

**THE NEW**



**BOB BOOK**

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

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

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

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

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

Contact me with spelling errors, wrong notes, incorrect changes, or with suggestions or comments at [bob@roetker.com](mailto:bob@roetker.com). If you are interested in the Band in a Box or Sibelius 7 files, let me know and I will send a free download link.

Visit me on the web at [www.bobroetker.com](http://www.bobroetker.com)

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And videos at [www.youtube.com/broetker](http://www.youtube.com/broetker)

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# 500 MILES HIGH

LATIN

CHICK COREA/NEVILLE POTTER, 1978

Musical score for "500 Miles High" in 4/4 time. The score is written in treble clef and includes guitar chords and melodic lines. The key signature is one flat (Bb). The score is divided into measures 1 through 34. Measure 1 is marked "FREELY" and "A". Measure 14 is marked "IN TEMPO".

Chords and melodic lines are as follows:

- Measure 1: **Emi7** (boxed "A"), **Gmi7**
- Measure 6: **Bbma7**, **Bmi7b5**, **E7**
- Measure 10: **Ami7**, **Ami7/G**, **F#mi7b5**
- Measure 14: **Fmi7**, **Bb7** (boxed "IN TEMPO"), **Cmi7**
- Measure 18: **B7**, **Emi7** (boxed "A")
- Measure 22: **Gmi7**, **Bbma7**
- Measure 26: **Bmi7b5**, **E7**, **Ami7**, **Ami7/G**
- Measure 30: **F#mi7b5**, **Fmi7**, **Bb7**
- Measure 34: **Cmi7**, **B7**

MEDIUM SWING

# AFTER YOU'VE GONE

HENRY S. CREAMER/TURNER LAYTON, 1918

**A**  $E^bma7$   $E^bmi7$   $A^b7$

5  $B^bma7$   $Dmi7$   $G7$

9  $C7$   $F7$

13  $B^b6$   $Fmi7$   $B^b7$

**B**  $E^bma7$   $E^bmi7$   $A^b7$

17  $B^bma7$   $Dmi7$   $G7$

21  $Cmi7$   $G7$   $Cmi7$   $E^bmi7$   $A^b7$

25  $B^bma7$   $Ami7$   $D7$   $Gmi7$   $/F$   $E^bmi7^b5$

33  $B^b6/F$   $G7$   $Cmi7$   $F7$

37  $B^bma7$   $Fmi7$   $B^b7$

# AFTERNOON IN PARIS

MED SWING

JOHN LEWIS, 1955

**A** Cma7 Cmi7 F7 Bbma7 Bbmi7 Eb7

6 Abma7 Dmi7 G7 <sup>1.</sup> Cma7 Ami7 Dmi7 G7

10 <sup>2.</sup> Cma7 **B** Dmi7 G7

14 Emi7 A7 Dmi7 G7

18 D<sup>b</sup>mi7 G<sup>b</sup>7 Dmi7 G7 **A** Cma7 Cmi7 F7

22 Bbma7 Bbmi7 Eb7 Abma7 Dmi7 G7

26 Cma7 Dmi7 G7



# AGAIN

BALLAD

LIONEL NEWMAN/DORCAS COCHRAN, 1948

**A** G<sup>6</sup> E<sup>m</sup>i7 A<sup>m</sup>i7 D7 B<sup>m</sup>i7 E7 A<sup>m</sup>i7 D7

6 B<sup>m</sup>i7 E7 A<sup>m</sup>i7(b5) D7 B<sup>m</sup>i7 E7 A<sup>m</sup>i7 D7

**A** G<sup>6</sup> E<sup>m</sup>i7 A<sup>m</sup>i7 D7 B<sup>m</sup>i7 E7 A<sup>m</sup>i7 D7

10 14 B<sup>m</sup>i7 E7 A<sup>m</sup>i7(b5) D7 G<sup>m</sup>a7 D<sup>m</sup>i7 G7

**B** C<sup>m</sup>a7 F9(SUS4) G<sup>m</sup>a7 D<sup>m</sup>i7 G7(b9)

18 22 C<sup>m</sup>a7 F9(SUS4) B<sup>m</sup>i7 E7 A<sup>m</sup>i7 D7

**A** G<sup>6</sup> E<sup>m</sup>i7 A<sup>m</sup>i7 D7 B<sup>m</sup>i7 E7 A<sup>m</sup>i7 D7

26 30 B<sup>m</sup>i7 E7 A<sup>m</sup>i7(b5) D7 G<sup>6</sup> E<sup>m</sup>i7 A<sup>m</sup>i7 D7



FAST SWING

# AIREGIN

SONNY ROLLINS, 1963

**A**

1 Fmi7 C7#9 Fmi7 F7

5 B<sup>b</sup>mi7 F7#9 B<sup>b</sup>mi7

9 Dbma7 Dmi7 G7 Cma7 C#mi7 F#7

13 Bma7 Cmi7 F7 B<sup>b</sup>ma7

17 B<sup>b</sup>mi7 E<sup>b</sup>7 Abma7 Gmi7<sup>b</sup>5 C7

**B**

21 Fmi7 C7#9 Fmi7 F7

25 B<sup>b</sup>mi7 F7#9 B<sup>b</sup>mi7

29 Dbma7 Dmi7 G7 Cmi7<sup>b</sup>5 F7

33 B<sup>b</sup>mi7 E<sup>b</sup>7 Abma7 Gmi7<sup>b</sup>5 C7

# ALICE IN WONDERLAND

**A**  $Dmi^7$   $G^7$   $Cma^7$   $Fma^7$   $Bmi^7b5$

6  $E^7$   $Ami^7$   $E^b7$   $Dmi^7$   $G^7$

11  $Emi^7$   $Ami^7$   $Dmi^7$   $G^7$  1.  $Emi^7$

16  $A^7$  12.  $C^6$  **B**  $D^7$   $G^7$

21  $Cma^7$   $Ami^7$   $Dmi^7$   $G^7$   $Cma^7$

26  $Fma^7$   $F\#mi^7b5$   $B^7b9$   $Emi^7$   $A^7$

31  $Dmi^7$   $A^7$   $A^b7$   $G^7$  **A**  $Dmi^7$

36  $G^7$   $Cma^7$   $Fma^7$   $Bmi^7b5$   $E^7$

41  $Ami^7$   $E^b7$   $Dmi^7$   $G^7$   $Emi^7$

46  $Ami^7$   $Dmi^7$   $G^7$   $C^6$

# ALL ABOUT RONNIE

BALLAD

JOE GREENE, 1951

3 **F7sus** **A** **E<sup>b</sup>9#11** **B<sup>b</sup>9** **F<sup>9</sup>sus** **B<sup>b</sup>9** **G7#5b9** 3

6 **Cmi7** **F7sus** **F7** **B<sup>b</sup>9** **F<sup>9</sup>sus** **B<sup>b</sup>9**

10 **Dmi7b5** **G7** **Cmi7** **G7** **Cmi7**

14 **E<sup>b</sup>mi7b5** **A7** **G<sup>b</sup>9(#11)** **F<sup>9</sup>sus**

**B** **E<sup>b</sup>9#11** **B<sup>b</sup>9** **F<sup>9</sup>sus** **B<sup>b</sup>9** **G7#5b9** 3

22 **Cmi7** **F7sus** **F7** **A<sup>b</sup>mi7** **D7** **G7**

26 **Cmi7** **E<sup>b</sup>mi7** **B<sup>b</sup>9** **G7#5b9** **C7#5b9** **F7#5b9**

30 **B<sup>b</sup>9** **C9#11** **F<sup>9</sup>sus**

# ALL MY TOMORROWS

BALLAD

JAMES VAN HEUSEN/SAMMY CAHN, 1959

**A**  $A_{mi}^7$   $D^{7b9}$   $B_{mi}^7$   $B^b_{mi}^7$   $E^b7$

6  $A_{mi}^7$   $B_{mi}^7$   $E^{7b9}$   $A_{mi}^7$   $D^{7b9}$   $B_{mi}^7$   $E7$

**A**  $A_{mi}^7$   $D^{7b9}$   $B_{mi}^7$   $B^b_{mi}^7$   $E^b7$

14  $A_{mi}^7$   $B_{mi}^7$   $E^{7b9}$   $A_{mi}^7$   $D^{7b9}$   $G^9_{sus}$   $G^7$

**B**  $C_{ma}^7$   $F^7_{sus}$   $G_{ma}^7$   $E_{mi}^7 / D$   $C^{\#}_{mi}^7 b5$   $C_{mi}^6$

22  $G^6/B$   $E_{mi}^7$   $A_{mi}^7$   $D^7$   $B_{mi}^7$   $E7$   $A_{mi}^7$   $B_{mi}^7$   $E7$

**C**  $A_{mi}^7$   $D^{7b9}$   $B_{mi}^7$   $B^b_{mi}^7$   $E^b7$

26  $A_{mi}^7$   $B_{mi}^7$   $E^{7b9}$   $A_{mi}^7$   $D^{7b9}$   $B_{mi}^7 b5$   $E7$

30  $A_{mi}^7$   $B_{mi}^7$   $C_{ma}^7$   $A_{mi}^7$   $D^7$   $G^6/9$   $B_{mi}^7$   $E7$

34  $A_{mi}^7$   $B_{mi}^7$   $C_{ma}^7$   $A_{mi}^7$   $D^7$   $G^6/9$   $B_{mi}^7$   $E7$



# ALL OF ME

MEDIUM SWING

SEYMOUR SIMONS/GERALD MARKS, 1931

**A** Cma7 E7

5 A7 Dmi7

9 Bmi7 E7 Ami7

13 D7 Dmi7 G7

**B** Cma7 E7

17

21 A7 Dmi7

25 Fma7 Fmi7 Emi7 A7

29 Dmi7 G7 C6 A7 Dmi7 G7

# ALL OF YOU

MEDIUM SWING

COLE PORTER, 1954

**A**  $A\flat mi6$   $E\flat ma7$   $F mi7(\flat 5)$   $B\flat 7$

6  $A\flat mi6$   $E\flat ma7$   $F mi7(\flat 5)$   $B\flat 7$

10  $E\flat 6/G$   $G\flat 0$   $F mi7$   $B\flat 7$

14  $E\flat ma7$   $D7$   $D\flat 7$   $C7$   $F mi7$   $B\flat 7$

**B**  $A\flat mi6$   $E\flat ma7$   $F mi7(\flat 5)$   $B\flat 7$

18  $A\flat mi6$   $E\flat ma7$   $G mi7$   $C7$

22  $A\flat mi6$   $E\flat ma7$   $G mi7$   $C7$

26  $A\flat ma9(\sharp 11)$   $A mi7(\flat 5)$   $D7$   $G mi7$   $C7$

30  $F mi7$   $B\flat 7$   $E\flat 6$

MED SWING OR LATIN

# ALL OR NOTHING AT ALL

ARTHUR ALTMAN/JACK LAWRENCE, 1989

**A** Ami Ami(ma7) Ami<sup>7</sup> Ami<sup>6</sup> Ami<sup>7</sup>

6 Gmi<sup>7</sup> C<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> Emi<sup>7b5</sup> A<sup>7b9</sup>

11 Dmi<sup>7</sup> D<sup>#</sup>DIM Dmi<sup>7</sup> G<sup>7</sup> Cma<sup>7</sup>

16 1. Bmi<sup>7b5</sup> E<sup>7b9</sup> | 2. B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 **B** Abma<sup>7</sup>

21 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Abma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7

26 B<sup>b</sup>mi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Gmi<sup>7b5</sup> C<sup>7b9</sup> Fmi<sup>7</sup>

31 D<sup>b</sup>7 C<sup>7</sup> Bmi<sup>7b5</sup> E<sup>7b9</sup> **A** Ami Ami(ma7)

36 Ami<sup>7</sup> Ami<sup>6</sup> Ami<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> B<sup>b</sup>7

41 B<sup>b</sup>7 Gmi<sup>7</sup> Emi<sup>7b5</sup> A<sup>7b9</sup> Dmi<sup>7</sup> Bmi<sup>7b5</sup> E<sup>7b9</sup>

46 Ami<sup>7</sup> B<sup>b</sup>7 C<sup>b</sup>/<sub>9</sub> Bmi<sup>7b5</sup> E<sup>7b9</sup>

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a boxed 'A' section. The notation includes various chords such as Ami, Gmi7, C7, Bb7, Emi7b5, A7b9, Dmi7, D#DIM, G7, Cma7, Bmi7b5, Eb7, Abma7, Bbmi7, Eb7, Bbmi7, Gmi7b5, C7b9, Fmi7, Db7, C7, Bmi7b5, E7b9, Ami, Ami(ma7), Ami7, Ami6, Ami7, Gmi7, C7, Bb7, Bb7, Gmi7, Emi7b5, A7b9, Dmi7, Bmi7b5, E7b9, Ami7, Bb7, Cb/9, Bmi7b5, and E7b9. There are several triplet markings (indicated by a '3' over a group of notes) and repeat signs. The score ends with a double bar line.

# ALL THE THINGS YOU ARE

JEROME KEEN/OSCAR HAMMERSTEIN II, 1939

**A**  $D^{\flat}7^{\sharp}9$   $C7^{\sharp}9$  1X

6  $Fmi^7$   $B^{\flat}mi^7$   $E^{\flat}7$   $A^{\flat}ma^7$

10  $D^{\flat}ma^7$   $Dmi^7$   $G7$   $Cma^7$

14  $Cmi^7$   $Fmi^7$   $B^{\flat}7$   $E^{\flat}ma^7$

18  $A^{\flat}ma^7$   $Ami^7$   $D7$   $Gma^7$   $(E7)$

**B** 22  $Ami^7$   $D7$   $Gma^7$

26  $F^{\sharp}mi^7$   $B7$   $Ema^7$   $C7^{\sharp}5$

**C** 30  $Fmi^7$   $B^{\flat}mi^7$   $E^{\flat}7$   $A^{\flat}ma^7$

34  $D^{\flat}ma^7$   $G^{\flat}7$   $Cmi^7$   $(Bmi^7 E7)$   
 $B^{\flat}DIM$

38  $B^{\flat}mi^7$   $E^{\flat}7$   $A^{\flat}ma^7$   $Gmi^7b5$   $C7$

# ALL THE WAY

BALLAD

JAMES VAN HEUSEN/SAMMY CAHN, 1929

**A** Ebma7 G7 Cmi7 F7

5 Bb7 Fmi7/C Dbmi6 Bb7/D Ebma7 (Cmi7) Bbmi7 Eb7

9 Abma7 Bb7 Dmi7b5 G7 Cmi7 Bbmi7Eb7

13 Abma7 Bb7 G7 Cmi7 F7 A'bi6 Bb7

**B** Ebma7 G7 Cmi7 F7

17 Ebma7 G7 Cmi7 F7

21 Bb7 Fmi7/C Dbmi6 Bb7/D Ebma7 (Cmi7) Bbmi7 Eb7

25 Abma7 Bb7 Dmi7b5 G7 Cmi7 A'bi6

29 Ebma7/Bb Db7 C7 Ami7b5 D7 Gmi7b5 C7

33 Fmi7 Bb7 Eb6 Fmi7 Bb7

# ALONE TOGETHER

**A**  $Dmi^7$   $E mi^7 b5$   $A^7$   $Dmi^7$   $E mi^7 b5$   $A^7$

6  $Dmi^7$   $A mi^7 b5$   $D^7$   $G mi^7$   $D^7$   $G mi^7$

10  $B mi^7$   $E^7$   $G mi^7$   $C^7$   $F ma^7$   $F^7$   $E mi^7 b5$   $A^7$

14 **I.**  $D ma^7$  **II.**  $D ma^7$

**B**  $A mi^7 b5$   $D^7$   $G mi^7$

18

22  $G mi^7 b5$   $C^7$   $F ma^7$   $E mi^7 b5$   $A^7$

**C**  $Dmi^7$   $E mi^7 b5$   $A^7$   $Dmi^7$   $E mi^7 b5$   $A^7$

26

30  $Dmi^7$   $B^b 7$   $A^7$   $Dmi^7$   $E mi^7 b5$   $A^7$



# ALONG CAME BETTY

MED SWING OR LATIN

BENNY GOLSON, 1957

**A**  $B^b mi^7$   $B mi^7$   $E^7$   $B^b mi^7$   $B mi^7$   $E^7$

5  $A ma^7$   $G^{\#7}$   $G ma^7$   $F^{\#7}$

9  $F^{\# mi^7}$   $G mi^7$   $C^7$   $F^{\# mi^7}$   $G mi^7$   $C^7$

13  $F ma^7$   $A^7$   $D mi^7$   $G^7$

**B**  $C mi^7$   $F^7$   $A mi^7 b^5$   $D^7$   $G mi^7$   $G mi^7 / F$

17  $E mi^7 b^5$   $A^7$   $F mi^7$   $B^b^7$

**C**  $B^b mi^7$   $B mi^7$   $E^7$   $B^b mi^7$   $B mi^7$   $E^7$

25  $C mi^7 b^5$   $F^7$   $B^b mi^7 b^5$   $E^b 7^{\#9}$

29  $A^b ma^7$   $B mi^7$   $E^7$

33

# ALWAYS

**A** Fmaj7 C7 Fmaj7 D7

5 Gmi7 C7 F6 C7

9 Fmaj7 Amaj7 F#mi7

13 Bmi7 E7 Amaj7 C7

**B** Fmaj7 C7 Fmaj7 F7 E7 Eb7

21 D7 Gmi7

25 Bbmaj7 Eb7 F6 G7

29 Gmi7 C7 F6 C7

# AM I BLUE

**A** Fma7 A<sup>mi</sup>7 D7 G<sup>mi</sup>7 C7

6 A<sup>mi</sup>7 D7 G7 C7 F<sup>b</sup> D<sup>mi</sup>7 G<sup>mi</sup>7 C7

**A** Fma7 A<sup>mi</sup>7 D7 G<sup>mi</sup>7 C7

10

14 A<sup>mi</sup>7 D7 G7 C7 F<sup>b</sup> F<sup>b</sup> E7

**B** A<sup>mi</sup>7 F<sup>#mi</sup>7(b5) B<sup>mi</sup>7(b5) E7

18

22 B<sup>mi</sup>7(b5) E7 A<sup>mi</sup>7 D7 G<sup>mi</sup>7 C7

**A** Fma7 A<sup>mi</sup>7 D7 G<sup>mi</sup>7 C7

26

30 A<sup>mi</sup>7 D7 G7 C7 F<sup>b</sup> D7 G<sup>mi</sup>7 C7

# AMONG MY SOUVENIRS

BALLAD

HORATIO NICHOLIS, 1927

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody consists of quarter and eighth notes, often beamed together. Chords are indicated by letters and numbers above the staff. Section markers A, B, and C are enclosed in boxes. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are placed at the beginning of their respective lines.

**A** Ebma7 C7b9 Fmi7 Bb7 Fmi7 Bb7 Ebma7 Ab7

5 Gmi7 Gb7 Fmi7 Bb7 Ebma7 Fmi7 Bb7

**A** Ebma7 C7b9 Fmi7 Bb7 Fmi7 Bb7 Ebma7 Ab7

9

13 Gmi7 Gb7 Fmi7 Bb7 Ebma7 Cmi7

17 Bbmi7 Eb7 **B** Abma7 Db7 Bb7 Ebma7

21 Cmi7 Fmi7 Bb7 G7 Gb7

25 F7 Bb7 **C** Ebma7 C7b9 Fmi7 Bb7 Fmi7 Bb7

29 Ebma7 Ab7 Gmi7 Gb7 Fmi7 Bb7

33 Ebma7 Cmi7 Fmi7 Bb7

# AND I LOVE HER

JOHN LENNON/PAUL MCCARTNEY, 1964

LATIN

INTRO

Dmi7

Ami7

**A**

Dmi7

Ami7

Dmi7

Ami7

10 Dmi7

Ami7

Fma7

G7

14

1. Cma7

2. Cma7

**B**

Ami7

E mi7

A mi7

E mi7

22 Ami7

E mi7

G7

**C**

Dmi7

Ami7

Dmi7

Ami7

30 Dmi7

Ami7

Fma7

G7

34 Cma7

# ANGEL EYES

BALLAD

MATT DENNIS/EARL BRENT, 1946

**A** Cmi7 A<sup>b</sup>7 Cmi7<sub>3</sub> A<sup>b</sup>7 Cmi7 Ami7<sup>b</sup>5 Dmi7<sup>b</sup>5 G7

5 Cmi7<sup>b</sup>5 A<sup>b</sup>7 Cmi7 A7<sup>b</sup>5 A<sup>b</sup>7 G7 <sup>1.</sup> Cmi7 Dmi7<sup>b</sup>5 G7

9 <sup>2.</sup> Cmi7 **B** B<sup>b</sup>mi7 E<sup>b</sup>7 Abma7 F7 B<sup>b</sup>mi7 E<sup>b</sup>7

13 Abma7 Ami7 D7 Gma7 (Cma7) C#mi7 F#7

17 Dmi7 G7 **C** Cmi7 A<sup>b</sup>7 Cmi7<sub>3</sub> A<sup>b</sup>7 Cmi7 Ami7<sup>b</sup>5

21 Dmi7<sup>b</sup>5 G7 Cmi7 A<sup>b</sup>7 Cmi7 A7<sup>b</sup>5 A<sup>b</sup>7 G7

25 Cmi7 Dmi7<sup>b</sup>5 G7

**⊕** CODA LAST TIME ONLY

26 Cmi7 A<sup>b</sup>7 G7 Cmi7



# ANGELA

BALLAD OR SLOW LATIN

ANTONIO CARLOS JOBIM

**A** E mi9(b5) A<sup>7</sup> ALT. D mi9(b5) G<sup>7</sup> ALT.

5 C mi9(b5) F<sup>7</sup> ALT. B<sup>b</sup> ma7 G mi7 **B** E mi9(b5)

9 A<sup>7</sup> ALT. D mi9(b5) G<sup>7</sup> ALT. C mi9(b5)

13 F<sup>7</sup> ALT. F mi7 E<sup>7</sup> **C** E<sup>b</sup> ma7

17 E<sup>b</sup> mi(ma7) A<sup>b</sup> 7(SUS4) D mi7 G<sup>7</sup> ALT. E mi9(b5)

21 C mi7 F<sup>9</sup>(#11) B<sup>b</sup> ma7

# ANGELA

BOSSA

DOM MINASI, 1984

**A** Dmi7 Gmi7 A7 Dmi7

6 Bmi7(b5) Bb7 A7 (Emi7(b5) A7)

**A** Dmi7 Gmi7 A7 Dmi7

10

14 Bmi7(b5) Bb7 A7 Dmi7 D7

**B** Gmi7 C7 Fma7

18

22 Bbmi7 Eb7 Emi7 A7

**A** Dmi7 Gmi7 A7 Dmi7

26

30 Bmi7(b5) Bb7 A7 Dmi7 Emi7(b5) A7

# ANTHROPOLOGY

**A** B<sup>b</sup>6 G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

6 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>mi<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

**A** B<sup>b</sup>6 G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

10

14 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>mi<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6

**B** D<sup>7</sup> G<sup>7</sup>

18

22 C<sup>7</sup> F<sup>7</sup>

**A** B<sup>b</sup>6 G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

26

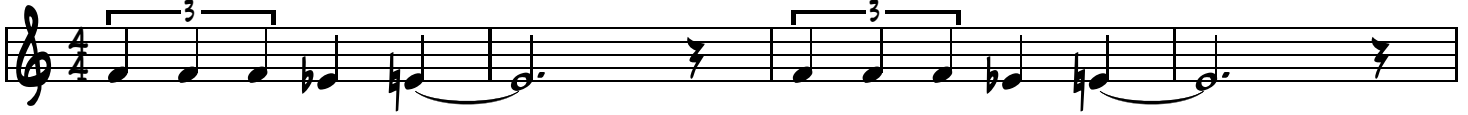
30 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>mi<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6

# APRIL IN PARIS

MED SWING

EDGAR YIPSEL "YIP" HARBURG/VERNON DUKE, 1932

**A** Fmi6/G Cma7 Dmi7(b5) G7



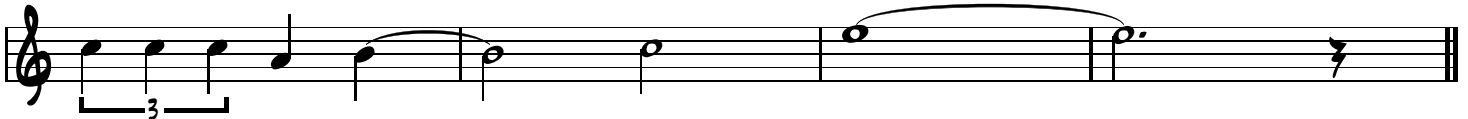
5 Cma7 Gmi7 C7



**B** Fma7 Bmi7(b5) E7 Ami7 /G



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



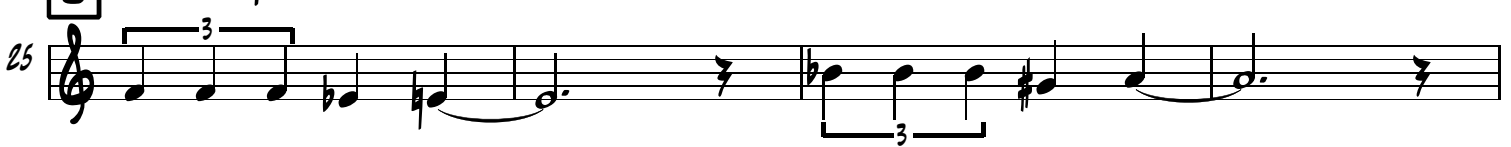
**C** F#mi7(b5) Fmi6 Cma/E Ebdim Dmi7(b5) Fmi6 C6/9



21 Bmi7(b5) E7 Ami7 /G F#mi7(b5) B7 Ema7 Dmi7 G7



**D** Fmi6/G Cma7 Emi7(b5) A7



29 D7 Dmi7(b5) G7 C6/9



# ARMANDO'S RHUMBA

CHICK COREA, 1976

SAMBA

N.C.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a melody line and a guitar accompaniment line. The guitar accompaniment is divided into sections A, B, C, and D, each with specific chord progressions. Section A (measures 6-13) features chords Cmi7, D7, G7, and Cmi7. Section B (measures 14-17) features chords C7, Fmi7, D7/F#, and Gmi7. Section C (measures 26-33) is a solo section with a slash notation and the same chord progression as Section A. Section D (measures 34-41) features chords C7, Fmi7, D7/F#, and Gmi7. The score also includes a melodic line with various chords and a final section with chords Abdim7, Adim7, Ebma/Bb, Bb7(b9sus4), E7(#9), Eb6/9, and G7(#5).

6 **A** Cmi7 D7 G7 Cmi7

10 Cmi7 D7 G7 Cmi7

14 **B** C7 Fmi7 D7/F# Gmi7

18 Abdim7 Adim7 Ebma/Bb

22 Bb7(b9sus4) E7(#9) Eb6/9 G7(#5)

26 **C** SOLOS Cmi7 D7 G7 Cmi7

30 Cmi7 D7 G7 Cmi7

34 **D** C7 Fmi7 D7/F# Gmi7

38 Abdim7 Adim7 Ebma/Bb

2 **D**  
 34 C7 Fmi7 D7/F# Gmi7

38 Abdim7 Adim7 Ebma/Bb

42 Bb7(b9SUS4) E7(#9) Eb6/9 G7(#5)

**E**  
 46 Cmi7 D7 G7 Cmi7

50 Cmi7 D7 G7 Cmi7

**F**  
 54 C7 Fmi7 D7/F# Gmi7

58 Abdim7 Adim7 Ebma/Bb Bb7(b9SUS4)

62 E7(#9) Eb6/9 G7(#5)

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

**⊕**  
 65 G7(#5) Cmi

# AS LONG AS I LIVE

MED SWING OR BOSSA

TEO KOEHLER/HAROLD ARLEN, 1934

**A** Ebma7 Dmi7b5 G7 C7

5 F7 Bb7 Ebma7 Cmi7 Fmi7 Bb7

**A** Ebma7 Dmi7b5 G7 C7

13 F7 Bb7 Ebma7 Ab7 Eb6

**B** Bbmi7 Eb7 Abma7 Ab6 Abmi7 Db7 Ebma7 G7

21 Cmi7 F7 Gmi7 C7 Fmi7 Bb7

**A** Ebma7 Dmi7b5 G7 C7

29 F7 Bb7 Ebma7 Db7 Eb6 Fmi7 Bb7

# AS TIME GOES BY

FROM THE MOVIE "CASABLANCA"

HERMAN HUPFELD, 1931

BALLAD

**A** Fmi7 Bb7 Gmi7b5 C7b9 Fmi7 Bb7 Ebma7 Fmi7 Gmi7 Cmi7

6 F7 (F#DIM) Fmi7 Bb7 Ebma7 Ab7 Gmi7 C7

**A** Fmi7 Bb7 Gmi7b5 C7b9 Fmi7 Bb7 Ebma7 Fmi7 Gmi7 Cmi7

10

14 F7 (F#DIM) Fmi7 Bb7 Eb6 Bbmi7 Eb7

**B** Abma7 Gmi7b5 C7 Fmi7 F#DIM

18

22 Gmi7 Cmi7 (Ami7b5 F7) D7 (Gmi7 Fmi7) C7 Fmi7 Bb7 C7

**C** Fmi7 Bb7 Gmi7b5 C7b9 Fmi7 Bb7 Ebma7 Fmi7 Gmi7 Cmi7

26

30 F7 F#DIM Gmi7 C7 Fmi7 Bb7 Eb6 Gmi7 C7



# ASK ME NOW

BALLAD

THELONIOUS MONK, 1978

1 **A** Gmi7 C7 F#mi7 B7 Fmi7 Bb7 Emi7 A7 Ebmi7 Ab7 B7b5 Bb7

5 Eb7 D7 Dbma7 3 Eb7 Ebmi7 3 Ab7 Fmi7 E7 Ebmi7 D7

9 **A** Gmi7 C7 F#mi7 B7 Fmi7 Bb7 Emi7 A7 Ebmi7 Ab7 B7b5 Bb7

13 Eb7 D7 Dbma7 3 Eb7 Ebmi7 3 Ab7 Db6

17 **B** Ebmi7 Ab7 Dbma7 Fmi7 Emi7 Ebmi7 Ab7 Dbma7

21 Bbmi7 Eb7 Bbmi7 Eb7 Ebmi7 Ab7 Dbmi7 Gb7

25 **A** Gmi7 C7 F#mi7 B7 Fmi7 Bb7 Emi7 A7 Ebmi7 Ab7 B7b5 Bb7

29 Eb7 D7 Dbma7 3 Eb7 Ebmi7 3 Ab7 Db6

# AT LAST

HARRY WARREN/MACK GORDON, 1942

**A** Cma7 Ami7 Dmi7 G7 Cma7 Ami7 Dmi7 G7

6 Emi7 A7 Dmi7 G7 C6 Ami7 Dmi7 G7

**A** Cma7 Ami7 Dmi7 G7 Cma7 Ami7 Dmi7 G7

14 Emi7 A7 Dmi7 G7 C6 Fmi6 C6 Ami7

**B** Dmi7 G7 Cma7 F#mi7b5 B7 Emi7

22 Ami7b5 D7 Gma7 E7 Ami7 D7 Dmi7 G7

**C** Cma7 Ami7 Dmi7 G7 Cma7 Ami7 Dmi7 G7

30 Emi7 Ami7 Dmi7 G7 C6 Ami7 Dmi7 G7

The image displays a musical score for the song "At Last" in G major. It consists of seven staves of music in treble clef, 4/4 time. Section A (measures 1-13) features a melodic line with chords Cma7, Ami7, Dmi7, and G7. Section B (measures 18-21) introduces new chords including F#mi7b5 and B7. Section C (measures 26-29) returns to the initial chord progression. The score includes measure numbers 6, 10, 14, 18, 22, 26, and 30, and ends with a double bar line.

# AU PRIVAVE

MED SWING

CHARLIE "YAROBIRD" PARKER, 1956

**A** F<sup>6</sup> Gmi7 C<sup>7</sup> F<sup>6</sup> Gmi7 Cmi7 F<sup>7</sup>

5 B<sup>b</sup>7 B<sup>b</sup>mi7 E<sup>b</sup>7 Fma7 Gmi7 A<sup>b</sup>mi7 D<sup>7</sup>

9 Gmi7 C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> Gmi7 C<sup>7</sup>

**A** F<sup>6</sup> Gmi7 C<sup>7</sup> F<sup>6</sup> Gmi7 Cmi7 F<sup>7</sup>

13

17 B<sup>b</sup>7 B<sup>b</sup>mi7 E<sup>b</sup>7 Fma7 Gmi7 A<sup>b</sup>mi7 D<sup>7</sup>

21 Gmi7 C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> Gmi7 C<sup>7</sup>

# AUTUMN IN NEW YORK

BALLAD

VERNON DUKE, 1934

**A** Gmi<sup>7</sup> Ami<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Gmi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

5 Gmi<sup>7</sup> Ami<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> C<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup>

**B** Gmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>ma<sup>7</sup> G<sup>7</sup>

13 Cmi<sup>7</sup> (Ami<sup>7b5</sup>) Dmi<sup>7</sup> G<sup>7</sup> Cma<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

**C** Gmi<sup>7</sup> Ami<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Gmi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> D<sup>b</sup>7

21 Cmi<sup>7</sup> Dmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> / A<sup>b</sup> Gmi<sup>7b5</sup> C<sup>7</sup>

**D** Fmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup> D<sup>b</sup>7

29 Gmi<sup>7</sup> Ami<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup>

# AUTUMN LEAVES

JOSEPH KOSMA/JOHNNY MERCER, 1947

MED SWING

The musical score is written in treble clef with a key signature of two flats (B-flat major). It consists of eight staves of music, each with a measure number and a boxed letter indicating a section. The chords are written above the notes.

**Staff 1:** Measure 1. Section **A**. Chords: Cmi7, F7, Fmi7/Bbma7, Bb7, Ebma7.

**Staff 2:** Measure 6. Chords: Ami7b5, D7b9, Gmi7, Db7.

**Staff 3:** Measure 10. Section **A**. Chords: Cmi7, F7, Fmi7/Bbma7, Bb7, Ebma7.

**Staff 4:** Measure 14. Chords: Ami7b5, D7b9, Gmi7.

**Staff 5:** Measure 18. Section **B**. Chords: Ami7b5, D7b9, Gmi7, Db7.

**Staff 6:** Measure 22. Chords: Cmi7, F7, Fmi7/Bbma7, Bb7, Ebma7.

**Staff 7:** Measure 26. Section **A**. Chords: Ami7b5, D7b9, Gmi7, C7, Fmi7, Bb7.

**Staff 8:** Measure 30. Chords: Eb7, D7b9, Gmi7, Db7.

# AUTUMN SERENADE

BALLAD

SAMMY GALOP/PETER DE ROSE, 1945

**A**  $E^b mi(ma7)$   $B^b7\#5\#9$

6  $E^b mi(ma7)$   $A^b13\#11$

10  $Fmi7$   $B^b7$   $E^b ma7$   $Cmi7$

14  $Gmi7b5$   $C7ALT$   $Fmi7$   $B^b7$

**B**  $E^b mi(ma7)$   $B^b7\#5\#9$

18  $E^b mi(ma7)$   $A^b13\#11$

22  $E^b mi(ma7)$   $A^b13\#11$

26  $Fmi7$   $B^b7$   $Gmi7$   $C7$

30  $Cmi7$   $F7$   $B7$   $B^b7$   $E^b6$   $B^b13b9$

# BARBADOS

CHARLIE PARKER, 1948

**INTRO**

Fma7 Gmi7 C7 Fma7 Gmi7 C7

**A** Fma7 Gmi7 C7 Fma7 Cmi7 F7

5

9 Bb7 Fma7 Gmi7 Ami7 D7

13 Gmi7 C7 Fma7 Gmi7 C7

**A** Fma7 Gmi7 C7 Fma7 Cmi7 F7

17

21 Bb7 Fma7 Gmi7 Ami7 D7

25 Gmi7 C7 Fma7 Gmi7 C7





# BE MY LOVE

MED SWING

SAMMY CAHN/NICHOLAS BRODSKY, 1950

**A** G<sup>ma</sup>7 F#m<sup>i</sup>7(b<sup>5</sup>) B<sup>7</sup>

6 E<sup>m</sup>i7 C#m<sup>i</sup>7(b<sup>5</sup>) F#<sup>7</sup> B<sup>7</sup>

10 E<sup>7</sup> A<sup>m</sup>i7 B<sup>b</sup>dim B<sup>m</sup>i7

14 E<sup>m</sup>i7 A<sup>7</sup> A<sup>m</sup>i7 D<sup>7</sup>

**B** G<sup>ma</sup>7 F#m<sup>i</sup>7(b<sup>5</sup>) B<sup>7</sup>

18 E<sup>m</sup>i7 C#m<sup>i</sup>7(b<sup>5</sup>) F#<sup>7</sup> B<sup>7</sup>

22 E<sup>7</sup> A<sup>m</sup>i7 B<sup>b</sup>dim B<sup>m</sup>i7 E<sup>m</sup>i7

26 A<sup>m</sup>i7 D<sup>7</sup> B<sup>m</sup>i7(b<sup>5</sup>) E<sup>7</sup>

30 A<sup>m</sup>i7 D<sup>7</sup> G<sup>ma</sup>7 A<sup>m</sup>i7 D<sup>7</sup>

34 A<sup>m</sup>i7 D<sup>7</sup> G<sup>ma</sup>7 A<sup>m</sup>i7 D<sup>7</sup>

# BEATRICE

SAM RIVERS, 1965

MED SWING

**A** Fma7 Gbma7(#11) Fma7 Ebma7

5 Dmi7 Ebma7 Dmi7 Cmi7 Bbmi7

9 Ami7 Bbma7 Emi7(b5) A7 Dmi7

13 Gmi7 Gbma7(#11) Fmi7 Gbma7(#11) Ⓞ

CODA LAST X ONLY

17 Ⓞ Gmi7 Gbma7 1. Fmi7 Gbma7

21 2. Fmi7

# BEAUTIFUL FRIENDSHIP

MED SWING

DONALD KAHN/STANLEY STYNE, 1956

**A** Cma7 Gb9(#11) Fma7 Emi7 A7

5 Ami7 D7 Dmi7 G7

9 Cma7 Gb9(#11) Fma7 Emi7 A7

13 Ami7 D7 Dmi7 G7

**B** Gmi7 C7 Fma9 Bb7

17

21 Emi7 A7 D7 G9(SUS4) G7

**C** Cma7 Gb9(#11) Fma7 Emi7 A7

25

29 Dmi7 G7 C6 A7 Dmi7 G7

The musical score is written in treble clef with a 4/4 time signature. It consists of three main sections: A, B, and C. Section A (measures 1-16) features a melodic line with triplets and chords: Cma7, Gb9(#11), Fma7, Emi7, and A7. Section B (measures 17-20) has chords: Gmi7, C7, Fma9, and Bb7. Section C (measures 21-32) returns to the A section's chord sequence. The score includes various musical notations such as slurs, triplets, and dynamic markings.

# BEAUTIFUL LOVE

VICTOR YOUNG/HAVEN GILLESPIE, 1931

MED SWING

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two sections, A and B, each with 8 measures. Section A starts at measure 1 and ends at measure 17. Section B starts at measure 18 and ends at measure 35. The score includes a variety of chords such as E minor 7 with a flat 5, A7, D minor 7, D7, G minor 7, C7, F major 7, Bb7 with a flat 5, G7 with a flat 5, and B7 with a sharp 9. The melody is primarily composed of quarter and eighth notes, with some rests and ties.

**A** E mi7(b5) A7 D mi7 D7

6 G mi7 C7 F ma7 E mi7(b5) A7

10 D mi7 G mi7 Bb7(b5) A7

14 D mi7 G7(b5) E mi7(b5) A7

**B** E mi7(b5) A7 D mi7 D7

22 G mi7 C7 F ma7 E mi7(b5) A7

26 D mi7 G mi7 Bb7(b5) A7

30 D mi7 B7(#9) Bb7 A7 D mi7



# BEFORE YOU GO

LATIN/POP

GEORGE BENSON, 1979

**A** Dmi7 G7 Cma9 Ami7

6 Dmi7 G7 Cma7 C7

10 Fmi7 Bb7 Emi7 Ami7

14 Ebmi7 Ab7 Dmi7 G7 Cma9 A7

**A** Dmi7 G7 Cma9 Ami7

18

22 Dmi7 G7 Cma7 C7

26 Fmi7 Bb7 Emi7 Ami7

30 Ebmi7 Ab7 Dmi7 G7 Cma9 A7

MED SWING

# BERNIE'S TUNE

BERNIE MILLER, 1958

**A** Dmi7



5 E mi7(b5)

A7

Dmi7

E mi7(b5) A7



**A** Dmi7



13 E mi7(b5)

A7

Dmi7



**B** Bb6

Gmi7

Cmi7

F7

Bb6

Gmi7

Cmi7 F7



21 Bb6

Gmi7

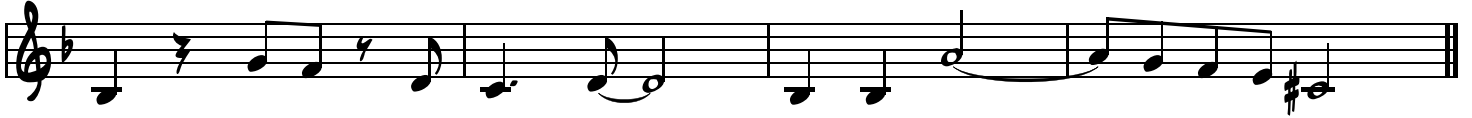
Cmi7

F7

Bb6

E mi7(b5)

A7



**A** Dmi7



29 E mi7(b5)

A7

Dmi7

E mi7(b5) A7



# BESAME MUCHO

SLOW BOLERO

KISS ME MUCH

CONSUELO VELAZQUEZ, 1941

**A** Dmi7 Gmi7

5 Gmi7 D7 Emi7b5 A7 Dmi7 Emi7b5 A7

9 Ami7b5 D7 Gmi7

13 Dmi7 (Bmi7b5) Emi7b5 A7 Dmi7

**B** Gmi7 Dmi7 A7 Dmi7

17 Gmi7 Dmi7 E7 A7

21 Gmi7 Dmi7 E7 A7

**C** Dmi7 Gmi7

25 Dmi7 Gmi7

29 Gmi7 D7 Emi7b5 A7 Dmi7 Emi7b5 A7

33 Ami7b5 D7 Gmi7

37 Dmi7 (Bmi7b5) Emi7b5 A7 Dmi7 Emi7b5 A7



# BEWITCHED

BALLAD

RICHARD RODGERS/LORENZ HART, 1941

**A** C<sup>ma7</sup> C<sup>#dim</sup> D<sup>mi7</sup> D<sup>#dim</sup> C<sup>ma7</sup>/E E<sup>7</sup> F<sup>ma7</sup> F<sup>#dim</sup>

6 C<sup>ma</sup>/G D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>ma7</sup> C<sup>#dim</sup> D<sup>mi7</sup> D<sup>#dim</sup> C<sup>ma7</sup>/E E<sup>7</sup> F<sup>ma7</sup> F<sup>#dim</sup>

10

14 C<sup>ma</sup>/G D<sup>7</sup> D<sup>mi7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> E<sup>mi7</sup>(<sup>b</sup>5) A<sup>7</sup>

**B** D<sup>mi7</sup> B<sup>mi7</sup>(<sup>b</sup>5) E<sup>7</sup> A<sup>mi7</sup>

18

22 D<sup>mi7</sup> G<sup>7</sup> E<sup>mi7</sup> E<sup>b</sup>dim<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

**C** C<sup>ma7</sup> C<sup>#dim</sup> D<sup>mi7</sup> D<sup>#dim</sup> C<sup>ma7</sup>/E E<sup>7</sup> F<sup>ma7</sup> F<sup>#dim</sup>

26

30 C<sup>ma</sup>/G D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> D<sup>mi7</sup> G<sup>7</sup>

# BEYOND THE SEA

MEDIUM SWING

JACK LAWRENCE/CHARLES TRENET, 1945

The musical score for "Beyond the Sea" is written in G major with a key signature of one flat (F major) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a boxed 'A' section. The second staff starts at measure 6. The third staff starts at measure 10 and includes a first ending bracket. The fourth staff starts at measure 12 and includes a boxed 'B' section. The fifth staff continues the 'B' section. The sixth staff includes a boxed 'A' section. The seventh staff continues the 'A' section. The eighth staff continues the 'A' section. The ninth staff continues the 'A' section. The tenth staff concludes the piece with a double bar line.

Chords and musical notation are as follows:

- Staff 1: **A** Fma7 Dmi7 Gmi7 C7 (triplets) Fma7 Dmi7 Gmi7 C7 (triplets)
- Staff 2: 6 Fma7 A7 Dmi7 Gmi7 (triplets) C7 Fma7 B7b5 Bbma7 Ami7
- Staff 3: 10 Gmi7 C7b9 (triplets) Dmi7 1. G7 Gmi7 C7
- Staff 4: 12. Gmi7 C7 F6 Bmi7b5 E7 **B** Ama7 F#mi7 Bmi7 E7 (triplets)
- Staff 5: Ama7 F#mi7 Bmi7 E7 (triplets) Ama7 Dmi7 G7
- Staff 6: Cma7 Ami7 Dmi7 G7 Cma7 Ami7 Dmi7 G7 (triplets)
- Staff 7: Cma7 Ab13 Gmi7 C7 **A** Fma7 Dmi7 Gmi7 C7 (triplets)
- Staff 8: Fma7 Dmi7 Gmi7 C7 (triplets) Fma7 A7 Dmi7 Gmi7 (triplets) C7
- Staff 9: Fma7 B7b5 Bbma7 Ami7 Gmi7 C7b9 (triplets) Dmi7
- Staff 10: Gmi7 C7 F6 Gmi7 C7



# BLACK AND BLUE

MED BALLAD

FATS WALLER/HARRY BROOKS

ANDY RAZAF, 1929

**A**  $A_{mi7}$   $D_{mi7}$   $A_{mi7}$   $D7$

5  $C^6$   $A_{mi7}$   $D_{mi7}$   $G7$   $C_{ma7}$   $B_{mi7}(\flat 5)$   $E7$

**A**  $A_{mi7}$   $D_{mi7}$   $A_{mi7}$   $D7$

9

13  $C^6$   $A_{mi7}$   $D_{mi7}$   $G7$   $C^6$   $F7$   $C^6$

**B**  $A\flat 7$   $C^6$   $D_{mi7}$   $E_{mi7}$   $C^6$

17

21  $A\flat 7$   $C^6$   $F7$   $B_{mi7}(\flat 5)$   $E7$

**C**  $A_{mi7}$   $D_{mi7}$   $A_{mi7}$   $D7$

25

29  $C^6$   $A_{mi7}$   $D_{mi7}$   $G7$   $C^6$   $F7$   $C^6$   $B_{mi7}(\flat 5)$   $E7$

# BLACK COFFEE

**A**

Db7(#9) D7(#9) Db7(#9) D7(#9) Db7(#9) D7(#9) Db7(#9) G7(add13)

6

Gb7

Db7(#9) D7(#9) Db7(#9) Bb7

10

Ebmi7 Ab7(SUS4) Db7(#9) D7(#9) Db7(#9) D7(#9) Db7(#9) G9(#11)

1. 2.

**B**

F#mi7 B7 Dbmi7 Ebmi7(b5) Ab7 Dbma7

19

E mi7 A7 Dma7 Bmi7 E mi7 A7 Ebmi7 Ab7

**A**

Db7(#9) D7(#9) Db7(#9) D7(#9) Db7(#9) D7(#9) Db7(#9) G7(add13)

27

Gb7

Db7(#9) D7(#9) Db7(#9) Bb7

31

Ebmi7 Ab7(SUS4) Db7(#9) D7(#9) Db7(#9) D7(#9)

# BLAME IT ON MY YOUTH

BALLAD

OSCAR LEVANT/EDWARD HEYMAN, 1934

**A** Ebma7 Fmi7 Gmi7 Cmi7 Fmi7 C7 Fmi7 Bb7

5 Fmi7 C7 Fmi7 Bb7 Ebma7 Fmi7 Bb7 Bbmi7 Eb7

9 Abma7 Bb7 Gmi7 Cmi7 Fmi7 Bb7 Ebma7

13 Dmi7b5 G7 Cmi7 F9sus Fmi7 Bb7

**B** Ebma7 Fmi7 Gmi7 Cmi7 Fmi7 C7 Fmi7 Bb7

17 Fmi7 C7 Fmi7 Bb7 Ebma7 Fmi7 Bb7 Bbmi7 Eb7

21 Abma7 Bb7 Gmi7 Cmi7 Fmi7 /Eb Db9#11 C7

25 Fmi7 C7 Fmi7 Bb7 Eb6 Cmi7 Fmi7 Bb7



# BLUE AND SENTIMENTAL

BALLAD

COUNT BASIE/TERRY LIVINGSTON  
MACK DAVID, 1938

**A** Ebma7 Db7 C7 F7 Bb7 F7 Bb7



4 Gmi7 C7 Fmi7 Bb7 Ebma7 Db7 C7 F7 Bb7



7 F7 Bb7 Ebma7 Bbmi7 Eb7 **B** Abma7 Adim



10 Ebma7/Bb Bbmi7 Eb7 Abma7 Adim Ebma7 C7 Fmi7 Bb7




**C** Ebma7 Db7 C7 F7 Bb7 F7 Bb7

13



16 Eb7 D7 Db7 C7 F7 Bb7 Eb6 Fmi7 Bb7





# BLUE AND WHITE

MED SWING

SANDSTROM, 1984

**A** Ebma7 Gb7 Bma7 Bb7(#5) Bbmi7 Eb7 Abma7 G7



5 Cmi7 Eb7 Abma7 G7 Cmi7 F7



9 Fmi7 Bb7 Gmi7 Ami7 D7



13 Gma7 Ab7(b5) G7 C7 F7 Bb7



**B** Ebma7 Gb7 Bma7 Bb7(#5) Bbmi7 Eb7 Abma7 G7



21 Cmi7 Eb7 Abma7 G7 Cmi7 F7



25 Fmi7 Bb7 Gmi7 F#mi7 B7



29 Fmi7 Bb7 Bma7 Ema7 Ebma7 Bb7



# BLUE BOSSA

MED-UP BOSSA

AS PLAYED BY JOE HENDERSON

KENNY DORHAM, 1965

5 **A** Cmi7 Fmi7

6 Dmi7b5 G7 Cmi7

10 Ebmi7 Ab7 Dbma7

14 Dmi7b5 G7 Cmi7 G7

OPTIONAL SHOUT CHORUS AFTER ALL SOLOS

18 **B** Cmi7 Fmi7

22 Dmi7b5 G7 Cmi7

26 Ebmi7 Ab7 Dbma7

30 Dmi7b5 G7 Cmi7 1. G7 2. G7

# BLUE DANIEL

JAZZ WALTZ

FRANK ROSOLINO, 1959

1 A D<sup>6</sup> C<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

6 Bmi<sup>7</sup> E<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

10 Gmi<sup>7</sup> C<sup>7</sup> Dma<sup>7</sup> C<sup>13#11</sup>

14 E<sup>mi</sup><sup>9</sup> A<sup>13</sup><sub>SUS</sub> A<sup>13</sup> A D<sup>6</sup> C<sup>7</sup>

18 Bmi<sup>7</sup> E<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

22 Bmi<sup>7</sup> E<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

26 Dma<sup>7</sup> C<sup>13#11</sup> E<sup>mi</sup><sup>9</sup> A<sup>13</sup><sub>SUS</sub> A<sup>13</sup>

# BLUE IN GREEN

BALLAD

MILES DAVIS, 1959

$Bb$ ma9(#11)      A<sup>7</sup>ALT.      Dmi9      Db7      Cmi7      F7(b9)



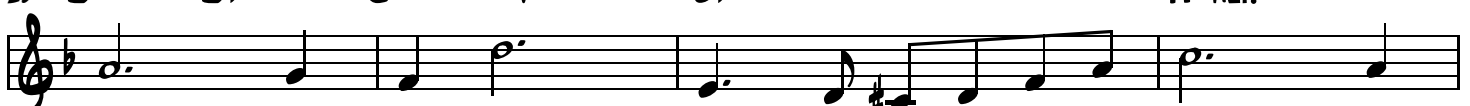
5  $Bb$ ma7(#11)      A<sup>7</sup>ALT.      Dmi6/9      E7(#9)



9 A mi9      Dmi9       $Bb$ ma9(#11)      A<sup>7</sup>ALT.



13 Dmi9      Db7      Cmi7      F7(b9)       $Bb$ ma7(#11)      A<sup>7</sup>ALT.



17 Dmi6/9      E7(#9)      A mi9      Dmi9



# BLUE MOON

MED OR BALLAD

LORENZ HART/RICHARD RODGERS, 1934

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

6 Db9(#11) C7 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

14 Db9(#11) C7 Fmi7 Bb7 Eb6 Db7 Eb6 C7

**B** Fmi7 Bb7 Eb6 Cmi7 Fmi7 Bb7 Eb6 A7(b5)

22 Abmi7 Db7 Gbma7 Bbma/F F7 Bb7(SUS4) Bb7

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

30 Db9(#11) C7 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7

# BLUE ROOM

MED SWING

LORENZ HART/RICHARD RODGERS, 1926

**A** F<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> G<sup>mi7</sup> C<sup>7</sup>

5 C<sup>mi7</sup> F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 D<sup>mi7</sup> G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup>

**A** F<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> G<sup>mi7</sup> C<sup>7</sup>

13 C<sup>mi7</sup> F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup>

**B** G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b</sup>7 A<sup>mi7</sup> D<sup>7</sup>

17 G<sup>mi7</sup> G<sup>mi7</sup>/F E<sup>mi7</sup>(<sup>b</sup>5) A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup>

21 G<sup>mi7</sup> G<sup>mi7</sup>/F E<sup>mi7</sup>(<sup>b</sup>5) A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup>

**A** F<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> G<sup>mi7</sup> C<sup>7</sup>

25 C<sup>mi7</sup> F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup>

29 C<sup>mi7</sup> F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup>



# BLUE SKIES

MED SWING

IRVING BERLIN, 1927

**A** E<sup>m</sup>i7 E<sup>m</sup>i(ma7) E<sup>m</sup>i7 A7 D7

5 G<sup>m</sup>a7 E<sup>m</sup>i7 A<sup>m</sup>i7 D7 G<sup>6</sup> F<sup>#</sup>m<sup>i</sup>7(b5) B7

**A** E<sup>m</sup>i7 E<sup>m</sup>i(ma7) E<sup>m</sup>i7 A7 D7

13 G<sup>m</sup>a7 E<sup>m</sup>i7 A<sup>m</sup>i7 D7 G<sup>6</sup>

**B** G<sup>6</sup> C<sup>m</sup>i7 G<sup>6</sup> C<sup>m</sup>i7 G<sup>6</sup> D7 G<sup>6</sup>

21 G<sup>6</sup> C<sup>m</sup>i7 G<sup>6</sup> C<sup>m</sup>i7 G<sup>6</sup> D7 G<sup>6</sup>

**A** E<sup>m</sup>i7 E<sup>m</sup>i(ma7) E<sup>m</sup>i7 A7 D7

29 G<sup>m</sup>a7 E<sup>m</sup>i7 A<sup>m</sup>i7 D7 G<sup>6</sup> F<sup>#</sup>m<sup>i</sup>7(b5) B7



# BLUES FOR ALICE

MED SWING

CHARLIE "YARD BIRD" PARKER, 1956

**A** F<sup>6</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>mi7</sup> F<sup>7</sup>

6 B<sup>b6</sup> B<sup>bmi7</sup> E<sup>b7</sup> F<sup>6</sup> A<sup>bmi7</sup> D<sup>b7</sup>

10 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup>

**A** F<sup>6</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>mi7</sup> F<sup>7</sup>

14

18 B<sup>b6</sup> B<sup>bmi7</sup> E<sup>b7</sup> F<sup>6</sup> A<sup>bmi7</sup> D<sup>b7</sup>

22 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup>

# BOCK TO BOCK

MED SWING

BUDDY MONTGOMERY, 1957

**A** Cmi7 /B<sup>b</sup> A<sup>b</sup>7 G7 Cmi7 Ami7<sup>b5</sup> Dmi7<sup>b5</sup> G7

5 Cmi7 G<sup>b</sup>7<sup>b5</sup> F7 F<sup>#</sup>DIM Dmi7<sup>b5</sup> G7 Cmi7 G7

**A** Cmi7 /B<sup>b</sup> A<sup>b</sup>7 G7 Cmi7 Ami7<sup>b5</sup> Dmi7<sup>b5</sup> G7

13 Cmi7 G<sup>b</sup>7<sup>b5</sup> F7 F<sup>#</sup>DIM Dmi7<sup>b5</sup> G7 Cmi7

**B** Gmi7 G<sup>b</sup>7<sup>b5</sup> Fma7

17

21 Ami7 A<sup>b</sup>7<sup>b5</sup> Ebmi7 A<sup>b</sup>7 Dmi7 G7<sup>#5</sup>

**A** Cmi7 /B<sup>b</sup> A<sup>b</sup>7 G7 Cmi7 Ami7<sup>b5</sup> Dmi7<sup>b5</sup> G7

25

29 Cmi7 G<sup>b</sup>7<sup>b5</sup> F7 F<sup>#</sup>DIM Dmi7<sup>b5</sup> G7 Cmi7 G7

\*ORIGINALLY RECORDED IN C# MINOR

# BOOY AND SOUL

BALLAD

EDWARD HEYMAN/ROBERT SOUZA  
FRANK EYTON/JOHNNY GREEN, 1980

**A** E<sup>b</sup>mi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>7 Fmi<sup>7</sup> E<sup>b</sup>dim

5 E<sup>b</sup>mi<sup>7</sup> /D<sup>b</sup> Cmi<sup>7</sup><sup>b5</sup> F7 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup><sub>3</sub><sup>7</sup> D<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>7

**A** E<sup>b</sup>mi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>7 Fmi<sup>7</sup> E<sup>b</sup>dim

13 E<sup>b</sup>mi<sup>7</sup> /D<sup>b</sup> Cmi<sup>7</sup><sup>b5</sup> F7 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup><sub>3</sub><sup>7</sup> D<sup>b</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>7</sup>

**B** D<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> F<sup>#</sup>mi<sup>7</sup> G<sup>b</sup>mi<sup>7</sup> C<sup>7</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>7</sup> D<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>9<sup>#</sup>11

17

21 D<sup>b</sup>mi<sup>7</sup> G<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>dim D<sup>b</sup>mi<sup>7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b</sup>7

**A** E<sup>b</sup>mi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>7 Fmi<sup>7</sup> E<sup>b</sup>dim

25

29 E<sup>b</sup>mi<sup>7</sup> /D<sup>b</sup> Cmi<sup>7</sup><sup>b5</sup> F7 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup><sub>3</sub><sup>7</sup> D<sup>b</sup> B<sup>b</sup>7

# BOLIVIA

GEDAR WALTON, 1976

**SWING** G7

5 G7

9 G7

13 G7

17 Ebma7

A13

Dma7

Ab13b9

**LATIN** Gma7

F#7(#5#9)

Bmi7

Cma9#11

25 Bmi7

Bmi7/A

3

G#mi7b5

Gmi7

C7

**SWING** Fma7

B13b9

Bbma7

A7

# BOSSA ROCKA

BOSSA NOVA

GEORGE BENSON, 1966

**A** Gma7 Ebma7 Gma7 Ebma7

5 Gma7 E13b9 Ami7 F#13b9

9 Bmi7 E7 A13 D7

**B** Gma7 Ebma7 Gma7 Ebma7

13

17 Gma7 E13b9 Ami7 F#13b9

21 Bmi7 E7

25 Ami7 Cmi7 F7 Bmi7b5 E13b9

29 A7 D7 Gma7 D7sus

CODA LAST X ONLY

33 Gma7 Fmaj7 Gmaj7 Fmaj7 Gmaj7

CAN USE CODA FOR INTRO ALSO

REPEAT AS NEEDED

# BOUNCIN' WITH BUD

**INTRO**

8<sup>b6</sup> 8<sup>7b5</sup>

**A** 8<sup>b6</sup> Cmi<sup>7</sup> Dmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> D<sup>7</sup>

9 13 Gmi<sup>7</sup> C<sup>#</sup>DIM<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> 8<sup>b6</sup> F<sup>7</sup>

17 8<sup>b6</sup> Cmi<sup>7</sup> Dmi<sup>7</sup> E<sup>b</sup> Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> D<sup>7</sup>

21 Gmi<sup>7</sup> C<sup>#</sup>DIM<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> 8<sup>b6</sup> D<sup>7</sup>

**B** Gmi<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup>ALT

25 29 G<sup>13#11</sup> F<sup>#13</sup> Cmi<sup>9</sup> F<sup>7</sup>ALT

**C** 8<sup>b6</sup> Cmi<sup>7</sup> Dmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> D<sup>7</sup>

33 37 Gmi<sup>7</sup> C<sup>#</sup>DIM<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> 8<sup>b6</sup>

**D** D<sup>7</sup>/F<sup>#</sup> Gmi D<sup>7</sup> Gmi B<sup>o</sup>DIM<sup>7</sup> Cmi<sup>7</sup> G<sup>7b9</sup> Cmi<sup>7</sup> G<sup>b7</sup> F<sup>7</sup>

41

45 F<sup>7</sup> 8<sup>b6</sup> SOLO BREAK

SOLOS ON ABC

# BROADWAY

MED-UP SWING

BILL BYRD/TEODY MCRAE

HENRI WOODIE, 1940

**A** Eb6

Ab7



5 Fmi7

Bb7

Eb6

Fmi7 Bb7



**A** Eb6

Ab7



13 Fmi7

Bb7

Eb6



**B** Bbmi7

Eb7

Ab6



21 Abmi7

Db7

Gb6

Fmi7

Bb7



**A** Eb6

Ab7



29 Fmi7

Bb7

Eb6

Fmi7 Bb7



# BUT BEAUTIFUL

JOHNNY BURKE/JAMES VAN HEUSEN, 1947

BALLAD

**A** G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>#mi7(b5)</sup> F<sup>#7</sup>

6 G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup> A<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup>

10 D<sup>7</sup> D<sup>7/C</sup> B<sup>mi7</sup> E<sup>mi7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> B<sup>7</sup>

14 E<sup>mi7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**B** G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>#mi7(b5)</sup> F<sup>#7</sup>

18 G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup> A<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup>

22 D<sup>7</sup> /C B<sup>mi7</sup> E<sup>mi7</sup> C<sup>ma7</sup> F<sup>#mi7(b5)</sup> B<sup>7</sup> E<sup>mi7</sup> F<sup>7</sup>

26 B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> A<sup>mi7</sup> D<sup>7</sup>



# BUT NOT FOR ME

GEORGE & IRA GERSHWIN, 1930

MED SWING

**A** F7 Fmi7 Bb7 Ebma7 C7

6 F7 Fmi7 Bb7 Ebma7 Bbmi7 Eb7

10 Abma7 Db7 Ebma7 Cmi7

14 F7 Fmi7 Bb7

**B** F7 Fmi7 Bb7 Ebma7 C7

18 F7 Fmi7 Bb7 Ebma7 Bbmi7 Eb7

22 F7 Fmi7 Bb7 Ebma7 Bbmi7 Eb7

26 Abma7 Db7 Ebma7 Cmi7

30 Fmi7 Bb7 Eb6 Gmi7 C7

# BY MYSELF

MED-UP SWING

ARTHUR SCHWARTZ/HOWARD DIETZ, 1937

**A**

E<sup>m</sup>i7(b5)

A<sup>7</sup>



5

E<sup>m</sup>i7(b5)

A<sup>7</sup>



9

C<sup>m</sup>i7

F<sup>7</sup>

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

E<sup>b</sup>7



13

G<sup>m</sup>i7

C<sup>7</sup>(SUS4)

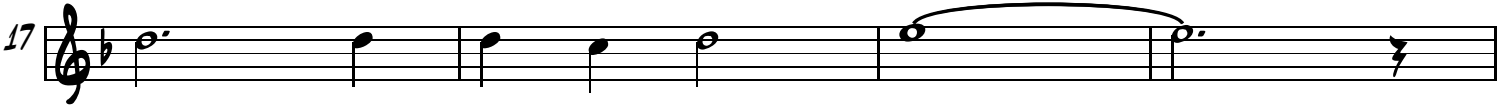
F<sup>m</sup>a<sup>7</sup>



**B**

B<sup>m</sup>i7(b5)

E<sup>7</sup>



21

A<sup>m</sup>i7(b5)

D<sup>7</sup>



25

G<sup>m</sup>i7

C<sup>7</sup>

A<sup>m</sup>i7

D<sup>m</sup>i7



29

G<sup>m</sup>i7

C<sup>7</sup>

F<sup>6</sup>



# BYE BYE BLACKBIRD

MED SWING

MORT DIXON/RAY HENDERSON, 1926

**A**

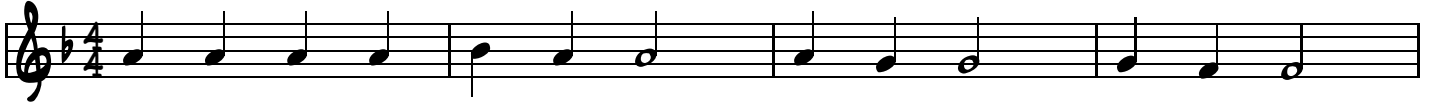
Fma7

Gmi7

C7

Fma7

Bb7



5 Fma/A

Abdim

Gmi7

C7

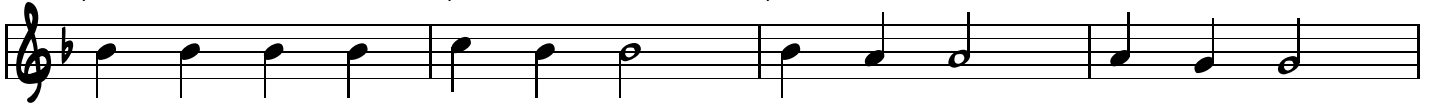


9 Gmi7

Gmi(ma7)

Gmi7

C7



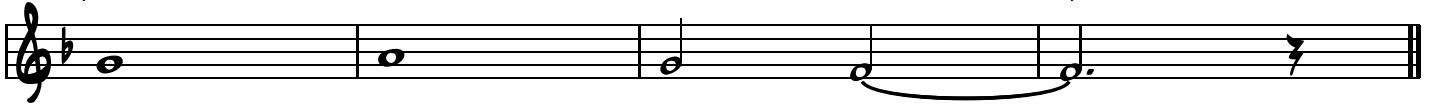
13 Gmi7

C7

Fma7

Gmi7

C7



17 **B** F7



21 Gmi7

Db7

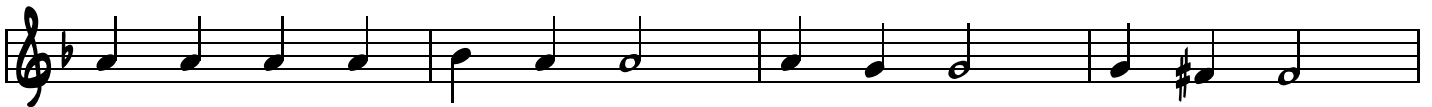
C7



25 **C** Fma7

Ami7(b5)

D7



29 Gmi7

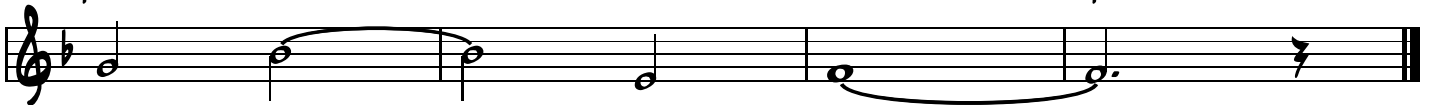
C7

F6

D7

Gmi7

C7



# CAFE REGIO'S

FROM THE MOVIE "SHAFT"

ISAAC HAYES, 1971

MED SWING OR MED LATIN

**A** Cma7 Fmi7 Bb7



5 Cma7 Fmi7 Bbmi7 Eb7



9 Abma7 Fmi7 Bb7 G7



13 Cma7 Bmi7 Ami7 Abma7 G7sus4 G7



**B** Fmi7 Bb7 Ebma7 Ab7 Gmi7 C7



21 Fmi7 Bb7 Ebma7 G7sus4 G7



**A** Cma7 Fmi7 Bb7



29 Cma7 Fmi7 Bbmi7 Eb7



33 Abma7 Fmi7 Bb7 G7



37 Cma7 Bmi7 Ami7 Abma7 G7sus4 G7



# CALL ME

TONY HATCH, 1965

**A** Cma7 Cmi7 F7

5 Bbma7 Bbmi7 Eb7

9 Abma7 Fmi7 Abma7 Fmi7

13 Abma7 Fmi7 G7 1. Cma7 Dmi7 G7

17 2. Cma7 **B** Dmi7 G7 Dmi7 G7

21 Cma7 F7 Emi7 A7 Ab9#11 G7 Ab9#11 G7

25 Cma7 Dmi7 G7 **A** Cma7

29 Cmi7 F7 Bbma7

33 Bbmi7 Eb7 Abma7

37 Fmi7 Abma7 Fmi7 Abma7

41 Fmi7 G7 Cma7 Dmi7 G7

# CALL ME IRRESPONSIBLE

BALLAD

SAMMY CAHN/JAMES VAN HEUSEN, 1962

**A** Fma7 F#dim Gmi7 G#dim



5 Fma7/A A7(#5) D7(#5) Ami7 D7



9 Gmi7 B13 C13 Ami7(b5) D7



13 Dmi7 G7 Gmi7 C7



**B** Fma7 F#dim Gmi7 G#dim



21 Fma7/A A7(#5) D7 Ami7 D7



25 Gmi7 B13 C13 Ami7(b5) D7



29 Gmi7 B13 C13 A13 A7(#5) D9 D7(b9)



33 Gmi7 C7 F6 D7(b9) Gmi7 C7



# CANADIAN SUNSET

MED SWING OR LATIN

EDDIE HEYWOOD/NORMAN GIMBEL, 1955

**A** Fma7 C7 Fma7 C7

5 Fma7 C7 Fma7

9 G7 B<sup>b</sup>mi7 E<sup>b</sup>7

1. 13 Fma7 D7 Gmi7 C7

12. 17 Fma7 Gmi7 C7 Fma7 D7

**B** 21 Gmi7 C7 Fma7 B<sup>b</sup>7 Ami7 D7

25 Gmi7 C7 Fma7 D7

29 Gmi7 C7 Fma7 Bmi7<sup>b</sup>5 E7<sup>b</sup>9

33 Ami7 Bmi7<sup>b</sup>5 E7<sup>b</sup>9 Ami7 D7 Gmi7 C7

D.C. AL 2ND ENDING.

# CANDY

MED BALLAD

MACK DAVID/JOAN WHITNEY

ALEX KRAMER, 1944

**A**

E $\flat$ ma7

E $\flat$ mi(ma7)

Dmi7

Dmi7

D $\flat$ dim



5 Cmi7

F7

B $\flat$ ma7

Fmi7

B $\flat$ 7



**A**

E $\flat$ ma7

E $\flat$ mi(ma7)

Dmi7

Dmi7

D $\flat$ dim



13 Cmi7

F7

B $\flat$ ma7



**B**

Ami7

D7

G7



21 C7

F7

F7 B $\flat$ 7(#5)



**A**

E $\flat$ ma7

E $\flat$ mi(ma7)

Dmi7

Dmi7

D $\flat$ dim



29 Cmi7

F7

B $\flat$ ma7

Fmi7

B $\flat$ 7





# CANTALOUPE ISLAND

LATIN FUNK

HERBIE HANCOCK, 1975

**INTRO** Fmi7



**A** Fmi7



9 Db7

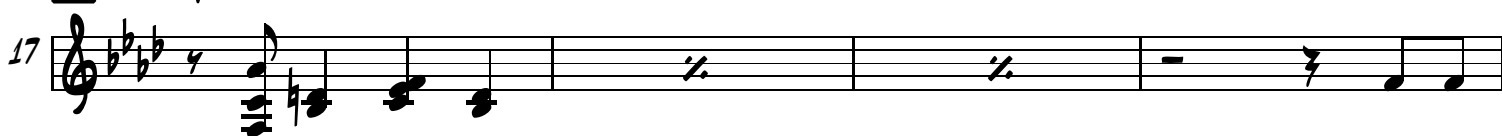


13 D7(#9)



D7(#9)

**A** Fmi7



21 Fmi7



25 Db7



29 D7(#9)



D7(#9)



# CATCH ME

FAST SWING

JOE PASS, 1963

**A** Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

6 Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

**A** Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

10 Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

14 Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

**B** A mi7(b5) D7 G mi7

18 BRIDGE IS IMPROVISED

22 G mi7(b5) C7 F ma7 E mi7(b5) A7

**A** Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

26 Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

30 Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

# CEORA

MED BOSSA

LEE MORGAN, 1965

**A**  $A^bma7$   $B^bmi7$   $E^b7$   $A^bma7$   $E^bmi7$   $A^b7$

5  $D^bma7$   $Dmi7^b5$   $G7$   $Cmi7$   $F7^{ALT}$

9  $B^bmi7$   $E^b7$   $Cmi7$   $F7$

13  $Dmi7$   $G7$   $Cmi7$   $F7$   $B^bmi7$   $E^b7^b9$

**B**  $A^bma7$   $B^bmi7$   $E^b7$   $A^bma7$   $E^bmi7$   $A^b7$

17  $D^bma7$   $Dmi7^b5$   $G7$   $Cmi7$   $F7^{ALT}$

21  $B^bmi7$   $E^b7$   $Cmi7^b5$   $F7$

25  $B^bmi7$   $E^b9_{SUS}$   $E^b9$   $\oplus A^bma7$   $B^bmi7$   $E^b7$

33  $\oplus A^bma7$   $B^bmi7$   $E^b7$   $\boxed{3X's}$   $A^bma7$

RITARD LAST X

# CHANGE PARTNERS

IRVING BERLIN, 1937

**A** Fma7 A<sup>b</sup>DIM

5 C7 Gmi7 C7

9 Fma7 Ami7 A<sup>b</sup>DIM Gmi7 C7

13 G7 C7 1. Fma7 Gmi7 C7

17 2. F6 B<sup>b</sup>mi7 E<sup>b</sup>7 **B** A<sup>b</sup>ma7

21 A<sup>b</sup>ma7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>ma7

25 Gmi7 C7 **C** Fma7

29 A<sup>b</sup>DIM C7

33 Gmi7 C7 Fma7 E7

37 Ami7<sup>b</sup>5 D7<sup>b</sup>9 G7 C7

41 F6 Gmi7 C7

# CHEEK TO CHEEK

IRVING BERLIN, 1935

**A** C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

5 C<sup>ma7</sup> D<sup>mi7</sup> E<sup>b</sup><sub>DIM</sub> E<sup>mi7</sup> B<sup>b9#11</sup> A<sup>7</sup> D<sup>7</sup>

9 D<sup>mi7</sup> E<sup>b</sup><sub>DIM</sub> E<sup>mi7</sup> F<sup>7</sup> B<sup>b9#11</sup> A<sup>7</sup>

13 D<sup>mi7</sup> G<sup>7</sup> 1. C<sup>6</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

17 12. C<sup>6</sup> **B** D<sup>mi7</sup>/G C<sup>ma7</sup>/G

21 D<sup>mi7</sup>/G C<sup>ma7</sup>/G D<sup>mi7</sup>/G C<sup>ma7</sup>/G

25 D<sup>mi7</sup> G<sup>7</sup> 1. C<sup>6</sup> 12. C<sup>6</sup> **C** C<sup>mi7</sup> C<sup>mi</sup>(C<sup>ma7</sup>)

29 C<sup>mi7</sup> C<sup>mi</sup><sup>6</sup> E<sup>b</sup><sup>mi7</sup> A<sup>b7</sup> D<sup>mi7</sup><sup>b5</sup>

33 G<sup>7</sup> G<sup>#</sup><sub>DIM</sub> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> D.C. AL 1ST ENDING

MEDIUM SWING

# CHEESECAKE

DEXTER GORDON, 1962

3 **A** Cmi7 Dmi7b5 G7b9 Cmi7 C7b9 3

6 Fmi7 Gmi7b5 C7b9 Fmi7

10 Dmi7b5 G7 Fmi7 Bb7

14 Ebmi7 Ab7 Dmi7b5 G7 1. Cmi6 Dmi7b5 G7 3

18 2. Cmi6 **B** Gmi9 C7

22 Fmi9 Bb7 Ebmi9 Ab7

26 Dmi7b5 G7b9 3 **A** Cmi7 Dmi7b5 G7b9

30 Cmi7 C7b9 3 Fmi7 Gmi7b5 C7b9

34 Fmi7 Dmi7b5 G7

38 Fmi7 Bb7 Ebmi7 Ab7 Dmi7b5 G7

42 Cmi6 Dmi7b5 G7b9

FAST SWING

# CHEROKEE

INDIAN LOVE SONG

RAY NOBLE, 1938

Musical score for "Cherokee Indian Love Song" by Ray Noble, 1938. The score is in 4/4 time and features a melody line with guitar chords. The key signature has two flats (Bb and Eb).

Chords and measures:

- Measures 1-6: **A** Bbma7, Fmi7, Bb7, Ebma7
- Measures 7-12: Ab7, Bbma7, C9#11
- Measures 13-18: Cmi7, G7, Cmi7, F7, F7, Bbma7
- Measures 19-25: **B** C#mi7, F#7, Bma7, Bmi7, E7
- Measures 26-31: Ama7, Ami7, D7, Gma7
- Measures 32-37: Gmi7, C7, Cmi7, F7, **A** Bbma7
- Measures 38-43: Fmi7, Bb7, Ebma7, Ab7
- Measures 44-49: Bbma7, C9#11, Cmi7, F7
- Measures 50-54: Bbma7, Cmi7, F7



# CHEGA DE SAUDADE

MED BOSSA

NO MORE BLUES

JOHN HENDRICKS/JESSE CAVANAUGH

ANTONIO CARLOS JOBIM, 1962

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two main sections, A and B, each with 8 measures. The melodic line is primarily composed of eighth and quarter notes, often beamed together. Chords are indicated above the staff, with some changes occurring mid-measure.

**Section A (Measures 1-8):**

- Measure 1: **Dmi7**
- Measure 2: **Dmi7/C**
- Measure 3: **E7/B**
- Measure 4: **E7/B**
- Measure 5: **Emi7b5**
- Measure 6: **A7b9**
- Measure 7: **Dmi7**
- Measure 8: **Emi7b5** **A7**

**Section B (Measures 9-16):**

- Measure 9: **Dmi7**
- Measure 10: **Bmi7b5** **E7**
- Measure 11: **Ami7**
- Measure 12: **Ami7**
- Measure 13: **Ami7**
- Measure 14: **Ami7**
- Measure 15: **Ami7**
- Measure 16: **Ami7**

**Section A (Measures 17-24):**

- Measure 17: **Dmi7**
- Measure 18: **Dmi7/C**
- Measure 19: **E7/B**
- Measure 20: **E7/B**
- Measure 21: **Emi7b5**
- Measure 22: **A7b9**
- Measure 23: **Dmi7**
- Measure 24: **D7b9**

**Section B (Measures 25-32):**

- Measure 25: **Gmi7**
- Measure 26: **A7**
- Measure 27: **Dmi7**
- Measure 28: **Dmi7/C**
- Measure 29: **E7b9**
- Measure 30: **A7b9**
- Measure 31: **Dmi7**
- Measure 32: **Emi7** **A7**

2 **C** D<sup>ma</sup>7 B<sup>7</sup>#5 E<sup>mi</sup>7

33

37 A<sup>9</sup>SUS A<sup>7</sup> D<sup>dim</sup> D<sup>ma</sup>7

41 F#<sup>mi</sup>7 F<sup>dim</sup> E<sup>mi</sup>7

45 E<sup>7</sup> G<sup>mi</sup>6 A<sup>7</sup>

**D** D<sup>ma</sup>7 B<sup>mi</sup>7 E<sup>7</sup>

49

53 F#<sup>7</sup> B<sup>mi</sup>7 B<sup>b</sup>mi<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

57 G<sup>ma</sup>7 G<sup>mi</sup>7 F#<sup>mi</sup>7 B<sup>13</sup> B<sup>7</sup>#5

61 E<sup>7</sup> A<sup>7</sup> F#<sup>mi</sup>7 B<sup>7</sup>

65 E<sup>7</sup> A<sup>7</sup> D<sup>6</sup> E<sup>mi</sup>7<sup>b5</sup> A<sup>7</sup>

65

# A CHILD IS BORN

**A**

Chords:  $Bbma7$   $Ebmib/Bb$   $Bbma7$   $Ebmib/Bb$

5 Chords:  $Bbma7$   $Ebmib/Bb$   $Ami7(b5)$   $D7$

9 Chords:  $Gmi7$   $D7$   $Gmi7$   $D7$

13 Chords:  $Gmi7$   $C7$   $F9(SUS4)$   $F7$

**B** Chords:  $Bbma7$   $Ebmib/Bb$   $Bbma7$   $Ebmib/Bb$

17

21 Chords:  $Bbma7$   $D7ALT.$   $Ebma7$   $Ab9(SUS4)$   $Cmi7(b5)/Gb$

25 Chords:  $Bbma7/F$   $Gbmaj9(\#11)$   $Gmi7$   $C7$

29 Chords:  $F9(SUS4)$   $F7$   $\Phi$   $Bbma7$   $Ebmib/Bb$

OPTIONAL 2 BARS -----

33 Chords:  $\Phi$   $Bbma7$   $Ebmib/Bb$   $Bbma7$   $Ebmib/Bb$   $Bbma7$

# CHLO-E

MEDIUM SWING

NEIL MORET/GUS KAHN, 1927

**A** Gmi7 C7 Gmi7 C7

6 Cmi7 F7 Cmi7 F7

10 Bbma7 Gmi7 C7 Fma7 E7 A7

14 Dmi7 G7 Gmi7 C7

**B** Gmi7 C7 Gmi7 C7

18 Cmi7 F7 Bbma7

22 Bbma7 Bdim F6/9 Eb7 D7

30 Gmi7 C7 Gmi7 C7 F6 D7(b9)



# COME FLY WITH ME

MEDIUM SWING

SAMMY CAHN/JAMES VAN HEUSEN, 1958

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of 48 measures, divided into two main sections: Section A (measures 1-11) and Section B (measures 12-48). Section A begins with a repeat sign and a first ending bracket. Section B contains a second ending bracket. Chord progressions are indicated by letters in boxes (A and B) and specific chord symbols above the notes. The melody is primarily composed of eighth and quarter notes, with some rests and ties.

**Section A (Measures 1-11):**

- Measures 1-2: **A** Cma7
- Measures 3-4: Emi7 E<sup>b</sup>DIM
- Measures 5-6: Dmi7 G7
- Measures 7-8: Cma7 Gmi7 C7
- Measures 9-10: Fma7 B<sup>b</sup>7
- Measures 11: F7

**Section B (Measures 12-48):**

- Measures 12-13: **B** Abma7
- Measures 14-15: B<sup>b</sup>mi7 E<sup>b</sup>7
- Measures 16-17: B<sup>b</sup>mi7 E<sup>b</sup>7
- Measures 18-19: Abma7 B<sup>b</sup>mi7 E<sup>b</sup>7
- Measures 20-21: Abma7
- Measures 22-23: B<sup>b</sup>mi7 E<sup>b</sup>7
- Measures 24-25: Abma7
- Measures 26-27: Gma7 Emi7
- Measures 28-29: Ami7 D7
- Measures 30-31: G7
- Measures 32-33: **A** Cma7
- Measures 34-35: Emi7 E<sup>b</sup>DIM
- Measures 36-37: Dmi7 G7
- Measures 38-39: Cma7 Gmi7 C7
- Measures 40-41: Fma7 B<sup>b</sup>7
- Measures 42-43: Cma7 F7
- Measures 44-45: Emi7<sup>b5</sup> B<sup>b</sup>7
- Measures 46-47: A7 Dmi7
- Measures 48: G7

MEDIUM SWING

# COME RAIN OR COME SHINE

JOHNNY MERCER/HAROLD ARLEN, 1946

**A** Fma7 E mi7(b5) A7 Dmi7

5 G7 Gmi7 C7 F7 Cmi7 F7

9 Bbmi7 Fmi7 Abmi7 Db7 Gmi7 C7

13 Dmi7(b5) G7 Cmi7 Cmi7/Bb Ami7(b5) D7 Gmi7 C7

**B** Fma7 E mi7(b5) A7 Dmi7

17

21 Bmi7 E7 A7 E mi7 A7

25 Ami7 D7 Dmi7 G7

29 Dmi7 Bmi7(b5) E mi7(b5) A7 Dmi7 Ab7 Gmi7 C7

Detailed description: This is a piano accompaniment score for the song 'Come Rain or Come Shine'. It is written in 4/4 time and features a medium swing feel. The key signature has one flat (Bb). The score is divided into two main sections, A and B. Section A consists of 16 measures, and Section B consists of 16 measures. The music is primarily composed of eighth and quarter notes, with some rests and ties. Chords are indicated above the notes, and some measures contain multiple chords. The score ends with a double bar line.

