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April Showers

L. Silvers

A_{MI}⁷ D⁷ C^{#7}_D D⁷ G_{MA}⁷ G⁶ C^{#7}_{G#} G^{#6}
 A_{MI}⁷ F⁷_A D⁷ C^{#7}_D D⁷ G_{MA}⁷ G⁶ F⁷ E⁷
 (F^{#6} B_{MI}⁷⁽⁵⁾/F)
 B_{MI}⁷⁽⁵⁾ E+ E⁷ A_{MI} E_{MI}⁷ A⁹
 D⁷ C^{#7}_D A_{MI}⁷_D D⁰ D⁷ A_{MI}⁷ D⁷ C^{#7}_D D⁷ G_{MA}⁷
 G⁶ G+ G⁶ B_{MI}⁷⁽⁵⁾/F E⁷ F⁷ E⁷ A_{MI} A_{MI}+ A_{MI}⁶ D^{#7}_{A#} E⁷_B
 C_{MA}⁷ A_{MI}⁷⁽⁵⁾ G_D E_{MI}⁷ A⁹
 D⁷_A B⁰ D⁷_A A_{MI}⁷_D D¹³⁽⁹⁾ G⁶

Afernoon In Paris

J. Lewis

1. C_{MA}⁷ C_{MI}⁷ F⁷ B^{flat}_{MA}⁷

B^{flat}_{MI}⁷ E⁷ A^{flat}_{MA}⁷ D_{MI}⁷⁽⁵⁾ G⁷⁽⁹⁾
3

1. C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ 2. C_{MA}⁷ D_{MI}⁷ G⁷

G pedal -----

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ D^{flat}_{MI}⁷ G^{flat}⁷ D_{MI}⁷ G⁷

C_{MA}⁷ C_{MI}⁷ F⁷ B^{flat}_{MA}⁷

B^{flat}_{MI}⁷ E⁷ A^{flat}_{MA}⁷ D_{MI}⁷⁽⁵⁾ G⁷⁽⁹⁾
3 C_{MA}⁷ (A_{MI}⁷ D_{MI}⁷ G⁷)

After You've Gone

J. T. Layton

E^{flat}_{MA}⁷ A^{flat}^{9(#11)} B^{flat}_{MA}⁷ G⁹ C⁹

F⁹ B^{flat}⁶ B^{flat}⁷ E^{flat}_{MA}⁷ A^{flat}^{9(#11)}

Piano score showing chords and notes. The top line consists of two staves. The first staff starts with $B^b_{MA}^7$, followed by G^7 , C_{MI}^7 , G^7/D , E^b_6 , $A^b_9(11)$, $B^b_{MA}^7$, and D^7 . The second staff continues with $(B^b_{MA}^7 E^b 13(10) (D_{MI} 11 G^9))$, $G_{MI}^7 C^{13}$, $B^b_{MA}^7/F$, $G^7(9)$, $C_{MI}^7 F^{13(9)}$, B^b_6 , and $(F_{MI}^7 B^b 7)$. The bottom staff shows a series of eighth-note patterns.

Ain't Misbehavin'

F. Waller

Piano score for "Ain't Misbehavin'" by F. Waller. The score is in 2/4 time and consists of eight staves of music. The chords and notes are as follows:

- Staff 1: $E^b_{MA}^7$, C_{MI}^7 , F_{MI}^7 , B^b_9 , E^b , G^7
 (Chords: $(E^b_6 E^b)$, $(F_{MI}^7 F^{\# 9})$, $(G_{MI}^7 B^b_{MI}^7 A^b 9(10))$)
- Staff 2: A^b_6 , $A^b_{MI}^6$, E^b , $G^b 7$, F_{MI}^7 , B^b_9
 (Chords: $(A^b \frac{5}{6} B^b 9(10))$, $(E^b/G C^7(9))$, $(G^{13} C^9) (F^9 B^b 13)$)
- Staff 3: $1. E^b E^b F^7 B^b 7$
 (Chords: $(E^b \frac{5}{6} A^b 13 D^7(9) G^7)$, (C_{MI}) , $(A^b 9)$, (C_{MI}))
- Staff 4: $2. E^b_6 A^b E^b_6 G^7 C_{MI} A^b 7/C F^7/C$
 (Chords: $(E^b \frac{5}{6} A^b 13 D^7(9) G^7)$, (C_{MI}) , $(A^b 9)$, (C_{MI}))
- Staff 5: $C^7 B^b B^b C_{MI}^7 F^9 B^b 7 C^7 F^7 B^b 7$
 (Chords: $(C^7) (B^b_{MI}^7 G_{MI}^7)$, $(B^b/F D^b 9/F)$, $(C_{MI} 11 F^{13})$, $(B^b 13 C^{13})$, $(F^9 B^b 7 \text{ sus})$)
- Staff 6: $E^b_{MA}^7 C_{MI}^7 F_{MI}^7 B^b_9 E^b G^7 A^b_6 A^b_{MI}^6$
 (Chords: $(E^b_6 E^b)$, $(F_{MI}^7 F^{\# 9})$, $(G_{MI}^7 B^b_{MI}^7 A^b 9(10))$, $(A^b \frac{5}{6} D^b 9(10))$)
- Staff 7: $E^b G^b 7 F_{MI}^7 B^b_9 E^b (C^7 F_{MI}^7 B^b 7)$
 (Chords: $(E^b/G C^7(9))$, $(F_{MI}^7 A^b/B^b)$)
- Staff 8: (Continuation of Staff 7)

Ain't She Sweet

M. Ager

Music score for "Ain't She Sweet" by M. Ager. The score consists of four staves of music. The first staff starts with $B^{\flat}6$, followed by a measure with E^9/B , $C_{MI}7$, and $F7$. The second staff begins with $G7$ and $G+7$, followed by two endings: ending 1 with $C7$, $F7$, $B^{\flat}6$, and $F+7$; ending 2 with $C7$, $F7$, $B^{\flat}6$, and $B7$. The third staff starts with E^9 , followed by $B^{\flat}_{MA}7$, $B^{\flat}7$, and E^9 . The fourth staff starts with E^9 , followed by $B^{\flat}6$, B^0 , $C_{MI}7$, $F7$, $B^{\flat}6$, E^9/B , $C_{MI}7$, and $F7$. The fifth staff starts with $B^{\flat}6$, followed by E^9/B , $C_{MI}7$, $F7$, $B^{\flat}6$, $D7$, $G7$, $G+7$, $C7$, $F7$, and $B^{\flat}6$.

Alfie's Theme

S. Rollins

Music score for "Alfie's Theme" by S. Rollins. The score consists of three staves of music. The top staff starts with $B^{\flat}_{MI}7$, followed by $B^{\flat}_{MI}7/A^{\flat}$, $G_{MI}7(5)$, $G^{\flat}7$, $B^{\flat}_{MI}7/F$, $G_{MI}7(5)$, $C_{MI}7(5)$, and $F7(9)$. The middle staff starts with $B^{\flat}_{MI}7$, followed by $B^{\flat}_{MI}7/A^{\flat}$, $G_{MI}7(5)$, $E^{\flat}7$, $B^{\flat}_{MI}7/F$, $G_{MI}7(5)$, and a bracketed section labeled "1. $C_{MI}7(5) F7 B^{\flat}_{MI}7$ ". The bottom staff starts with a bracketed section labeled "2. $C_{MI}7(5) F7 B^{\flat}_{MI}7$ ", followed by $B^{\flat}_{MI}7$, $D^{\flat}7/A^{\flat}$, $G^{\flat}7$, $B^{\flat}_{MI}7$, $D^{\flat}7/A^{\flat}$, and $G^{\flat}7$.

Music score for page 5 featuring six staves of musical notation. The top staff shows a bass line with chords: $B^b_{MI}7$, D^b/A^b , G^b7 , $B^b_{MI}7$, D^b/A^b , and G^b7 . The subsequent staves show more complex bass lines and chords, including $B^b_{MI}7$, B^b_{MI/A^b} , $G_{MI}7^{(b5)}$, G^b7 , $B^b_{MI/F}$, $G_{MI}7^{(b5)}$, $C_{MI}7^{(b5)}$, $F7^{(b9)}$, $B^b_{MI}7$, B^b_{MI/A^b} , $G_{MI}7^{(b5)}$, E^b7 , $B^b_{MI/F}$, $G_{MI}7^{(b5)}$, $C_{MI}7^{(b5)} F7$, and $B^b_{MI}7$.

Airegin

S. Rollins

Music score for "Airegin" by S. Rollins, featuring eight staves of musical notation. The score includes various chords such as $F_{MI}7$, $C7(\frac{e}{g})$, $F_{MI}7$, $F7$, $B^b_{MI}7$, $F_7^{(b9)}$, $B^b_{MI}7$, $1. B^b_{MI}7$, $D_{MI}7$, $G7$, $C_{MA}7$, $C^b_{MI}7$, F^b7 , $B_{MA}7$, $C_{MI}7$, $F7$, $B^b_{MA}7$, $B^b_{MI}7$, E^b7 , $C_{MI}7^{(b5)}$, E^b7 , $A^b_{MA}7$, $G_{MI}7^{(b5)}$, $C7$, $2. B^b_{MI}7$, E^b7 , $C_{MI}7^{(b5)}$, $F7$, $B^b_{MI}7$, E^b7 , A^b6 , and $(G_{MI}7^{(b5)} C7)$.

Alice In Wonderland

S. Fain

D_MI⁷ G⁷ C_MA⁷ F_MA⁷ B_MI⁷⁽⁹⁾ E⁷

All Blues

M. Davis

G⁷

C⁷

D⁷⁽⁹⁾ E⁷⁽⁹⁾ D⁷⁽⁹⁾ G⁷

'All God's Chillun Got Rhythm

Kahn - Kaper

F_M⁷ D_M⁷ G_M⁷ C⁷ A_M⁷ D⁷⁽⁹⁾ G_M⁷ C⁷

F_M⁷ D_M⁷ G_M⁷ C⁷ A_M⁷⁽⁵⁾ D⁷⁽⁹⁾ B_M⁷ E⁷ A_M⁷ D⁷

G_M⁷ C⁷ 1. F_M⁷ A⁷ D_M⁷ G⁷

C⁷ 2. A_M⁷⁽⁵⁾ D⁷ G_M⁷ C⁷ F⁶

All Of Me

G. Marks

C_{MA7} E⁷

A⁷ 3 D_{Mi7} 1. E⁷ 3

Am_{i7} D⁷ 3 D_{Mi7} G⁷

2. F⁶ F_{Mi6} C_{MA7} E_{Mi7} A⁷ D_{Mi7(5)} G⁷ C⁶

(F[#]₉) (C_{MA7}/G Em_{i7})

All Of You

C. Porter

A⁶/_{E[♭]} E[♭] MA⁷ F_{Mi7(5)} B⁷⁽⁹⁾ A⁶/_{E[♭]}

(A⁶ Mi⁶/_{E[♭]}) (A⁶ Mi⁶/_{E[♭]})

E[♭] MA⁷ A⁶ Mi⁷ D⁷ E⁶ C⁷ F_{Mi7}

(E[♭] Mi⁶/_{E[♭]}) (E⁶/G) (G⁹)

B⁷ B⁷/_{A⁶} G_{Mi7} C⁷⁽⁹⁾ F_{Mi7} B⁷ A⁶/_{E[♭]}

(B⁷) (E⁶ D⁷) (D⁷ C⁷⁽⁹⁾) (A⁶ Mi⁶/_{E[♭]})

E[♭] MA⁷ F_{Mi7(5)} B⁷⁽⁹⁾ A⁶/_{E[♭]} E[♭] MA⁷ G_{Mi7}

(A⁶ Mi⁶/_{E[♭]})

C⁷ Emi⁷ A[♭] MA⁷ Ami⁷⁽⁵⁾ D⁷⁽⁹⁾ G⁷ D[♭] 9(#10)
C FMi⁷ C/G FMi⁷/A[♭] B[♭]7 E[♭]6 (FMi⁷ B[♭]7)
(FINE)

Almost Like Being In Love

F. Loewe

E[♭] MA⁷ F⁷⁽⁹⁾ B[♭] MA⁷/D C[♯] 9
CMi⁷ F^{7sus} 1. B[♭]6 B[♭]7 2. B[♭]6
Ami⁷ D⁷ GMA⁷ G⁶ GMi⁷
Ami⁷⁽⁵⁾ D⁷ E[♭] MA⁷ F⁷⁽⁹⁾
B[♭] MA⁷/D C[♯] 9 CMi⁷ C[♯] 9 B[♭]6/D
C[♯] 9 CMi⁷ CMi⁷ F¹³ B[♭]6 (B[♭]7)

All The Things You Are

J. Kern

F_M⁷ B_b⁷ E_b⁷ A_b⁷
 (E_M⁷ A⁷)

D_b⁷ D_M⁷ G⁷ C_M⁷

C_M⁷ F_M⁷ B_b⁷ E_b⁷
 (B_M⁷ E⁷)

A_b⁷ A_M⁷⁽⁵⁾ D⁷ G_M⁷

A⁷ D⁷ G_M⁷

F_{#M}⁷⁽⁵⁾ B⁷ E_M⁷ C⁷

F_M⁷ B_b⁷ E_b⁷ A_b⁷
 (E_M⁷ A⁷)

D_b⁷ G⁷ C_M⁷ 3 B⁰

B_b⁷ E_b⁷ A_b⁷ (G_M⁷⁽⁵⁾ C^{7(#9)})

Alone Together

A. Schwartz

D_{MI}⁷ B_{MI}⁷⁽⁹⁾ E_{MI}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{MI}⁷ E_{MI}¹¹ A⁷

The musical score consists of several staves of piano music. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords like D_{MI}⁷, B_{MI}⁷⁽⁹⁾, E_{MI}⁷⁽⁹⁾, A⁷⁽⁹⁾, D_{MI}⁷, E_{MI}¹¹, and A⁷. Brackets group chords such as (B⁹⁽¹⁰⁾ A⁷⁽⁹⁾) and (E_{MI}¹¹ E⁹⁽¹⁰⁾). The second staff uses a bass clef and includes chords D_{MI}⁷, A_{MI}⁷⁽⁹⁾, D⁷⁽⁹⁾, G_{MI}⁷, (E⁹⁽¹⁰⁾ D⁷⁽⁹⁾), (A_{MI}¹¹ D⁷), B_{MI}¹¹, E⁷, G_{MI}¹¹, C⁷, F_{MA}⁷, B⁹⁽¹⁰⁾, and (B⁹⁽¹⁰⁾ A⁷⁽⁹⁾). The third staff includes D_{MA}⁷, E_{MI}⁹, A⁷⁽⁹⁾, and 2. D_{MA}⁷. The fourth staff includes A_{MI}⁷⁽⁹⁾, D⁷⁽⁹⁾, G_{MI}⁷, G_{MI}⁷⁽⁹⁾, C⁷⁽⁹⁾, F_{MA}⁷, B⁹⁽¹⁰⁾, E_{MI}⁷⁽⁹⁾, A⁷, (F_{MA}⁷ B⁹⁽¹⁰⁾), (B⁹⁽¹⁰⁾ A⁷⁽⁹⁾), D_{MI}⁷, B_{MI}⁷⁽⁹⁾, E_{MI}⁷⁽⁹⁾, A⁷⁽⁹⁾, D_{MI}⁷, E_{MI}¹¹, and A⁷. The fifth staff includes D_{MI}⁷, G¹³, B⁹, A⁷⁽⁹⁾, D_{MI}⁷, (E_{MI}⁷⁽⁹⁾ A⁷), (D_{MI}⁶ F), (E⁷⁽⁹⁾), and (E_{MI}⁷⁽⁹⁾ A⁷). Measure numbers 3 and 3 are indicated above the second and third staves respectively.

Along Came Betty

B. Golson

A musical score for a solo instrument, likely a trumpet or flute, featuring eight staves of music. Each staff includes a melody line and harmonic chords above it. The staves are labeled with various jazz chords: B♭M7, Bm7, E7, B♭M7, Bm7, E7, A♭M7, Gm7, G♭M7, C7, G♭M7, C7, Fm7, A7(9), Dm7, G7, Cm7, F7(9), Am7(9), D7(9), Gm7, Gm7/F, Em7(9), A7(9), Fm7, B7, B♭M7, Bm7, E7, B♭M7, Bm7, E7, Cm7(9), F7(9), B♭M7(9), E7(9), A♭M7, and (Bm7, E7). Measure numbers 1-12 are indicated above the staves.

Angel Eyes

M. Dennis

D_{MI}⁷ E⁷⁽⁹⁾ A⁷ D_{MI} 3 B⁷ A₊₇₍₉₎ D_{MI}⁷ /C B_{MI}¹¹
 (E⁷ E^{b7})

E_{MI}¹¹ A⁷ D_{MI}⁷ E⁷⁽⁹⁾ A⁷ D_{MI} B⁷
 (B¹³ B^{b13}) (D_{MI}/A G⁷)

D_{MI}/A B⁷ A₊₇₍₉₎ 1. D_{MI} B^{b13} A₊₇₍₉₎ 2. D_{MI}
 (E⁷⁽⁹⁾ A⁷)

C_{MI}⁹ F¹³⁽⁹⁾ B^b_{MA}⁷ D_{MI}⁷ G⁷ C_{MI}⁹ F¹³⁽⁹⁾
 (Same changes), pedal F

B^b_{MA}⁷ B_{MI}⁹ E¹³⁽⁹⁾ A_{MA}⁷ A⁶
 Pedal E

D[#]_{MI}¹¹ G^{#7(9)} E_{MI}¹¹ A₊₇₍₉₎ D_{MI}⁷ E⁷⁽⁹⁾ A⁷
 (E⁷ E^{b7})

D_{MI} 3 B⁷ A₊₇₍₉₎ D_{MI}⁷ /C B_{MI}¹¹ E_{MI}¹¹ A⁷

D_{MI}⁷ E⁷⁽⁹⁾ A⁷ D_{MI} B⁷ D_{MI}/A B⁷ A₊₇₍₉₎ D_{MI}
 (B¹³ B^{b13}) (D_{MI}/A G⁷) (E⁷⁽⁹⁾ A⁷)

Always

I. Berlin

F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷

F_{MA}⁷ F⁶ F_{MA}⁷ A_{MA}⁷ F[#]_{MI}⁷

B_{MI}⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F_{MA}⁷

F_{MA}⁷ F⁷ E⁷ E^{b7} D⁷ G_{MI}⁷ B^b_{MA}⁷

E^{b7} A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F⁶

Am I Blue

Clarke - Rikst

B^b_{MA}⁷ G⁷ C_{MI}⁷ G^{b7} F⁹ E^{b9} D_{MI}⁷⁽⁵⁾ G⁷

(D_{MI}⁷ G⁷)

C⁷ F⁷ 1. B^{b6} C_{MI}⁷ F⁷ 2. B^{b6} E_{MI}⁷⁽⁵⁾ A^{7(#9)}

D_{MI}⁶ B_{MI}⁷⁽⁵⁾ E_{MI}⁷⁽⁵⁾ A⁹ E_{MI}⁷⁽⁵⁾ B^b

(B^{b9(10)})

A⁷⁽⁹⁾ D_{M1}⁷ G⁷⁽⁹⁾ C_{M1}⁷ F⁷ B^b_{MA}⁷ G⁷
 (D_{M1}⁷ G⁷)

C_{M1}⁷ G^b₇ F⁷ E^b⁹ D_{M1}⁷⁽⁹⁾ G⁷ C⁷ F⁷ B^b₆

Are You Real

B. Golson

D_{M1}⁷ G⁷⁽⁹⁾ C_{M1}⁷ F⁷ B^b_{MA}⁷ E^b_{MA}⁷

A_{M1}⁷⁽⁹⁾ D⁷⁽⁹⁾ G_{M1}⁷⁽⁹⁾ C⁷⁽⁹⁾

F_{M1}⁷ B^b₇₍₉₎ G_{M1}⁷ C⁷

1. F_{M1}⁷ B^b₇ E^b_{MA}⁷ D_{M1}⁷ G⁷⁽⁹⁾

2. F_{M1}⁷ B^b₇ B^b_{7/A_b} G_{M1}⁷⁽⁹⁾ C⁷⁽⁹⁾

F_{M1}⁷ B^b₇ E^b_{MA}⁷ (D_{M1}⁷ G⁷)

Anthropology

D. Gillespie - C. Parker

B^b MA⁷ G⁷ C_{MI}⁷ F⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷

Music score for 'Anthropology' featuring two staves of jazz-style music. The first staff begins with a pickup measure followed by B^b MA⁷, G⁷, E^b 7, E^b MI⁶, then a repeat sign leading to 1. D_{MI}⁷, G⁷, C_{MI}⁷, F⁷. The second staff begins with 2. B^b MA⁷ (with a '3' above it), followed by D⁷, G⁷, C⁷, F⁷, B^b MA⁷, G⁷, C_{MI}⁷, F⁷, B^b MA⁷, G⁷, C_{MI}⁷, F⁷, B^b 7, E^b 7, B^b MA⁷ (with a '3' above it).

April In Paris

D. Duke

Music score for 'April In Paris' featuring two staves of jazz-style music. The first staff begins with D_{MI}⁷⁽⁵⁾ (with a '3' below it), D^b 7, C_{MA}⁷, then a repeat sign leading to D_{MI}⁷⁽⁵⁾ (with a '3' below it), A^b 7, G⁷. The second staff begins with C_{MA}⁷ (with a '3' below it), D_{MI}⁷, E^b 9, C_{MA}⁷/E, A_{MI}⁷, A^b MI⁷, G_{MI}⁷, C¹³, G^b 9.

F_{MA}⁷ 3
 E_{MI}⁷ 3
 A_{MI}⁷
 A_{MI}⁷
 A_{MI}⁷/G
 F_{#MI}⁷⁽⁵⁾
 B₊₇₍₉₎
 F⁷
 E₊₇
 B₉
 A⁹
 G⁰
 F_{#MI}⁷⁽⁵⁾
 F⁰
 C_{MA}⁷/E
 E⁹
 D_{MI}⁷⁽⁵⁾
 C_{#MA}⁷
 E_{MI}⁷⁽⁵⁾
 B₊₇₍₅₎
 A₊₇
 E⁹⁽¹¹⁾
 D_{MI}⁷⁽⁵⁾
 G₊₇
 C_{MA}⁷
 D_{MI}⁷⁽⁵⁾
 B₊₇₍₅₎
 A₊₇
 E⁹⁽¹¹⁾
 D⁷
 C_{#9}/D
 D⁹
 G⁷⁽⁹⁾
 C⁶/_G

Au Privave

C. Parker

F_{MA}⁷ >
 G_{MI}⁷ >
 C⁷
 F_{MA}⁷
 G_{MI}⁷
 C_{MI}⁷
 F₊₇
 B₊₇₍₉₎
 B_{+MI}⁷
 E₊₇
 F_{MA}⁷
 G_{MI}⁷
 A_{MI}⁷
 D⁷
 G_{MI}⁷
 G_{MI}⁷ >
 C⁷
 F_{MA}⁷
 D₇₍₉₎
 G_{MI}⁷
 C⁷ >
 (w)

As Long As I Live

H. Arlen

F

E^{flat} MA⁷ D_{MI}^{7(B5)} G⁷ C⁷
 F_{MI}⁷ B⁹ (G⁷ D⁹) (D⁹ C⁷)
 (F⁷) (F_{MI}⁷ B⁹) 3 E^{flat} MA⁷ 1. F_{MI}⁷ B⁹ 2. E⁶
 B⁹ MI⁷ E⁹ A^{flat} MA⁷ A^{flat} MI⁷ D⁹ E^{flat} MA⁷ G⁷
 C_{MI}⁷ F⁷ B⁹ F_{MI}⁷ B⁹
 E^{flat} MA⁷ D_{MI}^{7(B5)} G⁷ C⁷
 (G⁷ D⁹) (D⁹ C⁷)
 F_{MI}⁷ B⁹ 3 E⁶ (F_{MI}⁷ B⁹)
 (F⁷) (F_{MI}⁷ B⁹)

As Time Goes By

H. Rupfeld

(D⁹) (B⁹)
 F_{MI}⁷ B⁹ G⁹ C⁷ F⁹ B⁹ E⁶ F_{MI}⁷ F[#]⁹ G_{MI}⁷ C_{MI}⁷
 (B⁹ MI⁷ F) B⁹
 F⁷ F[#]⁹ G_{MI}⁷ C⁷ F_{MI}⁷ B⁹ 1. E^{flat} MA⁷ G_{MI}⁷ C⁷ 2. E⁶ B⁹ MI⁷ E⁶
 (F_{MI}⁷ B⁹) (E⁶ E⁹) (E⁶ B⁹ MI⁷ F) (F[#]⁹ E⁶ G)
 G⁷⁻⁵ C⁷ F⁷⁻⁵ B⁷⁻⁴

A musical score consisting of four staves of music. The top staff starts with A^b_{M7} , followed by C/G , F_{M7} , and $F^{\#}o$. The second staff starts with C_{M7}/G , $F^{\#}o$, F^7 , F_m , B^{145} , E^o , F_{M7} , B^b7 , and E^o . The third staff starts with F_{M7} , B^b7 , G^b , C^7 , F^b , B^b7 , E^b6 , F_{M7} , $F^{\#}o$, G_{M7} , and C_{M7} . The bottom staff starts with F^7 , $F^{\#}o$, G_{M7} , C^9 , $C^{7(9)}$, F_{M7} , B^b7 , E^b6 , and ends with a fermata over the last note.

Avalon

U. Rose

A musical score for 'Avalon' by U. Rose, featuring a single melodic line on a staff. The melody consists of eighth and sixteenth notes, with various chords indicated above the notes. The chords include C^7 , C^o , G_{M7} , C^7 , G_{M7} , C^7 , F^6 , C^7 , F^6 , G_{M7} , C^7 , G_{M7} , C^7 , F^6 , G_{M7} , C^7 , F^6 , $E^7 E^b7$, D^7 , $A_{M7}7(5)$, D^7 , G_{M7} , $G_{M7}(M7)$, $G_{M7}7(5)$, E^7 , F^6 , A_{M7} , D^7 , G_{M7} , $C^{13(9)}$, and F^6 .

Anything Goes

C. Porter

B^b MA⁷

E^b 6 D_{M1}⁷ C_{M1}⁷ F^{7sus} 1. B^b 6 E^b MA⁷ C_{M1}⁷ F⁷ 2. B^b 6 A⁷
(D_{M1}⁷) (A⁷)
D_{M1}⁷ A⁹/E A⁷ D⁷ A⁹/E A⁷
(D_{M1}⁷ E^b) (E_{M1}⁷ A⁷) (G_{M1}⁷ G⁶) (E¹³ E^b 9(sus))
D_{M1}⁷ G⁹ C⁹ F⁷
(A^b 9 G⁹ G^b 7 F⁷)

B^b MA⁷

E^b 6 D_{M1}⁷ C_{M1}⁷ F^{7sus} B^b 6

At Long Last Love

C. Porter

G¹³ 3 C⁶ B_{M1}⁷⁽⁰⁵⁾ 3 A_{M1}⁷ E_{M1}^{7/G} 3 F_{M1}⁷

E_{M1}⁷ A⁷ 3 D_{M1}⁷ D_{M1}^{7/C} 3 B_{M1}⁷⁽⁰⁵⁾ D D^b M_{M1}⁷⁽⁰⁵⁾ 3 D_{M1}^{7/C}

Musical score for page 21, featuring six staves of chords and notes. The chords are labeled above each staff. Measures are grouped by vertical brackets.

- Staff 1: $B_{MI}^{7(5)}$, D_{MI}^7/A , G^7 sus, C^6 , G^7
- Staff 2: C^6 , $B_{MI}^{7(5)}$, A_{MI}^7 , E_{MI}^7/G , C^7 , G_{MI}^7/D
- Staff 3: $E^{\flat} \text{ B}$, $E_{MI}^{7(5)}$, F^6 , F_{MA}^7 , $F_{MI}^{7(5)}$, $D_{MI}^{7(5)}/F$
- Staff 4: E_{MI}^7 , A^7 , D_{MI}^7 , G^7 , C^6
- Staff 5: $(E^{\flat} 7)$

Autumn Leaves

J. Kosma

Musical score for "Autumn Leaves" by J. Kosma, featuring eight staves of chords and notes. The chords are labeled above each staff. Measures are grouped by vertical brackets.

- Staff 1: C_{MI}^7 , F^7 , $B^{\flat} MA^7$, $E^{\flat} MA^7$, $A_{MI}^{7(5)}$
- Staff 2: $(C_{MI}^7 F^{\sharp} 13^{(9)}) (F^{7(9)})$, $(B^{\flat} MA^7 E^{7(9)})$, $(E^{\flat} MA^7 13)$, $(A_{MI}^{7(9)} E^{\flat} 13)$
- Staff 3: $1. D^7$, G_{MI} , $2. D^7$, G_{MI}
- Staff 4: $(D^7 9)$, (G_{MI}^7) , $(D^7 9)$, (G_{MI}^7)
- Staff 5: D^7 , G_{MI} , C_{MI}^7 , F^7
- Staff 6: $(D^9 \text{ sus})$, (D^9) , (G_{MI}^7/D) , (G_{MI}^7/D) , $(F^9 \text{ sus})$, (F^9)
- Staff 7: $B^{\flat} MA^7$, $A_{MI}^{7(5)}$, D^7 , G_{MI} , F^{\sharp}
- Staff 8: $(B^{\flat} MA^7/F) (E^{\flat} MA^7)$, $(G_{MI}^7 C^9)$
- Staff 9: G_{MI} , F_{MI}^7 , $A_{MI}^{7(5)}$, D^7 , G_{MI} , (G^7)
- Staff 10: (F_{MI}^{13}) , $(B^{\flat} 13^{(9)})$, $(E^{\flat} 13^{(9)})$

Autumn In New York

U. Duke

G_{Mi}⁷ A_{Mi}⁷ B⁶ C¹³ C+⁹ F⁶ F_{MA}⁷ A_{Mi}⁷ D⁷⁽⁹⁾
 (F⁶ G_{Mi}⁹)
 G_{Mi}⁷ A_{Mi}⁷ B⁶ C¹³ C+⁹ A_{Mi}⁷⁽⁹⁾ D⁷⁽⁹⁾
 (A_{Mi}⁷ D⁷) (A_{Mi}⁷⁽⁹⁾ D⁷⁽⁹⁾)
 G_{Mi}⁷ B⁶_{Mi}⁷ E⁷ A⁶_{MA}⁷ A⁹⁽¹¹⁾ A⁶ D_{Mi}⁷⁽⁹⁾
 (G_{Mi}⁷ A_{Mi}⁷) (A⁶_{MA}⁷ B⁶_{Mi}⁷) (C_{Mi}⁷ D_{Mi}⁷⁽⁹⁾)
 C_{Mi}⁷ A_{Mi}⁷⁽⁹⁾ D_{Mi}¹¹ G¹³ G+⁷ C_{MA}⁷ F⁶_{Mi}⁷
 (C_{Mi}^(MA7) E⁶ A_{Mi}⁷⁽⁹⁾) (C_{Mi}⁷ B_{Mi}⁷⁽⁹⁾) (A_{Mi}⁷ A⁶_{Mi}⁷)
 G_{Mi}⁷ A_{Mi}⁷ B⁶ C¹³ C+⁹ F⁶ F_{MA}⁷ F_{MA}⁷ F⁶
 (F⁶ G_{Mi}⁹) (A_{Mi}⁷ D_{Mi}⁷ D⁶)
 C_{Mi}⁷ D_{Mi}⁷ E⁶_{Mi}⁷ F⁷ B⁶_{Mi}⁷ B⁶_{Mi}⁷/A⁶ G_{Mi}⁷⁽⁹⁾ C⁷⁽⁹⁾
 (G⁶⁷ F⁷) (B⁶_{Mi}⁷ B⁶_{Mi}⁷) (B⁶_{Mi}⁷ G⁶ C⁷)
 F_{Mi}⁷ C+⁷ F_{Mi}⁷ E⁶ E⁶_{Mi}⁶ A⁶₇ D⁶_{MA}⁷ A⁶₇ D⁶_{MA}⁷ A⁶_{Mi}⁷
 (G⁶⁷) (A⁶¹³ A⁶⁷) (D⁶_{MA}⁷ C⁶ B⁶_{Mi}⁷ A⁶_{Mi}⁷)
 G_{Mi}⁷ A_{Mi}⁷ B⁶_{Mi}⁷ C⁷ F_{Mi} (A_{Mi}⁷ D⁶₇₍₉₎)
 (D⁶⁷ C⁷)

The Best Thing For You Is Me

I. Berlin

[1] F \sharp M $I^7(5)$ B 7 E M_I^7 A $+^7$ D M_I^7 G 7

(F \sharp M I^{11} B 7) (F \sharp M $I^7(5)$ F 9) (E \flat 9) (D \flat 7(9))

C M_A^7 A M_I^7 D M_I^7 G 7 C M_A^7 D M_I^{11} E M_I^7 F M_I^9

[2] F \sharp M $I^7(5)$ B 7 E M_I^7 A $+^7$ D M_I^7 G 7

(F \sharp M I^{11} B 7) (F \sharp M $I^7(5)$ F 9) (E \flat 9) (D \flat 7(9))

C M_A^7 A M_I^7 D M_I^7 G 7 C \sharp 9 A M_I^7

B A \flat M A^7 G $M_I^{11(5)}$ C $7(9)$

(D \flat M A^9)

F M_I^{11} F M_I^7 F M_I^7 / E \flat 3 D M_I^7 G 7

(D M_I^{11} E M_I^7) (F M_A^9 G 13)

[3] F \sharp M $I^7(5)$ B 7 E M_I^7 A $+^7$ D M_I^7 G 7

(F \sharp M I^{11} B 7) (F \sharp M $I^7(5)$ F 9) (E \flat 9) (D \flat 7(9))

C M_A^7 3 / B A M_I^7 / G F \sharp M $I^7(5)$ F M_I^6

(C M_A^7 D M_I^7) (E M_I^7 A M_I^7 / G) (B \flat 9)

C / E A 7 D M_I^{11} G 7 C \sharp 9

(E \flat 7)

Bags' Groove

M. Jackson

F⁷ B⁷ F⁷
 B⁷ F⁷ D⁷⁽⁹⁾
 G_M⁷ C⁷ F⁷
 (F⁷ D⁷) (G_M⁷ C⁷)
 F⁷ B⁷ F⁷
 B⁷ F⁷ D⁷⁽⁹⁾
 G_M⁷ C⁷ F⁷
 (F⁷ D⁷) (G_M⁷ C⁷)

Basin Street Blues

S. Williams

F⁷ B⁷ C_M⁷ C^{#7} B⁷/_D x B⁷/_D D⁷/_{MI}⁶ C_M⁷ F⁷ x
 B⁷ B⁷/_D E⁷ E⁷ B⁷/_D 1. F¹³ B⁷ F₊₇
 (B⁷/_A⁷) (E⁷/_G) (E⁷/_{MI6}/_G⁷)

2. F⁹_{SUS} F₊₇ B⁶ F¹³ B^b_{MA7} D⁷ G⁹_{SUS} G⁹

(A_{M11} A^b₁₃₍₆₁₀₎)

G⁹ C⁹_{SUS} C⁹ F¹³ F₊₇ B^b_D D^b₀

(D_{M1} G¹³) (F¹³_{SUS} F¹³⁽⁹⁾_{E^b})

C_{M17} F⁷ B^b_{MA7} D⁷ G⁹_{SUS} G⁹

(C_{M17} D_{M17} E^b_{MA7} F⁷)

A^b₇ G⁷ C¹³_{SUS} F¹³_{SUS} F⁷⁽⁹⁾ B^b E^b E^b_{M1} B^b

Barbados

C. Parker

F_{MA7} G_{M17} C⁷ F_{MA7} G_{M17} C⁷

F_{MA7} G_{M17}₃ C⁷ F⁷ C_{M17} F⁷

B^b₇ F_{MA7}

G_{M17} C⁷⁽⁹⁾ F_{MA7} G_{M17} C⁷

Baubles, Bangles And Beads

Wright - Forrest

Musical score for 'Baubles, Bangles And Beads' featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The melody consists of eighth and sixteenth note patterns. Chords are labeled above the notes:

- Measure 1: B^b M7, E^b 9
- Measure 2: A^b M7
- Measure 3: A^b M7/C
- Measure 4: B⁰
- Measure 5: B^b M7
- Measure 6: E^b 9
- Measure 7: A^b M7
- Measure 8: D M7
- Measure 9: G⁹
- Measure 10: C M7
- Measure 11: C M7/E
- Measure 12: E^b 9
- Measure 13: D M7
- Measure 14: G⁹
- Measure 15: C M7
- Measure 16: F# M7
- Measure 17: B⁷
- Measure 18: E M7
- Measure 19: A⁷
- Measure 20: E^b 7
- Measure 21: A^b M7
- Measure 22: A^b 7
- Measure 23: A⁷
- Measure 24: B^b M7
- Measure 25: E^b 9
- Measure 26: A^b M7
- Measure 27: F⁷⁽⁹⁾
- Measure 28: B^b M7
- Measure 29: E^b 9
- Measure 30: E^b 7/D^b
- Measure 31: C M7(5)
- Measure 32: F⁷
- Measure 33: B^b M7
- Measure 34: E^b 7
- Measure 35: A^b 6

Brackets indicate harmonic progressions: (F M7 E M7 E^b M7) and (A M7 A^b M7 G M7).

A Beautiful Friendship

D. Kahn

Musical score for 'A Beautiful Friendship' featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The melody consists of eighth and sixteenth note patterns. Chords are labeled above the notes:

- Measure 1: E^b M7
- Measure 2: A⁷
- Measure 3: A^b M7
- Measure 4: D^b 7
- Measure 5: C⁷
- Measure 6: C M7
- Measure 7: F⁷
- Measure 8: 1. F M7/B^b
- Measure 9: B^b 7
- Measure 10: 2. F M7
- Measure 11: B^b 7

Brackets indicate harmonic progressions: (F M7/B^b)

B^b M_I⁷ E^b A^b M_A⁷ A^b M_I⁷ D^b G M_I⁷

(D^b M_A⁷ / E^b) (E^b 13⁶⁹)

C⁷ F⁷ B^b +⁷ E^b M_A⁷ A⁷

(C M_I⁷ / F⁷) (B M_A⁷ / E⁷)

A^b M_A⁷ G M_I⁷⁽⁵⁾ C⁷ F M_I⁷ B^b +⁷ E^b M_A⁷

Beautiful Love

U. Young

E M_I⁷⁽⁵⁾ A +⁷ D M_I⁷

(D⁷)

G M_I⁷ C⁷ F M_A⁷ E M_I⁷⁽⁵⁾ A⁷

D M_I⁷ G M_I⁷ B^b +⁷ A⁷

(E⁷)

1. D M_I⁷ B⁷⁽⁵⁾ E M_I⁷⁽⁵⁾ A⁷⁽⁹⁾

(G⁷⁽¹⁰⁾) (E⁷)

2. D M_I⁷ B⁷⁽⁹⁾ B^b +⁷ A⁷ D M_I⁷

(E⁷)

Bernie's Tune

B. Miller - M. Stoller
J. Leiber

$\frac{2}{4}$ D_{MI}⁶/₉

B¹ 7(5) (E) (F_{MI}) (B¹ 7(5))

E_{MI} 7(5) A 7(9) D_{MI}⁶ 1. E_{MI} 7(5) A⁷

2. C_{MI} F⁷ B¹ 6 G_{MI}⁷ C_{MI}⁷ F¹³ B¹ 6 G_{MI}⁷

C_{MI}⁷ F¹³ B¹ 6 G_{MI}⁷ C_{MI}⁷ F¹³ B¹ MA⁷ G_{MI}⁷ E_{MI} 7(5) A⁷

D_{MI}⁶/₉ B¹ 7(5) E_{MI} 7(5) Ø

A⁷(9) D_{MI}⁶ E⁹ A⁷ Ø A⁷ D_{MI}⁶

U.S. at Coda

Be My Love

Brodszky

E⁷ F⁷ $\frac{2}{4}$ B¹ MA⁷ E¹ MA⁷ A_{MI} 7(5) D+ 7(9) G_{MI}⁷

E_{MI} 7(5) A⁷ D⁷ B⁰ C_{MI}⁷ C_{MI}⁷

1. C[#]° D_{Mi}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷ C_{Mi}⁷ F⁷

2. C[#]° D_{Mi}⁷ G_{Mi}⁷ C_{Mi}⁷ F⁷ D_{Mi}⁷(F⁵) G+⁷(B⁹)

C_{Mi}⁷ F⁷ ⦿ B[♭]⁶ B⁰ C_{Mi}⁷ F⁷ ⦿ B[♭]⁶

D.S. al Coda

Between The Devil And The Deep Blue Sea

H. Arlen

F_{MA}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷ F_{MA}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷ F⁷
 (C_{Mi}⁷ F⁷)

B[♭]_{MA}⁷ E[♭]⁷ F_{MA}⁷/A A[♭]⁷ G_{Mi}⁷ C⁷ 1. F_{MA}⁷ 2. F⁶ E⁷
 (B[♭]_{Mi}⁶) (G[♭]⁷)

A_{MA}⁷ F[♯]_{Mi}⁷ B_{Mi}⁷ E⁷ A_{MA}⁷/C[♯] C⁰ B_{Mi}⁷ E⁷

C_{MA}⁷/G A_{Mi}⁷ D_{Mi}⁷ G⁷ A[♭]⁷ D+⁷(B⁹) D⁷(B⁹) G¹³ C⁷

F_{MA}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷ F_{MA}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷

F⁷ B[♭]_{MA}⁷ E[♭]⁷ F_{MA}⁷/A A[♭]⁷ G_{Mi}⁷ C⁷ F⁶
 (C_{Mi}⁷ F⁷) (B[♭]_{Mi}⁶) (G[♭]⁷)

Bemsha Swing

T. Monk

Chords indicated in the score:

- Top staff: D^b7(5), C_{MA}⁷, A_{MI}⁷, A^b_{MA}⁷, D^b7(5), C_{MA}⁷, E^b13, D_{MI}⁷, D^b7(5)
- Second staff: C_{MA}⁷, A_{MI}⁷, A^b_{MA}⁷, D^b7(5), C_{MA}⁷, D_{MI}⁷, G_{MI}⁷, F[#]7(5)
- Third staff: F_{MA}⁷, D_{MI}⁷, D^b_{MA}⁷, F[#]7(5), F_{MA}⁷, E^b7, A^b_{MA}⁷, D^b7(5)
- Bottom staff: C_{MA}⁷, A_{MI}⁷, A^b_{MA}⁷, D^b7(5), C_{MA}⁷, B^b7, C_{MA}⁷

Bewitched, Bothered And Bewildered

R. Rodgers

Chords indicated in the score:

- Top staff: C, C[#]9, D_{MI}⁷, D[#]9, C/E, E⁺7, F, F[#]9
- Second staff: (F, B^b9)
- Third staff: C/G, A_{MI}⁹, D⁷, 1. G⁷, A⁷, A^b13(11), G⁷sus, G⁷
- Fourth staff: (A_{MI}⁷, G, F[#]_{MI}11, B⁷), (E_{MI}⁷, A⁷), (E^b_{MI}⁷, A^b13), (D_{MI}⁷, G⁷)
- Fifth staff: 2. G⁷, C⁹, F, E_{MI}11, A⁺7, D_{MI}⁷, D_{MI}⁷/C, B_{MI}⁷⁽⁵⁾, E⁺7(9)
- Sixth staff: A_{MI}⁹, B[#] E⁷, A_{MI}⁷, D⁹, D_{MI}¹¹, A⁷, D_{MI}¹¹, G⁹, F, E_{MI}⁷, A⁺7(9)

D_{MI}⁷ G⁷ C C[#]⁰ D_{MI}⁷ D[#]⁰ C/E E⁺⁷

(E^b_{MI}⁹ A^b¹³ D_{MI}⁷ G¹³) F F[#]⁰ C/G A_{MI}⁹ D⁷ G⁷_{SUS} G⁷ C

Bidin' My Time

G. Gershwin

E^b_{MA}⁷ E⁰ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ E⁰ F_{MI}⁷ B^b⁷

E^b⁶ C⁷ F_{MI}⁷ A^b_{MI}⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B^b⁷ 1.2. E^b⁶

G⁷ C⁷ G⁷ C⁷ D_{MI}⁷ G⁷ C_{MA}⁷

F_{MI}⁷ B^b⁷ E^b_{MA}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ C_{MI}⁷ F⁷ F_{MI}⁷ B^b⁷

E^b_{MA}⁷ E⁰ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ E⁰ F_{MI}⁷ B^b⁷

E^b⁶ C⁷ F_{MI}⁷ A^b_{MI}⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B^b⁷ E^b⁶

Billie's Bounce

C. Parker

F⁷ B^{b7} F⁷ 3
 B^{b7} B⁰ F⁷ A_MI⁷ D⁷⁽⁹⁾
 G_MI⁷ G_MI⁷ C⁷ F⁷ > G_MI⁷ C⁷
 3

Birk's Works

D. Gillespie

B^b M_I⁷ C_MI⁷⁽⁵⁾ F⁷⁽⁹⁾ B^b M_I⁷
 G^{b7} B^b M_I⁷
 C_MI⁷⁽⁵⁾ F⁷⁽⁹⁾ 3 B^b M_I⁷ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F⁷⁽⁹⁾

The Birth Of The Blues

R. Henderson

C_{MA}⁷ C[#]⁰ D_{MI}⁷ D[#]⁰ E_{MI}⁷ E⁺⁷ F_{MA}⁷ F[#]⁰
 G⁷ G⁷/_F E_{MI}⁷ E^b_{MI}⁷ D_{MI}⁷ G⁷ 1. C⁶ A_{MI}⁷ D_{MI}⁷ G⁷
 2. C⁶ D^b_{MA}⁷ C⁶ F⁷ E⁷ B_{MI}⁷⁽⁹⁾ E⁷ B_{MI}⁷⁽⁹⁾ E⁷ F⁷⁽⁹⁾
 E⁷ E_{MI}⁷ A⁷ E_{MI}⁷ A⁷ A_{MI}⁷ D⁷
 D_{MI}⁷ G⁷ C_{MA}⁷ C[#]⁰ D_{MI}⁷ D[#]⁰ E_{MI}⁷ E⁺⁷
 F_{MA}⁷ F[#]⁰ G⁷ D_{MI}⁷ G⁷ C⁶

Big Blues

Jim Hall

F⁷⁽⁹⁾ B^b⁷ F⁷⁽⁹⁾ B^b⁷
 B^b⁷ F⁷⁽⁹⁾ C⁷⁽⁹⁾
 1. C⁷⁽⁹⁾ F⁷⁽⁹⁾ F⁷ 2. C⁷⁽⁹⁾ F⁷⁽⁹⁾

Bitter - Sweet

C. Rouse

A_{Mi}7(5) D7(9) G_{Mi}7 G_{Mi}7/F E_{Mi}7(5)

A_{Mi}7/E 1. D⁷ E⁹ B⁹_{MA}

2. D7(9) G_{Mi}7 G⁷ C_{Mi}7 F⁷

B⁹_{MA} A⁷ G⁷ C_{Mi}7 F⁷ B⁹_{MA} E⁹_{MA}

D⁷ A_{Mi}7(5) D7(9) G_{Mi}7 G_{Mi}7/F

E_{Mi}7(5) A_{Mi}7(5)/E⁹ D7(9) G_{Mi}7

Rumba?

The Breeze And I

E. Lecuona

E⁶

B⁹_{MI}7(5)

E⁹_{MA}

1. F_{MI}7 B⁷

2. E⁹_{MA} C_{MI}7

F_{MI}⁷ B[♭]₇ sus E[♭]_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B[♭]₇

E[♭]_{MA}⁷ E⁰ F_{MI}⁷ 3 B[♭]₇ sus 3 G_{MI}⁷ 3 C_{MI}⁷ 3 3

(C⁷ 3D)

F_{MI}⁷ B[♭]₇ E⁶ F_{MI}⁷ B[♭]₇ E⁶

(F_{MI}⁷ B[♭]₇)

Black And Blue

F. Waller

A_{MI} D_{MI} A_{MI} D⁷ E[♭]₀

E_{MI}⁷ A⁷ 1. D_{MI}⁷ G⁷ C_{MA}⁷ B[#] E⁷ 2. D_{MI}⁷ A[♭]₇ G⁷ C⁶

A[♭]₇ C⁶ G⁷ G_{MI}⁷ C⁷

A[♭]₇ C⁶ F⁷ E⁷

A_{MI} D_{MI} A_{MI} D⁷ E[♭]₀

E_{MI}⁷ A⁷ D_{MI}⁷ A[♭]₇ G⁷ C⁶ (B[#] E⁷)

Black Orpheus

L. Bonfa

% A_{Mi} B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾ A_{Mi}⁹ A_{Mi} B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾

A_{Mi} D_{Mi}⁷ G⁷ C_{Mi}⁷ E_{Mi}⁷⁽⁹⁾ A⁷ D_{Mi}⁷

G⁷ C_{Mi}⁷ F_{Mi}⁷ B_{Mi}⁷⁽⁹⁾ E⁷

A_{Mi}⁹ A_{Mi} B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾ A_{Mi} B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾ A_{Mi}⁹ A_{Mi}

B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾ E_{Mi}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{Mi}⁹ D_{Mi} D_{Mi}^(M7) D_{Mi}⁷

B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾ A_{Mi} A_{Mi}/G F[#]_{Mi}⁷⁽⁹⁾ F⁷ E^{7 sus}

E⁷ A_{Mi} ① B_{Mi}⁷⁽⁹⁾ E⁷ D.S. al ①

(LAST TIME ONLY)

① A_{Mi} D_{Mi}⁷ A_{Mi}⁷

CODA

D_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ E_{Mi}⁷ A_{Mi}⁶

(C⁷ F⁷) (B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾)

Blue Lou

E. Sampson

G^b7 F⁷ G^b7 F⁷ B^b7

(C_MI⁷⁽⁹⁾) (C_MI⁷⁽⁹⁾)

E^b7 1. C⁷ F⁷ 2. C⁷ F⁷ B^b⁶

F F^{#9} G_M⁷ C⁷ C_M⁷ F⁷ G^b⁷ F⁷

F^{#9} G_M⁷ C⁷ C_M⁷ F⁷ G^b⁷ F⁷ G^b⁷

(C_MI⁷⁽⁹⁾) (C_MI⁷⁽⁹⁾)

F⁷ B^b⁷ E^b⁷ C⁷ F⁷ B^b⁶

The Blues Walk

C. Brown

B^b⁷

E^b⁷ B^b⁷ G⁷⁽⁹⁾

C_M⁷ F⁷ B^b⁷ (G⁷ C_M⁷ F⁷)

Bloomdido

C. Parker

Musical score for 'Bloomdido' featuring a single melodic line. The score includes the following chord progressions and performance markings:

- Chords: B^b, B^b7, B^b7, E⁷, E^b M7, B^b, D^b M7, C M7, F⁷, B^b7, 3, 1. C M7, 2. C M7, F⁷, B^b (SOLO), 3, E⁷, 3, B^b7, B^b7, +7, E⁷, B^b7, G⁷⁽⁹⁾, C M7, F⁷, B^b7, C M7, F⁷.
- Performance markings: 3, 3, 3.

Blue (And Broken Hearted)

Leslie - Handman - Clarke

Musical score for 'Blue (And Broken Hearted)' featuring two staves. The score includes the following chord progressions and performance markings:

- Chords: B^b M7, D^b 0, D+7, D⁷, G+7, G⁷, C M7, (A⁷), 1., E^b M7.
- Performance markings: 0, 0, 0.

Handwritten musical score for piano. The top staff shows a bass line with chords above it. The chords are labeled: F⁷, B^bM^A₇/D, D^b₉, C_{M1}⁷, F⁷, 2. C_{M1}⁷, A^b₇. The bottom staff shows a bass line with chords below it. The chords are labeled: B^bM^A₇, G⁷⁽⁹⁾, C_{M1}^{7(b5)}, F⁷, B^b₆, (D_{M1}⁷), (D^b₉), (C_{M1}⁷), (B^b₆ D^b₉), (C_{M1}⁷ F⁷). The score includes several handwritten markings and arrows indicating performance techniques.

Blues In The Closet

O. Pettiford

Handwritten musical score for piano. The score consists of six staves of music. The first two staves are treble clef, and the remaining four are bass clef. Chords are indicated above the treble staves, and bass lines are indicated below the bass staves. The chords for the treble staves are: A^b, A^b₇, D^b, A^b, B^bM^A₇, E^b₇, A^b, A^b, D^b₇, A^b, B^bM^A₇, E^b₇, A^b. The bass staves show continuous bass lines with various rhythmic patterns and rests.

1 2 3 4

Blue Bossa

K. Dorham

Blue And Sentimental

C. Basie

Blue 'n' Boogie

D. Gillespie

Musical score for Blue 'n' Boogie. The score consists of three staves of music. The first staff starts with a B♭7 chord. The second staff starts with an E♭7 chord. The third staff starts with a CMI7 chord. The music is in 4/4 time.

Blue In Green

M. Davis - B. Evans

Musical score for Blue In Green. The score consists of four staves of music. The first staff starts with a B♭ MA7(♯11) chord. The second staff starts with an A7(♯9) chord. The third staff starts with a DMI⁹ chord. The fourth staff starts with a C♯⁷ chord. The fifth staff starts with a CMI⁹ chord. The sixth staff starts with an F⁷(♯9) chord. The seventh staff starts with a B♭ MA⁹ chord. The eighth staff starts with an A7(♯9) chord. The ninth staff starts with a DMI⁶⁹ chord. The tenth staff starts with an E⁷(♯9) chord. The eleventh staff starts with an AMI⁹ chord. The twelfth staff starts with a DMI⁹ chord. The thirteenth staff starts with a B♭ MA7(♯11) chord. The fourteenth staff starts with an A7(♯9) chord. The fifteenth staff starts with an A7(♯9) chord. The sixteenth staff starts with a DMI⁶⁹ chord. The score ends with a question mark.

Blues In The Night

H. Arlen

8 B^b 3 3 3 B^b 7 E⁷

E^b 7 3 E^b MI⁶ 3 B^b C⁺⁷ F⁷ B⁹ B^b

F⁷ 3 C⁺⁷⁽⁹⁾ F^{+7(#9)} 3 B^b 3 0 B^b D^b C B

B^b B^b MA⁷ B^b 7 E^b 7 B^b B^b 3 E⁷⁽⁵⁾

E^b 7 C_{MI}⁷⁽⁵⁾ F⁷ B^b 3

F⁷ 3 C⁺⁷⁽⁹⁾ F^{+7(#9)} 3 B^b 3

E^b 9 G^b 13 C_{MI}⁷⁽⁵⁾ F⁺⁷⁽⁹⁾ D^b 9 C⁺⁷⁽⁹⁾ G⁺⁷⁽⁹⁾ G⁷⁽⁵⁾

(C⁺⁷⁽⁹⁾ F⁺⁷⁽⁹⁾) (A^b MI⁷) (D^b 7)

1. G_{MI}⁷⁽⁵⁾ C⁷ F⁷ E^b MI^{/G} A^b MI⁶ F^{7/A} 2. G_{MI}⁷⁽⁵⁾ C⁷ F⁷

(F⁷ C_{MI}^{7/G})

F⁷ 3 B^b 7 3 C⁺⁷⁽⁹⁾ F⁺⁷⁽⁹⁾ D.S. al Coda

(A^b 0 F^{7/A})

0 COIN B^b 6 3 B^b 7 3 C⁺⁷⁽⁹⁾ F⁺⁷⁽⁹⁾ C⁺⁷⁽⁹⁾ C⁷ F⁷ SUS 3 B^b 6

Blue Room

R. Rodgers

F⁶ D_{M7} G_{M7} C⁷ F_{M7} D_{M7} G_{M7} C⁷

C_{M7} F⁷ B^b_{M7} E^b⁷ 1. F⁶/_A A^b⁷ G_{M7} C⁷

2. F⁶/_A A^b⁷ G_{M7} G^b⁷ F⁶ C⁷ G_{M7} C⁷

(D⁷) (C⁷)

F⁶ B^b⁷ A_{M7} A^b⁷ C⁷/G E^b⁷ D⁷

(B^g B^b⁷)

D_{M7} G⁷ G_{M7} C⁷ F⁶ D_{M7} G_{M7} C⁷

(D⁷)

F_{M7} D_{M7} G_{M7} C⁷ C_{M7} F⁷

(A_{M7} D⁷)

B^b_{M7} E^b⁷ F⁶/_A A^b⁷ G_{M7} G^b⁷ F⁶

(D⁷) (C⁷)

Blue Moon

R. Rodgers

E^b MA⁷ CMI⁷ FMI⁷ B^{b7} E^b MA⁷ CMI⁷ FMI⁷ B^{b7}
 D^{b9(#11)} C⁷ B^{b9(#11)} B^{b7}sus 1. E^{b6} CMI⁷ FMI⁷ B^{b7} 2. E^{b6} D^{b9}
 (GMI⁷ C⁷)
 E^{b6} C⁷ FMI⁷ B^{b7} E^{b6} CMI⁷ FMI⁷ B^{b7}
 (CMI⁷) (C⁷)
 E^{b6} A⁷⁽⁵⁾ A^b MI⁷ D^{b7} G^b MA⁷ B^b MA⁷/F F⁷
 B^{b7}sus B^{b7} E^b MA⁷ CMI⁷ FMI⁷ B^{b7} E^b MA⁷ CMI⁷
 (GMI⁷ C⁷)
 FMI⁷ B^{b7} D^{b9(#11)} C⁷ B^{b9(#11)} B^{b7}sus E^{b6}

Blue Monk

T. Monk

B^{b7} E^{b7} B^{b7} F⁷ B^{b7}
 E^{b7} E⁹ B^{b7} F⁷ B^{b7} 3
 F⁷ B^{b7} F⁷ B^{b7}

Bluesette

T. Thielemans

B^b_{MA}7 A_{MI}7(b5) D⁷ G_{MI}7 C⁷

F_{MI}7 B^b7 E^b_{MA}7 E^b6 E^b_{MI}7 A^b7

D^b_{MA}7 D^b_{MI}7 G^b7 C^b_{MA}7

C_{MI}7(b5) F⁷ D_{MI}7 D^b7 C_{MI}7 F⁷

(G⁷)

Blues For Alice

C. Parker

F_{MA}7 E_{MI}7(b5) A^{7(b9)} D_{MI}7 G⁷ C_{MI}7 ₃ F⁷ ₃

B^b_{MA}7 B^b_{MI}7 E^b7 A_{MI}7 (D⁷) A^b_{MI}7 D^b7

G_{MI}7 C⁷ F_{MA}7 D_{MI}7 G_{MI}7 C⁷

₃

Blues March

B. Golson

Musical score for piano showing a sequence of chords and a bass line. The score consists of four staves. The top staff shows a treble clef, a key signature of B-flat major (two flats), and a common time signature. The second staff shows a bass clef and a common time signature. The third staff shows a bass clef and a common time signature. The fourth staff shows a bass clef and a common time signature.

The chords and bass notes are as follows:

- Chord progression: B^b7, E^b7, B^b7, E^b7, A^b7, D^b7, G^b7, G₃, G₇₍₅₎, A^b7, A^b7, A^b7, B^b7(9), C₃, M₇₍₅₎, F⁷, B^b7, D^b7, G^b7, B⁷, G^b7, B^b7, G^b7, B^b7, B^b7, B^b7, D^b7.
- Bass line: B^b, E^b, B^b, E^b, A^b, D^b, G^b, G₃, G₇₍₅₎, A^b, A^b, A^b, B^b, C₃, M₇₍₅₎, F⁷, B^b, D^b, G^b, B⁷, G^b, B^b, G^b, B^b, B^b, B^b, D^b.

Text annotations include "LAST TIME ONLY" at the beginning of the bass line and "REPET & FADE" at the end of the score.

Blue Skies

I. Berlin

F_{MI} C⁷ F_{MI}⁷/E^b D_{MI}⁷⁽⁵⁾ D^b_{MI}⁶ C_{MI}⁷ F⁷
 (F_{MI}(MA⁷)) (B⁷)
 B^b_{MI}⁷ E^b⁷ 1. A^b⁶ G_{MI}⁽⁵⁾ C⁷⁽⁹⁾ 2. A^b⁶ A^b⁶/C B⁹ E^b⁷/B^b A^b⁶
 A^b_{MA}⁷ A^b⁷/C D^b_{MI}⁷ A^b_{MA}⁷ D^b_{MI}⁷ C_{MI}⁷ F⁷ B^b_{MI}⁷ E^b⁷ A^b⁶
 A^b_{MA}⁷ A^b⁷/C D^b_{MI}⁷ A^b_{MA}⁷ D^b_{MI}⁷ A^b_{MA}⁷ G_{MI}⁷⁽⁵⁾ C⁷
 (C_{MI}⁷ F⁷) (B^b_{MI}⁷ E^b⁷ A^b⁶) (C⁷)

F_{MI} C⁷ F_{MI}⁷/E_b D_{MI}⁷⁽⁵⁾ D_{MI}⁶
 (F_{MI}(MA7))
 C_{MI}⁷ F⁷ B_b_{MI}⁷ E_b⁷ A⁶ (G_{MI}⁷⁽⁵⁾) C⁷
 (B_b⁷)

X

Born To Be Blue

M. Torme

C⁷ D_b⁷ C⁷ G_b⁷⁽⁵⁾ F⁷ E_b⁷ A_b_{MA}⁷ G⁷ C_{MI}⁷ D_b⁷
 C_{MI}⁷₃ F⁷ 1. F_{MI}⁷ A⁷ D_{MI}⁷ G⁷ 2. F_{MI}⁷ A⁷ G⁷ C_{MI}
 A_b_{MI}⁷ D_b⁷ A_b_{MI}⁷ D_b⁷ A_b_{MI}⁷ D_b⁷ G_b_{MA}⁷
 D_b_{MI}⁷ G_b⁷ B_{MA}⁷ A_b_{MI}⁷ D_b⁷ F_{MI}⁷ B_b⁷₃ E_b_{MA}⁷ D_{MI}⁷ G⁷
 C⁷ D_b⁷ C⁷ G_b⁷⁽⁵⁾ F⁷ E_b⁷ A_b_{MA}⁷ G⁷
 C_{MI}⁷ D_b⁷ C_{MI}⁷₃ F⁷ F_{MI}⁷ A⁷ G⁷ C_{MI}

The Boy Next Door

Martin/Blane

B^b MA⁷ G⁷(^{b9}) C_{MI}⁷ F⁷(^{b9}) B^b MA⁷ G_{MI}⁷

1. C⁷ C_{MI}⁷ F⁹ B^b MA⁷ G_{MI}⁹
 (F⁹ F⁹/E^b) (D_{MI}⁷) (G_{MI}⁹ G_{MI}⁹/F)

E_{MI}⁷⁽⁹⁾ A⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{MI}⁷ D^b ⁰ C_{MI}⁷ F⁹ 2. C⁹ B⁷⁽⁹⁾
 (D_{MI}⁹ G⁷⁽⁹⁾)

B^b MA⁷ C_{MI}⁹ C_{MI}⁷ D^b/_F F⁹ B^b ⁶ (C_{MI}⁷ F⁷)
 (G_{MI}⁷) (C⁹) (C⁹) (D^b _{MI}⁷ G^b ⁷) (F⁷/C F⁷)

But Not For Me

G. Gershwin

F⁷ F_{MI}⁷ B^b ⁷⁽⁹⁾ E^b MA⁷ C_{MI}⁷

(E^b C_{MI}⁷)

F⁹ F_{MI}⁷ B^b ⁷⁽⁹⁾ E^b MA⁷ C_{MI}⁷ B^b _{MI}⁷ E^b ⁷ A^b MA⁷ D^b ⁷
 (E^b ⁷) (E^b ⁷ B^b _{MI}⁷/F E^b ⁷/G)

1. E^b MA⁷/G C_{MI}⁷ F_{MI}^(MA7) F_{MI}⁷ C⁺⁷ B⁹⁽¹¹⁾ B^b ⁷
 (G_{MI}⁷)

2. G_{MI}⁷ C_{MI}⁷ C⁺⁷ F_{MI}⁹ B^b ⁷⁽⁹⁾ E^b ⁶ (F_{MI}⁷/B^b B^b ⁷⁽⁹⁾)

Body And Soul

J. Green

E^b M⁷ B^{9(#11)} B^{b 9} E^b M⁷ D⁹ D^b M^{A7} G^{b 7} F_M⁷ E⁰
 (E^b M⁷ B^{b 7(9)}) (E^b M⁷ A^{b 7(9)})

E^b M⁷ E^b M⁷/_{D^b} C_M⁷⁽⁵⁾ B⁷ B^b M⁷ E^b M⁷ D⁷₃ 1. D^{b 6} B^{b 7(9)} 2. D^{b 6} E_M⁷ A⁷
 (C_M⁷⁽⁵⁾ F⁷) (E^b M⁷ A^{b 7})

D_M^{A7} E_M⁷ D⁶/_{F[#]} G_M⁷ C⁷ F[#] M⁷ B⁷⁽⁹⁾ E_M⁷ E^{b 7} D_M^{A7} E^{b 9}
 D_M⁷ G⁹ E_M⁷ E^{b 0} D_M⁷ G⁹ C⁷ B⁷ B^{b 7} E^{9(#11)}

E^b M⁷ B^{9(#11)} B^{b 9} E^b M⁷ D⁹ D^b M^{A7} G^{b 7} F_M⁷ E⁰
 (E^b M⁷ B^{b 7(9)}) (E^b M⁷ A^{b 7(9)})

E^b M⁷ E^b M⁷/_{D^b} C_M⁷⁽⁵⁾ B⁷ B^b M⁷ E^b M⁷ D⁷₃ D^{b 6} (B^{b 7(9)})
 (C[#] F⁷) (E^b M⁷ A^{b 7})

Broadway

H. Woody

D^b⁶ G^b
 E^b M⁷ A^b⁷ 1. D^b⁶ E^b M⁷ A^b⁷
 2. D^b⁶ D^b⁷
 G⁶ B⁷ E⁶
 E^b M⁷ A^b⁷ D^b⁶ G^b⁷
 G^b⁷ E^b M⁷ A^b⁷ D^b⁶ (B^b⁷ E^b M⁷ A^b⁷)

But Beautiful

Van Heusen

G_{MA}⁹ G⁶ B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾ A_{MI}⁹ C[#]_{MI}⁷⁽⁵⁾ F[#]₇₍₉₎
 G_{MA} C⁹ B_{MI}⁷⁽⁵⁾ E⁷ 1. A⁹ D^{13 sus} D⁷
 (C¹³) (A⁹) E_{MI}^{7/B} (C_{MI}(MA⁷) C[#]₉) (D¹³) C⁹

G⁶ E_{M17} A_{M17} D⁷ G⁶ E_{M17} A⁷ D^{7sus} D⁷
 (B_{M17} E_{M17})
 2. A⁹ D⁷ G_{M17} E_{M17} A_{M17} B⁷
 (A⁹ E_{M17/B} (C_{M17(M17)} C[#]_B) (D⁷ D/C) (B_{M17} E_{M17} /D) (C⁶ F[#]_{M11/B'})
 E_{M17} F⁹ (C_{M17} F⁷) B_{M17} E_{M17} A_{M17} D⁷ G⁶ (A_{M17} D⁷)
 (E_{M17} /D C[#]_B C_{M17}) (B^{b7}) (A^{b7}) (E^b F^{6/9}) (G⁶ D⁷)

Bye, Bye Blackbird

R. Henderson

F_{MA}⁷ G_{MI}/F F_{MA}⁷ C¹³ C⁷ F_{MA}⁷ F⁶ F⁶/A A^bD
 (F_{MA}⁹ B⁹ B^b_{MI}⁷)
 G_{MI}⁷ C⁷ G_{MI} G_{MI}+ G_{MI}⁶ E^b₇ D⁷
 (A_{MI}⁷ D⁷⁽⁹⁾) (G_{MI}) (G_{MI}(_{MA}7)) (G_{MI}⁹)
 D^b₇ C⁷ G_{MI}⁷ C¹³⁽⁹⁾ F_{MA}⁷ F⁶
 (C¹³) (D^b₉₍₁₀₎)
 F⁷ C_{MI}⁷ F⁷ A_{MI}^{7(b5)} D⁷⁽⁹⁾ G_{MI} G_{MI}(_{MA}7)
 (F¹³) (E⁷) (E^b₉) (D⁹)
 G_{MI}⁷ G_{MI}^{7(b5)} C⁷ F_{MA}⁷ G_{MI}/F F_{MA}⁷
 (B_{MI}^{7(b5)} B^b_{MI}¹³) (D^b₇₍₉₎ C⁷)
 G_{MI}⁷ C⁷ A_{MI}^{7(b5)} D⁷ G_{MI} G_{MI}⁷ C⁷⁽⁹⁾ F⁶
 (B_{MI}^{7(b5)} B^b_{MI}¹³)

Bye, Bye Blues

Gray - Bennett -
Lown - Hamm

Handwritten musical score for Bye, Bye Blues. The score consists of three staves of music. The first staff starts with a bass note B, followed by chords G^b7, B^b, and G⁷. The second staff starts with C⁹, followed by C⁷, F⁷, and F⁷⁽⁵⁾. The third staff starts with C_{M1}⁷, followed by F⁷, B^b⁶, G^b7, and B^b⁶. The score includes several boxes indicating specific chords or progressions.

Cabin In The Sky

U. Duke

Handwritten musical score for Cabin In The Sky. The score consists of six staves of music. The first staff starts with F_{M1}⁷, followed by D⁷/_{F#}, G_{M1}⁷, A^b⁹, A_{M1}⁷⁽⁵⁾, and D⁷. The second staff starts with G_{M1}⁷, followed by C⁷, and then a section starting with 1. A_{M1}⁷, D⁷, G_{M1}⁷, and C⁷. The third staff starts with 2. F⁶, followed by F[#]_{M1}⁷, F⁶, B^b_{M1}⁷, E_{M1}⁷, A⁷, D_{M1}⁶, B_{M1}⁷⁽⁵⁾, E_{M1}⁷, A⁷, and D_{M1}⁷. The fourth staff starts with D_{M1}, followed by D_{M1}(M_A⁷), D_{M1}⁷, G⁷, C⁷, B^b_{M1}⁷, A_{M1}⁷, G_{M1}⁷, F_{M1}⁷, D⁷/_{F#}, G_{M1}⁷, A^b⁹, A_{M1}⁷⁽⁵⁾, D⁷, G_{M1}⁷, C⁷, and ends with F⁶ (D⁷, G_{M1}⁷, C⁷). The score includes several boxes indicating specific chords or progressions.

