





# The Swing Jam Book

**Introduction.** The purpose of this book is to provide a collection of lead sheets suitable for a swing jam. The hope is that The Swing Jam Book lead sheets can be played either by small groups or in a circle jam, and can be played with lots of people singing and taking solos. All tunes are available on the Musescore.com website in both PDF and Musescore formats.

The book collects tunes that sound like music that young people danced to, listened to, sang and played in the 1930s and 1940s, give or take. The songs in this collection have lyrics and almost all of the songs fit on one page. Ballads are included if they swing when played up-tempo. The marked tempos likely are the fastest you'd ever want to sing the song.

Generally, the lead sheets omit introductions, the opening verses and conventional endings. In other words, the lead sheets mostly show just the chorus – the part of the songs that people know best. Sometimes, forms have been modified to make tunes easier to jam. The melodies may differ from published sheet music or from the original recordings. The song forms and chords may differ from those found on iReal Pro or in Real Books. Often, additional choruses are omitted and some lyrics have been updated. These lead sheets are not intended to be authentic or authoritative, just jammable.

**About MuseScore.** MuseScore.org is home to the open source MuseScore program for Windows, macOS, Linux, and its developers, contributors and users community. Its forum is the ideal place to ask any question related to the MuseScore program. Charts were made using version 3.6.

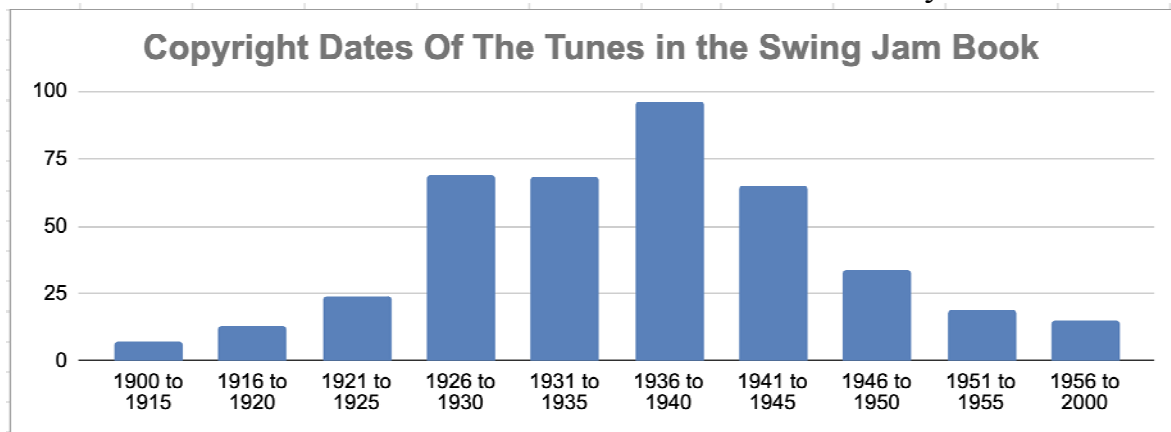
MuseScore.com is a community site to share your sheet music with your friends via the web and for the mobile apps for iOS and Android. Paid accounts are required in order to download copyrighted music, as the revenue from the Pro (paid) accounts is what pays the copyright owners for using their music. Users without a paid account can download only public domain and Original Work scores. The app itself, however, is free.

Join Musescore.Com for several reasons: 1) You can download legal copies of all of the lead sheets contained in The Swing Jam Book. 2) It is ethical to compensate copyright holders for use of their work. 3) Once you have both the program and the MuseScore format files, you easily can change keys, fix wrong chords and make other edits. 4) The program plays lead sheet chords and melodies at whatever speed you set, making it a terrific practice tool.



**More About Swing.** Wikipedia says that the swing era, also frequently referred to as the big band era, was the period 1933–1947, when big band swing music was the most popular music in the United States. That is a narrow definition of swing. Genre categories were invented to help sell records. Musicians play what they like or what they think their audience wants to hear. The Swing Jam Book tunes may sound familiar to people who are interested in early jazz, Old Time, Dixieland, Trad Jazz, early blues, tap, the Great American Songbook, Django Jazz, big band, swing dancing, western swing, jump blues, straight ahead jazz and pop from the era. “Swing” is the crossroads of these categories. “Swing” could mean tunes you wouldn’t mind playing at a swing jam. Or alternately, tunes that swing.

Another way to consider swing is to look at who wrote the songs. Duke Ellington, Cole Porter, Harry Warren and George Gershwin wrote 56 of the tunes included. Several other composers and lyricists are represented by five or more tunes. The collection also include obscure and novelty tunes.



**A word about jams.** Every jam has its own culture. It is fun to participate in an inclusive jam. Check before you plug in. Resist noodling between or during songs. Be careful with fills. Listen to the form and changes as played by the person leading the song since those might not be what you expect. A good listener is a good jammer.

**Stems.Media.** You also can find swing and other tunes on Stems.Media, which is a website for exchanging demos, component tracks, Band In The Box files, chords, lyrics, and lead sheets for original songs. Stems.Media is a non-commercial website.

**Acknowledgement.** Thanks to folks for helping gather this pile, especially with selecting ‘best and strongest’ chords for common tunes and making charts for obscure ones. And thanks to friends who helped test-drive many of the lead sheets. Bloopers remain.



# Contents

Title	First Chord	Flats / Sharps	Year	Composer	Lyricist
<a href="#">A Chicken Ain't Nothin But A Bird</a>	F	b	1942	Babe Wallace	
<a href="#">A Fine Romance</a>	C6	none	1936	Jerome Kern	Dorothy Fields
<a href="#">A Foggy Day</a>	FMaj7	b	1937	George Gershwin	Ira Gershwin
<a href="#">A Fool Such As I</a>	Bb	bb	1952	Bill Trader	
<a href="#">A Kiss To Build A Dream On</a>	C	none	1951	Bert Kalmar, Harry Ruby & Oscar Hammerstein II	
<a href="#">A String Of Pearls</a>	C	none	1941	Jerry Gray	Eddie DeLange
<a href="#">A Tisket A Tasket</a>	EbMaj7	bbb	1938	Ella Fitzgerald & Van Aledander	
<a href="#">Across The Alley From The Alamo</a>	FMaj7	b	1946	Joe Green	
<a href="#">After You've Gone</a>	EbMaj7	bb	1918	Turner Layton	Harry Creamer
<a href="#">Ain't Misbehavin'</a>	C	none	1928	Fats Waller & Harry Brooks	Andy Razof
<a href="#">Ain't Nobody Here But Us Chickens</a>	C	none	1946	Joan Whitney Kramer & Alex Kramer	
<a href="#">Ain't She Sweet</a>	C	none	1927	Milton Ager	Jack Yellen
<a href="#">All Of Me</a>	C6	none	1931	Gerald Marks & Symore Symon	
<a href="#">All Of You</a>	Ab-6	bbb	1954	Cole Porter	
<a href="#">All Or Nothing At All</a>	A-	none	1939	Arthur Altman	Jack Lawrence
<a href="#">All The Things You Are</a>	F-7	bb	1939	Jerome Kern	Oscar Hammerstein II.
<a href="#">All Too Soon</a>	Eb	bbb	1940	Duke Ellington	Carl Sigman
<a href="#">Almost Like Being In Love</a>	EbMaj7	bb	1947	Frederick Loewe	Alan Jay Lerner
<a href="#">Alone Together</a>	D-7	b	1932	Arthur Schwartz	Howard Dietz
<a href="#">Alreet</a>	Bb7	bb	1941	Elton Hill & Gene Krupa	
<a href="#">Alright, Okay, You Win</a>	Eb7	bbb	1955	Sid Wyche	
<a href="#">And The Angels Sing</a>	Eb6	bbb	1939	Ziggy Elman	Johnny Mercer
<a href="#">Angel Eyes</a>	C-	bbb	1946	Matt Dennis	Earl Brent
<a href="#">Anything Goes</a>	C6	none	1934	Cole Porter	
<a href="#">April In Paris</a>	G7b9sus4	none	1932	Vernon Duke	Yip Harburg
<a href="#">Are You Hep To The Jive</a>	Ab^7	bbb	1940	Cab Calloway	Buck Ram
<a href="#">As Time Goes By</a>	F-7	bbb	1931	Herman Hupfeld	
<a href="#">Autumn Leaves</a>	C-7	bb	1945	Joseph Kosma	Johnny Mercer
<a href="#">Avalon</a>	F7	bb	1920	Vincent Rose	Billy Rose & Al Jolson
<a href="#">Baby Face</a>	C	none	1926	Harry Akst	Benny Davis
<a href="#">Back In Your Own Backyard</a>	G6	#	1928	Dave Dreyer	Billy Rose
<a href="#">Barrelhouse Bessie From Basin Street</a>	AbDim7	b	1942	Jule Styne	Herb Magidson



<a href="#">Basin Street Blues</a>	Bb	bb	1928	Spencer Williams	
<a href="#">Beale Street Blues</a>	Bb	bb	1917	W.CHandy	
<a href="#">Beat Me Daddy Eight To The Bar</a>	Bb7	bb	1940	Don Raye, Hughie Prince & Ray McKinley	
<a href="#">Beautiful Love</a>	EbMaj7	b	1931	Victor Love	Haven Gillespie
<a href="#">Bei Mir Bist Du Shon</a>	A-	none	1932	Shalom Secunda	Jacob Jacobs
<a href="#">Between The Devil And The Deep Blue Sea</a>	F	b	1931	Harold Arlan	Ted Koehler
<a href="#">Bill Bailey (Won't You Come Home)</a>	F	b	1902	Hughie Cannon	
<a href="#">Black Coffee</a>	C7	none	1946	Sonny Burke	Paul Francis Webster
<a href="#">Blue And Sentimental</a>	FMaj7	b	1938	Count Basie, Jerry Livingston, & Mack David	
<a href="#">Blueberry Hill</a>	Eb	bb	1940	Fred Rose	Irving Stack & Al Lewis
<a href="#">Blue Drag</a>	D-	b	1932	Josef Myrow	
<a href="#">Blue Lou</a>	CÃ~7	bb	1935	Edgar Sampson	Irving Mills.
<a href="#">Blue Moon</a>	EbMaj7	bbb	1934	Richard Rodgers	Lorenz Hart
<a href="#">Blue Skies</a>	A-	none	1926	Irving Berlin	
<a href="#">Blues My Naughty Sweetie Gives To Me</a>	G-	bb	1919	Charles McCarron, Carey Morgan & Arthur Swanstone	
<a href="#">Blue, Turning Grey Over You</a>	Bb	bb	1929	Fats Waller	Andy Razaf
<a href="#">Body And Soul</a>	Eb-7	bbbbb	1930	Johnny Green	Edward Heyman, Robert Sour and Frank Eyton
<a href="#">Broadway</a>	Eb6	bbb	1940	Wilbur HBird, Teddy McRae, and Henri Woode	
<a href="#">Bubbles In My Beer</a>	D	##	1947	Cindy Walker, Tommy Dunkin, Bob Wills	Cindy Walker, Tommy Dunkin, Bob Wills
<a href="#">But Beautiful</a>	GMaj7	#	1947	Jimmy Van Housen	
<a href="#">But Not For Me</a>	F7	bbb	1930	George Gershwin	Ira Gershwin
<a href="#">But She's My Buddy's Chick</a>	G7	b	1946	Sy Oliver	Cholly Atkinson
<a href="#">Button Up Your Overcoat</a>	GMaj7	#	1928	Ray Henderson,	B.GDeSylva and Lew Brown
<a href="#">Bye Bye Blackbird</a>	FMaj7	b	1924	Ray Henderson	Mort Dixon
<a href="#">Can't We Be Friends</a>	G7	b	1929	Kay Swift	Paul James
<a href="#">Caravan</a>	C7	bbbb	1936	Juan Tizol and Duke Ellington	Irving Mills
<a href="#">Cement Mixer</a>	F6	b	1946	Slim Guillard	
<a href="#">Charleston</a>	Bb	bb	1923	James PJohnson	Cecil Mack
<a href="#">Chattanooga Choo Choo</a>	C6	none	1941	Harry Warren	Mack Gordon
<a href="#">Chelsea Bridge</a>	Bb-Maj7	bbbbb	1941	Billy Strayhorn	Bill Comstock
<a href="#">Cherokee</a>	Bb6	bb	1938	Ray Noble	
<a href="#">Choo Choo Ch'Boogie</a>	F6	b	1946	Vaughn Horton, Denver Darling & Milt Gabler.	
<a href="#">Cocktails For Two</a>	D	##	1934	Arthur Johnston & Sam	



				Coslow	
<a href="#">Come Dance With Me</a>	G	#	1959	Jimmy Van Heusen	Sammy Cahn
<a href="#">Come Rain or Come Shine</a>	FMaj7	b	1946	Harold Arlan	Johnny Mercer
<a href="#">Comes Love</a>	G-7	bb	1939	Sam HStept	Lew Brown & Charles Tobias
<a href="#">Confessin' (That I Love You)</a>	GMaj7	#	1929	Chris Smith	Al Neiburg
<a href="#">Coquette</a>	D	##	1928	Johnny Green & Carmen Lombardo	Gus Kahn
<a href="#">Cotton Tail</a>	Bb6	bb	1940	Duke Ellington	Jon Hendricks
<a href="#">Cow Cow Boogie</a>	Bb6	bb	1942	Don Raye	Benny Carter and Gene De Paul
<a href="#">Darkness On The Delta</a>	Eb6	bbb	1932	Jerry Livingston	Al JNieburg, & Marty Symes
<a href="#">Darktown Strutter's Ball</a>	C	none	1917	Shelton Brooks	
<a href="#">Darn That Dream</a>	GMaj7	#	1939	Jimmy Van Heusen	Eddie DeLange
<a href="#">Days of Wine and Roses</a>	FMaj7	b	1962	Henri Mancini	Johnny Mercer
<a href="#">Dearly Beloved</a>	D-7	none	1942	Jerome Kern	Johnny Mercer
<a href="#">Deed I Do</a>	C6	none	1926	Walter Hirsh & Fred Rose	
<a href="#">Deep Purple</a>	FMaj7	b	1933	Peter DeRose	Mitchell Parish
<a href="#">Digga Digga Doo</a>	D-	b	1928	Jimmy McHugh	Dorothy Fields
<a href="#">Dinah</a>	G	#	1925	Harry Akst	Sam MLewis & Joe Young
<a href="#">Djangology</a>	C#Ã~	#	1936	Django Reinhardt & Stephane Grapelli	Lemmy Constantine
<a href="#">Do Nothing Til You Hear From Me</a>	GMaj7	#	1940	Duke Ellington	Bob Russell
<a href="#">Don't Blame Me</a>	CMaj7	none	1933	Jimmy McHugh	Dorothy Fields
<a href="#">Don't Fence Me In</a>	F	b	1934	Cole Porter	Robert Fletcher, Cole Porter
<a href="#">Don't Get Around Much Anymore</a>	CMaj7	none	1940	Duke Ellington	Bob Russell
<a href="#">Don't Sit Under The Apple Tree</a>	F	b	1942	Sam HStept	Lew Brown and Charles Tobias
<a href="#">Down By The Riverside</a>	F	b	1917	Traditional	Traditional
<a href="#">Down By The Station</a>	C	none	1948	Slim Gaillard & Paul Mills	
<a href="#">Down, Down, Down</a>	E-	#	1941	Don Redmon	
<a href="#">Doxy / Everybody Loves The Fat Man</a>	Bb7	bb	1954	Sonny Rollins	Pigmeat Peterson
<a href="#">Do You Know What It Means</a>	C	none	1947	Louis Alter	Eddie DeLange
<a href="#">Dream A Little Dream of Me</a>	G6	#	1931	Fabian Andre & Wilbur Schwandt	Gus Kahn
<a href="#">Drop Me Off In Harlem</a>	C6	none	1933	Duke Ellington	Nick Kenny
<a href="#">Dunkin Bagel</a>	G-	bb	1945	Slim Gaillard	
<a href="#">East Of The Sun (And West Of The Moon)</a>	GMaj7	#	1934	Brooks Bowman,	
<a href="#">Easy Living</a>	FMaj7	b	1937	Ralph Rainger	Leo Robin
<a href="#">Easy To Love</a>	A-7	#	1936	Cole Porter	

<a href="#">Elmer's Tune</a>	G7	none	1941	Elmer Albrecht & Dick Jurgens	Sammy Gallop
<a href="#">Embracable You</a>	GMaj7	#	1930	George Gershwin	Ira Gershwin
<a href="#">Everybody Eats</a>	C6	none	1948	Jeanne Burns	
<a href="#">Everybody Loves My Baby</a>	D-	b	1924	Jack Palmer & Spencer Williams	
<a href="#">Everything Happens To Me</a>	G-	bb	1940	Matt Dennis	Tom Adair
<a href="#">Exactly Like You</a>	CMaj7	none	1930	Jimmy McHugh	Dorothy Fields
<a href="#">Faded Love</a>	D	##	1950	Bob Wills & John Wills,	
<a href="#">Fascinating Rhythm</a>	G7	none	1924	George Gershwin	Ira Gershwin
<a href="#">Five Minutes More</a>	BbMaj7	bb	1946	Jule Styne	Sammy Cahn
<a href="#">Flamingo</a>	FMaj7	b	1940	Ted Grouya	Edmund Anderson
<a href="#">Flat Foot Floogie</a>	F	b	1938	Slim Gaillard & Slam Stewart	
<a href="#">Flying Home</a>	Eb	bbb	1939	Lionel Hampton & Benny Goodman	Sid Robin
<a href="#">Fly Me To The Moon</a>	A-7	none	1954	Bart Howard	
<a href="#">Forty Second Street</a>	E-	#	1934	Harry Warren	Al Dubin
<a href="#">Four Or Five Times</a>	Eb	bbb	1927	Byron Sturges Gay	Marco HHellman
<a href="#">Free And Easy</a>	C	none	1930	Fred EAhlert	Roy Turk
<a href="#">French Foreign Legion</a>	Ab	bbbb	1958	Guy Wood	Aaron Schroeder.
<a href="#">Gee, Baby, Ain't I Good to You?</a>	C7	bbb	1929	Don Redman	Andy Razaf
<a href="#">Georgia On My Mind</a>	FMaj7	b	1930	Stuart Gorrell	Hoagy Carmichael
<a href="#">Get Happy</a>	F6	b	1930	Harold Arlen	Ted Koehler
<a href="#">Gone With The Wind</a>	F-7	bbb	1937	Allie Wrubel	Herb Magidson.
<a href="#">Good Bait</a>	Bb6	bb	1944	Tad Dameron & Count Basie	found on youtube
<a href="#">Goody Goody</a>	Bb	bb	1936	Johney Mercer	Matty Malneck
<a href="#">Groove Juice Special</a>	Bb6	bb	1942	Slim Gaillard	
<a href="#">Harlem Nocturne</a>	C-6	bbb	1939	Earle Hagen	Dick Rogers
<a href="#">Has Anybody Seen My Girl</a>	Bb	bb	1925	Sam MLewis and Joseph Widow Young	Ray Henderson
<a href="#">Have You Met Miss Jones</a>	FMaj7	b	1937	Lorenz Hart	Richard Rodgers
<a href="#">Heart And Soul</a>	F	b	1938	Frank Loesser	
<a href="#">Here's That Rainy Day</a>	GMaj7	#	1953	Jimmy Van Heusen	Johnny Burke
<a href="#">Hey Good Looking</a>	C	none	1951	Hank Williams	
<a href="#">Hit That Jive Jack</a>	F6	b	1940	Campbell "Skeets" Tolbert & John Alston	
<a href="#">Honeysuckle Rose</a>	G-7	b	1929	Fats Waller	Andy Razaf
<a href="#">How Deep is the Ocean</a>	C-7	bbb	1932	Irving Berlin	
<a href="#">How High The Moon</a>	GMaj7	#	1940	Nancy Hamilton	Morgan Lewis
<a href="#">How Long Has This Been Going On</a>	C7	b	1928	George Gershwin	Ira Gershwin
<a href="#">I Ain't Got Nobody</a>	F7	b	1915	Spencer Williams	Roger A Graham

<a href="#">I Can't Believe That You're In Love With , Me</a>	F6	none	1926	Jimmy McHugh	Clarence Gaskill
<a href="#">I Can't Get Started</a>	CMaj7	none	1936	Vernon Duke	Ira Gershwin
<a href="#">I Can't Give You Anything But Love</a>	GMaj7	#	1928	Jimmy McHugh	Dorothy Fields
<a href="#">I Could Write A Book</a>	CMaj7	none	1940	Richard Rodgers	Lorenz Hart
<a href="#">I Cover The Waterfront</a>	A7	#	1933	Johnny Green	Edward Heyman
<a href="#">I Didn't Know What Time It Was</a>	F#-7	#	1939	Richard Rodgers	Lorenz Hart
<a href="#">I Got It Bad And That Ain't Good</a>	G6	#	1941	Duke Ellington	Paul Francis Webster
<a href="#">I Got Rhythm</a>	Eb6	bb	1930	George Gershwin	Ira Gershwin
<a href="#">I Hear A Rhapsody</a>	C-7	bbb	1940	Jack Baker, Dick Gasparre & George Fragos	
<a href="#">I Hear You Talkin'</a>	C6	none	1944	Cindy Walker	
<a href="#">I Let A Song Go Out Of My Heart</a>	EbMaj7	bbb	1938	Duke Ellington	Irving Mills, Henry Nemo and John Redmond
<a href="#">I Like Bananas</a>	F	b	1935	Chris Yacich	
<a href="#">I Like Pie, I Like Cake</a>	Bb6	bb	1925	Larry Sha	Arthur Sizemor
<a href="#">I Love You</a>	GÃ7	b	1944	Cole Porter	
<a href="#">I Only Have Eyes For You</a>	D-7	none	1934	Harry Warren	Al Dubin
<a href="#">I Remember You</a>	FMaj7	b	1941	Victor Schertzinger	Johnny Mercer
<a href="#">I Should Care</a>	D-7	none	1944	Axel Stordahl and Paul Weston	Sammy Cahn
<a href="#">I Surrender, Dear</a>	D-7	none	1931	Harry Barris	Gordon Clifford
<a href="#">I Thought About You</a>	FMaj7	b	1931	Jimmy Van Heusen	Johnny Mercer
<a href="#">I Want a Roof Over My Head</a>	F6	b	1950	Harvy Oliver Brooks	
<a href="#">I Want To Be Happy</a>	CMaj7	none	1925	Vincent Youmans	Irving Caesar
<a href="#">I Wish You Love</a>	F-7	bbb	1942	Charles Trenet	Albert Beech
<a href="#">If I Could Be With You</a>	F-7	bbb	1926	James PJohnson	Henry Creamer
<a href="#">If I Didn't Care</a>	Bb6	b	1939	Jack Lawrence	
<a href="#">If I Had You</a>	BbMaj7	bb	1928	Ted Shapiro	Jimmy Campbell & Reg Connelly
<a href="#">If I Were A Bell</a>	G7	b	1950	Frank Loesser	
<a href="#">If You Could See Me Now</a>	EbMaj7	bbb	1946	Tad Dameron	Carl Sigman
<a href="#">If You're A Viper</a>	A	###	1936	Stuff Smith	Jonah Jones & Rosetta Howard
<a href="#">I'll Remember April</a>	GMaj7	#	1941	Gene de Paul	Patricia Johnston & Don Raye
<a href="#">I'll See You In My Dreams</a>	Bb6	b	1924	Isham Jones	Gus Kahn
<a href="#">I'll Take Romance</a>	F6	b	1937	Ben Oakland	Oscar Hammerstein II,
<a href="#">I'm An Errand Boy For Rhythm</a>	Bb6	bb	1945	Nat King Cole	
<a href="#">I'm Beginning To See The Light</a>	G6	#	1947	Duke Ellington, Johnny Hodges, & Harry James	Don George
<a href="#">I'm Crazy 'Bout My Baby</a>	F-	bbb	1931	Fats Waller	Alex Hill
<a href="#">I'm Forever blowing Bubbles</a>	C	none	1918	John William Kellelte	James Brockman, James



<a href="#">I'm Getting Sentimental Over You</a>	FMaj7	b	1933	George Bassman	Kendis & Nat Vincent Ned Washington
<a href="#">I'm Gonna' Sit Right Down</a>	G6	#	1935	Fred EAhlert	Joe Young
<a href="#">I'm In The Mood For Love</a>	CMaj7	none	1935	Jimmy McHugh	Dorothy Fields
<a href="#">I'm Looking Over A Four Leaf Clover</a>	Bb	bb	1927	Harry MWoods	Mort Dixon
<a href="#">I'm Putting All My Eggs In One Basket</a>	CMaj7	none	1936	Irving Berlin	
<a href="#">I'm Through With Love</a>	FMaj7	b	1931	Matty Malneck & Fud Livingston	Gus Kahn
<a href="#">In A Mellow Tone</a>	Bb7	bbbb	1939	Duke Ellington	Milt Gabler
<a href="#">In A Shanty In Old Shanty Town</a>	F6	b	1932	Ira Schuster and Jack Little	Joe Young
<a href="#">In The Mood</a>	Ab	bbbb	1939	Wingy Manone & Joe Garland	Andy Razaf
<a href="#">Indiana (Back Home In)</a>	FMaj7	b	1917	James FHanley	Ballard MacDonald
<a href="#">It Could Happen To You</a>	EbMaj7	bbb	1943	Jimmy Van Housen	Johnny Burke
<a href="#">It Don't Mean A Thing</a>	G-	bb	1939	Duke Ellington	Irving Mills
<a href="#">It Had To Be You</a>	GMaj7	#	1924	Isham Jones	Gus Kahn
<a href="#">It's All Your Fault</a>	G6	#	1942	Cindy Walker	
<a href="#">It's A Sin To Tell A Lie (4/4)</a>	C	none	1936	Billy Mayhew	
<a href="#">It's A Sin To Tell A Lie (Waltz Time)</a>	C	none	1936	Billy Mayhew	
<a href="#">It's Been A Long Long Time</a>	F6	b	1945	Jule Styne	Sammy Cahn
<a href="#">It's De-Lovely</a>	F	b	1936	Cole Porter	
<a href="#">It's Only A Paper Moon</a>	CMaj7	none	1933	Harold Arlan	Yip Harburg & Billy Rose
<a href="#">It's You or No One</a>	F-7	bbb	1948	Jule Styne	Sammy Cahn
<a href="#">I've Found a New Baby</a>	D-7	b	1926	Jack Palmer & Spencer Williams	
<a href="#">I've Got A Feeling I'm Falling</a>	Eb	bbb	1929	Fats Waller & Harry Link	Billy Rose
<a href="#">I've Got A Gal in Kalamazoo</a>	Eb	bbb	1942	Harry Warren	Mack Gordon
<a href="#">I've Got The World On A String</a>	F6	b	1932	Harold Arlan	Ted Koehler
<a href="#">I've Got To Be A Rug Cutter</a>	Bb	bb	1937	Duke Ellington	
<a href="#">I've Heard That Song Before</a>	C6	none	1942	Jule Styne	Sammy Cahn
<a href="#">Jada</a>	F	b	1918	Bob Carleton	
<a href="#">J'attendrai (English)</a>	C6	none	1936	Dino Olivieri	Anna Sosenko
<a href="#">J'attendrai (French)</a>	C6	none	1936	Dino Olivieri	Louis Poterat
<a href="#">Java Jive</a>	F	b	1940	Ben Oakland	Milton Drake
<a href="#">Jeepers Creepers</a>	C-7	bb	1938	Harry Warren	Johnny Mercer
<a href="#">Jersey Bounce</a>	F6	b	1942	Tiny Bradshaw,, et al	
<a href="#">Jitterbug Waltz</a>	EbMaj7	bbb	1942	Fats Waller	Richard Maltby
<a href="#">Jive At Five</a>	EbMaj7	bbb	1941	Count Basie & Harry Sweets Edison	
<a href="#">Johnny Come Lately</a>	Gm	bb	1944	Billy Strayhorn	Jim Lande
<a href="#">Joseph Joseph.</a>	B-	;##	1923	Nellie Casman &	Sammy Cahn & Saul

				Samuel Steinberg	Chaplin
<a href="#">Jumpin' Jive</a>	Eb7	bbb	1939	Cab Calloway, Frank Froeba & Jack Palmer	
<a href="#">Jumpin' With Symphony Sid</a>	Bb7	bb	1946	Lester Young	King Pleasure
<a href="#">Jump, Jive And Wail</a>	Bb6	bb	1956	Louis Prima	
<a href="#">Just A Gigolo</a>	FMaj7	b	1929	Leonello Casucci	Irving Caesar
<a href="#">Just A Settin' And A Rockin'</a>	Ab	bbbb	1941	Billy Strayhorn	Lee Gaines
<a href="#">Just Friends</a>	CMaj7	#	1931	John Klenner	Sam MLewis
<a href="#">Just In Time</a>	Bb6	bb	1956	Jule Styne	Betty Comden & Adolph Green
<a href="#">Just One Of Those Things</a>	D-6	b	1934	Cole Porter	
<a href="#">Just Squeeze Me</a>	FMaj7	b	1941	Duke Ellington	Lew Gaines
<a href="#">Just You, Just Me</a>	EbMaj7	bbb	1929	Jesse Greer	Raymond Klages
<a href="#">Keepin' Out Of Mischief Now</a>	D-7	none	1932	Fats Waller	Andy Razaf
<a href="#">King Of The Road</a>	C	none	1964	Roger Miller	
<a href="#">Knock Me A Kiss</a>	F6	b	1941	Mike Jackson	Andy Razaf
<a href="#">Lady Be Good</a>	GMaj7	#	1924	George Gershwin	Ira Gershwin
<a href="#">Lady Bird</a>	CMaj7	none	1939	Tadd Dameron	Stanley Cornfield
<a href="#">Lean Baby</a>	G	#	1952	Billy May	Roy Alfred
<a href="#">Lester Leaps In</a>	Bb6	bb	1939	Lester young	Eddie Jefferson
<a href="#">Let Yourself Go</a>	G-	#	1936	Irving Berlin	
<a href="#">Let's Do It (Let's Fall In Love)</a>	Bb6	bb	1928	Cole Porter	
<a href="#">Let's Fall In Love</a>	C6	none	1933	Harold Arlen	Ted Koehler
<a href="#">Let's Get Away From It All</a>	EbMaj7	bbb	1941	Matt Dennis	Tom Adair
<a href="#">Let's Get Drunk Again</a>	C	none	1931	Bo Carter	
<a href="#">Like Someone In Love</a>	EbMaj7	bbb	1944	Jimmy Van Heusen,	Johnny Burke
<a href="#">Limehouse Blues</a>	Db7	bbbb	1921	Philip Braham	Douglas Furber
<a href="#">Liza (All The Clouds'll Roll Away</a>	Eb	bbb	1928	George Gershwin	Ira Gershwin & Gus Kahn
<a href="#">Long Ago (and far away)</a>	F6	b	1944	Jerome Kern	Ira Gershwin
<a href="#">Louisiana Fairytale</a>	C	none	1935	Haven Gillespie	Mitchell Parish & JFred Coots
<a href="#">L O V E</a>	GMaj7	#	1960	Bert Kaempfert	Milt Grabler
<a href="#">Love For Sale</a>	EbMaj7	bb	1930	Cole Porter	
<a href="#">Love Me Or Leave Me</a>	F-7	bbbb	1928	Walter Donaldson	Gus Kahn
<a href="#">Lover Man</a>	D-7	b	1941	Jimmy Davis	Ram Ramez
<a href="#">Lullaby Of Birdland</a>	F-7	bbbb	1952	George Shearing	George David Weiss
<a href="#">Lulu's Back In Town</a>	C7	bbb	1935	Harry Warren	Al Dubin
<a href="#">Mack The Knife</a>	Bb6	bb	1928	Kurt Weill	Bertolt Brecht
<a href="#">Mairzy Doads</a>	C	none	1943	Milton Drake, Al Hoffman & Jerry Livingston	
<a href="#">Makin' Whoopee</a>	FMaj7	b	1928	Walter Donaldson	Gus Kahn

<a href="#">Marie</a>	Bb6	b	1928	Irving Berlin	
<a href="#">Mean To Me</a>	FMaj7	b	1929	Fred EAhlert	Roy Turk
<a href="#">Memories Of You</a>	EbMaj7	bbb	1930	Eubie Blake	Andy Razaf
<a href="#">Minnie The Moocher</a>	E-	#	1931	Cab Calloway, Irving Mills & Clarence Gaskill	
<a href="#">Mood Indigo</a>	AbMaj7	bbbb	1930	Duke Ellington & Barny Bigard	Irving Mills
<a href="#">Moonglow</a>	CMaj7	#	1933	Will Hudson & Irving Mills	Eddie DeLange
<a href="#">Moonlight Cocktail</a>	G	#	1941	Luckey Roberts	Kim Gannon
<a href="#">Moten Swing</a>	Ab6	bbbb	1932	Benny Moton	Jim Lande
<a href="#">Mr Sandman</a>	Bb	bb	1954	Pat Ballard	
<a href="#">My Baby Just Cares For Me</a>	EbMaj7	bbb	1930	Walter Donaldson	Gus Kahn
<a href="#">My Baby Said Yes</a>	G	#	1936	Tampa Red	
<a href="#">My Blue Heaven</a>	Eb6	bbb	1927	Walter Donaldson	George Shearing
<a href="#">My Little Grass Shack</a>	G	#	1933	Bill Cogswell, Tommy Harrison & Johnny Noble	
<a href="#">My Melancholy Baby</a>	EbMaj7	bbb	1912	Ernie Burnett	Maybell Watson & George ANorton
<a href="#">My Old Flame</a>	FMaj7	b	1934	Arthur Johnston	Sam Coslow
<a href="#">My One And Only Love</a>	CMaj7	none	1953	Guy Wood	Robert Mellin
<a href="#">My Prayer</a>	F	b	1939	Georges Boulanger	Carlos Gomez Barrera & Jimmy Kennedy
<a href="#">My Romance</a>	BbMaj7	bb	1935	Richard Rodgers	Lorenz Hart
<a href="#">My Shining Hour</a>	EbMaj7	bbb	1943	Harold Arlen	Johnny Mercer
<a href="#">Nagasaki</a>	Bb	bb	1928	Harry Warren	
<a href="#">Nature Boy</a>	D-	b	1948	eden ahabaz	
<a href="#">Near You</a>	D-7	none	1947	Frances Craig	Kermit Goell
<a href="#">Nice Work If You Can Get It</a>	B7#5	#	1937	George Gershwin	Ira Gershwin
<a href="#">Night and Day</a>	DÃ~7	none	1932	Cole Porter	
<a href="#">Night Train</a>	Bb7	b	1951	Jimmy Forrest	Eddie Jefferson
<a href="#">Nobody Knows You</a>	C	none	1923	Jimmy Cox	Jimmy Cox
<a href="#">Nostalgia In Times Square (Strollin')</a>	F7	b	1959	Charles Mingus	George Gordon
<a href="#">Nuages - English</a>	Bb-7	#	1940	Django Reinhart	John Turner & Spencer Williams
<a href="#">Nuages - French</a>	Bb-7	#	1940	Django Reinhart	Jacque Larue
<a href="#">Oh Me, Oh My, Oh Gosh</a>	Eb6	bbb	1946	Slam Stewart	
<a href="#">Old Devil Moon (abridged)</a>	F6	b	1947	Barton Lane	Yip Harburg
<a href="#">Old Devil Moon (original)</a>	F6	b	1947	Barton Lane	Yip Harburg
<a href="#">Old Fashioned Love</a>	F	b	1923	James PJohnson & Cecil Mack	
<a href="#">Old Folks</a>	EÃ~7	b	1938	Willard Robison	Dedette Lee Hill



<a href="#">On A Clear Day</a>	GMaj7	#	1965	Burton Lane	Alan Jay Lerner
<a href="#">On A Slow Boat To China</a>	BbMaj7	bb	1948	Frank Loesser	
<a href="#">On Green Dolphin Street</a>	EbMaj7	bbb	1948	Bronislaw Kaper	Ned Washington
<a href="#">On The Atchison, Topeka And The Santa Fe</a>	C6	none	1944	Harry Warren	Johnny Mercer.
<a href="#">On The Sunny Side of the Street</a>	C	none	1930	Jimmy McHugh	Dorothy Fields
<a href="#">Once In A While</a>	Eb6	bbb	1937	Michael Edwards	Bud Green
<a href="#">Opus One</a>	GMaj7	#	1943	Sy Oliver	Sid Garris
<a href="#">Our Love is Here to Stay</a>	G7	b	1938	George Gershwin	Ira Gershwin
<a href="#">Out of Nowhere</a>	GMaj7	#	1931	Johnny Green	Edward Hayman
<a href="#">Palm Springs Jump</a>	Ab	bbbb	1942	Slim Gaillard	
<a href="#">Paper Doll</a>	F	b	1915	Johnny SBlack	
<a href="#">Pennies From Heaven</a>	C6	none	1936	Arthur Johnston	Johnny Burke
<a href="#">Pennsylvania 6-5000</a>	G	#	1940	Jerry Gray	Carl Sigman
<a href="#">Perdido</a>	C-7	bb	1941	Juan Tizol	Ervin Drake & Hans Lengsfelder
<a href="#">Personality</a>	A7	#	1946	Jimmy Van Heusen	Johnny Burke
<a href="#">Pick Yourself Up</a>	G-7	b	1936	Jerome Kern	Dorothy Fields
<a href="#">Please Don't Talk About Me When I'm Gone</a>	Eb	bbb	1930	Sam HStept	Sidney Clare
<a href="#">Poinciana</a>	D7	none	1936	Nat Simon	Buddy Bernier
<a href="#">Polka Dots and Moonbeams</a>	FMaj 7	b	1940	Jimmy Van Heusen	Johnny Burke
<a href="#">Popeye The Sailor Man</a>	C	none	1933	Sammy Lerner	
<a href="#">Potato Chips</a>	G6	#	1953	Slim Gaillard	
<a href="#">Put Something In The Pot</a>	DÂ°7	b	1949	Stanford; Mc Guire; & Alexander	
<a href="#">Puttin' On The Ritz</a>	F-7	bbbb	1927	Irving Berlin	Irving Berlin
<a href="#">Rag Mop</a>	Bb6	bb	1949	Johnnie Lee Wills & Deacon Anderson	
<a href="#">Right Or Wrong</a>	E7	#	1921	Arthur Sizemore & Paul Biese	Haven Gillespie
<a href="#">Robbins' Nest</a>	D6	bbbb	1947	Illinois Jacquet & Sir Charles Thompson	Ella Fitzgerald
<a href="#">Rose Room</a>	G7	b	1917	Art Hickman	Harry Williams
<a href="#">Rosetta</a>	F6	b	1933	Earl Hines	William Henri Woode
<a href="#">'S Wonderful</a>	EbMaj7	bbb	1927	George Gershwin	Ira Gershwin
<a href="#">San Antonio Rose</a>	Bb	bb	1939	Bob Wills	
<a href="#">San Francisco Bay Blues</a>	C	none	1956	Jesse Fuller	
<a href="#">Satin Doll</a>	D-7	none	1953	Duke Ellington & Billy Strayhorn	Johnny Mercer
<a href="#">Saturday Night</a>	EbMaj7	bbb	1944	Jule Styne	Sammy Cahn
<a href="#">Secret Love</a>	Eb6	bbb	1953	Sammy Fain	Paul Francis Webster
<a href="#">Sent For You Yesterday</a>	Eb	bbb	1938	Count Basie & Eddie Durham	Jimmy Rushing
<a href="#">Sentimental Journey</a>	C6	none	1944	Les Brown & Ben Homer,	Bud Green.

<a href="#">September In The Rain</a>	EbMaj7	bbb	1937	Harry Warren	Al Dubin
<a href="#">September Song</a>	C7	#	1938	Kurt Weill	Maxwell Anderson
<a href="#">Shine</a>	C	none	1910	Ford Dabney	Cecil Mack & Lew Brown
<a href="#">Shine On Harvest Moon</a>	D7	b	1908	Nora Bayes	Jack Norworth
<a href="#">Shiny Stockings</a>	Bb-7	bbbb	1955	Frank Foster	Ella Fitzgerald
<a href="#">Side By Side</a>	Bb6	bb	1927	Harry Warren	
<a href="#">Sing Sing Sing (with a swing)</a>	E-	#	1936	Louis Prima	
<a href="#">Skylark</a>	Eb6	bbb	1942	Hoagy Carmichael	Johnny Mercer
<a href="#">Smile</a>	F	b	1936	Charlie Chaplin	John Turner & Geoffrey Parsons
<a href="#">Smoke Gets In Your Eyes</a>	Eb6	bbb	1933	Jerome Kern	Otto Harbach
<a href="#">Softly, As In A Morning Sunrise</a>	C-7	bbb	1928	Sigmund Romberg	Oscar Hammerstein II
<a href="#">Solitude</a>	EbMaj7	bbb	1935	Duke Ellington	Eddie DeLange
<a href="#">Some Of These Days</a>	A7	b	1910	Shelton Brooks	Shelton Brooks
<a href="#">Somebody Loves Me</a>	FMaj7	b	1924	George Gershwin	Ballard MacDonald & Buddy DeSylva
<a href="#">Someday My Prince Will Come</a>	BbMaj7	bb	1937	Frank Churchill	Larry Morey
<a href="#">Someone To Watch Over Me</a>	EbMaj7	bbb	1926	George Gershwin	Ira Gershwin & Howard Dietz
<a href="#">Someone's Rockin' My Dreamboat</a>	G-	bbb	1941	Leon RenÃ©, Otis RenÃ©, & Emerson Scott	
<a href="#">Sometimes I'm Happy</a>	F6	b	1927	Vincent Youmans	Irving Caesar
<a href="#">Sophisticated Lady</a>	Bb-	bbbb	1933	Ellington, Lawrence Brown & Otto Hardwick	Irving Mills
<a href="#">Speak Low</a>	G-7	b	1943	Kurt Weill	Augden Nash
<a href="#">Star Eyes</a>	Ebmaj7	bbb	1943	Gene de Paul & Don Raye	
<a href="#">Stella By Starlight</a>	EÃ~7	bb	1944	Victor Young	Ned Washington,
<a href="#">Stompin At The Savoy</a>	DbMaj7	bbbbbb	1933	Edgar Sampson	Andy Razaf
<a href="#">Stormy Weather</a>	GMaj7	#	1933	Harold Arlan	Ted Koehler
<a href="#">Straighten Up And Fly Right</a>	Ab	bbbb	1943	Nat King Cole & Irving Mills.	
<a href="#">Struttin With Some Barbecue</a>	F6	b	1927	Lil Hardin Armstrong	Don Raye
<a href="#">Sugar</a>	C-7	bbb	1970	Stanley Turrentine	Ted Daryll
<a href="#">Summertime</a>	A-7	none	1934	George Gershwin	DuBose Hayward
<a href="#">Sweet Georgia Brown</a>	D7	b	1925	Ben Bernie, Maceo Pinkard	Kenneth Casey
<a href="#">Sweet Lorraine</a>	F	b	1928	Cliff Burwell	Mitchell Parish
<a href="#">Sweet Sue (It's You)</a>	A-7	#	1928	Victor Young	Will J Harris
<a href="#">Swing 42 (Swing Reverie)</a>	C6	none	1942	Django Reinhart	Lawrence Riesner
<a href="#">Swinging On A Star</a>	D-7	bb	1944	Jimmy Van Heusen	Johnny Burke
<a href="#">T'ain't What You Do</a>	Bb	bb	1939	Sy Oliver & Trummy Young	

<a href="#">Take Me Back To Tulsa</a>	G	#	1941	Bob Wills & Tommy Duncan	
<a href="#">Take The A Train</a>	CMaj7	none	1939	Billy Strayhorn	Joya Sherrill
<a href="#">Taking A Chance On Love</a>	FMaj7	b	1940	Vernon Duke	John La Touche & Ted Fetter
<a href="#">Tangerine</a>	G-7	b	1941	Victor Schertzinger	Johnny Mercer
<a href="#">Tenderly (4/4)</a>	EbMaj7	bbb	1946	Walter Gross	Jack Lawrence
<a href="#">Tenderly (Waltz Time)</a>	EbMaj7	bbb	1946	Walter Gross	Jack Lawrence
<a href="#">That Old Feeling</a>	C6	none	1937	Sammy Fain	Lew Brown
<a href="#">That's My Weakness Now</a>	Eb	bbb	1928	Sam HStept & Bud Green	
<a href="#">The Frim Fram Sauce</a>	Bb6	bb	1945	Joe Ricardel	Redd Evans
<a href="#">The Japanese Sandman</a>	F6	b	1920	Richard AWhiting	Raymond BEgan
<a href="#">The Joint Is Jumpin'</a>	Bb	bb	1937	J.CJohnson & Fats Waller	Andy Razaf
<a href="#">The Man I Love</a>	EbMaj7	bbb	1924	George Gershwin	Ira Gershwin
<a href="#">The Nearness Of You</a>	FMaj7	b	1938	Hoagy Carmichael,	
<a href="#">The Sheik of Araby</a>	Bb-	bb	1921	Ted Snyder	Harry BSmith & Francis Wheeler
<a href="#">The Way You Look Tonight</a>	EbMaj7	bbb	1936	Jerome Kern	Dorothy Fields
<a href="#">The World Is Waiting For Sunrise</a>	C6	none	1919	Ernest Seitz	Eugene Lockhart
<a href="#">Them There Eyes</a>	D6	##	1930	Maceo Pinkard, Doris Tauber & William Tracey	
<a href="#">There Is No Greater Love</a>	BbMaj7	bb	1936	Isham Jones	Marty Symes.
<a href="#">There Will Never Be Another You</a>	EbMaj7	bbb	1942	Harry Warren	Mack Gordon
<a href="#">There'll Be Some Changes Made</a>	G7	bb	1921	Benton Overstreet	Billy Higgins
<a href="#">They Can't Take That Away From Me</a>	EbMaj7	bbb	1937	George Gershwin	Ira Gershwin
<a href="#">Things Ain't What They Used To Be</a>	Db7	bbbbb	1942	Mercer Ellington	Ted Persons
<a href="#">This Can't Be Love</a>	F6	b	1938	Richard Rodgers	Lorenz Hart
<a href="#">Tickle Toe</a>	G-7	bb	1940	Lester Young	Jim Lande
<a href="#">Till Then</a>	EbMaj7	bbb	1944	Eddie Seiler, Sol Marcus & Guy Wood	
<a href="#">Tin Roof Blues</a>	Bb	bb	1923	Paul Mares, Ben Pollack, Mel Stitzel, George Brunies & Leon Roppolo	Walter Melrose
<a href="#">Too Marvelous For Words</a>	A-7	#	1937	Richard Whiting	Johnny Mercer
<a href="#">Top Hat, White Tie and Tails</a>	CMaj7	none	1935	Irving Berlin	
<a href="#">Topsy (Mashed With Is You Is)</a>	C-	bbb	1937	Edgar Battle & Eddy Durham	Louis Jordan & Billy Austin
<a href="#">Tune Up</a>	E-7	##	1953	Miles Davis	Pat Ballard
<a href="#">Tuxedo Junction</a>	Bb	bb	1939	Erskine Hawkins, Bill Johnson & Julian Dash	Buddy Feyne.
<a href="#">Two Cigarettes In The Dark - English</a>	FMaj7	b	1934	Lew Pollack	Paul Francis Webster



<a href="#">Two Cigarettes In The Dark - French</a>	FMaj7	b	1934	Lew Pollack	Leon Monosson
<a href="#">Two Sleepy People</a>	F6	b	1938	Hoagy Carmichael	Frank Loesser
<a href="#">Ukulele Lady</a>	F	b	1925	Richard AWhiting	Gus Kahn
<a href="#">Undecided</a>	C6	none	1938	Charlie Shavers	Sid Robin
<a href="#">Unforgettable</a>	GMaj7	#	1951	Irving Gordon	Irving Gordon
<a href="#">Up A Lazy River</a>	F	b	1930	Hoagy Carmichael,	
<a href="#">Vol Vist Du Gaily Star</a>	A-	none	1938	Slim Gailard	Bud Green
<a href="#">Walkin' After Midnight</a>	C6	none	1956	Alan Block & Dan Hecht	
<a href="#">Walkin' My Baby Back Home</a>	F	b	1930	Fred EAhlert	Roy Turk
<a href="#">What A Diffrence A Day Made</a>	G-7	b	1934	MarÃa Grever,	Stanley Adams
<a href="#">What A Little Moonlight Can Do</a>	G6	#	1934	Harry MWoods	
<a href="#">What Are You Doing New Year's Eve</a>	FMaj7	b	1947	Frank Loesser	
<a href="#">What Is This Thing Called Love</a>	GÃ7	none	1929	Cole Porter	
<a href="#">What's New</a>	CMaj7	none	1939	Bob Haggart	Johnny Burke
<a href="#">What's Your Story, Morning Glory</a>	G7	#	1938	Mary Lou Williams	Paul Francis Webster & Jack Lawrence.
<a href="#">When I take My Sugar To Tea</a>	F	b	1931	Sammy Fain, Irving Kahal & Pierre Norman	
<a href="#">When Lights Are Low</a>	FMaj7	b	1936	Benny Carter	Spencer Williams
<a href="#">When My Sugar Walks Down The ..Street</a>	G	#	1924	Gene Austin, Jimmy McHugh & Irving Mills	
<a href="#">When Sunny Gets Blue</a>	G-7	b	1956	Marvin Fisher	Jack Segal
<a href="#">When The Red, Red Robin</a>	F	b	1926	Harry MWoods	
<a href="#">When Your Lover Has Gone</a>	GMaj7	#	1931	Einar Aaron Swan	
<a href="#">When You're Smiling</a>	C6	none	1928	Larry Shay, Mark Fisher & Joe Goodwin	
<a href="#">Whispering</a>	Eb	bbb	1920	John Schonberger	
<a href="#">Willow Weap For Me</a>	G7	#	1932	Ann Ronell	
<a href="#">Witchcraft</a>	F6	b	1957	Cy Coleman	Carolyn Leigh
<a href="#">With Plenty Of Money And You</a>	G7	bb	1936	Harry Warren	Al Dubin
<a href="#">Wrap Your Troubles in Dreams</a>	CMaj7	none	1931	Harry Barris	Ted Koehler & Billy Moll
<a href="#">Yep Roc Heresy</a>	Bb6	bb	1945	Slim Gailard	
<a href="#">Yesterdays</a>	D-7	b	1933	Jerome Kern	Otto Harbach
<a href="#">You And The Night And The Music</a>	C-7	bbb	1934	Arthur Schwartz	Howard Dietz
<a href="#">You Brought A New Kind of Love To Me</a>	A-7	#	1930	Sammy Fain & Pierre Norman	Irving Kahal
<a href="#">You Can Depend On Me</a>	G-7	b	1931	Charles Carpenter, Louis Dunlap & Earl Hines	
<a href="#">You Do Something To Me</a>	Eb6	bbb	1929	Cole Porter	
<a href="#">You Don't Know What Love Is</a>	F-7	bbbb	1941	Gene de Paul	Don Raye
<a href="#">You Stepped Out Of A Dream</a>	CMaj7	none	1940	Nacio Herb Brown	Gus Kahn
<a href="#">You Took Advantage Of Me</a>	EbMaj7	bbb	1928	Richard Rodgers	Lorenz Hart

<a href="#">You'd Be So Nice To Come Home To</a>	A-7	none	1943	Cole Porter
<a href="#">You're Driving Me Crazy</a>	FMaj7	b	1930	Walter Donaldson
<a href="#">Zoot Suit Riot</a>	A-	none	1997	Steve Perry

[Back Cover](#)

# Alternative Titles

Is This What You're Looking For?	Here's The Name Used For Sorting
A Roof Over My Head	<a href="#">I Want A Roof Over My Head</a>
A Shanty In Old Shanty Town	<a href="#">In A Shanty In Old Shanty Town</a>
A Slow Boat To China	<a href="#">On A Slow Boat To China</a>
A Train	<a href="#">Take The A Train</a>
After Midnight	<a href="#">Walking After Midnight</a>
Ain't I Good To You?	<a href="#">Gee, Baby, Ain't I good to You?</a>
Atchison, Topeka And The Santa Fe	<a href="#">On The Atchison, Topeka And The Santa Fe</a>
Baby, Ain't I Good to You	<a href="#">Gee, Baby, Ain't I Good To You</a>
Back Home In Indiana	<a href="#">Indiana (Back Home In)</a>
Bie Mir Bist Du Shon	<a href="#">Bei Mir Bist Du Shon</a>
Blue And Sentimental	<a href="#">BlueAnd Sentimental</a>
Blue Drag	<a href="#">BlueDrag</a>
Blue Heaven	<a href="#">My Blue Heaven</a>
Blue Lou	<a href="#">BlueLou</a>
Blue Moon	<a href="#">BlueMoon</a>
Blue Skies	<a href="#">BlueSkies</a>
Blue, Turning Grey Over You	<a href="#">BlueTurning Grey Over You</a>
BlueTurning Grey Over You	<a href="#">Blue Turning Grey Over You</a>
Can't Get Started	<a href="#">I Can't Get Started</a>
Chicken Ain't Nothing But A Bird	<a href="#">A Chicken Ain't Nothing But A Bird</a>
Crazy 'Bout My Baby	<a href="#">I'm Crazy 'Bout My Baby</a>
Do Nothing Til You Hear From Me	<a href="#">DoNothing Til You Hear From Me</a>
Do You Know What It Means	<a href="#">DoYou Know What It Means</a>
Don't Blame Me	<a href="#">Dont Blame Me</a>
Don't Fence Me In	<a href="#">Dont Fence Me In</a>
Don't Get Around Much Anymore	<a href="#">Dont Get Around Much Anymore</a>
Don't Mean A Thing	<a href="#">It Don't Mean A Thing</a>
Don't Sit Under The Apple Tree	<a href="#">Dont Sit Under The Apple Tree</a>
Don't Talk About Me When I'm Gone	<a href="#">Please Don't Talk About Me When I'm Gone</a>
Down By The Riverside	<a href="#">DownBy The Riverside</a>
Down By The Station	<a href="#">DownBy The Station</a>
Down, Down, Down	<a href="#">DownDown, Down</a>
Errand Boy For Rhythm	<a href="#">Im An Errand Boy For Rhythm</a>
Five Foot Two	<a href="#">Has Anybody Seen My Girl</a>
Fly Me To The Moon	<a href="#">FlyMe To The Moon</a>
Frim Fram Sauce	<a href="#">The Frim Fram Sauce</a>
Gigalo	<a href="#">Just A Gigalo</a>
Give Me Five Minutes More	<a href="#">Five Minutes More</a>



Good Bait	<a href="#">GoodBait</a>
Green Dolphin Street	<a href="#">On Green Dolphin Street</a>
Harvest Moon	<a href="#">Shine On Harvest Moon</a>
Hep To The Jive	<a href="#">Are You Hep To The Jive</a>
I Found a New Baby	<a href="#">Ive Found a New Baby</a>
I Don't Get Around Much Any More	<a href="#">Dont Get Around Much Anymore</a>
I Got A Feeling I'm Falling	<a href="#">Ive Got A Feeling I'm Falling</a>
I Got A Gal in Kalamazoo	<a href="#">Ive Got A Gal in Kalamazoo</a>
I Got The World On A String	<a href="#">Ive Got The World On A String</a>
I Remember April	<a href="#">Ill Remember April</a>
I Sent For You Yesterday	<a href="#">Sent For You Yesterday</a>
I'll Remember April	<a href="#">Ill Remember April</a>
I'll See You In My Dreams	<a href="#">Ill See You In My Dreams</a>
I'll Take Romance	<a href="#">Ill Take Romance</a>
I'm An Errand Boy For Rhythm	<a href="#">Im An Errand Boy For Rhythm</a>
I'm Beginning To See The Light	<a href="#">Im Beginning To See The Light</a>
I'm Confessin (That I Love You)	<a href="#">Confessin' (That I Love You)</a>
I'm Crazy 'Bout My Baby	<a href="#">Im Crazy 'Bout My Baby</a>
I'm Forever blowing Bubbles	<a href="#">Im Forever blowing Bubbles</a>
I'm Getting Sentimental Over You	<a href="#">Im Getting Sentimental Over You</a>
I'm Gonna' Sit Right Down and Write Myself A Letter	<a href="#">Im Gonna' Sit Right Down</a>
I'm In The Mood For Love	<a href="#">Im In The Mood For Love</a>
I'm Just A Gigolo	<a href="#">Just A Gigolo</a>
I'm Looking Over A Four Leaf Clover	<a href="#">Im Looking Over A Four Leaf Clover</a>
I'm PuttingAll My Eggs In One Basket	<a href="#">Im PuttingAll My Eggs In One Basket</a>
I'm Through With Love	<a href="#">Im Through With Love</a>
In My Solitude	<a href="#">Solitude</a>
In The Mood For Love	<a href="#">I'm In The Mood For Love</a>
Is You Is Or Is You Ain't My Baby	<a href="#">Topsy (Mashed With Is You Is)</a>
It's A Sin To Tell A Lie (4/4)	<a href="#">Its ASin To Tell A Lie (4/4)</a>
It's A Sin To Tell A Lie (Waltz Time)	<a href="#">ItsA Sin To Tell A Lie (Waltz Time)</a>
It's All Your Fault	<a href="#">Its All Your Fault</a>
It's Been A Long Long Time	<a href="#">Its Been A Long Long Time</a>
It's De-Lovely	<a href="#">Its De-Lovely</a>
It's Only A Paper Moon	<a href="#">Its Only A Paper Moon</a>
It's You or No One	<a href="#">Its You or No One</a>
I've Found a New Baby	<a href="#">Ive Found a New Baby</a>
I've Got A Feeling I'm Falling	<a href="#">Ive Got A Feeling I'm Falling</a>
I've Got A Gal in Kalamazoo	<a href="#">Ive Got A Gal in Kalamazoo</a>
I've Got The World On A String	<a href="#">Ive Got The World On A String</a>
I've Got To Be A Rug Cutter	<a href="#">Ive Got To Be A Rug Cutter</a>

I've Heard That Song Before	<a href="#">Ive Heard That Song Before</a>
Japanese Sandman	<a href="#">The Japanese Sandman</a>
J'attendrai	<a href="#">Jattendrai</a>
Jump, Jive And Wail	<a href="#">JumpJive And Wail</a>
Just Five Minutes More	<a href="#">Five Minues more</a>
L O V E	<a href="#">LOV E</a>
Lazy River	<a href="#">Up A Lazy Riverr</a>
Let's Do It (Let's Fall In Love)	<a href="#">Lets Do It (Let's Fall In Love)</a>
Let's Fall In Love	<a href="#">Lets Fall In Love</a>
Let's Get Away From It All	<a href="#">Lets Get Away From It All</a>
Let's Get Drunk Again	<a href="#">Lets Get Drunk Again</a>
Little Grass Shack	<a href="#">My Little Grass Shack</a>
Love Is Here To Stay	<a href="#">Our Love Is Here To Stay</a>
Misbehavin'	<a href="#">Ain't Misbehavin'</a>
Mister Sandman	<a href="#">Mr Sandman</a>
My Weakness Now	<a href="#">That's My Weakness Now</a>
Old Shanty Town	<a href="#">In A Shanty In Old Shanty Town</a>
On Blueberry Hill	<a href="#">Blueberry Hill</a>
One Of Those Things	<a href="#">Just One Of Those Things</a>
Paper Moon	<a href="#">Its Only A Paper Moon</a>
Pie And Cake	<a href="#">I Like Pie, I Like Cake</a>
Red, Red Robin	<a href="#">When The Red, Red Robin</a>
Rug Cutter	<a href="#">Ive Got To Be A Rug Cutter</a>
'S Wonderful	<a href="#">S Wonderful</a>
Sandman	<a href="#">Mr Sandman</a>
Settin' And A Rockin'	<a href="#">Just A Settin' And A Rockin'</a>
Sheik Of Araby	<a href="#">The Sheik Of Araby</a>
Shine On Harvest Moon	<a href="#">ShineOn Harvest Moon</a>
Sit Right Down And Write Myself A Letter	<a href="#">I'm Gonna' Sit Right Down and Write Myself A Letter</a>
Slow Boat To China	<a href="#">On A Slow Boat To China</a>
Squeeze Me	<a href="#">Just Squeeze Me</a>
String Of Pearls	<a href="#">A String Of Pearls</a>
Strollin'	<a href="#">Nostalgia In Times Square</a>
Sunny Side Of The Street	<a href="#">On The Sunny Side Of The Street</a>
Symphony Sid	<a href="#">Jumpin' With Symphony Sid</a>
'Tain't What You Do	<a href="#">Tain't What You Do</a>
The Angels Sing	<a href="#">And The Angels Sing</a>
The Atchison, Topeka And The Santa Fe	<a href="#">On The Atchison, Topeka And The Santa Fe</a>
The Charleston	<a href="#">Charleston</a>
The Devil and The Deep Blue Sea	<a href="#">Between The Devil And The Deep Blue See</a>
There's That Rainy Day	<a href="#">Here's That Rainy Day</a>

This Thing Called Love	<a href="#">What Is This Thing Called Love</a>
Time Goes By	<a href="#">As Time Goes By</a>
Waiting For Sunrise	<a href="#">The World Is Waiting For Sunrise</a>
Write Myself A Letter	<a href="#">'I'm Gonna' Sit Right Down and Write Myself A Letter</a>
You're A Viper	<a href="#">If You're A Viper</a>
You're Mean To Me	<a href="#">Mean To Me</a>

Explanation: In some cases commas, spaces or apostrophes were deleted so that song names will sort the same on different platforms. Also, some songs are referred to by more than one name.

# A Chicken Ain't Nothin But A Bird

Babe Wallace

Swing  $\text{♩} = 140$  **A** F D- G-7 C7 F D- G-7 C7

F F9 Bb Bb- F G-7 F C7

**A** F D- G-7 C7 F D- G-7 C7

F F9 Bb Bb- F G-7 F F9

**B** Bb6 Bb-6 F F7 F7 Gb7

G7 G7 C7 C° C7

**A** F D- G-7 C7 F D- G-7 C7

F F9 Bb Bb- F G-7 F (C7)

# A Fine Romance

Dorothy Fields

Jerome Kern

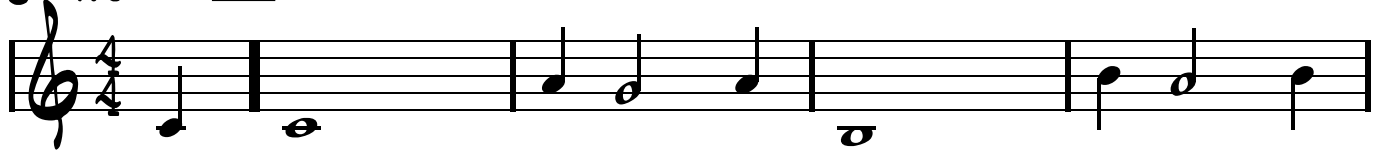
Swing  
♩ = 170

**A** C6

C#°7

D-6

D#°7

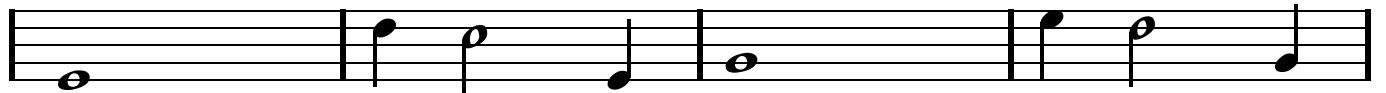


E-7

A-7

D-7

G7



C6

E<sup>b</sup>°7

D-7

G7



E-7

A7

D7

G7

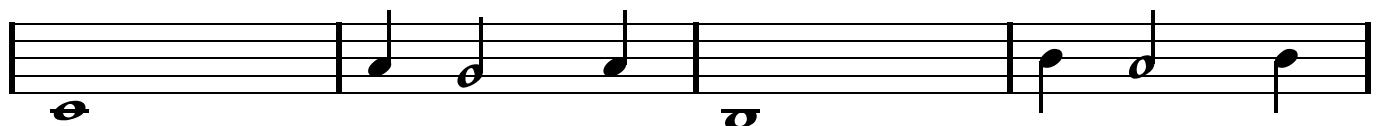


**B** C6

C#°7

D-6

D#°7



E-7

A-7

D-7

G7



C6

C7

FΔ7

F#°7

B7<sup>b</sup>9



E-7

A7

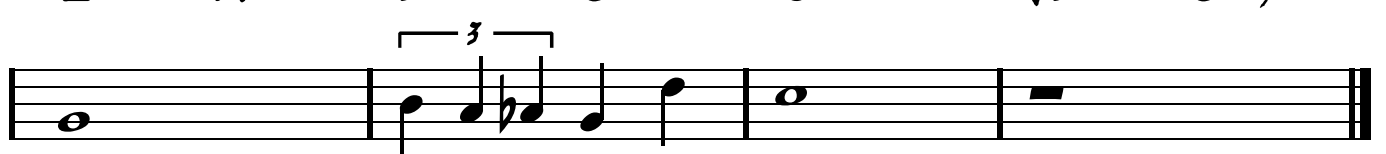
D-7

G7

C6

(D-7

G7)





# A Foggy Day

Ira Gershwin

George Gershwin

Swing

$\text{♩} = 160$

**A** F $\Delta$ 7

A $\emptyset$ 7

D7 $^{\flat 9}$

G-7

C7



F $\Delta$ 7

D $\emptyset$ 7

G7

G-7

C7



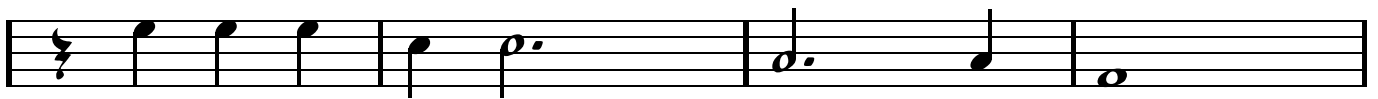
F $\Delta$ 7

C-7

F7

B $\flat$  $\Delta$ 7

E $\flat$ 7



A-7

D7

G7

C7



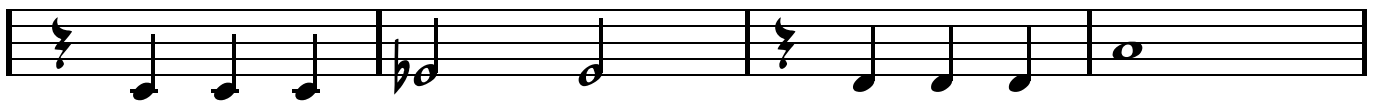
**B** F $\Delta$ 7

A $\emptyset$ 7

D7 $^{\flat 9}$

G-7

C7



F $\Delta$ 7

D $\emptyset$ 7

G7

G-7

C7



C-7

F7

B $\flat$  $\Delta$ 7

E $\flat$ 7



F6

G-7

A-7

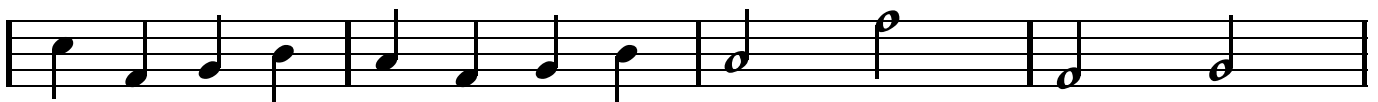
B $\flat$ -6

A-7

D7

G-7

C7



F6

(G-7 C7)





# A Kiss To Build A Dream On

Bert Kalmar, Harry Ruby and Oscar Hammerstein II

Swing  $\text{♩} = 120$  A

C G7 C Eb<sup>o</sup>7 D-7 A7 D-7 G7

D-7 G7 C A7 D-7 G7

A

C G7 C Eb<sup>o</sup>7 D-7 A7 D-7 G7

D-7 G7 C F-7 C

B

F-7 Bb7 Eb<sup>o</sup>Δ7 C-7 F-7 Bb7 Eb<sup>o</sup>Δ7

D<sup>o</sup>7 G7 C-7 A-7 D7 D-7 G7

A

C G7 C Eb<sup>o</sup>7 D-7 A7 D-7 G7

D-7 G7 C F-6 C (G-7)

A

C G7 C Eb<sup>o</sup>7 D-7 A7 D-7 G7

D-7 G7 C F-6 C (G-7)

A

C G7 C Eb<sup>o</sup>7 D-7 A7 D-7 G7

D-7 G7 C F-6 C (G-7)

A

C G7 C Eb<sup>o</sup>7 D-7 A7 D-7 G7

D-7 G7 C F-6 C (G-7)

A

C G7 C Eb<sup>o</sup>7 D-7 A7 D-7 G7

D-7 G7 C F-6 C (G-7)

# A String Of Pearls

Eddie DeLange

Jerry Gray

Swing

**A** C CΔ7 C7 C6 Caug C Caug C6 C7 CΔ7 C CΔ7

♩ = 140



C7 C6 Caug C D7 G7 C6 / / Ab7 G7



**B** F FΔ7 F7 F6 Faug F F+ F6 F7 FΔ7 F FΔ7



F7 F6 Faug F G7 C7 F6 G7



**A** C CΔ7 C7 C6 Caug C Caug C6 C7 CΔ7 C CΔ7



C7 C6 C+ C D7 G7 C6 / / / Eb7



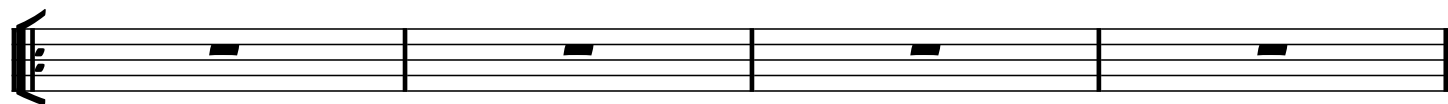
Solos are over a 12 bar blues in Ab

Ab6

Db7

Ab6

Ab7

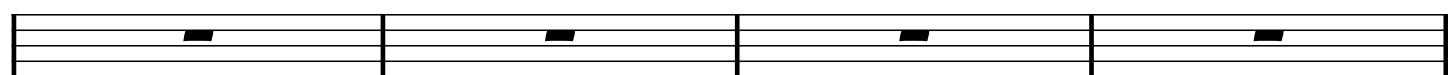


Db7

/.

