B⁷.

System 6 (Measures 21-24): Chords: E^{mi}7, E^{mi}7/D, C#^{mi}7(b5), F#⁷, B^{mi}7, E⁷, E^{mi}7, A⁷.

System 7 (Measures 25-28): Chords: D⁶, E^{mi}7, A⁷, D^{ma}7, E^{mi}7, A⁷.

System 8 (Measures 29-32): Chords: A^{mi}7, D⁷, G^{ma}7, C⁷, E^{mi}7, A⁷, D⁶, E^{mi}7, A⁷.

BLUE SEVEN

MED SWING

SONNY ROLLINS, 1965

A **G7** **C7** **G7**
 5 **C7** **G7**
 9 **D7** **C7** **G7** **D7**
A **G7** **C7** **G7**
 13 **C7** **G7**
 17 **C7** **G7**
 21 **D7** **C7** **G7** **D7**

BLUE SKIES

MED SWING

IRVING BERLIN, 1927

A C#mi7 C#mi(ma7) C#mi7 F#7 B7

5 Ema7 C#mi7 F#mi7 B7 E⁶ D#mi7(b5) G#7

A C#mi7 C#mi(ma7) C#mi7 F#7 B7

13 Ema7 C#mi7 F#mi7 B7 E⁶

B E⁶ Ami7 E⁶ Ami7 E⁶ B7 E⁶

17 E⁶ Ami7 E⁶ Ami7 E⁶ B7 E⁶

A C#mi7 C#mi(ma7) C#mi7 F#7 B7

25 Ema7 C#mi7 F#mi7 B7 E⁶ D#mi7(b5) G#7

29

61

BLUES FOR ALICE

MED SWING

CHARLIE "YARDBIRD" PARKER, 1956

Handwritten musical score for "Blues for Alice" by Charlie "Yardbird" Parker. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff starts with a boxed 'A' and a double bar line. Chords are written above the notes: D⁶, C[#]mi7, F[#]7, Bmi7, E7, Ami7, and D7. The second staff starts at measure 6 with chords G⁶, Gmi7, C7, D⁶, Fmi7, and B^b7. The third staff starts at measure 10 with chords Emi7, A7, D⁶, B7, Emi7, and A7. The fourth staff starts at measure 14 with a boxed 'A' and the same sequence of chords as the first staff. The fifth staff starts at measure 18 with chords G⁶, Gmi7, C7, D⁶, Fmi7, and B^b7. The sixth staff starts at measure 22 with chords Emi7, A7, D⁶, B7, Emi7, and A7. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings.

BOCK TO BOCK

MELO SWING

BUDDY MONTGOMERY, 1957

A

Ami⁷ /G F⁷ E⁷ Ami⁷ F[#]mi^{7b5} Bmi^{7b5} E⁷.

5 Ami⁷ E^b7b⁵ D⁷ D[#] DIM Bmi^{7b5} E⁷ Ami⁷ E⁷

A

9 Ami⁷ /G F⁷ E⁷ Ami⁷ F[#]mi^{7b5} Bmi^{7b5} E⁷.

13 Ami⁷ E^b7b⁵ D⁷ D[#] DIM Bmi^{7b5} E⁷ Ami⁷

B

17 E^bmi⁷ E^b7b⁵ D^{ma}7

21 F[#]mi⁷ F^{7b5} Cmi⁷ F⁷ Bmi⁷ E⁷^{#5}

A

25 Ami⁷ /G F⁷ E⁷ Ami⁷ F[#]mi^{7b5} Bmi^{7b5} E⁷.

29 Ami⁷ E^b7b⁵ D⁷ D[#] DIM Bmi^{7b5} E⁷ Ami⁷ E⁷

*ORIGINALLY RECORDED IN B^bmi

BOOY AND SOUL

BALLAD

EDWARD HEYMAN/ROBERT SOUZA
FRANK EYTON/JOHNNY GREEN, 1930

A Cmi7 G7 Cmi7 F7 Bbma7 Eb7 Dmi7 C#DIM

5 Cmi7 /Bb Ami7b5 D7 Gmi7 Cmi7 F7 Bbma7 G7

A Cmi7 G7 Cmi7 F7 Bbma7 Eb7 Dmi7 C#DIM

13 Cmi7 /Bb Ami7b5 D7 Gmi7 Cmi7 F7 Bb6 C#miF#7

B Bma7 C#mi7 D#mi7 Emi7 A7 D#mi7 G#7 C#miF#7 Bma7 C9#11

21 Bmi7 E7 C#mi7 C#DIM Bmi7 E7 A7 G#7 G7

A Cmi7 G7 Cmi7 F7 Bbma7 Eb7 Dmi7 C#DIM

29 Cmi7 /Bb Ami7b5 D7 Gmi7 Cmi7 F7 Bb6 G7

BOLIVIA

CEDAR WALTON, 1975

SWING E7

5 E7

9 E7

13 E7 C#ma7

17 Cma7 F#13 Bma7 F13b9

LATIN Ema7 D#7(#5#9) G#mi7 Ama9#11

25 G#mi7 G#mi7/F# 3 E#mi7b5 Emi7 A7

SWING Dma7 G#13b9 Gma7 F#7

29

BOSSA ROCKA

BOSSA NOVA

GEORGE BENSON, 1966

A Ema7 Cma7 Ema7 Cma7

5 Ema7 C#13b9 F#mi7 D#13b9

9 G#mi7 C#7 F#13 B7

B Ema7 Cma7 Ema7 Cma7

13 Ema7 C#13b9 F#mi7 D#13b9

17 Ema7 C#13b9 F#mi7 D#13b9

21 G#mi7 C#7

25 F#mi7 Ami7 D7 G#mi7b5 C#13b9

29 F#7 B7 Ema7 B7sus

CODA LAST X ONLY

33 Ema7 Dmaj7 Ema7 Dmaj7 Ema7 Dmaj7 Ema7

CAN USE CODA FOR INTRO ALSO 66 REPEAT AS NEEDED

BOUNCIN' WITH BUD

BUD POWELL, 1947

INTRO

5

A

9

13

17

21

B

25

29

C

33

37

D

41

45

SOLO BREAK

SOLOS ON ABC

67

Chords and notes are as follows:

- INTRO:** G⁶, G^{#7b5}
- A:** G⁶, A^{mi7}, B^{mi7}, C^{mi7}, B^{mi7}, E⁷, A^{mi7}, B⁷, E^{mi7}, A^{#DIM7}, A^{mi7}, D⁷, G⁶, D⁷, G⁶, A^{mi7}, B^{mi7}, C⁶, B^{mi7}, E⁷, A^{mi7}, B⁷, E^{mi7}, A^{#DIM7}, A^{mi7}, D⁷, G⁶, B⁷
- B:** E^{mi7}, F^{#mi7b5}, B^{7ALT}, E^{13#11}, D^{#13}, A^{mi9}, D^{7ALT}
- C:** G⁶, A^{mi7}, B^{mi7}, C^{mi7}, B^{mi7}, E⁷, A^{mi7}, B⁷, E^{mi7}, A^{#DIM7}, A^{mi7}, D⁷, G⁶
- D:** B^{7/D#}, E^{mi}, B⁷, E^{mi}, G^{#DIM7}, A^{mi7}, E^{7b9}, A^{mi7}, E^{b7}, D⁷, D⁷, G⁶

MED-UP SWING

BROADWAY

BILL BYRD/TEDDY McRAE

HENRI WOODIE, 1940

A C⁶ F⁷

5 Dmi⁷ G⁷ C⁶ Dmi⁷ G⁷

A C⁶ F⁷

13 Dmi⁷ G⁷ C⁶

B Gmi⁷ C⁷ F⁶

21 Fmi⁷ Bb⁷ Eb⁶ Dmi⁷ G⁷

A C⁶ F⁷

29 Dmi⁷ G⁷ C⁶ Dmi⁷ G⁷

BUT BEAUTIFUL

JOHNNY BURKE/JAMES VAN HEUSEN, 1947

BALLAD

Sheet music for the song "But Beautiful" (Ballad). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written on a single staff with treble clef. Chord symbols are written above the notes. The piece is divided into two main sections, A and B, each marked with a boxed letter.

Section A (Measures 1-13):

- Measures 1-2: Ema7 A7
- Measures 3-4: G#mi7(b5) C#7 F#mi7
- Measures 5-6: A#mi7(b5) D#7
- Measures 7-8: Ema7 A7
- Measures 9-10: G#mi7(b5) C#7 F#7
- Measures 11-12: C#mi7 F#7
- Measure 13: B7

Section B (Measures 14-30):

- Measures 14-15: C#mi7 F#7
- Measures 16-17: F#mi7 B7
- Measures 18-19: Ema7 G#7
- Measures 20-21: C#mi7 F#7
- Measures 22-23: Ema7 A7
- Measures 24-25: G#mi7(b5) C#7 F#mi7
- Measures 26-27: A#mi7(b5) D#7
- Measures 28-29: B7 B7/A
- Measures 30-31: G#mi7 C#mi7
- Measures 32-33: Ama7 D#mi7(b5) G#7 C#mi7 D7
- Measures 34-35: G#mi7 C#7
- Measures 36-37: F#mi7 B7
- Measures 38-39: E6 F#mi7 B7

BUT NOT FOR ME

GEORGE & IRA GERSHWIN, 1930

MED SWING

Handwritten musical score for "But Not for Me" in 4/4 time, featuring chords and melody.

Section A

Measures 1-5: D7, Dmi7, G7, Cma7, A7

Measures 6-10: D7, Dmi7, G7, Cma7, Gmi7, C7

Measures 11-15: Fma7, Bb7, Cma7, Ami7

Measures 16-20: D7, Dmi7, G7

Section B

Measures 21-25: D7, Dmi7, G7, Cma7, A7

Measures 26-30: D7, Dmi7, G7, Cma7, Gmi7, C7

Measures 31-35: Fma7, Bb7, Cma7, Ami7

Measures 36-40: Dmi7, G7, C6, Emi7, A7

BY MYSELF

MED-UP SWING

ARTHUR SCHWARTZ/HOWARD DIETZ, 1937

A $C\sharp mi7(b5)$ $F\sharp7$

5 $C\sharp mi7(b5)$ $F\sharp7$

9 $A mi7$ $D7$ $G ma7$ $C7$

13 $E mi7$ $A7(SUS4)$ $D ma7$

B $G\sharp mi7(b5)$ $C\sharp7$

17 $F\sharp mi7(b5)$ $B7$

21 $E mi7$ $A7$ $F\sharp mi7$ $B mi7$

25 $E mi7$ $A7$ $D6$

BYE BYE BLACKBIRD

MED SWING

MORT DIXON/RAY HENDERSON, 1926

Sheet music for "Bye Bye Blackbird" in G major, 4/4 time, Med Swing.

Section A

Measures 1-16:

- 1: Dma7
- 2: E mi7
- 3: A7
- 4: Dma7
- 5: G7
- 6: Dma/F#
- 7: Fdim
- 8: E mi7
- 9: A7
- 10: E mi7
- 11: E mi(ma7)
- 12: E mi7
- 13: A7
- 14: E mi7
- 15: A7
- 16: Dma7

Section B

Measures 17-24:

- 17: D7
- 18: F# mi7(b5)
- 19: B7
- 20: E mi7
- 21: Bb7
- 22: A7
- 23: E mi7
- 24: Bb7

Section C

Measures 25-32:

- 25: Dma7
- 26: F# mi7(b5)
- 27: B7
- 28: E mi7
- 29: A7
- 30: D6
- 31: B7
- 32: E mi7
- 33: A7

72

MED SWING OR MED LATIN

CAFE REGIO'S

FROM THE MOVIE "SHAFT"

ISAAC HAYES, 1971

A Ama7 Dmi7 G7

5 Ama7 Dmi7 Gmi7 C7

9 Fma7 Dmi7 G7 E7

13 Ama7 G#mi7 F#mi7 Fma7 E7sus4 E7

B Dmi7 G7 Cma7 F7 Emi7 A7

17

21 Dmi7 G7 Cma7 E7sus4 E7

A Ama7 Dmi7 G7

25

29 Ama7 Dmi7 Gmi7 C7

33 Fma7 Dmi7 G7 E7

37 Ama7 G#mi7 F#mi7 Fma7 E7sus4 E7

CALL ME

TONY HATCH, 1965

Sheet music for the song "Call Me" by Tony Hatch, 1965. The music is in 4/4 time, key of A major (three sharps), and medium Latin style. The score consists of ten staves of music, with measures numbered 1 through 41. Chord symbols are written above the notes.

Staff 1 (Measures 1-4): A (boxed), Ama7, Ami7, D7.

Staff 2 (Measures 5-8): Gma7, Gmi7, C7.

Staff 3 (Measures 9-12): Fma7, Dmi7, Fma7, Dmi7.

Staff 4 (Measures 13-16): Fma7, Dmi7, E7, 1. Ama7, Bmi7, E7.

Staff 5 (Measures 17-20): 12. Ama7, B (boxed), Bmi7, E7, Bmi7, E7.

Staff 6 (Measures 21-24): Ama7, D7, C#mi7, F#7, F9#11, E7, F9#11, E7.

Staff 7 (Measures 25-28): Ama7, Bmi7, E7, A (boxed), Ama7.

Staff 8 (Measures 29-32): Ami7, D7, Gma7.

Staff 9 (Measures 33-36): Gmi7, C7, Fma7.

Staff 10 (Measures 37-40): Dmi7, Fma7, Dmi7, Fma7.

Staff 11 (Measures 41-44): Dmi7, E7, Ama7, Bmi7, E7.

CALL ME IRRESPONSIBLE

BALLAD

SAMMY CAHN/JAMES VAN HEUSEN, 1962

A D^{ma}7 D^{#dim} E^{mi}7 E^{#dim}

5 D^{ma}7/F[#] F[#]7([#]5) B⁷([#]5) F[#]mi7 B⁷

9 E^{mi}7 G[#]13 A¹³ F[#]mi7(b5) B⁷

13 B^{mi}7 E⁷ E^{mi}7 A⁷

B D^{ma}7 D^{#dim} E^{mi}7 E^{#dim}

17 D^{ma}7/F[#] F[#]7([#]5) B⁷ F[#]mi7 B⁷

21 E^{mi}7 G[#]13 A¹³ F[#]mi7(b5) B⁷

25 E^{mi}7 G[#]13 A¹³ F[#]13 F[#]7([#]5) B⁹ B⁷(b9)

29 E^{mi}7 G[#]13 A¹³ F[#]13 F[#]7([#]5) B⁹ B⁷(b9)

33 E^{mi}7 A⁷ D⁶ B⁷(b9) E^{mi}7 A⁷

75

CANADIAN SUNSET

MED SWING OR LATIN

EDDIE HEYWOOD/NORMAN GIMBEL, 1955

A D^{ma}7 A⁷ D^{ma}7 A⁷

5 D^{ma}7 A⁷ D^{ma}7

9 E⁷ G^{mi}7 C⁷

1. D^{ma}7 B⁷ E^{mi}7 A⁷

13 D^{ma}7 E^{mi}7 A⁷ D^{ma}7 B⁷

17

B E^{mi}7 A⁷ D^{ma}7 G⁷ F^{#mi}7 B⁷

21

25 E^{mi}7 A⁷ D^{ma}7 B⁷

29 E^{mi}7 A⁷ D^{ma}7 G^{#mi}7b5 C^{#7b9}

33 F^{#mi}7 G^{#mi}7b5 C^{#7b9} F^{#mi}7 B⁷ E^{mi}7 A⁷

D.C. AL CODA

37 D^{ma}7 E^{mi}7 A⁷ D^{ma}7 E^{mi}7 A⁷

76

CANDY

MELO BALLAD

MACK DAVID/JOAN WHITNEY

ALEX KRAMER, 1944

A C^{ma7} C^{mi}(C^{ma7}) B^{mi7} B^{mi7} B^bdim

5 A^{mi7} D⁷ G^{ma7} D^{mi7} G⁷

A C^{ma7} C^{mi}(C^{ma7}) B^{mi7} B^{mi7} B^bdim

13 A^{mi7} D⁷ G^{ma7}

B F[#]mi⁷ B⁷ E⁷

21 A⁷ D⁷ D⁷ G⁷([#]5)

A C^{ma7} C^{mi}(C^{ma7}) B^{mi7} B^{mi7} B^bdim

29 A^{mi7} D⁷ G^{ma7} D^{mi7} G⁷

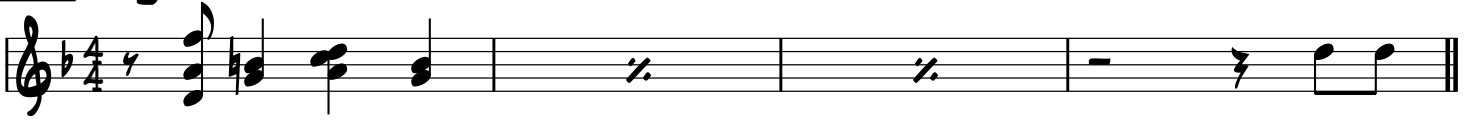
CANTALOUPE ISLAND

LATIN FUNK

HERBIE HANCOCK, 1975

INTRO

Dmi7



A

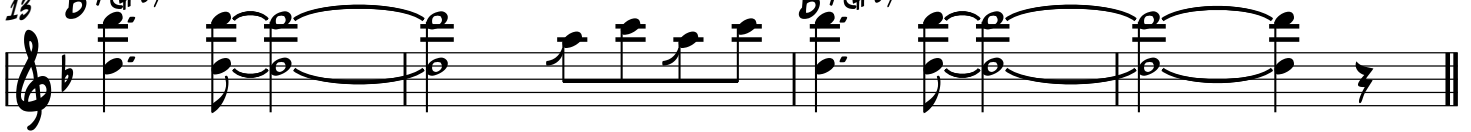
Dmi7



9 Bb7

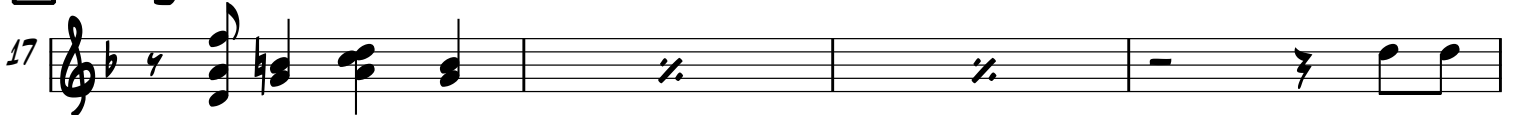


13 B7(#9)

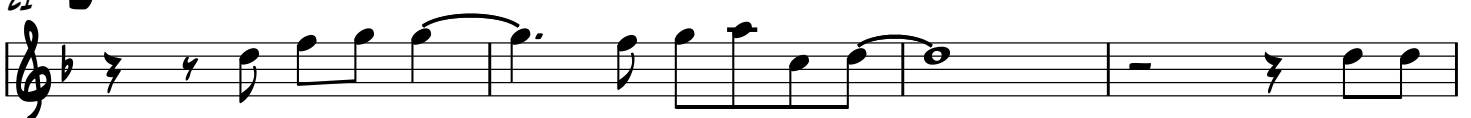


A

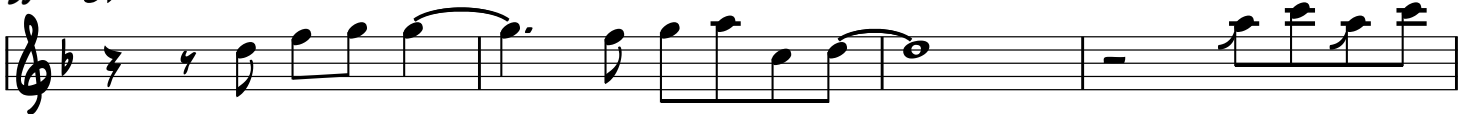
Dmi7



21 Dmi7



25 Bb7



29 B7(#9)



CARAVAN

DUKE ELLINGTON/IRVING MILLS

JUAN TIZOL, 1937

Musical score for "Caravan" in 4/4 time, featuring a key signature of one flat (Bb).

Measures 1-6: A7

Measures 7-12: A7

Measures 13-18: Dmi7

Measures 19-24: G7

Measures 25-30: C7

Measures 31-36: F6

Measures 37-42: A7

Measures 43-48: A7

Measures 49-54: Dmi7

Measures 55-60: A7

Measures 61-66: A7

Measures 67-72: A7

Measures 73-78: Dmi7

Measures 79-84: A7

Measures 85-90: Dmi7

Measures 91-96: A7

Measures 97-102: Dmi7

Measures 103-108: A7

Measures 109-114: Dmi7

Measures 115-120: A7

Measures 121-126: Dmi7

Measures 127-132: A7

Measures 133-138: Dmi7

Measures 139-144: A7

Measures 145-150: Dmi7

Measures 151-156: A7

Measures 157-162: Dmi7

Measures 163-168: A7

Measures 169-174: Dmi7

Measures 175-180: A7

Measures 181-186: Dmi7

Measures 187-192: A7

Measures 193-198: Dmi7

Measures 199-204: A7

Measures 205-210: Dmi7

Measures 211-216: A7

Measures 217-222: Dmi7

Measures 223-228: A7

Measures 229-234: Dmi7

Measures 235-240: A7

Measures 241-246: Dmi7

Measures 247-252: A7

Measures 253-258: Dmi7

Measures 259-264: A7

Measures 265-270: Dmi7

Measures 271-276: A7

Measures 277-282: Dmi7

Measures 283-288: A7

Measures 289-294: Dmi7

Measures 295-300: A7

Measures 301-306: Dmi7

Measures 307-312: A7

Measures 313-318: Dmi7

Measures 319-324: A7

Measures 325-330: Dmi7

Measures 331-336: A7

Measures 337-342: Dmi7

Measures 343-348: A7

Measures 349-354: Dmi7

Measures 355-360: A7

Measures 361-366: Dmi7

Measures 367-372: A7

Measures 373-378: Dmi7

Measures 379-384: A7

Measures 385-390: Dmi7

Measures 391-396: A7

Measures 397-402: Dmi7

Measures 403-408: A7

Measures 409-414: Dmi7

Measures 415-420: A7

Measures 421-426: Dmi7

Measures 427-432: A7

Measures 433-438: Dmi7

Measures 439-444: A7

Measures 445-450: Dmi7

Measures 451-456: A7

Measures 457-462: Dmi7

Measures 463-468: A7

Measures 469-474: Dmi7

Measures 475-480: A7

Measures 481-486: Dmi7

Measures 487-492: A7

Measures 493-498: Dmi7

Measures 499-504: A7

Measures 505-510: Dmi7

Measures 511-516: A7

Measures 517-522: Dmi7

Measures 523-528: A7

Measures 529-534: Dmi7

Measures 535-540: A7

Measures 541-546: Dmi7

Measures 547-552: A7

Measures 553-558: Dmi7

Measures 559-564: A7

Measures 565-570: Dmi7

Measures 571-576: A7

Measures 577-582: Dmi7

Measures 583-588: A7

Measures 589-594: Dmi7

Measures 595-600: A7

Measures 601-606: Dmi7

Measures 607-612: A7

Measures 613-618: Dmi7

Measures 619-624: A7

Measures 625-630: Dmi7

Measures 631-636: A7

Measures 637-642: Dmi7

Measures 643-648: A7

Measures 649-654: Dmi7

Measures 655-660: A7

Measures 661-666: Dmi7

Measures 667-672: A7

Measures 673-678: Dmi7

Measures 679-684: A7

Measures 685-690: Dmi7

Measures 691-696: A7

Measures 697-702: Dmi7

Measures 703-708: A7

Measures 709-714: Dmi7

Measures 715-720: A7

Measures 721-726: Dmi7

Measures 727-732: A7

Measures 733-738: Dmi7

Measures 739-744: A7

Measures 745-750: Dmi7

Measures 751-756: A7

Measures 757-762: Dmi7

Measures 763-768: A7

Measures 769-774: Dmi7

Measures 775-780: A7

Measures 781-786: Dmi7

Measures 787-792: A7

Measures 793-798: Dmi7

Measures 799-804: A7

Measures 805-810: Dmi7

Measures 811-816: A7

Measures 817-822: Dmi7

Measures 823-828: A7

Measures 829-834: Dmi7

Measures 835-840: A7

Measures 841-846: Dmi7

Measures 847-852: A7

Measures 853-858: Dmi7

Measures 859-864: A7

Measures 865-870: Dmi7

Measures 871-876: A7

Measures 877-882: Dmi7

Measures 883-888: A7

Measures 889-894: Dmi7

Measures 895-900: A7

Measures 901-906: Dmi7

Measures 907-912: A7

Measures 913-918: Dmi7

Measures 919-924: A7

Measures 925-930: Dmi7

Measures 931-936: A7

Measures 937-942: Dmi7

Measures 943-948: A7

Measures 949-954: Dmi7

Measures 955-960: A7

Measures 961-966: Dmi7

Measures 967-972: A7

Measures 973-978: Dmi7

Measures 979-984: A7

Measures 985-990: Dmi7

Measures 991-996: A7

Measures 997-1002: Dmi7

Measures 1003-1008: A7

Measures 1009-1014: Dmi7

Measures 1015-1020: A7

Measures 1021-1026: Dmi7

Measures 1027-1032: A7

Measures 1033-1038: Dmi7

Measures 1039-1044: A7

Measures 1045-1050: Dmi7

Measures 1051-1056: A7

Measures 1057-1062: Dmi7

Measures 1063-1068: A7

Measures 1069-1074: Dmi7

Measures 1075-1080: A7

Measures 1081-1086: Dmi7

Measures 1087-1092: A7

Measures 1093-1098: Dmi7

Measures 1099-1104: A7

Measures 1105-1110: Dmi7

Measures 1111-1116: A7

Measures 1117-1122: Dmi7

Measures 1123-1128: A7

Measures 1129-1134: Dmi7

Measures 1135-1140: A7

Measures 1141-1146: Dmi7

Measures 1147-1152: A7

Measures 1153-1158: Dmi7

Measures 1159-1164: A7

Measures 1165-1170: Dmi7

Measures 1171-1176: A7

Measures 1177-1182: Dmi7

Measures 1183-1188: A7

Measures 1189-1194: Dmi7

Measures 1195-1200: A7

Measures 1201-1206: Dmi7

Measures 1207-1212: A7

Measures 1213-1218: Dmi7

Measures 1219-1224: A7

Measures 1225-1230: Dmi7

Measures 1231-1236: A7

Measures 1237-1242: Dmi7

Measures 1243-1248: A7

Measures 1249-1254: Dmi7

Measures 1255-1260: A7

Measures 1261-1266: Dmi7

Measures 1267-1272: A7

Measures 1273-1278: Dmi7

Measures 1279-1284: A7

Measures 1285-1290: Dmi7

Measures 1291-1296: A7

Measures 1297-1302: Dmi7

Measures 1303-1308: A7

Measures 1309-1314: Dmi7

Measures 1315-1320: A7

Measures 1321-1326: Dmi7

Measures 1327-1332: A7

Measures 1333-1338: Dmi7

Measures 1339-1344: A7

Measures 1345-1350: Dmi7

Measures 1351-1356: A7

Measures 1357-1362: Dmi7

Measures 1363-1368: A7

Measures 1369-1374: Dmi7

Measures 1375-1380: A7

Measures 1381-1386: Dmi7

Measures 1387-1392: A7

Measures 1393-1398: Dmi7

Measures 1399-1404: A7

Measures 1405-1410: Dmi7

Measures 1411-1416: A7

Measures 1417-1422: Dmi7

Measures 1423-1428: A7

Measures 1429-1434: Dmi7

Measures 1435-1440: A7

Measures 1441-1446: Dmi7

Measures 1447-1452: A7

Measures 1453-1458: Dmi7

Measures 1459-1464: A7

Measures 1465-1470: Dmi7

Measures 1471-1476: A7

Measures 1477-1482: Dmi7

Measures 1483-1488: A7

Measures 1489-1494: Dmi7

Measures 1495-1500: A7

Measures 1501-1506: Dmi7

Measures 1507-1512: A7

Measures 1513-1518: Dmi7

Measures 1519-1524: A7

Measures 1525-1530: Dmi7

Measures 1531-1536: A7

Measures 1537-1542: Dmi7

Measures 1543-1548: A7

Measures 1549-1554: Dmi7

Measures 1555-1560: A7

Measures 1561-1566: Dmi7

Measures 1567-1572: A7

Measures 1573-1578: Dmi7

Measures 1579-1584: A7

Measures 1585-1590: Dmi7

Measures 1591-1596: A7

Measures 1597-1602: Dmi7

Measures 1603-1608: A7

Measures 1609-1614: Dmi7

Measures 1615-1620: A7

Measures 1621-1626: Dmi7

Measures 1627-1632: A7

Measures 1633-1638: Dmi7

Measures 1639-1644: A7

Measures 1645-1650: Dmi7

Measures 1651-1656: A7

Measures 1657-1662: Dmi7

Measures 1663-1668: A7

Measures 1669-1674: Dmi7

Measures 1675-1680: A7

Measures 1681-1686: Dmi7

Measures 1687-1692: A7

Measures 1693-1698: Dmi7

Measures 1699-1704: A7

Measures 1705-1710: Dmi7

Measures 1711-1716: A7

Measures 1717-1722: Dmi7

Measures 1723-1728: A7

Measures 1729-1734: Dmi7

Measures 1735-1740: A7

Measures 1741-1746: Dmi7

Measures 1747-1752: A7

Measures 1753-1758: Dmi7

Measures 1759-1764: A7

Measures 1765-1770: Dmi7

Measures 1771-1776: A7

Measures 1777-1782: Dmi7

Measures 1783-1788: A7

Measures 1789-1794: Dmi7

Measures 1795-1800: A7

Measures 1801-1806: Dmi7

Measures 1807-1812: A7

Measures 1813-1818: Dmi7

Measures 1819-1824: A7

Measures 1825-1830: Dmi7

Measures 1831-1836: A7

Measures 1837-1842: Dmi7

Measures 1843-1848: A7

Measures 1849-1854: Dmi7

Measures 1855-1860: A7

Measures 1861-1866: Dmi7

Measures 1867-1872: A7

Measures 1873-1878: Dmi7

Measures 1879-1884: A7

Measures 1885-1890: Dmi7

Measures 1891-1896: A7

Measures 1897-1902: Dmi7

Measures 1903-1908: A7

Measures 1909-1914: Dmi7

Measures 1915-1920: A7

Measures 1921-1926: Dmi7

Measures 1927-1932: A7

Measures 1933-1938: Dmi7

Measures 1939-1944: A7

Measures 1945-1950: Dmi7

Measures 1951-1956: A7

Measures 1957-1962: Dmi7

Measures 1963-1968: A7

Measures 1969-1974: Dmi7

Measures 1975-1980: A7

Measures 1981-1986: Dmi7

Measures 1987-1992: A7

Measures 1993-1998: Dmi7

Measures 1999-2004: A7

Measures 2005-2010: Dmi7

Measures 2011-2016: A7

Measures 2017-2022: Dmi7

Measures 2023-2028: A7

Measures 2029-2034: Dmi7

Measures 2035-2040: A7

Measures 2041-2046: Dmi7

Measures 2047-2052: A7

Measures 2053-2058: Dmi7

Measures 2059-2064: A7

Measures 2065-2070: Dmi7

Measures 2071-2076: A7

Measures 2077-2082: Dmi7

Measures 2083-2088: A7

Measures 2089-2094: Dmi7

Measures 2095-2100: A7

Measures 2101-2106: Dmi7

Measures 2107-2112: A7

Measures 2113-2118: Dmi7

Measures 2119-2124: A7

Measures 2125-2130: Dmi7

Measures 2131-2136: A7

Measures 2137-2142: Dmi7

Measures 2143-2148: A7

Measures 2149-2154: Dmi7

Measures 2155-2160: A7

Measures 2161-2166: Dmi7

Measures 2167-2172: A7

Measures 2173-2178: Dmi7

Measures 2179-2184: A7

Measures 2185-2190: Dmi7

Measures 2191-2196: A7

Measures 2197-2202: Dmi7

Measures 2203-2208: A7

Measures 2209-2214: Dmi7

Measures 2215-2220: A7

Measures 2221-2226: Dmi7

Measures 2227-2232: A7

Measures 2233-2238: Dmi7

Measures 2239-2244: A7

Measures 2245-2250: Dmi7

Measures 2251-2256: A7

Measures 2257-2262: Dmi7

Measures 2263-2268: A7

Measures 2269-2274: Dmi7

Measures 2275-2280: A7

Measures 2281-2286: Dmi7

Measures 2287-2292: A7

Measures 2293-2298: Dmi7

Measures 2299-2304: A7

Measures 2305-2310: Dmi7

Measures 2311-2316: A7

Measures 2317-2322: Dmi7

Measures 2323-2328: A7

Measures 2329-2334: Dmi7

Measures 2335-2340: A7

Measures 2341-2346: Dmi7

Measures 2347-2352: A7

Measures 2353-2358: Dmi7

Measures 2359-2364: A7

Measures 2365-2370: Dmi7

Measures 2371-2376: A7

Measures 2377-2382: Dmi7

Measures 2383-2388: A7

Measures 2389-2394: Dmi7

Measures 2395-2400: A7

Measures 2401-2406: Dmi7

Measures 2407-2412: A7

Measures 2413-2418: Dmi7

Measures 2419-2424: A7

Measures 2425-2430: Dmi7

Measures 2431-2436: A7

Measures 2437-2442: Dmi7

Measures 2443-2448: A7

Measures 2449-2454: Dmi7

Measures 2455-2460: A7

Measures 2461-2466: Dmi7

Measures 2467-2472: A7

Measures 2473-2478: Dmi7

Measures 2479-2484: A7

Measures 2485-2490: Dmi7

Measures 2491-2496: A7

Measures 2497-2502: Dmi7

Measures 2503-2508: A7

Measures 2509-2514: Dmi7

Measures 2515-2520: A7

Measures 2521-2526: Dmi7

Measures 2527-2532: A7

Measures 2533-2538: Dmi7

Measures 2539-2544: A7

Measures 2545-2550: Dmi7

Measures 2551-2556: A7

Measures 2557-2562: Dmi7

Measures 2563-2568: A7

Measures 2569-2574: Dmi7

Measures 2575-2580: A7

Measures 2581-2586: Dmi7

Measures 2587-2592: A7

Measures 2593-2598: Dmi7

Measures 2599-2604: A7

Measures 2605-2610: Dmi7

Measures 2611-2616: A7

Measures 2617-2622: Dmi7

Measures 2623-2628: A7

Measures 2629-2634: Dmi7

Measures 2635-2640: A7

Measures 2641-2646: Dmi7

Measures 2647-2652: A7

Measures 2653-2658: Dmi7

Measures 2659-2664: A7

Measures 2665-2670: Dmi7

Measures 2671-2676: A7

Measures 2677-2682: Dmi7

Measures 2683-2688: A7

Measures 2689-2694: Dmi7

Measures 2695-2700: A7

Measures 2701-2706: Dmi7

Measures 2707-2712: A7

Measures 2713-2718: Dmi7

Measures 2719-2724: A7

Measures 2725-2730: Dmi7

Measures 2731-2736: A7

Measures 2737-2742: Dmi7

Measures 2743-2748: A7

Measures 2749-2754: Dmi7

Measures 2755-2760: A7

Measures 2761-2766: Dmi7

Measures 2767-2772: A7

Measures 2773-2778: Dmi7

Measures 2779-2784: A7

Measures 2785-2790: Dmi7

Measures 2791-2796: A7

Measures 2797-2802: Dmi7

Measures 2803-2808: A7

Measures 2809-2814: Dmi7

Measures 2815-2820: A7

Measures 2821-2826: Dmi7

Measures 2827-2832: A7

Measures 2833-2838: Dmi7

Measures 2839-2844: A7

Measures 2845-2850: Dmi7

Measures 2851-2856: A7

Measures 2857-2862: Dmi7

Measures 2863-2868: A7

Measures 2869-2874: Dmi7

Measures 2875-2880: A7

Measures 2881-2886: Dmi7

Measures 2887-2892: A7

Measures 2893-2898: Dmi7

Measures 2899-2904: A7

Measures 2905-2910: Dmi7

Measures 2911-2916: A7

Measures 2917-2922: Dmi7

Measures 2923-2928: A7

Measures 2929-2934: Dmi7

Measures 2935-2940: A7

Measures 2941-2946: Dmi7

Measures 2947-2952: A7

Measures 2953-2958: Dmi7

Measures 2959-2964: A7

Measures 2965-2970: Dmi7

Measures 2971-2976: A7

Measures 2977-2982: Dmi7

Measures 2983-2988: A7

Measures 2989-2994: Dmi7

Measures 2995-3000: A7

Measures 3001-3006: Dmi7

Measures 3007-3012: A7

Measures 3013-3018: Dmi7

Measures 3019-3024: A7

Measures 3025-3030: Dmi7

Measures 3031-3036: A7

Measures 3037-3042: Dmi7

Measures 3043-3048: A7

Measures 3049-3054: Dmi7

Measures 3055-3060: A7

Measures 3061-3066: Dmi7

Measures 3067-3072: A7

Measures 3073-3078: Dmi7

Measures 3079-3084: A7

Measures 3085-3090: Dmi7

Measures 3091-3096: A7

Measures 3097-3102: Dmi7

Measures 3103-3108: A7

Measures 3109-3114: Dmi7

Measures 3115-3120: A7

Measures 3121-3126: Dmi7

Measures 3127-3132: A7

Measures 3133-3138: Dmi7

Measures 3139-3144: A7

Measures 3145-3150: Dmi7

Measures 3151-3156: A7

Measures 3157-3162: Dmi7

Measures 3163-3168: A7

Measures 3169-3174: Dmi7

Measures 3175-3180: A7

Measures 3181-3186: Dmi7

Measures 3187-3192: A7

Measures 3193-3198: Dmi7

Measures 3199-3204: A7

Measures 3205-3210: Dmi7

Measures 3211-3216: A7

Measures 3217-3222: Dmi7

Measures 3223-3228: A7

Measures 3229-3234: Dmi7

Measures 3235-3240: A7

Measures 3241-3246: Dmi7

Measures 3247-3252: A7

Measures 3253-3258: Dmi7

Measures 3259-3264: A7

Measures 3265-3270: Dmi7

Measures 3271-3276: A7

Measures 3277-3282: Dmi7

Measures 3283-3288: A7

Measures 3289-3294: Dmi7

Measures 3295-3300: A7

Measures 3301-3306: Dmi7

Measures 3307-3312: A7

Measures 3313-3318: Dmi7

Measures 3319-3324: A7

Measures 3325-3330: Dmi7

Measures 3331-3336: A7

Measures 3337-3342: Dmi7

Measures 3343-3348: A7

Measures 3349-3354: Dmi7

Measures 3355-3360: A7

Measures 3361-3366: Dmi7

Measures 3367-3372: A7

Measures 3373-3378: Dmi7

Measures 3379-3384: A7

Measures 3385-3390: Dmi7

Measures 3391-3396: A7

Measures 3397-3402: Dmi7

Measures 3403-3408: A7

Measures 3409-3414: Dmi7

Measures 3415-3420: A7

Measures 3421-3426: Dmi7

Measures 3427-3432: A7

Measures 3433-3438: Dmi7

Measures 3439-3444: A7

Measures 3445-3450: Dmi7

Measures 3451-3456: A7

Measures 3457-3462: Dmi7

Measures 3463-3468: A7

Measures 3469-3474: Dmi7

Measures 3475-3480: A7

Measures 3481-3486: Dmi7

Measures 3487-3492: A7

Measures 3493-3498: Dmi7

Measures 3499-3504: A7

Measures 3505-3510: Dmi7

Measures 3511-3516: A7

Measures 3517-3522: Dmi7

Measures 3523-3528: A7

Measures 3529-3534: Dmi7

Measures 3535-3540: A7

Measures 3541-3546: Dmi7

Measures 3547-3552: A7

Measures 3553-3558: Dmi7

Measures 3559-3564: A7

Measures 3565-3570: Dmi7

Measures 3571-3576: A7

Measures 3577-3582: Dmi7

Measures 3583-3588: A7

Measures 3589-3594: Dmi7

Measures 3595-3600: A7

Measures 3601-3606: Dmi7

Measures 3607-3612: A7

Measures 3613-3618: Dmi7

Measures 3619-3624: A7

Measures 3625-3630: Dmi7

Measures 3631-3636: A7

Measures 3637-3642: Dmi7

Measures 3643-3648: A7

Measures 3649-3654: Dmi7

Measures 3655-3660: A7

Measures 3661-3666: Dmi7

Measures 3667-3672: A7

Measures 3673-3678: D

CATCH ME

FAST SWING

JOE PASS, 1963

Sheet music for "CATCH ME" by Joe Pass, 1963. The piece is in 4/4 time, key of D major (two sharps), and is marked "FAST SWING".

The music is divided into sections A and B.

Section A (Measures 1-17):

- Measures 1-4: **A** Bmi7 C#mi7(b5)F#7 Bmi7 C#mi7(b5)F#7
- Measures 5-8: Bmi7 C#mi7(b5)F#7 Bmi7 C#mi7(b5)F#7
- Measures 9-12: **A** Bmi7 C#mi7(b5)F#7 Bmi7 C#mi7(b5)F#7
- Measures 13-16: Bmi7 C#mi7(b5)F#7 Bmi7 C#mi7(b5)F#7
- Measure 17: Bmi7

Section B (Measures 18-32):

- Measures 18-21: **B** F#mi7(b5) B7 Emi7
- Measure 22: F#mi7(b5)
- Measures 23-26: **A** Bmi7 C#mi7(b5)F#7 Bmi7 C#mi7(b5)F#7
- Measures 27-30: Bmi7 C#mi7(b5)F#7 Bmi7 C#mi7(b5)F#7
- Measures 31-32: Bmi7 C#mi7(b5)F#7

Bridge (Measures 22-26): BRIDGE IS IMPROVISED

Chord Progression Summary:

- Section A: Bmi7, C#mi7(b5)F#7, Bmi7, C#mi7(b5)F#7
- Section B: F#mi7(b5), B7, Emi7, F#mi7(b5), A7, Dma7, C#mi7(b5)F#7

CEORA

MED BOSSA

LEE MORGAN, 1965

A

1 Fma7 Gmi7 C7 Fma7 Gmi7 F7

5 Bbma7 Bmi7b5 E7 Ami7 D7ALT

9 Gmi7 C7 Ami7 D7

13 Bmi7 E7 Ami7 Gmi7

B

17 Fma7 Gmi7 C7 Fma7 Gmi7 F7

21 Bbma7 Bmi7b5 E7 Ami7 D7ALT

25 Gmi7 C7 Ami7b5 D7

29 Gmi7 C9sus C9 Fma7 Gmi7 C7

33 Fma7 Gmi7 C7 3X's Fma7

81 RITARD LAST X

CHANGE PARTNERS

IRVING BERLIN, 1937

1. **A** D^{ma}7 F^{dim}

5 **A**⁷ E^{mi}7 **A**⁷

9 D^{ma}7 F^{#mi}7 F^{dim} E^{mi}7 **A**⁷

13 **E**⁷ **A**⁷ 1. D^{ma}7 E^{mi}7 **A**⁷

17 2. D⁶ G^{mi}7 C⁷ **B** F^{ma}7

21 F^{ma}7 G^{mi}7 C⁷ F^{ma}7

25 E^{mi}7 **A**⁷ **C** D^{ma}7

29 F^{dim} **A**⁷

33 E^{mi}7 **A**⁷ D^{ma}7 **C**^{#7}

37 F^{#mi}7^{b5} B^{7b9} **E**⁷ **A**⁷

41 D⁶ E^{mi}7 **A**⁷

CHEEK TO CHEEK

IRVING BERLIN, 1935

A Ama7 F#mi7 Bmi7 E7 Ama7 F#mi7 Bmi7 E7
 5 Ama7 Bmi7 Cdim C#mi7 G9#11 F#7 B7
 9 Bmi7 Cdim C#mi7 D7 G9#11 F#7
 13 Bmi7 E7 1. A6 F#mi7 Bmi7 E7
 17 12. A6 **B** Bmi7/E Ama7/E G PEDAL BASS
 21 Bmi7/E Ama7/E Bmi7/E Ama7/E
 25 Bmi7 E7 1. A6 2. A6 **C** Ami7 Amima7
 29 Ami7 Ami6 Cmi7 F7 Bmi7b5
 33 E7 E#dim F#mi7 Bmi7 E7 D.C. AL 1ST ENDING

CHEESECAKE

DEXTER GORDON, 1962

3 **A** A_{mi}^7 B_{mi}^7b5 E^7b9 A_{mi}^7 A^7b9

6 D_{mi}^7 E_{mi}^7b5 A^7b9 D_{mi}^7

10 B_{mi}^7b5 E^7 D_{mi}^7 G^7

14 C_{mi}^7 F^7 B_{mi}^7b5 E^7 1. A_{mi}^6 B_{mi}^7b5 E^7 3

18 2. A_{mi}^6 **B** E_{mi}^9 A^7

22 D_{mi}^9 G^7 C_{mi}^9 F^7

26 B_{mi}^7b5 E^7b9 3 **A** A_{mi}^7 B_{mi}^7b5 E^7b9

30 A_{mi}^7 A^7b9 D_{mi}^7 E_{mi}^7b5 A^7b9

34 D_{mi}^7 B_{mi}^7b5 E^7

38 D_{mi}^7 G^7 C_{mi}^7 F^7 B_{mi}^7b5 E^7

42 A_{mi}^6 B_{mi}^7b5 E^7b9

FAST SWING

CHEROKEE

INDIAN LOVE SONG

RAY NOBLE, 1938

Handwritten musical score for "Cherokee" (Indian Love Song) by Ray Noble, 1938. The score is in G major, 4/4 time, and consists of 50 measures.

Measures 1-6: Chords: G^{ma7}, D^{mi7}, G⁷, C^{ma7}. Measure 1 includes a boxed letter **A**.

Measures 7-12: Chords: F⁷, G^{ma7}, A^{9#11}.

Measures 13-18: Chords: A^{mi7}, E⁷, A^{mi7}, D⁷. Measure 13 includes a first ending bracket. Measure 18 includes a boxed letter **B**.

Measures 19-25: Chords: A^{#mi7}, D^{#7}, G^{#ma7}, G^{#mi7}, C^{#7}. Measure 19 includes a boxed letter **B**.

Measures 26-31: Chords: F^{#ma7}, F^{#mi7}, B⁷, E^{ma7}.

Measures 32-37: Chords: E^{mi7}, A⁷, A^{mi7}, D⁷, G^{ma7}. Measure 32 includes a boxed letter **A**.

Measures 38-43: Chords: D^{mi7}, G⁷, C^{ma7}, F⁷.

Measures 44-49: Chords: G^{ma7}, A^{9#11}, A^{mi7}, D⁷.

Measures 50-51: Chords: G^{ma7}, A^{mi7}, D⁷.

CHEGA DE SAUDADE

MED BOSSA

NO MORE BLUES

JOHN HENDRICKS/JESSE CAVANAUGH

ANTONIO CARLOS JOBIM, 1962

Musical score for "CHEGA DE SAUDADE" (Med Bossa), featuring chords and melody.

Section A

Chords: Bmi⁷, Bmi⁷/A, C[#]7/G[#], C[#]mi⁷b⁵, F[#]7b⁹, Bmi⁷, C[#]mi⁷b⁵ F[#]7, Bmi⁷, G[#]mi⁷b⁵ C[#]7, F[#]mi⁷, Gma⁷, F[#]7.

Section B

Chords: Bmi⁷, Bmi⁷/A, C[#]7/G[#], C[#]mi⁷b⁵, F[#]7b⁹, Bmi⁷, B7b⁹, Emi⁷, F[#]7, Bmi⁷, Bmi⁷/A, C[#]7b⁹, F[#]7b⁹, Bmi⁷, C[#]mi⁷ F[#]7.

2 C $Bma7$ $G\#7\#5$ $C\#mi7$

33 $F\#9sus$ $F\#7$ $Bdim$ $Bma7$

41 $D\#mi7$ $Ddim$ $C\#mi7$

45 $C\#7$ $E mi^6$ $F\#7$

D $Bma7$ $G\#mi7$ $C\#7$

49 $D\#7$ $G\#mi7$ $Gmi7$ $F\#mi7$ $B7$

53 $Ema7$ $E mi^7$ $D\#mi7$ $G\#13$ $G\#7\#5$

57 $C\#7$ $F\#7$ $D\#mi7$ $G\#7$

61 $C\#7$ $F\#7$ B^b $C\#mi7b5$ $F\#7$

65

A CHILD IS BORN

THAD JONES, 1969

A

1 *G*ma7 *C*mi6/*G* *G*ma7 *C*mi6/*G*

5 *G*ma7 *C*mi6/*G* *F*#mi7(b5) *B*7

9 *E*mi7 *B*7 *E*mi7 *B*7

13 *E*mi7 *A*7 *D*9(SUS4) *D*7

B

17 *G*ma7 *C*mi6/*G* *G*ma7 *C*mi6/*G*

21 *G*ma7 *B*7 ALT. *G*ma7 *F*9(SUS4) *A*mi7(b5)/*E*b

25 *G*ma7/*D* *E*bma9(#11) *E*mi7 *A*7

29 *D*9(SUS4) *D*7 *G*ma7 *C*mi6/*G*

OPTIONAL 2 BARS

33 *G*ma7 *C*mi6/*G* *G*ma7 *C*mi6/*G* *G*ma7

MED SWING

CHLO-E

SONG OF THE SWAMP

GUS KAHN/NEIL MORET, 1927

A E^{mi}7 A⁷ E^{mi}7 A⁷

5 A^{mi}7 D⁷ A^{mi}7 D⁷

9 G^{ma}7 E^{mi}7 A⁷ D^{ma}7 C[#]7 F[#]7

13 B^{mi}7 E⁷ E^{mi}7 A⁷

B E^{mi}7 A⁷ E^{mi}7 A⁷

17

21 A^{mi}7 D⁷ G^{ma}7

25 G^{ma}7 G[#]dim D^{6/9} C⁷ B⁷

29 E^{mi}7 A⁷ E^{mi}7 A⁷ D⁶ B^{7(b9)}

CLOSE YOUR EYES

MED SWING

BERNICE PETKERE, 1932

A $Dm7(b5)$ $G7$ $Dm7(b5)$ $G7$

6 $Cm6$ $Dm7(b5)$ $G7$ $Cm6$

B $Dm7(b5)$ $G7$ $Dm7(b5)$ $G7$

10 $Cm6$ $Dm7(b5)$ $G7$ $Cma7$

C $Gmi7$ $C7$ $Gmi7$ $C7$

18 $F7$ $G\#7$ $G7$

D $Dm7(b5)$ $G7$ $Dm7(b5)$ $G7$

26 $Cm6$ $Dm7(b5)$ $G7$ $Cmi7$

30

COME FLY WITH ME

MEDIUM SWING

SAMMY CAHN/JAMES VAN HEUSEN, 1958

Sheet music for "Come Fly With Me" in A major, 4/4 time, Medium Swing. The key signature has three sharps (F#, C#, G#).

Section A (Measures 1-13):

- Measure 1: A^{ma}7
- Measure 2: E^{mi}7
- Measure 3: C^{dim}
- Measure 4: B^{mi}7
- Measure 5: E7
- Measure 6: A^{ma}7
- Measure 7: E^{mi}7
- Measure 8: A7
- Measure 9: D^{ma}7
- Measure 10: G7
- Measure 11: A^{ma}7
- Measure 12: D7
- Measure 13: C#7 F#7 B7 E7

Section B (Measures 14-31):

- Measure 14: A^{ma}7
- Measure 15: F^{ma}7
- Measure 16: G^{mi}7
- Measure 17: C7
- Measure 18: G^{mi}7
- Measure 19: C7
- Measure 20: F^{ma}7
- Measure 21: G^{mi}7
- Measure 22: C7
- Measure 23: E^{ma}7
- Measure 24: F^{ma}7
- Measure 25: C#^{mi}7
- Measure 26: F#^{mi}7
- Measure 27: B7
- Measure 28: E7
- Measure 29: A^{ma}7
- Measure 30: C#^{mi}7
- Measure 31: C^{dim}

Section A (Measures 32-47):

- Measure 32: B^{mi}7
- Measure 33: E7
- Measure 34: A^{ma}7
- Measure 35: E^{mi}7
- Measure 36: A7
- Measure 37: D^{ma}7
- Measure 38: G7
- Measure 39: A^{ma}7
- Measure 40: D7
- Measure 41: C#^{mi}7^{b5}
- Measure 42: G7
- Measure 43: F#7
- Measure 44: B^{mi}7
- Measure 45: E7
- Measure 46: A^{ma}7
- Measure 47: B^{mi}7 E7

MEDIUM SWING

COME RAIN OR COME SHINE

JOHNNY MERCER/HAROLD ARLEN, 1946

A Dma7 C#mi7(b5) F#7 Bmi7

5 E7 Emi7 A7 D7 Ami7 D7

9 Gmi7 Dmi7 Fmi7 Bb7 Emi7 A7

13 Bmi7(b5) E7 Ami7 Ami7/G F#mi7(b5) B7 Emi7 A7

B Dma7 C#mi7(b5) F#7 Bmi7

17

21 G#mi7 C#7 F#7 C#mi7 F#7

25 F#mi7 B7 Bmi7 E7

29 Bmi7 G#mi7(b5) C#mi7(b5) F#7 Bmi7 F7 Emi7 A7

Detailed description: This is a musical score for the song 'Come Rain or Come Shine'. It is written for a single melodic line in G major (two sharps) and 4/4 time. The tempo is marked 'MEDIUM SWING'. The score consists of two main sections, A and B, each 16 measures long. Section A starts at measure 1 and ends at measure 16. Section B starts at measure 17 and ends at measure 32. The melody is a simple, catchy line consisting of eighth and quarter notes, with some measures containing beamed eighth notes. Chords are indicated by letters and symbols above the staff. In Section A, the chords are Dma7, C#mi7(b5), F#7, Bmi7, E7, Emi7, A7, D7, Ami7, D7, Gmi7, Dmi7, Fmi7, Bb7, Emi7, and A7. In Section B, the chords are Dma7, C#mi7(b5), F#7, Bmi7, G#mi7, C#7, F#7, C#mi7, F#7, F#mi7, B7, Bmi7, E7, Bmi7, G#mi7(b5), C#mi7(b5), F#7, Bmi7, F7, Emi7, and A7. The score is numbered 1 through 32 at the beginning of each measure. Section A is marked with a boxed 'A' and Section B with a boxed 'B'. Both sections end with a double bar line.

COME SUNDAY

BALLAD

DUKE ELLINGTON, 1946

Sheet music for the ballad "Come Sunday" by Duke Ellington, 1946. The music is in 4/4 time and G major (one sharp).

The score is divided into sections A, B, and A, with measures numbered 1 through 29.

Section A (Measures 1-8):

- Measures 1-4: D7, C9(#11), D7, Eb7, E7
- Measures 5-8: Ami7, D7, G6, C6/G, Gdim, G6

Section B (Measures 9-16):

- Measures 9-16: B7, C7, B7, E7(#5), A7

Section A (Measures 17-24):

- Measures 17-24: D7, Ami7, D7, F7, E7(#5), A7, D7(#5)

Section A (Measures 25-32):

- Measures 25-32: D7, C9(#11), D7, Eb7, E7
- Measures 29-32: Ami7, D7, G6, C6/G, Gdim, G6

CON ALMA

LATIN

DIZZY GILLESPIE, 1956

Sheet music for the song "CON ALMA" by Dizzy Gillespie, 1956. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#).

The score is divided into two main sections: Section A (measures 1-16) and Section B (measures 17-24). Section A is marked with a box 'A' and Section B with a box 'B'.

Section A (Measures 1-16):

- Measures 1-4: C#ma7, E#7/B#, A#mi7, G#7, G7, Cma7, Cmi7, F7
- Measures 5-8: Bbma7, D7/A, Gmi7, F7, E7, Ama7

Section B (Measures 17-24):

- Measures 17-20: A#mi7(b5), D7, D#mi7, G#7
- Measures 21-24: C#ma7, Dmi7, G7

The notation includes treble clefs, key signatures, and various musical symbols such as accidentals, stems, and beams. The chords are written above the notes.

CONFIRMATION

FAST SWING

CHARLIE PARKER, 1946

A Dma7 C#mi7b5 F#7 Bmi7 E7 Ami7 D7

5 G7 F#mi7 B7 E9#11 Emi7 A7

B Dma7 C#mi7b5 F#7 Bmi7 E7 Ami7 D7

13 G7 F#mi7 B7 Emi7 A7 D6

C Ami7 D7 Gma7

21 Cmi7 F7 Bbma7 Emi7 A7

D Dma7 C#mi7b5 F#7 Bmi7 E7 Ami7 D7

29 G7 F#mi7 B7 Emi7 A7 D6 A7

CORCOVADO

BOSSA

QUIET NIGHTS OF QUIET STARS

ANTONIO CARLOS JOBIM/GENE LEES, 1962

Musical score for "Corcovado" in G major, 4/4 time. The score is divided into two systems, A and B.

System A:

- Measures 1-4: **A** B^7 $F^{\dim}$
- Measures 5-8: $E^{\dim} B^7$ A^7 $D^{\dim} m^7$
- Measures 9-12: $D^{\dim} m^7$ G^7 $C^{\dim} 7^{\flat} 9$ $F^{\dim} 7^{\sharp} 5$
- Measures 13-16: B^7 $B^{\dim} m^7$ $F^{\dim}$

System B:

- Measures 17-20: **B** B^7 $F^{\dim}$
- Measures 21-24: $E^{\dim} B^7$ A^7 $D^{\dim} m^7$
- Measures 25-28: $D^{\dim} m^7$ G^7 $C^{\dim} m^7$ $F^{\dim} m^7$
- Measures 29-32: $B^{\dim} m^7$ E^7 $C^{\dim} m^7 7^{\flat} 5$ $F^{\dim} 7$
- Measures 33-36: $B^{\dim} m^7$ E^7 A^6 $F^{\dim} 7$

The score includes various chord voicings and melodic lines. Measure numbers are indicated at the start of each line. The key signature is G major (three sharps). The time signature is 4/4.

*NOTE: SOMETIMES PLAYED SKIPPING THE LAST TWO BARS UNTIL THE OUT CHORUS.

CORNER POCKET

(UNTIL I MET YOU)

MED SWING

FREDDIE GREEN, 1959

Sheet music for "Corner Pocket" (Until I Met You) by Freddie Green, 1959. The music is in G major (one flat) and 4/4 time, marked Med Swing. The key signature is one flat (F major or D minor).

The music is organized into systems, each with a key signature change to G major (one flat) indicated by a box labeled 'A' or 'B'.

System 1 (Measures 1-5): Key signature change to G major (one flat). Chords: Cmi7, F7, Cmi7, F7, Dmi7, G7.

System 2 (Measures 6-10): Chords: Cmi7, F7, Cmi7, F7, Bbma7, Dmi7, G7.

System 3 (Measures 11-15): Key signature change to G major (one flat). Chords: Cmi7, F7, Cmi7, F7, Dmi7, G7.

System 4 (Measures 16-20): Chords: Cmi7, F7, Cmi7, F7, Bbma7.

System 5 (Measures 21-25): Key signature change to G major (one flat). Chords: Fmi7, Bb7, Ebma7.

System 6 (Measures 26-30): Chords: Gmi7, C7, F7, Cmi7, F7.

System 7 (Measures 31-35): Key signature change to G major (one flat). Chords: Cmi7, F7, Cmi7, F7, Bbma7, Dmi7, G7.

A COTTAGE FOR SALE

BALLAD

LARRY CONLEY/WILLARD ROBISON, 1990

4

A C⁶ E⁷ A⁷ Dmi⁷(b5) G⁷

6 Cma⁷ A⁷ Dmi⁷ Fmi⁷ D⁷ G⁷ Cma⁷ Dmi⁷ G⁷

A 10 C⁶ E⁷ A⁷ Dmi⁷(b5) G⁷

14 Cma⁷ A⁷ Dmi⁷ Fmi⁷ D⁷ G⁷ C⁶

B 18 Ami⁷ E⁷ A⁷ E⁷ A⁷

22 D⁷ Ami⁷ D⁷ G⁷ C[#]dim Dmi⁷ G⁷

A 26 C⁶ E⁷ A⁷ Dmi⁷(b5) G⁷

30 Cma⁷ A⁷ Dmi⁷ Fmi⁷ D⁷ G⁷ C⁶ Dmi⁷ G⁷

COTTONTAIL

MED-UP SWING

DUKE ELLINGTON, 1940

A Fma7 Dmi7 Gmi7 C7 Ami7 Dmi7 Gmi7 C7

5 F7 Bb6 E7 Ami7 Dmi7 Gmi7 C7

A Fma7 Dmi7 Gmi7 C7 Ami7 Dmi7 Gmi7 C7

9 F7 Bb6 Bdim F6 C7 F6

B A7 D7

17

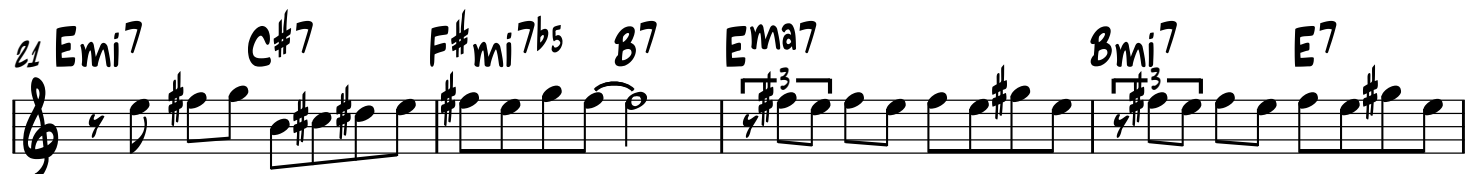
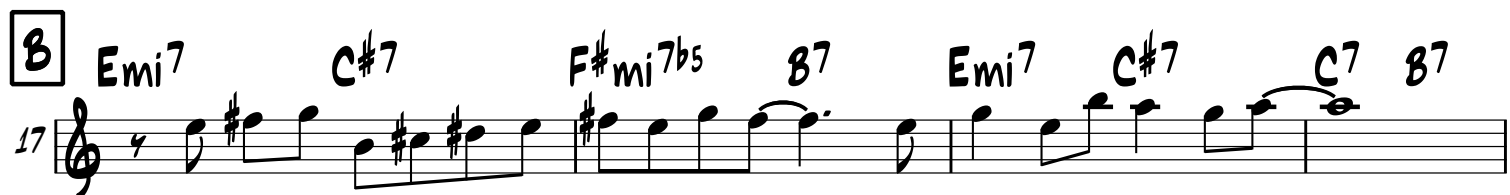
21 G7 C7

A Fma7 Dmi7 Gmi7 C7 Ami7 Dmi7 Gmi7 C7

25 F7 Bb6 Bdim F6 C7 F6

CRY ME A RIVER

ARTHUR HAMILTON, 1953



DANCING IN THE DARK

BALLAD 02 MEDIUM

ARTHUR SCHWARTZ/HOWARD DIETZ, 1931

A Ama7 Adim

5 Bmi7 G7

9 Ama7 Ami7 C#mi7(b5) F#7

13 Bmi7(b5) F7 E7

B Ama7 Adim

17 Bmi7 G7

21 Ama7 Ami7 Emi7 E7

25 A%9 Bmi7(b5) E7 A%9 Bmi7 E7

DAAHOUO

CLIFFORD BROWN, 1962

FAST SWING

Measures 1-4: A, Cmi7, F7, Bbm7, Eb7, Abma7
Measures 5-8: G7(#5), Fmi7, Eb7, D7, C#ma7, Cma7
Measures 9-12: 1. Cma7, 2. Cma7, B, Gmi7, C7, b, b
Measures 13-16: Fma7, Fmi7, Bb7, #, b, b
Measures 17-20: Ebma7, G7, BREAK, Cmi7, F7, Bbm7, Eb7
Measures 21-24: Abma7, G7(#5), Fmi7, Eb7, D7, C#ma7
Measures 25-28: Cma7, Fmi7, Bb7, Ebma7, Cmi7, F7
Measures 29: Ami7b5, G#7, G7, SOLO BREAK

SOLO CHANGES

A

Cmi⁷ F⁷ B^bmi⁷ E^b7 G[#]ma⁷ G⁷[#]9

5 Cmi⁷ E^b7 G[#]ma⁷ G⁷[#]5 Cma⁷ 1. G⁷[#]5 2. Cma⁷

B

10 Gmi⁷ C⁷ Fma⁷

14 Fmi⁷ B^b7 E^bma⁷ Dmi⁷^b5 G⁷

C

18 Cmi⁷ F⁷ B^bmi⁷ E^b7 G[#]ma⁷ G⁷[#]9

22 Cmi⁷ E^b7 G[#]ma⁷ G⁷[#]5 Cma⁷ G⁷[#]5

DANCING ON THE CEILING

MED BALLAD

LORENZ HART/RICHARD RODGERS, 1931

A Dma7 Ami7 D7(#5) Gma7 G#dim F#mi7 Fmi7

5 Emi7 A7 F#mi7 B7 Emi7 A7 D6 Emi7 A7

A Dma7 Ami7 D7(#5) Gma7 G#dim F#mi7 Fmi7

13 Emi7 A7 F#mi7 B7 Emi7 A7 D6

B Emi7 A7 Dma7 Ami7 D7

21 Gma7 C7 F#mi7 B7 Emi7 A7

A Dma7 Ami7 D7(#5) Gma7 G#dim F#mi7 Fmi7

29 Emi7 A7 D6 B7 Emi7 A7

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of eight staves of music. The first staff begins with a boxed 'A' and contains measures 1-4. The second staff contains measures 5-8. The third staff begins with a boxed 'A' and contains measures 9-12. The fourth staff contains measures 13-16. The fifth staff begins with a boxed 'B' and contains measures 17-20. The sixth staff contains measures 21-24. The seventh staff begins with a boxed 'A' and contains measures 25-28. The eighth staff contains measures 29-32. Chord symbols are written above the notes. Some notes are beamed together, and there are some slurs. The score ends with a double bar line.

DARN THAT DREAM

BALLAD

JIMMY VAN HEUSEN/EDDIE DELANGE, 1939

A Ema7 Gmi7 C7 F#mi7 G#7b5 C#mi7 /B F#7/A# Ami6 G#mi7b5 C#7

5 F#mi7 D7 G#mi7 Gmi7 C7 F#mi7 B7 G#mi7 C#7 F#mi7 B7

A Ema7 Gmi7 C7 F#mi7 G#7b5 C#mi7 /B F#7/A# Ami6 G#mi7b5 C#7

9 F#mi7 D7 G#mi7 Gmi7 F#mi7 B7 Ema7 Dmi7 G7

B Cma7 Ami7 Dmi7 G7 Emi7 D#mi7 G#7 Dmi7 G7

17 Cma7 Ami7 F#mi7b5 B7 Emi7 F#mi7 B7 Gmi7 C7 F#mi7 B7

A Ema7 Gmi7 C7 F#mi7 G#7b5 C#mi7 /B F#7/A# Ami6 G#mi7b5 C#7

25 F#mi7 D7 G#mi7 Gmi7 F#mi7 B7 Ema7 F#mi7 B7

DAY BY DAY

MED SWING

SAMMY CAHN/AXEL STORDAHL

PAUL WESTON, 1945

A F#mi7 B7 F#mi7 B7

5 Ema7 A7 G#mi7 C#7

9 F#mi7 G#7 C#mi7

13 C#mi7 F#7 F#mi7(b5) B7 C#7

B F#mi7 B7 F#mi7 B7

17 Ema7 A7 G#mi7(b5) C#7

21 F#mi7 Ami7 D7 Ema7 D7 C#7

25 F#mi7 B7 E% G#mi7 C#7

DAY IN THE LIFE OF A FOOL

BOSSA NOVA

(MANHA DE CARNIVAL)

CARL SIGMAN/LUIZ BONFÁ, 1959

Musical score for "Day in the Life of a Fool" (Manha de Carnaval) by Carl Sigman/Luiz Bonfá, 1959. The score is in G major (one sharp) and 4/4 time. It consists of 30 measures.

Measures 1-5: **A** F#mi7 (3) G#mi7b5 C#7b9 F#mi7 G#mi7b5 C#7b9

Measures 6-10: F#mi7 (3) Bmi7 E7 Ama7 A#DIM

Measures 11-13: Bmi7 E7 Ama7 D#7b5 Dma7

Measures 14-17: G#mi7b5 C#7b9 F#mi7 (3) G#mi7b5 C#7b9

Measures 18-22: **B** F#mi7 (3) G#mi7b5 C#7b9 F#mi7 G#mi7b5 C#7b9

Measures 23-25: C#mi7b5 F#7b9 Bmi7

Measures 26-29: Bmi7 Bmi7/A G#mi7b5 C#7b9 F#mi7 /E (3) D#mi7b5 D13 Dma7

Measures 30-31: G#mi7b5 C#7 F#mi7 G#mi7b5 C#7b9

TO CODA LAST X ONLY

SOMETIMES PLAYED FREELY

Measures 32-35: F#mi7 Bmi7 F#mi7 (3) Bmi7 (3) F#mi7 (3) Bmi7 (3) F#mi7 (3)

Measures 36-38: Bmi7 (3) C#mi7 (3) F#mi7

DAY IN, DAY OUT

JOHNNY MERCER/RUBE BLOOM, 1959

A Ama7 C#mi7F#7 Bmi7 E7 Ama7 Bmi7 B#DIM A6/C#

8 C#mi7 C#DIM Bmi7 E7 Bmi7 E7

14 Bmi7 E7 C#mi7F#7 Bmi7 E7 **B** Ama7 C#mi7F#7

20 Bmi7 E7 Ama7 Bmi7 B#DIM A6/C# C#mi7 B7

26 Ema7 Bmi7 Ema7 Bmi7 Ema7 C#mi7 Cmi7

32 Bmi7 E7 **C** Ama7 C#mi7 F#7 Bmi7 E7

38 Ama7 Bmi7 B#DIM A6/C# G7b5 F#7 B7 Dmi7

44 C#mi7 C#DIM B7 E7 Ama7 C#mi7 F#7

50 B7/D# Dmi7 C#mi7 F#7 Bmi7 E7

56 A6 Bmi7 E7

DAYDREAM

BALLAD

DUKE ELLINGTON/BILLY STRAYHORN, 1941

Handwritten musical score for "Daydream" by Duke Ellington/Billy Strayhorn, 1941. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It includes chord symbols and melodic lines.

Section A (Measures 1-8):

- Measure 1: $Dma7$ (boxed A)
- Measure 2: $G\#13b9$
- Measure 3: $G7$
- Measure 4: $F\#7$
- Measure 5: $Bmi7$
- Measure 6: $/A$
- Measure 7: $G\#mi7b5$
- Measure 8: $Gmi7$

Section A (Measures 9-16):

- Measure 9: $D/F\#$ (boxed A)
- Measure 10: $Fdim$
- Measure 11: $Emi7$
- Measure 12: $A7$
- Measure 13: $F\#mi7$
- Measure 14: $B7$
- Measure 15: $Emi7$
- Measure 16: $A7$

Section B (Measures 17-24):

- Measure 17: $Gma7$ (boxed B)
- Measure 18: $G\#mi7C\#7$
- Measure 19: $F\#ma7$
- Measure 20: $Gmi7$
- Measure 21: $C7$
- Measure 22: $Fma7$
- Measure 23: $F\#mi7$
- Measure 24: $B7$

Section A (Measures 25-32):

- Measure 25: $Dma7$ (boxed A)
- Measure 26: $G\#13b9$
- Measure 27: $G7$
- Measure 28: $F\#7$
- Measure 29: $Bmi7$
- Measure 30: $/A$
- Measure 31: $G\#mi7b5$
- Measure 32: $Gmi7$

Section A (Measures 33-40):

- Measure 33: $D/F\#$
- Measure 34: $Fdim$
- Measure 35: $Emi7$
- Measure 36: $A7$
- Measure 37: $Dma7$
- Measure 38: $G\#mi7C\#7$
- Measure 39: $F\#ma7$
- Measure 40: $Emi7$

Section A (Measures 41-48):

- Measure 41: $E7$
- Measure 42: $A7$
- Measure 43: $Dma7$
- Measure 44: $B7$
- Measure 45: $E7$
- Measure 46: $A7$
- Measure 47: $Dma7$
- Measure 48: $G\#mi7C\#7$

Section A (Measures 49-56):

- Measure 49: $F\#ma7$
- Measure 50: $E7$
- Measure 51: $A7$
- Measure 52: $Dma7$
- Measure 53: $G\#mi7C\#7$
- Measure 54: $F\#ma7$
- Measure 55: $E7$
- Measure 56: $A7$

109

DAYS OF WINE AND ROSES

MEDIUM SWING OR BALLAD

JOHNNY MERCER/HENRY MANCINI, 1962

Sheet music for "Days of Wine and Roses" in G major, 4/4 time. The key signature has two sharps (F# and C#). The tempo/style is Medium Swing or Ballad. The music is written in treble clef.

Section A (Measures 1-13):

- Measure 1: Dma7
- Measure 2: C7
- Measure 3: B7
- Measure 4: E7
- Measure 5: A7
- Measure 6: Gmi7
- Measure 7: C7
- Measure 8: F#mi7
- Measure 9: Bmi7
- Measure 10: E7
- Measure 11: E7
- Measure 12: A7
- Measure 13: Dma7

Section B (Measures 14-30):

- Measure 14: Dma7
- Measure 15: C7
- Measure 16: B7
- Measure 17: E7
- Measure 18: E7
- Measure 19: A7
- Measure 20: Dma7
- Measure 21: C7
- Measure 22: B7
- Measure 23: E7
- Measure 24: A7
- Measure 25: Dma7
- Measure 26: C7
- Measure 27: B7
- Measure 28: E7
- Measure 29: A7
- Measure 30: Dma7

Chord progressions are indicated above the staff. Some chords are marked with a box (A, B). The music ends with a double bar line.

DEARLY BELOVED

MED-UP SWING

JEROME KERN/JOHNNY MERCER, 1942

Sheet music for the song "DEARLY BELOVED" in 4/4 time, featuring a Med-Up Swing tempo. The key signature is three sharps (F#, C#, G#).

The music is divided into two main sections, A and B, each consisting of four measures.

Section A (Measures 1-8):

- Measure 1: **A** $Bm7$
- Measure 2: $E7$
- Measure 3: $Bm7$
- Measure 4: $E7$

Section B (Measures 9-16):

- Measure 9: A^6
- Measure 10: $F\#m7$
- Measure 11: $Bm7$
- Measure 12: $E7$

Section C (Measures 17-24):

- Measure 17: **B** $Bm7$
- Measure 18: $E7$
- Measure 19: $Bm7$
- Measure 20: $E7$

Section D (Measures 25-32):

- Measure 25: A^6
- Measure 26: $F\#m7$
- Measure 27: $B7$
- Measure 28: $E7$

Section E (Measures 29-36):

- Measure 29: $Bm7$
- Measure 30: $E7$
- Measure 31: A^6
- Measure 32: $C\#m7$ $F\#7$

'DEED I DO

WALTER HIRSCH/FRED ROSE, 1926

Sheet music for the song "Deed I Do" in 4/4 time, medium swing. The key signature is three sharps (F#, C#, G#).

Section A (Measures 1-16):

- Measures 1-4: A6, E7mi7, A7, D7ma7, G7
- Measures 5-8: C#7mi7, F#7, B7, E7, A6, F#7mi7, B7mi7, E7
- Measures 9-12: A6, E7mi7, A7, D7ma7, G7
- Measures 13-16: C#7mi7, F#7, B7, E7, A6, E7mi7, A7

Section B (Measures 17-24):

- Measures 17-20: D7ma7, G#7mi7, C#7
- Measures 21-24: F#7, B7, E7

Section A (Measures 25-32):

- Measures 25-28: A6, E7mi7, A7, D7ma7, G7
- Measures 29-32: C#7mi7, F#7, B7, E7, A6, F#7mi7, B7mi7, E7

DEEP PURPLE

MELODIA

PETER D'ROSE/MITCHELL PARISH, 1984

Handwritten musical score for "DEEP PURPLE" by Peter D'ROSE/MITCHELL PARISH, 1984. The score is in treble clef, key of D major (two sharps), and 4/4 time. The chords are written above the notes.

Staff 1: **A** (boxed), Dma7, B7, Emi7, A7

Staff 2: Dma7, F#mi7(b5), B7

Staff 3: Emi7, C7, F#mi7, Fdim

Staff 4: Emi7, A7, A7(#5), Dma7, B7, Emi7, A7

Staff 5: **B** (boxed), Dma7, B7, Emi7, A7

Staff 6: Dma7, F#mi7(b5), B7

Staff 7: Emi7, C7, F#mi7, Fdim

Staff 8: Emi7, A7, A7(#5), D6, B7, Emi7, A7

DESAFINADO

TON HENDRICKS/JESSE CAVANAUGH

ANTONIO CARLOS JOBIM, 1959

A D^{ma}7 E^{7b5}

5 E^{mi}7 A⁷ F^{#mi}7^{b5} B^{7b9}

9 **1.** E^{mi}7 F^{#7b9} B⁷ B^{7b9}

13 E^{7b9} E^{bma}7

17 **2.** E^{mi}7 G^{mi}6 D^{ma}7 C^{#7#9}

21 **B** F^{#ma}7 G^{dim} G^{#mi}7 C^{#7}

25 F^{#ma}7 G^{dim} G^{#mi}7 C^{#7}

29 **F#ma7** **D#mi7** **G#mi7** **C#7**

33 **Ama7** **A#DIM** **Bmi7** **E7**

37 **Emi7** **B7b9** **E7** **A7b9**

41 **Dma7** **E7b5**

45 **Emi7** **A7** **F#mi7b5** **B7**

49 **Emi7** **Gmi6** **Dma7** **FDIM7**

53 **E7** **C7**

57 **E7** **Emi7** **A7** **Dma7** **Emi7** **A7**

DELILAH

BALLAD OR SLOW LATIN

VICTOR YOUNG, 1932

Handwritten musical score for the song "Delilah" by Victor Young (1932). The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with several triplet markings (indicated by a '3' over a bracket). The score is divided into sections labeled A and B, with corresponding guitar chords written above the staff.

Section A: Measures 1-5, 10-14, 26-30. Chords: E $\flat$ mi7, B7.

Section B: Measures 6-9, 15-25. Chords: A $\flat$ mi7, B7.

The score includes measure numbers 6, 10, 14, 18, 22, 26, and 30. The final measure is 34.

BALLAD

DETOUR AHEAD

LOU CARTER/HERB ELLIS

JOHN FRIGO, 1947

A Ama7 D#7 G#7 Dma7 C#mi7 F#mi7 B7 Bmi7 E7
 5 Emi7 A7 Dma7 G7 Ama7 F#mi7 F7 Bmi7 E7
A Ama7 D#7 G#7 Dma7 C#mi7 F#mi7 B7 Bmi7 E7
 13 Emi7 A7 Dma7 G7 Ama7 F#mi7 Emi7 D#mi7b5 G#7
B C#mi7 G#7 C#ma7 D#mi7b5 G#7
 21 C#mi7 G#7 C#ma7 Bb7
 25 Ama7 D#7 G#7 Dma7 C#mi7 F#mi7 B7 Bmi7 E7
C Emi7 A7 Dma7 G7 Ama7 C#7 F#mi7 C7
 33 B7 E7sus E7 A6 Bmi7 E7

DEVIL MAY CARE

TERRELL P. KIRK/BOB DOROUGH, 1953

A Emi7 C#mi7b5 F#7 B7 Emi7 C#mi7b5 F#7 B7

5 Emi7 C#mi7b5 C9#11 B7

B Emi7 C#mi7b5 F#7 B7 Emi7 /D C#DIM G#DIM

13 F#mi7b5 B7 Emi7 Bb7

C Ami7 D7 Gma7 BbDIM

21 Ami7 D7 Gma7

25 Gmi7 C7 Fma7

29 F#mi7b5 B7 Ema7 C7 B7

D Emi7 C#mi7b5 F#7 B7 Emi7 C#mi7b5 F#7 B7

37 Emi7 /D C#mi7b5 C9#11

41 E#mi7b5 B7 Emi7 C#mi7b5 F#7 B7

118

DEWEY SQUARE

MED-UP SWING

CHARLIE PARKER, 1958

A C^{ma}7 F^{mi}7 B^b7 E^{mi}7 A⁷

5 D⁷ G⁷ E^{mi}7 A⁷ D^{mi}7 G⁷

A C^{ma}7 F^{mi}7 B^b7 E^{mi}7 A⁷

13 D⁷ G⁷ C^{ma}7 G^{mi}7 C⁷

B F^{ma}7 B^b7 C^{ma}7 A^{mi}7

17 IMPROVISED BRIDGE

21 D⁷ D^{mi}7 G⁷

A C^{ma}7 F^{mi}7 B^b7 E^{mi}7 A⁷

29 D⁷ G⁷ C^{ma}7 D^{mi}7 C⁶ G⁷

119

MED-UP SWING

DEXTERITY

CHARLIE PARKER, 1960

Sheet music for the song "Dexterity" by Charlie Parker, 1960. The music is in 4/4 time and features a medley of swing. The key signature is one sharp (F#).

The score is divided into sections A and B, with measures numbered 1 through 29.

Section A: Measures 1-8, 9-12, 13-16, 25-28, 29-32.

Section B: Measures 17-24.

Chord progressions and melodic lines are indicated for each measure. Chords include G, G7, C, E7, Ami7, D7, Bmi7, Bb7, F#mi7, B7, E7, A7, and Emi7. The melody is written in treble clef.

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29.

MED-UP SWING

DIG

BASED ON SWEET GEORGIA BROWN

MILES DAVIS, 1964

A **D7**

5 **G7**

9 **C7**

13 **Fma7** **Gmi7** **C7** **Fma7** **Emi7** **A7**

B **D7**

17 **G7**

21 **Dmi7** **A7** **Dmi7** **C7**

25 **Fma7** **D7** **Gmi7** **C7** **Fma7**

INTRO - FREELY

Cma7 B^b7 Cma7 B^b7
 5 A⁺ma7 F[#]mi⁹ Bmi⁹ E7
 9 Cma7 B^b7 Cma7 B^b7
 13 A⁺ma7 F[#]mi⁹ Bmi⁹ E7
A
 17 Cma7 B^b7 Cma7 Gmi⁷ C7
 IN TEMPO
 21 Fma7 Fmi(Cma7) 1. Cma7 Gmi⁷
 2. Cma7 F[#]mi^{7b5} B^b7b9 **B** E⁺mi⁷ Cmi⁷ F7
 25
 29 E⁺mi⁷ F7 E⁺mi⁷ A^{7b9} Dmi⁷ B^bmi⁷ E^b7
 33 Dmi⁷ E^b7 Dmi⁷ G7 **A** Cma7 B^b7
 37 Cma7 Gmi⁷ C7 Fma7 Fmi(Cma7)
 41 Cma7 Gmi⁷

SLOW 4 (STRAIGHT 8TH'S)

DTANGO

JOHN LEWIS, 1955

A

♩ = 76

Dmi Gmi A7b9 Dmi
 5 D7b9 Gmi C7b9 F
 9 Bb Bbma7 Emi7b5 E7/D A/C# A
 13 Dmi9(ma7) Dmi Dmi7/G Gmi A+ A7 Gdim7/D Dmi
 17 Dmi9(ma7) Dmi Dmi7/G Gmi A+ A7 Gdim7/D Dmi

MED SWING

B

♩ = 120

SOLOS

21 Dmi Bmi7b5 E7 A7 D7b9 Gmi7 C7 F7
 25 1. Bb7 E7 A7 2. Bb7 A7 Dmi6

C

29 D7b9 Gmi6/D D7b9 Gmi6/D
 33 D7b9 Gmi6/D D7 Gdim7/D D7b9

D

37 Gmi Emi7b5 A7 D7 G7 Cmi7 F7 Bb7
 41 Eb7 Bb7
 45 Eb7 Bb7 A7

DJANGO'S CASTLE

BALLAD 02 SLOW LATIN

MANOIR DE MES REVES

DJANGO REINHARDT, 1943

Musical score for "Django's Castle" (Manoir de mes rêves) by Django Reinhardt, 1943. The score is in treble clef, 4/4 time, and consists of 32 measures.

Section A (Measures 1-13):

- Measure 1: $G7b9$ (boxed)
- Measure 2: $Cma9$
- Measure 3: $G7b9$
- Measure 4: $Cma9$
- Measure 5: $G7b9$
- Measure 6: $Cma9$
- Measure 7: $G7b9$
- Measure 8: $Gmi7$
- Measure 9: $C7$
- Measure 10: $Fma7$
- Measure 11: $Emi7$
- Measure 12: $Ami7$
- Measure 13: $D9\#11$

Section B (Measures 14-32):

- Measure 14: $G\#7$
- Measure 15: $G7b9$
- Measure 16: $Cma9$
- Measure 17: $G7b9$
- Measure 18: $Cma9$
- Measure 19: $G7b9$
- Measure 20: $Cma9$
- Measure 21: $G7b9$
- Measure 22: $Gmi7$
- Measure 23: $C7$
- Measure 24: $Fma7$
- Measure 25: $D9\#11$
- Measure 26: $G\#7$
- Measure 27: $G7$
- Measure 28: $C6$
- Measure 29: $A7b9$
- Measure 30: $Dmi7$
- Measure 31: $G7b9$
- Measure 32: $G7b9$

DO NOTHIN' 'TIL YOU HEAR FROM ME

DUKE ELLINGTON/BOB RUSSELL, 1943

MEDIUM SWING

Handwritten musical score for "Do Nothin' 'Til You Hear From Me" in G major, 4/4 time, medium swing.

Section A (Measures 1-13):

- Measures 1-2: G^{ma7} D^{mi7} G⁷
- Measures 3-4: C^{ma7} C^{mi7} F⁷
- Measures 5-6: G^{ma7} E⁷(#5) A⁷ D⁷
- Measures 7-8: G⁶ C⁶ C^{#dim} D⁹(SUS4) D⁷

Section B (Measures 14-21):

- Measures 14-15: G^{ma7} E⁷(#5) A⁷ D⁷
- Measures 16-17: G⁶ C⁶ C^{#dim} G⁶ F^{mi7} B^{b7}
- Measures 18-19: E^bma⁷ E^bma⁷ E^{b7}
- Measures 20-21: G^{ma7} B^{mi7} E⁷ A⁷ D⁷

Section A (Measures 22-30):

- Measures 22-23: G^{ma7} D^{mi7} G⁷
- Measures 24-25: C^{ma7} C^{mi7} F⁷
- Measures 26-27: G^{ma7} E⁷(#5) A⁷ D⁷
- Measures 28-29: G⁶ C⁶ C^{#dim} G⁶ D⁷

DO YOU KNOW WHAT IT MEANS

EASY SWING

TO MISS NEW ORLEANS

EDDIE DELANGE/LOUIS ALTER, 1946

1 A Ama7 E7#5 Ama7 E7#5 Ama7 D7 G7 F#7

6 Bmi7 Cdim C#mi7 F#7 Bmi7 F7 E7

10 A Ama7 E7#5 Ama7 E7#5 Ama7 D7 G7 F#7

14 Bmi7 Cdim C#mi7 F#7 Bmi7 E7 A6

18 B Gmi7 C7 Fma7 D7 Gmi7 C7 Fma7

22 F#mi7 B7 G#mi7 C#7 F#mi7 B7 Bmi7 E7

26 A Ama7 E7#5 Ama7 E7#5 Ama7 D7 G7 F#7

30 Bmi7 Cdim C#mi7 F#7 B7 E7 A6 E7

DOLPHIN DANCE

MEDIUM SWING

HERBIE HANCOCK, 1966

INTRO Cma7 Gmi7 Cma7 Bmi7b5 E7

A Ami7 F7b5 Ami7 F#mi7 B7

9 Ema7 Fmi7 Bb7 Dmi7 G7

13 Ami7 Ami/G F#mi7 B7

B Ema7 Bmi7/E F#/E Bmi7/E

21 Ami/D E/D Ami/D C#mi7 F#7

25 C9#11 F#mi7 B7 G#mi7 C#7 Bmi7

29 A#mi7 D#7 G#mi7 F#mi/G#

33 G#mi7 F#mi/G# **C** Gmi7 G7b9 G7susb9 Bmi7b5 E7b9

SOLO ON ABC - AFTER SOLOS D.S. AL CODA
AFTER EACH SOLO AND FOR OUT CHORUS, HEAD BEGINS AT C

G#mi/C# F#mi/C# G#mi/C#

RIT.

DONNA LEE

MILES DAVIS, 1946

Handwritten musical score for "Donna Lee" by Miles Davis, 1946. The score is in 4/4 time and features a fast swing feel. It is divided into two main sections, A and B, with measures numbered 1 through 29.

Section A (Measures 1-12):

- Measure 1: **A** (boxed), **Fma7**
- Measure 2: **D7**
- Measure 3: **G7**
- Measure 4: **Gmi7**
- Measure 5: **C7**
- Measure 6: **Fma7**
- Measure 7: **Cmi7**
- Measure 8: **F7**
- Measure 9: **Bbma7**
- Measure 10: **Bbmi7**
- Measure 11: **bEb7**
- Measure 12: **Fma7**

Section B (Measures 13-29):

- Measure 13: **G7**
- Measure 14: **Gmi7**
- Measure 15: **C7**
- Measure 16: **Fma7**
- Measure 17: **D7**
- Measure 18: **G7**
- Measure 19: **Fma7**
- Measure 20: **D7**
- Measure 21: **Emi7b5**
- Measure 22: **A7b9**
- Measure 23: **Dmi7**
- Measure 24: **A7b9**
- Measure 25: **Dmi7**
- Measure 26: **#A7b9**
- Measure 27: **Dmi7**
- Measure 28: **G#DIM**
- Measure 29: **Fma7**

The score includes various chord voicings and melodic lines, with some measures containing triplets. The key signature is one flat (Bb).

DON'T BE THAT WAY

MELO SWING

BENNY GOODMAN/EDGAR SAMPSON
MITCHELL PARISH, 1938

A F7(#5) Bb6 Gmi7 Cmi7 F7 Bb6 Gmi7 Cmi7 F7

6 Dmi7 Gmi7 Cmi7 F7 Bb6 Gmi7 Cmi7 F7

A 10 Bb6 Gmi7 Cmi7 F7 Bb6 Gmi7 Cmi7 F7

14 Dmi7 Gmi7 Cmi7 F7 Bb6 Eb7 Bb6

B 18 A7 D7

22 G7 C7 F7(#5)

A 26 Bb6 Gmi7 Cmi7 F7 Bb6 Gmi7 Cmi7 F7

30 Dmi7 Gmi7 Cmi7 F7 Bb6 Gmi7 Cmi7 F7

DON'T BLAME ME

BALLAD

DOROTHY FIELDS/JIMMY McHUGH, 1932

Sheet music for "DON'T BLAME ME" in G major (one sharp), 4/4 time. The music is written in treble clef and includes chord symbols and measure numbers.

Section A (Measures 1-16):

- Measure 1: **A** Amaj7
- Measure 2: Dmi7
- Measure 3: G7
- Measure 4: C#mi7
- Measure 5: F#7
- Measure 6: Bmi7(b5)
- Measure 7: E7
- Measure 8: G#7(#9) Amaj9
- Measure 9: Amaj7
- Measure 10: F#mi7
- Measure 11: Bmi7(b5)
- Measure 12: E7
- Measure 13: C#mi7(b5)
- Measure 14: F#7
- Measure 15: Bmi7
- Measure 16: E7

Section B (Measures 17-24):

- Measure 17: **B** Dmaj7
- Measure 18: C#7
- Measure 19: F#mi7
- Measure 20: C#7
- Measure 21: F#mi7
- Measure 22: B7
- Measure 23: Bmi7
- Measure 24: F7

Section A (Measures 25-32):

- Measure 25: **A** Amaj7
- Measure 26: Dmi7
- Measure 27: G7
- Measure 28: C#mi7
- Measure 29: F#7
- Measure 30: Bmi7(b5)
- Measure 31: E7
- Measure 32: G#7(#9) Amaj9
- Measure 33: Amaj7
- Measure 34: F#mi7
- Measure 35: Bmi7(b5)
- Measure 36: E7
- Measure 37: C#mi7(b5)
- Measure 38: F#7
- Measure 39: Bmi7
- Measure 40: E7
- Measure 41: A6
- Measure 42: Bmi7
- Measure 43: E7

DON'T GET AROUND MUCH ANYMORE

DUKE ELLINGTON/BOB RUSSELL, 1942

MEDIUM SWING

Handwritten musical score for "Don't Get Around Much Anymore" in G major, 4/4 time, Medium Swing.

Staff 1 (Measures 1-5): Chords: A^{ma7}, B^{mi7}, B^{#mi7}, C^{#mi7}, F^{#7}. Measure 1 contains a boxed letter **A**.

Staff 2 (Measures 6-9): Chords: B^{mi7}, E⁷, A⁶, E⁷.

Staff 3 (Measures 10-13): Chords: A^{ma7}, B^{mi7}, B^{#mi7}, C^{#mi7}, F^{#7}. Measure 10 contains a boxed letter **A**.

Staff 4 (Measures 14-17): Chords: B^{mi7}, E⁷, A⁶, E^{mi7}, A⁷.

Staff 5 (Measures 18-21): Chords: D⁶, D^{#dim}, A^{ma/E}, E^{mi7}, A⁷. Measure 18 contains a boxed letter **B**.

Staff 6 (Measures 22-25): Chords: D⁶, D^{#mi7}, G^{#7}, C^{#mi7}, C^{dim}, B^{mi7}, E⁷.

Staff 7 (Measures 26-29): Chords: A^{ma7}, B^{mi7}, B^{#mi7}, C^{#mi7}, F^{#7}. Measure 26 contains a boxed letter **A**.

Staff 8 (Measures 30-33): Chords: B^{mi7}, E⁷, A⁶, B^{mi7}, E⁷.

DON'T TAKE YOUR LOVE FROM ME

BALLAD

HENRY NEMO, 1941

Musical score for "DON'T TAKE YOUR LOVE FROM ME" (Ballad). The score is written in treble clef, key of D major (three sharps), and 4/4 time. It consists of 32 measures, divided into two systems of 16 measures each. The score includes chord symbols and measure numbers.

System 1 (Measures 1-16):

- Measure 1: **A** (boxed), A^{ma}7
- Measure 2: B^{mi}7
- Measure 3: C^{#mi}7
- Measure 4: C^{dim}
- Measure 5: B^{mi}7
- Measure 6: E⁷
- Measure 7: B^{mi}7
- Measure 8: E⁷
- Measure 9: A^{ma}7
- Measure 10: A^{ma}/C[#]
- Measure 11: C^{dim}
- Measure 12: B^{mi}7
- Measure 13: F[#]7
- Measure 14: B^{mi}7
- Measure 15: B^{mi}7
- Measure 16: B^{mi}7

System 2 (Measures 17-32):

- Measure 17: **B** (boxed), A^{ma}7
- Measure 18: B^{mi}7
- Measure 19: C^{#mi}7
- Measure 20: C^{dim}
- Measure 21: B^{mi}7
- Measure 22: E⁷
- Measure 23: B^{mi}7
- Measure 24: E⁷
- Measure 25: A^{ma}7
- Measure 26: F⁷
- Measure 27: E⁷
- Measure 28: B^{mi}7
- Measure 29: E⁷
- Measure 30: A^{ma}7
- Measure 31: E^{mi}7
- Measure 32: A⁷

System 3 (Measures 33-48):

- Measure 33: D^{ma}7
- Measure 34: G⁷
- Measure 35: A^{6/9}
- Measure 36: C^{#mi}7(b5)
- Measure 37: F[#]7
- Measure 38: B^{mi}7
- Measure 39: E⁷
- Measure 40: A⁶
- Measure 41: F[#]7
- Measure 42: B^{mi}7
- Measure 43: E⁷
- Measure 44: B^{mi}7
- Measure 45: E⁷
- Measure 46: B^{mi}7
- Measure 47: E⁷
- Measure 48: B^{mi}7

DOXY

MEDIUM SWING

SONNY ROLLINS, 1963

Sheet music for the song "Doxy" by Sonny Rollins, 1963. The music is in 4/4 time and medium swing. The key signature has one sharp (F#), indicating D major or B minor.

The music is organized into systems, each with a treble clef and a key signature of one sharp (F#). The systems are numbered 6, 10, 14, 18, 22, 26, and 30.

Chord progressions are indicated above the staff lines:

- System 6: G7, F7, E7, A7, D7, G^{ma}, D7
- System 10: G7, D^{mi}7, G7, C7, C[#]dim
- System 14: G7, F7, E7, A7, D7, G^{ma}, D7
- System 18: G7, F7, E7, A7, D7, G^{ma}, D7
- System 22: G7, F7, E7, A7, D7
- System 26: G7, D^{mi}7, G7, C7, C[#]dim
- System 30: G7, F7, E7, A7, D7, G^{ma}, D7

The notation includes eighth and quarter notes, rests, and bar lines. The first system (measures 1-5) is marked with a boxed 'A'.

LATIN

DREAMER

VIVO SONHANDO

ANTONIO CARLOS JOBIM/GENE LEES, 1963

A

Ema7

Cma9



5

Ema7

G#mi7

C#7



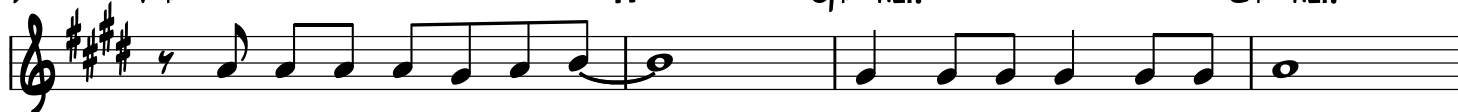
9

F#mi7

Ami7

G#7 ALT.

C#7 ALT.



13

F#13

B13(b9)

Ema7

Emi7



B

Ema7

Cma9

17



21

Ema7

G#mi7

C#7



25

F#mi7

Ami7

G#7 ALT.

C#7 ALT.



29

F#13

B13(b9)

Ema7

Emi7



BALLAD

DREAMSVILLE

HENRY MANCINI, 1959

A Ama7 Emi7 Ama7 Emi7 D#7

5 D⁹_{SUS} D7 Bmi7 Cmi7 C#mi7 F#7b5 Bmi7 E7b5 E7

A Ama7 Emi7 Ama7 Emi7 D#7

9 D⁹_{SUS} D7 Bmi7 Cmi7 Bmi7 Bb7#9 Ama9

B D#mi7b5 G#7 C#mi7 F#7 D#mi7 G#mi7 D¹³

17 E#mi7b5 A#7#5 D#mi7b5 G#7b9 C#mi7b5 F#7b5b9 Bmi7 E7b5 E7

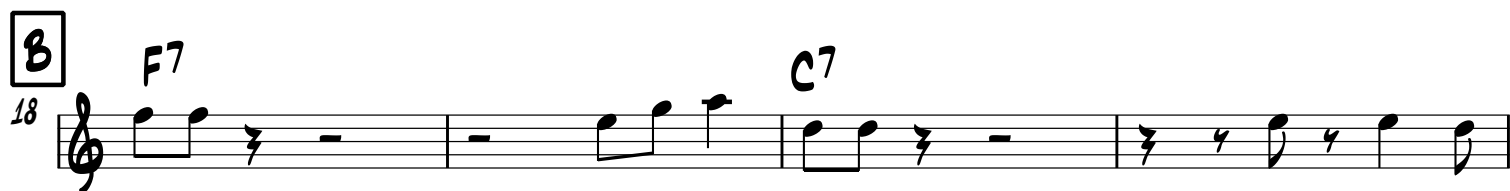
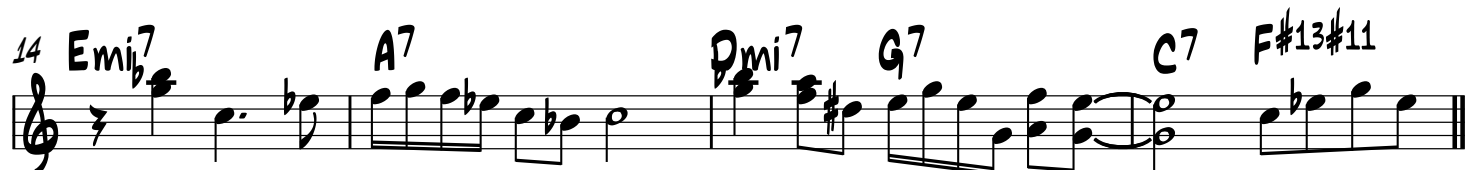
A Ama7 Emi7 Ama7 Emi7 D#7

25 D⁹_{SUS} D7 Bmi7 Cmi7 Bmi7 Bb7#9 Ama9 Bmi7 E7

29

DRIFTIN'

HERBIE HANCOCK, 1973



THE DRIVE

MEDIUM SWING

OLIVER NELSON, 1961

Sheet music for "The Drive" by Oliver Nelson, 1961. The music is in 4/4 time, key of A major (three sharps: F#, C#, G#). The tempo is Medium Swing.