Candy

M. David - J. Whitney -
R. Cramer

E^b_{MA}⁷ A^{b 9(10)} D_{MI}⁷ G^{9sus} D_{MI}⁷ D^{b MI}⁷

 C_{MI}⁷ 1. F⁹ B^{b 6} F_{MI}⁷ B^{b 7}

 2. F⁷ B^{b 6} E^{b MI}⁷ B^{b 6} D⁷

 D^{9sus} D⁷ G⁷ D_{MI}⁷ G^{7sus} C¹³

 C¹³ F^{13sus} F¹³ F⁹ F⁷ E^{7(#9)} E⁺⁷⁽⁹⁾

 E^b_{MA}⁷ A^{b 9(10)} D_{MI}⁷ G^{9sus} G¹³⁽⁹⁾

 C_{MI}⁷ F^{7sus} F¹³⁽⁹⁾ B^{b 6} (F_{MI}⁷ E^{7(#9)})

Can't We Be Friends

K. Swift

G⁷ G_{Mi}⁷ C⁷ F⁶ A_{MI}⁷D_{MI}⁷ F/C B_{MI}⁷A_{MI}⁷D_{MI}⁷/A_{MI}
(D_{MI}⁷ G⁷)

G_{MI}⁷ C⁷ G⁹ C⁷ 1. F⁶ B_{MI}⁷ A_{MI}⁷ D⁷⁽⁹⁾

2. F⁶/A D_{MI}⁷ D_{MI}⁷ C_{MI}⁷ F⁷ B⁷ B⁹
(C_{MI}⁷ B⁷)

F_{MI}⁷/C D⁹ E⁹ F F+ F⁶ C_{MI}⁷ F⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷
(F_{MI}⁷ D_{MI}⁷ D_{MI}⁷)

A⁹ D⁷ G⁷ G_{MI}⁷ C⁷ F⁶ A_{MI}⁷D_{MI}⁷ F/C B_{MI}⁷A_{MI}⁷D_{MI}⁷/A_{MI}
(D_{MI}⁷ G⁷)

G_{MI}⁷ C⁷ G⁹ C⁷ F⁶ E⁹ E⁷⁽⁹⁾ F⁶ (D⁷)

Cheryl

C. Parker

C_{MI}⁷ D_{MI}⁷ E_{MI}⁷ D_{MI}⁷ C_{MI}⁷ G_{MI}⁷ C⁷
F_{MI}⁷ F_{MI}⁷ B⁷ E_{MI}⁷ E_{MI}⁷ 3 3
D_{MI}⁷ G⁷ E_{MI}⁷ E_{MI}⁷ D_{MI}⁷ G⁷

X

Cheek To Cheek

I. Berlin

% C_{MA}⁷ A⁷ D_{MI}⁷ G⁷ C_{MA}⁷ A⁷ D_{MI}⁷ G⁷ C_{MA}⁷ D_{MI}⁷

E^b E_{MI}⁷ B_{MI}⁷ E⁷ A⁷ D⁷ G⁷ F_{MA}⁷ E_{MI}⁷ D_{MI}⁷

B^b 7(05) A⁷ D_{MI}⁷ G⁷ ① C⁶ A⁷ D_{MI}⁷ G⁷

2. C⁶ C⁶ E_{MI}⁷ E^b_{MI}⁷ D_{MI}⁷ G⁷ C⁶/E A⁷ D_{MI}⁷ G⁷

C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ C⁶/E A⁷ ① D_{MI}⁷ G⁷ C⁶ A_{MI}⁷

2. D_{MI}⁷ G⁶ C⁶ C_{MI}⁷ C_{MI}⁷/_{B^b} — 3 — E^b_{MI}⁷

A^b, D_{MI}⁷ G⁷ C⁶/E A⁷ D_{MI}⁷ G⁷

D.S. al Coda

④ C⁶

CODA



Caravan

J. Tizol - D. Ellington

Latin

C⁷⁽⁹⁾

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

C⁷⁽⁹⁾

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

C⁷⁽⁹⁾F_{M1}⁷F_{M1}⁶1.2. F_{M1}⁷F_{M1}⁶

FINE

Swing

F⁷C_{M1}⁷⁽⁵⁾F₊₇₍₉₎B^b

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

F₊₇₍₉₎B^bE^bB^b_{M1}⁷

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

E^bE^b₇₍₉₎A^bG_{M1}⁷⁽⁵⁾

C

D.C. al Fine

B^b

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

B^bE^b

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

E^bA^bG_{M1}⁷⁽⁵⁾

C

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

A musical staff in G clef, 2/4 time, with a key signature of one flat. It shows a melodic line starting with a half note, followed by eighth notes, and ending with a half note.

Chelsea Bridge

B. Strayhorn

3

3

E^b 9(#11) D^b 9(#11) E^b 9(#11) D^b 9(#11)

B^b 9 E^b M11 9 A^b 13 D^b 6 1. D^b 6 C7 B7 B^b 7 3

2. D^b 6 B7 F[#] M11 7 B7 E_M11 7 C[#] M11 7
(G[#] M11 7 G⁹)

F[#] M11 7 F9 B_M11 7 E7 A_M11 7 A_M11 7 D7
(B+7⁰⁹)

G_M11 7 G_M11 7 C[#] 7(#11) C7 B7 B^b 7 3

E^b 9(#11) D^b 9(#11) E^b 9(#11) D^b 9(#11) B^b 9
(B^b 7, F_M11 7 C D^b 9 B^b 7 D)

E^b M11 9 A^b 13 D^b 6 D^b 6 (C7 B7 B^b 7)

Chega De Saudade

R. C. Jobim

D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷⁽⁹⁾ E⁷⁽⁹⁾ A₊₇₍₉₎
 A⁷⁽⁹⁾ D_{MI}⁷ E_{MI}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷⁽⁹⁾ E⁷⁽⁹⁾
 A_{MI}⁷ B[♭]_{MA}⁷ B[♭]⁶ E_{MI}⁷⁽⁹⁾
 A⁷⁽⁹⁾ D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷⁽⁹⁾ E⁷⁽⁹⁾
 A₊₇₍₉₎ A⁷⁽⁹⁾ D_{MI}⁷ A_{MI}⁷⁽⁹⁾ D⁷⁽⁹⁾ G_{MI}⁷
 A⁷ D_{MI}⁷ D_{MI}⁷/C B⁰ A₊₇₍₉₎
 D_{MI} E_{MI}⁷ A⁷ D_{MA}⁷ B_{+7/D}⁷ E_{MI}⁷
 E_{MI}⁷ A^{9sus} A⁷ D⁰ D_{MA}⁷
 F[#]_{MI}⁷ F⁰ E_{MI}⁷

Handwritten musical score for a jazz piece, likely for piano or guitar. The score consists of six staves of music with various chords and notes. Chords labeled include Bm⁷, E⁷, Em⁷⁽⁵⁾, A⁷⁽⁹⁾, Dm⁷ (Dm⁷/C[#]), Bm⁷ (Bm⁷/A), E⁷, B^bM⁷, A^m_{M⁷, D⁷⁽⁹⁾, Gm⁷, C⁷, F[#]M⁷, B⁷, E⁷, Em⁷, A⁷, D⁶, (E⁹ A⁷), and F[#]7. The music is written in a mix of common time and 3/4 time.}

Cool Blues

C. Parker

Handwritten musical score for "Cool Blues" by C. Parker, featuring three staves of music for a single instrument. The chords labeled are B^b⁷, E^b⁷, B^b⁷, E^b⁷, Dm⁷, D^bM⁷, Cm⁷, F⁷, and B^b⁷. The music is in 3/4 time.

Can't We Talk It Over

D. Young

E^b7 D^b7 C⁷ G^b7 F⁷ B^b7 F⁷ B^b7 E^b C⁷ F_{M1}⁷ B^b7(9)

E^b7 D^b7 C⁷ G^b7 F⁷ B^b7 F⁷ B^b7 B_{M1}⁷ E^b A⁷

A^b G⁷ C_{M1}⁷ A^b7 G_{M1}⁷⁽⁹⁾ C₊₇₍₉₎ F⁷ B^b7(9) E^b7 D^b7 C⁷

F⁷ B^b7 F⁷ B^b7 G_{M1}⁷ C⁷ F⁷ B^b7 E^b6

A Child Is Born

T. Jones

B^b M_A⁷ E^b M_I / B^b B^b M_A⁷ E^b M_I⁶ / B^b B^b M_A⁷ E^b M_I / B^b A_{M1}⁷⁽⁹⁾ D⁷⁽⁹⁾

G_{M1}⁷ D⁺7 G_{M1}⁷ D⁺7 G_{M1}⁷ C⁷ C_{M1}⁷ / F F⁷

B^b M_A⁷ E^b M_I / B^b B^b M_A⁷ E^b M_I⁶ / B^b B^b M_A⁷ D⁺7 E^b M_A⁷

A^b7 C^b B^b / F C_{M1}⁷⁽⁹⁾ / G^b G_{M1}⁷ C⁷ 1. C_{M1}⁷ / F F¹³

B^b M_A⁷ C_{M1}⁷ F⁷ 2. C_{M1}⁷ / F F⁷⁽⁹⁾ B^b M_A⁷ E^b7 B^b M_A⁷

Cherokee

R. Noble

$B^{\flat} MA^7$ F_{MI}^{11} $B^{\flat} 13$ $E^{\flat} MA^9$

The score consists of two staves of handwritten musical notation. The top staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords: $B^{\flat} MA^7$, $(G_{MI}^7 G^{\flat} 7^{(9)})$, $(E^{\flat} 7^{(9)})$, $A^{\flat} 9^{(\#11)}$, $A^{\flat} 9$, $B^{\flat} MA^7$, G_{MI}^7 , $C^9 sus$, and $C^7(\flat 5)$. The bottom staff continues the progression: (G_{MI}^7) , $1. C_{MI}^7 B^0 C_{MI}^7 F^7$, $2. C_{MI}^7 F^7 B^{\flat} 6 C_{MI}^7 D^{\flat} 9 B^{\flat} / D$, $(F^9 sus)$, $(G^{\flat} 7^{(9)})$, $(G^{\flat} 7^{(9)})$, $(F^7 sus)$, $(F^{13^{(9)}})$, $C^{\sharp} MI^9$, $F^{\sharp} 13^{(\#9)}$, B_{MA}^9 , B_{MI}^9 / E , and $E^9 sus$. The bottom staff concludes with a series of chords: A_{MA}^7 , A_{MI}^9 , D^7 , G_{MA}^9 , G_{MI}^9 / C , $C^7 sus$, C_{MI}^7 , F^7 , $B^{\flat} MA^7$, F_{MI}^{11} , $B^{\flat} 13$, $E^{\flat} MA^9$, $(E^{\flat} 7^{(9)})$, $A^{\flat} 9^{(\#11)}$, $A^{\flat} 9$, $B^{\flat} MA^7$, $(G_{MI}^7 G^{\flat} 7^{(9)})$, G_{MI}^7 , $C^9 sus$, $C^7(\flat 5)$, C_{MI}^7 , F^7 , $B^{\flat} 6$, $(F^9 sus)$, $(F^{13^{(9)}})$.

Come Rain Or Come Shine

H. Arlen

Handwritten musical score for "Come Rain Or Come Shine" by H. Arlen. The score consists of ten staves of music with lyrics. The lyrics are: "Come rain or come shine, I'll be there for you", "I'll be there for you". The music includes various chords such as E♭ MA7, E♭ 6, DMI11, G7, CMI7, D♭ 9, CMI7, F13, F+9, B♭ 11, B♭ 13(#9), E♭ MA7, E♭ 7, E♭ +7, A9(#10), A♭ MI, B♭ +7, E♭ MI, A9(#10), A♭ MI7, G♭ 13, FMI11(5), B♭ 7, AMI7(5), D7(9), GMI7(5), C7(9), G8, C+7(#9), GMI7, C+7, F13, B♭ 9, E♭ MA7, E♭ 6, DMI11, G7, CMI7, D♭ 9, CMI7, AMI7(5), D7, G7, (A7, D9), (G13, G+7), (DMI11, G13), C7, F7, FMI6, GMI7, (C9sus), (C+7, G9sus), (F9sus, F13), (B9sus, B109), CMI, (C7, F7, B9), CMI7, AMI7(5), A♭ 9(#11), G7(9), (D+709), (G7(9)). The score is in common time and uses a treble clef.

Come Sunday

D. Ellington

F¹³ E^{9(#11)} F¹³ G⁷ G⁹ CM⁷ Dm⁷ E^b MA⁷ E⁰

F⁹sus F⁷ 1.2 B^b₆ A⁹ B^b₉/A^b B^b₆ D⁷ Am⁷⁽⁹⁾ D⁷

GM⁷ C⁹ F⁷ CM⁷ F⁷ E⁷ D⁷⁽⁹⁾ G⁺⁷ C⁷

F⁺⁷ F¹³ E^{9(#10)} F¹³ G⁷ G⁹

CM⁷ Dm⁷ E^b MA⁷ E⁰ CM⁷/F F⁷ B^b₆

Cousin Mary

J. Coltrane

A⁷

D⁷ A⁷

D⁷ D⁷ A⁷

Con Alma

D. Gillespie

Con Alma

D. Gillespie

E_{MA7} G[#]_{7/D#} C[#]_{MI7} C[#]_{MI7/B} B⁷ Eb_{MA7} Eb_{MI7} A⁷ D^b_{MA7} F^{7/C}
 B^b_{MI7} B^b_{MI7/A} G⁷ 1. C_{MA7} 2. C_{MA7} C_{MI7(5)}
 (D⁷⁽⁹⁾)
 F⁷⁽⁹⁾ 3 F[#]_{MI7} B⁷ E_{MA7}
 F_{MI7} B^b B^b₇ B^b E_{MA7} G[#]_{7/D#} C[#]_{MI7} C[#]_{MI7/B} B⁷
 Eb_{MA7} Eb_{MI7} A⁷ D^b_{MA7} F^{7/C} B^b_{MI7} B^b_{MI7/A} G⁷ C_{MA7}

Crazy Rhythm

J. Meyer - R.W. Kahn

Crazy Rhythm

J. Meyer - R.W. Kahn

F⁶ G_{MI7} A_{MI7} G_{MI7} F⁶ B⁷ A_{MI7} A¹⁰ G_{MI7}
 C⁷ F⁶ 1. G_{MI7} C⁷ 2. F⁶ C_{MI7} F⁷ B^b_{MA7}
 B^b₆ B^b_{MI6} E^b⁹ A_{MI7} D⁷ G_{MI7} C⁷ F⁶ D_{MI7}
 (A^b⁷ D⁷) (G^b⁷ C⁹) (F G_{MI7}) (A_{MI7} D_{MI7})
 G⁷ A^b⁷ G⁷ C^{9sus} C⁷ D^b⁷ C⁷ F⁶

Confirmation

C. Parker

The sheet music consists of two staves of musical notation. The top staff features a treble clef and a key signature of one sharp. The bottom staff features a bass clef and a key signature of one sharp. Both staves are in common time. The music is divided into measures by vertical bar lines. Chords are indicated above the staves, and bass lines are shown below them. The chords include F_{MA}⁷, E_{MI}⁷⁽⁵⁾, A⁷, D_{MI}⁷, G⁷, C_{MI}⁷, F⁷, B^b₇, B⁰, A^B/_C, D⁷, G⁷, G_{MI}⁷, C⁷, F_{MA}⁷, E_{MI}⁷⁽⁵⁾, A⁷, D_{MI}⁷, G⁷, C_{MI}⁷, F⁷, B^b₇, B⁰, A^B/_C, D⁷, G_{MI}⁷, C⁷, F⁶, C_{MI}⁷, F⁷, B^b_{MA}⁷, E_{MI}⁷, A^b₇, D^b_{MA}⁷, G_{MI}⁷, C⁷, F_{MA}⁷, E_{MI}⁷⁽⁵⁾, A⁷, D_{MI}⁷, G⁷, C_{MI}⁷, F⁷, B^b₇, B⁰, A^B/_C, D⁷, G_{MI}⁷, C⁷, F⁶.

C. T. A.

J. Heath - M. Davis

B^b7 A^b7 G^b7 F⁷ B^b7 A^b7 G^b7 F⁷
 B^b7 B^b/D E^bM^A7 A^b7 1. D_MI⁷ G⁷ C_MI⁷ F⁷
 2. D_MI⁷ G⁷ C_MI⁷ F⁷ B^b6 D^{9(#10)}
 G^{9(#10)} G^{9(#10)} C^{9(#10)} F^{9(#10)} glls.
 B^b7 A^b7 G^b7 F⁷ B^b7 A^b7 G^b7 F⁷
 B^b7 B^b/D E^bM^A7 A^b7 D_MI⁷ G⁷ C_MI⁷ F⁷ B^b6

The musical score consists of two staves of music. The top staff begins with a B^b7 chord, followed by a series of eighth-note patterns and chords: A^b7, G^b7, F⁷, B^b7, A^b7, G^b7, F⁷. It then moves to a section starting with B^b7, followed by B^b/D, E^bM^A7, and A^b7. This is followed by a 12-bar blues progression: D_MI⁷, G⁷, C_MI⁷, F⁷. The second staff begins with a 12-bar blues progression: 2. D_MI⁷, G⁷, C_MI⁷, F⁷, followed by B^b6 and D^{9(#10)}. The third staff continues with G^{9(#10)}, G^{9(#10)}, C^{9(#10)}, and F^{9(#10)}, with a 'glls.' instruction. The bottom staff follows a similar pattern, starting with B^b7, followed by A^b7, G^b7, F⁷, B^b7, A^b7, G^b7, F⁷. It then moves to a section starting with B^b7, followed by B^b/D, E^bM^A7, and A^b7. This is followed by the same 12-bar blues progression as the top staff.

Daahoud

C. Brown

Handwritten musical score for Daahoud, featuring ten staves of music. The score includes various chords such as E^b M7, A^b 7, D^b M7, G^b 7, C^b MA7, F M7, B^b 7, B^b M7, E^b 7, A^b M7, B^b 7, E^b MA7, E^b N.C., E^b MA7, B^b M7, E^b 7, A^b M7, D^b 7, G^b MA7, F M7 N.C., E^b M7, A^b 7, D^b M7, G^b 7, C^b MA7, F M7, B^b 7, B^b M7, E^b 7, C^b 7, B^b 7, E^b MA7, A^b M7, D^b 7, G^b MA7, E^b M7, A^b 7, C^b 7, B^b 7, E^b MA7 (INTERLUDE), C^b 7, B^b 7, E^b MA7 (break), TO SOLOS (without Interlude), and E^b MA7.

AFTER ALL SOLOS PLAY:

THEME WITH INTERLUDE + CODA

Cotton Tail

D. Ellington

A^b MA⁷ F_MI⁷ B^b MI⁷ E^b C_MI⁷ F_MI⁷ B^b MI⁷ E^b

A^b D^b MA⁷ G^b A^b₆ E^b 1. B^b MI⁷ E^b

2. A^b₆ C⁷ F⁷ B^b E^b

A^b MA⁷ F_MI⁷ B^b MI⁷ E^b C_MI⁷ F_MI⁷ B^b MI⁷ E^b

A^b D^b MA⁷ G^b A^b MA⁷ E^b A^b₆

Dancing On The Ceiling

R. Rodgers

F_MA⁷ F⁷ B^b MA⁷ E⁷ A_MI⁷ A^b₆ G_MI⁷ C⁷ A_MI⁷D⁷

(A^b MI⁷)

G_MI⁷ C⁷ 1.2. F⁶ G_MI⁷ C⁷ F_MA⁷ A_MI⁷(D⁷)

G_MI⁷ C⁷ A_MI⁷ D⁷ G_MI⁷ C⁷ F_MA⁷ F⁷

B^b MA⁷ E⁷ A_MI⁷ A^b₆ G_MI⁷ G_MI⁷ MA⁷ G_MI⁷ C⁷ F⁶

(A^b MI⁷)

Darn That Dream

Van Heusen

G_M⁷ B^b_M⁷ E^b₇ A_M⁷ B⁷⁽⁹⁾ E_M⁷ F[#]_M⁷⁽⁹⁾
 (G/B) (F/C B⁷) (E_M⁷ E_M⁷/D A⁷/C[#] C_M⁶)
 B_M⁷⁽⁹⁾ E⁷ A_M⁷ F⁹ B_M⁷ B^b_M⁷ E^b₇
 (C_M⁷ F⁹)

1. A_M⁷ A^b⁷⁽⁹⁾ G_M⁷ A_M⁷ D⁷ 2. A_M⁷ A^b⁷⁽⁹⁾ G⁶ F_M⁹ B^b₇
 (A_M¹¹ B⁷/C) (B_M⁷ B^b₇ A_M¹¹ A^b⁷⁽⁹⁾) : |
 E^b_M⁷ C_M⁷ F_M⁷ B^b₇ /A^b E^b_M⁷/G B⁹/F[#]
 (F[#]_M⁷ B⁷) 3.

F_M⁷ B^b⁷⁽⁹⁾ E^b_M⁷ C_M⁷ G_M⁶ E_M⁷⁽⁹⁾
 (E^b_M⁷ C_M⁷ B^b) (A_M⁷⁽⁹⁾ D⁷ G_M⁷)

A_M⁷ D⁷ B^b_M⁷ E^b₇ A_M⁹ D¹³ G_M⁷ B^b_M⁷ E^b₇
 (G/B)

A_M⁷ B⁷⁽⁹⁾ E_M⁷ F[#]_M⁷⁽⁹⁾ B_M⁷⁽⁹⁾ E⁷
 (F⁷/C B⁷) (E_M⁷ E_M⁷/D A⁷/C[#] C_M⁶)
 A_M⁷ F⁹ B_M⁷ B^b_M⁷ E^b₇ A_M⁷ A^b⁷⁽⁹⁾ G⁶
 (C_M⁷ F⁹)

Dearly Beloved

J. Kern

Musical score for "Dearly Beloved" by J. Kern. The score consists of five staves of music. Chords are indicated above the staves, and lyrics are provided below them. The chords include G_{MI}⁷, C⁷, F_{MA}⁷, A_{MI}⁷, D_{MI}⁷, G_{MI}⁷, C⁷, F⁶, (F/A D⁷⁽⁹⁾), G⁷, C⁷, G_{MI}⁷, C⁷, F⁶, (F/A D⁷⁽⁹⁾), G⁷, C⁷, G_{MI}⁷, C⁷, F⁶, (F/A D⁷⁽⁹⁾), G⁷, C⁷, G_{MI}⁷, C⁷, F⁶, (F/A D⁷⁽⁹⁾).

Dancing In The Dark

A. Schwartz

Musical score for "Dancing In The Dark" by A. Schwartz. The score consists of five staves of music. Chords are indicated above the staves, and lyrics are provided below them. The chords include B_{MA}⁷, B⁹, C_{MI}⁷⁽⁵⁾, F⁷⁽⁹⁾, B_{MA}⁷, B_{MI}⁷, D_{MI}⁷⁽⁵⁾, G⁷⁽⁹⁾, C_{MI}⁷⁽⁵⁾, B⁷, B⁷, G⁹, F⁹, F_{MI}⁷⁽⁵⁾, F⁷⁽⁹⁾, B⁶, D⁶, C⁷, B_{MA}⁷, B⁶.

Dat Dere

B. Timmons

C_MI⁷ 3 C_MI⁷/B_b A_MI⁷⁽⁵⁾ 3 A^b_MA⁷ 3 A_MI⁷⁽⁵⁾ 3 D⁷ 3
 D_MI⁷⁽⁵⁾ G⁷ C_MI⁷ 3 C_MI⁷/B_b A_MI⁷⁽⁵⁾ 3 A^b_MA⁷
 D_MI⁷⁽⁵⁾ G+⁷ 3 I. F/C 2. F/C ^
 D_MI⁷⁽⁵⁾ G⁷ C_MI⁷ C_MI⁷/B_b A_MI⁷⁽⁵⁾ D⁷ G+⁷ 3 C_MI⁷ A_MI⁷⁽⁵⁾ D⁷ 3
 D_MI⁷⁽⁵⁾ G⁷ D_MI⁷⁽⁵⁾ G⁷ C_MI⁷ C_MI⁷/B_b A_MI⁷⁽⁵⁾ D⁷ G+⁷ E^b⁷
 D_MI⁷⁽⁵⁾ G⁷ 3 F/C G+⁷ C_MI⁷ 3 C_MI⁷/B_b
 A_MI⁷⁽⁵⁾ 3 A^b_MA⁷ 3 A_MI⁷⁽⁵⁾ 3 D⁷ 3 D_MI⁷⁽⁵⁾ G⁷ C_MI⁷ 3 C_MI⁷/B_b
 A_MI⁷⁽⁵⁾ 3 A^b_MA⁷ D_MI⁷⁽⁵⁾ G+⁷ F/C

The Days Of Wine And Roses

H. Mancini

Musical score for 'The Days Of Wine And Roses' by H. Mancini. The score consists of four staves of music with chords indicated above the notes.

Chords listed from top to bottom:

- F_{MA}⁷
- E^b9(#11)
- D⁷(B²) D⁹
- D⁷⁽⁹⁾
- G_{MI}⁷
- G_{MI}⁷
- B^b_{MI}⁷
- E^b⁷
- 1. A_{MI}⁷
- D_{MI}⁷
- G_{MI}⁷
- G_{MI}⁷/F
- (G_{MI}⁷(ADD11))
- E_{MI}⁷⁽⁵⁾ A⁷
- D_{MI}⁷
- G⁷
- C⁹_{SUS}
- C⁷
- 2. A_{MI}⁷
- (G_{MI}⁷/F)
- (E_{MI}⁷⁽⁵⁾ A⁹)
- (D_{MI}⁷⁽⁵⁾ G⁹)
- D_{MI}⁷
- D_{MI}⁷/C
- B_{MI}⁷⁽⁵⁾
- B^b9(#11)
- A_{MI}⁷
- D_{MI}⁷
- G_{MI}⁷
- C⁷⁽⁹⁾
- F⁶

Deep Purple

P. De Rose

Musical score for 'Deep Purple' by P. De Rose. The score consists of five staves of music with chords indicated above the notes.

Chords listed from top to bottom:

- F_{MA}⁷
- A_{MI}⁷⁽⁵⁾ D⁷
- G_{MI}⁷
- C⁷
- F_{MA}⁷
- A_{MI}⁷⁽⁵⁾/E^b
- D¹³
- D⁺⁷
- D⁷
- G_{MI}⁷
- E^b9(#11)
- F_{MA}⁷
- (D⁷)
- (A_{MI}¹¹/E)
- (F⁹)
- (D⁷/F[#])
- (B^b_{MI}⁶)
- (A_{MI}⁷)
- 1. D⁹
- G_{MI}⁷
- C⁷
- C⁹
- F_{MA}⁷
- D⁷
- G_{MI}⁷
- C⁷
- (A^b⁹)
- 2. D⁹
- G_{MI}⁷
- C⁷
- F⁶
- (F⁶)
- (D⁷)
- (G_{MI}⁷)
- (C⁷)
- (A^b⁹)

Day Dream

B. Ellington - B. Strayhorn

F_{MA}⁷ B₊₇₍₉₎ B₇
 (A_{M7}) (B_{7M7}) A⁷) (D_{M7}) D_{M7/C}

D_{M7} D_{b7} C_{M7} B₇ B_{b7M7}
 G₊₇₍₉₎

F_{M6} D_{M7(5)} 1. G^{9 sus}
 (D_{b7})

G⁷ C⁷ G_{M7} C⁷

2. G_{M7} C⁷ F_{MA}⁷ C_{M7} F⁷ B_{b7M7} B_{M7} E⁷
 (F⁷) (F^{#7M7} B⁷)

A_{MA}⁷ B_{b7M7} E^{b7} A^{b7M7} A_{M7} D⁷ G_{MA}⁷ G_{M7} C⁷

F_{MA}⁷ D⁷ D_{M7}
 (A_{M7} A^{b7(10)}) (G¹³)

G⁷ G_{M7} C₊₇ F_{MA}⁷ B₊₇₍₉₎
 (D_{b7(10)} C₊₇) (A_{M7})

B_{b7}
 (B_{b7M7})

A⁷ D_{M7} D_{b7} C_{M7} B₇ B_{b7M7}
 (A⁷) (D_{M7}) D_{M7/C}

C⁷ F_{MA}⁷ G_{M7} C⁷
 (D_{b7})

Desafinado

R. C. Jobim

A F_{MA}⁷ G^{7(⁹)}

G_{MI}⁷ C⁷ A_{MI}⁷(⁹) D^{7(⁹)}

1. G_{MI}⁷ A^{7(⁹)} D⁷ D^{7(⁹)}

* G^{7(⁹)}

2. G_{MI}⁷ B_{MI}⁶ F_{MA}⁷ E^{7(⁹)}

A_{MA}⁷ B⁹ B_{MI}⁷ E⁷

B A_{MA}⁷ B⁹ B_{MI}⁷ E⁷

A_{MA}⁷ ** A_{MI}⁷ B_{MI}⁷ E⁷

(A/C#) C_{MA}⁷ C^⁹ D_{MI}⁷ G⁷

G_{MI}⁷ **F[#]_{MI}⁶
(E^b_{MI}⁵)** **G⁷** **C⁷**
 (C_{MI}⁷) (D⁷^{b9}) (G^{b7}(B))
C F_{MA}⁷ **G⁷^{b9}**

G_{MI}⁷ **C⁷** **A_{MI}⁷^{b9}** **D⁷**
 (C⁷) (C⁷/B^b) (D⁷) (D⁷/C)
***** G_{MI}⁷** **B^b_{MI}⁶** **F_{MA}⁷** **G⁷**
 (B^b_{MI}⁷) (E^b⁷) (A_{MI}⁷) (D_{MI}¹¹)
G_{MI}⁷ **E^b⁷
(G_{MA}⁷)** **(G^b_{MI}⁷)**
 (G⁷) (G⁷) (B^b_{MI}⁷) (E^b⁷)
G⁷ **G_{MI}⁷** **C⁷** **F⁶**
 (G_{MI}⁷ C⁷)

*** Originally played:** **G⁹** **G⁷^{b9}**

**** In some music:** **F[#]_{MI}⁷** **B_{MI}⁷**

***** In some music:** **G_{MI}⁷**
 (B^b_{MA}⁷)

Dear Old Stockholm

traditional

D_{MI}^7 D_{MI}^6 D_{MI}^7 D_{MI}^6

D_{MI}^6 $B_{MI}^7(5)/F$ $E_{MI}^7(5)$ $A^7(9)$ G_{MI}^7 C^7 F_{MA}^7 $(B^b_{MA}7)$

$E_{MI}^7(5)$ $A^7(9)$ D_{MI}^7 D_{MI}^7/C $1. B^b7(5)$ A^7 $E^b7(5)$

(E^b7)

2. $E^b7(5)$ $E^b7(5)$ D_{MI} C^7 F^6 D_{MI}^7 G_{MI}^7 C^7

F^6 D_{MI}^7 $E_{MI}^7(5)$ $A^7(9)$ D_{MI}^6 $B_{MI}^7(5)/F$ $E_{MI}^7(5)$ $A^7(9)$

3

G_{MI}^7 C^7 F_{MA}^7 $(B^b_{MA}7)$ $E_{MI}^7(5)$ $A^7(9)$ D_{MI}^7 D_{MI}^7/C

(E^b7)

$B^b7(5)$ A^7 $E^b7(5)$ D_{MI}^7

D_{MI}^6 D_{MI}^7 D_{MI}^6

Didn't We

J. Webb

G⁹sus G⁹ C_{MA}⁷ C[#]⁰ D_{MI}⁷ G⁹sus A⁷

D_{MI} D_{MI}^(MA7) D_{MI}⁷ G⁺⁹ C_{MA}⁷ B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾ A_{MI}

(G⁹sus G⁺⁹)

A_{MI}^(MA7) / G[#] A_{MI}⁷ / G F[#]_{MI}⁷⁽⁵⁾ F_{MA}⁷ E_{MI}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷

(A^{b7})

B^b_{MA}⁷ G⁹sus G⁹ C_{MA}⁷ C[#]⁰ D_{MI}⁷

(B^{b7}) (E_{MI}⁷⁽⁵⁾ A⁷)

G⁹sus A⁷ D_{MI} D_{MI}^(MA7) D_{MI}⁷ G⁺⁹ C_{MA}⁷ B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾

(G⁹) (G⁹sus G⁺⁹)

A_{MI} A_{MI}^(MA7) A_{MI}⁷ / G F[#]_{MI}⁷⁽⁵⁾

(A^{b9})

F_{MA}⁷ A_{MI}⁷ / E D_{MI}⁷ E_{MI}⁷ F_{MA}⁷

D_{MI} D_{MI}^(MA7) G⁹sus G⁷ C⁶

(B^{b7}) (C⁶ A_{MI}⁷) (G⁹sus G⁹)

Django

J. Lewis

Music score for Django by J. Lewis. The score consists of two staves. The top staff is in treble clef and includes chords such as F_{MI}⁶, B[♭]_{MI}⁶, C⁷⁽⁹⁾, F_{MI}⁶, F⁷⁽⁹⁾, B[♭]_{MI}⁷, E⁷, A[♭]_{MA}⁷, D⁷⁽⁹⁾, D[♭]_{MA}⁷, G_{MI}⁷⁽⁹⁾, G⁷/F, C⁷/E, F_{MI}⁶, B[♭]_{MI}⁷, C⁷, and F_{MI}⁶. The bottom staff is in bass clef and includes chords such as F_{MI}⁷, D⁷⁽⁹⁾, G⁷⁽⁹⁾, C⁷⁽⁹⁾, F⁷⁽⁹⁾, B[♭]_{MI}⁷, E⁷, A[♭]⁷, D⁷, G⁷, C⁷, and C⁷⁽⁹⁾. The score concludes with a "FINE" marking.

CHANGES

F_{MI}⁷ D⁷⁽⁹⁾ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F⁷⁽⁹⁾ B[♭]_{MI}⁷ E⁷ A[♭]⁷ D⁷ G⁷ C⁷ C⁷⁽⁹⁾

F_{MI}⁷ D⁷⁽⁹⁾ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F⁷⁽⁹⁾ B[♭]_{MI}⁷ E⁷ A[♭]⁷ D⁷ C⁷ F_{MI}⁷

F⁷⁽⁹⁾ B[♭]_{MI}⁷ F⁷⁽⁹⁾ B[♭]_{MI}⁷ F⁷⁽⁹⁾ B[♭]_{MI}⁷ F⁷ C⁷ F⁷⁽⁹⁾

(Bass) B[♭]_{MI}⁷ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F⁷⁽⁹⁾ B⁷ E⁷ A⁷ D⁷ G⁷

D⁷ G⁷ 1.2. D⁷

F_{MI}⁶ B[♭]_{MI}⁷ C⁷ F_{MI}⁶ F_{MI}⁶ B[♭]_{MI}⁷ C⁷ F_{MI}⁶

D. S. al FINE

Dolphin Dance

H. Hancock

$E^{\flat} M A^7$ $B^{\flat} M I^7$ $E^{\flat} M A^7$ $D M I^{7(5)} \quad G^{7(9)}$

 $C M I^7$ $A^{\flat} I^7$ $C M I^7$ $A M I^7 \quad D^7$

 $G M A^7$ $A^{\flat} M I^7$ $F M I^7$ $B^{\flat} 9 \text{ sus}$

 $C M I^7$ $A M I^7$ D^7

 $G M A^7$ $G^9 \text{ sus}$ $G^{7(5)}$ $C M I^7 / G$

 $F^9 \text{ sus}$ D / F $F^9 \text{ sus}$ $E M I^7 \quad A^7$

 $E^{\flat} I^7$ $A M I^7 \quad D^7$ $B M I^7$ $E^7 \quad D M I^7$

 $C^{\sharp} M I^7$ $F^{\sharp} I^7$ $E^9 \text{ sus}$ $A M I^7 / E$ $E^9 \text{ sus}$

 $A M I^7 / E$ $E^{\flat} 9 \text{ sus}$ $E^{\flat} + (M A^7)$ $A^{\flat} + (M A^7) / E^{\flat}$ $G^{7(9)}$

(G / E^{\flat})

Do Nothin' Till You Hear From Me

D. Ellington

F_{MA}⁷ D_{MI}⁷ D_{MI}^b C_{MI}⁷ F⁷ B_{MA}⁷ E^{b7(9)}

F_{MA}⁷ D⁺⁷⁽⁹⁾ G⁷⁽⁹⁾ C¹³ 1. F/A B^b B^a C^{9sus} C⁷ 2. F⁶ B^{b6} F⁶ A^{b7}

D^b_{MA}⁷ B^b_{MI}⁷ E^b_{MI}¹¹ A^{b13(9)} D^b_{MA}⁷ A^{b7} D^b_{MA}⁷ B^b/C F_{MA}⁷ B^{b9}

(D^b_{MA}⁷ E^b_{MI}¹¹) (F_{MI}⁷ E^b_{MI}⁹) (D^b_{MA}⁷ E^b_{MI}¹¹) (F_{MI}⁷ G_{MI}⁷⁽⁹⁾) (F/C B^{b7})

F/A A^{b9} C/G G⁷ C^{7sus} C⁷ F_{MA}⁷ D_{MI}⁷ D_{MI}^b C_{MI}⁷ F⁷

(F/A D⁹) B^b_{MA}⁷ E^{b7(9)} F_{MA}⁷ D⁺⁷⁽⁹⁾ G⁷⁽⁹⁾ C¹³ F⁶

Don't Be That Way

B. Goodman - E. Sampson

F⁺⁷ B^{b6} G_{MI}⁷ C_{MI}⁷ F⁺⁷ B^{b6} G_{MI}⁷ C_{MI}⁷ F⁺⁷ B^{b6} G_{MI}⁷

C_{MI}⁷ F⁺⁷ 1. B^{b6} G_{MI}⁷ C_{MI}⁷ F⁺⁷ 2. B^{b6} A⁷

D⁷ G⁷ C⁷ F⁺⁷ B^{b6} G_{MI}⁷

C_{MI}⁷ F⁺⁷ B^{b6} G_{MI}⁷ C_{MI}⁷ F⁺⁷ B^{b6} G_{MI}⁷ C_{MI}⁷ F⁺⁷ B^{b6}

Donna Lee

C. Parker

The sheet music consists of ten staves of musical notation, likely for a jazz ensemble. Each staff begins with a key signature of one flat (B-flat). The first staff starts with A♭ MA7, followed by F7, B♭7, and a measure ending with a 3. The second staff starts with B♭ MI7, followed by E♭7, A♭ MA7, E♭ MI7, and D7. The third staff starts with D♭ MA7, followed by D♭ MI7, G♭7, A♭ MA7, and F7(9), ending with a 3. The fourth staff starts with B♭7, followed by B♭ MI7, and E♭7, ending with a 3. The fifth staff starts with A♭ MA7, followed by F7, B♭7, and a measure ending with a 3. The sixth staff starts with C7(9), followed by G MI7(9), C7(9), F MI7, and C7(9). The seventh staff starts with F MI7, followed by C7(9), F MI7, and B⁰. The eighth staff starts with C MI7, followed by F7, B♭ MI7, E♭7, and A♭6.

Don't Blame Me

J. Mc Hugh

Music score for "Don't Blame Me" by J. Mc Hugh. The score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords are indicated above the notes, and lyrics are written below the notes. Measure 1: C_{MA}⁷, B^{b7}, A⁷; D_{MI}⁷ (3), G⁷; C_{MA}⁷, A_{MI}⁷, D_{MI}^{7(b5)} (3), G⁷⁽⁹⁾. Measure 2: (F_{MI}⁷, B^{b7}), (E_{MI}⁷, A⁷, E^b_{MI}⁷, A^{b7}); E_{MI}^{7(b5)} (3), A⁷⁽⁹⁾; 1. D_{MI}⁷, G⁷, E_{MI}⁷, A⁷, D_{MI}⁷, G⁷; 2. D_{MI}⁷, G⁷, C⁶, G_{MI}⁷, C⁷. Measure 3: F_{MA}⁷, E⁷⁽⁹⁾, A_{MI}⁷. Measure 4: D⁷ (3), D_{MI}⁷, A^{b7}, G¹¹, G⁷⁽⁹⁾, C_{MA}⁷, B^{b7}, A⁷, D_{MI}⁷ (3), G⁷. Measure 5: (F_{MI}⁷, B^{b7}), (E_{MI}⁷, A⁷, E^b_{MI}⁷, A^{b7}); C_{MA}⁷, A_{MI}⁷, D_{MI}^{7(b5)} (3), G⁷⁽⁹⁾, E_{MI}^{7(b5)} (3), A⁷⁽⁹⁾, D_{MI}⁷, G⁷, C⁶.

Doxo

S. Rollins

Music score for "Doxo" by S. Rollins. The score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. Chords are indicated above the notes. Measure 1: B^{b7}, A^{b7}, G⁷⁽⁹⁾, C⁷, F⁷. Measure 2: B^b, B^{b7}, A^{b7}, G⁷⁽⁹⁾, C⁷, F⁷. Measure 3: B^{b7}, E^{b7}, E⁶. Measure 4: B^{b7}, A^{b7}, G⁷⁽⁹⁾, C⁷, F⁷, B^b.

Don't Explain

Herzog - Holiday

F_{MI}⁶ D_{MI}⁷⁽⁹⁵⁾ G_{MI}⁷⁽⁹⁵⁾ C⁷ F_{MI}⁶ D_{MI}⁷⁽⁹⁵⁾ G_{MI}⁷⁽⁹⁵⁾ C⁷
(F_{MI} F_{MI}/E^b) (G⁹/D^b C⁷) (F_{MI} F_{MI}/E^b) (G⁹/D D^{b7(95)} C⁷)

G^{b9} F₊₇₍₉₅₎ E⁹ E^{b9} 1. A^b_{MA}⁷ G_{MI}⁷⁽⁹⁵⁾ C⁷ 2. A^b₆ D^b G⁷⁽⁹⁵⁾ C⁷⁽⁹⁵⁾

F⁷ B^b_{MI}⁷ E^{b7} A^b_{MA}⁷ D^b_{MA}⁷ G_{MI}⁷⁽⁹⁵⁾ D^{b7} C⁷
(F_{MI}⁷)

F⁷ B^b_{MI}⁷ E^{b7} A^b_{MA}⁷ D^b_{MA}⁷ G_{MI}⁷⁽⁹⁵⁾ D^{b7} C⁷
(F_{MI}⁷)

F_{MI}⁶ D_{MI}⁷⁽⁹⁵⁾ G_{MI}⁷⁽⁹⁵⁾ C⁷ F_{MI}⁶ D_{MI}⁷⁽⁹⁵⁾ G_{MI}⁷⁽⁹⁵⁾ C⁷
(F_{MI} F_{MI}/E^b) (G⁹/D^b C⁷) (F_{MI} F_{MI}/E^b) (G⁹/D D^{b7(95)} C⁷)

G^{b9} F₊₇₍₉₅₎ E⁹ E^{b9} A^b₆ (G_{MI}⁷⁽⁹⁵⁾ C⁷)

Don't Get Around Much Anymore

Musical score for "Don't Get Around Much Anymore". The score consists of two staves of music.

Chords and Progressions:

- Staff 1: A♭ MA⁷, B♭ MI⁷, B MI⁷, C MI⁷, F⁷, C MI⁷/G, G[#] o F⁷, A, B⁷, E¹³ SUS, E¹³, 1. A⁶, D^b MA⁷, D⁹, 2. A⁶, A⁷, D^b 6, G^b 9, A♭ MA⁷, E^b MI⁷, A^b 7, D^b 6, D MI⁷(^{b5}), G⁷(^{b9}), C MI⁷, B⁹, B♭ MI⁷, E^b 7, A♭ MA⁷, B♭ MI⁷, B MI⁷, C MI⁷, F⁷, C MI⁷/G, G[#] o F⁷, A, B⁷, E¹³ SUS, E¹³, A⁶.
- Staff 2: (A♭ MA⁷), (A♭ MA⁷, G^b 7), (F⁷), (D⁹), (D^b 6), (D MI⁷(^{b5})), (G⁷(^{b9})), (C MI⁷), (B⁹), (A⁶), (B MI⁷), (E^b 7), (A♭ MA⁷), (B⁷), (E¹³ SUS), (E¹³), (A⁶).

Don't Worry 'Bout Me

R. Bloom

Musical score for "Don't Worry 'Bout Me". The score consists of two staves of music.

Chords and Progressions:

- Staff 1: B♭ MI⁷, E^b 7, A♭ MA⁷, B♭ MI⁷, E^b 7, A♭ MA⁷, B♭ MI⁷, E^b 7, A♭ MA⁷.
- Staff 2: B♭ MI⁷, E^b 7, A♭ 6, A^b 6/C, B⁹, B♭ MI⁷, (A^b 6, B♭ MI⁷), (C MI⁷, F⁷).

A musical score for piano featuring a treble clef staff and a bass clef staff. The score consists of six horizontal lines of music. Chords and bass notes are labeled above the treble staff, and bass notes are labeled below the bass staff. Measure-by-measure labels indicate the progression of chords and bass notes.

Chord/Bass Note Progression:

- Measure 1: C_{MI}⁷, D^b_{MI}⁷, G^b⁷, F_{MI}⁷, B^b_{MI}⁷
- Measure 2: B^b_{MI}⁷, E^b⁷, C_{MI}⁷, F⁷, B^b_{MI}⁷, E^b⁷, A^b_{MA}⁷
- Measure 3: A^b_{MA}⁷, E^b_{MI}⁷, A^b⁷, D^b_{MA}⁷
- Measure 4: D^b_{MA}⁷, G^b⁷, C_{MI}⁷, F⁷
- Measure 5: B^b_{MI}⁷, E^b⁷, A^b⁶, (C_{MI}⁷, F⁷)
- Measure 6: (B^b_{MI}⁷, E^b⁷)

Easy To Love

C. Porter

A musical score for piano featuring a treble clef staff and a bass clef staff. The score consists of eight horizontal lines of music. Chords and bass notes are labeled above the treble staff, and lyrics are written below the staff. Harmonic analysis is provided in parentheses under certain measures.

Chord/Bass Note Progression and Lyrics:

- Measure 1: F_{MI}⁷, G_{MI}⁷(D^b⁹) C⁷, F_{MI}⁷, B^b⁷, E^b_{MA}⁷, A^b¹³(E^b¹¹)
- Measure 2: (D^b⁷, C⁷)
- Measure 3: G_{MI}⁷, 1. C⁷, F_{MI}⁷, B^b⁷, E^b_{MA}⁷, G_{MI}⁷, C⁷, F_{MI}⁷, (G_{MI}⁷, G^b_{MI}⁷)
- Measure 4: B^b⁷(G^b⁹), B^b⁹/A^b, G_{MI}⁷, C⁷, 2. C⁷, F_{MI}⁷, D^b⁹, (A^b_{MI}⁷, D^b⁹)
- Measure 5: G_{MI}⁷, G^b⁹, F_{MI}⁷, B^b⁷(G^b⁹), E^b⁶, (G_{MI}⁷, C⁷)
- Measure 6: (A^b, A^b⁹(D^b⁹)), (G_{MI}⁷, G^b⁹)

Early Autumn

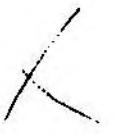
R. Burns - W. Herman

Musical score for "Early Autumn" by R. Burns - W. Herman, featuring eight staves of music. The score includes the following chords and key signatures:

- Staff 1: B^{9(#10)}, B^b MA⁷, E_{MI}⁷⁽⁵⁾, A⁷, A^b MA⁷
- Staff 2: D_{MI}⁷⁽⁵⁾, G⁷, G^b MA⁷, C_{MI}⁷⁽⁵⁾, F⁷, 1. D_{MI}⁷, D^b 7
- Staff 3: C_{MI}⁷, B^{7(#10)}, 2. B^b MA⁷, C_{MI}⁷, D^b 0, B^b/D, D^b 0, C_{MI}⁷, F¹³
- Staff 4: B^b/D, D^b 0, C_{MI}⁷, F⁷, B^b MA⁹, B^b MI⁷, E^b 7
- Staff 5: A^b MA⁷, D^b 13, C_{MA}⁷, B⁷⁽⁹⁾, C_{MI}⁷⁽⁵⁾, F⁹
- Staff 6: (C_{MI}⁷, B⁷, B^b 9, A⁷⁽⁹⁾), (A^b 7, G_{MI}⁷, G^b 13⁽⁹⁾, F⁹), B^b MA⁷, E_{MI}⁷⁽⁵⁾, A⁷, A^b MA⁷, D_{MI}⁷⁽⁵⁾, G⁷
- Staff 7: G^b MA⁷, C_{MI}⁷⁽⁵⁾, F⁷, B^b MA⁷, B^b 6

East Of The Sun

B. Bowman



G_{MI}⁷ —————— 3 —————— B_{MI}⁷ —————— 3 —————— E⁹
 A_{MI}⁹ —————— 3 —————— C_{MI}⁷ F⁷
 A_{MI}⁷ —————— 3 —————— D¹³ D_C⁷ B⁷ —————— 3 —————— B+⁷ E_{MI}⁷
 E_{MI}⁹ —————— 3 —————— A¹³ A_{MI}⁷ —————— 3 —————— D⁷
 G_{MI}⁷ —————— 3 —————— B_{MI}⁷ —————— 3 —————— E⁹
 A_{MI}⁹ —————— 3 —————— C_{MI}⁷ —————— 3 —————— F⁷
 A_{MI}⁷ —————— 3 —————— A_{MI}⁷ G F#_{MI}⁷⁽⁹⁾ B⁷ E_{MI}⁷ —————— 3 —————— A¹³
 A_{MI}⁹ —————— 3 —————— C_{MI}⁷ F⁷ B_{MI}⁷ E⁷ B_{MI}⁷ E⁷
 A_{MI}⁷ —————— 3 —————— D¹³ sus D⁷⁽⁹⁾ G⁶
 (A_{MI}⁷) E⁷ (A_{MI}⁹) D¹³⁽⁹⁾

Easy Living

R. Rainger

Chords for 'Easy Living':

- Staff 1: E♭_{MA}⁷, E⁰, F_{MI}⁷, F♯⁰, E♭_{MA}⁷/G, B♭_{MI}⁷, E♭⁷, A♭_{MA}⁷, D♭⁷
- Staff 2: G_{MI}⁷, C⁷, 1. F_{MI}⁷, B♭⁷, G⁷, C⁷, F_{MI}⁷, B♭⁷, 2. F_{MI}⁷, B♭⁷
- Staff 3: E♭⁶, D♭_{MI}⁷, G♭⁷, B_{MA}⁷, A♭_{MI}⁷, D♭_{MI}⁷, G♭⁷, B⁶, A♭_{MI}⁷
- Staff 4: D♭_{MI}⁷, G♭⁷, B_{MA}⁷, A♭_{MI}⁷, F_{MI}⁷
- Staff 5: B♭⁷, B♭⁺⁷, E♭_{MA}⁷, E⁰, F_{MI}⁷, F♯⁰, E♭_{MA}⁷/G, B♭_{MI}⁷, E♭⁷
- Staff 6: A♭_{MA}⁷, D⁷, G_{MI}⁷, C⁷, F_{MI}⁷, B♭⁷, E♭⁶, (F_{MI}⁷, B♭⁷)

Emily

J. Mandel

Chords for 'Emily':

- Staff 1: C_{MA}⁷, A_{MI}⁷, D_{MI}⁷, G⁷, G_{MI}⁷, C⁷
- Staff 2: F_{MA}⁷, B♭⁷, A_{MI}⁷, F♯_{MI}⁷, B_{MI}⁷, E^{7sus}, A_{MI}⁷

D⁷ D_{Mi}⁷ G₊₇₍₉₎ C_{Ma}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷

G_{Mi}⁷ C⁷ F_{Ma}⁷ B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾ A_{Mi}⁷ A_{Mi}^{7/G} F^{#9} B⁷ E_{Mi}⁷

A⁷ D_{Mi}⁷ G⁷ E_{Mi}⁷⁽⁹⁾ A⁷ A_{7/G} F^{#9 Mi}⁷⁽⁹⁾ F_{Mi}⁷

E_{Mi}⁷ A⁷ D_{Mi}⁷ G⁷ C⁶

(E^{b7}) (D^{b7})

Exactly Like You

J. Mc Hugh

D^{b Ma}⁷ D^{b 6} E^{b 7} A^{b 7} D^{b 6}

(D^{b Ma}⁷ F_{Mi}⁷) (B^{b Mi}⁷) E_{Ma}⁷ A^{b 7} 1. D^{b 6} A^{b +7} 2. D^{b 6} D^{b 7} G^{b 6}

G^{b Mi}⁶ C^{b 7} D^{b 6} (B^{b Mi}⁷) A^{b Mi}⁷ D^{b 7} G^{b 6} C^{b 9}

(D^{b 6} F₊₇₍₉₎) (B^{b Mi}⁷) (E^{b Mi}⁷) (C^{b 9} A^{b 7}) F_{Mi}⁷ B^{b 7} E^{b Mi}⁷ A^{b 7} D^{b Ma}⁷ D^{b 6} E^{b 7}

(F₊₇ B^{b 9}) (E^{b +7} A^{b 9}) (D^{b Ma}⁷ F_{Mi}⁷) (B^{b Mi}⁷) E^{b 7} A^{b 7} D^{b 6} G^{b 7} D^{b 6}

Embraceable You

G. Gershwin

E[♭]₆/G G⁹ F_{Mi}⁷ B⁹ (C⁷) F_{Mi}⁷

F_{Mi}^{7(⁹⁵)} B⁹ E[♭]₆ A[♭]_{MA}⁷ D^{7(⁹⁹)} G^{7(⁹⁹)} C_{Mi}⁷ C_{Mi}^{7/B} A_{Mi}^{7(⁹⁵)} D⁷

G_{Mi}⁷ G_{Mi}^{7/F} E_{Mi}^{7(⁹⁵)} E[♭]_{Mi} D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷ B⁹ F_{Mi}⁷ B⁹

(D⁹)

E[♭]₆/G G⁹ F_{Mi}⁷ B⁹ (C⁷) F_{Mi}⁷

F_{Mi}^{7(⁹⁵)} B^{9(⁹⁹)} E[♭]₆ C_{Mi}⁷ B⁹_{Mi} E⁹ A[♭]_{MA}⁷ D_{Mi}^{7(⁹⁵)} G^{7(⁹⁹)}

(E⁹) (B⁹_{Mi}^{7(ADD11)} F) (F⁹) (E⁹/G)

C_{Mi}⁷ C_{Mi}^{7/B} A_{Mi}^{7(⁹⁵)} A[♭]_{MA}⁶ G_{Mi}⁷ C⁷ F_{Mi}^{7(⁹⁵)} B^{9(⁹⁹)} E⁹ (C⁷ F_{Mi}⁷ B⁹)

(C_{Mi} C_{Mi}^(MA7)) (C_{Mi}⁷ F¹³) (E⁹/B⁹) (C^{7(⁹⁹)}) (G⁹_{Mi} C⁷) (B^{9(⁹⁹)})

Easy Away Walk

B. Golson

C_{Mi}⁷ A_{Mi}^{7(⁹⁵)} D^{7(⁹⁹)} G^{7(⁹⁹)} C_{Mi}⁷ A_{Mi}^{7(⁹⁵)} D^{7(⁹⁹)} G^{7(⁹⁹)}

C_{Mi}⁷ A_{Mi}^{7(⁹⁵)} D^{7(⁹⁹)} G^{7(⁹⁹)} C_{Mi}⁷ A_{Mi}^{7(⁹⁵)} D^{7(⁹⁹)} G^{7(⁹⁹)}

Everything I Have Is Yours

(Cm) B. Lane

B^b_MA⁷ D_MI⁷ D^b_MI⁷ G^b⁹ C_MI⁷ F⁷ B^b_MA⁷ F¹³

B^b_MA⁷ D_MI⁷ D^b_MI⁷ G^b⁹ C_MI⁷ F⁷ B^b_MA⁷ A_MI^{7(b5)} D^{7(b9)}

GM⁷ E^b_MI⁶ (A^b) B^b⁶ C⁹

(E^s A^{7sus})

DMI⁷ G⁷ — 3 — GM⁷ C⁷ CM⁷ CM¹¹ B^b^{9(b10)}

(C^{7sus} C⁷) (F^{7sus} F⁷)

B^b_MA⁷ D_MI⁷ D^b_MI⁷ G^b⁹ C_MI⁷ F⁷ B^b_MA⁷ CM⁷ B^{7(b5)}

B^b_MA⁷ FM⁷ B^b⁷ Eb_MA⁷ AM_MI^{7(b5)} D^{7sus}

GM⁷ E^b_MI⁶ B^b⁶ GM⁷ C⁷

B^b_MA⁷ DM⁷ DbMI⁷ G^b⁹ CM¹¹ F⁷ B^b⁶

(B^b^{9(b10)})

Everything Happens To Me

M. Dennis

Melodic line with chords:

- Measures 1-2: C_{MI}⁷, F⁷⁽⁹⁾, D_{MI}⁷, C[#]⁰, C_{MI}⁷, F⁷, E^{b7}, D_{MI}⁷⁽⁵⁾, G⁷
- Measure 3: (E_{MI}⁷⁽⁹⁾, E^{b0})
- Measures 4-5: C_{MI}⁷, A^{b7}, D_{MI}⁷, G⁷
- Measure 6: (B⁰ → C_{MI}⁷⁽⁹⁾)
- Measures 7-8: 1. C_{MI}⁷, F⁷, D_{MI}⁷, G⁷
- Measures 9-10: 2. C_{MI}⁷, F⁷, B^{b6}, F_{MI}⁷
- Measures 11-12: B^{b7(9)}, E^{b MA7}, C⁷
- Measures 13-14: (C_{MI}⁷)
- Measures 15-16: F_{MI}⁷, B^{b7(9)}, E^{b MA7}, E_{MI}⁷, A⁺⁷⁽⁹⁾, D_{MA7}, D⁶, G_{MI}⁷, C⁹
- Measures 17-18: C_{MI}⁷, F⁷, G⁷, C_{MI}⁷, F⁷⁽⁹⁾, D_{MI}⁷, C[#]⁰, C_{MI}⁷, F⁷, E^{b7}
- Measures 19-20: (E_{MI}⁷⁽⁹⁾, E^{b0})
- Measures 21-22: D_{MI}⁷⁽⁵⁾, G⁷, C_{MI}⁷, A^{b7}, D_{MI}⁷, G⁷, C_{MI}⁷, F⁷, B^{b6} (G⁷)
- Measures 23-24: (B⁰ → C_{MI}⁷⁽⁹⁾)

Ev'ry Time We Say Goodbye

C. Porter

Melodic line with chords:

- Measures 1-2: E^{b MA7}, F_{MI}⁷, G_{MI}⁷, F_{MI}⁷, E⁷, E^{b MA7}, C_{MI}⁷, F_{MI}⁷, B^{b7(9)}
- Measure 3: (B^{b7})
- Measures 4-5: E^{b MA7}, F_{MI}⁷, G_{MI}⁷, F_{MI}⁷, B^{b7}, E^{b MA7}, B^{b MA7}, A⁷
- Measures 6-7: 1. A^{b MA7}, D^{b7}
- Measures 8-9: (E^{b7})

E^b/G G^bº F_MI⁷ B^bº B^b_MI⁷ E^bº A^b_MA⁷

A^b_MI⁷ D^bº G_MI⁷ C⁷ F_MI⁷ B^bº E^b⁶ (C_MI⁷ F_MI⁷ B^bº E⁷)

Easy Street

H. Arlen

C_MA⁷ E⁷ A⁷ D_MI⁷ G⁷ G_MI⁷ C⁷ F_MI⁷ B^bº E_MI⁷ A⁷

D⁷ G⁷ 1. C_MA⁷ A⁷ D⁷ G⁷ 2. G_MI⁷ C⁷

F_MA⁷ F_MI⁷ B^bº C_MA⁷ A_MI⁷ G_MI⁷ C⁷ F_MA⁷

F_MI⁷ B^bº A_MI⁷ D⁷ D_MI⁷ G+7 C_MA⁷ E⁷ A⁷ D_MI⁷ G⁷

G_MI⁷ C⁷ F_MI⁷ B^bº E_MI⁷ A⁷ A^bº G⁷ C⁶ (A⁷, D⁷, G⁷)

Falling In Love With Love

R. Rodgers

3
4

F_{MA}⁷ 3 D⁷ 3 G_{MI}⁷ C⁷

(F_{MA}⁷) (B^b_{MA}⁷) (A_{MI}⁷) (D⁷) (G_{MI}⁷) (C⁷) (D^b_{13(sus)} C⁷)

G_{MI}⁷ 3 C⁷ 3 F_{MA}⁷ G_{MI}⁹ C⁹

F_{MA}⁷ 3 E_{MI}¹¹ A⁷ 3 1. D_{MI}⁷ (F_{MA}⁷) (B^b_{MA}⁷) (A_{MI}⁷) (G_{MI}⁹)

(B^b_{MA}⁷) (E_{MI}¹¹) (A⁷) G_{MI}⁷ C⁷

G⁷ 3 3 (D_{MI}⁷) (G⁷) (D^b_{13(sus)})

2. D_{MI}⁷ D_{MI}⁷ D⁷ G_{MI}⁷ D^{7(sus)} G_{MI}⁷ C⁷ F_{MA}⁷

(E^b_{13(sus)}) (D^{7sus}) (D⁷)

Fascinating Rhythm

G. Gershwin

F_{MI}⁷ B^b⁷ F_{MI}⁷ B^b⁷ F_{MI}⁷ B^b⁷ F_{MI}⁷ B^b⁷

B^b_{MI}⁷ E^b⁷ B^b_{MI}⁷ E^b⁷ B^b_{MI}⁷ E^b⁷ B^b_{MI}⁷ E^b⁷

1. A^b_{MA}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ C_{MI}⁷

(D_{MI}⁷) (G⁷)

F⁷ B[♭]7 G_MI⁷⁽⁹⁾ C₊⁷⁽⁹⁾ 2. A[♭]_{MA}7 D_MI⁷⁽⁹⁾ G⁷

C_MI⁷ F⁷ F_MI⁷ B[♭]7 F_MI⁷ B[♭]7 E[♭]6

Fine And Dandy

K. Swift

F_MA⁷/A A[♭]9 G_MI⁷ C⁷ F_MA⁷/A A[♭]9

G_MI⁷ C⁷ C_MI⁷ F⁷ B[♭]_{MA}7

B[♭]_{MA}7 B[♭]_MI⁷/E[♭] E[♭]13 A[♭]_{MA}7 G_MI⁷ C⁷⁽⁹⁾

F_MA⁷/A A[♭]9 G_MI⁷ C⁷ F_MA⁷/A

A[♭]9 G_MI⁷ C⁷ C_MI⁷ F⁷ B[♭]_{MA}7

E[♭]9 D_MI⁷ G⁹ G_MI⁷/C⁹ G⁷⁽⁹⁾ F⁶ (G_MI⁷ C⁷)

A Felicidade

A. C. Jobim

§ A_{Mi}⁷

Chords labeled below the staves:

- Staff 1: E⁷, D_{Mi}⁷, G⁺⁷, C_{MA}⁷, C⁶, B_{Mi}⁷⁽⁵⁾, E⁷⁽⁹⁾
- Staff 2: (E_{Mi}⁷ A⁷), (C⁶ A⁷⁽⁹⁾), (D_{Mi}⁷ #D_{Mi}^{7/C}), (B_{Mi}⁷⁽⁵⁾ E⁷⁽⁹⁾)
- Staff 3: A_{Mi}⁷, D⁷, G_{Mi}⁷, C⁷, F_{MA}⁷
- Staff 4: B_{Mi}⁷⁽⁵⁾, E⁷, A_{Mi}⁷, B_{Mi}⁷⁽⁵⁾, E⁷, ♦ A_{Mi}⁷, (D_{Mi}⁷ G⁷)
- Staff 5: (A_{Mi}⁷), (B_{Mi}⁷⁽⁵⁾ E⁷⁽⁹⁾), (B^b_{MA}⁷⁽⁵⁾), G_{Mi}⁷, C⁷
- Staff 6: C_{MA}⁷, F⁷, (D_{Mi}⁷), (G⁺⁷), D_{Mi}⁷, G⁷, C⁶
- Staff 7: F[#]_{Mi}⁷⁽⁵⁾, B⁷, E_{Mi}⁷⁽⁵⁾, A⁷, D_{Mi}⁷⁽⁵⁾, G⁷, C_{MA}⁷
- Staff 8: C_{MA}⁷, B_{Mi}⁷⁽⁵⁾, E⁷, A_{Mi}⁷, B_{Mi}⁷⁽⁵⁾, E⁷
- Staff 9: (F_{MA}⁷), A_{Mi}⁷, ♦ A_{Mi}⁷
- Staff 10: CODA, D.S. al Coda
- Reprise (1.2.): A_{Mi}⁷, B_{Mi}⁷⁽⁵⁾, E⁷, 3. A_{Mi}⁷, A_{Mi}^{6/9}

Flamingo

T. Grouya

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G₊⁷ C_{MI}⁷ F⁷ G₊⁷
 A^{b9} D_{MI}⁷ G⁷ 1. E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

2. C⁶ F⁹ C⁶ G_{MI}⁷ C⁷ F_{MI} F_{MI}^(MA7) F_{MI}⁷ B^{b7}
 E^{b6} G_{MI}⁷⁽⁶⁵⁾ C⁷ F_{MI}⁷ B^{b7} F_{MI}⁷ F_{MI}^{7/E^b}

D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G₊⁷ C_{MI}⁷
 F⁷ G₊⁷ A^{b9} D_{MI}⁷ G_{7sus}³ C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷)

A Fine Romance

J. Kern

C⁶ C[#]⁰ G⁷/_D D[#]⁰ C_MA⁷/_E

Changes: (C⁶) (E_MI⁷ A⁷) (D_MI⁷) (F[#]⁰ B⁷) (E_MI⁷)

AM⁷ D_MI⁷ G⁷ 1. C⁶ F⁷ E_MI⁷ E[#]⁰

D_MI⁷ G⁷ C_MA⁷ F⁹ E⁷ A⁷ D_MI⁷ G⁷

2. G_MI⁷ C⁷ F_MA⁷ F[#]_MI⁷⁽⁰⁵⁾ B⁷

E_MI⁷⁽⁰⁵⁾ A⁷ D_MI⁷ G⁷ C⁶

Frankie And Johnny

Leighton - Bunch

C⁶ G+⁷ C⁶ G+⁷ C⁶ G+⁷ C C⁷

F⁶ C+⁷ F F F[#]⁰ C/G A⁷

D_MI⁷ G C⁶ D_MI⁷ G⁷

Flying Home

B. Goodman - L. Hampton

§ E^b E^b₇/D^b C_{M7} B^b₇₃ B^b₇ E^b E^b₇/D^b C_{M7} B^b₇₃ B^b₇
 E^b E^b₇/D^b C_{M7} B^b₇₃ B^b₇ 1. E^b₇ B^b₇(#9)
 2. E^b₇ B^b_{M7} E^b₇ E^b₇ E^b₇
 A^b₆ F⁷
 B^b₇ E^b E^b₇/D^b C_{M7} B^b₇₃ B^b₇
 E^b E^b₇/D^b C_{M7} B^b₇₃ B^b₇ E^b E^b₇/D^b
 C_{M7} B^b₇₃ B^b₇ ♦ E^b₇ B^b₇(#9) CODA
 ♦ E^b₇ B^b₇(#9) E^b₆

100

A Foggy Day

G. Gershwin

F_M7 D₊₇₍₉₎
 (A⁸ A¹⁷) G_M7
 C⁹ 1. F_M7
 (F_M7 D_M7) F⁷
 (C_M7 B⁷)
 B^b_M7 E^b₉ A_M7
 (F_M7 B^b_M7) (A_M7 D⁷⁽⁹⁾) (G¹³)
 2. F¹³ F¹³⁽⁹⁾ B^b_M7
 (C_M7) E^b₉₍₉₁₀₎ F_M7/C G_M7/C
 (F_M7 G_M7)
 F_M7/C G_M7/C A⁷ D₊₇₍₉₎ G_M7 C⁷
 (F_M7 A) B^b₆ (A_M7 D⁷⁽⁹⁾) (F_M7 G_M7) C⁷

Fly Me To The Moon

B. Howard

%% C_M7 F_M7 B^b₇ E^b_M7 E⁷ A^b_M7
 D_M7(95) G⁷ C_M7 C⁷ E_M7 B^b₉sus
 1. E^b_M7 F_M7 B^b₇ 3 E^b_M7 D_M11 G⁷
 (G_M7) (C⁷) (F_M7 B^b₁₃₍₉₁₀₎)

D^{m7} G⁷ C^{m7} A^{m7}
 D^{m7} G⁷ C^{m7} A^{m7}
 D^{m7} G^{7sus} C⁶ (E^{m7} A⁷)
 D^{m7} E^{m7} F^{m7} B^{p7} E^{m7} A^{m7}
 D^{m7} D^{m7}(M7) D^{m7} G⁷ B^{7sus} A⁷
 (G⁹ F⁹) (E^{m7})
 D^{m7} G⁷ C^{m7} A^{m7}
 A^{m7} E^{p9} D^{m7} E^{m7} A⁷
 D^{m7} G⁷ C^{m7} A^{m7}
 (A⁷)
 D^{m7} G⁷ C^{m7} C^{#7}
 (G⁹ F⁹) (E^{m7})

R. Bloom

Fools Rush In

Four Brothers

J. Guiffre

The musical score for "Four Brothers" features ten staves of music for a single instrument, likely a wind instrument. The music is in 4/4 time and includes various chords indicated above the notes. The chords are:

- Staff 1: B♭7, E♭7, A♭M7
- Staff 2: F7, B♭M7, B°, Cm7, F7
- Staff 3: 1. B♭M7, E♭7, A♭M7, F7 | 2. B♭M7, E♭7
- Staff 4: A♭6, D♭M7, G♭7, C♭M7
- Staff 5: E♭M7, A7, Dm7, Dm7, G7
- Staff 6: Cm7, C♯°, Dm7, G7, Cm7, F7
- Staff 7: B♭7, E♭7, A♭M7
- Staff 8: F7, B♭M7, B°, Cm7, F7
- Staff 9: B♭M7, E♭7, A♭6
- Staff 10: E♭7

For Heaven's Sake

Meyer - Bretton
- Edward

G_{MI}⁷⁽⁵⁾ C⁷⁽⁹⁾ F_{MA}⁷ F[#]₀ G_{MI}⁷ C⁷ F_{MA}⁷

B^b_{MI}⁷ F_{MA}⁷/A A^b₀ 1. G_{MI}⁷ C⁷ F⁶

2. G_{MI}⁷ C⁷ F⁶ E^b_{MI}⁷ G_{MI}⁶ D^b_{MA}⁷ D⁰ E^b_{MI}⁷ G^b_A

D^b_{MA}⁷ F_{MI}⁷ D^b⁹ F_{MI}⁷ B^b⁷ B^b_{MI}⁷ G_{MI}⁷ C⁷

G_{MI}⁷⁽⁵⁾ C⁷⁽⁹⁾ F_{MA}⁷ F[#]₀ G_{MI}⁷ C⁷ F_{MA}⁷

B^b_{MI}⁷ F_{MA}⁷/A A^b₀ G_{MI}⁷ C⁷ F⁶

Four

M. Davis

E^b_{MA}⁷ E^b_{MI}⁷ A^b⁷

F_{MI}⁷ A^b_{MI}⁷ D^b⁷

E^b_{MA}⁷/G F[#]_{MI}⁷ B⁷ F_{MI}⁷ 1. D_{MI}⁷⁽⁵⁾ G⁷⁽⁵⁾

(B^b⁷)

1. E^b M7/G F# M7 B7 F M7 B^b7
 2. D M7(5) G7(5) ♦ G M7 G^b M7 F M7 B^b7 E^b 6 (F M7 B^b7)
 ♦ G M7 F# M7 F M7 B^b7 A M7(5) D7
 G M7 F# M7 F M7 B^b7 E^b E^b M7(MA7)

break solo break After solos D.C. al Coda

For Minors Only

J. Heath

C M7 G7/D C M7/E^b G7/D C M7 G7/D C M7/E^b C7
 F M7 C7/G F M7/A^b C7/G F M7 C7/G F M7
 D M7 G7 E^b M7 A^b7 D M7 G7 G+ 7(9)
 1. C M7 A^b7 D^b9 C M7 6/9 G+ 7
 (G+ 7)
 2. C M7 A^b7 G7 C M7 (D^b G7)

Fried Bananas

D. Gordon

Sheet music for "Fried Bananas" featuring a single melodic line on a staff. The music is in 4/4 time and includes various chords and performance markings.

