

FOR "C" INSTRUMENTS

THE COLORADO COOKBOOK

TASTY TUNES
FOR THE MUSICAL GOURMET

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FOR THE MUSICAL GOURMET

*DEDICATED WITH LOVE
TO STUDENTS OF MUSIC
PAST, PRESENT AND FUTURE*

ALPHABETICAL INDEX

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DONT TAKE YOUR LOVE FROM ME	C	63	MED	HENRY NEMO
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GEORGIA ON MY MIND	F	77	BALLAD	HOAGY CARMICHAEL
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GIRL FROM IPANEMA	F	79	LATIN	ANTONIO CARLOS JOBIM
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GOT EYES FOR YOU	Eb	81	LATIN	BOB MONTGOMERY
GROOVIN HIGH	Eb	82	MED/UP	DIZZY GILLESPIE
HAPPY GO LUCKY LOCAL (NIGHT TRAIN)	Bb	83	BLUES	DUKE ELLINGTON
HAVE YOU MET MISS JONES	F	85	MED/UP	RICHARD RODGERS
HERES THAT RAINY DAY	G	86	BALLAD	JIMMY VAN HEUSEN
HIDE AND SEEK	F phry	87	EVEN 8	BOB GILLIS
HIGH FLY	Bb	89	MED	RANDY WESTON
HIGH LIFE	C	90	LATIN	JEFF JENKINS
HONEYSUCKLE ROSE	F	91	MED	FATS WALLER
I CANT GET STARTED	C	92	BALLAD	VERNON DUKE
I FALL IN LOVE TOO EASILY	Eb	93	BALLAD	JULE STYNE
I LOVE YOU	F	94	UP	COLE PORTER
I MEAN YOU	F	95	MED	THELONIOUS MONK & COLEMAN HAWKINS
I REMEMBER YOU	F	97	MED	VICTOR SCHERTZINGER
I'LL CLOSE MY EYES	F	99	MED	BILLY REID
I'LL REMEMBER APRIL	G	100	MIXED	RAYE, DE PAUL, JOHNSTON
IM AN OLD COWHAND	Eb	101	MED	JOHNNY MERCER
IM OLD FASHIONED	F	102	MED	JEROME KERN
IVE GOT A CRUSH ON YOU	Bb	103	MED	GEORGE GERSHWIN
IVE GOT RHYTHM	Bb	104	UP	GEORGE GERSHWIN
IVE NEVER BEEN IN LOVE BEFORE	Bb	105	MED	FRANK LOESSER
IN A MELLOW TONE	Ab	107	MED	DUKE ELLINGTON
IN A SENTIMENTAL MOOD	F	108	BALLAD	DUKE ELLINGTON
IN AND OUT	F	106	UP	BOB MONTGOMERY
IN WALKED BUD	Ab	109	MED	THELONIOUS MONK
INVITATION	Eb-	110	MIXED	BRONISLAU KAPER

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TITLE	KEY	PAGE	STYLE	COMPOSER
ITS YOU OR NO ONE	F	111	UP	JULE STYNE
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JEANNINE	Ab	113	MED/UP	DUKE PEARSON
JEEPS BLUES	F	35	BLUES	JOHNNY HODGES & DUKE
JINGLE BELLS	F	280	XMAS	J.S. PIERPONT
JIVE AT FIVE	Eb	114	MED	SWEETS EDISON & COUNT BASIE
JOY SPRING	F	115	MED	CLIFFORD BROWN
JUST AROUND THE CORNER	Bb	117	UP	JOHN MC NEIL
JUST FRIENDS	F	118	UP	KLEMMER & LEWIS
JUST SQUEEZE ME	F	218	MED	DUKE ELLINGTON
KILLER JOE	C	119	MED	BENNY GOLSON
LADYBIRD	C	120	MED/UP	TAD DAMERON
LAND OF MAKE BELIEVE	Bb	121	LATIN	CHUCK MANGIONE
LAURA	C	122	BALLAD	DAVID RASKIN
LETS EAT	C-	123	LATIN	STEVE SWALLOW
LIKE NO OTHER	D	124	LATIN	BOB GILLIS
LIMEHOUSE BLUES	Ab	125	MED/UP	PHILLIP BRAHAM
LITTLE BOAT	Bb	120	LATIN	ROBERTO MENESCAL
LITTLE SUNFLOWER	D-	126	EVEN 8	FREDDIE HUBBARD
LOCOMOTION	Bb	127	BLUES	JOHN COLTRANE
LONG AGO & FAR AWAY	F	128	MED	JEROME KERN
LOVE FOR SALE	Bb-	129	MIXED	COLE PORTER
MAMACITA	F	130	LATIN	JOE HENDERSON
MARIE ANTOINETTE	C-	131	MED	WAYNE SHORTER
MEAN TO ME	F	132	MED	FATS WALLER
MEDITATION	C	133	LATIN	ANTONIO CARLOS JOBIM
MILES MODE	C-	197	MED	JOHN COLTRANE
MINORITY	F-	134	MED/UP	GIGI GRYCE
MISS PREMISE	Eb	135	WALTZ	BOB GILLIS
MOMENTS NOTICE	Eb	136	MED/UP	JOHN COLTRANE
MOOD INDIGO	Ab	137	BALLAD	DUKE ELLINGTON
MOONLIGHT IN VERMONT	Eb	138	BALLAD	KARL SUESSDORF
MOONTRANE	D	139	MED/UP	WOODY SHAW
MORNING	A-	140	LATIN	CLARE FISCHER
MR. P.C.	C-	141	BLUES	JOHN COLTRANE

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TITLE	KEY	PAGE	STYLE	COMPOSER
MS. P & P	Gb	142	MED	KEN WALKER
MUDDY IN THE BANK	Ab	143	MED/UP	STEVE SWALLOW
MUMBLES	Eb	144	BLUES	CLARK TERRY
MY BABY JUST CARES FOR ME	Eb	145	MED	WALTER DONALDSON
MY FUNNY VALENTINE	C-	146	BALLAD	RICHARD RODGERS
MY OLD FLAME	G	147	BALLAD	SAM COSLOW
MY ONE AND ONLY LOVE	F	148	BALLAD	GUY WOOD
MY ROMANCE	Bb	149	MED	RICHARD RODGERS
MY SHINING HOUR	Eb	150	LATIN	HAROLD ARLEN
NAIMA	Ab	151	BALLAD	JOHN COLTRANE
NARDIS	E-	152	MED	BILL EVANS
NATURE BOY	D-	153	BALLAD	EDEN AHBEZ
NEARNESS	B-	154	MED/UP	BOB GILLIS
NERFERTITI	C	155	MED	WAYNE SHORTER
NICA'S DREAM	Bb-	157	MIXED	HORACE SILVER
NIGHT TRAIN (HAPPY GO LUCKY LOCAL	Bb	83	BLUES	DUKE ELLINGTON
NOW IS THE TIME	F	156	BLUES	CHARLIE PARKER
ODE TO A FLUGELHORN	Eb	159	LATIN	CLARK TERRY
OFFSHORE	Ab	160	MED	BOOKER LITTLE
OH, LADY BE GOOD	F	161	MED/UP	GEORGE GERSHWIN
OLD DEVIL MOON	F	162	MED	BURTON LANE
OLEO	Bb	163	MED/UP	SONNY ROLLINS
ON A MISTY NIGHT	Eb	164	MED	TADD DAMERON
ON GREEN DOLPHIN STREET	C	165	MIXED	BRONISLAU KAPER
ON GREEN DOLPHIN STREET	C/Eb	166	MIXED	BRANISLAU KAPER
ON THE TRAIL	F	167	MED	FERDE GROFE
ONCE I LOVED	F	168	LATIN	ANTONIO CARLOS JOBIM
ONE FOOT IN THE GUTTER	F	169	MED	CLARK TERRY
ONE NOTE SAMBA	Bb	170	LATIN	ANTONIO CARLOS JOBIM
OUR DELIGHT	Ab	171	MED	TADD DAMERON
OW	Bb	172	MED/UP	DIZZY GILLESPIE
PEACE	Bb	173	BALLAD	HORACE SILVER
PENT UP HOUSE	G	174	MED/UP	SONNY ROLLINS
PERDIDO	Bb	175	UP	JUAN TIZOL
PFRANCING	F	126	BLUES	MILES DAVIS

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RECADO BOSSA NOVA	F	177	LATIN	DJALMA FERREIRA
RECORDA-ME	A-	178	LATIN	JOE HENDERSON
RELAXIN	Ab	179	MED	JIMMY GUINN
RHYTH-A-NING	Bb	180	MED/UP	THELONIUS MONK
ROUND MIDNIGHT	Eb-	181	BALLAD	THELONIUS MONK & COOTIE WILLIAMS
SACK OF WOE	F	183	MIXED	CANNONBALL ADDERLY
SAINT JAMES INFIRMARY	D-	199	MED	TRADITIONAL
SALT PEANUTS	Bb	185	MED/UP	DIZZY GILLESPIE
SAMANTHAS BOSSA	Eb	186	LATIN	BOB MONTGOMERY
SAMBA DE ORPHEUS	Bb	187	LATIN	LUIZ BONFA
SANDU	Eb	188	BLUES	CLIFFORD BROWN
SASCHAS TUNE	F-	189	MIXED	BOB MONTGOMERY
SATELLITE	G	190	MED/UP	JOHN COLTRANE
SATIN DOLL	C	191	MED	BILLY STRAYHORN
SCRAPPLE FROM THE APPLE	F	192	MED	CHARLIE PARKER
SECRET LOVE	Eb	195	UP	BOBBY SHERWOOD
SEVEN STEPS TO HEAVEN	F	193	UP	VICTOR FELDMAN
SHEBA	Bb	196	BALLAD	CLARK TERRY
SHIFTING DOWN	Bb	197	BLUES	KENNY DORHAM
SILVER'S SERENADE	E-	198	MED	HORACE SILVER
SIMPLE WALTZ	F	199	WALTZ	CLARK TERRY
SLOW BOAT TO CHINA	Bb	200	MED	FRANK LOESSER
SMATTER	Bb-	201	MED	KENNY WHEELER
SMILE	F	202	LATIN	CHARLES CHAPLIN
SNAPPER	Bb-	203	MED/UP	CLARK TERRY
SOCIAL CALL	Db	204	MED	GIGI GRyce
SOFT WINDS	Bb	205	BLUES	BENNY GOODMAN
SOFTLY, AS IN A MORNING SUNRISE	C-	206	UP	SIGMUND ROMBERG
SOLAR	C-	207	MED/UP	MILES DAVIS
SOME OTHER BLUES	F	208	BLUES	JOHN COLTRANE
SOMEDAY MY PRINCE WILL COME	F	211	WALTZ	FRANK CHURCHILL
SOMEWHERE, OVER THE RAINBOW	Eb	209	BALLAD	HAROLD ARLEN
SOMEWHERE, OVER THE RAINBOW	Eb	210	LATIN	HAROLD ARLEN
SONG FOR MY FATHER	F-	212	EVEN 8	HORACE SILVER

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SONNYMOON FOR TWO	Bb	205	BLUES	SONNY ROLLINS
SOPHISTICATED LADY	Ab	213	BALLAD	DUKE ELLINGTON
SPACEMEN	Bb	214	UP	CLARK TERRY
SPEAK LOW	F	215	UP	KURT WEILL
SPEAK NO EVIL	C-	217	MED	WAYNE SHORTER
SQUEEZE ME	F	218	MED	DUKE ELLINGTON
SQUIRREL	F	93	BLUES	TADD DAMERON
ST. THOMAS	C	65	LATIN	SONNY ROLLINS
STAR DUST	Db	219	BALLAD	HOAGY CARMICHAEL
STAR EYES	Eb	220	LATIN	GENE DE PAUL
STELLA BY STARLIGHT	Bb	221	MED/UP	VICTOR YOUNG
STICKS	F	223	BLUES	CANNONBALL ADDERLY
STOLEN MOMENTS	C-	224	BLUES	OLIVER NELSON
STOMPIN' AT THE SAVOY	Db	225	MED	BENNY GOODMAN & CHICK WEBB
STRAIGHT, NO CHASER	F	156	BLUES	THELONIOUS MONK
STROLLIN'	Db	226	MED	HORACE SILVER
SUGAR	C-	227	MED	STANLEY TURRENTINE
SUMMERTIME	D-	228	MED	GEORGE GERSHWIN
SUNNY SIDE OF THE STREET	C	229	MED	JIMMY MC HUGH
T.N.T.	Bb	230	BLUES	TINY KAHN
TAKE THE "A" TRAIN	C	231	LATIN	DUKE ELLINGTON
TANGERINE	F	232	LATIN	VICTOR SCHERTZINGER
TEACH ME TONIGHT	C	233	MED	GENE DE PAUL
TEE PEE TIME	Bb	234	BLUES	CLARK TERRY
TENOR MADNESS	Bb	141	BLUES	SONNY ROLLINS
THATS WHAT IM TALKIN' BOUT	Bb	235	BLUES	SHORTY ROGERS
THE NIGHT HAS A THOUSAND EYES	G	236	MIXED	WEISMAN, GARRETT, WAYNE
THE NIGHT WE FIRST MET	F-	237	BALLAD	STEFAN KARLSSON
THE SONG IS YOU	C	238	MED/UP	JEROME KERN
THE TENDER STORM	D	239	MED/UP	EDDIE HARRIS
THE THEME	Bb	240	MED/UP	MILES DAVIS
THE THINGS WE DID LAST SUMMER	F	241	BALLAD	JULE STYNE
THERE IS NO GREATER LOVE	Bb	243	MED/UP	ISHAM JONES
THERE WILL NEVER BE ANOTHER YOU	Eb	242	MED/UP	WARREN GORDON
THINGS AINT WHAT THEY USED TO BE	Db	235	BLUES	DUKE ELLINGTON

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TITLE	KEY	PAGE	STYLE	COMPOSER
THINKING OF YOU	Eb	245	MED	HARRY RUBY
THINKING OUT LOUD	Db	246	LATIN	STEVE SWALLOW
THIS I DIG OF YOU	Ab	247	MED/UP	LEE MORGAN & HANK MOBLEY
THIS IS NEW	C-	248	MED/UP	KURT WEILL
TIDAL BREEZE	Bb	249	MED	HAROLD DANKO
TIME AFTER TIME	C	250	MED	JULE STYNE
TRISTE	Bb	251	LATIN	ANTONIO CARLOS JOBIM
TUNE UP	D	207	MED	EDDIE VINCENT
UNIT SEVEN	C	252	MIXED	SAM JONES
UP JUMPED SPRING	Bb	253	WALTZ	FREDDIE HUBBARD
VOYAGE	Ab	254	MED/UP	KENNY BARON
WALKIN'	F	255	BLUES	EDDIE VINCENT
WALTZ FOR ELLINGTON	Bb	257	WALTZ	JEFF JENKINS
WALTZING MATILDA	Eb	256	LATIN	TRADITIONAL AUSTRALIAN
WATCH WHAT HAPPENS	Eb	259	LATIN	MICHEL LEGRAND
WATERMELON MAN	F	260	EVEN 8	HERBIE HANCOCK
WAVE	D	261	LATIN	ANTONIO CARLOS JOBIM
WEAVER OF DREAMS	C	262	MED	VICTOR YOUNG
WELL YOU NEEDNT - MILES VERSION	F	264	MED	THELONIOUS MONK
WELL YOU NEEDNT - MONKS VERSION	F	263	MED	THELONIOUS MONK
WHAT IS THIS THING CALLED LOVE	C	265	MED/UP	COLE PORTER
WHAT'S NEW	C	266	BALLAD	BOB HAGGART
WHERE IS LOVE	Bb	267	BALLAD	LIONEL BART
WHERE OR WHEN	Eb	268	MED	RICHARD RODGERS
WHISPER NOT	C-	269	MED	BENNY GOLSON
WISH FOR NOW	A-	270	LATIN	BOB GILLIS
WOODYN YOU (ALGO BUENO)	Db	271	MED/UP	DIZZY GILLESPIE
WORK SONG	F-	260	MED	NAT ADDERLY
WRONG TOGETHER	F	272	BALLAD	STEVE SWALLOW
YARDBIRD SUITE	C	273	MED	CHARLIE PARKER
YOU AND I AND GEORGE	C	274	BALLAD	MATT DENNIS
YOU GO TO MY HEAD	Eb	275	BALLAD	F. COOTS
YOU'LL NEVER BELIEVE	Eb	276	MED/UP	STEFAN KARLSSON
YOURS IS MY HEART ALONE	C	277	MED	FRANZ LEHAR
ZEPHYR	D-	278	MED	JOHN MC NEIL

A NIGHT IN TUNISIA

LATIN & JAZZ

JOHN BIRKS "DIZZY" GILLESPIE

BASS INTRO

LATIN FEEL

TO [A] ON CUE

[A] **SWING FEEL**

[B] **SWING FEEL**

[C] **LATIN FEEL**

PLAY ONLY WHEN GOING TO TAG

A NIGHT IN TUNISIA

TAG

PLAY TAG AT END OF HEAD
AND END OF EACH SOLO

Chords: E-, Eb7 #11, D-, G7 #11, C7 #11, G-
C, F#7 #9, \oplus , F

4 BAR SOLO BREAK

SOLOS

A A B C

PLAY TAG AT END
OF EACH SOLO

AFTER FINAL SOLO
D.S. AL CODA

Chords: F#7 #9, F

A SONG FOR NICHOLAS

BOB MONTGOMERY

MEDIUM SWING

Chord progression and notation for "A Song for Nicholas":

- Staff 1: **A** CΔ EbΔ AbΔ
- Staff 2: DbΔ CΔ EbΔ AbΔ
- Staff 3: DbΔ **B** CΔ
- Staff 4: GbΔ 3 CΔ 3
- Staff 5: DbΔ RHY

A SOUND FOR SORE EARS

JIMMY HEATH

LATIN & SWING

INTRO LATIN

Ab Δ G7 $^{\#9}$ C7 $^{\#5}$ F Δ E7 $^{\#9}$ A7 $^{\#5}$ D Δ C $^{\#7^{\#9}}$

F $^{\#7^{\#5}}$ B Δ Bb7 $^{\#9}$ LATIN Bbsus4

RHY

Bbsus4

PATTERN CONTINUES TO **B**

Gsus4

GSUS4

SWING **B** B-7 E7 A Δ

END PATTERN

Bb-7 Eb7 Ab Δ Ab Δ F Δ

SOLOS - **A** & **B**

D.S. (W/REPEAT) AL CODA

D Δ B Δ

Bb-7 Eb7 Ab Δ

⊕

JOHN COLTRANE

INTRO

3. ADD PIANO

$$\frac{D_{MIN}^6}{E}$$

VAMP

2. ADD DRUMS - BRIGHT AFRO-LATIN FEEL

ON CUE GO TO (A)

Handwritten musical notation for the first staff of the exercise. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a repeat sign, a quarter rest, a dotted half note, a quarter note, an eighth note, a quarter rest, a half note, a quarter note, and a half note. Above the staff, the chord D_{MIN}^6 is written, and below the staff, the letter E is written. A box containing the letter A is placed above the first measure.

[illegible]

AFTERNOON IN PARIS

JOHN LEWIS

Musical score for "Afternoon in Paris" by John Lewis, featuring guitar and piano accompaniment. The score is written in 4/4 time and includes various chords and melodic lines.

Section A:

- Chords: C Δ , C-7, F7, Bb Δ , Bb-7, Eb7, Ab Δ , D Δ 7, G7 b9.
- First ending: C Δ , A-7, D-7, G7.
- Second ending: C Δ .

Section B:

- Chords: D-7, G7, (ALTERNATE) F-7, Bb7, E-7, A7, (STANDARD) C Δ , A-7.
- Chords: D-7, G7, (ALTERNATE) Db-7, Gb7, D-7, G7, (STANDARD) D-7, G7.

Section C:

- Chords: C Δ , C-7, F7, Bb Δ , Bb-7, Eb7, Ab Δ , D Δ 7, G7 b9, C Δ , A-7, D-7, G7.

Other markings:

- G PEDAL (indicated by a dashed line).
- First ending (1) and Second ending (2) markings.
- Triplet markings (3).

ALL BLUES

MILES DAVIS

BLUES

G7

G7

The first system of musical notation for 'All Blues' is in 6/8 time, key of D major (one sharp). It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and quarter notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes. Above the treble staff, the chord 'G7' is indicated twice, corresponding to the first and third measures of the system.

The second system of musical notation continues the piece. It features the same two-staff format. Above the treble staff, the chord 'C7' is written above a 'G' in the second measure, and 'G' is written above the third measure. The musical notation follows the same rhythmic and melodic patterns as the first system.

The third system of musical notation continues the piece. Above the treble staff, the chord 'G7' is written above the first measure, and 'D7#9' is written above the fourth measure. The notation includes various musical symbols such as slurs, ties, and accidentals.

The fourth system of musical notation concludes the piece. Above the treble staff, the chords 'Eb7#9', 'D7#9', and 'G7' are written above the first, second, and third measures respectively. The system ends with a double bar line and repeat dots.

ALL THE THINGS YOU ARE

JEROME KERN

DIZZY ORIGINALLY USED Db-9 TO C7#9 IN THE INTRO.

MANY FOLKS NOW USE Db7#9 TO C7#9 INSTEAD.

INTRO

Db-9 Db-9 C7#9 C7#9

(A) F-7 (ALTERNATE) B-7 E7 (STANDARD) Bb-7 Eb7 b9 E-7 A7 b9 AbΔ DbΔ

D-7 G7 CΔ **(B)** C-7 (ALTERNATE) F#-7 B7 (STANDARD) F-7

B-7 E7 b9 Bb7 b9 EbΔ AbΔ A-7 D7 GΔ

(C) A-7 D7 GΔ

F#-7 B7 EΔ C+ **(D)** F-7

(ALTERNATE) B-7 E7 E-7 A7 b9 (STANDARD) Bb-7 Eb7 b9 AbΔ Dø7 Db-7

C-7 Bø7 Bb-7 Eb7 AbΔ Gø7 C7 b9

(OR) AΔ

ALL YOU WERE TO US

STEFAN KARLSSON

JAZZ WALTZ

The main musical score is written for a Jazz Waltz in 3/4 time, featuring a key signature of one flat (Bb). The score is organized into systems of three staves each. The first system begins with a repeat sign and a first ending bracket. The second system includes a second ending bracket. The third system contains a double bar line and a key signature change to one sharp (F#) for the final two measures. The score is heavily annotated with jazz chords, including triads, dyads, and extended chords (7th, 9th, 11th, 13th, and altered versions). Some chords are marked with a triangle symbol (e.g., FΔ, BbΔ). The score concludes with a 'SOLOS' section, indicated by a circled cross symbol, and a 'DC. AL CODA' instruction.

Chords and annotations in the main score include: FΔ, B7+11, BbΔ, A7-9 C#, D-7, D- C#, D- C, Bø7, Bb-7, Eb7+11, A-7, BbΔ, A-7, D7ALT, G-7, E A, BbΔ Bø7, Csus4, C7-9, BbΔ C7, FΔ, Db7, GbΔ Db, Eb7+9 Db, Ab-9 Db, Db7+11, Db7+11 B, Bb-9, A7+11, Ab-7, Db7, GbΔ Db, GbΔ Db, Csus4, C7+11, A-7, D7, G-11, C7, FΔ, B7+11, BbΔ, A7-9 C#, D-7, D- C#, D- C, Bø7, Bb-7, Eb7+11, A-7, BbΔ, A-7, D7ALT, G-7, E A, BbΔ, C7, FΔ, and SOLOS.

The coda section is a single staff of music starting with a circled cross symbol. It contains five measures of music with the following chords: FΔ, Bb6, A-7, G-7, and F6. The staff ends with a double bar line and a fermata.

ALONE TOGETHER

HOWARD DIETZ & ARTHUR SCHWARTZ

Sheet music for "Alone Together" by Howard Dietz & Arthur Schwartz, featuring guitar chords and musical notation.

Section A

Chords: D- E07 A7#9 D- E07 A7#9 D- A07 D7#9 G- G- B-7 E7 G-7 C7 FΔ E-7 A7 DΔ

Section B

Chords: A07 D7b9 G- G07 C7b9 FΔ E07 A7#9

Section C

Chords: D- E07 A7#9 D- E07 A7#9 D- Bb7 A7#9 D- E07 A7#9

ALONG CAME BETTY

BENNY GOLSON

Sheet music for "Along Came Betty" by Benny Golson, featuring chord progressions and melodic lines in 4/4 time.

Section A:

- Chords: Bb-7, B-7, Bb-7, B-7, E7
- Melody: Treble clef, key of Bb (three flats), 4/4 time.

Section B:

- Chords: F#-7, G-7, F#-7, G-7, C7#9
- Melody: Treble clef, key of Bb (three flats), 4/4 time.

Section C:

- Chords: G9, C-7, A07, D7#9
- Melody: Treble clef, key of Bb (three flats), 4/4 time.

Section D:

- Chords: Bb7, Bb-7, B-7, Bb-7
- Melody: Treble clef, key of Bb (three flats), 4/4 time.

Section E:

- Chords: B-7, E7, C07, F7#9, Bb07
- Melody: Treble clef, key of Bb (three flats), 4/4 time.

Section F:

- Chords: Eb7#9, AbΔ, B-7, E7
- Melody: Treble clef, key of Bb (three flats), 4/4 time.

ANGEL EYES

MATT DENNIS

[A] C- Ab7^{#11} C- C⁻/_{Bb} Ab7 G7^{b9} C- C⁻/_{Bb} A07

D07 G7^{b9} C- Ab7 G7 Gb7 F7 Ab7^{#11} C-7 F7 Bb-7 Eb7 Ab7 G7^{b9}

1 C- Ab7 G7^{b9} 2 C- [B] Bb-7 Eb7^{b9} Ab Δ Db7 C-7 F7^{b9} Ab Δ

Bb-7 Eb7^{b9} Ab Δ Ab Δ Bb-7 B07 C-7 A-7 D7^{b9} G Δ

Db-11 Gb7^{b9} D07 G7^{b9} [C] C- Ab7^{#11} C- C⁻/_{Bb} Ab7 G7^{b9}

C- C⁻/_{Bb} A07 D07 G7^{b9} C- Ab7 G7 Gb7 F7 Ab7^{#11} C-7 F7 Bb-7 Eb7

Ab7 G7^{b9} C- Ab7 G7^{#9} C-

TAG - PLAY ONLY ON HEAD
DO NOT PLAY ON SOLOS

ANTHROPOLOGY

DIZZY GILLESPIE

4/4

(A) Bb Δ C-7 F7 Bb Δ C-7 F7

Bb7 Eb7 Ab7 1 Bb Δ C-7 F7

2 Bb Δ (B) D7

G7 C7

F7 (C) Bb Δ C-7 F7

Bb Δ C-7 F7 Bb7 Eb7 Ab7

Bb Δ

ANTIGUA

ROLAND PRINCE

SAMBA

[A] D- E07 A7 D- E07 A7

D- E07 A7 D- E07 A7

² G-7 C7 FΔ C-7 F7 [B] BbΔ

B07 A-7 D7 G-7

C7 F C-7 F7 [C] BbΔ

RHY PLAY

B07 A-7 D7 G-7

RHY

C7 F E07 A7

AUTUMN LEAVES

JOSEPH KOSMA

MEDIUM SWING

CLARK TERRY'S INTRO

INTRO F- Bb7 Db7 C7 1 F- Bb7 Db7 C7

2 F- Bb7 Db7 (A) Bb-7 Eb7

Ab△ Db△ G07 C7 b9 1

F- 2 F-

(B) G07 C7 b9 F-

Bb-7 Eb7 Ab△

Db△ G07 C7 b9 F-7 E7

Eb-7 D7 Db△ G07 C7 b9 (TAG) F- Bb7

AUTUMN LEAVES

Db7 C7 | 1 F- Bb7 Db7 C7 | 2 F- Bb7 Db7

(ALTERNATE)
(2ND X ONLY IF USED)
(STANDARD)

SOLOS

B-7 E7 Bb-7 Eb7 A-7 D7 Ab-7 Db7
Bb-7 Eb7 Ab△ Db△

G07 C7 b9 F- [B] G07

C7 b9 F- (ALTERNATE) B-7 E7 Bb-7 Eb7
(STANDARD) Bb-7 Eb7

A-7 D7 Ab-7 Db7 [C] G07 C7 b9 F-7 E7
Ab△ Db△

Eb-7 D7 Db△ G07 C7 b9 F-

AFTER FINAL SOLO D. S. AL CODA

F- Bb7 Db7 C7

F- Bb7 Db7 C7 F-

RITARD

AVALON

VINCENT ROSE

UP TEMPO

Handwritten musical score for "The Girl on the Train" in 4/4 time. The score is divided into four sections, each with a key signature of one flat (Bb) and a 4/4 time signature.

Section A:

- Chords: G-7, C7
- Melody: Starts with a whole rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, and a whole note F5.

Section B:

- Chords: FΔ, Bb7, A-7, D7
- Melody: Starts with a whole note F4, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, and a whole note F5.

Section C:

- Chords: C7, G-7, C7
- Melody: Starts with a whole note F4, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, and a whole note F5.

Section D:

- Chords: A07, D7, G-7, Bb-7, Eb7, FΔ, Bb7, A-7, D7
- Melody: Starts with a whole note F4, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, and a whole note F5.