The score is divided into two main sections, A and B, with measures numbered 1 through 30.

Section A (Measures 1-13, 25-28):

- Measures 1-4: A^{ma7}, D^{ma7}, C#^{mi7}, F#^{mi7}
- Measures 5-8: B^{mi7}, E⁷, C#^{mi7}, F#⁷, B^{mi7}, E⁷
- Measures 9-12: A^{ma7}, D^{ma7}, C#^{mi7}, F#^{mi7}
- Measures 13-16: B^{mi7}, E⁷, A^{ma7}, E^{mi7}, A⁷

Section B (Measures 17-24):

- Measures 17-20: D^{ma7}, G#⁷, C#^{mi7}(b5), F#⁷
- Measures 21-24: B^{mi7}(b5), E⁷, A^{ma7}, F#⁷, B^{mi7}, E⁷

Section A (Measures 25-30):

- Measures 25-28: A^{ma7}, D^{ma7}, C#^{mi7}, F#^{mi7}
- Measures 29-30: B^{mi7}, E⁷, A^{ma7}, F#⁷, B^{mi7}, E⁷

THE DUKE

DAVE BRUBECK, 1955

A ^{IN 2} A^{ma}7 D^{ma}7 D^{#mi}7^{b5} G[#]7 C^{#mi}7 F^{#mi}7 B^{mi}7 D^{mi}7 G⁷

5 C^{ma}7 B^{ma}7 A^{mi}7 G^{#mi}7 G^{mi}7 C⁷ F^{ma}7 1. B⁷ E⁷ 2. B⁷ E⁷ A^{ma}7

B D^{ma}7 C^{#mi}7 B⁷ A^{ma}7 G^{mi}7 F^{ma}7 E^{7b9} D^{mi}7

14 B^{mi}7^{b5} E⁷ A^{mi}7 A^{mi}7^{b5} D⁷ G^{mi}7 F/A G^{mi}7 F^b E^{mi}7^{b5} D^{mi}7 C^{9 sus} B^{b9#11}

D.C. AL 2ND ENDING

SOLO CHANGES

C A^{ma}7 D^{9#11} A^{ma}7 D^{#mi}7 G[#]7 C^{#mi}7 F^{#mi}7 D^{mi}7 G⁷

18

22 C^{ma}7 B^{ma}7 A^{mi}7 G^{#mi}7 G^{mi}7 C⁷ F^{ma}7 1. B^{mi}7^{b5} E⁷ 2. B⁷ E⁷ A^{ma}7

D D^{ma}7 C^{#mi}7 B^{mi}7/E A^{ma}7 G^{mi}7 F^{ma}7 E^{7b9} D^{mi}7

B^{mi}7^{b5} E⁷ A^{mi}7 A^{mi}7^{b5} D⁷ G^{mi}7 F^{ma}7/A F^b D^{mi}7 B^{mi}7^{b5} E⁷

EARLY AUTUMN

Ballad

RALPH BURNS/WOODY HERMAN

JOHNNY MERCER, 1949

Sheet music for the song "Early Autumn" in A major, 4/4 time. The music is written in treble clef and includes chord symbols above the staff.

Section A (Measures 1-17):

- Measure 1: A
- Measure 2: Ama7
- Measure 3: G#7
- Measure 4: Gma7
- Measure 5: F#7
- Measure 6: Fma7
- Measure 7: E7
- Measure 8: Ama7
- Measure 9: F#mi7
- Measure 10: Bmi7
- Measure 11: E7
- Measure 12: A
- Measure 13: Ama7
- Measure 14: G#7
- Measure 15: Gma7
- Measure 16: F#7
- Measure 17: Fma7

Section B (Measures 18-30):

- Measure 18: Bmi7
- Measure 19: E7
- Measure 20: C#mi7
- Measure 21: Cdim
- Measure 22: Bmi7
- Measure 23: E7
- Measure 24: Ama7
- Measure 25: Ami7
- Measure 26: D7
- Measure 27: Gma7
- Measure 28: C7
- Measure 29: Bma7
- Measure 30: A#7
- Measure 31: A7
- Measure 32: G#7
- Measure 33: G7
- Measure 34: F#ma7
- Measure 35: F7
- Measure 36: E7
- Measure 37: A
- Measure 38: Ama7
- Measure 39: G#7
- Measure 40: Gma7
- Measure 41: F#7
- Measure 42: Fma7
- Measure 43: E7
- Measure 44: Ama7
- Measure 45: F#mi7
- Measure 46: Bmi7
- Measure 47: E7

EAST OF THE SUN

EASY SWING

AND WEST OF THE MOON

BROOKS BOWMAN, 1934

A Ema7 A7 G#mi7 C#7

5 F#mi7 Ami7 D7

9 F#mi7 B7 D#mi7(b5) G#7 C#mi7

13 F#7 F#mi7 B7

B Ema7 A7 G#mi7 C#7

17 F#mi7 Ami7 D7

21 F#mi7 F#mi7/E D#mi7(b5) G#7 C#mi7 F#7

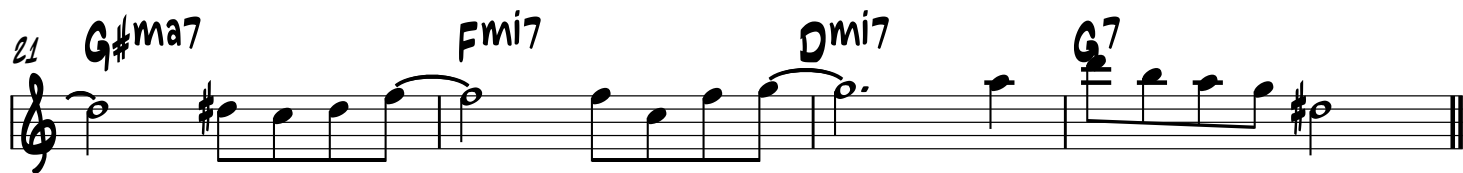
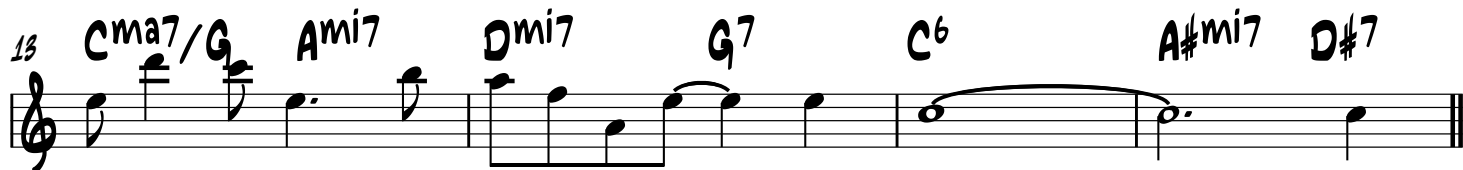
25 F#mi7 B7 G#mi7 Gmi7

29 F#mi7 B7 E% F#mi7 B7

EASY LIVING

BALLAD

LEO ROBIN/RALPH RAINGER, 1937



EASY TIME

EASY SWING

LOUIS BELLSON, 1956

A E^{mi}7 A⁷ D^{ma}9 G⁷ F^{#mi}7(b5) B⁷

5 E^{mi}7 A⁷ A^{mi}7 D⁷

9 G^{ma}7 G^{#mi}7 C^{#7} F^{#mi}7 B⁷(b9)

13 E⁷ E^{mi}7 F^{#mi}7(b5) B⁷(b9)

B E^{mi}7 A⁷ D^{ma}9 G⁷ F^{#mi}7(b5) B⁷

17 E^{mi}7 A⁷ A^{mi}7 D⁷

21 G^{ma}7 G^{#mi}7 C^{#7} F^{#mi}7 B⁷(b9)

25 E^{mi}7 A⁷ C^{#7}(b9) D^{ma}9 B⁷(b9)

EASY TO LOVE

MEDIUM SWING

COLE PORTER, 1936

A F#mi7 G#mi7(b5) C#7 F#mi7 B7

5 Ema7 A7 G#mi7 C#7

9 F#mi7 B7 Ema7 C#7

13 F#mi7 C7 B7 G#mi7 Gdim

B F#mi7 G#mi7(b5) C#7 F#mi7 B7

17 Ema7 A7 G#mi7 C#7

21 F#mi7 Ami7 D7 Ema7 A7 G#mi7 Gdim

25 F#mi7 B7 E6 G#mi7(b5) C#7

143

ECAROH

HORACE SILVER, 1984

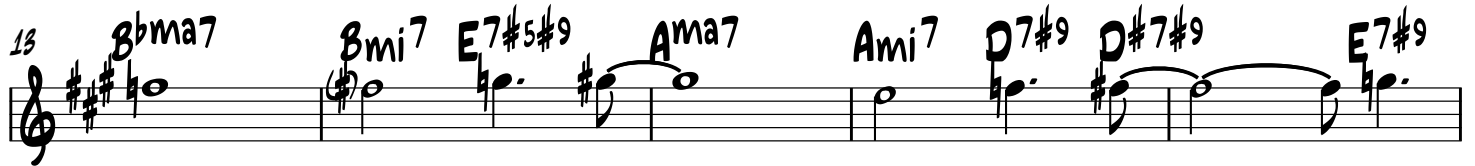
LATIN

A



SWING F#ma7

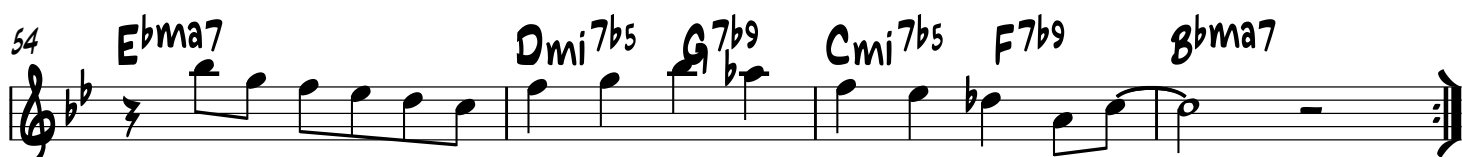
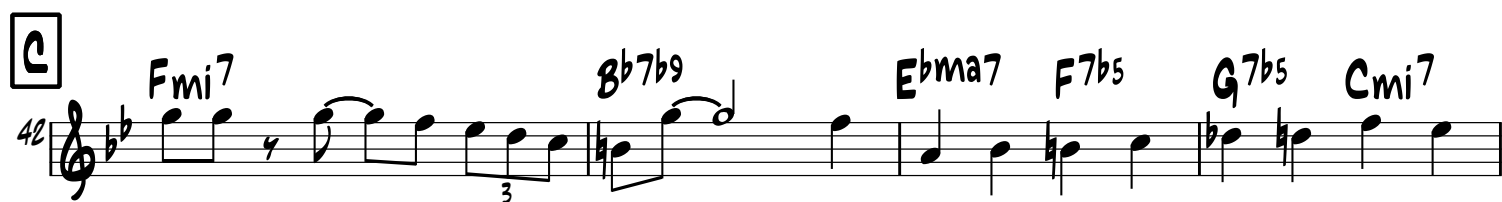
B9#11



SWING

B





ECLIPSO

TOMMY FLANNAGAN, 1991

A **LATIN**

1 **Dmi7** **G7** **Cma7** **A7** **Dmi7** **G7** **Emi7** **A7**

5 **Dmi7** **G7** **Emi7** **A7** **Dmi7** **G7** **C6** **A7b9**

A

9 **Dmi7** **G7** **Cma7** **A7** **Dmi7** **G7** **Emi7** **A7**

13 **Dmi7** **G7** **Emi7** **A7** **Dmi7** **G7** **C6**

B **SWING**

17 **Gmi7** **C7** **Fma7**

21 **Ami7** **D7** **Dmi7** **G7** **A7**

A **LATIN**

25 **Dmi7** **G7** **Cma7** **A7** **Dmi7** **G7** **Emi7** **A7**

29 **Dmi7** **G7** **Emi7** **A7** **Dmi7** **G7** **C6** **A7b9**

BALLAD

EMBRACEABLE YOU

GEORGE & IRA GERSHWIN, 1930

A

E⁶ Gdim F#mi7 B⁷

5 F#mi7 Ami6 D⁷ E^{6/9} D#mi7(b5) G#⁷

9 C#mi7 C#mi/B A#mi7(b5) D#⁷ G#mi7 C#mi7 F#⁷

13 Bma⁷ Cdim C#mi7 F#⁷ F#mi7 B⁷

B

17 E⁶ Gdim F#mi7 B⁷

21 F#mi7 Ami6 D⁷ E^{6/9} Bmi7 E⁷

25 Ama⁷ D#mi7(b5) G#⁷ C#mi7 F#⁷ F#dim

29 G#mi7 C#⁷ F#mi7(b5) B⁷ E⁶ C#mi7 F#mi7 B⁷

EMILY

JAZZ WALTZ

JOHNNY MERCER/JOHNNY MANDELL, 1964

Handwritten musical score for "Emily" in G major, 3/4 time. The score is divided into two sections, A and B.

Section A (Measures 1-16):

- Measure 1: A (boxed), Ama7
- Measure 2: F#mi7
- Measure 3: Bmi7
- Measure 4: E7
- Measure 5: A7
- Measure 6: Dma7
- Measure 7: C#7
- Measure 8: F#ma7
- Measure 9: D#mi7
- Measure 10: G#mi7
- Measure 11: C#7
- Measure 12: F#mi7
- Measure 13: B7
- Measure 14: Bmi7
- Measure 15: E7
- Measure 16: E7

Section B (Measures 17-40):

- Measure 17: B (boxed), Ama7
- Measure 18: F#mi7
- Measure 19: Bmi7
- Measure 20: E7
- Measure 21: Emi7
- Measure 22: A7
- Measure 23: Dma7
- Measure 24: C#7
- Measure 25: F#mi7
- Measure 26: G#7
- Measure 27: C#mi7
- Measure 28: F#7
- Measure 29: Bmi7
- Measure 30: E7
- Measure 31: G7(b5)
- Measure 32: F#7
- Measure 33: D#mi7(b5)
- Measure 34: Dmi7
- Measure 35: C#mi7
- Measure 36: F#7
- Measure 37: Bmi7
- Measure 38: E7
- Measure 39: A6
- Measure 40: Bmi7
- Measure 41: E7

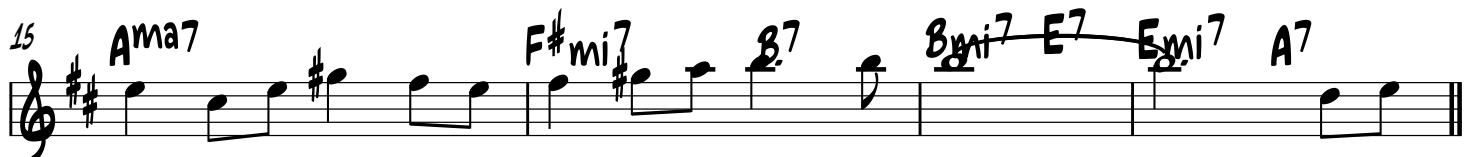
THE END OF A LOVE AFFAIR

EDWARD C. REDDING, 1960

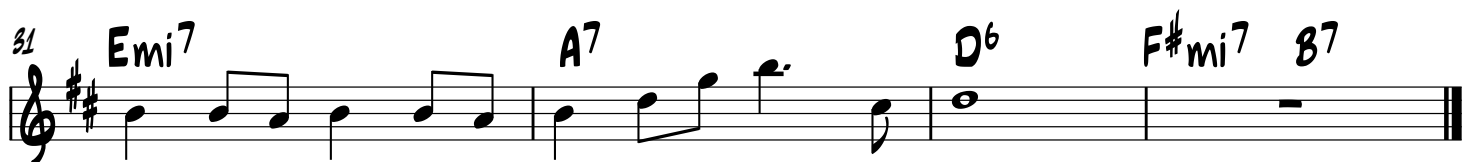
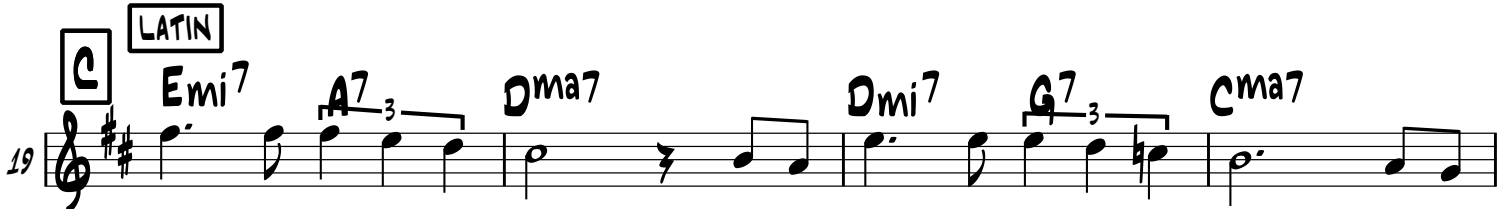
LATIN



SWING



LATIN



A $G^{\#}mi7$ $C^{\#}mi7$ $D^{\#}7b9$
 6 $G^{\#}mi7$ $C^{\#}mi7$ $F^{\#}7$
 10 $F^{\#}mi7/B$ $B7$ $Ema7$ $A7$
 14 $A^{\#}mi7/D^{\#}$ $D^{\#}7$ $D^{\#}7$ $G^{\#}ma7$
B $Dmi7b5$ $G7$ $Cmi7$ $F7$
 23 $C^{\#}mi7$ $F^{\#}7$ $F^{\#}mi7/B$ $B7$
 27 $Ema7$ $A7$ $A^{\#}mi7/D^{\#}$ $D^{\#}7$
A $G^{\#}mi7$ $C^{\#}mi7$ $D^{\#}7$
 35 $G^{\#}mi7$ $C^{\#}mi7$ $F^{\#}7$
 39 $F^{\#}mi7/B$ $B7$ $Ema7$ $A7$
 43 $A^{\#}mi7/D^{\#}$ $D^{\#}7$

ETERNAL TRIANGLE

SONNY STITT, 1957

A G^{ma7} E^{mi7} A^{mi7} D^7 B^{mi7} E^7 A^{mi7} D^7

5 D^{mi7} G^7 C^7 B^{mi7} E^7 A^{mi7} D^7

A G^{ma7} E^{mi7} A^{mi7} D^7 B^{mi7} E^7 A^{mi7} D^7

9 D^{mi7} G^7 C^7 B^{mi7} E^7 A^{mi7} D^7 G^{ma7}

13 D^{mi7} G^7 C^7 B^{mi7} E^7 A^{mi7} D^7 G^{ma7}

B $G^{\#mi7}$ $C^{\#7}$ G^{mi7} C^7

17 $F^{\#mi7}$ B^7 F^{mi7} B^b7 E^{mi7} A^7 E^bmi7 $G^{\#7}$

21 $F^{\#mi7}$ B^7 F^{mi7} B^b7 E^{mi7} A^7 E^bmi7 $G^{\#7}$

A G^{ma7} E^{mi7} A^{mi7} D^7 B^{mi7} E^7 A^{mi7} D^7

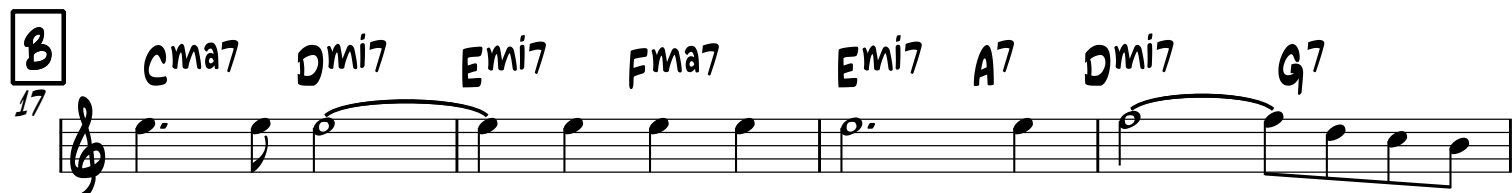
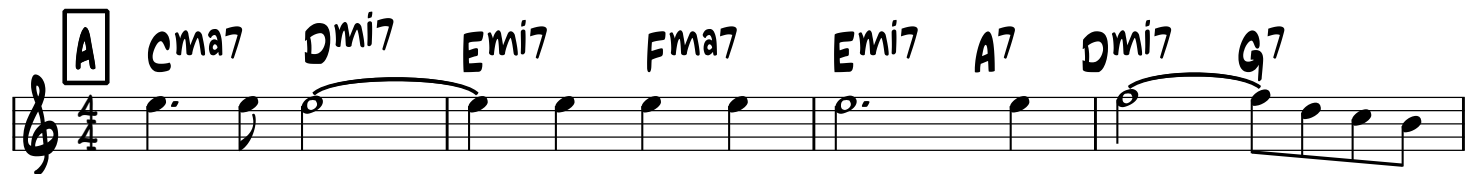
25 D^{mi7} G^7 C^7 B^{mi7} E^7 A^{mi7} D^7 G^{ma7}

29 D^{mi7} G^7 C^7 B^{mi7} E^7 A^{mi7} D^7 G^{ma7}

EVERY TIME WE SAY GOODBYE

BALLAD

COLE PORTER, 1944



EVERYTHING HAPPENS TO ME

BALLAD

TOM ADAIR/MATT DENNIS, 1941

Sheet music for the ballad "Everything Happens to Me" in G major, 4/4 time. The score is divided into sections A, B, and A, with measures numbered 1 through 30.

Section A (Measures 1-17):

- Measures 1-5: A, Ami7 D7, Bmi7 A#dim, Ami7 D7, Bmi7(b5) E7
- Measures 6-10: G#dim, Ami7(b5) Bmi7 E7, Ami7 D7, Gma7 E7(b9)
- Measures 11-15: A, Ami7 D7, Bmi7 A#dim, Ami7 D7, Bmi7(b5) E7
- Measures 16-17: G#dim, Ami7(b5) Bmi7 E7, Ami7 D7, G6

Section B (Measures 18-25):

- Measures 18-21: B, Dmi7 G7, Cma7 A7, Dmi7 G7, Cma7
- Measures 22-25: C#mi7 F#7, Bma7 G#mi7 E7, A7, Ami7 D7

Section A (Measures 26-30):

- Measures 26-30: A, Ami7 D7, Bmi7 A#dim, Ami7 D7, Bmi7(b5) E7, G#dim, Ami7(b5) Bmi7 E7, Ami7 D7, G6 E7(b9)

Chord symbols are written above the staff. Measure numbers 6, 10, 14, 18, 22, 26, and 30 are indicated at the start of their respective lines. A double bar line appears at the end of measure 17, measure 21, and measure 30. A final double bar line is at the end of measure 30. A page number 153 is located at the bottom center.

EVERYTHING I HAVE IS YOURS

BALLAD

HAROLD ADAMSON/BURTON LANE, 1933

Handwritten musical score for the ballad "Everything I Have Is Yours" by Harold Adamson/Burton Lane, 1933. The score is written in treble clef, key of A major (three sharps), and 4/4 time. It consists of two main sections, A and B, each with four measures of music. The notes are handwritten, and the chords are written above the staff.

Section A:

- Measure 1: A (boxed), A^{ma}7
- Measure 2: C^{mi}7, F7
- Measure 3: B^{mi}7, E7
- Measure 4: B^{mi}7, E7

Section B:

- Measure 1: A^{ma}7
- Measure 2: C^{mi}7, F7
- Measure 3: B^{mi}7, E7
- Measure 4: G^{#mi}7(b5), C[#]7

Section C:

- Measure 1: F^{#mi}7
- Measure 2: G7
- Measure 3: A⁶
- Measure 4: F^{#mi}7, F^{#mi}7/E, D^{#mi}7(b5), G[#]7

Section D:

- Measure 1: C^{#mi}7
- Measure 2: F[#]7
- Measure 3: F^{#mi}7, B7
- Measure 4: B^{mi}7, E7

Section E:

- Measure 1: A^{ma}7
- Measure 2: C^{mi}7, F7
- Measure 3: B^{mi}7, E7
- Measure 4: B^{mi}7, E7

Section F:

- Measure 1: A^{ma}7
- Measure 2: E^{mi}7, A7
- Measure 3: D^{ma}7
- Measure 4: G^{#mi}7(b5), C[#]7

Section G:

- Measure 1: F^{#mi}7
- Measure 2: G7
- Measure 3: A⁶
- Measure 4: B7

Section H:

- Measure 1: A^{ma}7
- Measure 2: C^{mi}7, F7
- Measure 3: B^{mi}7, E7
- Measure 4: A⁶9, B^{mi}7, E7

EVERYTHING I LOVE

MEDIUM SWING

COLE PORTER, 1941

A Cma7 F#7(#11) Fma7 Emi7(b5) A7

5 Dmi7 G7 Cma7 Bmi7(b5) E7

9 Ami7 Gmi7 C7 Fma7 Emi7 A7

13 Fmi7 Bb7 Ebma7 Dmi7 G7

B Cma7 F#7(#11) Fma7 Emi7(b5) A7

17

21 Dmi7 F#mi7(b5) B7 E7

25 Ami7 Gmi7 C7 Fma7 A7 Dmi7 Ebdim

29 Emi7 A7 Dmi7 G7 C6 A7 Dmi7 G7

EXACTLY LIKE YOU

MEDIUM SWING

DOROTHY FIELDS/JIMMY McHUGH, 1930

1 A A⁶ B⁷

5 E⁷ B^{mi7} E⁷ A⁶ B^{mi7} E⁷

9 A A⁶ B⁷

13 E⁷ B^{mi7} E⁷ A⁶ E^{mi7} A⁷

17 B D^{ma7} G⁷ A⁶

21 B^{mi7} G⁷ E⁷ C^{#mi7} C^{dim} B^{mi7} E⁷

25 A A⁶ B⁷

29 E⁷ B^{mi7} E⁷ A⁶ B^{mi7} E⁷

THE FACE I LOVE

BRIGHT WALTZ

MARCOS VALLE/RAY GILBERT, 1966

A C^{ma}7 F⁷ C^{ma}7 F⁷ C^{mi}7 F⁷

8 C^{mi}7 F⁷ B^bma⁷ E^b7 B^bma⁷

14 B^bmi⁷ E^b7 A^{mi}7 D^{mi}7 G^{mi}7 B⁷([#]₉¹¹)

20 B^bma⁷ A⁷^{#9#5} D^{mi}7 E^{mi}7 F^{ma}7 F[#]7 G⁷

B C^{ma}7 F⁷ C^{ma}7 F⁷ C^{mi}7 F⁷

26 C^{mi}7 F⁷ B^bma⁷ E^b7 B^bma⁷

32 B^bmi⁷ E^b7 A^{mi}7 D^{mi}7 G^{mi}7 B⁷([#]₉¹¹)

38 B^bma⁷ D^{mi}7 G^{ma}7 C⁷(^{SUS}4) F^{ma}7 B^b7

FALLING IN LOVE WITH LOVE

MED-UP SWING

LORENZ HART/RICHARD RODGERS, 1938

Handwritten musical score for the song "Falling in Love with Love". The score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo/style is "MED-UP SWING". The lyrics are by Lorenz Hart and Richard Rodgers, 1938.

The score is divided into two main sections, A and B, each with four measures of music.

Section A:

- Measure 1: G^{ma7}
- Measure 2: B^{mi7} E⁷
- Measure 3: A^{mi7} D⁷
- Measure 4: A^{mi7} D⁷

Section B:

- Measure 1: G^{ma7}
- Measure 2: B^{mi7} E⁷
- Measure 3: A^{mi7} D⁷
- Measure 4: A^{mi7} D⁷

The score includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the staff.

FAR WES

JOHN L "WES" MONTGOMERY, 1977

A B^bma7 $D^{\#}mi7$ $G^{\#}7$ $C^{\#}ma7$ $C^{\#}mi7$ $F^{\#}7$
 5 $Bma7$ $Cmi7$ $F7$ 1. B^bma7 $C^{\#}ma7$ $F^{\#}ma7$
 9 12. B^bma7 $F7$ B^bma7 **B** B^bmi7 B^bmi/A $B^bmi/G^{\#}$ B^bmi/G
 13 $F^{\#}ma7$ $D^{\#}mi7$ $G^{\#}7$ *OPT
 17 $C^{\#}mi7$ $F^{\#}7$ $Cmi7$ $F7$ **A** B^bma7 $D^{\#}mi7$ $G^{\#}7$
 21 $C^{\#}ma7$ $C^{\#}mi7$ $F^{\#}7$ $Bma7$ $Cmi7$ $F7$
 25 $G^{\#}mi$ $Cmi7b5$ $F7$ $B^bmi(ma7)$ $Cmi7$ $F7$
SOLOS
 29 B^bma7 $D^{\#}mi7$ $G^{\#}7$ $C^{\#}ma7$ $C^{\#}mi7$ $F^{\#}7$
 33 $Bma7$ $Cmi7$ $F7$ 1. $Dmi7$ $C^{\#}ma7$ $Cmi7$ $F7$
 42. B^bma7 $F7$ B^bma7 B^bmi7 $D^{\#}7$ $F^{\#}ma7$
 48 $D^{\#}mi7$ $G^{\#}7$ $C^{\#}mi7$ $F^{\#}7$ $Cmi7$ $F7$ B^bma7 $D^{\#}mi7$ $G^{\#}7$
 49 $C^{\#}ma7$ $C^{\#}mi7$ $F^{\#}7$ $Bma7$ $Cmi7$ $F7$ B^bma7 $Cmi7$ $F7$
 159

*OPTIONAL BRIDGE AS PLAYED BY WES

FASCINATION

FERMO DANTE MARCHETTI, 1932

WALTZ

Handwritten musical score for the waltz "Fascination" by Fermo Dante Marchetti, 1932. The score is written in treble clef, 3/4 time, and A major (three sharps: F#, C#, G#). The key signature is A major, and the time signature is 3/4. The score is divided into two main sections, A and B, each with four measures.

Section A (Measures 1-8):

- Measure 1: A (boxed), A^{6/9}
- Measure 2: E⁷
- Measure 3: A^{ma7}
- Measure 4: E⁷
- Measure 5: A^{6/9}
- Measure 6: C^{dim}
- Measure 7: B^{mi7}
- Measure 8: E⁷

Section B (Measures 9-16):

- Measure 9: B^{mi}
- Measure 10: B^{mi}(^{ma7})
- Measure 11: B^{mi7}
- Measure 12: B^{mi6}
- Measure 13: B^{mi7}
- Measure 14: E⁷
- Measure 15: D^{mi7}
- Measure 16: E⁷

Section A (Measures 17-24):

- Measure 17: B (boxed), A^{6/9}
- Measure 18: E⁷
- Measure 19: A^{ma7}
- Measure 20: E⁷
- Measure 21: A^{6/9}
- Measure 22: C^{dim}
- Measure 23: B^{mi7}
- Measure 24: E⁷

Section B (Measures 25-32):

- Measure 25: B^{mi7}
- Measure 26: E⁷
- Measure 27: B^{mi7}
- Measure 28: E⁷
- Measure 29: A^{6/9}
- Measure 30: E⁷
- Measure 31: A^{6/9}
- Measure 32: E⁷

FASCINATING RHYTHM

MED-UP SWING

GEORGE & IRA GERSHWIN, 1924

Sheet music for "Fascinating Rhythm" in G major, 4/4 time, Med-Up Swing.

Section A

Measures 1-8: E^{mi}7 A⁷ E^{mi}7 A⁷ E^{mi}7 A⁷ E^{mi}7 A⁷

Measures 9-12: A^{mi}7 D⁷ A^{mi}7 D⁷ A^{mi}7 D⁷ A^{mi}7 D⁷

Measures 13-16: G^{ma}7 E^{mi}7 A⁷ D^{ma}7 C^{#mi}7(b5)F[#]7

Measures 17-20: B^{mi}7 B^{mi}7 E⁷ E^{mi}7 A⁷

Section B

Measures 21-24: E^{mi}7 A⁷ E^{mi}7 A⁷ E^{mi}7 A⁷ E^{mi}7 A⁷

Measures 25-28: A^{mi}7 D⁷ A^{mi}7 D⁷ A^{mi}7 D⁷ A^{mi}7 D⁷

Measures 29-32: G^{ma}7 C^{#mi}7(b5) F[#]7 B^{mi}7 E⁷

Measures 33-36: E^{mi}7 A⁷ D⁶ F^{#mi}7 B⁷

FAVELA

MEDIUM BOSSA NOVA

ANTONIO CARLOS JOBIM, 1963

A *Emi⁷* *D/E* *Emi⁷* *D/E*

6 *Emi⁷* *D/E* *Emi⁷* *(E⁷)*

10 *A^{mi}7* *D⁷* *G[#]mi^{7b5}* *G⁷*

14 *C[#]mi^{7b5}* *C^{mi}6* *Emi⁷* *B^{mi}7* *Emi⁷*

B *A^{mi}7* *Emi⁷* *A^{mi}7* *Emi⁷*

22 *A^{mi}7* *Emi⁷* *C⁷#9* *B⁷#9* *A⁷#9*

C *Emi⁷* *D/E* *Emi⁷* *D/E*

26 *Emi⁷* *D/E* *Emi⁷* *(E⁷)*

30 *A^{mi}7* *D⁷* *G[#]mi^{7b5}* *G⁷*

34 *C[#]mi^{7b5}* *C^{mi}6* *Emi⁷* *B^{mi}7* *Emi⁷* *B⁷*

*IN SOME VERSIONS LETTER A IS REPEATED

MED BOSSA

A FELICIDADE

ANTONIO CARLOS JOBIM/VINICIUS DE MORAES, 1959

A $F\#mi7$

$C\#mi7$ $G\#7b9$ $C\#mi7$ $F\#7$ $Bmi7$ $E7$

B $Ama7$ $G\#mi7b5$ $C\#7b9$

$F\#mi7$ $Fdim$ $Emi7$ $A7$

$Dma7$ $C\#7$ $F\#mi7$ $B7$

$F\#mi7$ $G\#mi7b5$ $C\#7$ $F\#mi7$ $Bmi7$ $E7$

C $Ama7$ $D7$ $Ama7$

$Emi7$ $A7$ $Dma7$

$Bmi7$ $E7$ $Ama7$

$D\#mi7b5$ $G\#7$ $C\#mi7b5$ $F\#7$ $Bmi7b5$ $E7$

C $F\#mi7$ $F\#mi7/E$ $B7/D\#$ Bmi/D

$F\#mi7$ $G\#mi7b5$ $C\#7$ $F\#mi7$ $G\#mi7b5C\#7$

163

FINE ROMANCE

BOUNCY SWING

DOROTHY FIELDS/JEROME KERN, 1936

Musical score for "Fine Romance" in 4/4 time, key of A major. The score is divided into two sections, A and B.

Section A (Measures 1-14):

- Measure 1: A6
- Measure 2: F#mi7
- Measure 3: E7
- Measure 4: Cdim
- Measure 5: C#mi7
- Measure 6: F#mi7
- Measure 7: Bmi7
- Measure 8: E7
- Measure 9: A6
- Measure 10: C#mi7
- Measure 11: Cdim
- Measure 12: Bmi7
- Measure 13: E7
- Measure 14: Ama7
- Measure 15: F#7
- Measure 16: C#7
- Measure 17: F#7
- Measure 18: B7
- Measure 19: E7

Section B (Measures 18-30):

- Measure 18: A6
- Measure 19: F#mi7
- Measure 20: E7
- Measure 21: Cdim
- Measure 22: C#mi7
- Measure 23: F#mi7
- Measure 24: Bmi7
- Measure 25: E7
- Measure 26: A6/9
- Measure 27: Emi7
- Measure 28: A7
- Measure 29: Dma7
- Measure 30: D#mi7(b5)
- Measure 31: G#7
- Measure 32: C#mi7
- Measure 33: F#mi7
- Measure 34: Bmi7
- Measure 35: E7
- Measure 36: A6/9
- Measure 37: Bmi7
- Measure 38: E7

FIVE BROTHERS

MED SWING

GERRY MULLIGAN, 1949

Sheet music for "Five Brothers" in 4/4 time, Med Swing. The key signature is three sharps (F#, C#, G#).

Section A (Measures 1-10):

- Measures 1-2: A (boxed), Ama7, Bmi7, E7
- Measures 3-4: Ama7, Bmi7, E7

Section B (Measures 11-17):

- Measures 11-12: Emi7, A7
- Measures 13-14: Dma7, G7, Ama7, C7
- Measures 15-16: Bmi7, E7

Section C (Measures 18-24):

- Measures 18-19: B (boxed), C#ma7, Dmi7
- Measures 20-21: G7, Cma7, C#mi7, F#7
- Measures 22-23: Bma7, Cmi7, F7
- Measures 24-25: Bbma7, Bmi7, Bb7

Section D (Measures 26-30):

- Measures 26-27: A (boxed), Ama7, Bmi7, E7
- Measures 28-29: Ama7, Bmi7, E7

Section E (Measures 31-34):

- Measures 31-32: Emi7, A7
- Measures 33-34: Dma7, G7, Bmi7, Bb7, Ama7, Bmi7, E7

FIVE SPOT AFTER DARK

EASY SWING

BENNY GOLSON, 1959

Sheet music for "Five Spot After Dark" by Benny Golson, 1959. The music is in 4/4 time, key of D major (indicated by four sharps: F#, C#, G#, D#). The tempo/style is Easy Swing.

The score is divided into measures, with measure numbers 5, 9, 13, 17, and 21 marked at the beginning of their respective lines. Chord changes are indicated above the staff.

Measure 1: Chord: **A** G#mi7

Measure 5: Chord: C#mi7

Measure 9: Chord: E7

Measure 13: Chord: **A** G#mi7

Measure 17: Chord: C#mi7

Measure 21: Chord: E7

Measure 25: Chord: D#7

Measure 29: Chord: G#mi7

Measure 33: Chord: A#mi7(b5)

Measure 37: Chord: D#7

FLAMINGO

ED ANDERSON/TEO GROYA, 1941

LATIN

Handwritten musical score for "FLAMINGO" in 4/4 Latin style. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo/style is indicated as "LATIN". The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, and 30 marked at the beginning of their respective lines. Chord notations are handwritten above the staff, often with brackets indicating spans across multiple measures. The chords include: A, Dma7, Bmi7, Emi7, A7, Dmi7, G7, Bb7, D6, Gmi6, Gmi7, C7, Fma7, D7, and Eb7. The notation includes various note values (quarter, eighth, and half notes), rests, and bar lines. The score ends with a double bar line at measure 30.

6 **Bb7** **Emi7** **A7** **Dma7** **B7** **Emi7** **A7**

10 **A** **Dma7** **Bmi7** **Emi7** **A7** **Dmi7** **G7**

14 **Bb7** **Emi7** **A7** **D6** **Gmi6** **D6**

18 **B** **Gmi7** **C7** **Fma7** **D7**

22 **Gmi7** **C7** **Emi7** **A7**

26 **A** **Dma7** **Bmi7** **Emi7** **A7** **Dmi7** **G7**

30 **Bb7** **Emi7** **A7** **Dma7** **B7** **Emi7** **A7**

FLY ME TO THE MOON

MED SWING

BART HOWARD, 1954

Sheet music for "Fly Me to the Moon" in G major, 4/4 time, Med Swing.

Section A

Measures 1-16:

- Measures 1-4: F#mi7, Bmi7, E7, Ama7 A7
- Measures 5-8: Dma7, G#mi7(b5), C#7, F#mi7 F#7
- Measures 9-12: Bmi7, E7, Ama7, C#mi7 F#7
- Measures 13-16: Bmi7, E7, Ama7, G#mi7(b5) C#7

Section B

Measures 17-32:

- Measures 17-20: F#mi7, Bmi7, E7, Ama7 A7
- Measures 21-24: Dma7, G#mi7(b5), C#7, F#mi7 F#7
- Measures 25-28: Bmi7, E7, C#mi7, F#7
- Measures 29-32: Bmi7, E7, A6, G#mi7(b5) C#7

MEDIUM SWING

A FOGGY DAY

GEORGE & IRA GERSHWIN, 1937

Sheet music for "A Foggy Day" in D major, 4/4 time, Medium Swing. The music is written in treble clef and includes chord symbols above the staff.

Section A (Measures 1-17):

- Measure 1: Dma7
- Measure 2: B7(b9)
- Measure 3: Emi7
- Measure 4: A7
- Measure 5: Dma7
- Measure 6: F7
- Measure 7: E7
- Measure 8: A7
- Measure 9: Dma7
- Measure 10: Ami7
- Measure 11: D7
- Measure 12: Gma7
- Measure 13: C7
- Measure 14: F#mi7
- Measure 15: B7
- Measure 16: Emi7
- Measure 17: A7

Section B (Measures 18-35):

- Measure 18: Dma7
- Measure 19: B7(b9)
- Measure 20: Emi7
- Measure 21: A7
- Measure 22: Dma7
- Measure 23: F7
- Measure 24: E7
- Measure 25: A7
- Measure 26: Ami7
- Measure 27: D7
- Measure 28: Gma7
- Measure 29: C7
- Measure 30: Dma7
- Measure 31: Emi7
- Measure 32: Dma7
- Measure 33: Emi7
- Measure 34: F#mi7
- Measure 35: Bmi7
- Measure 36: Emi7
- Measure 37: A7
- Measure 38: Dma7
- Measure 39: B7
- Measure 40: Emi7
- Measure 41: A7

THE FOLKS WHO LIVE ON THE HILL

BALLAD

OSCAR HAMMERSTEIN II/JEROME KERN, 1937

A A^{ma}7 A[#]dim B^{mi}7 E⁷_{sus} C[#]mi7 C[#]dim B^{mi}6 E⁷

5 C[#]mi7 F[#]mi7 B^{mi}7 E⁷ G^{7b5} F[#]7 B^{mi}7 E⁷

9 C[#]mi7 F[#]7 B^{mi}7 E⁷ 1. A^{ma}7 F[#]mi7 B^{mi}7 E⁷

13 12. A⁶ D[#]mi^{7b5} G[#]7^{b9} **B** C[#]mi7 D[#]mi^{7b5} G[#]7^{b9}

17 C[#]mi C[#]mi(A⁷) C[#]mi7 C⁷^{#5} B⁷ E⁷ A[#]dim B^{mi}7 E⁷

C A^{ma}7 A[#]dim B^{mi}7 E⁷_{sus} C[#]mi7 C[#]dim B^{mi}6 E⁷

25 C[#]mi7 F[#]mi7 B^{mi}7 E⁷ G^{7b5} F[#]7 B^{mi}7 E⁷

29 C[#]mi7 F[#]7 B^{mi}7 E⁷ C[#]7^{#5} F[#]7 B^{mi}7 E⁷

33 A^{ma}7 F[#]mi7 B^{mi}7 E⁷

FOOLS RUSH IN

MED LATIN OR SWING

JOHNNY MERCER/RUBE BLOOM, 1940

A $Bm7$ $E7$ $C\#mi7$ $F\#mi7$

5 $Bm7$ $E7$ $Ama7$ $E7mi7$ $A7$

9 $Dma7$ $G\#mi7(b5)$ $C\#7$ $F\#mi$ $F\#mi(ma7)$ $F\#mi7$

13 $B7$ $F\#mi7$ $B7$ $Bm7$ $E7$ $F\#7$

B $Bm7$ $E7$ $C\#mi7$ $F\#mi7$

17 $Bm7$ $E7$ $G7(b5)$ $F\#7$

21 $Bm7$ $Dmi7$ $G7$ $Ama7$ $F\#mi7$

25 $Bm7$ $E7$ $Ama7$ $D7$ $C\#mi7(b5)$ $F\#7$

29 $Bm7$ $E7$ $Ama7$ $D7$ $C\#mi7(b5)$ $F\#7$

FOOTPRINTS

MED SWING 6/4

WAYNE SHORTER, 1976

INTRO

BASS LINE

Ami¹¹

A

Ami¹¹

BASS SIMILE

9

Dmi¹¹

12

Ami¹¹

D#mi^{7b5}

G#7#9

15

C#7#9

F#7#5#9

Ami¹¹

FOR ALL WE KNOW

BALLAD

J. FRED COOTS/SAM M. LEWIS, 1964



FOR HEAVEN'S SAKE

DON MEYER/ELISE BRETTON

SHERMAN EDWARDS, 1948

BALLAD

A E^{mi7}(b5) A⁷ F^{#mi7} B⁷ E^{mi7}(b5) A⁷ D^{ma7} G^{#7b5}

6 G^{mi7} F^{#mi7} F^{dim} E^{mi7} A⁷ D^{ma7} B^{7b9}

A E^{mi7}(b5) A⁷ F^{#mi7} B⁷ E^{mi7}(b5) A⁷ D^{ma7} G^{#7b5}

14 G^{mi7} F^{#mi7} F^{dim} E^{mi7} A⁷ D⁶

B C^{mi7} F^{9sus} B^{bma7} G⁷ C^{mi7} F^{9sus} B^{bma7} A^{7(b9)}

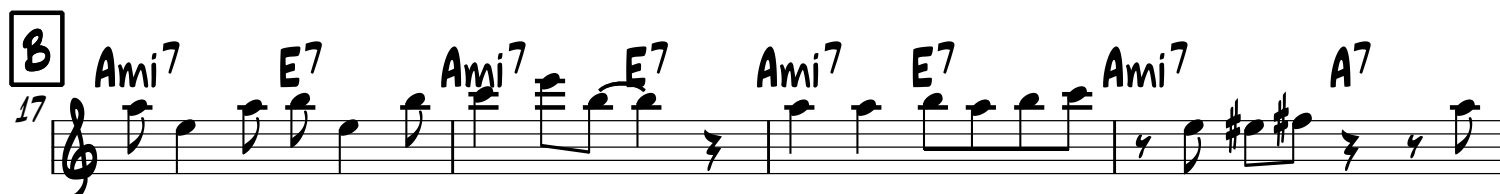
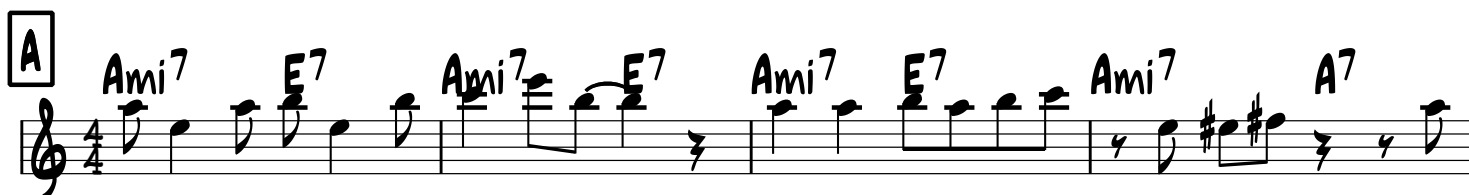
22 D^{mi7} B^{7#9} E^{mi7} A⁷ D^{mi7} G^{mi7} G^{mi7/F} E^{mi7} A⁷

A E^{mi7}(b5) A⁷ F^{#mi7} B⁷ E^{mi7}(b5) A⁷ D^{ma7} G^{#7b5}

30 G^{mi7} F^{#mi7} F^{dim} E^{mi7} A⁷ D⁶ B⁷

FOR MINORS ONLY

JIMMY HEATH, 1959



FOR SENTIMENTAL REASONS

DEREK WATSON/WILLIAM BEST, 1947

BALLAD

Sheet music for the ballad "For Sentimental Reasons" by Derek Watson/William Best, 1947. The music is in 4/4 time and D major (two sharps).

The score is divided into two main sections, A and B, with measures numbered 1 through 30.

Section A (Measures 1-17):

- Measures 1-4: D^{ma}7 B^{mi}7 E^{mi}7 A⁷ | D^{ma}7 B^{mi}7 E^{mi}7 A⁷
- Measures 5-8: D⁶ B^{mi}7 E^{mi}7 A⁷ | D^{ma}7 B^{mi}7 E^{mi}7 A⁷
- Measures 9-12: D^{ma}7 B^{mi}7 E^{mi}7 A⁷ | D^{ma}7 B^{mi}7 E^{mi}7 A⁷
- Measures 13-17: D⁶ B^{mi}7 E^{mi}7 A⁷ | D⁶ E^{mi}7 F^{dim} D^{ma}/F[#]

Section B (Measures 18-30):

- Measures 18-21: E^{mi}7 A⁷ | F[#]^{mi}7 B⁷ | E^{mi}7 A⁷ | D^{ma}7
- Measures 22-25: C[#]^{mi}7(b5) F[#]7 | B^{mi}7 E⁷ | E^{mi}7 A⁷
- Measures 26-29: D^{ma}7 B^{mi}7 E^{mi}7 A⁷ | D^{ma}7 B^{mi}7 E^{mi}7 A⁷
- Measures 30-33: D⁶ B^{mi}7 E^{mi}7 A⁷ | D⁶ B⁷ | E^{mi}7 A⁷

FOREST FLOWER

CHARLES LLOYD, 1964

Musical score for "Forest Flower" by Charles Lloyd, 1964. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo/style is indicated as Latin/Swing.

The score is divided into sections labeled A, B, and C, each with a "LATIN" or "SWING" tempo/style marking.

Section A (Measures 1-9): Marked "LATIN". Chords: F#ma7, Ema7, Ama7, Gma7.

Section B (Measures 10-13): Marked "SWING". Chords: Bbm7, Bbm7b5, E7, Ama7.

Section C (Measures 14-35): Marked "LATIN". Chords: Ami9, G#7#5#9, Gma9, Ami9, G#7#5#9, Gma9, Ami9, G9, Cma7, G9, F#9#11, Ebma7, Ebmi9, F#mi9, Ami9, Gmi9.

The score concludes with a final measure (35) marked "A6/9" and a trill.

FOTOGRAFIA

LATIN

(PHOTOGRAPH)

ANTONIO CARLOS JOBIM/RAY GILBERT, 1971

A Dma9 Dmi9 G7

5 Dma9 F#mi7(b5) B7

9 Emi7 Emi7/D C#mi7(b5) F#7 Bmi7 E7

13 Emi7 A7 Dma9 G7

B Dma9 Dmi9 G7

17 Dma9 F#mi7(b5) B7

21 Dma9 F#mi7(b5) B7

25 Emi7 Emi7/D C#mi7(b5) F#7 Bmi7 E7

29 Emi7 A7 Dma9 G7

FOUR

EDDIE "CLEANHEAD" VINSON, 1954

MED-UP SWING

A

Cma7

Cmi7

F7



6 Dmi7

Fmi7

Bb7



10 Emi7

D#mi7

G#7

Dmi7

G7



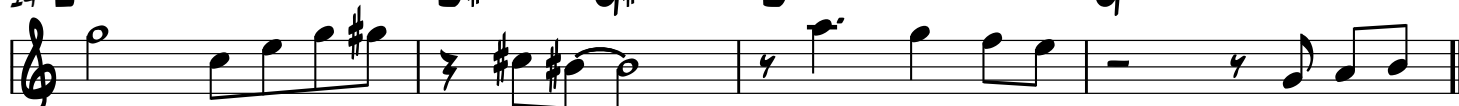
14 Emi7

D#mi7

G#7

Dmi7

G7



B

Cma7

Cmi7

F7



22 Dmi7

Fmi7

Bb7



26 Emi7

D#mi7

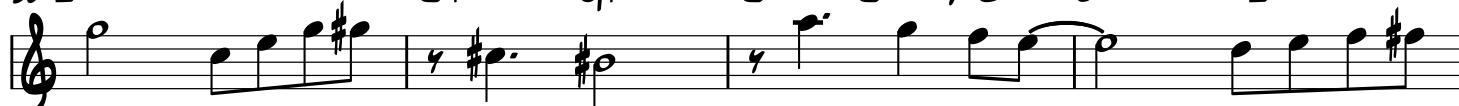
G#7

Dmi7

Dmi7/C

Bmi7(b5)

E7



30 Emi7

D#mi7

Dmi7

G7

Cma7

Dmi7

G7



FOUR BROTHERS

JIMMY GIUFFRÉ, 1948

FAST SWING

Sheet music for "Four Brothers" by Jimmy Giuffré, 1948. The piece is in 4/4 time and features a fast swing tempo. The key signature is one flat (Bb).

The music is organized into measures, with chord changes indicated above the staff. The notation includes treble clef, key signature (one flat), and various chord symbols (e.g., G7, Gmi7, C7, Fma7, D7, Ami7, Bmi7, E7, Ama7, F#7, Bmi7, E7, Ami7, D7).

The first section (A) starts at measure 1 and ends at measure 17. The second section (B) starts at measure 18 and ends at measure 25. The third section (A) starts at measure 26 and ends at measure 30.

Measure numbers are indicated at the beginning of each line: 1, 6, 10, 14, 18, 22, 26, 30.

FOUR ON SIX

MED-UP SWING

BASED ON SUMMERTIME

JOHN L 'WES' MONTGOMERY, 1960

A Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7 Ami7 D7 Gmi7 C7

BASS

7 F#mi7 B7 Cmi7 E7 Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

13 Gma7 Emi7 E#mi7 F#mi7 B7#9 Emi7 A7 Emi7 A7

B **MELODY**

17 Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

21 Ami7 D7 Gmi7 C7 F#mi7 B7 Cmi7 F7

25 Emi7 A7 Emi7 A7 Emi7 A7 Emi7 A7

29 Gma7 Emi7 E#mi7 F#mi7 B7#9 Emi7 **SOLO BREAK**

SOLOS

33 Emi7 Ami7 D7 Gmi7 C7

39 F#mi7 B7 Cmi7 F7 Emi7 Ami7 D7

45 Gma7 C7 B7 Emi7 F#mi7b5 B7

D.C. AFTER SOLOS

FREDDIE THE FREELOADER

EASY SWING

MILES DAVIS, 1959

Sheet music for "Freddie the Freeloader" in G major, 4/4 time, Easy Swing.

Section A (Measures 1-8):

- Measure 1: G7
- Measure 2: G7
- Measure 3: G7
- Measure 4: G7
- Measure 5: C7
- Measure 6: G7
- Measure 7: G7
- Measure 8: G7

Section B (Measures 9-16):

- Measure 9: D7
- Measure 10: C7
- Measure 11: F7(b5)
- Measure 12: F7(b5)
- Measure 13: G7
- Measure 14: G7
- Measure 15: G7
- Measure 16: G7

Section C (Measures 17-24):

- Measure 17: C7
- Measure 18: G7
- Measure 19: G7
- Measure 20: G7
- Measure 21: D7
- Measure 22: C7
- Measure 23: G7
- Measure 24: G7

FREEDOM JAZZ DANCE

MED FUNK/ROCK

EDDIE HARRIS, 1965

Sheet music for "Freedom Jazz Dance" by Eddie Harris, 1965. The music is in 4/4 time, key of G major (one sharp), and features a med funk/rock style. The notation is in treble clef.

The score is divided into measures, with measure numbers 4, 6, 10, 14, 18, 22, 26, and 30 indicated. The key signature is one sharp (F#).

Chord symbols are provided above the staff:

- Measure 4: **A** (boxed), G7(#9)
- Measure 6: G7(#9)
- Measure 10: G7(#9)
- Measure 14: G7(#9)
- Measure 18: **A** (boxed), G7(#9)
- Measure 22: G7(#9)
- Measure 26: G7(#9)
- Measure 30: G7(#9)

The melody consists of eighth and quarter notes, with some measures containing rests. A triplet of eighth notes is marked with a '3' in measures 10, 26, and 30. The piece concludes with a double bar line at measure 30.

FREIGHT TRANE

TOMMY FLANAGAN, 1969

INTRO

 C^9_{SUS} E^b PEDAL

6

A

 $Fma7$ $E mi^7b5$ A^7 $D mi^7$ $C mi^7$ F^7

10

 $B^b ma7$ $B^b mi^7$ $A mi^7$ $G^{\#} mi^7$

14

3

18

 $G mi^7$ C^7 $Fma7$ D^7 $G mi^7$ C^7

A

 $Fma7$ $E mi^7b5$ A^7 $D mi^7$ $C mi^7$ F^7

22

 $B^b ma7$ $B^b mi^7$ $A mi^7$ $G^{\#} mi^7$

26

3

30

 $G mi^7$ C^7 $Fma7$ D^7 $G mi^7$ C^7

CODA LAST X ONLY

 Φ

34

 C^9_{SUS} E^b PEDAL

38

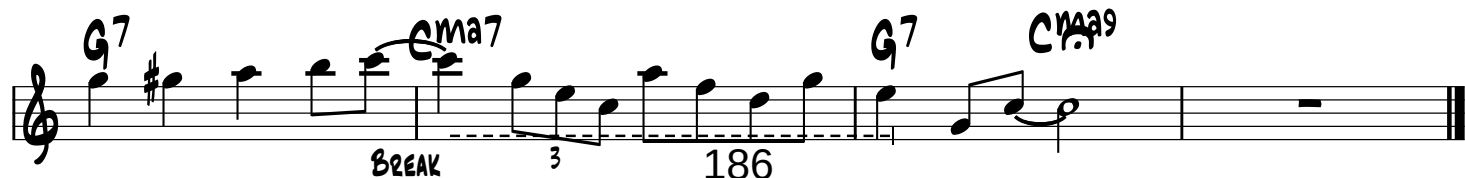
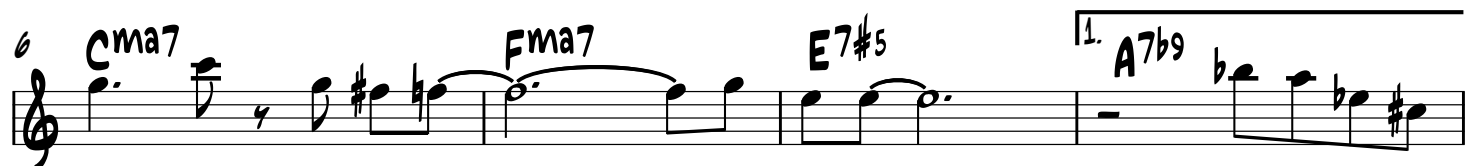
 F^7b5

FRIED BANANAS

MEDIUM SWING

DEXTER GORDON, 1967

♩ = 180



BREAK

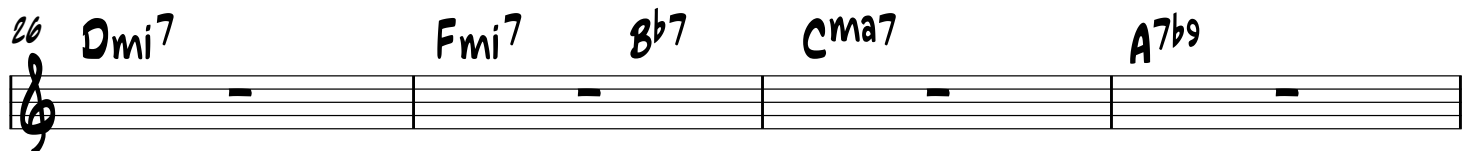
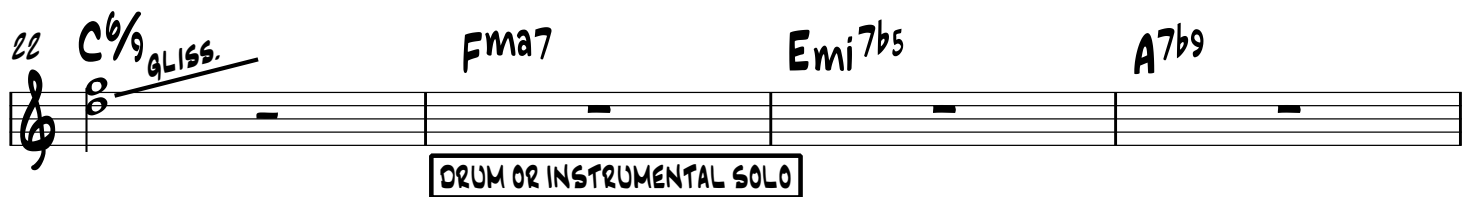
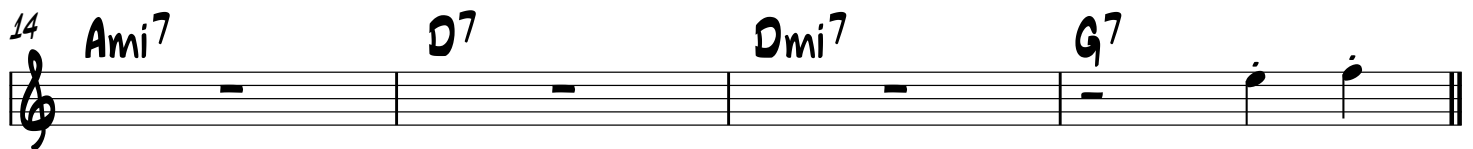
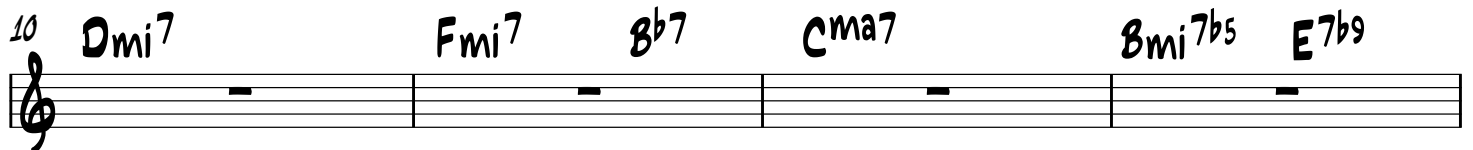
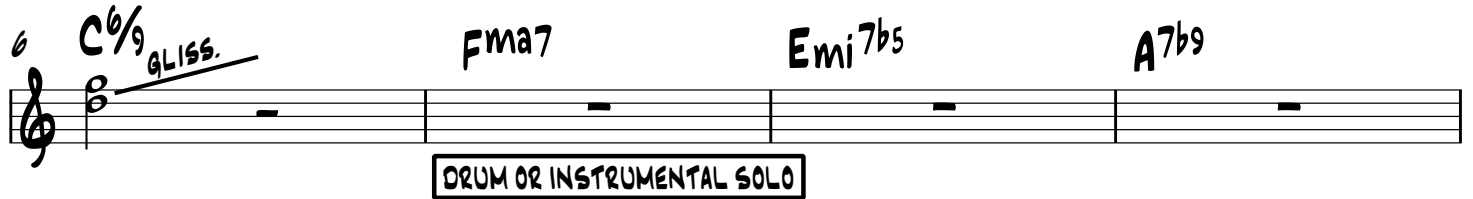
186

FRIED BANANAS

OPTIONAL SHOUT CHORUS

ROBERT M. ROETKER

PLAY AFTER LAST SOLO AS NEEDED
OR BETWEEN SOLOS 1ST 16 ONLY



FRIED PIES

A

Measures 1-11 of section A. Chords: G⁹, D¹³, G⁹, D⁷^{#5}, D^{mi7}, G⁹, G⁹, F¹³, B^{b9}, A⁹^{#5}, G^{#13}.

B INTERLUDE BETWEEN SOLOS

Measures 12-15 of section B. Chords: F^{#mi7#5}, B^{7#9}, E⁷, A^{7sus}.

C SOLOS ON F BLUES

Measures 16-31 of section C. Chords: D⁷, G⁷, D⁷, A^{mi7}, D⁷, G⁷, D⁷, B⁷, E^{mi7}, A⁷, D⁷, B⁷, E^{mi7}, A⁷.

AFTER SOLOS, PLAY ALL OF A THEN FADE OUT ON B

GEE BABY, AIN'T I GOOD TO YOU

BLUESY SWING

DON REDMAN/ANDY RAZAF, 1929

Sheet music for "Gee Baby, Aint I Good to You" in 4/4 time, featuring a bluesy swing style. The key signature is one flat (Bb).

The music is divided into measures, with chord changes indicated above the staff. Measure numbers 4, 7, 10, 13, and 16 are marked at the beginning of their respective lines.

Measure 1 (Measure 4): Chords: A, A7, F7, E7, A7, D7, G7. The melody starts on A4, moves to G4, then F4, E4, D4, C4, and B3.

Measure 2 (Measure 5): Chords: C6, E7, A7, F7, E7, A7. The melody continues from B3, moving to A3, G3, F3, E3, D3, and C3.

Measure 3 (Measure 8): Chords: D7, G7, C6, C7, B, F6, F#dim. The melody continues from C3, moving to B3, A3, G3, F3, E3, and D3.

Measure 4 (Measure 11): Chords: C6/G, C7, F6, F#dim, Bmi7(b5), E7. The melody continues from D3, moving to C3, B3, A3, G3, F3, and E3.

Measure 5 (Measure 14): Chords: A7, F7, E7, A7, D7, G7. The melody continues from E3, moving to D3, C3, B3, A3, and G3.

Measure 6 (Measure 17): Chords: C6, F7, E7. The melody continues from G3, moving to F3, E3, and D3.

GENTLE RAIN

MATT DUBEY/LUIZ BONFÁ, 1965

A $F\#mi^7$ $C\#7/E\#$

5 $E mi^7$ A^7 Dma^7

9 $D\#mi^7b5$ $G\#7$ $C\#mi^7b5$ $F\#7$

13 Bmi^7b5 $G\#mi^7b5$ $C\#7$ $F\#mi^7$ $G\#mi^7b5$ $C\#7$

B $F\#mi^7$ $C\#7/E\#$

17 $E mi^7$ A^7 Dma^7

21 $D\#mi^7b5$ $G\#7$ $C\#mi^7b5$ $F\#7$

25 Bmi^7b5 $G\#mi^7b5$ $C\#7$ $F\#mi^7$ B^7 $E mi^7$ A^7

29 Dma^7 A^7sus A^7 Dma^7 $C\#7$

33 $F\#mi^7$ $G\#mi^7b5$ $C\#7$

37

GEORGIA ON MY MIND

Ballad

Hoagy Carmichael, 1930

Sheet music for "Georgia on My Mind" in G major, 4/4 time, Ballad tempo. The key signature has one sharp (F#).

Section A (Measures 1-8):

- Measure 1: Dma7
- Measure 2: C#mi7(b5) F#7
- Measure 3: Bmi7 Bmi7/A
- Measure 4: G#mi7(b5) Gmi7 C7
- Measure 5: Dma7 B7
- Measure 6: Emi7 A7
- Measure 7: F#mi7 B7
- Measure 8: Emi7 A7

Section A (Measures 9-16):

- Measure 9: Dma7
- Measure 10: C#mi7(b5) F#7
- Measure 11: Bmi7 Bmi7/A
- Measure 12: G#mi7(b5) Gmi7 C7
- Measure 13: Dma7 B7
- Measure 14: Emi7 A7
- Measure 15: D6
- Measure 16: C#mi7(b5) F#7

Section B (Measures 17-24):

- Measure 17: Bmi7 Emi6
- Measure 18: Bmi7 G7
- Measure 19: Bmi7 Emi6
- Measure 20: Bmi7 E7
- Measure 21: Bmi7
- Measure 22: G#mi7(b5) C#7
- Measure 23: F#mi7 B7
- Measure 24: Emi7 A7

Section A (Measures 25-32):

- Measure 25: Dma7
- Measure 26: C#mi7(b5) F#7
- Measure 27: Bmi7 Bmi7/A
- Measure 28: G#mi7(b5) Gmi7 C7
- Measure 29: F#mi7 B7
- Measure 30: Emi7 A7
- Measure 31: D6 B7
- Measure 32: Emi7 A7

MEDIUM SWING

GET OUT OF TOWN

COLE PORTER, 1938

A $E^{mi}7$ $E^{mi}6$

5 $E^{mi}7$ $B^{mi}7(b5)$ E^7

9 $A^{mi}7$ D^7 $G^{ma}7$

13 $C\sharp^{mi}7(b5)$ $F\sharp^7$ $F\sharp^{mi}7(b5)$ B^7

B $E^{mi}7$ $E^{mi}6$

17 $E^{mi}7$ $B^{mi}7(b5)$ E^7

21 $A^{mi}7$ D^7 $G^{ma}7$ $B^{mi}7(b5)$ E^7

25 $A^{mi}7$ $A^{mi}7(b5)$ D^7 $G^{ma}7$ $F\sharp^{mi}7(b5)$ B^7

29 $A^{mi}7$ $A^{mi}7(b5)$ D^7 $G^{ma}7$ $F\sharp^{mi}7(b5)$ B^7

I'M GETTING SENTIMENTAL OVER YOU

BALLAD OR MED SWING

NED WASHINGTON/GEORGE BASSMAN, 1932

Handwritten musical score for "I'm Getting Sentimental Over You" in G major, 4/4 time. The score is divided into sections A and B, with measures numbered 1 through 33.

Section A (Measures 1-16):

- Measures 1-4: D^{ma7} , $G\#mi7$, $C\#7$, $F\#mi7b5$, $B7$
- Measures 5-8: $E7$, $A7$, $D6$, $B7$, $E\#mi7$, $A7$
- Measures 9-12: D^{ma7} , $G\#mi7$, $C\#7$, $F\#mi7b5$, $B7$
- Measures 13-16: $E7$, $A7$, $C6$, $C\#6$, $D6$, $G\#mi7b5$, $C\#7$

Section B (Measures 17-33):

- Measures 17-20: $F\#mi7$, $G\#7$, $C\#7$
- Measures 21-24: $G\#mi7$, $C\#7$, $F\#mi7$, $B7$, $E\#mi7$, $A7$
- Measures 25-28: D^{ma7} , $G\#mi7$, $C\#7$, $F\#mi7b5$, $B7$
- Measures 29-32: $E7$, $A7$, $D7$, $C\#7$, $C7$, $B7$
- Measures 33: $E7$, $A7$, $C6$, $C\#6$, $D6$, $E\#mi7$, $A7$

A GHOST OF A CHANCE

BALLAD

NED WASHINGTON/VICTOR YOUNG, 1932

Sheet music for the ballad "A Ghost of a Chance" by Ned Washington/Victor Young, 1932. The music is in 4/4 time and A major (three sharps: F#, C#, G#).

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

Section A (Measures 1-17):

- Measures 1-4: A ma7, E7(#5), C#mi7(b5), F#7, Dmi7, G7
- Measures 5-8: C#mi7, F#mi7, Bmi7, E7, C#7, F#7, Bmi7, E7
- Measures 9-12: A ma7, E7(#5), C#mi7(b5), F#7, Dmi7, G7
- Measures 13-17: C#mi7, F#mi7, Bmi7, E7, A6, G7, A6, C#mi7(b5), F#7

Section B (Measures 18-30):

- Measures 18-21: Bmi7, E7(#5), A ma7, Bmi7, E7, A ma7
- Measures 22-25: D#mi7(b5), G#7, C#mi7, F#7, Bmi7, E7
- Measures 26-29: A ma7, E7(#5), C#mi7(b5), F#7, Dmi7, G7
- Measures 30-33: C#mi7, F#mi7, Bmi7, E7, A6, F#7, Bmi7, E7

The notation includes treble clef, key signature of three sharps, and various chord symbols (A ma7, E7(#5), C#mi7(b5), F#7, Dmi7, G7, Bmi7, C#7, A6, D#mi7(b5), G#7, C#mi7, F#7, Bmi7, E7, A6, F#7). Measure numbers 6, 10, 14, 18, 22, 26, and 30 are indicated at the start of their respective staves. Trills are marked with a '3' and a bracket. The piece concludes with a double bar line at measure 33.

THE GIRL FROM IPANEMA

BOSSA

GAROTA DE IPANEMA

VINCIUS DE MORAES/NORMAN GIMBEL

ANTONIO CARLOS JOBIM, 1963

1 **A** Dma7 E7b5

5 Emi7 A7 Dma7 Eb7b5

9 **A** Dma7 E7b5

13 Emi7 A7 Dma7

17 **B** (Cmi7) Ebma7 G#7

21 D#mi7 B7

25 Emi7 C7

29 F#mi7 B7 Emi7 A7

33 **A** Dma7 E7b5

37 Emi7 A7 Dma7 Eb7b5

THE GIRL NEXT DOOR

HUGH MARTIN/RALPH BLANE, 1943

JAZZ WALTZ

Handwritten musical score for "The Girl Next Door" (Jazz Waltz). The score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of 32 measures, divided into two systems of 16 measures each. The first system is marked with a boxed 'A' and the second with a boxed 'B'. Chord symbols are written above the notes.

System 1 (Measures 1-16):

- Measure 1: **A** (boxed), **G^{ma7}**
- Measure 2: **E⁷**
- Measure 3: **A^{mi7}**
- Measure 4: **D⁷**
- Measure 5: **G^{ma7}**
- Measure 6: **E^{mi7}**
- Measure 7: **A⁷**
- Measure 8: **A^{mi7}**
- Measure 9: **D⁷**
- Measure 10: **G^{ma7}**
- Measure 11: **E^{mi7}**
- Measure 12: **E^{mi7}/D**
- Measure 13: **C^{#mi7(b5)}**
- Measure 14: **F^{#7}**
- Measure 15: **B⁷**
- Measure 16: **E⁷**, **A⁷**, **D⁷**

System 2 (Measures 17-32):

- Measure 17: **B** (boxed), **G^{ma7}**
- Measure 18: **E⁷**
- Measure 19: **A^{mi7}**
- Measure 20: **D⁷**
- Measure 21: **G^{ma7}**
- Measure 22: **E^{mi7}**
- Measure 23: **A⁷**
- Measure 24: **A^{#dim}**
- Measure 25: **G^{ma7}/D**
- Measure 26: **C^{#mi7(b5)}**
- Measure 27: **E^{b7}**
- Measure 28: **D⁷**
- Measure 29: **G⁶**
- Measure 30: **E⁷**
- Measure 31: **A^{mi7}**
- Measure 32: **D⁷**

GIRL TALK

NEAL HEFTI/BOBBY TROUP, 1965

SLOW SWING

A Dma7 G#7(b5) Gma7 Emi7 A7 F#mi7 B7 Emi7 F#mi7 G6 A7

5 Dmi7 Gmi7 E7b9b5 A7 F#mi7 B7 F#mi7(b5) Gmi7 Ami6 B7

9 E7(SUS4) E7 Emi7 Gmi7 F#mi7 B7 Emi7 A7

A Dma7 G#7(b5) Gma7 Emi7 A7 F#mi7 B7 Emi7 F#mi7 G6 A7

13 Dmi7 Gmi7 E7b9b5 A7 F#mi7 B7 F#mi7(b5) Gmi7 Ami6 B7

17 E7(SUS4) E7 Emi7 Gmi7 F#mi7 B7 Emi7 A7

GIVE ME THE SIMPLE LIFE

RUBE BLOOM/HARRY RUBY, 1945

A Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ E⁷ Ami⁷ G[#]mi⁷ Gmi⁷ C⁷

5 F[#]mi^{7b5} Fmi⁶ C/E E^bdim ^{1.} Dmi⁷ A⁷ Dmi⁷ G⁷

^{2.} 9 Dmi⁷ G⁷ C⁶ **B** Fma⁷ G⁷ Emi⁷ A⁷

13 Dmi⁷ G⁷ Cma⁷ Bmi^{7b5} E⁷ Ami⁷

17 D⁷ Dmi⁷ G⁷ **A** Dmi⁷ G⁷ Emi⁷ A⁷

21 Dmi⁷ E⁷ Ami⁷ G[#]mi⁷ Gmi⁷ C⁷ F[#]mi^{7b5} Fmi⁶ C⁶/E E^bdim

25 Dmi⁷ G⁷ C⁶ A⁷

GOD BLESS THE CHIL'D

ARTHUR HEZZOG JR/BILLIE HOLIDAY, 1941

BALLAD

4/4

A C^{ma7} C⁷ F⁶ C^{ma7} C⁷ F⁶ G^{mi7} C⁷ G^{mi7} C⁷

6 F^{ma7} F^{mi}(^{ma7}) B^{b7} E^{mi7} A⁷ D^{mi7} G⁷

1. 10 C^{ma7} A⁷ D^{mi7} G⁷ 12. C^{ma7} B^{mi7}(^{b5}) E⁷

B 14 A^{mi} A^{mi}(^{ma7}) A^{mi7} F[#](^{mi7}(^{b5})) B⁷ E^{mi7} B^{mi7}(^{b5}) E⁷

18 A^{mi} A^{mi}(^{ma7}) A^{mi7} F[#](^{mi7}(^{b5})) B⁷ E^{mi7} A⁷ D^{mi7} G⁷

A 22 C^{ma7} C⁷ F⁶ C^{ma7} C⁷ F⁶ G^{mi7} C⁷ G^{mi7} C⁷

26 F^{ma7} F^{mi}(^{ma7}) B^{b7} E^{mi7} A⁷ D^{mi7} G⁷

30 C^{ma7} A⁷ D^{mi7} G⁷

GONE WITH THE WIND

MED SWING

ALLIE WRUBEL/HERB MAGIDSON, 1937

A

1 **Dmi7** **G7** **Cma7** **Dmi7** **G7** **Cma7**

5 **F#mi7** **B7** **Ema7** **F#mi7** **B7** **Ema7**

9 **Emi** **D#dim7** **Dmi7** **G7**

13 **Cma7** **Emi7(b5)** **A7** **Dmi7** **G7**

B

17 **Dmi7** **G7** **Cma7** **Dmi7** **G7** **Cma7**

21 **F#mi7** **B7** **Ema7** **F#mi7** **B7** **Ema7**

25 **Dmi** **Ami** **Dmi7** **G7** **Emi7(b5)** **A7**

29 **Dmi7** **G7** **Cma7** **Emi7** **A7**

GOOD BAIT

TADD DAMMERON/COUNT BASIE, 1944

Sheet music for "Good Bait" in G major, Medium Swing. The score is written in treble clef with a key signature of one sharp (F#).

Section A (Measures 1-13):

- Measures 1-4: G^{ma7} E^{mi7} A^{mi7} D⁷ B^{mi7} E⁷ A^{mi7} D⁷
- Measures 5-8: D^{mi7} G⁷ C^{ma7} F⁷ B^{mi7} E⁷ A^{mi7} D⁷ G^{ma7} D⁷

Section B (Measures 14-25):

- Measures 14-17: D^{mi7} G⁷ C^{ma7} F⁷ B^{mi7} E⁷ A^{mi7} D⁷ G^{ma7} D^{mi7} G⁷
- Measures 18-21: C^{ma7} A^{mi7} D^{mi7} G⁷ E^{mi7} A⁷ D^{mi7} G⁷
- Measures 22-25: G^{mi7} C⁷ F^{ma7} B^{b7} E^{mi7} A⁷ D^{mi7} G⁷ C⁶ E^{b13} D¹³

Section A (Measures 26-32):

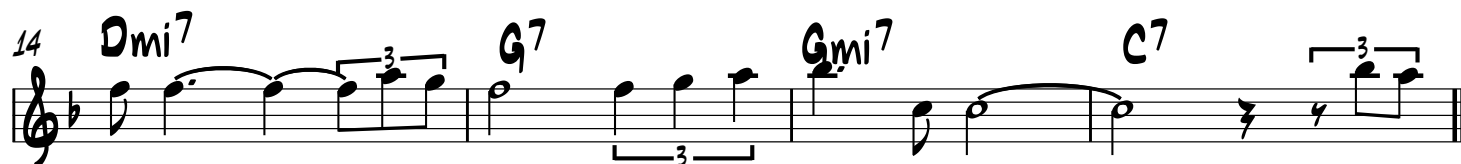
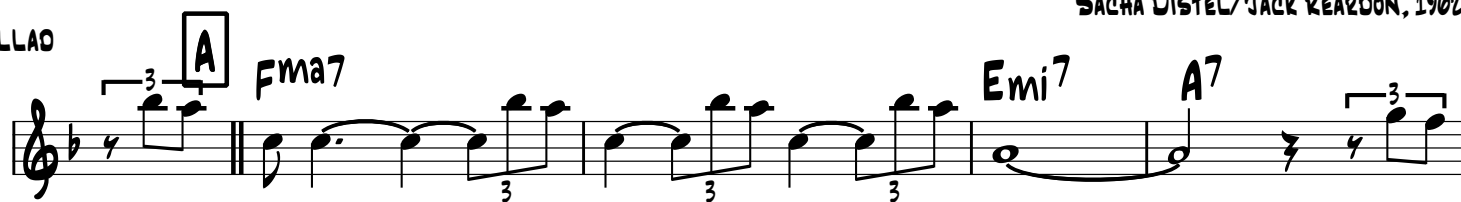
- Measures 26-29: G^{ma7} E^{mi7} A^{mi7} D⁷ B^{mi7} E⁷ A^{mi7} D⁷
- Measures 30-32: D^{mi7} G⁷ C^{ma7} F⁷ B^{mi7} E⁷ A^{mi7} D⁷ G^{ma7} D⁷

201

THE GOOD LIFE

SACHA DISTEL/JACK REARDON, 1962

BALLAD



GRAVY WALTZ

JAZZ WALTZ

STEVE ALLEN/RAY BROWN, 1962

Sheet music for "Gravy Waltz" in 3/4 time, key of A major. The music is divided into sections A and B.

Section A:

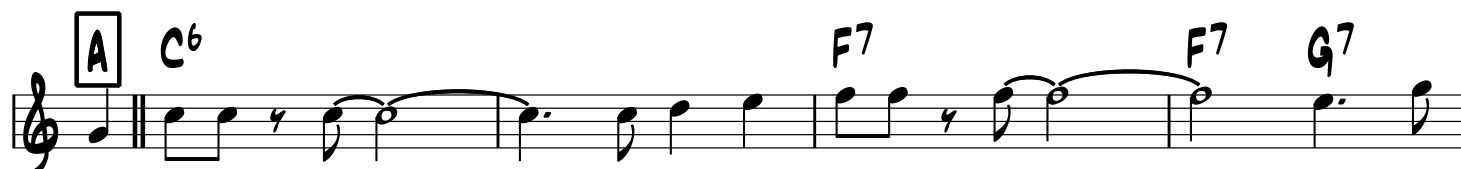
- Measures 1-4: A⁶, D⁷, A^{ma}/E, C[#]7/E[#], F[#]mi⁷
- Measures 5-8: D[#]mi⁷(b5), Dmi⁶, C[#]mi⁷(b5), F[#]7, B⁷, E⁷, A⁶
- Measures 9-12: A⁶, D⁷, A^{ma}/E, C[#]7/E[#], F[#]mi⁷
- Measures 13-16: D[#]mi⁷(b5), Dmi⁶, C[#]mi⁷(b5), F[#]7, B⁷, E⁷, A⁶

Section B:

- Measures 17-20: D⁷, A⁷, D⁷, A⁷
- Measures 21-24: D⁷, A⁷, B⁷, E⁷
- Measures 25-28: A⁶, D⁷, A^{ma}/E, C[#]7/E[#], F[#]mi⁷
- Measures 29-32: D[#]mi⁷(b5), Dmi⁶, C[#]mi⁷(b5), F[#]7, B⁷, E⁷, A⁶

GRATITUDE

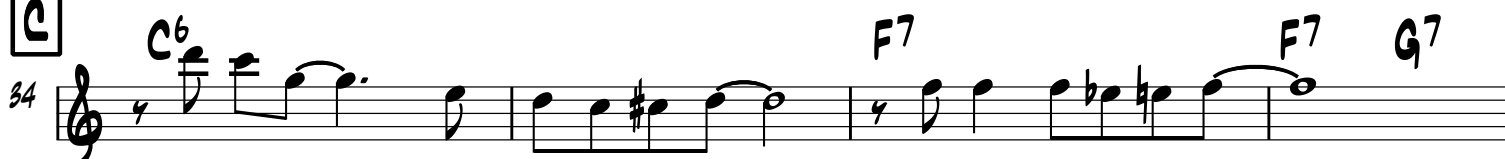
HORACE SILVER, 1996



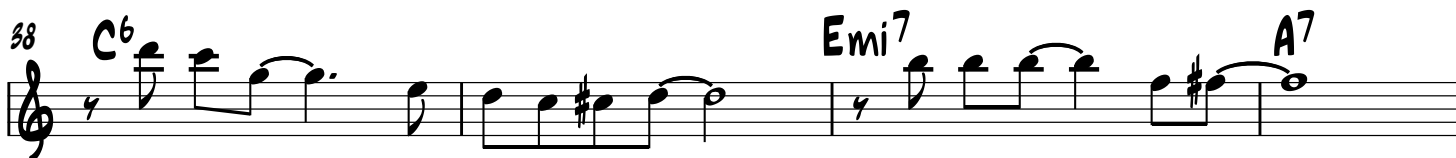
2

SOLOS ON C & D

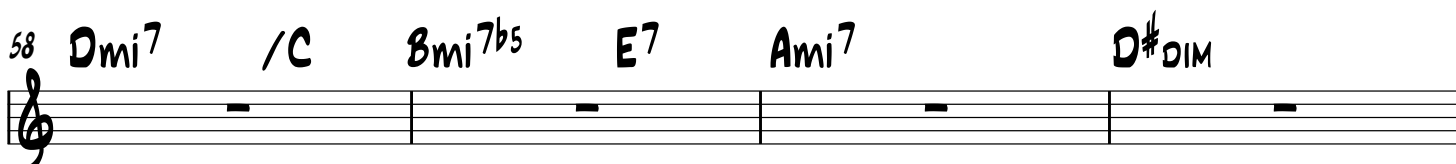
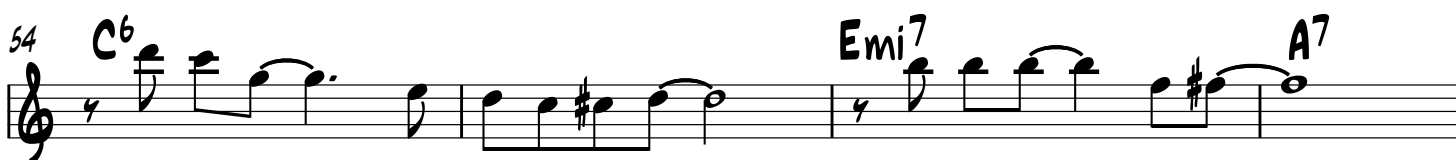
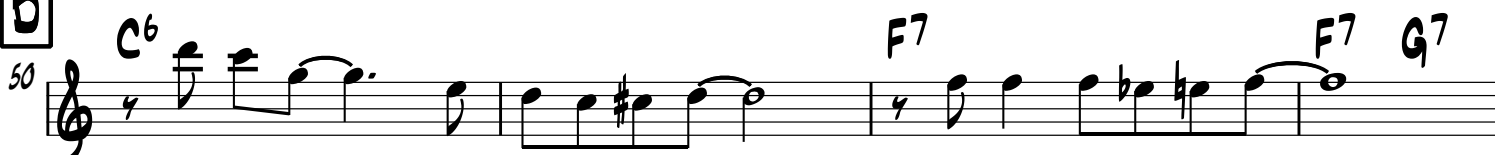
C



SOLO MAY BE PLAYED TO INTRODUCE EACH SOLO



D



THE GREAT PUMPKIN WALTZ

VINCE GUARALDI, 1969

A

Ami⁷ G#mi⁷#5 Gmi¹³ C⁷

5 D/F# Fdim⁷ C/E D#dim⁷

9 Dmi⁷ C⁶/₉ 1. Bmi⁷ E⁷

12. F#mi⁷ B⁷ **B** Ema⁷

17 Ami(ma⁷) Ami⁶ Ema⁷

21 Ami(ma⁷) Ema⁷

25 Ami(ma⁷) Ami⁶ E⁹ Eb⁷#5

29 B¹³ E⁷#5

D.C. AL 1ST ENDING



CODA LAST X ONLY

31 Dmi⁷ C⁶/₉

VAMP OUT

GREEN DOLPHIN STREET

LATIN TO SWING

NED WASHINGTON/BRONISLAU KAPER, 1947

INTRO

Cma7

E^bma7/C

Dma7/C

C[#]ma7/C

A

LATIN

BASS

Cma7

E^bma7/C

9 Dma7/C

C[#]ma7/C

Cma7

E^mi7

A7

SWING

D^mi7

G7

Cma7

G^mi7

C7

17 F^mi7

B^b7

E^bma7

D^mi7

G7

B

LATIN

Cma7

E^bma7/C

25 Dma7/C

C[#]ma7/C

Cma7

E^mi7

A7

SWING

D^mi7

/C

B^mi7^b5

E7

A^mi7

/G

F[#]^mi7^b5

B7

33 E^mi7

A7

D^mi7

G7

Cma7

D^mi7

G7

LATIN

GREGORY IS HERE

HORACE SILVER, 1972

Sheet music for "Gregory Is Here" by Horace Silver, 1972. The music is in Latin style, written in treble clef with a key signature of one sharp (F#). The piece is divided into sections A and B.

Section A: Measures 1-18. Chords include G#13#11, Ami11, F#mi7b5, B7, Emi7, A9, G/B, Cmi, and A7.

Section B: Measures 19-26. Chords include Cmi7, F7, Bbma7, and Gmi7.

Section A: Measures 27-38. Chords include G#13#11, Ami11, F#mi7b5, B7, Emi7, A9, G/B, Cmi, and A7.

Section A: Measures 39-42. Chords include Ami7, G#7#9, and Gma7.

GROOVEYARD

EASY SWING

CARL PERKINS, 1958

A Cmi7 F7 Cmi7 F7 Cmi7 F7

5 Cmi7 F7 Fmi7 Bb7 Eb7 G#7

8 C#7 Dmi7b5 G7 Cmi7 **A** Cmi7 F7

11 Cmi7 F7 Cmi7 F7 Cmi7 F7

14 Fmi7 Bb7 Eb7 G#7 C#7 Dmi7b5

17 G7 Cmi7 **B** Cmi7/G

G PEDAL

20 Cmi7/G Fmi7 Bb7

23 Eb7 G#7 G7 Cmi7

3 209

GROOVIN' HIGH

MEDIUM UP SWING

CHARLIE PARKER/DIZZY GILLESPIE, 1944

INTRO N.C. w/DRUMS ONLY. Cma7
BASS FILL

4 .. Cma7..... NC

A Cma7 F#mi7 B7

11 Cma7 Emi7 A7

15 D7 Dmi7 G7

19 Emi7 D#mi7 Dmi7 G7

B Cma7 F#mi7 B7

23 Cma7 Emi7 A7

31 D7 Dmi7 G7

35 Dmi7 Bb7 Eb Dmi7 G7

GROOVY SAMBA

SERGIO MENDEZ, 1963

OPT INTRO

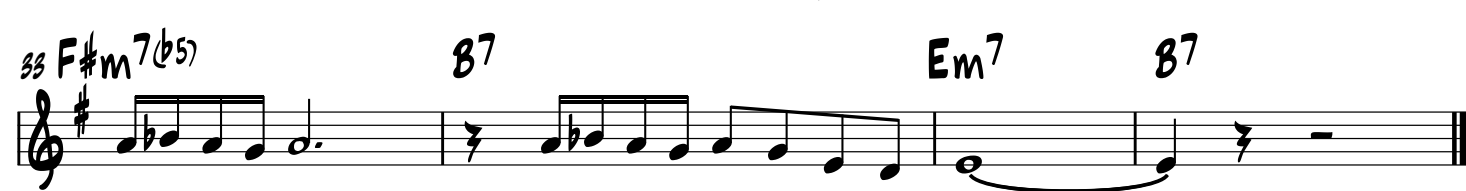
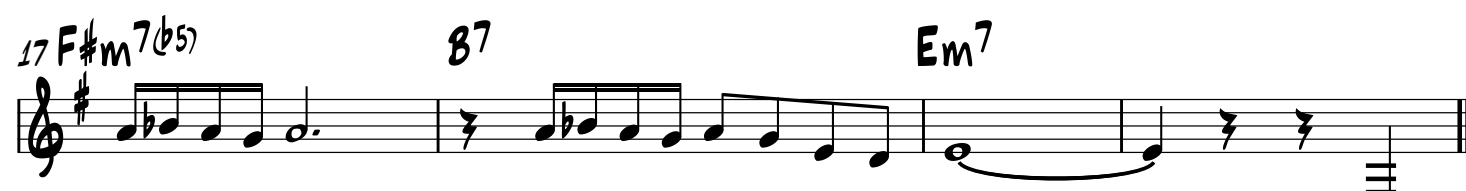
Em⁷

C[#]m⁷(b5)

C⁹(#11)

B⁷

(2X ONLY)



GUILTY

MED BALLAD

GUS KAHN/HARRY AKST

RICHARD WHITING, 1951

Handwritten musical score for the song "GUILTY". The score is written in treble clef, key of G major (one sharp), and 4/4 time. It consists of eight staves of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The staves are labeled with measure numbers (1, 5, 9, 13, 17, 21, 25, 29) and chord progressions.

Staff 1 (Measures 1-4): Chords: G^{ma7}, G^{#dim}, A^{mi7}, A^{#dim}, B^{mi7}, G⁷, C^{ma7}, F⁷.

Staff 2 (Measures 5-8): Chords: G^{ma7}, B^{bdim}, A^{mi7}, D⁷, A^{mi7}, D⁷ (F#5), G^{ma7}, A^{mi7}, D⁷.

Staff 3 (Measures 9-12): Chords: G^{ma7}, G^{#dim}, A^{mi7}, A^{#dim}, B^{mi7}, G⁷, C^{ma7}, F⁷.

Staff 4 (Measures 13-16): Chords: G^{ma7}, B^{bdim}, A^{mi7}, D⁷, A^{mi7}, D⁷, G^{ma7}, C^{#mi7} (b5 F#), F^{#7}.

Staff 5 (Measures 17-20): Chords: B^{mi7}, C^{#mi7} (b5), F^{#7}, B^{mi7}, E^{mi7}, A⁷.

Staff 6 (Measures 21-24): Chords: D^{ma7}, B⁷, E^{mi7}, A⁷, E^{mi7}, A⁷, A^{mi7}, D⁷.

Staff 7 (Measures 25-28): Chords: G^{ma7}, G^{#dim}, A^{mi7}, A^{#dim}, B^{mi7}, G⁷, C^{ma7}, F⁷.

Staff 8 (Measures 29-32): Chords: G^{ma7}, B^{bdim}, A^{mi7}, D⁷, A^{mi7}, D⁷, G^{ma7}, A^{mi7}, D⁷.

MED 809

HALF NELSON

MILES DAVIS, 1948

A **Ama7** **Dmi7** **G7**

5 **Ama7** **G#mi7** **C#7** **Gmi7** **C7**

9 **Fma7** **F#mi7** **B7**

13 **Bmi7** **E7** **Ama7** **Cma7** **Fma7** **Bbma7**

B **Ama7** **Dmi7** **G7**

17 **Ama7** **G#mi7** **C#7** **Gmi7** **C7**

21 **Fma7** **F#mi7** **B7**

25 **Bmi7** **E7** **Ama7** **Cma7** **Fma7** **Bbma7**

29 **Bmi7** **E7** **Ama7** **Cma7** **Fma7** **Bbma7**

213

FAST SWING

HAROLD'S HOUSE OF JAZZ

RICHIE COLE/DAVID LAHM, 1974

Sheet music for "Harold's House of Jazz" by Richie Cole/David Lahm, 1974. The piece is in G major, 4/4 time, and is marked "FAST SWING".

Section A (Measures 1-12):

- Measures 1-4: G^{ma7}, D^{mi7}, G⁷
- Measures 5-8: C^{ma7}, C^{mi7}, F⁷
- Measures 9-12: G^{ma7}, A⁷, 1 X ONLY

First Ending (Measures 13-16):

- Measures 13-16: A^{mi7}, E⁷, A^{mi7}, D⁷

Second Ending (Measures 17-20):

- Measures 17-20: A^{mi7}, D⁷, G^{ma7}

Section B (Measures 21-36):

- Measures 21-24: A^{#mi7}, D^{#7}, G^{#ma7}
- Measures 25-28: G^{#mi7}, C^{#7}, F^{#ma7}
- Measures 29-32: F^{#mi7}, B⁷, E^{ma7}
- Measures 33-36: E^{mi7}, A⁷, A^{mi7}, D⁷

Section A (Measures 37-40):

- Measures 37-40: G^{ma7}, D^{mi7}, G⁷

Section B (Measures 41-44):

- Measures 41-44: C^{ma7}, C^{mi7}, F⁷

214

2 45 **G^{ma7}** **A⁷**

49 **A^{mi7}** **D⁷** **B^{mi7}** **E⁷**

53 **A^{mi7}** **G^{#7}** **G^{ma7}** **A^{mi7}** **D⁷**

A **SOLOS**

57 **G^{ma7}** **D^{mi7}** **G⁷**

61 **C^{ma7}** **C^{mi7}** **F⁷**

65 **G^{ma7}** **A⁷**

69 **1. A^{mi7}** **E⁷** **A^{mi7}** **D⁷**

73 **2. A^{mi7}** **D⁷** **G^{ma7}**

B

77 **A^{#mi7}** **D^{#7}** **G^{#ma7}**

81 **G^{#mi7}** **C^{#7}** **F^{#ma7}**

85 **F^{#mi7}** **B⁷** **E^{ma7}**

89 **E^{mi7}** **A⁷** **A^{mi7}** **D⁷**

THE HAT MAN

MED SWING

RANDY JOHNSTON, 2003

A E13 F13 E13 F13 E13 F13 E13 F13

BASS WALK

5 E13 F13 E13 F13 E13 F13 E13 F13

9 E13 F13 E13 F13 E13 F13 E13 F13

13 G13 F13

17 E13 F13 E13 F13 E13 F13 E13 F13

B E13 F13 E13 F13 E13 F13 E13 F13

21 E13 F13 E13 F13 E13 F13 E13 F13

25 E13 F13 E13 F13 E13 F13 E13 F13

29 G13 F13

33 E13 F13 E13 F13 E13 F13 E13 F13

HAVE YOU MET MISS JONES?

MEDIUM SWING

RICHARD RODGERS/LORENZ HART, 1937

Handwritten musical score for "Have You Met Miss Jones?" in G major, 4/4 time, Medium Swing. The score is divided into three sections: A, B, and C.

Section A (Measures 1-16):

- Measure 1: **A** (boxed), Dma7
- Measure 2: G7
- Measure 3: F#mi7, B7b9
- Measure 4: B7
- Measure 5: Emi7
- Measure 6: A7
- Measure 7: F#mi7
- Measure 8: Bmi7
- Measure 9: Fmi7, Bb7
- Measure 10: Emi7, A7
- Measure 11: A7
- Measure 12: A7
- Measure 13: F#mi7
- Measure 14: Bmi7
- Measure 15: Ami7
- Measure 16: D7

Section B (Measures 17-24):

- Measure 17: **B** (boxed), Gma7
- Measure 18: Fmi7, Bb7
- Measure 19: Ebma7
- Measure 20: C#mi7, F#7
- Measure 21: Bma7
- Measure 22: Fmi7, Bb7
- Measure 23: Ebma7, Emi7
- Measure 24: A7

Section C (Measures 25-32):

- Measure 25: **C** (boxed), Dma7
- Measure 26: G7
- Measure 27: F#mi7, B7b9
- Measure 28: B7
- Measure 29: Emi7
- Measure 30: A7
- Measure 31: D6
- Measure 32: Emi7, A7

217

HEARTACHES

JOHN KLENNER, AL HOFFMAN, 1951

BOUNCY SWING

Handwritten musical score for "Heartaches" in 4/4 time, key of F# major (three sharps). The score is divided into two sections, A and B.

Section A (Measures 1-13):

- Measure 1: Treble clef, key signature of three sharps, 4/4 time. Notes: F#4, A4, B4. Chord: **A** (boxed).
- Measure 2: Whole note F#4. Chord: **E⁶**.
- Measure 3: Whole note A4. Chord: **A#mi7(b5)**.
- Measure 4: Whole note B4. Chord: **D#7**.
- Measure 5: Measure rest. Chord: **E⁶**.
- Measure 6: Quarter note F#4. Chord: **E⁶**.
- Measure 7: Quarter note A4. Chord: **E⁶**.
- Measure 8: Quarter note B4. Chord: **E⁶**.
- Measure 9: Quarter note F#4. Chord: **E⁶**.
- Measure 10: Quarter note A4. Chord: **E⁶**.
- Measure 11: Quarter note B4. Chord: **E⁶**.
- Measure 12: Quarter note F#4. Chord: **E⁶**.
- Measure 13: Quarter note A4. Chord: **E⁶**.