Ab6

/.



Eb7

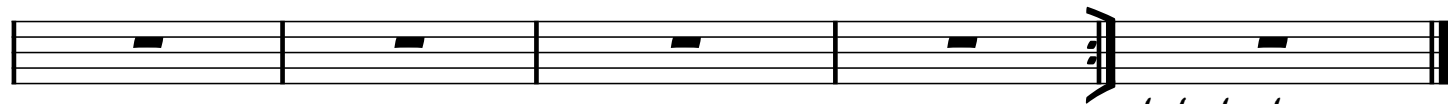
/.

Ab6

1. /.

2. Ab6

G7



last solo only

# A Tisket A Tasket

Ella Fitzgerald and Van Alexander

Swing  
♩ = 160

**A**

E<sup>b</sup>Δ7

′.

E<sup>b</sup>Δ7 A<sup>b</sup>7

G-7 C7



F-7

B<sup>b</sup>7

F-7

B<sup>b</sup>7

E<sup>b</sup>Δ7 B<sup>b</sup>7



**A**

E<sup>b</sup>Δ7

′.

E<sup>b</sup>Δ7 A<sup>b</sup>7

G-7 C7



F-7

B<sup>b</sup>7

F-7

B<sup>b</sup>7

E<sup>b</sup>Δ7 E<sup>b</sup>7



**B**

A<sup>b</sup>6

A<sup>b</sup>-6

E<sup>b</sup>Δ7

E<sup>b</sup>7



A<sup>b</sup>6

A<sup>b</sup>-6

G-7

C7

F-7

B<sup>b</sup>7



**A**

E<sup>b</sup>Δ7

′.

E<sup>b</sup>Δ7 A<sup>b</sup>7

G-7 C7



F-7

B<sup>b</sup>7

F-7

B<sup>b</sup>7

E<sup>b</sup>Δ7





# Across The Alley From The Alamo

Joe Green

Swing  
♩ = 140

**A** FΔ7    %    %    %



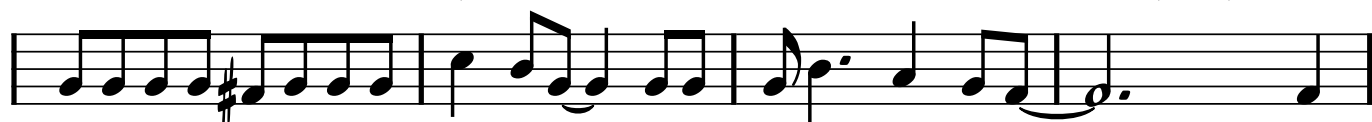
C7    %    G-7 C7    F6



**A** FΔ7    %    %    %



C7    %    G-7 C7    F6 / / F7



**B** Bb6    FΔ7    Bb6    Bb-6    FΔ7



Eb7    A7    D-7    G7    G-7 C7



**A** FΔ7    %    %    %



C7    %    G-7 C7    F7 (C7)



# After You've Gone

Henry Creamer

Turner Layton

Swing  
♩ = 240

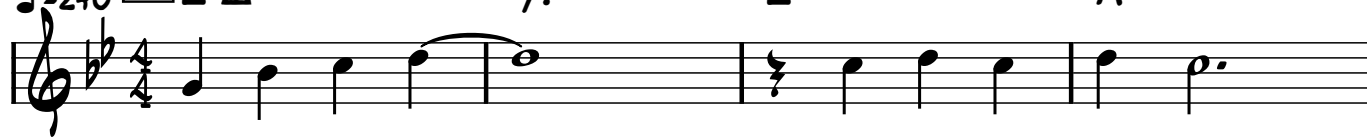
**A**

E $\flat$  $\Delta$ 7

1/.

E $\flat$ -6

A $\flat$ 7



B $\flat$  $\Delta$ 7

1/.

D-7

G7



C7

1/.

F7

1/.



B $\flat$ 6

1/.

F-7

B $\flat$ 7



**B**

E $\flat$  $\Delta$ 7

1/.

E $\flat$ -6

A $\flat$ 7



B $\flat$  $\Delta$ 7

1/.

D-7

G7



C-7

G7

C-7

E $\flat$ -



B $\flat$  $\Delta$ 7

A-7

D7

G-7

E $\circ$ 7



B $\flat$ 6/F

G7

C-7

F7



B $\flat$ 6

1/.

(F-7

B $\flat$ 7)





# Ain't Nobody Here But Us Chickens

Joan Whitney Kramer, Alex Kramer

Swing  
♩ = 160

**Intro** C  $\frac{1}{2}$  C7  $\frac{1}{2}$

F7  $\frac{1}{2}$  C7 G7

**A** C  $\frac{1}{2}$  C7  $\frac{1}{2}$

F  $\frac{1}{2}$  C  $\frac{1}{2}$

G G7 C F C G7

**A** C  $\frac{1}{2}$  C7  $\frac{1}{2}$

F  $\frac{1}{2}$  C  $\frac{1}{2}$

G G7 C F C G7

**B** C  $\frac{1}{2}$  C7  $\frac{1}{2}$

D  $\frac{1}{2}$  G7  $\frac{1}{2}$

The musical score is written in 4/4 time with a swing feel and a tempo of 160. It consists of an Intro and three main sections labeled A, A, and B. Each section is repeated twice. The Intro starts with a C chord and a half note, followed by a C7 chord and a half note. The first A section starts with an F7 chord and a half note, followed by a C7 chord and a half note, and ends with a G7 chord. The second A section starts with an F chord and a half note, followed by a C chord and a half note. The B section starts with a D chord and a half note, followed by a G7 chord and a half note. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in the first A section.

Form: Intro/AABA/ solos over an A. then /BA.  
The 3rd A is similar to first two A's and can be omitted.

# Ain't She Sweet

Jack Yellen

Milton Ager

Swing  
♩ = 160

**A**

C Ab7 G7 C Ab7 G7



C6 E7 A7 D7 G7 C



**A**

C Ab7 G7 C Ab7 G7



C6 E7 A7 D7 G7 CΔ7



**B**

F7 % C6 C7



F7 % C C#0 D-7 G7



**A**

C Ab7 G7 C Ab7 G7



C6 E7 A7 D7 G7 C





# All Of Me

Gerald Marks and Seymour Simons

Swing  
♩ = 145

**A**

C6

1/.

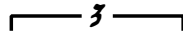
E7

1/.



A7

1/.



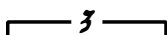
D-7

1/.



E7

1/.



A-7

1/.



D7

1/.

D-7

G7



**B** CΔ7

1/.

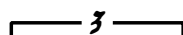
E7

1/.



A7

1/.



D-7

1/.



FΔ7

F-6

CΔ7

A7



DØ7

G7

C6

(E♭Ø7

D-7

G7)



# All Of You

Cole Porter

Swing  
♩ = 140

**A**  $A\flat-6$   $E\flat\Delta^7$   $F\emptyset^7$   $B\flat^7$

$A\flat-6$   $E\flat\Delta^7$   $A\flat-6$   $D\flat^7$

$G-7$   $G\flat^{\circ}7$   $F-7$   $B\flat^7$

$E\flat\Delta^7$   $D^7$   $D\flat^7$   $C^7\flat^9$   $F-7$   $B\flat^7$

**B**  $A\flat-6$   $E\flat\Delta^7$   $F\emptyset^7$   $B\flat^7$

$A\flat-6$   $E\flat\Delta^7$   $G-7$   $C^7$

$F-7$   $F\#\circ^7$   $G-7$   $C^7\flat^9$

$F-7$   $C^7$   $F-7$   $B\flat^7$   $E\flat^6$   $\text{./.}$

# All Or Nothing At All

Jack Lawrence

Arthur Altman

Swing  
♩ = 180

**A**

A- A-Δ7 A-7 A-6 A-7 '/. Bb7 '/.

G-7 G-7/F E∅7 A7b9 D-7 // D#o7 D-7 G7 CΔ7 B∅7 E7b9

**A**

A- A-Δ7 A-7 A-6 A-7 '/. Bb7 '/.

G-7 G-7/F E∅7 A7b9 D-7 // D#o7 D-7 G7 CΔ7 Bb- Eb7

**B**

AbΔ7 AbΔ7#5 Ab6 AbΔ7#5 AbΔ7 Bb-7 Eb7 AbΔ7 Db AbΔ7 Eb7

Bb-7 Eb7 Bb-7 G∅7 C7#5 F-7 Db7 C7 E7b9

**A**

A- A-Δ7 A-7 A-6 A-7 '/. Bb7 '/.

G-7 G-7/F E∅7 A7b9 D-7 E7b9 A-7 F-6 C6 (B∅7 E7b9)

# All The Things You Are

Oscar Hammerstein II.

Jerome Kern

Swing  
♩ = 170

**A**

F-7

Bb-7

Eb7

AbΔ7



DbΔ7

DØ7

G7

CΔ7

/.



**B**

C-7

F-7

Bb7

EbΔ7



AbΔ7

AØ7

D7

GΔ7

/ /

E7#9



**C**

A-7

D7

GΔ7

/.



F#Ø7

B7b9

EΔ7

C7b9



**D**

F-7

Bb-7

Eb7

AbΔ7



DbΔ7

Gb7

C-7

BØ7

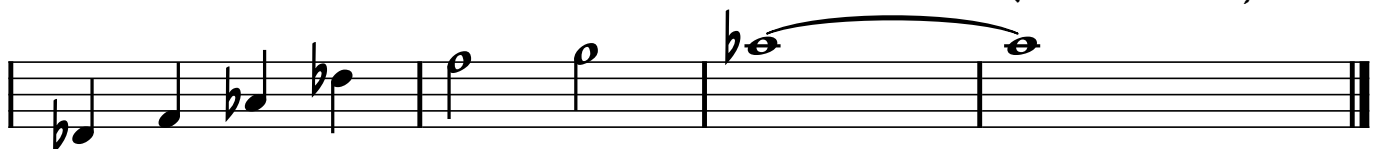


Bb-7

Eb7

AbΔ7

(GØ7 C7)



# All Too Soon

Carl Sigman

Duke Ellington

Swing  
♩ = 120

**A**

E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-6

Musical staff for section A, first line. The staff contains a melody in 4/4 time, starting with a treble clef and a key signature of two flats. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

G-7 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 F-7 B<sup>b</sup>7

Musical staff for section A, second line. The staff contains a bass line in 4/4 time, starting with a bass clef. The notes are: G3, F3, E3, D3, C3, B2, A2, G2.

**A**

E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-6

Musical staff for section A, third line. The staff contains a melody in 4/4 time, starting with a treble clef and a key signature of two flats. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

G-7 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>6

Musical staff for section A, fourth line. The staff contains a bass line in 4/4 time, starting with a bass clef. The notes are: G3, F3, E3, D3, C3, B2, A2, G2.

**B**

B<sup>b</sup>-7 E<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>6

Musical staff for section B, first line. The staff contains a melody in 4/4 time, starting with a treble clef and a key signature of two flats. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

G7<sup>b5</sup> C7<sup>b9</sup> F7 B<sup>b</sup>7<sup>#5</sup>

Musical staff for section B, second line. The staff contains a bass line in 4/4 time, starting with a bass clef. The notes are: G3, F3, E3, D3, C3, B2, A2, G2.

**A**

E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-6

Musical staff for section A, fifth line. The staff contains a melody in 4/4 time, starting with a treble clef and a key signature of two flats. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

G-7 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 (C7 F-7 B<sup>b</sup>7)

Musical staff for section A, sixth line. The staff contains a bass line in 4/4 time, starting with a bass clef. The notes are: G3, F3, E3, D3, C3, B2, A2, G2.



# Almost Like Being In Love

Alan Jay Lerner

Frederick Loewe

Swing

$\text{♩} = 160$

**A**  $E^b\Delta^7$  F7 D-7 G-7 G7

C-7 F7 Bb6 F-7 Bb7

**A**  $E^b\Delta^7$  F7 D-7 G-7 G7

C-7 F7 Bb6 %.

**B** A-7 D7 G $\Delta^7$  %.

G-7 C7 A-7 D7 Bb7

**A**  $E^b\Delta^7$  F7 D-7 G-7 G7

C-7 C#o7 Bb6/D C#o7

C-7 F7 Bb6 (F-7 Bb7)

# Alone Together

Howard Dietz

Arthur Schwartz

Swing  
♩ = 140

**A** D-7

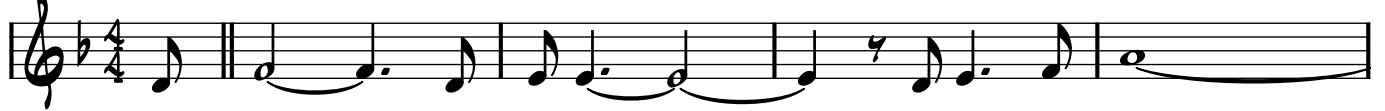
E $\emptyset$ 7

A7 $\flat$ 9

D-7

E $\emptyset$ 7

A7 $\flat$ 9



D-7

A $\emptyset$ 7

D7 $\flat$ 9

G-

′.



B-7

E7

G-7

C7

F $\Delta$ 7

E $\emptyset$ 7

A7 $\flat$ 9



D $\Delta$ 7

′.

**A** D-7

E $\emptyset$ 7

A7 $\flat$ 9



D-7

E $\emptyset$ 7

A7 $\flat$ 9

D-7

A $\emptyset$ 7

D7 $\flat$ 9



G-7

′.

B-7

E7

G-7

C7



F $\Delta$ 7

E $\emptyset$ 7

A7 $\flat$ 9

D $\Delta$ 7

′.



**B** A $\emptyset$ 7

D7 $\flat$ 9

G-7

′.



G $\emptyset$ 7

C7 $\flat$ 9

F $\Delta$ 7

E $\emptyset$ 7

A7 $\flat$ 9



**A** D-7

E $\emptyset$ 7

A7 $\flat$ 9

D-7

E $\emptyset$ 7

A7 $\flat$ 9



D-7

B $\flat$ 7

A7

D-7

(E $\emptyset$ 7

A7 $\flat$ 9)



# Alreet

Elton Hill and Gene Krupa

Swing  $\text{♩} = 180$  **A**

**Bb7** **Eb7** **C7** **F7**

**Bb7** **Eb7** **C7** **F7** **Bb7**

**A** **Bb7** **Eb7** **C7** **F7**

**Bb7** **Eb7** **C7** **F7** **Bb7**

**B** **D7** **D7** **G7** **G7**

**C7** **C7** **F7** **N.C.(F7)**

**A** **Bb7** **Eb7** **C7** **F7**

**Bb7** **Eb7** **C7** **F7** **Bb7**



# And The Angels Sing

Johnny Mercer

Ziggy Elman

Swing  
♩ = 180

**A** Eb6 F-7 Bb7 EbΔ7 Eb7

F-7 F7 Bb7 Eb6 C-7 F7 Bb7

**A** Eb6 F-7 Bb7 EbΔ7 Eb7

F-7 F7 Bb7 Eb6 Eb6 Eb7

**B** Bb-7 Eb7 Bb-7 Eb7 Eb°7 Eb7 Bb-7 Eb7

Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7

**B** Bb-7 Eb7 Bb-7 Eb7 Eb°7 Eb7 Bb-7 Eb7

F-7 F7 Bb7 Eb6 Bb7

**A** Eb6 F-7 Bb7 EbΔ7 Eb7

F-7 F°7 B°7 Eb6 (Bb7)

# Angel Eyes

Earl Brent

Matt Dennis

Swing  
♩ = 100

**A** C- / D7 Db7 C- Ab7 C- A $\emptyset$ 7 D $\emptyset$ 7 G7b9

Musical staff for section A, first line. It contains a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the second measure.

C- / D7 Db7 C- A $\emptyset$ 7 Ab7 G7b9 C- / D $\emptyset$  G7

Musical staff for section A, second line. It continues the melody from the first line, ending with a double bar line and repeat signs.

**A** C- / D7 Db7 C- Ab7 C- A $\emptyset$ 7 D $\emptyset$ 7 G7b9

Musical staff for section A, third line. It contains the same melody as the first line, including the triplet.

C- / D7 Db7 C- A $\emptyset$ 7 Ab7 G7b9 C-6

Musical staff for section A, fourth line. It continues the melody from the third line, ending with a double bar line.

**B** Bb-7 Eb7 Ab $\Delta$ 7 F7 Bb-7 Eb7 Ab $\Delta$ 7

Musical staff for section B, first line. It features a different melody with a key signature change to one flat (Bb) and a 4/4 time signature. The notes are mostly quarter and eighth notes.

A-7 D7 G $\Delta$ 7 C#-7 F#7 D-7 G7

Musical staff for section B, second line. It continues the melody from the first line, ending with a double bar line.

**A** C- / D7 Db7 C- Ab7 C- A $\emptyset$ 7 D $\emptyset$ 7 G7b9

Musical staff for section A, fifth line. It contains the same melody as the first line, including the triplet.

C- / D7 Db7 C- A $\emptyset$ 7 Ab7 G7b9 C-6 / (D $\emptyset$  G7)

Musical staff for section A, sixth line. It continues the melody from the fifth line, ending with a double bar line.

# Anything Goes

Cole Porter

Swing  
♩ = 150

**A** C6

′.

′.

G-7 C7



F6

Bb7

C6

A-7

D-7

G7



**A** C6

′.

′.

G-7 C7



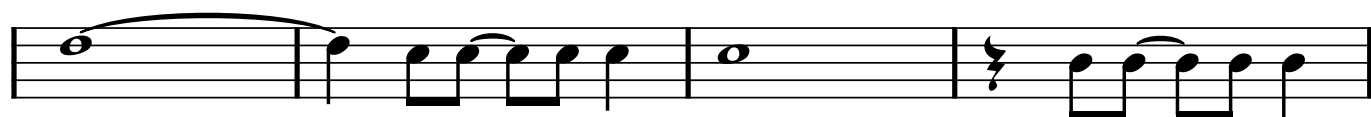
F6

Bb7

C6

F#-7

B7



**B** EΔ7

B7

E7

B7



E-7

A7

D-7

G7



**A** C6

′.

′.

G-7 C7



F6

Bb7

C6

(A-7

D-7

G7)



# April in Paris

Yip Harburg

Vernon Duke

Swing

**A**

G7<sup>b9</sup> sus<sup>4</sup>

♩ = 140

CΔ7

D∅7

G7<sup>b9</sup>



CΔ7

′.

G-7

C7



FΔ

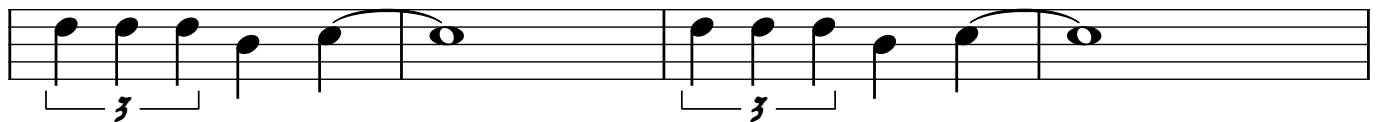
′.

B∅7

E7

A-

A-/G



F#∅7

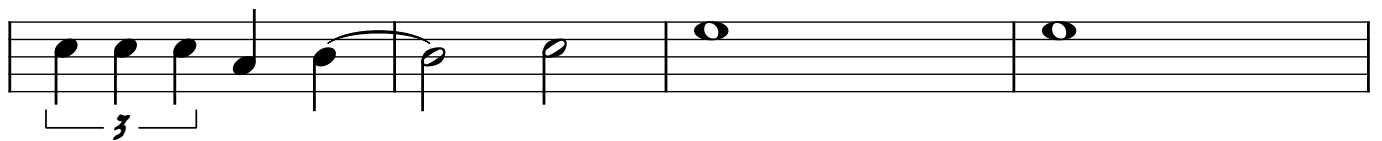
B7<sup>b9</sup>

B∅7

E7

E∅7

A7<sup>b9</sup>



**B**

F#∅7

F∅7

C/E

E<sup>b</sup>∅7

D∅7

G7<sup>b9</sup>

C6



B∅7

E7

A-

A-/G

F#∅

B7<sup>b9</sup>

EΔ

D-7 G7



G7<sup>b9</sup> sus<sup>4</sup>

CΔ7

E∅7

A7<sup>b9</sup>



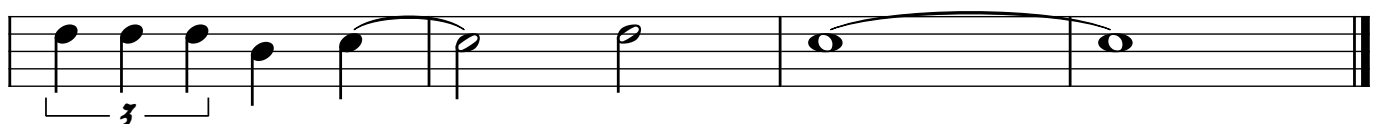
D7

D∅

G7

C6

C6





# Are You Hep to the Jive

Buck Ram

Cab Calloway

Swing  
♩ = 170

**A** AbΔ7 Ab-6 Bb-7 Eb7      AbΔ7 Ab-6 Db7 Eb7



AbΔ7 Ab7      Db7      D° Eb7 AbΔ7      Bb-7 Eb7



**A** AbΔ7 Ab-6 Bb-7 Eb7      AbΔ7 Ab-6 Db7 Eb7



AbΔ7 Ab7      Db7      D° Eb7 AbΔ7      Ab7



**B** Db7      Gb7      Db7      Db7      Gb7      Db7



Bb-7 Eb7      Bb-7 Eb7      AbΔ7 Ab7      E7 Eb7



**A** AbΔ7 Ab-6 Bb-7 Eb7      AbΔ7 Ab-6 Db7 Eb7



AbΔ7 Ab7      Db7      D° Eb7 AbΔ7      (Bb-7 Eb7)



# As Time Goes By

Herman Hupfeld

Swing  
♩ = 110

**A** F-7 Bb7 Bb<sup>o</sup>7 Bb7 EbΔ7 F-7 F#<sup>o</sup>7 Eb/G

F7 F-7 Bb7 EbΔ7 G<sup>o</sup>7 C7b9

**A** F-7 Bb7 Bb<sup>o</sup>7 Bb7 EbΔ7 F-7 F#<sup>o</sup>7 Eb/G

F7 F-7 EbΔ7 Ab-6 EbΔ7 Eb7

**B** AbΔ7 C7 F-7 F#<sup>o</sup>7

G-7 C-7 F7 Bb7 Bb<sup>o</sup>7 Bb7

**A** F-7 Bb7 Bb<sup>o</sup>7 Bb7 EbΔ7 F-7 F#<sup>o</sup>7 Eb/G

F7 F#<sup>o</sup>7 G-7 C7 F-7 Bb7 Eb

# Autumn Leaves

Johnny Mercer (English)

Joseph Kosma

Swing

♩ = 140

**A** C-7 F7 B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7

A $\emptyset$ 7 D7 G-7 /.

**A** C-7 F7 B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7

A $\emptyset$ 7 D7 G-7 /.

**B** A $\emptyset$ 7 D7 $\flat$ 9 G-7 /.

C-7 F7 B $\flat$  $\Delta$ 7 /.

**C** A $\emptyset$ 7 D7 G-7 C7 F-7 B $\flat$ 7

A $\emptyset$ 7 D7 $\flat$ 9 G-7 /.

# Avalon

Al Jolson, Buddy DeSylva and Vincent Rose

Swing  
♩ = 240

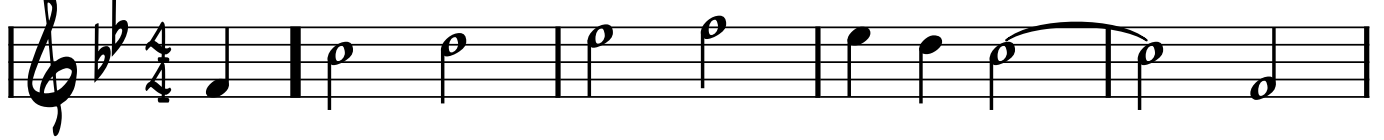
**A**

F7

1/.

1/.

1/.



Bb6

F6

Bb6

1/.



F7

1/.

1/.

1/.



Bb6

F7

Bb6

1/.



**B**

Dø7

1/.

G7

1/.



C-7

1/.

Ab7

1/.



Bb6

C-7

D-7

1/.

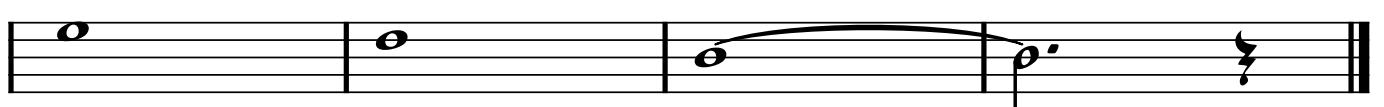


C-7

F7

Bb6

1/.



# Baby Face

Benny Davis

Harry Akst

Swing  
♩ = 240

**A**

C

'/.

'/.

'/.

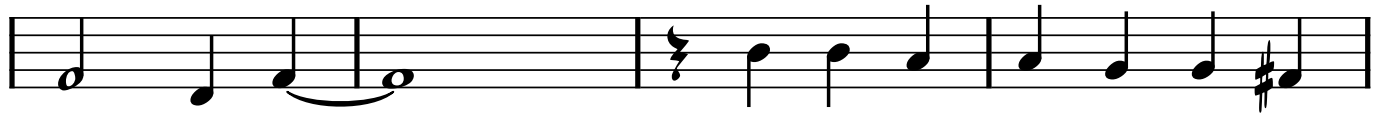


G7

'/.

'/.

'/.



G7

'/.

C6

A7



D7

'/.

G7

'/.



**B**

C

'/.

'/.

'/.



E7

'/.

A-

C7



F

F#07

C

A7



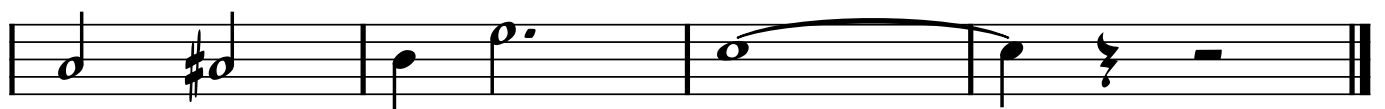
D7

G7

C6

(D-7

G7)



# Back In Your Own Backyard

Billy Rose, Al Jolson

Dave Dreyer

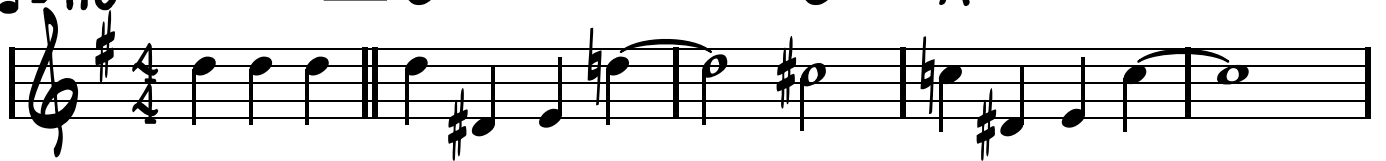
Swing  
♩ = 170

**A**

G<sup>6</sup>

G<sup>o</sup>

A-7

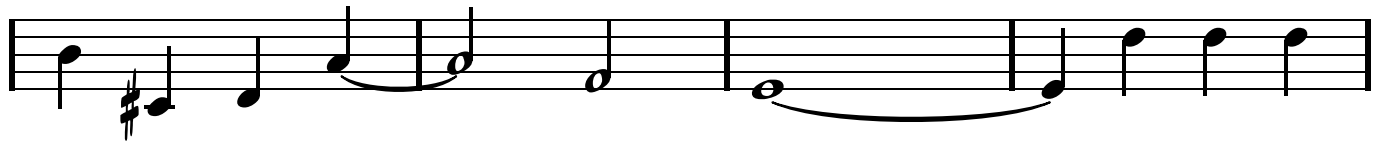


D7

'/.

G<sup>6</sup>

A-7

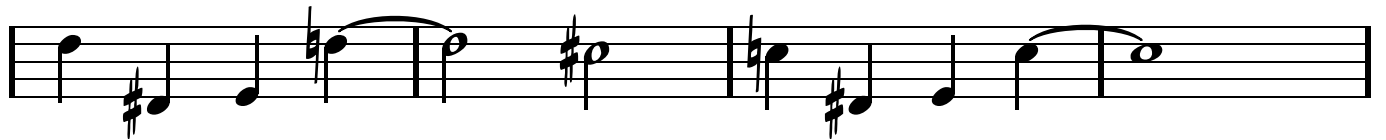


**A** G<sup>6</sup>

G<sup>o</sup>

A-7

'/.



D7

'/.

G

'/.

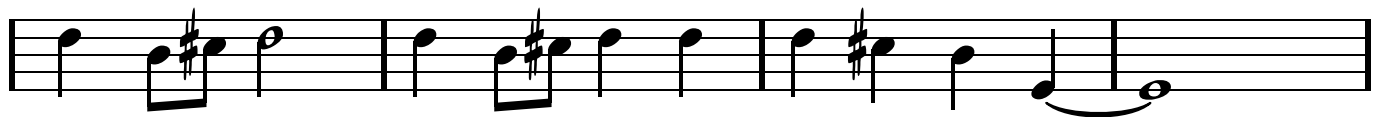


**B** B-

B-7

E7

'/.



A7

'/.

D7

D7<sup>#5</sup>



**A** G<sup>6</sup>

G<sup>o</sup>

A-7

'/.

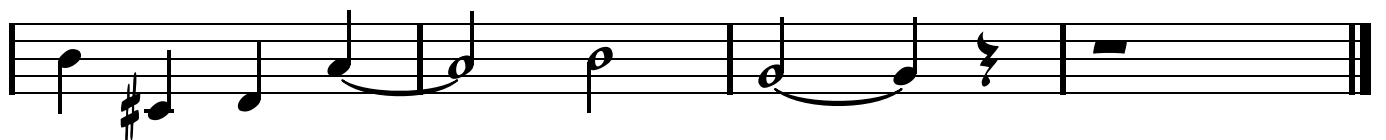


D7

D7

G<sup>6</sup>

(D7)



# Barrelhouse Bessie From Basin Street

Herb Magidson

Jule Styne

Swing  
♩ = 140

**A** Ab<sup>o</sup>7 G-7 FΔ<sup>7</sup> D-7 Ab<sup>o</sup>7 G-7 FΔ<sup>7</sup> F7

Eø7 A7<sup>b9</sup> F7 D7 D-7 G7 G-7 C7 F

F7 '/. **A** Ab<sup>o</sup>7 G-7 FΔ<sup>7</sup> D-7

Ab<sup>o</sup>7 G-7 FΔ<sup>7</sup> F7 Eø7 A7<sup>b9</sup> F7 D7

D-7 G7 G-7 C7 F6 F7 '/.

**B** Bb7 F G7 C7 F7 '/.

Bb7 F G7 G7<sup>b9</sup> C7 C#7 C7

**A** Ab<sup>o</sup>7 G-7 FΔ<sup>7</sup> F7 G7 G7b9 FΔ<sup>7</sup> F7

Eø7 A7<sup>b9</sup> F7 D7 D-7 G7 G-7 G7<sup>b9</sup>

C7 F6 (C7)

# Basin Street Blues

Spencer Williams

Swing  
♩ = 100

**Verse**

B♭                    ♯/.

B♭    B♭7    E♭    E°    B♭                    F7

B♭                    ♯/.

B♭                    ♯/.

B♭    B♭7    E♭    E°    B♭                    F7

**Chorus**

B♭                    D7                    G7                    ♯/.

C7                    F7                    B♭/D    C#°    C-7    F7

B♭                    D7                    G7                    A♭

C7                    F7                    B♭ B♭7/D E♭6 E°    B♭/F F7 B♭6

Play the chorus only for solos and the outhead.



# Beale Street Blues

W.C. Handy.

Swing  
♩ = 120

**A** B $\flat$  / C- C7 F7

Musical staff for section A, first line. The staff contains a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music begins with a double bar line and a sharp sign. The notes are: B-flat, B-flat, E-flat, E-flat, B-flat, C, C, F, F, B-flat, B-flat.

B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ - B $\flat$  C7 F7 B $\flat$

Musical staff for section A, second line. The notes are: B-flat, B-flat, E-flat, E-flat, B-flat, C, C, F, F, B-flat, B-flat.

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

Musical staff for section B, first line. The notes are: E-flat, A-flat, E-flat, E-flat, E-flat, A-flat, E-flat, E-flat.

A $\flat$ 7 / E $\flat$  /

Musical staff for section B, second line. The notes are: A-flat, E-flat, E-flat, A-flat, E-flat, E-flat.

B $\flat$ 7 / E $\flat$  /

Musical staff for section B, third line. The notes are: B-flat, E-flat, E-flat, B-flat, E-flat, E-flat.

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

Musical staff for section B, fourth line. The notes are: E-flat, A-flat, E-flat, E-flat, E-flat, A-flat, E-flat, E-flat.

A $\flat$ 7 / E $\flat$  /

Musical staff for section B, fifth line. The notes are: A-flat, E-flat, E-flat, A-flat, E-flat, E-flat.

B $\flat$ 7 / E $\flat$  /

Musical staff for section B, sixth line. The notes are: B-flat, E-flat, E-flat, B-flat, E-flat, E-flat. The staff ends with a double bar line.

# Beat Me Daddy, Eight To The Bar

Don Raye, Hughie Prince & Ray McKinley

Swing  $\text{♩} = 140$  **A**  $\text{Bb}7$   $\%.$   $\%.$   $\%.$



$\text{Eb}7$   $\%.$   $\text{Bb}$   $\text{Bb}7$



$\text{F}7$   $\%.$   $\text{Bb}7$   $\text{Eb}7$   $\text{Bb}6$



**B**  $\text{Bb}7$   $\%.$   $\%.$   $\%.$



$\text{Eb}7$   $\%.$   $\text{Bb}$   $\text{Bb}7$



$\text{F}7$   $\%.$   $\text{Bb}7$   $\text{C-}7$   $\text{F}7$   $\text{Bb}$



**C**  $\text{Bb}7$   $\%.$   $\%.$   $\%.$



$\text{Eb}7$   $\%.$   $\text{Bb}7$   $\%.$



$\text{F}7$   $\%.$   $\text{Bb}7$   $\text{C-}7$   $\text{F}7$   $\text{Bb}$



Solos over the C section



# Bei Mir Bist Du Schön

Jacob Jacobs

Sholom Secunda

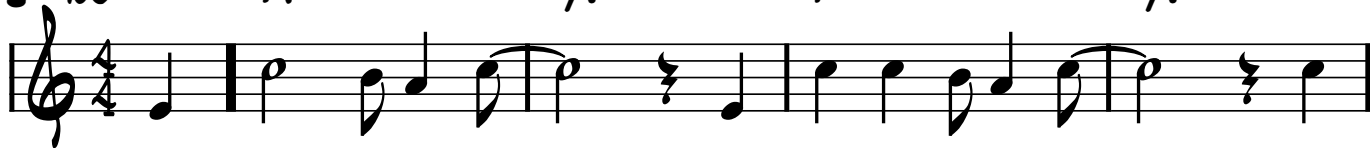
Swing  
♩ = 160

**A** A-

′.

F7

′.



E7

′.

A-

F7

E7



**A** A-

′.

F7

′.



E7

′.

A-

A-7



**B** D-

′.

A-

′.



D-6

′.

E<sup>b</sup>0

E7



**A** A-

′.

F7

′.



E7

′.

A-

(F7 E7)



Note: lyrics from the intro/verse have been reconfigured to fit the chorus.

# Between The Devil And The Deep Blue Sea

Ted Koehler

Harold Arlen

Swing  
♩ = 140

**A**

F D-7 G-7 C7 F D-7 G-7 C7

C-7 F7 B $\flat$  B $\flat$ - F/A C $^7$ /G F C7

**A**

F D-7 G-7 C7 F D7 $\flat$ 9 G-7 C7

C-7 F7 B $\flat$  B $\flat$ - F/A C $^7$ /G F E7

**B**

A F $\sharp$ -7 B-7 E7 A B-7/E A $^6$

C A-7 D-7 G7 A $\flat$ 7 G-7 C7

**A**

F D-7 G-7 C7 F D-7 G-7 C7

C-7 F7 B $\flat$  B $\flat$ - F/A C $^7$ /G F $^6$  (C7)

# Bill Bailey (Won't You Come Home)

Hughie Cannon

Swing  
♩ = 190

**A**

F                   '/.                   '/.                   '/.

F                   '/.                   Gb<sup>o</sup>7                   G-7                   C7

C7                   '/.                   '/.                   '/.

C7                   Ab<sup>o</sup>                   F                   G-7                   C7

**B**

F                   '/.                   '/.                   '/.

C-7                   F7                   Bb                   '/.

Bb                   B<sup>o</sup>7                   F/C                   D7

G7                   C7                   F                   (G-7                   C7)

# Black Coffee

Paul Francis Webster

Sonny Burke

Swing  
♩ = 100

**A** C7 Db7#11 C7 Db7#11 C7 Db7#11 C7 F#13

First line of musical notation for section A, featuring eighth notes and quarter notes in a 4/4 swing feel.

F7 Dm7b5 G7b9 CΔ7 D-7 E-7 A7b9

Second line of musical notation for section A, including triplets and a half note.

D-7 G7 C7 Db7#11 C7 G7

Third line of musical notation for section A, including a triplet and a half note.

**A** C7 Db7#11 C7 Db7#11 C7 Db7#11 C7 F#13

First line of musical notation for section A, featuring eighth notes and quarter notes.

F7 F7 CΔ7 D-7 E-7 A7b9

Second line of musical notation for section A, including triplets and a half note.

D-7 G7 C7 Db7#11 C7 Gb7#11

Third line of musical notation for section A, including a triplet and a half note.

**B** F-7 C-7 D-7b5 G7b9 CΔ7

First line of musical notation for section B, featuring eighth notes and quarter notes.

Eb-7 Ab7 DbΔ7 Bb-7 Eb-7 Ab7 D-7 G7

Second line of musical notation for section B, including triplets and a half note.

**A** C7 Db7#11 C7 Db7#11 C7 Db7#11 C7 F#13

First line of musical notation for section A, featuring eighth notes and quarter notes.

F7 F7 CΔ7 D-7 E-7 A7b9

Second line of musical notation for section A, including triplets and a half note.

D-7 G7 C7 Db7#11 C7 G7

Third line of musical notation for section A, including a triplet and a half note.

# Blue And Sentimental

Count Basie, Jerry Livingston, and Mack David

Swing  $\text{♩} = 80$  **A** F $\Delta$ 7 E $\flat$ 7 D7 G7 C7 G7 C7 F $\Delta$ 7 C7 $\#$ 5

**A** F $\Delta$ 7 E $\flat$ 7 D7 G7 C7 G7 C7 F7

**B** B $\flat$ 6 B $\flat$ 7 F6 B $\flat$ 6 B $\flat$ 7 F6 C7 $\#$ 5

**A** F $\Delta$ 7 E $\flat$ 7 D7 G7 C7 G7 C7 F6 E $\flat$ 7

G7 C7 F $\Delta$ 7 (C7 $\#$ 5)



# Blueberry Hill

Larry Stock and Al Lewis

Fred Rose

Swing

$\text{♩} = 115$

**A**  $E\flat$   $\%.$   $B\flat$   $\%.$

F7  $\%.$   $B\flat$   $E\flat$   $B\flat 6$   $B\flat 7$

**A**  $E\flat$   $\%.$   $B\flat$   $\%.$

F7  $\%.$   $B\flat$   $A\flat 7$   $B\flat 6$   $E\flat 6$

**B**  $B\flat$   $\%.$   $E\flat 6$   $B\flat$   $B\flat \Delta$   $B\flat$   $A 7$

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

**A**  $E\flat$   $\%.$   $B\flat$   $\%.$



F7  $\%.$   $B\flat$  ( $E\flat$   $B\flat$   $B\flat 7$ )



# Blue Drag

Josef Myrow

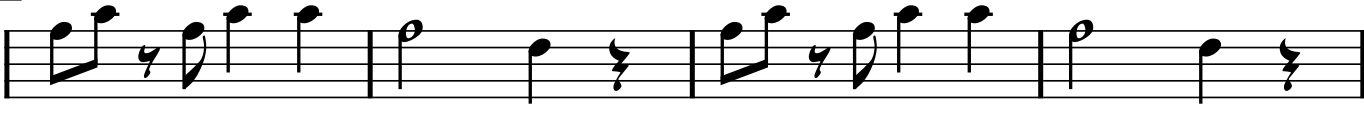

Swing  
♩ = 110

D- C B $\flat$  A '/. '/. '/.  


**A** D- D-/C B $\emptyset$ 7 B $\flat$ 7 D- D-/C B $\emptyset$ 7 B $\flat$ 7  
  
 D- E $\emptyset$ 7 B $\flat$ 7 A7 D- A7  


**A** D- D-/C B $\emptyset$ 7 B $\flat$ 7 D- D-/C B $\emptyset$ 7 B $\flat$ 7  
  
 D- E $\emptyset$ 7 B $\flat$ 7 A7 D-  


**B** G-6 G-6 D- D-  
  
 G-6 G-6 D- C7 B $\flat$ 7 A7  


**A** D- D-/C B $\emptyset$ 7 B $\flat$ 7 D- D-/C B $\emptyset$ 7 B $\flat$ 7  
  
 D- E $\emptyset$ 7 B $\flat$ 7 A7 D- A7  


# Blue Lou

Irving Mills

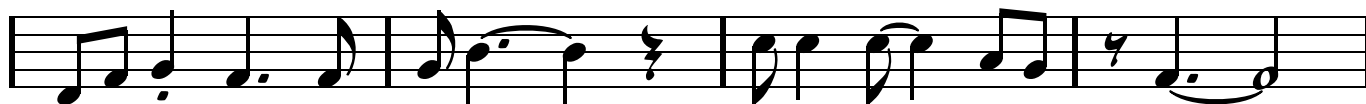
Edgar Sampson

Swing  
♩ = 145

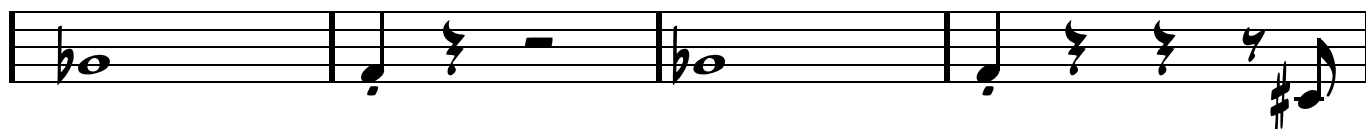
**A** C $\emptyset$ 7 F7 C $\emptyset$ 7 F7



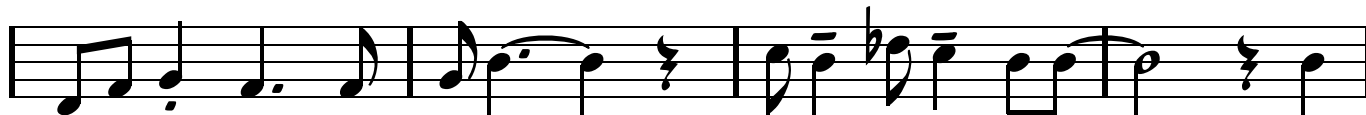
B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 C-7 F7



**A** C $\emptyset$ 7 F7 C $\emptyset$ 7 F7



B $\flat$  $\Delta$ 7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C7 F7 B $\flat$  $\Delta$ 7



**B** F $\Delta$ 7 F $\sharp$  $\circ$  G-7 C7



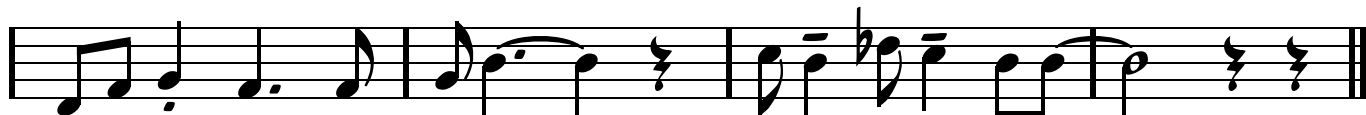
F $\Delta$ 7 F $\sharp$  $\circ$  G-7 C7 F7



**A** C $\emptyset$ 7 F7 C $\emptyset$ 7 F7



B $\flat$  $\Delta$ 7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C7 F7 B $\flat$  $\Delta$ 7



# Blue Moon

Lorenz Hart

Richard Rodgers

Swing  
♩ = 140

**A** EbΔ7 C-7 F-7 Bb7 EbΔ7 C-7 F-7 Bb7

EbΔ7 C-7 F-7 Bb7 EbΔ7 F-7/Bb EbΔ7 Bb7

**A** EbΔ7 C-7 F-7 Bb7 EbΔ7 C-7 F-7 Bb7

EbΔ7 C-7 F-7 Bb7 EbΔ7 Ab/Eb EbΔ7 C-7

**B** F-7 Bb7 Eb6 F-7 Bb7 Eb6

Ab-7 Db7 GbΔ7 Bb/F F7 F-7/Bb Bb7

**A** EbΔ7 C-7 F-7 Bb7 EbΔ7 C-7 F-7 Bb7

EbΔ7 C-7 F-7 Bb7 EbΔ7 Ab/Eb EbΔ7 (F-7 Bb7)

# Blue Skies

Irving Berlin

Swing  
♩ = 160

**A**

A-

E7

A-7

D7

G7



CΔ7

A7<sup>b9</sup>

D-7

G7

C6

B<sup>♭</sup>7

E7



**A**

A-

E7

A-7

D7

G7



CΔ7

A7<sup>b9</sup>

D-7

G7

CΔ7



**B**

CΔ7

F-6

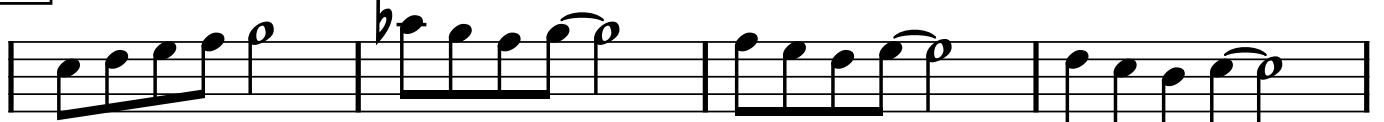
CΔ7

F-6

CΔ7

G7

CΔ7



CΔ7

F-6

CΔ7

F-6

CΔ7

B<sup>♭</sup>7

E7



**A**

A-

E7

A-7

D7

G7



CΔ7

A7

D-7

G7

CΔ7

(B<sup>♭</sup>7

E7)





# Blue, Turning Gray Over You

Andy Razaf

Fats Waller

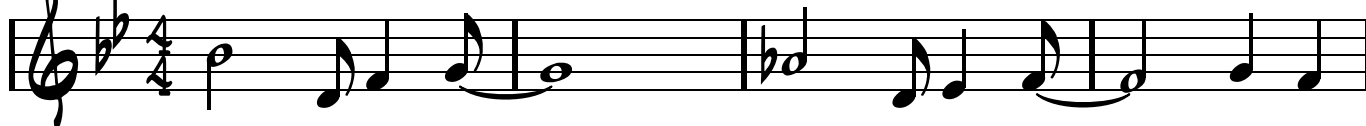
Swing  
♩ = 130

**A** B $\flat$

A7

D $\emptyset$ 7

G7



C7

F7 $\sharp$ 5

B $\flat$ 6

B $\circ$

F7



**A** B $\flat$

A7

D $\emptyset$ 7

G7



C7

F7 $\sharp$ 5

B $\flat$ 6

E $\flat$ -6

B $\flat$ 6



**B** B $\flat$ 7

E $\flat$ 6

E $\flat$ -6

B $\flat$ 7



E $\flat$ 7

E $\circ$

C7

F7

F $\circ$

F7



**A** B $\flat$

A7

D $\emptyset$ 7

G7

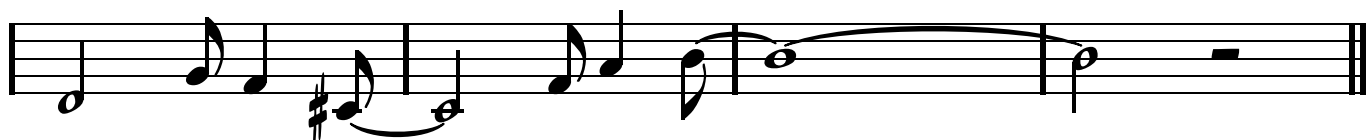


C7

F7 $\sharp$ 5

B $\flat$ 6

(E $\flat$ -7 B $\flat$ 6 F7)



# Body And Soul

Edward Heyman, Robert Sour and Frank Eyton

Johnny Green

Swing  
= 100

**A**

E $\flat$ -7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 G $\flat$ 7 F-7 E $\circ$ 7



E $\flat$ -7 C $\emptyset$ 7 F7 B $\flat$ -7 E $\flat$ -7 A $\flat$ 7 D $\flat$ 6 B $\flat$ 7 $\flat$ 9



**A** E $\flat$ -7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 G $\flat$ 7 F-7 E $\circ$ 7



E $\flat$ -7 C $\emptyset$ 7 F7 B $\flat$ -7 E $\flat$ -7 A $\flat$ 7 D $\flat$ 6 / E-7 A7



**B** D $\Delta$ 7 E-7 F $\sharp$ -7 G-7 C7 F $\sharp$ -7 B7 E-7 A7 D $\Delta$ 7



D-7 G7 C $\Delta$ 7 E $\flat$  $\circ$ 7 D-7 G7 C7 B7 B $\flat$ 7



**A** E $\flat$ -7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 G $\flat$ 7 F-7 E $\circ$ 7



E $\flat$ -7 C $\emptyset$ 7 F7 B $\flat$ -7 E $\flat$ -7 A $\flat$ 7 D $\flat$ 6 (B $\flat$ 7 $\flat$ 9)





# Broadway

Wilbur H. Bird, Teddy McRae, and Henri Woode.

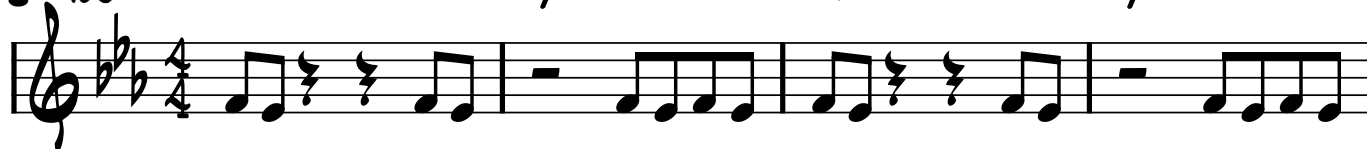
Swing  
♩ = 160

**A** Eb6

′/.

Ab7

′/.



F-7

Bb7

Eb6

F-7

Bb7



**A** Eb6

′/.

Ab7

′/.



F-7

Bb7

Eb6

′/.



**B** Bb-7

Eb7

AbΔ7

′/.



Ab-7

Db7

GbΔ7

F-7

Bb7



**A** Eb6

′/.

Ab7

′/.



F-7

Bb7

Eb6

( F-7 Bb7 )



# Bubbles In My Beer

T. Duncan, C. Walker, B. Wills

♩ = 160  
Swing

**A** D    '/.    A7    '/.  
A7    '/.    D    '/.  
D    '/.    A7    '/.  
A7    '/.    D    G    D  
**B** G7    '/.    D    '/.  
A7    '/.    D    D7  
G    '/.    A7    '/.  
A7    '/.    D    G    D

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 160 beats per minute with a swing feel. The piece is divided into two main sections, A and B. Section A consists of 16 measures, with a double bar line after the first measure. Section B consists of 16 measures, with a double bar line after the final measure. Chord symbols are placed above the staff, and repeat signs (slashes with dots) indicate where the melody should be repeated. The melody is primarily composed of quarter and eighth notes, with some half notes and rests. The overall mood is light and rhythmic, consistent with the 'Swing' tempo.

# But Beautiful

Johnny Burke

Jimmy Van Heusen

Swing  
♩ = 120

**A** GΔ7 B♭7 E7<sup>b9</sup> A-7 C#♭7 F#7<sup>b9</sup>

Musical staff for the first line of section A, showing a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody consists of eighth and quarter notes.

GΔ7 B♭7 E7 A7 /.

Musical staff for the second line of section A, continuing the melody with quarter and eighth notes.

D7 D7/C B-7 E-7 A-7 D7 GΔ7 B7<sup>b9</sup>

Musical staff for the third line of section A, featuring a mix of eighth and quarter notes.

E-7 A7 A-7 D7

Musical staff for the fourth line of section A, ending with a quarter note and a sharp sign.

**B** GΔ7 B♭7 E7<sup>b9</sup> A-7 C#♭7 F#7<sup>b9</sup>

Musical staff for the first line of section B, identical in notation to the first line of section A.

GΔ7 B♭7 E7 A7 /.

Musical staff for the second line of section B, identical in notation to the second line of section A.

D7 D7/C B-7 E-7 A-7 F#♭7 B7 E-7 F7

Musical staff for the third line of section B, featuring a mix of eighth and quarter notes.

B-7 E7 A-7 D7 G6 (E-7 A-7 D7)

Musical staff for the fourth line of section B, ending with a quarter note and a double bar line.

# But Not For Me

Ira Gershwin

George Gershwin

Swing  
♩ = 180

**A**

F7

Bb7

EbΔ7

G-7 C7



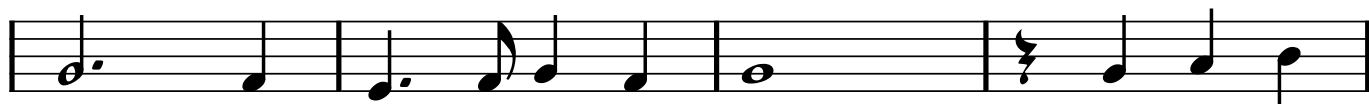
F7

Bb7

EbΔ7

Bb-7

Eb7



AbΔ7

Db7

EbΔ7

C-7



F-7

/.

/.

Bb7

C7



**B**

F7

Bb7

EbΔ7

C-7



F7

Bb7

EbΔ7

Bb-7

Eb7



AbΔ7

Db7

EbΔ7

C-7



F-7

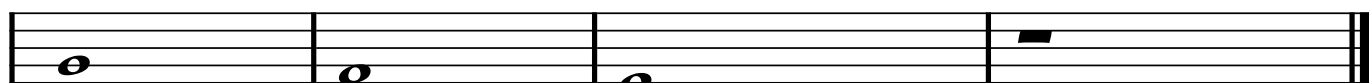
Bb7

EbΔ7

(Ab7

G-7

C7)





# Button Up Your Overcoat

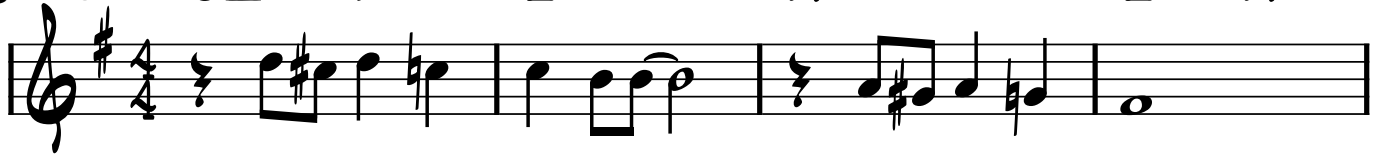
B.G. DeSylva and Lew Brown.

Ray Henderson,

Swing  
♩ = 160

**A**

GΔ7 F7 E7 A7 E-7 A7



A-7 D7 A-7 D7 G6 E-7 A-7 D7



**A**

GΔ7 F7 E7 A7 E-7 A7



A-7 D7 A-7 D7 G6 D-7 G7



**B**

C6 GΔ7



E-7 A7 D7 D7



**A**

GΔ7 F7 E7 A7 E-7 A7



A-7 D7 A-7 D7 GΔ7 C7 G6 (D7)



# Bye Bye Blackbird

Mort Dixon  
Swing

Ray Henderson

♩ = 160

**A**

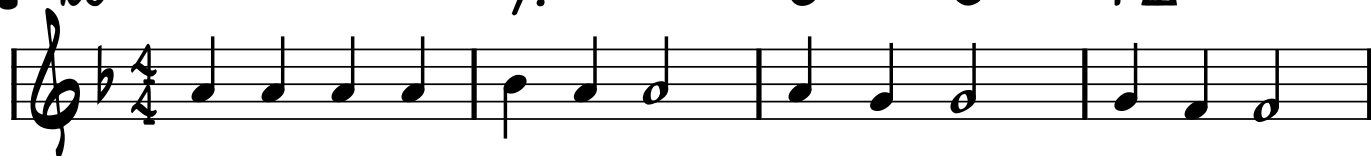
FΔ7

'/.

G-7

C7

FΔ7

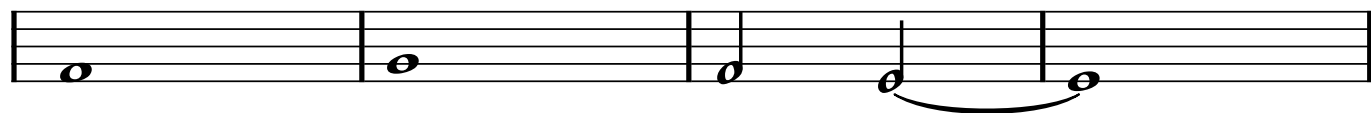


F/A

A<sup>b</sup>07

G-7

C7

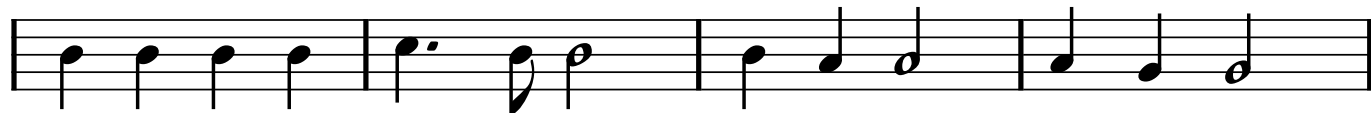


G-

G-Δ7

G-7

G-6



G-7

C7

F6

'/.



**B**

F7

E7

E<sup>b</sup>7

D7<sup>b</sup>9



G-7

'/.

D<sup>b</sup>7

C7



FΔ7

G-7

C7

A<sup>o</sup>7

D7<sup>b</sup>9



G-7

C7

FΔ7

(G-7 C7)



# Can't We Be Friends

Paul James

Kay Swift

Swing  
♩ = 130

**A**

G7

C7

FΔ

Db7

D-7

Db7

C7

G7

C7

FΔ

Db7

A-7

Ab7

**A**

G7

C7

FΔ

Db7

D-7

Db7

C7

G7

C7

FΔ

Bb-6

F

F7

**B**

Bb7

B<sup>o</sup>

F6

/.

C-

Eb7

D7

/.

**A**

G7

C7

FΔ

Db7

D-7

Db7

C7

G7

C7

FΔ

Bb-6

F



# Caravan

Irving Mills

Juan Tizol, Duke Ellington

Swing  
♩ = 220

**A** C7 Db7 C7 % C7 Db7 C7 %

C7 Db7 C7 % F- % % %

**A** C7 Db7 C7 % C7 Db7 C7 %

C7 Db7 C7 % F- % % %

**B** F7 % % % Bb7 % % %

Eb7 % % % Ab7 % G7 Db7

**A** C7 Db7 C7 % C7 Db7 C7 %

C7 Db7 C % F- % % %

# Cement Mixer

Slim Guillard

Swing  
♩ = 120

**A** F6

G-7 C7 F6

G-7 C7



F6

G-7 C7 F

1/.



**A** F6

G-7 C7 F6

G-7 C7



F6

G-7 C7 F

1/.



**B** F9

F°

F9

Bb

F9

Bb



G7b9

G7b9

C7

C7#5



**A** F6

G-7 C7 F6

G-7 C7



F6

G-7 C7 F

1/.





# Chattanooga Choo Choo

Mack Gordon

Harry Warren

Swing  
♩ = 150

**A** C<sup>6</sup> D-7 G<sup>7</sup> C<sup>6</sup> A<sup>7</sup>

D-7 G<sup>7</sup> C<sup>6</sup> D-7 G<sup>7</sup>

**A** C<sup>6</sup> D-7 G<sup>7</sup> C<sup>6</sup> A<sup>7</sup>

D-7 G<sup>7</sup> C<sup>6</sup> C

**B** F C<sup>7</sup> F C<sup>7</sup> F C<sup>7</sup> F F<sup>7</sup>

B<sup>b</sup> F<sup>o</sup> F D<sup>7</sup> G<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup>

**B** F C<sup>7</sup> F C<sup>7</sup> F C<sup>7</sup> F F<sup>7</sup>

B<sup>b</sup> B<sup>o</sup> F D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F G<sup>7</sup>

**C** C<sup>6</sup> **Out Head Only** D-7 G<sup>7</sup> C<sup>6</sup> A<sup>7</sup>

D-7 G<sup>7</sup> C<sup>6</sup> D-7 G<sup>7</sup>

C<sup>6</sup> C<sup>7</sup> F A<sup>b</sup>7

C A-7 D<sup>7</sup> D-7 G<sup>7</sup> C

**Solo over AAB**

# Chelsea Bridge

Bill Comstock

Billy Strayhorn

Swing  
♩ = 95

**A** Bb-Δ7 Ab-Δ7 Bb-Δ7 Ab-Δ7 Bb7

Eb-7 Ab7 Db6 / C7 B7 Bb7

**A** Bb-Δ7 Ab-Δ7 Bb-Δ7 Ab-Δ7 Bb7

Eb-7 Ab7 Db6 B7

**B** F#-7 B7 EΔ7 G°7 F#-7 B-7 E7

AΔ7 / A-7 D7 GΔ7 G-7 Db7 C7 B7 Bb7

**A** Bb-Δ7 Ab-Δ7 Bb-Δ7 Ab-Δ7 Bb7

Eb-7 Ab7 Db6 / (C7 B7 Bb7)



# Choo Choo Ch'Boogie

Vaughn Horton, Denver Darling, and Milt Gabler.

Swing  $\text{♩} = 140$  **Verse**

F6    '/.    F6    '/.  
Bb7    '/.    F6    '/.  
C7    '/.    F6    Bb7    F    '/.  
**Chorus**  
Bb7    '/.    F6    '/.  
Bb7    '/.    C7    C°    C7    C7

A third verse typically is sung.

# Cocktails For Two

Arthur Johnston and Sam Coslow.

Swing  
♩ = 120

**A** D A7#5 D6 A7 A°7 A7

E-7 A7 E-7 A7#5 D Eb°7 A7

**A** D A7#5 D6 A7 A°7 A7

E-7 A7 E-7 A7#5 A-7 D7 D7#5

**B** GΔ7 G6 C7 B-7 B°7

E-7 A7 E-7 A7 D Eb°7 A7

**A** D A7#5 D6 A7 A°7 A7

E-7 A7 E-7 A7#5 D Bb7 D (A7)



# Come Dance With Me

Sammy Cahn

Jimmy Van Heusen

Swing  
♩ = 140

**A**

G G#°7 D7/A D7 G /.



A7 D7sus4 D7/C G/B Bb°7 A-7 D7



**A** G G#°7 A-7 D7 G E-7 F°7



D/F# B-7 E-7 A7 D7sus D7



**B** G7 D-7/A Bb-6 G7/B CΔ7 /.



C∅ C-Δ7 C-7 F7 Bb6 A∅7 D7



**A** G G#°7 D7/A D7 G A7



A-7 D7 B7 E7



A-7 D7 G6 (A-7 D7)



# Come Rain or Come Shine

Johnny Mercer

Harold Arlan

Swing  
♩ = 140

**A** FΔ7

E∅7

A7<sup>b9</sup>

D-7

G7



G-7

C7

FΔ7

C-7 F7



B<sup>b</sup>-7

F-7

B<sup>b</sup>-7

B<sup>b</sup>-7/A<sup>b</sup>

G-7

C7



B∅7

E7<sup>b9</sup>

A∅7

D7<sup>b9</sup>

A∅7

D7<sup>b9</sup>

G-7

C7



**B** FΔ7

E∅7

A7<sup>b9</sup>

D-7

G7



B-7

E7

A7

A7



D7

∅.