# COME SUNDAY

BALLAD

DUKE ELLINGTON, 1946

**A**

F7

E $\flat$ 9(#11)

F7

G $\flat$ 7

G7



5 Cmi7

F7

B $\flat$ 6

E $\flat$ 6/B $\flat$

Bbdim

B $\flat$ 6



**A**

F7

E $\flat$ 9(#11)

F7

G $\flat$ 7

G7



13 Cmi7

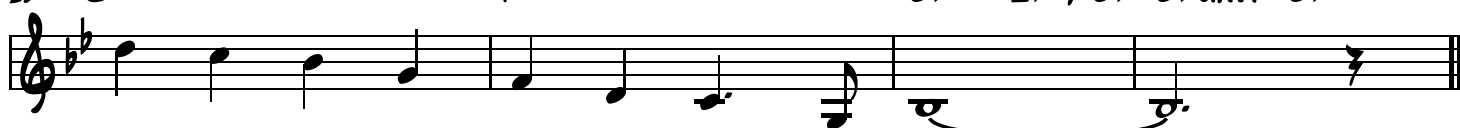
F7

B $\flat$ 6

E $\flat$ 6/B $\flat$

Bbdim

B $\flat$ 6



**B**

D7

E $\flat$ 7

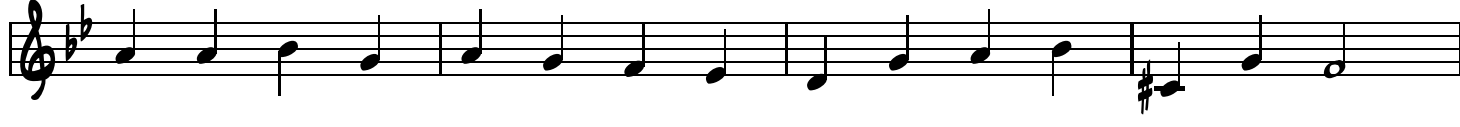
D7

Gmi7

C7



21 F7 Cmi7 F7 A $\flat$ 7 G7(#5) C7 F7(#5)



**A**

F7

E $\flat$ 9(#11)

F7

G $\flat$ 7

G7



29 Cmi7

F7

B $\flat$ 6

E $\flat$ 6/B $\flat$

Bbdim

B $\flat$ 6



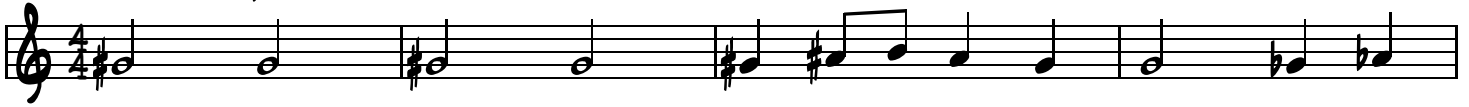


# CON ALMA

LATIN

DIZZY GILLESPIE, 1956

**A** Ema7 G#7/D# C#mi7 B7 Bb7 Ebma7 Ebmi7 Ab7



5 Dbma7 F7/C Bbmi7 Ab7 G7 Cma7



**A** Ema7 G#7/D# C#mi7 B7 Bb7 Ebma7 Ebmi7 Ab7



13 Dbma7 F7/C Bbmi7 Ab7 G7 Cma7



**B** Cmi7(b5) F7 F#mi7 B7



21 Ema7 Fmi7 Bb7



**A** Ema7 G#7/D# C#mi7 B7 Bb7 Ebma7 Ebmi7 Ab7



29 Dbma7 F7/C Bbmi7 Ab7 G7 Cma7



# CONFIRMATION

FAST SWING

CHARLIE PARKER, 1946

**A** Fma7 E $\text{mi}^7\text{b}5$  A7 Dmi7 G7 Cmi7 F7

5 B $\text{b}7$  Ami7 D7 G $9\#11$  Gmi7 C7

**B** Fma7 E $\text{mi}^7\text{b}5$  A7 Dmi7 G7 Cmi7 F7

13 B $\text{b}7$  Ami7 D7 Gmi7 C7 F6

**C** Cmi7 F7 G $\text{b}ma7$

17 E $\text{b}mi7$  A $\text{b}7$  D $\text{b}ma7$  Gmi7 C7

**D** Fma7 E $\text{mi}^7\text{b}5$  A7 Dmi7 G7 Cmi7 F7

25 B $\text{b}7$  Ami7 D7 Gmi7 C7 F6 C7

# CORCOVADO

BOSSA

QUIET NIGHTS OF QUIET STARS

ANTONIO CARLOS JOBIM/GENE LEES, 1962

The musical score is written in 4/4 time and consists of nine staves of music. The first staff begins with a boxed 'A' and a D7 chord. The second staff starts with a '5' and Gmi7, C7, and Fma7 chords. The third staff starts with a '9' and Fmi7, Bb7, E7b9, and A7#5 chords. The fourth staff starts with a '13' and D7, Dmi7, and A#dim chords. The fifth staff begins with a boxed 'B' and D7, and A#dim chords. The sixth staff starts with a '21' and Gmi7, C7, and Fma7 chords, including a triplet of eighth notes. The seventh staff starts with a '25' and Fmi7, Bb7, Emi7, and Ami7 chords. The eighth staff starts with a '29' and Dmi7, G7, Emi7b5, and A7 chords. The ninth staff starts with a '33' and Dmi7, G7, C6, and A7 chords. The piece concludes with a double bar line.

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

# CORNER POCKET

(UNTIL I MET YOU)

MED SWING

FREDDIE GREEN, 1959

**A**  $E^bmi^7$   $A^b7$   $E^bmi^7$   $A^b7$   $Fmi^7$   $B^b7$

6  $E^bmi^7$   $A^b7$   $E^bmi^7$   $A^b7$   $D^bma^7$   $Fmi^7$   $B^b7$

**A**  $E^bmi^7$   $A^b7$   $E^bmi^7$   $A^b7$   $Fmi^7$   $B^b7$

14  $E^bmi^7$   $A^b7$   $E^bmi^7$   $A^b7$   $D^bma^7$

**B**  $A^bmi^7$   $D^b7$   $G^bma^7$

22  $B^bmi^7$   $E^b7$   $A^b7$   $E^bmi^7$   $A^b7$

**A**  $E^bmi^7$   $A^b7$   $E^bmi^7$   $A^b7$   $Fmi^7$   $B^b7$

30  $E^bmi^7$   $A^b7$   $E^bmi^7$   $A^b7$   $D^bma^7$   $Fmi^7$   $B^b7$

# A COTTAGE FOR SALE

BALLAD

LARRY CONLEY/WILLARD ROBISON, 1930

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a boxed 'A' and the chord Eb6. The second staff starts at measure 6 with Ebma7. The third staff starts at measure 10 with a boxed 'A' and Eb6. The fourth staff starts at measure 14 with Ebma7. The fifth staff starts at measure 18 with a boxed 'B' and Cmi7. The sixth staff starts at measure 22 with F7. The seventh staff starts at measure 26 with a boxed 'A' and Eb6. The eighth staff starts at measure 30 with Ebma7. The melody line is written in treble clef and includes various note values such as quarter, eighth, and half notes, along with rests and bar lines.

**A** Eb6 G7 C7 Fmi7(b5) Bb7

6 Ebma7 C7 Fmi7 Abmi7 F7 Bb7 Ebma7 Fmi7 Bb7

**A** Eb6 G7 C7 Fmi7(b5) Bb7

14 Ebma7 C7 Fmi7 Abmi7 F7 Bb7 Eb6

**B** Cmi7 G7 C7 Gmi7 C7

22 F7 Cmi7 F7 Bb7 Edim Fmi7 Bb7

**A** Eb6 G7 C7 Fmi7(b5) Bb7

30 Ebma7 C7 Fmi7 Abmi7 F7 Bb7 Eb6 Fmi7 Bb7



BALLAD

# CRY ME A RIVER

ARTHUR HAMILTON, 1953

**A** Cmi Cmi(ma7) Cmi7 Cmi6 Fmi7 Bb7 Ebma7 Dmi7b5 G7

5 Gmi7 C7 F7sus 3 F7 B7 Bb7 Eb6 Dmi7b5 G7

**A** Cmi Cmi(ma7) Cmi7 Cmi6 Fmi7 Bb7 Ebma7 Dmi7b5 G7

13 Gmi7 C7 F7sus 3 F7 B7 Bb7 Eb6 Ami7b5 D7

**B** Gmi7 E7 Ami7b5 D7 Gmi7 E7 Eb7 D7

21 Gmi7 E7 Ami7b5 D7 Gma7 3 Dmi7 3 G7

**A** Cmi Cmi(ma7) Cmi7 Cmi6 Fmi7 Bb7 Ebma7 Dmi7b5 G7

29 Gmi7 C7 F7sus 3 F7 B7 Bb7 Eb6 Dmi7b5 G7

# DANCING IN THE DARK

BALLAD OR MEDIUM

ARTHUR SCHWARTZ/HOWARD DIETZ, 1931

**A** Cma7 Cdim

5 Dmi7 Bb7

9 Cma7 Cmi7 Emi7(b5) A7

13 Dmi7(b5) Ab7 G7

**B** Cma7 Cdim

17 Cma7 Cdim

21 Dmi7 Bb7

25 Cma7 Cmi7 Gmi7 G7

29 C6/9 Dmi7(b5) G7 C6/9 Dmi7 G7





SOLO CHANGES

**A**

$E^b mi^7$   $A^b7$   $D^b mi^7$   $G^b7$   $B ma^7$   $B^b7\#9$

5  $E^b mi^7$   $G^b7$   $B ma^7$   $B^b7\#5$   $E^b ma^7$  1.  $B^b7\#5$  2.  $E^b ma^7$

**B**

10  $B^b mi^7$   $E^b7$   $A^b ma^7$

14  $A^b mi^7$   $D^b7$   $G^b ma^7$   $F mi^7\#5$   $B^b7$

**C**

18  $E^b mi^7$   $A^b7$   $D^b mi^7$   $G^b7$   $B ma^7$   $B^b7\#9$

22  $E^b mi^7$   $G^b7$   $B ma^7$   $B^b7\#5$   $E^b ma^7$   $B^b7\#5$

# DANCING ON THE CEILING

MED BALLAD

LORENZ HART/RICHARD RODGERS, 1931

**A** Fma7 Cmi7 F7(#5) Bbma7 Bdim Ami7 Abmi7

5 Gmi7 C7 Ami7 D7 Gmi7 C7 F6 Gmi7C7

**A** Fma7 Cmi7 F7(#5) Bbma7 Bdim Ami7 Abmi7

9

13 Gmi7 C7 Ami7 D7 Gmi7 C7 F6

**B** Gmi7 C7 Fma7 Cmi7 F7

17

21 Bbma7 Eb7 Ami7 D7 Gmi7 C7

**A** Fma7 Cmi7 F7(#5) Bbma7 Bdim Ami7 Abmi7

25

29 Gmi7 C7 F6 D7 Gmi7 C7

# DARN THAT DREAM

BALLAD

JIMMY VAN HEUSEN/EDDIE DELANGE, 1939

**A** G<sup>ma7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Ami<sup>7</sup> B<sup>7b5</sup> E<sup>mi7</sup> / D A<sup>7</sup>/C<sup>#</sup> C<sup>mi6</sup> B<sup>mi7b5</sup> E<sup>7</sup>

5 Ami<sup>7</sup> F<sup>7</sup> B<sup>mi7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Ami<sup>7</sup> D<sup>7</sup> B<sup>mi7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Ami<sup>7</sup> B<sup>7b5</sup> E<sup>mi7</sup> / D A<sup>7</sup>/C<sup>#</sup> C<sup>mi6</sup> B<sup>mi7b5</sup> E<sup>7</sup>

13 Ami<sup>7</sup> F<sup>7</sup> B<sup>mi7</sup> B<sup>b</sup>mi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>ma7</sup> F<sup>mi7</sup> B<sup>b7</sup>

**B** E<sup>b</sup>ma<sup>7</sup> C<sup>mi7</sup> F<sup>mi7</sup> B<sup>b7</sup> G<sup>mi7</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> F<sup>mi7</sup> B<sup>b7</sup>

21 E<sup>b</sup>ma<sup>7</sup> C<sup>mi7</sup> Ami<sup>7b5</sup> D<sup>7</sup> G<sup>mi7</sup> Ami<sup>7</sup> D<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Ami<sup>7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Ami<sup>7</sup> B<sup>7b5</sup> E<sup>mi7</sup> / D A<sup>7</sup>/C<sup>#</sup> C<sup>mi6</sup> B<sup>mi7b5</sup> E<sup>7</sup>

25 Ami<sup>7</sup> F<sup>7</sup> B<sup>mi7</sup> B<sup>b</sup>mi<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>ma7</sup> Ami<sup>7</sup> D<sup>7</sup>

# DAY BY DAY

MED SWING

SAMMY CAHN/AXEL STORDAHL

PAUL WESTON, 1945

**A**  $A_{mi7}$   $D7$   $A_{mi7}$   $D7$

5  $G_{ma7}$   $C7$   $B_{mi7}$   $E7$

9  $A_{mi7}$   $B7$   $E_{mi7}$

13  $E_{mi7}$   $A7$   $A_{mi7}(b5)$   $D7$   $E7$

**B**  $A_{mi7}$   $D7$   $A_{mi7}$   $D7$

17

21  $G_{ma7}$   $C7$   $B_{mi7}(b5)$   $E7$

25  $A_{mi7}$   $C_{mi7}$   $F7$   $G_{ma7}$   $F7$   $E7$

29  $A_{mi7}$   $D7$   $G\%_9$   $B_{mi7}$   $E7$

# DAY IN THE LIFE OF A FOOL

BOSSA NOVA

(MANHA DE CARNIVAL)

CARL SIGMAN/LUIZ BONFA, 1959

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

6  $A_{mi}^7$   $D_{mi}^7$   $G^7$   $C_{ma}^7$   $C\#_{DIM}$

10  $D_{mi}^7$   $G^7$   $C_{ma}^7$   $F\#^7b5$   $F_{ma}^7$

14  $B_{mi}^7b5$   $E^7b9$   $A_{mi}^7$   $B_{mi}^7b5$   $E^7b9$

**B**  $A_{mi}^7$   $B_{mi}^7b5$   $E^7b9$   $A_{mi}^7$   $B_{mi}^7b5$   $E^7b9$

18  $E_{mi}^7b5$   $A^7b9$   $D_{mi}^7$

22  $D_{mi}^7$   $D_{mi}^7/C$   $B_{mi}^7b5$   $E^7b9$   $A_{mi}^7$   $/G$   $(F\#_{mi}^7b5 F13)$   $F_{ma}^7$

26  $B_{mi}^7b5$   $E^7$   $A_{mi}^7$   $B_{mi}^7b5$   $E^7b9$

30  $B_{mi}^7b5$   $E^7$   $A_{mi}^7$   $B_{mi}^7b5$   $E^7b9$

TO CODA LAST X ONLY

**SOMETIMES PLAYED FREELY**

36  $A_{mi}^7$   $D_{mi}^7$   $A_{mi}^7$   $D_{mi}^7$   $A_{mi}^7$   $D_{mi}^7$   $A_{mi}^7$   $D_{mi}^7$   $A_{mi}^7$

38  $D_{mi}^7$   $E_{mi}^7$   $A_{mi}^7$

# DAY IN, DAY OUT

JOHNNY MERCER/RUBE BLOOM, 1939

**A** C<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> D<sup>mi7</sup> D<sup>#DIM</sup> C<sup>6/E</sup>

8 E<sup>mi7</sup> E<sup>bDIM</sup> D<sup>mi7</sup> G<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

14 D<sup>mi7</sup> G<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> **B** C<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup>

20 D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> D<sup>mi7</sup> D<sup>#DIM</sup> C<sup>6/E</sup> E<sup>mi7</sup> D<sup>7</sup>

26 G<sup>ma7</sup> D<sup>mi7</sup> G<sup>ma7</sup> D<sup>mi7</sup> G<sup>ma7</sup> E<sup>mi7</sup> E<sup>bmi7</sup>

32 D<sup>mi7</sup> G<sup>7</sup> **C** C<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

38 C<sup>ma7</sup> D<sup>mi7</sup> D<sup>#DIM</sup> C<sup>6/E</sup> B<sup>b7b5</sup> A<sup>7</sup> D<sup>7</sup> F<sup>mi7</sup>

44 E<sup>mi7</sup> E<sup>bDIM</sup> D<sup>7</sup> G<sup>7</sup> C<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup>

50 D<sup>7/F#</sup> F<sup>mi7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

56 C<sup>6</sup> D<sup>mi7</sup> G<sup>7</sup>

# DAYDREAM

BALLAD

DUKE ELLINGTON/BILLY STRAYHORN, 1941

**A** Fma7 B13b9 Bb7 A7 Dmi7 /C Bmi7b5 Bbmi7

5 F/A AbDIM Gmi7 C7 Ami7 D7 Gmi7 C7

**A** Fma7 B13b9 Bb7 A7 Dmi7 /C Bmi7b5 Bbmi7

9 F/A AbDIM Gmi7 C7 Fma7 Cmi7 F7

**B** Bbma7 Bmi7 E7 Ama7 Bbmi7 Eb7 Abma7 Ami7 D7 Gma7

17 Gmi7 C7 Fma7 D7 G7 C7

**A** Fma7 B13b9 Bb7 A7 Dmi7 /C Bmi7b5 Bbmi7

25 F/A AbDIM Gmi7 C7 Fma7 Bmi7 E7 Ama7 Gmi7 C7



# DAYS OF WINE AND ROSES

MEDIUM SWING OR BALLAD

JOHNNY MERCER/HENRY MANCINI, 1962

**A** F<sup>ma</sup>7 Eb<sup>7</sup> D<sup>7</sup>

6 G<sup>mi</sup>7 Bb<sup>mi</sup>7 Eb<sup>7</sup>

10 A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>mi</sup>7 C<sup>7</sup>

14 E<sup>mi</sup>7(b5) A<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup>

**B** F<sup>ma</sup>7 Eb<sup>7</sup> D<sup>7</sup>

18

22 G<sup>mi</sup>7 Bb<sup>mi</sup>7 Eb<sup>7</sup>

26 A<sup>mi</sup>7 D<sup>mi</sup>7 D<sup>mi</sup>7/C B<sup>mi</sup>7(b5) Bb<sup>7</sup>

30 A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>mi</sup>7 C<sup>7</sup> F<sup>b</sup> G<sup>mi</sup>7 C<sup>7</sup>

# DEARLY BELOVED

MED-UP SWING

JEROME KERN/JOHNNY MERCER, 1942

**A** Dmi7 G7 Dmi7 G7

5 Dmi7 G7 Dmi7 G7

9 C<sup>6</sup> Ami7 Dmi7 G7

13 Cma7 Ebmi7 Ab7

**B** Dmi7 G7 Dmi7 G7

17 Dmi7 G7 Dmi7 G7

21 C<sup>6</sup> Ami7 D7

25 Dmi7 G7 C<sup>6</sup> Emi7 A7

# 'DEED I DO

MEDIUM SWING

WALTER HIRSCH/FRED ROSE, 1926

**A** C<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> B<sup>b7</sup>

5 E<sup>mi7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> B<sup>b7</sup>

13 E<sup>mi7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup>

**B** F<sup>ma7</sup> B<sup>mi7</sup> E<sup>7</sup>

21 A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**A** C<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> B<sup>b7</sup>

29 E<sup>mi7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

# DEEP PURPLE

MELO BALLAD

PETER DE ROSE/MITCHELL PARISH, 1984

**A** Fma7 D7 Gmi7 C7

6 Fma7 Ami7(b5) D7

10 Gmi7 Eb7 Ami7 Abdim

14 Gmi7 C7 C7(#5) Fma7 D7 Gmi7 C7

**B** Fma7 D7 Gmi7 C7

18 Fma7 Ami7(b5) D7

22 Gmi7 Eb7 Ami7 Abdim

26 Gmi7 C7 C7(#5) F6 D7 Gmi7 C7

**DESAFINADO**

TON HENDRICKS/JESSE CAVANAUGH

ANTONIO CARLOS JOBIM, 1959

**A** F<sup>ma</sup>7 G<sup>7b5</sup>

5 G<sup>mi</sup>7 C<sup>7</sup> A<sup>mi</sup>7<sup>b5</sup> D<sup>7b9</sup>

9 **1.** G<sup>mi</sup>7 A<sup>7b9</sup> D<sup>7</sup> D<sup>7b9</sup>

13 G<sup>7b9</sup> G<sup>bma</sup>7

**2.** G<sup>mi</sup>7 B<sup>bmi</sup>6 F<sup>ma</sup>7 E<sup>7#9</sup>

**B** A<sup>ma</sup>7 B<sup>bDIM</sup> B<sup>mi</sup>7 E<sup>7</sup>

A<sup>ma</sup>7 B<sup>bDIM</sup> B<sup>mi</sup>7 E<sup>7</sup>

29 **A**ma7 **F#**mi7 **B**mi7 **E**7

33 **C**ma7 **C#**dim **D**mi7 **G**7

37 **G**mi7 **D**7b9 **G**7 **C**7b9

**C**  
41 **F**ma7 **G**7b5

45 **G**mi7 **C**7 **A**mi7b5 **D**7

49 **G**mi7 **Bb**mi6 **F**ma7 **G**7

53 **G**7 **Eb**7

57 **G**7 **G**mi7 **C**7 **F**ma7 **G**mi7 **C**7

# DELILAH

BALLAD OR SLOW LATIN

VICTOR YOUNG, 1932

**A** Gmi7

6 Cm17 D7 Gmi7 D7

**A** Gmi7

14 Cm17 D7 Gmi7

**B** Cm17 D7

22 Cm17 D7

**A** Gmi7

30 Cm17 D7 Gmi7 D7

BALLAD

# DETOUR AHEAD

LOU CARTER/HERB ELLIS

JOHN FRIGO, 1947

**A** Cma7 F#7 B7 Fma7 Emi7 Ami7<sub>3</sub> D7<sub>3</sub> Dmi7 G7

5 Gmi7 C7 Fma7 Bb7 Cma7 Ami7 Ab7 Dmi7 G7

**A** Cma7 F#7 B7 Fma7 Emi7 Ami7<sub>3</sub> D7<sub>3</sub> Dmi7 G7

13 Gmi7 C7 Fma7 Bb7 Cma7 Ami7 Gmi7 F#mi7b5 B7

**B** Emi7 B7 Ema7 F#mi7b5 B7

21 Emi7 B7 Ema7 Db7

25 Cma7 F#7 B7 Fma7 Emi7 Ami7<sub>3</sub> D7<sub>3</sub> Dmi7 G7

**C** Gmi7 C7 Fma7 Bb7 Cma7 E7 Ami7 Eb7

33 D7 G7sus G7 C6 Dmi7 G7



# DEVIL MAY CARE

**A** Gmi7 Emi7b5 A7 D7<sub>3</sub> Gmi7 Emi7b5 A7 D7<sub>3</sub>

5 Gmi7 Emi7b5 Eb9#11 D7

**B** Gmi7 Emi7b5 A7 D7<sub>3</sub> Gmi7 /F EDIM B<sup>b</sup>DIM

13 Ami7b5 D7 Gmi7 Db7

**C** Cmi7 F7 b<sup>b</sup>ma7 D<sup>b</sup>DIM

21 Cmi7 F7 b<sup>b</sup>ma7

25 B<sup>b</sup>mi7 Eb7 Ab<sup>b</sup>ma7

29 Ami7b5 D7 Gma7 Eb7 D7

**D** Gmi7 Emi7b5 A7 D7<sub>3</sub> Gmi7 Emi7b5 A7 D7<sub>3</sub>

37 Gmi7 /F Emi7b5 Eb9#11

41 Ami7b5 D7 Gmi7 Emi7b5 A7 D7

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff (measures 1-4) is marked with a box 'A' and contains chords Gmi7, Emi7b5, A7, and D7 (with a triplet of eighth notes). The second staff (measures 5-8) contains Gmi7, Emi7b5, Eb9#11, and D7. The third staff (measures 9-12) is marked with a box 'B' and contains Gmi7, Emi7b5, A7, D7 (with a triplet), Gmi7, /F, EDIM, and B<sup>b</sup>DIM. The fourth staff (measures 13-16) contains Ami7b5, D7, Gmi7, and Db7. The fifth staff (measures 17-20) is marked with a box 'C' and contains Cmi7, F7, b<sup>b</sup>ma7, and D<sup>b</sup>DIM. The sixth staff (measures 21-24) contains Cmi7, F7, and b<sup>b</sup>ma7. The seventh staff (measures 25-28) contains B<sup>b</sup>mi7, Eb7, Ab<sup>b</sup>ma7, and a triplet of eighth notes. The eighth staff (measures 29-32) contains Ami7b5, D7, Gma7, Eb7, and D7. The ninth staff (measures 33-36) is marked with a box 'D' and contains Gmi7, Emi7b5, A7, D7 (with a triplet), Gmi7, Emi7b5, A7, and D7 (with a triplet). The tenth staff (measures 37-40) contains Gmi7, /F, Emi7b5, and Eb9#11. The final staff (measures 41-44) contains Ami7b5, D7, Gmi7, Emi7b5, A7, and D7.



MED-UP SWING

# DEXTERITY

CHARLIE PARKER, 1960

**A**  $B^b$   $Cmi^7$   $F^7$   $B^b$   $G^7$   $Cmi^7$   $F^7$

5  $B^b$   $B^b7$   $E^b$   $A^b7$   $Dmi^7$   $D^b7$   $Cmi^7$   $F^7$

**A**  $B^b$   $Cmi^7$   $F^7$   $B^b$   $G^7$   $Cmi^7$   $F^7$

13  $B^b$   $B^b7$   $E^b$   $A^b7$   $Cmi^7$   $F^7$   $B^b$

**B**  $Ami^7$   $D^7$   $Dmi^7$   $G^7$

21  $Gmi^7$   $C^7$   $Cmi^7$   $F^7$

**A**  $B^b$   $Cmi^7$   $F^7$   $B^b$   $G^7$   $Cmi^7$   $F^7$

29  $B^b$   $B^b7$   $E^b$   $A^b7$   $Cmi^7$   $F^7$   $B^b$

# DIG

MED-UP SWING

MILES DAVIS/JACKI McLEAN, 1964

**A** F7



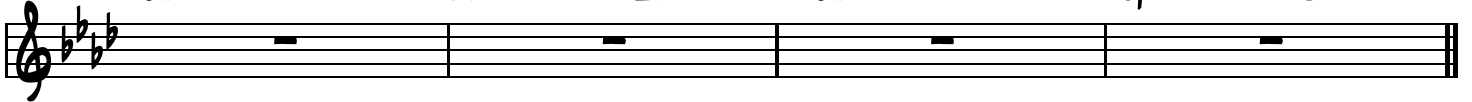
5 Bb7



9 Eb7



13 Abma7 Bbmi7 Eb7 Abma7 Gmi7 C7



**B** F7



21 Bb7



25 Fmi7 C7 Fmi7 Eb7



29 Abma7 F7 Bbmi7 Eb7 Abma7



# DINDI

INTRO - FREELY

5bma7 D<sup>b</sup>7 Ebma7 D<sup>b</sup>7

5 Cma7 Ami<sup>9</sup> Dmi<sup>9</sup> G<sup>7</sup>

9 Ebma7 D<sup>b</sup>7 Ebma7 D<sup>b</sup>7

13 Cma7 Ami<sup>9</sup> Dmi<sup>9</sup> G<sup>7</sup>

**A** Ebma7 D<sup>b</sup>7 Ebma7 B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup>

IN TEMPO

21 A<sup>b</sup>ma7 A<sup>b</sup>mi(ma7) 1. Ebma7 B<sup>b</sup>mi<sup>7</sup>

25 12. Ebma7 Ami<sup>7b5</sup> D<sup>7b9</sup> **B** Gmi<sup>7</sup> Eb<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7

29 Gmi<sup>7</sup> A<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7b9</sup> Fmi<sup>7</sup> D<sup>b</sup>mi<sup>7</sup> G<sup>b</sup>7

33 Fmi<sup>7</sup> G<sup>b</sup>7 Fmi<sup>7</sup> B<sup>b</sup>7 **A** Ebma7 D<sup>b</sup>7

37 Ebma7 B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>ma7 A<sup>b</sup>mi(ma7)

41 Ebma7 B<sup>b</sup>mi<sup>7</sup>

SLOW 4 (STRAIGHT 8TH'S)

# DJANGO

JOHN LEWIS, 1955

**A** ♩ = 76

1 Fmi B<sup>b</sup>mi C7<sup>b9</sup> Fmi

5 F7<sup>b9</sup> B<sup>b</sup>mi E<sup>b</sup>7<sup>b9</sup> A<sup>b</sup>

9 D<sup>b</sup> D<sup>b</sup>ma7 Gmi7<sup>b5</sup> G7/F C/E C

13 Fmi<sup>9</sup>(ma7) Fmi Fmi7/B<sup>b</sup> B<sup>b</sup>mi C+ C7 B<sup>b</sup>dim7/F Fmi

17 Fmi<sup>9</sup>(ma7) Fmi Fmi7/B<sup>b</sup> B<sup>b</sup>mi C+ C7 B<sup>b</sup>dim7/F Fmi

MED SWING

**SOLOS**

**B** ♩ = 120

21 Fmi Dmi7<sup>b5</sup> G7 C7 F7<sup>b9</sup> B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>7

25 1. D<sup>b</sup>7 G7 C7 2. D<sup>b</sup>7 C7 Fmi<sup>6</sup>

**C**

29 F7<sup>b9</sup> B<sup>b</sup>mi<sup>6</sup>/F F7<sup>b9</sup> B<sup>b</sup>mi<sup>6</sup>/F

33 F7<sup>b9</sup> B<sup>b</sup>mi<sup>6</sup>/F F7 B<sup>b</sup>dim7/F F7<sup>b9</sup>

**D**

37 B<sup>b</sup>mi Gmi7<sup>b5</sup> C7 F7 B<sup>b</sup>7 E<sup>b</sup>mi7 A<sup>b</sup>7 D<sup>b</sup>7

41 G<sup>b</sup>7 D<sup>b</sup>7

45 G<sup>b</sup>7 D<sup>b</sup>7 C7

# DIANGO'S CASTLE

BALLAD OR SLOW LATIN

MANOIR DE MES REVES

DIANGO REINHARDT, 1943

**A**  $B^b7^b9$   $E^bma9$   $B^b7^b9$   $E^bma9$   $B^b7^b9$

6  $E^bma9$   $B^b7^b9$   $B^bmi^7$   $E^b7$

10  $A^bma7$   $Gmi^7$   $Cmi^7$

14  $F9\#11$   $B7$   $B^b7^b9$

**B**  $E^bma9$   $B^b7^b9$   $E^bma9$   $B^b7^b9$

22  $E^bma9$   $B^b7^b9$   $B^bmi^7$   $E^b7$

26  $A^bma7$   $F9\#11$

30  $B7$   $B^b7$   $E^b6$   $C7^b9$   $Fmi^7$   $B^b7^b9$

# DO NOTHIN' 'TIL YOU HEAR FROM ME

DUKE ELLINGTON/BOB RUSSELL, 1943

MEDIUM SWING

**A** B $\flat$ ma7 Fmi7 B $\flat$ 7 E $\flat$ ma7 E $\flat$ mi7 Ab7



6 B $\flat$ ma7 G7( $\sharp$ 5) C7 F7 B $\flat$  $\flat$  E $\flat$  $\flat$  Edim F $\flat$ (SUS4) F7



**A** B $\flat$ ma7 Fmi7 B $\flat$ 7 E $\flat$ ma7 E $\flat$ mi7 Ab7



14 B $\flat$ ma7 G7( $\sharp$ 5) C7 F7 B $\flat$  $\flat$  E $\flat$  $\flat$  Edim B $\flat$  $\flat$  Abmi7 Db7



**B** G $\flat$ ma7 G $\flat$ ma7 G $\flat$ 7



22 B $\flat$ ma7 Dmi7 G7 C7 F7



**A** B $\flat$ ma7 Fmi7 B $\flat$ 7 E $\flat$ ma7 E $\flat$ mi7 Ab7



30 B $\flat$ ma7 G7( $\sharp$ 5) C7 F7 B $\flat$  $\flat$  E $\flat$  $\flat$  Edim B $\flat$  $\flat$  F7





# DO YOU KNOW WHAT IT MEANS

TO MISS NEW ORLEANS

EDDIE DELANGE/LOUIS ALTER, 1946

EASY SWING

The musical score is written on a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight lines of music, each with a set of guitar chords written above the notes. The chords are: Cma7, G7#5, Cma7, G7#5, Cma7, F7, Bb7, A7 (measures 1-5); Dmi7, EbDIM, Emi7, A7, Dmi7, Ab7, G7 (measures 6-7); Cma7, G7#5, Cma7, G7#5, Cma7, F7, Bb7, A7 (measures 10-13); Dmi7, EbDIM, Emi7, A7, Dmi7, G7, C6 (measures 14-17); Bbmi7, Eb7, Abma7, F7, Bbmi7, Eb7, Abma7 (measures 18-21); Ami7, D7, Bmi7, E7, Ami7, D7, Dmi7, G7 (measures 22-25); Cma7, G7#5, Cma7, G7#5, Cma7, F7, Bb7, A7 (measures 26-29); Dmi7, EbDIM, Emi7, A7, D7, G7, C6, G7 (measures 30-33). The score includes first endings marked with 'A' in a box and a second ending marked with 'B' in a box. Measure numbers 6, 10, 14, 18, 22, 26, and 30 are indicated at the start of their respective lines.

# DOLPHIN DANCE

MEDIUM SWING

HERBIE HANCOCK, 1966

**INTRO** Ebma7 Bbmi7 Ebma7 Dmi7b5 G7

**A** Cmi7 Ab7b5 Cmi7 Ami7 D7

Gma7 Abmi7 Db7 Fmi7 Bb7

Cmi7 Cmi/Bb Ami7 D7

**B** Gma7 Dmi7/G A/G Dmi7/G

Cmi/F G/F Cmi/F Emi7 A7

Eb9#11 Ami7 D7 Bmi7 E7 Dmi7

C#mi7 F#7 Bmi7 Ami/B

Bmi7 Ami/B **C** Bbmi7 Bb7b9 Bb7susb9 Dmi7b5 G7b9

**C** Bmi/E Ami/E Bmi/E

rit.

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

# DONNA LEE

CHARLIE PARKER, 1946

**A**  $A\flat ma7$   $F7$   $B\flat_3^7$

5  $B\flat mi7$   $E\flat^7$   $A\flat ma7$   $E\flat mi7$   $A\flat^7$

9  $D\flat ma7$   $D\flat mi7$   $G\flat^7$   $A\flat ma7$   $F7$

13  $B\flat^7$   $B\flat mi7$   $E\flat^7$

**B** 17  $A\flat ma7$   $F7$   $B\flat_3^7$

21  $G mi7\flat5$   $C7\flat9$   $F mi7$   $C7\flat9$

25  $F mi7$   $C7\flat9$   $F mi7_3$   $B DIM$

29  $A\flat ma7$   $F7$   $B\flat mi7$   $E\flat^7$   $A\flat ma7$   $B\flat mi7$   $E\flat^7$

# DON'T BE THAT WAY

MED SWING

BENNY GOODMAN/EDGAR SAMPSON  
MITCHELL PARISH, 1938

**A** Ab7(#5) Db6 Bbmi7 Ebmi7 Ab7 Db6 Bbmi7 Ebmi7 Ab7

6 Fmi7 Bbmi7 Ebmi7 Ab7 Db6 Bbmi7 Ebmi7 Ab7

**A** Db6 Bbmi7 Ebmi7 Ab7 Db6 Bbmi7 Ebmi7 Ab7

10 Db6 Bbmi7 Ebmi7 Ab7 Db6 Bbmi7 Ebmi7 Ab7

14 Fmi7 Bbmi7 Ebmi7 Ab7 Db6 Gb7 Db6

**B** C7 F7

18 Bb7 Eb7 Ab7(#5)

**A** Db6 Bbmi7 Ebmi7 Ab7 Db6 Bbmi7 Ebmi7 Ab7

26 Fmi7 Bbmi7 Ebmi7 Ab7 Db6 Bbmi7 Ebmi7 Ab7

30 Fmi7 Bbmi7 Ebmi7 Ab7 Db6 Bbmi7 Ebmi7 Ab7

# DON'T BLAME ME

BALLAD

DOROTHY FIELDS/JIMMY McHUGH, 1932

**A** Cmaj7 Fmi7 Bb7 Emi7 A7 Dmi7(b5) G7 (B7(#9) Cmaj9)  
Cmaj7 Ami7

5 Dmi7(b5) G7 Emi7(b5) A7 Dmi7 G7 C6 Dmi7 G7

**A** Cmaj7 Fmi7 Bb7 Emi7 A7 Dmi7(b5) G7 (B7(#9) Cmaj9)  
Cmaj7 Ami7

9

13 Dmi7(b5) G7 Emi7(b5) A7 Dmi7 G7 C6 Gmi7 C7

**B** Fmaj7 E7 Ami7 E7 Ami7

17

21 D7 Dmi7 Ab7 G7

**A** Cmaj7 Fmi7 Bb7 Emi7 A7 Dmi7(b5) G7 (B7(#9) Cmaj9)  
Cmaj7 Ami7

25

29 Dmi7(b5) G7 Emi7(b5) A7 Dmi7 G7 C6 Gmi7 C7

The musical score is written in 4/4 time and consists of eight staves of music. The first staff begins with a boxed 'A' section. The melody is primarily quarter notes and half notes, with triplets of eighth notes. Chords are indicated above the staff. The second staff continues the melody with similar rhythmic patterns. The third staff starts with a boxed 'A' section, mirroring the first staff. The fourth staff continues the melody. The fifth staff begins with a boxed 'B' section, featuring a key signature change to one sharp (F#) and a different chord progression. The sixth staff continues the 'B' section. The seventh staff returns to a boxed 'A' section, identical to the first staff. The eighth staff continues the melody.

# DON'T GET AROUND MUCH ANYMORE

MEDIUM SWING

DUKE ELLINGTON/BOB RUSSELL, 1942

The musical score is written in 4/4 time and consists of eight staves of music. The key signature is one flat (Bb). The melody is primarily composed of eighth and quarter notes, often beamed together. Chords are indicated above the staff, with some marked as first, second, or third endings. The score is divided into sections A and B.

**Staff 1:** **A** Cma7 Dmi7 D#mi7 Emi7 A7

**Staff 2:** 6 Dmi7 G7 C6 G7

**Staff 3:** **A** Cma7 Dmi7 D#mi7 Emi7 A7

**Staff 4:** 14 Dmi7 G7 C6 Gmi7 C7

**Staff 5:** **B** F6 F#dim Cma/G Gmi7 C7

**Staff 6:** 22 F6 F#mi7(b5) B7 Emi7 Ebdim Dmi7 G7

**Staff 7:** **A** Cma7 Dmi7 D#mi7 Emi7 A7

**Staff 8:** 30 Dmi7 G7 C6 Dmi7 G7

# DON'T TAKE YOUR LOVE FROM ME

BALLAD

HENRY NEMO, 1941

**A** Cma7 Dmi7 Emi7 Ebdim Dmi7 G7

6 Dmi7 G7 Cma7

10 Cma/E Ebdim Dmi7 A7 Dmi7

14 Dmi7 A7 Dmi7(b5) G7 Cma7 Ab7 G7

**B** Cma7 Dmi7 Emi7 Ebdim Dmi7 G7

18 Cma7 Dmi7 Emi7 Ebdim Dmi7 G7

22 Dmi7 G7 Cma7 Gmi7 C7

26 Fma7 Bb7 C6/9 Emi7(b5) A7

30 Dmi7 G7 C6 A7 Dmi7 G7

# DOXY

MEDIUM SWING

SONNY ROLLINS, 1963

The musical score for "Doxy" is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is primarily composed of eighth and quarter notes. Chord changes are indicated by letters above the staff, and bar numbers are shown at the beginning of each line.

**First System (Measures 1-5):** Chords: A (boxed), Bb7, Ab7, G7, C7, F7, Bbma, F7.

**Second System (Measures 6-9):** Chords: Bb7, Ab7, G7, C7, F7.

**Third System (Measures 10-13):** Chords: Bb7, Fmi7, Bb7, Eb7, Edim.

**Fourth System (Measures 14-17):** Chords: Bb7, Ab7, G7, C7, F7, Bbma, F7.

**Fifth System (Measures 18-21):** Chords: A (boxed), Bb7, Ab7, G7, C7, F7, Bbma, F7.

**Sixth System (Measures 22-25):** Chords: Bb7, Ab7, G7, C7, F7.

**Seventh System (Measures 26-29):** Chords: Bb7, Fmi7, Bb7, Eb7, Edim.

**Eighth System (Measures 30-33):** Chords: Bb7, Ab7, G7, C7, F7, Bbma, F7.



# DREAMER

VIVO SONHANDO

LATIN

ANTONIO CARLOS JOBIM/GENE LEES, 1963

**A**

1 4 **Gma7** **E $\flat$ ma9**

5 **Gma7** **Bmi7** **E7**

9 **A $\flat$ mi7** **Cmi7** **B7<sup>ALT.</sup>** **E7<sup>ALT.</sup>**

13 **A13** **D13( $\flat$ 9)** **Gma7** **Gmi7**

**B**

17 **Gma7** **E $\flat$ ma9**

21 **Gma7** **Bmi7** **E7**

25 **A $\flat$ mi7** **Cmi7** **B7<sup>ALT.</sup>** **E7<sup>ALT.</sup>**

29 **A13** **D13( $\flat$ 9)** **Gma7** **Gmi7**

BALLAD

# DREAMSVILLE

HENRY MANCINI, 1959

**A** Cma7 Gmi7 Cma7 Gmi7 F#7

5 F<sup>9</sup>SUS F7 Dmi7 E<sup>b</sup>mi7 Emi7 A7<sup>b5</sup> Dmi7 G7<sup>b5</sup> G7

**A** Cma7 Gmi7 Cma7 Gmi7 F#7

9

13 F<sup>9</sup>SUS F7 Dmi7 E<sup>b</sup>mi7 Dmi7 D<sup>b</sup>7#9 Cma9

**B** F#mi7<sup>b5</sup> B7 Emi7 A7 F#mi7 Bmi7 F13

17

21 G#mi7<sup>b5</sup> C#7#5 F#mi7<sup>b5</sup> B7<sup>b9</sup> Emi7<sup>b5</sup> A7<sup>b5b9</sup> Dmi7 G7<sup>b5</sup> G7

**A** Cma7 Gmi7 Cma7 Gmi7 F#7

25

29 F<sup>9</sup>SUS F7 Dmi7 E<sup>b</sup>mi7 Dmi7 D<sup>b</sup>7#9 Cma9 Dmi7 G7

SLOW-MED SWING

# DRIFTIN'

HERBIE HANCOCK, 1973

**A** Eb7 G7 Ab7 G7 Cmi7 Bbmi7 Ami7b5 Ab7

6 Gmi7 C7 Fmi7 Bb7

**A** Eb7 G7 Ab7 G7 Cmi7 Bbmi7 Ami7b5 Ab7

14 Gmi7 C7 Fmi7 Bb7 Eb7 A13#11

**B** Ab7 Eb7

22 Cmi Cmi(ma7) Cmi7 F7 Fmi7 Bb7

**A** Eb7 G7 Ab7 G7 Cmi7 Bbmi7 Ami7b5 Ab7

30 Gmi7 C7 Fmi7 Bb7 Eb7 Bb7

# THE DRIVE

MEDIUM SWING

OLIVER NELSON, 1961

**A** Cma7 Fma7 Emi7 Ami7

6 Dmi7 G7 Emi7 A7 Dmi7 G7

**A** Cma7 Fma7 Emi7 Ami7

14 Dmi7 G7 Cma7 Gmi7 C7

**B** Fma7 B7 Emi7(b5) A7

22 Dmi7(b5) G7 Cma7 A7 Dmi7 G7

**A** Cma7 Fma7 Emi7 Ami7

30 Dmi7 G7 Cma7 A7 Dmi7 G7

# THE DUKE

**A** <sup>IN 2</sup>  
 Cma7 Fma7 F#mi7b5 B7 Emi7 Ami7 Dmi7 Fmi7 Bb7

5 Ebma7 Dbma7 Cmi7 Bmi7 Bbmi7 Eb7 Abma7 |1. D7 G7 |2. D7 G7 Cma7

**B** Fma7 Emi7 D7 Cma7 Bbmi7 Abma7 G7b9 Fmi7

14 Dmi7b5 G7 Cmi7 Cmi7b5 F7 Bbmi7 Ab/C Bbmi7 Ab6 Gmi7b5 Fmi7 Eb9sus Db9#11

D.C. AL 2ND ENDING

**SOLO CHANGES**

**C** Cma7 F9#11 Cma7 F#mi7B7 Emi7 Ami7 Fmi7 Bb7

22 Ebma7 Dbma7 Cmi7 Bmi7 Bbmi7 Eb7 Abma7 |1. Dmi7b5 G7 |2. D7 G7 Cma7

**D** Fma7 Emi7 Dmi7/G Cma7 Bbmi7 Abma7 G7b9 Fmi7

Dmi7b5 G7 Cmi7 Cmi7b5 F7 Bbmi7 Abma7/C Ab6 Fmi7 Dmi7b5 G7

# EARLY AUTUMN

RALPH BURNS/WOODY HERMAN

JOHNNY MERCER, 1949

BALLAD

Musical score for "Early Autumn" in 4/4 time. The score consists of eight staves of music, each with a key signature of one flat (Bb) and a time signature of 4/4. The music is a ballad. The chords are written above the staff, and section markers are enclosed in boxes. The score is as follows:

Staff 1: **A** Cma7 B7 Bbma7 A7

Staff 2: 6 Abma7 G7 Cma7 Ami7 Dmi7 G7

Staff 3: **A** Cma7 B7 Bbma7 A7

Staff 4: 14 Abma7 G7 Cma7 Bb7 Cma7 A7

Staff 5: **B** Dmi7 G7 Emi7 Ebdim Dmi7 G7 Cma7

Staff 6: 22 Cmi7 F7 Bbma7 Eb7 Dma7 C#7 C7 B7 Bb7 Ama7 Ab7 G7

Staff 7: **A** Cma7 B7 Bbma7 A7

Staff 8: 30 Abma7 G7 Cma7 Ami7 Dmi7 G7

# EAST OF THE SUN

## AND WEST OF THE MOON

EASY SWING

BROOKS BOWMAN, 1934

**A**

1 G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7</sup> E<sup>7</sup>

5 A<sup>mi7</sup> C<sup>mi7</sup> F<sup>7</sup>

9 A<sup>mi7</sup> D<sup>7</sup> F<sup>#mi7(b5)</sup> B<sup>7</sup> E<sup>mi7</sup>

13 A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**B**

17 G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7</sup> E<sup>7</sup>

21 A<sup>mi7</sup> C<sup>mi7</sup> F<sup>7</sup>

25 A<sup>mi7</sup> A<sup>mi7</sup>/G F<sup>#mi7(b5)</sup> B<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup>

29 A<sup>mi7</sup> D<sup>7</sup> B<sup>mi7</sup> B<sup>bmi7</sup>

33 A<sup>mi7</sup> D<sup>7</sup> G<sup>6/9</sup> A<sup>mi7</sup> D<sup>7</sup>

# EASY LIVING

BALLAD

LEO ROBIN/RALPH RAINGER, 1937

**A** Ebma7 C7 Fmi7 F#dim Ebma7/G Bbmi7 Eb7 Abma7 Db7



5 Ebma7/Bb Cmi7 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7



**A** Ebma7 C7 Fmi7 F#dim Ebma7/G Bbmi7 Eb7 Abma7 Db7



13 Ebma7/Bb Cmi7 Fmi7 Bb7 Eb6 C#mi7 F#7



**B** Bma7 Abmi7 C#mi7 F#7 Bma7 Abmi7 C#mi7 F#7



21 Bma7 Abmi7 Fmi7 Bb7



**A** Ebma7 C7 Fmi7 F#dim Ebma7/G Bbmi7 Eb7 Abma7 Db7



29 Ebma7/Bb Cmi7 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7





# EASY TIME

EASY SWING

LOUIS BELLSON, 1956

**A** Gmi7

C7

Fma9

Bb7

Ami7(b5) D7



5 Gmi7

C7

Cmi7

F7



9 Bbma7

Bmi7

E7

Ami7

D7(b9)



13 G7

Gmi7

Ami7(b5)

D7(b9)



**B** Gmi7

C7

Fma9

Bb7

Ami7(b5) D7



21 Gmi7

C7

Cmi7

F7



25 Bbma7

Bmi7

E7

Ami7

D7(b9)



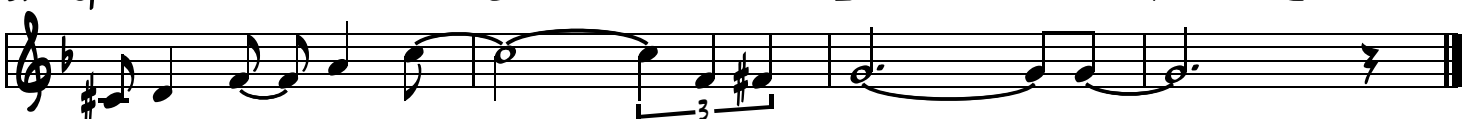
29 Gmi7

C7

E7(#9)

Fma9

D7(b9)



# EASY TO LOVE

MEDIUM SWING

COLE PORTER, 1936

**A**  $A_{mi7}$   $B_{mi7}(\flat 5)$   $E7$   $A_{mi7}$   $D7$

5  $G_{ma7}$   $C7$   $B_{mi7}$   $E7$

9  $A_{mi7}$   $D7$   $G_{ma7}$   $E7$

13  $A_{mi7}$   $E\flat 7$   $D7$   $B_{mi7}$   $B\flat dim$

**B**  $A_{mi7}$   $B_{mi7}(\flat 5)$   $E7$   $A_{mi7}$   $D7$

17

21  $G_{ma7}$   $C7$   $B_{mi7}$   $E7$

25  $A_{mi7}$   $C_{mi7}$   $F7$   $G_{ma7}$   $C7$   $B_{mi7}$   $B\flat dim$

29  $A_{mi7}$   $D7$   $G^{\flat}$   $B_{mi7}(\flat 5)$   $E7$

# ÉCAROH

HORACE SILVER, 1984

LATIN

A

B<sup>b</sup>7#5#9 E<sup>b</sup>7#9 B<sup>b</sup>7#5#9 E<sup>b</sup>7#9 B<sup>b</sup>7#5#9 E<sup>b</sup>7#9 B<sup>b</sup>7#5#9 E<sup>b</sup>7#9

5 B<sup>b</sup>7#5#9 E<sup>b</sup>7#9 B<sup>b</sup>7#5#9 E<sup>b</sup>7#9 B<sup>b</sup>7#5#9 E<sup>b</sup>7#9 B<sup>b</sup>7#5#9 E<sup>b</sup>7#9

SWING A<sup>ma</sup>7

D<sup>9</sup>#11

9

13 D<sup>b</sup>ma<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>#5#9 Cma<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>#9 F<sup>7</sup>#9 G<sup>7</sup>#9

18 E<sup>7</sup>#9 F<sup>7</sup>#9 D<sup>7</sup>#9 E<sup>b</sup>7#9 C<sup>7</sup>#9 C<sup>7</sup>#9 B<sup>b</sup>7#9 B<sup>b</sup>7#9 B<sup>7</sup>#9

22 G<sup>7</sup>#9 A<sup>7</sup>#9 F<sup>7</sup>#9 G<sup>7</sup>#9 E<sup>b</sup>7#9 F<sup>7</sup>#9 |1. D<sup>7</sup>#9 |2. D<sup>7</sup>#9

SWING

B

26 D<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>9#11 D<sup>b</sup>ma<sup>7</sup> G<sup>9</sup>#11

30  $G^bma7$   $Gmi7$   $C7$   $F^\#mi7$   $B7$   $Ema7$   $E^bmi7$   $A^b7$

34 **B**  $D^bma7$   $G^b9^\#11$   $D^bma7$   $G^b9^\#11$

38  $G^bma7$   $Fmi7^b5$   $B^b7^b9$   $E^bmi7^b5$   $A^b7^b9$   $D^bma7$  3

42 **C**  $A^bmi7$  3  $D^b7^b9$   $G^bma7$   $A^b7^b5$   $B^b7^b5$   $E^bmi7$

46  $Bmi7$  3  $E7^b9$   $Ama7$   $A^b7(ALT)$

50 **D**  $D^bma7$   $G^b9^\#11$   $D^bma7$   $G^b9^\#11$

54  $G^bma7$   $Fmi7^b5$   $B^b7^b9$   $E^bmi7^b5$   $A^b7^b9$   $D^bma7$

# ECLYPTO

TOMMY FLANNAGAN, 1991

LATIN

A

Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>

5 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Eb<sup>6</sup> C<sup>7</sup>b<sup>9</sup>

9 Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>

13 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Eb<sup>6</sup>

SWING

17 B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup> Abma<sup>7</sup>

21 Cmi<sup>7</sup> F<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup>

LATIN

25 Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>

29 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Eb<sup>6</sup> C<sup>7</sup>b<sup>9</sup>

# EMBRACEABLE YOU

GEORGE &amp; IRA GERSHWIN, 1930

**A**  $G^6$   $Bb\dim$   $A^{mi7}$   $D^7$

5  $A^{mi7}$   $C^{mi6}$   $F^7$   $G^6/9$   $F\#^{mi7}(b5)$   $B^7$

9  $E^{mi7}$   $E^{mi}/D$   $C\#^{mi7}(b5)$   $F\#^7$   $B^{mi7}$   $E^{mi7}$   $A^7$

13  $D^{ma7}$   $Eb\dim$   $E^{mi7}$   $A^7$   $A^{mi7}$   $D^7$

**B**  $G^6$   $Bb\dim$   $A^{mi7}$   $D^7$

17

21  $A^{mi7}$   $C^{mi6}$   $F^7$   $G^6/9$   $D^{mi7}$   $G^7$

25  $C^{ma7}$   $F\#^{mi7}(b5)$   $B^7$   $E^{mi7}$   $A^7$   $A\#dim$

29  $B^{mi7}$   $E^7$   $A^{mi7}(b5)$   $D^7$   $G^6$   $E^{mi7}$   $A^{mi7}$   $D^7$

# EMILY

**A** Cma7 Ami7 Dmi7 G7

5 C7 Fma7 E7

9 Ama7 F#mi7 Bmi7 E7

13 Ami7 D7 Dmi7 G7

**B** Cma7 Ami7 Dmi7 G7

17 Gmi7 C7 Fma7 E7

21 Ami7 B7 Emi7 A7

25 Dmi7 G7 Bb7(b5) A7

29 F#mi7(b5) Fmi7 Emi7 A7

33 Dmi7 G7 C6 Dmi7 G7

Detailed description: This is a musical score for the jazz waltz 'Emily'. It is written in treble clef with a 3/4 time signature. The score consists of ten staves of music. The first section, labeled 'A', spans from measure 1 to 16. The second section, labeled 'B', spans from measure 17 to 40. Chord symbols are handwritten in black ink above the notes. The notes are primarily eighth and quarter notes, often beamed together. There are several slurs and ties used throughout the piece. The key signature has one flat (Bb), and the time signature is 3/4. The score ends with a double bar line and repeat dots.

# THE END OF A LOVE AFFAIR

EDWARD C. REDDING, 1950

LATIN

**A** Gmi7 C7 Fma7 Fmi7 Bb7 Ebma7

6 Ebmi7 Ab7 Ebmi7 Ab7 Dbma7 C7 1. Fma7 D7

SWING

10 12. Fma7 A7 **B** Dmi7 G7 Dmi7 G7

15 Cma7 Ami7 D7 Dmi7 G7 Gmi7 C7

LATIN

**C** Gmi7 C7 Fma7 Fmi7 Bb7 Ebma7

23 Ebmi7 Ab7 Ebmi7 Ab7 Dbma7 C7 Cmi7 F7

27 Bbma7 Eb7 Ami7 Abdim7

31 Gmi7 C7 F6 Ami7 D7



# ÉSTATE

**A**  $Bmi^7$   $Emi^7$   $F\#7b9$

6  $Bmi^7$   $Emi^7$   $A^7$

10  $Ami^7/D$   $D^7$   $Gma^7$   $C^7$

14  $C\#mi^7/F\#$   $F\#7$   $F\#7$   $Bma^7$

**B**  $Fmi^7b5$   $Bb^7$   $E^bmi^7$   $A^b7$

23  $Emi^7$   $A^7$   $Ami^7/D$   $D^7$

27  $Gma^7$   $C^7$   $C\#mi^7/F\#$   $F\#7$

**A**  $Bmi^7$   $Emi^7$   $F\#7$

35  $Bmi^7$   $Emi^7$   $A^7$

39  $Ami^7/D$   $D^7$   $Gma^7$   $C^7$

43  $C\#mi^7/F\#$   $F\#7$

# ETERNAL TRIANGLE

FAST BOP

SONNY STITT, 1957

**A**  $B^bma7$   $Gmi7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

5  $Fmi7$   $B^b7$   $E^b7$   $Dmi7$   $G7$   $Cmi7$   $F7$

**A**  $B^bma7$   $Gmi7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

13  $Fmi7$   $B^b7$   $E^b7$   $Dmi7$   $G7$   $Cmi7$   $F7$   $B^bma7$

**B**  $Bmi7$   $E7$   $B^bmi7$   $E^b7$

21  $Ami7$   $D7$   $A^bmi7$   $D^b7$   $Gmi7$   $C7$   $G^bmi7$   $B7$

**A**  $B^bma7$   $Gmi7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

29  $Fmi7$   $B^b7$   $E^b7$   $Dmi7$   $G7$   $Cmi7$   $F7$   $B^bma7$

# EVERY TIME WE SAY GOODBYE

BALLAD

COLE PORTER, 1944

**A** Ebma7 Fmi7 Gmi7 Abma7 Gmi7 C7 Fmi7 Bb7

5 Gmi7 Gb7 Bma7 Ema9(#11) Bbmi7 Eb7 Abmi7 Db7

9 Ebma/G Gbdim Fmi7 Bb7 Bbmi7 Eb7 Abma7

13 Abmi7 Db7 Ebma7 B7 Bb7(SUS4) Bb7

**B** Ebma7 Fmi7 Gmi7 Abma7 Gmi7 C7 Fmi7 Bb7

17 Gmi7 Gb7 Bma7 Ema9(#11) Bbmi7 Eb7 Abma7 Db7

21 Ebma/G Gbdim Fmi7 Bb7 Bbmi7 Eb7 Abma7 Db7

25 Gmi7 C7 Fmi7 Bb7 Eb6 Cmi7 Fmi7 Bb7

# EVERYTHING HAPPENS TO ME

BALLAD

TOM ADAIR/MATT DENNIS, 1941

**A** Cmi7 F7 Dmi7 C#dim Cmi7 F7 Dmi7(b5) G7

6 Bdim Cmi7(b5) Dmi7 G7 Cmi7 F7 Bbma7 G7(b9)

**A** Cmi7 F7 Dmi7 C#dim Cmi7 F7 Dmi7(b5) G7

14 Bdim Cmi7(b5) Dmi7 G7 Cmi7 F7 Bb6

**B** Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7 Ebma7

22 Emi7 A7 Dma7 Bmi7 Gmi7 C7 Cmi7 F7

**A** Cmi7 F7 Dmi7 C#dim Cmi7 F7 Dmi7(b5) G7

30 Bdim Cmi7(b5) Dmi7 G7 Cmi7 F7 Bb6 G7(b9)

# EVERYTHING I HAVE IS YOURS

BALLAD

HAROLD ADAMSON/BURTON LANE, 1933

**A** Cma7 Ebmi7 Ab7 Dmi7 G7 Dmi7 G7

5 Cma7 Ebmi7 Ab7 Dmi7 G7 Bmi7(b5) E7

9 Ami7 Bb7 C6 Ami7 /G F#mi7(b5) B7

13 Emi7 A7 Ami7 D7 Dmi7 G7

**B** Cma7 Ebmi7 Ab7 Dmi7 G7 Dmi7 G7

17 Cma7 Gmi7 C7 Fma7 Bmi7(b5) E7

21 Ami7 Bb7 C6 D7

25 Cma7 Ebmi7 Ab7 Dmi7 G7 C6/9 Dmi7 G7



# EXACTLY LIKE YOU

MEDIUM SWING

DOROTHY FIELDS/JIMMY McHUGH, 1950

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

5 G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup>

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

9

13 G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Gmi<sup>7</sup> C<sup>7</sup>

**B** Fma<sup>7</sup> B<sup>b</sup>7 C<sup>6</sup>

17

21 Dmi<sup>7</sup> B<sup>b</sup>7 G<sup>7</sup> E<sup>m</sup>i<sup>7</sup> E<sup>b</sup>dim Dmi<sup>7</sup> G<sup>7</sup>

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

25

29 G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup>

# THE FACE I LOVE

BRIGHT WALTZ

MARCOS VALLE/RAY GILBERT, 1966

**A** Ebma7 Ab7 Ebma7 Ab7 Ebmi7 Ab7

8 Ebmi7 Ab7 Dbma7 Gb7 Dbma7

14 Dbmi7 Gb7 Cmi7 Fmi7 Bbmi7 D7(#11/9)

20 Dma7 C7#9#5 Fmi7 Gmi7 Abma7 A7 Bb7

**B** Ebma7 Ab7 Ebma7 Ab7 Ebmi7 Ab7

26

32 Ebmi7 Ab7 Dbma7 Gb7 Dbma7

38 Dbmi7 Gb7 Cmi7 Fmi7 Bbmi7 D7(#11/9)

44 Dbma7 Fmi7 Bbma7 Eb7(sus4) Abma7 Db7



# FALLING IN LOVE WITH LOVE

MED-UP SWING

LORENZ HART/RICHARD ROGERS, 1938

**A**  $B\flat ma7$   $Dmi7$   $G7$   $Cmi7$   $F7$

6  $Cmi7$   $F7$   $B\flat ma7$   $G7$   $Cmi7$   $F7$

10  $B\flat ma7$   $A mi7(b5)$   $D7$

14  $Gmi7$   $C7$   $Cmi7$   $F7$

**B**  $B\flat ma7$   $Dmi7$   $G7$   $Cmi7$   $F7$

18  $B\flat ma7$   $Dmi7$   $G7$   $Cmi7$   $F7$

22  $Cmi7$   $F7$   $B\flat ma7$   $G7$   $Cmi7$   $F7$

26  $B\flat ma7$   $A\flat 7(b5)$   $G7$

30  $Cmi7$   $F7$   $B\flat ma7$   $G7$   $Cmi7$   $F7$

# FAR WES

**A**  $\text{Dbma7}$   $\text{F\#mi7}$   $\text{B7}$   $\text{Ema7}$   $\text{Emi7}$   $\text{A7}$

5  $\text{Dma7}$   $\text{E\#mi7}$   $\text{A\#7}$  1.  $\text{Dbma7}$   $\text{Ema7}$   $\text{Ama7}$   
IX ONLY

9 12.  $\text{Dbma7}$   $\text{A\#7}$   $\text{Dbma7}$  **B**  $\text{D\#mi7}$   $\text{D\#mi/C}$   $\text{D\#mi/B}$   $\text{D\#mi/B\#}$   
8va

13  $\text{Ama7}$   $\text{F\#mi7}$   $\text{B7}$   
\*OPT

17  $\text{Emi7}$   $\text{A7}$   $\text{E\#mi7}$   $\text{A\#7}$  **A**  $\text{Dbma7}$   $\text{F\#mi7}$   $\text{B7}$

21  $\text{Ema7}$   $\text{Emi7}$   $\text{A7}$   $\text{Dma7}$   $\text{E\#mi7}$   $\text{A\#7}$

25  $\text{Bmi}$   $\text{E\#mi7\#5}$   $\text{A\#7}$   $\text{D\#mi(ma7)}$   $\text{E\#mi7}$   $\text{A\#7}$

**SOLOS**  $\text{Dbma7}$   $\text{F\#mi7}$   $\text{B7}$   $\text{Ema7}$   $\text{Emi7}$   $\text{A7}$

29

33  $\text{Dma7}$   $\text{E\#mi7}$   $\text{A\#7}$  1.  $\text{Fmi7}$   $\text{Ema7}$   $\text{E\#mi7}$   $\text{A\#7}$

37 12.  $\text{Dbma7}$   $\text{A\#7}$   $\text{Dbma7}$   $\text{D\#mi7}$   $\text{F\#7}$   $\text{Ama7}$

43  $\text{F\#mi7}$   $\text{B7}$   $\text{Emi7}$   $\text{A7}$   $\text{E\#mi7}$   $\text{A\#7}$   $\text{Dbma7}$   $\text{F\#mi7}$   $\text{B7}$

49  $\text{Ema7}$   $\text{Emi7}$   $\text{A7}$   $\text{Dma7}$   $\text{E\#mi7}$   $\text{A\#7}$   $\text{Dbma7}$   $\text{E\#mi7}$   $\text{A\#7}$

# FASCINATION

FERMO DANTE MARCHETTI, 1932

WALTZ

**A** C<sup>6/9</sup> G<sup>7</sup> C<sup>ma7</sup> G<sup>7</sup>

6 C<sup>6/9</sup> E<sup>b</sup>dim D<sup>mi7</sup> G<sup>7</sup>

10 D<sup>mi</sup> D<sup>mi</sup>(C<sup>ma7</sup>) D<sup>mi7</sup> D<sup>mi6</sup>

14 D<sup>mi7</sup> G<sup>7</sup> F<sup>mi7</sup> G<sup>7</sup>

**B** C<sup>6/9</sup> G<sup>7</sup> C<sup>ma7</sup> G<sup>7</sup>

18 C<sup>6/9</sup> E<sup>b</sup>dim D<sup>mi7</sup> G<sup>7</sup>

22 D<sup>mi7</sup> G<sup>7</sup>

30 D<sup>mi7</sup> G<sup>7</sup> C<sup>6/9</sup> G<sup>7</sup>

# FASCINATING RHYTHM

MED-UP SWING

GEORGE & IRA GERSHWIN, 1924

**A** Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

5 Cmi7 F7 Cmi7 F7 Cmi7 F7 Cmi7 F7

9 Bbma7 Gmi7 C7 Fma7 Emi7(b5) A7

13 Dmi7 Dmi7 G7 Gmi7 C7

**B** Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

17 Cmi7 F7 Cmi7 F7 Cmi7 F7 Cmi7 F7

21 Bbma7 Emi7(b5) A7 Dmi7 G7

25 Gmi7 C7 F6 Ami7 D7

# FAVELA

MEDIUM BOSSA NOVA

ANTONIO CARLOS JOBIM, 1963

**A** Gmi7 F/G Gmi7 F/G

6 Gmi7 F/G Gmi7 (G7)

10 Cmi7 F7 Bmi7b5 Bb7

14 Emi7b5 Ebmi6 Gmi7 Dmi7 Gmi7

**B** Cmi7 Gmi7 Cmi7 Gmi7

22 Cmi7 Gmi7 Eb7#9 D7#9 C7#9

**C** Gmi7 F/G Gmi7 F/G

30 Gmi7 F/G Gmi7 (G7)

34 Cmi7 F7 Bmi7b5 Bb7

38 Emi7b5 Ebmi6 Gmi7 Dmi7 Gmi7 D7

\*IN SOME VERSIONS LETTER A IS REPEATED

# A FELICIDADE

**A** *Ami<sup>7</sup>*

6 *Emi<sup>7</sup> B<sup>7</sup>b<sup>9</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>*

**B** *Cma<sup>7</sup> Bmi<sup>7</sup>b<sup>5</sup> E<sup>7</sup>b<sup>9</sup>*

10 *Ami<sup>7</sup> A<sup>b</sup>DiM Gmi<sup>7</sup> C<sup>7</sup>*

14 *Fma<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>*

18 *Ami<sup>7</sup> Bmi<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Ami<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>*

22 *Cma<sup>7</sup> F<sup>7</sup> Cma<sup>7</sup>*

26 *Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup>*

30 *Dmi<sup>7</sup> G<sup>7</sup> Cma<sup>7</sup>*

34 *F<sup>#</sup>mi<sup>7</sup>b<sup>5</sup> B<sup>7</sup> Emi<sup>7</sup>b<sup>5</sup> A<sup>7</sup> Dmi<sup>7</sup>b<sup>5</sup> G<sup>7</sup>*

38 *Cma<sup>7</sup> Ami<sup>7</sup>/G D<sup>7</sup>/F<sup>#</sup> Dmi/F*

42 *Ami<sup>7</sup> Bmi<sup>7</sup>b<sup>5</sup> E<sup>7</sup> Ami<sup>7</sup> Bmi<sup>7</sup>b<sup>5</sup> E<sup>7</sup>*

46

# FILTHY MCNASTY

HORACE SILVER, 1961

STOP TIME 

Chords:  $A^b13$   $A13$   $B^b13$   $E13$   $F13$   $G^b13$

Chords:  $Dmi7^b5$   $G7^b9\#5$   $Cmi7^b5$   $F7sus^b9$   $B^b7\#9$   $A^b13$   $A13$   $B^b13$   $A^b13$   $A13$   $B^b13$

Section A  $B^b7$

Chords:  $E^b7$   $B^b7$   $G^b13$

Chords:  $F13$   $E13$   $E^b13$   $F7$   $B^b7$  TO CODA 

Section B SOLOS  $B^b7$   $E^b7$

Chords:  $B^b7$   $F7$   $E^b7$   $B^b7$  TILL CUE  $F7$  ON CUE  $B^b7$

Section C  $B^b7$

Chords:  $E^b7$   $B^b7$

Chords:  $F7$   $E^b7$   $B^b7 / D$   $E^b6$   $E^bDIM$   $B^b6 / F$  D.S. AL CODA

# FINE ROMANCE

BOUNCY SWING

DOROTHY FIELDS/JEROME KERN, 1936

**A** C<sup>6</sup> A<sup>mi7</sup> G<sup>7</sup> E<sup>b</sup>dim

6 E<sup>mi7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

10 C<sup>6</sup> E<sup>mi7</sup> E<sup>b</sup>dim D<sup>mi7</sup> G<sup>7</sup>

14 C<sup>ma7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**B** C<sup>6</sup> A<sup>mi7</sup> G<sup>7</sup> E<sup>b</sup>dim

18 E<sup>mi7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

26 C<sup>6/9</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> F<sup>#mi7(b5)</sup> B<sup>7</sup>

30 E<sup>mi7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6/9</sup> D<sup>mi7</sup> G<sup>7</sup>



# FIVE BROTHERS

MED SWING

GERRY MULLIGAN, 1949

**A** Cma7 Dmi7 G7 Cma7 Dmi7 G7

6 Gmi7 C7 Fma7 Bb7 Cma7 Eb7 Dmi7 G7

**A** Cma7 Dmi7 G7 Cma7 Dmi7 G7

10 Cma7 Dmi7 G7 Cma7 Dmi7 G7

14 Gmi7 C7 Fma7 Bb7 Dmi7 Db7 Cma7 B7

**B** Ema7 Fmi7 Bb7 Ebma7 Emi7 A7

18 Ema7 Fmi7 Bb7 Ebma7 Emi7 A7

22 Dma7 Ebmi7 Ab7 Dbma7 Dmi7 Db7

**A** Cma7 Dmi7 G7 Cma7 Dmi7 G7

26 Cma7 Dmi7 G7 Cma7 Dmi7 G7

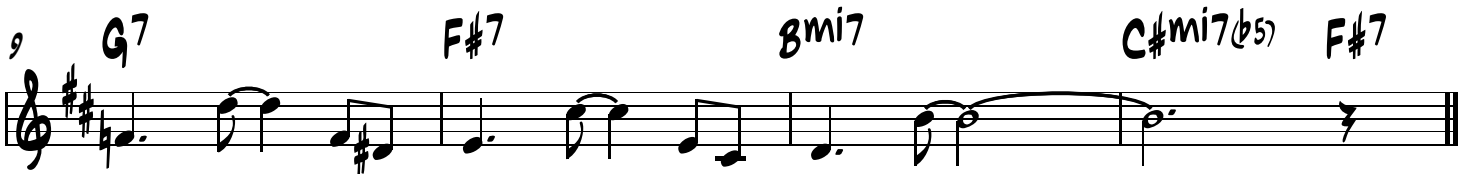
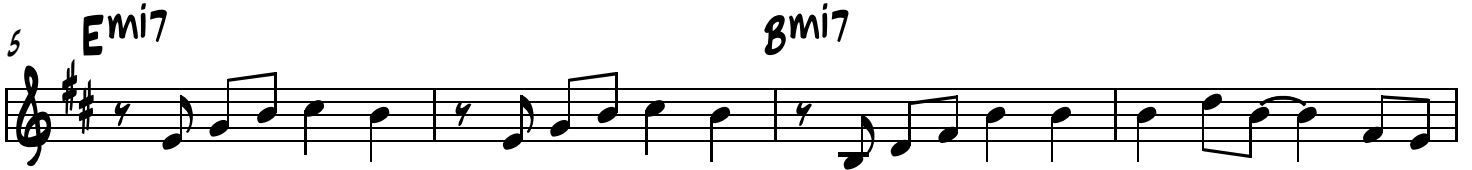
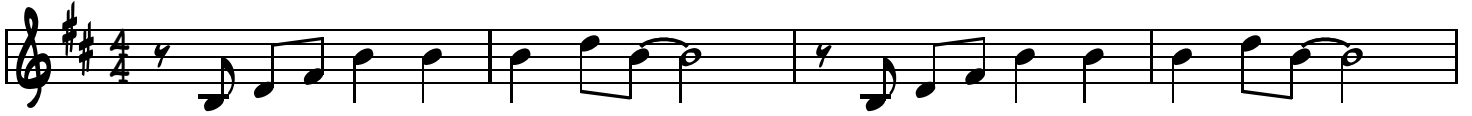
30 Gmi7 C7 Fma7 Bb7 Dmi7 Db7 Cma7 Dmi7 G7

# FIVE SPOT AFTER DARK

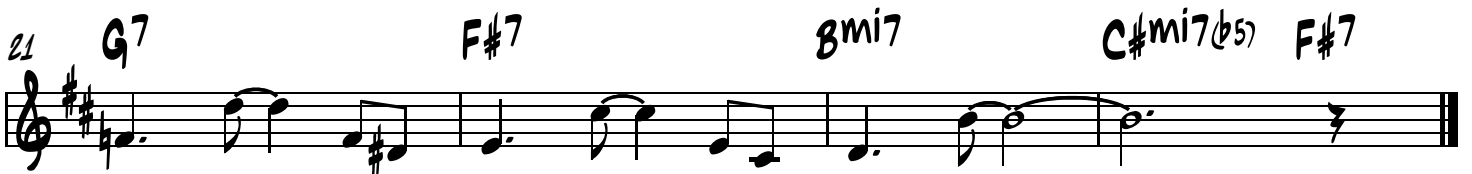
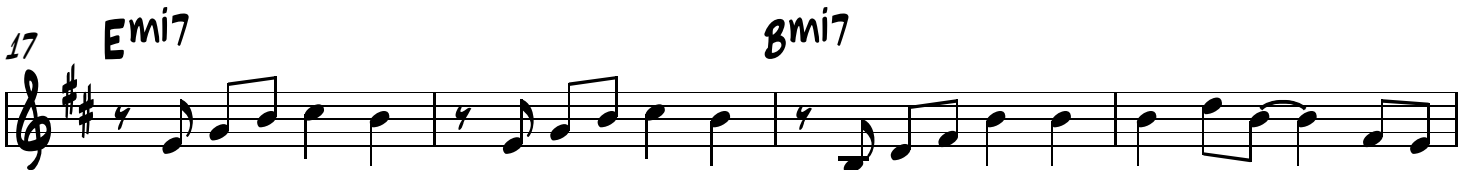
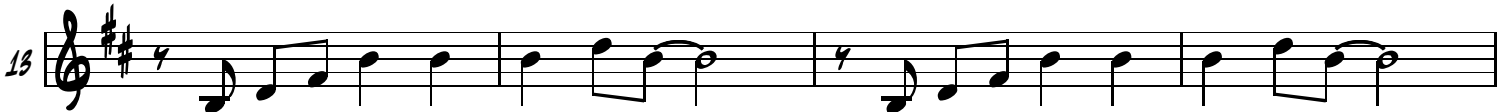
EASY SWING

BENNY GOLSON, 1959

**A** Bmi7



**A** Bmi7



# FLAMINGO

ED ANDERSON/TEO GROYA, 1941

LATIN

**A** Fma7 Dmi7 Gmi7 C7 Fmi7 Bb7

6 Db7 Gmi7 C7 Fma7 D7 Gmi7 C7

**A** Fma7 Dmi7 Gmi7 C7 Fmi7 Bb7

10

14 Db7 Gmi7 C7 F6 Bbmi6 F6

**B** Bbmi7 Eb7 Abma7 F7

18

22 Bbmi7 Eb7 Gmi7 C7

**A** Fma7 Dmi7 Gmi7 C7 Fmi7 Bb7

26

30 Db7 Gmi7 C7 Fma7 D7 Gmi7 C7

# FLY ME TO THE MOON

MED SWING

BART HOWARD, 1954

**A** A mi7 D mi7 G7 C ma7 C7

5 F ma7 B mi7(b5) E7 A mi7 A7

9 D mi7 G7 C ma7 E mi7 A7

13 D mi7 G7 C ma7 B mi7(b5) E7

**B** A mi7 D mi7 G7 C ma7 C7

17

21 F ma7 B mi7(b5) E7 A mi7 A7

25 D mi7 G7 E mi7 A7

29 D mi7 G7 C6 B mi7(b5) E7

# A FOGGY DAY

MEDIUM SWING

GEORGE & IRA GERSHWIN, 1937

**A** Fma7 D7(b9) Gmi7 C7

6 Fma7 Ab7 G7 C7

10 Fma7 Cmi7 F7 Bbma7 Eb7

14 Ami7 D7 Gmi7 C7

**B** Fma7 D7(b9) Gmi7 C7

18 Fma7 Ab7 G7 C7

22 Cmi7 F7 Bbma7 Eb7

30 Fma7 Gmi7 Fma7 Gmi7 Ami7 Dmi7 Gmi7 C7

34 Fma7 D7 Gmi7 C7

# THE FOLKS WHO LIVE ON THE HILL

BALLAD

OSCAR HAMMERSTEIN II/JEROME KERN, 1937

**A** C<sup>ma7</sup> C<sup>#DIM</sup> D<sup>mi7</sup> G<sup>7sus</sup> E<sup>mi7</sup> E<sup>bDIM</sup> D<sup>mi6</sup> G<sup>7</sup>

5 E<sup>mi7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> B<sup>b7b5</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

9 E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> 1. C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

13 12. C<sup>6</sup> F<sup>#mi7b5</sup> B<sup>7b9</sup> **B** E<sup>mi7</sup> F<sup>#mi7b5</sup> B<sup>7b9</sup>

17 E<sup>mi</sup> E<sup>mi(ma7)</sup> E<sup>mi7</sup> E<sup>b7#5</sup> D<sup>7</sup> G<sup>7</sup> C<sup>#DIM</sup> D<sup>mi7</sup> G<sup>7</sup> 3

**C** C<sup>ma7</sup> C<sup>#DIM</sup> D<sup>mi7</sup> G<sup>7sus</sup> E<sup>mi7</sup> E<sup>bDIM</sup> D<sup>mi6</sup> G<sup>7</sup>

21

25 E<sup>mi7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> B<sup>b7b5</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

29 E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> E<sup>7#5</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

33 C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

# FOOLS RUSH IN

MED LATIN OR SWING

JOHNNY MERCER/RUBE BLOOM, 1940

**A** Dmi7 G7 Emi7 Ami7

Measures 1-4 of section A. The melody starts on a dotted quarter note, followed by eighth notes, and ends with a quarter note. Chords are indicated above the staff.

5 Dmi7 G7 Cma7 Gmi7 C7

Measures 5-8 of section A. The melody continues with eighth notes and quarter notes. Chords are indicated above the staff.

9 Fma7 Bmi7(b5) E7 Ami Ami(ma7) Ami7

Measures 9-12 of section A. The melody features a half note and quarter notes. Chords are indicated above the staff.

13 D7 Ami7 D7 Dmi7 E7 A7

Measures 13-16 of section A. The melody ends with a quarter note. Chords are indicated above the staff.

**B** Dmi7 G7 Emi7 Ami7

Measures 17-20 of section B. The melody starts with a dotted quarter note and eighth notes. Chords are indicated above the staff.

21 Dmi7 G7 Bb7(b5) A7

Measures 21-24 of section B. The melody continues with eighth notes and quarter notes. Chords are indicated above the staff.

25 Dmi7 Fmi7 Bb7 Cma7 Ami7

Measures 25-28 of section B. The melody features a half note and quarter notes. Chords are indicated above the staff.

29 Dmi7 G7 Cma7 F7 Emi7(b5) A7

Measures 29-32 of section B. The melody ends with a quarter note. Chords are indicated above the staff.

# FOOTPRINTS

MED SWING 6/4

WAYNE SHORTER, 1976

**INTRO** Cmi<sup>11</sup>

**BASS LINE**

**A** Cmi<sup>11</sup>

BASS SIMILE

9 Fmi<sup>11</sup>

12 Cmi<sup>11</sup> F#mi<sup>7b5</sup> B7#9

15 E7#9 A7#5#9 Cmi<sup>11</sup>



# FOR ALL WE KNOW

BALLAD

J. FRED COOTS/SAM M. LEWIS, 1964

**A**  $E^b6$   $F7$   $Fmi7$   $B^b7$

6  $E^bma7$   $A^bma7$   $Gmi7^b5$   $C7$   $Fmi7$   $B^b7$

10  $E^bma7$   $F\#DIM$   $Fmi7$   $E^b$   $Dmi7^b5$   $G7$

14  $Cmi7$   $F7$   $Fmi7$   $B^b7$

**B**  $E^b6$   $F7$   $Fmi7$   $B^b7$

18  $E^bma7$   $A^bma7$   $Gmi7^b5$   $C7$   $Fmi7$   $A^bmi7$   $D^b7$

22  $E^bma7$   $Ami7$   $D7$   $G7$   $D^b7$   $C7sus$   $C7$

30  $Fmi7$   $B7$   $B^b7sus$   $B^b7$   $E^b6$   $C7$   $Fmi7$   $B^b7$



# FOR MINORS ONLY

JIMMY HEATH, 1959

**A**

Cmi7 G7 Cmi7 G7 Cmi7 G7 Cmi7 C7

Musical staff for section A, measures 1-4. The staff is in 4/4 time with a key signature of two flats (Bb, Eb). The notes are: 1. G4, A4, Bb4, C5; 2. D5, C5, Bb4, A4; 3. G4, A4, Bb4, C5; 4. D5, C5, Bb4, A4.

5 Fmi7 C7 Fmi7 C7 Fmi7 C7 Fmi7

Musical staff for section A, measures 5-8. The notes are: 5. F4, G4, Ab4, Bb4; 6. C5, Bb4, Ab4, G4; 7. F4, G4, Ab4, Bb4; 8. C5, Bb4, Ab4, G4.

9 Dmi7 G7 Ebmi7 Ab7 Dmi7 G7

Musical staff for section A, measures 9-12. The notes are: 9. D4, E4, F4, G4; 10. Ab4, Bb4, C5, Bb4; 11. D4, E4, F4, G4; 12. Ab4, Bb4, C5, Bb4.

13 Cmi7 Ami7b5 Ab7 G7 Cmi7 Dmi7b5 G7

Musical staff for section A, measures 13-16. The notes are: 13. C4, D4, Eb4, F4; 14. G4, Ab4, Bb4, C5; 15. D5, C5, Bb4, Ab4; 16. G4, F4, Eb4, D4.

**B**

Cmi7 G7 Cmi7 G7 Cmi7 G7 Cmi7 C7

17

Musical staff for section B, measures 17-20. The notes are: 17. G4, A4, Bb4, C5; 18. D5, C5, Bb4, A4; 19. G4, A4, Bb4, C5; 20. D5, C5, Bb4, A4.

21 Fmi7 C7 Fmi7 C7 Fmi7 C7 Fmi7

Musical staff for section B, measures 21-24. The notes are: 21. F4, G4, Ab4, Bb4; 22. C5, Bb4, Ab4, G4; 23. F4, G4, Ab4, Bb4; 24. C5, Bb4, Ab4, G4.

25 Dmi7 G7 Ebmi7 Ab7 Dmi7 G7

Musical staff for section B, measures 25-28. The notes are: 25. D4, E4, F4, G4; 26. Ab4, Bb4, C5, Bb4; 27. D4, E4, F4, G4; 28. Ab4, Bb4, C5, Bb4.

29 Cmi7 Ami7b5 A7 G7 Cmi7 Dmi7b5 G7

Musical staff for section B, measures 29-32. The notes are: 29. C4, D4, Eb4, F4; 30. G4, Ab4, Bb4, C5; 31. D5, C5, Bb4, Ab4; 32. G4, F4, Eb4, D4.

# FOR SENTIMENTAL REASONS

DEREK WATSON/WILLIAM BEST, 1947

BALLAD

**A** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 Gmi7 C7

6 F<sup>b</sup> Dmi7 Gmi7 C7 Fma7 Dmi7 Gmi7 C7

**A** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 Gmi7 C7

14 F<sup>b</sup> Dmi7 Gmi7 C7 F<sup>b</sup> Gmi7 Abdim Fma/A

**B** Gmi7 C7 Ami7 D7 Gmi7 C7 Fma7

22 E<sup>mi</sup>7(b5) A7 Dmi7 G7 Gmi7 C7

**A** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 Gmi7 C7

30 F<sup>b</sup> Dmi7 Gmi7 C7 F<sup>b</sup> D7 Gmi7 C7

# FOREST FLOWER

**LATIN** **A** *Ama7* *Gma7*

6 *Cma7* *Bbma7*

**B** **SWING** *D<sup>b</sup>mi7* *Dmi7<sup>b5</sup>* *G7* *Cma7*

**LATIN** 11. *Cmi9* *B7<sup>#5#9</sup>* *Bbma9*

14

**LATIN** 12. *Cmi9* *B7<sup>#5#9</sup>* *Bbma9*

18

**C** **LATIN** *Cmi9* *Bb9* *E<sup>b</sup>ma7*

22

26 *Bb9* *A<sup>b</sup>9<sup>#11</sup>* *G<sup>b</sup>ma7*

30 *G<sup>b</sup>mi9* *A<sup>b</sup>mi9* *Cmi9* *E<sup>b</sup>mi9* *tr*

34 *C<sup>6</sup>/<sub>9</sub>* *tr*

# FOTOGRAFIA

(PHOTOGRAPH)

LATIN

ANTONIO CARLOS JOBIM/RAY GILBERT, 1971

**A** Fma9 Fmi9 Bb7

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-4. Chords: Fma9, Fmi9, Bb7.

5 Fma9 Ami7(b5) D7

Musical staff 2: Treble clef, 4/4 time signature. Measures 5-8. Chords: Fma9, Ami7(b5), D7.

9 Gmi7 /F Emi7(b5) A7 Dmi7 G7

Musical staff 3: Treble clef, 4/4 time signature. Measures 9-12. Chords: Gmi7, /F, Emi7(b5), A7, Dmi7, G7.