Section B (Measures 14-30):

- Measure 14: Measure rest. Chord: **F#mi7**.
- Measure 15: Quarter note F#4. Chord: **F#mi7**.
- Measure 16: Quarter note A4. Chord: **F#mi7**.
- Measure 17: Quarter note B4. Chord: **F#mi7**.
- Measure 18: Quarter note F#4. Chord: **F#mi7**.
- Measure 19: Quarter note A4. Chord: **F#mi7**.
- Measure 20: Quarter note B4. Chord: **F#mi7**.
- Measure 21: Quarter note F#4. Chord: **F#mi7**.
- Measure 22: Quarter note A4. Chord: **F#mi7**.
- Measure 23: Quarter note B4. Chord: **F#mi7**.
- Measure 24: Quarter note F#4. Chord: **F#mi7**.
- Measure 25: Quarter note A4. Chord: **F#mi7**.
- Measure 26: Quarter note B4. Chord: **F#mi7**.
- Measure 27: Quarter note F#4. Chord: **F#mi7**.
- Measure 28: Quarter note A4. Chord: **F#mi7**.
- Measure 29: Quarter note B4. Chord: **F#mi7**.
- Measure 30: Quarter note F#4. Chord: **F#mi7**.

HERE'S THAT RAINY DAY

BALLAD

JIMMY VAN HEUSEN/JOHNNY BURKE, 1949

A E^{mi}7 B^{ma}/D[#] D^{mi}6 C[#]7 C^{ma}7 F^{ma}7

5 F^{#mi}7 B⁷ E^{ma}7 B^{mi}7 E⁷

9 A^{mi}7 D⁷ G^{ma}7 C^{ma}7

13 F^{#mi}7 B⁷ E^{ma}7 F^{#mi}7 B⁷

B E^{mi}7 B^{ma}/D[#] D^{mi}6 C[#]7 C^{ma}7 F^{ma}7

17 F^{#mi}7 B⁷ E^{ma}7 B^{mi}7 E⁷

21 A^{ma}7 F^{#mi}7 B⁷ B⁷/A G^{#mi}7 C^{#mi}7 F^{#7}

25 F^{#mi}7 B⁷ E^{ma}7 F^{#mi}7 B⁷

HEY THERE

MED SWING

FROM "THE PATAMA GAME"

RICHARD ADLER/JERRY ROSS, 1954

A C⁶ A⁷ Dmi⁷ G⁷ C⁶ A⁷ Dmi⁷ G⁷

5 A⁷ Dmi⁷ G⁷ C^{ma7} F[#]mi⁷ B⁷

B E⁶ C[#]mi⁷ F[#]mi⁷ B⁷ E⁶ C[#]mi⁷ F[#]mi⁷ B⁷

13 E⁷ A⁷ Dmi⁷ G⁷

C C⁶ A⁷ Dmi⁷ G⁷ C⁶ A⁷ Dmi⁷ G⁷

17 A⁷ Dmi⁷ G⁷ G^{mi7} C⁷

D F^{ma7} F[#]mi^{7b5} B⁷ E^{mi7b5} A⁷

25 Dmi⁷ F^{mi7} B^{b7} C^{ma7} B^{b7} E^{mi7b5} A⁷

29 Dmi⁷ G⁷ C⁶ A⁷ Dmi⁷ G⁷

33

220

HI-FLY

Handwritten musical score for "HI-FLY" in 4/4 time, Med Swing. The key signature is three sharps (F#, C#, G#).

Section A (Measures 1-8):

- Measure 1: **A** (boxed), Bmi7
- Measure 2: E7
- Measure 3: Ama7
- Measure 4: D7
- Measure 5: C#mi7
- Measure 6: Bmi7
- Measure 7: (Repeat of Measure 6)
- Measure 8: (Repeat of Measure 6)

Section B (Measures 9-16):

- Measure 9: **A** (boxed), Bmi7
- Measure 10: E7
- Measure 11: Ama7
- Measure 12: D7
- Measure 13: C#mi7
- Measure 14: Bmi7
- Measure 15: (Repeat of Measure 14)
- Measure 16: (Repeat of Measure 14)

Section C (Measures 17-24):

- Measure 17: **B** (boxed), Ami7b5
- Measure 18: D7
- Measure 19: Bmi7
- Measure 20: E7
- Measure 21: Ami7b5
- Measure 22: D7
- Measure 23: C#mi7
- Measure 24: F#7

Section D (Measures 25-32):

- Measure 25: **A** (boxed), Bmi7
- Measure 26: E7
- Measure 27: Ama7
- Measure 28: D7
- Measure 29: C#mi7
- Measure 30: Bmi7
- Measure 31: (Repeat of Measure 30)
- Measure 32: (Repeat of Measure 30)

Section E (Measures 33-40):

- Measure 33: Ami7
- Measure 34: D7
- Measure 35: G7
- Measure 36: G#7
- Measure 37: (Repeat of Measure 36)
- Measure 38: (Repeat of Measure 36)
- Measure 39: (Repeat of Measure 36)
- Measure 40: (Repeat of Measure 36)

HOME AT LAST

HANK MOBLEY, 1985

A

1 **Gmaj7** **F#mi7(b5)** **B7**

5 **E mi7** **D mi7** **G7**

9 **Cmaj7** **F7** **Gmaj7** **E mi7** **E mi7/D**

13 **C#mi7(b5)** **F#7** **B mi7** **E7** **A mi7** **D7**

B

17 **Gmaj7** **F#mi7(b5)** **B7**

21 **E mi7** **D mi7** **G7**

25 **Cmaj7** **F7** **B mi7** **E7**

29 **Ebmaj7(#11)**

33 **Ebmaj7(#11)** **D7** **G mi7** **C7** **G mi7** **C7**

37 **G mi7** **C7** **G mi7** **C7**

OPTIONAL: USE THIS ENDING VAMP FOR INTRO
FOR END, VAMP AS NEEDED THEN FADE OUT

HONEYSUCKLE ROSE

MED-UP SWING

ANDY RAZAF/THOMAS WALLER, 1927

Sheet music for "Honeysuckle Rose" in G major, 4/4 time, Med-Up Swing.

Section A (Measures 1-16):

- Measures 1-4: E^{mi}7 A7 E^{mi}7 A7 E^{mi}7 A7 E^{mi}7 A7
- Measures 5-8: D⁶ D⁷/F# G⁶ A7 D⁶ G7 F#^{mi}7 B7

Section B (Measures 17-24):

- Measures 17-20: D7 A^{mi}7 D7 G⁶
- Measures 21-24: E7 A7

Section A (Measures 25-32):

- Measures 25-28: E^{mi}7 A7 E^{mi}7 A7 E^{mi}7 A7 E^{mi}7 A7
- Measures 29-32: D⁶ D⁷/F# G⁶ A7 D⁶ F#^{mi}7 B7

HOT HOUSE

FAST SWING

BASED ON WHAT IS THIS THING CALLED LOVE

TADD DAMERON, 1954

Sheet music for the song "HOT HOUSE" in G major (one sharp). The music is written in 4/4 time and consists of 30 measures, divided into six systems of five measures each. The key signature is G major (one sharp).

Measures 1-5: **A** Emi7b5 A7 Dmi(ma7)

Measures 6-10: 6 Bmi7b5 E7 Ama7

Measures 11-15: **B** Emi7b5 A7 Dmi(ma7)

Measures 16-20: 14 Bmi7b5 E7 Ama7

Measures 21-25: **C** Ami7 D7 Gma7

Measures 26-30: 22 F7 E7

Measures 31-35: **D** Emi7b5 A7 Dmi(ma7)

Measures 36-40: 30 Bmi7b5 E7 Ama7

HOW ABOUT YOU?

RALPH FREED/BURTON LANE, 1941

A Ema7 A7 G#mi7 Gdim F#mi7 B7

5 Ema7 A7 G#mi7(b5) C#7

9 F#mi7 Ami7 D7 Ema7 A#mi7(b5) D#7

13 G#ma7 Fmi7 A#mi7 D#7 G#ma7 C#7 F#mi7 B7

B Ema7 A7 G#mi7 Gdim F#mi7 B7

21 Bmi7 E7 Ama7 D7

25 Ema7/G# Gmi7 C7 F#mi7 Emi7 D#mi7(b5) G#7

29 C#mi7 F#7 F#mi7 B7 E% F#mi7 B7

HOW DEEP IS THE OCEAN?

MELO SWING

IRVING BERLIN, 1932

A $A_{mi}7$ $B_{mi}7(b5)$ $E7$ $A_{mi}7$ $A_{mi}7/G$ $F\sharp_{mi}7(b5)$ $B7$

5 $E_{mi}7$ $F\sharp_{mi}7(b5)$ $B7$ $E_{mi}7$ E_b7 $D_{mi}7$ $G7$

9 $C7$ $F7$

13 $A_{mi}7(b5)$ $D7$ $B_{mi}7(b5)$ $E7$

B $A_{mi}7$ $B_{mi}7(b5)$ $E7$ $A_{mi}7$ $A_{mi}7/G$ $F\sharp_{mi}7(b5)$ $B7$

17 $E_{mi}7$ $F\sharp_{mi}7(b5)$ $B7$ $E_{mi}7$ E_b7 $D_{mi}7$ $G7$

21 $C7$ $E_{mi}7(b5)$ $A7$ $D_{mi}7$ $F_{mi}7$ B_b7

25 C_{ma}/G $G\sharp_{dim}$ $A_{mi}7$ $D7$ $D_{mi}7$ $G7$ $C6$ $B_{mi}7(b5)$ $E7$

HOW HIGH THE MOON

MED-UP SWING

NANCY HAMILTON/MORGAN LEWIS, 1940

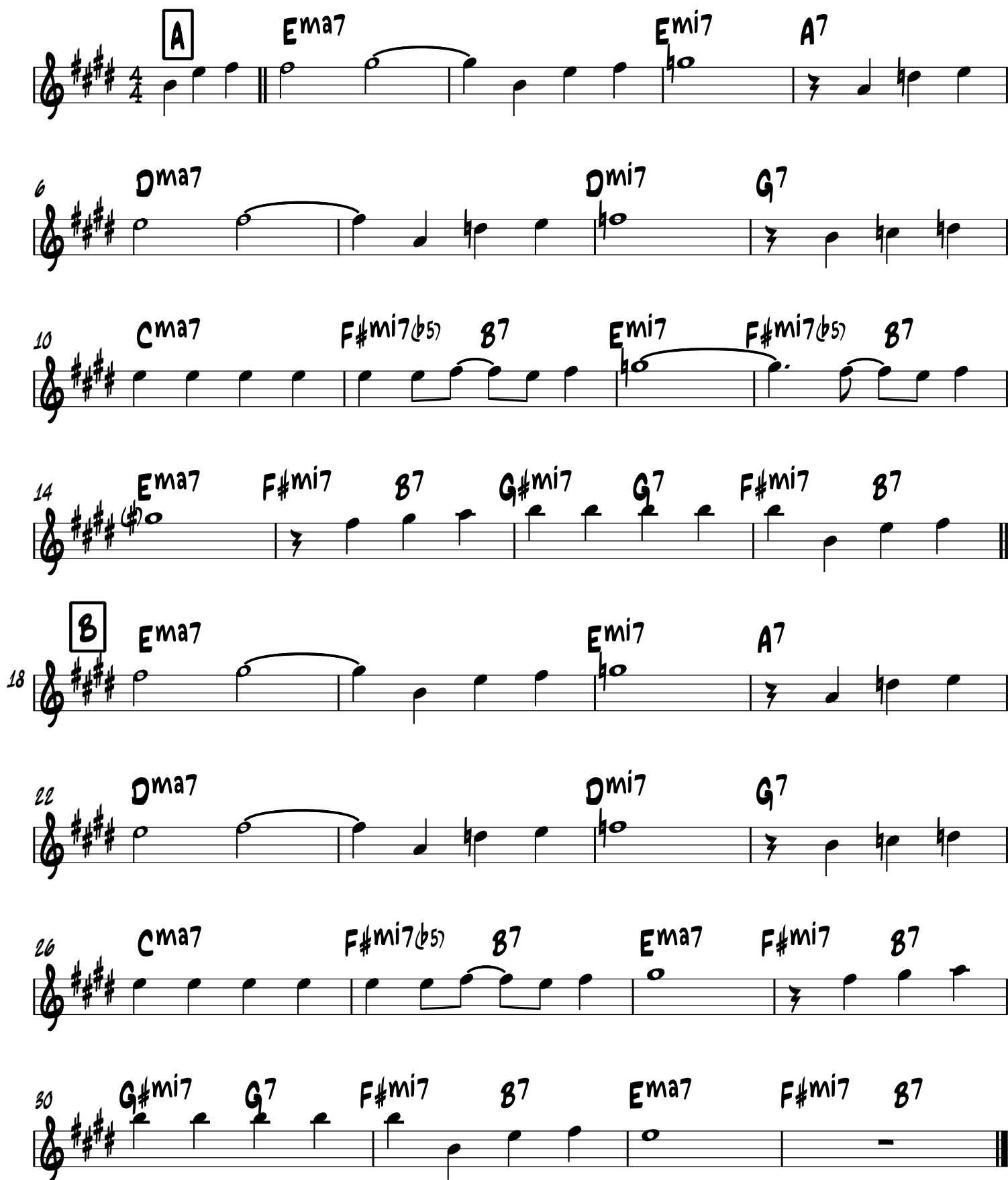
Sheet music for "How High The Moon" in A major, 4/4 time, Med-Up Swing. The music is divided into two sections, A and B.

Section A:

- Measures 1-4: A, Ema7, Emi7, A7
- Measures 5-8: Dma7, Dmi7, G7
- Measures 9-12: Cma7, F#mi7(b5), B7, Emi7, F#mi7(b5), B7
- Measures 13-16: Ema7, F#mi7, B7, G#mi7, G7, F#mi7, B7

Section B:

- Measures 17-20: Ema7, Emi7, A7
- Measures 21-24: Dma7, Dmi7, G7
- Measures 25-28: Cma7, F#mi7(b5), B7, Ema7, F#mi7, B7
- Measures 29-32: G#mi7, G7, F#mi7, B7, Ema7, F#mi7, B7



HOW INSENSITIVE

LATIN

ANTONIO CARLOS JOBIM, 1963

A $Bm7$ $F\#7(b9)/A\#$

5 $Ami6$ $E7/G\#$

9 $Gma7$ $Cma7$

13 $C\#mi7(b5)$ $F\#7$ $Bm7$

B $D7/A$ $G\#dim$

17

21 $Gma7$ $C\#mi7(b5)$ $F\#7$ $Bm7$ $Bb7$

C $Ami7$ $D7$ $G\#mi7$ $C\#7$

25

29 $E\#mi6/G$ $F\#7$ $Bm7$ $C\#mi7(b5)$ $F\#7$

HOW LONG HAS THIS BEEN GOING ON?

BALLAD

GEORGE & IRA GERSHWIN, 1927

Musical score for "How Long Has This Been Going On?" in G major, 4/4 time. The score is divided into sections A and B.

Section A (Measures 1-12):

- Measures 1-4: A E mi7 D#dim E mi7 A7 A mi7 D7 G ma7 C7
- Measures 5-8: D ma/F# Fdim7 E mi7 D#dim7 E mi7 Bb7 A7 F#mi7 B7
- Measures 9-12: A E mi7 D#dim E mi7 A7 A mi7 D7 G ma7 C7

Section B (Measures 13-24):

- Measures 13-16: D ma/F# Fdim7 E mi7 D#dim7 E mi7 Bb7 A7 D6 A mi7 D7
- Measures 17-20: B G ma7 C7 G ma7 C7 G ma7 C7 G ma7 G#mi7 C#7
- Measures 21-24: F#mi7 G#mi7 b5 C#7 F#mi7 G#mi7 b5 C#7 F#mi7 G#mi7 b5 C#7 F#mi7 D#dim7

Section A (Measures 25-28):

- Measures 25-28: A E mi7 D#dim E mi7 A7 A mi7 D7 G ma7 C7

Section B (Measures 29-32):

- Measures 29-32: D ma/F# Fdim7 E mi7 D#dim7 E mi7 Bb7 A7 D6 B7

*ORIGINAL KEY IS G BUT COMMONLY PLAYED IN F

HOW MY HEART SINGS

JAZZ WALTZ

EARL ZINDARS/ANNE ZINDARS, 1991

A C#mi7 F#mi7 Bmi7 E7 Ama7

6 Dma7 G#mi7b5 C#7 F#mi7 Fdim F#mi7/E

12 D#mi7b5 C#ma7 E#mi7 A#7 D#mi7 G#7

B Bma7/C# F#ma7/C# Bma7/C# F#ma7/C#

21 Ama7/B Ema7/B Ama7/B Ama7 G#7

C C#mi7 F#mi7 Bmi7 E7 Ama7 Dma7

31 G#mi7b5 C#7 F#mi7 Fdim F#mi7/E B7/D#

37 C#mi7 F#mi7 F7 E7

41 A6 Emi7 D#mi7b5 G#7

HUMPTY DUMPTY

CHICK COREA, 1978

A Cma7 Bma7 Ebma7 Dma7
 5 Gma7 Gmi7
 9 Gmi7 Bmi7 G#mi7
 13 Fmi7 Dmi7 Fmi7
 17 Ebma7 G7 **A** Cma7 Bma7
 21 Ebma7 Dma7 Gma7
 25 Gmi7 Gmi7
 29 Bmi7 G#mi7 Fmi7
 33 Dmi7 Fmi7 Ebma7 G7
 37 Fmi7 Ebma7 C#ma7 B7 Bbmi7 Eb7
 42 G#ma7 G7 Cmi7 Ami7 F#mi7

231

MED-UP SWING

I BELIEVE IN YOU

FRANK LOESSER, 1961

Handwritten musical score for "I Believe in You" by Frank Loesser, 1961. The score is in treble clef, 4/4 time, and key of F# major (three sharps). It includes chord symbols and measure numbers.

Section A (Measures 1-22):

- Measure 1: F#mi
- Measure 2: F#mi(ma7) F#mi7
- Measure 3: F#mi6
- Measure 4: F#mi6
- Measure 5: F#mi6
- Measure 6: G#mi7
- Measure 7: A9#11
- Measure 8: G#mi7
- Measure 9: C#7
- Measure 10: F#mi
- Measure 11: F#mi(ma7)
- Measure 12: F#mi7
- Measure 13: F#mi6
- Measure 14: G#ma7
- Measure 15: A#mi7
- Measure 16: D#7
- Measure 17: G#ma7
- Measure 18: F#mi7
- Measure 19: B7
- Measure 20: Ema7
- Measure 21: G#mi7
- Measure 22: C#7

Section B (Measures 23-43):

- Measure 23: B7
- Measure 24: E6
- Measure 25: C#7
- Measure 26: E6
- Measure 27: Gmi7
- Measure 28: C7
- Measure 29: Fma7
- Measure 30: Gmi7
- Measure 31: C7
- Measure 32: Fma7
- Measure 33: Ami7
- Measure 34: D7
- Measure 35: Gmi7
- Measure 36: C7
- Measure 37: Fma7
- Measure 38: Ami7
- Measure 39: D7
- Measure 40: Gma7
- Measure 41: Ami7
- Measure 42: D7
- Measure 43: Gma7
- Measure 44: Emi7
- Measure 45: A7
- Measure 46: F#mi7
- Measure 47: B7
- Measure 48: G#mi7
- Measure 49: C#7

Section C (Measures 50-52):

- Measure 50: E6
- Measure 51: G#mi7
- Measure 52: C#7

Section D (Measures 53-55):

- Measure 53: E6
- Measure 54: G#mi7
- Measure 55: C#7

Section E (Measures 56-58):

- Measure 56: E6
- Measure 57: G#mi7
- Measure 58: C#7

Section F (Measures 59-61):

- Measure 59: E6
- Measure 60: G#mi7
- Measure 61: C#7

Section G (Measures 62-64):

- Measure 62: E6
- Measure 63: G#mi7
- Measure 64: C#7

Section H (Measures 65-67):

- Measure 65: E6
- Measure 66: G#mi7
- Measure 67: C#7

Section I (Measures 68-70):

- Measure 68: E6
- Measure 69: G#mi7
- Measure 70: C#7

Section J (Measures 71-73):

- Measure 71: E6
- Measure 72: G#mi7
- Measure 73: C#7

Section K (Measures 74-76):

- Measure 74: E6
- Measure 75: G#mi7
- Measure 76: C#7

Section L (Measures 77-79):

- Measure 77: E6
- Measure 78: G#mi7
- Measure 79: C#7

Section M (Measures 80-82):

- Measure 80: E6
- Measure 81: G#mi7
- Measure 82: C#7

Section N (Measures 83-85):

- Measure 83: E6
- Measure 84: G#mi7
- Measure 85: C#7

Section O (Measures 86-88):

- Measure 86: E6
- Measure 87: G#mi7
- Measure 88: C#7

Section P (Measures 89-91):

- Measure 89: E6
- Measure 90: G#mi7
- Measure 91: C#7

Section Q (Measures 92-94):

- Measure 92: E6
- Measure 93: G#mi7
- Measure 94: C#7

Section R (Measures 95-97):

- Measure 95: E6
- Measure 96: G#mi7
- Measure 97: C#7

Section S (Measures 98-100):

- Measure 98: E6
- Measure 99: G#mi7
- Measure 100: C#7

Section T (Measures 101-103):

- Measure 101: E6
- Measure 102: G#mi7
- Measure 103: C#7

Section U (Measures 104-106):

- Measure 104: E6
- Measure 105: G#mi7
- Measure 106: C#7

Section V (Measures 107-109):

- Measure 107: E6
- Measure 108: G#mi7
- Measure 109: C#7

Section W (Measures 110-112):

- Measure 110: E6
- Measure 111: G#mi7
- Measure 112: C#7

Section X (Measures 113-115):

- Measure 113: E6
- Measure 114: G#mi7
- Measure 115: C#7

Section Y (Measures 116-118):

- Measure 116: E6
- Measure 117: G#mi7
- Measure 118: C#7

Section Z (Measures 119-121):

- Measure 119: E6
- Measure 120: G#mi7
- Measure 121: C#7

Section AA (Measures 122-124):

- Measure 122: E6
- Measure 123: G#mi7
- Measure 124: C#7

Section AB (Measures 125-127):

- Measure 125: E6
- Measure 126: G#mi7
- Measure 127: C#7

Section AC (Measures 128-130):

- Measure 128: E6
- Measure 129: G#mi7
- Measure 130: C#7

Section AD (Measures 131-133):

- Measure 131: E6
- Measure 132: G#mi7
- Measure 133: C#7

Section AE (Measures 134-136):

- Measure 134: E6
- Measure 135: G#mi7
- Measure 136: C#7

Section AF (Measures 137-139):

- Measure 137: E6
- Measure 138: G#mi7
- Measure 139: C#7

Section AG (Measures 140-142):

- Measure 140: E6
- Measure 141: G#mi7
- Measure 142: C#7

Section AH (Measures 143-145):

- Measure 143: E6
- Measure 144: G#mi7
- Measure 145: C#7

Section AI (Measures 146-148):

- Measure 146: E6
- Measure 147: G#mi7
- Measure 148: C#7

Section AJ (Measures 149-151):

- Measure 149: E6
- Measure 150: G#mi7
- Measure 151: C#7

Section AK (Measures 152-154):

- Measure 152: E6
- Measure 153: G#mi7
- Measure 154: C#7

Section AL (Measures 155-157):

- Measure 155: E6
- Measure 156: G#mi7
- Measure 157: C#7

Section AM (Measures 158-160):

- Measure 158: E6
- Measure 159: G#mi7
- Measure 160: C#7

Section AN (Measures 161-163):

- Measure 161: E6
- Measure 162: G#mi7
- Measure 163: C#7

Section AO (Measures 164-166):

- Measure 164: E6
- Measure 165: G#mi7
- Measure 166: C#7

Section AP (Measures 167-169):

- Measure 167: E6
- Measure 168: G#mi7
- Measure 169: C#7

Section AQ (Measures 170-172):

- Measure 170: E6
- Measure 171: G#mi7
- Measure 172: C#7

Section AR (Measures 173-175):

- Measure 173: E6
- Measure 174: G#mi7
- Measure 175: C#7

Section AS (Measures 176-178):

- Measure 176: E6
- Measure 177: G#mi7
- Measure 178: C#7

Section AT (Measures 179-181):

- Measure 179: E6
- Measure 180: G#mi7
- Measure 181: C#7

Section AU (Measures 182-184):

- Measure 182: E6
- Measure 183: G#mi7
- Measure 184: C#7

Section AV (Measures 185-187):

- Measure 185: E6
- Measure 186: G#mi7
- Measure 187: C#7

Section AW (Measures 188-190):

- Measure 188: E6
- Measure 189: G#mi7
- Measure 190: C#7

Section AX (Measures 191-193):

- Measure 191: E6
- Measure 192: G#mi7
- Measure 193: C#7

Section AY (Measures 194-196):

- Measure 194: E6
- Measure 195: G#mi7
- Measure 196: C#7

Section AZ (Measures 197-199):

- Measure 197: E6
- Measure 198: G#mi7
- Measure 199: C#7

Section BA (Measures 200-202):

- Measure 200: E6
- Measure 201: G#mi7
- Measure 202: C#7

Section BB (Measures 203-205):

- Measure 203: E6
- Measure 204: G#mi7
- Measure 205: C#7

Section BC (Measures 206-208):

- Measure 206: E6
- Measure 207: G#mi7
- Measure 208: C#7

Section BD (Measures 209-211):

- Measure 209: E6
- Measure 210: G#mi7
- Measure 211: C#7

Section BE (Measures 212-214):

- Measure 212: E6
- Measure 213: G#mi7
- Measure 214: C#7

Section BF (Measures 215-217):

- Measure 215: E6
- Measure 216: G#mi7
- Measure 217: C#7

Section BG (Measures 218-220):

- Measure 218: E6
- Measure 219: G#mi7
- Measure 220: C#7

Section BH (Measures 221-223):

- Measure 221: E6
- Measure 222: G#mi7
- Measure 223: C#7

Section BI (Measures 224-226):

- Measure 224: E6
- Measure 225: G#mi7
- Measure 226: C#7

Section BJ (Measures 227-229):

- Measure 227: E6
- Measure 228: G#mi7
- Measure 229: C#7

Section BK (Measures 230-232):

- Measure 230: E6
- Measure 231: G#mi7
- Measure 232: C#7

Section BL (Measures 233-235):

- Measure 233: E6
- Measure 234: G#mi7
- Measure 235: C#7

Section BM (Measures 236-238):

- Measure 236: E6
- Measure 237: G#mi7
- Measure 238: C#7

Section BN (Measures 239-241):

- Measure 239: E6
- Measure 240: G#mi7
- Measure 241: C#7

Section BO (Measures 242-244):

- Measure 242: E6
- Measure 243: G#mi7
- Measure 244: C#7

Section BP (Measures 245-247):

- Measure 245: E6
- Measure 246: G#mi7
- Measure 247: C#7

Section BQ (Measures 248-250):

- Measure 248: E6
- Measure 249: G#mi7
- Measure 250: C#7

Section BR (Measures 251-253):

- Measure 251: E6
- Measure 252: G#mi7
- Measure 253: C#7

Section BS (Measures 254-256):

- Measure 254: E6
- Measure 255: G#mi7
- Measure 256: C#7

Section BT (Measures 257-259):

- Measure 257: E6
- Measure 258: G#mi7
- Measure 259: C#7

Section BU (Measures 260-262):

- Measure 260: E6
- Measure 261: G#mi7
- Measure 262: C#7

Section BV (Measures 263-265):

- Measure 263: E6
- Measure 264: G#mi7
- Measure 265: C#7

Section BW (Measures 266-268):

- Measure 266: E6
- Measure 267: G#mi7
- Measure 268: C#7

Section BX (Measures 269-271):

- Measure 269: E6
- Measure 270: G#mi7
- Measure 271: C#7

Section BY (Measures 272-274):

- Measure 272: E6
- Measure 273: G#mi7
- Measure 274: C#7

Section BZ (Measures 275-277):

- Measure 275: E6
- Measure 276: G#mi7
- Measure 277: C#7

Section CA (Measures 278-280):

- Measure 278: E6
- Measure 279: G#mi7
- Measure 280: C#7

Section CB (Measures 281-283):

- Measure 281: E6
- Measure 282: G#mi7
- Measure 283: C#7

Section CC (Measures 284-286):

- Measure 284: E6
- Measure 285: G#mi7
- Measure 286: C#7

Section CD (Measures 287-289):

- Measure 287: E6
- Measure 288: G#mi7
- Measure 289: C#7

Section CE (Measures 290-292):

- Measure 290: E6
- Measure 291: G#mi7
- Measure 292: C#7

Section CF (Measures 293-295):

- Measure 293: E6
- Measure 294: G#mi7
- Measure 295: C#7

Section CG (Measures 296-298):

- Measure 296: E6
- Measure 297: G#mi7
- Measure 298: C#7

Section CH (Measures 299-301):

- Measure 299: E6
- Measure 300: G#mi7
- Measure 301: C#7

Section CI (Measures 302-304):

- Measure 302: E6
- Measure 303: G#mi7
- Measure 304: C#7

Section CJ (Measures 305-307):

- Measure 305: E6
- Measure 306: G#mi7
- Measure 307: C#7

Section CK (Measures 308-310):

- Measure 308: E6
- Measure 309: G#mi7
- Measure 310: C#7

Section CL (Measures 311-313):

- Measure 311: E6
- Measure 312: G#mi7
- Measure 313: C#7

Section CM (Measures 314-316):

- Measure 314: E6
- Measure 315: G#mi7
- Measure 316: C#7

Section CN (Measures 317-319):

- Measure 317: E6
- Measure 318: G#mi7
- Measure 319: C#7

Section CO (Measures 320-322):

- Measure 320: E6
- Measure 321: G#mi7
- Measure 322: C#7

Section CP (Measures 323-325):

- Measure 323: E6
- Measure 324: G#mi7
- Measure 325: C#7

Section CQ (Measures 326-328):

- Measure 326: E6
- Measure 327: G#mi7
- Measure 328: C#7

Section CR (Measures 329-331):

- Measure 329: E6
- Measure 330: G#mi7
- Measure 331: C#7

Section CS (Measures 332-334):

- Measure 332: E6
- Measure 333: G#mi7
- Measure 334: C#7

Section CT (Measures 335-337):

- Measure 335: E6
- Measure 336: G#mi7
- Measure 337: C#7

Section CU (Measures 338-340):

- Measure 338: E6
- Measure 339: G#mi7
- Measure 340: C#7

Section CV (Measures 341-343):

- Measure 341: E6
- Measure 342: G#mi7
- Measure 343: C#7

Section CW (Measures 344-346):

- Measure 344: E6
- Measure 345: G#mi7
- Measure 346: C#7

Section CX (Measures 347-349):

- Measure 347: E6
- Measure 348: G#mi7
- Measure 349: C#7

Section CY (Measures 350-352):

- Measure 350: E6
- Measure 351: G#mi7
- Measure 352: C#7

Section CZ (Measures 353-355):

- Measure 353: E6
- Measure 354: G#mi7
- Measure 355: C#7

Section DA (Measures 356-358):

- Measure 356: E6
- Measure 357: G#mi7
- Measure 358: C#7

Section DB (Measures 359-361):

- Measure 359: E6
- Measure 360: G#mi7
- Measure 361: C#7

Section DC (Measures 362-364):

- Measure 362: E6
- Measure 363: G#mi7
- Measure 364: C#7

Section DD (Measures 365-367):

- Measure 365: E6
- Measure 366: G#mi7
- Measure 367: C#7

Section DE (Measures 368-370):

- Measure 368: E6
- Measure 369: G#mi7
- Measure 370: C#7

Section DF (Measures 371-373):

- Measure 371: E6
- Measure 372: G#mi7
- Measure 373: C#7

Section DG (Measures 374-376):

- Measure 374: E6
- Measure 375: G#mi7
- Measure 376: C#7

Section DH (Measures 377-379):

- Measure 377: E6
- Measure 378: G#mi7
- Measure 379: C#7

Section DI (Measures 380-382):

- Measure 380: E6
- Measure 381: G#mi7
- Measure 382: C#7

Section DJ (Measures 383-385):

- Measure 383: E6
- Measure 384: G#mi7
- Measure 385: C#7

Section DK (Measures 386-388):

- Measure 386: E6
- Measure 387: G#mi7
- Measure 388: C#7

Section DL (Measures 389-391):

- Measure 389: E6
- Measure 390: G#mi7
- Measure 391: C#7

Section DM (Measures 392-394):

- Measure 392: E6
- Measure 393: G#mi7
- Measure 394: C#7

Section DN (Measures 395-397):

- Measure 395: E6
- Measure 396: G#mi7
- Measure 397: C#7

Section DO (Measures 398-400):

- Measure 398: E6
- Measure 399: G#mi7
- Measure 400: C#7

Section DP (Measures 401-403):

- Measure 401: E6
- Measure 402: G#mi7
- Measure 403: C#7

Section DQ (Measures 404-406):

- Measure 404: E6
- Measure 405: G#mi7
- Measure 406: C#7

Section DR (Measures 407-409):

- Measure 407: E6
- Measure 408: G#mi7
- Measure 409: C#7

Section DS (Measures 410-412):

- Measure 410: E6
- Measure 411: G#mi7
- Measure 412: C#7

Section DT (Measures 413-415):

- Measure 413: E6
- Measure 414: G#mi7
- Measure 415: C#7

Section DU (Measures 416-418):

- Measure 416: E6
- Measure 417: G#mi7
- Measure 418: C#7

Section DV (Measures 419-421):

- Measure 419: E6
- Measure 420: G#mi7
- Measure 421: C#7

Section DW (Measures 422-424):

- Measure 422: E6
- Measure 423: G#mi7
- Measure 424: C#7

Section DX (Measures 425-427):

- Measure 425: E6
- Measure 426: G#mi7
- Measure 427: C#7

Section DY (Measures 428-430):

- Measure 428: E6
- Measure 429: G#mi7
- Measure 430: C#7

Section DZ (Measures 431-433):

- Measure 431: E6
- Measure 432: G#mi7
- Measure 433: C#7

Section EA (Measures 434-436):

- Measure 434: E6
- Measure 435: G#mi7
- Measure 436: C#7

Section EB (Measures 437-439):

- Measure 437: E6
- Measure 438: G#mi7
- Measure 439: C#7

Section EC (Measures 440-442):

- Measure 440: E6
- Measure 441: G#mi7
- Measure 442: C#7

Section ED (Measures 443-445):

- Measure 443: E6
- Measure 444: G#mi7
- Measure 445: C#7

Section EE (Measures 446-448):

- Measure 446: E6
- Measure 447: G#mi7
- Measure 448: C#7

Section EF (Measures 449-451):

- Measure 449: E6
- Measure 450: G#mi7
- Measure 451: C#7

Section EG (Measures 452-454):

- Measure 452: E6
- Measure 453: G#mi7
- Measure 454: C#7

Section EH (Measures 455-457):

- Measure 455: E6
- Measure 456: G#mi7
- Measure 457: C#7

Section EI (Measures 458-460):

- Measure 458: E6
- Measure 459: G#mi7
- Measure 460: C#7

Section EJ (Measures 461-463):

- Measure 461: E6
- Measure 462: G#mi7
- Measure 463: C#7

Section EK (Measures 464-466):

- Measure 464: E6
- Measure 465: G#mi7
- Measure 466: C#7

Section EL (Measures 467-469):

- Measure 467: E6
- Measure 468: G#mi7
- Measure 469: C#7

Section EM (Measures 470-472):

- Measure 470: E6
- Measure 471: G#mi7
- Measure 472: C#7

Section EN (Measures 473-475):

- Measure 473: E6
- Measure 474: G#mi7
- Measure 475: C#7

Section EO (Measures 476-478):

- Measure 476: E6
- Measure 477: G#mi7
- Measure 478: C#7

Section EP (Measures 479-481):

- Measure 479: E6
- Measure 480: G#mi7
- Measure 481: C#7

Section EQ (Measures 482-484):

- Measure 482: E6
- Measure 483: G#mi7
- Measure 484: C#7

Section ER (Measures 485-487):

- Measure 485: E6
- Measure 486: G#mi7
- Measure 487: C#7

Section ES (Measures 488-490):

- Measure 488: E6
- Measure 489: G#mi7
- Measure 490: C#7

Section ET (Measures 491-493):

- Measure 491: E6
- Measure 492: G#mi7
- Measure 493: C#7

Section EU (Measures 494-496):

- Measure 494: E6
- Measure 495: G#mi7
- Measure 496: C#7

Section EV (Measures 497-499):

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

MEDIUM SWING

JIMMY McHUGH/CLARENCE GASKILL, 1926

6

10

14

18

22

26

30

A D^6 G^7 $F\#mi^7$ B^7

E^7 Bmi^7 E^7 Ama^7 Emi^7 A^7

A D^6 G^7 $F\#mi^7$ B^7

E^7 Bmi^7 E^7 $A^6/9$

B $C\#^7$ $G\#mi^7$ $C\#^7$ $F\#^7$ $C\#mi^7$ $F\#^7$

B^7 $F\#mi^7$ B^7 E^7 E^7 A^7

A D^6 G^7 $F\#mi^7$ B^7

E^7 Bmi^7 E^7 $A^6/9$ Emi^7 A^7

I CAN'T GET STARTED

VERNON DUKE/IRA GERSHWIN. 1935

BALLAD

Musical score for "I Can't Get Started" (Ballad), featuring chords and melody in G major (three sharps).

Chords: A^{ma}7, F[#]mi7, Bmi7, E7, C[#]7, F[#]mi7, B7, E7, A⁶, Dmi6, A⁶, C[#]mi7, F[#]7, C[#]mi7, F[#]7, Bma7, Bmi7, E7, Bmi7, E7, C[#]mi7, Cdim, Bmi7, E7, A⁶/₉, F[#]7, Bmi7, E7.

Formal Structure: The score is divided into sections A and B. Section A is marked with a box 'A' and Section B with a box 'B'.

Measure Numbers: 6, 10, 14, 18, 22, 26, 30.



I CONCENTRATE ON YOU

COLE PORTER, 1939

A $Cma7$ $F9\#11$ $Cmi7$ B^bmi7 E^b7

7 $G\#ma7$ $Dmi7^b5$ $G7^b9$ $Cmi7$ $A7^b5$

13 $D7^b9$ $G7\#5$ $C6$ $Dmi7$ $G7$ || 2. $Dmi7^b5$ $G7^b9$

19 $Cmi7$ $A7^b5$ $D7^b9$ $G7\#5$ $C6$

B 25 $F\#mi7^b5$ $Fmi7$ $Fmi7$ $A7^b9$ $Dmi7$ $G7$

31 $Cma7$ $F\#7^b5$ $Fma7$ B^b9sus F^bma7 $Cmi7$ B^b

37 $Ami7^b5$ $D7$ $G7$ $Bmi7^b5$ $E7$ **C** $Ami7$ $Ami7/G$

43 $F\#mi7^b5$ $Fma7$ $Cma7$ $Bmi7^b5$ $E7^b9$

49 $E7mi7^b5$ $A7^b9$ $Dmi7$ $G\#7^b5$ $G7\#5$

55 $C6$ $Dmi7$ $G7$

I COULD WRITE A BOOK

LORENZ HART/RICHARD RODGERS, 1940

FAST SWING

A Ama7 F#mi7 Bmi7 E7 C#mi7 F#mi7 Bmi7 E7

6 Ama7 C#mi7 F#7 Bmi7 G#mi7(b5) C#7

10 F#mi7 D#mi7(b5) G#7 C#mi7

14 F#mi7 B7 Bmi7 E7

B Ama7 F#mi7 Bmi7 E7 C#mi7 F#mi7 Bmi7 E7

18 Ama7 C#mi7 F#7 Bmi7 G#mi7(b5) C#7

22 F#mi7 E7mi7 A7 Dma7 G7

26 C#mi7 F#7 Bmi7 E7 A6/9 F#7 Bmi7 E7

I COVER THE WATERFRONT

BALLAD

JOHN GREEN/EDWARD HEYMAN, 1933

Sheet music for the ballad "I Cover The Waterfront" by John Green/Edward Heyman, 1933. The music is in G major (one sharp) and 4/4 time. It consists of two main sections, A and B, each with four measures.

Section A (Measures 1-8):

- Measure 1: F#7
- Measure 2: F#7(#5)
- Measure 3: B7
- Measure 4: Ema7
- Measure 5: G#mi7
- Measure 6: Gdim
- Measure 7: F#mi7
- Measure 8: B7

Section B (Measures 9-16):

- Measure 9: F#mi7
- Measure 10: B7
- Measure 11: Ema7
- Measure 12: G#mi7(b5)
- Measure 13: C#7
- Measure 14: F#mi7
- Measure 15: B7
- Measure 16: E6

Section A (Measures 17-24):

- Measure 17: G#mi7
- Measure 18: C#7
- Measure 19: A#mi7
- Measure 20: D#7
- Measure 21: G#mi7
- Measure 22: C#7
- Measure 23: F#mi7
- Measure 24: B7

Section A (Measures 25-32):

- Measure 25: F#7
- Measure 26: F#7(#5)
- Measure 27: B7
- Measure 28: Ema7
- Measure 29: G#mi7
- Measure 30: Gdim
- Measure 31: F#mi7
- Measure 32: B7

Section B (Measures 33-40):

- Measure 33: F#mi7
- Measure 34: B7
- Measure 35: Ema7
- Measure 36: G#mi7(b5)
- Measure 37: C#7

I DIDN'T KNOW ABOUT YOU

MED SWING OR BALLAD

DUKE ELLINGTON/BOB RUSSELL, 1944

A E^{mi}7 A7 D^{ma}7 G7 F#7 C7 B7

5 E7 E^{mi}7 A7 F#^{mi}7 C7 B7

A E^{mi}7 A7 D^{ma}7 G7 F#7 C7 B7

13 E7 E^{mi}7 A7 D⁶ E^{mi}7 F^{dim} D⁶/F#

B A^{mi}7 D7 A^{mi}7 D7 G^{ma}7 D7 G^{ma}7

21 G^{mi}7 C7 G^{mi}7 C7 F^{ma}7 B7 E7 A7

A E^{mi}7 A7 D^{ma}7 G7 F#7 C7 B7

29 E7 E^{mi}7 A7 D⁶ G7 F#^{mi}7 B7

I DIDN'T KNOW WHAT TIME IT WAS

RICHARD ROGERS/LORENZ HART, 1939

A D#mi7b5 G#7 C#mi7 F#7 D#mi7b5 G#7 C#mi7 F#7

5 F#mi7 B7 C#mi7 C#mi7/B Ama7 G#mi7 F#mi7 B7

A D#mi7b5 G#7 C#mi7 F#7 D#mi7b5 G#7 C#mi7 F#7

13 F#mi7 B7 C#mi7 C#mi7/B Ama7 G#mi7 F#mi7 B7

B Ema7 D#mi7b5 G#7 D#mi7b5 G#7 C#mF#BmiE7

21 Ama7 G#7 C#mi7 F#7 C#mi7 F#7 F#mi7 B7

C D#mi7b5 G#7 C#mi7 F#7 D#mi7b5 G#7 C#mi7 F#7

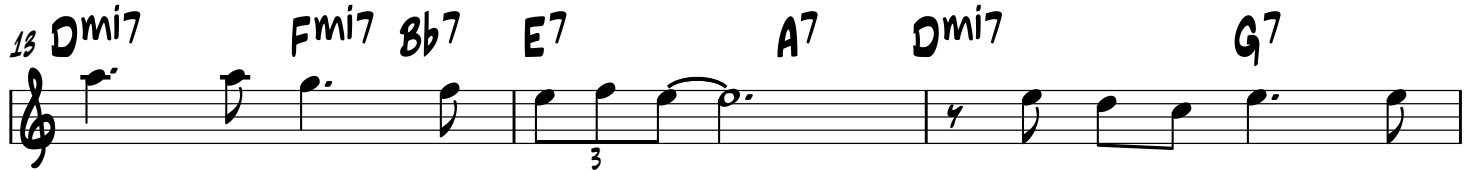
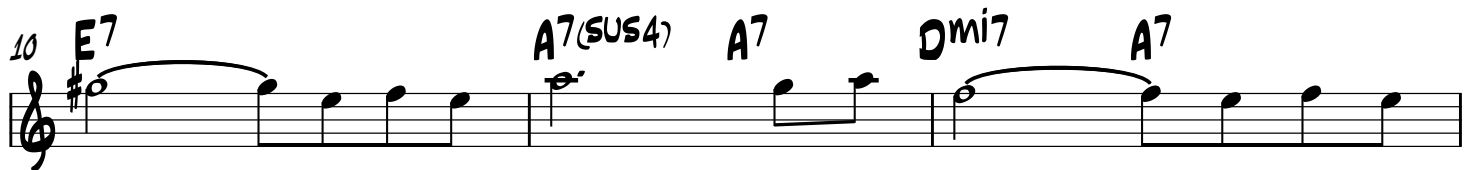
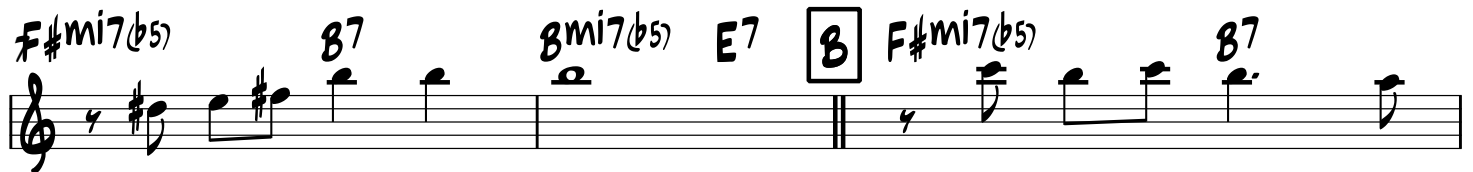
29 F#mi7 B7 C#mi7 C#mi7/B Ama7 G#mi7 Ami7 D7

33 G#7 C#7 F#mi7 B7 Ema7

I FALL IN LOVE TOO EASILY

JULE STYNE/SAMMY CAHN, 1944

BALLAD



I GOT IT BAD

BALLAD

AND THAT AIN'T GOOD

PAUL WEBSTER/DUKE ELLINGTON, 1941

Sheet music for the ballad "I Got It Bad" by Paul Webster/Duke Ellington, 1941. The music is in 4/4 time and G major (one sharp).

Section A (Measures 1-8):

- Measure 1: Ema7
- Measure 2: G#7
- Measure 3: C#mi7
- Measure 4: F#7
- Measure 5: C#mi7
- Measure 6: F#7
- Measure 7: F#mi7
- Measure 8: G#7 C#7 F#7 B7 E6 C#mi7 F#mi7 B7

Section B (Measures 9-16):

- Measure 9: Ema7
- Measure 10: G#7
- Measure 11: C#mi7
- Measure 12: F#7
- Measure 13: C#mi7
- Measure 14: F#7
- Measure 15: F#mi7
- Measure 16: G#7 C#7 F#7 B7 E6 Bmi7 E7

Section C (Measures 17-24):

- Measure 17: A6
- Measure 18: D7
- Measure 19: Ema7
- Measure 20: G#mi7
- Measure 21: C#7
- Measure 22: F#mi7
- Measure 23: B7(SUS4) B7
- Measure 24: B7

Section D (Measures 25-32):

- Measure 25: Ema7
- Measure 26: G#7
- Measure 27: C#mi7
- Measure 28: F#7
- Measure 29: C#mi7
- Measure 30: F#7
- Measure 31: F#mi7
- Measure 32: G#7 C#7 F#7 B7 E6 C#mi7 F#mi7 B7

I HAD THE CRAZIEST DREAM

MED BALLAD OR MED SWING

HARRY WARREN/MACK GORDON, 1942

A Ama7 D7 C#mi7(b5) F#7 Bmi7 F#7 Bmi7

5 Bmi7 E7 C#mi7 F#7 Bmi7 E7

B C#mi7(b5) F#7 C#mi7(b5) F#7 Bmi7 F#7 Bmi7

13 D#mi7(b5) G#7 D#mi7(b5) G#7 C#mi7 Cdim Bmi7 E7

C Ama7 D7 C#mi7(b5) F#7 Bmi7 C#mi7 Dmi7 G7

17 C#mi7 F#mi7 Bmi7 E7 A% F#7 Bmi7 E7

21

I HADN'T ANYONE TILL YOU

RAY NOBLE, 1938

MED SWING

Handwritten musical score for "I HADN'T ANYONE TILL YOU" in G major, 4/4 time, Med Swing.

Section A (Measures 1-13):

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) | **A**
- Measure 2: E4 (half), F#4 (half) | **E^{mi}7**
- Measure 3: G4 (half), A4 (half) | **A⁷**
- Measure 4: B4 (half), C5 (half) | **D⁶ G⁷**
- Measure 5: D5 (half), E5 (half) | **D⁶ C#⁷**
- Measure 6: F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter) | **F#^{mi}7**
- Measure 7: C6 (half), D6 (half) | **B⁷**
- Measure 8: E6 (half), F#6 (half) | **E⁷**
- Measure 9: G6 (half), A6 (half) | **E⁷**
- Measure 10: B6 (half), C7 (half) | **E^{mi}7**
- Measure 11: D7 (half), E7 (half) | **A⁷**
- Measure 12: F#7 (half), G7 (half) | **C#^{mi}7(b5) F#⁷ B^{mi}7**
- Measure 13: C#7 (half), D7 (half) | **F#⁷ B^{mi}7 G#^{mi}7(b5) C#⁷**

Section B (Measures 14-31):

- Measure 14: D7 (half), E7 (half) | **F#^{ma}7 D#^{mi}7 G#^{mi}7 C#⁷**
- Measure 15: A7 (half), B7 (half) | **F#⁷ B⁷**
- Measure 16: C7 (half), D7 (half) | **E⁷ A⁷**
- Measure 17: E7 (half), F#7 (half) | **E⁷ A⁷**
- Measure 18: G7 (half), A7 (half) | **E^{mi}7**
- Measure 19: B7 (half), C7 (half) | **A⁷**
- Measure 20: D7 (half), E7 (half) | **D⁶ G⁷**
- Measure 21: F#7 (half), G7 (half) | **D⁶ C#⁷**
- Measure 22: A7 (half), B7 (half) | **F#^{mi}7**
- Measure 23: C7 (half), D7 (half) | **B⁷**
- Measure 24: E7 (half), F#7 (half) | **E⁷**
- Measure 25: G7 (half), A7 (half) | **A^{mi}7 D⁷**
- Measure 26: B7 (half), C7 (half) | **A^{mi}7 D⁷**
- Measure 27: D7 (half), E7 (half) | **G^{ma}7**
- Measure 28: F#7 (half), G7 (half) | **C⁷(sus4) C⁷**
- Measure 29: A7 (half), B7 (half) | **D^{ma}7 C#⁷**
- Measure 30: C7 (half), D7 (half) | **F#^{mi}7(b5) B⁷**
- Measure 31: E7 (half), F#7 (half) | **F#^{mi}7(b5) B⁷**

I HEAR A RHAPSODY

GEORGE FRAGOS/JACK BAKER

DICK GASPARRE, 1940

MEDIUM SWING

Handwritten musical score for "I Hear a Rhapsody" in 4/4 time, Medium Swing. The score is written on a single staff in treble clef. The key signature has two sharps (F# and C#). The score is divided into sections A and B, with measures numbered 1 through 30.

Section A (Measures 1-14):

- Measure 1: F#4, F#5, F#5 (triplets)
- Measure 2: A4 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 3: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 4: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 5: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 6: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 7: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 8: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 9: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 10: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 11: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 12: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 13: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 14: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)

Section B (Measures 15-30):

- Measure 15: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 16: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 17: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 18: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 19: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 20: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 21: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 22: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 23: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 24: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 25: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 26: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 27: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 28: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 29: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)
- Measure 30: A5 (quarter), A5 (quarter), A5 (quarter), A5 (quarter)

Handwritten chord symbols are present above the staff:

- Measures 1-14: A^{mi}7, D^{mi}7, G⁷, C^{ma}7, F⁷, E^{mi}7(b5), A⁷, D^{mi}7(b5), G⁷, C^{ma}7, B^{mi}7(b5), E⁷, A^{mi}7, D^{mi}7, G⁷, C^{ma}7, F⁷, E^{mi}7(b5), A⁷, D^{mi}7(b5), G⁷, C^{ma}7, F#^{mi}7(b5), B⁷, E^{mi}7, F#^{mi}7(b5), B⁷, E^{mi}7, A^{mi}7, D⁷, G^{ma}7, D^{mi}7, B^{mi}7(b5), E⁷, A^{mi}7, D^{mi}7, G⁷, C^{ma}7, F⁷, E^{mi}7(b5), A⁷, D^{mi}7(b5), G⁷, C^{ma}7, B^{mi}7(b5), E⁷.

I LET A SONG GO OUT OF MY HEART

DUKE ELLINGTON, 1938

A

Measures 1-4: C6, E7, C6, Emi7, A7. Triplet in measure 3.

Measures 5-8: Dmi7, Emi7, F6, F#DIM, G7, E7, C6, Ami7, Dmi7, G7. Triplet in measure 8.

A

Measures 9-12: C6, E7, C6, Emi7, A7. Triplet in measure 10.

Measures 13-16: Dmi7, Emi7, F6, F#DIM, G7, E7, C6, Fmi7, C6. Triplet in measure 14.

B

Measures 17-20: Dmi7, G7, Cma7, C6, E7. Slur over measures 17-18.

Measures 21-24: Ami7, A#mi7, D#7, D#mi7, G#7, Dmi7, G7. Includes a slur over measures 23-24.

A

Measures 25-28: C6, E7, C6, Emi7, A7. Triplet in measure 26.

Measures 29-32: Dmi7, Emi7, F6, F#DIM, G7, E7, C6, Ami7, Dmi7, G7. Triplet in measure 30.

I LOVE LUCY

MED OR BALLAD

ELIOT DANIEL, 1953

A Dma7 Bmi7 Emi7 A7

5 Dma7 Bmi7 E13(#11) E#dim

9 F#mi7 Bmi7 C#mi7 F#7

13 Bma7 G#mi7 Emi7 A7

B Dma7 Bmi7 Emi7 A7

17 Dma7 Bmi7 E13(#11) E#dim

21 Dma7 Bmi7 E7

25 F#mi7 Bmi7 E7

29 Emi7 A7 D6 Emi7 A7

I LOVE PARIS

COLE PORTER, 1953

A *A_{mi}*

5 *A_{mi}* *B_{mi}7(b5)* *E7*

9 *B_{mi}7(b5)* *E7* *B_{mi}7(b5)* *E7*

13 *B_{mi}7(b5)* *E7* *A_{mi}*

B *A⁶/₉* *B_{mi}7* *E7* *A⁶/₉* *B_{mi}7* *E7*

17 *A⁶/₉* *C_{mi}7* *Cdim* *B_{mi}7* *E7*

21 *A⁶/₉* *C_{mi}7* *Cdim* *B_{mi}7* *E7*

25 *D_{ma}7* *D_{mi}7* *D^{dim}* *A⁶* *C_{mi}7* *F_{mi}7*

29 *B_{mi}7* *E7* *A⁶* *B_{mi}7(b5)* *E7*

I LOVE YOU

MED SWING

COLE PORTER, 1943

Sheet music for "I Love You" (Med Swing) by Cole Porter, 1943. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into three sections: A, B, and C.

Section A (Measures 1-17):

- Measure 1: **A** (boxed)
- Measure 2: **E^{mi}7(b5)**
- Measure 3: **A⁷**
- Measure 4: **D^{ma}7**
- Measure 5: **B⁷**
- Measure 6: **E^{mi}7**
- Measure 7: **A⁷**
- Measure 8: **D^{ma}7**
- Measure 9: **G⁷**
- Measure 10: **F#^{mi}7**
- Measure 11: **B⁷**
- Measure 12: **E^{mi}7(b5)**
- Measure 13: **A⁷**
- Measure 14: **D^{ma}7**
- Measure 15: **G#^{mi}7**
- Measure 16: **C#⁷**
- Measure 17: **F#^{ma}7**

Section B (Measures 18-25):

- Measure 18: **B** (boxed)
- Measure 19: **E^{mi}7**
- Measure 20: **A⁷**
- Measure 21: **D^{ma}7**
- Measure 22: **F#^{mi}7(b5)**
- Measure 23: **B⁷**
- Measure 24: **E⁷**
- Measure 25: **A⁷**

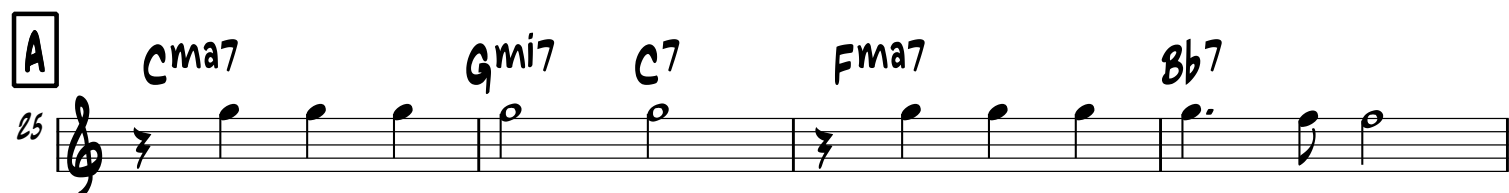
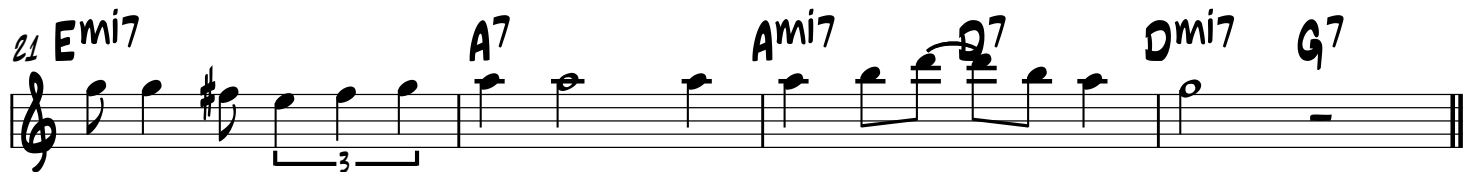
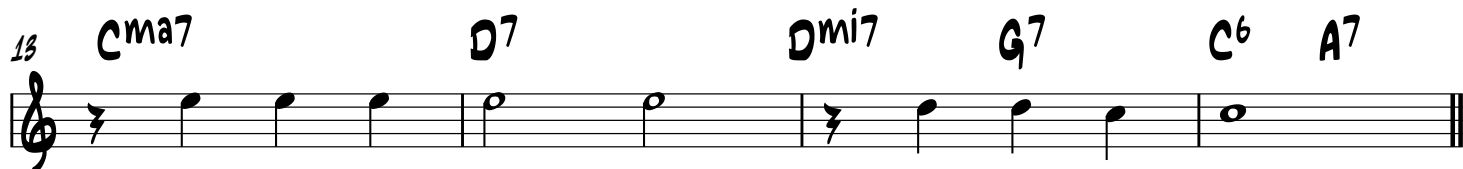
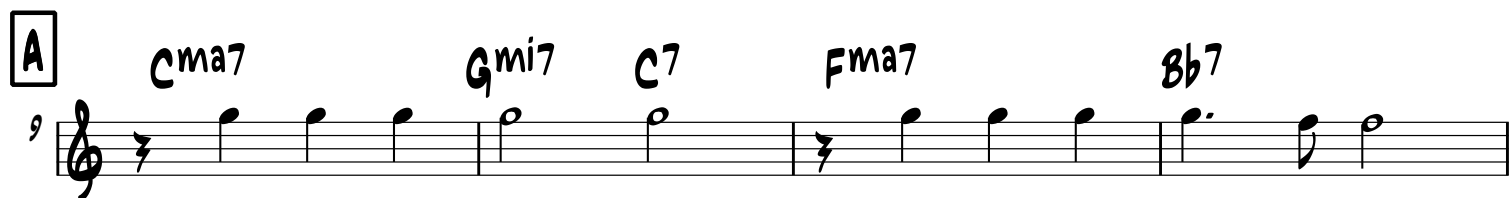
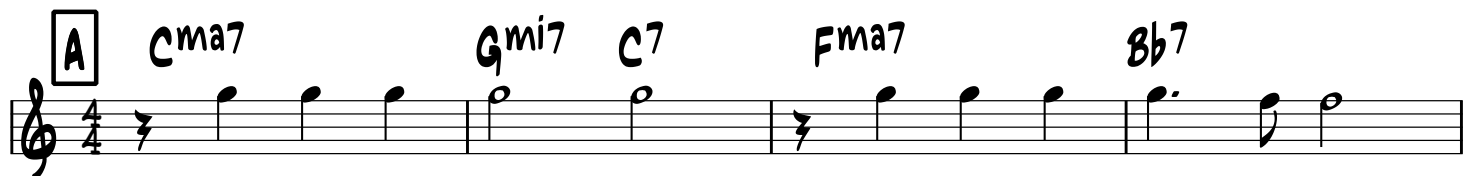
Section C (Measures 26-31):

- Measure 26: **C** (boxed)
- Measure 27: **E^{mi}7(b5)**
- Measure 28: **A⁷**
- Measure 29: **D^{ma}7**
- Measure 30: **C⁷**
- Measure 31: **B⁷**
- Measure 32: **E⁷**
- Measure 33: **E^{mi}7**
- Measure 34: **A⁷**
- Measure 35: **D⁶**
- Measure 36: **F#^{mi}7(b5)**
- Measure 37: **B⁷**

I MAY BE WRONG BUT

MEDIUM SWING

HARRY RUSKIN/HENRY SULLIVAN. 1929



I MISS YOU

SAYURI GOTO

MED BOSSA

A C^{ma7} B^b7 A^{mi7} $G^{\#7b5}$ G^{mi7} C^7

6 F^{ma7} E^{mi7} A^7 D^{mi7} G^7 C^{ma7} G^7 (1ST X ONLY)

B F^{ma7} E^{mi7} F^{ma7} E^{mi7}

10 $D^{\#mi7}$ $G^{\#7}$ $C^{\#ma7}$ G^{mi7b5} $C^{\#7b9}$ E^{mi7}

14 B^b9sus4 B^b9 B^b7 G^7sus4 G^7 (BREAK ON HEAD) G^7

18 C^{ma7} B^b7 A^{mi7} $G^{\#7b5}$ G^{mi7} C^7

A C^{ma7} B^b7 A^{mi7} $G^{\#7b5}$ G^{mi7} C^7

22 F^{ma7} E^{mi7} A^7 D^{mi7} G^7 C^{ma7} G^7

26 E^{mi7} A^7 D^{mi7} G^7 $F^{\#7b5}$ F^{ma7} B^b9

*CODA LAST X ONLY

C^{ma7}

RITARD

I ONLY HAVE EYES FOR YOU

BALLAD OR MEDIUM

HARRY WARREN/AL DUBIN, 1934

A $Bm7$ $E7$ $Bm7$ $E7$

6 $Ama7$ $D7$ $C\#mi7$ $Cmi7$ $F7$

10 $Bm7$ $E7$ $Bm7$ $E7$

14 $Ama7$ $C\#7$ $F\#7$

B $Bm7$ $E7$ $C\#mi7$ $C7$

18 $Bm7(b5)$ $E7$ $C\#mi7$ $Cmi7$ $F7$

C $Bm7$ $E7$ $Bm7$ $E7$

26 $Ama7$ $D7$ $G7$ $F\#7$

30 $Bm7$ $E7(sus4)$ $E7$ $A\%9$ $C\#mi7$ $F\#7$

34

I REMEMBER CLIFFORD

BENNY GOLSON, 1956

INTRO

1. **F**ma7 **G**7sus **G**7/F **E**7 **F**#DIM **A**mi7 **G**mi7 **F**mi7 **E**bmi7

5 **D**mi7 **G**7sus **G**7b9 **A** **C**ma7 **E**7#5 **F**ma7 **F**#DIM

9 **G**7 **G**#DIM **A**mi7 / **G** 1. **F**#mi7b5 **B**7b9 **E**mi7 / **D**

13 **C**#mi7b5 **F**#7b9 **D**mi7 **G**7b9 12. **E**#mi7b5 **B**7b9 **E**mi7b5 **A**7b9

17 **D**mi7 **G**7#5 **E**mi7 **F**ma7 **B** **F**#mi7b5 **B**7b9 **E**mi7 **A**7b9

21 **D**mi7 **G**7b9 **C**ma7 **B**mi7b5 **E**7b9 **A**mi7 / **G**

25 **F**#mi7b5 **B**7b9 **E**mi7 **A**7 **D**mi7 **G**7 **A** **C**ma7 **E**7#5 **F**ma7 **F**#DIM

29 **G**7 **G**#DIM **A**mi7 / **G** **F**#mi7b5 **B**7b9 **E**mi7b5 **A**7b9

33 **D**mi7 **G**7#5 **C**6 **D**mi7 **G**7

I REMEMBER YOU

MEDIUM SWING

JOHNNY MERCER/VICTOR SCHERTZINGER, 1942

Sheet music for "I Remember You" in G major, 4/4 time, Medium Swing. The music is divided into sections A, B, and C.

Section A (Measures 1-12):

- Measures 1-4: $Dma7$, $G\#mi7$, $C\#7$, $Dma7$
- Measures 5-8: $Gma7$, $Gmi7$, $C7$, $Fma7$, $E\#mi7$, $A7$

Section B (Measures 13-20):

- Measures 13-16: $Dma7$, $G\#mi7$, $C\#7$, $Dma7$, $A\#mi7$, $D7$
- Measures 17-20: $Gma7$, $C\#mi7$, $F\#7$, $Bma7$, $C\#mi7$, $F\#7$

Section C (Measures 21-32):

- Measures 21-24: $Bma7$, $Bmi7$, $E7$, $Ama7$, $E\#mi7$, $A7$
- Measures 25-28: $Dma7$, $G\#mi7$, $C\#7$, $Dma7$, $F\#mi7(b5)$, $B7$
- Measures 29-32: $E\#mi7$, $Gmi7$, $C7$, $Dma7$, $E7$

Section D (Measures 33-36):

- Measures 33-36: $F\#mi7$, $B7$, $E\#mi7$, $A7$, $D6$, $Bmi7$, $E\#mi7$, $A7$

I SHOULD CARE

MED SWING

SAMMY CAHN/AXEL STORDAHL

PAUL WESTON, 1943

Sheet music for the song "I SHOULD CARE" in G major, 4/4 time, Med Swing. The music is written for a single melodic line in treble clef. The key signature has three sharps (F#, C#, G#). The tempo/style is Med Swing. The music is divided into two main sections, A and B, each with 8 measures.

Section A (Measures 1-8):

- Measure 1: A (boxed), Bmi7, E7
- Measure 2: C#mi7, F#7, Bmi7
- Measure 3: E7, Ama7
- Measure 4: C#mi7(b5), F#7, Bmi7
- Measure 5: Dmi7, G7
- Measure 6: Ama7, G#mi7(b5), C#7, Emi7
- Measure 7: A7, Dma7
- Measure 8: G#mi7(b5), C#7, F#mi7, F#mi7, B7, Bmi7, E7

Section B (Measures 9-16):

- Measure 9: B (boxed), Dmi7(b5), G#7, C#mi7, F#7, Bmi7
- Measure 10: E7, Ama7
- Measure 11: C#mi7(b5), F#7, Bmi7, Dmi7, G7
- Measure 12: Ama7, G#mi7(b5), C#7, F#mi7, B7
- Measure 13: B7, Ama7
- Measure 14: Bmi7, E7
- Measure 15: C#mi7(b5), F#7, Bmi7, Dmi7, G7
- Measure 16: Ama7, G#mi7(b5), C#7, F#mi7, B7

The music concludes with a final measure (Measure 17) containing Bmi7, E7, A6/9, D7, C#mi7, and F#7.

MED SWING

I THOUGHT ABOUT YOU

JOHNNY MERCER/JIMMY VAN HEUSEN, 1939

A C^{ma}7 F⁷ E⁷ A⁷ D⁷ E^b7 D⁷



5 D^{mi}7 /C B^{mi}7^b5 E⁷ A^{mi}7 G^{mi}7 C⁷



9 F^{ma}7 F^{mi}7 B^b7 C^{ma}7 D^{mi}7 E^{mi}7 F^{ma}7



13 F[#]mi7^b5 B⁷ F[#]mi7^b5 B⁷ E^{mi}7 A⁷ D^{mi}7 G⁷



B C^{ma}7 E⁷ E⁷ A⁷ D⁷ E^b7 D⁷



21 D^{mi}7 /C B^{mi}7^b5 E⁷ A^{mi}7 G^{mi}7 C⁷



25 F^{ma}7 F^{mi}7 B^b7 C^{ma}7 A^{mi}7 /G F[#]mi7^b5 B⁷



29 E^{mi}7 A⁷ D^{mi}7 G⁷ C⁶ A⁷ D^{mi}7 G⁷



I WILL WAIT FOR YOU

MICHEL LEGRAND/NORMAN GIMBEL, 1965

A Bmi⁷ #B^{7b9} E^{mi7}
 6 E^{mi7} A⁷ D^{ma7} C^{#mi7b5} F^{#7}
 10 Bmi⁷ #B^{7b9} E^{mi7} /D C^{#mi7b5} F^{#7}
 14 Bmi⁷ G^{#mi7b5} C^{#mi7b5} F^{#7} Bmi⁷ 1. C^{#mi7b5} F^{#7b9}
 2. Bmi⁷ **B** E^{mi7} Bmi⁷
 C^{#mi7b5} F^{#7b9} Bmi⁷ Bmi/A
 G^{#mi7b5} C^{#7b9} C^{#mi7b5} F^{#7b9} **A** Bmi⁷
 #B^{7b9} E^{mi7} E^{mi7}
 A⁷ D^{ma7} C^{#mi7b5} F^{#7} Bmi⁷
 #B^{7b9} E^{mi7} /D C^{#mi7b5} F^{#7} Bmi⁷ G^{#mi7b5}
 C^{#mi7b5} F^{#7} Bmi⁷ C^{#mi7b5} F^{#7b9}

I WISH I KNEW

MED 02 BALLAD

HARRY WARREN/MACK GORDON, 1945

Sheet music for the song "I Wish I Knew" in F# major (three sharps) and 4/4 time. The music is divided into two sections, A and B, each consisting of four measures.

Section A (Measures 1-12):

- Measure 1: F#mi7
- Measure 2: B7
- Measure 3: F#mi7
- Measure 4: B7
- Measure 5: Ema7
- Measure 6: A7
- Measure 7: G#mi7
- Measure 8: C#7
- Measure 9: F#mi7
- Measure 10: B7
- Measure 11: Ema7
- Measure 12: G#7

Section B (Measures 13-20):

- Measure 13: C#mi7
- Measure 14: F#7
- Measure 15: B7
- Measure 16: A7
- Measure 17: G#mi7
- Measure 18: C#7
- Measure 19: F#mi7
- Measure 20: B7

Section C (Measures 21-28):

- Measure 21: Ema7
- Measure 22: A7
- Measure 23: G#mi7
- Measure 24: C#7
- Measure 25: F#mi7
- Measure 26: B7
- Measure 27: A7
- Measure 28: G#mi7(b5)
- Measure 29: C#7

Section D (Measures 29-32):

- Measure 29: F#mi7
- Measure 30: B7
- Measure 31: E6
- Measure 32: G#mi7 C#7

I WISH YOU LOVE

CHARLES TRENET/ALBERT BEACH, 1946

INTRO

4/4

1. G7

6 Cmi Cmi(ma7) Cmi7 Cmi6 Dmi7(b5) G7

10 2. G7 Cma7 Ami7(b5) D7 G7(SUS4)

14 G7 A Dmi7 G7 Cma7 F7 Emi7 Ebdim

19 Dmi7 1. G7 C6 F7 Emi7 A7

23 2. G7 C7(SUS4) C7 B Fma7

27 Fmi7 Bb7 C6/9 Bb7 A7 Dmi7

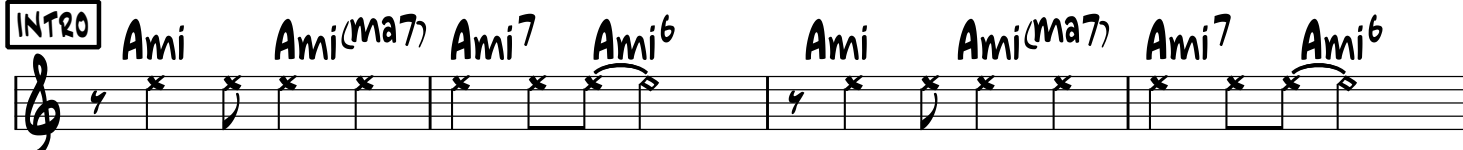
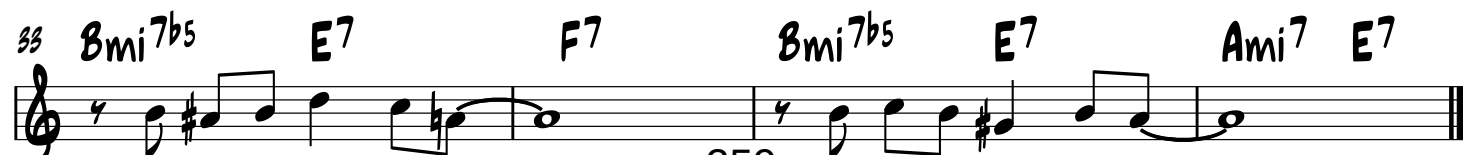
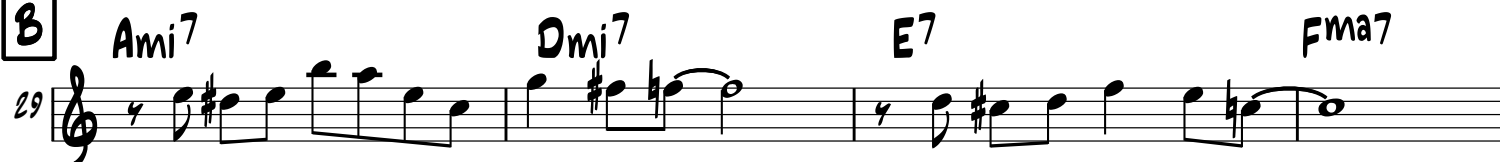
31 Ami7 D7 Dmi7 G7 A7 A Dmi7

35 G7 Cma7 F7 Emi7 Ebdim Dmi7

39 G7 C6 F7 Emi7 A7

IOLE MOMENTS

DUKE PEARSON, 1963

INTRO**A****B****A****B**

IF I HAD YOU

SLOW TO MED SWING

JIMMY CAMPBELL/REG CONNELLY

TED SHAPIRO, 1928

A G^{ma7} D^{mi7} G⁷ C^{ma7} C^{mi7} F⁷

I COULD SHOW THE WORLD HOW TO SMILE I COULD BE GLAD ALL OF THE WHILE

5 G^{ma7} B^{mi7} B^{bmi7} A^{mi7} D⁷ B^{mi7} E⁷ A^{mi7} D⁷

I COULD TURN THE GRAY SKIES TO BLUE IF I HAD YOU

A G^{ma7} D^{mi7} G⁷ C^{ma7} C^{mi7} F⁷

9 I COULD LEAVE MY OLD DAYS BE - HIND, LEAVE ALL MY PALS AND NE - VER MIND

13 G^{ma7} B^{mi7} B^{bmi7} A^{mi7} D⁷ G^{ma7} C^{#mi7(b5)} F^{#7}

THERE IS NO - THIN' I COULD - N'T DO IF I HAD YOU

B B^{mi7} C^{#mi7(b5)F^{#7}} B^{mi7} C^{#mi7(b5)F^{#7}}

17 I COULD CLIMB A SNOW CAPPED MOUN - TAIN SAIL THE HIGH - TY O - CEAN WIDE

21 B^{mi7} C^{#mi7(b5)F^{#7}} B^{mi7} B^{bdim} A^{mi7} D⁷

I COULD CROSS A BUR - NING DE - SERT IF I HAD YOU BY MY SIDE

A G^{ma7} D^{mi7} G⁷ C^{ma7} C^{mi7} F⁷

25 I COULD BE A QUEEN DEAR, UNCROWNED HUM - BLE OR POOR, RICH OR RE - NOWNED

29 G^{ma7} B^{mi7} B^{bmi7} A^{mi7} D⁷ G^{ma7} E⁷ A^{mi7} D⁷

THERE IS NO - THIN' I COULD - N'T DO IF I HAD YOU

260

IF I SHOULD LOSE YOU

LEO ROBIN. RALPH RAINGER, 1935

BALLAD OR MEDIUM

Sheet music for the song "If I Should Lose You" by Leo Robin and Ralph Rainger, 1935. The music is in 4/4 time and features a key signature of one sharp (F#).

The score is divided into two main sections, A and B, each consisting of four measures.

Section A (Measures 1-8):

- Measure 1: E^{mi}7
- Measure 2: F#^{mi}7(b5) B7
- Measure 3: E^{mi}7
- Measure 4: E^b7 D^{mi}7 G7
- Measure 5: C^{ma}7
- Measure 6: D^{mi}7 G7
- Measure 7: C^{ma}7
- Measure 8: B^{mi}7

Section B (Measures 9-16):

- Measure 9: A^{mi}7
- Measure 10: D7
- Measure 11: G^{ma}7
- Measure 12: F#^{mi}7(b5) B7
- Measure 13: E^{mi}7
- Measure 14: A7
- Measure 15: A^{mi}7 A^{mi}7/G F#^{mi}7(b5)
- Measure 16: B7

Section B (Measures 17-24):

- Measure 17: E^{mi}7
- Measure 18: F#^{mi}7(b5) B7
- Measure 19: E^{mi}7
- Measure 20: E^b7 D^{mi}7 G7
- Measure 21: C^{ma}7
- Measure 22: D^{mi}7 G7
- Measure 23: C^{ma}7
- Measure 24: B^{mi}7

Section B (Measures 25-32):

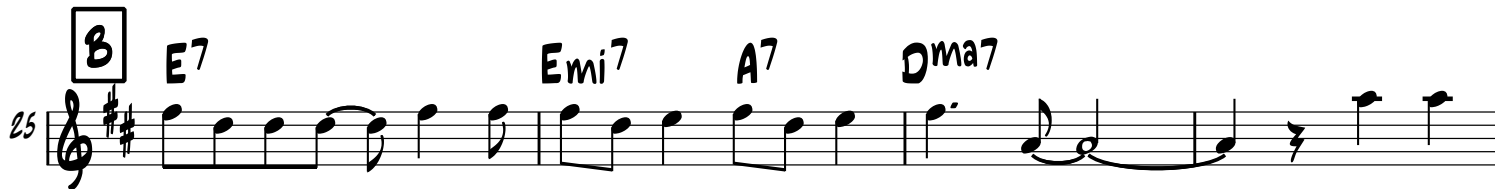
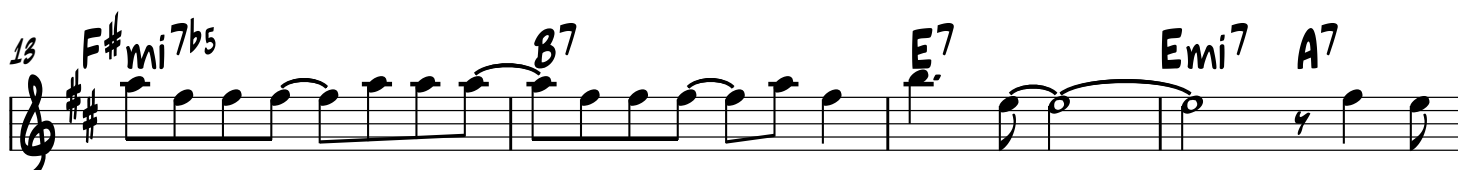
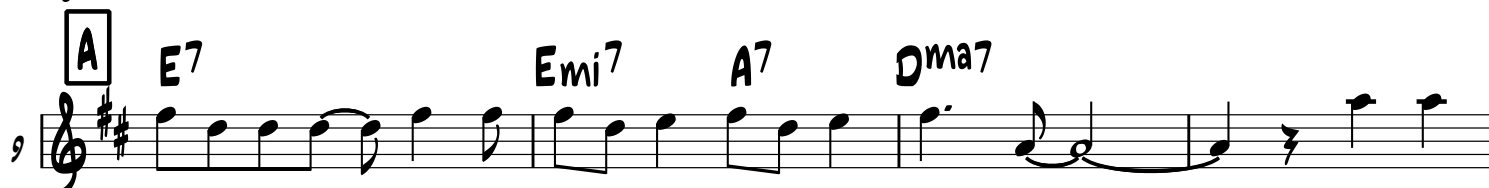
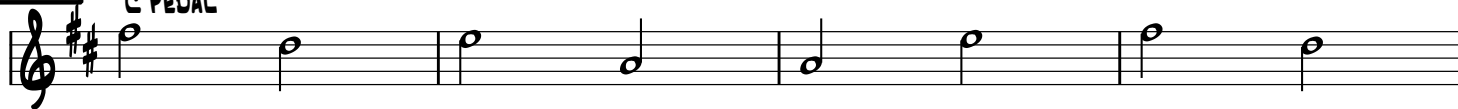
- Measure 25: A^{mi}7
- Measure 26: D7
- Measure 27: G^{ma}7
- Measure 28: B7
- Measure 29: E^{mi}7
- Measure 30: A^{mi}7
- Measure 31: D7
- Measure 32: G^{6/9} F#^{mi}7(b5) B7

IF I WERE A BELL

FRANK LOESSER, 1950

INTRO

C PEDAL



IF YOU COULD SEE ME NOW

BALLAD

CARL SIGMAN/TADD DAMERON, 1946

A C^{ma}7 F⁷ C^{ma}7 F^{mi}7 B^b7

5 E^{mi}7 D^{#mi}7 G^{#7} D^{mi}7 G⁷ G^{#mi}7 C^{#7} B^{b9}(^{#11}) A⁷ D^{mi}7(^{b5}) G⁷

A C^{ma}7 F⁷ C^{ma}7 F^{mi}7 B^b7

9 E^{mi}7 D^{#mi}7 G^{#7} D^{mi}7 G⁷ G^{#mi}7 C^{#7} C⁶ F^{mi}7 B^b7 C⁶ A^{mi}7 G^{mi}7

B F^{#mi}7 B⁷ G^{#mi}7 C^{#7} F^{#mi}7 B⁷ E^{ma}7

17 F^{#mi}7 A^{mi}7 D⁷ G^{ma}7 E^{mi}7 A^{mi}7 D⁷ D^{mi}7 G⁷

C C^{ma}7 F⁷ C^{ma}7 F^{mi}7 B^b7

25 E^{mi}7 D^{#mi}7 G^{#7} D^{mi}7 G⁷ G^{#mi}7 C^{#7} C⁶/₉ A⁷ D^{mi}7 G⁷

IF YOU NEVER COME TO ME

BOSSA NOVA

USELESS LANDSCAPE

ANTONIO CARLOS JOBIM/RAY GILBERT, 1966

1 A Ama7 G#ma7 Gma9#11 F#7

5 Bmi7 Dmi7 G7

9 C#13 C#7#5 F#9 F#7b9 B7#9 E7

13 A13 G9sus Ama9 Bb9#11

17 A Ama7 G#ma7 Gma9#11 F#7

21 Bmi7 Dmi7 G7

25 C#13 C#7#5 F#9 F#7b9 B7#9 E7

29 A13 G9sus Ama9 Bb9#11

I'LL BE AROUND

MED SWING

ALEC WILDER, 1942

1 **A** A^{ma}7 B^{mi}7 C^{#mi}7 D^{ma}7 E⁷ E^{#dim} D⁶/F[#] E⁷

5 A^{ma}7 F^{#mi}7 B^{mi}7 E⁷ A⁶ G^{mi}7 C⁷ F^{ma}7 B^{mi}7 E⁷

9 **A** A^{ma}7 B^{mi}7 C^{#mi}7 D^{ma}7 E⁷ E^{#dim} D⁶/F[#] E⁷

13 A^{ma}7 F^{#mi}7 B^{mi}7 E⁷ A⁶ B^{mi}7 B^{b7} A^{ma}7

17 **B** D^{#mi}7 E^{mi}7 A⁷ D^{#mi}7 E^{mi}7 A⁷ D^{ma}7

21 A^{#mi}7 B^{mi}7 B^{mi}7 E⁷ A^{ma}7 F^{#mi}7 B^{mi}7 E⁷

25 **A** A^{ma}7 B^{mi}7 C^{#mi}7 D^{ma}7 E⁷ E^{#dim} D⁶/F[#] E⁷

29 A^{ma}7 F^{#mi}7 B^{mi}7 E⁷ A⁶ G^{mi}7 C⁷ F^{ma}7 B^{mi}7 E⁷

I'LL BE SEEING YOU

BALLAD

IRVING CAHAL/SAMMY FAIN, 1938

A C^{ma}7 E⁷ D^{mi}7 A⁷ D^{mi}7 A⁷

5 D^{mi}7 A⁷ D^{mi}7 G⁷ C^{ma}7 B^{mi}7(b⁵) E⁷

9 A^{mi}7 D^{mi}7

13 D^{mi}7 G⁷(#⁵) C^{ma}7 G⁷(#⁵)

B C^{ma}7 E⁷ D^{mi}7 A⁷ D^{mi}7 A⁷

17

21 D^{mi}7 A⁷ D^{mi}7 G⁷ E^{mi}7(b⁵) A⁷

25 D^{mi}7 B^{mi}7(b⁵) E⁷ A^{mi}7 D⁷

29 D^{mi}7 F^{mi}7 B^b7 C^b/9 A^{mi}7 D^{mi}7 G⁷

I'LL CLOSE MY EYES

BALLAD OR MEDIUM

BUDDY KAYE/BILLY REID, 1947

Sheet music for the song "I'll Close My Eyes" in G major, 4/4 time. The music is divided into two sections, A and B.

Section A (Measures 1-13):

- Measure 1: **A** (boxed), Dma7
- Measure 2: C#mi7
- Measure 3: F#7
- Measure 4: Bmi7
- Measure 5: E7
- Measure 6: Ami7
- Measure 7: D7
- Measure 8: Gma7
- Measure 9: C7
- Measure 10: Dma7
- Measure 11: G#mi7(b5)
- Measure 12: C#7
- Measure 13: F#mi7 Fdim Emi7 A7

Section B (Measures 14-30):

- Measure 14: **B** (boxed), Dma7
- Measure 15: C#mi7
- Measure 16: F#7
- Measure 17: Bmi7
- Measure 18: E7
- Measure 19: Ami7
- Measure 20: D7
- Measure 21: Gma7
- Measure 22: C7
- Measure 23: F#mi7(b5)
- Measure 24: B7
- Measure 25: E7
- Measure 26: Emi7
- Measure 27: A7
- Measure 28: Dma7
- Measure 29: B7
- Measure 30: Emi7 A7

I'LL REMEMBER APRIL

JON RAY/GENE DEPAUL
PAT JOHNSON, 1941

A Ema7

5 Emi7 Emi7 A7

9 F#mi7 B7 G#mi7b5 C#7

13 F#mi7 B7 Ema7 Bmi7 E7

B Ami7 D7 Gma7 E7

21 Ami7 D7 Gma7

25 F#mi7 B7 Ema7

29 D#mi7 G#7 C#ma7 F#mi7 B7

C Ema7

37 Emi7 Emi7 A7

41 F#mi7 B7 G#mi7b5 C#7

45 F#mi7 B7 Ema7 F#mi7 B7

268

I'LL TAKE ROMANCE

BEN OAKLAND/OSCAR HAMMERSTEIN III, 1937

Handwritten musical score for "I'll Take Romance" in 3/4 time. The score is written on ten staves. It includes chord symbols such as D6, Bmi7, Emi7, A7, F#mi7, E7, Gmi7, Bbma7, C7, Eb7, F#7, B7, and A#mi7. The score is divided into two main sections, A and B, with first and second endings. The key signature has two sharps (F# and C#).

* SOMETIMES PLAYED IN 4/4 - EACH 2 BARS BECOME 1

I'M A FOOL TO WANT YOU

BALLAD OR SLOW LATIN

FRANK SINATRA/JACK WOLFE

JOEL HERRON, 1951

Chord annotations and measure numbers for the musical score:

- Staff 1: G#7 ALT **A** C#mi7 G#mi7b5 C#7 F#mi7 D#mi7b5 G#7
- Staff 2: 6 C#mi7 F#mi7 1. A9#11 G#7 ALT
- Staff 3: 10 12. D#mi7b5 G#7 C#mi7 **B** E#mi7 F#mi(ma7) F#mi7 B7
- Staff 4: 14 Ema7 G#7 F#mi7 F#mi(ma7) F#mi7 B7
- Staff 5: 18 Ema7 D#mi7b5 G#7
- Staff 6: 22 C#mi7 Emi7 A7
- Staff 7: 26 D#mi7b5 G#7 ALT **C** C#mi7 G#mi7b5 C#7
- Staff 8: 30 F#mi7 D#mi7b5 G#7 C#mi7 A9#11
- Staff 9: 34 F#mi7 F#mi7/E D#mi7b5 G#7 C#mi7 D#mi7b5 G#7 ALT

I'M BEGINNING TO SEE THE LIGHT

MED SWING

DUKE ELLINGTON/HARRY JAMES
DON GEORGE/JOHNNY HODGES, 1944

Sheet music for "I'm Beginning to See the Light" (Med Swing). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is divided into two main sections, A and B.

Section A (Measures 1-17):

- Measures 1-4: E⁶ (boxed A)
- Measures 5-8: A⁷
- Measures 9-12: C⁷
- Measures 13-17: E⁶, A⁷, G#mi⁷, C#⁷, F#⁷, B⁷, E⁶, B⁷

Section B (Measures 18-31):

- Measures 18-21: G#⁷, D#mi⁷, G#⁷, G⁷
- Measures 22-25: Dmi⁷, G⁷
- Measures 26-29: F#⁷, C#mi⁷, F#⁷, C⁷
- Measures 30-31: F#mi⁷, B⁷, E⁶

The music concludes with a final E⁶ chord in measure 31.

I'M CONFESSIN' THAT I LOVE YOU

MED SWING

AL NEIBURG/DOC DOUGHERTY

ELLIS REYNOLDS, 1930

A Fma7 C7 Fma7 C7 Fma7 Bb7 Ami7 D7

5 Gmi7 Gmi7 C7 Ami7 D7 Gmi7 C7

A Fma7 C7 Fma7 C7 Fma7 Bb7 Ami7 D7

9 Gmi7 Gmi7 C7 F6

B Cmi7 F7 Bbma7 Eb7 Bbma7

13 Gmi7 G7 Gmi7 C7

A Fma7 C7 Fma7 C7 Fma7 Bb7 Ami7 D7

17 Dmi7 G7 Gmi7 C7

21 Gmi7 Gmi7 C7 F6 D7 Gmi7 C7

25 Gmi7 Gmi7 C7 F6 D7 Gmi7 C7

I'M GLAD THERE IS YOU

JIMMY DORSEY/PAUL MADEIRA, 1941

A D^{ma}7 D^{mi}7 G⁷

5 E^{mi}7 A⁷ F^{#mi}7 B⁷ E^{mi}7 A⁷

B D⁶9 G⁷ F^{#mi}7 F^{dim} E^{mi}7 A⁷

13 D^{ma}7 C⁷ B⁷ E⁷ A⁷ A^{mi}7 D⁷

C G^{ma}7 G^{mi}7 C⁷ D^{ma}7 C^{#mi}7(b5) F^{#7}

17

21 B^{mi}7 E⁷ E^{mi}7 A⁷

D D^{ma}7 D^{mi}7 G⁷

25

29 E^{mi}7 A⁷ F^{#mi}7(b5) B⁷

33 E^{mi}7 A⁷ D⁶ E^{mi}7 A⁷

I'M JUST A LUCKY SO AND SO

SLOW-MEDIUM SWING

DUKE ELLINGTON/MACK DAVID, 1945

Sheet music for "I'm Just a Lucky So and So" in G major (three sharps) and 4/4 time. The tempo is Slow-Medium Swing. The key signature is G major (three sharps).

Section A (Measures 1-8):

- Measure 1: E7
- Measure 2: A7
- Measure 3: E7
- Measure 4: Bmi7 E7
- Measure 5: A7 G7
- Measure 6: F#mi7 B7
- Measure 7: E6 C#7
- Measure 8: F#mi7 B7

Section B (Measures 9-16):

- Measure 9: E7
- Measure 10: A7
- Measure 11: E7
- Measure 12: Bmi7 E7
- Measure 13: A7 G7
- Measure 14: F#mi7 B7
- Measure 15: E6 A7
- Measure 16: E6

Section A (Measures 17-24):

- Measure 17: A7
- Measure 18: Ema7
- Measure 19: A7
- Measure 20: Ema7
- Measure 21: Dmi7(b5) G#7
- Measure 22: C#mi7
- Measure 23: F#7
- Measure 24: F#mi7 B7

Section A (Measures 25-32):

- Measure 25: E7
- Measure 26: A7
- Measure 27: E7
- Measure 28: Bmi7 E7
- Measure 29: A7 G7
- Measure 30: F#mi7 B7
- Measure 31: E6 C#7
- Measure 32: F#mi7 B7

I'M OLD FASHIONED

MED SWING

GEROME KERN/JOHNNY MERCER, 1942

A D⁶ B^{mi7} E^{mi7} A⁷ D^{ma7} B^{mi7} E^{mi7} A⁷

5 G⁶/D D^{ma7} C^{#mi7}(b5) F^{#7}

9 B^{mi7} E⁷ B^{mi7} E⁷

13 E^{mi7} F^{dim7} E^{mi7} A⁷

B D⁶ B^{mi7} E^{mi7} A⁷ D^{ma7} B^{mi7} G^{#mi7}(b5) C^{#7}

17 F^{#ma7} G^{#mi7} A^{#mi7} B^{ma7} C^{#7} D^{#mi7} E^{mi7} A⁷

C D⁶ B^{mi7} E^{mi7} A⁷ D^{ma7} B^{mi7} E^{mi7} A⁷

25 A^{mi7} D⁷ G^{ma7} C⁷ F^{#mi7} B^{mi7} B^{mi7}/A G^{#mi7}(b5) G^{mi6}

29 F^{#mi7} B^{mi7} E^{mi7} A⁷ D⁶ B^{mi7} E^{mi7} A⁷

I'M THROUGH WITH LOVE

BALLAD

GUS KAHN/MATT MALNECK/FUD LIVINGSTON, 1981

Sheet music for the ballad "I'm Through With Love" by Gus Kahn/Matt Malneck/Fud Livingston, 1981. The music is in 4/4 time, key of D major (two sharps), and consists of 32 measures.

Measures 1-5: Chords: Dma7, Fdim, Emi7, A7, Ami7, D7, Gma7, C7. Measure 1 includes a boxed **A**.

Measures 6-10: Chords: F#mi7, B7, Emi7, B7, Emi7, A7, F#mi7, B7, Emi7, A7. Measure 6 includes a boxed **A**.

Measures 11-15: Chords: Dma7, Fdim, Emi7, A7, Ami7, D7, Gma7, C7. Measure 11 includes a boxed **A**.

Measures 16-20: Chords: F#mi7, B7, Emi7, B7, Emi7, A7, D6, C#7. Measure 16 includes a boxed **A**.

Measures 21-25: Chords: F#mi, F#mi(#5), F#mi6, F#mi(#5), F#mi, F#mi(#5), F#mi6, B7. Measure 21 includes a boxed **B**.

Measures 26-30: Chords: Ama7, F#mi7, Bmi7, E7, Emi7, B7, Emi7, A7. Measure 26 includes a boxed **A**.

Measures 31-32: Chords: F#mi7, B7, Emi7, B7, Emi7, A7, D6, Emi7, A7. Measure 31 includes a boxed **A**.

IMAGINATION

JIMMY VAN HEUSEN/JOHNNY BURKE, 1959

BALLAD

A Cma7 C#dim Dmi7 G7 Cma7 Fma7 E7(b5) A7

6 Dmi7 A7(#5) Dmi7 G7 E7 A7 Dmi7 G7

A Cma7 C#dim Dmi7 G7 Cma7 Fma7 E7(b5) A7

10 Dmi7 A7(#5) Dmi7 G7 Cma7 Gmi7 C7

B Fma7 Dmi7 F#mi7 B7 E7 C#mi7(b5) F#7

18 Bmi7 E7 Ami7 D7 G9(sus4) G7

C Cma7 C#dim Dmi7 G7 Cma7 Fma7 E7(b5) A7

26 Dmi7 A7(#5) Dmi7 G7 E7 Bb7 A7

30 Dmi7 G#7(b5) G7(sus4) G7 C6 Dmi7 G7

IN A MELLOW TONE

DUKE ELLINGTON, 1940

MED SWING

A

6 **Cmi7** **F7** **Bbma7**

10 **Bb6** **Eb7** **Fma7** **D7**

14 **G7** **C7** **D7**

B

18 **G7** **C7** **F6**

22 **Cmi7** **F7** **Bbma7**

26 **Bb6** **Bdim** **F6/C** **D7**

30 **G7** **C7** **F6** **Ami7** **D7**

IN A SENTIMENTAL MOOD

DUKE ELLINGTON/IRVING MILLS

MANNY KURTZ, 1931

BALLAD

Handwritten musical score for "In a Sentimental Mood" by Duke Ellington/Irving Mills, arranged by Manny Kurtz (1931). The score is in treble clef, key of D major (two sharps), and 4/4 time. It includes chord symbols and measure numbers.

Section A (Measures 1-13):

- Measure 1: $Bm7$ (with B on a ledger line)
- Measure 2: $Bm7$ (with B on a ledger line)
- Measure 3: $Bm7$ (with B on a ledger line)
- Measure 4: $Bm7$ (with B on a ledger line)
- Measure 5: $Bm7$ (with B on a ledger line)
- Measure 6: $Bm7$ (with B on a ledger line)
- Measure 7: $Bm7$ (with B on a ledger line)
- Measure 8: $Bm7$ (with B on a ledger line)
- Measure 9: $Bm7$ (with B on a ledger line)
- Measure 10: $Bm7$ (with B on a ledger line)
- Measure 11: $Bm7$ (with B on a ledger line)
- Measure 12: $Bm7$ (with B on a ledger line)
- Measure 13: $Bm7$ (with B on a ledger line)

Section B (Measures 14-25):

- Measure 14: $Bm7$ (with B on a ledger line)
- Measure 15: $Bm7$ (with B on a ledger line)
- Measure 16: $Bm7$ (with B on a ledger line)
- Measure 17: $Bm7$ (with B on a ledger line)
- Measure 18: $Bm7$ (with B on a ledger line)
- Measure 19: $Bm7$ (with B on a ledger line)
- Measure 20: $Bm7$ (with B on a ledger line)
- Measure 21: $Bm7$ (with B on a ledger line)
- Measure 22: $Bm7$ (with B on a ledger line)
- Measure 23: $Bm7$ (with B on a ledger line)
- Measure 24: $Bm7$ (with B on a ledger line)
- Measure 25: $Bm7$ (with B on a ledger line)

Section C (Measures 26-33):

- Measure 26: $Bm7$ (with B on a ledger line)
- Measure 27: $Bm7$ (with B on a ledger line)
- Measure 28: $Bm7$ (with B on a ledger line)
- Measure 29: $Bm7$ (with B on a ledger line)
- Measure 30: $Bm7$ (with B on a ledger line)
- Measure 31: $Bm7$ (with B on a ledger line)
- Measure 32: $Bm7$ (with B on a ledger line)
- Measure 33: $Bm7$ (with B on a ledger line)

IN LOVE IN VAIN

LEO ROBIN/JEROME KERN, 1946

MED SWING

A C⁶ A^{mi}7 D^{mi}7 G⁷ E^{mi}7 A^{mi}7 D^{mi}7 G⁷

6 C^{ma}7 D^{mi}7 G⁷ E^{mi}7 A⁷

10 D^{mi}7 D^{mi}7/C B^{mi}7(b5) E⁷ A^{mi} A^{mi}(C^{ma}7) A^{mi}7 A^{mi}6

14 A^{mi}7 D⁷ D^{mi}7 G⁷

B C⁶ A^{mi}7 D^{mi}7 G⁷ E^{mi}7 A^{mi}7 D^{mi}7 G⁷

18 C^{ma}7 D^{mi}7 G⁷ G^{mi}7 C⁷

22 F^{ma}7 F^{#mi}7(b5) B⁷ E^{mi}7 B^b7 A⁷

30 D^{mi}7 G⁷ C⁶ D^{mi}7 G⁷

IN WALKED BUD

MEDIUM SWING

THELONIOUS MONK, 1948

The musical score for "In Walked Bud" is written in G major (one sharp, F#) and 4/4 time. The tempo is marked "MEDIUM SWING". The score consists of 28 measures, organized into four systems of seven measures each. The key signature is one sharp (F#).

Measure 1: Chord **A** (boxed), **Dmi**. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 2: Chord **Dmi(ma7)**. Melody: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).

Measure 3: Chord **Dmi7**. Melody: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).

Measure 4: Chord **G7**. Melody: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter).

Measure 5: Chord **C7**. Melody: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Measure 6: Chord **F6**. Melody: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).

Measure 7: Chord **D7**. Melody: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter).

Measure 8: Chord **Gmi7**. Melody: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).