Chords and markings:

- E♭ MA⁷
- A MI⁷⁽⁵⁾
- D⁷
- E♭ MA⁷
- A♭ MA⁷
- G+⁷
- F MI⁷
- 1. C⁷⁽⁹⁾
- A♭ MI⁷
- D⁷
- E♭ MA⁷
- D MI⁷
- G⁷
- C MI⁷
- F⁷⁽¹⁰⁾
- F MI⁷
- B^{b 13}
- break
- 2. C⁷⁽⁹⁾
- F MI⁷
- A♭ MI⁷
- E♭ MA⁷
- G MI⁷⁽⁵⁾
- C⁷
- F MI⁷
- ∅ F MI⁷
- B^{b 7(9)}
- G MI⁷
- C⁷⁽⁹⁾
- F MI⁷
- F MI⁷
- B^{b 7(9)}
- G MI⁷
- C⁷
- F^{# 0}
- F^{# 0}
- B^{b 7}
- E♭ MA⁷
- 3
- B^{b 7}
- E♭ MA⁷
- 3

From This Moment On

C. Porter

F_{MI}⁶ D_{MI}⁷⁽⁵⁾ G_{MI}⁷⁽⁵⁾ C⁷ F_{MI+} F_{MI}

E^b_{MI}⁷ A^b⁷ D^b_{MA}⁷ D^b⁶ D^b_{MI}(MA7) G^b⁹

G_{MI}⁷⁽⁵⁾ C⁷ G^b^{9(#10)} 2. A^b_{MA}⁷ F_{MI}⁷ E^b_{MI}⁹ A^b¹³ A^b⁷⁽⁹⁾

D^b_{MA}⁷ D^b⁶ D^b_{MI}⁷ G^b⁹ A^b⁶ G⁷

C[#]/_G F⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B^b⁷

(G^b_{MA}⁷) (E^b_B^b) (C_{MI}⁷)

E^b⁷ D⁷⁽⁹⁾ D^b⁹ C⁷ F_{MI}⁶

D_{MI}⁷⁽⁵⁾ G_{MI}^{7(b5)} C⁷ F_{MI+} F_{MI} E^b_{MI}⁷ A^b⁷ D^b_{MA}⁷

(F_{MI}⁶/A^b) (D^b/F)

D^b⁶ D^b_{MI}⁷ G^b⁹ A^b_{MA}⁷ G⁺⁷⁽⁹⁾ G^b^{13(#10)}

(B^b_{MI}⁷⁽⁹⁾) (B^b_{MI}⁷⁽⁹⁾) (A^b/E^b) (A^b/G⁷)

F⁷ B^b⁷ B^b_{MI}⁷ E^b⁷⁽⁹⁾ A^b⁶ (G[#]) C⁷

(B^b_{MI}⁷) (B^b_{MI}⁹/E^b) (E^b⁷⁽⁹⁾)

A Gal In Calico

R. Schwartz

Musical score for "A Gal In Calico" by R. Schwartz. The score consists of six staves of music. Chords are indicated above the notes. The first staff starts with E♭_{MA7}, followed by A♭₇, G_{MI7}, G♭₇, F_{MI7}, and B♭₇. The second staff continues with E♭_{MA7}, A♭₇, G_{MI7}, G♭₇, F_{MI7}, and then moves to a new section starting with 1. B♭₇ and E♭_{MA7/G}. The third staff begins with G⁰, followed by B♭_{7/F}, D_{MI7(5)}, G⁷⁽⁵⁾, C_{MI7}, and C⁷. The fourth staff includes (G⁷), (F¹³), (B♭₇ B⁰), and 2. B♭₇. The fifth staff shows F⁷, B♭₇, B♭_{MI7}, E♭₇, and A♭_{MA7}. The sixth staff concludes with D⁹⁽¹¹⁾, E♭_{MA7}, C_{MI7}, F_{MI7}, B♭₇, and E♭₆.

Gee, Baby Ain't I Good To You

Don Redman

Musical score for "Gee, Baby Ain't I Good To You" by Don Redman. The score consists of five staves of music. Chords are indicated above the notes. The first staff starts with C⁷, followed by A♭₇, G⁷, C⁷, F⁷, B♭₇, E♭₆, and G⁷. The second staff continues with C⁷, A♭₇, G⁷, C⁷, F⁷, B♭₇, E♭₆, and E♭₇. The third staff begins with A♭₆, A⁰, E♭_{6/B}, E♭₇, A♭₆, A⁰, D_{MI7(5)}, and G⁷. The fourth staff shows C⁷, A♭₇, G⁷, C⁷, F⁷, B♭₇, E♭₆, and (A♭₇ G⁷). The fifth staff concludes with a final section of C⁷, A♭₇, G⁷, C⁷, F⁷, B♭₇, E♭₆, and (A♭₇ G⁷).

Georgia On My Mind

H. Carmichael

F_{MA}⁷ E_{MI}⁷⁽⁵⁾ A⁷ D_{MI}⁷ D_{MI}^{7/C} B_{MI}⁷⁽⁵⁾ B_{MI}^b_{MI}⁶

A_{MI}⁷ A^b₉ 1. G_{MI}⁷ C⁷ F_{MA}⁷ F[#]₉ G_{MI}⁷ C₊₇

(D⁷)

2. G_{MI}⁷ C⁷ F⁶ B^b₇ F⁶ A⁷ D_{MI}⁷ E^g A⁷

(F[#]_{MI}⁷)

D_{MI}⁷ B^b₇ D_{MI}⁷ E^g A⁷ D_{MI}⁷ G⁷ D_{MI} D_{MI}^{(MA7)/C#}

D_{MI}^{7/C} B^g E⁷ A_{MI}⁷ D⁷ G⁷ C₊₇ F_{MA}⁷

(A^b₇) (G_{MI}⁷ G^b₇)

E_{MI}⁷⁽⁵⁾ A⁷ D_{MI}⁷ D_{MI}^{7/C} B_{MI}⁷⁽⁵⁾ B_{MI}^b

(E^b₇) (F^{7/C})

A_{MI}⁷ A^b₉ G_{MI}⁷ C⁷ F⁶

(D⁷)

Get Happy

H. Arlen

Music for piano or organ, arranged in two staves (treble and bass). Chords are indicated above the notes, and rests are marked with a diagonal slash.

Top Staff (Treble Clef):

- Measure 1: F_{MA}⁷, C^{9sus}, ×, ×, ×
- Measure 2: F_{MA}⁷, C^{9sus}, ×, F⁶, C⁹, F⁶, F^{9sus}
- Measure 3: B[♭]_{MA}⁷, F^{9sus}, ×, ×, ×
- Measure 4: B[♭]_{MA}⁷, F^{9sus}, ×, B[♭]⁶, F⁹, B[♭]⁶, C⁷
- Measure 5: B[♭]⁹, E⁹, D⁷, G⁹, C⁷
- Measure 6: (F_{MI}⁷, B[♭]⁹), (E⁹_{MI}⁷, A⁹_{MI}⁷), D⁷, G⁹, C⁷, C^{9sus}
- Measure 7: B[♭]⁹, E⁹, D⁷, G⁹, C⁷, C^{9sus}
- Measure 8: F_{MA}⁷, C^{9sus}, ×, ×, ×

Bottom Staff (Bass Clef):

- Measure 1: F_{MA}⁷, C^{9sus}, ×, ×, ×
- Measure 2: F_{MA}⁷, C^{9sus}, ×, F⁶, C⁹, F⁶
- Measure 3: B[♭]_{MA}⁷, F^{9sus}, ×, ×, ×
- Measure 4: B[♭]_{MA}⁷, F^{9sus}, ×, B[♭]⁶, F⁹, B[♭]⁶, C⁷
- Measure 5: B[♭]⁹, E⁹, D⁷, G⁹, C⁷
- Measure 6: (F_{MI}⁷, B[♭]⁹), (E⁹_{MI}⁷, A⁹_{MI}⁷), D⁷, G⁹, C⁷, C^{9sus}
- Measure 7: B[♭]⁹, E⁹, D⁷, G⁹, C⁷, C^{9sus}
- Measure 8: F_{MA}⁷, C^{9sus}, ×, ×, ×

Get Out Of Town

C. Porter

G_{MI} G_{MI}⁶ G_{MI}

G_{MI} 1. G_{MI} D_{MI}^{7(b5)} G⁷ C_{MI}⁷ F⁷⁽⁹⁾ B^b_{MA}⁷ B^b⁷

E^b⁷ E_{MI}^{7(b5)} A⁷⁽⁹⁾ A_{MI}^{7(b5)} D⁷

2. D_{MI}^{7(b5)} G⁷ C_{MI}⁷ A^b₇ 3 — B^b_{MA}⁷

D_{MI}^{7(b5)} G⁷ C_{MI}⁷ E^b_{MI}⁷ F¹³⁽⁹⁾ B^b⁶

(A^b⁷ G⁷)

Giant Steps

J. Coltrane

B_{MA}⁷ D⁷ G_{MA}⁷ B^b⁷ E^b_{MA}⁷ A_{MI}⁷ D⁷ G_{MA}⁷ B^b⁷ E^b_{MA}⁷ F^{#7}

B_{MA}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ A_{MI}⁷ D⁷ G_{MA}⁷

C[#]_{MI}⁷ F^{#7} B_{MA}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ C[#]_{MI}⁷ F^{#7}

The Gipsy

B. Reid

G+⁹ C_MA⁷ F⁹⁽⁴¹⁰⁾ E_MI⁷⁽⁵⁾
 D_MI⁷ G⁷ 1. D_MI⁷⁽⁵⁾ G⁷ C_MA⁷/_E E⁷ D_MI⁷ D⁷
 2. D_MI⁷ G⁷ C⁶ C[#]_MA⁷ C⁶ E_MI⁷ A⁷ D_MI⁷
 E_MI⁷ A⁷ D_MI⁷
 A_MI⁷ D⁷⁽⁹⁾ D_MI⁷ A⁷ A⁷/G F[#]_MI⁷⁽⁵⁾ F⁹⁽¹⁰⁾ E_MI⁷⁽⁵⁾
 A_MI⁷ D⁷ D_MI⁷ G⁷ D_MI⁷
 G⁷ C⁶

The musical score consists of six staves of music. The top staff starts with G+9 and includes chords like C_MA⁷, F⁹⁽⁴¹⁰⁾, and E_MI⁷⁽⁵⁾. The second staff begins with D_MI⁷ and includes 1. D_MI⁷⁽⁵⁾, G⁷, C_MA⁷/_E, and E⁷. The third staff starts with 2. D_MI⁷ and includes G⁷, C⁶, C[#]_MA⁷, and E_MI⁷. The fourth staff starts with E_MI⁷ and includes A⁷ and D_MI⁷. The fifth staff starts with A_MI⁷ and includes D⁷⁽⁹⁾ and D_MI⁷. The bottom staff starts with A_MI⁷ and includes D⁷, D_MI⁷, G⁷, and D_MI⁷. The music is written in common time with various note heads and rests.

Girl Of My Dreams

Clapp

C_{MA}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ B⁷ E_{MI}⁷ E⁷
 D_{MI}⁷ D⁷ C_{MA}⁷ A⁷ D_{MI}⁷ G⁷ C_{MA}⁷ G_{MI}⁷ C⁷ F_{MA}⁷
 B⁷ E_{MI}⁷ A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C⁶ B_{MI}⁷⁽⁵⁾ E⁷
 A_{MI}⁷ D⁷ D_{MI}⁷ G⁷ C_{MA}⁷
 G_{MI}⁷ C⁷ F_{MA}⁷ B⁷ C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ C⁶

Girl Talk

N. Hefti

The Girl From Ipanema

A. C. Jobim

The sheet music consists of eight staves of musical notation, likely for a jazz or bossa nova piece. The notation includes various chords and measures, with some measures grouped by brackets. The chords labeled are:

- F_{MA}⁷
- G_{MI}⁷
- C⁷
- G¹³
- 1. F_{MA}⁷
- 2. F_{MA}⁷
- G^{b7}
- F[#]_{MI}⁷
- D⁷
- G_{MI}⁷
- E^{b7}
- A_{MI}⁷
- D⁷(β_5)
- G_{MI}⁷
- C⁷(β_5)
- F_{MA}⁷
- G¹³
- G_{MI}⁷
- C⁷
- F_{MA}⁷
- (G^{b7})

Measure groupings are indicated by brackets above the staff, such as "3" or "3 3". The music is written in common time.

Good Morning Heartache

Drake - Fisher

C_{M1}⁷ F⁷ C_{M1}⁷ 3 F⁷ C⁷ F_{M1}⁷
 B[♭]_{M1}⁷ E[♭]⁷ A_{M1}⁷ D⁷ B_{M1}⁷⁽⁵⁾ B[♭]_{M1}⁶ A_{M1}⁷ A[♭]_{M1}⁷ D[♭]⁷
 (A_{M1}⁷⁽⁵⁾ E[♭]⁷ D⁷) (G_{M1}⁷ B[♭]_{M1}⁷ E[♭]⁷)
 1. G_{M1}⁷ C⁷⁽⁹⁾ F_{M1}⁷ 2. G_{M1}⁷ C⁷ F⁶
 E_{M1}⁷⁽⁵⁾ A⁷⁽⁹⁾ D_{M1}⁶ (B⁹) E_{M1}⁷ A⁷⁽⁹⁾ D_{M1}⁷
 D_{M1}⁷ G⁷ C_{M1}⁷ D[♭]_{M1}⁷ G⁷
 C_{M1}⁷ F⁷ C_{M1}⁷ F⁷ C_{M1}⁷ 3 F⁷
 C⁷ F_{M1}⁷ B[♭]_{M1}⁷ E[♭]⁷ A_{M1}⁷ D⁷ B_{M1}⁷⁽⁵⁾ B[♭]_{M1}⁶
 (F_{M1}⁷ B[♭]_{M1}⁷) (A_{M1}⁷⁽⁵⁾ E[♭]⁷ D⁷) (G_{M1}⁷ B[♭]_{M1}⁷ E[♭]⁷)
 A_{M1}⁷ A[♭]_{M1}⁷ D[♭]⁷ G_{M1}⁷ C¹³⁽⁹⁾ F⁶

Day By Day

Weston - Stordhal

G_{M1}⁷ C⁷ G_{M1}⁷ C⁷

F_{M1}⁷ B⁷ A_{M1}⁷ D⁹

G_{M1}⁷ E_{M1}⁷⁽⁹⁾ A⁷

(G_{M1}⁷ F) (E⁷ A⁷) (D_{M1}⁹ D_{M1}) (D_{M1}(M_A⁷) D_{M1}⁷)

D_{M1}⁷ G⁷ G_{M1}⁷ D₊₇₍₉₎

(G⁷) (D_{M1}⁷ G⁷) (C⁹_{SUS} C⁷) (E⁹ D⁹ D₊₇₍₉₎)

G_{M1}⁷ C⁷ G_{M1}⁷ C⁷

F_{M1}⁷ B⁷ A_{M1}⁷⁽⁹⁾ D⁷⁽⁹⁾

(A⁹ E⁷)

G_{M1}⁷ A⁷ E⁹⁽¹⁰⁾ D⁷ D₊₇₍₉₎

(G_{M1}⁷ A_{M1}⁷) (B⁹_{M1}⁷ E⁷)

G_{M1}⁷ C⁹_{SUS} C⁷⁽⁹⁾ F_{M1}⁷ (D⁷)

(G_{M1}⁷ A_{M1}⁷) (B⁹_{M1}⁷ C⁷)

God Bless The Child

A. Herzog

$E^{\flat} M A^7 \quad E^{\flat} 7 \quad A^{\flat} 6$ $E^{\flat} M A^7 \quad E^{\flat} 7 \quad A^{\flat} 6$ $B^{\flat} M I^7 \quad E^{\flat} 13$

$(E^{\flat} M A^7 \quad D^{\flat} 7) \quad (E^{\flat} M A^7 \quad D^{\flat} 7)$

$B^{\flat} M I^7 \quad E^9(\#10) \quad E^{\flat} 9 \quad A^7(5) \quad A^{\flat} M A^7 \quad D^{\flat} 9(\#10) \quad G M I^7 \quad C^7(9)$

$F M I^{11} \quad B^{\flat} 7 \quad [1. \quad E^{\flat} 13 \quad A^{\flat} 9 \quad E^{\flat} 13 \quad A^{\flat} 11] \quad [2. \quad E^{\flat} 13 \quad A^{\flat} 9 \quad E^{\flat} 13 \quad G + 7]$

$C M I^7 \quad C M I^7/B^{\flat} \quad A M I^7(5) \quad D^7(9) \quad G M I \quad G M I(M A 7) \quad G^7 sus \quad G^7(9)$

$(C M I) \quad (C M I+) \quad (C M I^6) \quad (C M I^7)$

$C M I^7 \quad C M I^7/B^{\flat} \quad A M I^7(5) \quad D^7(9) \quad G M I^7 \quad C^7$

$(C M I) \quad (C M I+) \quad (C M I^6) \quad A^{\flat} \quad D^7) \quad (G M I^7) \quad (G^7(13\#10))$

$B^9(\#10) \quad B^{\flat} 7 sus \quad E^{\flat} M A^7 \quad E^{\flat} 7 \quad A^{\flat} 6 \quad E^{\flat} M A^7 \quad E^{\flat} 7 \quad A^{\flat} 6$

$(F^13 \quad F+7 \quad B^{\flat} 9 sus) \quad (E^{\flat} M A^7 \quad D^{\flat} 7) \quad (E^{\flat} M A^7 \quad D^{\flat} 7)$

$B^{\flat} M I^7 \quad E^{\flat} 13 \quad B^{\flat} M I^7 \quad E^9(\#10) \quad E^{\flat} 9 \quad A^7(5) \quad A^{\flat} M A^7 \quad D^{\flat} 9(\#10)$

$G M I^7 \quad C^7(9) \quad F M I^{11} \quad B^{\flat} 7 \quad E^{\flat} 6 \quad (F M I^7 \quad B^{\flat} 7)$

Gone With The Wind

R. Wrubel

F_MI⁷ B^b₇ E^b_MA⁷ C⁷⁽⁹⁾ F_MI⁷ B^b₇ E^b_MA⁷

(G⁷ C⁷) 3 1. G_MA⁷ G_MI⁷ 3

A_MI⁷ D⁷ G⁶ E⁷ A_MI⁷ D⁷ 3 1. G_MA⁷ G_MI⁷ 3

(G⁷ B B^b⁹)

F[#]_o F_MI⁷ B^b₇ EmA⁷ D₊₇ D^b₁₃ C⁷

3

FM⁷ 3 B⁹⁽¹¹⁾ B^b₇ 2. GM⁷ FM⁷ FM⁶ CM⁷ F⁷⁽⁹⁾ B^b₇

(CM⁷ B⁷) (B^b₇ A^b⁹⁽¹⁰⁾)

GM⁷⁽⁵⁾ C⁷ FM⁷ B^b₁₃ E⁹⁽¹¹⁾ Eb⁶ (GM⁷ C⁷)

(GM⁷ C⁷⁽⁹⁾)

Green Dolphin Street

B. Kaper

E^b_MA⁷ 3 E^b_MI⁷ F⁷/E^b E^b_MA⁷/E^b 3

E^b_MA⁷ G_MI⁷ C⁷⁽⁹⁾ 1. F_MI⁷ B^b₇ E^b_MA⁷ B^b_MI⁷ E^b₇ A^b_MI⁷

D^b₇₍₉₎ G^b_MA⁷ F_MI⁷ B^b₇ 2. F_MI⁷ F_MI⁷/Eb D_MI⁷⁽⁵⁾ G⁷⁽⁹⁾ C_MI⁷ C_MI⁷/B^b

A_MI⁷⁽⁵⁾ D⁷⁽⁹⁾ G_MI⁷ C⁷⁽⁹⁾ F_MI⁷ B^b₇ E^b_MA⁷ (F_MI⁷ B^b₇)

(A[#] A^b⁷⁽⁹⁾) (G_MI⁷ G^b₇) (F_MI⁷ E⁷⁽⁹⁾)

Good Bait

T. Dameron

§ B^b⁶ G^{7(*9)} C_MI⁷ F⁷ F⁷/E^b D_MI⁷ G⁷

C_MI⁷ F⁷ B^b_MA⁷ B^b⁷/D E^b_MA⁷ A^b13(*10)

D_MI⁷ G^{7(B_5^9)} C_MI⁷ F^{7(B_5^9)} 1. B^b⁶ F⁷ 2. B^b_MA⁷ B^b⁷

E^b⁶ 3 C^{7(*9)} F_MI⁷ B^b⁷ B^b⁷/A^b G_MI⁷ C⁷

F_MI⁷ B^b⁷ E^b_MA⁷ 3 E^b⁷/G A^b_MA⁷ D^b13(*10)

G_MI⁷ C^{7(B_5^9)} F_MI⁷ B^b^{7(B_5^9)} E^b⁶ F⁹ B^b⁶ G^{7(*9)} C_MI⁷ F⁷ F⁷/E^b

D_MI⁷ G⁷ C_MI⁷ F⁷ B^b_MA⁷ B^b⁷/D

E^b_MA⁷ A^b13(*10) D_MI⁷ G^{7(B_5^9)} C_MI⁷ F^{7(B_5^9)} Ø B^b⁶ (F⁷)

Ø B^b⁶ G⁷ D_MI⁷ D^b⁷ C_MI⁷ B⁷ B^b⁶ E^b^{7(*10)}

CODA

D.S. al Coda

Groovin' High

D. Gillespie

Musical score for "Groovin' High" featuring four staves of jazz-style music. The chords labeled above the notes are:

- Staff 1: E♭ MA⁷, A MI⁷⁽⁹⁾, D⁷, E♭ MA⁷
- Staff 2: E♭ MA⁷, G MI⁷⁽⁹⁾, C⁷, F⁷, F'₃, F MI⁷
- Staff 3: 1. B♭⁷, G MI⁷, F♯ MI⁷, F MI⁷, B♭⁷
(E⁷)
- Staff 4: 2. B♭⁷, F MI⁷, A♭ MI⁷, D♭⁷, E♭⁶, (F MI⁷ B♭⁷)

Have You Met Miss Jones

R. Rodgers

Musical score for "Have You Met Miss Jones" featuring four staves of jazz-style music. The chords labeled below the notes are:

- Staff 1: F MA⁷, F♯⁰, G MI⁷, C⁷, A MI⁷, D MI⁷
(F MA⁷ B♭⁹) (A MI⁷ A♭⁷) (C⁷ B♭⁹) (A MI⁷ E♭⁹)
- Staff 2: 1. G MI⁷, C⁷, 2. C MI⁷, F¹³⁽⁹⁾, B♭ MA⁷, A♭ MI⁷, D♭⁷, G♭ MA⁷
(A♭ MI⁷ D♭⁷) (G MI⁷ C⁷)
- Staff 3: E MI⁷, A⁷, D MA⁷, A♭ MI⁷, D♭⁷, G♭ MA⁷, G MI⁷, C⁷, F MA⁷, F♯⁰
(F MI⁷ B♭⁹) (A MI⁷ A♭⁷)
- Staff 4: G MI⁷, C⁷, B♭⁷, A MI⁷, D⁹, G MI⁷, C⁷, F⁶, (D MI⁷ G MI⁷ C⁷)
(A¹³ D⁹)

Groove Yard

C. Perkins

BASS (INTRO) E^b M7 A^{b7} E^b M7 3 A^{b7} E^b M7 A^{b7} E^b M7 3 A^{b7} ^{theme} 3

E^b M7 A^{b7} E^b M7 A^{b7} E^b M7 A^{b7} 3

E^b M7 3 A^{b7} 3 A^b M7 D^{b7} G^{b7} B⁷

E⁷ F^{M7(Φ5)} 1. B⁷ 3 B^{b7} E^b M7 3 2. B⁷ 3 B^{b7} E^b M7

E^b M7 3 3 3

B^{b7} 3 E⁷ A^b M7 D^{b7} G^{b7} B⁷

E^b M7/B^b B⁷ B^{b7} E^b M7 3

Here's That Rainy Day

Van Heusen

Musical score for "Here's That Rainy Day" by Van Heusen. The score consists of four staves of music, each with a different vocal line and harmonic progression. The chords are labeled above the staff, and some are also indicated below the staff with their inversions or related chords.

Chords and Labels:

- Staff 1: F_{MA}⁷, A^b₇, D^b_{MA}⁷, G^b_{MA}⁷, (F_{MA}⁷ / E), (A^b⁷ / E^b D⁷(B¹³)), (D^b_{MA}⁷ / C), (B^b_{MA}⁷ / A^b)
- Staff 2: G_{MI}⁷, C⁷, F_{MA}⁷, F⁷, (G_{MI}¹¹ / F), (C⁷ / E), C⁹_{SUS}, (F[#]_{MI}⁷ B⁷)
- Staff 3: 1. B^b_{MI}⁷, E^b₇, A^b_{MA}⁷, D^b_{MA}⁷, (B^b_{MI}¹¹ E^{13(B11)}), (A^b_{MA}⁷ D¹³)
- Staff 4: G_{MI}⁷, C⁷, F_{MA}⁷, D_{MI}⁷, G_{MI}⁷, C⁷, (E^b_{7(B10)} D⁷⁽⁹⁾)
- Staff 5: 2. B^b_{MA}⁷, A_{MI}⁷, G_{MI}⁷, C⁷, B^b_{MI}⁹, A_{MI}⁷, A^b₉, (A_{MI}⁷ D_{MI}⁹ / C), (G / B B^b₉), F⁶, (D_{MI}⁷ G_{MI}⁷ C⁷), (A_{MI}⁷ A^b₉), (G_{MI}¹¹ C⁹_{SUS} C¹³⁽⁹⁾)

High - Fly

R. Weston

Musical score for "High - Fly" by R. Weston. The score consists of two staves of music, each with a different vocal line and harmonic progression. The chords are labeled above the staff, and some are also indicated below the staff with their inversions or related chords.

Chords and Labels:

- Staff 1: D_{MI}⁷, G⁷, C_{MA}⁷, F⁷, E_{MI}⁷, A_{MI}⁷, (D_{MI}⁷ A⁷ D_{MI}⁷ G⁷)
- Staff 2: C_{MI}⁷, F⁷, 1. B^b¹³, B¹³, 2. D_{MI}⁷⁽⁵⁾, G⁷⁽⁹⁾

C_{MI}^{7(b5)} F^{7(b9)} D_{MI}⁷ G^{7(b9)} C_{MI}^{7(b5)} F^{7(b9)}

E_{MI}⁷ A⁷ E^b_{MI}⁷ A^{b7} D_{MI}⁷ G⁷ C_{MA}⁷ F⁷

E_{MI}⁷ A_{MI}⁷ C_{MI}⁷ F⁷ B¹³ B¹³

(E_{MI}⁷ A⁷ D_{MI}⁷ G⁷)

Honeysuckle Rose

F. Waller

G_{MI}⁷ C¹³ G_{MI}⁷ C¹³ G_{MI}⁷ C¹³ G_{MI}⁷ C¹³

F⁶ D_{MI}⁷ G_{MI}⁷ C⁷ F⁶ 1. A⁸ D⁷ 2. F⁶

(F⁶ F⁷/A) (B^b B_{MI}^{7(b5)}) (E/C B^{b9}) F⁷

B^{b6}

(F⁷ B^{b9}/F) (F⁰ F⁷) (B^{b8} F^{7(b9)}) (B^{b9} B^{b6})

G⁷ C¹¹ C^{7(b9)}

(G⁷ C⁰/G) (G⁰ G⁷) (Am⁷ Ab⁷)

G_{MI}⁷ C¹³ G_{MI}⁷ C¹³ G_{MI}⁷ C¹³ G_{MI}⁷ C¹³

(Eb^{9(b10)} D⁹) (Db⁹ C¹³) (Am⁷ Ab⁷)

F⁶ D_{MI}⁷ G_{MI}⁷ C⁷ F⁶ (Am⁷) D⁷

(F⁶ F⁷/A) (B^b B_{MI}^{7(b5)})

How About You

B. Lane

Chords and notes from the score:

- Staff 1: A^b6, D^b13, A^b6/C, B⁰, B^bM⁷, E^b7
- Staff 2: A^b6, D^b13, A^b6/C, B⁰, C_M⁷⁽⁰⁵⁾, F₊⁷⁽⁰⁹⁾
- Staff 3: (A^b6, B^bM⁷), (B⁰, C_M⁷), (D^b13, G^b7), (C_M⁷, F₊⁷⁽⁰⁹⁾)
- Staff 4: D_M⁷⁽⁰⁵⁾, D^bM⁶, A^bM⁷/C, F_M⁷, E^bM⁷, D_M⁷⁽⁰⁵⁾, G⁷⁽⁰⁹⁾
- Staff 5: (B^b9), (D^b13, G^b7), (C_M⁷, B^bM⁷), (A^b6, G⁷⁽⁰⁹⁾)
- Staff 6: E_M⁷, A⁷, D_M⁷, G⁷, C⁷, F⁷, B^b7, E^b7
- Staff 7: (C_M⁷, C[#]0)
- Staff 8: A^b6, D^b13, A^b6/C, B⁰, B^bM⁷, E^b7
- Staff 9: (B^bM⁷, A⁰), (B^bM⁷, E^b7)
- Staff 10: E^bM⁷, A^b7, D^bM⁷, G^b7
- Staff 11: A^bM⁷, D^{9(#10)}, D^bM⁷, G^b9(#10)
- Staff 12: (C_M⁷, F_M⁷), (B_M⁷, E⁷), (B^bM⁷, B^bM⁷/A^b), (G_M¹¹, C⁷)
- Staff 13: A^b6/C, B⁰, B^bM⁷, E^b7, A^b6, (F_M⁷, B^bM⁷), E^b7
- Staff 14: (F_M⁷, B⁰)

Heart And Soul

H. Carmichael

F⁶ D_MI⁷ G_MI⁷ C⁷ A_MI⁷ D⁷ G_MI⁷ C⁷

F_MA⁷ D_MI⁷ G_MI⁷ C⁷ 1. F⁶ D_MI⁷ G_MI⁷ C⁷
 (C_MI⁷ F⁷) (B^b_MA⁷ C⁷)

2. F⁶ C_MI⁷ F⁷ B^b⁷ A⁷ D⁷ G⁷

C⁷ F⁷ B^b⁷ A⁷ B^b⁷ A⁷ D⁷ G⁷

C⁷ F⁷ B^b⁷ A⁷ C⁷ F⁶ D_MI⁷ G_MI⁷ C⁷

A_MI⁷ D⁷ G_MI⁷ C⁷ F_MA⁷ D_MI⁷ G_MI⁷ C⁷
 (C_MI⁷ F⁷) (B^b_MA⁷ C⁷)

A⁷ D⁷ G_MI⁷ C⁷ F⁶

Handful Of Stars

J. Lawrence - T. Shapiro

The sheet music consists of eight lines of musical notation, each with a corresponding chord label above it. The chords are:

- Line 1: C_{MA}⁷, C[#]⁰, D_{MI}⁷, D[#]⁰, C⁶/E, G_{MI}⁷, F[#]₉(#11), F⁶, B^b₉(#10)
- Line 2: C_{MA}⁷, B⁷, E_{MI}⁷⁽⁵⁾, A⁷⁽⁹⁾, D^{9(#11)}, G⁺⁹, 1. C⁶, A⁷, D_{MI}⁷, G⁷
- Line 3: 2. C⁶, E_{MI}⁷, F[#]_{MI}⁷⁽⁵⁾, B⁷, E_{MI}⁷, (E_{MI}⁷, E_{MI}⁷/D)
- Line 4: A⁷, D⁷, G_{MA}⁷, A^b⁰, A_{MI}⁷, B⁷⁽⁹⁾, E_{MI}⁷, A⁷, (C[#]⁰, C_{MI}^(MA7)), (B_{MI}⁷, B^b⁷), (A_{MI}⁷, A_{MI}⁷/G, F[#]₉, F⁷)
- Line 5: D_{MI}⁷, G⁷, C_{MA}⁷, C[#]⁰, D_{MI}⁷, D[#]⁰, C⁶/E, G_{MI}⁷, F[#]₉(#11)
- Line 6: F⁶, B^b₉(#10), C_{MA}⁷, B⁷, E_{MI}⁷⁽⁵⁾, A⁷⁽⁹⁾, D^{9(#11)}, G⁺⁹, C⁶

How Deep Is The Ocean

I. Berlin

C_{MI}⁷ A_{MI}⁷⁽⁹⁾ / E^b D_{MI}⁷⁽⁹⁾ G⁷ C_{MI}⁷ C_{MI}⁷ / B^b A_{MI}⁷⁽⁹⁾ D⁷ G_{MI}⁷ E_{MI}⁷⁽⁹⁾
 A_{MI}⁷⁽⁹⁾ D⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B^b⁷ | 1. E^b⁷
 (G^b⁷) (E^b⁷ B¹³) (B^b_{MI}⁷ E^b⁷)
 A^b⁷ B⁷ B^b⁷ B^b⁷ D⁹ G⁷
 2. E^b⁷ B^b_{MI}⁷ E^b⁷ A^b⁶ D^b⁷
 (B^b_{MI}⁷) (G_{MI}⁷⁽⁹⁾ C⁷) (F_{MI}⁷)
 E^b_{MA}⁷ D^b⁹⁽¹¹⁾ C⁷ F_{MI}⁷ B^b⁷ E^b⁶ (D⁹ G⁷)
 (E^b_{MA}⁷ / B^b) (G⁷ / B) (C_{MI}⁷ F⁹)

How High The Moon

W. M. Lewis

G_{MA}⁷ G_{MI}⁷ C⁷ F_{MA}⁷
 F_{MA}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ G⁷ / D C_{MI}⁷ D⁷
 (E^b_{MA}⁷) (D⁹_{SUS} D⁷⁽⁹⁾)
 1. G_{MI}⁷ D⁺⁷⁽⁹⁾ D⁷⁽⁹⁾ G_{MA}⁷ A_{MI}⁹ D⁷ B_{MI}⁷ B^b⁷ A_{MI}¹¹ D⁹_{SUS}
 (G_{MI}⁷ E⁷⁽¹³⁾) (A¹³⁽⁹⁾ D⁹_{SUS}) (G_{MA}⁷ B^b⁷) (C_{MI}⁷)
 2. G_{MA}⁷ A_{MI}⁹ D⁷ B_{MI}⁷ B^b⁷ A_{MI}¹¹ D⁹_{SUS} G (A_{MI}⁷ D⁷)
 (G_{MA}⁷ B^b⁷) (C_{MI}⁷)

How Insensitive

A. C. Jobim

D_{M1}⁷

A⁷/D^b
(D^b)
(D^b)

F⁷/C
(C_{M1}⁶)
B^b₆

G⁷/B
(G/B)
(G/B)

E^b_{MA}⁷

E_{M1}⁷⁽⁵⁾
A⁷⁽⁹⁾
3

D_{M1}⁷
3

D^b⁷

C_{M1}⁷
F⁹
B_{M1}⁷⁽⁵⁾

B^b_{MA}⁷
E_{M1}⁷⁽⁵⁾
A⁷
D_{M1}⁷
D_{M1}⁷
D^b⁷

C_{M1}⁷
F⁹
B_{M1}¹¹
E⁷⁽⁹⁾

G_{M1}⁶/B^b
(C/B^b)
3

A⁷
A⁺⁷
D_{M1}⁹
D_{M1}⁶
(E⁹ A⁷)

How Long Has This Been Going On

G. Gershwin

B^b M₇ A⁰ B^b M₇ E^b 7 E^b M₇ A^b 7 D^b M₇ G^b 7

A^b M₇ / C B⁰ B^b M₇ A⁰ 1. B^b M₇ E^b 7 C M₇ F⁷

(B^b M₇) (E^b 7) (E^b M₇ / A^b) (A^b 7) (D^b 7) (E⁷) (E^b 7) (A^b M₇) (A^b 6)

2. B^b M₇ E^b 7 A^b 6 A^b 7 D^b M₇ G^b 7 D^b M₇ G^b 7

(D^b 7) (E⁷) (E^b 7) (E^b M₇) (D^{9(alt)})

D^b M₇ G^b 7 D^b M₇ D[#] G⁷ C M₇ D[#] G⁷ C M₇ D[#] G⁷

C M₇ B⁰ B^b M₇ E^b 7 B^b M₇ A⁰ B^b M₇ E^b 7

E^b M₇ A^b 7 D^b M₇ G^b 7 A^b M₇ / C B⁰

(D^b 7) (G^b 7)

B^b M₇ A⁰ B^b M₇ E^b 7 A^b 6

(B^b M₇) (E^b 7) (E^b M₇ / A^b) (A^b 7) (D^b 7) (E⁷) (E^b 7)

I'll Never Stop Loving You

N. Brodszky

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷⁽⁹⁾ C_{MA}⁷ A_{MI}⁷ B_{MI}⁷ E⁷
 (F_{MI}⁷)

1. A_{MI}⁷ A^{b7} G_{MI}⁷ G^{b7(5)} F_{MA}⁷ E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

2. A_{MA}⁷ C^{#7(9)} F^{#MI}⁷ F^{#7} B_{MI}⁷ E⁷ A_{MA}⁷
 (G^{#7})

C^{9sus} C⁷ C^{9sus} C⁷ C^{9sus} C⁷
 (G^{b7})

F_{MA}⁷ E_{MI}⁷⁽⁵⁾ A⁷ D⁷ D_{MI}⁷ G⁷

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷⁽⁹⁾ C_{MA}⁷ B^{b7(5)} E_{MI}⁷⁽⁵⁾ A⁷
 (F^{#7}) (F_{MI}⁷ E[#] A⁷)

D_{MI}⁷ G^{13sus} G^{7sus} C_{MA}⁷ (A_{MI}⁷ D_{MI}⁷ G⁷)

If I Love Again

B. Oakland

F_{MA}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ G_{MI}⁷ C⁷

A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{MI}⁷ G_{MI}⁷ C⁷ F⁶

D_{MI}⁷ E_{MI}⁷⁽⁵⁾ A⁷⁽⁹⁾ D_{MI}⁷ D_{MI}⁷⁽⁵⁾ G⁷⁽⁹⁾

C_{MI}⁷ D_{MI}⁷⁽⁵⁾ G⁷⁽⁹⁾ G_{MI}⁷ C⁷

F_{MA}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ G_{MI}⁷ C⁷

A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{MI}⁷ G_{MI}⁷ C⁷ F⁶ A⁷⁽⁹⁾

D_{MI}⁷ D_{MI}^{7/C} B_{MI}⁷⁽⁵⁾ B⁷_{MI}⁷

F_{MA}⁷ G_{MI}⁷ C⁷ A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾

B⁷_{MI}⁷ G_{MI}⁷⁽⁵⁾ C⁷⁽⁹⁾ F⁶ (G_{MI}⁷ C⁷)

I Apologise

R. Hoffman -

A. Goodhart - E. Nelson

E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷ G_{MI}⁷ C⁷ F_{MI}⁷ G⁷
 (C⁷) (D⁷)

C_{MI}⁷ F⁷ B^b⁷ G_{MI}⁷ C⁷ 1. F_{MI}⁷ B^b⁷ E^b_{MA}⁷ F_{MI}⁷ B^b⁷
 (B¹³⁰⁵ B^b⁷)

2. F_{MI}⁷ B^b⁷ E^b⁶ A⁸ D⁷ G_{MI}⁶ E_{MI}⁷⁽⁵⁾ A⁷

A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}⁷ C_{MI}⁷ F⁷ B^b_{MA}⁷ G_{MI}⁷ C_{MI}⁷
 (D_{MI}⁷))

C_{MI}⁷ F⁷ B^b⁷ B^b⁷ E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷
 (C⁷) (D⁷)

G_{MI}⁷ C⁷ F_{MI}⁷ G⁷ C_{MI}⁷ F⁷ B^b⁷
 (C_{MI}⁷ /B^b A⁸ D⁷)

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

I Didn't Know What Time It Was

R. Rodgers

E_{MI}¹¹ A⁷ D_{MI}¹¹ G⁷ E_{MI}¹¹ A⁷ D_{MI}¹¹ G⁷

G_{MI}⁷ C⁹ F⁶ B⁹⁽⁴¹⁰⁾ B^{flat} MA⁷ A_{MI}⁷ 1. G_{MI}⁷ C⁷
 (G_{MI}⁷ G_{MI}⁵) (G_{MI}⁷ C⁹ / B^{flat}) (D_{MI} F/A A^{9 0}) (F/C A^{9 0}) (G_{MI}⁷ D/F #) (G_{MI}⁷ C⁷ F_{MI}¹¹ B^{flat} 7)
 2. G_{MI}⁷ C⁷ F⁶ E_{MI}⁷⁽⁴⁵⁾ A⁷ E_{MI}⁷⁽⁴⁵⁾ A⁷ D_{MI}⁷ D^{flat} 7 C_{MI}⁷ B⁹⁽⁴¹⁰⁾

B^{flat} MA⁷ C⁹/B^{flat} A_{MI}⁷ D_{MI}¹¹ G^{9sus} G⁷ C^{9sus} C⁷
 (B^{flat} MA⁷ A^{7 7 0 0}) (D_{MI}¹¹) (G^{13sus} G^{13 0 0}) (G_{MI}¹¹ C⁷ F_{MI}¹¹ B^{flat} 7)
 E_{MI}¹¹ A⁷ D_{MI}¹¹ G⁷ E_{MI}¹¹ A⁷ D_{MI}¹¹ G⁷

G_{MI}⁷ C⁹ F⁶ B⁹⁽⁴¹⁰⁾ B^{flat} MA⁷ A_{MI}⁷ B^{flat} MI⁹ E^{flat} 7
 (G_{MI}⁷ G_{MI}⁵) (G_{MI}⁷ C⁹ / B^{flat}) (D_{MI} F/A A^{9 0}) (F/C A^{9 0}) (G_{MI}⁷ C⁹)
 A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C^{7sus} F⁶
 (F_{MI}⁷ C B_{MI}^{7 0 0}) (B^{flat} 6 A_{MI}⁷ G_{MI}⁷ C^{9sus})

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

J. Mc Hugh

Music score for "I Can't Believe That You Are In Love With Me" by J. Mc Hugh. The score consists of two staves of music. The top staff starts with a piano introduction in E♭ major 7th, followed by a vocal line with lyrics. The piano part includes chords such as C major 7th, F major 7th, B♭ major 7th, F major 7th, B♭ major 7th, F major 7th, B♭ 6th, D major 7th, G major 7th, and C major 7th. The vocal part includes lyrics like "I can't believe that you are in love with me". The bottom staff continues the piano part with chords like B♭ major 7th, C major 7th, C major 7th, (F major 7th, B♭ 7th), F major 7th, and B♭ 6th.

I Can't Give You Anything But Love

J. Mc Hugh

Music score for "I Can't Give You Anything But Love" by J. Mc Hugh. The score consists of two staves of music. The top staff starts with a piano introduction in G 6th, followed by a vocal line with lyrics. The piano part includes chords such as G 6th, C 9th, B major 7th, B♭ 9th, A major 7th, D major 7th, G 6th, and C 9th. The vocal part includes lyrics like "I can't give you anything but love". The bottom staff continues the piano part with chords like B major 7th, B♭ 9th, A major 7th, D major 7th, (G 13th, G 9th), (D major 7th, G 7th 9th), C 6th, C 9th, B 9th, B♭ 9th, A 7th, E major 7th, A 7th, D major 7th, A major 7th, and D 9th.

G⁶ C⁹ B_MI⁷ B[♭]o A_MI⁷ D⁷ G⁷_{sus}

G⁷ C_MA⁷ C⁶ C_MA⁷ C[♯]o G_MA⁷/D

(F⁹) (C G/B) (A_MI⁷ B[♭]o) (B_MI⁷ F¹³₆⁹)

E⁷ A_MI⁷ D⁷ G⁶ (A_MI⁷ D⁷)

(A⁹) (D¹³₆⁹)

I Could Write A Book

R. Rodgers

C_MA⁷ A_MI⁷ D_MI⁷ G⁷ C_MA⁷ A_MI⁷ D_MI⁷ G⁷

(A⁹) (E_MI⁷ A⁹)

C_MA⁷ D_MI⁷ E_MI⁷ A_MI⁷ D_MI¹¹ G⁷ F[♯]₉ F⁰

(F_MA⁷) (A⁷₆⁹) (D_MI⁷ /C) (B_MI⁷₆⁹) (E⁷_{sus}) (E⁷₆⁹)

1. C⁶/_E E[♭]o D_MI⁷ G⁷ F[♯]₉ B⁷ E_MI⁷ B[♭]o

(A_MI⁷) (A_MI⁷ /G) (F⁷) (C[♯]₉ C⁰)

G_B B[♭]o A_MI⁷ D⁷₆⁹ G⁷ (D_MI¹¹) D_MI⁷ G⁷

(G⁷) (F_MA⁹) (E_MI⁷) (D_MI⁹)

2. C⁶/_E E[♭]o D_MI⁷ G⁷ G_MI⁷ C⁷₆⁹ F_MA⁷ B[♭]7

(A_MI⁷) (F_MI⁷ D_MI⁷₆⁹)

E_MI⁷ A⁷₆⁹ D_MI⁷ G⁷₆⁹ C⁶ (D_MI⁷ G⁷)

I Concentrate On You

C. Porter

Sheet music for "I Concentrate On You" by C. Porter. The music is in 4/4 time and consists of ten staves of musical notation. The key signature is one flat (B-flat). The chords used include E♭ MA⁷, A♭ 9(#10), E♭ MA⁷, D♭ MI⁷, G♭ 7, B♭ 6/9, F# MI⁷⁽⁵⁾, B♭ 7(9), E♭ MA⁷, D♭ MI⁷, G♭ 7, B♭ 7(#9), E♭ 6, F# MI⁷, B♭ 7, 2. A♭ MI⁷, E♭ 6, A⁷, A♭ MA⁷, F# MI⁷⁽⁵⁾, D♭ 7, E♭ G, C⁷, F# MI⁷, B♭ 7, E♭ MA⁷, (A# MI⁷⁽⁵⁾), E♭ MA⁷, A⁷, A♭ MA⁷, A♭ MI⁷, D♭ 7, E♭ 6, G♭ MA⁷, C# MI⁷, F⁷, B♭ 7, F# MI⁷, B♭ 7, (E♭ MA⁷), E♭ 6, A# MI⁷⁽⁵⁾, (E♭ 7), G# MI¹¹, (C⁷), G# MI⁷⁽⁵⁾, (F# MI⁷), C⁷(#9), G# MI⁷, D♭ 9(#11), C⁷, G# MI⁷⁽⁵⁾, (F# MI⁷), C⁷(#9), (B♭ 7), (A♭ 13), (G¹³), (G+7), B^{13(#10)}, B♭ +7, E♭ 6, (F⁹).

I Can't Get Started

U. Duke

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ B_{MI}⁷ E⁷ B_{MI}⁷ E⁷

The musical score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a series of chords: C_{MA}⁷, A_{MI}⁷, D_{MI}⁷, G⁷, B_{MI}⁷, E⁷, B_{MI}⁷, and E⁷. The lyrics "I Can't Get Started" are written below the notes. The bottom staff continues the melody with chords: A_{MI}⁷, D⁷, A_{MI}⁷, D⁷, C_{MA}⁷, A_{MI}⁷, D_{MI}⁷, G⁷⁽⁹⁾, followed by a section labeled "1. B¹³⁽¹⁰⁾ A⁷ D⁹ G^{9sus}". This section includes chords: (E_{MI}⁷⁽⁵⁾ A⁷⁽⁹⁾) (D_{MI}⁷ G⁷). The score then continues with a second section labeled "2. C⁶ C[#]_{MA}⁷ C⁶ E_{MI}⁷ A⁷ E_{MI}⁷ A⁷ D_{MA}⁷ G_{MA}⁹". This section includes chords: (B¹⁷) (G[#]⁹) (G⁹) (F[#]_{MI}⁷ F⁷ E_{MI}⁷ E⁷), D_{MA}⁷, D_{MI}⁷ G⁷ D_{MI}⁷, G⁷, E_{MI}⁷ A⁷ D⁷, G^{7sus}, (F[#]⁹) (F⁹), C_{MA}⁷, A_{MI}⁷, D_{MI}⁷ G⁷, B_{MI}⁷ E⁷ B_{MI}⁷ E⁷, A_{MI}⁷ D⁷ A_{MI}⁷ D⁷, and finally C_{MA}⁷, A⁷, D_{MI}⁷, G⁷, and C⁶.

I Cover The Waterfront

J. Green

Musical score for "I Cover The Waterfront" by J. Green. The score consists of two staves of music. The top staff begins with D_{M1}^7 , followed by a measure with $G+7$ (with a 3 overline) and G_{M1}^7 . The lyrics are "GMI⁷ GMI⁷ C⁷". The next measure contains F_{M1}^7 , G_{M1}^7 (with a 3 overline), A_{M1}^7 , and $A^{\flat 0}$. The lyrics are "(B^{\flat} MA⁷) (D⁹)". The bottom staff begins with G_{M1}^7 , followed by $C⁷$ (with a 3 overline). The lyrics are "(E^{\flat} 9 D⁹ B^{\flat} 9 C⁹)". The next measure contains F_{M1}^7 , $A^{\flat 0}$, $D^7(1\sharp)$, and $D^7(9\flat)$. The lyrics are "1. F_{M1}⁷ A^{flat} D⁷⁽⁹⁾". The third staff begins with F^6 , $F^{\#} M_1^7$, F^6 , and D_{M1}^7 . The lyrics are "2. F⁶ F[#] M₁⁷ F⁶ D_{M1}⁷". The fourth staff continues with G_{M1}^7 , $C⁷$, F_{M1}^7 (with a 3 overline), F^6 , A_{M1}^7 , D^7 , G_{M1}^7 (with a 3 overline), and E_{M1}^7 . The lyrics are "(B_{M1}⁷) B^{\flat} 9 (9 10)". The fifth staff begins with A_{M1}^7 (with a 3 overline), D^7 , G_{M1}^7 (with a 3 overline), $C⁷$, D_{M1}^7 , $G+7$ (with a 3 overline), G_{M1}^7 , $C⁷$, F_{M1}^7 , and G_{M1}^7 (with a 3 overline). The lyrics are "(B^{\flat} MA⁷)". The sixth staff begins with A_{M1}^7 , $A^{\flat 0}$, G_{M1}^7 , $C⁷$, F^6 , $(B^{\flat} 7 \quad A_{M1}^7 \quad D^7)$, and ends with a repeat sign. The lyrics are "(D⁹) (E^{\flat} 9 D⁹ B^{\flat} 9 C⁹)". The final measure shows a continuation of the melody.

I Didn't Know About You

D. Ellington

Musical score for "I Didn't Know About You" by D. Ellington. The score consists of two staves of music. The top staff begins with G_{M1}^7 , C^7 , F_{M1}^7 , F^6 , $B^{\flat} 7$, A^7 , $E^{\flat} 7$, and D^7 . The bottom staff begins with D_{M1}^7 , G^7 , $1. G_{M1}^7$, C^7 , A^7 , D^7 , G_{M1}^7 , C^7 , $E^{\flat} 7$, and D^7 .

2. G_{M7} C⁷ F⁶ E^{b7} F⁶ C_{M7} F⁷

C_{M7} F⁷ B^b_{M7} B^{b6} B^b_{M7} B^{b6} B^b_{M7} E^{b7} B^b_{M7} E^{b7}

A^{b6} G⁷ C⁺⁷ G_{M7} C⁷ F_{M7} F⁶ B^{b7} A⁷

E^{b7} D⁷ D_{M7} G⁷ G_{M7} C⁷ F⁶ (A_{M7} D⁷)

If I Could Be With You One Hour Tonight

J. P. Johnson

F⁷ C_{M7} F⁷ B^{b6} D⁷

(D^{b9}) (F^b/C F⁷)

G⁷ G⁺⁷ C⁷ F⁷ B^{b6} D_{M7/A} G_{M7}

C^{7/G} F⁷ F⁷ C_{M7} F⁷ B^{b6} D⁷

(D^{b9}) (F^b/C F⁷)

G⁷ G⁺⁷ F⁹ E^{b6} E⁹ B^{b6}/F D^{7/F#} G⁷ C⁷ F⁷

B^{b6} D^{7/F#} G⁷ C⁷ F⁷ B^{b6}

I Don't Stand A Ghost Of A Chance With You

U. Young

C_{MA7} D_{MI11} G₁₃/F E_{MI7(5)} A₇₍₉₎ D_{MI7(5)} G₇₍₉₎
(G/B) (G_{MI}/B_b) A₇₍₉₎ (F_{MI}/A_b)
E_{MI7} A_{MI7} D_{MI7} G₊₇ 1. B₉₍₁₁₎ A₇ A₊₇ G₇
(C/G) (A_{MI7}) (D⁹) (G₊₉) (E⁷) (D⁷)
2. C⁶ C[#]_{MA7} C⁶ E_{MI7} A⁷ D_{MI7} G₊₇
(C⁶) (F_{MA7}) (C/E) E¹³)
C⁶ D_{MI7} E_{MI7} F_{MA7} F[#]_{MI7(5)} B₇₍₉₎
(F_{MI7}/A_b) (C/G) (A_{MI7}) (D⁹) (G₊₉)
E_{MI7} E^b₉ D_{MI7} D^b₉₍₁₁₎ C_{MA7} D_{MI11} G₁₃/F E_{MI7(5)} A₇₍₉₎
(G/B) (G_{MI}/B_b) A₇₍₉₎
D_{MI7(5)} G₇₍₉₎ E_{MI7} A_{MI7} D_{MI7} G₊₇ C⁶
(F_{MI7}/A_b) (C/G) (A_{MI7}) (D⁹) (G₊₉)

If I Had You

T. Shapiro - J. Campbell
- R. Connally

B^b_{MA7} G_{M7} G^b_{MI7} F_{M7} B^b₇ E^b_{MA7} A^b₇
(G_{MI7}) C⁷
D_{MI7} D^b₉ 1. C_{MI7} F⁷ B^b⁶ G⁷ C_{MI7} F⁷
(B^b_{MA7}) (D_{MI7}) (G⁷) (C_{MI7}) (F⁷) /E^b) (D_{MI7}) (G⁷)

2. C_{M1}⁷ F⁷ B⁶ A¹⁷ B⁶ A⁷ D_{M1}⁶ /F

E_{M1}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{M1}⁷ B_{M1}⁷⁽⁹⁾ E_{M1}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{M1}⁶ /F
 (D_{M1}⁷ D_{M1}⁷/C B⁹) (B⁹ G⁹ A⁷)

E_{M1}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{M1}⁷ G⁹ C_{M1}⁷ F⁷ B⁶_{MA} G_{M1}⁷ G⁹_{M1}⁷
 (G_{M1}⁷ C⁷)

F_{M1}⁷ B⁶ E⁹_{MA} A¹⁷ D_{M1}⁷ D_{M1}⁷ G⁷
 (B⁹_{MA} D_{M1}⁷ G⁷)

C_{M1}⁷ F⁹ B⁶

I Fall In Love Too Easily

J. Styne

F_{M1}⁷ B⁶ E⁹_{MA} A¹⁷ D_{M1}⁷⁽⁹⁾ G⁷ C_{M1}⁷ A_{M1}⁷⁽⁹⁾

D_{M1}⁷⁽⁹⁾ G⁷⁽⁹⁾ C_{M1}⁷ C_{M1}⁷/B^b A_{M1}⁷⁽⁹⁾ D⁷ G⁷
 (D_{M1}⁷⁽⁹⁾ G⁷)

A_{M1}⁷⁽⁹⁾ D⁷ G⁷ G_{M1}⁷⁽⁹⁾ C⁷ F_{M1}⁷

F_{M1}⁷ B⁶ G_{M1}⁷₃ C⁷ F_{M1}⁷ B⁶ l. E⁶ G⁹ C⁷ 2. E⁶
 (F_{M1}⁷ A¹⁷) (G⁷ C⁷) (F⁹ B⁶)

If I Should Lose You

R. Rainger

G_m⁷ A_M⁷⁽⁵⁾ D⁷ G_M⁷ G⁷ F_M⁷ E⁷⁽⁵⁾
E^b_M⁷ C_M⁷ F_M⁷ B⁷ E^b_M⁷ G_M⁷ C_M⁷ F⁷
1. B^b_M⁷ A_M⁷⁽⁵⁾ D⁷ G_M⁷ C⁷ C_M⁷ G^{b9(*10)} F⁷ D⁷
2. B^b_M⁷ D⁷ G_M⁷ C_M⁷ C_M⁷ F⁷ B^b⁶ (A_M⁷⁽⁵⁾ D⁷)

I Know That You Know

V. Youmans

C⁹ C_M¹³ F^{13(b9)} B^b⁶
1. A⁷ D_M⁷⁽⁵⁾/A^b G⁷ C⁹ C_M¹³
F^{13(b9)} B^b⁶ D_M⁷ D^b⁹
2. B^b⁶ E_M⁷⁽⁵⁾ E^b_M⁶ B^b⁶/D G⁷ C⁹
F¹³ B^b⁶ C_M⁷ F⁷⁽⁹⁾ B^b⁶ (G⁷)

If I Were A Bell

F. Loesser

G⁹ **C^{13sus}** **C^{13⁽⁹⁾}** **F_{MA}⁷**

I Get A Kick Out Of You

C. Porter

%% F_{M1}⁷ B^b7(9) 3 G_{M1}⁷ C⁷ F_{M1}⁷
 B^b7(9) ① E^b_{M1}⁷ C_{M1}⁷ F_{M1}⁷ B^b7 3 G_{M1}⁷
 C⁷ F_{M1}⁷ B^b7(9) E^b⁶ C_{M1}⁷ 2. E^b_{M1}⁷ 3
 C_{M1}⁷ F_{M1}⁷ B^b7 3 G_{M1}⁷ C⁷ F_{M1}⁷
 (E⁹) (D_{M1}⁷ G⁷) (G⁹ C⁷⁽⁹⁾)
 B^b7 E^b⁶ (E^b7) B^b_{M1}⁷ E^b7 3 B^b_{M1}⁷/A^b
 A^b_{M1}⁷ G_{M1}⁷⁽⁹⁾ C⁷ G_{M1}^{7(b5)} C⁷ F_{M1}⁶ D_{M1}⁷⁽⁹⁾
 (B^b_{M1}⁷) (E^b7) (F_{M1}) (F_{M1}⁶)
 G_{M1}^{7(b5)} C⁷ F_{M1}^(M17) F_{M1}⁷ C_{M1}⁷ F⁷ F_{M1}⁷⁽⁹⁾ B^b7
 (D^b13) (C⁷⁽⁹⁾) (F⁹) D. S. al CODA
 ② E^b_{M1}⁷ 3 / D C_{M1}⁷ 3 F_{M1}⁷ 3 B^b7 3 G_{M1}⁷⁽⁹⁾
 EDDA (B^b7 A^b) (G¹³ G⁷)
 C⁹ F_{M1}⁷ B^b7 E^b⁶

If You Could See Me Now

T. Dameron

E^b_{MA7} A^{b 13} E^b_{MA7}
 A^{b 13} G_{MI7} F[#]_{MI7} B⁷ 1. F_{MI7} B^{b 7(9)} /A^b G+⁷ C⁹
 (A^b_{MI9} D^{b 7}) (G_{MI7} C_{MI7} F[#]_{MI7} B⁷)
 F⁹ B^{b 13} 2. F_{MI7} B^{b 7(9)} E^{b 6} A^b_{MI7} D^{b 7} E^{b 6} C_{MI7} /B^b
 (F_{MI9} E^{b 7(9)})
 A_{MI7} D⁷ G_{MA7} 3 E^{b 7(9)} A_{MI7} D^{b 7(9)}
 G_{MA7} E^{b 7(9)} A_{MI7} C_{MI7} F⁷ B^b_{MA7} G_{MI7}
 (D_{MI7} G_{MI7})
 C_{MI7} F⁷ B^{b 11} B^{b 7} E^b_{MA7} A^{b 13}
 E^b_{MA7} A^{b 13} G_{MI7} F[#]_{MI7} B⁷
 (A^b_{MI9} D^{b 7}) (G_{MI7} C_{MI7} F[#]_{MI7} B⁷)
 F_{MI7} B^{b 7(9)} E^{b 6} (C⁷ F_{MI7} B^{b 7})

I Got Rhythm

G. Gershwin

§ B[♭]_{MA}⁷ G_{MI}⁷ C_{MI}⁷ F⁷ D_{MI}⁷ D[♭]_o C_{MI}⁷ F⁷

B[♭]_{MA}⁷ B[♭]_A⁷ E[♭]_G⁶ E[♭]_{M1}⁶_G[♭] 1. B[♭]_{MA}⁷_F F⁷_{SUS} B[♭]⁶ F⁷

2. B[♭]_{MA}⁷_F F⁷ B[♭]⁶ E[♭]⁷ D⁷ A_{MI}⁷ D⁷

G⁷ D_{MI}⁷ G⁷ C⁷ G_{MI}⁷ C⁷

F⁷ C_{MI}⁷ F⁷ B[♭]_{MA}⁷ G_{MI}⁷ C_{MI}⁷ F⁷

D_{MI}⁷ D[♭]_o C_{MI}⁷ F⁷ B[♭]_{MA}⁷ B[♭]_A⁷ E[♭]_G⁶ E[♭]_{M1}⁶_G[♭] Ø

B[♭]_{MA}⁷_F F⁷ B[♭]⁶

Ø B[♭]_{MA}⁷_F F⁷_E[♭] D_{MI}⁷₍₁₅₎ G⁷ C⁷ F⁷ B[♭]⁶

CODA

I Hear A Rhapsody

Fragos - Baker

C_{M1}⁹ C_{+7(#9)} F_{M1}⁷ B^{♭7} E[♭]_{M1}⁷ A^{♭9}
 G_{M1}⁷ C_{+7(#9)} 3 F_{M1}⁷⁽⁵⁾ B^{♭7}
 1. E[♭]_{M1}⁷ E^{♭6} D_{M1}⁷⁽⁵⁾ G⁷ 2. E[♭]_{M1}⁷ A_{M1}⁷⁽⁵⁾ D⁷
 G_{M1}⁷ 3 A_{M1}⁷⁽⁵⁾ D⁷ G_{M1}⁺ G_{M1}⁷ C_{M1}⁹ F⁷
 F_{M1}⁷ 3 F_{M1}⁷ /E[♭] D_{M1}⁷⁽⁵⁾ G⁷ G⁷ D_{M1}⁷ G⁷
 C_{M1}⁹ C_{+7(#9)} F_{M1}⁷ B^{♭7} E[♭]_{M1}⁷ 3 A^{♭9} G_{M1}⁷ C_{+7(#9)} 3
 F_{M1}⁷⁽⁵⁾ B^{♭7} E[♭]_{M1}⁷ (D_{M1}⁷⁽⁵⁾ G⁷)

I Got It Bad

D. Ellington

Music score for "I Got It Bad" by D. Ellington, featuring two staves of music with chords and lyrics.

Chords:

- Staff 1: E♭ MA⁷, A♭⁷, G⁷, C_MI⁷, F⁷, C_MI⁷, F⁷, E♭⁷/G
- Staff 2: A♭ MA⁷, D♭⁷, C⁷, B⁷, B♭⁷, 1. E♭⁶, C⁷⁽⁹⁾, F_MI⁷, B♭⁷
- (A♭ MA⁷, D♭⁷) (G⁷, C⁷, F⁷, B♭⁷)
- 2 E♭⁶, C_MI⁷, B♭_MI⁷, E♭⁷, A♭⁶, D♭⁹
- D♭⁹, E♭ MA⁷, G⁷⁽⁹⁾, C_MI⁷, C⁷, F_MI⁷, B♭¹³
- E♭ MA⁷, A♭⁷, G⁷, C_MI⁷, F⁷, C_MI⁷, F⁷, E♭⁷/G
- A♭ MA⁷, D♭⁷, C⁷, B⁷, B♭⁷, E♭⁶, (C⁷⁽⁹⁾, F_MI⁷, B♭⁷)
- (A♭ MA⁷, D♭⁷) (G⁷, C⁷, F⁷, B♭⁷)

I Hear Music

B. Lane

Music score for "I Hear Music" by B. Lane, featuring two staves of music with chords and lyrics.

Chords:

- Staff 1: A_MI⁷, D₊₇, G⁹, C⁷, A_MI⁷, D₊₇, G⁹, C⁷
- F⁷, B♭⁶, F⁷, B♭⁶, 1.2. C⁷, F⁶, C⁷, F⁶

A musical score for piano featuring three staves of music. The top staff starts with C_{M1}^7 , followed by F^7 , $B^{\flat}_{M1}^7$, $B^{\flat}_{M1}^7$, and E^{\flat}^7 . The middle staff starts with $A^{\flat}_{M1}^7$, followed by $G_{M1}^7 C^7 A_{M1}^7 D^+7 G^9 C^7 A_{M1}^7 D^+7 G^9 C^7$. The bottom staff starts with $F^7 B^{\flat}^6 F^7 B^{\flat}^6 C^7 F^6 G_{M1}^7 C^7 F^6$.

I Let A Song Go Out Of My Heart

D. Ellington

A musical score for piano featuring eight staves of music. The first staff starts with $E^{\flat}_{M1}^7$, followed by $A^{\flat}_{M1}^7$, $E^{\flat}_{M1}^7$, G_{M1}^7 , and C^7 . The second staff starts with F_{M1}^7 , followed by B^{\flat}^7 , and a repeat sign with '3' below it. The third staff starts with $1. E^{\flat}_{M1}^7$, followed by C_{M1}^7 , F_{M1}^7 , B^{\flat}^7 , and a repeat sign with '3' below it. The fourth staff starts with $2. E^{\flat}_{M1}^7$, followed by G_{M1}^7 , $G^{\flat}_{M1}^7$, F_{M1}^7 , B^{\flat}^7 , and $E^{\flat}_{M1}^7$. The fifth staff starts with $E^{\flat}_{M1}^7$, followed by G^7 , C_{M1}^7 , $D^{\flat}_{M1}^7$, G^{\flat}^7 , $G^{\flat}_{M1}^7$, B^7 , F_{M1}^7 , and B^{\flat}^7 . The sixth staff starts with $E^{\flat}_{M1}^7$, followed by $A^{\flat}_{M1}^7$, $E^{\flat}_{M1}^7$, G_{M1}^7 , and C^7 . The seventh staff starts with F_{M1}^7 , followed by B^{\flat}^7 sus, $E^{\flat}_{M1}^7$, B^{\flat}^7 , and E^{\flat}^6 . The eighth staff continues from the seventh staff.