13 Gmi7 C7 Fma9 Bb7

Musical staff 4: Treble clef, 4/4 time signature. Measures 13-16. Chords: Gmi7, C7, Fma9, Bb7.

**B** Fma9 Fmi9 Bb7

17

Musical staff 5: Treble clef, 4/4 time signature. Measures 17-20. Chords: Fma9, Fmi9, Bb7.

21 Fma9 Ami7(b5) D7

Musical staff 6: Treble clef, 4/4 time signature. Measures 21-24. Chords: Fma9, Ami7(b5), D7.

25 Gmi7 /F Emi7(b5) A7 Dmi7 G7

Musical staff 7: Treble clef, 4/4 time signature. Measures 25-28. Chords: Gmi7, /F, Emi7(b5), A7, Dmi7, G7.

29 Gmi7 C7 Fma9 Bb7

Musical staff 8: Treble clef, 4/4 time signature. Measures 29-32. Chords: Gmi7, C7, Fma9, Bb7.

# FOUR

**A**

E $\flat$ ma7

E $\flat$ mi7

A $\flat$ 7

6 Fmi7

A $\flat$ mi7

D $\flat$ 7

10 Gmi7

F $\sharp$ mi7

B7

Fmi7

B $\flat$ 7

14 Gmi7

F $\sharp$ mi7

B7

Fmi7

B $\flat$ 7

**B**

E $\flat$ ma7

E $\flat$ mi7

A $\flat$ 7

22 Fmi7

A $\flat$ mi7

D $\flat$ 7

26 Gmi7

F $\sharp$ mi7

B7

Fmi7

Dmi7(b5)

G7

30 Gmi7

F $\sharp$ mi7

Fmi7

B $\flat$ 7

E $\flat$ ma7

Fmi7

B $\flat$ 7

# FOUR BROTHERS

JIMMY GIUFFRÈ, 1948

FAST SWING

**A**  $Bb7$   $Bbmi7$   $Eb7$   $Abma7$   $F7$

6  $Bbmi7$   $Cmi7$   $F7$   $Bbmi7$   $Eb7$   $Abma7$   $F7$

**A**  $Bb7$   $Bbmi7$   $Eb7$   $Abma7$   $F7$

14  $Bbmi7$   $Cmi7$   $F7$   $Bbmi7$   $Eb7$   $Abma7$

**B**  $C\#mi7$   $F\#7$   $Bma7$   $Emi7$   $A7$   $Dma7$

22  $Dmi7$   $G7$   $Cma7$   $A7$   $Dmi7$   $G7$   $Cmi7$   $F7$

**A**  $Bb7$   $Bbmi7$   $Eb7$   $Abma7$   $F7$

30  $Bbmi7$   $Cmi7$   $F7$   $Bbmi7$   $Eb7$   $Abma7$





# FREDDIE THE FREELOADER

EASY SWING

MILES DAVIS, 1959

**A**  $Bb7$   $Bb7$

5  $Eb7$   $Bb7$

9  $F7$   $Eb7$   $Ab7(b5)$

**B**  $Bb7$   $Bb7$

13  $Bb7$   $Bb7$

17  $Eb7$   $Bb7$

21  $F7$   $Eb7$   $Bb7$

# FREEDOM JAZZ DANCE

MED FUNK/ROCK

EDDIE HARRIS, 1966

**A** B $\flat$ 7(#9)



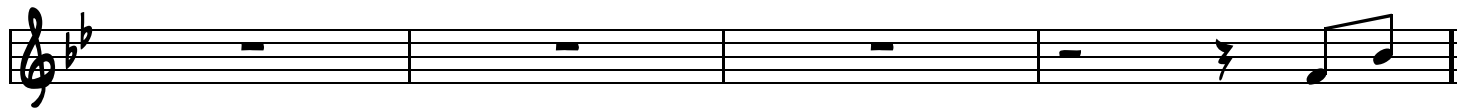
6 B $\flat$ 7(#9)



10 B $\flat$ 7(#9)



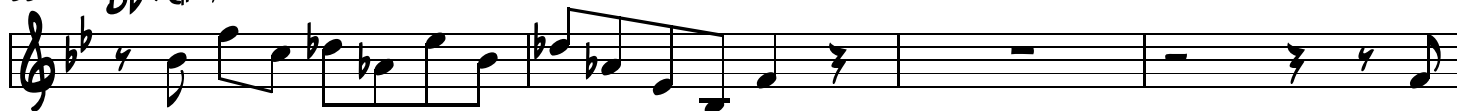
14 B $\flat$ 7(#9)



**A** B $\flat$ 7(#9)



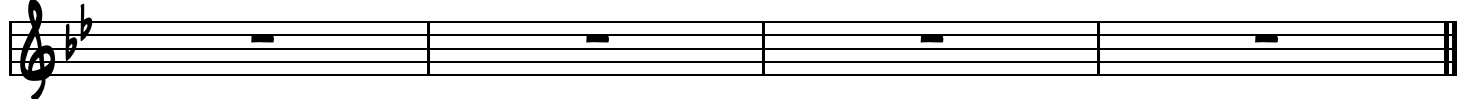
22 B $\flat$ 7(#9)



26 B $\flat$ 7(#9)



30 B $\flat$ 7(#9)



# FREIGHT TRANE

INTRO

E<sup>b</sup>9 SUS

6

A

A<sup>b</sup>ma7

Gmi7<sup>b</sup>5

C7

Fmi7

E<sup>b</sup>mi7

A<sup>b</sup>7

10

14

D<sup>b</sup>ma7

D<sup>b</sup>mi7

Cmi7

Bmi7

18

B<sup>b</sup>mi7

E<sup>b</sup>7

A<sup>b</sup>ma7

F7

B<sup>b</sup>mi7

E<sup>b</sup>7

A

A<sup>b</sup>ma7

Gmi7<sup>b</sup>5

C7

Fmi7

E<sup>b</sup>mi7

A<sup>b</sup>7

22

26

D<sup>b</sup>ma7

D<sup>b</sup>mi7

Cmi7

Bmi7

30

B<sup>b</sup>mi7

E<sup>b</sup>7

A<sup>b</sup>ma7

F7

B<sup>b</sup>mi7

E<sup>b</sup>7

CODA LAST X ONLY

34

⊕

E<sup>b</sup>9 SUS

E<sup>b</sup> PEDAL

38

A<sup>b</sup>7<sup>b</sup>5

# FRIED BANANAS

MEDIUM SWING

DEXTER GORDON, 1967

♩ = 180

Chords: Ebma7, Gmi7b5, C7, Fmi7, Ami7b5, D7, Abma7, G7#5, C7b9, Fmi7, Abmi7, Db7, Ebma7, Dmi7, G7, Cmi7, F9#11, Fmi7, Bb7, C7b9, Fmi7, Abmi7, Ebma7, Gmi7b5, C7b9, Fmi7, Fmi7, Bb7, Ebma7, Fmi7, Bb7, Fmi7, Bb7, Gmi7, C7, Fmi7, Fmi7, Bb7, Gmi7, C7, F#DIM, F#DIM, Fmi7, Bb7, Ebma7, Bb7, Ebma9

BREAK -----

# FRIED BANANAS

OPTIONAL SHOUT CHORUS

ROBERT M. ROETKER

PLAY AFTER LAST SOLO AS NEEDED  
OR BETWEEN SOLOS 1ST 16 ONLY

5  $E^b7\#9$   $C7\#9$   $Fmi^{11}$   $D7\#5\#9$

6  $E^b6/9$   $A^bma7$   $Gmi7b5$   $C7b9$

GLISS.

DRUM OR INSTRUMENTAL SOLO

10  $Fmi7$   $A^bmi7$   $D^b7$   $E^bma7$   $Dmi7b5$   $G7b9$

14  $Cmi7$   $F7$   $Fmi7$   $B^b7$

18  $E^b7\#9$   $C7\#9$   $Fmi^{11}$   $D7\#5\#9$

22  $E^b6/9$   $A^bma7$   $Gmi7b5$   $C7b9$

GLISS.

DRUM OR INSTRUMENTAL SOLO

26  $Fmi7$   $A^bmi7$   $D^b7$   $E^bma7$   $C7b9$

30  $Fmi7$   $B^b7$   $E^bma7$   $C7b9$   $Fmi7$   $B^b7$

# FRIED PIES

**A**

3  $B^b9$   $F13$   $B^b9$

5  $F7\#5$   $Fmi7$   $B^b9$   $B^b9$

9  $A^b13$   $D^b9$   $C9\#5$   $B13$

12 1.  $Ami7\#5$   $D7\#9$   $G7$   $C7sus$  2.  $Ami7\#5$   $D7\#9$   $G7$   $C7sus$

**B** INTERLUDE BETWEEN SOLOS

16  $Fmi7$

20 (2X ONLY)  $F\#13$

**C** SOLOS ON F BLUES

24  $F7$   $B^b7$   $F7$   $Cmi7$   $F7$

28  $B^b7$   $F7$   $D7$

32  $Gmi7$   $C7$   $F7$   $D7$   $Gmi7$   $C7$

AFTER SOLOS, PLAY ALL OF A THEN FADE OUT ON B

# GEE BABY, AIN'T I GOOD TO YOU

BLUESY SWING

DON REDMAN/ANDY RAZAF, 1929

**A** C7 Ab7 G7 C7 F7 Bb7

4 Eb6 G7 C7 Ab7 G7 C7

7 F7 Bb7 Eb6 Eb7 **B** Ab6 Adim

10 Eb6/Bb Bb7 Ab6 Adim Dmi7(b5) G7

13 C7 Ab7 G7 C7 F7 Bb7

16 Eb6 Ab7 G7



# GENTLE RAIN

MATT DUBEY/LUIZ BONFA, 1965

**A**  $A_{mi}7$   $E7/G\#$

5  $G_{mi}7$   $C7$   $F_{ma}7$

9  $F\#_{mi}7b5$   $B7$   $E_{mi}7b5$   $A7$

13  $D_{mi}7b5$   $B_{mi}7b5$   $E7$   $A_{mi}7$   $B_{mi}7b5$   $E7$

**B**  $A_{mi}7$   $E7/G\#$

17  $G_{mi}7$   $C7$   $F_{ma}7$

21  $F\#_{mi}7b5$   $B7$   $E_{mi}7b5$   $A7$

25  $D_{mi}7b5$   $B_{mi}7b5$   $E7$   $A_{mi}7$   $D7$   $G_{mi}7$   $C7$

33  $F_{ma}7$   $C7_{sus}$   $C7$   $F_{ma}7$   $E7$

37  $A_{mi}7$   $B_{mi}7b5$   $E7$

# GEORGIA ON MY MIND

BALLAD

HOAGY CARMICHAEL, 1930

**A** Fma7 E mi7(b5) A7 D mi7 /C B mi7(b5) Bb mi7 Eb7

5 Fma7 D7 G mi7 C7 A mi7 D7 G mi7 C7

**A** Fma7 E mi7(b5) A7 D mi7 /C B mi7(b5) Bb mi7 Eb7

9

13 Fma7 D7 G mi7 C7 F6 E mi7(b5) A7

**B** D mi7 G mi6 D mi7 Bb7 D mi7 G mi6 D mi7 G7

17

21 D mi7 B mi7(b5) E7 A mi7 D7 G mi7 C7

**A** Fma7 E mi7(b5) A7 D mi7 /C B mi7(b5) Bb mi7 Eb7

25

29 A mi7 D7 G mi7 C7 F6 D7 G mi7 C7

# GET OUT OF TOWN

MEDIUM SWING

COLE PORTER, 1938

**A** Gmi7 Gmi6

5 Gmi7 Dmi7(b5) G7

9 Cmi7 F7 Bbma7

13 Emi7(b5) A7 Ami7(b5) D7

**B** Gmi7 Gmi6

17 Gmi7 Dmi7(b5) G7

21 Gmi7 Dmi7(b5) G7

25 Cmi7 F7 Bbma7 Dmi7(b5) G7

29 Cmi7 Cmi7(b5) F7 Bbma7 Ami7(b5) D7

# I'M GETTING SENTIMENTAL OVER YOU

BALLAD OR MED SWING

NED WASHINGTON/GEORGE BASSMAN, 1932

**A** Fma7 Bmi7 E7 Ami7<sup>b5</sup> D7

5 G7 C7 F<sup>b</sup> D7 Gmi7 C7

**A** Fma7 Bmi7 E7 Ami7<sup>b5</sup> D7

9

13 G7 C7 E<sup>b</sup> E<sup>b</sup> F<sup>b</sup> Bmi7<sup>b5</sup> E7

**B** Ami7 B7 E7

17

21 Bmi7 E7 Ami7 D7 Gmi7 C7

**A** Fma7 Bmi7 E7 Ami7<sup>b5</sup> D7

25

29 G7 C7 F7 E7 E<sup>b</sup>7 D7

33 G7 C7 E<sup>b</sup> E<sup>b</sup> F<sup>b</sup> Gmi7 C7

# A GHOST OF A CHANCE

BALLAD

NEO WASHINGTON/VICTOR YOUNG, 1932

**A** Cma7 G7(#5) E<sup>mi</sup>7(b5) A7 F<sup>mi</sup>7 B<sup>b</sup>7

6 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G7 E7 A7 D<sup>mi</sup>7 G7

**A** Cma7 G7(#5) E<sup>mi</sup>7(b5) A7 F<sup>mi</sup>7 B<sup>b</sup>7

14 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G7 C<sup>6</sup> B<sup>b</sup>7 C<sup>6</sup> E<sup>mi</sup>7(b5)A7

**B** D<sup>mi</sup>7 G7(#5) Cma7 D<sup>mi</sup>7 G7 Cma7

22 F<sup>#mi</sup>7(b5) B7 E<sup>mi</sup>7 A7 D<sup>mi</sup>7 G7

**A** Cma7 G7(#5) E<sup>mi</sup>7(b5) A7 F<sup>mi</sup>7 B<sup>b</sup>7

30 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G7 C<sup>6</sup> A7 D<sup>mi</sup>7 G7

# THE GIRL FROM IPANEMA

GAROTA DE IPANEMA

VINCIVS DE MORAES/NORMAN GIMBEL

ANTONIO CARLOS JOBIM, 1963

BOSSA

**A** Fma7 G7b5

5 Gmi7 C7 Fma7 Gb7b5

**A** Fma7 G7b5

13 Gmi7 C7 Fma7

**B** (Ebmi7) Gbma7 B7

17 F#mi7 D7

25 Gmi7 Eb7

29 Ami7 D7 Gmi7 C7

**A** Fma7 G7b5

35 Gmi7 C7 Fma7 Gb7b5

# THE GIRL NEXT DOOR

HUGH MARTIN/RALPH BLANE, 1943

JAZZ WALTZ

**A**

B $\flat$ ma7

G $^7$

Cmi7

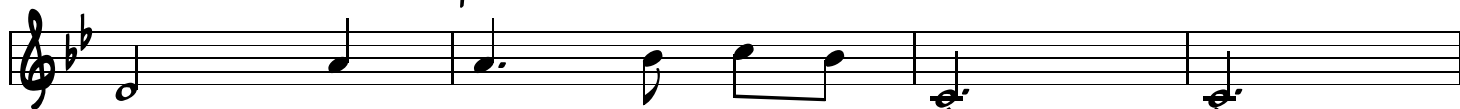
F $^7$



6 B $\flat$ ma7

Gmi7

C $^7$



10 Cmi7

F $^7$

B $\flat$ ma7

Gmi7

/F



14 E $\flat$ mi7(b5)

A $^7$

D $^7$

G $^7$

C $^7$

F $^7$



**B** B $\flat$ ma7

G $^7$

Cmi7

F $^7$



22 B $\flat$ ma7

Gmi7

C $^7$

C $\sharp$ dim



26 B $\flat$ ma7/F

E $\flat$ mi7(b5)



30 G $\flat$ 7

F $^7$

B $\flat$ 6

G $^7$

Cmi7

F $^7$



# GIRL TALK

NEAL HEFTY/BOBBY TROUP, 1965

SLOW SWING

**A** Fma7 B7(b5) Bbma7 Gmi7 C7 Ami7 D7 Gmi7 Ami7 Bb6 C7

5 Fmi7 Bbmi7 G7b9b5 C7 Ami7 D7 Ami7(b5) Bbmi7 Cmi6 D7

9 G7(SUS4) G7 Gmi7 Bbmi7 Ami7 D7 Gmi7 C7

**A** Fma7 B7(b5) Bbma7 Gmi7 C7 Ami7 D7 Gmi7 Ami7 Bb6 C7

13

17 Fmi7 Bbmi7 G7b9b5 C7 Ami7 D7 Ami7(b5) Bbmi7 Cmi6 D7

21 G7(SUS4) G7 Gmi7 Bbmi7 Ami7 D7 Gmi7 C7



MEDIUM SWING

# GIVE ME THE SIMPLE LIFE

RUBE BLOOM/HARRY RUBY, 1945

**A** Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> Bmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7

5 Ami<sup>7b5</sup> A<sup>b</sup>mi<sup>6</sup> E<sup>b</sup>/G G<sup>b</sup>dim <sup>1.</sup> Fmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7

9 <sup>2.</sup> Fmi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 **B** A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>

13 Fmi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>ma<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup> Cmi<sup>7</sup>

17 F<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 **A** Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>

21 Fmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> Bmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Ami<sup>7b5</sup> A<sup>b</sup>mi<sup>6</sup> E<sup>b</sup>6/G G<sup>b</sup>dim

25 Fmi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 C<sup>7</sup>

# GOD BLESS THE CHILD

ARTHUR HEZZOG JR/BILLIE HOLIDAY, 1941

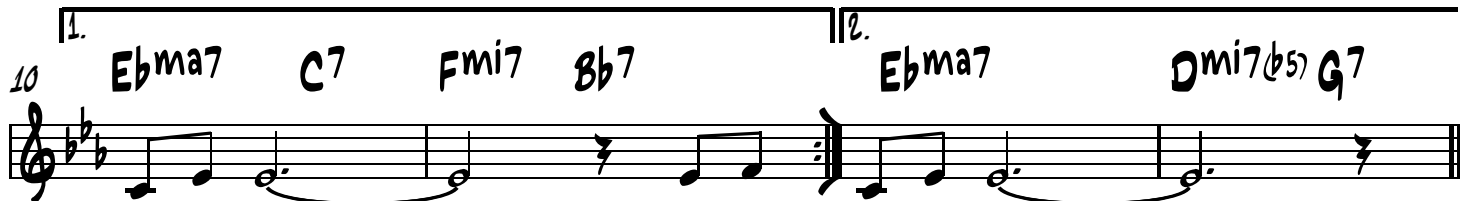
BALLAD

**A**

$E_bma7$   $E_b7$   $A_b6$   $E_bma7$   $E_b7$   $A_b6$   $B_bmi7$   $E_b7$   $B_bmi7$   $E_b7$



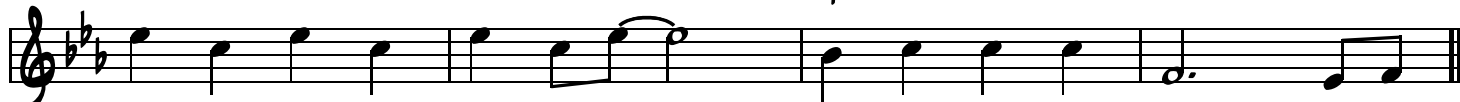
6  $A_bma7$   $A_bmi(ma7)$   $D_b7$   $Gmi7$   $C7$   $Fmi7$   $B_b7$



**B**  $Cmi$   $Cmi(ma7)$   $Cmi7$   $Ami7(b5)$   $D7$   $Gmi7$   $Dmi7(b5)$   $G7$



18  $Cmi$   $Cmi(ma7)$   $Cmi7$   $Ami7(b5)$   $D7$   $Gmi7$   $C7$   $Fmi7$   $B_b7$



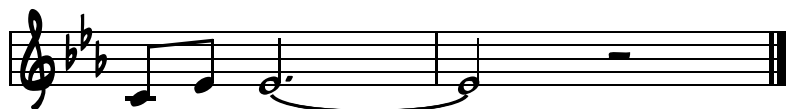
**A**  $E_bma7$   $E_b7$   $A_b6$   $E_bma7$   $E_b7$   $A_b6$   $B_bmi7$   $E_b7$   $B_bmi7$   $E_b7$



26  $A_bma7$   $A_bmi(ma7)$   $D_b7$   $Gmi7$   $C7$   $Fmi7$   $B_b7$



30  $E_bma7$   $C7$   $Fmi7$   $B_b7$



# GONE WITH THE WIND

MED SWING

ALLIE WEUBEL/HERB MAGIDSON, 1937

**A** Fmi7 Bb7 Ebma7 Fmi7 Bb7 Ebma7

5 Ami7 D7 Gma7 Ami7 D7 Gma7

9 Gmi F#dim7 Fmi7 Bb7

13 Ebma7 Gmi7(b5) C7 Fmi7 Bb7

**B** Fmi7 Bb7 Ebma7 Fmi7 Bb7 Ebma7

17 Fmi7 Bb7 Ebma7 Fmi7 Bb7 Ebma7

21 Ami7 D7 Gma7 Ami7 D7 Gma7

25 Fmi7 Cmi Fmi7 Bb7 Gmi7(b5) C7

29 Fmi7 Bb7 Ebma7 Gmi7 C7

# GOOD BAIT

MEDIUM SWING

TADD DAMMEZON/COUNT BASIE, 1944

**A**  $Bbma7$   $Gmi7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

6  $Fmi7$   $Bb7$   $Ebma7$   $Ab7$   $Dmi7$   $G7$   $Cmi7$   $F7$   $Bbma7$   $F7$

**A**  $Bbma7$   $Gmi7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

14  $Fmi7$   $Bb7$   $Ebma7$   $Ab7$   $Dmi7$   $G7$   $Cmi7$   $F7$   $Bbma7$   $Fmi7$   $Bb7$

**B**  $Ebma7$   $Cmi7$   $Fmi7$   $Bb7$   $Gmi7$   $C7$   $Fmi7$   $Bb7$

22  $Bbmi7$   $Eb7$   $Abma7$   $Db7$   $Gmi7$   $C7$   $Fmi7$   $Bb7$   $Ebb$   $Gb13$   $F13$

**A**  $Bbma7$   $Gmi7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

26  $Fmi7$   $Bb7$   $Ebma7$   $Ab7$   $Dmi7$   $G7$   $Cmi7$   $F7$   $Bbma7$   $F7$

# THE GOOD LIFE

SACHA DISTEL/JACK REARDON, 1962

BALLAD

**A**

Musical notation for measures 1-5. Chords:  $A^{\flat}ma7$ ,  $Gmi7$ ,  $C7$ . Includes triplets.

Musical notation for measures 6-9. Chords:  $Fmi7$ ,  $Cmi7$ ,  $F7$ . Includes triplets.

Musical notation for measures 10-13. Chords:  $D^{\flat}ma7$ ,  $G^{\flat}7$ ,  $A^{\flat}ma7$ ,  $Gmi7^{\flat}5$ ,  $C7$ . Includes triplets.

Musical notation for measures 14-17. Chords:  $Fmi7$ ,  $B^{\flat}7$ ,  $B^{\flat}mi7$ ,  $E^{\flat}7$ . Includes triplets.

**B**

Musical notation for measures 18-21. Chords:  $A^{\flat}ma7$ ,  $Gmi7$ ,  $C7$ . Includes triplets.

Musical notation for measures 22-25. Chords:  $Fmi7$ ,  $Cmi7$ ,  $F7$ . Includes triplets.

Musical notation for measures 26-29. Chords:  $D^{\flat}ma7$ ,  $G^{\flat}7$ ,  $Cmi7$ ,  $F7$ . Includes triplets.

Musical notation for measures 30-33. Chords:  $B^{\flat}mi7$ ,  $E^{\flat}9sus$ ,  $E^{\flat}7$ ,  $A^{\flat}ma7$ ,  $B^{\flat}mi7$ ,  $E^{\flat}7$ . Includes triplets.

# GRAVY WALTZ

JAZZ WALTZ

STEVE ALLEN/RAY BROWN, 1962

**A** C<sup>6</sup> F<sup>7</sup> C<sup>ma</sup>/G E<sup>7</sup>/G<sup>#</sup> A<sup>mi</sup>7

5 F<sup>#mi</sup>7(b5) F<sup>mi</sup>6 E<sup>mi</sup>7(b5) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

**A** C<sup>6</sup> F<sup>7</sup> C<sup>ma</sup>/G E<sup>7</sup>/G<sup>#</sup> A<sup>mi</sup>7

13 F<sup>#mi</sup>7(b5) F<sup>mi</sup>6 E<sup>mi</sup>7(b5) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

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

21 F<sup>7</sup> C<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**A** C<sup>6</sup> F<sup>7</sup> C<sup>ma</sup>/G E<sup>7</sup>/G<sup>#</sup> A<sup>mi</sup>7

29 F<sup>#mi</sup>7(b5) F<sup>mi</sup>6 E<sup>mi</sup>7(b5) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

# GRATITUDE

**A**  $E^b6$   $A^b7$   $A^b7$   $B^b7$

6  $E^b6$   $Gmi^7$   $C^7$

10  $Fmi^7$   $/E^b$   $Dmi^7b5$   $G^7$   $Cmi^7$

14  $F^7$   $Fmi^7$   $B^b7$

**B**  $E^b6$   $A^b7$   $A^b7$   $B^b7$

18  $E^b6$   $Gmi^7$   $C^7$

22  $Fmi^7$   $/E^b$   $Dmi^7b5$   $G^7$   $Cmi^7$   $F\#DIM$

30  $Fmi^7$   $B^b7$   $E^b6$   $C^7$   $Fmi^7$   $B^b7$

2

SOLOS ON C & D

C

E<sup>b</sup>6

A<sup>b</sup>7

A<sup>b</sup>7

B<sup>b</sup>7

34

SOLOS MAY BE PLAYED TO INTRODUCE EACH SOLO

38

E<sup>b</sup>6

Gmi<sup>7</sup>

C<sup>7</sup>

42

Fmi<sup>7</sup>

/E<sup>b</sup>

Dmi<sup>7b5</sup>

G<sup>7</sup>

Cmi<sup>7</sup>

46

F<sup>7</sup>

Fmi<sup>7</sup>

B<sup>b</sup>7

D

E<sup>b</sup>6

A<sup>b</sup>7

A<sup>b</sup>7

B<sup>b</sup>7

50

54

E<sup>b</sup>6

Gmi<sup>7</sup>

C<sup>7</sup>

58

Fmi<sup>7</sup>

/E<sup>b</sup>

Dmi<sup>7b5</sup>

G<sup>7</sup>

Cmi<sup>7</sup>

F<sup>#</sup>dim

62

Fmi<sup>7</sup>

B<sup>b</sup>7

E<sup>b</sup>6

C<sup>7</sup>

Fmi<sup>7</sup>

B<sup>b</sup>7

D.C. AFTER LAST SOLO



# THE GREAT PUMPKIN WALTZ

VINCE GUARALDI, 1969

**A**  $Cmi^7$   $Bmi^7\#5$   $B^bmi^{13}$   $E^b7$

5  $F/A$   $A^bDIM^7$   $E^b/G$   $F\#DIM^7$

9  $Fmi^7$   $E^b6/9$   $\oplus$   $Dmi^7$   $G^7$

13  $Ami^7$   $D^7$  **B**  $Gma^7$

17  $Cmi(ma^7)$   $Cmi^6$   $Gma^7$

21  $Cmi(ma^7)$   $Gma^7$

25  $Cmi(ma^7)$   $Cmi^6$   $G^9$   $G^b7\#5$

29  $F^{13}$   $G^7\#5$  D.C. AL 1ST ENDING

$\oplus$  CODA LAST X ONLY

31  $Fmi^7$   $E^b6/9$

VAMP OUT

# GREEN DOLPHIN STREET

LATIN TO SWING

NEO WASHINGTON/BRONISLAU KAPER, 1947

**INTRO** Ebma7 Gbma7/Eb Fma7/Eb Ema7/Eb

**A** **LATIN** Bass Ebma7 Gbma7/Eb

9 Fma7/Eb Ema7/Eb Ebma7 Gmi7 C7

**SWING** Fmi7 Bb7 Ebma7 Bbmi7 Eb7

17 Abmi7 Db7 Gbma7 Fmi7 Bb7

**B** **LATIN** Ebma7 Gbma7/Eb

25 Fma7/Eb Ema7/Eb Ebma7 Gmi7 C7

**SWING** Fmi7 /Eb Dmi7b5 G7 Cmi7 /Bb Ami7b5 D7

33 Gmi7 C7 Fmi7 Bb7 Ebma7 Fmi7 Bb7

# GREGORY IS HERE

LATIN

HORACE SILVER, 1972

**A**  $B^{13\#11}$   $Cmi^{11}$

6  $B^{13\#11}$   $Cmi^{11}$

10  $Ami^{7b5}$   $D^7$   $Gmi^7$   $C^9 B^b/D E^bmi C^7$

14  $Cmi^7$   $B^7\#9$   $B^bma^7$  1. 2.

**B**  $E^bmi^7$   $A^b7$   $D^bma^7$   $B^bmi^7$

19

23  $E^bmi^7$   $A^b7$   $Cmi^{11}$   $F^7$

**A**  $B^{13\#11}$   $Cmi^{11}$

27

31  $B^{13\#11}$   $Cmi^{11}$

35  $Ami^{7b5}$   $D^7$   $Gmi^7$   $C^9 B^b/D E^bmi C^7$

39  $Cmi^7$   $B^7\#9$   $B^bma^7$

# GROOVEYARD

EASY SWING

CARL PERKINS, 1958

3 **A** E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7

5 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>7 B<sup>7</sup>

8 E<sup>7</sup> Fmi<sup>7b5</sup> B<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> **A** E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7

11 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7

14 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>7 B<sup>7</sup> E<sup>7</sup> Fmi<sup>7b5</sup>

17 B<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> **B** E<sup>b</sup>mi<sup>7</sup>/B<sup>b</sup> 3

B<sup>b</sup> PEDAL.....

20 E<sup>b</sup>mi<sup>7</sup>/B<sup>b</sup> 3 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

.....

23 G<sup>b</sup>7 B<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup>

# GROOVIN' HIGH

MEDIUM UP SWING

CHARLIE PARKER/DIZZY GILLESPIE, 1944

**INTRO** N.C. w/DRUMS ONLY **E<sup>b</sup>ma7**  
BASS FILL .....

4 **E<sup>b</sup>ma7** N.C.

**A** **E<sup>b</sup>ma7** **Ami7** **D7**

11 **E<sup>b</sup>ma7** **Gmi7** **C7**

15 **F7** **Fmi7** **B<sup>b</sup>7**

19 **Gmi7** **F<sup>#</sup>mi7** **Fmi7** **B<sup>b</sup>7**

**B** **E<sup>b</sup>ma7** **Ami7** **D7**

23 **E<sup>b</sup>ma7** **Gmi7** **C7**

31 **F7** **Fmi7** **B<sup>b</sup>7**

35 **Fmi7** **D<sup>b</sup>7** **E<sup>b</sup>6** **Fmi7** **B<sup>b</sup>7**

# GROOVY SAMBA

MED LATIN

SERGIO MENDOZA, 1963

**INTRO**  $Gm^7$   $Em^7(b5)$   $Eb^9(\#11)$   $D^7$  (2X ONLY)

**A**  $Gm^7$   $Ab^7$   $C^7$   $Bb^7$

$Am^7(b5)$   $D^7$   $Gm^7$   $Am^7(b5)$   $D^7$

**A**  $Gm^7$   $Ab^7$   $C^7$   $Bb^7$

$Am^7(b5)$   $D^7$   $Gm^7$

**B**  $Cm^7$   $F^7$   $Bbmaj^7$

$C\#m^7$   $F\#^7$   $Bmaj^7$   $Am^7(b5)$   $D^7$

**A**  $Gm^7$   $Ab^7$   $C^7$   $Bb^7$

$Am^7(b5)$   $D^7$   $Gm^7$   $D^7$

# GUILTY

MED BALLAD

GUS KAHN/HARRY AKST  
RICHARD WHITING, 1931

**A**  $Bbma7$   $Bdim$   $Cmi7$   $C\#dim$   $Dmi7$   $Bb7$   $Ebma7$   $Ab7$

5  $Bbma7$   $Dbdim$   $Cmi7$   $F7$   $Cmi7$   $F7(\#5)$   $Bbma7$   $Cmi7$   $F7$

**A**  $Bbma7$   $Bdim$   $Cmi7$   $C\#dim$   $Dmi7$   $Bb7$   $Ebma7$   $Ab7$

9  $Bbma7$   $Dbdim$   $Cmi7$   $F7$   $Cmi7$   $F7$   $Bbma7$   $E\#mi7(b5)$   $A7$

**B**  $Dmi7$   $E\#mi7(b5)$   $A7$   $Dmi7$   $Gmi7$   $C7$

17  $Fma7$   $D7$   $Gmi7$   $C7$   $Gmi7$   $C7$   $Cmi7$   $F7$

21  $Bbma7$   $Bdim$   $Cmi7$   $C\#dim$   $Dmi7$   $Bb7$   $Ebma7$   $Ab7$

25  $Bbma7$   $Dbdim$   $Cmi7$   $F7$   $Cmi7$   $F7$   $Bbma7$   $Cmi7$   $F7$

29  $Bbma7$   $Dbdim$   $Cmi7$   $F7$   $Cmi7$   $F7$   $Bbma7$   $Cmi7$   $F7$

# HALF NELSON

MILES DAVIS, 1948

**A** Cma7 Fmi7<sub>3</sub> B<sup>b</sup>7

5 Cma7 Bmi7<sub>3</sub> E7<sub>3</sub> B<sup>b</sup>mi7<sub>3</sub> E<sup>b</sup>7<sub>3</sub>

9 Abma7 Ami7<sub>3</sub> D7

13 Dmi7<sub>3</sub> G7<sub>3</sub> Cma7 Ebma7 Abma7 Dbma7

**B** Cma7 Fmi7<sub>3</sub> B<sup>b</sup>7

17

21 Cma7 Bmi7<sub>3</sub> E7<sub>3</sub> B<sup>b</sup>mi7<sub>3</sub> E<sup>b</sup>7<sub>3</sub>

25 Abma7 Ami7<sub>3</sub> D7

29 Dmi7<sub>3</sub> G7<sub>3</sub> Cma7 Ebma7 Abma7 Dbma7



FAST SWING

# HAROLD'S HOUSE OF JAZZ

RICHIE COLE/DAVID LAHM, 1974

**A**

B<sup>b</sup>ma7

Fmi7

B<sup>b</sup>7

5 E<sup>b</sup>ma7

E<sup>b</sup>mi7

A<sup>b</sup>7

9 B<sup>b</sup>ma7

C7

1X ONLY

1.

Cmi7

G7

Cmi7

F7

2.

Cmi7

F7

B<sup>b</sup>ma7

**B**

C<sup>#</sup>mi7

F<sup>#</sup>7

Bma7

25 Bmi7

E7

Ama7

29 Ami7

D7

Gma7

33 Gmi7

C7

Cmi7

F7

**A**

B<sup>b</sup>ma7

Fmi7

B<sup>b</sup>7

41 E<sup>b</sup>ma7

E<sup>b</sup>mi7

A<sup>b</sup>7

2 45  $\text{B}^{\flat}\text{ma}7$   $\text{C}7$

49  $\text{Cmi}7$   $\text{F}7$   $\text{Dmi}7$   $\text{G}7$

53  $\text{Cmi}7$   $\text{B}7$   $\text{B}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$

**A** SOLOS  $\text{B}^{\flat}\text{ma}7$   $\text{Fmi}7$   $\text{B}^{\flat}7$

57

61  $\text{E}^{\flat}\text{ma}7$   $\text{E}^{\flat}\text{mi}7$   $\text{A}^{\flat}7$

65  $\text{B}^{\flat}\text{ma}7$   $\text{C}7$

69 1.  $\text{Cmi}7$   $\text{G}7$   $\text{Cmi}7$   $\text{F}7$

73 2.  $\text{Cmi}7$   $\text{F}7$   $\text{B}^{\flat}\text{ma}7$

**B**  $\text{C}^{\sharp}\text{mi}7$   $\text{F}^{\sharp}7$   $\text{Gma}7$

77

81  $\text{Bmi}7$   $\text{E}7$   $\text{Ama}7$

85  $\text{Ami}7$   $\text{D}7$   $\text{Gma}7$

89  $\text{Gmi}7$   $\text{C}7$   $\text{Cmi}7$   $\text{F}7$

# THE HAT MAN

MED SWING

RANDY JOHNSTON, 2003

**A** G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup>

BASS WALK

5 G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup>

9 G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup>

13 Bb<sup>13</sup> Ab<sup>13</sup>

17 G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup>

**B** G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup>

21

25 G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup>

29 Bb<sup>13</sup> Ab<sup>13</sup>

33 G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup> Ab<sup>13</sup>

# HAVE YOU MET MISS JONES?

MEDIUM SWING

RICHARD ROGERS/LORENZ HART, 1937

**A** Fma7 (B<sup>b7</sup>) (Ami<sup>7</sup> D<sup>7b9</sup>) D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

5 Ami<sup>7</sup> Dmi<sup>7</sup> (A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup>) (Gmi<sup>7</sup> C<sup>7</sup>)

**A** Fma7 (B<sup>b7</sup>) (Ami<sup>7</sup> D<sup>7b9</sup>) D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

9

13 Ami<sup>7</sup> Dmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

**B** B<sup>b</sup>ma7 A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>ma7 Emi<sup>7</sup> A<sup>7</sup>

17

21 D<sup>b</sup>ma7 A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>ma7 Gmi<sup>7</sup> C<sup>7</sup>

**C** Fma7 (B<sup>b7</sup>) (Ami<sup>7</sup> D<sup>7b9</sup>) D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

25

29 Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gmi<sup>7</sup> C<sup>7</sup>

# HEARTACHES

BOUNCY SWING

JOHN KLENNER, AL HOFFMAN, 1931

**A**  $G^6$   $C\#mi7(b5)$   $F\#7$

5  $G^6$   $Bmi7(b5)$   $E7$

9  $Ami7$   $D7$   $G^6$   $E7mi7$

13  $A7$   $Ami7$   $D7$

**B**  $G^6$   $C\#mi7(b5)$   $F\#7$

17  $G^6$   $F7$   $E7$

21  $Ami7$   $D7$   $G^6$   $A7$

25  $Ami7$   $D7$   $G^6$   $Ami7$   $D7$

# HERE'S THAT RAINY DAY

BALLAD

JIMMY VAN HEUSEN/JOHNNY BURKE, 1949

**A** Gmi7 Dma/F# Fmi6 E7 Ebma7 Abma7

5 Ami7 D7 Gma7 Dmi7 G7

9 Cmi7 F7 Bbma7 Ebma7

13 Ami7 D7 Gma7 Ami7 D7

**B** Gmi7 Dma/F# Fmi6 E7 Ebma7 Abma7

21 Ami7 D7 Gma7 Dmi7 G7

25 Cma7 Ami7 D7 /C Bmi7 Emi7 A7

29 Ami7 D7 Gma7 Ami7 D7

# HEY THERE

MED SWING

FROM "THE PATAMA GAME"

RICHARD ADLER/JERRY ROSS, 1954

**A** Eb6 C7 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7

5 C7 Fmi7 Bb7 Ebma7 Ami7 D7

**B** G6 Emi7 Ami7 D7 G6 Emi7 Ami7 D7

13 G7 C7 Fmi7 Bb7

**C** Eb6 C7 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7

17 Eb6 C7 Fmi7 Bb7 Eb7

21 C7 Fmi7 Bb7 Bbmi7 Eb7

**D** Abma7 Ami7b5 D7 Gmi7b5 C7

25 Abma7 Ami7b5 D7 Gmi7b5 C7

29 Fmi7 Abmi7 Db7 Ebma7 Db7 Gmi7b5 C7

33 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7

# HI-FLY

**A** Dmi<sup>7</sup> 3 G<sup>7</sup> Cma<sup>7</sup> 3 F<sup>7</sup> Emi<sup>7</sup> Dmi<sup>7</sup> 3

5 Cmi<sup>7</sup> 3 F<sup>7</sup> B<sup>b</sup>7 B<sup>7</sup>

**A** Dmi<sup>7</sup> 3 G<sup>7</sup> Cma<sup>7</sup> 3 F<sup>7</sup> Emi<sup>7</sup> Dmi<sup>7</sup> 3

13 Cmi<sup>7</sup> 3 F<sup>7</sup> Dmi<sup>7</sup>b<sup>5</sup> G<sup>7</sup>

**B** Cmi<sup>7</sup>b<sup>5</sup> F<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

21 Cmi<sup>7</sup>b<sup>5</sup> F<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7

**A** Dmi<sup>7</sup> 3 G<sup>7</sup> Cma<sup>7</sup> 3 F<sup>7</sup> Emi<sup>7</sup> Dmi<sup>7</sup> 3

29 Cmi<sup>7</sup> 3 F<sup>7</sup> B<sup>b</sup>7 B<sup>7</sup>



# HOME AT LAST

HANK MOBLEY, 1985

**A**

Bbmaj7

Ami7(b5)

D7

5 Gmi7

Fmi7

Bb7

9 Ebmaj7

Ab7

Bbmaj7

Gmi7 / F

13 Emi7(b5)

A7

Dmi7

G7

Cmi7

F7

**B**

Bbmaj7

Ami7(b5)

D7

21 Gmi7

Fmi7

Bb7

25 Ebmaj7

Ab7

Dmi7

G7

29 Gbmaj7(#11)

33 Gbmaj7(#11)

F7

Bbmi7

Eb7

Bbmi7

Eb7

37 Bbmi7

Eb7

Bbmi7

Eb7

OPTIONAL: USE THIS ENDING VAMP FOR INTRO  
FOR END, VAMP AS NEEDED THEN FADE OUT

# HONEYSUCKLE ROSE

MED-UP SWING

ANDY RAZAF/THOMAS WALLER, 1927

**A** Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

5 F6 F7/A Bb6 C7 F6 Bb7 Ami7 D7

**A** Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

13 F6 F7/A Bb6 C7 F6

**B** F7 Cmi7 F7 Bb6

21 G7 C7

**A** Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

29 F6 F7/A Bb6 C7 F6 Ami7 D7

# HOT HOUSE

FAST SWING

BASED ON WHAT IS THIS THING CALLED LOVE

TADD DAMERON, 1954

**A** Gmi7b5 C7 Fmi(ma7)

6 Dmi7b5 3 G7 Cma7

**B** Gmi7b5 C7 Fmi(ma7)

10 3 3

14 Dmi7b5 G7 Cma7

**C** Cmi7 F7 3 Gbma7

18 3

22 Ab7 G7

**D** Gmi7b5 C7 Fmi(ma7)

26

30 Dmi7b5 3 G7 Cma7

# HOW ABOUT YOU?

RALPH FREED/BURTON LANE, 1941

**A** G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7</sup> B<sup>b</sup>dim A<sup>mi7</sup> D<sup>7</sup>

5 G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7</sup>(b5) E<sup>7</sup>

9 A<sup>mi7</sup> C<sup>mi7</sup> F<sup>7</sup> G<sup>ma7</sup> C<sup>#</sup>mi<sup>7</sup>(b5) F<sup>#</sup>7

13 B<sup>ma7</sup> A<sup>b</sup>mi<sup>7</sup> C<sup>#</sup>mi<sup>7</sup> F<sup>#</sup>7 B<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**B** G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7</sup> B<sup>b</sup>dim A<sup>mi7</sup> D<sup>7</sup>

17

21 D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> F<sup>7</sup>

25 G<sup>ma7</sup>/B B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>mi7</sup> G<sup>mi7</sup> F<sup>#</sup>mi<sup>7</sup>(b5) B<sup>7</sup>

29 E<sup>mi7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6/9</sup> A<sup>mi7</sup> D<sup>7</sup>

# HOW DEEP IS THE OCEAN?

MED SWING

IRVING BERLIN, 1932

**A** Cmi7 Dmi7(b5) G7 Cmi7 /Bb Ami7(b5) D7

5 Gmi7 Ami7(b5) D7 Gmi7 Gb7 Fmi7 Bb7

9 Eb7 Ab7

13 Cmi7(b5) F7 Dmi7(b5) G7

**B** Cmi7 Dmi7(b5) G7 Cmi7 /Bb Ami7(b5) D7

17 Gmi7 Ami7(b5) D7 Gmi7 Gb7 Fmi7 Bb7

21 Eb7 Gmi7(b5) C7 Fmi7 Abmi7 Db7

25 Ebma/Bb Bdim Cmi7 F7 Fmi7 Bb7 Eb6 Dmi7(b5) G7

# HOW HIGH THE MOON

MED-UP SWING

NANCY HAMILTON/MORGAN LEWIS, 1940

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a boxed letter 'A' above the first measure. The second staff begins with a measure rest (6). The third staff begins with a measure rest (10). The fourth staff begins with a measure rest (14). The fifth staff begins with a boxed letter 'B' above the first measure and a measure rest (18). The sixth staff begins with a measure rest (22). The seventh staff begins with a measure rest (26). The eighth staff begins with a measure rest (30). The score ends with a double bar line.

Chords and measure numbers:

- Staff 1: A (boxed), G<sup>ma</sup>7, G<sup>mi</sup>7, C<sup>7</sup>
- Staff 2: F<sup>ma</sup>7, F<sup>mi</sup>7, B<sup>b</sup>7
- Staff 3: E<sup>b</sup>ma<sup>7</sup>, A<sup>mi</sup>7(b<sup>5</sup>), D<sup>7</sup>, G<sup>mi</sup>7, A<sup>mi</sup>7(b<sup>5</sup>), D<sup>7</sup>
- Staff 4: G<sup>ma</sup>7, A<sup>mi</sup>7, D<sup>7</sup>, B<sup>mi</sup>7, B<sup>b</sup>7, A<sup>mi</sup>7, D<sup>7</sup>
- Staff 5: B (boxed), G<sup>ma</sup>7, G<sup>mi</sup>7, C<sup>7</sup>
- Staff 6: F<sup>ma</sup>7, F<sup>mi</sup>7, B<sup>b</sup>7
- Staff 7: E<sup>b</sup>ma<sup>7</sup>, A<sup>mi</sup>7(b<sup>5</sup>), D<sup>7</sup>, G<sup>ma</sup>7, A<sup>mi</sup>7, D<sup>7</sup>
- Staff 8: B<sup>mi</sup>7, B<sup>b</sup>7, A<sup>mi</sup>7, D<sup>7</sup>, G<sup>ma</sup>7, A<sup>mi</sup>7, D<sup>7</sup>

# HOW INSENSITIVE

LATIN

ANTONIO CARLOS JOBIM, 1963

**A** Dmi7

A7(b9)/C#



5 Cmi6

G7/B



9 Bbma7

Ebma7



13 Emi7(b5)

A7

Dmi7



**B** F7/C

Bdim



21 Bbma7

Emi7(b5)

A7

Dmi7

Db7



**C** Cmi7

F7

Bmi7

E7



29 Gmi6/Bb

A7

Dmi7

Emi7(b5)

A7



# HOW LONG HAS THIS BEEN GOING ON?

BALLAD

GEORGE & IRA GERSHWIN, 1927

**A** Gmi7 F#dim Gmi7 C7 Cmi7 F7 Bbma7 Eb7

5 Fma/A Abdim7 Gmi7 F#dim7 Gmi7 Db7 C7 Ami7 D7

**A** Gmi7 F#dim Gmi7 C7 Cmi7 F7 Bbma7 Eb7

13 Fma/A Abdim7 Gmi7 F#dim7 Gmi7 Db7 C7 F6 Cmi7 F7

**B** Bbma7 Eb7 Bbma7 Eb7 Bbma7 Eb7 Bbma7 Bmi7 E7

21 Ami7 Bmi7(b5) E7 Ami7 Bmi7(b5) E7 Ami7 Bmi7(b5) E7 Ami7 F#dim7

**A** Gmi7 F#dim Gmi7 C7 Cmi7 F7 Bbma7 Eb7

29 Fma/A Abdim7 Gmi7 F#dim7 Gmi7 Db7 C7 F6 D7

\*ORIGINAL KEY IS G BUT MOST JAZZ MUSICIANS PLAY IN F



# HOW MY HEART SINGS

JAZZ WALTZ

EARL ZINDARS/ANNE ZINDARS, 1991

**A**  $E_{mi}^7$   $A_{mi}^7$   $D_{mi}^7$   $G^7$   $C_{ma}^7$

6  $F_{ma}^7$   $B_{mi}^7b5$   $E^7$   $A_{mi}^7$   $A^b_{DIM}$   $A_{mi}^7/G$

12  $F^{\#}_{mi}^7b5$   $E_{ma}^7$   $G^{\#}_{mi}^7$   $C^{\#}7$   $F^{\#}_{mi}^7$   $B^7$

**B**  $D_{ma}^7/E$   $A_{ma}^7/E$   $D_{ma}^7/E$   $A_{ma}^7/E$

21  $C_{ma}^7/D$   $G_{ma}^7/D$   $C_{ma}^7/D$   $C_{ma}^7$   $B^7$

**C**  $E_{mi}^7$   $A_{mi}^7$   $D_{mi}^7$   $G^7$   $C_{ma}^7$   $F_{ma}^7$

25  $B_{mi}^7b5$   $E^7$   $A_{mi}^7$   $A^b_{DIM}$   $A_{mi}^7/G$   $D^7/F^{\#}$

31  $E_{mi}^7$   $A_{mi}^7$   $A^b7$   $G^7$

37  $C^b$   $G_{mi}^7$   $F^{\#}_{mi}^7b5$   $B^7$

41

# HUMPTY DUMPTY

A Ebma7      Dma7      Gbma7      Fma7  
 5      Gbma7      Bbmi7  
 9      Bbmi7      Dmi7      Bmi7  
 13      Abmi7      Fmi7      Abmi7  
 17      Gbma7      Bb7      A Ebma7      Dma7  
 21      Gbma7      Fma7      Gbma7  
 25      Bbmi7      Bbmi7  
 29      Dmi7      Bmi7      Abmi7  
 33      Fmi7      Abmi7      ⊕ Gbma7      Bb7  
 37      ⊕ Abmi7      Gbma7 Ema7      D7      Dbmi7      Gb7  
 42      Bma7      Bb7      Ebmi7      Cmi7      Ami7

# I BELIEVE IN YOU

3 **A** Ami Ami(ma7) Ami7 Ami6

6 Bmi7 C9#11 Bmi7 E7 Ami Ami(ma7)

12 Ami7 Ami6 Bma7 C#mi7 F#7 Bma7 Ami7

18 D7 Gma7 Bmi7 E7 Ami7

22 D7 G6 E7 G6 Bbmi7 Eb7

27 **B** Abma7 Bbmi7 Eb7 Abma7 Cmi7 F7 Bbmi7

32 Eb7 Abma7 Cmi7 F7 Bbma7 Cmi7 F7

37 Bbma7 Gmi7 C7 Ami7 D7 Bmi7 E7

D.S. AL CODA

43 G6 Bmi7 E7 LAST X

# I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

MEDIUM SWING

JIMMY McHUGH/CLARENCE GASKILL, 1926

The musical score is written in 4/4 time and consists of eight staves of music. The first staff is marked with a boxed 'A' and contains measures 1-5 with chords F6, Bb7, Ami7, and D7. The second staff contains measures 6-10 with chords G7, Dmi7, G7, Cma7, Gmi7, and C7. The third staff is marked with a boxed 'A' and contains measures 11-15 with chords F6, Bb7, Ami7, and D7. The fourth staff contains measures 16-20 with chords G7, Dmi7, G7, and C6/9. The fifth staff is marked with a boxed 'B' and contains measures 21-25 with chords E7, Bmi7, E7, A7, Emi7, and A7. The sixth staff contains measures 26-30 with chords D7, Ami7, D7, G7, G7, and C7. The seventh staff is marked with a boxed 'A' and contains measures 31-35 with chords F6, Bb7, Ami7, and D7. The eighth staff contains measures 36-40 with chords G7, Dmi7, G7, C6/9, Gmi7, and C7.

# I CAN'T GET STARTED

VERNON DUKE/IRA GERSHWIN. 1935

BALLAD

**A** Cma7 Ami7 Dmi7 G7 E7 Ami7 D7 G7



6 Cma7 Ami7 Dmi7 G7 E7 A7 D7 G7



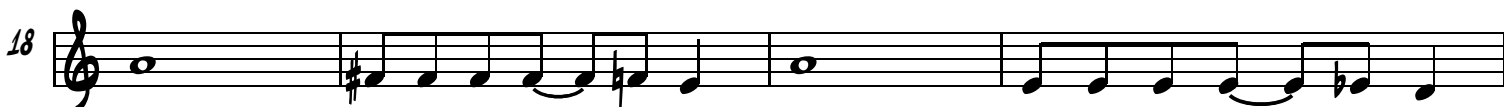
**A** Cma7 Ami7 Dmi7 G7 E7 Ami7 D7 G7



14 Cma7 Ami7 Dmi7 G7 C6 Fmi6 C6



**B** Emi7 A7 Emi7 A7 Dma7



22 Dmi7 G7 Dmi7 G7 Emi7 Ebdim Dmi7 G7



**A** Cma7 Ami7 Dmi7 G7 E7 Ami7 D7 G7



30 Cma7 A7 Dmi7 G7 C6/9 A7 Dmi7 G7



# I CONCENTRATE ON YOU

**A** Ebma7 Ab9#11 Ebmi7 D<sup>b</sup>mi7 G<sup>b</sup>7

7 Bma7 1. Fmi7<sup>b</sup>5 B<sup>b</sup>7<sup>b</sup>9 Ebmi7 C7<sup>b</sup>5

13 F7<sup>b</sup>9 B<sup>b</sup>7<sup>#</sup>5 Eb6 Fmi7 B<sup>b</sup>7 12. Fmi7<sup>b</sup>5 B<sup>b</sup>7<sup>b</sup>9

19 Ebmi7 C7<sup>b</sup>5 F7<sup>b</sup>9 B<sup>b</sup>7<sup>#</sup>5 Eb6

**B** 25 Ami7<sup>b</sup>5 A<sup>b</sup>mi7 Gmi7 C7<sup>b</sup>9 Fmi7 B<sup>b</sup>7

31 Ebma7 A7<sup>b</sup>5 Abma7 D<sup>b</sup>9sus G<sup>b</sup>ma7 Ebmi7 / D<sup>b</sup>

37 Cmi7<sup>b</sup>5 F7 B<sup>b</sup>7 Dmi7<sup>b</sup>5 G7 **C** Cmi7 Cmi7/B<sup>b</sup>

43 Ami7<sup>b</sup>5 Abma7 Ebma7 Dmi7<sup>b</sup>5 G7<sup>b</sup>9

49 Gmi7<sup>b</sup>5 C7<sup>b</sup>9 Fmi7 B7<sup>b</sup>5 B<sup>b</sup>7<sup>#</sup>5

55 Eb6 Fmi7 B<sup>b</sup>7

# I COULD WRITE A BOOK

LORENZ HART/RICHARD RODGERS, 1940

FAST SWING

**A** Cma7 Ami7 Dmi7 G7 Emi7 Ami7 Dmi7 G7

6 Cma7 Emi7 A7 Dmi7 Bmi7(b5) E7

10 Ami7 F#mi7(b5) B7 Emi7

14 Ami7 D7 Dmi7 G7

**B** Cma7 Ami7 Dmi7 G7 Emi7 Ami7 Dmi7 G7

22 Cma7 Emi7 A7 Dmi7 Bmi7(b5) E7

26 Ami7 Gmi7 C7 Fma7 Bb7

30 Emi7 A7 Dmi7 G7 C% A7 Dmi7 G7

# I COVER THE WATERFRONT

BALLAD

JOHN GREEN/EDWARD HEYMAN, 1933

**A** A7 A7(#5) D7 Gma7 Bmi7 Bbdim

5 Ami7 D7 Gma7 Bmi7(b5) E7

**A** A7 A7(#5) D7 Gma7 Bmi7 Bbdim

9 Ami7 D7 Gma7 Bmi7(b5) E7

**B** Ami7 D7 Bmi7 E7 Ami7 D7 G<sup>6</sup>

17 Bmi7 E7 C#mi7 F#7 Bmi7 E7 Ami7 D7

**A** A7 A7(#5) D7 Gma7 Bmi7 Bbdim

25 Ami7 D7 Gma7 Bmi7(b5) E7

29



# I DIDN'T KNOW ABOUT YOU

MED SWING OR BALLAD

DUKE ELLINGTON/BOB RUSSELL, 1944

**A** Gmi7 C7 Fma7 Bb7 A7 Eb7 D7

5 G7 Gmi7 C7 Ami7 Eb7 D7

**A** Gmi7 C7 Fma7 Bb7 A7 Eb7 D7

13 G7 Gmi7 C7 F6 Gmi7 Abdim F6/A

**B** Cmi7 F7 Cmi7 F7 Bbma7 F7 Bbma7

21 Bbmi7 Eb7 Bbmi7 Eb7 Abma7 D7 G7 C7

**A** Gmi7 C7 Fma7 Bb7 A7 Eb7 D7

29 G7 Gmi7 C7 F6 Bb7 Ami7 D7

# I DIDN'T KNOW WHAT TIME IT WAS

MED SWING

RICHARD RODGERS/LORENZ HART, 1939

**A** F#mi7b5 B7 Emi7 A7 F#mi7b5 B7 Emi7 A7

5 Ami7 D7 Emi7 Emi7/D Cma7 Bmi7 Ami7 D7

**A** F#mi7b5 B7 Emi7 A7 F#mi7b5 B7 Emi7 A7

13 Ami7 D7 Emi7 Emi7/D Cma7 Bmi7 Ami7 D7

**B** Gma7 F#mi7b5 B7 F#mi7b5 B7 Emi7 A7 Dmi7 G7

17 Cma7 B7 Emi7 A7 Emi7 A7 Ami7 D7

**C** F#mi7b5 B7 Emi7 A7 F#mi7b5 B7 Emi7 A7

25 Ami7 D7 Emi7 Emi7/D Cma7 Bmi7 Cmi7 F7

33 B7 E7 Ami7 D7 Gma7



# I GOT IT BAD

BALLAD

AND THAT AIN'T GOOD

PAUL WEBSTER/DUKE ELLINGTON, 1941

**A** G<sup>ma7</sup> B<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup>

5 A<sup>mi7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>mi7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> B<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup>

13 A<sup>mi7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>mi7</sup> G<sup>7</sup>

**B** C<sup>6</sup> F<sup>7</sup>

17

21 G<sup>ma7</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>(SUS4) D<sup>7</sup>

**A** G<sup>ma7</sup> B<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup>

25

29 A<sup>mi7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>mi7</sup> A<sup>mi7</sup> D<sup>7</sup>

# I HAD THE CRAZIEST DREAM

MED BALLAD OR MED SWING

HARRY WARREN/MACK GORDON, 1942

**A** Cma7 F7 E<sup>mi</sup>7(b5) A7 D<sup>mi</sup>7 A7 D<sup>mi</sup>7

5 D<sup>mi</sup>7 G7 E<sup>mi</sup>7 A7 D<sup>mi</sup>7 G7

**B** E<sup>mi</sup>7(b5) A7 E<sup>mi</sup>7(b5) A7 D<sup>mi</sup>7 A7 D<sup>mi</sup>7

9

13 F<sup>#mi</sup>7(b5) B7 F<sup>#mi</sup>7(b5) B7 E<sup>mi</sup>7 Ebdim D<sup>mi</sup>7 G7

**C** Cma7 F7 E<sup>mi</sup>7(b5) A7 D<sup>mi</sup>7 E<sup>mi</sup>7 F<sup>mi</sup>7 Bb7

17

21 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G7 C<sup>6/9</sup> A7 D<sup>mi</sup>7 G7

# I HADN'T ANYONE TILL YOU

RAY NOBLE, 1938

MED SWING

**A** G<sup>mi7</sup> D<sup>7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> F<sup>6</sup> E<sup>7</sup>

6 A<sup>mi7</sup> D<sup>7</sup> G<sup>7</sup>

10 G<sup>mi7</sup> C<sup>7</sup> E<sup>mi7(b5)</sup> A<sup>7</sup> D<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup>

14 A<sup>ma7</sup> F<sup>#mi7</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

**B** G<sup>mi7</sup> D<sup>7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> F<sup>6</sup> E<sup>7</sup>

22 A<sup>mi7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>mi7</sup> F<sup>7</sup>

26 B<sup>bma7</sup> E<sup>b7(sus4)</sup> E<sup>b7</sup> F<sup>ma7</sup> E<sup>7</sup> A<sup>mi7(b5)</sup> D<sup>7</sup>

30 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> A<sup>mi7</sup> D<sup>7</sup>

# I HEAR A RHAPSODY

GEORGE FRAGOS/JACK BAKER

DICK GASPARRE, 1940

MEDIUM SWING

**A**

Cmi7

Fmi7 Bb7

Ebma7 Ab7

Gmi7(b5) C7

# I LET A SONG GO OUT OF MY HEART

MED SWING

DUKE ELLINGTON, 1938

**A**  $E^b6$   $A^b7$   $E^b6$   $Gmi^7$   $C^7$

5  $Fmi^7$   $Gmi^7$   $A^b6$   $ADIM$   $B^b7$   $A^b7$   $E^b6$   $Cmi^7$   $Fmi^7$   $B^b7$

**A**  $E^b6$   $A^b7$   $E^b6$   $Gmi^7$   $C^7$

13  $Fmi^7$   $Gmi^7$   $A^b6$   $ADIM$   $B^b7$   $A^b7$   $E^b6$   $A^bmi^7$   $E^b6$

**B**  $Fmi^7$   $B^b7$   $E^bma^7$   $E^b6$   $G^7$

21  $Cmi^7$   $C\#mi^7$   $F\#7$   $F\#mi^7$   $B^7$   $Fmi^7$   $B^b7$

**A**  $E^b6$   $A^b7$   $E^b6$   $Gmi^7$   $C^7$

29  $Fmi^7$   $Gmi^7$   $A^b6$   $ADIM$   $B^b7$   $A^b7$   $E^b6$   $Cmi^7$   $Fmi^7$   $B^b7$



# I LOVE LUCY

MED OR BALLAD

ELIOT DANIEL, 1953

**A**

Fma7

Dmi7

Gmi7

C7



5 Fma7

Dmi7

G13(#11)

G#dim



9 Ami7

Dmi7

E mi7

A7



13 Dma7

Bmi7

Gmi7

C7



**B**

Fma7

Dmi7

Gmi7

C7



21 Fma7

Dmi7

G13(#11)

G#dim



25 Ami7

Dmi7

G7



29 Gmi7

C7

F6

Gmi7

C7



# I LOVE PARIS

COLE PORTER, 1953

**A** Cmi

5 Cmi Dmi7(b5) G7

9 Dmi7(b5) G7 Dmi7(b5) G7

13 Dmi7(b5) G7 Cmi

**B** C6/9 Dmi7 G7 C6/9 Dmi7 G7

17

21 C6/9 Emi7 Ebdim Dmi7 G7

25 Fma7 F#dim C6 Emi7 A7

29 Dmi7 G7 C6 Dmi7(b5) G7

# I LOVE YOU

MED SWING

COLE PORTER, 1943

**A** Gmi7(b5) C7 Fma7 D7

6 Gmi7 C7 Fma7 Bb7 Ami7 D7

10 Gmi7(b5) C7 Fma7 Bmi7 E7

14 Ama7 Bmi7 E7 Ama7

**B** Gmi7 C7 Fma7

22 Ami7(b5) D7 G7 C7

**C** Gmi7(b5) C7 Fma7 Eb7 D7

30 G7 Gmi7 C7 F6 Ami7(b5) D7

# I MAY BE WRONG BUT

MEDIUM SWING

HARRY RUSKIN/HENRY SULLIVAN. 1929

**A** Ebma7 Bbmi7 Eb7 Abma7 Db7

5 Ebma7 F7 Fmi7 Bb7 Eb6 Fmi7 Bb7

**A** Ebma7 Bbmi7 Eb7 Abma7 Db7

13 Ebma7 F7 Fmi7 Bb7 Eb6 C7

**B** Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7 Ami7(b5) D7

17

21 Gmi7 C7 Cmi7 F7 Fmi7 Bb7

**A** Ebma7 Bbmi7 Eb7 Abma7 Db7

25

29 Ebma7 F7 Fmi7 Bb7 Eb6 Fmi7 Bb7

# I MISS YOU

S. GOTO

MED BOSSA

**A** Ebma7 Db7 Cmi7 B7b5 Bbmi7 Eb7

6 Abma7 Gmi7 C7 Fmi7 Bb7 Ebma7 (Bb7) (1ST X ONLY)

**B** Abma7 Gmi7 Abma7 Gmi7

14 F#mi7 B7 Ema7 Bbmi7b5 Eb7b9 Abmi7

18 Db9sus4 Db9 Db7 Bb7sus4 Bb7 (BREAK ON HEAD) Bb7

**A** Ebma7 Db7 Cmi7 B7b5 Bbmi7 Eb7

22 Abma7 Gmi7 C7 Fmi7 Bb7 ⊕ Ebma7 Bb7

\*CODA LAST X ONLY

⊕ Gmi7 C7 Fmi7 Bb7 A7b5 Abma7 Db9

RITARDO .....

Ebma7

# I ONLY HAVE EYES FOR YOU

BALLAD OR MEDIUM

HARRY WARREN/AL DUBIN, 1934

The musical score is written in 4/4 time and consists of nine staves of music. The first staff, labeled 'A', contains measures 1-5 with chords Dmi7, G7, Dmi7, and G7. The second staff, measures 6-9, has chords Cma7, F7, Emi7, Ebmi7, and Ab7. The third staff, measures 10-13, has chords Dmi7, G7, Dmi7, and G7. The fourth staff, measures 14-17, has chords Cma7, E7, and A7. The fifth staff, labeled 'B', measures 18-21, has chords Dmi7, G7, Emi7, and Eb7. The sixth staff, measures 22-25, has chords Dmi7(b5), G7, Emi7, Ebmi7, and Ab7. The seventh staff, labeled 'C', measures 26-29, has chords Dmi7, G7, Dmi7, and G7. The eighth staff, measures 30-33, has chords Cma7, F7, Bb7, and A7. The ninth staff, measures 34-37, has chords Dmi7, G7(SUS4), G7, C6/9, Emi7, and A7. Triplet markings are present in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, and 36.

# I REMEMBER CLIFFORD

BENNY GOLSON, 1956

**INTRO**

Abma7<sub>3</sub> B<sup>b</sup>7<sub>SUS</sub> B<sup>b</sup>7/A<sup>b</sup> G7 A<sup>b</sup> DIM Cmi7 B<sup>b</sup>mi7 A<sup>b</sup>mi7 G<sup>b</sup>mi7

5 Fmi7<sub>3</sub> B<sup>b</sup>7<sub>SUS</sub> B<sup>b</sup>7b9 **A** Ebma7 G7<sup>#5</sup> Abma7 Adim

9 B<sup>b</sup>7 B<sup>b</sup> DIM Cmi7 /B<sup>b</sup> 1. Ami7b5 D7b9 Gmi7 /F

13 Emi7b5 A7b9 Fmi7 B<sup>b</sup>7b9 12. Ami7b5 D7b9 Gmi7b5 C7b9

17 Fmi7 B<sup>b</sup>7<sup>#5</sup> Gmi7 Abma7 **B** Ami7b5 D7b9 Gmi7 C7b9

21 Fmi7 B<sup>b</sup>7b9 Ebma7 Dmi7b5 G7b9 Cmi7 /B<sup>b</sup>

25 Ami7b5 D7b9 Gmi7 C7 Fmi7 B<sup>b</sup>7 **A** Ebma7 G7<sup>#5</sup> Abma7 Adim

29 B<sup>b</sup>7 B<sup>b</sup> DIM Cmi7 /B<sup>b</sup> Ami7b5 D7b9 Gmi7b5 C7b9

33 Fmi7 B<sup>b</sup>7<sup>#5</sup> Eb6 Fmi7 B<sup>b</sup>7

# I REMEMBER YOU

MEDIUM SWING

JOHNNY MERCER/VICTOR SCHEWITZ, 1942

**A** Fma7 Bmi7 E7 Fma7 Cmi7 F7

5 Bbma7 Bbmi7 Eb7 Abma7 Gmi7 C7

**A** Fma7 Bmi7 E7 Fma7 Cmi7 F7

13 Bbma7 Bbmi7 Eb7 Fma7 Cmi7 F7

**B** Bbma7 Emi7 A7 Dma7 Emi7 A7

21 Dma7 Dmi7 G7 Cma7 Gmi7 C7

**C** Fma7 Bmi7 E7 Fma7 Ami7(b5) D7

29 Gmi7 Bbmi7 Eb7 Fma7 G7

33 Ami7 D7 Gmi7 C7 Fb Dmi7 Gmi7 C7



# I SHOULD CARE

MED SWING

SAMMY CAHN/AXEL STORDAHL  
PAUL WESTON, 1943

**A** Dmi7 G7 Emi7 A7 Dmi7 G7 Cma7

5 Emi7(b5) A7 Dmi7 Fmi7 Bb7

9 Cma7 Bmi7(b5) E7 Gmi7 C7 Fma7

13 Bmi7(b5) E7 Ami7 Ami7 D7 Dmi7 G7

**B** Fmi7(b5) B7 Emi7 A7 Dmi7 G7 Cma7

17 Fmi7(b5) A7 Dmi7 Fmi7 Bb7

21 Cma7 Bmi7(b5) E7 Ami7 D7

29 Dmi7 G7 C<sup>6/9</sup> F7 Emi7 A7

MED SWING

# I THOUGHT ABOUT YOU

JOHNNY MERCER/JIMMY VAN HEUSEN, 1959

**A** Ebma7 Ab7 G7 C7 F7 Gb7 F7

5 Fmi7 /Eb Dmi7b5 G7 Cmi7 Bbmi7 Eb7

9 Abma7 Abmi7 Db7 Ebma7 Fmi7 Gmi7 Abma7

13 Ami7b5 D7 Ami7b5 D7 Gmi7 C7 Fmi7 Bb7

**B** Ebma7 Ab7 G7 C7 F7 Gb7 F7

17 Fmi7 /Eb Dmi7b5 G7 Cmi7 Bbmi7 Eb7

21 Abma7 Abmi7 Db7 Ebma7 Cmi7 /Bb Ami7b5 D7

25 Gmi7 C7 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7

# I WILL WAIT FOR YOU

MICHEL LEGRAND/NORMAN GIMBEL, 1965

**A** Dmi7 D7b9 Gmi7

Gmi7 C7 Fma7 Emi7b5 A7

10 Dmi7 D7b9 Gmi7 /F Emi7b5 A7

14 Dmi7 Bmi7b5 Emi7b5 A7 Dmi7 1. Emi7b5 A7b9

2. Dmi7 **B** Gmi7 Dmi7

Emi7b5 A7b9 Dmi7 /C

Bmi7b5 E7b9 Emi7b5 A7b9 **A** Dmi7

D7b9 Gmi7 Gmi7

C7 Fma7 Emi7b5 A7 Dmi7

D7b9 Gmi7 /F Emi7b5 A7 Dmi7 Bmi7b5

Emi7b5 A7 Dmi7 Emi7b5 A7b9

# I WISH I KNEW

MED OR BALLAD

HARRY WARREN/MACK GORDON, 1945

**A**  $A_{mi7}$   $D7$   $A_{mi7}$   $D7$

5  $G_{ma7}$   $C7$   $B_{mi7}$   $E7$

9  $A_{mi7}$   $D7$   $G_{ma7}$   $B7$

13  $E_{mi7}$   $A7$   $D7$   $C7$   $B_{mi7}$   $E7$

**B**  $A_{mi7}$   $D7$   $A_{mi7}$   $D7$

17  $G_{ma7}$   $C7$   $B_{mi7}$   $E7$

21  $A_{mi7}$   $D7$   $C7$   $B_{mi7}(b5)$   $E7$

25  $A_{mi7}$   $D7$   $G^6$   $B_{mi7}$   $E7$

29  $A_{mi7}$   $D7$   $G^6$   $B_{mi7}$   $E7$

# I WISH YOU LOVE

BALLAD

CHARLES TRENET/ALBERT BEACH, 1946

**INTRO** Ebmi Ebmi(ma7) Ebmi7 Ebmi6 Fmi7(b5) 1. Bb7

6 Ebmi Ebmi(ma7) Ebmi7 Ebmi6 Fmi7(b5) Bb7

10 2. Bb7 Ebma7 Cmi7(b5) F7 Bb7(SUS4)

14 Bb7 **A** Fmi7 Bb7 Ebma7 Ab7 Gmi7 Gbdim

19 Fmi7 1. Bb7 Eb6 Ab7 Gmi7 C7

23 2. Bb7 Eb7(SUS4) Eb7 **B** Abma7

27 Abmi7 Db7 Eb6/9 Db7 C7 Fmi7

31 Cmi7 F7 Fmi7 Bb7 C7 **A** Fmi7

35 Bb7 Ebma7 Ab7 Gmi7 Gbdim Fmi7

39 Bb7 Eb6 Ab7 Gmi7 C7

# IOLE MOMENTS

DUKE PEARSON, 1963

**INTRO**

Chords: Cmi Cmi(ma7) Cmi7 Cmi<sup>6</sup> Cmi Cmi(ma7) Cmi7 Cmi<sup>6</sup>

**A** Chords: Cmi Cmi(ma7) Cmi7 Cmi<sup>6</sup> Dmi7b5 G7#9

Chords: Cmi Cmi(ma7) Cmi7 Cmi<sup>6</sup> Dmi7b5 G7#9

**B** Chords: Cmi7 Fmi7 G7 Abma7

Chords: Dmi7b5 G7 Ab7 Dmi7b5 G7 Cmi7 G7

**A** Chords: Cmi Cmi(ma7) Cmi7 Cmi<sup>6</sup> Dmi7b5 G7#9

Chords: Cmi Cmi(ma7) Cmi7 Cmi<sup>6</sup> Dmi7b5 G7#9

**B** Chords: Cmi7 Fmi7 G7 Abma7

Chords: Dmi7b5 G7 Ab7 Dmi7b5 G7 Cmi7 G7

# IF I HAD YOU

SLOW TO MED SWING

JIMMY CAMPBELL/REG CONNELLY

TED SHAPIRO, 1928

**A**  $Bbma7$   $Fmi7$   $Bb7$   $Ebma7$   $Ebmi7$   $Ab7$

1 I COULD SHOW THE WORLD HOW TO SMILE I COULD BE GLAD ALL OF THE WHILE

5  $Bbma7$   $Dmi7$   $Dbmi7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

6 I COULD TURN THE GRAY SKIES TO BLUE IF I HAD YOU

**A**  $Bbma7$   $Fmi7$   $Bb7$   $Ebma7$   $Ebmi7$   $Ab7$

9 I COULD LEAVE MY OLD DAYS BE-HIND, LEAVE ALL MY PALS AND NE-VER MIND

13  $Bbma7$   $Dmi7$   $Dbmi7$   $Cmi7$   $F7$   $Bbma7$   $Emi7(b5)$   $A7$

14 THERE IS NO-THIN' I COULD-N'T DO IF I HAD YOU

**B**  $Dmi7$   $Emi7(b5)$   $A7$   $Dmi7$   $Emi7(b5)$   $A7$

17 I COULD CLIMB A SNOW CAPPED MOUN-TAIN SAIL THE MIGH-TY O-CEAN WIDE

21  $Dmi7$   $Emi7(b5)$   $A7$   $Dmi7$   $Dbdim$   $Cmi7$   $F7$

22 I COULD CROSS A BUR-NING DE-SERT IF I HAD YOU BY MY SIDE

**A**  $Bbma7$   $Fmi7$   $Bb7$   $Ebma7$   $Ebmi7$   $Ab7$

25 I COULD BE A QUEEN DEAR, UNCROWNED HUM-BLE OR POOR, RICH OR RE-NOWNED

29  $Bbma7$   $Dmi7$   $Dbmi7$   $Cmi7$   $F7$   $Bbma7$   $G7$   $Cmi7$   $F7$

30 THERE IS NO-THIN' I COULD-N'T DO IF I HAD YOU

# IF I SHOULD LOSE YOU

LEO ROBIN. RALPH RAINGER, 1935

BALLAD OR MEDIUM

**A** Gmi7 Ami7(b5) D7 Gmi7 Gb7 Fmi7 Bb7

6 Ebma7 Fmi7 Bb7 Ebma7 Dmi7

10 Cmi7 F7 Bbma7 Ami7(b5) D7

14 Gmi7 C7 Cmi7 /Bb Ami7(b5) D7

**B** Gmi7 Ami7(b5) D7 Gmi7 Gb7 Fmi7 Bb7

18 Ebma7 Fmi7 Bb7 Ebma7 Dmi7

22 Ebma7 Fmi7 Bb7 Ebma7 Dmi7

26 Cmi7 F7 Bbma7 D7 Gmi7

30 Cmi7 F7 Bb6/9 Ami7(b5) D7



# IF I WERE A BELL

**INTRO**

C PEDAL

Musical staff for the Intro section, measures 1-4. The key signature has one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Musical staff for the Intro section, measures 5-8. The melody continues with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. The piece ends with a double bar line.

**A** G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup>

Musical staff for section A, measures 9-12. The melody starts with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. It ends with a quarter rest followed by a quarter note G4.

13 Ami<sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

Musical staff for section A, measures 13-16. The melody continues with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. It ends with a quarter rest followed by a quarter note G4.

17 Fma<sup>7</sup> F<sup>7</sup> Bbma<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Emi<sup>7b5</sup> A<sup>7</sup>

Musical staff for section A, measures 17-20. The melody continues with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. It ends with a quarter rest followed by a quarter note G4.

21 Dmi<sup>7</sup> /C Bmi<sup>7b5</sup> E<sup>7</sup> Ama<sup>7</sup> D<sup>7</sup>

Musical staff for section A, measures 21-24. The melody continues with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. It ends with a quarter rest followed by a quarter note G4.

**B** G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup>

Musical staff for section B, measures 25-28. The melody starts with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. It ends with a quarter rest followed by a quarter note G4.

29 Ami<sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

Musical staff for section B, measures 29-32. The melody continues with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. It ends with a quarter rest followed by a quarter note G4.

33 Fma<sup>7</sup> F<sup>7</sup> Bbma<sup>7</sup> B<sup>o</sup> DIM F<sup>6</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup>

Musical staff for section B, measures 33-36. The melody continues with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. It ends with a quarter rest followed by a quarter note G4.

37 Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Ami<sup>7</sup> D<sup>7</sup>

Musical staff for section B, measures 37-40. The melody continues with quarter notes: F4, E4, D4, C4, Bb3, A3, G3. It ends with a quarter rest followed by a quarter note G4.

# IF YOU COULD SEE ME NOW

BALLAD

CARL SIGMAN/TADO DAMERON, 1946

**A** Ebma7 Ab7 Ebma7 Abmi7 Db7

5 Gmi7 F#mi7 B7 Fmi7 Bb7 Bmi7 E7 Db9(11) C7 Fmi7(b5) Bb7

**A** Ebma7 Ab7 Ebma7 Abmi7 Db7

13 Gmi7 F#mi7 B7 Fmi7Bb7 Bmi7 E7 Eb6 Abmi7Db7 Eb6 Cmi7Bbmi7

**B** Ami7 D7 Bmi7 E7 Ami7 D7 Gma7 E7

21 Ami7 Cmi7 F7 Bbma7 Gmi7 Cmi7(b5) F7 Fmi7 Bb7

**A** Ebma7 Ab7 Ebma7 Abmi7 Db7

29 Gmi7 F#mi7 B7 Fmi7 Bb7 Bmi7 E7 Eb6/9 Fmi7 Bb7

# IF YOU NEVER COME TO ME

BOSSA NOVA

ANTONIO CARLOS JOBIM/RAY GILBERT, 1966

The musical score is written in 4/4 time and consists of eight staves of music. The first staff begins with a boxed 'A' and the chord **Cma7**. The second staff starts at measure 5 with **Dmi7**. The third staff starts at measure 9 with **E13**, **E7#5**, **A9**, **A7b9**, **D7#9**, and **G7**. The fourth staff starts at measure 13 with **C13**, **Bb9sus**, **Cma9**, and **Db9#11**. The fifth staff, marked with a boxed 'A', starts at measure 17 with **Cma7**. The sixth staff starts at measure 21 with **Dmi7**. The seventh staff starts at measure 25 with **E13**, **E7#5**, **A9**, **A7b9**, **D7#9**, and **G7**. The eighth staff starts at measure 29 with **C13**, **Bb9sus**, **Cma9**, and **Db9#11**. The score includes various guitar chords and melodic lines with triplets.

# I'LL BE AROUND

MED SWING

ALEC WILCOX, 1942

**A** C<sup>ma7</sup> D<sup>mi7</sup> E<sup>mi7</sup> F<sup>ma7</sup> G<sup>7</sup> G<sup>#dim</sup> F<sup>6/A</sup> G<sup>7</sup>

5 C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> B<sup>bmi7</sup> E<sup>b7</sup> A<sup>bma7</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>ma7</sup> D<sup>mi7</sup> E<sup>mi7</sup> F<sup>ma7</sup> G<sup>7</sup> G<sup>#dim</sup> F<sup>6/A</sup> G<sup>7</sup>

13 C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> D<sup>mi7</sup> D<sup>b7</sup> C<sup>ma7</sup>

**B** F<sup>#mi7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>#mi7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup>

17

21 C<sup>#mi7</sup> D<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>ma7</sup> D<sup>mi7</sup> E<sup>mi7</sup> F<sup>ma7</sup> G<sup>7</sup> G<sup>#dim</sup> F<sup>6/A</sup> G<sup>7</sup>

25

29 C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> B<sup>bmi7</sup> E<sup>b7</sup> A<sup>bma7</sup> D<sup>mi7</sup> G<sup>7</sup>

# I'LL BE SEEING YOU

BALLAD

IRVING CAHAL/SAMMY FAIN, 1938

**A**

E $\flat$ ma7

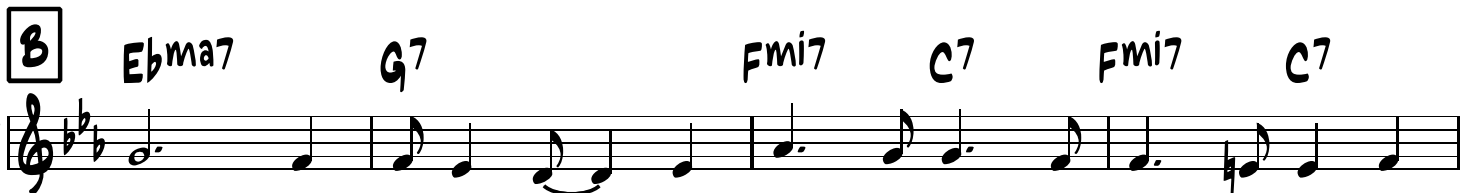
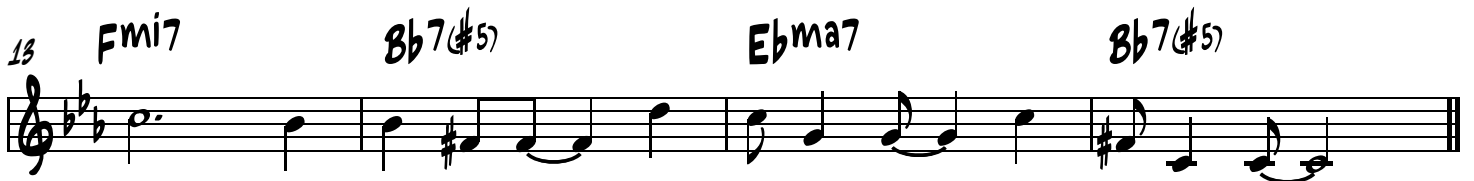
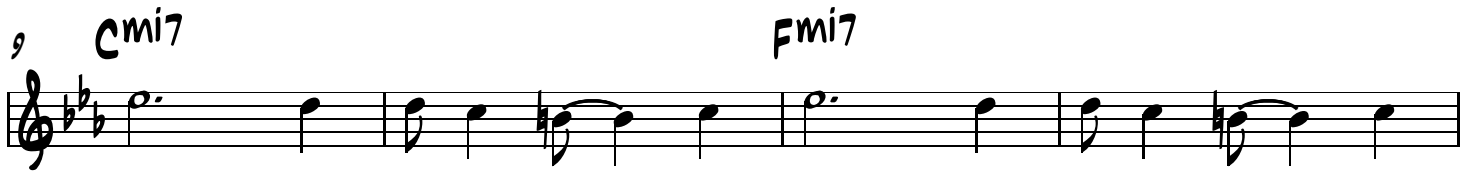
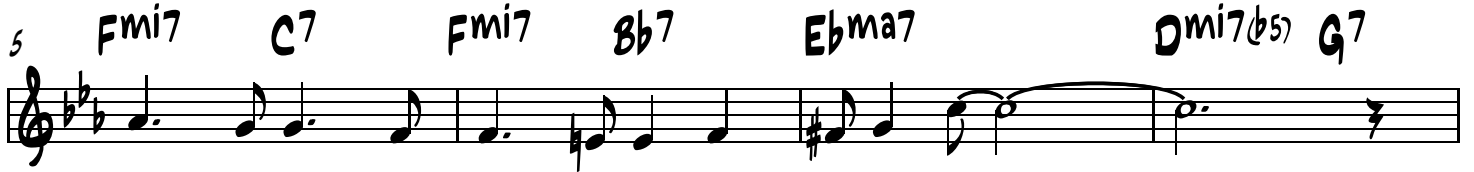
G7

Fmi7

C7

Fmi7

C7



# I'LL CLOSE MY EYES

BALLAD OR MEDIUM

BUDDY KAYE/BILLY REID, 1947

**A** Fma7 E mi7 A7

6 D mi7 G7 C mi7 F7

10 Bb ma7 Eb7 F ma7

14 B mi7(b5) E7 A mi7 Ab dim G mi7 C7

**B** F ma7 E mi7 A7

18 F ma7 E mi7 A7

22 D mi7 G7 C mi7 F7

26 Bb ma7 Eb7 A mi7(b5) D7

30 G7 G mi7 C7 F ma7 D7 G mi7 C7

# I'LL REMEMBER APRIL

JON RAYE/GENE DEPAUL  
PAT JOHNSON, 1941

**A**

5 *G<sup>ma7</sup>*

9 *G<sup>mi7</sup>* *G<sup>mi7</sup>* *C<sup>7</sup>*

13 *A<sup>mi7</sup>* *D<sup>7</sup>* *B<sup>mi7b5</sup>* *E<sup>7</sup>*

17 *A<sup>mi7</sup>* *D<sup>7</sup>* *G<sup>ma7</sup>* *D<sup>mi7</sup>* *G<sup>7</sup>*

**B**

21 *C<sup>mi7</sup>* *F<sup>7</sup>* *B<sup>b</sup>ma<sup>7</sup>* *G<sup>7</sup>*

25 *C<sup>mi7</sup>* *F<sup>7</sup>* *B<sup>b</sup>ma<sup>7</sup>*

29 *A<sup>mi7</sup>* *D<sup>7</sup>* *G<sup>ma7</sup>*

33 *F<sup>#</sup>mi<sup>7</sup>* *B<sup>7</sup>* *E<sup>ma7</sup>* *A<sup>mi7</sup>* *D<sup>7</sup>*

**C**

37 *G<sup>ma7</sup>*

41 *G<sup>mi7</sup>* *G<sup>mi7</sup>* *C<sup>7</sup>*

45 *A<sup>mi7</sup>* *D<sup>7</sup>* *B<sup>mi7b5</sup>* *E<sup>7</sup>*

49 *A<sup>mi7</sup>* *D<sup>7</sup>* *G<sup>ma7</sup>* *A<sup>mi7</sup>* *D<sup>7</sup>*

# I'LL TAKE ROMANCE

BEN OAKLAND/OSCAR HAMMERSTEIN III, 1937

**A** F6 Dmi7 Gmi7 C7

5 Ami7 Ab7 (Bbmi9)  
Dbma7 (Eb7)  
Gb7

9 A7 D7 Gmi7 C7

13 <sup>1.</sup> F6 Dmi7 Gmi7 C7

17 <sup>2.</sup> F6 Eb7 F6

**B** Ebmi7 Ab7 Dbma7 Bbmi7

21

25 Ebmi7 Ab7 Dbma7

29 C#mi7 F#7 Bma7

33 Ami7 D7 Gmi7 C7

\* SOMETIMES PLAYED IN 4/4 - EACH 2 BARS BECOME 1

D.C. AL 1ST ENDING



# I'M A FOOL TO WANT YOU

BALLAD OR SLOW LATIN

FRANK SINATRA/JACK WOLFE

JOEL HERRON, 1951

Musical score for "I'm a Fool to Want You" in G major, 4/4 time. The score consists of nine staves of music with guitar chords indicated above the notes. The key signature has one sharp (F#). The score is divided into sections A, B, and C, which are marked with boxed letters. Section A spans measures 1-5, Section B spans measures 9-13, and Section C spans measures 25-29. The score includes various chord voicings such as B7ALT, Emi7, Bmi7b5, E7, Ami7, F#mi7b5, B7, C9#11, Gma7, Gmi7, and C7. The notation includes treble clefs, a key signature of one sharp, and various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and triplets.