BABY STEPS

JEFF JENKINS

INTRO

Chords and notation for the Intro and Sections A and B are as follows:

- Intro:** EbΔ, DΔ, GΔ, F#7, BΔ, Ab/Bb, EbΔ, Gb7
- Section A:** BΔ, D7, GΔ, Bb7, EbΔ, A-7, D7, GΔ, Bb7, EbΔ, Gb7, BΔ, F-7, Bb7
- Section B:** EbΔ, A-7/D, D7, GΔ/D, C#-7, F#7 (triplet), BΔ, F-7, Bb7, EbΔ, C#-7, F#7

SOLOS ON **A** & **B**

USE **INTRO** FOR ENDING

BASIN STREET BLUES

SPENCER WILLIAMS

SLOW SWING

[A] RHYTHM SECTION RESPONSE HORN CALL - NO RHYTHM SECTION

Bb△ C-7 C#-7 D-7 HORN CALL - NO RHYTHM SECTION

RHYTHM SECTION RESPONSE ALL PLAY

Bb F AUG Bb Bb7 Ab Eb7 G Eb-6 Gb Bb6 F BREAK FINE

[B] Bb△ A-7 D7 G7 Ab7 G7

C7 F7 D-7 Db7 C-7 F7

[C] Bb△ A-7 D7 G7 Ab7 G7

C7 F7 Bb△ Db-7 Gb7 C-7 F7 C-7 F7

SOLOS ON [B] & [C]

DC. AL FINE

BAUBLES, BANGLES, AND BEADS

BORODIN, WRIGHT, AND FORREST

JAZZ WALTZ

(A) $Bb-7$ $Eb9$ $Ab\Delta$ $F-7$ $C-7$ $B07$

$Bb-7$ $Eb9$ $Ab\Delta$ $Ab6$

(B) $D-7$ $G9$ $C\Delta$ $A-7$ $E-7$ $Eb07$

$D-7$ $G9$ $C\Delta$ $C6$

(C) $F\#-7$ $B9$ $E\Delta$ $Bb9\#11$

$A\Delta$ $Bb-11$ $Eb7$ $Ab\Delta$ $C-7$ $B-11$

(D) $Bb-7$ $Eb9$ $Ab\Delta$ $C07$ $F7\#5^{b9}$

$Bb-7$ $Eb9$ $C07$ $F7\#5^{b9}$

$Bb-9$ $Eb9$ $Ab\Delta$

BEATRICE

SAM RIVERS

Four staves of music in 4/4 time, key of B-flat major. The notation includes various chords and melodic lines. The first staff starts with an F major triad (FΔ) and ends with an E-flat major triad (EbΔ). The second staff includes D minor (D-), E-flat major (EbΔ), D minor (D-), C minor (C-), and B-flat minor (Bb-). The third staff includes A minor (A-), B-flat major (BbΔ), E-flat 7 (Eb7), A7, and D minor (D-). The fourth staff includes G minor (G-), G-flat major (GbΔ), F minor (F-), and G-flat major (GbΔ), ending with a double bar line and a repeat sign.

A staff labeled "SOLOS" in a box, indicating a solo section. The staff is empty, suggesting a placeholder for a solo performance.

DC. AL CODA

A staff starting with a Coda symbol (a circle with a cross) and a repeat sign. The notation includes G minor (G-) and G-flat major (GbΔ) chords. Below the staff, there are two first endings: 1. F minor (F-) and G-flat major (GbΔ); 2. F minor (F-) and G-flat major (GbΔ).

BELOW ZERO

STEFAN KARLSSON

STRAIGHT EIGHT LATIN

The musical score is written for a Straight Eight Latin rhythm in 4/4 time, featuring a key signature of two flats (Bb and Eb). The notation includes various chords and rhythmic patterns across 12 staves.

Staff 1: Chords: Bb_{Δ}^{+5} , $Eb-7$ Bb , Bb_{Δ}^{+5} , $Eb-7$ Bb . Rhythmic markings: 3, 3, 3.

Staff 2: Chords: $E7^{+11}$, Eb_{Δ}^{+5} , $E\phi7$, $A7$. Rhythmic markings: 3, 3, 3.

Staff 3: Chords: $D-7$, $G7$, $C-7$, $F7$, D_{Δ}^{+5} , $A7$, D_{Δ}^{+5} , $Ab7^{+11}$. Rhythmic markings: 1, 2, 3.

Staff 4: Chords: G_{Δ} , $C7^{+11}$, $Bb-7$, $Eb7-9$, $A-7$, $D7$, $Eb\phi7$. Rhythmic markings: (b).

Staff 5: Chords: $E-11$, $D-11$, $Db-7$, $Gb7$, $C-7$, $F7$, Bb_{Δ}^{+5} . Rhythmic markings: 3, 3.

Staff 6: Chords: $Eb-7$ Bb , Bb_{Δ}^{+5} , $Eb-7$ Bb , $E7^{+11}$. Rhythmic markings: 3, 3, 3.

Staff 7: Chords: Eb_{Δ} , $E\phi7$, $A7$, $Ab-11$. Rhythmic markings: 3, 3.

Staff 8: Chords: $C\phi7$, $F7$.

BERNIES TUNE

BERNIE MILLER

[A] D-

E07 A7 D-

1 E07 A7

2 **[B]** BbΔ G7 C-7 F7 BbΔ G7 C-7 F7

BbΔ G7 C-7 F7 BbΔ E07 A7

[C] D-

E07 A7 D-

BESAME MUCHO

(KISS ME MUCH)

TANGO OR SLOW LATIN

CARLOS VELAZQUEZ

The musical score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of eight staves of music. The score includes various chords and triplets, indicated by '3' over a group of notes.

Staff 1: Chords: [A] C-, F-. Triplets: 3, 3.

Staff 2: Chords: G7, C-, [B] C7. Triplets: 3, 3.

Staff 3: Chords: F-, C-, D7, G7, C-. Triplets: 3, 3, 3.

Staff 4: Chords: [C] F-, C-, G7, C-. Triplets: 3, 3.

Staff 5: Chords: F-, C-, D7, Ab7, G7, [D] C-. Triplets: 3, 3, 3.

Staff 6: Chords: F-, G7. Triplets: 3, 3, 3.

Staff 7: Chords: C-, [E] C7, F-. Triplets: 3, 3.

Staff 8: Chords: C-, D7, G7, C-. Triplets: 3, 3.

BESSIE'S BLUES

JOHN COLTRANE

BRIGHT BLUES

Musical score for "Bessie's Blues" in 4/4 time, key of B-flat major (two flats). The score consists of four staves. The first staff begins with a repeat sign and a first ending bracket. Chord symbols Eb7, Ab7, and Eb7 are placed above the first, second, and third measures respectively. The second staff has Ab7 and Eb7 above the second and fourth measures. The third staff has Bb7, Ab7, and Eb7 above the second, fourth, and sixth measures. The fourth staff has a first ending bracket with Bb7 above the first measure and a second ending bracket with Bb7 above the second measure. The piece concludes with a double bar line.

BLUE TRANE

JOHN COLTRANE

MEDIUM BLUES

Musical score for "Blue Trane" in 4/4 time, key of B-flat major (two flats). The score consists of four staves. The first staff has Eb7 #9 above the second measure and a "RHYTHM" section starting at the third measure. The second staff has Ab7 #11 above the second measure and Eb7 #9 above the fourth measure. The third staff has Bb7 #9 above the second measure and Eb7 #9 above the fourth measure. The fourth staff has a first ending bracket and a second ending bracket, both with Eb7 #9 above the first and second measures respectively. The piece concludes with a double bar line.

BILLIES BOUNCE

CHARLIE PARKER

The musical score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four staves of music, each containing a series of chords and melodic phrases. The chords are labeled as follows:

- Staff 1: F7, Bb7, F7
- Staff 2: F7, Bb7, Bb7
- Staff 3: F7, F7, G-7
- Staff 4: C7, F7, C7

The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The score ends with a double bar line and repeat dots.

BLUE MONK

THELONIOUS MONK

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). The melody is divided into three systems, each containing four measures. The first system starts with a repeat sign and a first ending bracket. The second system includes a triplet of eighth notes in the final measure. The third system concludes with a double bar line and repeat dots. Chord symbols are placed above the staff: Bb7, Eb7, Bb7, Bb7 in the first system; Eb7, Eb7, Bb7, Bb7 in the second system; and C-7, F7, Bb7, F7 in the third system. The notation includes eighth and sixteenth notes, rests, and triplet markings.

BIRKS WORKS

DIZZY GILLESPIE

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the first staff is a chord symbol 'F-'. Above the second staff are 'Db7' and 'F-'. Above the third staff are 'Ab-7', 'Db7', 'G-7', 'C7', and 'F-'. A triplet of eighth notes is marked with a '3' and a bracket.

THESE CHANGES ARE FOR THE HEAD ONLY.
USE "F" BLUES CHANGES ON SOLOS.

JEEP'S BLUES

DUKE ELLINGTON & JOHNNY HODGES

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the first staff are chord symbols 'G-7/C', 'F6', 'Bb6', 'Bb-7', and 'F6'. Above the second staff are 'F7', 'B7', 'Bb7', and 'F7'. Above the third staff are 'G-7', 'C7', 'F7', 'G-7', and 'G-7/C'. The second and third staves contain slanted lines indicating improvisation or soloing.

BLUE BOSSA (C MINOR)

KENNY DORHAM

BOSSA NOVA OR SAMBA

Four staves of music in 4/4 time, key of C minor (three flats). The first staff begins with a repeat sign. Chord symbols are placed above the notes: C- (first staff), F- (first staff), D07 (second staff), G7*9 (second staff), C- (second staff), Eb-7 (third staff), Ab7 (third staff), DbΔ (third staff), D07 (fourth staff), G7*9 (fourth staff), C- (fourth staff), D07 (fourth staff), and G7*9 (fourth staff).

BLUE BOSSA (G MINOR)

KENNY DORHAM

BOSSA NOVA OR SAMBA

Four staves of music in 4/4 time, key of G minor (two flats). The first staff begins with a repeat sign. Chord symbols are placed above the notes: G- (first staff), C- (first staff), A07 (second staff), D7*9 (second staff), G- (second staff), Bb-7 (third staff), Eb7 (third staff), AbΔ (third staff), A07 (fourth staff), D7*9 (fourth staff), G- (fourth staff), A07 (fourth staff), and D7*9 (fourth staff).

BLUE SILVER

BLUE MITCHELL

The musical score for "Blue Silver" by Blue Mitchell is presented in five systems of guitar notation. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various chords and melodic lines, with some systems featuring a bass line.

System 1: Treble clef, 4/4 time. Chords: A Δ 7, D7, G-7, C7. Melody: Quarter notes, eighth notes, and a half note.

System 2: Treble clef, 4/4 time. Chords: B Δ , C Δ 7, F7, Bb Δ . Melody: Quarter notes, eighth notes, and a triplet of eighth notes. A whole note chord is shown at the end.

System 3: Treble and Bass clefs, 4/4 time. Chords: B-7, E7, A Δ , F#-7. Melody: Quarter notes, eighth notes, and a half note. Bass line: Quarter notes and eighth notes. Text: "PEDALS ON HEAD ONLY" is written above the bass line.

System 4: Treble clef, 4/4 time. Chords: Eb Δ 7, Ab7 b9, Db Δ . Melody: Quarter notes, eighth notes, and a triplet of eighth notes. A whole note chord is shown at the end.

System 5: Treble clef, 4/4 time. Chords: C Δ 7, F7 ALT, Bb Δ . Melody: Quarter notes, eighth notes, and a half note. A whole note chord is shown at the end.

BLUES FOR JAN

MEDIUM/UP BLUES

BOB MONTGOMERY

Sheet music for "Blues for Jan" in 4/4 time, featuring a key signature of one flat (Bb) and a tempo/style of Medium/Up Blues. The piece is composed of four staves of music.

Staff 1: Chords F7, Bb7, F7. The melody starts with a quarter rest, followed by a quarter note Bb, a quarter note A, and a quarter note G. The second measure contains a quarter rest, a quarter note Bb, and a quarter note A. The third measure contains a quarter rest, a quarter note Bb, and a quarter note A. The fourth measure contains a quarter rest, a quarter note Bb, and a quarter note A.

Staff 2: Chords Bb7, F7. The melody continues with a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G. The second measure contains a quarter rest, a quarter note Bb, and a quarter note A. The third measure contains a quarter rest, a quarter note Bb, and a quarter note A. The fourth measure contains a quarter rest, a quarter note Bb, and a quarter note A.

Staff 3: Chords G-7, C7, F7. The melody continues with a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G. The second measure contains a quarter rest, a quarter note Bb, and a quarter note A. The third measure contains a quarter rest, a quarter note Bb, and a quarter note A. The fourth measure contains a quarter rest, a quarter note Bb, and a quarter note A.

Staff 4: Chords Bb7, F7. The melody continues with a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G. The second measure contains a quarter rest, a quarter note Bb, and a quarter note A. The third measure contains a quarter rest, a quarter note Bb, and a quarter note A. The fourth measure contains a quarter rest, a quarter note Bb, and a quarter note A.

Section B: SOLOS ON F BLUES. This section is marked with a bracket and the letter B. It contains two staves of music, each starting with a double bar line and a first ending bracket. The first staff contains a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G. The second staff contains a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G.

BLUES FOR WILLIE

MEDIUM/UP BLUES

BOB MONTGOMERY

Sheet music for "Blues for Willie" in 4/4 time, featuring a key signature of one flat (Bb) and a tempo/style of Medium/Up Blues. The piece is composed of three staves of music.

Staff 1: Chords Bb7, Eb7, Bb7. The melody starts with a quarter rest, followed by a quarter note Bb, a quarter note A, and a quarter note G. The second measure contains a quarter rest, a quarter note Bb, and a quarter note A. The third measure contains a quarter rest, a quarter note Bb, and a quarter note A. The fourth measure contains a quarter rest, a quarter note Bb, and a quarter note A.

Staff 2: Chords Eb7, Bb7. The melody continues with a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G. The second measure contains a quarter rest, a quarter note Bb, and a quarter note A. The third measure contains a quarter rest, a quarter note Bb, and a quarter note A. The fourth measure contains a quarter rest, a quarter note Bb, and a quarter note A.

Staff 3: Chords Db-7, Gb7, C-7, F7, B7+11. The melody continues with a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G. The second measure contains a quarter rest, a quarter note Bb, and a quarter note A. The third measure contains a quarter rest, a quarter note Bb, and a quarter note A. The fourth measure contains a quarter rest, a quarter note Bb, and a quarter note A.

RHYTHM F13. This section is marked with a bracket and the letter F. It contains two staves of music, each starting with a double bar line and a first ending bracket. The first staff contains a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G. The second staff contains a quarter rest, a quarter note Bb, a quarter note A, and a quarter note G.

BLUES FOR L J

KEN WALKER

Chords: Bb7, Eb7, Bb7, G7, Eb7, Eo7, Bb7, G7, C-7, F7, Bb7, C-7, F7.

BLUES WALK

CLIFFORD BROWN

Chords: Bb7, Eb7, Bb7, Bb7, Eb7, Bb7, Bb7, C-7, F7, Bb7, Bb7.

BLUES IN A CLOSET

(COLLARD GREENS AND BLACK EYED PEAS)

OSCAR PETTIFORD

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a repeat sign and a first ending bracket. Chord symbols are placed above the staves: F7, Bb7, F7, Bb7, F7. The second staff continues the melody with Bb7, F7. The third staff concludes the piece with G-7, C7, F7, C7.

BAGS GROOVE

MILT JACKSON

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a repeat sign and a first ending bracket. Chord symbols are placed above the staves: F7, Bb7, F7, Bb7, F7. The second staff continues the melody with Bb7, F7. The third staff concludes the piece with G-7, C7, F7, C7.

BODY AND SOUL

JOHNNY GREEN

BALLAD

(A) Eb- Bb7 b9 Eb-7 Ab7 Db△ Gb7

F- Eo7 Eb- Eb- Db C07 F7 b9

Bb- Eb-7 Ab7 1 Db△ Bb7 b9 2 Db△ E-7 A7

(B) D△ E-7 F# D△ G-7 C7 F#-7 B7 E-7 A7

D△ D-7 G7 E-7 Eb07

D-7 G7 C7 B7 Bb7 E7 (C) Eb- Bb7 b9

Eb-7 Ab7 Db△ Gb7 F- Eo7 Eb- Eb- Db

C07 F7 b9 Bb- Eb-7 Ab7 Db△ Bb7 b9

CEDAR WALTON

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BUSTIN' CHOPS

FAST SWING

STEFAN KARLSSON

INTRO

8

DRUM FILL

G PEDAL

CONTINUE G PEDAL

1 2

HORN LINE

(A)

G-7 A-7 A-7 G-7 A-7 G-7 G-7

A-7 A-7 G-7 A-7 G-7 F-7 WALK

G-7 A-7 A-7 G-7 A-7 G-7

BUSTIN' CHOPS

Drum fill

$B\flat-7$

$D\flat-7$

FINE

$B\flat$
 $G\flat$

C
 $D\flat$

FINE

Detailed description: This musical score is for a piece titled 'BUSTIN' CHOPS'. It consists of two systems of three staves each. The first system includes a drum fill in the bass staff, followed by a $B\flat-7$ chord in the middle staff and a $D\flat-7$ chord in the bass staff. The second system concludes with a 'FINE' marking in the top staff, a $B\flat$ and $G\flat$ chord in the middle staff, a C and $D\flat$ chord in the bass staff, and another 'FINE' marking in the middle staff.

SOLO CHANGES

$G-7$

$G-7$

$F-7$

$G-7$

$B\flat-9$

$D\flat-7$

$B\flat$
 $G\flat$

C
 $D\flat$

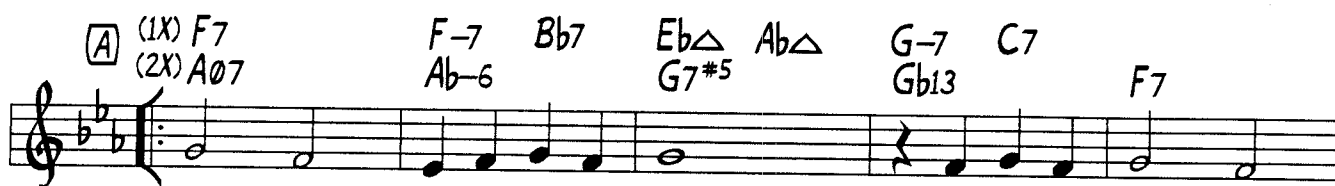
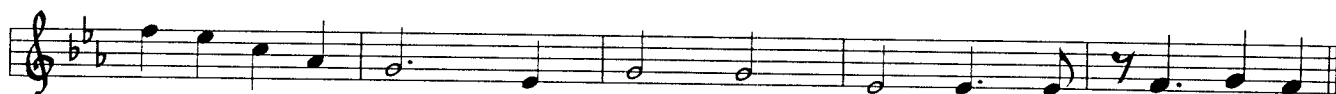
Detailed description: This section, titled 'SOLO CHANGES', shows three staves of music. The first staff has a $G-7$ chord. The second staff has an $F-7$ chord. The third staff has a $B\flat-9$ chord, a $D\flat-7$ chord, a $B\flat$ and $G\flat$ chord, and a C and $D\flat$ chord.

D.S. AL FINE AFTER LAST SOLO

BUT NOT FOR ME

GEORGE GERSWIN

HORN INTRO



BYE BYE BLACKBIRD

RAY HENDERSON

F Δ Eb7 D7
 [A] F Δ Bb Δ A-7 D7 G-7 C7 F Δ D-7
 A

Ab Δ 7 G-7 C7 (SOLOS) G-7 Ab-
 (MELODY) [B] G- G- Δ

A- Ab-
 G-7 C7 G-7 C7 F Δ

(SOLOS) C-7 F7 B-7 E7 Bb-7 Eb7 A-7 D7
 (MELODY) [C] F7 A Δ 7 D7 b9

G- Ab-7 Db7 G-7 C7 b9 [D] F Δ

Bb Δ A Δ 7 D7 b9 G-7 C7

F Δ G-7 C7

CANTALOUPE ISLAND

JAZZ-ROCK

HERBIE HANCOCK

INTRO F- ON CUE

(A) F-

Db7

D- (OR D7#9)

F-

CARAVAN

JUAN TIZOL & DUKE ELLINGTON

LATIN & JAZZ

[A] LATIN FEEL
C7 b9

C7 b9

C7 b9

F-

[B] SWING FEEL
F7

Bb7

Eb7

Ab7

G7 #9

[C] LATIN FEEL
C7 b9

C7 b9

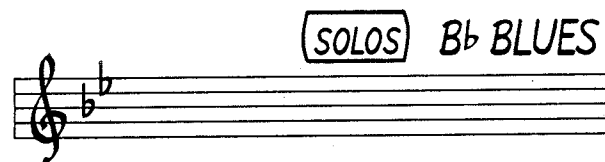
C7 b9

F-

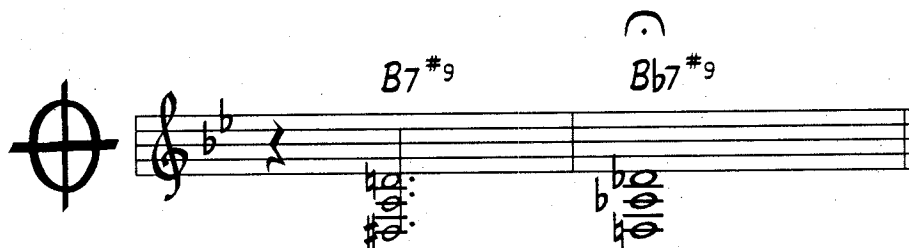
CEDAR'S BLUES

CEDAR WALTON

"TWO FEEL" ON MELODY



DC. AL CODA



CENTERPIECE

(KEESTER PARADE)

HARRY "SWEETS" EDISON

(A) Bb7 Eb7 Bb7

Bb7 Eb7 Bb7

Bb7 C-7 F7 Bb7

F7 (B) Bb7 Eb7 Bb7

Bb7 Eb7 Bb7

Bb7 C-7 F7 Bb7

F7 BLUES

CEORA

BOSSA NOVA

LEE MORGAN

Chord progression for Section A:

- Staff 1: $A\flat\Delta$, $B\flat-7$ $E\flat7$, $A\flat\Delta$, $E\flat-7$ $A\flat7$
- Staff 2: $D\flat\Delta$, $D\flat7$, $G7^{\#9}$, $C-7$, $F7^{\#9}$
- Staff 3: $B\flat-7$, $E\flat7$, $C-7$, $F7$
- Staff 4: $D-7$, $G7$, $C-7$, $F7$
- Staff 5: $B\flat-7$, $E\flat7$, $A\flat\Delta$ (Section B), $B\flat-7$, $E\flat7$
- Staff 6: $A\flat\Delta$, $E\flat-7$ $A\flat7$, $D\flat\Delta$, $D\flat7$, $G7^{\#9}$
- Staff 7: $C-7$, $F7^{\#9}$, $B\flat-7$, $E\flat7$
- Staff 8: $C\flat7$, $F7^{\#9}$, $B\flat-7$, $E\flat7$
- Staff 9: $A\flat\Delta$, $B\flat-7$, $E\flat7$

Section B starts at the beginning of Staff 5.

CHEROKEE

RAY NOBLE

UP TEMPO

A $Bb\Delta$ $F-7$ $Bb7$ $Eb\Delta$

B $C\#-7$ $F\#7$ $B\Delta$ $B-7$ $E7$

C $Bb\Delta$

(ALTERNATE) $Bb\Delta$ $Eb7$ $D-7$ $G7^{b9}$ $C7$ $Db7$
 (STANDARD) $Bb\Delta$ $C7$

$C-7$ $D\Delta7$ $G7^{b9}$ $Gb7^{*11}$ $F7_{ALT}$ $G7^{b9}$ $C-7$ $F7_{ALT}$ $F7$ $Bb\Delta$

$A\Delta$ $A-7$ $D7$ $G\Delta$

$G-7$ $C7$ $C-7$ $F7$ $Bb\Delta$

(ALTERNATE) $Bb\Delta$ $Eb7$
 (STANDARD) $Bb\Delta$

$F-7$ $Bb7$ $Eb\Delta$ $Ab7$

$D-7$ $G7$ $C7$ $Db7^{*11}$ $C7$ $C-7$ $F7$ $Bb\Delta$

CON ALMA

JOHN BIRKS "DIZZY" GILLESPIE

[A] $E\Delta$ $\overline{Ab7}$
 Eb $Db-7$ $B7$ $Bb7$ $E7$ $Eb\Delta$ $Eb-7$ $Ab7$

$Db\Delta$ $\overline{F7}$
 C $Bb-7$ $Ab7$ $G7$ $Db7$ $C\Delta$ $F\#-7$ $B7$ $C\Delta$ $J.=J$

[B] $C07$ $F7b9$ $F\#-7$ $B7$ $J.=J$

$E\Delta$ $F-7$ $Bb7$ $F\#-7$ $B7$

[C] $E\Delta$ $\overline{Ab7}$
 Eb $Db-7$ $B7$ $Bb7$ $E7$ $Eb\Delta$ $Eb-7$ $Ab7$

$Db\Delta$ $\overline{F7}$
 C $Bb-7$ $Ab7$ $G7$ $Db7$ $C\Delta$

CONFIRMATION

CHARLIE PARKER

Sheet music for the jazz standard "Confirmation" by Charlie Parker, written in 4/4 time and B-flat major. The score is organized into four systems, each containing two staves. Chord changes are indicated above the notes. Trills are marked with a triangle symbol (Δ), and triplets are indicated by a bracket with the number 3. The piece concludes with a double bar line and a circled 'X' (X).

System 1:

- Staff 1: [A] F Δ , E \emptyset 7, A7, D-7, G7
- Staff 2: C-7, F7, B \flat 7, A-7, D7

System 2:

- Staff 1: G7*11, G-7, C7, [B] F Δ
- Staff 2: E \emptyset 7, A7, D-7, G7, C-7, F7

System 3:

- Staff 1: B \flat 7, A-7, D7, G-7, C7
- Staff 2: F Δ , [C] C-7, F7

System 4:

- Staff 1: B \flat Δ , E \flat -7
- Staff 2: A \flat 7, D \flat Δ , G-7, C7

System 5:

- Staff 1: [D] F Δ , E \emptyset 7, A7, D-7, G7, C-7, F7
- Staff 2: B \flat 7, A-7, D7, G-7, C7, F Δ

CORNER POCKET

(UNTIL I MET YOU)

FREDDY GREENE

1. **(A)** C-7 F7 C-7 F7

2. D-7 G7 D-7 G7 C-7 F7 C-7 F7

3. 1 Bb6 D-7 G7 2 Bb6

4. **(B)** F-7 Bb7 F-7 Bb7 EbΔ

5. G-7 C7 G-7 C7 F7 C-7 F7

6. **(C)** C-7 F7 C-7 F7 D-7 G7 D-7 G7

7. C-7 F7 C-7 F7 Bb6 D-7 G7

COTTONTAIL

DUKE ELLINGTON

The musical score for "Cottontail" by Duke Ellington is written in B-flat major (two flats) and 4/4 time. It consists of seven staves of music. The first staff begins with a key signature change to B-flat major and a 4/4 time signature. The second staff continues the melody. The third staff features a first ending (marked '1') and a second ending (marked '2'). The fourth staff contains a repeat sign. The fifth staff continues the melody. The sixth staff features a key signature change to B-flat major and a 4/4 time signature. The seventh staff concludes the piece. Chords are indicated above the notes: Bb, C-7, F7, Bb, C-7, F7, Bb7, Eb7, Ab7, Bb, C-7, F7, Bb, D7, G7, C7, F7, Bb, C-7, F7, Bb7, Eb7, Ab7, Bb, Bb.