I'll Never Be The Same

M. Malneck -
F. Signorelli

D^b7 C7 D^b7 C7 F_{MA}7 G_{MI}7 A_{MI}7 D7
 (B^b7)

D^b7 C7 D^b7 C7 F_{MA}7 G_{MI}7 A_{MI}7 D_{MI}7 D^b7

C_{MI}7 F7 C_{MI}7 F7 sus B^b6 F7 B^b_{MA}7

G7 D_{MI}7 G7 C7 sus C7/B^b A_{MI}7 D7
 (D_{MI}7 G7)

D^b7 C7 D^b7 C7 F_{MA}7 G_{MI}7 A_{MI}7 D_{MI}7 D^b7

C_{MI}7 F7 C_{MI}7 F7 B^b6 E^b7 B^b6

E^b7 F_{MI}7 E^b7 D7

D^b7 C7 D^b7 C7 F6

I'll Remember April

G. De Paul

$G_{M\Delta}^7$ G^6 $G_{M\Delta}^7$ G^6 $G_{M\Delta}^7$

$(G_{M\Delta}^9)$

$G_{M\Delta}^6$ $G_{M\Delta}^7$ $G_{M\Delta}^6$ $A_{M\Delta}7(5)$ $D7$

$(C^9 \quad B^{\flat}13(910)) \quad (A_{M\Delta}7 \quad E^{\flat}9(910)) \quad (D7 \quad D^{13}/C)$

$B_{M\Delta}7(5)$ $E7$ $A_{M\Delta}7$ $D7$ $G_{M\Delta}7$ $G6$

$(B_{M\Delta}7 \quad F^{13}) \quad (E7(18) \quad B^{\flat}13(910))$

$C_{M\Delta}7$ $F7$ $B_{M\Delta}7$ $G_{M\Delta}7$ $C_{M\Delta}7$

$(B^{\flat}_{M\Delta}7 \quad E^{\flat}_{M\Delta}7) \quad (B^{\flat}/D \quad G+7)$

$F7$ $B_{M\Delta}7$ $\overbrace{3}$ $A_{M\Delta}7$ $D7$

$G_{M\Delta}7$ $F^{\sharp}_{M\Delta}7$ $B7$ $\overbrace{3}$ $E_{M\Delta}7$ $A_{M\Delta}7$ $D7$

$(C_{M\Delta}7) \quad (F^{\sharp}_{M\Delta}7/B) \quad (B+7(99)) \quad (E_{M\Delta}9/B) \quad (D^{13}_{SUS} \quad D^{13(99)})$

$G_{M\Delta}7$ $G6$ $G_{M\Delta}7$ $G6$ $G_{M\Delta}7$

$(G_{M\Delta}9)$

$G_{M\Delta}6$ $\overbrace{3}$ $G_{M\Delta}7$ $G_{M\Delta}6$ $A_{M\Delta}7(5)$ $D7$ $\overbrace{3}$

$(C^9 \quad B^{\flat}13(910)) \quad (A_{M\Delta}7 \quad E^{\flat}9(910)) \quad (D7 \quad D^{13}/C)$

$B_{M\Delta}7(5)$ $E7$ $A_{M\Delta}7$ $D7$ $G6$

$(B_{M\Delta}7 \quad F^{13}) \quad (E7(18) \quad B^{\flat}13(910))$

I'll Never Smile Again

R. Lowe

Music for I'll Never Smile Again:

Chords: G^b⁰, F_{M1}⁷, B⁹⁽¹¹⁾, B^b⁷, E^b_{M1}⁷, F_{M1}⁷, G_{M1}⁷, G^b⁰, F_{M1}⁷, B⁹⁽¹¹⁾, B^b⁷, E^b_{M1}⁷, D⁷, G_{M1}⁷, E_{M1}⁷, A_{M1}⁷, D⁷, G_{M1}⁷, G_{M1}⁷, G^b⁰, F_{M1}⁷⁽⁵⁾, B^b⁷, E^b_{M1}⁷, D⁷, (G_{M1}⁷ / D⁷), (G_{M1}⁷ / G^b⁰), (F_{M1}⁷), (B^b⁷ / G_{M1}⁷ / G^b⁰), 1. E^b_{M1}⁷, A^b⁹, G_{M1}¹¹, G⁷⁽⁵⁾, F_{M1}⁷, B^b⁷, E^b⁶, C⁷⁽⁹⁾, 2. E^b_{M1}⁷, C_{M1}⁷, G^b⁰, B^b_{M1}¹³, E^b⁷, A^b_{M1}⁷, A^b⁶, A^b_{M1}⁷, D^b⁷, E^b_{M1}⁷, A^b⁷, (A_{M1}¹¹), (A^b⁹⁽¹¹⁾), (G_{M1}⁷ / G^b⁷⁽⁵⁾), G_{M1}⁷, F_{M1}⁷, B⁹⁽¹¹⁾, B^b⁷, B^b₁₃₍₉₎, E^b⁶, (E^b⁶ / G_{M1}⁷ / G^b⁰), (A_{M1}¹¹ / A^b⁹⁽¹¹⁾ / G_{M1}⁷ / G^b⁷⁽⁵⁾)

I'll Take Romance

M. Malneck - F. Signorelli

Music for I'll Take Romance:

Chords: F⁶, D_{M1}⁷, G_{M1}⁷, C⁷, A_{M1}⁷, A^b⁷, D^b_{M1}⁷, G_{M1}⁷⁽⁵⁾, C⁷_{sus}, D⁷⁽⁹⁾, G_{M1}⁷, C⁷, 1. F⁶, D_{M1}⁷, G_{M1}⁷, C⁷, (B^b⁰), (D^b_{M1}⁷ / G^b_{M1}⁷), 2. F⁶, F[#]_{M1}⁷, F⁶, D_{M1}⁷, E^b_{M1}⁷, A^b⁷, D^b_{M1}⁷, D^b⁶, E^b_{M1}⁷, A^b⁷_{sus}, (A^b⁷⁽⁹⁾ / D⁷⁽⁹⁾), (F_{M1}⁷ / E⁰)

D^b⁹ D^b⁶ G^b⁷ B_{MA}⁷ F_{MI}⁷⁽¹⁵⁾ D_{MI}⁷/C F[#]⁹

(D^b_{MA}) (D^b⁶) (E_{MA}) (A_{MI}⁷) (D⁷)

G_{MI}⁷ C⁷ F⁶ D_{MI}⁷ G_{MI}⁷ C⁷ A_{MI}⁷ A^b⁷

(F⁶ D_{MI}⁷ /C) (G⁹/B B^b⁹)

D^b_{MA}⁷ G_{MI}⁷⁽¹⁵⁾ C⁷_{SUS} D⁷⁽⁹⁾ G_{MI}⁷ C⁷ F⁶

(D^b_{MA}) (G^b_{MA}) (A⁺⁷⁽⁹⁾ D⁷⁽⁹⁾)

I'm Confessin'

D. Dougherty

E^b_{MA}⁷ B^b⁷ E^b_{MA}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ D⁺⁷ G_{MI}⁷ C⁹

F⁷ B⁹⁽¹¹⁾ B^b⁹_{SUS} B^b⁷ 1. E^b⁶ C⁷ F_{MI}⁷ B^b⁷ 2. E^b⁶ A^b_{MI}⁷ E^b⁶

(E^b⁶ C_{MI}⁷ B_{MI}⁷)

E^b⁷ B^b_{MI}⁷ E^b⁹ A^b_{MA}⁷ E^b⁷ A^b⁶ G⁷ G^b⁷ F⁷

(B^b_{MI}⁷ E^b⁷)

C_{MI}⁷ F⁷ B^b⁹ B^b⁹ B^b⁰ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ B^b⁷ E^b_{MA}⁷ F_{MI}⁷ B^b⁷

(B^b⁹ B^b⁹ C⁺³) (B⁹⁽¹¹⁾ B^b⁹ D⁷)

E^b_{MA}⁷ D⁺⁷ G_{MI}⁷ C⁹ F⁷ B⁹⁽¹¹⁾ B^b⁹_{SUS} B^b⁷⁽⁹⁾ 3 E^b⁶

III Wind

H. Arlen

F⁶ E_{MI}^{7(b5)} A⁷⁽⁰⁵⁾ D⁷ B_{MI}⁷ E^{b7}

A_{MI}⁷ D⁷ G_{MI}⁷⁽⁰⁵⁾ C⁷⁽⁰⁹⁾ 1. F⁶/_A A^{b7} G_{MI}⁷ C⁷

2. F⁶ G_{MI}⁷ G⁶ F_{MI}⁷ B_{MI}⁷

A⁷ E_{MI}⁷/_B C⁰ A⁷/_{C#} D⁷ 3 A_{MI}⁷/_E F⁰ D⁷/_{F#}

(A_{MI}⁷) (D¹³)

A⁷ E_{MI}⁷/_B C⁰ A⁷/_{C#} D⁷ G_{MI}^{7(b5)} C⁷

(A_{MI}⁷) (D⁷)

F⁶ E_{MI}⁷⁽⁰⁵⁾ A⁷⁽⁰⁵⁾ D⁷ B_{MI}⁷ E^{b7}

A_{MI}⁷ D⁷ G_{MI}^{7(b5)} C⁷⁽⁰⁹⁾ F⁶ B_{MI}⁷ E^{b7}

(F⁶ E⁷⁽⁰⁹⁾) (E^{b9} D_{MI}^{7(ADD11)})

F_{MI}⁷ E^{b7} F_{MI}⁷

(D^{b7(05)} C¹³) (B⁷ B^{b6}) (F⁶)

I Love You

C. Porter

G_{MI}⁷⁽⁵⁾ C⁷⁽⁹⁾ F_{MA}⁷ D⁷
 (F#^o)
 G_{MI}⁷ C⁷ 3 F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ D⁷
 G_{MI}⁷⁽⁵⁾ C⁷⁽⁹⁾ F_{MA}⁷ B_{MI}⁷ E⁷
 (B[#] E⁷)
 A_{MI}⁷ F[#]_{MI}⁷ B_{MI}⁷ E⁷ A_{MI}⁷ A⁶
 G_{MI}⁷ C⁷ 3 F_{MA}⁷
 (F_{MI}⁷ G_{MI}⁷) (A^b^o A_{MI}⁷)
 A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G⁷ G_{MI}⁷ C⁷
 (G_{MI}⁷) (C⁷)
 G_{MI}⁷⁽⁵⁾ C⁷⁽⁹⁾ A_{MI}⁷⁽⁵⁾ D⁷
 G_{MI}⁷ C⁷ F⁶ (A_{MI}⁷ D⁷)
 (G⁷)

I'm Afraid The Masquerade Is Over

R. Wrubel

Chords listed above the staves:

- E[♭] MA⁷
- D_MI⁷⁽⁵⁾ G⁷
- C_MI⁷ F⁹
- B[♭] M_I⁷ E[♭] 7
- A[♭] M_A⁷
- (A[#] D⁷)
- G_MI⁷ C⁷
- F[#] M_I⁷ B⁷
- F_MI⁷ B⁷
- E[♭] M_A⁷ C_MI⁷
- B[♭] M_I⁷ E⁷
- A[♭] M_A⁷
- D[♭] 7
- 1. G_MI⁷ C⁷
- F_MI⁷ B⁷
- (A[♭] M_I⁷ D⁷)
- 2. G_MI⁷ C⁷
- F_MI⁷ B⁷
- E[♭] 6
- G_MI⁷ G⁹
- (C⁷)
- F_MI⁷
- B⁷
- G_MI⁷ C⁷
- F_MI⁷ B⁷
- E[♭] M_A⁷
- A_MI⁷⁽⁵⁾ D⁷
- G_MI⁷ C⁷
- F⁷
- F_MI⁷ B⁷
- E[♭] M_A⁷
- D_MI⁷⁽⁵⁾ G⁷
- C_MI⁷ F⁹
- B[♭] M_I⁷ E[♭] 7
- A[♭] M_A⁷
- G_MI⁷ C⁷
- (A[#] D⁷)
- F[#] M_I⁷ B⁷
- F_MI⁷ B⁷
- E[♭] M_A⁷ C_MI⁷
- B[♭] M_I⁷ E⁷
- A[♭] M_A⁷
- (F⁷)
- D⁷
- G_MI⁷ C⁷
- F_MI⁷ B⁷
- E[♭] 6
- (C⁷ F_MI⁷ B⁷)

I'm Beginning To See The Light

D. Ellington

B^b7 E^b7 A^b6 F⁷ B^b7 E^b7
 (A^b6 D^b7) (A^b6) (A^b6 B^b_{M1}7 E^b7)
 B_{M1}7 E⁷ B^b7 E^b7 A^b7 G^b7 F⁷ B^b7 E^b7
 (A^b6 D^b7) (C_{M1}7⁰⁵ F⁷) (B^b9 B^b_{M1}7 E^b7)

1. A^b6 F⁷ | 2. A^b6 C⁷
 (A^b6 B^b_{M1}7 E^b7) B^b7
 3. B^b_{M1}7 E⁷ B^b_{M1}7 E^b7 B^b7 E^b7 A^b6 F⁷
 (A^b6 D^b7) (A^b6)
 B^b7 E^b7 B_{M1}7 E⁷ B^b7 E^b7 E^b7
 (A^b6 B^b_{M1}7 E^b7) (A^b6 D^b7)
 A^b7 G^b7 F⁷ B^b7 E^b7 A^b6
 (C_{M1}7⁰⁵ F⁷) (B^b9 B^b_{M1}7 E^b7)

Imagination

Van Heusen

E^b_{MA7} E^0 F_{MI7} G^b_0 E^b/G $D^b_{13(\#10)}$

I Mean You

T. Monk - C. Hawkins

Theme

I'm Old Fashioned

J. Kern

F⁶ D_{M1}⁷ G_{M1}⁷ C⁷ F_{M1}⁷ D_{M1}⁷ G_{M1}⁷ C⁷

(A_{M1}⁷ D⁷) E_{M1}⁷⁽⁵⁾ A⁷

F_{M1}⁷ (F_{SUS}) (B¹_{M1}⁷) (E¹_{M1}⁷⁽⁵⁾)

D_{M1}⁷ G⁷ D_{M1}⁷ G⁷

G_{M1}⁷ D⁷⁽¹¹⁾ C^{9sus} C⁷

(D_{M1}⁷ G⁷) B_{M1}⁷⁽⁵⁾ E⁷

(B¹_{M1}⁷ /C) (B¹_{M1}⁷)

A_{M1}⁷ B_{M1}⁷ C^{#M1}⁷ D_{M1}⁷ C^{#7} F^{#M1}⁷ G_{M1}⁷ C⁷

F⁶ D_{M1}⁷ G_{M1}⁷ C⁷ F_{M1}⁷ D_{M1}⁷ G_{M1}⁷ C⁷

(A_{M1}⁷ D⁷) C_{M1}⁷ F⁷ B¹_{M1}⁷ E⁷ A_{M1}⁷ D_{M1}⁷ D_{M1}⁷/C B_{M1}⁷⁽⁵⁾ B¹_{M1}⁶

A_{M1}⁷ A⁷ G_{M1}⁷ C⁷ F⁶ (D_{M1}⁷) G_{M1}⁷ C⁷

(G¹_{M1}⁷⁽⁵⁾)

I'm Just Lucky So And So

D. Ellington

B[♭]₆ E[♭]₇ B[♭]₆ G_{M7} F_{M7} B[♭]₇

E[♭]₇ C⁷ F⁷ 1. B[♭]₆ G⁷ C_{M7} F⁷ 2. B[♭]₆ E[♭]₇ B[♭]₆

(D⁷ D⁹)

E[♭]₁₃ B[♭]_{M7} E[♭]₁₃ B[♭]_{M7} A_{M7(9)} D⁷

G_{M7} C⁷ C_{M7} F⁷ B[♭]₆ E[♭]₇

B[♭]₆ G_{M7} G⁹ F_{M7} B[♭]₇ E[♭]₇ C⁷ F⁷ B[♭]₆

(D⁷ D⁹)

Impressions

J. Coltrane

D_{M7}

E[♭]₉

D₉

In Love In Vain

J. Kern

E^b₆ C_{M1}⁷ F_{M1}⁷ B^b₇ G_{M1}⁷ C_{M1}⁷ F_{M1}⁷ B^b₇
 (C⁷)

E^b_{M1}⁷ C⁷ F_{M1}⁷ B^b₇ G_{M1}⁷⁽⁸⁵⁾ C⁷

F_{M1}⁷ F_{M1}<sup>7/E^b D_{M1}⁷⁽⁸⁵⁾ G⁷ C_{M1}^{7(ADD11)} C_{M1}⁷
 (G⁷)</sup>

F⁹_{SUS} F⁹ F_{M1}⁷ B⁹⁽⁸¹⁰⁾ B^b₇
 (C_{M1}⁷) (F²)

A_{M1}⁷⁽⁸⁵⁾ A^b_{M1}⁷ G_{M1}⁷ G^b_D F_{M1}⁷ B^b₇

E^b_{M1}⁷ C⁷ F_{M1}⁷ B^b₇ B^b_{M1}⁷ E^b₇

A^b_{M1}⁷ A_{M1}⁷⁽⁸⁵⁾ D^{7(b9)} G_{M1}⁷ C⁷
 (G_{M1}⁷⁽⁸⁵⁾ C⁷)

F_{M1}⁷ B^b₇ E^b₆
 (E^b₆/G C⁷) (F_{M1}⁷ B^b₇)

I'm Getting Sentimental Over You

G. Bassman

F_{MA}⁷ B_{MI}⁷ E⁷ A_{MI}⁷⁽⁵⁾ D⁷

(E⁷) (E^{b7})

G⁹ 1. G_{MI}⁷ C⁷ F⁶ D⁷ G_(MD)⁷ C⁹

2. C₊₇₍₉₎ F⁶₉ B_{MI}⁷⁽⁵⁾ E⁷

A_{MI}⁷ A_{MI}⁷ C_{MI}⁷ F⁷ B_{MI}⁷ E⁷

B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾ A_{MI}⁷ D⁷ G_{MI}⁷ C⁷

F_{MA}⁷ B_{MI}⁷ E⁷ A_{MI}⁷⁽⁵⁾ D⁷

(E⁷) (E^{b7})

G⁹ G_{MI}⁷ C⁷ F⁷ E^{b7} D⁷

G⁹ C₊₇₍₉₎ F⁶₉

I'm In The Mood For Love

Mc Hugh

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ D_{MI}⁷ D^{b7(5)} C_{MA}⁷ D_{MI}⁷
 (F⁷)
 E_{MI}⁷ E^b D_{MI} D_{MI}^(MA7) 1. D_{MI}⁷ G⁷⁽⁹⁾ C_{MA}⁷ A⁷ D_{MI}⁷ G⁷
 (F^b) (E_{MI}⁷ E^b D_{MI}⁷ D^{b7})
 2. D_{MI}⁷ G⁷ C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ E_{MI}⁷ A⁷
 D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}⁷ F^{#MI7(5)} B⁷⁽⁹⁾
 E_{MI}⁷ A_{MI}⁷⁽⁵⁾ D⁷ D_{MI}⁷ G⁷
 C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ D_{MI}⁷ D^{b7(5)} C_{MA}⁷ D_{MI}⁷
 E_{MI}⁷ E^b D_{MI} D_{MI}^(MA7) D_{MI}⁷ G⁷ C⁶ (G+⁷)

In A Mellow Tone

D. Ellington

B^b7 E^b7 A^b6 E^bMI⁷

A^b7 D^bMA⁷ 1. D^b6 Db^bMA⁷ G^b7 A^bMA⁷ G^b7 F⁷
 (Db^bMI⁷) G^b7
 B^b7 E^b7 F⁷ 2. D^b7 D⁹
 (FMI⁷) (B^b7)
 A^b6/E^b F⁷ B^b7 E^b7 A^b6 (G⁷ G^b7 F⁷)
 (A^bE^b CMI⁷)

Indian Summer

U. Herbert

5/4 2. GMA⁷ D+⁷ GMA⁷ D+⁷ GMA⁷ C⁹⁽⁴¹⁰⁾

GMA⁷ D+⁷ GMA⁷ D+⁷ GMA⁷ C⁹⁽⁴¹⁰⁾
 G/B B⁹ A_M⁷ 1. (A_M⁷) D¹³ (F[#]MI⁷⁰⁵) B⁷
 E_M⁷ A¹³ A⁹ D¹³
 2. A_M⁷ D⁷ GMA⁷ F[#]9 B⁷ E_M⁷ B^bMI⁷ E^b7
 B^bMI⁷ E^b7 GMA⁷ E^b7 A_M⁷ D⁷ G⁶

In A Sentimental Mood

D. Ellington

D_{M1} D_{M1}^(MA7) D_{M1}⁷ D^{7(#9)} G_{M1} G_{M1}^(MA7)
 (B[#] B^{b7}) (F_{MA}/A A^{b9}) (G_{M1}⁷ D^{7/F#})
 G_{M1}⁷ A⁷ D_{M1}⁷ D⁷ G_{M1}⁷ C⁷ 1. F_{MA}⁷ A⁷
 (G_{M1}⁷/F E[#] A⁷) (A_{M1}⁷ D⁷)
 2. F⁶ E^b_{M1}⁷ A^{b7} D^b_{MA}⁷ B^b_{M1}⁷ E^b_{M1}⁷ A^{b7} D^{b6} B^{b7} E^{b7} A^{b7}
 (F_{M1}⁷ E⁷) (A_{M1}⁷ D_{M1}⁷)
 D^b_{MA}⁷ B^b_{M1}⁷ E^b_{M1}⁷ A^{b7} G⁷_{M1}
 D_{M1} D_{M1}^(MA7) D_{M1}⁷ D^{7(#9)} G_{M1} G_{M1}^(MA7) G_{M1}⁷ A⁷
 (B[#] B^{b7}) (F_{MA}/A A^{b9}) (G_{M1}⁷ D^{7/F#}) (G_{M1}⁷/F E[#] A⁷)
 D_{M1}⁷ D⁷ G_{M1}⁷ C⁷ F⁶
 (A_{M1}⁷ D⁷)

I Never Knew

T. Fiorito

$A^b_{MA}^7 \quad D^b_{MI}^6 \quad A^b_{MA}^7 \quad D^b_{MI}^6 \quad C_{MI}^7 \quad F^7 \quad B^b_{MI}^7 \quad E^b_7$

In The Sign Of Libra

D. Gogkovich

$\% \quad D_{MI}^9 \quad A_+^{7(09)} \quad D_{MI}^9 \quad B_{MI}^{7(05)} \quad B^b_{13(05)} \quad A_+^{7(09)}$

D. S. al CODA

In Walked Bud

T. Monk

F_{MI} F_{MI}(MA7) F_{MI}⁷ B⁷ E⁷

A^b_{MA7} F⁷ B^b_{MI7} E^b⁷ A^b⁶ 1. G_{MI7(95)} C⁷ 2. A^b⁶

F_{MI}⁷ D^b⁷

F_{MI}⁷ D^b⁷ (C⁷⁽⁹⁹⁾)

F_{MI} F_{MI}(MA7) F_{MI}⁷ B⁷ E⁷

A^b_{MA7} F⁷ B^b_{MI7} E^b⁷ A^b⁶ (C⁷)

Indiana

J. F. Hanley

F_{MA7} E^b⁷ D⁷ G⁷

C F⁵ G⁰ A⁰ B^b⁶ B⁰

(G_{MI7}) (B^b⁶)

F D⁷ G⁷ G¹³ G_{MA}⁷ C

(F E^b9#10)

F_{MA}⁷ E^b⁷ D⁷ G⁷ EM⁷

A⁷ D_{MI}⁷ B^b_{MI}⁷ F_{MA}⁷ E_{MI}⁷⁽⁵⁾ A⁷

(D_{MI}⁷ F⁷/C) (B^b_{MI}⁷ E^b)

D_{MI}⁷ B⁰ F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ F⁶

(D_{MI}⁷ /C) (B_{MI}⁷⁽⁵⁾ B^b⁷⁽⁵⁾) (A_{MI}⁷ D⁷)

In Your Own Sweet Way

D. Brubeck

A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{MI}⁷ C_{MI}⁷ F⁷ B^b⁶ E^b_{MA}⁷

A^b_{MI}⁷ D^b⁷ G^b_{MA}⁷ B_{MA}⁷ C_{MI}⁷⁽⁵⁾ F⁷⁽⁹⁾ 1. B^b_{MA}⁷⁽⁵⁾ 2. B^b_{MA}⁷⁽⁵⁾

E_{MI}⁷⁽⁵⁾ A⁷⁽⁹⁾ D_{MA}⁷ E_{MI}⁷ A⁷ D_{MA}⁷ D_{MI}⁷ G⁷ C_{MI}⁷

E^b_{MI}⁷ A^b⁷ G⁷ A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{MI}⁷ C_{MI}⁷ F⁷ B^b⁶ E^b_{MA}⁷

A^b_{MI}⁷ D^b⁷ G^b_{MA}⁷ B_{MA}⁷ C_{MI}⁷⁽⁵⁾ F⁷⁽⁹⁾ B^b_{MA}⁷⁽⁵⁾

I Only Have Eyes For You

H. Warren

D_m7 B₇/D G⁷ 3 D_m7 B₇/D
 (D_m7 E⁷) (D_m7 G⁷) (E_m7 A⁷)

G⁷ 3 C_m7 3 1. C_m7 F⁷ E_m7 A⁹ E_b_m7 A⁹
 (D_m7 G⁷) (C_m7 D_m6) (E_m7 F⁷)

2. C_m7 E⁷⁽⁹⁾ A⁷ E⁹ D_m7 G⁷ E_m7
 (E_m7 B⁹) A⁷⁽⁹⁾ D_m7⁷⁽⁹⁾ G⁷ E_m7 A⁹

(E_m7 A⁷)

D_m7 B₇/D G⁷ 3 D_m7 B₇/D G⁷ 3
 (D_m7 E⁷) (D_m7 G⁷) (E_m7 A⁷) (D_m7 G⁷)

C_m7 3 D_m6 D⁷ C/E B⁷⁹⁽⁸¹¹⁾ A⁹ A⁷⁽⁹⁾

D_m7 3 D_m7⁷⁽⁹⁾ G⁷⁽⁹⁾ C⁶

In The Chapel In The Moonlight

B. Hill

B♭ MA⁷ CMI⁷ DMI⁷ E♭ 7(#10) DMI⁷ E♭ 7(#10)

DMI⁷ G⁷ C⁹ 1. CMI⁷ F⁷ DMI⁷ D♭⁷ CMI⁷ F⁷

2. CMI⁷ F⁷ B♭⁶ E♭ MI⁶ B♭⁶ CMI⁷ F⁷ B♭ MA⁷ GMI⁷ FMI⁶ B♭⁷

E♭ MA⁷ E♭ MI⁶ B♭ MA⁷ D7(#9) GMI⁷ C⁷

CMI⁷ F⁷ B♭ MA⁷ CMI⁷ DMI⁷ E♭ 7(#10) DMI⁷ E♭ 7(#10)

DMI⁷ G⁷ C⁹ CMI⁷ F⁷ B♭⁶

Israel

J. Carisi

D_MI^(ADD9) D_MI+^(ADD9) D_MI^{6/9} D^{7(#9)}

G_MI⁷ D_MI⁷ (A^{7#9}/E) (D_MI⁷/F)

Dsus/A Gsus/D Csus/G A⁷ D_MI⁷ B_MI^{7(#5)} E_MI^{7(#5)} A⁷ D_MI^A

3 3 (E⁷)

I Remember Clifford

B. Golson

B^b_{MA}7 C⁷ B⁷ B^b₇ A⁷⁽⁹⁾ A⁷/C[#]

D_{MI}7 C_{MI}7 B^b_{MI}7 A^b_{MI}7 G_{MI}7 C^{7sus} C⁷⁽⁹⁾

F_{MA}7 A⁷ B^b_{MA}7 B⁰ C⁷ C^{#D} A⁷ D_{MI}7 /C

1. B_{MI}7(5) E⁷⁽⁹⁾ A_{MI}7 /G F[#]_{MI}7(5) B⁷⁽⁹⁾ G_{MI}7 C⁷⁽⁹⁾

2. B_{MI}7(5) E⁷⁽⁹⁾ A_{MI}7(5) D⁷⁽⁹⁾ G_{MI}7 C⁺⁷ C^{7/B} A_{MI}7 B^b_{MA}7

B_{MI}7(5) E⁷⁽⁹⁾ A_{MI}7 D⁷⁽⁹⁾ G_{MI}7 C⁺⁷⁽⁹⁾ F_{MA}7

E_{MI}7(5) A⁷⁽⁹⁾ D_{MI}7 /C B_{MI}7(5) E⁷⁽⁹⁾ A_{MI}7 D⁷ G_{MI}7 C⁷

F_{MA}7 A⁷ B^b_{MA}7 B⁰ C⁷ C^{#D} A⁷ D_{MI}7 /C

B_{MI}7(5) E⁷⁽⁹⁾ A_{MI}7(5) D⁷⁽⁹⁾ G_{MI}7 C⁺⁷ F⁶

I Remember You

U. Schertzinger

F_{MA}⁷ B_{MI}⁷ E⁷ F_{MA}⁷ C_{MI}⁷ F⁷

B_{MA}⁷ B_{MI}⁷ E⁷ 1. A_{MI}⁷ D⁷ G_{MI}⁷ C⁷

2. F_{MA}⁷ C_{MI}⁷ B⁷ B_{MA}⁷ E_{MI}⁷ A⁷

D_{MA}⁷ E_{MI}⁷ A⁷ D_{MA}⁷ D_{MI}⁷ G⁷

C⁷ G_{MI}⁷ C⁷ F_{MA}⁷ B_{MI}⁷ E⁷

F_{MA}⁷ A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{MI}⁷ B_{MI}⁷ Eb⁷

F_{MA}⁷ G⁷⁽⁵⁾ A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F⁶ (D_{MI}⁷, G_{MI}⁷, C⁷)

I Should Care

P. Weston

D_MI⁷ G⁷ C_MA⁷ A⁷ D_MI⁷ G⁷ C_MA⁷
 (F#[#] B⁷) (E_MI⁷ A⁷) 3
 E_MI⁷⁽⁵⁾ A⁷ D_MI⁷ 3 F_MI⁷ B^{b7}

C_MA⁷ B_MI⁷⁽⁵⁾ E⁷ A_MI⁷ C⁷ F_MA⁷
 3 3 (G_MI⁷ C⁷)
 D_MI^{7(b5)} E⁷ A_MI⁷ D⁷ 3 G^{7sus} G⁷
 3 3

2. A_MI⁷ 3 G_MI⁷ C⁷ F_MA⁷ B⁹ E⁷ A_MI⁷ A_MI^{7/G} D/F# G^{7(B)} F
 (C_MA⁷) (G/B E⁷⁽⁹⁾)
 A_MI^{7/E} E^{b9} D_MI⁷ G⁷ C⁶ (F⁷ E_MI⁷ A⁷)

Isn't It Romantic

R. Rodgers

(B^b7) E^b6 C_{M1}7 F_{M1}7 B^b7 E^b_{M1}7 E⁰
 F_{M1}7 B^b7 E^b_{6/G} C⁷ F_{M1}7 B^b7 E^b_{M1}7 C_{M1}7

I Thought About You

Uan Heusen

The musical score consists of six staves of music. The first five staves are in common time (indicated by a 'C') and the last staff is in 3/4 time (indicated by a '3'). The music is arranged for a vocal part and a piano or guitar part. The vocal part includes lyrics: "I Thought About You", "Uan Heusen", "Fm7", "E7", "E9", "D709", "G7", "Dm7", "G7", "Gm7", "E13", "D13", "C13", "A709", "Dm7", "D7", "Cm7", "F7", "1. BbM7", "(Em709 A7)", "(B7)", "Gm7", "Gm7/F", "(Em709 A7)", "E9", "Bm7", "Am7", "Dm7", "Cm7", "Fm7", "E7", "Bm709", "E7", "Bm709", "E7", "Am7", "D7", "Cm7", "C709", "2. BbM7", "Bm7", "E7", "Fm7", "Dm7", "Bm709", "E709", "Am7", "D7", "Gm7", "C709", "(F#)", "Bm709", "E709", "Am7", "D7", "Gm7", "C709", "(Gm7)", "(C9sus", "C1309)", "(Gm7)", "(Gm7)

1. B_m⁷ E_b⁷ A_m⁷ B_b⁷ G⁷ C_m⁷ G_b⁷ B_b⁷ M_m⁷ E_b⁷

(A₁₀₀)

2. A_b⁷ C₇₀₉ F_m⁷ F_m⁷/E D_{M105} G⁷ C_m⁷ C_m⁷/B_b A_{M105} A_b⁷

G_b⁷ G_b⁷ F_m⁷ B_b⁷ E_b⁶ A_b⁷ M_b⁶ E_b⁶ (B_b⁷ sus)

It Ain't Necessarily So

G. Gershwin

Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷ Theme



Intro

I Surrender, Dear

H. Barris

Intro C_{MA}⁷ A_{MI}⁷ D⁹ D_{MI}⁷ G⁷ E_{MI}⁷ A⁷⁽⁹⁾

Theme
D_{MI}⁷ E_{MI}⁷⁽⁵⁾ A⁷⁽⁹⁾ D_{MI}⁷ /C B⁹ E⁷

A_{MI}⁷ /G F[#] B⁹ F_{MI}⁷ E_{MI}⁷ A_{MI}⁷ D⁹ 1. D_{MI}⁷ G⁷ E_{MI}⁷ A⁷

2. D_{MI}⁷ G⁷ C_{MA}⁷ F⁷⁽¹⁰⁾ E⁷ A_{MI}⁶ (F[#] B⁹)

B⁹/F E⁷ A_{MI}⁶ F⁷⁽¹⁰⁾ E⁷ A_{MI}⁷

D⁷ D_{MI}⁷ B⁷ A⁷ D_{MI}⁷ E_{MI}⁷⁽⁵⁾ A⁷⁽⁹⁾

D_{MI}⁷ /C B⁹ E⁷ A_{MI}⁷ /G F[#] B⁹ F_{MI}⁷ E_{MI}⁷ A_{MI}⁷

D⁹ D_{MI}⁷ G⁷ C_{MA}⁷ (B⁷ A⁷)

It Could Happen To You

Van Heusen

Chords indicated in the score:

- Top staff: $E^b_{MA}^7$, $G_{MI}^7(5)$, C^7 , F_{MI}^7 , $A_{MI}^7(5)$, D^7 , E^b^7 , $A^b_{MA}^7$, $(B^b_{MI}^7 E^b^7)$
- Second staff: $D^7(5)$, C^7 , $1. F_{MI}^7$, B^b^7 , $E^b_{MA}^7$, $D_{MI}^7(5)$, G^7 , (F_{MI}^7/E^b) , (D_{MI}^7) , (G^7)
- Third staff: C_{MI}^7 , F^7 , F_{MI}^7 , G_{MI}^7 , $A^b_{MA}^7$, B^b^7 , $2. F_{MI}^7$, B^b^7 , $(F_{MI}^7 G_{MI}^7)$, $(A^b_{MI}^7 D^7)$
- Bottom staff: F^7 , D^7 , D^b^7 , C^7 , F_{MI}^7 , G_{MI}^7 , $A^b_{MI}^7$, B^b^7 , E^b_6

It Don't Mean A Thing

D. Ellington

Chords indicated in the score:

- Top staff: G_{MI}^7 , E^b^7 , D^7 , G_{MI}^7 , C^7 , F^9_{sus} , $C^{\#}o$
- Second staff: B^b_6 , $1. D^7$, $2. B^b_6$, F_{MI}^7 , B^b^7 , $E^b_{MA}^7$, $(A^b D^7)$
- Third staff: C^7 , F^7 , F^9 , D^7 , G_{MI}^7 , E^b^7 , D^7
- Bottom staff: G_{MI}^7 , C^7 , F^9_{sus} , $C^{\#}o$, B^b_6 , $B^b_6 (D^7)$

It Never Entered My Mind

R. Rodgers

F_{MA}⁷ A_{MI}⁷ G_{MI}⁷ B[♭]_o F⁶/A A[♭]₇ G_{MI}⁷ G[♭]₇
 F⁶ G_{MI}⁷ F⁶/A A[♭]₇ 1. G⁷ G_{MI}⁷ G[♭]₇
 (D⁷) (C⁷)
 2. G⁷ G_{MI}⁷ F⁷ B[♭]_{MA}⁷ B[♭]_{MI}⁷
 (B⁷)
 F⁶/A G_{MI}⁷⁽⁵⁾ F⁶/C C⁷/B[♭] F_{MA}⁷/A A[♭]_o
 G_{MI}⁷ G[♭]₇₍₅₎ F_{MA}⁷ A_{MI}⁷ G_{MI}⁷ B[♭]_o
 (C⁷)
 F⁶/A A[♭]₇ G_{MI}⁷ G⁷ F⁶ G_{MI}⁷ A_{MI}⁷⁽⁵⁾ D⁷
 (D⁷) (C⁷)
 G_{MI}⁷ B⁹ B[♭]_o F_{MA}⁷/A A[♭]_o G_{MI}⁷ G⁷ F⁶
 (C⁷)

It's A Blue World

B. Wright - C. Forrest

Musical score for "It's A Blue World" featuring four staves of music. The chords are labeled above each staff:

- Staff 1: G⁹, C¹³, C+⁷, F_{MA}⁹, C_{MI}⁹
- Staff 2: F¹³, F+⁷, B_{MA}⁹, B_{MA}⁹, E⁷
- Staff 3: F⁷, A_{MI}⁷, D⁹, G_{MI}⁷, D⁹(#10) C⁷, D⁷
- Staff 4: B_{MA}⁹, E⁷, A_{MI}⁷, (B_{MI}⁷), (E⁹), F⁶, (A_{MI}⁷), D⁷⁽⁹⁾
- Staff 5: G⁹, G_{MI}⁹, C¹³⁽⁹⁾, F⁶, (A_{MI}⁷), D⁷⁾

Inchworm

F. Loesser

Musical score for "Inchworm" featuring three staves of music. The chords are labeled below each staff:

- Staff 1: F, E⁷, F, E⁷, F, F⁷, B_{MA}⁷, B_{MI}⁶
- Staff 2: F, G⁷, C⁷, F, E⁷, F, E⁷
- Staff 3: F, F⁷, B_{MA}⁷, B_{MI}⁶, F⁶, C⁷⁽⁹⁾, F, F¹³, E¹³

FOR SOLOS -----

It Might As Well Be Spring

R. Rodgers

B^b MA⁷ F⁹ sus B^b MA⁷ F⁹ sus B^b MA⁷ G_{MI}⁷ F_{MI}⁷ B^b⁷

E^b MA⁷ F⁷⁽⁹⁾ B^b/D G_{MI}⁷ 1. C_{MI}⁷ F⁷ /E^b D_{MI}⁷ G⁷ C_{MI}⁷ F⁷

2. C_{MI}⁷ F⁷ B^b⁶ F_{MI}⁷ B^b⁷ E^b⁶ C_{MI}⁷ F_{MI}⁷ B^b⁷

F_{MI}⁷ B^b⁷ E^b MA⁷ D⁹ G⁷ C_{MI}⁷ /B^b A_{MI}⁷⁽⁵⁾ D⁷

G_{MI}⁷ C⁷ C_{MI}⁷ F⁷ B^b MA⁷ F⁹ sus B^b MA⁷ F⁹ sus

B^b MA⁷ G_{MI}⁷ F_{MI}⁷ B^b⁷ E^b MA⁷ F⁷ /E^b B^b/D G_{MI}⁷

C_{MI}⁷ /B^b A_{MI}⁷⁽⁵⁾ D⁷ G⁷ C⁷

(C_{MI}⁷ F⁷ /E^b) (D¹³ D⁺⁷ G⁷ G⁹)

C_{MI}⁷ F⁷ B^b MA⁷ G_{MI}⁷ E_{MI}⁷⁽⁵⁾ E^b MI⁶

(F⁷) (B^b⁶) (C⁷) (C⁷)

D_{MI}⁷ G_{MI}⁷ C_{MI}⁷ F⁷⁽⁹⁾ B^b⁶ (G_{MI}⁷ C_{MI}⁷ F⁷)

(B^b/F))

It's All Right With Me

C. Porter

% C_MI⁷ D^b7(5) C_MI⁷ D^b7(5)

C_MI⁷ F_MI⁷ A_MI⁷⁽⁵⁾

(C_MI⁷) (G^b/D) (C_MI⁷/E^b) (C^b/E) (F_MI⁷) (C^b/G) (F_MI⁷/A^b)

D7(9) G_MI⁷⁽⁵⁾ C^b 1. F⁷ F^b/E^b

(C_MI⁷) (F⁷)

DMI⁷⁽⁵⁾ G⁷ 2. F⁷ B^b7 E^b6

(G_MI⁷⁽⁵⁾) (C⁷⁽⁹⁾) (F⁷) (F⁷) (F_MI⁷⁽⁵⁾)

F^b/E^b E^b_{MA}7 G⁹/E^b F[#]9/E^b

(B^b7(9)) (G_MI⁷⁽⁵⁾) (C⁷⁽⁹⁾) (F⁷)

F[#]9/E^b F⁹/E^b E^b_{MA}7 D_MI⁷⁽⁵⁾ G⁷⁽⁹⁾

(F⁷) (F_MI⁷⁽⁵⁾) (B^b7) (E^b_{MA}7) (A^b_{MA}7) (D_MI⁷⁽⁵⁾) (G⁷) al CODA

Ø F⁹ B^b7 E^b_{MA}7 B^b_{MI}7 E^b7

CODA | (A⁷⁽⁹⁾)

A^b_{MA}7 A^b_{MA}7/G A^b7/G^b F⁷ B^b9sus B^b7 E^b6

(D^b9))

I've Got The World On A String

H. Arlen

F⁶ E^{b7} D⁷ G_{M1}⁷ A⁷ D_{M1}⁷ B^{b7} A_{M1}⁷ D⁷⁽⁹⁾

(G_{M1}⁷) C⁷ (F_{M1}⁷ B^{b9}) (A^b_{M1}⁷)

G_{M1}⁷ D⁷ G_{M1}⁷ C⁷ C^{7/B^b} 1. A⁷ D⁷ G⁷ C⁷

2. F⁶ E^{b9} F⁶ E_{M1}⁷ A⁺⁷ D¹³

(A¹³) (A⁺⁹)

D⁹ G¹³ G⁺⁹ G_{M1}⁷ C⁷

F⁶ E^{b7} D⁷ G_{M1}⁷ A⁷ D_{M1}⁷ B^{b7} A_{M1}⁷ D⁷⁽⁹⁾

(G_{M1}⁷) C⁷ (F_{M1}⁷ B^{b9}) (A^b_{M1}⁷)

G_{M1}⁷ D⁷ G_{M1}⁷ C⁷ F⁶ (D⁷ G_{M1}⁷ C⁷)

It's Always You

Van Heusen

A⁰ B♭_{M⁷} E♭⁷ C⁹ B⁰ B♭_{M⁷} E♭⁷ C⁹⁷(⁹⁵) F⁷
 B♭_{M⁷} E♭⁷ C⁹ F⁹ 1.B♭_{M⁷} E♭⁷ C⁹ F⁷ 2.B♭_{M⁷} E♭⁷ A♭⁶
 E♭_{M⁹} A♭⁷ E♭_{M⁹} A♭⁷ D♭_{M⁹} D⁹⁷(⁹⁵) D♭_{M⁹} F⁹ B♭⁹ F⁹ B♭⁹
 B♭_{M⁷} C⁹ B♭_{M⁹} B⁹ B♭_{M⁷} E♭⁷ C⁹ B⁰
 B♭_{M⁷} E♭⁷ C⁹⁷(⁹⁵) F⁷ B♭_{M⁷} E♭⁷ C⁹ F⁹ B♭_{M⁹} E♭⁷ A♭⁶

It's You Or No One

J. Styne

G⁹ > > > > C⁹ F⁹ D⁹ G⁹ C⁹
 (G⁹ C⁹) (A⁹ D⁹⁹)
 1.F⁹ B♭⁹ E♭⁹ A♭⁹ C⁹ (A⁹)
 (G⁹⁹)
 D⁹ G⁹ C⁹ A⁹ D⁹⁹ 2.C⁹ F⁹ B♭⁹ E⁹
 F⁹ A⁹ D⁹⁹ 2.C⁹ F⁹ B♭⁹ E⁹ F⁹ (A⁹ D⁹⁹)
 (G⁹ D⁹) (G⁹ C⁹ F⁹)

It's Only A Papermoon

H. Arlen

G_{MA}⁷ G[#]_B A_{MI}⁷ D⁷ A_{MI}⁷ D⁷⁽⁹⁾ G_{MA}⁷ G⁶

G_{MA}⁷ G⁷_B C⁶ C[#]_D 1. D^{9sus} D⁷ G⁶ D⁺⁷

(C⁶ A_{MI}⁷) (D⁷ B⁹ A_{MI}⁷ A⁺⁷)

2. D^{9sus} D⁷ G⁶ D⁹⁽⁹⁾ C⁶ C[#]_D G_{MA}⁷_D E⁷ E⁺⁷

(D⁷ B⁹ A_{MI}⁷ A⁺⁷)

A_{MI}⁷ D¹³⁽⁹⁾ G⁶ D⁹⁽⁹⁾ C⁶ C[#]_D G_{MA}⁷_D E_{MI}⁷

(G/D G /F[#])

B_{MI}⁷ E⁷ A_{MI}⁷ D⁹ G_{MA}⁷ G[#]_B A_{MI}⁷ D⁷

(E⁹⁽⁹⁾ E⁹) (A⁹ D⁺⁹)

A_{MI}⁷ D⁷⁽⁹⁾ G_{MA}⁷ G⁶ G_{MA}⁷ G⁷_B

C_{MA}⁷ C[#]_D D^{9sus} D⁷ G⁶

(C_{MA}⁷ A_{MI}⁷) (D⁷ B⁹ A_{MI}⁷ A⁺⁷)

I've Found A New Baby

S. Williams

D_MI⁷ A⁷ D_MI⁷ D⁷

G⁷ C⁷ 1. F⁶ A⁷ 2. F⁶

A⁷ D_MI⁷

G⁷ C⁷ A⁷

D_MI⁷ A⁷ D_MI⁷ D⁷ G⁷ C⁷ F⁶

I've Got A Crush On You

G. Gershwin

D_MI⁷ D^b o C_MI⁷ F¹³⁽⁹⁾ / E^b D_MI⁷ D^b o C_MI⁷ F¹³⁽⁹⁾

B^b M A⁷ G_MI⁷ C⁹ G_MI⁷ C⁹ C_MI⁷ F⁹ E^b o

D_MI⁷ D^b o C_MI⁷ F¹³⁽⁹⁾ / E^b D_MI⁷ D^b o C_MI⁷ A⁹ D⁷

G_MI⁷ C¹³ C[#] o D_MI⁷ G_MI⁷ C_MI⁷ F¹³⁽⁹⁾ B^b 6 (G⁷ C_MI⁷ F⁷)

I've Told Ev'ry Little Star

J. Kern

B^b₆ G_{M7} C_{M7} F⁷ A^b₇ G⁷ E^b_{M7} A^b₇

D_{M7} G_{M7} C_{M7} F⁷ | 1. B^b₆ G_{M7} C_{M7} F⁷ | 2. B^b₆

(G⁷)

F_{M7} D_{M7} G_{M7} C⁷ F_{M7} D_{M7} A^b_{M7} D^b₇

G_{M7} A^{7(B)} D_{M7} G_{M7} C⁷ C_{M7} F⁷

B^b₆ G_{M7} C_{M7} F⁷ A^b₇ G⁷ E^b_{M7} A^b₇

D_{M7} G_{M7} C_{M7} F⁷ B^b₆ (G_{M7} C_{M7} F⁷)

(G⁷)

I've Grown Accustomed To Her Face

F. Loewe

B^⁹_{sus} E[♭]_{MA}^⁷ A[♭]^{¹³} G_{MI}^⁷ C^{⁷(⁹)} F_{MI}^⁷ C^{⁷(⁹)} F_{MI}^⁷ B[♭]^⁷
 (G_{MI}^⁷ C_{MI}^⁷) (F_{MI}^⁷ B^{¹³(⁹)}) (B[♭]^⁹_{sus} B[♭]^{¹³})
 A_{MI}^{⁷(⁹)} D^⁷ G_{MI}^⁷ C^⁷ F_{MI}^⁷ C^{⁷(⁹)} F_{MI}^⁷ B[♭]^⁷
 (F_{MI}^⁷ G_{MI}^⁷) (A[♭]_{MA}^⁷ A^⁹ B[♭]^⁷)
 E[♭]_{MA}^⁷ A[♭]^{¹³} G_{MI}^⁷ C^{⁷(⁹)} F_{MI}^⁷ C^{⁷(⁹)} F_{MI}^⁷ B[♭]^⁷
 (G_{MI}^⁷ C_{MI}^⁷) (F_{MI}^⁷ B^{¹³(⁹)}) (B[♭]^⁹_{sus} B[♭]^{¹³})
 A[♭]_{MA}^⁷ A^⁹ D^⁷ G_{MI}^⁷ C^{⁺⁷} F_{MI}^⁷ B[♭]^⁷ G^{⁺⁷} C^{⁺⁷}
 (D^{¹³(⁹)} C^{⁺⁷} / B[♭])
 A_{MI}^{⁷(⁹)} A[♭]_{MI}^⁷ G_{MI}^⁷ C^⁷ F_{MI}^⁹ B[♭]^⁷ E[♭]^⁶ (B[♭]^⁷)
 (F^⁹ B[♭]^⁹_{sus})

I've Got You Under My Skin

C. Porter

F_{MI}^⁷ B[♭]^⁷ E[♭]_{MA}^⁹ C_{MI}^⁷ F_{MI}^⁷ F_{MI}^⁷
 (C⁷)
 B[♭]^⁷ E[♭]_{MA}^⁹ C_{MI}^⁷ F_{MI}^⁷ B[♭]^⁷
 (C⁷)
 G_{MI}^⁷ G^⁹ F_{MI}^⁷ B[♭]^⁹_{sus} B[♭]^⁷ E[♭]_{MA}^⁷ G_{MI}^⁷ C^⁷
 (E[♭]_{MA}^⁷ E^⁹) (C⁹)

F_{Mi}⁷ B[♭]⁷ E[♭]_{MA}⁷ E⁰

F_{Mi}⁷⁽⁵⁾ B⁷⁽⁹⁾ D/E[♭] E[♭]_{MA}⁷ (C⁷)

D_{Mi}⁷ G⁷ B/C C_{MA}⁷

F_{Mi}⁷ B[♭]⁷ E[♭]_{MA}⁷ G_{Mi}⁷⁽⁵⁾ C⁷⁽⁹⁾

F_{Mi}⁷ B^{9(#10)} B⁷ G_{Mi}⁷ C⁷⁽⁹⁾

(D⁷₁₃₍₁₀₎)

F_{Mi}⁷ B^{9(#10)} B⁷ A⁷₃ G_{Mi}⁷ G⁷ F_{Mi}⁷ B⁷

(F_{Mi}¹¹ F⁹/C B⁷)

A_{MI}⁷⁽⁵⁾ A⁷⁽⁹⁾₁₀ G_{Mi}⁷ C⁹

F_{Mi}⁷ B⁷ E[♭]_{MA}⁷ C_{MI}⁷ B⁷_{MI}⁷ A⁷⁽⁹⁾

A⁷_{MA}⁷ D⁷₉ G_{Mi}⁷ C⁷

(D⁷₁₃₍₁₀₎ C¹³)

F_{Mi}⁷ B⁷ E⁶

(F⁹) (B⁷₁₃ B⁷⁽⁹⁾)

I Want To Be Happy

U. Youmans

Music score for "I Want To Be Happy" by U. Youmans. The score consists of two staves of music.

Chords:

- Top staff: C_{MA}⁷, C[#]₉, D_{MI}⁷, G⁷
- Middle staff: D_{MI}⁷, G⁷, 1. C⁶ A_{MI}⁷ D_{MI}⁷, G⁷, 2. C⁶
- Bottom staff: G_{MI}⁷, C⁷⁽⁹⁾, F_{MA}⁷, B^{b7}, E_{MI}⁷
- Reprise staff: (F_{MI}⁷ B^{b7}) (C / B), C[#]₉, D_{MI}⁷
- Final staff: A⁷, D_{MI}⁷, G⁷, C_{MA}⁷, (E^b / B^b A⁷), G⁷, D_{MI}⁷, G⁷, C⁶ (A⁷ D_{MI}⁷ G⁷)

Lyrics:

Top staff: I want to be happy
Middle staff: I want to be happy
Bottom staff: I want to be happy
Reprise staff: I want to be happy
Final staff: I want to be happy

I Want A Little Girl

Moll

Music score for "I Want A Little Girl" in Moll (G minor). The score consists of two staves of music.

Chords:

- Top staff: F⁷, C_{MI}⁷, F⁷, B^{b9}, E^{b7}
- Middle staff: F⁷, E^{b7}, D⁷, 1. G⁷, C⁷, B^{b7}, A⁷, D⁷, G⁷, C⁷
- Bottom staff: (A⁷ D⁷), 2. G⁷, C⁷, F⁶, B^{b7}, F⁶, F⁷, C_{MI}⁷, F⁷, (F⁶ D_{MI}⁷ B^{b7}), (C_{MI}⁷), (F⁷)

Lyrics:

Top staff: I want a little girl
Middle staff: I want a little girl
Bottom staff: I want a little girl

Piano score showing a sequence of chords:

- B^b
- G⁷
- F⁷
- B^{b6}
- D⁷
- E⁷
- D⁷
- G⁷
- G_M⁷
- C⁷
- F⁷
- G_M⁷
- F⁷
- B^{b9}
- E⁷
- F⁷
- E⁷
- D⁷
- (A⁷)
- (D⁷)
- G⁷
- C⁷
- F

I Wish I Were In Love Again

R. Rodgers

Piano score showing a sequence of chords:

- G_M⁷
- C⁷
- G_M⁷
- C⁷
- 1. B_M⁷ B⁹ A_M⁷ D⁷
- (D) (A⁷) (D⁷)
- 2. B_M⁷ A_M⁷ G⁷ D_M⁷ G⁷ C^{#M7(5)} C⁹ G^{6/B} B⁹ A_M⁷ D⁷
- G⁶ C_M⁷ F^{#M7(5)} F⁷ E_M⁷ E⁺⁷⁽⁹⁾ E_M⁷ A⁷
- (B⁷)
- D⁷ A^{b7} G_M⁷ C⁷ G_M⁷
- C⁷ G_M⁷ A_M⁷ B_M⁷ E_M⁷ A_M⁷⁽⁵⁾ D⁷ G⁶
- (.)

I Wished On The Moon

R. Rainger

Music for 'I Wished On The Moon' by R. Rainger. The score consists of two staves of music. Chords are labeled above the notes. The first staff starts with $C_{MI}^{7(5)}$, followed by F^7 , $B^b_{MA}^7$, E^b^7 , D_{MI}^7 , G^7 , and $C_{MI}^{7(5)}$. The second staff starts with F^7 , followed by B^b^0 , $B^b_{MA}^7$, $A_{MI}^{7(5)}$, D^7 , G^7 , C^7 , F^7 , and B^b^7 . The vocal line includes lyrics: 1. $E^b_{MA}^7$, A^b^7 , C_{MI}^7 , F^7 , D_{MI}^7 , G^7 ; 2. $E^b_{MA}^7$, A^b^7 , $C_{MI}^{7(5)}$, F^7 , B^b^6 , and a parenthetical $(B^b_{MI}^6)$.

Jeepers Creepers

H. Waren

Music for 'Jeepers Creepers' by H. Waren. The score consists of four staves of music. Chords are labeled below the notes. The first staff starts with $B_{MI}^{7(5)}$, $B^b_{MI}^6$, A_{MI}^7 , A^b^0 , G_{MI}^7 , C^7 , F^6 , D_{MI}^7 , $B_{MI}^{7(5)}$, and $B^b_{MI}^6$. The second staff starts with (B^b^0) , A_{MI}^7 , A^b^0 , G_{MI}^7 , C^7 , and a repeat sign with $1.2.$ The third staff starts with F^6 , C_{MI}^7 , $F^{7(9)}$, $B^b_{MA}^7$, $G^{7(9)}$, C_{MI}^7 , and $F^{7(9)}$. The fourth staff starts with $B^b_{MA}^7$, D_{MI}^7 , $G^{7(9)}$, C_{MA}^7 , $A^{7(9)}$, D_{MI}^7 , G^7 , G_{MI}^7 , and C^7 . The fifth staff starts with $B_{MI}^{7(5)}$, $B^b_{MI}^6$, A_{MI}^7 , A^b^0 , G_{MI}^7 , C^7 , F^6 , D_{MI}^7 , $B_{MI}^{7(5)}$, and $B^b_{MI}^6$. The sixth staff starts with (B^b^0) , $A_{MI}^{7(5)}$, D^7 , G_{MI}^7 , C^7 , F^6 , D^7 , G_{MI}^7 , C^7 , F^6 , and a parenthetical $(D^{7(9)})$. The seventh staff starts with (G^7) .

Jersey Bounce

Plater - Wright
Johnson - Bradshaw

The musical score consists of two staves of sheet music. The top staff begins with a measure labeled C_{MA}⁷, followed by D⁷. The bottom staff begins with G⁷, followed by (D_{MI}⁷) and (G⁷). A bracketed section follows, containing t. E_{MI}⁷, E⁹, D_{MI}⁷, and G⁷. The next section starts with 2. C⁶, followed by A^{b7}, C⁶, G_{MI}⁹, C¹³, F_{MI}⁹, B^{b13}, E^{b MI}⁹, A^{b13}, D_{MI}⁷, and G⁺⁷. The bottom staff concludes with C_{MA}⁷, D⁷, G⁷, (D_{MI}⁷), and (G⁷).

Joy Spring

C. Brown

The sheet music consists of ten staves of musical notation, likely for a jazz band or orchestra. The staves are arranged vertically, each representing a different instrument or section of the ensemble. The notation includes various note values, rests, and dynamic markings. Chords are indicated above the staves, such as F_{MA}⁷, G_{MI}⁷, C⁷, F_{MA}⁷, B_{MI}⁷, E⁷, A_{MI}⁷, A⁷, G_{MA}⁷, A_{MI}⁷, D⁷, B_{MI}⁷, E⁷, B_{MI}⁷, A⁷, A_{MI}⁷, D⁷, G_{MA}⁷, A_{MI}⁷, D⁷, G_{MA}⁷, F_{MI}⁷, B⁷, E_{MA}⁷, A_{MI}⁷, D⁷, G_{MA}⁷, G_{MI}⁷, C⁷, F_{MA}⁷, G_{MI}⁷, C⁷, F_{MA}⁷, B_{MI}⁷, E⁷, A_{MI}⁷, A⁷, G_{MI}⁷, C⁷, F_{MA}⁷, (G_{MI}⁷ C⁷). Measures are numbered with '3' and '2' under some notes.

Just You, Just Me

J. Greer

THEME

E^b MA⁷ D^b 13(#11) C¹³ C+⁷ FMI⁷ B^{13(#11)} B^b 13 B^{b+} E^b MA⁷/B^b E^b 7 A^b MA⁷ D^b 7
E^b MA⁷ B^b 7 1.2. E^b 6 B^b MI⁷ E^b 9 A^b MA⁷ D^b 9(#11)
E^b 6 CMI⁷ F¹³ F+⁷ B^b 9 B^b 7(#9) E^b MA⁷ D^b 13(#11) C¹³ C+⁷
FMI⁷ B^{13(#10)} B^b 13 B^{b+} E^b MA⁷/B^b E^b 7 A^b MA⁷ D^b 7 E^b MA⁷ B^b 7 E^b 6 (B^b +⁷)
SOLI
E^b MA⁷ D^b 13(#11) C⁷ FMI⁷ B^{13(#11)} B^b 7 E^b MA⁷/B^b E^b 7 3
A^b MA⁷ D^b 7 E^b MA⁷ B^b 7 E^b 6 B^b +⁷ E^b MA⁷ D^b 13(#11) 3 C⁷
FMI⁷ B^{13(#10)} B^b 7 E^b MA⁷ E^b 7 3 A^b MA⁷ A^b MI⁷ E^b MA⁷ B^b 7 (D^b 7)
E^b 6 B^b MI⁷ E^b 7 A^b MA⁷ 3 D^b 9(#11) E^b MA⁷ 3
CMI⁷ F⁷ B^b 7 E^b MA⁷ D^b 13(#11) C⁷ FMI⁷ B^{13(#11)}
B^b 7 E^b MA⁷/B^b E^b 7 A^b MA⁷ D^b 7 E^b MA⁷ B^b 7 E^b 6

Jeannine

D. Pearson

$\frac{2}{4}$ A \flat M7

A \flat M7

F \sharp M7

B¹³

E M7

1. A \flat M7

2. A \flat M7

E \flat M7

A \flat 7

D \flat M7

G M7

C7

F M7

B \flat 7

B \flat M7

E \flat 7

B. S. al CODA

CODA

Soles AABA

Jordu

D. Jordan

X D⁷ G⁷ C_{M1}⁷ F⁷ B⁷ E^b_{M1}⁷

D. CODA

al CODA

B7 E7

CODA

A7 D_{M1}⁷ D7(9) D_b1305 3 C_{M1}^{9(MA7)}

Jumpin' At The Woodside

C. Basie

B⁶

B⁶

C⁹

F⁷

F⁷

F⁷

B⁶

B⁶

C⁹

F⁷

B⁶

Jumpin' With Symphony Sid

L. Young

B⁶

B⁶

B⁷

E⁷

B⁶

E⁷

E⁷

B⁶

E⁷

Just In Time

J. Styne

B^b MA⁷

D_{MI}⁷⁽⁵⁾ / A^b G⁷ C⁹ G_{MI}⁷ C⁷

F¹³ B^b ⁹ F_{MI}⁶ B^b ⁹

(C_{MI}⁷) (F⁷) E^b ⁹ A_{MI}⁷⁽⁵⁾ D⁷

G_{MI} G_{MI}^(MA7) / F[#] G_{MI}⁷ / F E_{MI}⁷⁽⁵⁾ A⁷ (F⁹)

(G_{MI} / E C⁹)

B^b ⁶ A^b ⁷ G⁷

(A⁷⁽⁹⁾))

C⁹ F⁷ B^b ⁶ G⁷

C⁷ F⁹ _{SUS} F⁷ B^b ⁶

Just One Of Those Things

C. Porter

D_{MI} E_{MI}⁷ A⁷ F⁷/C F⁷

B_{MI}⁷⁽⁵⁾ B[♭]_{MI}⁶ F/A A[♭]⁷ G_{MI}⁷ C⁷

F⁶ F[♯]⁰ G_{MI}⁷ /F E⁸ A⁷⁽⁹⁾ D_{MI}

(C⁷)

E_{MI}⁷ A⁷ F⁷/C F⁷ F⁷ B_{MI}⁷⁽⁵⁾ B[♭]_{MI}⁶

F/A₃ — A[♭]⁰ G_{MI}⁷ ₃ — C⁷ F⁶ F[♯]⁰ F_{MI}⁷ B[♭]⁷

E[♭]_{MA}⁷ E⁰ F_{MI}⁷ B[♭]⁷ E[♭]⁶

D_{MI}⁷ G⁷ C⁶ /B /A /G F[♯]_{MI}⁷⁽⁵⁾ F_{MI}^(MA7) F_{MI}⁷ F_{MI}⁶

E_{MI}⁷ E[♭]⁰ G_{MI}⁷ /F E⁸ A⁷⁽⁹⁾ D_{MI}

(G_{MI}⁷ C⁷)

E_{MI}⁷ A⁷ F⁷/C F⁷ B_{MI}⁷⁽⁵⁾ B[♭]_{MI}⁶

(B[♭]_{MA}⁷) (E[♭]⁷)

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ (E_{MI}⁷⁽⁵⁾ A⁷)

(F[♯]⁰) (G_{MI}⁷ C¹³⁽⁹⁾)

Just Friends

J. Klenner

$B^{\flat} M_{\text{A}}^7$

— 3 —

$B^{\flat} M_{\text{I}}^7$

$E^{\flat} 7$

$F_{\text{M}_{\text{A}}}^9$

— 3 —

$A^{\flat} M_{\text{I}}^7$

$D^{\flat} 7$

$1. G_{\text{M}_{\text{I}}}^7$

C^7

$E_{\text{M}_{\text{I}}}^{7(\flat 5)}$

$A^{7(\# 9)}$

$D_{\text{M}_{\text{I}}}^7$

G^7

— 3 —

$G_{\text{M}_{\text{I}}}^7$

C^7

$C_{\text{M}_{\text{I}}}^7$

F^7

$2. G_{\text{M}_{\text{I}}}^7$

C^7

$E_{\text{M}_{\text{I}}}^{7(\flat 5)}$

A^7

$D_{\text{M}_{\text{I}}}^7$

G^7

$G_{\text{M}_{\text{I}}}^7$

C^7

F^6

$(C_{\text{M}_{\text{I}}}^7 \quad F^7)$

Just Squeeze Me

D. Ellington

(B♭△)

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ G_{MI}⁷ F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ D⁷

Keepin' Out Of Mischief Now

F. Waller

Musical score for "Keepin' Out Of Mischief Now" by F. Waller. The score consists of three staves of music. The top staff starts with G¹³, followed by a measure of D_{MI}⁷, D_{MI}⁹, and G¹³. The middle staff starts with C⁶, followed by G⁷, E_{MI}⁷⁽⁰⁵⁾, A⁷, D_{MI}⁷, and G⁷. The bottom staff starts with G¹³, followed by D_{MI}⁷, D_{MI}⁹, and G¹³. The lyrics are: "Keepin' out of mischief now / I'm a good boy, I'm a good boy / Keepin' out of mischief now / I'm a good boy, I'm a good boy". Chords include G¹³, C⁶, G⁷, E_{MI}⁷⁽⁰⁵⁾, A⁷, D_{MI}⁷, G⁷, G¹³, C⁶, G⁷, F⁶, F_{MI}⁶, C⁶, C¹³, F⁶, F_{MI}⁶, C⁶, G¹³, E^B, A⁷, D⁷, G¹³, C⁶.

Lady Bird

T. Dameron

Musical score for "Lady Bird" by T. Dameron. The score consists of four staves of music. The top staff starts with C_{MA}⁷, followed by F_{MI}⁷ (with a 3 measure repeat sign), and B^{b7}. The middle staff starts with C_{MA}⁷, followed by B^{b MI}⁷ (with a 3 measure repeat sign), and E⁷. The bottom staff starts with A^{b MA}⁷, followed by A_{MI}⁷, and D⁷. The fourth staff starts with D_{MI}⁷, followed by G⁷, E_{MI}⁷, E^{b7}, A^{b MA}⁷, and D^{b7}.

The Lady Is A Tramp

R. Rodgers

C⁶ E[♭]_MI⁷ A[♭]⁷ D_MI⁷ G⁷
 (A¹³⁰⁹) (G⁷ / F)

C⁶ E[♭]_MI⁷ A[♭]⁷ D_MI⁷ G⁷
 (C / E)

C⁶ A_MI⁷ G_MI⁷ C⁷ F_MA⁷ B[♭]⁹
 E_MI⁷ A⁷⁽⁹⁾ D_MI⁷ G⁷⁽⁹⁾

1. C⁶ A⁷⁽⁹⁾ D_MI⁷ G⁷
 2. C⁶ C⁶ A_MI⁷ D_MI⁷ G⁷⁽⁹⁾

E_MI⁷ A⁷ D_MI⁷ G⁷
 B[♭]¹³⁽⁹⁾ A⁷ D_MI⁷ G⁷ C⁶ E[♭]_MI⁷ A[♭]⁷
 (A¹³⁰⁹)

D_MI⁷ C B_MI⁷⁽⁵⁾ E⁷ A_MI⁷ D_MI⁷ G⁷ C⁶

Limehouse Blues

P. Braham

A musical score for a band, likely a woodwind quintet or similar ensemble, consisting of six staves of music. The staves are arranged vertically, with each staff starting on a different note. Above each staff, specific chords are labeled to indicate harmonic progressions. The chords include D^b₉, B^b₉, B^b₉, G⁷⁽⁰⁾⁹, A^b, C⁷, F_{M1}, B⁷, B^b₇, E^b₇, E^b₇, D⁷, D^b₉, B^b₉, A^b₇, F⁷, B^b_{M1}, B^b_{M1}⁷⁽⁰⁾⁵, E^b₇, 1. A^b₆, A^b₆, D⁷, 2. A^b₆, (G^b₉), (E⁹), and (E^b₉). The music is set in common time and includes various rests and dynamic markings.

Laura

D. Raksin

Sheet music for piano, featuring six staves of musical notation with harmonic analysis.

Staff 1:

- A_{MI}^9
- $D+^{7(9)}$
- 3 measures
- G_{MA}^9
- C^7
- G^6

Staff 2:

- G_{MI}^9
- $C+^{7(9)}$
- 3 measures
- F_{MA}^7
- $B^{\flat}13$
- F_{MA}^9

Staff 3:

- 1. F_{MI}^7
- $A^{\flat} MI^7$
- 3 measures
- $D^{\flat} 7$
- $E^{\flat} MA^7$
- $A^{\flat} 9(11)$
- $E^{\flat} MA^7$
- / D
- C_{MI}^7
- / B^{\flat}

Staff 4:

- $A_{MI}^{7(9)}$
- $D^7(\sharp 5)$
- $D^{7(9)}$
- G_{MA}^7
- $B_{MI}^{7(9)}$
- $E+^{7(9)}$

($D^{7(9)}$) / C (B_{MI}^7) (E^7) ($E+^{7(9)}$)

Staff 5:

- 2. F_{MI}^7
- F_{MI}^9
- / E^{\flat}
- $D_{MI}^{7(9)}$
- 3 measures
- $C^{7(9)}$
- $G^{\sharp} 10$
- A_{MI}^{11}
- D^{13}

Staff 6:

- $E^{\flat} MI^7$
- $A^{\flat} 9$
- D_{MI}^9
- 3 measures
- G^9
- 3 measures
- C^6
- ($B^{\flat} 8$)
- $E+^{7(9)}$

Lester Leaps In

I. Young

B⁶

B⁶

B⁶

D⁷ **G⁷** **C⁷** **F⁷**

B⁶

Like Someone In Love

Van Heusen

Music score for "The Star-Spangled Banner" featuring four staves of music with various chords and labels:

- Top Staff:** A^b MA⁷, /G, F_MI⁷, /E^b, B^b/_D E^b/_D^b, C_MI⁷, B⁷, B^b M_I⁷, E¹³. Sub-labels: (C⁷/G), (D^b 9(#10)), (B^b M_I⁷)
- Second Staff:** E^b⁷, E^b +⁹, A^b MA⁷, F_MI⁷, E^b M_I⁷, A^b⁷, D^b⁶, G_MI¹¹, C¹³. Sub-labels: (D_MI⁷ G⁷), (E⁹)
- Third Staff:** 1. F_MA⁷, G^b 9(#10), F_MI⁷, B^b¹³, E^b 9 sus, E^b +⁷⁽⁹⁾. Sub-labels: (F_MI /E), (F_MI /E^b B⁹), (B^b M_I⁷ E^b⁷), (E_MI⁷ A⁹)
- Bottom Staff:** 2. F_MA⁷, B^b⁹, B⁹, C_MI⁷, B⁷, B^b M_I⁷, E^b 7(9), A^b⁶. Sub-labels: (B_MI⁷ E¹³), (F⁷)

Li'l Darlin'

N. Hefti

%% G⁹ D_{M1}⁷ D^{b 9(#11)} C^{7sus} G_{M1}⁷ C^{7sus} C^{7/B^b} A_{M1}⁷ D⁷⁽⁹⁾

 G⁹ D_{M1}⁷ D^{b 9(#11)} C^{7sus} G_{M1}⁷ C⁷⁽⁹⁾ F¹³ F₊₇

 B^{b 6} B^{b M1 6} F^{7/C} F⁷ B^{b 6} B^{b M1 6} A_{M1}⁷⁽⁵⁾ D⁷⁽¹²⁾

 1. G⁹ D_{M1}⁷ G⁹ D_{M1}⁷ G⁷ G_{M1}⁷ C⁷ A_{M1}⁷ D₊₇₍₉₎

 2. G⁹ D_{M1}⁷ D^{b 9(#11)} C^{7sus} G⁷ C⁷ C⁷⁽⁹⁾ F⁶ A_{M1}⁷ D₊₇₍₉₎

Changes:
 G⁷ C^{7sus} C⁷ F⁷ E⁷ E^{b 7} D⁷

 (F_{M1}⁷ B^{b 7}) (A_{M1}⁷ D⁷)

 G⁷ C^{7sus} C⁷ F⁷ F^{#7} F^{7/C} B⁷

 B^{b 7} E^{b 7} F⁷ B⁷ B^{b 7} E^{b 7} A_{M1}⁷ D⁷

 1. G⁹ D_{M1}⁷ G¹³ G_{M1}⁷ C⁹ A_{M1}⁷⁽⁵⁾ D⁷⁽⁹⁾

2. G⁹ C^{7sus} C⁷ F⁷ E⁷ E⁷ D⁷

After solos
D.S. al COOR

∅ G⁹ D_{M1}⁷ D^{b9(#10)} C^{7sus} G⁷ C⁷ C⁷⁽⁹⁾ F⁶ E⁺⁷⁽⁹⁾ D^{13(#10)} D⁺⁷⁽⁹⁾

CODA

G⁹ D_{M1}⁷ D^{b9(#10)} C^{7sus} G⁷ C⁷ C⁷⁽⁹⁾ F⁶ E^{bM1}⁷ D_{M1}⁷ D^{bM1}⁷ C^{9sus} (p) F_{M1}⁹

Line For Lyons

G. Mulligan

G⁶ G⁷⁽⁹⁾ C_{M1}⁷ F⁷ B_{M1}⁷ E⁷ A_{M1}⁷ D⁷

G_{M1}⁷ E⁷ A_{M1}⁷ D⁷

1. G⁶ E⁷ A_{M1}⁷ D⁷

2. G⁶ (G⁷) C_{M1}⁷ C^{#M1}⁷⁽⁵⁾ F^{#7(9)} B_{M1}⁷

E⁷ A_{M1}⁷ D⁷ G_{M1}⁷ E⁷ A_{M1}⁷ D⁷

G⁶ G⁷⁽⁹⁾ C_{M1}⁷ F⁷ B_{M1}⁷ E⁷ A_{M1}⁷ D⁷

G_{M1}⁷ E⁷ A_{M1}⁷ D⁷ G⁶

Little Girl

M. Hyde - F. Henry

E^b⁶ A^b⁷ B^b_MA⁷

D_MI⁷ G⁷ C_MI⁷ 1. C_MI⁷ F⁷
 (C[#]⁹)

D_MI⁷ C[#]⁹ C_MI⁷ F⁷ B^b⁷ 2. D⁷ G_MI⁷

G⁷ C⁷ F⁷ B^b⁶ (F_MI⁷ B^b⁷)

Little Girl Blue

R. Rodgers

F⁶ D_MI⁷ G_MI⁷ C⁷⁽⁹⁾ F⁶ D_MI⁷ D^b⁷ G_MI⁷ C⁷⁽⁹⁾ B^b_MA⁷

E^b⁹ F⁶ D_MI⁷ G_MI⁷ A_MI⁷ B^b⁶ B⁰ C⁷ G_MI⁷ A_MI⁷ B^b_MA⁷ C⁷

R. Garland's changes: (F⁶ C^{7sus} / B^b) (A⁷ D_MI⁷) (G_MI⁷ C⁷) (G_MI⁷ C⁷)

1. F⁶ D⁷⁽⁹⁾ G_MI⁷ C⁷ 2. F⁶ F[#]_MA⁷ F⁶ D_MI⁷ D^b⁷ C⁷ G_MI⁷ C⁷⁽⁹⁾

F_MA⁷ G_MI⁷ A_MI⁷ B^b_MA⁷ E_MI⁷ A⁷ E_MI⁷ A⁷ E^b⁹⁽¹¹⁾ D⁺⁷⁽⁹⁾

(F_MA⁷ C¹³) (F_MA⁷ B^b_MA⁷) (A⁷) (D⁷ D⁺⁷)

D^b⁹⁽¹¹⁾ C¹³⁽⁹⁾ F⁶ D_MI⁷ G_MI⁹ C⁷⁽⁹⁾ F⁶ (D_MI⁷ G_MI⁷ C⁷)

(G_MI⁷ C¹³⁽⁹⁾)

Liza

6. Gershwin

E^b_MA⁷ B^b_F⁷ F[#]⁰ E^b_G⁶ A^b_MI⁶ A⁰ B^b_MI⁷ E^b⁷ A^b_MA⁷ A^b⁷

Love For Sale

C. Porter

G_{MI}⁷⁽⁵⁾ C⁷ G_{MI}⁷⁽⁵⁾ C⁷ F[#]_{MI}⁷ B⁷ F_{MI}⁷⁽⁵⁾ B⁷
 (G^b E^b_{MI}⁶/G^b) (G^a C^{7/G}) E^b₇ B^b_{MI}⁷ E^b⁷
 B^b_{MI}⁷ E^b_{MI}⁷ A^b⁷ D^b_{MA}⁷
 (E^b⁹) (D^b⁹)
 G^b⁷ C_{MI}⁷⁽⁵⁾ F⁷⁽⁹⁾ B^b_{MI}⁷
 (F^{9sus}) (B^{9#10})

Love Letters

Hayman - Young

F_{MA}⁷ A^b⁰ G_{MI}⁷ C⁷⁽⁹⁾ — 3 —
 1. F_{MA}⁷ B_{MI}⁷⁽⁵⁾ E⁷ — 3 — A_{MI}⁷ D⁷
 G_{MI}⁷ D⁷⁽⁹⁾ — 3 — G_{MI}⁷ C⁷
 2. F⁷ C_{MI}^{7/6} F⁷ B^b_{MA}⁷ E^b⁷ F_{MA}⁷ B^b⁷
 (B⁷)
 A_{MI}⁷ A^b⁰ G_{MI}⁷ G_{MI}⁷ C⁷⁽⁹⁾ F⁶ (D⁷⁽⁹⁾ G_{MI}⁷ C⁷⁽⁹⁾)
 (D⁷) ——————

Love Is Here To Stay

G. Gershwin

G⁹ D⁹ C^{9sus} C⁷⁽⁹⁾ F⁶ B⁹ F/A A^{9(#10)} G¹³ G⁹
 (D⁷)

C^{9sus} C/B⁹ A⁷ D⁷ B_{M11}¹¹ E⁷ 1. A_{M17}⁷ D⁷
 (A¹³ A⁷) (D⁹ /C B_{M17}⁷ B⁹⁽¹³⁾)

G_{M17}⁷ C⁷ F_{M17}⁷ B⁹_{M17}⁹ E_{M17(9)}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{M17}⁷ G⁹
 (F⁷ B⁹)

G_{M17}⁷ C⁷ 2. A_{M17}⁷ D⁷ G_{M17}⁷ C⁷
 (C^{9sus} /B⁹) (F/A A^{9(#10)})

E^{9(#10)} D⁷ G_{M17}⁷ A⁹ A_{M17}⁷ D⁷ G_{M17}⁷ C⁷ F⁶
 (A⁹) (D⁷) (G_{M17}⁷) (A⁹) (D⁷) (G_{M17}⁷) (A⁹) (D⁷) (G_{M17}⁷)

Long Ago And Far Away

J. Kern

F⁶ D_{M17}⁷ G_{M17}⁷ C⁷ F_{M17}⁷ G_{M17}⁷ C⁷ F⁶ G_{M17}⁷ C⁷
 (F⁶ D_{M17}⁷ C⁹)

F⁶ D⁷ 1. G_{M17}⁷ C⁷ A⁹ F_{M17}⁷ B⁹_{M17}⁷ E⁹ A⁹_{M17}⁷ G⁷
 (F⁶ D_{M17}⁷ C⁹)

C_{M17}⁷ A_{M17}⁷ D⁷ G_{M17}⁷ C⁷ 2. G_{M17}⁷ C⁷ C_{M17}⁷
 (B_{M17}⁷ B⁹_{M17}⁶) (A_{M17}⁷)

F^{7sus} F⁷ B⁹_{M17}⁷ B⁹_{M17}⁶ E^{9(#10)} F⁶/A A⁹ G_{M17}⁷ C⁷ F⁶
 (D⁷⁽⁹⁾) (G_{M17}⁷)

Love Me Or Leave Me

W. Donaldson

F_{M1} D_{M1}⁷⁽⁹⁵⁾ G⁷ C⁷ F_{M1} D_{M1}⁷⁽⁹⁵⁾ G⁷ C⁷

Lover, Come Back To Me

S. Romberg

A^b_{M7} G_{M7(5)} C⁷ F_{M7}
 F_{M7}/E^b D_{M7(5)} D^b_{M7} C_{M7} F_{M7} B^{b7(5)} E^{b7}
 1. A^{b6} F_{M7} B^{b7} E^{b7}
 (A^{b6} F_{M7}) (D_{M7(5)} D^b_{M7}) (A^{b6}/C B⁰) (B^b_{M7} A⁷⁽⁵⁾)
 2. A^{b6} F_{M7} B^b_{M7} A_{M7} A^{b6} D^b_{M7} G_{M7(5)} C⁷
 F_{M7}⁶ D_{M7(5)} G_{M7(5)} C⁷ F_{M7}⁶ D_{M7(5)} G_{M7}
 C⁷ D^{b7} C⁷ F_{M7}⁶ D_{M7(5)}
 G_{M7(5)} C⁷ F_{M7} B^{b7} F_{M7} B^{b7} B^b_{M7} E^{b7}
 A^b_{M7} G_{M7(5)} C⁷ F_{M7(MA7)} F_{M7}
 C_{M7(5)} F⁷ B^b_{M7} E^{b7}
 B^b_{M7} E^{b13(9)} A^{b6} F_{M7} B^b_{M7} A_{M7} A^{b6} (B^b_{M7} E^{b7})

Love Is Just Around The Corner

L. Robin - L. Gensler

G⁷ C⁷ F⁶ D⁷ G⁷ C⁷ F⁶ D⁷

G⁷ C⁷ F⁶ D⁷ G⁷ C⁷ [1. F⁶ D⁷] [2. F⁶]

(B_MI⁷) (B^b_MI⁷) (A_MI⁷) D⁷

A⁷ D_MI⁷ A⁷ D_MI⁷

G⁷ C_MA⁷ G⁷ C⁷ (D⁷)

G⁷ C⁷ F⁶ D⁷ G⁷ C⁷ F⁶ D⁷

(D⁷ / C)

G⁷ C⁷ F⁶ D⁷ G⁷ C⁷ F⁶

(B_MI⁷) (B^b_MI⁷) (A_MI⁷) D⁷

Lover

R. Rodgers

C⁶

F#_MI⁷ B⁷

F_MI⁷ B^b E_MI⁷ A⁷ E^b_MI⁷ A^b

D_MI⁷ G⁷ C_MA⁷ 1. D_MI⁷ G⁷

2. F#_MI⁷⁽⁵⁾ B⁷ E_MA⁷ F⁰ F#_MI⁷ B⁷

E_MA⁷ F⁰ F#_MI⁷ B⁷ G_MA⁷ G[#]D⁰

A_MI⁷ D⁷ E_MI⁷ A⁷⁽⁹⁾ D_MI⁷ G⁷

C⁶ F#_MI⁷ B⁷ F_MI⁷

B^b E_MI⁷ A⁷ E^b_MI⁷ A^b

D_MI⁷ G⁷ C_MA⁷ (A_MI⁷) D_MI⁷ G⁷⁾

Lover Man

R. Ramirez - J. Davis

D_{MI}⁷ G⁷ D_{MI}⁷ G⁷ G_{MI}⁷ C⁷

G_{MI}⁷ C⁷ F⁷⁽⁹⁾ B⁷

(G⁷⁽⁹⁾)

A^b_{MI}⁷ D^b⁷ G_{MI}⁷ C⁷ 1. F⁶ E^B A⁷ 2. F⁶ G_{MI}⁷ A^b_{MI}⁷

A_{MI} A_{MI}(MA7) A_{MI}⁷ D⁷ 3 G_{MA}⁷ A_{MI}⁷ 3

B_{MI}⁷ A_{MI}⁷ G_{MI} G_{MI}(MA7) G_{MI}⁷ C⁷ 3

F_{MA}⁷ B^b_{MA}⁷ E_{MI}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{MI}⁷ G⁷ D_{MI}⁷ G⁷

3 (D^b⁷⁽⁹⁾)

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ F⁷⁽⁹⁾

(G^b⁷⁽⁹⁾)

B^b⁷ A^b_{MI}⁷ D^b⁷ G_{MI}⁷ C⁷ F⁶ (E^B A⁷⁽⁹⁾)

Love Walked In

G. Gershwin

Music score for "Love Walked In" by G. Gershwin, featuring four staves of music with chords and lyrics.