G7

B<sup>b</sup>7

A7<sup>b9</sup>



D-7

B∅7

E∅7

A7<sup>b9</sup>

D-7

(G-7 C7)



# Comes Love

Lew Brown and Charles Tobias

Sam H. Slept

Swing  
♩ = 130

**A** G-7    %    D7    %



A $\phi$ 7    D7 $\flat$ 9    G-7    A $\phi$ 7    D7 $\flat$ 9



**A** G-7    %    D7    %



A $\phi$ 7    D7 $\flat$ 9    G-7    %



**B** G7    G7    C-7    G7    C-7



F7    %    B $\flat$ 7    A $\phi$ 7    D7 $\flat$ 9



**A** G-7    %    D7    %



A $\phi$ 7    D7 $\flat$ 9    G-7    (A $\phi$ 7    D7 $\flat$ 9)



# (I'm) Confessin' (That I Love You)

Al Neiburg

Chris Smith & Sterling Grant

Swing  
♩ = 140

**A** GΔ7 F#7 GΔ7 E7

A7 D7 G E-7 A-7 D7

**A** GΔ7 F#7 GΔ7 E7

A7 D7 G6 C-6 G6

**B** D-7 G7 CΔ7 C6

E-7 A7 A-7 D7

**A** GΔ7 F#7 GΔ7 E7

A7 D7 G (E-7 A-7 D7)



# Cotton Tail

Jon Hendrick

Duke Ellington

Swing  
♩ = 170

**A**

Bb6 G-7 C-7 F7 D-7 G7 C-7 F7



Bb7 Eb6 E°7 Bb6 G-7 C-7 F7



**A**

Bb6 G-7 C-7 F7 D-7 G7 C-7 F7

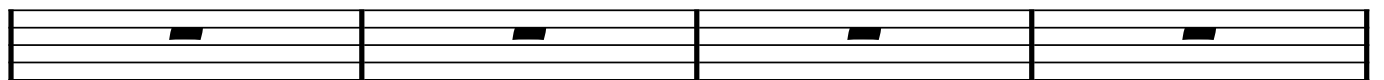


Bb7 Eb6 E°7 Bb6 G-7 F7 Bb6



**B**

D7                    %                    G7                    %



C7                    %                    F7                    %



**A**

Bb6 G-7 C-7 F7 D-7 G7 C-7 F7



Bb7 Eb6 E°7 Bb6 G-7 F7 Bb6



Benny Carter  
and Gene De Paul

# Cow Cow Boogie

Don Raye

Swing  
♩ = 120

**A** Bb6 % 3 % Bb7 3

Eb7 % Bb6 % 3

F7 Eb7 Bb % 3 3 3 3

**B** Bb6 % % Bb7 3

Eb6 % Bb6 % 3

F7 Eb7 Bb % 3 3 % 3 3

**C** Bb6 % % Bb7

Eb7 % Bb6 % 3

F7 Eb7 Bb % 3 3 % 3 3

# Darkness On The Delta

Al J. Nieburg, and Marty Symes

Jerry Livingston

Swing  
♩ = 100

**A** Eb6 G7 C7 '.



F7 Bb7 Eb6 Ab-6 Eb6 Bb7



**A** Eb6 G7 C7 '.



F7 Bb7 Eb6 Ab-6 Eb6



**B** Eb6 Eb7 Ab6 '.



F7 ' Bb7 Bb-7



**A** Eb6 G7 C7 '.



F7 Bb7 Eb6 Ab-6 Eb6





# Darktown Strutter's Ball

Shelton Brooks

Swing  
♩ = 180

The musical score for "Darktown Strutter's Ball" is written in 4/4 time with a tempo of 180. The key signature is one sharp (F#). The score consists of five staves of music. The first staff begins with a treble clef and a common time signature. The tempo is indicated as 180. The first staff contains four measures of music with chords C, A7, D7, and a quarter rest. The second staff contains four measures with chords G7, a quarter rest, C7, and a quarter rest. The third staff contains four measures with chords C, A7, D7, and a quarter rest. The fourth staff contains four measures with chords F, B7, C, and A7. The fifth staff contains four measures with chords D7, G7, C, and a quarter rest. The score ends with a double bar line.

# Darn That Dream

Eddie DeLange

Jimmy Van Heusen

Swing  
♩ = 120

**A** GΔ7 / Bb-7 Eb7 A-7 B7 E-7 A7 BØ7 E7

A-7 F7 B-7 Bb-7 A-7 D7 B-7 E7 A-7 D7

**A** GΔ7 / Bb-7 Eb7 A-7 B7 E-7 A7 BØ7 E7

A-7 F7 B-7 Bb-7 A-7 D7 G6 / F-7 Bb7

**B** EbΔ7 C-7 F-7 Bb7 G-7 F#-7 F-7 Bb9

EbΔ7 C-7 AØ7 D7 G-7 A-7 D7 Eb7 D7

**A** GΔ7 / Bb-7 Eb7 A-7 B7 E-7 A7 BØ7 E7

A-7 F7 B-7 Bb-7 A-7 D7 G (A-7 D7)

# Days of Wine and Roses

Johnny Mercer

Henry Mancini

Swing  
♩ = 180

**A** FΔ7 Eb7 A-7 D7



G-7 % Eb7 %



A-7 D-7 G-7 C7



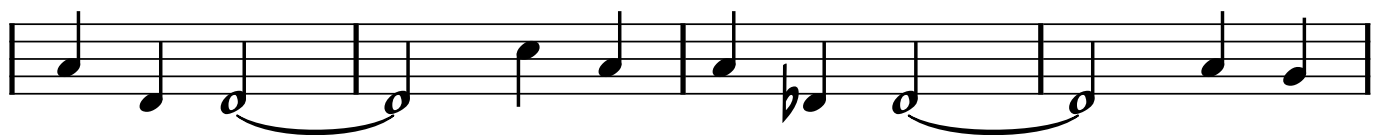
EØ7 A7b9 D-7 G7 G-7 C7



**B** FΔ7 Eb7 A-7 D7



G-7 % Eb7 %



A-7 D-7 BØ7 Bb7



A-7 D-7 G-7 C7 F6 (G-7 C7)



# Dearly Beloved

Johnny Mercer

Jerome Kern

Swing  
♩ = 170

**A**

D-7 G7 D-7 G7

D-7 G7 D-7 G7

C6 / D-7 G7

CΔ7 / Eb-7 Ab7

**B** D-7 G7 D-7 G7

D-7 G7 D-7 G7

C6 / D7 /

D-7 G7 C6 (E-7 A7)

The first 8 bars of the A and the B can be played with a G pedal note.

# Deed I Do

Walter Hirsch / Fred Rose

Swing  
♩ = 170

**A**

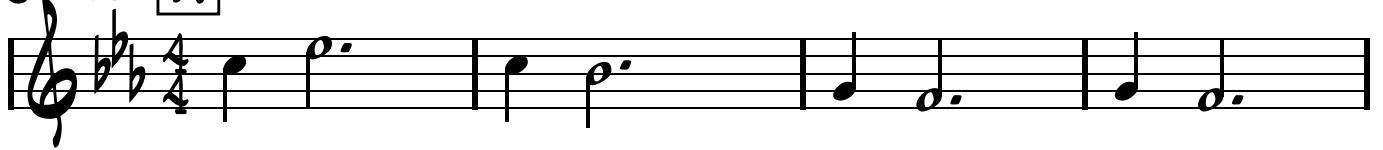
E $\flat$ 6

B $\flat$ -7

E $\flat$ 7

A $\flat$  $\Delta$ 7

D $\flat$ 7#11



G-7

C7

F-7

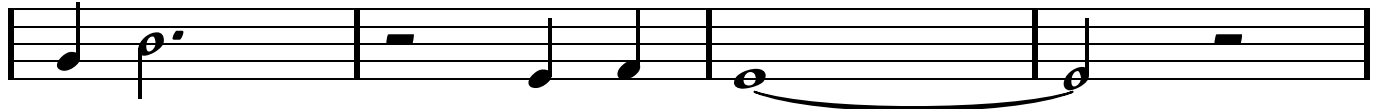
B $\flat$ 7

E $\flat$ 6

C-7

F-7

B $\flat$ 7



**A**

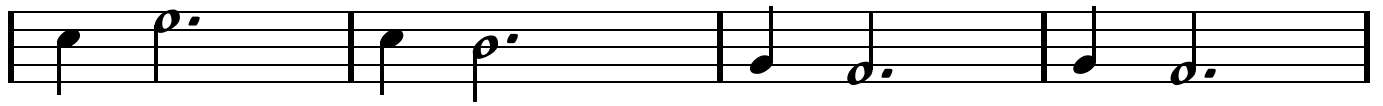
E $\flat$ 6

B $\flat$ -7

E $\flat$ 7

A $\flat$  $\Delta$ 7

D $\flat$ 7#11



G-7

C7

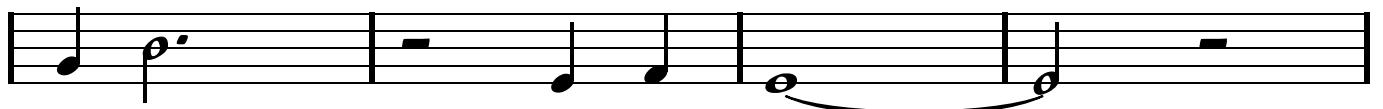
F-7

B $\flat$ 7

E $\flat$ 6

B $\flat$ -7

E $\flat$ 7



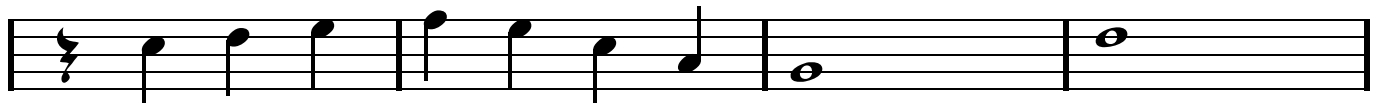
**B**

A $\flat$  $\Delta$ 7

/.

D-7

G7



C7

/.

F7

F-7

B $\flat$ 7



**A**

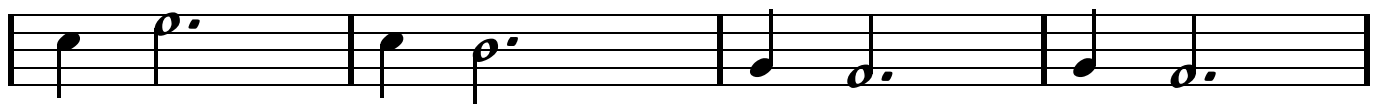
E $\flat$ 6

B $\flat$ -7

E $\flat$ 7

A $\flat$  $\Delta$ 7

D $\flat$ 7#11



G-7

C7

F-7

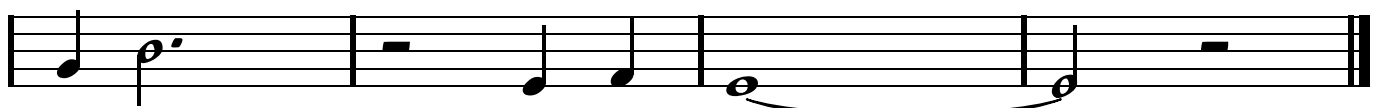
B $\flat$ 7

E $\flat$ 6

(C-7

F-7

B $\flat$ 7)



# Deep Purple

Mitchell Parish

Peter DeRose

Swing  
♩ = 120

**A** F $\Delta$ 7 F $\#$ 07 G-7 C7

Musical staff for section A, first line. Treble clef, 4/4 time signature. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. There are rests in the second and fourth measures.

F $\Delta$ 7 A $\phi$ 7 D7 %

Musical staff for section A, second line. Treble clef. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. There are rests in the second and fourth measures.

G-7 B $\flat$ -6 A-7 A $\flat$ 07

Musical staff for section A, third line. Bass clef. The bass line consists of quarter notes: F3, G3, A3, B3, C4, B3, A3, G3, F3. There are rests in the second and fourth measures.

G-7 C7 F $\Delta$ 7 D7 $\flat$ 9 G-7 C7

Musical staff for section A, fourth line. Bass clef. The bass line consists of quarter notes: F3, G3, A3, B3, C4, B3, A3, G3, F3. There are rests in the second and fourth measures.

**B** F $\Delta$ 7 F $\#$ 07 G-7 C7

Musical staff for section B, first line. Treble clef, 4/4 time signature. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. There are rests in the second and fourth measures.

F $\Delta$ 7 A $\phi$ 7 D7 %

Musical staff for section B, second line. Treble clef. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. There are rests in the second and fourth measures.

G-7 B $\flat$ -6 A-7 A $\flat$ 07

Musical staff for section B, third line. Bass clef. The bass line consists of quarter notes: F3, G3, A3, B3, C4, B3, A3, G3, F3. There are rests in the second and fourth measures.

G-7 C7 F6 (D7 G-7 C7)

Musical staff for section B, fourth line. Bass clef. The bass line consists of quarter notes: F3, G3, A3, B3, C4, B3, A3, G3, F3. There are rests in the second and fourth measures.

# Diga Diga Doo

Dorothy Fields

Jimmy McHugh

Swing  
♩ = 180

**A** D-

D-Δ7

D-

D-7



D-

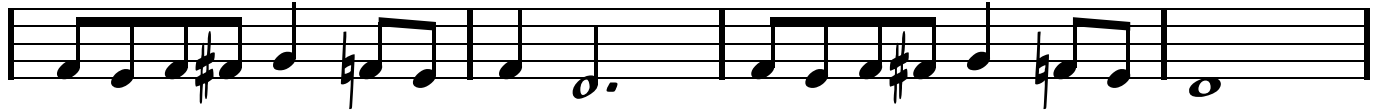
A7

D-

D-

A7

D-



**A** D-

D-Δ7

D-

D-7



D-

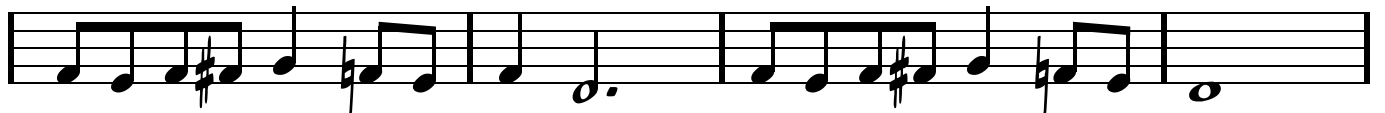
A7

D-

D-

A7

D-



**B** C7

′.

F

′.



D7

′.

G-7

A7



**A** D-

D-Δ7

D-

D-7



D-

A7

D-

D-

A7

D-



# Dinah

Sam M. Lewis and Joe Young

Harry Akst

Swing  
♩ = 170

**A**

G                    '/.                    G<sup>6</sup>                    G/B                    E-7

A-7                    D7                    G<sup>6</sup>                    E-7                    A-7                    D7

**A**

G                    '/.                    G<sup>6</sup>                    G/B                    E-7

A-7                    D7                    G<sup>6</sup>                    F#Ø7                    B7<sup>b9</sup>

**B**

E-                    E-/D#                    E-/D                    A7/C#

E-7                    A7                    A-7                    D7

**A**

G                    '/.                    G<sup>6</sup>                    G/B                    E-7

A-7                    D7                    G<sup>6</sup>                    (A-7 D7)



# Djangology

Lemmy Constantine

Django Reinhardt and Stephane Grappelli,

Swing

$\text{♩} = 190$

**A** C#Ø C-6 GΔ/B BbØ

A-7 D7 G6 /.

**A** C#Ø C-6 GΔ/B BbØ

A-7 D7 G6 C-6 G6

**B** Ab6 Eb7 Ab6 A6 E7 A6

**A** C#Ø C-6 GΔ/B BbØ

A-7 D7 G6 C-6 G6

# Do Nothing Till You Hear From Me

Bob Russell

Duke Ellington

Swing  
♩ = 120

**A** GΔ7 D-7 G7 CΔ7 F7



B-7 E7 A7 D7 G6 A-7 D7



**A** GΔ7 D-7 G7 CΔ7 F7



B-7 E7 A7 D7 G6 F-7 Bb7



**B** EbΔ7 Bb7 EbΔ7 Eb7



GΔ7 B-7 E7 A7 D7



**A** GΔ7 D-7 G7 CΔ7 F9



B-7 E7 A7 D7 G6 (A-7 D7)



# Don't Blame Me

Dorothy Fields

Jimmy McHugh

Swing

$\text{♩} = 140$

**A** C $\Delta$ 7 E $\emptyset$ 7 A7#5 A7 D $\emptyset$ 7 G7 C $\Delta$ 7 A-7

D $\emptyset$ 7 G7 E $\emptyset$ 7 A7 D-7 G7#5 C $\Delta$ 7 G7

**A** C $\Delta$ 7 E $\emptyset$ 7 A7#5 A7 D $\emptyset$ 7 G7 C $\Delta$ 7 A-7

D $\emptyset$ 7 G7 E $\emptyset$ 7 A7 D-7 G7#5 C6 C7

**B** F6 E7 A-7 /.

D7 /.

**A** C $\Delta$ 7 E $\emptyset$ 7 A7#5 A7 D $\emptyset$ 7 G7 C $\Delta$ 7 A-7

D $\emptyset$ 7 G7 E $\emptyset$ 7 A7 D-7 G7 C $\Delta$ 7 (G7)

# Don't Fence Me In

Robert Fletcher, Cole Porter

Cole Porter

Swing  
♩ = 120

**A** F FΔ7 '/. F6 D7b9 G-7 C7



G-7 C7 '/. '/. F6



**B** F FΔ7 F7 F7#5 Bb6 Bb-



F D7 Bb6 F C7 F F7



**C** Bb '/. F ' /



Bb '/. F F°7 G-7 C7



**D** F FΔ7 F7 F7#5 Bb6 Bb-



F D7 Bb6 F6 C9 F6



# Don't Get Around Much Any More

Bob Russell  
Swing  
♩ = 130

Duke Ellington

**A** CΔ7    '/.    A7    '/.  


D7    G7    C    A7    D-7    G7  


**A** CΔ7    '/.    A7    '/.  


D7    G7    C    G-7    C7  


**B** F6    F-6    C    C7  


F6    F#ø7    B7    E-7    Ebø7    D-7    G7  


**A** CΔ7    '/.    A7    '/.  


D7    G7    C    (D-7    G7)  


# Don't Sit Under The Apple Tree

Lew Brown and Charles Tobias

Sam H. Stept

Swing  
♩ = 160

**A**

F C7 F / F F#°7 G-7 C7 F C7 FC7

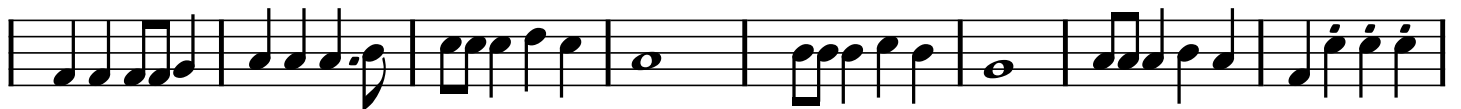


F C7 F / A°7 D7 G7 G-7 C7 F G-7 C7



**A**

F C7 F / F F#°7 G-7 C7 F C7 FC7



F C7 F / A°7 D7 G7 G-7 C7 F G-7 F/A F7



**B**

Bb B°7 F C7 F A7/E



D- D-/C D-6/B G7 C7 C7 C7#5



**C**

F C7 F / A°7 F F#°7



G7 G-7 C7 F (Bb6 F C7#5)





# Down By The Station

Slim Gaillard and Paul Mills

Swing  
♩ = 200

**Intro**

C

A-7

D-7

G7



C

A-7

D-7

G7

*3*



C

A-7

D-7

G7#5

*3* *3*



A-7

A#0

G

C6

D7

G7

C6

*3*

*3*



**A**

C

A-7

D-

G7

C



C

A-7

D-7

G7



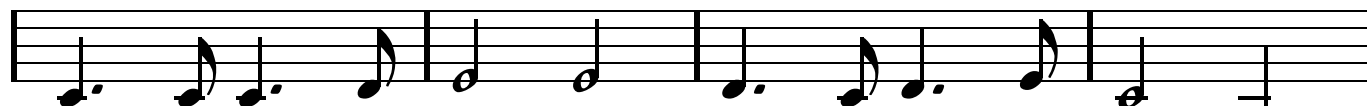
C

A-7

D-

G7

C



C

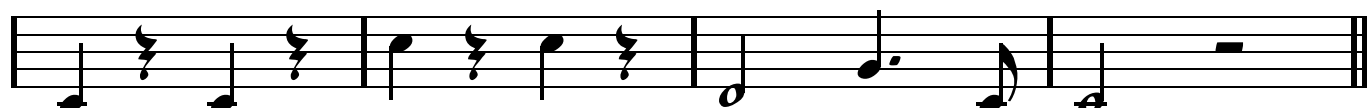
C7

F

G7

C

(C7#5)



**Solo just over the A section**



# Down, Down, Down

Don Redmon

Swing  
♩ = 150

E-                    %                    %                    B7

**A** E-                    B7                    E-                    B7

E-                    C                    A7                    D7                    B7

**A** E-                    B7                    E-7                    B7

E-                    C                    A7                    D7                    G

**B** B7                    %                    E-7                    %

A7                    %                    A7                    Bb7                    B7

**A** E-                    B7                    %                    B7

E-                    C                    A7                    B7                    E-6

# Doxy/Everybody Loves The Fatman

Pigmeat Peterson

Sonny Rollins

Swing  
♩ = 125

**A** B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7 B $\flat$

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a whole rest, followed by eighth-note patterns. A triplet of eighth notes is marked with a '3'.

B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7

Musical staff 2: Continuation of the melody from staff 1, ending with a whole rest.

B $\flat$ 7 / E $\flat$ 7 E $\circ$ 7

Musical staff 3: Continuation of the melody, featuring a dotted quarter note and eighth notes.

B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7 B $\flat$  F7

Musical staff 4: Continuation of the melody, ending with a whole rest.

**A** B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7 B $\flat$

Musical staff 5: Continuation of the melody, starting with a whole rest.

B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7

Musical staff 6: Continuation of the melody, ending with a whole rest.

B $\flat$ 7 / E $\flat$ 7 E $\circ$ 7

Musical staff 7: Continuation of the melody, featuring a dotted quarter note and eighth notes.

B $\flat$ 7 A7 A $\flat$ 7 G7 C7 F7 B $\flat$  (F7)

Musical staff 8: Continuation of the melody, ending with a double bar line.

# Do You Know What It Means

To Miss New Orleans

Eddie DeLange

Louis Alter

Swing  
♩ = 120

**A**

C G7#5 C A-7 E-7 A-7 D7



F6 F#o7 C/G A7 D-7 Ab7 Ab7 G7



**A**

C G7#5 C A-7 E-7 A-7 D7



F6 F#o7 C/G A7 D-7 G7 C6



**B**

Bb-7 Eb7 Ab6 A° Bb-7 Eb7 Ab6



A-7 D7 GΔ7 E-7 A-7 D7 D-7 G7



**A**

C G7#5 C A-7 E-7 A-7 D7 F6 F#o7



C/G A7 D-7 G7 C (G7 )



# Dream A Little Dream Of Me

Gus Kahn

Fabian Andre and Wilbur Schwandt

Swing  
♩ = 125

**A**

G6

E<sup>b</sup>7 D7

G6

E7

Musical staff for section A, first line. It contains four measures of music in 4/4 time. The first measure has a G6 chord, the second an E<sup>b</sup>7 chord, the third a D7 chord, and the fourth an E7 chord. The melody consists of eighth notes and quarter notes, with a triplet of eighth notes in the final measure.

A-7

F7

GΔ7

E<sup>b</sup>7

D7

Musical staff for section A, second line. It contains four measures of music. The first measure has an A-7 chord, the second an F7 chord, the third a GΔ7 chord, and the fourth an E<sup>b</sup>7 chord. The melody continues with eighth and quarter notes, including a triplet of eighth notes in the second measure.

**A**

G6

E<sup>b</sup>7 D7

G6

E7

Musical staff for section A, third line. It contains four measures of music, identical to the first line. The first measure has a G6 chord, the second an E<sup>b</sup>7 chord, the third a D7 chord, and the fourth an E7 chord.

A-7

F7

GΔ7

E<sup>b</sup>7 D7

G6 B<sup>b</sup>7

Musical staff for section A, fourth line. It contains four measures of music. The first measure has an A-7 chord, the second an F7 chord, the third a GΔ7 chord, and the fourth an E<sup>b</sup>7 chord. The melody continues with eighth and quarter notes, including a triplet of eighth notes in the second measure.

**B**

E<sup>b</sup>

C-7

F-7

B<sup>b</sup>7

E<sup>b</sup>

C-7

F-7

B<sup>b</sup>7

Musical staff for section B, first line. It contains four measures of music. The first measure has an E<sup>b</sup> chord, the second a C-7 chord, the third an F-7 chord, and the fourth a B<sup>b</sup>7 chord. The melody consists of quarter notes and half notes.

E<sup>b</sup>

C-7

F-7

B<sup>b</sup>7

E<sup>b</sup>

A-7

D7

Musical staff for section B, second line. It contains four measures of music. The first measure has an E<sup>b</sup> chord, the second a C-7 chord, the third an F-7 chord, and the fourth a B<sup>b</sup>7 chord. The melody continues with quarter notes and half notes.

**A**

G6

E<sup>b</sup>7 D7

G6

E7

Musical staff for section A, fifth line. It contains four measures of music, identical to the first line. The first measure has a G6 chord, the second an E<sup>b</sup>7 chord, the third a D7 chord, and the fourth an E7 chord.

A-7

F7

GΔ7

E<sup>b</sup>7 D7

G6 (D7)

Musical staff for section A, sixth line. It contains four measures of music. The first measure has an A-7 chord, the second an F7 chord, the third a GΔ7 chord, and the fourth an E<sup>b</sup>7 chord. The melody continues with eighth and quarter notes, including a triplet of eighth notes in the second measure.

# Drop Me Off In Harlem

Nick Kenny

Duke Ellington

**A**

Swing  
♩ = 160

C<sup>6</sup> C<sup>#0</sup> D-7 G7 E<sup>0</sup> E<sup>b7</sup> D-7 G7 B<sup>0</sup> E7

A-7 C7 F G7 C

**A** C<sup>6</sup> C<sup>#0</sup> D-7 G7 E<sup>0</sup> E<sup>b7</sup> D-7 G7

B<sup>0</sup> E7 A-7 C7 F G7 C7

**B** C7 C7<sup>#5</sup> F F7

B<sup>b7</sup> E<sup>b7</sup> D7 G7

**A** C<sup>6</sup> C<sup>#0</sup> D-7 G7 E<sup>0</sup> E<sup>b7</sup> D-7 G7 B<sup>0</sup> E7

A-7 C7 F G7 C<sup>6</sup>

# Dunkin' Bagel

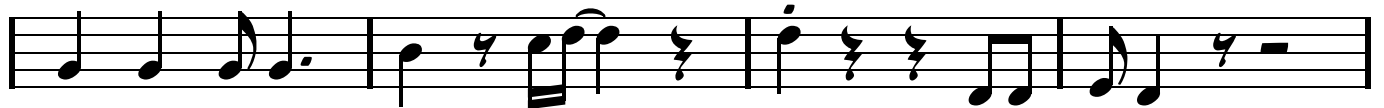
Slim Gaillard

Swing  
♩ = 200

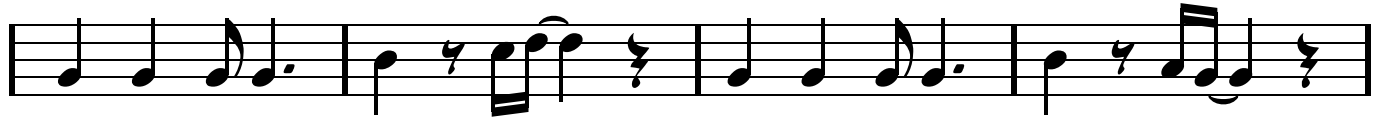
**A** G- G-/F G-/E $\flat$  D7 $\sharp$ 5 G- G-/F G-/E $\flat$  D7 $\sharp$ 5



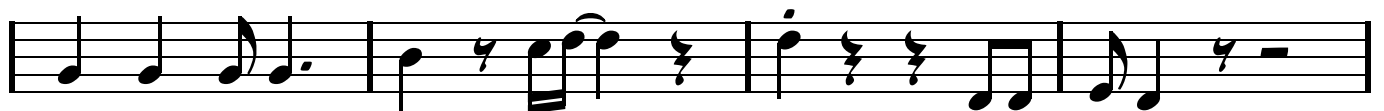
G- G-/F G-/E $\flat$  D7 $\sharp$ 5 G- $\Delta$ 7 D7



**A** G- G-/F G-/E $\flat$  D7 $\sharp$ 5 G- G-/F G-/E $\flat$  D7 $\sharp$ 5



G- G-/F G-/E $\flat$  D7 $\sharp$ 5 G- $\Delta$ 7 D7



**B** A $\emptyset$ 7 A $\emptyset$ 7 G- G-



A $\emptyset$ 7 A $\emptyset$ 7 D7 $\sharp$ 5 D7 $\sharp$ 5



**A** G- G-/F G-/E $\flat$  D7 $\sharp$ 5 G- G-/F G-/E $\flat$  D7 $\sharp$ 5



G- G-/F G-/E $\flat$  D7 $\sharp$ 5 G- $\Delta$ 7 D7



# East Of The Sun

(And West Of The Moon)

Brooks Bowman

Swing  $\text{♩} = 170$

**A**  $G\Delta^7$   $\text{B-7}$   $E^7$

$\text{A-7}$   $C-7$   $F^7$

$\text{A-7}$   $D^7$   $F\#\emptyset^7$   $B^7b^9$   $E-7$

$E-7$   $A^7$   $A-7$   $D^7$

**B**  $G\Delta^7$   $\text{B-7}$   $E^7$

$\text{A-7}$   $C-7$   $F^7$

$\text{A-7}$   $\text{A-7}/G$   $F\#\emptyset^7$   $B^7b^9$   $E-7$   $A^7$

$\text{A-7}$   $C-7$   $F^7$   $B-7$   $Bb-7$   $E^b7$

$\text{A-7}$   $D^7$   $G\Delta^7$  ( $\text{A-7}$   $D^7$ )

# Easy Living

Leo Robin

Ralph Rainger

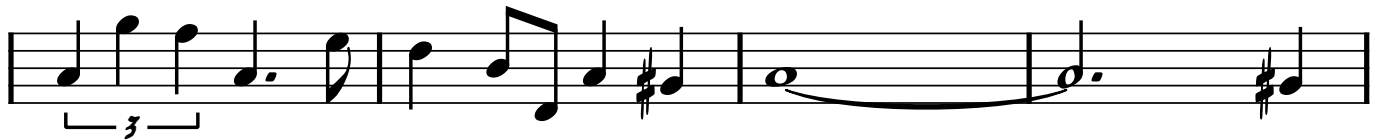
Swing  
♩ = 120

**A**

FΔ7 F#°7 G-7 G#°7 FΔ7/A C-7 F7 BbΔ7 Eb7



A-7 D-7 G-7 C7 A7 D7 G-7 C7



**A**

FΔ7 F#°7 G-7 G#°7 FΔ7/A C-7 F7 BbΔ7 Eb7



A-7 D-7 G-7 C7 FΔ7 Bb7 Eb-7 Ab7



**B**

DbbΔ7 Bb-7 Eb-7 Ab7 F-7 Bb7 Eb-7 Ab7



DbbΔ7 DbbΔ7/C Bb-7 Bb-7/Ab GØ7 C7 C7#5

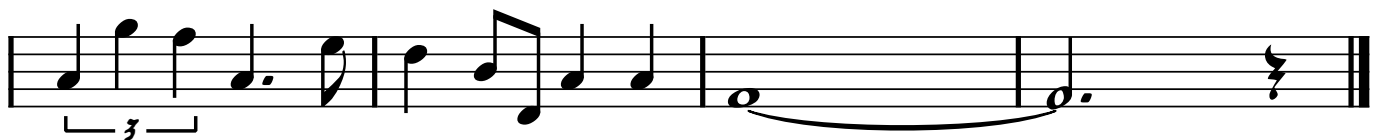


**A**

FΔ7 F#°7 G-7 G#°7 FΔ7/A C-7 F7 BbΔ7 Eb7



A-7 D-7 G-7 C7 FΔ7 (D-7 G-7 C7)





# Easy To Love

Cole Porter

Swing  
= 180

**A** A-7 D-7 A-7 D7



GΔ7 C7 B-7 E7<sup>b9</sup>



A-7 D7 GΔ7 CΔ7 B-7 E7



A-7 D7 B-7 B<sup>b</sup>07



**B** A-7 D-7 A-7 D7



GΔ7 C7 B-7 E7



A-7 C-6 GΔ7 B7 B<sup>b</sup>07



A-7 D7 G<sup>6</sup> (C7 B-7 E7<sup>b9</sup>)





# Embraceable You

Ira Gershwin

George Gershwin

Swing  
♩ = 140

**A**

GΔ7

Bb07

A-7

B-7b9



A-7

C-7

F7

GΔ7

F#07

B7b9



E-7

E-7/D

C#07

F#7b9

B-7

E-7

A7



DΔ

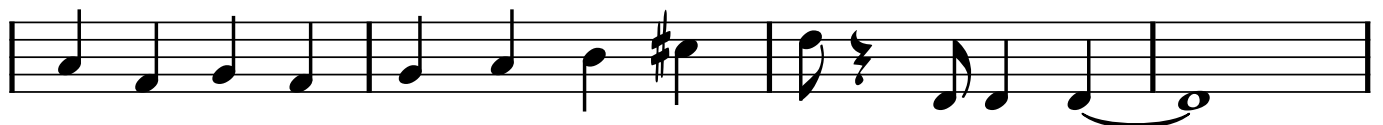
D#07

E-7

A7

A-7

D7



**B** GΔ7

Bb07

A-7

B-7

E7b9



A-7

C-7

F7

GΔ7

D-7

G7



CΔ7

F#07

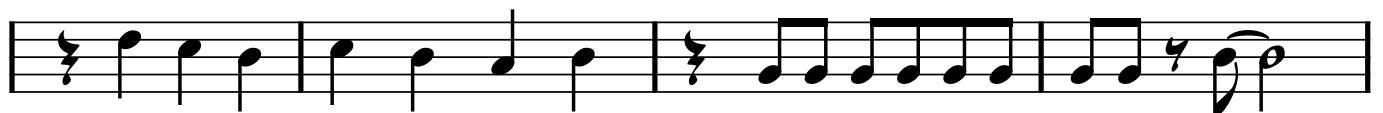
B7

E-

E-/D

C#07

C-6



B-7

E7b9

A07

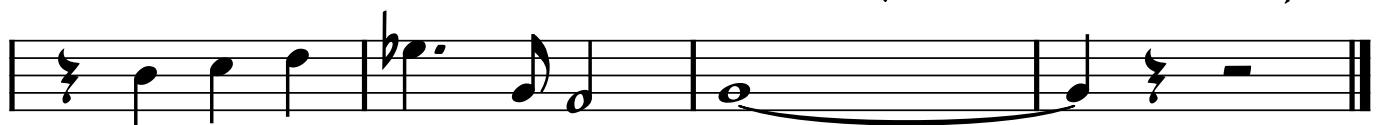
D7b9

GΔ7

(E7b9

A-7

D7)



# Everybody Eats

When They Come To My House

Jeanne Burns

Swing  
♩ = 140

**A** C<sup>6</sup> <sup>3</sup> D-7 G C<sup>6</sup> <sup>3</sup> D-7 G

C<sup>7</sup> F F<sup>#</sup>0<sup>7</sup> C<sup>6</sup> F C<sup>6</sup>

**A** C<sup>6</sup> <sup>3</sup> D-7 G C<sup>6</sup> <sup>3</sup> D-7 G

C<sup>7</sup> F F<sup>#</sup>0<sup>7</sup> C<sup>6</sup> F C<sup>6</sup>

**B** F<sup>7</sup> '/. C<sup>7</sup> '/. D<sup>7</sup> '/. G<sup>7</sup> '/. <sup>3</sup>

**A** C<sup>7</sup> <sup>3</sup> D-7 G C<sup>7</sup> <sup>3</sup> F<sup>7</sup> G

C<sup>7</sup> D-7 F<sup>#</sup>0<sup>7</sup> C F F<sup>#</sup>0<sup>7</sup>

C<sup>6</sup> **Coda -- outhead only** C<sup>6</sup> C<sup>6</sup> C<sup>6</sup>

C<sup>6</sup> C<sup>6</sup> C<sup>6</sup> F G<sup>7</sup> C<sup>6</sup>

# Everybody Loves My Baby

Jack Palmer and Spencer Williams.

Swing  $\text{♩} = 170$  **A** D- % % %

G7 C7 F6 E-7 A7

**A** D- % % %

AΔ7 F#-7 B-7 E7 A A<sup>b</sup>7 C7 C7/G

**B** F7 F<sup>o</sup>7 % % F7

B<sup>b</sup> B<sup>b</sup> G7 B<sup>b</sup> C7 A7

**A** D- % % %

G7 C7 F6 (E-7 A7)

# Everything Happens To Me

Tom Adair  
Swing

Tom Adair

$\text{♩} = 100$

**Intro**

G- G<sup>o</sup>7 G-6 B<sup>b</sup>-6 G- E $\emptyset$ 7 F#7 F7

**A** C-7 F7 D-7 D<sup>b</sup>o7 C-7 F7 D $\emptyset$ 7 G7

C-7 A<sup>b</sup>7 D-7 G7 C-7 F7 D-7 G7

**A** C-7 F7 D-7 D<sup>b</sup>o7<sup>3</sup> C-7 F7 D $\emptyset$ 7 G7

C-7 A<sup>b</sup>7 D-7 G7 C-7 F7 B<sup>b</sup>6

**B** F-7 B<sup>b</sup>7#9 E<sup>b</sup> $\Delta$ 7<sup>3</sup> C7<sup>b</sup>9 F-7 B<sup>b</sup>7 E<sup>b</sup> $\Delta$ 7

E-7 A7#9 D $\Delta$ 7 G-7 C7 C-7 F7

**A** C-7 F7 D-7 D<sup>b</sup>o7 C-7 F7 D $\emptyset$ 7 G7

C-7 A<sup>b</sup>7 D-7 G7 C-7 F7 B<sup>b</sup>6 (G7)

3

# Exactly Like You

Dorothy Fields

Jimmy McHugh

Swing  
♩ = 160

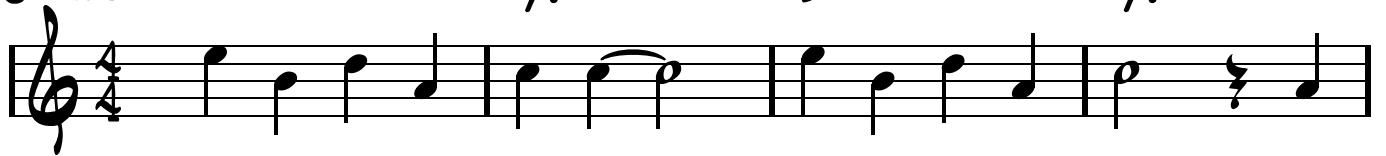
**A**

CΔ7

1/2

D7

1/2



D-7

G7

CΔ7

D-7

G7

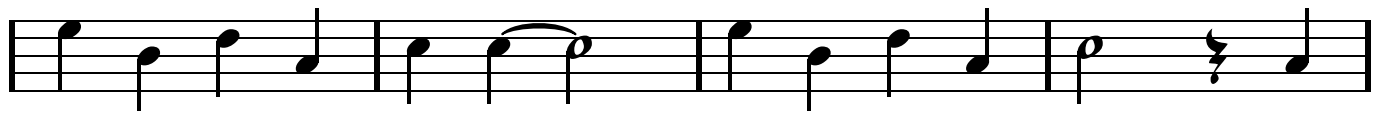


**A** CΔ7

1/2

D7

1/2



D-7

G7

CΔ7

G-7

C7



**B** FΔ7

F-6

CΔ7

A-7



D-

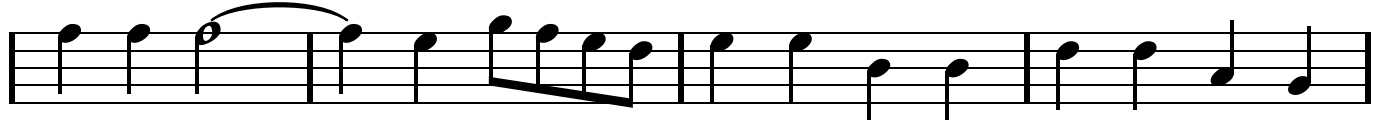
F-6

E-7

E<sup>b</sup>7

D-7

G7

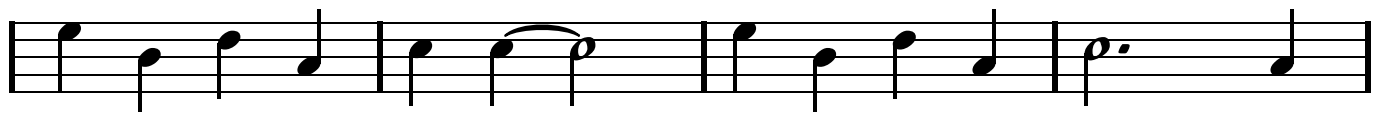


**A** CΔ7

1/2

D7

1/2



D-7

G7

CΔ7

D-7

(G7)

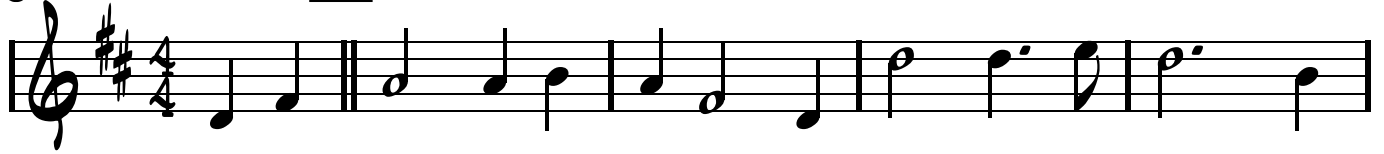


# Faded Love

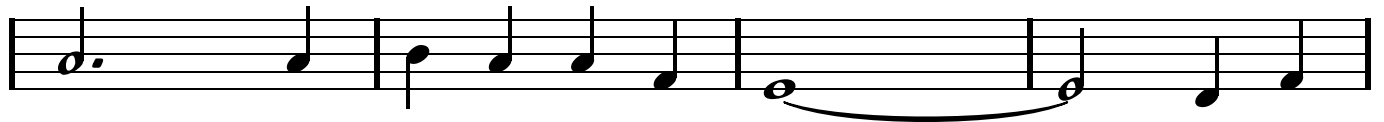
Bob Wills, John Wills, Billy Jack Wills

Swing  
♩ = 175

**A** D A7#5 D7 G G#07



D B-7 D7 A7 %



**A** D A7#5 D7 G G#07



D A7 D G D



**B** D D7 G %



D % E7 A7 %



**A** D A7#5 D7 G G#07



D A7 D G D





# Fascinating Rhythm

Ira Gershwin

George Gershwin

Swing  
♩ = 140

**A** G7

1/.

1/.

1/.

C7

1/.

1/.

1/.

F

D-7

G7

C

1/.

E-

A-7

D7

G7

D-7

**B** G7

1/.

1/.

1/.

C7

1/.

1/.

1/.

F

B $\phi$ 7

E7

A-

D7

D-7

G7

C

(C7 )

# Five Minutes More

Sammy Cahn

Jule Styne

Swing

♩ = 140

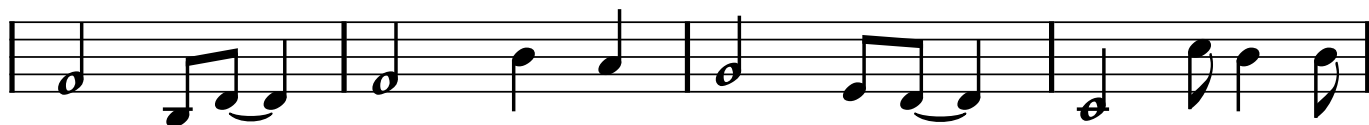
**A** B $\flat$  $\Delta$ 7 D $\emptyset$ 7 D7 E $\flat$ 6 G7 C7



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



**A** B $\flat$  $\Delta$ 7 D $\emptyset$ 7 D7 E $\flat$ 6 G7 C7



F7 % B $\flat$ 6 B $\flat$ 7



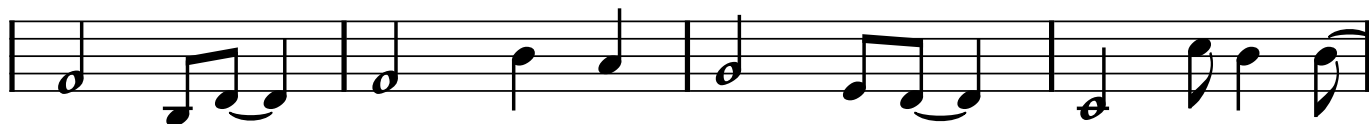
**B** E $\flat$  $\Delta$ 7 E $\flat$ - $\Delta$ 7 B $\flat$  $\Delta$ 7 %



E $\flat$  $\Delta$ 7 B $\flat$  $\Delta$ 7 C7 F7



**A** B $\flat$  $\Delta$ 7 D $\emptyset$ 7 D7 E $\flat$ 6 G7 C7



F7 % B $\flat$ 6 (F7)



# Flamingo

Edmund Anderson

Ted Grouya

Swing  
♩ = 130

**A** FΔ7 D-7 G-7 C7 F-7 Bb7



Db7 G-7 C7 FΔ7 D7 G-7 C7



**A** FΔ7 D-7 G-7 C7 F-7 Bb7



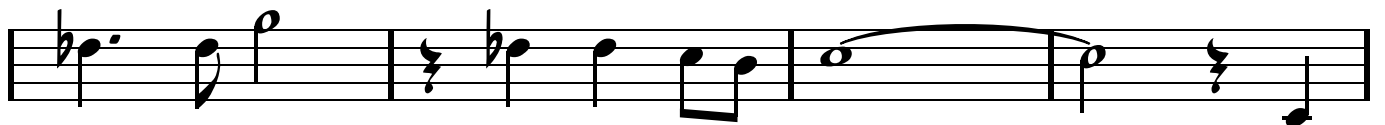
Db7 G-7 C7 F6 Bb-6 F6



**B** Bb-7 Eb7 AbΔ7 A°7



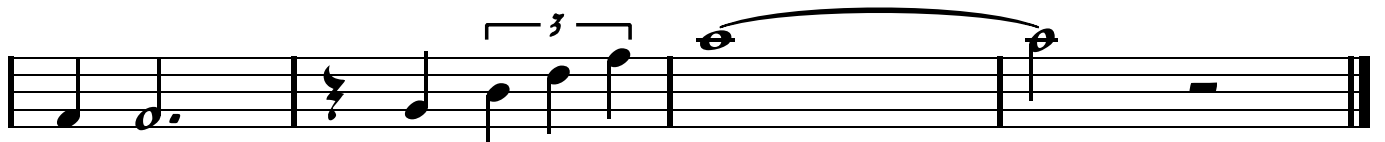
Bb-7 Eb7 G-7 C7



**A** FΔ7 D-7 G-7 C7 F-7 Bb7



Db7 G-7 C7 FΔ7 D7 (G-7 C7)



# Flat Foot Floogie

Slim Gaillard and Slam Stewart

Swing  
♩ = 160

**A** F F<sup>o</sup> G-7 C7 F F<sup>o</sup> G-7 C7



F F<sup>o</sup> B<sup>b</sup> B<sup>o7</sup> F C7 %



**A** F F<sup>o</sup> G-7 C7 F F<sup>o</sup> G-7 C7



F F<sup>o</sup> B<sup>b</sup> B<sup>o7</sup> F C7 %



**B** F7 % B<sup>b7</sup> %



G7 % C G-7 C7



**A** F F<sup>o</sup> G-7 C7 F F<sup>o</sup> G-7 C7



F F<sup>o</sup> B<sup>b</sup> B<sup>o7</sup> F/C C7 F (C7)





# Fly Me To The Moon

Bart Howard

Swing  
♩ = 160

**A** A-7 D-7 G7 CΔ7

FΔ7 B∅7 E7b9 A-7 A7

D-7 G7 CΔ7 E-7 A7

D-7 G7 CΔ7 B∅7 E7b9

**B** A-7 D-7 G7 CΔ7

FΔ7 B∅7 E7b9 A-7 A7

D-7 G7 E-7 A7

D-7 G7 CΔ7 (B∅7 E7b9)

# Forty Second Street

Al Dubin  
Swing

Harry Warren

♩ = 180

**A**

E-

'/.

B7

E-

B7



E-

D

G

A-

E-

F#7#11

E-

/ C-6

E-



**A**

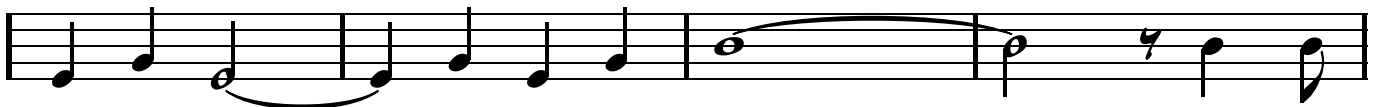
E-

'/.

B7

E-

B7



E-

D

G

A-

E-

F#7#11

E-

C-6

E-



**B**

C7

'/.

'/.

'/.



A7

'/.

'/.

E<sup>b</sup>7

B7



**A**

E-

'/.

B7

E-

B7



E-

D

G

A-

E-

F#7#11

1. E-

C-6

E-



2.

E-

E-Δ7

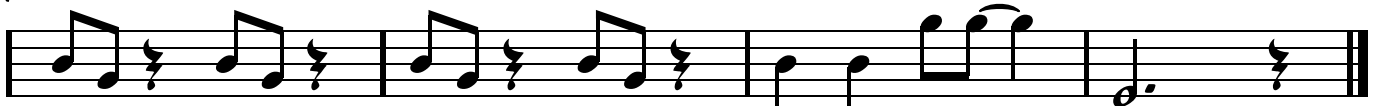
E-7

E-6

E-

C-6

E-



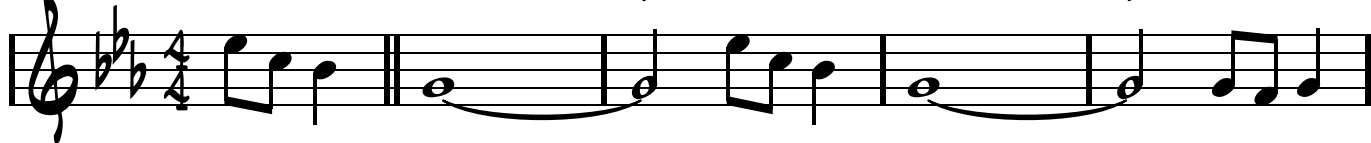
# Four Or Five Times

Marco H. Hellman

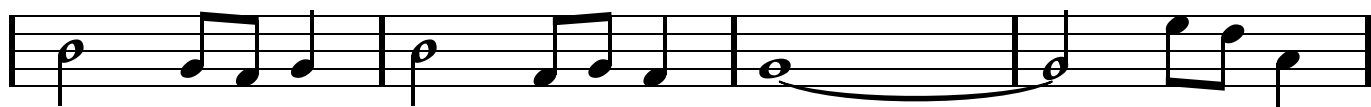
Byron Sturges Gay

Swing  
♩ = 150

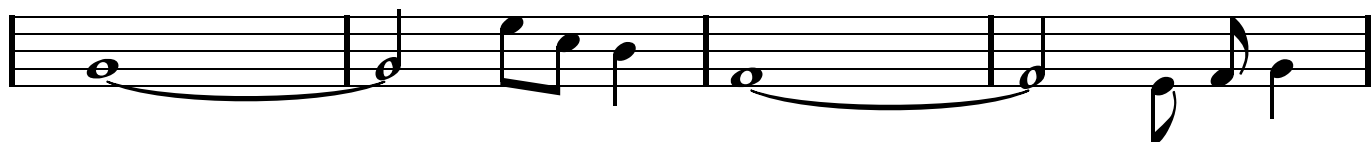
**A** Eb % F6 %



Bb7 % Eb Bb7



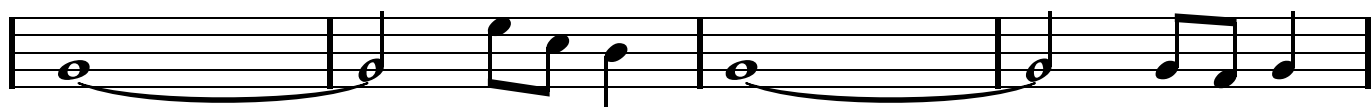
Eb Eb7 Ab6 Ab-6



Bb7 % Eb Bb7



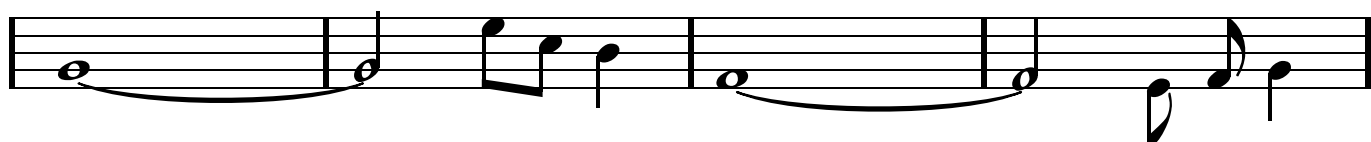
**A** Eb % F6 %



Bb7 % Eb Bb7



Eb Eb7 Ab6 Ab-6



Bb7 % Eb (Bb7)





# Free And Easy

Roy Turk

Fred E. Ahlert

Swing  
♩ = 200

**A** C

C G7#5 C

C#0



D-7 G7 G7 C C6 F7



**A** C

C G7#5 C

C#0



D-7 G7 G7 C C6 D-#5 C7/E



**B**

F- F-7 Bb7 Eb7 Ab7 Eb7#5 Ab



F- F-7 Bb7 Eb7 Ab7 G7#5



**A** C

C G7#5 C

C#0



D-7 G7 G7 C C6 C6 (G7#5)



# French Foreign Legion

Aaron Schroeder

Guy Wood

Swing  
♩ = 140

Intro

A<sup>b</sup> E<sup>b</sup>-7 D<sup>b</sup>Δ7 D<sup>∅</sup>7 E<sup>b</sup>7 E<sup>b</sup>7

**A** A<sup>b</sup>Δ7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 E<sup>b</sup>7

A<sup>b</sup>Δ7 D<sup>b</sup>Δ7 F7<sup>b9</sup> B<sup>b</sup>-7 E<sup>b</sup>7 F7

B<sup>b</sup>-7 G<sup>∅</sup>7 E<sup>b</sup>7 E<sup>b</sup>7

B<sup>b</sup>-7 F<sup>∅</sup>7 F-7 F7 B<sup>b</sup>-7 E<sup>b</sup>7

**B** A<sup>b</sup>Δ7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 E<sup>b</sup>7

A<sup>b</sup>Δ7 F-7 D<sup>b</sup>Δ7 F7

B<sup>b</sup>-7 B<sup>b</sup>∅7 A<sup>b</sup>Δ7 F7

B<sup>b</sup>-7 B<sup>b</sup>∅7 E<sup>b</sup>7 A<sup>b</sup>6 (B<sup>b</sup>-7 E<sup>b</sup>7)

# Gee Baby, Ain't I Good To You?

Andy Razaf  
Swing

Don Redman

♩ = 90

C7 Ab7 G7 C7 F7 Bb7 Eb6 G7

C7 Ab7 G7 C7 F7 Bb7 Eb6 Eb7

Ab6 A°7 Eb6/Bb Eb7 Ab6 A°7 Eb/Bb G7

C7 Ab7 G7 C7 F7 Bb7 Eb6 (Ab7 G7)

# Georgia On My Mind

Stuart Gorrell

Hoagy Carmichael

Swing  
♩ = 90

**A**

FΔ7

E∅7

A7b9

D-

D-/C

G/B

Bb-6



A-7

D7

G-7

C7

A-7

D7

G-7

C7#5



**A**

FΔ7

E∅7

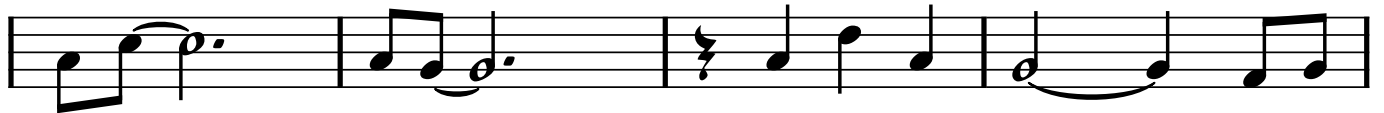
A7b9

D-

D-/C

G/B

Bb-6



A-7

D7

G-7

C7

F6

E∅7

A7b9



**B**

D-7

G-7

D-

Bb7

D-

G-7

D-

G7



D-

A7b9

D-

B∅

E7

A-7

D7

G-7

C7



**A**

FΔ7

E∅7

A7b9

D-

D-/C

G/B

Bb-6



A-7

D7

G-7

C7

F6

(G-7 C7)





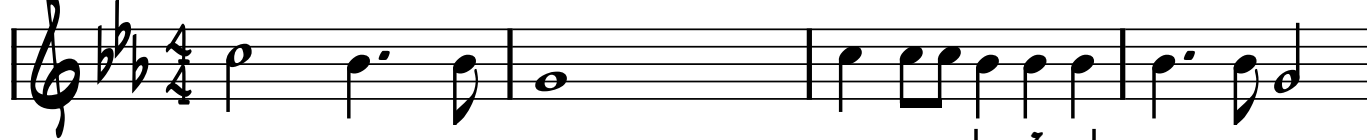
# Gone With The Wind

Herb Magidson

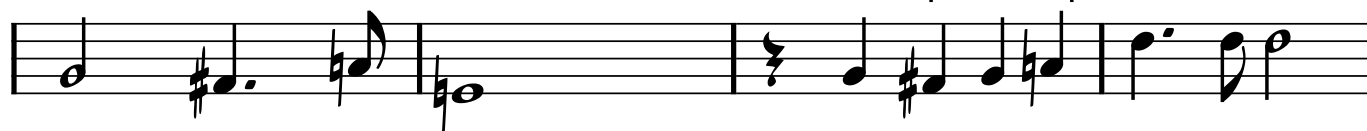
Allie Wrubel

Swing  
♩ = 180

**A** F-7 Bb7 EbΔ7 C7 F-7 Bb7 EbΔ7



A-7 D7 GΔ7 E7 A-7 D7 GΔ7



G-7 F#o7 F-7 Bb7



EbΔ7 Ab7 G-7 C7b9 F-7 Bb7



**B** F-7 Bb7 EbΔ7 C7 F-7 Bb7 EbΔ7



A-7 D7 GΔ7 E7 A-7 D7 GΔ7



F-7 C-7 F-7 Bb7 G∅7 C7b9



F-7 Bb7 EbΔ7 (G∅7 C7)



# Good Bait

Tadd Dameron and Count Basie

Swing  
♩ = 130

**A** Bb6 Bb7 G-7 C-7 F7 Bb6 G-7 C-7 F7

BbΔ7 Bb7 EbΔ7 Ab7 D-7 Db7 C-7 B7 Bb6 F7#5

**A** Bb6 G-7 C-7 F7 Bb6 G-7 C-7 F7

BbΔ7 Bb7 EbΔ7 Ab7 D-7 Db7 C-7 B7 Bb6 ( Bb7b5 )

**B** Eb5 C-7 F-7 Bb7 Eb6 C-7 F-7 Bb7

EbΔ7 Eb7 AbΔ7 Db7 G-7 Gb7 F-7 E7 Eb6 Bb7b5

**A** Bb6 G-7 C-7 F7 Bb6 G-7 C-7 F7

BbΔ7 Bb7 EbΔ7 Ab7 D-7 Db7 C-7 B7 Bb6 ( F7+ )

# Goody Goody

Johnny Mercer

Matty Malneck

Swing  
♩ = 150

**A**

B $\flat$

/.

/.

/.



B $\flat$

/.

G

/.



C-

G7

C-

/.

/.



C7

/.

/.

F7



**B**

B $\flat$

/.

/.

/.



B $\flat$ 7

/.

E $\flat$

/.



E $\flat$

/.

D-7

G7



B $\flat$

/.

G7

/.



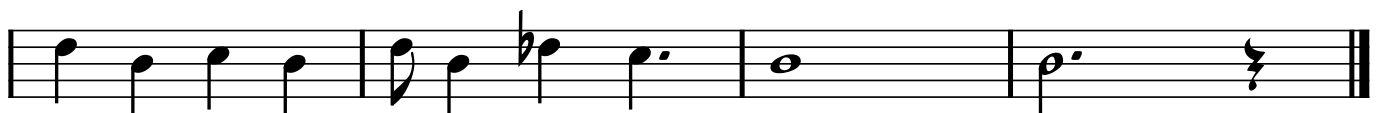
C7

F7

B $\flat$

(F7 )

)





# Groove Juice Special

Slim Gaillard

Swing  
♩ = 165

**A** B $\flat$ 6 B $^{\circ}$  C-7 F7 B $\flat$ 6 B $^{\circ}$  C-7 F7



B $\flat$ 6 B $\flat$ 7 E $\flat$ 6 E $^{\circ}$  F7 B $\flat$ 6



**A** B $\flat$ 6 B $^{\circ}$  C-7 F7 B $\flat$ 6 B $^{\circ}$  C-7 F7



B $\flat$ 6 B $\flat$ 7 E $\flat$ 6 E $^{\circ}$  F7 B $\flat$ 6



**B** D7 / G7



C7 / F7



**A** B $\flat$ 6 B $^{\circ}$  C-7 F7 B $\flat$ 6 B $^{\circ}$  C-7 F7



B $\flat$ 6 B $\flat$ 7 E $\flat$ 6 E $^{\circ}$  F7 B $\flat$ 6



# Harlem Nocturne

Dick Rogers

Earle Hagen

Swing  
♩ = 90

**A** C-6 '/. 3 F-6 '/. 3

F-6 / / Ab7 G7 C-6 '/. 3

**A** C-6 '/. 3 F-6 '/. 3

F-6 / / Ab7 G7 C-6 '/. 3

**B** Eb6 Bb-7 Eb6 3 Bb-7 Eb6 Bb-7 Eb6 Eb7

C-6

Ab6 Eb-7 Ab6 Eb-7 (N.C. for head Eb-7 solos)

**A** C-6 '/. 3 F-6 '/. 3

F-6 / / Ab7 G7 C-6 '/. 3

**Form based on the Illinois Jacquet recording**

# Has Anybody Seen My Girl?

Sam M. Lewis and Joseph Widow Young

Ray Henderson

Swing  
♩ = 200

**A** B $\flat$

D7

G7

'/.



C7

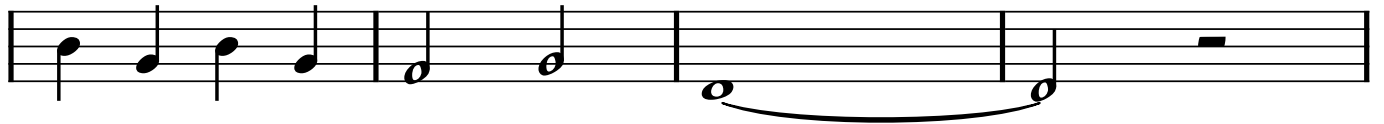
F7

B $\flat$

B $\flat$ 7

C-7

F7



**A** B $\flat$

D7

G7

'/.



C7

F7

B $\flat$

E $\flat$

B $\flat$  (N.C.)



**B** D7

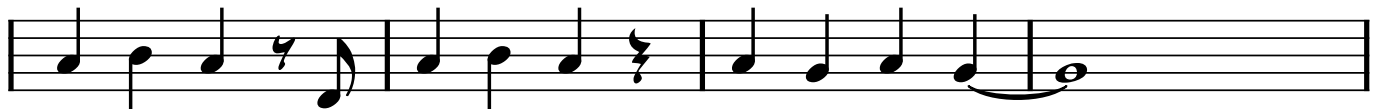
'/.

G7

A-7

B $\flat$ 7

G7/B



C7

'/.

F7

'/.



**A** B $\flat$

D7

G7

'/.