1 C-7 F7 2 Bb B D7

G7 C7

F7 Bb C-7 F7

Bb C-7 F7 Bb7 Eb7 Ab7

Bb Bb

DANCE CADAVEROUS

WAYNE SHORTER

[A] C-Δ Db-Δ D07

G7^{#9}₅ C-Δ Db-Δ

G- [B] AbΔ

Db7^{#9} CΔ

Gb07 Cb7^{#9}₅ B-
E

D07 G7^{b9} [C] C-Δ Db-Δ

D07 G7^{#9}₅ C-Δ

Bb-7 Eb^{b9} AbΔ⁺⁵

[D] D07 Db7^{#9}

CΔ Eb-

D07 DbΔ

DANCE OF THE INFIDELS

BUD POWELL

INTRO FAST



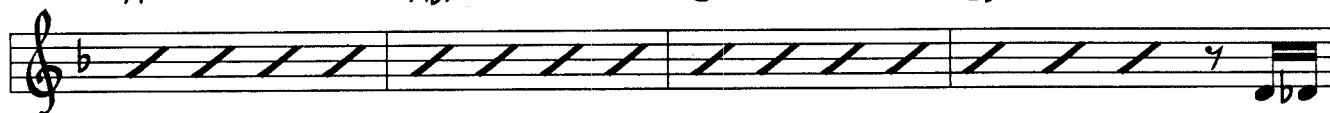
PIANO SOLO - SET TEMPO

A- (SLOWER)

Ab7

G-

Gb7



SOLOS ARE ON THE
12 BAR **(A)** SECTION

(A) F△

Bb-7 Eb7

A- 3

G-

F#-7

B7 3



F-7

Bb7

A-

Ab-



G-

Db-7

Gb7

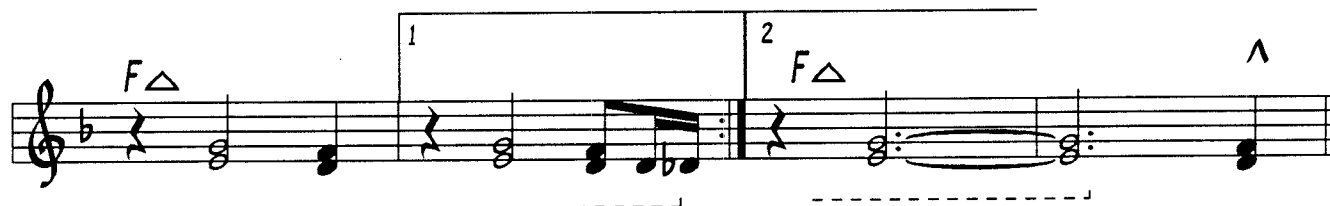
F△



"C" PEDAL

(TAG)

PLAY AFTER EACH HEAD
DO NOT PLAY DURING SOLO



DAYS OF WINE AND ROSES

HENRY MANCINI

A $F\Delta$ $E\flat 7^{*11}$ $A-7$ $D7^{*9}$

$G-$ $E\flat 7^{*11}$

$A-7$ $D-$ $G-$ $G-$ $\frac{G-}{F}$

$E\flat 7$ $A7^{*9}$ $D-7$ $G7$ $\frac{G-7}{C}$ $C7^{b9}$

B $F\Delta$ $E\flat 7^{*11}$ $A-7$ $D7^{*9}$

$G-$ $E\flat 7^{*11}$

$A-7$ $D-$ $\frac{D-}{C}$ $B\flat 7$ $E7^{*9}$

$A-$ $D-$ $G-7$ $C7$ $F\Delta$ $D7^{*9}$ $G-7$ $C7^{b9}$

DAYS OF WINE AND ROSES

HENRY MANCINI

TWO KEYS - CONCERT F & Ab

Sheet music for "Days of Wine and Roses" by Henry Mancini, featuring two keys: Concert F and Ab.

The music is written in 4/4 time and consists of two sections, A and B.

Section A (Concert F):

- Chords: F Δ , Eb7 \sharp 11, A-7, D7 \sharp 9, G-, Eb7 \sharp 11, A-7, D-, G-, G-, G-/F, E \flat 7, A7 \sharp 9, D-7, G7, G-7/C, Eb7 \flat 9.

Section B (Concert Ab):

- Chords: Ab Δ , Gb7 \sharp 11, C-7, F7 \sharp 9, Bb-, Gb7 \sharp 11, C-7, F-, F-/Eb, D \flat 7, G7 \sharp 9, C-, F-, Bb-7, Eb7, Ab Δ , C7 \flat 9.

DARN THAT DREAM

JIMMY VAN HEUSEN

[A] $G\Delta$ $Bb-7$ $Eb7$ $A-7$ $B7$ $E-$ $D\#$ $D7$ $\frac{D7}{C}$
 $B07$ $E7$ $A-7$ $F9$ $B-7$ $Bb-7$
¹ $A-7$ $D7$ $B-7$ $Bb7$ $A-7$ $D7$ ² $A-7$ $D13$ $F-7$ $Bb7$
[B] $Eb\Delta$ $C-7$ $F-7$ $Bb7$ $G-7$ $F\#-7$ $B7$
 $F-7$ $Bb7$ $Eb\Delta$ $C-7$ $A07$ $D7$ $G-$
 $A-7$ $D7$ $Bb-7$ $Eb7$ $A-9$ $D13$ **[C]** $G\Delta$ $Bb-7$ $Eb7$
 $A-7$ $B7$ $E-$ $D\#$ $D7$ $\frac{D7}{C}$ $B07$ $E7$
 $A-7$ $F9$ $B-7$ $Bb-7$ $A-7$ $D13$ $G\Delta$

DEARLY BELOVED

JEROME KERN

LATIN & JAZZ

[A] *LATIN FEEL*

D-7 *G* *D-7* *G* *G9* *G9*

D-7 *G* *D-7* *G* *G9* *G9* *FILL TO SWING*

SWING FEEL

[B] *C* Δ *F7* *E-7* *A7* *D-7* *G7*

E-7 *A-7* *E \flat -7* *A \flat 7* *FILL TO LATIN*

[C] *D-7* *G* *LATIN FEEL* *D-7* *G* *G9* *G9*

D-7 *G* *D-7* *G* *G9* *G9* *FILL TO SWING*

SWING FEEL

[D] *C* Δ *F7* *E-7* *A7* *D7* *E \flat 7*

D-7 *G7* *C* Δ *E-7* *A7 \sharp 9*

DON'T TAKE YOUR LOVE FROM ME

HENRY NEMO

[A] C Δ D-7 E-7 Eb7 D-7 G7 D-7 G7

D-7 G7 C Δ

[B] C Δ Eb7 D-7 A7 D-7

D-7 A7 D07 G7 C Ab7 G7

[C] C Δ D-7 E-7 Eb7 D-7 G7 D-7 G7

D-7 G7 C Δ G-7 C7

[D] F Δ Bb7 C Δ E07 A7 b9

D-7 G7 C Δ

DUKE ELLINGTON

DOXY

SONNY ROLLINS

SLOW TO MEDIUM SWING

Musical score for "DOXY" by Sonny Rollins. The score is written in B-flat major (two flats) and 4/4 time. It consists of four staves of music. The first staff begins with a key signature change from B-flat major to B-flat minor (three flats) and contains measures 1-4, marked with a first ending bracket and a repeat sign. The second staff contains measures 5-8, marked with a second ending bracket and a repeat sign. The third staff contains measures 9-12, marked with a third ending bracket and a repeat sign. The fourth staff contains measures 13-16, marked with a fourth ending bracket and a repeat sign. Chord progressions are indicated above the staff lines: (A) Bb7, Eb7, D7, G7, 1 C7, F7, Bb7, C7, F7, (B) Bb7, Bb7, Eb7, Eb7, D7, G7, C7, F7, Bb7.

ST. THOMAS

SONNY ROLLINS

Musical score for "ST. THOMAS" by Sonny Rollins. The score is written in B-flat major (two flats) and 4/4 time. It consists of three staves of music. The first staff contains measures 1-4, marked with a first ending bracket and a repeat sign. The second staff contains measures 5-8, marked with a second ending bracket and a repeat sign. The third staff contains measures 9-12, marked with a third ending bracket and a repeat sign. Chord progressions are indicated above the staff lines: (A) C9, F7, E-7, A7, D-7, G7, C9, (B) E07, Bb7 #11, A7 #9, Ab7 #11, D-7, G7, C9, C7/E, F, F#07, C/G, G7, C9.

DWELLINGS

BOB GILLIS

SLOW GROOVE - EVEN SIXTEENTHS

HEAD AND SOLO FORM A A B

A

E- Dsus4

SIMILE Dsus4 E-

1 2 B

A- A-/G F#11

D- D-/C Bb#11 G- G-/F Eb#11

Db#11 B#11

EDDA

WAYNE SHORTER

The musical score for "EDDA" by Wayne Shorter is written in 3/4 time and consists of seven staves of music. The key signature is one flat (B-flat).

Staff 1: Chords: G_9^6 , F_9^6 , G_9^6 , F_9^6 , G_9^6 (tr). Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

Staff 2: Chords: F_9^6 , G_9^6 , F_9^6 , F_Δ , E^- . Melody: Half note G4, half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.

Staff 3: Chords: F_Δ , E^- , F_Δ (tr), E^- , F_Δ . Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

Staff 4: Chords: E^- , $E_b\Delta$, $E_b\Delta$. Melody: Half note G4, half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.

Staff 5: Chords: $E_b\Delta$, $E_b\Delta$, $E07$ (D). Melody: Half note G4, half note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.

Staff 6: Chords: $A7^{b9}$, $E07$, $A7^{b9}$, $E07$, $A7^{b9}$. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

Staff 7: Chords: E_b-7 , A_b7 . Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4.

EL OTONÑO

STEFAN KARLSSON

LATIN

A-9 A-9/G FΔ E7+9

A-9 A-9/G F#ø7 B7

E-9 E-9/D C#-7 F#7 BΔ C-7 F7-9

BbΔ Dø7 G7 C-7 C sus7-9

C-7 C sus7-9 C-7 C sus7-9

C-11 Bø7 E7+9 CΔ A-7 A-7/G

F#ø7 F-7 Bb7 E-7 A7

D-7 Ab7+5 Gsus G7ALT CΔ Db/C

CΔ Db/C CΔ Db/C CΔ Bø7 E7-9

EPISTROPHY

THELONIOUS MONK & KENNY CLARKE

[A] Db7 D7 Db7 D7 Db7 D7 Db7 D7

Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

[B] Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

Db7 D7 Db7 D7 Db7 D7 Db7 D7

[C] F#-6 F#-6

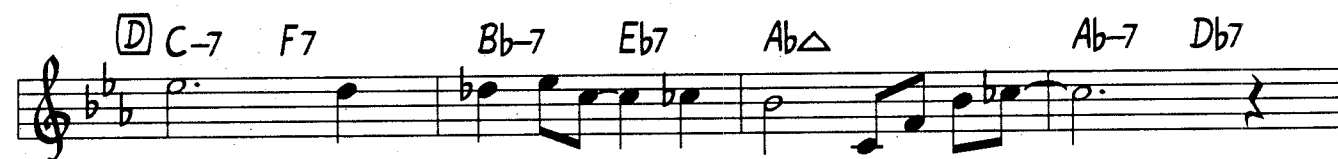
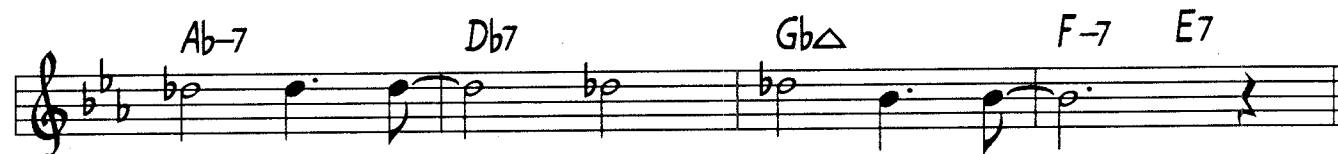
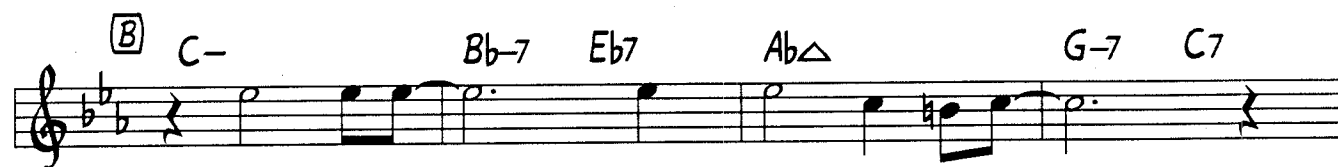
B7 Db7 D7

[D] Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

Db7 D7 Db7 D7 Db7 D7 Db7 D7

EVERYTHING I LOVE

COLE PORTER



FINGERS

THAD JONES

Sheet music for "FINGERS" by Thad Jones, featuring ten staves of music in 4/4 time, primarily in B-flat major. The music includes various chords and melodic lines, with sections A, B, C, and D marked.

Section A: Measures 1-8. Chords: BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7.

Section B: Measures 9-16. Chords: BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7, BbΔ.

Section C: Measures 17-24. Chords: D7, G7, C7, F7.

Section D: Measures 25-32. Chords: BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7, BbΔ.

FLINTSTONES

HOYT CURTAIN

(HANNAH - BARBERA)

The musical score for "Flintstones" is written in B-flat major (two flats) and 4/4 time. It consists of seven staves of music. The first staff begins with a key signature change to B-flat major and a 4/4 time signature. The music is marked with a repeat sign and a first ending bracket. The chords are Bb, C-7, F7, Bb, C-7, and F7. The second staff continues the melody with chords Bb7, Eb7, Ab7, and a first ending with Bb, C-7, and F7. The third staff has a second ending bracket with Bb and a section marked with a repeat sign and a second ending bracket with D7. The fourth staff has chords G7 and C7. The fifth staff has chords F7 and Bb, with a section marked with a repeat sign and a second ending bracket with C-7 and F7. The sixth staff has chords Bb, C-7, F7, Bb7, Eb7, and Ab7. The seventh staff has a Bb chord and ends with a double bar line.

Staff 1: Bb $C-7$ $F7$ Bb $C-7$ $F7$

Staff 2: $Bb7$ $Eb7$ $Ab7$ Bb $C-7$ $F7$

Staff 3: Bb $D7$

Staff 4: $G7$ $C7$

Staff 5: $F7$ Bb $C-7$ $F7$

Staff 6: Bb $C-7$ $F7$ $Bb7$ $Eb7$ $Ab7$

Staff 7: Bb

FLUGELIN' THE BLUES

CLARK TERRY

Musical score for "FLUGELIN' THE BLUES" by Clark Terry. The score is written in 4/4 time and B-flat major. It consists of three staves of music. The first staff has a key signature of one flat and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of three flats and a 4/4 time signature. The score includes various chords and a solo section.

Chords: Bb7, Eb7, Eo7, Bb7, Eb7, Eo7, Bb7, G7, C-7, F7, Bb7, F7, SOLOS, F7, Bb7, F7, Bb7 #11.

DC. AL CODA

COTÉ D' AZUR

CLARK TERRY

Musical score for "COTÉ D' AZUR" by Clark Terry. The score is written in 4/4 time and B-flat major. It consists of three staves of music. The first staff has a key signature of one flat and a 4/4 time signature. The second staff has a key signature of two flats and a 4/4 time signature. The third staff has a key signature of three flats and a 4/4 time signature. The score includes various chords and a solo section.

Chords: Bb-, Eb-, Bb-, C07, F7, Bb-, C07, F7.

FOOTPRINTS

WAYNE SHORTER

6/4 C-

F- C-

(STANDARD) Gb07 F7#11 E7#9 A7ALT C-

DbSUS Csus Bsus Bbsus Asus Absus GSus Gbsus

(ALTERNATE) Ab Db F# B E A D G

4 4

CORAL

KEITH JARRETT

C-7 F7 D/Bb BbΔ9 A07 D7b9

G-7 C7 CbΔ GbΔ/Bb Ab-7 CbΔ/Gb

GbΔ#11 Gbsus F-11 (D07 G7b9)

FOUR

MILES DAVIS

HORN INTRO

PLAY

F-9 E7^{#9}

[A] Eb Δ

Ab-7 Ab7 F-

Ab-7 Db7 G-7 Gb-7

F-7 Bb7¹ G-7 Gb-7

F-7 Bb7² G-7 Gb-7

F-7 Bb7 Eb Δ F-7 Bb7

END HERE ON
FINAL CHORUS

GENTLE RAIN

LUIZ BONFA

Musical score for "Gentle Rain" by Luiz Bonfá, featuring guitar chords and melody in 4/4 time.

Section A

Chords: A-7, B07, E7 b9, A-7, D7, G-7, C7 b9, F6.

Section B

Chords: F#07, B7 b9, E07, A7 b9, D07, B07, E7 b9, A-7, Bb7 #11.

Section C

Chords: A-7, D7, G-7, C7 b9, F6, C9, F6, E-7, A-.

GEORGIA ON MY MIND

HOAGY CARMICHAEL

Chords and notation for the first staff:

- Staff 1: $\text{F}\triangle$, $\text{E}\emptyset 7$, $\text{A}7^{\flat 9}$, $\text{D}-$, $\frac{\text{D}-}{\text{C}}$, $\text{B}\emptyset 7$, $\text{B}\flat-7\text{E}\flat 7$

Chords and notation for the second staff:

- Staff 2: $\text{A}-7$, $\text{D}7$, $\text{G}-7$, $\text{C}7$, $\text{A}-7$, $\text{D}7$, $\text{G}-7$, $\text{C}7^{\flat 9}_5$

Chords and notation for the third staff:

- Staff 3: $\text{G}-7$, $\text{C}7$, $\text{F}\triangle$, $\text{E}\emptyset 7$, $\text{A}7^{\sharp 9}$, $\text{D}-$, $\text{B}\flat 7$, $\text{A}7$

Chords and notation for the fourth staff:

- Staff 4: $\text{D}-$, $\text{D}-7$, $\text{G}7$, $\text{D}-$, $\frac{\text{D}-}{\text{C}\sharp}$, $\frac{\text{D}-}{\text{C}}$, $\text{B}\emptyset 7$, $\text{E}7^{\text{ALT}}$

Chords and notation for the fifth staff:

- Staff 5: $\text{A}-7$, $\text{D}7$, $\text{G}-7$, $\text{C}7$, $\text{F}\triangle$, $\text{E}\emptyset 7$, $\text{A}7^{\flat 9}$

Chords and notation for the sixth staff:

- Staff 6: $\text{D}-$, $\frac{\text{D}-}{\text{C}}$, $\text{B}\emptyset 7$, $\text{B}\flat-7\text{E}\flat 7$, $\text{A}-7$, $\text{D}7$, $\text{G}-7$, $\text{C}7$

Chords and notation for the seventh staff:

- Staff 7: $\text{F}\triangle$, $\text{G}-7$, $\text{C}7$

GIANT STEPS

JOHN COLTRANE

Chord progression for the main melody:

- Staff 1: B Δ , D7, G Δ , Bb7, Eb Δ , A-7, D7
- Staff 2: G Δ , Bb7, Eb Δ , F#7, B Δ , F-7, Bb7
- Staff 3: Eb Δ , A-7, D7, G Δ , C#-7, F#7
- Staff 4: B Δ , F-7, Bb7, Eb Δ , C#-7, F#7

SOLOS

DC. AL CODA

Chord progression for the coda:

- F-7, Bb7, Eb Δ

THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

BOSSA NOVA

ANTONIO CARLOS JOBIM

Sheet music for "The Girl from Ipanema" (Garôta de Ipanema) by Antonio Carlos Jobim, in 4/4 time, key of B-flat major.

Section A:

- Chords: F Δ , G7, G-7, Gb7, F Δ , Gb7, F Δ .
- First ending: Gb7.
- Second ending: F Δ .

Section B:

- Chords: Gb Δ , B7 \sharp 11, F \sharp -, A-7/D, D7, G-, Bb-/Eb, Eb7, A-3, D7 \sharp 9, G-3, C7 \sharp 9.
- Triplet markings are present over several measures.

Section C:

- Chords: F Δ , G7, G-7, Gb7, F Δ , Gb7.

GIVE THANKS

STEFAN KARLSSON

ROCK/BALLAD

INTRO

A C-11 C-11 Bb E A Ab^{o7} G-7 Gb^{o7}

F-7 Bb7 B^{o7} C-7 Bb E A Ab^{o7}

G-7 C7⁺⁹ Bb-7 Eb7 **B** Ab^Δ

E A Ab^{o7} F-7 C7 F-7 Bb7 B^{o7}

C-11 C-11 Bb E A Ab^{o7} G-7 C-7 F-7 Bb7

Eb6 Bbsus (B^{o7})

GOT EYES FOR YOU

BOSSA NOVA

BOB MONTGOMERY

The musical score is written in 4/4 time and consists of six staves of music. The key signature has two flats (Bb and Eb). The score includes various guitar chords and melodic lines.

Staff 1: Chord **(A) EbΔ** is written above the first measure. Chord **AbΔ** is written above the fifth measure.

Staff 2: Chord **G-7** is written above the first measure. Chord **C7 b9** is written above the third measure. Chord **F-7** is written above the fifth measure. Chord **Bb7 b9** is written above the sixth measure, with a first ending bracket labeled **1** above it.

Staff 3: Chord **G7 b9** is written above the first measure, with a second ending bracket labeled **2** above it. Chord **(B) CΔ** is written above the third measure. Chord **FΔ** is written above the sixth measure, with a triplet bracket labeled **3** above it.

Staff 4: Chord **D-7** is written above the first measure. Chord **G9** is written above the second measure. Chord **E-7** is written above the third measure. Chord **A-7** is written above the fourth measure. Chord **FΔ** is written above the fifth measure.

Staff 5: Chord **E-7** is written above the first measure. Chord **(C) EbΔ** is written above the third measure. Chord **AbΔ** is written above the fourth measure. Chord **F-7** is written above the sixth measure, with a triplet bracket labeled **3** above it.

Staff 6: Chord **Bb7 b9** is written above the first measure. Chord **EbΔ** is written above the second measure. Chord **F-7** is written above the fourth measure. Chord **Bb7 b9** is written above the sixth measure.

GROOVIN' HIGH

JOHN BIRKS "DIZZY" GILLESPIE

HORN INTRO



HAPPY GO LUCKY LOCAL

(NIGHT TRAIN)

BLUES SHUFFLE

DUKE ELLINGTON

The musical score is written in treble clef, Bb major (two flats), and 4/4 time. It consists of two main sections, A and B, and a final ending.

Section A: This section is marked with a circled 'A' and a Bb7 chord. It spans the first three staves. The first staff begins with a 4-measure rest, followed by a melodic line. The second and third staves continue the melody with various chord changes: Eb7, Bb7, and F7.

Section B: This section is marked with a circled 'B' and a Bb7 chord. It spans the next three staves. The melody continues with a consistent rhythmic pattern, primarily using Eb7 and Bb7 chords.

Final Ending: The final ending is marked with a circled 'C' and a Bb7 chord. It spans the last staff. The melody concludes with a final chord of Bb7 and a sharp sign indicating the end of the piece.

Chord Changes: The chords are indicated above the staff: Bb7, Eb7, Bb7, F7, Bb7, Eb7, Bb7, Bb7, Eb7, Bb7, Eb7, Bb7, and Bb7.

Other Markings: The score includes a 'FINAL X ONLY' marking above the final ending and a 'FINE' marking at the end of the piece.

HAPPY GO LUCKY LOCAL

(NIGHT TRAIN)



SOLOS Bb BLUES

DC. AL FINE

HAVE YOU MET MISS JONES

RICHARD RODGERS

Chord progression for "Have You Met Miss Jones" (Richard Rodgers).

Key: B-flat major (3 flats). Time signature: 4/4.

Section A:

- Chords: F Δ , B \flat 7, A-7, D7 \flat 9, G-7, C7, A-
- Measure 1: D-
- Measure 2: 1. A \flat -7, D \flat 7, G-7, C7
- Measure 3: 2. C-7, F7

Section B:

- Chords: B \flat Δ , A7 ALT , A \flat -7, D \flat 7, G \flat Δ , F7 ALT , E-7, A7
- Measure 1: D Δ
- Measure 2: A \flat -7, D \flat 7, G \flat Δ
- Measure 3: G-7, C7

Section C:

- Chords: F Δ , B \flat 7, A-7, D7 \flat 9, G-7, B \flat 7, B \flat 7, A-7, D7
- Measure 1: G-7, C7, F Δ
- Measure 2: G-7, C7

HERE'S THAT RAINY DAY

JIMMY VAN HEUSEN

BOSSA NOVA

Sheet music for "HERE'S THAT RAINY DAY" by Jimmy Van Heusen, featuring Bossa Nova style chords and notation.

Section A

Chords: G Δ , Gb7_{ALT}, F-7, Bb7, Eb Δ , Ab Δ

Section B

Chords: C-7, F7, Bb Δ , Eb Δ

Section C

Chords: G Δ , Gb7_{ALT}, F-7, Bb7, Eb Δ , Ab Δ

Section D

Chords: C Δ , A-7, D7, B-7, E-7, A7*11, Bb7

The music is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The notation includes various chord symbols (triangles for major, flat symbols for minor or altered) and melodic lines with notes and rests.

HIDE AND SEEK

BOB GILLIS

RHYTHM SECTION VAMP 7 EVEN EIGHTHS - BROKEN TIME

F PHRYGIAN

7

(A)

F PHRYGIAN

D
F7

Bb-11 Absus4 C#-11 Bsus4 Bb-11

F PHRYGIAN

D
F7

Bb-11 Absus4 C#-11 Bsus4

HIDE AND SEEK

(♪ FOR ENDING)

HIGH FLY

RANDY WESTON

Musical score for "HIGH FLY" by Randy Weston, featuring various chords and melodic lines in 4/4 time.

Section A:

- Chords: D-, G7, C-7, F7, E-7, A7, D-7, G7, (SOLOS) Db-7, Gb7, C-7, F7, (HEAD) C-7, F7.
- Melodic lines include triplets and eighth notes.

Section B:

- Chords: Bb7, B7, D07, G7#9, C07, F7b9, D-, G7b9, C07, F7b9, E-, A7, Eb-, Ab7.
- Melodic lines include eighth notes and triplets.

Section C:

- Chords: D-, G7, C-7, F7, E-7, A7, D-7, G7, (SOLOS) Db-7, Gb7, C-7, F7, (HEAD) C-7, F7.
- Melodic lines include triplets and eighth notes.

Section D:

- Chords: Bb6, B7.
- Melodic lines include eighth notes.

HIGH LIFE

SOUTH AFRICAN
(CALYPSO LIKE)

JEFF JENKINS

[A] C PEDAL

B \flat F C

1 2

[B] B \flat 7 $^{\#}11$ A- A \flat 7 $^{\#}11$ Gsus4

G \flat 7 F-7 C E F D C

[C]

[D] C PEDAL

B \flat F

C

SOLOS ON [A] [A] [B] [B]

PLAY [C] [D] BETWEEN SOLOS

HONEYSUCKLE ROSE

FATS WALLER

NOTE: IF OPTIONAL MELODY AT (C) IS NOT DESIRED, USE ORIGINAL MELODY AT (A)

I CAN'T GET STARTED

VERNON DUKE

BALLAD

Chords and musical notation for "I CAN'T GET STARTED":

Staff 1: $F\sharp 07$ $B7$ $E-7$ $A7$ $D-7$ $G7$

Staff 2: $B-7$ $E7$ $Bb-7$ $Eb7$ $A-7$ $D7$ $Ab-7$ $Db7$ $C\Delta$ $A-7$

Staff 3: $D-7$ $G7^{b9}$ $E07$ $A7^{*9}$ $D-7$ $G7$

Staff 4: $C\Delta$ $Bb7$ $C\Delta$ $E-7$ $A7$ $E-7$ $A7$

Staff 5: $D\Delta$ $G\Delta 9$ $F\sharp-7$ $B7$ $E-7$ $A7$ $D-7$ $G7$ $D-7$ $G7$

Staff 6: $E-7$ $A7$ $D-7$ $G7$ $F\sharp 07$ $B7$ $E-7$ $A7$ $C\Delta$ $A-7$

Staff 7: $D-7$ $G7$ $B-7$ $E7$ $Bb-7$ $Eb7$ $A-7$ $D7$ $Ab-7$ $Db7$

Staff 8: $C\Delta$ $A7^{b9}_{5}$ $D-7$ $G7$ $C\Delta$ $D-7$ $G7$

I FALL IN LOVE TOO EASILY

JULE STYNE

[A] F-7 Bb7 Eb Δ D \emptyset 7 G7^{b9} C-7

D \emptyset 7 G7^{b9} C-7 D7 Ab7^{#11} G7

[B] A \emptyset 7 D7^{b9} G7 G-7 C7 F-7 C7

F-7 Bb9 Db7^{#11} C7 F-7 Bb13 Eb⁶₉

SQUIRREL

TADD DAMERON

F7 Bb7 F7

Bb7 F7

G-7 C7 F7

I LOVE YOU

COLE PORTER

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (Bb). The score is divided into seven staves, each containing musical notation and chord symbols. Section markers are enclosed in boxes: [A], [B], [C], and [D].

Staff 1: Chords: [A] G07, C7^{b9}, FΔ, BbΔ, A-7, D7^{#9}.

Staff 2: Chords: G-7, C7, FΔ, BbΔ, A07, D7, [B] G07.

Staff 3: Chords: C7^{b9}, FΔ, B07, E7^{#9}, AΔ, F#-7, B-7, E7.

Staff 4: Chords: AΔ, A-7, D7, [C] G-7, C7, FΔ.

Staff 5: Chords: A07, D7^{#9}, G-7, C7^{b9}.

Staff 6: Chords: [D] G07, C7^{b9}, A07, D7^{#9}, G7.

Staff 7: Chords: G-7, C7, FΔ, BbΔ, A-7, D7.