Chords:

- Staff 1: E^b MA⁷, C_MI⁷, F⁷, B^b sus, B^b 7
- Staff 2: (E^b MA⁷ A^b MA⁷), (E^b/G C_MI⁷)
- Staff 3: E^b MA⁷, C_MI⁷, F⁷, B^b 7
- Staff 4: (E^b MA⁷ A^b MA⁷), (E^b/G C_MI⁷)
- Staff 5: 1. E^b sus, E^b 7, A^b MA⁷, G_MI⁷, C⁷
- Staff 6: (E^b), (E^b/G E^b+/G)
- Staff 7: F_MI⁷, E^b, D^b 9, C⁷, F⁷, B^b 7
- Staff 8: (E^b F_MI⁷), (A^b MA⁷ D^b 7), (G_MI⁷ C⁷), (F_MI⁷ B^b 7)
- Staff 9: 2. E^b sus, E^b 7, A^b MA⁷, A_MI⁷⁽⁵⁾, A^b 7
- Staff 10: (E^b), (E^b/G E^b+/G)
- Staff 11: G_MI⁷, C⁷, F_MI⁷, B^b 7, E^b 6
- Staff 12: (E^b B^b E^a)

Lush Life

B. Strayhorn

Music score for "Lush Life" by B. Strayhorn, featuring two staves of music with chords and lyrics.

Chords:

- Staff 1: D⁷, D^b 6, C⁷, D^b MA⁷, C⁷, D^b MA⁷, C⁷
- Staff 2: D^b MA⁷, E^b MI⁷, E MA⁷, F[#] MI⁷, 1. A^b MA⁷, D⁹, D^b 6/9, D^b 7, D^b MA⁷, D⁷
- Staff 3: (F_MI⁷)

2. A^b M_I⁷ D⁹ 3 D^b 6/9 D+⁷ D^b M_A⁷ C⁷⁽⁹⁾ F_M⁷ F_M⁶

F_M⁷ F_M⁶ D_M⁷⁽⁵⁾ 3 G_M⁷ G_M⁷ C⁷ F_M⁷ F_M⁶

F_M⁷ F_M⁶ D^b M_A⁷ / F 3 E⁹ E^b M_I⁷ 3 A^b⁷ B⁷⁽⁵⁾

B^b⁷ E^b M_I⁷ A⁷⁽⁵⁾ E^b M_I⁷ A^b⁷

D^b M_A⁷ D⁷ 3 D^b M_A⁷ D⁷ 3 D^b M_A⁷ 3 F[#] M_I⁷ B⁷ E_M⁷ E^b⁷ D⁷

D^b M_A⁷ D⁷ 3 D^b M_A⁷ D⁷ 3 D^b M_A⁷ 3 D^b⁷ C⁷ F_M⁷ B^b M_I⁷ E^b⁷

A^b M_A⁷ E^b⁷⁽⁹⁾ A^b M_A⁷ E_M⁷ 3 A⁷ D_M⁷ D_M⁷ G⁷ C⁶ B⁷ B^b⁷ A⁷ A^b⁷

D^b M_A⁷ D⁷ 3 D^b M_A⁷ D⁷ 3 D^b M_A⁷ 3 C⁷ B⁷ B^b⁷

E^b M_I⁷ F[#] M_I⁷ B⁷ A⁺⁷ A^b⁷ D^b M_A⁷ G^{b13} F_M⁷ B^b⁷

E^b M_I⁷ F[#] M_I⁷ B⁷ A⁺⁷ A^b⁷ E_M⁷ E^b M_A⁷ D_M⁷ G⁷ D^b D⁷ D^b M_A⁷

Lullaby Of Birdland

G. Shearing

F_{M1}⁶ D_{M1}⁷⁽⁹⁾ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F_{M1}⁷ (D^b_{M1}⁷) B^b_{M1}⁷ E^b⁷
 (E^b, D^b⁹)

A^b_{M1}⁷ F_{M1}⁷ B^b_{M1}⁷ E^b⁷⁽⁹⁾ 1. A^b_{M1}⁷ D^b⁹ G_{M1}⁷⁽⁹⁾ C⁷
 (C_{M1}⁷)

2. A^b_{M1}⁷ E^b⁷⁽⁹⁾ A^b⁶ C_{M1}⁷⁽⁹⁾ F⁷⁽⁹⁾ B^b_{M1}⁷
 (C_{M1}⁷ B⁷ B^b_{M1}⁷ A⁷) (A^b G⁷ G^b⁷) (F⁹ F⁷⁽⁹⁾)

B^b_{M1}⁷⁽⁹⁾ E^b⁷⁽⁹⁾ A^b_{M1}⁷ C_{M1}⁷⁽⁹⁾ F⁷⁽⁹⁾ B^b_{M1}⁷
 (A^b G^b⁷⁽⁹⁾) (F⁹ F⁷⁽⁹⁾)

B^b_{M1}⁷⁽⁹⁾ E^b⁷⁽⁹⁾ A^b_{M1}⁷ G^B C⁷ F_{M1}⁶ D_{M1}⁷⁽⁹⁾
 (E^b⁹)

G⁷⁽⁹⁾ C⁷⁽⁹⁾ F_{M1}⁷ (D^b_{M1}⁷) B^b_{M1}⁷ E^b⁷
 (E^b, D^b⁹)

A^b_{M1}⁷ F_{M1}⁷ B^b_{M1}⁷ E^b⁷⁽⁹⁾ A^b_{M1}⁷ E^b⁷ A^b⁶
 (C_{M1}⁷ B⁷ B^b_{M1}⁷ A⁷)

Lullaby Of The Leaves

B. Petkere

C_{MI} A_{MI}⁷⁽⁵⁾ D_{MI}⁷⁽⁵⁾ G₊⁷⁽⁹⁾ G_{MI}¹¹ G^{9(#11)}

Lulu's Back In Town

H. Waren

C⁷ F⁷ B^{b7} E^b C⁷ F⁷ B^{b7} E^b E^{b7}
 A^b A^a E^b/_{B^b} C⁷ | F⁷ B^{b7} E^b
 2. F⁷ B^{b7} E^b E^{b7} A^b A^a E^b/_{B^b} E^{b7}
 A^{b7} A^a E^b/_{B^b} E^{b7} A^{b7} A^a E^b/_{B^b} D^{b7} C⁷ G^{b9}
 (A^{b7} A^{a7} D⁷) (G^{a7} D^{b7} C⁷ G^{b9})
 F⁹ B^{b7} C⁷ F⁷ B^{b7} E^b
 (B^{b9}_{sus} B^{b7})
 C⁷ F⁷ B^{b7} E^b E^{b7} A^b A^a
 E^b/_{B^b} C⁷ F⁷ B^{b7} E^b

The musical score consists of eight staves of music. The first staff starts with a C7 chord. The second staff begins with an A♭ chord. The third staff starts with a 2. F7 chord. The fourth staff begins with an A♭7 chord. The fifth staff begins with a F9 chord. The sixth staff begins with a C7 chord. The seventh staff begins with a C7 chord. The eighth staff begins with an E♭/B♭ chord. The music includes various chords such as F7, B♭7, E♭, E♭7, A♭, A°, E♭/B♭, D♭7, G7, G9, and B♭9sus. The bass line is indicated by a continuous line of bass notes at the bottom of each staff.

Makin' Whoopee

W. Donaldson

G_{MA}⁷ G[#]⁹ A_{MI}⁷ D⁹ D_{MI}⁷ G⁷

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of chords: G_{MA}⁷, G[#]⁹, A_{MI}⁷, D⁹, D_{MI}⁷, and G⁷. Below these chords are lyrics in parentheses: (G F⁹ E⁹) (A_{MI}⁷ E^b⁹ D⁹) (G D^b(⁹₁₀)). The bottom staff begins with a bass clef and a key signature of one sharp (F#). It features chords: C_{MI}⁹, F⁹, B_{MI}⁷, E_{MI}⁷, B^b_{MI}⁷, E^b⁹, G⁶, E_{MI}⁷, E^b⁹, D⁹, A_{MI}⁷, A⁹, G^{6/B}, C⁹, B⁷, A⁹, D⁹, G, C⁷, B⁷, B^b⁷, A⁷, A^b⁷, G, D_{MI}⁷⁽⁵⁾, G⁷⁽⁹⁾, C⁶, C_{MI}⁷, F⁹, G_{MA}⁷, (B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾), (A_{MI}⁷), (A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾), (G A_{MI}⁷ B^b⁹ G/B), D_{MI}⁷⁽⁵⁾, G⁷⁽⁹⁾, C⁶, C_{MI}⁷, F⁹, B_{MI}⁷, E⁷⁽⁹⁾, A_{MI}⁹, D⁹, (B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾), (A_{MI}⁷), (A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾), G_{MA}⁷, G[#]⁹, A_{MI}⁷, D⁹, D_{MI}⁷, G⁷, C_{MI}⁹, F⁹, (G F⁹ E⁹), (A_{MI}⁷ E^b⁹ D⁹), B_{MI}⁷, E_{MI}⁷, B^b_{MI}⁷, E^b⁹, G⁶, (B^b⁹ A⁹ D^{9sus} D⁹).

Mercy, Mercy, Mercy

J. Zawinul

B[♭]⁷ E[♭]⁷ B[♭]⁷ E[♭]⁷

B[♭]⁷ E[♭]⁷ B[♭]⁷ E[♭]⁷

B[♭]⁷ E[♭]⁹/B[♭] B[♭]⁷ E[♭]⁹/B[♭] B[♭]⁷ E[♭]⁹/B[♭] B[♭]⁷ E[♭]⁹/B[♭]

B[♭]⁷ E[♭]⁷ F⁹ E[♭]⁹ B[♭]⁷ E[♭]⁹ F⁹ C⁹⁷

D⁹⁷ 1. G⁹⁷ F G⁹⁷ F G⁹⁷ 2. G⁹⁷ F G⁹⁷ F G⁹⁷ F G⁹⁷

Mack The Knife

K. Weill

B^⁹⁶ B^⁹ C⁹⁷ F⁹ C⁹⁷ F⁹

B^⁹⁶ G⁹⁷ C⁹⁷ (B^⁹/D) (D^⁹⁰) C⁹⁷

F⁹sus C⁹⁷ F⁹ 1. B^⁹⁶ F+⁹ 2. B^⁹⁶

Manhattan

R. Rodgers

F_{MA}⁷ A^b₀ G_{MI}⁷ C¹³⁽⁹⁾ F_{MA}⁷ B^b₁₃ A_{MI}⁷ A^b₀

(A_{MI}⁷ A^b₀)

G_{MI}¹¹ C¹³ B^b_{9(#10)} A_{MI}⁷ D^{7(B5)} G_{MI}¹¹ C¹³

F_{MA}⁷ A^b₀ G_{MI}⁷ C⁷ C[#]₉ D_{MI}¹¹ { B^b₉ A⁹ A^b₁₃

(A_{MI}⁷ A^b₀) G_{MI}⁷ C⁷ G_{MI}⁷ C⁷

(D^b_{7(#9)} C⁹)

F_{MA}⁷ A^b₀ G_{MI}⁷ C¹³⁽⁹⁾ F_{MA}⁷ B^b₁₃ A_{MI}⁷ A^b₀

(A_{MI}⁷ A^b₀) G_{MI}¹¹ C¹³ B^b_{9(#11)} A_{MI}^{7(B5)} E^b₁₃₍₁₁₎ D^{7sus} D^{7(B5)}

G_{MI}⁷ E^b F_{MA}⁷ D_{MI}⁷ /C B_{MI}^{7(b5)} B^b₉

A_{MI}⁷ A^b₀ G⁷ C¹³⁽⁹⁾ F⁶

The Man I Love

G. Gershwin

E^b MA⁷ E^b MI⁷ G_{MI}⁷⁽⁹⁾ C₊⁷⁽⁹⁾

Margie

C. Konrad - J. R. Robinson

F_{MA}⁷

B_{MA}⁷

(C_{MI}⁷ F⁷)

B_{MA}⁷ B_{MI}⁷

F_{MA}⁷ E⁷ E^b⁷ D⁷

G⁷ C⁷

(D_{MI}⁷) (G⁷) (G_{MI}⁷) (C⁷)

F_{MA}⁷

(C_{MI}⁷ F⁷)

B^b₆

A⁷ A⁷ C⁷

F_{MA}⁷

D⁷

(A_{MI}⁷ D⁷)

G_{MI}⁷

C⁷

F⁶

(G_{MI}⁷ C⁷)

Meditation

R. C. Jobim

Mean To Me

F. Ahlert

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ C_{MI}⁷ F⁷ B[♭]_{MA}⁷ E[♭]⁷

(G_{MI}⁷ C⁷ B[♭]₉) (A_{MI}⁷ D_{MI} F⁷/C)

A⁷ D⁷ G_{MI}⁷ C⁷ 1. F⁶ D⁷⁽⁹⁾ G_{MI}⁷ C⁷

(A_{MI}⁷)

2. F⁶ C_{MI}⁷ F⁷⁽⁹⁾ B[♭]_{MA}⁷ G_{MI}⁷ C_{MI}⁷ F⁷

B[♭]₆ A⁷⁽⁹⁾ D⁷ G_{MI}⁷ E[♭]⁷ D⁷

(E⁹ D⁷)

G⁷ C⁷ C₊₇ F_{MA}⁷ D⁷ G_{MI}⁷ C⁷

(C⁹_{sus} G⁹) (G_{MI}⁷ C⁷ B[♭]₉)

C_{MI}⁷ F⁷ B[♭]_{MA}⁷ E[♭]⁷ A⁷ D⁷

(A_{MI}⁷ D_{MI} F⁷/C) (A_{MI}⁷)

G_{MI}⁷ C⁷ F⁶ (D_{MI}⁷) G_{MI}⁷ C⁷

Memories Of You

E. Blake

E^b_{MA}⁷ E⁰ F_{MI}⁶ F[#]⁰ E^b_{MA}⁷/G C_{MI}⁷ /B^b F⁷/A A^b_{MI}⁶
 (E^b/G C_{MI}⁷) (F⁷ E⁷)
 E^b/G A^b⁷ G_{MI}⁷⁽⁵⁾ C⁷ 1. F⁷ B^b⁷ E^b⁶ F_{MI}⁷ B^b⁷
 (E^b D⁷) (D^b¹³⁽⁸⁾¹⁰ C⁷)
 2. F⁷ B^b⁷ E^b⁶ G⁺⁷ G⁷ C_{MI}⁷ F_{MI}⁷
 C_{MI}⁷ F⁹ G⁺⁷ C_{MI}⁷ F⁷
 B^b⁷ E⁰ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ E⁰ F_{MI}⁶ F[#]⁰
 E^b_{MA}⁷/G C_{MI}⁷ /B^b F⁷/A A^b_{MI}⁶ E^b/G A^b⁷
 (E^b/G C_{MI}⁷) (F⁷ E⁷) (E^b D⁷)
 G_{MI}⁷⁽⁵⁾ C⁷ F⁷ B^b⁷ E^b⁶
 (D^b¹³⁽⁸⁾¹⁰ C⁷)

Milestones

C. Parker

The sheet music consists of ten staves of musical notation for a single instrument, likely piano or guitar. Each staff begins with a specific chord and includes a measure number (e.g., 3) indicating where to start playing. The chords are labeled above each staff, and some chords have additional markings such as (B⁹), (E⁹), and (F#⁹). The chords include:

- Staff 1: C_MI⁷, F⁹(B⁹), B_♭M_AI⁷, (E⁹)
- Staff 2: A_♭M_I⁷, D⁹, C_MI⁷, C_#M_I⁷, F_#⁹, B_MI⁷, E⁹
- Staff 3: C_MI⁷, F⁹, 1. B_♭M_AI⁷, G⁹, 2. B_♭M_AI⁷, B_MI⁷, E⁹
- Staff 4: A_MA_I⁷, A_MI⁷, D⁹, G_MA_I⁷, C⁹
- Staff 5: B_MI⁷, E⁹(B⁹), A_MI⁷, D⁹
- Staff 6: B_♭M_I⁷, E⁹, B_MI⁷, E⁹, C_MI⁷
- Staff 7: F⁹(B⁹), B_♭M_AI⁷, (E⁹)
- Staff 8: A_♭M_I⁷, D⁹
- Staff 9: C_MI⁷, C_#M_I⁷, F_#⁹, B_MI⁷, E⁹, C_MI⁷, F⁹, B_♭M_AI⁹

Misty

E. Garner

E^b 0(MA7) E^b MA⁷ B^b MI⁷ E^b 7(9) A^b MA⁷ A^b 6 A^b MI⁷ D^b 9
 E^b MA⁷ 3 CMI⁷ 3 FMI⁷ B^b 7(9) 3 I. G⁷⁽⁵⁾ C⁹ F⁷⁽⁵⁾ B^b 9
 (D^b 9(10) C⁹) (B^b 9 B^b 9)
 2. E^b 6 A^b MI⁷ E^b 6 B^b MI⁷ E^b 7(9) A^b MA⁷ A^b 6
 (B^b MI B^b MI(MA7) (B^b MI⁷ E^b 7(9))
 A^b 6 3 A^b MI⁷ D⁷ CMI⁷ F⁷ B^b 7 C⁷⁽⁹⁾ FMI⁷ B^b 9
 (E^b)
 E^b 0(MA7) E^b MA⁷ B^b MI⁷ E^b 7(9) A^b MA⁷ A^b 6 A^b MI⁷ D^b 9
 E^b MA⁷ 3 CMI⁷ 3 FMI⁷ B^b 7(9) 3 E^b 6 (FMI⁷ B^b 7)

Moanin'

B. Timmons



1. 3 2. B^b7 A^{b7} 3 G⁷ C⁷⁽⁹⁾ F_{M1}⁷

Continuation of the melody line. Measure 5 starts with a quarter note followed by an eighth-note triplet. Measure 6 starts with a quarter note followed by an eighth-note triplet.

F_{M1}⁷ B⁷⁽⁵⁾ B^{b7} 3 A^{b7} 3 G⁷⁽⁹⁾ C⁷ 3 3

Continuation of the melody line. Measure 7 starts with a quarter note followed by an eighth-note triplet. Measure 8 starts with a quarter note followed by an eighth-note triplet.

5 3 5

Continuation of the melody line. Measure 9 starts with a quarter note followed by an eighth-note triplet. Measure 10 starts with a quarter note followed by an eighth-note triplet.

5 3 5

Continuation of the melody line. Measure 11 starts with a quarter note followed by an eighth-note triplet. Measure 12 starts with a quarter note followed by an eighth-note triplet.

CHANGES

F_{M1}⁷ A^{b7} G⁷ C⁷ F_{M1}⁷ A^{b7} G⁷ C⁷ F_{M1}⁷ A^{b7} G⁷ C⁷

1. F_{M1}⁷ A^{b7} G⁷ C⁷ 2. F_{M1}⁷ G_{M1}⁷ F^{7/A} B⁷⁽⁵⁾ B^{b7} A^{b7} G⁷ C⁷ F_{M1}⁷ G_{M1}⁷

A^b_{M1}⁷ F^{7/A} B^b_{M1}⁷ A^{b7} G⁷⁽⁹⁾ G_{M1}⁷⁽⁵⁾ C⁷ F_{M1}⁷ A^{b7} G⁷ C⁷

F_{M1}⁷ A^{b7} G⁷ C⁷ F_{M1}⁷ A^{b7} G⁷ C⁷ F_{M1}⁷ (G⁷ C⁷)

Moment's Notice

J. Coltrane

E_MI⁷ A⁷ F_MI⁷ B^{♭7} E[♭]_MA⁷ A[♭]_MI⁷ D^{♭7}

D_MI⁷ G⁷ E[♭]_MI⁷ A^{♭7} D[♭]_MA⁷⁽⁹⁾ D_MI⁷ G⁷

C_MI⁷ B⁷⁽⁹⁾ B[♭]_MI⁷ E^{♭7} A[♭]_MA⁷ A[♭]_MI⁷ D^{♭7} 1. G_MI⁷ C⁷⁽⁹⁾ A[♭]_MI⁷ D^{♭7}

G⁶ F_MI⁷ B^{♭7} 2. G_MI⁷ C⁷⁽⁹⁾ F_MI⁷ B^{♭7} E[♭]₆⁹

F_MI⁷ G_MI⁷ F_MI⁷ E[♭]₆⁹ F_MI⁷ G_MI⁷ F_MI⁷ E[♭]_MA⁷ (F_MI⁷ B^{♭7})

Monterey Blues

W. Montgomery

% B^{♭7} (E^{♭7}) B^{♭7}

B^{♭7} E⁷ B⁷

B⁷ F⁷ E⁷ B⁷ G⁷⁽⁹⁾ 0

1. C⁷ F⁷ 2. C⁷ F⁷ 0 B⁷

D.S. al CODA

Mood Indigo

D. Ellington - B. Bigard

A^b MA⁷ B^b ⁷ B^b MI⁷ E^b +⁷ A^b MA⁷
 A^b MA⁷ B^b ⁷ E⁷ E^b ⁷
 A^b ⁷ E^b MI⁷ A^b ⁷ D^b ⁶ G^b ⁷ E^b +⁷
 A^b MA⁷ B^b ⁷ B^b MI⁷ E^b +⁷ A^b MA⁷
 A^b MA⁷ B^b ⁷ B^b MI⁷ E^b ⁷ A^b MA⁷ F⁷ B^b ⁷ E^b ⁷
 (B^b MI⁷)
 A^b MA⁷ B^b ⁷ E^b ⁷
 A^b ⁷ E^b MI⁷ A^b ⁷ D^b ⁶ D^b ⁷ D^b ⁷ E^b ⁷
 A^b MA⁷ B^b ⁷ B^b MI⁷ E^b ⁷ A^b ⁶

Moose The Mooche

C. Parker

The sheet music consists of ten staves of musical notation, likely for a jazz band. The staves are arranged in two columns of five. Chords are indicated above the staves, and measure numbers (1, 2, 3) are placed above specific measures. The chords include B^b MA⁷, C_{MI}⁷, F⁷, B^b MA⁷, C_{MI}⁷, F⁷, F_{MI}⁷, B^b⁷, E^b⁷, B^b MA⁷, C_{MI}⁷, F⁷, B^b MA⁷, C_{MI}⁷, F⁷, F_{MI}⁷, B^b⁷, E^b MA⁷, A^b⁷, B^b MA⁷, A_{MI}⁷, D⁷, D_{MI}⁷, G⁷, G_{MI}⁷, C⁷, C_{MI}⁷, F⁷, B^b MA⁷, C_{MI}⁷, F⁷, B^b MA⁷, C_{MI}⁷, F⁷, F_{MI}⁷, B^b⁷, E^b⁷, B^b MA⁷, C_{MI}⁷, F⁷.

Moonglow

W. Hudson

The musical score consists of two staves of piano sheet music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords: E♭_{MA7}, A♭_{9(#11)}, D_{MI7}, G_{MI7}, C⁷⁽⁰⁵⁾, C_{MI7}, F⁷⁽⁰⁹⁾, 1.2 B♭/D, D♭⁰, C_{MI7}, D♭⁰, B♭/D, B♭₇, B♭₇, A⁷, A⁷, G⁷, D_{MI7}, and G⁷. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of chords: G_{MI7}, C⁹, C_{MI7}, F⁷, F_{MI7}, B♭⁷, E♭_{MA7}, A♭_{9(#11)}, D_{MI7}, G_{MI7}, C⁷⁽⁰⁵⁾, C_{MI7}, F⁷⁽⁰⁹⁾, B♭/D, D♭⁰, C_{MI7}, B_{MA7}, and B^b.

Moonlight In Vermont

K. Suessdorf

$\frac{2}{4}$ E \flat ⁶ C MI^7 F MI^7 E $7^{(9)}$ E \flat ⁶ C MI^7 D \flat ⁹ F MI^7 B \flat ⁷ sus

1. E \flat ⁶ B \flat ⁹ sus 2. E \flat ⁶ A MI^7 D 7 B MI^7 B \flat ⁷

A MI^7 A \flat ⁹($\#10$) G MA^7 B \flat MI^7 E \flat 7 C MI^7 B 7

B \flat MI^7 A 9 A \flat MA^7 B \flat $7^{(9)}$ E \flat ⁶ C MI^7 F MI^7 E $7^{(9)}$ E \flat ⁶ C MI^7

D \flat ⁹ F MI^7 B \flat 7 sus E \flat ⁶ \emptyset \emptyset A MI^7 ($\#5$) F 9 E 9 E \flat MA^6

D.S. al CODA

CODA

Moon River

H. Mancini

C MA^7 A MI^7 F $9^{(\#10)}$ C MA^7 F $9^{(\#10)}$ C MA^7 B MI^7 ($\#5$) E 7

1. A MI C/G F MA^7 B \flat 9 ($\#5$) A MI^7 /G F \sharp 9 B $'$ E MI^7 A 7 D MI^7 G 7

2. A MI^7 A MI^7 /G F \sharp 9 F 9 C MA^7 F $9^{(\#10)}$ C MA^7

F $9^{(\#10)}$ E MI^7 A MI^7 D MI^7 G $7^{(\#9)}$ C 6

The More I See You

H. Warren

B^b₉sus E^b₆ F_{M1}⁷ G_{M1}⁷ C⁷ F_{M1}⁷ B^b₇

E^b₆ F_{M1}⁷ G_{M1}⁷ C⁷ F_{M1}⁷ B^b₇

E^b_{M1}⁷ D^b_{M1}⁷ G^b₇ C^b_{MA}⁷ C⁷⁽⁹⁾ C^b_{MA}⁷ B^b₇

E^b_{M1}⁷ F⁷ F_{M1}⁷ B^b₇ B^b₉sus

E^b₆ F_{M1}⁷ F[#]₉ G_{M1}⁷ C⁷ F_{M1}⁷ B^b₇

E^b₆ F_{M1}⁷ G_{M1}⁷ B^b₊₉ B^b_{M1}⁷ E^b₇

A^b_{MA}⁷ D^b₇ G_{M1}⁷ C_{M1}⁷

F_{M1}⁷ B^b₇ E^b₆ C⁷⁽⁹⁾ (F_{M1}⁷ B^b₉sus)

My Shining Hour

H. Arlen

Music for 'My Shining Hour' by H. Arlen.

Chords and lyrics:

- Top staff: E♭ MA⁷, C_{MI}⁷, F⁹, B♭⁷, E♭ MA⁷
- Bottom staff: (F_{MI}⁷), (G_{MI}⁷ G⁷), (F_{MI}⁷ B♭⁷)
- Top staff: C_{MI}⁷, F_{MI}⁷, D_{MI}⁷⁽⁵⁾, G⁷, C_{MI}⁷
- Bottom staff: (C⁷⁽⁵⁾), (D_{MI}⁷⁽⁵⁾), G⁷, C_{MI}⁷, F⁹, B♭⁹ sus, B♭⁷
- Top staff: B♭_{MI}⁷, E⁷, A♭_{MA}⁹, D⁹
- Bottom staff: (A♭_{MI}⁷)
- Top staff: D⁹, E/G, C⁷⁽⁹⁾, F_{MI}⁷, B♭⁷, E♭_{MA}⁷, F_{MI}⁷
- Bottom staff: (D⁹), (E⁹), (E_{MI}⁷)
- Top staff: G_{MI}⁷⁽⁵⁾, C⁷, F_{MI}⁷, B♭⁷, (E⁶ C⁷⁽⁹⁾ F_{MI}⁷ B♭⁷)
- Bottom staff: (E_{MA}⁷ F_{MI}⁷), (G_{MI}⁷⁽⁵⁾ C⁷)

My Buddy

W. Donaldson

Music for 'My Buddy' by W. Donaldson.

Chords and lyrics:

- Top staff: F_{MA}⁷, F♯⁶, G_{MI}⁷, C⁷ / B♭, F⁶/A, A♭⁶
- Bottom staff: G_{MI}⁷, C⁷, F⁶, D⁷, G_{MI}⁷
- Bottom staff: (B_{MI}⁷⁽⁵⁾ B♭_{MI}⁷), (A_{MI}⁷⁽⁵⁾), (D⁷)
- Bottom staff: 1. G_{MI}⁷, D⁷⁽⁵⁾, C⁷
- Bottom staff: 2. G_{MI}⁷, C⁷, F⁶

More Than You Know

U. Youmans

B^b_M⁷ E^b₆ B^b_M⁷ B^b_M⁷ E^b₇ A^b_M⁷ G_M⁷ C⁷ F_M⁷ A^b_M⁶
 (E^b₆ C_M⁷ B_M⁷) (F⁷ F_M⁷⁽⁹⁾)

1. B^b⁷ F⁷ B^b⁷ E^b_M⁷ C⁷ F_M⁷ B^b₊₇
 (F_M⁷ B^b⁷)

2. G_M⁷ C⁷ F⁷ B^b⁷ E^b₆ D^b⁷ E^b₆ D⁷
 G_M⁷ E_M⁷⁽⁹⁾ A_M⁷⁽⁹⁾ D⁷⁽⁹⁾ G_M⁷ G_M⁷ C_M⁷ F⁷
 (G_M⁷ G^b, F⁷)

B^b_M⁷ G_M⁷ C⁷ F⁷ B^b⁷ F_M⁷ B^b₊₇
 (B^b_M⁷/F G_M⁷) (C_M⁷ F⁷) (B^b⁹_{sus}) (B^b⁷)

E^b₆ B^b₊₇ B^b_M⁷ E^b₇ A^b_M⁷ G_M⁷ C⁷ F_M⁷ A^b_M⁶
 (E^b₆ C_M⁷ B_M⁷) (F⁷ F_M⁷⁽⁹⁾ B^b⁷)

G_M⁷ C⁷ F⁷ B^b¹³⁽⁹⁾ E^b₆

Mountain Greenery

R. Rodgers

C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷
 C⁶ A_{Mi}⁷ D⁷ 1. G⁷ D_{Mi}⁷/_A B[♭]_o G⁷/_B
 2. G⁷ C⁷ F⁶ F[♯]_o G_{Mi}⁷ C⁷
 F⁶ B[♭]_o E_{Mi}⁷ A_{Mi}¹¹ D⁷
 D_{Mi}⁷ G⁷ C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ C⁶ A_{Mi}⁷
 D_{Mi}⁷ G⁷ C⁶ A_{Mi}⁷ D⁷ G⁷ C⁶ (D_{Mi}⁷ G⁷)
 (C⁶ F⁹ E[♭]_o) (D⁹ G⁷)

Move

D. Best - P. Walsh

B^b 6 E^b 7 B^b 6 F⁰

C_{Mi}⁷ F⁷ ₃ B^b _{MA}⁷ 1. B^b 6 2. B^b 6
 (C_{Mi}⁷ F⁷)

B^b 7 E^b 6 C⁷

C⁷ C_{Mi}⁷ F⁷ B^b 6 E^b 7 B^b 6

F⁰ C_{Mi}⁷ F⁷ ₃ B^b _{MA}⁷ B^b 6
 (B⁰) (C_{Mi}⁷ F⁷)

My Ideal

Robin - Whiting - Chase

B^b _{MA}⁷ G⁷ C_{Mi}⁷ G₊₇₍₉₎ A^b 7 G⁷ C⁷

(C_{Mi}⁷ /B^b) (A_{Mi}⁷⁽⁹⁾ D⁷) G_{Mi}⁷ C⁷ G^b 7 F⁷
 (C_{Mi}⁷ F⁷ E^b 7/B^b) (A⁷ D⁷) (D⁷⁽⁹⁾ G⁷) (D^b _{MA}⁷ G^b 7 C_{Mi}⁷ F⁷)

B^b _{MA}⁷ G⁷ C_{Mi}⁷ G₊₇₍₉₎ A^b 7 G⁷ C⁷

(C_{Mi}⁷ /B^b) (D^b _{MA}⁷ G^b 7) (C⁷ F_{Mi}⁷ B^b 7)
 (E^b _{MA}⁷ A^b 7 /G^b) (B^b _{MA}⁷ F E^b 7 D_{Mi}⁷ G_{Mi}⁷) (G^b 7/9 F⁷)

My Favourite Things

R. Rodgers

E_{MI}⁷ C_{MA}⁷

C_{MA}⁷ A_{MI}⁷ D⁷ G_{MA}⁷ C_{MA}⁷

G_{MA}⁷ C_{MA}⁷ 1.2. F[#]_{MI}⁷⁽⁵⁾ B⁷⁽⁹⁾ E_{MA}⁷

E_{MA}⁷ (F[#]_{MI}⁷) A_{MA}⁷

A_{MI}⁷ D⁷ G_{MA}⁷ C_{MA}⁷ G_{MA}⁷ C_{MA}⁷

F[#]_{MI}⁷⁽⁵⁾ B⁷⁽⁹⁾ E_{MI}⁷ C[#]_{MI}⁷⁽⁵⁾ F[#]_{MI}⁷⁽⁵⁾ B⁷⁽⁹⁾

E_{MI}⁷ E_{MI}⁷/D C_{MA}⁷ C_{MA}⁷

A⁷ G_{MA}⁷ C_{MA}⁷ D⁷

(A_{MI}⁷)

G_{MA}⁷ C_{MA}⁷ G_{MA}⁷ C_{MA}⁷ G_{MA}⁷ C_{MA}⁷ F[#]_{MI}⁷⁽⁵⁾ B⁷⁽⁹⁾

My Foolish Heart

D. Young

$B^{\flat} MA^9$ $E^{\flat} MA^9$ D_{MI}^{11} G_+^7 C_{MI}^7 $/B^{\flat}$

$(B^{\flat} MA^7 \quad D_+^7(\#9))$ $(G_{MI}^7 \quad G_+^7)$

A^{11} A_+^{13} D_{MI}^7 $D_+^7(\#9)$ G_{MI}^7 $D^{\flat} 13(\#10)$ $1. C_{MI}^7$ $G^{\flat} 9(\#10) \quad F^7(\#9)$

$B^{\flat} MA^7$ B^{\flat} / F_{MI}^7 $B^{\flat}_+^7$ $E^{\flat} 6$ $A_{MI}^{7(\#5)}$ $D_+^{7(\#9)}$

3

G_{MI}^7 $G_{MI}^{(MA7)}$ G_{MI}^7 C^7 F_{MI}^7 D_{MI}^7 $D^{\flat} 9(\#10)$ C_{MI}^6 F_+^9

$(G_{MI}^7 \quad /F)$ $(E_{MI}^{7(\#5)} \quad A^{7(\#9)})$ $(D_{MI}^7 \quad G^7)$

$2. C_{MI}^7 \quad /B^{\flat}$ A_{MI}^7 $D_+^{7(\#9)}$ G_{MI}^7 $E^{\flat} MA^9$ $A^{\flat} 7$ $B^{\flat} MA^7$ $E^{\flat} MA^7$

$A^{\flat} 13(\#10) \quad G^7 sus \quad C_{MI}^7 \quad G_+^{7(\#9)}$ $G^{\flat} 7(\#10) \quad G^{\flat}_+^9 \quad F^7 sus \quad F^7(\#9) \quad B^{\flat} 6 \quad (G_{MI}^7 \quad G^{\flat} MA^7 \quad F^7)$

$(C^{13} \quad C_+^9 \quad F^9 sus \quad F^{7(\#9)})$

My Funny Valentine

R. Rodgers

C_{MI} C_{MI}^(MA7)/B C_{MI}⁷/B[♭] C_{MI}⁶/A
 A[♭]_{MA}⁷ B[♭]/A[♭] C_{MI}⁷/G F_{MI}¹¹ D_{MI}⁷⁽⁵⁾ G⁷
 (A[♭]_{MA}⁷ G_{MI}⁷) (F_{MI}⁷ /E[♭]) (D[♭]⁷)
 C_{MI} G⁷/B C_{MI}⁷/B[♭] F/A
 A[♭]_{MA}⁷ G_{MI}⁷ F_{MI}¹¹ D[♭]⁹ B[♭]⁷_{SUS} B[♭]¹³⁽⁹⁾
 E[♭]/B[♭] B[♭]⁷_{SUS} E[♭]⁶ B[♭]⁷_{SUS}
 E[♭]/B[♭] G₊₇ G⁷ C_{MI}⁷ B[♭]_{MI}⁷ A⁷⁽⁵⁾ A[♭]_{MA}⁷ D_{MI}⁷⁽⁵⁾ G⁷⁽⁹⁾
 (A[♭]_{MA}⁷ G_{MI}¹¹ F_{MI}⁷ E[♭]_{MI}⁶)
 C_{MI} C_{MI}^(MA7)/B C_{MI}⁷/B[♭] F/A
 A[♭]_{MA}⁷ D_{MI}⁷⁽⁵⁾/G G⁷⁽⁹⁾ C_{MI}⁷ B⁷ B[♭]_{MI}¹¹ A^{9(#11)}
 A[♭]_{MA}⁷ G_{MI}⁷ F_{MI}⁷ B⁷ E[♭]⁶ (D_{MI}⁷⁽⁵⁾ G⁷⁽⁹⁾)

My Heart Stood Still

R. Rodgers

F⁶ D_{M1}⁷ G_{M1}⁷ C⁷ F_{M1}⁷ F⁷/C B^b_{M1}⁷ E^b⁷
 (D_{M1}⁷/A) A^b⁹) (F_{M1}⁷ D_{M1}⁷)

A_{M1}⁷ D_{M1}⁷ G_{M1}⁷ C⁷ 1. A_{M1}⁷ A^b⁷ G_{M1}⁷ C⁷
 (D⁷)

2. F⁶ B^b_{M1}⁷ F F_{M1}⁷ B^b⁷ F_{M1}⁷/C C[#]⁹ B^b⁷/D
 (F_{M1}) (F_{M1}(M_A⁷)) (F_{M1}⁷ D_{M1}⁷(^{b5}))

G⁷⁽⁹⁾ G⁷ C_{M1}⁷ C⁶ D_{M1}⁷⁽⁹⁾ G⁷
 (D^b⁷ D^b⁹⁽¹⁰⁾) (C⁶ A_{M1}⁷)

A^b_{M1}⁷ D^b⁹⁽¹¹⁾ G_{M1}⁷ C⁷ F⁶ D_{M1}⁷ G_{M1}⁷ C⁷
 (D_{M1}⁷/A) A^b⁹)

F_{M1}⁷ F⁷ B^b_{M1}⁷ B^b_{M1}⁷ A_{M1}⁷ A^b⁹
 (F A⁷ A^b⁷) (B^b_{M1}⁷ B^b⁶) (F/C G⁷/C)

G_{M1}⁷ C⁷ F⁶ (D_{M1}⁷ G_{M1}⁷ C⁷)
 (C⁹_{SUS} C⁷⁽⁹⁾)

My Heart Belongs To Daddy

C. Porter

G_{MI}⁷

C_{MI}⁶

D⁷

1. G_{MI}⁷

2. G_{MI}⁷ G_{MI}⁷

D⁷

G_{MI}⁷ G_{MA}⁷ G_{MA}⁷ G⁷/D

C_{MA}⁷ C_{MI}⁷ F⁷ B_{MI}⁷ B⁷ A_{MI}⁷⁽⁰⁵⁾ D⁷ G_{MI}⁷

(E⁷)

My One And Only Love

Wood - Mellin

C_{MA}⁷ /B A_{MI}⁷ /G F[#]_{MI}⁷⁽⁹⁵⁾ F⁰ 3 C_{MA}⁷ /E F_{MA}⁷ 3 E_{MI}⁷ A⁷
 (B⁸ E_{MI}⁷ A⁷)
 D_{MI}⁷ /C B⁸ B⁷⁽⁹⁵⁾ A_{MI}⁷ D⁷ 1. D_{MI}⁷ G⁷ /F E_{MI}⁷ E⁷ D_{MI}⁷ D⁷⁽⁹⁵⁾
 2. D_{MI}⁷ G⁷ C⁶ F[#]⁸ B⁷ E_{MI}⁷ 3 C[#]⁸ 3 F[#]_{MI}⁷ B⁷
 E_{MI}⁷ 3 C[#]⁸ 3 F[#]_{MI}⁷ B⁷ E_{MI} 3 E_{MI}^(MA7) /D[#] E_{MI}⁷ /D 3 E_{MI}⁶ /C[#]
 D_{MI}⁷ 3 A⁷ 3 D_{MI}⁷ G⁷ C_{MA}⁷ /B A_{MI}⁷ /G F[#]_{MI}⁷⁽⁹⁵⁾ F⁰ 3
 A_{MI}⁷ /E F_{MA}⁷ 3 E_{MI}⁷ A⁷ D_{MI}⁷ /C B⁸ B⁷⁽⁹⁵⁾
 A_{MI}⁷ D⁷ D_{MI}⁷ G⁷⁽⁹⁾ C⁶

My Little Boat

I. Schmertz

G_{MA}^7 C^7 $C_{MI}^{\#7}$ $F_{\#}^{\#7}$

F_{MA}^7 $B^{\flat}7$ $B_{MI}7$ $E7$

$E^{\flat}_{MA}7$ $A^{\flat}7$ $A_{MI}7$ $D7$

$G_{MA}7$ $E7^{(9)}$ $A_{MI}7$ $D7^{(9)}$

My Melancholy Baby

E. Burnett

$B^{\flat}_{MA}7$ $G_{MI}7^{(95)}$ $A^{\flat}7$ $G7$ $C_{MI}7$

($E^{\flat}7$)

G^7 $C_{MI}7$ $C_{MI}7$ $G7$ 1. $C_{MI}7$ $F9$ $C9$

($C_{MI}7$ $G7$) ($C_{MI}7$) ($E^{\flat}_{MA}7$) ($A_{MI}7^{(95)}$)

$F7$ $B^{\flat}6$ $G_{MI}7$ $C7$ $F7$ $G_{MI}7$ $G^{\#}9$ $F7/A$

($D7$) ($G_{MI}7$) ($C_{MI}7$) ($F7$)

2. $C_{MI}7$ $C^{\#}9$ $D_{MI}7$ $G7$

($E^{\flat}7$) ($E9$) ($B^{\flat}_{MA}7/F$ $E^{\flat}9$) ($D_{MI}7$ $G7$)

$C_{MI}7$ $F7$ $B^{\flat}6$ ($G7$ $C7$ $F7$)

($C7$)

My Little Suede Shoes

C. Parker

F_{M1}⁷ B^{b7} G_{M1}⁷ C⁷ F_{M1}⁷ B^{b7}
 E^b_{M1}⁷ C⁷ F_{M1}⁷ B^{b7} G_{M1}⁷ C⁷ F_{M1}⁷ B^{b7}
 1. E^b_{M1}⁷ C⁷ 2. E^b_{M1}⁷ E^{b7} A^b_{M1}⁷ G_{M1}⁷ C⁷⁽⁹⁾
 F_{M1}⁷ B^{b7} E^b_{M1}⁷ E^{b7} A^b_{M1}⁷ G_{M1}⁷ C⁷⁽⁹⁾
 F_{M1}⁷ B^{b7} E^b_G⁶ C⁷ F_{M1}⁷ B^{b7} G_{M1}⁷ C⁷
 F_{M1}⁷ B^{b7} E^b_{M1}⁷ C⁷ F_{M1}⁷ A^b_{M1}⁷
 G_{M1}⁷ C⁷⁽⁹⁾ F_{M1}⁷ B^{b7} E^b_{M1}⁷
 — — — — —

My Ship

K. Weill

F⁶ D⁹ G_{Mi}⁹ C⁹ F⁶ D⁹ /C B_{Mi}⁷⁽¹⁵⁾ B^{b7}

F⁶ /A D⁷ G_{Mi}⁷ /F E_{Mi}⁷ A⁷ 1. D_{Mi}⁷ G⁷ G_{Mi}⁷ C⁷

2. D_{Mi}⁷ G⁷ G_{Mi}⁷ C⁷ F⁶ C^{9sus} C_{Mi}⁷ C^{9sus} C_{Mi}⁷

C^{9sus} F F+ B^b_{MA}⁷ E⁷ A_{Mi} A_{Mi+} A_{Mi} A_{Mi+}

D_{Mi}⁷ /A G¹³ G_{Mi}⁷ C⁷ F⁶ D⁹ G_{Mi}⁹ C⁹

F⁶ D⁹ /C B_{Mi}⁷⁽¹⁵⁾ B^{b7} F⁶ /A D⁷ G_{Mi}⁷ /F E_{Mi}⁷ A⁷

D_{Mi}⁷ G⁷ G_{Mi}⁷ /F C⁷⁽⁹⁾ F_{MA}⁷ /C F⁹⁽¹¹⁾ F⁷ C_{Mi}⁷ B⁹⁽¹¹⁾ B^{b9(11)} E^{b13} E^{b9} /D

A_{Mi}⁷ /C D_{Mi}⁷ D⁷⁽⁹⁾ G_{Mi}⁷ C⁷⁽⁹⁾ F⁶ D^{b7} F⁶ (G_{Mi}⁷ C⁷)

My Romance

R. Rodgers

B^b MA⁷ /A G_{MI}⁷ /F C_{MI}⁷ F^{7sus}

(B^b MA⁷ C_{MI}⁷) (D_{MI}⁷ D^b⁹) (D_{MI}⁷ G_{MI}⁷)

(B^b MA⁷ E^b MA⁹) (D_{MI}⁷ G_{MI}⁷)

B^b MA⁷ D^{7(#9)} G_{MI} G_{MI}(MA7) G_{MI}⁷ E^b 7(#11) C_{MI}⁷ F⁷

(G_{MI}⁷ D⁷) (G_{MI}⁷ B⁹) (G_{MI}⁷ G⁷)

1. B^b MA⁷ B^b⁷ E^b MA⁷ A^b⁹ B^b MA⁷ B^b⁷ E^b MA⁷ A^b⁹ B^b MA⁷

E_{MI}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{MI}⁷ A^b⁹ G_{MI}⁹ C⁹ F^{7sus} F¹³⁽⁹⁾

(E_{MI}¹¹ E^b 7(9)) (D_{MI}⁷ G_{MI}⁷⁽⁹⁾) (C¹³)

2. B^b MA⁷ B^b⁷ E^b MA⁷ /D C_{MI}⁷ /B^b A_{MI}⁷⁽⁹⁾ D⁷⁽⁹⁾

(B_{MI}⁷ E⁷) (E^b MA⁷ G⁷/D) (A_{MI}¹¹ A^b 7(9))

G_{MI}⁷ G^b 13(#11) F^{13sus} F^{13sus} F^{7sus} B^b⁶

(B^b MA⁷/F G_{MI}⁷) (C_{MI}⁷ F⁹) (B^b⁶ G_{MI}⁷) (C_{MI}⁷ F¹³)

My Silent Love

E. Heyman - D. Suesse

E^b 6

B^b + 7

G_{MI} 7(5)

C⁷⁽⁹⁾

(E^b 6 D⁷) (D^b 7 C⁷⁽⁹⁾)

F_{MI} 7

B^b 7

I. G⁷ C⁷ F⁷ B^b 7

2. E^b 6 B^b _{MI} 7 E^b 7 A^b 7 D^b 7

(A⁷)

E^b _{MA} 7 C_{MI} 7 B^b _{MI} 7 E^b 7 A^b _{MA} 7 G_{MI} 7(5) C+ 7

F⁷ B^b 7 E^b 6 B^b + 7

G_{MI} 7(5) C⁷⁽⁹⁾ F_{MI} 7

(E^b 6 D⁷) (D^b 7 C⁷⁽⁹⁾)

B^b 7 E^b 6 (C⁷⁽⁹⁾) F_{MI} 7 B^b 7

My Old Flame

A. Johnston

G_{MA}⁷ C_{MI}⁷ F⁷ B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾ A_{MI}⁷ A_{MI}⁷⁽⁵⁾ D^{7(#9)}

G⁶ C⁷ F⁷ B^{b 6} E^{b 7} D⁷ E^{b 7} 1. A_{MI}⁷ D⁷⁽⁹⁾ 2. C_{MI}⁷ F⁷

B^b _{MA}⁷ C_{MI}⁷ F⁷ A^{b 7} G⁷⁽⁹⁾ C⁷

F⁷ 3 D⁷ E_{MI}⁷ A⁷ A_{MI}⁷ D⁷

G_{MA}⁷ C_{MI}⁷ F⁷ B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾ A_{MI}⁷ A_{MI}⁷⁽⁵⁾ D^{7(#9)}

G⁶ C⁷ F⁷ B^{b 6} E^{b 7} A_{MI}⁷ D^{7(#9)} G⁶ (A_{MI}⁷ D⁷)

Nardis

M. Davis

Chords shown in the score:

- Top staff: E_{MI}, F_{MA}⁷, B⁷, C_{MA}⁷
- Middle staff: A_{MI}⁷, F_{MA}⁷, E_{MA}⁷₃, 1. E_{MI}, 2. E_{MI}
- Bottom staff: A_{MI}⁷, F_{MA}⁷, A_{MI}⁷, F_{MA}⁷, D_{MI}⁷, G⁷
- Second section: C_{MA}⁷, F_{MA}⁷, E_{MI}, F_{MA}⁷, B⁷
- Third section: C_{MA}⁷, A_{MI}⁷, F_{MA}⁷, E_{MA}⁷₃, E_{MI}

Nature Boy

E. Abhez

Chords shown in the score:

- Top staff: A_{MI}⁷, B_{MI}⁷⁽⁹⁾, E⁷⁽⁹⁾, A_{MI}⁷, B_{MI}⁷⁽⁹⁾, E⁷⁽⁹⁾
- Middle staff: A_{MI}, A_{MI}^(MA7), A_{MI}⁷, A_{MI}⁶, D_{MI}⁶, A_{MI}⁷, B_{MI}⁷⁽⁹⁾, E⁷
- Bottom staff: E⁷⁽⁹⁾, A_{MI}⁷, 1. A_{MI}⁷, B⁷⁽⁹⁾, E⁷
- Final section: 2. F#_{MI}⁷⁽⁹⁾, B⁷⁽⁹⁾, E⁷, A_{MI}⁷, (B⁸ E⁷)

The Nearness Of You

H. Carmichael

F_{MA}^7 C_{MI}^7 F^7 $B^{\flat}_{MA}^7$ $B^{\flat} \text{ o}$ $B^{\flat}_{MI}^7$

Nica's Dream

II. Silver

B^b MI(MA7) A^b MI(MA7)

B^b MI(MA7) A^b MI(MA7)

D^b 7 G^b 6 D^b 9 C^{7(#9)} F⁷ F^{7(#9)}

B^b MI(MA7) t. 2. B^b MI(MA7) A^b 9 sus A^b 7

D^b MA7 B^b 7(#9) E^b 7 E^b MI7 A^b 7 D^b MA7

E_{MI} 7 A⁷ A^b 9 sus A^b 7 D^b MA7 B^b 7(#9)

E^b 7 E^b MI7 A^b 7 D^b MA7 F^{7(#9)}

B^b MI(MA7) A^b MI(MA7) B^b MI(MA7)

B^b MI(MA7) A^b MI7 D^b 9 A^b MI7 D^b 7

G^b 6 D^b 9 C^{7(#9)} F^{7(#9)} B^b MI(MA7)

Nice Work If You Can Get It

G. Gershwin

% A+⁷ D⁹ G+⁷ C⁹ F¹³ B^b₉ G¹³ G[#]₀

A Nightingale Sang In Berkeley Square

E. Maschwitz - M. Sherwin

E^b_{MA}⁷ C_{MI}⁷ G_{MI}⁷ E_{MI}⁷ A⁷ A^b_{MA}⁷ $\overbrace{G^7}^3$ C_{MI}⁷ A^b_{MI}⁶
 (C_{MI}⁷ B⁷) (B^b_{MI}⁷ E^b⁷ A⁷)

G_{MI}⁷/_B^b B^b⁹_{SUS} E^b_{MA}⁷/_B^b A^b_{MI}⁷ D^b⁷ G_{MI}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷
 (C⁷⁽⁹⁾)

1. E^b⁶ C_{MI}⁷ F_{MI}⁷ B^b⁷ | 2. E^b⁶ C_{MI}⁷ /_B^b A_{MI}⁷⁽⁹⁾ D⁷

G_{MA}⁷ E_{MI}⁷ A_{MI}⁷ D⁷ B_{MI}⁷ B^b⁹ A_{MI}⁷ D⁷

G_{MA}⁷ E_{MI}⁷ A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B^b⁷

E^b_{MA}⁷ C_{MI}⁷ G_{MI}⁷ E_{MI}⁷ A⁷ A^b_{MA}⁷ $\overbrace{G^7}^3$
 (C_{MI}⁷ B⁷) (B^b_{MI}⁷ E^b⁷ A⁷)

C_{MI}⁷ A^b_{MI}⁶ G_{MI}⁷/_B^b B^b⁹_{SUS} E^b_{MA}⁷/_B^b A^b_{MI}⁷ D^b⁷

G_{MI}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷ E^b⁶ (C_{MI}⁷ F_{MI}⁷ B^b⁷)
 (C⁷⁽⁹⁾)

Nancy

Van Heusen

F_MI⁷ B[♭]⁷ E[♭]_MA⁷ A[♭]⁷

G_MI⁷ G[♭]_MI⁷ F_MI⁷ F_MI⁷/E[♭] D_MI⁷⁽⁵⁾ G⁷
(C⁷⁽⁵⁾)

1. C_MI⁷ F⁷ F_MI⁷ B[♭]⁷ C⁷ 2. C_MI⁷ F⁷ F_MI⁷ B[♭]⁷ E⁶ D⁸ G⁷

C_MI⁷ D_MI⁷ G⁷ C_MI⁷
 F⁷ B[♭]⁷ /A[♭] G_MI⁷ C_MI⁷ D_MI⁷⁽⁵⁾ G⁷

C_MI⁷ F⁷ F_MI⁷ B[♭]⁷ C⁷ F_MI⁷
 B[♭]⁷ E[♭]_MA⁷ A[♭]⁷. G_MI⁷ G[♭]_MI⁷ F_MI⁷ F_MI⁷/E[♭]
(C⁷⁽⁵⁾)

D_MI⁷⁽⁵⁾ G⁷ C_MI⁷ F⁷ F_MI⁷ B[♭]⁷ E⁶ C⁷
(V C⁷⁽⁵⁾)

Namely You

G. De Paul

B^b MA⁷ E^b7 D_MI⁷ G_MI⁷ C_MI⁷ F⁷ B^b7 D⁷⁽⁹⁾

G_MI G_MI(MA⁷) G_MI⁷ C⁷ 1. C_MI⁷ F⁷ B^b MA⁷ B^b7

E^b MA⁷ /D C_MI⁷ F⁷ A_MI⁷⁽⁵⁾ D⁷⁽⁹⁾ G_MI⁷

G_MI⁷ C⁷⁽⁹⁾ F_MA⁷ D⁷ G_MI⁷ C⁷ C_MI⁷ F⁷

2. C_MI⁷ F⁷ F_MI⁷ B^b7 E^b MA⁷ /D C_MI⁷ F⁷

A_MI⁷⁽⁵⁾ D⁷⁽⁹⁾ G_MI⁷ A^b7 B^b MA⁷ E^b7

D_MI⁷ D⁷⁽⁹⁾ G_MI⁷ C_MI⁷ F⁷ B^b⁶ (F⁹sus)

Night And Day

C. Porter

$A^{\flat} MA$ G^7 $\overbrace{C MA^7 \quad C^6}$

$A^{\flat} MA$ G^7 $\overbrace{C MA^7 \quad C^6 \quad A MA^7}$

$F^{\sharp} MI^7(5)$ $F MI^7$ $E MI^7$ $E^{\flat} o$

$D MI^7$ G^7 $G+^7$ $C MA^7$ $\boxed{1. C^6 \quad | \quad 2. C^6}$

$E^{\flat} MA^7$ $E^{\flat} 6$ $\overbrace{C MA^7 \quad C^6}$

$E^{\flat} MA^7$ $E^{\flat} 6$ $\overbrace{C MA^7 \quad /B \quad A MA^7 \quad /G}$

$F^{\sharp} MI^7(5)$ $F MI^7$ $E MI^7$ $E^{\flat} o$

$D MI^7$ $G^9 sus$ $D^{\flat} MA^7$ C^6

A Night In Tunisia

D. Gillespie

Intro E^b7 D_{Mi}⁶

E^b7 D_{Mi}⁶ E^b7 D_{Mi}⁶

D^b7 D_{Mi}⁶ Em^{7(b5)} 3 A^{7(b5)} 1. D_{Mi}⁶ 2. D_{Mi}⁶

A^{7(b5)} D^{7(b9)} G_{Mi}⁷

G_{Mi}^{7(b5)} 3 C^{7(b9)} F_{MA}⁷ 3 3 Em^{7(b5)} A^{7(b9)}

E^b7 D_{Mi}⁶ E^b7 D_{Mi}⁶

D^b7 D_{Mi}⁶ Em^{7(b5)} 3 A^{7(b5)} D_{Mi}⁶

Em⁷ E^b9(#11)

D_{Mi}⁷ G^{9(#10)} C^{9(#10)}

C^{9sus} G^{b7(#9)} (F_{MA}⁷) (F_{MA}⁷) (Em^{7(b5)})(A^{7(b9)})

SOLO BREAK

The Night Has A Thousand Eyes

J. Brainin - B. Bernier

G_{MA}⁷ **A_{MI}⁷** **D⁷**

G_{MA}⁷ **A_{MI}⁷** **D⁷**

D_{MI}⁷ **G⁷** **C_{MI}⁷** **F^{9(4\#10)}**

B_{MI}⁷ **E⁷** **A_{MI}⁷** **D⁷** **G_{MA}⁷**

1. A_{MI}⁷ D⁷ **2. G_{MA}⁷** **C_{MI}⁷** **F⁷** **B_{MI}⁷**

B_{MI}⁷ **E⁷** **A_{MI}⁷**

A_{MI}⁷ **D⁷** **G_{MA}⁷** **E⁷**

(C^{\#}_{MI}⁷⁽¹⁰⁾) **(C_{MI}⁷)** **(B_{MI}⁷)** **(B^{\#}_{MI}⁷)**

A_{MI}⁷ **D⁷** **G_{MI}⁷** **(A_{MI}⁷ D⁷)**

Night Train

J. Forrest

Nine Twenty (9:20) Special

E. R. Warren - B. Harding

D⁷ F_{MI}⁶ D⁷ F_{MI}⁶

C⁶ A⁷ 1. D⁷ D⁷ A^{b7} G⁷

(C⁷ B⁷ B^{b7} A⁷)

2. D⁷ G⁷ C⁶ G_{MI}⁷ C⁷ F_{MI}⁷

G_{MI}⁷ C⁷ F⁶ A_{MI}⁷ D⁷ G_{MI}⁷

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ D⁷ F_{MI}⁶

D⁷ F_{MI}⁶ C⁶

A⁷ D⁷ G⁷ C⁶

Now's The Time

C. Parker

A musical score for a jazz band, likely a piano-vocal-guitar arrangement. The score consists of four staves of music, each with a different harmonic progression and lyrics.

Top Staff: F⁷, B^{b7}, F⁷

Second Staff: F⁷, B^{b7}, B⁹

Third Staff: F^{7/C}, D⁷, G_MI⁷

Bottom Staff: C⁷, A_MI⁷, D⁷, G_MI⁷, C⁷

No Moon At All

R. Evans - D. Mann

D_{MI} A⁷/C[#] C⁹ G/B B^b₉
 D_{MI}/A A+⁷ 1. D_{MI}⁶ F⁷/C B^b⁷ A⁷ 2. D_{MI}
 (B^b⁷ A⁷)
 D⁹ G⁹ C¹³
 F_{MA}⁷ B^b_{MA}⁷ E_{MI}⁷⁽⁵⁾ A⁷ D_{MI} A⁷/C[#]
 C⁹ G/B B^b₉ D_{MI}/A A+⁷ D_{MI}
 (B^b⁷ A⁷)

Nuages

R. Reinhardt

$G^b_{MI}7$ C^b7 $F_{MI}7(5)$ $B^b7(9)$ $E^b_{MA}7$ $F_{MI}7$ $G_{MI}7$

$G^b_{MI}7$ C^b7 $F_{MI}7(5)$ $B^b7(9)$ $E^b_{MA}7$ $\overbrace{A^b_{MA}7}^{3}$ $G7$ $D_{MI}7(5)$

$G7$ $\overbrace{C_{MI}7 \quad G+7}^{3}$ $C_{MI}7$ $\overbrace{F7 \quad E7 \quad F7}^{3}$

B^b7 $F_{MI}7$ B^b7 $\overbrace{G^b_{MI}7 \quad C^b7}^{3}$ $F_{MI}7(5)$ $B^b7(9)$ $E^b_{MA}7$

$B_{MI}7$ $E7$ $B^b_{MI}7(5)$ $E^b7(9)$ $A^b_{MA}7$

$A^b_{MI}7$ D^b7 $E^b_{MA}7$ $F_{MI}7$ $G_{MI}7$

$G^b_{MI}7$ C^b7 $F_{MI}7(5)$ $B^b7(9)$ E^b6

Oh, Lady Be Good

G. Gershwin

G_{MA7} C⁷ G_{MA7}
 (G C⁹) (B_{MI7} B⁷) (A^{b7(9)})
 1. G⁶ E_{MI7} A_{MI7} D⁷ 2. G⁶ G⁷ C_{MA7} D^{b7} G⁶/_D G⁶
 (E_{MI} E_{MI(MA7)} E_{MI7} A⁷ A_{MI7} D⁷ G_{MA7} C⁷)
 G_{MA7}
 (G C⁹) (B_{MI7} B^{b9(10)}) (A^{b7(9)})
 D^{#7} A_{MI7}
 D⁷ D¹³⁽⁹⁾ G⁶ (E_{MI7} A_{MI7} D⁷)

Oleo

S. Rollins

B^{b6} G_{MI7} C_{MI7} F⁷ B^{b6} G⁷ C_{MI7} F⁷
 B^{b6} B^{b7} E^b_{MA7} E^b_{MI6} D_{MI7} G_{MI7} 1. C_{MI7} F⁷ 2. C_{MI7} F⁷ B^{b6}
 D⁷ G⁷ C⁷ F⁷
 B^{b6} G_{MI7} C_{MI7} F⁷ B^{b6} G⁷ C_{MI7} F⁷
 B^{b6} B^{b7} E^b_{MA7} E^b_{MI6} D_{MI7} G_{MI7} C_{MI7} F⁷ B^{b6}

Old Folks

W. Robinson

D_{MI}^{7(b5)} G⁷ C_{MI}⁷ B⁷ B^b_{MI}⁷ A⁷ A^b_{MA}⁷ D^b⁷ G⁷ C⁷

(F⁷) (E^b⁷)

F_{MI}⁷ B^b⁷ /A^b G_{MI}^{7(b5)} C⁷ 1. C_{MI}⁷ F⁷ F_{MI}⁷ B^b⁷

(B^b_{MI}⁷ E^b⁷ A^b_{MI}⁷ D^b⁷)

2. F⁷ B^b⁷ E^b⁶ E^b_{MA}⁷ B^b⁺⁷ B^b_{MI}⁷ E^b⁷

(E^b⁷)

A^b_{MA}⁷ D^b⁷ E^b_{MA}⁷ G⁷ 3 C_{MI}⁷

F⁷ F_{MI}⁷ B^b⁷ D_{MI}^{7(b5)} G⁷ C_{MI}⁷ B⁷ B^b_{MI}⁷ A⁷

(C_{MI}⁷ F⁷) (B^b_{MI}⁷ E^b⁷ A^b_{MI}⁷ D^b⁷) (F⁷) (E^b⁷)

A^b_{MA}⁷ D^b⁷ G⁷ C⁷ F_{MI}⁷ B^b⁷ /A^b

G_{MI}^{7(b5)} C⁷ F⁷ 3 B^b⁷ E^b⁶

(#)

Old Devil Moon

B. Lane

F⁶ C_{Mi}⁷ F⁶ C_{Mi}⁷ F_{Mi}⁷

C_{Mi}⁷ F_{Mi}⁷ DMi⁷ CMi⁷ F⁷ B^b_{Mi}⁷

B^b_{Mi}⁷ E⁷ A^b_{Mi}⁷ D^b⁷ G^b⁶ C⁷ F⁶

F⁶ C_{Mi}⁷ F⁶ CMi⁷ 3 D_{Mi}⁷

D_{Mi}⁷ G⁷ 3 G_{Mi}⁷ C⁷ sus

F⁶ CMi⁷ F⁶ CMi⁷ FMi⁷

CMi⁷ FMi⁷ DMi⁷ CMi⁷ F⁷ B^b_{Mi}⁷

B^b_{Mi}⁷ E⁷ A^b_{Mi}⁷ D^b⁷ G^b⁶ C⁷ F⁶

F⁶ CMi⁷ F⁶ CMi⁷ F⁶ CMi⁷ FMi⁷ (E^b⁷) 3

AMi⁷ D⁷ 3 GMi⁷ C⁷ 3 F⁶

On A Clear Day

B. Lane

The musical score consists of ten staves of music, likely for a jazz ensemble, with chords labeled above each staff. The chords are:

- Staff 1: $B^{\flat} MA^7$, $E^{\flat} 7(\#10)$
- Staff 2: $B^{\flat} MA^7$, D_{MI}^7 , G^7
- Staff 3: C_{MI}^7 , $A^{\flat} 7(\#10)$
- Staff 4: D_{MI}^7 , $D^{\flat} \text{°}$, C_{MI}^7 , $B^{\flat} \text{°}$, C_{MI}^7 , F^7
- Staff 5: F_{MI}^7 , $B^{\flat} 7$, F_{MI}^7 , $B^{\flat} 7$
- Staff 6: $E^{\flat} MA^7$, C^9 , F^9 , F^7
- Staff 7: $B^{\flat} MA^7$, D_{MI}^7 / A^{\flat} , G^7
- Staff 8: C_{MI}^7 , D_{MI}^7 , $E^{\flat} 6$, D_{MI}^7 , C_{MI}^7 , D_{MI}^7 , $E^{\flat} 6$, D_{MI}^7
- Staff 9: C_{MI}^7 , F^7 , $B^{\flat} 6$, $(G^7(\#9))$, C_{MI}^7 , $F^7)$
- Staff 10: (empty staff)

On A Slow Boat To China

F. Loesser

Chords:

- Staff 1: $B^{\flat} MA^7$, D_{MI^7} , G^7 , C_{MI^7} , A^7 , $B^{\flat} 7$, D^7 , $E^{\flat} MA^7$, $D_{MI^7(5)}$, G^7 , $1. C_{MI^7}$, A^7 , B^{\flat} , $A^{\flat} 9$, G^7 , C^7 , G_{MI^7} , C^7 , C_{MI^7} , $G^{\flat} 9$, $2. C_{MI^7}$.
- Staff 2: $A^{\flat} 7$, $B^{\flat} MA^7$, $A^{\flat} 7$, G^7 , C^7 , C_{MI^7} , F^7 , $B^{\flat} 6$, $(D_{MI^7(5)})$, (C_{MI^7}) , (F^{1309}) .