Measure 9: Chord **C7**. Melody: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

Measure 10: Chord **F6**. Melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Measure 11: Chord **1. E mi 7b5** (boxed), **A7**. Melody: F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

Measure 12: Chord **2. E mi 7b5** (boxed), **A7**. Melody: F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

Measure 13: Chord **F6**. Melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Measure 14: Chord **B** (boxed), **Dmi7**. Melody: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Measure 15: Chord **Dmi7**. Melody: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Measure 16: Chord **Dmi7**. Melody: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter).

Measure 17: Chord **Dmi7**. Melody: A5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter).

Measure 18: Chord **8b7**. Melody: D6 (quarter), C6 (quarter), B5 (quarter), A5 (quarter).

Measure 19: Chord **8b7**. Melody: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter).

Measure 20: Chord **8b7**. Melody: C6 (quarter), B5 (quarter), A5 (quarter), G5 (quarter).

Measure 21: Chord **A7b9**. Melody: F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter).

Measure 22: Chord **A** (boxed), **Dmi**. Melody: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Measure 23: Chord **Dmi(ma7)**. Melody: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).

Measure 24: Chord **Dmi7**. Melody: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter).

Measure 25: Chord **G7**. Melody: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).

Measure 26: Chord **C7**. Melody: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

Measure 27: Chord **F6**. Melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Measure 28: Chord **1. E mi 7b5** (boxed), **A7**. Melody: F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

IN YOUR OWN SWEET WAY

DAVE BRUBECK, 1955

MED SWING

Sheet music for "In Your Own Sweet Way" by Dave Brubeck, 1955. The music is in 4/4 time and features a medley of chords and melodic lines.

Section A (Measures 1-17):

- Measures 1-2: $F\sharp mi7(b5)$ $B7$
- Measures 3-4: $E mi7$ $A7$
- Measures 5-6: $A mi7$ $D7$
- Measures 7-8: $G ma7$ $C ma7$
- Measures 9-10: $F mi7$ $Bb7$
- Measures 11-12: $Eb ma7$ $G\sharp ma7$
- Measures 13-14: $A mi7(b5)$ $D7$
- Measures 15-16: $G ma9(\sharp 11)$
- Measure 17: $G ma9(\sharp 11)$

Section B (Measures 18-25):

- Measures 18-19: $C\sharp mi7$ $F\sharp7$
- Measures 20-21: $B ma7$ $C\sharp mi7$
- Measures 22-23: $F\sharp7$ $B ma7$
- Measures 24-25: $B mi7$ $E7$

Section A (Measures 26-33):

- Measures 26-27: $F\sharp mi7(b5)$ $B7$
- Measures 28-29: $E mi7$ $A7$
- Measures 30-31: $A mi7$ $D7$
- Measures 32-33: $G ma7$ $C ma7$
- Measures 34-35: $F mi7$ $Bb7$
- Measures 36-37: $Eb ma7$ $G\sharp ma7$
- Measures 38-39: $A mi7(b5)$ $D7$
- Measures 40-41: $G ma9(\sharp 11)$
- Measure 42: $G ma9(\sharp 11)$

INCENTIVE

HORACE SILVER, 1976

MED-UP SWING

A $Bm7(b5)$ $E7$ $Ami7(b5)$ $D7$

6 $Gmi7(b5)$ $C7$ $F\#mi7$ $B7$

10 $Bbmaj7$ $A7$ $Dmi7$ $Dmi7/C$ $Bmi7$ $E7$

14 $A:maj7$ $F\#mi7$ $Bmi7$ $E7$ $A6/9$ $Gmi7$ $C7$

B $Bmi7(b5)$ $E7$ $Ami7(b5)$ $D7$

18 $Gmi7(b5)$ $C7$ $F\#mi7$ $B7$

22 $Bbmaj7$ $A7$ $Dmi7$ $Dmi7/C$ $G7$ $G\#dim$

26 $Ami7$ $D7$ $Gmi7$ $C7$ $E13(b9)$ $Fmaj9$

30

INDIAN SUMMER

A Ema7 B7(#5) Ema7 B7(#5)

5 G#mi7 G#dim F#mi7 B7

9 D#mi7(b5) G#7 C#mi7

13 F#7 F#mi7 B7

B Ema7 B7(#5) Ema7 B7(#5)

17 G#mi7 G#dim F#mi7 Ami7 D7

21 Ema7 G#7 C#mi7 C7(sus4) C7

25 G#mi7 C#7 F#mi7 B7 Ema7 C#7 F#mi7 B7

INVITATION

PAUL FRANCIS WEBSTER/BRONISLAW KAPER, 1944

Ami⁷

5 Ami⁷ D⁷ G⁷

9 Cmi⁷

13 Cmi⁷ F⁷ B^b7

17 B^bmi⁷ E^b7 G[#]mi⁷

21 G[#]mi⁷ C[#]7 F[#]mi⁷

25 F[#]mi⁷ B⁷ E^{mi}7

29 C⁹#11 B⁷b9 E⁷

PLAY CODA EVERY TIME

33 Cmi⁷ G[#]9#11

37 D⁷#9 G⁷#9 Cmi^(ma7) Bmi⁷b5 E⁷

ISN'T IT ROMANTIC?

RICHARD RODGERS/LORENZ HART, 1932

EASY-MED SWING

A C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ C^{#dim} D^{mi}7 G⁷

6 C⁶ A^{mi}7 D^{mi}7 G⁷ C^{ma}7 G^{mi}7 C⁷

10 F^{ma}7 G⁷ E⁷ A^{mi}7 G^{mi}7 C⁷

14 F^{ma}7 G⁷ E⁷ A^{mi}7 D⁷ F^{#7} G⁷

B C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ C^{#dim} D^{mi}7 G⁷

18 C⁶ A^{mi}7 D^{mi}7 G⁷ C^{ma}7 G^{mi}7 C⁷

22 F^{ma}7 G⁷ E⁷ A^{mi}7 A^{mi}7/G F^{#mi}7(b5) F^{mi}6

26 E^{mi}7 A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷

ISN'T SHE LOVELY

STEVIE WONDER, 1976

SHUFFLE

A $A_{mi}7$ $D7$ $G7(SUS4)$ $C_{ma}7$

6 $A_{mi}7$ $D7$ $G7(SUS4)$ $C_{ma}7$

10 $F_{ma}7$ $E7(b9)$ $A_{mi}7$ $D7$

14 $G7(SUS4)$ C^6 C^6

A $A_{mi}7$ $D7$ $G7(SUS4)$ $C_{ma}7$

18 $A_{mi}7$ $D7$ $G7(SUS4)$ $C_{ma}7$

22 $A_{mi}7$ $D7$ $G7(SUS4)$ $C_{ma}7$

26 $F_{ma}7$ $E7(b9)$ $A_{mi}7$ $D7$

30 $G7(SUS4)$ C^6 C^6

IT ALL DEPENDS ON YOU

MED SWING

B.G. DESYLVA/LEW BROWN
RAY HENDERSON, 1926

Sheet music for "It All Depends On You" in G major, 4/4 time, Med Swing.

Section A

Measures 1-4: A⁷ A^{ma7} A⁶ A^{ma7} A⁶

Measures 5-8: C[#]mi7 Cdim7 Bmi7 E7

Measures 9-12: Bmi7 E7 Bmi7 E7

Measures 13-16: Bmi7 E7 C[#]mi7 F[#]7 Bmi7 E7

Section B

Measures 17-20: E^{mi}7 A⁷ D^{ma}7

Measures 21-24: B⁷ Bmi7 E7

Section C

Measures 25-28: A^{ma}7 A⁶ C[#]mi7(b5) F[#]7

Measures 29-32: B⁷ Bmi7 E7 A⁶/9 F[#]7 Bmi7 E7

IT COULD HAPPEN TO YOU

MED-UP SWING

*HIDE YOUR HEART FROM SIGHT

JOHNNY BURKE/JIMMY VAN HEUSEN, 1944

A

1 E^{ma}7 G^{#mi}7b5 C[#]7 F^{#mi}7 A^{#mi}7b5 D[#]7

5 E^{ma}7 A^{ma}7 (G^{#mi}7b5) G[#]7 C[#]7

9 F^{#mi}7 A^{mi}(^{ma}7) E^{ma}7 D^{#mi}7b5 G[#]7

13 C^{#mi}7 F[#]7 F^{#mi}7 B⁷

B

17 E^{ma}7 G^{#mi}7b5 C[#]7 F^{#mi}7 A^{#mi}7b5 D[#]7

21 E^{ma}7 A^{ma}7 (G^{#mi}7b5) G[#]7 C[#]7

25 F^{#mi}7 A^{mi}(^{ma}7) E^{ma}7 (A⁷) G^{#mi}7b5 C[#]7

29 F^{#mi}7 B⁷ E^{6/9} (C[#]7) F^{#mi}7 B⁷

*IN MEMORY OF CINCINNATI TENOR SAX PLAYER
AND FRIEND JIMMY MCGARY

IT DON'T MEAN A THING

IF IT AIN'T GOT THAT SWING

DUKE ELLINGTON/IRVING MILLS, 1932

FAST SWING

Sheet music for "It Don't Mean A Thing (If It Ain't Got That Swing)" by Duke Ellington/Irving Mills, 1932. The music is in 4/4 time, key of D major, and is marked "FAST SWING".

The score is divided into sections A, B, C, and D, each with a corresponding key signature change (D major, E minor, and B minor).

Section A (Measures 1-8): E^{mi}, E^{mi}(ma7), E^{mi}7, E^{mi}6, C7, B7, E^{mi}7.

Section B (Measures 9-16): A7, E^b7, D7(SUS4), G^{ma}7, B7.

Section C (Measures 17-24): D^{mi}7, G7, C^{ma}7.

Section D (Measures 25-32): E^{mi}7, A7, D7, F[#]mi7(b5), B7.

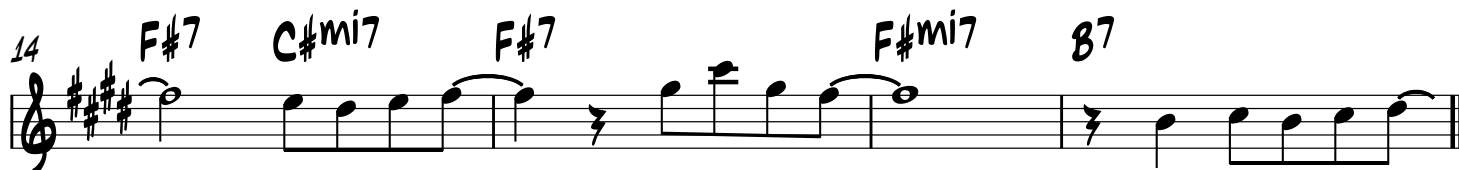
The notation includes treble clef, key signature changes, and various chord symbols (E^{mi}, E^{mi}(ma7), E^{mi}7, E^{mi}6, C7, B7, A7, E^b7, D7(SUS4), G^{ma}7, D^{mi}7, G7, C^{ma}7, F[#]mi7(b5)).

IT HAD TO BE YOU

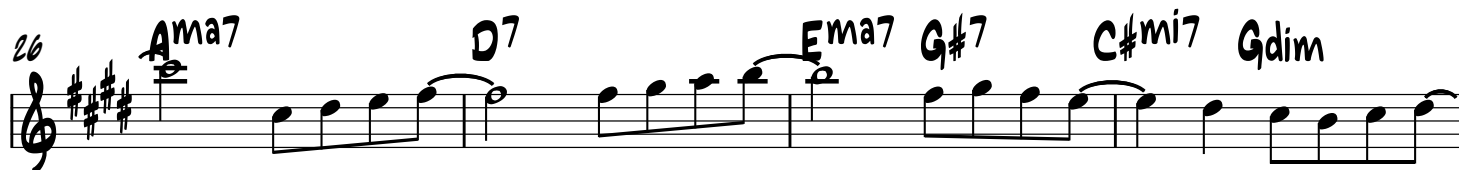
ISHAM JONES/GUS KAHN, 1924

MELO BALLAD

A Ema7 B7(#5) Ema7 C#7



B Ema7 B7(#5) Ema7 C#7



IT MIGHT AS WELL BE SPRING

BALLAD OR LATIN

OSCAR HAMMERSTEIN II/RICHARD RODGERS, 1945

A Ema7 F#mi7 G#mi7 C#F#mi7 B7 Ema7 C#mi7 Bmi7 E7

6 Ama7 B/A G#mi7 C#mi7 F#mi7 B7 1. G#mi7 C#F#mi7 B7

10 2. E6 Bmi7 E7 B A6/9 F#mi7 Bmi7 E7 Bmi7 E7

14 Ama7 G#mi7 C#F#mi7 /E D#mi7b5 G#7 C#mi7 F#7

18 F#mi7 B7 C Ema7 F#mi7 G#mi7 C#F#mi7 B7 Ema7 C#mi7

22 Bmi7 E7 Ama7 B/A G#mi7 C#mi7 F#mi7 B7

26 G#7 C#7 D F#7 F#mi7 B7 Ema7 /D# C#mi7 /B

30 F#7/A# Ami6 G#mi7 C#7#9 F#mi7 B7 E6 C#mi7

34 F#mi7 B7

IT NEVER ENTERED MY MIND

BALLAD

RICHARD RODGERS/LORENZ HART, 1940

A Dma7 DAUG D⁶ Dma7(#5) D⁶/₉ E^{mi}7 F#^{mi}7 E^{mi}7
 5 D⁶/₉ G⁷ F#^{mi}7 B⁷ E⁷(SUS4) E⁷ A⁷(SUS4) A⁷
A Dma7 DAUG D⁶ Dma7(#5) D⁶/₉ E^{mi}7 F#^{mi}7 E^{mi}7
 13 D⁶/₉ G⁷ F#^{mi}7 B⁷ E⁷(SUS4) E⁷ A⁷(SUS4) A⁷
B Dma7 E^{mi}7 A⁷ Dma7 E^{mi}7 A⁷
 21 Dma7 E^{mi}7 F#^{mi}7 Fdim E^{mi}7 A⁷(SUS4) A⁷
C Dma7 DAUG D⁶ Dma7(#5) D⁶/₉ E^{mi}7 F#^{mi}7 E^{mi}7
 29 D⁶/₉ G⁷ F#^{mi}7(b5) B⁷ E^{mi}7 A⁷ F#^{mi}7 B⁷
 33 E^{mi}7 A⁷(SUS4) Dma7 E^{mi}7 A⁷

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It consists of 33 measures. The score is divided into three sections: Section A (measures 1-8), Section B (measures 17-20), and Section C (measures 25-33). Chord symbols are placed above the staff, often with a box around the section letter. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the piece.

IT'S A BLUE WORLD

ROBERT WRIGHT/GEORGE FORREST, 1955

BALLAD

Handwritten musical score for "It's A Blue World" in G major, 4/4 time. The score is divided into two sections, A and B, with measures numbered 1 through 30.

Section A (Measures 1-17):

- Measure 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The first measure contains a whole note G4.
- Measure 2: Chord **A** (boxed), **E^{mi}7**. Notes: G4 (half), A4 (half).
- Measure 3: Chord **A⁷**. Notes: A4 (half), B4 (half).
- Measure 4: Chord **D^{ma}7**. Notes: C#5 (half), D5 (half).
- Measure 5: Chord **A⁷**. Notes: E5 (half), F#5 (half).
- Measure 6: Chord **A^{mi}7**. Notes: G5 (half), A5 (half).
- Measure 7: Chord **D⁷**. Notes: B4 (half), C#5 (half).
- Measure 8: Chord **G^{ma}7**. Notes: D4 (half), E4 (half).
- Measure 9: Chord **G^{ma}7**. Notes: F#4 (half), G4 (half).
- Measure 10: Chord **G^{mi}7**. Notes: A4 (half), B4 (half).
- Measure 11: Chord **C⁷**. Notes: B4 (half), C#5 (half).
- Measure 12: Chord **D^{ma}7**. Notes: C#5 (half), D5 (half).
- Measure 13: Chord **F#^{mi}7**. Notes: E5 (half), F#5 (half).
- Measure 14: Chord **B⁷**. Notes: G5 (half), A5 (half).
- Measure 15: Chord **F^{mi}7**. Notes: D4 (half), E4 (half).
- Measure 16: Chord **B^b7**. Notes: C#5 (half), D5 (half).
- Measure 17: Chord **E^{mi}7**. Notes: G4 (half), A4 (half).
- Measure 18: Chord **A⁷**. Notes: B4 (half), C#5 (half).

Section B (Measures 18-30):

- Measure 18: Chord **B** (boxed), **E^{mi}7**. Notes: G4 (half), A4 (half).
- Measure 19: Chord **A⁷**. Notes: B4 (half), C#5 (half).
- Measure 20: Chord **D^{ma}7**. Notes: C#5 (half), D5 (half).
- Measure 21: Chord **A^{mi}7**. Notes: G5 (half), A5 (half).
- Measure 22: Chord **D⁷**. Notes: B4 (half), C#5 (half).
- Measure 23: Chord **G^{ma}7**. Notes: D4 (half), E4 (half).
- Measure 24: Chord **G^{ma}7**. Notes: F#4 (half), G4 (half).
- Measure 25: Chord **G^{mi}7**. Notes: A4 (half), B4 (half).
- Measure 26: Chord **C⁷**. Notes: B4 (half), C#5 (half).
- Measure 27: Chord **D^{ma}7**. Notes: C#5 (half), D5 (half).
- Measure 28: Chord **F#^{mi}7(b5)**. Notes: E5 (half), F#5 (half).
- Measure 29: Chord **B⁷**. Notes: G5 (half), A5 (half).
- Measure 30: Chord **E⁷**. Notes: D5 (half), E5 (half).
- Measure 31: Chord **E^{mi}7**. Notes: G4 (half), A4 (half).
- Measure 32: Chord **A⁷**. Notes: B4 (half), C#5 (half).
- Measure 33: Chord **D⁶**. Notes: C#5 (half), D5 (half).
- Measure 34: Chord **B^{mi}7**. Notes: A4 (half), B4 (half).
- Measure 35: Chord **E^{mi}7**. Notes: G4 (half), A4 (half).
- Measure 36: Chord **A⁷**. Notes: B4 (half), C#5 (half).

IT'S ALL RIGHT WITH ME

COLE PORTER, 1953

A

Ami Ami(ma7) Ami7 Ami6 Ami7

8 Dmi7 G7 Emi7b5 A7

14 D7 1. Bmi7b5 E7 2. G7 C6

B

21 Emi7b5 A7b9 D#mi7b5 G#7b9 Dmi7b5 G7b9

27 Cma7 Emi7b5 A7b9 D#mi7b5 G#7b9

33 Dmi7b5 G7b9 Bmi7b5 E7 **C** Ami Ami(ma7)

39 Ami7 Ami6 Ami7 Dmi7

45 G7 Emi7b5 A7 D7

51 G7 Cma7 C7 Fma7 E7

57 G7 C6 Bmi7b5 E7

IT'S ONLY A PAPER MOON

MED SWING

BILLY ROSE/EDGAR YIPSEL "YIP" HARBURG

HAROLD ARLEN, 1933

Sheet music for "It's Only a Paper Moon" in E major, 4/4 time, Med Swing.

Section A (Measures 1-16):

- Measures 1-8: Ema7, C#7, F#mi7, B7, F#mi7, B7, Ema7
- Measures 9-16: Bmi7, E7, Ama7, F#mi7(b5), B7, E6, F#mi7B7

Section B (Measures 17-24):

- Measures 17-24: Ama7, A#dim, Ema7/B, C#7, F#mi7, B7, Ema7, E7

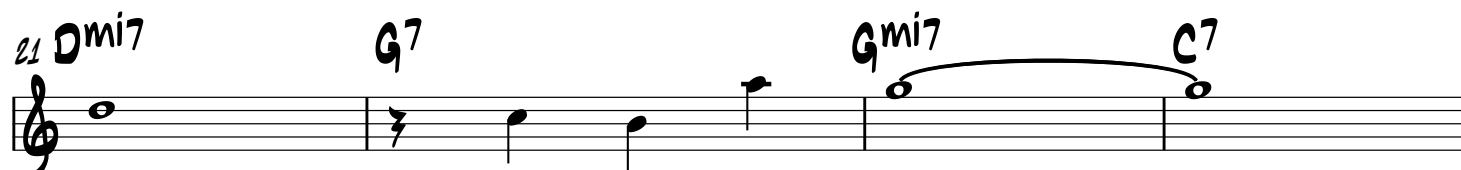
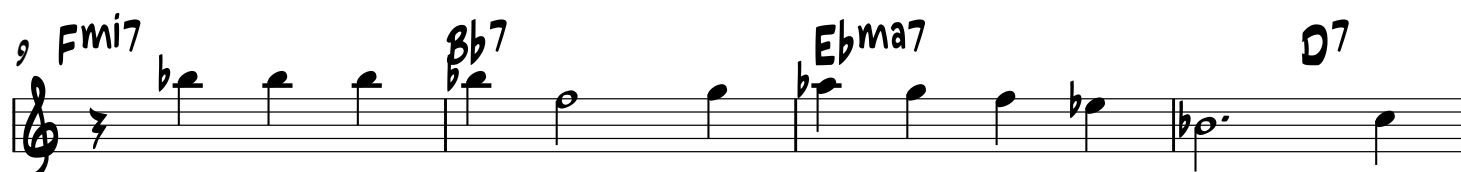
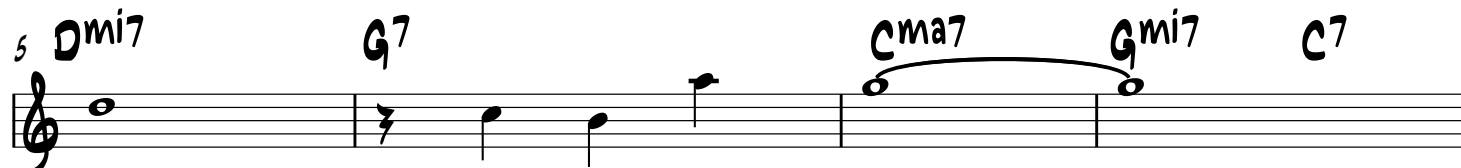
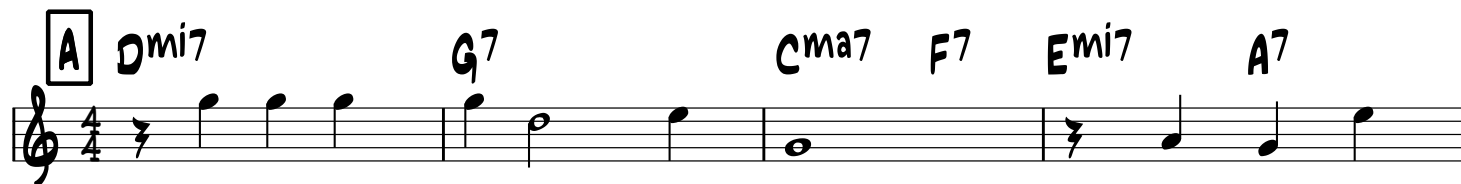
Section A (Measures 25-32):

- Measures 25-32: Ema7, C#7, F#mi7, B7, F#mi7, B7, Ema7
- Measures 33-40: Bmi7, E7, Ama7, F#mi7(b5), B7, E6, F#mi7B7

IT'S YOU OR NO ONE

MED-UP SWING

JULE STYNE/SAMMY CAHN, 1948



I'VE GOT THE WORLD ON A STRING

SLOW-MED SWING

TED KOEHLER/HAROLD ARLEN, 1932

Handwritten musical score for "I've Got the World on a String" in G major, 4/4 time. The score is divided into sections A, B, and C, with measures numbered 1 through 30.

Section A (Measures 1-13):

- Measures 1-4: D⁶, C⁷, B⁷, E^{mi}7, G^{mi}6, D^{ma}7, G⁷, F[#]mi⁷B⁷, F^{mi}7 B^b7
- Measures 5-8: E^{mi}7, A⁷, E^{mi}7, A⁷, F[#]7(#5) B⁷, E^{mi}7, A⁷

Section B (Measures 14-21):

- Measures 14-17: E^{mi}7, A⁷, E^{mi}7, A⁷, D⁶, G⁶ G[#]dim D⁶
- Measures 18-21: C[#]mi⁷, F[#]7, B⁷

Section C (Measures 22-30):

- Measures 22-25: E⁷, E^{mi}7, A⁷, F[#]mi⁷B⁷, F^{mi}7 B^b7
- Measures 26-29: D⁶, C⁷, B⁷, E^{mi}7, G^{mi}6, F[#]mi⁷, G⁷, E^{mi}7, B⁷, E^{mi}7, A⁷, D⁶, B⁷, E^{mi}7, A⁷

I'VE GOT YOU UNDER MY SKIN

MED OR RHUMBA

COLE PORTER, 1936

A Dmi7 G7 Cma7 Dmi7 G7

8 Cma7 Dmi7 G7 Cma7

14 Dmi7 G7 Cma7 **B** Dmi7 G7

20 Cma7 #Fmi6 Dmi7b5 G7 Cma7

26 Bmi7 E7 Ama7 Dmi7 G7

32 Cma7 **C** Dmi7 G7 Cma7 Emi7 A7

38 Dmi7 G7 Emi7 Eb7 Dmi7 G7

D 42 Ami6 Dmi7 G7 Cma7 Emi7 Ebdim Dmi7 G7

48 Cma7 Gmi7 C7 #Fma7 Emi6 C6 Emi7 A7

54 Dmi7 G7 Cma7 Emi7 A7

I'VE GROWN ACCUSTOMED TO HER FACE

JAY LERNER/FREDERICK LOEWE, 1956

BALLAD

Handwritten musical score for the song "I've Grown Accustomed to Her Face". The score is written in treble clef, 4/4 time, and includes chord symbols above the notes. The key signature has one sharp (F#).

Measures 1-4: Chords A, C^{ma}7, F⁷, E^{mi}7, A^{mi}7, D^{mi}7. Measure 4 is marked with a boxed 'A'.

Measures 5-8: Chords G⁷, F^{ma}7, F#^{mi}7(b5), B⁷, E^{mi}7, A⁷. Measure 8 is marked with a boxed 'B'.

Measures 9-12: Chords D^{mi}7, A⁷, D^{mi}7, G⁷, C^{ma}7, F⁷. Measure 12 is marked with a boxed 'B'.

Measures 13-16: Chords E^{mi}7, A^{mi}7, D^{mi}7, G⁷.

Measures 17-20: Chords F^{ma}7, F#^{mi}7, B⁷, E^{mi}7, A⁷, D^{mi}7, G⁷.

Measures 21-24: Chords Bb⁷(b5), A⁷(#5), F#^{mi}7(b5), F^{mi}7, Bb⁷, E^{mi}7, A⁷.

Measures 25-28: Chords D^{mi}7, G⁷, C⁶, D^{mi}7, G⁷.

I'VE NEVER BEEN IN LOVE BEFORE

MED SWING

FRANK LOESSER, 1950

Sheet music for the song "I've Never Been in Love Before" by Frank Loesser, 1950. The music is in G major, 4/4 time, and Med Swing tempo. The key signature has one sharp (F#).

The sheet music is divided into systems, each with a key signature of one sharp (F#). The music is written in treble clef.

System 1 (Measures 1-5): Chords: G⁶, A^{mi}7, D⁷, G^{ma}7, C⁷, B^{mi}7, E⁷. Measure 1 is marked with a boxed 'A'.

System 2 (Measures 6-10): Chords: A^{mi}7, D⁷, G^{ma}7, A^{mi}7, D⁷. Measure 6 is marked with a '6'.

System 3 (Measures 11-15): Chords: G⁶, A^{mi}7, D⁷, G^{ma}7, C⁷, B^{mi}7, E⁷. Measure 11 is marked with a boxed 'A'.

System 4 (Measures 16-20): Chords: A^{mi}7, D⁷, G^{ma}7, D^{mi}7, G⁷. Measure 16 is marked with a '14'.

System 5 (Measures 21-25): Chords: C^{ma}7, A^{mi}7, D⁷, G^{ma}7, F#^{mi}7(b5), B⁷. Measure 21 is marked with a boxed 'B'.

System 6 (Measures 26-30): Chords: E^{mi}7, E^{mi}7/D, C#^{mi}7(b5), F#⁷, B^{ma}7, A^{mi}7, D⁷. Measure 26 is marked with a '22'.

System 7 (Measures 31-35): Chords: G⁶, A^{mi}7, D⁷, G^{ma}7, C⁷, B^{mi}7, E⁷. Measure 31 is marked with a boxed 'A'.

System 8 (Measures 36-40): Chords: A^{mi}7, D⁷, G⁶, A^{mi}7, D⁷. Measure 36 is marked with a '30'.

JEANNINE

DUKE PEARSON, 1960

A Fmi⁷

5 Fmi⁷

9 D[#]mi⁷ G[#]7 C[#]ma⁷ F[#]7

13 Gmi⁷ C⁷ 1. Fma⁷

17 2. Fma⁷ Cmi⁷ F⁷ **B** G^bma⁷ Emi⁷ A⁷

21 D^bma⁷ Dmi⁷ G⁷

25 Gmi⁷ C⁷ **A** Fmi⁷

31 Fmi⁷

35 D[#]mi⁷ G[#]7 C[#]ma⁷ F[#]7

39 Gmi⁷ C⁷ Fma⁷

302

TEEPERS CREEPERS

JOHNNY MERCER/HARRY WARREN, 1938

A $A_{mi}7$ $D7$ $B_{mi}7$ $E_{mi}7$ $A_{mi}7$ $D7$ G^6 $E7$

5 $C\sharp_{mi}7(b5)$ $C_{mi}6$ $B_{mi}7$ $E7$ $A_{mi}7$ $D7$ G^6 $E7$

A $A_{mi}7$ $D7$ $B_{mi}7$ $E_{mi}7$ $A_{mi}7$ $D7$ G^6 $E7$

13 $C\sharp_{mi}7(b5)$ $C_{mi}6$ $B_{mi}7$ $E7$ $A_{mi}7$ $D7$ G^6

B $D_{mi}7$ $G7$ $C_{ma}7$ $A7$ $D_{mi}7$ $G7$ $C_{ma}7$

21 $E_{mi}7$ $A7$ $D_{ma}7$ $B7$ $E_{mi}7$ $A7$ $A_{mi}7$ $D7$

A $A_{mi}7$ $D7$ $B_{mi}7$ $E_{mi}7$ $A_{mi}7$ $D7$ G^6 $E7$

29 $C\sharp_{mi}7(b5)$ $C_{mi}6$ $B_{mi}7$ $E7$ $A_{mi}7$ $D7$ G^6 $E7$

33 $A_{mi}7$ $D7$ G^6 $E7$

Jersey Bounce

BOBBY PLATER/TINY BRADSHAW

EDWARD JOHNSON, 1941

A D^6 E^7

6 E^{mi7} A^7 D^6 F^{dim} E^{mi7} A^7

10 **A** D^6 E^7

14 E^{mi7} A^7 D^6 B^b7 D^6

18 **B** D^7 C^7

22 B^b7 A^7 $A^7(\sharp 5)$

26 **A** D^6 E^7

30 E^{mi7} A^7 D^6 B^b7 D^6

JITTERBUG WALTZ

THOMAS "FATS" WALLER, 1942

1 **C^{ma}7**

5 **F7**

9 **C^{ma}7**

13 **E^{mi}7** **A7** **E^{mi}7** **A7**

17 **D7**

21 **F^{mi}7** **B^b7**

25 **D7** 1. **D^{mi}7** **G7**

29 **E^{mi}7** **A7** **D^{mi}7** **G7**

33 2. **D^{mi}7** **G7** **C⁶** **F7**

37 **C⁶** **D^{mi}7** **G7**

JINGLES

JOHN L. "WES" MONTGOMERY, 1961

MED-UP SWING

Handwritten musical score for "JINGLES" by John L. "Wes" Montgomery, 1961. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo/style is marked "MED-UP SWING".

The score is divided into two main sections, A and B, indicated by boxed letters.

Section A: Measures 1-13. Chords: C#miF#7, E13, Ama7.

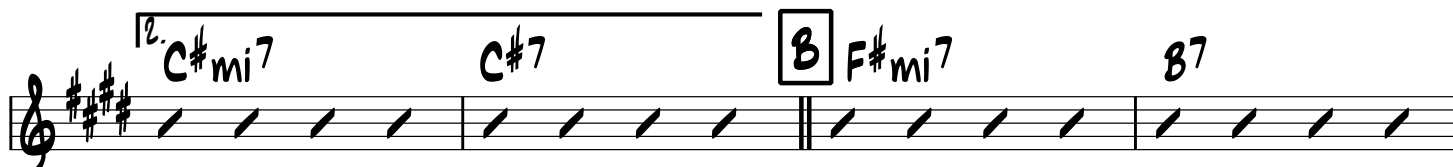
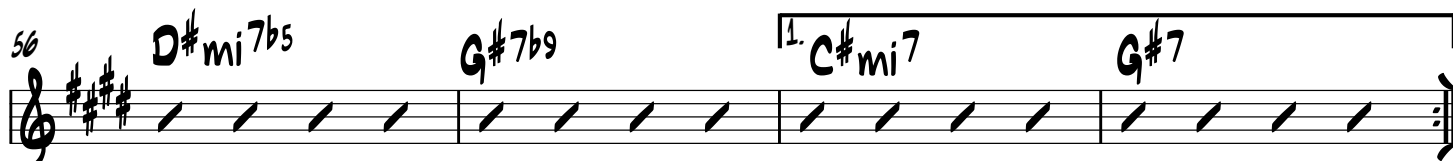
Section B: Measures 14-27. Chords: F#miG#7, C#miF#7, F#mi7, B7, Ema7, Fmi7, Bb7, Emi7, A7, Dma7, F#7G7G#7.

The score concludes with a final measure (40) featuring the chord C#mi7 F#7.

2

SOLOS

A



D.C. AL 2ND ENDING

FORM IS AABA

AFTER SOLOS TAKE PICKUPS AT A

JIVE SAMBA

LATIN/FUNK

NAT ADDERLY, 1963

6 **D7(#9)**

10 **D7(#9)**

14 **D7(#9)**

18 **G7** **D7(#9)**

22 **D7(#9)**

26 **G7** **D7(#9)**

30 **D7(#9)**

308

TOROU

DUKE JORDAN, 1953

MED SWING

A B^7 E^7 A^{mi6} D^7 G^7 C^{ma7}

6 B^7 E^7 A^{mi6} F^7

A B^7 E^7 A^{mi6} D^7 G^7 C^{ma7}

14 B^7 E^7 A^{mi6} F^7

B E^7 A^7 D^7 G^7 C^7 F^7 B^b6

22 D^7 G^7 C^7 F^7 B^b7 $D^{\#7}$ $G^{\#6}$

A B^7 E^7 A^{mi6} D^7 G^7 C^{ma7}

30 B^7 E^7 A^{mi6} F^7

JOURNEY TO RECIFE

LATIN

RICHARD EVANS/NORMAN GIMBEL, 1962

A Cma7 Dmi7 G7

5 D7 Dmi7 G7 Gmi7 C7

9 Fma7 Bb7 Ami7 E7

13 Ami7 F#dim F7 Emi7 Eb7 Dmi7 G7

B Cma7 Dmi7 G7

17 D7 Dmi7 G7 Gmi7 C7

21 Fma7 Bb7 Ami7 E7

25 Ami7 F#dim F7 Emi7 Eb7 A7 C#7

33 Cma7 Dmi7 G7

JOY SPRING

CLIFFORD BROWN, 1956

Handwritten musical score for "Joy Spring" by Clifford Brown, 1956. The score is in treble clef, key of D major (two sharps), and 4/4 time. It consists of 31 measures, divided into sections A, B, C, and D.

Section A (Measures 1-5): Dma7, ~, Emi7, A7, Ami7, D7, ~, Gmi7, C7.

Section B (Measures 6-9): F#mi7, B7, Emi7, ~A7, D6, Fmi7, Bb7.

Section C (Measures 10-13): Ebma7, ~, Fmi7, Bb7, Bbmi7, Eb7, ~, G#mi7, C#7.

Section D (Measures 14-17): bGmi7, C7, Fmi7, Bb7, ~, Ebma7, F#mi7, B7.

Section E (Measures 18-21): Ema7, ~, Emi7, A7, Dma7, ~, Dmi7, G7.

Section F (Measures 22-25): Cma7, Fmi7, Bb7, Ebma7, Emi7, A7.

Section G (Measures 26-29): Dma7, ~, Emi7, A7, Ami7, D7, ~, Gmi7, C7.

Section H (Measures 30-31): F#mi7, B7, Emi7, ~A7, D6, Emi7, A7.

The score includes various musical notations such as accidentals, ties, and triplets. The handwritten notes are in black ink on a white background.

JUNE IN JANUARY

LEO ROBIN/RALPH RAINGER, 1934

MED SWING

Handwritten musical score for "June in January" in 4/4 time, featuring chords and melodic lines.

Section A (Measures 1-13):

- Measure 1: Chord **A** (boxed), C#4, D#4, E4, F#4.
- Measure 2: Chord **Cma7**, G4, A4, B4, C5.
- Measure 3: Chord **A7**, D4, E4, F#4, G4.
- Measure 4: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 5: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 6: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 7: Chord **G7**, D4, E4, F#4, G4.
- Measure 8: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 9: Chord **G7**, D4, E4, F#4, G4.
- Measure 10: Chord **E7mi7**, A4, B4, C5, D5.
- Measure 11: Chord **A7**, D4, E4, F#4, G4.
- Measure 12: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 13: Chord **G7**, D4, E4, F#4, G4.

Section A (Measures 14-17):

- Measure 14: Chord **G7**, D4, E4, F#4, G4.
- Measure 15: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 16: Chord **G7**, D4, E4, F#4, G4.
- Measure 17: Chord **Cma7**, G4, A4, B4, C5.

Section B (Measures 18-21):

- Measure 18: Chord **A7mi7**, D4, E4, F#4, G4.
- Measure 19: Chord **F7**, C4, D4, E4, F#4.
- Measure 20: Chord **A7mi7**, D4, E4, F#4, G4.
- Measure 21: Chord **B7mi7(b5)**, F#4, G4, A4, B4.

Section A (Measures 22-25):

- Measure 22: Chord **A7mi7**, D4, E4, F#4, G4.
- Measure 23: Chord **A7mi7**, D4, E4, F#4, G4.
- Measure 24: Chord **D7**, A4, B4, C5, D5.
- Measure 25: Chord **Dmi7**, A4, B4, C5, D5.

Section A (Measures 26-29):

- Measure 26: Chord **Cma7**, G4, A4, B4, C5.
- Measure 27: Chord **A7**, D4, E4, F#4, G4.
- Measure 28: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 29: Chord **Dmi7**, A4, B4, C5, D5.

Section A (Measures 30-33):

- Measure 30: Chord **G7**, D4, E4, F#4, G4.
- Measure 31: Chord **Dmi7**, A4, B4, C5, D5.
- Measure 32: Chord **G7**, D4, E4, F#4, G4.
- Measure 33: Chord **C6**, G4, A4, B4, C5.

JUST A FEW

UP SWING

SHORTY ROGERS, 1954

Musical score for "Just a Few" (Up Swing) by Shorty Rogers, 1954. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of two main sections, A and B, each with 8 measures.

Section A (Measures 1-8):

- Measure 1: **A** (boxed), E^{mi}7, A⁷
- Measure 2: E^{mi}7, A⁷
- Measure 3: D^{maj}7, G⁷
- Measure 4: F^{#mi}7, B⁷
- Measure 5: E^{mi}7, A⁷
- Measure 6: E^{mi}7, A⁷
- Measure 7: D^{maj}7
- Measure 8: (continuation of D^{maj}7)

Section B (Measures 17-24):

- Measure 17: **B** (boxed), E^{mi}7, A⁷
- Measure 18: E^{mi}7, A⁷
- Measure 19: D^{maj}7
- Measure 20: (continuation of D^{maj}7)
- Measure 21: A^{mi}7, D⁷
- Measure 22: A^{mi}7, D⁷
- Measure 23: G^{maj}7
- Measure 24: (continuation of G^{maj}7)

Section C (Measures 25-32):

- Measure 25: G^{maj}7
- Measure 26: G^{mi}7
- Measure 27: F^{#mi}7
- Measure 28: B⁷
- Measure 29: E^{mi}7
- Measure 30: A⁷
- Measure 31: D⁶, G⁷
- Measure 32: F^{#mi}7, B⁷

Annotations:

- Measures 4, 8, 12, 16, 20, 24, 28, and 32 contain triplets of eighth notes.
- A dashed line at the bottom of measures 29-32 is labeled "C PEDAL ON HEAD".

JUST FRIENDS

JOHN KLENNER/SAM M. LEWIS, 1931

MED-UP SWING

A G^{ma7} G^{mi7} C^7

6 D^{ma7} F^{mi7} B^b7

10 E^{mi7} A^7 $C^\sharp mi7(b5)$ $F^\sharp7$ B^{mi7}

14 E^7 E^{mi7} A^7 A^{mi7} D^7

B G^{ma7} G^{mi7} C^7

18 D^{ma7} F^{mi7} B^b7

22 E^{mi7} A^7 $C^\sharp mi7(b5)$ $F^\sharp7$ B^{mi7}

26 E^7 E^{mi7} A^7 D^6 A^{mi7} D^7

30

JUST IN TIME

JULE STYNE/BETTY COMDEN

ADOLPH GREEN, 1956

A G^{ma7} $F\#mi7$ $B7$

5 $E7$ $A7$

9 A^{mi7} $D7$ G^{ma7} D^{mi7} $G7$

13 C^{ma7} $F\#mi7(b5)$ $B7$

B E^{mi7} $E^{mi}(ma7)$ E^{mi7} $C\#mi7(b5)$

17

21 G^{ma7} $F\#7$ $F7$ $E7$

25 $A7$ $D7$ G^{ma7} $E7$

29 $A7$ $D7(sus4)$ $D7$ G^{ma7} $E7$ A^{mi7} $D7$

MED-UP SWING

JUST ONE OF THOSE THINGS

COLE PORTER, 1935

Handwritten musical score for "Just One of Those Things" by Cole Porter, 1935. The score is in treble clef with a key signature of two sharps (F# and C#). It includes measure numbers and various chord notations.

Section A (Measures 1-11):

- Measure 1: Bmi^6
- Measure 2: $C\#mi^7$
- Measure 3: $F\#7$
- Measure 4: $D7$
- Measure 5: $G\#mi^{7b5}$
- Measure 6: Gmi^6
- Measure 7: $F\#mi^7$
- Measure 8: $F7$
- Measure 9: $E7$
- Measure 10: $E7$
- Measure 11: $F\#7$

Section B (Measures 12-35):

- Measure 12: $E7$
- Measure 13: $A7$
- Measure 14: $D6$
- Measure 15: $B7$
- Measure 16: $E7$
- Measure 17: $A7$
- Measure 18: $F\#7$
- Measure 19: Bmi^6
- Measure 20: $C\#mi^7$
- Measure 21: $F\#7$
- Measure 22: $D7$
- Measure 23: $G\#mi^{7b5}$
- Measure 24: Gmi^6
- Measure 25: $F\#mi^7$
- Measure 26: $E7$
- Measure 27: $E7$
- Measure 28: $A7$
- Measure 29: $D6$
- Measure 30: $D\#DIM$
- Measure 31: Dmi^7
- Measure 32: $G7$
- Measure 33: Cma^7
- Measure 34: Cma^7
- Measure 35: Cma^7

Section C (Measures 36-60):

- Measure 36: Dmi^7
- Measure 37: $G7$
- Measure 38: $C6$
- Measure 39: Bmi^7
- Measure 40: $E7$
- Measure 41: Ama^7
- Measure 42: $F\#mi^7$
- Measure 43: $D\#mi^{7b5}$
- Measure 44: Dmi^6
- Measure 45: $C\#mi^7$
- Measure 46: $G2IM$
- Measure 47: $C\#mi^{7b5}$
- Measure 48: $F\#7$
- Measure 49: Bmi^6
- Measure 50: $C\#mi^7$
- Measure 51: $F\#7$
- Measure 52: $D7$
- Measure 53: $G\#mi^{7b5}$
- Measure 54: Gmi^6
- Measure 55: $F\#mi^7$
- Measure 56: $B7$
- Measure 57: $E7$
- Measure 58: $A7$
- Measure 59: $D6$
- Measure 60: $C\#mi^{7b5}$
- Measure 61: $F\#7$

JUST SQUEEZE ME

MED-SLOW SWING

DUKE ELLINGTON/LEE GAINES, 1946

A Dma7 E mi7 F#mi7 E mi7 Dma7 Gma7 F#mi7 B7

5 E mi7 A7 Dma7 B7 E mi7 A7

A Dma7 E mi7 F#mi7 E mi7 Dma7 Gma7 F#mi7 B7

9 E mi7 A7 Dma7

B D7 Gma7

17 E7 E mi7 A7

A Dma7 E mi7 F#mi7 E mi7 Dma7 Gma7 F#mi7 B7

25 E mi7 A7 Dma7 B7 E mi7 A7

JUST YOU, JUST ME

MED OR FAST

RAYMOND KLAGES/JESSE GREER, 1929

Sheet music for the song "Just You, Just Me" in A major, 4/4 time. The music is divided into systems, each with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

System 1 (Measures 1-4): Chords: A (boxed), A6/9, F#7, Bmi7, E7.

System 2 (Measures 5-8): Chords: Ama7, A7, Dma7, G7, Ama7, E7, A6, E7.

System 3 (Measures 9-12): Chords: A (boxed), A6/9, F#7, Bmi7, E7.

System 4 (Measures 13-16): Chords: Ama7, A7, Dma7, G7, Ama7, E7, A6.

System 5 (Measures 17-20): Chords: B (boxed), Emi7, A7, D6, G7.

System 6 (Measures 21-24): Chords: A6/9, C#7, F#mi7, B7, E7.

System 7 (Measures 25-28): Chords: A (boxed), A6/9, F#7, Bmi7, E7.

System 8 (Measures 29-32): Chords: Ama7, A7, Dma7, G7, Ama7, E7, A6, E7.

KILLER JOE

MED SWING

BENNY GOLSON, 1959

A A¹³ G¹³ A¹³ G¹³

5 A¹³ G¹³ A¹³ G¹³

9 **A** A¹³ G¹³ A¹³ G¹³

13 A¹³ G¹³ A¹³ G¹³

B **HALF TIME FEEL** C#mi7(b5) F#7 C#mi7 F7

17 C#mi7(b5) F#7 C#mi7 F7

21 F#7 F7 C#mi7 F#7

A **WALK** A¹³ G¹³ A¹³ G¹³

25 A¹³ G¹³ A¹³ G¹³

29 A¹³ G¹³ A¹³ G¹³

LADY BE GOOD

MELO SWING

GEORGE & IRA GERSHWIN, 1924

Handwritten musical score for "Lady Be Good" in treble clef, 4/4 time, key of F# major (three sharps). The score is divided into two systems, each with four staves. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves. Chord symbols are written above the notes. The first system ends with a double bar line at measure 16, and the second system ends with a double bar line at measure 32.

Staff 1 (Measures 1-4): Chords: A, E⁶, A⁷, E⁶, G#mi⁷, C#⁷. Measure 4 contains a triplet of eighth notes.

Staff 2 (Measures 5-8): Chords: F#mi⁷, B⁷, E⁶, C#mi⁷, F#mi⁷, B⁷. Measure 8 contains a triplet of eighth notes.

Staff 3 (Measures 9-12): Chords: A, E⁶, A⁷, E⁶, G#mi⁷, C#⁷. Measure 12 contains a triplet of eighth notes.

Staff 4 (Measures 13-16): Chords: F#mi⁷, B⁷, E⁶, Bmi⁷, E⁷. Measure 16 contains a triplet of eighth notes.

Staff 5 (Measures 17-20): Chords: B, A⁶, A#dim, E⁶, D#mi⁷(b5), G#⁷. Measure 18 contains a triplet of eighth notes.

Staff 6 (Measures 21-24): Chords: C#mi⁷, F#⁷, F#mi⁷, B⁷. Measure 24 contains a triplet of eighth notes.

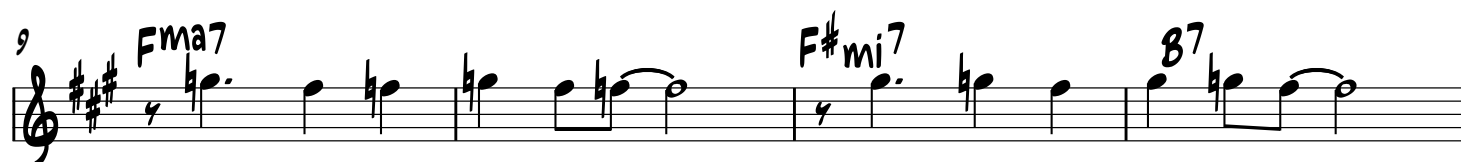
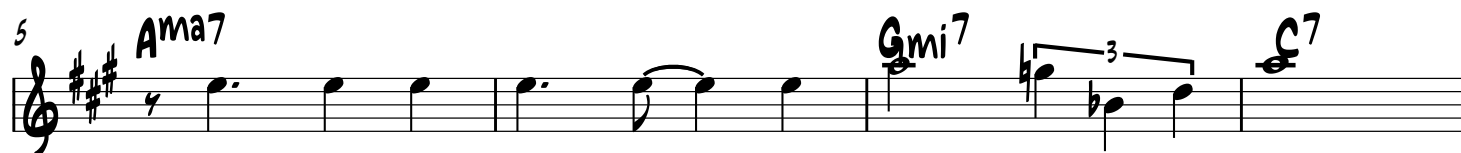
Staff 7 (Measures 25-28): Chords: A, E⁶, A⁷, E⁶, G#mi⁷, C#⁷. Measure 28 contains a triplet of eighth notes.

Staff 8 (Measures 29-32): Chords: F#mi⁷, B⁷, E⁶, C#mi⁷, F#mi⁷, B⁷. Measure 32 contains a triplet of eighth notes.

FAST SWING

LADY BIRD

TADD DAMERON, 1947



SHOUT CHORUS



LAMENT

BALLAD

J. J. JOHNSON, 1954

Sheet music for the ballad "LAMENT" by J. J. Johnson, 1954. The music is in 4/4 time and D major. It consists of two main sections, A and B, each with 8 measures.

Section A (Measures 1-8):

- Measure 1: **A** Dmi7
- Measure 2: Cmi7 F7
- Measure 3: Bbmaj7
- Measure 4: Emi7 A7
- Measure 5: Dmaj7
- Measure 6: F#mi7(b5) B7
- Measure 7: Emi7
- Measure 8: C#mi7(b5) F#7

Section B (Measures 9-16):

- Measure 9: Bmi7
- Measure 10: A7 Gmi6 F#mi7
- Measure 11: Bmi7
- Measure 12: Emi7
- Measure 13: C#mi7(b5) F#7
- Measure 14: Bmi7
- Measure 15: Cmi7 F7
- Measure 16: Bbmaj7 Emi7(b5) A7

Section A (Measures 17-24):

- Measure 17: **B** Dmi7
- Measure 18: Cmi7 F7
- Measure 19: Bbmaj7
- Measure 20: Emi7 A7
- Measure 21: Dmaj7
- Measure 22: F#mi7(b5) B7
- Measure 23: Emi7
- Measure 24: C#mi7(b5) F#7

Section B (Measures 25-32):

- Measure 25: Bmi7
- Measure 26: A7 Gmi6 F#mi7
- Measure 27: Bmi7
- Measure 28: G#mi7(b5) Gmi7
- Measure 29: C7
- Measure 30: Dmaj7
- Measure 31: Bmi7
- Measure 32: Bb7 A7 D6 Emi7(b5) A7

LAST NIGHT WHEN WE WERE YOUNG

HAROLD ARLEN

EDGAR YIPSEL "YIP" HARBURG, 1937

BALLAD

Sheet music for the ballad "Last Night When We Were Young" by Harold Arlen and Edgar Yipfel. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is divided into three sections: A, B, and C.

Section A (Measures 1-13):

- Measures 1-5: Ema7, A7, G#mi7 C#7, F#7, F#mi7 B7
- Measures 6-13: Bmi7, E7, F#mi7(b5) B7, Ema7, E#dim, F#mi7, B7

Section B (Measures 14-21):

- Measures 14-21: Bmi7, E7, F#mi7(b5) B7, Ema7, E#dim, F#mi7, B7

Section C (Measures 22-30):

- Measures 22-25: Bmi7, Bmi7/A, G#mi7(b5) C#7, F#7, C#mi7(b5) F#7
- Measures 26-30: Ema7, A7, G#mi7 C#7, Dma7, G#mi7(b5) C#7, F#7, Ami7, D7, Ema7, C#7, F#mi7, B7

LAURA

BALLAD

JOHNNY MERCER/DAVID RAKSIN. 1945

Handwritten musical score for the song "Laura". The score is written in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#).

The score is divided into two systems, each containing four staves of music. The first system starts with a boxed "A" and the second with a boxed "B".

Staff 1 (Measures 1-4): Chords: F#mi7, B7, Ema7. Measure 4 contains a triplet of eighth notes.

Staff 2 (Measures 5-8): Chords: Emi7, A7, Dma7. Measure 8 contains a triplet of eighth notes.

Staff 3 (Measures 9-12): Chords: Dmi7, G7, Cma7, Ami7. Measure 12 contains a triplet of eighth notes.

Staff 4 (Measures 13-16): Chords: F#mi7(b5), B7, G#mi7, C#7. Measure 16 ends with a double bar line.

Staff 5 (Measures 17-20): Chords: F#mi7, B7, Ema7. Measure 20 contains a triplet of eighth notes.

Staff 6 (Measures 21-24): Chords: Emi7, A7, Dma7. Measure 24 contains a triplet of eighth notes.

Staff 7 (Measures 25-28): Chords: Dmi7, Dmi7/C, Bmi7(b5), E7, F#mi7, B7. Measure 28 contains a triplet of eighth notes.

Staff 8 (Measures 29-32): Chords: Cmi7, F7, Bmi7, E7, A6/9, G#mi7(b5), C#7. Measure 32 ends with a double bar line.

LAZY BIRD

JOHN COLTRANE, 1957

Sheet music for "Lazy Bird" by John Coltrane, 1957. The music is in 4/4 time, key of F# major (three sharps: F#, C#, G#). The score is divided into two systems, each with four staves.

System 1:

- Staff 1: Measure 1 (A) F#mi7, Measure 2 Ami7, Measure 3 D7, Measure 4 Dmi7, Measure 5 G7.
- Staff 2: Measure 6 Cma7, Measure 7 F#mi7, Measure 8 B7, Measure 9 Ema7, Measure 10 Fmi7, Measure 11 Bb7.
- Staff 3: Measure 12 (A) F#mi7, Measure 13 Ami7, Measure 14 D7, Measure 15 Dmi7, Measure 16 G7.
- Staff 4: Measure 17 Cma7, Measure 18 F#mi7, Measure 19 B7, Measure 20 Ema7, Measure 21 F#mi7, Measure 22 Gmi7.

System 2:

- Staff 5: Measure 23 (B) G#mi7, Measure 24 C#7, Measure 25 F#ma7, Measure 26 Gmi7, Measure 27 C7.
- Staff 6: Measure 28 F#mi7, Measure 29 B7, Measure 30 Ema7, Measure 31 Fmi7, Measure 32 Bb7.
- Staff 7: Measure 33 (A) F#mi7, Measure 34 Ami7, Measure 35 D7, Measure 36 Dmi7, Measure 37 G7.
- Staff 8: Measure 38 Cma7, Measure 39 F#mi7, Measure 40 B7, Measure 41 Ema7, Measure 42 G#mi7, Measure 43 C#7.

FAST SWING

LEAN YEARS

PAT MARTINO, 1967

A Bmi⁷ C⁷ Bmi⁷ C⁷ Bmi⁷ C⁷ Bmi⁷ C⁷

6 Bmi⁷ C⁷ Bmi⁷ C⁷ Bmi⁷ C⁷ Bmi⁷ C⁷

10 Ami⁷ D⁷ Gma⁷ F#⁷ ALT

14 Bmi⁷ C⁷ Bmi⁷ C⁷ Bmi⁷ C⁷ 1. Bmi⁷ C⁷ 2. Bmi⁷ FINE

B Gmi⁷ F⁷ Cmi⁷ F⁷

19

23 Cmi⁹ D#mi⁹ F#mi⁹ D#mi⁹ Gmi⁹ F⁷

27 B^bmi⁷ E^b7 B^bmi⁷ E^b7

31 B^bmi⁹ C#mi⁹ Emi⁹ C#mi⁹ B^bmi⁹ E^b7

SLOW SWING

LEILA

JOHN L. "WES" MONTGOMERY, 1957

A F-7 E-7 E^{mi}7 A7 F#^{mi}7 B7^b9 E^{mi}7 A7 D^{ma}7

6 G^{mi}7 C7^b9 F^{ma}7 B^bma7 1. E^{mi}7 A7 D^{ma}7 C-C#-D-D#-E-7

10 12. E^{mi}7 A7 D^{ma}7 **B** A^{mi}7 D7 G^{ma}7

*OPTIONAL MELODY AS PLAYED BY WES - BRIDGE CAN BE IMPROVISED

14 A^{mi}7 D7 G^{ma}7 B^{mi}7 E7 A^{ma}7

18 **A** F^{mi}7 B^b7 E^{mi}7 A7 F-7 E-7 E^{mi}7 A7 F#^{mi}7 B7^b9

22 E^{mi}7 A7 D^{ma}7 G^{mi}7 C7^b9 F^{ma}7 B^bma7

26 E^{mi}7 A7 D^{ma}7 (B7^b9) TO SOLOS - CODA LAST TIME ONLY

28 D^{ma}7 E^{mi}7 A7 F#^{mi}7^b5 B7^b9 B^bma7 C6 C#^{ma} D^{ma}7

327

LET'S COOL ONE

MED SWING

THELONIOUS MONK, 1978

A Cma7 Dmi7 G7 Cma7 B7 Bb7 E7 A7

5 D7 G7 C6 Dmi7 G7

A Cma7 Dmi7 G7 Cma7 B7 Bb7 E7 A7

9 D7 G7 C6

13 D7 G7 C6

B Gmi7 C7 Fma7

17 3

21 Ami7 D7 Dmi7 G7

A Cma7 Dmi7 G7 Cma7 B7 Bb7 E7 A7

25 D7 G7 C6

29 3 3

LET'S FALL IN LOVE

MED SWING

TED KOEHLER/HAROLD ARLEN, 1933

A A⁶ F[#]mi7 Bmi7 E7 A⁶ F[#]mi7 Bmi7 E7

5 C[#]mi7 F[#]mi7 Bmi7 E7 C[#]7 F[#]7 B⁷ E7

B A⁶ F[#]mi7 Bmi7 E7 A⁶ F[#]mi7 Bmi7 E7

13 C[#]mi7 F[#]mi7 Bmi7 E7 G[#]mi7 C[#]7

C F[#]mi7 B⁷ B[#]dim

17

21 C[#]mi7 F[#]mi7 Bmi7 E7 C[#]mi7 F[#]7 Bmi7 E7

D A⁶ F[#]mi7 Bmi7 E7 A⁶ F[#]mi7 Bmi7 E7

25

29 C[#]mi7 F[#]mi7 Bmi7 E7 A⁶ F[#]mi7 Bmi7 E7

LET'S GET AWAY FROM IT ALL

MED SWING

MATT DENNIS/TOM ADAIR, 1941

A C⁶ G⁷ C⁶ F[#]7(b⁵) F^{ma}7 F[#]dim E^{mi}7(b⁵) A⁷

5 D^{mi}7 G⁷ B^b7 A⁷ D⁷ D^{mi}7 G⁷

A C⁶ G⁷ C^{ma}7 F[#]7(b⁵) F^{ma}7 F[#]dim E^{mi}7(b⁵) A⁷

9 D^{mi}7 G⁷ B^b7 A⁷ D^{mi}7 G⁷ C⁶ C⁷

B F^{ma}7 F[#]mi7(b⁵) B⁷ E^{mi}7 A⁷ D^{mi}7 G⁷ C^{ma}7 A^{mi}7 D⁷

17 G^{ma}7 E⁷ A^{mi}7 D⁷ G⁷ D^{mi}7 G⁷

C C⁶ G⁷ C^{ma}7 F[#]7(b⁵) F^{ma}7 F[#]dim E^{mi}7(b⁵) A⁷

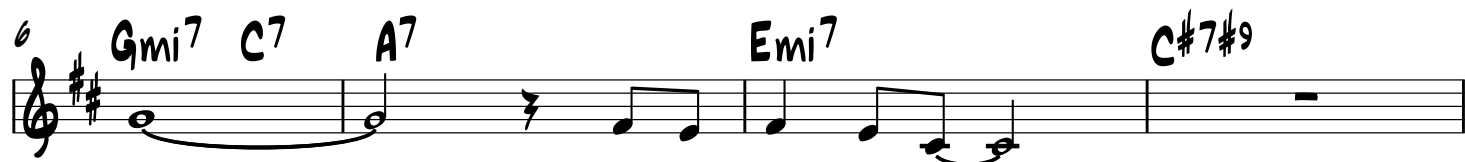
25 D^{mi}7 G⁷ B^b7 A⁷ D^{mi}7 G⁷ C⁶ D^{mi}7 G⁷

LIBERATED BROTHER

WELDON IRVINE, 1976

LATIN

A

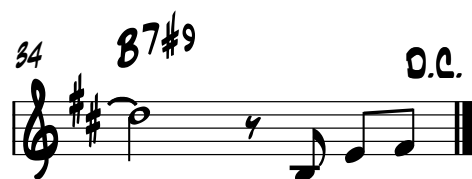
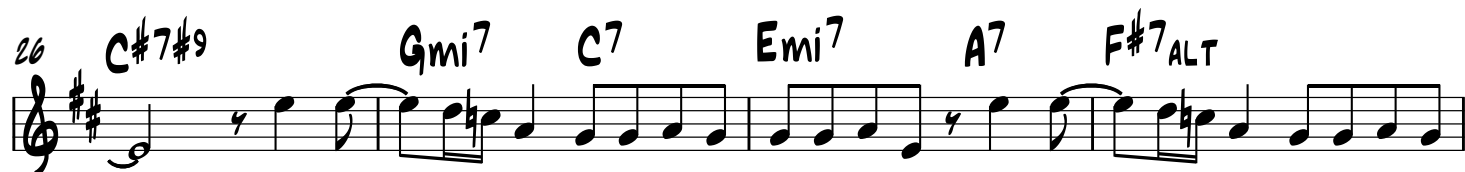
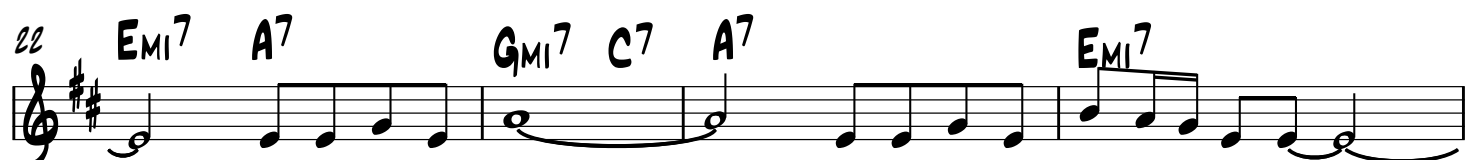
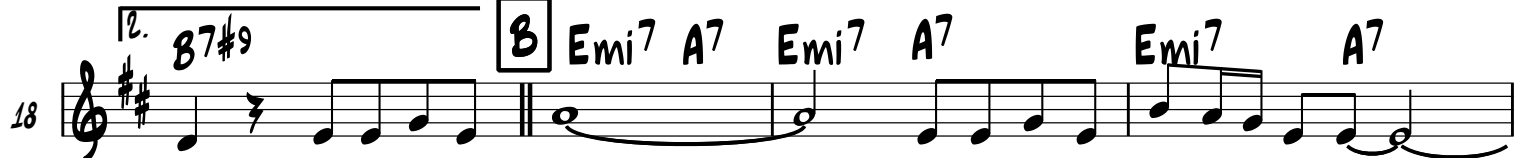


2ND ENDING ONLY AFTER ALL SOLOS

OPTIONAL SHOUT CHORUS

12. B7#9

B



LIKE SOMEONE IN LOVE

MELO SWING

JIMMY VAN HEUSEN/JOHNNY BURKE, 1949

A A^{ma}7 C[#]7/G[#] F[#]mi7 F[#]mi7/E B⁷/D[#] D⁷ C[#]mi7 F[#]7

5 B^{mi}7 D[#]mi7 G[#]7 A^{ma}7 E^{mi}7 A⁷

9 D^{ma}7 G[#]mi7 C[#]7 F[#]ma7

13 F[#]mi7 B⁷ B^{mi}7 E⁷([#]5)

B A^{ma}7 C[#]7/G[#] F[#]mi7 F[#]mi7/E B⁷/D[#] D⁷ C[#]mi7 F[#]7

17

21 B^{mi}7 D[#]mi7 G[#]7 A^{ma}7 E^{mi}7 A⁷

25 D^{ma}7 G[#]mi7 C[#]7 F[#]ma7 (C^{mi}7 F⁷)
B⁷ B[#]dim

29 C[#]mi7 F[#]7 B^{mi}7 E⁷ A⁶ B^{mi}7 E⁷

L'IL DARLIN'

SLOW SWING

NEAL HEFTI, 1958

A E7 A7(SUS4) F#mi7 B7(b9)

5 E7 A7(SUS4) D7 Ami7 D7

9 G⁶ Gmi6 D⁶ D7 G⁶ Gmi6 F#mi7(b5) B7

13 E7 Emi7 A7 F#mi7 B7(b9)

B E7 A7(SUS4) F#mi7 B7(b9)

17 E7 A7(SUS4) D7 Ami7 D7

21 E7 A7(SUS4) D7 Ami7 D7

25 G⁶ Gmi6 D⁶ D7 G⁶ Gmi6 F#mi7(b5) B7

29 E7 A7(SUS4) D⁶ F#mi7 B7(b9)

LIMEHOUSE BLUES

FAST SWING

DOUGLAS FURBER/PHILIP BRAHAM, 1922

A

B $\flat$ 7



5 G7



9 Fma7

E $\flat$ mi7(b5)

A7

Dmi7



13 G7

C7

B7

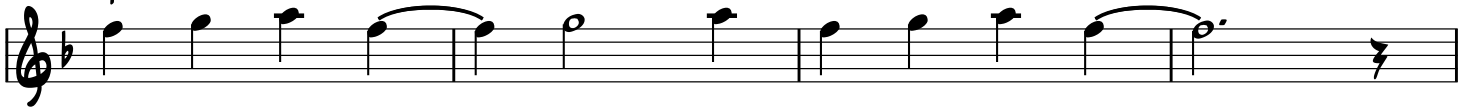


B

B $\flat$ 7



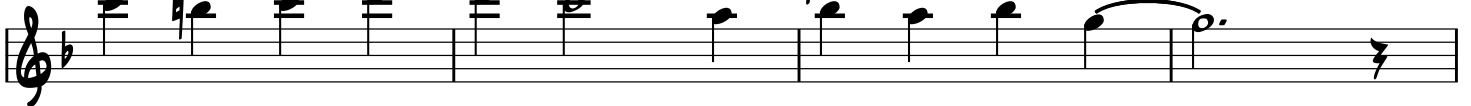
21 G7



25 Fma7

G7

Gmi7



29 Gmi7(b5)

C7

F $\sharp$ 9



LINE FOR LYONS

MED SWING

GERRY MULLIGAN, 1954

Sheet music for "Line for Lyons" by Gerry Mulligan, 1954. The music is in 4/4 time, key of A major (three sharps), and med swing tempo. The score is divided into two main sections, A and B.

Section A (Measures 1-16):

- Measures 1-4: E⁶, E⁷, A^{mi}7, D⁷, G^{#mi}7, C[#]7, F^{#mi}7, B⁷
- Measures 5-8: E^{ma}7, C[#]7, F^{#mi}7, B⁷, E⁶, C[#]7, F^{#mi}7, B⁷
- Measures 9-12: E⁶, E⁷, A^{mi}7, D⁷, G^{#mi}7, C[#]7, F^{#mi}7, B⁷
- Measures 13-16: E^{ma}7, C[#]7, F^{#mi}7, B⁷, E⁶, E⁷

Section B (Measures 17-28):

- Measures 17-20: A^{ma}7, A^{#mi}7(b5), D[#]7, G^{#mi}7, C[#]7
- Measures 21-24: F^{#mi}7, B⁷, G^{#mi}7, C[#]7, F^{#mi}7, B⁷
- Measures 25-28: E⁶, E⁷, A^{mi}7, D⁷, G^{#mi}7, C[#]7, F^{#mi}7, B⁷
- Measures 29-32: E^{ma}7, C[#]7, F^{#mi}7, B⁷, E⁶, F^{#mi}7, B⁷

LITTLE BOAT

O BARQUINHO

LATIN

ROBERTO MENESCAL/BUDDY KAYE

REBALDO BOSCOLI, 1962

Sheet music for "Little Boat" (O Barquinho) in Latin style, featuring guitar chords and a melody line.

First System (Measures 1-4):

- Measure 1: Chord **Gma7**
- Measure 2: Chord **C#mi7(b5)**
- Measure 3: Chord **F#7**
- Measure 4: Chord **F#7**

Second System (Measures 5-8):

- Measure 5: Chord **Fma7**
- Measure 6: Chord **Bmi7(b5)**
- Measure 7: Chord **E7**
- Measure 8: Chord **E7**

Third System (Measures 9-12):

- Measure 9: Chord **Ebm7**
- Measure 10: Chord **Ami7(b5)**
- Measure 11: Chord **D7**
- Measure 12: Chord **D7**

Fourth System (Measures 13-16):

- Measure 13: Chord **Bmi7**
- Measure 14: Chord **E7**
- Measure 15: Chord **Ami7**
- Measure 16: Chord **D7**

Repeat Section (Measures 17-32):

First Measure of Repeat (Measure 17):

- Chord **Gma7**
- Chord **C#mi7(b5)**
- Chord **F#7**

Second Measure of Repeat (Measure 21):

- Chord **Fma7**
- Chord **Bmi7(b5)**
- Chord **E7**

Third Measure of Repeat (Measure 25):

- Chord **Ebm7**
- Chord **Ami7(b5)**
- Chord **D7**

Fourth Measure of Repeat (Measure 29):

- Chord **Bmi7**
- Chord **E7**
- Chord **Ami7**
- Chord **D7**

LITTLE WALTZ

RON CARTER, 1966

Sheet music for "Little Waltz" by Ron Carter, 1966. The music is in 3/4 time, key of B-flat major (two flats). The score is divided into three sections: A, B, and C.

Section A: Measures 1-16. Chords: Dmi, A7/C#, Cmi7, Bbma7, E7, A7, Dmi, A7, Dmi, A7/C#, Cmi7, Bbma7, E7, A7, Dmi, A7.

Section B: Measures 17-24. Chords: Dmi, Dmi, A7/C#, Dmi/C, Bmi7(b5), E7, A7, D7, Gmi7, C7.

Section C: Measures 25-33. Chords: Fma7, E7, A7, Dma7, A7/C#, Cmi7, Bbma7, E7, A7, Dma7, A7.

LOLLIPOPS AND ROSES

TONY VELONA, 1962

Sheet music for "Lollipops and Roses" by Tony Velona, 1962. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written in treble clef.

Chorus (Measures 1-12):

- Measure 1: **A** Emi7
- Measure 2: A7
- Measure 3: F#mi7
- Measure 4: B7
- Measure 5: D#DIM
- Measure 6: Emi7
- Measure 7: F#mi7
- Measure 8: B7
- Measure 9: Emi7
- Measure 10: A7
- Measure 11: Dma7
- Measure 12: C7b9

Verse (Measures 13-24):

- Measure 13: D6
- Measure 14: A7sus
- Measure 15: D6/F#
- Measure 16: B7#9
- Measure 17: **B** C#mi7
- Measure 18: F#7
- Measure 19: Bma7
- Measure 20: Cmi7
- Measure 21: F7
- Measure 22: Bbma7
- Measure 23: Bmi7
- Measure 24: E7

Chorus (Measures 25-36):

- Measure 25: Dmi7
- Measure 26: G7
- Measure 27: Cma7
- Measure 28: Bmi7
- Measure 29: E7
- Measure 30: Emi7
- Measure 31: A7
- Measure 32: **A** Emi7
- Measure 33: A7
- Measure 34: F#mi7
- Measure 35: B7
- Measure 36: D#DIM

Verse (Measures 37-48):

- Measure 37: Emi7
- Measure 38: F#mi7
- Measure 39: B7
- Measure 40: Emi7
- Measure 41: A7
- Measure 42: Dma7
- Measure 43: C7b9
- Measure 44: D6
- Measure 45: A7sus
- Measure 46: D6
- Measure 47: B7#9
- Measure 48: D6

2ND X ONLY

338

LONG AGO & FAR AWAY

FAST SWING

IRA GERSHWIN/JEROME KERN, 1944

A D⁶ B^{mi}7 E^{mi}7 A⁷ D^{ma}7 E^{mi}7 A⁷

5 D⁶ E^{mi}7 A⁷ D⁶ B⁷ E^{mi}7 A⁷

9 F⁶ D^{mi}7 G^{mi}7 C⁷ F^{ma}7 E⁷

13 A^{ma}7 F^{#mi}7 E^{mi}7 A⁷

B D⁶ B^{mi}7 E^{mi}7 A⁷ D^{ma}7 E^{mi}7 A⁷

17 D⁶ E^{mi}7 A⁷ D⁶ B⁷ E^{mi}7 A⁷

21 A^{mi}7 D⁷ G^{ma}7 G^{mi}7 C⁷

25 D⁶ F^{dim} E^{mi}7 A⁷ D⁶ E^{mi}7 A⁷

THE LOOK OF LOVE

MED LATIN

BURT BACHARACH/HAL DAVID, 1967

Sheet music for "The Look of Love" (Med Latin version). The key signature is two sharps (F# and C#), and the time signature is 4/4.

Chords and measures are indicated above the staff:

- Measures 1-5: **A** $Bm7$ $F\#m7$
- Measures 6-9: $Gma7(\#11)$ $F\#7(SUS4)$ $F\#7$
- Measures 10-13: $Bm7$ $B7(SUS4)$ $B7$ $Gma7$ $Gm6$
- Measures 14-17: $Dma7$ $A7m7$ $D7$ $Gma7$
- Measures 18-21: $C\#m7$ $F\#7$ $Bm7$ $E7$ **B** $Dma7$ $E7m7/A$
- Measures 22-25: $Dma7$ $E7m7/A$
- Measures 26-27: $E7m7/A$ $F\#7$ (First ending) $E7m7/A$ $F\#7$ (Second ending)
- Measures 28-31: $E7m7/A$ $F\#7$ $Bm7$ $E9(b5)$
- Measures 32-35: $E7m9$ $E7m7/A$ $D6$

After solos D.C. AL CODA

LOOK TO THE SKY

ANTONIO CARLOS JOBIM, 1967

A

1 *B^bma7₃* *B^bmi7* *B^bmi6*

5 *B^bma7₃* *D[#]mi7* *G[#]7*

9 *C[#]mi7* *A7^{SUS}* *A7*

13 *D[#]mi7* *D^oDIM* *C[#]mi7* *F[#]7^{#5}*

B

17 *B^bma7₃* *B^bmi7* *B^bmi6*

21 *B^bma7₃* *D[#]mi7* *G[#]7*

25 *C[#]mi7* *A7^{SUS}* *A7*

29 *D^oma7* *C^oma7^{#11}* *B^oma7* *F[#]7*

CODA LAST X ONLY

33 *B^oma7* *A⁶* *G[#]7^{b9}* *C[#]mi9* *C^oma9^{#11}*

37 *B^oma7* *E^omi7* *A7* *D^oma9* *C^oma9^{#11}* *B^oma9*

LOVE FOR SALE

COLE PORTER, 1930

A C^7 G^7 C^7
 7 G^7 Cmi^7 F^7 $Bbma^7$ E^b7
 13 Ami^7b5 D^7 G^7 **A** C^7
 19 G^7 C^7 G^7
 25 Cmi^7 F^7 $Bbma^7$ E^b7 Ami^7b5 D^7
 31 G^7 **B** Cmi^7 F^7 $Bbma^7$ Dmi^7G^7
 37 Cmi^7 F^7 $Bbma^7$ Dmi^7b5 G^7b9
 43 Cmi^7 E^bmi^7b5 bA^7b9 $D^{\#}mi^7G^{\#7}$ $D^{\#}mi^7G^7$
C C^7 G^7 C^7
 49 G^7 Cmi^7 F^7 $Bbma^7$ E^b7
 55 Ami^7b5 D^7 G^7

LOVE LETTERS

STRAIGHT FROM YOUR HEART

BALLAD OR MEDIUM

EDWARD HEYMAN/VICTOR YOUNG, 1945

A E^maj7 C[#]mi7

5 F[#]mi7 B7 E^maj7

9 A[#]mi7(b5) D[#]7 G[#]mi7 C[#]7

13 F[#]mi7 C[#]7 F[#]mi7 B7

B E^maj7 C[#]mi7

17 F[#]mi7 B7 F^mi7 B^b7

21 A^maj7 D7 E^maj7 G[#]mi7 C[#]7

25 F[#]mi7 B7 E^maj7 F[#]mi7 B7

LOVE WALKED IN

GEORGE & IRA GERSHWIN, 1937

A C^{ma}7 A^{mi}7 D⁷ G⁷

5 C^{ma}7 A^{mi}7 D⁷ G⁷

9 G^{mi}7 C⁷ F⁶ E^{mi}7 A⁷

13 D^{mi}7 F^{mi}7 B^b7 E^{mi}7 A⁷ D^{mi}7 G⁷

B C^{ma}7 A^{mi}7 D⁷ G⁷

17 C^{ma}7 A^{mi}7 D⁷ G⁷

21 G^{mi}7 C⁷ F⁶ F^{#mi}7(b5) B⁷

25 E^{mi}7 A⁷ D^{mi}7 G⁷ C⁶ D^{mi}7 G⁷

LOVE YOU MADLY

Sheet music for "Love You Madly" by Duke Ellington, 1950. The music is in G major (one sharp) and 4/4 time. It consists of 30 measures, divided into two main sections: A (measures 1-14) and B (measures 15-30).

Section A (Measures 1-14):

- Measures 1-4: A, D^{ma}7, B^{mi}7, E7, A7, F#7, B7, E7, A7.
- Measures 5-8: A^{mi}7, D7, G^{ma}7, G#^{mi}7^{b5}, F#^{mi}7, B7, E^{mi}7, A7, D^{ma}7, E^{mi}7, A7.
- Measures 9-12: A, D^{ma}7, B^{mi}7, E7, A7, F#7, B7, E7, A7.
- Measures 13-14: A^{mi}7, D7, G^{ma}7, G#^{mi}7^{b5}, F#^{mi}7, B7, E^{mi}7, A7, D^{ma}7.

Section B (Measures 15-30):

- Measures 15-18: B^{mi}7^{b5}, E7, A^{mi}7, D7, G^{ma}7, D7, G^{ma}7.
- Measures 19-22: B^{mi}7, E7, B^{mi}7, E7, E^{mi}7, G#^{dim}, A^{dim}, #A7.
- Measures 23-26: A, D^{ma}7, B^{mi}7, E7, A7, F#7, B7, E7, A7.
- Measures 27-30: A^{mi}7, D7, G^{ma}7, G#^{mi}7^{b5}, F#^{mi}7, B7, E^{mi}7, A7, D^{ma}7, E^{mi}7, A7.

LOVER

RICHARD RODGERS/LORENZ HART, 1932

A

C^{ma}7 F^{#mi}7 B⁷

5 F^{mi}7 B^{b7} E^{mi}7 A⁷

9 D^{#mi}7 G^{#7} D^{mi}7 G⁷

13 E^{mi}7 A⁷ D^{mi}7 G⁷

17 C^{ma}7 F^{#mi}7^{b5} B⁷

B

21 E^{ma}7 E^{#DIM} F^{#mi}7 B⁷

25 E^{ma}7 E^{#DIM} F^{#mi}7 B⁷

29 G^{ma}7 G^{#DIM} A^{mi}7 D⁷

33 E^{mi}7 A⁷ D^{mi}7 G⁷

C^{ma}7 A⁷ D^{mi}7 G⁷

* SONG IS OFTEN PLAYED IN 4/4

LOVER MAN

BALLAD

OH, WHERE CAN YOU BE?

JIMMY DAVIS/ROGER RAMIREZ

JIMMY SHERMAN, 1941

Sheet music for "LOVER MAN" (Ballad), featuring the title "OH, WHERE CAN YOU BE?". The music is written in treble clef, key of D major (two sharps), and 4/4 time. The score is divided into systems, each with a key signature change indicated by a box (A, B, A).

System 1 (Measures 1-4): Key signature change to D major (A). Chords: Bmi7, E7, Bmi7, E7, Emi7, A7, Emi7, A7.

System 2 (Measures 5-8): Chords: D7(#9), G7, Fmi7, Bb7, Emi7, A7, D6, C#mi7(b5)F#7.

System 3 (Measures 9-12): Key signature change to D major (A). Chords: Bmi7, E7, Bmi7, E7, Emi7, A7, Emi7, A7.

System 4 (Measures 13-16): Chords: D7(#9), G7, Fmi7, Bb7, Emi7, A7, D6, Emi7, Fmi7.

System 5 (Measures 17-20): Key signature change to D major (B). Chords: F#mi, F#mi(ma7), F#mi7, B7, Ema7, F#mi7, G#mi7, F#mi7.

System 6 (Measures 21-24): Chords: Emi, Emi(ma7), Emi7, A7, Dma7, Gma7, C#mi7(b5)F#7.

System 7 (Measures 25-28): Key signature change to D major (A). Chords: Bmi7, E7, Bmi7, E7, Emi7, A7, Emi7, A7.

System 8 (Measures 29-32): Chords: D7(#9), G7, Fmi7, Bb7, Emi7, A7, D6, C#mi7(b5)F#7.

LATIN

LUCKY SOUTHERN

KEITH JARRETT, 1972

A $Bma7$ $C\#7$

5 $Ema7$ $G7$ $F\#7$ $Bma7$ $Cma7$

B $Bma7$ $C\#7$

13 $Ema7$ $G7$ $F\#7$ $Bma7$

C $D\#mi7$ $C\#mi7$

17 $D\#mi7$ $F\#mi7$ $B7$

D $Ema7$ $Emi7$ $Bma/D\#$ $Ddim$

25 $C\#mi7$ $G7$ $F\#7$ $Bma7$ $Cma7$

29 $C\#mi7$ $G7$ $F\#7$ $Bma7$ $Cma7$

LULLABY IN RHYTHM

MED SWING

BENNY GOODMAN/EDGAR SAMPSON, 1938

Musical score for "Lullaby in Rhythm" (Med Swing), Benny Goodman/Edgar Sampson, 1938. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of eight staves of music, each with a key signature of two sharps and a 4/4 time signature. The score includes various chords and melodic lines.

Staff 1 (Measures 1-4): Chords: Dma7, Emi7, A7, Dma7, Fmi7, Bb7. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Staff 2 (Measures 5-8): Chords: Ebma7, Emi7, A7, Emi7, A7, F#mi7, B7, Emi7, A7. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Staff 3 (Measures 9-12): Chords: Dma7, Emi7, A7, Dma7, Fmi7, Bb7. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Staff 4 (Measures 13-16): Chords: Ebma7, Emi7, A7, Emi7, A7, D6. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Staff 5 (Measures 17-20): Chords: Gmi7, C7, Gmi7, C7, Dma7, C#mi7(b5), F#7. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Staff 6 (Measures 21-24): Chords: Bmi7, E7, A7, Bb7, A7. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

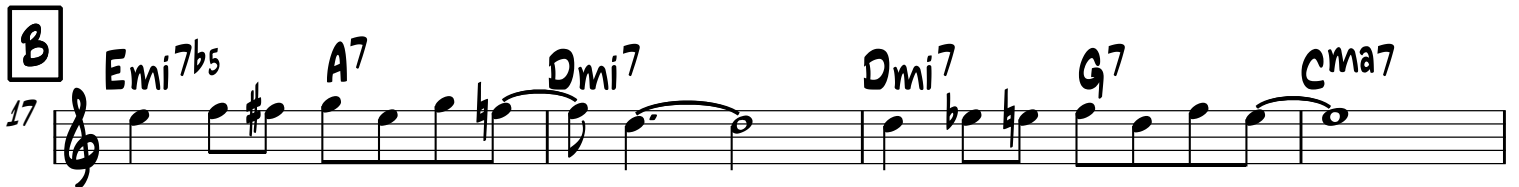
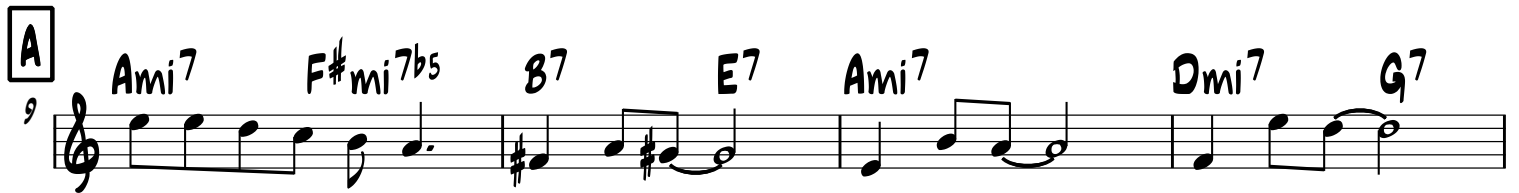
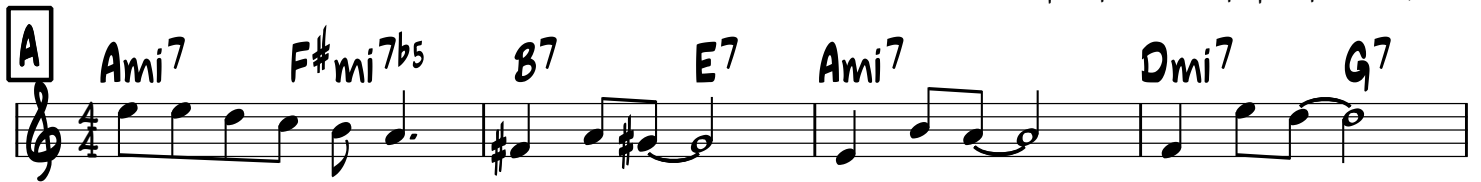
Staff 7 (Measures 25-28): Chords: Dma7, Emi7, A7, Dma7, Fmi7, Bb7. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Staff 8 (Measures 29-32): Chords: Ebma7, Emi7, A7, Emi7, A7, D6, Emi7, A7. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

LULLABY OF BIRDLAND

MEDIUM SWING

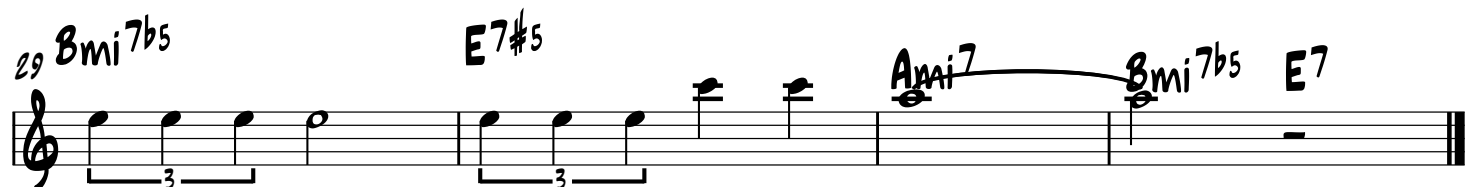
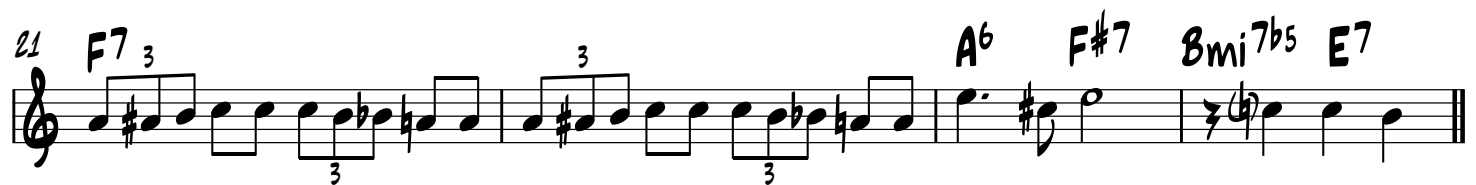
GEORGE SHEARING/GEORGE WEISS, 1952



LULLABY OF THE LEAVES

EASY SWING OR LATIN

JOE YOUNG/BERNICE PETKERE, 1932



LUSH LIFE

BALLAD

BILLY STRAYHORN, 1949

FREELY **A** B^b6 $G\#7$ B^bma7 $G\#7$ B^bma7 $G\#7$ B^bma7 $Cmi7$ $C\#ma7$ $D\#mi7$

6 $Fmi7$ $F\#7$ $Cmi7$ $B7$ $B^b6/9$ $B7$ B^b6 $G\#7$

10 B^bma7 $G\#7$ B^bma7 $G\#7$ B^bma7 $Cmi7$ $C\#ma7$ $D\#mi7$ $Fmi7$ $F\#7$

14 $Cmi7$ $B7$ $B^b6/9$ $A7\#9$ **B** Dmi Dmi^6 $Dmi7$ Dmi^6

18 Dmi $E\#mi7^b5$ $A7$ Dmi Dmi^6 $Dmi7$ Dmi^6

22 Dmi $C\#DIM$ $Cmi7$ $F7$ $G\#9\#11$ $G7b9$

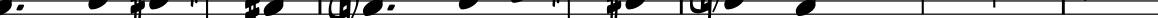
26 $Cmi7$ $F\#9\#11$ $Cmi7$ $F7$

IN TEMPO

2 C B^bma7 $B9\#11$ B^bma7 $B9\#11$ B^bma7 $A9\#11$ $G\#7C\#ma7C7$ $B7$

34 B^bma7 $B^{\sharp 11}$ B^bma7 $B^{\sharp 11}$ B^bma7 B^b7 A^7 $Dma7$ $C^{\sharp 7}$ C^7

38 Fma7 C7#9 Fma7 C#mi7F#7 Bma7 Bmi7 E7 Ama7 F13

42 

46 Cmi7 D#mi7 G#7 F#7#5 F7 Bbmaj9 Bbmi7 Eb7 G#maj7 Dmi7b5 G7

50 Cmi⁷ D[#]mi⁷ G[#]7 F[#]7[#]5 F7 C[#]ma⁷ Cma⁷ Bma⁷ G⁷ Cmi⁷ B7[#]9 B^bma⁷

LYRESTO

MED SWING

KENNY BURRELL, 1968

A C^6 A^{mi7} D^{mi7} G^7

5 C^6 A^{mi7} F^{mi7} Bb^7

9 C^6 $D\#^{mi7}$ $G\#^7$ D^{mi7} G^7

13 C^6 $D\#^{mi7}$ $G\#^7$ D^{mi7} G^7

B C^6 A^{mi7} D^{mi7} G^7

21 C^6 A^{mi7} F^{mi7} Bb^7

25 G^{mi7} C^7 F^{mi7} Bb^7

29 E^{mi7} $D\#^{mi7}$ D^{mi7} G^7 C^6 A^{mi7} D^{mi7} G^7

MAIDEN VOYAGE

HERBIE HANCOCK, 1969

LATIN

B7(SUS4)

(COMPING PATTERN CONTINUES THROUGHOUT)

6 D7(SUS4)

10 87(SUS4)

14 D7(SUS4)

18 C7(SUS4)

22 8b7(SUS4)

26 B7(SUS4)

30 D7(SUS4)

MAKE SOMEONE HAPPY

BETTY COMDEN/ADOLPH GREEN

JULE STYNE, 1960

A

1 *Cma7 Cma7(#5) C6 Cma7(#5) Cma7 Cma7(#5) C6 Cma7(#5)*

5 *Gmi7 Gmi7 C7*

9 *Fma7 Fma7(#5) F6 Fma7(#5) Fmi7 Bb7*

13 *Emi7 A7 Dmi7 G7*

B

17 *Cma7 Cma7(#5) C6 Cma7(#5) Cma7 Cma7(#5) C6 Cma7(#5)*

21 *Gmi7 Gmi7 C7*

25 *Fma7 Fma7(#5) F6 Fma7(#5) Fmi7 Bb7*

29 *Cma7 Emi7 Emi7 A7*

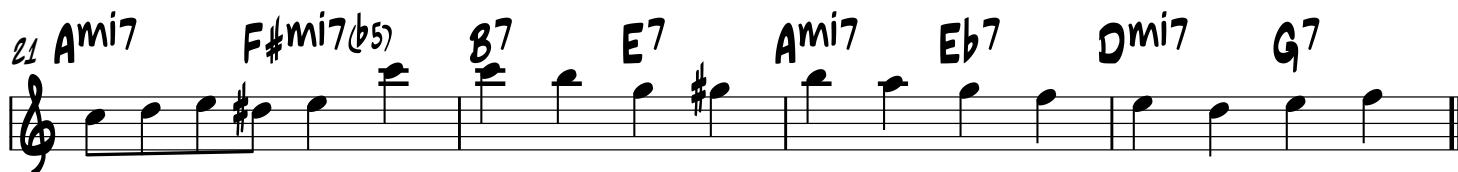
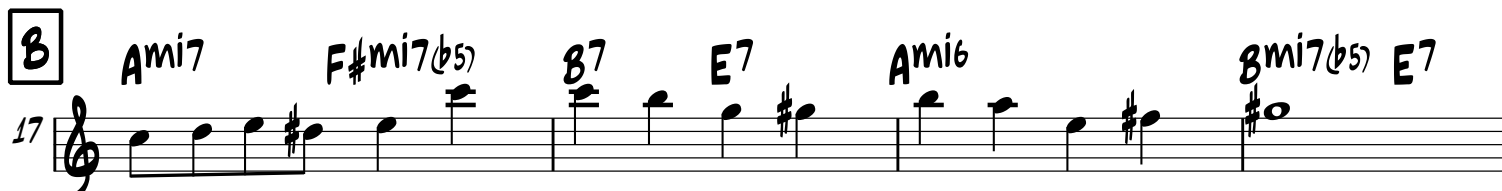
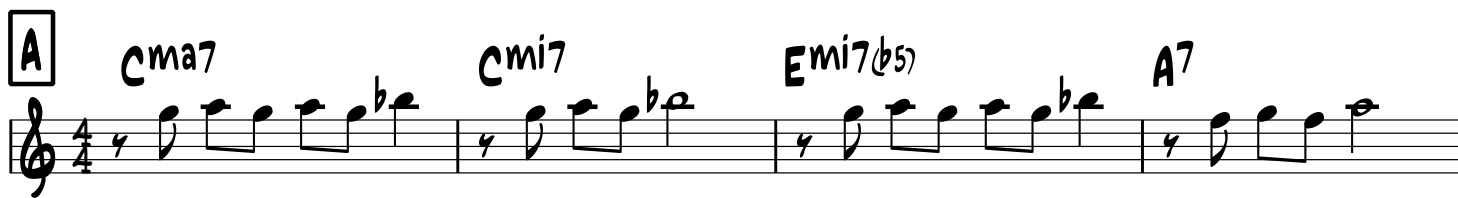
33 *Fma7 Dmi7 G7 Emi7 A7*

37 *Dmi7 G7 C6 A7 Dmi7 G7*

THE MAN I LOVE

BALLAD 02 MEDIUM

GEORGE & IRA GERSHWIN, 1924



THE MAN THAT GOT AWAY

SLOW & RHYTHMIC

FROM "A STAR IS BORN"

HAROLD ARLEN/IRA GERSHWIN, 1954

Sheet music for "The Man That Got Away" from "A Star Is Born". The music is in G major (one sharp) and 4/4 time. It consists of two main sections, A and B, with various musical notations including chords, accidentals, and articulation marks.

Section A: Measures 1-27. Chords include Dma7, Emi7, A7, G7, G#7, D6, C9, B7, and A7sus. The section ends with a double bar line.

Section B: Measures 28-52. Chords include B7, F#7, A7, D6, F#mi7, Bb7, #A7, Dma7, Emi7, A7, G7, G#7, D6, C9, B7, G6, G#DIM, D6/A, B7, Emi7, A7sus, A7, D6, and Emi7. The section ends with a double bar line.

Measure numbers are indicated at the start of each line: 1, 6, 11, 15, 21, 28, 34, 39, 44, 48.

MANHATTAN

MELO SWING

RICHARD RODGERS/LORENZ HART, 1925

A Dma7 Fdim E^{mi}7 A⁷ Dma7 G⁷ F^{mi}7 Fdim

5 E^{mi}7 A⁷ G⁷ F^{mi}7 B⁷ E^{mi}7 A⁷

B Dma7 Fdim E^{mi}7 A⁷ B^{mi}7

13 E⁷ E^{mi}7 A⁷

C Dma7 Fdim E^{mi}7 A⁷ Dma7 G⁷ F^{mi}7 Fdim

17 E^{mi}7 A⁷ G⁷ F^{mi}7(b5) B⁷

D E^{mi}7 G^{mi}7 C⁷ Dma7 E⁷

25 Dma7 Fdim E^{mi}7 A⁷ D⁶ B⁷ E^{mi}7 A⁷

29

THE MASQUERADE IS OVER

BALLAD OR MEDIUM

HERB MAGIDSON/ALLIE WEZBEL, 1938

A

1. **C**ma7 **B**mi7b5 **E**7 **A**mi7 **D**7 **G**mi7 **C**7

6 **F**ma7 **E**mi7b5 **A**7 **D**7 **D**mi7 **G**7

10 **C**ma7 **G**mi7 **C**7 **F**ma7 **B**b7

14 **E**mi7 **A**7 **D**mi7 **G**7

18 **E**mi7 **A**7 **D**mi7 **G**7 **C**6 **B**b7 **C**6 **A**7

B

22 **D**mi7 **G**7 **E**mi7 **A**7 **D**mi7 **G**7 **C**ma7

26 **F**#mi7b5 **B**7 **E**mi7 **A**7 **A**mi7 **D**7 **D**mi7 **G**7

D.S. AL CODA

30 **F**ma7 **B**b7 **E**mi7 **A**7 **D**mi7 **G**7

34 **C**6 **D**mi7 **G**7

360

MAYBE SEPTEMBER

LATIN

PERCY FAITH/RAY EVANS

JAY LIVINGSTONE, 1965

A

1 F#mi7 F#mi(ma7) G#mi7(b5) C#7

5 F#mi7 Bmi7 E7 Fdim

9 F#mi7 F#mi(ma7) F#mi7 D9(#11)

13 G#mi7(b5) D7 C#7

B

17 F#mi7 F#mi(ma7) G#mi7(b5) C#7

21 F#mi7 Bmi7 E7 Fdim

25 F#mi7 B9(#11) Cdim

29 F#mi7/C# G#mi7(b5) C#7 F#mi7 G#mi7(b5) C#7

MEAN TO ME

MED SWING

ROY TURK/FRED E. AHLERT, 1929

Sheet music for the song "Mean to Me" in G major, 4/4 time, Med Swing. The music is written in treble clef and includes chord symbols above the staff.