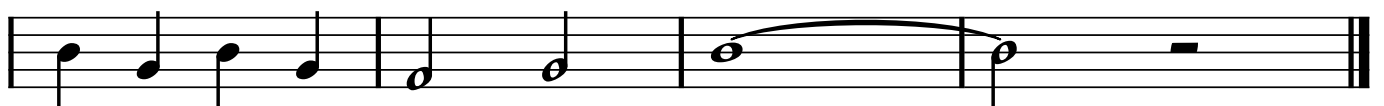


C7

F7

B $\flat$

(C-7 F7)



# Have You Met Miss Jones

Lorenz Hart

Richard Rodgers

Swing  
♩ = 130

**A**

FΔ7

F#°7

G-7

C7

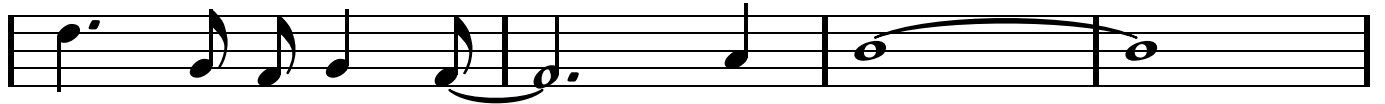


A-7

D-7

G-7

C7



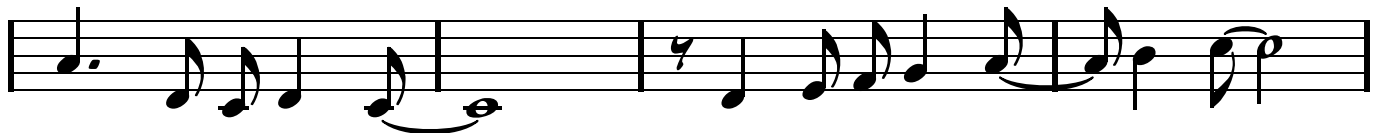
**A**

FΔ7

F#°7

G-7

C7

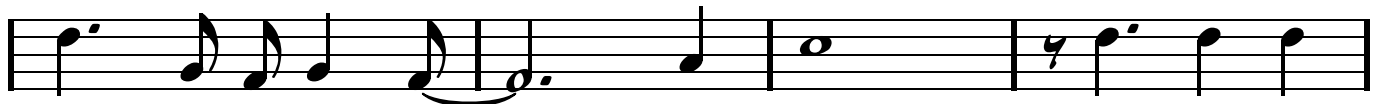


A-7

D-7

C-7

F7



**B**

BbΔ7

Ab-7

Db7

GbΔ7

E-7

A7



DΔ7

Ab-7

Db7

GbΔ7

G-7

C7



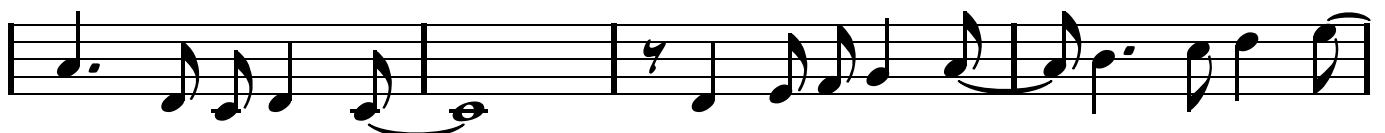
**A**

FΔ7

F#°7

G-7

C7



A-7

D7

G-7

C7

F6

(G-7 C7)



# Heart And Soul

Frank Loesser

Hoagy Carmichael

Swing  
♩ = 120

**A**

F D-7 G-7 C7 FΔ7 D-7 G-7 C7



A-7 D-7 G-7 C7 F D-7 G-7 C7



**A**

F D-7 G-7 C7 FΔ7 D-7 G-7 C7



A-7 D-7 G-7 C7 F / G-7 C7 FΔ7 / C-7 F7



**B**

BbΔ7 A7 D7 G7 C7 F7 Bb7 A7



BbΔ7 A7 D7 G7 C7 F7 Bb7 C7



**A**

F D-7 G-7 C7 FΔ7 D-7 G-7 C7



A-7 D-7 G-7 C7 F D-7 G-7 C7



F (D-7 G-7 C7)



# Here's That Rainy Day

Johnny Burke

Jimmy Van Heusen

Swing A  
 ♩ = 140

**A** GΔ7 Bb7 EbΔ7 AbΔ7

A-7 D7 GΔ7 D-7 G7

C-7 F7 BbΔ7 EbΔ7

A-7 D7 GΔ7 A-7 D7

**B** GΔ7 Bb7 EbΔ7 AbΔ7

A-7 D7 GΔ7 D-7 G7

CΔ7 A-7 D7 B-7 E-7 A7

A-7 D7b9 GΔ7 (A-7 D7)



# Hit That Jive Jack

Campbell Skeets Tolbert & Johnny Alston

Swing  
♩ = 180

**A** F6 D-7 Ab<sup>o</sup>7 C7 F6 D-7 Db7 C7

F F7 Bb7 B<sup>o</sup>7 F6 C7 F6

**A** F6 D-7 Ab<sup>o</sup>7 C7 F6 D-7 Db7 C7

F F7 Bb7 B<sup>o</sup>7 F6 C7 F6

**B** C-7 F7 BbΔ7 BbΔ7

D-7 G7 G-7 C7

**A** F6 D-7 Ab<sup>o</sup>7 C7 F6 D-7 Db7 C7

F F7 Bb7 B<sup>o</sup>7 F6 C7 F6



# Honeysuckle Rose

Andy Razaf

Fats Waller

Swing  
♩ = 140

**A**

G-7

C7

G-7

C7



F6

G-7

C7

F6

A-7

D7



**A**

G-7

C7

G-7

C7



F6

G-7

C7

F6



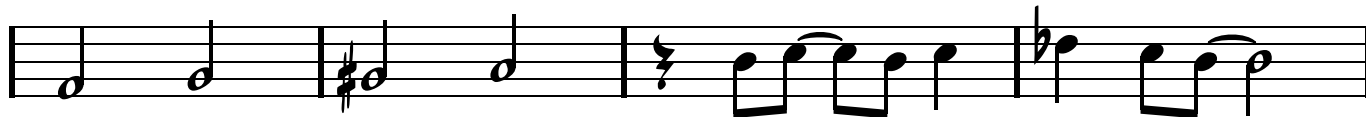
**B**

F7

1/2

Bb6

1/2

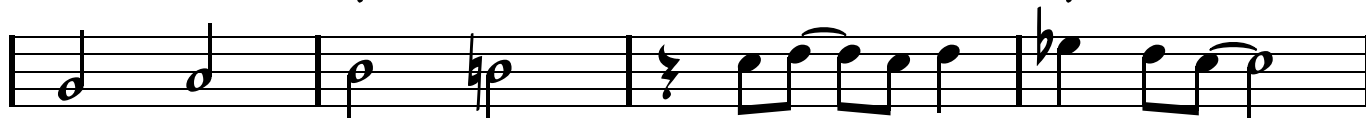


G7

1/2

C7

1/2



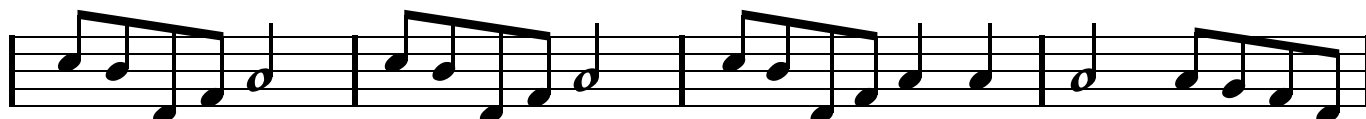
**A**

G-7

C7

G-7

C7



F6

G-7

C7

F6

(A-7

D7)



# How Deep Is The Ocean

Irving Berlin

Swing  
♩ = 200

**A**

C-7 G7 C-7 A $\emptyset$ 7 D7 $\flat$ 9

G-7 A $\emptyset$ 7 D7 $\flat$ 9 G-7 C7 $\flat$ 9 F-7 B $\flat$ 7

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

B7 $\sharp$ 11 / B $\flat$ 7 D $\emptyset$ 7 G7 $\flat$ 9

**B**

C-7 G7 C-7 A $\emptyset$ 7 D7 $\flat$ 9

G-7 A $\emptyset$ 7 D7 $\flat$ 9 G-7 C7 $\flat$ 9 F-7 B $\flat$ 7

E $\flat$  $\Delta$ 7 G $\emptyset$ 7 C7 $\flat$ 9 F-7 D $\flat$ 7

E $\flat$  $\Delta$ 7 F7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 (G7 $\flat$ 9)

# How High The Moon

Nancy Hamilton

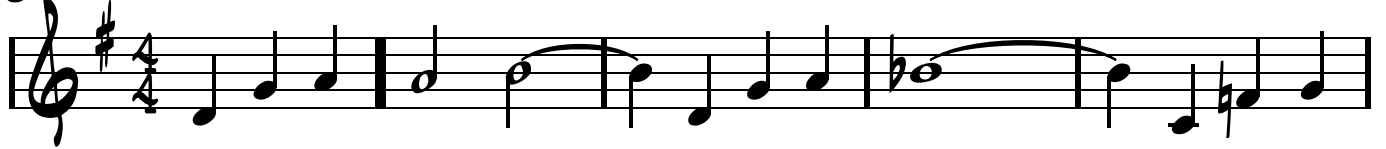
Morgan Lewis

Swing  
♩ = 160

**A** GΔ7

G-7

C7



FΔ7

F-7

Bb7



EbΔ7

A∅7

D7b9

G-7

A∅7

D7



GΔ7

A-7

D7

B-7

Bb7

A-7

D7



**B**

GΔ7

∕.

G-7

C7



FΔ7

∕.

F-7

Bb7



EbΔ7

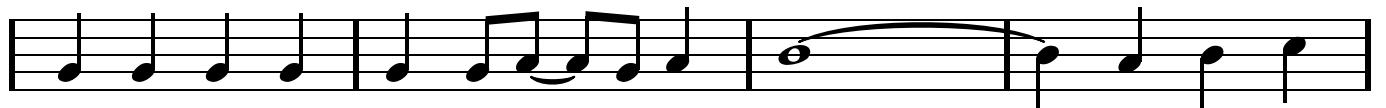
A∅7

D7b9

GΔ7

A-7

D7



B-7

Bb7

A-7

D7

G6

(A-7 D7)



# How Long Has This Been Going On

George Gershwin

George Gershwin

Swing  $\text{♩} = 140$  **A** C7 C<sup>o</sup>7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>7

F/A A<sup>b</sup>o7 G-7 C7 B<sup>b</sup>Δ7 C7 FΔ7

**A** C7 C<sup>o</sup>7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>7

F/A A<sup>b</sup>o7 G-7 C7 B<sup>b</sup>Δ7 C7 F<sup>6</sup> F7

**B** B<sup>b</sup>Δ7 E<sup>b</sup>7 B<sup>b</sup>Δ7 E<sup>b</sup>7 B<sup>b</sup>Δ7 E<sup>b</sup>7 B<sup>b</sup>Δ7 E7

A-7 E7 A-7 E7 A-7 A<sup>b</sup>o7 G-7 D7

**A** C7 C<sup>o</sup>7 C7 C7 F7 B<sup>b</sup>Δ7 E<sup>b</sup>7

F/A A<sup>b</sup>o7 G-7 C7 B<sup>b</sup>Δ7 C7 F<sup>6</sup> (D7)

# I Ain't Got Nobody

Roger A. Graham

Spencer Williams,

Swing  
♩ = 140

**A**

F7 / E7 Eb7 D7 G7 %



FΔ7 D-7 G7 C7 F6 D-7 G-7 C7



**A**

F7 / E7 Eb7 D7 G7 %



G7 % C7 %



**B**

F % Bb6 %



D7b9 % G7 C7



**A**

F7 / E7 Eb7 D7 G7 %



FΔ7 D-7 G7 C7 F6 D-7 (G-7 C7)



# I Can't Believe That You're In Love With Me

Clarence Gaskill.

Jimmy McHugh,

Swing  
♩ = 160

**A** F6

Bb7

CΔ7

D7



G7

D-7

G7

CΔ7

G-7

C7



**A** F6

Bb7

CΔ7

D7



G7

D-7

G7

C6

F6

C6



**B** E7

/.

A7

/.



D7

/.

G7

G7

C7



**A** F6

Bb7

CΔ7

D7



G7

D-7

G7

C6

(G-7 C7)



# I Can't Get Started

Ira Gershwin

Vernon Duke

Swing **Intro (based on Bunny Berigan's 1937 recording.)**

♩ = 80

CΔ7 B7 D-7 G7



**A** CΔ7 A-7 D-7 G7 E7 A∅7 D7 G7



CΔ7 A-7 D-7 G7 E7 A7 D7 G7



**A** CΔ7 A-7 D-7 G7 E7 A∅7 D7 G7



CΔ7 A-7 D-7 G7 C6 Bb7#11 CΔ7



**B** E-7 A7 E-7 A7 DΔ7 GΔ7 DΔ7



D-7 G7 D-7 G7 E-7 Eb∅7 D7 G7



**A** CΔ7 A-7 D-7 G7 E7 A∅7 D7 G7



CΔ7 A-7 D-7 G7 C6 (D-7 G7)







# I Could Write A Book

Lorenz Hart

Richard Rodgers

Swing  
♩ = 170

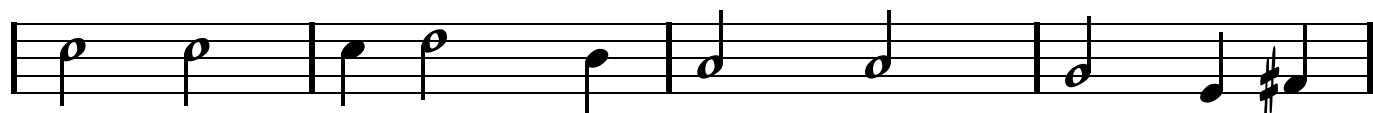
**A** CΔ7 A-7 D-7 G7 CΔ7 A-7 D-7 G7



CΔ7 D-7 E-7 A7<sup>b9</sup> D-7 B<sup>o</sup>7 E7<sup>b9</sup>



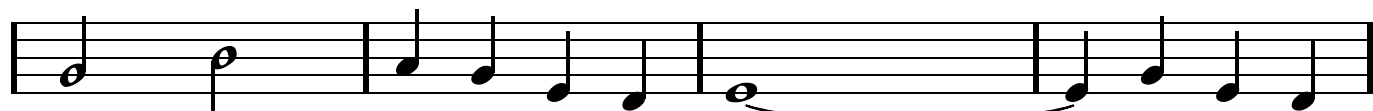
A-7 D-7 G7 F#<sup>o</sup>7 B7 E-7



A-7 D7 D-7 G7



**B** CΔ7 A-7 D-7 G7 CΔ7 A-7 D-7 G7



CΔ7 D-7 E-7 A7<sup>b9</sup> D-7 B<sup>o</sup>7 E7<sup>b9</sup>



A-7 A<sup>b</sup>7 G-7 C7<sup>b9</sup> FΔ7 B<sup>b</sup>7



E-7 A7 D-7 G7 C<sup>6</sup> (D-7 G7)



# I Cover The Waterfront

Edward Heyman

Johnny Green

Swing  
♩ = 120

**A**

A7 D7 G D7 B-7 Bb07

A-7 D7 G C7 B-7 Bb7

**A** A7 D7 G D7 B-7 Bb07

A-7 D7 G C-6 G

**B** A-7 D7 G E7 A-7 D7 G E7

B-7 E7 A C07 B-7 E7 A-7 D7

**A** A7 D7 G D7 B-7 Bb07

A-7 D7 G

# I Didn't Know What Time It Was

Lorenz Hart

Richard Rodgers

Swing  
♩ = 120

**A**

F#-7 B7

E-7 A7

F#-7 B7

E-7 A7



A-7 D7

E-7 /D

CΔ7 B-7

A-7 D7



**A**

F#-7 B7

E-7 A7

F#-7 B7

E-7 A7



A-7 D7

E-7 /D

CΔ7 B-7

A-7 D7



**B**

G6

F#Ø7

B7

F#Ø7

B7

E-7

D-7



CΔ7 B7

E-7

A7

A-7 D7



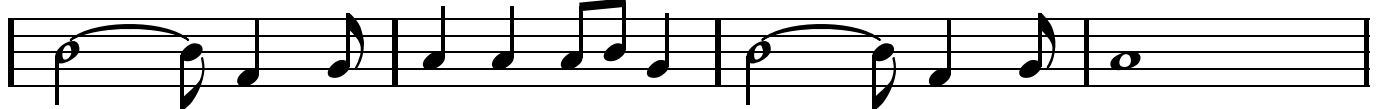
**A**

F#-7 B7

E-7 A7

F#-7 B7

E-7 A7



A-7 D7

E-7 /D

CΔ7 B-7

C-7 F7



B-7 E7

A-7 D7

G6



# I Got it Bad and That Ain't Good

Paul F. Webster

Duke Ellington

Swing

♩ = 140

**A**

G<sup>6</sup>

B<sup>7</sup>

E-<sup>7</sup>

A<sup>7</sup>

E-<sup>7</sup>

A<sup>7</sup>



A-<sup>7</sup>

B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

G<sup>6</sup>

A-<sup>7</sup>

D<sup>7</sup>



**A**

G<sup>6</sup>

B<sup>7</sup>

E-<sup>7</sup>

A<sup>7</sup>

E-<sup>7</sup>

A<sup>7</sup>



A-<sup>7</sup>

B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

G<sup>6</sup>

D-<sup>7</sup>

G<sup>7</sup>



**B**

CΔ<sup>7</sup>

CΔ<sup>7</sup>

F<sup>7</sup>

F<sup>7</sup>



GΔ<sup>7</sup>

B-<sup>7</sup>

E<sup>7</sup>

A-<sup>7</sup>

D<sup>7</sup>



**A**

G<sup>6</sup>

B<sup>7</sup>

E-<sup>7</sup>

A<sup>7</sup>

E-<sup>7</sup>

A<sup>7</sup>



A<sup>m</sup><sup>7</sup>

B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

G<sup>6</sup>

(A-<sup>7</sup> D<sup>7</sup>)



# I Got Rhythm

Ira Gershwin  
Swing  
♩ = 160

George Gershwin

**A** Bb6 G-7 C-7 F7 D-7 G-7 C-7 F7

Bb7 Bb7/D Eb7 Eø7 Bb6/F F7 Bb6 F7

**A** Bb6 G-7 C-7 F7 D-7 G-7 C-7 F7

Bb7 Bb7/D Eb7 Eø7 Bb6/F F7 Bb6

**B** D7 % G7 %

C7 % F7 %

**A** Bb6 G-7 C-7 F7 D-7 G-7 C-7 F7

Bb7 Bb7/D Eb7 Eø7 Bb6/F F7 Bb6 F7

C7 F7 Bb6

# I Hear A Rhapsody

Jack Baker, Dick Gasparre, George Fragos

Swing  
♩ = 160

**A** C-7 F-7 Bb7 EbΔ7 Ab7 G-7 C7

F∅7 Bb7 EbΔ7 D∅7 G7

**A** C-7 F-7 Bb7 EbΔ7 Ab7 G-7 C7

F∅7 Bb7 EbΔ7 A∅7 D7b9

**B** G-7 A∅7 D7b9 G-7 C-7 F7

BbΔ7 F-7 D∅7 G7#5

**A** C-7 F-7 Bb7 EbΔ7 Ab7 G-7 C7

F∅7 Bb7 EbΔ7 (D∅7 G7)

# I Hear You Talkin'

Cindy Walker

Swing  
♩ = 120

**A**

C6 D-7 G7 C6 A- D-7 G7



C6 F G# G7 C6 G7



**A**

C6 D-7 G7 C6 A- D-7 G7



C6 F G# G7 C6



**B**

E7 E7 A7 A7



D7 D7 G7 A- B° G7



**A**

C6 D-7 G7 C6 A- D-7 G7



C6 F G# G7 C6 (G7)







# I Like Bananas Because They Have No Bones

Chris Yacich

Swing  $\text{♩} = 200$  **A** F  $\text{̣}$  G7  $\text{̣}$

C7  $\text{̣}$  C7  $\text{̣}$  F C7

**A** F  $\text{̣}$  G7  $\text{̣}$

C7  $\text{̣}$  C7  $\text{̣}$  F C7

**B** Bb  $\text{̣}$  F

G7  $\text{̣}$  C7

**A** F  $\text{̣}$  G7  $\text{̣}$

C7  $\text{̣}$  C7  $\text{̣}$  F C7

# I Like Pie, I Like Cake

(Everybody sing!)

George A Little

Larry Shay

Swing

♩ = 170

B $\flat$ 6 E $\flat$ 7

B $\flat$ 6 G7 C7 F7

B $\flat$ 6 B $\flat$ 7/D E $\flat$ 7 E $^{\circ}$

B $\flat$  G7 C7 F7 B $\flat$  (F7)

# I Love You

Cole Porter

Swing  
♩ = 140

**A**

G $\emptyset$ 7 C7<sup>b9</sup> F $\Delta$ 7 F $\Delta$ 7

Musical staff 1: Treble clef, 4/4 time signature. Chords: G $\emptyset$ 7, C7<sup>b9</sup>, F $\Delta$ 7, F $\Delta$ 7. Notes: G4, B4, D5, C5, B4, A4, G4.

G-7 C7 F $\Delta$ 7 F $\Delta$ 7

Musical staff 2: Treble clef. Chords: G-7, C7, F $\Delta$ 7, F $\Delta$ 7. Notes: G4, B4, D5, C5, B4, A4, G4. Includes a triplet of G4, A4, B4.

G $\emptyset$ 7 C7<sup>b9</sup> F $\Delta$ 7 B-7 E7

Musical staff 3: Treble clef. Chords: G $\emptyset$ 7, C7<sup>b9</sup>, F $\Delta$ 7, B-7, E7. Notes: G4, B4, D5, C5, B4, A4, G4.

A $\Delta$ 7 B-7 E7 A $\Delta$ 7 A $\Delta$ 7

Musical staff 4: Treble clef. Chords: A $\Delta$ 7, B-7, E7, A $\Delta$ 7, A $\Delta$ 7. Notes: G4, B4, D5, C5, B4, A4, G4.

**B**

G-7 C7 F $\Delta$ 7 F $\Delta$ 7

Musical staff 5: Treble clef. Chords: G-7, C7, F $\Delta$ 7, F $\Delta$ 7. Notes: G4, B4, D5, C5, B4, A4, G4. Includes a triplet of G4, A4, B4.

A $\emptyset$ 7 D7<sup>b9</sup> G-7 C7

Musical staff 6: Treble clef. Chords: A $\emptyset$ 7, D7<sup>b9</sup>, G-7, C7. Notes: G4, B4, D5, C5, B4, A4, G4.

G $\emptyset$ 7 C7<sup>b9</sup> F $\Delta$ 7 A $\emptyset$ 7 D7<sup>b9</sup>

Musical staff 7: Treble clef. Chords: G $\emptyset$ 7, C7<sup>b9</sup>, F $\Delta$ 7, A $\emptyset$ 7, D7<sup>b9</sup>. Notes: G4, B4, D5, C5, B4, A4, G4.

G7 G-7 C7 F6 (A $\emptyset$ 7 D7<sup>b9</sup>)

Musical staff 8: Treble clef. Chords: G7, G-7, C7, F6, (A $\emptyset$ 7 D7<sup>b9</sup>). Notes: G4, B4, D5, C5, B4, A4, G4.

# I Only Have Eyes For You

Al Dubin

Harry Warren

Swing  
♩ = 150

**A** D-7 G7 D-7 G7

CΔ7 F7 E-7 Eb-7 Ab7

**A** D-7 G7 D-7 G7

CΔ7 Bb7 A7 F#7

**B** D-7 G7 E-7 A7

DØ7 G7 E-7 Eb-7 Ab7

**A** D-7 G7 D-7 G7

CΔ7 E7#5 Bb7#11 A7

D-7 G7 C6 (E-7 A7)

# I Remember You

Johnny Mercer

Victor Schertzinger

Swing  
♩ = 140

**A**

FΔ7

B-7 E7

FΔ7

C-7 F7



BbΔ7

Eb7

FΔ7

G-7 C7



**A** FΔ7

B-7 E7

FΔ7

C-7 F7



BbΔ7

Eb7

FΔ7

C-7 F7



**B** BbΔ7

E-7

A7

DΔ7

E-7

A7



DΔ7

D-7

G7

CΔ7

G-7

C7



**A** FΔ7

B-7

E7

FΔ7

A∅7

D7



G-7

Bb-7

Eb7

A-7

B∅7

E7b9



A-7

D7

G-7

C7

F6

(D-7

G-7

C7)



# I Should Care

Sammy Cahn

Axel Stordahl and Paul Weston

Swing  
♩ = 170

**A**

D-7 G7 E-7 A7 D-7 G7 CΔ7

EΦ7 A7 D-7 F-7 Bb7

CΔ7 BΦ7 E7 G-7 C7 FΔ7

BΦ7 E7b9 A-7 D7 D-7 G7

**B** D-7 G7 E-7 A7 D-7 G7 CΔ7

EΦ7 A7 D-7 F-7 Bb7

CΔ7 BΦ7 E7 A-7 D7

D-7 G7 C6 (FΔ7 E-7 A7)

# I Surrender, Dear

Gordon Clifford

Harry Barris

Swing  
♩ = 100

**A**

D-7

E $\phi$ 7

A7<sup>b9</sup>

D-7

E7

A-7

D7



C $\Delta$ 7

A-7

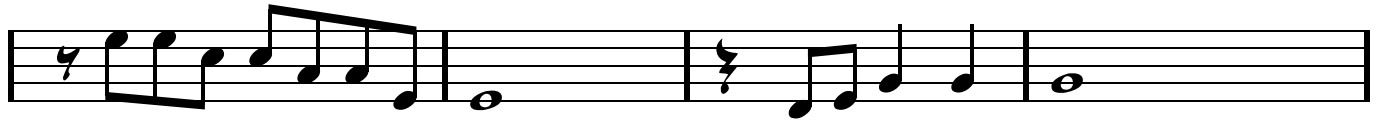
D7

D-7

G7

C $\Delta$ 7

A7



**A**

D-7

E $\phi$ 7

A7<sup>b9</sup>

D-7

E7

A-7

D7



C $\Delta$ 7

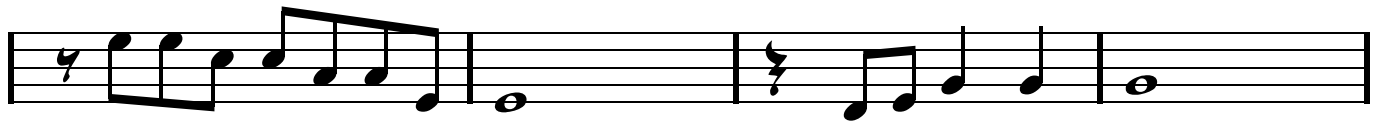
A-7

D7

D-7

G7

C $\Delta$ 7



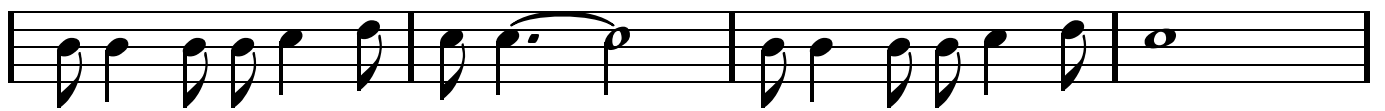
**B**

E7

A-7

E7

A-7



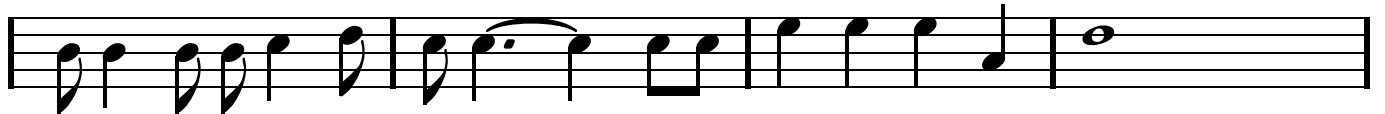
E7

A-7

D7

D-7

G7



**A**

D-7

E $\phi$ 7

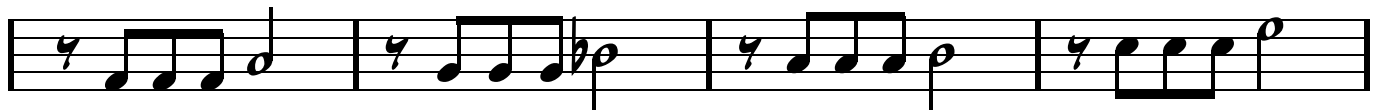
A7<sup>b9</sup>

D-7

E7

A-7

D7



C $\Delta$ 7

A-7

D7

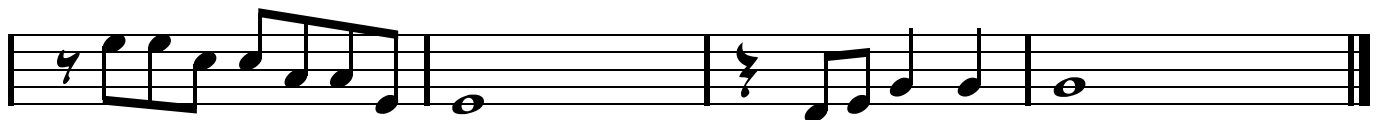
D7<sup>b9</sup>

D-7

G7

C $\Delta$ 7

(A7)



# I Thought About You

Johnny Mercer

Jimmy Van Heusen

Swing  
♩ = 110

**A** FΔ7 Bb7#11 A7 D7b9 G7 Ab7 G7

Musical staff for section A, first line. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. A triplet of eighth notes (G4, A4, Bb4) is marked with a bracket and the number 3. The line ends with a half note G4.

G-7 G-7/F E∅7 A7b9 D-7 Db7 C-7 F7

Musical staff for section A, second line. It continues the melody from the first line. It starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. A triplet of eighth notes (G4, A4, Bb4) is marked with a bracket and the number 3. The line ends with a half note G4.

BbΔ7 Bb-7 Eb7 FΔ7 C7 FΔ7

Musical staff for section A, third line. It continues the melody. It starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The line ends with a quarter note G4.

B∅7 E7b9 A-7 Ab7 G-7 C7

Musical staff for section A, fourth line. It continues the melody. It starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The line ends with a quarter note G4.

**B** B∅7 Bb7#11 A7 D7b9 G7 Ab7 G7

Musical staff for section B, first line. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. A triplet of eighth notes (G4, A4, Bb4) is marked with a bracket and the number 3. The line ends with a half note G4.

G-7 G-7/F E∅7 A7b9 D-7 Db7 C-7 F7

Musical staff for section B, second line. It continues the melody from the first line. It starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. A triplet of eighth notes (G4, A4, Bb4) is marked with a bracket and the number 3. The line ends with a half note G4.

BbΔ7 Bb-7 Eb7 FΔ7 D-7 B∅7 Bb7#11

Musical staff for section B, third line. It continues the melody. It starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The line ends with a quarter note G4.

A-7 D7 G-7 C7 F6 (G-7 C7)

Musical staff for section B, fourth line. It continues the melody. It starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The line ends with a quarter note G4.



# I Want A Roof Over My Head

Harvey Oliver Brooks

Swing  
♩ = 170

**A** F6 F7 Bb6 F6



F6 D-7 G7 C7



**A** F6 F7 Bb7 F6



F6 D7 G7 C7 F6 /.



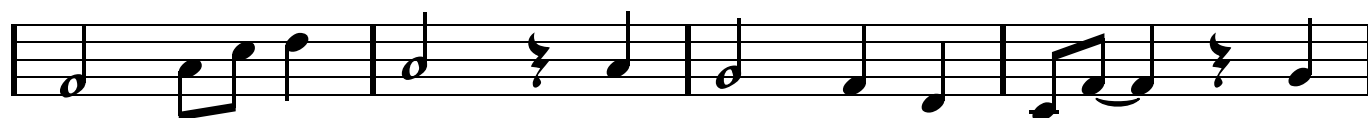
**B** Bb6 /. F6 /.



D-7 /. G-7 C7



**A** F6 F7 Bb6 F6



F6 D7 G7 C7 F6 (C7)



# I Want To Be Happy

Irving Caesar

Vincent Youmans

Swing  
♩ = 220

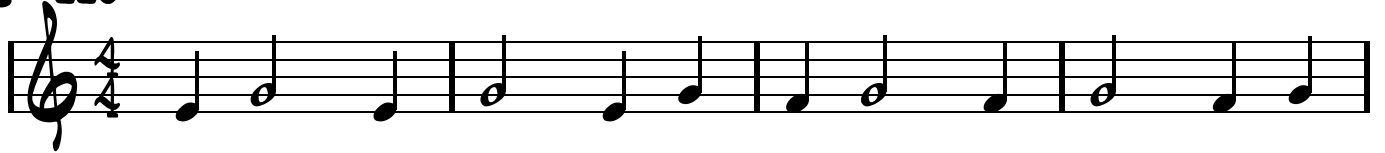
**A**

CΔ7

C#°7

D-7

G7



D-7

G7

C6

A-7

D-7

G7



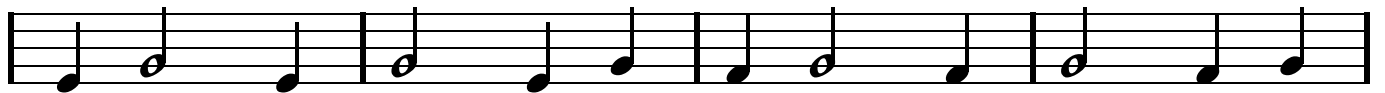
**A**

CΔ7

C#°7

D-7

G7

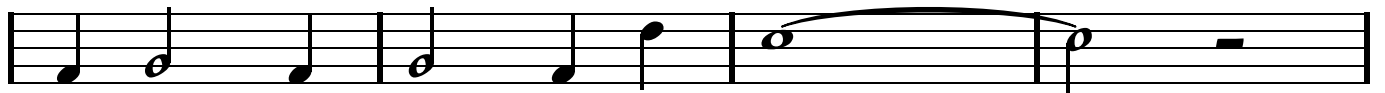


D-7

G7

C6

⋮



**B**

G-7

C7

FΔ7

⋮



E-7

A7

D7

G7



**A**

CΔ7

C#°7

D-7

G7



D-7

G7

C6

(D-7 G7)



# I Wish You Love

Albert Askew Beach (English lyrics)

Charles Trenet

Swing  
♩ = 130

**A** F-7 Bb7 G-7 Gb07

F-7 Bb7 EbΔ7 Ab7 G-7 C7

**A** F-7 Bb7 EbΔ7 Bb-7 G-7 Gb07

F-7 Bb7 EbΔ7 Eb7

**B** AbΔ7 Ab-6 EbΔ7 Gb07

F-7 C7 F7 F-7 Bb7 C7

**A** F-7 Bb7 G-7 Gb07

F-7 Bb7 Eb6 (Ab7 G-7 C7)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a boxed 'A' and a chord of F-7. The melody features several triplet markings. The second staff continues the melody with chords F-7, Bb7, EbΔ7, Ab7, G-7, and C7. The third staff starts with a boxed 'A' and chords F-7, Bb7, EbΔ7, Bb-7, G-7, and Gb07. The fourth staff has chords F-7, Bb7, EbΔ7, and Eb7. The fifth staff begins with a boxed 'B' and chords AbΔ7, Ab-6, EbΔ7, and Gb07. The sixth staff contains chords F-7, C7, F7, F-7, Bb7, and C7. The seventh staff starts with a boxed 'A' and chords F-7, Bb7, G-7, and Gb07. The final staff has chords F-7, Bb7, Eb6, (Ab7 G-7 C7), and ends with a double bar line.

# If I Could Be With You

(One Hour Tonight)

Henry Creamer

James P. Johnson

Swing  
♩ = 130

The musical score consists of five staves of music in 4/4 time, with a tempo of 130. The key signature has two flats (Bb and Eb). The chords are as follows:

- Staff 1: F-7 Bb7 F-7 Bb7#5 Eb6 C7
- Staff 2: F7 Bb7 Eb6 F7 Bb7
- Staff 3: F-7 Bb7 F-7 Bb7#5 Eb6 C7
- Staff 4: Ab6 Ab7 Eb6/Bb C7 F7 Bb7 Eb6
- Staff 5: F7 Bb7 Eb6

# If I Didn't Care

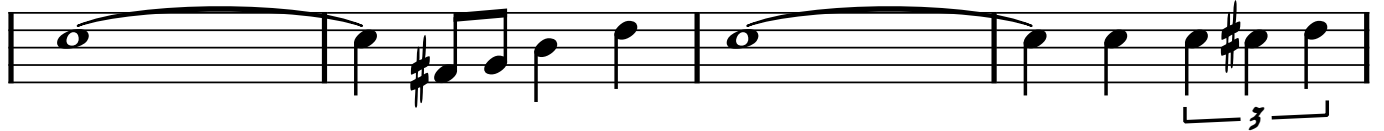
Jack Lawrence

Swing  
♩ = 120

**A** B $\flat$ 6 F7 $\sharp$ 5 B $\flat$  $\Delta$ 7/D B $\flat$ 6 F7 $\sharp$ 5 B $\flat$  $\Delta$ 7/D



C7 F $\emptyset$ 7 C7 C7 F $\emptyset$ 7 C7



D7 / G-7 /



C7/G C7 F7 F $\sharp$ 7 F7



**B** B $\flat$ 6 F7 $\sharp$ 5 B $\flat$  $\Delta$ 7/D B $\flat$ 6 F7 $\sharp$ 5 B $\flat$  $\Delta$ 7/D



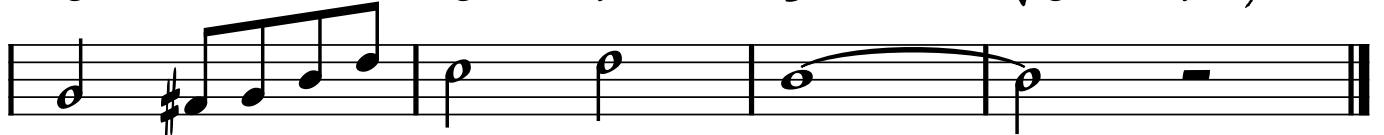
C7 C7 E $\flat$ -6 E $\flat$ -6



A $\emptyset$ 7 D7 $\flat$ 9 G7 G7 G $\emptyset$ 7



C7 C-7 F7 $\flat$ 9 B $\flat$ 6 (C-7 F7)



# If I Had You

Jimmy Campbell and Reg Connelly

Ted Shapiro

Swing  
♩ = 100

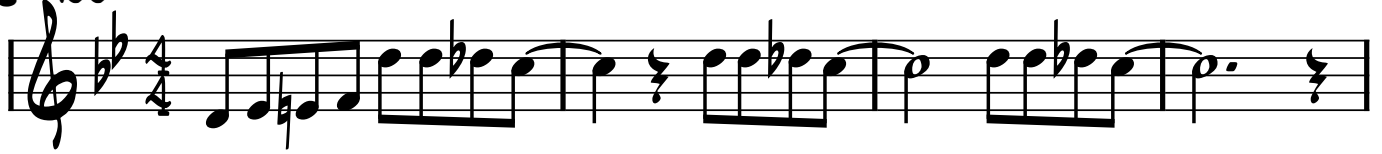
**A**

B $\flat$  $\Delta$ 7

B $\flat$ 7

E $\flat$  $\Delta$

E $\flat$ -6



D-7

D $\flat$ 07

C-7

F7

B $\flat$  $\Delta$ 7

D $\flat$ 07

C-7

F7



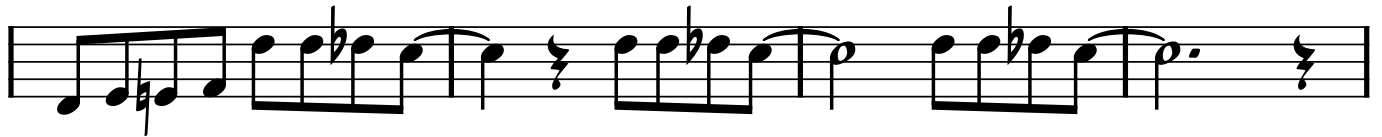
**A**

B $\flat$  $\Delta$ 7

B $\flat$ 7

E $\flat$  $\Delta$

E $\flat$ -6



D-7

D $\flat$ 07

C-7

F7

B $\flat$ 6

E $\emptyset$ 7

A7 $\flat$ 9



**B**

D-

E $\emptyset$ 7

A7 $\flat$ 9

D-

E $\emptyset$

A7 $\flat$ 9



D-

B $\emptyset$

E $\emptyset$

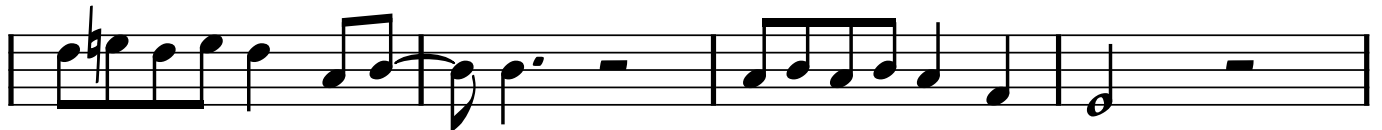
A7 $\flat$ 9

D-

G7

C-7

F7



**A**

B $\flat$  $\Delta$ 7

B $\flat$ 7

E $\flat$  $\Delta$

E $\flat$ -6



D-7

D $\flat$ 07

C-7

F7

B $\flat$ 6

(C-7 F7)



# If I Were A Bell

Frank Loesser

Swing  
♩ = 135

**A**



Musical notation for section A, first system. Treble clef, 4/4 time. Chords: G7, C7, FΔ7, FΔ7.



Musical notation for section A, second system. Treble clef, 4/4 time. Chords: Aϕ7, D7, G7, C7.



Musical notation for section A, third system. Treble clef, 4/4 time. Chords: F6, F7/A, Bb6, C7, F6, Eϕ7, A7.



Musical notation for section A, fourth system. Treble clef, 4/4 time. Chords: D-7, D-7/C, Bϕ7, E7, AΔ7, / / D7.

**B**



Musical notation for section B, first system. Treble clef, 4/4 time. Chords: G7, C7, FΔ7, FΔ7.



Musical notation for section B, second system. Treble clef, 4/4 time. Chords: Aϕ7, D7, G7, C7.



Musical notation for section B, third system. Treble clef, 4/4 time. Chords: F6, F7/A, Bb6, Bϕ7, F6/C, Bb7, Aϕ7, D7.



Musical notation for section B, fourth system. Treble clef, 4/4 time. Chords: G-7, C7, F6, (Aϕ7 D7).

# If You Could See Me Now

Carl Sigman

Tad Dameron

Swing  
♩ = 90

**A**

$E^b\Delta 7$ 
 $A^b7$ 
 $E^b\Delta 7$ 
 $A^b-7$ 
 $D^b7$

$G-7$ 
 $F\#-7$ 
 $F-7$ 
 $B^b7$ 
 $D^b9\#11$ 
 $C7^b9$ 
 $F-7$ 
 $B^b7$

**A**

$E^b\Delta 7$ 
 $A^b7$ 
 $E^b\Delta 7$ 
 $A^b-7$ 
 $D^b7$

$G-7$ 
 $F\#-7$ 
 $F-7$ 
 $B^b7$ 
 $E^b6$ 
 $A^b-6$ 
 $E^b6$

**B**

$A-7$ 
 $D7$ 
 $B-7$ 
 $E7^b9$ 
 $A-7$ 
 $D7$ 
 $G\Delta 7$

$A-7$  /  $C-7$   $F7$   $B^b\Delta 7$   $G-7$ 
 $C-7$   $F7$ 
 $F-7$   $B^b7$

**A**

$E^b\Delta 7$ 
 $A^b7$ 
 $E^b\Delta 7$ 
 $A^b-7$ 
 $D^b7$

$G-7$ 
 $F\#-7$ 
 $F-7$ 
 $B^b7$ 
 $E^b6$ 
 $(F-7$ 
 $B^b7)$



# If You're A Viper

Jonah Jones and Rosetta Howard

Stuff Smith

Swing  
♩ = 140

**A**

A F#- B-7 E7 A F#- B-7 E7



A A7 D G7 A E A E7



**A**

A F#- B-7 E7 A F#- B-7 E7



A A7 D G7 A E A E7



**B**

D / A7



B7 / E7



**A**

A F#- B-7 E7 A F#- B-7 E7



A A7 D G7 A E A



# I'll Remember April

Patricia Johnston and Don Raye

Gene de Paul,

Swing  
♩ = 160

**A**

GΔ7 G6 GΔ7 G6

G-7 G-6 G-7 G-6

A∅7 D7 B∅7 E7

A-7 D7 GΔ7 G7

**B** C-7 F7 BbΔ7 G-7

C-7 F7 BbΔ7 Bb6

A-7 D7 GΔ7 GΔ7

F#-7 B7 EΔ7 A-7 D7

**A** GΔ7 G6 GΔ7 G6

G-7 G-6 G-7 G-6

A∅7 D7b9 B∅7 E7

A-7 D7 GΔ7 (A-7 D7)

# I'll See You In My Dreams

Gus Kahn  
Swing  
♩ = 240

Isham Jones

**A** B $\flat$ 6    %    B $\flat$ -6    %

Musical staff for section A, first line. Treble clef, 4/4 time signature. Notes: G4, A4, B4, A4, G4, F4, E4, D4.

F6    F $\circ$     F6    %

Musical staff for section A, second line. Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4.

D7    %    A-7    D7

Musical staff for section A, third line. Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4.

G7    %    G $\emptyset$     C7

Musical staff for section A, fourth line. Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4. Includes a triplet of G4, A4, B4.

**B** B $\flat$ 6    %    B $\flat$ -6    %

Musical staff for section B, first line. Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4.

F6    F $\circ$     F6    %

Musical staff for section B, second line. Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4.

A $\emptyset$ 7    D7    G-7    A7    D-7

Musical staff for section B, third line. Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4.

B $\flat$ 6    B $\circ$ 7    C7    F6    %

Musical staff for section B, fourth line. Treble clef. Notes: G4, A4, B4, A4, G4, F4, E4, D4.

# I'll Take Romance

Oscar Hammerstein II

Ben Oakland

Swing  
♩ = 170

**A** F6 D-7 G-7 C7 A-7 Ab7 DbΔ7 Gb7



A7b9 D7b9 G-7 C7 F6 Ab7 G-7 C7



**A** F6 D-7 G-7 C7 A-7 Ab7 DbΔ7 Gb7



A7b9 D7b9 G-7 C7 F6 C-7 BØ7 E7b9



**B** Eb-7 Ab7 DbΔ7 Db6 Eb-7 Ab7 DbΔ7 Db6



Db-7 Gb7 BΔ7 EΔ7 A-7 D7 G-7 C7



**A** F6 D-7 G-7 C7 A-7 Ab7 DbΔ7 Gb7



A7b9 D7b9 G-7 C7 F6 F6 (G-7 C7)



# I'm An Errand Boy For Rhythm

Nat King Cole

Swing  
♩ = 170

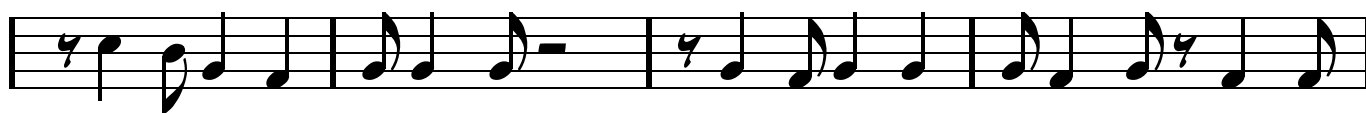
**A** Bb6 G7 C7 F7 D- G7#5 C-7 F7



Bb6 D- G7 C7 F7



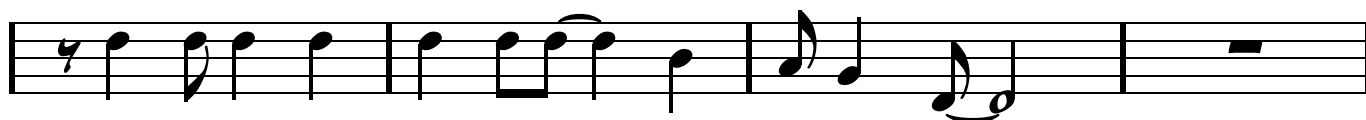
**A** Bb6 G7 C7 F7 D- G7#5 C-7 F7



Bb6 D- G7 C7 F7 Bb6



**B** D7 % G7 %



C7 % F7 %



**A** Bb6 G7 C7 F7 D- G7#5 C-7 F7



Bb6 D- G7 C7 F7 Bb6



# I'm Beginning To See The Light

Don George

Duke Ellington, Johnny Hodges, and Harry James

Swing

♩ = 135

**A**

G6    %    %    Bb-7    Eb7

G6    A-7    B-7    E7b9    A7    D7    G6

**A**

G6    %    %    Bb-7    Eb7

G6    A-7    B-7    E7    A7    D7    G6

**B**

B7    %    Bb7    %

A7    %    Bb-7    Eb7    A-7    D7

**A**

G6    %    %    Bb-7    Eb7

G6    A-7    B-7    E7    A7    D7    G6 (A-7 D7)

# I'm Crazy 'Bout My Baby

Alex Hill

Fats Waller

Swing  
♩ = 170

**A** F- Bb7 Eb C7



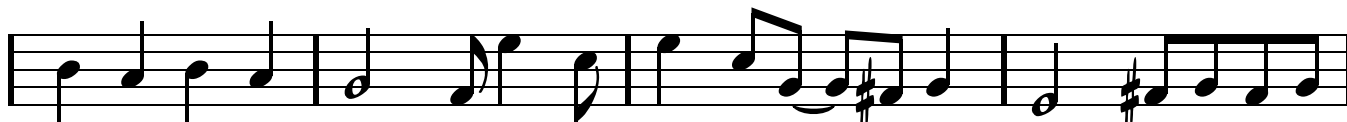
F- Bb7 F- Bb7 Eb



**A** F- Bb7 Eb C7



F- Bb7 F- Bb7 Eb



**B** Eb7 / Ab /



F7 / Bb7 /



**A** F- Bb7 Eb C7



F- Bb7 F- Bb7 Eb



# I'm Forever Blowing Bubbles

James Brockman, James Kendis, Nat Vincent

John William Kellette

Swing  
♩ = 150

**A**

C

G7

C

C7



F

F#°7

C

C7



**B**

F

C7

F

C7



D7

∕.

G7



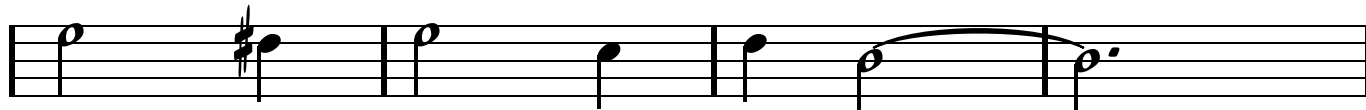
**C**

C

∕.

B°7

E7



A-

F#°7

E

G7/D



**D**

C

D-7

C

A-



D7

G7

C

(G7)





# I'm Getting Sentimental Over You

Ned Washington

George Bassman

Swing  
♩ = 140

**A** FΔ7 B-7 E7 A∅7 D7

G7 C7 F6 D7 G-7 C7

**A** FΔ7 B-7 E7 A∅7 D7

G7 C7 F6 B∅7 E7b9

**B** A- / B7 E7b9

B-7 E7 A-7 D7 G-7 C7

**A** FΔ7 B-7 E7 A∅7 D7

G7 C7 F6 Eb7 D7

G7 C7 F6 (G-7 C7)

# I'm Gonna' Sit Right Down

And Write Myself A Letter

Joe Young  
Swing  
♩ = 130

Fred E. Ahlert

**A** G<sup>6</sup> D<sup>7</sup> G<sup>Δ</sup>7 '.



G<sup>6</sup> B<sup>7</sup> C E<sup>7</sup> A-



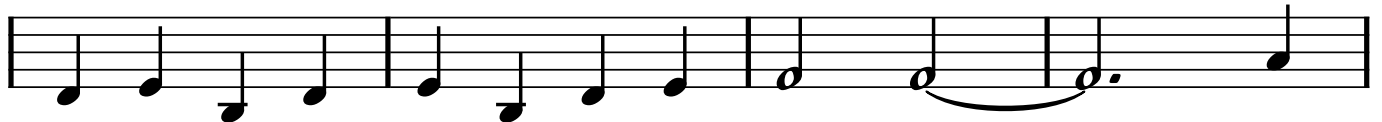
A-7 D<sup>7</sup> G<sup>Δ</sup>7 B<sup>∅</sup>7 E<sup>7</sup>



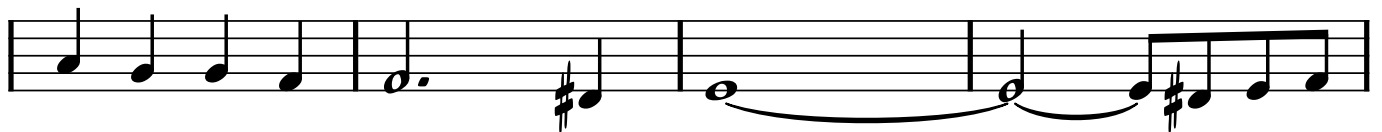
A<sup>7</sup> '.



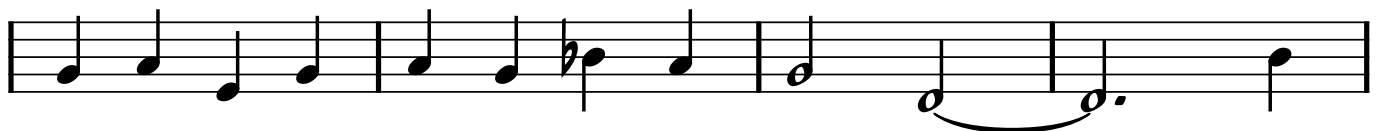
**B** G<sup>6</sup> D<sup>7</sup> G<sup>Δ</sup>7 '.



G<sup>6</sup> B<sup>7</sup> C E<sup>7</sup> A-



C<sup>Δ</sup>7 C<sup>#</sup>0<sup>7</sup> G<sup>Δ</sup>7 E<sup>7</sup>



A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> (A- D<sup>7</sup>)



# I'm In The Mood For Love

Dorothy Fields

Jimmy McHugh

Swing  
♩ = 140

**A** CΔ7 A-7 D-7 G7 D-7 G7 CΔ7

Musical staff for the first system of the A section, featuring a treble clef, 4/4 time signature, and a triplet of eighth notes.

E-7 Eb07 D-7 G7 CΔ7 G7

Musical staff for the second system of the A section, featuring a bass clef and a dotted half note.

**A** CΔ7 A-7 D-7 G7 D-7 G7 CΔ7

Musical staff for the third system of the A section, featuring a treble clef and a triplet of eighth notes.

E-7 Eb07 D-7 G7 C6

Musical staff for the fourth system of the A section, featuring a bass clef and a dotted half note.

**B** D-7 G7 CΔ7 A7 D-7 G7 CΔ7

Musical staff for the first system of the B section, featuring a treble clef and a dotted half note.

F#07 B7b9 E-7 A07 D7 D07 G7

Musical staff for the second system of the B section, featuring a treble clef and a dotted half note.

**A** CΔ7 A-7 D-7 G7 D-7 G7 CΔ7

Musical staff for the third system of the A section, featuring a treble clef and a triplet of eighth notes.

E-7 Eb07 D-7 G7 C6

Musical staff for the fourth system of the A section, featuring a bass clef and a dotted half note.

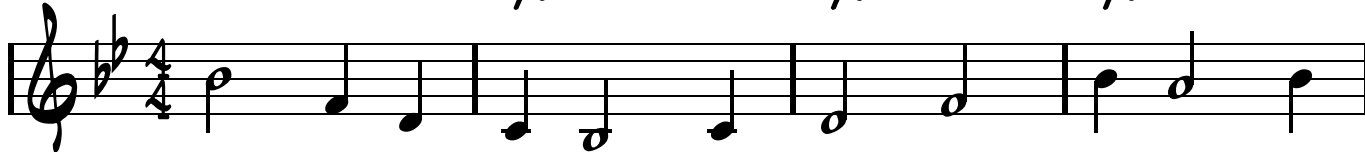
# I'm Looking Over A Four Leaf Clover

Mort Dixon  
Swing  
♩ = 220

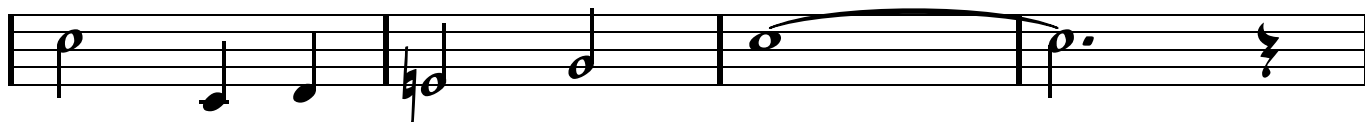
Harry M. Woods

**A** B $\flat$

/. /. /.



C7 /. /.



F7 /. B $\flat$  G7

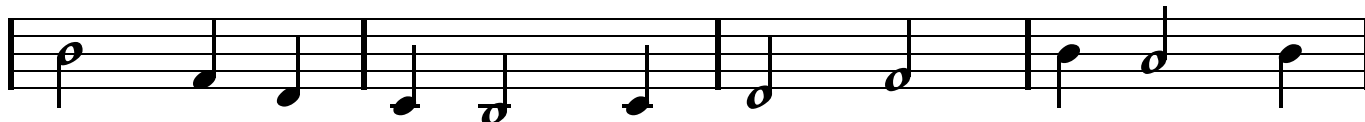


C7 /. F /.

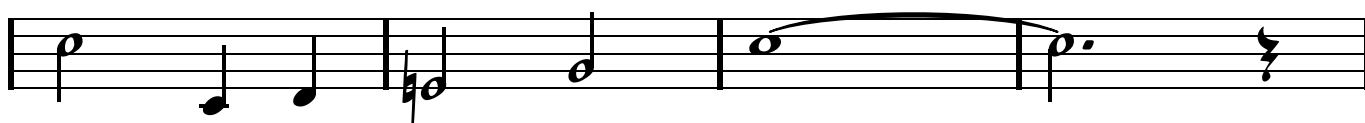


**B**

B $\flat$  /. /.



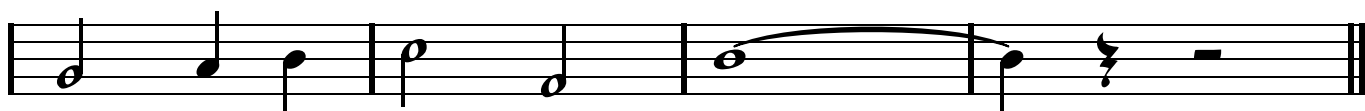
C7 /. /.



E $\flat$ 6 E $\flat$ -6 B $\flat$  $\Delta$ 7 /.



C7 F7 B $\flat$  (F7 )



# I'm Putting All My Eggs In One Basket

Irving Berlin

Swing  $\text{♩} = 160$  **A**  $C\Delta 7$   $G-7$   $C7$   $F6$   $F-6$

$E-7$   $A7$   $D-7$   $G7$   $C6$   $D-7$   $G7$

**A**  $C\Delta 7$   $G-7$   $G7$   $F6$   $F-6$

$E-7$   $A7$   $D-7$   $G7$   $C6$   $G-7$   $C7$

**B**  $F6$   $\text{'}.$   $A\flat\Delta 7$   $\text{'}.$

$B\flat-7$   $E\flat 7$   $D-7$   $G7$

**A**  $C\Delta 7$   $G-7$   $C7$   $F6$   $F-6$

$E-7$   $A7$   $D-7$   $G7$   $C6$   $D-7$   $G7$

# I'm Through With Love

Gus Kahn

Matty Malneck and Fud Livingston

Swing  
♩ = 95

**A** F $\Delta$ 7 A $b$ 07 G-7 C7 C-7 F7 B $b$  $\Delta$ 7 E $b$ 7<sub>3</sub>

A-7 D7 $b$ 9 G-7 G $\emptyset$  C7 $b$ 9 F $\Delta$ 7 / G-7 C7

**A** F $\Delta$ 7 A $b$ 07 G-7 C7 C-7 F7 B $b$  $\Delta$ 7 E $b$ 7<sub>3</sub>

A-7 D7 $b$ 9 G-7 G $\emptyset$  C7 $b$ 9 F6 / E7 $b$ 9

**B** A- A- $b$ 6 A-6 A- $b$ 6 A- A- $b$ 6 A-6 D7

C6 A-7 D-7 G7 G-7 G-7 C7

**A** F $\Delta$ 7 A $b$ 07 G-7 C7 C-7 F7 B $b$  $\Delta$ 7 E $b$ 7<sub>3</sub>

A-7 D7 $b$ 9 G-7 G $\emptyset$  C7 $b$ 9 F6

# In A Mellow Tone

Milt Gabler

Duke Ellington

Swing  
♩ = 185

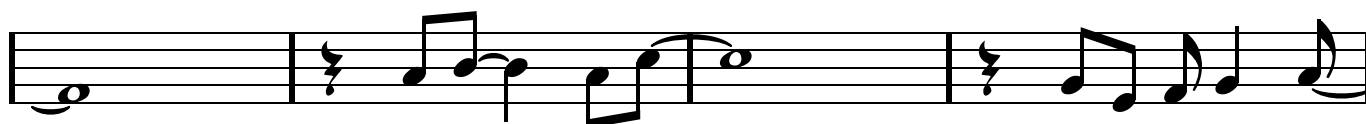
**A** B $\flat$ 7 E $\flat$ 7 A $\flat$ 6 '.



E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 '.



D $\flat$ 6 G $\flat$ 7 A $\flat$ 6 F7



B $\flat$ 7 ' E $\flat$ 7 F7



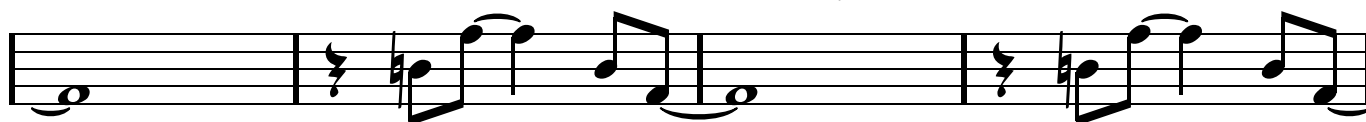
**B** B $\flat$ 7 E $\flat$ 7 A $\flat$ 6 '.



E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 '.



D $\flat$ 7 D $\circ$ 7 A $\flat$  $\Delta$ 7/E $\flat$  F7



B $\flat$ 7 E $\flat$ 7 A $\flat$ 6 (G7 G $\flat$ 7 F7)



# In A Shanty In Old Shanty Town

Joe Young

Ira Schuster and Jack Little

Swing  
♩ = 160

**A**

F6

A7

A7

D7

′.



G7

A<sup>b</sup>7

G7

′.



G-7

C7

F6

A-7

D7



G7

′.

G-7

C7



**B**

F6

A7

A7

D7

′.



G7

A<sup>b</sup>7

G7

′.

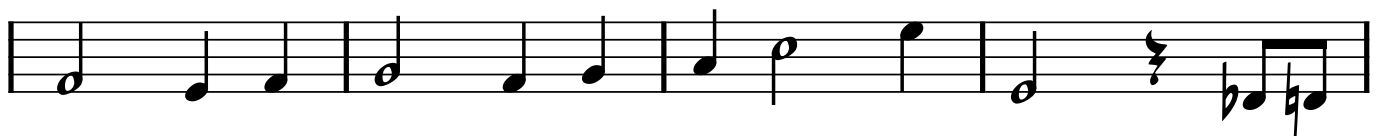


B<sup>b</sup>

E<sup>b</sup>7

F

D7



G-

C7

F6

(C7

)







# Indiana

(Back Home in)

Ballard MacDonald

James Hanley

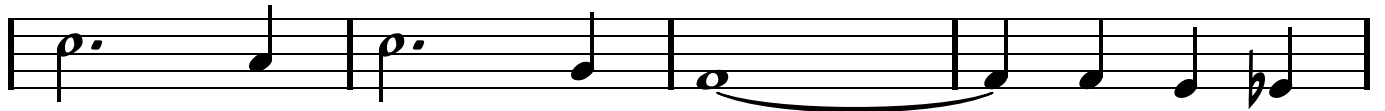
Swing

$\text{♩} = 220$

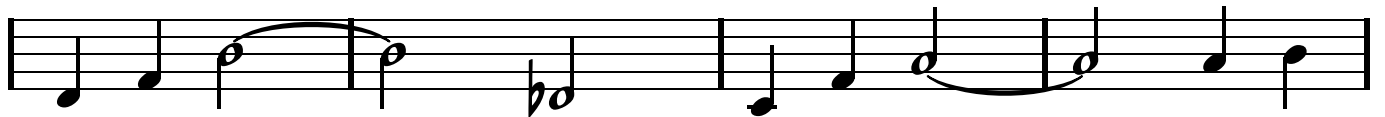
**A** F $\Delta$ 7 E $b$ 7 D7 G7  $\text{'}.$



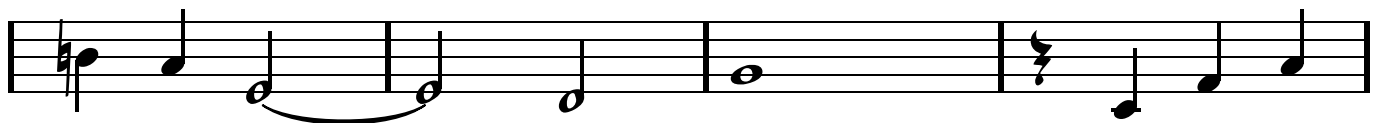
C7  $\text{'}.$  F $\Delta$ 7 C-7 F7



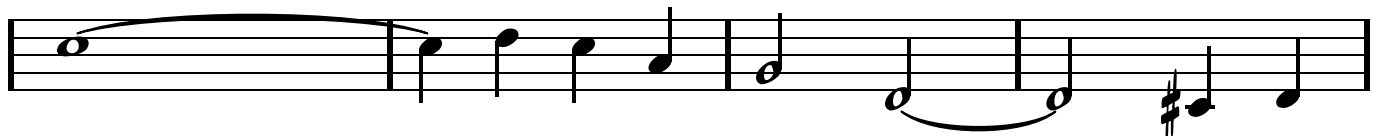
B $b$  $\Delta$ 7 B $b$ -7 E $b$ 7 F $\Delta$ 7 D7



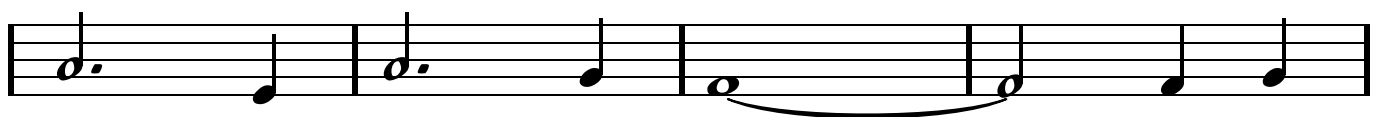
G7  $\text{'}.$  G-7 C7



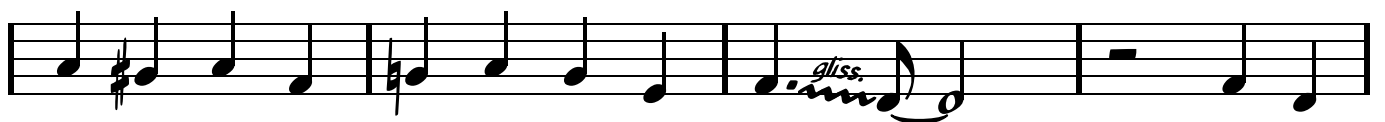
**B** F $\Delta$ 7 E $b$ 7 D7 G7  $\text{'}.$



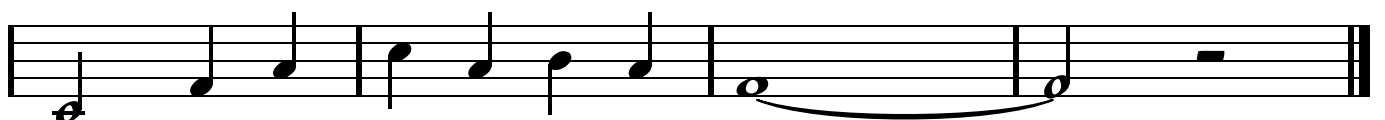
E $\emptyset$ 7 A7 $b$ 9 D- E $\emptyset$ 7 A7 $b$ 9



D- E $\emptyset$ 7 A7 D- D-7/C B $\emptyset$ 7



A- D7 G-7 C7 F6 (F $\#$  $\emptyset$ 7 G-7 C7)



# It Could Happen To You

Johnny Burke

Jimmy Van Heusen

Swing  
♩ = 185

**A**

E<sup>b</sup>Δ<sup>7</sup>

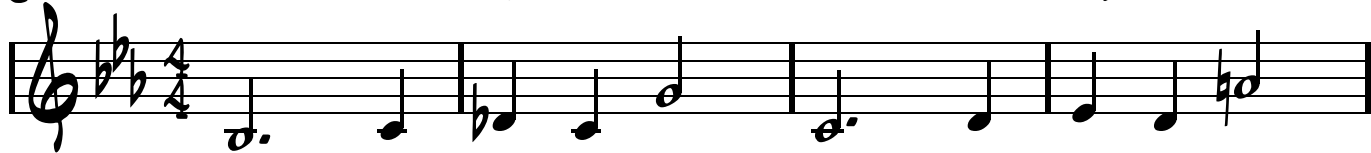
G∅<sup>7</sup>

C<sup>7</sup><sup>b</sup><sup>9</sup>

F-<sup>7</sup>

A∅<sup>7</sup>

D<sup>7</sup><sup>b</sup><sup>9</sup>



E<sup>b</sup>Δ<sup>7</sup>

A<sup>b</sup><sup>7</sup>

G-<sup>7</sup>

C<sup>7</sup><sup>b</sup><sup>9</sup>



F-<sup>7</sup>

D<sup>b</sup><sup>7</sup>

E<sup>b</sup>Δ<sup>7</sup>

D∅<sup>7</sup>

G<sup>7</sup><sup>b</sup><sup>9</sup>



C-<sup>7</sup>

F<sup>7</sup>

F-<sup>7</sup>

B<sup>b</sup><sup>7</sup>



**B**

E<sup>b</sup>Δ<sup>7</sup>

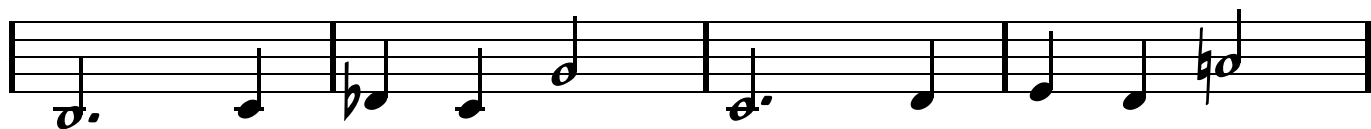
G∅<sup>7</sup>

C<sup>7</sup><sup>b</sup><sup>9</sup>

F-<sup>7</sup>

A∅<sup>7</sup>

D<sup>7</sup><sup>b</sup><sup>9</sup>



E<sup>b</sup>Δ<sup>7</sup>

A<sup>b</sup><sup>7</sup>

G-<sup>7</sup>

C<sup>7</sup><sup>b</sup><sup>9</sup>



F-<sup>7</sup>

D<sup>b</sup><sup>7</sup>

E<sup>b</sup>Δ<sup>7</sup>

A<sup>b</sup><sup>7</sup>

G-<sup>7</sup>

C<sup>7</sup><sup>b</sup><sup>9</sup>

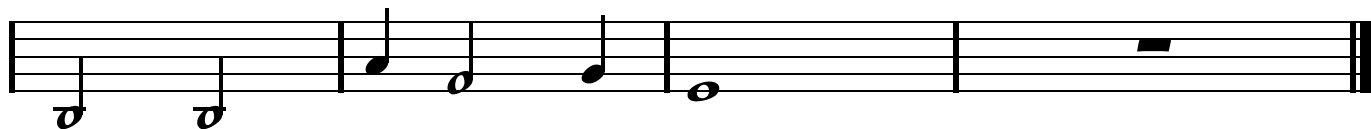


F-<sup>7</sup>

B<sup>b</sup><sup>7</sup>

E<sup>b</sup>Δ<sup>7</sup>

(F-<sup>7</sup> B<sup>b</sup><sup>7</sup>)



# It Don't Mean A Thing

(If It Ain't Got That Swing)

Irving Mills

Duke Ellington

Swing  
♩ = 160

**A**

G-

'/.