Chords: B7ALT, Emi7, Bmi7b5, E7, Ami7, F#mi7b5, B7, Emi7, Ami7, C9#11, B7ALT, F#mi7b5, B7, Emi7, Ami7, Ami(ma7), Ami7, D7, Gma7, E7, Ami7, Ami(ma7), Ami7, D7, Gma7, F#mi7b5, B7, Emi7, Gmi7, C7, F#mi7b5, B7ALT, Emi7, Bmi7b5, E7, Ami7, F#mi7b5, B7, Emi7, C9#11, Ami7, Ami7/G, F#mi7b5, B7, Emi7, F#mi7b5, B7ALT

# I'M BEGINNING TO SEE THE LIGHT

DUKE ELLINGTON/HARRY JAMES  
DON GEORGE/JOHNNY HODGES, 1944

MED SWING

**A** G<sup>6</sup> C<sup>7</sup> E<sup>b</sup>7

6 G<sup>6</sup> C<sup>7</sup> B<sup>m</sup>i7 E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>7</sup>

**A** G<sup>6</sup> C<sup>7</sup> E<sup>b</sup>7

14 G<sup>6</sup> C<sup>7</sup> B<sup>m</sup>i7 E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

**B** B<sup>7</sup> F<sup>#</sup>m*i*7 B<sup>7</sup> B<sup>b</sup>7 F<sup>m</sup>i7 B<sup>b</sup>7

22 A<sup>7</sup> E<sup>m</sup>i7 A<sup>7</sup> E<sup>b</sup>7 A<sup>m</sup>i7 D<sup>7</sup>

**A** G<sup>6</sup> C<sup>7</sup> E<sup>b</sup>7

30 G<sup>6</sup> C<sup>7</sup> B<sup>m</sup>i7 E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

# I'M CONFESSIN' THAT I LOVE YOU

MED SWING

AL NEIBURG/DOC DOUGHERTY

ELLIS REYNOLDS, 1930

**A** Abma7 Eb7 Abma7 Eb7 Abma7 Db7 Cmi7 F7

5 Bbmi7 Bbmi7 Eb7 Cmi7 F7 Bbmi7 Eb7

**A** Abma7 Eb7 Abma7 Eb7 Abma7 Db7 Cmi7 F7

13 Bbmi7 Bbmi7 Eb7 Ab6

**B** Ebmi7 Ab7 Dbma7 Gb7 Dbma7

21 Fmi7 Bb7 Bbmi7 Eb7

**A** Abma7 Eb7 Abma7 Eb7 Abma7 Db7 Cmi7 F7

29 Bbmi7 Bbmi7 Eb7 Ab6 F7 Bbmi7 Eb7

# I'M GLAD THERE IS YOU

JIMMY DORSEY/PAUL MADEIRA, 1941

**A** Fma7 Fmi7 Bb7

5 Gmi7 C7 Ami7 D7 Gmi7 C7

**B** F6/9 Bb7 Ami7 Abdim Gmi7 C7

9

13 Fma7 Eb7 D7 G7 C7 Cmi7 F7

**C** Bbma7 Bbmi7 Eb7 Fma7 Emi7(b5) A7

17

21 Dmi7 G7 Gmi7 C7

**D** Fma7 Fmi7 Bb7

25

29 Gmi7 C7 Ami7(b5) D7

33 Gmi7 C7 F6 Gmi7 C7

# I'M JUST A LUCKY SO AND SO

SLOW-MEDIUM SWING

DUKE ELLINGTON/MACK DAVID, 1945

The musical score is written for guitar and features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piece is in a slow-medium swing style. The score is divided into sections A and B, with measures numbered from 1 to 30. Chords are indicated above the staff, and triplets are marked with a '3' over the notes. The score ends with a double bar line at measure 30.

**A** G7 C7 G7 Dmi7 G7

5 C7 Bb7 Ami7 D7 G6 E7 Ami7 D7

**B** G7 C7 G7 Dmi7 G7

13 C7 Bb7 Ami7 D7 G6 C7 G6

**A** C7 Gma7 C7 Gma7

21 Fmi7(b5) B7 Emi7 A7 Ami7 D7

**A** G7 C7 G7 Dmi7 G7

25 C7 Bb7 Ami7 D7 G6 E7 Ami7 D7

# I'M OLD FASHIONED

MED SWING

JEROME KEERN/JOHNNY MERCER, 1942

**A** F<sup>6</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

5 B<sup>b6</sup>/F Fma<sup>7</sup> E<sup>mi7(b5)</sup> A<sup>7</sup>

9 Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

13 Gmi<sup>7</sup> A<sup>bdim7</sup> Gmi<sup>7</sup> C<sup>7</sup>

**B** F<sup>6</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Dmi<sup>7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup>

17 A<sup>ma7</sup> B<sup>mi7</sup> C<sup>#mi7</sup> D<sup>ma7</sup> E<sup>7</sup> F<sup>#mi7</sup> Gmi<sup>7</sup> C<sup>7</sup>

**C** F<sup>6</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

25 C<sup>mi7</sup> F<sup>7</sup> B<sup>bma7</sup> E<sup>b7</sup> A<sup>mi7</sup> Dmi<sup>7</sup> /C B<sup>mi7(b5)</sup> B<sup>bmi6</sup>

33 A<sup>mi7</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

# I'M THROUGH WITH LOVE

BALLAD

GUS KAHN/MATT MALNECK/FUD LIVINGSTON, 1991

**A** Fma7 Abdim Gmi7 C7 Cmi7 F7 Bbma7 Eb7

6 Ami7 D7 Gmi7 D7 Gmi7 C7 Ami7 D7 Gmi7 C7

**A** Fma7 Abdim Gmi7 C7 Cmi7 F7 Bbma7 Eb7

14 Ami7 D7 Gmi7 D7 Gmi7 C7 F6 E7

**B** Ami Ami(#5) Ami6 Ami(#5) Ami Ami(#5) Ami6 D7

22 Cma7 Ami7 Dmi7 G7 Gmi7 D7 Gmi7 C7

**A** Fma7 Abdim Gmi7 C7 Cmi7 F7 Bbma7 Eb7

30 Ami7 D7 Gmi7 D7 Gmi7 C7 F6 Gmi7 C7

# IMAGINATION

JIMMY VAN HEUSEN/JOHNNY BURKE, 1959

BALLAD

**A** Ebma7 Edim Fmi7 Bb7 Ebma7 Abma7 Gmi7(b5) C7



6 Fmi7 C7(#5) Fmi7 Bb7 G7 C7 Fmi7 Bb7



**A** Ebma7 Edim Fmi7 Bb7 Ebma7 Abma7 Gmi7(b5) C7



14 Fmi7 C7(#5) Fmi7 Bb7 Ebma7 Bbmi7 Eb7



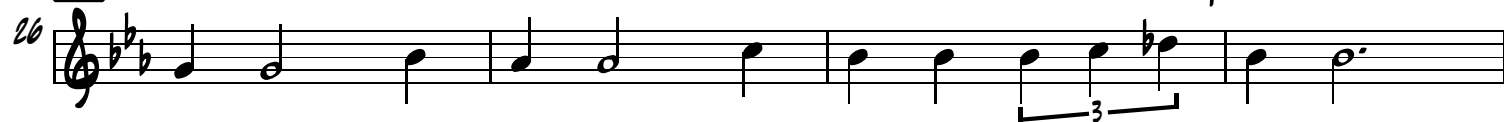
**B** Abma7 Fmi7 Ami7 D7 Gmi7 Emi7(b5) A7



22 Dmi7 Gmi7 Cmi7 F7 Bb9(SUS4) Bb7



**C** Ebma7 Edim Fmi7 Bb7 Ebma7 Abma7 Gmi7(b5) C7



30 Fmi7 C7(#5) Fmi7 Bb7 G7 Db7 C7



34 Fmi7 B7(b5) Bb7(SUS4) Bb7 Eb6 Fmi7 Bb7





# IN A MELLOW TONE

DUKE ELLINGTON, 1940

MED SWING

**A**

Bb7

Eb7

Ab6



6 Ebmi7

Ab7

Dbma7



10 Db6

Gb7

Abma7

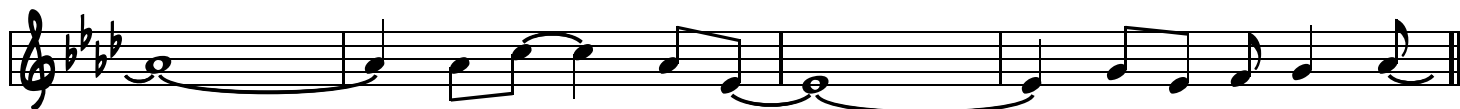
F7



14 Bb7

Eb7

F7



**B**

Bb7

Eb7

Ab6



22 Ebmi7

Ab7

Dbma7



26 Db6

Ddim

Ab6/Eb

F7



30 Bb7

Eb7

Ab6

Cmi7

F7



# IN A SENTIMENTAL MOOD

DUKE ELLINGTON/IRVING MILLS

MANNY KURTZ, 1931

BALLAD

**A** Dmi Dmi(ma7) Dmi7 Dmi6 Gmi Gmi(ma7) Gmi7 Gmi6 A7



6 Dmi7 Ami7 D7 Gmi7 C7 F6 Emi7(b5) A7



**A** Dmi Dmi(ma7) Dmi7 Dmi6 Gmi Gmi(ma7) Gmi7 Gmi6 A7



14 Dmi7 Ami7 D7 Gmi7 C7 F6 Ebmi7Ab7



**B** Dbma7 Bbmi7 Ebmi7 Ab7 Dbma7 Bb7 Ebmi7 Ab7



22 Dbma7 Bbmi7 Ebmi7 Ab7 Gmi7 C7 A7



**A** Dmi Dmi(ma7) Dmi7 Dmi6 Gmi Gmi(ma7) Gmi7 Gmi6 A7



30 Dmi7 Ami7 D7 Gmi7 C7 F6 Emi7(b5) A7



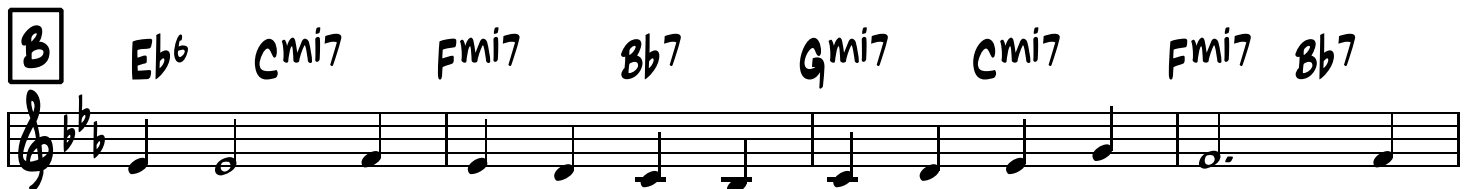
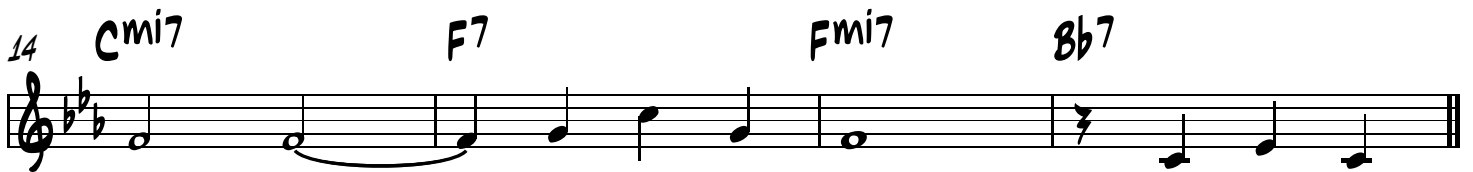
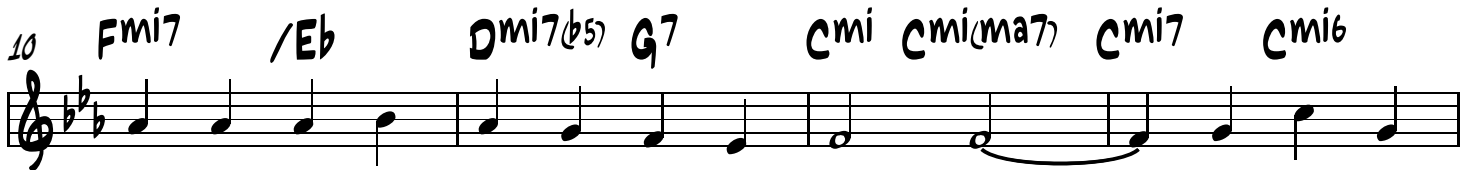
# IN LOVE IN VAIN

LEO ROBIN/JEROME KERN, 1946

MED SWING

**A**

$E_b^6$   $Cmi7$   $Fmi7$   $Bb7$   $Gmi7$   $Cmi7$   $Fmi7$   $Bb7$



# IN WALKED BUD

MEDIUM SWING

THELONIOUS MONK, 1948

1 **A** Fmi Fmi(ma7) Fmi7 B<sup>b</sup>7 E<sup>b</sup>7

5 A<sup>b</sup>6 F7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>6 1. Gmi7b5 C7

9 12. A<sup>b</sup>6 **B** Fmi7 D<sup>b</sup>7

13 Fmi7 D<sup>b</sup>7

17 C7b9 **A** Fmi Fmi(ma7) Fmi7

21 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>6 F7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>6

25 Gmi7b5 C7

# IN YOUR OWN SWEET WAY

DAVE BRUBECK, 1955

MED SWING

**A** A<sup>mi7(b5)</sup> D7 G<sup>mi7</sup> C7 C<sup>mi7</sup> F7 B<sup>b</sup>ma7 E<sup>b</sup>ma7



6 A<sup>b</sup>mi7 D<sup>b</sup>7 G<sup>b</sup>ma7 B<sup>b</sup>ma7 C<sup>mi7(b5)</sup>F7 B<sup>b</sup>ma9(#11)



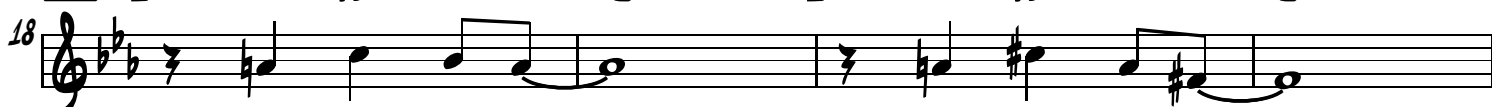
**A** A<sup>mi7(b5)</sup> D7 G<sup>mi7</sup> C7 C<sup>mi7</sup> F7 B<sup>b</sup>ma7 E<sup>b</sup>ma7



14 A<sup>b</sup>mi7 D<sup>b</sup>7 G<sup>b</sup>ma7 B<sup>b</sup>ma7 C<sup>mi7(b5)</sup>F7 B<sup>b</sup>ma9(#11)



**B** E<sup>mi7</sup> A7 D<sup>ma7</sup> E<sup>mi7</sup> A7 D<sup>ma7</sup>



22 D<sup>mi7</sup> G7 C<sup>ma7</sup> E<sup>b</sup>mi7 A<sup>b</sup>7 G7



**A** A<sup>mi7(b5)</sup> D7 G<sup>mi7</sup> C7 C<sup>mi7</sup> F7 B<sup>b</sup>ma7 E<sup>b</sup>ma7



30 A<sup>b</sup>mi7 D<sup>b</sup>7 G<sup>b</sup>ma7 B<sup>b</sup>ma7 C<sup>mi7(b5)</sup>F7 B<sup>b</sup>ma9(#11)



# INCENTIVE

HORACE SILVER, 1976

MED-UP SWING

**A** Dmi7(b5) G7 Cmi7(b5) F7

6 Bbmi7(b5) Eb7 Ami7 D7

10 Dbmaj7 C7 Fmi7 /Eb Dmi7 G7

14 Cmaj7 Ami7 Dmi7 G7 C6/9 Bbmi7 Eb7

**B** Dmi7(b5) G7 Cmi7(b5) F7

18 Bbmi7(b5) Eb7 Ami7 D7

22 Dbmaj7 C7 Fmi7 /Eb Bb7 Bdim

30 Cmi7 F7 Bbmi7 Eb7 G13(b9) Abmaj9

# INDIAN SUMMER

**A**

1 *G*ma7 *D*7(♯5) *G*ma7 *D*7(♯5)

5 *B*mi7 *B*dim *A*mi7 *D*7

9 *F*♯mi7(♭5) *B*7 *E*mi7

13 *A*7 *A*mi7 *D*7

**B**

17 *G*ma7 *D*7(♯5) *G*ma7 *D*7(♯5)

21 *B*mi7 *B*dim *A*mi7 *C*mi7 *F*7

25 *G*ma7 *B*7 *E*mi7 *E*♭7(SUS4) *E*♭7

29 *B*mi7 *E*7 *A*mi7 *D*7 *G*ma7 *E*7 *A*mi7 *D*7

# INVITATION

Musical score for the first system of 'Invitation'. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The score consists of eight staves of music. Chord symbols are written above the notes. Trills are indicated by a '3' over a group of notes. A repeat sign is at the end of the eighth staff.

Chord symbols: Cmi7, F7, Bb7, Ebmi7, Ab7, Db7, Dbmi7, Gb7, Bmi7, Bmi7, E7, Ami7, Ami7, D7, Gmi7, Eb9#11, D7b9, G7.

PLAY CODA EVERY TIME

Musical score for the second system of 'Invitation'. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The score consists of two staves of music. Chord symbols are written above the notes. Trills are indicated by a '3' over a group of notes. A repeat sign is at the end of the second staff.

Chord symbols: Ebmi7, B9#11, F7#9, Bb7#9, Ebmi(ma7), Dmi7b5, G7.



# ISN'T IT ROMANTIC?

RICHARD ROGERS/LORENZ HART, 1932

EASY-MED SWING

**A** Eb<sup>6</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Edim Fmi<sup>7</sup> Bb<sup>7</sup>

6 Eb<sup>6</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Ebma<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

10 Abma<sup>7</sup> Bb<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

14 Abma<sup>7</sup> Bb<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> A<sup>7</sup> Bb<sup>7</sup>

**B** Eb<sup>6</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Edim Fmi<sup>7</sup> Bb<sup>7</sup>

22 Eb<sup>6</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Ebma<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

26 Abma<sup>7</sup> Bb<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> /Bb Ami<sup>7</sup>(b5) Abmi<sup>6</sup>

30 Gmi<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>

# ISN'T SHE LOVELY

STEVIE WONDER, 1976

SHUFFLE

**A**

Cmi7

F7

Bb7(SUS4)

Ebma7



6 Cmi7

F7

Bb7(SUS4)

Ebma7



10 Abma7

G7(b9)

Cmi7

F7



14 Bb7(SUS4)

Eb6

Eb6



**A** Cmi7

F7

Bb7(SUS4)

Ebma7



22 Cmi7

F7

Bb7(SUS4)

Ebma7



26 Abma7

G7(b9)

Cmi7

F7



30 Bb7(SUS4)

Eb6

Eb6



# IT ALL DEPENDS ON YOU

MED SWING

B.G. DESYLVA/LEW BROWN

RAY HENDERSON, 1926

**A** C<sup>ma7</sup> C<sup>6</sup> C<sup>ma7</sup> C<sup>6</sup>

5 E<sup>mi7</sup> E<sup>bdim7</sup> D<sup>mi7</sup> G<sup>7</sup>

9 D<sup>mi7</sup> G<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

13 D<sup>mi7</sup> G<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

**B** G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup>

17

21 D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

**C** C<sup>ma7</sup> C<sup>6</sup> E<sup>mi7(b5)</sup> A<sup>7</sup>

25

29 D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6/9</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

# IT COULD HAPPEN TO YOU

MED-UP SWING

\*HIDE YOUR HEART FROM SIGHT

JOHNNY BURKE/JIMMY VAN HEUSEN, 1944

**A** G<sup>ma7</sup> B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>#mi7b5</sup> F<sup>#7</sup>

5 G<sup>ma7</sup> C<sup>ma7</sup> (B<sup>mi7b5</sup>) B<sup>7</sup> E<sup>7</sup>

9 A<sup>mi7</sup> C<sup>mi(ma7)</sup> G<sup>ma7</sup> F<sup>#mi7b5</sup> B<sup>7</sup>

13 E<sup>mi7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**B** G<sup>ma7</sup> B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>#mi7b5</sup> F<sup>#7</sup>

21 G<sup>ma7</sup> C<sup>ma7</sup> (B<sup>mi7b5</sup>) B<sup>7</sup> E<sup>7</sup>

25 A<sup>mi7</sup> C<sup>mi(ma7)</sup> G<sup>ma7</sup> C<sup>7</sup> B<sup>mi7b5</sup> E<sup>7</sup>

29 A<sup>mi7</sup> D<sup>7</sup> G<sup>6/9</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

\*IN MEMORY OF CINCINNATI TENOR SAX PLAYER  
AND FRIEND JIMMY MCGARY

# IT DON'T MEAN A THING

IF IT AIN'T GOT THAT SWING

DUKE ELLINGTON/IRVING MILLS, 1932

FAST SWING

**A** Gmi Gmi(ma7) Gmi7 Gmi6 Eb7 D7 Gmi7

6 C7 Gb7 F7(SUS4) Bbma7 D7

**B** Gmi Gmi(ma7) Gmi7 Gmi6 Eb7 D7 Gmi7

10

14 C7 Gb7 F7(SUS4) Bbma7

**C** Fmi7 Bb7 Ebma7

18

22 Gmi7 C7 F7 Ami7(b5) D7

**D** Gmi Gmi(ma7) Gmi7 Gmi6 Eb7 D7 Gmi7

26

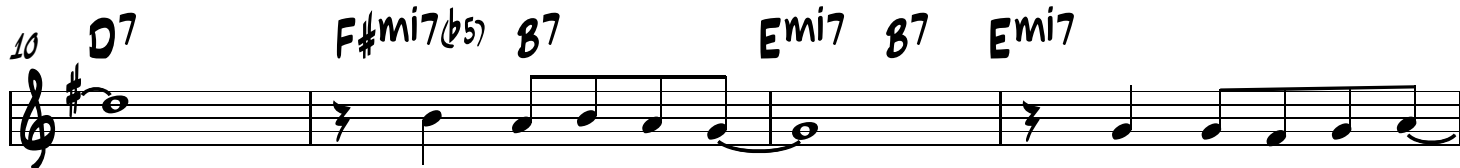
30 C7 Gb7 F7(SUS4) Bbma7 D7

# IT HAD TO BE YOU

ISHAM JONES/GUS KAHN, 1924

MELO BALLAD

**A** G<sup>ma7</sup> D7(<sup>#5</sup>) G<sup>ma7</sup> E<sup>7</sup>



# IT MIGHT AS WELL BE SPRING

BALLAD OR LATIN

OSCAR HAMMERSTEIN II/RICHARD RODGERS, 1945

The musical score is written in G major (one sharp) and consists of ten staves of music. The key signature is G major. The score includes various chord progressions and section markers. The first staff (measures 1-5) is marked with a box 'A' and contains chords: G<sup>ma7</sup>, A<sup>mi7</sup>, B<sup>mi7</sup>, E<sup>7</sup>, A<sup>mi7</sup>, D<sup>7</sup>, G<sup>ma7</sup>, E<sup>mi7</sup>, D<sup>mi7</sup>, G<sup>7</sup>. The second staff (measures 6-9) contains chords: C<sup>ma7</sup>, D/C, B<sup>mi7</sup>, E<sup>mi7</sup>, A<sup>mi7</sup>, D<sup>7</sup>, and a first ending bracket over measures 8-9 with chords: B<sup>mi7</sup>, E<sup>7</sup>, A<sup>mi7</sup>, D<sup>7</sup>. The third staff (measures 10-13) is marked with a box 'B' and contains chords: G<sup>6</sup>, D<sup>mi7</sup>, G<sup>7</sup>, C<sup>6/9</sup>, A<sup>mi7</sup>, D<sup>mi7</sup>, G<sup>7</sup>, D<sup>mi7</sup>, G<sup>7</sup>. The fourth staff (measures 14-17) contains chords: C<sup>ma7</sup>, B<sup>mi7</sup><sup>b5</sup>, E<sup>7</sup>, A<sup>mi7</sup>, /G, F<sup>#</sup><sup>mi7</sup><sup>b5</sup>, B<sup>7</sup>, E<sup>mi7</sup>, A<sup>7</sup>. The fifth staff (measures 18-21) is marked with a box 'C' and contains chords: A<sup>mi7</sup>, D<sup>7</sup>, G<sup>ma7</sup>, A<sup>mi7</sup>, B<sup>mi7</sup>, E<sup>7</sup>, A<sup>mi7</sup>, D<sup>7</sup>, G<sup>ma7</sup>, E<sup>mi7</sup>. The sixth staff (measures 22-25) contains chords: D<sup>mi7</sup>, G<sup>7</sup>, C<sup>ma7</sup>, D/C, B<sup>mi7</sup>, E<sup>mi7</sup>, A<sup>mi7</sup>, D<sup>7</sup>. The seventh staff (measures 26-29) is marked with a box 'D' and contains chords: B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, A<sup>mi7</sup>, D<sup>7</sup>, G<sup>ma7</sup>, /F<sup>#</sup>, E<sup>mi7</sup>, /D. The eighth staff (measures 30-33) contains chords: A<sup>7</sup>/C<sup>#</sup>, C<sup>mi</sup><sup>6</sup>, B<sup>mi7</sup>, E<sup>7</sup><sup>#9</sup>, A<sup>mi7</sup>, D<sup>7</sup>, G<sup>6</sup>, E<sup>mi7</sup>. The ninth staff (measures 34-35) contains chords: A<sup>mi7</sup>, D<sup>7</sup>.

# IT NEVER ENTERED MY MIND

BALLAD

RICHARD RODGERS/LORENZ HART, 1940

**A** Fma7 FAUG F<sup>b</sup> Fma7(<sup>#</sup>5) F<sup>b</sup>/<sub>9</sub> Gmi7 Ami7 Gmi7

5 F<sup>b</sup>/<sub>9</sub> B<sup>b</sup>7 Ami7 D7 G7(SUS4) G7 C7(SUS4) C7

**A** Fma7 FAUG F<sup>b</sup> Fma7(<sup>#</sup>5) F<sup>b</sup>/<sub>9</sub> Gmi7 Ami7 Gmi7

9 F<sup>b</sup>/<sub>9</sub> B<sup>b</sup>7 Ami7 D7 G7(SUS4) G7 C7(SUS4) C7

13

**B** Fma7 Gmi7 C7 Fma7 Gmi7 C7

17

21 Fma7 Gmi7 Ami7 Abdim Gmi7 C7(SUS4) G7

**C** Fma7 FAUG F<sup>b</sup> Fma7(<sup>#</sup>5) F<sup>b</sup>/<sub>9</sub> Gmi7 Ami7 Gmi7

25

29 F<sup>b</sup>/<sub>9</sub> B<sup>b</sup>7 Ami7(<sup>b</sup>5) D7 Gmi7 C7 Ami7 D7

33 Gmi7 C7(SUS4) Fma7 Gmi7 C7



# IT'S A BLUE WORLD

ROBERT WRIGHT/GEORGE FORREST, 1955

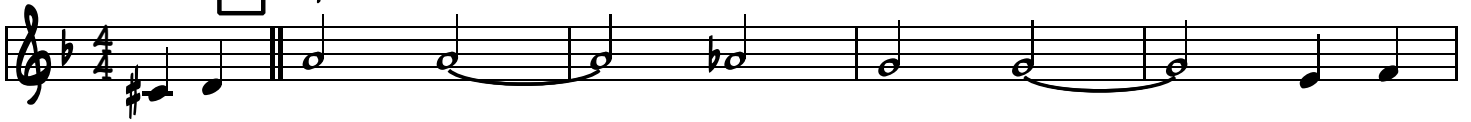
BALLAD

**A**

Gmi7

C7

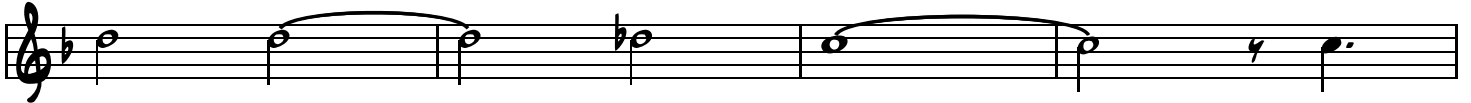
Fma7



6 Cmi7

F7

Bbma7



10 Bbma7

Bbmi7

Eb7

Fma7

Ami7

D7



14 Abmi7

Db7

Gmi7

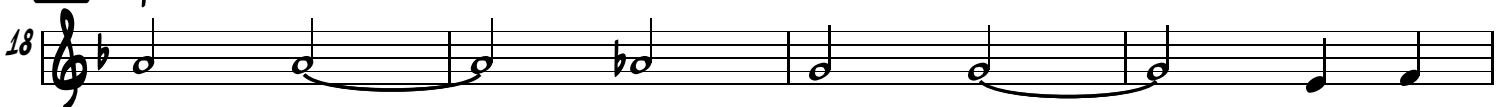
C7



**B** Gmi7

C7

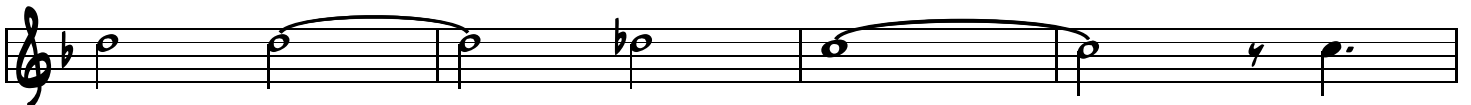
Fma7



22 Cmi7

F7

Bbma7



26 Bbma7

Bbmi7

Eb7

Fma7

Ami7(b5)

D7



30 G7

Gmi7

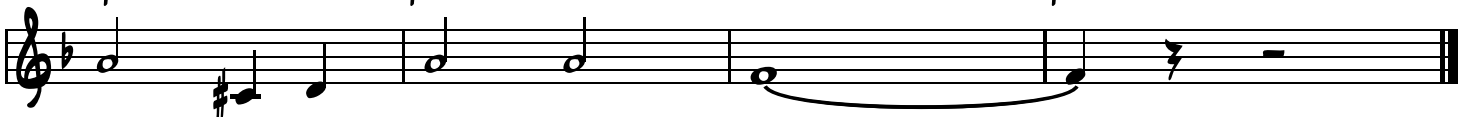
C7

F6

Dmi7

Gmi7

C7



# IT'S ALL RIGHT WITH ME

**A** Cmi Cmi(ma7) Cmi7 Cmi<sup>b</sup> Cmi7

8 Fmi7 B<sup>b</sup>7 Gmi7<sup>b5</sup> C7

14 F7 1. Dmi7<sup>b5</sup> G7 2. B<sup>b</sup>7 E<sup>b</sup>6

**B** Gmi7<sup>b5</sup> C7<sup>b9</sup> F<sup>#</sup>mi7<sup>b5</sup> B7<sup>b9</sup> Fmi7<sup>b5</sup> B<sup>b</sup>7<sup>b9</sup>

21

27 E<sup>b</sup>ma7 Gmi7<sup>b5</sup> C7<sup>b9</sup> F<sup>#</sup>mi7<sup>b5</sup> B7<sup>b9</sup>

33 Fmi7<sup>b5</sup> B<sup>b</sup>7<sup>b9</sup> Dmi7<sup>b5</sup> G7 **C** Cmi Cmi(ma7)

39 Cmi7 Cmi<sup>b</sup> Cmi7 Fmi7

45 B<sup>b</sup>7 Gmi7<sup>b5</sup> C7 F7

51 B<sup>b</sup>7 E<sup>b</sup>ma7 E<sup>b</sup>7 A<sup>b</sup>ma7 A<sup>b</sup>7

57 F7 B<sup>b</sup>7 E<sup>b</sup>6 Dmi7<sup>b5</sup> G7

The image displays a musical score for the song "It's All Right With Me" by Cole Porter. The score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of nine staves of music. Section A (measures 1-14) features a melodic line with chords: Cmi, Cmi(ma7), Cmi7, Cmi<sup>b</sup>, and Cmi7. Section B (measures 15-32) includes chords: Fmi7, B<sup>b</sup>7, Gmi7<sup>b5</sup>, C7, F7, Dmi7<sup>b5</sup>, G7, B<sup>b</sup>7, and E<sup>b</sup>6. Section C (measures 33-57) includes chords: Gmi7<sup>b5</sup>, C7<sup>b9</sup>, F<sup>#</sup>mi7<sup>b5</sup>, B7<sup>b9</sup>, Fmi7<sup>b5</sup>, B<sup>b</sup>7<sup>b9</sup>, E<sup>b</sup>ma7, Gmi7<sup>b5</sup>, C7<sup>b9</sup>, F<sup>#</sup>mi7<sup>b5</sup>, B7<sup>b9</sup>, Fmi7<sup>b5</sup>, B<sup>b</sup>7<sup>b9</sup>, Dmi7<sup>b5</sup>, G7, Cmi, Cmi(ma7), Cmi7, Cmi<sup>b</sup>, Cmi7, Fmi7, B<sup>b</sup>7, Gmi7<sup>b5</sup>, C7, F7, B<sup>b</sup>7, E<sup>b</sup>ma7, E<sup>b</sup>7, A<sup>b</sup>ma7, A<sup>b</sup>7, F7, B<sup>b</sup>7, E<sup>b</sup>6, Dmi7<sup>b5</sup>, and G7. The score concludes with a double bar line at the end of the final staff.

# IT'S ONLY A PAPER MOON

MED SWING

BILLY ROSE/EDGAR YIPSEL "YIP" HARBURG  
HAROLD ARLEN, 1933

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup>

5 D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>mi7</sup>(<sup>b</sup>5) D<sup>7</sup> G<sup>6</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup>

13 D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>mi7</sup>(<sup>b</sup>5) D<sup>7</sup> G<sup>6</sup> G<sup>7</sup>

**B** C<sup>ma7</sup> C<sup>#dim</sup> G<sup>ma7</sup>/D E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> G<sup>7</sup>

21 C<sup>ma7</sup> C<sup>#dim</sup> G<sup>ma7</sup>/D B<sup>mi7</sup>(<sup>b</sup>5) E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup>

25 D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>mi7</sup>(<sup>b</sup>5) D<sup>7</sup> G<sup>6</sup> A<sup>mi7</sup> D<sup>7</sup>

# IT'S YOU OR NO ONE

MED-UP SWING

JULE STYNE/SAMMY CAHN, 1948

**A** Fmi7 Bb7 Ebma7 Ab7 Gmi7 C7

5 Fmi7 Bb7 Ebma7 Bbmi7 Eb7

9 Abmi7 Db7 Gbma7 F7

13 Bbma7 Gmi7 Cmi7 F7 Fmi7 Bb7

**B** Fmi7 Bb7 Ebma7 Ab7 Gmi7 C7

17 Fmi7 Bb7 Bbmi7 Eb7

21 Fmi7 Bb7 Bbmi7 Eb7

25 Ami7(b5) Abmi7 Db7 Gmi7 Gbmi7 Cb7

29 Fmi7 Bb7 Eb6 Gmi7 C7

# I'VE GOT THE WORLD ON A STRING

SLOW-MED SWING

TED KOEHLER/HAROLD ARLEN, 1932

**A** F<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>mi</sup>7 B<sup>b</sup>mi<sup>6</sup> F<sup>ma</sup>7 B<sup>b</sup>7 A<sup>mi</sup>7 D<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

6 G<sup>mi</sup>7 C<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> A<sup>7</sup>(#5) D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup>

**A** F<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>mi</sup>7 B<sup>b</sup>mi<sup>6</sup> F<sup>ma</sup>7 B<sup>b</sup>7 A<sup>mi</sup>7 D<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

10

14 G<sup>mi</sup>7 C<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>6</sup> B<sup>b</sup>6 B<sup>dim</sup> F<sup>6</sup>

**B** E<sup>mi</sup>7 A<sup>7</sup> D<sup>7</sup>

18

22 G<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup>

**C** F<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>mi</sup>7 B<sup>b</sup>mi<sup>6</sup> A<sup>mi</sup>7 B<sup>b</sup>7 A<sup>mi</sup>7 D<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

26

30 G<sup>mi</sup>7 D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup>

# I'VE GOT YOU UNDER MY SKIN

MED OR RHUMBA

COLE PORTER, 1936

Musical score for "I've Got You Under My Skin" in F major (three flats). The score is written in treble clef with a 4/4 time signature. It consists of ten staves of music, each with chord symbols written above the notes. The score is divided into sections A, B, C, and D, which are marked with boxed letters. Section A spans measures 1-7, B spans 8-13, C spans 14-31, and D spans 32-54. The key signature is F major (three flats). The score includes various chord types such as triads, dyads, and seventh chords, as well as triplets and slurs. The piece concludes with a double bar line at the end of the final staff.

**A** Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup>

8 Ebma<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup>

14 Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> **B** Fmi<sup>7</sup> B<sup>b7</sup>

20 Ebma<sup>7</sup> A<sup>b</sup>mi<sup>6</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup>

26 Dmi<sup>7</sup> G<sup>7</sup> Cma<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup>

32 Ebma<sup>7</sup> **C** Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

38 Fmi<sup>7</sup> B<sup>b7</sup> Gmi<sup>7</sup> G<sup>b7</sup> Fmi<sup>7</sup> B<sup>b7</sup>

**D** Cmi<sup>6</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> Gmi<sup>7</sup> G<sup>b</sup>dim Fmi<sup>7</sup> B<sup>b7</sup>

48 Ebma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Eb<sup>7</sup> Abma<sup>7</sup> A<sup>b</sup>mi<sup>6</sup> Eb<sup>6</sup> Gmi<sup>7</sup> C<sup>7</sup>

54 Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

# I'VE GROWN ACCUSTOMED TO HER FACE

JAY LERNER/FREDERICK LOEWE, 1956

BALLAD

**A** Eb<sup>ma</sup>7 Ab<sup>7</sup> G<sup>mi</sup>7 C<sup>mi</sup>7 F<sup>mi</sup>7



5 Bb<sup>7</sup> Ab<sup>ma</sup>7 A<sup>mi</sup>7(b5) D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup>



8 F<sup>mi</sup>7 C<sup>7</sup> F<sup>mi</sup>7 Bb<sup>7</sup> **B** Eb<sup>ma</sup>7 Ab<sup>7</sup>



11 G<sup>mi</sup>7 C<sup>mi</sup>7 F<sup>mi</sup>7 Bb<sup>7</sup>



14 Ab<sup>ma</sup>7 A<sup>mi</sup>7 D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>mi</sup>7 Bb<sup>7</sup>



17 Db<sup>7</sup>(b5) C<sup>7</sup>(#5) A<sup>mi</sup>7(b5) Ab<sup>mi</sup>7 Db<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup>



20 F<sup>mi</sup>7 Bb<sup>7</sup> Eb<sup>6</sup> F<sup>mi</sup>7 Bb<sup>7</sup>



# I'VE NEVER BEEN IN LOVE BEFORE

MED SWING

FRANK LOESSER, 1950

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, each with a corresponding chord progression written above it. The first staff is marked with a boxed 'A' and contains the chords Bb6, Cmi7, F7, Bbma7, Eb7, Dmi7, and G7. The second staff starts at measure 6 and contains Cmi7, F7, Bbma7, Cmi7, and F7. The third staff is marked with a boxed 'A' and contains Bb6, Cmi7, F7, Bbma7, Eb7, Dmi7, and G7. The fourth staff starts at measure 14 and contains Cmi7, F7, Bbma7, Fmi7, and Bb7. The fifth staff is marked with a boxed 'B' and contains Ebma7, Cmi7, F7, Bbma7, Ami7(b5), and D7. The sixth staff starts at measure 22 and contains Gmi7 / F, Emi7(b5), A7, Dma7, Cmi7, and F7. The seventh staff is marked with a boxed 'A' and contains Bb6, Cmi7, F7, Bbma7, Eb7, Dmi7, and G7. The eighth staff starts at measure 30 and contains Cmi7, F7, Bb6, Cmi7, and F7. The melodic lines are written in treble clef and feature a mix of quarter, eighth, and half notes, with some phrases spanning across bar lines.



# JEANNINE

**A**  $A^bmi7$

5  $A^bmi7$

9  $F\#mi7$   $B7$   $Ema7$   $A7$

13  $B^bmi7$   $E^b7$   $A^bma7$

17  $A^bma7$   $E^bmi7$   $A^b7$  **B**  $D^bma7$   $Gmi7$   $C7$

21  $Fma7$   $Fmi7$   $B^b7$

25  $B^bmi7$   $E^b7$  **A**  $A^bmi7$

31  $A^bmi7$

35  $F\#mi7$   $B7$   $Ema7$   $A7$

39  $B^bmi7$   $E^b7$   $A^bma7$

# TEEPERS CREEPERS

MED SWING

JOHNNY MERCER/HARRY WARREN, 1938

**A** Cmi7 F7 Dmi7 Gmi7 Cmi7 F7 Bb6 G7

5 Emi7(b5) Ebmi6 Dmi7 G7 Cmi7 F7 Bb6 G7

**A** Cmi7 F7 Dmi7 Gmi7 Cmi7 F7 Bb6 G7

13 Emi7(b5) Ebmi6 Dmi7 G7 Cmi7 F7 Bb6

**B** Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7 Ebma7

17 Gmi7 C7 Fma7 D7 Gmi7 C7 Cmi7 F7

**A** Cmi7 F7 Dmi7 Gmi7 Cmi7 F7 Bb6 G7

25 Emi7(b5) Ebmi6 Dmi7 G7 Cmi7 F7 Bb6 G7

33 Cmi7 F7 Bb6 G7

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff (measures 1-4) is marked with a boxed 'A' and contains the chord progression Cmi7, F7, Dmi7, Gmi7, Cmi7, F7, Bb6, G7. The second staff (measures 5-8) contains Emi7(b5), Ebmi6, Dmi7, G7, Cmi7, F7, Bb6, G7. The third staff (measures 9-12) is marked with a boxed 'A' and contains the same chord progression as the first staff. The fourth staff (measures 13-16) contains Emi7(b5), Ebmi6, Dmi7, G7, Cmi7, F7, Bb6. The fifth staff (measures 17-20) is marked with a boxed 'B' and contains Fmi7, Bb7, Ebma7, C7, Fmi7, Bb7, Ebma7. The sixth staff (measures 21-24) contains Gmi7, C7, Fma7, D7, Gmi7, C7, Cmi7, F7. The seventh staff (measures 25-28) is marked with a boxed 'A' and contains the same chord progression as the first staff. The eighth staff (measures 29-32) contains Emi7(b5), Ebmi6, Dmi7, G7, Cmi7, F7, Bb6, G7. The ninth staff (measures 33-36) contains Cmi7, F7, Bb6, G7.

# JERSEY BOUNCE

**A** F<sup>6</sup> G<sup>7</sup>

6 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> A<sup>b</sup>dim G<sup>mi7</sup> C<sup>7</sup>

10 **A** F<sup>6</sup> G<sup>7</sup>

14 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>b</sup>7 F<sup>6</sup>

18 **B** F<sup>7</sup> E<sup>b</sup>7

22 D<sup>b</sup>7 C<sup>7</sup> C<sup>7</sup>(#5)

26 **A** F<sup>6</sup> G<sup>7</sup>

30 G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>b</sup>7 F<sup>6</sup>

# JITTERBUG WALTZ

**Staff 1:** Chord:  $E^bma7$

**Staff 2:** Measure 5. Chord:  $A^b7$ . Includes a triplet of eighth notes.

**Staff 3:** Measure 9. Chord:  $E^bma7$

**Staff 4:** Measure 13. Chords:  $Gmi7$ ,  $C7$ ,  $Gmi7$ ,  $C7$ . Includes a triplet of eighth notes.

**Staff 5:** Measure 17. Chord:  $F7$

**Staff 6:** Measure 21. Chords:  $A^bmi7$ ,  $D^b7$

**Staff 7:** Measure 25. Chords:  $F7$ ,  $Fmi7$ ,  $B^b7$ . First ending bracket.

**Staff 8:** Measure 29. Chords:  $Gmi7$ ,  $C7$ ,  $Fmi7$ ,  $B^b7$

**Staff 9:** Measure 33. Chords:  $Fmi7$ ,  $B^b7$ ,  $E^bb$ ,  $A^b7$ . Second ending bracket.

**Staff 10:** Measure 37. Chords:  $E^bb$ ,  $Fmi7$ ,  $B^b7$

# JINGLES

MED-UP SWING

JOHN L. "WES" MONTGOMERY, 1961

**A** Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

6 Emi<sup>7</sup> A<sup>7</sup> G<sup>13</sup> Cma<sup>7</sup>

10 F#mi<sup>7</sup> G#mi<sup>7</sup> G<sup>13</sup> Cma<sup>7</sup>

14 **1.** Emi<sup>7</sup> A<sup>7</sup> **2.** Emi<sup>7</sup> A<sup>7</sup>

**B** Ami<sup>7</sup> D<sup>7</sup> Gma<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

20 Ami<sup>7</sup> D<sup>7</sup> Gma<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

24 Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> A<sup>7</sup> B<sup>b</sup>7 B<sup>7</sup>

28 **A** Emi<sup>7</sup> A<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

32 Emi<sup>7</sup> A<sup>7</sup> G<sup>13</sup> Cma<sup>7</sup>

36 F#mi<sup>7</sup> G#mi<sup>7</sup> G<sup>13</sup> Cma<sup>7</sup>

40 Ami<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

2

**SOLOS**

**A**

44 **E<sub>mi</sub>7**

48 **E<sub>mi</sub>7** **E7**

52 **A<sub>mi</sub>7**

56 **F#<sub>mi</sub>7<sup>b5</sup>** **B7<sup>b9</sup>** **1. E<sub>mi</sub>7** **B7**

**2. E<sub>mi</sub>7** **E7** **B** **A<sub>mi</sub>7** **D7**

**G<sub>ma</sub>7** **A<sup>b</sup><sub>mi</sub>7** **D<sup>b</sup>7** **G<sub>mi</sub>7** **C7**

**F<sub>ma</sub>7** **F#<sub>mi</sub>7<sup>b5</sup>** **B7**

**D.C. AL 2NO ENDING**

FORM IS AABA  
 AFTER SOLOS TAKE PICKUPS AT A

# JIVE SAMBA

LATIN/FUNK

NAT ADDERLY, 1963

3 F7(#9)

6 F7(#9)

10 F7(#9)

14 F7(#9)

18 Bb7 F7(#9)

22 F7(#9)

26 Bb7 F7(#9)

30 F7(#9)

# TOROU

DUKE JORDAN, 1953

MED SWING

**A** D7 G7 Cm16 F7 Bb7 Ebma7

6 D7 G7 Cm16 Ab7

**A** D7 G7 Cm16 F7 Bb7 Ebma7

10

14 D7 G7 Cm16 Ab7

**B** G7 C7 F7 Bb7 Eb7 Ab7 Db6

18

22 F7 Bb7 Eb7 Ab7 Db7 F#7 Bb6

**A** D7 G7 Cm16 F7 Bb7 Ebma7

26

30 D7 G7 Cm16 Ab7



# JOURNEY TO RECIFE

LATIN

RICHARD EVANS/NORMAN GIMBEL, 1962

**A**

E $\flat$ ma7

Fmi7

B $\flat$ 7



5

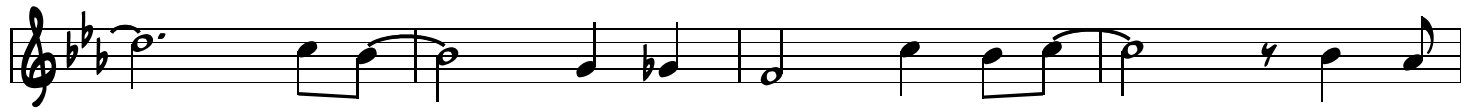
F7

Fmi7

B $\flat$ 7

B $\flat$ mi7

E $\flat$ 7



9

A $\flat$ ma7

D $\flat$ 7

Cmi7

G7



13

Cmi7

Adim

A $\flat$ 7

Gmi7

G $\flat$ 7

Fmi7

B $\flat$ 7



**B**

E $\flat$ ma7

Fmi7

B $\flat$ 7



21

F7

Fmi7

B $\flat$ 7

B $\flat$ mi7

E $\flat$ 7



25

A $\flat$ ma7

D $\flat$ 7

Cmi7

G7



29

Cmi7

Adim

A $\flat$ 7

Gmi7

G $\flat$ 7

C7

E7

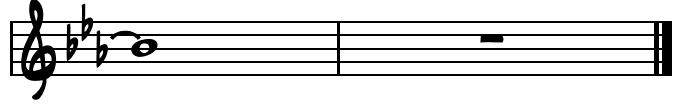


33

E $\flat$ ma7

Fmi7

B $\flat$ 7



# JOY SPRING

MED-UP SWING

CLIFFORD BROWN, 1956

**A** Fma7 Gmi7 C7 Cmi7 F7 B<sup>b</sup>mi7 E<sup>b</sup>7

6 Ami7 D7 Gmi7 C7 F6 A<sup>b</sup>mi7 D<sup>b</sup>7

**B** G<sup>b</sup>ma7 A<sup>b</sup>mi7 D<sup>b</sup>7 D<sup>b</sup>mi7 G<sup>b</sup>7 Bmi7 E7

14 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>mi7 D<sup>b</sup>7 G<sup>b</sup>ma7 Ami7 D7

**C** Gma7 Gmi7 C7 Fma7 Fmi7 B<sup>b</sup>7

18 Ebma7 Abmi7 Db7 Gbma7 Gmi7 C7

22 Ebma7 Abmi7 Db7 Gbma7 Gmi7 C7

**D** Fma7 Gmi7 C7 Cmi7 F7 B<sup>b</sup>mi7 E<sup>b</sup>7

26 Ami7 D7 Gmi7 C7 F6 Gmi7 C7

30 Ami7 D7 Gmi7 C7 F6 Gmi7 C7

# JUNE IN JANUARY

LEO ROBIN/RALPH RAINGER, 1934

MED SWING

**A** Ebma7 C7 Fmi7

6 Bb7 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7

**A** Ebma7 C7 Fmi7

10

14 Bb7 Fmi7 Bb7 Ebma7 Dmi7(b5) G7

**B** Cmi7 Ab7 Cmi7 Dmi7(b5) G7

18

22 Cmi7 F7 Fmi7 Bb7

**A** Ebma7 C7 Fmi7

26

30 Bb7 Fmi7 Bb7 Eb6 Fmi7 Bb7

# JUST A FEW

UP SWING

SHORTY ROGERS, 1954

**A** Gmi7 C7 Gmi7 C7 Fmaj7 Bb7 Ami7 D7

5 Gmi7 C7 Gmi7 C7 Fmaj7

9 Cmi7 F7 Cmi7 F7 Bbmaj7

13 Dmi7 G7 Gmi7 C7 Ami7 D7

**B** Gmi7 C7 Gmi7 C7 Fmaj7

17 Cmi7 F7 Cmi7 F7 Bbmaj7

21 Bbmaj7 Bbmi7 Ami7 D7

25 Gmi7 C7 F6 Bb7 Ami7 D7

C PEDAL ON HEAD

# JUST FRIENDS

JOHN KLENNER/SAM M. LEWIS, 1931

MED-UP SWING

**A**  $B\flat ma7$   $B\flat mi7$   $E\flat 7$

6  $F ma7$   $A\flat mi7$   $D\flat 7$

10  $G mi7$   $C7$   $E mi7(\flat 5)$   $A7$   $D mi7$

14  $G7$   $G mi7$   $C7$   $C mi7$   $F7$

**B**  $B\flat ma7$   $B\flat mi7$   $E\flat 7$

18  $B\flat ma7$   $B\flat mi7$   $E\flat 7$

22  $F ma7$   $A\flat mi7$   $D\flat 7$

26  $G mi7$   $C7$   $E mi7(\flat 5)$   $A7$   $D mi7$

30  $G7$   $G mi7$   $C7$   $F\flat$   $C mi7$   $F7$

# JUST IN TIME

JULE STYNE/BETTY COMDEN

ADOLPH GREEN, 1956

**A** B $\flat$ ma7

Ami7

D7

5

9

13

**B**

17

21

25

29

# JUST ONE OF THOSE THINGS

MED-UP SWING

COLE PORTER, 1935

**A** Dmi<sup>6</sup> Emi<sup>7</sup> A<sup>7</sup>

6 F<sup>7</sup> Bmi<sup>7b5</sup> B<sup>b</sup>mi<sup>6</sup> Ami<sup>7</sup> A<sup>b7</sup>

12 Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> A<sup>7</sup>

**B** Dmi<sup>6</sup> Emi<sup>7</sup> A<sup>7</sup> F<sup>7</sup>

18 Bmi<sup>7b5</sup> B<sup>b</sup>mi<sup>6</sup> Ami<sup>7</sup> A<sup>b7</sup> Gmi<sup>7</sup> C<sup>7</sup>

24 F<sup>6</sup> F<sup>#</sup>DIM Fmi<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>ma<sup>7</sup>

30 Fmi<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> Dmi<sup>7</sup> G<sup>7</sup>

36 Cma<sup>7</sup> Ami<sup>7</sup> F<sup>#</sup>mi<sup>7b5</sup> Fmi<sup>6</sup> Emi<sup>7</sup> E<sup>b</sup>DIM

42 Emi<sup>7b5</sup> A<sup>7</sup> Dmi<sup>6</sup> Emi<sup>7</sup> A<sup>7</sup>

48 F<sup>7</sup> Bmi<sup>7b5</sup> B<sup>b</sup>mi<sup>6</sup> Ami<sup>7</sup> D<sup>7</sup>

54 Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Emi<sup>7b5</sup> A<sup>7</sup>

60

# JUST SQUEEZE ME

MED-SLOW SWING

DUKE ELLINGTON/LEE GAINES, 1946

**A** Fma7 Gmi7 Ami7 Gmi7 Fma7 Bbma7 Ami7 D7

5 Gmi7 C7 Fma7 D7 Gmi7 C7

**A** Fma7 Gmi7 Ami7 Gmi7 Fma7 Bbma7 Ami7 D7

13 Gmi7 C7 Fma7

**B** F7<sub>3</sub> Bbma7

21 G7 Gmi7 C7

**A** Fma7 Gmi7 Ami7 Gmi7 Fma7 Bbma7 Ami7 D7

29 Gmi7 C7 Fma7 D7 Gmi7 C7



# JUST YOU, JUST ME

MED OR FAST

RAYMOND KLAGES/TESSE GREER, 1929

**A** C<sup>6/9</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

5 C<sup>ma</sup> C<sup>7</sup> F<sup>ma</sup>7 B<sup>b</sup>7 C<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G<sup>7</sup>

**A** C<sup>6/9</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

9

13 C<sup>ma</sup> C<sup>7</sup> F<sup>ma</sup>7 B<sup>b</sup>7 C<sup>6</sup> G<sup>7</sup> C<sup>6</sup>

**B** Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b</sup>7

17

21 C<sup>6/9</sup> E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup> G<sup>7</sup>

**A** C<sup>6/9</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

25

29 C<sup>ma</sup> C<sup>7</sup> F<sup>ma</sup>7 B<sup>b</sup>7 C<sup>6</sup> G<sup>7</sup> C<sup>6</sup> G<sup>7</sup>

# KILLER JOE

MED SWING

BENNY GOLSON, 1959

**A** C<sup>13</sup> B<sup>b</sup>1<sup>3</sup> C<sup>13</sup> B<sup>b</sup>1<sup>3</sup>

5 C<sup>13</sup> B<sup>b</sup>1<sup>3</sup> C<sup>13</sup> B<sup>b</sup>1<sup>3</sup>

**A** C<sup>13</sup> B<sup>b</sup>1<sup>3</sup> C<sup>13</sup> B<sup>b</sup>1<sup>3</sup>

9

13 C<sup>13</sup> B<sup>b</sup>1<sup>3</sup> C<sup>13</sup> B<sup>b</sup>1<sup>3</sup>

**B** HALF TIME FEEL  
E<sup>m</sup>7(b5) A<sup>7</sup> E<sup>b</sup>m<sup>i</sup>7 A<sup>b</sup>7

17

21 A<sup>13</sup> G<sup>b</sup>ma/A<sup>b</sup> A<sup>b</sup>7 E<sup>m</sup>i7 A<sup>7</sup>

**A** C<sup>13</sup> B<sup>b</sup>1<sup>3</sup> C<sup>13</sup> B<sup>b</sup>1<sup>3</sup>

25

29 C<sup>13</sup> B<sup>b</sup>1<sup>3</sup> C<sup>13</sup> B<sup>b</sup>1<sup>3</sup>

# LADY BE GOOD

MED SWING

GEORGE & IRA GERSHWIN, 1924

**A** G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> Bmi<sup>7</sup> E<sup>7</sup>

5 Ami<sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>mi</sup>7 Ami<sup>7</sup> D<sup>7</sup>

**A** G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> Bmi<sup>7</sup> E<sup>7</sup>

13 Ami<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup>

**B** C<sup>6</sup> C<sup>#dim</sup> G<sup>6</sup> F<sup>#mi</sup>7(b5) B<sup>7</sup>

21 E<sup>mi</sup>7 A<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

**A** G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> Bmi<sup>7</sup> E<sup>7</sup>

29 Ami<sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>mi</sup>7 Ami<sup>7</sup> D<sup>7</sup>

FAST SWING

# LADY BIRD

TADD DAMERON, 1947

1 *C*ma7 *F*mi7 *B*b7

5 *C*ma7 *B*bmi7 *E*b7

9 *A*bma7 *A*mi7 *D*7

13 *D*mi7 *G*7 *E*mi7 *E*b7 *A*bma7 *D*b7

**SHOUT CHORUS**

17 *C*ma7 *F*mi7 *B*b7

21 *C*ma7 *B*bmi7 *E*b7

25 *A*bma7 *A*mi7 *D*7

29 *D*mi7 *G*7 *E*mi7 *E*b7 *A*bma7 *D*b7

# LAMENT

BALLAD

J. J. JOHNSON, 1954

**A** Fmi7 Ebmi7 Ab7 Dbmaj7 Gmi7 C7

5 Fmaj7 Ami7(b5) D7 Gmi7 Emi7(b5) A7

9 Dmi7 C7 Bbmib Ami7 Dmi7 Gmi7 Emi7(b5) A7

13 Dmi7 Ebmi7 Ab7 Dbmaj7 Gmi7(b5) C7

**B** Fmi7 Ebmi7 Ab7 Dbmaj7 Gmi7 C7

17 Fmaj7 Ami7(b5) D7 Gmi7 Emi7(b5) A7

21 Dmi7 C7 Bbmib Ami7 Dmi7 Bmi7(b5) Bbmib 3 Eb7

25 Fmaj7 Dmi7 Db7 C7 F6 Gmi7(b5) C7

# LAST NIGHT WHEN WE WERE YOUNG

HAROLD ARLEN

EDGAR YIPSEL "YIP" HARBURG, 1937

BALLAD

**A** Gma7 C7 Bmi7 E7 A7 Ami7 D7

6 Dmi7 G7 Ami7(b5) D7 Gma7 G#dim Ami7 D7

**A** Gma7 C7 Bmi7 E7 A7 Ami7 D7

14 Dmi7 G7 Ami7(b5) D7 Gma7 G#dim Ami7 D7

**B** Dmi7 /C Bmi7(b5) E7 A7 E7mi7(b5) A7

22 Dmi7 F7(#5) Gmi7 C7 Eb7 D7

**C** Gma7 C7 Bmi7 E7 Fma7 Bmi7(b5) E7

30 A7 Cmi7 F7 Gma7 E7 Ami7 D7

# LAURA

BALLAD

JOHNNY MERCER/DAVID RAKSIN. 1945

**A**  $A_{mi}7$   $D7$   $G_{ma}7$

5  $G_{mi}7$   $C7$   $F_{ma}7$

9  $F_{mi}7$   $Bb7$   $Eb_{ma}7$   $C_{mi}7$

13  $A_{mi}7(b5)$   $D7$   $B_{mi}7$   $E7$

**B**  $A_{mi}7$   $D7$   $G_{ma}7$

17  $G_{mi}7$   $C7$   $F_{ma}7$

21  $F_{mi}7$   $/Eb$   $D_{mi}7(b5)$   $G7$   $A_{mi}7$   $D7$

25  $Eb_{mi}7$   $Ab7$   $D_{mi}7$   $G7$   $C\%9$   $B_{mi}7(b5)$   $E7$

# LAZY BIRD

MED-UP SWING

JOHN COLTRANE, 1957

**A**  $A_{mi7}$   $C_{mi7}$   $F7$   $F_{mi7}$   $Bb7$

5  $Eb_{ma7}$   $A_{mi7}$   $D7$   $G_{ma7}$   $Ab_{mi7}$   $Db7$

**A**  $A_{mi7}$   $C_{mi7}$   $F7$   $F_{mi7}$   $Bb7$

13  $Eb_{ma7}$   $A_{mi7}$   $D7$   $G_{ma7}$   $A_{mi7}$   $Bb_{mi7}$

**B**  $B_{mi7}$   $E7$   $A_{ma7}$   $Bb_{mi7}$   $Eb7$

21  $A_{mi7}$   $D7$   $G_{ma7}$   $Ab_{mi7}$   $Db7$

**A**  $A_{mi7}$   $C_{mi7}$   $F7$   $F_{mi7}$   $Bb7$

29  $Eb_{ma7}$   $A_{mi7}$   $D7$   $G_{ma7}$   $B_{mi7}$   $E7$



FAST SWING

# LEAN YEARS

PAT MARTINO, 1967

**A** Dmi<sup>7</sup>

6 Dmi<sup>7</sup>

10 Cmi<sup>7</sup> F<sup>7</sup> Bbma<sup>7</sup> A<sup>7</sup>ALT

14 Dmi<sup>7</sup> 1. 2. Dmi<sup>7</sup> FINE

**B** Ebmi<sup>7</sup> Ab<sup>7</sup> Ebmi<sup>7</sup> Ab<sup>7</sup>

23 Ebmi<sup>9</sup> F#mi<sup>9</sup> Ami<sup>9</sup> F#mi<sup>9</sup> Ebmi<sup>9</sup> Ab<sup>7</sup>

27 Dbmi<sup>7</sup> Gb<sup>7</sup> Dbmi<sup>7</sup> Gb<sup>7</sup>

31 Dbmi<sup>9</sup> Emi<sup>9</sup> Gmi<sup>9</sup> Emi<sup>9</sup> Dbmi<sup>9</sup> Gb<sup>7</sup>

D.C. AL FINE

SLOW SWING

# LEILA

JOHN L "WES" MONTGOMERY, 1957

**A**  $A^b-7$   $G-7$   $Gmi7$   $C7$   $Ami7$   $D7b9$   $Gmi7$   $C7$   $Fma7$

6  $B^bmi7$   $E^b7b9$   $A^bma7$   $D^bma7$   $Gmi7$   $C7$   $Fma7$   $E^b-7$   $E-7$   $F-7$   $F\#-7$   $G-7$

10  $Gmi7$   $C7$   $Fma7$  **B**  $Cmi7$   $F7$   $B^bma7$

\*OPTIONAL MELODY AS PLAYED BY WES - BRIDGE CAN BE IMPROVISED

14  $Cmi7$   $F7$   $B^bma7$   $Dmi7$   $G7$   $Cma7$

18  $A^bmi7$   $D^b7$   $Gmi7$   $C7$   $A^b-7$   $G-7$   $Gmi7$   $C7$   $Ami7$   $D7b9$

**A**

22  $Gmi7$   $C7$   $Fma7$   $B^bmi7$   $E^b7b9$   $A^bma7$   $D^bma7$

26  $Gmi7$   $C7$   $Fma7$   $D7b9$

TO SOLOS - CODA LAST TIME ONLY

28  $Fma7$   $Gmi7$   $C7$   $Ami7$   $b5$   $D7b9$   $D^bma7$   $E^b6$   $Ema7$   $Fma7$

# LET'S COOL ONE

MED SWING

THELONIOUS MONK. 1978

**A**

E $\flat$ ma7

Fmi7

B $\flat$ 7

E $\flat$ ma7

D7

D $\flat$ 7

G7

C7



**A**

E $\flat$ ma7

Fmi7

B $\flat$ 7

E $\flat$ ma7

D7

D $\flat$ 7

G7

C7



**B**

B $\flat$ mi7

E $\flat$ 7

A $\flat$ ma7



**A**

E $\flat$ ma7

Fmi7

B $\flat$ 7

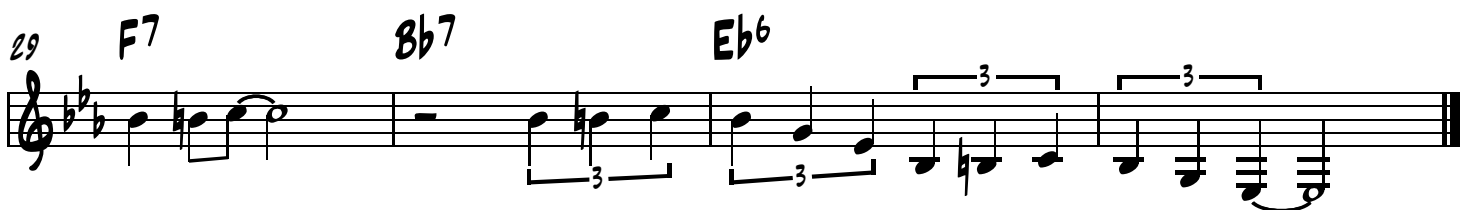
E $\flat$ ma7

D7

D $\flat$ 7

G7

C7



# LET'S FALL IN LOVE

MED SWING

TED KOEHLER/HAROLD ARLEN, 1933

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

5 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**B** C<sup>6</sup> A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>7</sup> C<sup>6</sup> A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>7</sup>

13 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>7</sup> B<sup>mi</sup>7 E<sup>7</sup>

**C** A<sup>mi</sup>7 D<sup>7</sup> D<sup>#dim</sup>

21 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>7</sup> E<sup>mi</sup>7 A<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup>

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

29 E<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>7</sup> C<sup>6</sup> A<sup>mi</sup>7 D<sup>mi</sup>7 G<sup>7</sup>

# LET'S GET AWAY FROM IT ALL

MED SWING

MATT DENNIS/TOM ADAIR, 1941

**A** Eb<sup>6</sup> Bb<sup>7</sup> Eb<sup>6</sup> A<sup>7</sup>(b5) Ab<sup>ma</sup>7 Adim G<sup>mi</sup>7(b5) C<sup>7</sup>

5 F<sup>mi</sup>7 Bb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> F<sup>7</sup> F<sup>mi</sup>7 Bb<sup>7</sup>

**A** Eb<sup>6</sup> Bb<sup>7</sup> Eb<sup>ma</sup>7 A<sup>7</sup>(b5) Ab<sup>ma</sup>7 Adim G<sup>mi</sup>7(b5) C<sup>7</sup>

13 F<sup>mi</sup>7 Bb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> F<sup>mi</sup>7 Bb<sup>7</sup> Eb<sup>6</sup> Eb<sup>7</sup>

**B** Ab<sup>ma</sup>7 A<sup>mi</sup>7(b5) D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>mi</sup>7 Bb<sup>7</sup> Eb<sup>ma</sup>7 C<sup>mi</sup>7 F<sup>7</sup>

17 Bb<sup>ma</sup>7 G<sup>7</sup> C<sup>mi</sup>7 F<sup>7</sup> Bb<sup>7</sup> F<sup>mi</sup>7 Bb<sup>7</sup>

**C** Eb<sup>6</sup> Bb<sup>7</sup> Eb<sup>ma</sup>7 A<sup>7</sup>(b5) Ab<sup>ma</sup>7 Adim G<sup>mi</sup>7(b5) C<sup>7</sup>

25 F<sup>mi</sup>7 Bb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> F<sup>mi</sup>7 Bb<sup>7</sup> Eb<sup>6</sup> F<sup>mi</sup>7 Bb<sup>7</sup>

# LIBERATED BROTHER

WELDON IRVINE, 1976

LATIN

**A** Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

6 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 C<sup>7</sup> Gmi<sup>7</sup> E7<sup>#9</sup>

10 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> A<sup>7</sup>ALT D<sup>7</sup>

14 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>ALT 1. D7<sup>#9</sup>

2ND ENDING ONLY AFTER ALL SOLOS

OPTIONAL SHOUT CHORUS

12. D7<sup>#9</sup> **B** Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

22 Gmi<sup>7</sup> C<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 C<sup>7</sup> Gmi<sup>7</sup>

26 E7<sup>#9</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> A<sup>7</sup>ALT

30 D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>ALT

34 D7<sup>#9</sup> D.C.

# LIKE SOMEONE IN LOVE

MED SWING

JIMMY VAN HEUSEN/JOHNNY BURKE, 1949

**A** Cma7 E7/B Ami7 /G D7/F# F7 Emi7 A7

5 Dmi7 F#mi7 B7 Cma7 Gmi7 C7

9 Fma7 Bmi7 E7 Ama7

13 Ami7 D7 Dmi7 G7(#5)

**B** Cma7 E7/B Ami7 /G D7/F# F7 Emi7 A7

17

21 Dmi7 F#mi7 B7 Cma7 Gmi7 C7

25 Fma7 Bmi7 E7 Ama7 (Ebmi7 Ab7) D7 D#dim

29 Emi7 A7 Dmi7 G7 C6 Dmi7 G7

# L'IL DARLIN'

SLOW SWING

NEAL HEFTI, 1958

**A**

G7

C7(SUS4)

A<sup>mi</sup>7

D7(b9)



5 G7

C7(SUS4)

F7

C<sup>mi</sup>7

F7



9 B<sup>b</sup>6

B<sup>b</sup>mi6

F6

F7

B<sup>b</sup>6

B<sup>b</sup>mi6

A<sup>mi</sup>7(b5) D7



13 G7

G<sup>mi</sup>7

C7

A<sup>mi</sup>7

D7(b9)



**B**

G7

C7(SUS4)

A<sup>mi</sup>7

D7(b9)



21 G7

C7(SUS4)

F7

C<sup>mi</sup>7

F7



25 B<sup>b</sup>6

B<sup>b</sup>mi6

F6

F7

B<sup>b</sup>6

B<sup>b</sup>mi6

A<sup>mi</sup>7(b5) D7



29 G7

C7(SUS4)

F6

A<sup>mi</sup>7

D7(b9)





# LIMEHOUSE BLUES

FAST SWING

DOUGLAS FURBER/PHILIP BRAHAM, 1922

**A** Db7



# LINE FOR LYONS

MED SWING

GERRY MULLIGAN, 1954

**A** G<sup>6</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

5 G<sup>ma7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

**A** G<sup>6</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

13 G<sup>ma7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup>

**B** C<sup>ma7</sup> C<sup>#mi7(b5)</sup> F<sup>#7</sup> Bmi<sup>7</sup> E<sup>7</sup>

17

21 Ami<sup>7</sup> D<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

**A** G<sup>6</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

25

29 G<sup>ma7</sup> E<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Ami<sup>7</sup> D<sup>7</sup>

# LITTLE BOAT

O BARQUINHO

LATIN

ROBERTO MENESCAL/BUDDY KAYE

REBALDO BOSCOLI, 1962

**A**

B $\flat$ ma7

E $\flat$ mi7(b5)

A7



5 Abma7

Dmi7(b5)

G7



9 Gbma7

Cmi7(b5)

F7



13 Dmi7

G7

Cmi7

F7



**A**

B $\flat$ ma7

E $\flat$ mi7(b5)

A7



21 Abma7

Dmi7(b5)

G7



25 Gbma7

Cmi7(b5)

F7



29 Dmi7

G7

Cmi7

F7



# LITTLE WALTZ

**A** Fmi C7/E Ebmi7 Dbma7

5 G7 C7 Fmi C7

9 Fmi C7/E Ebmi7 Dbma7

13 G7 C7 Fmi C7

17 Fmi Fmi C7/E Fmi/Eb **B** Dmi7(b5) G7

21 C7 F7 Bbmi7 Eb7

25 Abma7 G7 C7 **C** Fma7 C7/E

29 Ebmi7 Dbma7 G7 C7

33 Fma7 C7



# LONG AGO & FAR AWAY

FAST SWING

IRA GERSHWIN/JEROME KERN, 1944

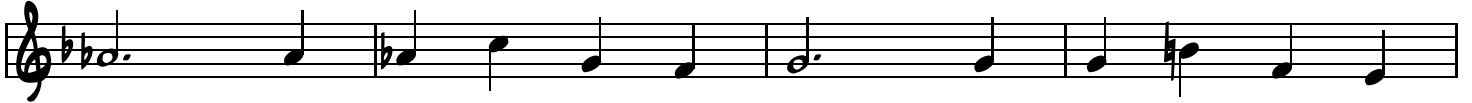
**A** F<sup>6</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>



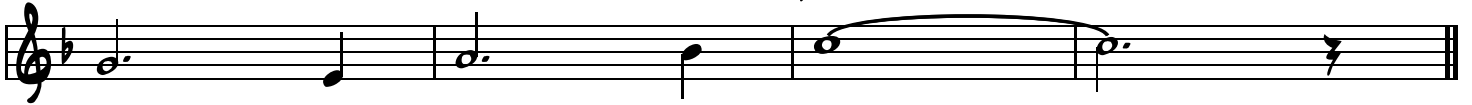
5 F<sup>6</sup> Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>



9 Ab<sup>6</sup> Fmi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup> Abma<sup>7</sup> G<sup>7</sup>



13 Cma<sup>7</sup> Ami<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>



**B** F<sup>6</sup> Dmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>



21 F<sup>6</sup> Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>



25 Cmi<sup>7</sup> F<sup>7</sup> Bbma<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>



29 F<sup>6</sup> Abdim Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Gmi<sup>7</sup> C<sup>7</sup>



# THE LOOK OF LOVE

MED LATIN

BURT BACHARACH/HAL DAVID, 1967

**A** Dmi7 Ami7

6 Bbma7(#11) A7(SUS4) A7

10 Dmi7 D7(SUS4) D7 Bbma7 Bbmi6

14 Fma7 Cmi7 F7 Bbma7

18 Emi7 A7 Dmi7 G7 **B** Fma7 Gmi7/C

22 Fma7 Gmi7/C

26 1. Gmi7/C A7 2. Gmi7/C A7

AFTER SOLOS D.C. AL CODA

30 A7 Dmi7 G9(b5)

34 Gmi9 Gmi7/C F6

# LOOK TO THE SKY

ANTONIO CARLOS JOBIM, 1967

**A**

1 Dma7 Dmi7 Dmi6

5 Dma7 F#mi7 B7

9 Emi7 C7sus C7

13 F#mi7 Fdim Emi7 A7#5

**B**

17 Dma7 Dmi7 Dmi6

21 Dma7 F#mi7 B7

25 Emi7 C7sus C7

29 Fma7 Ebma7#11 Dma7 A7

CODA LAST X ONLY

33 Dma7 C6 B7b9 Emi9 Ebma9#11

37 Dma7 Gmi7 C7 Fma9 Ebma9#11 Dma9



# LOVE FOR SALE

**A** Eb7 Bb7 Eb7

7 Bb7 Ebmi7 Ab7 Dbma7 Gb7

13 Cmi7b5 F7 Bb7 **A** Eb7

19 Bb7 Eb7 Bb7

25 Ebmi7 Ab7 Dbma7 Gb7 Cmi7b5 F7

31 Bb7 **B** Ebmi7 Ab7 Dbma7 Fmi7Bb7

37 Ebmi7 Ab7 Dbma7 Fmi7b5 Bb7b9

43 Ebmi7 Gmi7b5 C7b9 F#mi7 B7 Fmi7 Bb7

**C** Eb7 Bb7 Eb7

49 Eb7 Bb7 Ebmi7 Ab7 Dbma7 Gb7

55 Bb7 Ebmi7 Ab7 Dbma7 Gb7

61 Cmi7b5 F7 Bb7

# LOVE LETTERS

STRAIGHT FROM YOUR HEART

EDWARD HEYMAN/VICTOR YOUNG, 1945

BALLAD OR MEDIUM

**A**

Gmaj7

E<sup>mi</sup>7



5 A<sup>mi</sup>7

D7

Gmaj7



9 C#<sup>mi</sup>7(b5)

F#7

B<sup>mi</sup>7

E7



13 A<sup>mi</sup>7

E7

A<sup>mi</sup>7

D7



**B**

Gmaj7

E<sup>mi</sup>7



21 A<sup>mi</sup>7

D7

A<sup>b</sup>mi7

D<sup>b</sup>7



25 Cmaj7

F7

Gmaj7

B<sup>mi</sup>7

E7



29 A<sup>mi</sup>7

D7

Gmaj7

A<sup>mi</sup>7

D7



# LOVE WALKED IN

MED SWING OR BALLAD

GEORGE & IRA GERSHWIN, 1937

**A** Ebma7 Cm7 F7 Bb7

5 Ebma7 Cm7 F7 Bb7

9 Bbmi7 Eb7 Ab6 Gmi7 C7

13 Fmi7 Abmi7 Db7 Gmi7 C7 Fmi7 Bb7

**B** Ebma7 Cm7 F7 Bb7

21 Ebma7 Cm7 F7 Bb7

25 Bbmi7 Eb7 Ab6 Ami7(b5) D7

29 Gmi7 C7 Fmi7 Bb7 Eb6 Fmi7 Bb7

MED SWING

# LOVE YOU MADLY

DUKE ELLINGTON, 1950

**A** Fma7 Dmi7 G7 C7 A7 D7 G7 C7

6 Cmi7 F7 Bbma7 Bmi7b5 Ami7 D7 Gmi7 C7 Fma7 Gmi7 C7

**A** Fma7 Dmi7 G7 C7 A7 D7 G7 C7

14 Cmi7 F7 Bbma7 Bmi7b5 Ami7 D7 Gmi7 C7 Fma7

**B** Dmi7b5 G7 Cmi7 F7 Bbma7 F7 Bbma7

22 Dmi7 G7 Dmi7 G7 Gmi7 Bdim Cdim C7

**A** Fma7 Dmi7 G7 C7 A7 D7 G7 C7

30 Cmi7 F7 Bbma7 Bmi7b5 Ami7 D7 Gmi7 C7 Fma7 Gmi7 C7

# LOVER

**A** Ebma7 Ami7 D7

5 Abmi7 Db7 Gmi7 C7

9 F#mi7 B7 Fmi7 Bb7

13 1. Gmi7 C7 Fmi7 Bb7

17 2. Ebma7 Ami7b5 D7

**B** 21 Gma7 G#DIM Ami7 D7

25 Gma7 G#DIM Ami7 D7

29 Bbma7 B#DIM Cmi7 F7

33 Gmi7 C7 Fmi7 Bb7

Ebma7 C7 Fmi7 Bb7

\* SONG IS OFTEN PLAYED IN 4/4

# LOVER MAN

BALLAD

OH, WHERE CAN YOU BE?

JIMMY DAVIS/ROGER RAMIREZ

JIMMY SHERMAN, 1941

**A** Dmi7 G7 Dmi7 G7 Gmi7 C7 Gmi7 C7

5 F7(#9) Bb7 Abmi7 Db7 Gmi7 C7 F6 Emi7(b5) A7

**A** Dmi7 G7 Dmi7 G7 Gmi7 C7 Gmi7 C7

13 F7(#9) Bb7 Abmi7 Db7 Gmi7 C7 F6 Gmi7 Abmi7

**B** Ami Ami(ma7) Ami7 D7 Gma7 Ami7 Bmi7 Ami7

21 Gmi Gmi(ma7) Gmi7 C7 Fma7 Bbma7 Emi7(b5) A7

**A** Dmi7 G7 Dmi7 G7 Gmi7 C7 Gmi7 C7

29 F7(#9) Bb7 Abmi7 Db7 Gmi7 C7 F6 Emi7(b5) A7



# LULLABY IN RHYTHM

MED SWING

BENNY GOODMAN/EDGAR SAMPSON, 1938

**A** Fma7 Gmi7 C7 Fma7 Abmi7 Db7

5 Gbma7 Gmi7 C7 Gmi7 C7 AMi7D7 Gmi7 C7

**A** Fma7 Gmi7 C7 Fma7 Abmi7 Db7

13 Gbma7 Gmi7 C7 Gmi7 C7 F6

**B** Bbmi7 Eb7 Bbmi7 Eb7 Fma7 Emi7(b5) A7

21 Dmi7 G7 C7 Db7 C7

**A** Fma7 Gmi7 C7 Fma7 Abmi7 Db7

29 Gbma7 Gmi7 C7 Gmi7 C7 F6 Gmi7 C7



# LULLABY OF BIRDLAND

MEDIUM SWING

GEORGE SHEARING/GEORGE WEISS, 1952

**A** Cmi<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup>

5 Ebma<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup>

**A** Cmi<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup>

13 Ebma<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup>

**B** Gmi<sup>7b5</sup> C<sup>7</sup> Fmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup>

21 Gmi<sup>7b5</sup> C<sup>7</sup> Fmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup>

**A** Cmi<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup>

29 Ebma<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> B<sup>b7</sup> Ebma<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup>

# LULLABY OF THE LEAVES

EASY SWING OR LATIN

JOE YOUNG/BERNICE PETKERE, 1932

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of several systems of music, each with guitar chords indicated above the staff and a melodic line below. Measure numbers are placed at the beginning of each system.