Section A (Measures 1-8):

- Measures 1-2: D^{ma}7, D^{#dim}
- Measures 3-4: E^{mi}7, A⁷
- Measures 5-6: A^{mi}7, D⁷
- Measures 7-8: G^{ma}7, C⁷

Section B (Measures 9-16):

- Measures 9-10: D^{ma}7, B⁷
- Measures 11-12: E^{mi}7, A⁷
- Measures 13-14: D⁶, B^{mi}7
- Measures 15-16: E⁷, A⁷

Section C (Measures 17-24):

- Measures 17-18: G^{ma}7, A^{mi}7
- Measures 19-20: D⁷, G^{ma}7
- Measures 21-22: C⁷, B⁷
- Measures 23-24: E⁷, A⁷

Section D (Measures 25-32):

- Measures 25-26: D^{ma}7, D^{#dim}
- Measures 27-28: E^{mi}7, A⁷
- Measures 29-30: A^{mi}7, D⁷
- Measures 31-32: G^{ma}7, C⁷

Section E (Measures 33-40):

- Measures 33-34: D^{ma}7, B⁷
- Measures 35-36: E^{mi}7, A⁷
- Measures 37-38: D⁶, B^{mi}7
- Measures 39-40: E^{mi}7, A⁷

MEDITATION

BOSSA NOVA

NORMAN GIMBEL/ANTONIO CARLOS JOBIM, 1962

A

1 4

Ama7 G#7^{SUS} G#7

5 Ama7 D7 C#mi7 F#7#5

9 Bmi7 Dmi7 G7

13 C#mi7 F#7#5 Bmi7 E9#5

B

17 D#mi7(b5) Ama7 Dmi7 G7

21 C#mi7 G7 Bmi7 E7

C

25 Ama7 G#7^{SUS} G#7

29 Ama7 D7 C#mi7 F#7#5

33 Bmi7 Dmi7 G7

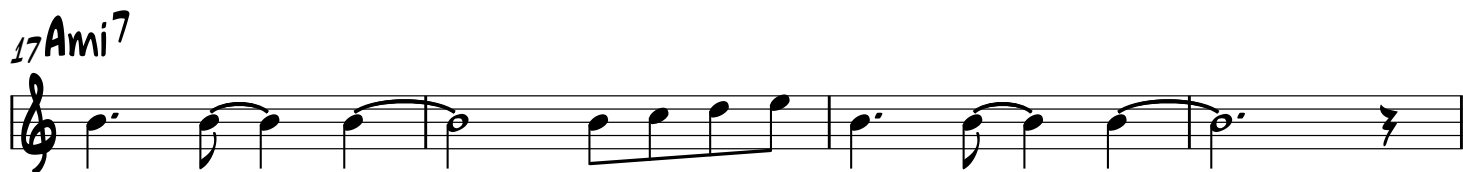
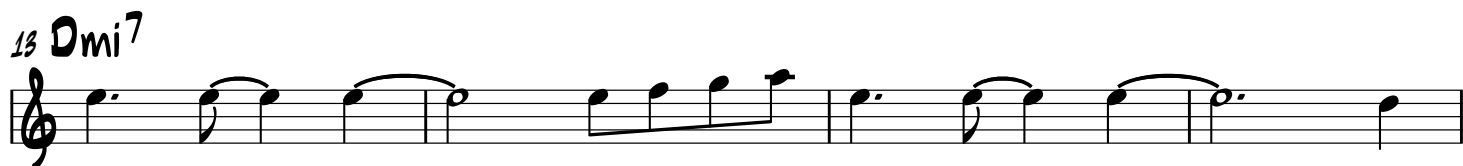
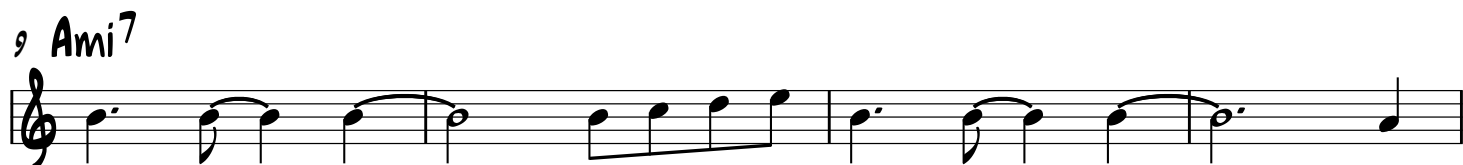
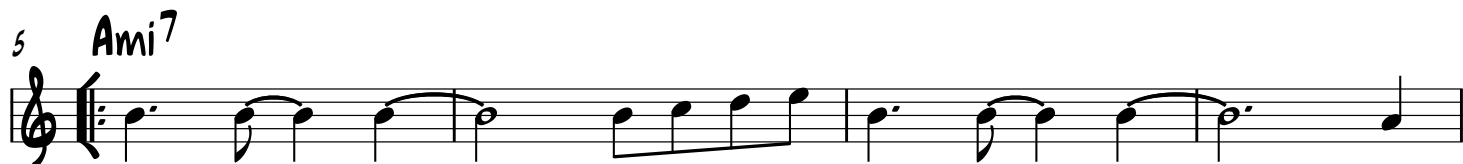
37 C#mi7 F#7#5 Bmi7 E7 A^b Bmi7 E7

MELLOW MOOD

LATIN

JIMMY SMITH, 1966

INTRO



BALLAD

MEMORIES OF YOU

ANDY RAZAF/EUBIE BLAKE, 1930

A C^{ma}7 C^{#dim} D^{mi}7 D^{#dim} C^{ma}7 A^{mi}7 D⁷

5 C^{ma}7 B⁷ B^{b7} A⁷ D⁷ G⁷ C⁶ D^{mi}7 G⁷

B C^{ma}7 C^{#dim} D^{mi}7 D^{#dim} C^{ma}7 A^{mi}7 D⁷

9 C^{ma}7 B⁷ B^{b7} A⁷ D⁷ G⁷ C⁶ B^{mi}7(b5) E⁷

A A^{mi}7 F⁷ A^{mi}7 B^{mi}7(b5) E⁷

17 A^{mi}7 D⁷ D^{mi}7 G⁷

A C^{ma}7 C^{#dim} D^{mi}7 D^{#dim} C^{ma}7 A^{mi}7 D⁷

25 C^{ma}7 B⁷ B^{b7} A⁷ D⁷ G⁷ C⁶ D^{mi}7 G⁷

MENINA FLOR

LUIZ BONFÁ/MARIA TOLEDO, 1963

A

Chords: C^{ma7}, A⁷, D⁷

6 D^{mi7}, F^{mi6}, B^{ma/C}, C⁶

B

10 C^{ma7}, B⁷, E^{ma7}, E^{#dim}

14 F^{#mi7}, B⁷, E^{ma7}, D^{mi7}, G⁷

C

18 C^{ma7}, A⁷, D⁷

22 D^{mi7}, F^{mi6}, E^{mi7}, A⁷

26 D^{mi7}, F^{mi6}, E^{mi7}, A^{mi7}

30 D^{mi7}, G⁷, C⁶, D^{mi7}, G⁷

MIDNIGHT CREEPER

LOU DONALDSON, 1968

EASY FUNK

Sheet music for "Midnight Creeper" by Lou Donaldson, 1968. The music is in 4/4 time, key of A major (indicated by three sharps: F#, C#, G#). The tempo/style is "EASY FUNK".

The score is written on six staves, each containing a line of music and corresponding chord notation above it. Measure numbers 6, 10, 14, 18, and 22 are indicated at the start of their respective staves.

Staff 1 (Measures 1-5): Chords: A (boxed), A⁷, B^b7, A⁷, A⁷, B^b7, A⁷.

Staff 2 (Measures 6-10): Chords: D⁷, D[#]7, D⁷, A⁷, B^b7, A⁷.

Staff 3 (Measures 11-15): Chords: E⁷, D⁷, A⁷, B^b7, A⁷.

Staff 4 (Measures 16-20): Chords: A (boxed), A⁷, B^b7, A⁷, A⁷, B^b7, A⁷.

Staff 5 (Measures 21-25): Chords: D⁷, D[#]7, D⁷, A⁷, B^b7, A⁷.

Staff 6 (Measures 26-30): Chords: E⁷, D⁷, A⁷, B^b7, A⁷.

MED 02 BALLAD

MIDNIGHT SUN

LIONEL HAMPTON/SONNY BURKE

JOHNNY MERCER, 1947

Handwritten musical score for "Midnight Sun" in A major (three sharps). The score is written in treble clef and includes chord symbols above the notes.

Section A (Measures 1-13):

- Measure 1: A (boxed)
- Measures 2-13: A^bma7, A^bmi7, D⁹#11, G^{ma}7, G^{mi}7, C⁹#11, F^{ma}7, F^{mi}7, B^b9#11.

Section B (Measures 14-25):

- Measures 14-15: 1. A^bma7, F[#]mi7, B^{mi}7, E7
- Measures 16-17: 2. A^bma7, F[#]mi7, D[#]mi7, G[#]7
- Measures 18-25: B (boxed), C[#]ma7, C[#]mi7, F[#]7, B^{ma}7, C[#]mi7, C7, B^{ma}7, B^{mi}7, E7, C[#]mi7, C7, B^{mi}7, E7.

Section A (Measures 26-39):

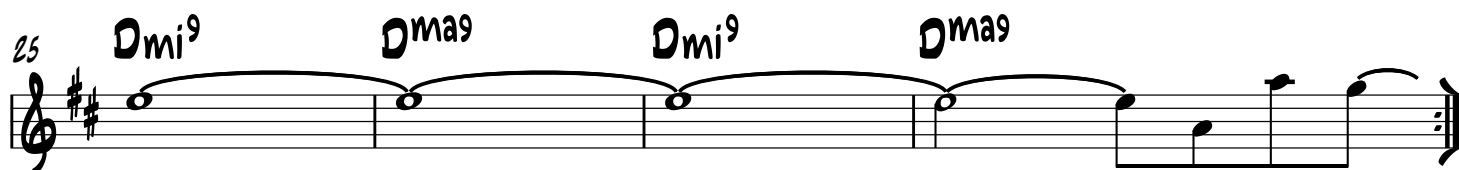
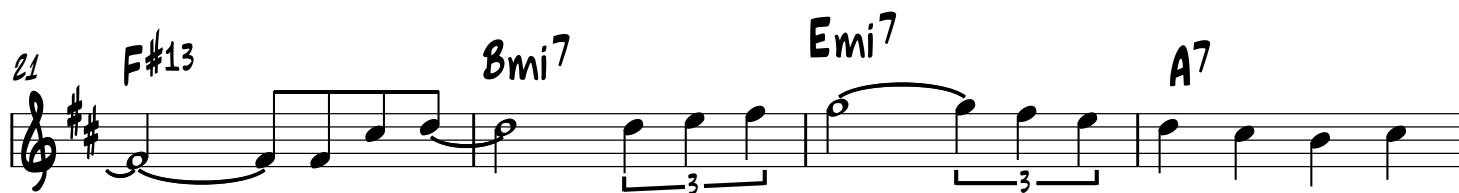
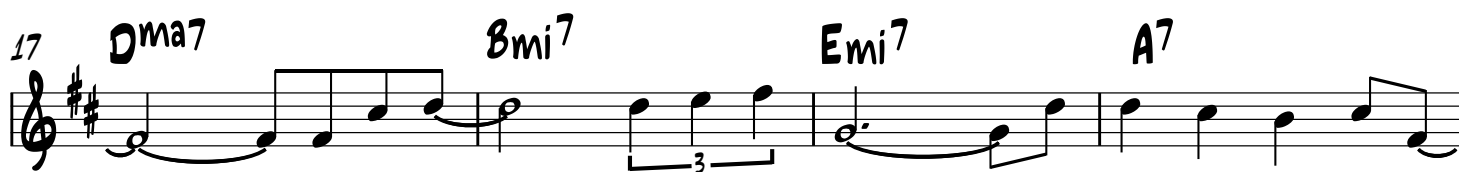
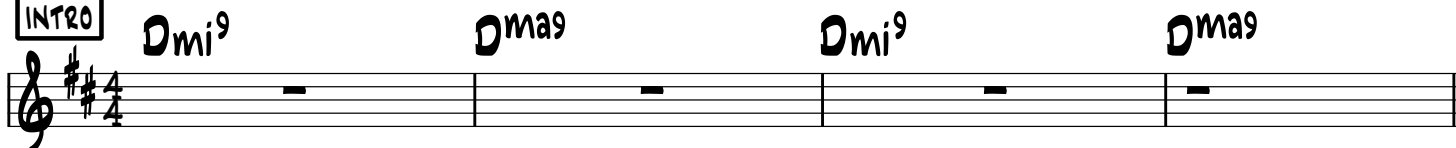
- Measure 26: A (boxed)
- Measures 27-39: A^bma7, A^bmi7, D⁹#11, G^{ma}7, G^{mi}7, C⁹#11, F^{ma}7, F^{mi}7, B^b9#11, A^bma7, F[#]mi7, B^{mi}7, E7.

MIMOSA

LATIN/FUNK

GEORGE BENSON, 1982

INTRO



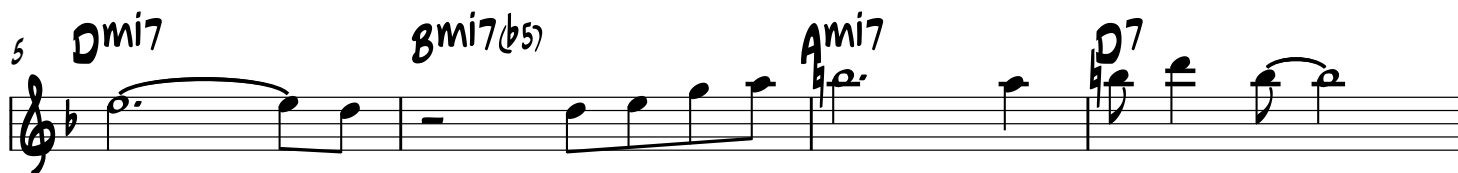
MINORITY

Gigi Gryce, 1953

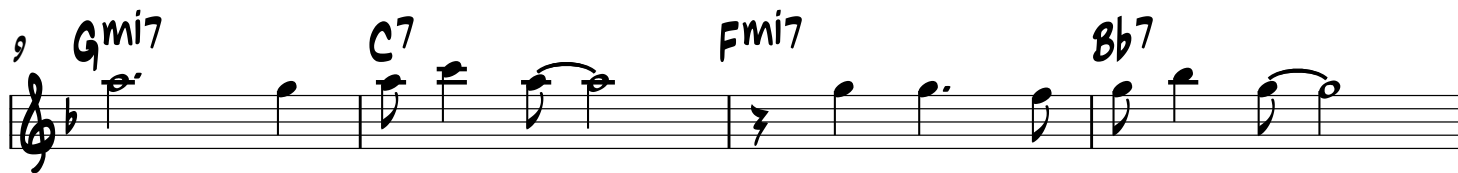
A $Dm7$ $Bm7(b5)$ $Em7(b5)$ $A7$



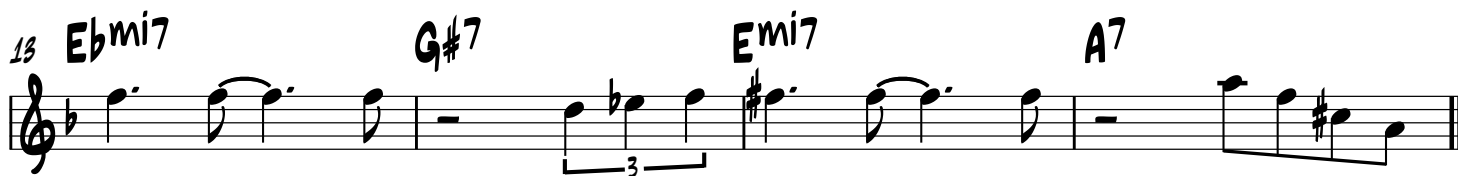
5 $Dm7$ $Bm7(b5)$ $A7$ $D7$



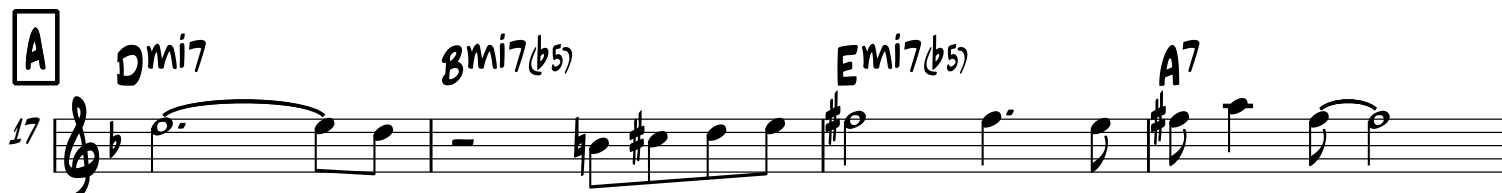
9 $Gm7$ $C7$ $Fm7$ $Bb7$



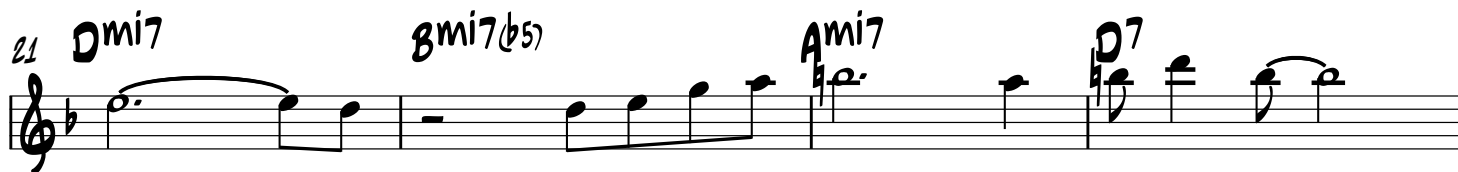
13 $Ebm7$ $G\#7$ $Em7$ $A7$



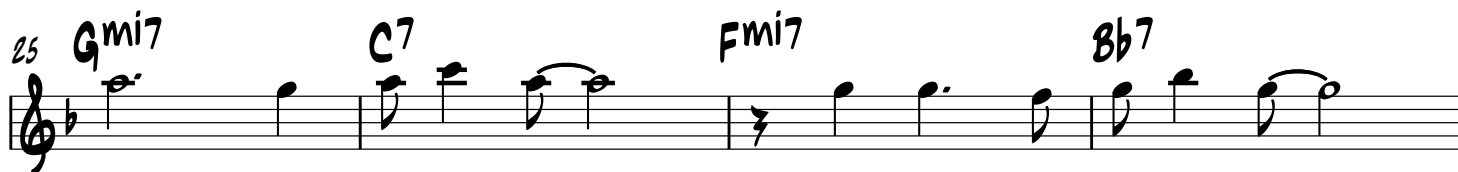
A $Dm7$ $Bm7(b5)$ $Em7(b5)$ $A7$



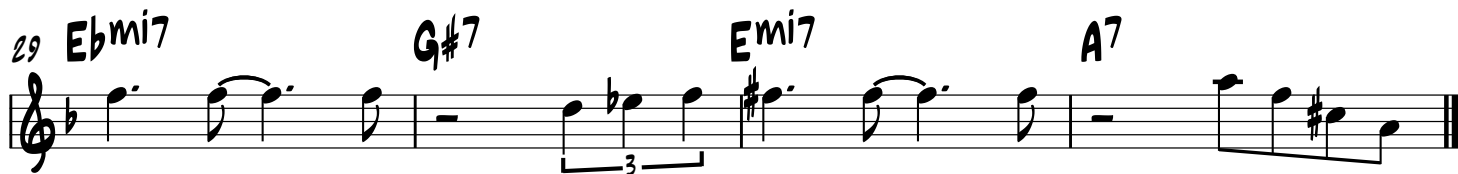
21 $Dm7$ $Bm7(b5)$ $A7$ $D7$



25 $Gm7$ $C7$ $Fm7$ $Bb7$



29 $Ebm7$ $G\#7$ $Em7$ $A7$



MISTY

ERROL GARNER/JOHNNY BURKE, 1954

BALLAD

A Cma7* Gmi7 C7 Fma7 Fmi7 Bb7

6 Cma7 Ami7 Dmi7 G7 1. E7 A7 Dmi7 G7

10. C6 Fmi7 Bb7 C6 **B** Gmi7 C7

14 Fma7 F#mi7 B7 Ami7 D7

18 G7 C#dim7 Dmi7 G7 **A** Cma7* Gmi7 C7

22 Fma7 Fmi7 Bb7 Cma7 Ami7 Dmi7 G7

26 Cma7 A7 Dmi7 G7

* ALTERNATE CHANGES COMMONLY USED
HERE ARE D/Eb, OR Ami7 TO D7

M.J.M.

DEDICATED TO MY CHILDREN, MICHAEL, JOHN & MELISSA

ROBERT M. ROETKER, 1982

MED SWING

Handwritten musical score for "M.J.M." in G major, 4/4 time, Med Swing. The score consists of 34 measures, divided into two systems of 18 measures each. The key signature has one sharp (F#). The score includes various chords and melodic lines.

Measures 1-18:

- Measure 1: **A** (boxed), $C\#mi7b5$, $F\#7b9$, $Bmi7$
- Measure 2: $Ami9$, $G\#13$, $Gma9\#11$
- Measure 3: $G\#mi7b5$, $C\#7\#9$, $F\#mi9$, $F13$
- Measure 4: $B7\#9$, $Bb7\#9$, $A7\#9$ (first ending)
- Measure 5: $A7\#9$ (second ending), $Bbmi9$ (boxed **B**)
- Measure 6: $Bbmi9$
- Measure 7: $Bbmi9$
- Measure 8: $Bbmi9$
- Measure 9: $Bbmi9$
- Measure 10: $Bbmi9$
- Measure 11: $Bbmi9$
- Measure 12: $Bbmi9$
- Measure 13: $Bbmi9$
- Measure 14: $Bbmi9$
- Measure 15: $Bbmi9$
- Measure 16: $Bbmi9$
- Measure 17: $Bbmi9$
- Measure 18: $Bbmi9$

Measures 19-34:

- Measure 19: $Bbmi9$
- Measure 20: $Bbmi9$
- Measure 21: $Bbmi9$
- Measure 22: $Bbmi9$
- Measure 23: $Bbmi9$
- Measure 24: $Bbmi9$
- Measure 25: $Bbmi9$
- Measure 26: $Bbmi9$
- Measure 27: $Bbmi9$
- Measure 28: $Bbmi9$
- Measure 29: $Bbmi9$
- Measure 30: $Bbmi9$
- Measure 31: $Bbmi9$
- Measure 32: $Bbmi9$
- Measure 33: $Bbmi9$
- Measure 34: $Bbmi9$, $F13$

Endings:

- First ending: $A7\#9$ (measures 4-5)
- Second ending: $A7\#9$ (measures 18-19)

Other markings:

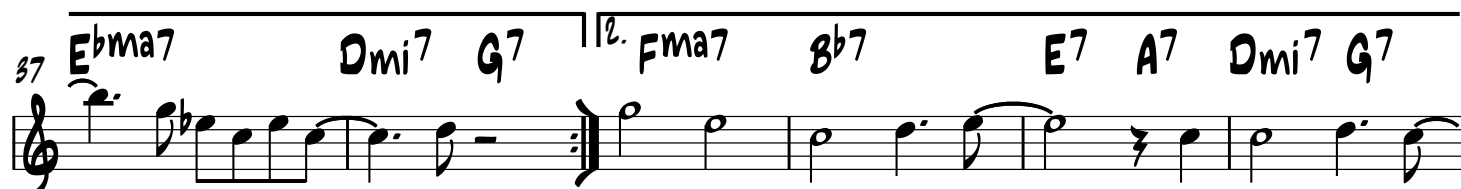
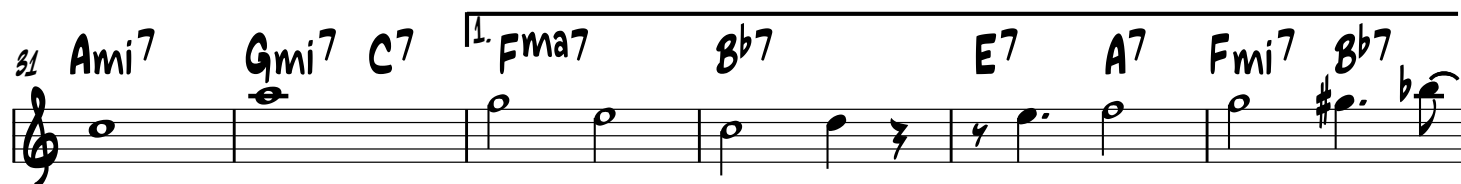
- Boxed **A** at measure 1.
- Boxed **B** at measure 5.
- Boxed **D.C. AL 2ND END** at the end of the score.

MOMENT'S NOTICE

JOHN COLTRANE, 1957



*A SECTION IS ONLY PLAYED AT BEGINNING OF TUNE



MOMENT TO MOMENT

JOHNNY MERCER/HENRY MANCINI, 1965

LATIN

Handwritten musical score for "Moment to Moment" in 4/4 time, key of F# major (three sharps). The score is divided into four systems, each with a boxed letter (A, B, C, D) indicating a section. Chords are written above the staff, and measures are numbered on the left.

System 1 (Measures 1-5): Section A. Chords: F#mi7, F#mi7, F#mi(ma7), F#mi7, Bmi7.

System 2 (Measures 6-10): Chords: F#mi7, F#mi7/E, D#mi7(b5), D7, C#7(sus4), C#7.

System 3 (Measures 11-15): Section B. Chords: F#mi7, F#mi(ma7), F#mi7, Dmi7, G7.

System 4 (Measures 16-20): Chords: Ama7, F#mi7, C#mi7(b5), F#7.

System 5 (Measures 21-25): Section C. Chords: Bmi7, G#mi7(b5), C#7, F#mi7, F#mi7/E.

System 6 (Measures 26-30): Section D. Chords: D#mi7(b5), D7, C#7(sus4), C#7.

System 7 (Measures 31-35): Chords: F#mi7, F#mi(ma7), F#mi7, Dmi7, G7.

System 8 (Measures 36-40): Chords: Ama7, F#mi7, C#mi7(b5), F#7.

System 9 (Measures 41-45): Chords: Bmi7, E7, Ama7, G#mi7(b5), C#7.

MONA LISA

JAY LIVINGSTON/RAY EVANS, 1949

BALLAD

A Cma7 E mi7 A7 D mi7 G7

6 D mi7 G7 D mi7 G7 Cma7 G7

B Cma7 E mi7 G mi7 C7 Fma7

10 F mi7 Bb7 Cma7 A7 D mi7 G7 Cma7 G mi7 C7

14 Fma7 F#dim E mi7 A7 D mi7 G7 C6 D mi7 G7

18

MONTEVIDEO

OTHELLO MOLINEAUX, 1980

FAST LATIN

6/8

A Bmi⁷ E⁷ C#mi⁷ F#⁷ Bmi⁷ E⁷ A⁶

6 Emi⁷ A⁷ Dma⁷ G⁷ Bmi⁷ E⁷ A⁶

10 **A** Bmi⁷ E⁷ C#mi⁷ F#⁷ Bmi⁷ E⁷ A⁶

14 Emi⁷ A⁷ Dma⁷ G⁷ Bmi⁷ E⁷ A⁶

18 **B** C#7b⁹ F#mi⁷ C#7b⁹ F#mi⁷ F#⁷ ALT

22 B7b⁹ E⁷ B7b⁹ E⁷

26 **A** Bmi⁷ E⁷ C#mi⁷ F#⁷ Bmi⁷ E⁷ A⁶

30 Emi⁷ A⁷ Dma⁷ G⁷ Bmi⁷ E⁷ A⁶

FINE

2 **SOLOS** **A** Bmi⁷ E⁷ C[#]mi⁷ F[#] Bmi⁷ E⁷ A⁶

34

38 Emi⁷ A⁷ Dmi⁷ G⁷ C[#]mi⁷ F[#] Cmi⁷ F⁷

42 **A** Bmi⁷ E⁷ C[#]mi⁷ F[#] Bmi⁷ E⁷ A⁶

46 Emi⁷ A⁷ Dmi⁷ G⁷ Bmi⁷ E⁷ A⁶

50 **B** G[#]mi⁷ C[#] F[#]ma⁷ G[#]mi⁷ C[#] Gmi⁷ C⁷

54 F[#]mi⁷ B⁷ Ema⁷ C[#]7_{ALT} F[#]mi⁷ B⁷ Bmi⁷ E⁷

58 **A** Bmi⁷ E⁷ C[#]mi⁷ F[#] Bmi⁷ E⁷ A⁶

62 Emi⁷ A⁷ Dmi⁷ G⁷ Bmi⁷ E⁷ A⁶

AFTER SOLOS D.C. AL FINE

MOOD INDIGO

MED BALLAD

DUKE ELLINGTON/IRVING MILLS

ALBANY BIGARD, 1930

Sheet music for "MOOD INDIGO" (Med Ballad) by Duke Ellington/Irving Mills, arranged by Albany Bigard, 1930. The music is in G major, 4/4 time, and consists of 32 measures.

Section A (Measures 1-16):

- Measure 1: G^{ma7}
- Measure 2: A⁷
- Measure 3: A^{mi7}
- Measure 4: D⁷
- Measure 5: G^{ma7}
- Measure 6: D⁷
- Measure 7: G^{ma7}
- Measure 8: A⁷
- Measure 9: E^{b7}
- Measure 10: D⁷
- Measure 11: G⁶
- Measure 12: D^{mi7}
- Measure 13: G⁷
- Measure 14: C^{ma7}
- Measure 15: F⁷
- Measure 16: G^{ma7}

Section B (Measures 17-32):

- Measure 17: G^{ma7}
- Measure 18: E⁷
- Measure 19: A⁷
- Measure 20: A^{mi7}
- Measure 21: D⁷
- Measure 22: B^{mi7} E⁷ A^{mi7} D⁷
- Measure 23: G^{ma7}
- Measure 24: E⁷
- Measure 25: A⁷
- Measure 26: E^{b7}
- Measure 27: D⁷
- Measure 28: G⁶
- Measure 29: D^{mi7}
- Measure 30: G⁷
- Measure 31: C^{ma7}
- Measure 32: F⁷

Chord symbols are written above the staff. The key signature is one sharp (F#). The time signature is 4/4. The piece ends with a double bar line at measure 32.

MOON AND SAND

MED LATIN

ALEC WILDER/MORTY PALITZ

WILLIAM ENGVIK, 1941

Handwritten musical score for "Moon and Sand" in G major, 4/4 time. The score is divided into two sections, A and B, each consisting of eight measures.

Section A (Measures 1-8):

- Measure 1: **A** (boxed), $Bm7$
- Measure 2: $Gma7$
- Measure 3: $Fma7$
- Measure 4: $G7(SUS4)$
- Measure 5: $Cma7$, $F\#13$
- Measure 6: $Fma7$
- Measure 7: $F\#mi7$
- Measure 8: $B7$

Section B (Measures 9-16):

- Measure 9: $Emi7$
- Measure 10: $A7$
- Measure 11: $Dma7$
- Measure 12: $G\#mi7(b5)$
- Measure 13: $C\#7$
- Measure 14: $C\#mi7(b5)$
- Measure 15: $F\#7$
- Measure 16: $Bm7$
- Measure 17: $E7$
- Measure 18: $A7$
- Measure 19: $D7$
- Measure 20: $Gma7$
- Measure 21: $Emi7$
- Measure 22: $C\#mi7(b5)$
- Measure 23: $F\#7$

Section B (Measures 25-32):

- Measure 25: **B** (boxed), $Bm7$
- Measure 26: $Gma7$
- Measure 27: $Fma7$
- Measure 28: $G7(SUS4)$
- Measure 29: $Cma7$, $F\#13$
- Measure 30: $Fma7$
- Measure 31: $F\#mi7$
- Measure 32: $B7$
- Measure 33: $Emi7$
- Measure 34: $A7$
- Measure 35: $F\#mi7$
- Measure 36: $Bm7$
- Measure 37: $Emi7$
- Measure 38: $C\#mi7(b5)$
- Measure 39: $F\#7$
- Measure 40: $Bm7$

JAZZ WALTZ

MOON RIVER

*CAN ALSO BE PLAYED IN 4/4

HENRY MANCINI/JOHNNY MERCER, 1961

Sheet music for "Moon River" in 3/4 time, key of A major. The music is written in treble clef and includes various chords and melodic lines.

Section A (Measures 1-16):

- Measure 1: A (boxed), Ama7
- Measure 2: F#mi7
- Measure 3: Dma9(#11)
- Measure 4: Ama7
- Measure 5: A7
- Measure 6: Dma9(#11)
- Measure 7: Ama7
- Measure 8: G#mi7(b5)
- Measure 9: C#7
- Measure 10: F#mi7
- Measure 11: A7
- Measure 12: Dma7
- Measure 13: G7
- Measure 14: F#mi7
- Measure 15: F#mi7/E
- Measure 16: D#mi7(b5)

Section B (Measures 17-32):

- Measure 17: B (boxed), Ama7
- Measure 18: F#mi7
- Measure 19: Dma9(#11)
- Measure 20: Ama7
- Measure 21: A7
- Measure 22: Dma9(#11)
- Measure 23: Ama7
- Measure 24: G#mi7(b5)
- Measure 25: C#7
- Measure 26: F#mi7
- Measure 27: F#mi7/E
- Measure 28: D#mi7(b5)
- Measure 29: D9(#11)
- Measure 30: Ama7
- Measure 31: D9(#11)
- Measure 32: Ama7

Section C (Measures 33-40):

- Measure 33: Ama7
- Measure 34: F#mi7
- Measure 35: Bmi7
- Measure 36: E7
- Measure 37: A6
- Measure 38: F#mi7
- Measure 39: Bmi7
- Measure 40: E7

MOONGLOW

MED BALLAD OR SWING

WILL HUDSON/EDDIE DE LANGE

IRVING MILLS, 1934

Sheet music for "Moonglow" in G major (one sharp), 4/4 time. The score is divided into two systems, each with four staves. The first system contains measures 1 through 16, and the second system contains measures 17 through 32. The key signature is G major (one sharp). The time signature is 4/4. The score includes various chords and melodic lines.

System 1 (Measures 1-16):

- Measures 1-4: Chords A⁶, D⁹(#11), E⁶, F#⁷. Melody starts on G4, moves to A4, B4, C#5, D5, E5, F#5, G5.
- Measures 5-8: Chords F#mi⁷, B⁷, E⁶, Edim, F#mi⁷/E Edim, E⁶. Melody continues from G5, moves to F#5, E5, D5, C#4, B4, A4, G4.
- Measures 9-12: Chords A⁶, D⁹(#11), E⁶, F#⁷. Melody starts on G4, moves to A4, B4, C#5, D5, E5, F#5, G5.
- Measures 13-16: Chords F#mi⁷, B⁷, E⁶, Edim, F#mi⁷/E Edim, E⁶. Melody continues from G5, moves to F#5, E5, D5, C#4, B4, A4, G4.

System 2 (Measures 17-32):

- Measures 17-20: Chords E⁷, E⁷, E^b7, D⁷, C#⁷. Melody starts on G4, moves to A4, B4, C#5, D5, E5, F#5, G5.
- Measures 21-24: Chords F#⁷, B⁷, C⁷, B⁷, E⁷. Melody continues from G5, moves to F#5, E5, D5, C#4, B4, A4, G4.
- Measures 25-28: Chords A⁶, D⁹(#11), E⁶, F#⁷. Melody starts on G4, moves to A4, B4, C#5, D5, E5, F#5, G5.
- Measures 29-32: Chords F#mi⁷, B⁷, E⁶, Edim, F#mi⁷/E Edim, E⁶. Melody continues from G5, moves to F#5, E5, D5, C#4, B4, A4, G4.

MOONLIGHT BECOMES YOU

MEDIUM OR BALLAD

JOHNNY BURKE/JIMMY VAN HEUSEN, 1942

A D^{ma7} D^{#dim} E^{mi7} A⁷ D^{ma7} D⁷ G^{ma7} C⁷_♭

5 F^{#mi7} B⁷ E^{mi7} A⁷ F^{#mi7} B⁷ E^{mi7} A⁷

A D^{ma7} D^{#dim} E^{mi7} A⁷ D^{ma7} D⁷ G^{ma7} C⁷_♭

13 F^{#mi7} B⁷ E^{mi7} A⁷ D⁶ A^{mi7} D⁷

B G^{ma7} A^{mi7} D⁷ G^{ma7}

21 C^{#mi7}(♭5) F^{#7} B^{mi7} E⁷ E^{mi7} A⁷

C D^{ma7} D^{#dim} E^{mi7} A⁷ D^{ma7} D⁷ G^{ma7} C⁷_♭

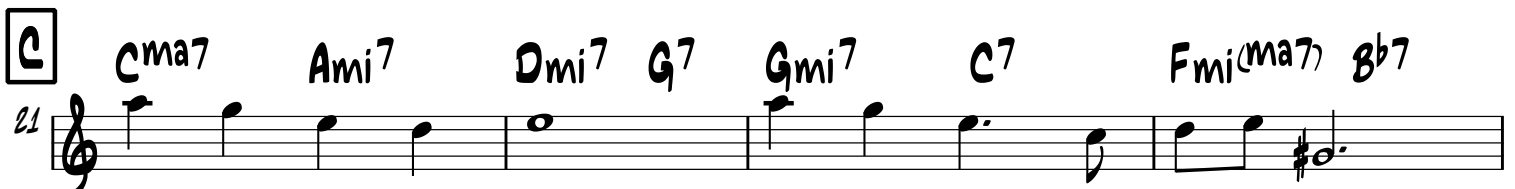
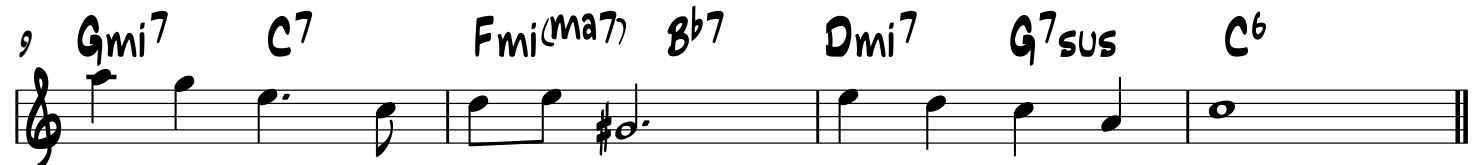
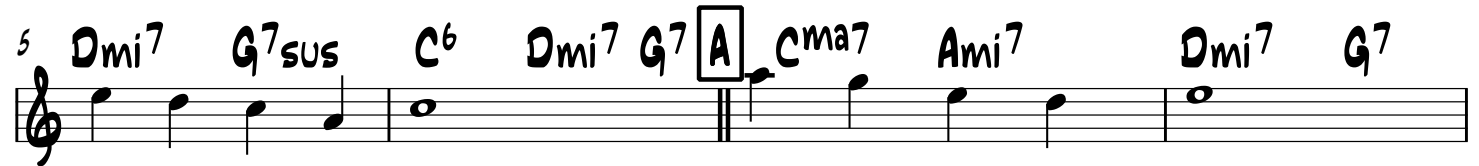
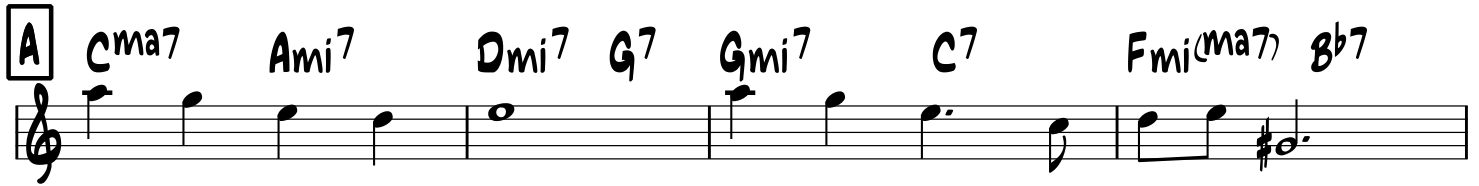
25 F^{#mi7} B⁷ E^{mi7} A⁷ F^{#mi7}(♭5) B⁷ E^{mi7} A⁷

33 D⁶ B⁷ E^{mi7} A⁷

MOONLIGHT IN VERMONT

BALLAD

JOHN BLACKBURN/KARL SUSSDORF, 1949



BALLAD

MOONLIGHT SERENADE

MITCHELL PARISH/GLEN MILLER, 1939

A D^6 $F^{\dim}$ $E^{mi}7$ A^7

5 $D^{ma}7$ D^6 $D^{ma}7$ $C^{\#11}$ B^7 $G^{mi}6$

9 $F^{\#mi}7$ $B^{mi}7$ $E^{mi}7^{b5}$ $E^{mi}7$ A^7 A^7_{ALT} 1. $D^{ma}7$ $E^{mi}7$ A^7 || 2. $A^{mi}7$ D^7

B $G^{ma}7$ $G^{mi}6$ $C^{\#mi}7$ $F^{\#7}$ $F^{\#mi}7^{b5}$ B^7

14 $G^{\#mi}7^{b5}$ $C^{\#7}$ $G^{\#mi}7^{b5}$ $C^{\#7}$ $F^{\#mi}7^{b5}$ B^7 $E^{mi}7$ A^7

18 $G^{\#mi}7^{b5}$ $C^{\#7}$ $G^{\#mi}7^{b5}$ $C^{\#7}$ $F^{\#mi}7^{b5}$ B^7 $E^{mi}7$ A^7

A D^6 $F^{\dim}$ $E^{mi}7$ A^7

22 $D^{ma}7$ D^6 $D^{ma}7$ $C^{\#11}$ B^7 $G^{mi}6$

26 $F^{\#mi}7$ $B^{mi}7$ $E^{mi}7^{b5}$ $E^{mi}7$ A^7 A^7_{ALT} $D^{ma}7$ $E^{mi}7$ A^7

30

MED LATIN

MORE

TI GUARDERO NEL CUORE
FROM THE FILM MONDO CANE

RIZ ORTOLONI/NINO OLIVIERO

NORMAN NEWELL, 1962

A

1 Ema7 C#mi7 F#mi7 B7

5 Ema7 C#mi7 F#mi7 B7

9 Ema7 C#mi7 F#mi7 B7

13 Ema7 C#mi7 F#mi7 /E D#mi7b5 G#7

17 C#mi C#mi(ma7)/B# C#mi7/B C#mi6/A#

21 Ama7 E#7 F#mi7 B7

B

25 Ema7 C#mi7 F#mi7 B7

29 Ema7 C#mi7 F#mi7 /E D#mi7b5 G#7

33 C#mi C#mi(ma7) C#mi7 C#mi6

37 F#mi7 B7 Ema7 F#mi7 B7

THE MORE I SEE YOU

HARRY WARREN/MACK GORDON, 1945

MEDIUM OR BALLAD

A C⁶ F⁷ E^{mi}7 A⁷ D^{mi}7 G⁷

6 C⁶ F⁷ E^{mi}7 A⁷ D^{mi}7 G⁷

10 C^{mi}7 B^bmi⁷ E^b7 G[#]ma⁷ D^{mi}7(b5) G⁷

14 C^{mi}7 D⁷ D^{mi}7 G⁷

B F[#]mi⁷(b5) F^{mi}7 E^{mi}7 A⁷ D^{mi}7 G⁷

18 F[#]mi⁷(b5) F^{mi}7 E^{mi}7 A⁷ D^{mi}7 G⁷

22 C⁶ C[#]9(#11) G^{mi}7 C⁷

26 F^{ma}7 F^{mi}7 B^b7 E^{mi}7 F⁷ E^{mi}7 A⁷

30 D^{mi}7 G⁷ C⁶ A⁷ D^{mi}7 G⁷

MORE THAN YOU KNOW

WILLIAM ROSE/EDWARD ELISCU

VINCENT YOUMANS, 1929

MEDIUM BALLAD

Sheet music for the song "More Than You Know" in G major (one sharp). The music is written in treble clef with a 3/4 time signature. The key signature is G major (one sharp). The tempo/style is Medium Ballad.

The music is divided into sections A and B, with measures numbered 1 through 30.

Section A (Measures 1-17, 25-30):

Measures 1-17: A A^{ma}7 E⁷ E^{mi}7 A⁷ D^{ma}7 C^{#mi}7 F^{#7} B^{mi}7 D^{mi}7 G⁷

Measures 25-30: A A^{ma}7 E⁷ E^{mi}7 A⁷ D^{ma}7 C^{#mi}7 F^{#7} B^{mi}7 D^{mi}7 G⁷

Section B (Measures 18-24):

Measures 18-24: C^{#mi}7 A^{#mi}7^{b5} D^{#mi}7^{b5} G^{#7} C^{#mi}7 F^{#mi}7^{b5} B⁷

The sheet music includes various chord progressions and melodic lines, with some measures containing triplets or ties. The key signature is G major (one sharp).

MORNING

LATIN

CLARE FISCHER, 1965

INTRO

A^{mi}7 D⁷ G^{mi}7 C⁷ A^{mi}7 D⁷ G^{mi}7 C⁷



5 C^{mi}7 F⁷ B^bma⁷ E^bma⁷ A^{mi}7 D⁷ G^{mi}7 C⁷



A A^{mi}7 D⁷ G^{mi}7 C⁷ A^{mi}7 D⁷ G^{mi}7 C⁷



13 C^{mi}7 F⁷ B^bma⁷ E^bma⁷ A^{mi}7 D⁷ 1. G^{mi}7 C⁷ 2. G^{mi}7 C⁷



B C^{mi}7 F⁷ B^bma⁷ E^b7 D^{mi}7 G⁷



22 C^{mi}7 F⁷ G[#]7 G⁷/D



A A^{mi}7 D⁷ G^{mi}7 C⁷ A^{mi}7 D⁷ G^{mi}7 C⁷



30 C^{mi}7 F⁷ B^bma⁷ E^bma⁷ A^{mi}7 D⁷ G^{mi}7 C⁷



MOVE

FAST SWING

DENZIL DE COSTA BEST, 1947

A

5

3

A

9

13

3

B

17

21

A

25

29

3

MR. LUCKY

MEDIUM SWING

HENRY MANCINI/JAY LIVINGSTON

RAY EVANS, 1959

A

E⁷

E^{mi}7

A⁷

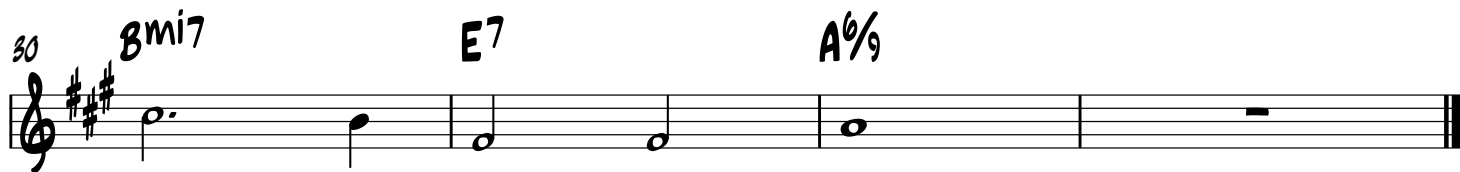


B

E⁷

E^{mi}7

A⁷



MY CHERIE AMOUR

MED ROCK/LATIN

STEVIE WONDER, 1968

INTRO Fmaj7 Bbmaj7 Bb9(#11) Cmaj7

USE INTRO FOR ENDING - REPEAT & FADE

6 Fmaj7 Bbmaj7 Bb9(#11) Cmaj7 G7(SUS4)

A 10 Cmaj7 F7(SUS4) Bbmaj7 G7(SUS4)

14 Cmaj7 F7(SUS4) Bbmaj7 G7(SUS4)

18 Fmaj7 G7 Bb9(#11) A7

22 D7 G7 C^b Bb^b B^b C^b G7(SUS4)

MY FOOLISH HEART

NEO WASHINGTON/VICTOR YOUNG, 1949

BALLAD

A G^{ma7} C^{ma7} B^{mi7} E⁷ A^{mi7} A^{mi7}/G F^{#7}(SUS4)F^{#7}

6 B^{mi7} F¹³ E^{mi7} B^{b7} A^{mi7} E^{b9}(^{#11}) D⁷

10 G^{ma7} D^{mi7} G⁷ C^{ma7} F^{#mi7}(^{b5}) B⁷

14 E^{mi7} E^{mi7}/D C^{#mi7}(^{b5}) F^{#7} B^{mi7} E⁷(^{#5}) A^{mi7} D⁷

B G^{ma7} C^{ma7} B^{mi7} E⁷ A^{mi7} A^{mi7}/G F^{#7}(SUS4)F^{#7}

18 B^{mi7} F¹³ E^{mi7} B^{b7} A^{mi7} A^{mi7}/G F^{#mi7}(^{b5}) B⁷

22 E^{mi7} C^{mi7} F⁷ G^{ma7} C^{ma7} F⁷(^{b5}) E⁷

26 A^{mi7} E⁷ A¹³ A⁷(^{#5}) D⁹(SUS4) D⁷ G⁶ E⁷ A^{mi7} D⁷

30

MY FUNNY VALENTINE

BALLAD

RICHARD RODGERS/LORENZ HART, 1937

A $A_{mi}7$ $A_{mi}(ma7)$ $A_{mi}7/G$ $F\sharp_{mi}7(b5)$

5 $F_{ma}7$ $E_{mi}7$ $D_{mi}7$ $D_{mi}7/C$ $B_{mi}7(b5)$ $E7$

A $A_{mi}7$ $A_{mi}(ma7)$ $A_{mi}7/G$ $F\sharp_{mi}7(b5)$

9 $F_{ma}7$ $D_{mi}7$ $D\sharp_{mi}7$ $G\sharp7$ $D_{mi}7$ $G7$

B $C_{ma}7$ $G7(SUS4)$ $C_{ma}7$ $G7(SUS4)$ $C_{ma}7$ $G7(SUS4)$ $C_{ma}7$ $G7(SUS4)$

17 $C_{ma}7$ $E7$ $A_{mi}7$ $G_{mi}7$ $C7$ $F_{ma}7$ $B_{mi}7(b5)$ $E7$

C $A_{mi}7$ $A_{mi}(ma7)$ $A_{mi}7/G$ $F\sharp_{mi}7(b5)$

25 $F_{ma}7$ $B_{mi}7(b5)$ $E7$ $A_{mi}7$ $D7$ $G_{mi}7$ $C7$

29 $F_{ma}7$ $E_{mi}7$ $D_{mi}7$ $G7$ C^6 $B_{mi}7(b5)$ $E7$

33

MY IDEAL

BALLAD OR MEDIUM

LEO ROBIN/RICHARD WHITING
NEWELL CHASE, 1930

4/4

A C^{ma}7 A⁷ D^{mi}7 B^b7 A⁷

4 D⁷ D^{mi}7 G⁷ B^{mi}7(b5) E⁷

7 A^{mi}7 D⁷ G[#]7 G⁷ **B** C^{ma}7 A⁷

10 D^{mi}7 B^b7 A⁷ D⁷

13 D^{mi}7 F^{mi}7 B^b7 C^{ma}7 A^{mi}7 D⁷ G⁷

16 C⁶ D^{mi}7 G⁷

MY LITTLE SUEDE SHOES

CHARLIE PARKER, 1956

MED LATIN

A Dmi⁷ G⁷ Cma⁷ A⁷ Dmi⁷ G⁷ Cma⁷ A⁷

A Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷ Cma⁷ A⁷

A Dmi⁷ G⁷ Cma⁷ A⁷ Dmi⁷ G⁷ Cma⁷ A⁷

A Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷ C⁶ C⁷

B Ema⁷ Emi⁷ A⁷ Dmi⁷ G⁷ Cma⁷ C⁷

B Ema⁷ Emi⁷ A⁷ Dmi⁷ G⁷ C⁶ A⁷

A Dmi⁷ G⁷ Cma⁷ A⁷ Dmi⁷ G⁷ Cma⁷ A⁷

A Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷ G⁷ C⁶ A⁷

MY OLD FLAME

BALLAD

ARTHUR JOHNSTON/SAM COSLOW, 1934

A E^{ma7} A^{mi7} D⁷ G^{#mi7b5} C^{#7} F^{#mi7} A^{mi7} B⁷

5 E⁷ A⁷ D⁷ G⁷ C⁷ F^{#mi7} C⁷ F^{#mi7} B⁷

A E^{ma7} A^{mi7} D⁷ G^{#mi7b5} C^{#7} F^{#mi7} A^{mi7} B⁷

13 E⁷ A⁷ D⁷ G⁷ C⁷ F^{#mi7} C⁷ A^{mi7} D⁷

B G^{ma7} A^{mi7} D⁷ F^{#mi7b5} B⁷ E⁷

17 A^{mi7} D⁷ F^{#mi7b5} B⁷ E^{mi7} C^{#mi7} F^{#7} F^{#mi7} B⁷

A E^{ma7} A^{mi7} D⁷ G^{#mi7b5} C^{#7} F^{#mi7} A^{mi7} B⁷

25 E⁷ A⁷ D⁷ G⁷ C⁷ F^{#mi7} B⁷ E^{6/9} F^{#mi7} B⁷

MY ONE AND ONLY LOVE

BALLAD

ROBERT MELLIN/GUY WOOD, 1962

1 **A** Ama7 F#mi7 Bmi7 E7 Fdim F#mi7 Dma7 C#mi7 F#7

5 Bmi7 /A G#mi7 C#7 F#mi7 B7 Bmi7 E7 C#mi7 F#7 Bmi7 E7

9 **A** Ama7 F#mi7 Bmi7 E7 Fdim F#mi7 Dma7 C#mi7 F#7

13 Bmi7 /A G#mi7b C#7 F#mi7 B7 Bmi7 E7 A6 D#mi7 G#7

17 **B** C#mi7 A#mi7b5 D#mi7b5 G#7 C#mi7 A#mi7b5 D#mi7b5 G#7

21 C#mi7 C#mi7(ma7) C#mi7 F#7 Bmi7 F#911 Bmi7 E7

25 **A** Ama7 F#mi7 Bmi7 E7 Fdim F#mi7 Dma7 C#mi7 F#7

29 Bmi7 /A G#mi7b C#7 F#mi7 B7 Bmi7 E7 A6 Bmi7 E7

MY ROMANCE

MED SWING

*SOMETIMES PLAYED IN 3/4

RICHARD RODGERS/LORENZ HART, 1935

A G^{ma7} A^{mi7} B^{mi7} E^{mi7} A^{mi7} D⁷ G^{ma7} B⁷

6 E^{mi7} B⁷ E^{mi7} E⁷ A^{mi7} D⁷ G^{ma7} G⁷

10 C^{ma7} F⁷ G^{ma7} G⁷ C^{ma7} F⁷ G^{ma7}

14 C^{#mi7(b5)} F^{#7} B^{mi7} F⁷ E^{mi7} A⁷ A^{mi7} D⁷

B G^{ma7} A^{mi7} B^{mi7} E^{mi7} A^{mi7} D⁷ G^{ma7} B⁷

18 E^{mi7} B⁷ E^{mi7} E⁷ A^{mi7} D⁷ D^{mi7} G⁷

22 C^{ma7} E⁷ A^{mi7} A^{mi7}/G F^{#mi7(b5)} B⁷ E^{mi7} E^{b7}

26 G^{ma7}/D E^{mi7} A^{mi7} D⁷ G^{6/9} E^{mi7} A^{mi7} D⁷

MY SHINING HOUR

FAST SWING

HAROLD ARLEN/JOHNNY MERCER, 1943

A Ama7 F#mi7 B7 E7

5 Ama7 G#mi7(b5) C#7

9 F#mi7 G#mi7(b5) C#7

13 F#mi7 B7 Bmi7 E7

B Emi7 A7 Dma7

17 Dmi7 G7 C#7(#5) F#7(#5) Bmi7 E7

21 Ama7 G7 F#7

25 Bmi7 E7 A6 Bmi7 E7

29

MY SHIP

BALLAD

IRA GERSHWIN/KURT WEILL, 1941

A D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7 E^{mi}7 A⁷

⁶ D^{ma}7 B⁷ E^{mi}7 C^{#mi}7 F^{#7} 1. B^{mi}7 E⁷ E^{mi}7 A⁷

12. B^{mi}7 E⁷ E^{mi}7 A⁷ D⁶ **B** E^{mi}7 A⁷ E^{mi}7 A⁷

E^{mi}7 A⁷ D^{ma}7 C^{#7} F^{#mi}7 B⁷ F^{#mi}7 B⁷

E⁷ E^{mi}7 A⁷ **C** D^{ma}7 B^{mi}7 E^{mi}7 A⁷

D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B⁷ E^{mi}7 C^{#mi}7 F^{#7} B⁹

B^{mi}7 E⁷ E^{mi}7 A⁷ D⁶ E^{mi}7 A⁷ CODA LAST X ONLY

LAST X ONLY

D^{ma}7 G^{#7b5} G^{ma}7^{#11} C⁷ F^{#mi}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7

BALLAD

NAIMA

JOHN COLTRANE, 1973

A

1 *B^bma7/C* *Cmi⁹* *F[#]ma7/C* *Ema7/C* *Fma7*

5 *B^bma7/C* *Cmi⁹* *F[#]ma7/C* *Ema7/C* *Fma7*

B

9 *G[#]ma7/G* *G^{13b9}* *G[#]ma7/G* *G^{13b9}*

13 *Bma7^{#5}/G* *G[#]ma7/G* *Fma7/G* *Csus^{b9}/G*

C

17 *B^bma7/C* *Cmi⁹* *F[#]ma7/C* *Ema7/C* *Fma7*

21 *F[#]ma7/C* *Ema7/C* *Fma7* *F[#]ma7/C* *Ema7/C* *Fma7*

25 *F[#]ma7/C* *Ema7/C* *Fma7* *B^bma7* *Fma7* *B^bma7* *Fma7* *B^bma7* *Fma7*

401

NAMELY YOU

MED SWING

GENE DEPAUL/JOHNNY MERCER, 1956

A G^{ma7} C⁷ B^{mi7} E^{mi7} A^{mi7} D⁷ G^{ma7} B⁷

5 E^{mi} E^{mi}(ma⁷) E^{mi7} A⁷ A^{mi7} D⁷ G^{ma7} G⁷

9 C^{ma7} C^{ma7}/B A^{mi7} D⁷ F#^{mi7}(b5) B⁷ E^{mi7}

13 E^{mi7} A⁷ D^{ma7} B⁷ E^{mi7} A⁷ A^{mi7} D⁷

B G^{ma7} C⁷ B^{mi7} E^{mi7} A^{mi7} D⁷ G^{ma7} B⁷

21 E^{mi} E^{mi}(ma⁷) E^{mi7} A⁷ A^{mi7} D⁷ G^{ma7} G⁷

25 C^{ma7} C^{ma7}/B A^{mi7} D⁷ F#^{mi7}(b5) B⁷ E^{mi7} F⁷

29 G^{ma7} C⁷ B^{mi7} E^{mi7} A^{mi7} D⁷ G^{ma7} A^{mi7} D⁷

NANCY

WITH THE LAUGHING FACE

PHIL SILVERS/JIMMY VAN HEUSEN, 1944

BALLAD

Musical score for the ballad "Nancy" (with the laughing face). The score is written in 4/4 time and features guitar chords and staff notation. The key signature has one sharp (F#), and the tempo is marked "BALLAD".

The score consists of 33 measures, organized into lines of four measures each. The chords and notation are as follows:

- Line 1 (Measures 1-4):** Chords: A (boxed), Dmi7, G7, Cma7, F7.
- Line 2 (Measures 5-8):** Chords: Emi7, EbDIM, Dmi7, Dmi7/C, Bmi7b5, E7, Ami7, D7.
- Line 3 (Measures 9-12):** Chords: Dmi7, Emi7b5, A7, A (boxed), Dmi7, G7, Cma7, F7.
- Line 4 (Measures 13-16):** Chords: Emi7, EbDIM, Dmi7, Dmi7/C, Bmi7b5, E7, Ami7, Fmi7 Bb7.
- Line 5 (Measures 17-20):** Chords: C6, Bmi7b5, E7, B (boxed), Ami7, Bmi7b5, E7, Ami7.
- Line 6 (Measures 21-24):** Chords: D7, G7, Cma7, Ami7, Dmi7, Bmi7b5, E7, Ami7, D7.
- Line 7 (Measures 25-28):** Chords: Dmi7, Emi7b5, A7, A (boxed), Dmi7, G7, Cma7, F7.
- Line 8 (Measures 29-32):** Chords: Emi7, EbDIM, Dmi7, Dmi7/C, Bmi7b5, E7, Ami7, Fmi7 Bb7.
- Line 9 (Measures 33):** Chords: C6, Emi7b5, A7.

NARDIS

MED-UP SWING

MILES DAVIS, 1968

1 **A** C#mi7 Dma7 G#7 Ama7

6 F#mi7 Dma7 C#ma7 C#mi7

10 **A** C#mi7 Dma7 G#7 Ama7

14 F#mi7 Dma7 C#ma7 C#mi7

18 **B** F#mi7 Dma7#11 F#mi7 Dma7#11

22 Bmi7 Bmi7 E7 Ama7 Dma7#11

26 **A** C#mi7 Dma7 G#7 Ama7

30 F#mi7 Dma7 C#ma7 C#mi7

NATURE BOY

EDEN AHBEZ, 1948

MED BALLAD

A *Bmi7* *C#mi7(b5)* *F#7* *Bmi7* *C#mi7(b5)* *F#7*

6 *Bmi* *Bmi(ma7)* *Bmi7* *Bmi6* *E mi6* *Bmi* *C#mi7(b5)*

10 *F#7* *Bmi*

14 *C#7(b9)* *F#7*

B *Bmi7* *C#mi7(b5)* *F#7* *Bmi7* *C#mi7(b5)* *F#7*

18 *Bmi* *Bmi(ma7)* *Bmi7* *Bmi6* *E mi6* *Bmi* *C#mi7(b5)*

22 *F#7* *Bmi* *G#mi7(b5)*

26 *C#7(b9)* *F#7(#5)* *Bmi7* *C#mi7(b5)* *F#7*

THE NEARNESS OF YOU

NEO WASHINGTON/HOAGY CARMICHAEL, 1967

BALLAD

Sheet music for "The Nearness of You" (Ballad), featuring chord progressions and melodic lines.

Key: D Major (F# and C#)
Time Signature: 4/4

Chord Progressions:

- Section A (Measures 1-13):**
Dma7 | Ami7 D7 | Gma7 | G#mi7(b5) C#7 |
F#mi7 B7 | Emi7 A7 | F#mi7 B7 | Emi7 A7
- Section B (Measures 18-21):**
Emi7 A7 | D6 D7 | Ami7 D7
- Section C (Measures 26-29):**
Dma7 | Ami7 D7 | Gma7 | G#mi7(b5) C#7

Melodic Lines:

- Line 1 (Measures 1-13):** Starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, D5. A triplet of D5, E5, F#5 is shown in measures 11-13.
- Line 2 (Measures 14-21):** Starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, D5. A triplet of D5, E5, F#5 is shown in measures 16-18.
- Line 3 (Measures 22-29):** Starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, D5. A triplet of D5, E5, F#5 is shown in measures 24-26.

NEFERTITI

BALLAD

MILES DAVIS, 1968

Sheet music for the ballad "Nefertiti" by Miles Davis, 1968. The music is in 4/4 time and F# major (three sharps: F#, C#, G#).

The score is divided into two systems, each containing four staves of music. The first system covers measures 1 through 16, and the second system covers measures 17 through 32.

First System (Measures 1-16):

- Staff 1 (Measures 1-4): **A** F#ma7(#11), Bb(SUS4), E mi7(b5), A7b9b5
- Staff 2 (Measures 5-8): G#ma9, G#ma9(#11), G mi7(b5), C7(b9)
- Staff 3 (Measures 9-12): C#ma7, F#7(SUS4), B7 ALT., C#9(#11)
- Staff 4 (Measures 13-16): C#9(SUS4), C9(#11), G mi(ma7), C9(#11)

Second System (Measures 17-32):

- Staff 1 (Measures 17-20): **A** F#ma7(#11), Bb(SUS4), E mi7(b5), A7(b9)#5
- Staff 2 (Measures 21-24): G#ma9, G#ma9(#11), G mi7(b5), C7(b9)
- Staff 3 (Measures 25-28): C#ma7, F#7(SUS4), B7 ALT., C#9(#11)
- Staff 4 (Measures 29-32): C#9(SUS4), C9(#11), G mi(ma7), C9(#11)

NICA'S DREAM

LATIN/SWING

HORACE SILVER, 1984

INTRO

LATIN

Handwritten musical notation for the Intro and first staff. The key signature is B-flat major (two flats). The Intro consists of two measures: the first has a treble clef, a key signature of two flats, and a melodic line; the second has a treble clef, a key signature of one flat, and a melodic line. The first staff contains measures 1-4. Measure 1 has a treble clef, a key signature of one flat, and a melodic line. Measure 2 has a treble clef, a key signature of one flat, and a melodic line. Measure 3 has a treble clef, a key signature of one flat, and a melodic line. Measure 4 has a treble clef, a key signature of one flat, and a melodic line. Chords are written above the staff: Gmi(ma7) in measure 1, Fmi(ma7) in measure 2, Ebma7 in measure 3, and Ami7b5 in measure 4.

8

A

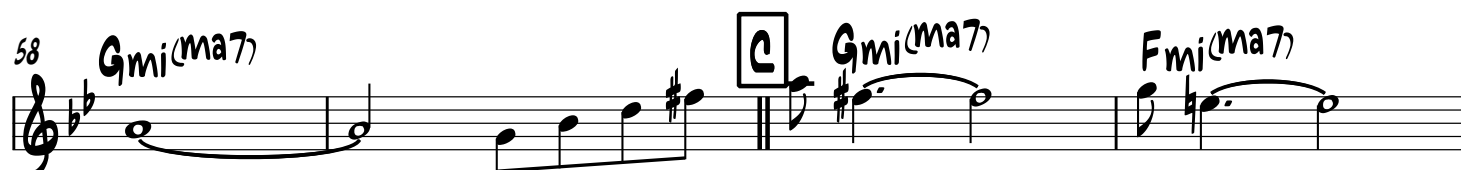
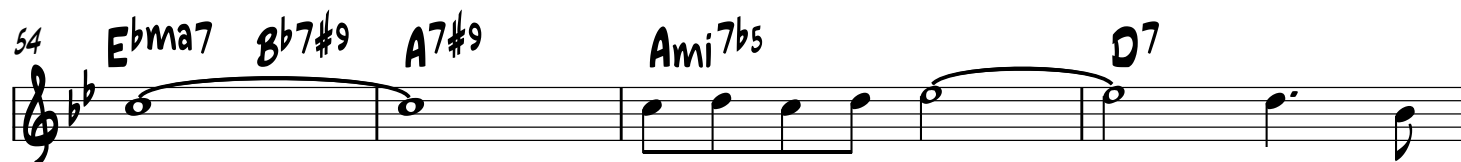
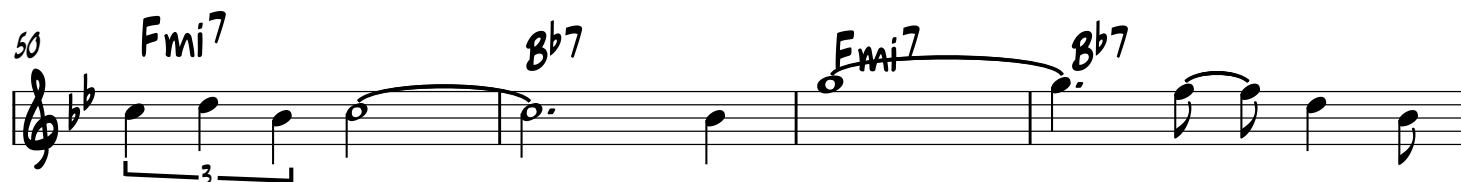
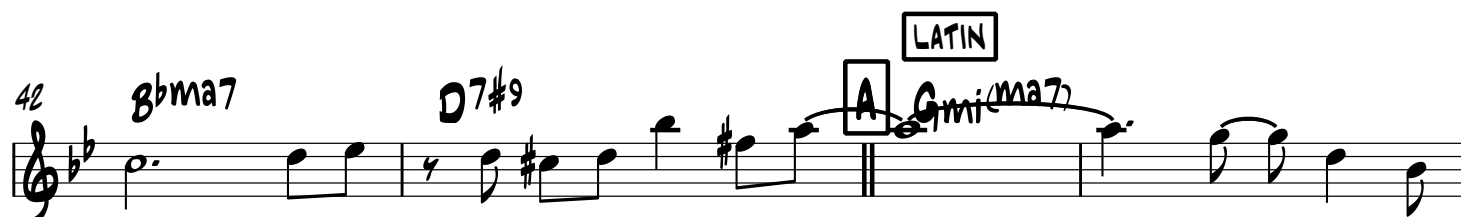
Handwritten musical notation for the A section. The key signature is B-flat major (two flats). The section starts at measure 10. Measure 10 has a treble clef, a key signature of one flat, and a melodic line. Measure 11 has a treble clef, a key signature of one flat, and a melodic line. Measure 12 has a treble clef, a key signature of one flat, and a melodic line. Measure 13 has a treble clef, a key signature of one flat, and a melodic line. Measure 14 has a treble clef, a key signature of one flat, and a melodic line. Measure 15 has a treble clef, a key signature of one flat, and a melodic line. Measure 16 has a treble clef, a key signature of one flat, and a melodic line. Measure 17 has a treble clef, a key signature of one flat, and a melodic line. Measure 18 has a treble clef, a key signature of one flat, and a melodic line. Measure 19 has a treble clef, a key signature of one flat, and a melodic line. Measure 20 has a treble clef, a key signature of one flat, and a melodic line. Measure 21 has a treble clef, a key signature of one flat, and a melodic line. Measure 22 has a treble clef, a key signature of one flat, and a melodic line. Chords are written above the staff: Gmi(ma7) in measure 10, Fmi(ma7) in measure 11, Gmi(ma7) in measure 12, Fmi7 in measure 13, Bb7 in measure 14, Fmi7 in measure 15, Bb7 in measure 16, Ebma7 in measure 17, Bb7#9 in measure 18, A7#9 in measure 19, Ami7b5 in measure 20, D7 in measure 21, and Gmi(ma7) in measure 22. A first ending bracket is shown over measures 21 and 22.

SWING

B

Handwritten musical notation for the B section. The key signature is B-flat major (two flats). The section starts at measure 26. Measure 26 has a treble clef, a key signature of one flat, and a melodic line. Measure 27 has a treble clef, a key signature of one flat, and a melodic line. Measure 28 has a treble clef, a key signature of one flat, and a melodic line. Measure 29 has a treble clef, a key signature of one flat, and a melodic line. Measure 30 has a treble clef, a key signature of one flat, and a melodic line. Measure 31 has a treble clef, a key signature of one flat, and a melodic line. Measure 32 has a treble clef, a key signature of one flat, and a melodic line. Measure 33 has a treble clef, a key signature of one flat, and a melodic line. Measure 34 has a treble clef, a key signature of one flat, and a melodic line. Measure 35 has a treble clef, a key signature of one flat, and a melodic line. Measure 36 has a treble clef, a key signature of one flat, and a melodic line. Measure 37 has a treble clef, a key signature of one flat, and a melodic line. Measure 38 has a treble clef, a key signature of one flat, and a melodic line. Measure 39 has a treble clef, a key signature of one flat, and a melodic line. Measure 40 has a treble clef, a key signature of one flat, and a melodic line. Chords are written above the staff: Gmi(ma7) in measure 26, Cmi7 in measure 27, F7 in measure 28, F PEDAL in measure 29, Bbma7 in measure 30, G7 in measure 31, C9#11 in measure 32, F7 in measure 33, Bbma7 in measure 34, C#mi7 in measure 35, F#7 in measure 36, Cmi7 in measure 37, F7 in measure 38, and F PEDAL in measure 39. A 408 F PEDAL is written at the bottom of the page.

2



SOLOS ARE OVER AABA- C MAY BE USED BETWEEN SOLOS
AFTER SOLOS PLAY C THEN D.S. AL FINE

NICE 'N EASY

MED SWING

LEW SPENCE/ALAN BERGMAN

MARILYN KEITH, 1960

Handwritten musical score for "Nice 'n Easy" in A major, 4/4 time, Med Swing.

Section A (Measures 1-16):

- Measures 1-4: A^{ma7}, A^{ma7}(#5), A⁶, A⁷
- Measures 5-8: B^{mi7}, F^{#7}, B^{mi7}, E⁷
- Measures 9-12: A^{ma7}, A^{ma7}(#5), A⁶, A⁷
- Measures 13-16: B^{mi7}, F^{#7}, B^{mi7}, G^{#mi7}(b5) C^{#7}

Section B (Measures 17-24):

- Measures 17-20: F^{#mi7}, C^{#7}, B^{mi7}, E⁷, A^{ma7}
- Measures 21-24: C^{#mi7}(b5), F^{#7}, F⁹(#11), E⁷(sus4), E⁷

Section C (Measures 25-36):

- Measures 25-28: A^{ma7}, A^{ma7}(#5), A⁶, A⁷
- Measures 29-32: D^{ma7}, C^{#7}, F^{#mi7}, B⁷, B^{#dim}
- Measures 33-36: C^{#mi7}, F^{#mi7}, B^{mi7}, E⁷, A⁶, B^{mi7}, E⁷

NICE WORK IF YOU CAN GET IT

MED SWING

GEORGE & IRA GERSHWIN, 1937

Sheet music for "Nice Work If You Can Get It" (Med Swing) by George & Ira Gershwin, 1937. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Section A (Measures 1-16):

- Measures 1-4: G#7, C#7, F#7, B7
- Measures 5-8: E7, A7, F#7, Gdim
- Measures 9-12: G#mi7, C#mi7, F#mi7, B7
- Measures 13-16: F#mi7, B7, E6, A7

Section B (Measures 17-24):

- Measures 17-20: C#mi7, A7, C#mi7, F#7
- Measures 21-24: Bmi7, G#mi7(b5), C#mi7(b5), F#7

Section C (Measures 25-32):

- Measures 25-28: G#7, C#7, F#7, B7
- Measures 29-32: E7, A7, F#7, Gdim, G#mi7, C#mi7

Section D (Measures 33-40):

- Measures 33-36: F#mi7, B7, G#7, C#7
- Measures 37-40: F#mi7, B7, E6, A7

NIGHT AND DAY

COLE PORTER, 1932

MED SWING OR LATIN

The musical score for "Night and Day" is written in treble clef, 4/4 time. It consists of 36 measures, divided into nine staves of four measures each. The score includes various chords and musical notations.

Measures 1-4: Measure 1 has a boxed letter **A**. Chords: $G^{\#}ma7$ (measures 1-2), G^7 (measure 2), $Cma7$ (measures 3-4).

Measures 5-8: Chords: $G^{\#}ma7$ (measure 5), G^7 (measure 6), $Cma7$ (measures 7-8). A triplet of eighth notes is in measure 7.

Measures 9-12: Chords: $F^{\#}mi7b5$ (measure 9), Fmi^7 (measure 10), $E mi^7$ (measure 11), $E^b DIM$ (measure 12).

Measures 13-16: Chords: Dmi^7 (measure 13), G^7 (measure 14), $Cma7$ (measures 15-16, first ending). A first ending bracket spans measures 13-16.

Measures 17-20: Chords: $Cma7$ (measures 17-18, second ending), $E^b ma7$ (measures 19-20, second ending). A second ending bracket spans measures 17-20.

Measures 21-24: Chords: $Cma7$ (measures 21-22), $E^b ma7$ (measures 23-24). A triplet of eighth notes is in measure 24.

Measures 25-28: Chords: $Cma7$ (measures 25-26), $F^{\#}mi7b5$ (measures 27-28).

Measures 29-32: Chords: $E mi^7$ (measure 29), $E^b DIM$ (measure 30), Dmi^7 (measure 31), G^7 (measure 32).

Measures 33-36: Chords: $Cma7$ (measures 33-34). The piece ends with a double bar line in measure 36.

THE NIGHT HAS A THOUSAND EYES

MED-UP LATIN

BUDDY BERNIER/TERRY BRAININ, 1948

Handwritten musical score for "The Night Has A Thousand Eyes" in G major (three sharps). The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo/style is "MED-UP LATIN". The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, 30, and 34 indicated. Chord notations are handwritten above the staff, often with a slur indicating a phrase. A repeat sign is present at the end of the first phrase (measures 14-17).

Chord notations (handwritten):

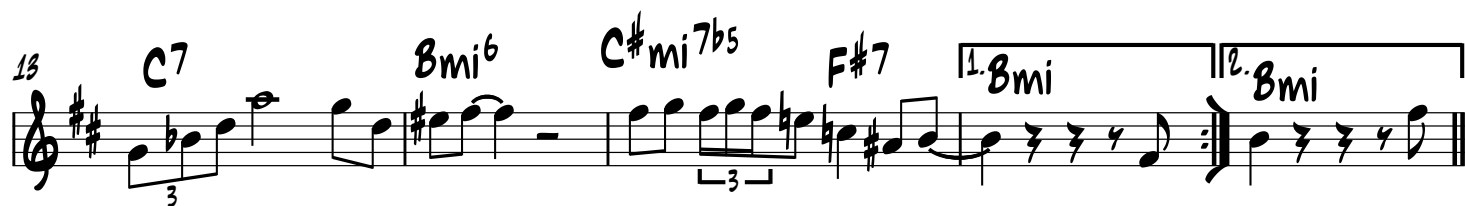
- Measure 1: **A** (boxed), **Ema7/B**
- Measure 2: **F#mi7/B**
- Measure 6: **Ema7/B**
- Measure 7: **F#mi7/B**
- Measure 10: **Bmi7**, **E7**
- Measure 11: **Ama7**
- Measure 12: **D7**
- Measure 14: **F#mi7**, **B7**
- Measure 15: **1. Ema7** (boxed)
- Measure 18: **2. Ema7** (boxed), **B** (boxed), **Ami7**
- Measure 19: **D7**
- Measure 22: **Gma7**
- Measure 23: **Gmi7**
- Measure 24: **C7**
- Measure 26: **Fma7**
- Measure 27: **F#mi7**
- Measure 28: **B7**
- Measure 30: **G#mi7**, **C#7**
- Measure 31: **F#mi7**
- Measure 32: **B7**
- Measure 34: **Ema7**

A NIGHT IN TUNISIA

LATIN

DIZZY GILLESPIE, 1944

BASS INTRO



INTERLUDE

2
34

C#mi7 C9#11 Bmi7

39

E9#11 Emi(ma7) Em7

44

Eb7#9 D6 SOLO BREAK

SOLOS

A

50

C7 Bmi6 C7 Bmi6

54

C7 Bmi6 C#mi7b5 F#7 1. Bmi 2. Bmi

B

59

F#mi7b5 B7 Emi7 Emi7b5 A7

65

Dma7 C#mi7b5 F#7 A C7 Bmi6 C7

70

Bmi6 C7 Bmi6 C#mi7b5 F#7 Bmi

A NIGHTINGALE SANG IN BERKELEY SQUARE

BALLAD

ERIC MASCHWITZ/MANNING SHERWIN, 1940

A C^{ma7} A^{mi7} E^{mi7} C⁷ F^{ma7} E⁷ A^{mi7} B^{b7}

6 C^{ma7} D^{mi7} E^{mi7} F^{mi7} B^{b7} E^{mi7} A⁷ D^{mi7} G⁷

10 E^{mi7} A⁷ D^{mi7} G⁷ 12. C⁶ F^{#mi7b5} B⁷

B E^{ma7} C^{#mi7} F^{#mi7} B⁷ G^{#mi7} G^{dim} F^{#mi7} B⁷

14 E^{ma7} C^{#mi7} F^{#mi7} B⁷ G^{#mi7} C^{#mi7} D^{mi7} G⁷

18 E^{ma7} C^{#mi7} F^{#mi7} B⁷ G^{#mi7} C^{#mi7} D^{mi7} G⁷

A C^{ma7} A^{mi7} E^{mi7} C⁷ F^{ma7} E⁷ A^{mi7} B^{b7}

22 C^{ma7} D^{mi7} E^{mi7} F^{mi7} B^{b7} E^{mi7} A⁷ D^{mi7} G⁷

26 C⁶ D^{mi7} G⁷

30

NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN II/JEROME KERN, 1946

MED SWING

A Cma7 F7 Emi7 A7 Dmi7 A7 Dmi7 G7

6 Dmi7 G7 C#mi7 F#7 Bma7 F#mi7 B7

10 Ema7 E#dim Bma/F# D#7/F# G#mi7 B7/F#

14 Emi7 A7 Dmi7 G7

B Cma7 F7 Emi7 A7 Dmi7 A7 Dmi7 G7

18

22 Dmi7 G7 Gmi7 C7 Gmi7 C7

26 Fma7 Bb7 Emi7 A7

30 Dmi7 G7 Emi7 A7 Dmi7 G7 Emi7 A7

34 D7 G7 C6 A7 Dmi7 G7

NUAGES

Ballad or Slow Latin

Django Reinhardt/Jaques Larue, 1940

Sheet music for the song "Nuages" by Django Reinhardt and Jaques Larue, 1940. The music is in G major (three sharps) and 4/4 time. The key signature is G major (three sharps). The tempo/style is Ballad or Slow Latin.

The score is divided into two main sections, A and B, with measures numbered 1 through 30.

Section A (Measures 1-14):

- Measure 1: Gmi7 C7 F#mi7(b5) B7 Ema7 A7 G#mi7 C#mi7
- Measure 2: Gmi7 C7 F#mi7(b5) B7 Ema7 B7(SUS4) Ema7
- Measure 3: D#mi7(b5) G#7 C#mi7 G#7 C#mi7
- Measure 4: F#7 C#mi7 F#7 B7(SUS4) B7

Section B (Measures 15-30):

- Measure 15: Gmi7 C7 F#mi7(b5) B7 Ema7 B7(SUS4) Ema7
- Measure 16: Cmi7 F7 Bmi7(b5) E7 Ama7
- Measure 17: Ami7 D7 Ema7 A7 G#mi7 C#mi7
- Measure 18: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 19: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 20: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 21: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 22: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 23: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 24: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 25: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 26: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 27: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 28: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 29: Gmi7 C7 F#mi7(b5) B7 A7 Ema7
- Measure 30: Gmi7 C7 F#mi7(b5) B7 A7 Ema7

NUTVILLE

LATIN

A

Ami⁷

10 **Dmi7** **Bb7**

Handwritten musical notation for measures 10 and 11. Measure 10 contains a Dmi7 chord (D4, F4, A4, Bb4) and a Bb7 chord (Bb4, D5, F5, Ab5). Measure 11 contains a Bb7 chord (Bb4, D5, F5, Ab5) and a Bb7 chord (Bb4, D5, F5, Ab5).

14 **Ami⁷**



SWING

F7

E7

Eb7

07

22 F7

E7

Ami⁷

⊕ TO CODA LAST X ONLY

1ST X ONLY

30 **E⁷ALT** **Ami⁷**



BOSSA NOVA

O GRANDE AMOR

WITH TAG AS PLAYED BY STAN GETZ

ANTONIO CARLOS JOBIM, 1965

A $F\sharp mi^7$ $Fdim$ $E mi^7$ A^7

5 $G\sharp mi^7$ $C\sharp^7$ $F\sharp mi^7$ $F\sharp^7$

9 $B mi^7$ E^7 A^7

13 G^7 $G\sharp mi^7 b5$ $C\sharp^7$

B $F\sharp mi^7$ $Fdim$ $E mi^7$ A^7

17 $G\sharp mi^7$ $C\sharp^7$ $C\sharp mi^7 b5$ $F\sharp^7$

21 $B mi^7$ $Cdim$ $F\sharp mi^7 / C\sharp$ $D ma^7$

25 $G ma^7$ $G\sharp mi^7 b5$ $C\sharp^7$ $F\sharp mi^7$ $C9\sharp^{11}$

29 $B mi^7$ $/A$ $G\sharp mi^7 b5$ $C\sharp^7$ $F\sharp mi^7$ $G\sharp mi^7 b5 C\sharp^7$

OFF THE TOP

JIMMY SMITH, 1982

MED SWING

IN 2

A G^{ma}7 G⁷

6 G⁷(SUS4) G⁷

10 A⁷

14 A⁷(SUS4) A⁷

B IN 4 D^{mi}7 E^{mi}7 F^{ma}7 G^{mi}7 G^{#mi}7 G^{#mi}7 A^{#mi}7 B^{mi}7

18

22 B^{mi}7 E⁷ A^{ma}7

26 A^{mi}7 D⁷ G^{ma}7

30 A⁷(#9) G^{#7} G⁷(SUS4) (1 X ONLY)

THE OLD COUNTRY

THE OLD MAN FROM

MED OR BALLAD

NAT ADOERLY/CURTIS R. LEWIS, 1960

A Bmi6 C#mi7(b5) F#7(b9) Bmi6
 5 Bmi6 B7 ALT. Emi7 Emi7/A A7 Dma7
 9 Dma7 C#mi7(b5) F#7(b9) Bmi7 Bmi7/A
 13 G#7 ALT. G7 C#mi7(b5) F#7 Bmi7
A Bmi6 C#mi7(b5) F#7(b9) Bmi6
 17 Bmi6 Emi7 A7 Dma7
 21 Dma7 C#mi7(b5) F#7(b9) Bmi7 Bmi7/A
 25 G#7 ALT. G7 C#mi7(b5) F#7 Bmi7

MED-UP SWING

OLD DEVIL MOON

EDGAR YIPSEL "YIP" HARBURG

BURTON LANE, 1946

Staff 1: Dma7 Ami7/D Dma7 Ami7/D
Staff 2: 5 Dma7 Ami7/D Dma7 Ami7 D7
Staff 3: 9 Gma7 Gmi7 C7
Staff 4: 13 $\flat$ E mi7 $\sharp$ B $\flat$ 7 $\flat$ E $\flat$ ma7 A7 1. Dma7 Ami7/D
Staff 5: 17 Dma7 Ami7/D Bma7
Staff 6: 21 Bmi7 E7 E mi7 A7
Staff 7: 25 2. Dma7 Ami7/D Dma7 Ami7/D
Staff 8: 29 Dma7 Ami7/D $\flat$ F $\sharp$ mi7 B7 E mi7 A7
Staff 9: 33 Dma7 E mi7 A7

OLO FOLKS

BALLAD

WILLARD ROBISON/DEDETTE LEE HILL, 1938

Handwritten musical score for "OLO FOLKS" in G major (one sharp). The score is written on a single staff in treble clef, 4/4 time. It consists of 32 measures, divided into two main sections: Section A (measures 1-16) and Section B (measures 17-32). Section A is marked with a boxed 'A' at the beginning and end. Section B is marked with a boxed 'B' at the beginning. The key signature is G major (one sharp). The score includes various chords and melodic lines. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective lines. The score ends with a double bar line at measure 32.

Section A (Measures 1-16):

- Measure 1: **A** C#mi7b5 F#7 Bmi7 Ami7 D7 Gma7 C7 F#mi7 B7
- Measure 5: Emi7 A7 F#mi7b5 B7 E7 Emi7 A7 Dmi7 G7
- Measure 9: **A** C#mi7b5 F#7 Bmi7 Ami7 D7 Gma7 C7 F#mi7 B7
- Measure 13: Emi7 A7 F#mi7b5 B7 E7 A7 D6 A7

Section B (Measures 17-32):

- Measure 17: **B** Dma7 A7#5 Ami7 D7 Gma7 C7
- Measure 21: Dma7 F#7 Bmi7 E7 Emi7 A7 Dmi7 G7
- Measure 25: **A** C#mi7b5 F#7 Bmi7 Ami7 D7 Gma7 C7 F#mi7 B7
- Measure 29: Emi7 A7 F#mi7b5 B7 E7 A7 D6 Dmi7 G7

OLEO

MED-UP SWING

SONNY ROLLINS, 1963

A G⁶ E^{mi}7 A^{mi}7 D⁷ G⁶ E⁷ A^{mi}7 D⁷

5 G⁶ G⁷ C⁶ C^{mi}6 B^{mi}7 E^{mi}7 A^{mi}7 D⁷

A G⁶ E^{mi}7 A^{mi}7 D⁷ G⁶ E⁷ A^{mi}7 D⁷

13 G⁶ G⁷ C⁶ C^{mi}6 B^{mi}7 E^{mi}7 A^{mi}7 D⁷ G⁶

B B⁷ BRIDGE IS IMPROVISED E⁷

21 A⁷ D⁷

A G⁶ E^{mi}7 A^{mi}7 D⁷ G⁶ E⁷ A^{mi}7 D⁷

29 G⁶ G⁷ C⁶ C^{mi}6 B^{mi}7 E^{mi}7 A^{mi}7 D⁷ G⁶

ON A CLEAR DAY

YOU CAN SEE FOREVER

BURTON LANE/ALAN JAY LERNER, 1935

MED SWING

Sheet music for "On a Clear Day You Can See Forever" (Med Swing). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, 30, and 34 indicated. Chord symbols are written above the staff, and section markers A, B, and C are enclosed in boxes.

Chord symbols and section markers:

- Section A: Ema7, A7
- Section B: Ema7, G#mi7, C#7, F#mi7, D9(#11), G#mi7, Gdim, F#mi7, B7, Bmi7, E7, Bmi7, E7
- Section C: Ama7, F#7, F#mi7, B7, Ema7, G#mi7(b5), C#7, F#mi7, G#mi7, Ama7, G#mi7, F#mi7, B7, Ema7, F#mi7, B7



MEDIUM

ON A MISTY NIGHT

TADD DAMERON, 1956

INTRO Cma7 Bbma7 G#ma7 Gmi7 Fma7 Eb7 Dmi7 C#7

5 **A** Cma7 Emi7 Ami7 Emi7 D#mi7 Dmi7

9 Bb7 1. G#7#5 G7 Emi7 A7 Dmi7 G7

13 12. G#7#5 G7 C6 **B** G#mi7 3 C#7

17 Gmi7 3 C7 Fma7 (Gmi7) (Ami7 Gmi7 Fma7) Bbmi7 3 Eb7

[PLAY CHORDS IN PARENTHESIS DURING HEAD ONLY]

21 Ami7 3 D7 Dmi7 G7 **A** Cma7 Emi7

25 Ami7 Emi7 D#mi7 Dmi7 ⊕ Bb7

29 G#7#5 G7 C6 A7 Dmi7 G7

32 ⊕ Bb7 G#7#5 G7 Cma7 Bbma7 G#ma7 Gmi7

36 Fma7 Eb7 Dmi7 C#7 Cma7

427

ON THE STAIRS

FAST SWING

PAT MARTINO, 1992

Handwritten musical score for "The Sound of Silence" in E major, 4/4 time. The score is written on six staves. It includes chord progressions and melodic lines. Chords are labeled as Emi7, E7, Ami7, F#mi7(b5), B7, C#7(#9), and G7. The score includes a "TO CODA LAST TIME ONLY" section and an "IMPROVISED FILL DURING MELODY" section. The piece ends with a double bar line.

ON THE STREET WHERE YOU LIVE

MED SWING OR LATIN

ALAN JAY LERNER/FREDERICH LOEWE, 1956

Handwritten musical score for "On the Street Where You Live". The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the staff.

Chord Symbols:

- A:** G^{ma7}, E^{mi7}, A^{mi7}, D⁷, G^{ma7}, E^{mi7}, A^{mi7}, D⁷
- 6:** G^{ma7}, C⁷, B^{mi7}, B^b DIM, A^{mi7}, D⁷
- 10:** C^{ma7}, F⁷, E^{mi7}, A⁷
- 14:** A^{mi7}, D⁷, B^{mi7}, E⁷, A^{mi7}, D⁷
- 18:** D⁷, G⁶, B⁷, F[#]mi^{7b5}
- 22:** B⁷, C^{ma7}, C^{mi6}
- 26:** F⁷, G⁶, C[#]mi^{7b5}
- 30:** F[#]7, C[#]mi^{7b5}, F[#]7, B^{mi7}
- 34:** B^b DIM, A^{mi7}, D⁷, D.C. AL CODA
- 37:** A^{mi7}, D⁷, G⁶, A^{mi7}, D⁷

Structural Markings:

- TO CODA:** Indicated by a double bar line and a circle with a cross.
- 1.:** First ending bracket.
- 2.:** Second ending bracket.
- B:** Section marker in a box.
- D.C. AL CODA:** Double bar line and a circle with a cross.

ON THE TRAIL

MED SWING

FERDE GROFE, 1933

Sheet music for "On the Trail" (Med Swing) by Ferde Grofe, 1933. The key signature is D major (two sharps) and the time signature is 4/4. The music is organized into measures, with measure numbers 6, 10, 14, 18, 22, 26, and 30 indicated at the start of their respective staves. Chord symbols are written above the notes: Dma7, Emi7, F#mi7, B7, and A7. A section labeled 'A' is marked with a box around the letter 'A' at the beginning of the first staff and at measure 18. The music features a repeating melodic phrase across measures 6-7, 10-11, 14-15, 18-19, 22-23, 26-27, and 30-31, with variations in the accompaniment. The piece concludes with a double bar line at the end of measure 31.

ONCE I LOVED

BOSSA NOVA

ANTONIO CARLOS JOBIM/RAY GILBERT, 1965

A E_{mi}^7 A^7 D_{ma}^7 $D^{\#}DIM$ 3

5 E_{mi}^7 $F^{\#}DIM$ $F^{\#}_{mi}^7$ $F^{\#}_{mi}^7/E$ 3 3 3 3

9 D_{ma}^7 G^7 C_{ma}^7 3

13 $C^{\#}_{mi}^7b5$ $F^{\#}7$ 1. B_{ma}^7 $B7b9$ 3

17 2. B_{ma}^7 B_{mi}^7 E^7 **B** A_{ma}^7 A_{mi}^7 D^7

21 G_{ma}^7 3 $G^{\#}_{mi}^7b5$ 3 G_{mi}^6 3

25 $F^{\#}_{mi}^7$ $F7b5$ 3 E^7 3 E_{mi}^7 $F^{\#}7b9$

29 B_{mi}^7 $B7b9$

ONCE IN A WHILE

MED BALLAD

BUD GREEN/MICHAEL EDWARDS, 1967

A Cma7 F7 Cma7 Emi7 A7 Emi7 A7

5 Dmi7 A7 Dmi7 G7 Emi7 A7 Dmi7 G7

A Cma7 F7 Cma7 Emi7 A7 Emi7 A7

9 Dmi7 A7 Dmi7 G7 C6 Fmi7 C6 F#mi7 B7

B Ema7 C#mi7 F#mi7 B7 G#mi7 Gdim F#mi7 B7

17 Ema7 C#mi7 F#mi7 B7 E6 A7 Dmi7 G7

A Cma7 F7 Cma7 Emi7 A7 Emi7 A7

25 Dmi7 A7 Dmi7 G7 C6 Ami7 Dmi7 G7

The musical score is written for a single melodic line in 4/4 time. It consists of eight measures per system, with some measures containing triplets. The key signature has one flat (Bb). The score is divided into sections A and B. Section A is the main theme, and Section B is a contrasting section. The score ends with a double bar line.

ONE NOTE SAMBA

BRIGHT LATIN

ANTONIO CARLOS JOBIM, 1961

A Bmi⁷ B^b7 Ami⁷ D⁷

6 Bmi⁷ B^b7 Ami⁷ D⁷

10 Dmi⁷ G⁷ Cma⁷ F⁷

14 Bmi⁷ B^b7 Ami⁷ D⁷ Gma⁷

B 18 Cmi⁷ F⁷ Gbma⁷

22 B^bmi⁷ E^b7 G[#]ma⁷ Ami^{7b5} D⁷

C 26 Bmi⁷ B^b7 Ami⁷ D⁷

30 Bmi⁷ B^b7 E^bma⁷ D⁷

34 Dmi⁷ G⁷ Cma⁷ F⁷

38 Gbma⁷ A⁷ G[#]ma⁷ Gma⁷

ONE FOR MY BABY

AND ONE MORE FOR THE ROAD

HAROLD ARLEN/JOHNNY MERCER, 1943

MEDIUM BALLAD

A C^{ma7} G^{mi7} C^{ma7} D^{mi7} G⁷ C^{ma7} G^{mi7} C^{ma7} G^{mi7}

6 C^{ma7} G^{mi7} C^{ma7} D^{mi7} G⁷ C^{ma7} G^{mi7} G^{mi7} C⁷

10 F^{ma7} E^{bma7} F^{ma7} B^{b7} C^{ma7} D^{mi7} E^{mi7} D^{mi7} C^{ma7}

14 E^{7#5} A^{7#11} D^{mi7} E^{mi7} F^{ma7} G⁷ C⁶ F^{#mi7b5} B⁷

B E^{ma7} B^{mi7} E^{ma7} F^{#mi7} B⁷ E^{ma7} B^{mi7} E^{ma7} B^{mi7}

18 E^{ma7} B^{mi7} E^{ma7} F^{#mi7} B⁷ E^{ma7} B^{mi7} B^{mi7} E⁷

22 A^{ma7} G^{ma7} A^{ma7} D⁷ E^{ma7} F^{#mi7} G^{#mi7} F^{#mi7} E^{ma7}

26

30 $G^{\#7\#5}$ $C^{\#7\#11}_9$ $F^{\#mi7}$ $G^{\#mi7}$ A^{ma7} B^7 E^6 B^{mi7} E^7

34 A^9_{SUS} A^9 A^9_{SUS} A^9 $G^{\#7\#5}$ $C^{\#7}$ $F^{\#7}$ B^7 E^6 E^7

38 A^9_{SUS} A^9 A^9_{SUS} A^9 $F^{\#7}$ $C^{\#9\#11}$ $B^7\#5$

42 E^{ma7} B^{mi7} E^{ma7} $F^{\#mi7}$ B^7 E^{ma7} B^{mi7} E^{ma7} B^{mi7}

46 E^{ma7} B^{mi7} E^{ma7} $F^{\#mi7}$ B^7 E^{ma7} B^{mi7} B^{mi7} E^7

50 A^{ma7} G^{ma7} A^{ma7} D^7 E^{ma7} $F^{\#mi7}$ $G^{\#mi7}$ $F^{\#mi7}$ E^{ma7}

54 $G^{\#7\#5}$ $C^{\#7\#11}_9$ $F^{\#mi7}$ $G^{\#mi7}$ A^{ma7} B^7 $G^{\#7\#5}$ $G^{\#7}$ $C^{\#7b9}$ $F^{\#7}$

57 B^9_{SUS} B^7 E^6 D^7 G^7

ONE FOR ROSE

MED-UP SWING

PAT MARTINO, 1966

STOP TIME **A** $F\#mi^7$ G^{13} $F\#mi^7$ $C\#mi^7$ Cmi^7

WALK Bmi^7 E^7 Ama^7 D^7 G^7

B Bmi^7 E^7

G^7 $F\#7\#5$ Ama^7 Ami^7 D^7

C **STOP TIME** $F\#mi^7$ G^{13}

Gma^7 $C\#7b9$ $F\#mi^7$ $C\#mi^7$ Cmi^7 **WALK** Bmi^7 E^7 Ama^7 D^7

G^7 $C\#7b9$ $F\#mi^9$ B^{13}

$F\#mi^9$ B^{13} $G\#mi^7b5$ $C\#7b9$

SOLO BREAK

SOLO CHANGES

36 **A** F#mi7 G13 F#mi7 F#7b9

40 Bmi7 E7 Ama7 D7 1. G7

44 2. G7 F#7#5 **B** Bmi7 E7

48 Ama7 Ami7 D7

52 Gma7 C#7b9 **A** F#mi7 G13

56 F#mi7 F#7b9 Bmi7 E7 Ama7 D7

60 G7

AFTER SOLOS D.C. AL FINE

ONLY TRUST YOUR HEART

BOSSA NOVA

SAMMY CAHN/BENNY CARTER, 1964

Musical score for "Only Trust Your Heart" in G major, 4/4 time. The score is divided into sections A, B, and C.

Section A: Measures 1-8. Chords: G^{ma7}, C^{#7}, F^{#mi7}, B^{mi7}, E^{mi7}, A⁷, A^{mi7}, D⁷ (first ending).

Section B: Measures 9-13. Chords: D⁷ (second ending), G^{ma7}, F^{#mi7}, E^{mi7}, E^{mi7}/D.

Section C: Measures 14-32. Chords: C^{#mi7}(b5), F^{#7}, B^{mi7}, A^{mi7}, D⁷, G^{ma7}, C^{#7}, F^{#mi7}, B^{mi7}, E^{mi7}, A⁷, C⁷(#11), B⁷, E^{mi7}, G^{mi7}, C⁷, F^{#mi7}, B⁷, B^{b7}(#11), A⁷(sus4), A⁷, D⁶, G^{#9}(#11).



OPUS DE DON

SWING TO LATIN

DON PATTERSON, 1968

SWING **A** E_{mi}^7 A^7 D_{ma}^7 E_{mi}^7 $E^{\#}_{mi}^7$ $F^{\#}_{mi}^7$ F_{mi}^7 E_{mi}^7 D_{ma}^7

6 G_{mi}^7 C^7 F_{ma}^7 G_{mi}^7 $G^{\#}_{mi}^7$ A_{mi}^7 $G^{\#}_{mi}^7$ G_{mi}^7 F_{ma}^7

10 E_{mi}^7 A^7 D_{ma}^9 C_{ma}^9 $B^b_{ma}^9$ $G^{\#}_{ma}^9$

B E_{mi}^7 **LATIN** A^7 D_{ma}^7

14 $C^{\#}_{mi}^7b5$ $F^{\#7}$ B_{mi}^7

18 $B^b_{ma}^7$ E_{mi}^7 A^7 $F^{\#}_{mi}^7$ B^7

C E_{mi}^7 **SWING** A^7 D_{ma}^7 E_{mi}^7 $E^{\#}_{mi}^7$ $F^{\#}_{mi}^7$ F_{mi}^7 E_{mi}^7 D_{ma}^7

26 G_{mi}^7 C^7 F_{ma}^7 G_{mi}^7 $G^{\#}_{mi}^7$ A_{mi}^7 $G^{\#}_{mi}^7$ G_{mi}^7 F_{ma}^7

30 E_{mi}^7 A^7 $F^{\#}_{mi}^7b5$ B^7

34 E_{mi}^7 A^7 D_{ma}^7 $F^{\#}_{mi}^7$ B^7

38 E_{mi}^7 A^7 D_{ma}^7 $F^{\#}_{mi}^7$ B^7

MEDIUM SWING

OPUS DE FUNK

HORACE SILVER, 1956

INTRO

3

6

Emi7 F#DIM Emi7 A7 D6 A7 D6 A7

A

10

D6 Emi7 A7 D6 D7

14

G7 G#DIM D6/A G7 F#mi7 B7

18

Emi7 A7 D6 D6/A A7

B

22

D6 F#7 Bmi7 Bb7 Ami7 D7

26

G7 G#DIM D6/A G7 F#mi7 B7

30

Emi7 A7 D6 Emi7 A7

USE CHANGES AT LETTER A OR 'F BLUES' FOR SOLOS 440

OPUS ONE

MODERATE JUMP TEMPO

SY OLIVER, 1943

Sheet music for "Opus One" by Sy Oliver, 1943. The piece is in 4/4 time, key of A major (indicated by four sharps: F#, C#, G#, D#), and has a moderate jump tempo. The music is written for a single melodic line.