E<sup>b</sup>7 D7

G-6



C7

F7

B<sup>b</sup>6

D7



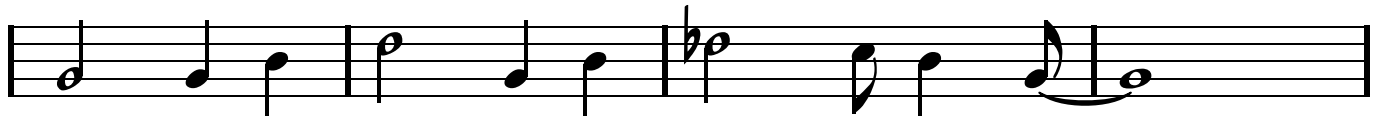
**A**

G-

'/.

E<sup>b</sup>7 D7

G-6



C7

F7

B<sup>b</sup>6

'/.



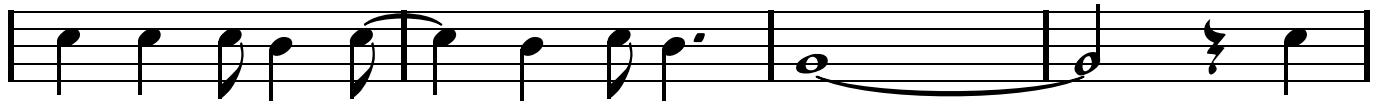
**B**

F-7

B<sup>b</sup>7

E<sup>b</sup>6

'/.



G-7

C7

F7

D7



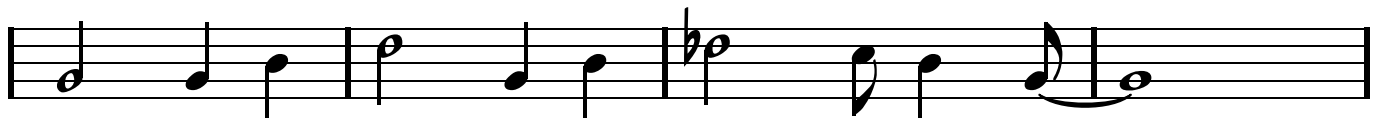
**A**

G-

'/.

E<sup>b</sup>7 D7

G-6

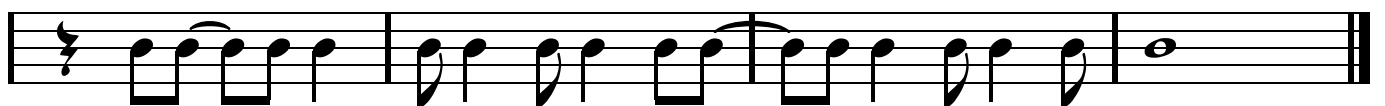


C7

F7

B<sup>b</sup>6

'/.



# It Had To Be You

Gus Kahn  
Swing  
♩ = 115

Isham Jones

**A** GΔ7 % E7 %



A7 E-7 A7 E-7 A7 %



D7 F#Ø7 B7b9 E-7 %



A7 E-7 A7 A-7 D7



**B** GΔ7 % E7 %



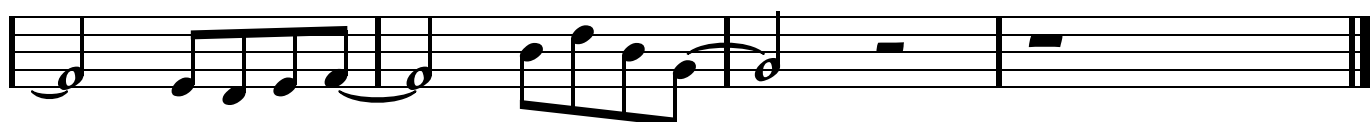
A7 E-7 A7 E-7 A7 D-7 G7



CΔ7 F7 GΔ7 B7b9 E-7



A-7 D7 GΔ7 (A-7 D7)



# It's All Your Fault

Cindy Walker

Swing  
♩ = 160

**A** G6                    %                    E7                    %



A7                    D7                    G                    A-7                    D7



**A** G6                    %                    E7                    %



A7                    D7                    G                    %



**B** G7                    %                    C6                    %



A7                    %                    D7                    %



**A** G6                    %                    E7                    %



A7                    D7                    G                    (A-7                    D7)



# It's A Sin To Tell A Lie

(4/4)

Billy Mayhew

Swing  
♩ = 200

**A**

C

G7#5

C6

1/.



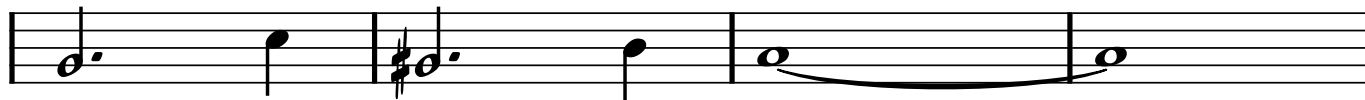
C

E7

F

A7/E

D-7



G7

1/.

E<sup>b</sup>°

C/E



D7

1/.

F-6/A<sup>b</sup>

G7



**B**

C

G7#5

C6

1/.



C

E7

F

A7/E

D-



F

F-6

C

G-6/B<sup>b</sup>

A7



D7

G7

C

(C° G7)



# It's A Sin To Tell A Lie

(Waltz time)

Billy Mayhew

Swing  
♩ = 150

**A**



C E7 F A7/E D-7



G7 / E♭° C/E



D7 / F-6/A♭ G7



**B**

C G7#5 C6 /



C E7 F A7/E D-



F F-6 C G-6/B♭ A7



D7 G7 C (C° G7)







# It's De-Lovely

Cole Porter

Swing  
♩ = 140

**A** F

F7#5

F6

FΔ



F

F#07

G-7

C

D7



**A** G-

G-#5

G-6

C7



G-7

G#07

F6

G-7

C7



**B** C-7

F7

BbΔ7

F7

BbΔ7



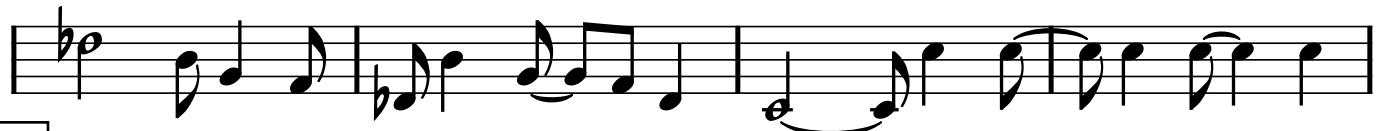
Bb-6

Eb7

C7

G-7

C7



**A** F

F7#5

F6

FΔ



F

FΔ7

AØ7

D7



G-7

C7

F6

(G-7 C7)



# It's Only A Paper Moon

Yip Harburg and Billy Rose

Harold Arlan

Swing  
♩ = 125

**A** CΔ7 A7 D-7 G7 D-7 G7 CΔ7

First system of the A section, measures 1-4. The melody is written on a treble clef staff in 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

G-7 C7 FΔ7 F#07 G7 C6 G7

Second system of the A section, measures 5-8. The melody continues from the previous system. The notes are: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

**A** CΔ7 A7 D-7 G7 D-7 G7 CΔ7

First system of the second A section, measures 9-12. The melody is identical to the first system of the first A section.

G-7 C7 FΔ7 F#07 G7 C C7

Second system of the second A section, measures 13-16. The melody continues from the previous system. The notes are: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

**B** F6 F#07 CΔ7/G A7 D-7 G7 C6 C7

First system of the B section, measures 17-20. The melody is written on a bass clef staff. The notes are: F3 (half), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half).

F6 F#07 CMaj7/G EØ7 A7b9 D-7 G7

Second system of the B section, measures 21-24. The melody continues from the previous system. The notes are: D3 (half), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half).

**A** CΔ7 A7 D-7 G7 D-7 G7 CΔ7

First system of the third A section, measures 25-28. The melody is identical to the first system of the first A section.

G-7 C7 FΔ7 F#07 G7 C6 (G7)

Second system of the third A section, measures 29-32. The melody continues from the previous system. The notes are: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

# It's You Or No One

Jule Styne and Sammy Cahn

Swing  
♩ = 185

**A**

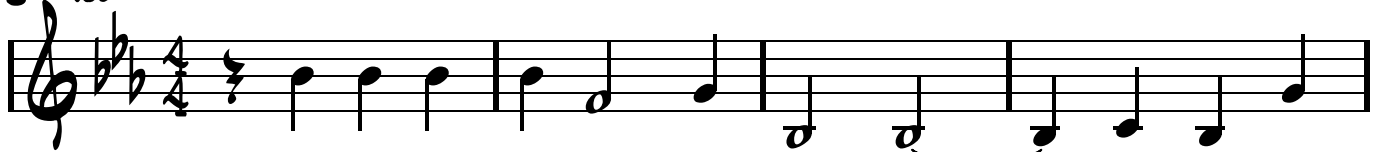
F-7

Bb7

EbΔ7

G-7

C7b9



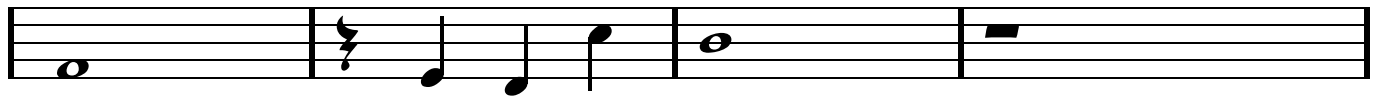
F-7

Bb7

EbΔ7

Bb-7

Eb7



Ab-7

Db7

GbΔ7

′.



BbΔ7

G-7

C-7

F7

F-7

Bb7



**B**

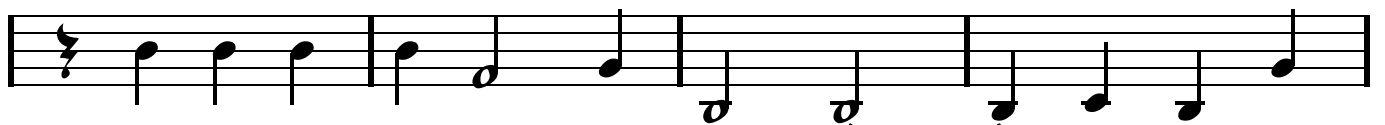
F-7

Bb7

EbΔ7

G-7

C7b9



F-7

Bb7

G∅7

C7b9



A∅7

Ab-7

G-7

B7

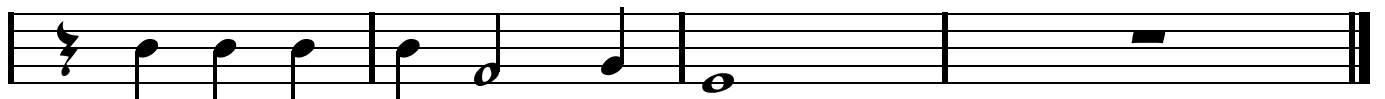


F-7

Bb7

EbΔ7

(G-7 C7b9)



# I've Found A New Baby

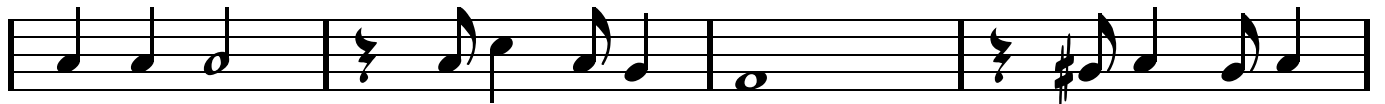
Jack Palmer and Spencer Williams

Swing  
♩ = 180

**A** D-7 A7 D-7 D7



G7 C7 F6 A7



**A** D-7 A7 D-7 D7



G7 C7 F6 F



**B** A7 '/. D-7 D-7



G7 '/. C7 A7



**A** D-7 A7 D-7 D7



G7 C7 F6 (A7)



# I've Got A Feeling I'm Falling

Billy Rose

Fats Waller and Harry Link

Swing  
♩ = 160

**A** Eb

D7

Bb-6

C7



F7

F-7

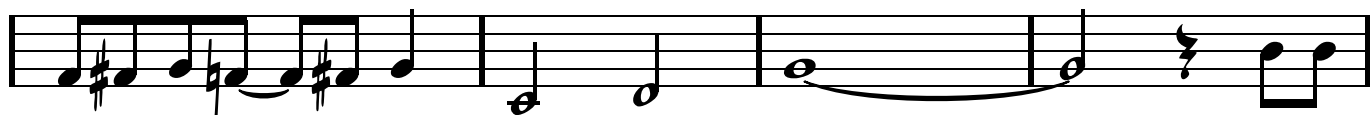
Bb7#5

Eb6

E°

F-7

Bb7



**A** Eb

D7

Bb-6

C7

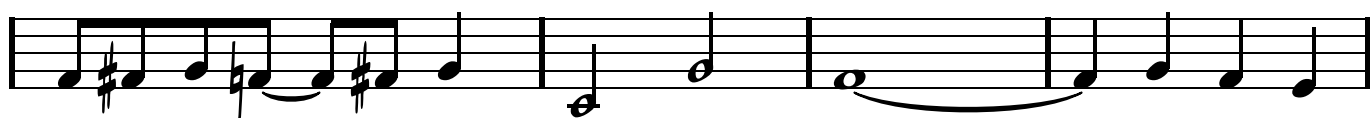


F7

Bb7

Eb6

Eb7



**B**

Bb-7

E7

Eb7

AbΔ

C7

F-7



G7

Gb7

F7

F-7

Bb7



**A** Eb

D7

Bb-6

C7



F7

F-7

Bb7#5

Eb6

(F-7 Bb7)



# I've Got A Gal In Kalamazoo

Mack Gordon

Harry Warren

Swing

$\text{♩} = 130$

$\text{E}^{\flat}$   $\text{E}^{\flat 7}/\text{D}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{A}^{\flat}/\text{B}^{\flat}$  A  $\text{E}^{\flat}$   $\text{E}^{\flat 7}/\text{D}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{A}^{\flat}/\text{B}^{\flat}$   $\text{E}^{\flat}$   $\text{F}^{-7}$   $\text{E}^{\flat}$   $\text{E}^{\circ}$

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A fermata is placed over the final two notes of the first measure.

$\text{F}^{-}$   $\text{B}^{\flat 7}$   $\text{F}^{-}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$   $\text{E}^{\flat}/\text{D}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{A}^{\flat}/\text{B}^{\flat}$

Musical staff 2: Continuation of the melody from staff 1, featuring eighth and quarter notes.

A  $\text{E}^{\flat}$   $\text{E}^{\flat}/\text{D}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{A}^{\flat}/\text{B}^{\flat}$   $\text{E}^{\flat}$   $\text{F}^{-7}$   $\text{E}^{\flat}$   $\text{E}^{\circ}$

Musical staff 3: Continuation of the melody, ending with a quarter rest.

$\text{F}^{-}$   $\text{B}^{\flat 7}$   $\text{F}^{-}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$   $\text{E}^{\flat}/\text{D}^{\flat}$   $\text{E}^{\flat}$

Musical staff 4: Continuation of the melody, ending with a quarter rest.

B  $\text{G}^7$   $\text{F}^{\circ}$   $\text{C}^7$   $\text{F}^{\circ}$

Musical staff 5: Continuation of the melody, featuring quarter notes and a fermata.

$\text{F}^7$   $\text{F}^{\circ}$   $\text{B}^{\flat 7}$   $\text{F}^{-7}$   $\text{B}^{\flat 7}$

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

A  $\text{E}^{\flat}$   $\text{E}^{\flat}/\text{D}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{A}^{\flat}/\text{B}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}/\text{D}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{A}^{\flat}/\text{B}^{\flat}$

Musical staff 7: Continuation of the melody, ending with a quarter rest.

$\text{E}^{\flat}$   $\text{F}^{-7}$   $\text{E}^{\flat}/\text{G}$   $\text{E}^{\circ}$   $\text{F}^{-}$   $\text{B}^{\flat 7}$   $\text{F}^{-}$   $\text{B}^{\flat 7}$

Musical staff 8: Continuation of the melody, ending with a quarter rest.

$\text{G}^7+5$   $\text{C}^7$   $\text{F}^7$   $\text{B}^{\flat 9}$   $\text{E}^{\flat}$   $\text{E}^{\flat}/\text{D}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{A}^{\flat}/\text{B}^{\flat}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$   $\text{F}^{\circ}$

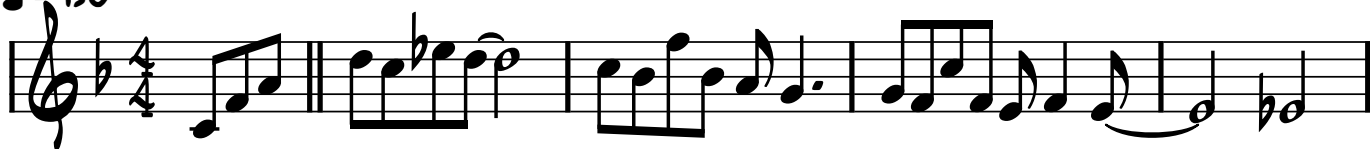
Musical staff 9: Continuation of the melody, ending with a double bar line.

# I've Got The World On A String

Ted Koehler  
Swing  
♩ = 130

Harold Arlan

**A** F6 D7 G-7 C7 FΔ7 Bb7 A-7 Ab-7



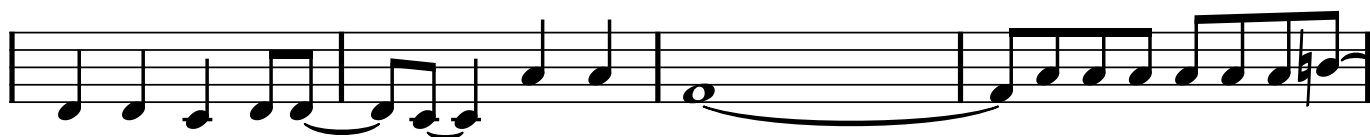
G-7 C7 FΔ7 G-7 C7



**A** F6 D7 G-7 C7 FΔ7 Bb7 A-7 Ab-7



G-7 C7 FΔ7 Bb-6 FΔ7



**B** E-7 A7 D7 /.



G7 /.



**A** F6 D7 G-7 C7 FΔ7 Bb7 A-7 Ab-7



G-7 C7 F6 (G-7 C7)





# I've Got To Be A Rug Cutter

Duke Ellington

Swing  $\text{♩} = 220$  **A** B $\flat$  B $\flat$  $\Delta$  C7  $\text{'}.$

C- F7 B $\flat$  D $\flat$  C- F7

**A** B $\flat$  B $\flat$  $\Delta$  C7  $\text{'}.$

C-7 F7 B $\flat$  C-7 C $\sharp$  B $\flat$ 7/D

**B** B $\flat$ /F A A $\flat$ /B $\flat$  A B $\flat$ 7 B $\flat$ /F A A $\flat$ /B $\flat$  A B $\flat$ 7

G7 F7/A B $\flat$  G7 C7 C-7 F7

**A** B $\flat$  B $\flat$  $\Delta$  C7  $\text{'}.$

C-7 B $\flat$ 7 F7 F7 B $\flat$  (C- F7)

# I've Heard That Song Before

Sammy Cahn

Jule Styne

Swing  
♩ = 120

**A**

C6

/.

E7

/.



A7

/.

D-7

/.



G6

A-

Bb<sup>o</sup>

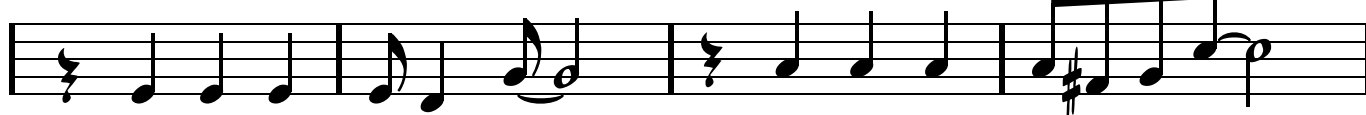
B7<sup>#5</sup>

C

D-

D<sup>#o</sup>

C



A-

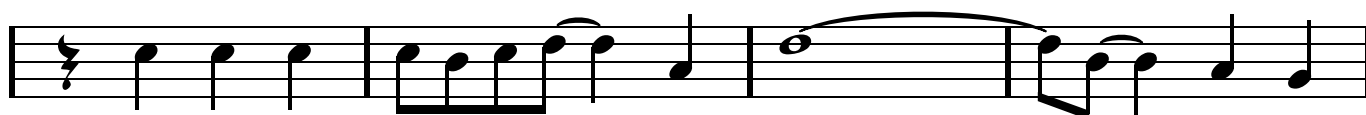
E7<sup>#5</sup>

A-7

D7

D-7

G7



**B**

C6

/.

E7

/.



A7

/.

D-7

A7

D-7



F

F-

C6

B7

Bb<sup>Δ</sup>7

A7



D-7

G7

C6

(D-7 G7)



# Ja-da Ja-da

Bob Carleton

Swing  
♩ = 140

F D7 G7 C7 F C+7

F Eb D7 G7 C7

F Ab<sup>0</sup>7 G-7 C7 F Ab<sup>0</sup>7 G-7 C7

F Eb D7 G7 C7 F

# J'attendrai

(I'll Be Yours)

Anna Sosenko - English

Dino Olivieri

♩ = 160

**A**

C6

'/.

'/.

B7



C6

C#°

D-7

A7



D-

D-Δ7

D-7

D-6



G7

'/.

C

C#°7

D-7

G7



**B**

C7

'/.

F

F-



C

C/E

E♭°7

D-7

G7



C

(C#°7 D-7 G7)



# Java Jive

Milton Drake

Ben Oakland

Swing

**A**

$\text{♩} = 130$

F F<sup>o</sup> C7 G-7 C7 FΔ7

F7 Bb Bb- C7 FΔ7 C7

**A**

F F<sup>o</sup> C7 G-7 C7 FΔ7

F7 Bb Bb- C7 FΔ7

**B**

Bb7 / . F7

C7 B7/D# C7 Eb<sup>o</sup>7 C7 C7

**A**

F F<sup>o</sup> C7 G-7 C7 FΔ7

F7 F Bb Bb- C7 C7 FΔ7 (C7)

# Jeepers Creepers

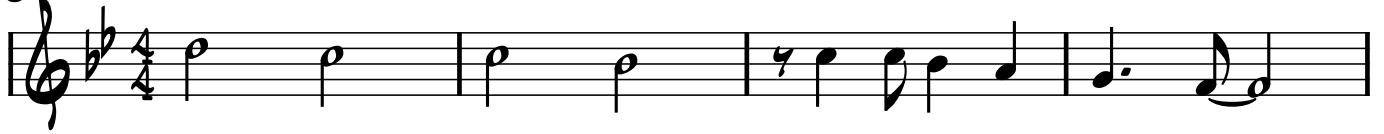
Johnny Mercer

Harry Warren

Swing  
♩ = 150

**A**

C-7 F7 Bb6 G-7 C-7 F7 Bb6 G-7



C-7 F7 Bb6 G-7 C-7 F7 Bb6



**A**

C-7 F7 Bb6 G-7 C-7 F7 Bb6 G-7



C-7 F7 Bb6 G-7 C-7 F7 Bb6



**B**

F-7 Bb7 Eb6 C-7 F-7 Bb7 Eb6



G-7 C7 FΔ7 D-7 G-7 C7 C-7 F7



**A**

C-7 F7 Bb6 G-7 C-7 F7 Bb6 G-7



C-7 F7 Bb6 G-7 C-7 F7 Bb6 G7



C-7 F7 Bb6 (G7)



# Jersey Bounce

Buddy Feyne

Tiny Bradshaw, Eddie Johnson, and Bobby Plater

Swing  
♩ = 120

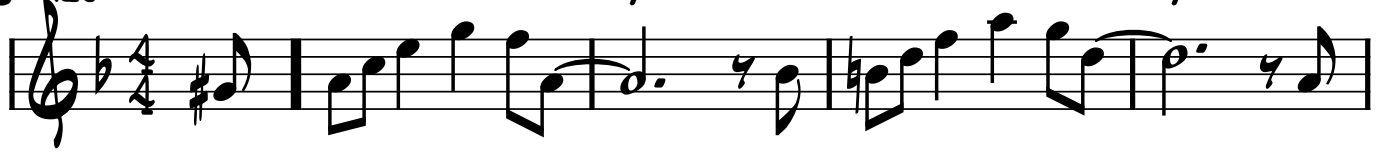
**A**

F6

1/.

G7

1/.



G-7

C7

F6

A<sup>b</sup>7

G-7

C7



**A**

F6

1/.

G7

1/.



G-7

C7

FΔ7

D<sup>b</sup>7

F6



**B**

F7

1/.

E<sup>b</sup>7

1/.



D<sup>b</sup>7

1/.

C7

C7<sup>#5</sup>



**A**

F6

1/.

G7

1/.



G-7

C7

FΔ7

D<sup>b</sup>7

F6



# Jitterbug Waltz

Fats Waller

Swing  
♩ = 130

**A**

Musical staff for section A, first line. Chords: EbΔ7, Ab7, EbΔ7, G-7, C7, G-7, C7.

Musical staff for section A, second line. Chords: EbΔ7, G-7, C7, G-7, C7.

Musical staff for section A, third line. Chords: EbΔ7, G-7, C7, G-7, C7.

Musical staff for section A, fourth line. Chords: G-7, C7, G-7, C7.

**B**

Musical staff for section B, first line. Chords: F7, Ab-7, Db7#11, F7.

Musical staff for section B, second line. Chords: Ab-7, Db7#11, F7.

1.

Musical staff for section B, first alternative line. Chords: F7, Bb7, F7.

Musical staff for section B, second alternative line. Chords: G-7, C7, F-7, Bb7.

2.

Musical staff for section B, third alternative line. Chords: F7, F-7, Bb7.

Musical staff for section B, fourth alternative line. Chords: Eb6, Ab7, Eb6, (Bb7).

Musical staff for section B, fifth alternative line. Chords: Eb6, Ab7, Eb6, (Bb7).



# Jive At Five

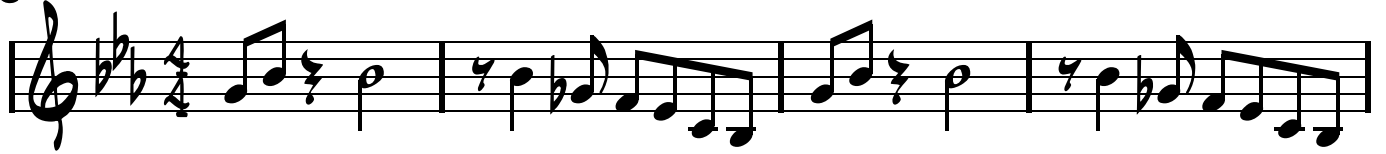
Jim Lande

Count Basie and Harry Sweets Edison

Swing  
♩ = 160

**A**

E<sup>b</sup>Δ7 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 C-7 F-7 B<sup>b</sup>7



E<sup>b</sup>7 D7 D<sup>b</sup>7 / C7 B7 B<sup>b</sup>7 E<sup>b</sup>6



**A**

E<sup>b</sup>Δ7 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 C-7 F-7 B<sup>b</sup>7



E<sup>b</sup>7 D7 D<sup>b</sup>7 / C7 B7 B<sup>b</sup>7 E<sup>b</sup>6



**B**

E<sup>b</sup> G<sup>b</sup>07 F-7 E<sup>b</sup>6 G<sup>b</sup>07 F-7 E<sup>b</sup>6



E<sup>b</sup>6 G<sup>b</sup>07 F-7 E<sup>b</sup>6 F7 B<sup>b</sup>7



**A**

E<sup>b</sup>Δ7 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 C-7 F-7 B<sup>b</sup>7



E<sup>b</sup>7 D7 D<sup>b</sup>7 / C7 B7 B<sup>b</sup>7 E<sup>b</sup>6



# Johnny Come Lately

Jim Lande

Billy Strayhorn

Swing  
♩ = 185

**A** G- A $\emptyset$ 7 D7#5 G- A $\emptyset$ 7 D7#5

G- E $\flat$ 7 D7#5 G- A $\emptyset$ 7 D7#5

**A** G- A $\emptyset$ 7 D7#5 G- E $\flat$ 7 D7#5

G- E $\flat$ 7 D7#5 F-7 B $\flat$ 7

**B** E $\flat$  $\Delta$ 7 F-7 G-7 A $\flat$  $\Delta$ 7 E $\flat$ 7/B $\flat$  A $\flat$  $\Delta$ 7 G-7 F-7

E $\flat$  $\Delta$ 7 F-7 G7 C7 F9 E7 A7 D7

**A** G- A $\emptyset$ 7 D7#5 G- A $\emptyset$ 7 D7#5

G- E $\flat$ 7 D7#5 G- (A $\emptyset$ 7 D7#5)

# Joseph, Joseph

Sammy Cahn and Saul Chaplin (English)

Nellie Casman and Samuel Steinberg

Swing  
♩ = 180

**A**

B- B- E- B- F#7 F#7 B- B- B- E- E- B- B- C#-7 F#7 B- (E7)

# Jumpin' Jive

Cab Calloway, Frank Froeba, and Jack Palmer

Swing  
♩ = 170

**A**

E<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>7



E<sup>b</sup>7

F-7

F-7/B<sup>b</sup>

E<sup>b</sup>

C-7

F-7 B<sup>b</sup>7



**A**

E<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>7



E<sup>b</sup>7

F-7

F-7/B<sup>b</sup>

E<sup>b</sup>

C-7

A-7 D7



**B**

G-

G-/F

E<sup>b</sup>7

D7

G-

G-/F

E<sup>b</sup>7

D7

/ /



G-

C7

F7

B<sup>b</sup>7



**A**

E<sup>b</sup>7

A<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>7



E<sup>b</sup>7

F-7

B<sup>b</sup>7

E<sup>b</sup>

E<sup>b</sup>/G

A<sup>b</sup>

A<sup>o</sup>7



E<sup>b</sup>/B<sup>b</sup>

B<sup>b</sup>7

E<sup>b</sup>



# Jumpin' With Symphony Sid

King Pleasure

Lester Young

Swing  
♩ = 140

**A**

Bb7 % % %

Eb7 % Bb7 %

C-7 Eb7 Bb7 %

**B** Bb7 % % %

Eb7 % Bb7 % I

C-7 Eb7 Bb7 %

# Jump, Jive And Wail

Louis Prima

Swing  $\text{♩} = 200$  **Intro** Bb6    %    %    %

**A** Bb6    %    %    Bb7

Eb7    %    Bb6    %

C-7    F7    Bb6    %

**B** Bb6    %    %    %

Eb7    %    Bb6    %

C-7    F7    Bb6 (Db°7 C-7 F)

# Just A Gigolo

(English) Irving Caesar

Leonello Casucci

Swing  
♩ = 120

FΔ7

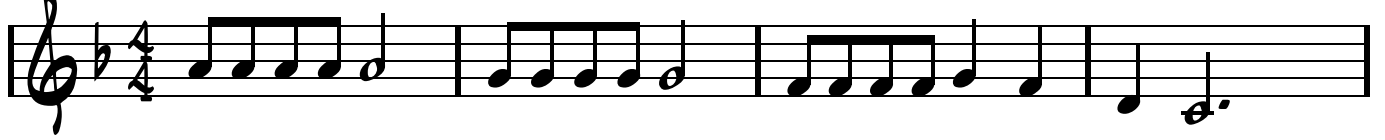
'/.

F6/A

Ab<sup>o</sup>7

G-7

C7



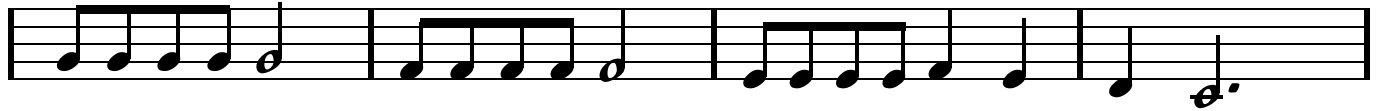
G-7

'/.

C7

C7#5

FΔ7



F7

E<sup>b</sup>7

D7

G-7



G-7

E<sup>b</sup>7

D-7

G7

G-7

C7

F6

(G-7 C7)



# Just A Settin' And A Rockin'

Lee Gaines  
Swing  
♩ = 150

Billy Strayhorn

**A** Ab Ab7 Db Ab Db Ab Bb-7 Ab



Db Ab Bb-7 B<sup>o</sup>7 Ab F- Bb-7 Ab



**A** Ab Ab7 Db Ab Db Ab Bb-7 Ab



Db Ab Bb-7 B<sup>o</sup>7 Ab F- Bb-7 Ab



**B** C- C-#5 C-6 C-#5 C- C-#5 G- C7



C C6 C#<sup>o</sup>7 G7 Bb-7 Eb7



**A** Ab Ab7 Db Ab Db Ab Bb-7 Ab



Db Ab Bb-7 B<sup>o</sup>7 Ab F- Bb-7 Ab





# Just Friends

Sam M Lewis

John Klenner

Swing  
♩ = 200

**A**

CΔ7

1/2

C-7

F7

Musical staff for section A, first line. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note C4. The second measure contains a half note G4. The third measure contains a quarter note A4, a quarter note B4, and a quarter note C5 beamed together. The fourth measure contains a half note Bb4. The fifth measure contains a half note F4. The sixth measure contains a half note C4.

GΔ7

1/2

Bb-7

Eb7

Musical staff for section A, second line. It begins with a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5 beamed together. The third measure contains a quarter note Bb4, a quarter note Ab4, and a quarter note G4 beamed together. The fourth measure contains a half note F4. The fifth measure contains a half note C4.

A-7

D7

B-7

E-7

Musical staff for section A, third line. It begins with a quarter note A4, a quarter note B4, and a quarter note C5 beamed together. The second measure contains a quarter note Bb4, a quarter note Ab4, and a quarter note G4 beamed together. The third measure contains a quarter note F4, a quarter note E4, and a quarter note D4 beamed together. The fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3 beamed together. The fifth measure contains a quarter note G3, a quarter note F3, and a quarter note E3 beamed together. The sixth measure contains a quarter note D3, a quarter note C3, and a quarter note B2 beamed together.

A7

1/2

A-7

D7

G7

Musical staff for section A, fourth line. It begins with a half note A4. The second measure contains a half note G4. The third measure contains a quarter note A4, a quarter note B4, and a quarter note C5 beamed together. The fourth measure contains a quarter note Bb4, a quarter note Ab4, and a quarter note G4 beamed together. The fifth measure contains a half note F4. The sixth measure contains a half note C4.

**B**

CΔ7

1/2

C-7

F7

Musical staff for section B, first line. It begins with a half note C4. The second measure contains a half note G4. The third measure contains a quarter note A4, a quarter note B4, and a quarter note C5 beamed together. The fourth measure contains a half note Bb4. The fifth measure contains a half note F4. The sixth measure contains a half note C4.

GΔ7

1/2

Bb-7

Eb7

Musical staff for section B, second line. It begins with a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5 beamed together. The third measure contains a quarter note Bb4, a quarter note Ab4, and a quarter note G4 beamed together. The fourth measure contains a half note F4. The fifth measure contains a half note C4.

A-7

D7

F#Ø7

B7b9

E-7

Musical staff for section B, third line. It begins with a quarter note A4, a quarter note B4, and a quarter note C5 beamed together. The second measure contains a quarter note Bb4, a quarter note Ab4, and a quarter note G4 beamed together. The third measure contains a quarter note F4, a quarter note E4, and a quarter note D4 beamed together. The fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3 beamed together. The fifth measure contains a quarter note G3, a quarter note F3, and a quarter note E3 beamed together. The sixth measure contains a quarter note D3, a quarter note C3, and a quarter note B2 beamed together.

A7

A-7

D7

G6

(D-7 G7)

Musical staff for section B, fourth line. It begins with a half note A4. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. The fifth measure contains a half note D4. The sixth measure contains a half note C4.

# Just In Time

Betty Comden and Adolph Green

Jule Styne

Swing = 175 **A** B $\flat$ 6

Chord progression for Section A:

- Measures 1-4: B $\flat$ 6, A-7, D7
- Measures 5-8: G7, C7
- Measures 9-12: F7, B $\flat$ 7
- Measures 13-16: E $\flat$  $\Delta$ 7, A $\flat$  $\Delta$ 7, A $\emptyset$ 7, D7 $\flat$ 9

Section **B**

Chord progression for Section B:

- Measures 1-4: G-7, G- $\Delta$ 7, G-7, C-7, F7
- Measures 5-8: B $\flat$ 6, A7, A $\flat$ 7, G7
- Measures 9-12: C7, F7, D-7, G7
- Measures 13-16: C7, C-7, F7, B $\flat$ 6, (C-7, F7)

# Just One Of Those Things

Cole Porter

Swing  
♩ = 200

**A** D-6    /.  
E $\emptyset$ 7    A7<sup>b9</sup>    F7    /.  
B $\emptyset$ 7    B<sup>b</sup>-6

Musical staff 1: Treble clef, 4/4 time signature. The melody consists of quarter and eighth notes, with some rests. The key signature has one flat (Bb).

A-7    A<sup>b</sup>7    G-7    C7    F6    /.  
D $\emptyset$ 7    A7<sup>b9</sup>

Musical staff 2: Continuation of the melody from staff 1, featuring a half note and quarter notes.

**A** D-6    /.  
E $\emptyset$ 7    A7<sup>b9</sup>    F7    /.  
B $\emptyset$ 7    B<sup>b</sup>-6

Musical staff 3: Continuation of the melody from staff 2, featuring quarter notes and rests.

A-7    A<sup>b</sup>7    G-7    C7    F6    /.  
F-7    B<sup>b</sup>7

Musical staff 4: Continuation of the melody from staff 3, featuring quarter notes and rests.

**B** E<sup>b</sup> $\Delta$ 7    C7    F-7    B<sup>b</sup>7    E<sup>b</sup> $\Delta$ 7    /.  
D-7    G7

Musical staff 5: Continuation of the melody from staff 4, featuring quarter notes and rests.

C6    A-7    F $\#$  $\emptyset$ 7    F-6    E-7    E<sup>b</sup> $\emptyset$ 7    G-7    A7<sup>b9</sup>

Musical staff 6: Continuation of the melody from staff 5, featuring quarter notes and rests. A triplet of eighth notes is marked at the end of the staff.

**A** D-6    /.  
E $\emptyset$ 7    A7<sup>b9</sup>    F7    /.  
B $\emptyset$ 7    B<sup>b</sup>-6

Musical staff 7: Continuation of the melody from staff 6, featuring quarter notes and rests.

A-7    D7    G-7    C7    E $\emptyset$ 7    F6    (E $\emptyset$ 7    A7<sup>b9</sup>)

Musical staff 8: Continuation of the melody from staff 7, ending with a double bar line. The melody features quarter notes and rests.



# Just You, Just Me

Raymond Klages

Jesse Greer

Swing  
♩ = 190

**A**

E<sup>b</sup>Δ<sup>7</sup>

C<sup>7</sup>

F-<sup>7</sup>

B<sup>b</sup>7

B<sup>b</sup>-<sup>7</sup> E<sup>b</sup>7

A<sup>b</sup>Δ<sup>7</sup> D<sup>b</sup>7

F-<sup>7</sup> B<sup>b</sup>7

E<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>7

**A**

E<sup>b</sup>Δ<sup>7</sup>

C<sup>7</sup>

F-<sup>7</sup>

B<sup>b</sup>7

B<sup>b</sup>-<sup>7</sup> E<sup>b</sup>7

A<sup>b</sup>Δ<sup>7</sup> D<sup>b</sup>7

F-<sup>7</sup> B<sup>b</sup>7

E<sup>b</sup>Δ<sup>7</sup>

**B**

B<sup>b</sup>-<sup>7</sup>

E<sup>b</sup>7

A<sup>b</sup>6

A<sup>b</sup>-6

E<sup>b</sup>6

G<sup>7</sup>

C-<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>7

**A**

E<sup>b</sup>Δ<sup>7</sup>

C<sup>7</sup>

F-<sup>7</sup>

B<sup>b</sup>7

B<sup>b</sup>-<sup>7</sup> E<sup>b</sup>7

A<sup>b</sup>Δ<sup>7</sup> D<sup>b</sup>7

F-<sup>7</sup> B<sup>b</sup>7

E<sup>b</sup>Δ<sup>7</sup>

# Keepin' Out Of Mischief Now

Andy Razaf

Fats Waller

Swing  
♩ = 135

D-7 G7 D-7 G7 C G7#5 C G7#5

C Eb°7 D-7 G7 E°7 A7 D- G7

D-7 G7 D-7 G7 C G7#5 C C7

F F-6 C C7 F F-6 C Eb°7

G7 E- A7 D7 G7 C

# King Of The Road

Roger Miller

Swing  $\text{♩} = 180$  **A** B $\flat$  E $\flat$  F7 B $\flat$  '/. E $\flat$  F7 '/.

B $\flat$  E $\flat$  F7 B $\flat$  '/. E $\flat$  F7 B $\flat$

**A** B $\flat$  E $\flat$  F7 B $\flat$  '/. E $\flat$  F7 '/.

B $\flat$  E $\flat$  F7 B $\flat$  '/. E $\flat$  F7 B $\flat$

**B** B $\flat$  E $\flat$  F7 B $\flat$

B $\flat$  E $\flat$  F7 '/.

**A** B $\flat$  E $\flat$  F7 B $\flat$  '/. E $\flat$  F7 '/.

B $\flat$  E $\flat$  F7 B $\flat$  '/. E $\flat$  F7 B $\flat$

# Knock Me A Kiss

Andy Razaf

Mike Jackson

Swing  
♩ = 120

**A** F6 F7/A Bb7 B° F6/C C- G-7 C7

F6 F7/A Bb7 B° F6 C7 N.C. C7

**A** F6 F7/A Bb7 B° F6/C C- G-7 C7

F6 F7/A Bb7 B° F6 C7 N.C. F7

**B** Bb6 B F6 C7 F7

Bb6 B G7 C7

**A** F6 F7/A Bb7 B° F6/C C- G-7 C7

F6 F7/A Bb7 B° F6 C7 N.C. (C7)



# Lady Be Good

Ira Gershwin

George Gershwin

Swing  
♩ = 160

**A**

GΔ7

C7

GΔ7

A-7

B-7

E7

Musical staff for the first line of the first system, showing notes and a triplet.

A-7

D7

G6

E7

A-7

D7

Musical staff for the second line of the first system, showing notes and a triplet.

**A**

GΔ7

C7

GΔ7

A-7

B-7

E7

Musical staff for the first line of the second system, showing notes and a triplet.

A-7

D7

G6

D-7

G7

Musical staff for the second line of the second system, showing notes and a triplet.

**B**

C6

C#07

GΔ7

F#07

B7b9

Musical staff for the first line of the third system, showing notes and a slur.

E-7

A7

A-7

D7

Musical staff for the second line of the third system, showing notes and a sharp sign.

**A**

G6

C7

G6

A-7

B-7

E7

Musical staff for the first line of the fourth system, showing notes and a triplet.

A-7

D7

G6

(E7

A-7

D7)

Musical staff for the second line of the fourth system, showing notes and a triplet.

# Lady Bird

Stanley Cornfield

Todd Dameron

Swing **A**  $\text{♩} = 160$

Chord symbols:  $\text{C}\Delta 7$ ,  $\text{F}-7$ ,  $\text{Bb}7$ ,  $\text{C}\Delta 7$ ,  $\text{Bb}-7$ ,  $\text{Eb}7$ ,  $\text{Ab}\Delta 7$ ,  $\text{A}-7$ ,  $\text{D}7$ ,  $\text{D}-7$ ,  $\text{G}7$ ,  $\text{C}\Delta 7$ ,  $\text{Eb}\Delta 7$ ,  $\text{Ab}\Delta 7$ ,  $\text{Db}\Delta 7$



# Lester Leaps In

(I Got The Blues)

Eddie Jefferson

Jimmy Van Heusen

Swing  
♩ = 180

**A** Bb6 G- C- F7 Bb6 G- C- F7



Bb6 Bb7 Eb7 Eb°7 Bb6 C- F7



**A** Bb6 G- C- F7 Bb6 G- C- F7



Bb6 Bb7 Eb7 Eb°7 Bb6 %



**B** D7 % G7 %



C7 % F7



**A** Bb6 G- C- F7 Bb6 G- C- F7



Bb6 Bb7 Eb7 Eb°7 Bb6 (C- F7)



# Let Yourself Go

Irving Berlin

Swing  
♩ = 200

A

G-

'/.

G-6

G-



D7

'/.

G

C- D7#5 D7



A

G-

'/.

G-6

G-



D7

'/.

G

G7



B

C7

'/.

'/.

'/.



C7

C-7

'/.

Eb- / / A7



A

G-

'/.

G-6

G-



D7

'/.

G

(C- D7#5 D7)



# Let's Do It

(Let's Fall In Love)

Cole Porter

Swing  
♩ = 160

**A**

Bb6 B07 C-7 F7 Bb6 Bb7 Eb6 Eb-6



D-7 G7b9 C-7 F7 D7#5 G7b9 C7 F7#5



**A**

Bb6 B07 C-7 F7 Bb6 Bb7 Eb6 Eb-6



D-7 G7b9 C-7 F7 Bb6 Eb7 Bb6 D7#5



**B**

G-6 C-7 C-6 D-7 F-7 Bb7b9



Eb6 Eb-7 Ab7 Db6 C-7 F7#5



**A**

Bb6 B07 C-7 F7 Bb6 Bb7 Eb7



Bb6/D G-7 C-7 F7b9 Bb6 (C-7 F9#5)



# Let's Fall In Love

Ted Koehler

Harold Arlen

Swing  
♩ = 150

**A** C<sup>6</sup> A-7 D-7 G7 C<sup>6</sup> A-7 D-7 G7

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

**A** C<sup>6</sup> A-7 D-7 G7 C<sup>6</sup> A-7 D-7 G7

E-7 A-7 D-7 G7 B-7 E7

**B** A-7 / D7 D7 E<sup>b</sup>7

E-7 D-7 G7 CΔ7 C#7 D-7 G7

**A** C<sup>6</sup> A-7 D-7 G7 C<sup>6</sup> A-7 D-7 G7

E-7 A-7 D-7 G7 C<sup>6</sup> (A-7 D-7 G7)

# Let's Get Away From It All

Tom Adair  
Swing  
♩ = 120

Matt Dennis

**A** EbΔ7 Bb7b9 Eb6 Eb7 AbΔ7 Eb07 GØ7 C7b9

F-7 Bb7 Db7 C7 F7 F-7 Bb7

**A** EbΔ7 Bb7b9 Eb6 Eb7 AbΔ7 Eb07 GØ7 C7b9

F- Bb7 Db7 C7 F-7 Bb7 Eb6 Eb7

**B** AbΔ7 Eb07 G-7 C7 F-7 Bb7 EbΔ7

BbΔ7 B07 C-7 F7 Bb7 F-7 Bb7

**A** EbΔ7 Bb7b9 Eb6 Eb7 AbΔ7 Eb07 GØ7 C7b9

F-7 Bb7 Db7 C7 F-7 E7 Eb6 (Bb7)



# Let's Get Drunk Again

Bo Carter (Armenter Chapman)

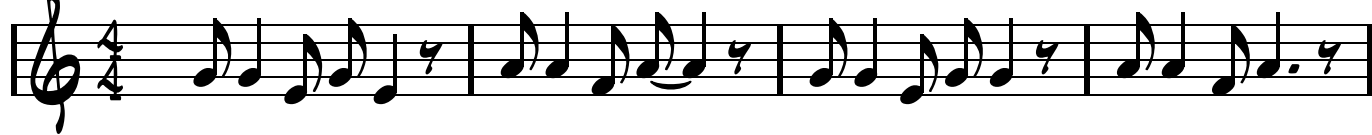
Swing  
♩ = 160

**A** C

F

C

F



C

G

C

G



**A** C

F

C

F



C

G

C

C7



**B** E

'/.

A7

'/.



D7

'/.

G7

'/.



**A** C

F

C

F



C

G

C

(G)



# Like Someone In Love

Johnny Burke.

Jimmy Van Heusen

Swing  
♩ = 130

**A**

E<sup>b</sup>Δ<sup>7</sup>

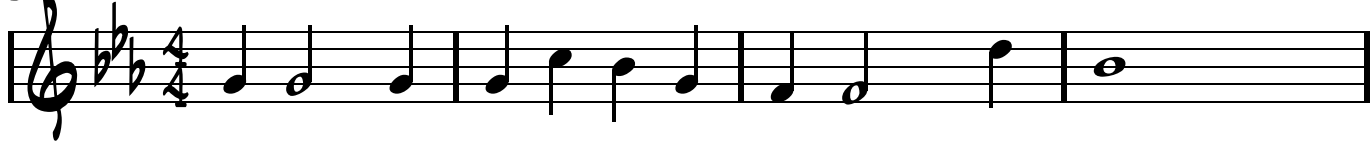
C-<sup>7</sup>

A<sup>∅</sup><sup>7</sup>

A<sup>b</sup><sup>7</sup>

G-<sup>7</sup>

C<sup>7</sup>



F-<sup>7</sup>

B<sup>b</sup><sup>7</sup>

E<sup>b</sup>Δ<sup>7</sup>

B<sup>b</sup>-<sup>7</sup>

E<sup>b</sup><sup>7</sup>



A<sup>b</sup>Δ<sup>7</sup>

D-<sup>7</sup>

G<sup>7</sup>

CΔ<sup>7</sup>

⋮



C-<sup>7</sup>

F<sup>7</sup>

F-<sup>7</sup>

B<sup>b</sup>7<sup>#5</sup>



**B**

E<sup>b</sup>Δ<sup>7</sup>

C-<sup>7</sup>

A<sup>∅</sup><sup>7</sup>

A<sup>b</sup><sup>7</sup>

G-<sup>7</sup>

C<sup>7</sup>



F-<sup>7</sup>

B<sup>b</sup><sup>7</sup>

E<sup>b</sup>Δ<sup>7</sup>

B<sup>b</sup>-<sup>7</sup>

E<sup>b</sup><sup>7</sup>



A<sup>b</sup>Δ<sup>7</sup>

D-<sup>7</sup>

G<sup>7</sup>

CΔ<sup>7</sup>

F<sup>#</sup>∅<sup>7</sup>



G-<sup>7</sup>

C<sup>7</sup>

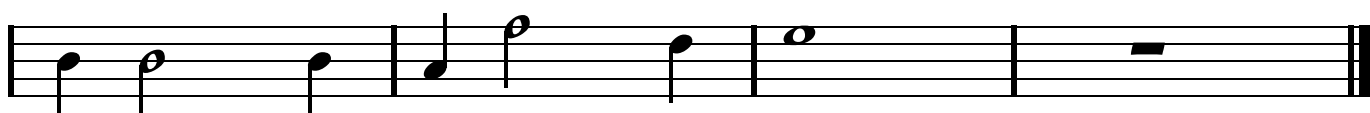
F-<sup>7</sup>

B<sup>b</sup><sup>7</sup>

E<sup>b</sup><sup>6</sup>

F-<sup>7</sup>

B<sup>b</sup><sup>7</sup>



# Limehouse Blues

Douglas Furber

Philip Braham

Swing  
♩ = 220

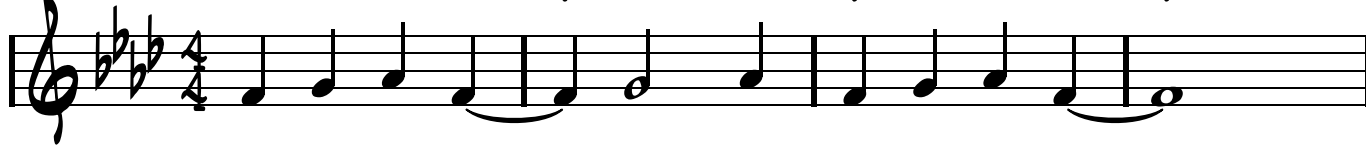
**A**

Db7

1/.

1/.

1/.



Bb7

1/.

1/.

1/.



AbΔ7

1/.

C7

F-7



Bb7

1/.

Eb7

D7



**B**

Db7

1/.

1/.

1/.



Bb7

1/.

1/.

1/.



AbΔ7

F7

Bb-7

1/.



Bb∅7

Eb7

Ab6

1/.



# Liza

(All The Clouds 'll Roll Away)

Ira Gershwin and Gus Kahn

George Gershwin

Swing  
♩ = 170

**A**

E<sup>b</sup> B<sup>b</sup>7/F F<sup>#</sup>07 C7/G A<sup>b</sup>-6 A<sup>b</sup>7 B<sup>b</sup>-6 E<sup>b</sup>7



A<sup>b</sup> F-7 G- C7 F-7 B<sup>b</sup>7 E<sup>b</sup>



**A**

E<sup>b</sup> B<sup>b</sup>7/F F<sup>#</sup>07 C7/G A<sup>b</sup>-6 A<sup>b</sup>7 B<sup>b</sup>-6 E<sup>b</sup>7



A<sup>b</sup> F-7 G- C7 F-7 B<sup>b</sup>7 E<sup>b</sup> G7<sup>#</sup>5 G7



**B**

C- A<sup>b</sup>Δ7 C-7 B<sup>b</sup>-7 E<sup>b</sup>7



A<sup>b</sup>6 GΔ7 C7<sup>b</sup>9 F-7 B7 B<sup>b</sup>7



**A**

E<sup>b</sup> B<sup>b</sup>7/F F<sup>#</sup>07 C7/G A<sup>b</sup>-6 A<sup>b</sup>7 B<sup>b</sup>-6 E<sup>b</sup>7



A<sup>b</sup> F-7 G- C7 F-7 B<sup>b</sup>7 E<sup>b</sup> (F-7 B<sup>b</sup>7)



# Long Ago (and Far Away)

Ira Gershwin

Jerome Kern

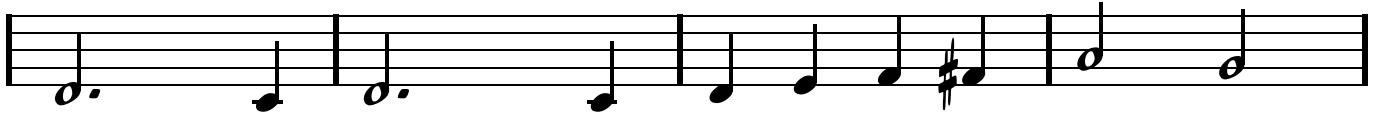
Swing  
♩ = 100

**A**

F6 D-7 G-7 C7 FΔ7 G-7 C7



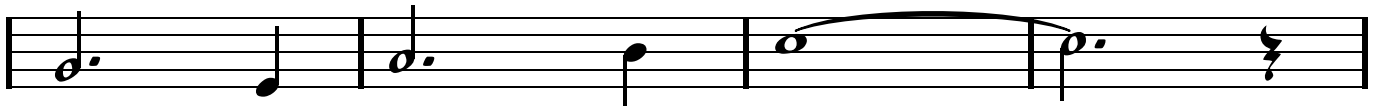
F6 D-7 G-7 C7 A-7 D7 G-7 C7



A<sup>b</sup>Δ7 F-7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 G7



CΔ7 A-7 D7 G-7 C7



**B**

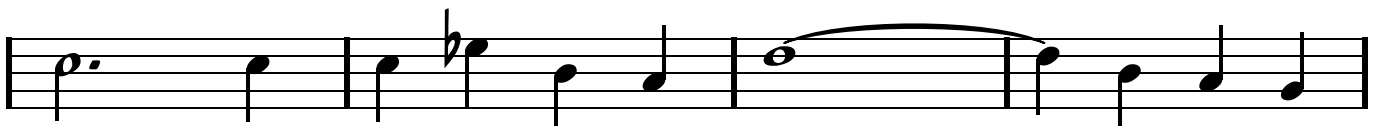
F6 D-7 G-7 C7 FΔ7 G-7 C7



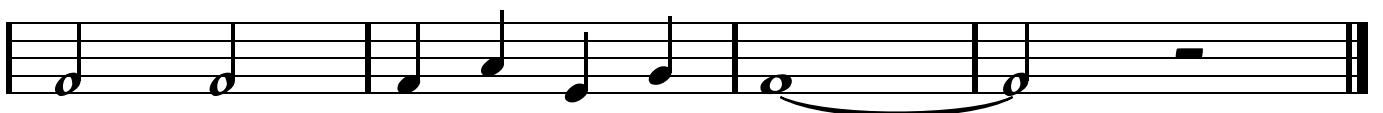
F6 D-7 G-7 C7 A-7 D7 G-7 C7



C-7 F7 B<sup>b</sup>Δ7 E<sup>b</sup>7



A-7 D7<sup>b9</sup> G-7 C7 F6 (G-7 C7)



# Louisiana Fairytale

Mitchell Parish and, J. Fred Coots

Haven Gillespie

Swing  
♩ = 120

**A**

C

C7

F

F-



C

E7

A-

A°

C

G7

C



**A**

C

C7

F

F-



C

E7

A-

A°

C

G7

C



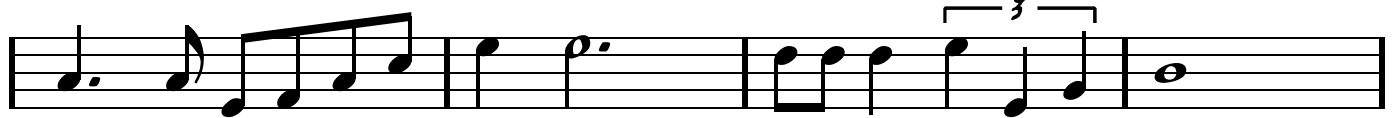
**B**

F

F-

C

A7



D7

1/2

1/2

G7



**A**

C

C7

F

F-



C

E7

A-

A°

C

G7

C



# LOVE

Milt Gabler,

Bert Kaempfert

Swing 180 **A** GΔ7 % A-7 D7

A-7 D7 GΔ7 %

G7 % CΔ7 %

A7 % A-7 D7

**B** GΔ7 % A-7 D7

A-7 D7 GΔ7 %

G7 % C C#07

GΔ7 D7 GΔ7 (A-7 D7)

# Love For Sale

Cole Porter

Swing  $\text{♩} = 160$  **A**  $\text{E}^{\flat}\Delta 7$   $\text{B}^{\flat}-7$   $\text{E}^{\flat}\Delta 7$   $\text{B}^{\flat}-7$

$\text{E}^{\flat}-7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\Delta 7$   $\text{G}^{\flat}7$   $\text{C}\emptyset 7$   $\text{F}7^{\flat 9}$   $\text{B}^{\flat}-7$

**A**  $\text{E}^{\flat}\Delta 7$   $\text{B}^{\flat}-7$   $\text{E}^{\flat}\Delta 7$   $\text{B}^{\flat}-7$

$\text{E}^{\flat}-7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\Delta 7$   $\text{G}^{\flat}7$   $\text{C}\emptyset 7$   $\text{F}7^{\flat 9}$   $\text{B}^{\flat}-7$

**B**  $\text{E}^{\flat}-7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\Delta 7$   $\text{F}\emptyset 7$   $\text{B}^{\flat}7^{\flat 9} //$   $\text{E}^{\flat}-7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\Delta 7$

$\text{F}-7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}-7$   $\text{G}\emptyset 7$   $\text{C}7^{\flat 9}$   $\text{F}\#-7$   $\text{B}7$   $\text{F}\emptyset 7$   $\text{B}^{\flat}7^{\flat 9}$

**A**  $\text{E}^{\flat}\Delta 7$   $\text{B}^{\flat}-7$   $\text{E}^{\flat}\Delta 7$   $\text{B}^{\flat}-7$

$\text{E}^{\flat}-7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\Delta 7$   $\text{G}^{\flat}7$   $\text{C}\emptyset 7$   $\text{F}7^{\flat 9}$   $\text{B}^{\flat}-7$



# Love Me or Leave Me

Gus Kahn

Walter Donaldson

Swing  
♩ = 130

**A**

F-7

G7

C7

F-7

G7

C7



AbΔ7

F-7

Bb-7

Eb7

AbΔ7

GØ7

C7



**A**

F-7

G7

C7

F-7

G7

C7



AbΔ7

F-7

Bb-7

Eb7

AbΔ7

Eb7

AbΔ7



**B**

F#Ø7

F7

Bb-7

F7

Bb-7



Bb-7

Eb7

AbΔ7

BØ7

Bb-7

C7b9



**A**

F-7

G7

C7

F-7

G7

C7



AbΔ7

F-7

Bb-7

Eb7

AbΔ7

(GØ7 C7b9)



# Lover Man

Ram Ramirez, James Sherman

Jimmy Davis

Swing  $\text{♩} = 90$

**A** D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7 Bb7 Ab-7 Db7 G-7 C7 FΔ E∅ A7#9

**A** D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7 Bb7 Ab-7 Db7 G-7 C7 FΔ E7b9

**B** A- A-Δ7 A-7 D7 GΔ A-7 B-7 A-7 D7

G- G-Δ7 G-7 C7 FΔ Eb7 E∅7 A7#9

**A** D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7 Bb7 Ab-7 Db7 G-7 C7 FΔ (E∅ A7#9)

# Lullaby Of Birdland

George David Weiss

George Shearing

Swing  
♩ = 130

**A**

F-7

G7

C7

F-7

Bb-7

Eb7



AbΔ7

F-7

Bb-7

Eb7

AbΔ7

GØ7

C7



**A**

F-7

G7

C7

F-7

Bb-7

Eb7



AbΔ7

F-7

Bb-7

Eb7

AbΔ7 Eb7

AbΔ7



**B**

CØ7

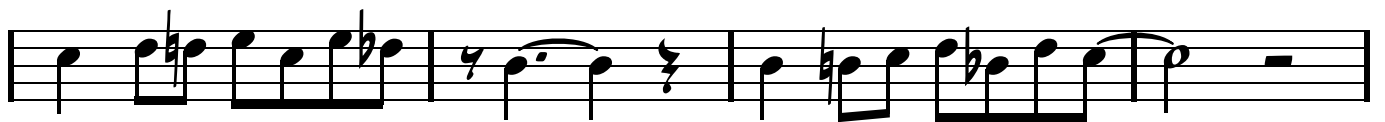
F7b9

Bb-7

Bb-7

Eb7

AbΔ7



CØ7

F7b9

Bb-7

Bb-7

Eb7

AbΔ7

C7



**A**

F-7

G7

C7

F-7

Bb-7

Eb7



AbΔ7

F-7

Bb-7

Eb7

AbΔ7

Eb7

AbΔ7 (C7b9)



# Lulu's Back In Town

Al Dubin

Harry Warren

Swing  
♩ = 150

**A**

C7 F7 Bb7 EbΔ7 C7 F7 Bb7 Eb7



Ab6 A07 G-7 C7 F7 Bb7 Eb6



**A**

C7 F7 Bb7 EbΔ7 C7 F7 Bb7 Eb7



Ab6 A07 G-7 C7 F7 Bb7 Eb6



**B**

AbΔ7 A07 Eb/Bb Eb7 AbΔ7 A07 Eb6 Eb7



A07 D7b9 Eb/Bb Eb7 F7 F-7 Bb7



**A**

C7 F7 Bb7 EbΔ7 C7 F7 Bb7 Eb7



Ab6 A07 G-7 C7 F7 Bb7 Eb6



# Mack The Knife

Bertolt Brecht

Kurt Weill

Swing  
♩ = 200

**A** Bb6

1/.