I MEAN YOU

SOLOS

AFTER FINAL SOLO
D.S. AL FINE

I REMEMBER YOU

VICTOR SCHERTZINGER

HORN INTRO



I REMEMBER YOU

I'LL CLOSE MY EYES

BILLY REID

4/4

Chords: $F\Delta$, $E-7$, $A7$, $D-7$, $G7$, $C-7$, $F7$, $Bb\Delta$, $Eb7$, $F\Delta$ (1), $B07$, $E7^{b9}$, $A-7$, $Ab07$, $G-7$, $G\flat7$ (C), $A07$ (2), $D7^{b9}$, $G7$, $G-7$, $C7$, F_9^6

I'LL REMEMBER APRIL

DON RAYE, GENE DE PAUL, PAT JOHNSON

LATIN & JAZZ

[A] LATIN FEEL
G△

SWING FEEL
A07 D7#9 B07 E7#9

A-7 D7 G△ **[B] C-7 F7**

Bb△ C-7 F7 Bb△

A-7 D7#9 G△ F#-7 B7 3

LATIN FEEL
E△ A-7 D7 **[C] G△**

SWING FEEL
A07 D7#9

B07 E7#9 A-7 D7 G△

I'M AN OLD COWHAND

JOHNNY MERCER

4/4

A F-7 Bb7 EbΔ Ab7

G-7 C7#9 F-7 Bb7 EbΔ

D07 G7ALT **B** C-7 G-7 C-7

G-7 C-7 G-7 C7#9 F-7 Bb7

EbΔ C7#9 F-7 Bb7 ¹ EbΔ ² EbΔ

I'M OLD FASHIONED

JEROME KERN

[A] F Δ D-7 G-7 C7^{b9} F Δ D-7 G-7 C7^{b9}

F Δ F Δ D-7 E \emptyset 7 A7^{#9}

[B] D-11 G7^{#11} D-11 G7^{#11}

G-7 A7^{#9} D-7 G7^{b9} G-7 C7^{b9}

[C] F Δ D-7 G-7 C7 F Δ D-7 B \emptyset 7 E7^{#9}

A Δ B-7 C \sharp -7 D Δ E7 F \sharp \emptyset 7 G-7 C7^{b9}

[D] F Δ D-7 G-7 C7 F Δ D-7 G-7 C7

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

A-7 A \flat 7 G-7 C7 F Δ G-7 C7

I'VE GOT A CRUSH ON YOU

GEORGE GERSHWIN

Chord symbols and musical notation for "I've Got a Crush on You":

Staff 1: [A] D-7, Db7, C-7, F7, D-7, Db7

Staff 2: C-7, F7, BbΔ, G-7, C7, G-7, C7

Staff 3: C-7, F7, [B] D-7, Db7, C-7, F7, D-7, Db7

Staff 4: C-7, Eb-7, Ab7, D-7, G-7, C7, Bb/F, G-7

Staff 5: C7, F7, BbΔ

I'VE GOT RHYTHM

GEORGE GERSHWIN

4/4

A B \flat C-7 F7 B \flat C-7 F7

B \flat 7 E \flat 7 A \flat 7 ¹ B \flat C-7 F7

² B \flat **B** D7

G7 C7

F7 **C** B \flat C-7 F7

B \flat C-7 F7 B \flat 7 E \flat 7 A \flat 7

B \flat C-7 F7

I'VE NEVER BEEN IN LOVE BEFORE

FRANK LOESSER

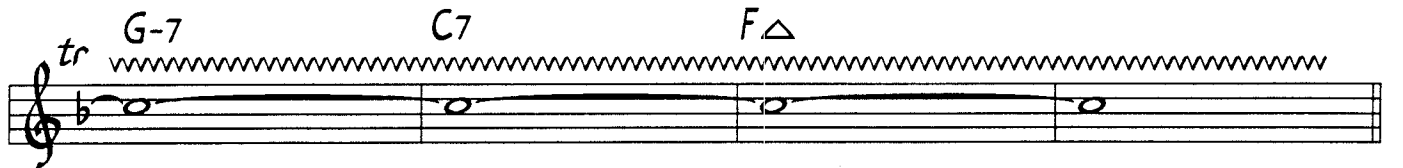
Chords: BbΔ, G-7, C-7, F7, BbΔ, Eb7, D-7, G7 b9, C-7, F7, BbΔ, C-7, F7, F-7, Bb7 b9, EbΔ, C-7, F7, BbΔ, A-7, D7, G-7, Eb7, A7 b9, DΔ, C-7, F7, BbΔ, G-7, C-7, F7, BbΔ, Eb7, D-7, G7 b9, C-7, F7, BbΔ, C-7, F7.

Repeat sign: 1. C-7 F7 2. F-7 Bb7 b9 [B] EbΔ C-7 F7

IN AND OUT

BOB MONTGOMERY

UP TEMPO



IN A MELLOW TONE

DUKE ELLINGTON

(TOMMY FLANAGAN) F#-9 B7 E7 A7ALT D7ALT G7b9
(TRADITIONAL) (A) Bb7 Eb7 AbΔ

C7ALT F7ALT Bb-7 Eb7 Eb-7
AbΔ Eb-7 Ab7 DbΔ

Ab7 DbΔ (B) DbΔ Db-7 Gb7 C7
DbΔ AbΔ

F7ALT F7 Bb7 Eb7 Bb-7
F7 Eb7 Bb-7

Eb7 D7ALT Db7#9 C7ALT
(C) Bb7 Eb7 AbΔ

B7 Bb-7 A7 Eb-7
AbΔ Eb-7 Ab7 DbΔ

Ab7 G7ALT AbΔ
DbΔ Dø7

(D) DbΔ

F7 Bb7 Eb7 D7#11 AbΔ G7 Gb7 F7

IN A SENTIMENTAL MOOD

DUKE ELLINGTON

Staff 1: [A] D- D-Δ D-7 G7 G- G-Δ
Staff 2: G-7 C7 D-7 A-7 D7 G-7 C7
Staff 3: 1 FΔ9 2 FΔ Eb-7 Ab7 [B] DbΔ Bb-7 Eb-7 Ab7
Staff 4: DbΔ Bb7 Eb7 Ab7 DbΔ Bb-7 Eb-7 Ab7
Staff 5: G-7 C7 BREAK [C] B07 Bb-13 A-7 Ab07
Staff 6: G- G-Δ G-7 C7 B07 D-7 Eb7 Bb A-7 D7
Staff 7: G-7 C7 F9

IN WALKED BUD

THELONIOUS MONK

1 $Ab6$ $C7\#9$ 2 $Ab6$ $Bb7$ $Eb7$ $Ab6$ $Bb7$ $Eb7\#11$ $Ab6$

1 $Ab6$ $C7\#9$ 2 $Ab6$ $Bb7$ $Eb7$ $Ab6$ $Bb7$ $Eb7\#11$

$Db7$ $F-7$ $Bb7$ $Eb7$ $Ab6$ $Bb7$ $Eb7\#11$

$Ab6$

INVITATION

BRONISLAU KAPER

(A) LATIN FEEL

C- F7 Bb7*11 **(B) Eb-** Eb- Ab7 Db7*11

SWING FEEL

FILL TO SWING **(C) C#-7** F#7 F#7*9 B-Δ B-7 E7 E7*9 A-Δ **(D) A-7** D7 D7*9 G-Δ E07 A7ALT

LATIN FEEL

D7*9 G7*9 **FILL TO LATIN** **(E) C-** C- C- C- F7 Bb7*11

(F) Eb- B7*11 F7ALT Bb7*9 Eb-Δ D7*9 G7*9

IT'S YOU OR NO ONE

JULE STYNE

HORN INTRO

Two staves of music in 4/4 time, key of Bb. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music consists of eighth and quarter notes. Above the second staff, the word "PLAY" is written, followed by the chords Bb-7, A-7, and D7.

First staff of section A, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords G-7, C7, FΔ, Bb7, A-7, D7, G-7, and C7 are written.

Second staff of section B, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords FΔ, Bb-7, Eb7, AbΔ, and G7 are written.

Third staff of section C, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords CΔ, D-7, G7, CΔ, A-7, D7, G-7, and C7 are written.

Fourth staff of section D, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords FΔ, D7, G-7, C7, C-7, and F7 are written.

Fifth staff of section E, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords Bø7, E7ALT, Bb-7, Eb7, A-7, D7, Ab-7, Db7, G-7, and C7 are written.

Sixth staff of the SOLOS section, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chord FΔ is written. The word "SOLOS" is written in a box above the staff.

D.S. [A] AL CODA

Seventh staff of the final section, starting with a treble clef and key signature of one flat. The music is in 4/4 time. Above the staff, the chords Ab-7, Db7, G-7, C7, and F are written.

JAMMIN' AT THE JAZZWORKS

BOB MONTGOMERY

[A]

HORNS

RHYTHM

Bb7

F7

[B]

Bb7

F7

[C]

Eb7 Bb7 C-7

⊕ SOLOS

F7 Bb7 F7 FILL Bb BLUES

DC. AL CODA

⊕

JEANNINE

DUKE PEARSON

Ab- Ab- Ab- F#-7 B7 EΔ A7#11 Bb-7 Eb7 1 AbΔ 2 AbΔ 3 Eb-7 Ab7 Bb7 DbΔ G-7 C7 FΔ FΔ 3 F-7 3 Bb7 Bb-7 Eb7 C Ab- Ab- Ab- F#-7 B7 EΔ A7#11 Bb-7 Eb7 AbΔ

JIVE AT FIVE

HARRY EDISON & WILLIAM BASIE

"SWEETS" & "COUNT"



CLIFFORD BROWN

PLAY

G-7 Gb7

(A) FΔ

G-7 C7

FΔ Bb-7 Eb7 A-7 D7#9

G-7 C7 FΔ Ab-7 Db7

(B) GbΔ Ab-7 Db7 GbΔ

B-7 E7 Bb-7 Eb7#9 Ab-7 Db7

GbΔ A-7 D7

(C) GΔ

JOY SPRING

Main musical score for 'JOY SPRING' in B-flat major, 4/4 time. The score consists of five staves of music. Chord symbols are placed above the notes: G-7, C7, FΔ, F-7, Bb7, EbΔ, Ab-7, Db7, GbΔ, G-7, C7, FΔ, Bb-7, Eb7, A-7, D7*9, G-7, C7, FΔ, G-7, C7. There are two triplet markings (3) under the notes on the second and fourth staves.

SOLOS

D.S. AL CODA

Solo section musical score. It begins with a Coda symbol (a circle with a cross). The first staff has chord symbols A-7, D7*9, G-7, and C7. The second staff has chord symbols A-7, D7*9, G-7, C7, F, and a final A-7. The section ends with a double bar line.

JUST AROUND THE CORNER

JOHN MC NEIL

UP BLUES

The musical score is written for guitar and consists of five staves. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The first staff begins with a 4-measure rest, followed by a melodic line with chords B7, Bb7, Ab7, and A7. The second staff continues the melody with chords B7, Bb7, and Eb7. The third staff features a more complex melodic line with chords F7, Gb7, and Ab7. The fourth staff shows a melodic line with chords E-7 and A, and includes a double bar line with first and second endings. The fifth staff is a rhythm section with chords E-7 and A, and includes a double bar line with first and second endings. The word "RHYTHM" is written above the first measure of the fifth staff.

KILLER JOE

BENNY GOLSON

Musical score for "Killer Joe" by Benny Golson, featuring chord progressions and melodic lines in 4/4 time.

Section A:

- Chord progression: C7, Bb7, C7, Bb7
- Melodic line: Treble clef, 4/4 time. The melody consists of eighth and quarter notes, with a repeat sign at the beginning.

Section B:

- Chord progression: E07, A7 b9, Eb-7, Ab7
- Melodic line: Treble clef, 4/4 time. The melody consists of half notes and quarter notes.

Section C:

- Chord progression: A7, Ab7, E-7, A7
- Melodic line: Treble clef, 4/4 time. The melody consists of half notes and quarter notes.

Section D:

- Chord progression: C7, Bb7, C7, Bb7
- Melodic line: Treble clef, 4/4 time. The melody consists of eighth and quarter notes, with a repeat sign at the beginning.

Section E:

- Chord progression: C7, Bb7, C7, Bb7
- Melodic line: Treble clef, 4/4 time. The melody consists of eighth and quarter notes.

LADY BIRD

TAD DAMERON

Musical score for "Lady Bird" by Tad Dameron, 4/4 time signature. The score consists of four staves. The first staff has a C major triad (CΔ) and an F-7 chord. The second staff has a C major triad (CΔ), a Bb-7 chord, and an Eb7 chord. The third staff has an AbΔ chord, an A-7 chord, and a D7 chord. The fourth staff has a D-7 chord, a G7 chord, an E-7 chord, an Eb7 chord, an AbΔ chord, and a Db7 chord. The piece ends with a double bar line.

LITTLE BOAT

(O BARQUINO)

ROBERTO MENESCAL

Musical score for "Little Boat" by Roberto Menescal, 4/4 time signature. The score consists of four staves. The first staff has a BbΔ chord, an E-7 chord, and an A7 chord. The second staff has an AbΔ chord, a D-7 chord, and a G7 chord. The third staff has a GbΔ chord, a C-7 chord, and an F7 chord. The fourth staff has a D-7 chord, a G7b9 chord, a C-7 chord, and an F7b9 chord. The piece ends with a double bar line.

LAND OF MAKE BELIEVE

CHUCK MANGIONE

SAMBA

(A) $Bb\Delta$ $C-7/Bb$

$C-7/Bb$ $Bb\Delta$ $C-7/Bb$

$Bb\Delta$

1 2 (B) $Eb\Delta$

$D-7$

$Db\Delta$

$C-7$ (C) $Bb\Delta$

$C-7/Bb$ $Bb\Delta$

$C-7/Bb$

$Bb\Delta$

LAURA

DAVID RASKIN

[A] A-9 D7^{b9} G^Δ C7 B-7 E7 A-7 D7 G^Δ

G-9 C7^{b9} F^Δ Bb7 A-7 D7 G-7 C7 F^Δ

[B] F-7 Bb7^{b9} Eb^Δ C-7 A07 D7^{b9} G^Δ B-7 E7^{b9}

[C] A-9 D7^{b9} G^Δ C7 B-7 E7 A-7 D7 G^Δ

G-9 C7^{b9} F^Δ Bb7 A-7 D7 G-7 C7 F^Δ

[D] F-7 G7^{b9} C^Δ D7 Eb-7 Ab7^{b9} D-7 G9

TO SOLOS C⁶ B-7 E7^{b9}

TO ENDING F#07 B7^{b9} E07 A7^{#9} D-7 Db^Δ C^Δ

LET'S EAT

STEVE SWALLOW

MED. FAST LATIN

LIKE NO OTHER

BOB GILLIS

LOOSE LATIN FEEL
(PSEUDO-CALYPSO)

Chord symbols: D Δ , B7, B \flat 7, E \flat Δ , C7 \sharp 9, F $-$, F \sharp 7, B7, Esus4, C \sharp 7, C7, F Δ , D7 \sharp 9, G $-$, G $-$ 7/F, E07, A7 \sharp 9, D Δ , A7, F \sharp 7 \flat 9/A \sharp , B $-$, B $-$ /A, G \sharp 07, C7 \sharp 9, F \sharp , A7, D Δ , C7 \sharp 11, B7, B \flat 7, E07, A7 TO ENDING ONLY.

ENDING ONLY

Chord symbols: D Δ , C7 \sharp 11, B7, E7, C \sharp 7 \sharp 9.

RITARD

LIMEHOUSE BLUES

PHILLIP BRAHAM

Sheet music for **LIMEHOUSE BLUES** by Phillip Braham, featuring 12 measures of music in 4/4 time, organized into four systems (A, B, C, D) with various chord changes.

System A:

- Measure 1: $\text{Db}7$
- Measure 2: $(\text{D}7)$
- Measure 3: $\text{Db}7$
- Measure 4: $\text{Bb}7$
- Measure 5: $(\text{B}7)$
- Measure 6: $\text{Bb}7$
- Measure 7: $\text{Ab}\Delta$
- Measure 8: $\text{Db}\Delta$
- Measure 9: $\text{G}-7$ $\text{C}7$
- Measure 10: $\text{F}-6$
- Measure 11: $\text{Bb}7$
- Measure 12: $\text{Eb}7$

System B:

- Measure 1: $\text{Bb}7$
- Measure 2: $(\text{B}7)$
- Measure 3: $\text{Bb}7$
- Measure 4: $\text{Db}-7$ $\text{Gb}7$
- Measure 5: $\text{Ab}7$
- Measure 6: $\text{G}7$
- Measure 7: $\text{Gb}7$
- Measure 8: $\text{F}7$
- Measure 9: $\text{Bb}-7$
- Measure 10: $\text{Bb}-7$
- Measure 11: $\text{Eb}7$
- Measure 12: $\text{Ab}7$

System C:

- Measure 1: $\text{Bb}7$
- Measure 2: $(\text{B}7)$
- Measure 3: $\text{Bb}7$
- Measure 4: $\text{Db}-7$ $\text{Gb}7$
- Measure 5: $\text{Ab}7$
- Measure 6: $\text{G}7$
- Measure 7: $\text{Gb}7$
- Measure 8: $\text{F}7$
- Measure 9: $\text{Bb}-7$
- Measure 10: $\text{Bb}-7$
- Measure 11: $\text{Eb}7$
- Measure 12: $\text{Ab}7$

System D:

- Measure 1: $\text{Bb}7$
- Measure 2: $(\text{B}7)$
- Measure 3: $\text{Bb}7$
- Measure 4: $\text{Db}-7$ $\text{Gb}7$
- Measure 5: $\text{Ab}7$
- Measure 6: $\text{G}7$
- Measure 7: $\text{Gb}7$
- Measure 8: $\text{F}7$
- Measure 9: $\text{Bb}-7$
- Measure 10: $\text{Bb}-7$
- Measure 11: $\text{Eb}7$
- Measure 12: $\text{Ab}7$

LITTLE SUNFLOWER

FREDDIE HUBBARD

(A) D-

1 2

(B) Eb△

1 2

HEAD - (A) (A) (B) (B) (A) (A) SOLOS - (A) (A) (B) (B)

PFRANCING

MILES DAVIS

3 F7 3 3 3

3 Bb7 3 3 3 F7 3

3 Ab7 3 Db7 3 C7#9 3 F7 3

1 F7 3 2 F7

SOLOS ON "F" BLUES

LOCOMOTION

JOHN COLTRANE

Sheet music for "LOCOMOTION" by John Coltrane, featuring a 4/4 time signature and a key signature of two flats (Bb and Eb).

The music is organized into measures across eight staves. Chord symbols are indicated above the staff lines.

Staff 1: Measure 1 contains a whole rest. Measure 2 is marked with a boxed **(A)** and **Bb7**. The staff contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4.

Staff 2: Measure 1 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 2 is marked with **Eb7**. Measure 3 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 4 is marked with **Bb7**.

Staff 3: Measure 1 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 2 is marked with **C-7**. Measure 3 is marked with **F7**. Measure 4 is marked with **Bb7**.

Staff 4: Measure 1 is marked with **1 C-7 F7**. Measure 2 is marked with **2 Bb7**. Measure 3 is marked with a boxed **(B)** and **Ab7**. Measure 4 is marked with **Ab7**.

Staff 5: Measure 1 is marked with **G7**. Measure 2 is marked with **G7**. Measure 3 is marked with **G7**. Measure 4 is marked with **G7**.

Staff 6: Measure 1 is marked with **F7**. Measure 2 is marked with a boxed **(C)** and **Bb7**. Measure 3 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 4 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4.

Staff 7: Measure 1 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 2 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 3 is marked with **Eb7**. Measure 4 is marked with **Eb7**.

Staff 8: Measure 1 is marked with **Bb7**. Measure 2 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 3 is marked with **C-7**. Measure 4 is marked with **F7**.

Staff 9: Measure 1 is marked with **Bb7**. Measure 2 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 3 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4. Measure 4 contains a melodic line starting on Bb4, moving to Eb5, then Bb5, and ending on Bb4.

LONG AGO AND FAR AWAY

JEROME KERN

Musical score for "Long Ago and Far Away" by Jerome Kern, featuring guitar chords and melody in 4/4 time.

Chord Progressions:

- Section A:** F△ D-7 G-7 C7 F△ D-7 G-7 C7 F△ D-7
- Section B:** G-7 C7 A-7 D7 G-7 C7 Ab△ F-7 Bb-7 Eb7
- Section C:** Ab△ D-7 G7 C△ A-7 D7^{#9} G-7
- Section D:** C7 F△ D-7 G-7 C7 F△ D-7 G-7 C7
- Section E:** F△ D-7 G-7 C7 A-7 D7 G-7 C7 C-7
- Section F:** F7 Bb△ Eb7 A-7 D7 G-7 C7
- Section G:** F△ G-7 C7

The score is written in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with some measures containing rests. The guitar chords are indicated above the staff.

LOVE FOR SALE

CHOOSE CHORDS IN OR OUT OF
PARENTHESIS BEFORE STARTING.

COLE PORTER

LATIN FEEL (A)

$E_b\Delta$ (OR E_b7) B_b- (OR B_b7) $E_b\Delta$ (OR E_b7)

B_b- (OR B_b7) E_b-7 A_b7

$D_b\Delta$ G_b7 $C\emptyset7$ $F7^{*9}$ B_b-

SWING FEEL

$B_b\Delta$ (OR B_b-) $F-7$ B_b7 **(B)** E_b-7 A_b7^{b9}

$D_b\Delta$ $F-7$ B_b7 E_b-7 A_b7 $D_b\Delta$

$F-7$ B_b7^{b9} E_b- E_b- E_b-

(ALTERNATE) $A7^{ALT}$ $D7^{ALT}$ $G\emptyset7$ $C7^{b9}$ $F\#-7$ $B7$ $F\emptyset7$ B_b7^{b9} **(C)** $E_b\Delta$ (OR E_b7)

(STANDARD) E_b A_b $G\emptyset7$ $C7^{b9}$ $F\#-7$ $B7$ $F\emptyset7$ B_b7^{b9} $E_b\Delta$ (OR E_b7)

B_b- (OR B_b7) $E_b\Delta$ (OR E_b7)

B_b- (OR B_b7) E_b-7 A_b7 D_b7


G_b7 $C\emptyset7$ $F7^{*9}$ B_b-

MAMACITA

LATIN JAZZ

JOE HENDERSON

INTRO $F9_{sus4}$ TO **A** ON CUE




A $F9_{sus4}$ $F9$



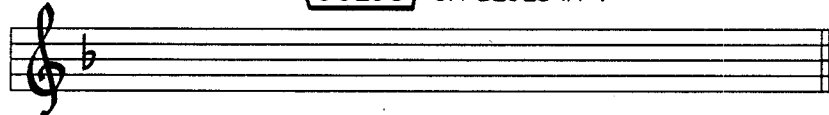
$Bb9$ $F9_{sus4}$



$C7^{#9}$ $Bb7^{#9}$ $F9_{sus4}$ FINE
FINAL X ONLY $C7^{#9}$



SOLOS ON BLUES IN "F"



AFTER FINAL SOLO
D.S. AL FINE

MARIE ANTOINETTE

WAYNE SHORTER

The musical score is written for guitar and bass in 4/4 time. It consists of several staves of music with various chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4.

Staff 1: Starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Chords: G7, C7.

Staff 2: Starts with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Chords: F#-7, B7, C-7, F7, Bb7.

Staff 3: Starts with a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. Chords: B-7, E7, EbΔ, D07, G7b9.

Staff 4: Starts with a quarter note D6, a quarter note E6, a quarter note F#6, and a quarter note G6. Chords: C- (SOLOS), A07 (HEAD), Ab7, C-, G7b9.

Staff 5: Starts with a quarter note D6, a quarter note E6, a quarter note F#6, and a quarter note G6. Chords: Ab7, C-, Ab7, C-.

Staff 6: Starts with a quarter note D6, a quarter note E6, a quarter note F#6, and a quarter note G6. Chords: A-7, D7.

Staff 7: Starts with a quarter note D6, a quarter note E6, a quarter note F#6, and a quarter note G6. Chords: A-7, D7.

MEAN TO ME

FATS WALLER

TWO BEAT FEEL ON HEAD

Chords and notation for the first system:

System 1: $G\flat 9$, F (A), $A\flat 7 \# 11$, $G-7$, $C7$

Chords and notation for the second system:

System 2: F , $B7 \# 11$, $B\flat$, $E\flat 7$ (3), $A-7$, $A\flat 7$, $G-7$, $G\flat 7 \text{ALT}$

Chords and notation for the third system:

System 3: F (1), $D7 \# 9$, $G-7$, $G\flat 9$, F (2), $C-7$, $F7 \flat 9$

Chords and notation for the fourth system:

System 4: $B\flat$ (B), $A-7$, $D7$, $G-7$, $C7$, $F-7$, $B\flat 7$, $B\flat$, $C7$, $F7 \flat 9$, $B\flat$, $E\flat 7$, $D7$

Chords and notation for the fifth system:

System 5: $G-7$, $E\flat 7$, $A7 \# 11$, $D7$, $G7$, $G-7$, $G\flat 9$

Chords and notation for the sixth system:

System 6: F (C), $A\flat 7 \# 11$, $G-7$, $C7$, F , $B7 \# 11$, $B\flat$, $E\flat 7$ (3), $A-7$, $A\flat 7$, $G-7$, $G\flat 7 \text{ALT}$, F , $G-7$, $C7$

MEDITATION

(MEDITAÇÃO)

BOSSA NOVA

ANTONIO CARLOS JOBIM

Sheet music for "Meditation" (Meditação) by Antonio Carlos Jobim, Bossa Nova style. The music is in 4/4 time and consists of four sections: A, B, C, and D.

Section A: Chords include C Δ , E \sharp -7/B, B7 \flat 9, C Δ , D-7, E \flat 7, E-7, and A7+5.

Section B: Chords include F \sharp 7, F-7, B \flat 7, E-7, E \flat 7, D-7, and G7+5.

Section C: Chords include C Δ , E \sharp -7/B, B7 \flat 9, C Δ , D-7, E \flat 7, E-7, and A7+5.

Section D: Chords include D-, F-7, B \flat 7, E-7, A7+5, D-7, G7 \flat 9, and C Δ .

MINORITY

GIGI GRyce

Chords: F-, D07, G-7, C7^{b9}, F-, D07, C-7, F7, Bb-7, Eb7, Ab-7, Db7, Gb-7, Cb7, G-7, C7.

Repeat sign: First ending bracket.

SOLOS

DC. AL CODA

Chord: F-.

MISS PREMISE

BOB GILLIS

IN ONE

The musical score for "MISS PREMISE" by Bob Gillis is written in 3/4 time and consists of 12 staves. The notation includes various chords and melodic lines, with some measures containing a "4" indicating a four-measure rest or a specific rhythmic pattern. The chords are as follows:

- Staff 1: $E\flat\Delta^{*11}$, $G\flat\Delta^{*11}_5$, $F-11$, $C\sharp-7$, $F\sharp7$
- Staff 2: $A7^{*11}$, $F\sharp7$, $G\flat7$, $A\flat-7$, $A\flat-7/B\flat$
- Staff 3: $B-7$, $B\flat7^{*9}_{b9}$, $F-7$, $F-7/E\flat$, $D-11$, $D\flat7$
- Staff 4: $C-7$, $C-7/B\flat$, $A\flat7$, $D7/F\sharp$, $F-7$, $F-7/E\flat$, $D\flat13^{*11}$
- Staff 5: $E\flat\Delta^{*11}$, $G\flat\Delta^{*11}_5$, $F-11$, $C\sharp-7$, $F\sharp7$
- Staff 6: $A7^{*11}$, $F\sharp7$, $G\flat7$, $A\flat-7$, $A-7$, $D7$
- Staff 7: $G\Delta^{*11}$, $E\flat7^{*9}_{b9}$, $D\Delta^{*11}$, $B\flat7^{*9}_{b9}$
- Staff 8: $F-7$, $G-7$, $A\flat\Delta$, $D\flat\Delta^{*11}$, $E\Delta^{*11}$

MOMENTS NOTICE

JOHN COLTRANE

4/4

(A) E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

D-7 G7 Eb-7 Ab7 DbΔ D-7 G7 C-

Bb-7 Eb7 AbΔ¹ Ab-7 Db7 G- Ab-7 Db7

GbΔ F-7 Bb7² Ab-7 Db7 G-7 C7

F-7 Bb7 (TAG) EbΔ F-7 G-7 F-7 EbΔ F-7

G-7 F-7 Eb (SOLOS)

DC. AL CODA

F-7 Bb7 EbΔ F-7

G-7 F-7 EbΔ F-7 G-7 F-7 Eb7^{#9}

☺

MOOD INDIGO

DUKE ELLINGTON & BARNEY BIGARD

[A] $A\flat$ $B\flat 7$ $B\flat - 7$ $E\flat 7$ $A\flat$

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

[B] $A\flat 7$ $E\flat - 7$ $A\flat 7$ $D\flat$ $G\flat 7$ $E\flat 7$

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

[C] $A\flat$ $B\flat 7$ $B\flat - 7$ $E\flat 7$ $A\flat F 7$ $B\flat - 7$ $E\flat 7$

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

[D] $A\flat 7$ $E\flat - 7$ $A\flat 7$ $D\flat \Delta$ $D\flat 7$ $D\flat 7$ $E\flat 7$

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

MOONLIGHT IN VERMONT

KARL SUESSDORF

BALLAD

[A] Eb Δ C-7 F-7 Bb7^{b9} Eb Δ C-7 Db7^{#11}

F-7 Bb7^{b9} Eb Δ [B] A-7 D7 ALTERNATE B-7 Bb7
STANDARD G Δ E-7

Eb Δ Ab7 A-7 D7 G Δ Bb-7 Eb7 ALTERNATE C-7 B7
STANDARD Ab Δ F-7

E Δ A7 Bb-7 Eb7 Ab Δ Bb7^{b9} [C] Eb Δ C-7 F-7 Bb7^{b9}

Eb Δ C-7 Db7^{#11} F-7 Bb7 Eb⁶

[TAG] USE AT END OF HEAD
DO NOT USE IN SOLOS

F7^{#11} F-7 E7 Eb Δ

MOONTRANE

WOODY SHAW

INTRO

MORNING

CLARE FISCHER

LATIN

Handwritten musical score for "Morning" by Clare Fischer, Latin style. The score is written on seven staves of music in 4/4 time. It includes various chords and musical notations such as rests, eighth notes, and quarter notes. The score is divided into sections A, B, and C. Section A is the first line, Section B is the second line, and Section C is the third line. The score ends with a double bar line.