**System 1 (Measures 1-4):** Chords: Cmi7, Ami7b5, D7, G7#5, Gmi7, C7, Fmi7, Eb7.

**System 2 (Measures 5-8):** Chords: Dmi7b5, G7#5, Cmi7, Ab7, G7. Includes triplets in measures 5 and 6.

**System 3 (Measures 9-12):** Chords: Cmi7, Ami7b5, D7, G7#5, Gmi7, C7, Fmi7, Eb7.

**System 4 (Measures 13-16):** Chords: Dmi7b5, G7#5, Cmi7. Includes triplets in measures 13 and 14.

**System 5 (Measures 17-20):** Section B. Chords: Ab7, C6, G7, C6, C7. Includes triplets in measures 17, 18, 19, and 20.

**System 6 (Measures 21-24):** Chords: Ab7, C6, A7, Dmi7b5, G7. Includes triplets in measures 21, 22, 23, and 24.

**System 7 (Measures 25-28):** Chords: Cmi7, Ami7b5, D7, G7#5, Gmi7, C7, Fmi7, Eb7.

**System 8 (Measures 29-32):** Chords: Dmi7b5, G7#5, Cmi7, Dmi7b5, G7. Includes triplets in measures 29 and 30.

# LUSH LIFE

BALLAD

BILLY STRAYHORN, 1949

**FREELY** **A** D<sup>b</sup>ma7 B7 D<sup>b</sup>ma7 B7 D<sup>b</sup>ma7 B7 D<sup>b</sup>ma7 E<sup>b</sup>mi7 Ema7 F<sup>#</sup>mi7

6 A<sup>b</sup>mi7 A<sup>b</sup>7 E<sup>b</sup>mi7 D7 D<sup>b</sup>6/9 D7 D<sup>b</sup>ma7 B7

10 D<sup>b</sup>ma7 B7 D<sup>b</sup>ma7 B7 D<sup>b</sup>ma7 E<sup>b</sup>mi7 Ema7 F<sup>#</sup>mi7 A<sup>b</sup>mi7 A<sup>b</sup>7

14 E<sup>b</sup>mi7 D7 D<sup>b</sup>6/9 C7<sup>#9</sup> **B** Fmi Fmi<sup>6</sup> Fmi7 Fmi<sup>6</sup>

18 Fmi Gmi7<sup>b5</sup> C7 Fmi Fmi<sup>6</sup> Fmi7 Fmi<sup>6</sup>

22 Fmi E<sup>b</sup>mi7 A<sup>b</sup>7 B9<sup>#11</sup> B<sup>b</sup>7<sup>b9</sup>

26 E<sup>b</sup>9<sup>#11</sup> A9<sup>#11</sup> E<sup>b</sup>mi7 A<sup>b</sup>7

IN TEMPO

2 **C**  $D^bma7$   $D^{9\#11}$   $D^bma7$   $D^{9\#11}$   $D^bma7$   $C^{9\#11}$   $B^7$   $E^bma7$   $E^b7$   $D^7$

34  $D^bma7$   $D^{9\#11}$   $D^bma7$   $D^{9\#11}$   $D^bma7$   $D^b7$   $C^7$   $F^bma7$   $E^7$   $E^b7$

38  $A^bma7$   $E^b7\#9$   $A^bma7$   $E^{mi7}$   $A^7$   $D^bma7$   $D^{mi7}$   $G^7$   $C^bma7$   $A^b13$

42 **D**  $D^bma7$   $D^{9\#11}$   $D^bma7$   $D^{9\#11}$   $D^bma7$   $C^7$   $B^7$   $F^{mi7}$   $B^b7$

46  $E^bmi7$   $F\#mi7$   $B^7$   $A^7\#5$   $A^b7$   $D^bma7$   $D^bmi7$   $G^b7$   $B^bma7$   $F^{mi7}$   $b5$   $B^b7$

50  $E^bmi7$   $F\#mi7$   $B^7$   $A^7\#5$   $A^b7$   $E^bma7$   $E^bma7$   $D^bma7$   $B^b7$   $E^bmi7$   $D^7\#9$   $D^bma7$

# LYRESTO

MED SWING

KENNY BURRELL, 1958

**A**

E $\flat$ 6

Cmi7

Fmi7

B $\flat$ 7



5

E $\flat$ 6

Cmi7

A $\flat$ mi7

D $\flat$ 7



9

E $\flat$ 6

F $\sharp$ mi7

B7

Fmi7

B $\flat$ 7



13

E $\flat$ 6

F $\sharp$ mi7

B7

Fmi7

B $\flat$ 7



**B**

E $\flat$ 6

Cmi7

Fmi7

B $\flat$ 7



21

E $\flat$ 6

Cmi7

A $\flat$ mi7

D $\flat$ 7



25

B $\flat$ mi7

E $\flat$ 7

A $\flat$ mi7

D $\flat$ 7



29

Gmi7

F $\sharp$ mi7

Fmi7

B $\flat$ 7

E $\flat$ 6

Cmi7

Fmi7

B $\flat$ 7





# MAKE SOMEONE HAPPY

BETTY COMDEN/AOLPH GREEN

JULE STYNE, 1960

**A** Ebma7 Ebma7(#5) Eb6 Ebma7(#5) Ebma7 Ebma7(#5) Eb6 Ebma7(#5)

5 Bbmi7 Bbmi7 Eb7

9 Abma7 Abma7(#5) Ab6 Abma7(#5) Abmi7 Db7

13 Gmi7 C7 Fmi7 Bb7

**B** Ebma7 Ebma7(#5) Eb6 Ebma7(#5) Ebma7 Ebma7(#5) Eb6 Ebma7(#5)

17

21 Bbmi7 Bbmi7 Eb7

25 Abma7 Abma7(#5) Ab6 Abma7(#5) Abmi7 Db7

29 Ebma7 Gmi7 Gmi7 C7

33 Abma7 Fmi7 Bb7 Gmi7 C7

37 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7

The image shows a musical score for the song 'Make Someone Happy'. It is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The score is divided into two main sections, A and B. Section A starts at measure 1 and ends at measure 16. Section B starts at measure 17 and ends at measure 38. Each section contains four lines of music. Above each line of music are handwritten chord symbols. The chords are: Ebma7, Ebma7(#5), Eb6, Ebma7(#5), Ebma7, Ebma7(#5), Eb6, Ebma7(#5) for the first line; Bbmi7, Bbmi7, Eb7 for the second line; Abma7, Abma7(#5), Ab6, Abma7(#5), Abmi7, Db7 for the third line; and Gmi7, C7, Fmi7, Bb7 for the fourth line. Section B follows the same chord pattern as Section A. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and fermatas. The page number 356 is at the bottom.

# THE MAN I LOVE

BALLAD OR MEDIUM

GEORGE & IRA GERSHWIN, 1924

**A**

E $\flat$ ma7

E $\flat$ mi7

Gmi7(b5)

C7



Fmi7(b5)

B $\flat$ 7

Gmi7

C7

Fmi7 B $\flat$ 7

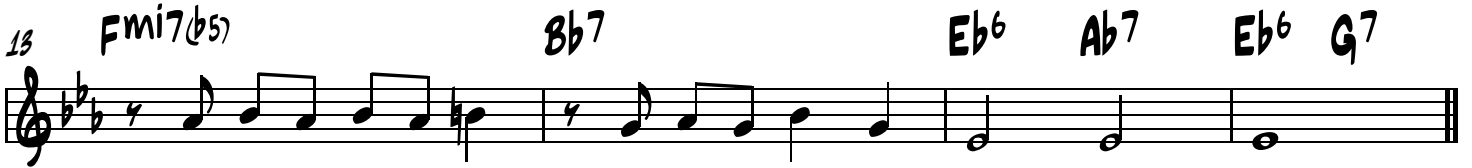
**A**

E $\flat$ ma7

E $\flat$ mi7

Gmi7(b5)

C7



Fmi7(b5)

B $\flat$ 7

E $\flat$ 6

A $\flat$ 7

E $\flat$ 6

G7

**B**

Cmi7

Ami7(b5)

D7

G7

Cmi6

Dmi7(b5) G7



Cmi7

Ami7(b5)

D7

G7

Cmi7

G $\flat$ 7

Fmi7

B $\flat$ 7

**A**

E $\flat$ ma7

E $\flat$ mi7

Gmi7(b5)

C7



Fmi7(b5)

B $\flat$ 7

E $\flat$ 6

A $\flat$ 7

E $\flat$ 6

Fmi7 B $\flat$ 7



# THE MAN THAT GOT AWAY

SLOW & RHYTHMIC

FROM "A STAR IS BORN"

HAROLD ARLEN/IRA GERSHWIN, 1954

**A** Fma7 Gmi7 C7 B<sup>b</sup>7 B7 C7

6 F6 (E<sup>b</sup>9) 1. D7 Gmi7

11 C7 Fma7 (Ami7<sup>b</sup>5) D7 Gmi7

15 C7 Fma7 Gmi7 C7 12. Ami7 D7 Gmi7

21 C7 F6 D7 Gmi7 C7<sup>SUS</sup> F6

**B** D7 G7 C7 F6

28

34 A<sup>b</sup>mi7 D<sup>b</sup>7 C7 **C** Fma7 Gmi7 C7

39 B<sup>b</sup>7 B7 C7 F6 (E<sup>b</sup>9) D7

44 B<sup>b</sup>6 B<sup>o</sup>IM F6/C D7

48 Gmi7 C7<sup>SUS</sup> C7 F6 Gmi7 C7

# MANHATTAN

MED SWING

RICHARD RODGERS/LORENZ HART, 1925

**A** Fma7 Abdim Gmi7 C7 Fma7 Bb7 Ami7 Abdim

5 Gmi7 C7 Bb7 Ami7 D7 Gmi7 C7

**B** Fma7 Abdim Gmi7 C7 Dmi7

13 G7 Gmi7 C7

**C** Fma7 Abdim Gmi7 C7 Fma7 Bb7 Ami7 Abdim

21 Gmi7 C7 Bb7 Ami7(b5) D7

**D** Gmi7 Bbmi7 Eb7 Fma7 G7

29 Fma7 Abdim Gmi7 C7 Fb D7 Gmi7 C7

# THE MASQUERADE IS OVER

BALLAD OR MEDIUM

HERB MAGIDSON/ALLIE WRUBEL, 1938

**A**  $\text{Ebma7}$   $\text{Dmi7b5}$   $\text{G}^7_3$   $\text{Cmi7}$   $\text{F7}$   $\text{Bbmi7}$   $\text{Eb7}$

6  $\text{Abma7}$   $\text{Gmi7b5}$   $\text{C7}$   $\text{F7}$   $\text{Fmi7}$   $\text{Bb7}$

10  $\text{Ebma7}$   $\text{Bbmi7}$   $\text{Eb7}$   $\text{Abma7}$   $\text{Db7}$

14 1.  $\text{Gmi7}$   $\text{C7}$   $\text{Fmi7}$   $\text{Bb7}$

18 12.  $\text{Gmi7}$   $\text{C7}$   $\text{Fmi7}$   $\text{Bb7}$   $\text{Eb6}$   $\text{Db7}$   $\text{Eb6}$   $\text{C7}$

**B**  $\text{Fmi7}$   $\text{Bb7}$   $\text{Gmi7}$   $\text{C7}$   $\text{Fmi7}$   $\text{Bb7}$   $\text{Ebma7}$

22  $\text{Ami7b5}$   $\text{D7}$   $\text{Gmi7}$   $\text{C7}$   $\text{Cmi7}$   $\text{F7}$   $\text{Fmi7}$   $\text{Bb7}$

26  $\text{Abma7}$   $\text{Db7}$   $\text{Gmi7}$   $\text{C7}$   $\text{Fmi7}$   $\text{Bb7}$

30  $\text{Eb6}$   $\text{Fmi7}$   $\text{Bb7}$

34  $\text{Eb6}$   $\text{Fmi7}$   $\text{Bb7}$

D.S. AL CODA

# MAYBE SEPTEMBER

LATIN

PERCY FAITH/RAY EVANS

JAY LIVINGSTONE, 1965

**A**  $A_{mi7}$   $A_{mi}(ma7)$   $B_{mi7}(b5)$   $E7$

5  $A_{mi7}$   $D_{mi7}$   $G7$   $A_{bdim}$

9  $A_{mi7}$   $A_{mi}(ma7)$   $A_{mi7}$   $F9(\#11)$

13  $B_{mi7}(b5)$   $F7$   $E7$

**B**  $A_{mi7}$   $A_{mi}(ma7)$   $B_{mi7}(b5)$   $E7$

17

21  $A_{mi7}$   $D_{mi7}$   $G7$   $A_{bdim}$

25  $A_{mi7}$   $D9(\#11)$   $E_{bdim}$

29  $A_{mi7}/E$   $B_{mi7}(b5)$   $E7$   $A_{mi7}$   $B_{mi7}(b5)$   $E7$

# MEAN TO ME

MED SWING

ROY TURK/FRED E. AHLERT, 1929

**A** F<sup>ma</sup>7 F<sup>#dim</sup> G<sup>mi</sup>7 C<sup>7</sup> C<sup>mi</sup>7 F<sup>7</sup> B<sup>bma</sup>7 E<sup>b</sup>7

5 F<sup>ma</sup>7 D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>b</sup> D<sup>mi</sup>7 G<sup>7</sup> C<sup>7</sup>

**A** F<sup>ma</sup>7 F<sup>#dim</sup> G<sup>mi</sup>7 C<sup>7</sup> C<sup>mi</sup>7 F<sup>7</sup> B<sup>bma</sup>7 E<sup>b</sup>7

9

13 F<sup>ma</sup>7 D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>b</sup> B<sup>b</sup> F<sup>b</sup> C<sup>mi</sup>7 F<sup>7</sup>

**B** B<sup>bma</sup>7 C<sup>mi</sup>7 F<sup>7</sup> B<sup>bma</sup>7 E<sup>b</sup>7 D<sup>7</sup>

17

21 G<sup>mi</sup>7 E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

**A** F<sup>ma</sup>7 F<sup>#dim</sup> G<sup>mi</sup>7 C<sup>7</sup> C<sup>mi</sup>7 F<sup>7</sup> B<sup>bma</sup>7 E<sup>b</sup>7

25

29 F<sup>ma</sup>7 D<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>b</sup> D<sup>mi</sup>7 G<sup>mi</sup>7 C<sup>7</sup>

# MEDITATION

BOSSA NOVA

NORMAN GIMBEL/ANTONIO CARLOS JOBIM, 1962

**A** Cma7 B7sus B7

5 Cma7 F7 Emi7 A7#5

9 Dmi7 Fmi7 Bb7

13 Emi7 A7#5 Dmi7 G9#5

**B** (F#mi7(b5)) Fma7 Fmi7 Bb7

17 Emi7 EbDIM Dmi7 G7

**C** Cma7 B7sus B7

25 Cma7 F7 Emi7 A7#5

29 Dmi7 Fmi7 Bb7

37 Emi7 A7#5 Dmi7 G7 C6 Dmi7 G7

The musical score is written in treble clef with a 4/4 time signature. It consists of three sections: Section A (measures 1-16), Section B (measures 17-24), and Section C (measures 25-40). Section A starts with a C major 7 chord and features a melodic line with several triplets. Section B begins with a key change to E minor, indicated by the F#mi7(b5) chord. Section C returns to the original key of C major. The score includes various chords such as B7sus, B7, F7, Emi7, A7#5, Dmi7, Fmi7, Bb7, G9#5, EbDIM, and C6. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are clearly marked.



BALLAD

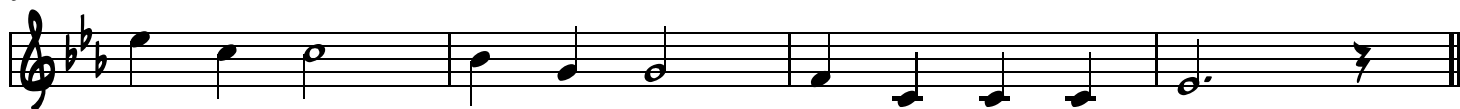
# MEMORIES OF YOU

ANDY RAZAF/EUBIE BLAKE, 1930

**A** Eb<sup>b</sup>ma7 Edim Fmi7 F<sup>#</sup>dim Eb<sup>b</sup>ma7 Cmi7 F7



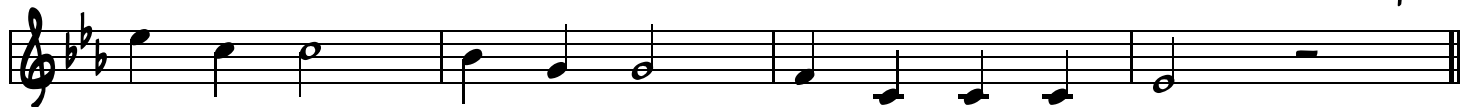
5 Eb<sup>b</sup>ma7 D7 Db7 C7 F7 Bb7 Eb<sup>b</sup> Fmi7 Bb7



**B** Eb<sup>b</sup>ma7 Edim Fmi7 F<sup>#</sup>dim Eb<sup>b</sup>ma7 Cmi7 F7



13 Eb<sup>b</sup>ma7 D7 Db7 C7 F7 Bb7 Eb<sup>b</sup> Dmi7(b5) G7



**A** Cmi7 Ab7 Cmi7 Dmi7(b5) G7



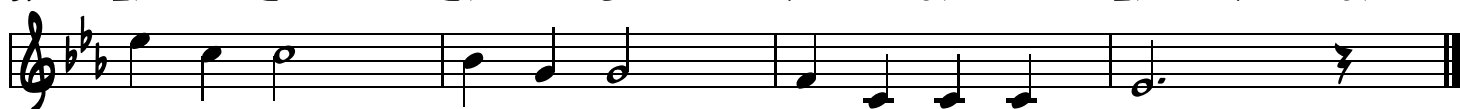
21 Cmi7 F7 Fmi7 Bb7



**A** Eb<sup>b</sup>ma7 Edim Fmi7 F<sup>#</sup>dim Eb<sup>b</sup>ma7 Cmi7 F7



29 Eb<sup>b</sup>ma7 D7 Db7 C7 F7 Bb7 Eb<sup>b</sup> Fmi7 Bb7





# MENINA FLOR

LUIZ BONFÁ/MARIA TOLEDO, 1963

**A**

E $\flat$ ma7

C7

F7

6 Fmi7

A $\flat$ mi6

Dma/E $\flat$

E $\flat$ 6

**B**

E $\flat$ ma7

D7

Gma7

G $\sharp$ dim

14 Ami7

D7

Gma7

Fmi7

B $\flat$ 7

**C**

E $\flat$ ma7

C7

F7

22 Fmi7

A $\flat$ mi6

Gmi7

C7

26 Fmi7

A $\flat$ mi6

Gmi7

Cmi7

30 Fmi7

B $\flat$ 7

E $\flat$ 6

Fmi7

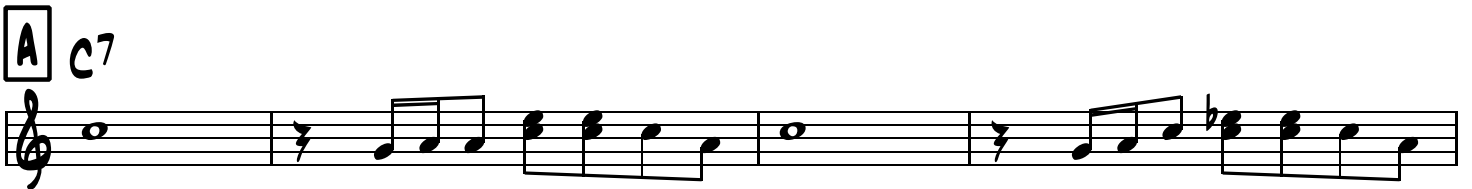
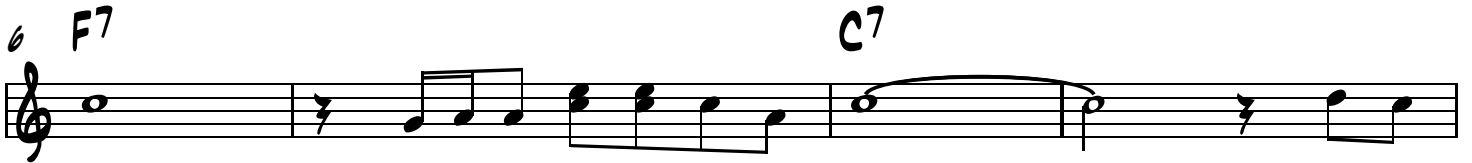
B $\flat$ 7

# MIDNIGHT CREEPER

LOU DONALDSON, 1968

EASY FUNK

**A** C7



# MIDNIGHT SUN

MED 02 BALLAD

LIONEL HAMPTON/SONNY BURKE

JOHNNY MERCER, 1947

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of nine staves of music. The first staff begins with a boxed 'A' and a repeat sign. Chords are indicated above the notes. The score includes first and second endings at measures 14-15. A boxed 'B' appears at measure 18. The piece concludes with a double bar line at the end of the final staff.

**A** Cma7 Cmi7 F9#11

6 Bbma7 Bbmi7 Eb9#11

10 Abma7 Abmi7 Db9#11

14 1. Cma7 Ami7 Dmi7 G7 | 2. Cma7 Ami7 F#mi7 B7

**B** Ema7 Emi7 A7 Dma7 Emi7 Eb7

22 Dma7 Dmi7 G7 Emi7 Eb7 Dmi7 G7

**A** Cma7 Cmi7 F9#11

30 Bbma7 Bbmi7 Eb9#11

34 Abma7 Abmi7 Db9#11

38 Cma7 Ami7 Dmi7 G7

# MIMOSA

LATIN/FUNK

GEORGE BENSON, 1982

INTRO

Fmi<sup>9</sup>

Fma<sup>9</sup>

Fmi<sup>9</sup>

Fma<sup>9</sup>

5

9

A

13

17

21

25

# MINORITY

GIGI GRACE, 1953

**A** Fmi7 Dmi7(b5) Gmi7(b5) C7

5 Fmi7 Dmi7(b5) Cmi7 F7

9 Bbmi7 Eb7 Abmi7 Db7

13 Gbmi7 B7 Gmi7 C7

**A** Fmi7 Dmi7(b5) Gmi7(b5) C7

17

21 Fmi7 Dmi7(b5) Cmi7 F7

25 Bbmi7 Eb7 Abmi7 Db7

29 Gbmi7 B7 Gmi7 C7

# MISTY

ERROL GARNER/JOHNNY BURKE, 1954

BALLAD

**A** Ebma7\* Bbmi7 Eb7 Abma7 Abmi7 Db7

6 Ebma7 Cmi7 Fmi7 Bb7 1. G7 C7 Fmi7 Bb7

10 12. Eb6 Abmi7 Db7 Eb6 B Bbmi7 Eb7

14 Abma7 Ami7 D7 Cmi7 F7

18 Bb7 Edim7 Fmi7 Bb7 A Ebma7\* Bbmi7 Eb7

22 Abma7 Abmi7 Db7 Ebma7 Cmi7 Fmi7 Bb7

26 Ebma7 C7 Fmi7 Bb7

\* ALTERNATE CHANGES COMMONLY USED  
HERE ARE D/Eb, OR Ami7 TO D7

# M.J.M.

DEDICATED TO MY CHILDREN, MICHAEL, JOHN & MELISSA

ROBERT M. ROETKER, 1982

MED SWING

**A**

Emi7b5 A7b9 Dmi7<sub>3</sub>

6 Cmi<sup>9</sup> B<sup>13</sup> b<sup>b</sup>ma9#11

10 Bmi7b5 E7#9 Ami<sup>9</sup> A<sup>b</sup>13

14 D7#9 Db7#9 1. C7#9

18 2. C7#9 **B** D<sup>b</sup>mi<sup>9</sup>

22 D<sup>b</sup>mi<sup>9</sup> D<sup>b</sup>mi<sup>9</sup>

26 D<sup>b</sup>mi<sup>9</sup> Dmi<sup>9</sup>

30 Dmi<sup>9</sup> Dmi<sup>9</sup>

34 Dmi<sup>9</sup> A<sup>b</sup>13

D.C. AL 2NO ENO

# MOMENT'S NOTICE

FAST SWING

JOHN COLTRANE, 1957

**A** E<sup>b</sup>mi<sup>7</sup> A<sup>7</sup> F<sup>b</sup>mi<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>ma<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> Dmi<sup>7</sup> G<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b7</sup>

\*A SECTION IS ONLY PLAYED AT BEGINNING OF TUNE

7 D<sup>b</sup>ma<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup> Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>b7</sup>

13 G<sup>7</sup> C<sup>7</sup> F<sup>b</sup>mi<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup> G<sup>b</sup>mi/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup>

19 E<sup>b</sup>/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup> G<sup>b</sup>mi/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup> E<sup>b6</sup> **B** E<sup>b</sup>mi<sup>7</sup> A<sup>7</sup> F<sup>b</sup>mi<sup>7</sup> B<sup>b7</sup>

25 E<sup>b</sup>ma<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> Dmi<sup>7</sup> G<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>ma<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup>

31 Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup>

37 G<sup>b</sup>ma<sup>7</sup> F<sup>b</sup>mi<sup>7</sup> B<sup>b7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>b</sup>mi<sup>7</sup> B<sup>b7</sup>

43 E<sup>b</sup>/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup> G<sup>b</sup>mi/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup> G<sup>b</sup>mi/B<sup>b</sup> F<sup>b</sup>mi/B<sup>b</sup> E<sup>b6</sup>

SOLOS ON B



# MOMENT TO MOMENT

JOHNNY MERCER/HENRY MANCINI, 1965

LATIN

**A** Am<sup>i</sup>7 Am<sup>i</sup>(ma<sup>7</sup>) Am<sup>i</sup>7 Dm<sup>i</sup>7

6 Am<sup>i</sup>7 /G F<sup>#</sup>m<sup>i</sup>7(b<sup>5</sup>) F<sup>7</sup> E<sup>7</sup>(SUS<sup>4</sup>) E<sup>7</sup>

**B** Am<sup>i</sup>7 Am<sup>i</sup>(ma<sup>7</sup>) Am<sup>i</sup>7 Fm<sup>i</sup>7 B<sup>b</sup>7

14 Cma<sup>7</sup> Am<sup>i</sup>7 E<sup>m</sup>i<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>

**C** Dm<sup>i</sup>7 Bm<sup>i</sup>7(b<sup>5</sup>) E<sup>7</sup> Am<sup>i</sup>7 Am<sup>i</sup>7/G

22 F<sup>#</sup>m<sup>i</sup>7(b<sup>5</sup>) F<sup>7</sup> E<sup>7</sup>(SUS<sup>4</sup>) E<sup>7</sup>

**D** Am<sup>i</sup>7 Am<sup>i</sup>(ma<sup>7</sup>) Am<sup>i</sup>7 Fm<sup>i</sup>7 B<sup>b</sup>7

30 Cma<sup>7</sup> Am<sup>i</sup>7 E<sup>m</sup>i<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>

34 Dm<sup>i</sup>7 G<sup>7</sup> Cma<sup>7</sup> Bm<sup>i</sup>7(b<sup>5</sup>) E<sup>7</sup>

# MONA LISA

JAY LIVINGSTON/RAY EVANS, 1949

BALLAD

**A**

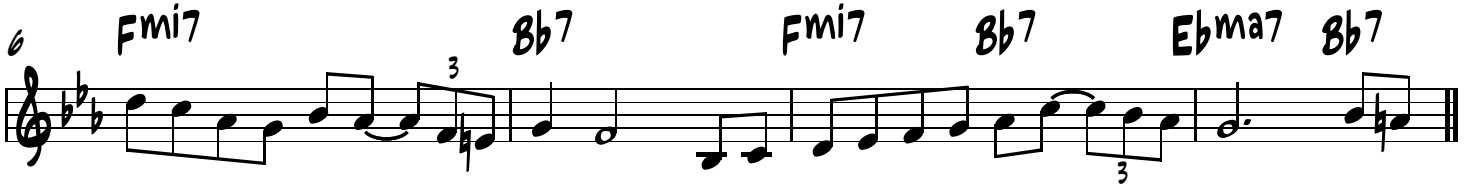
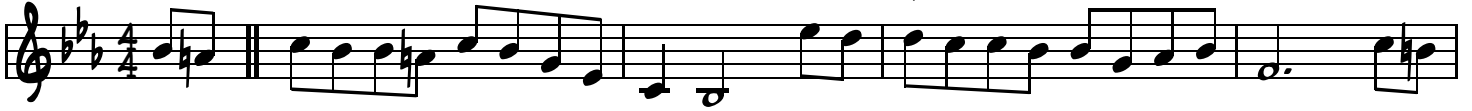
E $\flat$ ma7

Gmi7

C7

Fmi7

B $\flat$ 7

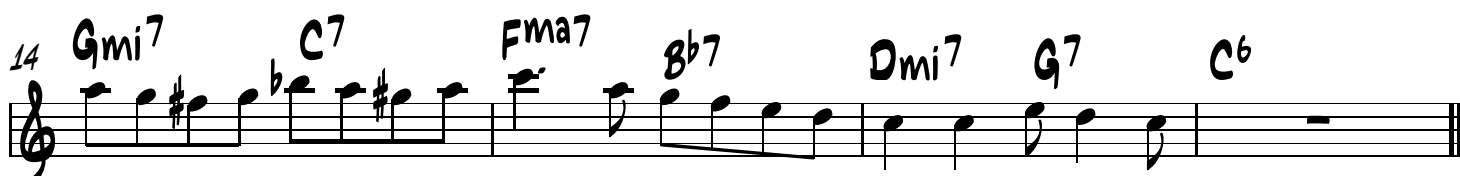


# MONTEVIDEO

OTHELLO MOLINEAUX, 1980

FAST LATIN

**A** Dmi7 G7 Emi7 A7 Dmi7 G7 C6




FINE

SOLOS

A


2 34

Dmi7 G7 Emi7 A7 Dmi7 G7 C6



38


Gmi7 C7 Fmi7 Bb7 Emi7 A7 Ebmi7 Ab7



A

42

Dmi7 G7 Emi7 A7 Dmi7 G7 C6



46

Gmi7 C7 Fmi7 Bb7 Dmi7 G7 C6



B

50

Bmi7 E7 Ama7 Bmi7 E7 Bbmi7 Eb7



54

Ami7 D7 Gma7 E7ALT Ami7 D7 Dmi7 G7



A

58

Dmi7 G7 Emi7 A7 Dmi7 G7 C6



62

Gmi7 C7 Fmi7 Bb7 Dmi7 G7 C6



AFTER SOLOS D.C. AL FINE

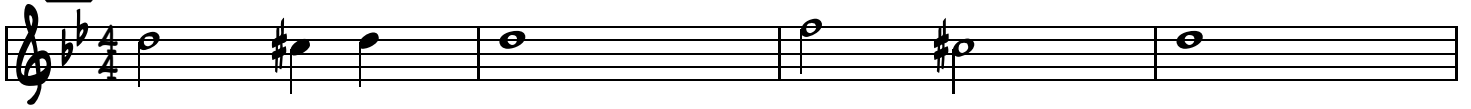
# MOOD INDIGO

MED BALLAD

DUKE ELLINGTON/IRVING MILLS

ALBANY BIGARD, 1930

**A** B $\flat$ ma7 C7 Cmi7 F7 B $\flat$ ma7 F7



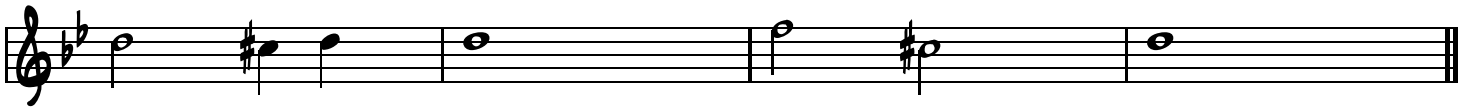
5 B $\flat$ ma7 C7 G $\flat$ 7 F7



9 B $\flat$ 6 Fmi7 B $\flat$ 7 Ebma7 Ab7



13 B $\flat$ ma7 C7 Cmi7 F7 B $\flat$ ma7 F7



**B** B $\flat$ ma7 G7 C7 Cmi7 F7 Dmi7 G7 Cmi7 F7



21 B $\flat$ ma7 G7 C7 G $\flat$ 7 F7



25 B $\flat$ 6 Fmi7 B $\flat$ 7 Ebma7 Ab7



29 B $\flat$ ma7 G7 C7 Cmi7 F7 B $\flat$ ma7 Cmi7 F7



# MOON AND SAND

ALEC WILDER/MORTY PALITZ  
WILLIAM ENVICK, 1941

MED LATIN

**A** Dmi7 Bbma7 Abma7 Bb7(SUS4)

5 Ebma7 A13 Abma7 Ami7 D7

9 Gmi7 C7 Fma7

13 Bmi7(b5) E7 Emi7(b5) A7

17 Dmi7 G7 Cmi7 F7

21 Bbma7 Gmi7 Emi7(b5) A7

**B** Dmi7 Bbma7 Abma7 Bb7(SUS4)

25 Ebma7 A13 Abma7 Ami7 D7

29 Gmi7 C7 Ami7 Dmi7

37 Gmi7 Emi7(b5) A7 Dmi7

JAZZ WALTZ

# MOON RIVER

\*CAN ALSO BE PLAYED IN 4/4

HENRY MANCINI/JOHNNY MERCER, 1961

**A** Cma7 Ami7 Fma9(#11) Cma7 C7

5 Fma9(#11) Cma7 Bmi7(b5) E7

9 Ami7 C7 Fma7 Bb7

13 Ami7 /G F#mi7(b5) B7 Emi7 A7 Dmi7 G7

**B** Cma7 Ami7 Fma9(#11) Cma7 C7

17 Fma9(#11) Cma7 Bmi7(b5) E7

21 Ami7 Ami7/G F#mi7(b5) F9(#11)

29 Cma7 F9(#11) Cma7 F9(#11)

33 Cma7 Ami7 Dmi7 G7

37 Cb Ami7 Dmi7 G7

The musical score is written in treble clef with a 3/4 time signature. It consists of two main sections, A and B, each with four measures. Section A starts with a boxed 'A' and ends with a double bar line. Section B starts with a boxed 'B' and also ends with a double bar line. The chords are written above the notes. The melody is primarily composed of quarter and eighth notes, with some slurs and ties. The key signature is one flat (Bb), and the tempo is indicated as a Jazz Waltz.

# MOONGLOW

MED BALLAD OR SWING

WILL HUDSON/EDDIE DE LANGE

IRVING MILLS, 1934

**A** C<sup>6</sup> F<sup>9</sup>(#11) G<sup>6</sup> A<sup>7</sup>

5 A<sup>mi</sup>7 D<sup>7</sup> G<sup>6</sup> G<sup>dim</sup> A<sup>mi</sup>7/G G<sup>dim</sup> G<sup>6</sup>

**A** C<sup>6</sup> F<sup>9</sup>(#11) G<sup>6</sup> A<sup>7</sup>

13 A<sup>mi</sup>7 D<sup>7</sup> G<sup>6</sup> G<sup>dim</sup> A<sup>mi</sup>7/G G<sup>dim</sup> G<sup>6</sup>

**B** G<sup>7</sup> G<sup>7</sup> G<sup>b</sup>7 F<sup>7</sup> E<sup>7</sup>

21 A<sup>7</sup> D<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup>

**A** C<sup>6</sup> F<sup>9</sup>(#11) G<sup>6</sup> A<sup>7</sup>

29 A<sup>mi</sup>7 D<sup>7</sup> G<sup>6</sup> G<sup>dim</sup> A<sup>mi</sup>7/G G<sup>dim</sup> G<sup>6</sup>



# MOONLIGHT BECOMES YOU

MEDIUM OR BALLAD

JOHNNY BURKE/JIMMY VAN HEUSEN, 1942

**A** Fma7 F#dim Gmi7 C7 Fma7 F7 Bbma7 Eb7

5 Ami7 D7 Gmi7 C7 Ami7 D7 Gmi7 C7

**A** Fma7 F#dim Gmi7 C7 Fma7 F7 Bbma7 Eb7

9

13 Ami7 D7 Gmi7 C7 F6 Cmi7 F7

**B** Bbma7 Cmi7 F7 Bbma7

17

21 Emi7(b5) A7 Dmi7 G7 Gmi7 C7

**C** Fma7 F#dim Gmi7 C7 Fma7 F7 Bbma7 Eb7

25

29 Ami7 D7 Gmi7 C7 Ami7(b5) D7 Gmi7 C7

33 F6 D7 Gmi7 C7

# MOONLIGHT IN VERMONT

BALLAD

JOHN BLACKBURN/KARL SUSSDORF, 1949

**A** Ebma7 Cmi7 Fmi7 Bb7 Bbmi7 Eb7 Abmi(ma7) Db7

5 Fmi7 Bb7sus Eb6 Fmi7 Bb7 **A** Ebma7 Cmi7 Fmi7 Bb7

9 Bbmi7 Eb7 Abmi(ma7) Db7 Fmi7 Bb7sus Eb6

**B** Ami7 D7 Gma7 Emi7 Ami7 D7 Gma7

17 Bbmi7 Eb7 Abma7 Fmi7 Bbmi7 Eb7 Abma7 Bb7

**C** Ebma7 Cmi7 Fmi7 Bb7 Bbmi7 Eb7 Abmi(ma7) Db7

25 Fmi7 Bb7sus Eb6 C7 F7b5 F9 E9 Ebma7 Fmi7 Bb7

BALLAD

# MOONLIGHT SERENADE

MITCHELL PARISH/GLEN MILLER, 1939

**A** F<sup>6</sup> A<sup>b</sup>DIM Gmi<sup>7</sup> C<sup>7</sup>

5 Fma<sup>7</sup> F<sup>6</sup> Fma<sup>7</sup> E<sup>b</sup>9#11 D<sup>7</sup> B<sup>b</sup>mi<sup>6</sup>

9 Ami<sup>7</sup> Dmi<sup>7</sup> Gmi<sup>7b5</sup> Gmi<sup>7</sup> C<sup>7</sup> C<sup>7</sup>ALT 1. Fma<sup>7</sup> Gmi<sup>7</sup>C<sup>7</sup> 2. Cmi<sup>7</sup> F<sup>7</sup>

**B** B<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>6</sup> Emi<sup>7</sup> A<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup>

14 Bmi<sup>7b5</sup> E<sup>7</sup> Bmi<sup>7b5</sup> E<sup>7</sup> Ami<sup>7b5</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

**A** F<sup>6</sup> A<sup>b</sup>DIM Gmi<sup>7</sup> C<sup>7</sup>

22 Fma<sup>7</sup> F<sup>6</sup> Fma<sup>7</sup> E<sup>b</sup>9#11 D<sup>7</sup> B<sup>b</sup>mi<sup>6</sup>

26 Ami<sup>7</sup> Dmi<sup>7</sup> Gmi<sup>7b5</sup> Gmi<sup>7</sup> C<sup>7</sup> C<sup>7</sup>ALT Fma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

30

# MORE

MED LATIN

RIZ ORTOLONI/NINO OLIVIERO

NORMAN NEWELL, 1962

**A**

1 **G**<sub>ma7</sub> **E**<sub>mi</sub><sup>7</sup> **A**<sub>mi</sub><sup>7</sup> **D**<sup>7</sup>

5 **G**<sub>ma7</sub> **E**<sub>mi</sub><sup>7</sup> **A**<sub>mi</sub><sup>7</sup> **D**<sup>7</sup>

9 **G**<sub>ma7</sub> **E**<sub>mi</sub><sup>7</sup> **A**<sub>mi</sub><sup>7</sup> **D**<sup>7</sup>

13 **G**<sub>ma7</sub> **E**<sub>mi</sub><sup>7</sup> **A**<sub>mi</sub><sup>7</sup> / **G** **F**<sup>#</sup>**mi**<sup>7b5</sup> **B**<sup>7</sup>

17 **E**<sub>mi</sub> **E**<sub>mi</sub><sup>(ma7)</sup> **E**<sub>mi</sub><sup>7</sup> **E**<sub>mi</sub><sup>6</sup>

21 **A**<sub>mi</sub><sup>7</sup> **A**<sup>7</sup> **A**<sub>mi</sub><sup>7</sup> **D**<sup>7</sup>

**B**

25 **G**<sub>ma7</sub> **E**<sub>mi</sub><sup>7</sup> **A**<sub>mi</sub><sup>7</sup> **D**<sup>7</sup>

29 **G**<sub>ma7</sub> **E**<sub>mi</sub><sup>7</sup> **A**<sub>mi</sub><sup>7</sup> / **G** **F**<sup>#</sup>**mi**<sup>7b5</sup> **B**<sup>7</sup>

33 **E**<sub>mi</sub> **E**<sub>mi</sub><sup>(ma7)</sup> **E**<sub>mi</sub><sup>7</sup> **E**<sub>mi</sub><sup>6</sup>

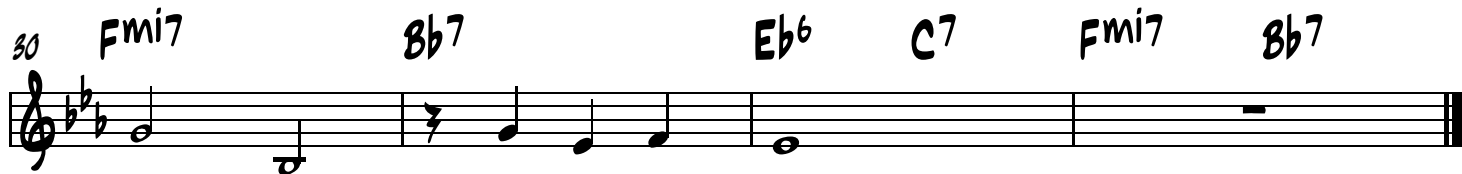
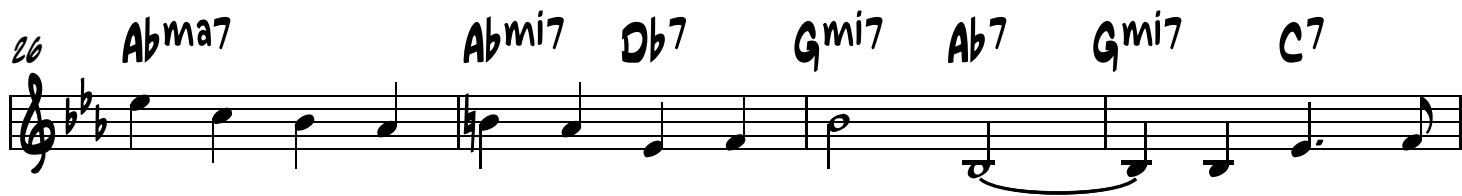
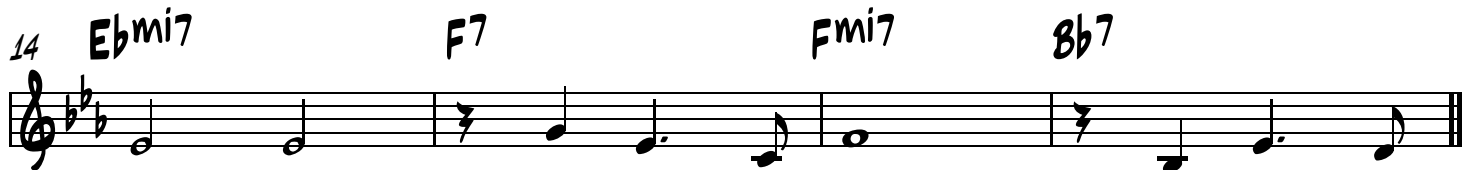
37 **A**<sub>mi</sub><sup>7</sup> **D**<sup>7</sup> **G**<sub>ma7</sub> **A**<sub>mi</sub><sup>7</sup> **D**<sup>7</sup>

# THE MORE I SEE YOU

HARRY WARREN/MACK GORDON, 1945

MEDIUM OR BALLAD

**A** Eb<sup>6</sup> Ab<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup>



# MORE THAN YOU KNOW

WILLIAM ROSE/EDWARD ELISCU

VINCENT YOUMANS, 1929

MEDIUM BALLAD

The musical score is written on a single treble clef staff with a 3/4 time signature. It consists of eight lines of music, each with a set of guitar chords written above the notes. Measure numbers 1, 6, 10, 14, 18, 22, 26, and 30 are indicated at the start of their respective lines. Section markers 'A', 'B', and 'A' are placed in boxes at the beginning of measures 1, 18, and 26 respectively. Triplet markings (a '3' over a bracket) are present over the first three notes of measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, and 31. The chords are: Line 1: A Cma7, G7, Gmi7, C7, Fma7, Emi7, A7, Dmi7, Fmi7, Bb7; Line 2: Dmi7, Ab7, Dmi7, G7, Emi7, A7, Dmi7, G7; Line 3: A Cma7, G7, Gmi7, C7, Fma7, Emi7, A7, Dmi7, Fmi7, Bb7; Line 4: Dmi7, A7, Dmi7, G7, Cb, F7, Cb, F#mi7b5, B7; Line 5: B Emi7, C#mi7b5, F#mi7b5, B7, Emi7, Ami7b5, D7; Line 6: Gma7, Emi7, A7, D7, Dmi7, G7; Line 7: A Cma7, G7, Gmi7, C7, Fma7, Emi7, A7, Dmi7, Fmi7, Bb7; Line 8: Dmi7, A7, Dmi7, G7, Cb, Ami7, Dmi7, G7.

# MORNING

LATIN

CLARE FISCHER, 1965

INTRO

Cmi7

F7

Bbmi7

Eb7

Cmi7

F7

Bbmi7

Eb7



5 Ebmi7 Ab7 Dbma7 Gbma7 Cmi7 F7 Bbmi7 Eb7

9 A Cmi7 F7 Bbmi7 Eb7 Cmi7 F7 Bbmi7 Eb7

13 Ebmi7 Ab7 Dbma7 Gbma7 Cmi7 F7 Bbmi7 Eb7

17 B Ebmi7 Ab7 Dbma7 Gb7 Fmi7 Bb7

21 Ebmi7 Ab7 B7 Bb7/F

25 A Cmi7 F7 Bbmi7 Eb7 Cmi7 F7 Bbmi7 Eb7

29 Ebmi7 Ab7 Dbma7 Gbma7 Cmi7 F7 Bbmi7 Eb7

# MOVE

DENZIL DE COSTA BEST, 1947

**A**  $Bbma$   $Eb7$   $Bbma$   $G7(b9)$

5  $Cmi7$   $F7$   $Bbma$   $Cmi7$   $F7$

**A**  $Bbma$   $Eb7$   $Bbma$   $G7(b9)$

13  $Cmi7$   $F7$   $Bbma$

**B**  $Fmi7$   $Bb7$   $Ebma7$

21  $C7$   $Cmi7$   $F7$

**A**  $Bbma$   $Eb7$   $Bbma$   $G7(b9)$

29  $Cmi7$   $F7$   $Bbma$   $Cmi7$   $F7$





# MY CHERIE AMOUR

STEVIE WONDER, 1968

MED ROCK/LATIN

**INTRO**  $A\flat$ maj7  $D\flat$ maj7  $D\flat^9(\sharp 11)$   $E\flat$ maj7

USE INTRO FOR ENDING - REPEAT & FADE

6  $A\flat$ maj7  $D\flat$ maj7  $D\flat^9(\sharp 11)$   $E\flat$ maj7  $B\flat 7(\text{SUS}4)$

**A**  $E\flat$ maj7  $A\flat 7(\text{SUS}4)$   $D\flat$ maj7  $B\flat 7(\text{SUS}4)$

10

14  $E\flat$ maj7  $A\flat 7(\text{SUS}4)$   $D\flat$ maj7  $B\flat 7(\text{SUS}4)$

18  $A\flat$ maj7  $B\flat 7$   $D\flat^9(\sharp 11)$   $C 7$

22  $F 7$   $B\flat 7$   $E\flat 6$   $D\flat 6$   $D 6$   $E\flat 6$   $B\flat 7(\text{SUS}4)$

**SOLOS ON A**

# MY FOOLISH HEART

NEO WASHINGTON/VICTOR YOUNG, 1949

BALLAD

**A** B $\flat$ ma7 E $\flat$ ma7 Dmi7 G7 Cmi7 /B $\flat$  A7(SUS4) A7

6 Dmi7 Ab13 Gmi7 Db7 Cmi7 Gb9(#11) F7

10 B $\flat$ ma7 Fmi7 B $\flat$ 7 E $\flat$ ma7 A7mi7(b5) D7

14 Gmi7 /F E7mi7(b5) A7 Dmi7 G7(#5) Cmi7 F7

**B** B $\flat$ ma7 E $\flat$ ma7 Dmi7 G7 Cmi7 /B $\flat$  A7(SUS4) A7

18

22 Dmi7 Ab13 Gmi7 Db7 Cmi7 /B $\flat$  A7mi7(b5) D7

26 Gmi7 E $\flat$ mi7 Ab7 B $\flat$ ma7 E $\flat$ ma7 Ab7(b5) G7

30 Cmi7 G7 C13 C7(#5) F9(SUS4) F7 B $\flat$ 6 G7 Cmi7 F7

# MY FUNNY VALENTINE

BALLAD

RICHARD ROGERS/LORENZ HART, 1937

**A** Cmi7 Cmi(ma7) Cmi7/Bb Ami7(b5)

5 Abma7 Gmi7 Fmi7 /Eb Dmi7(b5) G7

**A** Cmi7 Cmi(ma7) Cmi7/Bb Ami7(b5)

13 Abma7 Fmi7 F#mi7 B7 Fmi7 Bb7

**B** Ebma7 Bb7(SUS4) Ebma7 Bb7(SUS4) Ebma7 Bb7(SUS4) Ebma7 Bb7(SUS4)

21 Ebma7 G7 Cmi7 Bbmi7 Eb7 Abma7 Dmi7(b5) G7

**C** Cmi7 Cmi(ma7) Cmi7/Bb Ami7(b5)

29 Abma7 Dmi7(b5) G7 Cmi7 F7 Bbmi7 Eb7

33 Abma7 Gmi7 Fmi7 Bb7 Eb6 Dmi7(b5) G7

The image displays a piano accompaniment for the ballad 'My Funny Valentine'. It consists of nine staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). The score is divided into sections A, B, and C, each marked with a boxed letter. Section A (measures 1-8) features a melodic line with chords: Cmi7, Cmi(ma7), Cmi7/Bb, and Ami7(b5). Section B (measures 9-16) has a similar melodic line with chords: Abma7, Gmi7, Fmi7, /Eb, Dmi7(b5), and G7. Section C (measures 17-24) continues with chords: Abma7, Fmi7, F#mi7, B7, Fmi7, and Bb7. Section D (measures 25-32) has chords: Ebma7, Bb7(SUS4), Ebma7, Bb7(SUS4), Ebma7, Bb7(SUS4), Ebma7, Bb7(SUS4). Section E (measures 33-40) has chords: Ebma7, G7, Cmi7, Bbmi7, Eb7, Abma7, Dmi7(b5), and G7. Section F (measures 41-48) has chords: Ebma7, G7, Cmi7, Bbmi7, Eb7, Abma7, Dmi7(b5), and G7. Section G (measures 49-56) has chords: Abma7, Gmi7, Fmi7, Bb7, Eb6, Dmi7(b5), and G7. The melody is written in a treble clef with a key signature of two flats. The chords are written above the staff, and the measure numbers are indicated on the left side of each staff.

# MY IDEAL

BALLAD OR MEDIUM

LEO ROBIN/RICHARD WHITING  
NEWELL CHASE, 1930

**A** Ebma7 C7 Fmi7 Db7 C7

4 F7 Fmi7 Bb7 Dmi7(b5) G7

7 Cmi7 F7 B7 Bb7 **B** Ebma7 C7

10 Fmi7 Db7 C7 F7

13 Fmi7 Abmi7 Db7 Ebma7 Cmi7 F7 Bb7

16 Eb6 Fmi7 Bb7

# MY LITTLE SUEDE SHOES

CHARLIE PARKER, 1956

MED LATIN

**A** Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup>

6 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup>

**A** Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup>

14 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Eb<sup>6</sup> Eb<sup>7</sup>

**B** Abma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> Eb<sup>7</sup>

22 Abma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Eb<sup>6</sup> C<sup>7</sup>

**A** Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> C<sup>7</sup>

30 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Eb<sup>6</sup> C<sup>7</sup>

# MY OLD FLAME

BALLAD

ARTHUR JOHNSTON/SAM COSLOW, 1934

**A** G<sup>ma7</sup> C<sup>mi7</sup> F<sup>7</sup> B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>mi7</sup> D<sup>7</sup>

5 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7<sub>3</sub></sup> A<sup>mi7</sup> E<sup>b7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> C<sup>mi7</sup> F<sup>7</sup> B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>mi7</sup> D<sup>7</sup>

9

13 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7<sub>3</sub></sup> A<sup>mi7</sup> E<sup>b7</sup> C<sup>mi7</sup> F<sup>7</sup>

**B** B<sup>ma7</sup> C<sup>mi7</sup> F<sup>7</sup> A<sup>mi7b5</sup> D<sup>7</sup> G<sup>7</sup>

17

21 C<sup>mi7</sup> F<sup>7</sup> A<sup>mi7b5</sup> D<sup>7</sup> G<sup>mi7</sup> E<sup>mi7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> C<sup>mi7</sup> F<sup>7</sup> B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>mi7</sup> D<sup>7</sup>

25

29 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7<sub>3</sub></sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6/9</sup> A<sup>mi7</sup> D<sup>7</sup>

# MY ONE AND ONLY LOVE

BALLAD

ROBERT MELLIN/GUY WOOD, 1952

**A** C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> A<sup>b</sup>DIM A<sup>mi7</sup> F<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup>

5 D<sup>mi7</sup> /C B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> A<sup>b</sup>DIM A<sup>mi7</sup> F<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup>

9 D<sup>mi7</sup> /C B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> F<sup>#mi7</sup> B<sup>7</sup>

**B** E<sup>mi7</sup> C<sup>#mi7b5</sup> F<sup>#mi7b5</sup> B<sup>7</sup> E<sup>mi7</sup> C<sup>#mi7b5</sup> F<sup>#mi7b5</sup> B<sup>7</sup>

17 E<sup>mi7</sup> E<sup>mi(ma7)</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> A<sup>b9#11</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>ma7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> A<sup>b</sup>DIM A<sup>mi7</sup> F<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup>

25 D<sup>mi7</sup> /C B<sup>mi7b5</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> D<sup>mi7</sup> G<sup>7</sup>



# MY ROMANCE

MED SWING

RICHARD ROGERS/LORENZ HART, 1935

\*SOMETIMES PLAYED IN 3/4

**A** B $\flat$ ma7 Cmi7 Dmi7 Gmi7 Cmi7 F7 B $\flat$ ma7 D7

6 Gmi7 D7 Gmi7 G7 Cmi7 F7 B $\flat$ ma7 B $\flat$ 7

10 E $\flat$ ma7 A $\flat$ 7 B $\flat$ ma7 B $\flat$ 7 E $\flat$ ma7 A $\flat$ 7 B $\flat$ ma7

14 E $\flat$ mi7( $\flat$ 5) A7 Dmi7 A $\flat$ 7 Gmi7 C7 Cmi7 F7

**B** B $\flat$ ma7 Cmi7 Dmi7 Gmi7 Cmi7 F7 B $\flat$ ma7 D7

18

22 Gmi7 D7 Gmi7 G7 Cmi7 F7 Fmi7 B $\flat$ 7

26 E $\flat$ ma7 G7 Cmi7 /B $\flat$  A $\flat$ mi7( $\flat$ 5) D7 Gmi7 G $\flat$ 7

30 B $\flat$ ma7/F Gmi7 Cmi7 F7 B $\flat$  $\flat$ /9 Gmi7 Cmi7 F7

# MY SHINING HOUR

FAST SWING

HAROLD ARLEN/JOHNNY MERCER, 1943

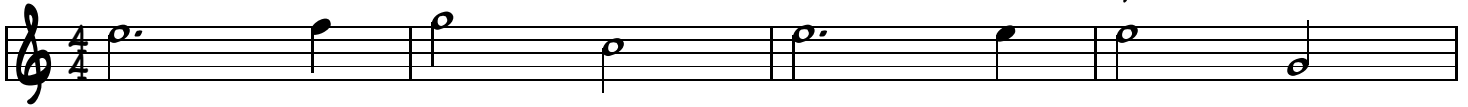
**A**

C<sup>ma</sup>7

A<sup>mi</sup>7

D<sup>7</sup>

G<sup>7</sup>



5 C<sup>ma</sup>7

B<sup>mi</sup>7(b<sup>5</sup>)

E<sup>7</sup>



9 A<sup>mi</sup>7

B<sup>mi</sup>7(b<sup>5</sup>)

E<sup>7</sup>



13 A<sup>mi</sup>7

D<sup>7</sup>

D<sup>mi</sup>7

G<sup>7</sup>

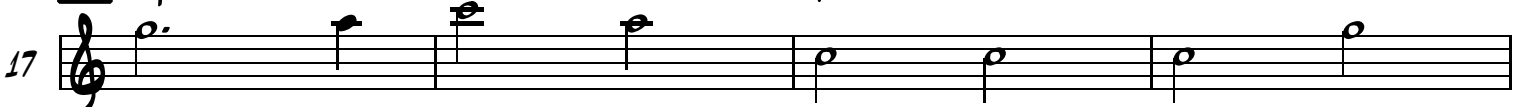


**B**

G<sup>mi</sup>7

C<sup>7</sup>

F<sup>ma</sup>7



21 F<sup>mi</sup>7

B<sup>b</sup>7

E<sup>7</sup>(#5)

A<sup>7</sup>(#5)

D<sup>mi</sup>7

G<sup>7</sup>



25 C<sup>ma</sup>7

B<sup>b</sup>7

A<sup>7</sup>



29 D<sup>mi</sup>7

G<sup>7</sup>

C<sup>6</sup>

D<sup>mi</sup>7

G<sup>7</sup>



# MY SHIP

BALLAD

IRA GERSHWIN/KURT WEILL, 1941

**A** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 Gmi7 C7

6 Fma7 D7 Gmi7 Emi7b5A7 1. Dmi7 G7 Gmi7 C7

12. Dmi7 G7 Gmi7 C7 F6 **B** Gmi7 C7 Gmi7 C7

Gmi7 C7 Fma7 E7 Ami7 D7 Ami7 D7

G7 Gmi7 C7 **C** Fma7 Dmi7 Gmi7 C7

Fma7 Dmi7 Gmi7 C7 Fma7 D7 Gmi7 Emi7b5A7b9

Dmi7 G7 Gmi7 C7 F6 Gmi7 C7  $\oplus$  CODA LAST X ONLY  
LAST X ONLY

$\oplus$  Fma7 B7b5 Bbma7#11 Eb7 Ami7 Dmi7 Gmi7 C7 Fma7

# NAIMA

BALLAD

JOHN COLTRANE, 1973

**A**  $D^{\flat}ma7/E^{\flat}$   $E^{\flat}mi^9$   $Ama7/E^{\flat}$   $G^{\flat}ma7/E^{\flat}_3$   $A^{\flat}ma7$

5  $D^{\flat}ma7/E^{\flat}$   $E^{\flat}mi^9$   $Ama7/E^{\flat}$   $G^{\flat}ma7/E^{\flat}_3$   $A^{\flat}ma7$

**B**  $B^{\flat}ma7/B^{\flat}$   $B^{\flat}13b9$   $B^{\flat}ma7/B^{\flat}$   $B^{\flat}13b9$

13  $D^{\flat}ma7^{\sharp}5/B^{\flat}$   $B^{\flat}ma7/B^{\flat}$   $A^{\flat}ma7/B^{\flat}$   $E^{\flat}sus^{\flat}9/B^{\flat}$

**C**  $D^{\flat}ma7/E^{\flat}$   $E^{\flat}mi^9$   $Ama7/E^{\flat}$   $G^{\flat}ma7/E^{\flat}_3$   $A^{\flat}ma7$

CODA LAST X ONLY

21  $Ama7/E^{\flat}$   $G^{\flat}ma7/E^{\flat}_3$   $A^{\flat}ma7$   $Ama7/E^{\flat}$   $G^{\flat}ma7/E^{\flat}_3$   $A^{\flat}ma7$

25  $Ama7/E^{\flat}$   $G^{\flat}ma7/E^{\flat}_3$   $A^{\flat}ma7$   $D^{\flat}ma7$   $A^{\flat}ma7$   $D^{\flat}ma7$   $A^{\flat}ma7$   $D^{\flat}ma7$   $A^{\flat}ma7$

# NAMELY YOU

MED SWING

GENE DEPAUL/JOHNNY MERCER, 1956

**A** B $\flat$ ma7 Eb7 Dmi7 Gmi7 Cmi7 F7 B $\flat$ ma7 D7



5 Gmi Gmi(ma7) Gmi7 C7 Cmi7 F7 B $\flat$ ma7 B $\flat$ 7



9 Ebma7 /D Cmi7 F7 Ami7(b5) D7 Gmi7



13 Gmi7 C7 Fma7 D7 Gmi7 C7 Cmi7 F7



**B** B $\flat$ ma7 Eb7 Dmi7 Gmi7 Cmi7 F7 B $\flat$ ma7 D7



21 Gmi Gmi(ma7) Gmi7 C7 Cmi7 F7 B $\flat$ ma7 B $\flat$ 7



25 Ebma7 /D Cmi7 F7 Ami7(b5) D7 Gmi7 Ab7



29 B $\flat$ ma7 Eb7 Dmi7 Gmi7 Cmi7 F7 B $\flat$ ma7 Cmi7 F7



# NANCY

WITH THE LAUGHING FACE

PHIL SILVERS/JIMMY VAN HEUSEN, 1944

BALLAD

Musical score for 'NANCY' in F major, 4/4 time. The score consists of nine staves of music. Chords are indicated above the staff. Rehearsal marks A and B are present.

Staff 1: **A** Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> A<sup>b</sup>7

Staff 2 (5): Gmi<sup>7</sup> G<sup>b</sup>dim Fmi<sup>7</sup> Fmi<sup>7</sup>/E<sup>b</sup> Dmi<sup>7b5</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

Staff 3 (9): Fmi<sup>7</sup> Gmi<sup>7b5</sup> C<sup>7</sup> **A** Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> A<sup>b</sup>7

Staff 4 (13): Gmi<sup>7</sup> G<sup>b</sup>dim Fmi<sup>7</sup> Fmi<sup>7</sup>/E<sup>b</sup> Dmi<sup>7b5</sup> G<sup>7</sup> Cmi<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

Staff 5 (17): E<sup>b</sup>6 Dmi<sup>7b5</sup> G<sup>7</sup> **B** Cmi<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup> Cmi<sup>7</sup>

Staff 6 (21): F<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> Dmi<sup>7b5</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

Staff 7 (25): Fmi<sup>7</sup> Gmi<sup>7b5</sup> C<sup>7</sup> **A** Fmi<sup>7</sup> B<sup>b</sup>7 Ebma<sup>7</sup> A<sup>b</sup>7

Staff 8 (29): Gmi<sup>7</sup> G<sup>b</sup>dim Fmi<sup>7</sup> Fmi<sup>7</sup>/E<sup>b</sup> Dmi<sup>7b5</sup> G<sup>7</sup> Cmi<sup>7</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7

Staff 9 (33): E<sup>b</sup>6 Gmi<sup>7b5</sup> C<sup>7</sup>

# NARCOIS

MED-UP SWING

MILES DAVIS, 1958

**A** Emi7 Fma7 B7 Cma7

6 Ami7 Fma7 Ema7<sub>3</sub> Emi7

**A** Emi7 Fma7 B7 Cma7

14 Ami7 Fma7 Ema7<sub>3</sub> Emi7

**B** Ami7 Fma7#11 Ami7 Fma7#11

22 Dmi7 Dmi7 G7 Cma7 Fma7#11

**A** Emi7 Fma7 B7 Cma7

30 Ami7 Fma7 Ema7<sub>3</sub> Emi7

# NATURE BOY

EDEN AHBEZ, 1948

MED BALLAD

**A** Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

6 Dmi Dmi(ma7) Dmi7 Dmi6 Gmi6 Dmi E mi7(b5)

10 A7 Dmi

14 E7(b9) A7

**B** Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

18

22 Dmi Dmi(ma7) Dmi7 Dmi6 Gmi6 Dmi E mi7(b5)

26 A7 Dmi B mi7(b5)

30 E7(b9) A7(#5) Dmi7 E mi7(b5) A7



# THE NEARNESS OF YOU

NEO WASHINGTON/HOAGY CARMICHAEL, 1957

BALLAD

**A** Fma7 Cmi7 F7 Bbma7 Bmi7(b5) E7

6 Ami7 D7 Gmi7 C7 Ami7 D7 Gmi7 C7

**A** Fma7 Cmi7 F7 Bbma7 Bmi7(b5) E7

10

14 Ami7 D7 Gmi7 C7 F6 Eb7 F6 D7

**B** Gmi7 C7 F6 F7 Cmi7 F7

18

22 Bb6 Bmi7(b5) E7 Ami7 D7 G7 Gmi7 C7

**C** Fma7 Cmi7 F7 Bbma7 Bmi7(b5) E7

26

30 Ami7 D7 Gmi7 C7 Ami7(b5) D7

34 Gmi7 C7 F6 D7 Gmi7 C7

# NEFERTITI

BALLAD

MILES DAVIS, 1968

**A**  $A\flat ma7(\sharp 11)$   $D\flat(SUS4)$   $Gmi7(\flat 5)$   $C7\flat 9\flat 5$

5  $Bma9$   $Bma9(\sharp 11)$   $B\flat mi7(\flat 5)$   $E7\flat 9\flat 5$

9  $Ema7$   $Dma7/A$   $A\flat 13(\sharp 11)$   $E(add9)/F\sharp$

13  $E9(SUS4)$   $E\flat 13(\flat 5)$   $B\flat mi(ma7)$   $E\flat 13(\flat 5)$

**A**  $A\flat ma7(\sharp 11)$   $D\flat(SUS4)$   $Gmi7(\flat 5)$   $C7(\flat 9)\sharp 5$

17  $Bma9$   $Bma9(\sharp 11)$   $B\flat mi7(\flat 5)$   $E7\flat 9\flat 5$

21  $Ema7$   $Dma7/A$   $A\flat 13(\sharp 11)$   $E(add9)/F\sharp$

25  $E9(SUS4)$   $E\flat 13(\flat 5)$   $B\flat mi(ma7)$   $E\flat 13(\flat 5)$

# NICA'S DREAM

LATIN/SWING

HORACE SILVER, 1984

INTRO

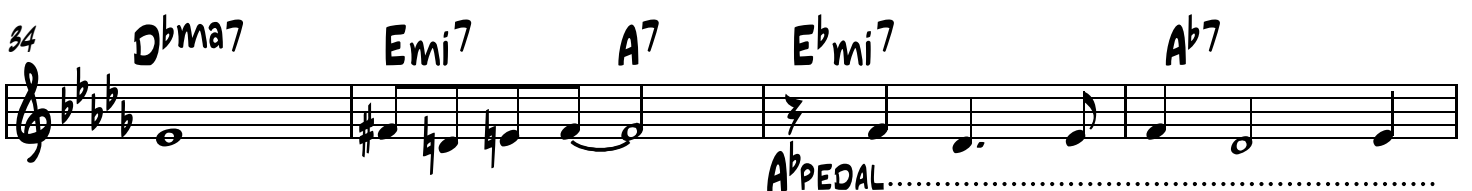
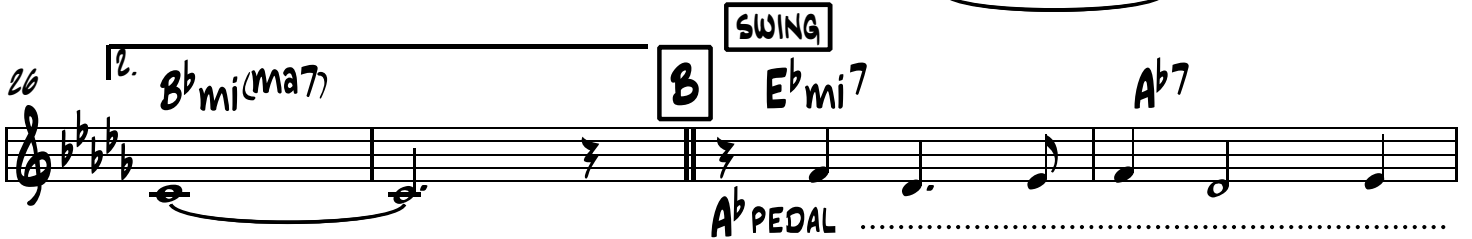
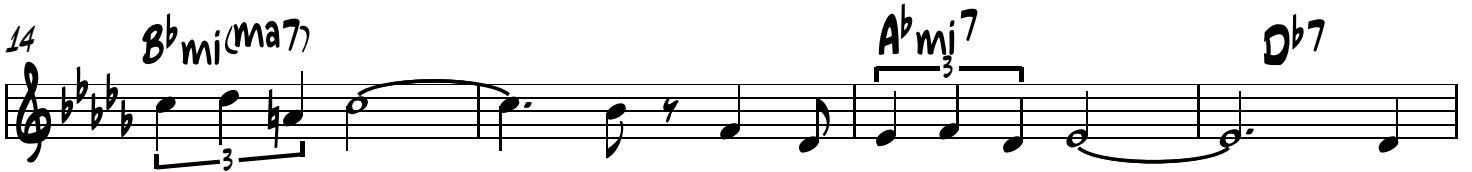
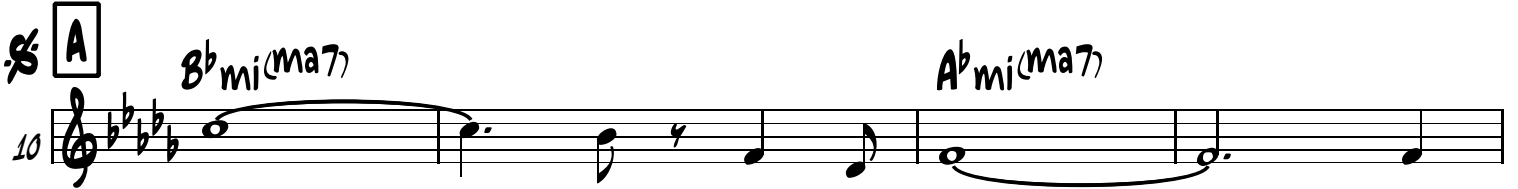
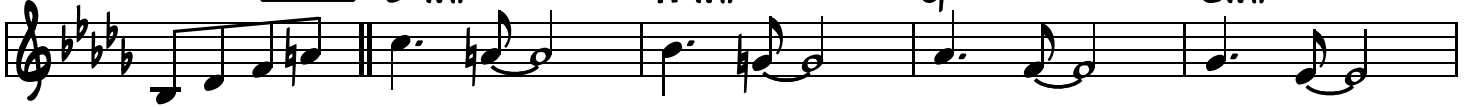
LATIN

B<sup>b</sup>mi(ma7)

A<sup>b</sup>mi(ma7)

G<sup>b</sup>ma7

Cmi7<sup>b5</sup>



38  $D^bma7$   $B^b7$   $E^bmi7$   $A^b7$

42  $D^bma7$   $F7\#9$  **A**  $B^bmi(ma7)$  **LATIN**

46  $A^bmi(ma7)$   $B^bmi(ma7)$

50  $A^bmi7$   $D^b7$   $A^bmi7$   $D^b7$

54  $G^bma7$   $D^b7\#9$   $C7\#9$   $Cmi7^b5$   $F7$

58  $B^bmi(ma7)$  **C**  $B^bmi(ma7)$   $A^bmi(ma7)$

62  $G^bma7$   $Cmi7^b5$   $Cmi7$   $F7$

66  $B^bmi7$   $F7\#9$

FINE

SOLOS ARE OVER AABA- C MAY BE USED BETWEEN SOLOS  
AFTER SOLOS PLAY C THEN D.S. AL FINE

# NICE 'N EASY

MED SWING

LEW SPENCE/ALAN BERGMAN

MARILYN KEITH, 1960

**A** Cma7 Cma7(#5) C<sup>6</sup> C<sup>7</sup>

5 Dmi7 A<sup>7</sup> Dmi7 G<sup>7</sup>

**A** Cma7 Cma7(#5) C<sup>6</sup> C<sup>7</sup>

13 Dmi7 A<sup>7</sup> Dmi7 Bmi7(b5) E<sup>7</sup>

**B** Ami7 E<sup>7</sup> Dmi7 G<sup>7</sup> Cma7

17

21 E<sup>7</sup>mi7(b5) A<sup>7</sup> Ab<sup>9</sup>(#11) G<sup>7</sup>(sus4) G<sup>7</sup>

**C** Cma7 Cma7(#5) C<sup>6</sup> C<sup>7</sup>

25

29 Fma7 E<sup>7</sup> Ami7 D<sup>7</sup> D<sup>#</sup>dim

33 E<sup>7</sup>mi7 Ami7 Dmi7 G<sup>7</sup> C<sup>6</sup> Dmi7 G<sup>7</sup>

# NICE WORK IF YOU CAN GET IT

MED SWING

GEORGE & IRA GERSHWIN, 1937

**A** B7 E7 A7 D7 G7 C7 A7 Bbdim

5 Bmi7 Emi7 Ami7 D7 Ami7 D7 G6 C7

**A** B7 E7 A7 D7 G7 C7 A7 Bbdim

13 Bmi7 Emi7 Ami7 D7 Ami7 D7 G6 B7

**B** Emi7 C7 Emi7 A7

21 Dmi7 Bmi7(b5) Emi7(b5) A7 Ami7 D7 C7

**C** B7 E7 A7 D7 G7 C7 A7 Bbdim Bmi7 Emi7

25 B7 E7 A7 D7 G7 C7 A7 Bbdim Bmi7 Emi7

30 Ami7 D7 B7 E7 Ami7 D7 G6 C7

# NIGHT AND DAY

COLE PORTER, 1932

MED SWING OR LATIN

**A** Bma7 Bb7 Ebma7

6 Bma7 Bb7 Ebma7

10 Ami7b5 Abmi7 Gmi7 GbDIM

14 Fmi7 Bb7 1. Ebma7

18 2. Ebma7 **B** Gbma7

22 Ebma7 Gbma7

26 Ebma7 Ami7b5 Abmi7

30 Gmi7 GbDIM Fmi7 Bb7

34 Ebma7

# THE NIGHT HAS A THOUSAND EYES

MED-UP LATIN

BUDDY BERNIER/JERRY BRAININ, 1948

Musical score for "The Night Has a Thousand Eyes" in G major, 4/4 time. The score consists of nine staves of music. The first staff begins with a boxed letter 'A' and a repeat sign. The key signature has one sharp (F#). The score includes various chords and musical notations such as slurs, ties, and repeat signs.

Chords and markings:

- Staff 1: **A** G<sup>ma7</sup>/D, A<sup>mi7</sup>/D
- Staff 2: G<sup>ma7</sup>/D, A<sup>mi7</sup>/D
- Staff 3: D<sup>mi7</sup>, G<sup>7</sup>, C<sup>ma7</sup>, F<sup>7</sup>
- Staff 4: A<sup>mi7</sup>, D<sup>7</sup>, 1. G<sup>ma7</sup>
- Staff 5: 2. G<sup>ma7</sup>, **B** C<sup>mi7</sup>, F<sup>7</sup>
- Staff 6: B<sup>b</sup>ma<sup>7</sup>, B<sup>b</sup>mi<sup>7</sup>, E<sup>b</sup>7
- Staff 7: A<sup>b</sup>ma<sup>7</sup>, A<sup>mi7</sup>, D<sup>7</sup>
- Staff 8: B<sup>mi7</sup>, E<sup>7</sup>, A<sup>mi7</sup>, D<sup>7</sup>
- Staff 9: G<sup>ma7</sup>



# A NIGHT IN TUNISIA

LATIN

DIZZY GILLESPIE, 1944

**BASS INTRO**

Musical notation for the first line of the bass intro, measures 1-4. Chords: Eb7, Dmi6, Eb7, Dmi6.

Musical notation for the second line of the bass intro, measures 5-8. Chords: Eb7, Dmi6, Eb7, Dmi6.

Musical notation for the first line of section A, measures 9-12. Chords: Eb7, Dmi6, Eb7, Dmi6.

Musical notation for the second line of section A, measures 13-16. Chords: Eb7, Dmi6, Emi7b5, A7. First ending: Dmi. Second ending: Dmi.

Musical notation for the first line of section B, measures 17-21. Chords: Ami7b5, D7, Gmi7.

Musical notation for the second line of section B, measures 22-25. Chords: Gmi7b5, C7, Fma7, Emi7b5, A7.

Musical notation for the first line of section A, measures 26-29. Chords: Eb7, Dmi6, Eb7, Dmi6.

Musical notation for the second line of section A, measures 30-33. Chords: Eb7, Dmi6, Emi7b5, A7, Dmi.

INTERLUDE

2  
34

Emi7 Eb9#11 Dmi7

39

G9#11 Gmi(ma7) Gm7

44

Gb7#9 F6 SOLO BREAK

SOLOS

A

50

Eb7 Dmi6 Eb7 Dmi6

54

Eb7 Dmi6 Emi7b5 A7 1. Dmi 2. Dmi

B

59

Ami7b5 D7 Gmi7 Gmi7b5 C7

65

Fma7 Emi7b5 A7 A Eb7 Dmi6 Eb7

70

Dmi6 Eb7 Dmi6 Emi7b5 A7 Dmi



# NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN II/JEROME KEERN, 1946

MED SWING

**A** Ebma7 Ab7 Gmi7 C7 Fmi7 C7 Fmi7 Bb7

6 Fmi7 Bb7 Emi7 A7 Dma7 Ami7 D7

10 Gma7 G#dim Dma/A F#7/A# Bmi7 D7/A

14 Gmi7 C7 Fmi7 Bb7

**B** Ebma7 Ab7 Gmi7 C7 Fmi7 C7 Fmi7 Bb7

18

22 Fmi7 Bb7 Bbmi7 Eb7 Bbmi7 Eb7

26 Abma7 Db7 Gmi7 C7

30 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7 Gmi7 C7

34 F7 Bb7 Eb6 C7 Fmi7 Bb7

# NUAGES

BALLAD OR SLOW LATIN

DRANGO REINHARDT/JAQUES LAZUE, 1940

**A**  $Bbmi7$   $Eb7$   $Ami7(b5)$   $D7$   $Gma7$   $C7$   $Bmi7$   $Emi7$

6  $Bbmi7$   $Eb7$   $Ami7(b5)$   $D7$   $Gma7$   $D7(SUS4)$   $Gma7$

10  $F\#mi7(b5)$   $B7$   $Emi7$   $B7$   $Emi7$

14  $A7$   $Emi7$   $A7$   $D7(SUS4)$   $D7$

**B**  $Bbmi7$   $Eb7$   $Ami7(b5)$   $D7$   $Gma7$   $D7(SUS4)$   $Gma7$

18

22  $Ebmi7$   $Ab7$   $Dmi7(b5)$   $G7$   $Cma7$

26  $Cmi7$   $F7$   $Gma7$   $C7$   $Bmi7$   $Emi7$

30  $Abmi7$   $Db7$   $Ami7(b5)$   $D7$   $C7$   $Gma7$



# O GRANDE AMOR

WITH TAG AS PLAYED BY STAN GETZ

**A**  $A_{mi}7$   $A^{\flat}DIM$   $G_{mi}7$   $C7$

5  $B_{mi}7$   $E7$   $A_{mi}7$   $A7$

9  $D_{mi}7$   $G7$   $C7$

13  $B^{\flat}7$   $B_{mi}7^{\flat}5$   $E7$

**B**  $A_{mi}7$   $A^{\flat}DIM$   $G_{mi}7$   $C7$

17

21  $B_{mi}7$   $E7$   $E_{mi}7^{\flat}5$   $A7$

25  $D_{mi}7$   $E^{\flat}DIM$   $A_{mi}7/E$   $F_{ma}7$

29  $B^{\flat}ma7$   $B_{mi}7^{\flat}5$   $E7$   $A_{mi}7$   $E^{\flat}9\#11$

33  $D_{mi}7$   $/C$   $B_{mi}7^{\flat}5$   $E7$   $A_{mi}7$   $B_{mi}7^{\flat}5$   $E7$

# OFF THE TOP

JIMMY SMITH, 1982

MELO SWING

IN 2 **A** B $\flat$ ma7 B $\flat$ 7

6 B $\flat$ 7(SUS4) B $\flat$ 7

10 C7

14 C7(SUS4) C7

**B** IN 4 Fmi7 Gmi7 A $\flat$ ma7 B $\flat$ mi7 Bmi7 Bmi7 C $\sharp$ mi7 Dmi7

18

22 Dmi7 G7 Cma7

26 Cmi7 F7 B $\flat$ ma7

30 C7( $\sharp$ 9) B7 B $\flat$ 7(SUS4) (1 X ONLY)



# THE OLD COUNTRY

THE OLD MAN FROM

MED OR BALLAD

NAT ADDERLY/CURTIS R. LEWIS, 1960

**A** Dmi6 E mi7(b5) A7(b9) Dmi6

5 Dmi6 D7 ALT. Gmi7 Gmi7/C C7 Fma7

9 Fma7 E mi7(b5) A7(b9) Dmi7 /C

13 B7 ALT. Bb7 E mi7(b5) A7 Dmi7

**A** Dmi6 E mi7(b5) A7(b9) Dmi6

17

21 Dmi6 Gmi7 C7 Fma7

25 Fma7 E mi7(b5) A7(b9) Dmi7 /C

29 B7 ALT. Bb7 E mi7(b5) A7 Dmi7

MED-UP SWING

# OLD DEVIL MOON

EDGAR YIPSEL "YIP" HARBURG  
BURTON LANE, 1946

1. Fma7 Cmi7/F Fma7 Cmi7/F

5 Fma7 Cmi7/F Fma7 Cmi7 F7

9 Bbma7 Bbmi7 Eb7

13 Abmi7 Db7 Gbma7 C7 1. Fma7 Cmi7/F

17 Fma7 Cmi7/F 3 Dma7

21 Dmi7 G7 3 Gmi7 C7

25 2. Fma7 Cmi7/F Fma7 Cmi7/F

29 Fma7 Cmi7/F Ami7 D7 Gmi7 C7 3

33 Fma7 Gmi7 C7

# OLD FOLKS

BALLAD

WILLARD ROBISON/DEDETTE LEE HILL, 1938

**A** E<sup>mi</sup>7<sup>b5</sup> A<sup>7</sup> D<sup>mi</sup>7 C<sup>mi</sup>7 F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 A<sup>mi</sup>7 D<sup>7</sup>

5 G<sup>mi</sup>7 C<sup>7</sup> A<sup>mi</sup>7<sup>b5</sup> D<sup>7</sup> G<sup>7</sup><sub>3</sub> G<sup>mi</sup>7 C<sup>7</sup> F<sup>mi</sup>7 B<sup>b</sup>7

**A** E<sup>mi</sup>7<sup>b5</sup> A<sup>7</sup> D<sup>mi</sup>7 C<sup>mi</sup>7 F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 A<sup>mi</sup>7 D<sup>7</sup>

13 G<sup>mi</sup>7 C<sup>7</sup> A<sup>mi</sup>7<sup>b5</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> C<sup>7</sup>

**B** F<sup>ma</sup>7 C<sup>7</sup><sup>#5</sup> C<sup>mi</sup>7 F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7

17 F<sup>ma</sup>7 A<sup>7</sup><sub>3</sub> D<sup>mi</sup>7 G<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>mi</sup>7 B<sup>b</sup>7

21 F<sup>ma</sup>7 A<sup>7</sup><sub>3</sub> D<sup>mi</sup>7 G<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>mi</sup>7 B<sup>b</sup>7

**A** E<sup>mi</sup>7<sup>b5</sup> A<sup>7</sup> D<sup>mi</sup>7 C<sup>mi</sup>7 F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7 A<sup>mi</sup>7 D<sup>7</sup>

25 G<sup>mi</sup>7 C<sup>7</sup> A<sup>mi</sup>7<sup>b5</sup> D<sup>7</sup> G<sup>7</sup><sub>3</sub> C<sup>7</sup> F<sup>6</sup> F<sup>mi</sup>7 B<sup>b</sup>7

29 G<sup>mi</sup>7 C<sup>7</sup> A<sup>mi</sup>7<sup>b5</sup> D<sup>7</sup> G<sup>7</sup><sub>3</sub> C<sup>7</sup> F<sup>6</sup> F<sup>mi</sup>7 B<sup>b</sup>7

# OLEO

MED-UP SWING

SONNY ROLLINS, 1963

**A** B $\flat$ 6 Gmi7 Cmi7 F7 B $\flat$ 6 G7 Cmi7 F7



5 B $\flat$ 6 B $\flat$ 7 Eb6 Ebmi6 Dmi7 Gmi7 Cmi7 F7



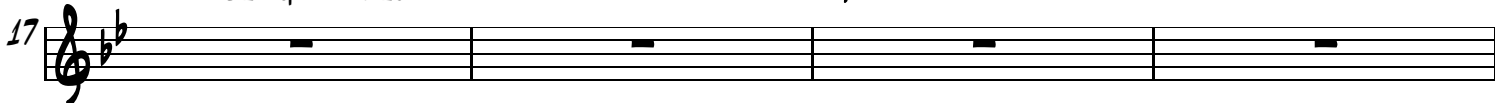
**A** B $\flat$ 6 Gmi7 Cmi7 F7 B $\flat$ 6 G7 Cmi7 F7



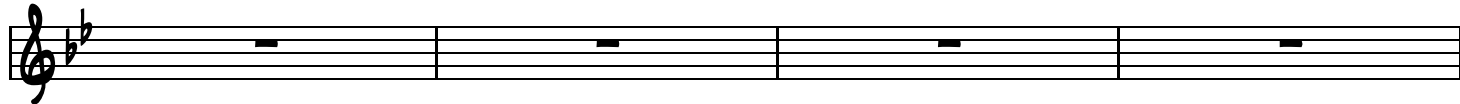
13 B $\flat$ 6 B $\flat$ 7 Eb6 Ebmi6 Dmi7 Gmi7 Cmi7 F7 B $\flat$ 6



**B** D7 BRIDGE IS IMPROVISED G7



21 C7 F7



**A** B $\flat$ 6 Gmi7 Cmi7 F7 B $\flat$ 6 G7 Cmi7 F7



29 B $\flat$ 6 B $\flat$ 7 Eb6 Ebmi6 Dmi7 Gmi7 Cmi7 F7 B $\flat$ 6



# ON A CLEAR DAY

YOU CAN SEE FOREVER

BURTON LANE/ALAN JAY LERNER, 1935

MED SWING

**A** G<sup>ma7</sup> C<sup>7</sup>

6 G<sup>ma7</sup> B<sup>mi7</sup> E<sup>7</sup>

10 A<sup>mi7</sup> F<sup>9(#11)</sup>

14 B<sup>mi7</sup> B<sup>bdim</sup> A<sup>mi7</sup> D<sup>7</sup>

**B** D<sup>mi7</sup> G<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

18

22 C<sup>ma7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**C** G<sup>ma7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup>

26

30 A<sup>mi7</sup> B<sup>mi7</sup> C<sup>ma7</sup> B<sup>mi7</sup> A<sup>mi7</sup> D<sup>7</sup>

34 G<sup>ma7</sup> A<sup>mi7</sup> D<sup>7</sup>

# ON A MISTY NIGHT

MEDIUM

TADD DAMERON, 1956

**INTRO** Ebma7 Dbma7 Bma7 B<sup>b</sup>mi7 Abma7 G<sup>b</sup>7 Fmi7 E7

5 **A** Ebma7 Gmi7 Cmi7 Gmi7 F<sup>#</sup>mi7 Fmi7

9 **D<sup>b</sup>7** 1. B7<sup>#</sup>5 B<sup>b</sup>7 Gmi7 C7 Fmi7 B<sup>b</sup>7

13 12. B7<sup>#</sup>5 B<sup>b</sup>7 E<sup>b</sup>6 **B** Bmi7 E7

17 B<sup>b</sup>mi7 E<sup>b</sup>7 Abma7 (B<sup>b</sup>mi7) (Cmi7 B<sup>b</sup>mi7 Abma7) D<sup>b</sup>mi7 G<sup>b</sup>7

[PLAY CHORDS IN PARENTHESIS DURING HEAD ONLY]

21 Cmi7 F7 Fmi7 B<sup>b</sup>7 **A** Ebma7 Gmi7

25 Cmi7 Gmi7 F<sup>#</sup>mi7 Fmi7  $\oplus$  D<sup>b</sup>7

29 B7<sup>#</sup>5 B<sup>b</sup>7 E<sup>b</sup>6 C7 Fmi7 B<sup>b</sup>7

$\oplus$  D<sup>b</sup>7 B7<sup>#</sup>5 B<sup>b</sup>7 Ebma7 Dbma7 Bma7 B<sup>b</sup>mi7

32 Abma7 G<sup>b</sup>7 Fmi7 E7 Ebma7

# ON THE STAIRS

FAST SWING

PAT MARTINO, 1992

1 Gmi7

5 Gmi7 G7

9 Cmi7 Ami7(b5) D7

13 Gmi7 E7(#9)

17 Ami7(b5) TO CODA LAST TIME ONLY D7

21 Bb7 IMPROVISED FILL DURING MELODY .....

25 D7 Gmi7

# ON THE STREET WHERE YOU LIVE

MED SWING OR LATIN

ALAN JAY LERNER/FREDERICH LOEWE, 1956

The musical score is written in G minor (three flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a boxed 'A' and contains the first line of the melody with chords B<sup>b</sup>ma7, Gmi7, Cmi7, F7, B<sup>b</sup>ma7, Gmi7, Cmi7, and F7. The second staff continues the melody with chords B<sup>b</sup>ma7, E<sup>b</sup>7, Dmi7, D<sup>b</sup>dim, Cmi7, and F7. The third staff has chords E<sup>b</sup>ma7, A<sup>b</sup>7, Gmi7, and C7. The fourth staff is marked 'TO CODA' and contains two first endings: the first ending has chords Cmi7, F7, Dmi7, G7, Cmi7, and F7; the second ending has chords F7, B<sup>b</sup>6, and a boxed 'B' with chord Ami7<sup>b</sup>5. The fifth staff has chords D7, E<sup>b</sup>ma7, and E<sup>b</sup>mi6. The sixth staff has chords A<sup>b</sup>7, B<sup>b</sup>6, and E<sup>b</sup>mi7<sup>b</sup>5. The seventh staff has chords A7, E<sup>b</sup>mi7<sup>b</sup>5, A7, and Dmi7. The eighth staff has chords D<sup>b</sup>dim, Cmi7, F7, and 'D.C. AL CODA'. The ninth staff has chords Cmi7, F7, B<sup>b</sup>6, Cmi7, and F7. The score includes various musical notations such as slurs, ties, and triplets.