C-7

1/.



F7

1/.

Bb6

1/.



D-7

Db07

C-7

1/.

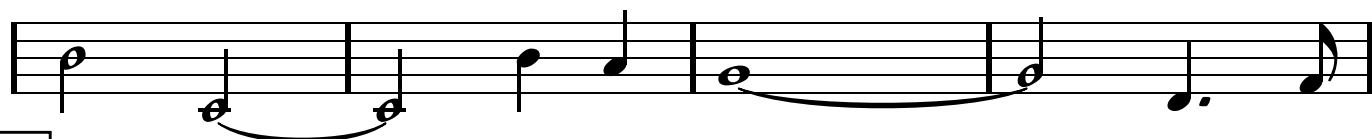


C-7

F7

Bb6

F7



**A** Bb6

1/.

C-7

1/.



F7

1/.

Bb6

1/.



D-7

Db07

C-7

1/.



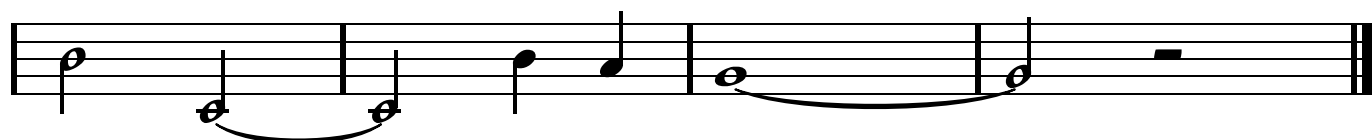
C-7

F7

Bb6

(F7

)



# Mairzy Doats

Milton Drake. Al Hoffman, Jerry Livingston

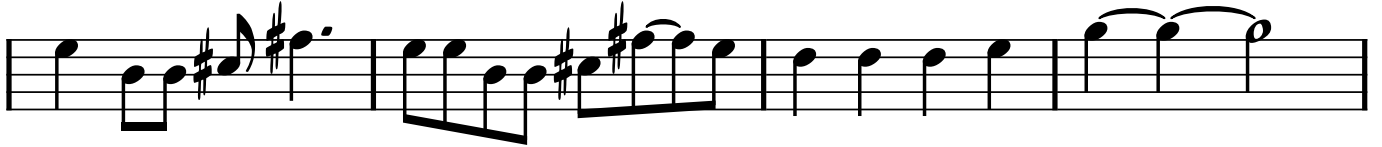
Swing  
♩ = 130

Intro

C G7 C G7 C G7 C G7 C B7



E- B7 E- A7 A7 D7 B° D7 G7 G°7 G7



A

C6 C#°7 D-7 G7 C6 G7



C6 C#°7 D-7 G7 C6



B

G-7 C7 G-7 C7 FΔ 1/2



A-7 D7 A-7 D7 G7 D-7 G7



A

C6 C#°7 D-7 G7 C6 A7



D-7 G7 C6



# Makin' Whoopee

Gus Kahn

Walter Donaldson

Swing  
♩ = 130

**A** F $\Delta$ 7 F $\#$ 07 G-7 C7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7



A-7 D7 D $\flat$ 7 C7 F D-7 G-7 C7



**A** F $\Delta$ 7 F $\#$ 07 G-7 C7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7



F $\Delta$ 7 D-7 D $\flat$ 7 C7 F6



**B** A $\emptyset$ 7 D7 $\flat$ 9 G- G $\emptyset$ 7 C7 $\flat$ 9 F $\Delta$ 7



A $\emptyset$ 7 D7 $\flat$ 9 G-7 G $\emptyset$ 7 C7 $\flat$ 9 F C7



**A** F $\Delta$ 7 F $\#$ 07 G-7 C7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7



F $\Delta$ 7 D-7 D $\flat$ 7 C7 F6 (G-7 C7)



# Marie

Irving Berlin

Swing  
♩ = 140

**A**

Bb6

'/.

'/.

/ /

Gb7



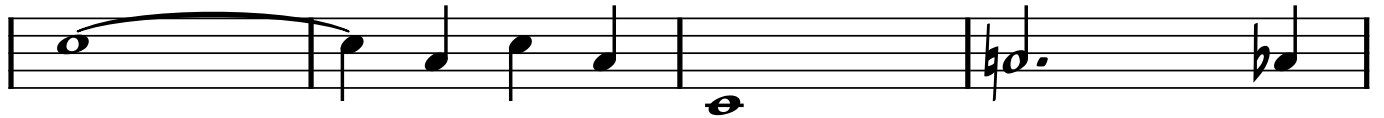
F6

'/.

'/.

/ /

Ab0



G-7

'/.

C7

'/.



F6

G-7

F6

B7#9



**B**

Bb6

'/.

'/.

/ /

Gb6



F6

'/.

'/.

/ /

Ab0



G-7

'/.

C7

'/.



F6

/ /

C7

F6

(G-7

C7)





# Mean To Me

Roy Turk

Fred E. Ahlert

Swing  
♩ = 120

**A** FΔ<sup>7</sup> Ab7<sup>#11</sup> G-7 C7 FΔ<sup>7</sup> B7<sup>#11</sup> BbΔ Eb7



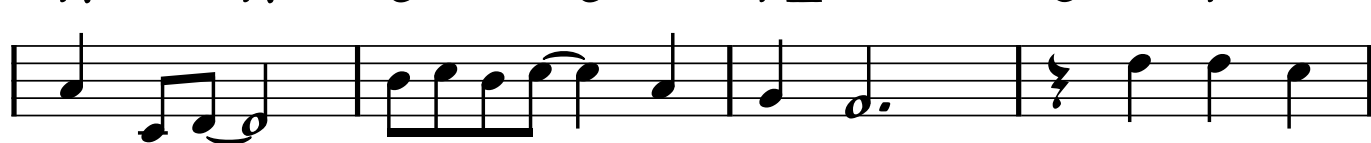
A-7 Ab7 G-7 Gb7<sup>#5</sup> FΔ D7<sup>#9</sup> G-7 Gb7



**A** FΔ Ab7<sup>#11</sup> G-7 C7 FΔ<sup>7</sup> F7<sup>#11</sup> BbΔ Eb7



A-7 Ab7 G-7 Gb7<sup>b9</sup> FΔ C-7 F7<sup>b9</sup>



**B** BbΔ C7 F7<sup>b9</sup> BbΔ Eb7 / D7



G-7 Eb7 D7 G7 G-7 Gb7



**A** FΔ Ab7<sup>#11</sup> G-7 C7 FΔ B7<sup>#11</sup> BbΔ Eb7



A-7 Ab7 G-7 Gb7<sup>b9</sup> C7 FΔ<sup>7</sup> (G-7 C7)



# Memories Of You

Andy Razaf

Eubie Blake

Swing  
♩ = 120

**A** EbΔ7 E°7 F-7 F#°7 Eb/G C-7 A∅7 Ab-6

EbΔ7 D7 Db7 C7 F7 Bb7 Eb6 F-7 Bb7

**A** EbΔ7 E°7 F-7 F#°7 Eb/G C-7 A∅7 Ab-6

EbΔ7 D7 Db7 C7 F7 Bb7 Eb6 G7

**B** C-7 Ab7 C-7 F7

C-7 F7 F-7 Bb7

**A** EbΔ7 E°7 F-7 F#°7 Eb/G C-7 A∅7 Ab-6

EbΔ7 D7 Db7 C7 F7 Bb7 Eb6 (F-7 Bb7)

# Minnie The Moocher

Cab Calloway,  
Irving Mills,  
Clarence Gaskill

Swing  
♩ = 120

The musical score for "Minnie The Moocher" is written in treble clef with a key signature of one sharp (F#). The tempo is marked as Swing at 120 beats per minute. The score consists of five lines of music, each with four measures. The notes are primarily eighth and quarter notes, with some triplet markings. The chord progression is as follows:

- Line 1: E- (measures 1-2), ♯ (measure 3), C7 (measures 3-4), B7 (measures 5-6), E-6 (measures 7-8)
- Line 2: E- (measures 1-2), E-7 (measures 3-4), C7 (measures 5-6), B7 (measures 7-8), E-6 (measures 9-10)
- Line 3: E- (measures 1-2), E-6 (measures 3-4), E- (measures 5-6), E-6 (measures 7-8)
- Line 4: E- (measures 1-2), E-6 (measures 3-4), E- (measures 5-6), ♯ (measures 7-8)
- Line 5: C7 (measures 1-2), B7 (measures 3-4), E-6 (measures 5-6)

# Mood Indigo

Irving Mills

Duke Ellington and Barney Bigard

Swing  
♩ = 100

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



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



$A\flat 7$   $E\flat-7$   $A\flat 7$   $D\flat 6$   $G\flat 7$   $E\flat 7$



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



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



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



$A\flat 7$   $E\flat-$   $A\flat 7$   $D\flat 7$   $E 7$  / /  $E\flat 7$



$A\flat\Delta 7$   $F 7$   $B\flat 7$   $B\flat-7$   $E\flat 7$   $A\flat 6$  / ( $B\flat-7$   $E\flat 7$ )



# Moonglow

Eddie DeLange

Will Hudson and Irving Mills

Swing  
♩ = 125

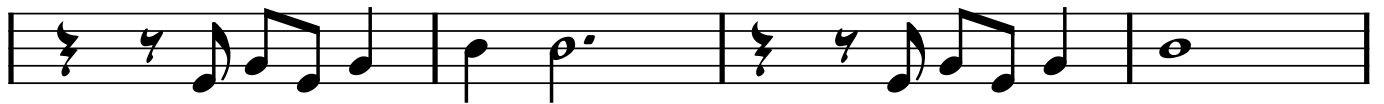
**A** CΔ7 F9#11 G6 A7



A-7 D7 G6 G°7 A-7/G G°7 G6



**A** CΔ7 F9#11 G6 A7



A-7 D7 G6 G°7 A-7/G G°7 G6



**B** G7 Gb7 F7 E7 '.



A7 ' D7 Eb7 D7 G7



**A** CΔ7 F9#11 G6 A7



A-7 D7 G6 G°7 A-7/G G°7 G6



# Moonlight Cocktail

Kim Gannon

Lucky Roberts

Swing **A**  
♩ = 80

G<sub>3</sub> D7<sub>3</sub> G B7 E- A7<sub>3</sub> E7<sub>3</sub> A7 E- A7

D A7 D7 A-7 D7 GΔ7 E-7 A-7 D7

**A** G<sub>3</sub> D7<sub>3</sub> G B7 E- A7<sub>3</sub> E7<sub>3</sub> A7 E- A7

D A7 D7 A-7 D7 A- Eb7#11 D7 G6

**B** F#-7 B7 F#-7 B7 F#-7 B7 E- B7 E-

A7 E-7 A7 E-7 A7 D7

**A** G<sub>3</sub> D7<sub>3</sub> G B7 E- A7<sub>3</sub> E7<sub>3</sub> A7 E- A7

D A7 D7 A-7 D7 A- Eb7#11 D7 G6

# Moten Swing

Jim Lande

Benny Moten

Swing  
♩ = 140

**Intro**

Ab6 A°7 Bb-7 Eb7 Ab6 Eb7 Eb7b5

**A** Ab6 Bb-7 Eb7

Bb7 Eb7 Ab6 F7b9 Bb7 Eb7

**A** Ab6 Bb-7 Eb7

Bb7 Eb7 Ab6 F7 DØ7 G7

**B** C6 A-7 D-7 G7 C6 A-7 D-7 G7

C6 A-7 D-7 G7 C6 Bb-7 Eb7

**A** Ab6 Bb-7 Eb7

Bb7 Eb7 Ab6 (Bb-7 Eb7)

**Intro from Count Bassie Live At The Americana.**

# Mr Sandman

Pat Ballard

Swing  
♩ = 200

Intro

B $\flat$  % C-7 F B $\flat$  % C-7 F

**A** B $\flat$  % A7 %

D7 % G7 %

C7 % F7 %

B $\flat$  % G $\flat$ 7 F7

**B** B $\flat$  % A7 %

D7 % G7 %

C-7 % E $\flat$ -6 %

C-7 C-7 F7 B $\flat$  %



# My Baby Just Cares For Me

Gus Kahn

Walter Donaldson

Swing  
♩ = 170

**A**

$E\flat\Delta 7$   $A\flat 7\#11$   $E\flat\Delta 7$   $A\flat\#11$

Musical staff for section A, first line. It contains a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes.

$E\flat\Delta 7/G$   $G\flat 07$   $F-$   $'/.$

Musical staff for section A, second line. It continues the melody from the first line, ending with a long note.

$D\emptyset 7$   $G7$   $C-$   $D\emptyset 7$   $G7$

Musical staff for section A, third line. It continues the melody with various note values.

$C-$   $F7\#11$   $F-7$   $B\flat 7$

Musical staff for section A, fourth line. It continues the melody, ending with a long note.

**B**

$E\flat\Delta 7$   $A\flat 7\#11$   $E\flat\Delta 7$   $A\flat\#11$

Musical staff for section B, first line. It contains a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes.

$E\flat\Delta 7/G$   $G\flat 07$   $F-$   $'/.$

Musical staff for section B, second line. It continues the melody from the first line, ending with a long note.

$G\emptyset 7$   $A\emptyset 7$   $D7$   $E\flat 6$   $G-7$

Musical staff for section B, third line. It continues the melody with various note values.

$F-7$   $B\flat 7$   $E\flat\Delta 7$   $'/.$

Musical staff for section B, fourth line. It continues the melody, ending with a long note.

# My Baby Said Yes

Tampa Red

Swing  
♩ = 145

**A**

G

/.

E7

/.



A7

D7

G

/.



**A**

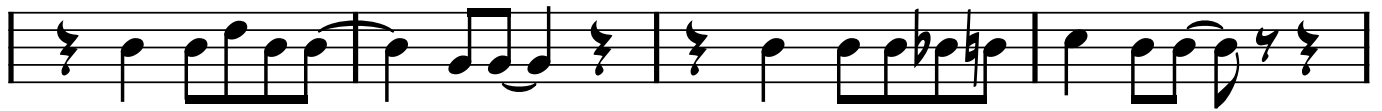
G

D7

G

E7

/.



A7

D7

G

/.



**B**

G

G7

C

/.



A7

/.

D7

/.



**A**

G

/.

E7

/.



A7

D7

G

D7





# My Little Grass Shack

in Kealahou, Hawaii

Bill Cogswell, Tommy Harrison

Swing  
♩ = 240

**A** G

E7 A7 %

D7 % G B7 E- G

B7 % E7 %

A7 % D7 %

**B** G E7 A7 %

D7 % B7 %

E7 % A7 C#Ø

G % E7 A7 %

D7 % G (A-7 D7)



# My Old Flame

Sam Coslow

Arthur Johnston

Swing  
♩ = 120

**A**

FΔ7 A∅7 D7b9 G-7 Bb-7 Eb7

FΔ7 Bb-7 Eb7 Ab6 Db7 G-7 C7

**A**

FΔ7 A∅7 D7b9 G-7 Bb-7 Eb7

FΔ7 Bb-7 Eb7 Ab6 Db7 G-7 C7 FΔ7 Bb-7 Eb7

**B**

AbΔ7 Bb-7 Eb7 Gb7 F7 Bb7

Bb-7 Eb7 G∅7 C7b9 F-7 D-7 G7 G-7 C7

**A**

FΔ7 A∅7 D7b9 G-7 Bb-7 C7

FΔ7 Bb-7 Eb7 Ab6 Db7 G-7 C7 FΔ7

# My One And Only Love

Robert Mellin

Guy Wood

Swing  
♩ = 100

**A**

CΔ7 A-7 D-7 G7 3 A-7 FΔ7 3 E-7 A7

Musical staff for section A, first line. It contains a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody consists of eighth and quarter notes with some triplets. The bass line is indicated by a 7 below the notes.

D-7 G7 A-7 D7 D-7 G7 E-7 A7 D-7 G7

Musical staff for section A, second line. It continues the melody from the first line, ending with a half note G.

**A**

CΔ7 A-7 D-7 G7 3 A-7 FΔ7 3 E-7 A7

Musical staff for section A, third line. It continues the melody from the second line, ending with a half note G.

D-7 G7 A-7 D7 D-7 G7 C6 F#07 B7

Musical staff for section A, fourth line. It continues the melody from the third line, ending with a half note G.

**B**

E-7 3 F#-7 B7 E-7 3 F#-7 B7

Musical staff for section B, first line. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of eighth and quarter notes with triplets. The bass line is indicated by a 7 below the notes.

E- E-Δ7 E-7 A7 D-7 A7 D-7 G7

Musical staff for section B, second line. It continues the melody from the first line, ending with a half note G.

**A**

CΔ7 A-7 D-7 G7 3 A-7 FΔ7 3 E-7 A7

Musical staff for section A, fifth line. It continues the melody from the fourth line, ending with a half note G.

D-7 G7 A-7 D7 D-7 G7 C6 (G7)

Musical staff for section A, sixth line. It continues the melody from the fifth line, ending with a half note G.





# My Romance

Lorenz Hart

Richard Rodgers

Swing  
♩ = 120

**A**

B $\flat$  $\Delta$ 7 C-7 D-7 D $\flat$ o7 C-7 F7 B $\flat$  $\Delta$ 7 D7



G- D7 G-7 G7 C-7 F7 B $\flat$  $\Delta$ 7 B $\flat$ 7



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



E $\phi$ 7 A7 $\flat$ 9 D-7 A $\flat$ 7 G-7 C7 C-7 F7



**B**

B $\flat$  $\Delta$ 7 C-7 D-7 D $\flat$ o7 C-7 F7 B $\flat$  $\Delta$ 7 D7



G- D7 G-7 G7 C-7 F7 B $\flat$  $\Delta$ 7 B $\flat$ 7



E $\flat$  $\Delta$ 7 G7 C-7 C-7/B $\flat$  A $\phi$ 7 D7 $\flat$ 9 G-7 C7



C-7 F7 B $\flat$  $\Delta$ 7 (C-7 F7 )



# My Shining Hour

Johnny Mercer

Harold Arlen

Swing  
♩ = 200

**A**

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

$E\flat\Delta 7$   $C-7$   $D\phi 7$   $G7\flat 9$

$C-7$   $\text{'}$   $D\phi 7$   $G7$

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

**B**

$B\flat-7$   $E\flat 7$   $A\flat\Delta 7$   $\text{'}$

$A\flat-7$   $D\flat 7$   $G-7$   $C7$   $F-7$   $B\flat 7$

$E\flat\Delta 7$   $F-7$   $G-7$   $C7$

$F-7$   $B\flat 7$   $E\flat 6$   $(F-7 B\flat 7)$

# Nagasaki

Mort Dixon

Harry Warren

Swing  
♩ = 160

**A**

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

B $\flat$ 7 B $\flat$ 7/D E $\flat$ 7 E $\flat$ -7 B $\flat$ /F F7 B $\flat$

**A**

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

B $\flat$ 7 B $\flat$ 7/D E $\flat$ 7 E $\flat$ -7 B $\flat$ /F F7 B $\flat$

**B**

E $\flat$ 6 E $\flat$ -6 B $\flat$ 7 B $\flat$ 7#5

E $\flat$ 6 E $\flat$ -6 B $\flat$ /D C# $\flat$ 7 C-7 F7

**A**

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

B $\flat$ 7 B $\flat$ 7/D E $\flat$ 7 E $\flat$ -7 B $\flat$ /F F7 B $\flat$

# Nature Boy

eden ahbez

Swing  
♩ = 95

**A**

D- E $\emptyset$ 7 A7 D- E $\emptyset$ 7 A7

D- D- $\Delta$ 7 D-7 D-6 G-6 D-7 E $\emptyset$ 7

A7 / D-

E7 $\flat$ 9 / A7 /

**B** D- E $\emptyset$ 7 A7 D- E $\emptyset$ 7 A7

D- D- $\Delta$ 7 D-7 D-6 G-6 D-7 E $\emptyset$ 7

A7 / D- B $\emptyset$ 7

E7 $\flat$ 9 A7 $\sharp$ 5 D- (E $\emptyset$ 7 A7)

# Near You

Kermit Goell

Francis Craig

Swing  
♩ = 160

**A** D-7 G7 C6 %

Musical staff 1: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

D-7 G7 C6 %

Musical staff 2: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

G7 % C6 %

Musical staff 3: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

D7 % G7 %

Musical staff 4: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

**B** D-7 G7 C6 C6

Musical staff 5: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Bø7 E7 A- C7

Musical staff 6: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

F Bb7 C A7

Musical staff 7: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

G7 % C6 %

Musical staff 8: Treble clef, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

# Nice Work If You Can Get It

Ira Gershwin

George Gershwin

Swing  
♩ = 165

**A** B7#5 E7 A7#5 D7 G7 C7 A7 E-7

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the first four measures of the piece, with notes corresponding to the first line of chords.

G/D E-7 A-7 D7 A-7 D7<sub>sus</sub> G6 C7

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of the piece, with notes corresponding to the second line of chords.

**A** B7#5 E7 A7#5 D7 G7 C7 A7

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of the piece, with notes corresponding to the third line of chords. A triplet of eighth notes is indicated over the final two notes of the fourth measure.

G/D E-7 A-7 D7 A-7 D7<sub>sus</sub> G6 B7#5

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of the piece, with notes corresponding to the fourth line of chords.

**B** E-7 C7 E-7 A7

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the first four measures of section B, with notes corresponding to the first line of chords.

D- Eø7 A7 A-7 D7#5

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of section B, with notes corresponding to the second line of chords.

**A** B7#5 E7 A7#5 D7 G7 C7 A7

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the first four measures of section A, with notes corresponding to the third line of chords. A triplet of eighth notes is indicated over the final two notes of the fourth measure.

G/D E-7 A-7 D7 B7#5 E7 A-7 D<sub>sus</sub><sup>4</sup>

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the next four measures of section A, with notes corresponding to the fourth line of chords.

G6 (C7 )

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains the final two measures of the piece, with notes corresponding to the fifth line of chords.

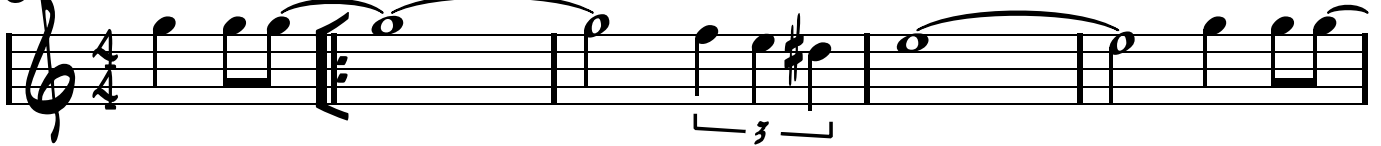
# Night And Day

Cole Porter

Swing  
♩ = 160

**A**

D $\emptyset$ 7 G7 C $\Delta$ 7 C $\Delta$ 7



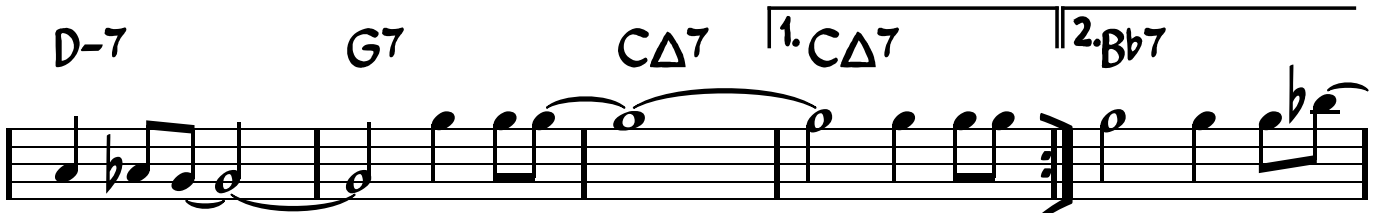
D $\emptyset$ 7 G7 C $\Delta$ 7 C $\Delta$ 7



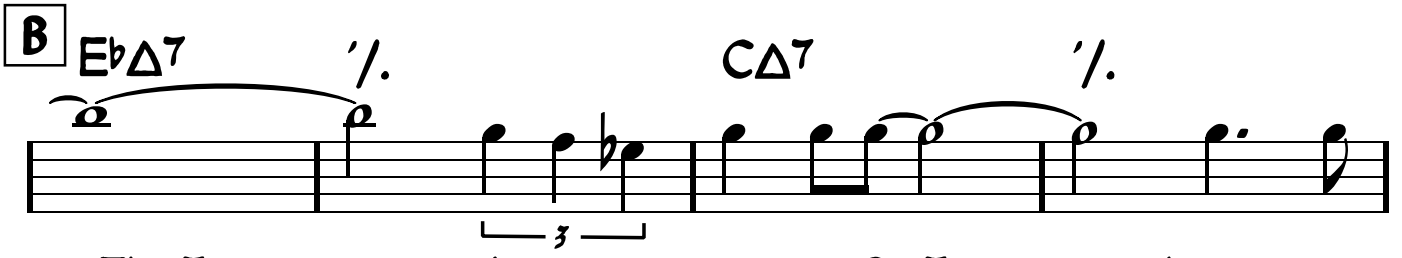
F# $\emptyset$ 7 F-7 E-7 E $\flat$ 07



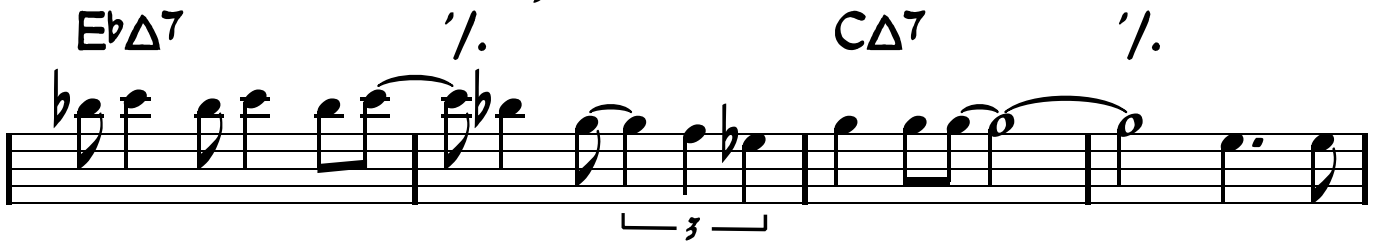
D-7 G7 C $\Delta$ 7 | 1. C $\Delta$ 7 || 2. B $\flat$ 7



**B** E $\flat$  $\Delta$ 7 % C $\Delta$ 7 %



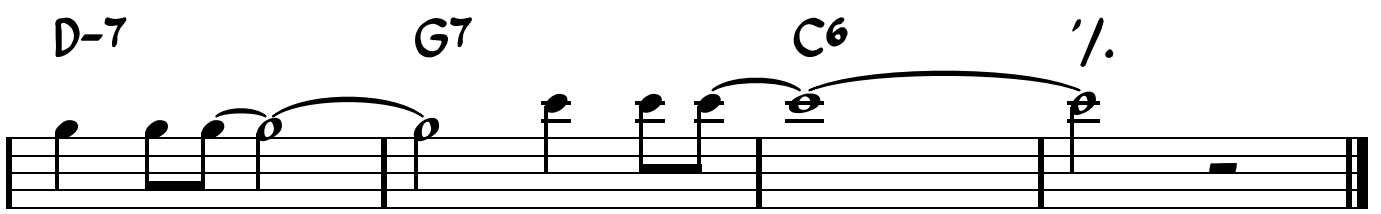
E $\flat$  $\Delta$ 7 % C $\Delta$ 7 %



F# $\emptyset$ 7 F-7 E-7 E $\flat$ 07



D-7 G7 C6 %



# Night Train

Jimmy Forrest

Jim Lande  
Swing  
♩ = 100

**A**

Bb7

1/.

1/.

1/.

Chords: Eb9, Bb7, F7

**B**

Bb7

1/.

1/.

1/.

Chords: Eb9, Bb7

**C**

Bb6

1/.

1/.

Bb7

Chords: Eb9, Bb7

**D**

Bb6

Eb-

Bb7

1/.

Chords: Eb7, Bb7, D-7, G7, Eb, F7, Bb7, F7

Solo over the A; go out on AB.





# Nostalgia In Times Square

(Strollin')

George Gordon

Charles Mingus

Swing  
♩ = 140

F7 Eb7 F7 Eb7 F7 Eb7 F7 Eb7

Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4. A triplet of eighth notes (F4, E4, D4) is marked with a '3' above it. The staff ends with a quarter rest.

Ab-7 Db7 Ab-7 Db7 F7 Eb7 F7 Eb7

Musical staff 2: Treble clef, 4/4 time signature. The melody continues with eighth notes C4, Bb3, Ab3, G3, F3, E3, D3, C3. A triplet of eighth notes (C3, Bb3, Ab3) is marked with a '3' above it. The staff ends with a quarter rest.

D-7 G7 C-7 F7 Bb-7 Eb7 1. F7 2. F7

Musical staff 3: Treble clef, 4/4 time signature. The melody continues with eighth notes Bb3, Ab3, G3, F3, E3, D3, C3, Bb3. The staff ends with a quarter rest and a double bar line.

# Nuages

John Turner / Spencer Williams

Django Reinhart

Swing  
80

**A** B $\flat$ -7 E $\flat$ 7 A $\emptyset$ 7 D7 $\flat$ 9 G6 %



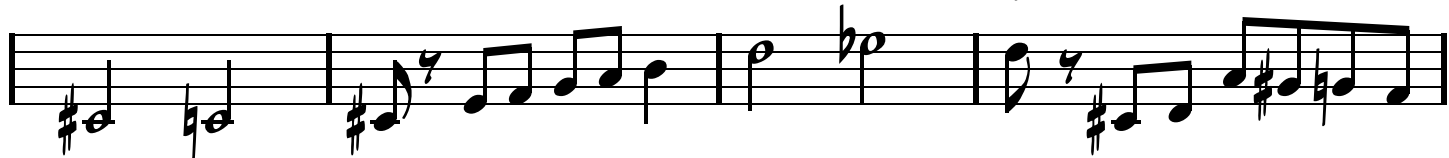
B $\flat$ -7 E $\flat$ 7 A $\emptyset$ 7 D7 $\flat$ 9 G6 %



F# $\emptyset$ 7 B7 E-7 %



A7 A $\flat$ 7 A7 D7 %



**B** B $\flat$ -7 E $\flat$ 7 A $\emptyset$ 7 D7 $\flat$ 9 G6 %



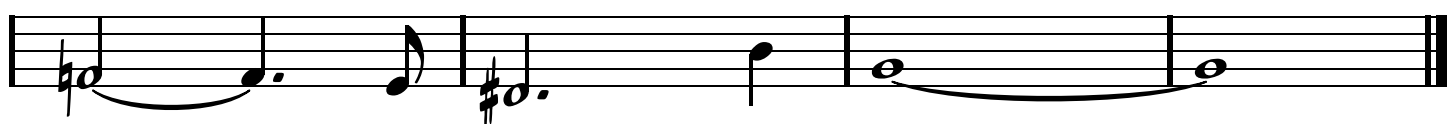
E $\flat$ -7 A $\flat$ 7 D $\emptyset$ 7 G7 $\flat$ 9 C $\Delta$ 7 %



C-7 F7 C-7 F7 G6 %



B $\flat$ -6 E $\flat$ 7 A $\emptyset$ 7 D7 $\flat$ 9 G6 C7 G6

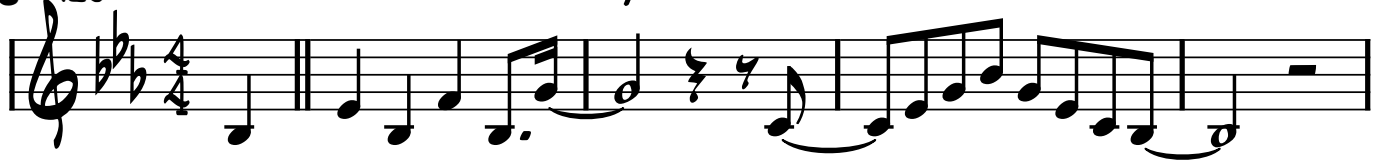


# Oh Me, Oh My, Oh Gosh

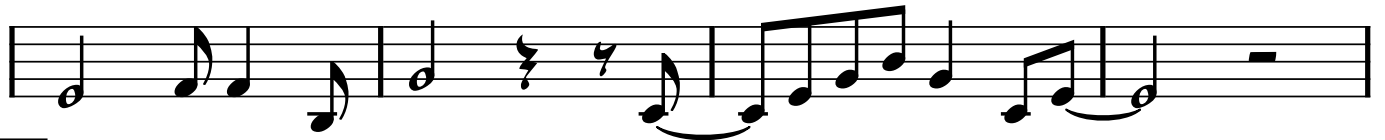
Slam Stewart

Swing  
♩ = 120

**A** Eb6    %    F-7    Bb7    Eb6



Eb6    %    F-7    Bb7    Eb6



**A** Eb6    %    F-7    Bb7    Eb6



Eb6    %    F-7    Bb7    Eb6



**B** Ab-7 / Db7 B7 Eb-7    Ab-7 Db7 GbΔ7



A∅7    D7b9    D-7    C7    F7    Bb7



**A** Eb6    %    F-7    Bb7    Eb6



Eb6    %    F-7    Bb7    Eb6    (F-7 Bb7)



# Old Devil Moon

(Abridged)

Yip Harburg

Barton Lane

Swing  
♩ = 140

**A**

F6

C-7

F6

C-7



FΔ7

C-7

F6

C-7

F7



**B**

BbΔ7

′.

Bb-7

Eb7



Ab-7

Db7

GbΔ7

C7

F6

C-7



**C**

F6

C-7

F6

C-7

DΔ7



D-7

G7

G-7

C7



**A**

F6

C-7

F6

C-7



FΔ7

C-7

F6

C-7

F7



**B**

BbΔ7

′.

Bb-7

Eb7



Ab-7

Db7

GbΔ7

C7

F6

(G-7 C7)



# Old Devil Moon

Yip Harburg

Barton Lane

Swing

**A**

♩ = 140

F6 C-7 F6 C-7 FΔ7 C-7 F6 C-7 F7

Musical staff for section A, first line. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, with some triplet markings.

BbΔ7 / Bb-7 Eb7 Ab-7 Db7 GbΔ7 C7 F6 C-7

Musical staff for section A, second line. Continuation of the melody from the first line, featuring similar rhythmic patterns and triplet markings.

F6 C-7 F6 C-7 DΔ7 D-7 G7 G-7 C7

Musical staff for section A, third line. Continuation of the melody, ending with a double bar line. It includes triplet markings and a final quarter note.

**B** F6 C-7 F6 C-7 FΔ7 C-7 F6 C-7 F7

Musical staff for section B, first line. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is similar to section A.

BbΔ7 BbΔ7 Bb-7 Eb7 Ab-7 Db7 GbΔ7 C7 F6 C-7

Musical staff for section B, second line. Continuation of the melody from the first line of section B.

F6 C-7 F6 C-7 A-7 D7 G-7 C-7 F6 (G-7 C7)

Musical staff for section B, third line. Continuation of the melody, ending with a double bar line. It includes triplet markings and a final quarter note.

# Old Fashioned Love

James P. Johnson and Cecil Mack

Swing  
♩ = 180

**A**

F C7 F F7

Bb

F°

F

F7

Bb

F

A7

D-7

G7

/.

C7

/.

**B**

F

C7

F

F7

Bb

F°

F

F7

Bb

F

A7

D-7

Bb-

F

C7

F

/.

# Old Folks

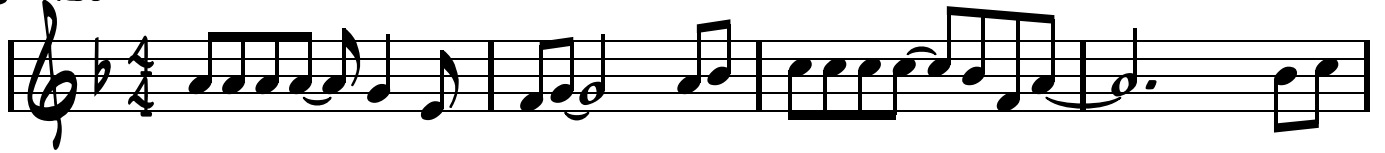
Dedette Lee Hill

Willard Robison

Swing  $\text{♩} = 120$

**A**

$E\phi 7$   $A7$   $D-7$   $F7$   $Bb\Delta 7$   $Eb7$   $A\phi 7$   $D7b9$



$G-7$   $C7$   $A\phi 7$   $D7b9$   $G7$   $G-7 / F-7$   $Bb7$



**A**

$E\phi 7$   $A7$   $D-7$   $F7$   $Bb\Delta 7$   $Eb7$   $A\phi 7$   $D7b9$



$G-7$   $C7$   $A\phi 7$   $D7b9$   $G7$   $C7$   $F6$



**B**

$F\Delta 7$   $C7\#5$   $C-7$   $F7$   $Bb\Delta 7$   $Eb7$



$F\Delta 7$   $E\phi$   $A7$   $D-7$   $G7$   $G-7$   $C7$



**A**

$E\phi 7$   $A7$   $D-7$   $F7$   $Bb\Delta 7$   $Eb7$   $A\phi 7$   $D7b9$



$G-7$   $C7$   $A\phi 7$   $D7b9$   $G7$   $C7$   $F6$





# On A Clear Day

(You Can See Forever)

Alan Jay Lerner

Burton Lane

Swing  
♩ = 140

**A**

GΔ7

′.

C7#11

′.

Musical staff for section A, first line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

GΔ7

′.

B-7

E7b9

Musical staff for section A, second line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

A-7

′.

F7#11

′.

Musical staff for section A, third line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

B-7

Bb07

A-7

D7

Musical staff for section A, fourth line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

**B**

D-7

G7

D-7

G7

Musical staff for section B, first line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

CΔ7

A7

A-7

D7

Musical staff for section B, second line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

**C**

GΔ7

′.

B-7

E7b9

Musical staff for section C, first line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.

A-7

B-7

CΔ7

B-7

A-7

D7

G6

(A-7 D7)

Musical staff for section C, second line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes.



# On Green Dolphin Street

Ned Washington

Bronisław Kaper

Swing  
♩ = 160

**A**

$E^b\Delta 7$     %     $E^b-7$     %

$F7/E^b$     /    /     $E/E^b$      $E^b\Delta 7$      $C7$

$F-7$      $B^b7$      $E^b\Delta 7$      $E^b\Delta 7$

$A^b-7$      $D^b7$      $G^b\Delta 7$      $F-7$      $B^b7$

**B**  $E^b\Delta 7$     %     $E^b-7$     %

$F7/E^b$     /    /     $E/E^b$      $E^b\Delta 7$      $C7$

$F-7$      $B^b7$      $G7$      $C-7$      $F7$

$F-7$      $B^b7$      $E^b$      $(F-7 \ B^b7)$

# On The Atchison, Topeka And The Santa Fe

Johnny Mercer.

Harry Warren

Swing  
♩ = 140

**A** C<sup>6</sup> '/. / / / F C<sup>6</sup> G<sup>7</sup>



C<sup>6</sup> G<sup>7</sup> C A- C/G A- G<sup>7</sup> C



**A** C<sup>6</sup> '/. / / / F C<sup>6</sup> G<sup>7</sup>



C<sup>6</sup> G<sup>7</sup> C A- C/G A- G<sup>7</sup> C



**B** A<sup>b</sup>6 '/. '/. / E<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>6 / A<sup>b</sup>6



A<sup>b</sup>6 '/. / E<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>6 / A<sup>b</sup>6 F- G<sup>7</sup>



**A** C<sup>6</sup> '/. / / G<sup>7</sup> F C<sup>6</sup> G<sup>7</sup>



C<sup>6</sup> G<sup>7</sup> C A- C/G A- G<sup>7</sup> C



Note the 10 bar bridge

# On the Sunny Side of the Street

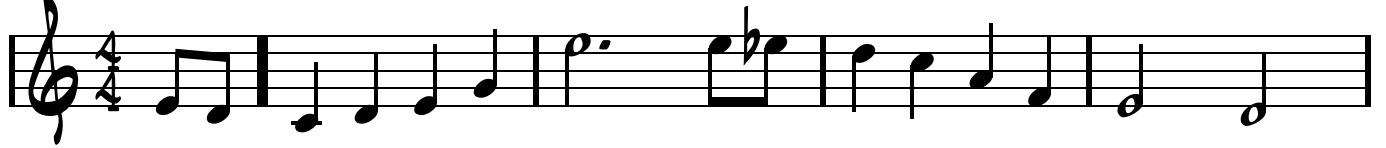
Dorothy Fields.

Jimmy McHugh

Swing  
♩ = 130

**A**

C E7 F6 B $\phi$ 7 G# $\phi$ 7



A-7 D7 D-7 G7 C G7



**A**

C E7 F6 B $\phi$ 7 G# $\phi$ 7



A-7 D7 D-7 G7 C

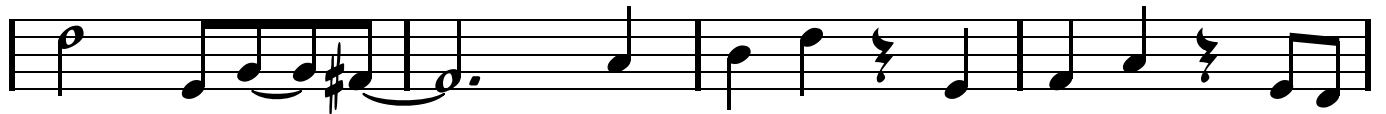


**B**

G-7 C7 F .



A-7 D7 D-7 G7



**A**

C E7 F B $\phi$ 7 G# $\phi$ 7



A-7 D7 D-7 G7 C (G7)



# Once In A While

Bud Green

Michael Edwards

Swing  
♩ = 120

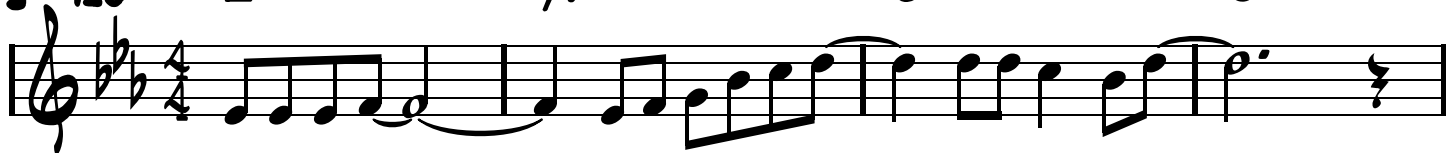
**A**

E<sup>b</sup>6

1.

G-7

C7



F-7

C7<sup>b9</sup>

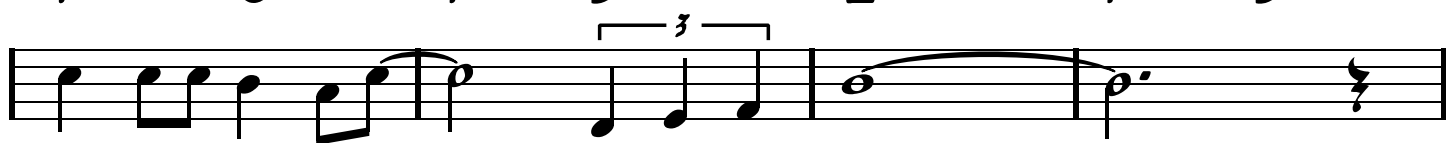
F-7

B<sup>b</sup>7

E<sup>b</sup>6

F-7

B<sup>b</sup>7



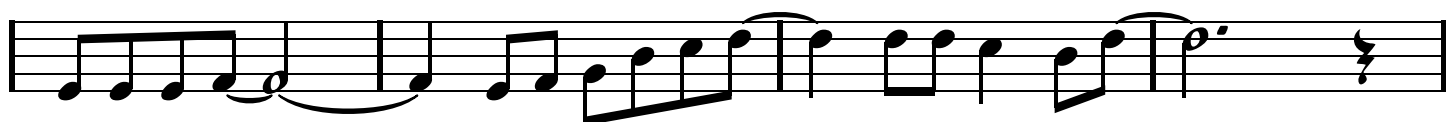
**A**

E<sup>b</sup>6

1.

G-7

C7



F-7

C7<sup>b9</sup>

F-7

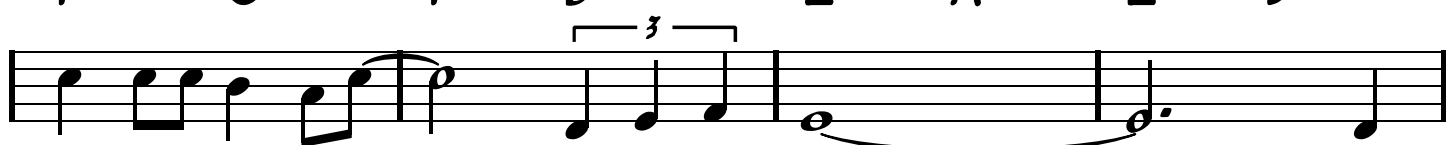
B<sup>b</sup>7

E<sup>b</sup>6

A<sup>b</sup>7

E<sup>b</sup>6

D7



**B**

G6

A-7

D7

G6

A-7

D7



G6

A-7

D7

G6

C7<sup>b9</sup>

F-7

B<sup>b</sup>7



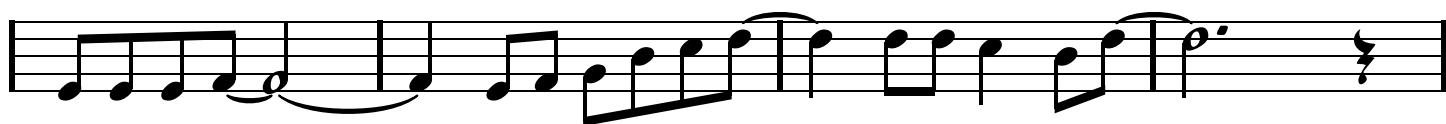
**A**

E<sup>b</sup>6

1.

G-7

C7



F-7

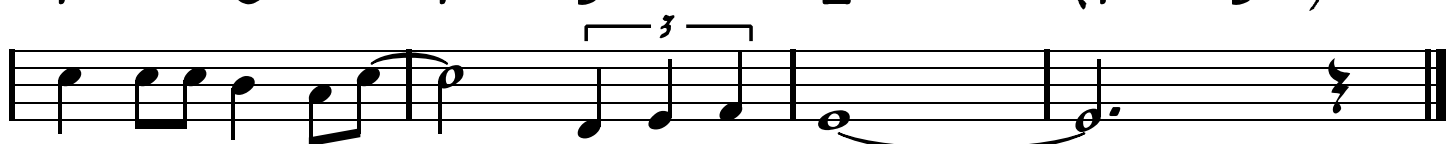
C7<sup>b9</sup>

F-7

B<sup>b</sup>7

E<sup>b</sup>6

(F-7 B<sup>b</sup>7)



# Opus One

Sid Garris  
Swing  
♩ = 155

Sy Oliver

**A** GΔ7    %    C7    %



A7                      D7                      G/B    Bb07                      A-7                      D7    D7#5



**A** GΔ7    %    C7    %



A7                      D7                      G                      C7                      G



**B** Bb6    G7#5    C-7    F7b9    Bb6    G7#5    C7    F9#5



Db6    Bb-7    Eb-7    Ab7    Db6    Db    D7



**A** GΔ7    %    C7    %



A7                      D7                      G                      C7                      G / (A-7 D7)



# Our Love Is Here To Stay

Ira Gershwin

George Gershwin

Swing  
♩ = 145

**A**

G7

G-7

C7

FΔ7

A-7

D7



G7

G-7

C7

E<sup>b</sup>7

D7

B<sup>ø</sup>7

E7<sup>b</sup>9



A-7

D7

G-7

C7

FΔ7

B<sup>b</sup>Δ7

E<sup>ø</sup>7

A7<sup>b</sup>9



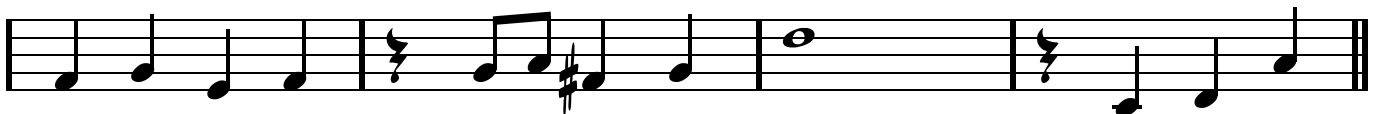
D-7

G7

G-7

C7

D7



**B**

G7

G-7

C7

FΔ7

A-7

D7



G7

G-7

C7

E<sup>b</sup>7

D7

B<sup>ø</sup>7

E7<sup>b</sup>9



A-7

D7

G-7

C7

E<sup>b</sup>7

D7

G-7

G<sup>#</sup>07



A-7

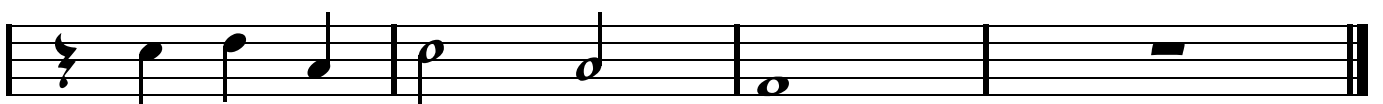
D7

G-7

C7

FΔ7

(A-7 D7)





# Out of Nowhere

Edward Heyman

Johnny Green

Swing  
♩ = 175

**A**

GΔ7    %    Bb-7    Eb7

GΔ7    %    B-7    E7b9

A-7    BØ7    E7b9    A-7    %

Eb7    %    A-7    D7

**B** GΔ7    %    Bb-7    Eb7

GΔ7    %    B-7    E7b9

A-7    BØ7    E7b9    A-7    F9

B-7    BbØ7    A-7    D7    G6    (A-7 D7)

# Palm Springs Jump

Slim Giallard

Swing  
♩ = 160

**A** Ab    %    Ab<sup>o7</sup>    %

Musical staff for the first system of the A section, showing the first four measures of the melody.

Bb7    Bb-7    Eb7    Ab    Eb7

Musical staff for the second system of the A section, showing the next four measures of the melody.

**A** Ab    %    Ab<sup>o7</sup>    %

Musical staff for the third system of the A section, showing the next four measures of the melody.

Bb7    Bb-7    Eb7    Ab    Ab7

Musical staff for the fourth system of the A section, showing the final four measures of the section.

**B** Db-6    %    Ab    %

Musical staff for the first system of the B section, showing the first four measures of the melody.

Db-6    %    E7    Eb7

Musical staff for the second system of the B section, showing the next four measures of the melody.

**A** Ab    %    Ab<sup>o7</sup>    %

Musical staff for the third system of the A section, showing the first four measures of the melody.

Bb7    Bb-7    Eb7    Ab    (Eb7)

Musical staff for the fourth system of the A section, showing the final four measures of the section.

# Paper Doll

Johnny Black

Swing  
♩ = 100

F D7 G7 C7 F6

F/A Ab° C/G A7 G7 C7 C° C7

G-7 C7 F G-7 C7 A7

Bb B° F A7 D7 G-7 C7 F6

# Pennies From Heaven

Johnny Burk

Arthur Johnstone

Swing  
♩ = 160

**A**

C<sup>6</sup> D-7 E-7 E<sup>b</sup>07 D-7 G7

Musical staff for section A, first line. Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.

C<sup>6</sup> D-7 E-7 E<sup>b</sup>07 D-7 G7

Musical staff for section A, second line. Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.

G-7 C7 FΔ7 '.

Musical staff for section A, third line. Bass clef, 4/4 time signature. Notes: G3, F3, E3, D3, C3, B2, A2, G2.

D7 ' G7 '.

Musical staff for section A, fourth line. Bass clef, 4/4 time signature. Notes: G2, F2, E2, D2, C2, B1, A1, G1.

**B**

C<sup>6</sup> D-7 E-7 E<sup>b</sup>07 D-7 G7

Musical staff for section B, first line. Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.

G-7 ' FΔ7 '.

Musical staff for section B, second line. Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5.

FΔ7 B<sup>b</sup>7#11 E-7 E<sup>b</sup>07

Musical staff for section B, third line. Bass clef, 4/4 time signature. Notes: G3, F3, E3, D3, C3, B2, A2, G2.

D-7 G7 C<sup>6</sup> (D-7 G7)

Musical staff for section B, fourth line. Bass clef, 4/4 time signature. Notes: G2, F2, E2, D2, C2, B1, A1, G1. Includes triplets over the first two measures.

# Pennsylvania 6-5000

Carl Sigman

Jerry Gray

Swing **A**  
 ♩ = 140

**A** G C7 G6 G#07

A-7 D7 G

**A** G C7 G6 G#07

A-7 D7 G / / / C6

**B** B7 E-7 B7 E-7

A7 D7 B7 E7 A7 D7

**A** G C7 G6 G#07

A-7 D7 G / / / (D7#5)

# Perdido

Ervin Drake and Hans Lengsfelder

Juan Tizol

Swing  
♩ = 180

**A** C-7 F7 Bb6 D-7 G7

C-7 F7 Bb6 D-7 G7

**A** C-7 F7 Bb6 D-7 G7

C-7 F7 Bb6 /.

**B** D7 /.  
G7 /.

C7 /.  
F7 /.

**A** C-7 F7 Bb6 D-7 G7

C-7 F7 Bb6 (D-7 G7)

# Personality

Johnny Burke

Jimmy Van Heusen

Swing

♩ = 150

**A**

A7 C- F7 GΔ7 C7 B-7 E7<sup>b9</sup>

A-7 D7 G6 E-7 A7 D7 G

**A**

A7 C- F7 GΔ7 C7 B-7 E7<sup>b9</sup>

A-7 D7 G6 E-7 A7 D7 G E-7

**B**

D-7 G7 CΔ7 A-7

F#-7 B-7 E-7 A-7 D7

**A**

A7 C- F7 GΔ7 C7 B-7 E7<sup>b9</sup>

A-7 D7 G6 E-7 A-7 D7 G / (A-7 D7)

Note: do not play the turn around going into the out head.

# Pick Yourself Up

Dorothy Fields

Jerome Kern

Swing  
♩ = 170

**A** G-7 C7 FΔ7 BbΔ7 E∅7 A7b9 D-7 G7



C7sus4 C7 A-7 D7b9 G-7 C7 FΔ7



**A** A-7 D7 GΔ7 CΔ7 F#∅7 B7b9 E-7 A7



D7sus4 D7 B-7 E7b9 A-7 D7 GΔ7



**B** AbΔ7 / Eb-6 Ab7



CΔ7 / A-7 D7 G-7 C7



**A** G-7 C7 FΔ7 BbΔ7 E∅7 A7b9 D-7 G7



C7sus4 C7 A-7 D7b9 G-7 C7 F6





# Please Don't Talk About Me When I'm Gone

Sidney Clare

Sam H. Stept

Swing

$\text{♩} = 140$

**A**  $\text{E}^{\flat}$

$\text{G}^7$

$\text{C}^7$

$\text{♩}$ .



$\text{F}^7$

$\text{B}^{\flat}7$

$\text{E}^{\flat}$

$\text{B}^{\flat}7$

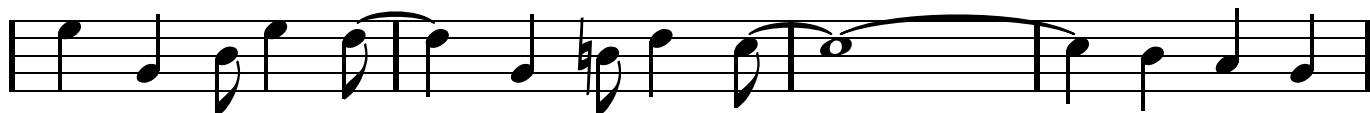


**A**  $\text{E}^{\flat}$

$\text{G}^7$

$\text{C}^7$

$\text{♩}$ .



$\text{F}^7$

$\text{B}^{\flat}7$

$\text{E}^{\flat}$

$\text{A}^{\flat}6$

$\text{E}^{\flat}$

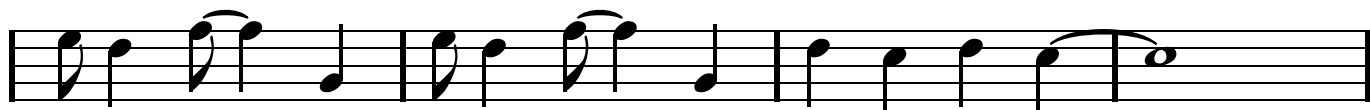


**B**  $\text{G}^7$

$\text{♩}$ .

$\text{C}^7$

$\text{♩}$ .



$\text{F}^7$

$\text{♩}$ .

$\text{B}^{\flat}7$

$\text{B}^{\flat}7^{\#5}$



**A**  $\text{E}^{\flat}$

$\text{G}^7$

$\text{C}^7$

$\text{♩}$ .



$\text{F}^7$

$\text{B}^{\flat}7$

$\text{E}^{\flat}$

$\text{♩}$ .



# Poinciana

Buddy Bernier

Nat Simon

Swing  
♩ = 140

Intro

D7 A-7 D7 A-7 D7 D7 1. G6 2. G6 D7

**A** GΔ7  $\frac{1}{2}$ . D-7 G7

C-7  $\frac{1}{2}$ . GΔ7 A-7 D7

**A** GΔ7  $\frac{1}{2}$ . D-7 G7

C-7  $\frac{1}{2}$ . GΔ7  $\frac{1}{2}$ .

**B** C-7  $\frac{1}{2}$ . DΔ7

C-7  $\frac{1}{2}$ . A-7 D7

**A** GΔ7  $\frac{1}{2}$ . D-7 G7

C-7  $\frac{1}{2}$ . GΔ7 (A-7 D7)



# Popeye The Sailor Man

(in 4/4)

Sammy Lerner

Swing  
♩ = 175

**A**

D A7 D D7 G D

G E# $^{\circ}$  D/F# B- A7 D

**B**

E-7 A7 D B- E-7 A7 D

E-7 A7 D B- E-7 A7 D

**C**

G D/F# D D D7 G B7

E-7 A7 D B- E-7 A7 D

**A**

D A7 D D7 G D

G E# $^{\circ}$  D/F# B- A7 D

# Potato Chips

Slim Gaillard

Swing  
♩ = 140

**A**

G6 G° A-7 D7 G6 G° A-7 D7

G6 F7 E7 A7 D7 G6 D7

**A**

G6 G° A-7 D7 G6 G° A-7 D7

G6 F7 E7 A7 D G6

**B**

B7 ./. E7 ./.

A7 ./. D7 [break ] D7

**A**

G6 G° A-7 D7 G6 G° A-7 D7

G6 F7 E7 A7 D7 G6 (D7)

# Put Something In The Pot

## The Tip Bucket Tune

Stanford, Mc Guire & Alexander

Swing  
♩ = 150

A

D<sup>o</sup>7

F

D<sup>o</sup>7

F



D<sup>o</sup>7

F

D7

G7

C7

F6



A

D<sup>o</sup>7

F

D<sup>o</sup>7

F



D<sup>o</sup>7

F

D7

G7

C7

F6



B

F7

F7

B<sup>b</sup>7

B<sup>b</sup>7



D-7

G7

G-7

C#7

C7/E



A

D<sup>o</sup>7

F

D<sup>o</sup>7

F



D<sup>o</sup>7

F

D7

G7

C7

F6



# Puttin' On The Ritz

Irving Berlin

Swing  $\text{♩} = 180$  **A** F-7 % % %

G $\emptyset$ 7 C7b9 F- F-/Eb Db7 C7

**A** F-7 % % %

G $\emptyset$ 7 C7b9 F- F-/Eb Db7 C7

**B** Bb-7 F7 Bb-7 Eb7

Ab $\Delta$ 7 Eb7 Ab $\Delta$ 7 Db7 C7

**A** F-7 % % %

G $\emptyset$ 7 C7b9 F- (F-/Eb Db7 C7)

# Rag Mop

Johnnie Lee Wills and Deacon Anderson

Swing  
♩ = 200

**A**

Bb6

/.

/.

/.

First line of musical notation for section A, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains four measures of music with various note values and rests.

Eb7

/.

Bb6

/.

Second line of musical notation for section A, continuing the melody from the first line.

F7

/.

Bb6

Eb7

F7

Third line of musical notation for section A, continuing the melody.

**B**

Bb6

/.

/.

/.

First line of musical notation for section B, continuing the melody.

Eb7

/.

Bb6

/.

Second line of musical notation for section B, continuing the melody.

F7

/.

Bb6

Eb7

F7

Third line of musical notation for section B, continuing the melody.

**C**

Bb6

/.

Bb6

/.

First line of musical notation for section C, featuring eighth and sixteenth notes.

Eb7

/.

Bb6

/.

Second line of musical notation for section C, continuing the melody.

F7

/.

Bb6

C-7

F7

Third line of musical notation for section C, concluding the piece with a double bar line.



# Right Or Wrong

Haven Gillespie

Arthur Sizemore and Paul Biese

Swing  
♩ = 180

**A**

E7

1/2

A7

1/2



D7

1/2

G6

1/2



GΔ7

1/2

D

1/2



A7

1/2

D7

1/2



**B**

E7

1/2

A7

1/2

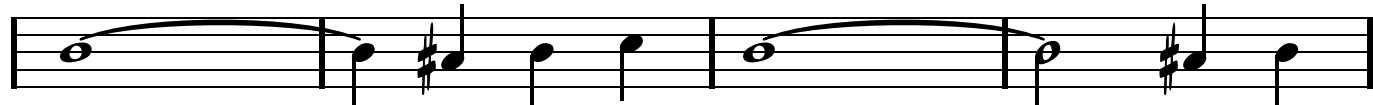


D6

1/2

B7

1/2



E7

1/2

A7

1/2



G

D7

G

1/2





# Rose Room

Harry Williams

Art Hickman

Swing  
♩ = 140

**A** G7 C7 FΔ7 '/.  
F7 '/. BbΔ7 '/.  
Bb-7 '/. FΔ7 Eb7 D7  
G7 G7 C7 '/.  
**B** G7 C7 FΔ7 '/.  
F7 '/. BbΔ7 '/.  
Bb-7 '/. FΔ7 Eb7 D7  
G7 C7 FΔ7 (D7)

# Rosetta

William Henri Woode

Earl Hines

Swing  
♩ = 150

**A**

F6

E7

E $\flat$ 7

D7



G7

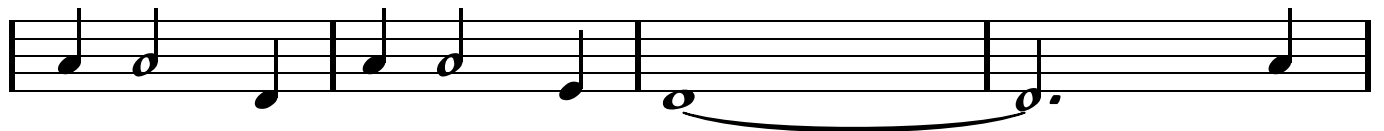
C7

A-7

D7

G-7

C7



**A**

F6

E7

E $\flat$ 7

D7



G7

C7

F6

B $\phi$ 7

E7



**B**

A-

B $\phi$ 7

E7

A-

D $\phi$ 7

G7



C $\Delta$ 7

A-7

D-7

G7

G-7

C7



**A**

F6

E7

E $\flat$ 7

D7



G7

C7

F6

(G-7

C7)



# 'S Wonderful

Ira Gershwin

George Gershwin

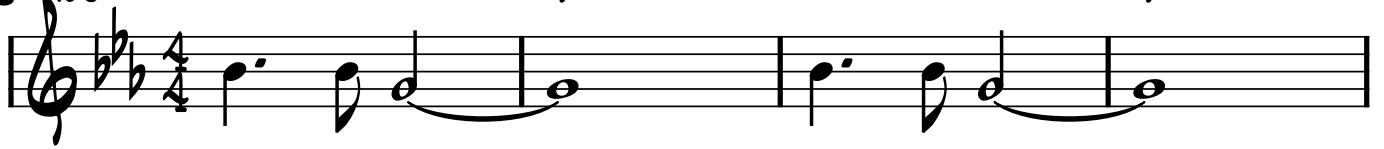
Swing  
♩ = 160

**A** EbΔ7

1/.

E°7

1/.



F-7

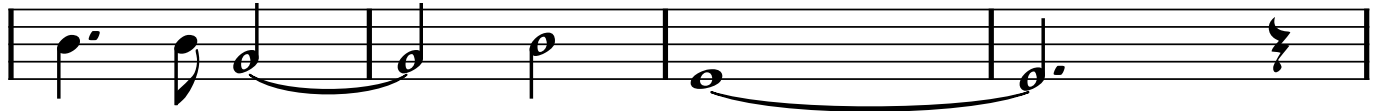
Bb7

Eb

Gb°7

F-7

Bb7



**A** Eb

1/.

E°7

1/.



F-7

Bb7

Eb

A-7

D7



**B** GΔ7

A-7

D7

GΔ7

A-7

C7



G7

C7

F7

Bb7



**A** Eb

1/.

Gb°7

1/.



F-7

Bb7

Eb

(F-7 Bb7)



# San Antonio Rose

Bob Wills

Swing  
♩ = 240

**A**

B $\flat$  B $\flat$ 7 E $\flat$  C7 F7 '/. B $\flat$  F7



B $\flat$  B $\flat$ 7 E $\flat$  C7 F7 '/. B $\flat$  '/.



**A**

B $\flat$  B $\flat$ 7 E $\flat$  C7 F7 '/. B $\flat$  F7



B $\flat$  B $\flat$ 7 E $\flat$  C7 F7 '/. B $\flat$  '/.



**C**

F '/. C7 '/. '/. '/. F '/.



F '/. C7 '/. '/. '/. F F7



**A**

B $\flat$  B $\flat$ 7 E $\flat$  C7 F7 '/. B $\flat$  F7



B $\flat$  B $\flat$ 7 E $\flat$  C7 F7 '/. B $\flat$  '/.



# San Francisco Bay Blues

Jesse Fuller

Swing  
♩ = 140

**A** C

F

C C7

F

'/.

C '/.



F '/.

C

A7 D7

D7

G7

G7



**B**

C

F

C '/.

F '/.

E7 '/.



F F#°

C

A7 D7

G7

C '/.



**C**

C

F

C

C

F

C

F

'/.

'/.

C



F F#°

C

A7 D7

'/.

G7

'/.



**D**

C

F

C

C

F

C

F

F

'/.

E7

'/.