Chords and markings visible in the score:

- Staff 1: A-7, D7, B-7, E7, A-7, D7, B-7, E7
- Staff 2: A-7, D7, D-7, G7, ~~E-7~~ A7, ~~B-7~~ E7
- Staff 3: 1 A-7, D7; 2 A-; B D-7, Gsus4
- Staff 4: C6, F7, E-7, A7ALT, D-7, Gsus4
- Staff 5: ~~B-7~~ ~~E-7~~ E7, C B-7, E7, A-7, D7
- Staff 6: B-7, E7, A-7, D7, D-7, G7, E-7, A7
- Staff 7: ~~B-7~~ E7, A-

MR. P.C.

JOHN COLTRANE

Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a C-7 chord. The second staff has F-7 and C-7 chords. The third staff has D07, G7ALT, and C-7 chords. The melody consists of eighth and quarter notes, with some rests and a repeat sign at the end of the third staff.

TENOR MADNESS

SONNY ROLLINS

Four staves of music in 4/4 time, key of B-flat major. The first staff has Bb7, Eb7, and Bb7 chords. The second staff has Bb7, Eb7, and Bb7 chords. The third staff has C-7 and F7 chords. The fourth staff has Bb7 and F7 chords. The melody features eighth and quarter notes, with some rests and a repeat sign at the end of the fourth staff.

MS. P & P

KEN WALKER

(INTRO) Eb13sus



Db13sus

1 2



(A) Eb13sus

BASS LINE CONTINUES



Db13sus



(B) Eb13sus



Db13sus

FILL TO SWING



SWING (C) B-7

WALKING BASS

D-7 G7 A-7



C-7 F7 G-7 Bb-7 Eb7



1 2

F-7 Ab-7 Db7 Ab-7 Db7



SOLO FORM - (A) (B) (C)

FINAL X ONLY

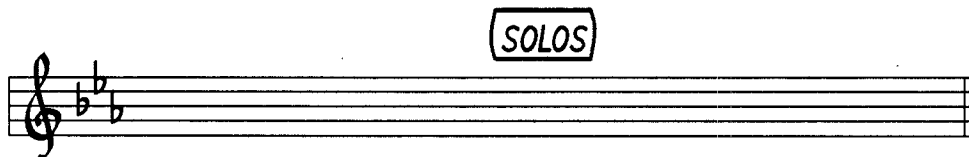
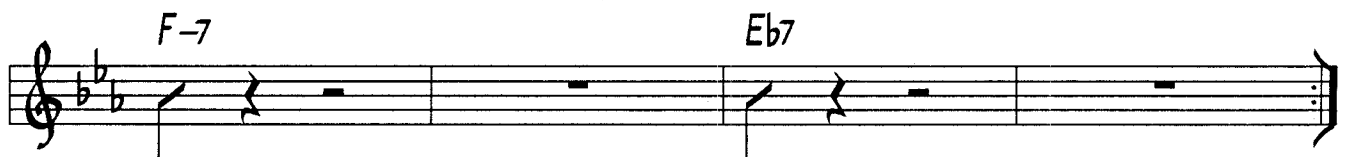
MUDDY IN THE BANK

STEVE SWALLOW

MEDIUM UP

MUMBLES

CLARK TERRY



DC. AL FINE

MY BABY JUST CARES FOR ME

WALTER DONALDSON

[A] Eb△ Ab7*11 Eb△ Ab7*11

[B] D07 G7 C- D07 G7

[C] Eb△ Ab7*11 Eb△ Ab7*11

[D] Ab△ A07 D7 Ab-7 Db7 G-7 C7

F-7 Bb7 E△ (Eb FINAL X ONLY)

MY FUNNY VALENTINE

RICHARD RODGERS

[A] C- $\frac{C-7}{B}$ $\frac{C-7}{Bb}$ A07 $Ab\Delta^{*11}$

(ALTERNATE) F- $F\#-7$ B07 $Bb-7$ Eb7 D07 $G7^{b9}$ C- $\frac{C-7}{B}$
 (STANDARD) F- D07 $G7^{b9}$ [B] C- $\frac{C-7}{B}$

$\frac{C-7}{Bb}$ A07 $Ab\Delta^{*11}$ (ALTERNATE) A07 D7 $G-7$ C7 $F\#-7$ B7
 (STANDARD) F- $F07$

F-7 $Bb7^{b9}$ [C] $Eb\Delta$ $\frac{F-}{Eb}$ $Eb\Delta$ $\frac{F-}{Eb}$ $Eb\Delta$ $\frac{F-}{Eb}$ $Eb\Delta$ $\frac{F-}{Eb}$

$Eb\Delta$ $G7^{*9}$ C- $Bb-$ $Ab\Delta$ D07 $G7^{*9}$ [D] C-

$\frac{C-7}{B}$ $\frac{C-7}{Bb}$ A07 $Ab\Delta^{*11}$ D07 $G7^{*9}$

C-7 $F7^{b9}$ $Bb-7$ $Eb7^{b9}$ $Ab\Delta$ F-7 $Bb7$ $Eb\Delta$

D07 G7

MY OLD FLAME

SAM COSLOW

BALLAD

[A] G Δ C13 B \flat 7 E7 \flat 9 A-
 C-7 F7 \flat 9 G Δ C-7 F7 B \flat Δ B \flat -7 \flat 3 Eb7
 (1X) E-11 A13
 (2X) A-11 D9 1 A-7 D7 \flat 9 2 C-6 B7
[B] B \flat Δ G-7 A \flat 7 D7 \flat 9 G+7 D \flat 9
 C7 \sharp 11 C-7 C-7 F A \flat 7 D7 \flat 9
 E-11 A13 A-11 D7 \flat 9 D7 \sharp 5 \flat 9 **[C]** G Δ C13
 B \flat 7 E7 \flat 9 A- C-7 F7 A \flat 7 D7 \flat 9
 G Δ C7 F7 B \flat Δ B \flat -7 \flat 3 Eb7 A-11 D7 \sharp 5 \flat 9
 G Δ

MY ONE AND ONLY LOVE

GUY WOOD

BALLAD

Musical score for "My One and Only Love" by Guy Wood, Ballad style. The score is written in 4/4 time and features various chords and melodic lines.

Section A:

- Chords: F Δ , D-7, G-7, C7, C \sharp 07, D-7, B \flat Δ , B07, E7, A-7, D7 \flat 9, G-7, E07, A7 \sharp 9, D-7, G7 \sharp 11.

Section B:

- Chords: A-7, F \sharp 07, B07, E7 \flat 9, A-7, F \sharp 07, G-7, C7, F Δ , B07, E7 \flat 9, A-7, E7 \flat 9, A-7, D9, G-7, A \flat Δ , D \flat 7 \sharp 11, C7 \flat 9, F Δ , D-7, G-7, C7, C \sharp 07, D-7, B \flat Δ , B07, E7, A-7, D7 \flat 9, G-7, E07, A7 \sharp 9, D-7, G7 \sharp 11, G-7, C7 \flat 9, F.

MY ROMANCE

RICHARD RODGERS

BALLAD OR MEDIUM SWING

A $E_b\Delta$
 $B_b\Delta$ $C-7$ $D-7$ D_b7 $C-7$ $F7$ $B_b\Delta$ $A07$ $D7^{b9}$

$G-$ $G-\Delta$ $G-7$ $G7$ $C-7$ $F7$ $B_b\Delta$ B_b7

B $E_b\Delta$ A_b7 $B_b\Delta$ B_b7 $E_b\Delta$ A_b7 $B_b\Delta$

$E07$ $A7^{b9}$ (SOLOS) $D-7$ $G7$ D_b-7 G_b7
 (HEAD) $D-7$ D_b7 C_{sus4} $C7$ $C-7$ $F7$

C $E_b\Delta$
 $B_b\Delta$ $C-7$ $D-7$ D_b7 $C-7$ $F7$ $B_b\Delta$ $A07$ $D7^{b9}$

$G-$ $G-\Delta$ $G-7$ $G7$ $C-7$ $F7$ $F-7$ B_b7

D $E_b\Delta$ $G7$ $C-7$ $C-7$
 B_b $A07$ $D7^{b9}$ $G-$ E_b-7 A_b7

$B_b\Delta$ F $C-7$ $F7$ $B_b\Delta$ $C-7$ $F7$

MY SHINING HOUR

SAMBA

HAROLD ARLEN

The musical score for "My Shining Hour" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: Eb Δ , C-7, F-7, Bb7
- Staff 2: Eb Δ , D \flat 7, G7 \sharp 9
- Staff 3: C-, A \flat 7, D \flat 7, G7 \sharp 9
- Staff 4: C-7, F7, F-7/B \flat , Bb7
- Staff 5: Bb-7, Eb7, Ab Δ
- Staff 6: Ab-7, Db7, Eb/G, Gb \flat 7, F-7, Bb7
- Staff 7: Eb Δ , Ab7, G \flat 7, C7 \sharp 9
- Staff 8: F-7, Bb7, Eb Δ

NAIMA

JOHN COLTRANE

(A) Bb^- Eb^- $B7^{*11}$ $A7^{*11}$ $Ab\Delta$

PEDAL Eb

(B) $B\Delta$ $Bb7^{*11}$ $B\Delta$ $Bb7^{b9}$

PEDAL Bb

$E7^{*11}$ $B\Delta$ F^- $Gb7^{*11}$

PEDAL Bb

(C) Bb^- Eb^- $B7^{*11}$ $A7^{*11}$ $Ab\Delta$

PEDAL Eb

(SOLOS)

DC. AL CODA

Bb^- $A7^{*11}$ $Ab\Delta$ $B7^{*11}$ $A7^{*11}$

PEDAL Eb

$Ab\Delta$ $Db\Delta$ $Ab\Delta$ $Db\Delta$ $Ab\Delta$ $Db\Delta$ $Ab\Delta$

NARDIS

MILES DAVIS

Chord progression and melodic lines for Nardis:

- Staff 1: Chords E- (A), FΔ, E07, B7. Melody: Quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 2: Chords CΔ, A-, FΔ, EΔ, E-. Melody: Quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 3: Chords E- (1), E- (2), A- (B), FΔ#11. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 4: Chords A-, FΔ#11, D-, G7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 5: Chords CΔ, FΔ#11, E- (C), FΔ. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 6: Chords B7, CΔ, A-, FΔ. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 7: Chords EΔ, E-. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Annotations: RHY (Right Hand) and X (Left Hand) are marked below the staff lines. A triplet of eighth notes is indicated by a bracket and the number 3.

NATURE BOY

EDEN AHBEZ

BALLAD

1

2

$E7^{b9}$ $A7^{b9}$ $E7^{b9}$ $A7^{ALT}$ D^-

NEARNESS

BRIGHT SWING

BOB GILLIS

The musical score for "Nearness" is written in 4/4 time and consists of ten staves. The notation includes various chords and rhythmic patterns:

- Staff 1:** Chord $B-7$ above the first measure. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes.
- Staff 2:** Chords $Bb\Delta^{*11}$, $Ab\Delta^{*11}$, and $Gb7^{*11}$ are placed above the first, second, and third measures respectively.
- Staff 3:** Chords $B-7$ and $Bb\Delta^{*11}$ are placed above the first and fourth measures.
- Staff 4:** Chords $A-7$, $Bb\Delta^{*11}$, $A-7$, $Bb\Delta^{*11}$, and $A-7$ are placed above the first, second, third, fourth, and fifth measures.
- Staff 5:** Chords $Ab-7$ and $Bb-7 B-7$ are placed above the first and fifth measures.
- Staff 6:** Chords $B-7$, $Bb\Delta^{*11}$, $D-7$, $Eb7^{*11}$, and $Eb7 Db$ are placed above the first, second, third, fourth, and fifth measures.
- Staff 7:** Chords $F\Delta_C$, $G-7_C$, $A-7_C$, and $Bb\Delta^{*11}_C$ are placed above the first, second, third, and fourth measures.
- Staff 8:** Chords $B07$, $Bb-7$, and $Fsus4$ are placed above the first, second, and third measures.

FOR HEAD, FIRST 16 BARS CAN BE PLAYED 2-BEAT, BROKEN TIME. LAST 16 MORE STRAIGHT AHEAD.

NEFERTITI

WAYNE SHORTER

Chord annotations for the main score:

- Staff 1: $Ab\Delta^{*11}$, $Db\Delta$, $G\emptyset7$, $C7$
- Staff 2: $B\Delta$, $B\Delta^{*11}$, $Bb\emptyset7$, $Eb7^{*11}$
- Staff 3: $E\Delta$, $E-\overline{A}$, Ab^{13} / Bb , E / $F\#$
- Staff 4: $E-7$, $Eb7^{*11}$, \oplus , $A7^{13}_{b9}$

Chord annotation: \oplus A^{TRIAD} Eb

NOW IS THE TIME

CHARLIE PARKER



Three staves of music in 4/4 time, key of B-flat major. The first staff begins with a whole rest followed by a quarter rest, then a repeat sign. The second staff continues the melody. The third staff concludes the phrase. Chord symbols are placed above the notes: F7, Bb7, F7, F7, Bb7, Bb7, F7, F7, G-7, C7, F7, C7.

STRAIGHT, NO CHASER

THELONIOUS MONK



Four staves of music in 4/4 time, key of B-flat major. The first staff begins with a whole rest followed by a quarter rest, then a repeat sign. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the phrase. Chord symbols are placed above the notes: F7, Bb7, F7, F7, Bb7, Bb7, F7, F7, G-7, C7, F7, C7.

NICA'S DREAM

LATIN & JAZZ

HORACE SILVER

TAG USE AS INTRO, BETWEEN SOLOS, AND FOR ENDING

END HERE FINAL TIME

NICA'S DREAM

$Bb7^{b9}$ $Eb7$ $Eb-7$ $Ab7$ 1 $Db\Delta 9$
 $E-7$ $A7$ 2 $Db\Delta 9$ $F7^{*9}$ C $Bb-\Delta$
 $Ab-\Delta$ $Bb-\Delta$
 $Eb-7$ $Ab7$ $Ab-7$
 $Db7$ $Gb\Delta$ $Db9$ $C7^{*9}$ $C\Delta 7$
 $F7^{*9}$ $Bb-\Delta$ *PLAY ONLY WHEN GOING TO TAG*

SOLOS

A A B B C

PLAY TAG AT END OF SOLO

D.S AFTER FINAL SOLO

ODE TO A FLUGELHORN

MEDIUM UP TEMPO
LATIN AND SWING

CLARK TERRY

Musical score for "ODE TO A FLUGELHORN" by Clark Terry. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of seven staves of music. The first staff is labeled "LATIN" and "A Bb7 EbΔ". The second staff is labeled "Bb7 EbΔ" and "FILL TO SWING B F-7". The third staff is labeled "Bb7 EbΔ C-7 F7". The fourth staff is labeled "Bb7 FILL TO LATIN C Bb7 EbΔ". The fifth staff is labeled "Eb7 AbΔ FILL TO SWING". The sixth staff is labeled "D Ab7 EbΔ C7 F-7". The seventh staff is labeled "Bb7 EbΔ FILL TO LATIN". The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents and slurs.

OFFSHORE

BOOKER LITTLE

The musical score for "OFFSHORE" by Booker Little is written in 4/4 time and B-flat major (three flats). It consists of seven staves of music. The first staff begins with a key signature change from B-flat major to D-flat major (four flats). The score includes various chord notations such as $Ab\Delta$, $Gb\Delta$, $Db9^{\#11}$, $E9^{11}$, $Bb-7$, $Eb7$, $Ab7_{ALT}$, $Db-7$, $Gb7$, $B-7$, $E7$, and $Ab\Delta$. Musical symbols include repeat signs, first and second endings, and triplet markings. The score is divided into sections labeled A, B, and C. Section A spans the first two staves, Section B spans the third and fourth staves, and Section C spans the fifth and sixth staves. The seventh staff concludes the piece with a final chord of $Ab\Delta$.

OH, LADY BE GOOD

GEORGE GERSHWIN

Sheet music for the piano accompaniment of "Oh, Lady Be Good" by George Gershwin. The score is written in 4/4 time and B-flat major. It consists of seven staves of music. The first staff begins with a key signature change to B-flat major and a 4/4 time signature. The music features various chords and triplets. The first staff includes a first ending bracketed with 'A' and a second ending bracketed with '1'. The second staff includes a first ending bracketed with '2' and a second ending bracketed with 'B'. The third staff includes a first ending bracketed with 'C'. The fourth staff includes a first ending bracketed with 'D'. The fifth staff includes a first ending bracketed with 'E'. The sixth staff includes a first ending bracketed with 'F'. The seventh staff includes a first ending bracketed with 'G'. The score is written in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature.

Chords and musical notation:

- Staff 1: $F\Delta$, $Bb7$, $F\Delta$ (triplet), $Bb7$, $A-7$, $D7$
- Staff 2: $G-7$ (triplet), $C7$, $F\Delta$, $D7$, $G-7$, $C7$
- Staff 3: $F\Delta$, $C-7$, $F7$, $Bb\Delta$, $Bb7$
- Staff 4: $F\Delta$, $E\emptyset7$, $A7^{#9}$, $D-$, $D-\Delta$, $D-7$, $G7$
- Staff 5: $G-7$, $C7$, $F\Delta$, $Bb7$
- Staff 6: $F\Delta$ (triplet), $Bb7$, $A-7$, $D7$, $G-7$ (triplet), $C7$
- Staff 7: $F\Delta$, $D7$, $G-7$, $C7$

OLD DEVIL MOON

BURTON LANE

INTRO (KILLER JOE FEEL)



OLEO

SONNY ROLLINS

Sheet music for the jazz standard "Oleo" by Sonny Rollins, written in B-flat major (two flats) and 4/4 time.

The music is organized into systems, with measures grouped by chords and section markers.

System 1:

- Measure 1: Chord **Bb**, marked with a circled **A**.
- Measure 2: Chord **C-7**.
- Measure 3: Chord **F7**.
- Measure 4: Chord **Bb**.

System 2:

- Measure 5: Chord **C-7**.
- Measure 6: Chord **F7**.
- Measure 7: Chord **Bb7**.
- Measure 8: Chord **Eb7**.
- Measure 9: Chord **Eo7**.
- Measure 10: Chord **Bb**.

System 3:

- Measure 11: Chord **C-7**, marked with a **1**.
- Measure 12: Chord **F7**.
- Measure 13: Chord **Bb**, marked with a **2**.
- Measure 14: Chord **D7**, marked with a circled **B**.
- Measures 15-18: Filled with diagonal lines, indicating improvisation.

System 4:

- Measures 19-22: Filled with diagonal lines, indicating improvisation, with a **G7** chord indicated above the first measure.
- Measure 23: Chord **C7**.
- Measures 24-25: Filled with diagonal lines, indicating improvisation.

System 5:

- Measures 26-28: Filled with diagonal lines, indicating improvisation, with a **F7** chord indicated above the first measure.
- Measure 29: Chord **Bb**, marked with a circled **C**.
- Measure 30: Chord **C-7**.
- Measure 31: Chord **F7**.

System 6:

- Measure 32: Chord **Bb**.
- Measure 33: Chord **C-7**.
- Measure 34: Chord **F7**.
- Measure 35: Chord **Bb7**.
- Measure 36: Chord **Eb7**.
- Measure 37: Chord **Eo7**.

System 7:

- Measures 38-39: Chord **Bb**.
- Measures 40-41: Filled with diagonal lines, indicating improvisation.

ON A MISTY NIGHT

TADD DAMERON

(A) Eb Δ B Δ Ab Δ G-7 Gb-7
Eb Δ G7ALT C-7 F-9

Ab-9 1 Db7*11 G-7 C7ALT F-9 Bb7 b9

2 Db7*11 Eb Δ (B) B-9 E9

Bb-9 Eb9 Ab Δ Db-9 Gb9

C-9 F9 Bb13 E7*11 (C) Eb Δ B Δ
Eb Δ G7ALT

Ab Δ G-7 F-7
C-7 F-9 Ab-9

Db7*11 Eb Δ \oplus (SOLOS)

D.C. AL CODA

\oplus Ab-7 Db7*11 Eb Δ 9

ON GREEN DOLPHIN STREET

BRONISLAW KAPER

LATIN FEEL

(A) C Δ Eb Δ

D Δ Db Δ C Δ F7 E \emptyset 7 A7^{b9}

SWING FEEL

(B) D-7 G7^{b9} C Δ

F-7 Bb7^{b9} Eb Δ D-7 G7

LATIN FEEL

(C) C Δ Eb Δ

D Δ Db Δ C Δ F7 E \emptyset 7 A7^{b9}

SWING FEEL

(D) D- $\frac{D-}{C}$ B \emptyset 7 E7^{b9} A- $\frac{A-}{G}$ F \sharp \emptyset 7 B7

E-7 A7^{\#9} D-7 G7^{\#9} C Δ A7 D-7 G7

ON GREEN DOLPHIN STREET

TWO KEYS - CONCERT C & E \flat

BRONISLAU KAPER

LATIN FEEL

(A) C Δ E $\flat\Delta$

D Δ D $\flat\Delta$ C Δ F7 E \flat 7 A7 \flat 9

SWING FEEL

(B) D-7 G7 \flat 9 C Δ

F-7 B \flat 7 \flat 9 E $\flat\Delta$ F-7 B \flat 7

LATIN FEEL

(C) E $\flat\Delta$ G $\flat\Delta$

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

SWING FEEL

(D) F- F-
E \flat D \flat 7 G7 \flat 9 C- C-
B \flat A \flat 7 D7

G-7 C7 \sharp 9 F-7 B \flat 7 \sharp 9 E $\flat\Delta$ D \flat 7 G7 \flat 9

ON THE TRAIL

FERDE GROFE

HORN INTRO

4/4

3 3 3 3

2

[A] FΔ D-7 G-7 C7 FΔ D-7 G-7 C7

FΔ BbΔ A-7 D-7 G- G-Δ E07 A7^{b9}

G- G-Δ G-7 C7

[B] Ab-7 Db7 Ab-7 Db7

G-7 C7 3 FΔ G-7 C7

ONLY USE CODA FOR ENDING

3 3 3 3

2

FΔ^{#11}

ONCE I LOVED

(O AMOR EN PAZ)

BOSSA NOVA

ANTONIO CARLOS JOBIM

Chords and musical notation for the piece "ONCE I LOVED" (O AMOR EN PAZ) by Antonio Carlos Jobim. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and notation shown in the score:

- Staff 1: [A] G-7, C7, FΔ, A07, D7ALT₃
- Staff 2: G-7, B07, E7ALT₃, A-7₃, D7, G-7, C7
- Staff 3: F-7, Bb7, EbΔ, 3
- Staff 4: E07₃, A7^{b9}₃, 1 DΔ, D7^{b9}
- Staff 5: 2 DΔ, D-7, G7, [B] CΔ, C-7, F7
- Staff 6: BbΔ, B07, Bb-6, 3
- Staff 7: A-7, Ab7^{#11}, G7, G-7, A7^{b9}
- Staff 8: DMIN⁶, D7^{#9}

ANTONIO CARLOS JOBIM

SAMBA

(A) D-7 Db7 C-7 ¹ B7#11

² B7#11 F-7 Bb7 EbΔ

Ab7 D-7 Db7 C-7 B7#11 BbΔ

(B) Eb-7 Ab7 DbΔ DbΔ

Db-7 Gb7 CbΔ C07 F7

(C) D-7 Db7 C-7 ¹ B7#11

² B7#11 F-7 Bb7 EbΔ

Ab7 DbΔ C7 CbΔ Bb

OUR DELIGHT

TADD DAMERON

Chords and notation for the first staff:

$B7^{#11}$ $Bb13$ $Eb7^{#9}$ $Ab\Delta$

Chords and notation for the second staff:

$F7$ $Bb7$ $Bb-7$ $B07$ $\frac{Ab}{C}$ $B07$

Chords and notation for the third staff:

$Bb-7$ $Eb13$ $B7^{#11}$ $Ebsus4$ $Ab\Delta$ B $Eb-7$ $Ab7_{ALT}$

Chords and notation for the fourth staff:

$Db\Delta$ $Db-7$ $Gb7$ $C-7$ $F7$

Chords and notation for the fifth staff:

$B-7$ $E7$ $Eb7$ $B7^{#11}$ $Bb13$ $Eb7^{#9}$

Chords and notation for the sixth staff:

$Ab\Delta$ $F7$ $Bb7$ $Bb-7$ $B07$

Chords and notation for the seventh staff:

$\frac{Ab}{C}$ $B07$ $Ebsus4$ $Ab\Delta$

OW

JOHN BIRKS (DIZZY) GILLESPIE

The musical score is written for guitar in 4/4 time. It consists of ten staves of music. The key signature is B-flat major (two flats). The notation includes various chords and rhythmic patterns.

Section A: This section is marked with a box labeled 'A' and is repeated twice. It features a variety of chords: BbΔ, C-7, F7, and Gb7. The rhythmic patterns include eighth notes, quarter notes, and triplets.

Section B: This section is marked with a box labeled 'B' and appears once. It features chords: D7, G7, C7, BbΔ, and F7. The rhythmic patterns include eighth notes, quarter notes, and triplets.

The notation includes various chords (BbΔ, C-7, F7, Gb7, D7, C7, BbΔ, G7) and rhythmic patterns (triplets, eighth notes, quarter notes). The piece is divided into two main sections, A and B, with section A repeated twice.

PEACE

HORACE SILVER

JAZZ BALLAD

The musical score for "PEACE" by Horace Silver is written in 4/4 time and consists of four staves. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines with triplets and slurs.

Staff 1: Chords: A07, D7 b9, G-7, C7. Melody: A triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a quarter note (E), a quarter note (D), and a quarter note (C).

Staff 2: Chords: CbΔ, C07, F7 b9, BbΔ, B-7, E9. Melody: A triplet of eighth notes (Cb, Bb, Ab) followed by a quarter note (G), then a quarter note (F), a quarter note (E), a quarter note (D), and a quarter note (C).

Staff 3: Chords: AΔ, F#-7, Eb07, D7 b9 5, DbΔ. Melody: A quarter note (F#), a quarter note (E), a quarter note (D), a quarter note (C), a quarter note (Bb), a quarter note (Ab), and a quarter note (G).

Staff 4: Chords: C07, Cb7 b9 5, BbΔ. Melody: A quarter note (Cb), a quarter note (Bb), a quarter note (Ab), a quarter note (G), a quarter note (F), and a quarter note (E).

PENT UP HOUSE

SONNY ROLLINS

Musical notation for the main body of the piece, featuring treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various chords and melodic lines across six staves.

Chords and markings include:

- A-7, Ab7, A-7, Ab7
- G△, Ab7, G△, BREAK
- A-7, D7, G△, Ab7, G△, BREAK
- D-7, Db7, D-7, Db7, C-7
- F7, E7, A-7, Ab7, A-7, Ab7
- G△, Ab7, G△, BREAK, 1, 2

SOLOS

Musical notation for the solo section, featuring treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various chords and melodic lines across three staves, with some staves containing slanted lines indicating improvisation.

Chords and markings include:

- A-7, D7, G△
- D-7, G7, C-7, F7
- A-7, D7, G△

PERDIDO

JUAN TIZOL

HORN INTRO

Two staves of musical notation for the Horn Intro. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody features eighth and sixteenth notes with triplet markings (3) over the eighth notes in measures 1, 3, and 5.

PLAY [A] C-7 F7 BbΔ Eb7 D-7 G7

First system of the main melody. It consists of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Chord symbols are placed above the staves: C-7, F7, BbΔ, Eb7, D-7, and G7. The melody continues with eighth and sixteenth notes.

1 BbΔ Eb7 D-7 G7

2 BbΔ Eb7 [B] D7

Second system of the main melody. It consists of two staves. The first staff contains measures 9 through 12, and the second staff contains measures 13 through 16. Chord symbols are placed above the staves: BbΔ, Eb7, D-7, G7, BbΔ, Eb7, [B], and D7. The melody continues with eighth and sixteenth notes.

F7 [C] C-7 F7

BbΔ Eb7 D-7 G7 C-7 F7

Third system of the main melody. It consists of two staves. The first staff contains measures 17 through 20, and the second staff contains measures 21 through 24. Chord symbols are placed above the staves: F7, [C], C-7, F7, BbΔ, Eb7, D-7, G7, C-7, and F7. The melody continues with eighth and sixteenth notes.

BbΔ C-7 F7

Fourth system of the main melody. It consists of two staves. The first staff contains measures 25 through 28, and the second staff contains measures 29 through 32. Chord symbols are placed above the staves: BbΔ, C-7, and F7. The melody concludes with a final measure.

POLKA DOTS AND MOONBEAMS

JIMMY VAN HEUSEN

[A] Eb Δ C-7 F-7 A \emptyset 7 D7 G-7 C7 \sharp 9
 Bb7 Eb Δ C-7

F-7 D \emptyset 7 G7 \flat 9 C-7 Ab-7
 Db Eb Δ Ab7 G-7 Gb-7

1 F-7 Bb7 G-7 C7 \flat 9 F-7 Bb7 \flat 9 2 F-7 Bb7 \flat 9 A \emptyset 7 D7 \sharp 9

[B] G Δ G \sharp 07 A-7 D7 B-7 E-7₃ A-7 D7

G Δ G \sharp 07 A-7 D7 \flat 9 G7 C7 \flat 9 F-7 Bb7 \flat 9

[C] Eb Δ C-7 F-7 A \emptyset 7 D7 G-7 C7 \sharp 9
 Bb7 Eb Δ C-7

F-7 D \emptyset 7 G7 \flat 9 C-7 Ab-7
 Db Eb Δ Ab7 G-7 Gb-7

F-7 Bb7 \flat 9 Eb Δ

RECADO BOSSA NOVA

DJALMA FERREIRA

Sheet music for "RECADO BOSSA NOVA" by DJALMA FERREIRA, featuring guitar chords and musical notation.