Once I Loved

A. C. Jobim

Chords:

- Staff 1: G_{MI^7} , $C^{\flat} 9$, F_{MA^7} , $F^{\sharp} 0$, G_{MI^7} , G_{MI^7} , $G^{\sharp} 0$, A_{MI^7} , F_{MI^7} , $B^{\flat} + 9$, $E^{\flat} MA^7$, $E_{MI^7(5)}$, A^7 , $1. D_{MA^7}$, D^7 , $2. D_{MA^7}$, G^7 , C_{MA^7} , F^7 , $B^{\flat} MA^7$, $B^{\flat} MI^6$, D^7/A , $A^{\flat} 7(5)$, G^7 , G_{MI^7} , $A^{\flat} 7$, D_{MI^7} , $(D^7(9))$.
- Staff 2: (continues from Staff 1)

Once In A While

M. Edwards

1. *E♭⁶ A♭⁷ E♭M⁷ Gm⁷ C⁷ Gm⁷ C⁷*
Fm⁷ C⁷(⁹) Fm⁷ B♭⁷ 1. Gm⁷ C⁷(⁹) Fm⁷ B♭⁷

2. E♭⁶ A♭M⁷ E♭⁶ D⁷(⁹) Gm⁷ Em⁷ A⁷ D⁷
B⁷ E⁷ A⁷ E♭M⁷ Gm⁷ C⁷(⁹) Fm⁷ B♭⁷ E♭⁶ A⁷ E♭M⁷ Gm⁷ C⁷(⁹)

Gm⁷ C⁷(⁹) Fm⁷ B♭⁷ E⁷ A⁷ E♭M⁷ Gm⁷ C⁷(⁹)
Fm⁷ B♭⁷ E⁷ Gm⁷ C⁷ Fm⁷ C⁷(⁹) Fm⁷ B♭⁷ (Fm⁷ B♭⁷)

On The Sunny Side Of The Street

J. McHugh

C⁶ B_{Mi}⁷ E⁷ F⁶ G¹³ G[#]⁰
 (E⁷) (B_{Mi}⁷⁽⁵⁾ E⁷⁽⁹⁾)
 (B⁹⁽⁸¹⁰⁾)

A_{Mi}⁷ D¹³ D_{Mi}⁷ G⁷ 1. C⁶ C[#]⁰ D_{Mi}⁷ G⁷ 2. C⁶
 (C⁶) (D¹³ D[#]⁰)

C⁷ G_{Mi}⁷ C⁷ F_{Mi}⁷ C⁹ F⁶ F⁷ E⁷ E^b⁷

D⁷ A_{Mi}⁷ D⁷ G⁷ D_{Mi}⁷ G⁷

C⁶ B_{Mi}⁷ E⁷ F⁶ G¹³ G[#]⁰
 (E⁷) (B_{Mi}⁷⁽⁵⁾ E⁷⁽⁹⁾)
 (B⁹⁽⁸¹⁰⁾)

A_{Mi}⁷ D¹³ D_{Mi}⁷ G⁷ C⁶ (D_{Mi}⁷ G⁷)

(C⁶) (D¹³ D[#]⁰)

One For My Baby

H. Arlen

E^b MA⁷ D^b 7 E^b MA⁷ D^b 7 E^b MA⁷ D^b 7 E^b MA⁷ D^b 7
 (B^b MI⁷) (F MI⁷) (B^b MI⁷) (B^b MI⁷)

E^b MA⁷ D^b 7 E^b MA⁷ D^b 7 E^b MA⁷ D^b 7 B^b MI⁷ E^b 7 A^b MA⁷
 (B^b MI⁷) (F MI⁷) (B^b MI⁷) (E^b 9 A⁷)

A^b MA⁷ D^b 7 E^b MA⁷ F MI⁷ G MI⁷ C⁷ F MI⁹ F MI⁷ G MI⁷ A^b 6 B^b 7 sus
 (G MI⁷ F MI⁷ E^b 6) (G⁷ C⁷(^bB)) (F MI⁷ B^b 7 sus)

E^b 6 A MI⁷(^bB) D⁷ % G MA⁷ F⁷ G MA⁷ F⁷
 (E^b 6 C MI⁷) (A^b 7) (D MI⁷) (A MI⁷)

G MA⁷ F⁷ G MA⁷ F⁷ G MA⁷ F⁷ G MA⁷ F⁷
 (D MI⁷) (D MI⁷) (D MI⁷) (A MA⁷)

G MA⁷ F⁷ D MI⁷ G⁷ C MA⁷ C MA⁷ F⁷
 (D MI⁷) (G⁹ D^b 7)

G MA⁷ A MI⁷ B MI⁷ E⁷([#]9) A MI⁷ @ A MI⁷ B MI⁷ C⁶ D⁷ G⁶
 (B MI⁷ A MI⁷ G⁶) (B⁺ 7 E⁷(^bB)) (A MI⁷ D⁷ sus) (G⁶ E^b 7)

D MI⁷ G⁷ C⁷ B⁷ E⁷ A⁷ D⁷ sus G⁶ D^b 9([#]10)
 (D^b 7) (C⁷ G MI⁷) (C⁷ G MI⁷) (B MI⁷ E MI⁷ E^b 7) (D MI¹¹ D^b 9([#]10))

C⁷ A⁷ E^b 7([#]11) D⁷
 (C⁷ G MI⁷) (B MI⁷ B^b 9) (D⁷ 7([#]9)/A A^b 9) D. S. al CODA

@ A MI⁷ B MI⁷ C⁶ D⁷ B⁷ E⁷ A⁷ D¹³ G⁶
 (A MI⁷ D⁷ sus) (F⁹([#]10) E⁷) (A MI⁹ D¹³)

CODA

One Note Samba

A. C. Jobim

D_{Mi}⁷ D^b⁷ C_{Mi}⁷ B⁷⁽⁵⁾

D_{Mi}⁷ D^b⁷ C_{Mi}⁷ B⁷⁽⁵⁾

F_{Mi}⁷ B^b⁷ E^b_{MA}⁷ A^b⁷

D_{Mi}⁷ D^b⁷ C_{Mi}⁷ B⁷⁽⁵⁾ B^b⁶

E^b_{MI}⁷ A^b⁷ D^b_{MA}⁷

D^b_{MI}⁷ G^b⁷ C^b_{MA}⁷ C_{MI}⁷⁽⁵⁾ B⁷⁽⁵⁾

D_{Mi}⁷ D^b⁷ C_{Mi}⁷ B⁷⁽⁵⁾

D_{Mi}⁷ D^b⁷ C_{Mi}⁷ B⁷⁽⁵⁾

F_{Mi}⁷ B^b⁷ E^b_{MA}⁷ A^b⁷

D^b⁶ C⁷ B_{MA}⁷ B^b⁶

Ornithology

C. Parker

The musical score consists of ten staves of handwritten musical notation. The notation is in common time with a treble clef. The key signature is one sharp. The score includes the following chords:

- Staves 1-2: G_MA⁷, GM⁷
- Staves 3-4: C⁷, F_MA⁷, FM⁷
- Staves 5-6: B⁷, E⁷, A_MI⁷⁽⁹⁾, D⁷⁽⁹⁾, 1. G_MI⁷
- Staves 7-8: D⁷⁽⁹⁾, B_MI⁷, E⁷⁽⁹⁾, A_MI⁷
- Staves 9-10: 2. G_MA⁷, CM⁷, F⁷
- Final staff: B_MI⁷, E⁷⁽⁹⁾, A_MI⁷, D⁷⁽⁹⁾, G_MA⁷, SOLO BREAK

On The Street Where You Live

F. Loewe

B^b₆ G_{M1}⁷ C_{M1}⁷ F⁷ B^b₆ G_{M1}⁷ C_{M1}⁷ F^{7sus}
 (B^b₆ E^b_{M1}⁷) (D_{M1}⁷ C_{M1}⁷ F⁷) (B^b E^b) (B^b/D C_{M1}⁷ F⁷)

B^b_{M1}⁷ C_{M1}⁶ D^b₉ D_{M1}⁷ D^b₉ C_{M1}⁷ F⁷ G⁷ C_{M1}⁹ A^b₉₍₁₁₎
 (B^b_{M1}⁷ E^b₉₍₁₁₎) (C_{M1}⁹ /B^b) (A_{M1}⁷⁽⁹⁾ D⁷)

B^b₆ C⁷ C_{M1}⁷ 1. F⁷ /E^b D_{M1}¹¹ G⁷ C_{M1}⁷ F^{7sus}
 (G_{M1}⁷)

2. F⁷ B^b₆ A^b₉ B^b₆ A_{M1}¹¹ D⁷ 3

E^b₆ E^b_{M1}⁷ A^b₇ 3 B^b₆
 (E^b₆ B^b₁₃₍₉₎) (A^b₁₃ E^b_{M1}¹³)

E_{M1}⁷⁽⁹⁾ A⁷ 3 E_{M1}⁷ A⁷ D_{M1}⁷
 (E⁷($\frac{11}{13}$)) (A¹³⁽⁹⁾) (E_{M1}¹¹ B^b₉₍₁₁₎) (A^{7sus} A¹³/G) (F[#]_{M1}⁷ B⁷($\frac{11}{13}$))

E_{M1}⁷ A⁷ D_{M1}⁷ G⁹ C_{M1}⁶ F^{7sus} B^b₆ G_{M1}⁷ C_{M1}⁷ F⁷
 (B^b₆ E^b_{M1}⁷) (D_{M1}⁷ C_{M1}⁷ F⁷)

B^b₆ G_{M1}⁷ C_{M1}⁷ F^{7sus} B^b_{M1}⁷ C_{M1}⁶ D^b₉ D_{M1}⁷ D^b₉
 (B^b E^b) (B^b/D C_{M1}⁷ F⁷) (B^b_{M1}⁷ E^b₉₍₁₁₎)

C_{M1}⁷ F⁷ G⁷ C_{M1}⁹ A^b₉₍₁₁₎
 (C_{M1}⁹ /B^b) (A_{M1}⁷⁽⁹⁾ D⁷)

B^b₆ C⁷ C_{M1}⁷ F⁷ B^b₆ (G⁷⁽⁹⁾ C_{M1}⁷ F⁷)
 (G_{M1}⁷)

On The Trail

F. Grofe

Musical score for "On The Trail" by F. Grofe, featuring four staves of music with chords and lyrics:

- Staff 1:** F⁶, F_{MA}⁷, F⁶, F_{MA}⁷, F⁶, F_{MA}⁷, F⁶, F_{MA}⁷. Chords: (G_{MI}⁷, C⁷), (G_{MI}⁷, C⁷).
- Staff 2:** F_{MA}⁷, G_{MI}⁷, C⁷, F_{MA}⁷, G_{MI}⁷, C⁷.
- Staff 3:** F_{MA}⁷, B^{\flat}⁷, A_{MI}⁷, D⁷⁽⁹⁾ 3, G_{MI}⁷, C⁷. Chord: (G_{MI}⁷).
- Staff 4:** A^{\flat}_{MI}⁷, B^{\flat}⁷, C⁷, F⁶, (D⁷⁽⁹⁾) 3, G_{MI}⁷, C⁷.

Peace

H. Silver

Musical score for "Peace" by H. Silver, featuring five staves of music with chords:

- Staff 1:** A_{MI}⁷⁽⁵⁾, D⁷⁽⁹⁾ 3, G_{MI}⁷, C⁷, B_{MA}⁷, C⁸, F⁷⁽⁹⁾ 3.
- Staff 2:** B^{\flat}_{MA}⁷, B_{MI}⁷, E⁷ 3, A_{MA}⁷, F^{\#}_{MI}⁷.
- Staff 3:** E^{\flat}_{MI}⁷⁽⁵⁾, A^{\flat}⁷⁽⁹⁾, D^{\flat}_{MA}⁷, C⁷⁽⁹⁾, B⁷⁽⁵⁾, B^{\flat}_{MA}⁷.

Our Delight

T. Dameron

B^{9(#11)} % B^b13 A¹³ A^b_{MA}⁷ C_{MI}⁷/G F⁹

B^b9 B^b_{MI}⁷/D^b D⁰ 1. A^b₆/E^b A^b₆ A^b₆ F⁷
 (B^b_{MI}⁷ B⁰) (A^b/C B⁰) (B^b_{MI}⁷ A^b_{MI}⁷ F⁷)

2. A^b₆/E^b F^{7(#9)} B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ A^b₉_{sus} A⁹ A^b₊^{7(#9)}
 (A^b/C B⁰)

D^b_{MA}⁷ D^b_{MI}⁷ G^b¹³ C_{MI}⁷ F¹³

B_{MI}⁷ E¹³ B^b_{MI}⁷ B^b13 A¹³

A^b_{MA}⁷ C_{MI}⁷/G F⁹ B^b9 B^b_{MI}⁷/D^b D⁰
 (B^b_{MI}⁷ B⁰)

A^b₆/E^b F^{7(#9)} @ B^b_{MI}⁷ E^b⁷ A^b₆ F^{7(#9)} @ B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷
 (A^b/C B⁰) D. S. al CODA

Over The Rainbow

H. Arlen

E^b_{MA}⁷ A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{MI}⁷ F_{MI}⁷ E_{MI}⁷ A⁷⁽⁵⁾ A^b_{MA}⁷ A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾
 (A⁷⁽⁵⁾ A^b⁷))

G_{MI}⁷ C^{7(#9)} F_{MI}⁷ A^b_{MI}⁷ D^b⁷ E^b_{MA}⁷ G_{MI}⁷ C⁷
 (E^b_{MA}⁷ D^b⁷ C⁷)

F⁷ B^b⁷ 1. E^b_{MA}⁷ B^b⁹_{SUS} 2. E^b_{MA}⁷
 (B⁷⁽⁵⁾ B^b⁷)

E^b_{MA}⁷ B^b⁹_{SUS} G_{MI}⁷ C⁷

F_{MI}⁷ B^b⁷ E^b_{MA}⁷ C_{MI}⁷ /B^b A_{MI}⁷⁽⁵⁾ D^{7(#9)}
 (F[#]_{MI}⁷ B⁷ F_{MI}⁷ B^b⁷)

G_{MI}⁷ G^b⁰ 3 F_{MI}⁷ B^b⁷ E^b_{MA}⁷ A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾
 (A⁷⁽⁵⁾ A^b⁷)

G_{MI}⁷ F_{MI}⁷ E_{MI}⁷ A⁷⁽⁵⁾ A^b_{MA}⁷ A_{MI}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{MI}⁷ C^{7(#9)}

F_{MI}⁷ A^b_{MI}⁷ D^b⁷ E^b_{MA}⁷ G_{MI}⁷ C⁷ F⁷ B^b⁷ E^b_{MA}⁷ (B^b⁹_{SUS})
 (E^b_{MA}⁷ D^b⁷ C⁷) (B⁷⁽⁵⁾ B^b⁷)

Out Back Of The Barn

G. Mulligan

C³ F³ E³ D³ G³ C³ F³ E³ D³ G³ (Dm⁷ G⁷) C³ C³ F³ A³ C³ E³ M7⁽⁹⁵⁾ A³ D³ G³ C³ B⁹⁽⁹¹⁰⁾ A⁷ D⁷ G⁷ C⁷ (G⁷)

Out Of Nowhere

J. Green

G_m⁷ E⁹ G_m⁷ G_m⁷ B_m⁷ E⁹ (B_m⁷ E⁹) 1. A_m⁷ B_m⁷⁽⁹⁵⁾ E⁷ A_m⁷ A_m⁷ E⁷ 3 3 3 A_m⁷ D⁷ 2. A_m⁷ B_m⁷⁽⁹⁵⁾ E⁷ 3 3 3 A_m⁷ F⁹⁽⁹¹⁰⁾ B_m⁷ B⁹⁰ A_m⁷ D¹³⁽⁹⁾ G⁶

The Party Is Over

J. Styne

$E^{\flat} MA^7$ C_{MI}^7 F_{MI}^7 $B^{\flat} 7$ $E^{\flat} MA^7$ C_{MI}^7 F_{MI}^7 $B^{\flat} 7$
 $E^{\flat} MA^7$ C_{MI}^7 1. $B^{\flat} MI^7$ $E^{\flat} 7$ $A^{\flat} \text{G}_9$
 $(E^{\flat} MA^7)$ (F_{MI}^7) (G_{MI}^{11}) $(A^{\flat} MA^7)$
 $D^{\flat} 7$ $E^{\flat} MA^7$ C_{MI}^7 D_{MI}^7 G^7
 C^7 F^7 $B^{\flat} 7$ 2. $B^{\flat} MI^7$ $E^{13(\#10)}$ $E^{\flat} 7$ $A^{\flat} MA^7$
 F_{MI}^7 $B^{\flat} 7$ G^7 C^7 F_{MI}^7 $B^{\flat} 7$
 $E^{\flat} MA^7$ C_{MI}^7 F_{MI}^7 $B^{\flat} 7$ $E^{\flat} 6$
 $(E^{\flat} MA^7)$ $(A^{\flat} 7^{10})$ $(A^{\flat} MA^7)$ (G_{MI}^7) $(G^{\flat} 13)$

Pensativa

C. Fisher

$G^{\flat} MA^7$ $G^{9(\#10)}$ $G^{\flat} MA^7$ $G^{7(\#10)}$

 $G^{\flat} MA^7$ $G^{9(\#10)}$ $G^{\flat} MA^7$ $G^{9(\#10)}$ $G^{\flat} MA^7$ $E^{\flat} 7(\#9)$ D_{MA^7} $A^{\flat} + 7(\#9)$

 $G_{MA^7}^{7(\#10)} / (F^{\sharp})$ $F^{\sharp} MI^7$ $B^7 / (F^{\sharp})$ $E_{MI^7} / (D)$ $A^7 / (D)$ D_{MA^7} $A^{\flat} MI^7$ $D^{\flat} 7$

1. G^7 $G^{\flat} MA^7$ G^7 / F 2. G^7 $G^{\flat} MA^7$ $D^{\flat} MI^7$ G^7 C_{MA^7} E^7 / B

 $(D^{\flat} + 7(\#9) G^9)$ $(C^7 F^9)$ $(D^{\flat} + 7(\#9) G^9)$
 A_{MI^7} / G F_{MA^7} E^7 D_{MI^7} G^{13} $G + 7(\#9)$

 C_{MA^7} $B_{MI^7(5)} B^{\flat} 7 / E$ A_{MA^7} / G^{\sharp} $F^{\sharp} MI^7 / E$ $B_{MI^7(5)}$ $E + 7(\#9)$

 A_{MA^7} $A^{\flat} + 7(\#9)$ D_{MI^7} G^7 $G^{\flat} MA^7$

 $G^{9(\#10)}$ $G^{\flat} MA^7$ $G^{9(\#10)}$ $G^{\flat} MA^7$ $E^{\flat} 7(\#9)$

 (E^9)
 D_{MA^7} $A^{\flat} + 7(\#9)$ $G_{MA^7}^{7(\#10)} / (F^{\sharp})$ $F^{\sharp} MI^7$ $B^7 / (F^{\sharp})$ $E_{MI^7} / (D)$ $A^7 / (D)$

 D_{MA^7} $A^{\flat} MI^7$ $D^{\flat} 7$ G^7 $G^{\flat} MA^7$ $(G^7(\#9))$

 $(A^{\flat} MI^7(5) / D^{\flat})$ $(D^{\flat} + 7(\#9) G^9)$ $(C^7 F^9)$

Pennies From Heaven

A. Johnston

C⁶ F⁷ E_{MI}⁷ A⁹ D_{MI}⁷ G⁷

C⁶ F⁷ E_{MI}⁷ A⁹ D_{MI}⁷ G⁷

C⁷ F_{MA}⁷ { F⁹ E⁹ E⁹

D⁹ G⁷ D_{MI}⁷ G⁹

(G_{MI}⁷ C⁷)

C⁶ F⁷ E_{MI}⁷ A⁹ D_{MI}⁷ G⁷

(F⁹ F_{MI}⁷) (E_{MI}⁷ E⁹)

C⁷ C⁹ F_{MA}⁷ F⁶

F_{MA}⁷ B^{9(9#10)} F_{MI}⁷ E_{MI}⁷ A⁹

D_{MI}⁷ 3 — 3 — D¹³ G¹³⁽⁹⁾ C⁶

(F/G) (G^{9sus})

Perdido

J. Tizol

$C_{M1}^7 \quad F^7 \quad C_{M1}^7 \quad F^7 \quad B_{MA}^{\flat} 7$

$(B_{MA}^{\flat} 7 \quad E^7) \quad (D_{M1}^7 \quad G^7)$

1. $B_{MA}^{\flat} 6 \quad E^7 \quad D_{M1}^7 \quad G^7 \quad C^7$

$F^7 \quad C_{M1}^7 \quad F^7 \quad C_{M1}^7 \quad F^7$

$B_{MA}^{\flat} 7 \quad C_{M1}^7 \quad F^7 \quad C_{M1}^7 \quad F^7 \quad B_{MA}^{\flat} 6$

$(B_{MA}^{\flat} 7 \quad E^7) \quad (D_{M1}^7 \quad G^7)$

RIFF: $C_{M1}^7 \quad C_{M1}^7 \quad E_{M1}^7 \quad D_{M1}^7 \quad D_{M1}^7 \quad D_{M1}^7$

$C_{M1}^7 \quad C_{M1}^7 \quad F_{+7} \quad B_{MA}^{\flat} 6 \quad D_{b9}$

1. $C_{M1}^7 \quad B^b \quad | \quad 2. C_{M1}^7 \quad F^7 \quad B_{MA}^{\flat} 6 \quad E^7$

BRIDGE: 8 bars

$C_{M1}^7 \quad C_{M1}^7 \quad E_{M1}^7 \quad D_{M1}^7 \quad D_{M1}^7 \quad D_{M1}^7$

$C_{M1}^7 \quad C_{M1}^7 \quad F_{+7} \quad B_{MA}^{\flat} 6 \quad D_{b9} \quad C_{M1}^7 \quad B_{MA}^{\flat} 7 \quad B_{MA}^{\flat} 6$

rit.

Poor Butterfly

R. Hubbell

$B^{\flat} M_1^7$ $F_+^{7(9)}$ $B^{\flat} M_1^7$ $E^{\flat} 7(9)$ $A^{\flat} M_1^7$

People

J. Styne

B^{flat} MA⁷ (G_{MI}⁷) F⁹sus F⁷ B^{flat} MA⁷ (G_{MI}⁷) F⁹sus F^{7sus} F⁷

1. A_{MI}⁷ D⁷ G_{MI}(MA⁷)

G_{MI}(MA⁷) D⁷ G_{MI}(MA⁷) C^{13(#11)} G_{MI}7(5) C⁷

F_{MA}⁷ G⁷/B B^{flat} MA⁷ F/A A^{b9} G_{MI}⁷ C⁷

(A_{MI}⁷ D_{MI}⁷ / C) C_{MI}11 F⁷ 2. B^{flat} 9sus B^{flat} 7

(E F) (C_{MI}⁷ F⁷) E^{flat} MA⁷ C_{MI}⁷ F⁷ B^{flat} 6 B^{flat} 9sus B^{flat} 7

(E^{flat} MA⁷ D_{MI}11) E^{flat} MA⁷ C_{MI}⁷ F⁷ /E^{flat} B^{flat} 6/D D^{b9}

(E^{flat} 6 B^{flat}/D) (C_{MI}⁷ F⁷) (B^{flat} 6) B^{flat} MA⁷ (G_{MI}⁷ G_{MI}⁷ C_{MI}⁷ B^{flat} 7)

(B^{flat} 6/D G_{MI}⁷) B^{flat} 9sus B^{flat} 7 E^{flat} MA⁷ A^{b13(#11)}

CODA D. S. al CODA

B^{flat} MA⁷ G⁷ C_{MI}⁷ B^{flat} 6/D E^{flat} MA⁷ F^{9sus} B^{flat} 6/9

3 (E^{flat} MA⁷ D_{MI}⁷) (C_{MI}⁷ F^{7sus})

Pick Yourself Up

J. Kern

G_MI⁷ C⁷ F_MA⁷ B[♭]_MA⁷ E_MI⁷⁽⁹⁾ A⁷⁽⁹⁾ D_MI⁷ G⁷
 C⁷ B[♭]_MA⁷ A_MI⁷ A⁷ G_MI⁷ C⁷ F_MA⁷
 A_MI⁷ D⁷ G_MA⁷ C_MA⁷ F[#]_MI⁷⁽⁹⁾ B⁷⁽⁹⁾ E_MI⁷ A⁷
 D⁷ C_MA⁷ B_MI⁷ B[♭]⁷ A_MI⁷ D⁷ G_MA⁷
 A[♭]_MA⁷ B[♭]_MI⁷ C_MI⁷ F_MI⁷ E⁷ E⁷ A[♭]_MA⁷
 C⁶/G G⁹/F E_MI⁷ D_MI⁷ C⁷ B[♭]_MA⁷ A_MI⁷ A⁷
 G_MI⁷ C⁷ F_MA⁷ B[♭]_MA⁷ E_MI⁷⁽⁹⁾ A⁷⁽⁹⁾ D_MI⁷ G⁷
 C⁷ B[♭]_MA⁷ A_MI⁷ A⁷ G_MI⁷ C⁷ F⁶

Please Don't Talk About Me When I'm Gone

S. Stept

E^b⁶ G⁷ C⁷ D^b¹³ C⁷

1. F⁹ B^b¹³ E^b⁶ C⁷(^b⁹) F_{M1}⁷ B^b⁹ 2. F⁹ B^b¹³

E^b⁶ G⁷ A^b⁷ G⁷ C⁷ C⁷ G^b⁷(^b¹⁰)

F⁹ B^b⁷ G^b⁹ F_{M1}⁷ B^b⁷ E^b⁶ G⁷

C⁷ D^b¹³ C⁷ F⁹ B^b⁹_{sus} B^b⁷ E^b⁶

The Preacher

H. Silver

F⁶ F⁹ F⁶ F⁷ B^b⁷ B⁹ F⁶

F⁶ F⁹ F⁶ G⁷ C⁷ F⁶ F⁹ F⁷

B^b⁷ A⁷ B^b⁷ B⁹ F⁶/C D⁷ G⁷ C⁷

1. F 2. F⁶ B^b⁷ B⁹ A⁹/C D⁷ G⁷ C⁷ F⁷

Polka Dots And Moonbeams

Van Heusen

F_{MA}⁷ D_{MI}⁷ A^{b13(9)} G_{MI}⁷ C⁷ /B^b A_{MI}⁷ D_{MI}⁷ F^{7/C}

(G_{MI}⁹ C^{9sus}) (F_{MA}⁷ C_{MI}¹¹ B⁷⁽⁹⁾)

B^b_{MA}⁷ E_{MI}⁷ A⁷ D_{MI}⁷ 3 B^b_{MI}⁷ E^{b7} F_{MA}⁷ B^{b7} A_{MI}⁷ A^b_{MI}⁷

(D_{MI}⁷ B^b_{MI}⁷/D^b) (F_{MA}^{7/C} B^{b7} A_{MI}⁷ A^b_{MI}⁷)

1. G_{MI}⁷ C⁷ /B^b A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ 2. G_{MI}⁷ C⁷

(A_{MI}⁷ A^{b7} G_{MI}¹¹ G^{b9(9)})

F⁶ B_{MI}⁷ E⁷ 3 A_{MA}⁷ F[#]_{MI}⁷ B_{MI}⁷ E⁷ /D

(B^b_{MI}⁷ E⁷⁽⁹⁾) (C⁷⁽⁹⁾)

C[#]_{MI}⁷ F[#]_{MI}⁷ 3 B_{MI}⁷ E⁷ A_{MA}⁷ F[#]_{MI}⁷ B_{MI}⁷ E⁷

(B_{MI}¹¹ B^{b9(9)}) (C⁷⁽⁹⁾)

A_{MI}⁷ 3 D⁷⁽⁹⁾ G_{MI}⁷ C⁷⁽⁹⁾ F_{MA}⁷ D_{MI}⁷ A^{b13(9)}

(A⁷)

G_{MI}⁷ C⁷ /B^b A_{MI}⁷ D_{MI}⁷ F^{7/C} B^b_{MA}⁷ E_{MI}⁷ A⁷

(G_{MI}⁹ C^{9sus}) (F_{MA}⁷ C_{MI}¹¹ B⁷⁽⁹⁾)

D_{MI}⁷ 3 B^b_{MI}⁷ E^{b7} F_{MA}⁷ B^{b7} A_{MI}⁷ A^b_{MI}⁷ G_{MI}⁷ C⁷ F⁶ (G_{MI}⁷ C⁷⁽⁹⁾)

(D_{MI}⁷ B^b_{MI}⁷/D^b) (F_{MA}^{7/C} B^{b7} A_{MI}⁷ A^b_{MI}⁷)

Portrait Of Jennie

R. Robinson

Sheet music for "Portrait Of Jennie" by R. Robinson, featuring two staves of musical notation.

The music is in 4/4 time and consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is one flat (B-flat).

Chords indicated above the notes include:

- Top Staff: E^b⁹, E^b_{MA}⁷, B^b_{MI}⁷, E^b⁷(⁹), A^b_{MA}⁷, A^b_{MI}⁷, D^b⁷
- Middle Staff: G_{MI}⁷, C_{MI}⁷, F_{MI}⁷, B^b⁷, G_{MI}⁷, C_{MI}⁷, F_{MI}⁷, B^b⁷
- Bottom Staff: E^b⁹, E^b_{MA}⁷, B^b_{MI}⁷, E^b⁷(⁹), A^b_{MA}⁷, A^b_{MI}⁷, D^b⁷
- Top Staff: G_{MI}⁷, C_{MI}⁷, F_{MI}⁷, B^b⁷, E^b⁶, A_{MI}⁷, D⁷
- Middle Staff: G_{MA}⁷, C_{MI}⁷, F⁷, B^b_{MA}⁷, D_{MI}⁷(⁵), G⁷(⁹)
- Bottom Staff: C_{MI}⁷, F⁷, F_{MI}⁷, B^b⁷
- Top Staff: E^b⁹, E^b_{MA}⁷, B^b_{MI}⁷, E^b⁷(⁹), A^b_{MA}⁷, A^b_{MI}⁷, D^b⁷
- Middle Staff: G_{MI}⁷, C_{MI}⁷, F_{MI}⁷, B^b_{SUS}, B^b⁷, E^b⁶

Measure numbers are indicated by "3" over bracketed groups of measures. The first measure of each staff begins with a dotted quarter note.

Prelude To A Kiss

D. Ellington

D⁷ G₊⁷ C⁷ F_{MA}⁷₃ B⁷ E⁷ A⁷ D_{MI}⁷

D_{MI}⁷₃ G⁷₃ C_{MA}⁷ D⁷ 1. D_{MI}⁷ G⁷⁽⁹⁾ C⁶ A⁷

(D_{MI}⁷ G⁷ G⁹) (A_{MI}⁷ D¹³)

2. D_{MI}⁷ G⁷⁽⁹⁾ C⁶ B⁷⁽⁹⁾ E_{MI}⁷ C[#]_{MI}⁷ F[#]_{MI}⁷⁽⁵⁾ B⁷⁽⁹⁾

(F[#]_{MI}⁷ B⁷⁽⁹⁾)

E_{MI}⁷ C[#]_{MI}⁷ F[#]_{MI}⁷⁽⁵⁾ B⁷⁽⁹⁾ E_{MI}⁷ C[#]_{MI}⁷ F[#]_{MI}⁷⁽⁵⁾ B⁷⁽⁹⁾

(G[#]_{MI}⁷ G⁹) (F[#]_{MI}⁷ B⁷⁽⁹⁾)

E_{MI}⁷ A⁷ D_{MI}⁷ E^b_{MI}⁷ E_{MI}⁷ A⁷⁽⁹⁾ D⁷ G⁷ C⁷ F_{MA}⁷₃

(E⁷ A⁷)

B⁷ E⁷ A⁷ D_{MI}⁷ D_{MI}⁷₃ G⁷₃

(D_{MI}⁷ G⁷ G⁹)

C_{MA}⁷ D⁷ D_{MI}⁷ G⁷⁽⁹⁾ C⁶

(A_{MI}⁷ D¹³)

Quiet Night Of Quiet Stars (Corcovado)

A. C. Jobim

Rockin' Chair

H. Carmichael

E^b_{MA}⁷ E^b⁹ A^b_{MA}⁷ D^b⁹

(E^b_{MA}⁷ C_{MI}⁷) (B^b_{MI}⁷ E^b⁹) (F⁷ B^{9(81D)})

E^b_{MA}⁷ D^b⁷ C⁷ F⁷ B^b⁷

E^b_{MA}⁷ C_{MI}⁷ /B^b A_{MI}^{7(b5)} D⁷ G_{MI}⁷ C⁷

F⁷ F_{MI}⁷ B^b⁷ E^b⁶

A^b⁷ E^b_{MA}⁷

A_{MI}^{7(b5)} D⁷ G_{MI}⁷ C_{MI}⁷ F⁷ F_{MI}⁷ B^b⁷

E^b_{MA}⁷ E^b⁹ A^b_{MA}⁷ D^b⁹

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

G_{MI}⁷ C⁺⁷ F_{MI}⁷ B^b⁹_{SUS} E^b⁶ (F_{MI}⁷ B^b⁷)

Ray's Idea

R. Brown

D^b_{MA7} B^b_{MI7} E^b_{MI7} A^b7 F_{MI7} B^b7

E^b_{MI7} A^b7 D^b7 G^b7 G^d $1. D^b7$ B^b7

E^b_{MI7} A^b7 $2. D^b7$ A^b_{MI7}

$D^b+7(9)$ $F^{\#}_{MI7}$ $B+7(9)$ E_{MI7}

$A+7(9)$ E_{MI7} $A^b7(9)$ D^b_{MA7} B^b_{MI7}

E^b_{MI7} A^b7 F_{MI7} B^b7 E^b_{MI7} A^b7 D^b7

G^b7 G^d D^b7 (B^b7) E^b_{MI7} A^b7)

Red Top

L. Hampton

Musical score for "Red Top" featuring a single melodic line on a staff. Chords indicated above the staff are F⁷, B^{b7}, F⁷, B^{b7}, F_{MA}⁷, G_{MI}⁷, A_{MI}⁷, A^b_{MI}⁷, G_{MI}⁷, C⁷, F⁷, D^{7(#9)}, 1. G⁷, C^{7sus}, 2. G_{MI}⁷, C^{7sus}, F⁷, and (G_{MI}⁷). Measure 3 consists of eighth-note patterns.

Rosetta

E. Hines

Musical score for "Rosetta" featuring a single melodic line on a staff. Chords indicated above the staff are F⁶, E₊⁷, E^{b9(#10)}, D⁹, G⁹, 1. C⁷, F⁶, C⁷, 2. C⁷, F⁶, E⁷, A_{MI}⁷, E⁷, A_{MI}⁷, D^{b/A^b}, G⁷, C, G⁷, C⁷, G_{MI}⁷, C⁷, F⁶, E₊⁷, E^{b9(#10)}, D⁹, G⁹, C¹³, F⁶, and (C⁷). Measures 1 and 2 are separated by a double bar line.

Rhythm-A-Ning

T. Monk

B^b MA⁷ B^b⁷/D E^b⁷ E⁰ B^b MA⁷/F G⁷ C_{Mi}⁷ F⁷ B^b⁷

CHANGES: (B^b⁶) (B⁰) (C_{Mi}⁷) (C[#]0) (D_{Mi}⁷) G⁷) (C_{Mi}⁷) F⁷)

B^b⁷

(B^b⁶) B^b⁷/D (E^b⁷) E⁰) (B^b/F G⁷) (C_{Mi}⁷ F⁷)

1. B^b⁷

2. B^b⁷ D⁷ G⁷

(C_{Mi}⁷ F⁷ B^b⁶) (A_{Mi}⁷) (D⁷) (D_{Mi}⁷)

G⁷ C⁷ C_{Mi}⁷

(G⁷) (G_{Mi}⁷) (C⁷) (C_{Mi}⁷)

F⁷⁽⁰⁵⁾ B^b MA⁷ B^b⁷/D E^b⁷ E⁰ B^b MA⁷/F G⁷

(F⁷) (B^b⁶) (B⁰) (C_{Mi}⁷) (C[#]0) (D_{Mi}⁷) G⁷)

C_{Mi}⁷ F⁷ B^b⁷ B^b⁷ B^b⁷⁽⁰¹¹⁾

(C_{Mi}⁷) F⁷) (B^b⁶) B^b⁷/D) (E^b⁷) E⁰) (B^b/F G⁷) (C_{Mi}⁷ F⁷ B^b⁶)

Robbin's Nest

C. Thompson - I. Jacquet

3 D^b6 A⁹ A⁹

F_{M7} E⁰ E^b_{M7} A^{b7} 1. D^b6 B^{b7(9)} E_{M7} A^{b7(9)} 3 2. D^b6

F⁷ B^{b7} E^{b7}

E^b_{M7} A^{b7} 3 D^b6 A⁹

A⁹ F_{M7} E⁰ E^b_{M7} A^{b7} D^b6 (B^{b7(9)}) E_{M7} A^{b7(9)}

(E_{M7} A^{b7})

Rose Room

A. Hickman

'Round Midnight

C. Williams ~ T. Monk

B^b M_I⁷ E^b ⁷ A^b M_I⁷ D^b ⁷ G^b M_I⁷ C^b ⁷ F_M⁷ B^b ⁷ E^b M_I /D /D^b

C_M⁷⁽⁵⁾ F^{7(B5)} C_M⁷⁽⁵⁾ F⁷⁽⁹⁾ F[#]_M⁷ B⁷

F[#]_M⁷ B⁷ B_M⁷ E⁷ F_M⁷ B^b⁷(⁹)

B^b_M⁷ E^b⁷(⁹) A^b_M⁷ D^b F[#]_M⁷ B⁷ F_M⁷⁽⁵⁾ B^b⁷(⁹) E^b_{MA}⁷(⁹)

Ruby

H. Roemheld

Music score for 'Ruby' by H. Roemheld, featuring two staves of musical notation with chords and bass lines.

Chords and Bass Lines:

- Top Staff: C⁶, C^{#9}, B^b/D, G^{7(#9)}/D, C_{MA}⁷/E
- Middle Staff: A_{MI}⁷, A_{MI}^{7/G}, F_{MA}⁷, B^{b9(#11)}, C_{+G}, C_{MA}^{7/G}
- Bottom Staff (Measures 1-2): D_{MI}⁷⁽⁵⁾, F_{MI}⁷⁽⁵⁾, E_{MI}⁷, E^{b7}, D_{MI}⁷, D^{b9(#11)}, (G⁷)
- Bottom Staff (Measures 3-4): D_{MI}⁷⁽⁵⁾, D^{b7}, C⁶, G^{b9(#11)}, (C⁷)
- Bottom Staff (Measures 5-6): F_{MI}⁷, B^{b7}, C_{MA}⁷, A_{MI}⁷, G_{MI}⁷, G^{b9(#11)}, (C⁷)
- Bottom Staff (Measures 7-8): F_{MI}⁷, B^{b7}, E_{MI}⁷, E^{b7}, D_{MI}⁷, D^{b7}, (A⁷), (G⁷)
- Bottom Staff (Measures 9-10): C⁶, C^{#9}, B^b/D, G^{7(#9)}/D
- Bottom Staff (Measures 11-12): C_{MA}^{7/E}, A_{MI}⁷, A_{MI}^{7/G}, F_{MA}⁷, B^{b9(#11)}
- Bottom Staff (Measures 13-14): A_{MI}^{(MA7)/G#}, A_{MI}^{7/G}, D_{MI}⁷⁽⁵⁾, D^{b7}, C⁶, (E^{b7}, A^b_{MA}⁷, D^b_{MA}⁷)

Ruby, My Dear

T. Monk

%% F_{M1}⁷ B⁷⁽⁹⁾ 3 E^b_{MA}⁷ F_{M1}⁷ F[#]_{M1}⁷ G_{M1}⁷ A^b⁶ G_{M1}⁹ C⁷⁽⁹⁾
 F_{MA}⁷ G_{M1}⁷ A^b_{M1}⁷ A_{M1}⁷ B^b_{M1}⁷ E^b⁷⁽⁹⁾ A^b_{MA}⁷ C_{M1}⁷ F⁷ B^b_{M1}⁷ A⁶ 1. B_{M1}⁷ E⁷ B^b⁷⁽⁹⁾
 2. B_{M1}⁷ E⁷ A_{M1}⁷ F[#]_{M1}⁷ B_{M1}⁷ E⁷⁽⁹⁾ A^b⁶ A_{MA}⁷ B^b⁶ B⁰
 C_{M1}⁷ C_{M1}^(MA7) C_{M1}⁷ D_{M1}⁷ E^b_{M1}⁷ A^b¹³⁽⁹⁾ E^b⁷⁽⁹⁾
 F_{M1}⁷ B^b⁷⁽⁹⁾ 3 E^b_{MA}⁷ F_{M1}⁷ F[#]_{M1}⁷ G_{M1}⁷ A^b⁶ G_{M1}⁹ C⁷⁽⁹⁾ F_{MA}⁷ G_{M1}⁷ A^b_{M1}⁷ A_{M1}⁷
 B^b_{M1}⁷ E^b⁷⁽⁹⁾ A^b_{MA}⁷ C_{M1}⁷ F⁷ ♂ B^b_{M1}⁷ A⁶/E F[#]_{MA}⁹ B⁷⁽⁹⁾ B^b⁷⁽⁹⁾
 (E^{9(ADD11)}) 3 // D. S. al CODA
 ♂ B^b_{M1}⁷ A⁶ F[#]_{MA}⁹ B⁷⁽⁹⁾ B^b⁷⁽⁹⁾ 3 E^b_{MA}⁷
 CODA (E^{9(ADD11)})

San Francisco Holiday
(Worry Later)

T. Monk

A_{Mi}^{7(b5)} D⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}^{7(b5)} B^{b7} E^b_{MA}/_{Bb}

(G^{7(b5)}) (F^{7(b5)})

A_{Mi}^{7(b5)} D⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}^{7(b5)} B^{b7} 1. E^{7(b5)}/_{Bb} 2. E^b_{MA}/_{Bb}

C_{Mi}^{7(b5)} C_{Mi}^{7(b5)} F⁷ C_{Mi}^{7(b5)} F^{7(b9)}

C_{Mi}^{7(b5)} C_{Mi}^{7(b5)} F⁷ C_{Mi}^{7(b5)} F^{7(b9)}

A_{Mi}^{7(b5)} D⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}^{7(b5)} B^{b7} E^b_{MA}/_{Bb}

(G^{7(b5)}) (F^{7(b5)})

A_{Mi}^{7(b5)} D⁷ G_{Mi}^{7(b5)} C⁷ F_{Mi}^{7(b5)} B^{b7} E^{7(b5)}/_{Bb}

Satin Doll

B. Ellington

D_{Mi}⁷ G⁷ D_{Mi}⁷ G⁷ E_{Mi}⁷ A⁷ E_{Mi}⁷ A⁷

A^b/_{Eb} D⁷ A^b_{Mi}⁷ D^{b7} 1. C_{MA}⁷ B^{b7} A⁷

(E_{Mi}^{7(b5)} A⁷)

2. C_{MA}⁷ G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ F_{MA}⁷

A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ D_{MI}⁷ A₊₇₍₉₎

D_{MI}⁷ G⁷ D_{MI}⁷ G⁷ E_{MI}⁷ A⁷ E_{MI}⁷ A⁷

A⁹/_E^b D⁷ A^b_{MI}⁷ D^{b7} C_{MA}⁷ (A⁷)

Pent Up House

S. Rollins

D¹³_{SUS} D₊₇₍₉₎ D¹³_{SUS} D₊₇₍₉₎ G_{MA}⁹ A^{b9} G_{MA}⁹

break D¹³_{SUS} D₊₇₍₉₎ D¹³_{SUS} D₊₇₍₉₎ G_{MA}⁹ A^{b9} G_{MA}⁹

break D_{MI}⁷ G₊₇₍₉₎ D_{MI}⁷ G₊₇₍₉₎ C_{MI}⁹

F¹³ D¹³_{SUS} D₊₇₍₉₎ D¹³_{SUS} D₊₇₍₉₎ G_{MA}⁹ A^{b9} G_{MA}⁹

1. break 2. G_{MA}⁹ SOLOS: A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷ D⁷

G_{MA}⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ A_{MI}⁷ D⁷ G_{MA}⁷

Scrapple From The Apple

C. Parker

Musical score for "Scrapple From The Apple" by C. Parker, featuring ten staves of music. The score includes the following chords and performance markings:

- Staff 1: G_{MI}⁷, C⁷, G_{MI}⁷ (with a 3 over the bass), C⁷⁽⁹⁾
- Staff 2: F_{MA}⁷ (with a 3 over the bass), F/A, B^b_{MA}⁷, B⁰ (with a 3 over the bass), F_{MA}⁷, G_{MI}⁷, A_{MI}⁷, A^b⁷
- Staff 3: 2. F_{MA}⁷, G_{MI}⁷, C⁷⁽⁹⁾, F_{MA}⁷, A⁷, (E_{MI}⁷), (A⁷)
- Staff 4: D⁷, G⁷, (D_{MI}⁷), (G⁷)
- Staff 5: G_{MI}⁷, C⁷⁽⁹⁾, G_{MI}⁷, C⁷
- Staff 6: G_{MI}⁷, C⁷⁽⁹⁾, F_{MA}⁷ (with a 3 over the bass), F/A
- Staff 7: B^b_{MA}⁷, B⁰ (with a 3 over the bass), F_{MA}⁷, G_{MI}⁷, C⁷⁽⁹⁾, F_{MA}⁷

Secret Love

S. Fain

$E^b_{MA}^7$ (Cm) F_{MI}^7 B^b_7 $E^b_{MA}^7$ (Cm) F_{MI}^7 $B^b_7(9)$
 $E^b_{MA}^7$ \downarrow F_{MI}^7 G_{MI}^7 $C^7(9)$ F_{MI}^7 B^b_7
 (A^b_7) (Cm) $F^{\#}_D$
 F_{MI}^7 B^b_7 F_{MI}^7 B^b_7
 B^b_7 F_{MI}^7 B^b_9 sus B^b_7 E^b_6 1. F_{MI}^7 B^b_7 2. $G_+^7(9)$
 C_{MI}^7 F^7 $B^b_{MA}^7$ B^b_6
 $B^b_{MI}^7$ E^b_7 $A^b_{MA}^7$ $A^b_{MI}^7$ D^b_{13} C^9
 $E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 $A^b_{MA}^7$ D^b_{13} C^9
 F_{MI}^7 B^b_7 E^b_6 (C⁷ F_{MI}^7 B^b_7)

September In The Rain

H. Warren

E^b₆ A^b₇ G_{M7} C⁷ F_{M7}

D^b₉ F_{M7} B^b₇₍₉₎ 1. E^b₆ C⁷⁽⁹⁾ F_{M7} B^b₇ 2. E^b₆

B^b_{M7} E^b₇ B^b_{M7} E^b₇ A^b_{MA7} A^b₆ C_{M7} F⁷

C_{M7} F⁷ B^b₇ G^b₇ F_{M7} B^b₇ E^b₆ A^b₇ G_{M7} C⁷

F_{M7} D^b₉ F_{M7} B^b₇₍₉₎ E^b₆ (C⁷ F_{M7} B^b₇)

(A^b₆) (A^b₆ A^b_{MA7})

September Song

K. Weil

E^b₉ G^b₇ B^b_{MA7} C_{M7} D_{M7} G_{M7} C^{9sus} C⁹

1. F^{9sus} F⁷⁽⁹⁾ B^b_{MA7} F⁹ B^b_{MA7} 2. F^{9sus} F⁷⁽⁹⁾ B^b_{MA7} B^b₇ E^b_{M6}

E^b_{M6} E⁰ E^b_{M6} E⁰ B^b/_F E^b₉

E^b₉ G^b₇ B^b_{MA7} C_{M7} D_{M7} G_{M7} C^{9sus} C⁹ C_{M7(9)} F^{9sus} B^b₆

(E^b_{M7} B_{MA7})

The Shadow Of Your Smile

J. Mandel

F[#]_{M1}⁷ B⁷ B⁷⁽⁹⁾ E_{M1}⁷ A⁹
 A_{M1}⁷ E^{b 9(11)} D⁷ G_{M1}⁷ D^{b 7(5)} C_{M1}⁷ F[#]_{M1}⁷⁽⁵⁾

B₊₇₍₉₎ E_{M1}⁷ E_{M1}^{7/D} C[#]_{M1}⁷⁽⁵⁾ F[#]_{M1}⁷⁽⁹⁾
 F[#]_{M1}⁷ C⁹⁽¹¹⁾ B⁹ F[#]_{M1}⁷ B⁷ B⁷⁽⁹⁾ E_{M1}⁷

A⁹ A_{M1}⁷ E^{b 9(11)} D⁷⁽⁹⁾ B_{M1}⁷⁽⁵⁾ F¹³⁽¹¹⁾ E⁷
 A_{M1}⁷ C_{M1}⁷ F⁹ B_{M1}⁷ F⁹⁽¹¹⁾ E⁹ E₊₇₍₉₎

A¹³ E^{b 9(11)} D^{9 SUS} D¹³⁽⁹⁾ G⁶ (C⁷ B⁹)
 A¹³ E^{b 9(11)} D^{9 SUS} D¹³⁽⁹⁾ G⁶ (C⁷ B⁹)

Shiny Stockings

F. Foster

Musical score for "Shiny Stockings" by F. Foster. The score consists of six lines of music. Chords labeled above the notes include: G_{MI}⁷, C⁷, G_{MI}⁷, C⁷, F_{MA}⁷, B⁷, A_{MI}⁷, A¹⁰, A¹⁰_{MI}⁷, G_{MI}⁷, C⁷, B⁷_{MI}⁷, A_{MI}⁷, 1. D⁷, B_{MI}⁷, E⁷, A, D⁷⁽⁹⁾ (C_{MI}⁶ D⁷⁽⁹⁾), 2. D⁷, G_{MI}⁷, G_{MI}⁷, C⁷⁽⁹⁾, F⁶, (A_{MI}⁷ D⁷).

S. K. J.

M. Jackson

Musical score for "S. K. J." by M. Jackson. The score consists of four lines of music. Chords labeled above the notes include: B⁷, E⁷, G^{7(B5)}, C_{MI}⁷, F⁷⁽⁹⁾, B⁷, F⁷⁽⁹⁾, B⁷.

She's Funny That Way

N. Moret

E^b₆ B^b₊₇ E^b₆ B^b₊₇ E^b₆ D⁷ D^b₇ C⁷
 (E^b₁₃ D⁷) (G_{M1705} C⁷)

F_{M17} D^b₉₍₁₀₎ 1. F⁷ B^b₇
 (F⁷) (E^b₆ F⁹) (F_{M17} B^b₇)

2. F⁷ B^b₇ E^b₆ E^b₇ A^b_{M17} D^b₁₃ D^b₉
 (E^b₆ F_{M17} B^b₇) (A^b_{M19} D^b₉)

E^b₆ B^b₇ E^b_{M17} D⁹ G⁷ C_{M1} C_{M1}^(M17)/B C_{M17}/B^b C_{M1}⁶/A
 // // // //

F⁷ B^b₇ E^b₆ B^b₊₇ E^b₆ B^b₊₇
 (F_{M17} B^b₇)

E^b₆ D⁷ D^b₇ C⁷ F_{M17}
 (E^b₁₃ D⁷) (G_{M1705} C⁷) (F⁷)

D^b₉₍₁₀₎ F⁷ B^b₇ E^b₆ (B^b₊₇)
 (E^b₆ F_{M17} B^b₇)

Since I Feel For You

(based on S. Turrentine's version)

B. Johnson

E♭_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^{♭7(9)} 3 E♭_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^{♭7(9)}
 A^{♭7} G^{♭7} F⁷ B^{♭7} 1. E^{♭6} C⁷ F_{MI}⁷ B^{♭7} 2. E^{♭6} B[♭]_{MI}⁷ E^{♭7}
 (E^{♭6}/G C⁷⁽⁹⁾) (G⁷ C⁷) (F⁷ B^{♭7}) (E^{♭6} A^{♭7} A⁹) (E^{♭6}/B[♭] E^{♭7})
 A^{♭7} A[♭]_{MI}⁷ D^{♭7} E^{♭6} C_{MI}⁷ B⁷ 3 B[♭]_{MI}⁷ E^{♭7}
 (A⁹)) (E^{♭6} C_{MI}⁷ F_{MI}⁷ B^{♭7}) (E^{♭7})
 A^{♭7} A[♭]_{MI}⁷ D^{♭7} E^{♭6} C⁷ F_{MI}⁷ B⁷
 (A⁹)) (E^{♭6}/G C⁷) (F⁹ B^{♭7})
 E♭_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^{♭7(9)} 3 E♭_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^{♭7(9)}
 A^{♭7} G^{♭7} F⁷ B^{♭7} E^{♭6} (C⁷ F_{MI}⁷ B^{♭7})
 (E^{♭6}/G C⁷⁽⁹⁾)

Sandu

C. Brown

Musical score for piano, three staves:

- Top staff: Treble clef, 4/4 time, E♭7, A♭7, E♭7 chords. Measure 3.
- Middle staff: Bass clef, 3/4 time, A♭7, E♭6, C, B♭, B♭ chords. Measure 3.
- Bottom staff: Bass clef, 3/4 time, B♭, B♭, E♭6 chords. Measures 1-2. Then F#M7, E7(♯9) chords. Break. 2. (E♭6) solo break.

Skylark

H. Carmichael

E^b⁶ F_MI⁷ E^b/G A^b_MA⁷ G_MI⁷/B^b A⁷ A^b_MA⁷ G_MI⁷ C_MI⁷
 (G^b¹³)

F⁷ F_MI⁷ B^b⁷ 1. E^b⁶ C_MI⁷ F_MI⁷ B^b⁷

2. E^b⁶ B^b⁺⁷ E^b_MA⁷ C_MI⁷ B⁷ B^b_MI⁷ E^b⁷
 (E^b_MA⁷) (B^b_MI⁷) (E^b⁷) (A^b_MA⁷) (F⁷) 3 B^b_MI⁷ E^b⁷ A^b_MA⁷

A^b_MA⁷ (D^b_MA⁷) G_MI⁷^(b5) C⁷ F_MI⁷ 3 B^b_MI⁷ E^b⁷ A^b_MA⁷

G_MA⁷ E_MI⁷ A⁷ D⁷ G⁶ B^b⁷ E^b⁶ F_MI⁷ E^b/G A^b_MA⁷

G_MI⁷/B^b A⁷ A^b_MA⁷ G_MI⁷ C_MI⁷ F⁷
 (G^b¹³)

F_MI⁷ B^b⁷ E^b_MA⁷ B^b_MI⁷ B^b⁺⁷^(b9) E^b⁶
 (D^b⁷) (D⁷) 3

Small Fry

H. Carmichael

$E^{\flat} M7$ C^9 F^9 $B^{\flat} 13$ $E^{\flat} M7$ C^9 F^9 $B^{\flat} 13$


$E^{\flat} 7$ $A^9(\#10)$ $A^{\flat} 7(5)$ G_M7 1. C_M7 F^9 F_M11 $B^{\flat} 7$
(E^{\flat} 6)

2. F_M7 $B^{\flat} 13$ sus $E^{\flat} 6$ $A^9(\#10)$ $A^{\flat} 7(5)$ $E^{\flat} M7$ $G7$ C_M7

$F7$ $B^{\flat} 13$ $E^{\flat} 6$ $A^9(\#10)$, $A^{\flat} 7(5)$ $E^{\flat} M7$ $G7$ C_M7

$F13$ $B^{\flat} 9$ sus $B^{\flat} + 9$ $E^{\flat} M7$ C^9 F^9 $B^{\flat} 13$

$E^{\flat} M7$ C^9 F^9 $B^{\flat} 13$ $E^{\flat} 7$ $A^9(\#10)$ $A^{\flat} 7(5)$ G_M7
(E^{\flat} 6)

F_M7 $B^{\flat} 13$ sus $\emptyset E^{\flat} 6$

D. S. al CODA

$E^{\flat} 6$ $A^9(\#10)$ $A^{\flat} 7(5)$ $E^{\flat} M7$ $G7$ C_M7 $F7$ $B^{\flat} 7$ $E^{\flat} 6\%$
CODA

Smile

Ch. Chaplin

F_{MA}⁷F⁶A[♭]_oG_{MI}⁷D⁷G_{MI}⁷B[♭]_{MI}⁷E[♭]₇A_{MI}⁷D_{MI}⁷G_{MI}⁷C¹³⁽⁹⁾(F_{MA}⁷)F⁶A[♭]_oG_{MI}⁷D⁷G_{MI}⁷B[♭]_{MI}⁷E[♭]₇A_{MI}⁷D⁷⁽⁹⁾G_{MI}⁷C¹³⁽⁹⁾F⁶ (D⁷ G_{MI}⁷ C⁷)

Smoke Gets In Your Eyes

J. Kern

$E^{\flat}6 \quad G^{\flat}0 \quad F_{M7} \quad B^{\flat}7 \quad B^{\flat}_{M7} \quad E^{\flat}7 \quad A^{\flat}_{M7} \quad A^0$

$(G_{M7} \quad G^{\flat}9) \quad (A^9\#10)$

$E^{\flat}_{M7}/B^{\flat} \quad C_{M7} \quad F_{M7} \quad B^{\flat}7 \quad t. \quad D^{\flat}9\#10 \quad C^9 \quad B^9\#10 \quad B^{\flat}9$

$(G^7 \quad C^7) \quad (F_{M7} \quad B^{\flat}7)$

2. $E^{\flat}6 \quad D^7\#9 \quad D^{\flat}_{M7}9 \quad G^{\flat}7 \quad B_{M7} \quad C^{\sharp}_{M7} \quad D^0 \quad D^{\sharp}_{M7} \quad D^0$

$F^{\sharp}7/C^{\sharp} \quad C^0 \quad C^{\sharp}_{M7} \quad F^{\sharp}7 \quad B_{M7} \quad F^9 \quad E_{M7} \quad E^{\flat}_{M7} \quad F_{M7} \quad B^{\flat}7$

$(C^9\#10) \quad (E^{\flat}_{M7} \quad F^0 \quad F_{M7} \quad A^{\flat}0)$

$E^{\flat}_{M7} \quad C_{M7} \quad F_{M7} \quad B^{\flat}7 \quad E^{\flat}6 \quad G^{\flat}0 \quad F_{M7} \quad B^{\flat}7$

$(G_{M7} \quad C_{M7}) \quad (G_{M7} \quad G^{\flat}9)$

$B^{\flat}_{M7} \quad E^{\flat}7 \quad A^{\flat}_{M7} \quad A^0 \quad E^{\flat}_{M7}/B^{\flat} \quad C_{M7}$

$(A^9\#10) \quad (C^{\flat}6) \quad (E_{M7}) \quad (F_{M7}) \quad (B^{\flat}7)$

3

A Smooth One

B. Goodman

B⁰ B⁷ F⁶/A F⁶ B⁰ B⁷ F⁶/A F⁶

CHANGES: (B⁹ B⁷_{M7}) (A^{M7} D⁷ / C) (B⁹ B⁷_{M7}) (A^{M7} D⁷ / C)

B⁰ B⁷ F⁶/A D⁷ G⁹ C⁹ 1. F⁶ D⁷

(B⁹ B⁷_{M7}) (A^{M7}) 3

2. F⁶ F⁷ B⁷ B⁰ F⁶

F⁷ B⁷ B⁰ F⁶ D⁷⁽⁹⁾

(C^{M7} F⁷) (B⁹ E⁷⁽⁹⁾) (A^{M7} D⁷)

G^{M7} C⁷ B⁰ B⁷ F⁶/A F⁶ B⁰ B⁷

(B⁹ B⁷_{M7}) (A^{M7} D⁷ / C) (B⁹ B⁷_{M7})

F⁶/A F⁶ B⁰ B⁷ F⁶/A D⁷ G⁹ C⁹ F⁶

(A^{M7} D⁷ / C) (B⁹ B⁷_{M7}) (A^{M7}) 3

Soft Winds

B. Goodman

B⁷₆ B⁷ E⁷

E⁷ B⁷₆

G⁷ G⁷ F⁷ G⁷ F⁷ C⁷⁽⁹⁾ F⁷ B⁷₆

Softly As In A Morning Sunrise

S. Romberg

C_{MI}⁷ **D_{MI}⁷⁽⁵⁾** **G⁷** **C_{MI}⁷** **D_{MI}⁷⁽⁵⁾** **G⁷**

(C_{MI}⁷ E^b/B^b) (A^b⁷ G⁷)

(C_{MI}⁷ E^b/B^b) (A^b⁷ G⁷)

(C_{MI}⁷ E^b/B^b) (A^b⁷ G⁷)

2. C_{MI}⁷ C_{MI}⁷ B^b⁷ E^b_{MA}⁷ G_{MI}⁷⁽⁵⁾/D^b

C⁷ 3 3 F_{MI}⁷ /E^b D⁷ A^b₉₍₁₁₎

G⁷ D_{MI}⁷⁽⁵⁾/A^b G⁷ C_{MI}⁷ D_{MI}⁷⁽⁵⁾ G⁷

C_{MI}⁷ D_{MI}⁷⁽⁵⁾ G⁷ C_{MI}⁷ A^b_{MA}⁷

(C_{MI}⁷ E^b/B^b) (A^b⁷ G⁷)

D_{MI}⁷⁽⁵⁾ G⁷ C_{MI}⁷ (D^B G⁷)

Solar

M. Davis

C_{MI}(MA7)

G_{MI}7

C7

F_{MA}7

F_{MI}7

B^b7

E^b_{MA}7

E^b_{MI}7

A^b7

D^b_{MA}7

D_{MI}7(b5)

G7(b9)

Solitude

D. Ellington

B^b13 B^b9 E^b_{MA}7 F_{MI}6 G_{MI}7 C_{MI}7 F_{MI}7 F_{MI}9 B^b9sus B^b6

B^b9sus B^b7

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

2. E^b_{MA}7 E^b7

(E7)

A^b6

A^a

E^b/B^b B^b13 E^b9sus E^b7

A^b6

A^a

E^b/B^b C_{MI}7 F7 B^b7

(C7)

(FMI7)

E^b_{MA}7 F_{MI}6 G_{MI}7 C_{MI}7 F_{MI}7 F_{MI}9

(F9)

(F9)

B^b9sus B^b6 F_{MI}7 B^b7

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

(F9)

Somebody Loves Me

G. Gershwin

F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷⁽⁹⁾ F_{MA}⁷ D_{MI}⁷ A^b_{MI}⁷ D^b₉

A_{MI}⁷ D⁷⁽⁹⁾ G⁷⁽⁹⁾ C⁷⁽⁹⁾ F⁶ D_{MI}⁷ G_{MI}⁷ C⁷

(F_{MA}⁷) (F⁶) (D^b₉) (C⁷⁽⁹⁾)

F_{MA}⁷ B^b_{MA}⁷ E⁷⁽⁹⁾ A⁷ D_{MI}⁷ /C B_{MI}⁷⁽⁹⁾ E⁷

(F_{MA}⁷) (D_{MI}⁷) (G_{MI}⁷) (C⁷⁽⁹⁾) (F_{MA}⁷) (F⁶) (B_{MI}⁷⁽⁹⁾)

A_{MI}⁶ F[#]_{MI}⁷⁽⁹⁾ B⁷⁽⁹⁾ E⁷ A_{MI}⁷ D⁺⁷

(A_{MI}⁶) (F⁷) (E⁷) (A_{MI}⁷) (E^{b7}) (D⁷) (A^{b7})

G_{MI}⁷ D⁷ G_{MI}⁷ D⁷ G_{MI}⁷ A_{MI}⁷ A^b_{MI}⁷

(G_{MI}⁷) (G_{MI}⁷) (G_{MI}⁶) (G_{MI}⁷) (G_{MI}^(MA7)) (G_{MI}⁷)

G^{9sus} G⁷ D_{MI}⁷ G⁷ G_{MI}⁷ C⁷

(G^{9sus}) (G⁷) (D_{MI}⁷) (G⁷) (G_{MI}⁷) (C⁷)

F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ D_{MI}⁷ A^b_{MI}⁷ D^b₉

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷⁽⁹⁾ F⁶ (D_{MI}⁷) G_{MI}⁷ C⁷

(D_{MI}⁷)

Someday My Prince Will Come

Churchill

B^{flat} MA⁷ D+⁷ E^{flat} MA⁷ G+⁷ CM⁷ G+⁷
(DMA⁷ G⁷)

C⁹ F⁹ E⁹ E^{flat} 9 1. DMA⁷ D^{flat} 9 CM⁷ F⁷
(F⁷)

DMA⁷ D^{flat} 9 CM⁷ F⁷ 2. B^{flat} MA⁷ D+⁷
(B^{flat} 9)

E^{flat} MA⁷ E⁹ B^{flat}/F G⁷ CM⁷ F⁷
(EM⁷ A⁷) (DMA⁷ G⁷) (CM⁷ F⁷) (B^{flat} MA⁷) (B^{flat} MA⁷)

Sometimes I'm Happy

V. Youmans

F_{MA}⁷ D⁷⁽⁹⁾ G_{MI}⁷ C⁷⁽⁹⁾ A_{MI}⁷ D⁷⁽⁹⁾ G_{MI}⁷ C⁷⁽⁹⁾
(F#⁹) (F#⁹) (F) (F#⁹)

F_{MA}⁷ D⁷⁽⁹⁾ G_{MI}⁷ C⁷⁽⁹⁾ A_{MI}⁷ D⁷⁽⁹⁾ G_{MI}⁷ C⁷⁽⁹⁾
(F#⁹) (F#⁹) (F) (F#⁹)

F_{MA}⁷ D_{MI}⁷ C_{MI}⁷ B⁷ B^{flat} MA⁷ B^{flat} MI⁷ E⁹
(F⁷) (E⁹ sus) (E⁹)

1. F_{MA}⁷/A E⁹(#11) D⁷ D⁷⁽⁹⁾ G_{MI}⁷ C⁷⁽⁹⁾
(F_{MA}⁷) (E⁹ 13) (D⁹) (D⁹ 10) (C⁹)

2. A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F⁶
(F_{MA}⁷) (F#⁹) (G⁷⁽⁹⁾)

Some Of These Days

S. Brooks

Someone To Watch Over Me

G. Gershwin

E^b MA⁷ A_{M1}⁷⁽⁵⁾ A^b° E^b/G G^b° B^b7/F E°
 F_{M1}⁷ G° A^b6 1. A^b B^b7sus B^b7(9) G₊⁷ C⁹ F₊⁷ B^b9
 2. A^b B^b7sus B^b7(9) E^b6 D^b9 E^b6 E^b7 A^b MA⁷
 E^b/G G^b° F_{M1}⁷ B^b7 E^b6 A_{M1}⁷⁽⁵⁾ D⁷
 G⁷ C⁷ F⁹ B^b7(9)
 E^b MA⁷ A_{M1}⁷⁽⁵⁾ A^b° E^b/G G^b° B^b7/F E°
 F_{M1}⁷ G° A^b6 A^b B^b7sus B^b7(9) E^b6

Stairway To The Stars

F. Signorelli

C_{MA}⁷ G₊⁷⁽⁹⁾ G_{MI}¹¹ C¹³⁽⁹⁾ F_{MA}⁷ B¹³ B^{9(#10)}

The Song Is You

J. Kern

8 C_{MA}⁷ E^b^o D_{MI}⁷ G⁷ [3] C_{MA}⁷

A⁷ D_{MI}⁷ G⁷ [3] E_{MI}⁷ A⁷

1. D_{MI}⁷ G⁷ F_{MI}⁷ B^b⁷ D_{MI}⁷ G⁷

(E⁷⁽⁹⁾) (A_{MI}⁷) (E_{MI}⁷ A⁷) (D_{MI}⁷ G⁷)

2. D_{MI}⁷ G⁷ C⁶ F[#]_B B⁷⁽⁹⁾

(C⁶) (F⁷) (C⁶) (F[#]_B B⁷)

E_{MA}⁷ F[#]_{MI}⁷ B⁷ E_{MA}⁷

A[#]_{MI}⁷⁽⁹⁾ D[#]⁷ G[#]_{MI}⁶ C[#]⁹

(A⁷) B¹³ [3] C_{MA}⁷

F[#]¹³ (C⁹⁽¹⁰⁾) (G⁷)

E^b^o D_{MI}⁷ G⁷ [3] C_{MA}⁷ G_{MI}⁷ C⁷

F_{MA}⁷ B^b⁷ [3] E_{MI}⁷ A⁷ D_{MI}⁷ G⁷ Ø

C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷) (E^b⁷) Ø C⁶ A_{MI}⁷ D_{MI}⁷ G⁷_{SUS} C_{MA}⁷ C_{MA}⁷

D. S. al CODA

Sonny Boy

B. C. De Silva - L. Brown
R. Henderson - A. Jolson

The musical score consists of eight staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a '4'). The staves are arranged vertically, with each staff starting at a different measure. The chords are indicated above each staff, and some chords are also labeled below them in parentheses.