The score is divided into two main sections, A and B, with various chord changes indicated above the staff.

Section A (Measures 1-17):

- Measures 1-2: Chord **E⁶**
- Measures 3-4: Chord **A⁷**
- Measures 5-6: Chord **F#⁷**
- Measures 7-8: Chord **F#mi⁷**
- Measures 9-10: Chord **B⁷**
- Measures 11-12: Chord **E⁶**
- Measures 13-14: Chord **Gdim**
- Measures 15-16: Chord **F#mi⁷**
- Measure 17: Chord **B⁷**

Section B (Measures 18-25):

- Measures 18-19: Chord **G⁶**
- Measures 20-21: Chord **E^{mi}⁷**
- Measures 22-23: Chord **A^{mi}⁷**
- Measures 24-25: Chord **D⁷**
- Measures 26-27: Chord **G⁶**
- Measures 28-29: Chord **E⁷**
- Measures 30-31: Chord **A⁷**
- Measures 32-33: Chord **D⁷**

Section A (Measures 34-41):

- Measures 34-35: Chord **E⁶**
- Measures 36-37: Chord **A⁷**
- Measures 38-39: Chord **F#⁷**
- Measures 40-41: Chord **F#mi⁷**
- Measures 42-43: Chord **B⁷**
- Measures 44-45: Chord **E⁶**
- Measures 46-47: Chord **A⁷**
- Measures 48-49: Chord **E⁶**

ORNITHOLOGY

MED-UP SWING

CHARLIE "YARDBIRD" PARKER, 1946

Sheet music for "Ornithology" by Charlie "Yardbird" Parker, 1946. The music is in 4/4 time, key of D major (three sharps), and is a med-up swing. The score is divided into two main sections, A and B, each consisting of four measures.

Section A (Measures 1-8):

- Measure 1: **A** (boxed), **Ema7**
- Measure 2: **Ema7**
- Measure 3: **Ema7**
- Measure 4: **A7**
- Measure 5: **Dma7**
- Measure 6: **Dmi7**
- Measure 7: **G7**
- Measure 8: **G7**

Section B (Measures 9-16):

- Measure 9: **C7**
- Measure 10: **F#mi7(b5)** **B7**
- Measure 11: **Ema7**
- Measure 12: **B7**
- Measure 13: **G#mi7**
- Measure 14: **C#7**
- Measure 15: **F#mi7**
- Measure 16: **B7**

Section A (Measures 17-20):

- Measure 17: **B** (boxed), **Ema7**
- Measure 18: **Ema7**
- Measure 19: **Ema7**
- Measure 20: **A7**
- Measure 21: **Dma7**
- Measure 22: **Dmi7**
- Measure 23: **G7**
- Measure 24: **G7**

Section B (Measures 25-32):

- Measure 25: **C7**
- Measure 26: **F#mi7(b5)** **B7**
- Measure 27: **Ema7**
- Measure 28: **A7**
- Measure 29: **D7**
- Measure 30: **G#mi7**
- Measure 31: **C#7**
- Measure 32: **F#mi7** **B7**

OUR DAY WILL COME

MED SWING OR LATIN

BOB HILLIARD/MORT GARSON, 1962

A E⁶ C^{#7} F^{#mi7} B⁷

5 E⁶ C^{#7} F^{#mi7} B⁷

9 B^{mi7} E⁷ A^{ma7}

13 A^{mi7} G^{#mi7} C^{#7} F^{#mi7} B⁷

B E⁶ C^{#7} F^{#mi7} B⁷

17 E⁶ C^{#7} F^{#mi7} B⁷

21 E⁶ C^{#7} F^{#mi7} B⁷

25 B^{mi7} E⁷ A^{ma7} A^{mi7}

29 G^{#mi7} C^{#7} F^{#mi7} B⁷ E⁶ F^{#mi7} B⁷

OUR DELIGHT

MED-UP SWING

TADD CAMERON, 1946

A G⁷ F^{#7} F^{ma7} B^{b7} A^{mi7} D⁷

6 G⁷ G^{mi7} G^{#dim} F^{b/A} G^{#dim} G^{mi7} F^{#7}

A G⁷ F^{#7} F^{ma7} B^{b7} A^{mi7} D⁷

10 G⁷ G^{mi7} G^{#dim} F^{b/A} G^{#dim} G^{mi7} C⁷ F^b

B C^{mi7} F⁷(^{#9}) B^{bma9}

18 B^{bmi7} E^{b7} A^{mi7} D⁷ G^{#mi7} C^{#7} G^{mi7} C⁷

A G⁷ F^{#7} F^{ma7} B^{b7} A^{mi7} D⁷

26 G⁷ G^{mi7} G^{#dim} F^{b/A} G^{#dim} G^{mi7} C⁷ F^b

30

OUR LOVE IS HERE TO STAY

MED SWING

GEORGE & IRA GERSHWIN, 1938

Sheet music for "Our Love Is Here to Stay" in G major, 4/4 time, Med Swing. The music is written in treble clef with a key signature of one sharp (F#).

Section A (Measures 1-13):

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: **A** (boxed).
- Measure 2: D5 (half). Chord: **E7**.
- Measure 3: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Chord: **E^{mi}7**.
- Measure 4: F#5 (half). Chord: **A7**.
- Measure 5: E5 (half). Chord: **D⁶**.
- Measure 6: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **G7**.
- Measure 7: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **F#^{mi}7**.
- Measure 8: C4 (half). Chord: **B7**.
- Measure 9: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Chord: **E7**.
- Measure 10: E5 (half). Chord: **E^{mi}7**.
- Measure 11: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **A7**.
- Measure 12: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **C7**.
- Measure 13: C4 (half). Chord: **B7**.

Section B (Measures 14-31):

- Measure 14: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Chord: **G#^{mi}7(b5)**.
- Measure 15: F#4 (half). Chord: **C#7**.
- Measure 16: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter). Chord: **F#7**.
- Measure 17: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **C#^{mi}7(b5)**.
- Measure 18: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **G^{ma}7**.
- Measure 19: E5 (half). Chord: **D^{ma}7**.
- Measure 20: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **A7**.
- Measure 21: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **E^{mi}7**.
- Measure 22: E5 (half). Chord: **B7**.
- Measure 23: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **E7**.
- Measure 24: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **E^{mi}7**.
- Measure 25: E5 (half). Chord: **A7**.
- Measure 26: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **D⁶**.
- Measure 27: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **G7**.
- Measure 28: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **F#^{mi}7**.
- Measure 29: C4 (half). Chord: **B7**.
- Measure 30: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Chord: **E7**.
- Measure 31: E5 (half). Chord: **E^{mi}7**.

Section C (Measures 32-35):

- Measure 32: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **C7**.
- Measure 33: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **B7**.
- Measure 34: E5 (half). Chord: **E^{mi}7**.
- Measure 35: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **A7**.

Section D (Measures 36-39):

- Measure 36: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **F#^{mi}7**.
- Measure 37: E5 (half). Chord: **B7**.
- Measure 38: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: **E^{mi}7**.
- Measure 39: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **A7**.

Section E (Measures 40-43):

- Measure 40: E5 (half). Chord: **D⁶**.
- Measure 41: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **G7**.
- Measure 42: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord: **F#^{mi}7**.
- Measure 43: C4 (half). Chord: **B7**.

OUT OF NOWHERE

YOU CAME TO ME FROM ...

MED SWING

JOHNNY GREEN/EDWARD HEYMAN, 1931

A Ema7 Gmi7 C7

5 Ema7 G#mi7 C#7

9 F#mi7 G#mi7(b5) C#7 F#mi7

13 C7 F#mi7 B7

B Ema7 Gmi7 C7

17 Ema7 G#mi7 C#7

21 Ema7 G#mi7 C#7

25 F#mi7 G#mi7(b5) C#7 F#mi7 D7

29 G#mi7 Gdim F#mi7 B7 E6 F#mi7 B7

OUT OF THE NIGHT

EASY-MED SWING

CAME YOU

HORACE SILVER, 1976

Handwritten musical score for "Out of the Night" by Horace Silver, 1976. The score is in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). The tempo/style is marked "EASY-MED SWING". The title "OUT OF THE NIGHT" is at the top, with "CAME YOU" written below it. The composer "HORACE SILVER, 1976" is noted in the top right.

The score is divided into two main sections, A and B, each marked with a boxed letter in the first measure of the section.

Section A (Measures 1-12):

- Measure 1: **A** B^bma7
- Measure 2: A^7
- Measure 3: $D\#9\#11$
- Measure 4: E_{mi}^7 A^7
- Measure 5: $Dma7$
- Measure 6: C^7
- Measure 7: B_{mi}^7
- Measure 8: $Fdim^7$
- Measure 9: E_{mi}^7/A
- Measure 10: A^7
- Measure 11: D^6
- Measure 12: E_{mi}^7 A^7

Section B (Measures 13-24):

- Measure 13: **B** B^bma7
- Measure 14: A^7
- Measure 15: $D\#9\#11$
- Measure 16: E_{mi}^7 A^7
- Measure 17: $Dma7$
- Measure 18: C^7
- Measure 19: B_{mi}^7
- Measure 20: $Fdim^7$
- Measure 21: E_{mi}^7/A
- Measure 22: A^7
- Measure 23: $F\#13$ $F\#7\#5$ B^9 B^7b9
- Measure 24: B^9 B^7b9

Handwritten notes include "C PEDAL" under measures 9-12 and 21-24. The score ends with a double bar line at measure 24.

OUT OF THIS WORLD

HAROLD ARLEN/JOHNNY MERCER, 1945

A Gmi/C Cmi^7 C^7 Cmi^7

6 Gmi/C Cmi^7 C^9sus C^7 Cmi^7 Cmi^6

12 Fmi^7 B^b7 C^6 $C^\sharp DIM$ Dmi^7 G^7 Φ

B Gmi/C Cmi^7 C^7 Cmi^7 Gmi/C Cmi^7

18 C^9sus C^7 Cmi^7 Cmi^6 Fmi^7 B^b7

24 C^6 $C^\sharp DIM$ Dmi^7 G^7 C^6

30 F^7 E^7 **C** Ami^6

36 Ami^6 $ADIM$ $F^9\sharp 11$ E^7 Ami Fma^7/A

42 $Ami^6/9$ F^{13} $Ami^6/9$ F^{13} E^7 A^7 D^7 G^7

48 Φ

D.S. AL CODA

Φ C^6

54

THE PARTY'S OVER

BALLAD 02 MEDIUM

BETTY COMDEN/ADOLPH GREEN

JULE STYNE, 1956

A C^{ma}7 D^{mi}7 G⁷ C^{ma}7 D^{mi}7 G⁷

6 C^{ma}7 G^{mi}7 C⁷

10 F^{ma}7 F^{mi}7 B^b7 C^{ma}7

14 B^{mi}7 E⁷ A⁷ D⁷ G⁷

B C^{ma}7 D^{mi}7 G⁷ C^{ma}7 D^{mi}7 G⁷

18 C^{ma}7 G^{mi}7 C⁷

22 F^{ma}7 G⁷ B^b7 A⁷

26 D^{mi}7 G⁷ C^{ma}7 A^{mi}7

30 D^{mi}7 G⁷ C⁶ D^{mi}7 G⁷

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of two main sections, A and B. Section A (measures 1-14) and Section B (measures 18-34) both follow a similar harmonic pattern: C major 7, D minor 7, G 7, C major 7, D minor 7, G 7. Section A includes a key signature change to one sharp (F#) at measure 14. Section B includes a key signature change to one flat (Bb) at measure 22. Chord symbols are placed above the staff, and some measures contain accidentals (sharps and flats) for specific notes. The score ends with a double bar line at measure 34.

PENNIES FROM HEAVEN

MED SWING

JOHN BURKE/ARTHUR JOHNSTON, 1936

Sheet music for "Pennies from Heaven" in G major, 4/4 time, Med Swing.

Section A (Measures 1-12):

- Measure 1: A^{ma}7
- Measure 2: D7
- Measure 3: C[#]mi7
- Measure 4: C^{dim}
- Measure 5: Bmi7
- Measure 6: E7
- Measure 7: A^{ma}7
- Measure 8: D7
- Measure 9: C[#]mi7
- Measure 10: C^{dim}
- Measure 11: Bmi7
- Measure 12: E7

Section B (Measures 13-30):

- Measure 13: F[#]mi7
- Measure 14: B7
- Measure 15: Bmi7
- Measure 16: E7
- Measure 17: A^{ma}7
- Measure 18: D7
- Measure 19: C[#]mi7
- Measure 20: C^{dim}
- Measure 21: Bmi7
- Measure 22: E7
- Measure 23: A^{ma}7
- Measure 24: E^{mi}7
- Measure 25: A7
- Measure 26: D^{ma}7
- Measure 27: D^{ma}7
- Measure 28: G7
- Measure 29: A^{ma}7
- Measure 30: B7

Section C (Measures 31-34):

- Measure 31: Bmi7
- Measure 32: E7
- Measure 33: A^{ma}7
- Measure 34: F[#]7
- Measure 35: Bmi7
- Measure 36: E7

PENSATIVA

CLARE FISHER, 1962

BOSSA NOVA

A E^bma7 E9[#]11 E^bma7 E9[#]11 E^bma7 C7[#]9

8 B^bma7 F7 E^bma9[#]11 D[#]mi7 G[#]7 C[#]mi7 F[#]7

13 B^bma7 B^b7 1. E7 E^bma7 E7/D

18 12. E7 E^bma7 B^bmi7 E^b7 **B** A^bma7 F[#]mi7

23 D^bma7 G7 B^bmi7 E7 A^bma7 G[#]mi7 G7

29 F[#]ma7 E[#]mi7 D[#]mi7 G[#]mi7 C[#]7 F[#]ma7

35 B^bmi7 E7 **A** E^bma7 E9[#]11 E^bma7 E9[#]11

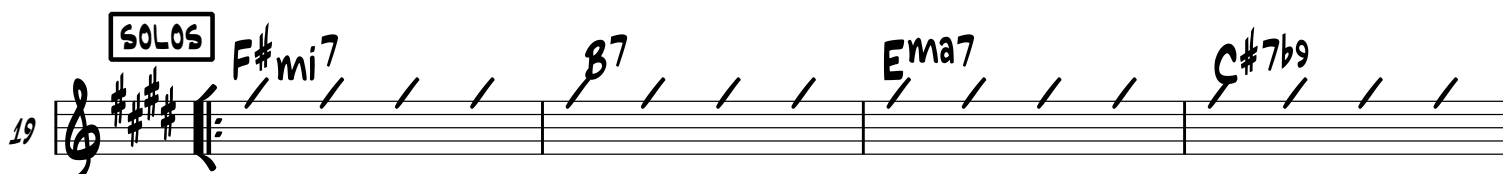
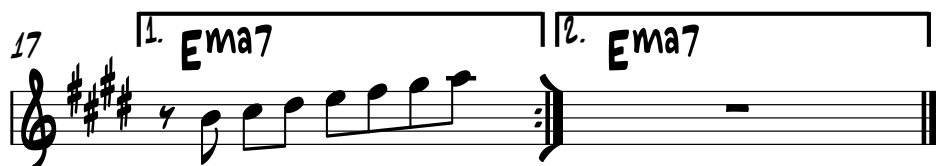
41 E^bma7 C7[#]9 B^bma7 F7 E^bma9[#]11 D[#]mi7 G[#]7

47 C[#]mi7 F[#]7 B^bma7 B^b7 E7 E^bma7 E9[#]11

PENT-UP HOUSE

SONNY ROLLINS, 1965

MEDIUM-UP SWING



PEOPLE

FROM FUNNY GIRL

JULE STYNE/BOB MERRILL, 1963

A

1 G^{ma7} A^{mi7} D⁷ G^{ma7} A^{mi7} D⁷ G^{ma7}

6 E^{mi7} F^{#mi7} B⁷ E^{mi(ma7)} A⁷

11 E^{mi(ma7)} A⁷ E^{mi7b5} A⁷ D^{ma7} B^{mi7} / A E/G[#] G^{mi6}

16 D/F[#] F^{oim} E^{mi7} F^{#mi7} G^{ma7} G^{#mi7b5} A^{mi7} D⁷

B

21 G^{ma7} A^{mi7} D⁷ G^{ma7} A^{mi7} D⁷ G^{ma7}

26 E^{mi7} D^{mi7} G⁷ C^{ma7} A^{mi7} D⁷

31 G^{ma7} D^{mi7} G⁷ C^{ma7} A^{mi7} D⁷ E^{mi7}

36 A⁷ G^{ma7}/D E^{mi7} A^{mi7} D⁷ G^{ma7} D^{mi7} G⁷

41 C^{ma7} F⁷ G^{ma7}/D E^{mi7} A^{mi7} D⁷ G^{ma7} A^{mi7} D⁷

453

PERDIDO

MED SWING

ERVIN ORAKE/JUAN TIZOL, 1942

Sheet music for the song "Perdido" in 4/4 time, featuring a medley of swing. The key signature is one sharp (F#).

Section A (Measures 1-14):

- Measures 1-4: A A^{mi7} D7 G⁶ C7 B ^{mi7} E7
- Measures 5-8: A A^{mi7} D7 G⁶ C7 B ^{mi7} E7
- Measures 9-12: A A^{mi7} D7 G⁶ C7 B ^{mi7} E7
- Measures 13-14: A A^{mi7} D7 G⁶

Section B (Measures 15-22):

- Measures 15-18: B B^7 E7
- Measures 19-22: A A^7 D7

Section A (Measures 23-30):

- Measures 23-26: A A^{mi7} D7 G⁶ C7 B ^{mi7} E7
- Measures 27-30: A A^{mi7} D7 G⁶ C7 B ^{mi7} E7

PICK YOURSELF UP

MED-UP SWING

GEROME KEEN/DOROTHY FIELDS, 1936

Sheet music for the song "Pick Yourself Up" in 4/4 time, featuring a med-up swing tempo. The key signature is one sharp (F#).

Section A (Measures 1-16):

- Measures 1-4: E^{mi}7, A⁷, D^{ma}7, G^{ma}7, C#^{mi}7(b5)F#⁷, B^{mi}7, E⁷
- Measures 5-8: A⁷(SUS4), A⁷, F#^{mi}7, B⁷, E^{mi}7, A⁷, D⁶
- Measures 9-12: F#^{mi}7, B⁷, E^{ma}7, A^{ma}7, D#^{mi}7(b5)G#⁷, C#^{mi}7, F#⁷
- Measures 13-16: B⁷(SUS4), B⁷, G#^{mi}7, C#⁷, F#^{mi}7, B⁷, E⁶

Section B (Measures 17-28):

- Measures 17-20: F^{ma}7, F⁶, C^{mi}7, F⁷
- Measures 21-24: A^{ma}7, A⁶, F#^{mi}7, B⁷, B^{mi}7, E⁷
- Measures 25-28: E^{mi}7, A⁷, D^{ma}7, G^{ma}7, C#^{mi}7(b5)F#⁷, B^{mi}7, E⁷
- Measures 29-32: A⁷(SUS4), A⁷, F#^{mi}7, B⁷, E^{mi}7, A⁷, D⁶

MEDIUM LATIN

POINCIANA

SONG OF THE TREE

BUDDY BERNIER/NAT SIMON, 1936

INTERLUDE

Musical score for the Interlude of "Poinciana" in E major (three sharps) and 4/4 time. The score consists of nine staves of music. The first staff is the Interlude, marked with a box labeled "INTERLUDE". The second staff begins with a measure number of 5 and contains a first and second ending. The third staff begins with a measure number of 10 and a box labeled "A". The fourth staff begins with a measure number of 14 and contains a first ending. The fifth staff begins with a measure number of 18 and a box labeled "A". The sixth staff begins with a measure number of 22 and contains a first ending. The seventh staff begins with a measure number of 26 and a box labeled "B". The eighth staff begins with a measure number of 30 and contains a first ending. The ninth staff begins with a measure number of 34 and a box labeled "A". The final staff begins with a measure number of 38 and contains a first ending. Chord symbols are written above the notes: B⁹SUS, E^{ma}7, E⁹SUS, E⁷, A^{mi}7, D⁷, B^{ma}7, and F[#]A^{mi}7.

POLKA DOTS & MOONBEAMS

BALLAD

JIMMY VAN HEUSEN/JOHNNY BURKE, 1940

Sheet music for the ballad "Polka Dots & Moonbeams" in D major, 4/4 time. The music is divided into two main sections, A and B.

Section A (Measures 1-16):

- Measures 1-4: D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7 E^{mi}7 C[#]mi⁷ F[#]7
- Measures 5-8: B^{mi}7 G^{mi}7 C⁷ D^{ma}7 F[#]mi⁷ F^{mi}7 E^{mi}7 A⁷ F[#]mi⁷ B⁷ E^{mi}7 A⁷
- Measures 9-12: D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7 E^{mi}7 C[#]mi⁷ F[#]7
- Measures 13-16: B^{mi}7 G^{mi}7 C⁷ D^{ma}7 F[#]mi⁷ F^{mi}7 E^{mi}7 A⁷ D⁶ G[#]mi⁷ C[#]7

Section B (Measures 17-28):

- Measures 17-20: F[#]ma⁷ G^{dim} G[#]mi⁷ C[#]7 F[#]ma⁷ D[#]mi⁷ G[#]mi⁷ C[#]7
- Measures 21-24: F[#]ma⁷ G^{dim} G[#]mi⁷ C[#]7 D[#]mi⁷ G[#]7 E^{mi}7 A⁷
- Measures 25-28: D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7 E^{mi}7 C[#]mi⁷ F[#]7

The key signature is D major (two sharps). The time signature is 4/4. The music is written for a single melodic line on a treble clef staff.

POOR BUTTERFLY

JOHN L. GOLDEN/RAYMOND HUBBELL, 1915

MED SWING

Sheet music for "Poor Butterfly" in 4/4 time, Med Swing. The key signature has one flat (B-flat).

Section A (Measures 1-17):

- Measure 1: **A** (boxed), G^{mi7}
- Measure 2: C^7
- Measure 3: F^{ma7}
- Measure 4: A^7
- Measure 5: D^7
- Measure 6: G^{mi7}
- Measure 7: C^7
- Measure 8: $E^{mi7}(b5)$
- Measure 9: A^7
- Measure 10: D^{mi7}
- Measure 11: G^7
- Measure 12: G^{mi7}
- Measure 13: C^7
- Measure 14: G^{mi7}
- Measure 15: C^7
- Measure 16: G^{mi7}
- Measure 17: C^7

Section B (Measures 18-31):

- Measure 18: **B** (boxed), G^{mi7}
- Measure 19: C^7
- Measure 20: F^{ma7}
- Measure 21: A^7
- Measure 22: D^7
- Measure 23: G^{mi7}
- Measure 24: Bb^{mi7}
- Measure 25: Eb^7
- Measure 26: A^{mi7}
- Measure 27: $G^\#dim$
- Measure 28: G^{mi7}
- Measure 29: C^7
- Measure 30: F^{ma7}
- Measure 31: $A^{mi7}(b5)$
- Measure 32: D^7

Portrait of Jennie

GORDON BURDGE/J. RUSSELL ROBINSON, 1948

BALLAD

A Cma7 Gmi7 C7 Fma7 Fmi7 Bb7

6 Emi7 A7 Dmi7 G7 Emi7 A7 Dmi7 G7

A Cma7 Gmi7 C7 Fma7 Fmi7 Bb7

10 Emi7 A7 Dmi7 G7 C6 F#mi7 B7

B Ema7 Ami7 D7 Gma7 Bmi7(b5) E7

18 Ami7 D7 Dmi7 G7

C Cma7 Gmi7 C7 Fma7 Fmi7 Bb7

26 Emi7 A7 Dmi7 G7(sus4) G7 C6 Dmi7 G7

PRELUDE TO A KISS

BALLAD

DUKE ELLINGTON/IRVING GORDON

IRVING MILLS, 1938

Sheet music for "Prelude to a Kiss" (Ballad). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written in treble clef.

Section A (Measures 1-8):

- Measures 1-8: A B7 E7 A7 Dma7 G#7 C#7 F#7 Bmi7

Section B (Measures 9-16):

- Measures 9-16: Bmi7 E7 F#mi7 B9#11 Bmi7 E7 C#mi7 F#7

Section C (Measures 17-24):

- Measures 17-24: C#ma7 A#mi7 D#mi7b5 G#7 E#mi7 Edim D#mi7 G#7

Section D (Measures 25-32):

- Measures 25-32: Bmi7 E7 F#mi7 B9#11 Bmi7 E7 A6 C#mi7 F#7

The sheet music includes various musical notations such as chords (A, B7, E7, A7, Dma7, G#7, C#7, F#7, Bmi7, B9#11, A#mi7, D#mi7b5, E#mi7, Edim, A6), accidentals (sharps, naturals), and articulation marks (accents, slurs). Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves.

PRINCE ALBERT

MEDIUM SWING

BASED ON ALL THE THINGS YOU ARE

KENNY DORHAM, 1957

A **Dmi7** **Gmi7** **C7** **Fma7**

6 **Bbma7** **Bmi7** **E7** **Ama7**

10 **Ampi7** **Dmi7** **G7#** **Cma7**

14 **Fma7** **F#mi7** **B7** **Ema7** **C#7#9**

B **F#mi7** **B7** **Fma7**

18 **D#mi7** **G#7** **C#ma7** **A7#5**

C **Dmi7** **Gmi7** **C7** **Fma7**

26 **Bbma7** **Eb7** **Ami7** **D7**

30 **Gmi7** **C7** **Fma7** **Emi7b5** **A7**

34

PUT YOUR DREAMS AWAY

RUTH LOWE/STEPHAN WEISS

PAUL MANN, 1942

WALTZ*

Musical score for "Put Your Dreams Away" (Waltz). The score is written in treble clef, 3/4 time, and consists of 32 measures. The key signature has one sharp (F#).

Section A (Measures 1-13):

- Measure 1: F#4 (quarter), F#5 (quarter), D5 (half). Chord: Dmi7.
- Measure 2: G4 (quarter), G4 (quarter), G4 (half). Chord: G7.
- Measure 3: A4 (quarter), A4 (quarter), A4 (half). Chord: Cma7.
- Measure 4: B4 (quarter), B4 (quarter), B4 (half). Chord: A7.
- Measure 5: A4 (quarter), G4 (quarter), F#4 (half). Chord: Dmi7.
- Measure 6: E4 (quarter), D4 (quarter), C4 (half). Chord: G7.
- Measure 7: B3 (quarter), A3 (quarter), G3 (half). Chord: Emi7.
- Measure 8: F#3 (quarter), E3 (quarter), D3 (half). Chord: A7.
- Measure 9: D3 (quarter), C3 (quarter), B2 (half). Chord: Dmi7.
- Measure 10: A2 (quarter), G2 (quarter), F#2 (half). Chord: G7.
- Measure 11: E2 (quarter), D2 (quarter), C2 (half). Chord: Cma7.
- Measure 12: B2 (quarter), A2 (quarter), G2 (half). Chord: F#mi7(b5).
- Measure 13: F#2 (quarter), E2 (quarter), D2 (half). Chord: B7.

Section B (Measures 14-21):

- Measure 14: C2 (quarter), B1 (quarter), A1 (half). Chord: Ema7.
- Measure 15: G1 (quarter), F#1 (quarter), E1 (half). Chord: F#mi7.
- Measure 16: D2 (quarter), C2 (quarter), B1 (half). Chord: B7.
- Measure 17: A1 (quarter), G1 (quarter), F#1 (half). Chord: Ema7.
- Measure 18: E1 (quarter), D1 (quarter), C1 (half). Chord: Dmi7.
- Measure 19: B1 (quarter), A1 (quarter), G1 (half). Chord: G7.
- Measure 20: F#1 (quarter), E1 (quarter), D1 (half). Chord: Emi7(b5).
- Measure 21: C1 (quarter), B1 (quarter), A1 (half). Chord: A7.

Section C (Measures 22-32):

- Measure 22: G1 (quarter), F#1 (quarter), E1 (half). Chord: Fmi7.
- Measure 23: D2 (quarter), C2 (quarter), B1 (half). Chord: Bb7.
- Measure 24: A2 (quarter), G2 (quarter), F#2 (half). Chord: Dmi7.
- Measure 25: E2 (quarter), D2 (quarter), C2 (half). Chord: G7.
- Measure 26: B2 (quarter), A2 (quarter), G2 (half). Chord: Dmi7.
- Measure 27: F#2 (quarter), E2 (quarter), D2 (half). Chord: G7.
- Measure 28: C3 (quarter), B2 (quarter), A2 (half). Chord: Emi7(b5).
- Measure 29: G2 (quarter), F#2 (quarter), E2 (half). Chord: A7.
- Measure 30: D3 (quarter), C3 (quarter), B2 (half). Chord: Dmi7.
- Measure 31: A2 (quarter), G2 (quarter), F#2 (half). Chord: G7.
- Measure 32: E2 (quarter), D2 (quarter), C2 (half). Chord: Cma7.

*DEDICATED WITH LOVE TO PAT CURTIS WHO ENDED EVERY HOTEL GIG WITH THIS SONG

QUICKSILVER

HORACE SILVER, 1956

A

6 **F6** **Emi7^{b5}** **A7**

10 **Dmi7[#]** **G7** **A7**

14 **F6** **Gmi7** **C7** **Ami7** **D7** **Gmi7** **C7**

18 **F6** **Gmi7** **C7** **F6** **Emi7^{b5}** **A7**

B

22 **Dmi7** **Emi7^{b5}** **A7** **Dmi7** **Emi7^{b5}** **A7**

28 **Fmi7** **B^{b7}** **Emi7** **A7** **Dmi7** **Emi7^{b5}** **A7**

33 **Dmi7** **G7** **Gmi7** **C7**

A

38 **F6** **Emi7^{b5}** **A7**

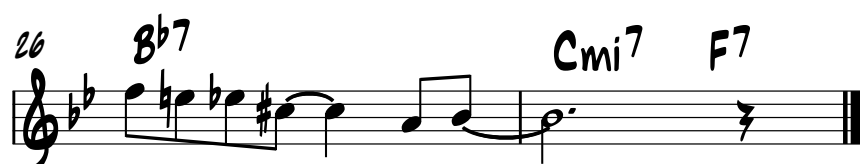
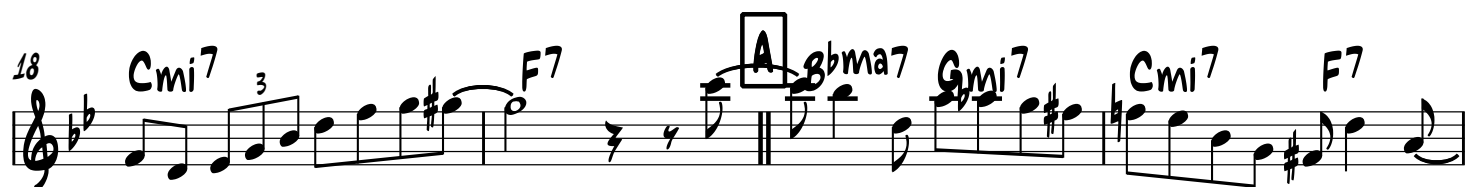
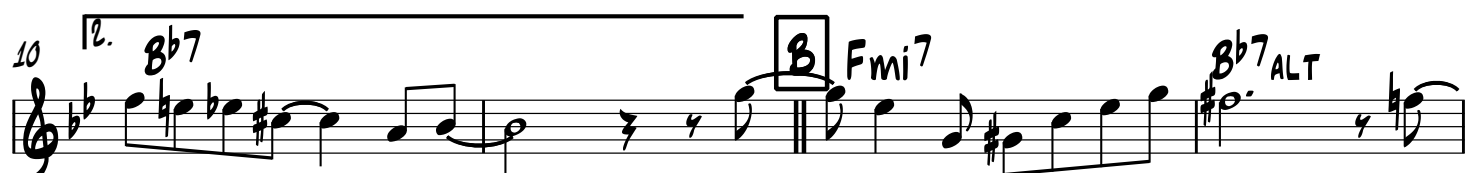
42 **Dmi7[#]** **F[#]Dim^b** **A7**

46 **Gmi7^b** **Ami7** **D7** **Gmi7^b** **C7**

50 **F6^b** **Gmi7** **C7** **F6^b** **Gmi7** **C7**

RAY'S LOEA

RAY BROWN, 1947



BOSSA NOVA

RECORD BOSSA NOVA

THE GIFT

LUIZ ANTONIO/PAUL FRANCIS WEBSTER

OSALMA FERREIRA, 1959

A *Bmi7* *F#7*
B7 *Emi7*
Emi7 / *D* *C#mi7b5* *F#7* *Bmi7* 1.
C#7 *F#7*
12. *Bmi7* *Cma7* *F#7* *Bmi7*
B *B7* *Emi7*
C#7 *F#7*
A *Bmi7* *F#7*
B7 *Emi7*
Emi7 / *D* *C#mi7b5* *F#7* *Bmi7*
Cma7 *F#7* *Bmi7* *C#mi7b5* *F#7*

RECORDA-ME

JOE HENDERSON, 1963

INTRO



RED CLAY

MED FUNK/JAZZ

FREDDIE HUBBARD, 1972

A

Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

BASS

5 Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

B

9 Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

BASS CONTINUES

13 Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

17 Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

21 Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

C

25 Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

29 Ami¹¹ Gmi¹¹ B^b7^{SUS} C⁷^{SUS} D⁷^{SUS} E⁷^{SUS}

D **SOLOS**

33 Ami⁷ Gmi⁷ C⁷ Fma⁷ E⁷^{ALT}

REPEAT AS NEEDED

D.C. AFTER LAST SOLO, FADE OUT ON SECTION C.

RED SAILS IN THE SUNSET

BALLAD OR MEDIUM

JIMMY KENNEDY/HUGH WILLIAMS, 1935

A Ema7 Bmi7 E7 Ama7 D7 Ema7 C#7

5 F#mi7 B7 F#mi7 B7 E6 F#mi7 B7

A Ema7 Bmi7 E7 Ama7 D7 Ema7 C#7

13 F#mi7 B7 F#mi7 B7 E6 E7

B Ama7 D7 Ema7 F#mi7 B7 E6 E7

21 Ama7 D7 Ema7 F#7 F#mi7 B7

A Ema7 Bmi7 E7 Ama7 D7 Ema7 C#7

29 F#mi7 B7 F#mi7 B7 E6 F#mi7 B7

RELAXIN' AT CAMARILLO

MED-UP SWING

CHARLIE PARKER, 1961

A **A⁷**

5 **D⁷** **A⁷** **F#⁷**

9 **Bmi⁷** **E⁷** **C#mi⁷** **F#⁷** **Bmi⁷** **E⁷**

A **A⁷**

13 **D⁷** **A⁷** **F#⁷**

17 **Bmi⁷** **E⁷** **C#mi⁷** **F#⁷** **Bmi⁷** **E⁷**

21 **Bmi⁷** **E⁷** **C#mi⁷** **F#⁷** **Bmi⁷** **E⁷**

REMEMBER

WALTZ

IRVING BERLIN, 1925

The musical score for "Remember" is written in 3/4 time, key of D major (two sharps). The tempo is marked "WALTZ". The score consists of 32 measures, divided into eight systems of four measures each. The key signature is D major (two sharps). The score includes various chords and melodic lines, with some measures marked with a box containing a letter (A or B). The chords are as follows:

- Measure 1: **A** (boxed), G^{ma}7
- Measure 2: C⁷
- Measure 3: B^{mi}7
- Measure 4: E⁷
- Measure 5: E^{mi}7
- Measure 6: A⁷
- Measure 7: D^{ma}7
- Measure 8: A^{mi}7
- Measure 9: D⁷
- Measure 10: **A** (boxed), G^{ma}7
- Measure 11: C⁷
- Measure 12: B^{mi}7
- Measure 13: E⁷
- Measure 14: E^{mi}7
- Measure 15: A⁷
- Measure 16: D^{ma}7
- Measure 17: A^{mi}7
- Measure 18: D⁷
- Measure 19: **B** (boxed), G^{ma}7
- Measure 20: A^{mi}7
- Measure 21: D⁷
- Measure 22: G^{ma}7
- Measure 23: C⁷
- Measure 24: F^{#mi}7
- Measure 25: B⁷
- Measure 26: E^{mi}7
- Measure 27: F^{#7}
- Measure 28: **A** (boxed), G^{ma}7
- Measure 29: C⁷
- Measure 30: B^{mi}7
- Measure 31: E⁷
- Measure 32: E^{mi}7
- Measure 33: A⁷
- Measure 34: D⁶
- Measure 35: A^{mi}7
- Measure 36: D⁷

RHYTHM-A-NING

MED-UP SWING

THELONIOUS MONK, 1958

A G⁷ E⁷ A^{mi}7 D⁷ G⁷ E⁷ A^{mi}7 D⁷

5 G⁷ G⁷/B C⁷ C^{#dim} G⁷/D E⁷ A^{mi}7 D⁷

A G⁷ E⁷ A^{mi}7 D⁷ G⁷ E⁷ A^{mi}7 D⁷

13 G⁷ G⁷/B C⁷ C^{#dim} G⁷

B B⁷ E⁷

21 A⁷ D⁷

A G⁷ E⁷ A^{mi}7 D⁷ G⁷ E⁷ A^{mi}7 D⁷

29 G⁷ G⁷/B C⁷ C^{#dim} G⁷/D E⁷ A^{mi}7 D⁷

ROAD SONG

AKA O.G.O.

JOHN L. "WES" MONTGOMERY, 1968

LATIN

Musical score for "Road Song" (AKA O.G.O.) by John L. "Wes" Montgomery, 1968. The score is in 4/4 time, key of D major (one sharp), and Latin style. It consists of two main sections, A and B, with various chord progressions and melodic lines.

Section A (Measures 1-13, 25-28):

- Measures 1-4: **A** (boxed), E $\flat$ mi7, (A7), F $\sharp$ mi7(b5) B7, (B7).
- Measures 5-8: E $\flat$ mi7, Dmi7, Cmaj7, C $\sharp$ mi7(b5) A $\flat$ mi7, B7, E $\flat$ mi7.
- Measures 9-12: **A** (boxed), E $\flat$ mi7, (A7), F $\sharp$ mi7(b5) B7, (B7).
- Measures 13-16: E $\flat$ mi7, Dmi7, Cmaj7, C $\sharp$ mi7(b5) A $\flat$ mi7, B7, E $\flat$ mi7.

Section B (Measures 17-24):

- Measures 17-20: **B** (boxed), A $\flat$ mi7, D7, Gmaj7, G $\sharp$ mi7 C $\sharp$ 7.
- Measures 21-24: G $\flat$ mi7, C7, Fmaj7, F $\sharp$ mi7(b5) B7($\sharp$ 9).

Section A (Measures 25-32):

- Measures 25-28: **A** (boxed), E $\flat$ mi7, (A7), F $\sharp$ mi7(b5) B7, (B7).
- Measures 29-32: E $\flat$ mi7, Dmi7, Cmaj7, C $\sharp$ mi7(b5) A $\flat$ mi7, B7, E $\flat$ mi7.

ROBBIN'S NEST

MED SWING

"ILLINOIS" BATISTE JAQUET
SIR CHARLES THOMPSON, 1947

Sheet music for "ROBBIN'S NEST" in 4/4 time, Med Swing. The key signature has two flats (Bb and Eb).

Section A (Measures 1-13):

- Measures 1-2: $Bbma7$
- Measures 3-4: $F\#7$
- Measures 5-6: $Dmi7$
- Measures 7-8: $C\#dim$
- Measures 9-10: $Cmi7$
- Measures 11-12: $F7$
- Measure 13: $Bb6$

Section A (Measures 14-17):

- Measures 14-15: $Dmi7$
- Measures 16-17: $C\#dim$

Section B (Measures 18-21):

- Measures 18-19: $D7$
- Measures 20-21: $G7$

Section A (Measures 22-25):

- Measures 22-23: $C7$
- Measures 24-25: $F7$

Section A (Measures 26-29):

- Measures 26-27: $Bbma7$
- Measures 28-29: $F\#7$

Section A (Measures 30-33):

- Measures 30-31: $Dmi7$
- Measures 32-33: $C\#dim$

Section A (Measures 34-37):

- Measures 34-35: $Cmi7$
- Measures 36-37: $F7$

INTRO/ENDING

Handwritten musical score for "Room 608" by Horace Silver, 1958. The score is in treble clef, key of D major, and 4/4 time. It includes various chords and melodic lines.

Chords and Melodic Lines:

- Intro/Ending:** Am⁷/D, Bm⁷/D, Am⁷/D, D⁹#11
- Measure 6:** Bm⁷, E⁷, Am⁷, D⁷#9, Gma⁷, D⁷#9 (LAST X ONLY)
- Measure 10:** A (boxed), Gma⁷, E⁷, Am⁷, D⁷, Bm⁷, E⁷, Am⁷, D⁷
- Measure 14:** Dmi⁷, G⁷, Cma⁷, C#DIM, 1. Bm⁷, E⁷, Am⁷, D⁷
- Measure 18:** 2. Gma⁷, B (boxed) Dmi⁷b5, G⁷ALT
- Measure 22:** Cma⁷, Fmi⁷b5, B^b7
- Measure 26:** E^b7, D⁷b, C (boxed) Gma⁷, E⁷, Am⁷, D⁷
- Measure 30:** Bm⁷, E⁷, Am⁷, D⁷b, Dmi⁷, G⁷, Cma⁷, C#DIM
- Measure 34:** Bm⁷, E⁷, Am⁷, D⁷, Gma⁷

Instructions: USE INTRO FOR ENDING

ROSETTA

MED SWING

EARL "FATHA" HINES/HENRY WOOD, 1935

6 8 10 12 14 16 18 20 22 24 26 28 30

A D⁶ C[#]7 C⁷ B⁷

E⁷ A⁷ F[#]mi⁷ B⁷ E^{mi}7 A⁷

A D⁶ C[#]7 C⁷ B⁷

14 E⁷ A⁷ D⁶ G[#]mi⁷(b5) C[#]7

B F[#]mi⁷ G[#]mi⁷(b5) C[#]7 F[#]mi⁷ B^{mi}7 E⁷

22 A^{ma}7 F[#]mi⁷ B^{mi}7 E⁷ E^{mi}7 A⁷

A D⁶ C[#]7 C⁷ B⁷

30 E⁷ A⁷ D⁶ E^{mi}7 A⁷

ROUGH RIDIN'

MED-UP SWING

ELLA FITZGERALD/HANK JONES/

WILLIAM TENNYSON, 1952

Sheet music for "ROUGH RIDIN'" in G major, 4/4 time, Med-Up Swing. The music is written in treble clef with a key signature of one sharp (F#).

Section A (Measures 1-16):

- Measures 1-4: D⁶, D[#] DIM, E mi⁷, A⁷
- Measures 5-8: F[#] mi⁷, B⁷, E mi⁷, A⁷
- Measures 9-12: D⁶, D⁷, G⁶, G[#] DIM
- Measures 13-16: E mi⁷, A⁷, D⁶, B⁷

Section B (Measures 17-24):

- Measures 17-20: A mi⁷, D⁷, G mi⁷, C⁷ b
- Measures 21-24: F mi⁷, B^b 7, E mi⁷, A⁷

Section A (Measures 25-32):

- Measures 25-28: D⁶, D[#] DIM, E mi⁷, A⁷
- Measures 29-32: F[#] mi⁷, B⁷, E mi⁷, A⁷

Section B (Measures 33-40):

- Measures 33-36: D⁶, D⁷, G⁶, G[#] DIM
- Measures 37-40: E mi⁷, A⁷, D⁶

'ROUND MIDNIGHT

THELONIOUS MONK/COOTIE WILLIAMS

BERNIE HANIGHEN, 1944

A Cmi⁷ /B /B^b Ami^{7b5} Fmi⁷ B^b7 Ami^{7b5} D^{7b9} G[#]mi⁷ C[#]7 Gmi⁷ C⁷

5 Fmi⁷ B^b7 E^bma⁷ E⁷ F⁷ Ami^{7b5} D^{7#5} Dmi^{7b5} G^{7b9}

A Cmi⁷ /B /B^b Ami^{7b5} Fmi⁷ B^b7 Ami^{7b5} D^{7b9} G[#]mi⁷ C[#]7 Gmi⁷ C⁷

13 Fmi⁷ B^b7 E^bma⁷ E⁷ F⁷ Ami^{7b5} D⁷ Dmi^{7b5} G^{7b9} C⁶

B Ami^{7b5} D⁷ G⁷ Ami^{7b5} D⁷ G⁷

17 3 3

21 Fmi⁷ Dmi^{7b5} G⁷ Ami^{7b5} D⁷ Gmi⁷ E⁷ Fmi⁷ B^b7 D[#]mi⁷ G[#] Dmi^{7b5} G⁷

A Cmi⁷ /B /B^b Ami^{7b5} Fmi⁷ B^b7 Ami^{7b5} D^{7b9} G[#]mi⁷ C[#]7 Gmi⁷ C⁷

25 29 Fmi⁷ B^b7 E^bma⁷ E⁷ F⁷ Ami^{7b5} D⁷ Dmi^{7b5} G^{7b9} C^{ma7} (PLAY ON OUT CHORUS ONLY)

33 Ami^{7b5} D⁷ Ami^{7b5} D⁷ D[#]mi^{7b5} G[#]7 D[#]mi^{7b5} G[#]7

37 G[#]mi⁷ C[#]7 Dmi^{7b5} G^{13b9} Gmi⁷ C⁷ Fmi⁷ B^b7 D[#]mi⁷ G[#] C[#]7b9 C^{ma9(b5)}

RUBY, MY DEAR

BALLAD

THELONIOUS MONK, 1945

A Dmi7 G7b9 Cma7 Dmi7 D#mi7 Emi7 F6 Eb/G Emi7 A7b9

4 Dma7 Emi7 Fmi7 F#mi7 Gmi7 C7 Fma7 Gmi7 G#mi7 Ami7

7 Gmi7 F#6 1. C#7sus G7#5 2. G#mi7 C#7

B F#ma7 G#mi7 C#7 F#6/9

10 F#ma7 G#mi7 C#7 F#6/9

13 G6 G#DIM Ami Ami(ma7) Ami7 Bmi7

16 Cmi7 F7 **C** Dmi7 G7b9

19 Cma7 Dmi7 D#mi7 Emi7 F6 Eb/G Emi7 A7b9 Dma7 Emi7 Fmi7 F#mi7

22 Gmi7 C7 Fma7 Gmi7 G#mi7 Ami7 Gmi7 F#6 Dma7 G#7 G7b9

THE SADDEST THING OF ALL

BALLAD OR MEDIUM

MICHEL LEGRAND, 1976

1 **A** D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7

4 C^{#mi}7 F^{#7} B^{ma}7 G^{#mi}7 C^{#mi}7 F^{#7}

7 D^{#mi}7 G^{#mi}7 F^{#mi}7 B⁷ **B** E^{ma}7 A^{#7}

10 D^{#mi}7 G^{#7} C^{#mi}7 F^{#7} B^{ma}7 A⁷(SUS4)

13 **C** D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7

16 A^{mi}7 D⁷ G^{ma}7 C^{#7} F^{#mi}7 B⁷

19 E^{mi}7 A⁷ D⁶ E^{mi}7 A⁷

SAMBA DE ORFEU

FAST LATIN

SWEET HAPPY LIFE

ANTONIA MARIA/LUIZ BONFA, 1959

Handwritten musical score for Samba de Orfeu, featuring treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The score is divided into two main sections, A and B, with measures numbered 6, 10, 14, 18, 22, 26, 30, 34, 38, and 42.

Section A (Measures 6-18):

- Measure 6: A^{ma}7
- Measure 7: D⁷
- Measure 8: C[#]mi⁷
- Measure 9: F[#]7
- Measure 10: Bmi⁷
- Measure 11: E⁷
- Measure 12: Bmi⁷
- Measure 13: E⁷
- Measure 14: Bmi⁷
- Measure 15: E⁷
- Measure 16: A^{ma}7
- Measure 17: Bmi⁷
- Measure 18: E⁷

Section B (Measures 22-30):

- Measure 22: E^{mi}7
- Measure 23: A⁷
- Measure 24: D^{ma}7
- Measure 25: D^{mi}7
- Measure 26: G⁷
- Measure 27: C^{ma}7
- Measure 28: Bmi⁷
- Measure 29: E⁷
- Measure 30: A^{ma}7

Section A (Measures 34-42):

- Measure 34: A^{ma}7
- Measure 35: D⁷
- Measure 36: C[#]mi⁷
- Measure 37: F[#]7
- Measure 38: Bmi⁷
- Measure 39: E⁷
- Measure 40: Bmi⁷
- Measure 41: E⁷
- Measure 42: Bmi⁷
- Measure 43: E⁷

THE SANDS OF TIME

GEROME J. LESHAY/T. BARR, 1962

LATIN

Sheet music for "The Sands of Time" in 4/4 time, key of A major (three sharps). The music is divided into two sections, A and B.

Section A (Measures 1-13):

- Measure 1: A (boxed)
- Measure 2: E^{mi}7
- Measure 3: A⁷
- Measure 4: D^{ma}7
- Measure 5: G[#]7
- Measure 6: C[#]mi7
- Measure 7: F[#]7
- Measure 8: B^{mi}7
- Measure 9: E⁷
- Measure 10: A^{ma}7
- Measure 11: F[#]mi7
- Measure 12: B⁷
- Measure 13: E^{ma}7, C[#]mi7 (triplets)

Section B (Measures 14-30):

- Measure 14: D[#]mi7, G[#]7
- Measure 15: C[#]ma7
- Measure 16: F[#]mi7
- Measure 17: B⁷
- Measure 18: B (boxed)
- Measure 19: E^{mi}7
- Measure 20: A⁷
- Measure 21: D^{ma}7
- Measure 22: G[#]7
- Measure 23: C[#]mi7
- Measure 24: F[#]7
- Measure 25: B^{mi}7
- Measure 26: E⁷
- Measure 27: A^{ma}7
- Measure 28: G[#]7
- Measure 29: C[#]mi7, C[#]mi7/B
- Measure 30: A^{mi}7, D⁷

Section C (Measures 31-34):

- Measure 31: G[#]mi7
- Measure 32: G¹³
- Measure 33: F[#]mi7
- Measure 34: B⁷
- Measure 35: E^{ma}7, C[#]mi7
- Measure 36: F[#]mi7
- Measure 37: B⁷

SANDU

CLIFFORD BROWN, 1972

MED SWING

Sheet music for the song "SANDU" by Clifford Brown, 1972. The tempo is MED SWING. The key signature is one flat (Bb), and the time signature is 4/4.

The music is written in treble clef. The first system (measures 1-4) includes a boxed 'A' above the first measure, indicating the start of the A section. The second system (measures 5-8) continues the melody. The third system (measures 9-12) includes a 'B PEDAL' instruction below the staff, indicating a sustained bass note. The fourth system (measures 13-16) includes a boxed 'A' above the first measure, indicating the start of the A section. The fifth system (measures 17-20) continues the melody. The sixth system (measures 21-24) includes a 'B PEDAL' instruction below the staff, indicating a sustained bass note. The seventh system (measures 25-28) includes a boxed 'A' above the first measure, indicating the start of the A section. The eighth system (measures 29-32) continues the melody.

Chord progressions are indicated above the staff:

- Measures 1-4: C7, F7, C7
- Measures 5-8: F7
- Measures 9-12: C6, E mi7, A7, D mi7
- Measures 13-16: G7, C6, A7, D mi7, G7
- Measures 17-20: F7
- Measures 21-24: C6, E mi7, A7, D mi7
- Measures 25-28: G7, C6, A7, D mi7, G7

SATIN DOLL

MED SWING

DUKE ELLINGTON/BILLY STRAYHORN

JOHNNY MERCER, 1953

Sheet music for "Satin Doll" in G major, 4/4 time, Med Swing.

Section A

Measures 1-4: A, Bmi7, E7, Bmi7, E7, C#mi7, F#7, C#mi7, F#7

Measures 5-8: B7, Bb7, Ama7, F#7

Measures 9-12: A, Bmi7, E7, Bmi7, E7, C#mi7, F#7, C#mi7, F#7

Measures 13-16: B7, Bb7, Ama7

Section B

Measures 17-20: Emi7, A7, Emi7, A7, Dma7

Measures 21-24: F#mi7, B7, F#mi7, B7, E7

Measures 25-28: A, Bmi7, E7, Bmi7, E7, C#mi7, F#7, C#mi7, F#7

Measures 29-32: B7, Bb7, Ama7, C#mi7, F#7

SAVE YOUR LOVE FOR ME

MEDIUM BALLAD

AS PLAYED BY CANNONBALL ADDERLY AND NANCY WILSON

BUDDY JOHNSON, 1952

Sheet music for "Save Your Love for Me" in E major (4 sharps) and 4/4 time. The music is written for guitar, featuring various chords and melodic lines.

Section A: Measures 1-16. Chords include C#mi⁹, E mi⁹, A⁷, F#⁹ SUS, B, F#mi⁷, and G#7#5#9.

Section B: Measures 17-24. Chords include G⁷, B⁶, C#mi⁷, D#mi⁷, C#mi⁷, B⁶, Bma⁷, D⁷, C#mi⁷, and F#⁷.

Section A: Measures 25-36. Chords include C#mi⁹, E mi⁹, A⁷, B, F#mi⁷, and G#7#5#9.

Section B: Measures 37-40. Chords include A⁹#11, G#⁷, C#mi⁹, E mi⁹, A⁷, C#mi⁹, F#7#5#9, B, F#mi⁷, and F#mi⁷.

Tempo markings: (MOLTO RIT.) and (A TEMPO).

SCRAPPLE FROM THE APPLE

MED UP SWING

CHARLIE PARKER, 1957

Sheet music for "Scrapple from the Apple" by Charlie Parker, 1957. The music is in G major (one sharp) and 4/4 time, marked "MED UP SWING".

Section A (Measures 1-16):

- Measures 1-4: **A** $E\text{mi}7$, $A7$, $E\text{mi}7$, $A7$. Includes a triplet in measure 4.
- Measures 5-8: $D\text{ma}7$, $G7$, $G\#\text{dim}$, $D\text{ma}7$, $G7$, $F\#\text{mi}7$, $B7$. Includes triplets in measures 5 and 7.
- Measures 9-12: **A** $E\text{mi}7$, $A7$, $E\text{mi}7$, $A7$. Includes a triplet in measure 12.
- Measures 13-16: $D\text{ma}7$, $G7$, $G\#\text{dim}$, $D\text{ma}7$, D^6 . Includes triplets in measures 13 and 15.

Section B (Measures 17-20):

- Measures 17-20: **B** $F\#7$, $B7$. Labeled "(BRIDGE IS IMPROVISED)".

Section A (Measures 21-32):

- Measures 21-24: $E7$, $A7$. Labeled with measure numbers 21, 22, 23, 24.
- Measures 25-28: **A** $E\text{mi}7$, $A7$, $E\text{mi}7$, $A7$. Includes a triplet in measure 28.
- Measures 29-32: $D\text{ma}7$, $G7$, $G\#\text{dim}$, $D\text{ma}7$, $A7$, D^6 . Includes triplets in measures 29 and 31.

THE SECOND TIME AROUND

MED BALLAD

SAMMY CAHN/JIMMY VAN HEUSEN, 1967

A Ama7 D7 C#mi7 Cdim Bmi7 E7

LOVE IS LOVE - LI - ER THE SEC - OND TIME A - ROUND, JUST AS

6 Ama7 G#mi7(b5) C#7

WON - DER - FUL WITH BOTH FEET ON THE GROUND. IT'S THAT

10 F#mi7 A7 D6

SE - COND TIME YOU HEAR YOUR LOVE SONG SONG. MAKES YOU

14 F#mi7 B7 Bmi7 E7

THINK PER - HAPS THAT LOVE LIKE YOUTH IS WAS - TED ON THE YOUNG. LOVE'S MORE

B Ama7 D7 C#mi7 Cdim Bmi7 E7

18 COMFORT - TA - BLE THE SEC - OND TIME YOU FALL. LIKE A

22 Ama7 G#mi7(b5) C#7

FRIEND - LY HOME, THE SEC - OND TIME YOU CALL. WHO CAN

26 F#mi7 A7 D6 C9(#11) B7 Cdim

SAY WHAT BROUGHT US TO THIS MI - RA - CLE WE'VE FOUND, THERE ARE

30 Bmi7 E7 C#mi7(b5) F#7

THOSE WHO'D BET, LOVE COMES BUT ONCE AND YET I'M OH SO

34 B7(SUS4) B7 E7(SUS4) A6 Bmi7 E7

GLAD WE MET THE SEC - OND TIME A - ROUND.

SECRET LOVE

MED-UP SWING

SAMMY FAIN/PAUL FRANCIS WEBSTER, 1953

Sheet music for "Secret Love" (Med-Up Swing) by Sammy Fain/Paul Francis Webster, 1953. The music is written in treble clef with a key signature of one flat (B-flat). The tempo/style is Med-Up Swing.

The score is divided into systems, each with a measure number and a section letter (A, B, C) in a box. Chords are indicated above the notes.

System 1 (Measures 1-4): Section A. Chords: C^{ma7}, D^{mi7}, G⁷, E^{mi7} A^{7b9}, D^{mi7}, G⁷.

System 2 (Measures 5-8): Chords: C⁶, F⁷, E^{mi7}, A^{7b9}, D^{mi7}, G⁷.

System 3 (Measures 9-12): Chords: D^{mi7}, G⁷, D^{mi7}, G⁷.

System 4 (Measures 13-16): Chords: D^{mi7}, G⁷, E^{mi7} A^{7b9}, D^{mi7}, G⁷.

System 5 (Measures 17-20): Section B. Chords: C⁶, B^{mi7b5}, E⁷, A^{mi7}, D⁷.

System 6 (Measures 21-24): Chords: G^{ma7}, B^{mi7}, C⁷.

System 7 (Measures 25-28): Section C. Chords: F^{ma7}, F^{mi7} B^{b7}, C^{ma7}, D^{mi7}.

System 8 (Measures 29-32): Chords: E^{mi7b5}, A^{7b9}, D^{mi7}, G⁷.

System 9 (Measures 33-36): Chords: C⁶, D^{mi7}, G⁷.

SEPTEMBER IN THE RAIN

HARRY WARREN/AL DUBIN, 1937

MED SWING

4/4

A C^{ma}7 G^{mi}7 C⁷ F⁶

6 B^b7 D^{mi}7 G⁷ C⁶ A⁷ D^{mi}7 G⁷

A C^{ma}7 G^{mi}7 C⁷ F⁶

10

14 B^b7 D^{mi}7 G⁷ C⁶

B G^{mi}7 C⁷ G^{mi}7 C⁷ F⁶

18

22 A^{mi}7 D⁷ A^{mi}7 D⁷ D^{mi}7 G⁷

A C^{ma}7 G^{mi}7 C⁷ F⁶

26

30 B^b7 D^{mi}7 G⁷ C⁶ A⁷ D^{mi}7 G⁷

SEPTEMBER SONG

MAXWELL ANDERSON/KURT WEILL, 1938

BALLAD OR MEDIUM

A C⁷ C^{mi7} F⁷ G^{ma7}

6 A⁷ A^{mi7(b5)} D⁷ G^{ma7}

A C⁷ C^{mi7} F⁷ G^{ma7}

14 A⁷ A^{mi7(b5)} D⁷ G^{ma7}

B C^{mi7} C^{#dim}

22 C^{mi7} C^{#dim} G^{ma7}

A C⁷ C^{mi7} F⁷ G^{ma7}

30 A⁷ A^{mi7(b5)} D⁷ G^{ma7}

SERENADE IN BLUE

BALLAD, SLOW AND BLUESY

HARRY WARREN/MACK GORDON, 1942

A Cma7 E^{mi}7(b5) A7 D7 G7 E^{mi}7 D#mi7 G#7

5 Dmi7 E13 E7(#5) A9 A7(b9) D13 D7(#5) G9 G7(b9) E^{mi}7 Eb7 Dmi7 G7

A Cma7 E^{mi}7(b5) A7 D7 G7 E^{mi}7 D#mi7 G#7

9 Dmi7 E13 E7(#5) A9 A7(b9) D13 D7(#5) G9 G7(b9) C6 Gmi7 C7

B F6 Fmi6 Cmi7 A^{mi}7(b5)

17 D7 E^{mi}7 Fdim D7/F# G7 Dmi7 G#9(#11) G7

A Cma7 E^{mi}7(b5) A7 D7 G7 E^{mi}7 D#mi7 G#7

25 Dmi7 E13 E7(#5) A9 D7 G7 C6 Dmi7 G7

The musical score is written for guitar in 4/4 time. It consists of three systems of music. The first system (measures 1-8) is marked 'A' and contains chords: Cma7, E^{mi}7(b5), A7, D7, G7, E^{mi}7, and D#mi7 G#7. The second system (measures 9-16) is marked 'A' and contains: Dmi7, E13, E7(#5), A9, A7(b9), D13, D7(#5), G9, G7(b9), E^{mi}7, Eb7, Dmi7, and G7. The third system (measures 17-24) is marked 'B' and contains: F6, Fmi6, Cmi7, A^{mi}7(b5), D7, E^{mi}7, Fdim, D7/F#, G7, Dmi7, G#9(#11), and G7. The fourth system (measures 25-32) is marked 'A' and contains: Cma7, E^{mi}7(b5), A7, D7, G7, E^{mi}7, D#mi7 G#7, Dmi7, E13, E7(#5), A9, D7, G7, C6, Dmi7, and G7. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and specific chord voicings indicated by accidentals and superscripts.

SERENATA

MITCHELL PARISH/LEROY ANDERSON, 1949

LATIN

Handwritten musical score for "Serenata" in 4/4 time, featuring a melody with various chords and a repeat sign.

Chords and notes shown:

- Measure 1: **A** (boxed), **D6/9**, **B7**
- Measure 2: **Emi7**, **A7**
- Measure 3: **Dma9**, **Bmi7**
- Measure 4: **E13**, **Fdim**
- Measure 5: **Emi7**, **A7**
- Measure 6: **Dma7**, **C#mi7**, **F#7**
- Measure 7: **Bma7**, **B7**
- Measure 8: **Emi7(b5)**, **A7**
- Measure 9: **A** (boxed), **D6/9**, **B7**
- Measure 10: **Emi7**, **A7**
- Measure 11: **Dma9**, **Bmi7**
- Measure 12: **E13**, **Fdim**
- Measure 13: **Emi7**, **A7**
- Measure 14: **F#7**, **B7**
- Measure 15: **E7**, **Bb7**, **A7**, **D6**, **Emi7**, **A7**

The score includes a repeat sign at the end of the first line (measures 1-2) and a final double bar line at the end of the last line (measure 15).

FAST SWING

SEVEN STEPS TO HEAVEN

MILES DAVIS/VICTOR FELDMAN, 1963

INTRO

1X BASS ONLY - 2X ADD DRUMS

A D^{ma7} G^{ma7} C^{#mi7} F^{#7} B^{mi7} F¹³ E¹³ DRUM FILL

10 E^{mi7} A⁷ C⁶ C^{#6} D⁶

A D^{ma7} G^{ma7} C^{#mi7} F^{#7} B^{mi7} F¹³ E¹³ DRUM FILL

18 E^{mi7} A⁷ C⁶ C^{#6} D⁶

B A^{ma7} B^{mi7} C^{#mi7} D^{mi7} G⁷

26 C^{ma7} F^{mi7} B^{b7} E^{bma7} A⁷

A D^{ma7} G^{ma7} C^{#mi7} F^{#7} B^{mi7} F¹³ E¹³ DRUM FILL

34 E^{mi7} A⁷ C⁶ C^{#6} D⁶

SHADOW OF YOUR SMILE

MED LATIN

JOHNNY MANDELL/PAUL FRANCIS WEBSTER, 1965

Sheet music for "Shadow of Your Smile" in 4/4 time, key of F# major (three sharps). The music is written in treble clef and includes various chords and melodic lines.

Section A (Measures 1-17):

- Measure 1: Chord **A** (boxed), notes: F#4, A4, C#5.
- Measure 2: Chord **D#mi7**, notes: D#4, F#4, A4, C#5.
- Measure 3: Chord **G#7**, notes: G#4, B4, D#5, F#5.
- Measure 4: Chord **C#mi7**, notes: C#4, E4, G#4, B4.
- Measure 5: Chord **F#7**, notes: F#4, A4, C#5, E5.
- Measure 6: Chord **F#mi7**, notes: F#4, A4, C#5, E5.
- Measure 7: Chord **B7**, notes: B4, D#5, F#5, A5.
- Measure 8: Chord **Ema7**, notes: E4, G#4, B4, D#5.
- Measure 9: Chord **Ama7**, notes: A4, C#5, E5, G#5.
- Measure 10: Chord **D#mi7(b5)**, notes: D#4, F#4, A4, C#5.
- Measure 11: Chord **G#7**, notes: G#4, B4, D#5, F#5.
- Measure 12: Chord **C#mi7**, notes: C#4, E4, G#4, B4.
- Measure 13: Chord **C#mi7/B**, notes: C#4, E4, G#4, B4.
- Measure 14: Chord **A#mi7(b5)**, notes: A#4, C#5, E5, G#5.
- Measure 15: Chord **D#7**, notes: D#4, F#4, A4, C#5.
- Measure 16: Chord **D#mi7(b5)**, notes: D#4, F#4, A4, C#5.
- Measure 17: Chord **G#7**, notes: G#4, B4, D#5, F#5.

Section B (Measures 18-31):

- Measure 18: Chord **B** (boxed), notes: B4, D#5, F#5, A5.
- Measure 19: Chord **D#mi7**, notes: D#4, F#4, A4, C#5.
- Measure 20: Chord **G#7**, notes: G#4, B4, D#5, F#5.
- Measure 21: Chord **C#mi7**, notes: C#4, E4, G#4, B4.
- Measure 22: Chord **F#7**, notes: F#4, A4, C#5, E5.
- Measure 23: Chord **B7**, notes: B4, D#5, F#5, A5.
- Measure 24: Chord **G#mi7(b5)**, notes: G#4, B4, D#5, F#5.
- Measure 25: Chord **C#7**, notes: C#4, E4, G#4, B4.
- Measure 26: Chord **F#mi7**, notes: F#4, A4, C#5, E5.
- Measure 27: Chord **Ami7**, notes: A4, C#5, E5, G#5.
- Measure 28: Chord **D7**, notes: D4, F#4, A4, C#5.
- Measure 29: Chord **G#mi7**, notes: G#4, B4, D#5, F#5.
- Measure 30: Chord **C#7**, notes: C#4, E4, G#4, B4.
- Measure 31: Chord **F#7**, notes: F#4, A4, C#5, E5.
- Measure 32: Chord **B7(SUS4)**, notes: B4, D#5, F#5, A5.
- Measure 33: Chord **B7**, notes: B4, D#5, F#5, A5.
- Measure 34: Chord **E6**, notes: E4, G#4, B4, D#5.

SHAKER SONG

MED SAMBA

JAY BECKENSTEIN/DAVID LASLEY

ALLEE WILLIS, 1977

Sheet music for "Shaker Song" in Med Samba style. The key signature is A major (three sharps: F#, C#, G#). The music is written in treble clef with a 4/4 time signature.

Section A (Measures 1-13):

- Measure 1: A^{ma}7
- Measure 2: D^{ma}7
- Measure 3: A^{ma}7
- Measure 4: D^{ma}7
- Measure 5: A^{ma}7
- Measure 6: D^{ma}7
- Measure 7: A^{ma}7
- Measure 8: D^{ma}7
- Measure 9: A^{ma}7
- Measure 10: D^{ma}7
- Measure 11: A^{ma}7
- Measure 12: D^{ma}7
- Measure 13: A^{ma}7

Section B (Measures 14-39):

- Measure 14: G⁹SUS
- Measure 15: C^{ma}7
- Measure 16: F⁹SUS
- Measure 17: B^bma7
- Measure 18: G⁹SUS
- Measure 19: C^{ma}7
- Measure 20: 1. E⁹SUS
- Measure 21: 2. E⁹SUS
- Measure 22: D^{ma}7
- Measure 23: C#7#9
- Measure 24: F#mi7
- Measure 25: E^{mi}7
- Measure 26: A7
- Measure 27: D^{ma}7
- Measure 28: E⁹SUS
- Measure 29: A^{ma}7
- Measure 30: A7
- Measure 31: D^{ma}7
- Measure 32: C#7#9
- Measure 33: F#mi7
- Measure 34: E^{mi}7
- Measure 35: A7
- Measure 36: D^{ma}7
- Measure 37: E⁹SUS
- Measure 38: A^{ma}7
- Measure 39: E⁹SUS

Section C (Measures 40-44):

- Measure 40: A^{ma}7
- Measure 41: E⁹SUS
- Measure 42: E7
- Measure 43: A^{ma}7
- Measure 44: E⁹SUS

Section D (Measures 45-49):

- Measure 45: A^{ma}7
- Measure 46: E⁹SUS
- Measure 47: E7
- Measure 48: A^{ma}7
- Measure 49: E⁹SUS

SHINY STOCKINGS

MED SWING

FRANK FOSTER/ELLA FITZGERALD, 1956

Sheet music for "Shiny Stockings" in G major, 4/4 time, Med Swing.

Section A (Measures 1-17):

- Measure 1: **A** (boxed), **E^{mi}7**
- Measure 2: **A⁷**
- Measure 3: **E^{mi}7**
- Measure 4: **A⁷**
- Measure 5: **D^{ma}9**
- Measure 6: **G⁷**
- Measure 7: **F[#]mi7**
- Measure 8: **Fdim⁷**
- Measure 9: **E^{mi}7**
- Measure 10: **A⁷**
- Measure 11: **F[#]mi7**
- Measure 12: **B⁷**
- Measure 13: **G[#]mi7**
- Measure 14: **C[#]7**
- Measure 15: **F[#]6**
- Measure 16: **F[#]mi7(b5)**
- Measure 17: **B⁷**

Section B (Measures 18-31):

- Measure 18: **B** (boxed), **E^{mi}7**
- Measure 19: **A⁷**
- Measure 20: **E^{mi}7**
- Measure 21: **A⁷**
- Measure 22: **D^{ma}9**
- Measure 23: **G⁷**
- Measure 24: **F[#]mi7**
- Measure 25: **Fdim⁷**
- Measure 26: **E^{mi}7**
- Measure 27: **A⁷**
- Measure 28: **F[#]mi7**
- Measure 29: **B⁷**
- Measure 30: **E^{mi}7**
- Measure 31: **A⁷**
- Measure 32: **D⁶**
- Measure 33: **G⁷**
- Measure 34: **F[#]mi7**
- Measure 35: **B⁷**

SIDEWINDER

LATIN/FUNK

LEE MORGAN, 1959

Sheet music for "SIDEWINDER" by Lee Morgan, 1959. The music is in 4/4 time and features a Latin/Funk style. The key signature is one flat (Bb).

The score is divided into systems, with measures numbered 1 through 21. Chord changes are indicated above the staff.

System 1 (Measures 1-4): Measure 1 is marked with a box containing 'A'. Chords: C7, C7, C7.

System 2 (Measures 5-8): Chords: C7, C7, C7.

System 3 (Measures 9-12): Chords: F7, F7.

System 4 (Measures 13-16): Chords: C7, C7, E^{mi}7^{b5}, A7.

System 5 (Measures 17-20): Chords: D^{mi}7, G7.

System 6 (Measures 21): Chords: C7, C7. Measure 21 includes a "BREAK" instruction and a dotted line indicating a continuation of the melody.

MED SWING

SILVER'S SERENADE

HORACE SILVER, 1963

Handwritten musical score for "Silver's Serenade" by Horace Silver, 1963. The score is in treble clef, 4/4 time, and key of D major (three sharps). It consists of 32 measures, divided into four systems of eight measures each. The score includes various chords and melodic lines.

System 1 (Measures 1-8):

- Measure 1: Chord **A** (boxed), B^{13} , $C\#mi^9$
- Measure 2: Chord Dmi^9 , $C\#mi^9$, Ami^9 , Gmi^9
- Measures 3-8: Melodic line with eighth notes and rests, ending with a double bar line.

System 2 (Measures 9-16):

- Measure 9: Chord $F\#mi^9$
- Measure 10: Chord Gmi^9 , $F\#mi^9$, Dmi^9 , Cmi^9
- Measures 11-16: Melodic line with eighth notes and rests, ending with a double bar line.

System 3 (Measures 17-24):

- Measure 17: Chord $F\#mi^9$
- Measure 18: Chord Gmi^9 , $G\#mi^9$, Ami^9 , Ami^9 , D^7
- Measures 19-24: Melodic line with eighth notes and rests, ending with a double bar line.

System 4 (Measures 25-32):

- Measure 25: Chord Gma^9 , Ami^9 , Bmi^9 , Cma^9 , $F\#mi^7$, $B^7b^5b^9$, B^{13}
- Measures 26-32: Melodic line with eighth notes and rests, ending with a double bar line.

A SIMPLE WALTZ

BRUCE FORMAN, 1981

MED JAZZ WALTZ

Sheet music for "A Simple Waltz" by Bruce Forman, 1981. The piece is in 3/4 time and features a med jazz waltz style.

Section A (Measures 1-17):

- Measure 1: **A** (boxed)
- Measure 2: **Cma7**
- Measure 3: **Fma7**
- Measure 4: **Emi7**
- Measure 5: **A7**
- Measure 6: **Dmi7**
- Measure 7: **G7**
- Measure 8: **C6/9**
- Measure 9: **C#6/9**
- Measure 10: **Cma7**
- Measure 11: **Fma7**
- Measure 12: **Emi7**
- Measure 13: **A7**
- Measure 14: **Dmi7**
- Measure 15: **G7**
- Measure 16: **C6/9**
- Measure 17: **C6/9**

Section B (Measures 18-33):

- Measure 18: **B** (boxed)
- Measure 19: **A9(SUS4)**
- Measure 20: **A7**
- Measure 21: **A9(SUS4)**
- Measure 22: **A7**
- Measure 23: **A9(SUS4)**
- Measure 24: **A7**
- Measure 25: **A9(SUS4)**
- Measure 26: **G9(SUS4)**
- Measure 27: **G7**
- Measure 28: **G9(SUS4)**
- Measure 29: **G7**
- Measure 30: **G9(SUS4)**
- Measure 31: **G7**
- Measure 32: **G9(SUS4)**
- Measure 33: **G7**



34 **C**ma7 **F**ma7 **E**mi7 **A**7

38 **D**mi7 **G**7 **F**mi7 **Bb**7 **E**mi7 **A**7

42 **D**mi7 **G**7 **C**6/9 **C#**6/9

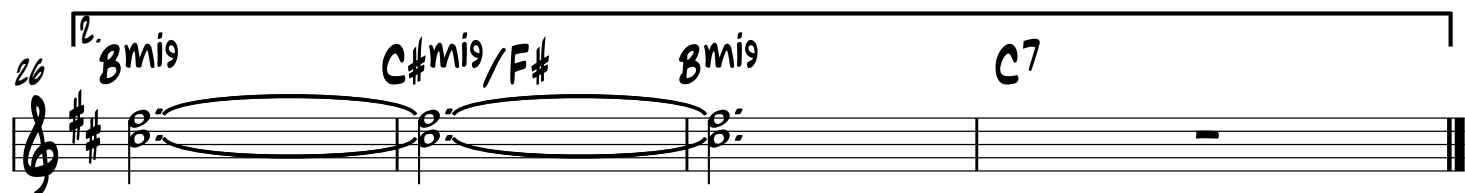
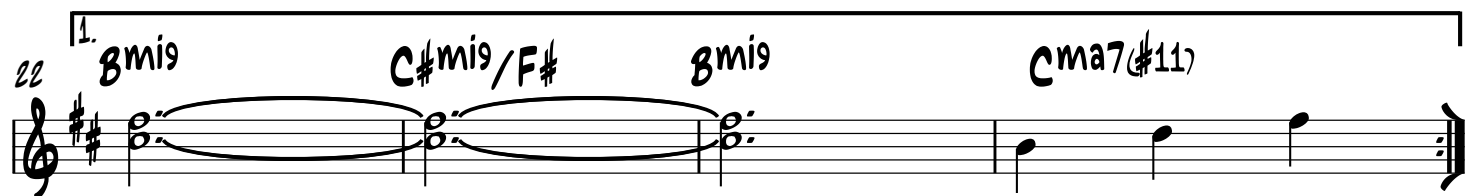
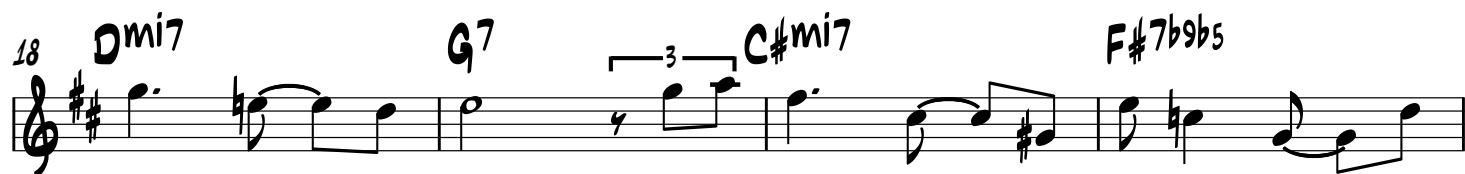
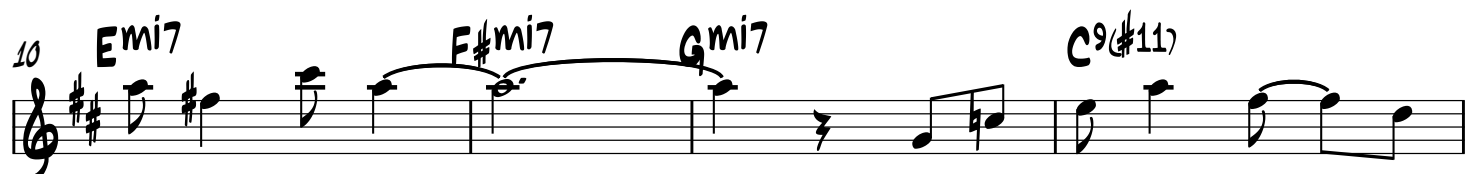
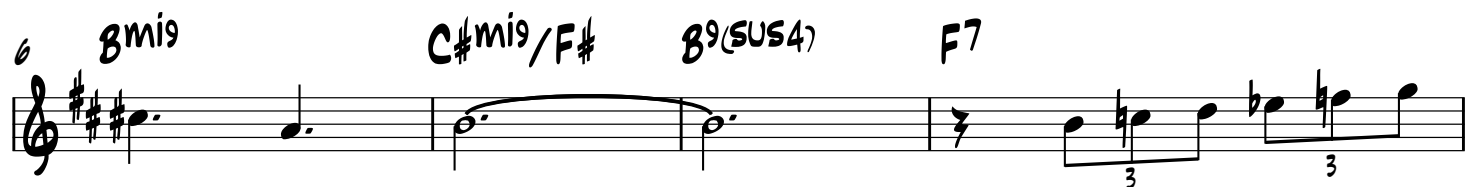
46 **C**6/9 **C#**6/9 **C**6/9 **C#**6/9

50 **C**6/9(#11) **G**7

SIMONE

JAZZ WALTZ

FRANK FOSTER, 1971



SINCE I FELL FOR YOU

BUDDY JOHNSON, 1948

A C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} A⁷ D^{mi7} G⁷

5 F⁷ E^{b7} D⁷ G⁷ E⁷(^{#5}) A⁷ D⁷ G⁷

A C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} A⁷ D^{mi7} G⁷

13 F⁷ E^{b7} D⁷ G⁷ C⁶ G^{mi7} C⁷

B F⁷ B^{b7} C⁶ G^{mi7} C⁷

21 F⁷ B^{b7} C⁶ A⁷ D^{mi7} G⁷

A C^{ma7} A⁷ D^{mi7} G⁷ C^{ma7} A⁷ D^{mi7} G⁷

29 F⁷ E^{b7} D⁷ G⁷ C⁶ A⁷ D^{mi7} G⁷

SISTER SADIE

MED-UP SWING

HORACE SILVER, 1959

Sheet music for "Sister Sadie" by Horace Silver, 1959. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is in a med-up swing style.

The score is divided into sections A and B, with measures numbered 6, 10, 14, 18, 22, 26, and 30.

Section A: Measures 6-17. Chords: F7, E7, F7, E7, F7. Includes a "STOP TIME" instruction at measure 7.

Section B: Measures 18-25. Chords: A7, E7, A7, G7, F#7, B7, F7. Includes a "TIME" instruction at measure 19.

Section A: Measures 26-33. Chords: E7, F7, E7, F7. Includes a "STOP TIME" instruction at measure 27.

Section B: Measures 34-35. Chords: E7.

SKATING IN CENTRAL PARK

JAZZ WALTZ

JOHN LEWIS, 1959

A Ama7 E7 Ama7 E7

5 Bmi7 E7 Ama7 A7

9 Dma7 G#7 C#mi7 F#mi7

13 Bmi7 E7 Ama7 1. E7 FINE

17 2. A7 **B** Dmi7 Dmi/C# Dmi/C

21 Bmi7b5 Cma7 C/B C/A

25 C/G F#mi7 F#mi/E D#mi7b5

29 Dmi7 Bmi7

33 E7 SOLOS ON AABA

D.C. AL FINE

SKYLARK

JOHNNY MERCER/HOAGY CARMICHAEL, 1941

A

1 Cma7 Dmi7 Emi7 Fma7 Cma7 F#7 Fma7 E7

5 Ami7 D7 Dmi7 G7 C6 Ami7 D7 Dmi7 G7

A

9 Cma7 Dmi7 Emi7 Fma7 Cma7 F#7 Fma7 E7

13 Ami7 D7 Dmi7 G7 C6 bG7 Gmi7 C7

B

17 Fma7 D7 Gmi7 C7 Fma7 Emi7b5 A7

21 Dmi7 Gmi7 C7 Fma7 Fma7 C#mi7 F#7 B7 E6 G7

A

25 Cma7 Dmi7 Emi7 Fma7 Cma7 F#7 Fma7 E7

29 Ami7 D7 Dmi7 G7 C6 Bb7 B7 C6 Dmi7 G7

ON A SLOW BOAT TO CHINA

MED SWING

FRANK LOESSER, 1948

A G^{ma7} $G^{\#dim}$ A^{mi7} $A^{\#dim}$

5 G^{ma7} B^7 C^{ma7} $B^{mi7}(\flat 5)$ E^7

9 A^{mi7} $C^{\#mi7}$ $F^{\#7}$ G^{ma7} E^7

13 A^7 A^{mi7} D^7

B G^{ma7} $G^{\#dim}$ A^{mi7} $A^{\#dim}$

17 G^{ma7} B^7 C^{ma7} $B^{mi7}(\flat 5)$ E^7

21 A^{mi7} F^7 G^{ma7} F^7 E^7

25 A^7 A^{mi7} D^7 G^6 A^{mi7} D^7



SLOW HOT WIND

SLOW LATIN

HENRY MANCINI/NORMAN GIMBEL, 1963

Handwritten musical score for "Slow Hot Wind" in 4/4 time, featuring treble clef, key signature of three sharps (F#, C#, G#), and various chords and melodic lines.

Section A (Measures 1-8): Chord: F#mi7. Melody: G4 (half), A4 (half), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).

Section B (Measures 9-16): Chords: Bmi7, G#mi7(b5), C#7, F#mi7, G#mi7(b5), C#7. Melody: G4 (half), A4 (half), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).

Section A (Measures 17-24): Chord: F#mi7. Melody: G4 (half), A4 (half), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).

Section B (Measures 25-32): Chords: Dma7, C#ma7, Cma7, Cmi7, F7, Bbma7, Ama7, G#mi7, C#7. Melody: G4 (half), A4 (half), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).

Section A (Measures 33-40): Chord: F#mi7. Melody: G4 (half), A4 (half), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).

Section B (Measures 41-48): Chords: Bmi7, G#mi7(b5), C#7, F#mi7, G#mi7(b5), C#7. Melody: G4 (half), A4 (half), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).

SMOKE GETS IN YOUR EYES

BALLAD

GEROME KERN/OTTO HARBACH, 1933

A C⁶ D[#]DIM Dmi⁷ G⁷ C⁶ F[#]9[#]11 F⁶/9 E[#]DIM

5 E^{mi}⁷ A^{mi}⁷ Dmi⁷ G⁷ 1. B^b7^b5 A⁷ Dmi⁷ G⁷

9 2. C⁶ F^{mi}⁷ B^b7 C⁶ B^bmi⁹ E^b13 **B** G[#]ma⁷ F^{mi}⁷ 3

13 A[#]mi⁷ A⁷DIM A[#]mi⁷ D[#]7 G[#]ma⁷ F^{mi}⁷ G⁷

17 C^{ma}⁷ A⁷b9 Dmi⁷ G⁷ **A** C⁶ D[#]DIM Dmi⁷ G¹³

21 C⁶ F[#]9[#]11 F⁶/9 F[#]DIM E^{mi}⁷ A^{mi}⁷ Dmi⁷ G⁷ 3

25 C⁶ A⁷[#]9 Dmi⁷ G⁷

SO IN LOVE

COLE PORTER, 1948

Handwritten musical score for "So in Love" by Cole Porter, 1948. The score is in G major, 4/4 time, and is marked "MEDIUM". It consists of 60 measures, divided into two systems of 30 measures each. The key signature has one sharp (F#), and the time signature is 4/4.

The score includes various chords and melodic lines. Chords are written above the staff, and melodic lines are written below the staff. The score is divided into two systems, each containing 30 measures.

System 1 (Measures 1-30):

- Measures 1-4: **A** Dmi7, Emi7b5, A7b9, Dmi7
- Measures 5-8: Gmi7, C9sus, 1. C7b9, Ema7, F7
- Measures 9-12: Bbma7, E7b9#5, Emi7b5, A7b9, 12. C9sus, Bbmi7
- Measures 13-16: Eb7, Gmi7, C7, F6, F7, **B** Bbma7
- Measures 17-20: E7, Ema7, Gmi7, C7, F6
- Measures 21-24: Gmi7, #C7, Ema7, Emi7b5, A7, Dmi7 / C
- Measures 25-28: Bmi7b5, E7, Ama7, A7, **A** Dmi7, Emi7b5
- Measures 29-32: A7b9, Dmi7, Gmi7, C9sus
- Measures 33-36: E7, Ami7b5, D7b9, Gmi7, Bbmi6, #, Ami7
- Measures 37-40: D7b9, G#mi7, #, G#7, Gmi7, C7
- Measures 41-44: Fma7, Emi7b5, A7b9

System 2 (Measures 45-60):

- Measures 45-48: Fma7, Emi7b5, A7b9

SO NICE

LATIN

MARCOS VALLE/PAULO SERGIO VALLE

NORMAN GIMBEL, 1963

Sheet music for the song "SO NICE" in 4/4 time, featuring Latin influences. The key signature is two sharps (F# and C#).

Section A (Measures 1-12):

- Measure 1: **A** Dma7
- Measure 2: G#mi7
- Measure 3: C#7
- Measure 4: Gma7
- Measure 5: Gmi7
- Measure 6: C7
- Measure 7: F#mi7
- Measure 8: B7
- Measure 9: E mi7
- Measure 10: E mi7 / D
- Measure 11: C#mi7 (b5)
- Measure 12: F#7

Section B (Measures 13-24):

- Measure 13: B mi7
- Measure 14: E7
- Measure 15: E mi7
- Measure 16: Bb7
- Measure 17: A7
- Measure 18: Dma7
- Measure 19: G#mi7
- Measure 20: C#7
- Measure 21: Gma7
- Measure 22: Gmi7
- Measure 23: C7
- Measure 24: F#mi7
- Measure 25: B7
- Measure 26: E mi7
- Measure 27: A7
- Measure 28: D6
- Measure 29: G7
- Measure 30: D6
- Measure 31: E mi7
- Measure 32: A7

MEDIUM SWING

SO WHAT

MILES DAVIS, 1959

BASS PLAYS MELODY

A

First staff of music (measures 1-5). Chords: C#mi7 Bmi7.

Second staff of music (measures 6-9). Chords: C#mi7 Bmi7.

Third staff of music (measures 10-13). Chords: C#mi7 Bmi7.

Fourth staff of music (measures 14-17). Chords: C#mi7 Bmi7.

B

18

Fifth staff of music (measures 18-21). Chords: Dmi7 Cmi7.

Sixth staff of music (measures 22-25). Chords: Dmi7 Cmi7.

C

26

Seventh staff of music (measures 26-29). Chords: C#mi7 Bmi7.

Eighth staff of music (measures 30-33). Chords: C#mi7 Bmi7.

SOLOS

34

Ninth staff of music (measures 34-37). Chords: Bmi7 8, Bmi7 8, Cmi7 8, Bmi7 8.

SOFT SUMMER BREEZE

EASY SWING

EDDIE HEYWOOD/JUDY SPENCER, 1956

Sheet music for "Soft Summer Breeze" in G major, 4/4 time, Easy Swing.

Section A (Measures 1-16):

- Measures 1-2: Dma7 Bmi7 Emi7 A7
- Measures 3-4: Dma7 Bmi7 E9(#11)
- Measures 5-6: Gma7 C7
- Measures 7-8: F#mi7 B7 Emi7 A7
- Measures 9-10: Dma7 Bmi7 E9(#11)
- Measures 11-12: Gma7 C7
- Measures 13-14: F#mi7 B7 Emi7 A7
- Measures 15-16: D6

Section B (Measures 17-28):

- Measures 17-18: Ami7 D7
- Measures 19-20: Gma7 D7
- Measures 21-22: Bmi7 E7
- Measures 23-24: A7
- Measures 25-26: Emi7 A7
- Measures 27-28: Dma7 Bmi7 E9(#11)

Section A (Measures 29-36):

- Measures 29-30: Gma7 C7
- Measures 31-32: F#mi7 B7 Emi7 A7
- Measures 33-34: D6 Emi7 A7

SOFT WINDS

BENNY GOODMAN, 1940

AG⁷

5

C⁷

9

G⁷

13

E^b7D⁷E^b7D⁷E^b7D⁷G⁷D⁷**A**G⁷

17



21

C⁷

25

G⁷

29

E^b7D⁷E^b7D⁷E^b7D⁷G⁷D⁷

SOFTLY, AS IN A MORNING SUNRISE

MED-UP SWING

SIGMUND ROMBERG/OSCAR HAMMERSTEIN II, 1928

A A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} $B_{mi7}(\flat 5)$ $E7$

5 A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} $B_{mi7}(\flat 5)$ $E7$

A A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} $B_{mi7}(\flat 5)$ $E7$

9 A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} D_{mi7} $G7$

13 A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} D_{mi7} $G7$

B $C\flat/9$ $C\sharp dim$

17 $C\flat/9$ $C\sharp dim$

21 D_{mi7} $D\sharp dim$ $E7$ $B_{mi7}(\flat 5)$ $E7$

A A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} $B_{mi7}(\flat 5)$ $E7$

25 A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} $B_{mi7}(\flat 5)$ $E7$

29 A_{mi7} $B_{mi7}(\flat 5)$ $E7$ A_{mi7} $B_{mi7}(\flat 5)$ $E7$

SOLAR

MED SWING

MILES DAVIS, 1963



SOLITUDE

MEDIUM BALLAD

EDDIE DELANGE/IRVING MILLS

DUKE ELLINGTON, 1934

The musical score for "Solitude" is written in 4/4 time and consists of 32 measures. The key signature is one flat (Bb). The score is divided into three sections: A (measures 1-8), B (measures 9-24), and A (measures 25-32). Chords are indicated above the notes.

Section A (Measures 1-8):

- Measure 1: Cma7
- Measure 2: C7
- Measure 3: Fma7
- Measure 4: Dmi7
- Measure 5: G7
- Measure 6: Cma7
- Measure 7: Dmi7
- Measure 8: G7

Section B (Measures 9-24):

- Measure 9: Cma7
- Measure 10: C7
- Measure 11: Fma7
- Measure 12: Dmi7
- Measure 13: G7
- Measure 14: Cma7
- Measure 15: C7
- Measure 16: Fma7
- Measure 17: F#dim
- Measure 18: Cma7
- Measure 19: Gmi7
- Measure 20: C7
- Measure 21: Fma7
- Measure 22: F#dim
- Measure 23: Emi7
- Measure 24: Ami7

Section A (Measures 25-32):

- Measure 25: Cma7
- Measure 26: C7
- Measure 27: Fma7
- Measure 28: Dmi7
- Measure 29: G7
- Measure 30: Cma7
- Measure 31: Dmi7
- Measure 32: G7

SOME OTHER TIME

BALLAD

LEONARD BERNSTEIN

BETTY COMDEN/ADOLPH GREEN, 1945

A

Ama7 E7(SUS4) Ama7 E7(SUS4) Ama7 E7(SUS4) Ama7 E7(SUS4) A#mi7(b5) Dmi6

5 C#mi7 F#7 Bmi7 E7 Ama7 E7(SUS4) Ama7 E7(SUS4)

9 A Ama7 E7(SUS4) Ama7 E7(SUS4) Ama7 E7(SUS4) Ama7 E7(SUS4) A#mi7(b5) Dmi6

13 C#mi7 F#7 Bmi7 E7 Ama7 E7(SUS4) Ama7 C7

B

17 Fma7 C7 Fma7 C7 Fma7 C7 Fma7 C7

21 Fma7 E7 Ama7 C#7 F#mi7 F#7 F7 Bmi7 E7

25 Ama7 E7(SUS4) Ama7 E7(SUS4) Ama7 E7(SUS4) Ama7 E7(SUS4) A#mi7(b5) Dmi6

29 C#mi7 F#7 Bmi7 E7 Ama7 E7(SUS4) Ama7 E7(SUS4)

SOMEDAY MY PRINCE WILL COME

JAZZ WALTZ

FRANK CHURCHILL/LARRY MOREY, 1937

A G^{ma7} $B7(\sharp 5)$ C^{ma7} E^7

5 A^{mi7} E^7 A^7 D^7

9 B^{mi7} $A\sharp dim^7$ A^{mi7} D^7

13 B^{mi7} $A\sharp dim^7$ A^{mi7} D^7

B G^{ma7} $B7(\sharp 5)$ C^{ma7} E^7

17 A^{mi7} E^7 A^7 D^7

21 G^{ma7} $B7(\sharp 5)$ C^{ma7} $C\sharp dim$

25 G^{ma7}/D A^{mi7} D^7 G^6 A^{mi7} D^7

SOMEONE TO WATCH OVER ME

BALLAD

GEORGE & IRA GERSHWIN, 1926

A C⁶ A^{mi}7 F^{#mi}7(b⁵) F^{dim} C⁶/E D^{#dim} D^{mi}6 C^{#dim}7

5 D^{mi}7 E^{dim}7 F⁶ F^{#mi}7(b⁵) G⁷(SUS4) E⁷ A⁷ D^{mi}7 G⁷

A C⁶ A^{mi}7 F^{#mi}7(b⁵) F^{dim} C⁶/E D^{#dim} D^{mi}6 C^{#dim}7

9 D^{mi}7 E^{dim}7 F⁶ F^{#mi}7(b⁵) G⁷(SUS4) C⁶ G^{mi}7 C⁷

B F^{ma}7 F^{#mi}7(b⁵) B⁷ C⁶

17 F^{#mi}7(b⁵) B⁷ E⁷ A⁷ D^{mi}7 G⁷

A C⁶ A^{mi}7 F^{#mi}7(b⁵) F^{dim} C⁶/E D^{#dim} D^{mi}6 C^{#dim}7

25 D^{mi}7 E^{dim}7 F⁶ F^{#mi}7(b⁵) G⁷(SUS4) C⁶ D^{mi}7 G⁷

SOMETIME AGO

JAZZ WALTZ

SERGIO MIHANOVICH, 1962

A Ama7 E7(SUS4) Ama7 E7(SUS4)

5 Ama7 E7(SUS4) C#mi7(b5) F#7

9 Bmi7 E7 G#mi7(b5) C#7 F#mi7

13 B7 Cmi7 F7 Bmi7 E7

B Ama7 E7(SUS4) Ama7 E7(SUS4)

17 Ama7 E7(SUS4) C#mi7(b5) F#7

21 Bmi7 E7 C#mi7 F#7

25 Bmi7 E7 G7(b5) F#7

29 Bmi7 E7 Ama7 E7(SUS4)

33 Bmi7 E7 Ama7 E7(SUS4)

SOMEWHERE IN THE NIGHT

BALLAD OR MEDIUM

MILTON RASKIN/BILLY MAY, 1958

A F#mi7 B7 Emaj7 A7 G#mi7(b5)C#7

5 F#mi7 Ami7 D7 Gmaj7 C#mi7(b5)F#7

B Emi7 A7 Dmaj7 G#mi7(b5)C#7

13 F#maj7 G#7 G#mi7 C#7

C F#mi7 B7 Emaj7 G#mi7(b5) C#7

17 F#mi7 C7 B7 Emaj7 A7 G#mi7(b5) C#7

21

SOMEWHERE OVER THE RAINBOW

BALLAD

E.Y. HARBURG/HAROLD ARLEN, 1938

A Cma7 Ami7 Emi7 C7 Fma7 F#mi7 B7 Emi7 Gmi7 C7



5 Fma7 Bb7 Cma7 A7 D7 G7 Cb Dmi7 G7



A Cma7 Ami7 Emi7 C7 Fma7 F#mi7 B7 Emi7 Gmi7 C7



13 Fma7 Bb7 Cma7 A7 D7 G7 Cb G7



B Cma7 Dmi7 G7 Emi7 A7 Dmi7 G7



21 Cma7 F#mi7b5 B7 Emi7 EbDIM Dmi7 G7



A (F#m7b5) (Fm7) Cma7 Ami7 Emi7 C7 Fma7 F#mi7 B7 Emi7 Gmi7 C7



29 Fma7 Bb7 Cma7 A7 D7 G7 Cb Dmi7 G7



SONG FOR MY FATHER

MED BOSSA NOVA

HORACE SILVER

[illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a treble clef, a common time signature (C), and a 4-measure phrase. The first measure contains a whole note chord labeled C7. The second measure contains a whole note chord labeled Bb7. The third measure contains a whole note chord labeled A7. The fourth measure contains a whole note chord labeled G7. The notation is written in a simple, handwritten style.

The first system of the musical score is for the first ending. It consists of two measures. The first measure contains a whole note chord labeled D_{MI}^7 . The second measure contains a half note chord labeled D_{MI}^7 . The system is marked with a first ending bracket and a repeat sign.

15

Example 15 shows a sequence of chords: B $\flat$, C7, B $\flat$ 7, and A7.

18 **DMI⁷**
PLAY HEAD TWICE, SOLO ON AAB

THE SONG IS ENDED

BUT THE MELODY LINGERS ON

MED SWING

IRVING BERLIN, 1927

Handwritten musical score for "The Song Is Ended" by Irving Berlin, 1927. The score is in 4/4 time and features a melody with various chords and a key signature of one flat (Bb).

Section A (Measures 1-17):

- Measure 1: C^{ma}7
- Measure 2: F#7(b5)
- Measure 3: F^{ma}7
- Measure 4: Bb7
- Measure 5: A^{mi}7
- Measure 6: D7
- Measure 7: D^{mi}7
- Measure 8: G7

Section B (Measures 18-25):

- Measure 18: E^{mi}7
- Measure 19: F#^{mi}7(b5)
- Measure 20: B7
- Measure 21: F#^{mi}7(b5)
- Measure 22: B7
- Measure 23: E^{mi}7
- Measure 24: A7
- Measure 25: D^{mi}7
- Measure 26: G7

Section A (Measures 27-34):

- Measure 27: C^{ma}7
- Measure 28: F#7(b5)
- Measure 29: F^{ma}7
- Measure 30: Bb7
- Measure 31: A^{mi}7
- Measure 32: D7
- Measure 33: D^{mi}7
- Measure 34: G7
- Measure 35: C^{ma}7
- Measure 36: D^{mi}7
- Measure 37: G7

FAST SWING

THE SONG IS YOU

JEROME KERN/OSCAR HAMMERSTEIN II, 1932

Handwritten musical score for "The Song Is You" in A major, 4/4 time, marked "FAST SWING". The score is written on a single staff with treble clef and key signature of three sharps (F#, C#, G#).