Section A:

- Chords: D-, D-6, A7 b9, A07, D7 b9, G-, G-7, G-7/F, E07, A7 #9/5, D-sus 4, D-, D-7/C, B07, E7 b9, E07, A7 b9, D-, EbΔ, A7, D-, D7 b9, G-9, G-6, E7 b9, A-9, E07, A7 #9/5.

Section B:

- Chords: D-, D-6, A7 b9, A07, D7 b9, G-, G-7, G-7/F, E07, A7 #9/5, D-sus 4, D-, EbΔ, A7, D-.

Section C:

- Chords: D-, D-6, A7 b9, A07, D7 b9, G-, G-7, G-7/F, E07, A7 #9/5, D-sus 4, D-, EbΔ, A7, D-.

TO SOLOS:

- Chords: A7, D-.

TO END:

- Chords: A7, D-.

LATIN JAZZ

RECORDA-ME

JOE HENDERSON

INTRO ADD PIANO 2ND X
A-

BASS SOLO - BOTH TIMES

C7 FΔ BbΔ A-

1

2

[A] A-

A- C-

C- C-7 F7

[B] BbΔ Bb-7 Eb7 AbΔ Ab-7 Db7

GbΔ G-7 C7 FΔ E7#9

1 E7#9 2 E7#9

RELAXIN'

JIMMY GUINN

Chords and notation for the first staff:

- Staff 1: \boxed{A} $Bb7$ $Eb7$ $Ab\Delta$

Chords and notation for the second staff:

- Staff 2: $Eb-7$ $Ab7$ $Db\Delta$

Chords and notation for the third staff:

- Staff 3: $Db\Delta$ $Db-7$ $Ab\Delta$ $F7$

Chords and notation for the fourth staff:

- Staff 4: $Bb7$ $Eb7$ $F7$

Chords and notation for the fifth staff:

- Staff 5: \boxed{B} $Bb7$ $Eb7$ $Ab\Delta$

Chords and notation for the sixth staff:

- Staff 6: $Eb-7$ $Ab7$ $Db\Delta$

Chords and notation for the seventh staff:

- Staff 7: $Db\Delta$ $D^{\circ}7$ $Ab\Delta$ $F7$

Chords and notation for the eighth staff:

- Staff 8: $Bb7$ $Bb-7$ $Eb7$ $Ab6$ **2**

RHYTHM-A-NING

THELONIUS MONK

Sheet music for "RHYTHM-A-NING" by Thelonius Monk, featuring three sections (A, B, and C) in 4/4 time, key of B-flat major.

Section A: Chords: Bb, Bb7/D, Eb7, Eo7, Bb/F, G7, C-7, F7.

Section B: Chords: Bb, Bb7/D, Eb7, Eo7, Bb7, D7, G7, C7, F7.

Section C: Chords: Bb, Bb7/D, Eb7, Eo7, Bb/F, G7, C-7, F7.

'ROUND MIDNIGHT

COOTIE WILLIAMS & THELONIOUS MONK

INTRO

RHYTHM

TRIAD

EB

A

B

CHORDS:

- A07
- D7 b9
- Ab7 b9
- G07
- C7 b9
- Gb7 b9
- F07
- Bb7 b9
- E7 b9
- EB
- EB-
- D
- Db
- C07
- Ab-7
- Db7
- C07
- F7
- B-7
- E7
- Bb-7
- Eb7
- Ab-7
- Db7
- Gb
- G7
- Ab7*11
- C07
- F7
- Bb7*11
- C07
- F7
- F07
- Bb
- Bb7
- EB
- C07
- F7 b9
- Bb7*11
- C07
- F7 b9
- Bb7*11

ROUND MIDNIGHT

Ab-7 F07 C07 F7b9 Bb-7 Eb7 Ab-7 Db7

Gb-7 Cb7 F07 Bb7b9 [C] Eb- Eb- D Eb- Db C07 Ab-7 Db7

C07 F7 B-7 E7 Bb-7 Eb7 Ab-7 Db7

Gb△ G7 Ab7*11 C07 F7 F07 Bb Bb7 ⊕ Eb-△ TO TAG AFTER HEAD
(NO TAG AFTER SOLOS)

USE TAG FOLLOWING HEAD DO NOT USE AFTER SOLOS

DOUBLE TIME FEEL

[TAG] F07 DRUM FILL ----- Bb7*9 DRUM FILL ----- Bb7*9

SOLOS - AABC

D.S. AL CODA

BREAK

RHYTHM - DOUBLE TIME LATIN FEEL

⊕ Eb- C07 F7b9 3

F#-7 B7b9 3 B-7 E7

F07 Bb7*11 CADENZA Eb-△

SACK OF WOE

JULIAN "CANNONBALL" ADDERLY

ROCK & SWING

INTRO ROCK FEEL ON CUE GO TO (A)

The musical score is written for piano in 4/4 time, B-flat major. It begins with an 8-measure introduction. The first system (measures 9-16) is the 'Rock Feel' section, featuring a steady bass line and a melody with eighth notes. The second system (measures 17-24) and third system (measures 25-32) are marked with a boxed 'A' and contain a triplet in the melody. The fourth system (measures 33-40) is a 'Fill to Swing' section. Chord changes are indicated by F7, Bb7, and C7.

Measures 9-16: F7

Measures 17-24: F7

Measures 25-32: Bb7, F7

Measures 33-40: C7, Bb7, F7

SACK OF WOE

B SWING

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody starting with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5, and a half note Bb4. This is followed by a quarter rest, then a quarter note D5, and a half note C5. The bottom staff is in bass clef with a key signature of one flat, and it contains a continuous bass line of eighth notes, represented by a series of diagonal slashes. The first measure of the top staff is labeled with the chord 'F7'.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains a melody of eighth and quarter notes, with a repeat sign in the second measure. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Chord symbols 'Bb7' and 'F7' are written below the first and second measures of the upper staff, respectively.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains four measures of music. The first measure has a C7 chord and features a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The second measure has a Bb7 chord and features a quarter note Bb4, a quarter note C5, and a quarter rest. The third measure has a C7 chord and features a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure has a C7 chord and features a triplet of eighth notes G4, A4, and Bb4, followed by a quarter note C5 and a quarter note Bb4. The lower staff is in bass clef with a key signature of one flat (Bb). It contains four measures of music. The first two measures are filled with diagonal lines, indicating a continuous bass line. The third measure has a quarter note G2 and a quarter rest. The fourth measure is empty.

[illegible]

2

SOLOS - F BLUES

D.C. AFTER FINAL SOLO

NOTE: EACH SOLO TYPICALLY STARTS IN A ROCK FEEL, AND ON CUE FROM THE SOLOIST MOVES TO A SWING FEEL. EACH NEW SOLOIST STARTS WITH A ROCK FEEL.

SALT PEANUTS

JOHN BIRKS "DIZZY" GILLESPIE

1. **A** B \flat C-7 F7

B \flat C-7 F7 B \flat 7 E \flat 7 E \circ 7

1. B \flat C-7 F7 2. B \flat

B D7 G7

C7 F7

C B \flat C-7 F7 B \flat C-7 F7

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

SAMANTHA'S BOSSA

BOB MONTGOMERY

BOSSA NOVA



D.C. AL CODA
(REPEAT IS GOOD)



SAMBA DE ORPHEUS

(SAMBA DE ORFEU)

LUIZ BONFA

SAMBA

Musical score for Samba de Orpheus, featuring guitar and bass lines with chord notation.

Section A

Chord progression for Section A:

- BbΔ
- BbΔ Eb7 D-7 G7b9 C-7 F7 C-
- C-Δ B C-7 Bb F7 A C-7 1 F7
- D7 G7ALT C7 F7 2 F7 BbΔ

Section B

Chord progression for Section B:

- F-7 Bb7 EbΔ Eb-7
- Ab7 DbΔ F7 C BbΔ
- BbΔ Eb7 D-7 G7b9 C-7
- F7 C- C-Δ B C-7 Bb F7 A
- C-7 F7 BbΔ

SANDU

CLIFFORD BROWN

BLUES SHUFFLE

Chords indicated: Eb7, Ab7, Eb7, Ab7, Eb7, F-7, Bb7, Eb7, Bb7.

SASCHA'S TUNE

BOB MONTGOMERY

MEDIUM UP BE-BOP & LATIN

BE-BOP

[A] F- Δ C7 b_9

F- Δ

F7 b_9 FILL TO LATIN [B] LATIN B b -7

E b 7 A b -7 D b 7

G b -7 C b 7 G \emptyset 7 C7 b_9 FILL TO BE-BOP

SATELLITE

JOHN COLTRANE

A G Δ B \flat 7 E \flat Δ F \sharp 7 B Δ D7 G-7 C7
 F Δ A \flat 7 D \flat Δ E7 A Δ C7 F-7 B \flat 7 B E \flat Δ
 A \flat 7 D7 G- G Δ F-7 B \flat 7
 E \flat Δ G \flat 7 B Δ D7 C G Δ B \flat 7 E \flat Δ F \sharp 7 B Δ D7
 G-7 C7 F Δ A \flat 7 D \flat Δ E7 A Δ C7 F-7 B \flat 7
D E \flat Δ A \flat 7 D7 G C-7 F7 D9sus4
 TO SOLOS
 D9sus4
 TO END
 D9sus4
 A \flat Δ \sharp 11 // G Δ

SATIN DOLL

DUKE ELLINGTON & BILLY STRAYHORN

INTRO

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

A-7 D7 Ab-7 Db7 ¹ C7 B7 Bb7 A7

² CΔ **B** G-7 C7

FΔ A-7 D7

D-7 G7 **C** D-7 G7 D-7 G7

E-7 A7 E-7 A7 A-7 D7 Ab-7 Db7

CΔ D-7 G7

SCRAPPLE FROM THE APPLE

CHARLIE PARKER

Chords and notation for the first system:

- Chord: \boxed{A} G-7
- Chord: C7
- Chord: G-7 (with triplet)
- Chord: C7^{b9}

Chords and notation for the second system:

- Chord: F Δ (with triplet)
- Chord: B \flat Δ
- Chord: B \flat 7 (with triplet)
- Chord: F Δ (first ending)
- Chord: G-7
- Chord: A-7
- Chord: D7

Chords and notation for the third system:

- Chord: F Δ (second ending)
- Chord: C7
- Chord: F Δ
- Chord: \boxed{B} E-7
- Chord: A7

Chords and notation for the fourth system:

- Chord: A-7
- Chord: D7
- Chord: D-7
- Chord: G7

Chords and notation for the fifth system:

- Chord: G-7
- Chord: C7
- Chord: \boxed{C} G-7
- Chord: C7

Chords and notation for the sixth system:

- Chord: G-7 (with triplet)
- Chord: C7^{b9}
- Chord: F Δ (with triplet)
- Chord: B \flat Δ
- Chord: B \flat 7 (with triplet)

Chords and notation for the seventh system:

- Chord: F Δ
- Chord: C7
- Chord: F Δ

SEVEN STEPS TO HEAVEN

MILES DAVIS & VICTOR FELDMAN

UP TEMPO

4/4

INTRO

1 F_{13} E_{b13} 1 F_{13} E_{b13}

2 F_{Δ} DRUM FILL -----, [A] F_{Δ} $B_{b\Delta}$ $E_{\emptyset 7}$ $A_{7\#9}$ $D-7$ A_{b7} $G7$

DRUM FILL -----, E_{b6} E_{7b9} F_6 DRUM FILL

[B] C_{Δ} $D-7$ $G7$ C_{Δ} $F-7$ B_{b7}

$E_{b\Delta}$ A_{b-7} D_{b7} $G_{b\Delta}$ $G-7$ $C7$

[C] F_{Δ} $B_{b\Delta}$ $E_{\emptyset 7}$ $A_{7\#9}$ $D-7$ A_{b7} $G7$ DRUM FILL -----

-----, E_{b6} E_{7b9} F_6 [D] F_{13}

E_{b13} 1 F_{13} E_{b13} 2 F_{Δ} SOLOIST FILL -----

SEVEN STEPS TO HEAVEN

SOLOS

[A] F Δ E \emptyset 7 A7^{*9} D-7 G7 G-7
 C7 A-7 D7 G-7 C7 **[B]** C Δ D-7 G7
 C Δ F-7 B \flat 7 E \flat Δ A \flat -7 D \flat 7 G \flat Δ
 G-7 C7 **[C]** F Δ E \emptyset 7 A7^{*9} D-7 G7
 G-7 C7 E \flat δ E7 ^{\flat 9} F6

AFTER FINAL SOLO
DC. AL CODA

VAMP - END ON CUE

E \flat δ E7 ^{\flat 9} F6

(ONCE I HAD A) SECRET LOVE

BOBBY SHERWOOD

4/4

[A] Eb Δ F-7/Bb Eb Δ F-7/Bb

Eb Δ Ab7 G-7 C7^{b9} B7^{ALT} Bb7^{b9}

F-7 Bb7 SOLOS F#-7 B7 HEAD F-7 Bb7

F-7 Bb7^{b9} 1 G-7 C7^{b9} F-7 Bb7^{b9}

2 Eb Δ D \emptyset 7 G7^{b9} [B] C-7 F7

Bb Δ Bb-7 Eb7

Ab Δ Ab-7 Db7 [C] Eb Δ F-7

G \emptyset 7 C7^{b9} F-7 Bb7^{b9}

Eb Δ F-7 Bb7^{b9}

SHEBA

CLARK TERRY

BALLAD

Chords and musical notation:

- Staff 1: $Bb\Delta$, $F-7$, $Bb7$
- Staff 2: 1 $Bb\Delta$, $G-7$, $C-7$, $F7$
- Staff 3: 2 $D-7$, $G7$, $C-7$, $D-7$, $Eb\Delta$, $F7$
- Staff 4: $Bb\Delta$, $Ab7$, $Bb\Delta$, B $F-7$, $Bb7$
- Staff 5: $Eb\Delta$, $G-7$, $C7$
- Staff 6: $F7$, $Gb7$, $F7$, C $Bb\Delta$, $F-7$, $Bb7$
- Staff 7: $Eb\Delta$, $Eb-7$, $Ab7$, $D-7$, $G-7$, $C-7$, $D-7$, $Eb\Delta$, $F7$
- Staff 8: $Bb\Delta$, $Ab7$, $Bb\Delta$

SILVER'S SERENADE

HORACE SILVER

First system (measures 1-4): Treble clef, key of D major (one sharp), 4/4 time. Measure 1 has a circled 'A' above it. Chords: E- (measure 1), Bb- (measure 2).
Second system (measures 5-8): Chords: A- (measure 5), Eb- (measure 6).
Third system (measures 9-12): Chords: A- (measure 9), C-7 (measure 10), F7 (measure 11), D7 (measure 12, first ending).
Fourth system (measures 13-16): Chords: BbΔ (measure 13), C-7 (measure 14), D-7 (measure 15), EbΔ (measure 16), A-7 (measure 17), D7 (measure 18, second ending).
Fifth system (measures 19-20): Chord: D7 (measure 19). Measure 20 contains a circled cross symbol and the word 'SOLOS' in a box.

AFTER FINAL SOLO
D.C. AL CODA

Cadenza section (measures 21-23): Starts with a circled cross symbol. Measure 21 has a circled 'D7' above it. Measure 22 is labeled 'CADENZA'. Measure 23 has a circled 'GΔ#11' above it.

SIMPLE WALTZ

CLARK TERRY

Chord symbols for 'SIMPLE WALTZ': F7, Bb7, F7, Bb7, F7, G-7, C7, F, Bb, F, C7.

SAINT JAMES INFIRMARY

Chord symbols for 'SAINT JAMES INFIRMARY': D-, A7/E, D-/F, A7/E, D-, Eø7, A7, E-7/B, Eø7/C, A7/C#, D-, A7/C#, D-/C, G/B, Bb7, A7, D-.

(ON A) SLOW BOAT TO CHINA

FRANK LOESSER

Musical score for (ON A) SLOW BOAT TO CHINA by Frank Loesser. The score is written in 4/4 time and features various chords and melodic lines.

Section A:

- Chords: BbΔ, D07/B07, G7, C-7, Db07.

Section B:

- Chords: BbΔ/D, A07, D7b9, EbΔ, D07, G7.

Section C:

- Chords: C-7, E07, A7b9, BbΔ, Ab7#11, G7.

Section D:

- Chords: C7, C-7, F9.

Section E:

- Chords: BbΔ/D, A07, D7b9, EbΔ, D07, G7.

Section F:

- Chords: C-7, Ab7#11, BbΔ, D07, G7.

Section G:

- Chords: C7, F7, BbΔ.

SMATTER

KENNY WHEELER

Musical score for the main piece, featuring two systems of staves with various chords and melodic lines.

System 1:

- Staff 1: Chords $E\Delta^{*11}$, $E\flat-$, $A\flat-$
- Staff 2: Chords $B\flat-$, $B\Delta^{*11}$, $B\flat-$

System 2:

- Staff 1: Chords $G\flat\Delta^{*11}$, $C-$, $A7^{*9}$, $A\flat\Delta^{*11}$
- Staff 2: Chords $D7^{*9}$, $G-$, C , $D-$, $E-$, $F\Delta^{*11}$

System 3:

- Staff 1: Chords $B\flat\Delta$, $A7$, $A\flat\Delta$, $G-$, $G\flat\Delta$, $F7$, $B\flat-$ (1), $B\flat-$ (2), **FINE**

MAY USE AS AN INTRO

SOLOS

Musical score for the solo section, featuring four staves with various chords and melodic lines.

Staff 1: Chords $E\Delta^{*11}$, $E\flat-$, $B\Delta^{*11}$

Staff 2: Chords $B\flat-$, $C-$

Staff 3: Chords $A\flat\Delta^{*11}$, $G-$, $D-$

Staff 4: Chords $B\flat\Delta$, $A7$, $A\flat\Delta$, $G-$, $G\flat\Delta$, $F7$, $B\flat-$

SMILE

SAMBA

CHARLES CHAPLIN

(A) $F\Delta$

$F\Delta$ $A\flat^{\circ}7$ $G-7$ $D7^{\flat 9}$

(B) $G-$ $B\flat-7$ $E\flat7$

$F\Delta$ $G-7$ $C7^{\flat 9}$ $G\flat7$

(C) $F\Delta$

$F\Delta$ $A\flat^{\circ}7$ $G-7$ $D7^{\flat 9}$

(D) $G-7$ $C7^{\flat 9}$ $A\flat-7$ $D\flat7^{\flat 9}$

$G-7$ $C7^{\flat 9}$ F

SNAPPER

CLARK TERRY

Sheet music for the song "SNAPPER" by Clark Terry, featuring three sections: A, B, and C.

Section A: 4/4 time signature. Chords: F- (first measure), Bb- (second measure), F- (third measure).

Section B: 4/4 time signature. Chords: Bb- (first measure), F- (second measure).

Section C: 4/4 time signature. Chords: G07 (first measure), C7 (second measure), F- (third measure).

SOCIAL CALL

GIGI GRyce

(A) F \emptyset 7 Bb7 \flat 9 Eb-7 Eb-7 Ab7 \flat 13 Db Δ

F-7 E-7 Eb-7 Eb7 D7 1 Db Δ

2 Db Δ (B) Ab-7 Db7 Gb Δ Ab-7

Bb-7 F \sharp -7 B7 E Δ

Eb-7 Ab7 \flat 9 (C) F \emptyset 7 Bb7 \flat 9 Eb-7 Eb-7 Ab7 \flat 13

Db Δ F-7 E-7 Eb-7 Eb7 D7

Db Δ Eb-7 Ab7 Db

DRUM TAG

(A) F \emptyset 7 Bb7 \flat 9 Eb-7 Eb-7 Ab7 \flat 13

Db Δ DRUM SOLO 1 2 (B)

D.S. TO BRIDGE

SOFT WINDS

BENNY GOODMAN

Chords: Bb7, Eb7, Bb7, Eb7, Bb7, C-7, F7, Bb7, F7.

SONNY MOON FOR TWO

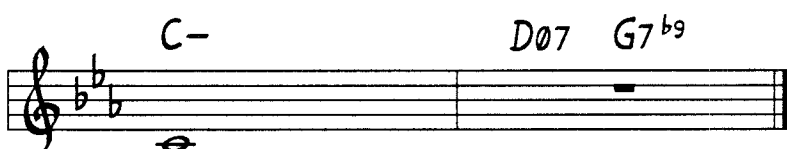
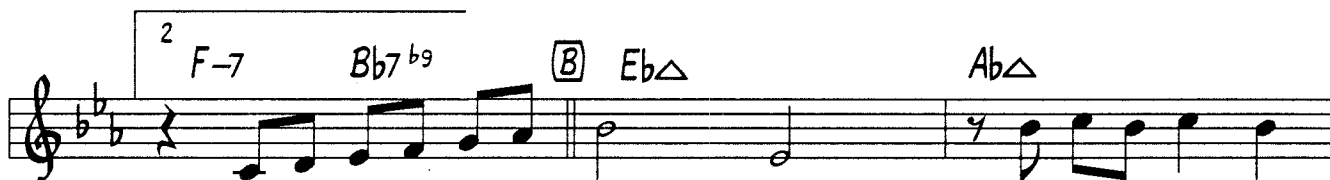
SONNY ROLLINS

Chords: Bb7, Eb7, Bb7, Eb7, Bb7, C-7, F7, Bb7, F7.

SOFTLY, AS IN A MORNING SUNRISE

SIGMUND ROMBERG

HORN INTRO



SOLAR

MILES DAVIS

Chord progression for "SOLAR":

- Staff 1: C- (measures 1-2), G-7 (measures 3-4), C7#9 (measures 5-6)
- Staff 2: FΔ (measures 1-2), F-7 (measures 3-4), Bb7#9 (measures 5-6)
- Staff 3: EbΔ (measures 1-2), Eb-7 (measures 3-4), Ab7#9 (measures 5-6), DbΔ (measures 7-8), D07 (measures 9-10), G7#9 (measures 11-12)

TUNE UP

MILES DAVIS

Chord progression for "TUNE UP":

- Staff 1: E-7 (measures 1-2), A7 (measures 3-4), DΔ (measures 5-6)
- Staff 2: D-7 (measures 1-2), G7 (measures 3-4), CΔ (measures 5-6)
- Staff 3: C-7 (measures 1-2), F7 (measures 3-4), BbΔ (measures 5-6)
- Staff 4: E-7 (measures 1-2), F7 (measures 3-4), BbΔ (measures 5-6), Eb7 (measures 7-8)

SOME OTHER BLUES

JOHN COLTRANE

Chord progression for the main melody:

- Staff 1: F7, Bb7, F7
- Staff 2: Bb7, Eb7, Ab7
- Staff 3: Db7, C7, Bb7, 1 F7
- Staff 4: 2 F7

SOLOS

Chord progression for the solo section:

- Staff 1: F7, Bb7, F7
- Staff 2: Bb7, F7, D7
- Staff 3: G-7, C7, F7, C7

SOMEWHERE, OVER THE RAINBOW

HAROLD ARLEN

BALLAD

4/4

[A] A \emptyset 7 D7 b 9 G-7 A7 b 5 Ab Δ A \emptyset 7 D7 b 9

G-7 C7 b 9 F-7 Ab-7 G-7 C7 b 9 F-7 Bb7 b 9

1 Eb Δ F-7 Bb7 b 9 2 Eb Δ F-7 Bb7 b 9 [B] Eb Δ

F-7 Bb7 b 9 G-7 C7 b 9 F-7 Bb7 b 9

Eb Δ A \emptyset 7 D7 b 9 G-7 C9

F-7 Bb7 b 9 [C] A \emptyset 7 D7 b 9 G-7 A7 b 5

Ab Δ A \emptyset 7 D7 b 9 G-7 C7 b 9 F-7 Ab-7 G-7 C7 b 9

F-7 Bb7 b 9 Eb Δ F-7 Bb7 b 9

SOMEWHERE, OVER THE RAINBOW

HAROLD ARLEN

SAMBA

Musical score for "Somewhere, Over the Rainbow" in Samba style, featuring ten staves of music with various chords and melodic lines.

Staff 1: Chords: A07, D7^{b9}, G-7, A7^{b5}, AbΔ

Staff 2: Chords: A07, D7^{b9}, G-7, C7^{b9}, F-7, Ab-7

Staff 3: Chords: G-7, C7^{b9}, F-7, Bb7^{b9}, EbΔ

Staff 4: First ending: F-7, Bb7^{b9}; Second ending: F-7, Bb7^{b9}, (B) EbΔ, F-7

Staff 5: Chords: Bb7^{b9}, G-7, C7^{b9}, F-7, Bb7^{b9}

Staff 6: Chords: EbΔ, A07, D7^{b9}, G-7

Staff 7: Chords: C7, F-7, Bb7, (C) A07, D7^{b9}

Staff 8: Chords: G-7, A7^{b5}, AbΔ, A07, D7^{b9}, G-7

Staff 9: Chords: C7^{b9}, F-7, Ab-7, G-7, C7^{b9}

Staff 10: Chords: F-7, Bb7^{b9}, EbΔ, F-7, Bb7^{b9}

SOMEDAY MY PRINCE WILL COME

FRANK CHURCHILL

JAZZ WALTZ

The musical score is written in 3/4 time, key of B-flat major. It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff has a first ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The chords are as follows:

Staff 1: F Δ , B7 $\sharp 11$, B $\flat\Delta$, D7 $\sharp 9$ $\sharp 5$, G-7

Staff 2: D7 $\sharp 9$ $\sharp 5$, G9, C7, A-7, A \flat 7

Staff 3: G-7, C7 $\flat 9$, A-7, A \flat 7, G-7

Staff 4: C7 $\flat 9$, C-7, F9, B $\flat\Delta$, B \flat 7

Staff 5: F \sharp 8/C, G-7/C, C7, F \sharp 8

SONG FOR MY FATHER

HORACE SILVER

LATIN - ROCK

NOTE: SOLO FORM IS
ALWAYS **A** **A** **B**

Musical score for "Song for My Father" by Horace Silver, Latin Rock style. The score is in 4/4 time and Bb major. It consists of five staves of music. The first staff starts with a treble clef, key signature of two flats, and a 4/4 time signature. It features a melodic line with triplets and a repeat sign. The second staff continues the melody with triplets and rests, with Eb7 and Db7 chords indicated. The third staff has a G-7/C chord, a rest, an F- chord, and a first/second ending bracket. The fourth staff is marked with a boxed 'B' and Eb7, followed by a melodic line with an F- chord. The fifth staff continues the melody with Eb7, Db7, C7#9, and F- chords.

SOPHISTICATED LADY

DUKE ELLINGTON

F7^{b9} [A] Bb- Gb7 F7 E7 Eb7
 AbΔ Ab7 G7 Gb7 F7 Bb7 Bb-7₃ Eb7
 1 AbΔ Db7 C07 F7^{b9} 2 AbΔ A-7 D7
 [B] GΔ E-7 A-7 D7 B07 E7^{b9}
 A-7 D7^{b9} GΔ E-7 A-7 D7
 GΔ G7^{ALT} Db C-7 Eb7 Db7 C07 F7^{b9} [C] Bb-
 Gb7 F7 E7 Eb7 AbΔ Ab7 G7 Gb7 F7
 Bb7 Bb-7₃ Eb7 AbΔ⁹ Db7 C-7 F7^{b9}

SPACEMEN

CLARK TERRY

Sheet music for "SPACEMEN" by Clark Terry, featuring a 4/4 time signature and a key signature of two flats (Bb and Eb).

Section A:

- Measures 1-4: BbΔ, C-7, F7. Includes a right-hand rhythm (RHY) pattern: (x) 7 (x) 7.
- Measures 5-8: BbΔ, C-7, F7, Bb7. Includes a right-hand rhythm (RHY) pattern: (x) 7 (x) 7.
- Measures 9-12: C-7, F7, Bb7, F7. Includes a right-hand rhythm (RHY) pattern: (x) 7 (x) 7.
- Measures 13-14: 1. BbΔ, 2. BbΔ.

Section B:

- Measures 15-18: D7, G7. Filled with diagonal lines.
- Measures 19-22: C7, F7. Filled with diagonal lines.

Section C:

- Measures 23-26: BbΔ, C-7, F7, BbΔ. Includes a right-hand rhythm (RHY) pattern: (x) 7 (x) 7.
- Measures 27-30: C-7, F7, Bb7, C-7, F7. Includes a right-hand rhythm (RHY) pattern: (x) 7 (x) 7.
- Measures 31-34: Bb7, F7, BbΔ.

SPEAK LOW

KURT WEILL

UP TEMPO

The musical score for "Speak Low" by Kurt Weill is written for a single melodic line in 4/4 time, marked "UP TEMPO". The key signature has one flat (B-flat). The score is divided into four systems, each containing two staves. The first system begins with a repeat sign and a first ending bracket. The second system includes a second ending bracket. The third system contains a section marked with a circled "C" and a section marked with a circled "D". The fourth system ends with a "SOLO BREAK" instruction. Chords are indicated by letters above the staff, and musical notations such as triplets, slurs, and accidentals are used throughout.