- Staff 1:** E♭⁶, D♭⁷, C⁷, F₉⁷, B⁷, B♭⁷
- Staff 2:** E♭₉⁷, A₉⁷(⁹⁵), D⁷, G₉⁷, C⁷, F₉⁷, B⁷
- Staff 3:** (C₉⁷), (G♭⁷), (E⁹⁹⁵)
- Staff 4:** E♭⁶, D♭⁷, C⁷, F₉⁷, B⁷, B♭⁷
- Staff 5:** E♭⁶, C₉⁷, F₉⁷, B♭⁷, E♭⁶, D⁹⁹, E♭⁶
- Staff 6:** D₉⁷(⁹⁵), G⁹⁹, G₉⁷(⁹⁵), C⁷
- Staff 7:** (D⁷), (B⁷)
- Staff 8:** F⁷, B♭⁷
- Staff 9:** (C₉⁷), (F⁷), (F₉⁷), (B♭⁷)
- Staff 10:** E♭⁶, D♭⁷, C⁷, F₉⁷, B⁷, B♭⁷
- Staff 11:** E♭₉⁷, C₉⁷, F₉⁷, B♭⁷, E♭⁶, (C⁷, F₉⁷, B⁷)

Sonnymoon For Two

S. Rollins

C⁷

F⁷

D_m⁷ G⁷ C⁷

Soul Eyes

M. Waldron

C_MI^(MA7) G⁷⁽⁹⁾/_D G⁷⁽⁹⁾ C_MI⁷ F⁷⁽⁹⁾ F_MI⁷

B⁷⁽⁹⁾ G_MI⁷⁽⁹⁾ C₊⁷⁽⁹⁾ A¹_{MA}⁷ A⁹ D⁷⁽⁹⁾

1. G_MA⁷ D⁷⁽⁹⁾ G¹_{MA}⁷ F_MI⁷ B⁷ E¹_{MA}⁷ D_MI⁷⁽⁹⁾ G⁷⁽⁹⁾

2. G_MI⁷⁽⁹⁾ C⁷⁽⁹⁾ F_MI⁷ B⁷⁽⁹⁾ E¹_{MA}⁷ (D⁹ G⁷⁽⁹⁾)

333

Soon

G. Gershwin

$E^b_{MA}^7$ E^b_6 $G_{MI}^{7(9)}$ C^+_7 $C^{7(9)}$
 F_{MI}^7 F_{MI}^6 $A^b_{MI}^7$ $B^b_+^7$ B^b_7
 $(F_{MI}^{7(9)})$

1. $E^b_{MA}^7$ $B^b_{MI}^7$ $E^b_+^7$ A^b_6 $G_{MI}^{7(9)}$ C^7
 F_{MI}^7 B^b_7 G_{MI}^7 C_{MI}^7 F_{MI}^7 B^b_7
 $(D^7$ $G^{7(9)})$ (C_{MI}^7)

2. $E^b_{MA}^7$ $B^b_{MI}^7$ E^b_7 A^b_6 D^b_7
 $(F_{MI}^{7(9)})$

G_{MI}^7 C_{MI}^7 F_{MI}^7 $B^b_{13}^7$ E^b_6
 $(E^b/B^b$ $C_{MI}^7)$

Spring Can Really Hang You Up The Most

Wolt - Landesman

VERSE

B^b MA⁷ A^b B^b MA⁷ B^b MA⁷ A^b B^b MA⁷

A^b MI⁷ D^b 7(9) G^b MA⁷ EMI⁷ A⁷ D_{MA}⁷ C_{MI}⁷ F⁷ B^b MA⁷ G_{MI}⁷

C_{MI}⁷ F⁷ G⁷⁽⁹⁾ C_{MI}⁷ G⁷⁽⁹⁾ C⁹ F⁹

THEME

B^b MA⁷ A^b MA⁷ B^b MA⁷ A^b MA⁷ B^b MA⁷ GMI⁷ CMI⁷ F⁷ DMI⁷ G⁷(9)

(A^b 7) (A^b 7)

E_{MI}⁷⁽⁵⁾ E^b MI⁷ B^b MA⁷/D C⁷ 1. C_{MI}⁷ F⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷

(D^b 9) (B^b MA⁷ A^b MA⁷)

2. C_{MI}⁷ F⁷ B^b MA⁷ % F_{MI}⁷ B^b MA⁷ F_{MI}⁷ B^b MA⁷

(B^b 7) (B^b 7)

F_{MI}⁷ B^b MA⁷ F_{MI}⁷ B^b MA⁷ B^b MI⁷ E^b MA⁷ B^b MI⁷ E^b MA⁷

(B^b 7) (B^b 7) (E^b 7) (E^b 7)

E_{MI}⁷ 3 A⁷ D_{MA}⁷ 3 G_{MI}⁷ 3 C⁷ F_{MA}⁷ E^b MA⁷ B^b MA⁷ A^b MA⁷

(E^b 7) (A^b 7)

B^b MA⁷ G_{MI}⁷ C_{MI}⁷ F⁷ D_{MI}⁷ G⁷⁽⁹⁾ E_{MI}⁷⁽⁵⁾ E^b MI⁷ 0 B^b MA⁷/D C⁷

(D^b 9)

C_{Mi}⁷ F⁷ D_{Mi}⁷⁽⁹⁾ G⁷⁽⁹⁾ C_{Mi}⁷ F⁷ B⁷⁽⁹⁾ B^b_{MA}⁷ A^b_{MA}⁷
 (A^b⁷) O. S. al CODA
 D^b_{MI}⁷ G⁷ C_{Mi}⁷ F⁷ D_{Mi}⁷⁽⁹⁾ G⁷⁽⁹⁾
 CODA

C_{Mi}⁷ F⁷ B^b_{MA}⁷ C_{Mi}⁷ F⁷ B^b_{MA}⁷ A⁹ D⁷⁽⁹⁾ G_{Mi}⁷ C⁷
 C_{Mi}⁷ E^b_{MI}⁷ A^b⁷ D_{Mi}⁷ G⁷ C_{Mi}⁷ B_{MA}⁷ B^b_{MA}⁷

Straight, No Chaser

T. Monk

F⁷ B^b⁷ F⁷
 F⁷ B^b⁷
 F⁷ A_{MI}⁷ D⁷ G_{Mi}⁷
 C⁷ F⁷

Speak Low

K. Weill

Music score for "Speak Low" by K. Weill, featuring ten staves of musical notation with corresponding chords.

Chords:

- G_{M1}⁹
- C¹³
- G_{M1}⁹
- C¹³
- G_{M1}⁹
- C¹³
- (C⁹ / B^{flat})
- (A_{M1}¹¹)
- E¹³
- B^{flat}_{M1}⁹
- E¹³
- A_{M1}⁷
- D⁷
- G_{M1}⁷
- C⁷
- F⁶
- A_{M1}⁷
- D⁷
- F⁶
- F_{M1}⁷
- F_{M1}⁷
- D^{flat}₉(#11)
- D^{flat}⁷
- E^{flat}_{M1}⁷
- D^{flat}⁷
- G_{M1}⁹
- C¹³
- G_{M1}⁹
- C¹³
- (B_{M1}⁷(#5) E⁷)
- (A_{M1}⁷ D⁷)
- C¹³
- G_{M1}⁹
- C¹³
- F⁶
- D¹³
- B^{flat}_{M1}⁹
- E¹³
- A_{M1}⁷
- E^{flat}₉(#11)
- D⁷_{SUS}
- D₊⁷(#9)
- G⁹
- G_{M1}⁷
- C⁹
- F⁶
- (A_{M1}¹¹ D¹³)

Spring Is Here

R. Rodgers

$A^{\flat} 0$ $A^{\flat} 6$ $A^{\flat} 0$ $A^{\flat} 6$

D. S. al COON

\emptyset C_{MI}^7 F^7 $/E^{\flat}$ $D_{MI}^{7(5)}$ $D^{\flat}_{MI} 6$ C_{MI}^7 F_{MI}^7

$COOD$

Star Dust

H. Carmichael

C⁶ F^{9(#10)} E₊⁷⁽⁹⁾ A⁹
 D_{MI}⁷ G⁹ 1. C_{MA}⁷ A_{MI}⁷ /G F[#]_{MI}¹¹ B⁷/F[#] B⁷
 (G⁷ /F) (E_{MI}⁷)
 E_{MI}⁷ E^{b7} D_{MI}¹¹ D^{b9(810)} 2. E_{MI}⁷ 3 A_{MI}⁷ D_{MI}⁷ G⁷ C⁶ E₊⁷
 (A⁷) (G⁷) (E^{b9})
 F⁶ F_{MI}^(MA7) B^{b7} B^(#9)
 (D_{MI}⁷ A₊⁷⁽⁹⁾) (D_{MI}⁷) (B^{b9(810)})
 C_{MA}⁷ F⁷ E_{MI}⁷ A⁷ D_{MI}⁷ B^{b7} A⁷ D_{MI}⁷ D^{9/A^b}
 (B^{b7(9)})
 1. G⁷ C^{b9} D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}⁷
 (G⁹) (D^{b9}) (F_{MI}⁷) (E_{MI}⁷ A_{MI}⁷)
 D⁷ A_{MI}⁷ B_{MI}⁷ B^{b7} A_{MI}⁷ D⁷ G⁷ D_{MI}⁷ G¹³ G₊⁷ G⁷ G^{b9(810)}
 (G⁷ F_{MA}⁹ E_{MI}⁷ E^{b9})
 2. F_{MA}⁷ F⁶ B^{b9} C /B /A /G F[#]_{MI}¹¹ F⁹⁽⁸¹⁰⁾ E_{MI}⁷ E^{b9}
 (C_{MA}⁷ E_{MI}⁷ A_{MI}⁷ /G) (B⁷/F[#] B^{b9(810)/F} E⁷ E^{b7})
 D_{MI}⁷ A⁷ D_{MI}⁷ G⁷ C⁶
 (F⁶ A^{7/E} E^{b9}) (C⁶ E^{b7})

Sophisticated Lady

B. Ellington

B^b M_I⁷ G^b F E E^b A^b M_A⁷ A^b G G^b F^b

B^b B^b M_I⁷ E^b 1. A^b M_A⁷ A⁰ 2. A^b ⁶ A_M⁷⁽⁵⁾ D⁷⁽⁹⁾

3 G_M⁷ E_M⁷ A_M⁷ D⁷ B_M⁷⁽⁵⁾ E⁷⁽⁹⁾ A_M⁷⁽⁵⁾ D⁷⁽⁹⁾ G_M⁷ E_M⁷

A_M⁷ D⁷ G⁷ B⁰ C_M⁷ E^b F^b
(G_M⁷ D^b C_M⁷) (B^b M_I⁷ G^b C^b F^{b(9)})

B^b M_I⁷ G^b F E E^b A^b M_A⁷ A^b G G^b F^b

B^b B^b M_I⁷ E^b A^b ⁶ (A⁰)

3

Saint James Infirmary

traditional - Don Redman

D_M⁷ A⁷ D_M⁷ D_M⁷ G_M⁷

A⁷ E_M⁷ / B C⁰ A⁷ / C[#] D_M⁷ A⁷ / E D_M⁷ G⁷ B^b A⁺⁷ D_M⁷ A⁷

Star Eyes

G. De Paul

E^b_{MA7} F_{MI7} B^b7 E^b_{MA7} E^b_{MI7} A^b7


 D^b_{MA7} $G_{MI7(5)}$ $C^{7(9)}$ F_{MA7} $t. F_{MI7(5)}$ B^b7
 $2. F_{MI7(5)}$ B^b7 $A^{7(9)}$ A^b_{MA7} A^b_{MI7}
 D^b7 G^b_{MA7} $F_{MI7(5)}$ B^b7
 E^b_{MA7} F_{MI7} B^b7 E^b_{MA7} E^b_{MI7} A^b7
 D^b_{MA7} $G_{MI7(5)}$ $C^{7(9)}$ F_{MA7} $F_{MI7(5)}$ B^b7
 E^b7 $D7$ D^b7 $C^{7(9)}$ F_{MI7} B^{b9}_{sus} E^b6

Stars Fell On Alabama

F. Perkins

C_{MA}⁷ A⁷ D_{MI}⁷ G⁷ C_{MA}⁷ F_{MA}⁷ E_{MI}⁷ A+⁷⁽⁹⁾

D_{MI}⁷ 1. G⁷ /F E_{MI}⁷ E^{b7} D_{MI}⁷ D^{b9(#10)}
(A⁷) (G⁷)

2. G⁷ C⁶ B^{b9} C⁶ C^{#9} D_{MI}⁷ G⁷

E_{MI}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ A⁷
(A⁷⁽⁹⁾)

D_{MI}⁷ /C B^g B^{b7(#10)} A_{MI}⁷ /G F[#]_{MI}⁷⁽⁹⁾ B⁷ E_{MA}⁷ G⁷

C_{MA}⁷ A⁷ D_{MI}⁷ G⁷ C_{MA}⁷ F_{MA}⁷ E_{MI}⁷ A+⁷⁽⁹⁾

D_{MI}⁷ G⁷ C⁶ (D_{MI}⁷ G+⁷)

Stella By Starlight

D. Young

E_{MI}^{7(b5)} A⁷ C_{MI}¹¹ F¹³

The musical score consists of ten staves of music. The first staff starts with E_{MI}^{7(b5)}. The second staff starts with F_{MI}⁹. The third staff starts with B¹³. The fourth staff starts with B^{7 MA7}. The fifth staff starts with E_{MI}^{7(b5)}. The sixth staff starts with F_{MA7}. The seventh staff starts with G_{MI}⁷. The eighth staff starts with G_{MI}⁷. The ninth staff starts with A⁷. The tenth staff starts with C_{MI}⁹. The score includes lyrics such as 'F/A D_{MI}⁷)', '(G_{MI}⁷ C¹³ B¹³)', '(B_{MI}⁷⁽⁹⁾ B^{7 MA6})', '(D_{MI}⁷ /C)', '(B_{MI}⁷⁽⁹⁾ B^{7 MA6})', '(E_{MI}^{7 MA7})', '(C_{MI}⁷ D_{MI}⁷)', '3', and 'A^{7(9#10)}'.

St. Louis Blues

W. C. Handy

The musical score consists of ten staves of sheet music. The first staff begins with a G⁷ chord. The second staff begins with a C⁷ chord. The third staff begins with an A⁷ chord. The fourth staff begins with a D⁷ chord. The fifth staff begins with a G_{MI} chord. The sixth staff begins with a D⁷ chord. The seventh staff begins with a 2. G_{MI} chord. The eighth staff begins with an A⁷ chord. The ninth staff begins with a D⁷ chord. The tenth staff begins with a G_{MI} chord.

Chords indicated above the staff include: G⁷, C⁷, D⁷, G, G_{MI}, D⁷, 2. G_{MI}, A⁷, D⁷, G, G⁷, C⁷, D⁷, G, D⁷, 2. G_{MI}, G⁷.

Stompin' At The Savoy

E. Sampson -

C. Webb - B. Goodman

A^b7 D^b_{MA}7

(F_{MI}7) B^b7(9) E^b_{MI}7 A^b7 A^b7 D^b_{MA}7 (G^b7)

(D⁹)

1. D^b6 B^b7 E^b_{MI}7 A^b7

2. D^b6 D^b6 D^b7 G^b7 G⁷ G^b7 B⁷ D⁷ B⁷

(B⁷) F[#]_{MI}7(9)

E⁷ F⁷ E⁷ E_{MI}7 A⁷ E^b_{MI}7 A^b7

D^b_{MA}7 A^b7 D^b_{MA}7 (G^b7) (F_{MI}7) B^b7(9)

E^b_{MI}7 A^b7 D^b6 (B^b7 E^b_{MI}7 A^b7)

(E⁷) (A_{MI}7 A^b7)

Stormy Weather

H. Arten

E^b MA⁷ E⁰ F_{M1}⁷ B^b⁷ E^b MA⁷ C⁷ F_{M1}⁷ B^b⁷
 (E^b MA⁷ C⁷) (E^b MA⁷ E^b⁷) (A^b⁶ A⁰)
 E^b⁶ C⁷ F_{M1}⁷ B^b⁺⁷⁽⁹⁾ 1. E^b MA⁷ C⁷⁽⁹⁾ F_{M1}⁷ B^b⁷
 (E^b⁶ B^b C⁷) (E^b MA⁷ G C⁷⁽⁹⁾)
 2. E^b⁶ A^b⁹ G_{M1}⁷ E⁰ F_{M1}⁷ B^b⁺⁷⁽⁹⁾ E^b⁶ E^b⁷
 (E^b⁶ E⁰)
 A^b MA⁷ 3 A⁰ E^b⁶ B^b E^b⁷ A^b MA⁷ 3 A⁰ E^b⁶ B^b E^b⁷
 A^b MA⁷ 3 A⁰ E^b⁶ B^b C_{M1}⁷ G_{M1}⁷ C⁷⁽⁹⁾ F_{M1}⁷ B^b⁷
 (F⁷)
 E^b MA⁷ E⁰ F_{M1}⁷ B^b⁷ E^b MA⁷ C⁷ F_{M1}⁷ B^b⁷
 (E^b MA⁷ C⁷) (E^b MA⁷ E^b⁷) (A^b⁶ A⁰)
 E^b⁶ C⁷ F_{M1}⁷ B^b⁺⁷⁽⁹⁾ E^b MA⁷ C⁷⁽⁹⁾
 (E^b⁶ B^b C⁷) F_{M1}⁷ B^b⁺⁷⁽⁹⁾ E^b MA⁷ (C⁷⁽⁹⁾ F_{M1}⁷ B^b⁷)
 (F⁷)

Strike Up The Band

G. Gershwin

B⁶

B⁹

C_{M1}⁶

F⁷

B⁶

F_{M1}⁷

E⁷

E⁶

E⁹

F_{M1}⁶

B⁷

E⁶

C_{M1}⁷

B⁷

B⁶

A_{M1}⁷⁽⁵⁾

D⁷

G_{M1}⁷

C⁷

C_{M1}⁷

F⁷

B⁹⁽¹⁰⁾

B⁶

D_{M1}⁷⁽⁵⁾

G⁹

(A⁹)

C_{M1}⁷

F⁷

B⁹_{M1}⁷

Strode Rode

S. Rollins

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords: F_{Maj}⁷, G_{Maj}^{7(b5)}, C⁷, F_{Maj}⁷, G_{Maj}^{7(b5)}, C⁷, D^{b7}, followed by a measure of rests. The bottom staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords: F_{Maj}⁷, G_{Maj}^{7(b5)}, C⁷, F_{Maj}⁷, G_{Maj}^{7(b5)}, C⁷, D^{b7}, followed by a measure of rests. The score includes various performance markings such as slurs, grace notes, and dynamic changes. Measures 3 and 4 of the top staff are grouped by brackets under the heading "1. F_{Maj}⁷". Measures 5 and 6 of the top staff are grouped by brackets under the heading "2. F_{Maj}⁷". Measures 7 and 8 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 9 and 10 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷ F⁷". Measures 11 and 12 of the bottom staff are grouped by brackets under the heading "A^b Maj". Measures 13 and 14 of the bottom staff are grouped by brackets under the heading "B^b Maj". Measures 15 and 16 of the bottom staff are grouped by brackets under the heading "E^{b7}". Measures 17 and 18 of the bottom staff are grouped by brackets under the heading "D^b Maj". Measures 19 and 20 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 21 and 22 of the bottom staff are grouped by brackets under the heading "G_{Maj}^{7(b5)}". Measures 23 and 24 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 25 and 26 of the bottom staff are grouped by brackets under the heading "G_{Maj}^{7(b5)}". Measures 27 and 28 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 29 and 30 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 31 and 32 of the bottom staff are grouped by brackets under the heading "C₊₇". Measures 33 and 34 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 35 and 36 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 37 and 38 of the bottom staff are grouped by brackets under the heading "C₊₇". Measures 39 and 40 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 41 and 42 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 43 and 44 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 45 and 46 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 47 and 48 of the bottom staff are grouped by brackets under the heading "G_{Maj}^{7(b5)}". Measures 49 and 50 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 51 and 52 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 53 and 54 of the bottom staff are grouped by brackets under the heading "C₊₇". Measures 55 and 56 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 57 and 58 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 59 and 60 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 61 and 62 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 63 and 64 of the bottom staff are grouped by brackets under the heading "G_{Maj}^{7(b5)}". Measures 65 and 66 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 67 and 68 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 69 and 70 of the bottom staff are grouped by brackets under the heading "C₊₇". Measures 71 and 72 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 73 and 74 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 75 and 76 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 77 and 78 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 79 and 80 of the bottom staff are grouped by brackets under the heading "G_{Maj}^{7(b5)}". Measures 81 and 82 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 83 and 84 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 85 and 86 of the bottom staff are grouped by brackets under the heading "C₊₇". Measures 87 and 88 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 89 and 90 of the bottom staff are grouped by brackets under the heading "D^{b7}". Measures 91 and 92 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 93 and 94 of the bottom staff are grouped by brackets under the heading "F_{Maj}⁷". Measures 95 and 96 of the bottom staff are grouped by brackets under the heading "G_{Maj}^{7(b5)}". Measures 97 and 98 of the bottom staff are grouped by brackets under the heading "C⁷". Measures 99 and 100 of the bottom staff are grouped by brackets under the heading "D^{b7}".

St. Thomas

S. Rollins

Chords: C_{MA}⁷, F⁷, E_{MI}⁷, A⁷, D_{MI}⁷, G⁷, C_{MA}⁷

Chords: C_{MA}⁷, F⁷, E_{MI}⁷, A⁷, D_{MI}⁷, G⁷, C_{MA}⁷

Chords: E_{MI}⁷⁽⁵⁾, A^{7(#9)}, D_{MI}⁷, G⁷
(C⁷) (B⁷) (A⁷)

Chords: C_{MA}⁷, C⁷, F_{MA}⁷, F^{#9}, C/G, G⁷, C_{MA}⁷
(G^{9sus})

Sugar

S. Turrentine

Chords: C_{MI}⁷, A_{MI}⁷⁽⁵⁾, D_{MI}⁷⁽⁵⁾, G+⁷, C_{MI}⁷, G+⁷

Chords: C_{MI}⁷, E^{b7}/_B, A^{b13}, D^{b13(5)}, D_{MI}⁷⁽⁵⁾, G+⁷

Chords: C_{MI}⁷, B⁷, B^{b MI}⁷, A⁷, A^{b MA}⁷, D^{b 9(11)}
(F⁷) (E^{b9})

Chords: D_{MI}⁷⁽⁵⁾, G+⁷, 1. A^{b9}, G+⁷, 2. C_{MI}⁷

Strollin'

H. Silver

$\frac{2}{4}$ D^b_{MA7}

$E_M7 \quad A7 \quad E_b_{M7} \quad A_b7$

$D^b_{M7} \quad A_b7 \quad D_b7 \quad G_{M7(2/5)} \quad C7$

$F_M7 \quad B_b7(\frac{2}{5}) \quad E_b_{M7} \quad A_b7$

$D^b_{M7} \quad B_b_{M7} \quad E_b7(2/5) \quad D7(2/5)$
 $(E_M7 \quad A7) \quad (E_b_{M7} \quad A_b7)$

$F_M7 \quad B_b7 \quad E_b_{M7} \quad E_b7(2/5) \quad F^{\#}_{M7} \quad B^7$
 3

$F_M7 \quad B_b7 \quad E_b_{M7} \quad A_b7(2/5) \quad \emptyset D^b_{M7} \quad B^b_{M7} \quad E^b_{M7} \quad A_b7(2/5)$

$\emptyset D^b_{M7} \quad G^b7(2/5) \quad F_M7 \quad B^b7(\frac{2}{5}) \quad E^b_{M7} \quad A^b7(2/5) \quad D^b_{M7(2/5)}$

Coda

D.S. al CODA

Summer Samba

M. Valle - S. Valle

Musical score for "Summer Samba" featuring two staves of music. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef. Chords listed above the top staff include F_{MA}⁷, B_{MI}⁷⁽⁵⁾, E⁷⁽⁹⁾, B^{flat}_{MA}⁷, E^{flat}⁷, A_{MI}⁷, D⁷⁽⁹⁾, G_{MI}⁷, E_{MI}⁷⁽⁵⁾, A⁷⁽⁹⁾, D_{MI}⁷, G⁷, G_{MI}⁷, D^{flat}⁷, C⁷, G_{MI}⁷, C⁷⁽⁹⁾, F_{MA}⁷, B^{flat}⁷, F_{MA}⁷, (C⁹sus). The score consists of two parts: 1. and 2.

Sunday

Miller - Cohn -
- Stein - Krueger

Musical score for "Sunday" featuring a single staff of music. The chords listed are C_{MA}⁷, F⁷, E_{MI}⁷, E^{flat}⁹, D_{MI}⁷, G⁷, B^{flat}⁷, A⁷, D⁷, G⁷, C⁶, A⁷, D_{MI}⁷, G⁷, G⁷, C⁶, E⁷, A⁷, D⁷, D_{MI}⁷, G⁷, C_{MA}⁷, F⁷, E_{MI}⁷, E^{flat}⁹, D_{MI}⁷, G⁷, B^{flat}⁷, A⁷, D⁷, G⁷, C⁶.

Summertime

G. Gershwin

G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ G_{Mi}⁷ G⁷

(G_{Mi}⁶ D⁷/A) (G_{Mi}⁶ D⁷⁽⁹⁾) (G_{Mi}⁶ D⁷)

C_{Mi}⁷ F⁷ B¹⁷ E¹⁷ A_{Mi}⁷⁽⁵⁾ D⁷⁽⁹⁾

(B¹_{Mi}⁷ E¹⁷) (A_{Mi}⁷⁽⁹⁾ E¹₉₍₁₁₎) (D⁷ A¹₉₍₁₁₎)

G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ C_{Mi}⁹ F⁷⁽⁹⁾

(G_{Mi}⁶ D⁷/A) (G_{Mi}⁶ D⁷⁽⁹⁾) (G_{Mi}⁶ D⁷) (G_{Mi}⁶ C_{Mi}⁷ F⁷)

B¹_{MA}⁷ G_{Mi}⁷ E¹¹³ D₊₇ 1. G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ 3 2. G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹

(B¹⁷ E¹⁷) (A_{Mi}⁷⁽⁹⁾ D₊₇)

Ballad Changes by The M. J. Q:

G_{Mi}⁷ B¹⁷/F E¹⁷ D⁷ G_{Mi}⁷ C⁷ F⁷ B¹⁷ E¹⁷ A⁷⁽⁹⁾

D⁷ A⁷ D⁷⁽⁹⁾ A¹⁷ G_{Mi}⁷ B¹⁷/F E¹⁷ D⁷ G_{Mi}⁷ /F

E_{Mi}⁷⁽⁵⁾ E¹_{Mi}⁷ B¹_{MA}⁷/D G_{Mi}⁷ C⁷ D⁷ G_{Mi}⁷ B¹⁷/F E¹⁷ D⁷

(D_{Mi}⁷ G⁷)

Sunny

B. Hebb

A_{Mi}⁷ G_{Mi}⁷ C⁷ F_{MA}⁷ B_{Mi}⁷⁽⁵⁾ E⁷

A_{Mi}⁷ G_{Mi}⁷ C⁷ F_{MA}⁷ B_{Mi}⁷⁽⁵⁾ E⁷

A_{Mi}⁷ G_{Mi}⁷ C⁷ F_{MA}⁷ B^{b9(#11)}

B_{Mi}⁷⁽⁵⁾ E⁷ A_{Mi}⁷ E⁷⁽⁹⁾

The Surrey With The Fringe On Top

R. Rodgers

G_{MA}⁷ A_{Mi}⁷ B_{Mi}⁷ A_{Mi}⁷ G_{MA}⁷ A_{Mi}⁷ B_{Mi}⁷ A_{Mi}⁷

(G / F[#]) (E / D) (G / F[#]) (E / D)

G_{MA}⁷ C_{MA}⁹ B_{Mi}⁷ E_{Mi}⁷ ① A¹³ A⁺⁹ D^{7sus} D⁷ ② A¹³ D^{7sus} D⁷

(G / F[#]) (E / D)

D_{Mi}⁷ G⁷ C⁶ A⁷ D_{Mi}⁷ G⁷ C_{MA}⁷

(G^{7sus} G⁹) (C/G) (G^{7sus} G⁷) (C_{MA}⁷ / B)

E_{Mi}⁷ A⁷ D⁶ B⁷ E_{Mi}⁷ A⁷ A_{Mi}⁷ D⁷

(A^{7sus} A⁹) (D/A B_{Mi}⁷/A) (A^{7sus} A⁷) (D^{7sus} D⁷) D. S. al CODA

① A_{Mi}⁷ B_{Mi}⁷ C_{Mi}⁶ F⁹⁽⁴¹¹⁾ B_{Mi}⁷ B^{b7} A_{Mi}⁷ D⁹ G⁶

CODA (C⁶ E/B) (A_{Mi}⁷) (G/D B^{b9/D}) (D^{7sus} D⁷)

Sweet And Lovely

G. Arnheim - J. Lemare

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷

F⁷ B⁷ MA⁷ E⁹ C⁷ MA⁷ D⁷ MI⁷ G⁷ 1.2. C^{6/9}

F_{MI}⁷ B⁷ C_{MA}⁷ F_{MI}⁷ B⁷ C_{MA}⁷

A⁹ MI⁷ D⁷ B⁷ MA⁷ E⁹ MI⁷ A⁷ D⁷ MI⁷ G⁷
 (A⁹ MI⁷) (G⁷)

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷

F⁷ B⁷ MA⁷ E⁹ C⁷ MA⁷ D⁷ MI⁷ G⁷ C^{6/9}

Swedish Pastry

B. Kessel

F_{MA}7

F_{sus}

F⁷

B^{b7(5)} 3 **B^bM_I7** **F_{MA}7** **G_{MI}7** **A_{MI}7** **A^b_{MI}7**

G_{MI}7 **C⁷⁽⁵⁾** **F_{MA}7** **F⁷⁽⁵⁾**

(F⁷)

Sweet Lorraine

C. Burwell

G_{MA}7 F⁷ E⁷ A_{MI}7 D⁷ D[#]₁₀ E_{MI}7 E^{b7} D_{MI}7 G⁷ C⁷ B⁷

E⁷ A⁷ D^{9sus} D⁷

1. G_{MA}7 F⁷ E⁷ A⁷ D⁷

2. G⁶ C⁷ C[#]₁₀ G⁶/D G⁷ D^{b7} C_{MA}7 B⁹ E⁷ A_{MI}7 A^{b7} G_{MI}7 C⁷

F⁷ E⁷ A_{MI}7 A^{b7} G_{MI}7 C⁷ F⁷ E⁷ E^{b9(#10)} D⁷

F⁷ E⁷ E^{b9(#10)} D⁷ G_{MA}7 F⁷ E⁷ A_{MI}7 D⁷ D[#]₁₀ E_{MI}7 D_{MI}7 G⁷

C⁷ B⁷ E⁷ A⁷ D^{9sus} D⁷ G_{MA}7 (F⁷ E⁷ A⁷ D⁷)

Swingin' Along On Broadway

B. Clayton

%% A^b_{MA}⁷ F⁷ B^b_{MI}⁷ E^b⁷

 A^b_{MA}⁷ A^b⁷ D^b_{MI}⁷ G^b⁷ E⁷ E^b⁷ 1.2. A^b⁶

 C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ C⁶
 (C⁶ A⁷⁽⁶⁹⁾) (D_{MI}⁷ G^{7sus} G⁷)
 E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷ B^b_{MI}⁷ E^b⁷ B^b_{MI}⁷ E^b⁷⁽⁶⁹⁾

 A^b_{MA}⁷ F⁷ B^b_{MI}⁷ E^b⁷

 A^b_{MA}⁷ A^b⁷ D^b_{MA}⁷ G^b⁷ E⁷ E^b⁷ A^b⁶
 ♂ E^b⁷ A^b⁶
 CODA

D. S. al CODA

Sweet Sue

U. Young

Musical score for "Sweet Sue" in 4/4 time. The vocal line consists of two staves. The top staff starts with G_{MI}⁷, followed by C⁷, G_{MI}⁷, C⁷, F⁶, F⁶, and C¹³⁽⁹⁾. The bottom staff continues with F⁶ (D⁷), F⁶, F_{MA}⁷, F_{MA}⁷/E, F⁷/E^b, D⁷, G_{MI}⁷, B^b_{MI}⁶, C⁷, G_{MI}⁷, C⁷, G_{MI}⁷, F⁶, C⁹, F⁶, and ends with a fermata over the last note.

Sweet Georgia Brown

M. Pinkard - B. Bernie

Musical score for "Sweet Georgia Brown" in 4/4 time. The vocal line consists of two staves. The top staff starts with D⁷, E^b⁷, D⁷, A^b⁷⁽⁹⁾, and G⁷. The bottom staff continues with G⁷, A^b⁷, 1. G⁷, D^b⁷⁽⁹⁾, C⁷, C⁷, D^b⁷, C⁷, G_{MI}⁷, F⁶, G_{MI}⁷, C⁷, F_{MA}⁷, F⁶, E_{MI}⁷, A⁷, 2. G⁷, A⁷, D_{MI}⁷, E^b, A⁷, D_{MI}⁷, E^b, A⁷, F⁷, E⁷, E^b⁷, D⁷, G⁷, C⁷, F⁶, (A⁷), and ends with a fermata over the last note.

S' Wonderful

G. Gershwin

E^b MA⁷

E⁹⁹

F⁹⁹ B^b 7

1. E^b 6 C^{7(b9)} F⁹ B^b + 7(b9) 2. E^b 6 D^{7(b9)}

G⁹⁹ A⁹⁹ D⁹ B⁹⁹ E⁹ A⁹⁹ D⁹

G⁹ C¹³ F⁹ B^b 13 B^b + 7(b9)

E^b MA⁷

C⁹

F⁹⁹ C^{7(b9)} F⁹⁹ B^b 13(b9) E^b 6 (C^{7(#9)} F⁹⁹ B^b 7)

Taking A Chance On Love

D. Duke

B[♭]_{MA7} B⁰ C_{MI} C_{MI}(MA7) C_{MI7} F⁷ B[♭]_{MA7} D⁷

G_{MI} G_{MI}(MA7) G_{MI7} C⁷ 1. C_{MI7} F⁷ B[♭]_{MA7} F⁷

2. C_{MI7} F⁷ B[♭]⁶ B[♭]⁷ F_{MI7} B[♭]⁷ E[♭]_{MA7} C⁷

F_{MI7} B[♭]⁷ E[♭]_{MA7} E[♭]_{MI7} A[♭]⁷ D[♭]_{MA7}

D[♭]_{MI7} G[♭]⁷ C_{MI7} F⁷ B[♭]_{MA7} B⁰ C_{MI} C_{MI}(MA7)

C_{MI7} F⁷ B[♭]_{MA7} D⁷ G_{MI} G_{MI}(MA7)

G_{MI7} C⁷ C_{MI7} F⁷ B[♭]_{MA7}

Take Five

P. Desmond

% E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7

E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7

E^{flat} M7 B^{flat} M7 C^{flat} M7 D^{flat} 7 B^{flat} M7 E^{flat} M7 B^{flat} M7 D^{flat} 7
(A^{flat} M7⁶)

G^{flat} M7 C^{flat} M7 D^{flat} 7 B^{flat} M7 E^{flat} M7 A^{flat} M7 D^{flat} 7
(A^{flat} M7⁵) (A^{flat} M7 /G^{flat})

F M7^(b5) B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7

E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7

After solos play
D. S. al CORD

⁰ E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7

CODA

E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7 B^{flat} M7 E^{flat} M7

Tangerine

U. Schertzinger

G_{MI}⁹ C¹³ F⁶ B^{♭7} A_{MI}⁷ A^{♭9}
 (D⁷⁽⁹⁾)

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ 1. F_{MA}⁷ A⁹ D₊₇₍₉₎
 (F_{MA}⁷ E⁹⁽⁹⁾) (D⁷)

G_{MI}⁹ C¹³ F⁶ B_{MI}⁷⁽⁹⁾ E⁷⁽⁹⁾ A_{MA}⁷ F_{#MI}⁷

B_{MI}⁷ E⁷ A⁷ E⁹⁽⁹⁾ D⁷ D₊₇₍₉₎ 2. A_{MI}⁷ E⁹⁽⁹⁾ D⁷

G_{MI}⁷ F⁶ E_{MI}⁷⁽⁹⁾ A⁷⁽⁹⁾ D_{MI}⁷ C⁶ B_{MI}⁷⁽⁹⁾ B⁷
 (G_{MI}⁷) (B_{MI}⁷⁽⁹⁾) (E⁷) (F⁶ B⁷) (A_{MI}⁷ A⁹)
 F⁶/A D₊₇₍₉₎ G_{MI}⁷ C⁷ F⁶ (A⁹ D⁷⁽⁹⁾)
 (G_{MI}⁷) (C⁷)

Tea For Two

U. Youmans

B^b M_I⁷ E^b ⁷ B^b M_I⁷ E^b ⁷ A^b M_A⁷ D^b ⁷

C_M⁷ B⁰ B^b M_I⁷ E^b ⁷ B^b M_I⁷ E^b ⁷

1. A^b M_A⁷ B^b M_I⁷ C_M⁷ D^b M_A⁷ D_M⁷ G⁷ D_M⁷ G⁷
(F_M⁷ / E^b)

C_M⁷ F⁷ E_M⁷ E^b ⁰ D_M⁷ G⁷
(D_M⁷)

D_M⁷ G⁷ C_M⁷ B^b M_I⁷ E^b ⁷ 2. C_M⁷⁽⁵⁾ F⁷

B^b M_I⁷ C_M⁷⁽⁵⁾ G^b ⁷ F⁷ A⁰ B^b M_I⁷
(B^b M_I⁷ / D^b) (F⁷ / C) (B^b M_I⁷ F⁷) (C⁰ B^b M_I⁷)

C_M⁷ D^b M_I⁶ A^b / C B⁰ B^b M_I⁷ E^b ⁷ A^b ⁶
(B^b M_I⁷ / A^b) (G^b ⁷)

Take The A-Train

B. Strayhorn

C_{MA}⁷ D^{9(#11)} D_{MI}⁷

G⁷ 1. C_{MA}⁷ D_{MI}⁷ G⁷ 2. C_{MA}⁷ G_{MI}⁷ C⁷

F_{MA}⁷ D⁷

D⁷ D_{MI}⁷ G⁹ G⁷⁽⁹⁾ C_{MA}⁷
(D⁹)

D^{9(#11)} D_{MI}⁷ G⁷ C⁶

Tenor Madness

S. Rollins

B^b⁷ E^b⁷ B^b⁷
(F_{MI}⁷ B^b⁷)

E^b⁷ B^b⁷ C_{MI}⁷ B^b/D G⁷⁽⁹⁾
(D_{MI}⁷ D^b_{MI}⁷)

C_{MI} C_{MI}^(MA7) C_{MI}⁷ F⁷ B^b⁷ G⁷⁽⁹⁾ C_{MI}⁷ F^{7sus}

Teach Me Tonight

G. De Paul

F_{Mi}⁷ B^{b+9} E^b_{MA}⁷ F_{Mi}⁷ G_{Mi}⁷ C⁷ F_{Mi}⁷ B^{b7}

G_{Mi}⁷⁽⁵⁾ C⁷⁽⁹⁾ F_{Mi}⁷ 1. B^{b9}_{sus} B^{b7} E^b_{MA}⁷ C⁷

(A^{b7}) (G_{Mi}⁷)

F_{Mi}⁷ B^{b+9} 2. B^{b9}_{sus} B^{b7} E^{b6} A^{b7} E^{b6} G_{Mi}⁷ G^b_{Mi}⁷

F_{Mi}⁷ B^{b7} E^b_{MA}⁷ C⁷⁽⁹⁾ F_{Mi}⁷ B^{b7} E^b_{MA}⁷

A_{Mi}⁷⁽⁵⁾ D⁷⁽⁹⁾ G_{Mi}⁷ C⁷ C_{Mi}⁷ F⁷ F_{Mi}⁷ B^{b+9}

E^b_{MA}⁷ F_{Mi}⁷ G_{Mi}⁷ C⁷ F_{Mi}⁷ B^{b7} G_{Mi}⁷⁽⁵⁾ C⁷⁽⁹⁾

(A^{b7})

F_{Mi}⁷ B^{b9}_{sus} B^{b7} E^{b6} (C⁷⁽⁹⁾ F_{Mi}⁷ B^{b7})

Tenderly

W. Gross

B^b7 sus E^b MA⁷ A^{b 9(#10)} E^b MI⁹ A^{b 13}

F MI⁹ D^{b 9(#10)} E^b MA⁷ F MI¹¹ G MI⁷ C⁷

1. F MI^{7(b5)} B^{b 13} F MI^{7(b5)} B^{b 13} B⁰

(F[#] / E^b) (D MI^{11(b5)} G⁷) (A MI^{11(b5)} A^{b 9(#10)})

C MI⁷ F¹³ F MI⁷ B^{b 7}

2. F MI^{7(b5)} B^{b 13} B⁰ C MI⁷ F¹³ F^{# 0}

(F[#] / E^b) (D MI^{11(b5)} G⁷) (C MI⁷ / B^b) (A MI^{11(b5)} A^{b 9(#10)})

G MI⁷ C+⁷ F MI⁹ B^{b 7} E^{b 6}

Remember

I. Berlin

E^b MA⁷ D⁷ G MI⁷ C⁹ C MI⁷ F^{7(b9)} B^b MA⁷ 1. F MI⁷ B^{b 7}

(A[#] D⁷)

2. B^{b 7} E^b MA⁷ A^{b 7} D MI⁷ G⁷ C MI⁷ / B^b A[#] D⁷

E^b MA⁷ D⁷ G MI⁷ C⁹ C MI⁷ F¹¹ F⁷ B^{b 6} (A[#] D⁷)

(A[#] D⁷)

Thanks For The Memory

R. Rainger

G_{Mi}⁷ C⁷ F⁶ F⁶ F[#]⁰ C^{7/G} F^{6/A}

 D⁷ E_{Mi}⁷⁽⁵⁾ D⁷ G_{Mi}⁷ A_{Mi}⁷ 1. B^b_{Mi}⁷ G⁷ G_{Mi}⁷ D^{b 9(10)} C⁷
 (A_{Mi}⁷ D⁷)
 2. B^b_{Mi}⁷ G⁷ G_{Mi}⁷ B^b_{Mi}⁷ E^{b 7} A^{b 6} 3 F_{Mi}⁹ 3 B^b_{Mi}⁷ E^{b 7}
 A^{b 6} 3 F_{Mi}⁹ 3 A⁰ C_{Mi}^{7/G} A_{Mi}⁷ D_{Mi}⁷ G⁷
 G_{Mi}⁷ C⁷ A^{b Mi}⁷ D^{b 7} G_{Mi}⁷ C⁷ F⁶
 F⁶ F[#]⁰ C^{7/G} F^{6/A} D⁷ E_{Mi}⁷⁽⁵⁾
 D⁷ G_{Mi}⁷ D⁷ G_{Mi}⁷ C¹³⁽⁹⁾ F⁶

That Old Black Magic

H. Arlen

E^b MA⁷ E^{7(#9)} E^b MA⁷ E^{7(#9)}
 (F_{MI}⁹ B^b 13) (F_{MI}⁹ B^b 13)

E^b MA⁷ C_{MI}⁷ F_{MI}⁷ B^b 7
 (E^b MA⁷) (C_{MI}⁷)

D^b 7 G^b MA⁷ B^{9(#11)} B^b 7
 (F_{MI}⁷) (B^b 7) (F_{MI}⁷) (B^b 7)

A_{MI}⁷⁽⁵⁾ B^b + / A^b G_{MI}⁷ C⁷ F_{MI}⁷ B^b 7
 (F_{MI}⁷) (B^b + 9) (E^b 6) (C⁷) (F_{MI}⁷) (B^b 7)

E^b MA⁷ E^{7(#9)} E^b MA⁷ E^{7(#9)}
 (F_{MI}⁹ B^b 7(9)) (F_{MI}⁹ B^b 7)

E^b MA⁷ C_{MI}⁷ F_{MI}⁷ B^b 7 A⁷

A^b MA⁹ A^b MI⁹ A^b MI⁶ G_{MI}⁷ F[#] 0

F_{MI}⁷ E_{MA}⁷ E^b 6
 (F_{MI}⁷) (E_{MA}⁷) (E^b 6)

A_{MI}⁷⁽⁵⁾ (C_{MI}⁷) A^b 9(#11)

G⁷

(Dm⁷) (G¹³) G+⁹) (GM⁹) (C⁷)

F_{MI}⁷ F_{MI}⁷/E

A^b_{MI}⁷ D^b₇ F_{MI}⁹ B^b₁₃([#]9)

E^b_{MA}⁷ E⁷([#]9) E^b_{MA}⁷ E⁷([#]9)

(F_{MI}⁹ B^b₁₃) (F_{MI}⁹ B^b₁₃)

B^b_{MI} B^b_{MI}(MA7) B^b_{MI}⁷ E^b₇

A^b_{MA}⁷

A^b_{MI}⁶

(D^b₇)

F_{MI}¹¹ G_{MI}⁷ A^b_{MI}⁹ D^b₇ G_{MI}⁷ G^b₉

F_{MI}⁷ (A^b_{MI}⁷) D^b₉ (D^b₇)

F_{MI}⁷ B^b₇sus E^b₆

(E_{MI}⁷)

C¹³

That Old Feeling

S. Fain

INTRO

E^b MA⁷ C_{Mi}⁷ F_{Mi}⁷ B^b 7 E^b MA⁷ A^b MA⁷ D[#] G⁷

(E⁷⁽⁹⁾)

C_{Mi}⁷ /B^b 3 A_{Mi}⁷⁽⁹⁾ A^b 7 G_{Mi}⁷ D⁷ G_{Mi}⁷ C⁹ /B^b A_{Mi}⁷⁽⁹⁾ D⁷⁽⁹⁾

G_{Mi}⁷⁽⁹⁾ C⁷ F_{Mi}⁷ /E^b 3 D_{Mi}⁷⁽⁹⁾ G⁷ C_{Mi}⁷ D^b 9(9) F⁷ F[#] 0

G_{Mi}⁷ D⁷⁽⁹⁾ G_{Mi}⁷ C⁷ F_{Mi}⁷ B^b 7 **THEME** E^b MA⁷ D^b 13(9)

(G_{Mi}⁷⁽⁹⁾)

C⁷ F_{Mi}⁷ B¹³⁽⁹⁾ B^b 7 G⁷

(F_{Mi}⁷⁽⁹⁾) (B^b 7 B⁰)

C_{Mi}⁷ G⁷ G_{Mi}⁷⁽⁹⁾ C⁷ C_{Mi}⁷

(D_{Mi}¹¹ G⁷) (F⁹ sus)

F⁷ B⁷ B^b 7 E^b MA⁷

(F¹³) (F_{Mi}⁷ B^b 7)

D^b 13(9) C⁷ F_{Mi}⁷ F_{Mi}⁷ /E^b D⁷⁽⁹⁾

(G_{Mi}⁷⁽⁹⁾) (A^b 7)

G⁷ G_{Mi}⁷⁽⁹⁾ C⁷⁽⁹⁾ F_{Mi}⁷ A^b MA⁷ D^b 7

E^b MA⁷ C⁷ F_{Mi}⁷ B^b 7 1. E^b 6 B^b + 7 2. E^b 6

(G_{Mi}⁷ D^b 9(9)) (B⁷ B^b 13sus)

That's All

A. Brandt ~ B. Haymes

B^b_{MA}⁷ F⁷_{SUS} B^b_{MA}⁷ F⁷_{SUS} B^b_{MA}⁷ A+⁷

(B^b_{MA}⁷) (C_{MI}⁷) (D_{MI}⁷ D^b⁷ C_{MI}⁷ B⁷) (B^b_{MA}⁷ E^b^{9(#10)})

A^b^{13(#11)} G⁷ E_{MI}⁷⁽⁵⁾ E^b_{MI}⁷ A^b⁷ B^b_{MA}^{7/D} D^b⁰

(D_{MI}⁷⁽⁵⁾ G⁷ /F)

1. D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ | 2. D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ B^b⁶ G_{MI}⁷ G^b¹³

(G^b^{9(#10)} F⁷) (C_{MI}⁷ F⁷)

F_{MI}⁹ B^b⁷ E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁹ B^b⁷ E^b_{MA}⁷

G_{MI}⁷ C⁷ F_{MA}⁷ E^b^{9(#10)} D⁹ A^b⁹ G_{MI}⁷ C⁷ C_{MI}⁷ F⁷

(C⁹_{SUS} G^b⁷⁽⁹⁾) (F_{MA}⁷ D_{MI}⁷)

B^b_{MA}⁷ F⁷_{SUS} B^b_{MA}⁷ F⁷_{SUS} B^b_{MA}⁷ A+⁷ A^b^{13(#11)} G⁷

(B^b_{MA}⁷ C_{MI}⁷) (D_{MI}⁷ D^b⁷ C_{MI}⁷ B⁷) (B^b_{MA}⁷ E^b^{7(#10)}) (D_{MI}⁷⁽⁵⁾ G⁷ /F)

E_{MI}⁷⁽⁵⁾ E^b_{MI}⁷ A^b⁷ B^b_{MA}^{7/D} D^b⁰ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ B^b⁶ (F⁹_{SUS})

(C_{MI}⁷ F¹³⁽⁹⁾)

Them There Eyes

M. Pinkard

E^b /D /C /B^b E^b₆ B^b₊₉ E^b₆
 E^b /D C_{M7} F⁹ G^b₉₍₈₁₀₎ F⁹
 F_{M7} B^b₇ E^b₆ G_{M7/D} C_{M7}
 F⁷ C_{M7} F⁷ B^b₇ F_{M7} B^b₇
 E^b /D /C /B^b E^b₆ B^b₊₉ E^b₆
 E^b₇ A^b₆ E^b₊₉ A^b₆
 (B^b_{M7}) (E^b₇) F⁹ B^b₇
 A^b₆ A⁰ E^b/B^b C_{M7} F⁹ B^b₇
 E^b /D C_{M7} F⁹ B^b₇ E^b₆

There Is No Greater Love

I. Jones

B^b7 E^b7 D⁷ A^{b 9(#10)} G⁷

C⁷ C_MI⁷ G^{b 9(#10)} F⁷

B^b7 E^b7 D⁷ A^{b 9(#10)} G⁷

C⁷ F^{7sus} F⁷ B^{b 6} E^b7 B^{b 6}

D^{7/A} D⁷ G_MI⁷ D^{7/A} D⁷ G_MI⁷

(G_MI⁶ E⁹) C⁷ G^{b 9(#10)} F⁷ (G_MI⁶ E⁹)

B^b7 E^b7 D⁷ A^{b 9(#10)} G⁷

C⁷ F^{7sus} F⁷ B^{b 6}

There'll Be Some Changes Made

B. Overstreet

G⁹

A_MI⁹⁹ D⁷ G⁷ C⁹ F⁷ B⁹ A⁹ A⁹⁽⁹⁾

G⁹

G⁷ C⁹ F⁷ B⁹ A⁹ G⁷ C⁹ F⁷ B⁹₆ (D⁷)

There Will Never Be Another You

H. Warren

E⁹ MA⁷

C_MI⁹⁹ B+⁹⁽⁹⁾ B⁹ MA⁹ E⁹¹³ A+⁹⁽⁹⁾ A⁹ MA⁷

D⁹⁽⁹⁾ E⁹ MA⁷ C_MI⁹⁹ F¹³

F⁹ F⁹ MA⁷ B⁹ 2. E⁹ MA⁷ A_MI⁹⁽⁹⁾ D⁷

(B⁹¹³⁽⁹⁾) (A_MI⁹⁹) (A⁹⁹⁽⁹⁾)

E⁹ MA⁷ A⁹⁽⁹⁾ G⁹ C⁷ F⁹ MA⁷ B⁹¹³⁽⁹⁾ E⁹₆

(G_MI⁷) (A⁹⁹⁽⁹⁾) (D⁹¹³⁽⁹⁾) (C⁷) (F⁷)

There's A Small Hotel

R. Rodgers

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ B[♭]_{MA}⁷ F_{MA}⁷/C B[♭]_{MA}⁷ A_{MI}⁷ A[♭]_O
 (F_{MA}⁷ B[♭]/C) (F_{MA}⁷ B[♭]/C) (F_{MA}⁷ B[♭]⁷)

C/G G[♭]_O G_{MI}⁷ C⁷ 1. F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ sus 2. F_{MA}⁷ F[♯]_{MI}⁷ B⁷
 (F⁷)

B[♭]_{MA}⁷ G_{MI}⁷ C_{MI}⁷ F⁷ B[♭]⁶ G_{MI}⁶ A_{MI}⁷ D⁷
 (G_{MI}⁶/B[♭])

G_{MI}⁶₉ G_{MI}⁶/B[♭] A_{MI}⁷ D⁷ E[♭]⁷ D⁷ D[♭]⁷ C⁷
 (B[♭]_{MI}¹¹ E[♭]⁷ A_{MI}¹¹ D⁷) (A[♭]_{MI}¹¹ D[♭]⁷ G_{MI}¹¹ C⁷)

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ B[♭]_{MA}⁷ F_{MA}⁷/C B[♭]_{MA}⁷ A_{MI}⁷ A[♭]_O
 (F_{MA}⁷ B[♭]/C) (F_{MA}⁷ B[♭]/C) (F_{MA}⁷ B[♭]⁷)

C/G G[♭]_O G_{MI}⁷ C¹³₍₉₎ F_{MA}⁷ F⁶ (G_{MI}⁷ C⁷ sus)

These Foolish Things

J. Strachey - H. Link

E^b C_{M1}⁷ F_{M1}⁹ B^{b 7(9)} E^b C_{M1}⁷ F⁹ B^{b +7}

B^b M1⁷ A-9(#11) A-flat 6/9 G-M1⁷⁽⁹⁾ 3 C7 1. F-9 B^b 7sus B-7

(E^b) (B^b M1⁷ A-9(#10)) (A-flat 6/9 D^b 7(9) C7)

2. F-9 B^b 7(9) E^b 6 D^b 7(9) G-M1⁶ E-M1⁷⁽⁹⁾ A-M1⁷⁽⁹⁾ D^b 7(9)

G-M1 G-M1(MA7) G-M1⁷ E-M1⁷⁽⁹⁾ E^b M1(MA7) D-M1⁷ G-M1⁷ C-M1⁷ F⁷

(C9) (E^b M1(MA7)) (B^b MA7/F) (G-M1⁷)

B^b 7 E⁹ F-M1⁷ B^b 7 E^b C-M1⁷ F-M1⁹ B^b 7(9)

(B^b 7) (G-M1⁷) (G^b M1⁷) (E⁷) (F-M1⁹) (B^b 13) (A^b 10)

E^b C-M1⁷ F⁹ B^{b +7} B^b M1⁷ A-9(#11)

(E^b/G) (C-M1⁷) (E^b) (E^b/7) (B^b M1⁷) (A-9(#10))

A-flat 6/9 G-M1⁷⁽⁹⁾ 3 C7 F⁹ B^b 7(9) E^b

(A-flat 5/9) (D^b 7(9)) (C7) (F⁹) (B^b 7(9)) (E^b)

They Can't Take That Away From Me

G. Gershwin

B^b7sus E^bMA⁷ F_MI⁷ E^b/G G^b0 F_MI⁷ B^b7sus

F_MI⁷ B^b7sus E^bMA⁷ B^bMI⁷ E^b13

(A^bMA⁷) (E^b9sus C_MI⁷ B_MI⁷) (B^bMI⁷ A⁷⁽⁹⁾)

1. A^bMA⁷ G_MI⁷ C⁷ F⁷ B^b7sus 2. A^bMA⁷ B^b7 E^b6 D⁷⁽⁹⁾

G_MI A_MI¹¹ G_MI/B^b A_MI¹¹ G_MI A⁷ A_MI¹¹ D⁷

(B^b13)

G_MI A_MI¹¹ G_MI/B^b C¹³ F⁷sus B⁹⁽⁹⁾ B^b7sus

(G_MI⁷ C⁷)

E^bMA⁷ F_MI⁷ E^b/G G^b0 F_MI⁷ B^b7 F_MI⁷ B^b7sus

(A_MI⁷⁽⁹⁾ A^b0) (F_MI¹¹) (B^b7sus)

E^b13sus D⁷⁽⁹⁾ B^bMI⁷ E^b7 A^b B^b7 B^b0 C_MI A^bMI⁶

(B^bMI⁹/E^b C_MI⁷ B_MI⁷) (B^bMI⁷ A⁷⁽⁹⁾) (A^bMA⁷ G⁷⁽⁹⁾ C⁷ F⁷) (D^b13)

G⁷ C⁷ F_MI⁷ B^b13 E^b (B^b7sus)

(E^b_B^b E^b_B^b E^b_B^b B^b0) (B^b9sus B^b13⁽⁹⁾)

Things Ain't What They Used To Be

M. Ellington

D^b7 G^b7 G^b7 A^b7 (b9)

D^b7 C7 B7 B^b7 E^bM7 A^b7

1. D^b7 B^b7 E^bM7 A^b7 2. D^b7 B^b7 E^bM7 A^b7

D^b7

G^b7 D^b7

A^b7 D^b7

(E^bM7) D^b7

Thinking Of You

H. Ruby

Things We Did Last Summer

J. Styne

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷⁽⁹⁾ F_{MA}⁷

B^b_{MI}⁷ E^b⁷ A_{MI}⁷ D⁷ G_{MI}⁷ B^b_{MA}^(MA7) A_{MI}⁷ D⁷ G_{MI}⁷ C⁷

(A_{MI}⁷⁽⁹⁾ D⁷⁽⁹⁾) (B^b_{MI}⁷ E^b⁷)

1. A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ | 2. F⁶ C_{MI}⁷ F⁷ C_{MI}⁷ F⁷

B^b_{MA}⁷ F⁺⁷ B^b_{MA}⁷ D_{MI}⁷ G⁷ D_{MI}⁷ G⁷

C/G G⁷ C⁷ F_{MA}⁷ D⁷ G_{MI}⁷ C⁷⁽⁹⁾

F_{MA}⁷ B^b_{MI}⁷ E^b⁷ A_{MI}⁷ D⁷ G_{MI}⁷ B^b_{MA}^(MA7)

(A_{MI}⁷⁽⁹⁾ D⁷⁽⁹⁾) (B^b_{MI}⁷ E^b⁷)

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F⁶

This Can't Be Love

R. Rodgers

G⁶ C⁹
 (C⁹ C^{#9(#10} C⁹)

G_MI⁷ B_MI⁷ E_MI⁷ A_MI⁷ D⁷⁽⁹⁾
 (G_MI⁷ A_MI⁷) (B_MI⁷ E_MI⁷) (A¹³ A⁺⁷) (D^{9sus} D⁷⁽⁹⁾)

G⁶ C⁹
 (C⁹ C^{#9(#10} C⁹)

B_MI⁷ E_MI⁷ A_MI⁷ D⁷⁽⁹⁾ G⁶ A_MI⁷ B^b G/B
 (G/B B^b)

F^{#M}I⁷ B⁷ F^{9(#11)} E_MI⁷

F¹³ E₊⁷⁽⁹⁾ A⁹ D⁷⁽⁹⁾
 (C_MI⁹) (F⁹) (A_MI⁹)

G⁶ C⁹
 (C⁹ C^{#9(#10} C⁹)

B_MI⁷ E_MI⁷ A_MI⁷ D⁷⁽⁹⁾ G⁶
 (B_MI¹¹ E⁷⁽⁹⁾)

Thou Swell

B. Rodgers

F_MI⁷ B[♭]⁷ F_MI⁷ B[♭]¹³ B[♭]⁺⁹

E[♭] M A I F M I E/G A[♭] M A I B[♭] M I E[♭] A M I 7(5) D
 (E[♭] M A I/B[♭]) (A[♭] M A I) (E/G/G[♭] 9)
 G M I C F M I B[♭]
 (B[♭]/F C/E)
 1. E[♭] M A I A[♭] M A I
 (B[♭] M I E[♭])
 D M I G C M I F B[♭] /A[♭] G M I C
 (A[♭] 6 G)
 2. D 7(5) C F B[♭] E[♭] 6

Trane's Blues

J. Coltrane

B[♭]⁷ E[♭]⁷ B[♭]⁷

E[♭] 7 C M I 7(5) F 7(9) B[♭] 7 E M I 7(5) A 7(9)
 D M I 7(5) G 7(9) C M I 7(5) F 7(9) B[♭] 7

Tickle - Toe

L. Young

B^b M_I⁷ F⁷ B^b M_I⁷ F⁷ B^b M_I⁷ F_M⁷ B^b ⁷

E^b M_I⁷ B^b ⁷ E^b M_I⁷ B^b ⁷ E^b M_I⁷ A^b ⁷ F⁷

G^b G⁰ D^b M_A⁷ F_M⁷ B^b ⁷

E^b ⁷ B^b M_I⁷ E^b ⁷ A^b ⁷ F⁷

B^b M_I⁷ F⁷ B^b M_I⁷ F⁷ B^b M_I⁷ F_M⁷ B^b ⁷

E^b M_I⁷ B^b ⁷ E^b M_I⁷ B^b ⁷ E^b M_I⁷ A^b M_I⁷ D^b ⁷

G^b G⁰ D^b M_A⁷ B^b ⁷

E^b ⁷ A^b ⁷ D^b M_A⁷ (C M_I⁷⁽⁵⁾ F⁷)

Three Little Words

H. Ruby

C⁶₉ C⁶₉ D_{M1}⁷ E_{M1}⁷ A⁷ E[♭]_{M1}⁷ E[♭]_{M1}⁶ D_{M1}⁷ G⁷

1.2. D_{M1}⁷ G⁷ C⁷ G_{M1}⁷ C⁷ G_{M1}⁷ C⁷

(D_{M1}⁷ E[♭]₉) (D⁹ D[♭]₉) (G¹³)

F_{MA}⁷ F⁶ B[♭]⁷ A⁷ A[♭]⁷ G⁷ C⁶₉ C⁶₉ D_{M1}⁷

E_{M1}⁷ A⁷ E[♭]_{M1}⁷ E[♭]_{M1}⁶ D_{M1}⁷ G⁷ C⁶ (D_{M1}⁷ G⁷₉)

(D_{M1}⁷ G⁷₉)

Tune Up

M. Davis

8 E_{M1}⁷ A⁷ D_{MA}⁷ D_{M1}⁷ G⁷ C_{MA}⁷

C_{MA}⁷ C_{M1}⁷ F⁷ B[♭]_{MA}⁷ G_{M1}⁷ 0 1. E_{M1}⁷ F⁷

B[♭]_{MA}⁷ A⁷ 2. E_{M1}⁷ A⁷ D_{MA}⁷

After solos

D. S. al CODA

0 E_{M1}⁷ A⁷ D_{MA}⁹⁽¹¹⁾

CODA

Till The Clouds Roll By

(as played by Paul Desmond)

J. Kern

$E^b_{MA}7 / B^b \quad F_{MI}7 \quad B^b7 \quad E^b_{MA}7 / B^b \quad F_{MI}7 \quad B^b7$

CHANGES: $(E^b_{MA}7 \quad C_{MI}7) \quad (F_{MI}7 \quad B^b7) \quad (G_{MI}7 \quad C7) \quad (F_{MI}7 \quad B^b7)$

$E^b_{MA}7 / B^b \quad F_{MI}7 \quad B^b7 \quad E^b_{MA}7 \quad A7 \quad B^b_{MI}7 \quad A7$

$(E^b_{MA}7 \quad C_{MI}7) \quad (F_{MI}7 \quad B^b7) \quad (B^b_{MI}7) \quad (E^b7 \quad)$

$A^b_{MA}7 / G \quad F_{MI}7 \quad B^b7 \quad E^b_{MA}7 \quad A^b7 \quad E^b6 / G \quad C9$

$(A^b_{MA}7 \quad) \quad (F_{MI}7 \quad B^b7) \quad (E^b_{MA}7 \quad) \quad (C7 \quad)$

$F_{MI}7 \quad G^b9 \quad E^b6 / G \quad C_{MI}7 \quad F7 \quad F_{MI}7 \quad B^b9_{sus} \quad B^b7$

$(C_{MI}7 \quad) \quad (F7 \quad) \quad (F_{MI}7 \quad) \quad (B^b7 \quad)$

$D^b9(10) \quad C7 \quad B7 \quad B^b7 \quad E^b_{MA}7 \quad C_{MI}7 \quad F_{MI}7 \quad B^b7$

$(E^b_{MA}7 \quad C_{MI}7) \quad (F_{MI}7 \quad B^b7) \quad (G_{MI}7 \quad C7) \quad (F_{MI}7 \quad B^b7)$

$G_{MI}7 \quad C7 \quad F_{MI}7 \quad B^b7 \quad E^b7 / B^b \quad E^b7$

$(E^b_{MA}7 \quad C_{MI}7) \quad (F_{MI}7 \quad B^b7) \quad (B^b_{MI}6) \quad (E^b7)$

$A^b_{MA}7 \quad A^b6 \quad A_{MI}7(5) \quad D7 \quad E^b_{MA}7 \quad D^b13 \quad C7$

$(A^b_{MA}7 \quad) \quad (A_{MI}7(5) \quad D7) \quad (E^b_{MA}7 \quad D^b13) \quad (C7 \quad)$

$F9 \quad B^b9_{sus} \quad B^b7 \quad E^b6 \quad (C7(9) \quad F_{MI}7 \quad B^b7)$

$(F_{MI}7 \quad) \quad (B^b7 \quad) \quad (E^b_{MA}7 \quad C7) \quad (F_{MI}7 \quad B^b7)$

Till There Was You

M. Wilson

E[♭] MA⁷ E⁹ F MI⁷ A[♭] MI⁷ D[♭]⁹
G MI⁷ G⁹ 3 F MI⁷ B⁹⁽⁹⁾ 3 1. G MI⁷ G⁹ F MI⁷ E⁹⁽⁹⁵⁾ 2. E⁶ A[♭] MI⁶ E[♭] MA⁷
A[♭] MA⁷ A⁹ 3 E[♭] MA⁷/B[♭] C⁹⁽⁹⁹⁾ F MI⁷
C MI⁷ F⁹ F MI⁷ B⁹⁺⁷ E[♭] MA⁷ E⁹
F MI⁷ A[♭] MI⁷ D[♭]⁹ G MI⁷ G⁹ 3 F MI⁷ B⁹⁽⁹⁾ 3 E⁶

Time After Time

J. Styne

E[♭] MA⁷ C MI⁷ F MI⁷ B⁹ E[♭] MA⁷ C MI⁷ F MI⁷ B⁹ E[♭] MA⁷
1. C MI⁷ D MI⁹⁽⁹⁵⁾ G⁹ C MI⁷ /B[♭] A MI⁹⁽⁹⁵⁾ D⁹ G MI⁷
G MI⁹⁽⁹⁵⁾/D[♭] C⁹⁽⁹⁹⁾ F MI⁷ D^{9 13(#10)} C+⁹⁽⁹⁹⁾ B^{9(#10)} B⁹
G MI⁷, D MI⁹⁽⁹⁵⁾/C, F MI⁷, D^{9 13(#10)} C+⁹⁽⁹⁹⁾, B^{9(#10)}, B⁹

2. $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $A^b_{MI}7$ $A^b_{MI}6$ E^b/B^b $A_{MI}7^{(5)}$ $A^b_{MI}6$
 $(E^b_{MA}7 \quad C_{MI}7 \quad /B^b)$

$G_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7^{(5)}$ E^b/B^b $C_{MI}7$ $F_{MI}7$ $B^b7^{(9)}$ E^b6
 $(G_{MI}7 \quad C_{MI}7/B^b) \quad (A_{MI}7^{(5)} \quad A^b_{MI}7) \quad (G_{MI}7 \quad C_{MI}7)$
 $(G_{MI}7 \quad C_{MI}7) \quad (F7 \quad F\#^o)$

Time On My Hands

D. Youmans

$F_{MA}7$ A^b6 $G_{MI}7$
 $(B_{MI}7 \quad E^7) \quad (E^7 \quad D7^{(9)}) \quad (G_{MI}7 \quad D^7)$

1. $G_{MI}7$ $C^{13(9)}$ 2. $G_{MI}7$ B^b7 $A7$
 $(G_{MI}7 \quad B^b_{MI}7) \quad (G_{MI}9) \quad (C^{13(9)}) \quad (A7 \quad E_{MI}7/B) \quad (C^6 \quad A7/C\#)$
 $D_+7^{(9)}$ $G^{9(\#11)}$ C^{13} $C\#6$

$D_{MI}7$ $G7$ $G_{MI}7$ $C7$
 $(D_{MI}7 \quad G7) \quad (D_{MI}7 \quad G13) \quad$

$F_{MA}7$ E^b9 $D_+7^{(9)}$
 $(F_{MA}7 \quad E^b9) \quad (D_+7^{(9)})$

$G^{9(\#11)}$ $G_{MI}7$ $C7^{(9)}$ $F_{MA}7$ $(A^b13 \quad G_{MI}7 \quad C^{13(9)})$
 $(G^{9(\#11)}) \quad (G_{MI}7) \quad (C7^{(9)}) \quad (F_{MA}7) \quad (A^b13 \quad G_{MI}7 \quad C^{13(9)})$

'Tis Autumn

H. Nemo

F_{Mi}⁷ B₊₉ E_{Mai}⁷ A₉

G_{Mi}⁷ C⁷ F_{Mi}⁷ /E^b D⁹ G⁷ C_{Mi}⁷ F¹³ F_{Mi}⁷ B₉

1. E^b⁶ C⁷ 2. E^b⁶ B_{Mi}⁷ E^b⁹ B_{Mi}⁷ E^b⁹

A₉⁶ E^b₊₇ A₉⁶ C_{Mi}⁷ F¹³ C_{Mi}⁷ F¹³

B₉ F⁷ F⁷ B₉⁷ C⁷ F_{Mi}⁷ B₊₉

E_{Mai}⁷ A₉ G_{Mi}⁷ C⁷ F_{Mi}⁷ /E^b D⁹ G⁷

C_{Mi}⁷ F¹³ F_{Mi}⁷ B₉ E₆

Tin Roof Blues

New Orleans Rhythm Kings

B♭ B♭⁷ E♭⁷

B♭ F⁷ B♭⁷

E♭⁷ 3 B♭ F⁷ B♭ D♭⁹

C_MI⁷ F⁷ C_MI⁷ F⁷ B♭ B♭⁷/D E♭⁷ F⁷ B♭ A♭⁷ F⁷

B♭ B♭⁷

E♭⁷ B♭ B♭ F_MI⁶ G⁷

(B♭ A♭⁷ G⁷)

1. C⁷ F⁷ B♭ /D D♭⁹ F⁷/C B♭ F⁷

2. C⁷ F⁷ B♭ E♭⁷ B♭ F⁷ B♭⁹

Too Close For Comfort

J. Bock

$C_{M\Delta}^7$ $B+^7$ $E_{M\Delta}^{7(5)}/B^\flat$ A^7 $D_{M\Delta}^{7(5)}/A^\flat$

G^7 1. $C_{M\Delta}^7$ A^7 $D_{M\Delta}^7$ G^7 2. $C_{M\Delta}^7$ $G_{M\Delta}^7$ C^7
 $(F_{M\Delta}^7 \quad B^\flat 7)$ $(E^\flat_{M\Delta} 7 \quad A^\flat 7)$
 (C^7)

F^7 F^7 $F^{\sharp 0}$ C^6/G $G_{M\Delta}^7$ C^7 F^7

F^7 G^7_{sus} C^6 $A^\flat 7$ $D_{M\Delta}^7$ G^7 $C_{M\Delta}^7$ $B+^7$

$E_{M\Delta}^{7(5)}/B^\flat$ A^7 $D_{M\Delta}^{7(5)}/A^\flat$ G^7 $C_{M\Delta}^7$ $A_{M\Delta}^7$
 $(F_{M\Delta}^7 \quad B^\flat 7)$ $(E^\flat_{M\Delta} 7 \quad A^\flat 7)$
 $G_{M\Delta}^7$ C^7 F^7 $F_{M\Delta}^7$ $B^\flat 7$ $C_{M\Delta}^7$
 $(C_{M\Delta}^9 \quad C_{M\Delta}^7)$

$C_{M\Delta}^7/B^\flat$ $A^\flat 7(11)$ G_+^7 G^7_{sus} C^6 $(A^7(9) \quad D^7 \quad G^7)$
 $(C_{M\Delta}^7/B^\flat \quad A^7(9))$ $(D^7(9) \quad (G_+^7(9) \quad G^7_{sus}))$

Topsy

E. Durham

D_{MI}⁷ F⁷/C B⁷₃ A⁷ D_{MI}⁷ B_{MI}⁷⁽⁵⁾/F E_{MI}⁷⁽⁵⁾ A⁷

Too Marvelous For Words

R. N. Whiting

A_{Mi}⁷ D¹³ A_{Mi}⁷ D¹³ G_{MA}⁷

C⁹ 1. B_{Mi}⁷ E⁷ 2. B_{MA}⁷ C[#]_{Mi}⁷ F[#]⁷ B⁶
(G) (C⁷) (B_{Mi}⁷) (E_{Mi}⁷)

D_{Mi}⁷ G^{9sus} G⁷ D_{Mi}⁷ G^{9sus} G⁷ C_{MA}⁷ F⁷
(F[#]⁹) (B⁷)

E_{Mi}⁷ A⁷ A_{Mi}⁷ D⁷ A_{Mi}⁷ D¹³ G_{MA}⁷ C⁷
(G_{MA}⁷) (F⁷)

B_{Mi}⁷⁽⁹⁾ E⁷⁽⁹⁾ A_{Mi}⁷ F⁹ A⁷ D⁷ G_{MA}⁷
(E⁹) (E⁷⁽⁹⁾) (A_{Mi}⁷⁽⁹⁾) (D^{7sus}) (D⁷⁽⁹⁾)

Toot, Toot, Tootsie

T. Fiorito

B^b₆ C⁷ C_{Mi}⁹ F¹³
(F¹³)

1. B^b₆⁹ B^b_{MA}⁷ D_{Mi}⁷ D^b⁷ C_{Mi}⁷ F⁷
(G⁷)

C_{Mi}⁷ F⁹ B^b₆ D^b⁹ C_{Mi}⁷ F⁷

2. $B^{\flat}9$ $E^{\flat}M\Delta^7$

$(Fm7)$ $B^{\flat}9)$ $B^{\flat}M\Delta^7$ $F7$ $B^{\flat}M\Delta^7$ $B^{\flat}6$

$B^{\flat}6$ $C7$ $CM\Delta^9$ $F13$ $B^{\flat}6/9$

The Touch Of Your Lips

R. Noble

$B^{\flat}M\Delta^7$ $F+7$ $B^{\flat}6$ $CM\Delta^7$ $F+7$

$(B^{\flat}M\Delta^7)$ $(Dm7)$ $(B^{\flat}6)$ $G7$

$B^{\flat}M\Delta^7$ $Dm7(5)$ $G7(9)$ $G7$

$(B^{\flat}M\Delta^7)$ $(Gm7)$ $(Cm7, C^{\sharp}9)$ $(B^{\flat}/D, Em7(5))$ $(C13/E, E^{\flat}9(10))$

1. $CM\Delta^7(5)$ $F7$ $B^{\flat}6$ $EM\Delta^7(5)$ $A7(9)$

$(F7)$ (E^{\flat}) $(Dm7)$ $(Gm7)$ (F)

$Dm7$ $Bm7$ $Em7$ $A7$ $Dm7$ $F7$ $F7sus$

$(Dm7, G9)$ $(C13, F7sus)$

2. $CM\Delta^7(5)$ $F7(9)$ $B^{\flat}6$ $Gm7$

(C^{\flat}, B^{\flat}) $(A^{\flat}, D7(9))$ $(Gm7, F)$ $(E^{\flat}, B^{\flat}/F)$

$C9$ $F13sus$ $F7$ $B^{\flat}6$

$(Cm9)$

Tricotism

O. Peterson

% C_{MA}⁷

D^{7(#10)}

F⁷ F^{#0} l. C_{MA}^{7/G} A^{7(#9)} D^{7(#9)} G⁷

l. 3

2. C_{MA}^{7/G} A^{7(#9)} D_{MI}⁷ G⁷ C_{MA}⁷ A^{b7}

l. 3 (D^{b7})

A^{b7} C_{MA}⁷ F_{MA}⁷ B_{MI}^{7(#5)} E⁷ A_{MI} A_{MI}(^{MA7})_{G#}

(B^{b7})

A_{MI}^{7/G} D^{7(#9)} D_{MI}⁷ G⁷ C_{MA}⁷

C_{MA}⁷ D^{7(#10)} F⁷ F^{#0}

C_{MA}^{7/G} A^{7(#9)} D_{MI}⁷ G⁷ 0 C_{MA}⁷ G⁺⁷

l. 3

D. S. al CODA

0 C_{MA}⁷ A^{7(#9)} D_{MI}⁷ G^{7(#9)} C_{MA}⁷ A^{7(#9)} D_{MI}⁷ G⁷ C_{MA}⁷

Triste

N. C. Jobim

B^b_{MA}⁷

G^b_{MA}⁷⁽⁵⁾

B^b_{MA}⁷

D_{MI}⁷ G⁷

C_{MI}⁷ /B^b A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}⁷ A₊₇₍₉₎

D_{MA}⁷ A¹³ D_{MA}⁷ G⁷ C_{MI}⁷ F⁷

B^b_{MA}⁷

B^b_{MI}⁷ B^b_{MI}⁶

B^b_{MA}⁷

F_{MI}⁷ B^b

E^b_{MA}⁷ E^b_{MI}⁶

D_{MI}⁷ D^b

C_{MI}⁷

F⁹_{SUS}

F⁷⁽⁹⁾

B^b_{MI}⁷ B^b_{MI}⁶ B^b_{MI}⁷ B^b_{MI}⁶

Two Sleepy People

F. Loesser - H. Carmichael

Sheet music for "Two Sleepy People" featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The melody consists of eighth and sixteenth notes. Chords are labeled above the notes, often with parentheses indicating alternative forms or inversions. The lyrics are implied by the chord progressions.