# ON THE TRAIL

MED SWING

FERDE GROFE, 1933

**A** Fma7

6 Fma7 Gmi7 Ami7 D7 Gmi7 C7

10 Abmi7

14 Gmi7 C7 Ami7 D7 Gmi7 C7

**A** Fma7

18

22 Fma7 Gmi7 Ami7 D7 Gmi7 C7

26 Abmi7

30 Gmi7 C7 Ami7 D7 Gmi7 C7



# ONCE IN A WHILE

MED BALLAD

BUD GREEN/MICHAEL EDWARDS, 1957

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a boxed 'A' and contains the following chords: Ebma7, Ab7, Ebma7, Gmi7, D7, Gmi7, C7. The second staff starts at measure 5 with chords: Fmi7, C7, Fmi7, Bb7, Gmi7, C7, Fmi7, Bb7. The third staff begins with a boxed 'A' and contains the same sequence of chords as the first staff. The fourth staff starts at measure 13 with chords: Fmi7, C7, Fmi7, Bb7, Eb6, Abmi7, Eb6, Ami7, D7. The fifth staff begins with a boxed 'B' and contains the following chords: Gma7, Emi7, Ami7, D7, Bmi7, Bbdim, Ami7, D7. The sixth staff starts at measure 21 with chords: Gma7, Emi7, Ami7, D7, G6, C7, Fmi7, Bb7. The seventh staff begins with a boxed 'A' and contains the same sequence of chords as the first staff. The eighth staff starts at measure 29 with chords: Fmi7, C7, Fmi7, Bb7, Eb6, Cmi7, Fmi7, Bb7. Triplet markings are present over the first three notes of measures 1, 5, 9, 13, 17, 21, 25, and 29.

# ONE NOTE SAMBA

BRIGHT LATIN

ANTONIO CARLOS JOBIM, 1961

**A** Dmi7 D<sup>b</sup>7 Cmi7 F7

6 Dmi7 D<sup>b</sup>7 Cmi7 F7

10 Fmi7 B<sup>b</sup>7 E<sup>b</sup>ma7 A<sup>b</sup>7

14 Dmi7 D<sup>b</sup>7 Cmi7 F7 G<sup>b</sup>ma7

**B** E<sup>b</sup>mi7 A<sup>b</sup>7 D<sup>b</sup>ma7

18

22 D<sup>b</sup>mi7 G<sup>b</sup>7 G<sup>b</sup>ma7 Cmi7<sup>b</sup>5 F7

**C** Dmi7 D<sup>b</sup>7 Cmi7 F7

26

30 Dmi7 D<sup>b</sup>7 G<sup>b</sup>ma7 F7

34 Fmi7 B<sup>b</sup>7 E<sup>b</sup>ma7 A<sup>b</sup>7

38 D<sup>b</sup>ma7 C7 G<sup>b</sup>ma7 G<sup>b</sup>ma7

# ONE FOR MY BABY

AND ONE MORE FOR THE ROAD

HAROLD ARLEN/JOHNNY MERCER, 1943

MEDIUM BALLAD

**A** Ebma7 Bbmi7 Ebma7 Fmi7 Bb7 Ebma7 Bbmi7 Ebma7 Bbmi7

6 Ebma7 Bbmi7 Ebma7 Fmi7 Bb7 Ebma7 Bbmi7 Bbmi7 Eb7

10 Abma7 Gbma7 Abma7 Db7 Ebma7 Fmi7 Gmi7 Fmi7 Ebma7

14 G7#5 C7#11 Fmi7 Gmi7 Abma7 Bb7 Eb6 Ami7b5 D7

**B** Gma7 Dmi7 Gma7 Ami7 D7 Gma7 Dmi7 Gma7 Dmi7

22 Gma7 Dmi7 Gma7 Ami7 D7 Gma7 Dmi7 Dmi7 G7

26 Cma7 Bbma7 Cma7 F7 Gma7 Ami7 Bmi7 Ami7 Gma7

30  $B7\#5$   $E7\#11$ <sub>9</sub>  $A_{mi}7$   $B_{mi}7$   $C_{ma}7$   $D7$   $G^6$   $D_{mi}7$   $G7$

34  $C^9_{sus}$   $C^9$   $C^9_{sus}$   $C^9$   $B7\#5$   $E7$   $A7$   $D7$   $G^6$   $G7$

38  $C^9_{sus}$   $C^9$   $C^9_{sus}$   $C^9$   $A7$   $E_{b9}\#11$   $D7\#5$

42  $G_{ma}7$   $D_{mi}7$   $G_{ma}7$   $A_{mi}7$   $D7$   $G_{ma}7$   $D_{mi}7$   $G_{ma}7$   $D_{mi}7$

46  $G_{ma}7$   $D_{mi}7$   $G_{ma}7$   $A_{mi}7$   $D7$   $G_{ma}7$   $D_{mi}7$   $D_{mi}7$   $G7$

50  $C_{ma}7$   $B_{bma}7$   $C_{ma}7$   $F7$   $G_{ma}7$   $A_{mi}7$   $B_{mi}7$   $A_{mi}7$   $G_{ma}7$

54  $B7\#5$   $E7\#11$ <sub>9</sub>  $A_{mi}7$   $B_{mi}7$   $C_{ma}7$   $D7$   $B7\#5$   $B7$   $E7_{b9}A7$

57  $D^9_{sus}$   $D7$   $G^6$   $F7$   $B^b7$

# ONE FOR ROSE

PAT MARTINO, 1966

MED-UP SWING

STOP TIME

A

Musical notation for measures 1-5. Chords:  $A_{mi}^7$ ,  $B^b13$ ,  $A_{mi}^7$ ,  $E_{mi}^7$ ,  $E^b_{mi}^7$ .

Musical notation for measures 6-9. Chords:  $D_{mi}^7$ ,  $G^7$ ,  $C_{ma}^7$ ,  $F^7$ ,  $B^b7$ . Marked with **WALK**.

Musical notation for measures 10-13. Chords:  $B^b7$ ,  $A7\#5$ ,  $D_{mi}^7$ ,  $G^7$ . Marked with **B**.

Musical notation for measures 14-17. Chords:  $C_{ma}^7$ ,  $C_{mi}^7$ ,  $F^7$ .

Musical notation for measures 18-21. Chords:  $B^b_{ma}^7$ ,  $E7^b9$ ,  $A_{mi}^7$ ,  $B^b13$ . Marked with **C** and **STOP TIME**.

Musical notation for measures 22-25. Chords:  $A_{mi}^7$ ,  $E_{mi}^7$ ,  $E^b_{mi}^7$ ,  $D_{mi}^7$ ,  $G^7$ ,  $C_{ma}^7$ ,  $F^7$ . Marked with **WALK**.

Musical notation for measures 26-29. Chords:  $B^b7$ ,  $A7^b9$ ,  $A_{mi}^9$ ,  $D13$ .

Musical notation for measures 30-33. Chords:  $A_{mi}^9$ ,  $D13$ ,  $B_{mi}^7b5$ ,  $E7^b9$ .

Musical notation for measures 34-37. Chord:  $A_{mi}^7$ . Marked with **SOLO BREAK**.

2

**SOLO CHANGES**

36 **A**  $A_{mi}7$   $B^b13$   $A_{mi}7$   $A7^b9$

40  $D_{mi}7$   $G7$   $C_{ma}7$   $F7$  1.  $B^b7$

44 2.  $B^b7$   $A7^{\#5}$  **B**  $D_{mi}7$   $G7$

48  $C_{ma}7$   $C_{mi}7$   $F7$

52  $B^b_{ma}7$   $E7^b9$  **A**  $A_{mi}7$   $B^b13$

56  $A_{mi}7$   $A7^b9$   $D_{mi}7$   $G7$   $C_{ma}7$   $F7$

60  $B^b7$

AFTER SOLOS D.C. AL FINE



# ONLY TRUST YOUR HEART

BOSSA NOVA

SAMMY CAHN/BENNY CARTER, 1964

**A**  $B\flat ma7$   $E7$   $A mi7$   $D mi7$

5  $G mi7$   $C7$   $C mi7$  1.  $F7$

9 2.  $F7$  **B**  $B\flat mi7$   $A mi7$   $G mi7$   $G mi7/F$

14  $E mi7(b5)$   $A7$   $D mi7$   $C mi7$   $F7$

**C**  $B\flat ma7$   $E7$   $A mi7$   $D mi7$

18

22  $G mi7$   $C7$   $E\flat 7(\#11)$   $D7$

26  $G mi7$   $B\flat mi7$   $E\flat 7$   $A mi7$   $D7$

30  $D\flat 7(\#11)$   $C7(SUS4)$   $C7$   $F6$   $B9(\#11)$

# OPUS DE DON

SWING TO LATIN

DON PATTERSON, 1968

SWING **A** Gmi7 C7 Fma7 Gmi7 G#mi7 Ami7 A#mi7 Gmi7 Fma7

6 Bbmi7 Eb7 Abma7 Bbmi7 Bmi7 Cmi7 Bmi7 Bbmi7 A#ma7

10 Gmi7 C7 Fma9 Ebma9 Dbma9 Bma9

**B** Gmi7 **LATIN** C7 Fma7

14

18 Emi7b5 A7 Dmi7

22 Dbma7 Gmi7 C7 Ami7 D7

**C** Gmi7 **SWING** C7 Fma7 Gmi7 G#mi7 Ami7 A#mi7 Gmi7 Fma7

26

30 Bbmi7 Eb7 Abma7 Bbmi7 Bmi7 Cmi7 Bmi7 Bbmi7 A#ma7

34 Gmi7 C7 Ami7b5 D7

38 Gmi7 C7 Fma7 Ami7 D7

MEDIUM SWING

# OPUS DE FUNK

HORACE SILVER, 1956

INTRO

3  $B^b$   $B^b \text{DIM}$   $B^b 7$   $A \text{mi} 7$   $D 7^b 9$

6  $G \text{mi} 7$   $A^b \text{DIM}$   $G \text{mi} 7$   $C 7$   $F 6$   $C 7$   $F 6$   $C 7$

**A**  $F 6$   $G \text{mi} 7$   $C 7$   $F 6$   $F 7$

14  $B^b 7$   $B^b \text{DIM}$   $F 6 / C$   $B^b 7$   $A \text{mi} 7$   $D 7$

18  $G \text{mi} 7$   $C 7$   $F 6$   $F 6 / C$   $C 7$

**B**  $F 6$   $A 7$   $D \text{mi} 7$   $D^b 7$   $C \text{mi} 7$   $F 7$

26  $B^b 7$   $B^b \text{DIM}$   $F 6 / C$   $B^b 7$   $A \text{mi} 7$   $D 7$

30  $G \text{mi} 7$   $C 7$   $F 6$   $G \text{mi} 7$   $C 7$

USE CHANGES AT LETTER A OR 'F BLUES' FOR SOLOS

# OPUS ONE

MODERATE JUMP TEMPO

BY OLIVER, 1943

The musical score for "Opus One" is written in 4/4 time and G major. It consists of eight staves of music. The first staff (measures 1-5) is marked with a boxed 'A' and has chords G<sup>6</sup> and C<sup>7</sup>. The second staff (measures 6-11) has chords A<sup>7</sup>, A<sup>mi</sup>7, D<sup>7</sup>, G<sup>6</sup>, B<sup>b</sup>dim, A<sup>mi</sup>7, and D<sup>7</sup>. The third staff (measures 10-13) is marked with a boxed 'A' and has chords G<sup>6</sup> and C<sup>7</sup>. The fourth staff (measures 14-17) has chords A<sup>7</sup>, A<sup>mi</sup>7, D<sup>7</sup>, G<sup>6</sup>, C<sup>7</sup>, and G<sup>6</sup>. The fifth staff (measures 18-21) is marked with a boxed 'B' and has chords B<sup>b</sup>6, G<sup>mi</sup>7, C<sup>mi</sup>7, F<sup>7</sup>, B<sup>b</sup>6, G<sup>7</sup>, C<sup>7</sup>, and F<sup>7</sup>. The sixth staff (measures 22-25) has chords D<sup>b</sup>6, B<sup>b</sup>mi7, E<sup>b</sup>mi7, A<sup>b</sup>7, D<sup>b</sup>6, and D<sup>7</sup>. The seventh staff (measures 26-29) is marked with a boxed 'A' and has chords G<sup>6</sup> and C<sup>7</sup>. The eighth staff (measures 30-35) has chords A<sup>7</sup>, A<sup>mi</sup>7, D<sup>7</sup>, G<sup>6</sup>, C<sup>7</sup>, and G<sup>6</sup>.

# ORNITHOLOGY

MED-UP SWING

CHARLIE "YARDBIRD" PARKER, 1946

**A** Gma7 Gmi7 C7

6 Fma7 Fmi7 Bb7

10 Eb7 Ami7(b5) D7 Gmi7 D7

14 Bmi7 E7 Ami7 D7

**B** Gma7 Gmi7 C7

18 Fma7 Fmi7 Bb7

22 Eb7 Ami7(b5) D7 Gma7 Cmi7 F7

26 Bmi7 E7 Ami7 D7 Gma7 Ami7 D7

30 Bmi7 E7 Ami7 D7 Gma7 Ami7 D7

# OUR DAY WILL COME

MED SWING OR LATIN

BOB HILLIARD/MORT GARSON, 1962

**A** G<sup>6</sup> E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

5 G<sup>6</sup> E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

9 D<sup>mi</sup>7 G<sup>7</sup> C<sup>ma</sup>7

13 C<sup>mi</sup>7 B<sup>mi</sup>7 E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

**B** G<sup>6</sup> E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

17 G<sup>6</sup> E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

21 G<sup>6</sup> E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

25 D<sup>mi</sup>7 G<sup>7</sup> C<sup>ma</sup>7 C<sup>mi</sup>7

29 B<sup>mi</sup>7 E<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup> G<sup>6</sup> A<sup>mi</sup>7 D<sup>7</sup>

# OUR DELIGHT

MED-UP SWING

TADD DAMERON, 1946

**A** B $\flat$ 7 A7 A $\flat$ ma7 D $\flat$ 7 Cmi7 F7

6 B $\flat$ 7 B $\flat$ mi7 Bdim A $\flat$ <sup>6</sup>/C Bdim B $\flat$ mi7 A7

**A** B $\flat$ 7 A7 A $\flat$ ma7 D $\flat$ 7 Cmi7 F7

14 B $\flat$ 7 B $\flat$ mi7 Bdim A $\flat$ <sup>6</sup>/C Bdim B $\flat$ mi7 E $\flat$ 7 A $\flat$ 6

**B** E $\flat$ mi7 A $\flat$ 7(#9) D $\flat$ ma9

22 D $\flat$ mi7 G $\flat$ 7 Cmi7 F7 Bmi7 E7 B $\flat$ mi7 E $\flat$ 7

**A** B $\flat$ 7 A7 A $\flat$ ma7 D $\flat$ 7 Cmi7 F7

30 B $\flat$ 7 B $\flat$ mi7 Bdim A $\flat$ <sup>6</sup>/C Bdim B $\flat$ mi7 E $\flat$ 7 A $\flat$ 6

# OUR LOVE IS HERE TO STAY

MED SWING

GEORGE & IRA GERSHWIN, 1938

**A** G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> A<sup>mi7</sup> D<sup>7</sup>

6 G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup>

10 A<sup>mi7</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> B<sup>bma7</sup> E<sup>mi7(b5)</sup> A<sup>7</sup>

14 D<sup>mi7</sup> G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> D<sup>7</sup>

**B** G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> A<sup>mi7</sup> D<sup>7</sup>

22 G<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> B<sup>mi7(b5)</sup> E<sup>7</sup>

26 A<sup>mi7</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>mi7</sup> G<sup>#dim</sup>

30 A<sup>mi7</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> A<sup>mi7</sup> D<sup>7</sup>



# OUT OF NOWHERE

YOU CAME TO ME FROM ...

MED SWING

JOHNNY GREEN/EDWARD HEYMAN, 1981

**A**

G<sup>ma7</sup>

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

E<sup>b</sup>7

5 G<sup>ma7</sup>

B<sup>m</sup>i<sup>7</sup>

E<sup>7</sup>

9 A<sup>m</sup>i<sup>7</sup>

B<sup>m</sup>i<sup>7</sup>(<sup>b</sup>5)

E<sup>7</sup>

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

13 E<sup>b</sup>7

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

D<sup>7</sup>

**B**

G<sup>ma7</sup>

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

E<sup>b</sup>7

21 G<sup>ma7</sup>

B<sup>m</sup>i<sup>7</sup>

E<sup>7</sup>

25 A<sup>m</sup>i<sup>7</sup>

B<sup>m</sup>i<sup>7</sup>(<sup>b</sup>5)

E<sup>7</sup>

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

F<sup>7</sup>

29 B<sup>m</sup>i<sup>7</sup>

B<sup>b</sup>dim

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

D<sup>7</sup>

G<sup>6</sup>

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

D<sup>7</sup>

# OUT OF THE NIGHT

EASY-MED SWING

CAME YOU

HORACE SILVER, 1976

**A**  $D^bma7$   $C7$   $F\#9\#11$   $Gmi7$   $C7$

Musical staff for section A, measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: 1. Bb4, Eb4, Gb4, Bb4; 2. Eb4, Gb4, Bb4, Eb4; 3. Bb4, Eb4, Gb4, Bb4; 4. Eb4, Gb4, Bb4, Eb4.

5  $Fma7$   $E^b7$   $Dmi7$   $A^bDIM7$

Musical staff for section A, measures 5-8. The notes are: 5. F4, Ab4, C5, Eb5; 6. Eb4, Gb4, Bb4, Eb4; 7. Bb4, Eb4, Gb4, Bb4; 8. Eb4, Gb4, Bb4, Eb4.

9  $Gmi7/C$   $C7$   $F^b/9$

C PEDAL .....

Musical staff for section A, measures 9-12. The notes are: 9. G3, Bb3, D4, F4; 10. G3, Bb3, D4, F4; 11. G3, Bb3, D4, F4; 12. G3, Bb3, D4, F4.

13  $B^bmi7$   $E^b7$   $A^bma7$   $Gmi7$   $C7$

Musical staff for section A, measures 13-16. The notes are: 13. Bb3, D4, F4, Ab4; 14. Bb3, D4, F4, Ab4; 15. Bb3, D4, F4, Ab4; 16. Bb3, D4, F4, Ab4.

**B**  $D^bma7$   $C7$   $F\#9\#11$   $Gmi7$   $C7$

17

Musical staff for section B, measures 17-20. The notes are: 17. Bb4, Eb4, Gb4, Bb4; 18. Eb4, Gb4, Bb4, Eb4; 19. Bb4, Eb4, Gb4, Bb4; 20. Eb4, Gb4, Bb4, Eb4.

21  $Fma7$   $E^b7$   $Dmi7$   $A^bDIM7$

Musical staff for section B, measures 21-24. The notes are: 21. F4, Ab4, C5, Eb5; 22. Eb4, Gb4, Bb4, Eb4; 23. Bb4, Eb4, Gb4, Bb4; 24. Eb4, Gb4, Bb4, Eb4.

25  $Gmi7/C$   $C7$   $A13$   $A7\#5$   $D9$   $D7b9$

C PEDAL .....

Musical staff for section B, measures 25-28. The notes are: 25. G3, Bb3, D4, F4; 26. G3, Bb3, D4, F4; 27. G3, Bb3, D4, F4; 28. G3, Bb3, D4, F4.

29  $G7$   $C7$   $F^b/9$

Musical staff for section B, measures 29-32. The notes are: 29. G3, Bb3, D4, F4; 30. G3, Bb3, D4, F4; 31. G3, Bb3, D4, F4; 32. G3, Bb3, D4, F4.

# OUT OF THIS WORLD

MEDIUM LATIN

HAROLD ARLEN/JOHNNY MERCER, 1945

**A**  $B^b mi/E^b$   $E^b mi^7$   $E^b7$   $E^b mi^7$

6  $B^b mi/E^b$   $E^b mi^7$   $E^b9 sus$   $E^b7$   $E^b mi^7$   $E^b mi^6$

12  $A^b mi^7$   $D^b7$   $E^b6$   $E^b DIM$   $F mi^7$   $B^b7$   $\oplus$

**B**  $B^b mi/E^b$   $E^b mi^7$   $E^b7$   $E^b mi^7$   $B^b mi/E^b$   $E^b mi^7$

18  $E^b9 sus$   $E^b7$   $E^b mi^7$   $E^b mi^6$   $A^b mi^7$   $D^b7$

24  $E^b6$   $E^b DIM$   $F mi^7$   $B^b7$   $E^b6$

30  $A^b7$   $G^7$  **C**  $C mi^6$

36  $C mi^6$   $C DIM$   $A^b9 \#11$   $G^7$   $C mi$   $A^b ma7/C$

42  $C mi^6/9$   $A^b13$   $C mi^6/9$   $A^b13$   $G^7$   $C^7$   $F^7$   $B^b7$

48  $\oplus$   $E^b6$

54

D.S. AL CODA

# THE PARTY'S OVER

BALLAD OR MEDIUM

BETTY COMDEN/ADOLPH GREEN

JULE STYNE, 1956

**A** Ebma7 Fmi7 Bb7 Ebma7 Fmi7 Bb7

6 Ebma7 Bbmi7 Eb7

10 Abma7 Abmi7 Db7 Ebma7

14 Dmi7 G7 C7 F7 Bb7

**B** Ebma7 Fmi7 Bb7 Ebma7 Fmi7 Bb7

18

22 Ebma7 Bbmi7 Eb7

26 Abma7 Bb7 Db7 C7

30 Fmi7 Bb7 Ebma7 Cmi7

34 Fmi7 Bb7 Eb6 Fmi7 Bb7

# PENNIES FROM HEAVEN

MED SWING

JOHN BURKE/ARTHUR JOHNSTON, 1936

**A** C<sup>ma7</sup> F<sup>7</sup> E<sup>mi7</sup> E<sup>b</sup>DIM D<sup>mi7</sup> G<sup>7</sup>

5 C<sup>ma7</sup> F<sup>7</sup> E<sup>mi7</sup> E<sup>b</sup>DIM D<sup>mi7</sup> G<sup>7</sup>

9 G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup>

13 A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

**B** C<sup>ma7</sup> F<sup>7</sup> E<sup>mi7</sup> E<sup>b</sup>DIM D<sup>mi7</sup> G<sup>7</sup>

17 C<sup>ma7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup>

21 F<sup>ma7</sup> B<sup>b7</sup> C<sup>ma7</sup> D<sup>7</sup>

29 D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

# PENSATIVA

CLARE FISHER, 1962

BOSSA NOVA

8 **A** G<sup>b</sup>ma7 G<sup>9</sup>#11 G<sup>b</sup>ma7 G<sup>9</sup>#11 G<sup>b</sup>ma7 E<sup>b</sup>7#9

8 Dma7 Ab7 Gma9#11 F#mi7 B7 Emi7 A7

13 Dma7 Db7

1. G7 G<sup>b</sup>ma7 G7/F

18 1. G7 G<sup>b</sup>ma7 Dbmi7 G<sup>b</sup>7

**B** Cma7 Ami7

23 Fma7 Bb7 Dmi7 G7 Cma7 Bmi7 Bb7

29 Ama7 G#mi7 F#mi7 Bmi7 E7 Ama7

35 Dmi7 G7

**A** G<sup>b</sup>ma7 G<sup>9</sup>#11 G<sup>b</sup>ma7 G<sup>9</sup>#11

41 G<sup>b</sup>ma7 E<sup>b</sup>7#9 Dma7 Ab7 Gma9#11 F#mi7 B7

47 Emi7 A7 Dma7 Db7 G7 G<sup>b</sup>ma7 G<sup>9</sup>#11

# PENT-UP HOUSE

SONNY ROLLINS, 1965

MEDIUM-UP SWING

Ami<sup>7</sup> A<sup>b7</sup> Ami<sup>7</sup> A<sup>b7</sup> G<sup>ma7</sup> A<sup>b7</sup>



5 G<sup>ma7</sup> Ami<sup>7</sup> A<sup>b7</sup> Ami<sup>7</sup> A<sup>b7</sup> G<sup>ma7</sup> A<sup>b7</sup>



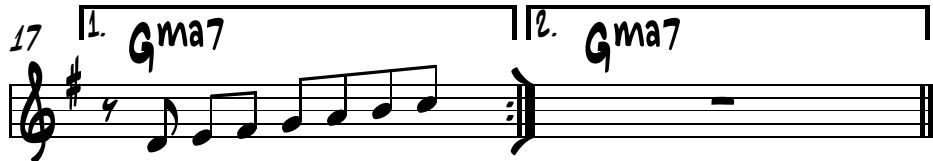
9 G<sup>ma7</sup> Dmi<sup>9</sup> D<sup>b7</sup> Dmi<sup>9</sup> D<sup>b7</sup> Cmi<sup>9</sup>



13 Cmi<sup>9</sup> F<sup>7</sup> Ami<sup>7</sup> A<sup>b7</sup> Ami<sup>7</sup> A<sup>b7</sup> G<sup>ma7</sup> A<sup>b7</sup>

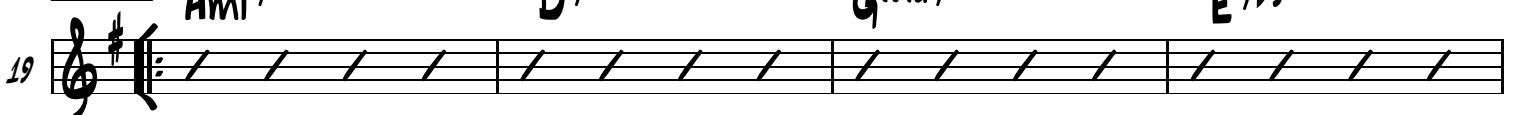


17 1. G<sup>ma7</sup> || 2. G<sup>ma7</sup>



SOLOS

19 Ami<sup>7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>7b9</sup>



23 Ami<sup>7</sup> D<sup>7</sup> G<sup>ma7</sup>



27 Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>



31 Ami<sup>7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>7b9</sup>



# PEOPLE

FROM FUNNY GIRL

**A**  $\text{B}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$   $\text{B}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$   $\text{B}^{\flat}\text{ma}7$

6  $\text{Gmi}7$   $\text{Ami}7$   $\text{D}7$   $\text{Gmi}(\text{ma}7)$   $\text{C}7$

11  $\text{Gmi}(\text{ma}7)$   $\text{C}7$   $\text{Gmi}7^{\flat}5$   $\text{C}7$   $\text{Fma}7$   $\text{Dmi}7 / \text{C}$   $\text{G}/\text{B}$   $\text{B}^{\flat}\text{mi}6$

16  $\text{F}/\text{A}$   $\text{A}^{\flat}\text{DIM}$   $\text{Gmi}7$   $\text{Ami}7$   $\text{B}^{\flat}\text{ma}7$   $\text{Bmi}7^{\flat}5$   $\text{Cmi}7$   $\text{F}7$

**B**  $\text{B}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$   $\text{B}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$   $\text{B}^{\flat}\text{ma}7$

26  $\text{Gmi}7$   $\text{Fmi}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$

31  $\text{B}^{\flat}\text{ma}7$   $\text{Fmi}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$   $\text{Gmi}7$

36  $\text{C}7$   $\text{B}^{\flat}\text{ma}7/\text{F}$   $\text{Gmi}7$   $\text{Cmi}7$   $\text{F}7$   $\text{B}^{\flat}\text{ma}7$   $\text{Fmi}7$   $\text{B}^{\flat}7$

41  $\text{E}^{\flat}\text{ma}7$   $\text{A}^{\flat}7$   $\text{B}^{\flat}\text{ma}7/\text{F}$   $\text{Gmi}7$   $\text{Cmi}7$   $\text{F}7$   $\text{B}^{\flat}\text{ma}7$   $\text{Cmi}7$   $\text{F}7$



# PERDIO

MED SWING

ERVIN DRAKE/JUAN TIZOL, 1942

**A** Cm7 F7 Bb6 Eb7 Dmi7 G7

6 Cm7 F7 Bb6 Eb7 Dmi7 G7

**A** Cm7 F7 Bb6 Eb7 Dmi7 G7

10

14 Cm7 F7 Bb6

**B** D7 G7

18

22 C7 F7

**A** Cm7 F7 Bb6 Eb7 Dmi7 G7

26

30 Cm7 F7 Bb6 Eb7 Dmi7 G7

# PICK YOURSELF UP

MED-UP SWING

GEROME KERN/DOROTHY FIELDS, 1936

**A** Gmi7 C7 Fma7 Bbma7 Emi7(b5) A7 Dmi7 G7

5 C7(SUS4) C7 Ami7 D7 Gmi7 C7 F6

**A** Ami7 D7 Gma7 Cma7 F#mi7(b5) B7 Emi7 A7

13 D7(SUS4) D7 Bmi7 E7 Ami7 D7 G6

**B** Abma7 Ab6 Ebmi7 Ab7

21 Cma7 C6 Ami7 D7 Dmi7 G7

**A** Gmi7 C7 Fma7 Bbma7 Emi7(b5) A7 Dmi7 G7

29 C7(SUS4) C7 Ami7 D7 Gmi7 C7 F6

MEDIUM LATIN

# POINCIANA

SONG OF THE TREE

BUDDY BERNIER/NAT SIMON, 1936

**INTERLUDE**

1. **D<sup>9</sup>SUS**

5 **D<sup>9</sup>SUS** **Gma7** 1. || 2. **D<sup>9</sup>SUS**

**A** **Gma9** **G<sup>9</sup>SUS** **G<sup>7</sup>**

10

14 **Cmi7** **F7** **Gma7** **D<sup>9</sup>SUS**

**A** **Gma9** **G<sup>9</sup>SUS** **G<sup>7</sup>**

18

22 **Cmi7** **F7** **Gma7**

**B** **Cmi7** **Dma7**

26

30 **Cmi7** **A<sup>mi</sup>7** **D<sup>7</sup>**

**A** **Gma9** **G<sup>9</sup>SUS** **G<sup>7</sup>**

34

38 **Cmi7** **F7** **Gma7**

SOLOS ON AABA - INTERLUDE MAY BE PLAYED BETWEEN SOLOS



# POOR BUTTERFLY

JOHN L. GOLDEN/RAYMOND HUBBELL, 1915

MED SWING

**A**  $Bbmi7$   $Eb7$   $Abma7$

6  $C7$   $F7$

10  $Bbmi7$   $Eb7$   $Gmi7(b5)$   $C7$   $Fmi7$

14  $Bb7$   $Bbmi7$   $Eb7$

**B**  $Bbmi7$   $Eb7$   $Abma7$

22  $C7$   $F7$

26  $Bbmi7$   $Dbmi7$   $Gb7$   $Cmi7$   $Bdim$

30  $Bbmi7$   $Eb7$   $Abma7$   $Cmi7(b5)$   $F7$

# PORTRAIT OF JENNIE

GORDON BURDGE/T. RUSSELL ROBINSON, 1948

BALLAD

**A** Ebma7 Bbmi7 Eb7 Abma7 Abmi7 Db7

6 Gmi7 C7 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7

**A** Ebma7 Bbmi7 Eb7 Abma7 Abmi7 Db7

14 Gmi7 C7 Fmi7 Bb7 Eb6 Ami7 D7

**B** Gma7 Cmi7 F7 Bbma7 Dmi7(b5) G7

22 Cmi7 F7 Fmi7 Bb7

**C** Ebma7 Bbmi7 Eb7 Abma7 Abmi7 Db7

30 Gmi7 C7 Fmi7 Bb7(sus4) Bb7 Eb6 Fmi7 Bb7

# PRELUDE TO A KISS

BALLAD

DUKE ELLINGTON/IRVING GORDON

IRVING MILLS, 1938

The musical score is written in 4/4 time and consists of eight staves of music. The melody is written in treble clef. Chords are indicated above the staff, with some chords marked with a '3' indicating a triplet. The score is divided into sections A and B.

**Section A:** Measures 1-16. Chords: A, D7, G7, C7, Fma7, B7, E7, A7, Dmi7 (measures 1-8); Dmi7, G7, Ami7, D9#11, Dmi7, G7, Emi7, A7 (measures 9-16).

**Section B:** Measures 17-24. Chords: Ema7, C#mi7, F#mi7b5, B7, G#mi7, Gdim, F#mi7, B7 (measures 17-20); Ema7, C#mi7, F#mi7b5, B7, E7, A7, Dmi7, Ebmi7, Emi7, Eb7 (measures 21-24).

**Section A (Repeat):** Measures 25-32. Chords: A, D7, G7, C7, Fma7, B7, E7, A7, Dmi7 (measures 25-28); Dmi7, G7, Ami7, D9#11, Dmi7, G7, C6, Emi7, A7 (measures 29-32).

# PRINCE ALBERT

MEDIUM SWING

BASED ON ALL THE THINGS YOU ARE

KENNY DORHAM, 1957

**A** Fmi7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>ma7

6 D<sup>b</sup>ma7 Dmi7 G7 Cma7

10 Cmi7 Fmi7 B<sup>b</sup>7 E<sup>b</sup>ma7

14 A<sup>b</sup>ma7 Ami7 D7 Gma7 E7#9

**B** Ami7 D7 Gma7

18

22 F#mi7 B7 Ema7 C7#5

**C** Fmi7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>ma7

26

30 D<sup>b</sup>ma7 G<sup>b</sup>7 Cmi7 F7

34 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>ma7 Gmi7<sup>b</sup>5 C7



# PUT YOUR DREAMS AWAY

RUTH LOWE/STEPHAN WEISS  
PAUL MANN, 1942

WALTZ\*

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It consists of eight staves of music, each with a corresponding chord progression written above the staff. The chords are: Staff 1: Fmi7, Bb7, Ebma7, C7; Staff 2: Fmi7, Bb7, Gmi7, C7; Staff 3: Fmi7, Bb7, Ebma7, Ami7(b5), D7; Staff 4: Gma7, Ami7, D7, Gma7; Staff 5: Fmi7, Bb7, Gmi7(b5), C7; Staff 6: Abmi7, Db7, Fmi7, Bb7; Staff 7: Fmi7, Bb7, Gmi7(b5), C7; Staff 8: Fmi7, Bb7, Ebma7, Gmi7, C7. The score includes bar numbers 6, 10, 14, 18, 22, 26, and 30. The first staff begins with a boxed letter 'A' and the fifth staff with a boxed letter 'B'. The piece concludes with a double bar line at the end of the eighth staff.

\*DEDICATED WITH LOVE TO PAT CURTIS WHO ENDED EVERY HOTEL GIG WITH THIS SONG

FAST SWING

# QUICKSILVER

HORACE SILVER, 1956

**A**  $A^b6$   $Gmi^7b5$   $C^7$

6  $Fmi^7$   $B^b7$   $E^b7$

10  $A^b6$   $Cmi^7$   $F^7$   $B^bmi^7$   $E^b7$

14 1.  $A^b6$   $B^bmi^7$   $E^b7$   $Cmi^7$   $F^7$   $B^bmi^7$   $E^b7$

18 12.  $A^b6$   $B^bmi^7$   $E^b7$   $A^b6$   $Gmi^7b5$   $C^7$

**B**  $Fmi^7$   $Gmi^7b5$   $C^7$   $Fmi^7$   $Gmi^7b5$   $C^7$

22

28  $A^bmi^7$   $D^b7$   $Gmi^7$   $C^7$   $Fmi^7$   $Gmi^7b5$   $C^7$

33  $Fmi^7$   $B^b7$   $B^bmi^7$   $E^b7$

**A**  $A^b6$   $Gmi^7b5$   $C^7$

38

42  $Fmi^7$   $A^bDIM$

46  $B^bmi^7$   $Cmi^7$   $F^7$   $B^bmi^7$   $E^b7$

50  $A^b6$   $B^bmi^7$   $E^b7$   $A^b6$   $B^bmi^7$   $E^b7$

# RAY'S LOEA

MED-UP SWING

RAY BROWN, 1947

**A**  $D^bma7$   $B^bmi7$   $E^bmi7$   $A^b7$   $Fmi7$   $B^b7$   $E^bmi7$   $A^b7$

6  $D^b7$   $G^b7$   $G^DIM$   $D^b7$   $B^b7$   $E^bmi7$   $A^b7$

10  $D^b7$  **B**  $A^bmi7$   $D^b7_{ALT}$

14  $F^{\#}mi7$   $B^7$   $E^bmi7$   $A^7$

18  $E^bmi7$   $A^b7$  **A**  $D^bma7$   $B^bmi7$   $E^bmi7$   $A^b7$

22  $Fmi7$   $B^b7$   $E^bmi7$   $A^b7$   $D^b7$   $G^b7$   $G^DIM$

26  $D^b7$   $E^bmi7$   $A^b7$

# RECADO BOSSA NOVA

## THE GIFT

**A** Dmi7 A7

6 D7 Gmi7

10 Gmi7 /F E mi7b5 A7 Dmi7 1.

14 E7 A7

18 12. Dmi7 Ebma7 A7 Dmi7

22 **B** D7 Gmi7

26 E7 A7

**A** Dmi7 A7

31 Dmi7 A7

35 D7 Gmi7

39 Gmi7 /F E mi7b5 A7 Dmi7

43 Ebma7 A7 Dmi7 E mi7b5 A7

# RECORDA-ME

MEDIUM LATIN

JOE HENDERSON, 1963

## INTRO *Ami7*

## OPTIONAL INTERLUDE

DRUMS OR SOLOIST

REPEAT AS NEEDED THEN BACK TO SECTION A

# RED CLAY

MED FUNK/JAZZ

FREDDIE HUBBARD, 1972

**A**

Cmi<sup>11</sup> B<sup>b</sup>mi<sup>11</sup> D<sup>b</sup>7<sup>SUS</sup> E<sup>b</sup>7<sup>SUS</sup> F7<sup>SUS</sup> G7<sup>SUS</sup>

Musical staff for section A, measures 1-4, bass clef. The staff contains a bass line with eighth and quarter notes. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

BASS

Musical staff for section A, measures 5-8, bass clef. The staff continues the bass line from the previous staff. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

Musical staff for section B, measures 9-12, treble clef. The staff contains a melodic line with eighth and quarter notes. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

BASS CONTINUES

Musical staff for section B, measures 13-16, treble clef. The staff continues the melodic line. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

Musical staff for section B, measures 17-20, treble clef. The staff continues the melodic line. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

Musical staff for section B, measures 21-24, treble clef. The staff continues the melodic line. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

Musical staff for section C, measures 25-28, treble clef. The staff contains a melodic line with eighth and quarter notes. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

Musical staff for section C, measures 29-32, treble clef. The staff continues the melodic line. Above the staff, the chord progression is written: Cmi<sup>11</sup>, B<sup>b</sup>mi<sup>11</sup>, D<sup>b</sup>7<sup>SUS</sup>, E<sup>b</sup>7<sup>SUS</sup>, F7<sup>SUS</sup>, G7<sup>SUS</sup>.

**D** SOLOS

Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>ma<sup>7</sup> G7<sup>ALT</sup>

Musical staff for section D, measures 33-36, treble clef. The staff contains a solo line with rests. Above the staff, the chord progression is written: Cmi<sup>7</sup>, B<sup>b</sup>mi<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>ma<sup>7</sup>, G7<sup>ALT</sup>.

REPEAT AS NEEDED

D.C. AFTER LAST SOLO, FADE OUT ON SECTION C.

# RED SAILS IN THE SUNSET

BALLAD OR MEDIUM

JIMMY KENNEDY/HUGH WILLIAMS, 1935

**A** G<sup>ma7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> F<sup>7</sup> G<sup>ma7</sup> E<sup>7</sup>

5 A<sup>mi7</sup> D<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> F<sup>7</sup> G<sup>ma7</sup> E<sup>7</sup>

13 A<sup>mi7</sup> D<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup>

**B** C<sup>ma7</sup> F<sup>7</sup> G<sup>ma7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup>

21 C<sup>ma7</sup> F<sup>7</sup> G<sup>ma7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> F<sup>7</sup> G<sup>ma7</sup> E<sup>7</sup>

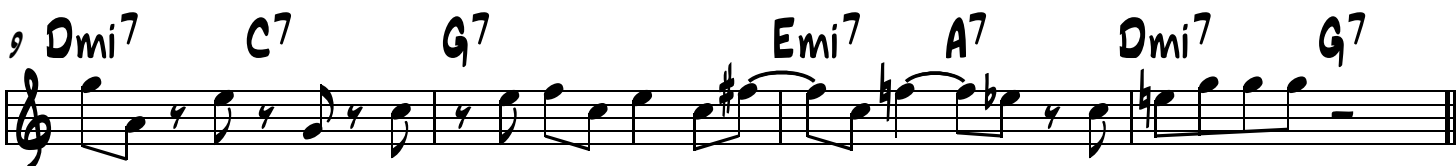
29 A<sup>mi7</sup> D<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> A<sup>mi7</sup> D<sup>7</sup>

# RELAXIN' AT CAMARILLO

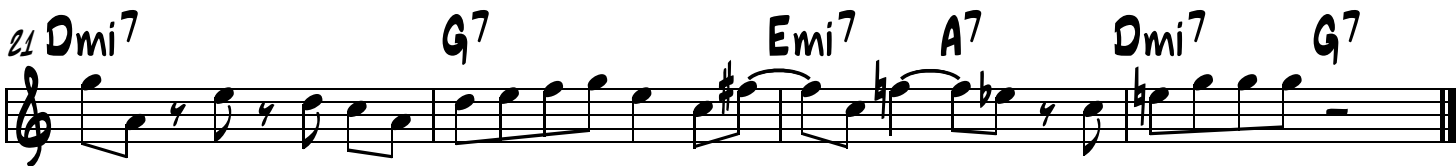
MED-UP SWING

CHARLIE PARKER, 1961

**A** C7



**A** C7





# REMEMBER

WALTZ

IRVING BERLIN, 1925

**A** B $\flat$ ma7 Eb7 Dmi7 G7

6 Gmi7 C7 Fma7 Cmi7 F7

**A** B $\flat$ ma7 Eb7 Dmi7 G7

10 Gmi7 C7 Fma7 Cmi7 F7

**B** B $\flat$ ma7 Cmi7 F7 B $\flat$ ma7 Eb7

18 Ami7 D7 Gmi7 A7

**A** B $\flat$ ma7 Eb7 Dmi7 G7

26 Gmi7 C7 F $\flat$  Cmi7 F7

30

# RHYTHM-A-NING

MED-UP SWING

THELONIOUS MONK, 1958

**A**

Bb7

Eb7

Bb7



5 Eb7

Bb7

F7



**A**

Bb7

Eb7

Bb7



13 Eb7

Bb7

F7



**B**

D7

G7



21 C7

F7



**A**

Bb7

Eb7

Bb7



29 Eb7

Bb7

F7



# ROAD SONG

JOHN L. "WES" MONTGOMERY, 1968

LATIN

**A** Gmi7 (C7) (Ami7(b5)) D7 (D7)

6 Gmi7 Fmi7 Ebmaj7 Emi7(b5) Cmi7 D7 Gmi7

**A** Gmi7 C7 (Ami7(b5)) D7 (D7)

14 Gmi7 Fmi7 Ebmaj7 Emi7(b5) Cmi7 D7 Gmi7

**B** Cmi7 F7 Bbmaj7 Bmi7 E7

22 Bbmaj7 Eb7 Abmaj7 Ami7(b5) D7(#9)

**A** Gmi7 (C7) (Ami7(b5)) D7 (D7)

30 Gmi7 Fmi7 Ebmaj7 Emi7(b5) Cmi7 D7 Gmi7

# ROBBIN'S NEST

"ILLINOIS" BATISTE JAQUET  
SIR CHARLES THOMPSON, 1947

MED SWING

The musical score is written in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). It consists of eight staves of music, each with a box letter (A, B, A) indicating a section. The chords are written above the notes. The melody includes several triplet figures.

**Staff 1:** Section A. Chords:  $\text{Dbma7}$ ,  $\text{A}^7$ . Measure 3 contains a triplet.

**Staff 2:** Chords:  $\text{Fmi7}$ ,  $\text{Edim}$ ,  $\text{Ebmi7}$ ,  $\text{Ab}^7$ ,  $\text{Db}^6$ ,  $\text{Bb}^7$ ,  $\text{Ebmi7}$ ,  $\text{Ab}^7$ . Measure 6 contains a triplet.

**Staff 3:** Section A. Chords:  $\text{Dbma7}$ ,  $\text{A}^7$ . Measure 10 contains a triplet.

**Staff 4:** Chords:  $\text{Fmi7}$ ,  $\text{Edim}$ ,  $\text{Ebmi7}$ ,  $\text{Ab}^7$ ,  $\text{Db}^6$ . Measure 14 contains a triplet.

**Staff 5:** Section B. Chords:  $\text{F}^7$ ,  $\text{Bb}^7$ . Measure 18 contains a triplet.

**Staff 6:** Chords:  $\text{Eb}^7$ ,  $\text{Ebmi7}$ ,  $\text{Ab}^7$ . Measure 22 contains a triplet.

**Staff 7:** Section A. Chords:  $\text{Dbma7}$ ,  $\text{A}^7$ . Measure 26 contains a triplet.

**Staff 8:** Chords:  $\text{Fmi7}$ ,  $\text{Edim}$ ,  $\text{Ebmi7}$ ,  $\text{Ab}^7$ ,  $\text{Db}^6$ ,  $\text{Bb}^7$ ,  $\text{Ebmi7}$ ,  $\text{Ab}^7$ . Measure 30 contains a triplet.

# ROOM 608

INTRO/ENDING

Cmi7/F

Dmi7/F

Cmi7/F

F9#11

6 Dmi7 G7 Cmi7 F7#9 Bbma7 F7#9 LAST X ONLY

10 **A** Bbma7 G7 Cmi7 F7 Dmi7 G7 Cmi7 F7

14 Fmi7 Bb7 Ebma7 Edim 1. Dmi7 G7 Cmi7 F7

18 2. Bbma7 **B** Fmi7b5 Bb7 ALT

22 Ebma7 Abmi7b5 Db7

26 Gb7 F7 **C** Bbma7 G7 Cmi7 F7

30 Dmi7 G7 Cmi7 F7 Fmi7 Bb7 Ebma7 Edim

34 Dmi7 G7 Cmi7 F7 Bbma7 USE INTRO FOR ENDING

# ROSETTA

MED SWING

EARL "FATHA" HINES/HENRY WOOD, 1935

The musical score for "Rosetta" is written in 4/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The score is divided into sections A, B, and A. Section A (measures 1-5) starts with a repeat sign and contains chords F6, E7, Eb7, and D7. Section B (measures 6-13) contains chords G7, C7, Ami7, D7, Gmi7, and C7. Section A (measures 14-17) contains chords G7, C7, F6, Bmi7(b5), and E7. Section B (measures 18-21) contains chords Ami7, Bmi7(b5), E7, Ami7, Dmi7, and G7. Section A (measures 22-25) contains chords Cma7, Ami7, Dmi7, G7, Gmi7, and C7. Section B (measures 26-29) contains chords F6, E7, Eb7, and D7. Section A (measures 30-33) contains chords G7, C7, F6, Gmi7, and C7. The score concludes with a final double bar line.

# ROUGH RIDIN'

MED-UP SWING

ELLA FITZGERALD/HANK JONES/  
WILLIAM TENNYSON, 1952

**A** F<sup>6</sup> F<sup>#</sup>DIM<sub>3</sub> Gmi<sup>7</sup><sub>3</sub> C<sup>7</sup><sub>3</sub> Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

5 F<sup>6</sup> F<sup>7</sup><sub>3</sub> B<sup>b</sup>6<sub>3</sub> B<sup>b</sup>DIM<sub>3</sub> F<sup>6</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

**A** F<sup>6</sup> F<sup>#</sup>DIM<sub>3</sub> Gmi<sup>7</sup><sub>3</sub> C<sup>7</sup><sub>3</sub> Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

9 F<sup>6</sup> F<sup>7</sup><sub>3</sub> B<sup>b</sup>6<sub>3</sub> B<sup>b</sup>DIM<sub>3</sub> Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

**B** Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>

17 Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>

**A** F<sup>6</sup> F<sup>#</sup>DIM<sub>3</sub> Gmi<sup>7</sup><sub>3</sub> C<sup>7</sup><sub>3</sub> Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

25 F<sup>6</sup> F<sup>7</sup><sub>3</sub> B<sup>b</sup>6<sub>3</sub> B<sup>b</sup>DIM<sub>3</sub> Gmi<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

BALLAD

# 'ROUND MIDNIGHT

THELONIOUS MONK/COOTIE WILLIAMS

BERNIE HANIGHEN, 1944

**A**

E<sup>b</sup>mi<sup>7</sup> /D /D<sup>b</sup> Cmi<sup>7b5</sup> A<sup>b</sup>mi<sup>7</sup>D<sup>b</sup>7 Cmi<sup>7b5</sup> F7<sup>b9</sup> Bmi<sup>7</sup>E<sup>7</sup>B<sup>b</sup>mi<sup>7</sup>E<sup>b</sup>7

5 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>ma<sup>7</sup>G<sup>7</sup>A<sup>b</sup>7 Cmi<sup>7b5</sup> F7<sup>#5</sup> Fmi<sup>7b5</sup> B<sup>b</sup>7<sup>b9</sup>

**A** E<sup>b</sup>mi<sup>7</sup> /D /D<sup>b</sup> Cmi<sup>7b5</sup> A<sup>b</sup>mi<sup>7</sup>D<sup>b</sup>7 Cmi<sup>7b5</sup> F7<sup>b9</sup> Bmi<sup>7</sup>E<sup>7</sup>B<sup>b</sup>mi<sup>7</sup>E<sup>b</sup>7

13 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>ma<sup>7</sup>G<sup>7</sup>A<sup>b</sup>7 Cmi<sup>7b5</sup>F<sup>7</sup>Fmi<sup>7b5</sup>B<sup>b</sup>7<sup>b9</sup> E<sup>b</sup>6

**B** Cmi<sup>7b5</sup> F7 B<sup>b</sup>7 Cmi<sup>7b5</sup> F7 B<sup>b</sup>7

17

21 A<sup>b</sup>mi<sup>7</sup> Fmi<sup>7b5</sup>B<sup>b</sup>7 Cmi<sup>7b5</sup> F7 B<sup>b</sup>mi<sup>7</sup>E<sup>b</sup>7 A<sup>b</sup>mi<sup>7</sup>D<sup>b</sup>7 F<sup>#</sup>mi<sup>7</sup>B<sup>7</sup>Fmi<sup>7b5</sup>B<sup>b</sup>7

**A** E<sup>b</sup>mi<sup>7</sup> /D /D<sup>b</sup> Cmi<sup>7b5</sup> A<sup>b</sup>mi<sup>7</sup>D<sup>b</sup>7 Cmi<sup>7b5</sup> F7<sup>b9</sup> Bmi<sup>7</sup>E<sup>7</sup>B<sup>b</sup>mi<sup>7</sup>E<sup>b</sup>7

25

29 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>ma<sup>7</sup>G<sup>7</sup>A<sup>b</sup>7 Cmi<sup>7b5</sup>F<sup>7</sup>Fmi<sup>7b5</sup>B<sup>b</sup>7<sup>b9</sup> E<sup>b</sup>ma<sup>7</sup>  
(PLAY ON OUT CHORUS ONLY)

33 Cmi<sup>7b5</sup> F7 Cmi<sup>7b5</sup> F7 F<sup>#</sup>mi<sup>7b5</sup> B<sup>7</sup> F<sup>#</sup>mi<sup>7b5</sup> B<sup>7</sup>

37 Bmi<sup>7</sup> E<sup>7</sup> Fmi<sup>7b5</sup> B<sup>b</sup>13<sup>b9</sup> B<sup>b</sup>mi<sup>7</sup>E<sup>b</sup>7A<sup>b</sup>mi<sup>7</sup>D<sup>b</sup>7F<sup>#</sup>mi<sup>7</sup>B<sup>7</sup>E<sup>7b9</sup> E<sup>b</sup>ma<sup>9</sup>(b5)



# RUBY, MY DEAR

BALLAD

THELONIOUS MONK, 1945

**A** Fmi7 B<sup>b</sup>7b9 Ebma7 Fmi7 F<sup>#</sup>mi7 Gmi7 A<sup>b</sup>6 G<sup>b</sup>/B<sup>b</sup> Gmi7 C7b9

4 Fma7 Gmi7 A<sup>b</sup>mi7 Ami7 B<sup>b</sup>mi7 Eb7 Abma7 B<sup>b</sup>mi7 Bmi7 Cmi7

7 B<sup>b</sup>mi7 A6 1. E7sus B<sup>b</sup>7#5 2. Bmi7 E7

**B** 10 Ama7 Bmi7 E7 A6/9

13 B<sup>b</sup>6 Bdim Cmi Cmi(ma7) Cmi7 Dmi7

16 Ebmi7 Ab7 **C** Fmi7 B<sup>b</sup>7b9

19 Ebma7 Fmi7 F<sup>#</sup>mi7 Gmi7 A<sup>b</sup>6 G<sup>b</sup>/B<sup>b</sup> Gmi7 C7b9 Fma7 Gmi7 A<sup>b</sup>mi7 Ami7

22 B<sup>b</sup>mi7 Eb7 Abma7 B<sup>b</sup>mi7 Bmi7 Cmi7 B<sup>b</sup>mi7 A6 Fma7 B7 B<sup>b</sup>7b9

# THE SADDEST THING OF ALL

BALLAD OR MEDIUM

MICHEL LEGRAND, 1976

**A** Fma7 Dmi7 Gmi7 C7 Fma7

4 Emi7 A7 Dma7 Bmi7 Emi7 A7

7 F#mi7 Bmi7 Ami7 D7 **B** Gma7 C#7

10 F#mi7 B7 Emi7 A7 Dma7 C7(SUS4)

**C** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7

13 Cmi7 F7 Bbma7 E7 Ami7 D7

16 Gmi7 C7 Fb Gmi7 C7

# SAMBA DE ORFEU

SWEET HAPPY LIFE

ANTONIA MARIA/LUIZ BONFA, 1959

FAST LATIN

The musical score is written in treble clef with a 4/4 time signature. It consists of several systems of music, each with a melody line and a guitar chord line. The chords are indicated by letters and numbers above the staff. The score is divided into sections A and B, with section A appearing at the beginning and end, and section B in the middle. The key signature has one flat (Bb).

**Section A:**

- Measures 1-13: Chords include Cma7, F7, Emi7, A7, Dmi7, G7.
- Measures 14-17: Chords include Dmi7, G7, Cma7, Dmi7, G7.
- Measures 18-21: Chords include Dmi7, G7, C6, Ami7, Abmi7.

**Section B:**

- Measures 22-25: Chords include Gmi7, C7, Fma7.
- Measures 26-29: Chords include Fmi7, Bb7, Ebma7, Dmi7, G7.

**Section A (Repeat):**

- Measures 30-33: Chords include Cma7.
- Measures 34-37: Chords include Cma7, F7, Emi7, A7, Dmi7, G7.
- Measures 38-41: Chords include Dmi7, G7, Dmi7, G7.
- Measures 42-45: Chords include Dmi7, G7, Cma7, Dmi7, G7.

# THE SANDS OF TIME

GEROME J. LESHAY/T. BARR, 1962

LATIN

**A** Gmi7 C7 Fma7 B7

6 Emi7 A7 Dmi7 G7

10 Cma7 Ami7 D7 Gma7 Emi7

14 F#mi7 B7 Ema7 Ami7 D7

**B** Gmi7 C7 Fma7 B7

18

22 Emi7 A7 Dmi7 G7

26 Cma7 B7 Emi7 /D Cmi7 F7

30 Bmi7 Bb13 Ami7 D7 Gma7 Emi7 Ami7 D7

# SANDU

CLIFFORD BROWN, 1972

MED SWING

**A** Eb7

Ab7

Eb7

# SATIN DOLL

MELO SWING

DUKE ELLINGTON/BILLY STRAYHORN

JOHNNY MERCER, 1958

**A** Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

5 D7 Db7 Cma7 A7

**A** Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

13 D7 Db7 Cma7

**B** Gmi7 C7 Gmi7 C7 Fma7

21 Ami7 D7 Ami7 D7 G7

**A** Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

29 D7 Db7 Cma7 Emi7 A7

# SAVE YOUR LOVE FOR ME

MEDIUM BALLAD

AS PLAYED BY CANNONBALL ADDERLY AND NANCY WILSON

BUDDY JOHNSON, 1952

**A**  $E_{mi}^9$   $G_{mi}^9$   $C^7$

5  $E_{mi}^9$   $A^9_{SUS}$   $D$   $A_{mi}^7$   $D$   $B^7\#5\#9$

**A**  $E_{mi}^9$   $G_{mi}^9$   $C^7$

13  $E_{mi}^9$   $A^9_{SUS}$   $D^6$   $A^7\#5\#9$   $D^6$

**B**  $B^b7$   $D^6$   $E_{mi}^7$   $F\#mi^7$   $E_{mi}^7$   $D^6$

17  $B^b7$   $D^{ma7}$   $F^7$   $E_{mi}^7$   $A^7$

**A**  $E_{mi}^9$   $G_{mi}^9$   $C^7$

25  $E_{mi}^9$   $A^9_{SUS}$   $D$   $A_{mi}^7$   $D$   $B^7\#5\#9$

29  $C^9\#11$   $B^7$   $E_{mi}^9$   $G_{mi}^9$   $C^7$

33  $E_{mi}^9$   $A^7\#5\#9$   $D$   $A_{mi}^7$   $D$   $A_{mi}^7$

(MOLTO RIT.) (A TEMPO)

# SCRAPPLE FROM THE APPLE

MED UP SWING

CHARLIE PARKER, 1957

**A** Gmi7 C7 Gmi7 C7

5 Fma7 Bb7 Bdim Fma7 Bb7 Ami7 D7

**A** Gmi7 C7 Gmi7 C7

9 Gmi7 C7 Gmi7 C7

13 Fma7 Bb7 Bdim Fma7 F6

**B** A7 D7

17 (BRIDGE IS IMPROVISED)

21 G7 C7

**A** Gmi7 C7 Gmi7 C7

25 Gmi7 C7 Gmi7 C7

29 Fma7 Bb7 Bdim Fma7 C7 F6



# THE SECOND TIME AROUND

MELO BALLAD

SAMMY CAHN/JIMMY VAN HEUSEN, 1967

**A** Cma7 F7 E<sup>mi</sup>7 E<sup>b</sup>dim D<sup>mi</sup>7 G<sup>7</sup>

LOVE IS LOVE - LI - ER THE SEC - OND TIME A - ROUND, JUST AS

6 Cma7 B<sup>mi</sup>7(b5) E<sup>7</sup>

WON - DER - FUL WITH BOTH FEET ON THE GROUND. IT'S THAT

10 A<sup>mi</sup>7 C<sup>7</sup> F<sup>6</sup>

SE - COND TIME YOU HEAR YOUR LOVE SONG SONG. MAKES YOU

14 A<sup>mi</sup>7 D<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup>

THINK PER - HAPS THAT LOVE LIKE YOUTH IS WAS - TED ON THE YOUNG. LOVE'S MORE

**B** Cma7 F7 E<sup>mi</sup>7 E<sup>b</sup>dim D<sup>mi</sup>7 G<sup>7</sup>

18 COMFORT - TA - BLE THE SEC - OND TIME YOU FALL. LIKE A

22 Cma7 B<sup>mi</sup>7(b5) E<sup>7</sup>

FRIEND - LY HOME, THE SEC - OND TIME YOU CALL. WHO CAN

26 A<sup>mi</sup>7 C<sup>7</sup> F<sup>6</sup> E<sup>b</sup>9(#11) D<sup>7</sup> E<sup>b</sup>dim

SAY WHAT BROUGHT US TO THIS MI - RA - CLE WE'VE FOUND, THERE ARE

30 D<sup>mi</sup>7 G<sup>7</sup> E<sup>mi</sup>7(b5) A<sup>7</sup>

THOSE WHO'D BET, LOVE COMES BUT ONCE AND YET I'M OH SO

34 D<sup>7</sup>(SUS4) D<sup>7</sup> G<sup>7</sup>(SUS4) C<sup>6</sup> D<sup>mi</sup>7 G<sup>7</sup>

GLAD WE MET THE SEC - OND TIME A - ROUND.

# SECRET LOVE

MED-UP SWING

SAMMY FAIN/PAUL FRANCIS WEBSTER, 1953

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of nine staves of music. The first staff begins with a boxed 'A' and the chord Ebma7. The second staff starts with a measure rest and contains chords Eb6, Ab7, Gmi7, C7b9, Fmi7, and Bb7. The third staff starts with a measure rest and contains chords Fmi7, Bb7, Fmi7, and Bb7. The fourth staff starts with a measure rest and contains chords Fmi7, Bb7, and a first ending bracketed section with chords Gmi7, C7b9, Fmi7, and Bb7. The fifth staff starts with a measure rest and contains chords Eb6, Dmi7b5, G7, a boxed 'B', Cmi7, and F7. The sixth staff starts with a measure rest and contains chords Bbma7, Bbmi7, and Eb7. The seventh staff starts with a measure rest and contains chords Abma7, Abmi7, Db7, a boxed 'C', Ebma7, and Fmi7. The eighth staff starts with a measure rest and contains chords Gmi7b5, C7b9, Fmi7, and Bb7. The ninth staff starts with a measure rest and contains chords Eb6, Fmi7, and Bb7.

# SEPTEMBER IN THE RAIN

HARRY WARREN/AL DUBIN, 1937

MED SWING

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music, each with a corresponding chord progression written above it. The first staff is marked with a boxed 'A' and the second with a '6'. The third staff is marked with a boxed 'A' and the fourth with '14'. The fifth staff is marked with a boxed 'B' and the sixth with '18'. The seventh staff is marked with a boxed 'A' and the eighth with '26'. The chord progressions are as follows:

- Staff 1: Ebma7, Bbmi7, Eb7, Ab6
- Staff 2: Db7, Fmi7, Bb7, Eb6, C7, Fmi7, Bb7
- Staff 3: Ebma7, Bbmi7, Eb7, Ab6
- Staff 4: Db7, Fmi7, Bb7, Eb6
- Staff 5: Bbmi7, Eb7, Bbmi7, Eb7, Ab6
- Staff 6: Cmi7, F7, Cmi7, F7, Fmi7, Bb7
- Staff 7: Ebma7, Bbmi7, Eb7, Ab6
- Staff 8: Db7, Fmi7, Bb7, Eb6, C7, Fmi7, Bb7

# SEPTEMBER SONG

MAXWELL ANDERSON/KURT WEILL, 1938

BALLAD OR MEDIUM

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 (measures 1-5) is marked with a boxed 'A' and contains the chords Eb7, Ebmi7, Ab7 (with a triplet), and Bbma7. The second staff (measures 6-9) contains the chords C7, Cmi7(b5), F7 (with a triplet), and Bbma7. The third staff (measures 10-13) is marked with a boxed 'A' and contains the chords Eb7, Ebmi7, Ab7, and Bbma7. The fourth staff (measures 14-17) contains the chords C7, Cmi7(b5), F7, and Bbma7. The fifth staff (measures 18-21) is marked with a boxed 'B' and contains the chords Ebmi7 and Edim. The sixth staff (measures 22-25) contains the chords Ebmi7, Edim, and Bbma7. The seventh staff (measures 26-29) is marked with a boxed 'A' and contains the chords Eb7, Ebmi7, Ab7, and Bbma7. The eighth staff (measures 30-33) contains the chords C7, Cmi7(b5), F7, and Bbma7. The score concludes with a double bar line at the end of the eighth staff.

# SERENADE IN BLUE

BALLAD, SLOW AND BLUESY

HARRY WARREN/MACK GORDON, 1942

**A** Ebma7 Gmi7(b5) C7 F7 Bb7 Gmi7 F#mi7B7

5 Fmi7 G13 G7(#5) C9 C7(b9) F13 F7(#5) Bb9 Bb7(b9) Gmi7 Gb7 Fmi7 Bb7

**A** Ebma7 Gmi7(b5) C7 F7 Bb7 Gmi7 F#mi7B7

13 Fmi7 G13 G7(#5) C9 C7(b9) F13 F7(#5) Bb9 Bb7(b9) Eb6 Bbmi7 Eb7

**B** Ab6 Abmi6 Ebmi7 Cmi7(b5)

17 3 3 3 3

21 F7 Gmi7 Abdim F7/A Bb7 Fmi7 B9(#11) Bb7

**A** Ebma7 Gmi7(b5) C7 F7 Bb7 Gmi7 F#mi7B7

25 3

29 Fmi7 G13 G7(#5) C9 F7 Bb7 Eb6 Fmi7Bb7

# SERENATA

MITCHELL PARISH/LEROY ANDERSON, 1949

LATIN

1 A F<sup>6/9</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup>

6 F<sup>ma9</sup> D<sup>mi7</sup> G<sup>13</sup> Abdim

10 G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> E<sup>mi7</sup> A<sup>7</sup>

14 D<sup>ma7</sup> D<sup>7</sup> G<sup>mi7</sup>(b5) C<sup>7</sup>

18 A F<sup>6/9</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup>

22 F<sup>ma9</sup> D<sup>mi7</sup> G<sup>13</sup> Abdim

26 G<sup>mi7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

30 G<sup>7</sup> D<sup>b7</sup> C<sup>7</sup> F<sup>6</sup> G<sup>mi7</sup> C<sup>7</sup>

FAST SWING

# SEVEN STEPS TO HEAVEN

MILES DAVIS/VICTOR FELOMAN, 1963

**INTRO**

1X BASS ONLY - 2X ADD DRUMS

Chords: F13, Eb13, F13, Eb13

**A** Fma7 Bbma7 Emi7 A7 Dmi7 Ab13 G13

DRUM FILL .....

10 Gmi7 C7 Eb6 E6 F6

**A** Fma7 Bbma7 Emi7 A7 Dmi7 Ab13 G13

DRUM FILL .....

18 Gmi7 C7 Eb6 E6 F6

**B** Cma7 Dmi7 Emi7 Fmi7 Bb7

26 Ebma7 Abmi7 Db7 Gbma7 C7

**A** Fma7 Bbma7 Emi7 A7 Dmi7 Ab13 G13

DRUM FILL .....

34 Gmi7 C7 Eb6 E6 F6

# SHADOW OF YOUR SMILE

MED LATIN

JOHNNY MANDELL/PAUL FRANCIS WEBSTER, 1965

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a boxed letter 'A' above the first measure. The second staff begins with a measure number '6' above the first measure. The third staff begins with a measure number '10' above the first measure. The fourth staff begins with a measure number '14' above the first measure. The fifth staff begins with a boxed letter 'B' above the first measure and a measure number '18' to the left of the first measure. The sixth staff begins with a measure number '22' above the first measure. The seventh staff begins with a measure number '26' above the first measure. The eighth staff begins with a measure number '30' above the first measure. The score includes various guitar chords and melodic lines with slurs and ties.

**A** F#mi7 B7 Emi7 A7

6 Ami7 D7 Gma7 Cma7

10 F#mi7(b5) B7 Emi7 Emi7/D

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

**B** F#mi7 B7 Emi7 A7

18

22 Ami7 D7 Bmi7(b5) E7

26 Ami7 Cmi7 F7 Bmi7 E7

30 A7 D7(SUS4) D7 G6



# SHAKER SONG

MED SAMBA

JAY BECKENSTEIN/DAVID LASLEY  
ALLEE WILLIS, 1977

**A** Cma7 Fma7 Cma7 Fma7

6 Cma7 Fma7 Cma7 Fma7

10 B<sup>b</sup>9sus Ebma7 A<sup>b</sup>9sus Dbma7

14 B<sup>b</sup>9sus Ebma7 1. G<sup>9</sup>sus

18 12. G<sup>9</sup>sus **B** Fma7 E7#9

22 Ami7 Gmi7 C7 Fma7 G<sup>9</sup>sus

26 Cma7 C7 Fma7 E7#9

30 Ami7 Gmi7 C7 Fma7 G<sup>9</sup>sus

34 Cma7 G<sup>9</sup>sus G7 Cma7 G<sup>9</sup>sus G7

38 Cma7 G<sup>9</sup>sus G7 Cma7 G<sup>9</sup>sus

SOLOS ON AAB

# SHINY STOCKINGS

MED SWING

FRANK FOSTER/ELLA FITZGERALD, 1956

**A**  $Gmi7$   $C7$   $Gmi7$   $C7$

6  $Fma9$   $Bb7$   $Ami7$   $Abdim7$

10  $Gmi7$   $C7$   $Ami7$   $D7$

14  $Bmi7$   $E7$   $A6$   $Ami7(b5)$   $D7$

**B**  $Gmi7$   $C7$   $Gmi7$   $C7$

18  $Fma9$   $Bb7$   $Ami7$   $Abdim7$

22  $Gmi7$   $C7$   $Ami7$   $D7$

26  $Gmi7$   $C7$   $F6$   $Bb7$   $Ami7$   $D7$

# SIDEWINDER

LATIN/FUNK

LEE MORGAN, 1959

**A**  $E^b7$   $E^b7$

5  $E^b7$   $E^b7$

9  $A^b7$   $A^b7$

13  $E^b7$   $E^b7$   $Gmi^7b5$   $C7$

17  $Fmi^7$   $B^b7$

21  $E^b7$   $E^b7$  BREAK.....

Detailed description: The image shows the first five systems of musical notation for the piece 'SIDEWINDER' by Lee Morgan. The music is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The first system starts with a boxed 'A' and a repeat sign. Chords are indicated above the staff: Eb7 at the beginning and Eb7 at the end of the first system. The second system starts at measure 5 with Eb7 and Eb7. The third system starts at measure 9 with Ab7 and Ab7. The fourth system starts at measure 13 with Eb7, Eb7, Gmi7b5, and C7. The fifth system starts at measure 17 with Fmi7 and Bb7. The sixth system starts at measure 21 with Eb7 and Eb7, followed by a 'BREAK.....' indicated by a dotted line.

MED SWING

# SILVER'S SERENADE

HORACE SILVER, 1963

**A** D<sup>13</sup> E<sup>b</sup>mi<sup>9</sup> F<sup>b</sup>mi<sup>9</sup> E<sup>b</sup>mi<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup>

6 A<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup> A<sup>b</sup>mi<sup>9</sup> F<sup>b</sup>mi<sup>9</sup> E<sup>b</sup>mi<sup>9</sup>

10 A<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> F<sup>7</sup>

14 B<sup>b</sup>ma<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> D<sup>b</sup>mi<sup>9</sup> E<sup>b</sup>ma<sup>9</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>7</sup>b<sup>b</sup>9 D<sup>13</sup>

**A** E<sup>b</sup>mi<sup>9</sup> F<sup>b</sup>mi<sup>9</sup> E<sup>b</sup>mi<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup>

22 A<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup> A<sup>b</sup>mi<sup>9</sup> F<sup>b</sup>mi<sup>9</sup> E<sup>b</sup>mi<sup>9</sup>

26 A<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup> B<sup>b</sup>mi<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> F<sup>7</sup>

30 B<sup>b</sup>ma<sup>9</sup> C<sup>b</sup>mi<sup>9</sup> D<sup>b</sup>mi<sup>9</sup> E<sup>b</sup>ma<sup>9</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>7</sup>b<sup>b</sup>9

# A SIMPLE WALTZ

BRUCE FORMAN, 1981

MED JAZZ WALTZ

**A** Ebma7 Abma7 Gmi7 C7

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-4. Chords: Ebma7, Abma7, Gmi7, C7. A '4' is written above the fourth measure.

6 Fmi7 Bb7 Eb6/9 E6/9

Musical staff 2: Treble clef. Measures 5-8. Chords: Fmi7, Bb7, Eb6/9, E6/9.

10 Ebma7 Abma7 Gmi7 C7

Musical staff 3: Treble clef. Measures 9-12. Chords: Ebma7, Abma7, Gmi7, C7. A '4' is written above the twelfth measure.

14 Fmi7 Bb7 Eb6/9

Musical staff 4: Treble clef. Measures 13-16. Chords: Fmi7, Bb7, Eb6/9.

**B** C9(SUS4) C7 C9(SUS4) C7

Musical staff 5: Treble clef. Measures 17-20. Chords: C9(SUS4), C7, C9(SUS4), C7. Measure 17 has a '7' and a '4' below it.

22 C9(SUS4) C7 C9(SUS4) C7

Musical staff 6: Treble clef. Measures 21-24. Chords: C9(SUS4), C7, C9(SUS4), C7. Measure 21 has a '7' and a '4' below it.

26 Bb9(SUS4) Bb7 Bb9(SUS4) Bb7

Musical staff 7: Treble clef. Measures 25-28. Chords: Bb9(SUS4), Bb7, Bb9(SUS4), Bb7. Measure 25 has a '7' and a '4' below it.

30 Bb9(SUS4) Bb7 Bb9(SUS4) Bb7

Musical staff 8: Treble clef. Measures 29-32. Chords: Bb9(SUS4), Bb7, Bb9(SUS4), Bb7.

**C** Ebma7 Abma7 Gmi7 C7

38 Fmi7 Bb7 Abmi7 Db7 Gmi7 C7

42 Fmi7 Bb7 Eb9 E9

46 Eb9 E9 Eb9 E9

50 Eb9(#11) Bb7

# SIMONE

JAZZ WALTZ

FRANK FOSTER, 1971

1  $E\flat ma7(\#11)$  **A**  $Dmi9$   $E mi9/A$   $Dmi9$   $E\flat 7$

6  $Dmi9$   $E mi9/A$   $D9(SUS4)$   $A\flat 7$

10  $Gmi7$   $A mi7$   $B\flat mi7$   $E\flat 9(\#11)$

14  $Dmi9$   $E mi9$   $F ma7$   $F\# mi7$

18  $F mi7$   $B\flat 7$   $E mi7$   $A7\flat 9\flat 5$

22 **1.**  $Dmi9$   $E mi9/A$   $Dmi9$   $E\flat ma7(\#11)$

26 **2.**  $Dmi9$   $E mi9/A$   $Dmi9$   $E\flat 7$

# SINCE I FELL FOR YOU

BLUESY BALLAD

BUDDY JOHNSON, 1948

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

5 Ab7 Gb7 F7 Bb7 G7(#5) C7 F7 Bb7

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

13 Ab7 Gb7 F7 Bb7 Eb6 Bbmi7 Eb7

**B** Ab7 Db7 Eb6 Bbmi7 Eb7

21 Ab7 Db7 Eb6 C7 Fmi7 Bb7

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

29 Ab7 Gb7 F7 Bb7 Eb6 C7 Fmi7 Bb7



# SISTER SADIE

MED-UP SWING

HORACE SILVER, 1959

**A**  $A^{\flat}7$   $G7$   $A^{\flat}7$   $G7$   $A^{\flat}7$

STOP TIME

$G7$   $A^{\flat}7$

**A**  $G7$   $A^{\flat}7$   $G7$   $A^{\flat}7$

$G7$

**B**  $C7$   $G7$

$C7$   $B^{\flat}7$   $A7$   $D7$   $A^{\flat}7$

**A**  $G7$   $A^{\flat}7$   $G7$   $A^{\flat}7$

$G7$

# SKATING IN CENTRAL PARK

JAZZ WALTZ

JOHN LEWIS, 1959

**A** Cma7 G7 Cma7 G7

5 Dmi7 G7 Cma7 C7

9 Fma7 B7 Emi7 Ami7

13 Dmi7 G7 Cma7 1. G7 FINE

17 2. C7 **B** Fmi7 Fmi/E Fmi/E<sup>b</sup>

21 Dmi7<sup>b5</sup> Ebma7 Eb/D Eb/C

25 Eb/B<sup>b</sup> Ami7 Ami/G F#mi7<sup>b5</sup>

29 Fmi7 Dmi7

33 G7 SOLOS ON AABA

D.C. AL FINE

# SKYLARK

BALLAD

JOHNNY MERCER/HOAGY CARMICHAEL, 1941

**A** Ebma7 Fmi7 Gmi7 Abma7 Ebma7 A7 Abma7 G7

5 Cmi7 F7 Fmi7 3 Bb7 Eb6 Cmi7 F7 Fmi7 Bb7

**A** Ebma7 Fmi7 Gmi7 Abma7 Ebma7 A7 Abma7 G7

13 Cmi7 F7 Fmi7 3 Bb7 Eb6 Bb7 Bbmi7 Eb7

**B** Abma7 F7 Bbmi7 Eb7 Abma7 Gmi7b5 C7

21 Fmi7 Bbmi7 Eb7 Abma7 Gma7 Emi7 A7 D7 Gb Bb7

**A** Ebma7 Fmi7 Gmi7 Abma7 Ebma7 A7 Abma7 G7

29 Cmi7 F7 Fmi7 3 Bb7 Eb6 Db7 D7 Eb6/9 Fmi7 Bb7

# ON A SLOW BOAT TO CHINA

MED SWING

FRANK LOESSER, 1948

**A**

B $\flat$ ma7

Bdim

Cmi7

C $\sharp$ dim



5 B $\flat$ ma7

D7

E $\flat$ ma7

Dmi7(b5) G7



9 Cmi7

E $\flat$ mi7

A7

B $\flat$ ma7

G7



13 C7

Cmi7

F7



**B** B $\flat$ ma7

Bdim

Cmi7

C $\sharp$ dim



21 B $\flat$ ma7

D7

E $\flat$ ma7

Dmi7(b5) G7



25 Cmi7

A $\flat$ 7

B $\flat$ ma7

A $\flat$ 7

G7



29 C7

Cmi7

F7

B $\flat$ 6

Cmi7

F7



# SLOW HOT WIND

SLOW LATIN

HENRY MANCINI/NORMAN GIMBEL, 1963

**A**  $A_{mi7}$

5  $D_{mi7}$   $B_{mi7}(\flat 5)$   $E7$   $A_{mi7}$   $B_{mi7}(\flat 5)$   $E7$

**A**  $A_{mi7}$

9

13  $D_{mi7}$   $B_{mi7}(\flat 5)$   $E7$   $A_{mi7}$

**B**  $F_{ma7}$   $E_{ma7}$   $E_{b}ma7$

17

21  $E_{b}mi7$   $A_{b}7$   $D_{b}ma7$   $C_{ma7}$   $B_{mi7}$   $E7$

**A**  $A_{mi7}$

25

29  $D_{mi7}$   $B_{mi7}(\flat 5)$   $E7$   $A_{mi7}$   $B_{mi7}(\flat 5)$   $E7$

# SMOKE GETS IN YOUR EYES

BALLAD

JEROME KEERN/OTTO HARBACH, 1933

**A** E<sup>b</sup>6 F<sup>#</sup>dim Fmi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 A<sup>9</sup>#11 A<sup>b</sup>6/9 Adim

5 Gmi<sup>7</sup> Cmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 <sup>1.</sup> D<sup>b</sup>7b5 C7 Fmi<sup>7</sup> B<sup>b</sup>7

9 <sup>2.</sup> E<sup>b</sup>6 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 E<sup>b</sup>6 D<sup>b</sup>mi<sup>9</sup> G<sup>b</sup>13 **B** Bma7 A<sup>b</sup>mi<sup>7</sup> 3

13 C<sup>#</sup>mi<sup>7</sup> Cdim C<sup>#</sup>mi<sup>7</sup> F<sup>#</sup>7 Bma7 A<sup>b</sup>mi<sup>7</sup> B<sup>b</sup>7

17 E<sup>b</sup>ma7 C7b9 Fmi<sup>7</sup> B<sup>b</sup>7 **A** E<sup>b</sup>6 F<sup>#</sup>dim Fmi<sup>7</sup> B<sup>b</sup>13

21 E<sup>b</sup>6 A<sup>9</sup>#11 A<sup>b</sup>6/9 Adim Gmi<sup>7</sup> Cmi<sup>7</sup> 3 Fmi<sup>7</sup> B<sup>b</sup>7

25 E<sup>b</sup>6 C7#9 Fmi<sup>7</sup> B<sup>b</sup>7

# SO IN LOVE

**A** Fmi7 Gmi7b5 C7b9 Fmi7

7 Bbmi7 Eb9sus 1. Eb7b9 Abma7 Ab7

13 Dbma7 G7b9#5 Gmi7b5 C7b9 2. Eb9sus Dbmi7

19 Gb7 Bbmi7 Eb7 Ab6 Ab7 **B** Dbma7

25 Eb7 Abma7 Bbmi7 Eb7 Ab6

31 Bbmi7 Eb7 Abma7 Gmi7b5 C7 Fmi7 /Eb

37 Dmi7b5 G7 Cma7 C7 **A** Fmi7 Gmi7b5

43 C7b9 Fmi7 Bbmi7 Eb9sus

49 Eb7 Cmi7b5 F7b9 Bbmi7 Dbmi6 Cmi7

55 F7b9 Bmi7 E7 Bbmi7 Eb7

60 Abma7 Gmi7b5 C7b9

# SO NICE

LATIN

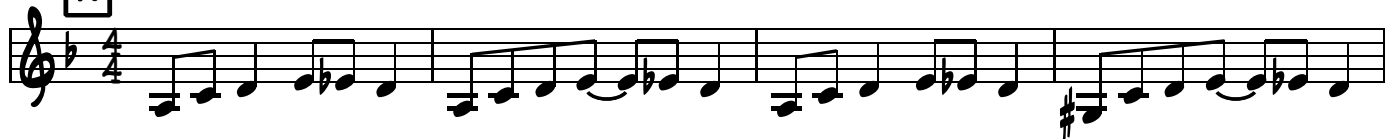
MARCOS VALLE/PAULO SERGIO VALLE

NORMAN GIMBEL, 1963

**A** Fma7

Bmi7

E7



5 Bbma7

Bbmi7

Eb7



9 Ami7

D7

Gmi7

/F

E mi7(b5)

A7



13 Dmi7

G7

Gmi7

Db7

C7



**B** Fma7

Bmi7

E7



21 Bbma7

Bbmi7

Eb7



25 Ami7

D7

Gmi7

C7



29 Fb

Bb7

Fb

Gmi7

C7





MEDIUM SWING

# SO WHAT

MILES DAVIS, 1959

BASS PLAYS MELODY

**A**

Emi<sup>7</sup> Dmi<sup>7</sup>

Emi<sup>7</sup> Dmi<sup>7</sup>

**B**

Fmi<sup>7</sup> Ebmi<sup>7</sup>

Fmi<sup>7</sup> Ebmi<sup>7</sup>

**C**

Emi<sup>7</sup> Dmi<sup>7</sup>

Emi<sup>7</sup> Dmi<sup>7</sup>

SOLOS

Dmi<sup>7</sup> 8

Dmi<sup>7</sup> 8

Ebmi<sup>7</sup> 8

Dmi<sup>7</sup> 8

# SOFT SUMMER BREEZE

EASY SWING

EDDIE HEYWOOD/JUDY SPENCER, 1956

**A** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 G<sup>9</sup>(#11)

5 Bbma7 Eb7 Ami7 D7 Gmi7 C7 Ami7 D7 Gmi7 C7

**A** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 G<sup>9</sup>(#11)

9 Bbma7 Eb7 Ami7 D7 Gmi7 C7 F6

**B** Cmi7 F7 Bbma7 F7 Bbma7

17 Dmi7 G7 C7 Gmi7 C7

**A** Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 G<sup>9</sup>(#11)

25 Bbma7 Eb7 Ami7 D7 Gmi7 C7 F6 Gmi7 C7

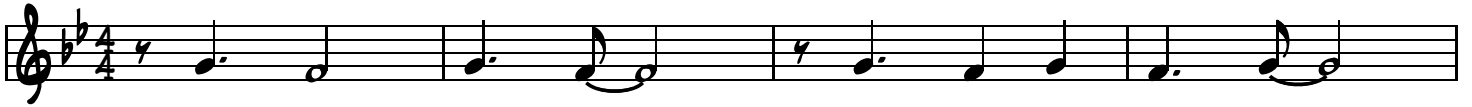
The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff (measures 1-4) is marked with a boxed 'A' and contains the chord progression Fma7, Dmi7, Gmi7, C7, Fma7, Dmi7, and G<sup>9</sup>(#11). The second staff (measures 5-8) contains Bbma7, Eb7, Ami7, D7, Gmi7, C7, Ami7, D7, Gmi7, and C7. The third staff (measures 9-12) is marked with a boxed 'A' and contains Fma7, Dmi7, Gmi7, C7, Fma7, Dmi7, and G<sup>9</sup>(#11). The fourth staff (measures 13-16) contains Bbma7, Eb7, Ami7, D7, Gmi7, C7, and F6. The fifth staff (measures 17-20) is marked with a boxed 'B' and contains Cmi7, F7, Bbma7, F7, and Bbma7. The sixth staff (measures 21-24) contains Dmi7, G7, C7, Gmi7, and C7. The seventh staff (measures 25-28) is marked with a boxed 'A' and contains Fma7, Dmi7, Gmi7, C7, Fma7, Dmi7, and G<sup>9</sup>(#11). The eighth staff (measures 29-32) contains Bbma7, Eb7, Ami7, D7, Gmi7, C7, F6, Gmi7, and C7. The melodic lines are written in treble clef and feature a mix of eighth and quarter notes, often with ties and slurs.