Chords and musical notations include:

- G-7 C7
- G-7 C7
- G-7 C7
- A-7 D7
- Bb-7 Eb7
- Bb-7 Eb7
- A-7 D7
- G-7 C7
- FΔ
- FΔ
- AbΔ
- Db7 #11
- EbΔ
- Bb7 Eb7
- E7ALT
- A-7 D7
- C7
- G-7 C7
- G-7 C7
- G-7
- C7
- A-7
- D7
- Bb-7 Eb7
- Bb-7 Eb7
- A-7 D7
- G-7 C7
- FΔ
- SOLO BREAK

SPEAK LOW

SOLOS

Staff 1: (A) G-7 C7 G-7 C7

Staff 2: G-7 C7 A-7 D7

Staff 3: Bb-7 Eb7 Bb-7 Eb7

Staff 4: A-7 D7 G-7 C7 ¹ F△ A-7 D7

Staff 5: ² F△ (B) Ab△

Staff 6: Db7*11 Eb△

Staff 7: Bb7 Db7 E7ALT A-7 C7 D7 (C) G-7 C7

Staff 8: G-7 C7 G-7 C7

Staff 9: A-7 D7 Bb-7 Eb7 A-7

Staff 10: D7 b9 G-7 C7 F△ A-7 D7

SPEAK NO EVIL

WAYNE SHORTER

Sheet music for the song "Speak No Evil" by Wayne Shorter, featuring chord progressions and melodic lines.

Section A:

- Chord progression: C- Db Δ ^{#11} C- Db Δ ^{#11} C-
- Chord progression: Db Δ ^{#11} C- Db Δ ^{#11} Eb- E- C- D- Bb-
- Chord progression: A7^{#11} Bb- A7^{#11} Bb- (1) Bb- (2) Bb-

Section B:

- Chord progression: A07 Ab7 G- Gb7
- Chord progression: F- Bb7^{ALT} D Eb Db Δ ^{#11}

Section C:

- Chord progression: C- Db Δ ^{#11} C- Db Δ ^{#11} C-
- Chord progression: Db Δ ^{#11} C- Db Δ ^{#11} Eb- E- C-
- Chord progression: D- Bb- A7^{#11} Bb- A7^{#11} Bb-

(JUST) SQUEEZE ME

DUKE ELLINGTON

Chords and musical notation for the score:

Section A: F Δ G-7 A-7 G-7 F Δ G-7 A-7 D7

Section B: G-7 C7 F Δ (1st ending) G-7 C7 (2nd ending) F Δ (3) F7 C-7 F7 C-7 (3) Bb Δ (3) G7 D-7 (3) G7 D-7 G-7 C7

Section C: F Δ G-7 A-7 G-7 F Δ G-7 A-7 D7

Section D: G-7 C7 F Δ G-7 C7

STAR DUST

HOAGY CARMICHAEL

INTRO $D\flat\Delta$ $G\flat 7^{\#11}$ $F 7^{\flat 9}$

$B\flat 7$ $E\flat-7$ $A\flat 7$ $F-7$ $B\flat-7$ $^1 G-7$ $C 7$

$E\flat-7$ $A\flat 7$ $^2 E\flat-7$ $A\flat 7$ $D\flat\Delta$ $D\flat 7$

(A) $G\flat\Delta$ $G\flat-\Delta$ $G\flat-7$ $C\flat 7^{\flat 9}$

$D\flat\Delta$ $F-7$ $B\flat 7$ $E\flat-7$ $B\flat 7$ $E\flat-7$

$^1 A\flat 7$ $E\flat-7$ $A\flat 7$ $D\flat\Delta$ $E\flat-7$ $E\flat 7$ $F-7$ $B\flat-7$

$E\flat 9$ $B\flat-7$ $E\flat 7$ $A\flat 7$ $E\flat-7$ $A\flat 7$ $D\flat 7$ $G 7$ **BACK TO (A)**

$^2 G\flat-7$ $C\flat 7^{\flat 9}$ $D\flat\Delta$ $B\flat-7$ $F-7$ $B\flat 7^{\flat 9}$

$E\flat-7$ $A\flat 7$ $D\flat\Delta$ $A\flat-7$ $D\flat 7^{\flat 9}$

STELLA BY STARLIGHT

VICTOR YOUNG

MEDIUM TO UP TEMPO

(A) E-7 A7^{b9} C-7 F7

F-7 Bb7 EbΔ Ab7^{#11}

(B) BbΔ E07 A7^{b9} D-7 Bb-7 Eb7

A7^{b9} D-11 FΔ G-7 C7 A07 D7^{b9}

(C) G7^{#9} C- 3

Ab7^{#11} BbΔ

(D) E-7 A7^{b9} D07 G7^{b9}

C07 F7^{b9} Bb

STELLA BY STARLIGHT

SOLOS

A E-7 A7^{b9} C-7 F7
 F-7 Bb7 Eb Δ Ab7^{#11}
B Bb Δ E \emptyset 7 A7^{b9} D-7 Bb-7 Eb7
 F Δ G-7 C7 A \emptyset 7 D7^{b9}
C G7^{#9} C-
 Ab7^{#11} Bb Δ
D E-7 A7^{b9} Eb-7 Ab7 D-7 G7
 Db-7 Gb7 C-7 F7 Bb

STICKS

CANNONBALL ADDERLY

BLUES SHUFFLE

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note Bb and a quarter note F. Above the staff are the chords F7 and Eb7. The second measure contains a quarter note F and a quarter note Bb. Above the staff is the chord F7. The third measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The fourth measure contains a quarter note F and a quarter note Bb. Above the staff is the chord F7. The second staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The second measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The third measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The fourth measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The third staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The second measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The third measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The fourth measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The fourth staff begins with a treble clef and a key signature of one flat. The first measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The second measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The third measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7. The fourth measure contains a quarter note Bb and a quarter note F. Above the staff is the chord Bb7.

SOLOS ON 12 BAR "F" BLUES

STOLEN MOMENTS

OLIVER NELSON

INTRO

C-7 D-7/C Eb△/C 1 D-7/C 2 D-7/C

A C-7 C-6 C-7 C-6

F-7 F-6 C-7 C-6

B Dsus Ebsus Esus Fsus Gbsus Fsus Esus Ebsus

D- Eb- E- F-

BREAK

RHYTHM G7ALT

SOLOS ON 12 BAR C MINOR BLUES

STOMPIN' AT THE SAVOY

BENNY GOODMAN & CHICK WEBB

Sheet music for "Stompin' at the Savoy" by Benny Goodman & Chick Webb. The music is in 4/4 time, key of B-flat major (three flats), and consists of several systems of staves with chords and melodic lines.

System 1: Treble and Bass staves. Chords: A \flat 7, D \flat Δ , D \flat Δ , A \flat 7. A first ending bracket is shown above the staff.

System 2: Treble and Bass staves. Chords: D \flat Δ , G \flat 7, F-7, B \flat 7 \flat 9, E \flat -7, A \flat 7.

System 3: Treble and Bass staves. First ending (1) and Second ending (2) are indicated. Chords: D \flat Δ , B \flat 7, E \flat -7, A \flat 7, D \flat Δ , D \flat Δ , D \flat 7.

System 4: Treble and Bass staves. Chords: G \flat 7, G7, G \flat 7, B7, D7, B7, E7, F7, E7, E-7, A7, E \flat -7, A \flat 7.

System 5: Treble and Bass staves. Chords: D \flat Δ , D \flat Δ , A \flat 7, D \flat Δ , G \flat 7, F-7, B \flat 7.

System 6: Treble and Bass staves. Chords: E \flat -7, A \flat 7, D \flat Δ .

STROLLIN'

HORACE SILVER

AFTER FINAL SOLO
D.C. AL CODA

SUGAR

STANLEY TURRENTINE

JAZZ SHUFFLE

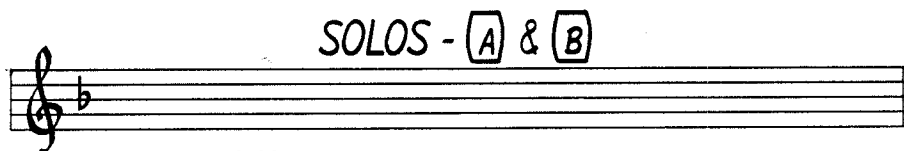
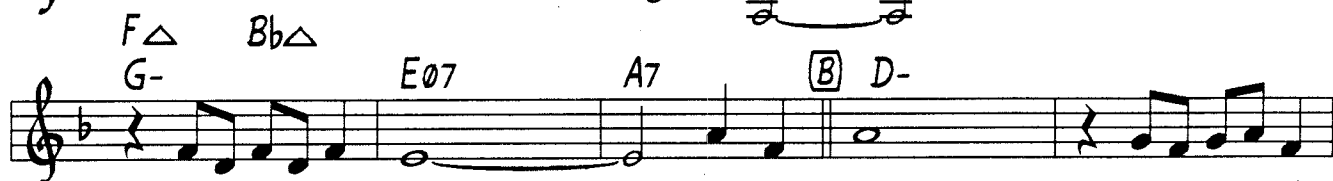
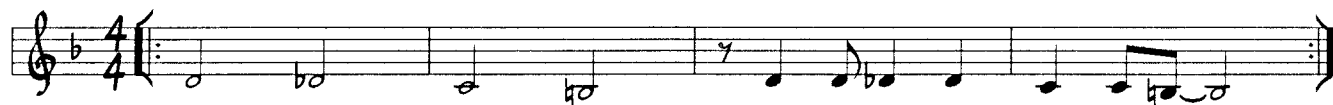
Chords and musical notation for the first system:

- Staff 1: C^- (with triplet), $D07$, $G7^{\#9}$, C^-
- Staff 2: $D07$, $G7^{\#9}$, C^- (with triplet), C^- , $D07$
- Staff 3: $G7^{\#9}$, C^- (with triplet), $Gb7$ (with triplet)
- Staff 4: $F-7$ (with triplet), $Eb7$ (with triplet), $D7^{\#9}$ (with triplet)
- Staff 5: $G7^{\#9}$ (with triplet), $Ab7^{\#11}$ (first ending), $Ab7^{\#11}$ (second ending)

SUMMERTIME

GEORGE GERSHWIN

HORN INTRO



D.S. AL CODA



VAMP TO FADE



(ON THE) SUNNY SIDE OF THE STREET

JIMMY MC HUGH

MEDIUM SWING

The musical score is written in 4/4 time and consists of six staves of music. The key signature is one flat (Bb). The score includes various chords and musical notations such as repeat signs, first and second endings, and a key signature change.

Staff 1: **[A]** C⁶ B-7 E7 F^Δ B⁰7 E7

Staff 2: A-7 D7 D-7 G7 ¹ E-7 A7 D-7 G7

Staff 3: ² C⁶ **[B]** G-7 C7 F^Δ C7 F⁶ ^{F7} ^{E7} ^{E^b7} _{C B B^b}

Staff 4: A-7 D7 D-7 G^{sus} G7 **[C]** C⁶

Staff 5: B-7 E7 F^Δ B⁰7 E7 A-7 D7

Staff 6: D-7 G7 C⁶

T.N.T.

"TINY" KAHN

MEDIUM BLUES

Sheet music for "T.N.T." by "TINY" KAHN, Medium Blues, 4/4 time signature.

The music is written in B-flat major (two flats) and 4/4 time. The key signature is B-flat major.

The first section (A) consists of 8 measures, with the following chord changes:

- Measure 1: Bb7
- Measure 2: Eb7
- Measure 3: Bb7
- Measure 4: Eb7
- Measure 5: Bb7
- Measure 6: C-7
- Measure 7: F7
- Measure 8: Bb7

The second section (B) consists of 8 measures, with the following chord changes:

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: Eb7
- Measure 4: Bb7
- Measure 5: Eb7
- Measure 6: Bb7
- Measure 7: C-7
- Measure 8: F7

The third section consists of 8 measures, with the following chord changes:

- Measure 1: C-7
- Measure 2: F7
- Measure 3: Bb7
- Measure 4: SOLOS - Bb BLUES
- Measure 5: SOLOS - Bb BLUES
- Measure 6: SOLOS - Bb BLUES
- Measure 7: SOLOS - Bb BLUES
- Measure 8: SOLOS - Bb BLUES

The piece concludes with the word "FINE" and the instruction "DC. AL FINE".

TAKE THE "A" TRAIN

DUKE ELLINGTON

[illegible]

TANGERINE

VICTOR SCHERTZINGER

SAMBA

(HORN INTRO)

PLAY A-7 D7^{b9} [A] G-9 C7

F Δ B \flat Δ A-7 D7^{b9} G-7 C7 G-7 C7 F Δ

A \emptyset 7 D7^{#9} [B] G-9 C7 F Δ B \emptyset 7 E7^{#9}

A Δ B-7 E7 A7 D7^{b9} [C] G-9

C7 F Δ B \flat Δ A-7 D7^{b9} G-7 C7 G-7 C7

E \flat 7 D7^{#9} [D] G-9 —3— E \emptyset 7 A7^{#9} D-7 —3—

G7 G-7 C7 F Δ D7^{#9}

TEACH ME TONIGHT

GENE DE PAUL

SLOW SWING

The musical score is written for guitar in 4/4 time, marked "SLOW SWING". It consists of eight staves of music. The key signature is one flat (B-flat major or D minor). The score includes various guitar chords and melodic lines. The first staff begins with a key signature change from one flat to no flats. The score is divided into sections A, B, and C. Section A spans the first two staves, Section B spans the third and fourth staves, and Section C spans the fifth and sixth staves. The seventh and eighth staves continue the melodic and harmonic progression.

Chords and notation across the staves:

- Staff 1: D-7, G7, G7+5, [A] C△, F9, E-7, A7, D-7, G7
- Staff 2: Eø7, A7-9, D-7, 1 D-7/G, G7, C△, A7
- Staff 3: D-7, G7, G7+5, 2 D-7/G, G7, C△, F7, C, E-7, Eb-7
- Staff 4: [B] D-7, G7, C△, A7-9, D-7, G7, C△
- Staff 5: F#ø7, B7-9, E-7, A7, A-7, D7, D-7, G7, G7+5
- Staff 6: [C] C△, F9, E-7, A7, D-7, G7, Eø7, A7-9
- Staff 7: D-7, D-7/G, G7, C△, A7-9, D-7, G7

TEE PEE TIME

CLARK TERRY

Musical score for "TEE PEE TIME" by Clark Terry, featuring ten staves of music in 4/4 time with a key signature of two flats (Bb and Eb).

Staff 1: Treble clef. Chords: Bb7, Eb7, Bb7. Includes a first ending bracket labeled (A).

Staff 2: Treble clef. Chords: Eb7, Bb7.

Staff 3: Treble clef. Chords: C-7, F7, Bb7. Includes a first ending bracket labeled 1.

Staff 4: Treble clef. Chords: C-7, F7, Bb7. Includes a second ending bracket labeled 2.

Staff 5: Treble clef. Chords: D7, G7. Contains a section of rhythmic notation represented by diagonal lines.

Staff 6: Treble clef. Chords: C7, F7. Contains a section of rhythmic notation represented by diagonal lines.

Staff 7: Treble clef. Chords: Bb7, Eb7, Bb7. Includes a first ending bracket labeled (C).

Staff 8: Treble clef. Chords: Eb7, Bb7.

Staff 9: Treble clef. Chords: C-7, F7, Bb7, C-7, F7.

THAT'S WHAT I'M TALKIN' 'BOUT

SHORTY ROGERS



Musical score for 'That's What I'm Talkin' 'Bout' by Shorty Rogers. The score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and contains the melody. The second staff continues the melody. The third staff contains the bass line. Chord symbols are placed above the staves: Bb7, Eb7, Bb7, Eb7, Bb7, C-7, (HEAD) Gb7 (SOLOS) F7, Bb7, C-7, and F7.

THINGS AIN'T WHAT THEY USED TO BE

DUKE ELLINGTON



Musical score for 'Things Ain't What They Used to Be' by Duke Ellington. The score is written in 4/4 time and consists of four staves. The key signature has three flats (Bb, Eb, and Ab). The first staff begins with a repeat sign and contains the melody. The second staff continues the melody. The third staff contains the bass line. The fourth staff contains the bass line. Chord symbols are placed above the staves: Db7, Gb7, Db7, Eb7, Ab7, Db7, E7, Eb7, and D7.

THE NIGHT HAS A THOUSAND EYES

WEISMAN, GARRETT, WAYNE

LATIN & SWING

The musical score is written for guitar in treble clef, key of D major (one sharp), and 4/4 time. It consists of eight staves of music. The first staff begins with a 'LATIN' tempo marking and a first ending bracket labeled 'A'. The second staff ends with a 'FILL TO SWING' instruction. The third staff begins with a second ending bracket labeled 'B'. The fourth staff contains a first ending bracket labeled '1' with a 'FILL TO LATIN' instruction. The fifth staff begins with a second ending bracket labeled '2'. The sixth staff contains a third ending bracket labeled 'C'. The seventh staff contains a fourth ending bracket labeled 'D'. The eighth staff concludes the piece. Chord symbols are placed above the staff lines, and various musical notations such as rests, eighth notes, and slurs are used throughout.

Staff 1: LATIN, [A] G Δ /D, Dsus4

Staff 2: G Δ /D, Dsus4, D7, FILL TO SWING

Staff 3: [B] D-7, G7, C#07, C-6

Staff 4: B-7, Bb7, A-7, D7, G Δ /D, 1 Dsus4, FILL TO LATIN

Staff 5: 2 G Δ , Db7, [C] C-7, F7, Bb Δ

Staff 6: Bb-7, Eb7, Ab Δ

Staff 7: [D] A-7, Dsus4, G Δ

Staff 8: E-7, A-7/D, Dsus4, G Δ

THE NIGHT WE FIRST MET

STEFAN KARLSSON

BALLAD

Musical score for "THE NIGHT WE FIRST MET" by Stefan Karlsson, Ballad. The score is written in 4/4 time and features various chords and melodic lines.

Section A:

- Chords: F-7, Bb-7, Eb-7, D7+11, DbΔ, Gb7+11.
- Chords: F-7, Eb, DbΔ, Db7, C7ALT, G7, F-.
- Chords: G7, C7ALT, Db7, C7, F-.

Section B:

- Chords: D-7, G7, CΔ, A-7, D-7, G7.
- Chords: CΔ, Gb7-9, FΔ, EΔ, FΔ, DΔ, CΔ, B7, E7-13.

Section C:

- Chords: A-7, Ab7, G-7, C7+11, F-7, Bb-7.
- Chords: Eb-7, D7+11, DbΔ, Gb7+11, F-7, Eb, F-7.
- Chords: DbΔ, Db7, C7, F-.

THE SONG IS YOU

JEROME KERN

C Δ F7 E-7 Eb Δ 7
 (A) C Δ Eb Δ 7 D-7 G7 C Δ

A7 D-7 G7 Bb7 A7 1 D-7

G7 (SOLOS) F-7 Bb7 E-7 A7 Eb-7 Ab7 D-7 G7 2 D-7
 (HEAD) Bb7 A7 D7 G7

G7 C Δ F7 Bb7 Eb7 Ab7 Db7 Gb7 B7
 C Δ F \sharp 7 B7 \sharp 9 (B) E Δ C \sharp 7 b9

F \sharp -7 B7 E Δ C \sharp -7 Bb Δ 7 Eb7 \sharp 9

Ab- Ab- Δ Ab-7 Db7 Gb7

Gb7 B7 C Δ F7 E-7 Eb Δ 7
 (C) C Δ Eb Δ 7 D-7

G7 G-7 C7 F Δ Bb7 E-7

A7 \sharp 9 D-7 G7 C Δ A7 \sharp 9 D-7 G7

THE TENDER STORM

EDDIE HARRIS

BE-BOP - MEDIUM UP

The musical score for "The Tender Storm" by Eddie Harris is written in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). The score consists of six staves of music. The first five staves contain melodic lines with various chord annotations above them. The sixth staff is a whole-note line with a repeat sign at the end. The chord annotations are as follows:

- Staff 1: E-7, Bb-7, Eb7, DΔ
- Staff 2: Eb-7, Ab7, D-7, Ab-7, Db7
- Staff 3: CΔ, C#-7, F#7, C-7
- Staff 4: F#-7, B7, BbΔ, EbΔ
- Staff 5: 1 E-11, F9, BbΔ, Eb9
- Staff 6: 2 DΔ

MILES DAVIS

1 Bb C-7 F7 Bb7 Eb7 E07

2 Bb

B D7 G7

C7 F7

C Bb C-7 F7 Bb C-7 F7

Bb7 Eb7 E07 Bb

THE THINGS WE DID LAST SUMMER

JULE STYNE

Chords and notation for the first staff:

- Chords: \boxed{A} F Δ , D7, G-7, C7, A-7, Bb Δ

Chords and notation for the second staff:

- Chords: A \emptyset 7, D7, G-7, Eb7 \sharp 11, A-, Ab-, G-7, C7

Chords and notation for the third staff:

- First ending: 1 A-7, D7, G-7, C7
- Second ending: 2 F Δ , D-7, Db- \boxed{B} C-7, F7, C-7, F7

Chords and notation for the fourth staff:

- Chords: Bb Δ , Eb7 \sharp 11, Bb Δ , E \emptyset 7, A7, D-7, G7, D-7, G7

Chords and notation for the fifth staff:

- Chords: $\frac{G-}{C}$, $\frac{Ab-}{Db}$, G-7, C7, \boxed{C} F Δ , D7, G-7, C7

Chords and notation for the sixth staff:

- Chords: A-7, Bb Δ , A \emptyset 7, D7, G-7, Eb7 \sharp 11, A-, Ab-

Chords and notation for the seventh staff:

- Chords: G-7, C7, F Δ

THERE WILL NEVER BE ANOTHER YOU

HARRY WARREN

[A] Eb△ (ALTERNATE) Eb-7 Ab7 D-7 G7 (STANDARD) D07 G7 b9

C- Bb-7 Eb7

Ab△ Db7 #11 Eb△ C-7

F7 #11 (ALTERNATE) Db7 #11 F#-7 B7 F-7 Bb7 (STANDARD) F7 #11 F-7 Bb7 b9

[B] Eb△ D07 G7 b9

C- Bb-7 Eb7

Ab△ Db7 #11 Eb△ A-7 D7

G-7 Ab7 G-7 C7 b9 F-7 Bb7 b9 Eb△

THERE IS NO GREATER LOVE

ISHAM JONES

HORN ONLY **[A]** *RHYTHM* $\text{Ab}7$ $\text{G}7$

$\text{G}-7$ $\text{C}7$ $\text{C}-7$ $\text{F}7$

[B] $\text{Ab}7$ $\text{G}7$

TIME $\text{G}-7$ $\text{C}7$ $\text{C}-7$ $\text{F}7$ $\text{Bb}\Delta$

$\text{Bb}\Delta$ **[C]** $\text{A}07$ $\text{D}7$ $\text{G}-$ $\text{A}07$ $\text{D}7$

$\text{G}-$ $\text{A}07$ $\text{D}7$ $\text{G}-7$ $\text{C}7$

$\text{F}7$ *HORN ONLY* **[D]** *RHYTHM* $\text{Ab}7$ $\text{G}7$

TIME $\text{G}-7$ $\text{C}7$ $\text{C}-7$ $\text{F}7$ $\text{Bb}\Delta$

SOLOS

THERE IS NO GREATER LOVE

(A)

ALTERNATE
STANDARD

F-7
Bb△

Bb7

E-7
Eb7

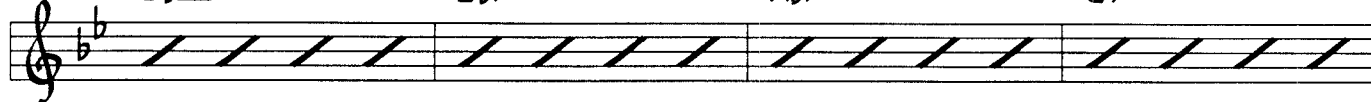
A7

Eb-7
Ab7

Ab7

D-7
G7

G7

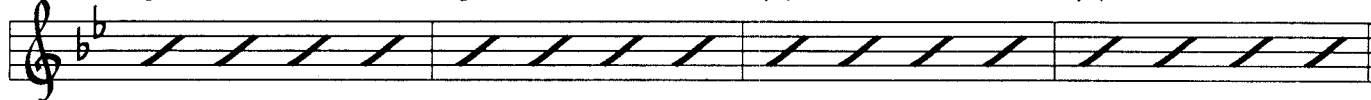


C7

C7

F7

F7



(B)

F-7
Bb△

Bb7

E-7
Eb7

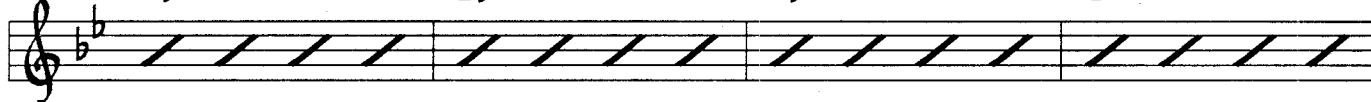
A7

Eb-7
Ab7

Ab7

D-7
G7

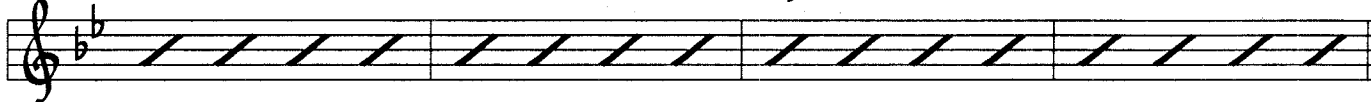
G7



C7

F7

Bb△



(C)

A07

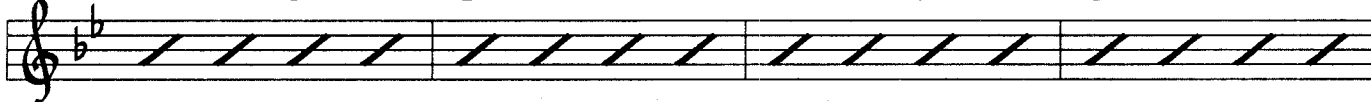
D7

G-

A07

D7

G-



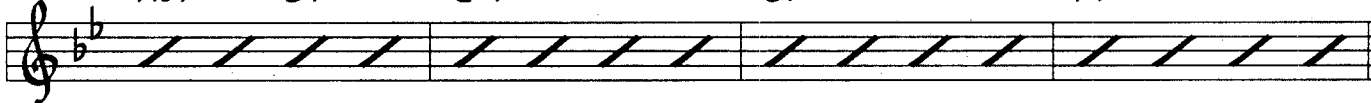
A07

D7

G-7

C7

F7



(D)

F-7
Bb△

Bb7

E-7
Eb7

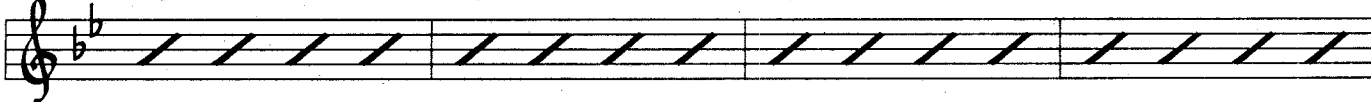
A7

Eb-7
Ab7

Ab7

D-7
G7

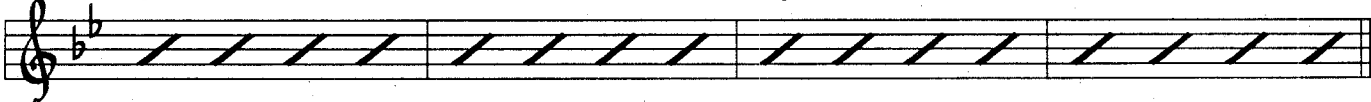
G7



C7

F7

Bb△



THINKING OF YOU

HARRY RUBY

Musical score for "Thinking of You" by Harry Ruby, featuring chord progressions and melodic lines in 4/4 time.

Section A:

- Chords: EbΔ, A07, D7b9, Ab-7, Db7, G-7, C7b9
- Chords: F#-7, B7b9, F-7, Bb7b9, G-7, C7b9, F-7, Bb7b9
- Chords: F-7, Bb7b9, EbΔ, D07, G7#9, C-
- Chords: G-, Bb-7, Eb7, AbΔ
- Chords: D07, G7b9, Db7#11, EbΔ
- Chords: A07, D7b9, Ab-7, Db7, G-7, C7b9, F#-7, B7b9
- Chords: F-7, Bb7b9, EbΔ

Section B:

- Chords: C-

Section C:

- Chords: EbΔ

The score includes melodic lines in treble clef with various accidentals (flats, sharps, naturals) and articulation marks (accents, slurs). Trills are indicated by a '3' under a group of notes.