Chord progression labels from top to bottom:

- E♭ G_{MI}⁷ F_{MI}⁷ B^{flat}¹³ E♭ C⁷ F_{MI}⁷ B^{flat}⁹
- (G^{flat}⁹) (E⁹) 3
- G_{MI}⁷ C⁷ F_{MI}⁷ D^{flat}⁹(#11) 1. G_{MI}⁷ C_{MI}⁷ F_{MI}⁷ B^{9(#10)} B^{flat}⁷
- (E^{flat}_{MA}⁷) (A^{flat}_{MA}⁶)
- G_{MI}⁷ C⁷ F_{MI}⁷ B^{flat}⁷ E♭ B^{flat}_{MI}¹¹ A⁷ 3 A^{flat} B^{flat}⁹ E♭ C_{MI}⁷
- (F⁷) (E^{flat}) (F_{MI}⁷) (E^{flat} B^{flat}⁷ E^{flat})
- D^{flat} G⁷ C_{MI}⁷ /B^{flat} A^{flat}_{MA}⁷ B^{flat}⁷ E♭ B^{flat}⁷ E^{flat}/B^{flat} B⁹ C_{MI}⁷
- (C_{MI}⁷) (F_{MI}⁷) 3
- C_{MI}¹¹ 3 F⁷ F_{MI}⁷ B^{flat}⁷ E♭ G_{MI}⁷ F_{MI}⁷ B^{flat}¹³
- (F^{9sus}) (F⁷) (B^{flat}^{9sus}) (B^{flat}⁷) (G^{flat}⁹)
- E♭ 3 C⁷ F_{MI}⁷ B^{flat}⁹ G_{MI}⁷ C⁷
- (E⁹) 3 (E_{MA}⁷)
- F_{MI}⁷ D^{flat}^{9(#11)} G_{MI}⁷ C⁷ F_{MI}⁷ B^{flat}⁷ E♭
- (A^{flat}_{MA}⁶) (F⁷)

Upper Manhattan Medical Group

B. Straghorn

§ F_{M1}⁷⁽⁵⁾ B[♭]7(9) E[♭]_{M1}⁷ A[♭]7

D[♭]⁹ D[♭]⁶ 1. D[♭]_{MA}⁷ D[♭]_{M1}⁷ G[♭]7

2. D[♭]_{MA}⁷ A[♭]_{M1}⁷ D[♭]7 A[♭]_{M1}⁷ D[♭]7 G_{M1}⁷⁽⁵⁾

C⁷⁽⁹⁾ F_{MA}⁷ A[♭]_{M1}⁷⁽⁵⁾

D[♭]7(9) G[♭]_{M1}⁷ A[♭]7 F_{M1}⁷⁽⁵⁾

B[♭]7(9) E[♭]_{M1}⁷ A[♭]7 D[♭]⁹

D[♭]⁶ D[♭]⁹ D[♭]⁶ \emptyset

$\textcircled{D}^{\flat} \textcircled{A}^{\flat}$ $\textcircled{A}^{\flat} \textcircled{G}$ $\textcircled{D}^{\flat} \textcircled{A}^{\flat}$ D. S. al CODA
 \emptyset D[♭]⁹ D[♭]⁹ D[♭]⁹

Undecided

C. Shavers

C⁶ F⁹

D⁹ G^{9sus} A^{1b9} G⁹ [1. C⁶ A⁷⁽⁹⁾ D_{MI}⁷ G⁷ | 2. C⁶]
G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ F⁶
A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G⁷ D_{MI}⁷ G⁷
C⁶ F⁹
D⁹ G^{9sus} A^{1b9} G⁹ C⁶ (A¹³⁽⁹⁾ D_{MI}⁷ G¹³⁽⁹⁾)

Valse Hot

S. Rollins

The musical score consists of four staves of music. The top staff starts with $B^{\flat} M7$, followed by $E^{\flat} 7$, $A^{\flat} MA7$, a rest, another rest, $A^{\flat} MA7$, $E^{\flat} M7$, $A^{\flat} 7$, and $D^{\flat} MA7$. The second staff starts with $D^{\flat} MA7$, followed by $A^{\flat} MA7$, a rest, $C M7$, $F7$, and $B^{\flat} M7$. The third staff starts with $E^{\flat} 7$, followed by $A^{\flat} MA7$, $F7^{(\#9)}$, $B^{\flat} M7$, $D^{\flat} M7$, and $C M7$. The bottom staff starts with $F7^{(\#9)}$, followed by $B^{\flat} M7$, $E^{\flat} 7$, $A^{\flat} MA7$, and $(E^{\flat} 7)$.

The Very Thought Of You

R. Noble

E^b13 A^b_{MA}7 B^b_{MI}11 E^b13 A^b6

 B^b_{MI}7 E^b7 A^b6 B^b_{MI}7 B⁰ A^b/C B^b13 B^b+9

 (G⁷⁽⁴⁹⁾)) B^b9 B^b_{MI}7 /A^b G_{MI}7(5) C+7(9) F_{MI}7 /E^b

 (A⁰) (E^b7) (F_{MI}7))

 1. D_{MI}7(5) G⁷ C_{MI}7 F_{MI}7(5) B^b13 sus B^b7 B^b_{MI}7 E^b9 sus E^b13

 (C_{MI}7 B⁷)

 2. D⁰ A⁰ B^b_{MI}7 A⁰ B^b_{MI}7 E^b13(9) A^b6

 (B^b9 A^b/B) (C_{MI}7 F⁷)

Violets For Your Furs

M. Dennis

G_{MI}⁷ C^{7(#9)} F_{MA}⁷ B^b_{MI}⁷ C^{7(#9)} F_{MA}⁷ D^{7(#9)}

 G_{MI}⁷ C^{7(#9)} F_{MA}⁷ A_{MI}⁷ D^{7(#9)} G_{MI}⁷ D^{7(#9)}

 G_{MI}⁷ C⁷ F_{MA}⁷ D^{7(#9)} G_{MI}⁷ C^{7(#9)} F_{MA}⁷ D^{7(#9)}

 G_{MI}⁷ C^{7(#9)} F_{MA}⁷ D^{7(#9)} G^{7(#5)} G_{MI}⁷ A⁹ D⁷

 2. G_{MI}⁷ B^b_{MA}⁷ B^b_{MI}⁶ E^b⁷

 F_{MA}⁷ A_{MI}⁷ D⁷ B^b_{MI}⁷ C^{7(#9)}

 F_{MA}⁷ D^{7(#9)} G⁷ C^{7(#9)} F_{MA}⁷ (D⁷)

Walkin'

Carpenter

Musical score for "Walkin'" by Carpenter, featuring four staves of music:

- Top Staff:** Treble clef, key signature of one flat. Chords: F⁷⁽⁹⁾, C.
- Second Staff:** Bass clef, key signature of one flat. Chords: F⁹⁽¹¹⁾, B⁷, G⁷, C⁷, F⁷. A bracket indicates a three-measure repeat.
- Third Staff:** Bass clef, key signature of one flat. Chords: B⁹⁽¹¹⁾, B⁹, F⁹⁽¹¹⁾, F_{MA}⁷. A bracket indicates a three-measure repeat.
- Bottom Staff:** Bass clef, key signature of one flat. Chords: E⁹, D⁹, D⁹, C⁹, B⁹, B⁹, C⁷, F⁷⁽⁹⁾.

Wee - Dot

J. J. Johnson - C. Parker

Musical score for "Wee - Dot" by J. J. Johnson and C. Parker, featuring two staves of music:

- Top Staff:** Treble clef, key signature of one flat. Chords: F⁷, B⁷, (C_{MI}⁷, F⁷), B⁷, B⁷.
- Bottom Staff:** Bass clef, key signature of one flat. Chords: E⁷, (C_{MI}⁷, F⁷), B⁷, (C_{MI}⁷, F⁷).

Waltz For Debby

B. Evans

%%
 A_MI⁷ D_MI⁷ G_MI⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F
 C⁷/E F⁷/E^b B^b_MA⁷/D G_MI⁷⁽⁵⁾/D^b C⁷ /B^b A_MI⁷ D⁷
 G_MI⁷ C⁷ A_MI⁷ D_MI⁷ G_MI⁷ C⁷ A⁷/C[#]
 D⁷/C G⁷/B C⁷/B^b A⁷ D_MI⁷ /C B⁷ E⁷ /D
 A_MA⁷/C[#] B_MI⁷ A_MA⁷ A_MA⁷/G[#] G_MI⁷ C⁷ A_MI⁷
 D⁷ G_MI⁷ A⁷ D_MI⁷ C_MI⁷ B^b_MA⁷ A⁷
 D_MI⁷ G⁷ A^b_MA⁷ D^b_MA⁷ G_MI⁷ C⁷ A_MI⁷
 D_MI⁷ G_MI⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E
 F⁷/E^b B^b_MA⁷/D G_MI⁷⁽⁵⁾/D^b C⁷ /B^b A_MI⁷ D⁷ B_MI⁷

E⁷ A_{Mi}⁷ F⁷ B^b_{MA}⁷ A^{7sus} \emptyset D_{Mi}⁷ G^{7sus}

F_{MA}⁷/C A^b⁰/C G_{Mi}⁷/C A^b⁰/C F_{MA}⁷ A^b⁰ G_{Mi}⁷ A^b⁰

F_{MA}⁷ A^b⁰ G_{Mi}⁷ A^b⁰ F_{MA}⁷ A^b⁰ G_{Mi}⁷ C⁷⁽⁹⁾

CHANGES:

A_{Mi}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^b⁶ G_{Mi}⁷⁽⁹⁾ C⁷ A_{Mi}⁷ D⁷ G_{Mi}⁷ C⁷

A_{Mi}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷ A⁷ D⁷ G⁷ C⁷ A⁷ D_{Mi}⁷ B⁷ E⁷ A_{MA}⁷

G_{Mi}⁷ C⁷ A_{Mi}⁷ D⁷ G_{Mi}⁷ A⁷ D_{Mi}⁷ C_{Mi}⁷ B^b_{MA}⁷ A⁷ D_{Mi}⁷ G⁷ A^b_{MA}⁷ D^b_{MA}⁷ G_{Mi}⁷ C⁷

A_{Mi}⁷ D_{Mi}⁷ G_{Mi}⁷ C⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^b⁶ G_{Mi}⁷⁽⁹⁾ C⁷ A_{Mi}⁷ D⁷ B_{Mi}⁷ E⁷

A_{Mi}⁷ F⁷ B^b_{MA}⁷ A⁷ D_{Mi}⁷ G⁷ A^b⁰ A_{Mi}⁷ A^b⁰ G_{Mi}⁷ C⁷ F⁶ D_{Mi}⁷ G_{Mi}⁷ C⁷

After solos - D. E. al CODA

\emptyset D_{Mi}⁷ G⁷ G[#]⁰ A_{Mi}⁷/C A^b⁰/C G_{Mi}⁷/C

1. C⁷ 2. A^b⁰/C 3. C⁷⁽⁹⁾ G^b_{MA}⁷ A_{MA}⁷ G_{MA}⁷ C⁷⁽⁹⁾ F_{MA}⁷

Watch What Happens

M. Legrand

$\frac{2}{3}$ E $^{\flat}$ MA 7

F_{MI} 9 B $^{\flat} 13$ 3 3

1. E $^{\flat}$ MA 7 EMA 7 F_{MA} 7 EMA 7

2. E $^{\flat}$ MA 7 EMA 7 F_{MA} 7 F $^{\sharp}$ MA 7 G_{MA} 7 G 6

G_{MI} 7 C 7 F_{MA} 7 F 6 3 3

F_{MI} 7 B $^{\flat} 7$ E $^{\flat}$ MA 7 3 3

F 9 F_{MA} 9 B $^{\flat} 13$ 3 3

E 6 D 6 E $^{\flat} 6$ \emptyset E 6 D 6 E $^{\flat} 6$ F_{MI} 7 B $^{\flat} 7$

E 6 D 6 E $^{\flat} 6$ E 6 D 6 E $^{\flat} 6$ E $^{\flat}$ MA 7

CODA E 6 D 6 E $^{\flat} 6$ E 6 D 6 E $^{\flat} 6$ E $^{\flat}$ MA 7

D. S. al CODA

Wave

A. C. Jobim

D_MI⁷ G¹³ D_MI⁷ G¹³

Watermelone Man

H. Hancock

Musical score for "Watermelone Man" by H. Hancock. The score consists of four staves of piano sheet music. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with various note heads and rests, with a bracket above the notes indicating a three-measure phrase. The second staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It also features a melodic line with a bracket above the notes indicating a three-measure phrase. The third staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The fourth staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase.

Weaver Of Dreams

D. Young

Musical score for "Weaver Of Dreams" by D. Young. The score consists of ten staves of piano sheet music. The first staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The second staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The third staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The fourth staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The fifth staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The sixth staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The seventh staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The eighth staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The ninth staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase. The tenth staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a bracket above the notes indicating a three-measure phrase.

The Way You Look Tonight

J. Kern

E^b_{MA7} C_{MI7} F_{MI7} B^b7 E^b_{MA7} D^b13

Chords and lyrics from the score:

- 1. C^7 F_{MI7} B^b7 B^b_{MI7} E^b7
- 2. (G_{MI7}) $(A^7(=10))$
- A^b_{MA7} G_{MI7} G^b7 F_{MI7} B^b7 E^b6 C_{MI7} F_{MI7} B^b7 G_{MI7} C_{MI7}
- (E^7) $(E^b_{MA7} G^b9)$
- $1. F_{MI7} B^b7$ $2. F_{MI7} B^b7 / A^b G^b_{MA7}$ E^b7 A^b_{MI7}
- $(A^b_{MA7} D^b7)$ $(G9)$
- D^b7 G^b_{MA7} E^b_{MI7} A^b_{MI7} D^b7
- $(D^b7 C^b9)$ (B^b_{MI7}) (A^9) $(D^b7 C^b9)$
- G^b_{MA7} G^9 A^b_{MI7} D^b7 G^b_{MA7}
- (B^b_{MI7}) (A^7)
- C^b_{MA7} F_{MI7} B^b7 E^b_{MA7} C_{MI7}
- $(E^b_{MI9} C^9)$ $(E^7(=10))$
- F_{MI7} B^b7 E^b_{MA7} D^b13 C^7 F_{MI7}
- B^b7 B^b_{MI7} E^b7 $A^b_{MA7} G_{MI7} G^b7$ $F_{MI7} B^b7$ E^b6 C_{MI7} $F_{MI7} B^b7$
- $(A^7(=10))$ (E^7)
- $(instr.)$
- G_{MI7} C_{MI7} F_{MI7} B^b7 $F_{MI7} / A^b G_{MI7} G^b7$ $F_{MI7} B^b7$ $E^b6 E^{(5)}$ E^b6
- (E^7)

We'll Be Together Again

C. Fisher

G⁷ C⁶ A^{b9} D_{MI}⁷ G⁷ A_{MI}⁷ 3 3 D^{9(*10)}
 B^b_{MI}⁷ 3 E^{b7} A^b_{MA}⁷ 1. D_{MI}^{7(b5)} 3 A^{b9} G^{13sus} G¹³
 2. D_{MI}^{7(b5)} 3 G¹³ 3 C⁶ D_{MI}^{7(b5)} 3 G^{+7(#9)} C_{MI}⁶ A_{MI}^{7(b5)} F_{MI}⁷ 3 B^{b7(b9)}
 E^b_{MA}⁷ D_{MI}^{7(b5)} 3 G⁷ 3 C_{MI}⁷ /B^b A_{MI}^{7(b5)} 3 A^{b13}
 (C_{MI}⁶) (A^{b13#10} G⁷) (G^{b13} F⁷) (D^{7(b5)} A^{b13})
 G^{9sus} G¹³ C⁶ A^{b9} D_{MI}⁷ G⁷ A_{MI}^(MA7) 3 A_{MI}⁷ 3
 D^{9(*10)} B^b_{MI}⁷ 3 E^{b7} A^b_{MA}⁷ D_{MI}^{7(b5)} 3 G¹³ 3 C⁶

What Am I Here For

D. Ellington

C_{MA}⁷ **A⁷/C[♯]** **D_{MI}⁷** **G⁷⁽⁹⁾**

The musical score consists of five staves of music. The first four staves are grouped together by a brace and labeled with Roman numerals above them. The first staff (I) starts with a C_{MA}⁷ chord, followed by a A⁷/C[♯] chord with a (C[♯]) bass note, a D_{MI}⁷ chord, and a G⁷⁽⁹⁾ chord. The second staff (II) follows the same progression. The third staff (III) begins with a G_{MI}⁷ chord, followed by F[#]⁷, F_{MA}⁷, B⁹, and E⁷. The fourth staff (IV) begins with an A_{MI}⁷ chord, followed by D⁷, D_{MI}⁷, and G⁷⁽⁹⁾. The fifth staff (V) begins with a 2. G_{MI}⁷ chord, followed by D^b_{MI}⁷, G^b⁷, F_{MA}⁷, and E⁷. The music concludes with a final section on staves VI and VII, which are identical to the beginning of the score: C_{MA}⁷, A⁷/C[♯] (with (C[♯]) bass), D_{MI}⁷, and G⁷.

Well You Needn't

T. Monk

The musical score for "Well You Needn't" by Thelonious Monk is presented in eight staves. The key signature is one flat. The chords are indicated above the staff. The score includes various note values (eighth and sixteenth notes), rests, and grace notes. The first staff starts with F⁶, followed by G⁶, F⁶, G⁶. The second staff begins with F⁶, followed by G⁶. The third staff starts with 1. F⁶, followed by 2. F⁶, G⁷. The fourth staff starts with A⁷, followed by B⁷, B⁷, B⁷. The fifth staff starts with A⁷, followed by A⁷, G⁷, G^{7(#11)}, F⁶, G⁶. The sixth staff starts with F⁶, followed by G⁶, F⁶. The seventh staff starts with G⁶, followed by F⁶. The eighth staff ends with F⁶.

What A Difference A Day Made

M. Grever

Musical score for "What A Difference A Day Made" by M. Grever. The score consists of ten staves of music, each containing a single melodic line. Chords are indicated above the notes, often with three-note groups enclosed in brackets and a '3' underneath, suggesting a three-measure harmonic progression. The chords include G_{MI}⁷, C⁹sus, C⁷, F_{MA}⁷, F⁶, F⁶/A, A^b₉, G_{MI}⁷, C⁹sus, C⁷, C⁷, 3, (B^b₉), 1. F_{MA}⁷, E_{MI}⁷, A⁷, (E_{MI}⁷ A⁷), (E_{MI}⁷ A⁷), D_{MI}⁷, G⁷, (D_{MI}⁷ G⁷), G_{MI}⁷, C⁷, 3, 2. F⁹, 3, C_{MI}⁷, F⁷, (C⁷sus), B^b_{MA}⁷, E^b₉(#11), A_{MI}⁷, A^b₉, (F_{MA}⁷ G_{MI}⁷), (A_{MI}⁷ A^b₉), G_{MI}⁷, C⁷, F⁶, (G_{MI}⁷ F⁶/A), A^b₉, 3.

What Are You Doing For The Rest Of Your Life

M. Legrand

A_{MI}⁷ /G F⁶ E⁷
 A_{MI} A_{MI}^(MA7)/G[#] A_{MI}⁷/G F[#]_{MI}⁷⁽⁵⁾ F_{MA}⁷
 D_{MI} D_{MI}^{7(MA7)}/C[#] D_{MI}⁷/C B_{MI}⁷⁽⁵⁾ 1. E^{9sus} E⁷
 2. A_{MA}⁷ B_{MI}⁷ E⁷ A_{MA}⁷ F[#]_{MI}⁷
 B_{MI}⁷ E⁷ A_{MA}⁷ A_{MI}^b D^b₇₍₉₎ G^b_{MA}⁷
 (F[#]_{MI}⁷) (E^b_{MI}⁷)
 G_{MI}⁷ C⁷⁽⁹⁾ F_{MA}⁷ A_{MI} A_{MI}^(MA7)/G[#] A_{MI}⁷/G F[#]_{MI}⁷⁽⁵⁾
 F_{MA}⁷ D_{MI} D_{MI}^{7(MA7)}/C[#] D_{MI}⁷/C B_{MI}⁷⁽⁵⁾
 E^{9sus} E⁷ F⁶ D_{MI}⁶ E⁷ F_{MA}⁷
 F⁷⁽⁵⁾ A_{MI}/E E^{9sus} E⁷ A_{MI}⁷

What Is There To Say

J. Duke

E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁹ B^{b 7(9)} E^b_{MA}⁷ G_{MI}⁷ C⁷ F_{MI}⁹ B^{b 7}
 (F_{MI}⁹ B^{b 7} A^{b 9}) (E^b/G C⁷) (F_{MI}⁷ B^{b 7} /A^{b 9})

E^b₆ C_{MI}⁷ F_{MI}⁷ B^{b 7 sus}
 (E^b₆ C⁷) 1. E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^{b 7}
 (A^b_{MI}⁷ B^{b 7})

2. E^b F_{MI}⁷ F^{# 9} E^b/G F^{# 9} F_{MI}⁷ F^{# 9} E^b/G F^{# 9}

F_{MI}⁷ F^{# 9} E^b/G A⁹ D⁷ G_{MI}⁷ D⁷⁽⁹⁾ C⁷⁽⁹⁾ G⁹ C₊⁷⁽⁹⁾
 (F_{MI}⁷ B^{b 9 sus}) (E^b₆ A⁹ D⁷⁽⁹⁾) (G_{MI}⁷ A⁹ D⁷) (G_{MI}⁷ C⁷)
 F_{MI}⁷ B^{b 7(9)} E⁹ E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁹ B^{b 7(9)}
 (F⁷⁽⁹⁾) (F_{MI}⁹ B^{b 7} A^{b 9})

E^b_{MA}⁷ C_{MI}⁷ G^{b 13} F¹³ F^{# 9} E^b₆/G C_{MI}⁷
 (C⁷) 3 —

F_{MI}⁷ 3 — B^{b 7 sus} 3 — E^b_{MA}⁷ (C_{MI}⁷ F_{MI}⁷ B^{b 7})

What's New

B. Haggart

G₊⁷⁽⁹⁾ C⁶ B[♭]_{M1}⁷ E[♭]⁷ A[♭]_{M1}⁷
 (D[♭]₉) 3

D^B/_G G⁷⁽⁵⁾ C_{M1}⁷ A^B D^B G₊⁷ C⁶
 (C_{M1}⁷ E[♭]/_{B[♭]}) (A[♭]_{M1}⁷ G₊⁷)

1. D_{M1}⁷ G₊⁷⁽⁹⁾ | 2. G_{M1}⁷ C₊⁷⁽⁹⁾ F⁶ E[♭]_{M1}⁷ A[♭]⁷
 (D[♭]₉) (G[♭]₉) 3

D[♭]_{M1}⁷ G^B/_C C⁷⁽⁵⁾ F_{M1}⁷ D^B G^B C₊⁷
 (F_{M1}⁷ A[♭]/_{E[♭]}) (D[♭]_{M1}⁷ C₊⁷)

F_{M1}⁷ D^B G₊⁷⁽⁹⁾ C⁶ B[♭]_{M1}⁷ 3 A⁷ 3
 (D[♭]₉)

A[♭]_{M1}⁷ D^B/_G G⁷⁽⁵⁾ C_{M1}⁷ A^B
 (C_{M1}⁷ E[♭]/_{B[♭]})

D^B G₊⁷ C⁶ (A_{M1}⁷ D_{M1}⁷ G₊⁷)
 (A[♭]_{M1}⁷ G₊⁷)

What Is Thing Called Love

C. Porter

G_{M1}7(5) **C7(9)** **F_{M1}7** **F_{M1}6**
(G^b/C)

D_{M1}7(5) **G7(9)** **D^b9** **C_{M1}7** **C6**

G_{M1}7(5) **C7(9)** **F_{M1}7** **F_{M1}6**
(G^b/C)

D_{M1}7(5) **G7(9)** **D^b9** **C6**

C_{M1}7 **F7(9)** **B^b_{M1}7** **B^b6**
(F⁹sus) (B⁷) [3]

A^b7 **D7(5)** **G7sus** **G7(#9)**
[3]

(D_{M1}7)

G_{M1}7(5) **C7(9)** **F_{M1}7** **F_{M1}6**
(G^b/C)

D_{M1}7(5) **D^b9(#11)** **C6**

When I Fall In Love

U. Young

Music for When I Fall In Love by U. Young:

Chords and lyrics:

- Top staff: E♭ MA⁷, C+7(#9), FMI⁷, B♭⁷SUS, E♭ MA⁷, C+7(#9), FMI⁷, B♭⁷
- Middle staff: (E♭ MA⁷, A♭⁹, G+7^(#9), C7^(#9)), (B9^(#10), B♭⁷SUS)
- Bottom staff: E♭ MA⁷, D7(#9), D♭⁹, C+7(#9), F⁷, B9(#11), B♭⁹
- Right margin: 1. E♭ MA⁷, A7(5)
- Bottom staff: (F13, F+7), (B♭⁹SUS, B7^(#9)), (E♭ MA⁷, C7^(#9))
- Bottom staff: A♭ MA⁷, D♭⁷, E♭ MA⁷, D+7(#9), D♭ 13(#11), C⁹, FMI⁷
- Right margin: (FMI⁹, B♭⁷SUS), (FMI⁷, A♭ 13)
- Bottom staff: D♭⁷, C⁷, FMI⁷, B♭⁹SUS, E7(#9)
- Right margin: 2. E♭ MA⁷, A7(5), A♭ MA⁷, A⁹, D⁷
- Bottom staff: (G13^(#9), C7^(#9)), GMI⁷, C7(#9), FMI⁷, D♭⁹, E♭ MA⁷, C+7, FMI⁷, B♭⁷, E⁷
- Bottom staff: (E♭ B♭, C+7/B♭), (B♭⁷SUS, B7^(#9))

When Lights Are Low

B. Carter

Music for When Lights Are Low by B. Carter:

Chords and lyrics:

- Top staff: % FMA⁷, GM⁷, AMI⁷, GM⁷, FMA⁷, GM⁷, AMI⁷, D⁷
- Middle staff: GM⁷, E^{9(#11)}, D⁷, G⁷, C⁷, 1. FINE, FMA⁷, C⁷, 2. CM⁷, F⁷
- Bottom staff: (GM¹¹, GM⁹), (A⁷, D⁷), C[#]MI⁷, F[#]7, BMA⁷
- Bottom staff: B^bMI⁷, E^b7, A♭ MA⁷
- Bottom staff: EM⁷, A⁷, DMA⁷, DMI⁷, G⁷, GM⁷, C⁷
- Bottom staff: D. C. al FINE

When Sunny Gets Blue

M. Fisher - J. Segal

$\frac{2}{3}$ G_{MI}⁹

1. A⁷ D⁷ 2. E_{MI}⁷ A⁷ D_{MA}⁷ E_{MI}⁷ G⁷ F[#]_{MI}⁷ F[#]_{MI}⁷([#]9)/A[#] B_{MI}⁷ B⁷

E_{MI}⁷ A^{7sus} A⁷ D_{MA}⁷ E^b9([#]10) D_{MI}⁷ G⁷ /F E_{MI}⁷ E⁷([#]9) A_{MI}⁷

D_{MI}⁷ G^{7sus} G⁷ G_{MI}⁷ C⁷ D⁷ G_{MI}⁹ C⁷ F⁷ B^b_{MI}⁷ E^b⁷ C⁷([#]9)

F_{MA}⁷ B[#] B^b_{MI}⁶ A_{MI}⁷ D⁷ /C B[#] B^b_{MI}⁷ E^b⁷ F/A A^b_{MI}⁷ D^b⁷

G_{MI}⁷ C+⁷([#]9) F_{MA}⁹ \emptyset \emptyset G_{MI}⁷ G^b⁷ F_{MA}⁹

D. S. al CODA

When Your Lover Has Gone

E. A. Swan

G_{MA}⁷ G⁶ C^{9(#11)} C⁹ A¹³

A¹³ F^{9(#11)} F⁹ G_{MA}⁷ B₊⁷⁽⁹⁾ 1. E_{MI}⁷ A⁹

B^b_o B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ G_{MA}⁷ E⁷ A_{MI}⁷ D⁷ 2. E_{MI}⁷ C_{MI}⁶/_E

(C[#]_{MI}⁷ F[#]₇₍₉₎) (B_{MI}⁷ B^b₉ A⁹) (A^b₉₍₁₀₎) (A^b₉₍₁₀₎)

G/_D C_{MI}⁹ C_{MI}⁵ B⁷ B_{MI}¹¹ E₊⁷ A_{MI}⁷ E^b₉ D₊⁷⁽⁹⁾ G⁶ (A_{MI}⁷ D⁷)

(B^b₉₍₁₀₎)

When You Wish Upon A Star

Washington - L. Harline

C_{MA}⁷ A₊⁷⁽⁹⁾ D_{MI} D_{MI}⁷ G⁷ C⁹ C/E E^b_o

(C_{MA}⁷ C[#]₉) (G⁷ B₊⁷⁽⁹⁾) (E_{MI}⁷ A⁷)

D_{MI}⁷ G⁹ F⁸ 1. E_{MI}⁷ A_{MI}⁷ D⁷ G⁷ 2. C⁶ D_{MI}⁷ G¹³⁽⁹⁾

C_{MA}⁷ C⁶ D_{MI}⁷ G⁷⁽⁹⁾ C⁹ C_{MA}⁷ A_{MI} A_{MI}⁷ D^{9(#10)} D⁹

D_{MI}⁷⁽⁵⁾ G⁷ D_{MI}⁷ G⁷⁽⁹⁾ C_{MA}⁷ A₊⁷⁽⁹⁾ D_{MI} D_{MI}⁷ G⁷

(C_{MA}⁷ C[#]₉) (G⁷ B₊⁷⁽⁹⁾)

C⁹ C C/E E^b_o D_{MI}⁷ (A⁷) D_{MI}⁷ G⁷⁽⁹⁾ C⁶

(E_{MI}⁷ A⁷)

Where Are You

J. Mc Hugh

A^b_{MA}⁷ D^b_{MI}⁹ C_{MI}⁷ B⁰ B^b_{MI}⁷ 3 E^b_{7sus} E^b₇ A^b_{MA}⁷ D^b_{MI}⁹ G^B G^b₇

F_{MI}⁷ 3 B^b₇ A^b/_{E^b} F_{MI}⁷ 1. B^b_{MI}⁷ E^b₇ C_{MI}⁷ F⁷ B^b_{MI}⁷ E^b₇

2. B^b_{MI}⁷ E^b₇ A^b⁶ E^b_{MI}⁷ D⁷ D^b_{MA}⁷ B^b_{MI}⁷ G_{MI}⁷⁽⁵⁾ C⁷
(A^b₇) (G^b₇₍₅₎)

F_{MI}⁷ B^b_{MI}⁷ A⁷ A^b_{MA}⁷ F_{MI}⁷ E^b_{MI}⁷ A^b₇ D^b_{MA}⁷ B^b_{MI}⁷ G_{MI}⁷⁽⁵⁾ C⁷
(E^b₇)

F_{MI}⁷ B^b₇ B^b_{MI}⁷ E^b₇ A^b_{MA}⁷ D^b_{MI}⁹ C_{MI}⁷ B⁰

B^b_{MI}⁷ 3 E^b_{7sus} E^b₇ A^b_{MA}⁷ D^b_{MA}⁷ G^B G^b₇ F_{MI}⁷ 3 B^b₇
(C⁷)

A^b/_{E^b} F_{MI}⁷ B^b_{MI}⁷ E^b₇ A^b⁶

Where Or When

R. Rodgers

B. TUTUM: A^b MA⁷ A^b₆ A^b MA⁷ A^b MA⁷ A^b₇

C. BROWN: (D^b 9^(#10)) (A^b MA⁷ E^b MI⁷ A^b₇)

D^b MA⁷ A^b₇ D^b MA⁷ D⁷⁽⁹⁾ D^b MA⁷ A^b₇ sus D^b MA⁷ G^b₉

(D^b MA⁷ F MI⁷ C) (B^b MI⁷ A^b₁₃) (D^b MA⁷ F MI⁷ C) (B^b MI⁷ D^b MI⁷)

1. A^b MA⁷ F MI⁷ B^b MI⁷ E^b₇ 2. A^b MA⁷ G MI⁷⁽⁵⁾ C⁷⁽⁹⁾

(C MI⁷ F⁷) (G⁹ G^b 9^(#10))

F MI⁷ F⁷/A B^b MI⁷ D^b MA⁷ C⁷ G MI⁷/D E^b₉ C⁷/E

(F MI⁷) (B^b MI⁷) (G MI⁷ C⁷) (G MI⁷ C⁷)

F MI⁷ F⁷⁽⁵⁾ F⁷ B⁷⁽⁵⁾ B^b₇ E⁹⁽¹⁰⁾ E^b₇ A⁷⁽⁹⁾

(F MI⁷) (B^b MI⁷) (F MI⁷ B^b₇) (B^b MI⁷ E^b₇)

A^b MA⁷ A^b₆ A^b MA⁷ A^b MA⁷ A^b₇

(G⁷ C⁷) (F MI⁷ A^b₇/E^b)

D^b₆ C MI⁷⁽⁵⁾ F⁷ B^b MI⁷ C MI⁷ F⁷

(C⁷ F⁷) (G^b₇ F⁷)

B^b MI⁷ A⁷ A^b₆ (B^b MI⁷ E^b₇)

(E^b₇)

Will You Still Be Mine

M. Dennis

8 B[♭]_{MA}7 G⁷ (D_{MI}7 G⁷) C_{MI}7 F⁷ B[♭]_{MA}7

G⁷ (D_{MI}7 G⁷) C_{MI}7 F⁷ D⁷⁽⁹⁾ G_{MI}7 Ø

(B⁰) (A⁹ D⁷)

C¹³_{SUS} C¹³ C_{MI}7⁽⁹⁾ F₊7⁽⁹⁾ B[♭]_{MA}7 G⁷ C_{MI}7 F⁷

(B⁰ G⁷)

B[♭]_{MA}7 G⁷ (D_{MI}7 G⁷) C_{MI}7 F⁷ D⁷

(B⁰)

D⁹ G_{MI}7

C¹³ G_{MI}9 C¹³ C_{MI}7⁽⁹⁾ F₊7⁽⁹⁾ B[♭]_{MA}7 F_{MI}7 B⁷

(B⁰ G⁷) (B⁹_{SUS}) (B⁷)

E[♭]_{MA}7 A⁹⁽¹¹⁾

B[♭]_{MA}7 G_{MI}7 G⁷ F⁷

(B⁰ G⁹) (C_{MI}7 F⁹) D. C. al CODA

Ø C¹³_{SUS} C¹³ C_{MI}9 F¹³ B[♭]_{MA}7

CODA

Whisper Not

B. Golson

C_{MI}⁷ / B[♭] A^B D^{7(B9)} G_{MI}⁷ / F E_{MI}^{7(B5)} A^{7(B9)} 3

D_{MI}⁷ B_{MI}^{7(B5)} 1. E_{MI}^{7(B5)} A^{7(B9)} D_{MI}⁷ E_{MI}⁷ F_{MI}⁷ G^{7(B9)}
 (D_{MI}⁷/C) (B^B B[♭] A⁷)

2. E_{MI}^{7(B5)} A^{7(B9)} D_{MI}⁷ E_{MI}⁷ F_{MI}⁷ B[♭] 3 X A_{MI}^{7(B5)}
 3

D^{7(B9)} G_{MI}⁷ 3 / F 3 E_{MI}^{7(B5)}

A^{7(B9)} D_{MI}^{7(B5)} G^{7(B9)} C_{MI}⁷ / B[♭]

A^B D^{7(B9)} G_{MI}⁷ / F E_{MI}^{7(B5)} A^{7(B9)} 3 D_{MI}⁷ B_{MI}^{7(B5)}
 E_{MI}^{7(B5)} A^{7(B9)} ♦ D_{MI}⁷ / C A[♭] 7 G^{7(B9)} AFTER ALL SOLOS PLAY:
 (B^B B[♭] A⁷) (TO SOLOS) C_{MI}⁷ 3 / B[♭]

A_{MI}^{7(B5)} D^{7(B9)} G_{MI}⁷ 3 / F E_{MI}^{7(B5)} A^{7(B9)} D_{MI}⁷ B_{MI}^{7(B5)}

E_{MI}⁷ A^{7(B9)} D_{MI}⁷ E_{MI}⁷ 1. F_{MI}⁷ G⁷ 3 2. F_{MI}⁷ B[♭]
 D. S. al CODA

♦ D_{MI}⁷

CODA

Who Can I Turn To

Bricusse - Newly

C_{MA}⁷ F¹³ E_{MI}⁷ A⁷⁽⁹⁾ D_{MI}⁷ G⁷ D_{MI}⁷ G⁷
 (F_{MA}⁷) (A_{MI}⁷) (G^{7sus} G⁷)
 C_{MA}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ G_{MI}⁷ G_{MI}⁷ C⁹
 (C⁹) (G_{MI}⁷ G^{b7})
 1. F_{MA}⁷ B¹³⁽⁹⁾ E_{MI}⁷ A_{MI}⁷ G_{MI}⁷ C⁷
 (F[#]⁸) (B⁷⁽⁹⁾) (A_{MI}⁷ A^{b7}) (G_{MI}⁷ G^{b7})
 F_{MA}⁷ F[#]⁸ B^{7(#9)} E_{MI}⁷ A⁷ D_{MI}⁷ A^{b7(5)} G^{7sus} G⁷
 (B⁸) (F⁷) (D_{MI}⁷/C) (B^{b7}) (G⁷)
 2. F_{MA}⁷ B_{MI}⁷⁽⁵⁾/E E⁷ A_{MI}⁷ D^{7(B5)} E^{b9}
 (A_{MI}⁷) (G) (F[#]⁸) (F_{MI}⁶)
 C/E A_{MI}⁷ G^{13sus} G¹³⁽⁹⁾ C⁶
 (E^{b9}) (D_{MI}⁹) (G⁷⁽⁹⁾)

Willow Weep For Me

A. Ronnel

G⁶ C⁷ G⁶ C⁷ G⁶ G[#]⁰ A_M⁷ B^b⁰
 B_M⁷ E_M⁷ D_M⁷ D^b⁷ C⁷ G⁷ C⁷ A[#] D⁷
 (D^b⁷)⁰⁵

1. G⁶ C⁹ G⁶ D⁺⁷ | 2. G⁶ C⁹ G⁶ D^b⁷
 (G⁷)

C_M⁷ /B^b A[#] D⁷ G_M⁷ G⁷ G_M⁷ C⁷ F_M⁷ B^b⁷
 3 (also played: C_M⁷ F⁹ B^b_M⁷ E^b⁹)

E^b_M⁷ A^b⁷ D_M⁷ G⁷ C_M⁷ /B^b A[#] D⁷ G_M⁷ G⁷
 A^b_M⁷ D^b⁹) (also played:

G_M⁷ C⁷ F_M⁷ B^b⁷ E^b_M⁷ A^b⁷ A_M⁷ D⁷ G⁶ C⁷
 C_M⁷ F⁹ B^b_M⁷ E^b⁷ A^b⁷ 3)

G⁶ C⁷ G⁶ G[#]⁰ A_M⁷ B^b⁰ B_M⁷ E_M⁷ D_M⁷ D^b⁷
 3

C⁷ G⁷ C⁷ A[#] D⁷ G⁶
 (D^b⁷)⁰⁵

Witchcraft

Coleman - Leigh

F⁶ A[♭]₀ G_{M1}⁷
 C⁹_{SUS} F_{M1}⁷ F⁶ C_{M1}⁹ F¹³ B[♭]_{M1}⁷
 E[♭]⁹ A[♭]₆ G₊₇ C
 (D_{M1}⁷⁽⁰⁵⁾) (G⁷⁽⁰⁹⁾)
 F_{M1}⁹ B[♭]_{M1}¹³
 F_{M1}⁹ B[♭]_{M1}⁷⁽⁰⁵⁾ E⁷ A_{M1}
 A_{M1}⁺ A_{M1}⁵ A_{M1}⁺ G_{M1} G_{M1}⁺
 (F/A) (F/A) (E/G)
 G_{M1}⁷ C⁷ F⁶ A[♭]₀
 (A[♭]_{M1}⁷) D[♭]₇) (G_{M1}⁷) C⁷)
 G_{M1}⁷ C⁹_{SUS} F⁶ (G_{M1}⁷) C⁷)

With A Song In My Heart

R. Rodgers

Music score for "With A Song In My Heart" by R. Rodgers. The score is in 4/4 time and includes five staves of music with corresponding chords indicated below each staff.

Chords:

- Staff 1: E^b M^A7, F_MI⁷, B^b7, E^b M^A7, F_MI⁷, B^b7, B⁰
- (E^b M^A7, C_MI⁷) (E^b M^A7, A^b M^A7) (D_MI⁷⁽⁵⁾, G⁷)
- Staff 2: C_MI⁶, A^g/E^b, D^g, G⁷, C_MI⁶, A^g/E^b, D^g, G⁷
- Staff 3: 1. C_MI⁷, /B^b, A_MI⁷⁽⁵⁾, A^b7, 3, C_MI/G, C_MI⁷, /B^b
(C_MI⁶/G)
- 2. A_MI⁷⁽⁵⁾, 3, A^g/D, D⁷, G⁷, C⁷⁽⁹⁾, F_MI⁷, B^b7
(G^b0), (A_MI⁷, D⁷)
- Staff 4: 2. C_MI⁷, /B^b, A_MI⁷⁽⁵⁾, E^b/B^b, A_MI⁷⁽⁵⁾, A^b M^A6
- E^b/G, G^b0, F_MI⁷, B^b7(9), E^b6, (B^b9sus, B^b7)

Without A Song

U. Youmans

E^b MA⁷ B^b MI⁷ E^b⁷ A^b MA⁷ D^b 9(#11)

Woody'n You

D. Gillespie

G_{M1}⁷⁽⁵⁾ C^{7(#9)} F_{M1}⁷⁽⁵⁾ B^{♭ 7(#9)} E^{♭ M1}⁷⁽⁵⁾
 A^{♭ 7(#9)} D^{♭ M1}⁷ 1. 2. D^{♭ M1}⁷ A^{♭ M1}⁷ D^{♭ 7}
 (E^{♭ M1}⁷) (D^{♭ 6}/F G^{♭ M1}⁷) (D^{♭ 6}/F G⁹)
 A^{♭ M1}⁷ D^{♭ 7} A^{♭ M1}⁷ D^{♭ 7} G^{♭ M1}⁷ B^{♭ M1}⁷ E^{♭ 7} B^{♭ M1}⁷ E^{♭ 7}
 (G⁷)
 B^{♭ M1}⁷ E^{♭ 7} A^{♭ M1}⁷ G_{M1}⁷⁽⁵⁾ C^{7(#9)} F_{M1}⁷⁽⁵⁾
 (A⁷) (A^{♭ 7})
 B^{♭ 7(#9)} E^{♭ M1}⁷⁽⁵⁾ A^{♭ 7(#9)} D^{♭ M1}⁷
 (E^{♭ M1}⁷) (D^{♭ 6}/F G^{♭ M1}⁷)

Work Song

N. Adderley

Wrap Your Troubles In Dreams

H. Barris

E^b_{M7} B^b₁₃ E^b₆ B^b₊₉ E^b₆ G⁷ C_{M7}
 F⁹ C_{M7} F⁷ 1. F_{M7} B^b₇ E^b B^b₊₇
 (F⁹ F^{#9}) (G_{M7} C⁷ F_{M7} B^b₇)
 2. F_{M7} B^b₇ E^b D_{M7} G⁷ C_{M1} D⁷ G⁷ C⁷
 (A_{M7}¹⁰ D⁷)
 F⁷ B^b₇ E^b G⁷ C_{M1} D⁷ G⁷ C⁷
 (F_{M7}) (D_{M7} G⁷) (A_{M7}¹⁰ D⁷)
 F⁷ B^b₇ E^b B^b₊₇ E^b_{M7} B^b₁₃ E^b₆ B^b₊₉ E^b₆ G⁷
 (F_{M7}) (A^b₇ G⁷)
 C_{M7} F⁹ C_{M7} F⁷ F_{M7} B^b₇ E^b₆ (B^b₊₇)
 (F⁹ F^{#9})

Yes Sir, That's My Baby

W. Donaldson

E^b B^{b7} F_{M1}⁷ B^{b7}

E^b 1. B^{b7} 2. E^b E^{b7} A^b

F⁷ B^{b7} E^b

B^{b7} F_{M1}⁷ B^{b7} E^b (G⁹ F_{M1}⁷ B^{b7})

Yesterdays

J. Kern

D_{M1}⁷ (B⁹) E⁹ A⁷ D_{M1}⁷ (B⁹) E⁹ A⁷

D_{M1}⁷ /C[#] D_{M1}⁷/C (D_{M1} A⁷/C[#] D_{M1}/C G/B) (B^{b7} D_{M1}/A G[#] C/G) (F⁷ B⁹) E⁷

A+⁷ D⁹ G¹³ C⁹

F¹³ B^b_{MA}⁹ G_{M1}⁷ 1. E_{M1}⁷⁽⁹⁾ A⁷

(C_{M1}⁹ F⁹) (E^{b9}) (E^{b9}(#10))

2. E_{M1}⁷⁽⁹⁾ A⁷ D^{6/9} G⁹ B^b_{MA}⁷ E^{b9}(#10) D^{6/9}

Yardbird Suite

C. Parker

C_{MA}⁷ F_M⁷ B^b⁷ C⁷ B^b⁷ A⁷

D⁷ 1. G⁷ E_M⁷ A⁷ D_M⁷ G⁷
 (D_M⁷ G⁷)

2. D_M⁷ G⁷ C_{MA}⁷ F[#]^B B⁷(^{#9}) 3

E_M⁷ F[#]^B B⁷ E_M⁷ A⁷
 D_M⁷ E⁹ A⁷(^{#9}) D⁷ D_M⁷ G⁷

C_{MA}⁷ F_M⁷ B^b⁷ C⁷ B^b⁷ A⁷
 D⁷ D_M⁷ G⁷ C_{MA}⁷

You Are Too Beautiful

R. Rodgers

Musical score for "You Are Too Beautiful" by R. Rodgers. The score consists of eight staves of music. Chords are indicated above the staves, and some chords have 3rds omitted. Measure numbers are present at the beginning of several measures.

Chords indicated:

- Staff 1: D_{MI}⁷, G⁹, F⁹, E_{MI}⁷, A₊⁷⁽⁹⁾, D_{MI}⁷, G₊⁷⁽⁹⁾, C_{MA}⁷, G^{b7}, (C⁷)
- Staff 2: F_{MA}⁷, B^{b7}, C_{MA}⁷/E, A_{MI}⁷, 1. D_{MI}⁷ 3 G⁷, F⁹, E_{MI}⁷, A₇₍₉₎
- Staff 3: 2. D_{MI}⁷, G⁷⁽⁹⁾, C⁶, G^{b9(11)}, F_{MA}⁷, F^{#7}, C_{MA}⁷/G, A₇₍₉₎, D_{MI}⁷, G⁷⁽⁹⁾
- Staff 4: C_{MA}⁷, F_{MA}⁷, B_{MI}⁷⁽⁵⁾, E⁷⁽⁹⁾, A_{MI}, A_{MI}(^{MA7}), A_{MI}⁷ 3 D⁷, G⁹, F⁹, E_{MI}⁷, E^b_{MI}⁶
- Staff 5: D_{MI}⁷, G⁹, F⁹, E_{MI}⁷, A₊⁷⁽⁹⁾, D_{MI}⁷, G₊⁷⁽⁹⁾, C_{MA}⁷, G^{b7}, (C⁷)
- Staff 6: F_{MA}⁷, B^{b7}, C_{MA}⁷/E, A_{MI}⁷, D_{MI}⁷, G⁷, C⁶
- Staff 7: (empty staff)
- Staff 8: (empty staff)

You Are My Sunshine

J. Davis - C. Mitchell

Musical score for "You Are My Sunshine" by J. Davis and C. Mitchell. The score consists of four staves of music.

Chords indicated:

- Staff 1: F, F⁷, B^b
- Staff 2: B^b, F, B^b, F
- Staff 3: F, C⁷, F, (C⁷)

You'd Be So Nice To Come Home To

C. Porter

G_{MI}⁷ ~~E⁹~~ A^B D⁷ G_{MI}⁷ **G⁹**

(G_{MI} B⁷) (F[#] 9)

F_{MI}⁹ B⁷ E⁷ /D C_{MI}⁷ /B

A_{MI}⁷⁽⁵⁾ D⁷ A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}⁷ /F

E_{MI}⁷⁽⁵⁾ B⁷ E⁷ A^B E⁹⁽¹¹⁾ D⁷

(A⁷)

G_{MI}⁷ E^B A^B D⁷ G_{MI}⁷ C⁹

(G_{MI} B⁷) (F[#] 9)

F_{MI}⁹ B⁷ E⁶ B⁹ E⁶

(E⁶ /D) (C_{MI}⁷)

E⁰ B⁷/F F[#]9 (A^B, D⁷) G_{MI}⁷

(E⁰) (B⁷/D) (E⁶) (E⁰)

C⁹ C⁷⁽⁹⁾ F⁺⁷ (G⁷) F⁷ B⁶ (B⁶, D⁷)

(B⁷/F G⁷) (C⁷⁽⁹⁾ F⁷)

{ x 3 }

}

You Don't Know What Love Is

G. De Paul

F_{M1}⁷ D_{M1}⁷⁽⁵⁾ D^b₇ C₊₇ F_{M1}⁷ G^{b7(11)} D^b₇

G_{M1}⁷⁽⁵⁾ C⁷⁽⁹⁾ • F_{M1}⁷ B^b₇ E^b_{M1}⁷ A^b₇ 1. D^b₁₃ G_{M1}⁷⁽⁵⁾ C⁷

2. D^b₁₃ C⁷ F_{M1}⁷ B⁹⁽¹¹⁾ B^b_{M1}⁷ E^b₇ A^b_{M1}⁷ F⁷
(A^b_{M1}⁷ D^b_{M1}⁷ C_{M1}⁷ F⁷)

B^b_{M1}⁷ E^b₇ A^b_{M1}⁷ D_{M1}⁹ G⁷ C_{M1}⁷

D^b₉₍₁₁₎ C⁷ F_{M1}⁷ D_{M1}⁷⁽⁵⁾ D^b₇ C₊₇

F_{M1}⁷ G^{b7(11)} D^b₇ G_{M1}⁷⁽⁵⁾ C⁷⁽⁹⁾

F_{M1}⁷ B^b₇ E^b_{M1}⁷ A^b₇ D^b₁₃ C⁷ F_{M1}⁷
(F_{M1}⁷ E^b₇ E^b_{M1}⁷ D⁷)

You Go To My Head

J. F. Coots

% E^b MA⁷ A^b MI⁷ D^b 7 G^b MA⁷

F+7 •B^b+7(9) Eb MI⁹ C⁹ F⁷ B^b+7(9) Eb⁶ CM⁷

(A^b 13)

1. Eb MI⁷ B^b 7 2. B^b MI⁷ Eb⁷ Ab MA⁷ A⁹

E^b MA⁷/B^b B^b 13sus Eb⁶ Ami⁷ D⁷/C Bmi⁷ E⁷⁽¹¹⁾

(A^b 7(11)) (B^b 7)

Ami⁷ D⁷⁽⁹⁾ Gmi⁷ G^b 9 Fmi⁷ B^b 7

D. S. al CODA

CODA Eb MA⁷ B^b MI⁷ Eb⁷⁽⁹⁾ Ab MA⁷ Db⁹

(Ami⁷⁽⁹⁾) (A^b MI⁷ D^b 7)

E^b MA⁷ Cmi⁷/B^b A⁹ 3 D⁷ B^b 9 sus C⁷⁽⁹⁾/B^b Fmi⁷ B^b 7

(Gmi⁷) (F#9) (Fmi⁷) (B^b 7) (B^b + 1)

E^b MA⁷ C⁷ FMI⁷ B^b 7 Eb MA⁷

(Gmi⁷) (G^b 7) (E^b 9(11))

You Do Something To Me

C. Porter

E^b⁶ A_MI⁷ D⁷ E^b⁶ E^b_MA⁷ E^b⁶ E^b_MA⁷
 E^b⁶ E⁹ F_MI⁷ B^b⁷ F_MI⁷ C⁷ F_MI⁷
 (F_MI⁷ / E^b) (D^b⁹(^b⁹) C⁹) (F_MI⁷ / E^b)
 C⁷ F⁹_{sus} F⁷ F_MI⁷ B^b⁷
 (D^b⁹(^b⁹) C⁹)
 E^b_MA⁷/G G^b⁹ B^b⁷/F C⁷/E B^b⁷/D[#] B^b⁷/D D^b⁹
 (G_MI⁷)
 C⁷ B⁷ B^b⁷ E^b⁶ A_MI⁷ D⁷ E^b⁶ G_MI⁷
 (A^b⁷C) (D^b⁷(^b⁹) C⁷ B^b⁷ B^b⁷) (A^b_MI⁷ D^b⁷)
 C⁷ F⁹ B^b⁹_{sus} B^b⁷(^b⁹) E^b⁶ (F_MI⁷ B^b⁷)
 (G_MI⁷ C⁷) (F^b_MI⁷ B⁷) (F_MI⁷ B^b⁷)

The Young Man With The Horn

R. Anthony

B^b⁷_{sus} E^b_MA⁷ F_MI⁷ G_MI⁷ F_MI⁷ E^b⁶ F_MI⁷
 G_MI⁷ C⁷(^b⁹) F_MI⁷ 3 C⁷(^b⁹) F_MI⁷ B^b⁷ 1. G_MI⁷ G^b⁹ F_MI⁷ B^b⁷_{sus}
 (C_MI⁷)

2. $B^{\flat} M I^7$ $E^{\flat} 7$ $A^{\flat} M A^7$ $A^{\flat} M I^7$ $D^{\flat} 7$ $G^{\flat} M A^7$

$G^{\flat} M A^7$ $C M I^7$ F^7 $C M I^7$ F^7 $F M I^7$ $B^{\flat} 9 \text{ sus}$ $B^{\flat} 7$

$E^{\flat} M A^7$ $F M I^7$ $G M I^7$ $C M I^7$ F^7 $G^{\flat} 7$ F^7

$F M I^7$ $B^{\flat} 13 \text{ sus}$ $B^{\flat} 13$ $E^{\flat} 6$

Yours Is My Heart Alone

F. Lehar

$F^{\sharp} M I^7(5)$ $B^7(9)$ $E M I^7$ $A^7(9)$ $D M I^7$ G^7

$C M A^7$ $F^{\sharp} M I^7(5)$ $B^7(9)$ $E M I^7$ $A M I^7$

$(A M I / G)$ $(F^{\sharp} M I^7(5))$ $(B^7(9))$ $(C M I^7(5) / E^{\flat})$ (D^7)

D^7 $G^9 \text{ sus}$ G^7 $E M I^7(5)$ $A^7(9)$ $D M I^7$

$F M I^7$ $B^{\flat} 7$ $C M A^7$ $F^{\sharp} M I^7(5)$ $B^7(9)$

$(D M I^7(5))$ $(G^7(9))$ $\underbrace{\quad\quad\quad}_{3}$ $E M I^7$ $A^7(9)$ $D M I^7$ $G^9 \text{ sus}$ $G^7(9)$ C^6

You're Driving Me Crazy

W. Donaldson

F_{MA}⁷ F⁶ G_{MI}⁷ C⁷ E⁷ D⁷

G⁷ G_{MI}⁷ C⁷ F⁶ G_{MI}⁷ C⁷

F_{MA}⁷ F⁶ G_{MI}⁷ C⁷ E⁷ D⁷

(F_{MA}⁷ G_{MI}⁷) (A_{MI}⁷ A⁷⁽⁹⁾)

G⁷ C⁷ F⁶ B_{MI}⁷⁽¹⁵⁾ E⁷

A_{MA}⁷ F[#]_{MI}⁷ B_{MI}⁷ E⁷ A_{MA}⁷ C[#]_{MI}⁷ C_{MI}⁷ B_{MI}⁷ E⁷

A_{MA}⁷ F[#]_{MI}⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ G_{MI}⁷ C⁷

F_{MA}⁷ F⁶ G_{MI}⁷ C⁷ E⁷ D⁷

(F_{MA}⁷ G_{MI}⁷) (A_{MI}⁷ A⁷⁽⁹⁾)

G⁷ C⁷ F⁶

You're My Everything

H. Warren

G¹³⁽⁹⁾ C_{MA}⁷ F^{9(#11)} E_{MI}⁷ A⁷
 (B^{7sus} B⁷) (E⁷ A⁷)

D_{MI}⁷ A⁺⁷ D_{MI}⁷ G¹³ C_{MA}⁷

E^b_{MI}⁷ A^{b7} D_{MI}⁷ /C B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾ A_{MI}⁷ D⁷

G^{9sus} G⁷ G¹³⁽⁹⁾ C_{MA}⁷ F^{9(#11)}
 (B^{7sus} B⁷)

E_{MI}⁷ A⁷ D_{MI}⁷ A⁺⁷ D_{MI}⁷ /C B_{MI}⁷⁽⁵⁾ E⁷⁽⁹⁾
 (E⁷ A⁷) (D_{MI}⁷) (E⁷ F^{9(#10)}) (E⁷)

A_{MI}⁷ A^{b7} G_{MI}⁷ C⁷ F⁶ B^{b7}

E_{MI}⁷ A⁷⁽⁹⁾ D_{MI}⁷ G⁷⁽⁹⁾ C⁶ (D_{MI}⁷ G⁷⁽⁹⁾)

You Stepped Out Of A Dream

N. H. Brown

The musical score consists of ten staves of music. Chords are indicated above the staves, and measures are separated by vertical bar lines. Measure numbers are placed between the first and second measure of each staff.

- Staff 1:** C_{MA}⁷, D^b_{MA}⁷
- Staff 2:** E^b⁷, A^b_{MA}⁷
- Staff 3:** G_{MI}⁷, C⁷, F_{MA}⁷
- Staff 4:** A_{MI}⁷, D⁷, E^b_{MI}⁷, A^b⁷, D_{MI}⁷, G⁷
- Staff 5:** C_{MA}⁷, D^b_{MA}⁷
- Staff 6:** E^b⁷, G^b^{9(#10)}, F⁷, /E^b
- Staff 7:** D_{MI}⁷⁽⁵⁾, G⁷, C_{MA}⁷, F^{9(#10)}, E_{MI}⁷, A⁷
- Staff 8:** D_{MI}⁷, G⁷, C_{MA}⁷

You Took Advantage Of Me

R. Rodgers

You Turned The Tables On Me

S. Mitchell

G_{M1}⁷ **C⁷** **F_{MA}⁷** **G_{M1}⁷**

A_{M1}⁷ **D⁷⁽⁹⁾** **G_{M1}⁷** **C⁷** **F_{MA}⁷**

C_{M1}⁷ **F⁷** **B^b_{MA}⁷** **E^b⁹** **A_{M1}⁷**

A^b⁹ **G_{M1}⁷** **A^b⁹** **A_{M1}⁷** **D⁷⁽⁹⁾**

G_{M1}⁷ **C⁷** **F[#]⁹** **G_{M1}⁷** **C⁷** **F_{MA}⁷**

D_{M1}⁷ **G⁷⁽⁹⁾** **C_{M1}⁷** **F⁷** **B^b_{MA}⁷**

B^b⁶ **B^b_{MA}⁷** **E^b⁷** **F_{MA}⁷**

A^b⁹ **G_{M1}⁷** **D⁷** **G_{M1}⁷** **C⁷** **F⁶** **A_{M1}⁷** **D⁷**

(G⁷ A^b⁹) **(G_{M1}⁷ F[#]⁹)**

G_{M1}⁷ **D⁷** **G_{M1}⁷** **D^b⁷** **C⁷** **F⁶** **B^b⁷** **A_{M1}⁷** **D⁷** **G_{M1}⁷** **D⁷**

CHANGES // // // / // // // // // //

You And The Night And The Music

A. Schwartz

%% C_{M1} D_{M1}⁷⁽⁵⁾ G⁷ G_{M1}⁷⁽⁵⁾/C C⁷⁽⁹⁾ F_{M1}⁷ Ⓛ D_{M1}⁷⁽⁵⁾
 G⁷ C_{M1}⁷ 1. C⁶ 2. C⁶ A⁷
 G⁷ D_{M1}⁷ G⁷ A⁷ A_{M1}⁷ D⁷ G⁷ D_{M1}⁷⁽⁵⁾ G⁷
 Ⓛ D_{M1}⁷⁽⁵⁾ G⁷⁽⁹⁾ C_{M1}⁶ A_{M1}⁷⁽⁵⁾ D⁷⁽⁹⁾ G⁷⁽⁹⁾ C_{M1}⁷
 CODA

You've Changed

C. Fisher

B^b +⁷ E^b_{MA}⁷ D⁷ D^b₁₃₍₈₁₁₎ C⁷

F⁹ 1. B⁷ B^b⁷ E^b⁶. C⁷ F_M⁷ B^b⁷

2. B⁷ B^b⁷ E^b⁹ B^b_M⁷ E^b⁷

A^b_{MA}⁷ A^b_M⁷ E^b_{MA}⁷ C_M⁷ B^b_M⁷ E^b⁷

A^b_{MA}⁷ A^b_M⁷ G_M⁷ C⁷⁽⁸⁹⁾ F_M⁷ B^b⁷

E^b_{MA}⁷ D⁷ D^b₁₃₍₈₁₁₎ C⁷

(A_M⁷ D⁷) (G_M⁷⁽⁸⁹⁾)

F⁹ B⁷ B^b⁷ E^b⁶ (C_M⁷ F_M⁷ B^b⁷)

Young And Foolish

A. Hague

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}⁷ G_{MI}⁷ C⁷
 F_{MA}⁷ F⁶ E⁹/_B A⁷⁽⁹⁾ D_{MI}⁷ D_{MI}⁷ E⁹
 C/E E+⁷ A_{MI}⁷ E⁷ A_{MI}⁷
 A_{MI}⁷ D^{7sus} D⁷ D_{MI}⁷ G⁷
 C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ E⁷ A_{MI}⁷ G_{MI}⁷ C⁷
 F_{MA}⁷ F⁶ E⁹/_B A⁷⁽⁹⁾ D_{MI}⁷ A+⁷ D_{MI}⁷ E⁹
 C/E E+⁷ A_{MI}⁷ D⁹ A⁹/_E
 C_{MA}/_E A+⁷ D_{MI}⁷ G⁷ C⁶ (A⁷⁽⁹⁾) D_{MI}⁷ G⁷

You Make Me Feel So Young

J. Myrow

B^b_{MA}⁷ F^g/_B B⁰ C_{MI}⁷ F⁷ B^b_{MA}⁷ B⁰ F_{MI}⁷/_C F⁷

(G⁷⁽⁹⁾ G⁷⁽⁹⁾)

B^b_{MA}⁷ B^b⁷ B^b⁺⁷ E^b_{MA}⁷ C_{MI}⁷ 1. D_{MI}⁷ D^b⁰ F⁷/_C F⁷

(E⁷⁽⁹⁾) (E^b_{MA}⁷ E^b⁰) (B⁷⁽⁹⁾)

2. D_{MI}⁷ B^b_{MI}/_D^b D^b⁰ F⁷/_C B⁷⁽⁹⁾ B^b⁷ E⁰ F_{MI}⁷ F^{#0}

F_{MI}⁷ B^b⁷/_F E⁰ F_{MI}⁷ B^b⁷ A_{MI}⁷⁽⁹⁾₃ D⁷⁽⁹⁾ G_{MI}⁷

C_{MI} D⁰ E^b⁶ E⁰ F⁷ C_{MI}⁷/_G G^{#0} A⁰ B^b_{MA}⁷ F^g/_B B⁰ C_{MI}⁷ F⁷

(G⁷⁽⁹⁾ G⁷⁽⁹⁾)

B^b_{MA}⁷ B⁰₃ F_{MI}⁷/_C F⁷ B^b/_D₃ B^b⁷ E^b_{MA}⁷₃ C_{MI}⁷⁽⁹⁾₃

(B^b) (D⁷)

D_{MI}⁷ G⁷⁽⁹⁾ C_{MI}⁷ F⁷ D_{MI}⁷ G⁷⁽⁹⁾ C_{MI}⁷ F⁷ C_{MI}⁶/_E^b

(D^b⁷)

D⁺⁷ A^b^{9(#11)} G⁹ G⁷⁽⁹⁾ C_{MI} D⁰ C_{MI}⁶/_E^b₆ E⁰ F⁷ B^b⁶

Blues Progressions

In F

1	2	3	4	5	6	7	8	9	10	11	12
F7	x	x	x	B7	x	F7	x	C7	x	F7	x
F7	x	x	x	B7	x	F7	x	C7	B7	F7	C7
F7	B7	F7	x	B7	x	F7	x	G7	C7	F7	C7
F7	B7	F7	x	B7	x	F7	D7	G7	C7	F7	C7
F7	B7	F7	x	B7	x	F7	D7	Gm7	C7	F7	Gm7 C7
F7	B7	F7	x	B7	E7	F7	D7	D7	C7	F7	D7
F7	B7	F7	Cm7F7	B7	E7	Am7 D7	Gm7	C7	Am7 D7	Gm7	C7
F7	B7	F7	Cm7F7	B7	E7	Am7	D7	Gm7	C7	Am7 D7	Gm7 C7
F7	B7	F7	Cm7F7	B7	Bm7 E7	F7 E7	E7 D7	Gm7	C7	B7	Am7 D7
Fm7	Em7A7	Dm7G7	Cm7F7	B7	B0	Am7 D7	Abm7D7	Gm7 C7	Dbm7G7	F7 D7	Gm7 C7
Fm7	Em7Ebm7	Dm7Dbm7	Cm7B7	Bbm7	Bbm7	Am7	Abm7	Gm7	C7	Am7 Abm7	Gm7 G7
Fm7	Bbm7	Am7Gm7	Gbm7B7	Bbm7	Bbm7	Am7	Abm7	Gm7	G7	Fm7 Abm7	Gm7 G7
Fm7	Bbm7	Am7Gm7	Gbm7B7	Bbm7	Bbm7	Am7	Abm7D7	Gbm7	Gm7	Am7 D7	Dbm7G7
Fm7	Em7A7	Dm7G7	Cm7F7	Bbm7	Bbm7	Em7	Abm7D7	Gm7	C7	Am7 C7	
Fm7	Em7A7	Dm7G7	Cm7F7	Bbm7	Bbm7	Em7	Abm7D7	Gbm7	Gm7	Am7 C7	
Fm7	Em7A7	Dm7G7	Cm7F7	Bbm7	Bbm7	Em7	Abm7D7	Gbm7	Gm7	Am7 C7	
Fm7	Em7A7	Dm7G7	Cm7F7	Bbm7	Bbm7	Em7	Abm7D7	Gbm7	Gm7	Am7 C7	
Fm7	F#m7B7	Em7A7	Dm7G7	Cm7F7	Bbm7	Em7	Abm7	Gbm7	Gm7	Am7 C7	
Fm7	F#m7B7	Em7A7	Dm7G7	Cm7F7	Bbm7	Em7	Abm7	Gbm7	Gm7	Am7 C7	

In Fm

Fm7	x	x	F7	Bm7	x	Fm7	x	C7	x	Fm7	C7
Fm7	Gm7(Φ5)C7	Fm7	F7	Bm7	x	Fm7	x	Gm7(Φ5)	C7	Fm7	C7
Fm7	x	x	F7	Bm7	E7	Abm7	Dm7	Gm7(Φ5)	C7	Fm7	C7

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