EASY SWING

# SOFT WINDS

BENNY GOODMAN, 1940

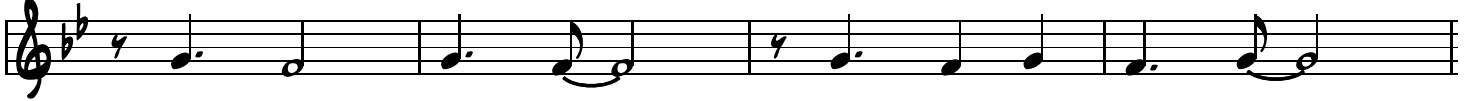
**A** Bb7



5 Eb7



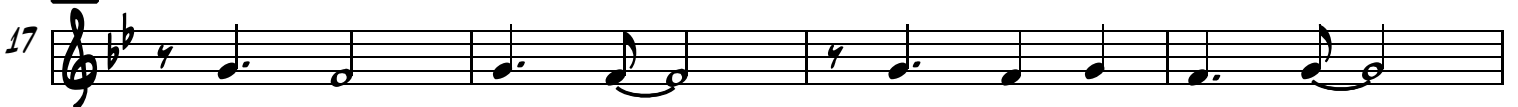
9 Bb7



13 Gb7 F7 Gb7 F7 Gb7 F7 Bb7 F7



**A** Bb7



21 Eb7



25 Bb7



29 Gb7 F7 Gb7 F7 Gb7 F7 Bb7 F7



# SOFTLY, AS IN A MORNING SUNRISE

MED-UP SWING

SIGMUND ROMBERG/OSCAR HAMMERSTEIN II, 1928

**A** Cmi7 Dmi7(b5) G7 Cmi7 Dmi7(b5) G7

5 Cmi7 Dmi7(b5) G7 Cmi7 Dmi7(b5) G7

**A** Cmi7 Dmi7(b5) G7 Cmi7 Dmi7(b5) G7

13 Cmi7 Dmi7(b5) G7 Cmi7 Fmi7 Bb7

**B** Eb6/9 Edim

21 Fmi7 F#dim G7 Dmi7(b5) G7

**A** Cmi7 Dmi7(b5) G7 Cmi7 Dmi7(b5) G7

29 Cmi7 Dmi7(b5) G7 Cmi7 Dmi7(b5) G7

# SOLAR

MED SWING

MILES DAVIS, 1963

**A** Cmi(ma7)

Gmi7

C7



5 Fma7

Fmi7

Bb7



9 Ebma7

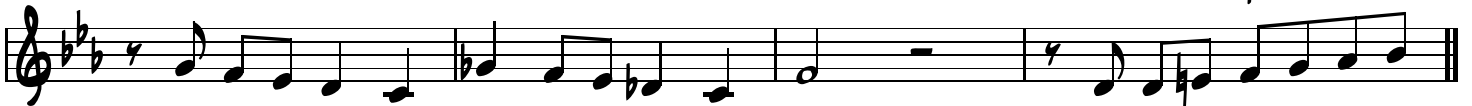
Ebmi7

Ab7

Dbma7

Dmi7(b5)

G7



**A** Cmi(ma7)

Gmi7

C7



17 Fma7

Fmi7

Bb7



21 Ebma7

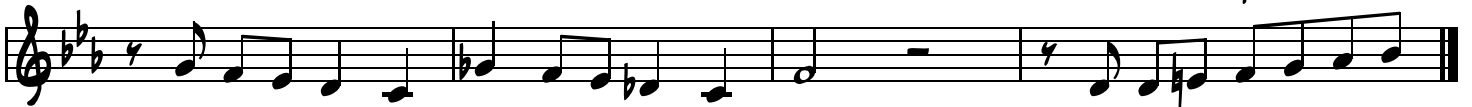
Ebmi7

Ab7

Dbma7

Dmi7(b5)

G7



# SOLITUDE

MEDIUM BALLAD

EDDIE DELANGE/IRVING MILLS

DUKE ELLINGTON, 1934

The musical score for "Solitude" is written in a single melodic line in 4/4 time, with a key signature of three flats (B-flat major). The score is divided into several systems, each with a key signature change indicated by a box around the letter 'A' or 'B'. The chords are written above the staff.

**System 1 (Measures 1-5):** Key signature: B-flat major. Chords: Ebma7, Eb7, Abma7.

**System 2 (Measures 6-10):** Key signature: B-flat major. Chords: Fmi7, Bb7, Ebma7, Fmi7, Bb7.

**System 3 (Measures 11-15):** Key signature: B-flat major. Chords: Ebma7, Eb7, Abma7.

**System 4 (Measures 16-20):** Key signature: B-flat major. Chords: Fmi7, Bb7, Ebma7, Eb7.

**System 5 (Measures 21-25):** Key signature: B-flat major. Chords: Abma7, Adim, Ebma7, Bbmi7, Eb7.

**System 6 (Measures 26-30):** Key signature: B-flat major. Chords: Abma7, Eb7, Abma7.

**System 7 (Measures 31-35):** Key signature: B-flat major. Chords: Fmi7, Bb7, Ebma7, Fmi7, Bb7.

# SOME OTHER TIME

BALLAD

LEONARD BERNSTEIN  
BETTY COMDEN/AOLPH GREEN, 1945

**A** Cma7 G7(SUS4) Cma7 G7(SUS4) Cma7 G7(SUS4) Cma7 /G F#mi7(b5) Fmi6

5 E mi7 A7 D mi7 G7 Cma7 G7(SUS4) Cma7 G7(SUS4)

**A** Cma7 G7(SUS4) Cma7 G7(SUS4) Cma7 G7(SUS4) Cma7 /G F#mi7(b5) Fmi6

9

13 E mi7 A7 D mi7 G7 Cma7 G7(SUS4) Cma7 Eb7

**B** Abma7 Eb7 Abma7 Eb7 Abma7 Eb7 Abma7 Eb7

17

21 Abma7 G7 Cma7 E7 A mi7 A7 Ab7 D mi7 G7

25 Cma7 G7(SUS4) Cma7 G7(SUS4) Cma7 G7(SUS4) Cma7 /G F#mi7(b5) Fmi6

29 E mi7 A7 D mi7 G7 Cma7 G7(SUS4) Cma7 G7(SUS4)

# SOMEDAY MY PRINCE WILL COME

JAZZ WALTZ

FRANK CHURCHILL/LARRY MOREY, 1957

**A**  $B\flat ma7$   $D7(\sharp 5)$   $E\flat ma7$   $G7$

5  $Cmi7$   $G7$   $C7$   $F7$

9  $Dmi7$   $C\sharp dim7$   $Cmi7$   $F7$

13  $Dmi7$   $C\sharp dim7$   $Cmi7$   $F7$

**B**  $B\flat ma7$   $D7(\sharp 5)$   $E\flat ma7$   $G7$

17

21  $Cma7$   $G7$   $Cmi7$   $F7$

25  $B\flat ma7$   $D7(\sharp 5)$   $E\flat ma7$   $E dim$

29  $B\flat ma7/F$   $Cmi7$   $F7$   $B\flat 6$   $Cmi7$   $F7$



# SOMEONE TO WATCH OVER ME

BALLAD

GEORGE & IRA GERSHWIN, 1926

**A** Eb6 Cmi7 Ami7(b5) Abdim Eb6/G F#dim Fmi6 Edim7

5 Fmi7 Gdim7 Ab6 Ami7(b5) Bb7(SUS4) G7 C7 Fmi7 Bb7

**A** Eb6 Cmi7 Ami7(b5) Abdim Eb6/G F#dim Fmi6 Edim7

13 Fmi7 Gdim7 Ab6 Ami7(b5) Bb7(SUS4) Eb6 Bbmi7 Eb7

**B** Abma7 Ami7(b5) D7 Eb6

21 Ami7(b5) D7 G7 C7 Fmi7 Bb7

**A** Eb6 Cmi7 Ami7(b5) Abdim Eb6/G F#dim Fmi6 Edim7

25 Fmi7 Gdim7 Ab6 Ami7(b5) Bb7(SUS4) Eb6 Fmi7 Bb7

# SOMETIME AGO

JAZZ WALTZ

SERGIO MIHANOVICH, 1962

**A** Cma7 G7(SUS4) Cma7 G7(SUS4)

5 Cma7 G7(SUS4) E $\flat$ mi7(b5) A7

9 Dmi7 G7 B $\flat$ mi7(b5) E7 A $\flat$ mi7

13 D7 E $\flat$ mi7 A $\flat$ 7 Dmi7 G7

**B** Cma7 G7(SUS4) Cma7 G7(SUS4)

17 Cma7 G7(SUS4) E $\flat$ mi7(b5) A7

21 Dmi7 G7 E $\flat$ mi7 A7

25 Dmi7 G7 B $\flat$ 7(b5) A7

29 Dmi7 G7 Cma7 G7(SUS4)

33 Dmi7 G7 Cma7 G7(SUS4)

# SOMEWHERE IN THE NIGHT

BALLAD OR MEDIUM

MILTON RASKIN/BILLY MAY, 1958

**A**  $A_{mi7}$   $D7$   $G_{maj7}$   $C7$   $B_{mi7(b5)}$   $E7$

5  $A_{mi7}$   $C_{mi7}$   $F7$   $Bb_{maj7}$   $E_{mi7(b5)}$   $A7$

**B**  $G_{mi7}$   $C7$   $F_{maj7}$   $B_{mi7(b5)}$   $E7$

13  $A_{maj7}$   $B7$   $B_{mi7}$   $E7$

**C**  $A_{mi7}$   $D7$   $G_{maj7}$   $B_{mi7(b5)}$   $E7$

21  $A_{mi7}$   $Eb7$   $D7$   $G_{maj7}$   $C7$   $B_{mi7(b5)}$   $E7$

# SOMEWHERE OVER THE RAINBOW

BALLAD

E.Y. HARBURG/HAROLD ARLEN, 1938

**A** Ebma7 Cmi7 Gmi7 Eb7 Abma7 Ami7 D7 Gmi7 Bbmi7 Eb7

5 Abma7 Db7 Ebma7 C7 F7 Bb7 Eb6 Fmi7 Bb7

**A** Ebma7 Cmi7 Gmi7 Eb7 Abma7 Ami7 D7 Gmi7 Bbmi7 Eb7

13 Abma7 Db7 Ebma7 C7 F7 Bb7 Eb6 Bb7

**B** Ebma7 Fmi7 Bb7 Gmi7 C7 Fmi7 C7

21 Ebma7 Ami7b5 D7 Gmi7 GbDIM Fmi7 Bb7

**A** Ebma7 Cmi7 Gmi7 Eb7 Abma7 Ami7 D7 Gmi7 Bbmi7 Eb7

29 Abma7 Db7 Ebma7 C7 F7 Bb7 Eb6 Fmi7 Bb7

# SONG FOR MY FATHER

HORACE SILVER, 1964

MED BOSSA NOVA

**A** Fmi<sup>7</sup> Eb<sup>7</sup>

5 Db<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup>

**A** Fmi<sup>7</sup> Eb<sup>7</sup>

14 Db<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup>

**B** Eb<sup>7</sup> Fmi<sup>7</sup>

21 Eb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>

24 Fmi<sup>7</sup>

PLAY HEAD TWICE, SOLO ON AAB

# THE SONG IS ENDED

BUT THE MELODY LINGERS ON

MED SWING

IRVING BERLIN, 1927

**A** Ebma7 A7(b5) Abma7 Db7

6 Cmi7 F7 Fmi7 Bb7

**A** Ebma7 A7(b5) Abma7 Db7

10

14 Cmi7 F7 Fmi7 Bb7 Eb6 D7

**B** Gmi7 Ami7(b5) D7

18

22 Ami7(b5) D7 Gmi7 C7 Fmi7 Bb7

**A** Ebma7 A7(b5) Abma7 Db7

26

30 Cmi7 F7 Fmi7 Bb7 Ebma7 Fmi7 Bb7

FAST SWING

# THE SONG IS YOU

JEROME KERN/OSCAR HAMMERSTEIN II, 1932

**A** C<sup>ma7</sup> E<sup>b</sup> DIM<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>7</sup>

7 Dmi<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

13 Fmi<sup>7</sup> B<sup>b7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

19 C<sup>6</sup> F<sup>7</sup> C<sup>6</sup> F<sup>#</sup>mi<sup>7b5</sup> B<sup>7</sup> **B** E<sup>ma7</sup>

25 F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> E<sup>ma7</sup> B<sup>b</sup>mi<sup>7b5</sup> E<sup>b7</sup>

31 A<sup>b</sup>mi A<sup>b</sup>mi<sup>(ma7)</sup> A<sup>b</sup>mi<sup>7</sup> D<sup>b7</sup> G<sup>b7</sup>

37 B<sup>7</sup> C<sup>ma7</sup> E<sup>b</sup> DIM<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

43 C<sup>ma7</sup> Gmi<sup>7</sup> C<sup>7</sup> F<sup>ma7</sup> B<sup>b7</sup> Emi<sup>7</sup> A<sup>7</sup>

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





# SOON IT'S GONNA' RAIN

BALLAD

HARVEY SCHMIDT/TOM JONES, 1960

**A** Cma7 Cma7 Fma7 Emi7 A7

5 Ami7 D7 Dmi7 G7 C<sup>6</sup> Dmi7 G7

**A** Cma7 Cma7 Fma7 Emi7 A7

13 Ami7 D7 Dmi7 G7 C<sup>6</sup> A7

**B** Dmi7 G7 Cma7 Emi7 Ami7

21 Dmi7 G7 /F Emi7 A7 Dmi7 G7

**C** Cma7 Cma7 Fma7 Emi7 A7

29 Ami7 D7 Dmi7 G7 Emi7 A7

33 Dmi7 Emi7 Fma7 G7 C<sup>6</sup> Dmi7 G7

# SOPHISTICATED LADY

DUKE ELLINGTON/IRVING MILLS  
MITCHELL PARISH, 1932

BALLAD

**A**  $Bbmi7$   $Gb7$   $F7$   $E7$   $Eb7$   $Abma7$   $Db7$   $Ab7$   $G7$   $Gb7$   $F7$

6  $Bb7$   $Bbmi7$   $Eb7$   $Abma7$   $Cmi7(b5)$   $F7$

**A**  $Bbmi7$   $Gb7$   $F7$   $E7$   $Eb7$   $Abma7$   $Db7$   $Ab7$   $G7$   $Gb7$   $F7$

14  $Bb7$   $Bbmi7$   $Eb7$   $Abma7$   $Ami7(b5)$   $D7$

**B**  $Gma7$   $Emi7$   $Ami7$   $D7$   $Bmi7$   $E7$   $Ami7$   $D7$

22  $Gma7$   $Emi7$   $Ami7$   $D7$   $Gma7$   $Bdim$   $Cmi7$   $Bbmi7$   $Cmi7(b5)$   $F7$

**A**  $Bbmi7$   $Gb7$   $F7$   $E7$   $Eb7$   $Abma7$   $Db7$   $Ab7$   $G7$   $Gb7$   $F7$

30  $Bb7$   $Bbmi7$   $Eb7$   $Abma7$   $Cmi7(b5)$   $F7$

The image shows a musical score for the ballad 'Sophisticated Lady'. It consists of eight staves of music in 4/4 time, with a key signature of three flats (B-flat major). The score is divided into sections A and B. Section A (measures 1-17 and 26-33) features a melodic line with various chords: Bbmi7, Gb7, F7, E7, Eb7, Abma7, Db7, Ab7, G7, Gb7, and F7. Section B (measures 18-25) features a different melodic line with chords: Gma7, Emi7, Ami7, D7, Bmi7, E7, Ami7, and D7. There are also some chords like Bb7, Eb7, and Cmi7(b5) interspersed. The score includes measure numbers (6, 10, 14, 18, 22, 26, 30) and a double bar line at the end of each staff.

# SOUL EYES

BALLAD OR SLOW LATIN

MAL WALDRON, 1964

**A** Cmi7 G7 Cmi7 F7

6 Fmi7 Bb7 ALT. Gmi7(b5) C7

10 Abma7 Ami7(b5) D7 Gma7 Db7

14 Gbma7 Fmi7 Bb7 Ebma7 Dmi7(b5) G7

**B** Cmi7 G7 Cmi7 F7

22 Fmi7 Bb7 ALT. Gmi7(b5) C7

26 Abma7 Ami7(b5) D7 Gmi7(b5) C7

30 Fmi7 Bb7 ALT. Ebma7 Dmi7(b5) G7

# SOULTRANE

BALLAD

TADD DAMERON, 1956

**A** Ebma7 Gmi7(b5) C7 Fmi7 Abmi7 Db7

5 Abmi7 Db7 Ebma7 G7 C7 F7 Bb7 Gmi7 C7 Fmi7 Bb7

**A** Ebma7 Gmi7(b5) C7 Fmi7 Abmi7 Db7

13 Abmi7 Db7 Ebma7 G7 C7 F7 Bb7 Eb6 Ami7(b5) D7

**B** Gmi7 Ami7(b5) D7 Gmi7 C7 F#mi7 B7

17 Bbma7 Gmi7 Cmi7 F7 Fmi7 Bbdim B7(b5) Bb7

**A** Ebma7 Gmi7(b5) C7 Fmi7 Abmi7 Db7

25 Abmi7 Db7 Ebma7 G7 C7 F7 Bb7 Eb6 Fmi7 Bb7

# SPAIN

CHICK COREA, 1973

**A**

N.C.

Emi<sup>11</sup>

F#sus

7 Gma7

F#7

Emi<sup>7</sup>

A7

13 Dma7

Gma7

C#7

F#7

Bsus B

D.C. AL CODA

**B**

N.C.

25

♩ 1.

Bsus

**C** SAMBA

Gma7

34 F#7

Emi<sup>7</sup>

40 A7

Dma7

Gma7

46 C#7

F#7

Bmi

52 B7

D.S. AL 2ND ENDING

♩ Gma7

D/B<sup>b</sup>

Bsus

SOLOS ON C - END EACH SOLO W/MELODY AT C (NOTES IN PARENTHESIS), THEN D.S. TO END LAST SOLO, PLAY MELODY AT C, D.S. FOR 8 BARS, THEN DC AL CODA.

# SPEAK LOW

KURT WEIL/OGDEN NASH, 1943

**A** Gmi7 C7 Gmi7 C7

6 Gmi7 C7 Ami7b5 D7

10 Bbmi7 Eb7 Bbmi7 Eb7

14 Ami7 D7 Gmi7 C7 1. F6 Ami7 D7

18 2. F6 **B** Fmi7 Db9#11

24 Ebma7 Abm7 D7b7 Gmi7 C7  
Gmi7 C7

**C** Gmi7 C7 Gmi7 C7

28 Gmi7 C7 Ami7b5 D7

32 Bbmi7 Eb7 Eb9#11 D7

40 G7 C7 F6 Ami7 D7

# SPECTACULAR

JULIAN "CANNONBALL" ADDEELY, 1957

UP SWING

**A** Fma7 E mi7(b5) A7

6 D mi7 C mi7 F7

10 Bb ma7 Eb7 F ma7 D7

14 G7 G mi7 C7

**B** F ma7 E mi7(b5) A7

22 D mi7 C mi7 F7

26 Bb ma7 Eb7 F ma7 G7 Abdim

30 A mi7 Bb7 A mi7 D7 G mi7 C7 F6 G mi7 C7

# SPRING IS HERE

SLOW BALLAD OR MED

LORENZ HART/RICHARD ROGERS, 1938

**A**

Abdim/Eb

Abma7/Eb

Abdim/Eb

Abma7/Eb

5 Cm7(b5) F7 Bbmi7 Cm7(b5) F7 Bbmi7 Eb7

9 Abma7 Bbmi7 Cm7 Dbma7 Cm7 Fmi7 Ebmi7 Ab7 Dbma7 D7(#9) G7(#9) C7(#9)

13 Fmi(ma7) Fmi(ma7) Fmi7 Bmi7 E7 Bbmi7 Eb7

**B**

Abdim/Eb

Abma7/Eb

Abdim/Eb

Abma7/Eb

17

21 Cm7(b5) F7 Bbmi7 Cm7(b5) F7 Bbmi7 Eb7

25 Abma7 Bbmi7 Cm7 Dbma7 Cm7 Bbmi7 Abma7 Fmi7 Bmi7 E7 Bbmi7 Eb7

29 Cm7 Fmi7 Bbmi7 Eb7 Abma7 Bbmi7/Eb



# SPRING CAN REALLY HANG YOU UP THE MOST

BALLAD

FRAN LANOESMAN/TOMMY WOLF, 1955

VERSE

1 Cma7 Bb7 Cma7 Cma7 Bb7 Cma7

5 Bbmi7 Abma7 F#mi7 Ema7 Dmi7 Cma7 Ami7

9 Dmi7 G7 Cma7 A7 Dmi7 A7 D7 G7

A IN TEMPO  
13 Cma7 Bbma9 Cma7 Bbma9 Cma7 Ami7 Dmi7 G7 Emi7 A7

17 F#mi7b5 Fmi7 Emi7 D7 Dmi7 G7 Cma7 Bbma7

A  
21 Cma7 Bbma9 Cma7 Bbma9 Cma7 Ami7 Dmi7 G7 Emi7 A7

25 F#mi7b5 Fmi7 Emi7 D7 Dmi7 G7 Cma7

B  
29 Gmi7 Cma7 Gmi7 Cma7 Gmi7 Cma7 Gmi7 Cma7

2 33 Cmi7 Fma7 Cmi7 Fma7 F#mi7 B7 Ema7 Ami7 D7

37 Gma7 Fma9 Cma7 Bbma9 Cma7 Ami7 Dmi7 G7 Emi7 A7

41 F#mi7b5 Fmi7 Emi7 D7 Dmi7 G7 Emi7 A7

45 Dmi7 G7 Cma7 Bbma9

SOLOS ON ABC, AFTER SOLOS, D.S. AL CODA

47 Ebm7 A7 Dmi7 G7 Emi7 A7 Dmi7 Cma7

51 Dmi7 Cma7 Bmi7b5 E7 Ami7 D7 Dmi7 Bb7

55 Emi7 A7 Dmi7 Dbma7 Cma7

# ST. THOMAS

LATIN

SONNY ROLLINS, 1963

**A** C<sup>6</sup> E<sup>mi</sup>7 A<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup> C<sup>6</sup>

5 C<sup>6</sup> E<sup>mi</sup>7 A<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup> C<sup>6</sup>

9 E<sup>mi</sup>7(b5) B<sup>b</sup>7 A<sup>7</sup> D<sup>mi</sup>7 A<sup>b</sup>7 G<sup>7</sup>

13 C<sup>6</sup> C<sup>7</sup>/E F<sup>6</sup> F<sup>#</sup>dim C<sup>6</sup>/G G<sup>7</sup> C<sup>6</sup>

**A** C<sup>6</sup> E<sup>mi</sup>7 A<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup> C<sup>6</sup>

17

21 C<sup>6</sup> E<sup>mi</sup>7 A<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup> C<sup>6</sup>

25 E<sup>mi</sup>7(b5) B<sup>b</sup>7 A<sup>7</sup> D<sup>mi</sup>7 A<sup>b</sup>7 G<sup>7</sup>

29 C<sup>6</sup> C<sup>7</sup>/E F<sup>6</sup> F<sup>#</sup>dim C<sup>6</sup>/G G<sup>7</sup> C<sup>6</sup>

# STABLEMATES

BENNY GOLSON, 1954

MEDIUM SWING

3 A E mi<sup>7</sup> A<sup>7</sup> E<sup>b</sup> mi<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup> ma<sup>7</sup> C<sup>7</sup>

6 A<sup>b</sup> mi<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup> ma<sup>7</sup> G mi<sup>7</sup> b<sup>5</sup> C<sup>7</sup>

10 F mi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> mi<sup>7</sup> A<sup>b</sup>7 #5

14 D<sup>b</sup> ma<sup>7</sup> B F mi<sup>7</sup> G<sup>b</sup>7

18 G7 #5 C<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7

22 A<sup>7</sup> A<sup>b</sup>7 C E mi<sup>7</sup> A<sup>7</sup> E<sup>b</sup> mi<sup>7</sup> A<sup>b</sup>7

26 D<sup>b</sup> ma<sup>7</sup> C<sup>7</sup> A<sup>b</sup> mi<sup>7</sup> D<sup>b</sup>7

30 G<sup>b</sup> ma<sup>7</sup> G mi<sup>7</sup> b<sup>5</sup> C<sup>7</sup> F mi<sup>7</sup> B<sup>b</sup>7

34 E<sup>b</sup> mi<sup>7</sup> A<sup>b</sup>7 #5 D<sup>b</sup> ma<sup>7</sup>

# STAIRWAY TO THE STARS

BALLAD

MATT MALNECK/FRANK SIGNORELLI

MITCHEL PARISH, 1960

**A** Cma7 Db7 Gmi7 C7 Fma7 Bb7

5 Ami7 D7 Dmi7 G7 E7 A7 Dmi7 G7

**A** Cma7 Db7 Gmi7 C7 Fma7 Bb7

13 Ami7 D7 Dmi7 G7 C6/9 F#mi7(b5) B7

**B** Emi7 F#mi7(b5) B7 Emi7 A7

21 Dmi7 Emi7(b5) A7 Dmi7 Ab7 G7

**A** Cma7 Db7 Gmi7 C7 Fma7 Bb7

29 Ami7 D7 Dmi7 G7 C6/9 Ami7 Dmi7 G7

# STAR EYES

LATIN

DON RAYE/GENE DEPAUL, 1942

N.C. **INTRO** 2X

**A** Ebma7 Fmi7 Bb7 Ebma7 Ebmi7 Ab7

9 Dbma7 Gmi7b5 C7 Fma7 B7 Bb7

**A** Ebma7 Fmi7 Bb7 Ebma7 Ebmi7 Ab7

17 Dbma7 Gmi7b5 C7 Fma7 B7 Bb7

**B** Abma7 Abmi7 Db7

25 Gbma7 Fmi7 Bb7

**C** Ebma7 Fmi7 Bb7 Ebma7 Ebmi7 Ab7

33 Dbma7 Gmi7b5 C7 Fma7 B7 Bb7

37 Eb7#9 D7#9 Db7#9 C7#9 Fmi7 Bb7 3 Eb6 Fmi7Bb7

BALLAD

# STAROUST

HOAGY CARMICHAEL/MITCHELL PARISH, 1929

FREELY

**D<sup>b</sup>ma7** **G<sup>b</sup>7** **F7<sup>b</sup>9** **B<sup>b</sup>7**

5 **E<sup>b</sup>mi7** **A<sup>b</sup>7** **Fmi7** **B<sup>b</sup>mi7** **Gmi7** **C7** **Fmi7** **B<sup>b</sup>7** **E<sup>b</sup>mi7** **A<sup>b</sup>7**

9 **D<sup>b</sup>ma7** **G<sup>b</sup>7** **F7<sup>b</sup>9** **B<sup>b</sup>7**

13 **E<sup>b</sup>mi7** **A<sup>b</sup>7** **Fmi7** **B<sup>b</sup>mi7** **E<sup>b</sup>mi7** **A<sup>b</sup>7** **D<sup>b</sup>6** **D<sup>b</sup>7** **IN TEMPO**

**A** **G<sup>b</sup>ma7** **G<sup>b</sup>mi(ma7)** **B7** **D<sup>b</sup>6/9**

17

22 **Fmi7** **B<sup>b</sup>7** **E<sup>b</sup>mi7** **B<sup>b</sup>7** **E<sup>b</sup>mi7** **A<sup>b</sup>7** **E<sup>b</sup>mi7** **A<sup>b</sup>7**

27 **D<sup>b</sup>ma7** **E<sup>b</sup>mi7** **E<sup>b</sup>dim7** **D<sup>b</sup>/F** **E<sup>b</sup>7** **B<sup>b</sup>mi7** **E<sup>b</sup>7** **A<sup>b</sup>7** **E<sup>b</sup>mi7**

32 **A<sup>b</sup>7** **D<sup>b</sup>7** **B** **G<sup>b</sup>ma7** **G<sup>b</sup>mi(ma7)** **B7** **D<sup>b</sup>6/9**

38 **Fmi7** **B<sup>b</sup>7** **E<sup>b</sup>mi7** **B<sup>b</sup>7** **E<sup>b</sup>mi7** **G<sup>b</sup>ma7** **B7**

43 **D<sup>b</sup>ma7** **Fmi7** **B<sup>b</sup>7** **E<sup>b</sup>mi7** **A<sup>b</sup>7** **D<sup>b</sup>6** **A<sup>b</sup>mi7** **D<sup>b</sup>7**

\*SOLOS ON A & B

# STARS FELL ON ALABAMA

MED BALLAD OR SWING

MITCHELL PARISH/FRANK PERKINS, 1934

**A** Cma7 A7(b9) Dmi7 G7 Cma7 Dmi7 Emi7 A7

5 Dmi7 G7 Cma7 A7 Dmi7 G7

**A** Cma7 A7(b9) D7 G7 Cma7 Dmi7 Emi7 A7

13 Dmi7 G7 C<sup>6</sup> B<sup>b</sup>7 C<sup>6</sup> A7

**B** Dmi7 G7 Emi7 Ebdim Dmi7 G7 Cma7 A7

21 Dmi7 Bmi7(b5) E7 Ami7 /G F#mi7(b5) B7 Ema7 Dmi7G7

**A** Cma7 A7(b9) D7 G7 Cma7 Dmi7 Emi7 A7

29 Dmi7 G7 C<sup>6</sup> Ami7 Dmi7 G7



# STELLA BY STARLIGHT

NEO WASHINGTON/VICTOR YOUNG, 1946

MED SWING

**A** E mi7(b5) A7 C mi7 F7

6 F mi7 Bb7 Eb ma7 Ab7

10 Bb ma7 E mi7(b5) A7 D mi7 Bb mi7 Eb7

14 F ma7 E mi7(b5) A7 A mi7(b5) D7

**B** G7 ALT. C mi7

18

22 Ab7 Bb ma7

**C** E mi7(b5) A7 D mi7(b5) G7

26

30 C mi7(b5) F7 Bb ma7

MED SWING

# STOLEN MOMENTS

OLIVER NELSON, 1961

INTRO

Cmi7

Dmi7/C

Ebma7/C

Dmi7/C

Musical notation for the Intro section, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The melody consists of quarter notes and half notes.

A

Cmi7

Cmi6

Cmi7

Cmi6

Musical notation for the first A section, measures 5-8. The melody continues with quarter and eighth notes.

Fmi7

Fmi6

Cmi7

Cmi6

Musical notation for the second A section, measures 9-12. The melody continues with quarter and eighth notes.

Musical notation for the first B section, measures 13-16. This section features a complex chordal accompaniment with many beamed eighth notes.

Musical notation for the second B section, measures 17-20. This section features a complex chordal accompaniment with many beamed eighth notes.

A

Cmi7

Cmi6

Cmi7

Cmi6

Musical notation for the first A section, measures 21-24. The melody continues with quarter and eighth notes.

Fmi7

Fmi6

Cmi7

Cmi6

Musical notation for the second A section, measures 25-28. The melody continues with quarter and eighth notes.

Musical notation for the first B section, measures 29-32. This section features a complex chordal accompaniment with many beamed eighth notes.

Musical notation for the second B section, measures 33-36. This section features a complex chordal accompaniment with many beamed eighth notes.

# STOMPIN' AT THE SAVOY

MEDIUM SWING

BENNY GOODMAN/ ANDY RAZAF, 1936

**A**  $A^b7$   $D^bma7$   $A^b7$   $D^bma7$   $G^b7$   $Fmi7$   $B^b7$

6  $E^bmi7$   $A^b7$   $D^b6$   $E7$   $E^bmi7$   $A^b7$

**A**  $D^bma7$   $A^b7$   $D^bma7$   $G^b7$   $Fmi7$   $B^b7$

10  $E^bmi7$   $A^b7$   $D^b6$   $G^b7$   $D^b6$   $D^b7$

14  $E^bmi7$   $A^b7$   $D^b6$   $G^b7$   $D^b6$   $D^b7$

**B**  $G^b7$   $G7$   $G^b7$   $B7$   $C7$   $B7$

18  $E7$   $F7$   $E7$   $A7$   $A^b7$

22  $E7$   $F7$   $E7$   $A7$   $A^b7$

**A**  $D^bma7$   $A^b7$   $D^bma7$   $G^b7$   $Fmi7$   $B^b7$

26  $E^bmi7$   $A^b7$   $D^b6$   $E^bmi7$   $A^b7$

30  $E^bmi7$   $A^b7$   $D^b6$   $E^bmi7$   $A^b7$

# STORMY WEATHER

BLUESY BALLAD

HAROLD ARLEN/TEO KOEHLER, 1933

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

6 G<sup>6</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

14 G<sup>6</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> C<sup>mi7</sup> G<sup>6</sup> G<sup>7</sup>

**B** C<sup>6</sup> C<sup>#dim</sup> G<sup>6/D</sup> G<sup>7</sup> C<sup>6</sup> C<sup>#dim</sup> G<sup>6/D</sup> G<sup>7</sup>

22 C<sup>6</sup> C<sup>#dim</sup> G<sup>6/D</sup> E<sup>7</sup> B<sup>mi7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

30 G<sup>6</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

# STRANGER IN PARADISE

AS PLAYED BY WES MONTGOMERY AND GEORGE SHEARING

ROBERT WRIGHT/GEORGE FORREST, 1953

LATIN

1 **A** Gmi7 C7 Fma7 Bb7 Ami7 D7

5 Gmi7 C7 1. Fma7 Bb7 Ami7 D7

9 2. F6 **B** Db7 SWING

13 Gbma7 Cmi7b5 F7

17 Bbmi7 A7

21 Dma7 Gmi7 C7

25 Fma7 Ami7b5 D7 **A** Gmi7 C7

29 Fma7 Bb7 Ami7 D7 Gmi7 C7

33 Fma7 Bb7 Ami7 D7 Bmi7b5 Bb9#11

37 Ami7 D7 Gmi7 C7

41 F6 Bb7 Ami7 D7

# STREET OF DREAMS

MED SWING

SAM F. LEWIS/VICTOR YOUNG, 1932

**A** F7 Fmi7 Bb7 Ebma7 Abma7 Gmi7 C7

5 F7 Fmi7 Bb7 Ebma7 Bb7 Bbmi7 Eb7

9 Abma7 Db7 Ebma7 Db7 C7

13 F7 Db<sup>9</sup>(#11) Fmi7 Bb7 Eb<sup>6/9</sup> C7

**A** F7 Fmi7 Bb7 Ebma7 Abma7 Gmi7 C7

17 F7 Fmi7 Bb7 Ebma7 Bb7 Bbmi7 Eb7

21 Abma7 Db7 Ebma7 Db7 C7

25 F7 Db<sup>9</sup>(#11) Fmi7 Bb7 Eb<sup>6/9</sup> C7

\*BARS 13 & 14 ARE SOMETIMES PLAYED AS Ami7(b5) TO Abmi(ma7)

# STROLLIN'

MEDIUM SWING

HORACE SILVER, 1960

1.  $D^{\flat}ma7$   $E^{\flat}mi7$   $A7$   $E^{\flat}mi7$   $A^{\flat}7$

5.  $D^{\flat}ma7$   $A^{\flat}mi7$   $D^{\flat}7$   $G^{\flat}mi7$   $C7$

9. 1.  $Fmi7$   $B^{\flat}7$   $E^{\flat}mi7$   $A^{\flat}7$

13.  $D^{\flat}ma7$   $B^{\flat}mi7$   $E^{\flat}9^{\sharp}11$   $D7^{\sharp}9$

17. 2.  $Fmi7$   $B^{\flat}mi7$   $E^{\flat}9^{\sharp}11$   $F^{\sharp}mi7$   $B7$

21.  $Fmi7$   $B^{\flat}7$   $E^{\flat}mi7$   $A^{\flat}7$   $\oplus$   $D^{\flat}6$   $Fmi7$   $E^{\flat}mi7$   $A^{\flat}7$

TO CODA LAST TIME ONLY

25.  $\oplus$   $D^{\flat}6$   $G^{\flat}13$   $Fmi7$   $B^{\flat}7$   $E^{\flat}mi7$   $A^{\flat}7$   $D^{\flat}6/9^{\sharp}11$

# SUMMER IN CENTRAL PARK

JAZZ WALTZ

HORACE SILVER, 1972

**A** F<sup>b</sup>/<sub>9</sub> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

5 D<sup>b</sup>/<sub>9</sub> G<sup>b</sup>/<sub>9</sub> Gmi<sup>7</sup> A<sup>7</sup>

9 Dma<sup>9</sup> Dmi<sup>9</sup>

13 Dma<sup>9</sup> Dmi<sup>9</sup>

17 Dma<sup>9</sup> Dmi<sup>9</sup>

21 Dma<sup>9</sup> /F<sup>#</sup> Gmi<sup>7</sup> C<sup>7</sup>

**B** F<sup>b</sup>/<sub>9</sub> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

25 D<sup>b</sup>/<sub>9</sub> G<sup>b</sup>/<sub>9</sub> A<sup>b</sup>/<sub>9</sub> D<sup>b</sup>/<sub>9</sub>

29 D<sup>b</sup>/<sub>9</sub> Gmi<sup>7</sup> C<sup>7</sup>

33 D<sup>b</sup>/<sub>9</sub> Gmi<sup>7</sup> C<sup>7</sup>

37 A<sup>b</sup>/<sub>9</sub> G<sup>b</sup>/<sub>9</sub> F<sup>b</sup>/<sub>9</sub> Gmi<sup>7</sup> C<sup>7</sup>



# SUMMER NIGHT

EASY SWING

AL DUBIN/HARRY WARREN, 1936

**A**

6 Cmi7 F7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>ma7 D<sup>b</sup>7

10 Dmi7<sup>b</sup>5 G7<sup>b</sup>9 Dmi7<sup>b</sup>5 G7<sup>b</sup>9

14 Cmi7 F9<sup>#</sup>11 B<sup>b</sup>9<sup>SUS</sup> Dmi7<sup>b</sup>5 G7<sup>ALT</sup>

**B**

18 Cmi7 Dmi7<sup>b</sup>5 G7<sup>b</sup>9 Cmi7 Dmi7<sup>b</sup>5 G7<sup>b</sup>9

22 Cmi7 F7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>ma7 D<sup>b</sup>7

26 Dmi7<sup>b</sup>5 G7<sup>b</sup>9 Cmi7 F9<sup>#</sup>11 F<sup>#</sup>dim

30 Gmi7 C7 Fmi7 B<sup>b</sup>7 E<sup>b</sup>6 Dmi7(<sup>b</sup>5) G7

# SUMMERTIME

GEORGE & IRA GERSHWIN, 1935

MEDIUM SWING

4 **E7** **A** **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7** **A<sub>mi</sub><sup>7</sup>** **(A<sup>7b9</sup>)**

5 **D<sub>mi</sub><sup>7</sup>** **G<sup>7</sup>** **C<sub>mi</sub><sup>7</sup>** **F<sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7**

9 **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7** **A<sub>mi</sub><sup>7</sup>** **D<sub>mi</sub><sup>7</sup>** **G<sup>7</sup>**

13 **C<sub>ma</sub><sup>7</sup>** **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7** **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7**

17 **B** **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7** **A<sub>mi</sub><sup>7</sup>** **(A<sup>7b9</sup>)**

21 **D<sub>mi</sub><sup>7</sup>** **G<sup>7</sup>** **C<sub>mi</sub><sup>7</sup>** **F<sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7**

25 **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7** **A<sub>mi</sub><sup>7</sup>** **D<sub>mi</sub><sup>7</sup>** **G<sup>7</sup>**

29 **C<sub>ma</sub><sup>7</sup>** **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7** **A<sub>mi</sub><sup>7</sup>** **B<sub>mi</sub><sup>7b5</sup>** **E7**

# SUNNY

MED ROCK/LATIN

BOBBY HEBB, 1966

**A**  $A_{mi7}$   $G_{mi7}$   $C7$   $F_{ma7}$   $B_{mi7}$   $E7$

5  $A_{mi7}$   $G_{mi7}$   $C7$   $F_{ma7}$   $B_{mi7}$   $E7$

9  $A_{mi7}$   $G_{mi7}$   $C7$   $F_{ma7}$   $Bb7$

13  $B_{mi7}$   $E7$   $A_{mi7}$   $E7$

**A**  $A_{mi7}$   $G_{mi7}$   $C7$   $F_{ma7}$   $B_{mi7}$   $E7$

17  $A_{mi7}$   $G_{mi7}$   $C7$   $F_{ma7}$   $B_{mi7}$   $E7$

21  $A_{mi7}$   $G_{mi7}$   $C7$   $F_{ma7}$   $B_{mi7}$   $E7$

25  $A_{mi7}$   $G_{mi7}$   $C7$   $F_{ma7}$   $Bb7$

29  $B_{mi7}$   $E7$   $A_{mi7}$   $E7$

# ON THE SUNNY SIDE OF THE STREET

DOROTHY FIELDS/JIMMY McHUGH, 1930

MED SWING

The musical score is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of quarter and eighth notes, with some rests. Chords are indicated by letters and numbers above the staff lines. The score is divided into sections A and B.

**Staff 1:** Chords: C<sup>6</sup>, E<sup>7</sup>, Fma<sup>7</sup>, Bmi<sup>7</sup>(b<sup>5</sup>), E<sup>7</sup>. Section A.

**Staff 2:** Chords: Ami<sup>7</sup>, D<sup>7</sup>, (Ebdim), Dmi<sup>7</sup>, G<sup>7</sup>, E<sup>mi</sup>7, A<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>.

**Staff 3:** Chords: C<sup>6</sup>, E<sup>7</sup>, Fma<sup>7</sup>, Bmi<sup>7</sup>(b<sup>5</sup>), E<sup>7</sup>. Section A.

**Staff 4:** Chords: Ami<sup>7</sup>, D<sup>7</sup>, (Ebdim), Dmi<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>.

**Staff 5:** Chords: Gmi<sup>7</sup>, C<sup>7</sup>, Fma<sup>7</sup>. Section B.

**Staff 6:** Chords: Ami<sup>7</sup>, D<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>(sus4), G<sup>7</sup>.

**Staff 7:** Chords: C<sup>6</sup>, E<sup>7</sup>, Fma<sup>7</sup>, Bmi<sup>7</sup>(b<sup>5</sup>), E<sup>7</sup>. Section A.

**Staff 8:** Chords: Ami<sup>7</sup>, D<sup>7</sup>, (Ebdim), Dmi<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, G<sup>7</sup>.

# YOU ARE THE SUNSHINE OF MY LIFE

MED LATIN

STEVIE WONDER, 1972

**INTRO**

Cma7

G7(#5)

**A**

Cma7

Gma/F

E mi7

A7(b9)

9 D mi7

G7

Cma7

G7(SUS4)

**B**

Cma7

Fma7

Cma7

Fma7

Cma7

Fma7

B mi7(b5)

E7

A ma7

B mi7

E7

A mi7

A mi(ma7)

A mi7

25 D7(SUS4)

D7

D mi7

G7

**A**

Cma7

Gma/F

E mi7

A7(b9)

33 D mi7

G7

Cma7

G7(SUS4)

SOLOS ON AABA - USE INTRO FOR ENDING

# SWEET AND LOVELY

MED SWING

GUS ARNHEIM/HARRY TOBIAS

JULES LEMARE, 1931

**A** Gmi7 C7 Gmi7 C7

5 F7 Bbma7 Eb7 Cma7 G7 C6/9

**A** Gmi7 C7 Gmi7 C7

13 F7 Bbma7 Eb7 Cma7 G7 C6/9

**B** Fmi7 Bb7 Cma7 Fmi7 Bb7 Cma7

21 Abmi7 Db7 Ebma7 Ebmi7 Ab7 Dmi7 G7

**A** Gmi7 C7 Gmi7 C7

29 F7 Bbma7 Eb7 Cma7 G7 C6/9

# SWEET GEORGIA BROWN

MED-UP SWING

BEN BERNIE/MACEO PINKARD

KENNETH CASEY, 1925

**A** F7



5 Bb7



9 Eb7



13 Ab6 Bbmi7 Eb7 Ab6 Gmi7(b5) C7



**B** F7



21 Bb7 C7



25 Fmi6 Gmi7(b5) C7 Fmi6 Gmi7(b5) C7



29 Ab7 G7 Gb7 F7 Bb7 Eb7 Ab6 C7



# SWEET LORRAINE

MED OR BALLAD

MITCHELL PARISH/CLIFF BURWELL, 1928

**A** G<sup>6</sup> F<sup>7</sup> E<sup>7</sup> A<sup>mi7</sup> F<sup>#mi7(b5)B<sup>7</sup></sup> E<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

6 E<sup>7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>6</sup> F<sup>7</sup> E<sup>7</sup> A<sup>mi7</sup> F<sup>#mi7(b5)B<sup>7</sup></sup> E<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

10

14 E<sup>7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> C<sup>7</sup> C<sup>#dim</sup> G<sup>6/D</sup> D<sup>mi7</sup> G<sup>7</sup>

**B** C<sup>6</sup> E<sup>7</sup> A<sup>mi7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> A<sup>b7</sup> G<sup>mi7</sup> C<sup>7</sup>

18

22 F<sup>7</sup> E<sup>7</sup> E<sup>b9(#11)</sup> D<sup>7</sup> F<sup>7</sup> E<sup>7</sup> E<sup>b9(#11)</sup> D<sup>7</sup>

**A** G<sup>6</sup> F<sup>7</sup> E<sup>7</sup> A<sup>mi7</sup> F<sup>#mi7(b5)B<sup>7</sup></sup> E<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

26

30 E<sup>7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> C<sup>7</sup> C<sup>#dim</sup> G<sup>6/D</sup> A<sup>mi7</sup> D<sup>7</sup>



## SWINGIN' THE SAMBA

HORACE SILVER, 1959

**A** Fmi7 Gmi7b5 C7

5 Gmi7b5 C7 Gmi7b5 C7 Gmi7b5 C7 Fmi7

9 Fmi7 Cmi7 F7 Bbmi7

13 Bbmi7 Fmi7 Gmi7b5 C7 Fmi7

**B** Cmi7b5 F7 Bbmi7 Bbmi7b5 Eb7 Abma7

17 Cmi7b5 F7 Bbmi7 Bbmi7b5 Eb7 Abma7

21 Abmi7b5 Db7 Gmi7b5 C7 **A** Fmi7

25 Gmi7b5 C7 Gmi7b5 C7 Gmi7b5 C7

29 Gmi7b5 C7 Fmi7 Fmi7

33 Cmi7 F7 Bbmi7 Bbmi7 Fmi7

37 Gmi7b5 C7 Fmi7

# 'S WONDERFUL

MELODY SWING

GEORGE & IRA GERSHWIN, 1927

**A** Eb6 Gmi7(b5) C7

5 Fmi7 Bb7 Eb6 Cmi7 Fmi7 Bb7

**A** Eb6 Gmi7(b5) C7

13 Fmi7 Bb7 Eb6 Ami7 D7

**B** Gma7 Ami7 D7 Gma7 Ami7 D7

21 G7 C7 Fmi7 Bb7

**C** Eb6 Gbdim7

29 Fmi7 Bb7 Eb6 Cmi7 Fmi7 Bb7

# TAKE FIVE

PAUL DESMOND, 1950

MEDIUM

**A**

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

Musical staff for measures 1-4 of section A. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 5/4. The melody consists of eighth and quarter notes.

5

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

Musical staff for measures 5-8 of section A. The melody continues with eighth and quarter notes.

**B**

A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>7

Musical staff for measures 9-12 of section B. The melody features eighth and quarter notes with some rests.

13

A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>mi<sup>7</sup> / G<sup>b</sup> Fmi<sup>7</sup><sup>b5</sup> B<sup>b</sup>7

Musical staff for measures 13-16 of section B. The melody continues with eighth and quarter notes.

**A**

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

Musical staff for measures 17-20 of section A. The melody continues with eighth and quarter notes.

21

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

Musical staff for measures 21-24 of section A. The melody continues with eighth and quarter notes.

# TAKE THE "A" TRAIN

MED SWING

DUKE ELLINGTON, 1941

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

5 Dmi7 G<sup>7</sup> C<sup>6</sup> Dmi7 G<sup>7</sup>

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

13 Dmi7 G<sup>7</sup> C<sup>6</sup> Gmi7 C<sup>7</sup>

**B** Fma7

21 D<sup>7</sup> Dmi7 G<sup>7</sup>

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

29 Dmi7 G<sup>7</sup> C<sup>6</sup> Dmi7 G<sup>7</sup>

# TAKING A CHANCE ON LOVE

MED SWING

JOHN LATOUCHE/TEO FETTER  
VERNON DUKE, 1940

**A** C<sup>ma7</sup> C<sup>#dim</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> B<sup>mi7</sup> E<sup>7</sup>

5 A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>ma7</sup> C<sup>#dim</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> B<sup>mi7</sup> E<sup>7</sup>

9 A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup>

**B** G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup> D<sup>7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>ma7</sup>

17 F<sup>mi7</sup> B<sup>b7</sup> E<sup>bma7</sup> C<sup>7</sup> F<sup>mi7</sup> A<sup>b7</sup> D<sup>mi7</sup> G<sup>7</sup>

**A** C<sup>ma7</sup> C<sup>#dim</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> B<sup>mi7</sup> E<sup>7</sup>

25 A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> D<sup>mi7</sup> G<sup>7</sup>

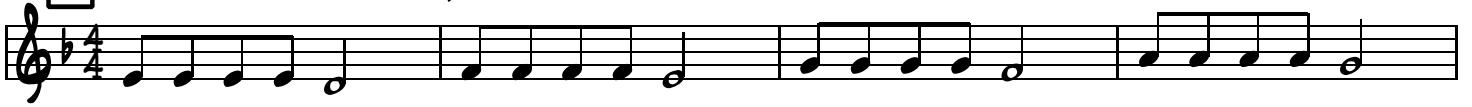
# TALK OF THE TOWN

MED BALLAD

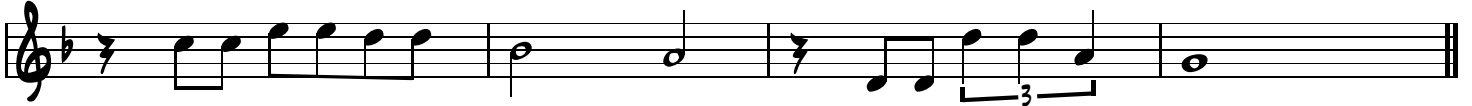
MARTY SYMES/AL J. NEIBURG

JERRY LIVINGSTON, 1933

**A** Fma7 Abdim Gmi7 C7 Fma7 A7 Bbma7 Eb7



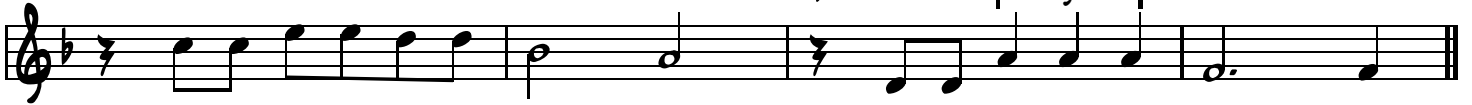
5 Fma7 Eb7 D7 G7 Gmi7 C7



**A** Fma7 Abdim Gmi7 C7 Fma7 A7 Bbma7 Eb7



13 Fma7 Eb7 D7 G7 C7 F6



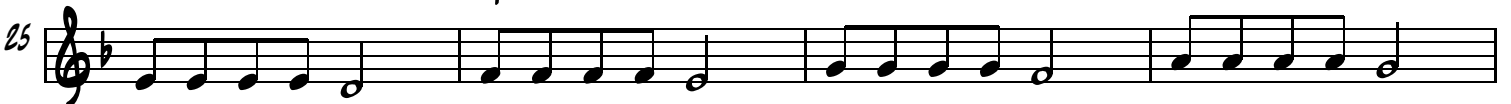
**B** Gmi7 D7 Gmi7 D7 Gmi7 Eb7 D7



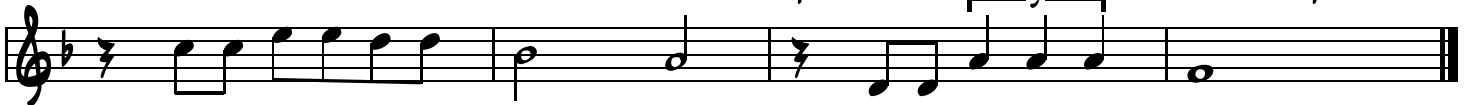
21 G7 Dmi7 G7 Dmi7 G7 Gmi7 C7



**A** Fma7 Abdim Gmi7 C7 Fma7 A7 Bbma7 Eb7



29 Fma7 Eb7 D7 G7 C7 F6 Gmi7C7



# TANGERINE

JOHNNY MERCER/VICTOR SCHETZLINGER, 1942

MED SWING

**A** Gmi7 C7 Fma7 Bb7 Ami7 D7

6 Gmi7 C7 Gmi7 C7 Fma7 Ami7(b5) D7

**B** Gmi7 C7 Fma7 Bmi7(b5) E7

14 Ama7 Bmi7 E7 A7 D7

**C** Gmi7 C7 Fma7 Bb7 Ami7 D7

18 Gmi7 C7 Gmi7 C7 Eb7 D7

22 Gmi7 /F Emi7(b5) A7 Dmi7 G7

26 Gmi7 C7 Fb Ami7(b5) D7

30 Gmi7 C7 Fb Ami7(b5) D7

# TEA FOR TWO

LATIN

VINCENT YOUMANS/IRVING CAESAR, 1924

**A** B $\flat$ mi7 Eb7 B $\flat$ mi7 Eb7 Abma7 Db7 Cmi7 Bdim

5 B $\flat$ mi7 Eb7 B $\flat$ mi7 Eb7 Ab $\flat$  B $\flat$ mi7 Cmi7 Dbma7

**B** Dmi7 G7 Dmi7 G7 Cma7 F7 Emi7 Ebdim

13 Dmi7 G7 Dmi7 G7 C $\flat$  B $\flat$ mi7 Eb7

**C** B $\flat$ mi7 Eb7 B $\flat$ mi7 Eb7 Abma7 Db7 Cmi7 Bdim

17 B $\flat$ mi7 Eb7 B $\flat$ mi7 Eb7 Cmi7(b5) F7

**D** B $\flat$ mi7 F7 B $\flat$ mi7 F7 B $\flat$ mi7 Cmi7 Dbmi7 G $\flat$ 7

25 Ab $\flat$ /C Bdim B $\flat$ mi7 Eb7 Ab $\flat$  Cmi7 F7



# TEACH ME TONIGHT

SAMMY CAHN/GENE DEPAUL, 1953

SLOW-MED SWING

**A** Ebma7 Ab7 Gmi7 C7 Fmi7 Bb7 Gmi7(b5) C7



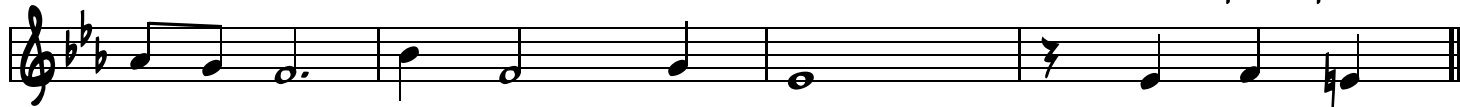
6 Fmi7 Bb7(SUS4) Bb7 Gmi7 C7 Fmi7 Bb7



**A** Ebma7 Ab7 Gmi7 C7 Fmi7 Bb7 Gmi7(b5) C7



14 Fmi7 Bb7(SUS4) Bb7 Eb6 Ab7 Eb6 Gmi7 Gbm7



**B** Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7 Ebma7



22 Ami7(b5) D7 Gmi7 Cmi7 F7 Fmi7 Bb7



**A** Ebma7 Ab7 Gmi7 C7 Fmi7 Bb7 Gmi7(b5) C7



30 Fmi7 Bb7(SUS4) Bb7 Eb6 C7 Fmi7 Bb7



# TENDERLY

BALLAD\*

JACK LAWRENCE/WALTER GROSS, 1946

**A** Eb<sup>b</sup>ma7 Ab7 Ebmi7 Ab7

6 Fmi7 Db7 Ebma7

10 Fmi7(b5) Bb7 Fmi7(b5) Bb7 Bdim

14 Cmi7 F7 Fmi7 Bb7

**B** Eb<sup>b</sup>ma7 Ab7 Ebmi7 Ab7

22 Fmi7 Db7 Ebma7

26 Fmi7(b5) Bb7 Bdim Cmi7 F7 F#dim

30 Gmi7 C7 Fmi7 Bb7 Eb6 Fmi7 Bb7

\*SOMETIMES PLAYED AS A WALTZ (SUBTRACT ONE BEAT FROM FIRST NOTE OF EACH BAR)

# THAT OLD FEELING

LEW BROWN/SAMMY FAIN, 1957

**A** Cma7

E<sup>mi</sup>7(b5)

A7



5 D<sup>mi</sup>7

F<sup>mi</sup>7

G7



**B** A<sup>mi</sup>7

E7

E<sup>mi</sup>7(b5)

A7



13 A<sup>mi</sup>7

D7

A<sup>b</sup>7

D<sup>mi</sup>7 G7



**C** Cma7

E<sup>mi</sup>7(b5)

A7



21 D<sup>mi</sup>7

F7

E7



**D** E<sup>mi</sup>7(b5)

A7

D<sup>mi</sup>7

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



29 A<sup>mi</sup>7

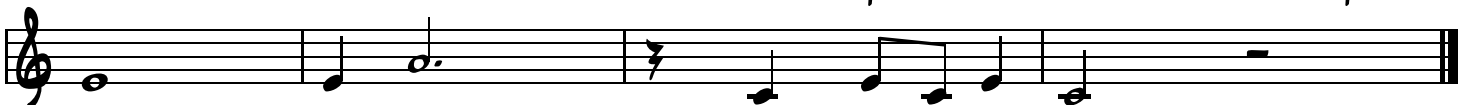
D7

D<sup>mi</sup>7

G7

C<sup>6</sup>

D<sup>mi</sup>7 G7



# THAT'S ALL

ALAN BRANDT/BOB HAYMES, 1952

BALLAD

**A**  $B^bma7$   $Cmi7$   $Dmi7$   $Cmi7$   $F7$   $B^bma7$   $E^b7$   $Dmi7$   $G7$

6  $E^bmi7^{b5}$   $E^bmi7$   $B^b/D$   $D^b_{DIM}$   $Cmi7$   $G7$   $Cmi7$   $F7$

**A**  $B^bma7$   $Cmi7$   $Dmi7$   $Cmi7$   $F7$   $B^bma7$   $E^b7$   $Dmi7$   $G7$

14  $E^bmi7^{b5}$   $E^bmi7$   $B^b/D$   $D^b_{DIM}$   $Cmi7$   $F7$   $B^bma7$

**B**  $Fmi7$   $B^b7$   $E^bma7$   $Cmi7$   $Fmi7$   $B^b7$   $E^bma7$

22  $Gmi7$   $C7$   $A^bmi7$   $D7$   $Gmi7$   $C7$   $Cmi7$   $F7$

**A**  $B^bma7$   $Cmi7$   $Dmi7$   $Cmi7$   $F7$   $B^bma7$   $E^b7$   $Dmi7$   $G7$

30  $E^bmi7^{b5}$   $E^bmi7$   $B^b/D$   $D^b_{DIM}$   $Cmi7$   $F7$   $B^bma7$   $Cmi7$   $F7$

# THEME FOR ERNIE

1 **A** Fmi7 Bb7b9 Ebmi7 Ab7 Dbma7 G7 Cmi7 F7

5 Bbmi7 Eb7b9 Abma7 Fmi7 Bbmi7 Eb7b9 1. Ab6 Gmi7 C7

9 2. Ab6 Bbmi7 Eb7 **B** Dbmi7 Gb7 Cbma7 Bmi7 E7

13 Ama7 F#mi7 G#7 Dmi7 G7 C#mi7 F#7 Bb7

17 Bbmi7 Eb7 **A** Fmi7 Bb7b9 Ebmi7 Ab7 Dbma7 G7

21 Cmi7 F7 Bbmi7 Eb7b9 Abma7 Fmi7 Bbmi7 Eb7b9

25 Dbmi7 Gb7 Cbma7 E9#11 Ama7 Eb7 Abmi7 Gmi7 C7

29 Ama7 Eb7 Abmi7 Db9#11

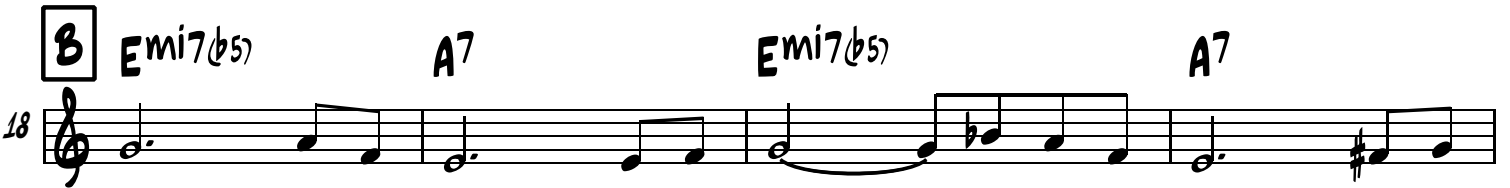
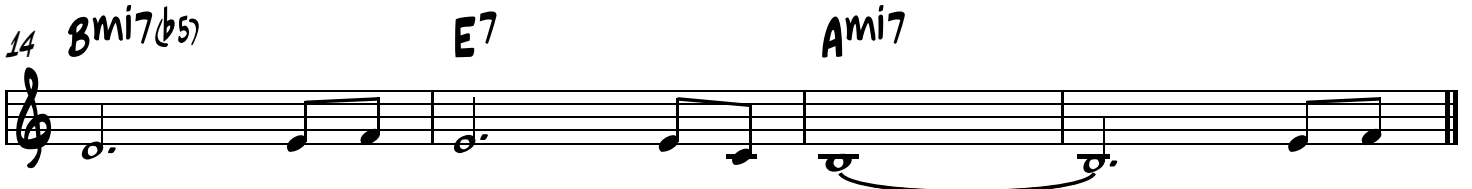
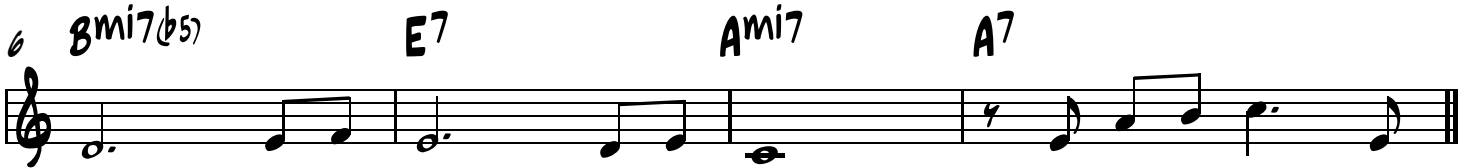
# THEME FROM "THE FOX"

FROM THE WARNER-BROS-SEVEN ARTS PICTURE 'THE FOX'

LALO SCHIFRIN, 1968

LATIN

**A** Dmi7 G7 Cma7 Fma7



# THERE IS NO GREATER LOVE

MARTY SYMES/ISHAM JONES, 1936

MED SWING

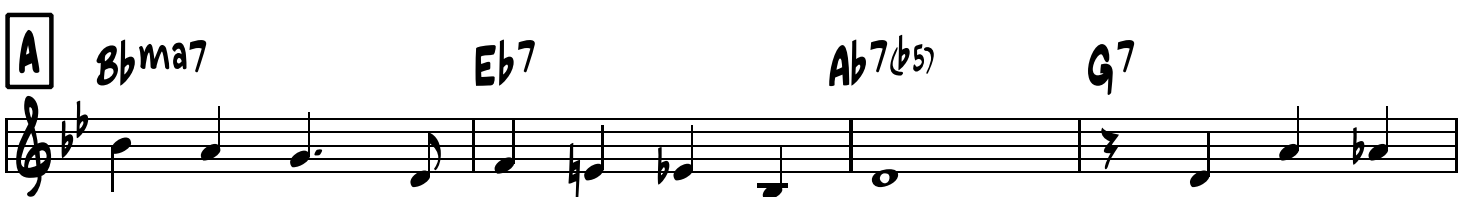
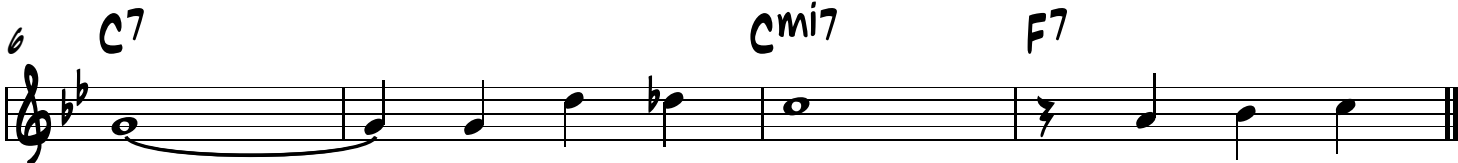
**A**

B $\flat$ ma7

E $\flat$ 7

A $\flat$ 7( $\flat$ 5)

G7



# THERE WILL NEVER BE ANOTHER YOU

HARRY WARREN/MACK GORDON, 1942

MED SWING

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two main sections, A and B, each with eight measures. Section A (measures 1-8) and Section B (measures 17-24) are identical. The notation includes treble clefs, a key signature of three flats, and a 4/4 time signature. Chord symbols are placed above the notes. Section A starts with a double bar line and a box around the letter 'A'. Section B starts with a double bar line and a box around the letter 'B'. The score ends with a double bar line and repeat dots.

**A** Ebma7 Dmi7(b5) G7

6 Cmi7 Bbmi7 Eb7

10 Abma7 Db7 Ebma7

14 F7 Fmi7 Bb7

**B** Ebma7 Dmi7(b5) G7

22 Cmi7 Bbmi7 Eb7

26 Abma7 Db7 Ebma7 Ami7(b5) D7

30 Eb6 Ab7 Gmi7 C7 Fmi7 Bb7 Eb6 Fmi7 Bb7





# THERE'S NO YOU

BALLAD

HAL HOPPER/TOM ADAIR, 1944

**A** Fma7 Eb7 Fma7 Db7

6 Fma7 Ami7 Abdim Gmi7 C7

**A** Fma7 Eb7 Fma7 Db7

10 Fma7 Ami7 Abdim Gmi7 C7 F6 Dmi7 Db7

**B** Cmi7 F7 Cmi7 F7 Bbma7 F7 Bbma7

18 Dmi7 G7 Dmi7 G7 C7 Gmi7 C7

**A** Fma7 Eb7 Fma7 Db7

26 Fma7 Ami7 Abdim Gmi7 C7 F6 Gmi7 C7

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff (measures 1-5) is marked with a boxed 'A' and contains chords Fma7, Eb7, Fma7, and Db7. The second staff (measures 6-10) contains chords Fma7, Ami7, Abdim, Gmi7, and C7. The third staff (measures 11-15) is marked with a boxed 'A' and contains chords Fma7, Eb7, Fma7, and Db7. The fourth staff (measures 16-20) contains chords Fma7, Ami7, Abdim, Gmi7, C7, F6, and Dmi7 Db7. The fifth staff (measures 21-25) is marked with a boxed 'B' and contains chords Cmi7, F7, Cmi7, F7, Bbma7, F7, and Bbma7. The sixth staff (measures 26-30) contains chords Dmi7, G7, Dmi7, G7, C7, Gmi7, and C7. The seventh staff (measures 31-35) is marked with a boxed 'A' and contains chords Fma7, Eb7, Fma7, and Db7. The eighth staff (measures 36-40) contains chords Fma7, Ami7, Abdim, Gmi7, C7, F6, and Gmi7 C7.

# THESE ARE SOULFUL DAYS

**A**  $A_{mi}^7$   $A^7$   $D_{mi}^7$   $G^7$   $C_{ma}^7$   $F_{ma}^7$   $B_{mi}^7b5$   $E^7$

5  $G_{mi}^7$   $C^7$   $F_{ma}^7$   $B^b9\#11$   $B_{mi}^7b5$   $E^7$   $A_{mi}^7$   $E^7\#9$

**B**  $A_{mi}^7$   $D^7$   $G_{mi}^7$   $C^7$   $F_{mi}^7$   $B^b7$   $E^b_{mi}^7$   $A^b7$

13  $B_{mi}^7b5$   $E^7$  **A**  $A_{mi}^7$   $A^7$   $D_{mi}^7$   $G^7$

\* NOTE - ORIGINAL COMPOSITION PLAYED THESE TWO BARS AS ONE - 2 BEATS EACH CHORD ON HEAD ONLY

17  $C_{ma}^7$   $F_{ma}^7$   $B_{mi}^7b5$   $E^7$   $G_{mi}^7$   $C^7$   $F_{ma}^7$   $B^b9\#11$

21  $B_{mi}^7b5$   $E^7$   $A_{mi}^7$   $E^7\#9$



# THEY CAN'T TAKE THAT AWAY FROM ME

GEORGE & IRA GERSHWIN, 1937

MED OR BALLAD

**A**

$E_b m a 7$   $F m i 7$   $G m i 7$   $C 7$   $F m i 7$   $B b 7$



6  $B b m i 7$   $E b 7$   $A b 6$   $G m i 7$   $C 7$   $F m i 7$   $B b 7 (SUS 4)$



**A**  $E_b m a 7$   $F m i 7$   $G m i 7$   $C 7$   $F m i 7$   $B b 7$



14  $B b m i 7$   $E b 7$   $A b 6$   $F m i 7$   $B b 7$   $E b 6$   $A m i 7 (b 5)$   $D 7$



**B**  $G m i 7$   $D 7$   $G m i 7$   $D 7$   $G m i 7$   $E m i 7 (b 5)$   $A m i 7 (b 5)$   $D 7$



22  $G m i 7$   $D 7$   $G m i 7$   $C 7$   $F 7$   $F m i 7$   $B b 7 (SUS 4)$



**C**  $E_b m a 7$   $F m i 7$   $G m i 7$   $C 7$   $F m i 7$   $B b 7$



30  $B b m i 7$   $E b 7$   $A b 6$   $F m i 7$   $B b 7$   $E b 6$   $A b m i 6$



34  $G 7$   $C 7$   $F 7$   $B b 7$   $E b 6$   $F m i 7$   $B b 7$



# THINGS AIN'T WHAT THEY USED TO BE

MED SWING

MERCER ELLINGTON, 1942

**A** Eb7

5 Ab7 Eb7

9 Fmi7 Bb7 Eb7 C7 Fmi7 Bb7

**B** Eb7

13

17 Ab7 Eb7

21 Fmi7 Bb7 Eb7 C7 Fmi7 Bb7

# THE THINGS WE DID LAST SUMMER

SAMMY CAHN/JULE STYNE, 1946

BALLAD OR MED

**A** Fma7 D7 Gmi7 C7 Fma7 Bb7 Ami7(b5) D7

6 Gmi7 Eb7 Ami7 Dmi7 Gmi7 C7 Ami7 D7 Gmi7 C7

**A** Fma7 D7 Gmi7 C7 Fma7 Bb7 Ami7(b5) D7

10

14 Gmi7 Eb7 Ami7 Dmi7 Gmi7 C7 F6

**B** Cmi7 F7 Cmi7 F7 Bbma7 F7 Bbma7

18

22 Dmi7 G7 Dmi7 G7 Cma Dmi7 G7 Gmi7 C7

**A** Fma7 D7 Gmi7 C7 Fma7 Bb7 Ami7(b5) D7

26

30 Gmi7 Eb7 Ami7 Dmi7 Gmi7 C7 F6 Gmi7 C7

# THIS CAN'T BE LOVE

MED SWING

LORENZ HART/RICHARD ROGERS, 1938

**A**

G<sup>ma7</sup>

C<sup>7</sup>



5 B<sup>mi7</sup>

E<sup>mi7</sup>

A<sup>mi7</sup>

D<sup>7</sup>



**A**

G<sup>ma7</sup>

C<sup>7</sup>



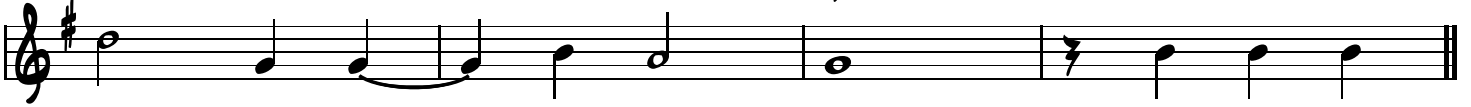
13 B<sup>mi7</sup>

E<sup>mi7</sup>

A<sup>mi7</sup>

D<sup>7</sup>

G<sup>6</sup>



**B**

F#<sup>mi7</sup>

B<sup>7</sup>

E<sup>mi7</sup>

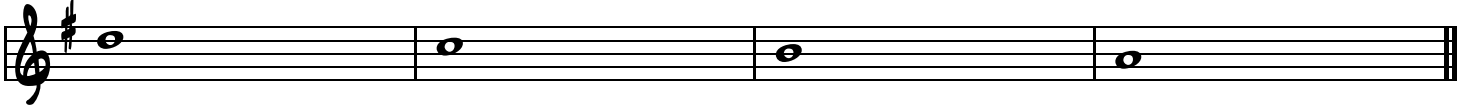


21 B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>



**A**

G<sup>ma7</sup>

C<sup>7</sup>



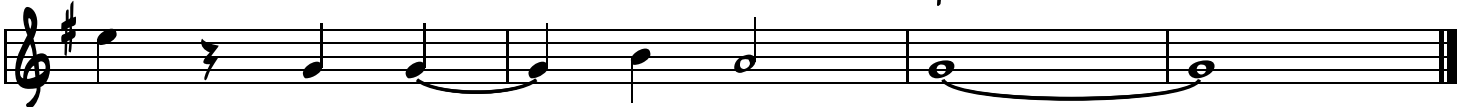
29 A<sup>mi7</sup>

D<sup>7</sup>

G<sup>6</sup>

A<sup>mi7</sup>

D<sup>7</sup>







# THIS IS NEW

IRA GERSHWIN/KURT WEIL, 1941

MED SWING

**A** Cmi6/9 G7 Cmi7 F7

6 Bbmi7 F7 Bbmi7 Bb7

10 Ebmi7 Ab7

14 Dbmi7 E7 Eb7 D7 G7

**B** Cmi6/9 G7 Cmi7 Ebmi7 Ab7

18

22 Dbma7 Gmi7(b5) C7 Fmi6 F7

26 Bbmi7 Eb7 Cmi7 Fmi7

30 Bbmi7(b5) Eb7 Abmi7 Dmi7(b5) G7

# THIS LOVE OF MINE

FRANK SINATRA/SOL PARKER

HENRY SANICOLA, 1941

MED SWING

**A** Dmi7

G7

Cma7

C7



6 F6

G7

Cma7

A7



10 Dmi7

G7

Cma7

A7



14 D7

Dmi7

G7

A7



**B** Dmi7

G7

Cma7

C7



22 F6

G7

Cma7

A7



26 Dmi7

/C

Bmi7(b5)

E7

Ami7

/G

F#mi7(b5)

B7



30 Cma7

A7

Dmi7

G7

C6

E7mi7

A7



# THIS MASQUERADE

LEON RUSSELL, 1972

**A**

Fmi<sup>7</sup> Fmi(ma<sup>7</sup>) Fmi<sup>7</sup> B<sup>b7</sup>

5 Fmi<sup>7</sup> D<sup>b7</sup> Gmi<sup>7</sup> C<sup>7</sup>

9 Fmi<sup>7</sup> Fmi(ma<sup>7</sup>) Fmi<sup>7</sup> B<sup>b7</sup>

13 D<sup>b7</sup> C<sup>7</sup> Fmi<sup>7</sup> ⊕ Fmi<sup>7</sup> B<sup>b7</sup> Emi<sup>7</sup> A<sup>7</sup>

**B**

17 E<sup>b</sup>mi<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>ma<sup>7</sup> B<sup>b7</sup>

21 E<sup>b</sup>mi<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>ma<sup>7</sup>

25 Dmi<sup>7</sup> G<sup>7</sup> C<sup>7</sup>ma<sup>7</sup>

29 Gmi<sup>7</sup> G<sup>7</sup> C<sup>7</sup><sub>SUS</sub> C<sup>7</sup> G<sup>b9</sup>#11

D.C. AL CODA

33 ⊕ Fmi<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

# THIS TIME THE DREAM'S ON ME

HAROLD ARLEN/JOHNNY MERCER, 1941

MED SWING

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>mi7</sup> F<sup>7</sup>

6 B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>mi7</sup> F<sup>7</sup>

14 B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup>

**B** F<sup>#mi7</sup> B<sup>7</sup> B<sup>mi7</sup> E<sup>7</sup>

22 E<sup>7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> E<sup>7</sup> A<sup>mi7</sup> C<sup>mi7</sup> F<sup>7</sup>

30 B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>6</sup> A<sup>mi7</sup> D<sup>7</sup>

# THOU SWELL

RICHARD RODGERS/LORENZ HART, 1927

MEDIUM

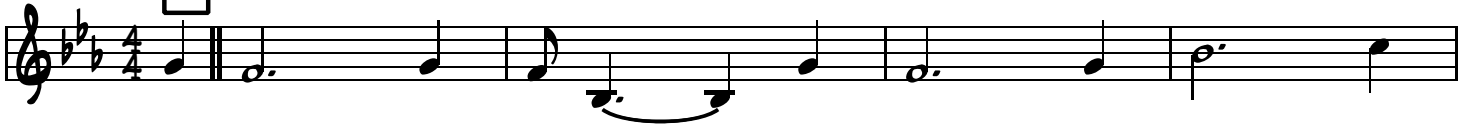
**A**

Fmi7

Bb7

Fmi7

Bb7



6 Ebma7

Ami7(b5) D7



10 Gmi7

C7

Fmi7

Bb7

Ebma7

Bbmi7

Eb7



14 Ab6

G7

Cmi7

F7

Fmi7

Bb7

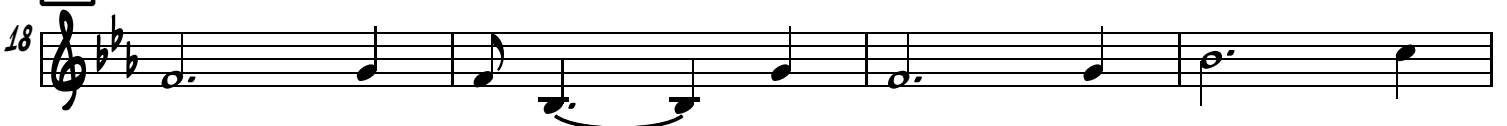


**B** Fmi7

Bb7

Fmi7

Bb7



22 Ebma7

Ami7(b5) D7



26 Gmi7

C7

Fmi7

Bb7

Db7(b5)

C7



30 F7

Bb7

Eb6

Gmi7

C7



# THREE AND ONE

MED SWING

THAO JONES, 1967

**A** Ebma7

Gmi7(b5) C7



5 Fmi7

Ami7 D7



9 G7

C7

F7

Bb7



13 Ebma7

Eb7

Abma7

Ami7

D7

Gmi7

C7

Fmi7

C7



**B** Ebma7

Gmi7(b5) C7



21 Fmi7

Ami7 D7



25 G7

C7

F7

Bb7



29 Eb7(#9)

Ab7

Adim

Eb6

C7

Fmi7

Bb7



# THREE LITTLE WORDS

MED-UP SWING

BERT KALMAR/HARRY RUBY, 1930

**A** Cma7

Ebm<sup>b</sup>7 Ab<sup>b</sup>7



5 Dmi7

G7

Dmi7

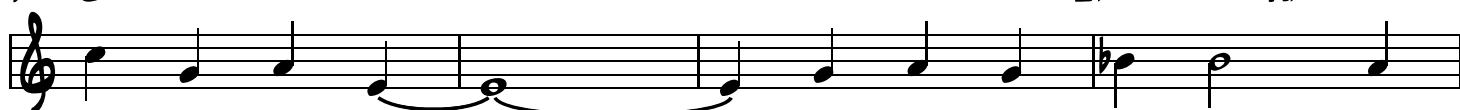
G7



9 Cma7

Ebm<sup>b</sup>7

Ab<sup>b</sup>7



13 Dmi7

G7

Dmi7

G7



**B** Gmi7

C7(SUS4)

C7



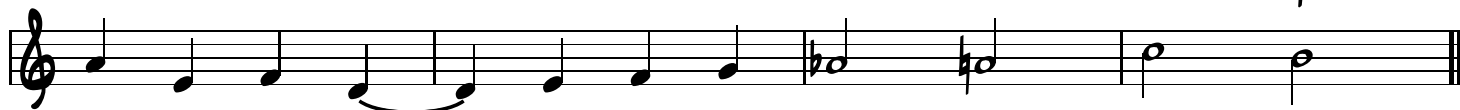
21 Fma7

Bb7

A7

Ab7

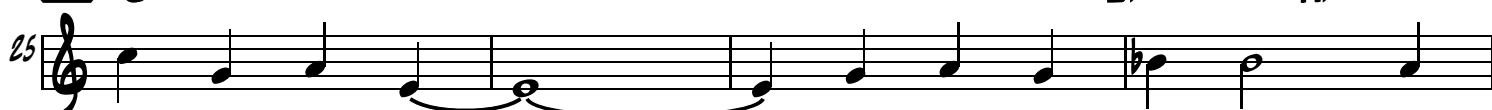
G7



**C** Cma7

Ebm<sup>b</sup>7

Ab<sup>b</sup>7



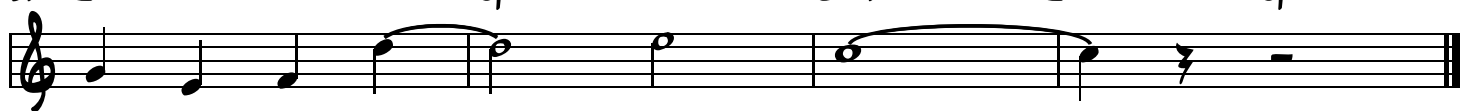
29 Dmi7

G7

C%

Dmi7

G7





# TILL THERE WAS YOU

FROM "THE MUSIC MAN"

BALLAD OR LATIN

MEREDITH WILSON, 1950

**A** Ebma7 Gmi7(b5) C7 Fmi7 Abmi7 Db7

6 Ebma7 Gmi7 Gbmi7 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7

**A** Ebma7 Gmi7(b5) C7 Fmi7 Abmi7 Db7

10 Ebma7 Gmi7 Gbmi7 Fmi7 Bb7 Eb6 Abmi6 Eb6

**B** Abma7 Adim Ebma7 C7

18 Fmi7 F7 Fmi7 Bb7(#5)

**A** Ebma7 Gmi7(b5) C7 Fmi7 Abmi7 Db7

26 Ebma7 Gmi7 Gbmi7 Fmi7 Bb7 Eb6 Cmi7 Fmi7 Bb7

# TIME AFTER TIME

MED SWING

JULE STYNE/SAMMY CAHN, 1957

**A** Cma7 Ami7 Dmi7 G7 Cma7 Ami7 Dmi7 G7

5 Cma7 Ami7 Bmi7(b5) E7

9 Ami7 /G F#mi7(b5) B7 Emi7 A7

13 Dmi7 Emi7(b5) A7 D7 G7

**B** Cma7 Ami7 Dmi7 G7 Cma7 Ami7 Dmi7 G7

17

21 Cma7 Gmi7 C7 Fma7 Bb7

25 F#mi7(b5) Fmi7 Emi7 Ami7

29 Dmi7 G7 C6/9 Ami7 Dmi7 G7

# TIME ON MY HANDS

MED BALLAD OR SWING

HAROLD ADAMSON/MACK GORDON  
VINCENT YOUMANS, 1930

**A** Fma7 3 Bmi7(b5) 3 E7

5 Gmi7 3 A7(#5) D7 G7 C7

**A** Fma7 3 Bmi7(b5) 3 E7

13 Gmi7 3 Emi7(b5) A7

**B** D7 ALT. G7 Gmi7 C7

21 Dmi7 3 G7 Gmi7 C7

**C** Fma7 3 E7 Eb7 D7

29 G7 Gmi7 C7 F6 D7 Gmi7 C7

# 'TIS AUTUMN

HENRY NEMO, 1941

BALLAD

**A** Fmi7 B<sup>b</sup>7 E<sup>b</sup>ma7 A<sup>b</sup>7 Gmi7 C7

6 Fmi7 D<sup>b</sup>9#11 Cmi7 F7 Fmi7 B<sup>b</sup>7<sub>3</sub> E<sup>b</sup>6 C7

**A** Fmi7 B<sup>b</sup>7 E<sup>b</sup>ma7 A<sup>b</sup>7 Gmi7 C7

14 Fmi7 D<sup>b</sup>9#11 Cmi7 F7 Fmi7 B<sup>b</sup>7<sub>3</sub> E<sup>b</sup>6

**B** B<sup>b</sup>mi7 E<sup>b</sup>7 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>6 E<sup>b</sup>7 A<sup>b</sup>6

22 Cmi7 F7 Cmi7 F7 Fmi7 C7 F7 B<sup>b</sup>7 C7

**A** Fmi7 B<sup>b</sup>7 E<sup>b</sup>ma7 A<sup>b</sup>7 Gmi7 C7

30 Fmi7 D<sup>b</sup>9#11 Cmi7 F7 Fmi7 B<sup>b</sup>7<sub>3</sub> E<sup>b</sup>6 C7

# TOO CLOSE FOR COMFORT

MED SWING

LARRY HOLOFCENER/GEORGE WIESS

JERRY BOCK, 1956

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music, each with a measure number on the left and a chord progression above the staff. The first staff (measures 1-5) is marked with a boxed 'A' and contains chords Bb6, A7, Dmi7(b5), and G7. The second staff (measures 6-9) contains chords Cmi7(b5), F7, Bbma7, Cmi7, and F7. The third staff (measures 10-13) is marked with a boxed 'A' and contains chords Bb6, A7, Dmi7(b5), and G7. The fourth staff (measures 14-17) contains chords Cmi7(b5), F7, Bbma7, Fmi7, and Bb7. The fifth staff (measures 18-21) is marked with a boxed 'B' and contains chords Eb7, Ab7, Bbma7, and Fmi7 Bb7. The sixth staff (measures 22-25) contains chords Eb7, Ab7, Gb7, Cmi7, and F7. The seventh staff (measures 26-29) is marked with a boxed 'A' and contains chords Bbma7, A7, Dmi7(b5), and G7. The eighth staff (measures 30-33) contains chords Cmi7(b5), F7, Bbma7, Fmi7, and Bb7. The ninth staff (measures 34-37) is marked with a boxed 'B' and contains chords Eb7, Ab7, Bbma7, and G7. The tenth staff (measures 38-41) contains chords Cmi7, F7, Bb6, Cmi7, and F7.