F F#°

C

A7

D7

G7

C

C



Solo over AB. If nobody is singing the second verse, ignore parts [C] and [D]

# Satin Doll

Johnny Mercer

Duke Ellington and Billy Strayhorn

Swing  
♩ = 130

**A**

D-7

G7

E-7

A7



A-7

D7

A $\flat$ -7

D $\flat$ 7

C $\Delta$ 7

E-7

A7



**A**

D-7

G7

E-7

A7



A-7

D7

A $\flat$ -7

D $\flat$ 7

C $\Delta$ 7

1/2



**B**

G-7

C7

F $\Delta$ 7

1/2



A-7

D7

D-7

G7



**A**

D-7

G7

E-7

A7



A-7

D7

A $\flat$ -7

D $\flat$ 7

C $\Delta$ 7

(F7

E-7

A7)





# Saturday Night

Is The Loneliest Night Of The Week

Sammy Cahn

Jule Styne

Swing  
♩ = 140

**A**

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

F- F-Δ<sup>7</sup> F-<sup>7</sup> F-<sup>6</sup> F- F-<sup>7</sup> B<sup>b</sup>7

E<sup>b</sup>Δ<sup>7</sup> G<sup>7</sup>/D C- A<sup>∅</sup>7 D<sup>7</sup><sup>b9</sup> G- / / G<sup>b</sup>0<sup>7</sup>

B<sup>b</sup>/F C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 %

**B**

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

F- F-Δ<sup>7</sup> F-<sup>7</sup> F-<sup>6</sup> F- F-<sup>7</sup> B<sup>b</sup>7

E<sup>b</sup>Δ<sup>7</sup> G<sup>7</sup>/D C- A<sup>∅</sup>7 G<sup>7</sup><sup>b9</sup> C-<sup>7</sup> / / D<sup>b</sup>7

E<sup>b</sup> C<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> (F-<sup>7</sup> B<sup>b</sup>7)

# Secret Love

Paul Francis Webster

Sammy Fain

Swing  
♩ = 200

**A**

E<sup>b</sup>6 F-7 B<sup>b</sup>7 E<sup>b</sup>6 F-7 B<sup>b</sup>7 E<sup>b</sup>6 C7 F-7 B<sup>b</sup>7

F-7 B<sup>b</sup>7 F-7 B<sup>b</sup>7 '/. '/. E<sup>b</sup>6 F-7 B<sup>b</sup>7

**A**

E<sup>b</sup>6 F-7 B<sup>b</sup>7 E<sup>b</sup>6 F-7 B<sup>b</sup>7 E<sup>b</sup>6 C7 F-7 B<sup>b</sup>7

F-7 B<sup>b</sup>7 F-7 B<sup>b</sup>7 '/. '/. E<sup>b</sup>6 D<sup>ø</sup>7 G7<sup>b9</sup>

**B**

C-7 F7 B<sup>b</sup>Δ7 '/. B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-7

E<sup>b</sup>6 '/. G<sup>ø</sup>7 C7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 (F-7 B<sup>b</sup>7)

# Sent For You Yesterday

Jimmy Rushing

Count Basie, Eddie Durham

Swing  
♩ = 140

Intro

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>- E<sup>b</sup> E<sup>b</sup>° B<sup>b</sup>7 E<sup>b</sup>

Musical staff for the first line of the Intro section, showing a treble clef, key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>- E<sup>b</sup> E<sup>b</sup>° B<sup>b</sup>7 E<sup>b</sup>

Musical staff for the second line of the Intro section, continuing the melody from the first line.

**A** E<sup>b</sup>6 A<sup>b</sup>7 E<sup>b</sup>6 %

Musical staff for the first line of section A, starting with a boxed 'A' and a repeat sign. The melody features eighth and quarter notes.

A<sup>b</sup>7 %, E<sup>b</sup>6 %

Musical staff for the second line of section A, continuing the melody.

B<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>6 %

Musical staff for the third line of section A, continuing the melody.

**B** E<sup>b</sup>6 A<sup>b</sup>7 E<sup>b</sup>6 %

Musical staff for the first line of section B, starting with a boxed 'B' and a repeat sign. The melody features eighth and quarter notes.

A<sup>b</sup>7 %, E<sup>b</sup>6 %

Musical staff for the second line of section B, continuing the melody.

B<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>6 %

Musical staff for the third line of section B, continuing the melody and ending with a double bar line.

# Sentimental Journey

Bud Green.

Les Brown and Ben Homer

Swing  
♩ = 130

**A** C6

′.

A7

D7

G7



CΔ7

F7

Bb7

C6

A7

D7

G7

/



**A** C6

′.

A7

D7

G7



CΔ7

F7

Bb7

C6

A7

D7

G7

/

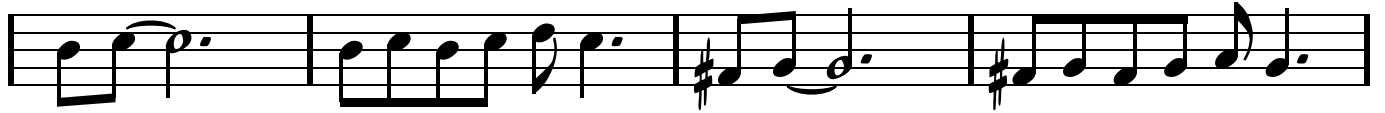


**B** F6

′.

C6

′.



D7

′.

G7

G7



**A** C6

′.

A7

D7

G7



CΔ7

F7

Bb7

C6

A7

D7

G7

/



# September In The Rain

Al Dubin  
Swing  
♩ = 150

Harry Warren

**A** EbΔ7 Bb-7 Eb7 AbΔ7 %.



Db7 F-7 Bb7 Eb6 F-7 Bb7



**A** EbΔ7 Bb-7 Eb7 AbΔ7 %.



Db7 Bb7 Eb6 %.



**B** Bb-7 Eb7 AbΔ7 %.



C-7 F7 F-7 Bb7



**A** EbΔ7 Bb-7 Eb7 AbΔ7 %.



Db7 F-7 Bb7 Eb6 (F-7 Bb7)



# September Song

Maxwell Anderson

Kurt Weill

Swing

$\text{♩} = 140$

**A** C7 Eb7 GΔ %

A7 C-6 D7 GΔ7 %

**A** G-6 Eb7 G

A7 C-6 D7 GΔ7 G7

**B** C-6 C#07

C-6 C#07 GΔ7

**A** G-6 Eb7 GΔ7

A7 C-6 D7 G6 C-7 G6

# Shine

Cecil Mack & Lew Brown

Ford Dabney

Swing  
♩ = 190

**A** C

1/2

G7

1/2



C

1/2

G7

1/2



E7

1/2

A-

1/2

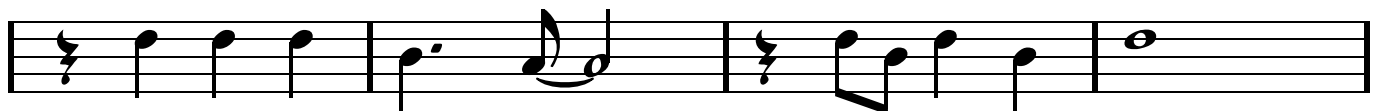


D7

1/2

G7

1/2



**B** C

1/2

G7

1/2



E7

1/2

A-7

1/2



F

F#07

C6

A7



D7

D-7

G7

C6

(C#07

D-7

G7)



# Shine On Harvest Moon

Jack Norworth

Nora Bayes

Swing  
♩ = 145

D7    %    G7    %

C7    %    F6    Bb6    F6

D7    %    G7    %

C7    %    F6    Bb6    F6



# Shiny Stockings

Ella Fitzgerald

Frank Foster

Swing  
♩ = 130

**A**

Bb-7

Eb7

Bb-7

Eb7



Ab6

Db7

C-7

B07



Bb-7

Eb7

C-7

F7



D-7

G7

C6

C07

F7b9



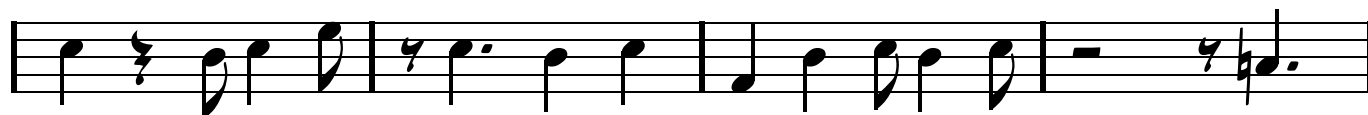
**B**

Bb-7

Eb7

Bb-7

Eb7



Ab6

Db7

C-7

B07



Bb-7

Eb7

C-7

F7



Bb-7

Eb7

Ab6

(C07 F7b9)



# Side By Side

Harry M. Woods

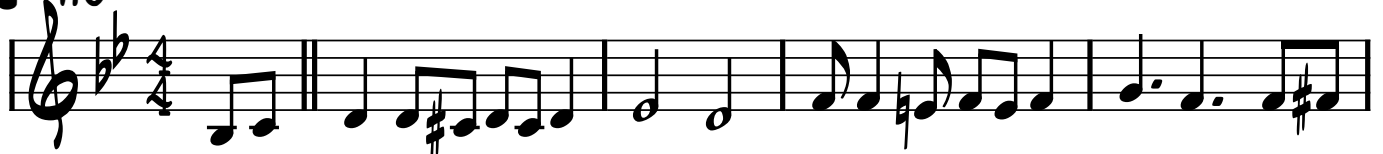
Swing  
♩ = 170

**A**

Bb6

Eb D-7 D-7

F-7 Bb7



# Sing Sing Sing

(With A Swing)

Louis Prima

Swing  
♩ = 180

**A** E- B7 E- B7 E- B7 E- B7

E-6 B7 E-6 B7 E- E-

**A** E- B7 E- B7 E- B7 E- B7

E-6 B7 E-6 B7 E- E-

**B** G D7 G D7 D7 G

G D7 G D7 D7 G B7b9

**A** E- B7 E- B7 E- B7 E- B7

E-6 B7 E-6 B7 E- E-



# Smile

John Turner and Geoffrey Parsons

Charlie Chaplin

Swing  
♩ = 180

**A**



F6                      A<sup>b</sup>07                      G-7                      D7



G-7                      B<sup>b</sup>-7                      E<sup>b</sup>7



FΔ7                      D-7                      G-7                      C7<sup>sus</sup>4



**B**

F                      FΔ7



F6                      A<sup>b</sup>07                      G-7                      D7



G-7                      B<sup>b</sup>-7                      E<sup>b</sup>7



FΔ7                      D-7                      G-7                      C7<sup>sus</sup>4                      C7<sup>b9</sup>



F6 (D-7 G-7 C7)



# Smoke Gets In Your Eyes

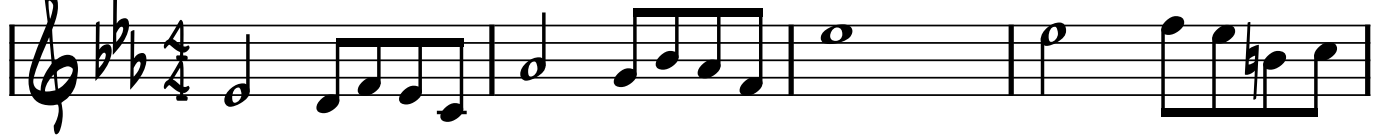
Otto Harbach

Jerome Kern

Swing  
♩ = 130

**A**

E $\flat$ 6 G $\flat$ 7 F-7 B $\flat$ 7 E $\flat$ 6 G7#5 A $\flat$  $\Delta$ 7 A $\circ$ 7



G-7 C-7 F-7 B $\flat$ 7 G-7 C7 F-7 B $\flat$ 7



**A**

E $\flat$ 6 G $\flat$ 7 F-7 B $\flat$ 7 E $\flat$ 6 G7#5 A $\flat$  $\Delta$ 7 A $\circ$ 7



G-7 C-7 F-7 B $\flat$ 7 E $\flat$ 6 D $\flat$ -7 G $\flat$ 7



**B**

B $\Delta$ 7 A $\flat$ -7 F#7 F# $\circ$ 7 F#7

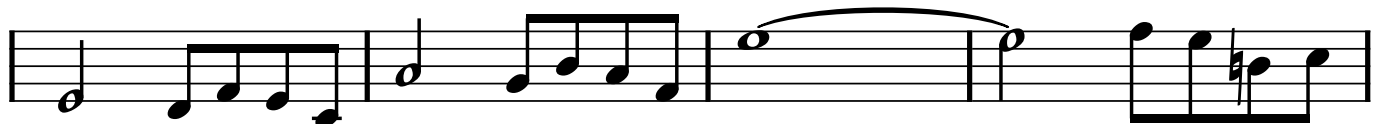


B $\Delta$ 7 A $\flat$ -7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C7 F-7 B $\flat$ 7



**A**

E $\flat$ 6 G $\flat$ 7 F-7 B $\flat$ 7 E $\flat$ 6 G7#5 A $\flat$  $\Delta$ 7 A $\circ$ 7



G-7 C-7 F-7 B $\flat$ 7 E $\flat$ 6 (C7 F-7 B $\flat$ 7)



# Softly, As In A Morning Sunrise

Oscar Hammerstein II

Sigmund Romberg

Swing  
♩ = 140

**A**

C-7

D $\emptyset$ 7

G7 $\flat$ 9

C-7

D $\emptyset$ 7

G7 $\flat$ 9



C-7

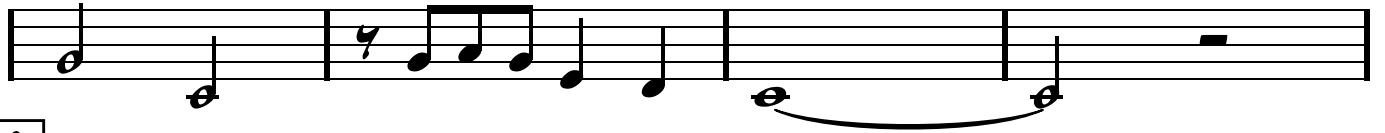
D $\emptyset$ 7

G7 $\flat$ 9

C-7

D $\emptyset$ 7

G7 $\flat$ 9



**A**

C-7

D $\emptyset$ 7

G7 $\flat$ 9

C-7

D $\emptyset$ 7

G7 $\flat$ 9



C-7

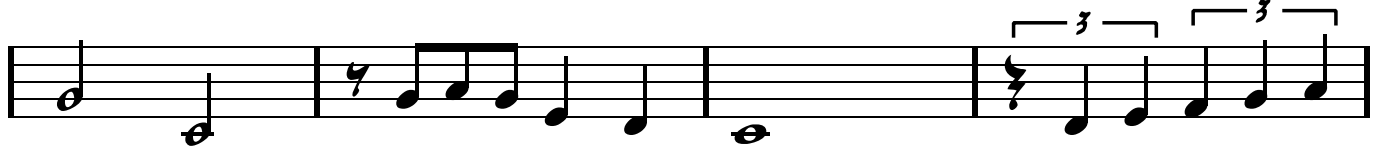
D $\emptyset$ 7

G7 $\flat$ 9

C-7

F-7

B $\flat$ 7



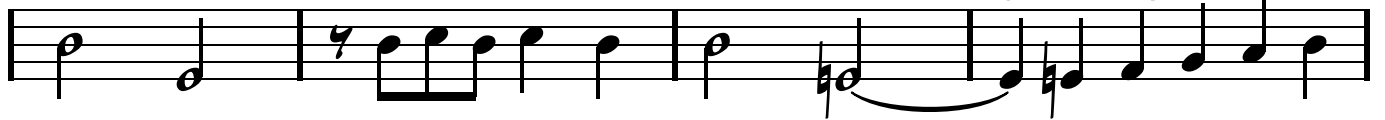
**B**

E $\flat$  $\Delta$

/.

C7 $\flat$ 9

/.



F-7

F $\sharp$ 07

D $\emptyset$ 7

G7 $\flat$ 9



**A**

C-7

D $\emptyset$ 7

G7 $\flat$ 9

C-7

D $\emptyset$ 7

G7 $\flat$ 9



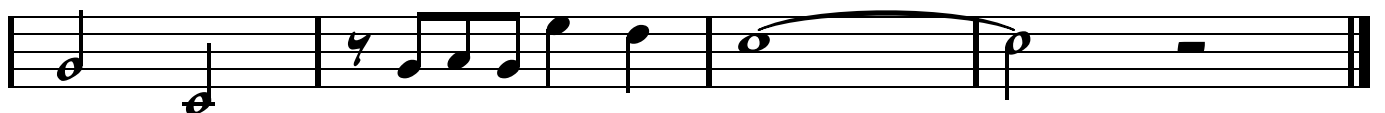
C-7

D $\emptyset$ 7

G7 $\flat$ 9

C-7

(D $\emptyset$ 7 G7 $\flat$ 9)



# Solitude

Eddie DeLange  
Swing

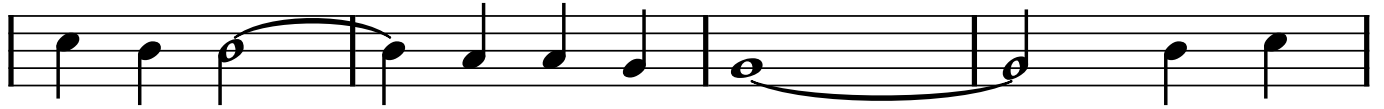
Duke Ellington

♩ = 150

**A** EbΔ7 / / C-7 F7 Db7#11



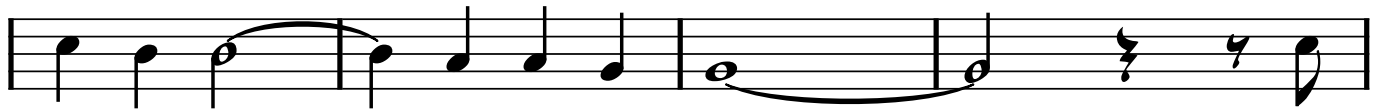
F-7 Bb7 EbΔ7 F-7 Bb7



**A** EbΔ7 / / C-7 F7 Db#11



F-7 Bb7 EbΔ7 Bb-7 Eb7



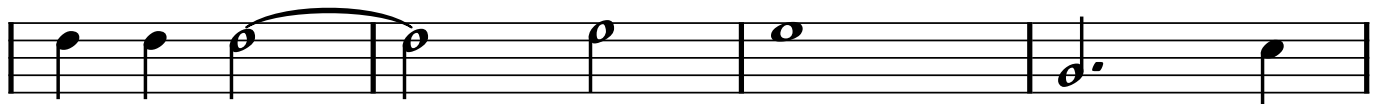
**B** Ab6 A°7 Eb6/Bb Bb-7 Eb7



Ab6 A°7 Eb6/Bb C7b9 F-7 Bb7#5



**A** EbΔ7 / / C-7 F7 Db7#11



F-7 Bb7 EbΔ7 ( F-7 Bb7#5 )







# Somebody Loves Me

Ballard MacDonald and

Buddy DeSylva

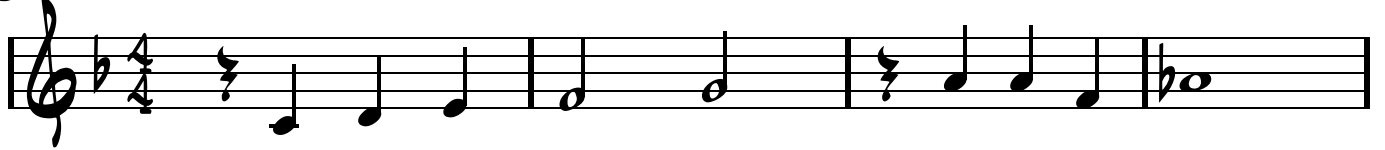
Johnny Green

Swing

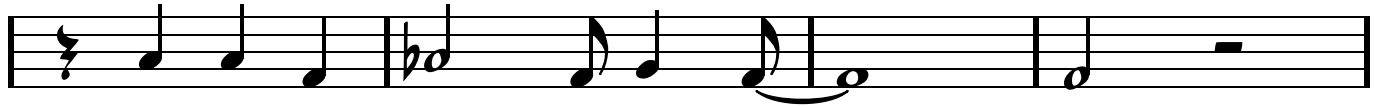
**A**

$\text{♩} = 140$

F $\Delta$ 7 D-7 G-7 C7 F $\Delta$ 7 D $\flat$ 7

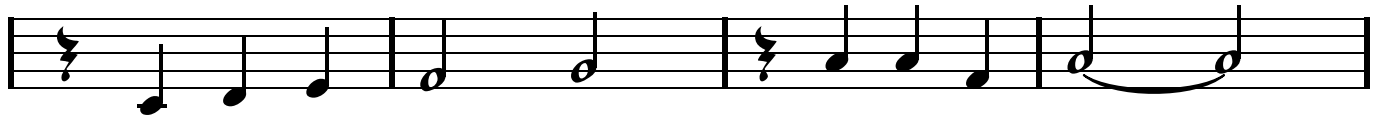


F $\Delta$ 7 D-7 D $\flat$ 7 C7 F6 G-7 C7

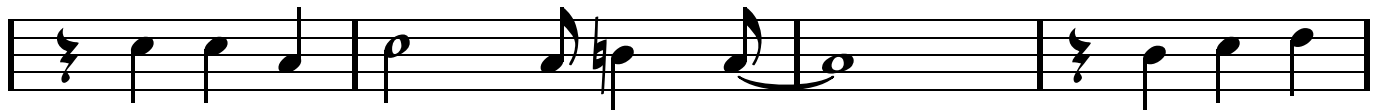


**A**

F $\Delta$ 7 D-7 G-7 C7 F $\Delta$ 7 B $\phi$ 7 E7 $\flat$ 9



A-7 F7 E7 A-7 D7 $\sharp$ 5



**B**

G- G- $\Delta$ 7 G-7 G-6 G-7 E $\phi$ 7 A7 $\flat$ 9

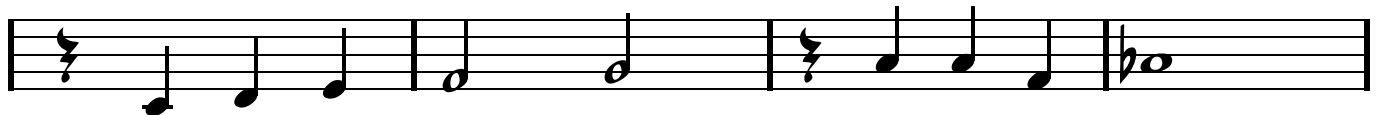


D-7 G7 D-7 G7 G-7 C7

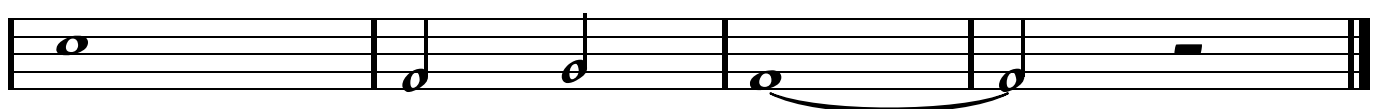


**A**

F $\Delta$ 7 D-7 G-7 C7 F $\Delta$ 7 D $\flat$ 7



A-7 D7 G-7 C7 F6 (G-7 C7)



# Someday My Prince Will Come

Larry Morey

Frank Churchill

Swing  
♩ = 200

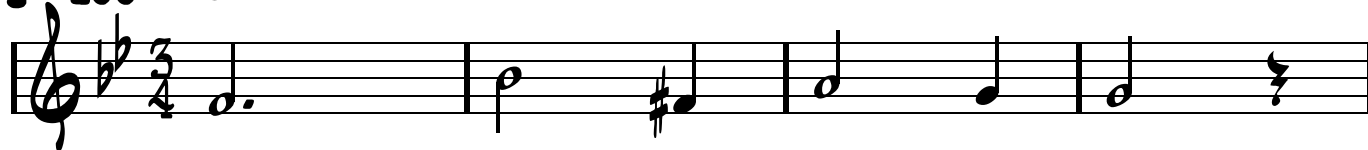
**A**

B $\flat$  $\Delta$ 7

D7 $\#$ 5

E $\flat$  $\Delta$ 7

G7 $\#$ 5



C-7

G7 $\#$ 5

C-7

F7

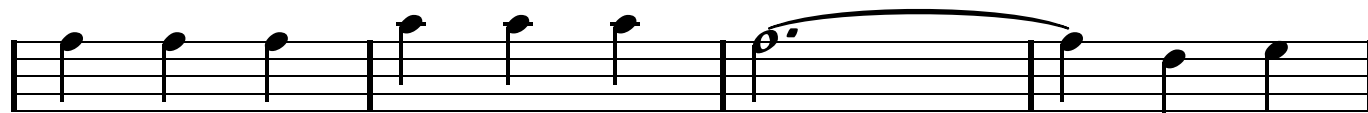


D-7

C $\#$ 07

C-7

F7



D-7

C $\#$ 07

C-7

F7



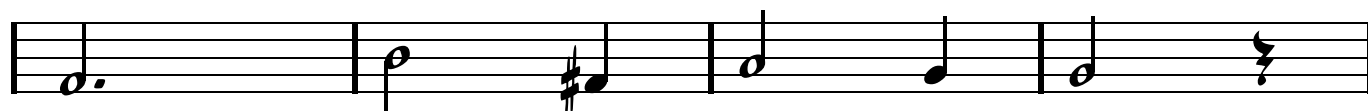
**B**

B $\flat$  $\Delta$ 7

D7 $\#$ 5

E $\flat$  $\Delta$ 7

G7 $\#$ 5



C-7

G7 $\#$ 5

C-7

F7



F-7

B $\flat$ 7

E $\flat$  $\Delta$ 7

E $\circ$ 7

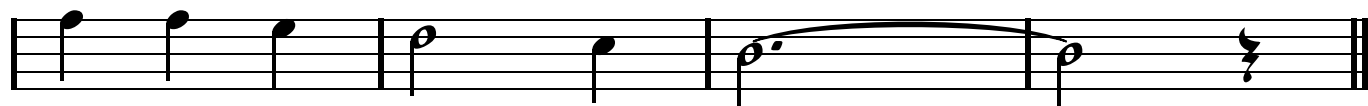


B $\flat$  $\Delta$ 7/F

C-7/F

B $\flat$ 6

B $\flat$ 6



# Someone To Watch Over Me

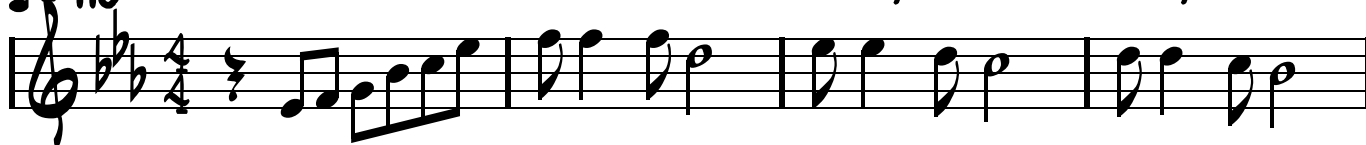
Ira Gershwin, Howard Dietz

George Gershwin

Swing  
♩ 110

**A**

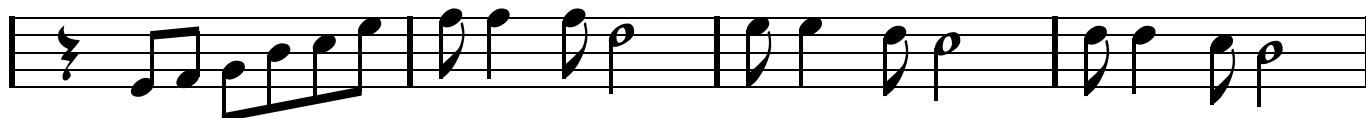
E<sup>b</sup>Δ<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>Δ<sup>7</sup> E<sup>b</sup>Δ/G G<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>7/F E<sup>o</sup>7



F-7 G-7 A<sup>b</sup>Δ<sup>7</sup> A<sup>o</sup>7 B<sup>b</sup>7 G7#5 C9 F-7 B<sup>b</sup>7



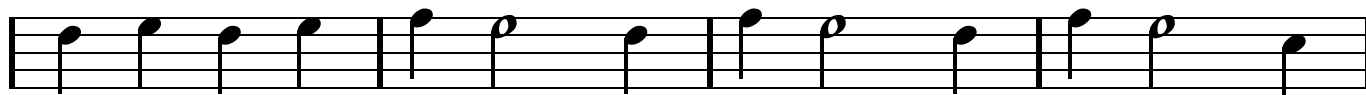
**A** E<sup>b</sup>Δ<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>Δ<sup>7</sup> E<sup>b</sup>Δ/G G<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>7/F E<sup>o</sup>7



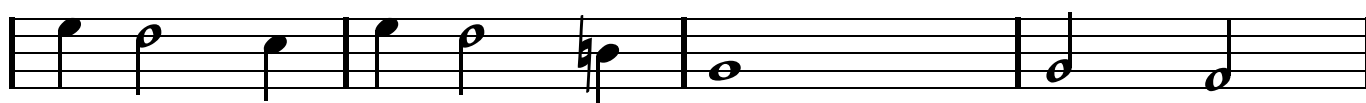
F-7 G-7 A<sup>b</sup>Δ<sup>7</sup> A<sup>o</sup>7 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>7



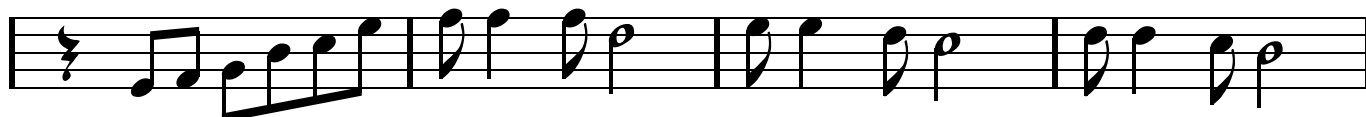
**B** A<sup>b</sup>Δ<sup>7</sup> / A<sup>b</sup>-6 E<sup>b</sup>6



A<sup>o</sup>7 D7<sup>b9</sup> G7 C7 F-7 B<sup>b</sup>7



**A** E<sup>b</sup>Δ<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>Δ<sup>7</sup> E<sup>b</sup>Δ/G G<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup>7/F E<sup>o</sup>7



F-7 G-7 A<sup>b</sup>Δ<sup>7</sup> A<sup>o</sup>7 B<sup>b</sup>7 E<sup>b</sup>6 (F-7 B<sup>b</sup>7)



# Someone's Rocking My Dreamboat

Leon René, Otis René and Emerson Scott

Swing  
♩ = 95

**A**

G- Gb- F- Bb7 Eb C-7

F-7 Bb7 Eb Eb E°7

**A**

G- Gb- F- Bb7 Eb C-7

F-7 Bb7 Eb Ab7 G7

**B**

C- G7 C- Ab7 C- D°7 G7

C- G7 C- Ab7 G D7 G Bb7

**A**

G- Gb- F- Bb7 Eb C-7

F-7 F#°7 Eb B7 F-7 F7 Bb7

Eb /.

# Sometimes I'm Happy

Irving Caesar

Vincent Youmans

Swing  
♩ = 160

**A**

F6 D7 G-7 C7<sup>b9</sup> A-7 D7 G-7 C7

Musical staff for section A, first line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

F6 D7 G-7 C7<sup>b9</sup> A-7 D7 G-7 C7

Musical staff for section A, second line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

F6 C-7 F7 BbΔ7 Eb7

Musical staff for section A, third line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

FΔ7 A-7 D7 G-7 C7

Musical staff for section A, fourth line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

**B**

F6 D7 G-7 C7<sup>b9</sup> A-7 D7 G-7 C7

Musical staff for section B, first line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

F6 D7 G-7 C7<sup>b9</sup> A-7 D7 G-7 C7

Musical staff for section B, second line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

F6 C-7 F7 BbΔ7 Eb7

Musical staff for section B, third line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

F6/C D7 G-7 C7 F6 (G-7 C7)

Musical staff for section B, fourth line. The staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and half notes with stems pointing up. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

# Sophisticated Lady

Irving Mills

Duke Ellington, Lawrence Brown, and Otto Hardwick

Swing  
♩ = 130

**A** Bb- Gb7 F7 E7 Eb7 Ab Ab7 G7 Gb7 F7

Musical staff for the first line of the A section, featuring a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of eighth and quarter notes.

Bb7 Bb- Eb7 Ab A°

Musical staff for the second line of the A section, including a triplet of eighth notes in the second measure.

**A** Bb- Gb7 F7 E7 Eb7 Ab Ab7 G7 Gb7 F7

Musical staff for the third line of the A section, continuing the melody from the previous line.

Bb7 Bb- Eb7 Ab A- D7

Musical staff for the fourth line of the A section, ending with a whole rest in the final measure.

**B** G E- A- D7 Bø7 E7 A- D7b9

Musical staff for the first line of the B section, featuring a treble clef, key signature of one flat (Bb), and a 7/8 time signature. The melody is more complex with eighth and sixteenth notes.

G E- A- D7 G7 B° C- Eb7 F7b9

Musical staff for the second line of the B section, continuing the complex melody.

**A** Bb- F7b9 Gb7 F7 E7 Eb7 Ab Ab7 G7 Gb7 F7

Musical staff for the third line of the A section, returning to the original key signature of two flats.

Bb7 Bb- Eb7 Ab6 (Cø7 F7b9)

Musical staff for the fourth line of the A section, ending with a whole rest in the final measure.

# Speak Low

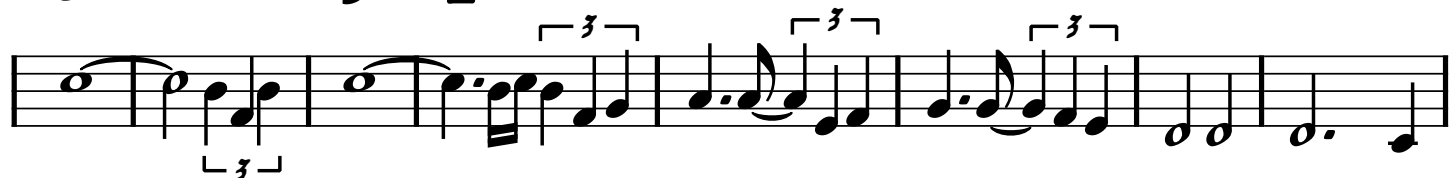
Ogden Nash  
Swing  
♩ = 140

Kurt Weill

**A** G-7 C7 G-7 C7 G-7 C7 A $\phi$ 7 D7



Bb-7 Eb7 Bb-7 Eb7 A-7 D7 G-7 C7 F $\Delta$ 7 A-7 D7



**A** G-7 C7 G-7 C7 G-7 C7 A $\phi$ 7 D7



Bb-7 Eb7 Bb-7 Eb7 A-7 D7 G-7 C7 F $\Delta$ 7 /.



**B** F-7 /. Db7 /. Eb $\Delta$ 7 /. Db7 C7



**A** G-7 C7 G-7 C7 G-7 C7 A $\phi$ 7 D7



Bb-7 Eb7 F $\Delta$ 7 Eb7 D7 G-7 C7 F $\Delta$ 7 (A-7 D7)





# Star Eyes

Gene de Paul and Don Raye

Swing  
♩ = 140

**A**

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

D $\flat$  $\Delta$ 7 G $\emptyset$ 7 C7 F $\Delta$ 7 B7 B $\flat$ 7

**A**

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

D $\flat$  $\Delta$ 7 G $\emptyset$ 7 C7 F $\Delta$ 7 F $\emptyset$ 7 B $\flat$ 7

**B**

A $\flat$  $\Delta$ 7 / F $\flat$ 7 D $\flat$ 7

G $\flat$  $\Delta$ 7 / F-7 B $\flat$ 7

**A**

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

D $\flat$  $\Delta$ 7 G $\emptyset$ 7 C7 F $\Delta$ 7 F $\emptyset$ 7 B $\flat$ 7

E $\flat$  $\Delta$ 7 D7 $\flat$ 9 D $\flat$ 7 C7 F-7 B $\flat$ 7 E $\flat$  (B $\flat$ 7)

3

# Stella By Starlight

Ned Washington,

Victor Young

Swing  
♩ = 190

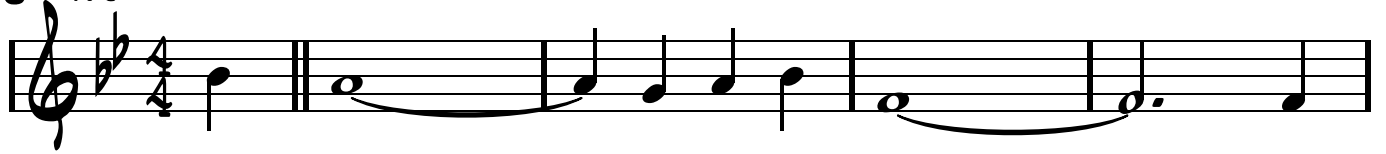
**A**

E $\emptyset$ 7

A7 $\flat$ 9

C-7

F7

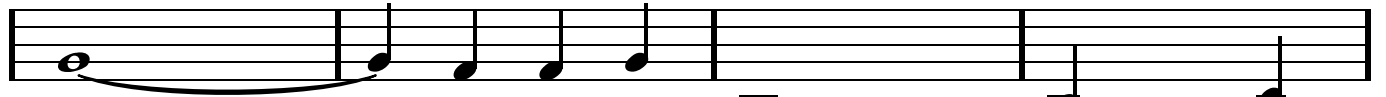


F-7

B $\flat$ 7

E $\flat$  $\Delta$ 7

A $\flat$ 7



B $\flat$  $\Delta$ 7

E $\emptyset$ 7

A7 $\flat$ 9

D-7

B $\flat$ -7

E $\flat$ 7



F $\Delta$ 7

E $\emptyset$ 7

A7 $\flat$ 9

A $\emptyset$ 7

D7 $\flat$ 9



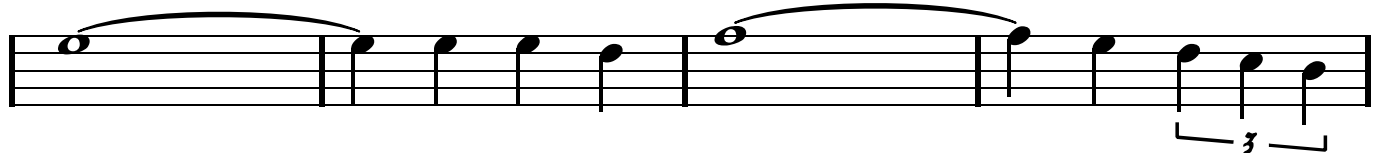
**B**

G7 $\sharp$ 5

/.

C-7

/.



A $\flat$ 7 $\sharp$ 11

/.

B $\flat$  $\Delta$ 7

/.

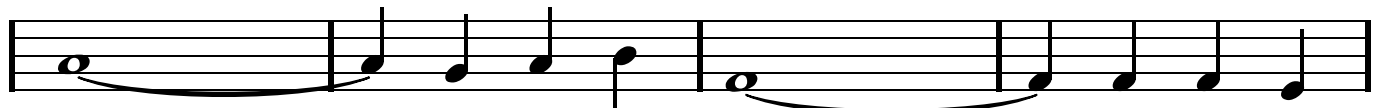


E $\emptyset$ 7

A7 $\flat$ 9

D $\emptyset$ 7

G7 $\flat$ 9



C $\emptyset$ 7

F7 $\flat$ 9

B $\flat$  $\Delta$ 7

/.



# Stompin' At The Savoy

Andy Razaf  
Swing  
♩ = 130

Edgar Sampson

**A**

DbΔ7

Ab7

DbΔ7

D°7



Eb-7

Ab7

DbΔ7

Eb-7

Ab7



**A**

DbΔ7

Ab7

DbΔ7

D°7



Eb-7

Ab7

DbΔ7

Ab-7

Db7



**B**

Gb7

G7

Gb7

B7

F#7

B7



E7

F7

E7

A7

Ab7



**A**

DbΔ7

Ab7

DbΔ7

D°7



Eb-7

Ab7

DbΔ7

(Eb-7 Ab7)



# Stormy Weather

Ted Koehler

Harold Arlan

Swing  
♩ = 100

**A** GΔ7 G#°7 A-7 D7 G G7 C6 C-6



B-7 E7 A-7 D7 GΔ7 G#°7 A-7 D7



**A** GΔ7 G#°7 A-7 D7 G G7 C6 C-6



B-7 E7 A-7 D7 G/B C6 G G7



**B** CΔ7 C#°7 G/D G7 CΔ7 C#°7 G/D G7



CΔ7 C#°7 B-7 E7 E-7 A7 A-7 D7



**A** GΔ7 G#°7 A-7 D7 G G7 C6 C-7



B-7 E7 A-7 D7 G (A-7 D7)



# Straighten Up And Fly Right

Nat King Cole and Irving Mills

Swing  
♩ = 125

**Intro**

Ab Ab7 Db Ab F- E7 Eb7

Ab Ab7 Db D°7 Ab/Eb F- Bb-7 Eb7

**A** Ab6 Db6 Ab6 Bb-7 Eb7

Ab6 Db6 Ab6 E7 Eb7

**A** Ab6 Db6 Ab6 Bb-7 Eb7

Ab6 Db6 Ab6 F- Eb7 Ab6

**B** C7 / F7

Bb7 / Eb7 Bb-7 Eb7

**A** Ab6 Db6 Ab6 Bb-7 Eb7

Ab6 Db6 Ab6 F- Eb7 Ab6

# Struttin' With Some Barbecue

Don Raye

Lil Hardin Armstrong

Swing  
♩ = 140

**A** F6

1/2

1/2

1/2

F6

1/2

D7

1/2

G-7

C7

D-7

1/2

G7

1/2

C7

1/2

**B** F6

1/2

1/2

1/2

F7

1/2

Bb6

1/2

Bb6

Bb-7

F6

D7

G-7

C7

F6

(C7)

# Sugar

Ted Daryll

Stanley Turrentine

Swing

$\text{♩} = 120$

C-7 Dø7 G7#5 C-7 G7#5

C-7 C-7 Dø7 G7#5

C-7 Gb7 F-7 Eb7

Dø7 G7#5 Ab7 G7#5

# Summertime

DuBose Heyward & Ira Gershwin

George Gershwin

Swing

**A**

$\text{♩} = 140$

A-7

B $\emptyset$ 7

E7 $\flat$ 9

A-7

A7



D-7

/.

B $\emptyset$ 7

E7 $\flat$ 9



A-7

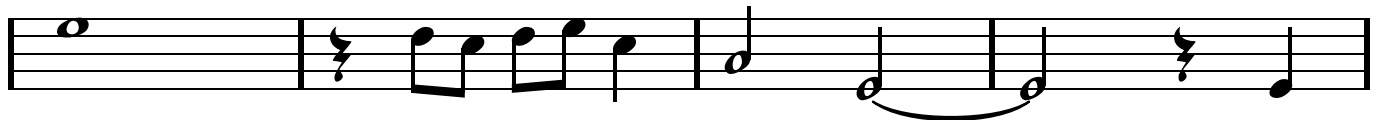
B-7

E7 $\flat$ 9

A-7

D-7

G7



C $\Delta$ 7

B $\emptyset$ 7

E7 $\flat$ 9

A-7

B $\emptyset$ 7

E7



3

**B**

A-7

B $\emptyset$ 7

E7 $\flat$ 9

A-7

A7



D-7

/.

B $\emptyset$ 7

E7 $\flat$ 9



A-7

B-7

E7 $\flat$ 9

A-7

D-7

G7



C $\Delta$ 7

B $\emptyset$ 7

E7 $\flat$ 9

A-7

B $\emptyset$ 7

(E7)





# Sweet Georgia Brown

Kenneth Casey

Ben Bernie and Maceo Pinkard

Swing

$\text{♩} = 200$

**A** D7

%. %. %.

Musical staff for section A, first line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

G7 %. %.

Musical staff for section A, second line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

C7 %. %.

Musical staff for section A, third line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

FΔ7 G-7 C7 F6 E∅7 A7<sup>b9</sup>

Musical staff for section A, fourth line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

**B** D7 %. %.

Musical staff for section B, first line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

G7 %. %.

Musical staff for section B, second line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

D-7 E∅7 A7<sup>b9</sup> D-7 G-7 C7

Musical staff for section B, third line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

F7 E7 E<sup>b</sup>7 D7 G7 C7 F6 (A7)

Musical staff for section B, fourth line. It contains three measures of music in 4/4 time, each starting with a repeat sign (%).

# Sweet Lorraine

Mitchell Parish

Cliff Burwell

Swing  
♩ = 120

**A** F D7 G-7 / C7 C#°7 D- F7 Bb7 A7



D7 G7 G-7 C7 A-7 D7 G-7 C7



**A** F D7 G-7 / C7 C#°7 D- F7 Bb7 A7



D7 G7 G-7 C7 F C-7 F7



**B** Bb D7/A G-7 Bb7/F Eb D7 G-7 Bb7/F



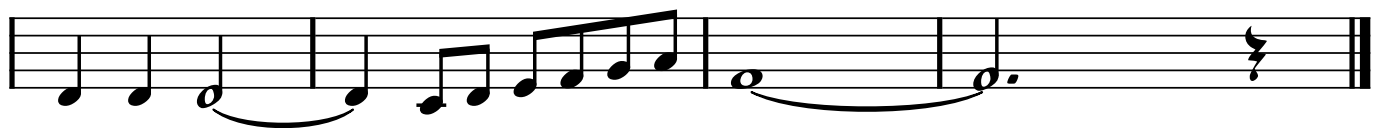
Eb7 / D7 Db7 C7 Eb7 / D7 G7 C7



**A** F D7 G-7 / C7 C#°7 D- F7 Bb7 A7



D7 G7 G-7 C7 F (G-7 C7 )



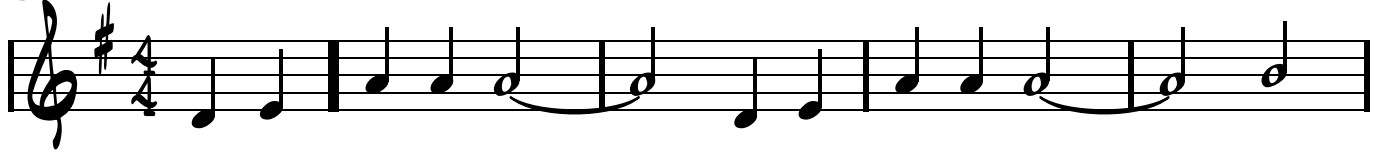
# Sweet Sue (It's You)

Will J. Harris

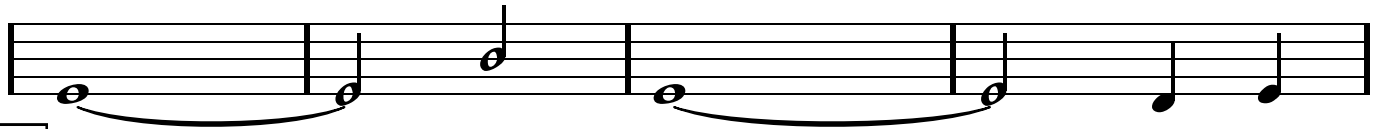
Victor Young

Swing  
♩ = 140

**A** A-7 D7 A-7 D7



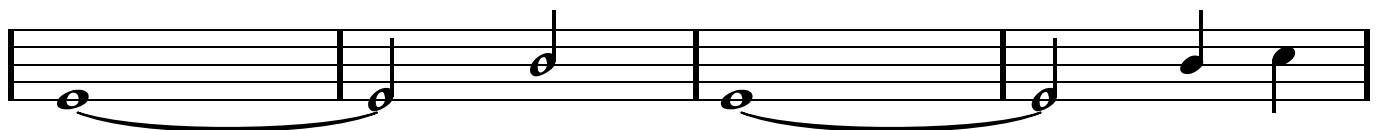
G G D7 G G/B Bb07 E7



**A** A-7 D7 A-7 D7



G G D7 G G



**B** G7 F#7 F7 E7



A- A-7 Aø7 C-6



**A** A-7 D7 A-7 D7



G C7 G (Bb07 E7)





# Swinging On A Star

Johnny Burke

Jimmy Van Heusen

Swing  
♩ = 150

**A** D-7 G7 C7 C-7 F7 Bb6



D-7 G7 C7 C-7 F7 Bb C-7 F7



**B** BbΔ7 C-7 D-7 C-7 BbΔ7 C-7 F7 BbΔ7



C7 FΔ7 G-7 C7 FΔ7 C-7 F7



BbΔ7 C-7 D-7 Db7 C-7 F7 Bb6



Going out tag last two bars "You can be better than you are"

# 'Tain't What You Do

(It's the way that you do it)

Melvin "Sy" Oliver and James "Trummy" Young.

Swing  
♩ = 140

**A**

Bb Bb7/Ab Eb/G F7 Eb Bb/D C-7 F7



Bb Bb7/D Eb F7 Bb7 Eb7 Bb F7



**A**

Bb Bb7/Ab Eb/G F7 Eb Bb/D C-7 F7

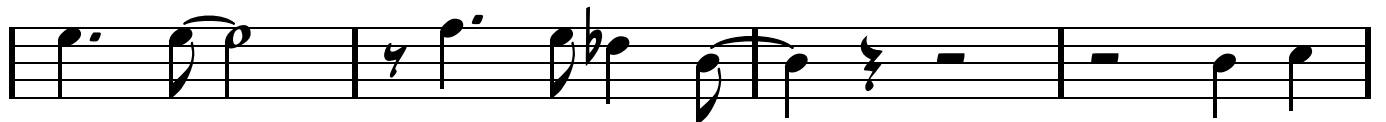


Bb Bb7/D Eb F7 Bb7 Eb7 Bb Bb7

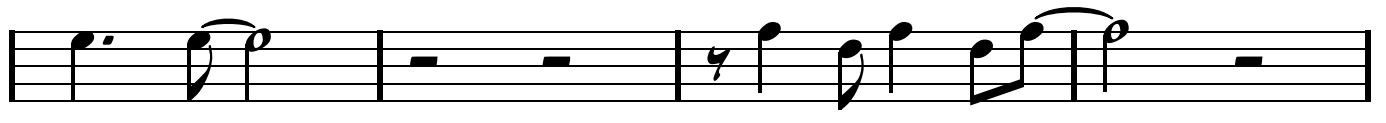


**B**

Eb6 F7 Bb Bb7



Eb6 E° Bb7 B°7 F7



**A**

Bb Bb7/Ab Eb/G F7 Eb Bb/D C-7 F7



Bb Bb7/D Eb F7 Bb7 Eb7 Bb (F)



# Take Me Back To Tulsa

Bob Wills, and Tommy Duncan

Swing  
♩ = 200

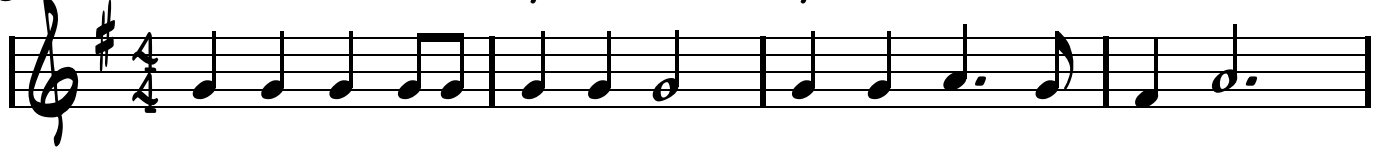
**A**

G

′.

′.

D7

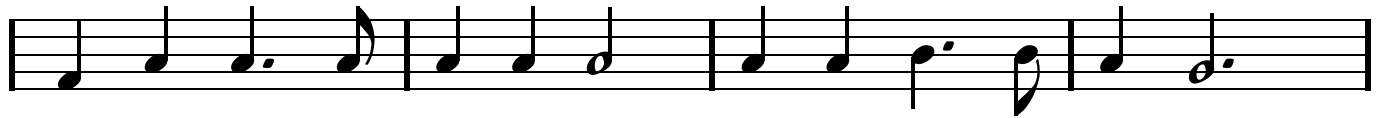


D7

′.

′.

G

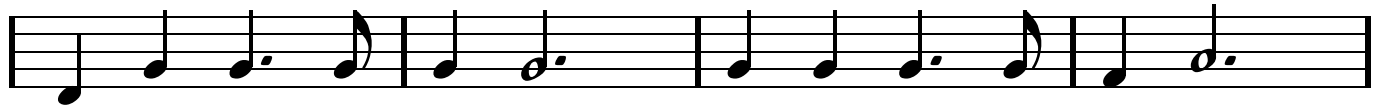


G

′.

′.

D7



D7

′.

′.

G



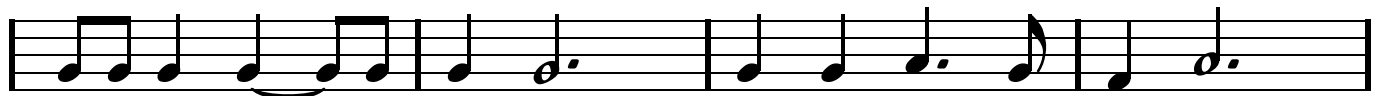
**A**

G

′.

′.

D7



D7

′.

′.

G



G

′.

′.

D7



D7

′.

′.

G



# Take The A Train

Joya Sherrill

Billy Strayhorn

Swing  
♩ = 160

**A**

CΔ7

′.

D7

′.



D-7

G7

C6

D-7

G7



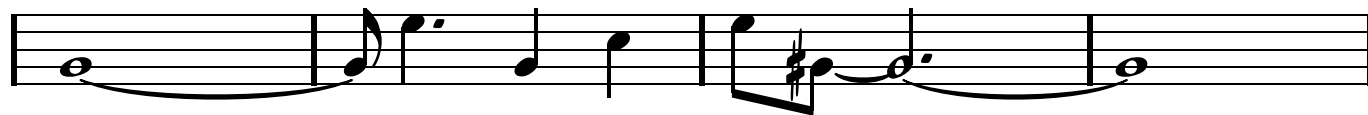
**A**

CΔ7

′.

D7

′.



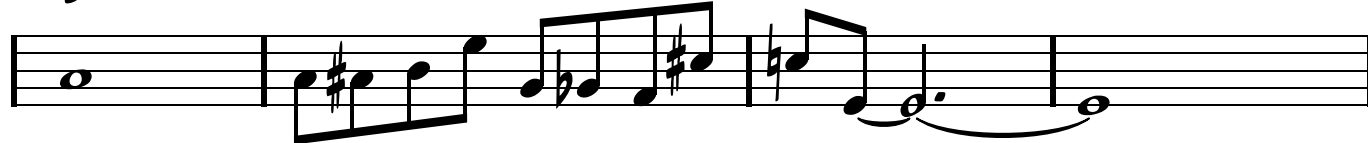
D-7

G7

C6

G-7

C7



**B**

FΔ7

′.

′.

′.

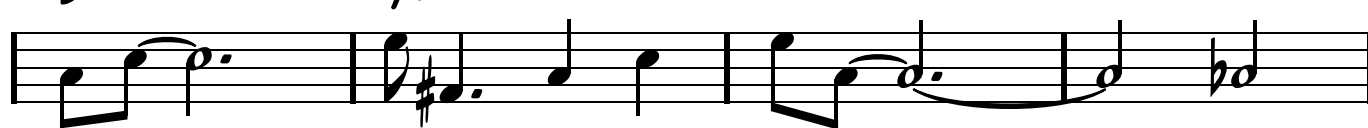


D7

′.

D-7

G7



**A**

CΔ7

′.

D7

′.



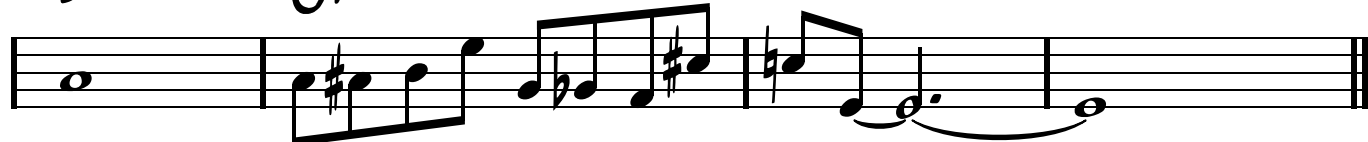
D-7

G7

C6

D-7

G7





# Taking A Chance On Love

John La Touche and Ted Fetter

Vernon Duke

Swing  
♩ = 130

**A** FΔ7 D7 G-7 C7 FΔ7

D-7 G7 G-7 C7 FΔ7 C7

**A** FΔ7 D7 G-7 C7 FΔ7

D-7 G7 G-7 C7 F6

**B** C-7 F7 Bb6 G-7 C-7 F7 BbΔ7

Bb-7 Eb7 Ab6 A°7 Bb-7 Db7 C7

**A** FΔ7 D7 G-7 C7 C7 FΔ7 A7

D-7 G7 G-7 C7 F6 (C7)

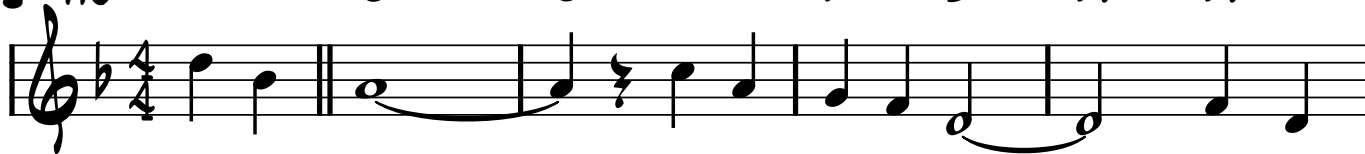
# Tangerine

Johnny Mercer

Victor Schertzinger

Swing  
♩ = 140

**A** G-7 C7 F6 Bb7 A-7 Ab07



G-7 C7 / FΔ7 D7b9



G-7 C7 F6 B07 E7b9



AΔ7 F#-7 B-7 E7 A7 D7b9



**B** G-7 C7 F6 Bb7 A-7 Ab07



G-7 C7 G-7 C7 Eb7 D7



G-7 E07 A7 D-7 G7



G-7 C7 F6 (A-7 D7)



# Tenderly

Jack Lawrence

Walter Gross

Swing  
♩ = 125

**A** EbΔ7 Ab7 Eb-7 Ab7

F-7 Db7#11 EbΔ7 GØ7 C7b9

FØ7 Bb7 Ab6 AØ7 G7#11

C-7 F7 F-7 Bb7

**B** EbΔ7 Ab7 Eb-7 Ab7

F-7 Db7#11 EbΔ7 GØ7 C7b9

FØ7 Bb7 BØ7 C-7 F7 F#Ø7

G-7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

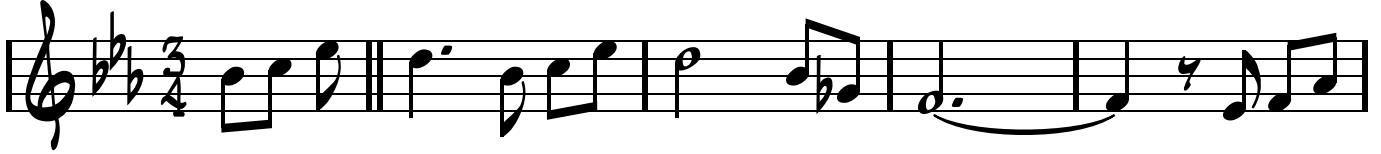
# Tenderly (Waltz Time)

Jack Lawrence

Walter Gross

Swing  
♩ = 110

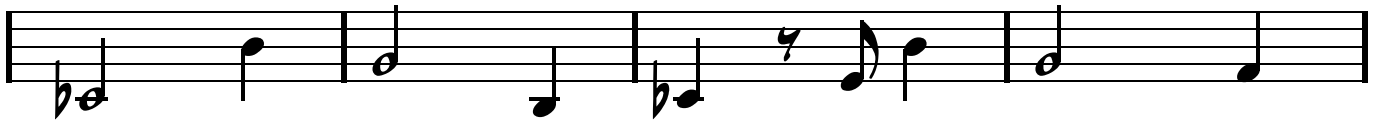
**A** EbΔ7 Ab7 Eb-7 Ab7



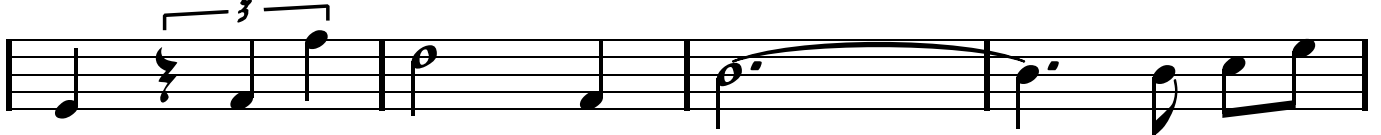
F-7 Db7#11 Eb-7 GØ7 C7#11



FØ7 Bb7 Ab-6 AØ7 G7#11



C-7 F7 F-7 Bb7



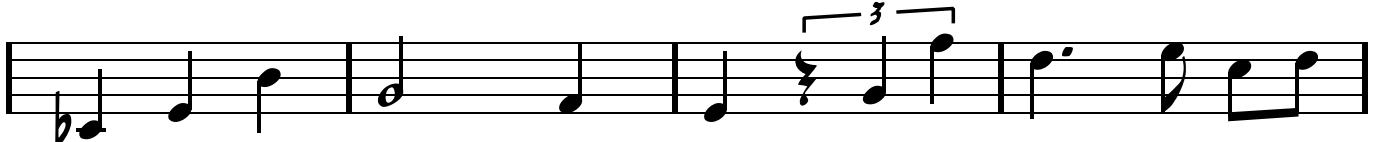
**B** EbΔ7 Ab7 Eb-7 Ab7



F-7 Db7#11 EbΔ7 GØ7 C7b9



FØ7 Bb7 BØ7 C-7 F7 F#Ø7



G-7 C7 F-7 Bb7 Eb6 (F-7 Bb7)



# That Old Feeling

Sammy Fain

Lew Brown  
Swing  
♩ = 140

**A**

C6

1/.

E $\emptyset$ 7

A7



D-7

1/.

F-6

G7

E7



A-7

E7#5

E-7

A7

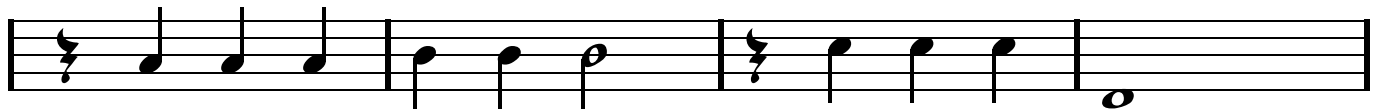


D7

1/.

F-6

G7



**B**

C6

1/.

E $\emptyset$ 7

A7



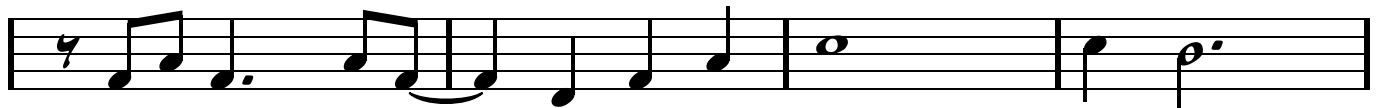
D-7

D- $\Delta$ 7

1/.

B7 $\flat$ 9

E7



A7

E $\emptyset$ 7

1/.

D-7

F-6



A-7

D7

D-7

G7

C

(D-7 G7)





# The Frim Fram Sauce

Redd Evans

Joe Ricardel

Swing  
♩ = 120

**A**

Bb6

Bb6

C7

C7



Eb6

E°7

Bb/F

G7

C7

F7

Bb6

F7



**A**

Bb6

Bb6

C7

C7



Eb6

E°7

Bb/F

G7

C7

F7

Bb6

F-7



**B**

Bb7

EbΔ7

Bb7

Bb7#5

Eb6



G-7

C7

FΔ7

F#°7

G-7

C7

C-7

F7



**A**

Bb6

Bb6

C7

C7



Eb6

E°7

Bb/F

G7

C7

F7

Bb6

( F7 )



# The Japanese Sandman

Raymond B. Egan

Richard A. Whiting

Swing  
♩ = 180

The musical score for 'The Japanese Sandman' is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef and a key signature change to Bb. The score is divided into sections A and B, with repeat signs and first endings. Chord symbols are placed above the notes. The first ending of section A is marked with a double bar line and a repeat sign. The second ending of section A is marked with a double bar line and a repeat sign. The score concludes with a double bar line.