Section A: Measures 1-12. Chords: A^{ma7}, C^{dim7}, B^{mi7}, E⁷, A^{ma7}, F^{#7}, B^{mi7}, E⁷, C^{#mi7}, F^{#7}, B^{mi7}, E⁷. Includes first and second endings.

Section B: Measures 13-24. Chords: D^{mi7}, G⁷, C^{#mi7}, F^{#7}, B^{mi7}, E⁷, B^{mi7}, E⁷, A⁶, D⁷, A⁶, D^{#mi7}, G^{#7}, C^{#ma7}. Includes a double bar line and repeat sign.

Section C: Measures 25-48. Chords: D^{#mi7}, G^{#7}, C^{#ma7}, G^{mi7}, F^{mi}, F^{mi}(^{ma7}), F^{mi7}, B^{b7}, E^{b7}, G^{#7}, A^{ma7}, C^{dim7}, B^{mi7}, E⁷, A^{ma7}, E^{mi7}, A⁷, D^{ma7}, G⁷, C^{#mi7}, F^{#7}. Includes a double bar line.

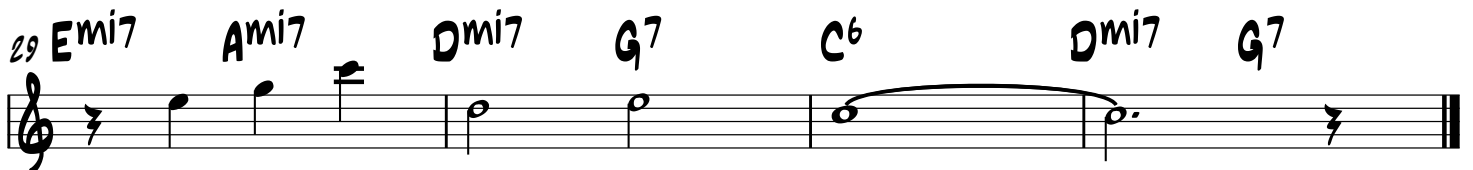
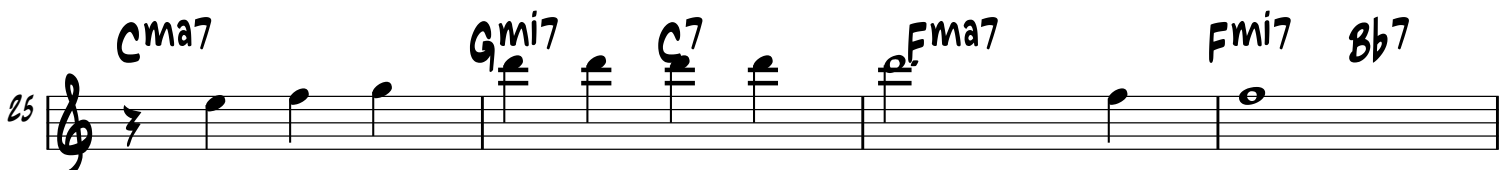
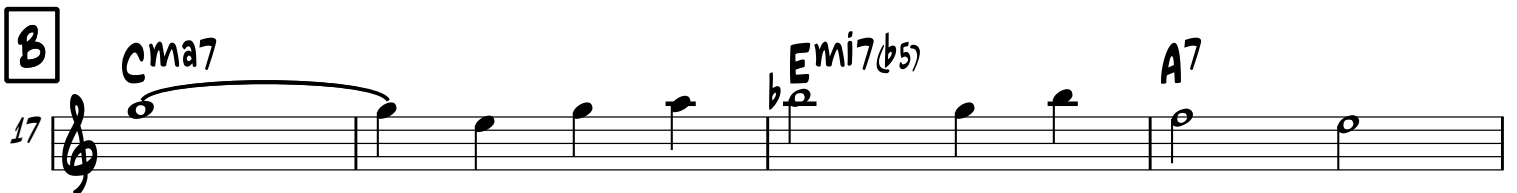
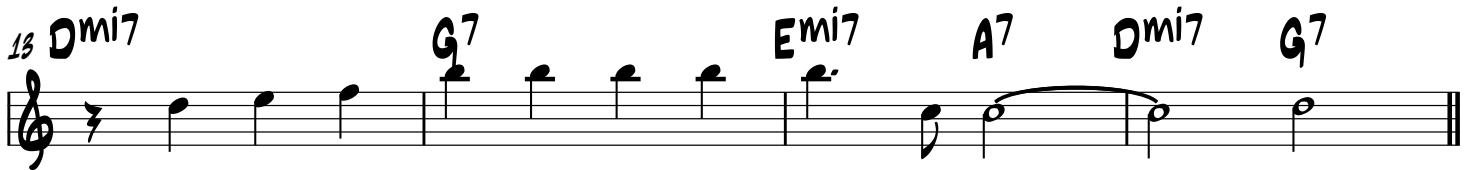
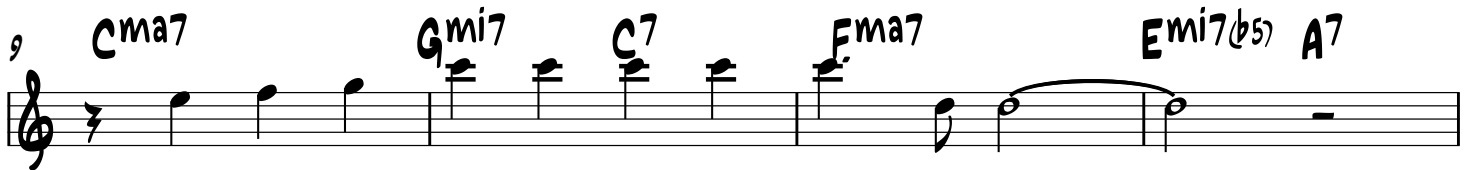
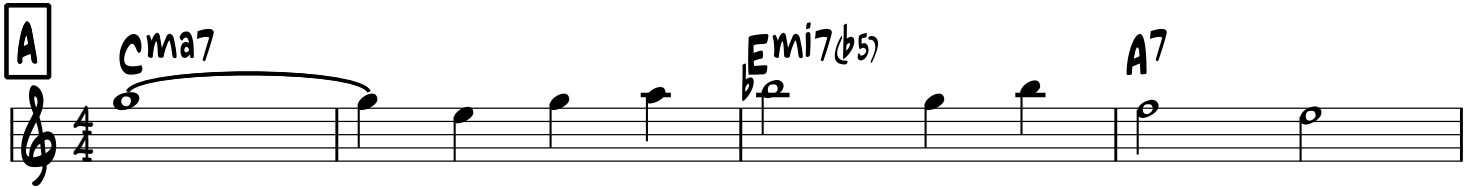
Section D: Measures 49-52. Chords: B^{mi7}, E⁷, A⁶, D⁷, A⁶, B^{mi7}, E⁷. Ends with a double bar line.

Measure numbers 7, 13, 19, 25, 31, 37, 43, and 49 are indicated at the start of their respective lines.

SOON

MED SWING

GEORGE & IRA GERSHWIN, 1929



SOON IT'S GONNA' RAIN

BALLAD

HARVEY SCHMIDT/TOM JONES, 1960

Sheet music for the song "Soon It's Gonna' Rain" in A major, 4/4 time. The music is divided into sections A, B, and C.

Section A: Measures 1-8. Chords: A^{ma}7, A^{ma}7, D^{ma}7, C[#]mi7, F[#]7, F[#]mi7, B⁷, B^{mi}7, E⁷, A⁶, B^{mi}7, E⁷.

Section B: Measures 9-16. Chords: A^{ma}7, A^{ma}7, D^{ma}7, C[#]mi7, F[#]7, F[#]mi7, B⁷, B^{mi}7, E⁷, A⁶, F[#]7.

Section C: Measures 17-24. Chords: B^{mi}7, E⁷, A^{ma}7, C[#]mi7, F[#]mi7, B^{mi}7, E⁷, E⁷, E⁷/D, C[#]mi7, F[#]7, B^{mi}7, E⁷.

Section A: Measures 25-32. Chords: A^{ma}7, A^{ma}7, D^{ma}7, C[#]mi7, F[#]7, F[#]mi7, B⁷, B^{mi}7, E⁷, C[#]mi7, F[#]7.

Section B: Measures 33-40. Chords: B^{mi}7, C[#]mi7, D^{ma}7, E⁷, A⁶, B^{mi}7, E⁷.

SOPHISTICATED LADY

DUKE ELLINGTON/IRVING MILLS

MITCHELL PARTIS, 1932

BALLAD

Sheet music for "Sophisticated Lady" in G major, 4/4 time, featuring chord progressions and melodic lines.

Section A (Measures 1-13):

- Measure 1: Gmi7
- Measure 2: Eb7 D7 C#7 C7
- Measure 3: Fma7 Bb7
- Measure 4: F7 E7 Eb7 D7
- Measure 5: G7
- Measure 6: Gmi7 C7
- Measure 7: Fma7
- Measure 8: Ami7(b5) D7

Section B (Measures 14-25):

- Measure 14: G7
- Measure 15: Gmi7 C7
- Measure 16: Fma7
- Measure 17: F#mi7(b5) B7
- Measure 18: Ema7 C#mi7
- Measure 19: F#mi7 B7
- Measure 20: G#mi7 C#7
- Measure 21: F#mi7 B7
- Measure 22: Ema7 C#mi7
- Measure 23: F#mi7 B7
- Measure 24: Ema7 G#dim Ami7
- Measure 25: Gmi7

Section A (Measures 26-33):

- Measure 26: Gmi7
- Measure 27: Eb7 D7 C#7 C7
- Measure 28: Fma7 Bb7
- Measure 29: F7 E7 Eb7 D7
- Measure 30: G7
- Measure 31: Gmi7 C7
- Measure 32: Fma7
- Measure 33: Ami7(b5) D7

SOUL EYES

BALLAD OR SLOW LATIN

MAL WALDRON, 1964

A $A_{mi}7$ $E7$ $A_{mi}7$ $D7$

6 $D_{mi}7$ $G7$ ALT. $E_{mi}7(b5)$ $A7$

10 $F_{ma}7$ $F\sharp_{mi}7(b5)$ $B7$ $E_{ma}7$ $Bb7$

14 $E_{bma}7$ $D_{mi}7$ $G7$ $C_{ma}7$ $B_{mi}7(b5)$ $E7$

B $A_{mi}7$ $E7$ $A_{mi}7$ $D7$

18 $D_{mi}7$ $G7$ ALT. $E_{mi}7(b5)$ $A7$

22 $F_{ma}7$ $F\sharp_{mi}7(b5)$ $B7$ $E_{mi}7(b5)$ $A7$

26 $D_{mi}7$ $G7$ ALT. $C_{ma}7$ $B_{mi}7(b5)$ $E7$

SOULTRANE

Ballad

TADO DAMERON, 1956

A Cma7 E^{mi}7(b5) A⁷ D^{mi}7 F^{mi}7 B^b7

5 F^{mi}7 B^b7 Cma7 E⁷ A⁷ D⁷ G⁷ E^{mi}7 A⁷ D^{mi}7 G⁷

A Cma7 E^{mi}7(b5) A⁷ D^{mi}7 F^{mi}7 B^b7

9 Cma7 E⁷ A⁷ D⁷ G⁷ C⁶ F^{#mi}7(b5) B⁷

B E^{mi}7 F^{#mi}7(b5) B⁷ E^{mi}7 A⁷ D^{#mi}7 G^{#7}

17 G^{ma}7 E^{mi}7 A^{mi}7 D⁷ D^{mi}7 G^{dim} G^{#7}(b5) G⁷

A Cma7 E^{mi}7(b5) A⁷ D^{mi}7 F^{mi}7 B^b7

25 F^{mi}7 B^b7 Cma7 E⁷ A⁷ D⁷ G⁷ C⁶ D^{mi}7 G⁷

MED SAMBA

SPAIN

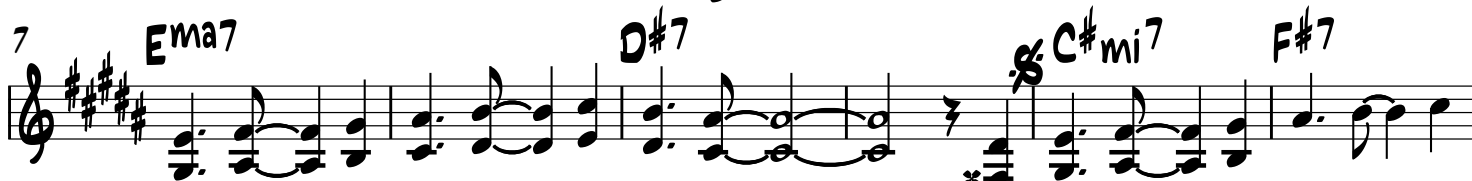
CHICK COREA, 1973

A

N.C.

C#mi¹¹

D#sus



D.C. AL CODA

B

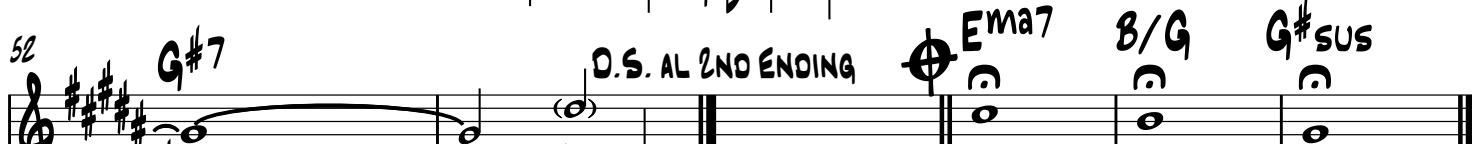
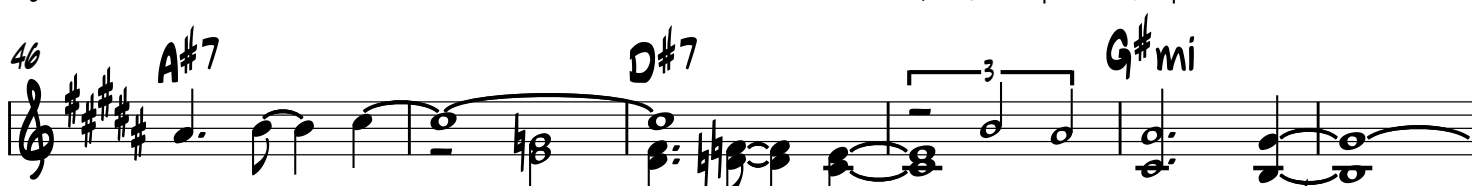
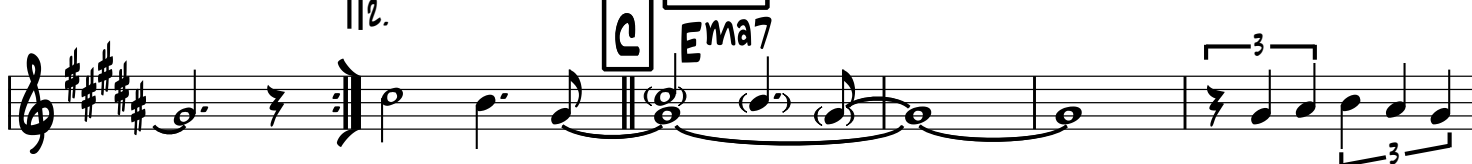
N.C.



SAMBA

C

Ema7



SOLOS ON C - END EACH SOLO W/MELODY AT C (NOTES IN PARENTHESES), THEN D.S. TO END LAST SOLO, PLAY MELODY AT C, D.S. FOR 8 BARS, THEN DC AL CODA

SPEAK LOW

KURT WEIL/ODDEN NASH, 1943

A E_{mi}^7 A^7 E_{mi}^7 A^7

6 E_{mi}^7 A^7 $F\#_{mi}^7 b5$ B^7

10 G_{mi}^7 C^7 G_{mi}^7 C^7

14 $F\#_{mi}^7$ B^7 E_{mi}^7 A^7 1. D^6 $F\#_{mi}^7$ B^7

18 2. D^6 **B** D_{mi}^7 $B^b9\#11$

24 C_{ma}^7 F_{mi}^7 B^b7 E_{mi}^7 A^7

C E_{mi}^7 A^7 E_{mi}^7 A^7

28 E_{mi}^7 A^7 $F\#_{mi}^7 b5$ B^7

32 E_{mi}^7 A^7 $F\#_{mi}^7 b5$ B^7

36 G_{mi}^7 C^7 $C^9\#11$ B^7

40 E^7 A^7 D^6 $F\#_{mi}^7$ B^7

SPECTACULAR

UP SWING

JULIAN "CANNONBALL" ADDERLY, 1957

Sheet music for the song "Spectacular" by Julian "Cannonball" Adderly, 1957. The music is in 4/4 time, key of D major (two sharps), and is an upswing. The score is written for a single melodic line.

The music is divided into two main sections, A and B, each consisting of 8 measures.

Section A (Measures 1-8):

- Measure 1: D^{ma}7
- Measure 2: C[#]mi7(b5)
- Measure 3: F[#]7
- Measure 4: B^{mi}7
- Measure 5: A^{mi}7
- Measure 6: D7
- Measure 7: G^{ma}7
- Measure 8: C7

Section B (Measures 9-16):

- Measure 9: D^{ma}7
- Measure 10: B7
- Measure 11: E7
- Measure 12: E^{mi}7
- Measure 13: A7
- Measure 14: D^{ma}7
- Measure 15: C[#]mi7(b5)
- Measure 16: F[#]7

Section A (Measures 17-24):

- Measure 17: D^{ma}7
- Measure 18: C[#]mi7(b5)
- Measure 19: F[#]7
- Measure 20: B^{mi}7
- Measure 21: A^{mi}7
- Measure 22: D7
- Measure 23: G^{ma}7
- Measure 24: C7

Section B (Measures 25-32):

- Measure 25: D^{ma}7
- Measure 26: E7
- Measure 27: Fdim
- Measure 28: F[#]mi7
- Measure 29: G7
- Measure 30: F[#]mi7
- Measure 31: B7
- Measure 32: E^{mi}7

Section A (Measures 33-40):

- Measure 33: A7
- Measure 34: D⁶
- Measure 35: E^{mi}7
- Measure 36: A7
- Measure 37: D^{ma}7
- Measure 38: C[#]mi7(b5)
- Measure 39: F[#]7
- Measure 40: B^{mi}7

SPRING IS HERE

SLOW BALLAD OR MED

LORENZ HART/RICHARD RODGERS, 1938

A Fdim/C Fma7/C Fdim/C Fma7/C

5 Ami7(b5) D7 Gmi7 Ami7(b5) D7 Gmi7 C7

9 Fma7 Gmi7 Ami7 Bbma7 Ami7 Dmi7 Cmi7 F7 Bbma7 B7(#9) E7(#9) A7(#9)

13 Dmi(ma7) Dmi(ma7) Dmi7 G#mi7 C#7 Gmi7 C7

B Fdim/C Fma7/C Fdim/C Fma7/C

17 Ami7(b5) D7 Gmi7 Ami7(b5) D7 Gmi7 C7

21 Fma7 Gmi7 Ami7 Bbma7 Ami7 Gmi7 Fma7 Dmi7 G#mi7 C#7 Gmi7 C7

25 Ami7 Dmi7 Gmi7 C7 Fma7 Gmi7/C

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (Bb). The score is divided into two main sections, A and B. Section A consists of 16 measures, and Section B consists of 12 measures. Chord symbols are placed above the staff, indicating the harmonic structure. Some chords are marked with a '3' below them, indicating a triplet. The notation includes eighth and quarter notes, as well as rests. The score ends with a double bar line.

BALLAD

SPRING CAN REALLY HANG YOU UP THE MOST

FRAN LANDESMAN/TOMMY WOLF, 1955

VERSE

1 Ama7 G7 Ama7 E7 Ama7 G7 Ama7

5 C⁹SUS Fma7 G⁹SUS C[#]ma7 E⁹SUS Ama7 F[#]mi7

9 Bmi7 E7 Ama7 F[#]7 Bmi7 F[#]7 B7 E7

A IN TEMPO

13 Ama7 G^{ma9} Ama7 G^{ma9} Ama7 F[#]mi7 Bmi7 E7 C[#]mi7 F[#]7

17 D[#]mi7^{b5} Dmi7 C[#]mi7 B7 Bmi7 E7 Ama7 G^{ma7}

A

21 Ama7 G^{ma9} Ama7 G^{ma9} Ama7 F[#]mi7 Bmi7 E7 C[#]mi7 F[#]7

25 D[#]mi7^{b5} Dmi7 C[#]mi7 B7 Bmi7 E7 Ama7

B

29 E^{mi7} Ama7 E^{mi7} Ama7 E^{mi7} Ama7 E^{mi7} Ama7

2 33 (A7(#9)) Ami7 Dma7 (A7(#9)) Ami7 Dma7 D#mi7 G#7 C#ma7 F#mi7 B7

37 Ema7 Dma9 Ama7 Gma9 Ama7 F#mi7 Bmi7 E7 C#mi7 F#7

41 D#mi7b5 Dmi7 C#mi7 B7 Bmi7 E7 C#mi7 F#7

45 Bmi7 E7 Ama7 Gma9

SOLOS ON ABC, AFTER SOLOS, D.S. AL CODA

47 Cmi7 F7 Bmi7 E7 C#mi7 F#7 Bmi7 Ama7

51 Bmi7 Ama7 G#mi7b5 F#7 F#mi7 B7 Bmi7 G7

55 C#mi7 F#7 Bmi7 Bbma7 Ama7

ST. THOMAS

LATIN

SONNY ROLLINS, 1963

Sheet music for "St. Thomas" by Sonny Rollins, 1963. The music is in Latin style, 4/4 time, and features a key signature of three sharps (F#, C#, G#).

The score is divided into two systems, each containing four staves of music. The first system starts with a boxed 'A' indicating the beginning of the piece. The second system also starts with a boxed 'A'.

Chord progressions and melodic lines are shown for each staff. The first system (staves 1-4) and the second system (staves 17-20) follow the same chord progression: A⁶, C#mi7, F#7, Bmi7, E7, A⁶. The third system (staves 9-12) and the fourth system (staves 25-28) follow a different chord progression: C#mi7(b5), G7, F#7, Bmi7, F7, E7.

The fifth system (staves 13-16) and the sixth system (staves 21-24) follow a third chord progression: A⁶, A⁷/C#, D⁶, D#dim, A⁶/E, E7, A⁶.

The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The notation includes eighth and quarter notes, rests, and various chord symbols.

STABLEMATES

BENNY GOLSON, 1954

MEDIUM SWING

3

A C[#]mi7 F[#]7 Cmi7 ^bF7 B^bma7 A7 ^b

6 Fmi7 3 B^b7 E^bma7 3 E^{mi}7^b5 A7

10 Dmi7 G7 Cmi7 3 F7[#]5

14 B^bma7 **B** Dmi7 E^b7

18 E7[#]5 A7 G[#]7 G7

22 F[#]7 F7 3 **C** C[#]mi7 F[#]7 Cmi7 ^bF7

26 B^bma7 A7 Fmi7 3 B^b7

30 E^bma7 3 E^{mi}7^b5 A7 Dmi7 G7

34 Cmi7 F7[#]5 B^bma7

STAIRWAY TO THE STARS

BALLAD

MATT MALNECK/FRANK SIGNORELLI

MITCHEL PARISH, 1960

Sheet music for "Stairway to the Stars" (Ballad), featuring guitar chords and melody lines.

Section A (Measures 1-8):

- Chords: A^{ma7}, B^{b7}, E^{mi7}, A⁷, D^{ma7}, G⁷

Section B (Measures 9-16):

- Chords: F^{#mi7}, B⁷, B^{mi7}, E⁷, C^{#7}, F^{#7}, B^{mi7}, E⁷

Section C (Measures 17-24):

- Chords: C^{#mi7}, D^{#mi7}(b5), G^{#7}, C^{#mi7}, F^{#7}

Section D (Measures 25-32):

- Chords: A^{ma7}, B^{b7}, E^{mi7}, A⁷, D^{ma7}, G⁷

Section E (Measures 33-40):

- Chords: F^{#mi7}, B⁷, B^{mi7}, E⁷, A^{6/9}, F^{#mi7}, B^{mi7}, E⁷

STAR EYES

DON RAYE/GENE DEPAUL, 1942

N.C.

INTRO



A

Cma7

Dmi7

G7

Cma7

Cmi7

F7



9 Bbma7

Emi7b5

A7

Dma7

G#7

G7



A

Cma7

Dmi7

G7

Cma7

Cmi7

F7



17 Bbma7

Emi7b5

A7

Dma7

G#7

G7



B

Fma7

Fmi7

Bb7



25 Fbma7

Dmi7

G7



C

Cma7

Dmi7

G7

Cma7

Cmi7

F7



33 Bbma7

Emi7b5

A7

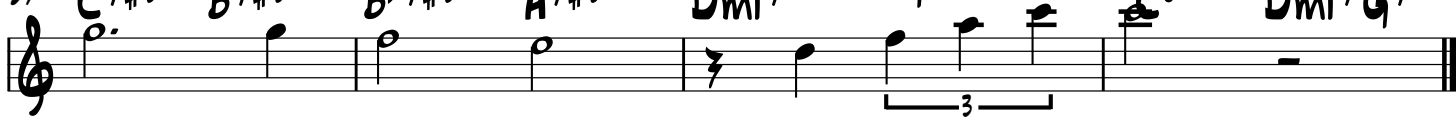
Dma7

G#7

G7



37 C7#9 B7#9 Bb7#9 A7#9 Dmi7 G7 C6 Dmi7 G7



STAROUST

HOAGY CARMICHAEL/MITCHELL PARISH, 1929

FREELY

1 *Bbma7* *Eb7* *D7b9* *G7*

5 *Cmi7* *F7* *Dmi7* *Gmi7* *Emi7* *A7* *Dmi7* *G7* *Cmi7* *F7*

9 *Bbma7* *Eb7* *D7b9* *G7*

13 *Cmi7* *F7* *Dmi7* *Gmi7* *Cmi7* *F7* *Bb6* *Bb7* **IN TEMPO**

A 17 *Ebma7* *Ebm(mi7)* *G#7* *Bb6/9*

22 *Dmi7* *G7* *Cmi7* *G7* *Cmi7* *F7* *Cmi7* *F7*

27 *Bbma7* *Cmi7* *C#DIM7* *Bb/D* *C7* *Gmi7* *C7* *F7* *Cmi7*

32 *F7* *Bb7* **B** *Ebma7* *Ebm(mi7)* *G#7* *Bb6/9*

38 *Dmi7* *G7* *Cmi7* *G7* *Cmi7* *Ebma7* *G#7*

43 *Bbma7* *Dmi7* *G7* *Cmi7* *F7* *Bb6* *Fmi7* *Bb7*

*SOLOS ON A & B

STARS FELL ON ALABAMA

MED BALLAD OR SWING

MITCHELL PARISH/FRANK PERKINS, 1964

A Ama7 F#7(b9) Bmi7 E7 Ama7 Bmi7 C#mi7 F#7

5 Bmi7 E7 Ama7 F#7 Bmi7 E7

A Ama7 F#7(b9) Bmi7 E7 Ama7 Bmi7 C#mi7 F#7

13 Bmi7 E7 A⁶ G7 A⁶ F#7

B Bmi7 E7 C#mi7 Cdim Bmi7 E7 Ama7 F#7

21 Bmi7 G#mi7(b9) F#mi7 F#mi7/E D#mi7(b5) G#7 C#ma7 Bmi7 E7

A Ama7 F#7(b9) Bmi7 E7 Ama7 Bmi7 C#mi7 F#7

29 Bmi7 E7 A⁶ F#mi7 Bmi7 E7

STELLA BY STARLIGHT

NED WASHINGTON/VICTOR YOUNG, 1946

MED SWING

Sheet music for "Stella by Starlight" in G major, 4/4 time, Med Swing.

Section A (Measures 1-17):

- Measure 1: C#mi7(b5)
- Measure 2: F#7
- Measure 3: Ami7
- Measure 4: D7
- Measure 5: Dmi7
- Measure 6: G7
- Measure 7: Cma7
- Measure 8: F7
- Measure 9: Gma7
- Measure 10: C#mi7(b5) F#7
- Measure 11: Bmi7
- Measure 12: Gmi7
- Measure 13: C7
- Measure 14: Dma7
- Measure 15: C#mi7(b5) F#7
- Measure 16: F#mi7(b5)
- Measure 17: B7

Section B (Measures 18-25):

- Measure 18: E7 ALT.
- Measure 19: Ami7
- Measure 20: F7
- Measure 21: Gma7
- Measure 22: F7
- Measure 23: Gma7
- Measure 24: F7
- Measure 25: Gma7

Section C (Measures 26-33):

- Measure 26: C#mi7(b5) F#7
- Measure 27: Bmi7(b5)
- Measure 28: E7
- Measure 29: Ami7(b5)
- Measure 30: D7
- Measure 31: Gma7
- Measure 32: F7
- Measure 33: Gma7

STOLEN MOMENTS

OLIVER NELSON, 1961

INTRO

A mi^7 B mi^7/A C ma^7/A B mi^7/A

A

A mi^7 A mi^6 A mi^7 A mi^6

5



9

D mi^7 D mi^6 A mi^7 A mi^6 

13

B mi^7 C mi^7 C $\sharp\text{mi}^7$ D mi^7 E $\flat\text{mi}^7$ D mi^7 C $\sharp\text{mi}^7$ C mi^7 

17

B mi^7

Cdim

A $\text{ma}/C\sharp$ D mi^7 A mi^7 E ^{7} ALT.

A

A mi^7 A mi^6 A mi^7 A mi^6

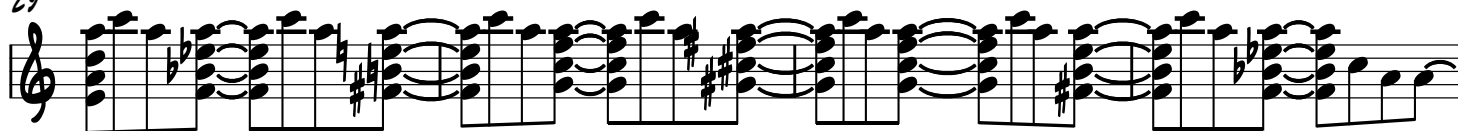
21



25

D mi^7 D mi^6 A mi^7 A mi^6 

29

B mi^7 C mi^7 C $\sharp\text{mi}^7$ D mi^7 E $\flat\text{mi}^7$ D mi^7 C $\sharp\text{mi}^7$ C mi^7 

33

B mi^7

Cdim

A $\text{ma}/C\sharp$ D mi^7 A mi^7 E ^{7} ALT.

STOMPIN' AT THE SAVOY

MEDIUM SWING

BENNY GOODMAN/ ANDY RAZAF, 1936

A F7 B^bma7 F7 B^bma7 E^b7 Dmi7 G7

6 Cmi7 F7 B^b6 C[#]7 Cmi7 F7

A B^bma7 F7 B^bma7 E^b7 Dmi7 G7

10 Cmi7 F7 B^b6 E^b7 B^b6 B^b7

B E^b7 E7 E^b7 G[#]7 A7 G[#]7

18 C[#]7 D7 C[#]7 F[#]7 F7

A B^bma7 F7 B^bma7 E^b7 Dmi7 G7

26 Cmi7 F7 B^b6 Cmi7 F7

STORMY WEATHER

BLUESY BALLAD

HAROLD ARLEN/TEO KOEHLER, 1933

Sheet music for "Stormy Weather" in E major, 4/4 time, featuring a bluesy ballad style. The key signature has three sharps (F#, C#, G#).

Section A (Measures 1-17):

- Measures 1-4: Ema7 C#7 F#mi7 B7 Ema7 C#7 F#mi7 B7
- Measures 5-8: E6 C#7 F#mi7 B7 E6 C#7 F#mi7 B7
- Measures 9-12: Ema7 C#7 F#mi7 B7 Ema7 C#7 F#mi7 B7
- Measures 13-17: E6 C#7 F#mi7 B7 E6 A#mi7 E6 E7

Section B (Measures 18-25):

- Measures 18-21: A6 A#dim E6/B E7 A6 A#dim E6/B E7
- Measures 22-25: A6 A#dim E6/B C#7 G#mi7 C#mi7 F#7 B7

Section A (Measures 26-33):

- Measures 26-29: Ema7 C#7 F#mi7 B7 Ema7 C#7 F#mi7 B7
- Measures 30-33: E6 C#7 F#mi7 B7 Ema7 C#7 F#mi7 B7

STRANGER IN PARADISE

AS PLAYED BY WES MONTGOMERY AND GEORGE SHEARING

ROBERT WRIGHT/GEORGE FORREST, 1953

LATIN

Sheet music for "Stranger in Paradise" (Latin style), measures 1 through 41. The key signature is two sharps (F# and C#).

Measures 1-8: Section A (Latin style). Chords: E^{mi}7, A7, D^{ma}7, G7, F#^{mi}7, B7.

Measures 9-16: Section 1. Chords: E^{mi}7, A7, D^{ma}7, G7, F#^{mi}7, B7.

Measures 17-24: Section 2 (Swing style). Chords: D^b, B^b7, F^bma7, A^{mi}7^{b5}, D7.

Measures 25-32: Section A (Latin style). Chords: E^{mi}7, A7, D^{ma}7, F#^{mi}7^{b5}, B7.

Measures 33-40: Chords: D^{ma}7, G7, F#^{mi}7, B7, E^{mi}7, A7.

Measures 41: Chords: D^b, G7, F#^{mi}7, B7.

STREET OF DREAMS

MED SWING

SAM F. LEWIS/VICTOR YOUNG, 1932

A **D7** **Dmi7** **G7** **Cma7** **Fma7** **E^bmi7** **A7**

5 **D7** **Dmi7** **G7** **Cma7** **G7** **G^bmi7** **C7**

9 **Fma7** **B^b7** **Cma7** **B^b7** **A7**

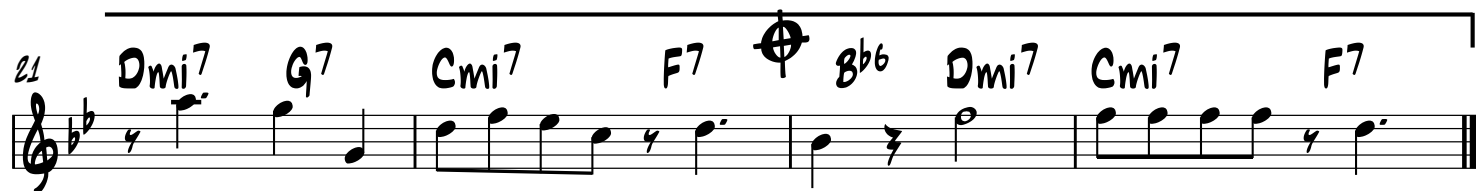
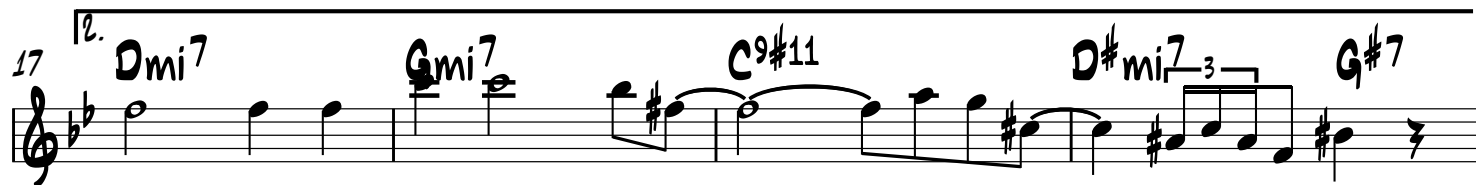
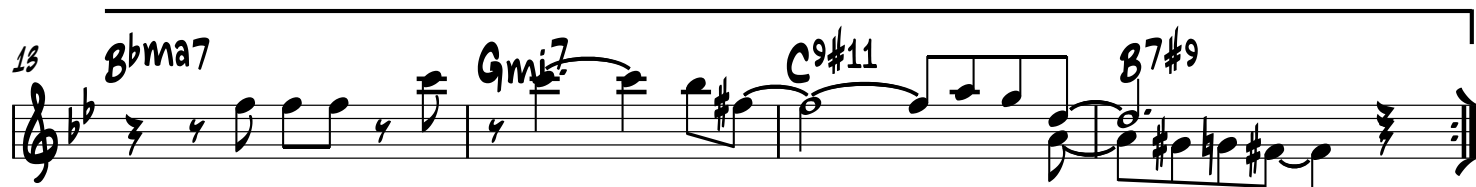
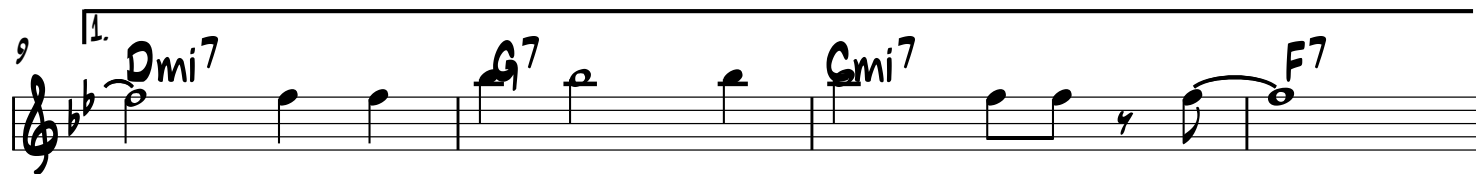
13 **D7** **B^b9(#11)** **Dmi7** **G7** **C^b9** **A7**

*BARS 13 & 14 ARE SOMETIMES PLAYED AS **F#mi7(b5)** TO **Fmi7ma7**

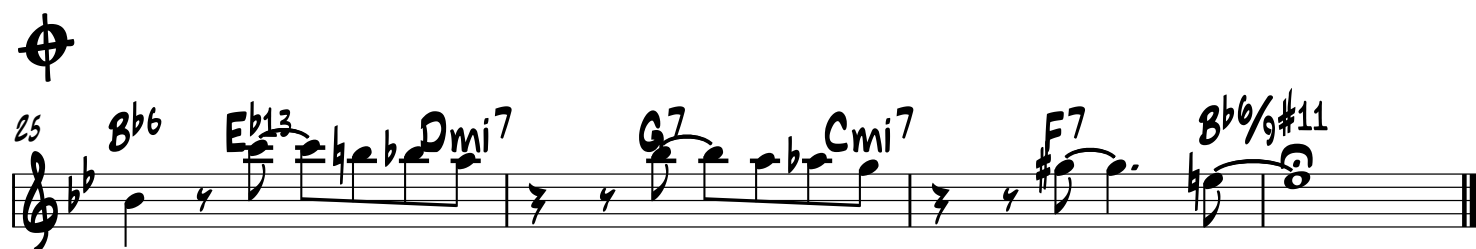
STROLLIN'

MEDIUM SWING

HORACE SILVER, 1960



TO CODA LAST TIME ONLY



SUMMER IN CENTRAL PARK

HORACE SILVER, 1972

A $D\%_9$ $F\#7$ $Bmi7$ $E7$

5 $Bb\%_9$ $Eb\%_9$ $Emi7$ $F\#7$

9 $Bma9$ $Bmi9$

13 $Bma9$ $Bmi9$

17 $Bma9$ $Bmi9$

21 $Bma9$ $Bma9/D\#Emi7$ $A7$

B $D\%_9$ $F\#7$ $Bmi7$ $E7$

25 $Bb\%_9$ $Eb\%_9$ $F\#\%_9$ $B\%_9$

29 $Bb\%_9$ $Emi7$ $A7$

33 $F\%_9$ $Eb\%_9$ $D\%_9$ $Emi7$ $A7$

SUMMER NIGHT

HARRY WARREN/AL DUBIN, 1936

MED SWING

MELO SWING

A

4/4

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104

105 106 107 108

109 110 111 112

113 114 115 116

117 118 119 120

121 122 123 124

125 126 127 128

129 130 131 132

133 134 135 136

137 138 139 140

141 142 143 144

145 146 147 148

149 150 151 152

153 154 155 156

157 158 159 160

161 162 163 164

165 166 167 168

169 170 171 172

173 174 175 176

177 178 179 180

181 182 183 184

185 186 187 188

189 190 191 192

193 194 195 196

197 198 199 200

201 202 203 204

205 206 207 208

209 210 211 212

213 214 215 216

217 218 219 220

221 222 223 224

225 226 227 228

229 230 231 232

233 234 235 236

237 238 239 240

241 242 243 244

245 246 247 248

249 250 251 252

253 254 255 256

257 258 259 260

261 262 263 264

265 266 267 268

269 270 271 272

273 274 275 276

277 278 279 280

281 282 283 284

285 286 287 288

289 290 291 292

293 294 295 296

297 298 299 300

301 302 303 304

305 306 307 308

309 310 311 312

313 314 315 316

317 318 319 320

321 322 323 324

325 326 327 328

329 330 331 332

333 334 335 336

337 338 339 340

341 342 343 344

345 346 347 348

349 350 351 352

353 354 355 356

357 358 359 360

361 362 363 364

365 366 367 368

369 370 371 372

373 374 375 376

377 378 379 380

381 382 383 384

385 386 387 388

389 390 391 392

393 394 395 396

397 398 399 400

401 402 403 404

405 406 407 408

409 410 411 412

413 414 415 416

417 418 419 420

421 422 423 424

425 426 427 428

429 430 431 432

433 434 435 436

437 438 439 440

441 442 443 444

445 446 447 448

449 450 451 452

453 454 455 456

457 458 459 460

461 462 463 464

465 466 467 468

469 470 471 472

473 474 475 476

477 478 479 480

481 482 483 484

485 486 487 488

489 490 491 492

493 494 495 496

497 498 499 500

501 502 503 504

505 506 507 508

509 510 511 512

513 514 515 516

517 518 519 520

521 522 523 524

525 526 527 528

529 530 531 532

533 534 535 536

537 538 539 540

541 542 543 544

545 546 547 548

549 550 551 552

553 554 555 556

557 558 559 560

561 562 563 564

565 566 567 568

569 570 571 572

573 574 575 576

577 578 579 580

581 582 583 584

585 586 587 588

589 590 591 592

593 594 595 596

597 598 599 600

601 602 603 604

605 606 607 608

609 610 611 612

613 614 615 616

617 618 619 620

621 622 623 624

625 626 627 628

629 630 631 632

633 634 635 636

637 638 639 640

641 642 643 644

645 646 647 648

649 650 651 652

653 654 655 656

657 658 659 660

661 662 663 664

665 666 667 668

669 670 671 672

673 674 675 676

677 678 679 680

681 682 683 684

685 686 687 688

689 690 691 692

693 694 695 696

697 698 699 700

701 702 703 704

705 706 707 708

709 710 711 712

713 714 715 716

717 718 719 720

721 722 723 724

725 726 727 728

729 730 731 732

733 734 735 736

737 738 739 740

741 742 743 744

745 746 747 748

749 750 751 752

753 754 755 756

757 758 759 760

761 762 763 764

765 766 767 768

769 770 771 772

773 774 775 776

777 778 779 780

781 782 783 784

785 786 787 788

789 790 791 792

793 794 795 796

797 798 799 800

801 802 803 804

805 806 807 808

809 810 811 812

813 814 815 816

817 818 819 820

821 822 823 824

825 826 827 828

829 830 831 832

833 834 835 836</

SUMMERTIME

GEORGE & IRA GERSHWIN, 1935

MEDIUM SWING

Handwritten musical score for "Summertime" in G major, 4/4 time, Medium Swing. The score is written on a single staff with treble clef and key signature of two sharps (F# and C#). The tempo is marked "MEDIUM SWING".

The score is divided into two sections, A and B, each containing 8 measures.

Section A (Measures 1-8):

- Measure 1: C#7
- Measure 2: F#mi7
- Measure 3: G#mi7b5
- Measure 4: C#7
- Measure 5: F#mi7
- Measure 6: F#7b9
- Measure 7: Bmi7
- Measure 8: E7

Section B (Measures 9-16):

- Measure 9: F#mi7
- Measure 10: G#mi7b5
- Measure 11: C#7
- Measure 12: F#mi7
- Measure 13: Bmi7
- Measure 14: E7
- Measure 15: F#mi7
- Measure 16: G#mi7b5

Section A (Measures 17-24):

- Measure 17: F#mi7
- Measure 18: G#mi7b5
- Measure 19: C#7
- Measure 20: F#mi7
- Measure 21: Bmi7
- Measure 22: E7
- Measure 23: F#mi7
- Measure 24: G#mi7b5

Section B (Measures 25-32):

- Measure 25: F#mi7
- Measure 26: G#mi7b5
- Measure 27: C#7
- Measure 28: F#mi7
- Measure 29: Bmi7
- Measure 30: E7
- Measure 31: F#mi7
- Measure 32: G#mi7b5

The score ends with a double bar line after measure 32.

SUNNY

MED ROCK/LATIN

BOBBY HEBB, 1966

Sheet music for the song "Sunny" by Bobby Hebb, 1966. The music is in 4/4 time, key of F# major (three sharps: F#, C#, G#), and is labeled as Med Rock/Latin.

The score consists of eight staves of music, each with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is written in treble clef.

Staff 1 (Measures 1-4): Labeled with a boxed 'A' and chords: F#mi7, Emi7, A7, Dma7, G#mi7, C#7.

Staff 2 (Measures 5-8): Labeled with chords: F#mi7, Emi7, A7, Dma7, G#mi7, C#7.

Staff 3 (Measures 9-12): Labeled with chords: F#mi7, Emi7, A7, Dma7, G7.

Staff 4 (Measures 13-16): Labeled with chords: G#mi7, C#7, F#mi7, C#7.

Staff 5 (Measures 17-20): Labeled with a boxed 'A' and chords: F#mi7, Emi7, A7, Dma7, G#mi7, C#7.

Staff 6 (Measures 21-24): Labeled with chords: F#mi7, Emi7, A7, Dma7, G#mi7, C#7.

Staff 7 (Measures 25-28): Labeled with chords: F#mi7, Emi7, A7, Dma7, G7.

Staff 8 (Measures 29-32): Labeled with chords: G#mi7, C#7, F#mi7, C#7.

ON THE SUNNY SIDE OF THE STREET

DOROTHY FIELDS/JIMMY McHUGH, 1930

MED SWING

Handwritten chord notations for the musical score:

Staff 1: **A** A⁶ C[#]7 Dma⁷ G[#]mi⁷(b5) C[#]7

Staff 2: F[#]mi⁷ B⁷ (Cdim) Bmi⁷ E⁷ C[#]mi⁷F[#] Bmi⁷ E⁷

Staff 3: **A** A⁶ C[#]7 Dma⁷ G[#]mi⁷(b5) C[#]7

Staff 4: F[#]mi⁷ B⁷ (Cdim) Bmi⁷ E⁷ A⁶

Staff 5: **B** E[#]mi⁷ A⁷ Dma⁷

Staff 6: F[#]mi⁷ B⁷ Bmi⁷ E⁷(SUS4) E⁷

Staff 7: **A** A⁶ C[#]7 Dma⁷ G[#]mi⁷(b5) C[#]7

Staff 8: F[#]mi⁷ B⁷ (Cdim) Bmi⁷ E⁷ A⁶ E⁷

YOU ARE THE SUNSHINE OF MY LIFE

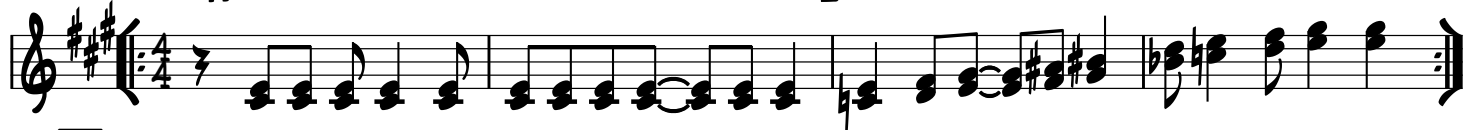
MED LATIN

STEVIE WONDER, 1972

INTRO

Ama7

E7(#5)



A

Ama7

Ema/D

C#mi7

F#7(b9)



9 Bmi7

E7

Ama7

E7(SUS4)



B

Ama7

Dma7

Ama7

Dma7



Ama7

Dma7

G#mi7(b5)

C#7



F#ma7

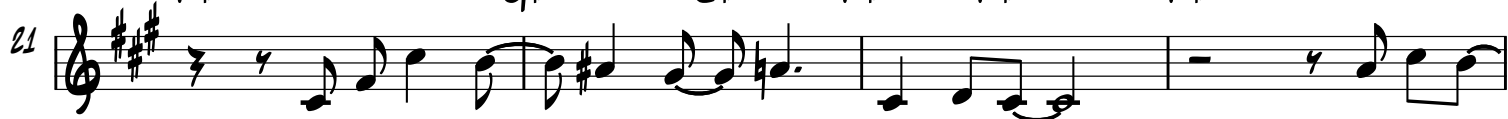
G#mi7

C#7

F#mi7

F#mi(ma7)

F#mi7



25 B7(SUS4)

B7

Bmi7

E7



A

Ama7

Ema/D

C#mi7

F#7(b9)



33 Bmi7

E7

Ama7

E7(SUS4)



SWEET AND LOVELY

MED SWING

GUS ARNHEIM/HARRY TOBIAS

JULES LEMARE, 1931

Sheet music for "Sweet and Lovely" in A major, 4/4 time, Med Swing.

Chords and measures are indicated above the staff:

- Measures 1-4: **A** E^{mi}7 A⁷ E^{mi}7 A⁷
- Measures 5-8: D⁷ G^{ma}7 C⁷ A^{ma}7 E⁷ A^{6/9}
- Measures 9-12: **A** E^{mi}7 A⁷ E^{mi}7 A⁷
- Measures 13-16: D⁷ G^{ma}7 C⁷ A^{ma}7 E⁷ A^{6/9}
- Measures 17-20: **B** D^{mi}7 G⁷ A^{ma}7 D^{mi}7 G⁷ A^{ma}7
- Measures 21-24: F^{mi}7 B^b7 C^{ma}7 C^{mi}7 F⁷ B^{mi}7 E⁷
- Measures 25-28: **A** E^{mi}7 A⁷ E^{mi}7 A⁷
- Measures 29-32: D⁷ G^{ma}7 C⁷ A^{ma}7 E⁷ A^{6/9}

MED-UP SWING

SWEET GEORGIA BROWN

BEN BERNIE/MACEO PINKARD

KENNETH CASEY, 1925



SWEET LOZRINE

MED OR BALLAD

MITCHELL PARISH/CLIFF BURWELL, 1928

A E⁶ D⁷ C⁷ F⁷mi⁷ D⁷mi⁷(b⁵) G⁷ C⁷mi⁷ B⁷mi⁷ E⁷ A⁷ G⁷



6 C⁷ F⁷ F⁷mi⁷ B⁷ G⁷mi⁷ C⁷ F⁷mi⁷ B⁷



A E⁶ D⁷ C⁷ F⁷mi⁷ D⁷mi⁷(b⁵) G⁷ C⁷mi⁷ B⁷mi⁷ E⁷ A⁷ G⁷



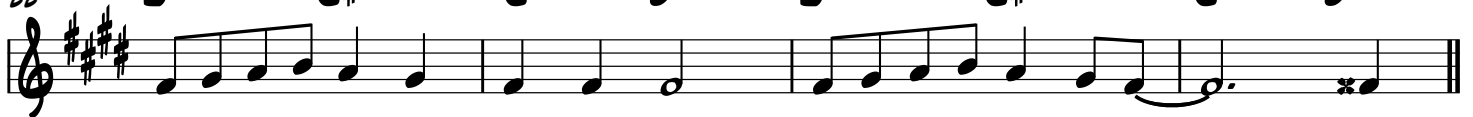
14 C⁷ F⁷ F⁷mi⁷ B⁷ E⁶ A⁷A⁷dim E⁶/B B⁷mi⁷ E⁷



B A⁶ C⁷ F⁷mi⁷ E⁷mi⁷A⁷ D⁷ma⁷ C⁷ F⁷mi⁷ E⁷mi⁷A⁷



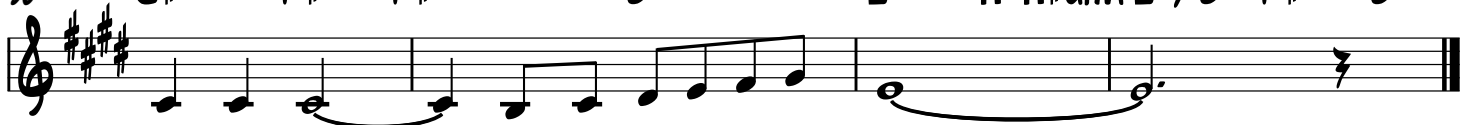
22 D⁷ C⁷ C⁹(#11) B⁷ D⁷ C⁷ C⁹(#11) B⁷



A E⁶ D⁷ C⁷ F⁷mi⁷ D⁷mi⁷(b⁵) G⁷ C⁷mi⁷ B⁷mi⁷ E⁷ A⁷ G⁷



30 C⁷ F⁷ F⁷mi⁷ B⁷ E⁶ A⁷A⁷dim E⁶/B F⁷mi⁷ B⁷



SWINGIN' THE SAMBA

HORACE SILVER, 1959

A Dmi^7

5 $E\text{mi}^7b5$ A^7 $E\text{mi}^7b5$ A^7 $E\text{mi}^7b5$ A^7 Dmi^7

9 Dmi^7 $A\text{mi}^7$ D^7 $G\text{mi}^7$

13 $G\text{mi}^7$ Dmi^7 $E\text{mi}^7b5$ A^7 Dmi^7

B

17 $A\text{mi}^7b5$ D^7 $G\text{mi}^7$ $G\text{mi}^7b5$ C^7 $F\text{ma}^7$

21 $F\text{mi}^7b5$ B^b7 $E\text{mi}^7b5$ A^7 **A** Dmi^7

25 $E\text{mi}^7b5$ A^7 $E\text{mi}^7b5$ A^7 $E\text{mi}^7b5$ A^7

29 $E\text{mi}^7b5$ A^7 Dmi^7 Dmi^7

33 $A\text{mi}^7$ D^7 $G\text{mi}^7$ $G\text{mi}^7$ Dmi^7

37 $E\text{mi}^7b5$ A^7 Dmi^7

'S WONDERFUL

MED-UP SWING

GEORGE & IRA GERSHWIN, 1927

A C⁶ E^{mi7(b5)} A⁷

5 D^{mi7} G⁷ C⁶ A^{mi7} D^{mi7} G⁷

A C⁶ E^{mi7(b5)} A⁷

13 D^{mi7} G⁷ C⁶ F^{#mi7} B⁷

B E^{ma7} F^{#mi7} B⁷ #E^{ma7} F^{#mi7} B⁷

21 E⁷ A⁷ D^{mi7} G⁷

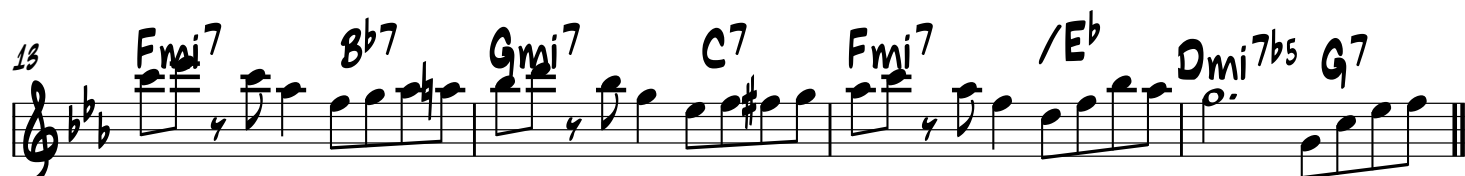
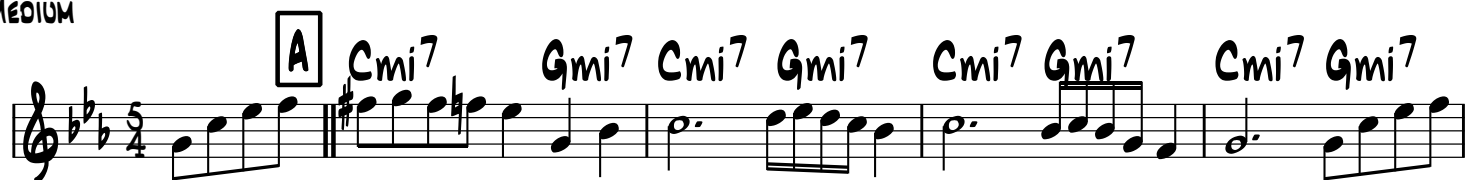
C C⁶ E^{bdim7}

29 D^{mi7} G⁷ C⁶ A^{mi7} D^{mi7} G⁷

TAKE FIVE

PAUL DESMOND, 1950

MEDIUM



TAKE THE "A" TRAIN

MED SWING

DUKE ELLINGTON, 1941

1 **A** A⁶ B⁷

5 B^{mi}7 E⁷ A⁶ B^{mi}7 E⁷

9 **A** A⁶ B⁷

13 B^{mi}7 E⁷ A⁶ E^{mi}7 A⁷

17 **B** D^{ma}7

21 B⁷ B^{mi}7 E⁷

25 **A** A⁶ B⁷

29 B^{mi}7 E⁷ A⁶ B^{mi}7 E⁷

TAKING A CHANCE ON LOVE

MED SWING

JOHN LATOUCHE/TEO FETTER

VERNON DUKE, 1940

Sheet music for "Taking a Chance on Love" in G major, 4/4 time, Med Swing.

First System (Measures 1-4): Chords: A^{ma7}, A^{#dim}, B^{mi7}, E⁷, A^{ma7}, G^{#mi7}, C^{#7}.

Second System (Measures 5-8): Chords: F^{#mi7}, B⁷, B^{mi7} (triple), E⁷, C^{#mi7}, F^{#7}, B^{mi7}, E⁷.

Third System (Measures 9-12): Chords: A^{ma7}, A^{#dim}, B^{mi7}, E⁷, A^{ma7}, G^{#mi7}, C^{#7}.

Fourth System (Measures 13-16): Chords: F^{#mi7}, B⁷, B^{mi7} (triple), E⁷, A⁶.

Fifth System (Measures 17-20): Chords: E^{mi7}, A⁷, D^{ma7}, B⁷, E^{mi7}, A⁷, D^{ma7}.

Sixth System (Measures 21-24): Chords: D^{mi7}, G⁷, C^{ma7}, A⁷, D^{mi7}, F⁷, B^{mi7}, E⁷.

Seventh System (Measures 25-28): Chords: A^{ma7}, A^{#dim}, B^{mi7}, E⁷, A^{ma7}, G^{#mi7}, C^{#7}.

Eighth System (Measures 29-32): Chords: F^{#mi7}, B⁷, B^{mi7} (triple), E⁷, A⁶, B^{mi7}, E⁷.

TALK OF THE TOWN

MED BALLAD

MARTY SYMES/AL J. NEIBURG

JERRY LIVINGSTON, 1933

Sheet music for "Talk of the Town" (Med Ballad). The key signature is D major (two sharps) and the time signature is 4/4. The music is written for guitar, with chords and melodic lines indicated.

Section A (Measures 1-8):

- Measures 1-4: Dma7 Fdim Emi7 A7 Dma7 F#7 Gma7 C7
- Measures 5-8: Dma7 C7 B7 E7 Emi7 A7

Section B (Measures 9-16):

- Measures 9-12: Dma7 Fdim Emi7 A7 Dma7 F#7 Gma7 C7
- Measures 13-16: Dma7 C7 B7 E7 A7 D6

Section C (Measures 17-24):

- Measures 17-20: Emi7 B7 Emi7 B7 Emi7 C7 B7
- Measures 21-24: E7 Bmi7 E7 Bmi7 E7 Emi7 A7

Section D (Measures 25-32):

- Measures 25-28: Dma7 Fdim Emi7 A7 Dma7 F#7 Gma7 C7
- Measures 29-32: Dma7 C7 B7 E7 A7 D6 Emi7 A7

TANGERINE

MED SWING

JOHNNY MERCER/VICTOR SCHETZLINGER, 1942

Sheet music for the song "Tangerine" in G major, 4/4 time, Med Swing. The music is written in treble clef and includes chord symbols and measure numbers.

Section A (Measures 1-5):

- Measure 1: **A** (boxed), E^{mi}7
- Measure 2: A⁷
- Measure 3: D^{ma}7
- Measure 4: G⁷
- Measure 5: F[♯]mi⁷, B⁷

Section B (Measures 6-9):

- Measure 6: E^{mi}7, A⁷
- Measure 7: E^{mi}7, A⁷
- Measure 8: D^{ma}7, F[♯]mi⁷(b5), B⁷
- Measure 9: B⁷

Section C (Measures 10-13):

- Measure 10: **B** (boxed), E^{mi}7, A⁷
- Measure 11: D^{ma}7
- Measure 12: G[♯]mi⁷(b5), C[♯]7
- Measure 13: C[♯]7

Section D (Measures 14-17):

- Measure 14: F[♯]ma⁷
- Measure 15: G[♯]mi⁷, C[♯]7
- Measure 16: F[♯]7, B⁷
- Measure 17: B⁷

Section E (Measures 18-21):

- Measure 18: **C** (boxed), E^{mi}7, A⁷
- Measure 19: D^{ma}7, G⁷
- Measure 20: F[♯]mi⁷, B⁷
- Measure 21: B⁷

Section F (Measures 22-25):

- Measure 22: E^{mi}7, A⁷
- Measure 23: E^{mi}7, A⁷
- Measure 24: C⁷, B⁷
- Measure 25: B⁷

Section G (Measures 26-29):

- Measure 26: E^{mi}7, E^{mi}7/D
- Measure 27: C[♯]mi⁷(b5), F[♯]7
- Measure 28: B^{mi}7
- Measure 29: E⁷

Section H (Measures 30-33):

- Measure 30: E^{mi}7
- Measure 31: A⁷
- Measure 32: D⁶
- Measure 33: F[♯]mi⁷(b5), B⁷

TEA FOR TWO

LATIN

VINCENT YOUMANS/IRVING CAESAR, 1924

A Gmi7 C7 Gmi7 C7 Fma7 Bb7 Ami7 G#dim

5 Gmi7 C7 Gmi7 C7 F6 Gmi7 Ami7 Bbma7

B Bmi7 E7 Bmi7 E7 Ama7 D7 C#mi7 Cdim

13 Bmi7 E7 Bmi7 E7 A6 Gmi7 C7

C Gmi7 C7 Gmi7 C7 Fma7 Bb7 Ami7 G#dim

17 Gmi7 C7 Gmi7 C7 Ami7(b5) D7

D Gmi7 D7 Gmi7 D7 Gmi7 Ami7 Bbmi7 Eb7

25 F6/A G#dim Gmi7 C7 F6 Ami7 D7

TEACH ME TONIGHT

SAMMY CAHN/GENE DEPAUL, 1953

SLOW-MED SWING

A Cma7 F7 E^{mi}7 A7 D^{mi}7 G7 E^{mi}7(b5) A7

6 D^{mi}7 G7(SUS4) G7 E^{mi}7 A7 D^{mi}7 G7

A Cma7 F7 E^{mi}7 A7 D^{mi}7 G7 E^{mi}7(b5) A7

10 D^{mi}7 G7(SUS4) G7 C^b F7 C^b E^{mi}7 E^bmi7

B D^{mi}7 G7 E^{mi}7 A7 D^{mi}7 G7 Cma7

18 F[#]mi7(b5) B7 E^{mi}7 A^{mi}7 D7 D^{mi}7 G7

A Cma7 F7 E^{mi}7 A7 D^{mi}7 G7 E^{mi}7(b5) A7

26 D^{mi}7 G7(SUS4) G7 C^b A7 D^{mi}7 G7

30

TENDERLY

Ballad*

Jack Lawrence/Walter Gross, 1946

Sheet music for the song "Tenderly" in 4/4 time, featuring chord progressions and melodic lines.

Section A (Measures 1-17):

- Measure 1: **A** (boxed)
- Measure 2: **Cma7**
- Measure 3: **F7**
- Measure 4: **Cmi7**
- Measure 5: **F7**
- Measure 6: **Dmi7**
- Measure 7: **Bb7**
- Measure 8: **Cma7**
- Measure 9: **Dmi7(b5)**
- Measure 10: **G7**
- Measure 11: **Dmi7(b5)**
- Measure 12: **G7**
- Measure 13: **G#dim**
- Measure 14: **Ami7**
- Measure 15: **D7**
- Measure 16: **Dmi7**
- Measure 17: **G7**

Section B (Measures 18-35):

- Measure 18: **B** (boxed)
- Measure 19: **Cma7**
- Measure 20: **F7**
- Measure 21: **Cmi7**
- Measure 22: **F7**
- Measure 23: **Dmi7**
- Measure 24: **Bb7**
- Measure 25: **Cma7**
- Measure 26: **Dmi7(b5)**
- Measure 27: **G7**
- Measure 28: **G#dim**
- Measure 29: **Ami7**
- Measure 30: **D7**
- Measure 31: **D#dim**
- Measure 32: **E7**
- Measure 33: **A7**
- Measure 34: **Dmi7**
- Measure 35: **G7**

Section C (Measures 36-40):

- Measure 36: **C6**
- Measure 37: **Dmi7**
- Measure 38: **G7**
- Measure 39: **C6**
- Measure 40: **Dmi7**

*SOMETIMES PLAYED AS A WALTZ (SUBTRACT ONE BEAT FROM FIRST NOTE OF EACH BAR)

THAT OLD FEELING

LEW BROWN/SAMMY FAIN, 1937

A Ama7 C#mi7(b5) F#7

5 Bmi7 Dmi7 E7

B F#mi7 C#7 C#mi7(b5) F#7

13 F#mi7 B7 F7 Bmi7 E7

C Ama7 C#mi7(b5) F#7

21 Bmi7 D7 C#7

D C#mi7(b5) F#7 Bmi7 Dmi7 G7

29 F#mi7 B7 Bmi7 E7 A6 Bmi7 E7

THAT'S ALL

ALAN BRANDT/BOB HAYMES, 1952

BALLAD

A G^{ma7} A^{mi7} B^{mi7} A^{mi7} D⁷ G^{ma7} C⁷ B^{mi7} E⁷

6 C^{#mi7b5} C^{mi7} G/^B B^{bDIM} A^{mi7} E⁷ A^{mi7} D⁷

A G^{ma7} A^{mi7} B^{mi7} A^{mi7} D⁷ G^{ma7} C⁷ B^{mi7} E⁷

14 C^{#mi7b5} C^{mi7} G/^B B^{bDIM} A^{mi7} D⁷ G^{ma7}

B D^{mi7} G⁷ C^{ma7} A^{mi7} D^{mi7} G⁷ C^{ma7}

22 E^{mi7} A⁷ F^{#mi7} B⁷ E^{mi7} A⁷ A^{mi7} D⁷

A G^{ma7} A^{mi7} B^{mi7} A^{mi7} D⁷ G^{ma7} C⁷ B^{mi7} E⁷

30 C^{#mi7b5} C^{mi7} G/^B B^{bDIM} A^{mi7} D⁷ G^{ma7} A^{mi7} D⁷

THEME FOR ERNIE

FRED LACEY, 1969

A Dmi^7 G^7b9 Cmi^7 F^7 $Bbma^7$ E^7 Ami^7 D^7

5 Gmi^7 C^7b9 Fma^7 Dmi^7 Gmi^7 C^7b9 1. F^6 Emi^7 A^7

9 12. F^6 Gmi^7 C^7 **B** $Bbmi^7$ E^b7 A^bma^7 $G\#mi^7$ $C\#^7$

13 $F\#ma^7$ $D\#mi^7$ $E\#^7$ Bmi^7 E^7 $A\#mi^7$ $D\#^7$ G^7

17 Gmi^7 C^7 **A** Dmi^7 G^7b9 Cmi^7 F^7 $Bbma^7$ E^7

21 Ami^7 D^7 Gmi^7 C^7b9 Fma^7 Dmi^7 Gmi^7 C^7b9

25 $Bbmi^7$ E^b7 A^bma^7 $C\#9\#11$ $F\#ma^7$ C^7 Fmi^7 Emi^7 A^7

29 $F\#ma^7$ C^7 Fmi^7 $Bb9\#11$

RIT.....

THEME FROM "THE FOX"

FROM THE WARNER-BROS-SEVEN ARTS PICTURE 'THE FOX'

LALO SCHIFRIN, 1968

LATIN

A B^{mi}7 E⁷ A^{ma}7 D^{ma}7

6 G^{#mi}7(b⁵) C[#]7 F^{#mi}7 F[#]7

10 **A** B^{mi}7 E⁷ A^{ma}7 D^{ma}7

14 G^{#mi}7(b⁵) C[#]7 F^{#mi}7

18 **B** C^{#mi}7(b⁵) F[#]7 C^{#mi}7(b⁵) F[#]7

22 D^{#mi}7(b⁵) G[#]7 G^{#mi}7(b⁵) C[#]7 F[#]7

26 **A** B^{mi}7 E⁷ A^{ma}7 D^{ma}7

30 G^{#mi}7(b⁵) C[#]7 F^{#mi}7

THERE IS NO GREATER LOVE

MARTY SYMES/ISHAM JONES, 1936

MED SWING

A G^{ma7} C⁷ F⁷(b⁵) E⁷

6 A⁷ A^{mi7} D⁷

A G^{ma7} C⁷ F⁷(b⁵) E⁷

14 A⁷ A^{mi7} D⁷ G^{6/9}

B F^{#mi7}(b⁵) B⁷ E^{mi7} F^{#mi7}(b⁵) B⁷ E^{mi7}

22 F^{#mi7}(b⁵) B⁷ E^{mi7} A⁷ D⁷

A G^{ma7} C⁷ F⁷(b⁵) E⁷

30 A⁷ A^{mi7} D⁷ G^{6/9} A^{mi7} D⁷

THERE WILL NEVER BE ANOTHER YOU

HARRY WARREN/MACK GORDON, 1942

MED SWING

Handwritten musical score for "There Will Never Be Another You" in 4/4 time, Med Swing.

Section A (Measures 1-13):

- Measure 1: **A** (boxed), **Cma7**
- Measure 2: **Bmi7(b5)**, **E7**
- Measure 3: **A** (boxed), **Cma7**
- Measure 4: **Bmi7(b5)**, **E7**
- Measure 5: **A** (boxed), **Cma7**
- Measure 6: **Bmi7(b5)**, **E7**
- Measure 7: **A** (boxed), **Cma7**
- Measure 8: **Bmi7(b5)**, **E7**
- Measure 9: **A** (boxed), **Cma7**
- Measure 10: **Bmi7(b5)**, **E7**
- Measure 11: **A** (boxed), **Cma7**
- Measure 12: **Bmi7(b5)**, **E7**
- Measure 13: **A** (boxed), **Cma7**

Section B (Measures 14-31):

- Measure 14: **B** (boxed), **Cma7**
- Measure 15: **Bmi7(b5)**, **E7**
- Measure 16: **A** (boxed), **Cma7**
- Measure 17: **Bmi7(b5)**, **E7**
- Measure 18: **A** (boxed), **Cma7**
- Measure 19: **Bmi7(b5)**, **E7**
- Measure 20: **A** (boxed), **Cma7**
- Measure 21: **Bmi7(b5)**, **E7**
- Measure 22: **A** (boxed), **Cma7**
- Measure 23: **Bmi7(b5)**, **E7**
- Measure 24: **A** (boxed), **Cma7**
- Measure 25: **Bmi7(b5)**, **E7**
- Measure 26: **A** (boxed), **Cma7**
- Measure 27: **Bmi7(b5)**, **E7**
- Measure 28: **A** (boxed), **Cma7**
- Measure 29: **Bmi7(b5)**, **E7**
- Measure 30: **A** (boxed), **Cma7**
- Measure 31: **Bmi7(b5)**, **E7**

Section C (Measures 32-39):

- Measure 32: **C6**, **F7**
- Measure 33: **E7**, **A7**
- Measure 34: **Dmi7**, **G7**
- Measure 35: **C6**, **Dmi7**
- Measure 36: **G7**, **C6**
- Measure 37: **Dmi7**, **G7**
- Measure 38: **C6**, **Dmi7**
- Measure 39: **G7**, **C6**

THERE'S A SMALL HOTEL

MELODIA

RICHARD RODGERS/LORENZ HART, 1936

A C^{ma}7 F⁷ E^{mi}7 E^bdim

5 D^{mi}7 C[#]dim D^{mi}7 G⁷ 1. E^{mi}7 A^{mi}7 D^{mi}7 G⁷

9 12. C^{ma}7 G^{mi}7 C⁷ **B** F^{ma}7 D^{mi}7 G^{mi}7 C⁷

13 F^{ma}7 E^{mi}7 A⁷ D^{mi}7 E^{mi}7 A⁷

17 A⁷ D^{mi}7 D^{mi}7(b5) G⁷ **C** C^{ma}7

21 C^{ma}7 F⁷ E^{mi}7 E^bdim D^{mi}7 C[#]dim D^{mi}7 G⁷

25 C^{ma}7 D^{mi}7 G⁷

CODA LAST TIME ONLY

27 D^{mi}7 G⁷ E^bma⁷ F^{mi}7 B^b7

31 C^{ma}7 D^{mi}7 G⁷ C^{ma}7

THERE'S NO YOU

BALLAD

HAL HOPPER/TOM ADAMS, 1944

Sheet music for the song "There's No You" (Ballad). The music is written in treble clef, key of D major (two sharps), and 4/4 time. The score is divided into systems, with measures numbered 1 through 30. Chord symbols are written above the staff, and section markers A and B are enclosed in boxes.

System 1 (Measures 1-5): Section A. Chords: Dma7, C7, Dma7, Bb7.

System 2 (Measures 6-9): Chords: Dma7, F#mi7, Fdim, Emi7, A7.

System 3 (Measures 10-13): Section A. Chords: Dma7, C7, Dma7, Bb7.

System 4 (Measures 14-17): Chords: Dma7, F#mi7, Fdim, Emi7, A7, D6, Bmi7, Bb7.

System 5 (Measures 18-21): Section B. Chords: Ami7, D7, Ami7, D7, Gma7, D7, Gma7.

System 6 (Measures 22-25): Chords: Bmi7, E7, Bmi7, E7, A7, Emi7, A7.

System 7 (Measures 26-29): Section A. Chords: Dma7, C7, Dma7, Bb7.

System 8 (Measures 30-33): Chords: Dma7, F#mi7, Fdim, Emi7, A7, D6, Emi7, A7.

THESE ARE SOULFUL DAYS

CALVIN MASSEY, 1960

A F#mi7 3 F#7 Bmi7 E7 Ama7 Dma7 G#mi7b5 C#7

5 Emi7 3 A7 Dma7 G9#11 G#mi7b5 C#7 F#mi7 C#7#9

B F#mi7 B7 Emi7 A7 Dmi7 G7 Cmi7 F7

13 G#mi7b5 C#7 **A** F#mi7 3 F#7 Bmi7 E7

* NOTE - ORIGINAL COMPOSITION PLAYED THESE TWO³ BARS AS ONE - 2 BEATS EACH CHORD ON HEAD ONLY

17 Ama7 Dma7 G#mi7b5 C#7 Emi7 3 A7 Dma7 G9#11

21 G#mi7b5 C#7 F#mi7 C#7#9

THESE FOOLISH THINGS

BALLAD

JACK STRACHEY/HARRY LINK

HOLT MARVELL, 1936

A Cma7 Ami7 Dmi7 G7 Cma7 Ami7 D7 G7

5 C7(SUS4) C7 Fma7 E7 A7 D7 Dmi7 G7

A Cma7 Ami7 Dmi7 G7 Cma7 Ami7 D7 G7

9 C7(SUS4) C7 Fma7 E7 A7 D7 G7 C6 F#mi7(b5)B7

B Emi7 C#mi7(b5) F#mi7(b5) B7 Emi7 A7 D7

17 Gma7 Emi7 Ami7 D7 G7 C#dim7 Dmi7 G7

A Cma7 Ami7 Dmi7 G7 Cma7 Ami7 D7 G7

25 C7(SUS4) C7 Fma7 E7 A7 D7 G7 C6 Dmi7 G7

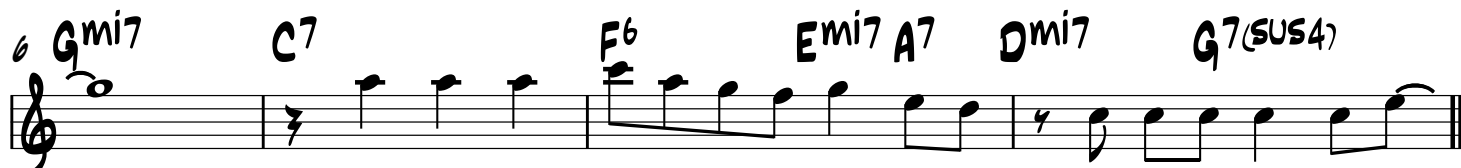
THEY CAN'T TAKE THAT AWAY FROM ME

GEORGE & IRA GERSHWIN, 1937

MED OR BALLAD

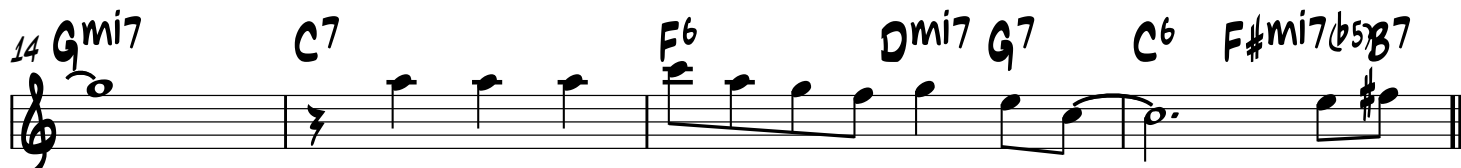
A

C^{ma7} D^{mi7} E^{mi7} A⁷ D^{mi7} G⁷



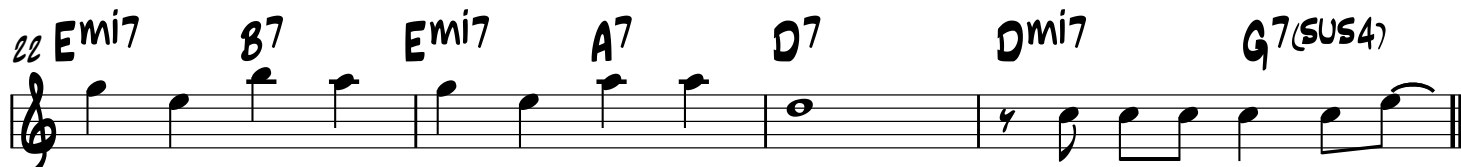
A

C^{ma7} D^{mi7} E^{mi7} A⁷ D^{mi7} G⁷



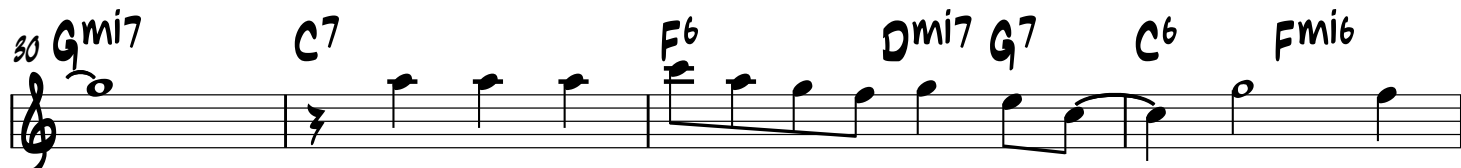
B

E^{mi7} B⁷ E^{mi7} B⁷ E^{mi7} C^{#mi7(b5)} F^{#mi7(b5)} B⁷



C

C^{ma7} D^{mi7} E^{mi7} A⁷ D^{mi7} G⁷



THINGS AIN'T WHAT THEY USED TO BE

MED SWING

MERCER ELLINGTON, 1942

A

Measures 1-8 of section A. The melody is written in treble clef with a key signature of one sharp (F#). It consists of eighth and quarter notes, with triplet markings (3) over groups of three notes. Chords C7 and F7 are indicated above the staff.

B

Measures 9-24 of section B. The key signature changes to two sharps (F# and C#). The melody continues with eighth and quarter notes. Chords Dmi7, G7, C7, and A7 are indicated above the staff. The section ends with a double bar line.

THE THINGS WE DID LAST SUMMER

SAMMY CAHN/TULE STYNE, 1946

BALLAD OR MED

Sheet music for "The Things We Did Last Summer" in G major (three sharps) and 4/4 time. The key signature is G major (F#, C#, G#). The tempo/style is Ballad or Med.

Section A (Measures 1-17):

- Measures 1-2: [A] Ema7 C#7 F#mi7 B7 Ema7 A7 G#mi7(b5) C#7
- Measures 3-4: F#mi7 D7 G#mi7 C#mi7 F#mi7 B7 G#mi7 C#7 F#mi7 B7
- Measures 5-6: F#mi7 D7 G#mi7 C#mi7 F#mi7 B7 E6

Section B (Measures 18-25):

- Measures 18-19: Bmi7 E7 Bmi7 E7 Ama7 E7 Ama7
- Measures 20-21: C#mi7 F#7 C#mi7 F#7 B7 Gdim F#mi7 B7

Section A (Measures 26-33):

- Measures 26-27: [A] Ema7 C#7 F#mi7 B7 Ema7 A7 G#mi7(b5) C#7
- Measures 28-29: F#mi7 D7 G#mi7 C#mi7 F#mi7 B7 E6 F#mi7 B7

THIS CAN'T BE LOVE

MED SWING

LORENZ HART/RICHARD RODGERS, 1938

Sheet music for "This Can't Be Love" (Med Swing). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is divided into two systems, each with four staves.

System 1 (Measures 1-12):

- Staff 1: Measure 1 is marked with a boxed **A** and the chord **Ema7**. The staff contains a whole note E4, followed by quarter notes F#4, G#4, A4, B4, C5, and a dotted half note B4.
- Staff 2: Measure 5 is marked with the chord **G#mi7**. The staff contains a whole note G#4, followed by quarter notes A4, B4, C5, and a dotted half note B4.
- Staff 3: Measure 9 is marked with a boxed **A** and the chord **Ema7**. The staff contains a whole note E4, followed by quarter notes F#4, G#4, A4, B4, C5, and a dotted half note B4.
- Staff 4: Measure 13 is marked with the chord **G#mi7**. The staff contains a whole note G#4, followed by quarter notes A4, B4, C5, and a dotted half note B4.

System 2 (Measures 17-30):

- Staff 5: Measure 17 is marked with a boxed **B** and the chord **D#mi7**. The staff contains a whole note D#4, followed by quarter notes E4, F#4, G#4, A4, B4, and a dotted half note A4.
- Staff 6: Measure 21 is marked with the chord **G#7**. The staff contains a whole note G#4, followed by quarter notes A4, B4, C5, and a dotted half note B4.
- Staff 7: Measure 25 is marked with a boxed **A** and the chord **Ema7**. The staff contains a whole note E4, followed by quarter notes F#4, G#4, A4, B4, C5, and a dotted half note B4.
- Staff 8: Measure 29 is marked with the chord **F#mi7**. The staff contains a whole note F#4, followed by quarter notes G#4, A4, B4, C5, and a dotted half note B4.

THIS I DIG OF YOU

FAST SWING

HANK MOBLEY, 1960

A G^{ma7} A^{mi7} G^{ma7} A^{mi7}

F PEDAL ON HEAD

6 G^{ma7} A^{mi7} G^{ma7} D^{mi7} G^7

10 C^{ma7} $C^{\#mi7b5}$ $F^{\#7}$ B^{mi7} E^7

14 B^bmi7 E^b7 A^{mi7} D^7

B G^{ma7} A^{mi7} G^{ma7} A^{mi7}

18 F PEDAL ON HEAD

22 G^{ma7} A^{mi7} G^{ma7} D^{mi7} G^7

26 C^{ma7} $C^{\#mi7b5}$ $F^{\#7}$ B^{mi7} E^7

30 A^{mi7} D^7 G^{ma7} A^{mi7} D^7

THIS IS NEW

IRA GERSHWIN/KURT WEIL, 1941

MED SWING

Handwritten musical score for "This Is New" by Ira Gershwin/Kurt Weil, 1941. The score is in 4/4 time, Med Swing, and features handwritten chord notations above the staff.

Section A (Measures 1-13):

- Measure 1: Chord **A** (boxed).
- Measures 2-3: Chord **A^{mi}6/9**.
- Measure 4: Chord **E7**.
- Measures 5-6: Chord **A^{mi}7**.
- Measures 7-8: Chord **D7**.
- Measures 9-10: Chord **G^{mi}7**.
- Measures 11-12: Chord **D7**.
- Measure 13: Chord **G^{mi}7**.
- Measures 14-15: Chord **G7**.
- Measures 16-17: Chord **C^{mi}7**.
- Measures 18-19: Chord **F7**.
- Measures 20-21: Chord **B^bmi7**.
- Measures 22-23: Chord **C[#]7**.
- Measures 24-25: Chord **C7**.
- Measures 26-27: Chord **B7**.
- Measures 28-29: Chord **E7**.

Section B (Measures 30-39):

- Measure 30: Chord **A^{mi}6/9**.
- Measures 31-32: Chord **E7**.
- Measures 33-34: Chord **A^{mi}7**.
- Measures 35-36: Chord **C^{mi}7**.
- Measures 37-38: Chord **F7**.
- Measures 39-40: Chord **B^bma7**.
- Measures 41-42: Chord **E^{mi}7(b5)**.
- Measures 43-44: Chord **A7**.
- Measures 45-46: Chord **D^{mi}6**.
- Measures 47-48: Chord **D7**.
- Measures 49-50: Chord **G^{mi}7**.
- Measures 51-52: Chord **C7**.
- Measures 53-54: Chord **A^{mi}7**.
- Measures 55-56: Chord **D^{mi}7**.
- Measures 57-58: Chord **G^{mi}7(b5)**.
- Measures 59-60: Chord **C7**.
- Measures 61-62: Chord **F^{mi}7**.
- Measures 63-64: Chord **B^{mi}7(b5)**.
- Measures 65-66: Chord **E7**.

THIS LOVE OF MINE

FRANK SINATRA/SOL PARKER

HENRY SANICOLA, 1941

MED SWING

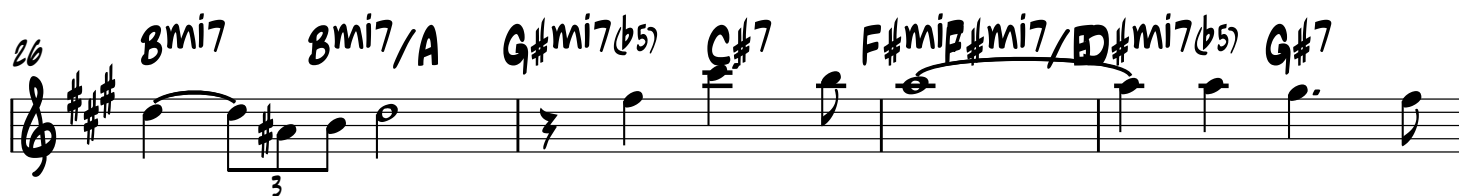
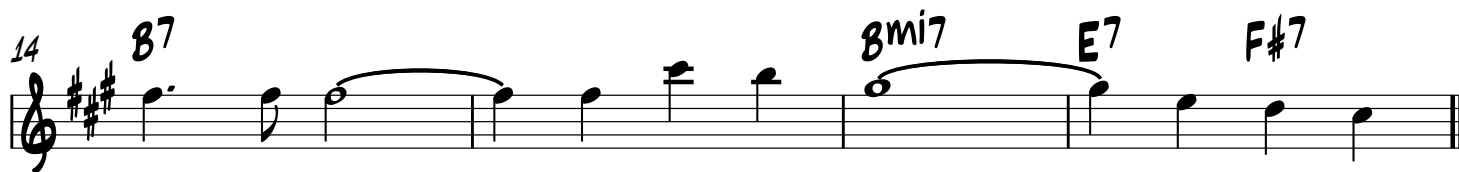
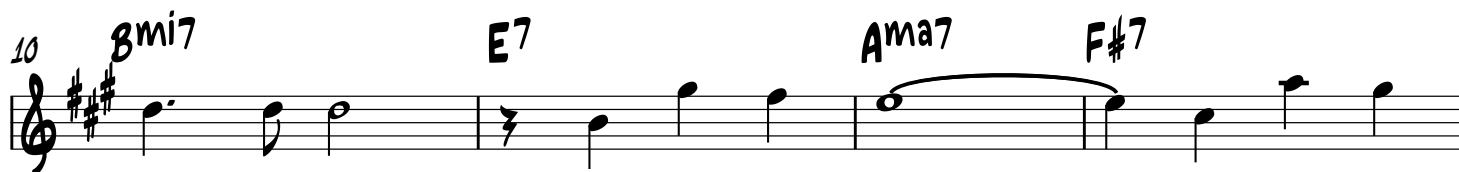
A

Bmi7

E7

Ama7

A7



THIS MASQUERADE

LEON RUSSELL, 1972

A

Dmi⁷ Dmi(ma⁷) Dmi⁷ G⁷
 5 Dmi⁷ B^b7 Emi⁷ A⁷
 9 Dmi⁷ Dmi(ma⁷) Dmi⁷ G⁷
 13 B^b7 A⁷ ⊕ Dmi⁷ Dmi⁷ G⁷ C[#]mi⁷ F[#]7

B

17 Cmi⁷ F⁷ B^bma⁷ G⁷
 21 Cmi⁷ F⁷ B^bma⁷
 25 Bmi⁷ E⁷ Ama⁷
 29 Emi⁷ E⁷ A⁷SUS A⁷ E^b9[#]11
 D.C. AL CODA

 ⊕
 33

Dmi⁷ G¹³ SOLO Dmi⁷ G¹³

SOLO ON VAMP OR HEAD (ABA); AFTER SOLOS, PLAY HEAD, CODA, VAMP & FADE

THIS TIME THE DREAM'S ON ME

HAROLD ARLEN/JOHNNY MERCER, 1941

MED SWING

Handwritten musical score for "This Time the Dream's on Me" in G major (three sharps) and 4/4 time, marked Med Swing. The score consists of eight staves of music, with measures numbered 1 through 30. Chord symbols are written above the notes.

Staff 1 (Measures 1-4): Measure 1 has a boxed **A** section marker. Chords: Ema7, C#7, F#mi7, Ami7, D7.

Staff 2 (Measures 5-8): Chords: G#mi7, C#7, F#mi7, B7, G#mi7, C#7, F#mi7, B7.

Staff 3 (Measures 9-12): Measure 9 has a boxed **A** section marker. Chords: Ema7, C#7, F#mi7, Ami7, D7.

Staff 4 (Measures 13-16): Chords: G#mi7, C#7, F#mi7, B7, E6.

Staff 5 (Measures 17-20): Measure 17 has a boxed **B** section marker. Chords: D#mi7, G#7, G#mi7, C#7.

Staff 6 (Measures 21-24): Chords: C#mi7, F#7, F#mi7, B7.

Staff 7 (Measures 25-28): Measure 25 has a boxed **A** section marker. Chords: Ema7, C#7, F#mi7, Ami7, D7.

Staff 8 (Measures 29-30): Chords: G#mi7, C#7, F#mi7, B7, E6, F#mi7, B7.

THOU SWELL

RICHARD RODGERS/LORENZ HART, 1927

MEDIUM

Handwritten musical score for the song "Thou Swell" by Richard Rodgers and Lorenz Hart, 1927. The score is written in treble clef, 4/4 time, and includes chord symbols and measure numbers.

Section A (Measures 1-13):

- Measure 1: **A** **Dmi7**
- Measure 2: **G7**
- Measure 3: **Dmi7**
- Measure 4: **G7**
- Measure 5: **Cma7**
- Measure 6: **F#mi7(b5)** **B7**
- Measure 7: **E7**
- Measure 8: **A7**
- Measure 9: **Dmi7**
- Measure 10: **G7**
- Measure 11: **Cma7**
- Measure 12: **Gmi7**
- Measure 13: **C7**

Section B (Measures 14-31):

- Measure 14: **F6**
- Measure 15: **E7**
- Measure 16: **A7**
- Measure 17: **D7**
- Measure 18: **Dmi7**
- Measure 19: **G7**
- Measure 20: **Dmi7**
- Measure 21: **G7**
- Measure 22: **Cma7**
- Measure 23: **F#mi7(b5)** **B7**
- Measure 24: **E7**
- Measure 25: **A7**
- Measure 26: **E7**
- Measure 27: **A7**
- Measure 28: **Dmi7**
- Measure 29: **G7**
- Measure 30: **Bb7(b5)**
- Measure 31: **A7**
- Measure 32: **D7**
- Measure 33: **G7**
- Measure 34: **C6**
- Measure 35: **E7**
- Measure 36: **A7**

THREE AND ONE

MED SWING

THAO JONES, 1967

A C^{ma}7 E^{mi}7(b5) A⁷

5 D^{mi}7 F^{#mi}7 B⁷

9 E⁷ A⁷ D⁷ G⁷

13 C^{ma}7 C⁷ F^{ma}7 F^{#mi}7 B⁷ E^{mi}7 A⁷ D^{mi}7 G⁷

B C^{ma}7 E^{mi}7(b5) A⁷

17 D^{mi}7 F^{#mi}7 B⁷

21 E⁷ A⁷ D⁷ G⁷

25 C⁷(#9) F⁷ F^{#dim} C⁶ A⁷ D^{mi}7 G⁷

THREE LITTLE WORDS

MED-UP SWING

BERT KALMAR/HARRY RUBY, 1930

A Ama7 Cmi7 F7

5 Bmi7 E7 Bmi7 E7

9 Ama7 Cmi7 F7

13 Bmi7 E7 Bmi7 E7

B Emi7 A7(SUS4) A7

17

21 Dma7 G7 F#7 F7 E7

C Ama7 Cmi7 F7

25

29 Bmi7 E7 A% Bmi7 E7

TILL THERE WAS YOU

FROM "THE MUSIC MAN"

BALLAD OR LATIN

MEREDITH WILSON, 1950

A Cma7 E $\flat$ mi7(b5) A7 Dmi7 Fmi7 B $\flat$ 7

6 Cma7 E $\flat$ mi7 E $\flat$ bmi7 Dmi7 G7 E $\flat$ mi7 A7 Dmi7 G7

A Cma7 E $\flat$ mi7(b5) A7 Dmi7 Fmi7 B $\flat$ 7

10 Cma7 E $\flat$ mi7 E $\flat$ bmi7 Dmi7 G7 C $\flat$ Fmi $\flat$ C $\flat$

B Fma7 F $\sharp$ dim Cma7 A7

18 Dmi7 D7 Dmi7 G7($\sharp$ 5)

A Cma7 E $\flat$ mi7(b5) A7 Dmi7 Fmi7 B $\flat$ 7

26 Cma7 E $\flat$ mi7 E $\flat$ bmi7 Dmi7 G7 C $\flat$ A $\flat$ mi7 Dmi7 G7

590

TIME AFTER TIME

MELO SWING

JULE STYNE/SAMMY CAHN, 1967

A Ama7 F#mi7 Bmi7 E7 Ama7 F#mi7 Bmi7 E7

5 Ama7 F#mi7 G#mi7(b5) C#7

9 F#mi7 F#mi7/E D#mi7(b5)G#7 C#mi7 F#7

13 Bmi7 C#mi7(b5)F#7 B7 E7

B Ama7 F#mi7 Bmi7 E7 Ama7 F#mi7 Bmi7 E7

17 Ama7 Emi7 A7 Dma7 G7

21 D#mi7(b5) Dmi7 C#mi7 F#mi7

25 Bmi7 E7 A6/9 F#mi7 Bmi7 E7

TIME ON MY HANDS

MED BALLAD OR SWING

HAROLD ADAMSON/MACK GORDON

VINCENT YOUMANS, 1930

A Dma7 G#mi7(b5) C#7

5 Emi7 F#7(#5) B7 E7 A7

A Dma7 G#mi7(b5) C#7

13 Emi7 C#mi7(b5) F#7

B B7 ALT. E7 Emi7 A7

21 Bmi7 E7 Emi7 A7

C Dma7 C#7 C7 B7

29 E7 Emi7 A7 D6 B7 Emi7 A7

'TIS AUTUMN

HENRY NEMO, 1941

BALLAD

Sheet music for the ballad "'TIS AUTUMN" by Henry Nemo, 1941. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece is marked "BALLAD".

The score is divided into sections A and B, with measures numbered 1 through 30.

Section A:

- Measures 1-6: Chords Dmi7, G7, Cma7, F7, Emi7, A7.
- Measures 7-12: Chords Dmi7, Bb9#11, Ami7, D7, Dmi7, G7, C6, A7.
- Measures 13-18: Chords Dmi7, Bb9#11, Ami7, D7, Dmi7, G7, C6, A7.
- Measures 19-24: Chords Gmi7, C7, Gmi7, C7, F6, C7, F6.
- Measures 25-30: Chords Ami7, D7, Ami7, D7, Dmi7, A7, D7, G7, A7.

Section B:

- Measures 31-36: Chords Dmi7, G7, Cma7, F7, Emi7, A7.
- Measures 37-42: Chords Dmi7, Bb9#11, Ami7, D7, Dmi7, G7, C6, A7.

TOO CLOSE FOR COMFORT

MED SWING

LARRY HOLOFENER/GEORGE WIESS

JERRY BOCK, 1956

Sheet music for "Too Close for Comfort" in G major, 4/4 time, Med Swing. The key signature has one sharp (F#). The music is divided into sections A and B.

Section A (Measures 1-17):

- Measures 1-4: G⁶, F#⁷, Bmi⁷(b5), E⁷
- Measures 5-8: Ami⁷(b5), D⁷, Gma⁷, Ami⁷, D⁷
- Measures 9-12: G⁶, F#⁷, Bmi⁷(b5), E⁷
- Measures 13-16: Ami⁷(b5), D⁷, Gma⁷, Dmi⁷, G⁷

Section B (Measures 18-39):

- Measures 18-21: C⁷, F⁷, Gma⁷, Dmi⁷, G⁷
- Measures 22-25: C⁷, F⁷, Eb⁷, Ami⁷, D⁷
- Measures 26-29: Gma⁷, F#⁷, Bmi⁷(b5), E⁷
- Measures 30-33: Ami⁷(b5), D⁷, Gma⁷, Dmi⁷, G⁷
- Measures 34-37: C⁷, F⁷, Gma⁷, Eb⁷
- Measures 38-39: Ami⁷, D⁷, G⁶, Ami⁷, D⁷

TOO LATE NOW

BALLAD

ALAN JAY LERNER/BURTON LANE, 1950

A Ama7 F#mi7 Bmi7 E7(SUS4) Ama7 F#mi7 Bmi7 E7

5 Ama7 F#mi7 D#mi7(b5) G#7 C#mi7 F#mi7 Bmi7 E7

A Ama7 F#mi7 Bmi7 E7(SUS4) Ama7 F#mi7 Bmi7 E7

13 Ama7 F#mi7 D#mi7(b5) G#7 C#mi7 F#7 Bmi7 E7 A⁶

B G#mi7(b5) C#7 F#mi(ma7) G#mi7(b5) C#7 F#mi(ma7)

17

21 F#mi7(b5) B7 E(mi(ma7) F#mi7(b5) B7 Bmi7 E7

A Ama7 F#mi7 Bmi7 E7(SUS4) Ama7 F#mi7 Bmi7 E7

25

29 Ama7 F#mi7 D#mi7(b5) G#7 C#mi7 F#7 Bmi7 E7 A⁶ Bmi7 E7

TOO MARVELOUS FOR WORDS

MED SWING

RICHARD A. WHITING/JOHNNY MERCER, 1957

Handwritten musical score for "Too Marvelous for Words" in F# major, 4/4 time, Med Swing.