# TOO LATE NOW

BALLAD

ALAN JAY LERNER/BURTON LANE, 1950

**A** Cma7 Ami7 Dmi7 G7(SUS4) Cma7 Ami7 Dmi7 G7

5 Cma7 Ami7 F#mi7(b5) B7 Emi7 Ami7 Dmi7 G7

**A** Cma7 Ami7 Dmi7 G7(SUS4) Cma7 Ami7 Dmi7 G7

9

13 Cma7 Ami7 F#mi7(b5) B7 Emi7 A7 Dmi7 G7 C6

**B** Bmi7(b5) E7 Ami(ma7) Bmi7(b5) E7 Ami(ma7)

17

21 Ami7(b5) D7 Gmi(ma7) Ami7(b5) D7 Dmi7 G7

**A** Cma7 Ami7 Dmi7 G7(SUS4) Cma7 Ami7 Dmi7 G7

25

29 Cma7 Ami7 F#mi7(b5) B7 Emi7 A7 Dmi7 G7 C6 Dmi7 G7

# TOO MARVELOUS FOR WORDS

MELO SWING

RICHARD A. WHITING/JOHNNY MERCER, 1957

**A** A<sup>mi</sup>7 D<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

6 G<sup>ma</sup>7 C<sup>7</sup> G<sup>ma</sup>7 A<sup>mi</sup>7 B<sup>mi</sup>7 E<sup>7</sup>

**B** A<sup>mi</sup>7 D<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

10

14 G<sup>ma</sup>7 C<sup>7</sup> B<sup>ma</sup>7 C<sup>#mi</sup>7 F<sup>#7</sup> B<sup>6</sup>

**C** D<sup>mi</sup>7 G<sup>7</sup> D<sup>mi</sup>7 G<sup>7</sup>

18

22 C<sup>ma</sup>7 F<sup>7</sup> E<sup>mi</sup>7 A<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup>

**D** A<sup>mi</sup>7 D<sup>7</sup> G<sup>ma</sup>7 F<sup>7</sup> E<sup>7</sup>

26

30 A<sup>mi</sup>7 F<sup>7</sup> A<sup>mi</sup>7 D<sup>7</sup> G<sup>6</sup>

# THE TOUCH OF YOUR LIPS

RAY NOBLE, 1936

EASY SWING

**A** Cmaj7 Dm7 G7 Em7 A7 Dm7 G7

6 F#m7(b5) B7 Em7(b5) A7

10 Dm7(b5) G7 Cmaj7 F#m7(b5) B7

14 Emaj7 C#m7 F#m7 B7 Emaj7 A7 Dm7 G7

**B** Cmaj7 Dm7 G7 Em7 A7 Dm7 G7

18 F#m7(b5) B7 Em7(b5) A7

22 Dm7(b5) Bm7(b5) E7 Am7 D7

26 Dm7 G7 C6/9 Am7 Dm7 G7

30



# TRICOTISM

**A**  $D^bma7$   $E^b7$

6  $G^b7$   $G^oDIM$   $D^b/A^b$   $B^b7$   $E^bmi7$   $A^7$   $E^bmi7$   $A^b7$

**A**  $D^bma7$   $E^b7$

10  $G^b7$   $G^oDIM$   $D^b/A^b$   $B^b7$   $E^bmi7$   $A^b7$   $D^b6$

14  $G^b7$   $G^oDIM$   $D^b/A^b$   $B^b7$   $E^bmi7$   $A^b7$   $D^b6$

**B**  $E^bmi7$   $A^7$   $D^bma7$   $C^bmi7^b5$   $F^7$

18  $B^bmi$   $B^bmi(ma7)$   $B^bmi7$   $E^b7$   $E^bmi7$   $A^b7$

22  $D^bma7$   $E^b7$

**A**  $D^bma7$   $E^b7$

26  $G^b7$   $G^oDIM$   $D^b/A^b$   $B^b7$   $E^bmi7$   $A^b7$   $D^b6$   $A^b7$

30  $G^b7$   $G^oDIM$   $D^b/A^b$   $B^b7$   $E^bmi7$   $A^b7$   $D^b6$   $A^b7$

LATIN

# TRISTE

ANTONIO CARLOS JOBIM, 1967

**A**  $Bbma7$   $Gbma7$   $B7(b5)$

5  $Bbma7$   $Dmi7$   $G7$

9  $Cmi7$   $Ami7(b5)$   $D7$   $Gmi7$   $A7$

13  $Dma7$   $A7$   $Dmi7$   $G7$   $Cmi7$   $F7$

**B**  $Bbma7$   $Bbmi7$   $Eb7$

17  $Bbma7$   $Fmi7$   $Bb7$

21  $Bbma7$   $Fmi7$   $Bb7$

25  $Ebma7$   $Ab7$   $Dmi7$   $C9(\#11)$

29  $Cmi7$   $F7$   $Bbmi7$   $Eb7$   $Bbmi7$   $Eb7$

33  $Bbmi7$   $Eb7$   $Bbmi7$   $Eb7$

# TUNE UP

FAST SWING

MILES DAVIS, 1963

**A**

E<sup>mi</sup>7

A<sup>7</sup>

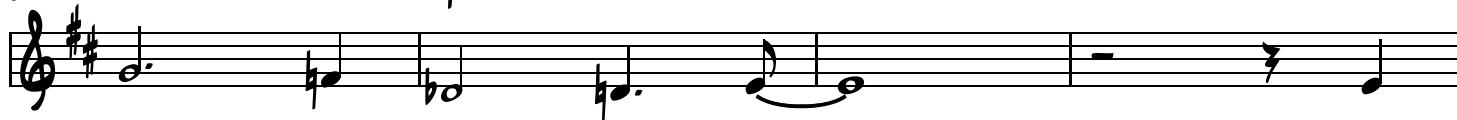
D<sup>ma</sup>7



5 D<sup>mi</sup>7

G<sup>7</sup>

C<sup>ma</sup>7



9 C<sup>mi</sup>7

F<sup>7</sup>

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

G<sup>mi</sup>7



13 E<sup>mi</sup>7

F<sup>7</sup>

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

A<sup>7</sup>

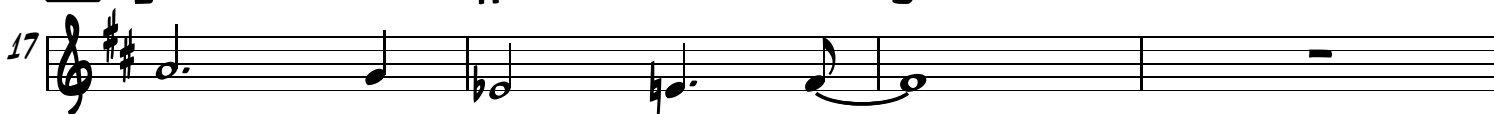


**B**

E<sup>mi</sup>7

A<sup>7</sup>

D<sup>ma</sup>7



21 D<sup>mi</sup>7

G<sup>7</sup>

C<sup>ma</sup>7



25 C<sup>mi</sup>7

F<sup>7</sup>

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

G<sup>mi</sup>7



29 E<sup>mi</sup>7

A<sup>7</sup>

D<sup>ma</sup>7



# TWO FOR THE ROAD

HENRY MANCINI/LESLIE BRICUSSE, 1967

BALLAD

**A** F#mi7(b5) B7 Emi7 Cma7



6 Ami7 D7 Gma7 F#mi7 B7



**B** Emi7 A7 Dmi7 G7



14 Emi7(b5) A7 Dmi7(b5) G7 Cma7 Ami7 /G



**C** F#mi7(b5) B7 Emi7 Cma7



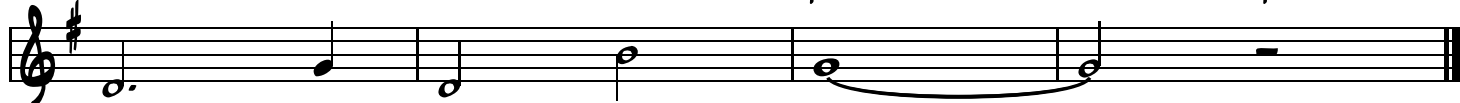
22 Ami7 D7 Gma7 F#mi7 B7



**D** Emi7 /D C#mi7(b5) Cmi6 Bmi7 Emi7 Cma7



30 Bmi7 Bb7 Ami7 D7 G6/9 Dmi7 G7



# UNDECIDED

MED SWING

SID ROBIN/CHARLES SHAVERS, 1989

**A**  $Bbma7$   $Eb7$

5  $C7$   $Cmi7$   $F7$   $Bb6$   $Cmi7$   $F7$

**A**  $Bbma7$   $Eb7$

13  $C7$   $Cmi7$   $F7$   $Bb6$

**B**  $Fmi7$   $Bb7$   $Fmi7$   $Bb7$   $Ebma7$

21  $Gmi7$   $C7$   $Gmi7$   $C7$   $Cmi7$   $F7$

**A**  $Bbma7$   $Eb7$

29  $C7$   $Cmi7$   $F7$   $Bb6$   $Cmi7$   $F7$

# UNFORGETTABLE

MED BALLAD

IRVING GORDON, 1951

**A**

Section A consists of eight measures of music in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: G<sup>ma7</sup> (measures 1-2), C<sup>#mi7</sup> (measure 3), F<sup>#7</sup> (measure 4), C<sup>ma7</sup> (measures 5-6), E<sup>mi7</sup> (measure 7), and A<sup>7</sup> (measure 8). Measures 1, 5, and 9 contain triplets. Measure 13 ends with a double bar line.

**B**

Section B consists of eight measures of music, identical in notation to section A. It begins at measure 17 and ends at measure 24 with a double bar line. Chords are: G<sup>ma7</sup> (measures 17-18), C<sup>#mi7</sup> (measure 19), F<sup>#7</sup> (measure 20), C<sup>ma7</sup> (measures 21-22), E<sup>mi7</sup> (measure 23), and A<sup>7</sup> (measure 24). Measures 17, 21, and 25 contain triplets. Measure 29 ends with a double bar line.

13 D<sup>7</sup>

17

21

25

29 A<sup>mi7</sup> D<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>ma7</sup> A<sup>mi7</sup> D<sup>7</sup>

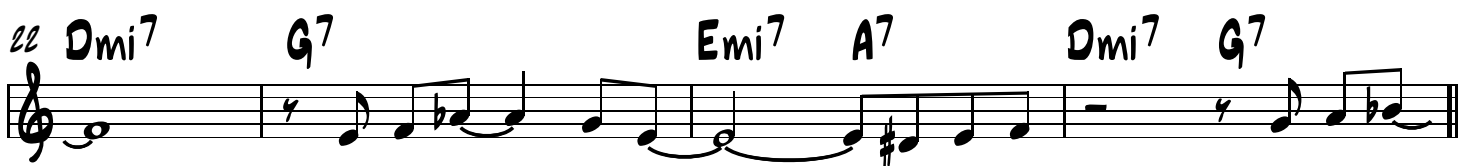
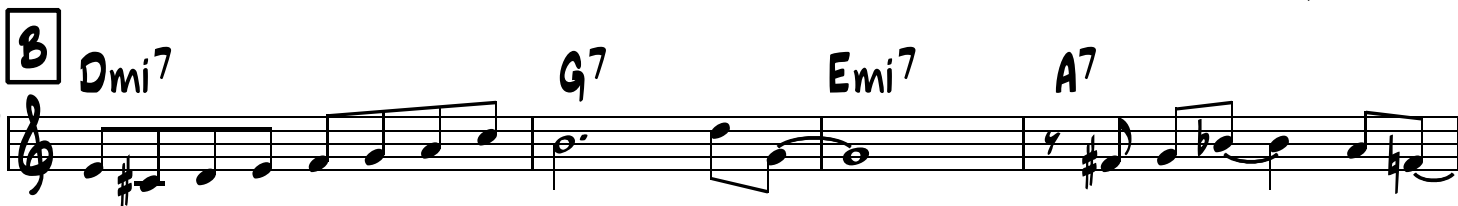
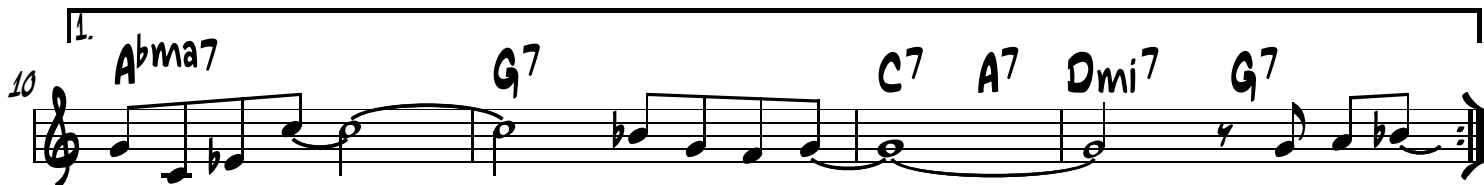
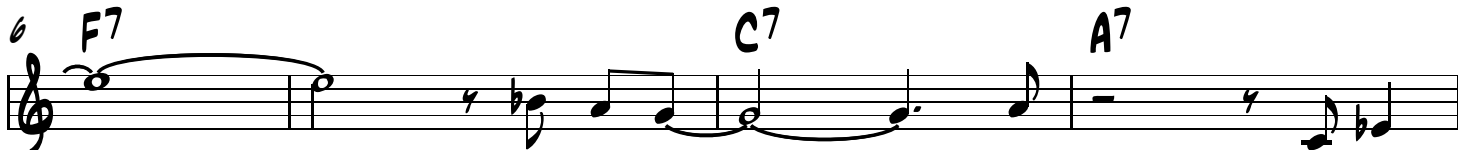
# UNIT SEVEN

SAM JONES, 1962

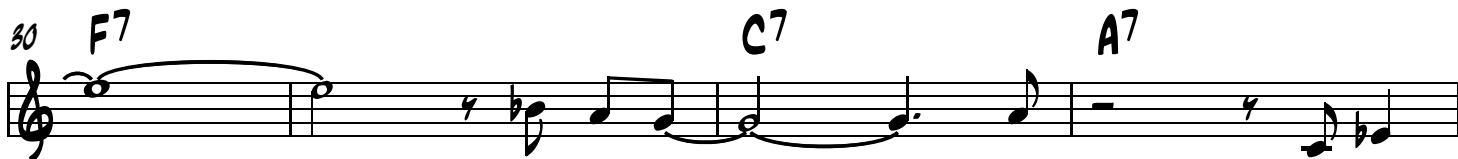
SWING

A

C7



SWING



# UNTIL THE REAL THING COMES ALONG

MANN HOLINGER/ALBERTA NICHOLS/SAMMY CAHN  
SAUL CHAPLIN/L.E. FREEMAN, 1936

BALLAD

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music, each with a set of chords written above it. The first staff is marked with a boxed 'A' and contains measures 1-5. The second staff is marked with a '6' and contains measures 6-10. The third staff is marked with a boxed 'A' and contains measures 11-15. The fourth staff is marked with a '14' and contains measures 16-20. The fifth staff is marked with a boxed 'B' and contains measures 21-25. The sixth staff is marked with a '22' and contains measures 26-30. The seventh staff is marked with a boxed 'A' and contains measures 31-35. The eighth staff is marked with a '30' and contains measures 36-40. The chords are: Ebma7, Bb7, Ebma7, D7, Gmi7, C7, Fmi7, Bb7, Eb6, Cmi7, Fmi7, Bb7, Ebma7, Bb7, Ebma7, D7, Gmi7, C7, Fmi7, Bb7, Eb6, Fmi7, Bb7, Eb6, Ami7(b5), D7, Gma7, E7, Ami7, D7, G6, Bbdim, Ami7, D7, Gma7, E7, Ami7, D7, G6, Emi7, Fmi7, Bb7, Ebma7, Bb7, Ebma7, D7, Gmi7, C7, Fmi7, Bb7, Eb6, Fmi7, Bb7, Eb6, Fmi7, Bb7.



# UP JUMPED SPRING

**A**  $\flat\text{bma}7$   $\text{G}7\#5$   $\text{Cmi}7$   $\text{F}7$   $\text{F}\#\text{DIM}$

6  $\text{Gmi}7$   $\text{Fmi}7$   $\text{Emi}7$   $\text{A}7$

10  $\text{Dmi}7$   $\text{E}\flat\text{mi}7$   $\text{Dmi}7$   $\text{E}\flat\text{mi}7$

14 <sup>1.</sup>  $\text{B}7\flat5$   $\text{E}7$   $\text{Cmi}7\flat5$   $\text{F}7$

18 <sup>2.</sup>  $\text{Cmi}7$   $\text{F}7$   $\text{B}\flat6$   $\text{Ami}7\flat5$   $\text{D}7$

**B**  $\text{Gmi}7$   $\text{C}7$   $\text{Fma}7$   $\text{Dmi}7$

22  $\text{A}\flat\text{mi}7$   $\text{D}\flat7$   $\text{Cmi}7$   $\text{F}7$

**C**  $\flat\text{bma}7$   $\text{G}7\#5$   $\text{Cmi}7$   $\text{F}7$   $\text{F}\#\text{DIM}$

30  $\text{Gmi}7$   $\text{Fmi}7$   $\text{Emi}7$   $\text{A}7$

34  $\text{Dmi}7$   $\text{E}\flat\text{mi}7$   $\text{Dmi}7$   $\text{E}\flat\text{mi}7$

42  $\text{Cmi}7$   $\text{F}7$   $\text{bma}7$   $\text{bma}7$

# VALDEZ IN THE COUNTRY

16TH FUNK FEEL

DONNY HATHAWAY/WALTER LEE

FRANK MOSS, 1969

INTRO

$E_b^9(SUS4)$

$D_b^9(SUS4)$

5  $E_b^9(SUS4)$

$C^{ma7}$

$B^7_{ALT.}$

**A**  $B^{mi7}$

$E^7$

$A^{mi7}$

$D^7$

$B^{mi7}$

$E^7$

12  $A^{mi7}$

$D^7$

$B^{mi7}$

$E^7$

$A^7$

$B^{mi7}$

$E^7$

$A^7$

15  $E_b^7(\#5)$

$D^{13}$

$D_b^9$

3

$C^{ma7}$

$B^7_{ALT.}$

**A**

$B^{mi7}$

$E^7$

18  $A^{mi7}$

$D^7$

$B^{mi7}$

$E^7$

$A^{mi7}$

$D^7$

21  $B^{mi7}$

$E^7$

$A^7$

$B^{mi7}$

$E^7$

$A^7$

$E_b^7(\#5)$

$D^{13}$

$D_b^9$

3

24  $C^{ma7}$

$B^7_{ALT.}$

# VALSE HOT

SONNY ROLLINS, 1965

JAZZ WALTZ

INTRO  $B^bmi7$   $E^b7$   $A^bma7$   $B^bmi7$   $E^b7$   $A^bma7$   $B^bmi7$   $E^b7$   $A^bma7$



5  $E^bmi7$   $A^b7$   $D^bma7$   $E^bmi7$   $A^b7$   $D^bma7$   $E^bmi7$   $A^b7$   $D^bma7$



9 **A**  $A^bma7$



13  $B^bmi7$   $E^b7$   $(Cmi7^b5)$   
 $A^bma7$   $F7$



17  $B^bmi7$   $D^bmi7$   $Cmi7$   $F7$



21  $B^bmi7$   $E^b7$   $A^bma7$   $E^b7$



# VERY EARLY

MED JAZZ WALTZ

BILL EVANS, 1964

**A** Cma7 B<sup>b</sup>7 E<sup>b</sup>ma7 A<sup>b</sup>7

5 D<sup>b</sup>ma7 G<sup>7</sup> Cma7 B<sup>b</sup>7

9 Dma7 A<sup>mi</sup>7 F<sup>#mi</sup>7 B<sup>7</sup>

13 E<sup>mi</sup>7 A<sup>b</sup>7 D<sup>b</sup>ma7 1. G<sup>7</sup> 2. G<sup>7</sup>

**B** Bma7 A<sup>b</sup>7 D<sup>b</sup>ma7 B<sup>b</sup>7

18 Bma7 G<sup>7</sup> Cma7 A<sup>b</sup>7

22 D<sup>b</sup>ma7 G<sup>7</sup> Cma7 A<sup>7</sup>

26 D<sup>mi</sup>7 E<sup>mi</sup>7 Fma7 G<sup>7</sup> Cma7 G<sup>7</sup>

30

# THE VERY THOUGHT OF YOU

RAY NOBLE, 1934

BALLAD

**A** Abma7 Bbmi7 Eb7 Abma7 Bbmi7 Eb7

6 Abma7 Bbmi7 Bdim Ab<sup>6</sup>/C<sub>3</sub> Bb7 Fmi7 Bb7

10 Bbmi7 /Ab Gmi7(b5) C7 Fmi7 /Eb Dmi7(b5) G7

14 Cmi7 F7 Fmi7 Bb7 Bbmi7 Eb7

**B** Abma7 Bbmi7 Eb7 Abma7 Bbmi7 Eb7

18

22 Abma7 Bbmi7 Bdim Ab<sup>6</sup>/C<sub>3</sub> Bb7 Fmi7 Bb7

26 Bbmi7 /Ab Gmi7(b5) C7 Fmi7 /Eb Dmi7(b5) G7

30 Cmi7 F7 Bbmi7 Eb7 Ab<sup>6</sup> Bbmi7 Eb7

# VIOLETS FOR YOUR FURS

BALLAD

TOM ADAIR/MATT DENNIS, 1941

**A** Gmi7 C7<sub>3</sub> Fma7 Bbmi7 C7 Fma7 D7

5 Gmi7 C7<sub>3</sub> Fma7 Ami7 D7 Gmi7 D7

9 Gmi7 C7 Fma7 D7 Gmi7 C7 Fma7 D7

13 Gmi7 C7 Fma7 D7 G7 Gmi7 Ami7(b5)D7

**B** Gmi7 C7<sub>3</sub> Fma7 Bbmi7 C7 Fma7 D7

17 Gmi7 C7<sub>3</sub> Fma7 Ami7 D7 Gmi7

21 Bbma7 Bbmi7 Eb7 Fma7 Ami7 D7

25 Bbmi7 C7 Fma7 D7 G7 C7<sub>3</sub> F6 D7

# THE VISIT

JAZZ WALTZ

PAT MARTINO, 1972

**A** G7 Ab7 G7 Ab7

5 G7 Ab7 G7 Ab7

9 G7 Ab7 G7 Ab7

13 G7 Ab7 G7

**B** C7 B13(b9) A13(b9) D7(#9)

17 C7 B13(b9) A13(b9) D7(#9)

21 Bb13 A13(b9)

25 Ab13 D7(#9)

29 G7 Ab7 G7 Ab7

# VOYAGE

**A** Fmi6/9 F#mi6/9 F7(b9)

5 Bbmi7 Gmi7(b5) C7(b9) Fmi6/9

1. Gmi7(b5) C7(b9) Fmi6/9 2.

**B** Dbma7 Emi7 A7 Dma7 Fmi7 Bb7

14 Ebma7 F#mi7 B7 Ema7 Gmi7(b5) C7

**A** Fmi6/9 F#mi6/9 F7(b9)

22 Bbmi7 Gmi7(b5) C7(b9) Fmi6/9 Gmi7(b5) C7(b9)



# WALK ON BY

MED LATIN

BURT BACHARACH/HAL DAVID, 1964

**A**  $A_{mi7}$   $A_{mi7}$   $D7$   $A_{mi7}$   $D7$   $A_{mi7}$

5  $G_{mi7}$   $A_{mi7}$   $G_{mi7}$   $A_{mi7}$

9  $D_{mi7}$   $A_{mi7}$   $Bb_{ma7}$   $C7(SUS4)$

13  $F_{ma7}$   $Bb_{ma7}$   $F_{ma7}$   $Bb_{ma7}$

17  $F_{ma7}$   $Bb_{ma7}$   $F_{ma7}$   $Bb_{ma7}$

**A**  $A_{mi7}$   $A_{mi7}$   $D7$   $A_{mi7}$   $D7$   $A_{mi7}$

21  $G_{mi7}$   $A_{mi7}$   $G_{mi7}$   $A_{mi7}$

25  $D_{mi7}$   $A_{mi7}$   $Bb_{ma7}$   $C7(SUS4)$

29  $F_{ma7}$   $Bb_{ma7}$   $F_{ma7}$   $Bb_{ma7}$

33  $F_{ma7}$   $Bb_{ma7}$   $F_{ma7}$   $Bb_{ma7}$

37  $F_{ma7}$   $Bb_{ma7}$   $F_{ma7}$   $Bb_{ma7}$

# WALKIN'

MEDIUM SWING

RICHARD CARPENTER, 1955

INTRO

C PEDAL .....

5

9 **A** F13#11 Bb13#11 F9sus F9

13 Bb13#11 Bb9 Bdim F13#11 F9 D7#9

17 A9#11 Ab9#11 Db7#9/Ab C7#9/G G9#11 Gb9#11 C7#5#9

20 F13ADD4

SOLO ON F BLUES

# WALTSE FOR DAVE

**A**  $Bb9\#11$   $A7\#5$   $Dmi7$   $Ab9\#11$   $Gmi7$   $E7\#5\#9$

7  $Ami7$   $A7$   $Fma7$   $E7mi7$   $D\#DIM7$   $Cma7/E$

13  $Fma7$   $F13$   $E7\#9$   $A7\#5$  **B**  $Dma7$   $Ami7$

19  $Dma7$   $Ami7$   $Dma7$   $Ami7$   $Dma7$   $Ami7$

25  $Abmi7$   $D\flat7$   $Gmi7b5$   $C7$   $Fmi7b5$   $Bb13b9$

31  $E7mi7b5$   $A7$  **C**  $Dmi7$   $Dbma7$   $Cmi7$   $Bmi7$

37  $Bbma7$   $Ami7$   $Abma7$   $Gmi11$   $F\#mi7b5$   $Fmi6/9$

43  $E7\#5\#9$   $Ebmi7$   $Dmi7b5$   $G7b9$   $Cmi7$   $Fmi/C$

49  $Cmi7$   $Fmi/C$   $Cmi7$   $Fmi/C$   $Cmi7$   $B7\#5\#9$

# WALTZ DARK

EASY-MED JAZZ WALTZ

ROBERT M. ROETKER, 1980

**A** Cmi(ma7) Fmi7 Emi7 A7b5

5 Dmi7 G7b5 Cmi(ma7) Eb/G Db/G

**A** Cmi(ma7) Fmi7 Emi7 A7b5

13 Dmi7 G7b5 Cmi(ma7)

**B** F#mi7 B7b5 Emi(ma7) Dbmi7b5

21 Ami7 D7b5 Gmi(ma7) Emi7b5

25 Cmi7 F7b5 Bbma7 E7#9

29 A7ALT Eb9#11 D13b9 G13b9

**A** Cmi(ma7) Fmi7 Emi7 A7b5

37 Dmi7 G7b5 Cmi(ma7) G7b9

# WALTZ FOR DEBBY

BILL EVANS/GENE LEES, 1964

**A**  $A_{mi}^7$   $D_{mi}^7$   $G_{mi}^7$   $C^7$

5  $A^7/G$   $D^7/F\#$   $G^7/F$   $C^7/E$

9  $F^7/E^b$   $B^b6/D$   $G_{mi}^7b5/D^b$   $C^7$   $B^b$

13  $A_{mi}^7$   $D_{mi}^7$   $G_{mi}^7$   $C^7$

**B**  $A_{mi}^7$   $D_{mi}^7$   $G_{mi}^7$   $C^7$

17

21  $A^7/C\#$   $D^7/C$   $G^7/B$   $C^7/B^b$

25  $A^7$   $D_{mi}^7$   $B^7$   $E^7$

29  $A/C\#$   $B_{mi}^7$   $A_{ma}^7$   $A/G\#$

**C**  $G_{mi}^7$   $C^7$   $A_{mi}^7$   $D^7$

33

37  $G_{mi}^7$   $A^7$   $D_{mi}^7$   $C_{mi}^7$

2

41  $B^bma7$   $A7$   $Dmi7$   $G7$

45  $A^bma7$   $D^bma7$   $Gmi7$   $C7$

49  $Ami7$   $Dmi7$   $Gmi7$   $C7$

53  $A7/G$   $D7/F^\#$   $G7/F$   $C7/E$

57  $F7/E^b$   $B^b6/D$   $Gmi7^b5/D^b$   $C7$   $/B^b$

61  $Ami7$   $D7$   $Bmi7$   $E7$

65  $Ami7$   $F7$   $B^bma7$   $A7$

69  $Dmi7$   $G7$   $G^\#DIM$

73  $Ami7/C$   $A^bDIM/C$   $Gmi7/C$   $C7$

77  $Fma7$   $Dmi7$   $Gmi7$   $C7$

# WALTZ NEW

JAZZ WALTZ

JIM HALL, 1978

**A**  $Bb6$   $D7(\#5)$   $Ebma7$   $G7(\#5)$

5  $Cmi7$   $G7(\#5)$   $Cmi7$   $F7$

9  $Dmi7$   $C\#dim$   $Cmi7$   $F7$

13  $Dmi7$   $Dbmi7$   $Gb7$   $Cbma7$   $Cmi7$   $F7$

**B**  $Bb6$   $D7(\#5)$   $Ebma7$   $G7(\#5)$

17  $Cmi7$   $G7(\#5)$   $Cmi7$   $F7$

21  $Fmi7$   $Bb7$   $Ebma7$   $A7$

25  $Dmi7$   $G7$   $Cmi7$   $F7$   $Bbma7$   $Cmi7$   $F7$

# WATCH WHAT HAPPENS

LATIN

MICHEL LEGRAND, 1964

**A** Ebma7

F7

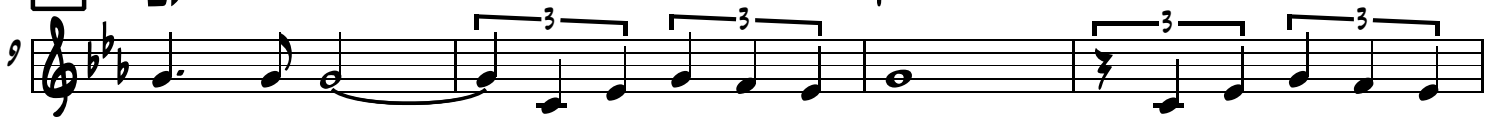


5 Fmi7 Bb7 Ebma7 Ema7 Fma7 Ema7

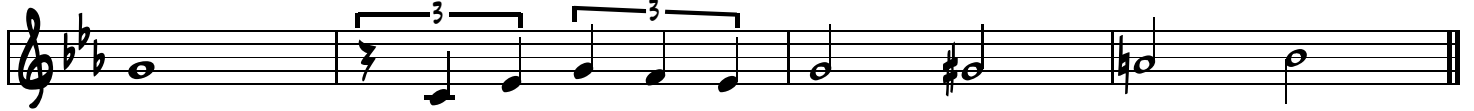


**B** Ebma7

F7



13 Fmi7 Bb7 Ebma7 Ema7 Fma7 F#ma7



**C** Gma7

Gmi7

C7



21 Fma7 Fmi7 Bb7



**D** Ebma7

F7



29 Fmi7 Bb7 Eb6 E6 D6



33 Eb6 E6 D6 Eb6 Fmi7 Bb7





# WATERMELON MAN

LATIN/ROCK

HERBIE HANCOCK, 1973

**A** F7

5 Bb7 F7

9 C7 Bb7 C7 Bb7

13 C7 Bb7 F7

**A** F7

17

21 Bb7 F7

25 C7 Bb7 C7 Bb7

29 C7 Bb7 F7

# WAVE

**INTRO** Dmi7 G7 Dmi7 G7 Dmi7 G7 Dmi7 G7 LAST X ONLY

5 **A** Dma7 B<sup>b</sup> DIM Ami7 D7

9 Gma7 Gmi7 F#13 F#7#5 B9 B7b9

13 Bmi7 E7 B<sup>b</sup>7 A7 Dmi7 G7 **1.** Dmi7 G7

17 **2.** Dmi7 G7 **B** Gmi7 C7 Fma7

21 F#mi7 B7 Fmi7 B<sup>b</sup>7 Ebma7

25 A7 **A** Dma7 B<sup>b</sup> DIM Ami7

29 D7 Gma7 Gmi7 F#13 F#7#5

33 B9 B7b9 Bmi7 E7 B<sup>b</sup>7 A7 Dmi7 G7

37 Dmi7 G7

# THE WAY YOU LOOK TONIGHT

MED-UP SWING

GEROME KERN/DOROTHY FIELDS, 1936

INTRO

Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 Gmi7 C7

5 **A** Fma7 Dmi7 Gmi7 C7 Ami7 D7

11 Gmi7 C7 Cmi7 F7 Bbma7 Gmi7 C7

17 Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7 1. Gmi7 C7 2. Bbmi7 Eb7

22 **B** Abma7 F7 Bbmi7 Eb7 Abma7 Fmi7 Bbmi7

29 Eb7 Abma7 F7 Bbmi7 Eb7 Abma7

35 Gmi7 C7 **A** Fma7 Dmi7 Gmi7

41 C7 Ami7 D7 Gmi7 C7 Cmi7

47 F7 Bbma7 Gmi7 C7 Fma7 Dmi7 Gmi7 C7 Fma7 Dmi7

53 Gmi7 C7 Gmi7 C7 Fb Dmi7 Gmi7 C7



# WEBB CITY

MELODY SWING

BUD POWELL, 1947

**A**  $Bbma7$   $Bdim$   $Cmi7$   $C\#dim$   $Dmi7$   $G7$   $Cmi7$   $F7$

6  $Bbma7$   $Bb7$   $Ebma7$   $Ebmi7$   $Bbma7$   $Cmi7$   $F7$

**A**  $Bbma7$   $Bdim$   $Cmi7$   $C\#dim$   $Dmi7$   $G7$   $Cmi7$   $F7$

14  $Bbma7$   $Bb7$   $Ebma7$   $Ebmi7$   $Bbma7$

**B**  $Eb7$   $Bb7$   $G7$

22  $C9(\#11)$   $F7$

**A**  $Bbma7$   $Bdim$   $Cmi7$   $C\#dim$   $Dmi7$   $G7$   $Cmi7$   $F7$

30  $Bbma7$   $Bb7$   $Ebma7$   $Ebmi7$   $Bbma7$   $Cmi7$   $F7$

# WEE SMALL HOURS

DAVID MANN/BOB HILLIARD, 1955

BALLAD

**A** Cma7 F#7(b5) Fma7 Bb7 Cma7 Ami7




5 Dmi7 G7 Dmi7 G7 Emi7(b5) A7



8 F#mi7(b5) B7 Emi7 A7 Dmi7 G7 **B** Cma7 F#7(b5)



11 Fma7 Bb7 Cma7 F7 Emi7(b5) A7



14 F#mi7(b5) F9(#11) Emi7 A7 Dmi7 G7



17 C6 Dmi7 G7



# WE'LL BE TOGETHER AGAIN

BALLAD

CARL FISCHER/FRANKIE LAINE, 1945

**A** G<sup>7</sup> C<sup>6</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 Dmi<sup>7</sup> G<sup>7</sup> Ami<sup>7</sup> D<sup>9</sup>#11

6 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>ma<sup>7</sup> Dmi<sup>7</sup><sup>b</sup>5 A<sup>b</sup>7 G<sup>9</sup>SUS G<sup>7</sup>

**A** C<sup>6</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 Dmi<sup>7</sup> G<sup>7</sup> Ami<sup>7</sup> D<sup>9</sup>#11

14 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>ma<sup>7</sup> Dmi<sup>7</sup><sup>b</sup>5 G<sup>7</sup> C<sup>6</sup>

**B** A<sup>b</sup>7 G<sup>7</sup> Cmi<sup>6</sup> A<sup>b</sup>7 G<sup>7</sup> Cmi<sup>6</sup>

22 A<sup>b</sup>6 G<sup>7</sup> G<sup>b</sup>13 F<sup>7</sup> Dmi<sup>7</sup><sup>b</sup>5 A<sup>b</sup>13 G<sup>9</sup>SUS G<sup>13</sup>

**A** C<sup>6</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 Dmi<sup>7</sup> G<sup>7</sup> Ami<sup>7</sup> D<sup>9</sup>#11

30 B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>ma<sup>7</sup> Dmi<sup>7</sup><sup>b</sup>5 G<sup>7</sup> C<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup>

# WELL YOU NEEDN'T

THELONIOUS MONK, 1944

MED-UP SWING

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo/style is 'MED-UP SWING'. The score is divided into sections A and B.

**Section A:** Measures 1-17. Chord progressions are F6, Gb6, F6, Gb6, F6, Gb6, F6, Gb6, F6, Gb6, F6, Gb6, F6, Gb6, F6, Gb6.

**Section B:** Measures 18-21. Chord progressions are G7, Ab7, G7, Ab7.

**Section A:** Measures 22-29. Chord progressions are A7, Bb7, B7, Bb7, A7, Ab7, G7, F6, Gb6, F6, Gb6.

**Section A:** Measures 30-33. Chord progressions are F6, Gb6, F6, Gb6.





# WEST COAST BLUES

**INTRO**

Chords:  $B^bma7$ ,  $D^b7$ ,  $G^bma7$ ,  $B7$

**A**

Measures 5-28. Chords:  $B^b7$ ,  $A^b7$ ,  $B^b7$ ,  $Bmi7$ ,  $E7$ ,  $E^b7$ ,  $B^b7$ ,  $F7$ ,  $E^b7$ ,  $B^b7$ ,  $F7\#9$ . Includes triplets and slurs.

**SOLOS**

Measures 29-48. Chords:  $B^b7$ ,  $A^b7$ ,  $B^b7$ ,  $Bmi7$ ,  $E7$ ,  $E^b7$ ,  $E^bmi7$ ,  $A^b7$ ,  $Dmi7$ ,  $G7$ ,  $D^bmi7$ ,  $G^b7$ ,  $Cmi7$ ,  $Cmi7$ ,  $F7$ ,  $B^b7$ ,  $D^b7$ ,  $G^bma7$ ,  $B7$ . This section consists of four staves of rhythmic notation (diagonal lines).

# WHAT A DIFFERENCE A DAY MADE

STANLEY ADAMS/MARIA GREVER, 1934

BALLAD OR LATIN

**A** Fmi7 Bb7 Ebma7 Ab7 Gmi7 C7

6 Fmi7 Bb7 Ebma7

10 Dmi7(b5) G7 Cmi7

14 F7 Fmi7 Bb7

**B** Fmi7 Bb7 Ebma7 Ab7 Gmi7 C7

18 Fmi7 Bb7 Bbmi7 Eb7

22 Fmi7 Bb7 Ebma7 F#dim

26 Fmi7 Bb7 Eb6 Ab7 Gmi7 C7

30 Fmi7 Bb7 Eb6 Ab7 Gmi7 C7

# WHAT A WONDERFUL WORLD

POP BALLAD

GEORGE DAVID WEISS/BOB THIELE, 1967

**A** F<sup>6</sup> A<sup>mi</sup>7 B<sup>b</sup>ma<sup>7</sup> A<sup>mi</sup>7 G<sup>mi</sup>7 F<sup>6</sup> A<sup>7</sup> D<sup>mi</sup>7

6 D<sup>b</sup>ma<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>ma</sup>7 D<sup>mi</sup>7 G<sup>mi</sup>7 C<sup>7</sup>

**A** F<sup>6</sup> A<sup>mi</sup>7 B<sup>b</sup>ma<sup>7</sup> A<sup>mi</sup>7 G<sup>mi</sup>7 F<sup>6</sup> A<sup>7</sup> D<sup>mi</sup>7

10

14 D<sup>b</sup>ma<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>6</sup> B<sup>b</sup>6 F<sup>6</sup>

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

18

22 D<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 A<sup>mi</sup>7 D<sup>mi</sup>7 A<sup>mi</sup>7 G<sup>mi</sup>7 C<sup>7</sup>

**A** F<sup>6</sup> A<sup>mi</sup>7 B<sup>b</sup>ma<sup>7</sup> A<sup>mi</sup>7 G<sup>mi</sup>7 F<sup>6</sup> A<sup>7</sup> D<sup>mi</sup>7

26

30 D<sup>b</sup>ma<sup>7</sup> G<sup>mi</sup>7 C<sup>7</sup> F<sup>6</sup> D<sup>mi</sup>7 G<sup>mi</sup>7 C<sup>7</sup>

# WHAT AM I HERE FOR?

MED SWING

DUKE ELLINGTON / FRANKIE LAINE, 1957

**A**  $B\flat ma7$   $Bdim$   $Cmi7$   $F7$



5  $Bma7$   $Bdim$   $Cmi7$   $F7$



9  $B\flat7$   $E7$   $E\flat6$   $Ami7$   $D7$



13  $Gmi7$   $C7$   $Cmi7$   $F7$



**B**  $B\flat ma7$   $Bdim$   $Cmi7$   $F7$



21  $Bma7$   $Bdim$   $Cmi7$   $F7$



25  $B\flat7$   $B7$   $E7$   $E\flat ma7$   $A\flat7$



29  $B\flat ma7$   $Bdim$   $Cmi7$   $F7$   $B\flat\flat$   $Cmi7$   $F7$



# WHAT ARE YOU DOING THE REST OF YOUR LIFE

MICHEL LEGRAND/ALAN & MARILYN BERGMAN, 1969

BALLAD

**A** E7#5b9 Ami7 /G# Ami/G F#mi7b5 Fma9 Emi7

5 Dmi7 C6/9 Bmi11 C7 Fma7 b7b5 1. Bmi7b5

9 E7 12. Ama7 **B** Bmi7b5 E7

13 Ama7 Bmi7b5 E7 Ama7 A°mi11 Db7

17 Gbma7 Gmi11 C7 Fma7 E7 **C** Ami7 /G#

21 Ami/G F#mi7b5 Fma9 Emi7 Dmi7 C6/9 Bmi11 C7

25 Fma7 b7b5 Bmi7b5 E7 **D** F9sus

29 Bmi7b5 E7 Fma7 Emi7 F/Eb Dmi7 C#7#9 C7

33 Bmi11 E7 Ami7 Bmi7b5 E7

# WHAT IS THIS THING CALLED LOVE?

MED OR BALLAD

COLE PORTER, 1929

**A** Gmi7(b5) C7 Fmi7

6 Dmi7(b5) G7 Cma7

**A** Gmi7(b5) C7 Fmi7

14 Dmi7(b5) G7 Cma7

**B** Cmi7 F7 Bbma7

22 Ab7 Dmi7(b5) G7

**A** Gmi7(b5) C7 Fmi7

30 Dmi7(b5) G7 C6

# WHAT KIND OF FOOL AM I?

LESLEY BRICUSSE/ANTHONY NEWLEY, 1961

MELO SWING

**A**

E $\flat$ ma7

Gmi7

C7

Fmi7

B $\flat$ 7



6 E $\flat$ ma7

C7

Fmi7

B $\flat$ 7



10 E $\flat$ 6

Cmi7

F7



14 B $\flat$ ma7

Gmi7

Cmi7

F7

Fmi7

B $\flat$ 7



**B**

E $\flat$ ma7

Gmi7

C7

Fmi7

B $\flat$ 7



22 E $\flat$ ma7

D $\flat$ 7

Gmi7(b5)

C7



26 A $\flat$ mi7(b5)

A $\flat$ mi7

D $\flat$ 7

Gmi7

G $\flat$ dim



30 Fmi7

B $\flat$ 7

E $\flat$ 6

Fmi7

B $\flat$ 7





# WHAT THE WORLD NEEDS NOW

JAZZ WALTZ

BURT BACHARACH/HAL DAVID, 1965

**A** Bmi<sup>7</sup> Emi<sup>7</sup> Bmi<sup>7</sup> Emi<sup>7</sup>

6 C<sup>6</sup> D<sup>9</sup>SUS D<sup>7</sup>

10 Bmi<sup>7</sup> Emi<sup>7</sup> Bmi<sup>7</sup> Emi<sup>7</sup>

14 C<sup>6</sup> B<sup>7</sup>SUS B<sup>7</sup>

**B** Emi<sup>7</sup>

18 Emi<sup>7</sup>

22 Dmi<sup>7</sup> G<sup>7</sup> Cma<sup>7</sup> A<sup>7</sup>

26 Dmi<sup>7</sup> G<sup>7</sup> Cma<sup>7</sup> Emi<sup>7</sup>

30 A<sup>7</sup> D<sup>7</sup>SUS D<sup>7</sup>

SOLO ON AB  
AFTER SOLOS DS AL CODA

33 B<sup>7</sup> E<sup>7</sup> C<sup>6</sup>

37 Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D<sup>9</sup>SUS G<sup>6/9</sup>

# WHAT'LL I DO?

IRVING BERLIN, 1924

JAZZ WALTZ

The musical score is written in 3/4 time and consists of eight staves of piano accompaniment. Each staff begins with a measure number and a boxed letter indicating a section (A or B). Chords are written above the notes, and triplets are indicated by a '3' above the notes. The notes are primarily quarter notes and eighth notes, often beamed together in groups of three.

**Staff 1 (Measures 1-5):** Section A. Chords: Cma7, Bb7(SUS4), Cma7, Fmi7, Bb7. Measure 1 contains a triplet of eighth notes.

**Staff 2 (Measures 6-11):** Chords: Emi7, A7, Dmi7, G7, Cb, G7. Measures 7 and 11 contain triplets of eighth notes.

**Staff 3 (Measures 10-15):** Section A. Chords: Cma7, Bb7(SUS4), Cma7, Fmi7, Bb7.

**Staff 4 (Measures 14-17):** Chords: Emi7, A7, Dmi7, G7, Cb, Gmi7, C7. Measures 15 and 17 contain triplets of eighth notes.

**Staff 5 (Measures 18-21):** Section B. Chords: Fma7, C7, Fma7, Bb7.

**Staff 6 (Measures 22-25):** Chords: Emi7, A7, Ab7(b5), G7. Measure 25 contains a triplet of eighth notes.

**Staff 7 (Measures 26-29):** Section A. Chords: Cma7, Bb7(SUS4), Cma7, Fmi7, Bb7.

**Staff 8 (Measures 30-33):** Chords: Emi7, A7, Dmi7, G7, Cb, G7. Measure 31 contains a triplet of eighth notes.

# WHAT'S NEW?

BOB HAGGARD/JOHNNY BURKE, 1939

BALLAD

**A** Cma7 Bbmi7 Eb7 Abma7 Dmi7(b5) G7



6 Cmi7 Ami7(b5) Dmi7(b5) G7 Cma7 Ami7 Dmi7 G7



**A** Cma7 Bbmi7 Eb7 Abma7 Dmi7(b5) G7



14 Cmi7 Ami7(b5) Dmi7(b5) G7 Cma7 Ami7 Gmi7 C7



**B** Fma7 Ebmi7 Ab7 Dbma7 Gmi7(b5) C7



22 Fmi7 Dmi7(b5) Gmi7(b5) C7 Fmi7 Dmi7(b5) G7



**A** Cma7 Bbmi7 Eb7 Abma7 Dmi7(b5) G7



30 Cmi7 Ami7(b5) Dmi7(b5) G7 Cma7 Ami7 Dmi7 G7



# WHEN I FALL IN LOVE

BALLAD

EDWARD HEYMAN/VICTOR YOUNG, 1952

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

5 Ebma7 Abma7 Db7 C7 Fmi7 Bb7

9 Eb6 Cmi7 Fmi7 Bb7 Ebma7 Db7 C7

13 Fmi7 Db7 C7 Fmi7 Bb7

**B** Ebma7 C7 Fmi7 Bb7 Ebma7 C7 Fmi7 Bb7

17 Ebma7 Abma7 Db7 C7 Fmi7 Bb7

21 Ebma7 Abma7 Db7 C7 Fmi7 Bb7

25 Eb6 A7(b5) Abma7 Ami7 D7 Gmi7 C7 Fmi7 Db7

29 Eb6 C7 Fmi7 Bb7 Eb6 C7 Fmi7 Bb7



# WHEN SUNNY GETS BLUE

JACK SEGAL/MARVIN FISHER, 1956

BALLAD

**A** Gmi7 C7 Bbmi7 Eb7 Fma7 Gmi7 Ami7 D7



6 Bmi7(b5) Bbmi7 Eb7 Ami7 Abmi7 Db7 Gmi7 C7 Ami7(b5) D7



**A** Gmi7 C7 Bbmi7 Eb7 Fma7 Gmi7 Ami7 D7



14 Bmi7(b5) Bbmi7 Eb7 Ami7 Abmi7 Db7 Gmi7 C7 Emi7 A7



**B** Dma7 Emi7 F#mi7 B7 Emi7 A7 Dma7



22 Dmi7 G7 Cma7 Ami7 Dmi7 G7 Gmi7 C7



**A** Gmi7 C7 Bbmi7 Eb7 Fma7 Gmi7 Ami7 D7



30 Bmi7(b5) Bbmi7 Eb7 Ami7 Abmi7 Db7 Gmi7 C7 Fma9 D7



# WHEN YOU WISH UPON A STAR

BALLAD

LEIGH HARLINE/NEO WASHINGTON, 1938

**A** Cma7 Ami7 Dmi7 G7 Cma7 F9(SUS4)

5 E mi7 Eb dim Dmi7 G7(SUS4) G7 Cma7 Dmi7 G7

**A** Cma7 Ami7 Dmi7 G7 Cma7 F9(SUS4)

13 E mi7 Eb dim Dmi7 G7(SUS4) G7 C6

**B** G7(SUS4) G7 Cma7 G7(SUS4) G7 Cma9(#11)

21 Ami7 D7 Ab7 G7

**A** Cma7 Ami7 Dmi7 G7 Cma7 F9(SUS4)

29 E mi7 Eb dim Dmi7 G7(SUS4) G7 C6 Dmi7 G7

# WHEN YOUR LOVER HAS GONE

BALLAD OR MED

EINER AARON SWAN, 1931

**A**  $A\flat ma7$   $A\flat 6$   $D\flat 7$

5  $B\flat 7$   $G\flat 7$

9  $A\flat ma7$   $C7(\sharp 5)$   $F mi7$   $B\flat 7$   $B dim$

13  $C mi7$   $F7$   $B\flat mi7$   $E\flat 7$   $A\flat ma7$   $F7$   $B\flat mi7$   $E\flat 7$

**B**  $A\flat ma7$   $A\flat 6$   $D\flat 7$

17  $B\flat 7$   $G\flat 7$

21  $A\flat ma7$   $C7(\sharp 5)$   $F mi7$   $G\flat 7$   $A\flat ma7$   $/E\flat$   $D\flat mi6$   $C7$   $F7$

25  $B\flat mi7$   $E7$   $E\flat 7$   $A\flat 6$   $B\flat mi7$   $E\flat 7$



# WHERE ARE YOU

BALLAD

HAROLD ADAMSON/JIMMY McHUGH, 1936

**A** G<sup>ma7</sup> B<sup>mi7</sup> B<sup>bdim</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>mi7</sup>

5 A<sup>7</sup> B<sup>bdim</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> B<sup>mi7</sup> B<sup>bdim</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>mi7</sup>

13 A<sup>7</sup> B<sup>bdim</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> D<sup>mi7</sup> G<sup>7</sup>

**B** C<sup>ma7</sup> F#<sup>mi7</sup> B<sup>7</sup> E<sup>mi7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> D<sup>mi7</sup> G<sup>7</sup>

21 C<sup>ma7</sup> F#<sup>mi7</sup> B<sup>7</sup> E<sup>mi7</sup> A<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>

**A** G<sup>ma7</sup> B<sup>mi7</sup> B<sup>bdim</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> E<sup>mi7</sup>

29 A<sup>7</sup> B<sup>bdim</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>ma7</sup> A<sup>mi7</sup> D<sup>7</sup>

# WHERE IS LOVE?

**A** Cma7 Dmi7 G7 Cma7 Dmi7 G7

5 Cma7 Dmi7 G7 Cma7 Gmi7 C7

9 Fma7 Cmi7 F7 Bbma7 Bbmi7 Eb7

13 Abma7 Dmi7 G7

**B** Cma7 Dmi7 G7 Cma7 Gmi7 C7

17 Cma7 G7 Cma7 C#dim

21 Dmi7 G7 Cma7 Cmi7 F7

25 Bbma7 Ama7 A7

33 Dmi7 A7<sup>ALT.</sup> Dmi7 G7(SUS4) G7

37 Cma7 Ami7 Dmi7 G7

# WHERE IS THE LOVE

LATIN

RALPH MACDONALD/WILLIAM SALTER, 1971

**A** Ebma7 Eb7 Abma7 Db7

5 Gbma7 Bma7 Bb7(SUS4)

**B** Ebma7 Gb7 Bma7 Bb7(SUS4)

13 Ebma7 Gb7 Bma7 Bb7(SUS4)

**A** Ebma7 Eb7 Abma7 Db7

21 Gbma7 Bma7 Bb7(SUS4)

**B** Ebma7 Gb7 Bma7 Bb7(SUS4)

29 Ebma7 Gb7 Bma7 Bb7(SUS4)

# WHERE OR WHEN

BALLAD

RICHARD ROGERS/LORENZ HART, 1937

**A** Ebma7

5 Abma7 Abma7 Fmi7 Bb7

9 Ebma7 Fmi7 Bb7 **A** Ebma7

13 Ebma7 Abma7

17 Abma7 Fmi7 Bb7 Ebma7 Dmi7(b5) G7

**B** Cmi7 Fmi7 Dmi7 G7

21 Cmi7 Fmi7 B7(b5) Fmi7 Bb7

25 Cmi7 Fmi7 B7(b5) Fmi7 Bb7

**C** Ebma7 Ami7 D7 Bbmi7 Eb7

29 Ebma7 Ami7 D7 Bbmi7 Eb7

33 Abma7 Gmi7(b5) C7 Fmi7 Gmi7(b5) C7

37 Fmi7 Bb7 Eb6 Cmi7 Fmi7 Bb7

# WHILE WE'RE YOUNG

WALTZ

ALEC WILDER/MORTY PALITZ

WILLIAM ENGVICK, 1943

The musical score is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. It consists of ten staves of music. Section markers A, B, C, and D are enclosed in boxes. Chords are written above the notes. Measure numbers are indicated at the start of each staff.

**A** Eb6 Fmi7 Gmi7 Cmi7 F7

7 Bb7(SUS4) Bb7 Eb6 Fmi7 Gmi7 Cmi7

13 Dmi7(b5) G7 **B** Cmi7

19 F7 Cmi7 Db7

25 Cmi7 F7 Fmi7

31 Bb7(SUS4) Bb7 **C** Eb6 Fmi7 Gmi7 Cmi7

37 F7 Bb7(SUS4) Bb7 Eb6 Fmi7

43 Gmi7 Cmi7 Dmi7(b5) G7

**D** Cmi7 Bmi7 Bbmi7 Eb7 Abma7

49 Db7 Eb6/Bb Ebdim/Bb Bb7(SUS4) Bb7

55 Eb6 Fmi7 Bb7

# WHISPER NOT

**A** Cmi7 /Bb Ami7b5 D7b9 Gmi7 /F Emi7b5 A7b9

6 Dmi7 /C 1. Emi7b5 A7b9 Dmi7 Emi7 Fmi7 G7b9

10 2. Emi7b5 A7b9 Dmi7 Emi7 Fmi7 Bb7 **B** Ami7b5

14 D7 C/E D7/F# Gmi7 Gmi7/F Emi7b5

18 A7b9 Dmi7b5 G7b9 **C** Cmi7 /Bb

22 Ami7b5 D7b9 Gmi7 /F Emi7b5 A7b9 Dmi7 Dmi7/C

26 Emi7b5 A7b9 Dmi7 /C Ab7 G7

SOLOS ON ABC - AFTER SOLOS PLAY D (OPTIONAL) THEN ABC AND OUT.

**D** Cmi7 3 /Bb Ami7b5 D7b9 Gmi7 3 /F Emi7b5 A7b9

33 Dmi7 /C Emi7b5 A7b9 1. Dmi7 Emi7 Fmi7 Bb7 3

37 2. Dmi7 Emi7 Fmi7 Bb7

TO BRIDGE AT LETTER B

# WHO CAN I TURN TO

MELO BALLAD

LESLEY BRICUSSE/ANTHONY NEWLEY, 1964

**A**

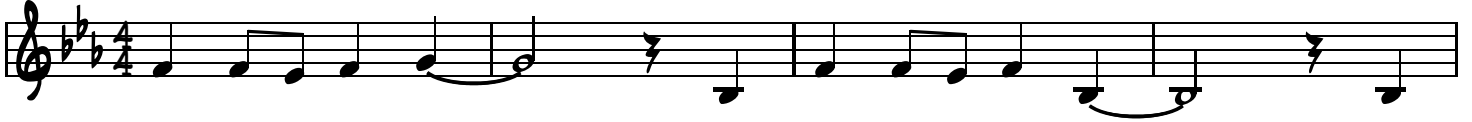
E $\flat$ ma7

Gmi7

C7

Fmi7

B $\flat$ 7



5 E $\flat$ ma7 Fmi7 Gmi7 A $\flat$ ma7 B $\flat$ mi7 E $\flat$ 7



9 A $\flat$ ma7 Fmi7 B $\flat$ 7 Gmi7 Cmi7



13 A $\flat$ mi7(b5) D7 Gmi7 C7 Fmi7 B $\flat$ 7



**B**

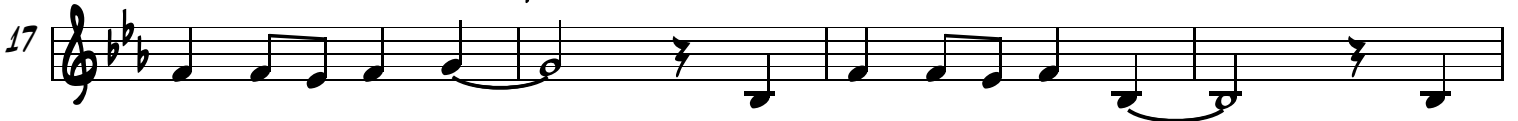
E $\flat$ ma7

Gmi7

C7

Fmi7

B $\flat$ 7



17 E $\flat$ ma7 Fmi7 Gmi7 A $\flat$ ma7 B $\flat$ mi7 E $\flat$ 7



21 A $\flat$ ma7 Dmi7(b5) G7 Cmi7 F7 F $\sharp$ dim



25 E $\flat$ ma/G F $\sharp$ dim Fmi7 B $\flat$ 7 E $\flat$ 6 C7 Fmi7 B $\flat$ 7



# WHO KNOWS?

BOSSA

QUEM DIZ QUE SABE

JOÃO DONATO & PAULO SÉRGIO VALLE

**A**

$\text{G}^{\flat}\text{ma}9$

$\text{B}^{\flat}\text{mi}7$



5  $\text{G}^{\flat}\text{ma}9$

$\text{Dmi}7^{\flat}5$

$\text{G}7$



9  $\text{G}^{\flat}\text{ma}7$

$\text{G}^{\flat}\text{ma}7$



13  $\text{Gmi}7$

$\text{C}7$

$\text{Cmi}7$

$\text{F}7$



**B**

$\text{G}^{\flat}\text{ma}9$

$\text{B}^{\flat}\text{mi}7$



17  $\text{G}^{\flat}\text{ma}9$

$\text{Dmi}7^{\flat}5$

$\text{G}7$



21  $\text{G}^{\flat}\text{ma}7$

$\text{G}^{\flat}\text{ma}7$



25  $\text{C}7$

$\text{F}7$

$\text{Dmi}7^{\flat}5$

$\text{G}7$



29  $\text{C}7$

$\text{F}7$

$\text{B}^{\flat}6/9$

$\text{Cmi}7$

$\text{F}7$





# WILD FLOWER

MED JAZZ 6/4

WAYNE SHORTER, 1965

**A**

Chords:  $Bbma7$ ,  $A^bmi7$ ,  $A7\#5\#9$ ,  $D7^b9sus$

5  $Bbma7$ ,  $A^bmi7$ ,  $A7\#5\#9$ ,  $D7\#9$

9  $G7^b9sus$ ,  $Cmi7$ ,  $F7$ ,  $Bbma7\#5$ ,  $A^bma9\#11$

13  $Gmi7$ ,  $C13^b9$ ,  $Fmi7$ ,  $E7\#9$

**B** 17  $Ebma7$ ,  $Cmi7$ ,  $A^bmi7$ ,  $A7\#5\#9$ ,  $D7^b9sus$

21  $Bbma7$ ,  $A^bmi7$ ,  $A7\#5\#9$ ,  $D7\#9$

25  $G7^b9sus$ ,  $Cmi7$ ,  $F7$ ,  $Bbma7\#5$ ,  $B^bmi7$ ,  $E^b7$

29  $A^bma7$ ,  $Dbma7$ ,  $A^bmi7$ ,  $E^b9\#11$ ,  $D7\#9$

# WILL YOU STILL BE MINE

TOM ADAIR/MATT DENNIS, 1940

**A** Ebma7 C7 Fmi7 Bb7 Ebma7 C7

7 Fmi7 Dmi7b5 G7 Cmi7 F7

13 Fmi7b5 Bb7#5#9 Ebma7 C7 Fmi7 Bb7 **B** Ebma7 C7

19 Fmi7 Bb7 G7 Cmi7 G7

25 Cmi7 F7 Fmi7b5 Bb7#5#9

31 Bbmi7 Eb7 **C** Abma7 Db7

37 Ebma7 F#mi7 B7 Fmi7 Bb7 **D** Ebma7 C7

43 Fmi7 Bb7 Ebma7 C7 Fmi7 Dmi7b5 G7

49 Cmi7 F7 Fmi7 Bb7

55 Eb6 C7 Fmi7 Bb7

The image shows a musical score for the song 'Will You Still Be Mine' in 4/4 time, key of Bb major. The score is written on a single staff in treble clef. It consists of ten lines of music, each with a measure number and a set of chords. The chords are written in a handwritten style. The first line starts with a boxed 'A' and contains chords Ebma7, C7, Fmi7, Bb7, Ebma7, and C7. The second line starts with a '7' and contains Fmi7, Dmi7b5, G7, Cmi7, and F7. The third line starts with a '13' and contains Fmi7b5, Bb7#5#9, Ebma7, C7, Fmi7, Bb7, a boxed 'B', Ebma7, and C7. The fourth line starts with a '19' and contains Fmi7, Bb7, G7, Cmi7, and G7. The fifth line starts with a '25' and contains Cmi7, F7, Fmi7b5, and Bb7#5#9. The sixth line starts with a '31' and contains Bbmi7, Eb7, a boxed 'C', Abma7, and Db7. The seventh line starts with a '37' and contains Ebma7, F#mi7, B7, Fmi7, Bb7, a boxed 'D', Ebma7, and C7. The eighth line starts with a '43' and contains Fmi7, Bb7, Ebma7, C7, Fmi7, Dmi7b5, and G7. The ninth line starts with a '49' and contains Cmi7, F7, Fmi7, and Bb7. The tenth line starts with a '55' and contains Eb6, C7, Fmi7, and Bb7. The score ends with a double bar line.

# WILLOW WEEP FOR ME

MED SWING OR BALLAD

ANN RONELL, 1932

**A** G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> A<sup>mi</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup> G<sup>7</sup>

5 C<sup>7</sup> A<sup>mi</sup><sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

**A** G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> A<sup>mi</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup> G<sup>7</sup>

13 C<sup>7</sup> A<sup>mi</sup><sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> D<sup>mi</sup><sup>7</sup> G<sup>7</sup>

**B** C<sup>mi</sup><sup>7</sup> (A<sup>mi</sup><sup>7b5</sup> D<sup>7</sup>) G<sup>mi</sup><sup>7</sup> G<sup>7</sup> C<sup>mi</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>7 D<sup>mi</sup><sup>7b5</sup> G<sup>7</sup>

21 C<sup>mi</sup><sup>7</sup> (A<sup>mi</sup><sup>7b5</sup> D<sup>7</sup>) G<sup>mi</sup><sup>7</sup> G<sup>7</sup> C<sup>mi</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 A<sup>mi</sup><sup>7b5</sup> D<sup>7</sup>

**A** G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> A<sup>mi</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup> G<sup>7</sup>

29 C<sup>7</sup> A<sup>mi</sup><sup>7b5</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

\*WORKS WELL AS A JAZZ WALTZ, EACH BAR BECOMES 2 BARS

# WINDOWS

**A**  $Bm7$

5  $G\#mi7b5$   $G\#mi7b5$   $C\#7$

9  $F\#mi7$

13  $D^9sus$  3

**B**  $Ema9\#11$

17

21  $Ema9\#11$

**C**  $G\#7$   $A7$   $G\#7$   $A7$

25

29  $G\#7$   $A7$   $G\#7$   $A7$   $G\#7$  3

**D**  $Ema7$   $D\#mi7$   $C\#mi7$   $C\#mi7/B$

33

37  $B^bmi7b5$   $B^bmi7b5/A^b$   $E^b7/G$   $E^b7$

41  $A^bmi7$   $A^bmi7/G^b$   $Fmi7b5$   $B^b7$

45  $E^bmi7$   $Dma7$   $C\#mi7$   $F\#7$

# WITCHCRAFT

MED SWING

CY COLEMAN/CAROLYN LEIGH, 1957

**A** F6 Abdim7

5 Gmi7 C7 Fma7 Cmi7 F7

9 Bbma7 Bbmi7 Eb7

13 Ab6 G7 Gmi7 C7

**B** Fma9 Bb7

17 Fma7 Bmi7(b5) E7

21 Ami7 E7 Ami7 D7

29 Gmi7 D7 Abmi7 Db7 Gmi7 C7

**C** F6 Abdim7

33 Gmi7 C7 F6 Gmi7 C7

37

# WITHOUT A SONG

VINCENT YOUMANS/WILLIAM ROSE

EDWARD ELISCU, 1929

MED-UP SWING

**A**

$E^bma7$   $B^bmi7$   $E^b7$   $A^bma7$   $D^b7$

# WITHOUT YOU

SLOW LATIN

TRES PALABRAS

RAY GILBERT/OSVALDO FARRÉS, 1945

**A**

3 Cmi7 C7b9 Fmi7

6 Fmi7 Bb7 Bb7#5 Ebma7 G7

10 Cmi7 Eb7 Ab6/9 D7

14 Dmi7b5 G7b9

**B**

18 Cmi7 C7b9 Fmi7

22 Fmi7 Bb7 Bb7#5 Ebma7 G7

26 Cmi7 Eb7 Ab6/9 D7

30 Ebmi7 Ab7 Dmi7 G7 Cmi6 Dmi7b5 G7

JAZZ WALTZ

# WIVES & LOVERS

HAL DAVID/BURT BACHARACH, 1963

**A** Fmi<sup>7</sup> Fmi<sup>7</sup>

7 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup>

13 Gmi<sup>7</sup> C<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

19 Ami<sup>7</sup>b<sup>5</sup> D<sup>7</sup> Ebma<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>

25 Dbma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> **B** Fmi<sup>7</sup>

31 Fmi<sup>7</sup> B<sup>b</sup>7 Gmi<sup>7</sup> C<sup>7</sup>b<sup>9</sup>

37 Fmi<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7

43 Gmi<sup>7</sup> C<sup>7</sup>b<sup>9</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Fmi<sup>7</sup> B<sup>b</sup>7

49 Fmi<sup>7</sup> B<sup>b</sup>7 Eb<sup>6</sup> C<sup>7</sup>b<sup>9</sup>



# WONDER WHY

**A** Ebma7 Fmi7 Bb7 Ebma7 Abmi7 Db7

5 Gmi7 C7 Fmi7 Bb7 1. Gmi7 C7 Fmi7 Bb7

9 2. Ebma7 Dmi7b5 G7 **B** Cmi7 Dmi7b5 G7

13 Cmi7 F7 Bbmi7 Eb7

17 Abma7 Fmi7 Bb7 **A** Ebma7 Fmi7 Bb7

21 Ebma7 Bbmi7 Eb7 Abma7 Dmi7b5 G7

25 Cmi7 F7 F#DIM Gmi7 C7 Fmi7 Bb7

29 Ebma7 Fmi7 Bb7

# WOODY 'N YOU

FAST BOP

DIZZY GILLESPIE, 1948

**A**  $Gmi7(b5)$   $C7$   $Fmi7(b5)$   $Bb7$

5  $Ebmi7(b5)$   $Ab7$   $Dbma7$

**A**  $Gmi7(b5)$   $C7$   $Fmi7(b5)$   $Bb7$

13  $Ebmi7(b5)$   $Ab7$   $Dbma7$

**B**  $Abmi7$   $Db7$   $Abmi7$   $Db7$   $Abmi7$   $Db7$   $Gbma7$

21  $Bbmi7$   $Eb7$   $Bbmi7$   $Eb7$   $Bbmi7$   $Eb7$   $Ab7$

**A**  $Gmi7(b5)$   $C7$   $Fmi7(b5)$   $Bb7$

29  $Ebmi7(b5)$   $Ab7$   $Dbma7$



# YAROBIRO SUITE

MED-UP SWING

CHARLIE "YAROBIRO" PARKER, 1946

**A** C<sup>6</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Cma<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>

5 D<sup>7</sup> G<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

**A** C<sup>6</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Cma<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>

13 D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> F#mi<sup>7</sup>(b5) B<sup>7</sup>

**B** Emi<sup>7</sup> F#mi<sup>7</sup>(b5) B<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

21 Dmi<sup>7</sup> Emi<sup>7</sup>(b5) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**A** C<sup>6</sup> Fmi<sup>7</sup> B<sup>b</sup>7 Cma<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>

29 D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dmi<sup>7</sup> G<sup>7</sup>

# YESTERDAYS

MED SWING OR BALLAD

JEROME KERN/OTTO HARBACH, 1933

**A** Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

5 Dmi7 Dmi/C# Dmi7/C Cmi7 F7 Bmi7(b5) E7

9 A7 D7 G7 C7

13 Cmi7 F7 Bbma7 E mi7(b5) A7

**A** Dmi7 E mi7(b5) A7 Dmi7 E mi7(b5) A7

17 Dmi7 Dmi/C# Dmi7/C Cmi7 F7 Bmi7(b5) E7

21 A7 D7 G7 C7

25 Cmi7 F7 Bbma7 E mi7(b5) A7

# YOU & THE NIGHT & THE MUSIC

BALLAD OR MEDIUM

ARTHUR SCHWARTZ/HOWARD DIETZ, 1934

**A** Cmi7 Dmi7(b5) G7 Gmi7(b5) C7 Fmi7

5 Dmi7(b5) G7 Cma7 Dmi7(b5) G7

**A** Cmi7 Dmi7(b5) G7 Gmi7(b5) C7 Fmi7

13 Dmi7(b5) G7 Cma7

**B** OPT SWING Ab7 G7

17 Ab7 Ami7(b5) D7 G7 Ab7 G7

**A** Cmi7 Dmi7(b5) G7 Gmi7(b5) C7 Fmi7

25 Dmi7(b5) G7 Cmi7 Ami7(b5) Ab7 G7 Cmi7 G7

# YOU ARE TOO BEAUTIFUL

BALLAD

RICHARD ROGERS/LORENZ HART, 1932

**A** Dmi7 G7 Emi7 A7 Dmi7 G7 Cma7 Gmi7C7

5 Fma7 Bb7 Ami7 D7 Dmi7 G7 Emi7 A7

**A** Dmi7 G7 Emi7 A7 Dmi7 G7 Cma7 Gmi7C7

9

13 Fma7 Bb7 Ami7 D7 D7 G7 Cb Gmi7C7

**B** Fma7 F#dim C6/G A7 Dmi7 G7 Cma7

17

21 Bmi7(b5) E7 Ami7 Ami7 D7 Dmi7 Emi7 A7

**A** Dmi7 G7 Emi7 A7 Dmi7 G7 Cma7 Gmi7C7

25

29 Fma7 Bb7 Ami7 D7 D7 G7 Cb A7

# YOU DON'T KNOW WHAT LOVE IS

DON RAYE/GENE DEPAUL, 1941

BALLAD

**A** Fmi7 Dmi7(b5) Db7 C7 Fmi7 Gb7 Db7

6 Gmi7(b5) C7 Fmi7 Emi7 Ebmi7 Ab7 Db7 Gmi7(b5) C7

**A** Fmi7 Dmi7(b5) Db7 C7 Fmi7 Gb7 Db7

10

14 Gmi7(b5) C7 Fmi7 Emi7 Ebmi7 Ab7 Db7 C7 Fmi7

**B** Bbmi7 Eb7 Abma7 F7 Bbmi7 Eb7 Abma7

18

22 Dmi7 G7 Cma7 Db7 C7

**A** Fmi7 Dmi7(b5) Db7 C7 Fmi7 Gb7 Db7

26

30 Gmi7(b5) C7 Fmi7 Emi7 Ebmi7 Ab7 Db7 C7 Fmi7 C7



# YOU GO TO MY HEAD

MED BALLAD

J. FRED COOTS/HAVEN GILLESPIE, 1938

**A** Ebma7 Gmi7 Abmi7 Db7 Gbma7 Fmi7b5 Bb7

6 Ebmi7 Cmi7b5 Fmi7b5 Bb7 1. Ebma7 Cmi7 Fmi7 Bb7

10 2. Ebma7 Bbmi7 Eb7 **B** Ab6 Adim7

14 Ebma7/Bb Fmi7 Bb7 Eb6 Ami7 D7 Bmi7 E7

18 Ami7 D7 Gmi7 C7 Fmi7 Bb7 **A** Ebma7 Gmi7 Abmi7 Db7

22 Gbma7 Fmi7b5 Bb7 Ebmi7 Cmi7b5 Fmi7b5 Bb7

26 Ebma7 Bbmi7 Eb7 Abma7 Db7

30 Ebma7 Fmi7 Gmi7 Ami7 D7 Gmi7 C7 Fmi7 Bb7

34 Ebma7 C7 Fmi7 Bb7

# YOU MAKE ME FEEL SO YOUNG

MED SWING

JOSEF MYROW/MACK GORDON, 1946

**A**  $Bbma7$   $Bdim$   $Cmi7$   $F7$   $Bbma7$   $Bdim$   $Fmi7/C$   $F7$

5  $Bbma7$   $Bb7$   $Ebma7$  <sup>1.</sup>  $Dmi7$   $Dbdim7$   $Cmi7$   $F7$

9 <sup>2.</sup>  $Dmi7$   $Dbdim7$   $Cmi7$   $F7$  **B**  $Fmi7$   $Bb7$

13  $Fmi7$   $Bb7$   $Ami7(b5)$   $D7$   $Gmi7$

17  $Cmi7$   $F7$  **C**  $Bbma7$   $Bdim$   $Cmi7$   $F7$

21  $Bbma7$   $Bdim$   $Fmi7/C$   $F7$   $Bbma7$   $Bb7$   $Ebma7$   $Ebm6$

25  $Dmi7$   $G7$   $Cmi7$   $F7$   $Dmi7$   $G7$   $Cmi7$   $F7$

29  $D7$   $Ab7$   $G7$   $Cmi7$   $F7(SUS4)$   $F7$

33  $Bb6$   $G7$   $Cmi7$   $F7$

# YOU MUST BELIEVE IN SPRING

BALLAD

ALAN & MARILYN BERGMAN  
MICHEL LEGRAND, 1967

**A** E mi7(b5) A7 D mi7 G mi7 C7 F ma7

5 B mi7(b5) E7 A mi7(b5) D7 G mi7 C7 F ma7 E mi7(b5) A7

**B** E mi7(b5) A7 D mi7 G mi7 C7 F ma7

13 B mi7(b5) E7 Bb mi7(b5) Eb7 Ab mi7 Db7 Gb ma7 C7

**C** F mi7(b5) Bb7 Eb mi7 Ab mi7 Db7 Gb ma7

21 C mi7(b5) F7 Bb mi7(b5) Eb7 Ab mi7 Db7 Gb ma7 B ma9(#11)

25 F mi7(b5) Bb7 Eb mi6

# YOU SAY YOU CARE

MED-UP SWING

LEO ROBIN/JULE STYNE, 1949

**A** Gmi7 C7 Gmi7 C7

5 Fma7 Gmi7 C7 Fma7 Ami7 D7

**A** Gmi7 C7 Gmi7 C7

13 Fma7 Gmi7 C7 F6 Emi7(b5) A7

**B** Dmi7 Bb7 Dmi7 Bmi7(b5) E7

21 Ami7 D7 Dmi7 G7 Gmi7 C7

**A** Gmi7 C7 Gmi7 C7

29 Fma7 Dmi7 Gmi7 C7 Ami7(b5) D7

33 G7 C7 F6 Ami7 D7

# YOU STEPPED OUT OF A DREAM

MELO SWING OR LATIN

GUS KAHN/NACIO HEERZ BROWN, 1940

**A** Cma7 Dbma7

5 Bbmi7 Eb7 Abma7

**B** Gmi7 C7 Fma7

13 Ami7 D7 Ebmi7 Ab7 Dmi7 G7

**B** Cma7 Dbma7

21 Bbmi7 Eb7 Gb7(b5) F7

25 Dmi7(b5) G7 Cma7 F7 Emi7 A7

29 Dmi7 G7 Cma7 Dmi7 G7

# YOU TOOK ADVANTAGE OF ME

MEDIUM

RICHARD RODGERS/LORENZ HART, 1928

**A** Eb6 Edim7 Fmi7 Bb7 Gmi7 Gbdim Fmi7 Bb7

5 Bbmi7 Eb7 Abma7 Db7 G7 C7 Fmi7 Bb7 Eb6 Fmi7 Bb7

**A** Eb6 Edim7 Fmi7 Bb7 Gmi7 Gbdim Fmi7 Bb7

9

13 Bbmi7 Eb7 Abma7 Db7 G7 C7 Fmi7 Bb7 Eb6 G7

**B** Cmi7 D7 G7 C7 F7 Bb7 Ebma7 G7

17

21 Cmi7 D7 G7 C7 F7 Bb7 Fmi7 Bb7

**A** Eb6 Edim7 Fmi7 Bb7 Gmi7 Gbdim Fmi7 Bb7

25

29 Bbmi7 Eb7 Abma7 Db7 G7 C7 Fmi7 Bb7 Eb6 Fmi7 Bb7

# YOU TURNED THE TABLES ON ME

SIDNEY MITCHELL/LOUIS ALTER, 1936

MED SWING

**A** Gmi7 C7 Fma7 Ami7 D7

6 Gmi7 C7 Fma7 Cmi7 F7

10 Bbma7 Eb7 Ami7 Abdim

14 Gmi7 Abdim Ami7 D7 Gmi7 C7

**B** Gmi7 C7 Fma7

18 Cmi7 F7 Bbma7

22 Bbmi7 Eb7 Fma7 G7 Abdim

30 Ami7 D7 Gmi7 C7 F6 Bb7 Ami7 D7

# YOU'D BE SO NICE TO COME HOME TO

COLE PORTER, 1942

MED SWING

**A**  $A_{mi7}$   $B_{mi7}(b5)$   $E7$   $A_{mi7}$

6  $G_{mi7}$   $C7$   $F_{ma7}$

10  $B_{mi7}(b5)$   $E7$   $B_{mi7}(b5)$   $E7$   $A_{mi7}$

14  $F\#_{mi7}(b5)$   $B7$   $B_{mi7}(b5)$   $E7$

**B**  $A_{mi7}$   $B_{mi7}(b5)$   $E7$   $A_{mi7}$

22  $G_{mi7}$   $C7$   $F_{ma7}$

26  $F\#dim7$   $C6$   $B_{mi7}(b5)$   $E7$   $A_{mi7}$

30  $D7$   $A_{b7}$   $G7$   $C6$   $B_{mi7}(b5)$   $E7$



# YOU'LL NEVER KNOW

MED BALLAD

HARRY WARREN/MACK GORDON, 1943

**A** Fma7 Gmi7 Ami7 Db7/Ab Gmi7 C7

5 Gmi7 C7 Ami7 D7 Gmi7 C7

9 Fma7 Bb7 Ami7 Abdim Gmi7 D7 Gmi7

13 Gmi7 C7 Gmi7 C7 Ami7 Abmi7 Gmi7 C7

**B** Fma7 Gmi7 Ami7 Db7/Ab Gmi7 C7

17 Gmi7 C7 /Bb Ami7(b5) D7

21 Gmi7 Bbmi7 Eb7 Fma7 Eb9(#11) D7

25 Gmi7 C7 Fb Gmi7 C7

# YOUNG AND FOOLISH

BALLAD

ARNOLD B. HORWITT/ALBERT HAQUE, 1954

**A** Cma7 Ami7 Dmi7 G7 Cma7 Abdim Gmi7 C7

5 Fma7 Emi7(b5) A7 Dmi7 F#mi7(b5) B7

9 Emi7 E7 Ami7 E7 Ami7

13 Ami7 D7 Dmi7 G7

**B** Cma7 Ami7 Dmi7 G7 Cma7 Abdim Gmi7 C7

17

21 Fma7 Emi7(b5) A7 Dmi7 F#mi7(b5) B7

25 Emi7 E7 Ami7 D7 Ebdim

29 Emi7 A7 Dmi7 G7 C6 Ami7 Dmi7 G7

# YOU'RE MY EVERYTHING

MORT DIXON/JOE YOUNG  
HARRY WARREN, 1931

MED SWING

**A** Cma7 F#mi7 B7 Emi7 A7

6 Dmi7 G7 Fmi(ma7)

10 Emi7 Ebmi7 Ab7 Dmi7 Bmi7(b5) E7

14 Ami7 D7 Dmi7 G7

**B** Cma7 F#mi7 B7 Emi7 A7

18

22 Dmi7 Bmi7(b5) E7

26 Ami7 Ab7 Gmi7 C7 Fma7 Bb7

30 Emi7 Ebmi7 Dmi7 G7 C6 Dmi7 G7

# YOURS IS MY HEART ALONE

FRANZ LEHAR/LUDWIG HEZLER  
FRITZ LOHNER/HARRY B. SMITH, 1931

MED-UP SWING

**A**  $Bm7(b5)$   $E7$   $Ami7$   $D7$

5  $Gmi7$   $C7$   $Fma7$   $Dmi7$  /  $C$

9  $Bm7(b5)$   $E7$   $Ami7$   $D7$

13  $Dmi7$   $G7$   $Gmi7$   $C7$

**B**  $Ami7(b5)$   $D7$   $Gmi7$

17

21  $Bbm7$   $Eb7$   $Fma7$

21

**C**  $Bm7(b5)$   $E7$   $Ami7$   $D7$

25

29  $Gmi7$   $C7$   $F6$

# YOU'VE CHANGED

BILL CAREY/CARL FISCHER, 1942

BALLAD

**A**

$E_b m a 7$

$A m i 7 (b 5)$

$D 7$

$G m i 7 (b 5)$

$C 7$



6  $F 7$   $B 7$   $B b 7$   $G m i 7$   $C 7$   $F m i 7$   $B b 7$



**A**  $E_b m a 7$

$A m i 7 (b 5)$

$D 7$

$G m i 7 (b 5)$

$C 7$



14  $F 7$   $B 7$   $B b 7$   $B b m i 7$   $E_b 7$



**B**  $A b m a 7$

$D b 7$

$E_b m a 7$

$B b m i 7$

$E_b 7$



22  $A b m a 7$   $D b 7$   $G m i 7$   $F \# m i 7$   $B 7$   $F m i 7$   $B b 7$



**A**  $E_b m a 7$

$A m i 7 (b 5)$

$D 7$

$A b m i 7$

$D b 7$

$G m i 7 (b 5)$

$C 7$



30  $F 7$   $B 7$   $B b 7$   $E_b 6$   $C 7$   $F m i 7$   $B b 7$



# YOU'VE NEVER BEEN THERE!

**INTRO** Eb7b5b9 D7b5b9 Db7b5b9 C7b5b9

5 B7b5b9 Bb7b5b9

9 **A** Gmi7b5 C7 Fmi7b5 F#mi7 B7

13 Fmi7b5 Bb7 Ebma7 Dma7

17 Ebma7 **B** Dmi7b5 G13b9

21 C9#11 Db9#11 C9#11 C#mi7b5 F13b9

25 B9#11 C9#11 Db9#11 D9#11 **A** Gmi7b5 C7

29 Fmi7b5 F#mi7 B7 Fmi7b5 Bb7

33 Ebma7 Dma7 Ebma7

## ZINGARO

RETRATO EM BRANCO E PRETO

ANTONIO CARLOS JOBIM

CHICO BUARQUE, 1967

**A**

Gmi7

D7b9/F#



5

Fmi6

Ema7

Ebma7 (COUNTER MELODY)



9

Cmi7

D7#5b9

Bbma7

Bb6



13

A13b9

A7#5#9

Dma7

Ab7b5

**B**

Gmi7

D7b9/F#



21

Fmi6

Ema7

Ebma7 (COUNTER MELODY)



25

Cmi7

C#DIM7

Gmi7/D

Ebma7



29

Cmi7

Ebmi7

D7#5

Gmi7 (COUNTER MELODY)

Ebmi7

Ebmi6