**A** F6 % D7 %

G-7 C7 F6 C7

**A** F6 % A7 %

E7 % A C7

**B** F7 % Bb %

Bb-6 % C7 %

**A** F6 % Ab07 %

G7 C7 F6 (C7)



# The Joint Is Jumpin'

Andy Razaf

J.C. Johnson, Fats Waller

Swing  
♩ = 190

**A**

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

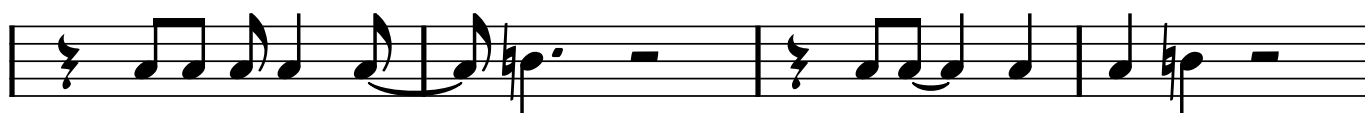


B $\flat$  B $\flat$ 7/D E $\flat$  E $\circ$  B $\flat$ /F F7#5 B $\flat$



**B**

D A7/E D A7/E D A7 D C7



F C7/G F F# $\circ$ 7 C7 F7



**C**

B $\flat$ 7 E $\circ$ 7 B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$



C7 '/. F7 C7#5 F7



**A**

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



B $\flat$  B $\flat$ 7/D E $\flat$  E $\circ$ 7 B $\flat$  F7#5 B $\flat$  (F7)



# The Man I Love

Ira Gershwin

George Gershwin

Swing  
♩ = 110

**A**

E<sup>b</sup>Δ7

E<sup>b</sup>-7

B<sup>b</sup>-7

C7#5



FΔ7

B<sup>b</sup>7

G7#5

C7

F-7

B<sup>b</sup>7



**A**

E<sup>b</sup>Δ7

E<sup>b</sup>-7

B<sup>b</sup>-7

C7#5



FΔ7

B<sup>b</sup>7

E<sup>b</sup>6

A<sup>b</sup>7

E<sup>b</sup>6 /

D-7

G7



**B**

C-7

AΔ7

D7<sup>b</sup>9

G7#5

C-6

G7



C-7

AΔ7

D7<sup>b</sup>9

G7#5

C-6

C7#5

F-7

B<sup>b</sup>7



**A**

E<sup>b</sup>Δ7

E<sup>b</sup>-7

B<sup>b</sup>-7

C7#5



FΔ7

B<sup>b</sup>7

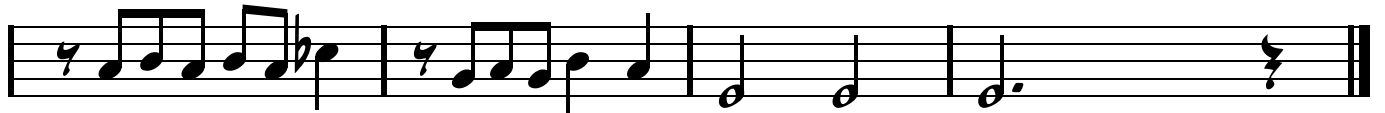
E<sup>b</sup>6

A<sup>b</sup>7

E<sup>b</sup>6 /

(F-7

B<sup>b</sup>7)



# The Nearness Of You

Ned Washington

Hoagy Carmichael

Swing  
♩ = 130

**A** FΔ7 C-7 F7 BbΔ7 Bb07



A-7 D7 G-7 C7 A-7 D7 G-7 C7



**A** FΔ7 C-7 F7 BbΔ7 Bb07



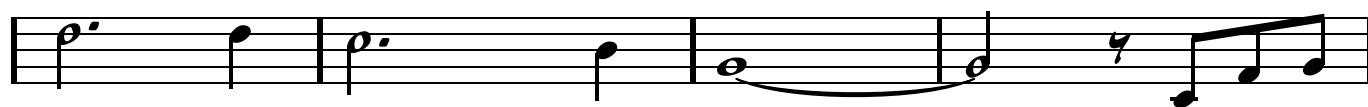
A-7 D7 G-7 C7 F6 Eb7 FΔ7 D7b9



**B** G-7 C7 FΔ7 F7 C-7 F7



BbΔ7 A∅7 D7 G7 G-7 C7



**A** FΔ7 C-7 F7 BbΔ7 Bb07



A-7 D7 G-7 C7 A∅7 D7



G-7 C7 FΔ7 (D-7 G-7 C7)



# The Sheik of Araby

Harry B. Smith and Francis Wheeler

Ted Snyder

Swing **Intro**  $\text{♩} = 200$   $\text{Bb-}$   $\text{Gb7}$   $\text{C7}$   $\text{F7}$   $\text{Bb-}$   $\text{Bb-}$   $\text{Gb7}$   $\text{C7}$   $\text{F7}$   $\text{Bb-}$

**A**  $\text{Bb}$   $\text{Bb}$   $\text{B}^\circ$   $\text{C-7}$   $\text{F7}$

$\text{C-7}$   $\text{F7}$   $\text{Bb}$   $\text{/}$

$\text{Bb/D}$   $\text{Db}^\circ$   $\text{C-7}$   $\text{F7}$

$\text{C-7}$   $\text{F7}$   $\text{Bb}$   $\text{B}^\circ$   $\text{C-7}$   $\text{F7}$

**B**  $\text{Bb}$   $\text{Bb}$   $\text{B}^\circ$   $\text{C-7}$   $\text{F7}$

$\text{C-7}$   $\text{F7}$   $\text{D7}$   $\text{/}$

$\text{G7\#5}$   $\text{/}$   $\text{C7}$   $\text{/}$

$\text{C-7}$   $\text{F7}$   $\text{Bb}$   $(\text{B}^\circ \text{C-7} \text{F7})$

# The Way You Look Tonight

Dorothy Fields

Jerome Kern

Swing  
♩ = 200

**A**

E<sup>b</sup>Δ<sup>7</sup> C-<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> C<sup>7</sup><sup>b</sup><sup>9</sup> F-<sup>7</sup> B<sup>b</sup>7

B<sup>b</sup>-<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> F<sup>∅</sup>7 B<sup>b</sup>7 E<sup>b</sup>6 C-<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7

**A**

E<sup>b</sup>Δ<sup>7</sup> C-<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> C<sup>7</sup><sup>b</sup><sup>9</sup> F-<sup>7</sup> B<sup>b</sup>7

B<sup>b</sup>-<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 C-<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>-<sup>7</sup> D<sup>b</sup>7

**B**

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

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

**A**

E<sup>b</sup>Δ<sup>7</sup> C-<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> C<sup>7</sup><sup>b</sup><sup>9</sup> F-<sup>7</sup> B<sup>b</sup>7

B<sup>b</sup>-<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 C-<sup>7</sup> F-<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> (F-<sup>7</sup> B<sup>b</sup>7)

# The World Is Waiting For Sunrise

Eugene Lockhart

Ernest Seitz

Swing  
♩ = 140

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a treble clef and a key signature change to one sharp. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The score includes various chords and melodic lines.

Chords: C6, G7#5, C6, E7, F, C, A7, D7, G7, C6, G7#5, C6, E7, F, C, A7, D-7, G7, C6

# Them There Eyes

Maceo Pinkard, Doris Tauber, and William Tracey

Swing  
♩ = 190

**A**

D6

'/.

'/.

'/.



D6

'/.

B7

A7



E-7

A7

D6

B-7



E7

'/.

A7

'/.



**B**

D6

'/.

D6

A9#5

D6



D7

'/.

G6

'/.



G6

G#07

D6

E7

A7



D6

'/.

E7

A7

D6

(A7)



# There Is No Greater Love

Marty Symes

Isham Jones

Swing  
♩ = 150

**A** B $\flat$  $\Delta$ 7 E $\flat$ 7 A $\flat$ 7 G7



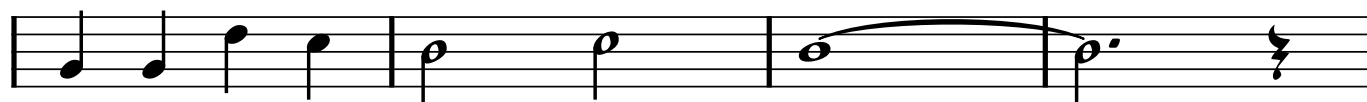
C7 % C-7 F7



**A** B $\flat$  $\Delta$ 7 E $\flat$ 7 A $\flat$ 7 G7



C7 C-7 F7 B $\flat$  $\Delta$ 7 %



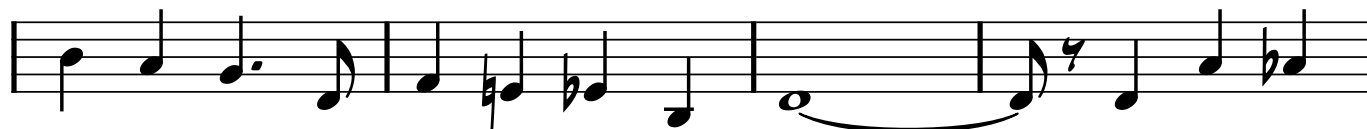
**B** A $\phi$ 7 D7 G-7 A $\phi$ 7 D7 G-7



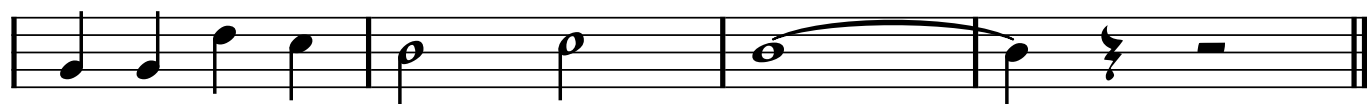
A $\phi$ 7 D7 G-7 C7 F7



**A** B $\flat$  $\Delta$ 7 E $\flat$ 7 A $\flat$ 7 G7



C7 C-7 F7 B $\flat$  $\Delta$ 7 (C-7 F7)





# There Will Never Be Another You

Mack Gordon

Harry Warren

Swing  
♩ = 150

**A**

E<sup>b</sup>Δ7

1/2

D∅7

G7<sup>b</sup>9



C-7

1/2

B<sup>b</sup>-7

E<sup>b</sup>7

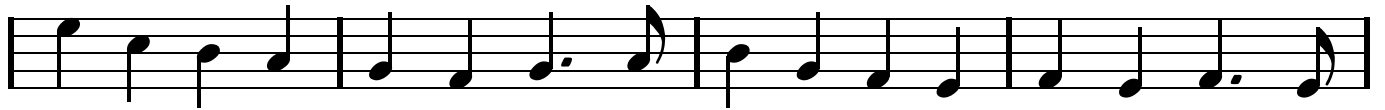


A<sup>b</sup>Δ7

D<sup>b</sup>7<sup>#</sup>11

E<sup>b</sup>Δ7

C-7

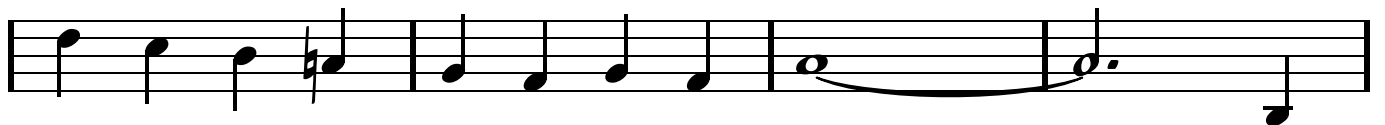


F7

1/2

F-7

B<sup>b</sup>7



**B**

E<sup>b</sup>Δ7

1/2

D∅7

G7<sup>b</sup>9



C-7

1/2

B<sup>b</sup>-7

E<sup>b</sup>7



A<sup>b</sup>Δ7

D<sup>b</sup>7<sup>#</sup>11

E<sup>b</sup>Δ7

A∅7

D7



E<sup>b</sup>Δ7

A<sup>b</sup>7

G-7

C7

F-7

B<sup>b</sup>7

E<sup>b</sup>6

(B<sup>b</sup>7)



# There'll Be Some Changes Made

Billy Higgins

Benton Overstreet

Swing

$\text{♩} = 125$

G7    '/.    C7    '/.

D7    G7    C7    C7    F7

G7    '/.    C7    '/.

D7    G7    C7    F7    Bb6    G7

C7    F7    Bb6    (A7 Ab7)

# They Can't Take That Away From Me

Ira Gershwin

George Gershwin

Swing

= 120

**A** Eb $\Delta$ 7 F-7 G-7 Gb $\circ$ 7 F-7 Bb7sus<sup>4</sup>

Bb-7 Eb7 Ab $\Delta$ 7 G-7 F-7 Bb7Sus<sup>4</sup>

**A** Eb $\Delta$ 7 F-7 G-7 Gb $\circ$ 7 F-7 Bb7sus<sup>4</sup>

Bb-7 Eb7 Ab $\Delta$ 7 Bb7 Eb6 D7

**B** G-7 D7 G-7 D7 G-7 A7 A $\emptyset$ 7 D7

G-7 D7 G-7 C7 F7 Bb7sus<sup>4</sup>

**A** Eb $\Delta$ 7 F-7 G-7 Gb $\circ$ 7 F-7 Bb7sus<sup>4</sup>

Bb-7 Eb7 Ab $\Delta$ 7 Bb7 C-7 Db7

G-7 C7 F-7 Bb7 Eb (Bb7sus<sup>4</sup>)

# Things Ain't What They Used To Be

Ted Persons

Mercer Ellington

Swing  
♩ = 130

**A**

Chord progression for Section A:

Db7 / Gb7 / Eb-7 / Ab7 / Db7 / Bb7 / Eb-7 / Ab7

Chord progression for Section A (continued):

Db7 / Gb7 / Eb-7 / Ab7 / Db7 / Bb7 / Eb-7 / Ab7

**A**

Chord progression for Section A (continued):

Db7 / Gb7 / Eb-7 / Ab7 / Db7 / Bb7 / Eb-7 / Ab7

Chord progression for Section A (continued):

Ab7 / Ab-7 / Db7

**B**

Chord progression for Section B:

Db6 / Gb7 / Eb-7 / Ab7 / Db7 ( Bb7 Eb7 Ab7 )

# This Can't Be Love

Lorenz Hart

Richard Rodgers

Swing  $\text{♩} = 180$

**A**

F6

′.

Bb7

′.



FΔ

D-7

G-7

C7



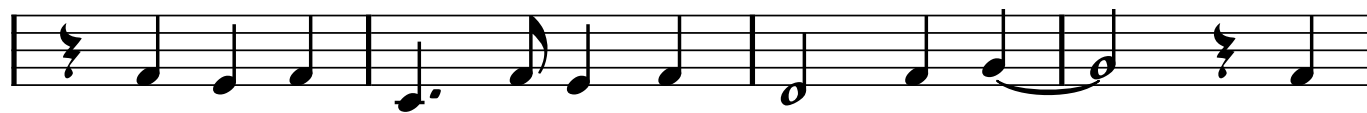
**A**

F6

′.

Bb7

′.



A-7

D-7

G-7

C7

F6

′.



**B**

E-7

A7

D-7

′.



A∅

D7b9

G-7

C7



**A**

F6

′.

Bb7

′.



A-7

D-7

G-7

C7

F6

(G-7 C7)



# Tickle Toe

Lester Young

Swing  
♩ = 130

**A**

G-7                      A $\emptyset$ 7      D7 $\flat$ 9                      G-7                      G7  
 C-7                      D $\emptyset$ 7                      G7 $\flat$ 9                      C-7                      /.  
 C-7                      F7                      B $\flat$  $\Delta$ 7                      G7  
 C7                      /.  
 F7                      A-7 $\flat$ 5      D7 $\flat$ 9

**B**

G-7                      A $\emptyset$ 7      D7 $\flat$ 9                      G-7                      G7  
 C-7                      D $\emptyset$ 7                      G7 $\flat$ 9                      C-7                      F-7 B $\flat$ 7  
 E $\flat$  $\Delta$ 7                      E $\circ$ 7                      B $\flat$  $\Delta$ 7                      G7 $\flat$ 9  
 C-7                      F7                      B $\flat$ 6 (A $\emptyset$ 7 D7 $\flat$ 9)

# Till Then

Eddie Seiler, Sol Marcus, and Guy Wood

Swing  
♩ = 110

A

E $\flat$  $\Delta$ 7 C-7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C-6 D-7 G7

F-7 A $\flat$ -7 G-7 C7 A $\emptyset$ 7 B $\flat$ 7

A

E $\flat$  $\Delta$ 7 C-7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C-6 D-7 G7

F-7 A $\flat$ -7 G-7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D7

B

G-7 D7 $\flat$ 9 G-7 D7

G-7 D7 $\flat$ 9 G-7 E $\emptyset$ 7 F-7 B $\flat$ 7

A

E $\flat$  $\Delta$ 7 C-7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C-6 D-7 G7

F-7 A $\flat$ -7 G-7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 (B $\flat$ 7)

# Till There Was You

With Apologies

Meredith Willson

♩ = 140

**A**

E<sup>b</sup>Δ<sup>7</sup>

E<sup>o</sup>7

F-7

A<sup>b</sup>-7

D<sup>b</sup>7

Musical staff for section A, first line. It contains four measures of music in 4/4 time. The first measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>. The second measure has a half note G<sup>b</sup>. The third measure has a quarter note F<sup>b</sup> and a quarter note G<sup>b</sup>. The fourth measure has a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>.

G-7

G<sup>b</sup>o<sup>7</sup>

F-7

B<sup>b</sup>7

G-7

G<sup>b</sup>7

F-7

B<sup>b</sup>7

Musical staff for section A, second line. It contains four measures of music. The first measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>. The second measure has a half note G<sup>b</sup>. The third measure has a quarter note F<sup>b</sup> and a quarter note G<sup>b</sup>. The fourth measure has a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>. There are triplets under the first two notes of the first measure and the first two notes of the second measure.

**A**

E<sup>b</sup>Δ<sup>7</sup>

E<sup>o</sup>7

F-7

A<sup>b</sup>-7

D<sup>b</sup>7

Musical staff for section A, third line. It contains four measures of music. The first measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>. The second measure has a half note G<sup>b</sup>. The third measure has a quarter note F<sup>b</sup> and a quarter note G<sup>b</sup>. The fourth measure has a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>.

G-7

G<sup>b</sup>o<sup>7</sup>

F-7

B<sup>b</sup>7

G-7

G<sup>b</sup>7

B<sup>b</sup>7

E<sup>b</sup>7

Musical staff for section A, fourth line. It contains four measures of music. The first measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>. The second measure has a half note G<sup>b</sup>. The third measure has a quarter note F<sup>b</sup> and a quarter note G<sup>b</sup>. The fourth measure has a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>. There are triplets under the first two notes of the first measure and the first two notes of the second measure.

**B**

A<sup>b</sup>Δ<sup>7</sup>

A<sup>o</sup>7

E<sup>b</sup>Δ<sup>7</sup>

C7

Musical staff for section B, first line. It contains four measures of music. The first measure has a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>. The second measure has a half note A<sup>b</sup>. The third measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>. The fourth measure has a quarter note B<sup>b</sup> and a quarter note C<sup>7</sup>. There are triplets under the first two notes of the first measure and the first two notes of the second measure.

F-7

G-7

A<sup>o</sup>7

F-7/B<sup>b</sup>

B<sup>b</sup>7<sup>#5</sup>

Musical staff for section B, second line. It contains four measures of music. The first measure has a quarter note F<sup>b</sup> and a quarter note G<sup>b</sup>. The second measure has a half note F<sup>b</sup>. The third measure has a quarter note E<sup>b</sup> and a quarter note F<sup>b</sup>. The fourth measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>.

**A**

E<sup>b</sup>Δ<sup>7</sup>

E<sup>o</sup>7

F-7

A<sup>b</sup>-7

D<sup>b</sup>7

Musical staff for section A, fifth line. It contains four measures of music. The first measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>. The second measure has a half note G<sup>b</sup>. The third measure has a quarter note F<sup>b</sup> and a quarter note G<sup>b</sup>. The fourth measure has a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>.

G-7

G<sup>b</sup>o<sup>7</sup>

F-7

B<sup>b</sup>7

E<sup>b</sup>6

(F-7

B<sup>b</sup>7)

Musical staff for section A, sixth line. It contains four measures of music. The first measure has a quarter note G<sup>b</sup> and a quarter note A<sup>b</sup>. The second measure has a half note G<sup>b</sup>. The third measure has a quarter note F<sup>b</sup> and a quarter note G<sup>b</sup>. The fourth measure has a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>. There are triplets under the first two notes of the first measure and the first two notes of the second measure.



# Tin Roof Blues

Walter Melrose

Paul Mares, Ben Pollack, Mel Stitzel, George Brunies and Leon Roppolo

Swing  
♩ = 100

**A**

B $\flat$

'/.

'/.

B $\flat$ 7

Musical staff 1: Treble clef, 4/4 time signature. The staff contains the first measure of the piece, starting with a whole note chord of B $\flat$  and a melodic line of two eighth notes: G $\flat$  and A $\flat$ .

E $\flat$ <sub>3</sub>

'/.

B $\flat$

'/.

Musical staff 2: Treble clef. The staff contains the second measure, featuring a triplet of eighth notes: G $\sharp$ , A $\flat$ , and B $\flat$ , followed by a quarter note G $\flat$ .

F7

'/.

B $\flat$

'/.

Musical staff 3: Treble clef. The staff contains the third measure, featuring a quarter note G $\flat$  followed by a triplet of eighth notes: A $\flat$ , B $\flat$ , and C $\sharp$ .

**B**

B $\flat$

'/.

'/.

B $\flat$ 7

Musical staff 4: Treble clef. The staff contains the fourth measure, featuring a quarter note G $\flat$  followed by a triplet of eighth notes: A $\flat$ , B $\flat$ , and C $\sharp$ .

E $\flat$

'/.

B $\flat$

G7

Musical staff 5: Treble clef. The staff contains the fifth measure, featuring a quarter note G $\flat$  followed by a triplet of eighth notes: A $\flat$ , B $\flat$ , and C $\sharp$ .

C7

F7

B $\flat$

'/.

Musical staff 6: Treble clef. The staff contains the sixth measure, featuring a quarter note G $\flat$  followed by a triplet of eighth notes: A $\flat$ , B $\flat$ , and C $\sharp$ .

**B**

B $\flat$

'/.

'/.

B $\flat$ 7

Musical staff 7: Treble clef. The staff contains the seventh measure, featuring a quarter note G $\flat$  followed by a triplet of eighth notes: A $\flat$ , B $\flat$ , and C $\sharp$ .

E $\flat$

'/.

B $\flat$

G7

Musical staff 8: Treble clef. The staff contains the eighth measure, featuring a quarter note G $\flat$  followed by a triplet of eighth notes: A $\flat$ , B $\flat$ , and C $\sharp$ .

C7

F7

B $\flat$

'/.

Musical staff 9: Treble clef. The staff contains the ninth measure, featuring a quarter note G $\flat$  followed by a triplet of eighth notes: A $\flat$ , B $\flat$ , and C $\sharp$ .

# Too Marvelous For Words

Johnny Mercer

Richard Whiting

Swing  
♩ = 130

**A**

A-7

D7

A-7

D7



GΔ7

C7

B-7

E-7



**A**

A-7

D7

A-7

D7



GΔ7

C7

BΔ7 / F#7

BΔ7



**B**

D-7

G7

D-7

G7



CΔ7

F7

E-7

A7

A-7

D7



**A**

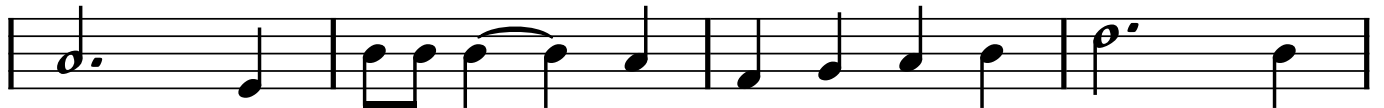
A-7

D7

G6

F7

E7<sup>b9</sup>



A-7

F7

A-7

D7

G6



# Top Hat, White Tie and Tails

Irving Berlin

Swing  
♩ = 160

**A** CΔ7 G7#5 C6 C#07

G7/D G7 C6 A-7 D-7 G7

**A** CΔ7 G7#5 C6 C#07

G7/D G7 C6 D- D#-

**B** E- F#07 B7 E

E- F#07 B7 E G7

**A** CΔ7 D-7 E-7 D-7 CΔ7 D-7 E-7 A7b9

G7/D G7 C6 (D-7 G7)

# Topsy mashed with Is You IS

Louis Jordan and Billy Austin

Edgar Battle and Eddie Durham

Swing  
♩ = 140

**A**

C- D-6 Ab7 G7 C- Ab7 G7

C- D-6 Ab7 G7 C- C- C7

**A**

F- Db7 C7 F- F- C7

C- Ab7 G7 C- C-

**B**

C7 % F7 %

Bb7 % Eb7 G7

**A**

C- D-6 Ab7 G7 C- Ab7 G7

C- D-6 Ab7 G7 C- (C- G7)

# Tune Up

Joan Cartwright

Miles Davis

Swing  
♩ = 180

**A**

E-7

A7

DΔ7

′.

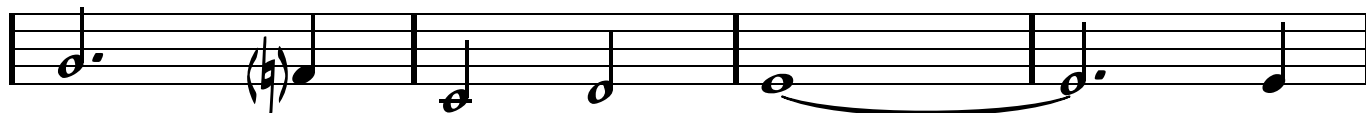


D-7

G7

CΔ7

′.

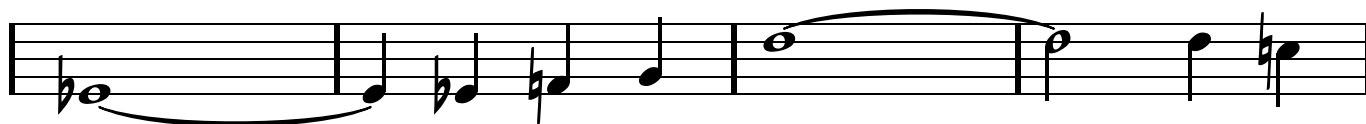


C-7

F7

BbΔ7

EbΔ7



E-7

A7

BbΔ7

E-7

A7



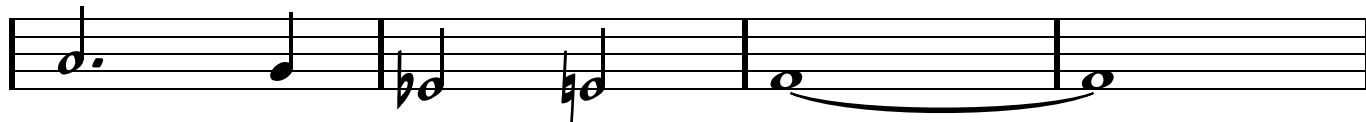
**B**

E-7

A7

DΔ7

′.

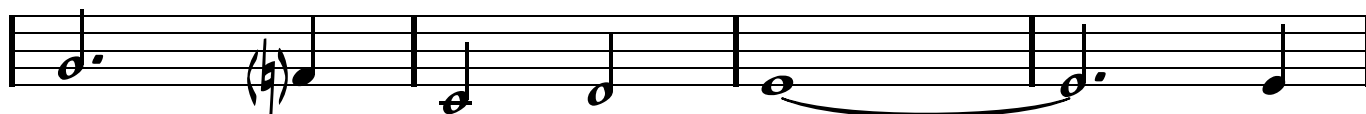


D-7

G7

CΔ7

′.



C-7

F7

BbΔ7

EbΔ7



E-7

A7

DΔ7

′.



# Tuxedo Junction

Buddy Feyne.

Erskine Hawkins, Bill Johnson, and Julian Dash

Swing

♩ = 130

**A**

B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7 B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7



B $\flat$  B $\flat$ 7/D E $\flat$ 7 E $\flat$ 7 B $\flat$ /F F7 B $\flat$  F7



**A**

B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7 B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7

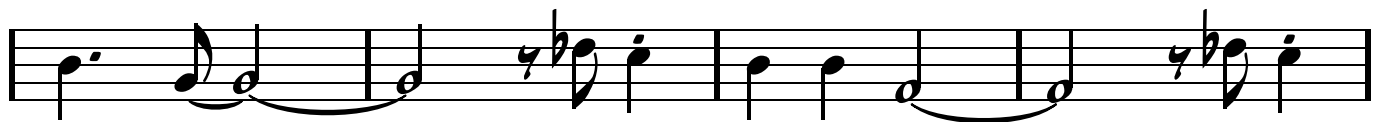


B $\flat$  B $\flat$ 7/D E $\flat$ 7 E $\flat$ 7 B $\flat$ /F F7 B $\flat$



**B**

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



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



**A**

B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7 B $\flat$  B $\flat$ 7/D E $\flat$ 7 F7



B $\flat$  B $\flat$ 7/D E $\flat$ 7 E $\flat$ 7 B $\flat$ /F F7 B $\flat$



# Two Cigarettes In The Dark

Paul Francis Webster

Lew Pollack

Swing  
♩ = 100

**A**

FΔ7 A-7 G#°7 G-7 C7



A-7 Ab°7 G-7 C7 A-7 Ab7 G-7 C7



**A**

FΔ7 A-7 G#°7 G-7 C7



A-7 Ab°7 G-7 C7 F6

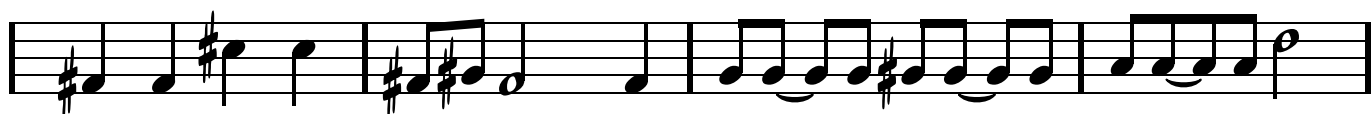


**B**

C-7 F7 C-7 F7 Bb F7 Bb



C#-7 F#7 C#-7 F#7 F7 F#7 G7 C#5



**A**

FΔ7 A-7 G#°7 G-7 C7



A-7 Ab°7 G-7 C7 Eb7 F6 (G-7 C7)







# Ukulele Lady

Gus Kahn

Richard A. Whiting

Swing  
♩ = 140

**A** F A- D- A- F D- A-



G-7 C7 G-7 C7 G-7 C7 F



**A** F A- D- A- F D- A-



G-7 C7 G-7 C7 G-7 C7 F



**B** Bb ./. F ./.



G7 ./. C C7



**A** F A- D- A- F D- A-



G-7 C7 G-7 C7 G-7 C7 F



# Undecided

Sid Robin  
Swing  
♩ = 130

Charlie Shavers

**A** C6                    %                    F7                    %

D7                    D-7                    G7                    C6                    Ab7                    G7

**A** C6                    %                    F7                    %

D7                    D-7                    G7                    C6                    %

**B** G-7                    C7                    F6                    %

A-7                    D7                    G7                    %

**A** C6                    %                    F7                    %

D7                    D-7                    G7                    C6                    (Ab7 G7)



# Up A Lazy River

Hoagy Carmichael and Sidney Arodin

Swing  
♩ = 100

Chords: F F E Eb D7 G7 C7 F C7 F6 D7 G7 D7 G7 C7 F6 D7 G7 C7 F (F E Eb)

Repeat signs: %

# Vol Vist Du Gaily Star

Bud Green  
Swing  
♩ = 180

Slim Gaillard

**A** A-    %    %    E7

A-    %    E7    %

E7    %    %    %

E7    %    A-    %

**B** A-    %    %    %

A-    %    D-7    %

D-7    %    A-    %

E7    %    A-    %

# Walkin' After Midnight

Alan Block and Don Hecht

Swing  
♩ = 120

**A**

C<sup>6</sup>                    ♯.                    F7                    F<sup>♯</sup>∅7    G7

C<sup>6</sup>                    F7                    G7                    C                    C                    G7

**A**

C<sup>6</sup>                    ♯.                    F7                    F<sup>♯</sup>∅7    G7

C<sup>6</sup>                    F7                    G7                    C<sup>6</sup>                    C<sup>6</sup>                    C7

**B**

F7                    ♯.                    C<sup>6</sup>                    F7                    C7

F7                    ♯.                    C<sup>6</sup>                    G7

**A**

C<sup>6</sup>                    ♯.                    F7                    F<sup>♯</sup>∅7    G7

C<sup>6</sup>                    F7                    G7                    C                    (G7)

# Walkin' My Baby Back Home

Roy Turk  
Swing  
♩ = 130

Fred E. Ahlert

**A** F                    ♯                    ♯                    G7



C7                    ♯                    ♯                    F



**A** F                    ♯                    ♯                    G7



C7                    ♯                    ♯                    F



**B** A-                    D7                    D-                    E



A-                    D7                    G7                    C7



**A** F                    ♯                    ♯                    G7



C7                    ♯                    ♯                    F



# What A Diff'rence A Day Made

Stanley Adams

María Grever

Swing  
♩ = 160

**A** G-7 C7 FΔ7 Bb7 A-7 Ab07

G-7 C7 FΔ7 '.

E07 A7b9 D-7 '.

G7 '.

G-7 C7

**B** G-7 C7 FΔ7 Bb7 A-7 Ab07

G-7 C7 C-7 F7

BbΔ7 Eb7 A-7 Ab07

G-7 C7 FΔ7 (A-7 D7)



# What A Little Moonlight Will Do

Harry M. Woods

Swing  
♩ = 220

**A**

G<sup>6</sup> / B-7 E7 A-7 D7 A-7 D7

Musical staff for section A, first line. The staff contains a melody in 4/4 time with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

A-7 A-7 E7 A-7 D7 G<sup>6</sup> / D-7 G7

Musical staff for section A, second line. The notes are: F#4 (quarter), E4 (quarter), D4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

**B**

CΔ7 / F7 / G<sup>6</sup> A-7 B-7 E7

Musical staff for section B, first line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

A7 / / / A-7 A<sup>b</sup>7 A-7 B<sup>b</sup>7

Musical staff for section B, second line. The notes are: F#4 (quarter), E4 (quarter), D4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

**C**

G<sup>6</sup> / B-7 E7 A-7 D7 A-7 D7

Musical staff for section C, first line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

A-7 / F#7 B7 E-7 E<sup>b</sup>7 D7 G7

Musical staff for section C, second line. The notes are: F#4 (quarter), E4 (quarter), D4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

**D**

CΔ7 / F7 / G<sup>6</sup> A-7 B-7 E7

Musical staff for section D, first line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

A-7 E7 A-7 D7 G<sup>6</sup> / (A-7 D7)

Musical staff for section D, second line. The notes are: F#4 (quarter), E4 (quarter), D4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

# What Are You Doing New Year's Eve

Frank Loesser

Swing  
♩ = 100

**A** FΔ7 E♭7 FΔ7 F7 B♭Δ7 E♭7

FΔ7 D-7 G7 C7 FΔ7 C7

**A** FΔ7 E♭7 FΔ7 F7 B♭Δ7 E♭7

FΔ7 D-7 G7 G-7 C7♭9 FΔ7 E7

**B** A-7 B♭7 E7♭9 A-7 B♭7 E7♭9

A-7 D7 G7 G-7 C7

**A** FΔ7 E♭7 FΔ7 F7 B♭Δ7 E♭7

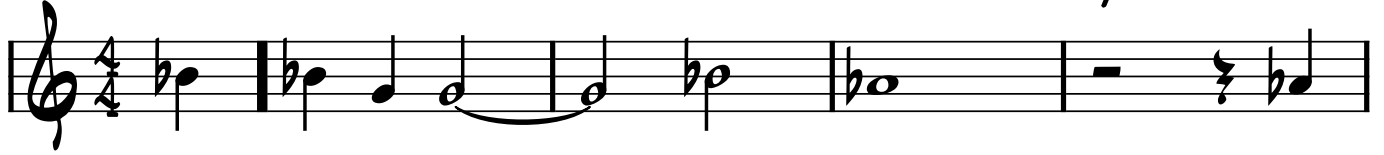
FΔ7 D-7 G7 G-7 C7♭9 F6 (C7)

# What Is This Thing Called Love

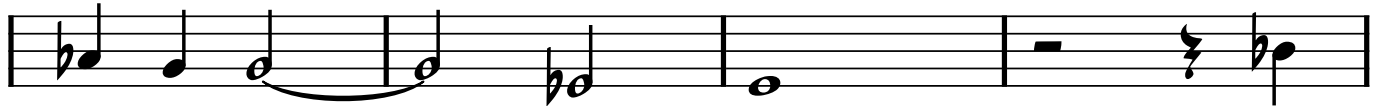
Cole Porter

Swing  
♩ = 200

**A** G $\emptyset$ 7 C7 $\flat$ 9 F-7 %



D $\emptyset$ 7 G7 $\sharp$ 5 C $\Delta$ 7 %



**A** G $\emptyset$ 7 C7 $\flat$ 9 F-7 %



D $\emptyset$ 7 G7 $\sharp$ 5 C $\Delta$ 7 %



**B** C-7 F7 B $\flat$  $\Delta$  %



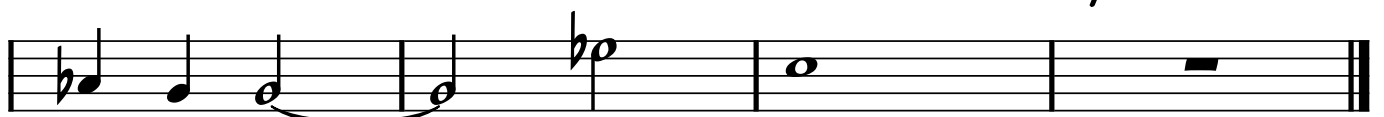
A $\flat$ 7 $\sharp$ 11 A $\flat$ 7 $\sharp$ 11 D $\emptyset$ 7 G7



**A** G $\emptyset$ 7 C7 $\flat$ 9 F-7 %



D $\emptyset$ 7 G7 $\sharp$ 5 C6 %



# What's New

Johnny Burke

Bob Haggart

Swing  
♩ = 120

**A** CΔ7 B<sup>b</sup>-7<sub>3</sub> E<sup>b</sup>7 A<sup>b</sup>Δ7 D∅7 G7<sup>b</sup>9

C-7 E<sup>b</sup>7 A<sup>b</sup>7 G7<sup>b</sup>9 CΔ7 A-7 D-7 G7

**A** CΔ7 B<sup>b</sup>-7<sub>3</sub> E<sup>b</sup>7 A<sup>b</sup>Δ7 D∅7 G7<sup>b</sup>9

C-7 E<sup>b</sup>7 A<sup>b</sup>7 G7<sup>b</sup>9 CΔ7 A-7 G-7 C7

**B** FΔ7 D-7 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>Δ7 G∅7 C7<sup>b</sup>9

F-7 A<sup>b</sup>7 D<sup>b</sup>Δ7 C7<sup>b</sup>9 F-7 D∅7 G7<sup>b</sup>9

**A** CΔ7 B<sup>b</sup>-7<sub>3</sub> E<sup>b</sup>7 A<sup>b</sup>Δ7 D∅7 G7<sup>b</sup>9

C-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 G7<sup>b</sup>9 CΔ7 (A-7 D-7 G7)

# What's Your Story, Morning Glory

Paul Francis Webster, Jack Lawrence

Mary Lou Williams

Swing = 80

A G7 C7 G7 D-7 G7

C7 C#07 G7 B-7 E7

A07 D7 G7 E7 A-7 D7

# When I Take My Sugar To Tea

Sammy Fain, Irving Kahal and Pierre Norman

Swing  
♩ = 135

**A** F F#°7 C7 F F#°7 C7



D7 G-7 Bb- F C7 F C7



**A** F F#°7 C7 C7 F F#°7 C7



D7 G-7 Bb- F C7 F F7



**B** Bb ./. Eb7 ./.



F G7 Db7 C7



**A** F F#°7 C7 C7 F F#°7 C7



D7 G-7 Bb- F C7 F (C7)



# When Lights Are Low

Spencer Williams

Benny Carter

Swing  
♩ = 120

**A**

FΔ7 G-7 A-7 G-7 FΔ7 G-7 A-7 D7#9



G-7 C7 Eb7 D7 G7 C7 F6 C7



**A**

FΔ7 G-7 A-7 G-7 FΔ7 G-7 A-7 D7#9



G-7 C7 Eb7 D7 G7 C7 F6 B7#11



**B**

Bb-7 Eb7 AbΔ7 C#-7 F#7 BΔ7



E-7 A7 DΔ7 D-7 G7 G-7 C7



**A**

FΔ7 G-7 A-7 G-7 FΔ7 G-7 A-7 D7#9



G-7 C7 Eb7 D7 G7 C7 F6 (C7#5)



# When My Sugar Walks Down The Street

Gene Austin, Jimmy McHugh, Irving Mills

Swing  
♩ = 120

The musical score is written in treble clef, G major, and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as 'Swing' with a quarter note equal to 120 beats per minute. The score is annotated with various chords: G, Bø7, A7, D7, G, G, Bbø7, D7, D7/A, D7#5, G, G, Bø7, A7, D7, G, E7, A- E7 A- /, G, A7 D7, G. The music features a mix of eighth and quarter notes, with some measures containing rests or accidentals. The piece concludes with a double bar line.



# When Sunny Gets Blue

Jack Segal

Marvin Fisher

Swing  
♩ = 110

**A** G-7 C7 Bb-7 Eb7 FΔ7 G-7 A-7 D7



B $\emptyset$ 7 / Bb-7 Eb7 A-7 / Ab-7 Db7 G-7 / C7 Bb7 A7 D7b9



**A** G-7 C7 Bb-7 Eb7 FΔ7 G-7 A-7 D7



B $\emptyset$ 7 / Bb-7 Eb7 A-7 / Ab-7 Db7 G-7 / C7 Bb7 E-7 A7



**B** DΔ7 E-7 F#-7 B7 E-7 A7 DΔ7



D-7 G7 CΔ7 A-7 FΔ7 D-7 G7 G-7 C7



**A** G-7 C7 Bb-7 Eb7 FΔ7 G-7 A-7 D7



B $\emptyset$ 7 / Bb-7 Eb7 A-7 / Ab-7 Db7 G-7 Gb7 FΔ7



# When The Red, Red Robin

(Goes Bob, Bob, Bobbin' Along)

Harry Woods

Swing  
♩ = 150

**A**

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, C7, F, F. The staff contains a melody starting with a double bar line and a repeat sign.

F C7 F F7

Musical staff 2: Treble clef, 4/4 time signature. Chords: F, C7, F, F7. The staff contains a melody.

Bb Bb Eb7 F F D-7

Musical staff 3: Treble clef, 4/4 time signature. Chords: Bb, Bb, Eb7, F, F, D-7. The staff contains a melody.

G7 F. C7 C° G-7 C7

Musical staff 4: Treble clef, 4/4 time signature. Chords: G7, F., C7, C°, G-7, C7. The staff contains a melody.

**B**

F C7 F F.

Musical staff 5: Treble clef, 4/4 time signature. Chords: F, C7, F, F. The staff contains a melody.

F C7 F F7

Musical staff 6: Treble clef, 4/4 time signature. Chords: F, C7, F, F7. The staff contains a melody.

Bb Bb- G- F F°

Musical staff 7: Treble clef, 4/4 time signature. Chords: Bb, Bb-, G-, F, F°. The staff contains a melody.

F C7 F (C7 )

Musical staff 8: Treble clef, 4/4 time signature. Chords: F, C7, F, (C7). The staff contains a melody.

# When Your Lover Has Gone

Einar Aaron Swan

Swing  
♩ = 130

**A**

GΔ7

G6

C7#11

C7

A7

′.

F7#11

F7

GΔ7

E-7

A7

Bb07

B-7

E7#5

A-7

D7

B-7

E7#5

A-7

D7#5

**B**

GΔ7

G6

C7#11

C7

A7

′.

F7#11

F7

GΔ7

E-7

GΔ7

F7

E7

A-7

Eb7

D7#5

G6

(A-7 D7)



# Whispering

Malvin Schonberger

John Schonberger

Swing

♩ = 165

**A**

E<sup>b</sup>

'/.

D7

'/.

E<sup>b</sup>

'/.

C7

'/.

F7

'/.

B<sup>b</sup>7

'/.

E<sup>b</sup>

C-7

F-7

B<sup>b</sup>7

**B**

E<sup>b</sup>

'/.

D7

'/.

E<sup>b</sup>

E<sup>b</sup>

C7

'/.

F7

'/.

B<sup>b</sup>7

'/.

F-

C7

F-7

A<sup>b</sup>-6

E<sup>b</sup>

(F-7 B<sup>b</sup>7)

# Willow Weep For Me

Ann Ronell

Swing

♩ = 80

**A**

G7 C7 G7 C7 G7 A-7 B-7 D-7 Db7

C7 Db7 C7 A $\emptyset$  D7 G7 C7 G7 D7

**A**

G7 C7 G7 C7 G7 A-7 B-7 / D-7 Db7

C7 Db7 C7 A $\emptyset$  D7 G6 C7 G7 / D-7 G7

**B**

C-7 C-7/Bb A $\emptyset$  D7 G-7 G7 G-7 C7 F-7 Bb7 Eb-7 Ab7 D-7 G7

C-7 C-7/Bb A $\emptyset$  D7 G-7 G7 G-7 C7 F-7 Bb7 Eb-7 Ab7 A-7b5 D7b9

**A**

G7 C7 G7 C7 G7 A-7 B-7 D-7 Db7

C7 Db7 C7 A $\emptyset$  D7 G7 (C7 G7 D7)

# Witchcraft

Carolyn Leigh

Cy Coleman

Swing A ♩ = 120 F6

Chords: F6    %    Ab<sup>o</sup>7    %

G-7    C7    FΔ7    F7

BbΔ7    %    Eb7    %

Ab6    G7    C7    %

B FΔ7    %    Bb7    %

FΔ7    %    B<sup>o</sup>7    E7<sup>b9</sup>

A-    E7<sup>b9</sup>    A-7    D7

G-7    D7    G-7    C7

C F6    %    Ab<sup>o</sup>7    %

G-7    C7    F6    (G-7 C7)

# With Plenty Of Money And You

Al Dubin

Harry Warren

Swing  
♩ = 280

**A**

G7

1/.

1/.

1/.

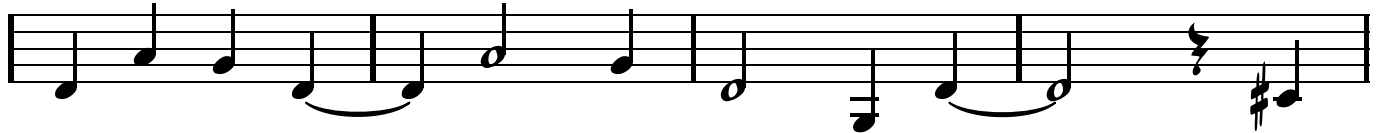


C7

1/.

1/.

1/.

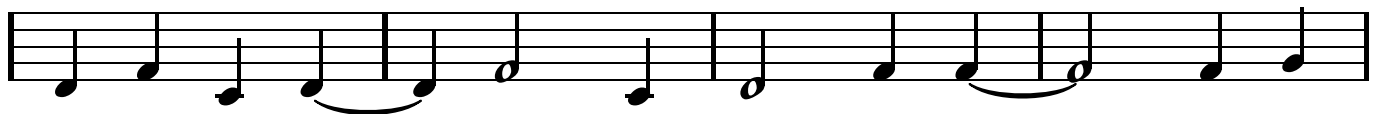


F7

1/.

1/.

1/.



Bb

1/.

BbΔ7

1/.



**B** G7

1/.

1/.

1/.

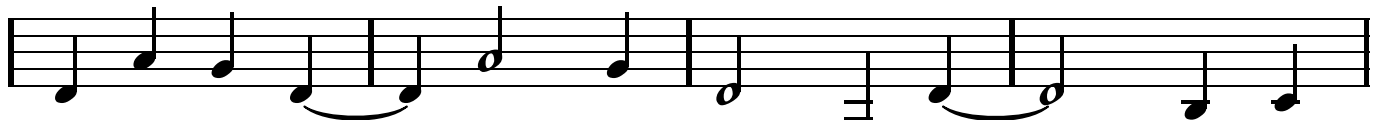


C7

1/.

1/.

1/.

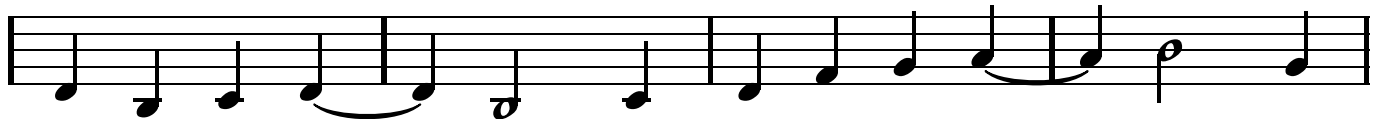


Bb

D7

G-7

G7



C-7

F7

C-7

F7



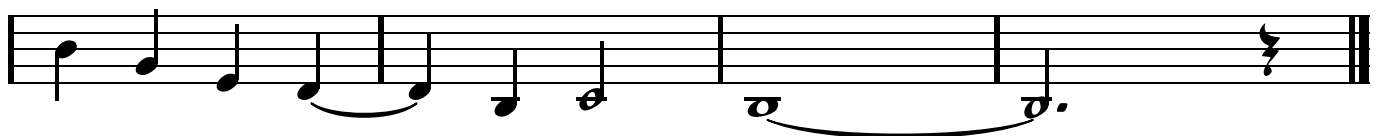
C-7

F7

Bb

Bb

(Ab7)





# Wrap Your Troubles In Dreams

And Dream Your Troubles Away

Ted Koehler and Billy Moll

Harry Barris

Swing  
♩ = 120

A

CΔ7 D-7 E-7 A7 D-7 E7 A-7 C7



FΔ7 F#07 CΔ7 A7 D-7 G7 C6 G7

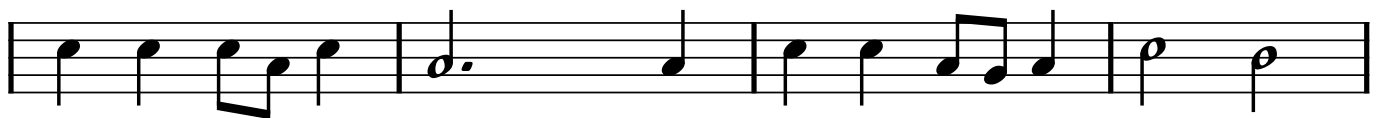


A

CΔ7 D-7 E-7 A7 D-7 E7 A-7 C7



FΔ7 F#07 CΔ7 A7 D-7 G7 CΔ7



B

F#7 B7 E7 A7 D7 G7 CΔ7



A- B7 E7 A7 D7 G7 CΔ7 G7



A

CΔ7 D-7 E-7 A7 D-7 E7 A-7 C7



FΔ7 F#07 CΔ7 A7 D-7 G7 C6 (G7)



# Yep Roc Heresy

Slim Gaillard

Swing  $\text{♩} = 140$  **A** Bb6

Bb6 Bb0 F7 Bb6

**A** Bb6

Bb6 Bb0 F7 Bb6

**B** D7

D7 G7

C7

C7 F7

**A** Bb6 Bb6 Bb6 F7

Bb6 Bb6 Bb6 F7

Bb6 Bb0 F7 B7 Bb6 (F)

# Yesterdays

Otto Harbach

Jerome Kern

Swing

**A**

$\text{♩} = 140$

D-7 E $\emptyset$ 7 A7 $\flat$ 9 D-7 E $\emptyset$ 7 A7 $\flat$ 9

D- D-7/C B $\emptyset$ 7 E7

A7 $\sharp$ 5 D7 G7 C7

F7 B $\flat$  $\Delta$ 7 E $\emptyset$ 7 A7 $\flat$ 9

**A** D-7 E $\emptyset$ 7 A7 $\flat$ 9 D-7 E $\emptyset$ 7 A7 $\flat$ 9

D- D-7/C B $\emptyset$ 7 E7

A7 $\sharp$ 5 D7 G7 C7

F7 B $\flat$  $\Delta$ 7 E $\emptyset$ 7 A7 $\flat$ 9

# You And The Night And The Music

Howard Dietz

Arthur Schwartz

Swing  
♩ = 160

**A**

C- D $\emptyset$ 7 G7<sup>b9</sup> C- C7<sup>b9</sup> F-7

D $\emptyset$ 7 G7 C $\Delta$ 7 A<sup>b</sup>7 G7

**A**

C- D $\emptyset$ 7 G7<sup>b9</sup> C- C7<sup>b9</sup> F-7

D $\emptyset$ 7 G7 C $\Delta$ 7 C6

**B**

A<sup>b</sup>7 ' / . G7 ' / .

A<sup>b</sup>7 ' / . G7 ' / .

**A**

C- D $\emptyset$ 7 G7<sup>b9</sup> C- C7<sup>b9</sup> F-7

D $\emptyset$ 7 G7<sup>b9</sup> C-7 A $\emptyset$ 7 D $\emptyset$ 7 G7 C-6 (G7)

# You Brought A New Kind Of Love To Me

Irving Kalal

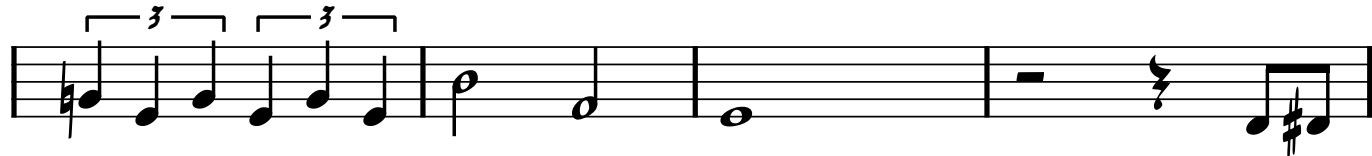
Sammy Fain and Pierre Norman

Swing  
♩ = 130

**A** A-7 D7 G G7 E7



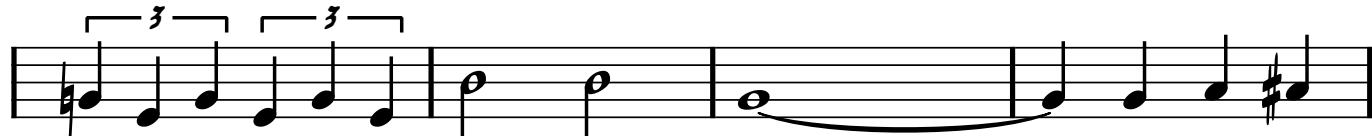
A7 D7 G C7 D7 E7



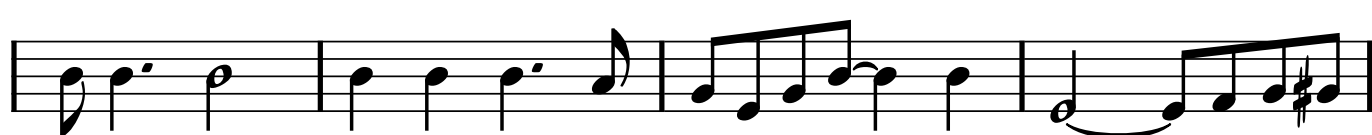
**A** A-7 D7 G G7 E7



A7 D7 G C7 G B7



**B** E- B G7 C#Ø7 C7 B7 E-



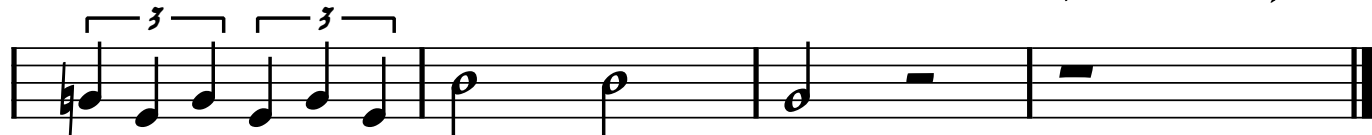
D A7 E-7 A7 D7



**A** A-7 D7 G G7 E7



A7 A-7 D7 G (D7 E7)



# You Can Depend On Me

Charles Carpenter, Louis Dunlap, Earl Hines

Swing  
♩ = 140

**A**

G-7

C7

FΔ7

A-7

Ab<sup>o</sup>7



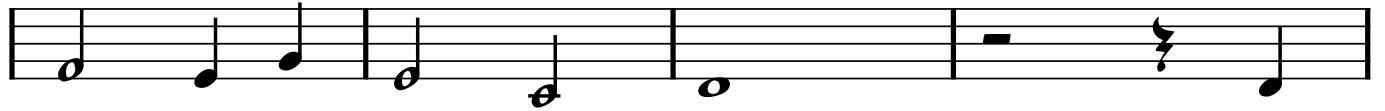
G-7

C7

F6

A<sup>o</sup>7

D7



**A**

G-7

C7

FΔ7

A-7

Ab<sup>o</sup>7

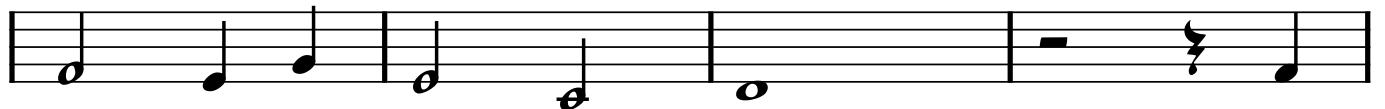


G-7

C7

F6

′.



**B**

C-7

F7

Bb6

′.



G7

′.

G-7

C7



**A**

G-7

C7

FΔ7

A-7

Ab<sup>o</sup>7



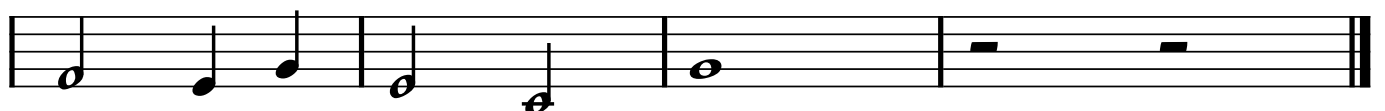
G-7

C7

F6

(A<sup>o</sup>7

D7)



# You Do Something To Me

Cole Porter

Swing  
♩ = 140

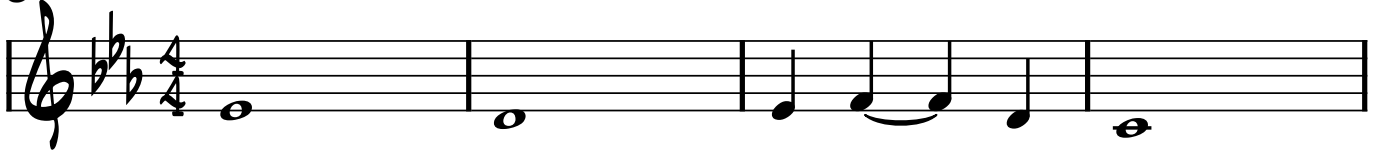
**A**

E<sup>b</sup>6

D7

E<sup>b</sup>6

E<sup>b</sup>6



E<sup>b</sup>6

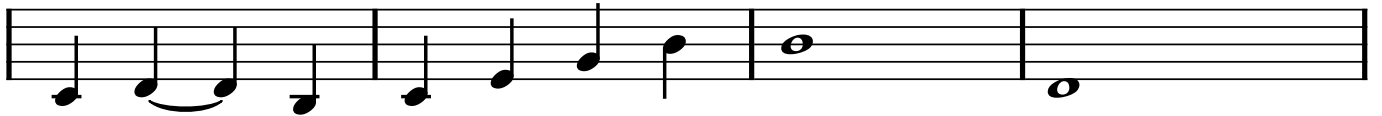
G-7

C7<sup>b</sup>9

F-7

B<sup>b</sup>7

C7<sup>b</sup>9



F-7

C7<sup>b</sup>9

F-7

C7<sup>b</sup>9



F7

/.

F-7

B<sup>b</sup>7



**B**

G-7

G<sup>b</sup>07

F-7

E<sup>o</sup>7



F<sup>#</sup>-7 B7

F-7 B<sup>b</sup>7

F<sup>#</sup>-7 B7

F-7 B<sup>b</sup>7



**C**

E<sup>b</sup>6

D7

E<sup>b</sup>6

G-7

C7

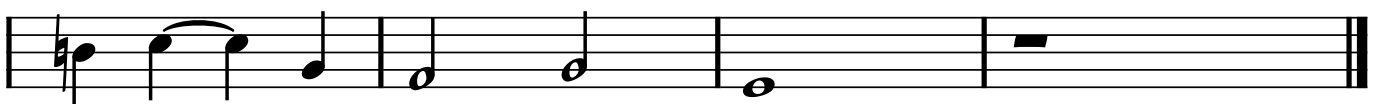


F7

B<sup>b</sup>7

E<sup>b</sup>6

(F-7 B<sup>b</sup>7)



# You Don't Know What Love Is

Don Raye

Gene de Paul

Swing  
♩ = 120

**A** F-7 Db7 C7b9 F-7 C7b9 Db7



GØ7 C7b9 F-7 Ab7 Db7 GØ7 C7b9



**A** F-7 Db7 C7b9 F-7 C7b9 Db7



GØ7 C7b9 F-7 Ab7 Db7 C7b9 F-6



**B** Bb-7 Eb7 AbΔ7 Bb-7 Eb7 AbΔ7



D-7 G7 CΔ7 Db7 C7b9



**A** F-7 Db7 C7b9 F-7 C7b9 Db7



GØ7 C7b9 F-7 Ab7 Db7 C7b9 F-6 (C7b9)





# You Stepped Out Of A Dream

Gus Kahn  
Swing  
♩ = 140

Nacio Herb Brown

**A** CΔ7    %    DbΔ7    %

Eb7    %    AbΔ7    %

G-7    C7    FΔ7    %

A-7    D7    Eb-7    Ab7    D-7    G7

**B** CΔ7    %    DbΔ7    %

Eb    %    Gb7    F7

D∅7    G7    CΔ7    A7

D-7    G7    CΔ7    A7    (D-7    G7)

# You Took Advantage Of Me

Lorenz Hart,

Richard Rodgers

Swing  
♩ = 120

**A**

E<sup>b</sup>Δ<sup>7</sup> E<sup>o</sup>7 F-7 B<sup>b</sup>7 G-7 G<sup>b</sup>o<sup>7</sup> F-7 B<sup>b</sup>7

Musical staff for section A, first line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

B<sup>b</sup>-7 E<sup>b</sup>6 A<sup>b</sup>Δ<sup>7</sup> D<sup>b</sup>7 E<sup>b</sup>6 / F-7 B<sup>b</sup>7 E<sup>b</sup>6 / F-7 B<sup>b</sup>7

Musical staff for section A, second line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

**A**

E<sup>b</sup>Δ<sup>7</sup> E<sup>o</sup>7 F-7 B<sup>b</sup>7 G-7 G<sup>b</sup>o<sup>7</sup> F-7 B<sup>b</sup>7

Musical staff for section A, third line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

B<sup>b</sup>-7 E<sup>b</sup>6 A<sup>b</sup>Δ<sup>7</sup> D<sup>b</sup>7 E<sup>b</sup>6 / F-7 B<sup>b</sup>7 E<sup>b</sup>6 / G<sup>7</sup><sup>b</sup>9

Musical staff for section A, fourth line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

**B**

C- D7 G7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>Δ<sup>7</sup> G7

Musical staff for section B, first line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

C- D7 G7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>6 / F-7 B<sup>b</sup>7

Musical staff for section B, second line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

**A**

E<sup>b</sup>Δ<sup>7</sup> E<sup>o</sup>7 F-7 B<sup>b</sup>7 G-7 G<sup>b</sup>o<sup>7</sup> F-7 B<sup>b</sup>7

Musical staff for section A, fifth line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

B<sup>b</sup>-7 E<sup>b</sup>6 A<sup>b</sup>Δ<sup>7</sup> D<sup>b</sup>7 E<sup>b</sup>6 / F-7 B<sup>b</sup>7 E<sup>b</sup>6 / F-7 B<sup>b</sup>7

Musical staff for section A, sixth line. The melody starts with a quarter note G<sup>b</sup>4, followed by quarter notes A<sup>b</sup>4, B<sup>b</sup>4, and C5. The next measure has a quarter note D5, a quarter note E5, and a dotted quarter note F5. The final measure has a quarter note G5, a quarter note A5, and a quarter note B5.

# You'd Be So Nice To Come Home To

Cole Porter

Swing  
♩ = 170

**A** A-7 B $\emptyset$ 7 E7 $\flat$ 9 A-7 %

Musical staff for section A, first line. It contains a treble clef, a 4/4 time signature, and a melody of quarter and eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

G-7 C7 F $\Delta$ 7 %

Musical staff for section A, second line. It contains a bass clef and a melody of quarter and eighth notes. The notes are G3, F#3, E3, D3, C3, B2, A2, G2.

B $\emptyset$ 7 E7 B $\emptyset$ 7 A-7

Musical staff for section A, third line. It contains a treble clef and a melody of quarter and eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

F# $\emptyset$ 7 B7 $\flat$ 9 B $\emptyset$ 7 E7 $\flat$ 9

Musical staff for section A, fourth line. It contains a bass clef and a melody of quarter and eighth notes. The notes are G3, F#3, E3, D3, C3, B2, A2, G2.

**B** A-7 B $\emptyset$ 7 E7 $\flat$ 9 A-7 %

Musical staff for section B, first line. It contains a treble clef, a 4/4 time signature, and a melody of quarter and eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There is a triplet of eighth notes (G4, A4, B4) and a fermata over the final note (C4).

G-7 C7 F $\Delta$ 7 %

Musical staff for section B, second line. It contains a bass clef and a melody of quarter and eighth notes. The notes are G3, F#3, E3, D3, C3, B2, A2, G2. There is a triplet of eighth notes (G3, F#3, E3) and a fermata over the final note (G2).

F# $\emptyset$ 7 C6/G G# $\emptyset$ 7 A-7

Musical staff for section B, third line. It contains a treble clef and a melody of quarter and eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

D7 A $\flat$ 7 G7 C6 (B $\emptyset$ 7 E7 $\flat$ 9)

Musical staff for section B, fourth line. It contains a bass clef and a melody of quarter and eighth notes. The notes are G3, F#3, E3, D3, C3, B2, A2, G2. There is a fermata over the final note (G2).

# You're Driving Me Crazy

Walter Donaldson

Swing  
♩ = 160

**A**

FΔ7 A-7 D7 G-7 C7

G-7 C7 F6 G-7 C7

**A**

FΔ7 A-7 D7 G-7 C7

G-7 C7 F6 B-7#11 E7

**B**

AΔ7 F#-7 B-7 E7 AΔ7 F#-7 B-7 E7

AΔ7 F#-7 B-7 E7 A7 D7 G-7 C7

**A**

FΔ7 A-7 D7 G-7 C7

G-7 C7 F (G-7 C7)

# Zoot Suit Riot

Steve Perry

Swing  
♩ = 180

**A**

Musical notation for section A, measures 1-8. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody is written on a single staff. Chords are indicated above the staff: A- (measures 1, 3, 5, 7), E7 (measures 2, 4, 6, 8), and D- (measure 3). The notation includes eighth and quarter notes, rests, and a repeat sign at the end of each measure.

Musical notation for section B, measures 9-16. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody is written on a single staff. Chords are indicated above the staff: A- (measures 9, 11, 13, 15), E7 (measures 10, 12, 14, 16), and A- (A-7/C) (measure 15). The notation includes eighth and quarter notes, rests, and a repeat sign at the end of each measure.

Use the last 8 bars for the introduction




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Music By  
**DOC DAUGHERTY**  
and  
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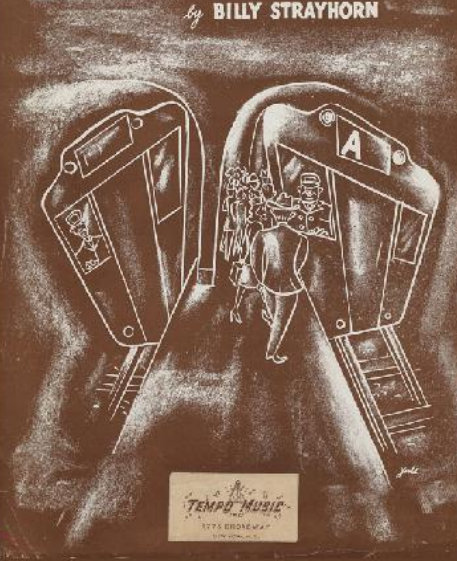


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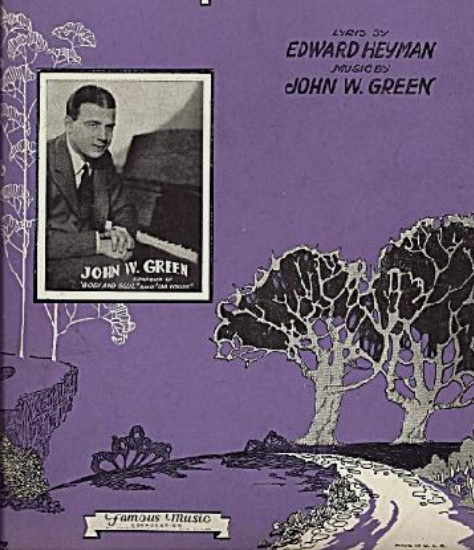


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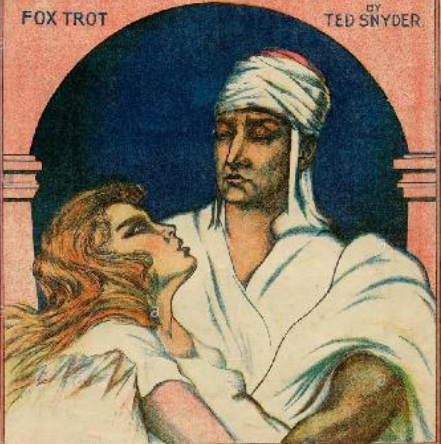


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