THINKING OUT LOUD

LATIN

STEVE SWALLOW

A Eb-7 Ab-7 F7ALT Bb-7 GbΔ Eb7ALT Ab-7
 F7ALT BbΔ G7b9 B C-7 AbΔ G7ALT
 GbΔ Bb-7 Eb7ALT Ab-7 F7ALT BbΔ
 E7ALT C EbΔ A07 D7ALT G-11 C-7 A7ALT
 D-11 G7 G7ALT GbΔ CbΔ Bb-7 G7ALT D C-7
 A7ALT D-7 Ab7 DbΔ C7ALT
 F-7 Bb7ALT ⊕ SOLOS DC. AL CODA

⊕ Eb-7 Ab7ALT DbΔ

THIS I DIG OF YOU

LEE MORGAN & HANK MOBLEY

PEDAL F TO **[B]**

[A] Bb△ C- Bb△ C-

Bb△ C- Bb△ F-7 Bb7 END PEDAL

[B] Eb△ E07 A7#9 D-7 G7

Db-7 Gb7 C-7 F7

PEDAL F TO **[D]**

[C] Bb△ C- Bb△ C-

Bb△ C- Bb△ F-7 Bb7 END PEDAL

[D] Eb△ E07 A7#9 D-7 G7

C-7 F7 Bb△

3

THIS IS NEW

KURT WEILL

[A] C- G7ALT C- F7 Bb-
 F7 b9 Bb- Fb7 Bb7ALT [B] Eb-
 Ab7 C#-
 G7ALT [C] C- G7ALT C- Eb-11 Ab7
 DbΔ C7ALT F- F7ALT [D] Bb-7
 Eb7ALT C-7 F7ALT Bb-7 Eb7ALT
 [TAG] Ab-

TIDAL BREEZE

HAROLD DANKO

MEDIUM SWING

The musical score for "Tidal Breeze" is written in 4/4 time and consists of five staves. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as rests, eighth notes, quarter notes, and half notes. Chord markings are placed above the staves: Bb9 (first staff), Ab7 (first staff), Bb9 (second staff), Ab7 (second staff), F7 (third staff), Gb7 (third staff), F7 (fourth staff), Gb7 (fourth staff), G7 (fourth staff), and Ab7 (fifth staff). A circled 'H' is present in the fourth staff. The score concludes with a double bar line.

TIME AFTER TIME

JULE STYNE

A C Δ D-7 G7 C Δ D-7 G7
B A-7 $\frac{A-7}{G}$ F \sharp 07 B7 \sharp 9 E-7 A7 \flat 9
C C Δ D-7 G7 C Δ D-7 G7
D C Δ G \flat 07 F-6 E-7 $\frac{A-7}{G}$ G \flat 07 F-7
 E-7 A7 \sharp 9 $\frac{D-7}{G}$ G7 C Δ

C Δ A-7 B07 E7 \sharp 9
 D-7 E07 A7 \sharp 9 A \flat 7 \sharp 11 G7
 C Δ G-7 C7 F Δ B \flat 7
 C Δ G \flat 07 F-6 E-7 $\frac{A-7}{G}$ G \flat 07 F-7
 E-7 A7 \sharp 9 $\frac{D-7}{G}$ G7 C Δ

TRISTE

ANTONIO CARLOS JOBIM

BOSSA NOVA

Sheet music for the song "Triste" by Antonio Carlos Jobim, featuring Bossa Nova style notation and chord progressions.

Section A

Chord progressions: $Bb\Delta$, $Gb\Delta$, $B7^{*11}$

Section B

Chord progressions: $C-$, $C-\overline{Bb}$, $A07$, $D7^{\#9}_5$, $G-$, $G-\overline{F}$, $E07$, $A7^{\#9}_5$

Section C

Chord progressions: $Bb\Delta$, $Gb\Delta$, $B7^{*11}$

Section D

Chord progressions: $Eb\Delta$, $Ab7^{*11}$, $G-7$, $C7^{*11}$

Additional chord progressions shown in the lower staves:

$C-7$, $F7$, $Bb-7$, $Eb7$

$Bb-7$, $Eb7$

UNIT SEVEN

SAM JONES

JAZZ/LATIN

SWING FEEL

[A] C7

F7 C7 A7^{#9} Ab Δ

¹ G7^{#9} C7 A7 D7 G7^{#9} ² G7^{#9}

C7 A7^{#9} LATIN FEEL [B] D-7 G7

E-7 A7^{#9} D-7 G7

E-7 A7 D-7 G7 [C] C7 SWING FEEL C7

F7 C7 A7^{#9}

Ab Δ G7^{#9} C7 A7^{#9} D7

UP JUMPED SPRING

FREDDIE HUBBARD

JAZZ WALTZ

The musical score is written for a Jazz Waltz in 3/4 time, featuring ten staves of music. The key signature has two flats (Bb and Eb). The score includes various jazz chords and melodic lines. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The first measure of the first staff has a chord of F7-9. The second measure has a chord of BbΔ. The third measure has a chord of G7+9. The fourth measure has a chord of C-7. The fifth measure has a chord of F7. The sixth measure has a chord of F#07. The second staff continues the melody with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third measure has a chord of E-7. The fourth measure has a chord of A7. The fifth measure has a chord of D-7. The sixth measure has a chord of Eb-7. The third staff begins with a first ending bracket. The first measure has a chord of D-7. The second measure has a chord of Eb-7. The third measure has a chord of B07. The fourth measure has a chord of E7+9. The fifth measure has a chord of C07. The sixth measure has a chord of F7+9. The fourth staff begins with a second ending bracket. The first measure has a chord of C-7. The second measure has a chord of F7. The third measure has a chord of BbΔ. The fourth measure has a chord of A-7. The fifth measure has a chord of D7. The sixth measure has a chord of G-7. The seventh measure has a chord of C7. The fifth staff continues the melody with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third measure has a chord of FΔ. The fourth measure has a chord of D-7. The fifth measure has a chord of Ab-7. The sixth measure has a chord of Db7. The seventh measure has a chord of C-7. The eighth measure has a chord of F7. The sixth staff begins with a third ending bracket. The first measure has a chord of BbΔ. The second measure has a chord of G7+9. The third measure has a chord of C-7. The fourth measure has a chord of F7. The fifth measure has a chord of F#07. The sixth measure has a chord of G-7. The seventh staff continues the melody with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third measure has a chord of F-7. The fourth measure has a chord of E-7. The fifth measure has a chord of A7. The sixth measure has a chord of D-7. The seventh measure has a chord of Eb-7. The eighth measure has a chord of D-7. The eighth staff begins with a chord of Eb-7. The second measure has a chord of C-7. The third measure has a chord of F7. The fourth measure has a chord of BΔ. The fifth measure has a chord of BΔ. The sixth measure has a chord of BbΔ. The ninth staff continues the melody with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third measure has a chord of F7. The fourth measure has a chord of BΔ. The fifth measure has a chord of BΔ. The sixth measure has a chord of BbΔ.

VOYAGE

KENNY BARRON

Musical score for "VOYAGE" by Kenny Barron, featuring guitar chords and melodic lines in 4/4 time.

Section A:

- Chords: $F-9$, $G\flat-9$, $F7\flat9$, $B\flat-7$, $G\flat7$, $C7$.
- Structure: First line (4 measures), second line (4 measures), third line (4 measures, including a repeat sign and a second ending).

Section B:

- Chords: $D\flat\Delta$, $E-7$, $A7$, $D\Delta$, $F-7$, $B\flat7$, $E\flat\Delta$, $F\sharp-7$, $B7$.
- Structure: First line (4 measures), second line (4 measures), third line (4 measures).

Section C:

- Chords: $E\Delta$, $G\flat7$, $C7$, $F-9$.
- Structure: First line (4 measures), second line (4 measures).

MILES DAVIS

PEDAL "C" ON 2 & 4

PEDAL "C" ON 2 & 4

[illegible]

TIME

A F7 Bb7 F7

(SOLOS) G-7 C7
(HEAD) C7+9 B7+9 Bb7+9 C7 A7+9 Ab7+9 G7+9 F7 F7+9

SOLOS: G-7 C7
HEAD: C7+9 B7+9 Bb7+9 C7 A7+9 Ab7+9 G7+9 F7 F7+9

SOLOS ON BLUES IN "F"
INTRO MAY BE USED AS ENDING

WALTZING MATILDA

TRADITIONAL AUSTRALIAN

MEDIUM/SLOW SAMBA
OR AFRO CUBAN FEEL

[A] Eb△ D07 G7 C-7 C-7/Bb A07 D7b9
 G-7 1 C7 F-7 Bb7
 2 C7 F-7 Bb7 Eb△ [B] Eb△
 Bb-7 Eb7 Ab△ A07 D7 G-7
 C7 F-7 Bb7 [C] Eb△
 D07 G7 C-7 C-7/Bb A07 D7 G-7
 C7 F-7 Bb7 Eb ⊕ SOLOS

DC. AL CODA

⊕ G-7 C7 F-7 Bb7 Eb△
 G-7 C7 F-7 Bb7 Eb

WALTZ FOR ELLINGTON

JEFF JENKINS

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score consists of eight staves, each containing a melodic line and a series of chords. The chords are as follows:

- Staff 1: G-7, C7, C-7/F, F7
- Staff 2: F-7, Bb7, EbΔ, AbΔ
- Staff 3: D07, G7ALT, C-7, C-7/Bb
- Staff 4: E/A, D7ALT, GΔ, E-7
- Staff 5: A-7, D7, GΔ, E-7
- Staff 6: F#-7, B7#11, EΔ
- Staff 7: F#-7, B7, EΔ, AΔ
- Staff 8: D#07, G#7ALT, C#-7, C#-7/B

The melodic line includes various rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures featuring triplets and four-measure rests.

WALTZ FOR ELLINGTON

The musical score for "Waltz for Ellington" consists of seven staves of music, each with specific chords and melodic notation. The chords are as follows:

- Staff 1: $Bb07$, $Eb7_{ALT}$, $Ab\Delta$, $F7_{ALT}$
- Staff 2: $Bb-7$, $Eb7$, $Ab\Delta$, $F-7$, $F-7$ over Eb
- Staff 3: $D07$, $Db-7$, $Gb7\#11$, $C-7$, $F7_{ALT}$
- Staff 4: $Bb-7$, $Eb7$, $C-7$, $F-7$
- Staff 5: $Db-7$, $Gb7\#11$, $C-7$, $B\Delta$
- Staff 6: $E\Delta$, $A\Delta$, $Ab\Delta9$
- Staff 7: $A07$, $D7_{ALT}$

The notation includes various musical symbols such as treble clefs, key signatures (two flats), and specific chord symbols (e.g., $Bb07$, $Eb7_{ALT}$, $Ab\Delta$, $F7_{ALT}$, $Bb-7$, $Eb7$, $Ab\Delta$, $F-7$, $F-7$ over Eb , $D07$, $Db-7$, $Gb7\#11$, $C-7$, $F7_{ALT}$, $Bb-7$, $Eb7$, $C-7$, $F-7$, $Db-7$, $Gb7\#11$, $C-7$, $B\Delta$, $E\Delta$, $A\Delta$, $Ab\Delta9$, $A07$, $D7_{ALT}$). The melody is written in a treble clef with a key signature of two flats. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals.

WATCH WHAT HAPPENS

MICHEL LEGRAND

BOSSA NOVA

[A] Eb△ F9#11

F-7 Bb7 Eb△ E△ 1 F△ E△ 2 F△ F#△

[B] G△ G-7 C7

F△ F-7 Bb7

[C] Eb△ F9#11

F-7 Bb7 Eb△ E9 D9 Eb△ F-7 Bb7

WATERMELON MAN

LATIN - ROCK

HERBIE HANCOCK

Chords: F7, Bb7, C7, Bb7, F7, C7, Bb7, F7.

Annotations: BREAK, RESUME TIME.

WORK SONG

NAT ADDERLY

Chords: F-, F-, F-, C7, F-, F7, Bb7, Db7, C7, F-.

WAVE

(VOU TE CONTAR)

ANTONIO CARLOS JOBIM

BOSSA NOVA

The musical score is written for guitar and piano in the key of D major (two sharps) and 4/4 time. It consists of eight staves of music. The guitar part is indicated by a 'G' in a box above the first staff. The piano part is indicated by a 'P' in a box above the second staff. The score includes various chords and musical notations such as rests, beams, and slurs. The chords are: D Δ , B \flat 7, A-7, D7, G Δ , G-7, F \sharp 7, B7, B-7, E7, B \flat 7, A7 \sharp 9, D-7, G7, D-7, G7, D-7, G7, B \flat 7, C7, F Δ , F Δ , F-7, B \flat 7, E \flat Δ , E \emptyset 7, A7 \flat 9, D Δ , B \flat 7, A-7, D7, G Δ , G-7, F \sharp 7, B7, B-7, E7, B \flat 7, A7 \sharp 9, D-7, G7, D-7, G7.

A WEAVER OF DREAMS

VICTOR YOUNG

4/4

C△ *B*07 *E*7 ^b9

(ALTERNATIVE) *B*b-7 *E*b7 *A*-7 *D*7 *A*b-7 *D*b7 *G*-7 *C*7
 (STANDARD) *A*-7 *D*7 *G*-7 *C*7

F△ *B*b7 [#]11 *E*-7 *A*7

A-7 *D*7 *D*-7 *G*7

² *E*-7 *A*7 *E*b-7 *A*b7 *D*-7 *G*7

C△ *D*-7 *G*7

WELL YOU NEEDN'T

THELONIOUS MONK

(MONK'S VERSION)

MEDIUM UP TEMPO

The musical score is written for a single melodic line in 4/4 time, key of Bb. It consists of 12 staves of music. The key signature has two flats (Bb and Eb). The tempo is marked 'MEDIUM UP TEMPO'. The score includes several sections marked with letters in boxes: A, B, and C. Chord symbols are placed above the staff at various points, indicating the harmonic structure. The notation includes eighth and sixteenth notes, rests, and repeat signs.

Section A (Measures 1-8):
Staff 1: Chords FΔ, GbΔ, FΔ.
Staff 2: Chords GbΔ, FΔ, GbΔ, FΔ.

Section B (Measures 9-16):
Staff 3: First ending (1) FΔ, Second ending (2) FΔ, then BΔ7.
Staff 4: Chords D7, Eb7, E7.
Staff 5: Chords Eb7, D7, Db7, C7, B7, C7.

Section C (Measures 17-24):
Staff 6: Chords FΔ, GbΔ, FΔ, GbΔ.
Staff 7: Chords FΔ, GbΔ, FΔ.

WHAT IS THIS THING CALLED LOVE

COLE PORTER

Musical score for "What Is This Thing Called Love" by Cole Porter, featuring guitar chords and musical notation. The score is written in 4/4 time and consists of seven staves of music.

Staff 1: Chords: G07, C7^{b9}, F-. Musical notation: Treble clef, 4/4 time, starting with a whole rest, followed by a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 2: Chords: D07, G7^{#9}, CΔ. Musical notation: Treble clef, 4/4 time, starting with a whole rest, followed by a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 3: Chords: CΔ, C-7. Musical notation: Treble clef, 4/4 time, starting with a whole rest, followed by a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 4: Chords: F7, BbΔ, Ab7^{#11}. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 5: Chords: G7^{#9}, G07. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 6: Chords: C7^{b9}, F-, D07. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

Staff 7: Chords: G7^{#9}, CΔ. Musical notation: Treble clef, 4/4 time, starting with a quarter note Bb, a quarter note G, a half note F, and a whole note E.

WHAT'S NEW

BOB HAGGART

BALLAD

4/4

G7^{b9} [A] C Δ F13 Bb-9 ³ Eb7 Ab Δ Db Δ

D07 G7^{#11} C- A07 D07 G7^{#9} C Δ A-7

¹ D-7 G7^{b9} ² G-7 C7^{b9} [B] F Δ Bb13 Eb-9 ³ Ab7

Db Δ Gb Δ G07 C7^{#11} F- D07 G07 C7^{#9}

F Δ F6 D07 G7^{#9} [C] C Δ F13 Bb-9 ³ Eb7

Ab Δ Db Δ D07 G7^{#11} C- A07 D07 G7^{#9}

C Δ A-7 D-7 G7^{b9}

WHERE IS LOVE

LIONEL BART

Musical score for "Where Is Love" by Lionel Bart, featuring chord progressions and melodic lines in 4/4 time.

Section A:

Chord progressions: BbΔ, C-7 F7 D-7, C-7 F7 BbΔ, C-7 F7.

Section B:

Chord progressions: D-7 G7 b9, C-7 BbΔ Eb7 AbΔ, Ab-7 Db7, GbΔ C-7 F7 b9, BbΔ C-7 F7 BbΔ B07, C-7 F7 D-7 G7 b9, C-7 F7 BbΔ Bb-7 Eb7, AbΔ D7 b9 GΔ, D-7 G7 b9 C-7, F7 BbΔ.

SOLO FORM IS **A** **A** **B**

WHERE OR WHEN

RICHARD RODGERS

[A] Eb Δ C-7 A \emptyset 7 Ab7 G-7 F-7 Eb Δ Eb7

Ab Δ Ab Δ Ab-7 Db7

¹ G-7 C7 F-7 Bb7 ² Eb Δ D \emptyset 7 G7^{#5}

[B] C- F-7 D \emptyset 7 G7^{b9}

C- F-7 C-11 F9 F-7 Bb7^{b9}

[C] Eb Δ C-7 A \emptyset 7 Ab7 G-7 Bb-9 Eb7^{#5}

Ab Δ 9 G \emptyset 7 C7^{b9} F-7 G \emptyset 7 C7^{b9}

C-7 F7 F-7 Bb7 Eb Δ F-7 Bb7

WHISPER NOT

BENNY GOLSON

The musical score for "Whisper Not" by Benny Golson is presented in 4/4 time. It consists of eight staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody is written in treble clef. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a first ending bracket and a second ending bracket, both leading to a double bar line. The fourth staff continues the melody with a triplet of eighth notes. The fifth staff features a key signature change to two flats (Bb and Eb) and a common time signature (C). The sixth staff continues the melody with a triplet of eighth notes. The seventh staff continues the melody with a triplet of eighth notes. The eighth staff concludes the piece with a final chord.

Chords and musical notation are as follows:

Staff 1: [A] C- C- / Bb Aø7 D7-9 G- G- / F

Staff 2: Eø7 A7-9 (3) D- Bø7 E- A7-9 D- E-

Staff 3: 1 F- G7-9 2 F- Bb7 [B] Aø7 D7-9 (3)

Staff 4: G- (3) G- / F (3) Eø7 A7-9

Staff 5: Dø7 G7-9 [C] C- C- / Bb Aø7 D7-9

Staff 6: G- G- / F Eø7 A7-9 (3) D- Bø7 E- A7-9

Staff 7: D- D- / C Ab7 G7+9

WISH FOR NOW

LOOSE BOSSA

BOB GILLIS

The musical score for "Wish for Now" by Bob Gillis is presented in 4/4 time. It consists of 11 staves of music, each with specific chord annotations above the notes. The chords are as follows:

- Staff 1: D-7, E7, F#07, F-11
- Staff 2: E-7, D-9, Bb7#11, B-7, C#7ALT
- Staff 3: DΔ#11, B7/D#, A/E, C#7ALT/E#, F#
- Staff 4: F#-, GΔ#11, F#-, G7#11
- Staff 5: F#-7, E#-7, B13b9/D#, D-11, G7b9
- Staff 6: AbΔ#11, Bbsus4, CΔ, FΔ#11
- Staff 7: F#-11, F#-11/E, Eb07, D-7, D-11
- Staff 8: A-9

WOODY'N YOU

(ALGO BUENO)

JOHN BIRKS (DIZZY) GILLESPIE

Sheet music for "Woody'n You" (Algo Bueno) by John Birks (Dizzy) Gillespie. The key signature is B-flat major (three flats) and the time signature is 4/4. The music is organized into three main sections: A, B, and C.

Section A: Four measures of music. Chords: G \emptyset 7, C7 \sharp 9, F \emptyset 7, Bb7 \sharp 9.

Section B: Four measures of music. Chords: Eb \emptyset 7, Ab7 \sharp 9, Db Δ . Includes the instruction "(OPT-ON SOLOS)" above the first measure.

Section C: Four measures of music. Chords: G \emptyset 7, C7 \sharp 9, F \emptyset 7, Bb7 \sharp 9.

Section D: Four measures of music. Chords: Eb \emptyset 7, Ab7 \sharp 9, Db Δ . Includes the instruction "(OPT-ON SOLOS)" above the first measure.

Section E: Four measures of music. Chords: Bb-7, Eb7, Bb-7, Eb7, Bb-7, Eb7, Ab7. Includes the instruction "(OPT-ON SOLOS)" above the first measure.

Section F: Four measures of music. Chords: Ab-7, Db7, Ab-7, Db7, Ab-7, Db7, Gb Δ . Includes the instruction "(OPT-ON SOLOS)" above the first measure.

WRONG TOGETHER

STEVE SWALLOW

WALKING BALLAD

Main musical notation for 'Wrong Together' in 4/4 time, key of B-flat major. The piece consists of six staves of music. Chord symbols are placed above the notes. Trills and triplets are indicated with '3' and a bracket. The notation includes various chord types such as major, minor, 7th, 9th, 11th, and altered chords.

Chord symbols: E-9, A7#11, G-9, C7#11, FΔ, Bb7, A-7, D7, G-9, C7#11, Bb-9, Eb7#11, AbΔ, G7ALT, C-9, F7#11, BbΔ, A7ALT, D-9, G7#11, CΔ, F7#11, E-9, A7#11, G-9, C7#11, FΔ, Bb7#11, A7b13, D7b9, G-9, Csus4, C7, FΔ, B7#11.

SOLOS

A staff of music with a treble clef and a B-flat key signature, containing a whole rest and a dotted line, indicating a solo section.

DC. AL CODA

Coda section with a double bar line and a circle with a cross symbol. The notation includes a treble clef, a B-flat key signature, and a whole rest. Chord symbols are placed above the notes: A-7, D7#11, DbΔ, C7ALT, FΔ.

Chord symbols: A-7, D7#11, DbΔ, C7ALT, FΔ.

YARDBIRD SUITE

CHARLIE PARKER

HORN INTRO



YOU AND I AND GEORGE

MATT DENNIS

[A] C C△ C7 F F#°7

YOU AND I AND GEORGE WENT STROLL-ING THRU THE

C△ G D-7 G7 C△ C#°7

PARK ONE DAY, AND YOU HELD MY HAND AS IF TO

D7 D-7 G7-9 [B] C C△

SAY I LOVE YOU. THEN WE PASS'D A

C7 F F#°7 C△ G

BROOK AND GEORGE FELL IN AND DROWN'D HIM - SELF AND

D-7 G7 C△ C#°7 D7

FLOAT - ED OUT TO SEA, LEAV - ING YOU A -

D-7 G7-9 Csus4 C Gsus4 C

LONE WITH ME.

YOU'LL NEVER BELIEVE . . .

MEDIUM - UP SWING

STEFAN KARLSSON

Chord progression and section markers:

- Measure 1: (A) Eb△
- Measure 2: A7+11
- Measure 3: Ab△
- Measure 4: Db7
- Measure 5: Eb△
- Measure 6: A7+11
- Measure 7: Ab△
- Measure 8: Dø7
- Measure 9: G7
- Measure 10: C-7
- Measure 11: C-7 / Bb
- Measure 12: A-7
- Measure 13: Ab-7
- Measure 14: Db7
- Measure 15: (B) Gb△
- Measure 16: C7+11
- Measure 17: Cb△
- Measure 18: Fø7
- Measure 19: Bb7
- Measure 20: Eb-7
- Measure 21: Eb-7 / Db
- Measure 22: C-7
- Measure 23: F7
- Measure 24: (C) Bb△
- Measure 25: G7
- Measure 26: C-7
- Measure 27: Aø7
- Measure 28: D7-9
- Measure 29: G-7
- Measure 30: C7+11
- Measure 31: F-7
- Measure 32: Bb7
- Measure 33: (D) Eb△
- Measure 34: A7+11
- Measure 35: Ab△
- Measure 36: Db7
- Measure 37: Eb△
- Measure 38: A7+11
- Measure 39: Ab△
- Measure 40: Dø7
- Measure 41: G7
- Measure 42: C-7
- Measure 43: C-7 / Bb
- Measure 44: Aø7
- Measure 45: D7
- Measure 46: Ab-7
- Measure 47: Db7
- Measure 48: G7
- Measure 49: C7
- Measure 50: F-7
- Measure 51: Bb7
- Measure 52: E△

YOUR'S IS MY HEART ALONE

FRANZ LEHAR

Musical score for "YOUR'S IS MY HEART ALONE" by Franz Lehar, featuring chord progressions and melodic lines.

Section A

Chord progression: F#07, B7^{b9}, E-7, A7, D-7, G7, E-7, A7, D-7, G7.

Section B

Chord progression: F#07, B7^{b9}, E-7, A7, A-7, D7, D-7, G7.

Section C

Chord progression: E07, A7^{b9}, D-, Bb7, CΔ (triple), D-.

Section D

Chord progression: F#07, B7^{b9}, E-7, A7, D-7, G7, CΔ.

ZEPHYR

JOHN MC NEIL

MODERATELY SLOW

Musical score for 'ZEPHYR' by John Mc Neil, in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). It features a series of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. Chord symbols above the staff include A- (first measure), F- (second measure), and GbΔ (third measure). A 'RHY' (rhythm) section is marked with 'x' symbols below the staff. The second staff continues the melody, with chord symbols GbΔ, E- (over A), and B (over G07). The third staff includes chord symbols Ab-, BbΔ#5, C-, and DΔ. The fourth staff concludes the piece with chord symbols DΔ, G- (over C), and D-. The score is marked 'MODERATELY SLOW'.

BLUES MINOR

JOHN COLTRANE

Musical score for 'BLUES MINOR' by John Coltrane, in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). It features a series of eighth and sixteenth notes, with a '4' over a bracket indicating a four-measure phrase. Chord symbols above the staff include F- (first measure). The second staff continues the melody, with chord symbols Bb- (first measure). The third staff concludes the piece with chord symbols F- (first measure). The score is marked 'MODERATELY SLOW'.

CHRISTMAS SONG

MEL TORME

Staff 1: Eb Δ F-7 G-7 C7 F-7 Bb7 Eb Δ Bb-7 Eb7
Staff 2: Ab Δ Db7 C-7 Db7 C-7 $\frac{C-7}{Bb}$ A-7 D7 ¹ G Δ Ab-7 Db7
Staff 3: Gb Δ F-7 Bb7 ² G-7 C7 F-7 Bb7 Eb Δ **[B]** Bb-7 Eb7
Staff 4: Ab Δ C-7 F7 Bb-7 Eb7 Ab Δ Ab-7 Db7
Staff 5: Gb Δ B7 C-7 F7 F-7 Bb7 **[C]** Eb Δ F-7
Staff 6: G-7 C7 F-7 Bb7 Eb Δ Bb-7 Eb7 Ab Δ Db7 C-7 Db7
Staff 7: C-7 $\frac{C-7}{Bb}$ A-7 D7 G-7 C7 F-7 Bb7 Eb Δ

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BALLAD	DARN THAT DREAM	G	61	JIMMY VAN HEUSEN
BALLAD	GEORGIA ON MY MIND	F	77	HOAGY CARMICHAEL
BALLAD	HERES THAT RAINY DAY	G	86	JIMMY VAN HEUSEN
BALLAD	I CANT GET STARTED	C	92	VERNON DUKE
BALLAD	I FALL IN LOVE TOO EASILY	Eb	93	JULE STYNE
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BALLAD	MOONLIGHT IN VERMONT	Eb	138	KARL SUESSDORF
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BALLAD	THE THINGS WE DID LAST SUMMER	F	241	JULE STYNE
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BALLAD	WHERE IS LOVE	Bb	267	LIONEL BART
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BLUES	BLUES FOR LJ	Bb	39	KEN WALKER
BLUES	BLUES FOR WILLIE	Bb	38	BOB MONTGOMERY
BLUES	BLUES IN A CLOSET	F	40	OSCAR PETTIFORD
BLUES	BLUES WALK	Bb	39	CLIFFORD BROWN
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BLUES	FLUGELIN' THE BLUES	Bb	73	CLARK TERRY
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BLUES	LOCOMOTION	Bb	127	JOHN COLTRANE
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EVEN 8	DWELLINGS	E-	66	BOB GILLIS
EVEN 8	EL OTONO	C	68	STEFAN KARLSSON
EVEN 8	GIVE THANKS	Eb	80	STEFAN KARLSSON
EVEN 8	HIDE AND SEEK	F phry	87	BOB GILLIS
EVEN 8	LITTLE SUNFLOWER	D-	126	FREDDIE HUBBARD
EVEN 8	SONG FOR MY FATHER	F-	212	HORACE SILVER
EVEN 8	WATERMELON MAN	F	260	HERBIE HANCOCK
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LATIN	ANTIGUA	F	22	ROLAND PRINCE
LATIN	BESAME MUCHO	C-	32	CARLOS VELAZGUEZ
LATIN	BLUE BOSSA	G-/C-	36	KENNY DORHAM
LATIN	CARAVAN	F-	48	JUAN TIZOL
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LATIN	GIRL FROM IPANEMA	F	79	ANTONIO CARLOS JOBIM
LATIN	GOT EYES FOR YOU	Eb	81	BOB MONTGOMERY
LATIN	HIGH LIFE	C	90	JEFF JENKINS
LATIN	LAND OF MAKE BELIEVE	Bb	121	CHUCK MANGIONE
LATIN	LETS EAT	C-	123	STEVE SWALLOW
LATIN	LIKE NO OTHER	D	124	BOB GILLIS
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LATIN	THINKING OUT LOUD	Db	246	STEVE SWALLOW
LATIN	TRISTE	Bb	251	ANTONIO CARLOS JOBIM
LATIN	WALTZING MATILDA	Eb	256	TRADITIONAL AUSTRALIAN
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MED	DAYS OF WINE AND ROSES	F/Ab	60	HENRY MANCINI
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MED	WELL YOU NEEDNT - MONKS VERSION	F	263	THELONIOUS MONK
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