Section A (Measures 1-5):

- Measure 1: F#mi7
- Measure 2: B7
- Measure 3: F#mi7
- Measure 4: B7
- Measure 5: F#mi7

Section B (Measures 6-9):

- Measure 6: Ema7
- Measure 7: A7
- Measure 8: Ema7
- Measure 9: F#mi7

Section C (Measures 10-13):

- Measure 10: F#mi7
- Measure 11: B7
- Measure 12: F#mi7
- Measure 13: B7

Section D (Measures 14-17):

- Measure 14: Ema7
- Measure 15: A7
- Measure 16: G#ma7
- Measure 17: A#mi7

Section E (Measures 18-21):

- Measure 18: Bmi7
- Measure 19: E7
- Measure 20: Bmi7
- Measure 21: E7

Section F (Measures 22-25):

- Measure 22: Ama7
- Measure 23: D7
- Measure 24: C#mi7
- Measure 25: F#7

Section G (Measures 26-29):

- Measure 26: F#mi7
- Measure 27: B7
- Measure 28: Ema7
- Measure 29: D7

Section H (Measures 30-33):

- Measure 30: F#mi7
- Measure 31: D7
- Measure 32: F#mi7
- Measure 33: B7

Section I (Measures 34-37):

- Measure 34: E6
- Measure 35: C#7
- Measure 36: F#mi7
- Measure 37: B7

THE TOUCH OF YOUR LIPS

EASY SWING

RAY NOBLE, 1936

Handwritten musical score for "The Touch of Your Lips" in 4/4 time, key of D major (three sharps). The score is divided into two main sections, A and B, each consisting of two staves of music.

Section A (Measures 1-14):

- Measures 1-4: **A** Amaj7 Bm7 E7 C#m7 F#7 Bm7 E7
- Measures 5-8: D#m7(b5) G#7 C#m7(b5) F#7
- Measures 9-12: Bm7(b5) E7 Amaj7 D#m7(b5) G#7
- Measures 13-14: C#maj7 A#m7 D#m7 G#7 C#maj7 F#7 Bm7 E7

Section B (Measures 15-30):

- Measures 15-18: **B** Amaj7 Bm7 E7 C#m7 F#7 Bm7 E7
- Measures 19-22: D#m7(b5) G#7 C#m7(b5) F#7
- Measures 23-26: Bm7(b5) G#m7(b5) C#7 F#m7 B7
- Measures 27-30: Bm7 E7 A6/9 F#m7 Bm7 E7

The score includes various musical notations such as treble clef, key signature (three sharps), time signature (4/4), and chord symbols. It also features melodic lines with eighth and quarter notes, some with triplets, and rests. Section A ends with a double bar line, and Section B also ends with a double bar line.

TRICOTISM

OSCAR PETTIFORD, 1954

A B^bma7 $C7$

6 E^b7 E^{DIM} B^b/F $G7$ $C^\sharp mi7$ $F^\sharp7$ $Cmi7$ $F7$

A B^bma7 $C7$

10 E^b7 E^{DIM} B^b/F $G7$ $Cmi7$ $F7$ B^b6

B $C^\sharp mi7$ $F^\sharp7$ B^bma7 $A mi7^b5$ $D7$

18 Gmi $Gmi^{(ma7)}$ $Gmi7$ $C7$ $Cmi7$ $F7$

A B^bma7 $C7$

26 E^b7 E^{DIM} B^b/F $G7$ $Cmi7$ $F7$ B^b6 $F7$

30

598

TRISTE

ANTONIO CARLOS JOBIM, 1967

A

1 *G*ma7 *E*bma7 *G*#7(b5)

5 *G*ma7 *B*mi7 *E*7

9 *A*mi7 *F*#mi7(b5) *B*7 *E*mi7 *F*#7

13 *B*ma7 *F*#7 *B*mi7 *E*7 *A*mi7 *D*7

B

17 *G*ma7 *G*mi7 *C*7

21 *G*ma7 *D*mi7 *G*7

25 *C*ma7 *F*7 *B*mi7 *A*9(#11)

29 *A*mi7 *D*7 *G*mi7 *C*7 *G*mi7 *C*7

33 *G*mi7 *C*7 *G*mi7 *C*7

TUNE UP

FAST SWING

MILES DAVIS, 1963

A C#mi7 F#7 Bma7

5 Bmi7 E7 Ama7

9 Ami7 D7 Gma7 Emi7

13 C#mi7 D7 Gma7 F#7

B C#mi7 F#7 Bma7

17 Bmi7 E7 Ama7

21 Ami7 D7 Gma7 Emi7

25 C#mi7 F#7 Bma7

TWO FOR THE ROAD

HENRY MANCINI/LESLIE BRICUSSE, 1967

BALLAD

A D#mi7(b5) G#7 C#mi7 Ama7
 6 F#mi7 B7 Ema7 D#mi7 G#7
B C#mi7 F#7 Bmi7 E7
 14 C#mi7(b5) F#7 Bmi7(b5) E7 Ama7 F#mi7 F#mi7/E
C D#mi7(b5) G#7 C#mi7 Ama7
 18 F#mi7 B7 Ema7 D#mi7 G#7
D C#mi7 C#mi7/B A#mi7(b5) Ami6 G#mi7 C#mi7 Ama7
 26 G#mi7 G7 F#mi7 B7 E6/9 Bmi7 E7
 30

UNDECIDED

MED SWING

SID ROBIN/CHARLES SHAVERS, 1939

A G^{ma}7 C⁷

5 A⁷ A^{mi}7 D⁷ G⁶ A^{mi}7 D⁷

A G^{ma}7 C⁷

13 A⁷ A^{mi}7 D⁷ G⁶

B D^{mi}7 G⁷ D^{mi}7 G⁷ C^{ma}7

17 E^{mi}7 A⁷ E^{mi}7 A⁷ A^{mi}7 D⁷

A G^{ma}7 C⁷

25 A⁷ A^{mi}7 D⁷ G⁶ A^{mi}7 D⁷

UNFORGETTABLE

MED BALLAD

IRVING GORDON, 1951

A Ema7 A#mi7 D#7

5 Ama7 C#mi7 F#7

9 Dma7 G7 Ama7 D7 C#mi7 F#7

13 B7

B Ema7 A#mi7 D#7

17 Ama7 C#mi7 F#7

21 Dma7 G7 Ama7 D7 C#mi7 F#7

25 F#mi7 B7 Bmi7 E7 Ama7 F#mi7 B7

UNIT SEVEN

SAM JONES, 1962

SWING

A

A7

6

D7

A7

F#7

10

1.

Fma7

E7

A7

F#7

Bmi7

E7

14

2.

Fma7

E7

A7

F#7

LATIN

18

B

Bmi7

E7

C#mi7

F#7

22

Bmi7

E7

C#mi7

F#7

Bmi7

E7

26

A

SWING

A7

30

D7

A7

F#7

34

Fma7

E7

A7

F#7

Bmi7

E7

UNTIL THE REAL THING COMES ALONG

MANN HOLINGER/ALBERTA NICHOLS/SAMMY CAHN

SAUL CHAPLIN/L.E. FREEMAN, 1936

BALLAD

Sheet music for the ballad "Until the Real Thing Comes Along". The music is written in 4/4 time and features a variety of chords and melodic lines.

Section A (Measures 1-13):

- Measures 1-4: Cma7, G7, Cma7, B7, Emi7, A7. Includes a triplet of eighth notes in measure 4.
- Measures 5-8: Dmi7, G7, C6, Ami7, Dmi7, G7.

Section A (Measures 10-13):

- Measures 10-13: Cma7, G7, Cma7, B7, Emi7, A7. Includes a triplet of eighth notes in measure 13.

Section A (Measures 14-17):

- Measures 14-17: Dmi7, G7, C6, Dmi7, G7, C6, F#mi7(b5)B7.

Section B (Measures 18-21):

- Measures 18-21: Ema7, C#7, F#mi7, B7, E6, Gdim, F#mi7, B7.

Section B (Measures 22-25):

- Measures 22-25: Ema7, C#7, F#mi7, B7, E6, C#mi7, Dmi7, G7.

Section A (Measures 26-29):

- Measures 26-29: Cma7, G7, Cma7, B7, Emi7, A7. Includes a triplet of eighth notes in measure 29.

Section A (Measures 30-33):

- Measures 30-33: Dmi7, G7, C6, Dmi7, G7, C6, Dmi7, G7.

UP JUMPED SPRING

FREDDIE HUBBARD, 1962

A

6 **G^{ma7}** **E7^{#5}** **A^{mi7}** **D7** **D[#]DIM**

10 **E^{mi7}** **D^{mi7}** **C[#]mi7** **F^{#7}**

14 **B^{mi7}** **C^{mi7}** **B^{mi7}** **C^{mi7}**

18 **1. G^{#7b5}** **C^{#7}** **A^{mi7b5}** **D7**

2. A^{mi7} **D7** **G⁶** **F[#]mi7^{b5}** **B7**

B

22 **E^{mi7}** **A7** **D^{ma7}** **B^{mi7}**

26 **F^{mi7}** **B^{b7}** **A^{mi7}** **D7**

C

30 **G^{ma7}** **E7^{#5}** **A^{mi7}** **D7** **D[#]DIM**

34 **E^{mi7}** **D^{mi7}** **C[#]mi7** **F^{#7}**

38 **B^{mi7}** **C^{mi7}** **B^{mi7}** **C^{mi7}**

42 **A^{mi7}** **D7** **G[#]ma7** **G^{ma7}**

VALDEZ IN THE COUNTRY

16TH FUNK FEEL

DONNY HATHAWAY/WALTER LEE

FRANK MOSS, 1969

INTRO C#9(SUS4) C9(SUS4) B9(SUS4) C9(SUS4)

5 C#9(SUS4) C9(SUS4) B9(SUS4) Ama7 G#7 ALT.

A G#mi7 C#7 F#mi7 B7 G#mi7 C#7

12 F#mi7 B7 G#mi7 C#7 F#7 Ama7 G#mi7 F#mi9

15 C7(#5) B13 Bb9 Ama7 G#7 ALT. **A** G#mi7 C#7

18 F#mi7 B7 G#mi7 C#7 F#mi7 B7

21 G#mi7 C#7 F#7 Ama7 G#mi7 F#mi9 C7(#5) B13 Bb9

24 Ama7 G#7 ALT.

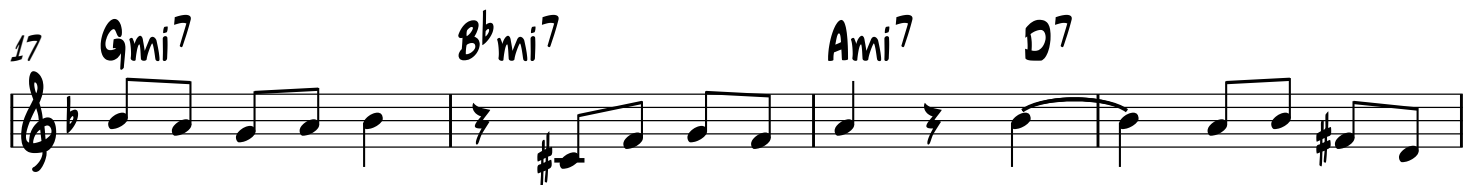
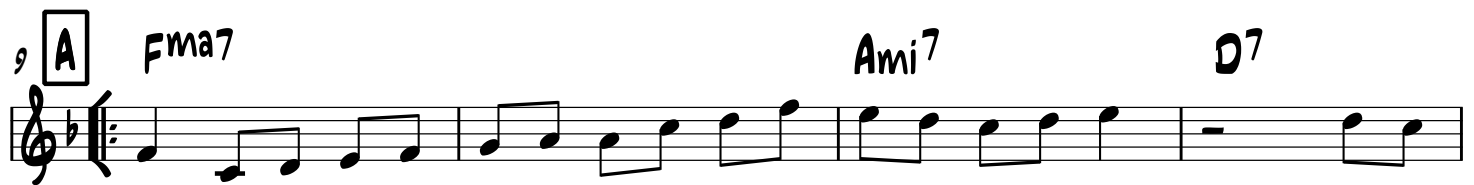
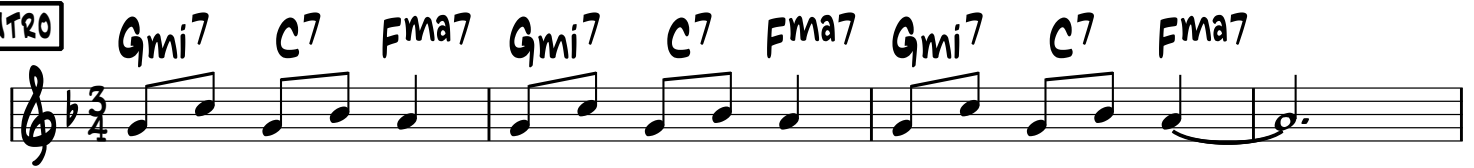
SOLO ON VAMP OF FIRST 4 BARS

VALSE HOT

SONNY ROLLINS, 1965

JAZZ WALTZ

INTRO



VERY EARLY

MED JAZZ WALTZ

BILL EVANS, 1964

Handwritten musical score for "Very Early" by Bill Evans, 1964. The score is in treble clef, 3/4 time, and key of A major (three sharps). It consists of 32 measures, divided into two systems of 16 measures each. The score includes various chords and melodic lines.

System 1 (Measures 1-16):

- Measure 1: Chord **A** (boxed), **Ama7**
- Measure 2: Chord **G7**
- Measure 3: Chord **Cma7**
- Measure 4: Chord **F7**
- Measure 5: Chord **Bbma7**
- Measure 6: Chord **E7**
- Measure 7: Chord **Ama7**
- Measure 8: Chord **G7**
- Measure 9: Chord **Bma7**
- Measure 10: Chord **F#mi7**
- Measure 11: Chord **D#mi7**
- Measure 12: Chord **G#7**
- Measure 13: Chord **C#mi7**
- Measure 14: Chord **F7**
- Measure 15: Chord **Bbma7**
- Measure 16: First ending **E7**, Second ending **E7**

System 2 (Measures 17-32):

- Measure 17: Chord **B** (boxed), **G#ma7**
- Measure 18: Chord **F7**
- Measure 19: Chord **Bbma7**
- Measure 20: Chord **G7**
- Measure 21: Chord **G#ma7**
- Measure 22: Chord **E7**
- Measure 23: Chord **Ama7**
- Measure 24: Chord **F7**
- Measure 25: Chord **Bbma7**
- Measure 26: Chord **E7**
- Measure 27: Chord **Ama7**
- Measure 28: Chord **F#7**
- Measure 29: Chord **Bmi7**
- Measure 30: Chord **C#mi7**
- Measure 31: Chord **Dma7**
- Measure 32: Chord **E7**

THE VERY THOUGHT OF YOU

RAY NOBLE, 1934

BALLAD

A Fma7 Gmi7 C7 Fma7 Gmi7 C7

6 Fma7 Gmi7 G#dim F6/A G7 Dmi7 G7

10 Gmi7 Gmi7/F Emi7(b5) A7 Dmi7 Dmi7/C Bmi7(b5) E7

14 Ami7 D7 Dmi7 G7 Gmi7 C7

B Fma7 Gmi7 C7 Fma7 Gmi7 C7

18 Fma7 Gmi7 G#dim F6/A G7 Dmi7 G7

22 Fma7 Gmi7 G#dim F6/A G7 Dmi7 G7

26 Gmi7 Gmi7/F Emi7(b5) A7 Dmi7 Dmi7/C Bmi7(b5) E7

30 Ami7 D7 Gmi7 C7 F6 Gmi7 C7

VIOLETS FOR YOUR FURS

Ballad

TOM ADAIR/MATT DENNIS, 1941

Musical score for "Violets for Your Furs" in G major, 4/4 time. The score consists of two systems, A and B, each with four staves of music. Chords are indicated above the notes. Measure numbers 1 through 29 are shown at the beginning of each staff.

System A:

- Staff 1 (Measures 1-4): $E^{mi}7$, A^7 , $D^{ma}7$, $G^{mi}7$, A^7 , $D^{ma}7$, B^7
- Staff 2 (Measures 5-8): $E^{mi}7$, A^7 , $D^{ma}7$, $F\#^{mi}7$, B^7 , $E^{mi}7$, B^7
- Staff 3 (Measures 9-12): $E^{mi}7$, A^7 , $D^{ma}7$, B^7 , $E^{mi}7$, A^7 , $D^{ma}7$, B^7
- Staff 4 (Measures 13-16): $E^{mi}7$, A^7 , $D^{ma}7$, B^7 , E^7 , $E^{mi}7$, $F\#^{mi}7$, b^5B^7

System B:

- Staff 1 (Measures 17-20): $E^{mi}7$, A^7 , $D^{ma}7$, $G^{mi}7$, A^7 , $D^{ma}7$, B^7
- Staff 2 (Measures 21-24): $E^{mi}7$, A^7 , $D^{ma}7$, $F\#^{mi}7$, B^7 , $E^{mi}7$
- Staff 3 (Measures 25-28): $G^{ma}7$, $G^{mi}7$, C^7 , $D^{ma}7$, $F\#^{mi}7$, B^7
- Staff 4 (Measures 29-32): $G^{mi}7$, A^7 , $D^{ma}7$, B^7 , E^7 , A^7 , D^6 , B^7

THE VISIT

JAZZ WALTZ

PAT MARTINO, 1972

A E7 F7 E7 F7

5 E7 F7 E7 F7

9 E7 F7 E7 F7

13 E7 F7 E7

B A7 G#13(b9)

17 G13 F#13(b9)

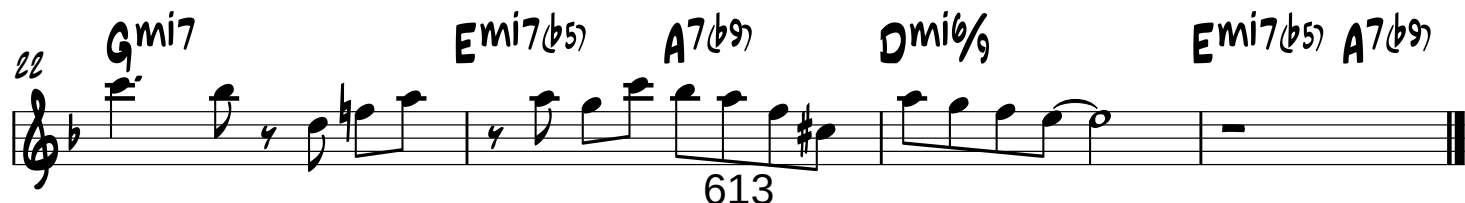
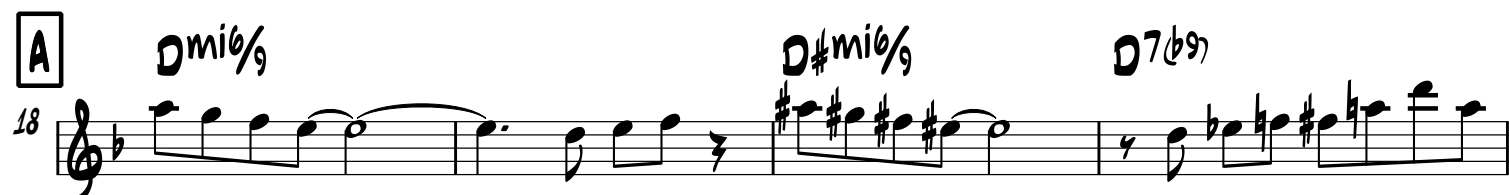
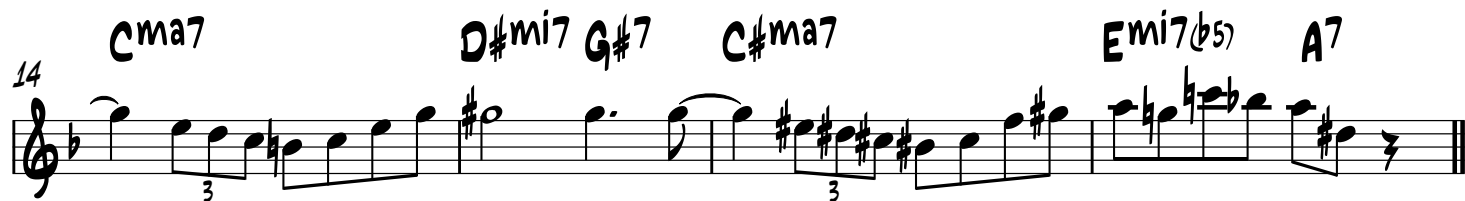
21 F13 B7(#9)

25 E7 F7 E7 F7

29

VOYAGE

KENNY BARRON, 1986



WALK ON BY

MED LATIN

BURT BACHARACH/HAL DAVID, 1964

Sheet music for "Walk On By" in G major, 4/4 time, Med Latin style. The score is divided into two systems, each containing four staves of music. The first system (measures 1-16) and the second system (measures 21-36) both begin with a boxed 'A' indicating the start of the main melody. The music features a mix of eighth and quarter notes, with rests and ties used for phrasing. Chord symbols are written above the staff lines.

System 1 (Measures 1-16):

- Measure 1: **A** F#mi7
- Measure 2: F#mi7
- Measure 3: B7
- Measure 4: F#mi7
- Measure 5: B7
- Measure 6: F#mi7
- Measure 7: E mi7
- Measure 8: F#mi7
- Measure 9: B mi7
- Measure 10: F#mi7
- Measure 11: G ma7
- Measure 12: A7(SUS4)
- Measure 13: D ma7
- Measure 14: G ma7
- Measure 15: D ma7
- Measure 16: G ma7

System 2 (Measures 21-36):

- Measure 21: **A** F#mi7
- Measure 22: F#mi7
- Measure 23: B7
- Measure 24: F#mi7
- Measure 25: B7
- Measure 26: F#mi7
- Measure 27: E mi7
- Measure 28: F#mi7
- Measure 29: B mi7
- Measure 30: F#mi7
- Measure 31: G ma7
- Measure 32: A7(SUS4)
- Measure 33: D ma7
- Measure 34: G ma7
- Measure 35: D ma7
- Measure 36: G ma7

WALKIN'

MEDIUM SWING

RICHARD CARPENTER, 1955

INTRO

C PEDAL

5

9

A

D¹³#11 G¹³#11 D⁹SUS D⁹

13

D¹³#11 G⁹ G[#]DIM D¹³#11 D⁹ B7#9

17

F^{#9}#11 E⁹#11 B^{b7}#9/F A7#9/E F⁹#11 E^{b9}#11 A7#5#9

20

D¹³ADD4

SOLO ON F BLUES

WALTSE FOR DAVE

CHICK COREA, 1979

A $G^9\#11$ $F\#7\#5$ Bmi^7 $F9\#11$ $E mi^7$ $C\#7\#5\#9$

7 $F\#mi^7$ $F\#7$ Dma^7 $C\#mi^7$ $B\#dim^7$ $Ama^7/C\#$

13 Dma^7 D^{13} $C\#7\#9$ $F\#7\#5$ **B** Bma^7 $F\#mi^7$

19 Bma^7 $E\#mi^7$ Bma^7 $F\#mi^7$ Bma^7 $F\#mi^7$

25 Fmi^7 Bb^7 $E mi^7b5$ A^7 Dmi^7b5 G^{13b9}

31 $C\#mi^7b5$ $F\#7$ **C** Bmi^7 $Bbma^7$ $A mi^7$ $G\#mi^7$

37 Gma^7 $F\#mi^7$ Fma^7 $E mi^{11}$ $D\#mi^7b5$ $Dmi^6/9$

43 $C\#7\#5\#9$ $E mi^7b5$ Bmi^7b5 E^7b9 $A mi^7$ Dmi/A

49 $A mi^7$ Dmi/A $A mi^7$ Dmi/A $A mi^7$ $G\#7\#5\#9$

WALTZ DARK

ROBERT M. ROETKER, 1980

EASY-MED JAZZ WALTZ

A *Ami*(ma7) *Dmi*⁷ *C[♯]mi*^{7b5} *F[♯]7b5*

5 *Bmi*^{7b5} *E7b5* *Ami*(ma7) *C/E* *B^b/E*

A *Ami*(ma7) *Dmi*⁷ *C[♯]mi*^{7b5} *F[♯]7b5*

9 *Bmi*^{7b5} *E7b5* *Ami*(ma7)

13 *Bmi*^{7b5} *E7b5* *Ami*(ma7)

B *D[♯]mi*⁷ *G[♯]7b5* *C[♯]mi*(ma7) *B^bmi*^{7b5}

17 *F[♯]mi*⁷ *B7b5* *E*mi(ma7) *C[♯]mi*^{7b5}

21 *Ami*⁷ *D7b5* *G*ma7 *C[♯]7[♯]9*

25 *F[♯]7* ALT *C9[♯]11* *B13b9* *E13b9*

A *Ami*(ma7) *Dmi*⁷ *C[♯]mi*^{7b5} *F[♯]7b5*

33 *Bmi*^{7b5} *E7b5* *Ami*(ma7) *E7b9*

37

WALTZ FOR DEBBY

BILL EVANS/GENE LEES, 1964

Handwritten musical score for "Waltz for Debby" in 3/4 time, key of D major. The score is divided into three sections: A, B, and C.

Section A (Measures 1-16):

- Measure 1: $F\sharp mi^7$ (boxed)
- Measure 2: $B mi^7$
- Measure 3: $E mi^7$
- Measure 4: A^7
- Measure 5: $F\sharp^7/E$
- Measure 6: $B^7/D\sharp$
- Measure 7: E^7/D
- Measure 8: $A^7/C\sharp$
- Measure 9: D^7/C
- Measure 10: G^6/B
- Measure 11: $E mi^7 b^5/B^b$
- Measure 12: A^7
- Measure 13: $F\sharp mi^7$
- Measure 14: $B mi^7$
- Measure 15: $E mi^7$
- Measure 16: A^7

Section B (Measures 17-28):

- Measure 17: $F\sharp mi^7$ (boxed)
- Measure 18: $B mi^7$
- Measure 19: $E mi^7$
- Measure 20: A^7
- Measure 21: $F\sharp^7/A\sharp$
- Measure 22: B^7/A
- Measure 23: $E^7/G\sharp$
- Measure 24: A^7/G
- Measure 25: $F\sharp^7$
- Measure 26: $B mi^7$
- Measure 27: $G\sharp^7$
- Measure 28: $C\sharp^7$

Section C (Measures 29-40):

- Measure 29: $F\sharp/A\sharp$
- Measure 30: $G\sharp mi^7$
- Measure 31: $F\sharp ma^7$
- Measure 32: $F\sharp/E\sharp$
- Measure 33: $E mi^7$ (boxed)
- Measure 34: A^7
- Measure 35: $F\sharp mi^7$
- Measure 36: B^7
- Measure 37: $E mi^7$
- Measure 38: $F\sharp^7$
- Measure 39: $B mi^7$
- Measure 40: $A mi^7$

618

2

41 G^{ma7} $F\#7$ B^{mi7} $E7$

45 F^{ma7} B^b^{ma7} E^{mi7} $A7$

49 $F\#^{mi7}$ B^{mi7} E^{mi7} $A7$

53 $F\#7/E$ $B7/D\#$ $E7/D$ $A7/C\#$

57 $D7/C$ G^b/B E^{mi7b5}/B^b $A7$ $/G$

61 $F\#^{mi7}$ $B7$ $G\#^{mi7}$ $C\#7$

65 $F\#^{mi7}$ $D7$ G^{ma7} $F\#7$

69 B^{mi7} $E7$ $E\#^{DIM}$

73 $F\#^{mi7}/A$ F^{DIM}/A E^{mi7}/A $A7$

77 D^{ma7} B^{mi7} E^{mi7} $A7$

WALTZ NEW

JAZZ WALTZ

JIM HALL, 1978

Sheet music for "WALTZ NEW" by Jim Hall, 1978. The music is in 3/4 time, key of D major (indicated by two sharps: F# and C#). The score is divided into two main sections, A and B, each with four measures per line.

Section A (Measures 1-16):

- Measure 1: **A** (boxed), G⁶
- Measure 2: B⁷(#5)
- Measure 3: C^{ma7}
- Measure 4: E⁷(#5)
- Measure 5: A^{mi7}
- Measure 6: E⁷(#5)
- Measure 7: A^{mi7}
- Measure 8: D⁷
- Measure 9: B^{mi7}
- Measure 10: A^{#dim}
- Measure 11: A^{mi7}
- Measure 12: D⁷
- Measure 13: B^{mi7}
- Measure 14: B^bmi⁷
- Measure 15: E^b7
- Measure 16: A^bma⁷
- Measure 17: A^{mi7}
- Measure 18: D⁷

Section B (Measures 17-32):

- Measure 17: **B** (boxed), G⁶
- Measure 18: B⁷(#5)
- Measure 19: C^{ma7}
- Measure 20: E⁷(#5)
- Measure 21: A^{mi7}
- Measure 22: E⁷(#5)
- Measure 23: A^{mi7}
- Measure 24: D⁷
- Measure 25: D^{mi7}
- Measure 26: G⁷
- Measure 27: C^{ma7}
- Measure 28: F^{#7}
- Measure 29: B^{mi7}
- Measure 30: E⁷
- Measure 31: A^{mi7}
- Measure 32: D⁷
- Measure 33: G^{ma7}
- Measure 34: A^{mi7}
- Measure 35: D⁷

WATCH WHAT HAPPENS

LATIN

MICHEL LEGRAND, 1964

A Cma7 D7

5 Dmi7 G7 Cma7 C#ma7 Dma7 C#ma7

B Cma7 D7

13 Dmi7 G7 Cma7 C#ma7 Dma7 D#ma7

C Ema7 Emi7 A7

21 Dma7 Dmi7 G7

D Cma7 D7

29 Dmi7 G7 C6 C#6 B6

33 C6 C#6 B6 C6 Dmi7 G7

WATERMELON MAN

LATIN/ROCK

HERBIE HANCOCK, 1973

Musical score for "Watermelon Man" by Herbie Hancock, 1973. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of eight staves of music, each with a measure number and a chord symbol above it.

Staff 1: Measure 1, Chord A D7. The melody starts with a half note D4, followed by a quarter rest, then eighth notes E4, F#4, G#4, and A4, ending with a half note D4.

Staff 2: Measure 5, Chord G7. The melody starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5, ending with a half note G4.

Staff 3: Measure 9, Chord A7. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5, followed by a quarter rest, then eighth notes E4, F#4, G#4, and A4, ending with a half note D4.

Staff 4: Measure 13, Chord A7. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5, followed by a quarter rest, then eighth notes E4, F#4, G#4, and A4, ending with a half note D4.

Staff 5: Measure 17, Chord A D7. The melody starts with a half note D4, followed by a quarter rest, then eighth notes E4, F#4, G#4, and A4, ending with a half note D4.

Staff 6: Measure 21, Chord G7. The melody starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5, ending with a half note G4.

Staff 7: Measure 25, Chord A7. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5, followed by a quarter rest, then eighth notes E4, F#4, G#4, and A4, ending with a half note D4.

Staff 8: Measure 29, Chord A7. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5, followed by a quarter rest, then eighth notes E4, F#4, G#4, and A4, ending with a half note D4.

INTRO Bmi⁷ E⁷ Bmi⁷ E⁷ Bmi⁷ E⁷ Bmi⁷ E⁷ LAST X ONLY

5 **A** Bma⁷ G^{dim} F#mi⁷ B⁷

9 Ema⁷ Emi⁷ D#13 D#7#5 G#9 G#7b9

13 G#mi⁷ C#7 G⁷ F#7 Bmi⁷ E⁷ ^{1.} Bmi⁷ E⁷

17 ^{2.} Bmi⁷ E⁷ **B** Emi⁷ A⁷ Dma⁷

21 D#mi⁷ G#7 Dmi⁷ G⁷ Cma⁷

25 F#7 **A** Bma⁷ G^{dim} F#mi⁷

29 B⁷ Ema⁷ Emi⁷ D#13 D#7#5

33 G#9 G#7b9 G#mi⁷ C#7 G⁷ F#7 Bmi⁷ E⁷

37 Bmi⁷ E⁷

THE WAY YOU LOOK TONIGHT

MED-UP SWING

JEROME KERN/DOROTHY FIELDS, 1936

INTRO

D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7 E^{mi}7 A⁷

5 **A** D^{ma}7 B^{mi}7 E^{mi}7 A⁷ F^{#mi}7 B⁷

11 E^{mi}7 A⁷ A^{mi}7 D⁷ G^{ma}7 E^{mi}7 A⁷

17 D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7 1. E^{mi}7 A⁷ 2. G^{mi}7 C⁷

22 **B** F^{ma}7 D⁷ G^{mi}7 C⁷ F^{ma}7 D^{mi}7 G^{mi}7

29 C⁷ F^{ma}7 D⁷ G^{mi}7 C⁷ F^{ma}7

35 E^{mi}7 A⁷ **A** D^{ma}7 B^{mi}7 E^{mi}7

41 A⁷ F^{#mi}7 B⁷ E^{mi}7 A⁷ A^{mi}7

47 D⁷ G^{ma}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7 E^{mi}7 A⁷ D^{ma}7 B^{mi}7

53 E^{mi}7 A⁷ E^{mi}7 A⁷ D⁶ B^{mi}7 E^{mi}7 A⁷

A WEAVER OF DREAMS

MED SWING

VICTOR YOUNG/JACK ELLIOT, 1951

Sheet music for "A Weaver of Dreams" in 4/4 time, Med Swing. The key signature is three sharps (F#, C#, G#).

Section A (Measures 1-12):

- Measure 1: **A** $Ama7$
- Measure 2: $G\#mi7(b5)$
- Measure 3: $C\#7$
- Measure 4: $F\#mi7$
- Measure 5: $E7$
- Measure 6: $A7$
- Measure 7: $Dma7$
- Measure 8: $G7$
- Measure 9: $C\#mi7$
- Measure 10: $F\#7$
- Measure 11: $B7$
- Measure 12: $Bmi7$

Section B (Measures 13-30):

- Measure 13: $E7$
- Measure 14: $Ama7$
- Measure 15: $G\#mi7(b5)$
- Measure 16: $C\#7$
- Measure 17: $F\#mi7$
- Measure 18: $E7$
- Measure 19: $A7$
- Measure 20: $Dma7$
- Measure 21: $G7$
- Measure 22: $C\#mi7$
- Measure 23: $Cmi7$
- Measure 24: $F7$
- Measure 25: $Bmi7$
- Measure 26: $E7$
- Measure 27: $Ama7$
- Measure 28: $Bmi7$
- Measure 29: $E7$
- Measure 30: $E7$

WEBB CITY

MED-UP SWING

BUD POWELL, 1947

Sheet music for "Webb City" in G major, 4/4 time, Med-Up Swing. The key signature has one sharp (F#).

Section A (Measures 1-13):

- Measures 1-4: G^{ma7} G^{#dim} A^{mi7} A^{#dim} B^{mi7} E⁷ A^{mi7} D⁷
- Measures 5-8: G^{ma7} G⁷ C^{ma7} C^{mi7} G^{ma7} A^{mi7} D⁷

Section B (Measures 14-21):

- Measures 14-17: C⁷ G⁷ E⁷

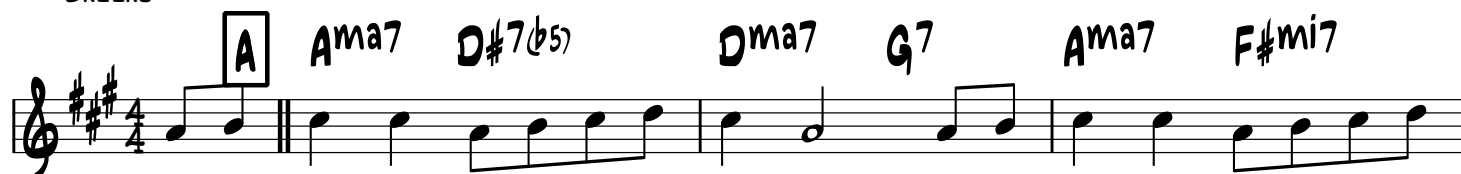
Section A (Measures 22-30):

- Measures 22-25: A⁹(^{#11}) D⁷
- Measures 26-29: G^{ma7} G^{#dim} A^{mi7} A^{#dim} B^{mi7} E⁷ A^{mi7} D⁷
- Measures 30-33: G^{ma7} G⁷ C^{ma7} C^{mi7} G^{ma7} A^{mi7} D⁷

WEE SMALL HOURS

DAVID MANN/BOB HILLIARD, 1955

BALLAD



WE'LL BE TOGETHER AGAIN

Ballad

Carl Fischer/Frankie Laine, 1945

Sheet music for the song "We'll Be Together Again" in A major, 4/4 time. The music is written in treble clef and includes chord symbols and measure numbers.

Section A (Measures 1-13):

- Measure 1: A⁶
- Measure 2: Cmi⁷ F⁷ Bmi⁷ E⁷
- Measure 3: F[#]mi⁷
- Measure 4: B⁹[#]11
- Measure 5: Gmi⁷ C⁷ Fma⁷ Bmi⁷^b5
- Measure 6: F⁷ E⁹_{SUS} E⁷
- Measure 7: A⁶
- Measure 8: Cmi⁷ F⁷ Bmi⁷ E⁷
- Measure 9: F[#]mi⁷
- Measure 10: B⁹[#]11
- Measure 11: Gmi⁷ C⁷ Fma⁷ Bmi⁷^b5
- Measure 12: E⁷ A⁶
- Measure 13: A⁶

Section B (Measures 14-25):

- Measure 14: F⁷ E⁷ Ami⁶
- Measure 15: F⁷ E⁷ Ami⁶
- Measure 16: F⁶ E⁷ E^b13 D⁷ Bmi⁷^b5
- Measure 17: F¹³ E⁹_{SUS} E¹³
- Measure 18: F⁷ E⁷ Ami⁶
- Measure 19: F⁷ E⁷ Ami⁶
- Measure 20: F⁶ E⁷ E^b13 D⁷ Bmi⁷^b5
- Measure 21: F¹³ E⁹_{SUS} E¹³
- Measure 22: F⁷ E⁷ Ami⁶
- Measure 23: F⁷ E⁷ Ami⁶
- Measure 24: F⁶ E⁷ E^b13 D⁷ Bmi⁷^b5
- Measure 25: F¹³ E⁹_{SUS} E¹³

Section C (Measures 26-31):

- Measure 26: A⁶
- Measure 27: Cmi⁷ F⁷ Bmi⁷ E⁷
- Measure 28: F[#]mi⁷
- Measure 29: B⁹[#]11
- Measure 30: Gmi⁷ C⁷ Fma⁷ Bmi⁷^b5
- Measure 31: E⁷ A⁶ Bmi⁷ E⁷

WELL YOU NEEDN'T

MED-UP SWING

THELONIOUS MONK, 1944

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in standard notation, while the piano part is written in a simplified, chordal style. The score is divided into two main sections, A and B, with a capo indicated at the beginning of section A.

Section A: This section begins with a capo and is marked with a box containing the letter 'A'. It consists of four staves of music. The chords are D6, E♭6, D6, and E♭6. The melody is written in a simple, stepwise fashion, with the piano part providing a harmonic accompaniment.

Section B: This section begins with a box containing the letter 'B' and consists of three staves of music. The chords are E7, F7, F#7, G7, G#7, F#7, F7, and E7. The melody is more complex, featuring some chromaticism and a more active piano accompaniment.

The score is presented in a clear, legible format, with the guitar part in standard notation and the piano part in a simplified, chordal style. The use of a capo and the specific chord choices (D6, E♭6, E7, F7, F#7, G7, G#7) are characteristic of the original recording.

WENDY

MED BALLAD

PAUL DESMOND, 1975



CODA LAST TIME ONLY

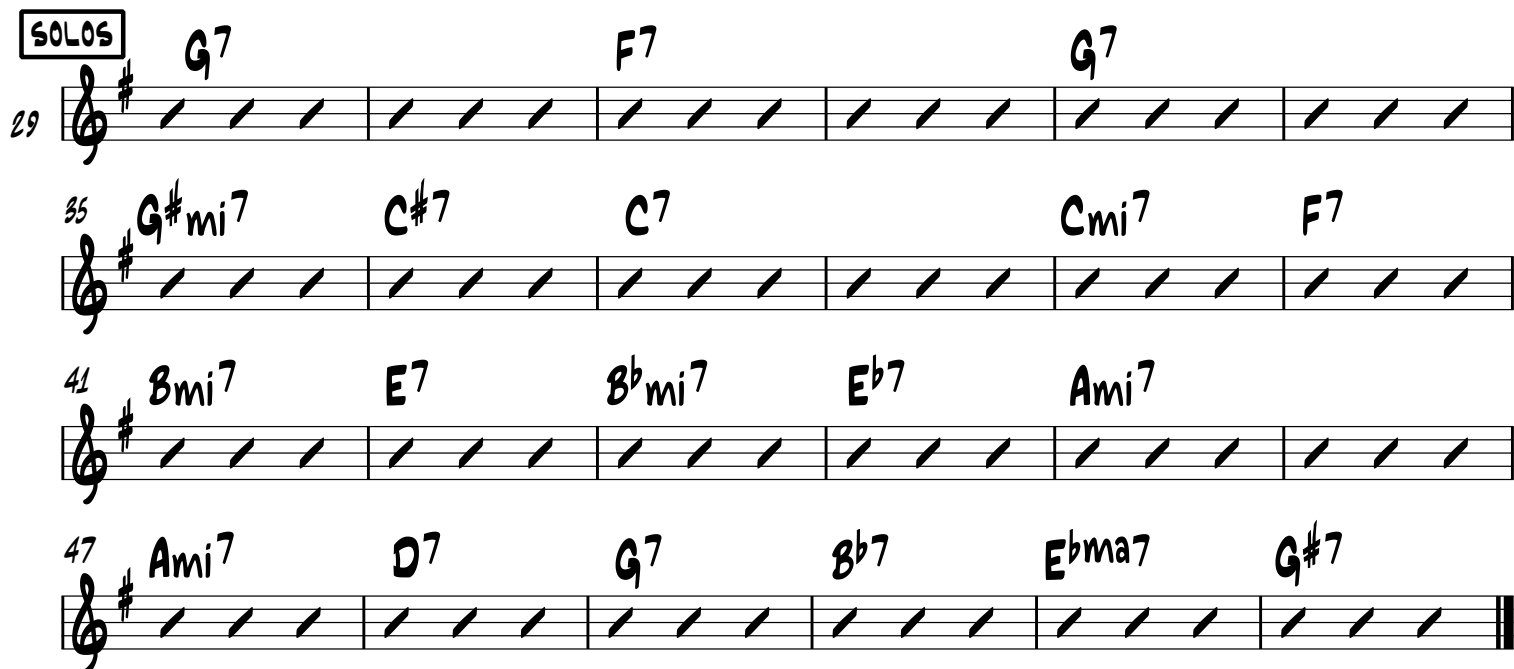
WEST COAST BLUES

JOHN L 'WES' MONTGOMERY, 1960

INTRO



SOLOS

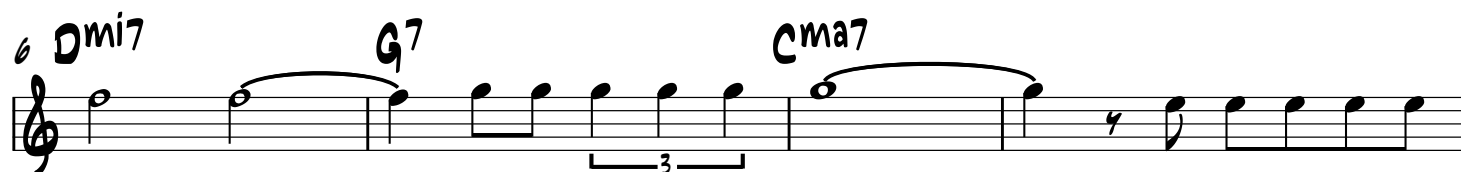


WHAT A DIFFERENCE A DAY MADE

STANLEY ADAMS/MARIA GREVER, 1934

BALLAD OR LATIN

A Dmi7 G7 Cma7 F7 Emi7 A7



WHAT A WONDERFUL WORLD

POP BALLAD

GEORGE DAVID WEISS/BOB THIELE, 1967

Sheet music for the song "What a Wonderful World" in G major, featuring chord progressions and melodic lines.

Section A (Measures 1-13):

- Measures 1-4: D^6 , $F\#mi^7$, Gma^7 , $F\#mi^7$, $E mi^7$, D^6 , $F\#^7$, $B mi^7$
- Measures 5-8: $Bbma^7$, $E mi^7$, A^7 , Dma^7 , $B mi^7$, $E mi^7$, A^7

Section B (Measures 14-21):

- Measures 14-17: $Bbma^7$, $E mi^7$, A^7 , D^6 , G^6 , D^6
- Measures 18-21: A^7 , Dma^7 , A^7 , Dma^7

Section A (Measures 22-29):

- Measures 22-25: $B mi^7$, $F\#mi^7$, $B mi^7$, $F\#mi^7$, $B mi^7$, $F\#mi^7$, $E mi^7$, A^7
- Measures 26-29: D^6 , $F\#mi^7$, Gma^7 , $F\#mi^7$, $E mi^7$, D^6 , $F\#^7$, $B mi^7$

Section B (Measures 30-33):

- Measures 30-33: $Bbma^7$, $E mi^7$, A^7 , D^6 , $B mi^7$, $E mi^7$, A^7

WHAT AM I HERE FOR?

MED SWING

DUKE ELLINGTON/ FRANKIE LAINE, 1957

A G^{ma7} $G^{\#dim}$ A^{mi7} D^7

5 G^{ma7} $G^{\#dim}$ A^{mi7} D^7

9 G^7 $C^{\#7}$ C^6 $F^{\#mi7}$ B^7

13 E^{mi7} A^7 A^{mi7} D^7

B G^{ma7} $G^{\#dim}$ A^{mi7} D^7

17 G^{ma7} $G^{\#dim}$ A^{mi7} D^7

21 G^{ma7} $G^{\#dim}$ A^{mi7} D^7

25 G^7 $G^{\#7}$ $C^{\#7}$ C^{ma7} F^7

29 G^{ma7} $G^{\#dim}$ A^{mi7} D^7 G^6 A^{mi7} D^7

WHAT ARE YOU DOING THE REST OF YOUR LIFE

MICHEL LEGRAND/ALAN & MARILYN BERGMAN, 1969

BALLAD

Handwritten musical score for the ballad "What Are You Doing the Rest of Your Life" by Michel Legrand, Alan Bergman, and Marilyn Bergman (1969). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of nine staves of music, each with handwritten chord notations above the notes. The chords are: Staff 1: C#7#5b9, A, F#mi7, /E#, F#mi/F, D#mi7b5, Dma9, C#mi7. Staff 2: Bmi7, A6/9, G#mi11, A7, Dma7, G7b5, 1. G#mi7b5. Staff 3: C#7, F#ma7, B, G#mi7b5, C#7. Staff 4: F#ma7, G#mi7b5, C#7, F#ma7, F#mi11, Bb7. Staff 5: Ebma7, E#mi11, A7, Dma7, C#7, C, F#mi7, /E#. Staff 6: F#mi/E, D#mi7b5, Dma9, C#mi7, Bmi7, A6/9, G#mi11, A7. Staff 7: Dma7, G7b5, G#mi7b5, C#7, D9sus. Staff 8: G#mi7b5, C#7, Dma7, C#mi7, D/C, Bmi7, A#7#9, A7. Staff 9: G#mi11, C#7, F#mi7, G#mi7b5, C#7.

WHAT IS THIS THING CALLED LOVE?

MED OR BALLAD

COLE PORTER, 1929

Sheet music for the song "What Is This Thing Called Love?" by Cole Porter, 1929. The music is in 4/4 time, key of A major (three sharps: F#, C#, G#). The score is divided into two systems, each with four staves.

System 1 (Measures 1-17):

- Staff 1 (Measures 1-4): Chords: A, E $\text{mi}7(\flat 5)$, A ^{7} , D $\text{mi}7$.
- Staff 2 (Measures 5-8): Chords: B $\text{mi}7(\flat 5)$, E ^{7} , A ma^7 .
- Staff 3 (Measures 9-12): Chords: A, E $\text{mi}7(\flat 5)$, A ^{7} , D $\text{mi}7$.
- Staff 4 (Measures 13-17): Chords: B $\text{mi}7(\flat 5)$, E ^{7} , A ma^7 .

System 2 (Measures 18-31):

- Staff 5 (Measures 18-21): Chords: B, A $\text{mi}7$, D ^{7} , G ma^7 .
- Staff 6 (Measures 22-25): Chords: F ^{7} , B $\text{mi}7(\flat 5)$, E ^{7} .
- Staff 7 (Measures 26-29): Chords: A, E $\text{mi}7(\flat 5)$, A ^{7} , D $\text{mi}7$.
- Staff 8 (Measures 30-31): Chords: B $\text{mi}7(\flat 5)$, E ^{7} , A ^{6} .

WHAT KIND OF FOOL AM I?

LESLEY BRICUSSE/ANTHONY NEWLEY, 1961

MED SWING

A

Cma7

EMI7

A7

Dmi7

G7

6 Cma7

A7

pmi7

G7

10 C⁶

Ami7

D7

14 Gma7

Emi7

Ami7

D7

Dmi7

G7

B

Cma7

EMI7

A7

Dmi7

G7

22 Cma7

b6
b7

Emi7(b5)

A7

E#mi7(b5)

Fmi7

b7

Emi7

~~Ebdim~~

30 Dmi7

G7

C6

Dmi7

G7

WHAT THE WORLD NEEDS NOW

JAZZ WALTZ

BURT BACHARACH/HAL DAVID, 1965

A $G^{\#}mi7$ $C^{\#}mi7$ $G^{\#}mi7$ $C^{\#}mi7$

6 A^6 B^9sus B^7

10 $G^{\#}mi7$ $C^{\#}mi7$ $G^{\#}mi7$ $C^{\#}mi7$

14 A^6 $G^{\#7}sus$ $G^{\#7}$

B $C^{\#}mi7$

18 $Bmi7$ $E7$ $Ama7$ $F^{\#7}$

22 $Bmi7$ $E7$ $Ama7$ $C^{\#}mi7$

26 $Bmi7$ $E7$ $Ama7$ $C^{\#}mi7$

30 $F^{\#7}$ B^7sus B^7

SOLO ON AB
AFTER SOLOS DS AL CODA

33 $G^{\#7}$ $C^{\#7}$ **C** A^6

37 $G^{\#}mi7$ $C^{\#}mi7$ $F^{\#7}$ B^9sus E^6_9

WHAT'LL I DO?

IRVING BERLIN, 1924

JAZZ WALTZ

Sheet music for "What'll I Do?" (Jazz Waltz) by Irving Berlin, 1924. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written in treble clef.

The score is divided into two systems, each containing four staves. The first system starts at measure 1 and ends at measure 13. The second system starts at measure 14 and ends at measure 30.

Chord progressions are indicated above the notes:

- Staff 1 (Measures 1-5): A (boxed), Ama7, G7(SUS4), Ama7, Dmi7, G7
- Staff 2 (Measures 6-13): C#mi7, F#7, Bmi7, E7, A6, E7
- Staff 3 (Measures 14-17): A (boxed), Ama7, G7(SUS4), Ama7, Dmi7, G7
- Staff 4 (Measures 18-21): B (boxed), Dma7, A7, Dma7, G7
- Staff 5 (Measures 22-25): C#mi7, F#7, F7(b5), E7
- Staff 6 (Measures 26-29): A (boxed), Ama7, G7(SUS4), Ama7, Dmi7, G7
- Staff 7 (Measures 30-33): C#mi7, F#7, Bmi7, E7, A6, E7

Measure numbers are indicated at the start of each staff: 6, 10, 14, 18, 22, 26, 30.

WHAT'S NEW?

BOB HAGGARD/JOHNNY BURKE, 1939

BALLAD

Handwritten musical score for "What's New?" in G major, 4/4 time, Ballad tempo. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes treble clefs, notes, rests, and bar lines. Chord symbols are written above the notes. Measure numbers 6, 10, 14, 18, 22, 26, and 30 are indicated at the start of their respective staves. The score is divided into sections A and B, with section A appearing on staves 1-4 and 7-8, and section B appearing on staves 5-6.

Chord symbols and measure numbers:

- Staff 1: A (boxed), Ama7, Gmi7, C7, Fma7, Bmi7(b5), E7
- Staff 2: 6, Ami7, F#mi7(b5), Bmi7(b5), E7, Ama7, F#mi7, Bmi7, E7
- Staff 3: 10, A (boxed), Ama7, Gmi7, C7, Fma7, Bmi7(b5), E7
- Staff 4: 14, Ami7, F#mi7(b5), Bmi7(b5), E7, Ama7, F#mi7, Emi7, A7
- Staff 5: 18, B (boxed), Dma7, Cmi7, F7, Bbma7, Emi7(b5), A7
- Staff 6: 22, Dmi7, Bmi7(b5), Emi7(b5), A7, Dmi7, Bmi7(b5), E7
- Staff 7: 26, A (boxed), Ama7, Gmi7, C7, Fma7, Bmi7(b5), E7
- Staff 8: 30, Ami7, F#mi7(b5), Bmi7(b5), E7, Ama7, F#mi7, Bmi7, E7

WHEN I FALL IN LOVE

BALLAD

EDWARD HEYMAN/VICTOR YOUNG, 1952

A Cma7 A7 Dmi7 G7 Cma7 A7 Dmi7 G7

5 Cma7 Fma7 Bb7 A7 Dmi7 G7

9 C6 Ami7 Dmi7 G7 Cma7 Bb7 A7

13 Dmi7 Bb7 A7 Dmi7 G7

B Cma7 A7 Dmi7 G7 Cma7 A7 Dmi7 G7

17 Cma7 Fma7 Bb7 A7 Dmi7 G7

21 C6 F#7(b5) Fma7 F#mi7 B7 Emi7 A7 Dmi7 Bb7

25 C6 A7 Dmi7 G7 C6 A7 Dmi7 G7

The musical score is written for a single melodic line in 4/4 time. It consists of two main sections, A and B. Section A (measures 1-16) and Section B (measures 17-32) each contain four staves of music. The notation includes various chords (Cma7, A7, Dmi7, G7, Fma7, Bb7, C6, F#7(b5), F#mi7, B7, Emi7) and melodic lines with notes, rests, and ties. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves. The score ends with a double bar line at the end of the fourth staff of section B.

WHEN LIGHTS ARE LOW

MED SWING

SPENCER WILLIAMS/BENNY CARTER, 1936

A C^{ma7} D^{mi7} E^{mi7} D^{mi7} C^{ma7} D^{mi7} E^{mi7} A⁷

5 D^{mi7} G⁷ Bb⁷ A⁷ D^{mi7} G⁷ C⁶ D^{mi7} G⁷

A C^{ma7} D^{mi7} E^{mi7} D^{mi7} C^{ma7} D^{mi7} E^{mi7} A⁷

9

13 D^{mi7} G⁷ Bb⁷ A⁷ D^{mi7} G⁷ C⁶

B F^{mi7} Bb⁷ Eb^{ma7} G^{#mi7} C^{#7} F^{#ma7}

17

21 B^{mi7} E⁷ A^{ma7} B^{mi7} D⁷ D^{mi7} G⁷

A C^{ma7} D^{mi7} E^{mi7} D^{mi7} C^{ma7} D^{mi7} E^{mi7} A⁷

25

29 D^{mi7} G⁷ Bb⁷ A⁷ D^{mi7} G⁷ C⁶ D^{mi7} G⁷

WHEN SUNNY GETS BLUE

JACK SEGAL/MARVIN FISHER, 1956

BALLAD

Sheet music for "When Sunny Gets Blue" (Ballad). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in treble clef.

Section A (Measures 1-13):

- Measures 1-4: E^{mi}7, A⁷, G^{mi}7, C⁷, D^{ma}7, E^{mi}7, F#^{mi}7, B⁷
- Measures 5-8: G#^{mi}7(b5), G^{mi}7, C⁷, F#^{mi}7, F^{mi}7, B^b7, E^{mi}7, A⁷, F#^{mi}7(b5), B⁷
- Measures 9-13: E^{mi}7, A⁷, G^{mi}7, C⁷, D^{ma}7, E^{mi}7, F#^{mi}7, B⁷

Section B (Measures 14-25):

- Measures 14-17: G#^{mi}7(b5), G^{mi}7, C⁷, F#^{mi}7, F^{mi}7, B^b7, E^{mi}7, A⁷, C#^{mi}7, F#⁷
- Measures 18-21: B^{ma}7, C#^{mi}7, D#^{mi}7, G#⁷, C#^{mi}7, F#⁷, B^{ma}7
- Measures 22-25: B^{mi}7, E⁷, A^{ma}7, F#^{mi}7, B^{mi}7, E⁷, E^{mi}7, A⁷

Section A (Measures 26-33):

- Measures 26-29: E^{mi}7, A⁷, G^{mi}7, C⁷, D^{ma}7, E^{mi}7, F#^{mi}7, B⁷
- Measures 30-33: G#^{mi}7(b5), G^{mi}7, C⁷, F#^{mi}7, F^{mi}7, B^b7, E^{mi}7, A⁷, D^{ma}9, B⁷

WHEN YOU WISH UPON A STAR

BALLAD

LEIGH HARLINE/NEO WASHINGTON, 1938

Sheet music for "When You Wish Upon A Star" (Ballad). The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The music is written in treble clef.

Section A (Measures 1-12):

- Measures 1-4: A^{ma}7, F#7, B^{mi}7, E7
- Measures 5-8: A^{ma}7, D9(SUS4), C#^{mi}7, Cdim, B^{mi}7, E7(SUS4), E7, C#^{mi}F#7, B^{mi}7, E7

Section B (Measures 13-24):

- Measures 13-16: A^{ma}7, F#7, B^{mi}7, E7, A^{ma}7, D9(SUS4)
- Measures 17-20: E7(SUS4), E7, A^{ma}7, E7(SUS4), E7, A^{ma}9(#11)
- Measures 21-24: F#^{mi}7, B7, F7, E7

Section A (Measures 25-32):

- Measures 25-28: A^{ma}7, F#7, B^{mi}7, E7
- Measures 29-32: A^{ma}7, D9(SUS4), C#^{mi}7, Cdim, B^{mi}7, E7(SUS4), E7, A6, B^{mi}7, E7

WHEN YOUR LOVER HAS GONE

BALLAD OR MED

EINER AARON SWAN, 1931

A Fma7 F6 Bb7

5 G7 Eb7

9 Fma7 A7(#5) Dmi7 G7 G#dim

13 Ami7 D7 Gmi7 C7 Fma7 D7 Gmi7 C7

B Fma7 F6 Bb7

17

21 G7 Eb7

25 Fma7 A7(#5) Dmi7 Eb7 Fma7 Fma7/CBbmi6 A7 D7

29 Gmi7 C#7 C7 F6 Gmi7 C7

WHERE ARE YOU

BALLAD

HAROLD ADAMSON/JIMMY McHUGH, 1936

Sheet music for the song "Where Are You" (Ballad). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written in treble clef.

Section A (Measures 1-8):

- Measure 1: Ema7
- Measure 2: G#mi7 Gdim
- Measure 3: F#mi7
- Measure 4: B7
- Measure 5: Ema7
- Measure 6: C#mi7
- Measure 7: F#7
- Measure 8: Gdim

Section B (Measures 9-16):

- Measure 9: Ema7
- Measure 10: G#mi7 Gdim
- Measure 11: F#mi7
- Measure 12: B7
- Measure 13: Ema7
- Measure 14: C#mi7
- Measure 15: F#7
- Measure 16: Gdim

Section C (Measures 17-24):

- Measure 17: Ama7
- Measure 18: D#mi7
- Measure 19: G#7
- Measure 20: C#mi7
- Measure 21: F#mi7 B7
- Measure 22: Ema7
- Measure 23: Bmi7 E7
- Measure 24: F#7

Section D (Measures 25-32):

- Measure 25: Ama7
- Measure 26: D#mi7
- Measure 27: G#7
- Measure 28: C#mi7
- Measure 29: F#7
- Measure 30: F#mi7
- Measure 31: B7
- Measure 32: F#7

Section E (Measures 33-40):

- Measure 33: Ema7
- Measure 34: G#mi7 Gdim
- Measure 35: F#mi7
- Measure 36: B7
- Measure 37: Ema7
- Measure 38: C#mi7
- Measure 39: F#7
- Measure 40: Gdim

Section F (Measures 41-48):

- Measure 41: F#7
- Measure 42: Gdim
- Measure 43: G#mi7
- Measure 44: C#7
- Measure 45: F#mi7
- Measure 46: B7
- Measure 47: Ema7
- Measure 48: F#mi7 B7

WHERE IS LOVE?

LATIN OR MED SWING

LIONEL BART, 1960

A Ama7 Bmi7 E7 Ama7 Bmi7 E7

5 Ama7 Bmi7 E7 Ama7 Emi7 A7

9 Dma7 Ami7 D7 Gma7 Gmi7 C7

13 Fma7 Bmi7 E7

B Ama7 Bmi7 E7 Ama7 Emi7 A7

17 Ama7 A#dim

21 Dma7 E7 Ama7 Ami7 D7

25 Bmi7 E7 Ama7 Ami7 D7

29 Gma7 F#ma7 F#7

33 Bmi7 F#7 ALT. Bmi7 E7(SUS4) E7

37 Ama7 F#mi7 Bmi7 E7

WHERE IS THE LOVE

LATIN

RALPH MACDONALD/WILLIAM SALTER, 1971

A C^{ma7} C⁷ F^{ma7} B^{b7}

5 E^bma⁷ G[#]ma⁷ G⁷(SUS⁴)

B C^{ma7} E^{b7} G[#]ma⁷ G⁷(SUS⁴)

9 C^{ma7} E^{b7} G[#]ma⁷ G⁷(SUS⁴)

13 C^{ma7} E^{b7} G[#]ma⁷ G⁷(SUS⁴)

A C^{ma7} C⁷ F^{ma7} B^{b7}

17 E^bma⁷ G[#]ma⁷ G⁷(SUS⁴)

B C^{ma7} E^{b7} G[#]ma⁷ G⁷(SUS⁴)

25 C^{ma7} E^{b7} G[#]ma⁷ G⁷(SUS⁴)

29 C^{ma7} E^{b7} G[#]ma⁷ G⁷(SUS⁴)

648

WHERE OR WHEN

BALLAD

RICHARD RODGERS/LORENZ HART, 1937

A Cma7

5 Fma7 Fma7 Dmi7 G7

9 Cma7 Dmi7 G7 **A** Cma7

13 Cma7 Fma7

17 Fma7 Dmi7 G7 Cma7 Bmi7(b5) E7

B Ami7 Dmi7 Bmi7 E7

21

25 Ami7 Dmi7 G#7(b5) Dmi7 G7

C Cma7 F#mi7 B7 Gmi7 C7

29

33 Fma7 Emi7(b5) A7 Dmi7 Emi7(b5) A7

37 Dmi7 G7 C6 Ami7 Dmi7 G7

WHILE WE'RE YOUNG

WALTZ

ALEC WILDER/MORTY PALITZ

WILLIAM ENGVIK, 1943

A C⁶ Dmi⁷ E^{mi}7 A^{mi}7 D⁷
 7 G⁷(SUS4) G⁷ C⁶ Dmi⁷ E^{mi}7 A^{mi}7
 13 B^{mi}7(b5) E⁷ **B** A^{mi}7
 19 D⁷ A^{mi}7 B^b7
 25 A^{mi}7 D⁷ Dmi⁷
 31 G⁷(SUS4) G⁷ **C** C⁶ Dmi⁷ E^{mi}7 A^{mi}7
 37 D⁷ G⁷(SUS4) G⁷ C⁶ Dmi⁷
 43 E^{mi}7 A^{mi}7 B^{mi}7(b5) E⁷
D 49 A^{mi}7 G[#]mi⁷ G^{mi}7 G⁷ F^{ma}7
 55 B^b7 C⁶/G Cdim/G G⁷(SUS4) G⁷
 61 C⁶ Dmi⁷ G⁷

The musical score is written for piano in 3/4 time. It consists of ten staves of music. The key signature is one flat (B-flat). The score includes various chords and melodic lines. The first staff starts with a boxed 'A' and contains measures 1-6. The second staff contains measures 7-12. The third staff contains measures 13-18, with a boxed 'B' at measure 15. The fourth staff contains measures 19-24. The fifth staff contains measures 25-30. The sixth staff contains measures 31-36, with a boxed 'C' at measure 33. The seventh staff contains measures 37-42. The eighth staff contains measures 43-48. The ninth staff contains measures 49-54, with a boxed 'D' at measure 49. The tenth staff contains measures 55-60. The final staff contains measures 61-64, ending with a double bar line.

WHISPER NOT

BENNY GOLSON, 1956

Handwritten musical notation for the first system of "Whisper Not". The notation is in treble clef, 4/4 time, and includes various chords and melodic lines. The first system consists of 26 measures.

Measures 1-2: **A** Ami7 / G F#mi7b5 B7b9 Emi7 / D C#mi7b5 F#7b9

Measures 3-4: Bmi7 / A C#mi7b5 F#7b9 Bmi7 C#mi7 Dmi7 E7b9

Measures 5-6: C#mi7b5 F#7b9 Bmi7 C#mi7 Dmi7 G7 **B** F#mi7b5

Measures 7-8: B7 A/C# B7/D# Emi7 Emi7/D C#mi7b5

Measures 9-10: F#7b9 Bmi7b5 E7b9 **C** Ami7 / G

Measures 11-12: F#mi7b5 B7b9 Emi7 / D C#mi7b5 F#7b9 Bmi7 Bmi7/A

Measures 13-14: C#mi7b5 F#7b9 Bmi7 / A F7 E7

SOLOS ON ABC - AFTER SOLOS PLAY D (OPTIONAL) THEN BC AND OUT, OR SKIP D AND PLAY ABC AND OUT

Handwritten musical notation for the second system of "Whisper Not". The notation is in treble clef, 4/4 time, and includes various chords and melodic lines. The second system consists of 12 measures.

Measures 15-16: **D** Ami7 / G F#mi7b5 B7b9 Emi7 / D C#mi7b5 F#7b9

Measures 17-18: Bmi7 / A C#mi7b5 F#7b9 Bmi7 C#mi7 Dmi7 G7

Measures 19-20: Bmi7 C#mi7 Dmi7 G7

TO BRIDGE AT LETTER B

WHO CAN I TURN TO

MED BALLAD

LESLEY BRICUSSE/ANTHONY NEWLEY, 1964

A

Chord progression for Section A:

1. C^{ma7} E^{mi7} A⁷ D^{mi7} G⁷

5. C^{ma7} D^{mi7} E^{mi7} F^{ma7} G^{mi7} C⁷

9. F^{ma7} D^{mi7} G⁷ E^{mi7} A^{mi7}

13. F^{#mi7(b5)} B⁷ E^{mi7} A⁷ D^{mi7} G⁷

B

Chord progression for Section B:

17. C^{ma7} E^{mi7} A⁷ D^{mi7} G⁷

21. C^{ma7} D^{mi7} E^{mi7} F^{ma7} G^{mi7} C⁷

25. F^{ma7} B^{mi7(b5)} E⁷ A^{mi7} D⁷ D^{#dim}

29. C^{ma/E} D^{#dim} D^{mi7} G⁷ C⁶ A⁷ D^{mi7} G⁷

BOSSA

WHO KNOWS?

QUEM DIZ QUE SABE

JOÃO DONATO & PAULO SÉRGIO VALLE

A

1 *G*ma9 *G*mi7

5 *G*ma9 *B*mi7b5 *E*7

9 *E*bma7 *G*ma7

13 *E*mi7 *A*7 *A*mi7 *D*7

B

17 *G*ma9 *G*mi7

21 *G*ma9 *B*mi7b5 *E*7

25 *E*bma7 *G*ma7

29 *A*7 *D*7 *B*mi7b5 *E*7

33 *A*7 *D*7 *G*6/9 *A*mi7 *D*7

WILD FLOWER

WAYNE SHORTER, 1965

A

1 **G**ma7 **E**mi7 **F**#7#5#9 **B**7b9 **SUS**

5 **G**ma7 **F**mi7 **F**#7#5#9 **B**7#9

9 **E**7b9 **SUS** **A**mi7 **D**7 **G**ma7#5 **F**ma9#11

13 **E**mi7 **A**13b9 **D**mi7 **C**#7#9

B

17 **C**ma7 **A**mi7 **F**mi7 **F**#7#5#9 **B**7b9 **SUS**

21 **G**ma7 **F**mi7 **F**#7#5#9 **B**7#9

25 **E**7b9 **SUS** **A**mi7 **D**7 **G**ma7#5 **G**mi7 **C**7

29 **F**ma7 **B**bma7 **F**mi7 **C**9#11 **B**7#9

WILL YOU STILL BE MINE

TOM ADAIR/MATT DENNIS, 1940

A Cma7 A7 Dmi7 G7 Cma7 A7

7 Dmi7 Bmi7b5 E7 Ami7 D7

13 Dmi7b5 G7#5#9 Cma7 A7 Dmi7 G7 **B** Cma7 A7

19 Dmi7 G7 E7 Ami7 E7

25 Ami7 D7 Dmi7b5 G7#5#9

31 Gmi7 C7 **C** Fma7 Bb7

37 Cma7 D#mi7G#7 Dmi7 G7 **D** Cma7 A7

43 Dmi7 G7 Cma7 A7 Dmi7 Bmi7b5 E7

49 Ami7 D7 Dmi7 G7

55 C6 A7 Dmi7 G7

WILLOW WEEP FOR ME

MED SWING OR BALLAD

ANN RONELL, 1932

A E7 A7 E7 A7 E7 F#mi7 G#mi7 E7

5 A7 F#mi7b5 B7 E7 C#7 F#7 B7

A E7 A7 E7 A7 E7 F#mi7 G#mi7 E7

13 A7 F#mi7b5 B7 E7 A7 E7 Bmi7 E7

B Ami7 (F#mi7b5B7) Emi7 E7 Ami7 D7 Gmi7 C7 Fmi7 Bb7 Bmi7b5 E7

17 Ami7 (F#mi7b5B7) Emi7 E7 Ami7 D7 Gmi7 C7 F7 F#mi7b5B7

21 Ami7 (F#mi7b5B7) Emi7 E7 Ami7 D7 Gmi7 C7 F7 F#mi7b5B7

A E7 A7 E7 A7 E7 F#mi7 G#mi7 E7

25 A7 F#mi7b5 B7 E7 C#7 F#7 B7

*WORKS WELL AS A JAZZ WALTZ, EACH BAR BECOMES 2 BARS

WINDOWS

CHICK COREA, 1978

Sheet music for the jazz waltz "Windows" by Chick Corea, 1978. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is divided into sections A, B, C, and D.

Section A: Measures 1-16. Chords include G#mi7, E#mi7b5, D#mi7, B9sus, and A#7.

Section B: Measures 17-20. Chord is C#ma9#11.

Section C: Measures 21-36. Chords include E#7 and A#mi7.

Section D: Measures 37-48. Chords include C#ma7, B#mi7, A#mi7, A#mi7/G#, Gmi7b5, Gmi7b5/F, C7/E, C7, Fmi7, Fmi7/Eb, Dmi7b5, G7, Cmi7, Bma7, A#mi7, and D#7.

Measure numbers are indicated at the start of each line: 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45.

657

WITCHCRAFT

MED SWING

CY COLEMAN/CAROLYN LEIGH, 1957

Sheet music for "Witchcraft" (Med Swing), composed by Cy Coleman and Carolyn Leigh, 1957. The key signature is D major (two sharps) and the time signature is 4/4.

The music is divided into three sections: A, B, and C.

Section A (Measures 1-16):

- Measure 1: Chord **D⁶**
- Measure 2: Chord **Fdim⁷**
- Measure 5: Chord **E^{mi}7**
- Measure 6: Chord **A⁷**
- Measure 7: Chord **D^{ma}7**
- Measure 8: Chord **A^{mi}7** and **D⁷**
- Measure 9: Chord **G^{ma}7**
- Measure 10: Chord **G^{mi}7**
- Measure 11: Chord **C⁷**
- Measure 13: Chord **F⁶**
- Measure 14: Chord **E⁷**
- Measure 15: Chord **E^{mi}7**
- Measure 16: Chord **A⁷**

Section B (Measures 17-28):

- Measure 17: Chord **D^{ma}9**
- Measure 18: Chord **G⁷**
- Measure 21: Chord **D^{ma}7**
- Measure 22: Chord **G^{#mi}7(b9)** and **G[#]7**
- Measure 25: Chord **F^{#mi}7**
- Measure 26: Chord **C[#]7**
- Measure 27: Chord **F^{#mi}7**
- Measure 28: Chord **B⁷**

Section C (Measures 29-36):

- Measure 29: Chord **E^{mi}7**
- Measure 30: Chord **B⁷**
- Measure 31: Chord **F^{mi}7** and **B^b7**
- Measure 32: Chord **E^{mi}7** and **A⁷**
- Measure 33: Chord **D⁶**
- Measure 34: Chord **Fdim⁷**
- Measure 37: Chord **E^{mi}7**
- Measure 38: Chord **A⁷**
- Measure 39: Chord **D⁶**
- Measure 40: Chord **E^{mi}7** and **A⁷**

WITHOUT A SONG

VINCENT YOUMANS/WILLIAM ROSE

EDWARD ELISCU, 1929

MED-UP SWING

A

6 C^{ma7} G^{mi7} C^7 F^{ma7} B^b7

10 C^{ma7} E^{mi7} A^7 D^{mi7} G^7

14 1. C^6 A^7 D^{mi7} G^7

18 2. C^6 F^7 C^6 G^{mi7} C^7

B

22 F^{ma7} E^{mi7} A^7 D^{mi7} G^7 C^{ma7}

26 E^{mi7} $F^{\#mi7b5}$ B^7 E^{mi7} A^7 D^{mi7} G^7

A

30 C^{ma7} G^{mi7} C^7 F^{ma7} B^b7

34 C^{ma7} G^{mi7} C^7 F^{ma7} B^b7

38 C^{ma7} E^{mi7} A^7 D^{mi7} G^7

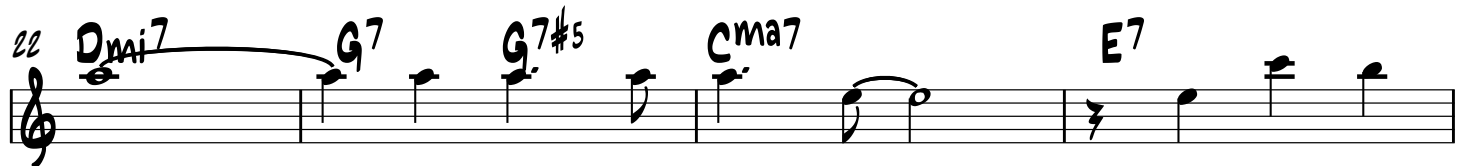
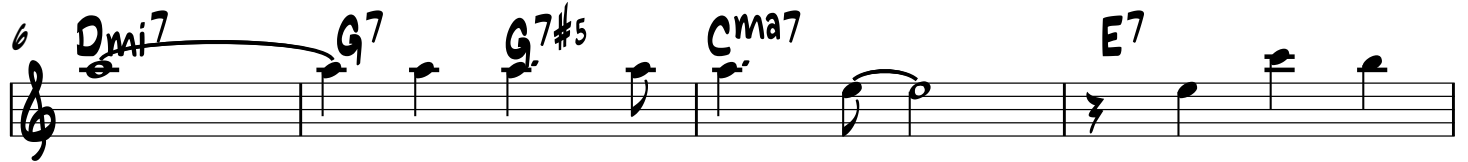
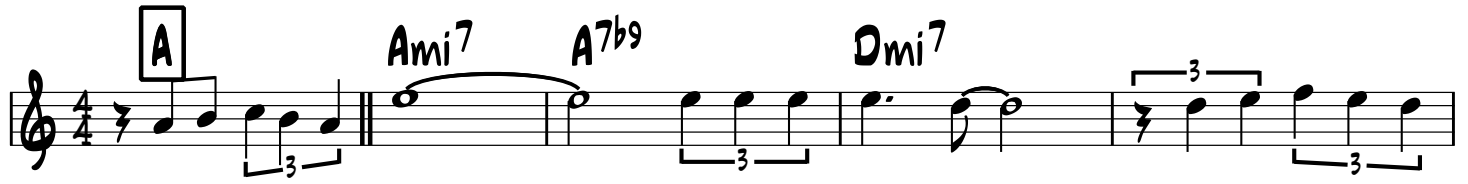
42 C^6 A^7 D^{mi7} G^7

WITHOUT YOU

SLOW LATIN

TRES PALABRAS

RAY GILBERT/OSVALDO FARRES, 1945



WIVES & LOVERS

HAL DAVID/BURT BACHARACH, 1963

A Dmi^7 Dmi^7

7 Dmi^7 G^7 Emi^7

13 Emi^7 Emi^7 A^7 Ami^7 D^7

19 $F\#mi^7b5$ B^7 Cma^7 $F\#mi^7$ B^7

25 $Bbma^7$ Emi^7 A^7 **B** Dmi^7

31 Dmi^7 G^7 Emi^7 A^7b9

37 Dmi^7 Dmi^7 G^7

43 Emi^7 A^7b9 Dmi^7 G^7 Dmi^7 G^7

49 Dmi^7 G^7 C^6 A^7b9

WONDER WHY

SAMMY CAHN/NICHOLAS BRODSKY, 1951

A Cma7 Dmi7 G7 Cma7 Fmi7 Bb7

5 Emi7 A7 Dmi7 G7 1. Emi7 A7 Dmi7 G7

9 12. Cma7 Bmi7b5 E7 **B** Ami7 Bmi7b5 E7

13 Ami7 D7 Gmi7 C7

17 Fma7 Dmi7 G7 **A** Cma7 Dmi7 G7

21 Cma7 Gmi7 C7 Fma7 Bmi7b5 E7

25 Ami7 D7 D#dim Emi7 A7 Dmi7 G7

29 Cma7 Dmi7 G7

WOODY 'N YOU

FAST BOP

DIZZY GILLESPIE, 1948

A $E^{mi}7(b5)$ A^7 $D^{mi}7(b5)$ G^7

5 $C^{mi}7(b5)$ F^7 $Bb^{ma}7$

A $E^{mi}7(b5)$ A^7 $D^{mi}7(b5)$ G^7

9 $C^{mi}7(b5)$ F^7 $Bb^{ma}7$

13 $C^{mi}7(b5)$ F^7 $Bb^{ma}7$

B $F^{mi}7$ Bb^7 $F^{mi}7$ Bb^7 $F^{mi}7$ Bb^7 $Eb^{ma}7$

17 $G^{mi}7$ C^7 $G^{mi}7$ C^7 $G^{mi}7$ C^7 F^7

21 $G^{mi}7$ C^7 $G^{mi}7$ C^7 $G^{mi}7$ C^7 F^7

A $E^{mi}7(b5)$ A^7 $D^{mi}7(b5)$ G^7

25 $C^{mi}7(b5)$ F^7 $Bb^{ma}7$

29 $C^{mi}7(b5)$ F^7 $Bb^{ma}7$

WORK SONG

MEDIUM

NAT ADDERLY/OSCAR BROWN JR., 1960

A Dmi7



5 Dmi7

A7



9 Dmi7

G7



13 Dmi7

G7

A7

Dmi7



A Dmi7



21 Dmi7

A7



25 Dmi7

G7



29 Dmi7

G7

A7

Dmi7



YAROBIRD SUITE

MED-UP SWING

CHARLIE "YAROBIRD" PARKER, 1946

A

A⁶

D^{mi}7

G⁷

A^{ma}7

G⁷

F[#]7



A

A⁶

D^{mi}7

G⁷

A^{ma}7

G⁷

F[#]7



B

C^{#mi}7

D^{#mi}7(b5) G[#]7

C^{#mi}7

F[#]7



A

A⁶

D^{mi}7

G⁷

A^{ma}7

G⁷

F[#]7



YESTEROAYS

MED SWING OR BALLAD

GEROME KERN/OTTO HARBACH, 1933

Handwritten musical score for the song "YESTEROAYS". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with rests. Chords are written above the staff in handwritten notation.

Chords:

- A** Bmi7 C#mi7(b5) F#7 Bmi7 C#mi7(b5) F#7
- 5 Bmi7 Bmi/A# Bmi7/A Ami7 D7 G#mi7(b5) C#7
- 9 F#7 B7 E7 A7
- 13 Ami7 D7 Gma7 C#mi7(b5) F#7
- A** Bmi7 C#mi7(b5) F#7 Bmi7 C#mi7(b5) F#7
- 17 Bmi7 Bmi/A# Bmi7/A Ami7 D7 G#mi7(b5) C#7
- 21 F#7 B7 E7 A7
- 25 Ami7 D7 Gma7 C#mi7(b5) F#7

The score is divided into measures by bar lines. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective lines. The final measure of the piece is marked with a double bar line.

YOU & THE NIGHT & THE MUSIC

BALLAD OR MEDIUM

ARTHUR SCHWARTZ/HOWARD DIETZ, 1934

A $A_{mi}7$ $B_{mi}7(b5)$ $E7$ $E_{mi}7(b5)$ $A7$ $D_{mi}7$

5 $B_{mi}7(b5)$ $E7$ $A_{ma}7$ $B_{mi}7(b5)$ $E7$

A $A_{mi}7$ $B_{mi}7(b5)$ $E7$ $E_{mi}7(b5)$ $A7$ $D_{mi}7$

9

13 $B_{mi}7(b5)$ $E7$ $A_{ma}7$

B $F7$ $E7$

17

OPT SWING

21 $F7$ $F\#_{mi}7(b5)$ $B7$ $E7$ $F7$ $E7$

A $A_{mi}7$ $B_{mi}7(b5)$ $E7$ $E_{mi}7(b5)$ $A7$ $D_{mi}7$

25

29 $B_{mi}7(b5)$ $E7$ $A_{mi}7$ $F\#_{mi}7(b5)$ $F7$ $E7$ $A_{mi}7$ $E7$

YOU ARE TOO BEAUTIFUL

BALLAD

RICHARD RODGERS/LORENZ HART, 1932

Handwritten musical score for "You Are Too Beautiful" in G major, 4/4 time. The score is divided into systems, each with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes treble clefs, notes, rests, and various chords. The score is marked with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The key signature is G major (one sharp).

System 1 (Measures 1-4): Chords: Bmi7, E7, C#mi7, F#7, Bmi7, E7, Ama7, Emi7A7.

System 2 (Measures 5-8): Chords: Dma7, G7, F#mi7 (triple), B7, Bmi7 (triple), E7, C#mi7, F#7.

System 3 (Measures 9-12): Chords: Bmi7, E7, C#mi7, F#7, Bmi7, E7, Ama7, Emi7A7.

System 4 (Measures 13-16): Chords: Dma7, G7, F#mi7 (triple), B7, B7, E7, A6, Emi7A7.

System 5 (Measures 17-20): Chords: Dma7, D#dim, A6/E, F#7, Bmi7, E7, Ama7.

System 6 (Measures 21-24): Chords: G#mi7(b5), C#7, F#mi7, F#mi7 (triple), B7, Bmi7, C#mi7F#7.

System 7 (Measures 25-28): Chords: Bmi7, E7, C#mi7, F#7, Bmi7, E7, Ama7, Emi7A7.

System 8 (Measures 29-32): Chords: Dma7, G7, F#mi7 (triple), B7, B7, E7, A6, F#7.

YOU DON'T KNOW WHAT LOVE IS

DON RAYE/GENE DEPAUL, 1941

BALLAD

Sheet music for the song "You Don't Know What Love Is" (Ballad). The music is written in 4/4 time, key of B-flat major (two flats). The score is divided into systems, each with a key signature change (B-flat to C major) indicated by a box labeled 'A' or 'B'.

System 1 (Measures 1-5): Chords: Dmi7, Bmi7(b5), Bb7, A7, Dmi7, Eb7, Bb7.

System 2 (Measures 6-10): Chords: Emi7(b5), A7, Dmi7, C#mi7, Cmi7, F7, Bb7, Emi7(b5), A7.

System 3 (Measures 11-15): Chords: Dmi7, Bmi7(b5), Bb7, A7, Dmi7, Eb7, Bb7.

System 4 (Measures 16-20): Chords: Emi7(b5), A7, Dmi7, C#mi7, Cmi7, F7, Bb7, A7, Dmi7.

System 5 (Measures 21-25): Chords: Gmi7, C7, Fma7, D7, Gmi7, C7, Fma7.

System 6 (Measures 26-30): Chords: Bmi7, E7, Ama7, Bb7, A7.

System 7 (Measures 31-35): Chords: Dmi7, Bmi7(b5), Bb7, A7, Dmi7, Eb7, Bb7.

System 8 (Measures 36-40): Chords: Emi7(b5), A7, Dmi7, C#mi7, Cmi7, F7, Bb7, A7, Dmi7, A7.

YOU GO TO MY HEAD

J. FRED COOTS/HAVEN GILLESPIE, 1938

A C^{ma7} E^{mi7} F^{mi7} B^{b7} E^{bma7} D^{mi7b5} G⁷
 6 C^{mi7} A^{mi7b5} D^{mi7b5} G⁷ 1. C^{ma7} A^{mi7} D^{mi7} G⁷
 10 12. C^{ma7} G^{mi7} C⁷ **B** F⁶ F^{#dim7}
 14 C^{ma7}/G D^{mi7} G⁷ C⁶ F^{#mi7} B⁷ G^{#mi7} C^{#7}
 18 F^{#mi7} B⁷ E^{mi7} A⁷ D^{mi7} G⁷ **A** C^{ma7} E^{mi7} F^{mi7} B^{b7}
 22 E^{bma7} D^{mi7b5} G⁷ C^{mi7} A^{mi7b5} D^{mi7b5} G⁷
 26 C^{ma7} G^{mi7} C⁷ F^{ma7} B^{b7}
 30 C^{ma7} D^{mi7} E^{mi7} F^{#mi7} B⁷ E^{mi7} A⁷ D^{mi7} G⁷
 34 C^{ma7} A⁷ D^{mi7} G⁷

YOU MAKE ME FEEL SO YOUNG

MED SWING

JOSEF MYROW/MACK GORDON, 1946

A G^{ma7} G^{#dim} A^{mi7} D⁷ G^{ma7} G^{#dim} D^{mi7/A} D⁷

5 G^{ma7} G⁷ C^{ma7} 1. B^{mi7} B^{bdim7} A^{mi7} D⁷

9 12. B^{mi7} B^{bdim7} A^{mi7} D⁷ **B** D^{mi7} G⁷

13 D^{mi7} G⁷ F^{#mi7(b5)} B⁷ E^{mi7}

17 A^{mi7} D⁷ **C** G^{ma7} G^{#dim} A^{mi7} D⁷

21 G^{ma7} G^{#dim} D^{mi7/A} D⁷ G^{ma7} G⁷ C^{ma7} C^{mi6}

25 B^{mi7} E⁷ A^{mi7} D⁷ B^{mi7} E⁷ A^{mi7} D⁷

29 B⁷ F⁷ E⁷ A^{mi7} D^{7(SUS4)} D⁷

33 G⁶ E⁷ A^{mi7} D⁷

YOU MUST BELIEVE IN SPRING

BALLAD

ALAN & MARILYN BERGMAN
MICHEL LEGRAND, 1967



YOU SAY YOU CARE

MED-UP SWING

LEO ROBIN/JULE STYNE, 1949

Sheet music for "You Say You Care" (Med-Up Swing) by Leo Robin/Jule Styne, 1949. The key signature is A major (two sharps) and the time signature is 4/4. The music is written in treble clef.

Section A (Measures 1-8):

- Measure 1: A (boxed), E^{mi}7
- Measure 2: A⁷
- Measure 3: E^{mi}7
- Measure 4: A⁷
- Measure 5: D^{ma}7
- Measure 6: E^{mi}7
- Measure 7: A⁷
- Measure 8: D^{ma}7, F^{mi}7, B⁷

Section A (Measures 9-16):

- Measure 9: A (boxed), E^{mi}7
- Measure 10: A⁷
- Measure 11: E^{mi}7
- Measure 12: A⁷
- Measure 13: D^{ma}7
- Measure 14: E^{mi}7
- Measure 15: A⁷
- Measure 16: D⁶, C^{mi}7(b5), F^{mi}7

Section B (Measures 17-24):

- Measure 17: B (boxed), B^{mi}7
- Measure 18: G⁷
- Measure 19: B^{mi}7
- Measure 20: G^{mi}7(b5), C^{mi}7
- Measure 21: F^{mi}7
- Measure 22: B⁷
- Measure 23: B^{mi}7, E⁷
- Measure 24: E^{mi}7, A⁷

Section A (Measures 25-32):

- Measure 25: A (boxed), E^{mi}7
- Measure 26: A⁷
- Measure 27: E^{mi}7
- Measure 28: A⁷
- Measure 29: D^{ma}7
- Measure 30: B^{mi}7
- Measure 31: E^{mi}7
- Measure 32: A⁷, F^{mi}7(b5), B⁷

Section A (Measures 33-40):

- Measure 33: E⁷
- Measure 34: A⁷
- Measure 35: D⁶
- Measure 36: F^{mi}7, B⁷
- Measure 37: F^{mi}7, B⁷
- Measure 38: F^{mi}7, B⁷
- Measure 39: F^{mi}7, B⁷
- Measure 40: F^{mi}7, B⁷

YOU STEPPED OUT OF A DREAM

MED SWING OR LATIN

GUS KAHN/NACIO HERB BROWN, 1940

A Ama7 Bbma7

5 Gmi7 C7 Fma7

B Emi7 A7 Dma7

13 F#mi7 B7 Cmi7 F7 Bmi7 E7

B Ama7 Bbma7

21 Gmi7 C7 Eb7(b5) D7

25 Bmi7(b5) E7 Ama7 D7 C#mi7 F#7

29 Bmi7 E7 Ama7 Bmi7 E7

YOU TOOK ADVANTAGE OF ME

MEDIUM

RICHARD RODGERS/LORENZ HART, 1928

A C⁶ C^{#dim7} D^{mi7} G⁷ E^{mi7} E^{bdim.} D^{mi7} G⁷

5 G^{mi7} C⁷ F^{ma7} B^{b7} E⁷ A⁷ D^{mi7} G⁷ C⁶ D^{mi7} G⁷

A C⁶ C^{#dim7} D^{mi7} G⁷ E^{mi7} E^{bdim.} D^{mi7} G⁷

9

13 G^{mi7} C⁷ F^{ma7} B^{b7} E⁷ A⁷ D^{mi7} G⁷ C⁶ E⁷

B A^{mi7} B⁷ E⁷ A⁷ D⁷ G⁷ C^{ma7} E⁷

17

21 A^{mi7} B⁷ E⁷ A⁷ D⁷ G⁷ D^{mi7} G⁷

A C⁶ C^{#dim7} D^{mi7} G⁷ E^{mi7} E^{bdim.} D^{mi7} G⁷

25

29 G^{mi7} C⁷ F^{ma7} B^{b7} E⁷ A⁷ D^{mi7} G⁷ C⁶ D^{mi7} G⁷

YOU TURNED THE TABLES ON ME

SIDNEY MITCHELL/LOUIS ALTER, 1936

MED SWING

Sheet music for "You Turned the Tables on Me" in G major, 4/4 time, Med Swing.

Section A

Measures 1-13:

- Measures 1-2: E^{mi}7, A⁷
- Measures 3-4: D^{ma}7, F^{#mi}7, B⁷
- Measures 5-6: E^{mi}7, A⁷
- Measures 7-8: D^{ma}7, A^{mi}7, D⁷
- Measures 9-10: G^{ma}7, C⁷
- Measures 11-12: F^{#mi}7, F^{dim}
- Measures 13-14: E^{mi}7, F^{#mi}7, B⁷, E^{mi}7, A⁷

Section B

Measures 15-30:

- Measures 15-16: E^{mi}7, A⁷
- Measures 17-18: D^{ma}7
- Measures 19-20: A^{mi}7, D⁷
- Measures 21-22: G^{ma}7
- Measures 23-24: G^{mi}7, C⁷
- Measures 25-26: D^{ma}7, E⁷, F^{dim}
- Measures 27-28: F^{#mi}7, B⁷
- Measures 29-30: E^{mi}7, A⁷, D⁶, G⁷, F^{#mi}7, B⁷

YOU'D BE SO NICE TO COME HOME TO

COLE PORTER, 1942

MED SWING

Handwritten musical score for the song "You'd Be So Nice to Come Home To" by Cole Porter, 1942. The score is in treble clef, 4/4 time, and key of D major (indicated by three sharps: F#, C#, G#). The tempo/style is marked "MED SWING".

The score is divided into two main sections, A and B, both marked with boxed letters.

Section A (Measures 1-17):

- Measures 1-4: F#mi7, G#mi7(b5), C#7, F#mi7
- Measures 5-8: Emi7, A7, Dma7
- Measures 9-12: G#mi7(b5), C#7, G#mi7(b5), C#7, F#mi7
- Measures 13-17: D#mi7(b5), G#7, G#mi7(b5), C#7

Section B (Measures 18-30):

- Measures 18-21: F#mi7, G#mi7(b5), C#7, F#mi7
- Measures 22-25: Emi7, A7, Dma7
- Measures 26-29: D#dim7, A6, G#mi7(b5), C#7, F#mi7
- Measures 30-33: B7, F7, E7, A6, G#mi7(b5), C#7

The score concludes with a double bar line at measure 33.

YOU'LL NEVER KNOW

MED BALLAD

HARRY WARREN/MACK GORDON, 1943

Sheet music for the song "YOU'LL NEVER KNOW" (Med Ballad). The key signature is D major (two sharps) and the time signature is 4/4. The music is divided into two sections, A and B.

Section A (Measures 1-16):

- Measure 1: **A** (boxed), Dma7
- Measure 2: Emi7
- Measure 3: F#mi7
- Measure 4: Bb7/F
- Measure 5: Emi7
- Measure 6: A7
- Measure 7: Emi7
- Measure 8: A7
- Measure 9: Dma7
- Measure 10: G7
- Measure 11: F#mi7
- Measure 12: Fdim
- Measure 13: Emi7
- Measure 14: B7
- Measure 15: Emi7
- Measure 16: A7

Section B (Measures 17-32):

- Measure 17: **B** (boxed), Dma7
- Measure 18: Emi7
- Measure 19: F#mi7
- Measure 20: Bb7/F
- Measure 21: Emi7
- Measure 22: A7
- Measure 23: Emi7
- Measure 24: A7
- Measure 25: F#mi7
- Measure 26: Fmi7
- Measure 27: Emi7
- Measure 28: A7
- Measure 29: Emi7
- Measure 30: A7
- Measure 31: A7/G
- Measure 32: F#mi7(b5)
- Measure 33: B7
- Measure 34: Emi7
- Measure 35: Gmi7
- Measure 36: C7
- Measure 37: Dma7
- Measure 38: C9(#11)
- Measure 39: B7
- Measure 40: Emi7
- Measure 41: A7
- Measure 42: D6
- Measure 43: Emi7
- Measure 44: A7

YOUNG AND FOOLISH

BALLAD

ARNOLD B. HORWITT/ALBERT HAGUE, 1954

A Ama7 F#mi7 Bmi7 E7 Ama7 Fdim Emi7 A7

5 Dma7 C#mi7(b5) F#7 Bmi7 D#mi7(b5) G#7

9 C#mi7 C#7 F#mi7 C#7 F#mi7

13 F#mi7 B7 Bmi7 E7

B Ama7 F#mi7 Bmi7 E7 Ama7 Fdim Emi7 A7

17 Dma7 C#mi7(b5) F#7 Bmi7 D#mi7(b5) G#7

21 C#mi7 C#7 F#mi7 B7 Cdim

25 C#mi7 F#7 Bmi7 E7 A6 F#mi7 Bmi7 E7

29

YOU'RE MY EVERYTHING

MED SWING

MORT DIXON/JOE YOUNG

HARRY WARREN, 1951

Handwritten musical score for "YOU'RE MY EVERYTHING" in A major, 4/4 time, med swing. The score consists of 8 staves of music, with measures numbered 1 through 30. Chords are written above the notes.

Staff 1 (Measures 1-5): Measure 1: A (boxed), A^{ma7}. Measure 2: D^{#mi7}, G^{#7}. Measure 3: C^{#mi7}, F^{#7}. Measure 4: D^{#mi7}, G^{#7}. Measure 5: C^{#mi7}, F^{#7}.

Staff 2 (Measures 6-10): Measure 6: B^{mi7}. Measure 7: E⁷. Measure 8: D^{mi(ma7)}. Measure 9: E⁷. Measure 10: D^{mi(ma7)}.

Staff 3 (Measures 11-15): Measure 11: C^{#mi7}. Measure 12: C^{mi7}, F⁷. Measure 13: B^{mi7}. Measure 14: G^{#mi7(b5)}, C^{#7}. Measure 15: G^{#mi7(b5)}, C^{#7}.

Staff 4 (Measures 16-20): Measure 16: F^{#mi7}. Measure 17: B⁷. Measure 18: B^{mi7}. Measure 19: E⁷. Measure 20: F^{#7}.

Staff 5 (Measures 21-25): Measure 21: B (boxed), A^{ma7}. Measure 22: D^{#mi7}, G^{#7}. Measure 23: C^{#mi7}, F^{#7}. Measure 24: D^{#mi7}, G^{#7}. Measure 25: C^{#mi7}, F^{#7}.

Staff 6 (Measures 26-30): Measure 26: B^{mi7}. Measure 27: G^{#mi7(b5)}, C^{#7}. Measure 28: G^{#mi7(b5)}, C^{#7}. Measure 29: F^{#mi7}, F⁷. Measure 30: E^{mi7}, A⁷, D^{ma7}, G⁷.

Staff 7 (Measures 31-35): Measure 31: C^{#mi7}. Measure 32: C^{mi7}, B^{mi7}. Measure 33: E⁷. Measure 34: A⁶, B^{mi7}. Measure 35: E⁷.

YOURS IS MY HEART ALONE

MED-UP SWING

FRANZ LEHAR/LUDWIG HERZEE
FRITZ LOHNER/HARRY B. SMITH, 1931

Sheet music for "Yours Is My Heart Alone" in G major, 4/4 time, Med-Up Swing.

Section A

Measures 1-4: G#mi7(b5), C#7, F#mi7, B7

Measures 5-8: Emi7, A7, Dma7, Bmi7, Bmi7/A

Measures 9-12: G#mi7(b5), C#7, F#mi7, B7

Measures 13-16: Bmi7, E7, Emi7, A7

Section B

Measures 17-20: F#mi7(b5), B7, Emi7

Measures 21-24: Gmi7, C7, Dma7

Section C

Measures 25-28: G#mi7(b5), C#7, F#mi7, B7

Measures 29-32: Emi7, A7, D6

YOU'VE CHANGED

BILL CAREY/CARL FISCHER, 1942

BALLAD

A C^{ma}7 F^{#mi}7(b5) B⁷ E^{mi}7(b5) A⁷

6 D⁷ G^{#7} G⁷ E^{mi}7 A⁷ D^{mi}7 G⁷

A C^{ma}7 F^{#mi}7(b5) B⁷ E^{mi}7(b5) A⁷

10 D⁷ G^{#7} G⁷ G^{mi}7 C⁷

B F^{ma}7 B^{b7} C^{ma}7 G^{mi}7 C⁷

18 F^{ma}7 B^{b7} E^{mi}7 D^{#mi}7 G^{#7} D^{mi}7 G⁷

A C^{ma}7 F^{#mi}7(b5) B⁷ F^{mi}7 B^{b7} E^{mi}7(b5) A⁷

26 D⁷ G^{#7} G⁷ C⁶ A⁷ D^{mi}7 G⁷

30

YOU'VE NEVER BEEN THERE!

JOHNNY GRIFFIN, 1992

INTRO $C7b5b9$ $B7b5b9$ $Bb7b5b9$ $A7b5b9$

5 $G\#7b5b9$ $G7b5b9$

9 **A** $E\text{mi}7b5$ $A7$ $D\text{mi}7b5$ $D\#mi7G\#7$

13 $D\text{mi}7b5$ $G7$ $C\text{ma}7$ $B\text{ma}7$

17 $C\text{ma}7$ **B** $B\text{mi}7b5_3$ $E13b9$

21 $A9\#11$ $Bb9\#11$ $A9\#11$ $A\#mi7b5$ $D\#13b9$

25 $G\#9\#11$ $A9\#11$ $Bb9\#11$ $B9\#11$ **A** $E\text{mi}7b5$ $A7$

29 $D\text{mi}7b5$ $D\#mi7G\#7$ $D\text{mi}7b5$ $G7$

33 $C\text{ma}7$ $B\text{ma}7$ $C\text{ma}7$

ZINGARO

RETRATO EM BRANCO E PRETO

ANTONIO CARLOS JOBIM

CHICO BUARQUE, 1967

A E_{mi}^7 $B^7b9/D\#$

5 D_{mi}^6 $C\#ma7$ $Cma7$ (COUNTER MELODY)

9 A_{mi}^7 $B^7\#5b9$ $Gma7$ G^6

13 $F\#13b9$ $F\#7\#5\#9$ $Bma7$ F^7b5

B E_{mi}^7 $B^7b9/D\#$

17 E_{mi}^7 $B^7b9/D\#$

21 D_{mi}^6 $C\#ma7$ $Cma7$ (COUNTER MELODY)

25 A_{mi}^7 $A\#DIM^7$ E_{mi}^7/B $Cma7$

29 A_{mi}^7 C_{mi}^7 $B^7\#5$ E_{mi}^7 (COUNTER MELODY) G_{mi}^7 F_{mi}^6